

FRENCH ART GLASS

AN IMPORTANT NEW YORK PRIVATE COLLECTION

New York 23 March 2016



CHRISTIE'S



FRENCH ART GLASS AN IMPORTANT NEW YORK PRIVATE COLLECTION

WEDNESDAY 23 MARCH 2016

AUCTION

Wednesday 23 March 2016
at 10.00 am (Lots 1-176)

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Saturday	19 March	10.00 am - 5.00 pm
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Monday	21 March	10.00 am - 5.00 pm
Tuesday	22 March	10.00 am - 5.00 pm

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AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **ZEESA-12211**

CONDITIONS OF SALE

This auction is subject to Important Notices, Conditions of Sale and to Reserves. [40]

Front cover: Lot 24
Back cover: Lot 115
Inner front cover: Lot 82
Opposite auction calendar: Lot 4
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25/02/15

INTERNATIONAL AUCTION CALENDAR DESIGN

To include your property in these sales please consign ten weeks before the sale date. Contact the specialists or representative office for further information.

15-24 MARCH

Fornasetti
Online

24 MAY

Design Evening Sale
Paris

8 JUNE

Design
New York

22 MARCH

First Open: Home
New York

25 MAY

Design Day Sale
Paris

21 APRIL-5 MAY

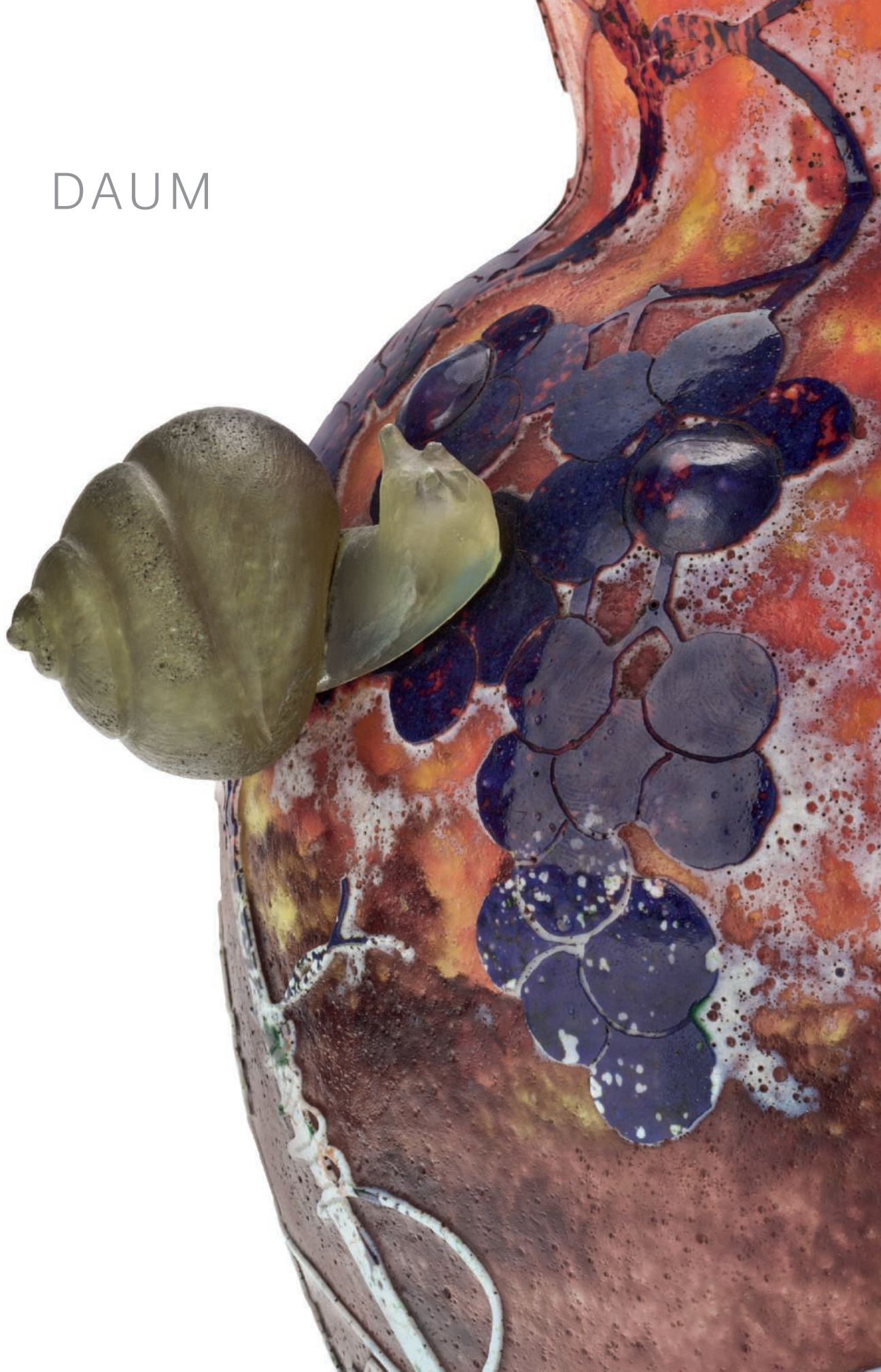
Art As Jewelry
Online

7-16 JUNE

The Living Room
Online

Subject to change. 09/02/16

DAUM



◦ 1

DAUM

A 'DRAGONFLY' VASE, CIRCA 1900

wheel-carved cameo glass with applied decoration
7 $\frac{1}{8}$ in. (20 cm.) high

etched *Daum Nancy* with the Cross of Lorraine

\$12,000-18,000



1

◦ 2

DAUM

A 'CROCUS' VASE, CIRCA 1905

wheel-carved cameo and martelé glass
21 $\frac{1}{4}$ in. (31.1 cm.) high

incised *DAUM NANCY* with the Cross of Lorraine

\$10,000-15,000



2

◦ 3

DAUM

A VASE, CIRCA 1890-1896

cameo glass with gilt decoration
7¾ in. (18.8 cm.) high

signed in gilt *Daum Nancy*
with the Cross of Lorraine

\$3,000-5,000



3

◦ 4

DAUM

A 'SNAILS', VASE, CIRCA 1910

wheel-carved, vitrified cameo glass
with applied decoration
8¾ in. (22.3 cm.) high

cameo signature *DAUM NANCY*
with the Cross of Lorraine,
underside inscribed 750

\$15,000-20,000



4

◦ 5
DAUM
A VASE, CIRCA 1910

wheel-carved cameo glass with
applied handles
10¼ in. (26 cm.) high
etched Daum Nancy
with the Cross of Lorraine
\$6,000-9,000

◦ 6
DAUM
A EWER, CIRCA 1910

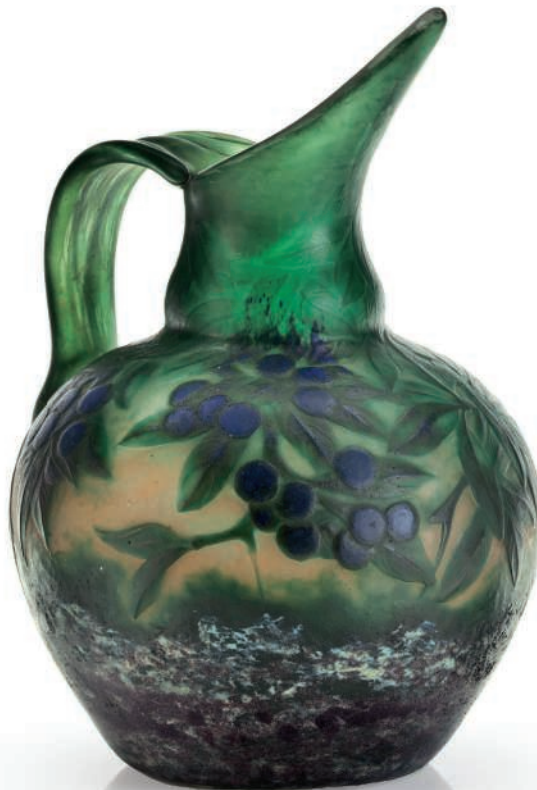
wheel-carved cameo glass with
applied handle
9¾ in. (24.8 cm.) high
etched *Daum Nancy*
with the Cross of Lorraine
\$7,000-9,000

◦ 7
DAUM
A VASE, CIRCA 1910

wheel-carved cameo glass
9¾ in. (23.7 cm.) high
inscribed *DAUM NANCY*
with the Cross of Lorraine
\$7,000-9,000



5



6



7

◦ 8

DAUM

A 'LANDSCAPE' VASE, CIRCA 1906

mold-blown cameo glass
16¼ in. (41.4 cm.) high

etched *DAUM NANCY*
with the Cross of Lorraine

\$7,000-9,000





9



10

◦ 9
DAUM
A 'CHESTNUTS' VASE, CIRCA 1908

mold-blown cameo glass
16½ in. (41.9 cm.) high

signed in intaglio *DAUM NANCY*
with the Cross of Lorraine

\$15,000-20,000

LITERATURE:

cf. C. Pétry, *DAUM dans les Musées de Nancy*,
France, 1989, p. 57 for an illustration of a
similar vase;

C. Bacri, *Daum*, Paris, 1992, p. 104 for an
illustration of a similar vase;

K. Büttiker, *Daum Nancy Maitres Verriers*,
Zurich, 1986, plate 88 for an illustration
of a similar vase.

◦ 10
DAUM
A 'MUSHROOMS' VASE, CIRCA 1905

wheel-carved and enameled cameo glass
19¾ in. (49.8 cm.) high

inscribed *DAUM NANCY* with
the Cross of Lorraine

\$15,000-20,000

◦ 11
DAUM
A SOLIFLORE, CIRCA 1910

wheel-carved cameo glass
13¾ in. (35 cm.) high

etched *DAUM NANCY* with
the Cross of Lorraine

\$40,000-60,000

LITERATURE:

cf. C. Bacri, *Daum*, Milan, 1992, p. 127 for an
illustration of the model.



◦ 12
DAUM
A VASE, CIRCA 1925

internally decorated glass with gold foil inclusions
13¾ in. (34 cm.) high

etched *DAUM NANCY*
with the Cross of Lorraine

\$1,500-2,000

◦ 13
DAUM
A 'PEACOCK FEATHERS', VASE, CIRCA 1915

acid-etched cameo glass
4½ in. (11.5 cm.) high

signed *Daum Nancy*
with the Cross of Lorraine

\$4,000-6,000

◦ 14
DAUM
A 'PEACOCK FEATHERS', VASE, CIRCA 1915

internally decorated glass
8½ in. (21.6 cm.) high

inscribed *DAUM NANCY*
with the Cross of Lorraine

\$6,000-8,000



12



13



14



◦ 15

DAUM

A 'SNAIL' VASE, CIRCA 1910

wheel-carved vitrified cameo glass
with applied decoration
16 in. (40.9 cm.) high

cameo signature *DAUM NANCY*
with the Cross of Lorraine

\$20,000-30,000

◦ 16
DAUM
A TABLE LAMP, CIRCA 1930

acid-etched glass, patinated wrought-iron
10 in. (25.5 cm.) high

shade and base signed *DAUM NANCY FRANCE*
with the Cross of Lorraine

\$3,000-5,000





EMILE GALLE

◦ 17

EMILE GALLE (1846-1904)

A VASE, CIRCA 1894

etched and enameled glass, with internal decoration
11 $\frac{1}{8}$ in. (30.3 cm.) high

inscribed *Emile Gallé a Nancy Modele
et decor deposes Ges Gesch*

\$4,000-6,000



17

◦ 18

EMILE GALLE (1846-1904)

A CYLINDRICAL VASE, CIRCA 1894

etched, enameled and internally decorated glass, with gilt decoration
12 $\frac{1}{4}$ in. (31.1 cm.) high

inscribed *Cristallerie de Gallé Nancy modele
et Decor déposé*

\$6,000-8,000



18

◦ 19

EMILE GALLE (1846-1904)

A VASE, CIRCA 1894

enameled glass, with gold foil inclusions
11½ in. (29.3 cm.) high

inscribed *Emile Gallé Modele
et Decor Déposé*

\$4,000-6,000

cf. B. Hakenjos, *Emile Gallé, Keramik, Glas und
Möbel des Art Nouveau*, Köln, 1973, p. 87, plate 171
for an illustration of a similar vase.



◦ 20

EMILE GALLE (1846-1904)

A VASE, CIRCA 1900

wheel-carved cameo glass
18 in. (45.7 cm.) high

underside elaborately signed
Cristallerie Gallé ModÈLE Et décor Depose GG Nancy
enclosing a maple leaf motif

\$10,000-15,000



20

◦ 21

EMILE GALLE (1846-1904)

A 'DAISY' VASE, CIRCA 1910

fire-polished cameo glass, with applied decoration
17¼ in. (43.9 cm.) high

inscribed *Gallé déposé*

\$7,000-9,000



21

◦ 22

EMILE GALLE (1846-1904)

A 'DRAGONFLY AND POND SCENE' VASE, CIRCA 1900

cameo glass

22½ in. (57.2 cm.) high

cameo signature *Gallé*

\$6,000-8,000



22

◦ 23

EMILE GALLE (1846-1904)

AN 'ORCHID' VASE, CIRCA 1900

fire-polished cameo glass

22¼ in. (57.2 cm.) high

cameo signature *Gallé*

\$7,000-9,000



23

o 24

EMILE GALLE (1846-1904)

A 'POLAR BEAR' VASE, CIRCA 1925

cameo glass

14¼ in. (36.2 cm.) high

signed in intaglio GALLÉ

\$30,000-50,000



o 25

EMILE GALLE (1846-1904)

A 'SEAGULLS' VASE, CIRCA 1930

cameo glass

14 $\frac{1}{8}$ in. (36 cm.) high

cameo signature Gallé

\$30,000-50,000



◦ 26

EMILE GALLE (1846-1904)

A 'POND' VASE, CIRCA 1900

wheel-carved cameo glass
16¾ in. (42.5 cm.) high

inscribed G.G. Paris Cristallerie de Galle déposé

\$10,000-15,000



26

◦ 27

EMILE GALLE (1846-1904)

A 'TULIP' VASE, CIRCA 1920

mold-blown cameo glass
13¾ in. (35 cm.) high

cameo signature Gallé

\$8,000-12,000



27

◦ 28

EMILE GALLE (1846-1904)

A 'PRUNES' VASE, CIRCA 1920

mold-blown cameo glass

13 in. (33 cm.) high

cameo signature *Gallé*

\$6,000-8,000





◦ 29

EMILE GALLE (1846-1904)

A 'CALLA LILY' VASE, CIRCA 1925

mold-blown cameo glass

14 in. (35.6 cm.) high

cameo signature *Gallé*

\$50,000-70,000



(another view)

◦ 30
EMILE GALLE (1846-1904)
AN 'AQUATIC' VASE, CIRCA 1900

cameo glass
8¼ in. (21 cm.) high
cameo signature *Gallé*
\$4,000-6,000



30

◦ 31
EMILE GALLE (1846-1904)
A 'HONEY SUCKLE' VASE, CIRCA 1905

cameo glass
17¼ in. (45.2 cm.) high
cameo signature *Gallé*
\$7,000-9,000



31

◦ 32

EMILE GALLE (1846-1904)
**A 'VERRE PARLANT' PERFUME BOTTLE
AND STOPPER, CIRCA 1900**

cameo glass, with applied decoration
4 in. (10.2 cm.) high

inscribed *Mes Pensees toutes*

bottle inscribed *Gallé*, rim interior
and stopper inscribed 5

\$4,000-6,000



32

◦ 33

EMILE GALLE (1846-1904)
A 'CENTIPEDE' VASE, CIRCA 1898

enameled glass, with gilt decoration
8¼ in. (21 cm.) high

enameled *E. Gallé à nancy*

\$4,000-6,000



33

◦ 34

BURGUN, SCHVERER, AND CIE

A BOWL, CIRCA 1900

cameo glass with gilt and internal decoration, some martelé areas
3¾ in. (9.5 cm.) high

with gilt mark *BS & Cie, Verrerie D'Art De Lorraine déposé*
within a Cross of Lorraine

\$3,000-5,000



34

◦ 35

BURGUN, SCHVERER, AND CIE

A VASE, CIRCA 1900

wheel-carved and martelé cameo glass with gilt
and internal decoration
9½ in. (23.2 cm.) high

with gilt mark *BS & Cie, Verrerie D'Art De Lorraine déposé*
within a Cross of Lorraine

\$12,000-18,000



35

◦ 36

BURGUN, SCHVERER, AND CIE
A VASE, CIRCA 1900

wheel-carved and martelé cameo glass with gilt
and internal decoration
9 in. (23 cm.) high

with gilt mark *BS & Cie, Verrerie D'Art De Lorraine déposé*
within a Cross of Lorraine

\$10,000-15,000



36

◦ 37

BURGUN, SCHVERER, AND CIE
A VASE, CIRCA 1900

wheel-carved and martelé cameo glass with gilt
and internal decoration
9 in. (23 cm.) high

with gilt mark *BS & Cie, Verrerie D'Art De Lorraine déposé*
within a Cross of Lorraine

\$8,000-10,000



37

◦ 38
MULLER FRERES
A VASE, CIRCA 1910

wheel-carved cameo glass
11¼ in. (28.6 cm.) high
cameo signature MULLER
\$8,000-12,000



38

◦ 39
MULLER FRERES
A 'LOCUST' VASE, CIRCA 1910

fluogravure and wheel-carved cameo glass
12 in. (30.5 cm.) high
cameo signature MULLER
\$10,000-15,000



39

cf. V. Arwas, *Glass Art Nouveau To Art Deco*, New York, 1977,
p. 162 for an illustration of a vase of this model and discussion
of the fluogravure technique.

◦ 40
MULLER FRERES
A TWO-HANDLED VASE, CIRCA 1900

enameled and applied cameo glass
8¾ in. (22.3 cm.) high

cameo signature MULLER

\$3,000-5,000

LITERATURE:

B. and H. Blount, *French Cameo Glass*, Des Moines, 1968, p. 95, plate 147 for an illustration of this vase.

◦ 41
MULLER FRERES
A 'BLEEDING HEART' VASE, CIRCA 1900

enameled cameo glass with martelé surface
11 in. (28 cm.) high

inscribed MULLER FRES LUNÉVILLE

\$5,000-8,000

◦ 42
MULLER FRERES
A 'RASPBERRY BUSH' VASE, CIRCA 1910

enameled cameo glass, with applied handle
10¼ in. (26.1 cm.) high

cameo signature MULLER FRES LUNÉVILLE

\$6,000-8,000

LITERATURE:

B. and H. Blount, *French Cameo Glass*, Des Moines, 1968, p. 94, plate 146 for an illustration of this vase.



40



41



42



Argy-Rousseau in his friend's Platon Argyriadès's studio at Sèvres.

Argy-Rousseau archive

GABRIEL ARGY-ROUSSEAU

(1885–1953)

The name Gabriel Argy-Rousseau appeared for the first time in 1914 at the Exposition des Artistes Française in Paris. Critics and the public alike responded enthusiastically to his debut and recognized the artist's originality, the idiosyncrasies of his work, and his extraordinary talent at working the little known and little practiced material of pâte de verre (glass paste).

Argy-Rousseau himself recognized that "the process of creating 'pâte de verre' is certainly the most artistic and the most personal of all the methods of working in glass and crystal because it allows the artist to easily convey all his thoughts."

But exactly who was this unknown artist who suddenly stepped forward 10 years after the death of Emile Gallé and during a period in which modern art had not yet made its mark on the applied arts, which were still dominated by the Art Nouveau style?

Gabriel Argy-Rousseau, whose real name is Joseph Gabriel Rousseau, was born in 1885 under very modest circumstances. He entered the Ecole Nationale de Sèvres in 1902 and it was his training during this formative period that would influence and shape his career as an artist. This included, above all, his introduction to pâte de verre thanks to Jean Cros, his classmate and the son of Henri Cros, the artist who essentially rediscovered pâte de verre at the end of the 19th century. Argy-Rousseau left the school four years later with a diploma in ceramic engineering. He subsequently set up his own studio and began to show his first works in 1914 under the pseudonym Gabriel Argy-Rousseau, having married the sister of his friend Plato Argyriades. In 1923, he partnered with a major Paris gallery to found the company 'Les Pâte de Verre d'Argy-Rousseau'.

Within fifteen years, he created some 300 models that included vases, lamps, lanterns, and bowls, a number of which can be considered masterpieces. The 1929 economic crisis, however, significantly slowed his production and the company was ultimately dissolved in 1931.

Argy-Rousseau derived much of his inspiration from nature's more humble specimen, especially from flowers and insects, for example 'Violette de Parme' (Lot 91) or 'Fleurs de Char-dons' (Lot 108) as well as 'Roses' (Lot 94), 'Chrysanthèmes' (Lot 92) and 'Papyrus' (Lot 76). The progression of his style presents itself in these designs: while flexible at first and still under the influence of Art Nouveau, his designs quickly became more rigid as flowers or insects are shown pressed against glass or pinned in a box.

Having already studied Greek art at Sèvres, and always having been exposed to it in his family, Argy-Rousseau considered the Greek style his true passion and a permanent influence in his work throughout his career. The well-known vase 'Le Jardin des Hespérides' (Lots 67 and 115) is the best example as it resembles the Attic vases of the VI. century BC

with the hieratic pose of the dancing figures. It is as if their movements are suspended in midair with nature itself suggested by branches and the bucolic landscape. In the same spirit, the vases 'La Danse' (Lot 109) and 'Libations' (Lot 46), although dated around the same time, offer a different interpretation of the same subject, as does 'Tragi-Comique' with its grimacing masks of tragedy (Lot 110). One of the most remarkable works of Greek inspiration, however, is the vase 'La Chevelure Haut' (Lot 97), so moving in the figure's contemplative attitude and intensity of expression.

An artist with many different facets to his work, Argy-Rousseau never ceases to amaze us with the precision of the layout of his designs and the effects of perspective, all of which are combined with rich colors in the vase 'Vagues et Poissons' (Lot 82), a true masterpiece. But it is also important to mention the rare table lamp 'Oiseaux de Paradis' (Lot 69) where, against a bright background, these colorful birds appear seized in flight. On another note, the vases 'Loups dans la Neige' (Lot 78) and 'Lions' (Lot 112) evoke a strong sense of power, and the artist conjures an atmosphere of fear and drama. Despite the economic crisis of 1929, Argy-Rousseau continued to produce beautiful works including 'Jeunesse' (Lot 43) and 'Farniente' (Lot 45), two works that exemplify the characteristics of the Art Deco style.

But how far would Argy-Rousseau's creative inspiration have gone without the technical resources at his disposal? Argy-Rousseau was not only a designer of models but he was also an inventor of a technique that was personal to him starting from piecework molds to the coloration achieved in the mass and on the surface after firing. In fact, Argy-Rousseau designed everything himself down to the colorful mixtures of oxides. These choices not only reflect his extraordinary sense of color and in their respective harmonies and densities were very personal to him. He had a particular fondness for fiery reds, and yet, depending on his moods, he often incorporated softer pastel shades. His talent as a colorist makes it possible to recognize his work at first glance.

Light is also essential in enhancing Argy-Rousseau's work and in bringing it to life. Through the subtle play of light, he was able to create a sort of magical and luminescent quality in his work whereby nothing is left to chance. The vase 'Feuillage Moderne' (Lot 113) is a fine example of this.

The collection presented here at the auction is exemplary in its selection, number, variety, and the quality of works. It reflects the ability of an artist to express his emotions and poetical intentions while sharing these sentiments with the viewer. It also allows us to track the progression of the artist's style, which lies in harmony with his time. But perhaps above all, this collection shows us the sensitivity of a man and his creative inventiveness that spans from naturalism to abstraction, reflecting its modernity. Argy-Rousseau stands as the great master of pâte de verre who brought together the expertise of the hand and the creative vision of the mind.

◦ 43
GABRIEL ARGY-ROUSSEAU
(1885-1963)

A 'JEUNESSE' VASE, CIRCA 1932

pâte de verre
5¾ in. (14.5 cm.) high

signed in the mold G. ARGY-ROUSSEAU FRANCE

\$15,000-20,000

cf. J. Bloch-Dermont, *Les Pâte De Verre G. Argy-Rousseau Catalogue Raisonné*, Paris, 1990, p. 222, no. 32.03 for another vase of this model.

◦ 44
GABRIEL ARGY-ROUSSEAU
(1885-1963)

A 'LES PARFUMS' VASE, CIRCA 1932

pâte de verre
4¾ in. (12.5 cm.) high

signed in the mold G. ARGY-ROUSSEAU FRANCE

\$10,000-15,000

cf. J. Bloch-Dermont, *Les Pâtes de Verre G. Argy-Rousseau Catalogue Raisonné*, Paris, 1990, p. 222, no. 32.02 for another vase of this model.

◦ 45
GABRIEL ARGY-ROUSSEAU
(1885-1963)

A 'FARNIENTÉ' VASE, CIRCA 1932

pâte de verre
6 in. (15.2 cm.)

signed in the mold G. ARGY-ROUSSEAU FRANCE

\$20,000-30,000

cf. J. Bloch-Dermont, *Les Pâte De Verre G. Argy-Rousseau Catalogue Raisonné*, Paris, 1990, p. 222, no. 32.01 for another vase of this model.



43



44



45

◦46

GABRIEL ARGY-ROUSSEAU (1885-1963)

A 'LIBATIONS' VASE, CIRCA 1924

pâte de verre

11¼ in. (29.8 cm.) high

signed in the mold G. ARGY-ROUSSEAU

\$15,000-20,000

cf. J. Bloch-Dermont, *Les Pâtes de Verre G. Argy-Rousseau Catalogue Raisonné*, Paris, 1990, p. 196, no. 24.01 for another vase of this model.



◦ 47

GABRIEL ARGY-ROUSSEAU (1885-1963)
A 'GAZELLES ET FLEURS' BOWL, CIRCA 1928

pâte de verre
3¾ in. (9.5 cm.) high

signed in the mold G. ARGY-ROUSSEAU FRANCE

\$12,000-18,000

cf. J. Bloch-Dermont, *Les Pâtes de Verre G. Argy-Rousseau Catalogue Raisonné*, Paris, 1990, p. 216, no. 28.06 for another bowl of this model.

◦ 48

GABRIEL ARGY-ROUSSEAU (1885-1963)
AN 'OISEAUX EXOTIQUES' VASE, CIRCA 1930

pâte de verre
6½ in. (15.5 cm.) high

signed in the mold G. ARGY-ROUSSEAU FRANCE

\$8,000-12,000

cf. J. Bloch-Dermont, *Les Pâte De Verre G. Argy-Rousseau Catalogue Raisonné*, Paris, 1990, p. 222, no. 30.11 for another vase of this model.



47



48

◦ 49

GABRIEL ARGY-ROUSSEAU
(1885-1963)

A 'LA PRAIRIE' VEILLEUSE, CIRCA 1926

pâte de verre, wrought-iron
6 in. (15.3 cm.) high

signed in the mold G. ARGY-ROUSSEAU FRANCE

\$7,000-9,000

cf. J. Bloch-Dermont, *Les Pâtes de Verre G. Argy-Rousseau Catalogue Raisonné*, Paris, 1990, p. 210, no. 26.14 for another *veilleuse* of this model.



49

◦ 50

GABRIEL ARGY-ROUSSEAU
(1885-1963)

A 'FLEURS DES DUNES' VEILLEUSE, CIRCA 1925

pâte de verre, wrought-iron
7¾ in. (19.7 cm.) high

signed in the mold G. ARGY-ROUSSEAU FRANCE

\$7,000-9,000

cf. J. Bloch-Dermont, *Les Pâte de Verre Catalogue Raisonné G. Argy-Rousseau*, Paris, 1990, p. 207, no. 25.26 for another *veilleuse* of this model.



50



◦ 51

GABRIEL ARGY-ROUSSEAU
(1885-1963)

A 'CHEVREFEUILLE' VEILLEUSE, CIRCA 1927

pâte de verre, wrought-iron
11¾ in. (30 cm.) high

signed in the mold G. ARGY-ROUSSEAU FRANCE

\$10,000-15,000

cf. J. Bloch-Dermont, *Les Pâtes de Verre G. Argy-Rousseau Catalogue Raisonné*, Paris, 1990, p. 215, no. 27.34 for another *veilleuse* of this model.

◦ 52

GABRIEL ARGY-ROUSSEAU
(1885-1963)

**A 'DECORASYMETRIQUE' VEILLEUSE,
CIRCA 1928**

pâte de verre, wrought-iron
6¾ in. (16.2 cm.) high

signed in the mold G. ARGY-ROUSSEAU FRANCE

\$7,000-9,000

cf. J. Bloch-Dermant, *Les Pâte de Verre
Catalogue Raisonné G. Argy-Rousseau*, Paris,
1990, p. 217, no. 28.10 for another *veilleuse*
of this model.



◦ 53
GABRIEL ARGY-ROUSSEAU
(1885-1963)

A 'RAISINS' VASE, CIRCA 1926

pâte de verre
3½ in. (9 cm.) high

signed in the mold G. ARGY-ROUSSEAU FRANCE

\$3,000-5,000

cf. J. Bloch-Dermont, *Les Pâtes de Verre G. Argy-Rousseau Catalogue Raisonné*, Paris, 1990, p. 209, no. 26.10 for another vase of this model.

◦ 54
GABRIEL ARGY-ROUSSEAU
(1885-1963)

A 'SORBIER' BOWL, CIRCA 1915

pâte de verre
2¾ in. (6.7 cm.) high

signed in the mold G. ARGY-ROUSSEAU FRANCE

\$1,500-2,000

cf. J. Bloch-Dermont, *Les Pâtes de Verre G. Argy-Rousseau Catalogue Raisonné*, Paris, 1990, p. 178, no. 15.02 for another bowl of this model.

◦ 55
GABRIEL ARGY-ROUSSEAU
(1885-1963)

A 'FLEURS DE PECHER' VASE, CIRCA 1920

pâte de verre
5½ in. (14 cm.) high

signed in the mold G. ARGY-ROUSSEAU FRANCE

\$5,000-8,000

cf. J. Bloch-Dermont, *Les Pâtes de Verre G. Argy-Rousseau Catalogue Raisonné*, Paris, 1990, p. 181, no. 20.04 for another vase of this model.



54



53



55

◦ 56

GABRIEL ARGY-ROUSSEAU (1885-1963)
A 'TROIS TETES' BOWL, CIRCA 1914

pâte de verre
3 in. (7.6 cm.) high

signed in the mold G. ARGY-ROUSSEAU

\$8,000-12,000

cf. J. Bloch-Dermont, *Les Pâtes de Verre G. Argy-Rousseau Catalogue Raisonné*, Paris, 1990, p. 178, no. 14.04
for another bowl of this model.



56

◦ 57

GABRIEL ARGY-ROUSSEAU (1885-1963)
A 'QUIETUDE' BOWL, CIRCA 1932

pâte de verre
3 3/4 in. (8.5 cm.) high

signed in the mold G. ARGY-ROUSSEAU FRANCE

\$8,000-12,000

cf. J. Bloch-Dermont, *Les Pâtes de Verre G. Argy-Rousseau Catalogue Raisonné*, Paris, 1990, p. 223, no. 32.07
for another bowl of this model.



57

◦ 58

GABRIEL ARGY-ROUSSEAU
(1885-1963)

**A 'CHARDON DES INDES' VEILLEUSE,
CIRCA 1927**

pâte de verre, wrought-iron
7 $\frac{1}{2}$ in. (19.4 cm.) high

signed in the mold G. ARGY-ROUSSEAU FRANCE

\$6,000-8,000

cf. J. Bloch-Dermant, *Les Pâte de Verre Catalogue
Raisonné G. Argy-Rousseau*, Paris, 1990, p. 214,
no. 27.33 for another *veilleuse* of this model.



• 59

GABRIEL ARGY-ROUSSEAU (1885-1963)
A 'PAPILLION' VEILLEUSE, CIRCA 1924

pâte de verre, wrought-iron
5¼ in. (13.4 cm.) high

signed in the mold G. Argy-Rousseau, with partial distributor label

\$7,000-10,000

cf. J. Bloch-Dermant, *Les Pâte de Verre*
Catalogue Raisonné G. Argy-Rousseau, Paris, 1990, p. 199, no. 24.26
for another *veilleuse* of this model.



59

• 60

GABRIEL ARGY-ROUSSEAU (1885-1963)
A 'LA COUPE FLEURIE' VEILLEUSE, CIRCA 1923

pâte de verre, wrought-iron
5½ in. (13.6 cm.) high

signed in the mold G. ARGY-ROUSSEAU

\$7,000-10,000

cf. J. Bloch-Dermant, *Les Pâte de Verre*
Catalogue Raisonné G. Argy-Rousseau, Paris, 1990, p. 193, no. 23.18
for another *veilleuse* of this model.



60

◦ 61

GABRIEL ARGY-ROUSSEAU (1885-1963)
AN 'ETOILES' BOWL, CIRCA 1924

pâte de verre
3 $\frac{3}{8}$ in. (10 cm.) high

signed in the mold G. ARGY-ROUSSEAU

\$4,000-6,000

cf. J. Bloch-Dermont, *Les Pâtes de Verre G. Argy-Rousseau Catalogue Raisoné*, Paris, 1990, p. 197, no. 24.07
for another bowl of this model.

◦ 62

GABRIEL ARGY-ROUSSEAU (1885-1963)
A 'COQUELICOTS' VASE, CIRCA 1924

pâte de verre
7 $\frac{1}{4}$ in. (18.5 cm.) high

signed in the mold G. ARGY-ROUSSEAU FRANCE

\$6,000-8,000

cf. J. Bloch-Dermont, *Les Pâtes de Verre G. Argy-Rousseau Catalogue Raisoné*, Paris, 1990, p. 197, no. 24.05
for another vase of this model.



61



62

◦ 63

GABRIEL ARGY-ROUSSEAU (1885-1963)
AN 'ALGUES ET POISSONS' VASE, CIRCA 1917

pâte de verre
6 in. (15.2 cm.) high

signed in the mold G. ARGY-ROUSSEAU

\$2,500-3,000

cf. J. Bloch-Dermont, *Les Pâtes de Verre G. Argy-Rousseau Catalogue Raisoné*, Paris, 1990, p. 179, no. 17.02
for another vase of this model.



63

◦ 64

GABRIEL ARGY-ROUSSEAU (1885-1963)
A 'LOSANGES DE FEUILLES' VASE, CIRCA 1927

pâte de verre
6¼ in. (16 cm.) high

signed in the mold G. ARGY-ROUSSEAU FRANCE

\$4,000-6,000

cf. J. Bloch-Dermont, *Les Pâtes de Verre G. Argy-Rousseau Catalogue Raisoné*, Paris, 1990, p. 212, no. 27.14
for another vase of this model.



64

◦ 65

GABRIEL ARGY-ROUSSEAU (1885-1963)
A 'CONIFERE' VASE, CIRCA 1924

pâte de verre
6 $\frac{7}{8}$ in. (17.5 cm.) high

signed in the mold G. ARGY-ROUSSEAU FRANCE

\$4,000-6,000

cf. J. Bloch-Dermont, *Les Pâtes de Verre G. Argy-Rousseau Catalogue Raisonné*, Paris, 1990, p. 197, no. 24.04
for another vase of this model.



65

◦ 66

GABRIEL ARGY-ROUSSEAU (1885-1963)
A 'RAYONS DE SOLEIL' VASE, CIRCA 1926

pâte de verre
6 in. (15.3 cm.) high

signed in the mold G. ARGY-ROUSSEAU FRANCE

\$7,000-9,000

cf. J. Bloch-Dermont, *Les Pâtes de Verre G. Argy-Rousseau Catalogue Raisonné*, Paris, 1990, p. 208, no. 26.03
for another vase of this model.



66

◦67

GABRIEL ARGY-ROUSSEAU (1885-1963)

A 'LE JARDIN DES HESPERIDES' VASE, CIRCA 1926

pâte de verre

9½ in. (24.1 cm.) high

signed in the mold G. ARGY-ROUSSEAU FRANCE

\$15,000-20,000

cf. J. Bloch-Dermont, *Les Pâte De Verre G. Argy-Rousseau Catalogue Raisonné*, Paris, 1990, p. 208, no. 26.01
for another vase of this model.



◦ 68

GABRIEL ARGY-ROUSSEAU (1885-1963)
A RARE 'HUPPES' VEILLEUSE, CIRCA 1925

pâte de verre, wrought-iron
7¾ in. (19.7 cm.) high

signed in the mold G. ARGY-ROUSSEAU FRANCE

\$25,000-35,000

◦ 69

GABRIEL ARGY-ROUSSEAU (1885-1963)
AN 'OISEAUX DE PARADIS' TABLE LAMP, CIRCA 1928

pâte de verre, metal mounts
11½ in. (28.2 cm.) high

shade and base signed in the mold G. ARGY-ROUSSEAU FRANCE

\$35,000-55,000

cf. J. Bloch-Dermont, *Les Pâtes de Verre G. Argy-Rousseau Catalogue Raisonné*, Paris, 1990, p. 219, no. 28.21
for another lamp of this model.



68



◦ 70

GABRIEL ARGY-ROUSSEAU (1885-1963)
A 'FEUILLAGE MODERNE' VEILLEUSE, CIRCA 1925

pâte de verre, wrought-iron
7 in. (17.8 cm.) high

signed in the mold G. ARGY-ROUSSEAU FRANCE

\$8,000-12,000

cf. J. Bloch-Dermont, *Les Pâte de Verre*
Catalogue Raisoné G. Argy-Rousseau, Paris, 1990, p. 204, no. 25.04
for another *veilleuse* of this model.



70

◦ 71

GABRIEL ARGY-ROUSSEAU (1885-1963)
A 'BOUQUET DE FLEURS' VEILLEUSE, CIRCA 1923

pâte de verre, wrought-iron
5½ in. (13 cm.) high

signed in the mold G. ARGY-ROUSSEAU FRANCE

\$5,000-8,000

cf. J. Bloch-Dermont, *Les Pâtes de Verre G. Argy-Rousseau*
Catalogue Raisoné, Paris, 1990, p. 193, no. 23.20
for another *veilleuse* of this model.



71

◦72

GABRIEL ARGY-ROUSSEAU (1885-1963)
AN 'OISEAUX EN VOL' BOWL, CIRCA 1930

pâte de verre
3¾ in. (9.5 cm.) high

signed in the mold G. ARGY-ROUSSEAU FRANCE

\$4,000-6,000

cf. J. Bloch-Dermont, *Les Pâtes de Verre G. Argy-Rousseau Catalogue Raisonné*, Paris, 1990, p. 221, no 30.97
for another bowl of this model.



72

◦73

GABRIEL ARGY-ROUSSEAU (1885-1963)
AN 'ECUREUILS DANS L'HERBE' VASE, CIRCA 1928

pâte de verre
7½ in. (18.1 cm.) high

signed in the mold G. ARGY-ROUSSEAU FRANCE

\$15,000-20,000

cf. J. Bloch-Dermont, *Les Pâtes de Verre G. Argy-Rousseau Catalogue Raisonné*, Paris, 1990, p. 216, no. 28.05.
for another vase of this model.



73

◦74

GABRIEL ARGY-ROUSSEAU (1885-1963)
A RARE 'GUERRIERES ANTIQUES' VASE, CIRCA 1930

pâte de verre
12¼ in. (31.1 cm.) high

signed in the mold G. ARGY-ROUSSEAU FRANCE

\$10,000-15,000

cf. J. Bloch-Dermont, *Les Pâtes de Verre G. Argy-Rousseau Catalogue Raisonné*, Paris, 1990, p. 221, no. 30.01
for another vase of this model.



◦75

GABRIEL ARGY-ROUSSEAU (1883-1953)

A 'FLEURS DE PERSE' VASE, CIRCA 1924

pâte de verre

12½ in. (31 cm.) high

signed in the mold G. ARGY-ROUSSEAU

\$12,000-18,000

cf. J. Bloch-Dermont, *Les Pâte De Verre G. Argy-Rousseau Catalogue Raisonné*, Paris, 1990, p. 197, no. 24.10
for another vase of this model.



◦ 76

GABRIEL ARGY-ROUSSEAU (1885-1963)
A 'PAPYRUS' VASE, CIRCA 1924

pâte de verre
10½ in. (26.7 cm.) high

signed in the mold G. ARGY-ROUSSEAU

\$10,000-15,000

cf. J. Bloch-Dermont, *Les Pâtes de Verre G. Argy-Rousseau Catalogue Raisonné*, Paris, 1990, p. 200, no. 24.29
for another vase of this model.



76

◦ 77

GABRIEL ARGY-ROUSSEAU (1885-1963)
A 'FRUITS ET FEUILLAGES' VASE, CIRCA 1922

pâte de verre
8½ in. (21.5 cm.) high

signed in the mold G. ARGY-ROUSSEAU FRANCE

\$7,000-9,000

cf. J. Bloch-Dermont, *Les Pâtes de Verre G. Argy-Rousseau Catalogue Raisonné*, Paris, 1990, p. 188, no. 22.04
for another vase of this model.



77

◦ 78

GABRIEL ARGY-ROUSSEAU (1885-1963)

A 'LES LOUPS DANS LA NEIGE' VASE, CIRCA 1926

pâte de verre

9½ in. (24.1 cm.) high

signed in the mold G. ARGY-ROUSSEAU FRANCE

\$25,000-35,000

cf. J. Bloch-Dermont, *Les Pâtes de Verre G. Argy-Rousseau Catalogue Raisonné*, Paris, 1990, p. 208, no. 26.02 for another vase of this model.



◦ 79

GABRIEL ARGY-ROUSSEAU
(1885-1963)

A 'SCARABE' VASE, CIRCA 1923

pâte de verre
5¼ in. (13.3 cm.) high

signed in the mold G. ARGY-ROUSSEAU

\$5,000-8,000

cf. J. Bloch-Dermont, *Les Pâtes de Verre G. Argy-Rousseau Catalogue Raisonné*, Paris, 1990,
p. 191, no. 23.05 for another vase of this model.



79

◦ 80

GABRIEL ARGY-ROUSSEAU
(1885-1963)

A 'CRABES ET ALGUES' VASE, CIRCA 1920

pâte de verre
5¾ in. (14.5 cm.) high

signed in the mold G. ARGY-ROUSSEAU

\$2,000-3,000

cf. J. Bloch-Dermont, *Les Pâte De Verre G. Argy-Rousseau Catalogue Raisonné*, Paris, 1990,
p. 181, no. 20.03 for another vase of this model.



80

◦ 81

GABRIEL ARGY-ROUSSEAU
(1885-1963)

A 'CHARDONS DES ALPES' BOWL, CIRCA
1922

pâte de verre
3¾ in. (9.5 cm.) high

signed in the mold G. ARGY-ROUSSEAU

\$5,000-7,000

cf. J. Bloch-Dermont, *Les Pâtes de Verre G. Argy-Rousseau Catalogue Raisonné*, Paris, 1990,
p. 188, no. 22.07 for another bowl of this model.



81

◦82

GABRIEL ARGY-ROUSSEAU (1885-1963)

A 'VAGUES ET POISSONS' VASE, CIRCA 1925

pâte de verre

6¼ in. (15.8 cm.) high

signed in the mold G. ARGY-ROUSSEAU and numbered 1832 to underside

\$30,000-40,000

PROVENANCE:

Christie's, New York, 10 December 2002, lot 56;

Christie's, New York, 18 December 2006, lot 308;

Acquired from the above by the present owner.

cf. J. Bloch-Dermont, *Les Pâtes de Verre G. Argy-Rousseau*

Catalogue Raisonné, Paris, 1990, p. 205, no. 25.15

for another vase of this model.



◦ 83

GABRIEL ARGY-ROUSSEAU (1885-1963)
A 'MUSICIENS GRECS' VASE, CIRCA 1928

pâte de verre
9¼ in. (24.8 cm.) high

signed in the mold G. ARGY-ROUSSEAU FRANCE

\$20,000-30,000

cf. J. Bloch-Dermont, *Les Pâtes de Verre G. Argy-Rousseau Catalogue Raisonné*, Paris, 1990, p. 216, no. 28.03
or another vase of this model.



83

◦ 84

GABRIEL ARGY-ROUSSEAU (1885-1963)
A 'DANSEURS GRECS' VASE, CIRCA 1930

pâte de verre
9¼ in. (24.7 cm.) high

signed in the mold G. ARGY-ROUSSEAU FRANCE

\$6,000-8,000

cf. J. Bloch-Dermont, *Les Pâtes de Verre G. Argy-Rousseau Catalogue Raisonné*, Paris, 1990, p. 221, no. 30.03
for another vase of this model.



84

• 85

GABRIEL ARGY-ROUSSEAU (1885-1963)
A 'DANSEUSES SOUS LES PROJECTEURS' VEILLEUSE, CIRCA 1928

pâte de verre, wrought-iron
5½ in. (14 cm.) high

signed in the mold G. ARGY-ROUSSEAU

\$6,000-8,000

cf. J. Bloch-Dermant, *Les Pâte de Verre*
Catalogue Raisonné G. Argy-Rousseau, Paris, 1990,
p. 217, no. 28.07 for another *veilleuse* of this model.

• 86

GABRIEL ARGY-ROUSSEAU (1885-1963)
A 'VISAGES EN MEDALLION' VEILLEUSE, CIRCA 1928

pâte de verre, wrought-iron
5¾ in. (13.6 cm.) high

signed in the mold G. ARGY-ROUSSEAU FRANCE

\$6,000-8,000

cf. J. Bloch-Dermont, *Les Pâtes de Verre G. Argy-Rousseau*
Catalogue Raisonné, Paris, 1990, p. 217, no. 28.08
for another *veilleuse* of this model on a different base.



85



86

◦ 87

GABRIEL ARGY-ROUSSEAU (1885-1963)
A 'SCENE DE CHASSE' BOWL, CIRCA 1925

pâte de verre
4½ in. (11.2 cm.) high

signed in the mold G. ARGY-ROUSSEAU

\$7,000-10,000

cf. J. Bloch-Dermont, *Les Pâtes de Verre G. Argy-Rousseau Catalogue Raisonné*, Paris, 1990, p. 204, no. 25.05
for another bowl of this model.



87

◦ 88

GABRIEL ARGY-ROUSSEAU (1885-1963)
A FOOTED 'LOUPS ET EVENTAILS' BOWL, CIRCA 1925

pâte de verre
5½ in. (13.6 cm.) high

signed in the mold G. ARGY-ROUSSEAU with distributor label

\$5,000-8,000

cf. J. Bloch-Dermont, *Les Pâtes de Verre G. Argy-Rousseau Catalogue Raisonné*, Paris, 1990, p. 204, no. 25.06
for another bowl of this model.



88

◦ 89

GABRIEL ARGY-ROUSSEAU (1885-1963)
A 'SCARABE' VASE, CIRCA 1923

pâte de verre
6 in. (15.2 cm.) high

signed in the mold G. ARGY-ROUSSEAU

\$6,000-8,000

cf. J. Bloch-Dermont, *Les Pâtes de Verre G. Argy-Rousseau Catalogue Raisonné*, Paris, 1990, p. 191, no. 23.05
for another vase of this model.



89

◦ 90

GABRIEL ARGY-ROUSSEAU (1885-1963)
A RARE 'FLEURS DOUBLES' VASE, CIRCA 1933

pâte de verre
4 7/8 in. (12.4 cm.) high

signed in the mold G. ARGY-ROUSSEAU

\$7,000-9,000

cf. J. Bloch-Dermont, *Les Pâtes de Verre G. Argy-Rousseau Catalogue Raisonné*, Paris, 1990, p. 224, no. 33.03
for another vase of this model.



90

◦ 91

GABRIEL ARGY-ROUSSEAU (1885-1963)
A SILVER-MOUNTED 'VIOLETTE DE PARME' VASE, CIRCA 1918

pâte de verre, sterling silver
6¾ in. (17.1 cm.) high

signed in the mold G. ARGY-ROUSSEAU and numbered 9473, silver with trademarks

\$5,000-7,000

cf. J. Bloch-Dermont, *Les Pâtes de Verre G. Argy-Rousseau Catalogue Raisonné*, Paris, 1990, p. 179, no. 18.01
for another vase of this model without silver mount.



91

◦ 92

GABRIEL ARGY-ROUSSEAU (1885-1963)
A 'CHRYSANTHEMES' VASE, CIRCA 1919

pâte de verre
5¾ in. (14.6 cm.) high

signed in the mold G. ARGY-ROUSSEAU FRANCE

\$4,000-6,000

cf. J. Bloch-Dermont, *Les Pâtes de Verre G. Argy-Rousseau Catalogue Raisonné*, Paris, 1990, p. 180, no. 19.01
for another vase of this model.



92

◦93

GABRIEL ARGY-ROUSSEAU (1885-1963)
A 'FLEURES TROPICALES' VEILLEUSE CIRCA 1925

pâte de verre, wrought-iron, metal cap
8¼ in. (21 cm.) high

signed in the mold G.ARGY-ROUSSEAU

\$5,000-8,000

cf. J. Bloch-Dermant, *Les Pâte de Verre Catalogue Raisonné G. Argy-Rousseau*, Paris, 1990, p. 206, no. 25.21 for a lamp base of this model shown together with the original glass shade.



93

◦94

GABRIEL ARGY-ROUSSEAU (1885-1963)
A 'ROSES' VEILLEUSE, CIRCA 1919

pâte de verre, wrought-iron
8 in. (20.3 cm.) high

signed in the mold G. Argy-Rousseau and marked France at upper rim

\$4,000-6,000

cf. J. Bloch-Dermant, *Les Pâte de Verre Catalogue Raisonné G. Argy-Rousseau*, Paris, 1990, p. 180, no. 19.03 for a variant of this design.



94



95

◦95

GABRIEL ARGY-ROUSSEAU (1885-1963)
A RARE TABLE LAMP, CIRCA 1925

pâte de verre, wrought-iron
10 $\frac{1}{2}$ in. (27 cm.) high

signed in the mold G. ARGY-ROUSSEAU

\$6,000-8,000

◦96

GABRIEL ARGY-ROUSSEAU (1885-1963)
A 'MASQUES' VEILLEUSE, CIRCA 1923

pâte de verre, wrought-iron
5 $\frac{3}{4}$ in. (13.6 cm.) high

signed in the mold G. ARGY-ROUSSEAU

\$7,000-9,000

cf. J. Bloch-Dermant, *Les Pâte de Verre*
Catalogue Raisonné G. Argy-Rousseau, Paris, 1990,
p. 192, no. 23.12 for another *veilleuse* of this model.



96

◦ 97

GABRIEL ARGY-ROUSSEAU
(1885-1963)

A 'LA CHEVELURE HAUT' VASE, CIRCA 1928

pâte de verre
7½ in. (18.8 cm.) high

signed in the mold G. ARGY-ROUSSEAU

\$15,000-20,000

cf. J. Bloch-Dermont, *Les Pâte De Verre G. Argy-Rousseau Catalogue Raisonné*, Paris, 1990,
p. 216, no. 28.01 for another vase of this model.





• 98

GABRIEL ARGY-ROUSSEAU
(1885-1963)

**A 'FEUILLAGE ORIENTAL' TABLE LAMP,
CIRCA 1925**

pâte de verre, wrought-iron
13 in. (33 cm.) high

shade signed in the mold G. ARGY-ROUSSEAU,
base stamped FRANCE

\$18,000-22,000

cf. J. Bloch-Dermont, *Les Pâtes de Verre G. Argy-Rousseau Catalogue Raisonné*, Paris, 1990,
p. 207, no. 25.30 for another lamp shade of
this model on a different base.



• 99

GABRIEL ARGY-ROUSSEAU
(1885-1963)

A 'LA PRAIRIE' TABLE LAMP, CIRCA 1926

pâte de verre, wrought-iron
12 $\frac{3}{4}$ in. (32 cm.) high

shade signed in the mold
G. ARGY-ROUSSEAU FRANCE

\$20,000-30,000

cf. J. Bloch-Dermont, *Les Pâtes de Verre G. Argy-Rousseau Catalogue Raisonné*, Paris, 1990,
p. 210, no. 26.13 for another lamp shade of
this model on a different base.

◦ 100

GABRIEL ARGY-ROUSSEAU (1885-1963)
A 'SCARABE' VASE, CIRCA 1923

pâte de verre
5 $\frac{7}{8}$ in. (15 cm.) high

signed in the mold G. ARGY-ROUSSEAU FRANCE

\$6,000-8,000

PROVENANCE:

Christie's, New York, *A Private Collection of G. Argy-Rousseau and René Lalique*, 18 December 2006, lot 312.

cf. J. Bloch-Dermont, *Les Pâtes de Verre G. Argy-Rousseau Catalogue Raisonné*, Paris, 1990, p. 191, no. 23.05 for another vase of this model.



100

◦ 101

GABRIEL ARGY-ROUSSEAU (1885-1963)
A 'FEUILLES TACHETEES' VASE, CIRCA 1924

pâte de verre
6 $\frac{1}{2}$ in. (16.5 cm.) high

signed in the mold G. ARGY-ROUSSEAU FRANCE

\$4,000-6,000

cf. J. Bloch-Dermont, *Les Pâtes de Verre G. Argy-Rousseau Catalogue Raisonné*, Paris, 1990, p. 197, no. 24.06 for another vase of this model.



101

◦ 102

GABRIEL ARGY-ROUSSEAU (1885-1963)
A 'LIERRE' BOWL, CIRCA 1919

pâte de verre
3½ in. (9 cm.) high

signed in the mold G. ARGY-ROUSSEAU FRANCE

\$2,000-3,000

cf. J. Bloch-Dermont, *Les Pâtes de Verre G. Argy-Rousseau Catalogue Raisoné*, Paris, 1990, p. 180, no. 19.02
for another bowl of this model.



102

◦ 103

GABRIEL ARGY-ROUSSEAU (1885-1963)
A 'LYCIET DE BARBARIE' VASE, CIRCA 1917

pâte de verre
5¾ in. (15 cm.) high

signed in the mold G. ARGY-ROUSSEAU FRANCE

\$8,000-10,000

cf. J. Bloch-Dermont, *Les Pâtes de Verre G. Argy-Rousseau Catalogue Raisoné*, Paris, 1990, p. 179, no. 17.01
for another vase of this model.



103

◦ 104

GABRIEL ARGY-ROUSSEAU (1885-1963)
AN 'EVENTAIL DE FLEURS' VEILLEUSE, CIRCA 1928

pâte de verre, wrought-iron
7¾ in. (18.7 cm.) high

signed in the mold G. ARGY-ROUSSEAU FRANCE

\$10,000-15,000

cf. J. Bloch-Dermont, *Les Pâtes de Verre G. Argy-Rousseau Catalogue Raisonné*, Paris, 1990, p. 217, no. 28.12
for another *veilleuse* of this model.



104

◦ 105

GABRIEL ARGY-ROUSSEAU (1885-1963)
AN 'EVENTAIL DE FLEURS' VEILLEUSE, CIRCA 1928

pâte de verre, wrought-iron
7¾ in. (18.8 cm.) high

signed in the mold G. ARGY-ROUSSEAU FRANCE

\$10,000-15,000

PROVENANCE:

Christie's, New York, 14 December 1991, lot 181;
Acquired from the above by the present owner.

cf. J. Bloch-Dermont, *Les Pâtes de Verre G. Argy-Rousseau Catalogue Raisonné*, Paris, 1990, p. 217, no. 28.12
for another *veilleuse* of this model.



105

◦ 106

GABRIEL ARGY-ROUSSEAU (1885-1963)

A 'TIGRES DANS L'HERBE' VEILLEUSE, CIRCA 1928

pâte de verre, wrought-iron

8 in. (23 cm.) high

signed in the mold G. ARGY-ROUSSEAU FRANCE

\$3,000-5,000

cf. J. Bloch-Dermont, *Les Pâtes de Verre G. Argy-Rousseau Catalogue Raisonné*, Paris, 1990, p. 217, no. 28.11

for another *veilleuse* of this model.



◦ 107

GABRIEL ARGY-ROUSSEAU (1885-1963)
A 'FAUNES ET NYMPHES' VASE, CIRCA 1923

pâte de verre
8 $\frac{3}{8}$ in. (22.5 cm.) high

signed in the mold G. ARGY-ROUSSEAU FRANCE

\$8,000-12,000

cf. J. Bloch-Dermont, *Les Pâtes de Verre G. Argy-Rousseau Catalogue Raisonné*, Paris, 1990, p. 191, no. 23.01
for another vase of this model.



107

◦ 108

GABRIEL ARGY-ROUSSEAU (1885-1963)
A 'FEUILLES DE CHARDON' VASE, CIRCA 1927

pâte de verre
9 $\frac{1}{8}$ in. (24.5 cm.) high

signed in the mold G. ARGY-ROUSSEAU FRANCE

\$10,000-15,000

cf. J. Bloch-Dermont, *Les Pâtes de Verre G. Argy-Rousseau Catalogue Raisonné*, Paris, 1990, p. 210, no. 27.01
for another vase of this model.



108

◦ 109
GABRIEL ARGY-ROUSSEAU (1885-
1963)
A 'LA DANSE' VASE, CIRCA 1923

pâte de verre
11 $\frac{1}{2}$ in. (29 cm.) high

signed in the mold G. ARGY-ROUSSEAU

\$12,000-18,000

cf. J. Bloch-Dermont, *Les Pâtes de Verre G. Argy-
Rousseau Catalogue Raisonné*, Paris, 1990,
p. 191, no. 23.02 for another vase of this model.



◦ 110

GABRIEL ARGY-ROUSSEAU (1885-1963)

A 'TRAGI-COMIQUE' VASE, CIRCA 1922

pâte de verre
10½ in. (25.7 cm.) high

signed in the mold G. ARGY-ROUSSEAU FRANCE

\$6,000-8,000

cf. J. Bloch-Dermont, *Les Pâtes de Verre G. Argy-Rousseau Catalogue Raisonné*, Paris, 1990, p. 190, no. 22.22 for another vase of this model.



110

◦ 111

GABRIEL ARGY-ROUSSEAU (1885-1963)

A 'SINGES' VASE, CIRCA 1923

pâte de verre
9½ in. (23 cm.) high

signed in the mold G. ARGY-ROUSSEAU FRANCE

\$15,000-20,000

cf. J. Bloch-Dermont, *Les Pâtes de Verre G. Argy-Rousseau Catalogue Raisonné*, Paris, 1990, p. 191, no. 23.03 for another vase of this model.



111

◦ 112

GABRIEL ARGY-ROUSSEAU (1885-1963)

A 'LIONS' VASE, CIRCA 1926

pâte de verre

8¾ in. (22.2 cm.) high

signed in the mold G. ARGY-ROUSSEAU, with original paper label

\$25,000-35,000

cf. J. Bloch-Dermont, *Les Pâtes de Verre G. Argy-Rousseau Catalogue Raisonné*, Paris, 1990, p. 209, no. 26.08
for another vase of this model.



◦ 113

GABRIEL ARGY-ROUSSEAU (1885-1953)
A 'FLEUR EPANOUIE' VASE, CIRCA 1925

pâte de verre
9½ in. (24.5 cm.) high

signed in the mold G. ARGY-ROUSSEAU

\$15,000-20,000

cf. J. Bloch-Dermont, *Les Pâte De Verre G. Argy-Rousseau Catalogue Raisonné*, Paris, 1990, p. 205, no. 25.13
for another vase of this model.

◦ 114

GABRIEL ARGY-ROUSSEAU (1885-1963)
A 'FEUILLAGE MODERNE ET AUX FLEURS' VASE, CIRCA 1925

pâte de verre
8½ in. (22 cm.) high

signed in the mold G. ARGY-ROUSSEAU

\$8,000-12,000

cf. J. Bloch-Dermont, *Les Pâtes de Verre G. Argy-Rousseau Catalogue Raisonné*, Paris, 1990, p. 204, no. 25.03
for another vase of this model.



113



114

◦ 115

GABRIEL ARGY-ROUSSEAU (1885-1963)

A 'LE JARDIN DES HESPERIDES' VASE, CIRCA 1926

pâte de verre

9½ in. (24.1 cm.) high

signed in the mold G. ARGY-ROUSSEAU FRANCE

\$15,000-20,000

cf. J. Bloch-Dermont, *Les Pâtes de Verre G. Argy-Rousseau Catalogue Raisonné*, Paris, 1990, p. 208, no. 26.01 for another vase of this model.



◦ 116

FRANCOIS-EMILE DECORCHEMONT
(1880-1971)

A 'BLUE PINE' BOWL, CIRCA 1920

pâte de verre
2¾ in. (6 cm.) high, 4½ in. (11.5 cm.) diameter

with *Decorchemont* seal

\$4,000-6,000



116

◦ 117

FRANCOIS-EMILE DECORCHEMONT
(1880-1971)

A 'MASQUE' VASE, CIRCA 1920

pâte de verre
4 in. (10 cm.) high

with *Decorchemont* seal

\$4,000-6,000



117

◦ 118

FRANCOIS-EMILE DECORCHEMONT
(1880-1971)

A TWO-HANDLED BOWL, CIRCA 1920

pâte de verre
2¾ in. (6.7 cm.) high, 6½ in. (15.5 cm.) diameter

with *Decorchemont* seal and etched 347

\$4,000-6,000



118

◦ 119

FRANCOIS-EMILE DECORCHEMONT
(1880-1971)

A 'BEETLE' BOWL, CIRCA 1919

pâte de verre
2¾ in. (6 cm.) high, 5½ in. (13 cm.) diameter

with *Decorchemont* seal and etched 147

\$3,000-5,000



119

ALMARIC WALTER



◦ 120
ALMARIC WALTER (1870-1959)
AN 'AQUATIC' VASE, CIRCA 1920

modeled by Henri Bergé, pâte de verre
8½ in. (20.7 cm.) high

signed in the mold *A WALTER NANCY*
and *hBerge SC*

\$5,000-8,000



120

◦ 121
ALMARIC WALTER (1870-1959)
AN 'INSECT' VASE, CIRCA 1920

pâte de verre
5¼ in. (13.4 cm.) high

signed in the mold *A WALTER NANCY*

\$3,000-5,000



121

◦ 122
ALMARIC WALTER (1870-1959)
A 'SCARAB' VASE, CIRCA 1920

modeled by Henri Bergé, pâte de verre
7½ in. (18.2 cm.) high

signed in the mold *A WALTER NANCY*
and *H Berge SC*

\$5,000-8,000



122

◦ 123
ALMARIC WALTER (1870-1959)
A 'PARROT' PAPERWEIGHT, CIRCA 1920

pâte de verre
5¼ in. (14.8 cm.) high, 3 in. (7.6 cm.) wide
\$2,000-3,000



123

◦ 124
ALMARIC WALTER (1870-1959)
A 'LIZARDS' PAPERWEIGHT, CIRCA 1920

modeled by Henri Bergé, pâte de verre
3¾ in. (9.5 cm.) high, 4 in. (10.2 cm.) wide
signed in the mold A WALTER NANCY
and H Bergé SC
\$7,000-9,000



124

◦ 125
ALMARIC WALTER (1870-1959)
A 'RASPBERRY' VASE, CIRCA 1920

pâte de verre
6¾ in. (17 cm.) high
signed in the mold A WALTER NANCY
\$1,200-1,500



125

◦ 126
ALMARIC WALTER (1870-1959)
A 'LIZARD' VIDE-POCHE, CIRCA 1920

modeled by Henri Bergé, pâte de verre
3¾ in. (8.8 cm.) high, 6 in. (15.3 cm.) wide,
4½ in. (11.5 cm.) deep

signed in the mold A WALTER NANCY
and hBERGÉ sc

\$4,000-6,000



126

◦ 127
ALMARIC WALTER (1870-1959)
A 'BUTTERFLY' PAPERWEIGHT, CIRCA 1920

modeled by Henri Bergé, pâte de verre
2½ in. (6.5 cm.) high, 4¾ in. (12.1 cm.) wide,
4¾ in. (10.5 cm.) deep

signed in the mold A WALTER NANCY
and hBERge sc

\$2,000-3,000



127

◦ 128
ALMARIC WALTER (1870-1959)
A 'CRAB' VIDE-POCHE, CIRCA 1920

pâte de verre
2½ in. (6.4 cm.) high, 6¼ in. (16 cm.) wide,
6½ in. (16.5 cm.) deep

signed in the mold A WALTER NANCY

\$4,000-6,000



128

◦ 129
ALMARIC WALTER (1870-1959)
A 'LIZARD' VIDE-POCHE, CIRCA 1920

modeled by Henri Bergé, pâte de verre
1½ in. (3.8 cm.) high, 6¾ in. (17.5 cm.) wide,
6½ in. (16.5 cm.) deep

signed in the mold A WALTER NANCY
and H Bergé sc

\$4,000-6,000

◦ 130
ALMARIC WALTER (1870-1959)
A 'SALAMANDER' VIDE-POCHE, CIRCA 1920

modeled by Henri Bergé, pâte de verre
4 in. (10.2 cm.) high, 8¾ in. (22.3 cm.) wide,
6¼ in. (16 cm.) deep

signed in the mold A WALTER NANCY
and hBergé sc

\$5,000-8,000

◦ 131
ALMARIC WALTER (1870-1959)
A 'FROG' VIDE-POCHE, CIRCA 1920

modeled by Henri Bergé, pâte de verre
3¾ in. (9.5 cm.) high, 6¼ in. (16 cm.) wide,
7¾ in. (19.7 cm.) deep

signed in the mold A WALTER NANCY
and hBergé sc

\$4,000-6,000



129



131



130

◦ 132

ALMARIC WALTER (1870-1959)
A 'FLOWER AND MOTH' COVERED BOX,
CIRCA 1920

modeled by Henri Bergé, pâte de verre
6½ in. (16.5 cm.) high, 4½ in. (11.5 cm.) wide;
4¼ in. (10.8 cm.) deep

the box signed in the mold *A WALTER NANCY*
and *hBERGÉ SC*, the cover marked with
artists' monograms

\$7,000-10,000

cf. V. Arwas, *Glass Art Nouveau to Art Deco*,
New York, 1987, p. 354 for an illustration of
an example of this model.



132

◦ 133

ALMARIC WALTER (1870-1959)
A BOX AND COVER, CIRCA 1920

modeled by Henri Bergé, pâte de verre
4½ in. (10.5 cm.) high, 7 in. (17.8 cm.) wide,
5¾ in. (13.8 cm.) deep

the box signed in the mold *A WALTER NANCY*
and *hBergé sc*, the cover signed with
artists' monograms

\$5,000-8,000



133

◦ 134

ALMARIC WALTER (1870-1959)
A 'CHESTNUT' COVERED BOX, CIRCA 1920

modeled by Henri Bergé, pâte de verre
6½ in. (16.5 cm.) high, 7½ in. (18.2 cm.) wide,
5¼ in. (13.3 cm.) deep

the box signed in the mold *A WALTER NANCY*
and *MARQUISE DE SÉVIGNÉ*, the cover marked
with artists' monograms

\$6,000-8,000



134

◦ 135

ALMARIC WALTER (1870-1959)
A 'PAPILLION' VIDE-POCHE, CIRCA 1920

modeled by Henri Bergé, pâte de verre
1½ in. (3.8 cm.) high, 6½ in. (16.5 cm.) wide,
6¼ in. (15.9 cm.) deep

signed in the mold A WALTER NANCY
and sc H BÉrgé

\$2,500-3,000

PROVENANCE:

Christie's, Geneva, 28 November 1982, lot 13.

◦ 136

ALMARIC WALTER (1870-1959)
A 'CICADA' VIDE-POCHE, CIRCA 1920

modeled by Henri Bergé, pâte de verre
1¼ in. (3.3 cm.) high, 6¾ in. (17.2 cm.) wide,
6¾ in. (16.5 cm.) deep

signed in the mold A WALTER NANCY
and HBergé SC

\$1,500-2,000

◦ 137

ALMARIC WALTER (1870-1959)
A 'TURTLE' VIDE-POCHE, CIRCA 1920

modeled by Henri Bergé, pâte de verre
1½ in. (3.9 cm.) high, 5¾ in. (15 cm.) wide,
4¼ in. (10.8 cm.) deep

signed in the mold A WALTER NANCY
and Bergé SC

\$2,000-3,000

PROVENANCE:

Christie's, Geneva, 9 November 1986, lot 301.



◦ 138

ALMARIC WALTER (1870-1959)
A 'SNAIL' PAPERWEIGHT, CIRCA 1920

modeled by Henri Bergé, pâte de verre
3¼ in. (8.2 cm.) high, 5½ in. (13 cm.) wide,
5¼ in. (13.4 cm.) deep

signed in the mold *A WALTER NANCY*
and *HBergé sc*

\$4,000-6,000



138

◦ 139

ALMARIC WALTER (1870-1959)
A 'MOUSE' PAPERWEIGHT, CIRCA 1920

modeled by Henri Bergé, pâte de verre
3¾ in. (9.8 cm.) high, 3¼ in. (8.3 cm.) wide

signed in the mold *A WALTER NANCY*
and *H Bergé*

\$2,000-3,000



139

◦ 140
 ALMARIC WALTER (1870-1959)
 A 'GRASSHOPPER' COVERED BOX,
 CIRCA 1920

modeled by Henri Bergé, pâte de verre
 3¾ in. (9.5 cm.) high, 6¼ in. (16 cm.) wide,
 4¼ in. (10.9 cm.) deep

the box signed in the mold A WALTER NANCY
 and hBerge sc, the cover signed with
 artists' monograms

\$4,000-6,000



140

◦ 141
 ALMARIC WALTER (1870-1959)
 A 'LIZARD' COVERED BOX, CIRCA 1920

modeled by Henri Bergé, pâte de verre
 3 in. (7.7 cm.) high, 4½ in. (10.5 cm.) wide

the box signed in the mold A WALTER NANCY
 and Berge SC, the cover incised with
 artists' monograms

\$3,000-5,000



141

◦ 142
 ALMARIC WALTER (1870-1959)
 A 'SNAIL' INKWELL AND COVER, CIRCA 1920

modeled by Henri Bergé, pâte de verre
 3¾ in. (9.5 cm.) high, 4½ in. (11.5 cm.) wide,
 4¼ in. (10.8 cm.) deep

signed in the mold A WALTER NANCY
 and hBergÉ SC

\$3,500-5,500



142

◦ 143

DAUM

AN 'AQUATIC' VIDE-POCHE, CIRCA 1910

pâte de verre

2¼ in. (5.5 cm.) high, 7 in. (17.8 cm.) wide,
5¾ in. (14.7 cm.) deep

signed in the mold *DAUM NANCY*
with the Cross of Lorraine

\$2,000-3,000

◦ 145

ALMARIC WALTER (1870-1959)

A 'DUCK' VIDE-POCHE, CIRCA 1920

modeled by G. Mourot, pâte de verre

2¾ in. (7 cm.) high, 7 in. (17.8 cm.) wide, 4½ in. (11.5 cm.) deep

signed in the mold *A WALTER NANCY* and *G Mourot*

\$3,000-5,000

◦ 144

ALMARIC WALTER (1870-1959)

A 'HIP BRANCH AND TREE TRUNK' INKWELL AND COVER, CIRCA 1920

modeled by Henri Bergé, pâte de verre

2 in. (5 cm.) high, 4¾ in. (13 cm.) diameter

signed in the mold *A WALTER NANCY*
and *hBergé sc*

\$1,500-2,000

PROVENANCE:

Christie's, Geneva, 9 November 1986, lot 316.

◦ 146

DAUM

A 'MOUSE' VIDE-POCHE, CIRCA 1910

pâte de verre

2½ in. (6.3 cm.) high, 8½ in. (21.6 cm.) wide,
6¾ in. (17 cm.) deep

incised *DAUM*

\$3,000-5,000

PROVENANCE:

Christie's, Geneva, 9 November 1986, lot 348.



143



144



145



146

◦ 147

ALMARIC WALTER (1870-1959)
A 'CHAMELEON' VIDE-POCHE, CIRCA 1920

pâte de verre
3¼ in. (8.3 cm.) high, 6½ in. (17 cm.) wide,
6½ in. (16.5 cm.) deep

incised A WALTER NANCY

\$4,000-6,000

PROVENANCE:

Christie's, Geneva, 13 November 1983, lot 122.



147

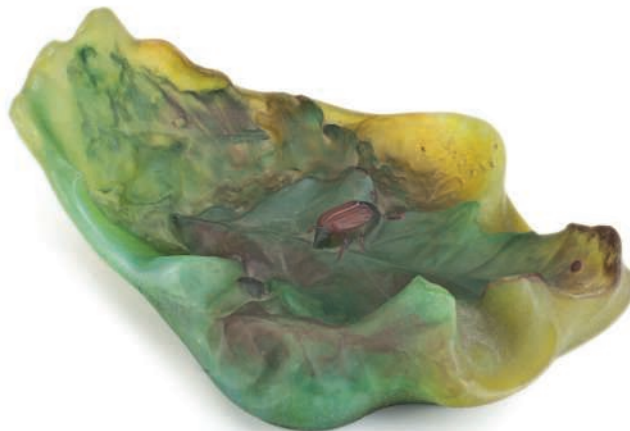
◦ 148

DAUM
A 'BEETLE AMIDST FOLIAGE' PAPERWEIGHT,
CIRCA 1910

pâte de verre
3¼ in. (8.2 cm.) high, 8½ in. (21.5 cm.) wide,
6½ in. (15.5 cm.) deep

signed in the mold DAUM NANCY
with the Cross of Lorraine

\$4,000-6,000



148

◦ 149

ALMARIC WALTER (1870-1959)
A 'FISH' VIDE-POCHE, CIRCA 1920

modeled by Henri Bergé, pâte de verre
4 in. (10.2 cm.) high, 7¾ in. (19.8 cm.) wide,
7¾ in. (19.8 cm.) deep

signed in the mold A WALTER NANCY
and h BERGÉ SC

\$3,500-5,500



149

◦ 150
ALMARIC WALTER (1870-1959)
A 'CRAB' VIDE-POCHE, CIRCA 1920

modeled by Henri Bergé, pâte de verre
2 in. (5.1 cm.) high, 11¼ in. (29.9 cm.) wide,
5½ in. (13 cm.) deep

signed in the mold A WALTER NANCY
and hBerge sc

\$5,000-8,000

◦ 151
DAUM
A 'CRAB' VIDE-POCHE, CIRCA 1910

pâte de verre
2¼ in. (5.5 cm.) high, 7 in. (17.8 cm.) wide,
6¼ in. (16 cm.) deep

incised DAUM NANCY
with the Cross of Lorraine

\$4,000-6,000

◦ 152
ALMARIC WALTER (1870-1959)
A 'CRAYFISH' VIDE-POCHE, CIRCA 1920

pâte de verre
2 in. (5.1 cm.) high, 6¾ in. (17.2 cm.) wide,
4¾ in. (12.2 cm.) deep

signed in the mold A WALTER NANCY

\$2,500-3,500



150



151



152

◦ 153

ALMARIC WALTER (1870-1959)
A 'FISH' VIDE-POCHE, CIRCA 1920

pâte de verre
2¾ in. (7 cm.) high, 6 in. (15.3 cm.) wide,
4¾ in. (11.3 cm.) deep

signed in the mold A WALTER NANCY

\$2,500-3,500



153

◦ 154

ALMARIC WALTER (1870-1959)
A 'FLYING FISH' VIDE-POCHE, CIRCA 1920

modeled by Henri Bergé, pâte de verre
2¼ in. (5.8 cm.) high, 9½ in. (24.1 cm.) wide,
5¾ in. (14.8 cm.) deep

signed in the mold A WALTER NANCY
and hBergÉ SC

\$3,000-5,000



154

◦ 155

ALMARIC WALTER (1870-1959)
A 'SPECKLED CRAYFISH' VIDE-POCHE,
CIRCA 1920

modeled by Henri Bergé, pâte de verre
1½ in. (3.8 cm.) high, 7½ in. (18.2 cm.) wide,
4¼ in. (11 cm.) deep

signed in the mold A WALTER NANCY
and hBergé sc

\$3,500-5,500



155

◦ 156

ALMARIC WALTER (1870-1959)

A 'STAG BEETLE' PAPERWEIGHT, CIRCA 1920

modeled by Henri Bergé, pâte de verre
1¾ in. (4.5 cm.) high, 3¼ in. (8.2 cm.) wide,
2¼ in. (5.8 cm.) deep

signed in the mold A WALTER NANCY
and hBerge sc

\$1,200-1,800

◦ 158

ALMARIC WALTER (1870-1959)

**A 'GREEN SPECKLED CRAYFISH' PAPERWEIGHT,
CIRCA 1920**

modeled by Henri Bergé, pâte de verre
2 in. (5.1 cm.) high, 3 in. (7.6 cm.) wide,
2½ in. (6.4 cm.) deep

signed in the mold A WALTER NANCY
and hBErgÉ SC

\$3,000-5,000

◦ 157

ALMARIC WALTER (1870-1959)

A 'LANGOUSTE' PAPERWEIGHT, CIRCA 1920

modeled by Henri Bergé, pâte de verre
2½ in. (6.4 cm.) high, 6¼ in. (16 cm.) wide,
3⅝ in. (9.5 cm.) deep

\$6,000-8,000

◦ 159

ALMARIC WALTER (1870-1959)

A 'CRAB' PAPERWEIGHT, CIRCA 1920

modeled by Henri Bergé, pâte de verre
2¼ in. (5.6 cm.) high, 3 in. (7.6 cm.) wide,
2⅞ in. (7.5 cm.) deep

signed in the mold A WALTER NANCY
and hBErgE SC

\$3,000-5,000



157



156



158



159

◦ 160
ALMARIC WALTER (1870-1920)
A 'SPECKLED LIZARD' VIDE-POCHE, CIRCA
1920

modeled by Henri Bergé, pâte de verre
2¾ in. (7 cm.) high, 4½ in. (11.5 cm.) wide,
4 ½ in. (11.5 cm.) deep

signed in the mold A WALTER NANCY
and hBerge sc

\$3,000-5,000



160

◦ 161
DAUM
A 'MONNAIE DU PAPE AND INSECT'
VIDE-POCHE, CIRCA 1908

pâte de verre
1½ in. (2.8 cm.) high, 6¼ in. (16 cm.) wide,
6½ in. (16.5 cm.) deep

signed in the mold DAUM
with the Cross of Lorraine

\$3,000-5,000



161

◦ 162
ALMARIC WALTER (1870-1959)
A 'STAG BEETLES ON TREE TRUNK'
VIDE-POCHE, CIRCA 1920

modeled by Henri Bergé, pâte de verre
3 in. (7.7 cm.) high, 11½ in. (28.2 cm.) wide,
5½ in. (14 cm.) deep

signed in the mold A WALTER NANCY
and HBERGE SC

\$4,000-6,000



162

◦163

ALMARIC WALTER (1870-1959)
A 'BEETLE' VIDE-POCHE, CIRCA 1920

modeled by Henri Bergé, pâte de verre
7/8 in. (2.5 cm.) high; 5 3/8 in. (13.8 cm.) wide;
4 1/4 in. (11 cm.) deep

signed in the mold A WALTER NANCY
and hBERGÉ SC

\$2,500-3,000

◦164

ALMARIC WALTER (1870-1959)
A 'SEASHELL' VIDE-POCHE, CIRCA 1920

modeled by Henri Bergé, pâte de verre
2 3/4 in. (7 cm.) high, 7 in. (17.8 cm.) wide,
6 1/4 in. (16 cm.) deep

signed in the mold A WALTER NANCY
and hBERGÉ SC

\$3,000-5,000

◦165

ALMARIC WALTER (1870-1959)
**A 'RED SPECKLED CRAYFISH'
PAPERWEIGHT, CIRCA 1920**

pâte de verre
2 1/4 in. (5.8 cm.) high, 4 3/4 in. (12 cm.) wide,
2 1/8 in. (5.4 cm.) deep

signed in the mold A WALTER NANCY

\$2,000-3,000



163

164

165

◦ 166

ALMARIC WALTER (1870-1959)

A 'DOUBLE BUTTERFLY' VIDE-POCHE, CIRCA 1920

modeled by Henri Bergé, pâte de verre

1¼ in. (4.5 cm.) high, 11 in. (27.9 cm.) wide, ¾ in. (8.3 cm.) deep

signed in the mold A WALTER NANCY and h Bergé sc

\$3,000-5,000

PROVENANCE:

Christie's, Geneva, 9 November 1986, lot 302

◦ 167

ALMARIC WALTER (1870-1959)

AN 'INSECT AND FOLIAGE' COVERED INKWELL/PENTRAY, CIRCA 1920

modeled by Henri Bergé, pâte de verre

3 in. (7.6 cm.) high, 12¼ in. (31 cm.) wide, ¾ in. (12.1 cm.) deep

signed in the mold A WALTER NANCY and h Bergé

\$5,000-8,000



166



167

◦ 168

ALMARIC WALTER (1870-1959)

A 'DOUBLE MOTH' VIDE-POCHE, CIRCA 1920

modeled by Henri Bergé, pâte de verre
1½ in. (4.3 cm.) high, 13¾ in. (35 cm.) wide,
7¼ in. (18.5 cm.) deep

signed in the mold A WALTER NANCY
and hBergé sc

\$4,000-6,000



168

◦ 169

ALMARIC WALTER (1870-1959)

A 'FISH' VIDE-POCHE, CIRCA 1920

modeled by Henri Bergé, pâte de verre
1¼ in. (3.2 cm.) high, 7⅞ in. (18.8 cm.) wide,
7¼ in. (18.5 cm.) deep

\$3,000-5,000



169

◦ 170

ALMARIC WALTER (1870-1959)
A 'BEE' COVERED BOX, CIRCA 1920

modeled by Henri Bergé, pâte de verre
4 in. (10.2 cm.) high, 7 in. (17.8 cm.) diameter

the box signed in the mold *A WALTER-NANCY*
and *HBERGE SC*

\$7,000-9,000



170

◦ 171

ALMARIC WALTER (1870-1959)
A 'SALAMANDER' INKWELL AND COVER, CIRCA 1920

modeled by Henri Bergé, pâte de verre
3¾ in. (9.5 cm.) high, 4½ in. (11.5 cm.) diameter

signed in the mold *A WALTER NANCY* and *hBERGE SC*

\$5,000-8,000



171

◦ 172
 FRANCOIS-EMILE
 DECORCHEMONT
 (1880-1971)
A 'MERMAID' VIDE-POCHE, CIRCA 1920

pâte de verre
 2½ in. (6.9 cm.) high, 7 in. (17.8 cm.) wide,
 4½ in. (11.5 cm.) deep
 with Decorchemont seal
 \$4,000-6,000



172

◦ 173
 DAUM
AN 'OPHELIA' VIDE-POCHE, CIRCA 1910

pâte de verre
 3¾ in. (8.8 cm.) high, 6 in. (15.2 cm.) wide,
 8 in. (20.3 cm.) deep
 signed in the mold *René Bertrand*,
 engraved *DAUM*
 \$5,000-8,000

PROVENANCE:
 Christie's, Geneva, 9 November 1986, lot 320.



173



174

◦ 174
 ALMARIC WALTER (1870-1959)
A 'LORELEI' VIDE-POCHE, CIRCA 1920

modeled by Alfred Finot, pâte de verre
 2 in. (5.1 cm.) high, 9¼ in. (23.5 cm.) wide,
 6¼ in. (16 cm.) deep
 signed in the mold *A WALTER NANCY* and *A. Finot*
 \$3,000-5,000



175

◦ 175

ALMARIC WALTER (1870-1959)
A 'LORELEI' PAPERWEIGHT, CIRCA 1920

modeled by Joseph Chéret, pâte de verre
3 in (7.6 cm.) high, 10½ in. (26.7 cm.) wide, 5 in. (12.7 cm.) deep

signed in the mold A WALTER NANCY,
inscribed *Joseph Chéret*

\$2,500-3,500

◦ 176

ALMARIC WALTER (1870-1959)
A PAIR OF 'CENTAUR' BOOK ENDS, CIRCA 1920

modeled by Jean-Bernard Descomps, pâte de verre
6¾ in. (17.2 cm.) high, 5¼ in. (13.4 cm.) wide, 4 in. (10.2 cm.) deep

signed in the mold A WALTER NANCY and J.D.

\$3,000-4,000



176



CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

- 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".
- 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

- 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.
- 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

- 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.
- 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 **estimate** 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

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

8 WATCHES & CLOCKS

- 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.
- 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.
- 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

- 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:
 - 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);
 - 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.

- We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department at +1 212-636-2490.

2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Credit Department at +1 212-636-2490.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +1 212-636-2490.

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

(c) Written Bids

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

amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

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

4 BIDDING

The auctioneer accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

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

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each lot sold. On all lots we charge 25% of the **hammer price** up to and including US\$100,000, 20% on that part of the **hammer price** over US\$100,000 and up to and including US\$2,000,000, and 12% of that part of the **hammer price** above US\$2,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the successful bidder's responsibility to ascertain and pay all taxes due. Christie's may require the successful bidder to pay sales or compensating use taxes prior to the release of any purchased lots that are picked up in New York or delivered to locations in California, Florida, Illinois, Massachusetts, New York, Pennsylvania, Rhode Island or Texas. Successful bidders claiming an exemption from sales tax must provide the appropriate documentation on file with Christie's prior to the release of the lot. For more information, please contact Purchaser Payments at +1 212 636 2496.

E WARRANTIES

1 SELLER'S WARRANTIES

For each lot, the seller gives a **warranty** that the seller:

- 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
- has the right to transfer ownership of the lot to the buyer without any restrictions or claims by anyone else.

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

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the lots in our sales are **authentic** (our "**authenticity warranty**"). If, within 5 years of the date of the auction, you satisfy 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:

- It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- 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**.
- 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.

- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- 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.
- 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.
- 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 the original buyer has owned the lot continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.
- In order to claim under the **authenticity warranty** you must:
 - give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;
 - 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
 - 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.
- 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.
- Books**. Where the lot is a book, we give an **additional warranty** for 21 days from the date of the auction that any lot is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
 - This additional **warranty** does not apply to:
 - 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;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots sold without a printed **estimate**;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition** report or announced at the time of sale.
 - 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.
- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the lot is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

- the **hammer price**; and
- the **buyer's premium**; and
- 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:

- 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.
- Credit Card.

We accept Visa, MasterCard, American Express and China Union Pay. A limit of \$50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

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

- Cash
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Cashier's Department only
- Bank Checks
You must make these payable to Christie's Inc. and there may be conditions.
- Checks
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.
- 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. Cashier's Department, 20 Rockefeller Center, New York, NY 10020.
- For more information please contact our Cashier's Department by phone at +1 212 636 2495 or fax at +1 212 636 4939.

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:

- When you collect the lot; or
- At the end of the 7th 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):

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

- 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;
- 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;
- 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);
- we can, at our option, reveal your identity and contact details to the seller;
- 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;
- 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
- we can take any other action we see necessary or appropriate.

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

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

1 COLLECTION

Once you have made full and clear payment, you must collect the lot within 7 days from the date of the auction.

- You may not collect the lot until you have made full and clear payment of all amounts due to us.
- If you have paid for the lot in full but you do not collect the lot within 90 calendar days after the auction, we may sell it, unless otherwise agreed in writing. If we do this we will pay you the proceeds of the sale after taking our storage charges and any other amounts you owe us and any **Christie's Group** company.
- In accordance with New York law, if you have paid for the lot in full but you do not collect the lot within 180 calendar days of payment, we may charge you New York sales tax for the lot.
- Information on collecting lots is set out on an information sheet which you can get from the bidder registration staff or Christie's Cashier's Department at +1 212 636 2495.

2 STORAGE

- If you have not collected the lot within 7 days from the date of the auction, we or our appointed agents can:
 - charge you storage fees while the lot is still at our saleroom; or
 - remove the lot at our option to a warehouse and charge you all transport and storage costs

(b) Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

H TRANSPORT AND SHIPPING

1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Art Transport at +1 212 636 2480. See the information set out at www.christies.com/shipping or contact us at ArtTransportNY@christies.com. We will take reasonable care when we are handling, packing, transporting, and shipping a work. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

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

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at www.christies.com/shipping or contact us at ArtTransportNY@christies.com.

(b) Endangered and protected species

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

(c) Lots containing Ivory or materials resembling ivory

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

(d) Lots of Iranian origin

Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of

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

(f) Gold

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

(g) Watches

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

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

I OUR LIABILITY TO YOU

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

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

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

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

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

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

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information

confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

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

9 LAW AND DISPUTES

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

States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

UPPER CASE type: means having all capital letters.

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

SYMBOLS USED IN THIS CATALOGUE

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

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

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

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

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

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

■
See Storage and Collection pages in the catalogue.

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

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

△: Property Owned in part or in full by Christie's

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

◦ Minimum Price Guarantees:

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

◦ ◆ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◦ ◆.

The third party will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the lot above the written bid. Where it does so, and is the successful bidder, the fixed fee for taking on the guarantee risk may be netted against the final purchase price.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot.

Other Arrangements

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

Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a lot and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

**Attributed to ..."

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

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

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

**Circle of ..."

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

**Follower of ..."

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

**Manner of ..."

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

**After ..."

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

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

"Inscribed ..."

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

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

"With inscription ..."

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

The date given for Old Master, Modern and Contemporary Prints

is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

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

POST 1950 FURNITURE

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

EXPLANATION OF CATALOGUING PRACTICE

FOR 20TH CENTURY DECORATIVE ARTS

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in the catalogue as to Authorship are made subject to the provisions of the CONDITIONS OF SALE and LIMITED WARRANTY.

1. When a piece is, in our unqualified opinion, by a certain artist or produced by his workshop or factory, the name appears above the description of the lot, this is indicated as follows:
e.g. EMILE GALLE

2. When a piece is, in Christie's qualified opinion, probably a work by the artist in whole or in part, this is indicated as follows:
e.g. ATTRIBUTED TO EMILE GALLE

3. When a piece is, in Christie's qualified opinion, a work of the period of the artist and closely related to his style, this is indicated as follows:
e.g. IN THE STYLE OF EMILE GALLE

4. When a piece is, in Christie's qualified opinion, a work executed in the artist's style but of a later date, this is indicated as follows:
e.g. IN THE MANNER OF EMILE GALLE

5. When a piece is, in Christie's qualified opinion, a copy (of any date) of a work of the artist, this is indicated as follows:
e.g. AFTER EMILE GALLE

WORLDWIDE SALEROOMS AND AMERICAN OFFICES

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BERMUDA

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Christie Lebano

SAN FRANCISCO

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Ellanor Notides

• DENOTES SALEROOM

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

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

STORAGE AND COLLECTION

STORAGE AND COLLECTION

All lots will be stored free of charge for 35 days from the auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Operation hours for collection from either location are from 9.30 am to 5.00 pm, Monday-Friday. Lots may not be collected during the day of their move to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

STORAGE CHARGES

Failure to collect your property within 35 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.

Lots will not be released until all outstanding charges due to Christie's are paid in full. Please contact Christie's Client Service Center on +1 212 636 2000.

Charges	All Property
Administration (per lot, due on Day 36)	\$150.00
Storage (per lot/day, beginning Day 36)	\$12.00

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: Tel + 1 212 636 2070, storage@cfass.com

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



Christie's Rockefeller Center
20 Rockefeller Plaza, New York 10020
Tel: +1 212 636 2000
nycollections@christies.com
Main Entrance on 49th Street
Receiving/Shipping Entrance on 48th Street
Hours: 9:30 AM - 5:00 PM
Monday-Friday except Public Holidays

Christie's Fine Art Storage Services (CFASS)
62-100 Imlay Street, Brooklyn, NY 11231
Tel: +1 212 974 4500
nycollections@christies.com
Main Entrance on Corner of Imlay and Bowne St
Hours: 9:30 AM - 5:00 PM
Monday-Friday except Public Holidays

CHRISTIE'S SPECIALIST DEPARTMENTS AND SERVICES

DEPARTMENTS

AFRICAN AND OCEANIC ART

PAR: +33 (0)140 768 386
NY: +1 212 484 4898

AMERICAN DECORATIVE ARTS

NY: +1 212 636 2230

AMERICAN FURNITURE

NY: +1 212 636 2230

AMERICAN ART

NY: +1 212 636 2140

ANGLO-INDIAN ART

KS: +44 (0)20 7389 2570

ANTIQUITIES

NY: +1 212 636 2245

ASIAN 20TH CENTURY AND CONTEMPORARY ART

NY: +1 212 468 7133

AUSTRALIAN PICTURES

KS: +44 (0)20 7389 2040

BOOKS AND MANUSCRIPTS

NY: +1 212 636 2665

BRITISH & IRISH ART

KS: +44 (0)20 7389 2682
NY: +1 212 636 2120
SK: +44 (0)20 7752 3257

BRITISH ART ON PAPER

KS: +44 (0)20 7389 2278
SK: +44 (0)20 7752 3293
NY: +1 212 636 2120

BRITISH PICTURES 1500-1850

KS: +44 (0)20 7389 2945

CARPETS

NY: +1 212 636 2217

CERAMICS AND GLASS

NY: +1 212 636 2215

CHINESE PAINTINGS

NY: +1 212 636 2195

CHINESE WORKS OF ART

NY: +1 212 636 2180

CLOCKS

KS: +44 (0)20 7389 2357

CORKSCREWS

SK: +44 (0)20 7752 3263

COSTUME, TEXTILES AND FANS

SK: +44 (0)20 7752 3215

ENTERTAINMENT MEMORABILIA

SK: +44 (0)20 7752 3281

FOLK ART

NY: +1 212 636 2230

FURNITURE

NY: +1 212 636 2200

HOUSE SALES

SK: +44 (0)20 7752 3260

ICONS

SK: +44 (0)20 7752 3261

IMPRESSIONIST AND MODERN ART

NY: +1 212 636 2050

INDIAN AND SOUTHEAST ASIAN ART

NY: +1 212 636 2190

INDIAN CONTEMPORARY ART

NY: +1 212 636 2190
KS: +44 (0)20 7389 2700

INTERIORS

NY: +1 212 636 2032
SK: +44 (0)20 7389 2236

ISLAMIC WORKS OF ART

KS: +44 (0)20 7389 2370
SK: +44 (0)20 7752 3239

JAPANESE ART

NY: +1 212 636 2160
KS: +44 (0)20 7389 2595

JEWELLERY

NY: +1 212 636 2300

KOREAN ART

NY: +1 212 636 2165

LATIN AMERICAN ART

NY: +1 212 636 2150

MINIATURES

NY: +1 212 636 2250
MODERN DESIGN
SK: +44 (0)20 7389 2142

MUSICAL INSTRUMENTS

NY: +1 212 636 2000

NINETEENTH CENTURY FURNITURE AND SCULPTURE

NY: +1 212 707 5910

OBJECTS OF VERTU

NY: +1 212 636 2250

OLD MASTER DRAWINGS

NY: +1 212 636 2120

OLD MASTER PAINTINGS AND 19TH CENTURY EUROPEAN ART

NY: +1 212 636 2120

PHOTOGRAPHS

NY: +1 212 636 2330

PICTURE FRAMES

SK: +44 (0)20 7389 2763

POST WAR AND CONTEMPORARY ART

NY: +1 212 636 2100

POSTERS

SK: +44 (0)20 7752 3208

PRINTS

NY: +1 212 636 2290

RUSSIAN WORKS OF ART

NY: +1 212 636 2260

SCIENTIFIC INSTRUMENTS

SK: +44 (0)20 7752 3286

SCULPTURE

KS: +44 (0)20 7389 2331
SK: +44 (0)20 7389 2794

SILVER

NY: +1 212 636 2250

TOPOGRAPHICAL PICTURES

KS: +44 (0)20 7389 2040
SK: +44 (0)20 7752 3291

TWENTIETH CENTURY DECORATIVE ART AND DESIGN

NY: +1 212 636 2240

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KEY TO ABBREVIATIONS:

KS: *London, King Street*

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PAR: *Paris*

SK: *London, South Kensington*



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