

COURAGEOUS SPIRITS
OUTSIDER AND VERNACULAR ART

NEW YORK 20 JANUARY 2017



CHRISTIE'S





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COURAGEOUS SPIRITS: OUTSIDER AND VERNACULAR ART

FRIDAY 20 JANUARY 2017

PROPERTIES FROM

The Collection of Dr. Kurt Gitter and
Alice Rae Yelen

The Collection of John Jerit

The Estate of Sam Farber

The George P. Viener Collection

The Marvill Collection

AUCTION

Friday 20 January 2017
at 10.00 am (Lots 450-517)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

Friday	13 January	10.00 am - 5.00 pm
Saturday	14 January	10.00 am - 5.00 pm
Sunday	15 January	1.00 pm - 5.00 pm
Monday	16 January	10.00 am - 5.00 pm
Tuesday	17 January	10.00 am - 5.00 pm
Wednesday	18 January	10.00 am - 5.00 pm
Thursday	19 January	10.00 am - 5.00 pm

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Christie's (#1213717)

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[40]

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CHRISTIE'S



verso

PROPERTY FROM A WASHINGTON COLLECTION

450

JAMES CASTLE (1899-1977)

Untitled (Interior with Chest of Drawers)

soot and spit on flattened *Peet's Granulated Soap* card carton
8¼ x 12¾ in.

\$5,000-10,000

PROVENANCE:

Image Gallery, Portland, Oregon
Jan and Martin Manhoff, Anacortes, Washington

James Castle, born deaf and mute, learned to communicate and interact with the world around him via visual and tactile means. His soot and spit drawings range from naturalistic to surreal, often documenting scenes from his life on his family's farm. This drawing depicts the interior of a shed; Castle's drawings are on display in the space, rendered on the right side of the image.



PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION

451

JAMES CASTLE (1899-1977)

Untitled (Book, "The Heartless Shadow")

soot and spit, string and adhesive on pieced repurposed paper

Closed 9½ x 6½ in.; open 10½ in.

\$12,000-18,000

James Castle's books are enigmatic objects that reveal his love of tactile materials, his deep connection with processes of assemblage, and his understanding of design and form. The artist could not read, so his lettering does not reference language or speak to transmitted meaning. Instead, Castle relished the design elements of the letters' shapes, both embracing common typeface and rearranging and redesigning the forms to interesting visual effects.



alternate views



452

PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION

452

EUGENE VON BRUENCHENHEIN (1910-1983)

Untitled (Seated Marie in Pearls), 1940s

vintage gelatin silver print

Paper 10 x 8 in.; image 9 x 7 in.

\$4,000-6,000

PROVENANCE:

Feigen Contemporary, New York

Lance Kinz, New York

During the first decade of their marriage, Eugene Von Bruenchenhein photographed his young wife, Marie, in a series of provocative poses in their Wisconsin home. In these images, Marie is often adorned with, and surrounded by, objects purchased at the local five and dime. Fashioned from bolts of fabric, Christmas tree ornaments, fake pearls, aluminum foil and children's toys, these props transported Marie into a different world.



453

PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION

453

EUGENE VON BRUENCHENHEIN (1910-1983)

Untitled (Marie Standing), 1940s

vintage gelatin silver photograph

Paper 7 x 5 in.; image 7 x 4½ in.

\$4,000-6,000

PROVENANCE:

Ricco/Maresca Gallery, New York

Sold, Christie's, New York, 27 January 2003, lot 67

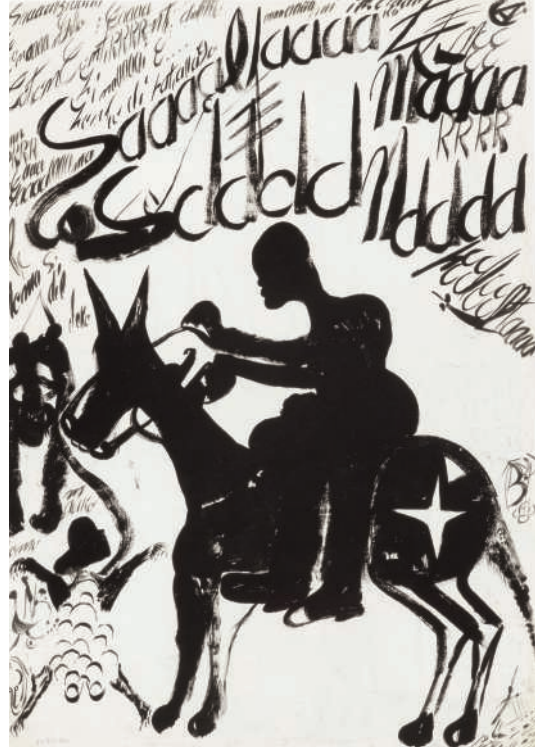
EXHIBITED:

Hartford, Connecticut, Wadsworth Atheneum Museum of Art, *Again: Serial Practices in Contemporary Art*, 11 September 2007 - 10 January 2008.

New York, Dickinson Roundell, *Surrealist Visions*, 3 May 2011 - 1 July 2011.



recto



verso

PROPERTY FROM THE GEORGE P. VIENER COLLECTION

454

CARLO ZINELLI (1916-1974)

Cavalle E Scritte Nere Su Sfondo Bianco
(double-sided), 1966

stamped lower left of one side 30 DIC. 1966

tempera on paper

27 1/8 x 19 1/8 in.

\$4,000-8,000

PROPERTY FROM AN AMERICAN COLLECTION

455

WILLIAM EDMONDSON (1874-1951)

Lion, circa 1937

together with a photographic contact sheet depicting Edmondson with *Lion* limestone and mortar

Lion 22 in. high, 37½ in. long, 7 in. wide; the contact sheet 7½ x 9½ in. (2)

\$200,000-400,000

PROVENANCE:

Elizabeth and Alfred Starr, Nashville (acquired directly from the artist)
Thence by descent in the family
Purchased from above

EXHIBITED:

Nashville, Frist Center for the Visual Arts, *Art of Tennessee*, 13 September 2003 - 18 January 2004.

LITERATURE:

Cheekwood Museum of Art, *The Art of William Edmondson* (Nashville, 1999), p. 170, fig. 40.

Benjamin H. Caldwell Jr., Robert Hicks and Mark W. Scala, *Art of Tennessee* (Nashville, 2003), p. 280, fig. 206.





Majestic, proud and strong, *Lion* is a powerful symbol of William Edmondson's personal resilience and deeply-felt spirituality. One of the largest figural carvings undertaken by the artist, *Lion's* nuanced, chiseled features and open gait reveal Edmondson embraced this monumental scale. Indeed, his striking, textured mane and bushy tail place *Lion* amongst the most spectacularly carved pieces in Edmondson's oeuvre, his full weight and impact truly evident only in his consuming presence. Edmondson, one of America's most important 20th century sculptors, carved only four known lions (one is in the collection of the Milwaukee Art Museum, another at the Cheekwood Museum of Art in Nashville), making the present work an extremely important and unusual masterpiece.

Lion is a significant subject that speaks to Edmondson's faith and appreciation of the natural world, and the sculpture serves as a keystone joining the artist's secular and sacred carvings into a larger narrative. Representing a powerful form in Christian iconography, as well as the King of the Jungle, earthly ruler of the many critters rendered by Edmondson, *Lion* is a principal character around which a Peaceable Kingdom of assorted animals and figures convene. He is at once an extraordinary triumph of nature and a lynchpin for visualization of biblical messaging.

Born to former slaves on a farm near Nashville, Tennessee, Edmondson moved with his family to Nashville proper around 1890 when urban expansion obliterated his childhood farm. He spent much of his adult life working as a janitor at the Nashville Woman's Hospital. After losing his job in his late fifties, in the early 1930s, Edmondson established a stonecutting business next to his home to create tombstones for his community. Over time, he also began to carve freestanding sculptures of religious figures, famous and local people, and various animals. Edmondson carved from blocks of locally gathered discarded building limestone and, on occasion, purchased stone from local suppliers. *Lion's* original stone block is evident in the rectilinear format of his base and the flattened carving atop his mane.







In 1936 Vanderbilt University affiliate Sidney Hirsch came across Edmondson's yard, and he introduced his friends Alfred and Elizabeth Starr to the artist. The Starrs in turn brought Harper's Bazaar photographer Louise Dahl-Wolfe to visit, and she photographed the artist and his work multiple times in 1936 and/or 1937. After seeing the Dahl-Wolfe images, Alfred H. Barr, Jr., then-director of the Museum of Modern Art in New York, authorized a 1937 exhibition of works by the sculptor, making Edmondson the first African American to have a solo exhibition at MoMA. Throughout the 1930s and 1940s Edmondson's home remained a destination, drawing visitors such as famed photographer Edward Weston.

Lion descended in the family of Alfred and Elizabeth Starr, two of Edmondson's earliest and most steadfast supporters and collectors. Elizabeth gifted some of their pieces to the Cheekwood Museum of Art, but chose to keep *Lion* in her family, revealing her great reverence and affection for the work. *Lion* is presently accompanied by a photographic contact sheet that includes several frames of Edmondson leaning on *Lion*, a rare document chronicling the artist's interaction with his masterpiece. This contact sheet also descended in the Starr family.

PROPERTY FROM AN AMERICAN COLLECTION

456

EDWARD WESTON (1886-1958)

Untitled (William Edmondson Tombstone Sculptures), 1941

initialed and dated on mount *EW 1941*

gelatin silver print

7½ x 9½ in.

\$2,000-4,000

PROVENANCE:

Elizabeth and Alfred Starr, Nashville

Thence by descent in the family

Purchased from above

LITERATURE:

Edmund L. Fuller, *Visions in Stone: The Sculpture of William Edmondson* (Pittsburgh, 1973), p.15.

Cheekwood Museum of Art, *The Art of William Edmondson* (Nashville, 1999), pp. 52 and 88.



456

PROPERTY FROM AN AMERICAN COLLECTION

457

LOUISE DAHL-WOLFE (1895-1989)

Untitled (William Edmondson Sculptures), contact sheet details, circa 1937

a framed grouping of twelve contact sheet details *together*

with a framed grouping of three contact sheet details

gelatin silver prints

The smaller 2½ x 2½ in. each; the larger 2½ x 2¼ in. each (2)

\$1,000-2,000

PROVENANCE:

Elizabeth and Alfred Starr, Nashville

Thence by descent in the family

Purchased from above

Images seen on these contact sheet details have appeared in publications about Edmondson's work including *The Art of William Edmondson* (Cheekwood Museum of Art, 1999).



457



recto



verso

PROPERTY FROM AN EAST COAST COLLECTION

458

CHARLES A. A. DELLSCHAU (1830-1923)

Aero Trump Below, April 9, 1920/Homer Trump, April 10, 1920 (double-sided)

signed .C.A. .A.D. verso bottom edge at center

watercolor, ink, graphite and collage on paper
16½ x 16¼ in.

\$15,000-25,000

LITERATURE:

Thomas McEvilley et al., *Charles A. A. Dellschau* (Seattle, 2013), p. 296, pl. 4589.

In Sonora, California, a mysterious group of aeronautical aficionados including Peter Mennis, George Newell and Christian Axel von Roemeling founded the Sonora Aero Club. The club rendered plans for airships, held discussions about fuel components, debated engineering techniques and - most intriguingly - may have existed only in the mind of Charles A. A. Dellschau. An immigrant from Berlin who settled in the Houston area, Dellschau worked as a butcher for most of his life and turned to writing his memoirs and recording the accompanying airships only after his retirement. His connection with the real or imagined Aero Club is chronicled in three memoir manuscripts, and later in notebooks that contained mixed-media "plates" (pages of airships amidst "press blooms" (articles clipped from newspapers).

PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION

459

FRANK JONES (D. 1969)
Untitled #1012 (Devil House),
circa 1960

colored pencil on paper
25 x 38 in.

\$5,000-10,000

PROVENANCE:

Cavin-Morris Gallery, New York



PROPERTY OF AN IMPORTANT NEW YORK COLLECTOR

460

JUSTIN MCCARTHY (1891-1977)
Fox Hunt, 1966

oil on board
24 x 23⁷/₈ in.

\$2,000-4,000

PROVENANCE:

Mr. and Mrs. Elias Getz, New York

EXHIBITED:

Philadelphia, Pennsylvania Academy of
Fine Arts, *Justin McCarthy*, 21 December
1972 - 28 January 1973.





PROPERTY FROM THE COLLECTION OF DR. KURT GITTER AND ALICE RAE YELEN

461

HOWARD FINSTER (1916-2001)

200 Foot Tidal Wave, circa 1976

signed *HOWARD 3-HRS* lower right; inscribed on back *200 FOOT TITLE WAVE/ ONE WAY OF ESCAPE/ RAISE YOUR/ SHIP SET IT OVER THE/ TITLE WAVE*
oil on found board with pieced frame of repurposed dowel scraps

Including artist-made frame 30 $\frac{7}{8}$ x 13 in.

\$6,000-8,000

EXHIBITED:

Birmingham, Alabama, Birmingham Museum of Art, *Pictured in My Mind: Contemporary Self-Taught Art from the Collection of Dr. Kurt Gitter and Alice Rae Yelen*, 4 February - 7 April 1996.

LITERATURE:

Gail Andrews Trechsel, ed., *Pictured in My Mind: Contemporary American Self-Taught Art* (Birmingham, Alabama, 1995), pp. 70-71, fig. 39.

The subject of this painting draws on Howard Finster's early and enduring interest in natural disasters. Created before Finster dated or numbered his pieces, the intricate detailing and outlined lettering of this work are painstakingly executed and in delicate contrast to the simplification and bold colors of his later output.

PROPERTY FROM THE COLLECTION OF DR. KURT GITTER AND ALICE RAE YELEN

462

NELLIE MAE ROWE (1900-1982)

Mean Bird, 1980

signed and titled *Nellie Mae Rowe/ 1980/ Mean Bird*
lower right
pastel and colored pencil on paper
18 x 24 in.

\$4,000-6,000

PROVENANCE:

Judith Alexander, Atlanta

EXHIBITED:

Birmingham, Alabama, Birmingham Museum of Art, *Pictured in My Mind: Contemporary Self-Taught Art from the Collection of Dr. Kurt Gitter and Alice Rae Yelen*, 4 February - 7 April 1996.

LITERATURE:

Gail Andrews Trechsel, ed., *Pictured in My Mind: Contemporary American Self-Taught Art* (Birmingham, Alabama, 1995), p. 161, fig. 126.



PROPERTY FROM THE COLLECTION OF
DR. KURT GITTER AND ALICE RAE YELEN

463

**REVEREND JOHNNIE SWEARINGEN
(1908-1993)**

Baseball, 1992

signed *Rev J.S.* lower left
oil on canvas
36 x 48 in.

\$1,500-3,000

EXHIBITED:

Birmingham, Alabama, Birmingham
Museum of Art, *Pictured in My Mind:
Contemporary Self-Taught Art from the
Collection of Dr. Kurt Gitter and Alice Rae
Yelen*, 4 February - 7 April 1996.

LITERATURE:

Gail Andrews Trechsel, ed., *Pictured in
My Mind: Contemporary American Self-
Taught Art* (Birmingham, Alabama, 1995),
pp. 214-215, fig. 180.



463

PROPERTY FROM THE COLLECTION OF
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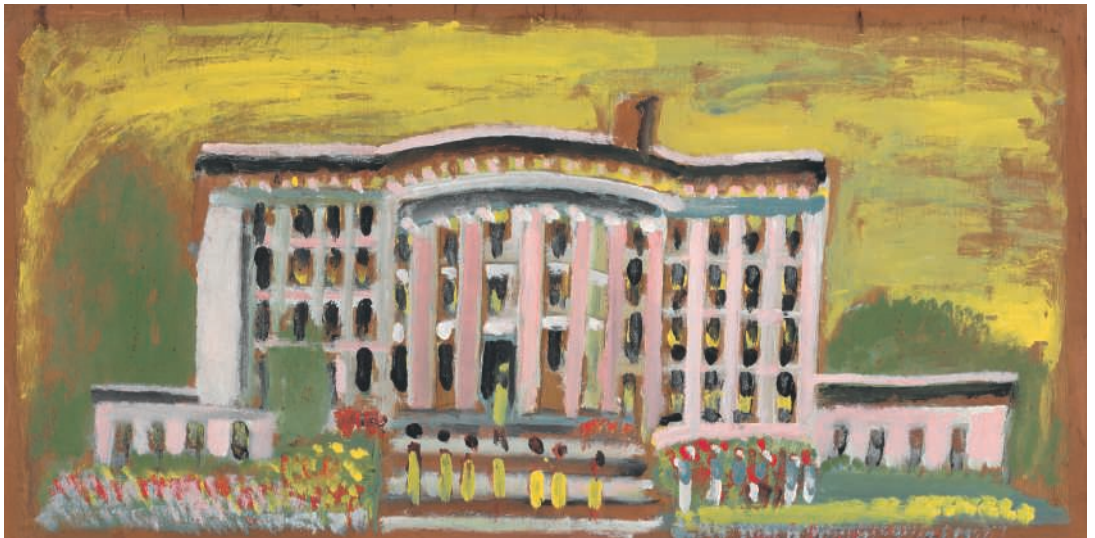
464

JIMMY LEE SUDDUTH (1910-2007)

The White House

signed *JIM SUDDUTH* upper left
mud, paint and graphite on board
24 $\frac{1}{8}$ x 48 $\frac{1}{4}$ in.

\$1,500-3,000



464



PROPERTY FROM THE COLLECTION OF
DR. KURT GITTER AND ALICE RAE YELEN

465

RAYMOND COINS (1904-1998)

*Stele Commemorating the Founding
of a Church, circa 1975*

soapstone

44½ in. high, 22 in. wide, 6½ in. deep

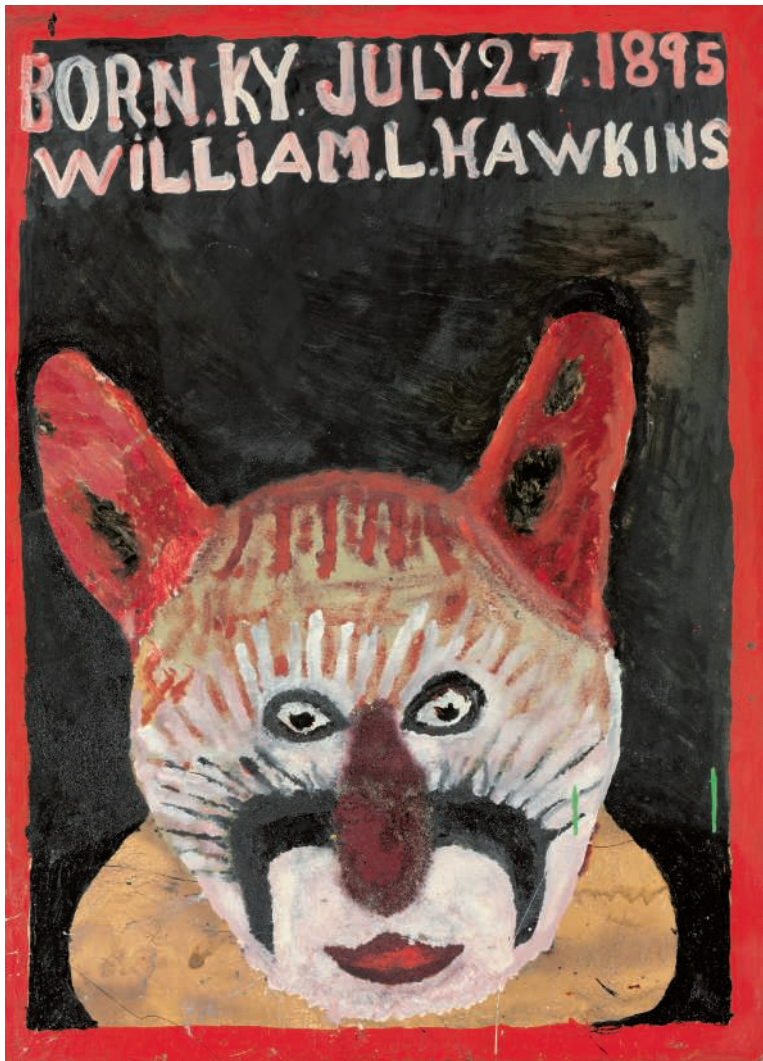
\$8,000-10,000

EXHIBITED:

Birmingham, Alabama, Birmingham
Museum of Art, *Pictured in My Mind:
Contemporary Self-Taught Art from the
Collection of Dr. Kurt Gitter and Alice Rae
Yelen*, 4 February - 7 April 1996.

LITERATURE:

Gail Andrews Trechsel, ed., *Pictured in
My Mind: Contemporary American Self-
Taught Art* (Birmingham, Alabama, 1995),
p. 43, fig. 8.



PROPERTY FROM THE COLLECTION OF DR. KURT GITTER AND ALICE RAE YELEN

466

WILLIAM HAWKINS (1895-1989)

Puma Kitten, circa 1985

inscribed *BORN. KY. JULY. 27. 1895/ WILLIAM. L. HAWKINS* top edge

enamel, metallic paint and cornmeal paste on board
44 x 31 $\frac{1}{8}$ in.

\$30,000-50,000

EXHIBITED:

Birmingham, Alabama, Birmingham Museum of Art, *Pictured in My Mind: Contemporary Self-Taught Art from the Collection of Dr. Kurt Gitter and Alice Rae Yelen*, 4 February - 7 April 1996.

LITERATURE:

Gail Andrews Trechsel, ed., *Pictured in My Mind: Contemporary American Self-Taught Art* (Birmingham, Alabama, 1995), pp. 93-94, fig. 61.

Renowned self-taught artist William Hawkins is known for his graphic, large-scale images depicting animals, architecture, religious scenes and historic events. *Baby Puma*, like many of his animal-centric works, was likely inspired by a print source. In addition to arresting color palettes and rich, pooled paint surfaces, Hawkins's best works can incorporate unconventional artmaking materials, seen here with the inclusion of cornmeal under the top layer of enamel. This built-up, grainy texture provides mass to the animal and evokes the cat's fur.



467

PROPERTY FROM THE COLLECTION OF DR. KURT GITTER AND ALICE RAE YELEN

467
MINNIE ADKINS (B. 1934)

The Entangled Wood no. 1, 1989

signed M.E.A./ 1989 upper right;
 inscribed on verso M. E. A./ 1989 by
 Minnie Adkins *The Entangled Wood no. 1.*
 paint on repurposed window shade
 38½ x 97 in.

\$5,000-7,000

EXHIBITED:

Birmingham, Alabama, Birmingham
 Museum of Art, *Pictured in My Mind:
 Contemporary Self-Taught Art from the
 Collection of Dr. Kurt Gitter and Alice Rae
 Yelen*, 4 February - 7 April 1996.

LITERATURE:

Gail Andrews Trechsel, ed., *Pictured in
 My Mind: Contemporary American Self-
 Taught Art* (Birmingham, Alabama, 1995),
 pp. 26-27, fig. 1.

PROPERTY FROM THE COLLECTION OF DR. KURT GITTER AND ALICE RAE YELEN

468
PURVIS YOUNG (1943-2010)

*Cityscape with Faces, Trucks and
 Dancing Figures*

signed Young upper right
 paint on repurposed paneling
 48 x 95½ in.

\$3,000-5,000



468

PROPERTY FROM THE COLLECTION OF DR. KURT GITTER AND ALICE RAE YELLEN

469

SAM DOYLE (1906-1985)

Ladsen, Nurse Midwife, circa 1980

initialed S.D. lower right by the artist; inscribed *Sam Doyle* on figure's skirt enamel on repurposed metal siding 41½ x 25½ in.

\$10,000-20,000

EXHIBITED:

Birmingham, Alabama, Birmingham Museum of Art, *Pictured in My Mind: Contemporary Self-Taught Art from the Collection of Dr. Kurt Gitter and Alice Rae Yellen*, 4 February - 7 April 1996.

LITERATURE:

Gail Andrews Trechsel, ed., *Pictured in My Mind: Contemporary American Self-Taught Art* (Birmingham, Alabama, 1995), pp. 58, 60 fig. 30.

Sam Doyle opened his "Out Door Art Gallery" in his yard on St. Helena Island, South Carolina, in the late 1960s. His paintings depicted people from within his Gullah community, as well as important political and social figures. This work shows midwife Lucinda Ladsen, Doyle's great-grandmother, who was the first African-American midwife on Saint Helena Island.





470

PROPERTY FROM THE COLLECTION OF DR. KURT GITTER AND ALICE RAE YELEN

470

HERBERT SINGLETON (1945-2007)

Marcello-Joe U Grocery, 1991

paint on carved wood panel adhered to wooden backing board
18¼ x 60¼ in.

\$4,000-6,000

EXHIBITED:

Birmingham, Alabama, Birmingham Museum of Art, *Pictured in My Mind: Contemporary Self-Taught Art from the Collection of Dr. Kurt Gitter and Alice Rae Yelen*, 4 February - 7 April 1996.

LITERATURE:

Gail Andrews Trechsel, ed., *Pictured in My Mind: Contemporary American Self-Taught Art* (Birmingham, Alabama, 1995), pp. 185-187, fig. 151.



471

PROPERTY FROM THE COLLECTION OF DR. KURT GITTER AND ALICE RAE YELEN

471

MARY TILLMAN SMITH (1904-1995)

Single Black Figure on Red with Yellow, circa 1985

signed on reverse *mary t smith*
paint on particleboard
37¼ x 29¾ in.

\$1,500-3,000

EXHIBITED:

Birmingham, Alabama, Birmingham Museum of Art, *Pictured in My Mind: Contemporary Self-Taught Art from the Collection of Dr. Kurt Gitter and Alice Rae Yelen*, 4 February - 7 April 1996.

LITERATURE:

Gail Andrews Trechsel, ed., *Pictured in My Mind: Contemporary American Self-Taught Art* (Birmingham, Alabama, 1995), p. 192, fig. 155.



PROPERTY FROM THE COLLECTION OF DR. KURT GITTER AND ALICE RAE YELEN

472

WILLIAM HAWKINS (1895-1989)

San Francisco Golden Gate Bridge, 1986

signed WILLIAM HAWKINS KY. JULY. 27. 1895 along left and lower edges
enamel on board
39¼ x 48 in.

\$30,000-50,000

PROVENANCE:

Janet Fleisher Gallery, Philadelphia

EXHIBITED:

Birmingham, Alabama, Birmingham Museum of Art, *Pictured in My Mind: Contemporary Self-Taught Art from the Collection of Dr. Kurt Gitter and Alice Rae Yelen*, 4 February - 7 April 1996.

LITERATURE:

Gail Andrews Trechsel, ed., *Pictured in My Mind: Contemporary American Self-Taught Art* (Birmingham, Alabama, 1995), pp. 90-91, fig. 62.



PROPERTY FROM THE COLLECTION OF DR. KURT GITTER AND ALICE RAE YELEN

473

PURVIS YOUNG (1943-2010)

*Pregnant Woman with Man, Surrounded by
Dancing Figures*

signed *Young* upper left

paint on repurposed pieced wood and plywood
84 $\frac{3}{4}$ x 36 $\frac{1}{2}$ in.

\$3,000-5,000

PROPERTY FROM THE COLLECTION OF DR. KURT GITTER AND ALICE RAE YELEN

474

MOSE EARNEST TOLLIVER (1925-2006)

Four Figures

signed *MOSE T* lower right

paint on board
24 $\frac{1}{8}$ x 31 $\frac{3}{4}$ in.

\$1,500-3,000



474



PROPERTY FROM THE COLLECTION OF DR. KURT GITTER AND ALICE RAE YELEN

475

ELIJAH PIERCE (1892-1984)

Untitled, 1966

dated and inscribed on reverse 6-8-1966/ *E. Pierce*
paint, glitter and varnish on carved wood
Including artist-made frame 17 $\frac{1}{8}$ x 24 $\frac{1}{8}$ in.

\$20,000-30,000



PROPERTY FROM THE COLLECTION OF DR. KURT GITTER AND ALICE RAE YELEN

476

JON SERL (1898-1993)

The Experiment

signed *JON* lower right corner; on reverse titled *The Experimet*
[sic]

oil on repurposed Masonite

36 x 51½ in.

\$3,000-5,000



PROPERTY FROM THE COLLECTION OF DR. KURT GITTER AND ALICE RAE YELEN

477

SISTER GERTRUDE MORGAN (1900-1980)

Precious Lord, 1970-1975

signed *SISTER GERTRUDE MORGAN* lower left center and along center

acrylic paint and ink on paper
13 x 40 in.

\$20,000-40,000

EXHIBITED:

Birmingham, Alabama, Birmingham Museum of Art, *Pictured in My Mind: Contemporary Self-Taught Art from the Collection of Dr. Kurt Gitter and Alice Rae Yelen*, 4 February - 7 April 1996.

New York, American Folk Art Museum, *Tools of Her Ministry: The Art of Sister Gertrude Morgan*, 25 February - 26 September 2004; additional venues New Orleans Museum of Art and Intuit: The Center for Intuitive and Outsider Art, Chicago.

LITERATURE:

Gail Andrews Trechsel, ed., *Pictured in My Mind: Contemporary American Self-Taught Art* (Birmingham, Alabama, 1995), p. 143, fig. 109.

A missionary, musician, poet and artist, Sister Gertrude Morgan created colorful didactic paintings of biblical imagery from her home in New Orleans. Here, she depicts herself as the bride of Christ alongside a polar bear, her *Everlasting Gospel Mission* and a sky filled with angels. A large-scale and impressive work, *Precious Lord* reveals Morgan's innate ability to abstract space and use color in dynamic ways.





478

PROPERTY FROM THE COLLECTION OF DR. KURT GITTER AND ALICE RAE YELEN

478
REVEREND JOHNNIE SWEARINGEN (1908-1993)

Noah's Ark

signed *Rev. J.S.S.* lower left
 oil on canvas
 Sight 29½ x 39½ in.

\$1,500-3,000

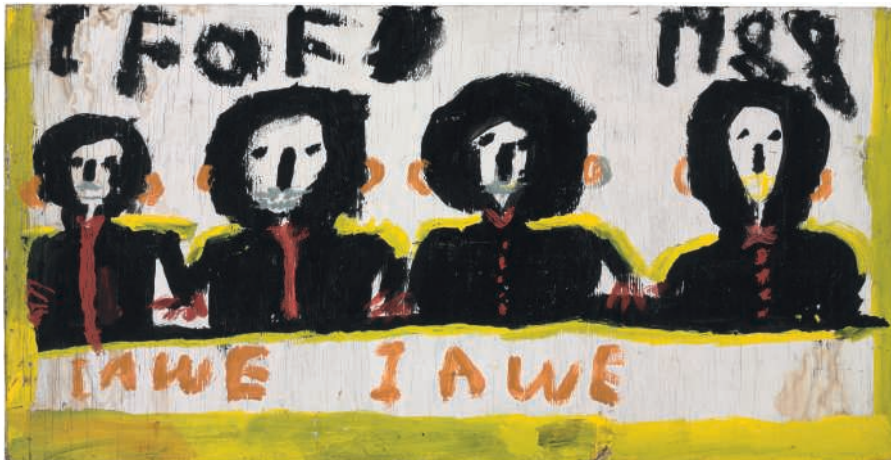
PROPERTY FROM THE COLLECTION OF DR. KURT GITTER AND ALICE RAE YELEN

479
MARY TILLMAN SMITH (1904-1995)

I Awe I Awe, 1988

signed *mary t smith* on reverse
 paint on repurposed board
 24¾ x 48 in.

\$1,500-3,000



479



PROPERTY FROM A PRIVATE NEW YORK COLLECTION

480

BILL TRAYLOR (1854-1949)

Brown Dog Charging, 1939-1942

tempera and graphite on repurposed card
15¾ x 15¾ in.

\$25,000-50,000

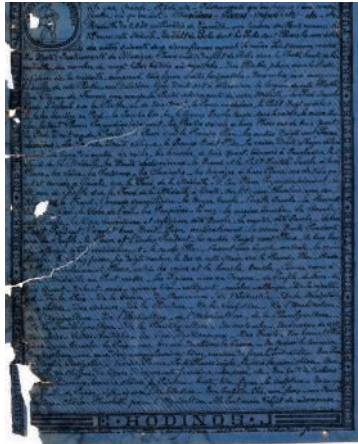
PROVENANCE:

Carl Hammer Gallery, Chicago, 1987

After a lifetime on a plantation, former slave Bill Traylor moved to Montgomery, Alabama. There, from a doorstep on Monroe Street, he rendered starkly modernist images of lively animals, vibrant landscapes and active people. *Dog* is a spectacular, large-scale drawing that engages its surface. The animal radiates energy: he is rearing, tail up, teeth bared, and bounding towards the edge of the card.



481



481



481

PROPERTY FROM THE ESTATE OF SAM FARBER

481
EMILE JOSOME HODINOS (1853-1905)

A Journal Page (double sided; INSTRUMENTS DE MUSIQUE/ JAMBES INVENTER)

unframed; together with six unframed Coin Drawings; the coin drawing wrappers and other found paper; the journal page and 3 coin drawings signed *E HODINOS J*

ink on paper

Journal page 9¼ x 7⅞ in.; coin drawings: the larger 2¼ x 4⅞ in., the smaller 1¼ x 3¼ in.

(8)

\$2,000-4,000

PROPERTY FROM THE ESTATE OF SAM FARBER

482
EMILE JOSOME HODINOS (1853-1905)

Four Studies of Women

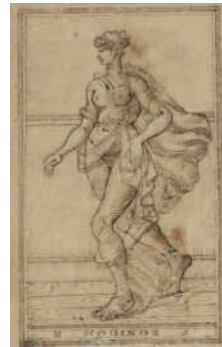
together with an unframed Study of Women; each signed *Hodinos* along lower or left edge

ink and graphite on paper

The four framed: each approximately 4¾ x 3⅞ in.; the unframed 3¼ x 5⅞ in.

(5)

\$2,000-4,000



482

PROPERTY FROM A PRIVATE COLLECTION

483

WILLIAM EDMONDSON (1874-1951)

Schoolteacher

limestone

14¼ in. high, 12¼ in. long, 4¼ in. wide

\$30,000-50,000

PROVENANCE:

Pauline Weil Steine, Nashville

Ronnie Steine, Nashville, son

LITERATURE:

William Williams, "Every Picture Tells a Story: The Beverly Keel and Ronnie Steine Collection," *Nashville Arts Magazine* (July 2010), pp. 54-55.





485



484

PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION

484

STEPHEN ANDERSON (B. 1953)

Apollo and the Muses, October 1989

label on reverse signed by artist detailing materials, date and contact information

tempera, varnish and shoe polish on board
Including artist-selected frame 36 x 48 in.

\$2,000-4,000

PROVENANCE:

Phyllis Kind Gallery, New York

PROPERTY FROM THE GEORGE P. VIENER COLLECTION

485

CHARLIE WILLETO (1897-1964)

Spirit Man

paint and nails on carved wood
35¼ in. high, 3⅞ in. wide, 3⅞ in. deep

\$2,000-4,000

PROPERTY FROM AN IMPORTANT NEW YORK
COLLECTION

486

MADGE GILL (1882-1961)

Many Mansions, 1951

on back dated and signed *December 2nd*

51/ Madge Gill

ink on cardboard

25½ x 20 in.

\$3,000-5,000

PROVENANCE:

Jerzy Marek, London



486

PROPERTY FROM THE ESTATE OF SAM FARBER

487

JOSEPH YOAKUM (1889-1972)

Home of Mrs. Florena Tutnor,
dated 1964

inscribed *Home of Mrs. Florena Tutnor/
Farm Administrator Southwest state./
Johansburg Sowest Aforica [sic] (in Year
1956) and dated 12/19-64*

ink on paper

12 x 17½ in.

\$3,000-5,000



487



PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION

488
JAMES CASTLE (1899-1977)
Untitled (Totems in Landscape)

soot and spit on found paper
 10 $\frac{3}{8}$ x 12 $\frac{3}{4}$ in.

\$8,000-12,000

PROVENANCE:
 Knoedler & Company, New York



PROPERTY FROM THE GEORGE P. VIENER COLLECTION

489
CARLO ZINELLI (1916-1974)
*Grande Uccello Stellato E Gabbis
 Con Uccello Gialli, 1970*

tempera on paper
 19 $\frac{3}{4}$ x 13 $\frac{3}{4}$ in.

\$4,000-8,000

PROVENANCE:
 Judy A. Saslow Gallery, Chicago



PROPERTY OF A PRIVATE COLLECTOR

490

WILLIAM HAWKINS (1895-1990)

Big Jumbo, 1988

enamel on Masonite

48 x 60 in.

\$30,000-50,000

PROVENANCE:

Ricco/Maresca Gallery, New York

William Hawkins would often tilt his surfaces after applying his signature semi-gloss enamel paint, allowing the pigment to move across his Masonite and the artwork to "make itself." This technique is most evident here in the areas of pooled and folded paint that compose Jumbo's stretched and wrinkled skin.



491

PROPERTY FROM THE ESTATE OF SAM FARBER

491

MADGE GILL (1882-1961)

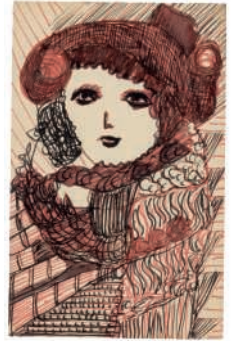
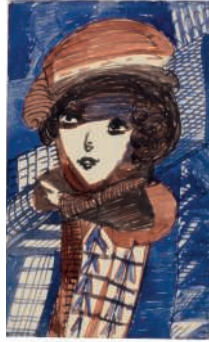
Four Studies of Women

together with an unframed Postcard Study of Three Women
ink on card

Each framed work 5½ x 3¾ in. (not including frame);
unframed 3¾ x 5½ in.

(5)

\$1,500-3,000



491

PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION

492

TINO "ROSIE" CAMANGA (B. 1910)

*Flash Drawing (Cats, Dragon and Deer) and Flash
Drawing (Birds, Cowboy and "Small Dracula")*, circa 1960

ink, graphite and acrylic on paper

Cats 10¾ x 13¾ in.; birds 10¾ x 13¾ in.

(2)

\$2,000-4,000

PROVENANCE:

Ann Nathan Gallery, Chicago

LITERATURE:

Cats: Donald Edward Hardy, ed., *Eye Tattooed America* (San
Francisco, 1993), p. 27.

Tino Camanga was a self-taught tattoo artist, active in
Honolulu. His career and work is chronicled in the monograph
Folk Art Tattoo Flash (San Francisco, 2011).



492

PROPERTY FROM THE COLLECTION OF JOHN JERIT

493

BILL TRAYLOR (1854-1949)

Man with Red Shirt, 1939-1942

tempera and graphite on repurposed card
12¾ x 8¼ in.

\$40,000-60,000

PROVENANCE:

Luise Ross Gallery, New York

The Charleston Renaissance Gallery,
Charleston, South Carolina

Harvey Pranian Art & Antiques, Evanston,
Illinois

Private Collection, Keswick, Virginia

Harvey Pranian Art & Antiques, Evanston,
Illinois

Bill Traylor rendered starkly modernist and near-abstracted forms built around hand-drawn geometric shapes and arced grid lines. Here, a bold, linear under drawing is visible beneath the man's clothes and features.





494

PROPERTY FROM THE GEORGE P. VIENER COLLECTION

494

HOWARD FINSTER (1916-2001)

Dwight D. Eisenhower, #1,441, July 1979

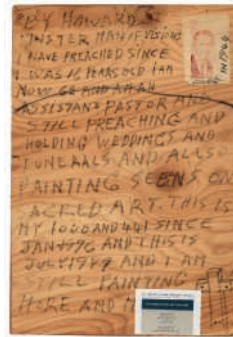
inscribed and dated lower right BY HOWARD FINSTER JULY 1979; inscribed on back BY HOWARD FINSTER MAN OF VISIONS and including photocopy of 1944 photograph of the artist oil paint on mirror with wood-burned frame

Including artist-made frame 25 3/8 x 17 3/4 in.

\$3,000-5,000

PROVENANCE:

Cavin-Morris Gallery, New York



494 (verso)



495

PROPERTY FROM A WASHINGTON COLLECTION

495

JAMES CASTLE (1899-1977)

Untitled (Farmscape with Totems)

soot and spit on repurposed paper
6 3/8 x 9 3/8 in.

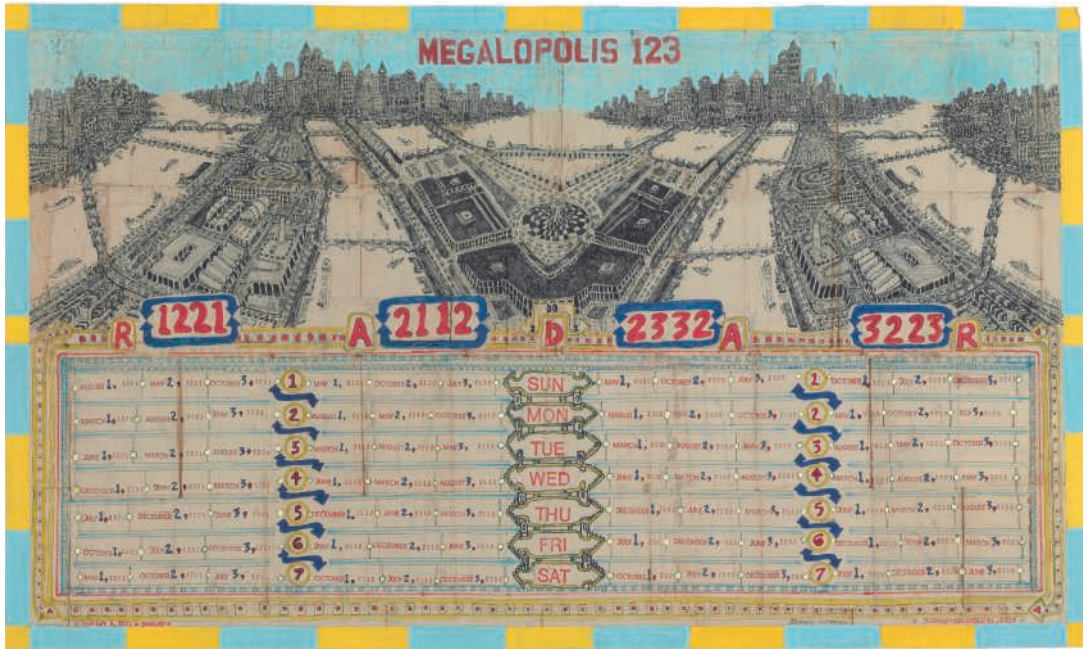
\$5,000-10,000

PROVENANCE:

Image Gallery, Portland, Oregon

Jan and Martin Manhoff, Anacortes,

Washington



PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION

496

GEORGE WIDENER (B. 1962)

Megalopolis 123, 2006

signed *George Widener* bottom right

ink and paint on pieced and reinforced paper napkins

26¾ x 45½ in.

\$15,000-30,000

PROVENANCE:

Henry Boxer Gallery, Richmond, England

George Widener's ethereal works on paper contain messages designed specifically for numerical savants and 'artificial intelligence of the future.' While *Megalopolis 123* is in part an intricate rendering of a cityscape and an homage to urban planning, the true beauty of this piece is in the palindromic dates comprising the lower half of the artwork. Describing patterns in days of the week over different months and different years, Widener creates a beautiful code and enhanced experience for those who share his innate computational abilities. Widener believes that his pieces are in conversation with On Kawara's (1933-2014) conceptual work with dates "albeit in a whimsical Asperger's fashion." While he undoubtedly began his career as an Outsider artist, Widener has become conversant in art world concerns and his work seems to occupy a liminal space between "insider" and "outsider" creation.



497

PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION

497

HIPKISS (ALPHA (B. 1964) AND CHRIS (B. 1964) MASON)

An Isolation: A Worrying: Reason to See Me, 1995

on barcode at upper right inscribed *5 REAL HIPKISS*; inscribed lower right edge *F*CK-YOU-AN ISOLATION-HIPKISS 1995*

AUTUMN

graphite on paper

23¾ x 33¾ in.

\$4,000-8,000

PROVENANCE:

Cavin-Morris Gallery, New York

PROPERTY FROM A WASHINGTON COLLECTION

498

JAMES CASTLE (1899-1977)

Untitled (Five Trees)

soot and spit on repurposed card
3 x 7¾ in.

\$4,000-8,000

PROVENANCE:

Image Gallery, Portland, Oregon

Jan and Martin Manhoff, Anacortes, Washington



498



PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION

499

CHARLES BENEFIEL (B. 1967)

Hygienic Toys 2, 1995

ink, tea and furniture varnish on paper
60 x 40 in.

\$8,000-12,000

PROVENANCE:

American Primitive Gallery, New York

According to Benefiel:

Hygienic Toys #2 is a very autobiographical self-portrait, created during an intense period of personal struggle in my life. It depicts a beautiful, almost sexless little boy whose body is ravaged and broken by others and by time, barely wrapped in rotted linens as he attempts to pose in quiet, isolated dignity. His visage is nothing more than a reference for his true value and meaning found in the numerical records stamped next to his body. There is no prose to his life, and no need for explanatory text; there is only this ambiguous record of his worth to some unknown keepers lost long ago, deep in some forgotten state archive.



500



501



502

PROPERTY FROM THE GEORGE P. VIENER COLLECTION

500

DOMENICO ZINDATO (B. 1966)

Untitled

signed on reverse *DZ 206 Domenico*

Zindato

ink and pastel on paper

11 x 8 in.

\$1,000-3,000

PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION

501

ANNA ZEMANKOVA (1908-1986)

Untitled, 1960-1986

signed *Zemankova* lower right corner

colored pencil, ink and pastel on paper

11¾ x 8½ in.

\$1,000-2,000

PROVENANCE:

Cavin-Morris Gallery, New York

PROPERTY FROM THE GEORGE P. VIENER COLLECTION

502

VERNON BURWELL (1916-1990)

Pearl Bailey

paint and found objects on cement and

wood

53 in. high, 14 in. wide, 13½ in. deep

\$2,000-4,000

PROPERTY FROM THE GEORGE P. VIENER COLLECTION

503

NELLIE MAE ROWE (1900-1982)

Blue Plums, 1979

signed *Nellie Mae Rowe* lower right

crayon, oil pastel, ink and graphite on

paper

24 x 19 in.

\$3,000-5,000

PROPERTY FROM THE ESTATE OF SAM FARBER

504

MADGE GILL (1882-1961)

Martin Luther

together with Abstract (double sided,

unframed); the reverse of *Martin*

Luther inscribed with the title and with

commentary

ink and graphite on card

Martin Luther 20 x 6½ in.;

Abstract 12¾ x 9¾ in.

\$2,000-3,000

(2)



503



504



505

PROPERTY OF AN IMPORTANT NEW YORK COLLECTOR

505
KAROL KOZLOWSKI (1885-1969)
Bronx Park Sec #1 Sec #2

oil on canvas
 Sight 29¾ x 51 in.
 \$3,000-5,000

A Polish immigrant to New York City, Kozłowski worked as a fire cleaner for Astoria Light, Heat and Power in Queens. In his free time, he created a small number of incredibly detailed, large-scale paintings of New York scenes and foreign locations, replete with animals and well-dressed figures.

PROPERTY FROM THE GEORGE P. VIENER COLLECTION

506
THORNTON DIAL (1928-2016)
Woman with Bird

matted, not framed; initialed *T.D.* lower right
 pastel and charcoal on paper
 30 x 44½ in.
 \$4,000-8,000

PROVENANCE:
 William Arnett, Atlanta (acquired directly from the artist)
 James Hager, Rockford, Illinois



506



PROPERTY FROM A SOUTHERN COLLECTION

507

BILL TRAYLOR (1854-1949)

Brown Horse, 1939-1942

tempera and graphite on reverse of card *Mars Company*
advertisement

7¾ x 10¼ in.

\$25,000-45,000

PROVENANCE:

Janet Fleisher Gallery, Philadelphia
Randall Gallery, St. Louis



507 (verso)

PROPERTY FROM THE MARVILL COLLECTION

508

JOHN VIVOLO (1886-1987)

Two Production Bosses

plaster and paint on carved wood

The taller 39 in. high, 13½ in. wide, 14 in. deep;

the smaller 28 in. high, 9 in. wide, 10½ in. deep

\$5,000-10,000

PROVENANCE:

James Kronen, New York



508

PROPERTY FROM THE MARVILL COLLECTION

509

ARTIST UNKNOWN, AMERICAN, EARLY 20TH CENTURY

Two Men Sawing Ice

paint on metal and carved wood

16 in. high, 10¼ in. wide, 4½ in. deep

\$8,000-12,000

PROVENANCE:

America Hurrah, New York

LITERATURE:

America Hurrah, advertisement, *The Magazine Antiques* (December 1984), p. 1340.

Roger Ricco and Frank Maresca, *American Primitive: Discoveries in Folk Sculpture* (New York, 1988), pp. 130-131, fig. 179.

This piece was discovered in Massachusetts, and may be part of a whirlingig or crank toy.



509

PROPERTY FROM THE MARVILL COLLECTION

510

**ARTIST UNKNOWN, AMERICAN,
MID 20TH CENTURY**

Bust of a Mustached Man

paint, leather, glass and composite
material on carved wood
17½ in. high, 19¾ in. wide, 8½ in.
deep

\$10,000-15,000

PROVENANCE:

Ricco/Maresca Gallery, New York

One of two known carvings by the
same hand, this bust was found in
Texas.



PROPERTY FROM THE MARVILL COLLECTION

511
ARTIST UNKNOWN, AMERICAN, FIRST HALF 20TH CENTURY

"Nadelman" Woman

stain on turned and carved wood
22 in. high, 5 in. wide, 4 $\frac{1}{2}$ in deep

\$5,000-10,000

PROVENANCE:

Harris Diamant, New York, circa 1975

Found in Pennsylvania, this nude is reminiscent of Elie Nadelman's (1882-1946) delicate and sensuously-curved figurative carvings.



511

PROPERTY FROM THE MARVILL COLLECTION

512
ARTIST UNKNOWN, PROBABLY AMERICAN, 20TH CENTURY

Woman Washing Hair

paint on carved wood
8 $\frac{1}{4}$ in. high, 1 $\frac{1}{8}$ in. wide, 3 $\frac{1}{8}$ in. deep

\$4,000-8,000

PROVENANCE:

Harris Diamant, New York



512



PROPERTY FROM THE MARVILL COLLECTION

513

**ARTIST UNKNOWN, AMERICAN, EARLY-MID
20TH CENTURY**

Rose

paint on carved and pieced wood
12 in. high, 11 in. wide, 14¼ in. deep
\$15,000-30,000

PROVENANCE:

Ricco/Maresca Gallery, New York

Originally fitted and carved as the base section of a lamp, *Rose* was discovered on the California/Nevada border. According to tradition, the sculpture was found in a mining camp brothel, and was carved in homage to Rose, the woman depicted.





PROPERTY FROM THE MARVILL COLLECTION

514

**ARTIST UNKNOWN, PROBABLY AMERICAN,
FIRST HALF 20TH CENTURY**

Diving Woman

paint and varnish on carved wood
18½ in. high, 3⅞ in. wide, 8½ in. deep
\$8,000-12,000

PROVENANCE:

Harris Diamant, New York

PROPERTY FROM THE MARVILL COLLECTION

515

ARTIST UNKNOWN, AMERICAN, 19TH CENTURY

Three Figures of Tradesmen

paint on carved wood with cloth, leather and metal
Including base 11½ in. high, 13¾ in. wide, 5 in. deep

\$6,000-12,000

PROVENANCE:

The Brooklyn Museum, New York
Ricco/Maresca Gallery, New York

The figures' heads and arms are articulated and were designed to be moved. The central figure retains toggles and pulls with which to shake his head and raise his right arm.





516

PROPERTY OF AN IMPORTANT NEW YORK COLLECTOR

■516

ARTIST UNKNOWN, AMERICAN, 20TH CENTURY

Bust of a Man

paint on carved pine

Including stand 18 in. high, 9 in. wide, 6 in. deep

\$3,000-5,000

PROPERTY OF AN IMPORTANT NEW YORK COLLECTOR

■517

ARTIST UNKNOWN, AMERICAN, EARLY 20TH CENTURY

A Pair of Figures Depicting a Man and Woman

paint on carved wood

17 in. high

(2)

\$5,000-10,000



517



IMMEDIATELY FOLLOWING
COURAGEOUS SPIRITS:
OUTSIDER AND VERNACULAR ART

IMPORTANT AMERICAN FURNITURE, FOLK ART AND SILVER

SESSION 1 (LOTS 518-599)
AT APPROXIMATELY 10.30 AM

SESSION 2 (LOTS 600-789)
AT 2.00 PM



CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

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- (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.
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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

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- (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, and 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 any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
- (b) As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.
- (c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

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- (i) for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
- (ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

5 BIDDING IN PERSON

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

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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.

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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:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute 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:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

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

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each lot sold. On all lots we charge 25% of the **hammer price** up to and including US\$1,500,000, 20% on that part of the **hammer price** over US\$1,500,000 and up to and including US\$3,000,000, and 15% of that part of the **hammer price** above US\$3,000,000.

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 release of the lot. For more information, please contact Purchaser Payments at +1 212 636 2496.

E WARRANTIES

1 SELLER'S WARRANTIES

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

- is the owner of the lot or a joint owner of the lot acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the lot, has the permission of the owner to sell the lot, or the right to do so in law; and
- has the ability 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, title guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots sold without a printed estimate;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition** report or announced at the time of sale.
 - To make a claim under this paragraph you must give written details of the defect and return the lot to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the lot is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2(h)(ii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:
 - the **hammer price**; and
 - the **buyer's premium**; and

(iii) any applicable duties, goods, sales, use, compensating or service tax, or VAT.

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

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

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

- 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 per 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.

(iii) Cash
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Post-Sale Services only

(iv) Bank Checks
You must make these payable to Christie's Inc. and there may be conditions.

(v) Checks
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to:

- Christie's Inc. Post-Sale Services,
20 Rockefeller Center, New York, NY 10020.
- 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 30th day following the date of the auction or, if earlier, the date the lot is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

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

- 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;

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

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

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

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

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

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

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

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

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed 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

(a) We ask that you collect purchased lots promptly following the auction (but note that you may not collect any lot until you have made full and clear payment of all amounts due to us).

(b) Information on collecting lots is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers at +1 212 636 2495.

(c) If you do not collect any lot promptly following the auction we can, at our option, remove the lot to another Christie's location or an affiliate or third party warehouse. 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.

(d) If you do not collect a lot by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:

- we will charge you storage costs from that date.
- we can, at our option, move the lot to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.
- we may sell the lot in any commercially reasonable way we think appropriate.
- the storage terms which can be found at christies.com/storage shall apply.

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

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

2 STORAGE

- (a) If you have not collected the **lot** within 7 days from the date of the auction, we or our appointed agents can:
- (i) charge you storage fees while the **lot** is still at our warehouse; or
 - (ii) 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 **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

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

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's 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, walrusbone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.

(c) Lots containing Ivory or materials resembling ivory

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

satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

(d) Lots of Iranian origin

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

(f) Gold

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

(g) Watches

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

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

I OUR LIABILITY TO YOU

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

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

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

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

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

(e) If, in spite of the terms in paragraphs I(a) to (d) or E2(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-US party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order

the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

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

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

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

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

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

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

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

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

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

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

Heading: has the meaning given to it in paragraph E2. **lot:** an item to be offered at auction (or two or more items to be offered at auction as a group).

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

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

provenance: the ownership history of a **lot**. **qualified:** has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Catalogue Headings'.

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

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

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

SYMBOLS USED IN THIS CATALOGUE

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

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

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

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

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

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

■
See Storage and Collection pages in the catalogue.

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

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

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

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

* **Minimum Price Guarantees:**

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

* ◆ **Third Party Guarantees/Irrevocable bids**

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

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

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

Other Arrangements

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

Bidding by parties with an interest

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

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

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

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

*"Attributed to ..."

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

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

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

*"Circle of ..."

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

*"Follower of ..."

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

*"Manner of ..."

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

*"After ..."

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

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

"Inscribed ..."

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

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

"With inscription ..."

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

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

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

POST 1950 FURNITURE

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

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

ALL **lots** whether sold or unsold may be 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.

SHIPPING AND DELIVERY

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

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.

STORAGE AND COLLECTION

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. 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. Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

STORAGE CHARGES

Failure to collect your property within 30 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.

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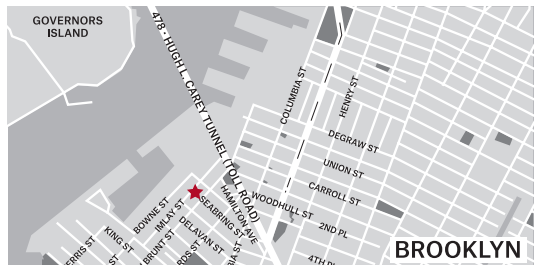
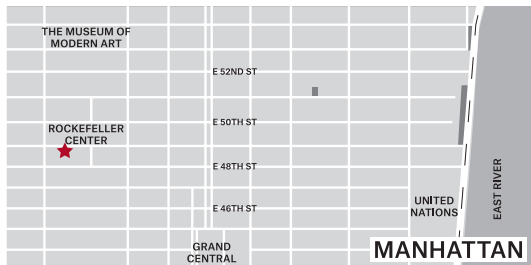
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CHARGES PER LOT	LARGE OBJECTS	SMALL OBJECTS
	e.g. Furniture, Large Paintings, and Sculpture	e.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration	\$100	\$50
Storage per day	\$10	\$6
Loss and Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	

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

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 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)
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 Tel: +1 212 974 4500
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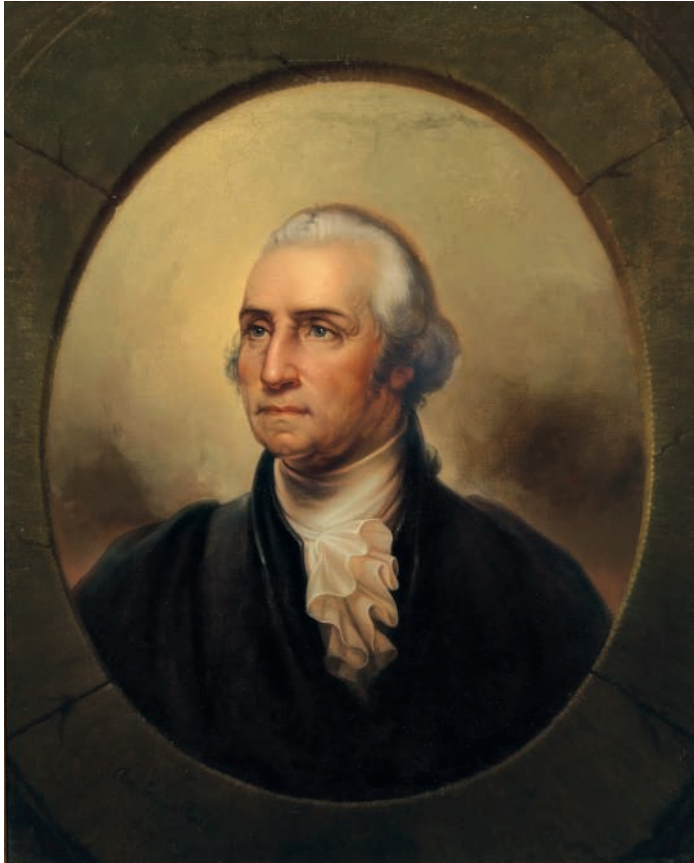
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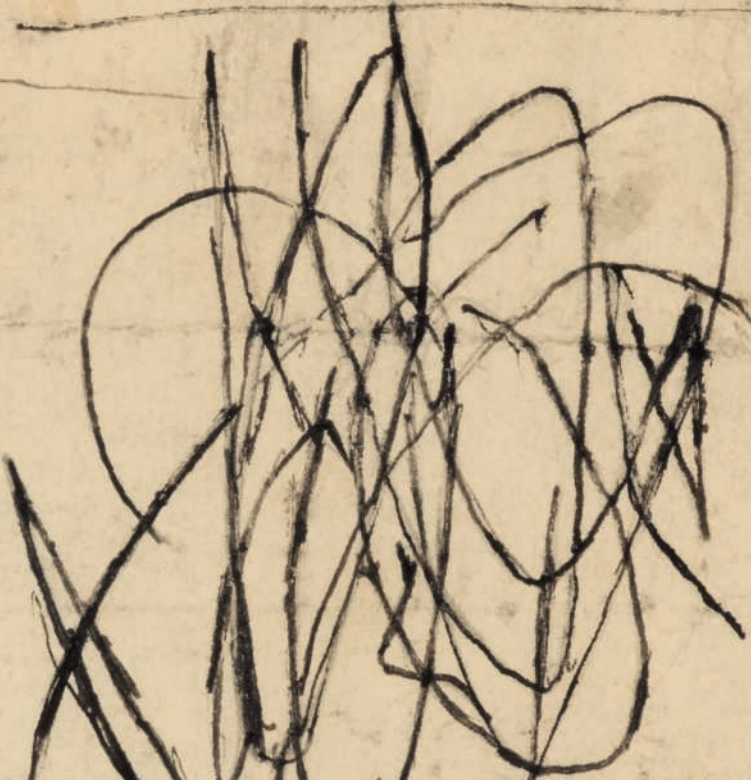
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