

Living with Art

New York • Tuesday 26 - Wednesday 27 July 2016



CHRISTIE'S

Living With Art FAQs

1

HOW DO I GET STARTED?

Go to our New York saleroom at 20 Rockefeller Plaza, where all works are presented before each sale. Access is free from seven days a week—with the exception of holiday closings.

Visit christies.com and consult the international auction calendar, online catalogues and descriptions of works.

Contact our specialists to provide you with additional information, such as condition reports.

Create a My Christie's online account to stay informed about sales and objects of interest.

2

HOW DO I PARTICIPATE IN THE AUCTION?

In the saleroom: go to our registration desk to register for a numbered bidding paddle at least 30 minutes before the sale.

By phone: register with the bids department or our specialists up until the morning of the sale; you will be contacted during the sale by one of our employees who will, at your instruction, place bids on your behalf.

On the internet: through Christie's Live, our online bidding platform, follow the sales from your computer and bid in real time.

If you cannot attend the sale: take the time to leave a written bid using the form at the back of this catalogue. Christie's will be responsible for attaining the best possible price on your behalf.

3

DO I NEED TO PROVIDE DOCUMENTS?

If you have already bid, bought or sold at Christie's, only your name and customer number are required.

Any new bidder must provide proof of identity, proof of address and bank details (i.e. bank statement, canceled check, etc.) at the time of registration.

4

HOW MUCH WILL I PAY?

In addition to the sale price announced in the room, the following charges will apply to the final amount:

- A buyer's premium, which is 25% of the final bid price of each lot up to and including \$100,000; 20% of the excess of the hammer price above \$100,000 and up to and including \$2,000,000; and 12% of the excess of the hammer price above \$2,000,000.
- Any applicable value added tax, sales or compensating use tax or equivalent tax in the place of sale

5

HOW DO I PAY AND TAKE MY PURCHASE HOME?

Immediately following the sale, provide us with your name and permanent address and, if requested, details of the bank from which payment will be made. The full amount due (comprising the hammer price, buyer's premium and any applicable taxes) must be paid no later than 4:30pm on the seventh calendar day following the sale.

Once payment is made, you must collect purchased lots within 30 calendar days from the date of the sale, unless otherwise agreed upon in advance. For assistance arranging shipping, you may contact Christie's art transport department.



LIVING WITH ART

NEW YORK • TUESDAY 26 - WEDNESDAY 27 JULY 2016

AUCTION

Tuesday

26 July 2016

SESSION I 10.00 am (Lots 1-154)

SESSION II 2.00 pm (Lots 155-311)

20 Rockefeller Plaza
New York, NY 10020

Wednesday

27 July 2016

SESSION III 10.00 am (Lots 312-423)

SESSION IV 2.00 pm (Lots 424-558)

VIEWING

Friday	22 July	10.00 am - 5.00 pm
Saturday	23 July	10.00 am - 5.00 pm
Sunday	24 July	1.00 pm - 5.00 pm
Monday	25 July	10.00 am - 5.00 pm
Tuesday	26 July	9.30 am - 5.00 pm
Wednesday	27 July	9.30 am - 2.00 pm

AUCTION CODE AND NUMBER

In sending written bids or making enquiries, this sale should be referred to as

SIMA-12196

SALE ENQUIRIES

Tel: +1 212 636 2032

Fax: +1 212 492 5718

Email: LivingWithArtInquiries@christies.com

CONDITIONS OF SALE

The auction is subject to Important Notices, Conditions of Sale and to Reserves

AUCTION RESULTS

www.christies.com

View catalogues and leave bids online at christies.com

These auctions feature

CHRISTIE'S  LIVE
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CHRISTIE'S

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AUCTION RESULTS

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Design & Layout by Vlad Golanov

SPECIALISTS CONTACTS

FINE ART

Andrew Huber
Emily Gladstone

FURNITURE AND OBJECTS

Anne Igelbrink
Casey Rogers
Emily Shwajlyk
Alison Charny

CERAMICS AND GLASS

Carleigh Queenth
Astrid Malingreau

JEWELRY AND ASIAN WORKS OF ART

Victoria Tudor
Alison Charny

SILVER AND OBJECTS OF VERTU

Jennifer Pitman
Victoria Tudor
Natalie Voorheis

SENIOR SPECIALISTS

Melissa Gagen
Richard Nelson
Becky MacGuire
Elisabeth Parker
William Russell
William Strafford
Jody Wilkie

Andrew McVinish
Regional Specialist Director

Kelly Ayers
Regional Managing Director

AUCTIONEER(S)

Diana Bramham (#1464939)
Richard Nelson (# 1184056)
Tash Perrin (# 1039052)
Robbie Gordy (# 2033717)
Andrew McVinish (# 1379272)

Important Information

TELEPHONE BIDS WILL BE ACCEPTED FOR LOTS WITH LOW- END ESTIMATES OF \$1,500 AND ABOVE, NO LATER THAN 24 HOURS PRIOR TO THE SALE AND ONLY IF THE CAPACITY OF OUR POOL OF STAFF PHONE BIDDERS ALLOWS. ARRANGEMENTS TO BID IN LANGUAGES OTHER THAN ENGLISH MUST BE MADE WELL IN ADVANCE OF THE SALE DATE.

TELEPHONE BIDS MAY BE RECORDED, BY BIDDING ON THE TELEPHONE. PROSPECTIVE PURCHASERS CONSENT TO THE RECORDING OF THEIR CONVERSATIONS.

CHRISTIE'S OFFERS ALL ABSENTEE AND TELEPHONE BIDDING SERVICES AS A CONVENIENCE TO OUR CLIENTS, BUT WILL NOT BE RESPONSIBLE FOR ERRORS OR FAILURES TO EXECUTE BIDS.

PLEASE NOTE THAT ALL LOTS HIGHLIGHTED WITH RED TITLES ARE OFFERED WITHOUT A RESERVE. ALL LOTS WITH AN ASTERISK MAY BE EXEMPT FROM SALES TAX, AS SET FORTH IN THE SALES TAX NOTICE AT THE BACK OF THE CATALOGUE.

PLEASE NOTE THAT THE MAJORITY OF FURNITURE LOTS IN THE LIVING WITH ART SALE ARE TRANSFERRED TO CHRISTIE'S FINE ART STORAGE SERVICES (CFASS IN RED HOOK, BROOKLYN) ON THE DAY OF THE SALE. PLEASE SEE 'ALL YOU NEED TO KNOW - PROPERTY PICK UP & STORAGE' AT THE BACK OF THE CATALOGUE FOR FURTHER DETAILS. PLEASE CHECK WITH CASHIERS BEFORE PICKING UP PROPERTY.

Please note **lots** marked with a square ■ will be moved to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) on the last day of the sale. All **lots** will be stored free of charge for 30 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.

[35]



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



**SESSION I
(LOTS 1-154)**



1



2

PROPERTY FROM THE ELMHURST
ART MUSEUM, SOLD TO BENEFIT THE
ACQUISITIONS AND CONSERVATION FUND
(LOTS 2-3)

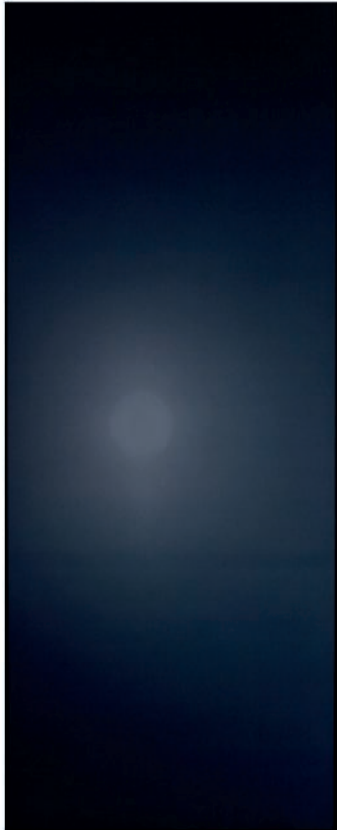
**•2
ROY THURSTON (AMERICAN,
B. 1949)**

Untitled (No. 9)

signed, dated and titled twice and inscribed
'Roy Thurston/ 2000-9/ AP 2000/ ROY
THURSTON/ 2000-9' (on the reverse)
polyurethane on aluminum
24 3/8 x 19 3/4 x 1 1/4 in. (62 x 50.2 x 3.2 cm.)
Executed in 2000.

\$800-1,200

PROVENANCE:
Cleve Carney.
Bequest from the above to the present
owner.



3

PROPERTY FROM A PRIVATE COLLECTOR,
CONNECTICUT

**■1
GYORGY KEPES (AMERICAN/
HUNGARIAN, 1906-2001)**

Lament

signed and dated 'GY. Kepes 1960' (on the
reverse); signed and dated again, titled
and inscribed 'GY. Kepes LAMENT 1960
TRIGERE N.Y.' (on the stretcher bar)
oil and sand on canvas
36 x 72 in. (91.4 x 182.9 cm.)
Painted in 1960.

\$6,000-8,000

PROVENANCE:
with The Swetzoﬀ Gallery, Boston.

**■3
ANTHONY PEARSON (AMERICAN,
B. 1969)**

Untitled (Centrifuge), 2007

chromogenic print
72 x 29 1/2 in. (182.9 x 75 cm.)

\$2,000-3,000



4

PROPERTY FROM THE ESTATE OF DANIEL W. DIETRICH II (LOTS 4-9)

■4

WARREN ROHRER (AMERICAN, 1927-1995)

Untitled No. 3

each signed, dated, titled inscribed "UNTITLED" 1993

W. Rohrer LEFT/RIGHT' (on the overlap)

diptych—oil on canvas

66½ x 140¼ in. (168 x 356.2 cm.), unframed

Painted in 1993.

\$10,000-15,000

PROVENANCE:

with Locks Gallery, Philadelphia.



■5

WARREN ROHRER (AMERICAN, 1927-1995)

Untitled No. 5

each signed, dated, titled and inscribed "UNTITLED, 5" 1993

W. Rohrer (LEFT/RIGHT PANEL)' (on the overlap)

diptych—oil on canvas

72¼ x 153½ in. (183.5 x 390 cm.), overall

Painted in 1993.

\$10,000-15,000

PROVENANCE:

with Locks Gallery, Philadelphia.

EXHIBITED:

Philadelphia, Philadelphia Museum of Art, *Warren Rohrer*,
22 June - 17 August 2003.



5



5



6

6
**WARREN ROHRER (AMERICAN,
1927-1995)**

Spring Orchard

signed, dated and titled
"SPRING ORCHARD" 1971 W. Rohrer'
(on the stretcher bar)

oil on canvas

42 $\frac{1}{8}$ x 52 $\frac{1}{4}$ in. (107 x 132.7 cm.), unframed

Painted in 1971.

\$6,000-8,000

PROVENANCE:

with Marian Locks Gallery, Philadelphia.

7
**WARREN ROHRER (AMERICAN,
1927-1995)**

Of Yellow, 5

each signed, dated, titled, and inscribed

"OF YELLOW, 5" 1994 LEFT/RIGHT
PANEL/ W. Rohrer' (on the overlap)

diptych—oil on canvas

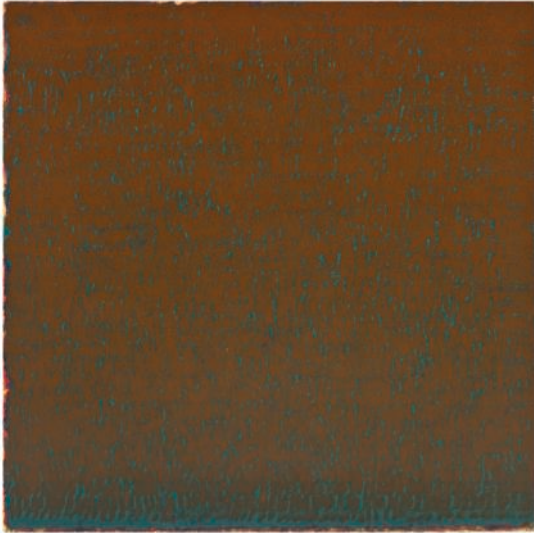
14 x 31 in. (35.6 x 78.7 cm.), unframed,
overall

Painted in 1994.

\$3,000-5,000



7



8

8

WARREN ROHRER (AMERICAN, 1927-1995)

Untitled, 1

each signed, dated, titled, and inscribed "Untitled, 1" 1992
W. Rohrer LEFT/RIGHT PANEL' (on the overlap)
diptych—oil on canvas
24 $\frac{1}{8}$ x 49 $\frac{1}{4}$ in. (61.3 x 126.3 cm.), unframed, overall
Painted in 1992.

\$4,000-6,000

PROVENANCE:

with Locks Gallery, Philadelphia.



9

WARREN ROHRER (AMERICAN, 1927-1995)

Field: Linkage

signed, dated, titled and inscribed "FIELD: LINKAGE" 1990
W. Rohrer' (on the overlap)
oil on canvas—four panels
24 $\frac{1}{4}$ x 96 $\frac{1}{4}$ in. (62.9 x 245.7 cm.), unframed
Painted in 1990.

\$5,000-7,000

PROVENANCE:

with Marlborough Gallery, New York.



9



PROPERTY FROM A PRIVATE COLLECTION,
NORTH CAROLINA

10
**NATVAR BHAVSAR (INDIAN,
B. 1934)**

Marja

signed, dated and titled 'NATVAR
BHAVSAR/ FEB 76/ MARJA'
(on the reverse)

acrylic on canvas

52 x 48 in. (132 x 121.9 cm.)

Painted in 1976.

\$7,000-9,000

PROVENANCE:

with Max Hutchinson Gallery, New York.

10



PROPERTY OF THE BASS MUSEUM OF ART,
SOLD TO BENEFIT THE ACQUISITIONS FUND

11
**ROBERT MILLER (AMERICAN,
1939-2011)**

Untitled, Lama Northa

acrylic on canvas

109 x 72 in. (276.8 x 182.9 cm.), unframed

Painted in 2003.

\$700-900

PROVENANCE:

Gifted to the present owner, 2003.

Robert Miller was a painter turned dealer whose gallery represented many notable artists including Lee Krasner, Joan Nelson, Alice Neel, Louise Bourgeois and Robert Mapplethorpe. Under the tutelage of André Emmerich, he and his wife at the time, Betsey Wittenborn Miller, founded the Robert Miller Gallery in 1977.

11



12

12
PAUL HENRY BRACH (AMERICAN, B. 1924)

Untitled No. 2

signed and dated 'Brach '55' (lower right); signed and dated again and titled 'P BRACH #2 1954' (on the stretcher bar)

oil on canvas

38¼ x 51 in. (97.2 x 129.5 cm.)

Painted in 1954-55.

\$8,000-12,000

PROPERTY TO BENEFIT THE ROY DUNLAP SPAY & NEUTER
FOUNDATION

13
ZHANG HUI (CHINESE, B. 1969)

Beijing Wawa - Mermaid

signed, signed again in Chinese, dated, titled in English and Chinese and numbered 'BEIJING WAWA/ Mermaid/ 1/8/ Zhang Hui/ 2006' (on the reverse)

fiberglass

40 x 17 x 13 in. (101.6 x 43.2 x 33 cm.)

Executed in 2006. This work is number one from an edition of eight.

\$3,000-5,000



13



14

PROPERTY FROM A PRIVATE COLLECTION

14
**GRACE HARTIGAN (AMERICAN,
1922-2008)**

Portugal Street Series No. 1

signed and dated 'Hartigan '80'
(lower right)

watercolor on paper

29¾ x 22 in. (75.6 x 55.9 cm.)

Executed in 1980.

\$2,000-3,000

PROVENANCE:

with C. Grimaldis Gallery, Baltimore.



15

PROPERTY OF A MIDWESTERN
INSTITUTION

15
**ANTONIO CORPORA (ITALIAN,
1909-2004)**

Composizione Astratta Nautica

signed and dated 'Corpora 49' (lower left)

oil on canvas

39½ x 31½ in. (100.3 x 80 cm.)

Painted in 1949.

\$5,000-7,000

PROVENANCE:

Mr. and Mrs. Charles Zadok.

Gift from the above to the present

owner, 1956.

16-17 No Lots



18
FRANÇOISE GILOT (FRENCH, B. 1921)

Untitled

signed and dated 'F. Gilot. 1991.' (lower left)

oil on canvas

24 x 18 in. (61 x 45.7 cm.)

Painted in 1991.

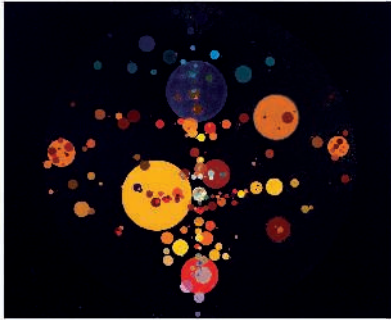
\$8,000-12,000

PROVENANCE:

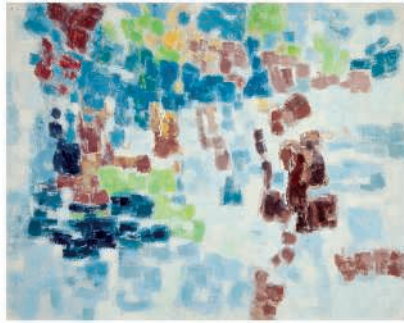
The artist.

Private Collection, San Diego, acquired from the above *circa* 1991.

Acquired from the above by the present owner.



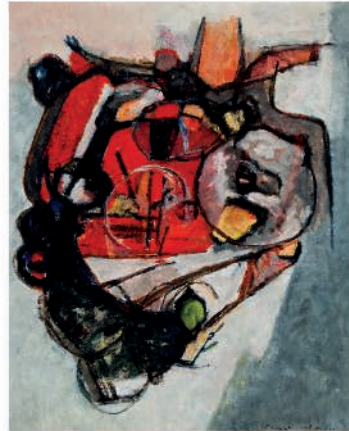
19



20



21



22

PROPERTY OF A MIDWESTERN INSTITUTION

19
OSKAR FISCHINGER (AMERICAN/GERMAN, 1900-1967)

Multiballs on black
oil on canvas
42 x 52 in. (106.7 x 132 cm.)
Painted circa 1937.

\$4,000-6,000

PROVENANCE:

Estate of the artist.
Gallery 609, Denver.
Acquired from the above by the present owner, 1981.

PROPERTY OF A PARK AVENUE COLLECTOR

•20
PAUL KALLOS (FRENCH, 1928-2001)

Untitled
signed and dated 'Kallos 55' (lower right)
oil on canvas
32 x 39 in. (81.3 x 99 cm)
Painted in 1955.

\$800-1,200

PROPERTY OF A MIDWESTERN INSTITUTION

•21
ALDEN MASON (AMERICAN, B. 1919)

Alfred
signed, dated and titled "Alfred"/ Nov, 1984/ Alden Mason'
(on the reverse)
acrylic on canvas
80 x 70 in. (203.2 x 177.8 cm.)
Painted in 1984.

\$3,000-5,000

EXHIBITED:

Seattle, Washington, University of Washington, Henry Art Gallery,
Alden Mason: A Selective Survey, 14 October - 6 December 1987,
no. 43.

PROPERTY OF A PARK AVENUE COLLECTOR

•22
BERNARD DUFOUR (FRENCH, B. 1922)

Nature morte
signed and dated 'Bernard Dufour 57.' (lower right)
oil on canvas
39% x 31% in. (100 x 80.9 cm.)
Painted in 1957.

\$800-1,200

EXHIBITED:

Brussels, International Exposition, 1958.

23

ROBERT DE NIRO, SR. (AMERICAN, 1922-1993)

Crucifixion

signed 'DE NIRO' (lower right)

oil on canvas

48 x 40 in. (121.9 x 101.6 cm.)

\$7,000-9,000

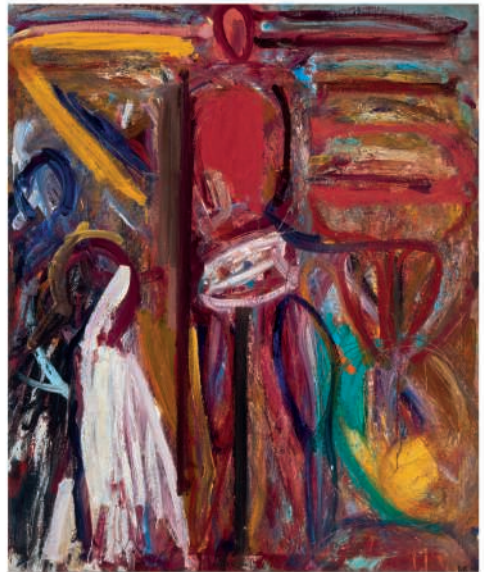
PROVENANCE:

Private Collection, California.

Acquired from the above by the present owner.

EXHIBITED:

New York, The American Federation of Arts, 1955.



23

24

HANS HOFMANN (GERMAN, 1880-1966)

After Dark

signed and dated 'hans hofmann 52' (lower right);

signed and dated again 'Hans Hofmann 52' (on the reverse)

oil on wood

9¼ x 11 in. (24.8 x 27.9 cm.)

Painted in 1952.

\$20,000-30,000

PROVENANCE:

Collection of the artist.

Private collection, New York.

By descent from the above to the present owner.

LITERATURE:

S. Villiger, ed., *Hans Hofmann: Catalogue Raisonné of Paintings*
Vol. III, 1952-1965, London, 2014, p. 39, no. P901.



24



25

PROPERTY FROM THE CLAIRE AND GARRICK STEPHENSON COLLECTION

25

RICHARD DIEBENKORN (AMERICAN, 1922-1993)

Untitled

stamped with artist's initials, numbered and inscribed in another hand '3042 RD Authenticated by Phyllis Diebenkorn' (on the reverse)
charcoal on paper

17 x 14 in. (43.2 x 35.6 cm.)

Executed circa 1955-67.

\$7,000-9,000

PROVENANCE:

Estate of the artist, 1993.

with Acquavella Galleries, New York.

Acquired from the above by the present owner, 1996.

EXHIBITED:

New York, Acquavella Galleries, *Richard Diebenkorn, Figure Drawings*, 26 April-23 May 1996, no. 13.

LITERATURE:

James Salter, *A Sport and a Pastime*, London, 1997 (reproduced in the negative).

PROPERTY FROM THE ESTATE OF DANIEL W. DIETRICH II

•26

CLAES OLDENBURG (AMERICAN, B. 1929)

Broken Button

dyed and molded paper, screenprint and wood, 1981, signed with initials and dated in pencil, numbered 91/100 (there were also ten artist's proofs), published by Multiples Inc., New York, in a perspex presentation case

16¼ x 14¼ x 6¾ in. (413 x 362 x 161 mm.), overall

\$2,000-3,000

LITERATURE:

Axsom & Platzker 175.



26

PROPERTY FROM THE COLLECTION OF DANIELLE ROLLINS

•27

NICOLAS AFRICANO (AMERICAN, B. 1948)

Lost Boy

titled 'Lost boy' (upper right); signed with initials and dated 'NA 1985' (on the overlap)

oil, acrylic, gesso and wax on canvas

17 x 14 in. (43.2 x 35.6 cm.), unframed

Executed in 1985.

\$1,000-1,500

PROVENANCE:

with Holly Solomon Gallery, New York.

Private Collection, acquired from the above, 1985.

Anonymous sale; Christie's, New York, 17 December 2014, lot 238.



27

PROPERTY FROM A PRIVATE COLLECTION

28

GEORGE RODRIGUE (AMERICAN, 1944-2013)

Blue Dog, Yellow Sun
signed 'Rodrigue' (lower right)
oil on canvas
19 7/8 x 24 in. (50.5 x 61 cm.)
Painted in 1994.
\$20,000-30,000

PROVENANCE:

Private Collection, Seattle.
Acquired from the above by the
present owner.



28



29

PROPERTY FROM A PRIVATE COLLECTION

29

**GRAHAM NICKSON (AMERICAN/
BRITISH, B. 1946)**

Tangerine Chair, Indigo Sky
signed and dated 'Graham Nickson
1982/84' (on the overlap); signed and
dated again, titled 'GRAHAM NICKSON
"TANGERINE CHAIR, INDIGO SKY" 1982-
84/ Graham Nickson' (on the stretcher bar)
oil on canvas
78 x 96 in. (198.1 x 243.8 cm.), unframed
Painted in 1982-84.

\$15,000-20,000

PROVENANCE:

with Hirschl & Adler, New York.



30



31



32

PROPERTY FROM THE ELMHURST
ART MUSEUM, SOLD TO BENEFIT THE
ACQUISITIONS AND CONSERVATION FUND

•30
LUIS GONZÁLEZ PALMA
(GUATEMALAN, B. 1957)

El silencio flota en el silencio, 1998
hand painted silver gelatin print, Kodolith
film and thread assemblage
signed, dated, titled and numbered 3/15 in
ink (on the verso)
29 ¼ x 58 ¼ in. (74.3 x 148 cm.), unframed
\$1,000-1,500

PROVENANCE:
Cleve Carney.
Bequest from the above to the
present owner.

PROPERTY FROM THE ALLAN STONE
COLLECTION

•31
**ROBERT MÜLLER (SWISS, 1920-
2003)**

Untitled
signed with artist monogram 'RM'
(on the underside)
bronze with gold patina
2 x 4 x 2 ¼ in. (5.1 x 10.2 x 5.7 cm.)
\$2,000-3,000

THE ARTHUR AND ANITA KAHN
COLLECTION: A NEW YORK STORY

32
**MIGUEL BERROCAL (SPANISH,
1933-2006)**

Romeo and Juliet
polished brass, composed of sixteen
articulated and removable elements,
1966-67, inscribed with signature and
numbered 1970 (the edition was 2000)
6 x 8 x 4 7/8 in. (15.2 x 20.3 x 12.4 cm.)
\$1,500-2,000

A print and digital version of the
instruction and assembly book for this
sculpture can be obtained by contacting
the Fundación Escultor Berrocal at
berrocal.net.

PROPERTY FROM THE ALLAN STONE COLLECTION

33

ROBERT MÜLLER (SWISS, 1920-2003)

Gold Leaf Study

signed with artist monogram 'RM' (along the lower edge)

painted plaster

8½ x 2¾ x 2¼ in. (21.6 x 7 x 5.7 cm.), not including base

\$4,000-6,000



33

34

CÉSAR (FRENCH, 1921-1998)

Untitled

signed 'César' (lower right)

matches, glue and charcoal collage on board

in a Plexiglas case

37 ¼ x 30 x 4 ¼ in. (95.9 x 76.2 x 10.8 cm.), overall

\$8,000-12,000



34



36



35

PROPERTY OF A MIDWESTERN INSTITUTION

•■35

DEBORAH REMINGTON (AMERICAN, B. 1935)

Lydian

signed and dated 'Remington '65' (lower right)

oil on canvas

73¼ x 71¼ in. (186.1 x 182.2 cm.)

Painted in 1965.

\$3,000-5,000

PROVENANCE:

with Dilexi Gallery, San Francisco.

Mr. and Mrs. Barry Hunt.

EXHIBITED:

San Francisco, San Francisco Museum of Art, *84th Annual Exhibition*, 13 August - 12 September, 1965.

San Francisco, California Palace of the Legion of Honor, 1969.

PROPERTY FROM THE ALLAN STONE COLLECTION

36

ROBERT MÜLLER (SWISS, 1920-2003)

Untitled

bronze with dark brown patina

23¼ x 7 x 8½ in. (59.1 x 17.8 x 21.6 cm.)

\$6,000-8,000

37 No Lot

38

**NIKOS KESSANLIS (GREEK,
1930-2004)**

Fiori

signed and dated 'K. NIKOS 1957'
(lower left); signed again and titled 'FIORI/
K. NIKOS' (on the reverse)
oil on canvas
27 ½ x 39 ¼ in. (69.9 x 99.7 cm.)
Painted in 1957.

\$4,000-6,000

PROVENANCE:

with L' Obelisco Galleria d' Arte, Rome.
Private Collection, purchased from the
above, 1959.

By descent from the above to the
present owner.

EXHIBITED:

Rome, L'Obelisco Galleria d' Arte,
Nikos, 1959.



38

PROPERTY FROM A PRIVATE COLLECTOR,
OHIO

39

**ROMEO V. TABUENA (FILIPINO,
1921-2015)**

Fishermen

signed and dated 'TABUENA/ 1974'
(upper left)
acrylic on masonite
21 x 30 in. (53.3 x 76.2 cm.)
Painted in 1974.

\$7,000-9,000

PROVENANCE:

with Tere Haas Galeria, Mexico.



39



40

40
**WERNER DREWES (AMERICAN/
 GERMAN, 1899-1985)**

Transcendent Light

signed 'Drewes' (lower left) and dated '83' with artist's device (lower right); signed again 'Drewes' (on the stretcher bar); dated again with artist's device and inscribed '1515/ 83' (on the reverse)
 oil on canvas
 34 x 44 in. (86.4 x 111.8 cm.)
 Painted in 1983.

\$8,000-12,000

PROVENANCE:

The artist.
 By descent from the above to the present owner.

PROPERTY FROM A PRIVATE COLLECTOR,
 ARIZONA

41
**ROMEO V. TABUENA (FILIPINO,
 1921-2015)**

Water Carrier

signed and dated 'TABUENA/ 1968' (upper left)
 acrylic on masonite
 22¾ x 16½ in. (57 x 41.9 cm.)
 Painted in 1968.

\$4,000-6,000

PROVENANCE:

Private Collection.



41

42
**BO BARTLETT (AMERICAN, B.
 1955)**

Wheelchair

signed, dated, inscribed, and stamped with artist's thumbprint 'IGN/ Bo/ 1996' (on the reverse).
 oil on panel
 24 x 30 in. (61 x 76.2 cm.)
 Painted in 1996.

\$3,000-5,000

PROVENANCE:

with Sandroni Rey Gallery, Venice, California.



42

PROPERTY OF A MIDWESTERN INSTITUTION

42A
**WARREN BRANDT (AMERICAN,
 1918-2002)**

Still life with Ensor Catalog

signed 'Warren Brandt' (lower left)
 oil on canvas
 15 x 16 in. (38.1 x 40.6 cm.)

\$1,000-1,500



42A



43

PROPERTY FROM A PRIVATE COLLECTION

■ 43

PATRICK HUGHES (BRITISH, B. 1939)

Hopperly

signed, dated, and titled 'Hopperly/ Patrick Hughes/ 1993'
(on the reverse)

oil on board construction

48½ x 69½ x 9 in. (123.1 x 176.5 x 22.9 cm.), overall

Executed in 1993.

\$15,000-20,000

PROVENANCE:

with Flowers East, London.

PROPERTY OF A PRIVATE COLLECTOR

■ 44

PATRICK HUGHES (BRITISH, B. 1939)

Duchamp's Door

signed, dated twice and titled '3 Jan 01/ Duchamp's Door/
Patrick Hughes/ 2001' (on the reverse)

oil on board construction

32¾ x 89¼ x 7½ in. (82.2 x 226.7 x 19.1 cm.), overall

Executed in 2001.

\$15,000-20,000

PROVENANCE:

with Flowers East, London.



44



45

**-45
MARCH AVERY (AMERICAN,
B. 1932)**

Big Sur

signed and dated 'MARCH AVERY '14' (lower left); signed again, dated and titled "Big Sur"/ March Avery/ 2014' (on the reverse)

oil on canvasboard
24 x 30 in. (61 x 76.2 cm.)
Painted in 2014.

\$3,000-5,000

PROPERTY FROM THE CLAIRE AND GARRICK STEPHENSON COLLECTION

**-46
WOLF KAHN (AMERICAN/
GERMAN, B. 1927)**

Thin Magenta Line

signed 'W. Kahn' (lower center)
pastel on paper
7 x 8½ in. (17.8 x 21.6 cm.)
Executed in 2001.

\$1,500-2,000



46



47

**-47
MARCH AVERY (AMERICAN,
B. 1932)**

View from Pirene

signed and dated 'MARCH AVERY '81' (lower right); signed and dated again and titled "View From Pirene" March Avery/ 1981' (on the reverse)

oil on canvasboard
9 x 12 in. (22.9 x 30.5 cm.)
Painted in 1981.

\$1,000-1,500



48

**-48
MARCH AVERY (AMERICAN,
B. 1932)**

Polar Bear

signed with initials and dated 'M.A. '91' (lower left); signed again 'March Avery' (on the stretcher bar)

oil on canvas
8 x 10 in. (20.3 x 25.4 cm.)
Painted in 1991.

\$1,000-1,500

49 No Lot



50

PROPERTY OF A MIDWESTERN INSTITUTION (LOTS 50-52)

■ 50

HOWARD MEHRING (AMERICAN, 1931-1978)

All Blue

oil on canvas

104 x 124 in. (264.1 x 314.9 cm.)

Painted in 1958.

\$10,000-15,000

EXHIBITED:

Washington, D.C., Corcoran Gallery of Art, *Howard Mehring*,
10 December 1977 - 22 January 1978.

■ 51

ROBERT NATKIN (AMERICAN, 1930-2010)

Lover's Tryst

signed 'Natkin' (lower right); signed again 'Natkin' (on the reverse)

acrylic on canvas

109 x 178 $\frac{1}{4}$ in. (276.8 x 454 cm.), unframed

Painted in 1979.

\$8,000-12,000

PROVENANCE:

Mr. and Mrs. Lawrence Lazar.

Gift from the above to the present owner.



51

52
**BYRON BROWNE (AMERICAN,
1907-1961)**

Clown

signed and dated 'Byron Browne/ 1950'
(lower right); signed and dated again,
titled and inscribed 'Byron Browne/ 1950/
Clown/ N.Y.C.' (on the reverse)

oil on canvas

25 $\frac{7}{8}$ x 20 $\frac{1}{8}$ in. (65.7 x 51.1 cm.), unframed
Painted in 1950.

\$4,000-6,000



52

PROPERTY FROM A PRIVATE COLLECTION

53
**GEORGE J. MCNEIL (AMERICAN,
1908-1995)**

Untitled

signed and dated 'GEORGE MCNEIL/ 69'
(on the reverse)

oil on canvas

40 x 30 in. (101.6 x 76.2 cm.)

Painted in 1969.

\$3,000-5,000



53

54
**CARL MORRIS (AMERICAN,
1911-1993)**

Mortal Shore

signed 'CARL MORRIS' (lower right)

oil on canvas

57 $\frac{1}{2}$ x 45 $\frac{1}{2}$ in. (146.1 x 115.6 cm.)

Painted in 1963-64.

\$5,000-7,000

55
**CARL MORRIS (AMERICAN,
1911-1993)**

Red Forest

signed and dated 'CARL MORRIS '56'
(lower right)

oil on canvas

36 x 48 $\frac{1}{4}$ in. (91.4 x 122.8 cm.)
Painted in 1956.

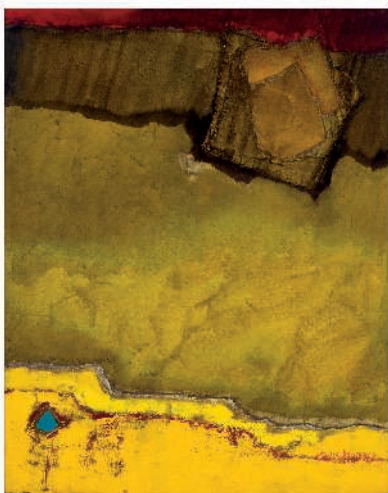
\$4,000-6,000

PROVENANCE:

The Collection of Sidney and Anne Gerber.
Gift from the above to the present owner.

EXHIBITED:

New York, American Federation of Arts,
Carl Morris Restrospective, February
1960-62, no. 27.



54



55



56

56
EDWARD CORBETT (AMERICAN, 1919-1971)

Provincetown No. 1
 oil on canvas
 40 x 50 in. (101.6 x 127 cm.)
 Painted in 1962.

\$5,000-7,000

PROVENANCE:
 with Grace Borgenicht Gallery, New York.
 The artist.

By descent from the above.

EXHIBITED:
 San Francisco, San Francisco Museum of Art, *Edward Corbett: A Retrospective*, 4 April - 4 May, 1969.
 Richmond, California, Richmond Art Center, *Edward Corbett: A Retrospective*, 23 September - 18 November, 1990.



57

57
EDWARD CORBETT (AMERICAN, 1919-1971)

Provincetown, No. 6
 oil on canvas
 25 x 30 in. (63.5 x 76.2 cm.)
 Painted in 1960.

\$4,000-6,000

PROVENANCE:
 The artist.
 By descent from the above.

59
ESTEBAN VICENTE (AMERICAN, 1903-2001)

Untitled
 signed 'Esteban Vicente' (lower right)
 charcoal and pastel on paper
 19 ½ x 23 ¼ in. (49.6 x 59.1 cm.)
 Executed circa 1950.

\$4,000-6,000

PROVENANCE:
 The artist.
 with Vered Art Gallery, East Hampton.
 Private Collection, East Hampton.
 with Vered Art Gallery, East Hampton.

PROPERTY FROM A PRIVATE COLLECTION

58
JOHN GRILLO (AMERICAN, 1917-2014)

Untitled
 signed and dated 'Grillo '48' (lower left);
 signed and dated again 'Grillo '48' (on the
 stretcher bar); signed again with initials 'J.G.'
 (on the reverse)
 oil on canvas, double-sided
 25½ x 31¼ in. (64.8 x 80.6 cm.), unframed
 Painted in 1948.

\$6,000-8,000

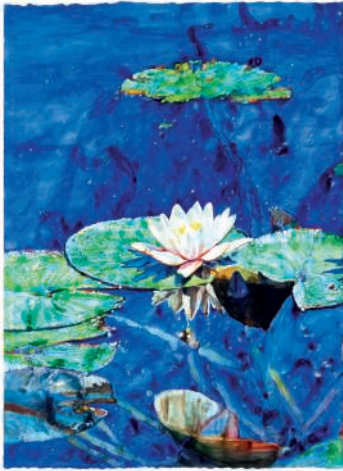
PROVENANCE:
 Private Collection, Lima, Peru, circa 1980.
 Cynthia Serna, acquired from the above.
 Private Collection, acquired from the above.



58



59



60

PROPERTY OF A PRIVATE COLLECTOR (LOTS 60-61)

■60

JOSEPH RAFFAEL (AMERICAN, B. 1933)

Spring Amazement

signed 'RAFFAEL' (lower right)

watercolor on paper

61 x 44 in. (154.9 x 111.8 cm.)

\$5,000-7,000



61

■61

JOSEPH RAFFAEL (AMERICAN, B. 1933)

Fume with Vase and Camellia

signed 'RAFFAEL' (lower right)

watercolor on paper

49½ x 34 in. (125.7 x 86.4 cm.)

\$3,000-5,000



62

PROPERTY FROM A PRIVATE COLLECTOR, NEW YORK

■62

DR. SEUSS [THEODOR S. GEISEL] (AMERICAN, 1904-1991)

Hop to it!

signed 'Dr. Seuss' (lower center right) and

inscribed 'Hop to it!' (upper right)

felt-tip pen and colored marker

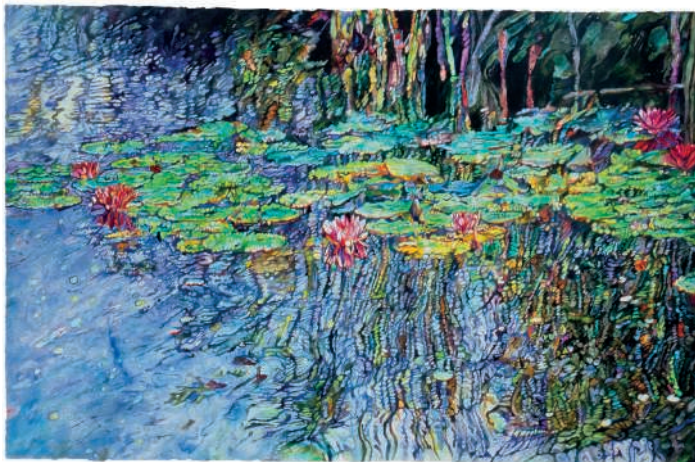
11¼ x 6¾ in. (28.6 x 17.1 cm.), unframed

\$3,000-5,000

PROVENANCE:

Private Collection.

Acquired from the above by the present owner.



63

PROPERTY OF A PRIVATE COLLECTOR

■63

JOSEPH RAFFAEL (AMERICAN, B. 1933)

Lily Shadow and Reflection

signed 'RAFFAEL' (lower right)

watercolor on paper

57½ x 88½ in. (146.1 x 224.8 cm.)

\$5,000-7,000

64

WERNER DREWES (AMERICAN/GERMAN, 1899-1985)

Night in Holland

signed 'Drewes' (lower left); signed again 'DREWES' (on the stretcher bar); dated with artist's device and inscribed '848/ 60' (on the reverse)

oil on canvas, in an artist's frame

30 x 40 in. (76.2 x 101.6 cm.)

Painted in 1960.

\$8,000-12,000

PROVENANCE:

The artist.

By descent from the above to the present owner.



64

•65

JUDITH GODWIN (AMERICAN, B. 1930)

Free

signed 'Godwin' (lower left); signed again and titled 'Free Judith Godwin' (on the stretcher bar)

oil on canvas

26 x 22 in. (66 x 55.9 cm.)

Painted in 1960.

\$3,000-5,000

PROVENANCE:

Elizabeth Woodcock, New York.

The Frances Lehman Loeb Art Center, Vassar College, Poughkeepsie, gifted by the above, 1975.

Their sale; Christie's, New York, 16 July 2012, lot 4.

Acquired at the above sale by the present owner.



65

PROPERTY OF A MIDWESTERN INSTITUTION

66

OTTO KARL KNATHS (AMERICAN, 1891-1971)

Black Face Clock

signed 'Karl Knaths' (lower left); signed again, dated, titled and inscribed 'BLACK FACE CLOCK 1955 K. KNATHS - Ptown' (on the stretcher bar)

oil on canvas

36 x 48 in. (91.4 x 121.9 cm.)

Painted in 1955.

\$5,000-7,000

PROVENANCE:

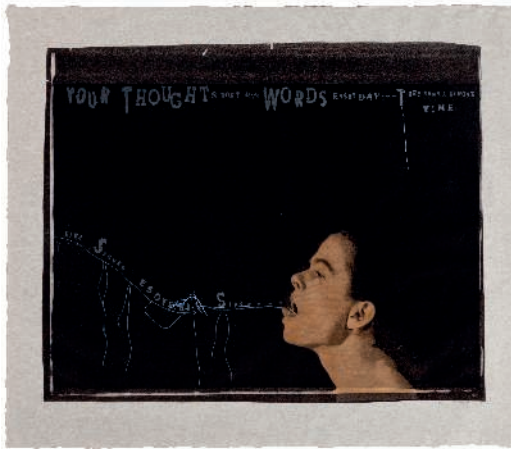
with Paul Rosenberg & Co., New York.

Dr. & Mrs. Gerhard Straus.

Gift from the above to the present owner, 1963.



66



67



68



PROPERTY FROM THE ELMHURST ART MUSEUM, SOLD TO BENEFIT THE ACQUISITIONS AND CONSERVATION FUND (LOTS 67-68)

•67
LESLEY DILL (B. 1950)

I See Visions

lithograph in colors, on layers of muslin and silk organza with hand-sewn elements, 2004, signed in pencil and numbered 10/20, published by Landfall Press, Santa Fe, unframed; together with *Homage to N.S.*, color silkscreen and lithograph with thread and wire, on handmade paper, 1997, signed and dated in pencil, inscribed PP1 (the edition size was 35), published by Landfall Press, Chicago, with margins, unframed
the first Sheet: 28 1/4 x 21 1/2 in. (718 x 546 mm.)
the companion Sheet: 34 x 43 in. (864 x 1092 mm.)

\$800-1,200

PROVENANCE:
Cleve Carney.
Bequest from the above to the present owner.

(2)

•68
LESLEY DILL (B. 1950)

Poem Hands; together with Woman with Hindi Healing and The Thrill Came Slowly

cyanotype in blue, on rice paper, 1994, signed and dated in pencil, with margins; *Woman with Hindi Healing*, lithograph and collage, signed and dated in pencil, numbered 127/500, in a Plexiglas case; *The Thrill Came Slowly*, ink and handmade paper, 1996, numbered 24 (the edition is 25), published by Peter Krutny Editions, Brooklyn, in a presentation case (as issued)
the first Sheet: 14 x 10 3/4 in. (35.6 x 27.3 cm.); the second Sheet: 14 3/4 x 10 3/4 in. (37.5 x 27.3 mm.); the third 14 1/2 x 12 in. (368 x 305 mm.), overall

\$800-1,200

PROVENANCE:
Cleve Carney.

Bequest from the above to the present owner.

(3)



69

PROPERTY FROM A PRIVATE COLLECTOR, ILLINOIS

69

ENRICO DONATI (AMERICAN, 1909-2008)

Alaska

signed 'donati' (lower right); signed again, dated and titled 'Alaska

1991/ Enrico donati' (on the reverse)

oil, sand and synthetic fiber on canvas

32 x 36 in. (81.3 x 91.4 cm.)

Painted in 1991.

\$6,000-8,000

PROVENANCE:

with David Findlay Jr. Fine Art, New York.

PROPERTY FROM THE ELMHURST ART MUSEUM, SOLD TO BENEFIT
THE ACQUISITIONS AND CONSERVATION FUND

• **70**

LESLEY DILL (AMERICAN, B. 1950)

Flame Thread Dress of Polyglot Language

newspaper, glue, thread and wire hanger assemblage

86 x 29 x 7 in. (218.4 x 73.7 x 17.8 cm.)

Executed in 1996.

\$2,000-3,000

PROVENANCE:

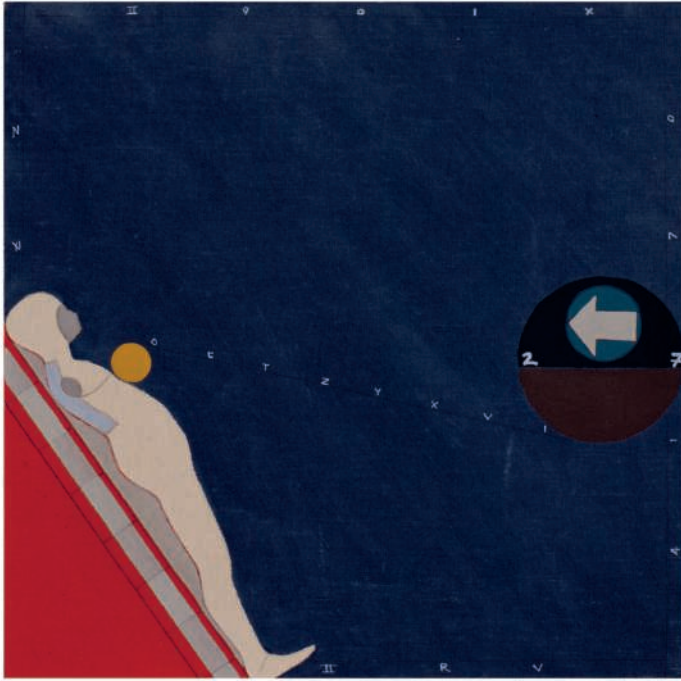
with Arthur Roger Gallery, New Orleans.

Cleve Carney.

Bequest from the above to the present owner.



70



PROPERTY FROM A PRIVATE COLLECTION

71

**ERNEST TINO TROVA
(AMERICAN, 1927-2009)**

Untitled (Falling Man)

signed and dated 'E Trova/ 1974'
(on the reverse)

oil on canvas

12 x 12 in. (30.5 x 30.5 cm.)

Painted in 1974.

\$1,000-1,500

(2)

71



72

**ROBERT ARTHUR GOODNOUGH
(AMERICAN, 1917-2010)**

Gray-Blue-Red

signed and dated twice, titled
'GRAY-BLUE-RED/ Goodnough/ '77/
Goodnough/ 1876-1977' (on the reverse)

oil and acrylic on canvas

96 x 96 in. (243.8 x 243.8 cm.)

Painted in 1976-77.

\$4,000-6,000

72



73

• ■ 73

NICOLAS AFRICANO (AMERICAN, B. 1948)

They've shot you

titled 'No! They've shot you! You must hide yourself. Hurray!' (along the upper edge); signed and dated 'N. Africano/ 1980-81' (on the reverse)

oil, acrylic, and magna on enamel on Masonite in artist's frame

48½ x 83½ in. (123.1 x 212.1 cm.), overall
Painted in 1980-81.

\$1,500-2,000

PROVENANCE:

with Holly Solomon Gallery, New York.

• ■ 74

ROBERT ARTHUR GOODNOUGH (AMERICAN, 1917-2010)

Brown and Gray

signed and dated twice, titled "'BROWN/ AND/ GRAY"/ Goodnough/ '74/ Goodnough/ 1974' (on the reverse)

oil and acrylic on canvas
78 x 60 in. (198.1 x 152.4 cm.)
Painted in 1974.

\$3,000-5,000



74



75

76
MICHAEL GREGORY (AMERICAN, B. 1955)

Yonder

signed, dated and titled 'M. Gregory/2005/'Yonder' (on the reverse)

oil on panel

35¼ x 30¼ in. (89.5 x 76.8 cm.)

Painted in 2005.

\$4,000-6,000

PROVENANCE:

with Nancy Hoffman Gallery, New York.



77

PROPERTY OF A PRIVATE COLLECTOR (LOTS 75-77)

75
MICHAEL GREGORY (AMERICAN, B. 1955)

White Barn

signed, dated and titled 'M. Gregory 2005/'White Barn'

(on the reverse)

oil on panel

34 x 28 in. (86.4 x 71.1 cm.)

Painted in 2005.

\$4,000-6,000

PROVENANCE:

with Nancy Hoffman Gallery, New York.



76

77
MICHAEL GREGORY (AMERICAN, B. 1955)

New Wells

signed, dated and titled 'M. Gregory/ 2004/'New Well''

(on the reverse)

oil on panel

45 x 35¼ in. (114.3 x 90.8 cm.)

Painted in 2004.

\$5,000-7,000

PROVENANCE:

with Nancy Hoffman Gallery, New York.

PROPERTY FROM A PRIVATE COLLECTION

78

LESTER F. JOHNSON (AMERICAN, 1919-2010)

Vincent No. 6

signed 'Lester Johnson' (lower right);
titled and dated 'Vincent #6 2001'
(on the stretcher bar)

oil on canvas

44 x 60 in. (111.8 x 152.4 cm.)

Painted in 2001.

\$8,000-12,000



78

SOLD BY THE ORDER OF THE TRUSTEES OF THE HIRSHHORN MUSEUM AND SCULPTURE GARDEN TO BENEFIT ITS ACQUISITION PROGRAM (LOTS 79-80)

-79

MORRIS BRODERSON (AMERICAN, B. 1928)

Father and Child; *together with Family at the Race Track; and*
Untitled

the first signed and dated 'Broderson 57' (lower right); the second signed and dated 'Broderson '57' (lower right); the third signed and dated 'Broderson '60' (lower left)
the first ink, wash and watercolor on board; the second ink on paper laid down on paper; the third ink on paper
the first: 46 x 36 in. (116.8 x 91.4 cm.); the second: 17¼ x 23 in. (43.8 x 58.4 cm.);
the third: 8¼ x 11 in. (21 x 27.9 cm.)

The two executed in 1957. One executed in 1960.

(3)

\$1,500-2,000

PROVENANCE:

Dr. and Mrs. MacKinly Helm, Santa Barbara.
with Ankrum Gallery, Los Angeles.

EXHIBITED:

San Diego, Fine Arts Gallery of San Diego, *Morris Broderson Retrospective*,
25 April - 1 June 1969.



79

-80

MORRIS BRODERSON (AMERICAN, 1928)

Self Portrait; *together with Study*
of a seated girl

the first signed and dated 'Broderson '61' (lower left); the companion work signed 'Broderson' (lower right)

the first pastel and charcoal on paper; the companion work charcoal on paper

the first: 32¼ x 27 in. (83.2 x 68.6 cm.); the companion: 27½ x 21½ in. (69.9 x 54.6 cm.)

The first executed in 1961. The companion work executed *circa* 1973. (2)

\$1,000-1,500



80

PROPERTY FROM THE COLLECTION OF GUY AND MARIE-HELENE WEILL

Across more than half a century, the collectors Guy and Marie-Hélène Weill engaged in an inspired deeply shared journey in fine art. Early patrons of Abstract Expressionism, the couple expanded their connoisseurship over time to encompass a diversity of categories and media. Their private collection stood as a tangible expression of the curiosity and zeal with which they lived. "Our collection is not a large one," Guy and Marie-Hélène Weill stated, "but it reflects our taste and judgment about what is worth living with day after day."

Guy Weill was born and raised in Zürich, Marie-Hélène Weill in Lausanne, Switzerland. In the late 1930s, both Guy and Marie-Hélène's families immigrated separately to the United States, where they met in 1940. Proud to be Americans and exhilarated by the dynamic art scene of post-war New York, they were quick to embrace the work of Abstract Expressionists such as Sam Francis and Phillip Guston. They saw collecting art as an opportunity for dialogue with artists and a way to immerse themselves in this exciting new culture.

In the late 1960s, Guy and Marie-Hélène Weill discovered the rich history and beauty of Asian art. Together they studied, traveled extensively and learned everything they could about their new passion and, from the 1970s onward, carefully built what would become one of New York's premier assemblages of Asian art.

Christie's is proud to offer choice works of fine art, Chinese works of art and French furniture in lots 81-88, 249, 257, 265-269 and 304.



81



82

PROPERTY FROM THE COLLECTION OF GUY AND MARIE-HELENE WEILL (LOTS 81-88)

81
MICHAEL LOEW (AMERICAN, 1907-1985)

Green Dawn

signed 'Loew' (lower right); signed again, dated and titled "GREEN DAWN" 1958/ LOEW' (on the reverse)

oil on canvas

30 x 24 in. (76.2 x 61 cm.)

Painted in 1958.

\$5,000-7,000

PROVENANCE:

with Rose Fried Gallery, New York.

•82
PAUL JENKINS (AMERICAN, 1923-2012)

Phenomena Hour Glass

signed 'Paul Jenkins' (lower right); signed again, titled, dated and inscribed 'Paul Jenkins/ "Phenomena Hour Glass"/ New York 1967' (on the reverse)

watercolor on paper

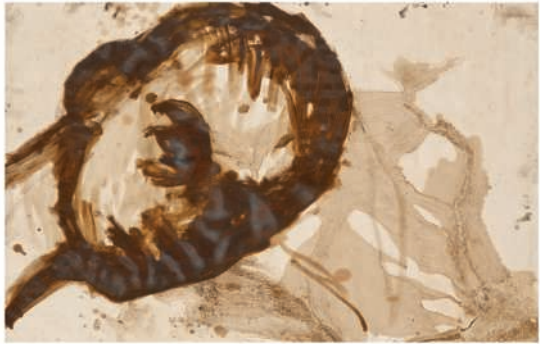
30½ x 22 in. (77.5 x 55.9 cm.)

Executed in 1967.

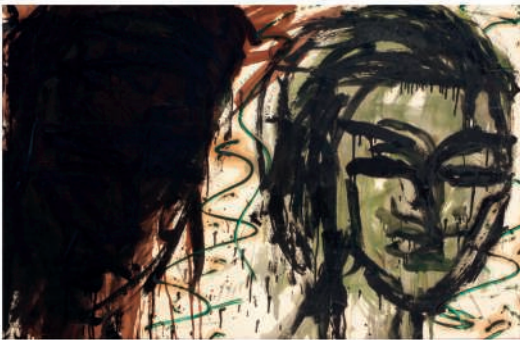
\$1,500-2,000



83



84



85



86

•83
LINO SELVATICO (ITALIAN, 1872-1924)

La Scarpatta
signed and dated 'Lino Selvatico/ 24' (lower left)
oil on panel
18¼ x 14¼ in. (46.4 x 36.2 cm.)
Painted in 1924.
\$2,000-3,000

EXHIBITED:
Venice, International Art Exhibition, 1926

•84
LESTER F. JOHNSON (AMERICAN, 1919-2010)

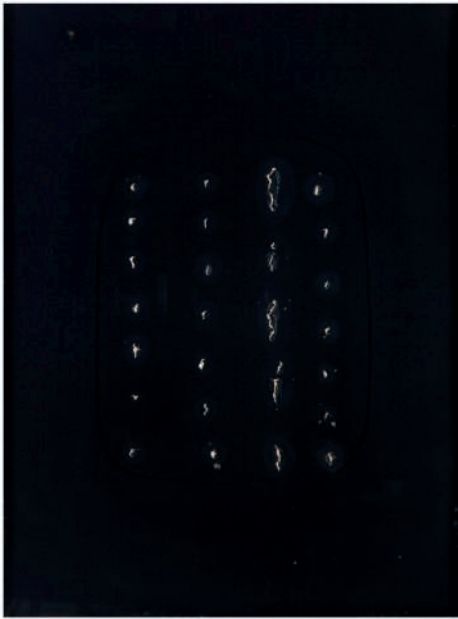
Untitled (Head)
signed and dated 'Lester Johnson 1959' (lower right)
ink and brush and wash on paper
25½ x 39¾ in. (64.8 x 101 cm.)
Executed in 1959.
\$1,000-1,500

•85
LESTER F. JOHNSON (AMERICAN, 1919-2010)

Untitled (Head)
signed 'Lester Johnson' (lower center)
ink and brush, wash and watercolor on paper
26 x 39½ in. (66 x 100.3 cm.)
\$1,500-2,000

•86
LARRY RIVERS (1923-2002)

French Money
lithograph in colors, on wove paper, 1963, signed and dated in pencil, numbered 22/32, published by ULAE, with their blind stamp, with margins
Image: 16¼ x 29 in. (413 x 737 mm.)
\$1,000-1,500



87



88



89



•87
LUCIO FONTANA (1899-1968)

Concetto Spaziale A
etching and aquatint with embossing and
punched holes, on wove paper, 1968, signed
and dated in pencil, numbered 159/210,
published by International Graphic Arts
Society, New York, the full sheet
Sheet: 25 x 18 in. (635 x 457 mm.)

\$2,500-3,500

LITERATURE:
Ruhé & Rigo, E. 48.

•88
CLAES OLDENBURG (B. 1929)

Tea Bag, from 4 on Plexiglas
screenprint in colors on vinyl with felt,
Plexiglas and rayon cord in vacuum-formed
vinyl, 1966, signed in pencil on the reverse of
the tea-bag label, numbered 43/125 (there
were also 16 artist's proofs), published by
Multiples, Inc., New York, the full sheet
39 ¼ x 28 x 3 in. (997 x 711 x 76 mm.), overall
\$2,000-3,000

LITERATURE:
Axsom & Platzker 36.

PROPERTY FROM A PRIVATE COLLECTION

•89
JOSEF SUDEK (1896-1976)

In the Magic Garden, ca. 1950-59
(two works)

gelatin silver print
one 2½ x 5½ in. (6.4 x 14 cm.)
one 2¼ x 4¼ in. (5.7 x 10.8 cm.)

(2)

\$3,000-5,000

PROVENANCE:
Salander-O'Reilly Galleries, New York.
Acquired from the above by the present
owner.



90

-90
JEFF KOONS (AMERICAN, B. 1955)
Signature Plate

porcelain with screenprint, 1989, with printed signatures, numbered XLVI/L (there was also an edition of 80), published by Porzellanfabrik Langenthal, Switzerland 10¼ in. (260 mm.), diameter

\$2,000-3,000

LITERATURE:
 Parkett 19.

PROPERTY OF A PRIVATE COLLECTION

-92
CHRYSSA (1933-2013)
Gates to Times Square

18 screenprints in colors (the complete set was 20), on heavy wove paper, 1980, all signed in pencil, all numbered 19/100, all with full margins or the full sheet Each Sheet: 40 x 29½ in. (1015 x 749 mm.)

\$2,000-3,000



92



(18)



91

-91
ALEX KATZ (AMERICAN, B. 1927)
Song

lithograph and screenprint in colors, on wove paper, 1980-81, signed in pencil, numbered 72/99 (there were also 15 artist's proofs), published by Brooke Alexander, Inc., New York, the full sheet Sheet: 32¾ x 43¾ in. (835 x 1114 mm.)

\$2,000-3,000

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

-93
RED GROOMS (B. 1937)
The Pancake Eater

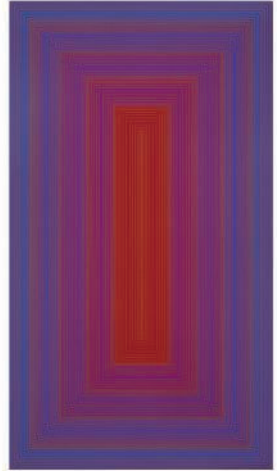
lithograph and screenprint in colors with gold radiance powder, cut outs and window shade with string, in original Plexiglas frame, 1981, signed and dated in red pencil, numbered 16/31 on a metal label affixed to the reverse of the frame, co-published by Brooke Alexander, Inc. and Malborough Gallery, Inc., New York 42½ x 30¾ x 3¾ in. (1080 x 772 x 80 mm.), overall

\$2,000-3,000

LITERATURE:
 Knestrück 86.
 Alexander & Cowles 50.



93



94

PROPERTY OF A PRIVATE COLLECTION

■94

**RICHARD ANUSZKIEWICZ
(AMERICAN, B. 1930)**

Triangulated Green

screenprint in colors, on Masonite, 1977, signed and dated in pencil, numbered 16/50 (there were nine artist's proofs), published by Editions Lassiter-Meisel, New York; together with *Triangulated Orange*, screenprint in colors, on Masonite, 1977, signed and dated in pencil, numbered 16/50 (there were nine artist's proofs), published by Editions Lassiter-Meisel, New York; and *Blue to Red Portal*, screenprint in colors, on Masonite, 1977, signed and dated in pencil, numbered 16/50 (there were nine artist's proofs), published by Editions Lassiter-Meisel, New York; and *Red to Blue Portal*, screenprint in colors, on Masonite, 1977, signed and dated in pencil, numbered 16/50 (there were nine artist's proofs), published by Editions Lassiter-Meisel, New York
each 83¾ x 47¾ in. (212.7 x 121.3 cm.)
\$3,000-5,000



95

■95

AFTER FRANK STELLA

Sinjerli Variations

woven wool pile tapestry, embroidered with artist's name (on the reverse), from the edition of 20, published by Modern Masters Tapestries, Inc.
121 x 118¼ in. (3073 x 3003 mm.)
\$5,000-7,000



96

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

■ 96

AFTER ALEXANDER CALDER

American Revolution Bicentennial

wool tapestry, with woven signature and Pinton tapestry mark (lower center), Pinton and Aubusson tapestry labels and woven edition number 34 (on the reverse)

41 ¼ x 58 ½ in. (104.8 x 148.6 cm.)

\$4,000-6,000

THE ARTHUR AND ANITA KAHN COLLECTION: A NEW YORK STORY

97

CLAES OLDENBURG (B. 1929)

Typewriter Eraser

lithograph in colors, on Rives BFK, 1970, initialed and dated in pencil, numbered 13/100, published by Publications I.R.L., Lausanne, the full sheet Sheet: 12 ¼ x 9 ½ in. (311 x 241 mm.), unframed

\$1,000-1,500

LITERATURE:

Axson & Pritzker, 65.



97



98

•98

ROY LICHTENSTEIN (1923-1997)

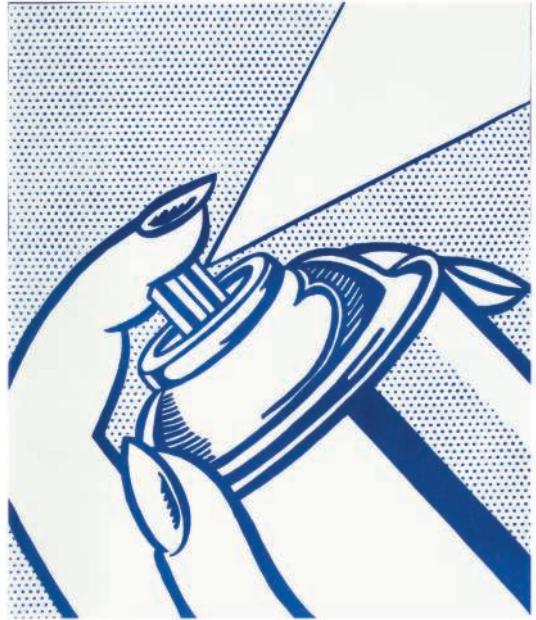
Spray Can, from *1 CENT life*

lithograph in blue, on wove paper, 1963, from the edition of 2000; together with *Girl*, from *1 CENT life*, lithograph in colors, on wove paper, 1964, from the edition of 2000 the first sheet 16½ x 11½ in. (409 x 292 mm.)

(2)

\$2,000-3,000

LITERATURE:
Corlett 34.



•99

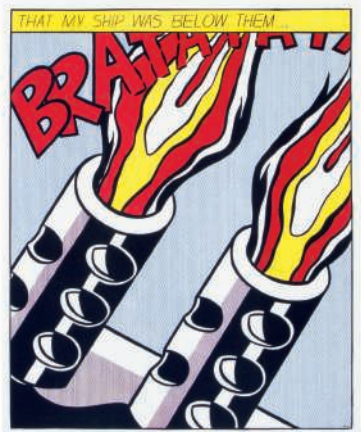
AFTER ROY LICHTENSTEIN

As I Open Fire

the complete set of three unsigned offset lithographs in colors on wove paper, 1966, from the edition of unknown size, published by the Stedelijk Museum, Amsterdam, with margins Image: 23¾ x 19½ in. (638 x 525 mm.) Sheet: 25½ x 20¾ in. (603 x 495 mm.)

\$2,000-3,000

LITERATURE:
Corlett App.5.



99



100

•100

JASPER JOHNS (AMERICAN, B. 1930)

Untitled (from Harvey Gantt Portfolio)

lithograph in colors, on Arches paper, 1990, signed and dated in pencil, numbered 189/250 (there were also 50 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamp), with full margins

Image: 6 x 4¾ in. (152 x 121 mm.)

Sheet: 10½ x 8 in. (267 x 203 mm.)

\$1,500-2,000



101

101

KAREL APPEL (DUTCH, 1921-2006)

Flying Fish

signed, numbered and inscribed 'appel 12/50 ep ©' (on the underside); signed and numbered again '12/50 appel' (on a paper label affixed to the underside of the base) acrylic on wood and chain

20 x 32½ x 8 in. (50.8 x 82.5 x 20.3 cm.), including base

Executed in 1977. This work is from an edition of fifty a H.C. plus seven artist's proofs, seven H.C. proofs and one museum proof.

\$5,000-7,000

PROVENANCE:

Editions Press, San Francisco

•102

ARMAN (AMERICAN/FRENCH, 1928-2005)

As in the sink II

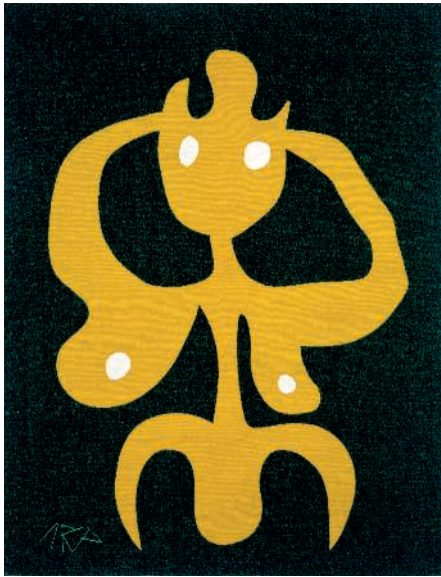
porcelain, 1990, signed twice and titled, numbered 48/50

9½ x 21 x 15 in. (241 x 533 x 381 mm.)

\$2,000-3,000



102



103



104



105

•■103

AFTER JEAN (HANS) ARP

Bust de Femme

inscribed in the weave 'ARP' (lower left); titled, numbered and inscribed '1/3 EXECUTED AT ITCHE MAMBUSH WORKSHOP/ EIN HOD ARTIST ARTIST'S VILLAGE/ "BUST DE FEMME"' (on a label affixed to the reverse)

woven wool tapestry
64 ¾ x 50 ¼ in. (164.5 x 127.6 cm.)

This work is number one from an edition of three.

\$1,000-1,500

PROVENANCE:

Private Collection, New York.

•■104

AFTER PABLO PICASSO (1881-1973)

Clown

offset lithograph in colors, on Arches, 1961, signed in pencil, numbered 75/200, the full sheet

Sheet: 25¾ x 20¼ in. (654 x 514 mm.)

\$3,000-5,000

PROPERTY FROM THE ESTATE OF ROBERT AND CATHERINE ENGGASS

•■105

AFTER HENRI MATISSE

Mimosa

hand-woven wool pile tapestry in colors, 1951, from the edition of 500, published by Alexander Smith and Sons Carpet Company, New York

57¾ x 36¼ in. (146.7 x 92.1 cm.)

\$2,000-3,000

PROPERTY OF THE BASS MUSEUM OF ART,
SOLD TO BENEFIT THE ACQUISITIONS FUND
(LOTS 106-107)

•106

**HENRI TOULOUSE-LAUTREC
(1864-1901)**

Sur la Scène, from *Yvette Guilbert*
lithograph, on laid paper, 1898, from the
first edition, published by Bliss, Sands &
Co., London
Sheet: 14¼ x 10⅞ in. (362 x 276 mm.)

\$1,500-2,500

LITERATURE:

Witrock 272.



106



107

•107

**AFTER HENRI TOULOUSE-
LAUTREC (1864-1901)**

Au Bal des Etudiants
lithograph in colors, on wove paper, 1900,
with margins
Sheet: 22¾ x 15 in. (568 x 381 mm.)

\$1,000-1,500

PROPERTY FROM THE ESTATE OF EDGAR M.
BRONFMAN

•108

MARY CASSATT (1844-1926)

*Sara Wearing her Bonnet
and Coat*

lithograph, circa 1904, on laid Arches paper,
watermark *MBM*, with full margins
Image: 20 x 16½ in. (508 x 419 mm.)
Sheet: 24¾ x 18¾ in. (632 x 476 mm.)

\$1,500-2,000

LITERATURE:

Breeskin 198.



108



109

PROPERTY OF A PARK AVENUE COLLECTOR

•109

PAUL CÉSAR HELLEU (1859-1927)

Le Noeud Bleu

drypoint in colors, on wove paper, circa
1905, signed in pencil, from an edition of 80,
with margins
Plate: 21¾ x 13¼ in. (543 x 337 mm.)
Sheet: 25½ x 16⅞ in. (651 x 429 mm.)

\$2,000-3,000

LITERATURE:

Montesquiou 40.



110

•110
RALPH STEINER (1899-1986)

Ham and Eggs, 1929
 gelatin silver print mounted on board,
 printed later
 signed in pencil (on the mount)
 Image/Sheet: 9½ x 7½ in. (24.1 x 19.1 cm.)
 \$1,200-1,800

•113
AFTER MARK CATESBY

[The Natural History of Carolina,
 Florida, and the Bahama Islands:
 Containing Figures of Birds,
 Beasts, Fishes, Serpents, Insects
 and Plants]: Ten Plates
 ten engravings with hand coloring, on wove
 paper, with margins
 each P. 13¼ x 10¼ in. (350 x 260 mm.) (9)
 \$2,000-3,000



113 (one of ten)



111

•111
**MARC CHAGALL (FRENCH/
 RUSSIAN, 1887-1985)**

Circus riders
 lithograph in black, on wove paper, 1973,
 signed in pencil, numbered 12/30, with
 full margins
 Image: 25½ x 18¾ in. (648 x 476 mm.)
 Sheet: 32½ x 24 in. (826 x 610 mm.)
 \$2,500-3,500

•114
AFTER JOHN WILLIAM HILL
(1812-1879)

[Birds]: Eighteen Plates
 eighteen lithographs in colors, printed by
 Endicott and Co., New York, framed in pairs
 each 9¼ x 7½ in. (248 x 19.1 cm.) (9)
 \$2,000-3,000



114 (one of eighteen)



112

PROPERTY OF THE BASS MUSEUM OF ART,
 SOLD TO BENEFIT THE ACQUISITIONS FUND
 (LOTS 106-107)

•112
FRANCISCO ZÚÑIGA (1912-1998)

Mujer con Naranja
 screenprint in colors, on wove paper, 1974,
 signed and dated in pencil, numbered
 27/600, printed and published by Kyron,
 S.A., Mexico City, with their blindstamp
 Sheet: 26 ¾ x 19 ½ in. (680 x 486 mm.)
 \$400-600

LITERATURE:
 Brewster 19.

THE DOUGLAS AND CAROLYN MIDDLETON
 COLLECTION OF FINE ART (LOTS 115-131)

115
**ANTOINE BLANCHARD (FRENCH,
 1910-1988)**

Quai du Louvre
 signed 'Antoine Blanchard.' (lower left);
 signed again and titled 'A. Blanchard/
 PARIS/ QUAI DU LOUVRE' (on the reverse)
 oil on canvas
 12¾ x 18 in. (32.4 x 45.7 cm.)
 \$4,000-6,000

This work is listed on Rehs Galleries,
 Inc. Antoine Blanchard virtual checklist,
 #LVQLW1318.0008. The work is
 accompanied by a Letter of Authentication.

116

ANTOINE BLANCHARD (FRENCH, 1910-1988)

Porte St. Denis

signed 'Antoine. Blanchard.' (lower left); signed again and titled 'A. Blanchard/ PARIS/ PORTE ST. DENIS' (on the reverse)
oil on canvas
12¾ x 18 in. (32.4 x 45.7 cm.)

\$4,000-6,000

This work is listed on Rehs Galleries, Inc. Antoine Blanchard virtual checklist, #PSDBBN1318.0006. The work is accompanied by a Letter of Authentication.



115

117

ANTOINE BLANCHARD (FRENCH, 1910-1988)

Les Bouquinistes et Notre Dame

signed 'Antoine. Blanchard.' (lower right); signed again and titled 'A. Blanchard/ PARIS/ LES BOUQUINISTES ET/ NOTRE DAME' (on the reverse)
oil on canvas
18 x 21½ in. (45.7 x 54.6 cm.)

\$4,000-6,000

This work is listed on Rehs Galleries, Inc. Antoine Blanchard virtual checklist, #NDQT1821.0004. The work is accompanied by a Letter of Authentication.



116

118

ANTOINE BLANCHARD (FRENCH, 1910-1988)

Porte St. Denis

signed 'Antoine. Blanchard.' (lower right); signed again 'A. Blanchard./ PARIS/ PORTE ST DENIS' (on the reverse)
oil on canvas
18 x 21½ in. (45.7 x 54.6 cm.)
\$6,000-8,000

This work is listed on Rehs Galleries, Inc. Antoine Blanchard virtual checklist, #PSDBBN1821.0002. The work is accompanied by a Letter of Authentication.



117

119

FRANÇOIS GALL (FRENCH, 1912-1987)

Eugénie au chapeau à voilette, devant la coiffeuse fleurie

signed and inscribed 'F. Gall/Paris' (lower right)
oil on canvas
24 x 19¾ in. (61 x 50.2 cm.)
Painted circa 1952-53.

\$4,000-6,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 6 October 1987, lot 190.
Acquired at the above sale by the present owner.

The Comité François Gall has confirmed the authenticity of this work and it will be included in the forthcoming *catalogue raisonné* in preparation by Marie-Lise Gall.



118

120

FRANÇOIS GALL (FRENCH, 1912-1987)

Eugénie retient son chapeau, devant l'Allée des cygnes, vers la Tour Eiffel

signed 'F. Gall' (lower left)
oil on canvas
28½ x 23¾ in. (72.4 x 60 cm.)
\$5,000-7,000

The Comité François Gall has confirmed the authenticity of this work and it will be included in the forthcoming *catalogue raisonné* in preparation by Marie-Lise Gall.



119



120



121



122



123



124



125



126

124
SUZANNE EISENDIECK (FRENCH, 1908-1998)

Concert Champêtre
signed 'SUZANNE EISENDIECK'
(lower left); titled 'CONCERT
CHAMPÊTRE' (on the reverse)
oil on canvas
28½ x 23¼ in. (72.4 x 59.1 cm.)
\$3,000-5,000

PROVENANCE:
The artist.
Acquired from the above by the
present owner.

125
SUZANNE EISENDIECK (FRENCH, 1908-1998)

Bal Champêtre de l'après midi
signed 'SUZANNE EISENDIECK'
(lower left); titled 'BAL/ CHAMPÊTRE/
DE/ L'APRÈS-MIDI' (on the reverse)
oil on canvas
28½ x 36 in. (72.4 x 91.4 cm.)
\$3,000-5,000

PROVENANCE:
The artist.
Acquired from the above by the
present owner.

121
SUZANNE EISENDIECK (FRENCH, 1908-1998)

Les Bricole Parées
titled 'LES "BRICOLE" PARÉES'
(on the reverse)
oil on canvas
23¾ x 19½ in. (60.6 x 49.6 cm.)
\$2,000-3,000

PROVENANCE:
The artist.
Acquired from the above by the present
owner.

122
SUZANNE EISENDIECK (FRENCH, 1908-1998)

Les Sablettes à Menton
signed 'SUZANNE EISENDIECK' (lower left);
titled 'LES SABLETTES'/ À MENTON'
(on the reverse)
oil on canvas
25½ x 31½ in. (64.8 x 80.3 cm.)
\$2,500-3,500

PROVENANCE:
The artist.
Acquired from the above by the present
owner.

123
SUZANNE EISENDIECK (FRENCH, 1908-1998)

Goûter à la grande jatte
signed 'SUZANNE EISENDIECK'
(lower left); titled 'GOÛTER À LA "GRAND
JATTE"' (on the reverse)
oil on canvas
23¾ x 28¾ in. (59.4 x 72.7 cm.)
\$4,000-6,000

PROVENANCE:
The artist.
Acquired from the above by the present
owner.

126
CHARLES LEVIER (FRENCH, 1920-2003)

Femme au Hauteau
signed 'Lavier' (lower right); signed again
and titled 'Femme au Hauteau/ Ch. Lavier'
(on the reverse)
oil on canvas
40 x 29¾ in. (101.6 x 75.8 cm.)
\$1,500-2,000

127

DIETZ EDZARD (GERMAN, 1893-1963)

At the milliner's

signed and indistinctly dated '45 D. Edzard' (lower right)

oil on board

23½ x 15½ in. (59.7 x 39.3 cm.)

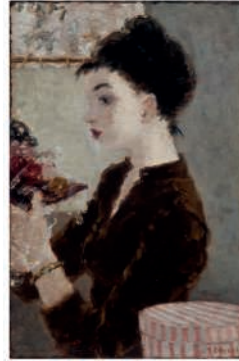
Painted in 1945.

\$1,500-2,000

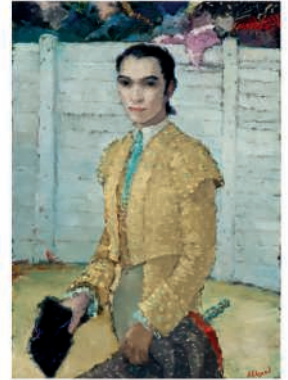
PROVENANCE:

Anonymous sale; Sotheby's, New York, 6 October 1987, lot 185.

Acquired at the above sale by the present owner.



127



128

128

DIETZ EDZARD (GERMAN, 1893-1963)

Toreador

signed 'D Edzard' (lower right)

oil on canvas

36½ x 25% in. (92.7 x 65.1 cm.)

\$5,000-7,000

PROVENANCE:

with Dominion Gallery, Montreal.



129



130

129

DIETZ EDZARD (GERMAN, 1893-1963)

Portrait of a young woman

signed 'D. Edzard' (lower left)

oil on canvas

8% x 5½ in. (20.7 x 14 cm.)

\$1,000-1,500

PROVENANCE:

Anonymous sale; Sotheby's, New York, 10 April 1987, lot 151.

Acquired at the above sale by the present owner.

130

DIETZ EDZARD (GERMAN, 1893-1963)

Fleurs Veniciennes

signed 'D. Edzard' (lower left); signed, dated and inscribed

'To Simon Stern 1961/D. Edzard' (on the reverse)

oil on canvas

32 x 25½ in. (81.3 x 64.8 cm.)

Painted in 1961.

\$4,000-6,000

PROVENANCE:

Anonymous sale; Christie's, New York, 16 December 1987, lot 81.

Acquired at the above sale by the present owner.



131

131

DIETZ EDZARD (GERMAN, 1893-1963)

Le Chapeau

signed 'D. Edzard' (lower right)

oil on canvas

9½ x 13 in. (24.1 x 33 cm.)

\$1,000-1,500

132 No Lot



133
EDOUARD-LÉON CORTÈS (FRENCH, 1882-1969)

Place de la Concorde

signed 'EDOUARD CORTÈS.' (lower right)

oil on canvas

13 $\frac{7}{8}$ x 18 $\frac{1}{2}$ in. (35.2 x 46.3 cm.)

\$18,000-25,000

■134
**JOSÉ MARÍA SICILIA (SPANISH,
B. 1954)**

Tulip 12

signed, dated and inscribed '6-85/ Tulip
12/ Sicilia/ N.Y.' (on the reverse)

oil and encaustic on canvas
74 x 51 in. (188 x 129.5 cm.)

Painted in 1985.

\$10,000-15,000

PROVENANCE:

Acquired in Spain, *circa* 1986.
with Ruth Siegel Gallery, New York.



134

135
**EDOUARD-LÉON CORTÈS
(FRENCH, 1882-1969)**

L'Opera

signed 'EDOUARD CORTÈS.' (lower right)

oil on canvas

18 x 21½ in. (45.7 x 54.6 cm.)

\$20,000-30,000

PROVENANCE:

with Williams & Son, London.



135



136

PROPERTY FROM THE ALLAN STONE
COLLECTION

136
ÉMILE ANTOINE BOURDELLE
(FRENCH, 1861-1929)

Main gauche du Grand Guerrier
de Montauban

inscribed with the artist's cipher, numbered
and stamped with foundry mark '4 © BY
BOURDELLE E GODARD CIRE PERDUE'
(along the lower edge)

bronze with black and brown patina

22¾ x 18 x 8½ in. (56.8 x 45.7 x 21.6 cm.)

Conceived in 1898 and posthumously cast
circa 1965.

\$5,000-7,000

LITERATURE:

C. Lemoine, J. Laffon, and R. Theodorescu,
Antoine Bourdelle, passeur de la modernité,
Bucarest, Musée National d'Art de
Roumanie, 2006 (exhibition catalogue).

C. Lemoine, J. Laffon, and T. Tani, *Antoine
Bourdelle, 1861-1929, D'un siècle à l'autre
: l'eurythmie de la modernité* (exhibition
catalogue), Kitakyushu, Kitakyushu
Municipal Museum of Art, (& travelling in
Japan), 2007 (exhibition catalogue).

137-138 No Lots



139

139
CAMILLE BOMBOIS (FRENCH,
1883-1970)

Bord de la rivière

signed 'Bombois.C.1909' (lower left)

oil on canvas

6¼ x 8¾ in. (15.9 x 22.2 cm.)

\$2,000-3,000

PROVENANCE:

with Hammer Galleries, New York.

Olivier Lorquin has confirmed the
authenticity of this work.



140

140
THÉO TOBIASSE (FRENCH, 1927-2012)

Rebecca

signed 'theo tobiasse' (upper left center) and dated '67' (upper right)
 and titled 'REBECCA' (upper center)

oil on canvas

28 $\frac{7}{8}$ x 36 $\frac{1}{4}$ in. (73.3 x 92.1 cm.)

Painted in 1967.

\$10,000-15,000

PROVENANCE:

with Galerie Romanet, Paris.

with Galerie Juarez, Inc., Palm Beach.

Catherine Faust-Tobiasse has confirmed the authenticity of this work and it will be included in the forthcoming Théo Tobiasse *catalogue raisonné*.

•141

THÉO TOBIASSE (FRENCH, 1927-2012)

Nature morte et vieilles maisons

signed 'theo tobiasse' (lower right) and dated '67' (upper left center)
 and titled 'nature morte/ et vieilles maisons' (lower left)

gouache, ink and acrylic on paper

10 $\frac{1}{4}$ x 13 $\frac{1}{4}$ in. (26 x 33.7 cm.)

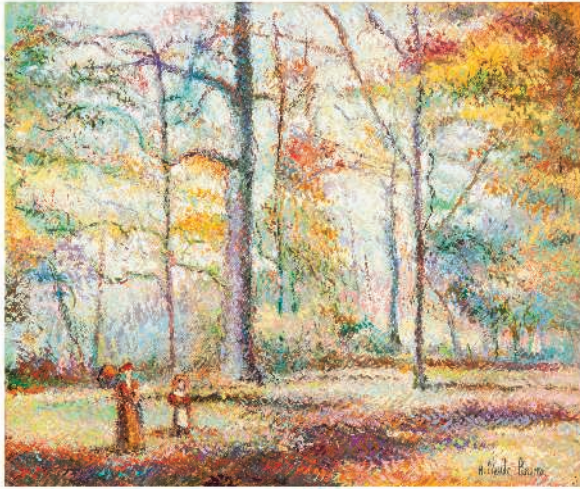
Executed in 1967.

\$2,000-3,000



141

Catherine Faust-Tobiasse has confirmed the authenticity of this work and it will be included in the forthcoming Théo Tobiasse *catalogue raisonné*.



142

SWISS PRIVATE COLLECTION

-143

MAURICE BRIANCHON (FRENCH, 1899-1979)

Les coulisses de l'opéra

signed 'Brianchon' (lower left)
gouache and watercolor on paper
23 x 17½ in. (58.4 x 44.5 cm.)

\$1,500-2,000



144

PROPERTY FROM A PRIVATE COLLECTOR,
NEW YORK

142

**HUGUES CLAUDE PISSARRO
(FRENCH, B. 1935)**

In the forest

signed 'H. Claude Pissarro' (lower right);
and signed and inscribed 'H. Claude Pissarro/
"le petit fils"' (on the reverse)

oil on canvas

18¼ x 21¼ in. (46.3 x 55.2 cm.)

\$6,000-8,000

PROVENANCE:

with Alexander Kahan Fine Arts, New York.
Private Collection, New York.



143

144

**HUGUES CLAUDE PISSARRO
(FRENCH, B. 1935)**

Monte-Carlo

signed 'H. Claude Pissarro.' (lower right);
signed again, titled twice and inscribed '12
FIG/ H. Claude Pissarro./ MONTE-CARLO/
PEINTURE/ Atelier/ Claude Pissarro/ in
IRELAND/ "Monte-Carlo"/ peinture'
(on the reverse)

oil on canvas

19¾ x 24¾ in. (50.2 x 61.3 cm.)

\$7,000-9,000

•145

**ANDRÉ DUNOYER DE SEGONZAC
(FRENCH, 1884-1974)**

Versailles, L'Escalier du Grand
Trianon

signed 'A. Dunoyer de Segonzac' (lower
right) and titled 'Versailles' (lower left)
ink and wash on paper laid down to board
15¾ x 23 in. (40 x 58.4 cm.)

\$1,500-2,000

PROPERTY FROM A PRIVATE COLLECTION

146

**DAVID BURLIUK (AMERICAN/
UKRAINIAN, 1882-1967)**

Abstract Colors

signed 'BURLIUK' (lower left)
oil on masonite
10 x 14 in. (25.4 x 35.6 cm.)

\$4,000-6,000

PROVENANCE:

Anonymous sale; Christie's, New York,
10 June 1992, lot 588.

The Burliuk Committee has confirmed
the authenticity of this painting and will be
including it in the forthcoming *catalogue
raisonné*.

PROPERTY FROM A PRIVATE COLLECTION

147

**LUDWIG BEMELMANS
(AMERICAN, 1898-1963)**

Harbor of Nice

signed 'Bemelmans' (lower right) and
inscribed 'Nice' (lower left)
watercolor, pencil and gouache on paper
laid down on board
30 x 22½ in. (76.2 x 57.1 cm.)

\$2,500-3,500

PROVENANCE:

with Hammer Galleries, New York.
Private collection, acquired from the above.
By descent to the present owner.

PROPERTY FROM A PRIVATE COLLECTION

•148

**VU CAO DAM (FRENCH,
1908-2000)**

Composition

signed and dated 'Vucaodam 78' (lower
left); signed again, dated and titled
'Composition/ Vu caodam/ 1978' (on the
reverse)
oil on canvas
10¾ x 8¾ in. (27.3 x 22.2 cm.)
Painted in 1978.

\$3,000-5,000

PROVENANCE:

Wally Findlay Gallery, Palm Beach.
Erwin Wyatt, Miami.
Private Collection, bequest from the above.
Private Collection, by descent from the
above.



145



146



147



148



149



150



151



151 (reverse)

•149
ARTHUR CLIFTON GOODWIN
(AMERICAN, 1866-1929)

Forest landscape with brook
signed 'AC Goodman.' (lower right)
oil on canvas
19½ x 24¼ in. (50.4 x 61.6 cm.)
\$2,500-3,500

•150
ARTHUR CLIFTON GOODWIN
(1864-1929)

Farm on the river
signed 'AC Goodman' (lower right)
oil on canvas
30 x 36 in. (76.2 x 91.4 cm.)
\$3,000-5,000

•151
ARTHUR CLIFTON GOODWIN
(AMERICAN, 1866-1929)

Riding in Central Park; *and* Study
of a house (double-sided)
pastel on paper
16½ x 20½ in. (41.9 x 52.1 cm.)
\$2,500-3,500

PROVENANCE:
with Hirschl & Adler Galleries, Inc.,
New York.

EXHIBITED:
New York, Hirschl & Adler Galleries, Inc.,
Celebrating Central Park, 1 May - 3 July,
2003.

•152

FREDERICK MCDUFF (AMERICAN, B. 1931)

Figures with cabanas at the beach

signed 'Mcduff' (lower left)

oil on canvas

36¼ x 48¼ in. (92.1 x 122.8 cm.)

\$1,500-2,000

PROVENANCE:

with Wally Finday Gallery



152



153

•153

FREDERICK MCDUFF (AMERICAN, B. 1931)

Giverney towards the house

signed 'McDuff' (lower right)

oil on canvas

37¼ x 49½ in. (94.6 x 125.7 cm.)

\$1,500-2,000

PROVENANCE:

with Wally Finday Galleries, New York.

•154

FREDERICK MCDUFF (AMERICAN, B. 1931)

Tide Pools, Cancale

signed 'Mcduff' (lower left); inscribed 'TIDE POOLS CANCALE'
(on the stretcher bar)

oil on canvas

16 x 20½ in (40.6 x 51.1 cm.)

\$1,200-1,800



154

SESSION II
(LOTS 155-311)

PROPERTY FROM THE ALLAN STONE
COLLECTION (LOTS 155-179)

■ **155**

**AN AMERICAN CARVED AND
PAINTED LARGE MODEL OF
A SHARK**

BY DAN FALT, MODERN

74½ in. (189 cm.) long, the model

\$2,000-3,000

■ **156**

**AN AMERICAN RAILROAD STOP
LIGHT, NUMBER PLATE, AND
THREE METAL SIGNS**

20TH CENTURY

18 in. (45.7 cm.) high, 9¾ in. (24.8 cm.) wide,
10¼ in. (26 cm.) deep, the lantern (5)

\$2,000-3,000

■ **157**

**AN AMERICAN CARVED AND
PAINTED WOOD MODEL OF A
BEAVER WITH HINGED TAIL**

BY DAN FALT, MODERN

32 in. (81.2 cm.) long

\$1,000-1,500

■ **158**

**AN AMERICAN PAINTED PUPPET
WITH TOP HAT**

EARLY 20TH CENTURY

9 in. (22.9 cm.) high, 3 ½ in. (8.9 cm.) wide,
3 in. (7.6 cm.) deep

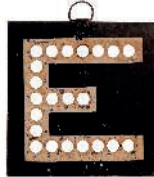
\$700-900



155



156



157



158



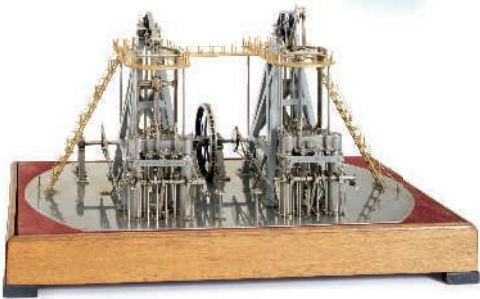
159

■159
AN AMERICAN CARVED AND POLYCHROME-PAINTED WOOD MODEL OF A MOOSE HEAD
 BY DAN FALT, MODERN

On a green painted wooden shield form mount

28½ in. (72 cm.) high, 52 in. (132 cm.) wide, 37 in. (94 cm.) deep

\$1,500-2,000



160

■160
AN AMERICAN STEEL AND BRASS WORKING MODEL OF A STEAM ENGINE
 BY SCOTT MONTAGUE, 20TH CENTURY

24¾ in. (63 cm.) high, 37¼ in. (94.5 cm.) wide, 20 in. (51 cm.) deep

\$3,000-5,000

■161
A GROUP OF SIX MINIATURE SCULPTURAL OBJECTS
 BY JAMES PALLAS, MODERN

Comprising: one depicting the word 'ZOOM PUFF PUFF' on wheels; 'Big Zap (#1)'; 'Moon and Table'; 'Black Flying Pallus #4'; 'Flying Phallus #3'; and 'Little Zap Car #2'

10 in. (25.4 cm.) wide, the largest

(6)

\$1,000-1,500



161

■162
AN AMERICAN CARVED AND POLYCHROME-PAINTED MODEL OF A LARGE RAT
 BY DAN FALT, MODERN

117 in. (297 cm.) high, 73 in. (185.5 cm.) wide, 9¼ in. (23.5 cm.) deep

\$1,500-2,000



162



163

•■163

**AN AMERICAN FOLK ART TIN
MODEL OF A SOLDIER**
EARLY 20TH CENTURY

51 in. (22.5 cm.) high, 22 in. (56 cm.) wide,
19 in. (48.2 cm.) deep
\$2,000-3,000



164

•■164

**AN AMERICAN FOLK ART RED AND
BLACK PAINTED WOOD HEAD**
LATE 19TH/EARLY 20TH CENTURY

12½ in. (31.8 cm.) high
\$1,000-1,500

•■165

**AN AMERICAN FOLK ART PAINTED
WOOD MUSKET**
EARLY 20TH CENTURY

88 in. (223.5 cm.) high
\$1,500-2,000



165

•■166

**AN AMERICAN METAL
POLYCHROME-DECORATED
ADVERTISING WHIRLIGIG**
EARLY 20TH CENTURY

22¼ in. (56.4 cm.) high,
48 in. (121.9 cm.) wide
\$2,000-3,000



166

•■167

**AN AMERICAN WOOD,
PARCHMENT, AND PAINTED
COPPER LARGE MODEL OF A
BANJO**
FIRST HALF 20TH CENTURY

With stand
68½ in. (174 cm.) long
\$1,500-2,000



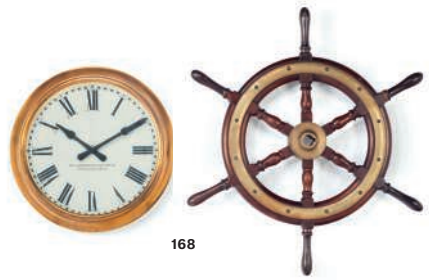
167

(2)

•■168

AN AMERICAN WOOD AND BRASS SHIP'S STEERING WHEEL AND AN AMERICAN LARGE CIRCULAR BRASS CLOCK
FIRST HALF 20TH CENTURY

30½ in. (77.5 cm.) diameter, the ship's wheel
\$1,500-2,000



(2)

168

■169

AN AMERICAN MOLDED COPPER MODEL OF A LARGE EAGLE
LATE 19TH/EARLY 20TH CENTURY

46 in. (117 cm.) high, 114 in. (290 cm.) wide, 63 in. (160 cm.) deep
\$5,000-7,000



169

•170

A LEATHER AND METAL WELDER'S HELMET
LATE 19TH/EARLY 20TH CENTURY

24¼ in. (61.6 cm.) high, overall
\$1,000-1,500



170



171

•171

A FRENCH PATINATED BRONZE ADVERTISING FIGURE OF A MAN
EARLY 20TH CENTURY

Signed, 'CIANNINI 19/PASSAGE DU PONT NEUF'

32 ½ in. (82.5 cm.) high, 9 ¾ in. (25 cm.) wide, 7 ½ in. (19 cm.) deep
\$2,000-3,000

•■172

AN AMERICAN FOLK ART PAINTED FIGURE OF A SHEEP
EARLY 20TH CENTURY

34 in. (86.4 cm.) high, 15 in. (38.1 cm.) wide, 32 in. (81.3 cm.) deep
\$1,000-1,500



172



173



•173
**AN AMERICAN REVERSE PAINTED
 GLASS TRADE SIGN AND A LATER-
 EMBROIDERED FLOUR SACK**
 LATE 19TH/EARLY 20TH CENTURY

29½ in. (74 cm.) high, 41¾ in. (105 cm.) wide,
 the largest (2)
 \$1,000-1,500



■174
**A SOUTHEAST ASIAN PATINATED
 BRONZE HEAD ON STAND**
 LATE 19TH/EARLY 20TH CENTURY

34½ in. (87.6 cm.) high, overall
 \$2,000-3,000

174

•175

**A GROUP OF AMERICAN
COMMERCIAL WARES
19TH CENTURY**

Comprising a wrought iron book press,
a marquetry, brass and parchment cash
register, and a turned wood and horsehair
oversized display barber's brush inscribed
LE FIGARO

27 in. (68.5 cm.) high, 20 in. (51 cm.) wide,
14½ in. (37 cm.) deep, the cash register (3)
\$1,500-2,000



175

•176

**AN AMERICAN EBONIZED AND
POLYCHROME PAINTED CASE-
FORM TRADE SIGN
EARLY 20TH CENTURY**

9½ in. (24.1 cm.) high, 31 in. (78.7 cm.) wide,
4¾ in. (12.1 cm.) deep
\$1,000-1,500



176

•177

**A EUROPEAN POLYCHROME-
PAINTED ARCHITECTURAL
FORM BIRDHOUSE
EARLY 20TH CENTURY**

32¼ in. (82 cm.) high, 38 in. (96.5 cm.) wide,
10 in. (25.5 cm.) deep
\$1,000-1,500



177



178

■ 178
**AN AMERICAN WOOD AND CAST
IRON PEDDLE POWERED SAW**
19TH CENTURY

47 in. (109.5 cm.) high, 60½ in. (153.5 cm.)
wide, 20 in. (51 cm.) deep
\$2,000-3,000

■ 179
TWO AMERICAN ADVERTISING WARES
19TH CENTURY

Comprising: a massive c-clamp and a large s-shaped double
ended wrench

41 in. (104 in.) long, the clamp
\$1,000-1,500

(2)



179



180

■ 180
**A METAL AND LEATHER HIGH
WHEEL BICYCLE**
20TH CENTURY

56¼ in. (142.5 cm.) high, 23½ in. (60 cm.)
wide, 68 in. (173 cm.) deep
\$1,500-2,000

PROVENANCE:
The Allan Stone Collection, Christie's
Interiors, 28-29 July 2015, lot 539.



181

PROPERTY FROM THE ALLAN STONE COLLECTION (LOTS 181-183)

■ 181

AN AMERICAN FOLK ART MAHOGANY HALL STAND
LATE 19TH/EARLY 20TH CENTURY

90½ in. (230 cm.) high, 62½ in. (159 cm.) wide, 15¾ in. (40 cm.) deep
\$1,000-1,500

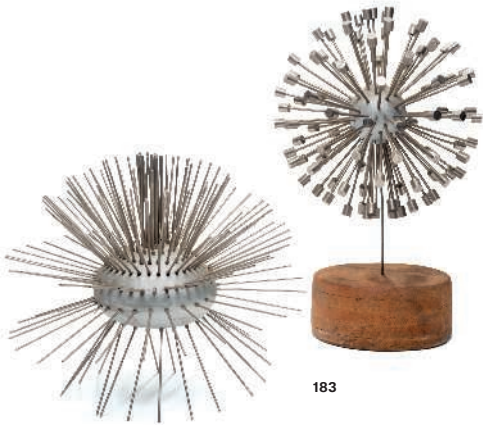


182

■ 182

**AN AMERICAN CAST IRON FIGURE OF A
NATIVE AMERICAN**
EARLY 20TH CENTURY

70 in. (177.8 cm.) high
\$4,000-6,000



183



184



185

■ **183**
TWO METAL ABSTRACT
SCULPTURES
 MODERN

22 in. (55.9 cm.) high, overall, the largest (2)
 \$1,000-1,500

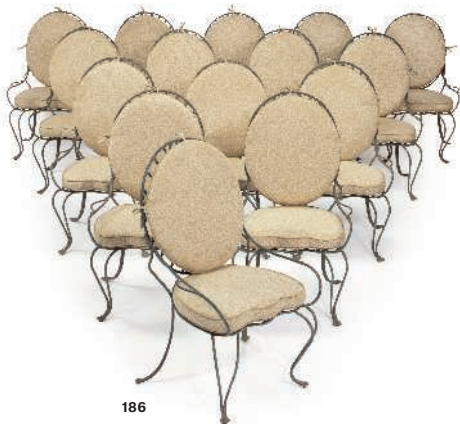
PROPERTY FROM THE CLAIRE AND
 GARRICK STEPHENSON COLLECTION

■ **184**
A FRENCH CHROMED-METAL
'CROISILLON' TABLE LAMP
 CIRCA 1930

7½ in. (20 cm.) high, 4 in. (10 cm.) square
 \$500-800

■ **185**
A PAIR OF BRASS 'TULIP' LAMPS
 SECOND HALF 20TH CENTURY

21 in. (53.2 cm.) high (2)
 \$1,000-1,500



186



187

■ **186**
A SET OF FIFTEEN PATINATED
METAL GARDEN CHAIRS
 MODERN

(15)

\$2,000-3,000

PROPERTY FROM THE CLAIRE AND
 GARRICK STEPHENSON COLLECTION

■ **187**
A PAIR OF FRENCH GILT-IRON
FLOOR LAMPS
 IN THE MANNER OF GILBERT
 POILLERAT (1902-1988), CIRCA 1950

59¼ in. (151.75 cm.) high (2)
 \$1,500-2,500

•188

A PAIR OF AMERICAN RED PARCHMENT VENEERED AND LACQUERED LAMPS

LATE 20TH CENTURY

27½ in. (70 cm.) high overall

\$1,500-2,000

PROPERTY FROM THE CLAIRE AND GARRICK STEPHENSON COLLECTION (LOTS 189-192)

•■189

A PAIR OF SYCAMORE 'SN 1' STOOLS

AFTER PIERRE CHAREAU (1883-1950), CIRCA 1925

14 in. (35.5 cm.) high, 19½ in. (49.3 cm.) wide, 11½ in. (29.5 cm.) deep

(2)

\$1,500-2,500

PROVENANCE:

Mr. and Mrs. Dreyfus, Paris.

With Galerie Jacques de Vos, Paris.

•■190

A SYCAMORE 'MB 345' SIDE TABLE

AFTER PIERRE CHAREAU, CIRCA 1927

26¾ in. (68 cm.) high, 17¾ in. (45 cm.) wide, 13¼ in. (33.6 cm.) deep

\$500-800

•■191

A PAIR OF FRENCH WHITE-PAINTED BERGERES

POSSIBLY BY JANSEN, EARLY 20TH CENTURY

(2)

\$2,000-3,000



188



189



190



191



192



193

192
**A FRENCH STONE COMPOSITE
PLANTER**
IN THE MANNER OF ALBERTO
GIACOMETTI, CIRCA 1935

14 in. (35.5 cm.) wide
\$500-800

PROPERTY OF A PARK AVENUE COLLECTOR

193
**A PAIR OF FRENCH GILT-BRONZE
'CHIMÈNE' SCONCES**
BY FELIX AGOSTINI (1910-1980),
CIRCA 1960

29½ in. (74.6 cm.) high, 7½ in. (19.1 cm.)
wide, 2¾ in. (7.3 cm.) deep (2)
\$2,000-3,000

PROPERTY FROM THE CLAIRE AND
GARRICK STEPHENSON COLLECTION (LOTS
194-195)



194



195

194
**A FRENCH STAINED LEATHER AND
SAND-BLASTED OAK MIRROR**
CIRCA 1940

53½ in. x 39½ in. (135.9 cm. x 100.4 cm.)
\$2,000-3,000

195
**A FRENCH LIMED OAK, EBONY,
AND MARBLE LOW TABLE**
IN THE MANNER OF PAUL DUPRE-
LAFON, CIRCA 1940

17 in. (43.2 cm.) high, 36¾ in. (93 cm.) wide,
24¾ in. (26.2 cm.) deep
\$1,000-1,500

PROVENANCE:
Anonymous sale; Christie's, London, 3
November 1999, lot 213.

PROPERTY FROM A DISTINGUISHED
PRIVATE COLLECTION

196
**AN ITALIAN GRAIN-PAINTED AND
PARCEL-GILT BOOKCASE**
MODERN

104 in. (264.2 cm.) high, 87½ in. (222.3 cm.)
wide, 23¾ in. (60.3 cm.) deep
\$3,000-5,000

PROVENANCE:
The Collection of Craig Wright, Sotheby's,
New York, 30 September 2011, lot 131.



196



197

•■197
A FRENCH ART DECO TABLE
 CIRCA 1930

30¼ in. (76.8 cm.) high
 \$1,000-1,500

PROPERTY FROM THE CLAIRE AND GARRICK STEPHENSON
 COLLECTION

•■199
A PARCHMENT AND MARBLE COFFEE TABLE
 IN THE STYLE OF ANDRE ARBUS, CIRCA 1940

15 in. (38.1 cm.) high, 36¾ in. (93.5 cm.) wide, 19 in. (48.3 cm.) deep
 \$800-1,200

PROVENANCE:
 Anonymous sale; Christie's, New York, December 8 2000, lot 145.



199



198

•■198
A PAIR OF SWEDISH BIRCH BERGERES
 EARLY 20TH CENTURY

\$3,000-5,000

(2)

■200
**A PAIR OF WROUGHT IRON GREEN PAINTED AND
 PARCEL-GILT CONSOLES**
 20TH CENTURY

35½ in. (90.2 cm.) high, 62¼ in. (158 cm.) wide,
 16 in. (40.6 cm.) deep
 \$6,000-8,000

(4)



200

PROPERTY FROM THE CLAIRE AND GARRICK STEPHENSON COLLECTION (LOTS 201-202)

•■201

A PAIR OF FRENCH CHERRY AND LEATHER-UPHOLSTERED ARMCHAIRS
IN THE MANNER OF JACQUES QUINET,
SECOND HALF 20TH CENTURY

\$3,000-5,000

•■202

A FRENCH GILT-IRON FLOOR LAMP
AFTER GILBERT POILLERAT, CIRCA 1950

60 in. (152.5 cm.) high

\$2,000-3,000



201

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

•■203

AN ENGLISH SYCAMORE, EBONY, AND OAK MARQUETRY RECEPTION DESK
BY DAVID LINLEY, MODERN

(2) 45½ in. (115.6 cm.) high, 85½ in. (217.2 cm.) wide, 39 in. (99 cm.) deep

\$3,000-5,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 22 October 2010, lot 174.

•■204

A FRENCH CHROME AND LEATHER UPHOLSTERED DAY BED
ATTRIBUTED TO CHRISTIAN LIAGRE, 20TH CENTURY

(2) 20 in. (50.8 cm.) high, 78½ in. (199.4 cm.) wide, 40 in. (101.6 cm.) deep

\$1,000-1,500



202



203



204

■205

**A SET OF EIGHT SWEDISH
MAHOGANY ARMCHAIRS**
19TH CENTURY

\$4,000-6,000

PROVENANCE:

With H.M. Luther, New York.

(8)



205 (part)

■206

**A FRENCH WROUGHT IRON AND
PARCEL-GILT TRESTLE TABLE**
20TH CENTURY

29 in. (cm.) high, 72¼ in. (cm.) wide, 32¾ in.
(cm.) deep

\$4,000-6,000



206

PROPERTY FROM THE CLAIRE AND
GARRICK STEPHENSON COLLECTION (LOTS
207-209)

■207

A FRENCH PLASTER CONSOLE
AFTER SERGE ROCHE, CIRCA 1940

35 in. (89 cm.) high, 31½ in. (80 cm.) wide,
12 in. (30.5 cm.) deep

\$2,000-3,000



207



208

■ 208

**A PAIR OF FRENCH SYCAMORE
AND LEATHER ARMCHAIRS**
20TH CENTURY

(2)

\$2,000-3,000

■ 209

A FRENCH SYCAMORE LOW CHAIR
20TH CENTURY

\$500-800



209

■ 210

**A 'KAYU' TEAK DINING TABLE AND PAIR OF
BENCHES EN SUITE**
MODERN

Together with a teak low table

30 in. (76.2 cm.) high, 78¾ in. (200 cm.) wide,
and 39½ in. (100.3 cm.) deep, the dining table
\$1,000-1,500

(4)



210



211

THE PROPERTY OF A PRIVATE ASIAN COLLECTOR

■ 211

A FRENCH ORMOLU, SEVRES STYLE PORCELAIN AND ONYX GUERIDON

LATE 19TH/EARLY 20TH CENTURY

30½ in. (77 cm.) high, 20½ in. (52 cm.) diameter

\$3,000-5,000



212

■ 212

A PAIR OF PATINATED AND GILT-METAL PLEATED FABRIC PENDANT LIGHTS

MODERN

30½ in. (77.5 cm.) high

\$1,500-2,000



213

■ 213

AN ITALIAN PATINATED BRONZE JARDINIÈRE

FIRST HALF 20TH CENTURY, AFTER THE ANTIQUE, CAST BY FONDERIA CHIURAZZI, NAPLES

(2)

Corresponding with model no. 447 from the Chiurazzi Workshop Catalogue, with Chiurazzi foundry seal and incised '5/299'

39¾ in. (101 cm.) high

\$1,500-2,000

PROPERTY OF A PRIVATE COLLECTOR

■ 214

A MASSIVE ITALIAN GREEN ONYX BATHTUB

MODERN

27 in. (68.6 cm.) high, 79 in. (200.7 cm.) wide, 42 in. (106.7 cm.) deep

\$5,000-8,000



214

■ 215

AN ITALIAN PATINATED BRONZE TRIPOD TABLE

FIRST HALF 20TH CENTURY, AFTER THE ANTIQUE, CAST BY FONDERIA CHIURAZZI, NAPLES

Corresponding with model no. 458 from the Chiurazzi Workshop Catalogue, with circular Chiurazzi foundry seal

15¼ in. (40 cm.) high, 15½ in. (39.4 cm.)

\$1,000-1,500



215

PROPERTY FROM THE ALLAN STONE COLLECTION

■216

AN AMERICAN WHITE MARBLE BUST OF TECUMSEH
BY WILLIAM H. PHILIP, LATE 19TH CENTURY

32½ in. (82.6 cm.) high

\$4,000-6,000

•Δ217

A FRENCH ORMOLU-MOUNTED CUT-GLASS
FOOTED BOWL
20TH CENTURY

8 in. (20.3 cm.) diameter

\$1,500-2,000



216

(2)



218



217

PROPERTY OF CLEVELAND CLINIC, SOLD TO BENEFIT THE ART
ACQUISITIONS FUND

■218

AN ITALIAN WHITE MARBLE OF A FIGURE TITLED
'BAMBINA CHE LEGGE', ON PEDESTAL
BY GIOVANNI BATTISTA LOMBARDI, ROME,
DATED 1867

Signed *GB, Lombardi/Roma.1867*, on a revolving columnar pedestal

The figure: 42 in. (106.7 cm.) high

The pedestal: 35¼ in. (89.5 cm.) high

\$8,000-12,000

PROVENANCE:

Bequest of A.J. Clark, Augusta, Georgia, 1942.

LITERATURE:

A. Conconi Fedrigolli, *Giovanni Battista Lombardi, 1822-1880*,
Brescia, 2006.

THE PROPERTY OF A PRIVATE ASIAN COLLECTOR

■ 219

**A CONTINENTAL COBALT-BLUE GROUND
PORCELAIN-MOUNTED GILTWOOD TALLCASE
CLOCK**

LATE 19TH/20TH CENTURY, THE PORCELAIN
DIAL INSCRIBED R.P. SEVRES, THE LOWER FRONT
OVAL PANEL SIGNED SELLER, THE MOVEMENT
INDISTINCTLY IMPRESSED

The circular dial painted with putti, the two porcelain columns
painted with maidens emblematic of Winter and Spring, the base
set with an oval panel of a bacchante emblematic of Autumn

73 in. (185.4 cm.) high, 17½ in. (44.4 cm.) wide, 15 in. (38.1 cm.) deep

\$10,000-15,000

PROPERTY OF A PRIVATE COLLECTOR

■ 220

**A GERMAN GOTHIC REVIVAL MOTHER-OF-PEARL
AND BRASS-INLAID WALNUT AND EBONIZED
MARQUETRY CENTER TABLE**

ATTRIBUTED TO FRANZ XAVER FORTNER, MUNICH,
CIRCA 1840

29¼ in. (79 cm.) high, 52¾ in. (154 cm.) wide

\$15,000-25,000

PROVENANCE:

Anonymous sale; Christie's, New York, 24 May 2001, lot 207.



219



220

The *Chiurazzi et Fils* workshop was established in Naples in 1870 and rapidly achieved success with its reproductions of Antique works of art in bronze and marble. The workshop benefited from its Neapolitan location, as it was able to copy many of the antiquities in the Naples museum. Whilst it is most famous for its distinctive green-patinated bronze statues the business also worked in marble.

This group of bronzes (Lots 213, 215, 221-239) were acquired by the current owner directly from the factory when it was relocated from Naples.



222



221

■ 221

**AN ITALIAN PATINATED BRONZE
BUST OF ATHENA**

FIRST HALF 20TH CENTURY, AFTER
THE ANTIQUE, CAST BY FONDERIA
CHIURAZZI, NAPLES

Corresponding with model no. 56 from the
Chiurazzi Workshop Catalogue, with the
Chiurazzi Foundry seal
26¾ in. (67.9 cm.) high

\$1,000-1,500

■ 222

**AN ITALIAN PATINATED BRONZE
FIGURE OF VENUS DE MILO**

LATE 19TH/EARLY 20TH CENTURY,
AFTER THE ANTIQUE

81 in. (205.7 cm.) high

\$8,000-12,000



221A

■ 221A

**AN ITALIAN PATINATED BRONZE
BUST OF A MAIDEN**

LATE 19TH/EARLY 20TH CENTURY,
CAST BY FONDERIA CHIURAZZI,
NAPLES

With circular Chiurazzi foundry seal

26¾ in. (67.9 cm.) high

\$2,000-3,000

•■223

TWO ITALIAN PATINATED BRONZE EQUESTRIAN GROUPS

FIRST HALF 20TH CENTURY, AFTER THE ANTIQUE, CAST BY FONDERIA CHIURAZZI, NAPLES

Each with a circular Chiurazzi foundry seal and incised '½99'

19¾ in. (50.2 cm.) high, 16½ in. (41.9 cm.) wide, the largest (2)
\$2,000-3,000



223

■224

AN ITALIAN PATINATED BRONZE FIGURE OF A BATHER
FIRST HALF 20TH CENTURY, AFTER THE ANTIQUE, CAST BY FONDERIA CHIURAZZI, NAPLES

Signed 'FONDERIA/CHIURAZZI/NAPOLIA' with the Chiurazzi foundry seal and incised '4/175'

52 in. (132.1 cm.) high
\$4,000-6,000



224



225

•■225

AN ITALIAN PATINATED BRONZE FIGURE OF NARCISSUS

LATE 19TH/EARLY 20TH CENTURY, CAST BY FONDERIA CHIURAZZI, NAPLES

After the model no. 91 from the Chiurazzi Workshop Catalogue, with a circular Chiurazzi foundry seal and incised '8/299'

24½ in. (62.2 cm.) high
\$1,000-1,500



226

•226

A PAIR OF ITALIAN PATINATED BRONZE FIGURES OF WRESTLERS

FIRST HALF 20TH CENTURY, AFTER THE ANTIQUE, CAST BY FONDERIA CHIURAZZI, NAPLES

Corresponding with model nos. 78 and 79 from the Chiurazzi Workshop Catalogue, with a Chiurazzi foundry seal

19 in. (48.3 cm.) high, each
\$1,000-1,500



227

■227

AN ITALIAN PATINATED BRONZE FIGURE OF VENUS DE MILO

FIRST HALF 20TH CENTURY, AFTER THE ANTIQUE, CAST BY FONDERIA CHIURAZZI, NAPLES

Corresponding with model no. 715 from the Chiurazzi Workshop Catalogue with a circular Chiurazzi foundry seal

34½ in. (87.6 cm.) high

\$5,000-7,000

•228

TWO ITALIAN PATINATED BRONZE MODELS OF ROMAN HELMETS

FIRST HALF 20TH CENTURY, AFTER THE ANTIQUE, CAST BY FONDERIA CHIURAZZI, NAPLES

Corresponding with model no. 578 and 580 from the Chiurazzi Workshop Catalogue each with a circular Chiurazzi foundry seal

16¼ in. (41.3 cm.) high, the tallest

(2)

\$1,500-2,000



228



229

■229

AN ITALIAN PATINATED BRONZE FIGURE OF SEATED MERCURY

FIRST HALF 20TH CENTURY, AFTER THE ANTIQUE, CAST BY FONDERIA CHIURAZZI, NAPLES

Corresponding with model no. 77 from the Chiurazzi Workshop Catalogue, with the circular Chiurazzi seal and incised '1/299'

32 in. (81.3 cm.) high, 29½ in. (74.9 cm.) wide

\$4,000-6,000

•230

**AN ITALIAN PATINATED BRONZE
BUST OF A MAN**

POSSIBLY HADRIAN, EARLY 20TH
CENTURY, CAST BY FONDERIA
CHIURAZZI, NAPLES

After the model no. 10 from the Chiurazzi
Workshop Catalogue, with circular
Chiurazzi foundry seal and incised '2/299'

26½ in. (67.4 cm.) high

\$2,000-3,000



•231

**AN ITALIAN PATINATED BRONZE
FIGURE OF PARIS**

FIRST HALF 20TH CENTURY,
AFTER THE ANTIQUE, CAST BY
FONDERIA CHIURAZZI, NAPLES

With a circular Chiurazzi foundry seal to
base

31½ in. (80 cm.) high

\$1,000-1,500



■232

**AN ITALIAN PATINATED BRONZE
FIGURAL GROUP OF ROMULUS
AND REMES**

FIRST HALF 20TH CENTURY, AFTER
THE ANTIQUE, CAST BY FONDERIA
CHIURAZZI, NAPLES

Corresponding with model no. 627 from
the Chiurazzi Workshop Catalogue, with a
circular Chiurazzi foundry seal and incised
'5/299'

17½ in. (44.5 cm.) high, 24¼ in. (62.9 cm.)
wide (2)

\$1,000-1,500



■233

**AN ITALIAN PATINATED BRONZE
FIGURE OF GATTAMELATA ON
HORSEBACK**

FIRST HALF 20TH CENTURY,
CAST AFTER THE MODEL BY
DONATELLO, CAST BY FONDERIA
CHIURAZZI, NAPLES

Corresponding with model no. 727 from the
Chiurazzi Workshop Catalogue

23½ in. (59.7 cm.) high, 21½ in. (54.6 cm.)
wide

\$2,000-3,000

234 No Lot



235

•235

AN ITALIAN PATINATED BRONZE MODEL OF A ROMAN HELMUT
FIRST HALF 20TH CENTURY, AFTER THE ANTIQUE, CAST BY
FONDERIA CHIURAZZI, NAPLES

Corresponding with model nos. 576/577 from the Chiurazzi Workshop Catalogue, with the Chiurazzi foundry seal

21¼ in. (54 cm.) high, overall

\$1,000-1,500

•■236

AN ITALIAN PATINATED BRONZE JARDINIÈRE

LATE 19TH/EARLY 20TH CENTURY, CAST BY FONDERIA
CHIURAZZI, NAPLES

After the model no. 447 from the Chiurazzi Workshop Catalogue, with Chiurazzi foundry seal and incised '4/299'

39¾ in. (101 cm.) high

\$1,500-2,000

A PRIVATE COLLECTION FROM A MONTECITO ESTATE

•■237

A ROMAN-STYLE STONE PLAQUE

20TH CENTURY

In the antique style inscribed *FAMILIAE STVDIVMIAMQVE/PIETATEM/ERGA
SACELLVM HOG AEMVLATVS/SEBASTIANVS VARESE/ ANNO DNI MD CCI*,
within a cement plinth; *together with* five steel bocce balls, late 19th/early
20th century

The plaque, 11 ½ in. (29 cm.) high, 13 ¾ in. (35 cm.) wide, 9 ¾ in. (25 cm.) deep (6)

\$600-900

•238

AFTER FREDERICK BEERS

[Maps of Westchester]: Nine Plates

nine lithographs in colors, on wove paper, with margins
the largest: 19½ x 14¾ in. (496 x 375 mm.)

(9)

\$1,500-2,000

PROPERTY FROM THE ALLAN STONE COLLECTION

•239

AN AMERICAN FRAMED PASTEL OF FRUIT

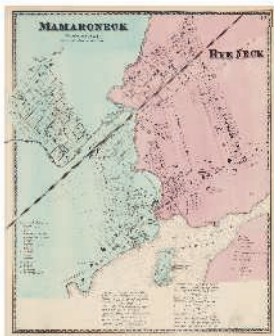
19TH CENTURY

27½ in. (70 cm.) high, 33 in. (84 cm.) wide, overall

\$1,000-1,500



236



238



239



237



240



241

PROPERTY FROM AN ESTATE, WASHINGTON, D.C.

■ 240

**A PAIR OF GERMAN 'BLACK FOREST' WALNUT
HUNTING TROPHIES**

LATE 19TH/EARLY 20TH CENTURY

54¼ in. (137.8 cm.) high, each

\$4,000-6,000

PROPERTY OF A COLLECTOR

■ 241

**A PAIR OF ENGLISH CUT-GLASS SIX-LIGHT
CANDELABRA**

LATE 19TH CENTURY

34 in. (86.3 cm.) high

\$3,000-5,000

PROPERTY FROM THE ALLAN STONE COLLECTION

• ■ 242

**A PAIR OF LARGE CAST IRON LION MASK
ARCHITECTURAL ELEMENTS**

LATE 19TH/EARLY 20TH CENTURY

27 in. (68.6 cm.) high, 20 in. (50.8 cm.) wide

\$1,500-2,000



(2)

242

THE PROPERTY OF A PRIVATE ASIAN COLLECTOR

• ■ 243

**A FRENCH BRONZE-PAINTED CAST-IRON VASE
ON STAND**

EARLY 20TH CENTURY

Overall: 64 in. (162.5 cm.) high

\$2,500-3,500



243



244

PROPERTY FROM THE LEVER COLLECTION
(LOTS 245-246)

245
A PAIR OF ORMOLU-MOUNTED SEVRES STYLE PORCELAIN NAPOLEONIC COBALT-BLUE GROUND VASES AND COVERS
LATE 19TH CENTURY, SPURIOUS IRON-RED PRINTED IMPERIAL SEVRES MARKS, SIGNED A. MAGLIN

Painted after Horace Vernet with Napoleon reviewing his troops before the battles of Friedland and Wagram

29 in. (73.7 cm.) high, overall (4)
\$6,000-8,000



245



246

A GILT-METAL MOUNTED CHAMPLEVE AND SEVRES STYLE PORCELAIN BLUE-GROUND TWO-HANDED VASE AND COVER
LATE 19TH CENTURY, SIGNED MIGUEL

Painted with a courting couple, the reverse with a rural landscape

22 in. (55.9 cm.) high, overall (2)
\$2,000-3,000



246

244

A PAIR OF FRENCH PORCELAIN RECTANGULAR PLAQUES
LATE 19TH CENTURY, BLACK PAINTED G.Y.^{NE}, SIGNED HENRY

Each finely painted after Greuze with an interior domestic scene of either *L'enfant gâté* or *La bonne mère*

16¾ in. (42.5 cm.) high, 13¾ in. (wide), excluding the giltwood frames (2)
\$6,000-8,000

Jean-Baptiste Greuze, French (1725-1805).

PROPERTY FROM A NEW YORK COLLECTOR

247
AN ASSEMBLED SET OF TWENTY-SIX LIMOGES (GIRAUD BROSSEAU OR SINGER) PLATES DESIGNED BY JEAN COCTEAU
CIRCA 1958, FOURTEEN WITH PRINTED MARKS FOR GIRAUD BROSSEAU, TWELVE WITH MARKS FOR SINGER

10 in. (15.4 cm.) diameter (26)
\$3,000-5,000



PROPERTY FROM THE CLAIRE AND GARRICK STEPHENSON COLLECTION

248

TWO ORANGE-GROUND CERAMIC JARS AND COVERS

CIRCA 1930

Each base with a drill hole; the larger jar with an orange four-character mark to the base obscured by the hole, the smaller jar with an affixed cover and wood base

5¼ in. high, the larger jar

(2)

\$1,500-2,000



247



248

PROPERTY FROM THE COLLECTION OF GUY AND MARIE-HELENE WEILL

249

A FRENCH OPALESCENT GLASS VASE, ORAN

SIGNED IN ETCH R. LALIQUE FRANCE, MARCILHAC NO. 999, MODEL INTRODUCED 1927

The sides molded in high relief with a dense chrysanthemum blossoms amidst foliage, signed under base

10½ in. (26.6 cm.) high, 10¼ in. (27.3 cm.) diameter

\$15,000-20,000



249



250

PROPERTY FROM A PRIVATE COLLECTION

250

A FINNISH ART GLASS VASE, KUKINTO

TIMO SARPANEVA FOR VENINI, CIRCA 1990

Signed 'venini 9* Sarpaneva' on base

19 in. (48.3 cm.) high

\$1,500-2,000

PROPERTY FROM A NEW YORK COLLECTOR (LOTS 251-252)

•251

A BACCARAT AMBER AND COLORLESS GLASS PART STEMWARE SERVICE

20TH CENTURY, ACID ETCHED MARKS

In the 'Vega' pattern, comprising twenty-four amber glass water goblets, twenty-four clear glass red wine glasses, twenty-three amber glass white wine glasses, twenty-three amber glass martini glasses, and twenty-five amber glass and twenty-three clear glass champagne flutes

11¼ in. (28.6 cm.) high, the champagne flutes

(142)

\$3,000-5,000



251



252

252

**A LIMOGES (RAYNAUD)
PORCELAIN CORAL-GROUND
PART DINNER SERVICE**

MODERN, CORAL PRINTED MARKS,
DESIGNED BY ALBERTO PINTO

Decorated in the 'Christobal' pattern, comprising: four oval platters; a circular platter; four circular salad bowls; twenty-four service plates; twenty-four dinner plates; twenty-four soup plates; twenty-four salad plates; twenty-four dessert plates; two tea-cake trays; four square dishes; a sugar-bowl and cover; a cream-jug; twelve coffee-cans and saucers; twelve teacups and saucers; *together with* thirty-two linen napkins and twenty-four linen coasters embroidered with coral to match

16¼ in. (41.2 cm.) long, the oval platters (287)

\$5,000-7,000



253

PROPERTY FROM THE ESTATE OF NANCY O. BUTLER (LOTS 253-256)

•253

**A WORCESTER (FLIGHT, BARR
AND BARR) PORCELAIN CRESTED
SALMON-GROUND PART SERVICE
CIRCA 1820, BROWN PRINTED
AND IMPRESSED CROWNED
INITIAL MARKS**

The crest, a fist holding a dagger issuing from a blue and gold striped baton, the pale salmon border reserved and gilt with acanthus and anthemia, comprising: a circular footed soup-tureen and cover; five graduated shaped oval platters; a rectangular vegetable dish and cover; a shaped square salad bowl; twenty-two dinner plates; a soup plate; and a dessert plate

20¼ in. (51.4 cm.) long, the largest platter

(32)

\$2,500-3,500



254

•254

A PAIR OF GEORGE III SILVER SAUCE TUREENS AND COVERS
 MARK OF JOHN PLIMMER,
 LONDON, 1804

Each engraved with coat of arms, *each marked under base and on lip of cover*

5½ in. (14 cm.) high, 8¾ in. (22.2 cm.) wide over handles; 53 oz. approximately (2)
 \$3,000-5,000



255

255

AN AMERICAN SILVER TEA AND COFFEE SERVICE
 MARK OF S. KIRK & SON CO., BALTIMORE, LATE 19TH/EARLY 20TH CENTURY

Comprising: a kettle, teapot and coffee pot, each with wood handle, a creamer, sugar bowl, slop bowl and serving tray, *most engraved under base Copy of the Samuel Chase Service, variously engraved with crest and coat of arms, each marked under base, also marked 2555, 2566, 2670*

33 in. (84 cm.) wide over handles, the tray; 363 oz. approximate gross weight (7)
 \$4,000-6,000

256

A PAIR OF GEORGE III SILVER THREE-LIGHT CANDELABRA AND A SET OF FOUR GEORGE III SILVER CANDLESTICKS EN SUITE
 THE CANDELABRA MARK OF JOHN GREEN & CO., SHEFFIELD, 1804, THE CANDLESTICKS PROBABLY SHEFFIELD, 1804, MAKER'S MARK INDISTINCT

Each engraved with crest, *each marked on foot rim and nozzle, weighted*

19¾ in. (50 cm.) high, the candelabra (8)
 \$5,000-8,000

PROPERTY FROM THE COLLECTION OF GUY AND MARIE-HELENE WEILL

257

A FRENCH SILVER TEA AND COFFEE SERVICE AND SET OF SERVING WARES

CIRCA 1940, THE TEA AND COFFEE SERVICE MARK OF TETARD FRERES, PARIS, THE SERVING WARES MOST MARK OF PB LION PASSANT, RETAILED BY AU DIADEME LAUSANNE

The tea and coffee service comprising a teapot, coffee pot, covered sugar bowl, creamer and sugar tongs, with wood handles and finials, *each marked under base and on interior lip of cover, the tongs marked on arm*; the set of serving wares comprising seven serving platters in three sizes, a fish platter, two vegetable dishes and covers with wood handles and finials, three double lipped sauce bowls on stands, each engraved with monogram, *each marked under rim, one serving tray and one serving bowl with illegible maker's marks*

25½ in. (65 cm.) long, the fish platter; 503 oz. approximate gross weight (21)
 \$10,000-15,000



256



257



258

PROPERTY OF A CALIFORNIA COLLECTOR

•258

AN AMERICAN SILVER TAZZA
MARK OF SAMUEL KIRK & SON,
BALTIMORE, 1925-1932

On pedestal foot, the field engraved with monogram, *marked under base*

12 in. (30.5 cm.) diameter; 33 oz. 10 dwt. (1,056 gr.)

\$1,000-1,500



259

PROPERTY OF A GENTLEMAN

259

A PAIR OF SILVERED-METAL AND OSTRICH EGG FROG-FORM CANDLESTICKS

SIGNED ANTHONY REDMILE,
CIRCA 1970

Each frog hinged to reveal a match storage compartment, *each signed redmile London*

16½ in. (42 cm.) high

(2)

\$4,000-6,000



260

260

AN ITALIAN SILVER TABLE GARNITURE IN THE FORM OF A POMEGRANATE BRANCH
MARK OF MARIO BUCCELLATI,
MILAN, 20TH CENTURY

Marked on stem M. BUCCELLATI and 925 also stamped sterling

19 in. (48.3 cm.) long; 31 oz. 10 dwt. (986.7 gr.)

\$4,000-6,000

PROPERTY FROM THE ESTATE OF NANCY O. BUTLER (LOTS 261-262)

•261

AN AMERICAN SILVER FLATWARE PART SERVICE
MARK OF TOWLE,
MASSACHUSETTS, 20TH CENTURY

Debussy pattern, comprising:

Twenty-four soup spoons, sixteen dessert spoons, twelve teaspoons, twelve lunch forks, twenty-four salad forks, one dinner knife, stainless steel blade, three steak knives, stainless steel blades, apparently unmarked, eleven lunch knives, stainless steel blades, thirteen butter spreaders, a pair of salad servers with plastic bowls, a carving knife, stainless steel blade, a carving fork, stainless steel fork, two small carving knives, stainless steel blades, a gravy ladle, stainless steel bowl, a pie server, stainless steel blade, apparently unmarked, a pierced server, a cheese serving knife, stainless steel blade, a large serving fork, five serving spoons of various sizes, a sugar tongs, an olive fork

152 oz. weighable silver, approximately

(134)

\$1,500-2,000



261

•262

AN AMERICAN SILVER FLATWARE PART SERVICE
MARK OF REED & BARTON, NEW YORK,
20TH CENTURY

Burgundy pattern, comprising:

Twenty-six tablespoons, twenty-four teaspoons, twenty-four dinner forks, twenty-two lunch forks, twenty-three salad forks, twenty-six dinner knives with filled handles and stainless steel blades, fourteen lunch knives with filled handles and stainless steel blades, twelve salad knives with filled handles and stainless steel blades, and twelve butter knives with filled handles and stainless steel blades; *Together with a punch ladle and a serving fork, in the 'Tomato Vine' and 'Grape Vine' patterns, marks of Tiffany & Co., New York, 1873-1891, each with monogram AMM*

232 oz. weighable silver, approximately

(185)

\$3,000-5,000



263

PROPERTY FROM AN OVERSEAS COLLECTION

264

A DANISH SILVER FLATWARE SERVICE, DESIGNED BY
JOHAN RØHDE

MARK OF GEORG JENSEN, COPENHAGEN,
20TH/21ST CENTURY

Scroll pattern, comprising:

Thirty-six dinner forks, eighteen dessert forks, eighteen fish forks, eighteen salad forks, eighteen pastry forks, eighteen tablespoons, eighteen dessert spoons, eighteen soup spoons, eighteen teaspoons, eighteen coffee spoons, eighteen dinner knives, eighteen fish knives, eighteen dessert knives, eighteen butter knives, two pairs of carving knives and forks, with stainless steel blades, a fish fork and slice, two lifters, two soup ladles, two sauce ladles, one cream ladle, a cheese knife and plane, stainless steel blades, two pairs of salad serving forks and spoons with stainless steel bowls, four pairs of medium serving spoons and forks, twelve large serving forks, twelve large serving spoons, two slices with stainless steel blades, a bottle opener with stainless steel fitting

536 oz. (15,201 gr.) approximate weighable silver

(324)

\$15,000-25,000



262

263

A DANISH SILVER TAZZA, DESIGNED BY GEORG
JENSEN

MARK OF GEORG JENSEN, COPENHAGEN, 1919-1927
Grape pattern, no. 264, *marked under base*

10½ in. (26.5 cm.) high; 33 oz. (1,033.5 gr.)

\$5,000-8,000



264

PROPERTY FROM THE COLLECTION OF GUY AND MARIE-HELENE WEILL (LOTS 265-269)

•265

A CHINESE ARCHAIC GREENISH-YELLOW AND RUSSET HARDSTONE BLADE, AND A BRONZE MIRROR

THE BLADE NEOLITHIC PERIOD (6500-1700 BC); THE MIRROR HAN DYNASTY (206 BC-AD 220)

The blade slender, with three perforations, with a custom lucite stand; the mirror cast with decorative rings, the central floriform knob set within a square cartouche with inscription, encircled by stylized animals and raised bosses

10¾ in. (26.3 cm.) long, the blade; 7 in. (17.8 cm.) diameter, the mirror (3)

\$2,000-3,000

PROVENANCE:

Acquired from Rare Art, New York, 14 May 1974 (the blade)

The Collection of the Cranbrook Academy of Art, Parke-Bernet, New York, 2-5 May 1972, lot 438 (the mirror)



265

•266

A CHINESE GILT-BRONZE AND SILVER INLAID MYTHICAL TORTOISE-FORM WATER POT

17TH/18TH CENTURY

4¼ in. (10.8 cm.) long

\$2,000-3,000

PROVENANCE:

Acquired from Michael Goedhuis Ltd., New York, 21 April 1989

LITERATURE:

Michael Goedhuis, *Chinese and Japanese Bronzes A.D. 1100-1900*, no. 38



266



267

•267

A CHINESE CARVED BURLWOOD LARGE BRUSHPOT

17TH/18TH CENTURY

13 in. (33 cm.) high; 16 in. (40.6 cm.) wide

\$1,500-2,000

PROVENANCE:

Acquired from Royal Phoenix, New York, 17 February 1986



268

•268

FOUR CHINESE GREY POTTERY VESSELS

ERLITOU-WARRING STATES PERIOD, CIRCA 3RD-1ST MILLENNIA BC

Comprising: a grey pottery small jar, Erlitou period; a grey pottery model of a tripod pouring vessel, Warring/Zhou period; a painted grey pottery model of a *zun*, Warring States period; and a small 'proto-porcelain' bowl, Warring States period

5¼ in. (13.3 cm.) high; 9 in. (22.8 cm.) across overall; 9½ in. (24.1 cm.) high; 4 in. (10.2 cm.) diameter, respectively (4)

\$2,000-3,000

PROVENANCE:

Acquired from Ralph M. Chait Galleries, New York, 18 June 1973 (the jar)

Acquired from Rare Art, New York, 11 June 1973 (the tripod pouring vessel)

The Thomas Barlow Walker Collection of Antiquities and Oriental Works of Art, Parke-Bernet, New York, 26-28 September 1972

Applied paper label for F. Low-Beer Co., New York (the *zun*)

Acquired from Rare Art, New York, 18 June 1973 (the bowl)

LITERATURE:

Warren E. Cox, *Pottery and Porcelain Volume 1*, New York, 194, p.23, fig 31 (the tripod pouring vessel)

•269

A CHINESE PAINTED GREY POTTERY FIGURE OF A FEMALE ATTENDANT

HAN DYNASTY (206 BC-AD 220)

11½ in. (29.2 cm.) high, the pottery (stand) (2)

\$1,000-1,500

PROVENANCE:

Acquired from Ralph M. Chait Galleries, New York, 18 June 1973



269



270

•270

**A GROUP OF TWO CHINESE
ARCHAISTIC MOLDED GLASS,
AND A SILVER-GILT AND JADE
DESK ACCESSORIES**

Comprising: a turquoise glass libation cup; a pale green glass three-piece lamp base; and a silver-gilt foil-wrapped green jade inkstone

4 in. (10.2 cm.) high, the cup; 4½ in. (11.4 cm.) high, the three-piece lamp overall; 7¼ in. (18.4 cm.) long, the inkstone (5)

\$1,500-2,500

PROVENANCE:

The three-piece lamp S. Bernstein & Co. Collection, San Francisco, no. 2332.



271

•271

**THREE MOLDED GLASS BEADS, A
STEM CUP, AND A GLASS PLAQUE**

The beads and stem cup each with applied polychrome glass bosses, the plaque of bi-form with blue glass inset

1⅞ in. (4.7 cm.) diameter, the plaque (5)

\$600-800



272

•272

**FOUR CHINESE ARCHAISTIC
MOLDED GLASS OR CARVED
HARDSTONE FIGURES**

Comprising: an opaque mottled stone crouching tiger; an aquamarine translucent glass bird; a pale greenish-white jade recumbent goose; and a mottled blackish stone recumbent water buffalo

3½ in. (8.8 cm.) long, the glass bird (4)

\$800-1,200



273

•273

**FOUR MOLDED GREEN AND
TURQUOISE GLASS BANGLES**

Comprising: a pair of small reeded bangles, a single beveled edge bangle, and a wide bangle molded with two mythical beasts

2⅞ in. (7.3 cm.) diameter, the largest (4)

\$600-800



274

•274
**TWO CHINESE MOLDED GLASS HAIRPINS,
 A HAIR ORNAMENT, FOUR GLASS BANGLES,
 AND A GLASS PENDANT**

6¼ in. (15.8 cm.) long overall, the hairpin
 \$1,000-1,500



275

•275
**A CHINESE AGATE AND GOLD FOIL SCHOLAR'S
 DESK OBJECTS**

Comprising a pen, a brush rest, and a wrist rest; *together with a*
 Han-style molded green glass *cong*

(9) 6½ in. (16.5 cm.) long, the pen handle (4)
 \$1,200-1,800

•276
**A CHINESE CARVED AGATE FIGURE OF A
 RECUMBENT LION**

2¼ in. (5.7 cm.) long
 \$600-800

•277
**A CHINESE ARCHAISTIC CARVED PALE GREEN JADE
 CORMORANT-FORM PENDANT**

3 in. (7.6 cm.) long
 \$600-800



276



277

•278

A VERY LARGE CHINESE TANG-STYLE PAINTED POTTERY FIGURE OF A COURT LADY WITH CHILD

32 in. (81.3 cm.) high the figure, with black rotating base
\$1,500-2,000



278

PROPERTY FROM THE ABBOTT-GUGGENHEIM COLLECTION

•279

TWO CHINESE QINGBAI POTTERY FUNERARY URNS, MOUNTED AS LAMPS

THE POTTERY SOUTHERN SONG-YUAN DYNASTY (12TH-13TH CENTURY), THE MOUNTS LATER

Each vase with a faint blue glaze and encircled with applied robed figures beneath a flowering tree branch, with later cast-iron mounts

21¼ in. (54 cm.) high, the taller vase excluding mounts (2)
\$1,000-1,500



279

•280

A CHINESE GILT-BRONZE FIGURE OF A SEATED BUDDHA, AND A FIGURE OF A STANDING AVALOKITESHVARA

9 $\frac{1}{8}$ in. (25.1 cm.) high, the seated figure

\$1,000-1,500

(2)



280

281 No Lot



282

•282

A CHINESE ARCHAISTIC LARGE PALE GREENISH-WHITE AND OLIVE-BROWN JADE FIGURE OF A CROUCHING MYTHICAL BEAST, AND A MOTTLED RUSSET-BROWN JADE FIGURE OF A SEATED BIRD

6 $\frac{1}{4}$ in. (15.8 cm.) long, the beast

\$1,000-1,500

(2)

PROPERTY OF THE BASS MUSEUM OF ART, SOLD TO BENEFIT THE ACQUISITIONS FUND (LOTS 283-286)

•283

A GILT-BRONZE FIGURE OF A WHITE TARA
TIBET, FIRST HALF 20TH CENTURY

Cast seated in *dhyanasana* atop a lotus base, her right hand lowered in *varadamudra* and her left hand raised in *vitarkamudra*, her body adorned with cast necklaces and her hair and face enhanced with enameling, the base with inset plate incised with a blossom

9 $\frac{1}{2}$ in. (24.1 cm.) high

\$3,000-5,000

PROVENANCE:

Gifted to the Bass Museum 16 May 1979



283



284

284
A BRONZE FIGURE OF GANESHA
 SOUTH INDIA, 17TH CENTURY

Standing on a waisted double-lotus base over a plinth, holding the axe, noose, broken tusk, and *ladu* in his hands, dressed and adorned with cast necklaces, bracelets and a conical headdress

17¼ in. (43.8 cm.) high

\$7,000-10,000

PROVENANCE:

Near & Far Eastern Art, Property of Jay C. Leff and Another Collector, Parke Bernet, New York, 9-10 May 1969, lot 139

EXHIBITED:

Carnegie Institute, Pittsburgh, Pennsylvania, in 1959, no. 806

285 No Lot



286

■ **286**
A GILT-BRONZE FIGURE OF AN ELEVEN-HEADED
AVALOKITESHVARA
 TIBET, 19TH CENTURY

The bodhisattva with two principle hands in front of his chest in *anjali mudra* and holding various implements in his six radiating hands, adorned with jewelry inset with turquoise and coral cabochons, standing on a waisted lotus base

61 in. (155 cm.) high, overall

\$4,000-6,000

PROVENANCE:

On loan to Bass Museum of Art, since June 1969

PROPERTY FROM A EUROPEAN ESTATE

•■287

THREE CHINESE DEHUA FIGURES OF GUANYIN
QING DYNASTY (1644-1911)

Comprising: two seated *guanyin*, each mounted as a lamp, 17th/18th century; and another seated *guanyin*, 19th Century

14½ in. (36.8 cm.) high, 14¼ in. (36.2 cm.) high; 15½ in. (39.4 cm.) high, respectively

\$800-1,200

(3)



287

PROPERTY FROM THE ESTATE OF NANCY O. BUTLER

•■288

A PAIR OF CHINESE FAMILLE ROSE PORCELAIN
DRUM-FORM GARDEN SEATS
19TH/20TH CENTURY

18¾ in. (46.3 cm.) high

\$2,000-3,000

(2)



288

THE PROPERTY OF A PRIVATE ASIAN COLLECTOR

•■289

A PAIR OF CHINESE EXPORT 'CANTON FAMILLE ROSE'
LARGE VASES
19TH CENTURY

36½ in. (92.5 cm.) high

\$3,000-5,000

(2)



289



290

PROPERTY FROM THE IAN AND SUSAN WILSON COLLECTION

■ 290

A GROUP OF TWELVE CHINESE EMBROIDERED FRAGMENTS NOW AS CUSHIONS

LATE 19TH/20TH CENTURY

20½ in. (52 cm.) wide, the longest

(12)

\$800-1,200

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

■ 291

A CHINESE 'COROMANDEL'-INSET

SIX-PANEL HONGMU SCREEN

THE PANELS, KANGXI PERIOD (1662-1722),
THE SCREEN, 19TH CENTURY

90 in. (228.6 cm.) high, 21⅞ in. (55.9 cm.) wide,
1¼ in. (3.2 cm.) deep, each panel

\$8,000-12,000

PROVENANCE:

The Oriental Collections of the late Charles D. Magrath F.R.A.S. of Peking China; Eldred's, Massachusetts, 14-15 August 1969, lot 385



291

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

■ 292

A REGENCE BEECHWOOD FAUTEUIL

CIRCA 1725

\$2,000-3,000

PROVENANCE:

Collection de Nicolas Landau et Jacqueline Goldman; Sotheby's, Paris, 8-9 April 2013, lot 84.



292



293

PROPERTY FROM A EUROPEAN ESTATE

• ■ 293

A PAIR OF ENGLISH GRAIN AND POLYCHROME-PAINTED AND PARCEL-GILT LOW TABLES

THE TOPS EARLY 19TH CENTURY AND ADAPTED FROM POLE SCREENS

25¼ in. (64 cm.) high, 15½ in. (39.5 cm.) wide, 17½ in. (44.5 cm.) deep (2)

\$1,000-1,500

PROPERTY OF A NEW YORK COLLECTOR

■ 294

A CHINESE EXPORT BLACK AND GILT-LACQUER BUREAU-CABINET-ON-STAND

CIRCA 1800

75½ in. (92 cm.) high, 29½ in. (75 cm.), 21½ (54.5 cm.) deep

\$6,000-9,000

PROVENANCE:

The Collections of Peter Glenville and Hardy William Smith; Christie's, New York, 13 October 2003, lot 113.



294



295

■ **295**
**A REGENCY MAHOGANY AND PARCEL-EBONIZED
BREAKFAST TABLE**
CIRCA 1810

33 in. (83.8 cm.) high, 57 in. (144.8 cm.) diameter
\$5,000-7,000

PROPERTY OF THE METROPOLITAN MUSEUM OF ART, SOLD TO
BENEFIT THE ACQUISITIONS FUND

■ **296**
**A PAIR OF GEORGE III PAINTED AND PARCEL-GILT
ARMCHAIRS**
CIRCA 1800

(2)

\$1,500-2,500

PROVENANCE:

The Collection of H. Eugene Bolles, Boston.
Purchased from the above by Margaret Olivia Slocum (Mrs. Russell)
Sage, New York.
Gift of Mrs. Russell Sage, 1909.

LITERATURE:

L. Margon, *Masterpieces of European Furniture 1300-1840*, New
York, 1968, p. 33.



296

■ **297**
**A GEORGE III MAHOGANY DOUBLE-PEDESTAL
DINING TABLE**
EARLY 19TH CENTURY

28½ in. (72.4 cm.) high, 93½ in. (237.5 cm.) wide,
57½ in. (146.1 cm.) deep
\$4,000-6,000



297

PROPERTY OF THE METROPOLITAN MUSEUM OF ART,
SOLD TO BENEFIT THE ACQUISITIONS FUND

■ 298

A GEORGE II MAHOGANY ARMCHAIR
CIRCA 1750 ADAPTED TO ACCOMMODATE
THE TAPESTRY

With consequential replacements

\$5,000-8,000

PROVENANCE:

[By repute], one of the committee rooms, the Old House
of Lords, London.

Colonel H.H. Mulliner (d. 1924), The Albany, London and Clifton
Court, Rugby; Christie's, London, 10 July 1924, lot 87 (to Partridge).
With Frank Partridge, New York, sold to William Randolph Hearst
in 1930.

William Randolph Hearst, The Clarendon, 137 Riverside Drive,
New York, located in the Library, 9th Floor.

Sold by Hearst to La Passe Ltd, [Nicholas de Koenigberg], Buenos
Aires and New York.

Walter P. Chrysler Jr., New York, by 1955, and sold Parke-Bernet
Galleries Inc., New York, Part II, 6-7 May 1960, lot 503.

Bequest of Irwin Untermyer, 1973.

For additional information, please consult www.christies.com



298

■ 299

A REGENCY MAHOGANY AND CANED SETTEE
CIRCA 1810

34. in. (86.4 cm.) high, 77½ in. (196.8 cm.) wide, 26¾ in. (67.9 cm.)
deep

\$5,000-7,000

PROVENANCE:

With Hyde Park Antiques, New York.



299



300

PROPERTY OF A PRIVATE COLLECTOR,
CALIFORNIA

■300
**FOUR SETS OF AMERICAN
PATINATED BRONZE WINDOW
GRATES**
CIRCA 1900

69½ in. (176.5 cm.) high, 16½ in. (41.9 cm.)
wide, each panel (4)
\$8,000-12,000

PROVENANCE:
The Ladd and Tilton Bank, Portland,
Oregon.
Anonymous sale; Butterfields, San
Francisco, 5 December 1000, lot 7204G.



301

PROPERTY FROM THE ALLAN STONE
COLLECTION

■301
A SPANISH GILTWOOD MIRROR
MANUFACTURED BY CASA
ESTEVA, SPAIN, EARLY 20TH
CENTURY

63½ (161.3cm.) high, 52¼ (132.7 cm.) wide
\$4,000-6,000

A PRIVATE COLLECTION FROM A
MONTECITO ESTATE (LOTS 302-303)

■302
**AN ITALIAN MAHOGANY AND
PARCEL-GILT BED**
19TH CENTURY AND LATER

48 in. (121.9 cm.) high, 80 ¾ in. (205.1 cm.)
wide, 98 in. (248.9 cm.) long
\$2,000-3,000



302

■ 303

A MONUMENTAL NORTH ITALIAN GILTWOOD MIRROR
LUCCA, CIRCA 1790

120 in. (305 cm.) high, 49 in. (124.5 cm.) wide

\$20,000-30,000

PROVENANCE:

Palazzo Cenami-Spada, Lucca.

PROPERTY FROM THE COLLECTION OF GUY AND MARIE-HELENE
WEILL

■ -304

A REGENE BRASS-INLAID EBONIZED PEAR WOOD
BUREAU PLAT
CIRCA 1725

29½ in. (74.9 cm.) high

\$10,000-15,000



303



304



305



306

PROPERTY FROM THE ABBOTT-GUGGENHEIM COLLECTION (LOTS 305-306)

•305
AN AUSTRO-HUNGARIAN LARGE GILT-METAL MOUNTED EBONIZED AND WALNUT QUARTER-STRIKING TABLE CLOCK WITH REPEAT AND ALARM
EARLY 18TH CENTURY

19 in. (48 cm.) high, handle down, 13 in. (33 cm.) wide; 9 in. (23 cm.) deep

\$3,000-5,000

•306
A LOUIS XV ORMOLU CARTEL TIMEPIECE CLOCK WITH PULL QUARTER REPEAT
ADAM L'ECHOPIE, PARIS, NO. 1371, CIRCA 1770

14 in. (35.5 cm.) high; 7½ in. (19 cm.) wide; 4½ in. (11.5 cm.) deep

\$3,000-5,000

PROPERTY OF THE BASS MUSEUM OF ART, SOLD TO BENEFIT THE ACQUISITIONS FUND

■307
AN ITALIAN TULIPWOOD MARQUETRY COMMODE
20TH CENTURY

35 in. (88.9 cm.) high, 42½ in. (108 cm.) wide, 18 in. (45.7 cm.) deep

\$2,000-3,000

PROPERTY FROM THE ABBOTT-GUGGENHEIM COLLECTION

■308
A SET OF WALNUT AND TAPESTRY SEATING FURNITURE
16TH CENTURY AND LATER

Comprising of a settee and two armchairs, all covered in associated Brussels mid-16th century tapestry

62 in. (150.75 cm.) high, 27 in. (68 cm.) wide, 16 in. (41 cm.) deep, 22½ in. (57 cm.) depth of seat, 65¼ in. (166 cm.) width of settee (3)

\$3,000-5,000



307



308

• ■ 309

**AN ENGLISH OAK
WINGBACK CHAIR**
19TH CENTURY

Together with a Scottish Orkney Island
child's chair and an oak and fruitwood
side table (3)

\$1,500-2,000

PROVENANCE:

With Robert Young Antiques, London
[the chair, according to tag].



309

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

■ 310

A SWEDISH BLACK-PAINTED AND PARCEL-GILT JARDINIERE
FIRST HALF 19TH CENTURY

35½ in. (90.2 cm.) high, 26¼ in. (66.7 cm.) diameter

\$3,000-5,000

PROVENANCE:

Acquired from Newel Art Galleries Inc., New York
A Park Avenue Interior by Mark Hampton; Christie's, New York, 6 June 2011, lot 9.

LITERATURE:

John Taylor, 'A New York Georgian: Enhancing a Landmark Rosario Candela Apartment on
the Upper East Side,' *Architectural Digest*, November 1991, pp. 1501-151.

Duane Hampton, *Mark Hampton: An American Decorator*, Rizzoli, New York, 2010, p. 200.



310

PROPERTY FROM THE ALLAN STONE
COLLECTION

■ 311

**AN AMERICAN WALNUT AND
BURR WALNUT PATENT DESK**
WOOTON DESK MANUFACTURING
CO., INDIANAPOLIS, CIRCA 1880

The central medallion engraved WOOTON
DESK CO. INDIANAPOLIS PATENTED
OCT. 6 1874 above two paneled doors
opening to reveal a compartmented interior
of typical form, with casters

64½ in. (164 in.), 42 in. (107 cm.) wide,
29½ in. (75 cm.) deep

\$4,000-6,000



311

SESSION III
(LOTS 312-423)



312

-312
**A CORAL, 18K YELLOW GOLD
AND DIAMOND NECKLACE AND
BRACELET SUITE**

Stamped 18K and 'Trio'

20¼ in. (51.4 cm.) long flat, the necklace;
10½ in. (26.7 cm.) long flat, the bracelet (2)
\$1,200-2,000



313

•Δ-313
**A SUITE OF 18K GOLD,
CORAL, ONYX, EMERALD
AND DIAMOND JEWELRY**
BY DAVID WEBB

Comprising: a brooch and a pair of earclips

3 in. (7.6 cm.) wide, the brooch (3)
\$2,500-3,500



314

314
A GROUP OF GOLD JEWELRY
BY CARTIER AND MAZ

The Cartier an 18K yellow gold, diamond and coral palm tree brooch, *stamped Cartier Inc., Made in France, No. 5084, and with French assay marks for export*; the MAZ a pair of 14K yellow gold and shell ear clips, *stamped MAZ*; Together with a pair of 14K rose gold ear clips

2¼ in. (5.7 cm.) long, the brooch (5)
\$1,000-2,000



315



316

PROPERTY FROM THE LEVER COLLECTION (LOTS 315-317)

315

**A FRENCH 18K YELLOW GOLD NECKLACE
BY WANDER**

The gold beaded link necklace may be shortened and two sections detach to be worn as bracelets, *signed WANDER, FRANCE*

31½ in. (80 cm.) long, flat overall (3)
\$6,000-9,000

316

**A PAIR OF FRENCH 18K YELLOW GOLD AND DIAMOND
EAR PENDANTS**

BY WANDER

signed WANDER FRANCE

2¼ in. (5.6 cm.) long (2)
\$4,000-6,000

317

**A DIAMOND, BAROQUE CULTURED PEARL
AND GOLD BROOCH**

BY VAN CLEEF & ARPELS

18K yellow gold, *signed Van Cleef & Arpels, NY* and No. 37978

2¼ in. (5.7 cm.) long
\$7,000-10,000



317



318

PROPERTY FROM THE ESTATE OF NANCY O. BUTLER

•318

A SUITE OF 18K YELLOW GOLD AND MULTI-GEM JEWELRY

The gemstones ruby, emerald and sapphires, comprising: pair of earrings, a brooch and a ring

US ring size 5.5

(4)

\$1,500-2,000



319

SWISS PRIVATE COLLECTION

•319

A PLATINUM, MULTI-GEM AND DIAMOND RING

Apparently unmarked

4¼ US ring size, with sizer

\$1,000-1,500

320-321 No Lots

PROPERTY FROM THE ESTATE OF NANCY O. BUTLER

•322

A 14K YELLOW GOLD AND PRECIOUS STONE SLIDE BRACELET

BY KREMENTZ

Mounted with crystal, opal, aquamarine, pearl, sapphire, diamond, ruby and emerald, several charms *signed Krementz*

7 in. (17.7 cm.) long, flat

\$1,000-1,500



322

PROPERTY FROM THE LEVER COLLECTION (LOTS 323-325)

323

**AN ART DECO PLATINUM, DIAMOND, AND
SAPPHIRE RING**
CIRCA 1925

Ring size 5.5

\$7,000-10,000



323



324

324

**AN ART DECO PLATINUM, DIAMOND, AND
MULTI-GEM CIRCULAR BROOCH**
CIRCA 1925

Set with a ruby, approximately 1.70 cts, a sapphire, approximately 0.90 cts, and two green and blue gemstones, the larger diamonds approximately 1.50, .075, and .065 cts, respectively, with a later 14K brooch pin

1¼ in. (3.2 cm.) diameter

\$8,000-12,000

325

A PLATINUM, OVAL-CUT RUBY, AND DIAMOND RING

The ruby approximately 1.77 cts, with a pavé diamond surround

US ring size 5

\$10,000-15,000



325



326

PROPERTY OF A COLLECTOR

-326

A GROUP OF GOLD AND CORAL JEWELRY

Comprising: a pair ear clips 18K yellow gold, coral and diamonds; a necklace gold, coral and diamonds; a bangle gold and coral; and a ring 14K yellow gold and coral

17¼ in. (43 cm.) long, the necklace

\$6,000-8,000

(5)



327



327

A PAIR OF MULTI-STRAND PEARL AND 14K YELLOW GOLD AND DIAMOND NECKLACES

Of eight strands, joined by a textured gold and pave diamond set clasps, marked '14K' and '585'; Together with five single strands of pearls and red stones eternity necklaces

16¾ in. (42.5 cm.) long, the pair of multi-strand necklaces; 15¾ in. (40 cm.) long flat, the five strands (3)

\$800-1,200

~328

A 14K YELLOW AND ROSE GOLD CHAIN BRACELET, AND A 18K GOLD AND HARDSTONE CUFF

The bracelet stamped 14K; the cuff bracelet mounted with turquoise, lapis, and coral, indistinctly stamped 'EVE**'

7¼ in. (18.4 cm.) long, the chain bracelet (2)

\$1,000-1,500



328



329

329

THREE 18K YELLOW GOLD AND MULTI-GEMSTONE RINGS

Comprising: a gold, pearl and ruby ring, signed Cartier, No. 724; a gold and platinum, diamond and blue gemstone ring, with later sizer; and a gold, diamond and synthetic stone ring, with a later shank

US ring size 6, 4, and 6, respectively

(3)

\$1,500-2,500

PROPERTY FROM THE LEVER COLLECTION (LOTS 330-332)

330

**A BELLE EPOQUE PLATINUM AND OLD EUROPEAN-CUT DIAMOND RIBBON BOW BROOCH
LATE 19TH CENTURY**

Set with pavé diamonds and with circular cut diamonds, the two larger diamonds approximately 2.22 and 1.97 cts respectively

2¼ in. (5.7 cm.) long

\$15,000-20,000



330



331

331

**A GREEK 18K YELLOW GOLD, ENAMEL, AND DIAMOND NECKLACE
20TH CENTURY**

In the form of entangled snakes, originally disassembled into a belt and brooch; the 18K yellow gold enameled in green, blue, and red, the central larger snakes set with diamonds, the clasp marked *K18/.../GREECE* with assay mark

10 in. (25.4 cm.) diameter

\$10,000-15,000

332

AN 18K GOLD, DIAMOND AND MULTI-COLORED SAPPHIRE BROOCH

Apparently unmarked

2¼ in. (5.7 cm.) diameter

\$12,000-15,000



332



333



334



335



336



337



338

PROPERTY OF A COLLECTOR

333

A PAIR OF 14K GOLD-TRIMMED JADE BANGLES

Each bangle with varied gold trim with an integrated clasp

3 in. (7.5 cm.) diameter

(2)

\$1,000-2,000

PROPERTY FROM THE ESTATE OF NANCY O. BUTLER

-334

AN 18K YELLOW GOLD, DIAMOND, AND OPAL RING

Ring size 5.5, with adjustable shank

\$1,500-2,000

PROPERTY OF A COLLECTOR

335

A GROUP OF CAMEO JEWELRY

Comprising: a pair of earrings with clip fastenings, a bracelet with various bouquets of flowers, an 18K yellow gold ring set with a cameo with various flowers, and a brooch mostly likely depicting Christ as a child standing between Joseph and Mary and holding a goldfinch

3¼ in. (8.2 cm.) wide, the brooch

(5)

\$1,500-2,500

PROPERTY FROM THE ESTATE OF NANCY O. BUTLER (LOTS 336-337)

-336

A GOLD LAIDES WRIST WATCH BY JAEGER-LECOULTRE

The reverse of the round face stamped 1127679/A, dial and clasp with maker's mark

6½ in. (16.5 cm.) long

\$1,500-2,000

--337

TWO GOLD LADIES WRIST WATCHES

Comprising: an Omega 18K gold, diamond and mother of pearl Constellation bracelet watch with gold chain link band, dial signed Omega and Constellation, Case no. 59326876, ref no. 655%65; and a Tourneau 18K gold, diamond and mother of pearl wrist watch with gold chain link band, dial signed Tourneau and Swiss Made

7¼ in. (8.3 cm.) long, the second watch

(2)

\$1,500-2,000

PROPERTY FROM THE LEVER COLLECTION (LOTS 338-339)

338

A GOLD TABLE CLOCK BY CARTIER

With nickle-finished lever movement, clock on a gold mounted ebonized wood base, the dial and case signed Cartier, stamped 14K, no. 2878

3½ in. (8.9 cm.) high

\$4,000-6,000



339

339
A PLATINUM AND DIAMOND
LADIES WRIST WATCH
 BY OMEGA

The circular dial within a diamond and platinum band, with 90 round diamonds, approximately 13.50 cts, 2 round diamonds, approximately 1.00 cts, 37 round diamonds, approximately 2.22 cts, 42 baguette diamonds, approximately 2.10 cts, 8 marquise diamonds, approximately 0.64 cts, and 30 marquise diamonds, approximately 4.50 cts, with a Swiss movement, the dial signed OMEGA, with original Omega case

7¼ in. (9.7 cm.) long
 \$12,000-15,000

SWISS PRIVATE COLLECTION

340
A SWISS PLATINUM AND
DIAMOND LADIES WRIST WATCH
 BY GUBELIN

Set with round and marquise diamonds, the top hinges open to a dial with a Swiss movement, signed GUBELIN

6½ in. (16.5 cm.) long, with original fitted case
 \$4,000-6,000

PROPERTY FROM THE LEVER COLLECTION

341
AN ART DECO 18K GOLD,
DIAMOND, AND ENAMEL
COMPACT
 BY CARTIER

The interior with a mirror, two compartments, a small comb, a perfume holder, and an associated 'Tangee' lipstick tube, marked Cartier Paris Londres New York MADE IN FRANCE No 41424, with French assay marks

¾ in. (8.3 cm.) wide
 \$8,000-12,000



340



341

CABINET DE CURIOSITÉS,
A COLLECTION FORMED BY
A PROMINENT NEW YORK STYLIST
(LOTS 342-552A)



CABINET DE CURIOSITÉS, A COLLECTION FORMED BY A PROMINENT NEW YORK STYLIST (LOTS 342-552A)

342

A PAIR OF FRENCH 18K YELLOW GOLD, SAPPHIRE AND DIAMOND EAR CLIPS

BY BOUCHERON

With French assay marks, signed Boucheron, Paris, also stamped 4195

1½ in. (2.8 cm.) wide (2)

\$2,000-3,000



342

343

A ROCK CRYSTAL, DIAMOND AND 14K WHITE GOLD BROOCH

BY SEAMAN SCHEPPS, CIRCA 1980

Stamped Seaman Schepps

2 in. (5.1 cm.) long

\$2,000-3,000



343

344

TWO 18K YELLOW GOLD AND ENAMEL MOUNTED JADE BANGLES

BY DAVID WEBB

Stamped 'BP16' or 'BP17', also WEBB 18K

3¾ in. (9.3 cm.) wide; 3 in. (8.5 cm.) diameter (2)

\$4,000-6,000



344



345

345
A PLATINUM AND DIAMOND RING

US ring size 5
\$1,000-1,500

347
A FRENCH 18K GOLD, ENAMEL, AND PEARL MOUNTED MOTTLED GREEN NEPHRITE BRACELET

The gold mounts enameled with bosses and geometric bands and cast with various Chinese characters, *French assay marks, unidentified maker's mark*

3 3/8 in. (8.5 cm.) wide
\$1,000-1,500



347



346

346
AN 18K YELLOW GOLD AND ENAMEL NECKLACE, AND A GOLD AND LAPIS LAZULI LADIES WRISTWATCH

Each apparently unmarked

21 in. (53.4 cm.) long, the necklace (2)
\$2,000-3,000

348
A FRENCH 18K YELLOW GOLD, WOOD AND MULTI-GEM SET SLIDE BRACELET

French assay marks, unidentified maker's mark to clasp

7 1/4 in. (18.4 cm.) long
\$2,000-3,000



348

349

**A MULTI-GEM, DIAMOND AND GOLD
HARLEQUIN BROOCH**

BY NARDI, VENEZIA, CIRCA 1980

The yellow gold figure with inset multi-gem dress, diamond hat and enameled eye covering, with gold double pin for brooch and two loops for pendant suspension, *signed Nardi Venezia*

2½ in. (6.6 cm.) long

\$12,000-18,000



349

350

**AN 18K YELLOW GOLD, DIAMOND, GEMSTONE,
AND ENAMEL BRACELET**

7¼ in. (19 cm.) long

\$1,500-2,000



350

~351

A GOLD, DIAMOND AND CORAL FIGURAL BROOCH
20TH CENTURY, POSSIBLY BY NARDI

Designed as a figure with a carved ebony head and bodice, wearing a coral and pave diamond headdress, with similarly-set openwork gold tunic and robes, with diamond and coral earring pendants, the reverse opening to viniagrette, *stamped 'PODESTA VENEZIA'*

2¾ in. (7 cm.) long

\$10,000-15,000

PROVENANCE:

By repute from the collection of Dodie Rosekrans



351



352

~352

**A PAIR OF GOLD, RUBY, AND DIAMOND BROOCHES;
AN ITALIAN GOLD, DIAMOND, AND CORAL SHRIMP
BROOCH; AND A PAIR OF GOLD AND DIAMOND
EARRINGS**

THE SHRIMP BROOCH MARK OF ALESSANDRIA, ITALY;
ALL 20TH CENTURY

*The pair of brooches with French assay marks, unidentified maker's
mark*

2½ in. (6.2 cm.) wide, the pair of brooches

(5)

\$4,000-6,000

354

**A SUITE OF 18K YELLOW GOLD, ENAMEL, DIAMOND
AND PEARL JEWELRY**

LATE 19TH/EARLY 20TH CENTURY

Comprising: a necklace with a hook to hang a pendant; a brooch
with a detachable hook to be a pendant; and a pair of pendant
earrings

16½ in. (41.9 cm.) long, the necklace flat

(4)

\$1,500-2,000



354



353

353

**A SET OF 18K YELLOW GOLD, DIAMOND, GEM-SET
AND SILK ROPE NECKLACES
20TH CENTURY**

Comprising eight interchangeable silk rope necklaces (can also be
adapted as bracelets), a pair of bars and ring clasp, stamped 750,
with unidentified maker's mark

14½ in. (36.7 cm.) long, the longest necklace

(11)

\$1,000-1,500

355

**A SUITE OF MULTI-STONE AND 18K YELLOW GOLD
JEWELRY**

EARLY 20TH CENTURY

Comprising: a necklace and a pair of pendant earrings, with French
import marks for gold, in a leather fitted case

17½ in. (44.4 cm.) long, the necklace; 2 in. (5.1 cm.) long, the earrings

(3)

\$4,000-6,000



355

356

A SUITE OF 18K YELLOW GOLD, DIAMOND AND RUBY JEWELRY

BY VIVIANE DEBBAS, 20TH CENTURY

Comprising a pair of ear clips and a large brooch, *French assay marks, double prong fitting to brooch*

2 $\frac{7}{8}$ in. (7.3 cm.) long, the brooch; 2 $\frac{1}{8}$ in. (5.4 cm.) long, the ear clips (3)

\$4,000-6,000



356

357

A GROUP OF YELLOW GOLD, DIAMOND AND SAPPHIRE JEWELRY

MID 20TH CENTURY

Comprising: a pair of 18K gold brooches; and a 14K gold figural group brooch

1 $\frac{3}{4}$ in. (4.4 cm.) long the pair; 2 $\frac{1}{2}$ in. (6.3 cm.) long the figural brooch (3)

\$1,000-1,500



357

358

A RUSSIAN GOLD, PEARL, AND DIAMOND BROOCH

ST. PETERSBURG, 1896-1908, MAKER'S MARK 'E*K'

With three compartments that open to picture frames, *Russian marks for gold*

1 $\frac{3}{4}$ in. (4.3 cm.) long

\$2,000-3,000



358

359

TWO FRENCH GOLD AND DIAMOND GENTLEMEN'S DRESS SETS

The first an 18K white gold, jade and diamond pair of cufflinks and two shirt studs, *each with French assay marks*; the second an 18K yellow and white gold, amethyst and diamond pair of cufflinks, *indistinctly marked*

1 3/4 in. (4.2 cm.) long, the second set (6)
\$1,000-1,500

360

A FRENCH 18K YELLOW GOLD SAILING BROOCH

BY FRED OF PARIS, CIRCA 1960'S

One articulated sail with the initials FD, the back of one sail stamped *FRED PARIS*, *indistinct maker's mark*

2 in. (5 cm.) long
\$1,000-2,000

~361

A PAIR OF FRENCH GOLD, DIAMOND, RUBY, AND TURQUOISE LADIES CUFFLINKS, AND AN ITALIAN 18K YELLOW GOLD AND CORAL BRACELET

MID 20TH CENTURY

The cufflinks each with affixed post on a swiveling back plate, *marked on flower stem*; the bracelet articulated, *marked Alessandria and '750' on clasp*

1 1/4 in. (3 cm.) long, the cufflinks; 8 1/2 in. (21.6 cm.) long, the bracelet (flat) (3)
\$3,000-5,000

362

AN 18K YELLOW GOLD, CHRYSOPRASE AND CARNELIAN UMBRELLA BROOCH

BY HERMES, MAKER'S MARK GEORGES L'ENFANT, PARIS, CIRCA 1960

With French assay, and maker's mark

2 3/4 in. (6.7 cm.) long
\$1,500-2,000

Georges L'Enfant was an important jeweler with manufacturing facilities producing pieces for some of the biggest French jewelry houses including Van Cleef & Arpels and Hermes. Most notable of all, L'Enfant was one of Cartier's master jewelers and was responsible for some of the most beautiful jewels made in the 20th century.



359



360



361



362



363



364



365



366

363
FIVE 14K YELLOW GOLD, GARNET, AND ENAMELED FIGURAL BUTTONS
 LATE 19TH/20TH CENTURY
Indistinctly marked

$\frac{5}{8}$ in. (2 cm.) diameter, each (5)
 \$1,500-2,000

365
A 14K YELLOW GOLD, DIAMOND AND LAPIS LAZULI PIN
 LATE 19TH/EARLY 20TH CENTURY
Apparently unmarked
 \$1,500-2,000

364
A 14K YELLOW GOLD, OPAL, AND AQUAMARINE GENTLEMAN'S DRESS SET
 BY SEAMAN SCHEPPS, CIRCA 1950
 Comprising: a tie-clip stamped SEAMAN SCHEPPS; a pair of cufflinks stamped SEAMAN and SCHEPPS, the backing in the shape of a four-leaf clover inset with the initials 'ELC'; and four shirt studs

3 in. (7.5 cm.) wide, the tie-clip (7)
 \$2,000-3,000

366
A 14K YELLOW GOLD, PLATINUM, AND DIAMOND BUCKLE
 LATE 19TH/EARLY 20TH CENTURY

2½ in. (6.4 cm.) long
 \$800-1,200



367

367

A RETRO SWISS 18K YELLOW GOLD AND CITRINE LADIES WRIST WATCH
BY PATEK PHILIPPE & CO., GENEVA, CIRCA 1950

Marked on clasp and case

6¾ in. (17 cm.) long

\$2,000-3,000

368

A 14K ROSE GOLD, DIAMOND, AND GEMSTONE LADIES WRIST WATCH
BY LUCIEN PICARD, CIRCA 1970

The reverse marked 001244

7¼ in. (18 cm.) long

\$1,500-2,000

•369

A SWISS 18K YELLOW GOLD, RHODONITE AND DIAMOND LADIES WRIST WATCH
BY BUECHE-GIROD, SECOND HALF 20TH CENTURY

Marked '750', and with maker's mark to reverse

\$1,500-2,000

370

A FRENCH 18K YELLOW GOLD, PLATINUM, DIAMOND AND RUBY PENDANT WATCH
20TH CENTURY

The gold and platinum tied ribbon with diamonds and rubies suspending a hexagonal chainmail and square locket opening the gold circular dial with gilt arrow hands, applied numerals 'A QUE HEURE ACH', the cover depicting a ruby rose with diamond set leaves and branch, with French assay mark

3 in. (7.6 cm.) long

\$4,000-6,000



368



369



370



371

371

A FINE PLATINUM POCKET WATCH, AND A GILT-BRONZE POCKET WATCH

THE PLATINUM BY PAUL DITISHEIM FOR BAILY BANKS & BIDDLE & CO., MOVEMENT NO. 51232, FIRST QUARTER 20TH CENTURY; THE GILT-BRONZE MOVEMENT BY LONGINES, RETAILED BY JE CALDWELL & CO., MOVEMENT NO. 2858794, FIRST QUARTER 20TH CENTURY

The first, square with canted corners, the reverse with an enameled coat-of-arms, 19 ruby jewels, *movement signed by maker, dial signed by retailer*; the second, circular case with mythological vignettes, 15 jewels, *movement signed by maker, dial signed by retailer*

1½ in. (3.8 cm.) square, the first; 2 in. (5.1 cm.) diameter, the second (2)

\$2,000-3,000

372

TWO VINTAGE SWISS POCKET WATCHES, AND AN ENAMEL ON BRASS TRAVEL ALARM CLOCK

THE FIRST POCKET WATCH MOVADO FOR HERMES, MOVEMENT NO. 632332/27350, THE SECOND POCKET WATCH TAVANNES FOR TIFFANY & CO., MOVEMENT NO. 3315399/429, EACH 20TH CENTURY; THE TRAVEL CLOCK BY VERDURA, LAST QUARTER 20TH CENTURY

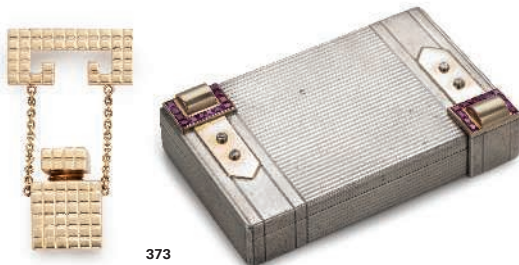
The Hermes silver with leather case, 15 jewels, *movement signed by maker, dial signed by retailer, also with French import mark*; the Tiffany & Co. guilloche enamel on silver, the reverse with an enameled portrait of a dog, the interior engraved 'F.C. CAROL 10.10.1908', *movement signed by maker, dial signed by retailer*; the Verdura quartz movement, *dial signed*

1⅞ in. (4.7 cm.) diameter, the pocket watches; 2 in. (5.1 cm.) diameter, the travel clock (3)

\$1,500-2,000



372



373

373

A SILVER AND 14K YELLOW GOLD GEM-SET POWDER CASE, AND A 14K YELLOW GOLD PERFUME BOTTLE BROOCH

The powder case with a removable lipstick case whose removal serves to trigger the opening of the case, *stamped PAT. No. 2060466 and 2346, marked 'Sterling' and '14K', with maker's mark*; the perfume bottle inscribed B1790/ XLXV to the reverse

2⅞ in. (7.2 cm.) wide, the powder case (2)

\$1,500-2,000



374

374
**A SWISS GILT-BRONZE AND
 POLYCHROME ENAMELED
 ALARM CLOCK**

RETAILED BY CARTIER, PARIS,
 21ST CENTURY

Mounted on a black painted metal swivel base,
 the reverse engraved Cartier, *also stamped*
 890702423

3 $\frac{3}{8}$ in. (9.2 cm.) high, 3 $\frac{3}{8}$ in. (9.2 cm.) wide
 \$1,000-1,500



375

375
**A FRENCH SILVER MOUNTED
 SPINACH GREEN JADE TABLE CLOCK**
 LATE 19TH/EARLY 20TH CENTURY

The shaped jade stone mounted with oval dial,
 pave diamond hands, and enameled numerals,
 within a white enameled decorative band,
 marked on feet of easel stand, unidentified
 maker's mark

4 in. (10.2 cm.) wide
 \$1,500-2,000



376

376
**A BLACK AND RED LACQUERED
 CIRCULAR BOX WITH A CARVED
 ROCK CRYSTAL AND GEM-SET
 TURTLE**

20TH CENTURY

The turtle mounted with emeralds, rubies,
 sapphires, and turquoise cabochons

5 $\frac{1}{8}$ in. (13 cm.) diameter (2)
 \$3,000-5,000



377

377
**A GROUP OF GOLD,
 CARVED WOOD, AND BAKELITE
 TRAVEL ACCESSORIES**
 MARKS OF VAN CLEEF & ARPELS,
 ASPREY, AND OTHERS,
 20TH CENTURY

The Van Cleef & Arpels comprising an 18K
 gold lighter, and a rectangular carved wood
 'Domino' clock with slide cover and enameled
 dial; the Asprey comprising a 9K gold perpetual
 calendar pocket knife, monogrammed 'G.L.M';
 and a lucite and lacquered domino clock,
 signed 'AF.'

3 in. (7.5 cm.) long, the pocket knife (5)
 \$800-1,200



378

378
A FRENCH SILVER-GILT MOUNTED CARVED AGATE AND ENAMEL DESK CLOCK

RETAILED BY J.E CALDWELL, CIRCA 1925

The shaped agate mounted with a circular dial with guilloché enamel face, black enamel numerals, gilt hands, and a gold and silver with white enamel decorative band, *signed on dial for retailer's mark, unidentified maker's mark to reverse and easel stand*

3 $\frac{3}{4}$ in. (9.2 cm.) wide

\$1,500-2,000

•380
AN AMERICAN 14K YELLOW GOLD AND PLASTIC BOX AND COVER

BY SEAMAN SCHEPPS, CIRCA 1950

Stamped near base rim

3 in. (7.6 cm.) long

\$2,000-3,000



380



379

379
AN ANTIQUE SEED PEARL, DIAMOND, SAPPHIRE, AND 18K YELLOW GOLD CARNET DE BAL

CIRCA 1920

The case opening to reveal a mirror, powder and accessories compartments, suspended from a seed pearl and diamond boule surmounted and oval-link chain, and with removable gold pencil, *No. 49453, maker's mark 'CH' flanking a triangle, marked 750*

3 $\frac{3}{4}$ in. (8.6 cm.) long, the case

\$4,000-6,000

Carnet de bal were intended for ladies to note down the names of prospective dancing partners or sequence of dances to ensue at a party or ball.

•381
AN AMERICAN 14K YELLOW GOLD AND BLACK PLASTIC BOX AND COVER

BY SEAMAN SCHEPPS, CIRCA 1950

Stamped near base rim

3 in. (7.6 cm.) long

\$2,000-3,000



381



382

--382

A GROUP OF THREE RED AND CREAM LEATHER AND EMBROIDERED HANDBAGS
20TH CENTURY

Comprising: a floral cloth handbag with a coral clasp; an cream embroidered and red leather-trimmed clutch; and a red and gold asymmetrical clutch with a hand-mirror and coin purse en suite

10 in. (25.5 cm.) wide, the red leather-trimmed clutch (3)
\$800-1,200



383

--383

TWO VINTAGE EMBROIDERED EVENING BAGS
FIRST HALF 20TH CENTURY

Comprising: a Chinese blue embroidered bag with an 18K gold clasp inlaid with mother-of-pearl and set with eight small diamonds; and a tan embroidered clutch with a gilt-metal studded clasp set with semi-precious cabochons

8¼ in. (21.3 cm.) high, the blue handbag (2)
\$1,500-2,000



384

•384

AN AMERICAN ART DECO 14K GOLD, SEMI-PRECIOUS, ENAMEL, AND BEADED EVENING BAG
MARK OF TIFFANY & CO., CIRCA 1925

Together with an earlier long silver-framed beaded handbag

9½ in. (24.3 cm.) long, the larger handbag (excluding handle and fringe) (2)
\$800-1,200

•385

A GROUP OF FOUR VINTAGE EVENING BAGS

FIRST HALF 20TH CENTURY

Comprising: a French blue and yellow faux-ikat beaded Michael Swiss handbag with coin purse en suite; a black suede handbag with turquoise and rhinestone detailing and coin purse en suite; a black silk handbag with a multi-colored rhinestone encrusted clasp; and a French black silk embroidered clutch with pocket mirror en suite, with French assay mark for silver and gold, unidentified maker's mark

9 in. (22.5 cm.) wide, the black clutch (4)
\$1,000-1,500



385

•386

A GROUP OF THREE EVENING BAGS

20TH CENTURY, THE INTERIOR TO LARGER BLACK BAG STAMPED CARTIER

Comprising: a Cartier black satin handbag with white enamel detailing and a front pocket applied with the initials HP; a small black Austrian handbag with black enameled gold clasp accented with diamonds; and a French green velvet embroidered and beaded Mona Lise handbag

8¼ in. (20.5 cm.) long, the black satin handbag (3)
\$1,500-2,000



386

•387

A GROUP OF THREE VINTAGE EVENING BAGS

FIRST HALF 20TH CENTURY

Comprising: a Cartier brown suede and woven silk clutch with a silver clasp; a taupe suede handbag with a diamond, emerald, and ruby encrusted 18K yellow gold and platinum clasp with the initials MA; and a chocolate brown silk handbag with gold and platinum clasp set with rock crystal and diamonds

11 in. (28 cm.) wide, the light brown handbag (3)

\$2,000-3,000



387



388 (detail)

388
**A FRENCH ART DECO GOLD,
DIAMOND, EMERALD, AND
ENAMEL EVENING BAG**
FIRST HALF 20TH CENTURY

The frame numbered '3703'

4¾ in. (12 cm.) wide

\$10,000-15,000

389 No Lot



390 (detail)

390
**AN ART DECO 14K GOLD,
DIAMOND, LAPIS LAZULI,
AND ENAMEL PURPLE VELVET
EVENING BAG**
CIRCA 1930

8 in. (20.5 cm.) wide

\$5,000-7,000

391 No Lot



•392

**A POP ART OVERSIZED CHROME AND STAMPED
LEATHER MODEL OF A SHOPPING BAG**
MODERN

30 in. (76 cm.) wide

\$3,000-5,000



•393

A PAIR OF VICTORIAN SILVER EWERS AND COVERS

MARK OF FREDERICK ELKINGTON, BIRMINGHAM, 1869

Marked on rim

16 in. (40.5 cm.) high; 62 oz. approximately

(2)

\$2,000-3,000

•394

A SET OF SIX FRENCH SILVER AND SILVER-GILT SALT CELLARS AND SPOONS

MARK OF ODIOT, PARIS, LATE 19TH CENTURY

Each with monogram MF, in original monogrammed green leather fitted case, *each salt marked on base and central divider, each spoon marked on bowl*

2 $\frac{1}{2}$ in. (7.3 cm.) wide, each salt; 21.5 oz. approximately

(12)

\$1,500-2,000



394



395

A PAIR OF FRENCH SILVER SAUCEBOATS

MARK OF QUENTIN BASCHELET, PARIS,

CIRCA 1819-1838

Each engraved with monogram within a shield, each marked on rim of body and foot

8 $\frac{1}{2}$ in. (22 cm.) high, 8 in. (20.3 cm.) wide; 23 oz. approximately

(2)

\$2,000-3,000

395

•396

**AN ENGLISH GILT PLATED
FLATWARE SERVICE**

MARK OF ROBERTS & BELK,
SHEFFIELD, 20TH CENTURY

Queen's pattern, comprising:

Twenty dinner forks, twenty lunch forks,
twenty salad forks, twelve fish knives,
twenty cocktail forks, fifteen soup
spoons, twenty dessert spoons, eighteen
teaspoons, twenty dinner knives, stainless
steel blades, twenty lunch knives, stainless
steel blades, twelve fish knives, and
nineteen butter spreaders

(216)

\$2,000-3,000



396

•397

**A FRENCH SILVER SERVING SPOON AND FORK, AND AN
AMERICAN SILVER CARVING KNIFE AND FORK**

THE FIRST MARK OF CARDEILHAC, PARIS, CIRCA 1890; THE
SECOND MARK OF SKIFF ART INC., 20TH CENTURY

The first with figural handles and gilt bowls, *marked on bowls*, in original green
fitted case; the second each with ram head handle and red cabochon, stainless
steel blade and fork, *marked on handles*, in original silver mounted mahogany case
with ram's head thumbpiece and hoof feet

14 1/4 in. (36 cm.) long, the largest; 9 oz. weighable silver, approximately

(6)

\$800-1,200



397

398

A FRENCH SILVER TABLE MIRROR

MARK OF EUGÈNE LEFEBVRE, PARIS, LATE 19TH
CENTURY, RETAILED BY F^{IC} BOUCHERON, PARIS

The reverse with adjustable stand, signed underneath F^{IC}.
Boucheron, Paris for Frédéric Boucheron, Paris, *marked on side*

24 in. (61 cm.) high

\$7,000-9,000



398



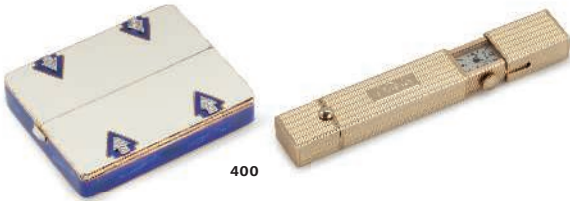
399

399
A FRENCH SILVER, LACQUERED AND ENAMELED CIGARETTE CASE

PARIS, 19TH CENTURY

Marked on cover and to case, with French assay stamp for '800', indistinct maker's mark

4 in. (10.2 cm.) long; 5 oz. gross weight
\$1,000-1,500



400

400
A 14K YELLOW GOLD LIPSTICK CASE WATCH, AND A 14K YELLOW GOLD, ENAMEL, AND DIAMOND POWDER CASE

THE LIPSTICK CASE WATCH BY CARTIER

The lipstick engraved with the initials 'MWR', stamped '14K, No. '19080', with original box; the case unidentified maker's mark

2¾ in. (7 cm.) long, the lipstick case watch (2)
\$2,000-3,000



400A

-400A
A RETRO SILVER, GOLD AND SAPPHIRE VANITY CASE
RETAILED BY J LACLOCHE, PARIS, CIRCA 1940

The case opening to reveal a fitted mirror, three covered compartments and a lipstick holder compartment, the inset mirror signed J.Lacloche Paris-Cannes, indistinct maker's mark

5½ in. (13 cm.) long
\$3,000-5,000



401

401
A FRENCH 18K YELLOW GOLD, ROCK CRYSTAL, LAPIS LAZULI, AND RUBY TABLE LIGHTER

BY BOUCHERON, MAKER'S MARK OF J. BONDT, PARIS, CIRCA 1970

No. 65692, marked on base

3½ in. (8.8 cm.) long, the lighter
\$4,000-6,000



402

-402
AN ITALIAN RUBY-MOUNTED STERLING SILVER AND SILVER-GILT LADIES COSMETIC CASE
BY RONCHI MILANO, MID 20TH CENTURY

The case opening to reveal three floral engraved compartments, a lipstick tub, and a mirror; engraved with crowned initials GJD; variously stamped 925 and engraved RONCHI- MILANO

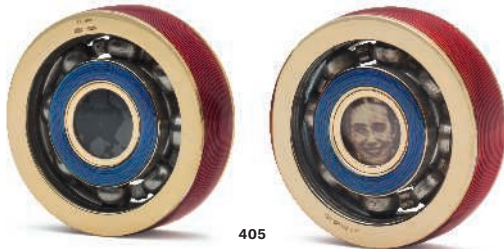
5 in. (12.5 cm.) high, 4 in. (10 cm.) wide
\$1,500-2,000



403



404



405



406

403
AN ITALIAN SILVER FIGURAL LIBRARY LAMP
 MARK OF PIETRO BELLI, ROME, 1825-1828
Marked on each element

22 in. (56 cm.) high
 \$3,000-5,000

405
A PAIR OF 18K YELLOW GOLD AND GUILLOCHE ENAMEL FRAMES
 BY FASANO, CIRCA 1980
 Each circular frame double sided with a rotating center

1¾ in. (4.2 cm.) diameter
 \$2,000-3,000

404
A PAIR OF CONTINENTAL SILVER TWO-LIGHT SCONCES
 19TH/20TH CENTURY
Electrified, apparently unmarked

17½ in. (44.5 cm.) high, 19½ in. (49.5 cm.) wide
 \$4,000-6,000

-406
AN AMERICAN SILVERED METAL MOUNTED WOOD PICTURE FRAME
 20TH CENTURY

14 in. (35.5 cm.) high
 \$1,000-1,500

(2)

(2)

407

**A CONTINENTAL SILVER AND MALACHITE-MOUNTED
LARGE BEAKER**

LATE 19TH/EARLY 20TH CENTURY, UNIDENTIFIED
MAKER'S MARK

The interior gilt, *marked on rim*

7½ in. (19.5 cm.) high; 17 oz. approximate gross weight

\$2,000-3,000

•408

**AN AUSTRIAN POLYCHROME GLASS, ENAMEL, AND
GEMSTONE DRESSING TABLE SET**

EARLY 20TH CENTURY

Each piece mounted with gilt filigree and semi-precious stones
variously stamped *AUSTRIA*, comprising: a hand mirror, a hair
brush, a clothes brush, a rectangular jar and cover, a small round
powder jar and cover, and two tall scent jars

14¾ in. (37.5 cm.) long, the hand mirror

\$1,500-2,000



407



409

•409

**A SILVER POCKET WATCH AND EBONIZED WOOD
SILK-LINED PRESENTATION BOX**

LATE 19TH/EARLY 20TH CENTURY

The pocket watch with a leather strap and gold medallion depicting
the U.S. capital building, the face of the watch finely painted
with a scene of a girl speaking with two soldiers, the front of the
case engraved with a belt and buckle encircling a blank shield,
the interior engraved *J.M. Sandol/ GENEVA/ PATENT LEVER/
15/ JEWELLS*; the lining of the box printed *WATCHMAKER TO
HIS MAJESTY THE KING OF DENMARK/ H.R. EKEGREN/
COPENHAGEN & GENEVA/ MADE FOR J.E. CALDWELL & Co,
PHILIDELPHIA*

2½ in. (5.3 cm.) diameter, the pocket watch

(2)

\$800-1,200

•410

**FOUR SILVERED METAL, GLASS AND BRASS
MOUNTED SMOKING ACCESSORIES**

20TH CENTURY

Comprising: an S.T. Dupont de Paris lighter stamped *03255M*; a
brass-mounted glass cigar lighter; and a pair of frosted molded-
glass ash trays

9½ in. (24 cm.) long, the cigar lighter

(4)

\$1,000-1,500



408



410



411



412



413



414

411

AN AMERICAN SILVER EIGHT DAYS MINUTE REPEATER TRAVELING CLOCK

THE DIAL AND CASE MARK OF THEODORE B. & STAR INC., NEW YORK, 1900-1924

The cover with monogram AB, marked on interior, the case also stamped D2112

4 in. (10 cm.) long

\$2,000-3,000

412

A FRENCH GOLD AND GEM-SET FISH-FORM LIGHTER
BY JEAN SCHLUMBERGER

Of reticulated fish form, the head opening to reveal a lighter, one eye set with a sapphire, the other with a ruby, marked near rim with French assay, further marked on rim 'modele depose, Schlumberger'

4¼ in. (10.8 cm.) long

\$4,000-6,000

-413

AN ITALIAN GOLD AND ENAMEL HIPPOPOTAMUS-FORM SCENT BOTTLE

BY GUCCI

Signed Gucci, Italy, and stamped 750

2¾ in. (7 cm.) long

\$2,000-3,000

-414

FOUR ENGLISH, FRENCH AND SWISS GOLD LIGHTERS
MARKS OF ASPREY, BULGARI, ST DUPONT, AND DUNHILL, 20TH CENTURY

The Asprey an 18K gold textured lighted, marked on side and to base; the Bulgari a 14K yellow gold mounted wood rectangular lighter, signed BVLGARI; the S.T. Dupont a limited edition 'Pharaoh' lighter decorated with excavated artifacts from the tomb of King Tut, signed S.T. Dupont; and the Dunhill a rectangular textured lighter with applied twisted ribbon, signed on base and 'Patented NYC 120', in a red leather Cartier box

2½ in. (6.7 cm.) long, the largest

\$2,000-3,000

(4)



415

-415

A US NAVY CAPTAIN'S BULLION AND BEAVER FELT COCKED HAT AND PAIR OF BULLION EPAULETS

THE FIRST BY S. N. MEYER, WASHINGTON D.C.; THE SECOND BY WM. H. HORSTMANN COMPANY, PHILADELPHIA, CIRCA 1910, Each in original tin case

17 in. (43.2 cm.) long, the hat (5)
\$1,000-1,500



416

-416

AN AMERICAN STAINED WOOD COMMEMORATIVE PLAQUE 20TH CENTURY

The plaque inscribed 'S.S. CORNELL/ BUILT BY THE/BETHLEHEM-SPARROWS SHIPYARD INC./ SPARROWS POINT, MD/FOR THE/UNITED STATES MARITIME COMMISSION' in a wood case; *Together with* a photograph by A. Leigh Sanders and inscribed on the reverse 'A. LEIGH SANDERS/105 E. Franklin St./Baltimore, Maryland' and titled 'Launching Hull 4375/ Sparrows Point, MD/ Jan. 28 1943'

6¾ in. (17.1 cm.) high, 2¼ in. (62.2 cm.) wide, 15 in. (38.1 cm.) deep, the case (3)
\$2,000-3,000



417

-417

AN AMERICAN SILVER AND COPPER PRESENTATION WATER PITCHER, AND A SET OF SIX AMERICAN SILVER-MOUNTED LEATHER AND COPPER BEER STEINS AND LARGE BEER JUG

THE FIRST MARK OF MAXWELL & BERLET, CIRCA 1913; THE SECOND MARK OF GORHAM MFG., 20TH CENTURY
The water pitcher with presentation inscription and the state seal of New Jersey, *marked under base*; the beer set's pitcher with central silver shield engraved with monogram, *each marked on rim*

10% in. (26.3 cm.) high, the beer jug (8)
\$2,000-3,000



418

•418
AN ASSEMBLED AMERICAN
MIXED-METAL PART FLATWARE
SERVICE

MARK OF R. WALLACE,
 WALLINGFORD, CT., LATE
 19TH/20TH CENTURY

In the Arts and Crafts style, with hammered surfaces, comprising:
 Six serving spoons, twelve soup spoons,
 twelve dessert spoons, twenty-four
 teaspoons, twelve demitasse spoons, eleven
 dinner forks, twelve lunch forks, two pastry
 forks, twelve butter spreaders, each with
 monogram; *Together with ten English silver-
 plate dinner knives, stamped John Wigfall &
 Co.; eleven English silver-plate lunch knives,
 stamped John Wigfall & Co.; ten cheese
 knives, each with monogram, apparently
 unmarked; a pair of fish servers, apparently
 unmarked; and a tea strainer, apparently
 unmarked; a carving fork and knife, the knife
 mark of Simons, Bro. & Co, Philadelphia, late
 19th Century*

9¾ in. (25 cm.) long, the carving fork (139)
 \$2,000-3,000



419

•419
A GROUP OF SEVEN ITALIAN
SILVER AND SILVER-PLATE DOG
FORMS SALTS

20TH CENTURY, MAKERS MARKS
 INDISTINCT

*Four marked '800' underneath, three
 apparently unmarked and weighted*

4¾ in. (12 cm.) long (7)
 \$800-1,200



420

-420

TWO AMERICAN SILVER MILK PAIL-FORM COCKTAIL SHAKERS

THE FIRST MARK OF TIFFANY & CO., NEW YORK, 20TH CENTURY; THE SECOND MARK OF TUTTLE SILVERSMITHS, BOSTON, 1953-1961, RETAILED BY BLACK STARR & GORHAM, NEW YORK

Each engraved with presentation inscription, each marked under base

8½ in. (21.5 cm.) high; 35 oz. approximately (2)

\$1,000-1,500



421

-421

A FRENCH GILT-METAL AND ENAMELED "LEGION OF HONOR" BADGE, WITH INSCRIPTION 'HONNEUR ET PATRIE' 20TH CENTURY

Together with a metal and green-painted golf plaque

10¼ in. (26 cm.) high, 37½ in. (95.3 cm.) wide, the plaque

(2)

\$1,000-1,500

•422

**AN AMERICAN SILVER LARGE
TABLE EASEL MIRROR**

MARK OF TIFFANY & CO., NEW
YORK, 20TH CENTURY

The reverse lined with brown silk, *marked
on side*

20½ in. (51 cm.) high, 16 in. (40.5 cm.) wide

\$800-1,200



422

•423

**AN ASSEMBLED AMERICAN
SILVER AND ENAMEL COCKTAIL
SET**

MOST MARK OF BARBOUR SILVER
COMPANY, FIRST HALF 20TH
CENTURY

Comprising: a cocktail shaker and cover,
ten goblets, and a silver mounted lucite tray,
each marked 'Sterling'

The tray 16 in. (40.6 cm.) diameter, the
cocktail shaker 13 in. (33 cm.) high; 39 oz.
approximate weighable silver (13)

\$2,000-3,000



423

SESSION IV
(LOTS 424-558)



424



425

•424

A GROUP OF ENGLISH AND AUSTRIAN GILT-METAL ITEMS OF MILITARY INTEREST
 19TH CENTURY

Comprising a gilt-metal commemorative bowl on foot, surmounted by crossed drumsticks, the hinged cover opening to reveal a liner, retailed by Howell, James & Co., with registry pattern number for 1873; and an Austrian wax seal paste box

6½ in. (16.5 cm.) high, the bowl on foot (6)
 \$1,000-1,500

•425

A MATCHED PAIR OF RUSSIAN ETCHED GLASS DECANTERS
 20TH CENTURY

Each etched with the Imperial coat-of-arms of Russia, the reverse of one etched with an Imperial monogram between two flags, the other with the initials JE within a crowned cartouche

10¾ in. (27 cm.) high, overall (2)
 \$2,000-3,000

•426

A GROUP OF FOUR GLASS DECANTERS
 LATE 19TH/20TH CENTURY

Comprising: a blue painted and gilt faceted decanter with cone-shaped stopper; a tall green flash-glass and gilt decanter and stopper; a red and etched glass decanter and stopper, and a red and cut- and flash-glass decanter and stopper

16¼ in. (41.5 cm.) high, the green decanter (8)

\$1,000-1,500



426





427

-427
**AN ENGLISH OR IRISH CUT-GLASS CENTER-BOWL
 ON STAND AND FOUR CANDLESTICKS**
 THE CENTER-BOWL 19TH CENTURY, THE
 CANDLESTICKS OF A LATER DATE

13. ¼ in. (34.6 cm.) high, the bowl overall
 \$3,000-5,000

-428
**A GROUP OF SEVEN CUT-GLASS DECANTERS AND
 STOPPERS**
 19TH/20TH CENTURY

12¾ in. (32.4 cm.) high, the wine decanters
 \$1,000-1,500

(14)



428



429



430

•429

A FRENCH FROSTED GLASS CAR MASCOT

20TH CENTURY

The frosted glass bird impressed *R. LALIQUE*, mounted with metal base and screw

6 in. (15.2 cm.) high, overall

\$1,000-1,500



431

•430

TWO MURANO MOLDED GLASS FRAMES

ATTRIBUTED TO BAROVIER-TOSO, CIRCA 1930

Each with a brass inner frame and stand; the orange frame with gilt speckles oriented, the clear frame stand stamped *BAROVIER-TOSO/MURANO*

16 in. (40 cm.) x 12¼ in. (31 cm.)

(2)

\$2,000-3,000

•431

A FRENCH MOLDED AND STAINED GLASS 'SATYRE' DECANTER AND STOPPER

SIGNED IN ETCH 'R. LALIQUE', 20TH CENTURY

etched 106/ *R. Lalique/pour Cuseuier*, the stopper etched 106

10 in. (25.5 cm.) high, overall

(2)

\$800-1,200

-432

**AN ITALIAN POLYCHROME BLOWN
GLASS DECANTER AND STOPPER**
MODERN

The base of the decanter *inscribed*
*R****/2003*

15¾ in. (40 cm.) high (2)
\$800-1,200



432

-433

**A SWEDISH ORREFORS ART DECO
ETCHED-GLASS CHALICE**
CIRCA 1930

Each facet etched with female bathers
in various poses, the underside inscribed
Orrefors. Gate.154.29.R.

9¼ in. (23.4 cm.) high
\$1,000-1,500



433

-434

**A SELECTION OF IRISH
AND ENGLISH CUT-GLASS
CANDLESTICKS**

LATE 18TH/EARLY 19TH CENTURY
Comprising a pair of faceted candlesticks
and four taper sticks, on domed feet

11¼ in. (28.6 cm.) high, the candlesticks (6)
\$1,000-1,500



434



435

•435
A POLISHED GREEN GLASS HEAD OF A WOMAN

BY SUZANNE PASCAL (B. 1914), DATED 1972

Signed *Pascal '72*, on a probably associated metal base

16 in. (41 cm.) high

\$1,000-1,500



436

•436
A MURANO PRESSED GLASS CHESS SET

BY CESARE TOSO, LATE 20TH CENTURY

The white pieces made of frosted glass, the black pieces of opaque black glass, most pieces with sticker marked *CESARE TOSO/ITALY/ VENEZIA - MURANO*

3½ in. (8 cm.), the queen (32)

\$1,500-2,000



437

•437
A MURANO GLASS SCULPTURE
BY LIVIO SEGUSO (B. 1930), LATE 20TH CENTURY

Clear glass fading to a dark smoky tone with applied gold leaf on a rectangular base signed *Livio Seguso/ Murano*, the reverse with a sticker marked *3067*

20¼ in. (51 cm.) high

\$800-1,200

438 No Lot

•439
A SWEDISH ART DECO GREEN-GROUND STONEWARE 'ARGENTA' VASE

DATED 1943, WITH IMPRESSED MARK FOR WILHELM KAGE (1889-1960) FOR GUSTAVSBERG

the underside marked with interlacing indistinct initials, *HARALD ÅKERMARK/ 1943 12/9* and *ARGENTA/ 978/V*

13¼ in. (34 cm.) high

\$1,000-1,500



439

•440
A PAIR OF PARIS PORCELAIN BLACK GROUND SCENT-BOTTLES AND STOPPERS

MID-19TH CENTURY, INCISED 'D' TO THE STOPPERS

In imitation of lacquer, with gilt and platinum Chinoiserie scenes

7 in. (17.8 cm.) high (4)

\$1,000-1,500



440

-441

A ROYAL COPENHAGEN PORCELAIN VASE AND COVER

CIRCA 1936, BLUE TRIPLE WAVE AND GREEN PRINTED CROWN MARKS, ARTISTS MONOGRAM FOR

With craquelure overall, painted front and back with medallions of buildings, inscribed '1886 30 April 1936' and 'FRA SAMTLIGE FUNKTIONAERER'

16¼ in. (41.2 cm.) high

(2)

\$800-1,200



441



442

-442

A ROYAL COPENHAGEN PORCELAIN OVAL GAME PLATTER

20TH CENTURY, BLUE WAVE AND GREEN PRINTED MARK, PAINTED PATTERN NO. 239, IMPRESSED AND PAINTED SHAPE NO. 3520

With 'Flora Danica' style border, painted with a yellow-breasted marten, named in Latin on the reverse

18 in. (45.7 cm.) long

\$1,000-1,500

PROVENANCE:

Anonymous sale; Christie's, New York, 20 April, 2006, sale 1650, lot 509.

■443

A PAIR OF A MONUMENTAL CONTINENTAL PARCEL-GILT, RED AND BLACK-JAPANNED FAYENCE VASES AND CONFORMING PEDESTALS

CIRCA 1840, PROBABLY BERLIN, PSEUDO BLUE COIN MARKS

Decorated overall in imitation of Chinese lacquer in shaped cartouches, the reserves with scrolling foliage

97 in. (246.3 cm.) high, overall

(4)

\$10,000-15,000



443



444

-444

A PARIS PORCELAIN BLUE AND GOLD GROUND HARLEQUIN COFFEE AND TEA PART SERVICE SECOND QUARTER 19TH CENTURY

In the Persian taste, comprising: two coffee-pots and covers; two tea pots, covers and stands; two milk-jugs; a sugar-bowl and cover; two footed waste-bowls; five plates; sixteen cups and fourteen saucers

13¼ in. (33.6 cm.) high, the coffee-pots (51)
\$2,000-3,000

-445

A ROYAL WORCESTER CROWN WARE PART SERVICE 20TH CENTURY, BLACK PRINTED MARKS, DESIGNED BY SCOTTIE WILSON

Printed in black on a rust red ground with naive animals and geometric patterns, comprising:

- Fifteen dinner plates
- Thirteen dessert plates
- Twelve side plates
- A canted rectangular dish
- A coffee pot and cover
- Eleven teacups and saucers
- Ten coffee-cups and saucers

8 in. (20.3 cm.) high, the coffee-pot and cover (84)

\$800-1,200



445

-446

A SET OF EIGHTEEN COPELAND & GARRETT PORCELAIN GILT-WHITE ARMORIAL DESSERT PLATES MID-19TH CENTURY, GREEN PRINTED CROWNED WREATH MARK

Each printed with a central coat-of-arms, likely that of the Queen Consort of the United Kingdom, Adelaide of Saxe-Meiningen

9½ in. (24.1 cm.) diameter (18)
\$1,000-1,500



446

-447

**A LARGE CHINESE BRONZE BELL
JAR AND COVER**

21 in. (53.3 cm.) diameter
\$1,000-1,500



447

-448

**A PAIR OF CHINESE EXPORT BLUE
AND WHITE PORCELAIN TULIP
VASES**

19TH/20TH CENTURY

9¾ in. (24.7 cm.) high (2)
\$2,000-3,000



448



449

-449

**A PAIR OF CHINESE
PORCELAIN YELLOW-GROUND
CANDLESTICKS**

20TH CENTURY

Each painted with vibrant polychrome
flowers and insects and with an iron-red
four character mark to base

11½ in. (29 cm.) high, each (2)
\$800-1,200

-450

**A PAIR OF CHINESE PORCELAIN
BLACK GLAZED BALUSTER VASES,
MOUNTED AS LAMPS**

20TH CENTURY

32½ in. (82.5 cm.) high, overall (2)
\$800-1,200



450

-451

**A GROUP OF THREE CHINESE
GREEN-GLAZED GU-FORM VASES**
LATE 19TH/20TH CENTURY

Comprising: a pair of crackle glaze vases
with white interiors, underglaze blue
apocryphal six-character Wanli mark within
double circles to bases; and a taller slender
vase

17¼ in. (43.7 cm.) high, the tallest (3)
\$1,000-1,500



451



452



453

•452
A PAIR OF CHINESE GILT METAL-MOUNTED FAMILLE VERTE PORCELAIN TEA JARS AND COVERS
 20TH CENTURY, UW 1897 MARK TO BASE AND MOUNT, PROBABLY FOR UNITED WILSON

16¾ in. (42.5 cm.) high
 \$1,500-2,000

(4)

•453
A PAIR OF CHINESE GILT-METAL-MOUNTED FAMILLE VERTE PORCELAIN TEA JARS AND COVERS
 20TH CENTURY, UW 1897 MARK TO BASE AND MOUNT, PROBABLY FOR UNITED WILSON

16¾ in. (42.5 cm.) high
 \$1,500-2,000

(4)

■454
A PAIR OF CHINESE TURQUOISE GLAZED GARDEN SEATS
 20TH CENTURY

21½ in. (54.6 cm.) high
 \$1,000-1,500

■455
A PAIR OF JAPANESE BRONZE MODELS OF CARP
 MEIJI PERIOD (1868-1912)

Each mounted on a later wood base
 19¾ in. (50 cm.) high, including wood base
 \$4,000-6,000

(2)



454



455

-456

A GROUP OF THREE BOXES

19TH/20TH CENTURY

Comprising: a Japanese red lacquer box; an Austro-Hungarian silver and mixed-metal mounted leather box; and an Indian polychrome and brass-mounted 'Malabar box'

7.5 in. (19.2 cm.) high, 12¾ in. (32 cm.) wide, 9¾ in. (24.5 cm.) deep, the Indian 'Malabar box' (3)

\$1,000-1,500



456

-457

A CHINESE CARVED CINNABAR LACQUER DOUBLE-DIAMOND VASE

19TH/20TH CENTURY

21 in. (53.5 cm.) high

\$3,000-5,000



457

-458

A GROUP OF THREE ASIAN EMBROIDERED SILK ROBES

19TH/20TH CENTURY

Comprising: a pink Chinese silk robe embroidered with polychrome phoenix and the skirt made of various decorated panels; a white and turquoise Chinese silk robe embroidered with dragons and scales; and a red Japanese silk kimono embroidered with turtles within waves and white cherry blossoms blooming amongst cranes with embroidered gilt highlights

62 in. (157.5 cm.) long approximately, the kimono (3)

\$1,000-1,500



458



459

•■459
A CHINESE RED LACQUER WEDDING CHEST AND STAND

LATE 19TH/20TH CENTURY

Five-tiers, and a separate stand

37¾ in. (95.9 cm.) high, 32½ in. (82.6 cm.) wide, 24½ in. (62.2 cm.) deep

\$2,000-3,000

•■461
A CHINESE HARDWOOD AND MARBLE HALL STAND

EARLY 20TH CENTURY

84 in. (213.5 cm.) high, 34½ in. (87.5 cm.) wide, 14 in. (36 cm.) deep

\$1,000-1,500

PROVENANCE:

Anonymous sale; Christie's, New York 16 December 2009, lot 581.



461



460

•■460
A GROUP OF AMERICAN SILVERED, BRONZE AND WROUGHT-IRON FIRETOOLS AND STAND

POSSIBLY BY EDWARD F. CALDWELL & CO., NEW YORK, FIRST HALF 20TH CENTURY

34 in. (86.4 cm.) high, 12 in. (30.5 cm) wide, the stand

\$1,000-1,500

•■462
TWO AMERICAN GILT-BRONZE TIMEPIECES
 BY EDWARD F. CALDWELL & CO., NEW YORK, CIRCA 1920-1925

Comprising: a wall clock and a table clock, each dial signed 'EDW. F. CALDWELL & CO. INC./ NEW YORK'

12½ in. (31.8 cm.) high, 11½ in. (29.2 cm.) wide, the largest (2)
 \$1,000-1,500



462

■463

AN AMERICAN ORMOLU, STEEL, BRONZE, CUT-GLASS AND ROCK CRYSTAL EIGHT-LIGHT CHANDELIER

ATTRIBUTED TO EDWARD F. CALDWELL & CO., NEW YORK, EARLY 20TH CENTURY

55 in. (139.7 cm.) high, 38½ in. (97.8 cm.) diameter

\$10,000-15,000

•464

A GILT-METAL MOUNTED AND TOOLED-LEATHER TABLE CABINET

LATE 19TH/EARLY 20TH CENTURY

Together with a tooled leather and tinted print table cabinet

17 in. (43.2 cm.) high, 15½ in. (39.4 cm.) wide, 8 in. (20.3 cm.) deep, the largest

\$2,000-3,000



463

465

AN AMERICAN GILT-BRONZE-MOUNTED AND SCARLET VELVETINE HUMIDOR

BY EDWARD F. CALDWELL & CO., NEW YORK, CIRCA 1915

12¾ in. (32.5 cm.) high, 25¼ in. (64 cm.) wide, 14¼ in. (36.2 cm.) deep

\$5,000-7,000



464



■466

A PAIR OF AMERICAN ORMOLU, PAINTED TOLE AND CUT-GLASS TORCHERES

POSSIBLY BY EDWARD F. CALDWELL & CO., NEW YORK, EARLY 20TH CENTURY

Fitted for electricity

70½ in. (179.1 cm.) high

\$6,000-8,000



466



465



467



468



469



470

467
A PERSIAN PIECERED-BRONZE TEN-LIGHT CHANDELIER
 EARLY 19TH CENTURY

The corona hung with drop pendants above the central baluster stem issuing scrolled candlearms further hung with pendants, fitted for electricity

35 in. (88.9 cm.) high, 32¼ in. (84.5 cm.) diameter
 \$8,000-12,000

468
A PAIR OF AMERICAN SILVERED-BRONZE CHANDELIERS
 BY EDWARD F. CALDWELL & CO., NEW YORK, CIRCA 1914

One stamped C within a lozenge, fitted for electricity

48 in. (121.9 cm.) high
 \$4,000-6,000

PROVENANCE:
 John L. Severance, Longwood, Cleveland, Ohio.
 Anonymous sale; Christie's, New York 9 June 2014, lot 53.

469
A METAL-MOUNTED EBONIZED AND FRUITWOOD MARQUETRY STREET VENDOR HAND-CRANK MUSIC BOX
 POSSIBLY GREEK, 20TH CENTURY

22¾ in. (57.8 cm.) high, 19½ in. (49.5 cm.) wide, 13½ in. (34.3 cm.) deep
 \$1,500-2,000

470
A TURKISH BRASS COFFER
 20TH CENTURY

25¼ in. (64 cm.) high
 \$1,500-2,000

(2)



471

■ **471**
A PAIR OF AMERICAN SILVERED-BRONZE CHANDELIERS

BY EDWARD F. CALDWELL & CO., NEW YORK, CIRCA 1914

One stamped C within a lozenge, fitted for electricity

48 in. (121.9 cm.) high

\$4,000-6,000

PROVENANCE:

John L. Severance, Longwood, Cleveland, Ohio.

Anonymous sale; Christie's, New York 9 June 2014, lot 53.

■ **472**
A FRENCH ORMOLU AND CHAMPLEVÉ-ENAMELED EIGHT-LIGHT CHANDELIER

POSSIBLY BY FERDINAND BARBEDIENNE, PARIS, LATE 19TH/20TH CENTURY

Electrified

47 in. (119.4 cm.) high, 34 in. (86.4 cm.) diameter

\$6,000-8,000

■ **473**

A NORTH EUROPEAN GILT-METAL-MOUNTED, PATINATED BRONZE AND ENAMELED ENCRIER
 LATE 19TH/EARLY 20TH CENTURY

7½ in. (19.1 cm.) high, 11¾ in. (30 cm.) wide, 4½ in. (11.4 cm.) deep

\$800-1,200

■ **474**

A CONTINENTAL SILVER METAL-MOUNTED AND VELVET RELIQUARY
 IN THE BAROQUE STYLE, LATE 19TH/EARLY 20TH CENTURY

28 in. (71.1 cm.) high, 61¼ in. (155.6 cm.) wide, 19 in. (48.3 cm.) deep

\$4,000-6,000



472



473



474



475

• 475

AN AMERICAN POLYCHROME-PATINATED WROUGHT-IRON AND TOLE SIX-LIGHT CHANDELIER

BY EDWARD F. CALDWELL & CO., NEW YORK, CIRCA 1920

Electrified

38½ in. (97.8 cm.) high, 28 in. (71.1 cm.) diameter

\$3,000-5,000

PROVENANCE:

Anonymous sale; Christie's, New York 18 November 2014, lot 57.

• 476

A PAIR OF ROCK CRYSTAL AND SILVERED-BRONZE CANDLESTICKS

20TH CENTURY

9¾ in. (24.8 cm.) high

\$1,500-2,000

(2)



476

•■477

**A PAIR OF BLACK-PAINTED
PLASTER MODELS OF LIONS**
20TH CENTURY

Raised on a red and grey figured marble
base

13 in. (33 cm.) high, 21¼ in. (55.2 cm.) wide,
7¼ in. (18.4 cm.) deep (2)

\$800-1,200



•478

A PAIR OF PIETRA DURA PLAQUES
MODERN

4 in. (10 cm.) high, 12 in. (30.5 cm.) wide,
each (2)

\$1,000-1,500



•479

**A PAIR OF RENAISSANCE REVIVAL
PATINATED BRONZE FOUNTAIN
FIGURES**
EARLY 20TH CENTURY

16 in. (40.6 cm.) high

\$2,500-3,500

PROVENANCE:

By repute for the Fuller Building, New York
City.



479



480



481

•■480
AN ITALIAN WHITE MARBLE FIGURAL GROUP
LATE 19TH/EARLY 20TH CENTURY

24¾ in. (61.6 cm.) high, overall
\$2,000-3,000

•■481
A FRENCH PATINATED BRONZE FIGURE OF A 'NOBLE SAVAGE'
CAST FROM A MODEL BY DUCHOISELLE,
LATE 19TH CENTURY

Raised on a stepped slate base, the base inscribed
'DUCHOISELLE'

18½ in. (47 cm.) high
\$1,500-2,000

•■482
A PAIR OF WHITE-PAINTED CAST-IRON URNS
20TH CENTURY

25¼ in. (64.1 cm.) high
\$1,500-2,000



482

(2)

■483

**A PAIR OF MASSIVE WHITE
MARBLE BUSTS**

LATE 19TH/EARLY 20TH CENTURY,
AFTER THE ANTIQUE

29 in. (73.7 cm.) high, the tallest

47¼ in. (120 cm.) high, the pedestals (2)

\$10,000-15,000





484



485



486

•■484
THREE CAIROWARE HANGING LANTERNS
 POSSIBLY SYRIA, 19TH CENTURY

Comprising: a large pierced metal fixture inset with amber glass panels; and a pair of smaller pierced metal fixtures, wired for electricity

45 in. (114.3 cm.) high, the largest (3)
 \$2,000-3,000

•■485
A PAIR OF CAIROWARE HANGING LANTERNS
 POSSIBLY SYRIA, 19TH CENTURY

Wired for electricity

51 in. (129.5 cm.) high (2)
 \$1,500-2,000

•486
A CHARLES X ORMOLU, PATINATED BRONZE AND CUT-GLASS CENTERPIECE
 CIRCA 1830

15¼ in. (38.7 cm.) high, 10½ in. (26.7 cm.) wide
 \$1,000-1,500

•■487
A PAIR OF FRENCH TERRACOTTA PORTRAIT BUSTS OF QUEEN VICTORIA AND PRINCE ALBERT
 SIGNED AND DATED L. LEFEBVRE, 1872

18½ in. (47 cm.) high, the tallest (2)
 \$1,500-2,000



487



488

■488
**AN ORMOLU, INLAID MARBLE AND
 PORPHYRY SURTOUT DE TABLE**
 20TH CENTURY

37 in. (94 cm.) wide, 28 in. (71.1 cm.) deep
 \$6,000-8,000



489

■489
**AN EMPIRE STYLE ORMOLU AND
 PATINATED BRONZE THIRTY-SIX LIGHT
 CHANDELIER**
 20TH CENTURY

54½ in. (138.4 cm.) high, 47 in. (119.4 cm.) diameter
 \$3,000-5,000

■490
**A FRENCH ORMOLU-MOUNTED,
 SPECIMEN MARBLE, STAINED HORN AND
 BRASS-INLAID TABLE DE CAFE**
 IN THE LOUIS XVI STYLE, LATE 19TH
 CENTURY, THE SPECIMEN MARBLE TOP
 PROBABLY EARLIER

29½ in. (74.9 cm.) high, 28½ in. (72.4 cm.) wide, 15½
 in. (39.4 cm.) deep
 \$10,000-15,000



490



491

■ **491**
**A PAIR OF ART DECO-STYLE PARCEL-GILT, ETCHED
 AND COLORLESS GLASS MIRRORS**
 SECOND HALF 20TH CENTURY

74½ in. (189.2 cm.) high, 38 in. (96.5 cm.) wide
 \$3,000-5,000



492

■ **492**
**A LOUIS XVI STYLE ORMOLU-MOUNTED GRANITE
 SEVEN-LIGHT CANDELABRUM**
 20TH CENTURY

(2) 27½ in. (69.9 cm.) high, 12 in. (30.5 cm.) diameter
 \$2,000-3,000

■ **493**
A LOUIS XV STYLE GILTWOOD MARQUISE
 LATE 19TH CENTURY

\$3,000-5,000

■ **494**
A PAIR OF LOUIS XV STYLE GILTWOOD BERGERES
 LATE 19TH CENTURY

(2)

\$4,000-6,000



493



494

•■495

**A PAIR OF ART DECO-STYLE
PARCEL-GILT, ETCHED AND
COLORLESS GLASS MIRRORS**
SECOND HALF 20TH CENTURY

74½ in. (189.2 cm.) high, 38 in. (96.5
cm.) wide (2)

\$3,000-5,000



495

•■496

**THREE VENETIAN GLASS LEAF-
FORM WALL-LIGHTS**
20TH CENTURY

27½ in. (69.9 cm.) high, the largest (3)

\$2,000-3,000



496

•■497

**A RESTAURATION STYLE
MAHOGANY CANAPÉ**
LATE 19TH/20TH CENTURY

37¼ in. (94.5 cm.) high, 88 in. (223.5
cm.) wide, 22¼ in. (56.5 cm.) deep

\$3,000-5,000

PROVENANCE:

Ariane Dandois: European Furniture,
Paintings & Asian Art; Sotheby's, New
York 25-26 October 2007, lot 81.



497



498

■ 498
**A GEORGE III INLAID-MAHOGANY BREAKFRONT
CYLINDER BOOKCASE CABINET**
EARLY 19TH CENTURY

90 in. (228.6 cm.) high, 92 $\frac{3}{4}$ in. (235.6 cm.) wide, 29 in. (73.7 cm.)
deep

\$5,000-7,000

■ 499
A GEORGE III GILTWOOD SETTEE
CIRCA 1780

35 in. (88.9 cm.) high, 91 $\frac{1}{4}$ in. (233 cm.) wide, 32 in. (81.3 cm.) deep
\$6,000-8,000



499

■500

A GERMAN WALNUT, STAINED FRUITWOOD AND MARQUETRY CUPBOARD

CIRCA 1730-40, POSSIBLY WESTPHALIA AND AFTER A DESIGN BY FRANCOIS CUVILLIES

127 in. (322.6 cm.) high, 83½ in. (212.1 cm.) wide, 28 in. (71.1 cm.) deep

\$15,000-20,000

PROVENANCE:

Country House Elegance: An Architectural Vision; Christie's, New York 21 November 2011, lot 1084.
Anonymous sale; Sotheby's, London, 3 December 1997, lot 94.
Acquired from John Hobbs, London.

■501

A SET OF SIX LOUIS-PHILIPPE CREAM-PAINTED AND PARCEL-GILT DINING CHAIRS

CIRCA 1840

Comprising: one armchair and five side chairs, each covered in dark red silk upholstery, decoration refreshed (6)

\$1,000-1,500

■502

A PAIR OF NORTH EUROPEAN FRUITWOOD, PARCEL-EBONIZED AND PARCEL-GILT DRUM-FORM CABINETS
MID-19TH CENTURY

35¼ in. (90.8 cm.) high, 26¼ in. (66.7 cm.) diameter (2)

\$4,000-6,000

PROVENANCE:

Anonymous sale; Christie's, New York 24 November 2009, lot 177.



500



501



502



503

• **503**
A LOUIS XVI STYLE GILT-METAL AND MIRRORED-GLASS GUERIDON
MODERN

30 in. (76.2 cm.) high, 32¼ in. (81.9 cm.) diameter
\$2,000-3,000

• **505**
A GROUP OF THREE MARBLE PEDESTALS
20TH CENTURY

48¼ in. (122.6 cm.) high
\$2,000-3,000



505



504

• **504**
AN ALABASTER AND CHROME-PLATED FLOOR CLOCK
BY A. L'EMERAUDE, LAUSANNE, SWITZERLAND, CIRCA 1930

The dial signed 'A. L'éméraude/Lausanne', the movement with impressed '7655'

41¾ in. (106 cm.) high
\$1,000-1,500

• **506**
AN ART DECO PATINATED-BRONZE AND WALNUT JARDINIÈRE
20TH CENTURY

27½ in. (69.9 cm.) high, 37¼ in. (94.6 cm.) wide, 13¾ in. (34.9 cm.) deep
\$2,000-3,000



506



507 (six of nine)

■ 507

A NINE-PANEL ETCHED, PARCEL-GILT, COLORLESS AND BLACK GLASS FLOOR SCREEN
SECOND HALF 20TH CENTURY

96 in. (243.8 cm.) high, 38 in. (96.5 cm.) wide, one panel

\$15,000-20,000

■ 508

AN ART DECO BEADED GLASS WATERFALL-FORM LAMP
FIRST QUARTER 20TH CENTURY

67½ in. (171.5 cm.) high, overall

\$3,000-5,000

■ 509

A LOUIS XVI STYLE SILVERED AND MIRRORRED-GLASS GUERIDON
MODERN

30¼ in. (76.8 cm.) high, 36 in. (91.4 cm.) diameter

\$2,000-3,000



508



509



510

•510
A PAIR OF AMERICAN WHITE-GLAZED POTTERY FEMALE MASKS AS TABLE LAMPS
20TH CENTURY, RED PRINTED PAPER LABEL FOR BRADLEY LAMPS

13 in. (33 cm.) high

\$800-1,200

■512
A PATINATED METAL THREE-TIER ÉTAGÈRE
LATE 20TH CENTURY

36 in. (91.4 cm.) high, 26 in. (66 cm.) wide, 19¼ in. (49 cm.) deep (2)

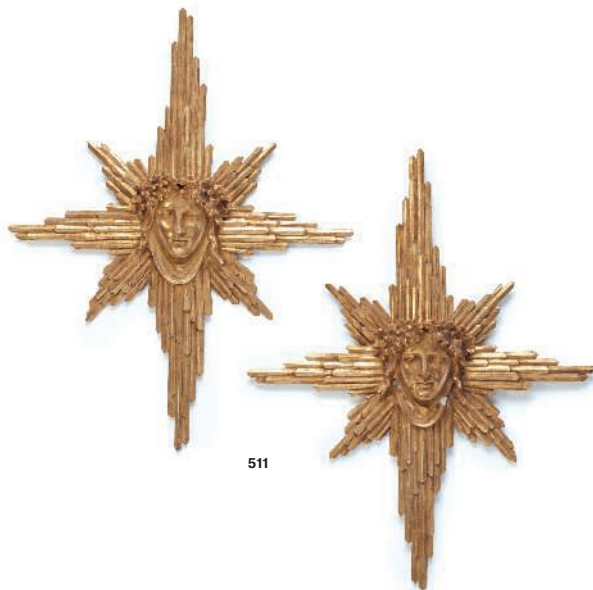
\$3,000-5,000

PROVENANCE:

Anonymous sale; Christie's, New York 30 June-1 July 2009, lot 878.



512



511

■511
A PAIR OF LOUIS XV STYLE GILTWOOD WALL APPLIQUES
ATTRIBUTED TO MAISON JANSEN, 20TH CENTURY

39 in. (99.1 cm.) high, 30½ in. (77.5 cm.) wide

(2) \$4,000-6,000

■513
A PAIR OF WHITE LACQUERED LOW TABLES
MODERN

18¼ in. (46.4 cm.) high, 18 in. (45.7 cm.) square

\$800-1,200

(2)



513



514

514
**A GROUP OF NINE ROCK CRYSTAL
 CANDLESTICKS**
 20TH CENTURY

Comprising: a pair of large multi-faceted candlesticks by Richard Ku and incised *R. KU* to the underside; and seven smaller variously shaped candlesticks

5¾ in. (14.5 cm.) high, the large candlesticks (6)

\$1,000-1,500



515

515
**A PAIR OF BRASS AND CHROMED
 METAL-MOUNTED RED LACQUER
 LOW SIDE TABLES**
 MODERN

Each with a single drawer

16½ in. (41.9 cm.) high, 23½ in. (59.7 cm.) wide, 20½ in. (52.1 cm.) deep (2)

\$1,000-1,500

PROVENANCE:

Forever Chic; Christie's, New York 14 October 2014, lot 230.

516
**A FRENCH PORPHYRY-VENEERED
 LOW TABLE**
 ATTRIBUTED TO MAISON JANSEN,
 20TH CENTURY

16 in. (40.6 cm.) high, 63 in. (160 cm.) wide, 39½ in. (100.3 cm.) deep

\$8,000-10,000

517 No Lot



516



518

■ **518**
**A PAIR OF STEEL-FRAMED PIER
MIRRORS**
MODERN

71½ in. (181.6 cm.) high, 36 in. (91.4 cm.)
wide (2)
\$2,000-3,000



519

■ **519**
**A GROUP OF FOUR POP ART
SILVER-LACQUERED METAL
PILLOWS**
MODERN

In various sizes
38½ in. (97.8 cm.) high, 37 in. (94 cm.) wide
(2)
\$2,000-4,000

• **520**

A LAMBS WOOL OTTOMAN
MODERN

18 in. (45.7 cm.) high, 75½ in. (191.8 cm.)
wide, 32 in. (81.3 cm.) deep
\$1,500-2,000



520

• **521**

A CHROME AND BLACK GLASS
OVAL LOW TABLE
20TH CENTURY

21½ in. (54.6 cm.) high, 46 in. (116.8 cm.)
wide, 22¼ in. (56.5 cm.) deep
\$1,500-2,000



521

• **522**

A GROUP OF FOUR POP ART
SILVER-LACQUERED METAL
PILLOWS
MODERN

In various sizes

35 in. (88.9 cm.) high, 35 in. (88.9 cm.),
wide (2)
\$2,000-4,000



522



523

■ **523**
A PAIR OF SILVERED-METAL TABLE LAMPS
20TH CENTURY
One fitted for electricity
24½ in. (62.2 cm.) high (2)
\$1,000-1,500

■ **524**
A METAL-MOUNTED LUCITE TRUNK
LATE 20TH CENTURY
The clasp stamped 'ANDREW MARTIN'
17½ in. (44.5 cm.) high, 35¼ in. (89.5 cm.) wide, 23½ in. (59.7 cm.) deep
\$1,000-1,500



524

■ **525**
A PAIR OF METAL-MOUNTED LUCITE TRUNKS
LATE 20TH CENTURY
The clasp stamped 'ANDREW MARTIN'
17½ in. (44.5 cm.) high, 35¼ in. (89.5 cm.) wide, 23½ in. (59.7 cm.) deep (2)
\$2,000-3,000



525

• ■ 526

**A CHROME AND BLACK GLASS
OVAL LOW TABLE**
SECOND HALF 20TH CENTURY

21½ in. (54.6 cm.) high, 46 in. (116.8 cm.)
wide, 22¼ in. (56.5 cm.) deep
\$1,500-2,000



526

• ■ 527

**AN EBONIZED AND COWHIDE
UPHOLSTERED BENCH**
MODERN

19 in. (48.3 cm.) high, 42½ in. (108 cm.)
wide, 18¾ in. (47.6 cm.) deep
\$1,000-1,500



527

528



•■528

**AN AMERICAN PATINATED BRONZE MODEL OF A PIG
BY JIM DAVIDSON, 20TH CENTURY**

Inscribed 'JIM DAVIDSON' to back foot

24 in. (61 cm.) high, 46½ in. (118.1 cm.) wide

\$3,000-5,000

•■529

**A METAL-MOUNTED STENCILED LEATHER CHEST-
OF-DRAWERS**

LATE 20TH CENTURY

With a hinged trunk top

47¼ in. (120 cm.) high, 39½ in. (100 cm.) wide, 18 in. (46 cm.) deep

\$1,000-1,500

PROVENANCE:

Anonymous sale; Christie's, New York 3-5 September, 2008, lot 710.

•■530

**A TALL BROWN LEATHER LIFT-TOP CHEST OF
DRAWERS**

LATE 20TH CENTURY

The lock plate stamped 'ANDREW MARTIN'

47¼ in. (120 cm.) high, 39 in. (99 cm.) wide, 18 in. (46 cm.) deep

\$1,000-1,500

PROVENANCE:

Anonymous sale; Christie's, New York 30 June-1 July, 2009, lot 843.

529



530



•531

**A PAIR OF CHROME AND STAINED WOOD MASSIVE
DICE-FORM BOOKENDS**
20TH CENTURY

8½ in. (21.6 cm.) high, 6 in. (15.2 cm.) wide, 7¼ in. (19.7 cm.) deep (2)
\$1,000-1,500

•■532

**A FRENCH METAL AND GLASS PERFUME DISPLAY
DISPENSER**
BY BARRE, EARLY 20TH CENTURY

The front inscribed 'ETUDE PERFUME/BARRE', fitted for
electricity

24¼ in. (61.6 cm.) high, 19¼ in. (48.9 cm.) wide
\$1,000-1,500

•■533

**AN AMERICAN STEEL AND COPPER ARTILLERY
SHELL-FORM SAFE AND STAND**
LATE 19TH/20TH CENTURY

The padlock inscribed 'SARGENT & GREENLEAF/ROCHESTER,
N.Y.'

39¼ in. (99.7 cm.) high
\$2,000-3,000

•■534

**A MAHOGANY AND BRASS-BOUND CHEST-OF-
DRAWERS**
MODERN

One drawer with plaque inscribed 'Capt. Powers/8th Dragoon
Guards/Simla 1887'

40 in. (101.6 cm.) high, 51 in. (129.5 cm.) wide, 15¼ in. (40 cm.) deep
(9)

\$1,500-2,000



531



532



533



534

•535

AN AMERICAN BRASS AND METAL DEEP SEA FISHING REEL

EARLY 20TH CENTURY

The reel inscribed 'FIN=NOR' and '220519-2255703/PATENTED/2153923-2096299' within a diamond in a black case; Together with a leather pocket case with various fly fishing lures; and a brass sextant enclosed in a wooden case

9 in. (22.9 cm.) high, 12¾ in. (32.4 cm.) wide, 9 in. (22.9 cm.) deep, the case (2)

\$1,000-1,500

•536

A CHROME SPOTLIGHT

MODERN

85½ in. (217.2 cm.) high

\$1,000-1,500



535

•537

A PAIR OF LEATHER, COWHIDE AND MAHOGANY OCTAGONAL-FORM STOOLS

MODERN

18½ in. (47 cm.) high, 13½ in. (34.3 cm.) diameter (2)

\$1,000-1,500

•538

A GROUP OF SEVEN COPPER VESSELS

LATE 19TH/EARLY 20TH CENTURY

Comprising: three pitchers in sizes; three jugs in sizes; and a square shaped kettle

17 in. (43.2 cm.) high, the largest (7)

\$1,500-2,000



536



537



538



538A

•538A
A CHROME LIGHTHOUSE-FORM TABLE LAMP
 20TH CENTURY

Fitted for electricity; *Together with a gilt-metal-mounted wood pipe-form table lamp, fitted for electricity*

21¼ in. (54 cm.) high, 10 in. (25.4 cm.) wide, the tallest (2)
 \$1,000-1,500

■540
A PAIR OF CHINESE CUT-VELVET PANELS
 19TH CENTURY

Each approximately 6 ft. 10 in. x 4 ft. 1 in. (208 cm. x 124 cm.) and 7 ft. 2 in. x 4 ft. 1 in. (218 cm. x 124 cm.) (2)
 \$6,000-8,000



540 (one of two)



539

•539
THREE CHINESE EXPORT EMBROIDERED SHAWLS
 LATE 19TH/20TH CENTURY

62 in. (157.4 cm.) high, 63 in. (160 cm.) wide, the white shawl excluding the fringe border

\$1,000-1,500

■540A
THREE FORTUNY CURTAIN PANELS
 20TH CENTURY

106 in. (269.2 cm.) high, 52 in. (132.1 cm.) wide, one panel (3)
 \$1,000-1,500



540A (one of three)



•■541
AN ITALIAN EMBROIDERED SILKWORK PANEL
LATE 17TH/EARLY 18TH CENTURY

96 in. (243.8 cm.) high, 84 in. (213.4 cm.) wide
\$3,000-5,000

•■541A
**A GROUP OF FOUR FRENCH EMBROIDERED SILK
PANELS**
20TH CENTURY

171 in. (434.3 cm.) long, each
\$1,000-1,500

(4)

■542
A CHINESE SILKWORK EMBROIDERY PANEL
LATE 19TH/EARLY 20TH CENTURY

96 in. (243.8 cm.) high, 109½ in. (278.1 cm.) wide
\$5,000-7,000

541



541A (one of three)



542



543

• ■ 543
TWO INDIAN TEXTILES
 20TH CENTURY

Comprising: a vertical magenta fabric;
 and a purple and gold toned square textile
 made up of various fabrics

112 in. (284.5 cm.) long, the vertical textile
 (2)

\$700-900

• ■ 544
A CHINESE RUNNER
 LATE 19TH CENTURY
 Reduced in length

Approximately 28 ft. 7 in. x 2 ft. 4 in.
 (874 cm. x 71 cm.)

\$1,000-1,500

• ■ 545
A CHINESE CARPET
 CIRCA 1900

Approximately 11 ft. 11 in. x 9 ft. 7 in.
 (363 cm. x 292 cm.)

\$2,000-3,000



544 (detail)



545



546

• ■ 546
A CHINESE CARPET
 FIRST QUARTER 20TH CENTURY

Approximately 11 ft. 10 in. x 9 ft. 10 in. (361 cm. x 300 cm.)

\$2,000-3,000



547

■547
A CHINESE CARPET
EARLY 20TH CENTURY

Approximately 19 ft. 3 in. x 13 ft. 10 in. (587 cm. x 422 cm.)
\$5,000-7,000



548

•■548
A CHINESE CARPET
SECOND HALF 20TH CENTURY

Approximately 15 ft. 7 in. x 12 ft. 8 in. (475 cm. x 386 cm.)
\$2,000-3,000

•■549
A CHINESE CARPET
CIRCA 1930

Approximately 9 ft. 10 in. x 8 ft. 1 in. (300 cm. x 246 cm.)
\$2,000-3,000



549



550

• ■ 550
A CHINESE CARPET
CIRCA 1930

Approximately 11 ft. 8 in. x 9 ft. 1 in. (356 cm. x 277 cm.)
\$2,000-3,000

• ■ 551
A CHINESE CARPET
MID-20TH CENTURY

Approximately 12 ft. x 8 ft. 9 in. (366 cm. x 267 cm.)
\$2,000-3,000



551



552 (one of two)

• ■ 552
TWO CHINESE RUGS
LATE 19TH CENTURY

Each approximately 5 ft. 7 in. x 3 ft. 11 in. (170 cm. x 119 cm.) and 6 ft. x 3 ft. 3 in. (183 cm. x 99 cm.)
\$1,000-1,500

• ■ 552A
A CHINESE CARPET
CIRCA 1930

Approximately 11 ft. 6 in. x 8 ft. 7 in. (351 cm. x 262 cm.)
\$800-1,200



552A



553

■553

A HERIZ CARPET

NORTHWEST PERSIA, LATE 19TH CENTURY

Approximately 11 ft. 9 in. x 9 ft. (358 cm. x 274 cm.)

\$3,000-5,000



554

■554

A TABRIZ CARPET

NORTHWEST PERSIA, LATE 19TH CENTURY

Approximately 13 ft. x 9 ft. 7 in. (396 cm. x 292 cm.)

\$3,000-5,000



555

■555

A HERIZ CARPET

NORTHWEST PERSIA, CIRCA 1900

Approximately 13 ft. 9 in. x 10 ft. 5 in. (419 cm. x 317 cm.)

\$4,000-6,000



556

PROPERTY OF A COLORADO COLLECTOR

■ 556

A FLEMISH BIBLICAL TAPESTRY
SECOND HALF 16TH CENTURY

97¼ in. (246.4 in.) high, 134¼ in. (340.3 cm.)

\$3,000-5,000



557

PROPERTY TO BENEFIT THE ROY DUNLAP
SPAY & NEUTER FOUNDATION

■ 557

A FRENCH HISTORICAL TAPESTRY
AUBUSSON, SECOND HALF 17TH
CENTURY

104 in. (264.2 cm.) high, 86 in. (218.4 cm.)
wide

\$6,000-9,000

PROPERTY OF A PRIVATE NORTHEAST
COLLECTION

■ 558

**A CARPET DEPICTING "SUNDAY
AFTERNOON ON THE ISLAND OF
LA GRANDE JATTE"**
CONTEMPORARY

Approximately 20 ft. 4 in. x 7 ft. 10 in. (620
cm. x 239 cm.)

\$3,000-5,000



558

END OF SALE

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Auction
Calendar
SUMMER 2016
LIVING WITH ART
New York

AUGUST
23 Tuesday - 24 Wednesday

Glossary

Read this simple guide to buying at auction. If you still have questions, our terms and Conditions of Sale and Limited Warranty, as well as much more information can be found in the All You Need To Know section at the back of this catalogue. We strongly encourage you to read these sections as they set out the terms on which property is bid for and bought at our sales.

BROWSING

Browsing our catalogues is a great way to discover more about what's coming up in future sales; alternatively check the website at www.christies.com where it's possible to see all lots free of charge. Of course, once the sale is on view, visit our salerooms, open seven days a week except Bank Holidays.

DESCRIPTIONS

cover basic catalogue information such as size, date or age, medium, type, attribution, quantity and so on.

ESTIMATES

are given for all lots and can be based on prices recently paid at auction for comparable property. They can take into account rarity, condition, quality and provenance.

THE RESERVE

is the price below which a lot will not sell. Since it is confidential it is not published in the catalogue. The reserve will never exceed the low estimate.

TALK TO OUR SPECIALISTS

who will always be happy to discuss the lot in greater detail; their contact details are listed opposite. Our Specialists are available at viewings or by appointment.

CONDITION REPORTS

are available on our website accompanying the lot descriptions. These supplement the catalogue description and provide guidance on a lot's condition.

VIEW THE LOT PERSONALLY

We always recommend coming to the saleroom and looking at a lot for yourself, especially in the case of more valuable items. Our viewing rooms are open to the public and are free of charge.

SYMBOLS

next to the lot number can indicate a variety of things, such as whether the lot is being sold without a reserve or if the lot has special export requirements. There is a key to symbols in the All You Need To Know section at the back of this catalogue.

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There are four ways to buy, offering you convenience and flexibility whether you are able to attend the auction in person or not. All of the following services are free:

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you will experience the buzz, drama and fun of bidding in a live auction. To bid in person just arrive in time to register. For your convenience, we recommend that you arrive in good time in advance of the auction. If you haven't bid with us before you'll need to bring some form of identification such as a driver's licence or passport and a bank reference.

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is our online bidding service that allows you to see and hear the auction in progress and gives you a real time link into the saleroom direct from your PC. All you have to do is click to bid wherever you are. Visit christies.com to find out more.

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are great if you cannot attend the auction or are not available to participate either online or on the telephone. A written bid (also referred to as an Absentee Bid) is simply your direction to the auctioneer to attempt to bid at the lowest possible price, taking into account the reserve price. The auctioneer will bid progressively up to your maximum bid. To find out more about written bids and how to place them refer to the written bid form at the back of this catalogue or just call our Bids Office on +1 212 636 2437.

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- Corporate clients: a certificate of incorporation.
- For other business structures such as trusts, offshore companies or partnerships, please contact Christie's Credit Department at +1 212 636 2492 for advice on the information you should supply.
- A financial reference in the form of a recent bank statement, a reference from your bank, and/or your banker's contact information. Christie's can supply a form of wording for the bank reference if necessary.
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Once you have paid for your lot you can take it home or arrange for it to be delivered. Please note that many lots will be held at Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). If you don't pick up your property within 35 days of the sale, bear in mind that handling and administration charges will apply. For collection information, please refer to the "Lot Collection Notice", available from our Bids Registration Staff, at Purchaser Payments or at the Packing Desk. We do advise that you contact Purchaser Payments to confirm your property's location on +1 212 636 2495 or +1 212 974 4500.

HOW MUCH YOU WILL PAY

If you are successful you will pay the hammer price plus buyer's premium on each lot (25% of the first \$100,000 of the hammer price, plus 20% of the excess of the hammer price above \$100,000 up to and including \$2,000,000, plus 12% of any amount in excess of \$2,000,000), together with any additional applicable charges, sales or compensating tax or equivalent tax in the place of sale which shall be applied on the hammer price and premium at the applicable rate. There is a PAYMENT AND SUCCESSFUL BIDS section at the back of this catalogue. If you still have any questions please call Purchaser Payments on +1 212 636 2495.

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We can help you with all your transport requirements whether local deliveries or international freight. For more details please refer to the All You Need to Know section in this catalogue or call our Art Transport Department on +1 212 636 2480.

All you need to know

EXPLANATION OF CATALOGUING PRACTICE

Some of the terms we use in catalogue descriptions might be unfamiliar to you. We've outlined below these expressions and their explanations.

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 LIMITED WARRANTY. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

Name(s) or Recognised Designation of an Artist without any Qualification

In our opinion a work by the artist.

**Attributed to ..."

In our opinion probably a work by the artist in whole or in part.

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

In our opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

**Circle of ..."

In our opinion a work of the period of the artist and showing his influence.

**Follower of ..."

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

**Manner of ..."

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

**After ..."

In our opinion a copy (of any date) of a work of the artist.

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

In our opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/ "bears signature..."/"With date ..."/ "bears date..."/"With inscription ..."/"bears inscription..."

In our 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 consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the Limited Warranty shall not be available with respect to lots described using this term.

EUROPEAN CERAMICS

Buyers are recommended to inspect the property themselves. Written condition reports are usually available on request.

"A German cup and saucer Meissen, Blue crossed swords, mark, date"

In our opinion both were made at the factory named and match.

"A German cup and a saucer The cup Meissen, Blue crossed swords"

In our opinion both pieces were made at the factory named but do not necessarily match.

"A Worcester style plate"

In our opinion not made in the factory, place or region named but using decoration inspired by pieces made therein.

"A Sèvres-pattern plate"

In our opinion not made in the factory, place or region named but using decoration inspired by pieces made therein.

"A Pratt-ware plate"

In our opinion not made in the factory, place or region named but near in the style or period to pieces made therein.

"Modelled by..."

In our opinion made from the original master mould by the modeller and under his supervision.

"After the model by..."

In our opinion made from the original master mould made by that modeller but from a later mould based on the original.

"Painted by..."

In our opinion can properly be attributed to that decorator on stylistic grounds.

FOR FURNITURE AND OBJECTS OF ART A LOUIS XV KINGWOOD COMMODE MID-18TH CENTURY

This heading printed in capital letters, with the inclusion of the date in capital letters, means that in Christie's opinion the piece is essentially of the period.

A LOUIS XV KINGWOOD COMMODE

This heading printed in capital letters, without the date included, means that in Christie's qualified opinion the piece is essentially of the period.

A LOUIS XV STYLE KINGWOOD COMMODE

This heading printed in capital letters, with the word "STYLE" included in capital letters, means that in Christie's qualified opinion the piece is an intentional copy of an earlier design.

FOR SILVER A GEORGE II SILVER CUP AND COVER

Mark of Paul de Lamerie, London, 1735
In Christie's opinion either made in the workshop of the master or struck with his sponsor's mark prior to retailing and hallmarked at the London Assay Office between May 29, 1735 and May 29, 1736. The date letter has usually, but not always, changed since the early 18th century on, or around, May 29. Prior to the 18th century, the date letter changed on various dates ranging from May 8 to August 3. Since 1975, the date letter has run from January 2 to January 1 of the subsequent year. Other countries and English, Irish and Scottish provincial offices have varying dating systems.

A GEORGE II SILVER CUP AND COVER circa 1735

In Christie's opinion made during the specified monarch's reign and unmarked or struck with illegible marks.

A GEORGE II SILVER CUP AND COVER

Bearing marks for London, 1735, with the mark of Paul De Lamerie In Christie's opinion made during the specified monarch's reign and, in all probability,

in the workshop of, or sponsored by, the maker cited, but with marks transposed from a previously hall marked object. In some instances the catalogue may note that these transposed hall marks have been cancelled to bring them into conformity with modern English hallmaking laws. Please note that the ounce weights given in this catalogue are troy ounces.

OTHER

None of the electrical goods offered in this catalogue have been tested. We strongly advise that all electrical items be inspected by a certified electrician and any intended re-commissioning is undertaken by an appropriately qualified electrician.

In respect of mechanical pieces such as clocks, no representation is made or warranty given that any such item is in working order and nothing in the catalogue description should be taken as such.

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.

Measurements of Prints are taken where possible from the platemark ('P'), otherwise they record the size of the sheet ('S') or the borderline of the subject ('L'). All measurements are in centimeters to the nearest centimeter and are approximate.

ALL DIMENSIONS ARE APPROXIMATE

IMPORTANT NOTICES CONDITION

All property is sold "as is". It is yours or your agent's specific responsibility to inspect the property and to read the Conditions of Sale section contained in this catalogue before bidding upon it. The existence or absence of a condition report relating to the property does not imply that the lot is limited to any defects referred to nor free from any defects not referred to in that condition report. A condition report is given for guidance only and the extent of any damage or restoration must be confirmed by your examination of that lot prior to the sale.

A GUIDE TO SYMBOLS USED IN THIS CATALOGUE

○ 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**.

All you need to know

PROPERTY INCORPORATING MATERIALS FROM ENDANGERED AND OTHER PROTECTED SPECIES

Property made of or incorporating (irrespective of percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. Such material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whale bone and certain species of coral, together with Brazilian rosewood. Prospective purchasers are advised that several countries prohibit altogether the importation of property containing such materials, and that other countries require a permit (e.g., a CITES permit) from the relevant regulatory agencies in the countries of exportation as well as importation. Accordingly, clients should familiarize themselves with the relevant customs laws and regulations prior to bidding on any property with wildlife material if they intend to import the property into another country. For example, the U.S. generally prohibits the importation of articles containing species that it has designated as endangered or threatened if those articles are less than 100 years old. Please note that it is the client's responsibility to determine and satisfy the requirements of any applicable laws or regulations applying to the export or import of property containing endangered and other protected wildlife material. The inability of a client to export or import property containing endangered and other protected wildlife material is not a basis for cancellation or rescission of the sale. Please note also that lots containing potentially regulated wildlife material are marked as a convenience to our clients, but Christie's does not accept liability for errors or for failing to mark lots containing protected

LOTS OF IRANIAN/PERSIAN ORIGIN

Bidders are kindly reminded that some countries (such as the USA and Canada) prohibit or restrict the purchase and import of Iranian origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, for example: bowls, tiles, ornamental boxes and carpets). "Informational materials" (such as paintings, drawings and pastels, executed entirely by hand, collages and similar decorative plaques, framed or not framed; original engravings, prints and lithographs, printed books, newspapers and manuscripts) are not subject to the restrictions.

All bidders are responsible for familiarizing themselves with the laws that apply to them and ensuring that they do not bid on or import property in contravention of relevant sanctions or trade embargoes. If Christie's cancels a sale due to any sanction or trade embargoes, the successful bidder will be accountable for any shortfall between the total amount originally due to us and the proceeds from a resale of the property.

NOTICE REGARDING BURMESE STONES

Items which are made of, or contain, rubies or jadeite originating in Burma (Myanmar) may not be imported into the U.S. As a convenience to our bidders, lots which contain rubies or jadeite of Burmese origin or of indeterminate origin have been marked with ~. Please be advised that a purchaser's inability to import any such item into the U.S. or any other country shall not constitute grounds for nonpayment or cancellation of the sale. Please note that with respect to items that contain any other types of gemstones originating in Burma (e.g., sapphires), such items may be imported into the U.S., provided that the gemstones have been mounted or incorporated into jewelry outside of Burma and provided that the setting is not of a temporary nature (e.g., a string).

HOW DOES THE AUCTION WORK?

Bidding generally opens below the low estimate and advances in increments of up to 10%, subject to the auctioneer's discretion. Written bids that do not conform to the increments set below may be lowered to the next increment.

\$0 to \$2,000 by \$100's
\$2,000-\$3,000 by \$200's
\$3,000-\$5,000 by \$200, 500, 800
(i.e \$4,200, 4,500, 4,800)
\$5,000-\$10,000 by \$500's
\$10,000-\$20,000 by \$1,000's
\$20,000-\$30,000 by \$2,000's
\$30,000-\$50,000 by \$2,000, 5,000, 8,000
(i.e. \$32,000, 35,000, 38,000)
\$50,000-\$100,000 by \$5,000's
\$100,000-\$200,000 by \$10,000's
above \$200,000 at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion. Note that published estimates do not include buyer's premium or applicable sales taxes. Buyers should not rely upon estimates as a representation or a prediction of actual selling prices.

CONDITION REPORTS

Condition reports for most lots in the Interior Sales are available online at www.christies.com. Condition reports are provided as a service to interested clients. Prospective buyers should note that descriptions of property are not warranties and that **each lot is sold "as is"**.

SALEROOM NOTICES

Details in this catalogue can be subject to change after it has been printed. For example, some extra provenance or information might have come to light over a particular lot, or the lot itself might have been withdrawn from the sale, or the estimate might have changed.

These details will appear in the saleroom notice for that particular sale and is available at the Bids Office, +1 212 636 2437.

Please check with the Bids Office for last minute changes prior to the sale.

PAYMENT & SUCCESSFUL BIDS

All you need to know on how, when and where to pay

New clients or existing clients planning to spend sums inconsistent with their buying history may be asked to supply written bank or other suitable references.

PAYMENT

Under normal circumstances, buyers are expected to pay for purchases within seven calendar days after the auction and to remove the property that they have bought by that date. Payment can be made by personal check, bank wire transfers, cash (in US currency up to \$7,500), Travellers checks (in US currency up to \$7,500), and money orders (in US currency up to \$7,500). A clearing period of 5 business days will be required for all personal checks. If you are planning on paying in person, our Cashiers will accept payment for collection Monday through Friday from 9:30 am until 5:00 pm at both Christie's Rockefeller Plaza and Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Purchased property can only be picked up on those days up to 4:30 pm at both Christie's Rockefeller Plaza and Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn).

Checks and money orders should be made payable to Christie's Inc. Bank transfers should be made to: 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. Please be sure to specify your name, invoice number, sale and lot numbers to ensure proper credit to your account.

Please note that Christie's will not accept payments for purchased Lots from any party other than the buyer, unless otherwise agreed in writing between the buyer and Christie's prior to the sale.

SUCCESSFUL ABSENTEE BIDS

Christie's is not able to notify successful absentee bidders. While invoices are sent out by mail after the auction we do not accept responsibility for notifying you of the result of your bid. Buyers are requested to contact us by telephone or in person as soon as possible after the sale to obtain details of the outcome of their bids to avoid incurring unnecessary handling charges.

AUCTION RESULTS: WWW.CHRISTIES.COM

SALES TAX AT CHRISTIE'S NEW YORK

Purchases picked up in New York or delivered to locations in California, Florida, Illinois, Massachusetts, New York, Pennsylvania, Rhode Island or Texas may be subject to sales or compensating use tax of such jurisdiction.

It is the buyer's responsibility to ascertain and pay all taxes due. Buyer's claiming exemption from sales tax must have the appropriate documentation on file with Christie's prior to the release of the property. For more information, please contact Purchaser Payments at +1 212 636 2495.

All you need to know • Property Pick Up & Storage

Every year we sell tens of thousands of lots of all shapes and sizes. Lots from Living with Art Sales marked with a square ■ will go to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) following the sale. All other lots will be kept at Christie's Rockefeller until they are transferred to Christie's Fine Art Storage Services 30 days after the sale

STORAGE AND WHERE TO COLLECT

You can pay for and collect all sold lots from Christie's Rockefeller only until 5:00 pm on the last day of the sale. Please note lots marked with a square ■ will be moved to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) on the last day of the sale. Lots are not available for collection at Christie's Fine Art Storage Services until after the third business day following the sale. All lots will be stored free of charge for 30 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. After 30 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection. 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. Property may be transferred at Christie's discretion following the sale and we advise that you contact Purchaser Payments on +1 212 636 2495 to confirm your property's location at any given time.

Failure to collect your property within 30 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.

Please see information below which contains a location map, contact details for Christie's Rockefeller and Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn), days and times when property is available for pick-up, and rate information related to handling, loss and liability coverage, administration and transfer of your property.

HOW TO COLLECT

All lots must be paid for at Christie's prior to collection. Please ensure that you bring your invoice and photo identification with you to collect, such as a driver's license or passport. If an agent will be collecting on your behalf, the agent must provide a signed letter of authorization from you along with photo identification. If you are collecting from Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) you will need your invoice and proof of identification. In order to ensure this please schedule a collection time in advance, and bring a copy of your Collection Order with you. Please note that payment for lots will be accepted at the Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). A clearing period of 5 business days will be required for all personal checks.

SHIPPING AND DELIVERY

A shipping form is enclosed with each invoice. It is the buyer's responsibility to pick up purchases or make all shipping arrangements. After payment has been made in full, Christie's can arrange property packing and shipping at the buyer's request and expense. Where Christie's arranges and bills for such services via invoice or credit card, an administration charge will apply. We recommend that buyers request an estimate for any large items or property of high value that require professional packing. For more information, please contact Christie's Art Transport Department on +1 212 636 2480.

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com. To ensure that arrangements for the transport of your lot can be finalized before the expiration of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

Shipping companies must e-mail a Bill of Lading (BOL) to Christie's no later than noon two business days prior to collection along with written authority to collect. All collections must be confirmed by e-mail or phone prior to pick-up. Please do not attempt collection without contacting BOL@christies.com. Shipping companies will be allocated up to 45 minutes on any loading dock to condition and pack unless otherwise requested. If more time is required, please indicate the requested time on the BOL. Failure to abide by the above conditions will affect collection of property and may result in additional fees or delayed collection appointments in the future.

EXPORT/IMPORT PERMITS

Buyers should always check whether an export and/or import licence is required before exporting to a foreign country. It is the buyer's sole responsibility to obtain any relevant export or import licences. The denial of any licence or any delay in obtaining licences shall neither justify the rescission of any sale nor any delay in making the full payment for the lot.

Christie's can advise buyers on the detailed provisions of the export licensing regulations and will submit any necessary export licence applications on request. If a licence is obtained on a buyer's behalf, a minimum fee of \$150 per item will be charged. However, Christie's cannot ensure that a licence will be obtained. Local laws may prohibit the import of some property and/or may prohibit the resale of some property in the country of importation. For more information, please contact Christie's Art Transport Department on +1 212 636 2480.

PAYMENT OF ANY CHARGES DUE AND STORAGE CHARGES

ALL lots whether sold or unsold maybe subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. Lots may only be released on production of the 'Collection Form' from Christie's. Lots will not be released until all outstanding charges are settled.

Lots will not be released until all outstanding charges due to Christie's are paid in full. Please contact Christie's Post-Sale Service on +1 212 636 2650.

PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold lots while in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the lots are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on christies.com.

ADMINISTRATION FEE, STORAGE & RELATED CHARGES

CHARGES PER LOT	LARGE OBJECTS E.G. FURNITURE, LARGE PAINTINGS, AND SCULPTURE	SMALL OBJECTS E.G. BOOKS, LUXURY, CERAMICS, SMALL PAINTINGS
1-30 DAYS AFTER THE AUCTION	FREE OF CHARGE	FREE OF CHARGE
31ST DAY ONWARDS: ADMINISTRATION	\$100	\$50
STORAGE PER DAY	\$10	\$6
LOSS AND DAMAGE LIABILITY	0.5 % OF THE HAMMER PRICE FOR PURCHASED LOTS	
All charges are subject to sales tax. Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie's discretion.		

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

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



Christie's Rockefeller Center

20 Rockefeller Plaza, New York 10020
Tel: +1 212 636 2000
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

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

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

- (a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.
- (b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of condition, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they are 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 inspected, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

- (a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.
- (b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

- (a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- (b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
- (c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
- (d) For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

- (a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of a watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
- (b) As collector's watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.
- (c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

B REGISTERING TO BID

1 NEW BIDDERS

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

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

2 RETURNING BIDDERS

As described in paragraph B(i) 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 Δ 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 bids 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 whether 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 C2 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 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 item.

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

In addition to the **hammer price**, the successful bidder agrees to pay as a **buyer's premium** the **hammer price** of each lot sold. On all **lots** we charge 2 3/4% 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, 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 sale. 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 saleroom 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(b)(ii) above and the property must be returned to us in accordance with E2(b)(iii) above. Paragraphs E2(b), (c), (d), (e), (f), (g) and (h) apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

- 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**").
- 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.
- 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 Post-Sale Services. 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 Post-Sale Services, 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 Post-Sale Services 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. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
- For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

- 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

- 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 F3 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 obligations as collateral security for your obligations to us; and
 - we can take any other action we see necessary or appropriate.
- 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 which 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 Post-Sale Services at +1 212 636 2650. See the information set out at www.christies.com/shipping or contact us at PostSaleUS@christie.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. 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, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant custom 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 if 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, covers, 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 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 (a) to (d) or E2(f) 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 V (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 that 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. **lots:** 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. **Authentic and Qualified Headings** means the paragraph 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.

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