

A bronze sculpture of a branch with leaves and birds, displayed in a glass case. The sculpture features a central vertical branch and two diagonal branches forming a triangular shape. The leaves are small and oval-shaped, and the birds are small and perched on the branches. The entire piece is made of bronze and has a patina. It is displayed in a glass case with a white background.

CHRISTIE'S

DESIGN

NEW YORK | 12 JUNE 2025





CHRISTIE’S

DESIGN

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**AUCTION**

Thursday 12 June 2025  
immediately following *American Avant-Garde:*  
*The James D. Zellerbach Residence by Frances Elkins*  
at 12.00pm (Lots 101-196)

20 ROCKEFELLER PLAZA | NEW YORK, NEW YORK, 10020

**EXHIBITION**

Friday	6 June	10.00am-5.00pm
Saturday	7 June	10.00am-5.00pm
Sunday	8 June	10.00am-5.00pm
Monday	9 June	10.00am-5.00pm
Tuesday	10 June	10.00am-5.00pm
Wednesday	11 June	10.00am-5.00pm
Thursday	12 June	10.00am-5.00pm

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# CONTACTS

## INTERNATIONAL HEAD OF DESIGN

Alex Heminway  
aheminway@christies.com  
+1 917 558 4798

## HEAD OF SALE

Victoria Tudor  
vtudor@christies.com  
+1 718 710 2136

## ASSOCIATE SPECIALIST

Christina Haselerhansen  
chaselerhansen@christies.com  
+1 347 205 7429

## CATALOGUER

Claire Salon  
csalon@christies.com  
+1 718 755 2534

## SALE COORDINATOR

Kate Goldberg  
kgoldberg@christies.com  
+1 917 683 0980

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Ø101

LINE VAUTRIN (1913-1997)

'SOLEIL À POINTES' MIRROR, MODEL NO. 1, CIRCA 1955

*Talose*/ resin, glass, mirrored glass  
8⅞ in. (22.5 cm) diameter  
signed *LINE VAUTRIN*  
\$20,000-30,000

LEARN MORE

PROVENANCE:  
Private Collection, France  
Acquired from the above by the present owner

Christie's would like to thank the Comité Line Vautrin for their assistance with the authentication and cataloguing of this lot.





ø102

LINE VAUTRIN (1913-1997)

'SOLEIL À POINTES' MIRROR, MODEL NO. 4, CIRCA 1960

*Talose*/ resin, glass, mirrored glass  
22¾ in. (58 cm) diameter  
signed *LINE VAUTRIN*  
\$40,000-60,000

LEARN MORE

PROVENANCE:  
Private Collection, France  
Acquired from the above by the present owner

This lot is accompanied by a copy of a certificate of authenticity from the Comité Line Vautrin.

Photography: Marina Gusina.





ø103

LINE VAUTRIN (1913-1997)

'GABRIELLE' MIRROR, CIRCA 1958

*Talose*/ resin, glass, mirrored glass  
13⅜ x 8¼ x 1½ in. (34 x 21 x 4 cm)  
\$20,000-30,000

LEARN MORE

PROVENANCE:  
Private Collection, France  
Acquired from the above by the present owner

This lot is accompanied by a copy of a certificate of authenticity from the Comité Line Vautrin.

Photography: Marina Gusina.





104

JEAN PROUVÉ (1901-1984)

SET OF SIX 'MÉTROPOLE' CHAIRS, MODEL NO. 305, DESIGNED  
CIRCA 1950

produced by Ateliers Jean Prouvé, Maxéville, France  
painted folded sheet and tube steel, birch plywood  
31¾ x 16¼ x 18½ in. (79.5 x 41.3 x 47 cm) (each)  
\$60,000-80,000

(6)

LEARN MORE

PROVENANCE:  
Galerie Patrick Seguin, Paris  
Acquired from the above by the present owner





105

JEAN PROUVÉ (1901-1984)

RARE 'POTENCE' WALL LIGHT, CIRCA 1950

produced by Ateliers Jean Prouvé, Maxéville, France  
painted and folded sheet and tube steel, aluminum, wire  
94<sup>5</sup>/<sub>8</sub> x 3<sup>3</sup>/<sub>8</sub> x 78<sup>1</sup>/<sub>8</sub> in. (240.5 x 8.5 x 198.5 cm)  
\$70,000-90,000

LEARN MORE

PROVENANCE:  
Private Collection, Nancy, France  
Acquired from the above by the present owner





106

JEAN PROUVÉ (1901-1984)

RARE SIDEBOARD, MODEL NO. 150, VARIANT FOR THE SOCIÉTÉ GÉNÉRALE DOUALA, BRAZZAVILLE, CONGO, CIRCA 1951-1952

produced by Ateliers Jean Prouvé, Maxéville, France  
*vert tilleul*/ painted folded sheet steel and aluminum, aluminum sheet, oak  
39⅞ x 78½ x 17¾ in. (99.3 x 199.5 x 45 cm)  
\$100,000-150,000

LEARN MORE

PROVENANCE:  
Société Générale Douala, Brazzaville, Congo, circa 1951-1952  
Phillips, New York, 10 June 2004, lot 155  
Private Collection, New York  
Sotheby's, New York, 8 December 2022, lot 484  
Acquired from the above by the present owner



Ø107

## GEORGES JOUVE (1910-1964)

VIDE-POCHE, CIRCA 1955

glazed ceramic

2¾ x 7¼ x 5⅞ in. (7 x 18.2 x 13 cm)

incised *JOUVE* and with artist's cypher

\$4,000-6,000

LEARN MORE





PROPERTY FROM AN INTERNATIONAL PRIVATE COLLECTION

108

JEAN ROYÈRE (1902-1981)

PAIR OF 'ÉLÉPHANTEAU' ARMCHAIRS, DESIGNED CIRCA 1939,  
EXECUTED CIRCA 1964-1965

beech, velvet upholstery  
43¼ x 33 x 36 in. (109.8 x 83.8 x 91.5 cm) (each) (2)  
\$400,000-600,000

LEARN MORE

PROVENANCE:  
Mr. Balsan, Paris, commissioned directly from the artist, circa 1964-1965  
Thence by descent  
*Hommage à Jean Royère*, Christie's, Paris, 20 November 2017, lot 13  
Acquired from the above by the present owner

This model was exhibited at the Salon des artistes décorateurs, Paris, 1939.



Ø109

GEORGES JOUVE (1910-1964)

'REQUIN', CIRCA 1955

glazed ceramic  
9 7⁄8 x 15 x 3 in. (25 x 38 x 7.7 cm) (with base)  
5 ¾ x 15 x 2 ¾ in. (14.5 x 38 x 7 cm) (without base)  
incised *JOUVE* and with artist's cypher  
with a later painted metal base  
\$60,000-80,000

LEARN MORE

PROVENANCE:  
Private Collection, France  
Pierre Bergé & Associés, Paris, 24 November 2024, lot 4  
Acquired from the above by the present owner





PROPERTY FROM A NOTABLE PRIVATE COLLECTION

110

JEAN PROUVÉ (1901-1984)

'CAFÉTÉRIA' OR 'COMPAS' TABLE, MODEL NO. 512, DESIGNED 1953

produced by Ateliers Jean Prouvé, Maxéville, France  
*vert administratif* painted folded sheet steel, laminated wood, plastic laminate  
27⅞ x 45¼ x 31½ in. (70 x 115 x 80 cm)  
\$10,000-15,000

LEARN MORE

PROVENANCE:  
Private Collection, Paris  
Christie's, London, 4 November 2014, lot 257  
Acquired from the above by the present owner



111

JEAN PROUVÉ (1901-1984)

BED, MODEL NO. 17, FROM LYCÉE FABERT, METZ, FRANCE,  
CIRCA 1935

produced by Ateliers Jean Prouvé, Maxéville, France  
painted folded sheet and tube steel, Duralumin, fabric upholstery  
33¼ x 75½ x 30⅞ in. (84.5 x 191.7 x 78.4 cm)  
\$7,000-9,000

LEARN MORE

PROVENANCE:  
Lycée Fabert, Metz, France, circa 1935  
Phillips, London, 29 April 2014, lot 36  
Private Collection, New York  
Phillips, New York, 9 June 2021, lot 47  
Acquired from the above by the present owner





Ø112

GEORGES JOUVE (1910-1964)

'POMME' VASE, CIRCA 1955

glazed ceramic  
5⅞ in. (15 cm) high, 7⅝ in. (19.3 cm) diameter  
incised *JOUVE* and with artist's cypher  
\$3,500-4,500

LEARN MORE

PROVENANCE:  
Catherine Chausson, Toulouse, 19 December 2024, lot 30  
Acquired from the above by the present owner



113

JEAN PROUVÉ (1901-1984)

'DACTYLO' DESK, DESIGNED CIRCA 1946

produced by Ateliers Jean Prouvé, Maxéville, France  
painted folded sheet steel, oak-veneered plywood  
29 x 51 x 29½ in. (73.5 x 129.5 x 75 cm)  
\$10,000-15,000

LEARN MORE





114

JEAN ROYÈRE (1902-1981)

RARE ILLUMINATED DESK, FOR ANDRÉ CASTORIANO, LIMA, PERU,  
CIRCA 1955

mahogany, cane, brass  
39 x 47¾ x 23⅜ in. (99 x 121.5 x 60.5 cm)  
\$60,000-80,000

LEARN MORE

PROVENANCE:  
André Castoriano, Lima, Peru, circa 1955  
Galerie Jacques Lacoste and Galerie Patrick Seguin, Paris



115

JEAN ROYÈRE (1902-1981)

PAIR OF LOUNGE CHAIRS, CIRCA 1952

wood, rattan, painted rattan  
35¾ x 25¾ x 34 in. (91 x 65.5 x 86.5 cm) (each) (2)  
\$30,000-50,000

LEARN MORE

PROVENANCE:  
Galerie Jacques Lacoste, Paris  
Acquired from the above by the present owner, 2020



116

PIERRE JEANNERET (1896-1967)

LOW TABLE DESIGNED FOR THE PGI MEDICAL RESEARCH  
INSTITUTE, CHANDIGARH, INDIA, CIRCA 1965-1966

teak  
16½ x 26 x 26 in. (42 x 66 x 66 cm)  
\$5,000-7,000

LEARN MORE

PROVENANCE:  
Galerie Downtown François Laffanour, Paris  
Acquired from the above by the present owner, 2016





117

**CHARLOTTE PERRIAND (1903-1999),  
LE CORBUSIER (1887-1965), AND  
PIERRE JEANNERET (1896-1967)**

CHAISE LONGUE, MODEL NO. B306, DESIGNED 1928, CIRCA 1950

lacquered and chromium-plated metal, cowhide and leather  
26 x 63¼ x 22 in. (66 x 160.7 x 55.9 cm) (as seen)  
\$10,000-15,000

LEARN MORE

PROVENANCE:  
Mandalian Paillard, Paris  
Private Collection, Manhattan  
Sotheby's, New York, 10 December 2020, lot 355  
Acquired from the above by the present owner



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

118

**FRANÇOIS-XAVIER LALANNE**  
(1927-2008)

'AGNEAU', FROM THE 'NOUVEAUX MOUTONS' SERIES, 2004

epoxy stone, patinated bronze  
20¼ x 22⅝ x 5⅞ in. (51.5 x 57.5 x 14.3 cm)  
dated 2004, numbered 232/500 and with foundry mark *Blanchet Fondeur*  
\$200,000-300,000

LEARN MORE

**PROVENANCE:**  
Kasmin Gallery, New York  
Acquired from the above by the present owner, 2007



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

119

**FRANÇOIS-XAVIER LALANNE**  
(1927-2008)

'BÉLIER', FROM THE 'NOUVEAUX MOUTONS' SERIES, 2002

epoxy stone, patinated bronze  
36⅝ x 39⅝ x 13¾ in. (93 x 100 x 35 cm)  
monogrammed *fxl*, stamped *LALANNE*, dated *2002*, numbered *197/250* and with  
foundry mark *Landowski Fondeur*  
\$200,000-300,000

LEARN MORE

**PROVENANCE:**  
Kasmin Gallery, New York  
Acquired from the above by the present owner, 2007





PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

120

CLAUDE LALANNE (1925-2019)

PAIR OF 'SERPENT' SIDE TABLES, DESIGNED CIRCA 1980

produced by Artcurial, Paris  
patinated bronze and copper, plywood  
25<sup>7</sup>/<sub>8</sub> x 16<sup>1</sup>/<sub>4</sub> x 15in. (65.7 x 41.2 x 38 cm) (each)  
each stamped *LALANNE*, with editor's mark *ARTCURIAL* and respectively numbered  
*24/500* and *25/500* (2)  
\$60,000-80,000

LEARN MORE

PROVENANCE:  
Artcurial, Paris, 13 March 2012, lot 387  
Demisch Danant, New York  
Acquired from the above by the present owner, 2012



PROPERTY FROM AN IMPORTANT MANHATTAN COLLECTION

121

CLAUDE LALANNE (1925-2019)

UNIQUE 'STRUCTURE VÉGÉTALE AUX PAPILLONS, SOURIS ET OISEAUX' CHANDELIER, 2000

with twenty-two lights  
with two hooks  
gilt bronze, galvanized copper  
30 in. (76.2 cm) high, 44 in. (111.8 cm) diameter  
monogrammed *CL*, stamped *LALANNE*, dated 2000 and numbered 1/1 (3)  
\$1,200,000-1,800,000

LEARN MORE

PROVENANCE:  
Galerie Mitterrand, Paris  
Acquired from the above by the present owner, 2000



122

## FRANÇOIS-XAVIER LALANNE (1927-2008)

'RHINOCÉROS BLEU', 1981

produced by Artcurial, Paris

enamelled cast iron

9¾ x 21¼ x 6 in. (24.8 x 54 x 15.2 cm)

monogrammed *fxl*, dated *87*, numbered *34/150* and with editor's mark *ARTCURIAL*

\$50,000-70,000

LEARN MORE

**PROVENANCE:**

Artcurial, Paris

Acquired from the above by the present owner, 1987

This work is accompanied by a copy of a certificate of authenticity from Artcurial dated 1987.





PROPERTY FROM A CALIFORNIA COLLECTION

123

CLAUDE LALANNE (1925-2019)

'L'ENLÈVEMENT D'EUROPE', DESIGNED 1990

patinated bronze  
78¾ x 76⅞ x 31½ in. (200 x 194 x 80 cm)  
monogrammed *CL*, stamped *LALANNE* and numbered 1/8  
\$700,000-1,000,000

LEARN MORE

PROVENANCE:  
Galerie Mitterrand, Paris  
Private Collection  
Sotheby's, New York, 18 December 2013, lot 228  
Acquired from the above by the present owner



PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

124

FRANÇOIS-XAVIER LALANNE  
(1927-2008)

'LE MÉTAPHORE (CANARD-BATEAU)', CIRCA 2002

manganese bronze, steel, stained wood  
12<sup>5</sup>/<sub>8</sub> x 21<sup>1</sup>/<sub>4</sub> x 6<sup>5</sup>/<sub>8</sub> in. (32 x 54 x 17 cm)  
monogrammed *fxl*, numbered *5/8*, with foundry mark *CLEMENTI FONDEUR* and titled  
*LE MÉTAPHORE* on a metallic label  
\$80,000-120,000

LEARN MORE

PROVENANCE:  
Kasmin Gallery, New York  
Acquired from the above by the present owner, 2006



PROPERTY FROM A DISTINGUISHED INTERNATIONAL COLLECTION

125

**FRANÇOIS-XAVIER LALANNE**  
**(1927-2008) AND KAZUhide**  
**TAKAHAMA (1930-2010)**

'RHINOCÉROS' FIVE-PANEL SCREEN, FROM THE 'ULTRAMOBILE'  
SERIES, CIRCA 1971-1976

produced by Gavina for Studio Simon, Bologna, Italy  
lacquered and serigraph-printed wood  
86<sup>5</sup>/<sub>8</sub> x 17<sup>3</sup>/<sub>4</sub> x <sup>3</sup>/<sub>4</sub> in. (220 x 45 x 2 cm) (each panel)  
\$35,000-50,000

LEARN MORE

PROVENANCE:  
Hotel San Francisco, Lugo di Romagna, Ravenna, Italy  
Private Collection  
Acquired from the above by the present owner





CLASSIC AND IMPORTANT DESIGN FROM A PRESTIGIOUS NEW YORK COLLECTION

126

ALBERTO GIACOMETTI  
(1901-1966)

'FIGURE' FLOOR LAMP ('TÊTE DE FEMME'), DESIGNED CIRCA 1933-1934

patinated bronze, paper shade  
75 in. (190.5 cm) high, 20 in. (50.8 cm) diameter of shade  
numbered *AG 080*  
\$200,000-300,000

LEARN MORE

PROVENANCE:  
Galerie Claude Bernard, Paris  
Acquired from the above by the present owner, 1974

This work is registered under number *AGD 4706* in the Alberto Giacometti Database and is accompanied by a certificate of authenticity from the Alberto Giacometti Comité dated 2025.



CLASSIC AND IMPORTANT DESIGN FROM A PRESTIGIOUS NEW YORK COLLECTION

127

ALBERTO GIACOMETTI  
(1901-1966)

'ÉTOILE' TABLE LAMP, DESIGNED 1936

patinated bronze, paper shade  
16 x 7 x 7 in. (40.5 x 17.8 x 17. 8 cm) (bronze)  
numbered *AG 078*  
\$100,000-150,000

LEARN MORE

PROVENANCE:  
Galerie Claude Bernard, Paris  
Acquired from the above by the present owner, 1971

This work is registered under number *AGD 4704* in the Alberto Giacometti Database and is accompanied by a certificate of authenticity from the Alberto Giacometti Comité dated 2025.



CLASSIC AND IMPORTANT DESIGN FROM A PRESTIGIOUS NEW YORK COLLECTION

128

**ALBERTO GIACOMETTI**  
(1901-1966)

'ÉTOILE' TABLE LAMP, DESIGNED 1936

patinated bronze, paper shade  
16 x 7 x 7 in. (40.5 x 17.8 x 17.8 cm) (bronze)  
numbered *AG 079*  
\$100,000-150,000

LEARN MORE

**PROVENANCE:**  
Galerie Claude Bernard, Paris  
Acquired from the above by the present owner, 1971

This work is registered under number *AGD 4705* in the Alberto Giacometti Database and is accompanied by a certificate of authenticity from the Alberto Giacometti Comité dated 2025.





CLASSIC AND IMPORTANT DESIGN FROM A PRESTIGIOUS NEW YORK COLLECTION

129

# DIEGO GIACOMETTI (1902-1985)

'FEUILLES AUX OISEAUX ET AUX GRENOUILLES' SIDE TABLE,  
CIRCA 1985

patinated bronze, glass  
19 x 24 x 24 in. (48.3 x 61 x 61 cm)  
impressed *DIEGO* and with artist's monogram *DG*  
\$300,000-500,000

LEARN MORE

PROVENANCE:  
Pierre Matisse Gallery, New York, acquired directly from the artist  
Acquired from the above by the present owner, 1985



CLASSIC AND IMPORTANT DESIGN FROM A PRESTIGIOUS NEW YORK COLLECTION

130

ALBERTO GIACOMETTI  
(1901-1966)

'OSSELET' FLOOR LAMP, SECONDE VERSION, DESIGNED CIRCA 1936

patinated bronze, paper shade  
67¼ in. (170.7 cm) high, 20 in. (50.8 cm) diameter of shade  
numbered *AG 29*  
\$200,000-300,000

LEARN MORE

PROVENANCE:  
Pierre Matisse Gallery, New York  
Acquired from the above by the present owner, 1980

This work is registered under number *AGD 4707* in the Alberto Giacometti Database and is accompanied by a certificate of authenticity from the Alberto Giacometti Comité dated 2025.



CLASSIC AND IMPORTANT DESIGN FROM A PRESTIGIOUS NEW YORK COLLECTION

131

# DIEGO GIACOMETTI (1902-1985)

'CARCASSE À LA CHAUVÉ-SOURIS' LOW TABLE, CIRCA 1985

patinated bronze, glass  
17⅙ x 50⅞ x 33⅞ in. (43.5 x 128.5 x 85.5 cm)  
impressed *DIEGO* and with artist's monogram *DG*  
\$300,000-500,000

LEARN MORE

PROVENANCE:  
Pierre Matisse Gallery, New York, acquired directly from the artist  
Acquired from the above by the present owner 1985





CLASSIC AND IMPORTANT DESIGN FROM A PRESTIGIOUS NEW YORK COLLECTION

132

**ALBERTO GIACOMETTI**  
(1901-1966)

'TÊTE' TABLE LAMP, DESIGNED CIRCA 1933-1934

patinated bronze, paper shade  
30¾ in. (78 cm) high, 16 in. (40.5 cm) diameter of shade  
signed *Giacometti* and numbered *AG 55*  
\$100,000-150,000

LEARN MORE

This work is registered under number *AGD 4710* in the Alberto Giacometti Database and is accompanied by a certificate of authenticity from the Alberto Giacometti Comité dated 2025.



CLASSIC AND IMPORTANT DESIGN FROM A PRESTIGIOUS NEW YORK COLLECTION

133

**ALBERTO GIACOMETTI**  
(1901-1966)

'ÉTOILE' FLOOR LAMP, DESIGNED CIRCA 1936

patinated bronze, paper shade  
71¼ in. (181 cm) high, 20 in. (50.8 cm) diameter of shade  
signed *Giacometti* and numbered *AG 062*  
\$100,000-150,000

LEARN MORE

This work is registered under number *AGD 4703* in the Alberto Giacometti Database and is accompanied by a certificate of authenticity from the Alberto Giacometti Comité dated 2025.



PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

134

DIEGO GIACOMETTI (1902-1985)

'BERCEAU' LOW TABLE, PREMIÈRE VERSION, DESIGNED 1963

patinated bronze, glass  
15½ x 65 x 19.⅝ in. (39.4 x 165.1 x 50 cm)  
signed twice *Diego*  
\$200,000-300,000

LEARN MORE

PROVENANCE:  
Pierre Matisse Gallery, New York  
Jacques and Natasha Gelman, Mexico, 1984  
Thence by descent  
Christie's, New York, 20 November 1998, lot 836  
DeLorenzo Gallery, New York  
Mr. and Mrs. Carl Schwartz, Grand Blanc, Michigan  
DeLorenzo Gallery, New York  
Acquired from the above by the present owner





PROPERTY FROM AN INTERNATIONAL COLLECTION

135

JEAN DUNAND (1877-1942)

VASE, CIRCA 1925

lacquered metal, eggshell  
3¾ in. (8.5 cm) high, 2½ in. (6.3 cm) diameter  
signed *JEAN DUNAND*  
\$4,000-6,000

LEARN MORE



PROPERTY OF A PRIVATE COLLECTOR

136

JEAN DUNAND (1877-1942)

COMPACT, CIRCA 1925

lacquered metal, silver plated metal, eggshell  
3⅞ x 2¾ x ⅞ in. (8.6 x 7 x 1 cm)  
impressed *JEAN DUNAND* and stamped twice *1 MÉTAL ARGENTÉ*  
\$4,000-6,000

LEARN MORE



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

137

MAISON BAGUÈS

PAIR OF 'PALMIER' WALL APPLIQUES, CIRCA 1935

painted plaster, patinated iron  
 49½ x 18½ x 10½ in. (125.5 x 47 x 27.5 cm) (each) (2)  
 \$15,000-20,000

LEARN MORE

PROVENANCE:  
 Private Collection, New York  
 Gifted by the above to the present owner, 2004





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

138

JEAN DUNAND (1877-1942)

SIDE TABLE FOR MADAME AGNÈS, PARIS, CIRCA 1926

lacquered wood  
16½ x 16⅞ x 16¾ in. (42 x 43 x 42.5 cm)  
\$30,000-50,000

LEARN MORE

PROVENANCE:  
Madame Agnès, Paris, commissioned directly from the artist, circa 1926  
Sotheby's, Monaco, 11 October 1987, lot 304 (unsold)  
Private Collection, New York  
Rainbow Fine Art, New York  
Acquired from the above by the present owner, 2000



Ø139

PIERRE CHAREAU (1883-1950)

RARE 'FLEUR' TABLE LAMP, MODEL NO. LP166, CIRCA 1924

patinated wrought iron, alabaster  
7⅞ x 9⅞ x 9½ in. (20 x 25 x 24 cm)  
\$15,000-25,000

LEARN MORE

PROVENANCE:  
Monsieur Deniaud, France  
Thence by descent to Madame Redoux, France  
Private Collection, Paris  
Acquired from the above by the present owner

Photography: Marina Gusina.



~140

PIERRE CHAREAU (1883-1950)

PAIR OF STOOLS, MODEL NO. MT1015, CIRCA 1927

rosewood-veneered oak and walnut  
17¾ x 19¾ x 14 in. (45 x 50.2 x 35.5 cm) (each)  
\$40,000-60,000

(2)

LEARN MORE

PROVENANCE:  
Jean-Claude Brugnot, Paris  
Barry Friedman Ltd., New York  
Private Collection, New York, 1984  
Christie's, New York, 20 June 2018, lot 14  
Acquired from the above by the present owner

This model was exhibited at the Salon d'art décoratif contemporain, Paris, 1927.





PROPERTY FROM A PRIVATE FLORIDA COLLECTION

~141

PAUL DUPRÉ-LAFON (1900-1971)

GAMES TABLE, CIRCA 1930

rosewood, silvered metal, felt, shagreen, ivorine  
29¼ x 41¾ x 41¾ in. (75 x 106 x 106 cm) as shown  
with reversible top  
\$20,000-30,000

LEARN MORE

PROVENANCE:  
Private American Collection, acquired in Paris, circa 1980  
Private Collection, Florida  
Christie's, New York, 7 June 2022, lot 165  
Acquired from the above by the present owner

This lot has been authenticated by the legal successors of Paul Dupré-Lafon.



Ø142

PIERRE CHAREAU (1883-1950)

PAIR OF 'MASQUE' SCONCES, MODEL NO. LP180, CIRCA 1923

patinated wrought iron, alabaster  
9 x 13¼ x 11 in. (23 x 33.5 x 28 cm) (each)  
\$35,000-45,000

(2)

LEARN MORE

PROVENANCE:  
Private Collection, France  
Acquired from the above by the present owner

Photography: Marina Gusina.



PROPERTY FROM AN IMPORTANT CHICAGO COLLECTION

143

PAUL DUPRÉ-LAFON (1900-1971)

IMPORTANT SIDEBOARD, CIRCA 1932

lacquered ash, oak, fir, sipo, poplar plywood, okoumé plywood, parchment, gilt bronze  
34⅞ x 128⅞ x 20⅞ in. (88.5 x 325.5 x 51 cm)

\$60,000-80,000

LEARN MORE

PROVENANCE:  
Ader Tajan, Paris, 31 March 1992, lot 123  
Galerie Jean-Jacques Dutko, Paris  
Acquired from the above by the present owner, 1994

This lot is accompanied by a certificate of authenticity from Mrs. Laure Tinel, the artist's granddaughter.



Ø144

JACQUES ADNET (1900-1984)

PAIR OF SCONCES FROM THE PALAIS DES CONSULS,  
ROUEN, FRANCE, CIRCA 1954

produced by Compagnie des Arts Français, Paris  
leather, brass, frosted glass shades  
26 x 11¾ x 15¼ in. (66 x 30 x 38.5 cm) (each) (2)  
\$6,000-8,000

LEARN MORE

PROVENANCE:  
Palais des Consuls, Rouen, France, commissioned from the artist, circa 1954  
*Les Luminaires du Palais des Consuls*, Hôtel des Ventes des Carmes,  
Rouen, 24 June 2018, lots 27-30  
Acquired from the above by the present owner

Christie's would like to thank Alain-René Hardy for his assistance with the authentication and cataloguing of this lot.

Photography: Marina Gusina.





PROPERTY FROM A PROMINENT WEST COAST COLLECTION

145

PAUL DUPRÉ-LAFON (1900-1971)

TABLE LAMP, CIRCA 1940

leather, wood, opaline glass, parchment and leather shade  
25¼ in. (64 cm) high, 17 in. (43.2 cm) diameter of shade  
\$5,000-7,000

LEARN MORE

PROVENANCE:  
Galerie L'Arc en Seine, Paris  
Norah and Norman Stone, San Francisco, 1999  
Acquired from the above by the present owner, 2022

This lot is accompanied by a certificate of authenticity from Mrs. Laure Tinel, the artist's granddaughter.



PROPERTY SOLD TO BENEFIT THE ACQUISITION PROGRAM OF THE BLANTON MUSEUM OF ART

146

DONALD DESKEY (1894-1989)

RARE ARMCHAIR, MODEL NO. 500, DESIGNED CIRCA 1939

manufactured by Royal Metal Manufacturing Company, Chicago  
chrome-plated steel, stainless steel, painted steel, silk velvet upholstery  
31½ x 22½ x 26 in. (80 x 57.2 x 66 cm)  
with manufacturer's label *Royalchrome DISTINCTIVE FURNITURE ROYAL METAL MFG. CO. CHICAGO-NEW YORK-LOS ANGELES* and painted museum accession number *1983.117*

\$10,000-15,000

LEARN MORE

PROVENANCE:  
Archer M. Huntington, New York  
Acquired from the above by the present owner, 1983

This model can be found in the permanent collections of The Metropolitan Museum of Art, New York (inv. no. 1987.469.6) and The Art Institute of Chicago (inv. no. 1970.12171-2).

Christie’s would like to thank David Hanks for his assistance with the cataloguing of this lot.



PROPERTY FROM A NORTHEASTERN PRIVATE COLLECTION

147

ALMA ALLEN (B. 1970)

UNTITLED (STOOL), CIRCA 2000

walnut  
16 in. (40.6 cm) high, 12½ in. (31.7 cm) diameter  
\$3,000-5,000

LEARN MORE

PROVENANCE:  
Estate of Patricia A. Bell, New Jersey  
Acquired from the above by the present owner





PROPERTY FROM A NORTHEASTERN PRIVATE COLLECTION

148

ALMA ALLEN (B. 1970)

UNTITLED (STOOL), CIRCA 2000

maple  
18½ in. (47 cm) high, 14 in. (35.5 cm) diameter  
\$4,000-6,000

LEARN MORE

PROVENANCE:  
Estate of Patricia A. Bell, New Jersey  
Acquired from the above by the present owner





PROPERTY FROM THE COLLECTION OF CLAIRE FREEMAN

~149

GEORGE NAKASHIMA (1905-1999)

'MINGUREN II ' LOW TABLE, 1975

American black walnut, rosewood  
15 x 58 x 33½ in. (38.1 x 147.3 x 85.1 cm)  
signed and dated *George Nakashima Dec 1975*  
\$40,000-60,000

LEARN MORE

PROVENANCE:  
Claire Freeman, Maryland, acquired directly from the artist, 1975  
Thence by descent to the present owner

This lot is accompanied by a copy of the original order card and a dated drawing of the lot.



PROPERTY FROM A NORTHEASTERN PRIVATE COLLECTION

150

ALMA ALLEN (B. 1970)

UNTITLED, CIRCA 2000

grey marble  
6 in. (15.2 cm) high, 8 in. (20.3 cm) diameter  
engraved with artist's monogram AA and numbered 4  
\$4,000-6,000

LEARN MORE

PROVENANCE:  
Estate of Patricia A. Bell, New Jersey  
Acquired from the above by the present owner



PROPERTY FROM A NORTHEASTERN PRIVATE COLLECTION

151

ALMA ALLEN (B. 1970)

UNTITLED, CIRCA 2000

carved onyx  
2 x 4 x 3¼ in. (5 x 10.2 x 8.2 cm)  
\$3,000-5,000

LEARN MORE

PROVENANCE:  
Estate of Patricia A. Bell, New Jersey  
Acquired from the above by the present owner



PROPERTY FROM THE FORMER COLLECTION OF WILLIAM GRAVES, EDITOR OF NATIONAL GEOGRAPHIC

~152

GEORGE NAKASHIMA (1905-1990)

LOUNGE CHAIR ROCKER WITH FREE-FORM ARM, 1983

American black walnut, hickory, rosewood  
34½ x 31¼ x 31¾ in. (87.6 x 79.4 x 80.6 cm)  
dated 1983  
\$10,000-15,000

LEARN MORE

PROVENANCE:  
William Graves, USA, acquired directly from the artist, 1983  
Thence by descent to the present owner

Chair features expressive single slab arm with large knot detail bridged by a butterfly joint.

This lot is accompanied by a copy of the original order card.





PROPERTY FROM THE FORMER COLLECTION OF WILLIAM GRAVES, EDITOR OF NATIONAL GEOGRAPHIC

153

GEORGE NAKASHIMA (1905-1990)

'SLAB I' LOW TABLE, 1980

American black walnut  
13¼ x 27 x 73¾ in.  
inscribed with the original client's name  
\$15,000-20,000

LEARN MORE

PROVENANCE:  
William Graves, USA, acquired directly from the artist, 1980  
Thence by descent to the present owner

Single heart-cut slab with continuous free edge around three sides.

This lot is accompanied by a copy of the original order card.



PROPERTY OF AN AMERICAN COLLECTOR

154

TOSHIKO TAKAEZU (1922-2011)

'MAKAHA BLUE CLOSED FORM', CIRCA 1970

glazed porcelain  
4¾ in. (12 cm) high, 6 in. (15.2 cm) diameter  
incised with artist's monogram *TT*  
\$4,000-6,000

LEARN MORE

PROVENANCE:  
Private Collection, acquired directly from the artist, circa 1970  
Farnsworth, Oakland, California, 23 September 2023, lot 100  
Acquired from the above by the present owner



PROPERTY SOLD TO BENEFIT THE ACQUISITION PROGRAM OF THE BLANTON MUSEUM OF ART

155

**FRANK LLOYD WRIGHT**  
**(1867-1959)**

DINING CHAIR FROM THE ISABEL ROBERTS RESIDENCE, RIVER  
FOREST, ILLINOIS, CIRCA 1908

oak, leather upholstery  
39<sup>5</sup>/<sub>8</sub> x 15 x 17<sup>1</sup>/<sub>2</sub> in. (100.6 x 38.1 x 44.5 cm)  
with painted museum accession number *1983.47*  
\$6,000-8,000

LEARN MORE

**PROVENANCE:**  
Isabel Roberts, River Forest, Illinois, circa 1908  
Archer M. Huntington, New York  
Gifted by the above to the present owner, 1983





PROPERTY FROM A DISTINGUISHED COLLECTION

156

HARRY BERTOIA (1915-1978)

UNTITLED (MULTI-PLANE CONSTRUCTION), CIRCA 1955

melt-coated brass over steel  
44¼ x 23¼ x 12 in. (112.4 x 59 x 30.5 cm)  
\$40,000-60,000

LEARN MORE

PROVENANCE:  
Estate of Florence Miller  
Sotheby's, New York, 19 October 1995, lot 416  
Acquired from the above by the present owner

This lot has been accepted into the Harry Bertoia Catalogue Raisonné with the CR# S.MP.86.





~157

WENDELL CASTLE (1932-2018)

'DR. CALIGARI DESK AND CHAIR', 1986

painted maple, maple-veneered plywood, fiddle back maple, rosewood, patinated steel  
 29¾ x 63 x 35 in. (74.5 x 160 x 89 cm) (desk)  
 31 x 24 x 20 in. (78.7 x 61 x 50.8 cm) (chair)  
 desk engraved *Wendell Castle 1986* and signed *Donald Sottile* (2)  
 \$120,000-180,000

LEARN MORE

PROVENANCE:  
 Alexander F. Milliken Gallery, New York  
 Sydney and Frances Lewis, Richmond, Virginia  
 Friedman Benda, New York  
 Acquired from the above by the present owner



158

NENDO

'CABBAGE CHAIR' (MIXED) DESIGNED FOR ISSEY MIYAKE, 2008

resin-coated pleated paper  
26½ x 29½ x 29½ in. (67.3 x 75 x 75 cm)  
\$10,000-15,000

LEARN MORE

PROVENANCE:  
Friedman Benda, New York  
Acquired from the above by the present owner

Other examples of this model can be found in the permanent collections of the Cooper Hewitt, Smithsonian Design Museum, New York (inv. no. 2009-9-1); the Victoria and Albert Museum, London (accession no. W.22-2011); M+, Hong Kong (inv. no. 2015.45); the Museum of Modern Art, New York (inv. no. 1785.2008.1-2); the Art Institute of Chicago (inv. no. 2011.276); and the San Francisco Museum of Modern Art (inv. no. 2013.135).



PROPERTY FROM A PROMINENT WEST COAST COLLECTION

160

**FRANZ WEST (1947-2012) AND  
MATHIS ESTERHÁZY (B. 1958)**

SET OF TWELVE CHAIRS, 1987

patinated iron  
32¾ x 17⅝ x 20⅞ in. (83.2 x 44.8 x 53 cm) (each) (12)  
\$70,000-100,000

LEARN MORE

**PROVENANCE:**  
Galerie Peter Pakesch, Vienna  
Rhona Hoffman Gallery, Chicago  
Norah and Norman Stone, San Francisco, 1991  
Acquired from the above by the present owner, 2022

Christie’s would like to thank the Franz West Privatstiftung for their assistance with the cataloguing of this lot.





PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

161

FRANZ WEST (1947-2012)

'TROG', 1997

metal, foam, linen upholstery  
32½ x 78 x 29 in. (82.5 x 198 x 73.5 cm)  
with four cushions  
\$60,000-80,000

LEARN MORE

PROVENANCE:  
Private Collection, Vienna, acquired directly from the artist  
Private Collection  
Phillips, New York, 3 March 2015, lot 36  
Acquired from the above by the present owner

Christie’s would like to thank the Franz West Privatstiftung for their assistance with the cataloguing of this lot.





162

## RONAN BOUROULLEC (B. 1971) AND ERWAN BOUROULLEC (B. 1976)

'CHAÎNES CERAMIC MULTIPLE', 2016

produced by Galerie kreio, Paris

glazed ceramic

96 in. (244 cm) high (longest), 6¾ in. (17cm) diameter (each)

each chain surmounted by a ceramic signature plate impressed *ERB 2016 "Chaines"*  
*ceramic multiple proto 1*, each further respectively numbered *1/5, 2/5, 3/5, 4/5, 5/5*

prototype 1 from an edition of 8 plus 2 artist's proofs and 2 prototypes

\$40,000-60,000

LEARN MORE

**PROVENANCE:**

Galerie kreio, Paris

Acquired from the above by the present owner, 2017



163

KONSTANTIN GRIC (B. 1956)

'KARBON' LOUNGE CHAIR, 2008

produced by Galerie kreio, Paris  
carbon fiber, resin  
25½ x 70⅞ x 19¾ in. (64.8 x 180 x 50.2 cm.)  
marked *N 8/12 Konstantin Grcic Edition Galerie kreio 2008*  
from an edition of 12 plus 2 prototypes  
\$8,000-12,000

LEARN MORE

PROVENANCE:  
Galerie kreio, Paris, France  
Acquired from the above by the present owner

This lot is accompanied by a certificate of authenticity from Didier Krzentowski, owner of Galerie kreio.



164

MARC NEWSON (B. 1963)

'EXTRUDED TABLE 2 (GREY)', 2006

grey Bardiglio marble  
28⅝ x 63¼ x 35⅝ in. (72.7 x 160.5 x 89.8 cm)  
silver cachet with the artist's incised signature and marked *Extruded table 2G 3/8*  
from an edition of 8 plus 2 artist's proofs and 1 prototype  
\$60,000-80,000

LEARN MORE

PROVENANCE:  
Gagosian Gallery, New York  
Phillips, New York, 3 March 2015, lot 22  
Acquired from the above by the present owner

Christie's would like to thank Marc Newson Studio for their assistance with the cataloguing of this lot.



PROPERTY FROM AN ESTEEMED PRIVATE COLLECTION

165

RON ARAD (B. 1951)

'BLO VOID 4', DESIGNED 2006

mirror-polished and anodized aluminum, woven aluminum mesh  
49 x 80 x 16⅞ in. (124.5 x 233.5 x 41.5 cm)  
signed *Ron Arad* and numbered 6/6  
\$30,000-50,000

LEARN MORE

PROVENANCE:  
Gallery Frans Leidelmeijer, Amsterdam  
Acquired from the above by the present owner, 2007

Christie's would like to thank Ron Arad and Associates Ltd. for their assistance with the cataloguing of this lot.





166

**PIERO GOLIA (B. 1974)**

'PINK LUEDERS NAE FRUIT BOWL', 2014

limestone  
5¼ x 10 x 9½ in. (13.5 x 25.5 x 24 cm)  
with applied plaque *FRUITBOWL NAE PIERO GOLIA & SARAH LEHRER-GRAIWER*  
\$1,000-1,500

LEARN MORE



167

ETTORE SOTTSASS, JR. (1917-2007)

UNIQUE 'URANO' CEILING LIGHT, CIRCA 1957

produced by Arredoluce, Monza, Italy  
painted aluminum, brass, iron wire  
27 in. (69 cm) high, 18¼ in. (46.5 cm) diameter  
\$50,000-70,000

LEARN MORE

PROVENANCE:  
Riva, Milan  
Private Collection, Monza, circa 1957  
Phillips, London, 18 October 2018, lot 131  
Acquired from the above by the present owner

This lot is registered in the Arredoluce Archives, Italy, under no. 9089415.



167A

BUGATTI (EST. 1909)

'BABY 52' ELECTRIC CAR, CIRCA 1930

enameled sheet steel, aluminum, leather, electric motor. The dashboard featuring a pressure gauge and inverter, with a shift to the right of the seat  
22¼ x 76 x 25¾ in. (56.5 x 193 x 65.5 cm)  
numbered 142  
with *Bugatti* enameled plaque  
\$70,000-90,000

LEARN MORE

PROVENANCE:  
Private Collection, France, 1926  
Thence by descent  
Christie's, New York, 8 June 2016, lot 24  
Acquired from the above by the present owner



168

PAUL COCKSEGE (B. 1978)

'FREEZE' DESK, 2015

aluminum, steel, brass, copper  
38¼ x 71 x 31½ in. (97 x 180 x 80 cm)  
unique piece  
\$20,000-30,000

LEARN MORE

PROVENANCE:  
Friedman Benda, New York, 2015  
Private Collection, New York





PROPERTY FROM AN UPPER WEST SIDE COLLECTION

169

**HERVÉ VAN DER STRAETEN**  
(B. 1965)

LARGE 'OVALE' CHANDELIER, NO. 205, MODEL DESIGNED 2002

patinated and polished bronze  
70⅞ in. (180 cm) high (drop), 29½ in. (75 cm) diameter  
\$25,000-35,000

LEARN MORE

**PROVENANCE:**  
Galerie Hervé Van Der Straeten, Paris  
Supplied by Kelly Hoppen, New York

Christie's would like to thank the Galerie Hervé Van Der Straeten for their assistance with the cataloguing of this lot.



170

**ANNA MARIA (1929-2012) AND  
OSCAR NIEMEYER (1907-2012)**

PAIR OF 'ALTA' LOUNGE CHAIRS, DESIGNED CIRCA 1971

produced by Tendo Brasileira, São Paulo, Brazil  
santos, fabric upholstery, chrome-plated steel, patinated steel  
28½ x 26¾ x 39 in. (72.5 x 68 x 99 cm) (each)  
each with producer's label *TENDO BRASILEIRA INDUSTRIA E COMERCIO  
DE MOVEIS LTD. TAUBATE. S. PAULO-IND. BRAS* (2)  
\$30,000-50,000

LEARN MORE

PROVENANCE:  
Artcurial, Paris, 13 September 2022, lot 7  
Acquired from the above by the present owner



171

JOAQUIM TENREIRO (1906-1992)

PAIR OF SIDE TABLES, CIRCA 1960

vinhatico, glass  
20½ in. (52 cm) high, 23¾ in. (60.5 cm) diameter (each) (2)  
\$10,000-15,000

LEARN MORE

PROVENANCE:  
Artcurial, Paris, 13 September 2022, lot 17  
Acquired from the above by the present owner



172

**BRUNO ROMEDA (1933-2017)**

PAIR OF LANTERNS, 2000

patinated bronze, glass  
19 x 11¾ x 11¾ in. (48.3 x 30 x 30 cm) (each)  
each impressed *ROMEDA 2000*

(2)

\$15,000-20,000

LEARN MORE

PROVENANCE:  
Private Collection, New York, acquired in Paris, circa 2000  
Acquired from the above by the present owner, 2024





~173

## JORGE ZALSZUPIN (1922-2020)

'JZ' TEA TROLLEY, DESIGNED CIRCA 1959

produced by L'atelier Móveis, São Paulo, Brazil  
rosewood-veneered plywood, rosewood, patinated iron, brass  
27½ x 45 x 20½ in. (69.8 x 114.5 x 52 cm)  
\$20,000-30,000

LEARN MORE

**PROVENANCE:**

Artcurial, Paris, 13 September 2022, lot 9  
Acquired from the above by the present owner



~174

JORGE ZALSZUPIN (1922-2020)

'ONDA' BENCH, DESIGNED CIRCA 1960

produced by L'atelier Móveis, São Paulo, Brazil  
rosewood-veneered plywood, chrome-plated steel, suede  
14⅞ x 120⅞ x 21¾ in. (36 x 305 x 55.2 cm)  
with partial producer's paper label *siaff atelier moveis ica. made in brasil*  
\$10,000-15,000

LEARN MORE

PROVENANCE:  
Artcurial, Paris, 13 September 2022, lot 10  
Acquired from the above by the present owner



PROPERTY FROM A PROMINENT WEST COAST COLLECTION

175

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

PAIR OF 'MIX' EASY CHAIRS, MODEL NO. 4396, DESIGNED CIRCA 1930

manufactured by Rud. Rasmussen Cabinetmakers, Copenhagen, Denmark  
mahogany, birch, leather upholstery, steel  
31 x 26¼ x 30½ in. (78.7 x 66.6 x 77.5 cm) (each)  
each with manufacturer's label *RUD. RASMUSSENS SNEDKERIER 45*  
*NØRREBROGADE KØBENHAVN 12222* and with artist's label *KK*  
\$50,000-70,000

(2)

LEARN MORE

PROVENANCE:  
Wyeth, New York  
Norah and Norman Stone, San Francisco, 2013  
Acquired from the above by the present owner, 2022





PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

176

PAAVO TYNELL (1890-1973)

'SNOWFLAKE' CHANDELIER, MODEL NO. 9014 FROM THE 'FANTASIA' SERIES, DESIGNED CIRCA 1948

manufactured by Taito Oy, Finland for Finland House, New York  
brass, lacquered brass, metal mesh, copper wire  
with 72 'snowflakes'  
42 in. (106.7 cm) high, 27 in. (68.5 cm) diameter  
impressed *TT TAITO MADE IN FINLAND 9014*  
\$200,000-300,000

LEARN MORE

PROVENANCE:  
Private Collection, New York  
Acquired from the above by the present owner, circa 1997-1998





177

KAARE KLINT (1888-1954)

SIDEBOARD, MODEL NO. 4122, DESIGNED 1930

manufactured by Rud. Rasmussen Cabinetmakers, Copenhagen, Denmark  
mahogany, brass  
37⅞ x 61⅞ x 24½ in. (96.2 x 157.2 x 62.3 cm)  
with partial manufacturer's label *RUD. RASMUSSENS SNEDKERIER 45 NØRREBROGADE KØBENHAVN* and with partial artist's label *KK*  
\$5,000-7,000

LEARN MORE

PROVENANCE:  
Wyeth, New York  
*WYETH: The Art Of Timeless Design*, Sotheby's, New York, 7 June 2016, lot 370  
Acquired from the above by the present owner

This model was exhibited at the Cabinetmakers' Guild Exhibition, Copenhagen, 1930 and can be found in the permanent collection of the Danish Museum of Art & Design, Copenhagen (inv. no. 83 / 1938).



PROPERTY FROM A WEST COAST COLLECTION

178

FRITS HENNINGSEN (1889-1965)

PAIR OF HIGH-BACK WING ARMCHAIRS, CIRCA 1935

oak, leather upholstery  
45½ x 27½ x 40 in. (115.6 x 70 x 101.6 cm) (each)  
one leg impressed 6976  
\$40,000-60,000

(2)

LEARN MORE



179

## AXEL EINAR HJORTH (1888-1959)

CABINET, CIRCA 1926

manufactured by AB Svenska Möbelfabriken, Bodafors, Sweden

stained birch, maple, brass

63¾ x 53 x 21 in. (162 x 134.5 x 53.4 cm)

with manufacturer's applied metal plaque *A.B. SVENSKA MÖBELFABRIKERN A  
BODARFORS*

\$5,000-7,000

LEARN MORE

**PROVENANCE:**

Barry Friedman Ltd., New York

Acquired from the above by the present owner, 2014





180

**T.H. ROBSJOHN-GIBBINGS**  
**(1903-1976)**

STOOL FROM THE KANDELL RESIDENCE, NEW YORK, CIRCA 1953

brass, fabric upholstery  
19½ x 31⅞ x 19¾ in. (49.5 x 81 x 50.2 cm)  
\$7,000-9,000

LEARN MORE

**PROVENANCE:**  
Kandell Residence, Ritz Carlton on Park Ave. South, New York, commissioned directly from the artist, circa 1953  
Acquired from the above by the present owner, 2019





181

**T.H. ROBSJOHN-GIBBINGS**  
(1903-1976)

'BAMBOO' CABINET FROM THE KANDELL RESIDENCE, NEW YORK,  
CIRCA 1953

walnut, maple, bronze  
33 x 36¾ x 18¼ in. (84 x 93.5 x 46.5 cm)  
with a stained glass top  
\$5,000-7,000

LEARN MORE

**PROVENANCE:**  
Kandell Residence, Ritz Carlton on Park Ave. South, New York, commissioned directly  
from the artist, circa 1953  
Acquired from the above by the present owner, 2019



PROPERTY FROM A PROMINENT MIDWEST COLLECTION

182

TIFFANY STUDIOS

'ACORN' TABLE LAMP, CIRCA 1905

leaded glass, gilt bronze  
16¼ in. (41.3 cm) high, 12⅞ in. (30.8 cm) diameter of shade  
shade impressed *TIFFANY STUDIOS NEW YORK 1410*  
base impressed *TIFFANY STUDIOS NEW YORK 540*  
\$15,000-20,000

LEARN MORE

PROVENANCE:  
Christie's, New York, 9 March 2006, lot 13  
Acquired from the above by the present owner



PROPERTY FROM A PRIVATE NEW YORK COLLECTION

183

TIFFANY STUDIOS

TWELVE-LIGHT 'LILY' FLOOR LAMP, CIRCA 1910

Favrile glass, gilt bronze  
53¾ in. (136.5 cm) high, 17⅞ in. (44.7 cm) diameter  
base impressed *TIFFANY STUDIOS NEW YORK 685*  
\$30,000-50,000

LEARN MORE

PROVENANCE:  
Macklowe Gallery, New York  
Acquired from the above by the present owner, circa 1975





PROPERTY FROM A PROMINENT MIDWEST COLLECTION

184

TIFFANY STUDIOS

'PEACOCK FEATHER' TABLE LAMP, CIRCA 1903

leaded glass, patinated bronze  
22¾ in. (57.8 cm) high, 16½ in. (41.9 cm) diameter of shade  
shade with small tag impressed *TIFFANY STUDIOS NEW YORK*  
base impressed *TIFFANY STUDIOS NEW YORK 6847*  
\$100,000-150,000

LEARN MORE

PROVENANCE:  
Christie's, New York, 8 June 2000, lot 143  
Private Collection, USA  
Christie's, New York, 15 December 2004, lot 21  
Acquired from the above by the present owner





PROPERTY SOLD TO BENEFIT THE ST. LUKE'S EPISCOPAL CHURCH, EAST GREENWICH, RHODE ISLAND,  
ENDOWMENT AND THE MISSION OF ITS COMMUNITY

185

TIFFANY STUDIOS

'THE GODDARD MEMORIAL WINDOW' FOR ST. LUKE’S EPISCOPAL  
CHURCH, EAST GREENWICH, RHODE ISLAND, 1909-1910

leaded and plated glass  
75 in. (190.5 cm) high, 22⅝ in. (57.5 cm) wide (each lancet) (sight)  
80⅝ x 28¼ x 2¼ in. (204.8 x 71.8 x 5.7 cm) (each lancet) (framed)  
signed *TIFFANY STVDIOS NEW YORK*  
with inscription *The earth is the Lord’s, and the fulness thereof / The world, and they  
that dwell therein. To the honored memory of William Goddard, 1825-1907*  
\$2,000,000-3,000,000

LEARN MORE

PROVENANCE:  
Mary Edith Jenckes Goddard, Rhode Island, commissioned directly from Tiffany  
Studios, 1909  
Gifted to St. Luke’s Episcopal Church, East Greenwich, Rhode Island, 1910



PROPERTY FROM A DISTINGUISHED GERMAN COLLECTION

186

TIFFANY STUDIOS

'TURTLE-BACK TILE MOORISH' CHANDELIER, CIRCA 1900

Favrile glass, patinated bronze  
40 in. (101.5 cm) long (high), 15⅞ in. (40.5 cm) diameter  
\$80,000-120,000

LEARN MORE

PROVENANCE:  
Christie's, New York, 24 March 1979, lot 472  
John Szoke Gallery, New York  
Acquired from the above by the present owner, 1979





PROPERTY FROM A PRIVATE EAST COAST COLLECTION

187

ERNEST BUSSIÈRE (1863-1913)

'CHARDON' VASE, 1899

produced by Keller and Guérin Company, Lunéville  
glazed earthenware  
11¼ in. (28.5 cm) high, 9 in. (23 cm) diameter  
glazed signature *K.G. Lunéville Bussière*  
\$8,000-12,000

LEARN MORE

PROVENANCE:  
Jason Jacques Gallery, New York  
Acquired from the above by the present owner, circa 2000

This model was displayed in the Exposition de l'École de Nancy, Paris, 1903.



PROPERTY FROM A PRIVATE EAST COAST COLLECTION

188

**PIERRE-ADRIEN DALPAYRAT  
(1844-1910) AND JEAN COULON  
(1853-1923)**

'HISTORIÉ' VASE, CIRCA 1893

glazed stoneware  
11⅞ x 8⅜ x 7½ in. (28.3 x 21.3 x 19 cm)  
\$8,000-12,000

LEARN MORE

**PROVENANCE:**  
Robert Zehil Gallery, Monaco  
Acquired from the above by the present owner, circa 2000





PROPERTY FROM A PRIVATE EAST COAST COLLECTION

189

**PIERRE-ADRIEN DALPAYRAT  
(1844-1910) AND JEAN COULON  
(1853-1923)**

'LA NUIT' PITCHER, CIRCA 1894

glazed stoneware  
10¾ x 6½ x 7½ in. (27.3 x 16.5 x 19 cm)  
impressed with 'pomegranate' mark  
\$7,000-10,000

LEARN MORE

PROVENANCE:  
J.P.H. Collection, Switzerland  
Robert Zehil Gallery, Monaco  
Acquired from the above by the present owner, circa 2000



PROPERTY FROM A PRIVATE EAST COAST COLLECTION

190

ERNEST BUSSIÈRE (1863-1913)

'PIED D'ALOUETTE' VASE, CIRCA 1900

produced by Mougin Frères, Nancy, France  
glazed earthenware  
7 x 2¾ x 3½ in. (17.7 x 7 x 9 cm)  
incised signature *Grès Mougin - Bussière*  
\$2,000-3,000

LEARN MORE

PROVENANCE:  
Jason Jacques Gallery, New York  
Acquired from the above by the present owner, circa 1995





PROPERTY FROM A PRIVATE EAST COAST COLLECTION

191

ERNEST BUSSIÈRE (1863-1913)

'GOURDE AUX LÉZARDS' VASE, CIRCA 1900

produced by Keller and Guérin Company, Lunéville, France  
luster-glazed earthenware  
5¾ in. (14.5 cm) high, 4¾ in. (12 cm) diameter  
glazed signature *K.G. Lunéville Bussière* and impressed cypher  
\$1,500-2,500

LEARN MORE

PROVENANCE:  
Jason Jacques Gallery, New York  
Acquired from the above by the present owner, circa 2000

An example of this model is in the permanent collection of the Saint Louis Art Museum, Missouri (obj. no. 123:2023).





PROPERTY FROM A PRIVATE EAST COAST COLLECTION

192

ERNEST BUSSIÈRE (1863-1913)

'ARTICHAUT' VASE, CIRCA 1900

produced by Keller and Guérin Company, Lunéville  
glazed earthenware  
4½ in. (10.5 cm) high, 3¼ in. (8.2 cm) diameter  
glazed signature *K.G. Lunéville Bussière*  
\$1,500-2,000

LEARN MORE

PROVENANCE:  
Jason Jacques Gallery, New York  
Acquired from the above by the present owner, circa 2000



PROPERTY FROM A PRIVATE EAST COAST COLLECTION

193

JEAN-JOSEPH CARRIÈS  
(1855-1894)

'COLOQUINTE' VASE, CIRCA 1890

glazed stoneware  
8¼ in. (21 cm) high, 5⅜ in. (13.5 cm) diameter  
incised signature *Jean Carriès*  
\$4,000-6,000

LEARN MORE

PROVENANCE:  
Jason Jacques Gallery, New York  
Acquired from the above by the present owner, circa 2000



PROPERTY FROM A PRIVATE EAST COAST COLLECTION

194

**PIERRE-ADRIEN DALPAYRAT**  
(1844-1910)

FLORAL VASE, CIRCA 1900

glazed stoneware, bronze  
7⅞ in. (20 cm) high, 3⅞ in. (9.8 cm) diameter  
\$2,000-3,000

LEARN MORE

**PROVENANCE:**  
Jason Jacques Gallery, New York  
Acquired from the above by the present owner, circa 1995





PROPERTY FROM A PRIVATE EAST COAST COLLECTION

195

**PIERRE-ADRIEN DALPAYRAT**  
**(1844-1910)**

CANDLEHOLDER, CIRCA 1900

glazed stoneware, pewter  
6⅝ x 4½ x 5½ in. (16.3 x 11.4 x 14 cm)  
impressed signature *Dalpayrat*  
\$2,000-3,000

LEARN MORE

**PROVENANCE:**  
Jason Jacques Gallery, New York  
Acquired from the above by the present owner, circa 2000



PROPERTY FROM A PRIVATE EAST COAST COLLECTION

196

**PIERRE-ADRIEN DALPAYRAT**  
(1844-1910)

PITCHER, CIRCA 1900

glazed stoneware, pewter  
10½ x 7 x 4¾ in. (26.6 x 17.7 x 12 cm)  
glazed signature *Dalpayrat*  
\$6,000-8,000

LEARN MORE

**PROVENANCE:**  
Claire Cass, Chicago  
Jason Jacques Gallery, New York  
Acquired from the above by the present owner, circa 2000

An example of this model is in the permanent collection of The Metropolitan Museum of Art, New York (obj. no. 1999.398.2).



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## 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. As well as these Conditions of Sale, **lots** in which we offer **Non-Fungible Tokens** are governed by the Additional Conditions of Sale – Non-Fungible Tokens, which are available in Appendix A herein. For the sale of **Non-Fungible Tokens**, to the extent there is a conflict between the “New York Conditions of Sale Buying at Christie’s” and “Additional Conditions of Sale – Non-Fungible Tokens”, the latter controls.

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

#### A BEFORE THE SALE

##### 1 DESCRIPTION OF LOTS

- (a) Certain words used in the **catalogue description** have special meanings. You can find details of these on the page headed “Important Notices and Explanation of Cataloguing Practice” which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called “Symbols Used in this Catalogue”.
- (b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

##### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

##### 3 CONDITION

- (a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold “as is,” in the **condition** they are in at the time of the sale, without any representation or **warranty** or assumption of liability of any kind as to **condition** by Christie’s or by the seller.
- (b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking 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** from auction 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) It will not be apparent to us whether a diamond is naturally or synthetically formed unless it has been tested by a gemmological laboratory. Where the diamond has been tested, a gemmological report will be available.
- (c) 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.
- (d) Certain weights in the **catalogue description** are provided for guidance purposes only as they have been **estimated** through measurement and, as such, should not be relied upon as exact.
- (e) 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. We do not guarantee nor are we responsible for any report or certificate from a gemmological laboratory that may accompany a **lot**.
- (f) 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 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 often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.
- (c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

### B REGISTERING TO BID

#### 1 NEW BIDDERS

- (a) If this is your first time bidding at Christie’s or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
- (i) for individuals: Photo identification (driver’s licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
- (ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
- (iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.
- (b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department at +1 212-636-2000.

### 2 RETURNING BIDDERS

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

#### 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

#### 4 BIDDING ON BEHALF OF ANOTHER PERSON

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

#### 5 BIDDING IN PERSON

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

#### 6 BIDDING SERVICES

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

- (a) Phone Bids  
Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.
- (b) Internet Bids on Christie’s LIVE™  
For certain auctions we will accept bids over the Internet. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie’s LIVE™ Terms of Use which are available at <https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx>.
- (c) Written Bids  
You can find a Written Bid Form at any Christie’s office, or by choosing the sale and viewing the **lots** online at [www.christies.com](http://www.christies.com). We must receive your completed Written Bid 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 a **reserve** with the symbol ♦ next to the **lot** number. The **reserve** cannot be more than the **lot’s** low **estimate**, unless the **lot** is subject to a third party guarantee and the irrevocable bid exceeds the printed low **estimate**. In that case, the **reserve** will be set at the amount of the irrevocable bid. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ♦♦.



## 3 AUCTIONEER'S DISCRETION

The **auctioneer** can at their sole option:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way they may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of their discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, they 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 paragraphs B(3), E(2)(i), F(4), and J(i).

## 4 BIDDING

The **auctioneer** accepts bids from:

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

## 5 BIDDING ON BEHALF OF THE SELLER

The **auctioneer** may, at their 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 their 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 their sole option where the bidding should start and the bid increments.

## 7 CURRENCY CONVERTER

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

## 8 SUCCESSFUL BIDS

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

## 9 LOCAL BIDDING LAWS

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

## D THE BUYER'S PREMIUM AND TAXES

### 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 26% of the **hammer price** up to and including US\$1,000,000, 21.0% on that part of the **hammer price** over US\$1,000,000 and up to and including US\$6,000,000, and 15.0% of that part of the **hammer price** above US\$6,000,000.

## 2 TAXES

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

For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Christie's shall collect New York sales tax at a rate of 8.875% for any **lot** collected from Christie's in New York.

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

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

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

## E WARRANTIES

### 1 SELLER'S WARRANTIES

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

## 2 OUR AUTHENTICITY WARRANTY

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

- (a) It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity warranty**.
- (b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the “**Heading**”). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- (c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed “Important Notices and Explanation of Cataloguing Practice”. For example, use of the term “ATTRIBUTED TO...” in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's** full **catalogue description** before bidding.
- (d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom notice**.

- (e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- (f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- (g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.
- (h) In order to claim under the **authenticity warranty** you must:
  - (i) give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
  - (ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we **reserve** the right to obtain additional opinions at our expense; and
  - (iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- (i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- (j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 21 days from the date of the auction that if any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
  - (a) This additional **warranty** does not apply to:
    - (i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
    - (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
    - (iii) books not identified by title;
    - (iv) **lots** sold without a printed **estimate**;
    - (v) books which are described in the catalogue as sold not subject to return; or
    - (vi) defects stated in any **condition** report or announced at the time of sale.
  - (b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
- (k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **Authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with paragraph E2(h)(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.
- (l) **Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery)**. In these categories, paragraph E2 (b) – (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the **catalogue description** (the “**Subheading**”). Accordingly, all references to the **Heading** in paragraph E2 (b) – (e) above shall be read as references to both the **Heading** and the **Subheading**.

## 3 NO IMPLIED WARRANTIES

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

## 4 YOUR WARRANTIES

- (a) You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.
- (b) Where you are bidding on behalf of another person, you warrant that:
  - (i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;
  - (ii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;
  - (iii) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

## F PAYMENT

### 1 HOW TO PAY

- (a) Immediately following the auction, you must pay the **purchase price** being:
    - (i) the **hammer price**; and
    - (ii) the **buyer's premium**; and
    - (iii) any applicable duties, goods, sales, use, compensating or service tax, or VAT.
- Payment is due no later than by the end of the 7th calendar day following the date of the auction (the “**due date**”).
- (b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
  - (c) You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
    - (i) **Wire transfer**  
JP Morgan Chase Bank, N.A.,  
270 Park Avenue, New York, NY 10017;  
ABA# 021000021; FBO: Christie's Inc.;  
Account # 957-107978,  
for international transfers, SWIFT: CHASUS33.
    - (ii) **Credit Card**  
We accept Visa, MasterCard, American Express and China Union Pay. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.
    - (iii) **Cash**  
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer.
    - (iv) **Bank Checks**  
You must make these payable to Christie's Inc. and there may be **conditions**. Once we have deposited your check, property cannot be released until five business days have passed.
    - (v) **Checks**  
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.
    - (vi) **Cryptocurrency**  
With the exception of clients resident in Mainland China, payment for a **lot** marked with the symbol **💎** may be made in a cryptocurrency or cryptocurrencies of our choosing. Such cryptocurrency payments must be made in accordance with the Additional Conditions of Sale - Nonfungible Tokens set out at Appendix A to these Conditions of Sale.

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

## 2 TRANSFERRING OWNERSHIP TO YOU

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

## 3 TRANSFERRING RISK TO YOU

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

- (a) When you collect the **lot**; or
  - (b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed ‘Storage and Collection’, unless we have agreed otherwise with you.
- ## 4 WHAT HAPPENS IF YOU DO NOT PAY
- (a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
    - (i) we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
    - (ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
    - (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
    - (iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
    - (v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
    - (vi) we can, at our option, reveal your identity and contact details to the seller;
    - (vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
    - (viii) we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
    - (ix) we can take any other action we see necessary or appropriate.
  - (b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

## 5 KEEPING YOUR PROPERTY

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

## G COLLECTION AND STORAGE

- (a) You must collect purchased **lots** within seven days from the auction (**but note that lots will not be released to you until you have made full and clear payment of all amounts due to us**).
- (b) If you do not collect any **lot** within 90 days following the auction we may, at our option
  - (i) charge you storage costs at the rates set out at [www.christies.com/en/help/buying-guide/storage-fees](https://www.christies.com/en/help/buying-guide/storage-fees).
  - (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.
- (c) The Storage conditions which can be found at [www.christies.com/en/help/buying-guide/storage-conditions](https://www.christies.com/en/help/buying-guide/storage-conditions) will apply.
- (d) If you do not collect the **lot** within 90 calendar days of the auction and Christie's exercises its rights under paragraph G(b) above, the **lot** will be deemed delivered in New York and therefore subject to New York state and local sales tax. For shipments booked and paid for prior to 90 calendar days of the auction, sales tax will be determined based on the guidance set forth in paragraph D(2).
- (e) Nothing in this paragraph is intended to limit our rights under paragraph F4.

## H TRANSPORT AND SHIPPING

### 1 SHIPPING

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

## 2 EXPORT AND IMPORT

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

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department at +1 212 636 2650 and PostSaleUS@christies.com. See the information set out at <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at PostSaleUS@christies.com.
- (b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.
- (c) **Endangered and protected species**  
**Lots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol **~** in the catalogue. This material includes, among other things, ivory, tortoiseshell, whalebone, certain species of coral, Brazilian rosewood, crocodile, alligator and ostrich skins. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to export the **lot** from the country in which the **lot** is sold and import it into another country as a licence may be required. 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. Several countries have imposed restrictions on dealing in elephant ivory, ranging from a total ban on importing African elephant ivory in the United States to importing, exporting and selling under strict measures in other countries. Handbags containing endangered or



protected species material are marked with the symbol ≈ and further information can be found in paragraph H2(h) below. 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.

(d) **Lots containing Ivory or materials resembling ivory**

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

(e) **Lots of Iranian origin**

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

(f) **Gold**

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

(g) **Watches**

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

(h) **Handbags**

A **lot** marked with the symbol **≡** next to the **lot** number includes endangered or protected species material and is subject to CITES regulations. This **lot** may only be shipped to an address within the country of the sale site or personally picked up from our saleroom. Please note, Christie's cannot facilitate the shipment of any **lot** containing python, alligator or crocodile into the State of California.

The term “hardware” refers to the metallic parts of the handbag, such as the buckle hardware, base studs, lock and keys and/or strap, which are plated with a coloured finish (e.g. gold, silver, palladium). The terms “Gold Hardware”, “Silver Hardware”, “Palladium Hardware”, etc. refer to the tone or colour of the hardware and not the actual material used. If the handbag incorporates solid metal hardware, this will be referenced in the **catalogue description**.

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; and (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 I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, other 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 E4 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](http://www.christies.com/about-us/contact/privacy) and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at <https://www.christies.com/about-us/contact/ccpa>.

## 8 WAIVER

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

## 9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** (the “Dispute”) will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the Dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within

60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

## 10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on [www.christies.com](http://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](http://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 paragraph E2 of this agreement.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**subheading**: has the meaning given to it in paragraph E2.

**UPPER CASE type**: means having all capital letters.

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

# IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

## IMPORTANT NOTICES

### A Property in which Christie's has an ownership or financial interest

From time to time, Christie's may offer a **lot** in which Christie's has an ownership interest or a financial interest. Such **lot** 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 **lot**. 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 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 continue to bid for the **lot** above the irrevocable written bid.

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 they have a financial interest in relation to the **lot**.

### ▲ ♦ Property in which Christie's has an interest and Third Party Guarantee /Irrevocable bid

Where Christie's has a financial interest in a **lot** and the **lot** fails to sell, Christie's is at risk of making a loss. As such, Christie's may choose to share that risk with a third party whereby the third party contractually agrees, prior to the auction, to place an irrevocable written bid on the **lot**. Such **lot** is identified with the symbol **▲ ♦** next to the **lot** number.

Where the third party is the successful bidder on the **lot**, they will not receive compensation in exchange for accepting this risk. If the third party is not the successful bidder, Christie's may compensate the third party. The third party is required by us to disclose to anyone they are advising of their financial interest in any **lot** in which Christie's has a financial interest. If you are advised by or bidding through an agent on a **lot** in which Christie's has a financial interest that is subject to a contractual written bid, you should always ask your agent to confirm whether or not they have a financial interest in relation to the **lot**.

### ▫ Bidding by interested parties

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

### Post-catalogue notifications

If Christie's enters into an arrangement or becomes aware of bidding that would have required a catalogue symbol, we will notify you by updating christies.com with the relevant information (time permitting) or otherwise by a pre-sale or pre-**lot** announcement.

## Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has advanced money to consignors or prospective purchasers or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

## EXPLANATION OF CATALOGUING PRACTICE

Terms used in a catalogue or **lot** description have the meanings ascribed to them below. Please note that all statements in a catalogue or **lot** description as to authorship are made subject to the provisions of the Conditions of Sale, including the **authenticity warranty**. Our use of these expressions does not take account of the **condition** of the **lot** or of the extent of any restoration. Written **condition** reports are usually available on request.

A term and its definition listed under ‘**Qualified Headings**’ is a **qualified** statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **authenticity warranty** shall not be available with respect to **lots** described using this term.

## PICTURES, DRAWINGS, PRINTS AND MINIATURES

Name(s) or Recognised Designation of an artist without any qualification: in Christie's opinion a work by the artist.

## QUALIFIED HEADINGS

“Attributed to ...”: in Christie's **qualified** opinion probably a work by the artist in whole or in part.

“Studio of ...”/“Workshop of ...”: in Christie's **qualified** opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

“Circle of ...”: in Christie's **qualified** opinion a work of the period of the artist and showing his influence.

“Follower of... ”: in Christie's **qualified** opinion a work executed in the artist's style but not necessarily by a pupil.

“Manner of... ”: in Christie's **qualified** opinion a work executed in the artist's style but of a later date.

“After ...”: in Christie's **qualified** opinion a copy (of any date) of a work of the artist.

“Signed ...”/“Dated ...”/ “Inscribed ...”: in Christie's **qualified** opinion the work has been signed/dated/inscribed by the artist.

“With signature ...”/“With date ...”/ “With inscription ...”: in Christie's **qualified** opinion the signature/ date/inscription appears to be by a hand other than that of the artist.

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

## CHINESE CERAMICS AND WORKS OF ART

When a piece is, in Christie's opinion, of a certain period, reign or dynasty, its attribution appears in uppercase letters directly below the **Heading** of the description of the **lot**.

e.g. A BLUE AND WHITE BOWL  
18TH CENTURY

If the date, period or reign mark mentioned in uppercase letters after the bold type first line states that the mark is of the period, then in Christie's opinion, the piece is of the date, period or reign of the mark.

e.g. A BLUE AND WHITE BOWL  
KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1662-1722)

If no date, period or reign mark is mentioned in uppercase letters after the bold description, in Christie's opinion it is of uncertain date or late manufacture.

e.g. A BLUE AND WHITE BOWL

## QUALIFIED HEADINGS

When a piece is, in Christie's opinion, not of the period to which it would normally be attributed on stylistic grounds, this will be incorporated into the first line or the body of the text of the description.

e.g. A BLUE AND WHITE MING-STYLE BOWL; or

The Ming-style bowl is decorated with lotus scrolls...

In Christie's **qualified** opinion this object most probably dates from Kangxi period but there remains the possibility that it may be dated differently.

e.g. KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND PROBABLY OF THE PERIOD

In Christie's **qualified** opinion, this object could be dated to the Kangxi period but there is a strong element of doubt.

e.g. KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND POSSIBLY OF THE PERIOD

## JEWELLERY

“Boucheron”: when maker's name appears in the title, in Christie's opinion it is by that maker.

“Mounted by Boucheron”: in Christie's opinion the setting has been created by the jeweller using stones originally supplied by the jeweller's client.

## QUALIFIED HEADINGS

“Attributed to”: in Christie's **qualified** opinion is probably a work by the jeweller/maker but no **warranty** is provided that the **lot** is the work of the named jeweller/maker.

Other information included in the catalogue description

“Signed Boucheron / Signature Boucheron”: in Christie's **qualified** opinion has a signature by the jeweller.

“With maker's mark for Boucheron”: in Christie's **qualified** opinion has a mark denoting the maker.

## Periods

Art Nouveau 1895-1910

Belle Epoque 1895-1914

Art Deco 1915-1935

Retro 1940s

## WATCHES

### Removal of Watch Batteries

A **lot** marked with the symbol **⊕** next to the **lot** number incorporates batteries which may be designated as “dangerous goods” under international laws and regulations governing the transport of goods by air freight. If a buyer requests shipment of the **lot** to a destination outside of the country in which the saleroom is located, the batteries will be removed and retained by us prior to shipment. If the **lot** is collected from the saleroom, the batteries will be made available for collection free of charge.

## FABERGÉ

### QUALIFIED HEADINGS

“Marked Fabergé, Workmaster ...”: in Christie's **qualified** opinion a work of the master's workshop inscribed with his name or initials and his workmaster's initials.

“By Fabergé ...”: in Christie's **qualified** opinion, a work of the master's workshop, but without his mark.

“In the style of ...”: in Christie's **qualified** opinion a work of the period of the master and closely related to his style.

“Bearing marks ...”: in Christie's **qualified** opinion not a work of the master's workshop and bearing later marks.

## HANDBAGS

### Condition Reports

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. **Condition** reports and grades are provided free of charge as a courtesy and convenience to our buyers and are for guidance only. They offer our honest opinion but they may not refer to all faults, restoration, alteration or adaptation. They are not an alternative to examining a **lot** in person or taking your own professional advice. **Lots** are sold “as is,” in the **condition** they are in at the time of the sale, without any representation or **warranty** as to **condition** by Christie's or by the seller.

Grades in Condition Reports

We provide a general, numeric condition grade to help with overall condition guidance. Please review the specific condition report and extra images for each **lot** before bidding.

Grade 1: this item exhibits no signs of use or wear and could be considered as new. There are no flaws. Original packaging and protective plastic are likely intact as noted in the **lot** description.

Grade 2: this item exhibits minor flaws and could be considered nearly brand new. It may never have been used, or may have been used a few times. There are only minor condition notes, which can be found in the specific condition report.

Grade 3: this item exhibits visible signs of use. Any signs of use or wear are minor. This item is in good condition.

Grade 4: this item exhibits wear from frequent use. This item either has light overall wear or small areas of heavy wear. The item is considered to be in fair condition.

Grade 5: this item exhibits normal wear and tear from regular or heavy use. The item is in good, usable condition but it does have condition notes.

Grade 6: this item is damaged and requires repair. It is considered in fair condition.

Any reference to condition in a catalogue entry will not amount to a full description of condition, and images may not show the condition of a **lot** clearly. Colours and shades may look different in print or on screen to how they look in real life. It is your responsibility to ensure that you have received and considered any condition report and grading.

References to “HARDWARE”

Where used in this catalogue the term “hardware” refers to the metallic parts of the bag, such as the buckle hardware, base studs, lock and keys and /or strap, which are plated with a coloured finish (e.g. gold, silver, palladium). The terms “Gold Hardware”, “Silver Hardware”, “Palladium Hardware” etc. refer to

the tone or colour of the hardware and not the actual material used. If the bag incorporates solid metal hardware this will be referenced in the **lot** description.

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.

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

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

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

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

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

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

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

COLLECTION AND CONTACT DETAILS

**Lots** will only be released on payment of all charges due and on production of a Collection Form from Christie’s. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within ninety days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

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

SHIPPING AND DELIVERY

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

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

CHRISTIE’S ROCKEFELLER CENTER

20 Rockefeller Plaza, New York 10020  
Tel: +1 212 636 2000  
PostSaleUS@christies.com  
Main Entrance on 49th Street  
Receiving/Shipping Entrance on 48th Street

**Hours: 9.30 AM - 5.00 PM**  
**Monday-Friday except Public Holidays**

CHRISTIE’S FINE ART STORAGE SERVICES (CFASS)

62-100 Imlay Street, Brooklyn, NY 11231  
Tel: +1 212 974 4500  
PostSaleUS@christies.com  
Main Entrance on Corner of Imlay and Bowne St

**Hours: 9.30 AM - 5.00 PM**  
**Monday-Friday except Public Holidays**

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found in paragraph K, Glossary, of the section of the catalogue headed ‘Conditions of Sale’. Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a lot.

○  
Christie’s has a direct financial interest in the **lot**. See Important Notices in the Conditions of Sale for further information.

○◆  
Christie’s has provided a minimum price guarantee and has a direct financial interest in this **lot**. Christie’s has financed all or a part of such interest through a third party. Such third parties generally benefit financially if a guaranteed **lot** is sold. See the Important Notices in the Conditions of Sale for further information.

△  
Christie’s has a financial interest in the **lot**. See Important Notices in the Conditions of Sale for further information..

△◆  
Christie’s has a financial interest in this **lot** and has financed all or a part of such interest through a third party. Such third parties generally benefit financially if a guaranteed **lot** is sold. See the Important Notices in the Conditions of Sale for further information. ’

☒  
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**.

•  
**Lot** offered without **reserve**.

~  
**Lot** incorporates material from endangered species which could result in export restrictions. See paragraph H2(c) of the Conditions of Sale for further information.

≈  
Handbag **lot** incorporates material from endangered species. International shipping restrictions apply. See paragraph H2 of the Conditions of Sale for further information.

∞  
**Lot** incorporates elephant ivory material. See paragraph H2 of the Conditions of Sale for further information.

Ψ  
**Lot** incorporates material from endangered species which is shown for display purposes only and is not for sale. See paragraph H2(h) of the Conditions of Sale for further information.

➤  
**Lot** is a Non Fungible Token (NFT). Please see Appendix A – Additional Conditions of Sale – Non- Fungible Tokens in the Conditions of Sale for further information.

Ⓓ  
**Lot** contains both a Non Fungible Token (NFT) and a physical work of art. Please see Appendix A – Additional Conditions of Sale – Non-Fungible Tokens in the Conditions of Sale for further information.

■  
See Storage and Collection pages in the catalogue.

❖  
With the exception of clients resident in Mainland China, you may elect to make payment of the purchase price for the **lot** via a digital wallet in the name of the registered bidder, which must be maintained with one of the following: Coinbase Custody Trust; Coinbase, Inc.; Fidelity Digital Assets Services, LLC; Gemini Trust Company, LLC; or Paxos Trust Company, LLC. Please see the **lot** notice and Appendix B – Terms for Payment by Buyers in Cryptocurrency in the Conditions of Sale for further requirements and information

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

As a leader in the art market,


Christie’s is committed to building a **sustainable business model** that promotes and protects the environment. Our digital platform on christies.com offers a conscious approach, creating an immersive space where we bring art to life through high quality images, videos and in-depth essays by our specialists.

With this robust online support, Christie’s will print fewer catalogues to ensure that we achieve our goal of **Net Zero by 2030**. However, when we do print, we will uphold the highest sustainable standards.

The catalogue you are reading is:

 printed on fully recycled paper;

 printed with vegetable-based ink and biodegradable laminates;

 printed in close proximity to our markets in an effort to reduce distribution emissions.



Please scan for more information about our sustainability goals and projects.

CHRISTIE’S





## Identity Verification

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

### Private Individuals

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

*Please upload your documents through your [christies.com](https://christies.com) account: click 'My Account' followed by 'Complete Profile'. You can also email your documents to [info@christies.com](mailto:info@christies.com) or provide them in person.*

### Organisations

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

*Please email your documents to [info@christies.com](mailto:info@christies.com) or provide them in person.*





