

**IMPORTANT AMERICAN FURNITURE,
FOLK ART AND SILVER**

NEW YORK 20 JANUARY 2017



CHRISTIE'S





SPECIALISTS AND SERVICES FOR THIS SALE

DEPUTY CHAIRMAN

John Hays
jhays@christies.com

SPECIALISTS

AMERICAN FURNITURE, OUTSIDER AND FOLK ART

Andrew K. Holter
Head of Department
aholter@christies.com
Martha Willoughby
mwilloughby@christies.com
Cara Zimmerman
czimmerman@christies.com
Emily Shwajlyk
eshwajlyk@christies.com
Tel: +1 212 636 2230
Fax: +1 212 636 4921

SILVER

Jill Waddell
Senior Specialist
jwaddell@christies.com
Natalie Voorheis
Junior Specialist
nvoorheis@christies.com
Tel: 212-636-2250
Fax: 212-636-4921

SALE COORDINATOR

Alexandra Oppenheim
aoppenheim@christies.com
Tel: 212-636-2252
Fax: 212-636-4921

HEAD OF SALE MANAGEMENT

Nina Milbank
Nmilbank@christies.com
Phone: 212 636 2336
Fax: 212-636-4921

For general enquiries about
this auction, email should
be addressed to the sale
coordinator

SERVICES

ABSENTEE AND TELEPHONE BIDS

Tel: +1 212 636 2437
Fax: +1 212 636 4938

AUCTION RESULTS

christies.com

CATALOGUES ONLINE

Lotfinder®
Internet: christies.com

INSURANCE

Tel: +1 212 484 4879
Fax: +1 212 636 4957

POST-SALE SERVICES

Ryan Miller
Post-Sale Coordinator
Payment, Shipping and Collection
Tel: +1 212 636 2650
Fax: +1 212 636 4939
Email: PostSaleUS@christies.com

IMPORTANT AMERICAN FURNITURE, FOLK ART AND SILVER

FRIDAY 20 JANUARY 2017

PROPERTIES FROM

The Old South Church in Boston
Sold to Benefit the Andrew Shaw
Memorial Trust

The Collection of George and Hope Wick

The Collection of H. Richard Dietrich, Jr.

The Collection of Howard And May Joynt

The Collection of J. Jefferson and Anne
Weiler Miller

The Collection of Lynn and
Peter Tishman

The Collection of Mr. and Mrs.
Thomas B. Rentschler

The Collection of Mrs. J. Insley Blair

The Collection of Ted And Ingie Kilroy

The Estate of Eric Martin Wunsch

The First Parish Church in Brookline

The Holdings of the Ford Foundation

The Jack Warner Foundation

The Jay P. Altmayer Family Collection

The Taraboulsy Collection,
Alexandria, Egypt

AUCTION

Friday 20 January 2017
at approximately 10.30 am (Lots 518-599)
and at 2.00 pm (Lots 600-788)

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

AUCTIONEERS

John Hays (# 0822982)
Andrew Holter (# 1374229)

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 such bids at or above the reserve.

AUCTION LICENCE

Christie's (#1213717)

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **LIBERTY-13791**

CONDITIONS OF SALE

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

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 (CFASS in Red Hook, Brooklyn) until after the third business day following the sale. All lots will be stored free of charge for 30 days from auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Operation hours for collection from either location are from 9.30AM 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.

21/06/16

These auctions feature

CHRISTIE'S LIVE
Bid live in Christie's salerooms worldwide
register at www.christies.com



Browse this auction and view real-time results on the Christie's App for iPhone and iPad

View catalogues and leave bids online at christies.com

CHRISTIE'S

AMERICANA FROM



PALMETTO HALL
The Jay P. Altmayer Family Collection
New York 19 January 2017



CHRISTIE'S

VIEWING

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

Private and Iconic Collections, America

GEMMA SUDLOW
Head of Private & Iconic
Collections
+1 212 636 2464

ELIZABETH WIGHT
Associate Specialist,
Private & Iconic
Collections
+1 212 484 4812

MICHELLE RUSINEK
Sale Coordinator
+1 212 636 2229



30
AFTER JEAN-ANTOINE HOUDON (1741-1828)
A Cast Bronze Bust of the Marquis De Lafayette
signed *Houdon* on underside of arm
bronze
24 in. high, 16¾ in. wide
\$3,000-5,000



41
AN AMERICAN CARVED PINE GILTWOOD AND POLYCHROME-DECORATED SPREADING EAGLE
20TH CENTURY
41 in. (104 cm.) high, 72 in. (183 cm.) wide
\$2,000-3,000



42
AN AMERICAN CLASSICAL ORMOLU-MOUNTED, WHITE MARBLE AND PARCEL-GILT ROSEWOOD PIER TABLE
PROBABLY NEW YORK, CIRCA 1815-1825
The feet with eagle decoration
35¾ in. (91 cm.) high, 48 in. (122 cm.) wide, 21½ in. (54.5 cm.) deep
\$5,000-8,000



51

MARTIN JOHNSON HEADE (1819-1904)

Red Rose in a Standing Vase

signed and dated 'M J Heade 1883-' (lower left)

oil on board

16 x 8 in. (40.6 x 20.3 cm.)

Painted in 1883.

\$50,000-70,000

PROVENANCE:

Berry-Hill Galleries, Inc., New York.

Acquired by the late owner from the above, 1977.

LITERATURE:

T.E. Stebbins, Jr., *The Life and Works of Martin Johnson Heade*, New Haven, Connecticut, 1975, p. 258, no. 234, illustrated.

T.E. Stebbins, Jr., *The Life and Work of Martin Johnson Heade: A Critical Analysis and Catalogue Raisonné*, New Haven, Connecticut, 2000, pp. 155, 327, no. 511, illustrated.



52

SEVERIN ROESEN (1816-1872)

Still Life

signed *Roesen* lower right

oil on canvas

30 x 40 in. (76 x 101.5 cm.)

\$30,000-50,000

PROVENANCE:

Frederick Thompson House, Mobile, Alabama, 1963.

67

JAMES HENRY BEARD (1812-1897)

Zachary Taylor

oil on canvas

sight: 49 x 38¾ in. (73.6 x 98 cm.)

\$5,000-10,000



83

KARL GERHARDT (1853-1940)

Portrait Bust of General Grant

signed, inscribed, dated and numbered "Copyright by K Gerhardt/ Sculptor/ 1885/ 77" (on the reverse)

bronze with brown patina

8¾ x 7½ x 4¼ in. (22.2 x 19.1 x 10.8 cm.)

\$500-1,000

84

NICOLA MARSCHALL (1829-1917)

General Ulysses S. Grant, 1862

signed and dated *N. Marschall 1862* to center

oil on canvas

27 x 22 in. (68.5 x 59 cm.)

\$5,000-10,000

PROVENANCE:

Argosy Gallery, New York, 1959.





85
AMERICAN SCHOOL, AFTER
FRANCIS D'AVIGNON
(1813-1861)

Winfield Scott

oil on canvas
36 x 29 in. (91 x 73.5 cm.)
\$1,500-2,000

PROVENANCE:
Kennedy Galleries, New York.



86
REMBRANDT PEALE (1778-1860)

John B. Hall, Banker, 1860

signed and dated *R. Peale 1860* center
left; inscribed *John B. Hall/Age 53* to back
center
oil on canvas
30 x 23¾ in. (76 x 60 cm.)
\$3,000-5,000

87
MANNER OF THOMAS SULLY
(1783-1872)

Winfield Scott

oil on canvas
43¼ x 33¼ in. (110 x 84.5 cm.)
\$2,000-3,000



88
MANNER OF THOMAS SULLY
(1783-1872)

General George C. Drumgoole

bears monogram and date 'TS 1832'
(lower right center)
oil on canvas
34 x 27 in. (86.4 x 68.6 cm.)
\$2,000-3,000

PROVENANCE:
Willis Stallings, North Carolina.
Acquired from the above by the present
owner.





89

**MAX ROSENTHAL, AFTER GILBERT
STUART (1833-1918)**

Major General Henry Knox

oil on canvas

sight: 48¾ x 38½ in. (122 x 98 cm.)

\$5,000-10,000

PROVENANCE:

Kennedy Galleries, Inc., New York, March
1965.

Albert Rosenthal.

Max Rosenthal.



90

AMERICAN SCHOOL

U.S. Lieutenant, War of 1812

oil on canvas

39¼ x 29½ in. (99.5 x 75 cm.)

\$3,000-5,000

PROVENANCE:

Irving Moskowitz, Brooklyn, New York,
1964.

91

**MATTHEW HARRIS JOUETT
(1787-1827)**

General Harding Harris of Vermont

inscribed twice 'General Harding Harris
by Matthew Harris Jouett 1787-1827'
(on the reverse)

oil on cradled panel
29½ x 24½ in. (74.9 x 62.2 cm.)

\$3,000-5,000

PROVENANCE:

Miss Warfield Gratz.
Katherine Turner Antiques, Lexington,
Kentucky.
Acquired from the above by the present
owner, 1969.



92

AMERICAN SCHOOL

William Henry Harrison

oil on canvas
30 x 24½ in. (76 x 62 cm.)

\$4,000-6,000



93

A GOLD AND ENAMEL EAGLE-FORM SOCIETY OF THE CINCINNATI MEDAL

LATE 18TH/EARLY 19TH CENTURY

The gold eagle with an enameled oval medallion inscribed *SOCIETAS.CINCINNATORUM.INSTITUTA.AD.1783* and *OMNIA.RELINQUIT.SERVARE.REMPUBLICAM*, on with white silk ribbon, with losses to enamel
1½ in. (3.8 cm.) high

\$1,000-1,500



93



94

94

TWO LIMOGES PORCELAIN COBALT-BLUE GROUND PLATES

FROM THE BENJAMIN HARRISON (PRESIDENT, 1889-1893) PRESIDENTIAL PATTERN, LATE 19TH/EARLY 20TH CENTURY, GILT TB LIMOGES DÉCOR DECORATOR'S MARK, RETAILER'S MARK FOR MARTIN CO. WASHINGTON

Decorated after the presidential service made for Benjamin Harrison, the center with an American eagle, the border with a cobalt band gilt with stars
9¾ in. (24.8 cm.) diameter

(2)

\$1,500-2,000



95



95 (detail)

95

AN AMERICAN DOUBLE-SIDED MOURNING LOCKET

CIRCA 1795

Framed in cobalt enamel and sewn with the initials *LH* for Lyman Hall, the gold frame engraved *Eliza Maria Hall. 1 July 1795.*
3¾ in. (9.5 cm.) long

\$1,500-3,000

Lyman Hall was one of three Georgians to sign the Declaration of Independence.

96

SAMUEL KING (1749-1819)

George Washington at Bunker Hill

oil on canvas

sight: 44 x 32½ in. (112 x 82.5 cm.)

\$30,000-50,000

PROVENANCE:

With Hirschl & Adler Galleries, Inc., New York, 1978.



■ 111

AN AMERICAN CLASSICAL MAHOGANY SETTEE

NEW YORK, CIRCA 1815-1830

With grooved lyre-form frame and splayed legs on paw feet with casters

83 in. (211 cm.) wide

\$1,500-3,000





127
AMERICAN SCHOOL, AFTER BENJAMIN WEST
Death of General Wolfe
oil on board
22½ x 27½ in. (57 x 69.5 cm.)
\$3,000-5,000

129
AN AMERICAN BRASS-MOUNTED ENGRAVED POWDER HORN
Dated 1826, engraved with images of Noah's Ark and the inscription *CEMENTED WITH LOVE/HOLINESS TO THE LORD/1826/ AND THE DARKNESS COMPREHEND ET NOT/ SANCTUM SANCTORUM*
16 in. (40.5 cm.) long
\$1,500-2,500



147

FERDINAND BARBEDIENNE (1810-1892)

Bust of Benjamin Franklin

signed *Houdon 1778 - F. Barbodienne. Fondeur* along back edge of shoulders

bronze

22 in. (55.5 cm.) high, 14¼ in. (36.8 cm.) wide

\$5,000-7,000



148

HENRY DEXTER (1806-1876)

Portrait Bust of Abraham Lincoln

stamped '*Roman Bronze Corp. N.Y.*' (along the lower edge) bronze with brown patina

16½ x 10½ x 5 in. (41.9 x 26.7 x 12.7 cm.)

\$2,000-4,000

162

SCHOOL OF JEAN-BAPTISTE GREUZE (1725-1825)

Benjamin Franklin

later inscribed on reverse

oil on canvas

31 x 25 in. (78.7 x 63.5 cm.)

\$8,000-12,000

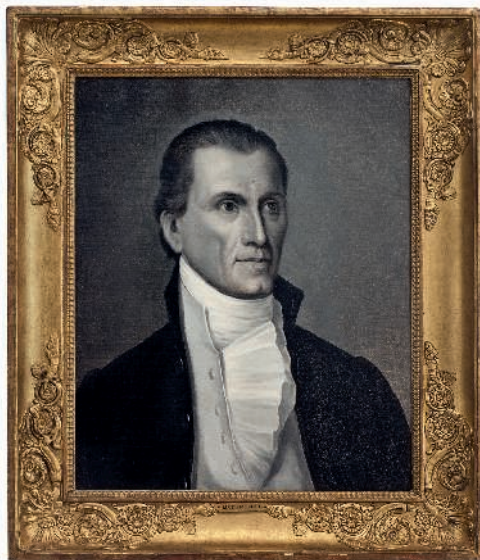


163
AMERICAN SCHOOL

James Monroe

oil on canvas
23 x 19 in. (58.5 x 48 cm.)
\$2,000-4,000

PROVENANCE:
The Old Print Shop, New York, 1970.



164
ATTRIBUTED TO JANE STUART (1812-1888)

George Washington
oil on canvas
30 x 24 $\frac{7}{8}$ in. (76 x 63.5 cm.)
\$5,000-10,000

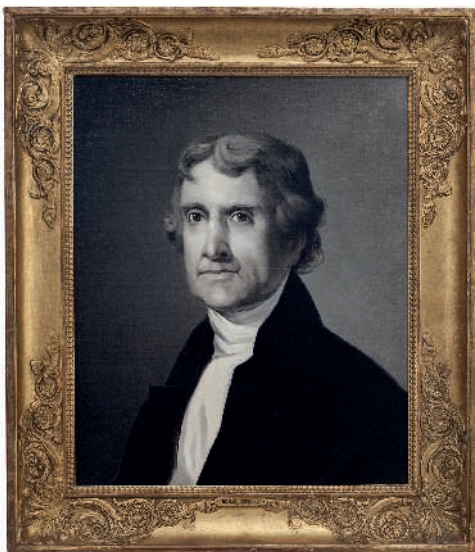
PROVENANCE:
Victor Nierinckx, 1962.

165
AMERICAN SCHOOL

Thomas Jefferson

oil on canvas
24 $\frac{1}{8}$ x 20 in. (62 x 50.8 cm.)
\$2,000-4,000

PROVENANCE:
The Old Print Shop, New York.





166
GEORGE HENRY STORY (1835-1923)
Abraham Lincoln, 1911

signed and dated *G.H. Story./ 1911/ ©* (center right); inscribed
Abraham Lincoln/from Studies from life/in the White House
1861/A.H. Story. on back lower left

oil on canvas
30 x 25 in. (76 x 63.5 cm.)

\$5,000-10,000

PROVENANCE:
Vose Gallery, Boston.

167
AMERICAN SCHOOL
Andrew Jackson

oil on canvas
30 x 25½ in. (76 x 63.5 cm.)

\$4,000-6,000



168
JOHN B. NEAGLE (1796-1865)
Henry Clay Making His Great Speech, 1843

signed and dated *John Neagle Pinxit 1843* lower left
oil on canvas laid down on board
54¼ x 37 in. (139 x 94 cm.)

\$20,000-40,000



182
EMANUEL GOTTLIEB LEUTZE
(1816-1868)

Harbor, New London

signed 'E. Leutze' (lower right)

oil on canvas

23 x 40 in. (58.4 x 101.6 cm.)

\$5,000-7,000

PROVENANCE:

Kila Kugel, New York.

Purchased from the above by present owner, by 1970.

We are grateful to Dr. Graham C. Boettcher for his assistance in cataloguing the present lot.

183
XANTHUS RUSSELL SMITH
(1838-1929)

New Ironsides at the Philadelphia Navy Yard

oil on canvas

7½ x 11 in. (19 x 28 cm.)

\$6,000-8,000

PROVENANCE:

Charleston Renaissance Gallery, Charleston, South Carolina.

Robert M. Hicklin, Jr. Inc., Spartenburg, South Carolina.



184
ATTRIBUTED TO THOMAS BIRCH (1779-1851)

Off the New England Coast

oil on canvas

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

\$8,000-12,000

PROVENANCE:

Kila Kugel, New York.

Acquired from the above by the present owner, 1962.

EXHIBITED:

State Department, Washington DC, 1970-1972.

The present painting hung outside the entrance to the office of the Secretary of State, 1970-1972.





204

**SAMUEL L. WALDO (1783-1861) AND
WILLIAM JEWETT (1812-1873)**

A Pair of Portraits of Mr. and Mrs. David Johnson

oil on board

each sight: 28¾ x 23¾ in. (73 x 60 cm.)

\$3,000-5,000

PROVENANCE:

Kennedy Galleries, Inc., New York.

217

**A SET OF EIGHT AMERICAN CHIPPENDALE-STYLE
BRASS-INLAID AND CARVED MAHOGANY EAGLE
SHIELD-BACK DECORATED DINING CHAIRS**

PROBABLY CHARLESTON, 19TH CENTURY

43½ in. high

(2)

\$5,000-10,000

(8)



(part)





IMPORTANT AMERICAN
FURNITURE, FOLK ART
AND SILVER
SESSION 1 (LOTS 518-599)
AT APPROXIMATELY 10.30 AM





PROPERTY OF A CONNECTICUT COLLECTOR

■ **518**
**A GILT MOLDED COPPER AND ZINC DIMINUTIVE
SPREADWING EAGLE WEATHERVANE**
NEW ENGLAND, 19TH CENTURY

of rare small size
14½ in. high, 17¼ in. wide, 8¼ in. deep
\$3,000-5,000



PROPERTY OF AN IMPORTANT NEW YORK COLLECTOR

■ **519**
**A CARVED AND BLUE-PAINTED PINE BUST OF
JAMES F. JACKSON**
AMERICAN OR ENGLISH, 20TH CENTURY

with inscription *James F. Jackson* on base
25 in. high, 18 in. wide, 10 in. deep
\$3,000-5,000



PROPERTY OF AN IMPORTANT NEW YORK COLLECTOR

■ **520**
**A PAINTED WOOD CAROUSEL
FIGURE OF A RECUMBENT LION**
EUROPEAN, 19TH/20TH CENTURY

17½ in. high, 9 in. wide, 44 in. long
\$2,000-4,000

PROPERTY FROM A PRIVATE NEW ENGLAND COLLECTION

■ 521

A MAPLE AND ENGRAVED BRASS BED WARMER

AMERICAN, PROBABLY NEW ENGLAND, 19TH CENTURY

42 in. long

\$300-500



522

PROPERTY FROM A NEW ORLEANS COLLECTION

522

AMERICAN SCHOOL, 19TH CENTURY

A Theorem Picture, Assorted Fruit in a Basket

ink and watercolor on paper

13 x 14¾ in.

\$800-1,200



523

PROPERTY FROM A NEW ORLEANS COLLECTION

523

AMERICAN SCHOOL, 19TH CENTURY

A Theorem Picture, Stylized Fruit in Basket on a Smoke-Grained Table

paint and ink on velvet

18 x 23¾ in.

\$3,000-5,000

PROVENANCE:

Allan Daniel, New York



524

PROPERTY FROM A NORTHEASTERN COLLECTION

■524

**AMERICAN SCHOOL, PROBABLY
NEW YORK, 19TH CENTURY**

Goddess of Liberty, circa 1864

Spine of book initialed LN; dated 1864 NY
oil on canvas
113 x 61 in.

\$5,000-8,000

LITERATURE:

Deborah Harding, *Stars and Stripes,
Patriotic Motifs in American Folk Art* (New
York, 2002), p. 48.

PROPERTY FROM A NEW ORLEANS COLLECTION

■525

AMERICAN SCHOOL, 19TH CENTURY

The Tightrope Walker

woodblock print on paper adhered to card
19½ x 34¾ in.

\$800-1,200

PROVENANCE:

Howard and Jean Lipman, New York
Sold, Sotheby's, New York, 14 November 1981,
lot 148



525

PROPERTY FROM A MIDWEST COLLECTOR

■ 526

**A CAST AND PAINTED ZINC FIGURE OF
THE GODDESS LIBERTY**

MARKED BY J.L. MOTT IRONWORKS
(W. 1876-1902), NEW YORK, LATE 19TH
CENTURY

marked on base *J.L. MOTT IRONWORKS*
75½ in. high, 19¾ in. wide, 17¼ in. deep
\$30,000-50,000



PROPERTY OF AN IMPORTANT NEW YORK COLLECTOR

527

ATTRIBUTED TO JOHN BREWSTER JR. (1766–1854)

Young Boy in Red Holding an Apple

oil on canvas

30 x 23 in.

\$60,000-90,000

PROVENANCE:

Hirschl & Adler Folk, Inc., New York

Young Boy in Red reveals John Brewster Jr.'s distinctive style and sophisticated, almost modern use of color and space. The child's vibrant attire is offset by a more neutral, gradated terra-cotta background which optically forces the bright red forward. Born deaf, Brewster became a preeminent folk portraitist, choosing to travel throughout the Northeast painting likenesses of the rural elite rather than settling into one of the period's deaf communities. He started working in or before 1790, first limning his family members, and later journeyed through Maine, Massachusetts, Connecticut and New York State.





528



528



529

PROPERTY FROM A PRIVATE NEW ENGLAND COLLECTION

■ **528**
AMERICAN SCHOOL, BOSTON, FIRST HALF 19TH CENTURY

Portrait of a Sea Captain and his Wife

woman holding letter marked *Mrs. Martha Stedman, Boston*
oil on canvas

Sight 29½ x 24 in.

(2)

\$5,000-10,000

PROPERTY OF AN IMPORTANT NEW YORK COLLECTOR

■ **-529**
A FEDERAL INLAID MAHOGANY, EGLMISE AND BONE-MOUNTED WATCH HUTCH
AMERICAN, PROBABLY NEW ENGLAND, FIRST HALF 19TH CENTURY

22¾ in. high, 10½ in. wide, 4½ in. deep

\$3,000-5,000



PROPERTY FROM THE COLLECTION OF H. RICHARD DIETRICH, JR.

■ **530**

A RARE 13-STAR AMERICAN NAVAL COLOR

LATE 18TH/EARLY 19TH CENTURY

hand sewn with cotton thread throughout, comprised of wool bunting and thirteen appliquéd cotton stars, and constructed with only eight stripes
73 in. high, 130 in. wide

\$30,000-50,000

PROPERTY OF AN IMPORTANT NEW YORK COLLECTOR

■531

**A COPPER-MOUNTED CARVED AND PAINTED PINE
MERMAID**

AMERICAN OR ENGLISH, 19TH CENTURY

Overall with stand 30 in. high, 8¼ in. wide, 28 in. long

\$20,000-40,000



PROPERTY FROM A NEW ORLEANS COLLECTION

■ 532

**A GILT AND MOLDED COPPER WINGED HIPPOCAMPUS
WEATHERVANE**

AMERICAN, 19TH/20TH CENTURY

23½ in. high, 23¾ in. wide, 7 in. deep

\$5,000-10,000

PROVENANCE:

Allan Daniel, New York





PROPERTY FROM THE COLLECTION OF LYNN AND PETER TISHMAN

533

W. B. GENT, 19TH/20TH CENTURY

Streetscape with Posters

signed *Pen Sketch/ By/ W.B. Gent* lower left; frame bears plaque stating *From/ Councillor R. Burlinson/ To/ T. Hutchinson Esq./ July 20th 1913*

watercolor and ink on paper

18 3/8 x 23 3/8 in.

\$2,000-4,000

PROPERTY FROM THE COLLECTION OF H. RICHARD DIETRICH, JR.

534

A SET OF SIX ROD-BACK WINDSOR SIDE CHAIRS

PROBABLY PHILADELPHIA, 19TH CENTURY

36 in. high

(6)

\$3,000-5,000





PROPERTY OF A PRIVATE COLLECTION

■ 535

**A YELLOW-PAINTED, POLYCHROME-DECORATED
DIMINUTIVE BLANKET CHEST**

PROBABLY NEW BEDFORD, MASSACHUSETTS,
1815-1830

inside of box retains traces of newspaper from *The Standard
Times*, New Bedford, Massachusetts, 1936

14¼ in. high, 30¾ in. wide, 14 in. deep

\$10,000-20,000

PROVENANCE:

By descent in a New Bedford, Massachusetts family
Private Collection, Connecticut
David A. Schorsch Gallery, New York

PROPERTY FROM A PRIVATE COLLECTION

■536

A SET OF THREE QUEEN ANNE WALNUT SIDE CHAIRS

SALEM, MASSACHUSETTS, CIRCA 1740

together with a nearly identical fourth

39½ in. high

(4)

\$4,000-6,000



PROPERTY FROM A PRIVATE NEW ENGLAND COLLECTION

■537

**A QUEEN ANNE BURL WALNUT-
VENEERED HIGH CHEST-OF-DRAWERS**
MASSACHUSETTS, DATED 1736

one drawer side inscribed in chalk *E. King,*
June 21, 1736
65¼ in. high, 40¾ in. wide, 21½ in. deep
\$15,000-30,000

PROVENANCE:

Sold, Sotheby Parke-Bernet, New York,
16 and 17 May, 1975, lot 906
The Sapadin Collection, Haddonfield,
New Jersey
John Walton Antiques Inc., Jewett City,
Connecticut

LITERATURE:

Elizabeth Sapadin and Sheila Saul, "Living
with Antiques: A Home in Southern New
Jersey," *The Magazine Antiques* (January
1984), p. 250.



Options to buy parcels: A parcel is a sequence of lots carrying the same estimates and consisting of the same type of a similar lot. In this sale, the buyer of the first lot (lot 538) of a parcel will have, at the discretion of the auctioneer, the option to take the next lot (lot 539) in the parcel for the same price. If the option is not exercised on lots (lot 539) in the same parcel, the auctioneer will open bidding on this lot.

PROPERTY FROM A NEW ENGLAND FAMILY COLLECTION

■538

A QUEEN ANNE FIGURED MAPLE SIDE CHAIR

POSSIBLY WILLIAM SAVERY (1722-1787), PHILADELPHIA, 1740-1755

en suite with the following lot; with its original rush seat
42 in. high

\$80,000-120,000

Designed with individualistic flare and surviving in impeccable condition, this chair and its mate in the following lot are outstanding examples of Philadelphia chair making during the mid-eighteenth century. The chairs have long been associated with the renowned craftsman William Savery (1722-1787), a possible attribution that is supported by evidence from the chairs and the genealogical evidence from other chairs from the same set. Enhancing their appeal, both retain an old and possibly original surface and rush seats, which still bear remnants of rolled sea grass stuffing, a period technique for creating a plusher seat.







Fig. 1 Side chair, Philadelphia, courtesy the Henry Ford Museum.



Fig. 2 Side chair, Philadelphia. Illustrated in *The Magazine Antiques* (May 1924), p. 224.

The chairs' yoke crests, lambrequin-carved knees and trifold feet all exemplify the regional preferences of Philadelphia chair makers at this time. Other details, however, reveal the handiwork of an accomplished craftsman with a penchant for the idiosyncratic. These unusual features include the waisted shaping between the inverted baluster forms on the lower splat and side stretchers that unlike the norm, have inner edges with a curved profile. Supporting the attribution to Savery, the execution of the lambrequins and trifold feet compare favorably with those seen on a side chair labelled by Savery and now at Colonial Williamsburg (acc. no. 1958-616,1).

Comprising a single example at the Henry Ford Museum (fig. 1) and a pair illustrated in 1924 (fig. 2), at least three other chairs from the same set are known. Those represented in fig. 2 were owned in 1924 by "T. W. Scattergood," who has been identified as Thomas Walter Scattergood (1874-1963), a great great grandson of William Savery. As Savery married in 1746, it is unlikely he would have been running his own shop long before this time, so if he did make these chairs, they were undoubtedly executed in the late 1740s or early 1750s. While the family ties and the comparison with the Williamsburg chair above point toward a Savery attribution, Scattergood was also a direct descendant of other Philadelphia woodworkers, including John Head, Sr. (1688-1754) and Stephen Armitt (1705-1751), so may have inherited these chairs from another of the illustrious woodworkers in his ancestry. For genealogical information on the Savery-Scattergood family, see A. W. Savary, *A Genealogical and Biographical Record of the Savery Families* (Boston, 1893), pp. 139-143.



538 (side view)

PROPERTY FROM A NEW ENGLAND FAMILY COLLECTION

■ 539

A QUEEN ANNE FIGURED MAPLE SIDE CHAIR

POSSIBLY WILLIAM SAVERY (1722-1787),
PHILADELPHIA, 1740-1755

en suite with the preceding lot; with its original
rush seat
42 in. high

\$80,000-120,000





"Edith Robbins, Mrs. C. Vanderbilt, P. Lorillard, N.K.B [Mrs. J. Insley Blair]," Palmetto Golf Club, Aiken, South Carolina, 1914

PROPERTY FROM THE COLLECTION OF MRS. J. INSLEY BLAIR

It is no secret that a goodly number of the very finest pieces of early furniture in the American Wing come from the collection of Natalie K. Blair.

—Morrison H. Heckscher, "Natalie K. Blair's 'museum rooms' and the American Wing," *The Magazine Antiques* (January 2000), p. 182.



Natalie fishing on the Restigouche River, Canada, circa 1910

With these words, Morrie Heckscher, then the Anthony W. and Lulu C. Wang Curator at the Metropolitan Museum of Art, re-introduced Mrs. J. Insley Blair, her remarkable collection and her indefatigable persona to today's Americana collectors. Formed during the early decades of the twentieth century, Mrs. Blair's collection was of astonishing breadth and depth. Many of the items furnished her 'museum rooms' in the attic of her Tuxedo Park home, Blairhame, while the rest furnished the family's living quarters as well as their Manhattan apartment. A fastidious record keeper, Mrs. Blair's notes and inventories reveal her tenacious pursuit of quality, rigorous scrutiny of objects and resistance to hasty or "overly optimistic" attributions. After her death in 1951, the collection was dispersed with many of the pieces given to various New York institutions, including the Metropolitan Museum of Art, the New-York Historical Society, the Museum of the City of New York and the Cooper Union. Other items were sold at auction and the remainder was left to her two daughters, Joan and Natica. In 2006, Christie's sold part of the group that descended to Joan, including the full-length portrait of George Washington by Charles Willson Peale. The following 17 lots come from the portion of the collection inherited by Natica and even in this small selection, Mrs. Blair's keen and discerning eye is evident.



PROPERTY FROM THE COLLECTION OF MRS. J. INSLEY BLAIR

■540

A QUEEN ANNE FIGURED WALNUT COMPASS-SEAT SIDE CHAIR

PHILADELPHIA, 1740-1760

the chair frame marked *lll*, slip-seat frame marked *llll*
41 in. high

\$10,000-15,000

PROVENANCE:

Mrs. J. Insley Blair (Natalie Knowlton) (1883-1951), Manhattan and Tuxedo Park, New York
Natica (Blair) Lorillard (1913-1955), *daughter*
Screven Lorillard (1909-1979), *husband*
Alice (Whitney) Lorillard (1919-2015), *wife*
Thence by descent in the family

PROPERTY FROM THE COLLECTION OF MRS. J. INSLEY BLAIR

■541

A QUEEN ANNE FIGURED MAPLE ARMCHAIR

PHILADELPHIA, 1740-1760

rear feet extended
45¼ in. high

\$7,000-10,000

PROVENANCE:

Mrs. J. Insley Blair (Natalie Knowlton) (1883-1951), Manhattan and Tuxedo Park, New York
Natica (Blair) Lorillard (1913-1955), *daughter*
Screven Lorillard (1909-1979), *husband*
Alice (Whitney) Lorillard (1919-2015), *wife*
Thence by descent in the family

This armchair is seen at the foot of a four-poster bed in a 1932 photograph of "Guest Room No. III" in Blairhame, the Tuxedo Park home of Mrs. J. Insley Blair. See Christie's, New York, Property from the Collection of Mrs. J. Insley Blair, 21 January 2006, p. 23, fig. 15. The chair may also be the item described by Mrs. Blair as a "Curly Maple Armchair. High yoke back. Scroll arms. Snake feet. H. Stretcher. Penn." in an inventory she took of her collection in 1943. If this entry does refer to the chair offered here, Mrs. Blair's notes indicate that she purchased it in November 1920 from Mrs. E. B. Willets of Brooklyn for \$400. At the time of the inventory, the chair was in the dining room of "the cottage," a smaller house on the Blairhame estate where Mrs. Blair lived after she closed the main house after her husband's death in 1939.





PROPERTY FROM THE COLLECTION OF MRS. J. INSLEY BLAIR

■ 542

A QUEEN ANNE CARVED WALNUT COMPASS-SEAT SIDE CHAIR

PHILADELPHIA, 1740-1760

appears to retain its original underpinnings; the chair frame marked *IIII*, original slip-seat frame marked *IIII* 42½ in. high

\$20,000-30,000

PROVENANCE:

Probably made for Dr. Thomas Graeme (1688-1772), Graeme Park, Horsham, Pennsylvania
 Mrs. J. Insley Blair (Natalie Knowlton) (1883-1951), Manhattan and Tuxedo Park, New York
 Natica (Blair) Lorillard (1913-1955), *daughter*
 Screven Lorillard (1909-1979), *husband*
 Alice (Whitney) Lorillard (1919-2015), *wife*
 Thence by descent in the family

Identical in design to several chairs with a history of ownership at Graeme Park, this side chair is most likely part of a set made for Dr. Thomas Graeme (1688-1772) after he purchased and remodelled the estate in 1739. Chairs from the same set have been recorded as follows: Christie's, New York, 25 September 2013, lot 8, Colonial Williamsburg (acc. no. 1957-106,A), David Stockwell, advertisement, *The Magazine Antiques* (September 1956), p. 173, Wechsler's Auction House, Washington D.C., 17 January 1998, lot 185. Another closely related set with slightly different shell carving is represented by a chair at the Metropolitan Museum of Art (acc. no. 25.115.9).

Originally called Fountain Low and probably constructed for utilitarian purposes, Graeme Park was built in 1722 for Lieutenant-Governor Sir William Keith (1669-1749) on his 1,735 acre estate about twenty five miles north of Philadelphia. Graeme had accompanied Keith to Philadelphia in 1717 and two years later married Keith's step-daughter, Ann Diggs (d. 1765). Keith returned to England in 1728 and after purchasing the house, Graeme re-named the estate and began its transformation into a Georgian summer mansion by re-planting the gardens and retrofitting the house with interior panelling. Graeme bequeathed the estate to his daughter, Elizabeth Graeme Fergusson (1737-1801), a respected poet and scholar who hosted America's first salon, attended by Philadelphia's leading intellectual figures such as Dr. Benjamin Rush and Francis Hopkinson. Based upon the provenance of other chairs from the same set, it appears that the set remained intact through the late nineteenth century and was owned by successive proprietors of Graeme Park.

PROPERTY FROM THE COLLECTION OF MRS. J. INSLEY BLAIR

■543

**A DIMINUTIVE CHIPPENDALE CARVED
AND FIGURED WALNUT CORNER
CABINET**

PHILADELPHIA, LAST QUARTER 18TH
CENTURY

93½ in. high, 35½ in. wide, 19¼ in. deep

\$10,000-15,000

PROVENANCE:

The Schott estate, probably Rittenhouse
Square, Philadelphia
Charles Woolsey Lyon, New York, 1928
Mrs. J. Insley Blair (Natalie Knowlton) (1883-
1951), Manhattan and Tuxedo Park, New York,
purchased from above March 1928
Natica (Blair) Lorillard (1913-1955), *daughter*
Screven Lorillard (1909-1979), *husband*
Alice (Whitney) Lorillard (1919-2015), *wife*
Thence by descent in the family

Described as a "Walnut Corner Cupboard.
Scroll Top. Carved. 3 Flames" by Mrs. Blair
in her 1943 inventory, this cupboard was
purchased from the New York dealer Charles
Woolsey Lyon in March 1928 for \$7,000.
Mrs. Blair also noted that the cupboard came
from the Schott estate, from Philadelphia's
Rittenhouse "St.", probably a reference to
Rittenhouse Square.



PROPERTY FROM THE COLLECTION OF MRS. J. INSLEY
BLAIR

■544

**A CHIPPENDALE CARVED
MAHOGANY ARMCHAIR**
PHILADELPHIA, CIRCA 1780

the chair frame marked //, original slip-
seat frame marked //

37 $\frac{3}{4}$ in. high

\$3,000-5,000

PROVENANCE:

Mrs. J. Insley Blair (Natalie Knowlton)
(1883-1951), Manhattan and Tuxedo Park,
New York

Natica (Blair) Lorillard (1913-1955),
daughter

Screven Lorillard (1909-1979), *husband*
Alice (Whitney) Lorillard (1919-2015), *wife*
Thence by descent in the family



PROPERTY FROM THE COLLECTION OF MRS. J. INSLEY BLAIR

■545

**A CHIPPENDALE CARVED MAHOGANY FIVE-
LEGGED CARD TABLE**

NEW YORK OR NEW JERSEY, 1760-1780

27 in. high, 30 in. wide, 14¼ in. deep

\$8,000-12,000

PROVENANCE:

Mrs. J. Insley Blair (Natalie Knowlton) (1883-1951),
Manhattan and Tuxedo Park, New York
Natica (Blair) Lorillard (1913-1955), *daughter*
Screven Lorillard (1909-1979), *husband*
Alice (Whitney) Lorillard (1919-2015), *wife*
Thence by descent in the family





PROPERTY FROM THE COLLECTION OF MRS. J. INSLEY BLAIR

■546

**A CHIPPENDALE CARVED MAHOGANY
SHELL-EARED SIDE CHAIR**

THE CARVING ATTRIBUTED TO THE
GARVAN HIGH CHEST CARVER,
PHILADELPHIA, 1755-1765

retains a rich brown color
38¾ in. high

\$20,000-30,000

PROVENANCE:

Mrs. J. Insley Blair (Natalie Knowlton) (1883-1951), Manhattan and Tuxedo Park, New York
Natica (Blair) Lorillard (1913-1955), *daughter*
Screven Lorillard (1909-1979), *husband*
Alice (Whitney) Lorillard (1919-2015), *wife*
Thence by descent in the family

Carefully designed and assuredly executed, the carved ornament on this side chair demonstrates the virtuosity of one of Philadelphia's most important eighteenth-century carvers. Known today as "the Garvan high chest carver" as his work was first identified by Alan Miller on a high chest in the Garvan Collection at the Yale University Art Gallery, this individual is responsible for some of the most acclaimed survivals of Philadelphia furniture from the Rococo era. The chair features hallmarks of the carver's work, such as the folded and crosshatched leaf tips. Yet, the carver's true genius is seen in the overall design in which through the careful selection and placement of ornament, he creates, in Miller's words, "clarity" and sets himself apart from his competitors. Several different carvers rendered this splat design, but for another set carved by the same master, see Christie's, New York, *Highly Important American Furniture: Property Deaccessioned from Stratford Hall Plantation*, 4 December 2003, lot 1. Other chairs from the same set as that offered here include a second example that was formerly in the collection of Mrs. J. Insley Blair and has been given to the Metropolitan Museum of Art, an example at Winterthur Museum (Joseph Downs, *American Furniture: Queen Anne and Chippendale Periods* (New York, 1952) no. 124) and one illustrated in William MacPherson Hornor's *Blue Book Philadelphia Furniture* (Washington D.C., 1935), pl. 327.

This side chair along with its mate is seen in a 1932 photograph of Mrs. Blair's bedroom at Blairhame, her Tuxedo Park home. See Christie's, New York, *Property from the Collection of Mrs. J. Insley Blair*, 21 January 2006, p. 23, fig. 14.





PROPERTY FROM THE COLLECTION OF MRS. J. INSLEY BLAIR

■547

A QUEEN ANNE CARVED WALNUT CARD TABLE

PHILADELPHIA, 1750-1770

28¾ in. high, 31 in. wide, 15 in. deep

\$12,000-18,000

PROVENANCE:

Mrs. J. Insley Blair (Natalie Knowlton) (1883-1951),
Manhattan and Tuxedo Park, New York
Natica (Blair) Lorillard (1913-1955), *daughter*
Screven Lorillard (1909-1979), *husband*
Alice (Whitney) Lorillard (1919-2015), *wife*
Thence by descent in the family

PROPERTY FROM THE COLLECTION OF MRS. J. INSLEY BLAIR

■548

A QUEEN ANNE MAPLE TRAY-TOP TEA TABLE

NEW ENGLAND, 1750-1770

27 in. high, 29½ in. wide, 18¾ in. deep

\$10,000-20,000

PROVENANCE:

Mrs. J. Insley Blair (Natalie Knowlton) (1883-1951),
Manhattan and Tuxedo Park, New York
Natica (Blair) Lorillard (1913-1955), *daughter*
Screven Lorillard (1909-1979), *husband*
Alice (Whitney) Lorillard (1919-2015), *wife*
Thence by descent in the family



PROPERTY FROM THE COLLECTION OF MRS. J. INSLEY
BLAIR

■ 549

**A CHIPPENDALE PART-EBONIZED
AND INLAID CHERRYWOOD
BLOCKED REVERSE-SERPENTINE
DESK-AND-BOOKCASE**

CONNECTICUT RIVER VALLEY,
1780-1800

87½ in. high, 36¾ in. wide, 19¼ in. deep
\$50,000-100,000

PROVENANCE:

Henry V. Weil, New York, 1927
Mrs. J. Insley Blair (Natalie Knowlton)
(1883-1951), Manhattan and Tuxedo Park,
New York, purchased from above, August
1927
Natica (Blair) Lorillard (1913-1955),
daughter
Screven Lorillard (1909-1979), *husband*
Alice (Whitney) Lorillard (1919-2015), *wife*
Thence by descent in the family

LITERATURE:

Albert Sack, *Fine Points of Furniture:
Early American* (New York, 1993), p. 173
(masterpiece).

Described by Albert Sack as a
"Masterpiece" and a "tour de force of
Connecticut innovative genius," this
desk-and-bookcase reveals the virtuosity
of early American cabinetmaking. From
the blind fret-carved frieze and the
elaborate sweeping amphitheatre to
the rounded blocking and idiosyncratic
foot and skirt embellishments, this desk
displays a variety of ornament, all of
which is imaginatively conceived and
expertly rendered. This piece is recorded
in Mrs. Blair's 1943 inventory where she
describes it as a "Cherry Secretary Desk.
Serpentine Block. Broken Pediment.
Eagle. Orig. Brasses." She purchased it
in August of 1927 from Henry V. Weil for
\$4,100.





PROPERTY FROM THE COLLECTION OF MRS. J. INSLEY BLAIR

■550

THE MAJOR GENERAL JOHN AND SARAH FISKE PAIR OF FEDERAL CARVED MAHOGANY ARMCHAIRS WITH EAGLE-CARVED HANDHOLDS

DOCUMENTED TO JACOB SANDERSON (1757-1810); CARVING ATTRIBUTED TO SAMUEL MCINTIRE (1757-1811), SALEM, MASSACHUSETTS, DOCUMENTED TO 1791

37½ in. high

(2)

\$10,000-20,000

PROVENANCE:

Major General John (1744-1797) and Sarah (Wendell) (1745-1804) Fiske, Walnut Street, Salem, 1791

North and West Families

Willoughby Farr, Edgewater, New Jersey, 1931

Mrs. J. Insley Blair (Natalie Knowlton) (1883-1951), Manhattan and Tuxedo Park, New York, purchased from above, January 1931

Natica (Blair) Lorillard (1913-1955), *daughter*

Screven Lorillard (1909-1979), *husband*

Alice (Whitney) Lorillard (1919-2015), *wife*

Thence by descent in the family

LITERATURE:

Dean T. Lahikainen, *Samuel McIntire: Carving an American Style* (Salem, 2008), pp. 52-55, figs. 3-6, 3-7.

As described by Dean Lahikainen, this pair of armchairs is among the earliest manifestations of the Neoclassical style in late eighteenth-century Salem. They are recorded in 1791 in the accounts of Major General John Fiske, who on June 29th of that year paid cabinetmaker Jacob Sanderson £31-4-0 for "12 Mahogany Chairs compleat for the house." Six years later, the same set is described as "ten mahogany chairs & two arm'd" and valued at \$85. Establishing the connection between the surviving forms and those owned by the Fiskes, six of the side chairs from this set were given to the Essex Institute by the couple's granddaughters in 1913 (Peabody Essex Museum 103713).

Lahikainen also attributes the carving to Samuel McIntire (1757-1811), noting that McIntire may have emulated the eagle-carved handholds seen on a Boston-made armchair owned by Salem's Elias Hasket Derby. McIntire also designed and built the Fiskes' Walnut Street mansion, which was completed in 1787 and their accounts include further payments to Sanderson, McIntire and cabinetmaker William King. See Dean T. Lahikainen, *Samuel McIntire: Carving an American Style* (Salem, 2008), pp. 52-55.

The chairs are recorded in Mrs. Blair's 1943 inventory in which she describes them as "Pr. Mahog. Armchairs. Carved Shields. Bird's Head Arms. McIntyre. Salem." She also notes that they descended in the North and West Families and that she purchased them from Willoughby Farr in 1931 for \$6875.



PROPERTY FROM THE COLLECTION OF MRS. J. INSLEY BLAIR

■ 551

A QUEEN ANNE MAPLE TRAY-TOP TEA TABLE

NORTHERN NEW ENGLAND, 1750-1770

25½ in. high, 29½ in. wide, 21 in. deep

\$10,000-20,000

PROVENANCE:

Mrs. J. Insley Blair (Natalie Knowlton) (1883-1951),
Manhattan and Tuxedo Park, New York
Natica (Blair) Lorillard (1913-1955), *daughter*
Screven Lorillard (1909-1979), *husband*
Alice (Whitney) Lorillard (1919-2015), *wife*
Thence by descent in the family



PROPERTY FROM THE COLLECTION OF MRS. J. INSLEY BLAIR

■552

**A LATE QUEEN ANNE CHERRYWOOD CORNER
DROP-LEAF TABLE**

NEW ENGLAND, 18TH OR EARLY 19TH CENTURY

26½ in. high, 28 in. wide, 27¾ in. deep

\$5,000-8,000

PROVENANCE:

Mrs. J. Insley Blair (Natalie Knowlton) (1883-1951),
Manhattan and Tuxedo Park, New York
Natica (Blair) Lorillard (1913-1955), *daughter*
Screven Lorillard (1909-1979), *husband*
Alice (Whitney) Lorillard (1919-2015), *wife*
Thence by descent in the family



PROPERTY FROM THE COLLECTION OF MRS. J. INSLEY BLAIR

■553

**A CHIPPENDALE CARVED AND FIGURED MAHOGANY
SERPENTINE-FRONT CARD TABLE**

NEW YORK, 1760-1780

27¼ in. high, 34¼ in. wide, 16 in. deep

\$7,000-10,000

PROVENANCE:

Mrs. J. Insley Blair (Natalie Knowlton) (1883-1951), Manhattan
and Tuxedo Park, New York

Natica (Blair) Lorillard (1913-1955), *daughter*

Screven Lorillard (1909-1979), *husband*

Alice (Whitney) Lorillard (1919-2015), *wife*

Thence by descent in the family



PROPERTY FROM THE COLLECTION OF MRS. J. INSRLEY BLAIR

■554

**A FEDERAL BRASS-MOUNTED CARVED MAHOGANY
TREBLE-ELLIPTICAL TRICK-LEG CARD TABLE**

NEW YORK, 1800-1820

28¾ in. high, 35¾ in. wide, 17¾ in. deep

\$10,000-20,000

PROVENANCE:

Mrs. J. Insley Blair (Natalie Knowlton) (1883-1951),
Manhattan and Tuxedo Park, New York
Natica (Blair) Lorillard (1913-1955), *daughter*
Screven Lorillard (1909-1979), *husband*
Alice (Whitney) Lorillard (1919-2015), *wife*
Thence by descent in the family





PROPERTY FROM THE COLLECTION OF MRS. J. INSLEY BLAIR

■ 555

**A DIMINUTIVE FEDERAL CARVED
MAHOGANY DEMILUNE CARD TABLE**

RHODE ISLAND, 1790-1810

29 in. high, 28½ in. wide, 14¼ in. deep

\$5,000-10,000

PROVENANCE:

Mrs. J. Insley Blair (Natalie Knowlton) (1883-1951),
Manhattan and Tuxedo Park, New York
Natica (Blair) Lorillard (1913-1955), *daughter*
Screven Lorillard (1909-1979), *husband*
Alice (Whitney) Lorillard (1919-2015), *wife*
Thence by descent in the family

PROPERTY FROM THE COLLECTION OF MRS. J.
INSLEY BLAIR

■ 556

**A SET OF SIX CLASSICAL CARVED
MAHOGANY DINING CHAIRS**
NEW YORK, 19TH CENTURY

33 in. high

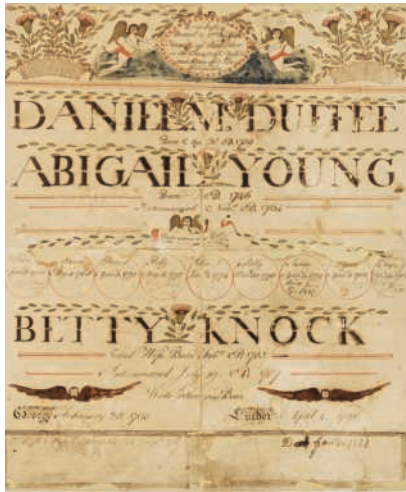
(6)

\$10,000-15,000

PROVENANCE:

Mrs. J. Insley Blair (Natalie Knowlton)
(1883-1951), Manhattan and Tuxedo
Park, New York
Natica (Blair) Lorillard (1913-1955),
daughter
Screven Lorillard (1909-1979), *husband*
Alice (Whitney) Lorillard (1919-2015),
wife
Thence by descent in the family





PROPERTY FROM A NEW ORLEANS COLLECTION

557

AN INK ON PAPER FAMILY RECORD FOR DANIEL MCDUFFEE

STAFFORD, NEW HAMPSHIRE, EARLY 19TH CENTURY

with later notations

15¾ x 13¼ in.

\$800-1,200

PROVENANCE:

Allan Daniel, New York



PROPERTY FROM A PRIVATE NEW ENGLAND COLLECTION

558

A SILK PICTORIAL NEEDLEWORK SAMPLER ON LINEN

WORKED BY BETTY ATKINSON (B. 1805), ENGLISH OR AMERICAN, 1815

inscribed No room for mirth or trifling here/ For worldly hope or worldly fear/ If life so soon is gone/ If now the Judge is at the door/ And mankind must stand before/ The inexorable throne/ Betty Atkinson was born November 29/ 1805 and wrought this in 10 year of her Age

Sight 17½ x 16½ in.

\$3,000-5,000

PROPERTY FROM A NEW ORLEANS COLLECTION

559

AMERICAN SCHOOL, 19TH CENTURY

View of Mount Vernon

graphite and watercolor on paper

13¼ x 16¾ in.

\$3,000-5,000

PROVENANCE:

Edgar William & Bernice Chrysler

Garbisch

Baltimore Museum of Art, 1981





PROPERTY FROM THE COLLECTION OF LYNN AND PETER TISHMAN

560

PRIOR-HAMBLIN SCHOOL, 19TH CENTURY

Portrait of a Young Child in a Blue Dress, circa 1835

oil on board

14½ x 9½ in.

\$5,000-8,000

PROVENANCE:

Gerald Kornblau, New York, 1986



PROPERTY FROM THE COLLECTION OF LYNN AND PETER TISHMAN

561

AMERICAN SCHOOL, 19TH CENTURY

Child in Red with Pull Toy

oil on board

47 x 33 in.

\$5,000-10,000

PROVENANCE:

Kennedy Galleries, New York, 1984

PROPERTY FROM A CHICAGO COLLECTOR

■562

**A MOLDED COPPER 'BLACK HAWK'
WEATHERVANE**

ATTRIBUTED TO J.W. FISKE AND
COMPANY (1870-1893), NEW YORK,
LATE 19TH CENTURY

Including base 26½ in. high, 34 in. long,
3½ in. deep

\$10,000-15,000

PROVENANCE:

Kendra and Allan Daniel, New York
Sold, Christie's, New York, 20 January
2001, lot 636



PROPERTY OF A NEW YORK PRIVATE COLLECTOR

■563

**A PAINTED AND POLYCHROME
DECORATED CAROUSEL HORSE**

ATTRIBUTED TO CHARLES CARMEL,
BROOKLYN, NEW YORK, LATE 19TH/
EARLY 20TH CENTURY

61½ in. high, 12 in. wide, 60 in. long

\$7,000-10,000

This horse last rode the carousel at
Rockaway Beach in New York, 1905.





564

PROPERTY FROM THE JAY P. ALTMAYER FAMILY COLLECTION

564

AFTER THOMAS BIRCH (1779-1851)

The H.M.S. Macedonian surrendering to the U.S.S.

United States commanded by Captain Stephen Decatur

variously inscribed on stretcher

oil on canvas

25 x 30 in.

\$2,000-3,000

PROVENANCE:

Frederick R. Pratt, Glen Cove, Long Island

Argosy Gallery, New York

Purchased from the above by the present owner, 1957



565

PROPERTY FROM A PRIVATE COLLECTION

565

AMERICAN SCHOOL, 19TH CENTURY

Portrait of a Young Boy

unframed

oil on canvas

22 x 17 in.

\$800-1,200



PROPERTY FROM THE HOLDINGS OF THE FORD FOUNDATION

■566

NICCOLINO CAYLO (1799-1884)

*Two Paintings; The Great Fire, New York and The
Aftermath of the Great Fire, New York*

the *Aftermath* signed N. Caylo, New York and possibly dated 1878
gouache on paper
Sight 12½ x 19¼ in. (2)

\$5,000-7,000

PROVENANCE:

Kennedy Galleries, New York

PROPERTY FROM THE COLLECTION OF GEORGE AND HOPE WICK

■567

**A FINE AND RARE SHEET IRON 'ANGEL GABRIEL'
WEATHERVANE**

NEW ENGLAND, EARLY 20TH CENTURY

19 in. high, 41½ in. long

\$5,000-10,000



PROPERTY FROM A NEW ORLEANS COLLECTION

■ 568

**A GILT AND MOLDED COPPER
GAMECOCK WEATHERVANE**
AMERICAN, 19TH/20TH CENTURY

Overall including stand 23¼ in. high, 24¼
in. wide

\$3,000-5,000

PROVENANCE:

Allan Daniel, New York



PROPERTY FROM THE COLLECTION OF GEORGE
AND HOPE WICK

■ 569

**A MOLDED COPPER AND ZINC
JUMPING HORSE WEATHERVANE**

ATTRIBUTED TO A.L. JEWELL
& CO., MASSACHUSETTS,
19TH/20TH CENTURY

Overall 19½ in. high, 24½ in. wide

\$5,000-10,000





PROPERTY OF AN IMPORTANT NEW YORK COLLECTOR

■-570

**A MAGNIFICENT EBONY AND WHALEBONE INLAID
MAHOGANY WATCH HUTCH**

NEW ENGLAND, MID-19TH CENTURY

35 in. high, 17 in. wide, 10 in. deep

\$30,000-50,000

PROVENANCE:

Robert E. Kinnaman and Brian A. Ramaekers, Houston, Texas,
1981

Ricco-Johnson Gallery, New York, 1983

LITERATURE:

Robert E. Kinnaman and Brian A. Ramaekers, advertisement,
The Magazine Antiques (May 1981), p. 993.

Roger Ricco and Frank Maresca, *American Primitive* (New York,
1988), p. 281.

A similar example can be found at the Peabody Essex Museum,
Salem, Massachusetts (acc. no. M20144) (fig. 1).



Fig. 1 Watch Hutch, American, c. 1840. Peabody Essex Museum,
Salem, MA. Photography by Walter Silver.





PROPERTY FROM THE COLLECTION OF MR. AND MRS. THOMAS B. RENTSCHLER

■571

A QUEEN ANNE MAHOGANY COMPASS-SEAT SIDE CHAIR

PHILADELPHIA, 1740-1760

41¾ in. high

\$5,000-10,000

LITERATURE:

Charles Bricker, "American Heritage in Ohio: Distinguished Collection for a Historic Farmhouse," *Architectural Digest*, (June 1988), p. 103.

PROPERTY FROM THE COLLECTION OF MR. AND MRS. THOMAS B. RENTSCHLER

■572

A QUEEN ANNE FIGURED WALNUT DRESSING TABLE

PENNSYLVANIA, 1740-1760

28¾ in. high, 34¼ in. wide, 19½ in. deep

\$8,000-12,000

PROVENANCE:

Joe Kindig Jr. & Son Antiques, York, Pennsylvania



PROPERTY FROM THE COLLECTION OF MR. AND MRS. THOMAS B. RENTSCHLER

■573

A QUEEN ANNE FIGURED WALNUT TALL-CASE CLOCK

THE DIAL SIGNED BY THOMAS WAGSTAFFE (1724-1802), LONDON; THE CASE, PHILADELPHIA, CIRCA 1755

the silvered brass dial signed *Thomas Wagstaffe London*
98¼ in. high, 18¾ in. wide, 10 in. deep

\$15,000-30,000

PROVENANCE:

Philip H. Bradley Co., Downingtown, Pennsylvania

With an elaborate sarcophagus hood, this clock case may have been made by a craftsman who trained in the shop of John Head, Sr. (1688-1754). The composite moldings on the hood of this clock case relate closely to those on a case with a movement signed by Philadelphia clockmaker Thomas Stretch and dated 1754. Chris Storb, Conservator at the Philadelphia Museum of Art, has been identifying clock cases made in the Head shop with movements by members of the Stretch and Wood families and as noted by Storb, the closely related 1754 clock case suggests the handiwork of a woodworker from the Head shop (Sotheby's, New York, Property from the Collection of Irvin & Anita Schorsch: Hidden Glen Farms, 20-22 January 2016, lot 899; Storb's comments are recorded in the Maine Antique Digest Prices Database, available at www.maineantiquedigest.com). The clock's movement was made by Thomas Wagstaffe (1724-1802), who worked in London from 1753 to 1793. A devout Quaker, Wagstaffe maintained close ties with his brethren in Philadelphia and was known to not only provide lodging for his American visitors but also provide them with a clock movement to take back to America. As such, there are numerous examples of Wagstaffe movements in Philadelphia-made cases. See George Moore and Arthur James, "Thomas Wagstaffe, Quaker Clockmaker," *The National Association of Watch & Clock Collectors Bulletin* (December 1976), pp.534-5; Joseph Downs, *American Furniture: Queen Anne and Chippendale Periods* (New York, 1952), nos. 206, 207.



PROPERTY FROM THE COLLECTION OF MR. AND MRS.
THOMAS B. RENTSCHLER

■575

**A CHIPPENDALE CARVED
MAHOGANY SIDE CHAIR**
PHILADELPHIA, 1760-1780

retains a rich brown color and old dry
surface; inside of back seat rail retains
an old printed label with engraving and
information about James Madison; the
chair frame marked *IIIIII*
37½ in. high

\$4,000-8,000

PROVENANCE:

The Wadsworth Atheneum, Hartford,
Connecticut
Philip H. Bradley, Co., Downingtown,
Pennsylvania



PROPERTY FROM THE COLLECTION OF MR. AND MRS.
THOMAS B. RENTSCHLER

■574

**A CHIPPENDALE CARVED
MAHOGANY SIDE CHAIR**

PHILADELPHIA, 1760-1780

38¼ in. high

\$5,000-10,000

PROVENANCE:

Joe Kindig Jr. & Son Antiques, York,
Pennsylvania

LITERATURE:

Joe Kindig, Jr., advertisement, *The
Magazine Antiques* (November 1947), inside
front cover.

Charles Bricker, "American Heritage
in Ohio: Distinguished Collection for a
Historic Farmhouse," *Architectural Digest*,
(June 1988), p. 103.

For a similar example see Morrison H.
Heckscher, *American Furniture at the
Metropolitan Museum of Art: The Queen
Anne and Chippendale Styles* (New York,
1985), fig. 57, pp. 103-104).



PROPERTY FROM THE COLLECTION OF MR. AND MRS. THOMAS B. RENTSCHLER

■576

A CHIPPENDALE CARVED WALNUT DRESSING TABLE

PHILADELPHIA, 1750-1770

29¼ in. high, 37½ in. wide, 22¼ in. deep

\$10,000-20,000

PROVENANCE:

Joe Kindig Jr. & Son Antiques, York, Pennsylvania, April 1, 1984



PROPERTY FROM THE COLLECTION OF MR. AND MRS. THOMAS B. RENTSCHLER

■577

A CHIPPENDALE CARVED MAHOGANY CARD TABLE
PHILADELPHIA, 1760-1780

28 $\frac{5}{8}$ in. high, 34 in. wide, 16 $\frac{3}{4}$ in. deep

\$10,000-15,000

LITERATURE:

Charles Bricker, "American Heritage in Ohio: Distinguished Collection for a Historic Farmhouse," *Architectural Digest*, (June 1988), p. 103.



PROPERTY FROM THE COLLECTION OF MR. AND MRS. THOMAS B. RENTSCHLER

■ 578

A PAIR OF CHIPPENDALE CARVED MAHOGANY SIDE CHAIRS

PHILADELPHIA, 1760-1780

the underside of one seat rail marked *Property of Mrs. J. Amory Haskell*

39¾ in. high (2)

\$8,000-12,000

PROVENANCE:

Mrs. J. Armory Haskell, Red Bank, New Jersey
Joe Kindig Jr. & Son Antiques, York, Pennsylvania, 1983

LITERATURE:

Charles Bricker, "American Heritage in Ohio: Distinguished Collection for a Historic Farmhouse," *Architectural Digest*, (June 1988), p. 103.



PROPERTY FROM THE COLLECTION OF MR. AND MRS. THOMAS B. RENTSCHLER

■579

A QUEEN ANNE MAHOGANY MARBLE-TOP PIER TABLE
PROBABLY SALEM, MASSACHUSETTS, 1740-1760

top replaced

29¾ in. high, 50½ in. wide, 24 in. deep

\$10,000-20,000



PROPERTY FROM THE COLLECTION OF MR. AND MRS. THOMAS B. RENTSCHLER

■580

**A LATE CHIPPENDALE MAHOGANY TILT-TOP
CANDLESTAND**

PHILADELPHIA, 1780-1810

29 in. high, 20¾ in. diameter

\$3,000-5,000

PROVENANCE:

Philip H. Bradley Co., Downingtown, Pennsylvania

LITERATURE:

Charles Bricker, "American Heritage in Ohio: Distinguished Collection for a Historic Farmhouse," *Architectural Digest*, (June 1988), p. 103.



PROPERTY FROM THE COLLECTION OF MR. AND MRS.
THOMAS B. RENTSCHLER

■581

**A QUEEN ANNE FIGURED WALNUT
DRESSING TABLE**

PENNSYLVANIA, 1740-1760

appears to retain its original cast brass
hardware

29¾ in. high, 33½ in. wide, 20⅞ in. deep

\$8,000-12,000

LITERATURE:

Charles Bricker, "American Heritage in Ohio: Distinguished Collection for a Historic Farmhouse," *Architectural Digest*, (June 1988), p. 102.



PROPERTY FROM A PRIVATE COLLECTION

■582

**A QUEEN ANNE PARCEL-GILT AND WALNUT
LOOKING GLASS**

PROBABLY ENGLISH, SECOND HALF 18TH CENTURY

44½ in. high, 17½ in. wide

\$3,000-5,000

PROPERTY FROM A MID-ATLANTIC STATES COLLECTION

■583

**A QUEEN ANNE FIGURED WALNUT
CHEST-ON-FRAME**

PENNSYLVANIA, 1740-1760

64¾ in. high, 40¼ in. wide, 22¼ in. deep

\$3,000-5,000





PROPERTY FROM THE JAY P. ALTMAYER FAMILY
COLLECTION

584

AFTER JOHN TRUMBULL (1756-1843)

George Washington at Dorchester Heights

reverse of board inscribed *General Washington*
oil on board
Painting 15 $\frac{1}{8}$ x 19 $\frac{7}{8}$ in.; to frame 20 $\frac{3}{8}$ x 25 $\frac{3}{8}$ in.

\$3,000-5,000

PROVENANCE:

Kennedy Galleries, Inc., New York



PROPERTY FROM AN AMERICAN COLLECTOR

585

**A QUEEN ANNE CARVED
MAHOGANY DRESSING TABLE**
MASSACHUSETTS OR RHODE
ISLAND, 1740-1770

29 $\frac{1}{2}$ in. high, 34 in. wide, 19 $\frac{1}{2}$ in. deep
\$10,000-20,000

With its removable legs, this dressing table displays the construction practices often associated with Rhode Island craftsmanship. It is possible that its maker worked in the State or nearby in Massachusetts.

PROPERTY FROM A NEW ENGLAND GENTLEMAN

■586

A QUEEN ANNE MAHOGANY TRAY-TOP TEA TABLE

NEWPORT, 1750-1770

26¼ in. high, 31¾ in. wide, 19½ in. deep

\$15,000-30,000



PROPERTY OF A PRIVATE COLLECTION

■587

A CHIPPENDALE CARVED MAHOGANY FLY TEA TABLE

ATTRIBUTED TO THE SHOP OF JOSEPH SANFORD
(1740-1784), NEWPORT, 1755-1780

27¾ in. high, 30 in. diameter

\$80,000-120,000

PROVENANCE:

Israel Sack, Inc., New York

EXHIBITED:

Providence, Rhode Island, The Rhode Island School of Design,
1969.

LITERATURE:

Israel Sack, Inc., *American Antiques from Israel Sack Collection*,
vol. 3, p. 652, no. 1452.

Philip Holzer, *Philip and Ann Holzer Collection* (Privately printed,
1990), pp. 24-27, cat. 9, figs. 9.1-9.3.

Albert Sack, *The New Fine Points of Furniture: Early American*
(New York, 1993), p. 301 (Superior).

Patricia E. Kane, "The Palladian Style in Rhode Island Furniture:
Fly Tea Tables," *American Furniture 1999*, Luke Beckerdite, ed.
(Milwaukee, 1999), pp. 10, 12, fig. 13.

The Rhode Island Furniture Archive at the Yale University Art
Gallery, RIF1670.







Fig. 1 Tilt-top table, signed by Joseph Sanford, Newport. Image, courtesy Bernard & S. Dean Levy, Inc., New York.



Fig. 2 Tilt-top table, Newport. Sold, Christie's, New York, October 1, 1988, lot 433.

A rare example of a round Newport tea or "fly" table with carved knees, this example is an important addition to the body of work ascribed to cabinetmaker Joseph Sanford (1740-1784). A table signed by Sanford (fig. 1) displays virtually identical knee carving and as noted by Patricia Kane, the tops and bases of the signed table and that offered here were most likely made in the same shop (Patricia E. Kane, "The Palladian Style in Rhode Island Furniture: Fly Tea Tables," *American Furniture 1999*, Luke Beckerdite, ed. (Milwaukee, 1999), p. 10). Both tables have a top with a thin lip, similarly shaped mahogany cleats with canted ends and a pedestal that is joined with a rectangular through-tenon into a birch block with chamfering on the underside. The most significant difference between the two tables is the pedestal turning and as Kane argues, it is highly likely that two different specialized turners provided the pedestals for these forms. The fluted column and spiral-fluted vase turning on the table offered here is among the most elaborate seen on any Rhode Island tea table from this time period. A third table (fig. 2) features the same knee carving, but with a dish top and birdcage support, as well as another pedestal design, was most likely made in a different shop, but perhaps one that employed or hired the same carver.

Through family connections and his shop location, Joseph Sanford was well situated within Newport's woodworking community. His father, Captain Esbon Sanford (1693-1743), was a house carpenter and his relatives included Newport cabinetmaker Constant Bailey (1717-1801) and "cousin" Job Townsend, Sr. (1699-1765), who in 1764 willed Sanford 25 planes. In 1760, Sanford removed to Newport, Nova Scotia but returned to Newport, Rhode Island by 1763 when he was identified as a joiner living near the "point bridge." The Newport Point Bridge was on Bridge Street, and thus Sanford lived on the same street as Christopher, John and Job Townsend. In 1764, he married Mary Clark(e) (1740-1811) and upon his death in 1784, was buried in Newport's Common Burial Ground. His inventory included "Sundry Joiner's tools, Bench," valued at £3 12 shillings as well as a large quantity of lumber (G. Andrews Moriarty, "President John Sanford of Portsmouth, RI, and His Family," *New England Historic and Genealogical Register*, vol. 103 (October 1949), p. 272; "Notes," vol. 104 (January 1950), pp. 73-75; Rhode Island Historical Cemeteries Database, www.newenglandancestors.org; "Joseph Sanford, 1740-1784," The Rhode Island Furniture Archive).

■ 588

A LATE CHIPPENDALE PARCEL-GILT AND MAHOGANY VENEERED LOOKING GLASS

PROBABLY JAMES STOKES (C.1755-1831), PHILADELPHIA, 1791-1800

51 in. high, 23½ in. wide

\$8,000-12,000

PROVENANCE:

Israel Sack, Inc., New York

LITERATURE:

Philip Holzer, *Philip and Ann Holzer Collection* (Privately printed, 1990), pp. 48–49, no. 16.

The Rhode Island Furniture Archive at the Yale University Art Gallery, RIF1914.

With its original gilt eagle finial and secondary woods of white pine, white cedar and poplar, this looking glass is a rare survival from early America. It was previously associated with John Townsend (1733-1809) of Newport as a similar example was thought to bear his label; the label is now not considered authentic and while the secondary woods found in the looking glass were all used in Newport during the period, they were also used in the Philadelphia area (Morrison H. Heckscher, *John Townsend: Newport Cabinetmaker* (New York, 2005), pp. 64, 71, fn.13). Instead, the looking glass is most similar to those labeled by Philadelphia looking glass maker James Stokes (c.1755-1831). The profile of the base appears to have been a regional preference and is seen not only on Stokes' works, but also on those labeled by the Elliott family and Stokes' son-in-law, Charles Biddle, Jr. and his partner Caleb P. Wayne (Herbert F. Schiffer, *The Mirror Book* (Schiffer Publishing Ltd, 1983), pp. 154, 158-159, 162-163, nos. 385, 399, 412, 413, 416). Furthermore, the distinctive "pine cone" ears were a device particularly favored by Stokes and a looking glass at the Metropolitan Museum of Art bearing Stokes' label is virtually identical to that offered here. Both looking glasses have the same crest and base profiles with a double-string inlaid border and similar gilt inner border and differ only in the gilt ornament atop the crest and the application of gilt rosettes on two scrolls on the MMA example (acc. no. 1994.421). Stokes' printed label features a spreadwing eagle similar that seen on the looking glass offered here, thus demonstrating that he was familiar with the design. For another closely related looking glass with an eagle finial and also previously associated with Townsend, see Bernard & S. Dean Levy, Inc., advertisement, *The Magazine Antiques* (April 1995), p. 473. For more on Stokes, see Charles F. Montgomery, *American Furniture: The Federal Period* (New York, 1966), pp. 266-267, cat. 221 and Betty Ring, "Check list of looking-glass and frame makers and merchants known by their labels," *The Magazine Antiques* (May 1981), p. 1192.



PROPERTY FROM A PRIVATE NEW ENGLAND
COLLECTION

■589

**A SET OF FOUR NEARLY IDENTICAL
GEORGE II CAST BRASS
CANDLESTICKS**

STAMPED BY JOSEPH WOOD,
ENGLISH, CIRCA 1750

7 in. high

(4)

\$500-1,000



PROPERTY FROM A NEW ENGLAND GENTLEMAN

■590

**A CHIPPENDALE MAHOGANY
BLOCKED SERPENTINE-FRONT
CHEST-OF-DRAWERS**

PROBABLY RHODE ISLAND, 1770-
1800

32¼ in. high, 39¼ in. wide, 23¼ in. deep

\$5,000-10,000



PROPERTY FROM A PRIVATE NEW ENGLAND COLLECTION

■ 591

A CHIPPENDALE PARCEL-GILT MAHOGANY LOOKING GLASS

ENGLISH OR AMERICAN, LATE 18TH CENTURY

37½ in. high, 19¾ in. wide

\$600-900



PROPERTY FROM A NEW ENGLAND GENTLEMAN

■ 592

A CHIPPENDALE MAHOGANY STOP-FLUTED CHEST-OF-DRAWERS

NEWPORT, 1760-1790

appears to retain its original cast brass hardware

33¼ in. high, 41 in. wide, 21½ in. deep

\$10,000-20,000





PROPERTY FROM A PRIVATE NEW ENGLAND COLLECTION

■593

A CHIPPENDALE CARVED WALNUT SIDE CHAIR

PHILADELPHIA, 1750-1770

the chair frame marked *III*, original slip-seat frame marked *VI*
40¼ in. high

\$5,000-10,000



PROPERTY FROM A MID-ATLANTIC STATES COLLECTION

■594

A CHIPPENDALE WALNUT DISH-TOP TEA TABLE

PENNSYLVANIA, 1760-1780

28 in. high, 33½ in. diameter

\$3,000-5,000

PROPERTY FROM A GENTLEMAN

■595

**A DIMINUTIVE CHIPPENDALE FIGURED WALNUT
CHEST-OF-DRAWERS**

PENNSYLVANIA, 1760-1780

31½ in. high, 33¾ in. wide, 20¼ in. deep

\$25,000-50,000

PROVENANCE:

Gary Sullivan Antiques, Canton, Massachusetts

Exquisitely proportioned, this chest-of-drawers with its dressing slide and compact size is an outstanding survival of the form.





PROPERTY OF AN IMPORTANT NEW YORK COLLECTOR

■596

A LATE CHIPPENDALE FIGURED MAPLE TALL-CASE CLOCK

THE DIAL SIGNED BY PHILIP MAUS (B. 1763),
WASHINGTON, LEBANON COUNTY, PENNSYLVANIA,
1785-1800

the white painted dial signed *PHILIP MAUS/
Washington N^o. 228*

90 in. high, 18 in. wide, 10½ in. deep

\$8,000-12,000

PROPERTY FROM A MID-ATLANTIC STATES COLLECTION

■597

A CHIPPENDALE CARVED MAHOGANY TILT-TOP TEA TABLE

NORTH SHORE MASSACHUSETTS, 1770-1800

27½ in. high, 40½ in. wide, 40¼ in. deep

\$4,000-6,000

PROVENANCE:

Israel Sack, Inc., New York



PROPERTY FROM THE COLLECTION OF TED AND INGIE KILROY

■598

A GEORGE II STYLE GILTWOOD MIRROR
20TH CENTURY

46½ in. high, 25 in. wide

\$800-1,200



PROPERTY FROM A MID-ATLANTIC STATES COLLECTION

■599

**A CHIPPENDALE CARVED MAHOGANY BLOCK-FRONT
SLANT-FRONT DESK**

BOSTON, 1760-1780

appears to retain its original cast brass hardware

44¾ in. high, 41¾ in. wide, 21¾ in. deep

\$10,000-20,000

PROVENANCE:

George M. White, Bethesda, Maryland

George M. White was appointed "Architect of the Capital" by President Richard Nixon January 27, 1971 and retired November 21, 1995.





IMPORTANT AMERICAN
FURNITURE, FOLK ART
SESSION 2 (LOTS 600-714)
AT 2.00 PM





PROPERTY OF A SOUTH AFRICAN GENTLEMAN

■600

THE LINDLEY FAMILY CHIPPENDALE WALNUT SIDE CHAIR

PHILADELPHIA, 1750-1770

41½ in. high

\$5,000-10,000

PROVENANCE:

David Lindley (1801-1880), Ten Mile Creek, Pennsylvania
Marjorie Lindley (b. 1886), *granddaughter*
Thence by descent in the family

According to tradition, this chair descended in the Lindley family of Ten Mile Creek, Pennsylvania and was taken to South Africa by Daniel Lindley (1801-1880) in 1834. Lindley was an important American missionary who was responsible for founding the Inanda Seminary School in 1869 and was pastor to the first Dutch Reformed Church in the Orange Free State. The chair remained in South Africa until recently, when it was discovered on the family farm belonging to Daniel's granddaughter, Marjorie Lindley.

PROPERTY FROM A NEW ENGLAND GENTLEMAN

■601

A CHIPPENDALE FIGURED WALNUT TALL CHEST-OF-DRAWERS

PROBABLY CHESTER COUNTY, PENNSYLVANIA, 1780-1800

appears to retain its original cast brass hardware
69½ in. high, 43¾ in. wide, 21½ in. deep

\$3,000-5,000





PROPERTY FROM A PRIVATE NEW ENGLAND
COLLECTION

■602

**A CHIPPENDALE WALNUT SLANT-
FRONT DESK**
NORTH SHORE, MASSACHUSETTS,
1765-1785

lacking prospect door
45¼ in. high, 39¼ in. wide, 21¾ in. deep
\$2,000-4,000



PROPERTY FROM A NEW YORK COLLECTOR

■603

**A CHIPPENDALE CARVED
MAHOGANY BLOCKED REVERSE-
SERPENTINE CHEST-OF-DRAWERS**
MASSACHUSETTS, CIRCA 1770

interior of drawers have been lined with
Boston newspapers dating from 1845.
32½ in. high, 38½ in wide, 21¾ deep
\$3,000-5,000

PROPERTY FROM A PRIVATE NEW JERSEY
COLLECTION

■ 604

**A CHIPPENDALE HIGHLY FIGURED
MAPLE CHEST-ON-CHEST**
NEW ENGLAND, 1760-1790

86¼ in. high, 37½ in. wide, 23 in. deep
\$15,000-25,000

PROVENANCE:

Sold, Christie's, New York, 24 January
1987, lot 232





PROPERTY OF AN AMERICAN PRIVATE COLLECTOR

■605

**THE PARRISH FAMILY
CHIPPENDALE MAHOGANY SIDE
CHAIR**

PHILADELPHIA, 1760-1780

the slip seat marked III

39½ in. high

\$20,000-30,000

PROVENANCE:

Joseph K. Kindig III, York, Pennsylvania, 1978

John S. Walton, Inc., New York

E.J. Nusrala, St. Louis, Missouri

Walton Antiques, Inc., Jewett City, Connecticut

Dietrich American Foundation, Chester Springs, Pennsylvania

Leigh Keno American Antiques, New York, 2009

EXHIBITED:

York, Pennsylvania, The Historical Society of York County, *The Philadelphia Chair: 1685-1785*, 28 May-23 September 1978.

LITERATURE:

Joseph K. Kindig III, *The Philadelphia Chair: 1685-1785* (York, Pennsylvania, 1978), fig. 45.

John S. Walton, Inc., advertisement, *The Magazine Antiques* (April 1968), p. 408.

For related examples see Charles F. Hummel, *A Winterthur Guide to American Chippendale Furniture: Middle Atlantic and Southern Colonies* (New York, 1976), p. 71, fig. 64 and (one from a pair) Joseph Kindig, Jr. Inc., advertisement, *The Magazine Antiques* (February 1943), inside front cover.

PROPERTY FROM A MID-ATLANTIC STATES COLLECTION

■606

**A CHIPPENDALE MAHOGANY BLOCK-FRONT
SLANT-FRONT DESK**

BOSTON, 1765-1785

41 in. high, 40½ in. wide, 20½ in. deep

\$8,000-12,000

PROVENANCE:

Irving S. Olds, 1963

New-York Historical Society

Sotheby's, New York, 29 January 1995, lot 345

Leigh Keno American Antiques

Sotheby's, New York, 21 and 22 January 2000, lot 670





607

PROPERTY OF A NEW YORK GENTLEMAN

■607

A CHIPPENDALE CARVED CHERRYWOOD CHEST-ON-CHEST

PROBABLY WETHERSFIELD, CONNECTICUT, 1760-1790

85½ in. high, 39¾ in. wide, 19¼ in. deep

\$10,000-20,000

For a related example see Thomas P. Kugelman and Alive K. Kugelman with Robert Lionetti, *Connecticut Valley Furniture: Eliphalet Chapin and His Contemporaries, 1750-1800* (Connecticut Historical Society Museum, 2005), pp. 70-77, pls. 27a-e.



608

PROPERTY OF AN IMPORTANT NEW YORK COLLECTOR

■608

A CHIPPENDALE PARCEL-GILT AND CARVED MAPLE DESK-AND-BOOKCASE

NEW ENGLAND, 1760-1780

88½ in. high, 38½ in. wide, 20¾ in. deep

\$10,000-20,000

PROPERTY FROM A PRIVATE COLLECTION

■609

A CHIPPENDALE CHERRYWOOD DIMINUTIVE CHEST-OF-DRAWERS

PROBABLY SOUTHEASTERN CONNECTICUT, 1765-1785

23 in. high, 22 in. wide, 11¼ in. deep

\$8,000-12,000

PROVENANCE:

Edgar William and Bernice Chrysler Garbisch
Sold, Sotheby Parke-Bernet, Cambridge, Maryland,
23-25 May 1980, lot 1043
John Walton Antiques, Jewett City, Connecticut
The Sapidin Collection, Haddonfield, New Jersey

This exquisite chest-of-drawers exhibits a distinctive characteristic of a group of cabinetmakers working in Southeastern Connecticut. The drawer sides taper gently and the thickness of the wood at the drawer bottom becomes noticeably thinner at the top. As part of an ongoing study of early Southeastern Connecticut furniture, Robert Lionetti has found this purely aesthetic detail on about a dozen survivals from the area. For a similarly constructed work, see the Devotion family dressing table sold, Christie's, New York, 17-18 January 2008, lot 445 and illustrated in Jane Katcher, David A. Schorsch and Ruth Wolfe, *Expressions of Innocence and Eloquence, Selections from the Jane Katcher Collection of Americana, Volume II* (New Haven, 2006), pp. 77-89.





PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION

610
A PAIR OF FEDERAL CAST BRASS AND WROUGHT-IRON
ANDIRONS

NEW YORK, 1800-1820

22¾ in. high, 12 in. wide, 26 in. deep

(2)

\$2,000-3,000



PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION

611
A PAIR OF FEDERAL BELL-METAL ANDIRONS
AMERICAN, 19TH CENTURY

22½ in. high, 10½ in. wide, 17 in. deep

(2)

\$1,500-3,000



PROPERTY FROM A PRIVATE NEW ENGLAND COLLECTION

612
A PAIR OF FEDERAL CAST BRASS BALL-TOP ANDIRONS
STAMPED BY JOHN MOLINEUX (W. 1806-1829), BOSTON,
CIRCA 1810

together with a Classical cast brass and wire work fender,
English or American, 19th century

The andirons 16½ in. high, 12 in. wide, 24 in. deep;
the fender 12 in. high, 41 in. wide, 15 in. deep

(3)

\$1,000-2,000



PROPERTY FROM A PRIVATE COLLECTION

■ 613

A CHIPPENDALE PAINT-DECORATED PINE BLANKET CHEST

PROBABLY LEHIGH COUNTY, PENNSYLVANIA, DATED 1786

the front painted *Eva Beier* and dated 1786

28 in. high, 50½ in. wide, 22½ in. deep

\$25,000-50,000



PROPERTY FROM A MID-ATLANTIC STATES COLLECTION

■ 614

A FEDERAL MAHOGANY POLE SCREEN

NEW ENGLAND, 1800-1820

51½ in. high

\$800-1,200

PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION

■ **615**

A FEDERAL INLAID MAHOGANY WORK TABLE

MASSACHUSETTS, 1800-1820

28¾ in. high, 18¾ in. wide, 15½ in. deep

\$800-1,200





PROPERTY FROM AN AMERICAN COLLECTION

■616

**A NEOCLASSICAL CARVED
GILTWOOD AND INLAID MARBLE
"BILBAO" MIRROR**

SPAIN OR PORTUGAL, EARLY 19TH
CENTURY

50 in. high, 20 in. wide

\$5,000-10,000

PROVENANCE:

The Collection of Mrs. Giles Whiting
Estate of Joseph T. Butler, Tarrytown,
New York
Sold, Stair Galleries, Hudson, New York,
25 April 2015, lot 510

EXHIBITED:

New York, American Art Galleries, *Loan
Exhibition of Eighteenth and Early Nine-
teenth Century Furniture and Glass for
the Benefit of the National Council of Girl
Scouts*, 25 September - 9 October 1929.

LITERATURE:

American Art Galleries, *Loan Exhibition
of Eighteenth and Early Nineteenth Cen-
tury Furniture and Glass for the Benefit of
the National Council of Girl Scouts*, (New
York, 1929), fig. 737.

PROPERTY FROM A PRIVATE COLLECTOR

■ 617

**A FEDERAL INLAID FIGURED MAPLE AND MAHOGANY
DRESSING TABLE**

PORTSMOUTH, NEW HAMPSHIRE, 1800-1820

retains a rich brown color and old dry surface; inside of
backboard branded twice *I.S. BOWLES*
38¼ in. high, 35¾ in. wide, 17½ in. deep

\$8,000-12,000

The brand on this table may refer to its ownership by Samuel Bowles (1770-1840), a cooper by trade. He resided in a house on Portsmouth's Daniel Street in 1800 and in 1839 was living on Ladd Street. A portable desk with Bowles' brand is located in the collection of the Strawberry Banke Museum (see Brock Jobe, *Portsmouth Furniture* (Hanover, New Hampshire, 1993), p. 427).





PROPERTY OF A MIDWEST COLLECTION

■618

THE ISAAC PERKINS FAMILY FEDERAL EAGLE-INLAID MAHOGANY CARD TABLE

PROBABLY NEW YORK, 1800-1815

retains an old and possibly original dry surface, rich brown color
29 ¾ in. high, 35 ¾ in. wide, 17 ¾ in. deep

\$30,000-50,000

PROVENANCE:

Isaac Perkins (1780-1840), Hartford, Connecticut, *by gift*
Henry Perkins (1814-1862), Hartford, *son*
Susan Sanderson (Ferry) Perkins Clark (1822-1897), *wife*
Fanny (Dewey) Ward (b. 1847), Hartford, *niece of Henry Perkins*
Esther Candee (Dewey) White, *niece*
Ann Elizabeth (White) Fox, *daughter*
Thence by descent to her son
Sold, Northeast Auctions, Manchester, New Hampshire, 2-3
November 2002, lot 648

Exquisitely inlaid with eagle, floral and husk inlay, this card table is a magnificent survival of America's Federal-era aesthetic. While it bears similarities to both New York and Connecticut examples, the preponderance of evidence suggests a New York origin. The inlaid ornament is sophisticated and of particularly high quality and was most likely supplied by a specialist maker working in an urban center. Other forms from New York display closely related inlaid details, suggesting that several cabinet shops patronized the same specialist inlay makers. Details of the eagle ornament on this table that are seen with greatest frequency on New York forms include 16 stars, the lack of any feather markings

immediately above the shield and a smooth rather than jagged outline to the lower edge of the wings. The husk inlay on the legs is unusual in that the uppermost husk overlaps the second husk rather than the reverse. This same feature is seen on a Pembroke table tentatively attributed to New York by Charles Montgomery, who also noted similarities to Connecticut and New Jersey work. Finally, the leafy floral reserves above each leg are similar to those on a pier table labelled by New York cabinetmaker Charles Honoré Lannuier (Charles F. Montgomery, *American Furniture: The Federal Period* (New York, 1966), pp. 349, 365, cats. 327, 347). The presence of five legs, narrowly spaced front legs, flush rear-rail construction and rail substrates consisting of five laminates are all features that are seen in New York tables and to a slightly lesser degree in Connecticut forms (Montgomery, p. 342, fn. 11; Benjamin Hewitt et al., *The Work of Many Hands: Federal Card Tables in America, 1790-1820* (New Haven, 1982), pp. 94, 194, chart XII).

At the time of its sale in 2002, the table was said to have been a gift to Isaac Perkins (1780-1840) from his fellow Brothers in the Masonic St. John's Lodge #4. Perkins was a lawyer in Hartford, Connecticut and besides serving as Master of this Lodge from 1829-1832, he was the first secretary of the Aetna Insurance Company and served as State Attorney from 1839 to 1840 (see Henry Ross Gall and William George Jordan, *One Hundred Years of Fire Insurance: Being a History of the Aetna Insurance Company* (Hartford, 1919), p. 30; William C. Murray, *St. John's Lodge No. 4, 1762-1962* (Hartford, 1962), pp. 46, 50, 54-56, 62, 68-69). After his death, the table passed to his son, Henry Perkins (1814-1862), also a lawyer and member of the same Masonic lodge and thereafter the table descended in the family until its sale at auction in 2002.



PROPERTY FROM THE JAY P. ALTMAYER FAMILY COLLECTION

619

REMBRANDT PEALE (1778-1860)

George Washington, 1859

signed *Rembrandt Peale* lower left; inscribed (later tracing of original) on reverse *Painted by Rembrandt Peale/ in 1859/ from his Original portrait/ of 1795*

oil on canvas

35¾ x 29 in.

\$150,000-250,000

PROVENANCE:

Kennedy Gallery, New York, 1964

George Washington sat for Rembrandt Peale three times in the autumn of 1795, sessions arranged by the young artist's famous father, Charles Willson Peale. By the 1840s, Rembrandt began to paint "porthole" portraits of George Washington after his from-life portraits of the President, using them as a source of income and a way to solidify his artistic reputation.





ANOTHER PROPERTY

■ 620

**A FEDERAL GILTWOOD AND
EGLOMISE LOOKING GLASS**

PROBABLY BOSTON, 1810-1820

52¼ in. high, 30¾ in. wide, 5½ in. deep

\$2,000-5,000

PROPERTY FROM A PRIVATE DELAWARE COLLECTION

■ 621

A FEDERAL INLAID MAHOGANY SIDEBORD

NEW YORK, 1800-1820

42½ in. high, 72½ in. wide, 29¾ in. deep

\$15,000-30,000

PROVENANCE:

C.L. Prickett Antiques, Yardley, Pennsylvania



■622

A FRENCH EMPIRE ORMOLU MANTLE CLOCK WITH A FIGURE OF GEORGE WASHINGTON

DIAL SIGNED BY JACQUES NICOLAS PIERRE FRANÇOIS DUBUC, PARIS, 1815-1817

the enameled dial signed *Dubuc/ Rue Michel-le-Comte No.33/ A PARIS*

19½ in. high, 14¾ in. wide, 6 in. deep

\$100,000-150,000

PROVENANCE:

Perla May (Knecht) (Riegel) Martin (1881-1957), Easton, Pennsylvania

Elsie L. (Peters) Bell Knight Griffin (1895-1986), Philadelphia, *niece*

Present owner, *grandson of above*

"..the statue is a good likeness of "the Father of the Republic"... There are connected with this work other devices, entirely American, which cannot fail to make it desirable to the Patriots of your country."

-Excerpt from letter, Nicolas Dubuc to an unnamed Baltimore gentleman, 1815.

Embodied with symbolism of American distinctiveness, strength and unity, these mantel clocks with the figure of George Washington have long stood as iconic representations of the country and for many, Dubuc's words cited above ring as true today as they did two hundred years ago. Entitled "French Ingenuity," an excerpt of Dubuc's letter was printed in advertisements for these clocks in newspapers in Philadelphia, Charleston and Raleigh in 1815 and in the same year, clocks with "a large figure of Washington" were advertised in New York. Approximately thirty examples of these clocks are known today and in addition to displaying two variations on the likeness of Washington, were made in large and small sizes. Standing over 19 in. tall, the example offered here is the larger of the two, the one that Dubuc notes in his letter would have cost between 300 and 320 francs as opposed to the price of 220 to 250 francs for the 15 in. high model (for the smaller model, see lot 690 in this sale).

Made beginning in 1815 rather than in the few years following Washington's death, the clocks were not simply a memorial to the first President but also a response to the undercurrents of

American life following the War of 1812. The Treaty of Ghent was signed in December 1814 and as noted by Peter Kenny, "In this context the Washington clocks can be read as allegories for a renewed sense of national purpose and identity, as well harbingers of the next chapter in American political life..."

And Washington, the father of our nation, whose exploits and attributes were already engraved in the minds of all Americans, stood in 1815 as the great unifying symbol of the nation" (Lara Pascali, "Desirable to the Patriots: French Washington Clocks for the American Market" (Winterthur Program in Early American Culture, 2006-2007), cited in Baltimore Museum of Art, "Symbols of the New Republic," (Teacher's Guide, 2014), available at artbma.org; Peter Kenny, "Going for the Gold: Two French Ormolu Washington Clocks at Classical American Homes Preservation Trust," <http://classicalamericanhomes.org/going-for-gold>, accessed 10 July 2016).

Owned by the same family for over a hundred years, the earliest known owner of this clock was Perla May Knecht (1881-1957) of Easton, Pennsylvania. She was the daughter of Abraham Shimer Knecht (1828-1908) and Anne Louise Adler (1845-1902) and may have inherited the clock from her grandparents or great grandparents in the Knecht, Adler, Shimer and Moffett families. After Perla's death, the clock passed to her niece, Elsie L. Peters (1895-1986), who was the daughter of Jessie L. (McKeen) Peters (1866-1953), Perla's half-sister. Married three times, Elsie lived for most of her life in Philadelphia, where she was buried with her parents in the City's Ivy Hill Cemetery.



PROPERTY OF A MIDWEST COLLECTION

■623

**THE JERATHAMIEL PEIRCE FEDERAL CARVED
MAHOGANY ARMCHAIR**

THE CARVING ATTRIBUTED TO SAMUEL MCINTIRE
(1757-1811), SALEM, MASSACHUSETTS, CIRCA 1801

34 ½ in. high

\$10,000-20,000

PROVENANCE:

Jerathamiel Peirce (1747-1827), Salem, Massachusetts
Sarah (Peirce) Nichols (1780-1835), *daughter*
George Nichols (1809-1882), *son*
Lucy Nichols White (b. 1844), *daughter*
George Nichols White, Sr. (d. 1938), *son*
Marjorie Nichols White (1916-1994), *daughter*
Thence by descent in the family
Sold, Northeast Auctions, Manchester, New Hampshire, 4-5
August 2001, lot 752

With its rich brown surface and exquisitely carved back, this armchair is a superb example of American Neoclassicism attributed to master Salem designer and carver Samuel McIntire (1757-1811). One of eight, and the last remaining in private hands, this chair was part of the furnishings of the east parlor in the home of Jerathamiel Peirce (1747-1827), a successful leatherworker turned merchant and part-owner of the merchant ship *Friendship*. Peirce had built the stately Georgian three-story home at 80 Federal Street in 1782 (fig. 1) based on plans provided by a young McIntire at the start of his career. The eastern side of the house remained unfinished until 1801 when the occasion of his daughter Sarah's (1804-1879) marriage to Captain George Nichols (1778-1865) spurred the renovation in the more stylish Federal fashion. For the unified design of the interior of the east parlor, McIntire relied heavily on the English Neoclassical pattern books of Thomas Sheraton and George Hepplewhite. As Dean Lahikainen notes, it appears that McIntire was particularly inspired by a schematic plan for a drawing room published in Sheraton's *The Cabinet-Maker and Upholsterer's Drawing-Book* featuring a large suite of matching furniture corresponding with the surrounding architectural elements. For the east parlor, Peirce and McIntire placed eight identical armchairs against the east and west walls, with two small sofas on either side of the fireplace on the north wall and four benches to be set into the recesses of the windows.

The chairs, made by an as yet unidentified cabinetmaker and carved by McIntire, are faithful reproductions of plate 33 for "Parlour Chairs" in Sheraton's *Drawing-Book*, and are the only known American examples of this pattern. The crest rail is profusely stippled with a snowflake punch and punctuated with four panels of triglyphs, which align with the similarly decorated chair rail of the parlor. The two back slats are carved with graduated bellflowers topped with McIntire's signature bow motif that adorn his later chairs, such as the set made for Elias Hasket Derby, circa 1790-1798.

Of the set of eight chairs, the other seven are in museum collections, comprising three at the Peabody Essex Museum that are displayed in the Peirce-Nichols house, one at Winterthur Museum, two in the Philadelphia Museum of Art (Gift of George Horace Lorimer, acc. no. 1929-157-1a & b) and one at the Metropolitan Museum of Art (acc. no. 45.105) (for more see Charles F. Montgomery, *American Furniture: The Federal Period* (New York, 1966), p. 82, cat. no. 23). According to tradition, the present lot descended in the family of George Nichols, Jr. (1809-1882), the eldest son of Sarah (Peirce) and George Nichols, who married Susan Farley (Treadwell) (1810-1892) in Salem in 1834.





PROPERTY FROM A PRIVATE NEW ENGLAND COLLECTION

■624

**A FEDERAL BRASS-MOUNTED AND INLAID MAHOGANY
ROCKING SHIP MOVEMENT TALL-CASE CLOCK**

THE DIAL SIGNED BY DAVID WOOD (1766-1855),
NEWBURYPORT, MASSACHUSETTS, 1795-1815

the white-painted dial signed *David Wood/ Newburyport*

98 in. high, 18¾ in. wide, 9¼ in. deep

\$20,000-30,000

PROPERTY FROM A NEW ENGLAND GENTLEMAN

■ 625

**A FEDERAL FIGURED MAHOGANY ONE-DRAWER
DROP-LEAF TABLE**

BOSTON, 1800-1820

the false drawer end fitted with a removable slide
28 $\frac{5}{8}$ in. high, 17 $\frac{3}{4}$ in. wide, 22 $\frac{3}{4}$ in. deep

\$3,000-5,000

PROVENANCE:

Israel Sack, Inc., New York

LITERATURE:

Israel Sack, Inc., *American Antiques From Israel Sack Collection*,
vol. 6, p. 1683, P4783.

Expertly crafted and with a vibrant mahogany grain, this table
was probably made in one of the leading cabinet shops such as
that of the Seymours in early 19th-century Boston.



PROPERTY FROM A NEW ENGLAND GENTLEMAN

■ 626

**A FEDERAL CARVED MAHOGANY
CONCAVE-FRONT SERVING TABLE**

SALEM, MASSACHUSETTS, 1800-1820

31¼ in. high, 34¾ in. wide, 22½ in. deep

\$3,000-5,000



PROPERTY FROM A NEW ENGLAND GENTLEMAN

■ 627

A FEDERAL MAHOGANY TIMEPIECE DWARF CLOCK

THE DIAL SIGNED BY JOSHUA WILDER (1786-1860), HINGHAM, MASSACHUSETTS; THE CASE ATTRIBUTED TO ABIEL WHITE (1766-1844), WEYMOUTH, MASSACHUSETTS, 1815-1825

the white painted dial signed *J. Wilder/ HINGHAM*
49½ in. high, 11 in. wide, 6 in deep

\$20,000-40,000





PROPERTY FROM A PRIVATE COLLECTION

■ 628

AMERICAN SCHOOL, 19TH CENTURY

Portrait of a Boy and Girl with Cat

oil on canvas

28 x 36¼ in.

\$5,000-10,000



PROPERTY FROM A NEW ORLEANS COLLECTION

629

JACOB MAENTEL (1778-1863)

Johannes and Mally Meyer with their Little Boy, December 1836

inscribed on bottom left *Johannes Meyer/ var gemald im Monat December/ im Jahr 1836.*; on bottom right *Mally Meyer/ var Jemald im Monat December/ 1836.*

watercolor on paper

11½ x 15¼ in.

\$15,000-30,000

PROVENANCE:

Sidney McIlvain Kutz, Reading,

Pennsylvania

Sold, Sotheby's, New York, 30 June 1984,

lot 294



PROPERTY FROM A PRIVATE COLLECTION

630

AMMI PHILLIPS (1788-1865)

Portrait of Mary Margaret Deuel, circa 1829

oil on canvas

30 x 24 in.

\$100,000-150,000

PROVENANCE:

Mary Margaret Deuel (d. 1884), *the sitter*

Silas I. Deuel (d. 1908), *brother*

Amelia C. Deuel, *sister-in-law*

Kathryn Deuel Duryea, *daughter*

Nephews of the above, 1966

Sold, Robert W. Skinner, Inc., 29 October 1982

LITERATURE:

Mary Black, Barbara C. and Lawrence B. Holdridge, *Ammi Phillips: Portrait Painter, 1788-1865* (New York, 1969), p. 48, no. 128.

Mary Margaret Deuel was the daughter of Catharine and Samuel Deuel of Dutchess County, New York. This portrait, painted in Dover Plains, New York, features a young Mary holding strawberries and donning red shoes. Her arresting blue eyes engage the viewer and her ruddy cheeks are flushed and full of life. Phillips skillfully offsets these features with vibrant reds and greens present in her coral necklace, shoes, the ripe berries, the carpeted floor and the upholstered stool.

The painting descended from the sitter in the Deuel family until 1982, when it was purchased by the present owner.



PROPERTY FROM A NEW ORLEANS COLLECTION

631

AMMI PHILLIPS (1788-1865)

Portrait of a Woman

oil on canvas

31¼ x 25 in.

\$10,000-15,000

PROPERTY OF AN IMPORTANT NEW YORK COLLECTOR

632

**A GILT AND MOLDED COPPER 'SETTER' DOG
WEATHERVANE**

ATTRIBUTED TO E.G. WASHBURNE AND COMPANY,
NEW YORK, 19TH/20TH CENTURY

Overall 19¾ in. high, 4½ in. wide, 32¼ in. long

\$5,000-10,000



PROPERTY OF AN IMPORTANT NEW ENGLAND COLLECTOR

■ 633

**A COPPER, WOOD AND BRASS WEATHERVANE OF
'FAMOUS NUMBER 16' LOCOMOBILE WEATHERVANE**
AMERICAN, 20TH CENTURY

on later box base

Overall 49½ in. high, 30 in. wide, 76 in. long

\$30,000-50,000

"Old 16," now in the collection of the Henry Ford Museum in Dearborn, Michigan, was the first American winner of the Vanderbilt Cup automobile race, in 1908. The car was manufactured by the Locomobile Company of America, in operation between 1899 and 1929.



PROPERTY FROM A PRIVATE COLLECTION

■634

AMERICAN SCHOOL, 19TH CENTURY

Portrait of a Young Girl and Dog

oil on canvas

30½ x 25 in.

\$3,000-5,000



PROPERTY FROM AN IMPORTANT MIDWESTERN COLLECTION

635

TWO YOKUTS POLYCHROME BASKETS
AIDA MAGGIE ICHO/WACHNOMKOT
(1878-1964), CALIFORNIA, 20TH CENTURY

woven of willow, red bud and devil's claw

Lidded: 11¼ x 13 in.; bowl: 13½ x 23¼ in.

\$25,000-35,000

PROVENANCE:

Private Collection, Bakersfield, California

Both baskets were woven by Aida Maggie Icho, known as Wahnokmot. The larger, catalogued as number 281 on its base, was originally purchased in 1926. The knob-handled basket was likely purchased earlier based on its catalogue number of 95.

Wahnokmot was a Wukchumne Yokut, a tribe located north of Visalia, California. Her life was documented in the photos of Frank Latta in *Handbook of Yokuts* (Santa Cruz, 1949).





PROPERTY FROM A NEW ORLEANS COLLECTION

636

RUTH WHITTIER (1803-1882) AND SAMUEL ADDISON (1803-1836) SHUTE

A Pair of Portraits of a Woman and a Man, 1833

the reverse of woman inscribed Painted by S.A. & R.W. Shute / May 15 1833 - Newport
oil on canvas

The Woman 34 $\frac{1}{8}$ x 25 $\frac{1}{4}$ in.; the Man 33 $\frac{1}{2}$ x 24 $\frac{3}{4}$ in.

\$15,000-30,000

PROVENANCE:

Sold, Christie's, New York, 13 October 1983, lot 147

Ruth Whittier was born in Dover, New Hampshire, where she married Freemason and physician Dr. Samuel Shute in 1827. Shortly after their marriage they each began painting portraits on commission, travelling throughout the greater Boston area and announcing their arrival in local newspapers. Their collaborative works, such as the present lot, date from 1831 and continue only through mid-1833.



PROPERTY FROM THE COLLECTION OF LYNN AND PETER TISHMAN

637

AMERICAN SCHOOL, 19TH CENTURY

Still Life of a Basket of Peaches with Other Fruit

oil on canvas

21 $\frac{1}{8}$ x 26 $\frac{3}{8}$ in.

\$5,000-8,000

PROVENANCE:

Old Hope Antiques, New Hope, Pennsylvania, 1987

PROPERTY FROM A NEW ENGLAND GENTLEMAN

■638

**A FEDERAL INLAID MAHOGANY DIMINUTIVE
SIDBOARD**

ATTRIBUTED TO THOMAS HOWARD JR., PAWTUXET
AND PROVIDENCE, RHODE ISLAND, 1800-1820

the left side drawer faced to simulate two short drawers
41¼ in. high, 47½ in. wide, 20¾ in. deep

\$15,000-30,000



PROPERTY OF A MIDWEST COLLECTION

■639

**A DIMINUTIVE FEDERAL INLAID-MAHOGANY
WORK TABLE**

MASSACHUSETTS, 1790-1810

lacks sewing basket

27 in. high, 18 ¼ in. wide, 14 ½ in. deep

\$1,500-3,000

PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION

■640

A FEDERAL INLAID MAHOGANY TALL CASE CLOCK

THE DIAL SIGNED BY EFFINGHAM EMBREE
(W. 1789-1796), NEW YORK, CIRCA 1790

*the white painted dial signed Effingham Embree NEW YORK;
the works possibly associated and bonnet with later painted
decoration*

95½ in. high, 18¾ in. wide, 10 in. deep

\$5,000-10,000



PROPERTY OF A MIDWEST COLLECTION

■641

**A FEDERAL INLAID-MAHOGANY CARD
TABLE**

POSSIBLY PORTSMOUTH, NEW
HAMPSHIRE, 1790-1810

30 in. high, 36 in. wide, 18 in. deep

\$1,500-3,000



■642

A FEDERAL INLAID MAHOGANY CARD TABLE

ATTRIBUTED TO WILLIAM WHITEHEAD (W. 1792-1799),
NEW YORK, CIRCA 1795

29 ¼ in. high, 36 in. wide, 17 ⅞ in. deep

\$7,000-10,000

PROVENANCE:

Joseph Grinnell (1788-1885)

Thence by descent in the family

Sold, Skinner, Bolton, Massachusetts, 28 October 2001, lot 73

Displaying a distinctive combination of expertly crafted inlaid ornament, this demilune card table can be ascribed to the New York City shop of William Whitehead (w. 1792-1799).

In particular, the pattern seen on the legs, comprising three string-inlaid chain links punctuated by bellflowers, each with a single pendant tear drop and the whole with two pendant tear drops, is seen on the legs of two sideboards labeled by

Whitehead. As the inlay may have been supplied by a specialist, it is the presence of this decoration alongside the paterae heading each leg and elongated oval reserves on the rails that supports an attribution to the cabinetmaker. Seen in the same combination on the sideboards, this successful scheme was evidently repeated by the maker for several commissions. For the sideboards, see Israel Sack, Inc., *American Antiques from Israel Sack Collection*, vol. 5, no. 29, pp. 1254-1255 and Barry Greenlaw, "American Furniture in Houston Collections," *The Magazine Antiques* (September 1979), p. 553. A closely related card table is in the collection of the Metropolitan Museum of Art (acc. no. 10.125.157) and a Pembroke table with the same inlaid ornament sold, Christie's, New York, 21 January 2011, lot 104.

Joseph Grinnell (1788-1885), of New Bedford, Massachusetts, was president of the First National Bank of New Bedford, of the New Bedford and Taunton Railroad, and of Wamsutta Mills, a textile manufacturer in the city. He was elected to Congress in December 1843, and served through February 1851.





PROPERTY OF AN AMERICAN PRIVATE COLLECTOR

■643

**A FEDERAL CARVED MAHOGANY MARBLE-TOP
PIER TABLE**

ATTRIBUTED TO JOHN (1738-1818) AND THOMAS
(1771-1848) SEYMOUR, BOSTON, 1800-1820

underside of marble inscribed *Joel Koopman/ 18 Beacon Street/
Boston/ Mass.*

35¼ in. high, 55 in. wide, 26½ in. deep

\$40,000-60,000

PROVENANCE:

Joel Koopman, Boston, before 1936

A Pennsylvania Family, 1966

Sold, Sotheby's, New York, 23 January 2010, lot 557

Almost identical to the "Pire-Table," engraved design Plate 63, in Thomas Sheraton's *The Cabinet Dictionary*, published in London in 1803, this pier table is among the most ambitious of Thomas Seymour's early Boston Regency designs. Seymour

relied heavily on Sheraton's design manual for furniture made between 1809 and 1817, including sofa tables, quartetto tables and card tables based on English design prototypes.

With its mahogany frame, marble top, superbly stylized leaf carving executed by the Seymours' favored carver, Thomas Wrightman, and reeding on the legs, this pier table would have been commissioned by the wealthiest of the Seymours' clients as the form served as a conspicuous talisman of wealth and status. Typically it would have been accompanied by expensive lighting devices such as argand lamps and gilt looking glasses on the wall behind.

The marble top present is an imported Italian marble similar to the species Breche Violette from a quarry in Servezza in the Carrara Basin of Italy. Its inscription on the underside *Joel Koopman/ 18 Beacon Street/ Boston/ Mass* refers to the handling of this piece by the Boston antiques sales firm sometime before the business relocated to New York in 1936.



644

PROPERTY FROM A PRIVATE NEW ENGLAND COLLECTION

■644

A FEDERAL INLAID MAHOGANY WORK TABLE

MASSACHUSETTS, 1800-1815

the underside marked in later pencil *Mark Thorndike Hutchins*
1773-1873

29 in. high, 20 in. wide, 19 $\frac{1}{4}$ in. deep

\$1,500-3,000



645

PROPERTY FROM A PRIVATE NEW ENGLAND COLLECTION

■645

A FEDERAL INLAID MAHOGANY TILT-TOP STAND

NORTH SHORE, MASSACHUSETTS, 1790-1810

retains an old dry surface

28 $\frac{1}{4}$ in. high, 30 $\frac{1}{4}$ in. wide, 30 $\frac{3}{8}$ in. deep

\$3,000-5,000

PROVENANCE:

John Walton, Jewett City, Connecticut

PROPERTY FROM A NEW ENGLAND GENTLEMAN

■ 646

A FEDERAL BRASS-MOUNTED MAHOGANY TALL CASE CLOCK

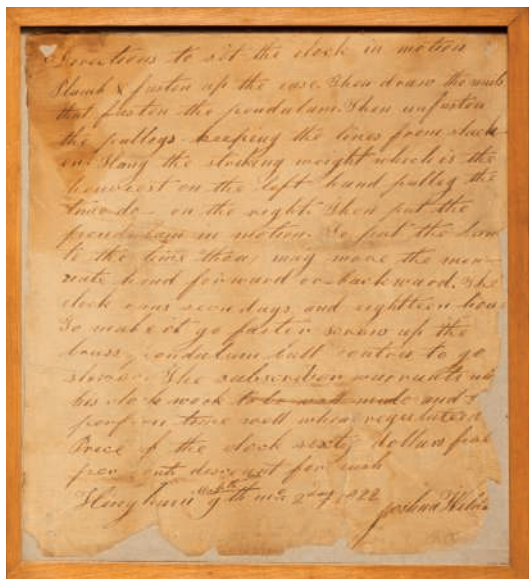
THE DIAL SIGNED BY JOSHUA WILDER (1786-1860), HINGHAM, MASSACHUSETTS, THE CASE ATTRIBUTED TO ABIEL WHITE (1766-1844), WEYMOUTH, MASSACHUSETTS, DATED 1822

the white painted dial signed *Warranted by J. Wilder/HINGHAM*, the reverse signed in paint *J. Wilder*; retains extremely rare original hand written bill of sale and directions to set the clock, signed by Joshua Wilder and now framed and attached to inside of backboard

93½ in. high, 19¾ in. wide, 10 in. deep

\$15,000-25,000

The clock is accompanied by the original handwritten set-up instructions and a bill of sale signed and dated by Joshua Wilder. The bill reads "Sixty dollars five percent discount for cash/Hingham 9th Mo 2day 1822".



646 (detail)





PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION

■647

**A FEDERAL INLAID MAHOGANY TILT-TOP
CANDLESTAND**

NEW YORK, 1800-1820

29¼ in. high, 14¾ in. wide, 22½ in. deep

\$1,500-2,500

PROPERTY FROM A NEW ENGLAND GENTLEMAN

■648

**A FEDERAL BRASS-MOUNTED
FIGURED MAHOGANY
GENTLEMAN'S DRESSING TABLE**

NEW YORK, CIRCA 1815-1830

34¾ in. high, 33¾ in. wide, 19 in. deep

\$3,000-5,000





649

PROPERTY FROM A NEW ENGLAND GENTLEMAN

■ 649

A FEDERAL INLAID AND TAMBOUR MAHOGANY BASIN STAND

ATTRIBUTED TO JOHN SEYMOUR (1738-1818),
PORTLAND, MAINE, 1784-1793

38½ in. high, 24 in. wide, 17 in. deep

\$5,000-8,000

LITERATURE:

Robert D. Mussey, Jr., *The Furniture Masterworks of John & Thomas Seymour* (Salem, 2003), pp. 186-187, cat. 26.

PROVENANCE:

Owned in western Massachusetts, 2000
Artemis Gallery, North Salem, New York

As demonstrated by Robert Mussey, this basin stand displays the distinctive techniques used by the Seymour family cabinetmakers, such as the laminated and bent construction of the front rails. An early example of the form, this piece is ascribed by Mussey to John Seymour (1738-1818) during his years in Portland, Maine.

PROPERTY OF A MIDWEST COLLECTION

■ 650

A FEDERAL FIGURED-MAPLE AND FLAME-BIRCH-INLAID MAHOGANY SERPENTINE-FRONT CARD TABLE

NORTH SHORE, MASSACHUSETTS OR NEW HAMPSHIRE, 1800-1820

30 ¼ in. high, 38 in. wide, 17 ¾ in. deep

\$2,500-5,000

PROVENANCE:

Private Collection, New York
Sold, Sotheby's, New York, 10 October 1998, lot 333
Private Collection
Sold, Sotheby's, New York, 13 October 2000, lot 259

For a similar example, see David L. Barquist, *American Tables and Looking Glasses in the Mabel Brady Garvan and Other Collections at Yale University* (New Haven, 1992), pp. 204-206, cat. 103.



650

PROPERTY FROM A PRIVATE COLLECTION

■651

A HERIZ CARPET

NORTHWEST PERSIA, CIRCA 1880

having a crimson star-shaped medallion on the ivory field with stylized vinery within a crimson palmette border
Approximately 10 ft. 6 in. x 8 ft. 5 in. (320 cm. x 257 cm.)

\$6,000-8,000



651



PROPERTY FROM A PRIVATE COLLECTION

■652

A HERIZ CARPET

NORTHWEST PERSIA, FIRST QUARTER 20TH CENTURY

the ivory field with a polychrome palmette and leafy vine enlarged trellis overall within an indigo scrolling vine border
Approximately 11 ft. 6 in. x 9 ft. 5 in. (351 cm. x 287 cm.)

\$4,000-6,000

652

PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION

■ **653**

**A CLASSICAL WHITE-PAINTED GILTWOOD AND
EGLUMISE LOOKING GLASS**

POSSIBLY NEW YORK, 1815-1825

48¾ in. high, 27 in. wide, 4½ in. deep

\$4,000-8,000

PROVENANCE:

Israel Sack, Inc., New York



PROPERTY FROM A PRIVATE VIRGINIAN COLLECTION

■ **654**

A FEDERAL CARVED MAHOGANY SOFA

NEW YORK, 1800-1820

35½ in. high, 80¼ in. wide, 32 in. deep

\$8,000-12,000





655

PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION

■ **655**

**A FEDERAL INLAID AND BRASS-MOUNTED MAHOGANY
TEA CADDY**

ENGLISH OR AMERICAN, EARLY 19TH CENTURY

6½ in. high, 9¼ in. wide, 5½ in. deep

\$1,000-1,500

PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION

■ **656**

**A FEDERAL INLAID MAHOGANY MINIATURE
CHEST-OF-DRAWERS**

NORTH SHORE, MASSACHUSETTS, 1800-1820

13½ in. high, 13¼ in. wide, 7¼ in. deep

\$1,000-2,000



656

PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION

■ **657**

A FEDERAL INLAID MAHOGANY TEA CADDY

ENGLISH OR AMERICAN, EARLY 19TH CENTURY

6¼ in. high, 9½ in. wide, 5¼ in. deep

\$2,000-3,000



657

PROPERTY FROM A PRIVATE RHODE ISLAND COLLECTION

658

**A CHINESE EXPORT AMERICAN MARKET
CENTERPIECE AND COVER**

CIRCA 1790-1795

13 in. (33 cm.) high

(2)

\$5,000-10,000

PROVENANCE:

Probably Nicholas Brown II (1769-1841),
Providence, Rhode Island
Abigail (Brown) Francis (1766-1821), *daughter*
John Brown Francis (1791-1864), *son*
Ann (Francis) Woods (1828-1896), *daughter*
Abby (Woods) Abbot (1849-1895), *daughter*
Helen (Francis Woods) Washburn, *daughter*
Thence by descent to the present owner

In the same pattern as a baluster vase that
descended to the Hon. Noreen Drexel and sold
Christie's, New York, 4-5 March 2014, lot 25.



THE COLLECTION OF J. JEFFERSON AND ANNE WEILER MILLER

659

**A CHINESE EXPORT AMERICAN MARKET
SHIPPING PLATE**

EARLY 19TH CENTURY

Painted with a ship flying two American flags
on a green sea, the rim with a cobalt-blue band
between gilt lines

9 3/4 in. (24.7 cm.) diameter

\$4,000-6,000

PROVENANCE:

P. Suval, Inc., Virginia, 1998



PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION

■660

**A FEDERAL SATINWOOD INLAID
MAHOGANY SECRETARY BOOKCASE**
PROBABLY BALTIMORE, 1800-1820

the upper drawer fitted with a butler's desk, opening to reveal an arrangement of valanced pigeonholes and short drawers centering a prospect section with a valanced pigeonhole and drawer; the inner most valanced pigeonholes with removable bottoms revealing secret compartments; now fitted with later General Washington brasses
106¼ in. high, 46½ in. wide, 21½ in. deep
\$5,000-10,000



661 (backboard detail)

PROPERTY FROM A NEW ENGLAND GENTLEMAN

■661

**A FEDERAL MAHOGANY TIMEPIECE
SHELF CLOCK**

THE DIAL SIGNED BY JAMES SNELLING
(CIRCA 1782-1828), PROVIDENCE, 1810-
1828

the white painted dial signed *James Snelling*;
the backboard with ink inscription *Thomas
G. Doggett & Son, Watch and Clock Makers,*
dated *December 23, 1847.*

35½ in. high, 12½ in. wide, 6¼ in. deep

\$15,000-25,000



PROPERTY FROM A PRIVATE COLLECTION

■662

**A FEDERAL INLAID MAHOGANY ONE-DRAWER
PEMBROKE TABLE**

MID-ATLANTIC STATES, 1800-1820

inside of drawer retains a hand written note that reads *For Matt
and Claire with love from "mamma", Sunday morning April 27,
1941*

29¾ in. high, 21¼ in. wide, 30¾ in. deep

\$2,000-4,000



PROPERTY FROM A PRIVATE NEW ENGLAND COLLECTION

■663

**A FEDERAL SATINWOOD INLAID MAHOGANY
DEMILUNE CARD TABLE**

MID-ATLANTIC STATES, 1790-1810

28¾ in. high, 35¼ in. wide, 17¼ in. deep

\$3,000-5,000





PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION

■664

A CLASSICAL GILTWOOD LYRE-FORM LOOKING GLASS

ENGLISH OR AMERICAN, 1815-1830

48 in. high, 30 in. wide

\$8,000-12,000

■ 665

**THE BUTLER FAMILY FEDERAL INLAID MAHOGANY
SIDEBOARD**

ATTRIBUTED TO WILLIAM LLOYD (1779-1845),
SPRINGFIELD, MASSACHUSETTS, CIRCA 1811

41 in. high, 71 in. wide, 27 ¼ in. deep

\$20,000-30,000

PROVENANCE:

According to family tradition:

Nathaniel Butler and Cynthia Taft (1773-1837), Utica, New York

Mary Ann (Butler) Buck (b. 1809), *daughter*

Henry Dwight Buck (b. 1834), *son*

Sarah Mary (Buck) Grace (b. 1884), *daughter*

Private Collector, by gift from daughters of the above

Sold, Christie's, New York, 18 June 2001, lot 100

*On the ancient sideboard which used to stand in the father's
house...were displayed the presents given by friends and children.
- 1881 newspaper account of Mary Ann Butler and Elijah Bucks
50th wedding anniversary*

With a strong family history, exquisite workmanship and attribution to William Lloyd (1779-1845), this sideboard stands as an important survival of New England Federal furniture. The 1881 newspaper account quoted above lends credence to the family history, which states that the sideboard was first owned by Nathaniel Butler, the father of Mary Ann Butler. The newspaper account reveals that the sideboard was inherited by Mary Ann and was still in her house in the late 19th century. While his life dates and place of birth are unknown, Nathaniel Butler married Cynthia Taft of Uxbridge, Massachusetts in 1798. By the next year, the couple had moved to Utica, New York where Nathaniel Butler is recorded as the town's first watchmaker. Until the family's move to Mexico, New York in 1815, he was successful and owned a large tract of land with a two-story wooden house. The region was hard hit by the War of 1812 and Butler was one of the many that faced financial difficulties. Almost identical to another sideboard dated 1811, Butler probably commissioned the sideboard prior to his move and before the effects of the War (M. M. Bagg, the *Pioneers of Utica* (Utica, New York, 1877), pp. 94-95).



The attribution to William Lloyd is based upon a virtually identical example dated 1811 and bearing the cabinetmaker's label, which includes an engraving of a sideboard of similar form to that offered here. Both sideboards feature the same overall design, inlaid kylix panel, line inlaid decoration, inlaid astragal panels on the stiles and inlaid sawtooth banded cuffs suggesting both the work of the same cabinetmaker and inlay supplier (for the labeled sideboard, see Sotheby's, New York, 10 October 1998, lot 390; Israel Sack, Inc., *American Antiques from the Israel Sack Collection*, vol. VII, p. 1087; Israel Sack, Inc., advertisement, *The Magazine Antiques* (December 1934), inside front cover). Producing a variety of forms in the Federal style, William Lloyd (1779-1845), Springfield's most well-documented and prolific cabinetmaker of the early nineteenth-century, established his own business by 1802 and was listed as a cabinetmaker in the City's directories up until his death in 1845.

Made circa 1811, the sideboard offered here demonstrates Lloyd's work at the height of his career. One of his labels states that his shop produced "all kinds of Cherry and Mahogany Work" and the use of the latter in this sideboard indicates that it was one of his more expensive items. Characteristic of Lloyd's work is the kylix inlay on the top drawer seen both in the sideboard offered here and the labeled example mentioned above. Similar kylix reserves adorn a labeled card table in the Connecticut Valley Historical Society, two attributed card tables and an attributed sideboard (see Gail Nessel Colglazier, *Springfield Furniture 1700-1850* (Springfield, Massachusetts, 1990), pp. 26; Israel Sack, Inc., *American antiques from Israel Sack Collection*, vol. II, p. 356, vol. IV, p. 1483). Another attributed sideboard features the same inlaid interlocking chains extending the length of the legs (Israel Sack, Inc., *American Antiques from the Israel Sack Collection*, vol. I, p. 252).

Signed or labeled examples of Lloyd's work include a sideboard formerly in the collection of Nina Fletcher Little, a tall-case clock in the collection of Historic Deerfield, Inc., a pembroke table in the collection of Old Sturbridge Village and several forms in the collection of the Connecticut Valley Historical Museum. For the most comprehensive studies of Lloyd's work, see Colglazier, pp. 20-32, 54-55, and Zea, "William Lloyd and the Workmanship of Change," *Rural New England furniture: People, Place and Production* (Boston, 1998).







PROPERTY FROM A NEW ENGLAND GENTLEMAN

■ 666

A FEDERAL INLAID CHERRYWOOD TALL-CASE CLOCK

THE CASE LABELED BY JOHN SCUDDER, WESTFIELD, NEW JERSEY, 1800-1820

the case with printed label *[MADE] AND SOLD BY/ JOHN SCUDDER/ CABINET-MAKER, / WESTFIELD*

Approximately 90 in. high, 18¾ in. wide, 9¾ in. deep

\$4,000-6,000



666 (detail)

PROPERTY OF AN IMPORTANT NEW YORK COLLECTOR

■667

A FEDERAL INLAID CHERRYWOOD TALL-CASE CLOCK

NEW ENGLAND, PROBABLY CONNECTICUT, 1800-1820

93 in. high, 19 in. wide, 10¾ in. deep

\$5,000-10,000





PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION

■668

**A FEDERAL FIGURED BIRCH AND
INLAID MAHOGANY CARD TABLE**
NORTH SHORE, MASSACHUSETTS,
1800-1820

30½ in. high, 35½ in. wide, 17½ in. deep

\$3,000-5,000

PROPERTY FROM A NEW ENGLAND GENTLEMAN

■669

**A FEDERAL FIGURED MAPLE-
INLAID MAHOGANY SOFA**
ATTRIBUTED TO JOHN (1738-1818)
AND THOMAS SEYMOUR (1771-1848),
BOSTON, 1795-1805

35½ in. high, 65¼ in. wide, 22 in. deep

\$8,000-12,000

For a similar example see Robert D.
Mussey, Jr., *The Furniture Masterworks of
John & Thomas Seymour* (Salem, 2003),
p. 398, cat. 132.



PROPERTY FROM A PRIVATE COLLECTION

■670

**A FEDERAL INLAID MAHOGANY
SECRETARY BOOKCASE**

PROBABLY BALTIMORE, 1800-1820

hinged top desk drawer faced to simulate
two long drawers

89¼ in. high, 42¾ in. wide, 21½ in deep

\$5,000-10,000





PROPERTY OF AN IMPORTANT NEW YORK COLLECTOR

■671

A FEDERAL INLAID MAHOGANY SHELF CLOCK

THE DIAL SIGNED BY SAMUEL MULLIKEN (1761-1847),
NEWBURYPORT, MASSACHUSETTS, 1800-1820

the white painted dial signed *Saml Mulliken*

32¾ in. high, 12¼ in. wide, 6¼ in. deep

\$8,000-12,000



PROPERTY OF A MIDWEST COLLECTION

■672

A FEDERAL INLAID-CHERRYWOOD

BOWFRONT CHEST-OF-DRAWERS

NEW ENGLAND, 1800-1820

38 ¾ in. high, 38 ½ in. wide, 22 ¾ in. deep

\$1,000-2,000

PROVENANCE:

Sold, Skinner, Bolton, Massachusetts, 27
February 2000, lot 136

PROPERTY FROM A NEW ENGLAND GENTLEMAN

■673

A FEDERAL EAGLE INLAID MAHOGANY TALL CASE CLOCK

THE DIAL SIGNED BY EFFINGHAM EMBREE (W. 1789-1796),
NEW YORK, CIRCA 1795

the white painted dial signed *EFFINGHAM EMBREE/NEW YORK*
102 in. high, 19 in. wide, 10 in. deep

\$12,000-18,000

PROVENANCE:

Harold C. Bailey, Hartford, Connecticut

LITERATURE:

The American Collector, November 25, 1938.





PROPERTY FROM A PRIVATE NEW ENGLAND COLLECTION

■674

TWO OVAL FRAMED NEEDLEWORKS

PROBABLY NEW ENGLAND, EARLY 19TH CENTURY

the first depicting a seated woman with ship in the background, the second with a standing woman in white dress; *together* with an Empire giltwood and églomisé looking glass, American, second quarter 19th Century

Overall 9¾ in. high, 8¼ in. wide

(3)

\$500-1,000

PROPERTY FROM A MID-ATLANTIC STATES COLLECTION

■675

A FEDERAL CARVED AND INLAID MAHOGANY SOFA

NORTH SHORE, MASSACHUSETTS, 1800-1820

38 in. high, 72½ in. wide, 21 in. deep

\$5,000-10,000



PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION

■676

**A PAIR OF LATE FEDERAL GRAIN-PAINTED AND
STENCIL-DECORATED EAGLE-BACK SIDE CHAIRS**
NEW YORK OR CONNECTICUT, 1810-1825

33½ in. high

(2)

\$800-1,200



PROPERTY FROM THE COLLECTION OF HOWARD AND MAY JOYNT

■ 677

A FEDERAL CARVED MAHOGANY WHEAT AND SWAG-DECORATED TESTER BEDSTEAD

PHILADELPHIA, 1800-1820

98½ in. high, approximately 63¼ in. wide, 80¾ in. long

\$5,000-10,000

PROVENANCE:

Joe Kindig, Jr., York, Pennsylvania, 1940
Howard and May Joynt, Alexandria, Virginia

LITERATURE:

William Hornor, *Blue Book Philadelphia Furniture* (Washington, D.C., 1935), p. 160, pl. 246.

Joe Kindig, Jr., advertisement, *The Magazine Antiques* (April 1940), inside front cover.





PROPERTY FROM A NEW ENGLAND GENTLEMAN

■678

**A FEDERAL MAHOGANY AND EGLMISE DISH DIAL
TALL-CASE CLOCK**

THE CASE STENCILED BY HENRY WILLARD (1802-1887), BOSTON; RETAILED BY WILLIAM MITCHELL, JR., RICHMOND, VIRGINIA, 1825-1835

the case with stencil mark *HENRY WILLARD/ Clock & Case/ MANUFACTUREY / 843/ Washington St./ Boston*; the dial signed *WM. MITCHELL JR./ RICHMOND, VA*
96½ in. high, 20 in. wide, 10¼ in. deep

\$8,000-12,000

Its case made by Henry Willard (1802-1887), this clock's movement was most likely made in the shop of Henry's father, Aaron Willard, Sr., whose clock manufactory was also located on Boston's Washington Street.



678 (detail)

PROPERTY OF THE JACK WARNER FOUNDATION

■ 679

A FEDERAL PINE TIME PIECE DWARF CLOCK
ATTRIBUTED TO SAMUEL MULLIKEN II (1761-1847),
NEWBURYPORT, MASSACHUSETTS, 1790-1810

restorations

60½ in. high, 10½ in. wide, 5½ in. deep

\$2,000-3,000

PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION

■ 680

**A PAIR OF FEDERAL CHERRYWOOD AND INLAID
MAHOGANY VENEERED CARD TABLES**
NEW ENGLAND, 1800-1820

29¼ in. high, 35¾ in. wide, 17½ in. deep

\$5,000-10,000

(2)





681

PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION

■ 681

A FEDERAL INLAID MAHOGANY SERPENTINE-FRONT CHEST-OF-DRAWERS

MASSACHUSETTS, 1780-1800

36¼ in. high, 41¾ in. wide, 23 in. deep

\$4,000-8,000

PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION

■ 682

A FEDERAL INLAID MAHOGANY SIDEBOARD

NEW YORK, 1800-1820

41¾ in. high, 71¾ in. wide, 25½ in. deep

\$4,000-8,000



682

PROPERTY FROM A PRIVATE NEW ENGLAND
COLLECTION

■ **683**

**A FEDERAL INLAID MAHOGANY
SECRETARY BOOKCASE**

EASTERN MASSACHUSETTS, 1795-
1815

appears to retain its original cast brass
hardware

71½ in. high, 38½ in. wide, 20¾ in. deep

\$4,000-6,000

PROVENANCE:

Hymie Grossman, Boston





PROPERTY FROM A DISTINGUISHED NEW YORK
COLLECTION

■684

**A CLASSICAL GILTWOOD LOOKING
GLASS**

PROBABLY AMERICAN, 1815-1825

57 $\frac{1}{4}$ in. high, 35 $\frac{1}{4}$ in. wide, 4 $\frac{1}{2}$ in. deep

\$1,000-2,000

PROPERTY FROM A DISTINGUISHED NEW YORK
COLLECTION

■685

**A PAIR OF FEDERAL INLAID
MAHOGANY CARD TABLES**

MASSACHUSETTS, 19TH CENTURY

28 $\frac{3}{8}$ in. high, 34 $\frac{3}{8}$ in. wide, 16 $\frac{1}{8}$ in. deep (2)

\$3,000-5,000



PROPERTY OF THE JACK WARNER FOUNDATION

■ 686

**A CLASSICAL PART-EBONIZED AND
PARCEL-GILT PINE SPREADWING
EAGLE**

PROBABLY AMERICAN, 1815-1830

16½ in. high, 37¾ in. wide

\$3,000-5,000

PROVENANCE:

Sold, Sotheby Parke-Bernet, New York,
26-29 January 1977, lot 978



PROPERTY FROM A NEW ENGLAND GENTLEMAN

■ 687

**A FEDERAL INLAID MAHOGANY
SERPENTINE-FRONT SIDEBOARD**

NEW ENGLAND, PROBABLY
CONNECTICUT, 1800-1820

41½ in. high, 67¾ in. wide, 27⅞ in. deep

\$4,000-8,000





PROPERTY OF AN IMPORTANT NEW YORK COLLECTOR

■ **688**

A CLASSICAL PART-EBONIZED GILTWOOD TWO-LIGHT GIRANDOLE

ENGLISH OR AMERICAN, 1815-1825

Approximately 45 in. high, 35 in. wide

\$3,000-5,000

PROPERTY FROM A PRIVATE NEW ENGLAND COLLECTION

■ **689**

A FEDERAL CHERRYWOOD SOFA

PROBABLY CONNECTICUT, 19TH CENTURY

one rear leg replaced

34½ in. high, 80½ in. wide, 25 in. deep

\$1,000-2,000

PROVENANCE:

John Walton, Jewett City, Connecticut



PROPERTY OF A VIRGINIA FAMILY

■ 690

**A FRENCH EMPIRE ORMOLU
MANTLE CLOCK WITH A FIGURE OF
GEORGE WASHINGTON**

DIAL SIGNED BY JACQUES NICOLAS
PIERRE FRANÇOIS DUBUC, PARIS,
1815-1817

the enameled dial signed *Dubuc/ Rue
Michel-le-Comte No.33/ A PARIS*
15½ in. high, 10½ in. wide, 4½ in. deep
\$20,000-30,000

Illustrating the smaller model made
by Parisian bronzier, Nicolas Dubuc,
these clocks with figures of George
Washington were made for the
American market from 1815 to 1817. For
more information, please see lot 622 in
this sale.





PROPERTY FROM A NEW YORK FAMILY

■ 691

THE COSTER FAMILY SET OF SEVEN CLASSICAL CARVED MAHOGANY CURULE-BASE DINING CHAIRS
ATTRIBUTED TO DUNCAN PHYFFE (1768-1854), NEW YORK, 1810-1815

comprising: a set of six side chairs and one armchair; *together with* a later armchair to match the seven, probably by Ernest Hagen; all retain a rich brown color and an old dry surface
Approximately 32¾ in. high (8)
\$50,000-80,000

PROVENANCE:

Probable line of descent:

John Gerard Coster (1762/3-1844), Haarlem, The Netherlands and New York

George Washington Coster (1818-1869), Newport and New York, *son*

Charles Henry Coster (1852-1900), Newport, New York and Tuxedo Park, New York, *son*

Charles Henry Coster (1898-1977), near Warwick, New York, *son*
Thence by descent in the family

With their seaweed-carved crests, curule bases and brass paw feet, these chairs and those in the following lot are virtually identical to two sets of seating furniture attributed to New York's most famous cabinetmaker, Duncan Phyffe (1768-1854).

The first, made for New York merchant Nathaniel Prime, is in the collections of Boscobel and like the sets offered here, features half over-upholstered seats. Now in the collections of the Metropolitan Museum of Art and the Museum of the City of New York, the second set has caned seats and was made for Thomas Cornell Pearsall. As discussed by Peter Kenny, these forms illustrate the latest trends in furniture design, which accurately incorporated findings from recent archeological excavations. Based on Roman antecedents, curule-base seating furniture was illustrated and described as "Chairs with Grecian Cross Fronts" in the 1808 *Supplement to the London Chair-Makers' and Cavers' book of Prices for Workmanship*, probably the direct source for curule-base forms made in New York (Peter Kenny, *Duncan Phyffe: Master Cabinetmaker in New York* (New York, 2011), pp. 118-119, 178-181; Berry B. Tracy, *Federal Furniture and Decorative Arts at Boscobel* (New York, 1981), p. 41, cats. 11, 12).

According to the notes of Charles Henry Coster (1898-1977), one of the previous family owners of these chairs, this set was made for the Coster side of the family and Charles' paternal great grandfather, John Gerard Coster (1762/3-1844) stands as a likely first owner. Born in the Netherlands, Coster immigrated with his brother in the late eighteenth century to New York, where he became a successful merchant.

PROPERTY FROM A NEW YORK FAMILY

■ 692

THE COSTER FAMILY PAIR OF CLASSICAL CARVED MAHOGANY CURULE-BASE DINING CHAIRS

ATTRIBUTED TO DUNCAN PHYFFE (1768-1854), NEW YORK, 1810-1815

each retain a rich brown color and old dry surface
Approximately 32¾ in. high (2)
\$15,000-30,000

PROVENANCE:

Ginsburg and Levy, New York, 1940

Charles Henry Coster (1898-1977), near Warwick, New York, purchased from above in 1940
Thence by descent in the family

LITERATURE:

Nancy McClelland, *Duncan Phyffe and the English Regency* (New York, 1939), p. 180, pl. 164.



692

■693

**A CLASSICAL PARCEL-GILT CARVED MAHOGANY
DOLPHIN-BASED AND EAGLE-DECORATED SOFA**
NEW YORK, 1815-1825

35¾ in. high, 88 in. wide, 26 in. deep

\$30,000-50,000

"The dramatic dolphin-ended sofas made in New York and Philadelphia are among the most scintillating pieces of early nineteenth-century American seating furniture, and a distinctly American expression" (Wendy A. Cooper, *Classical Taste in America* (Baltimore, 1993), p. 150). The rare combination of carved dolphins and spreadwing eagles on this sofa is an elaborate and sophisticated survival of New York's Classical style. At least five related sofas with similar twist-bodied dolphins forming the arm supports and front legs are known. This sofa most closely relates to one in the collection at the Metropolitan Museum of Art (Marshall B. Davidson and Elizabeth Stillinger, *The American Wing: Metropolitan Museum of Art* (New York, 1985), pp.158-9, fig. 246). These two sofas display similarly carved blunt-nose dolphins and gilt leaf carving extending across the front seat rail. The present lot is distinguished by its carved crest rail that may have been influenced by Thomas Sheraton's *The Cabinet Directory* (London, 1803), p. 47, in which similarly positioned eagles adorn the crest of a chair. For a Philadelphia representation of the form with both the dolphin and eagle carved sofa ornament see Sotheby's, New York, 4 October 2007, lot 157. For other related

sofas see: Christie's, New York, 8 October 2004, as lot 100 and now in the Westervelt Company Collection. An example of a New York dolphin sofa is in the collection of the Detroit Institute of Arts (<http://www.dia.org>). Hirschl & Adler Galleries illustrated an example in Stuart and Elizabeth Feld's exhibition *The World of Duncan Phyfe: The Arts of New York, 1800-1847* (New York, 2011) pp. 66-67, fig. 29 and a final related example is in the White House illustrated in Betty Monkman's *The White House: Its Furnishings and First Families* (New York, 2000), p. 245.

Rich with symbolic meaning, the dolphin and the eagle motifs were drawn from the designs of antiquity yet also had contemporary references in the early nineteenth century. In an American context, these motifs were bold expressions of the country's new-found confidence after the War of 1812 and such references to ancient societies supported the sense that the young republic was destined for similar greatness. The dolphin motif also alluded to Lord Nelson's maritime defeat of Napoleon and at the same time, had associations with the *dauphin*, the title of the heir apparent to the King of France. Although this title was dissolved with the creation of the French Republic in 1791, the dolphin continued to appear in French furniture designs in the nineteenth century (Elizabeth and Stuart Feld, *The World of Duncan Phyfe: The Arts of New York, 1800-1847* (New York, 2011), p. 67). The three-dimensional spreadwing eagles perched above the carved crest rail are drawn from the Roman vocabulary and simultaneously refer to the newly created American republic.







PROPERTY OF AN IMPORTANT NEW YORK COLLECTOR

■694

**TWO SIMILAR PAIRS OF VASELINE GLASS
DOLPHIN-BASE CANDLESTICKS**
AMERICAN, 20TH CENTURY

the underside of each impressed *MMA*
10½ in. high

\$300-500

(4)

PROPERTY FROM A FLORIDA COLLECTOR

■695

**A CLASSICAL PARCEL-GILT AND MAHOGANY
EAGLE-DECORATED SLEIGH BED**
NEW YORK, 1815-1830

49 in. high, 55½ in. wide, 99 in. long

\$5,000-10,000

A similar example sold Sotheby's, New York,
26-28 January 1984, lot 812.



PROPERTY FROM A PRIVATE COLLECTION

■ 696

**A CLASSICAL CARVED GILTWOOD AND PART
EBONIZED TWO-LIGHT GIRANDOLE**
ENGLISH OR AMERICAN, FIRST QUARTER 19TH
CENTURY

33 in. high, 21 in. wide

\$3,000-5,000



PROPERTY FROM A NORTHEASTERN COLLECTION

■ 697

**A CLASSICAL PARCEL-GILT CARVED MAHOGANY
AND EAGLE DECORATED SOFA**
PROBABLY BOSTON, 1815-1825

35½ in. high, 96 in. wide, 25½ in. deep

\$5,000-8,000





PROPERTY OF A DISTINGUISHED NEW YORK COLLECTION

■ 698

**A CLASSICAL PART-EBONIZED GILTWOOD
EAGLE AND DOLPHIN-DECORATED
CONVEX LOOKING GLASS**

ENGLISH OR AMERICAN, 1815-1825

48½ in. high

\$800-1,200

PROPERTY FROM A NEW ENGLAND GENTLEMAN

■ 699

**A CLASSICAL ORMOLU-MOUNTED
FIGURED MAHOGANY MARBLE-TOP
CHEST-OF-DRAWERS**

BOSTON, 1815-1825

40 in. high, 46¼ in. wide, 23 in. deep

\$3,000-5,000





PROPERTY OF A DISTINGUISHED NEW YORK COLLECTION

■ 700

A CLASSICAL GILTWOOD OVERMANTEL MIRROR

PROBABLY AMERICAN, 1815-1830

37½ in. high, 76 in. wide, 4¾ in. deep

\$800-1,200

PROPERTY OF A NORTHEASTERN COLLECTION

■ 701

**A CLASSICAL CARVED AND FIGURED MAHOAGANY
SIDEBOARD**

NEW YORK, 1815-1825

38½ in. high, 72¼ in. wide, 23.5 in. deep

\$2,500-5,000





PROPERTY OF A DISTINGUISHED NEW YORK COLLECTION

■ **702**

**A CLASSICAL PART-EBONIZED AND GILTWOOD
DIMINUTIVE CONVEX LOOKING GLASS**

ENGLISH OR AMERICAN, 1815-1830

26½ in. high, 13 in. wide

\$3,000-5,000

PROPERTY OF A DISTINGUISHED NEW YORK COLLECTION

■ **703**

A CLASSICAL MAHOGANY WINDOW BENCH

ENGLISH OR AMERICAN, 19TH CENTURY

27¼ in. high, 60 in. wide, 16¼ in. deep

\$3,000-5,000



PROPERTY FROM A NEW ORLEANS COLLECTION

■ **704**

**A CLASSICAL PART-EBONIZED GILTWOOD CONVEX
LOOKING GLASS**

ENGLISH OR AMERICAN, 1815-1830

43¼ in. high, 21¼ in. wide

\$1,500-2,500



PROPERTY OF A DISTINGUISHED NEW YORK COLLECTION

■ **705**

**A CLASSICAL PARCEL-GILT AND FIGURED MAHOGANY
CENTER TABLE**

ENGLISH OR AMERICAN, 19TH CENTURY

30 ¼ in. high; 53 ½ in. diameter

\$5,000-8,000





706

**THE WILLIAM CLARK EXCEPTIONAL AESTHETIC MOVEMENT METAL-
INLAID SATINWOOD AND CARVED PURPLEHEART MODEL B GRAND PIANO**

THE PIANO MOVEMENT BY STEINWAY & SONS (EST. 1853); THE ART CASE DOCUMENTED TO GEORGE A. SCHASTEY & CO. (W. 1873-1894), NEW YORK CITY, DATED AND DOCUMENTED TO 1882

the harp with several cast inscriptions detailing the piano's patent history; fallboard with gilt stenciling *Steinway & Sons./ Patent Grand./ New York./ London. & Hamburg.*; front edge of frame below keys with incised serial number 47245 and handwritten inscription in graphite *47245 Johnson*; other similar inscriptions comprise *you was sent from new Rochell [sic] n.y. good By good By [illeg.]* on an interior brace and *April 30/ 1882* on the side of one key

39¼ in. high, 57¾ in. wide, 84 in. long (closed)

\$300,000-500,000

PROVENANCE:

William Clark (1841-1902), 346 Mount Prospect Avenue, Newark, New Jersey
Probably J. William Clark (c.1867-1928), Newark and Bernardsville, New Jersey, son

EXHIBITED:

New York, The Metropolitan Museum of Art. *Artistic Furniture of the Gilded Age: George A. Schastey*. December 15, 2015-June 5, 2016 (display of piano extended to September 2016).

LITERATURE:

G.W. Sheldon, *Artistic Houses* (New York, 1883-1884).

Arnold Lewis, James Turner and Steven McQuillan, *The Opulent Interiors of the Gilded Age: All 203 Photographs from "Artistic Houses," with New Text* (New York, 1987), p. 172.

"The Art of the Piano: Reviving George Schastey's Gilded Age Splendor," *Art Conservator*, vol. 6, no. 2 (Fall 2011), pp. 9-11.

Alice Cooney Frelinghuysen, Nicholas C. Vincent with Moira Gallagher, "Artistic Furniture of the Gilded Age," *The Metropolitan Museum of Art Bulletin*, vol. LXIII, no. 3 (Winter 2016), pp. 2, 14-16, 37, 39, figs. 12-14.

The piano featured prominently in the press coverage of the 2016 exhibition at the Metropolitan Museum of Art, cited above, including *The New York Times*, *The Wall Street Journal* and *Antiques and the Arts*.

Moira Gallagher, "George A. Schastey and Company, Gilded Age Cabinetmakers," *American Furniture*, Luke Beckerdite, ed. (Milwaukee: Chipstone Foundation, 2016) (working title, forthcoming).

Links to press coverage:

http://www.nytimes.com/2016/01/08/arts/design/peeking-into-the-gilded-age-at-the-met.html?_r=0

<http://www.wsj.com/articles/artistic-furniture-of-the-gilded-age-review-1453849028>

<http://www.antiquesandthearts.com/wp-content/uploads/2016/01/Furniture.pdf>

A *tour de force* of design and craftsmanship, this grand piano is a masterpiece from America's Gilded Age. Documented to the New York City firm of George A. Schastey (1839-1894), the piano is the basis of much of the new scholarship on this important but previously little-known enterprise that fashioned some of the most opulent and sumptuous furnishings of the era. The piano was the highlight of the recent exhibition on Schastey at the Metropolitan Museum of Art (see Exhibition, above) and rarely has a piece of furniture or musical instrument received such accolades from museum experts and professional pianists alike. Thomas P. Campbell, Director of the Metropolitan Museum of Art, has described it as "the best-documented and most lavishly ornamented extant piece by Schastey" and Alice Cooney Frelinghuysen, the Anthony W. and Lulu C. Wang Curator of American Decorative Arts at the Metropolitan Museum of Art, has called it the "holy grail" that confirms Schastey's authorship of acclaimed survivals from the period, including the Museum's Worsham-Rockefeller dressing room (fig. 2).¹



Fig. 1 Drawing Room, William Clark house, courtesy The Metropolitan Museum of Art. Image source: Art Resource, NY.

As the center of world manufacturing moved from England to France to the United States... so did the center of piano building, with the Steinways coming out first in the race by the end of the nineteenth century.²

Embellished with exquisite inlay and robust carving, the quality of the ornament on the exterior of the art case is complemented by the mastery of Steinway within. Accompanying the MMA exhibition, the piano was featured in a series of concerts at the Museum. One of these pianists was Michael Brown, hailed by *The New York Times* as “one of the leading figures in the current renaissance of performer-composers.” Based on his February 2016 performance, Brown recalls,

[the] piano is extraordinary. For me, it felt like playing a gorgeous piece of history—hearing sounds in the music that I never heard before on any other instrument. It was absolutely thrilling to play music written in 1882 on a piano from 1882. The action is light and tender yet the tone is deep and warm. It was a unique experience to play, and a treasure of beauty to play 19th century music the way the people then must have heard it!³

A one-off production decorated by a renowned artist, the “designer” art case piano was the top of the line offering from the Steinway factory. Founded in New York in 1853, Steinway & Sons established the art case line in 1857, and most of these were decorated in-house in the Steinway factory. It is those that were custom decorated by well-known designers or artists that stand as the pinnacle of the Steinway company’s output. The piano offered here is one of only a very few that fall into this category. Made just a few years later, the art case piano decorated by Sir Lawrence Alma-Tadema (1836-1912) stands as the most expensive piano sold at auction (fig. 5).⁴ Other notable designer art case pianos made by Steinway include two made for the White House: In 1903 the 100,000th piano made by the firm, known as the “Gold” piano, with painted scenes by Thomas Wilmer Dewing and in 1938, the 300,000th example designed and decorated by Eric Gugler, Albert Stewart and Dunbar Beck, which still remains at the Presidential residence.⁵ Like the piano movement, the art case on the piano offered here survives in remarkable condition and analysis performed by the Williamstown Art Conservation Center reveals that it has undergone a little change during its 135-year history and retains much of its original finish.⁶





Fig. 2 The Worsham-Rockefeller dressing room, courtesy The Metropolitan Museum of Art. Image source: Art Resource, NY.

As the single most important piece of evidence on the artistic and business practices of George A. Schastey & Co., the piano's art case is the basis for other attributions to the firm. Under the serial number 47245, the production of this piano is recorded in the Steinway logbooks in an entry that though brief, contains a wealth of information (fig. 4). Some of its features, such as its Model B movement, seven octave keyboard, six-foot eight-inch length and rosewood case were typical options made by the Steinway firm. More unusual is the additional specification, "exterior decorated by Schastey & Co." The movement was completed on April 27, 1882 and almost two months later, on June 18, the piano was delivered to George A. Schastey & Co. at their fashionable Union Square address at 9 East 14th Street. The entry also records the client, William Clark, his Mount Prospect Avenue address in Newark, New Jersey and the delivery of the finished product to Clark's Newark home on December 30 of the same year.

During the six months that it was in the Schastey workshop, the piano's art case was sumptuously embellished in the *au courant* Aesthetic Movement style. Set against blond satinwood veneers, contrasting inlay in purpleheart, brass and pewter adorn much of the flat surfaces and reflect the influence of fashionable Anglo-Japanese designs popularised by British designers beginning in the 1870s. These two-dimensional passages are relieved by robustly carved figures

and garlands in the Renaissance Revival style and an intricately pierced music stand. The elaboration of these details and the use of contrasting colors and two versus three dimensional ornament creates a visually spectacular whole, a form that bedazzles the eye and reflects the era's pursuit of the "artistic interior." In overall effect, materials used and many of the particular motifs, the decorative detailing is closely related to that seen on the furniture and interior woodwork made concurrently by the Schastey workshop for Arabella Worsham (1851-1924). Her dressing room, recently installed at the Metropolitan Museum of Art, displays the same woods and interplay of carved ornament and inlaid surfaces. Both commissions feature similar floral and scrollwork designs and distinctive details such as the frieze of scrolling leafage interspersed with rectangular metal insets, similarly rendered masks, floral motifs that with incised detailing suggest facial features or lions' heads, and hatched scrolls (fig. 3). Furthermore, other furniture made for the same room as the piano, discussed below, incorporates carved cherub-like busts virtually identical to those on the dressing mirror and woodwork made for Worsham. Prior to the discovery of the piano, the Worsham dressing room had been only tentatively attributed to Schastey based upon an 1884 letter to John D. Rockefeller, the subsequent owner of Worsham's townhouse, in which Schastey claimed responsibility for the interiors. As other firms were also thought to have played



a part, the significance of Schastey's role was only realised after the appearance of remarkably similar ornament on this documented piano.

The extent and variety of the ornament on the piano make it a crucial record of George Schastey's craft. Unlike his competitors, such as Herter Brothers and Pottier & Stymus, Schastey appears not to have signed or labelled his work; only one form bears the Schastey name, a wall clock in the Renaissance Revival style with "Geo. A. Schastey & Co." engraved on the dial.⁷ In addition to the Worsham commission, furniture that can be attributed to Schastey based on its similarity to the ornament of the piano includes an armchair (missing its arms) made *en suite* with the piano, a cabinet that may have also been made for the Clark mansion and a dressing table now at the High Museum of Art in Atlanta.⁸ All are made from satinwood and purpleheart with a similar combination of inlaid and carved decoration. As shown in fig. 1, the piano and the *en suite* chair were both made for William Clark's drawing room and details such as the leafy friezes with rectangular brass insets were repeated on other furniture and the interior woodwork.

The lack of labels or any identification on Schastey's works, together with an 1893 fire that destroyed the company's records, probably explains the furniture maker's obscurity in the scholarship of American decorative arts, yet as this



Fig. 3 Detail of cabinet from Worsham-Rockefeller dressing room, courtesy The Metropolitan Museum of Art. Image source: Art Resource, NY.

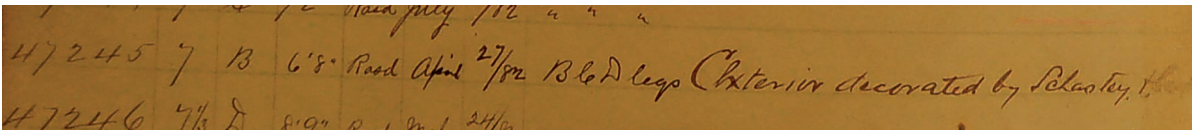


Fig. 4 Entry for serial number 47245, Steinway Serial Number Log Book. Courtesy Steinway and Sons, New York.

piano and the related examples illustrate, his firm was one of the most prestigious of its time and catered to the highest echelons of American society. Born in Merseburg, Prussia, Schastey immigrated to New York at the age of 10 in 1849 and a few years later was an apprentice to an upholsterer. After serving as a Captain in the American Civil War, he worked variously for the leading decorating firms, including Pottier & Stymus and Herter Brothers. In 1873 he established his own business and was soon operating at the same level as his previous employers. Two years later, he opened a showroom on E. 17th Street in the fashionable shopping district known as “Ladies Mile” and in 1876, moved his factory to larger premises on W. 53rd Street. The same year, he exhibited a Renaissance Revival cabinet at the Centennial Exhibition in Philadelphia where it won a first prize and in the years following executed a number of significant commissions for clients in the Midwest and on the West Coast, including several magnates of the railroad industry. One of these was Collis P. Huntington (1821-1900), who financed Schastey’s work in 1881-1882 on the W. 54th street townhouse of his mistress, Arabella Worsham, and for whom Schastey provided interiors for other residences during the late 1880s. Towards the end of his career, Schastey expanded his operations to include the large-scale production of museum cabinets, made by his manufactory in Springfield, Massachusetts, which opened in 1890. A year after a fire destroyed his New York City factory in 1893, George A. Schastey died while at sea and after a few years of being run by his sons, his firm went bankrupt in 1897.⁹

The art case made by Schastey for William Clark also offers an enlightening glimpse into the exclusive and rarefied world of bespoke furniture production for America’s late nineteenth-century industrial elite. Born in Paisley, Scotland, William Clark was the son of John Clark (1791-1864), one of the founders of the J & J Clark Company, manufacturers of thread who set up their first factory in 1812. In response to Napoleon’s 1806 embargo on British trade, the Clarks developed a cotton thread that emulated the smoothness of imported silk and soon the Clark company was exporting its product around the world. After mid-century, family members sought to capitalize on international markets and in 1860 William and his older brother, George A. Clark (1824-1873), immigrated to America where they settled in Newark, New Jersey. Around the same time, George refined the Clark thread to make it more even and durable and thus suitable for the new invention, the sewing machine. O.N.T. or “Our New Thread” was a huge success and led to an exponential increase in profits. Upon the sudden death of George in 1873, William assumed management of the operations, now called the Clark Thread Company and by this time one of the top four producers of thread in America.¹⁰

Overlooking his factory on the Passaic River and with views of Manhattan, William Clark’s home at 346 Mount Prospect Avenue in Newark was an exuberant display of Gilded Age architecture and interior décor. The 33-room red brick mansion was designed in the Queen Anne style by architect William Halsey Wood (1855-1897) and built from 1879 to 1880 (fig. 7). Published in 1883-1884 in *Artistic Houses*, the interiors were richly decorated with Aesthetic Movement furniture, ornate fixtures, an abundance of fine and decorative art and highly



Fig. 5 Art Case piano decorated by Sir Lawrence Alma-Tadema (1836-1912) Model D Pianoforte, 1884 Steinway & Sons (founded 1853). Sterling and Francine Clark Art Institute, Williamstown, Massachusetts, USA / Bridgeman Images.

Mrs. J. C. Mitchell
 2146 N. Logan Sq Phila, Pa. Sept 1 1882
 to be decorated + then sent to Newark N.J.
 Clark Mt. Prospect Ave Newark N.J. del'd to No. A. Schastey lbs 9 & 14 1/2 Dec 30 1882

patterned ceilings, walls and carpeted floors. The piano offered here features in the photograph of the drawing room (fig. 1) along with a central divan, an armchair and woodwork with matching vine and rectangular inset friezes suggesting that the furnishings and panelling were entirely conceived and executed by the Schastey firm. While the black and white photographs do not capture the colors, the accompanying text reveals the tones of the piano case were repeated throughout and complemented by deep red hues: "The walls of the drawing room, finished in satin-wood, and decorated in ebony and gold, are upholstered in a rich, tufted silk damask, with a dark red border at the angles, giving a prevailing effect of a golden glow of color."¹¹

While the overall effect of his interiors illustrates the current fashions among the elite for 'artistic' interiors, it is in the details of the motifs that Schastey made reference to his individual clients. As explored recently by curators at the Metropolitan Museum of Art, the frequent depiction of necklaces and gems in the Worsham dressing room reflected Arabella Worsham's passion for collecting jewellery. Even more specifically, some of these necklaces are composed of bells, undoubtedly a reference to Arabella's nickname, 'Bella.'¹² It is highly likely

that the art case of the piano contains direct or indirect references to William Clark. While these remain conjectural, there are several that suggest aspects of Clark's life. The scrolled silver monogram plate bears his initials and the corners are embellished with fanciful animal heads, possibly sheep or goats referring to the source of the raw material responsible for the Clark family fortunes. The three boldly carved figures with their diadems, primitive necklaces and cornucopia with outpouring fruit, including pomegranates, may be personifications of America. Native American figures with references to abundance had been used as such since the seventeenth century and a circa 1858-1862 lithograph entitled "America" demonstrates that the dress and accoutrements of the piano's carved figures are in keeping with period associations (fig. 6).¹³ To Clark, who immigrated to America where his fortunes flourished, such imagery may demonstrate Clark's homage to his adopted country and its capacity to generate unprecedented success. Other motifs may refer to Clark's manufacturing business. Below the monogram plate and around the edge of the top board, is an inlaid pattern consisting of alternating circles and geometric devices reminiscent of a series of wooden spools that in their multitude suggests the output of Clark's factories.



Such decorative detail required a degree of communication between patron and craftsman. While Schastey's and Clark's interactions are unknown, it is likely that Schastey provided Clark with drawings of his designs, such as Schastey's exquisite watercolors of window hangings for the Edward C. Hegeler house, the only known extant designs by the Schastey firm.¹⁴ Schastey's *modus operandi* was detailed in an 1885 article in *The New York Times*, which described the firm's new showrooms adjoining his factory on 53rd Street. The showrooms contained vignettes that illustrated the range of historical styles and the reporter noted "With the exception of these rooms, as fitted up, no work is kept in stock, it being of too special a character. That which is done for clients is from drawings, on which estimates are made. Such work is never duplicated, so that each interior undertaken has the value of uniqueness."¹⁵ It is interesting to note that Schastey and many of his family were in Glasgow, just six miles from Clark's hometown of Paisley, less than a year before the piano was made.¹⁶ Schastey's presence in Glasgow may be purely coincidental and perhaps was just a stop-over on travels to and from Germany, but it is still intriguing to speculate whether he used this trip to gather information for the Clark commission.



Clark's grand mansion and its opulent interiors befitted his status as a leading industrialist of the late nineteenth century. In both his stylistic choices and selection of craftsmen, Clark emulated many others in his circle of acquaintances. He was a member of several clubs, including the American Yacht Club and the New York Yacht Club, but it is his membership in the prestigious Union League Club that may

have directly or indirectly influenced his furnishing scheme. Fellow members included Collis P. Huntington, Schastey's most significant patron of the 1880s and Henry G. Marquand (1819-1902), the first owner of the Alma-Tamedea Steinway, both discussed above. Furthermore, the Club's new building was opened in March 1881 and like Clark's mansion was a red brick edifice in the Queen Anne style with Italian Renaissance details. Louis Comfort Tiffany (1848-1933) was among the designers of the Club's interiors and a surviving clock by Tiffany in a Schastey-made case is thought to have also been part of the furnishings of the Clark mansion.¹⁷ Clark may also have been influenced by his second wife, Jennie Waters, whom he married in 1882, the same year the piano was made and his new house completed. In 1902, Clark died while sailing in England. Indicating his importance in New York circles, his illness, death and funeral in Newark were extensively covered in *The New York Times*. While he made charitable donations to local causes, the bulk of his \$5 million estate went to his family. In all likelihood, the piano passed to his son, J. William Clark, who was the executor of the estate and lived in his father's mansion after the latter's death.¹⁸



Fig. 6 "America," lithograph published by E.B. & E.C. Kellogg, Hartford, between 1858 and 1862. Courtesy the William L. Clements Library, University of Michigan.





Fig. 7 William Clark's mansion at 346 Mount Prospect Avenue, Newark. Now the site of the North Ward Center.

ENDNOTES

1 Thomas P. Campbell, letter, 4 February 2015; Alice Cooney Frelinghuysen, lecture, The Metropolitan Museum of Art, 31 January 2016.

2 Cynthia Adams Hoover, "The Steinways and Their Pianos in the Nineteenth Century," *Journal of the American Musical Society*, vol. VII (1981), p. 64.

3 Email correspondence with Michael Brown, 15 November 2016.

4 Sold for £716,500 (\$1,218,050) at Christie's London (King Street), Fine Victorian Pictures, Drawings and Other Works of Art, 7 November 1997, lot 86.

5 Betty C. Monkman, *The White House: Its Historic Furnishings and First Families* (Washington D.C., 2000), pp. 216-217.

6 Williamstown Art Conservation Center, Inc., "Analytical Services Report," 26 April 2011 and "Treatment Report," 15 November 2011. For a copy of these reports, please contact the department.

7 Alice Cooney Frelinghuysen, Nicholas C. Vincent with Moira Gallagher, "Artistic Furniture of the Gilded Age," *The Metropolitan Museum of Art Bulletin*, vol. LXXIII, no. 3 (Winter 2016), p. 40, fig. 56.

8 Frelinghuysen, Vincent and Gallagher, pp. 36-39, figs. 49-55.

9 The history of Schastey's career is detailed in Frelinghuysen, Vincent and Gallagher, pp. 30-43.

10 For a history of the Clark family's thread companies, see "The Clark Firm," in Matthew Blair, *The Paisley Thread Industry* (Paisley, Scotland, 1907), pp. 34-43.

11 Cited in Arnold Lewis, James Turner and Steven McQuillan, *The Opulent Interiors of the Gilded Age: All 203 Photographs from "Artistic Houses," with New Text* (New York, 1987), p. 172.

12 Alice Cooney Frelinghuysen, lecture, The Metropolitan Museum of Art, 31 January 2016.

13 Busts with similar diadems and necklaces are seen on the arm supports of four c.1880 armchairs attributed to Schastey for the Chicago home of Samuel Mayo Nickerson. See Frelinghuysen, Vincent and Gallagher, p. 35, fig. 46.

14 Frelinghuysen, Vincent and Gallagher, pp. 34-35, figs. 41-44.

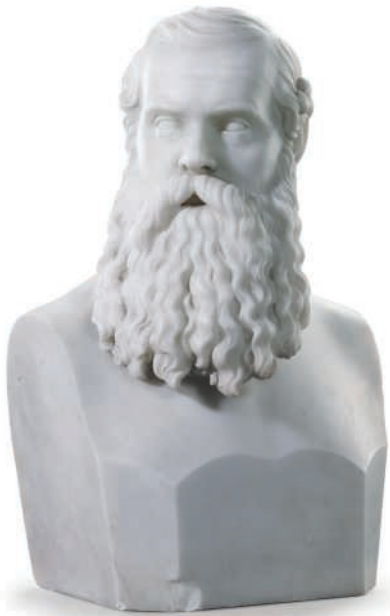
15 Frelinghuysen, Vincent and Gallagher, pp. 40, 42.

16 Schastey's son and father-in-law, W.E. Schastey and W.R. Eccles, are recorded as sailing from New York to Glasgow in *The New York Times*, 29 May 1880 and Schastey, his wife and two sons are recorded as sailing from Glasgow to New York in *The New York Times*, 12 September 1881, The New York Times Article Archive, <http://query.nytimes.com/>, accessed 7 November 2016.

17 For the Tiffany clock, see Frelinghuysen, Vincent and Gallagher, p. 37, fig. 51.

18 "William Clark III in England," May 31, 1902; "Illness of William Clark," June 2, 1902; "William Clark Better," June 3, 1902; "William Clark Now Improving," June 5, 1902; "William Clark Dead," July 8, 1902; "Private Yacht Brings Body. Funeral of William Clark to Take Place in Newark," July 28, 1902; "William Clark's Funeral," August 5, 1902; "Funeral of William Clark," August 6, 1902; "Will of William Clark: Thread Manufacturer's Estate of \$5,000,000 Goes to His Family," August 14, 1902; The New York Times Article Archive, <http://query.nytimes.com/>, accessed 7 November 2016.





PROPERTY FROM AN ENGLISH GENTLEMAN

■707

HIRAM POWERS (1805-1873)

A Bearded Man

incised on the side *H. Powers Sculp.*,
marble

24 in. high, 15¾ in. wide, 9 in. deep

\$8,000-12,000

PROPERTY OF A CALIFORNIA COLLECTOR

■708

**A PAIR OF AESTHETIC MOVEMENT BRASS AND
MOTHER-OF-PEARL INLAID EBONIZED LYRE-BACK
SIDE CHAIRS**

STAMPED BY HERTER BROTHERS (1864-1909), NEW
YORK, CIRCA 1865

rear rail stamped *HERTER BROS*

33 in. high

\$2,500-3,500

(2)



PROPERTY FROM A FAMILY COLLECTION

■ 709

**AN AESTHETIC MOVEMENT CARVED MAHOGANY
AND SPECIMEN MARBLE-TOP CIRCULAR SIDE TABLE**
AMERICAN, POSSIBLY NEW YORK, LAST QUARTER
19TH CENTURY

frame stamped 189
29 in. high, 27 in. diameter
\$6,000-12,000

PROVENANCE:

Stingray Hornsby, Watertown, Connecticut





PROPERTY OF AN IMPORTANT NEW YORK COLLECTOR

■710

A PAIR OF MAHOGANY GOTHIC-BACK SIDE CHAIRS

AMERICAN, MID-19TH CENTURY

together with a Victorian turned mahogany gothic-back
armchair, American, mid-19th Century

The pair 38½ in high; the armchair 55 in. high

(3)

\$2,000-4,000

PROPERTY FROM A NORTHEASTERN COLLECTION

■711

**AN AESTHETIC MOVEMENT INLAID MAHOGANY DESK
PROBABLY AMERICAN, AND DATED 1883**

initialed *TT*; with engraved hardware and lockplates; *together
with a Dutch Rococo style armchair*

47¼ in. high, 63½ wide, 31 in. deep
\$1,500-3,000





PROPERTY FROM THE COLLECTION OF GEORGE AND HOPE WICK

■712

A WROUGHT-IRON AND WALNUT PATENT WAGON MODEL

L. L. JAMES MEDORA, INDIANA,
19TH CENTURY

inscribed one side *Patent Feb 6 1883 LL JAMES Medora, Ind.*

11¼ in. high, 20 in. wide, 13 in. deep

\$3,000-5,000

PROVENANCE:

Collection of M. Austin and Jill R. Fine

Sold, Sotheby's, New York, 30 January 1987, lot 920

Sold, Sotheby's, New York, 17 January 1997, lot 762



PROPERTY OF AN IMPORTANT NEW YORK COLLECTOR

■ **713**

THE DANNY LANG EMBOSSED LEATHER AND ENGRAVED SILVER-MOUNTED SADDLE AND BRIDLE
BY EDWARD H. BOHLIN (1895-1980), HOLLYWOOD,
CALIFORNIA, 20TH CENTURY

the saddle bears plaque which reads *Edward H. Bohlin, saddle maker and silversmith, Hollywood, California and made for Danny Lang*; the back of stirrups and bridle also stamped *Edward H. Bohlin Inc., Maker Hollywood, Cal*
56 in. long, 20 in. wide

\$10,000-20,000

PROPERTY OF AN IMPORTANT NEW YORK COLLECTOR

■ **714**

A CARVED PAINTED AND POLYCHROME-DECORATED PINE LIFE-SIZE TACK SHOP HORSE DISPLAY
20TH CENTURY

84 in. high, 19 in. wide, 80 in. long

\$8,000-12,000





IMPORTANT
AMERICAN SILVER
SESSION 2 (LOTS 720-788)





720

VARIOUS PROPERTIES

720

A GROUP OF SILVER COMPOTES AND DISHES
MARK OF REED & BARTON, TAUNTON, MA,
20TH CENTURY

Francis I pattern, comprising: a pair of compotes, a pair of large circular dishes, a pair of smaller circular dishes, a pair of bread trays and a pair of footed oval dishes, each marked under base and numbered X552, X568, X568F, X569

The compotes 4½ in. (11.5 cm.) high; 148 oz, 4 dwt. (4,611 gr.) (10)

\$6,000-8,000

721

A SILVER FLATWARE SERVICE

MARK OF REED & BARTON, TAUNTON, MA,
20TH CENTURY

Francis I pattern, comprising:

Twelve soup spoons	One sauce ladle
Twenty-four teaspoons	Two serving spoons
Twelve citrus spoons	One small serving spoon
Twelve iced tea spoons	A salad serving spoon and fork
Twelve dinner forks	A cold meat fork
Twelve luncheon forks	177 oz. 6 dwt. (5,516 gr.) weighable silver (136)
Twelve salad forks	\$5,000-7,000
Twelve seafood forks	
Nine dinner knives	
Twelve butter knives	



721



722

A SILVER FOUR-PIECE TEA AND COFFEE SERVICE WITH TRAY

MARK OF REED & BARTON, TAUNTON, MA,
SECOND HALF 20TH CENTURY

Francis I pattern, comprising: a coffee pot, a teapot, a covered sugar bowl, a creamer, and a two-handled oval tray, each marked under base and numbered 570A, 571A and 752A

The coffee pot 10½ in. (26.5 cm.) high, the tray 30¼ in. (77 cm.) long over handles; 282 oz. (8,772 gr.) (5)

\$9,000-12,000





PROPERTY OF A MONTECITO, CALIFORNIA COLLECTOR

723

**A SILVER-GILT SEED POD-FORM CENTERPIECE BOWL,
DESIGNED BY VAN DAY TRUEX**

MARK OF TIFFANY & CO., MILAN, SECOND HALF 20TH
CENTURY

Marked on base, also marked 26MI for PRADELLA ILARIO
11 in. (27.5 cm.) high; 33 oz. 12 dwt. (1,016 gr.)

\$3,000-5,000

Tiffany's design director Van Day Truex based the design (circa 1969) of the present lot on Karl Blossfeldt's 1920s photograph of the fruit of *Blumenbachia hieronymi*, a rare Argentinean loasa. Truex studied art in Paris where he surely encountered the Surrealist fascination for Blossfeldt's photographs of unusual forms. An example of this bowl is illustrated in John Loring, *Magnificent Tiffany Silver*, 2001, p. 251.



ANOTHER PROPERTY

724

**A SILVER CENTERPIECE BOWL AND PAIR OF
CANDLESTICKS**

MARK OF TIFFANY & CO., NEW YORK, 1956-1965

Bamboo pattern, each marked under base and numbered 23892
and 23885

The bowl 8¾ in. (22.5 cm.) diameter, the candlesticks 7 in.
(18 cm.) high; 56 oz. 14 dwt. (1,765 gr.)

(3)

\$2,500-3,500

725

**AN IMPORTANT AMERICAN MODERNE SILVER
THREE-PIECE TABLE GARNITURE, DESIGNED BY
OSCAR RIEDENER**

MARK OF TIFFANY & CO., NEW YORK, 1947-1956

Comprising: a canted oblong centerpiece bowl with flat openwork cover and a pair of four-light candelabra, *marked under bases, the bowl additionally marked 23070 M and the pair 23071 M*

The centerpiece 14¼ in. (36.2 cm.) long; the candelabra 8 in. (20.32 cm.) wide; 241 oz. 10 dwt. (7,519 gr.) (3)

\$100,000-200,000

The present lot is a rare and important example of post-World War II American silver.

A closely-related garniture by Riedener, dated 1949, is in the collection of The Dallas Museum of Art. See Jewel Stern, *Modernism in American Silver: 20th Century Design*, 2005, fig. 8.22, p. 180, 181 and 183.

The economic hardships of the 1930s had severely limited the production of modern designs by American silver manufacturers. Despite this, Tiffany's silver for the New York World's Fair of 1939 was boldly and expensively designed. Unsurprisingly, the exhibit was not a commercial success. World War II curtailed the luxury trade further and some pieces remained unsold until the 1950s. Thus Tiffany's Art Deco silver, produced for the fair and slightly thereafter, remained limited and is therefore extremely rare and sought after today.







726

VARIOUS PROPERTIES

726

A SILVER AND GLASS CENTERPIECE BOWL

MARK OF GORHAM MFG. CO.,
PROVIDENCE, RI, FIRST QUARTER
20TH CENTURY

The removable conforming glass liner
decorated with roses and insects, *marked
under base, and coded NLH*

14 in. (35.5 cm.) diameter; 27 oz. 4 dwt.
(848 gr.)

\$3,000-5,000

727
**AN AMERICAN SILVER
CENTERPIECE BOWL**

MARK OF THEODORE B. STARR,
NEW YORK, FIRST QUARTER 20TH
CENTURY

One side engraved with monogram *LEC*,
marked underneath and numbered 4931
15½ in. (39.4 cm.) long; 59 oz. 10 dwt.
(1,851 gr.)

\$3,000-5,000



727



728

728

A SILVER PUNCH BOWL AND LADLE

MARK OF GORHAM MFG. CO.,
PROVIDENCE, RI, 1914, THE LADLE
CIRCA 1900

The punch bowl engraved with
monogram *VKS*, *marked under base*,
the ladle cast with Bacchic mask and
engraved with monogram *JHS*, the bowl
of the ladle gilt, *marked on handle, and
numbered H29*

The punch bowl 15¼ in. (38.7 cm.)
diameter, the ladle 15¼ in. (38.7 cm.) long
128 oz. (3,983 gr.) (2)

\$3,000-5,000



PROPERTY OF AN ENGLISH LADY, CHICAGO, ILLINOIS

729

A SILVER PART FLATWARE SERVICE

MARK OF TIFFANY & CO., NEW YORK, 1873-1891

English King pattern, each engraved with monogram *DFB*, comprising:

- | | | |
|------------------------|---------------------------|----------------------------|
| Ten tablespoons | Four oyster forks | A fish serving knife |
| Three dessert spoons | Four fruit forks | and fork |
| Four bouillon spoons | Thirteen dinner knives | An ice cream server |
| Three citrus spoons | Sixteen luncheon knives | 186 oz. 4 dwt. (5,793 gr.) |
| Nine teaspoons | Twelve fish knives | weighable silver (139) |
| Fourteen dinner forks | Four dessert knives | \$15,000-25,000 |
| Fifteen luncheon forks | Four fruit knives | |
| Nine salad forks | A pair of serving spoons | |
| Five fish forks | A pair of cold meat forks | |



VARIOUS PROPERTIES

730

A PARCEL-GILT SILVER TABLE SERVICE

MARK OF GALT & BRO., INC., WASHINGTON, D. C., FIRST QUARTER 20TH CENTURY

Pompeian pattern, each engraved with monogram, comprising: a well-and-tree platter, two platters of various sizes, a centerpiece bowl, a sauce boat and stand and a caster, each marked under base and numbered N186,

The largest platter 23 $\frac{3}{8}$ in. (60 cm.) long; 204 oz. (6,346 gr.) (6)

\$6,000-8,000



731

A SILVER FLATWARE SERVICE

MARK OF TIFFANY & CO., NEW YORK, 20TH CENTURY

Hampton pattern, comprising:

Twelve soup spoons	A sauce ladle
Six dessert spoons	A gravy lade
Thirty-two teaspoons	Four serving spoons
Eight dinner forks	A small serving spoon
Twelve luncheon forks	Two cold-meat forks
Twenty-four salad forks	A serving fork
Eleven cocktail forks	A fish slice
Eight dinner knives	206 oz. 2 dwt. (6,411 gr.)
Twelve luncheon knives	weighable silver (155)
Eighteen butter spreaders	\$7,000-10,000



Margaret Carnegie and Roswell Miller on their wedding day, 22 April, 1919. Courtesy of the Library of Congress, LC-DIG-AGC-7a16274

732

THE CARNEGIE CANDELABRA: A PAIR OF SILVER FIVE-LIGHT CANDELABRA

MARK OF GRAFF, WASHBOURNE & DUNN, NEW YORK, RETAILED BY THEODORE B. STARR, NEW YORK, CIRCA 1919

With central light and four foliate scroll branches, removable wax pans, underside of one base engraved *PRESENTED TO MARGARET CARNEGIE BY THE CARNEGIE VETERAN ASSOCIATION APRIL 22, 1919*, the ten removable shades pierced with baskets of flowers and with silver-plate shade supports, *marked on underside of base rims, shades marked for Gorham Mfg. Co., and retailed by Theodore B. Starr*
23 ¼ in. (59 cm.) high excluding shades; 270 oz. (8425 gr.) weighable silver (2)

\$20,000-30,000

Margaret Carnegie (1897-1990) was the only child and heiress of industrialist Andrew Carnegie and his wife Louise Whitfield. On 22 April 1919 she married Roswell Miller, Jr. at Carnegie's mansion on East 91st Street, now home to the Cooper Hewitt, Smithsonian Design Museum. The present lot was given as a wedding gift on behalf of the Carnegie Veteran Association, which was founded by Carnegie Steel executives in 1901.



PROPERTY FROM A PRIVATE COLLECTION

733

AN EXTENSIVE 18-KARAT GOLD-MOUNTED COLORLESS GLASS SALT AND PEPPER SET AND SMALL COVERED JUG

MARK OF GORHAM MFG. CO.,
PROVIDENCE, RI, EARLY 20TH
CENTURY

Comprising: twelve salt casters, twelve
pepper casters and a small covered jug,
each marked on collar

The casters 3½ in. (9 cm.) high;
the jug 4¼ in. (12 cm.) high; 10 oz. (310 gr.)
weighable gold (25)

\$7,000-10,000



PROPERTY FROM A PRIVATE COLLECTION

734

**A SET OF TWENTY-THREE 18-KARAT
GOLD CHAMPAGNE COUPES**

MAKER'S MARK W, CIRCA 1950

Each engraved W18K under base
5½ in. (14 cm.) high; 126 oz. (3,919 gr.) (23)

\$100,000-150,000

PROVENANCE:

Anonymous sale; Sotheby's, New York,
24 June 1987, lot 91 (part)





PROPERTY FROM A PRIVATE COLLECTION

735

A 14-KARAT GOLD FLATWARE SERVICE

MARK OF REED & BARTON, TAUNTON, MA, EARLY 20TH CENTURY

Les Six Fleurs pattern, comprising:

- | | | |
|------------------------|--------------------------|-------------------------------------|
| Twelve dessert spoons | Twelve steak knives | A cheese serving knife |
| Twenty-four teaspoons | Twelve butter spreaders | A cheese server |
| Twelve citrus spoons | A carving knife and fork | A butter server |
| Twelve iced tea spoons | A serving spoon | <i>Together with a silver</i> |
| Twelve coffee spoons | A pierced serving spoon | small parcel-gilt serving |
| Twelve dinner forks | A sauce ladle | fork, mark of <i>Carter Bro's.,</i> |
| Twelve luncheon forks | A berry spoon | <i>Portland, ME.</i> |
| Twelve salad forks | A cold meat serving fork | 236 oz. 10 dwt. (7,356 gr.) |
| Twelve seafood forks | A pierced flat server | weighable gold |
| Twelve dinner knives | An olive fork | (170) |
| Twelve luncheon knives | A small serving spoon | \$160,000-220,000 |



PROPERTY FROM A NEW YORK FAMILY COLLECTION

736

A MARTELÉ SILVER SIX-PIECE TEA AND COFFEE SERVICE WITH TRAY

MARK OF GORHAM MFG. CO., PROVIDENCE, RI, 1898

Comprising: a kettle-on-lampstand with burner, teapot, coffee pot, creamer, sugar bowl and cover, waste bowl and two-handed rectangular tray, each engraved with initial *F*; each marked under base, the tray numbered 1465, the rest numbered 136

The coffee pot 9½ in. (24 cm.) high, the tray 26 in. (66 cm.) long; 314 oz. 10 dwt. (9,782 gr.) gross weight (8)

\$25,000-35,000

According to Larry Pristo, *Martelé: Gorham's Nouveau Art Silver*, 2002, pp. 178 and 186, this tea and coffee service required 339 hours to make, 313 hours to chase and was priced at \$714. While the tray took 75 hours to make and 172 hours to chase and was priced at \$480.





737



738

VARIOUS PROPERTIES

737

A MARTELÉ SILVER VASE

MARK OF GORHAM MFG. CO., PROVIDENCE, RI, 1904

Chased with daisies and engraved with presentation inscription dated 1907, *marked on underside and coded FAB* 13½ in. (33.3 cm.) high; 36 oz. (1,117 gr.)

\$3,000-5,000

According to Larry Pristo, *Martelé, Gorham's Nouveau Art Silver*, 2002, p. 307 vase FAB was completed on 15 January 1094. It was raised by Petter A. Mosen in twenty hours and then chased by James G. Seton in forty-two hours. It was priced at \$105.

738

A SILVER THREE-PIECE COFFEE SERVICE

MARK OF WC, POSSIBLY FOR WILLIAM CODMAN JR., CHICAGO, EARLY 20TH CENTURY

Comprising: a coffeepot, sugar bowl and creamer, each engraved with monogram *KMR*, each *marked under base*, the *sugar bowl engraved WC under base*, the *coffeepot engraved W*, each also stamped *B. S. C.*, the *creamer and sugar bowl with retailer's mark for Marcus & Co.*

The coffee pot 9¼ in. (23.5 cm.) high, 32 oz. 10 dwt. (1,011 gr.) (3)

\$2,000-3,000

The mark *WC* is likely that of William Codman, Jr., son of famed Martelé designer, William Christmas Codman. William Jr. moved to Chicago in 1895 to design for Spaulding & Co. He produced a wholesale line of hand raised and chased silver retailed by various Chicago-based jewelry firms. For a bowl also marked *WC* and with retail mark *BSC* see D. Evon, *Hand Wrought Arts & Crafts Metalwork & Jewelry 1890-1940*, 2013, pp. 144 and 270.

PROPERTY OF A MONTANA COLLECTOR

739

AN ASSEMBLED SILVER FLATWARE SERVICE

MARK OF TIFFANY & CO., NEW YORK,
LATE 19TH/EARLY 20TH CENTURY

English King pattern, most engraved with
monogram *EVR* comprising:

Twelve tablespoons

Eleven dessert spoons

Twelve teaspoons

Twelve citrus spoons with gilt bowls

Twelve ice cream spoons

Twenty-three luncheon forks

Five dinner knives

Five luncheon knives

Eighteen dessert knives

*Together with twelve dinner forks and
twelve salad forks, King's pattern, mark of
Dominick & Haff, New York*

209 oz. (6,499 gr.) weighable silver (134)

\$6,000-8,000



739

PROPERTY FROM AN OKLAHOMA COLLECTION

740

A SILVER FLATWARE SERVICE

MARK OF GORHAM MFG CO., PROVIDENCE, RI,
CIRCA 1885

Old Medici pattern, engraved with initial *E*, comprising:

Sixteen tablespoons

Eighteen dessert spoons

Sixteen teaspoons

Eighteen dinner forks

Eighteen lunch forks

Eighteen pastry forks

Seventeen oyster forks

Eighteen dinner knives

Eighteen lunch knives

A fish server

A macaroni server

Two sauce ladles

A serving fork

A pastry server

A berry spoon

A jam spoon

A sugar spoon

A master butter knife

A pair of sugar tongs

A pair of ice tongs

209 oz. 8 dwt. (6,513 gr.) weighable silver (169)

\$6,000-8,000



740



741

PROPERTY OF A PENNSYLVANIA COLLECTOR

741

A SET OF TWO SILVER PLATTERS AND A SECOND-COURSE DISH FOR THE EXPOSITION UNIVERSELLE DE PARIS

MARK OF TIFFANY & CO., NEW YORK, 1900

The centers engraved with initial 'C', each marked underneath and the platters numbered 13927/1273, the dish numbered 13927/1272, all marked with Paris Exposition Universelle 1900 mark

The platters 15 in. (38 cm.), the dish 14 in. (35.5 cm.); 110 oz. 10 dwt. (3,439 gr.)

(3)

\$4,000-6,000

The 1900 *Exposition Universelle* was the first international showcase of the *Art Nouveau* style, recognizable for its emphasis upon organic and natural decorative motifs. Louis Comfort Tiffany designed a number of exceptional *Art Nouveau* pieces to be exhibited in the American pavilion in Paris, for which Tiffany and Company won the grand prize in both silver and jewelry. Many of these pieces went on to be displayed at the Buffalo Exposition of 1901, where Tiffany and Company again won the gold medal for its silver display.



742



743



PROPERTY FROM A NEW JERSEY COLLECTION

742

A SILVER CENTERPIECE BOWL

MARK OF TIFFANY & CO., NEW YORK, 1891-1902

Chrysanthemum pattern, of oval form, *marked under base and numbered 6428/5495, and with London import marks to side* 18 in. (46 cm.) long; 100 oz. 18 dwt.

\$10,000-15,000

PROPERTY FROM A NEW JERSEY COLLECTION

743

A PAIR OF AMERICAN SILVER VEGETABLE DISHES AND COVERS

MARK OF TIFFANY & CO., NEW YORK, 1879-1891

Chrysanthemum pattern, *each marked under base, and numbered 5714/3548 and 5714/5958*

11 $\frac{3}{4}$ in. (29 cm.) long over handles; 121 oz. 10 dwt. (3,783 gr.) (2)

\$15,000-20,000





744

PROPERTY FROM A NEW YORK FAMILY

744

A SILVER-GILT CENTERPIECE BOWL

MARK OF TIFFANY & CO., NEW YORK, 1892-1902

Chrysanthemum pattern, of circular form, *marked under base, and numbered 11157/3188*

19 in. (48 cm.) diameter; 121 oz. 14 dwt. (3,788 gr.)

\$10,000-15,000

ANOTHER PROPERTY

745

A GROUP OF SILVER SERVING WARES

MARK OF TIFFANY & CO., NEW YORK, LATE 19TH/20TH CENTURY

Chrysanthemum pattern, comprising: a soup tureen and cover, a vegetable dish and cover and a salver, the body and cover of the vegetable dish engraved with two coat-of-arms and crests, *each marked under base, the soup tureen numbered 8430/1501, the vegetable dish numbered 9701/2810, the salver numbered 5765/8916*

The tureen 13¼ in. (33.5 cm.) long over handles; 154 oz. 18 dwt. (4,819 gr.) (3)

\$6,000-8,000



745



PROPERTY FROM A NEW JERSEY COLLECTION

746

A MASSIVE SILVER TWO-HANDLED CENTERPIECE BOWL

MARK OF TIFFANY & CO., NEW YORK, 1902-1907

Chrysanthemum pattern, the handles engraved with initial *B*, the interior with applied foliate band, *marked under base, and numbered 10851/6012*

25 in. (63.5 cm.) long; 189 oz. 4 dwt. (5,887 gr.)

\$30,000-50,000





747

PROPERTY FROM A GREENWICH, CONNECTICUT COLLECTOR

747

A SILVER FLATWARE SERVICE

MARK OF TIFFANY & CO., NEW YORK,
LATE 19TH CENTURY

Chrysanthemum pattern, comprising:

- Eight dessert spoons
- Eight teaspoons
- Eight dinner forks
- Eight salad forks
- Eight dinner knives
- A cake serving knife and server
- A serving spoon
- A serving fork
- 84 oz. (2,613 gr.) weighable silver

(44)

\$4,000-6,000

PROPERTY FROM A MAINE COLLECTION

748

A SILVER FLATWARE SERVICE

MARK OF TIFFANY & CO., NEW
YORK, 20TH CENTURY

English King pattern, comprising:

- Twelve soup spoons
- Twelve dessert spoons
- Twelve teaspoons
- Twelve dinner forks
- Twelve salad forks
- Twelve dinner knives
- Twelve butter spreaders
- A cake knife and server
- A serving spoons and fork
- A large serving spoon
- A large pierced serving spoon
- 172 oz. 8 dwt. (5,365 gr.) weighable silver

(90)

\$5,000-7,000



748



749

PROPERTY OF A MIDWESTERN COLLECTOR

749

AN AMERICAN SILVER TUREEN AND COVER

MARK OF GORHAM MFG. CO., PROVIDENCE, RI, 1884

Quatrefoil-shaped, the cover with stalk finial, *marked under base* 12¾ in. (32.5 cm.) wide over handles; 54 oz. (1,684 gr.)

\$5,000-8,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 11 April 2000, lot 237.



750

PROPERTY OF A NEW JERSEY COLLECTION

750

A LARGE SILVER WATER PITCHER

MARK OF TIFFANY & CO., NEW YORK, 1891-1902

The lip engraved with monogram *EFH* and further engraved *October 1901* under base, gilt interior, *marked under base and numbered 10434/7967*

12½ in. (32 cm.) high; 70 oz. (2,177 gr.)

\$4,000-6,000

PROPERTY FROM A NEW JERSEY COLLECTION

751

A SILVER WINE COOLER FROM THE HOPKINS-SEARLES SERVICE

MARK OF TIFFANY & CO., NEW YORK, CIRCA 1886, THE DESIGN ATTRIBUTED TO CHARLES GROSGEAN

Marked under base, and numbered

8145/4728

9 in. (23 cm.) high; 105 oz. 8 dwt. (3,279 gr.)

\$5,000-8,000

PROVENANCE:

Mary Frances Sherwood Hopkins
Edward Frances Searles

The Hopkins-Searles service was commissioned by Mary Frances Hopkins, widow of California railroad king Mark Hopkins, one of the "Big Four" of the Central Pacific. During her lifetime, Mrs Hopkins was one of the richest women in the United States, inheriting \$21 upon her husband's death in 1878. The Hopkins estate, now lost to fire, had been decorated by the Herter Brothers. Mrs. Hopkins remarried a Herter Brothers decorator, Edward Searles, who was twenty years her junior. Shortly thereafter, in 1891, she died leaving Mr. Searles a \$30 million fortune, to the exclusion of other heirs. The former decorator never remarried, and on his death in 1920 left \$40 million divided between his young male secretary and the children of his cousin. For further discussion of the Hopkins-Searles service see Carpenter, *Tiffany Silver*, San Francisco, 1997, pp. 84-87.

Charles Grosjean designed the Hopkins-Searles service, beginning in 1884. Wine coolers from the service were entered in the Tiffany books in 1886. The Centerpiece and Plateau from this service were sold Sotheby's, New York, 18 & 19 January 2008, lot 43.



PROPERTY FROM A NEW JERSEY COLLECTION

752

EIGHT SILVER FLATWARE SERVERS
MARK OF TIFFANY & CO., NEW YORK,
LATE 19TH-EARLY 20TH CENTURY

Engraved with various monograms, comprising Vine pattern: two ice cream servers, two berry spoons, and a sugar sifter; St. James pattern: salad serving spoon and fork; Renaissance pattern: a pea server

Length of longest 12¾ in. (32.4 cm.);
29 oz. 8 dwt. (915 gr.)

(8)

\$2,500-3,500



PROPERTY OF A NEW YORK GENTLEMAN

753

A SILVER PUNCH LADLE

MARK OF GORHAM MFG. CO., PROVIDENCE,
RI, CIRCA 1885

Narragansett pattern, interior of bowl gilt, *marked
on reverse of handle*

15 in. (38 cm.) long; 9 oz. 14 dwt. (304 gr.)

\$10,000-15,000



ANOTHER PROPERTY

754

A SILVER THREE-HANDLED LOVING CUP

MARK OF TIFFANY & CO., NEW YORK, CIRCA 1885, THE DESIGN ATTRIBUTED TO CHARLES OSBORNE

The upper body etched with presentation inscription dated 1885, *marked on underside and numbered 6348/352*
9¼ in. (23.5 cm.) high, 10½ in. (26.6 cm.) wide; 62 oz. 16 dwt (1,953 gr.)

\$5,000-7,000



PROPERTY SOLD TO BENEFIT THE ANDREW SHAW MEMORIAL TRUST

755

A PAIR OF SILVER AND MIXED METAL CASTERS

MARK OF TIFFANY & CO., NEW YORK, 1879-1891

The bodies and screw-on covers applied with copper and Japanese gold insects and etched with scrolling foliage, each marked under base, and numbered 5493/1847 and 822

4¾ in. (12 cm.) high; 7 oz. 10 dwt. (236 gr.)

(2)

\$7,000-10,000

PROPERTY FROM A NEW JERSEY COLLECTION

756

**A SILVER, MOKUME AND MIXED-METAL THREE-PIECE
TEA SET**

MARK OF TIFFANY & CO., NEW YORK, 1878, WITH
FRENCH IMPORT MARKS

*Each marked under base and with French import marks, and
numbered 5046/9803 and 299*

The teapot 7 $\frac{1}{2}$ in. (19.5 cm.) long; 36 oz. 12 dwt. (1,140 gr.) (3)

\$40,000-60,000

EXHIBITED:

Probably the set exhibited at the 1878 Paris Exposition

Tiffany's exhibit of Japanesque-style silver won worldwide acclaim and the grand prix for silverware at the Paris Exposition of 1878. The genius of the designer Moore lay in the combination of colorful metallic alloys with organic forms and ornament derived from nature. A woodcut illustration in Emile Bergerat, *Les chefs-d'oeuvre d'art à l'Exposition Universelle*, Paris, 1878, vol. I, p. 121 depicts the same model of teapot as that of the present lot, indicating that a teapot made to this design was exhibited at the fair. Bergerat wrote in her article "The work of encrustation, of niello and of alloying tones are equally worthy of attracting the attention of connoisseurs. They are executed with an infinite taste and which one must congratulate twice an American manufacturer."

The hammering and mounting designs for the teapot #5046 are numbered 299, each piece of the current set is stamped 299. The Tiffany pattern books show this group listed as "Tête-à-Tête Set Saki form".

A teapot, of the same form to the teapot of the present lot was sold Anonymous Sale; Christie's, New York, 10 December 1998, lot 310 (\$28,000).



lot 756 a woodcut illustration from Emily Bergerat, "Les chefs-d'oeuvre d'art à la Exposition Universelle," Paris, 1878, vol. I, p. 121, showing the same models as lot 756 at the Paris 1878 fair.







ANOTHER PROPERTY

757

A SILVER ICE BOWL

MARK OF GORHAM MFG. CO. PROVIDENCE, RI, 1870

Applied with icicles, the handles mounted with polar bears,
marked under base and numbered 125

10¾ in. (27.5 cm.) long; 25 oz. 12 dwt. (798 gr.)

\$15,000-25,000



Gorham lists this model for an ice bowl as no. 125 and it was first introduced on April 15, 1870 at the manufacturing cost of \$81.96. Gorham made several different ice bowls; however, this model was the most popular and best-selling.

The iconography of this ice bowl relates to the 1867 purchase of Alaska from Russia for \$7.2 million. Also at this time, the Bostonian, Frederic Tudor (1783-1864) developed the technology to harvest, market, and sell ice to an affluent client base. Ice was a luxury in the late 19th century, and these silver bowls reflected its value and prestige. (See Samuel J. Hough, "The Class of 1870: Gorham Sterling Ice Bowls," *Silver Magazine*, September-October 1989, pp. 30-33).

PROPERTY FROM A CORPORATE COLLECTION

758

A 79 TROY POUND SILVER BAR RECOVERED FROM THE WRECK OF THE NUESTRA SEÑORA DE ATOCHA DATED 1621

The top impressed with various marks including the shipper/owner M. (Martin) Salgado, the Oruro mint mark, manifest/tally number indicating this was the 498th bar founded at the mint in 1621, the Atocha silver master's mark of Jacove de Vreder, the fineness number 2380/2400 and three tax stamps, with assayer's bite at one end, underside with inventory mark circa 1985, with certificate of authenticity 5 in. (12.7 cm.) high, 15 in. (38.1 cm.) wide, 2¼ in. (5.7 cm.) deep; 79 lb t. 1 oz t. 2 dwt.

\$20,000-25,000

The Wrecking of the Nuestra Señora de Atocha

More than half a century before the founding of the chief colonial cities like Boston, Philadelphia, and New York, the Spanish were leading the rapid expansion of the New World, at centers like Mexico City, Lima and Potosi. Vital to the Spanish throne was the continent's mineral wealth of silver and gold. Between 1561 and 1748, two fleets a year were sent with supplies to colonists in the New World and would returned to Spain filled with silver and gold.

On 6 September 1622, one such heavily laden treasure galleon of King Philip IV's Tierra Firme Fleet sank during a hurricane near Florida Keys. Two hundred and sixty people and many tons of cargo were lost at sea. Over one thousand silver bars, mined in Upper Peru (modern Bolivia) were lost, of which the present lot is one.

Salvage attempts began immediately. The Atocha was found in 55 feet of water with the top of its mast in plain view. Divers, limited to holding their breath, attempted recovery but were unable to break into the hatches. While the divers were gathering further materials needed for the recovery of the cargo, a further hurricane destroyed the parts of the ship visible above water level. With no marker of the location of the Atocha, salvage attempts proved futile for many centuries, until the shipwreck was discovered in July 1985 by famed treasure hunter Mel Fisher. When discovered, the hull of the Atocha was lying in 55 feet of water, exactly as recorded by the first salvagers in 1622.

The V Mark

The V mark, found on the present lot, is that of Jacove de Vreder, the silvermaster for the Spanish Silver Fleet of 1622. De Vreder was a Dutchman, also known as Jacob de Vreder. He was Master of the all treasure in the Fleet, shouldering personal responsibility for logging all treasure being transported. If a bar displayed his mark (V), it was properly registered, not contraband. De Vreder died in the wreck of the Atocha.





The Wunsch Collection



PROPERTY FROM THE ESTATE OF ERIC MARTIN WUNSCH

759

A SILVER FOOTED TRAY

MARK OF HUGH WISHART, NEW YORK, CIRCA 1800

The field engraved *ENMC*, raised on four ball feet, *marked under base*

11 in. (28 cm.) long; 18 oz. 10 dwt. (578 gr.)

\$2,000-3,000

The Wunsch Collection



PROPERTY FROM THE ESTATE OF ERIC MARTIN WUNSCH

760

A SILVER CANN

MARK OF BENJAMIN WYNKOOP, NEW YORK, CIRCA 1720-30

The front engraved with mirror cypher *JH(B)*, monogram within foliate mantle, the interior gilt, *marked twice near rim and under base*

4¾ in. (12 cm.) high; 11 oz. 6 dwt. (352 gr.)

\$5,000-8,000

PROVENANCE:

Elmendorf family, Kingston, New York

Richard Loeb, New Jersey

Offered through Ginsberg & Levy to Walter Jeffords in Oct. 1948 for \$2,000

The Collection of Mr. and Mrs. Walter Jeffords; Sotheby's, New York, 28 October 2004, lot 729

EXHIBITED:

New York: Museum of the City of New York, *Silver by New York Makers, 1937-38*, no. 379. p.71, illus.

LITERATURE:

'The Distinctive Quality of Early New York Silver: An Editorial Note', *The Magazine Antiques*, May, 1938, reprinted in *Early American Silver and its Makers*, fig. 6, p. 94.

Richard Loeb (b. 1905)

Loeb's American silver collection was appeared in Charles Montgomery's list of prominent American collectors. Loeb, a successful businessman, had a dispute with the government regarding his taxes and left the US for Chile shortly after World War II. Ginsberg & Levy dispersed the collection following Loeb's departure.



PROPERTY FROM THE ESTATE OF ERIC MARTIN WUNSCH

761

A FINE SILVER TEAPOT

MARK OF SAMUEL CASEY, EXETER AND SOUTH KINGSTON, RI, CIRCA 1765

The shoulders finely engraved with strapwork, scrolling foliage and masks,

marked under base

6 $\frac{7}{8}$ in. (17.5 cm.) high; 20 oz. 6 dwt. (634 gr.) gross weight

\$20,000-30,000

PROVENANCE:

The Cornelius Moore Collection of Early American Silver; Sotheby's, New York, 31 January 1986, lot 39 (illus. cover)

EXHIBITED:

Early American Silver from the Collection of Cornelius C. Moore, The Rhode Island Historical Society, Providence, RI, January 1961, no. 250, illus. fig. 53

The Point Association of Newport, Newport, RI, 21 July 1962, no. 52

Newton College of the Sacred Heart, Newton, MA, 10 March 1963

Salve Regina College, Newport, RI, 17 May 1964

The New England Silversmith, Museum of Art, Rhode Island School of Design, RI, 23 October - 28 November 1965, no. 250, fig. 53

St. Julia's Women's Club, Weston, MA, 25 May 1966

LITERATURE:

American Silver 1670-1830, The Cornelius C. Moore Collection at Providence College, item 59, pp. 71-72, illus.

A similar example by Casey was sold Sotheby's, New York, 17 December 1968, lot 50. Another is illustrated *Colonial Silversmiths, Masters and Apprentices*, Boston Museum of Fine Arts, 1956, item 152, pl. 53.







154-155 PAIR OF CANDLESTICKS
 Maker: Simeon Soumaine
 Lent by Philip Hammerslough

Illustrated Wadsworth Atheneum, *Exhibition of Early American Silver*, 1945, p. 24, Courtesy Wadsworth Museum

PROPERTY FROM THE ESTATE OF ERIC MARTIN WUNSCH

762

A PAIR OF RARE SILVER CANDLESTICKS
 MARK OF SIMEON SOUMAINE, NEW YORK,
 CIRCA 1730-1750

The foot of each engraved with crest, a bird rising *gu*,
 each marked in well of base
 6¼ in. (16 cm.) high; 26 oz. 10 dwt. (825 gr.) (2)
 \$100,000-200,000

PROVENANCE:

The Collection of Philip Hammerslough, West Hartford, Connecticut

EXHIBITED:

Museum of the City of New York, October - December 1942
 Wadsworth Atheneum, (see *Exhibition of Early American Silver*, 1945, nos. 154-155, p. 20, illus. p. 24.; the crest noted as that of the Schulyer family of New York)

LITERATURE:

The Magazine Antiques, "The Editor's Attic," May 1943, p. 224, illus. fig. 1
 K. Buhler & G. Hood, *American Silver: Garvan and Other Collections in the Yale University Art Gallery*, 1970, p. 122
 D. Warren & M. Brown, *American Decorative Arts and Paintings in the Bayou Bend Collection*, 1998, p. 316
 D. Waters, ed., *Elegant Plate: Three Centuries of Precious Metals in New York City*, Museum of the City of New York, 2000, vol. I., p. 99

Although candlesticks are one of the most prolific forms of 18th century English silver, their Colonial American counterparts are exceptionally rare. Only the most affluent American households would have been able to afford to have had candlesticks commissioned, and thus surviving examples seldomly appear on the market. A pair of candlesticks attributed to Myer Myers, circa 1755-1760, sold in these rooms on 18-19 January 2002, lot 310, was the most recent pair to be offered at auction.

The present lot was made by renowned New York silversmith Simeon Soumaine between 1730-50. Cast from English examples from the 1720's and 1730's, they are of remarkably heavy gauge. The majority of known surviving examples of 18th century New York candlesticks are preserved in museum collections. A similar pair marked for Soumaine's apprentice, William Anderson, dated 1730-1750 and engraved with the monogram of Philip and Margaret Marston Philipse, are in the collection of the Museum of the City of New York (see D. Waters, ed., *Elegant Plate: Three Centuries of Precious Metals in New York City*, Museum of the City of New York, 2000, vol. I., p. 99, no. 1.). Another pair mark of Adrian Bancker, also dated 1730-50, are on view at the Metropolitan Museum of Art, a promised gift of The Estate of Esther and Samuel Schwartz (2015.721.2). A pair by George Ridout, engraved with the Tyson crest and initials of Peter and Sarah Van Brugh of New York, are in the Mabel Brady Garvan Collection at the Yale University Art Gallery (see K. Buhler & G. Hood, *American Silver: Garvan and Other Collections in the Yale University Art Gallery*, 1970, pp. 122-123.).

The Wunsch Collection



The Wunsch Collection

PROPERTY FROM THE ESTATE OF ERIC MARTIN WUNSCH

763

AN IMPORTANT PAIR OF SILVER SAUCE BOATS MARK OF STEPHEN EMERY, BOSTON, CIRCA 1770

Each engraved *TEC*, one additionally engraved *Aug 24th 1762* below and also engraved *JBT to ENB, May 31st 1848*, each marked under base with Kane mark A

8¾ in. (22.2 cm.) long over handle; 27 oz. 8 dwt. (853 gr.) (2)

\$40,000-60,000

PROVENANCE:

Col. Thomas Cutts (1736-1821) and his wife Elizabeth Scammon (1745-1803), who married on 24 August 1762

J. Herbert Gebelein, 1950 and 1956

The Cornelius C. Moore Collection of Early American Silver; Sotheby's, New York, 31 January 1986, lot 127

EXHIBITED:

Early American Silver from the Collection of Cornelius C. Moore, The Rhode Island Historical Society, Providence, RI, 21 July 1962, no. 2.

Newton College of the Sacred Heart, Newton, MA, 10 March 1963, no. 50

Salve Regina College, Newport, RI, 17 May 1964, no. 50

The New England Silversmith, Museum of Art, Rhode Island School of Design, Providence, RI, 23 October - 28 November 1965, no. 84

St. Julia's Women's Club, Weston, MA, 25 May 1966, no. 3

LITERATURE:

American Silver 1670-1830, The Cornelius C. Moore Collection at Providence College, item 151, pp. 120-121, illus

The present lot are the only sauce boats by Emery listed by Patricia Kane in *Colonial Massachusetts Silversmiths and Jewelers*, 1998, p. 474.

Col. Thomas Cutts was born in Kittery, Maine and relocated to Saco, Maine in 1758 with \$100 provided by his father. He invested in timber lands, milling, ship building and navigation until he was able to amass his own large fleet of sailing vessels. Cutts was heavily involved in lumber trade with the West Indies amongst other domestic pursuits including the construction of bridges, ferries, factories, and warfs. In 1782 he built a large house on the top of York Hill on Cutts Island (now Factory Island) in order to keep a watchful eye on his ships in the harbor. Upon his death in 1821 his estate was valued at \$100,000. the present lot was the only item of significant silver listed in the 1821 probate inventory. Portraits of Thomas and Elizabeth Cutts by John Brewster, Jr. are in the collection of the Saco Museum.



John Brewster Jr., *Thomas Cutts and Mrs. Cutts (Elizabeth Scammon)*, 1796-1801. Collection of the Saco Museum of the Dyer Library Association, Saco, Maine



The Wunsch Collection



PROPERTY FROM THE ESTATE OF ERIC MARTIN WUNSCH

764

A RARE SILVER TANKARD

MARK OF WILLIAM BURT, BOSTON, CIRCA 1750

The handle engraved *C / I* M* probably for Joshua Coombs (1699-1764) and his wife Mary Goree whom he married 29 January 1721, *marked twice each side of handle*

8¼ in. (21 cm.); 25 oz. 8 dwt. (792 g.)

\$12,000-18,000

PROVENANCE:

Joshua Coombs (1699-1764) and his wife Mary Goree and thence by direct family descent until sold; Coombs Family of Marblehead; Northeast Auctions, New Hampshire, 2 & 3 March 1996, lot 699

William Burt's work is rare, due to his death at age 26. He was the son of John Burt and brother to Samuel and Benjamin, all of whom were silversmiths. The present tankard is not listed in Kane, however a teaspoon mark of Samuel Burt with the same monogram *C / IM*, circa 1750, is listed (see Kane, *Colonial Massachusetts Silversmiths and Jewelers*, 1998, p. 263).





PROPERTY FROM THE ESTATE OF ERIC MARTIN WUNSCH

765

AN IMPORTANT LARGE SILVER COFFEE POT
MARK OF JOHN BLOWERS, BOSTON, CIRCA 1735

The front engraved with a crest and coat-of-arms, the interior pierced behind the spout with heart and tear drop pattern, *marked right of handle with Kane mark A*
10¼ in. (26 cm.) high; 36 oz. (1,122 gr.) gross weight

\$30,000-50,000

PROVENANCE:

Property of a Descendant of the Original Owner; Sotheby's, New York, 30 June - 1 July 1983, lot 96

LITERATURE:

Patricia Kane, *Colonial Massachusetts Silversmiths and Jewelers*, 1998, p. 191

The arms of those of Jones of Boston. John Jones (1709-1772) married Mary Anne Faneuil (1715-1790), sister of Peter Faneuil, circa 1732. John Jones was a prosperous merchant and ship owner with large real estate holdings near the Charles River. A portrait of Mary Anne Faueuil Jones by John Smybert (1688-1751) is in the collection of the Massachusetts Historical Society.

Few pieces by John Blowers survive. Patricia Kane lists thirteen items, this being the only coffeepot.

Among those known are:

Tankard, circa 1740, Buhler, *American Silver 1655-1825* in the Museum of Fine Arts, Boston, p. 265.

Salver on foot, circa 1735-45, engraved with the Quincy Arms, Buhler & Hood, *American silver in the Yale University Art Gallery*, p. 147.

Porringer and Cann, exhibited Boston Museum of Fine Arts, *American Church Silver*, 1911, no. 48 and 49.

Pepper Box, exhibited, *American Silver and Art Treasures*, sponsored by the English Speaking Union, 1960, no 55, Bortman Collection

Strainer, circa 1730, Bortman Collection

Pair of Salts, *American Silver Collected by Philip. Hammerslough*, Vol. 1, p. 46.

Toddy Ladle, circa 1730-40, sold Sotheby's, New York, June 30, 1982, lot 230

A pepper box, Important Americana including Property Approved for Deaccession by the Board of Trustees of Historic Deerfield; Sotheby's, New York 19 January 2007, lot 183.





The Wunsch Collection



PROPERTY FROM THE ESTATE OF ERIC MARTIN WUNSCH

766

AN IMPORTANT AND RARE PAIR OF SILVER BRAZIER

MARK OF JOHN BURT, BOSTON, 1724

Each engraved *Donum Pupillarum 1724* under base, one engraved *E.P.S. to P.W.L.* on side for Elizabeth Parsons Server to Penelope Winslow Lincoln, each marked under base with Kane mark A

11 in. (28 cm.) long; 30 oz. 6 dwt. (943 gr.) (2)

\$100,000-200,000

PROVENANCE:

Made for Nicolas Server, tutor at Harvard University and given to him by the Harvard class of 1724

Collection of Mr. and Mrs. Philip H. Hammerslough

EXHIBITED:

Furniture and Decorative Arts of the Period 1936-1836, Harvard Tercentenary Exhibition, 25 July - 21 September 1936, no. 212, pl. 22

The New England Silversmith, Museum of Art, Rhode Island School of Design, Providence, RI, 23 October - 28 November 1965, no. 36, fig. 15

LITERATURE:

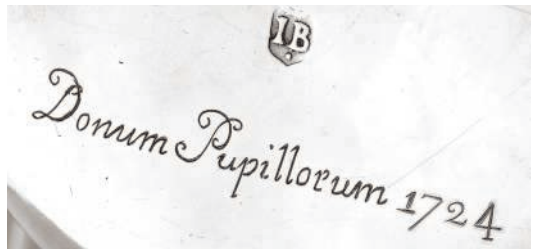
J. Falino & G. W. R. Ward, *New England Silver & Silversmithing 1620-1815*, Boston, 2001, p. 192.

Patricia Kane, *Colonial Massachusetts Silversmiths and Jewelers*, 1998, p. 251

Philip H. Hammerslough, *American Silver Collected by Phillip H. Hammerslough*, 1960, Vol. II, p. 86a.

Pairs of chaffing dishes are extremely rare. A pair by John Coney of similar form were sold Property from the Estate of Eric Martin Wunsch; Christie's, New York, 23 January 2014, lot 55 (\$233,000). A single example by John Burt, circa 1730, the mate of which is preserved at the Art Institute of Chicago, was sold Christie's, New York, 19 January 2012, lot 86.

The present lot is part of a group of the best known tutorial silver, presented by students to the Harvard tutor Nicholas Server between 1716 and 1728. Their Latin engraving translates as "the gift of the students". Many of Server's pieces were preserved in the family collection until the 20th century (See Richard Hale, 1931). During his tenure, Server amassed a collection of approximately thirty-five pieces of silver, the majority by John Burt, indicating that Server had some influence on the choice of silversmith. A pair of candlesticks by Burt also presented to Sever in 1724 are in the collection of Harvard University.



The Wunsch Collection





PROPERTY FROM THE ESTATE OF ERIC MARTIN WUNSCH

767

A SILVER CREAM POT

MARK OF WILLIAM SWAN, BOSTON, CIRCA 1740

Engraved under base *WE* for William Ellery, *marked under base with Kane mark A*

3½ in. (19 cm.) high; 3 oz. 4 dwt. (100 gr.)

\$1,500-2,500

PROVENANCE:

Justice William Ellery (1727-1820), Signer of the Declaration of Independence

With S. J. Shrubsole, New York, 1982

LITERATURE:

The Magazine Antiques, 122, July 1982, no. 43

Patricia Kane, *Colonial Massachusetts Silversmiths and Jewelers*, 1998, p. 914

William Ellery was born in Newport, RI, and educated at Harvard College. He practiced law in Newport and served as Clerk of the Rhode Island General Assembly. Upon the death of Samuel Ward in 1776, Ellery replaced Ward in the Continental Congress and was a signer of the Declaration of Independence in the same year. He later served as Chief Justice of the Rhode Island Supreme Court. He married Ann Remington in 1750, and secondly Abigail Cary in 1767.



PROPERTY FROM THE ESTATE OF ERIC MARTIN WUNSCH

768

A RARE TRENCHER SILVER SALT

MARK OF RICHARD CONYERS, BOSTON, CIRCA 1700

Marked in center with Kane mark A

2¼ in. (5.5 cm.) high; 1 oz. 14 dwt. (53 gr.)

\$8,000-12,000

PROVENANCE:

Anonymous Sale; Christie's, New York, 17 January 1992, lot 170 (\$18,700).

Richard Conyers

Extant work by Richard Conyers (c.1666-1708/09) is extremely rare. Kane lists just five items, a pair of mugs, a porringer, two tankards and the present salt. Conyers trained in London, became a Freeman of the Goldsmiths' Company in 1697 and emigrated by 1698. He did not flourish in Boston and was imprisoned for debt in 1701 at which time he claimed that he was not "worth Tenn pounds in the world" (see Kane, *Colonial Massachusetts Silversmiths and Jewelers*, 1998, p. 335).

Reel-form Salts

Two reel-form salts, marks of Bartholomew Leroux, New York and Jacob Gerritse Lansing, Albany, circa 1710-20 sold The Collection of Mr & Mrs Walter M. Jeffords; Sotheby's, New York, 29 October 2004, lot 703. Two salts of similar form as the present lot, each mark of Jacob Ten Eyck, circa 1735 are known (see Quimby, *American Silver at Winterthur*, 1995, p. 297, no. 266 and B. Wees and M. Harvey, *Early American Silver in The Metropolitan Museum of Art*, 2013, p. 128, no. 43).

PROPERTY FROM THE COLLECTION OF A BERMUDA FAMILY

769

A BERMUDA SILVER SUGAR BOWL AND COVER

MARK OF THOMAS BLATCHLEY, CIRCA 1785-1790

Engraved with script monogram *EMP*, marked twice near rim
7 in. (17.7 cm.) high; 16 oz. (500 gr.)

\$7,000-10,000

PROVENANCE:

Elizabeth Poulton Dalzell (1786-1849), probably a gift at birth
and thence by family descent

Bermuda Silver

Thirty-eight silversmiths are recorded working in Bermuda between 1650 and 1900, of which only 12 were born in Bermuda. Much extant Bermudian silver is preserved in private collections and is rarely seen on the market. Most recently a silver tankard, mark of Thomas Savage Sr., circa 1710 was sold Sotheby's, New York, 23 January 2009, lot 137.

Thomas Blatchley

Until the discovery of the present lot, the only known piece of largework bearing the *TB* monogram mark was a galleried teapot, c. 1790 (see Jeanne Sloane, 'Competition & Craft: The Silversmithing Industry in Bermuda', *Made in Bermuda Bermudian silver, furniture art & design*, 2000, p. 28, illus. p. 29.). Sloane ascribes the mark firmly to Blatchley as the style of the teapot is closely related to the work of Peter Palais, who continued Thomas Blatchley's business after the latter's death in 1792. Philadelphia characteristics shared by the present sugar bowl and the teapot include a gallery at the rim and a silver pineapple finial. A set of spoons, c. 1790, with the same *TB* monogram mark is also known (see Bryden Bordley Hyde, *Bermuda's Antique Furniture & Silver*, 1971, p. 182 no. 414, illus. p. 183).

Thomas Blatchley (English born, London trained, d. Saint George's 1792) published the following notice in the Bermuda Gazette on 11 June 1791 'The subscriber intending for the

West Indies early next month, begs those who have demands to apply for payment, and those indebted to him to settle by that time. He has for sale a few warranted Eight-day clocks in elegant solid mahogany cases, Gold and Silver Watches &c. Also Old Jamaica Spirit at 8/-, Good Rum at 4/8 per gallon, a few barrels of English Walnuts. He returns his thanks to those who have served, and may be pleased to encourage the Gold and Silver trade, which will be carried on as usual by Mr. Pallais until the return of their humble servant Thomas Blatchley'. Their business, in St Georges, the then capital of Bermuda, was styled 'Blatchley & Pallais'.

Elizabeth Poulton Dalzell (1786-1849)

Elizabeth, for whom the present lot is probably engraved was the eldest daughter of the fourteen children of Dr. John Dalzell (1762-1840) and Mary Seymour Poulton (1768-1839). John Dalzell, an Irish naval doctor from Co. Down, Ireland was shipwrecked in Bermuda on his way to Nevis in 1783. Following the wreck he stayed and married the Bermuda born Mary Seymour Poulton. The couple assembled properties on the land which now constitutes the Heydon Trust. Both Elizabeth's mother and her maternal grandmother's names were Mary. Family tradition suggests that she was sometimes referred to as Elizabeth Poulton. Elizabeth died without issue, and the present lot has passed by family descent through Elizabeth's sister Sarah.







770

PROPERTY FROM THE COLLECTION OF A BERMUDA FAMILY

770

A SET OF TWELVE BERMUDA SILVER TEASPOONS

MARK OF JOSEPH GWYNN, BERMUDA, CIRCA 1805

Each engraved *JEPH* for John and Elizabeth Poulton Hunt, each marked on handle

5¼ in. (13.3 cm.) long; 5 oz. (158 gr.) (12)

\$2,000-3,000

PROVENANCE:

The monogram *JEPH* refers to John Hunt and Elizabeth Poulton Hunt (née Dalzell, 1786-1849). For further information about Elizabeth see cat. note for lot 769.

The maker of the present lot, Joseph Gwynn, b. 1783, St. George was from a family of early settlers to Bermuda in 1620. Gwynn Advertised his business in 1813 in Port Royal and was hanged in 1826.

PROPERTY OF A PENNSILVANIA COLLECTOR

771

A GROUP OF FIVE SILVER SOUP LADLES
VARIOUS MAKERS AND DATES

The first mark of John Adam, Jr., Virginia, VA, first quarter 18th century, engraved with monogram *IBK*

The second mark of William Mitchell, Jr., Richmond, VA, mid 19th century, engraved with monogram *C*

The third mark of John Ewing, Lancaster, PA, circa 1780, engraved with monogram *EEP*, marked twice

The fourth mark of Warham P. Loomis, Frankfort, KY, mid 19th century, engraved with monogram *A/H*

The fifth mark of Hyde & Goodrich, New Orleans, mid 19th century, engraved with monogram *CIT* each marked on handle

The largest 14¼ in. (36.2 cm.) long; 28 oz. 8 dwt. (885 gr.) (5)

\$3,000-5,000

LITERATURE:

V. Gerstell, *Silversmiths of Lancaster Pennsylvania*, 1972, p. 17, illus. (the Ewing ladle)



771

PROPERTY OF A GENTLEMAN

772

A PAIR OF SILVER WATER PITCHERS
MARK OF FREDERICK MARQUAND,
NEW YORK, CIRCA 1830

Engraved in front with oval cartouche,
marked under bases
14½ in. (35.5 cm.) high; 79 oz. 10 dwt.
(2,484 gr.) (2)

\$5,000-8,000



PROPERTY OF A PENNSILVANIA COLLECTOR

773

A SILVER CAKE BASKET
MARK OF THOMAS RICHARDS, NEW
YORK, CIRCA 1815

One side engraved with two crests and
dated 1815, *marked twice under base and*
with scratchweight 33/10
15½ in. (39.5 cm.) long; 33 oz. 6 dwt.
(1,036 gr.)

\$3,000-5,000



773 (detail)





PROPERTY OF A LADY

774

A SILVER PORRINGER

MARK OF ELIAS PELLETREAU, SOUTHAMPTON, NY,
CIRCA 1750

The handle engraved with monogram *F/T#L*, marked under
handle

7½ in. (19 cm.) long over handle; 8 oz. 4 dwt. (255 gr.)

\$3,000-5,000

PROVENANCE:

Thomas Fanning (1722-1782) and his wife Lydia Horton (1729-1803), who married in 1747

Thence by descent to the present owner

The monogram is that of Thomas Fanning and his wife Lydia Horton of Suffolk County, Long Island. The Fanning family was closely connected with the family of Elias Pelletreau. Thomas and Lydia's son David married Jane Smith in 1753. Jane was sister-in-law to Elias Pelletreau Jr. and niece of Sarah Gelston, who was Elias Pelletreau Sr.'s wife and step-sister.



PROPERTY OF A LADY

775

A SILVER PORRINGER

MARK OF ELIAS PELLETREAU, SOUTHAMPTON, NY,
CIRCA 1750

Marked under handle

6¾ in. (16 cm.) long over handle; 4 oz. 10 dwt. (141 gr.)

\$3,000-5,000

PROVENANCE:

Descended in the family of Thomas Fanning (1722-1782) of Suffolk County, Long Island, NY and his wife Lydia Horton (1729-1803) who married in 1747





PROPERTY OF A PRIVATE WASHINGTON COLLECTOR

776

A SILVER MILK POT

MARK OF MYER MYERS, NEW YORK, CIRCA 1765-70

Engraved with monogram *WRL*, marked under base and with scratchweight 6-6

4¼ in. (13 cm.) high; 6 oz. 2 dwt. (189 gr.)

\$10,000-15,000

The monogram *WRL* is possibly for a member of the Livingston family who were important patrons of Myer Myers.





777

PROPERTY OF A LADY

777

A FRENCH SILVER ENTREE DISH

CIRCA 1765, MARK OF MYER MYERS, NEW YORK

Probably retailed by Myer Myers, *marked under base*
11 in. (28 cm.) diameter; 20 oz. 14 dwt. (645 gr.)

\$2,000-3,000

PROVENANCE:

Descended in the family of Thomas Fanning of Suffolk County, Long Island (1722-1782) and his wife Lydia Horton (1729-1803) who married 1747

In addition to producing all varieties of silver wares, Myer Myers also sold imported and second-hand silver. David Barquist, *Myer Myers Jewish Silversmith in Colonial New York*, 2001, p. 42, notes that Myer's brother may have travelled to London in 1758 for the purpose of buying silver to be re-sold in his retail shop. Other foreign wares may have come into his possession as payments. An English silver cann with Myer's mark over-striking London hallmarks suggests that it was sold through Myer's shop.



778

PROPERTY OF A PENNSILVANIA COLLECTOR

778

A SILVER TODDY LADLE

MARK OF CHARLES LE ROUX, NEW YORK, CIRCA
1730-1740

With wood handle, *marked under bowl*
14¾ in. (37.5 cm.) long; 3 oz. 8 dwt. (108 gr.) gross weight

\$3,000-5,000

PROVENANCE:

John Devereux Kernan III (d. 2006), New Haven, CT.

PROPERTY OF A PENNSILVANIA COLLECTOR

779

A GROUP OF THIRTY-EIGHT SILVER SPOONS AND TWO LADLES

MARK OF ISAAC HUTTON, ALBANY, NY, CIRCA 1790-1810

Each engraved with Van Pencil crest, *each marked on handle*, comprising: twelve tablespoons, twelve dessert spoons, twelve teaspoons, a pair of condiment spoons, one small ladle and one soup ladle; *together with* six dinner forks, crested on the reverse, *five mark of Shepherd & Boyd, Albany, circa 1810, one mark of Robert Wilson, New York, circa 1810*

The ladle 14¼ in. (36 cm.) long; 57 oz. 14 dwt. (1,796 gr.) (46)

\$3,000-5,000

Isaac Hutton (1766-1855) established one of Albany's most prolific silver firms and trained a number of local silversmiths. He was one of the incorporators of the Society for the Promotion of Useful Arts, a forerunner to the Albany Institute of Arts. His earliest work dates from the 1790s, but he was bankrupt by 1817 and left Albany.



779



780

PROPERTY OF A PENNSILVANIA COLLECTOR

780

A GROUP OF EIGHT SILVER TABLESPOONS

MARK OF ISAAC HUTTON, ALBANY, NY, 1790-1810

Each engraved with crest, the reverse of each with monogram *PVC*, *each marked on handle*

9½ in. (24 cm.) long; 14 oz. 18 dwt. (464 gr.) (8)

\$500-800



The Old South Meeting House, home to the church from 1730-1875 and the staging ground for the Boston Tea Party in 1773

PROPERTY OF OLD SOUTH CHURCH IN BOSTON (LOTS 781-784)

The roots of Old South Church reach to the 17th century, when dissenters broke away from Boston's First Church, forming what became known as the Third Church in Boston in 1669. The congregation grew to include some of America's most prominent thinkers and statesmen; Benjamin Franklin was baptized at the Church in 1706, and the patriots Samuel Adams and William Dawes were counted as members. In 1773, Adams gathered some 5,000 citizens in and around the Church, then situated at the Old South Meeting House, shouting out the Mohawk "war whoops" that signaled the patriots to storm the trade ship *Dartmouth*—thus starting the Boston Tea Party, the most iconic event of the American Revolution.

Thomas Thacher, the Church's first pastor, published the Colonies' first medical broadside in 1678, specifically to treat "Small-Pocks," and member, judge, and diarist Samuel Sewall not only presided over the Salem Witch Trials in 1692—later publicly recanting his verdict and repenting of his part in the hysteria—but also published the first anti-slavery tract in the Americas in 1700. Phillis Wheatley, enslaved as a child, became America's first published black poetess and was a member of Old South in the 18th century. During the Civil War, Old South Church served as a Union Army recruiting center, and throughout the 19th century the church solidified its reputation as theological home of personal freedom and civil liberties in the United States.

At the base of Old South Church's Boylston Street portico is the Latin inscription: *Qui transtulit sustinet* ("The God who has brought us thus far will continue to sustain us"). Indeed, perhaps no other congregation in America has figured so greatly in the American social fabric as Old South Church. At the forefront of social justice for more than three centuries, the church's mission to serve the lost, the impoverished, and the marginalized continues to this day.



PROPERTY OF OLD SOUTH CHURCH IN BOSTON

781

A FINE SILVER BEAKER

MARK OF JOHN CONEY, BOSTON, CIRCA 1715

The body engraved *Property / of the / Old South Church*,
engraved under base with block initials *S C*, marked under
base with Kane mark *C*

4¼ in. (10.8 cm.) high; 7 oz. 14 dwt. (241 gr.)

\$20,000-30,000

PROVENANCE:

Museum of Fine Arts, Boston, *American Church Silver*, 1911,
p. 30 (no. 272)

E. Alfred Jones, *Old Silver of American Churches*, 1913, p. 52,
illus. pl. XX

Francis Hill Bigelow, *Historic Silver of the Colonies and its
Makers*, 1917, p. 68

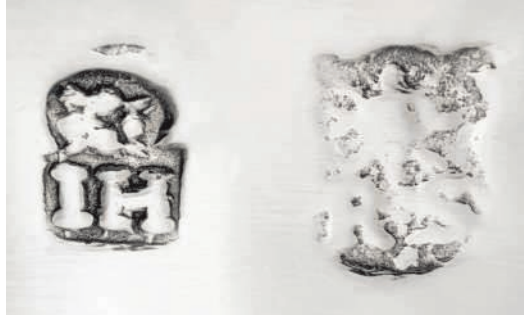
Hermann F. Clarke, *John Coney, Silversmith, 1655-1722*, 1932,
no. 7

Patricia E. Kane, *Colonial Massachusetts Silversmiths and
Jewelers*, 1998, p. 322

EXHIBITED:

Museum of Fine Arts, Boston, "Exhibition of Silversmithing
by John Coney", 1932, no. 53





PROPERTY OF OLD SOUTH CHURCH IN BOSTON

782

AN IMPORTANT SILVER WINE CUP

MARK OF JOHN HULL AND ROBERT SANDERSON,
BOSTON, CIRCA 1660

*Engraved Property / of the / OLD SOUTH CHURCH, marked
near rim with Kane Hull mark B and Kane Sanderson mark A*
7 in. (17.8 cm.) high; 11 oz. 18 dwt. (370 gr.)

\$150,000-250,000

LITERATURE:

E. Alfred Jones, *Old Silver of American Churches*, 1913,
pp. 48-49, illus. pl. XXIII

Herman F. Clarke, *John Hull: A Builder of the Bay Colony*, 1940,
p. 212, no. 19

Patricia E. Kane, *Colonial Massachusetts Silversmiths and
Jewelers*, 1998, p. 571 and 885

**Hull and Sanderson:
The First Working Silversmiths in North America**

John Hull (c.1624-1683) and Robert Sanderson (c.1608-1693), the first working silversmiths in North America, became the Colonies' first mint masters when the Massachusetts Bay Colony established a mint in 1652. In that year, they established a partnership producing silver objects as well as coins, most notably the famous "Pine Tree" shilling. Trained in England, Sanderson moved to America for religious reasons, while Hull was brought to Massachusetts as a boy by his staunchly Puritan parents in 1635. Hull was a founder of Old South Church.



Property
of the
OLD SOUTH CHURCH.



PROPERTY OF OLD SOUTH CHURCH IN BOSTON

783
THE WILLIAM MANLEY SILVER
BEAKER

MARK OF JOHN CONEY, BOSTON,
CIRCA 1715

The body engraved *Ex dono M / WP to*
South Church and scratch-engraved 1715
under base, marked on body with Kane
mark C

5 ¾ in. (14.4 cm.) high; 10 oz. (314 gr.)

\$20,000-30,000

PROVENANCE:

William and Phebe (Brooks) Manley,
married in 1686

EXHIBITED:

Museum of Fine Arts, Boston, "Exhibition
of Silversmithing by John Coney," 1932,
no. 54

LITERATURE:

E. Alfred Jones, *Old Silver of American*
Churches, 1913, p. 53, illus. Plate XX
Francis Hill Bigelow, *Historic Silver of the*
Colonies and its Makers, 1917; illus. p. 84
Hermann F. Clarke, *John Coney,*
Silversmith, 1655-1722, 1971, no. 36
Patricia E. Kane, *Colonial Massachusetts*
Silversmiths and Jewelers, 1998, p. 322

John Coney was the greatest silversmith
of his generation, celebrated for the
quality of his workmanship as well as
the variety of forms he produced. This
beaker displays Coney's virtuosity
in its proportions, large scale, and
heavy gauge. After his death, Rev.
Thomas Foxcroft wrote that Coney was
"excellently talented for the Employment
assign'd Him, and took a peculiar Delight
therein" (Patricia E. Kane, *Colonial*
Massachusetts Silversmiths and Jewelers,
1998, p. 321).

William Manley (c. 1648-1732) married
Phebe Brooks (1652-1720) in Boston in
1686. She was one of nine daughters
of Gilbert Brooks (c. 1621-1695) and
Elizabeth Symons of Rehoboth. William
Manley was a slater and was admitted
as a freeman of Boston in 1690. He
bequeathed money to the poor of the
new South Brick Church in his will of
1732.





PROPERTY OF OLD SOUTH CHURCH IN BOSTON

784

A SILVER WINE CUP

MARK OF JEREMIAH DUMMER,
BOSTON, CIRCA 1705

The side later engraved *Property / of the / OLD SOUTH CHURCH*, marked on side and on foot with Kane mark A
8 $\frac{3}{8}$ in. (21.3 cm.) high; 11 oz.
16 dwt. (369 gr.)

\$30,000-50,000

LITERATURE:

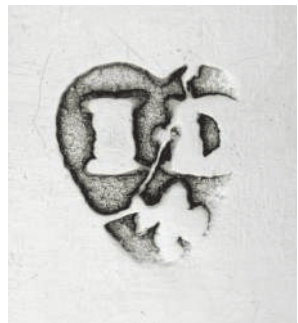
Museum of Fine Arts, Boston, *American Church Silver*, 1911, p. 39 (no. 342)
E. Alfred Jones, *Old Silver of American Churches*, 1913, p. 49, illus. pl. XX
Hermann F. Clarke and Henry W. Foote, *Jeremiah Dummer, Colonial Craftsman & Merchant 1645-1718*, no. 47
Patricia E. Kane, *Colonial Massachusetts Silversmiths and Jewelers*, 1998, p. 396

A pair of cups, of the same form and also mark of Jeremiah Dummer were sold property of the First Parish Church, Dorchester; Sotheby's, New York, 20-21 January 2012, lot 108.

Dummer:

The First American-Born Silversmith

Jeremiah Dummer (1645-1718) was America's first native-born silversmith. In 1659 he began his apprenticeship with émigré John Hull, first mintmaster of the Massachusetts Bay Colony, creator of the famed "Pine-Tree" shilling. Dummer himself trained John Coney, with whom he maintained a lifelong friendship.



ANOTHER PROPERTY

785

A SILVER LADLE

MARK OF DANIEL HENCHMAN, BOSTON,
CIRCA 1760

Upturned mid-rib handle, the reverse engraved with
monogram *AMWR*, *marked on reverse*
10 $\frac{3}{8}$ in. (25.9 cm.) long; 3 oz. (100 gr.)

\$3,000-5,000

Another Henchman ladle sold in these rooms, 20
January 2011, lot 104.





PROPERTY FROM A MIDWESTERN COLLECTION

786

AN EXTREMELY RARE SILVER CUP

MARK OF SAMUEL HAUGH, BOSTON, CIRCA 1694

The tubular handle engraved with block initials *E* over *S* over date 1746, engraved under base with script monogram *HS* and date 1836, the front with inscription *HE to HS/Thos C. Smith To Wm Smith Townsend 1863, marked twice under base* 3½ in. (8 cm.) high; 6 oz. (188 gr.)

\$3,000-5,000

PROVENANCE:

John Edwards (1671-1746) married Sybil Newman in 1694
Joseph Edwards (1707-1777), son, married Hepzibah Small (d. 1817) in 1763

Hanna (Carter) Smith (d. 1836), grandniece
Thomas Carter Smith (d. 1880), son
William Smith Townsend (1863-1935), grandson
Charles Townsend (1901-1968), nephew, sold
Anonymous Sale; Christie's, New York, 18-19 January 2001, lot 345

LITERATURE:

Patricia E. Kane, *Colonial Massachusetts Silversmiths and Jewelers*, 1998, p. 537.

The engraved initials and names on the cup represent two centuries of ownership in the same family. The initials *E* over *S* engraved on the handle are those of the Boston silversmith John Edwards (1671-1746) and his wife Sybil Newman (1670-1739) whom he married in 1694. The cup also is inscribed with the date of Edwards's death, 1746, when it passed to his son Joseph.

This cup is the earliest of three documented surviving objects made by Boston silversmith Samuel Haugh (1675/76-1717). Haugh was orphaned at a young age, and the diarist Samuel Sewall became his guardian. He helped Haugh find an apprenticeship with silversmith Thomas Savage. The other extant pieces are a spout cup and tablespoon, both dated circa 1710.

Joseph Edwards (1707-1777) married secondly Hepzibah Small in 1763. The initials *HE to HS* engraved on the front are those of Hepzibah Edwards to Hannah Smith, her grand-niece and close friend to whom Hepzibah left all her wearing apparel and whose husband, William Smith was named executor in her will.



PROPERTY OF THE FIRST PARISH CHURCH IN BROOKLINE

787

A PAIR OF BEAKERS AND A SET OF FOUR SILVER WINE CUPS

BOSTON, THE BEAKERS CIRCA 1770, THE WINE CUPS CIRCA 1818

The beakers engraved with presentation inscriptions *Given to the Church of Brookline, 1770* and on the other side *Thomas Woodward*, and *The Gift of Mrs. Mary Woodward to the Church in Brookline 1770*; each apparently unmarked, two wine cups two engraved in front *The Gift of Prudence Heath to the Church of Christ, in Brookline; of which the Rev. John Pierce is Pastor. 1818*; the third with *The Gift of Mrs. Lucy Robinson to the Church of Christ in Brookline; of which the Rev. John Pierce is Pastor 1818*; the fourth with *The gift of Deac John Robinson, to the Church of Christ in Brookline; of which the Rev. John Pierce is Pastor 1818*; apparently unmarked

The beakers 5½ in. (14 cm.) high, the wine cups 6¼ in. (16 cm.) high; 58 oz. 10 dwt. (1,833 gr.) (6)

\$3,000-5,000

LITERATURE:

John Buck, *Old Plate, Its Makers & Marks*, 1903, pp. 242-243
Ellen Chase and Charles White, *Proceedings of the Brookline Historical Society*, 1908 (beakers)

E. Alfred Jones, *The Old Silver of American Churches*, 1913, pl. XXXVII, pp. 99-103

The beakers:

The donor of the first, Thomas Woodward, Jr., was the eldest son of Thomas Woodward, Sr. (d. circa 1731). The donor of the second, Mary Woodward (d. 1779), was the widow of John Woodward (d. 1770), brother of Thomas Woodward, Jr.. The Woodward family is among the oldest of Brookline; a grant of twenty-eight acres was made to Nathaniel Woodward the elder in 1637.

The wine cups:

Prudence Heath (1751-1839) was the daughter of William and Prudence (née Williams) Heath. Jones describes her as a "quaint character" who was known locally as Miss Prudy Heath. See Jones, *The Old Silver of American Churches*, 1913, p. 102.

The donors Deacon John Robinson (b. 1763), son of James and Sarah (née Breck) Robinson, and Lucy Robinson (1770-1845), daughter of Samuel and Jane (née Kilton) Withington were married on 10 November 1791.



PROPERTY OF THE FIRST PARISH CHURCH IN BROOKLINE

788

A PAIR OF AMERICAN SILVER COMMUNION PLATES

MARK OF T. A. DAVIS, BOSTON, CIRCA 1824

Engraved at the rim with the inscription in one line *Church of Christ in Brookline, in the year of our Lord 1824. Do this in remembrance of me, marked under rim*
12 $\frac{7}{8}$ in. (32.6 cm.) diameter; 39 oz. (1,214 gr.)

(2)

\$1,000-1,500

LITERATURE:

John Buck, *Old Plate, Its Makers & Marks*, 1903, p. 244

E. Alfred Jones, *The Old Silver of American Churches*, 1913, pp. 99-103

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

- (a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.
- (b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of condition, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

- (a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.
- (b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

B REGISTERING TO BID

1 NEW BIDDERS

- (a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
- (i) for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
- (ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

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

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's LIVE™

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

(c) Written Bids

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

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 F (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.

(b) 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.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

- Books**. Where the lot is a book, we give an **additional warranty** for 21 days from the date of the auction that any lot is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

- This additional **warranty** does not apply to:
 - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots sold without a printed estimate;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition** report or announced at the time of sale.
- To make a claim under this paragraph you must give written details of the defect and return the lot to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the lot is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with 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

(ii) 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:
- charge you storage fees while the lot is still at our warehouse; or
 - remove the lot at our option to a warehouse and charge you all transport and storage costs
- (b) Details of the removal of the lot to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

H TRANSPORT AND SHIPPING 1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at www.christies.com/shipping or contact us at PostSaleUS@christie.com. We will take reasonable care when we are handling, packing, transporting, and shipping a 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 is a genuine example, rather than a copy or forgery of:

- 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;
- 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;
- 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 identifying 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.

Lots will not be released until all outstanding charges due to Christie's are paid in full. Please contact Christie's Post-Sale Service on +1 212 636 2650.

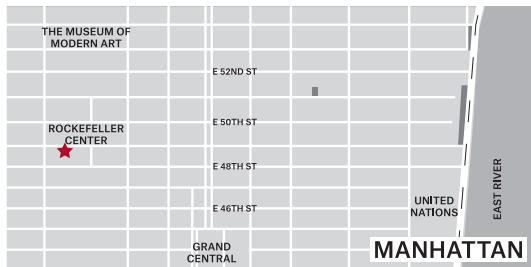
ADMINISTRATION FEE, STORAGE & RELATED CHARGES

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

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



Christie's Rockefeller Center
 20 Rockefeller Plaza, New York 10020
 Tel: +1 212 636 2000
 nycollections@christies.com
 Main Entrance on 49th Street
 Receiving/Shipping Entrance on 48th Street
Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays

Christie's Fine Art Storage Services (CFASS)
 62-100 Imlay Street, Brooklyn, NY 11231
 Tel: +1 212 974 4500
 nycollections@christies.com
 Main Entrance on Corner of Imlay and Bowne St
Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays

WORLDWIDE SALEROOMS AND OFFICES AND SERVICES

ARGENTINA
BUENOS AIRES
+54 11 443 93 42 22
Cristina Carlisle

AUSTRALIA
SYDNEY
+61 (0)2 9326 1422
Roman Sulich

AUSTRIA
VIENNA
+43 (0)1 533 881214
Angela Baillou

BELGIUM
BRUSSELS
+32 (0)2 512 88 30
Roland de Lathuy

BERMUDA
BERMUDA
+1 401 849 9222
Betsy Ray

BRAZIL
RIO DE JANEIRO
+5521 2225 6553
Candida Sodre

SÃO PAULO
+5511 3061 2576
Nathalie Lenzi

CANADA
TORONTO
+1 416 960 2063
Brett Sherlock

CHILE
SANTIAGO
+56 2 2 2631642
Denise Ratmoff
de Liza

COLOMBIA
BOGOTA
+571 635 54 00
Juanita Madrinan

DENMARK
COPENHAGEN
+45 3962 2377
Birgitta Hillingsø
(Consultant)

+45 2612 0092
Rikke Juul Brandt
(Consultant)

**FINLAND AND
THE BALTIC STATES**
HELSINKI
+358 40 5837945
Barbro Schuaman (Consultant)

FRANCE
**BRITTANY AND
THE LOIRE VALLEY**
+33 (0)6 09 44 90 78
Virginie Gregory
(Consultant)

**GREATER
EASTERN FRANCE**
+33 (0)6 07 16 34 25
Jean-Louis Janin Daviet
(Consultant)

NORD-PAS DE CALAIS
+33 (0)6 09 63 21 02
Jean-Louis Brémilts
(Consultant)

PARIS
+33 (0)1 40 76 85 85

**POITOU-CHARENTE
AQUITAINE**
+33 (0)5 56 81 65 47
Marie-Cécile Moueix

**PROVENCE -
ALPES CÔTE D'AZUR**
+33 (0)6 71 99 07 67
Fabienne Albertini-Cohen

RHÔNE ALPES
+33 (0)6 61 81 82 53
Dominique Pierron
(Consultant)

GERMANY
DÜSSELDORF
+49 (0)21 14 91 59 352
Arno Verkéde

FRANKFURT
+49 (0)173 317 3975
Anja Schaller (Consultant)

HAMBURG
+49 (0)40 27 94 073
Christiane Gräfin
zu Ramrau

MUNICH
+49 (0)89 24 20 96 80
Marie Christine Gräfin Huyen

STUTTGART
+49 (0)71 12 26 96 99
Eva Susanne
Schweitzer

INDIA
MUMBAI
+91 (0)21 2280 7905
Sonal Singh

DELHI
+91 (0)11 6609 4170
Sanjay Sharma

INDONESIA
JAKARTA
+62 (0)21 7278 6268
Charmie Hanammi

ISRAEL
TEL AVIV
+972 (0)3 695 0695
Roni Gilat-Baharaff

ITALY
MILAN
+39 02 303 2831

ROME
+39 06 686 3333
Marina Cicogna

NORTH ITALY
+39 348 3131 021
Paola Gradi
(Consultant)

TURIN
+39 11 347 2211 541
Chiara Massimello
(Consultant)

VENICE
+39 041 277 0086
Bianca ArrivabeneValenti Gonzaga
(Consultant)

BOLOGNA
+39 051 265 154
Benedetta PossatiVittoriVeneniti
(Consultant)

GENOA
+39 010 245 3747
Rachele Guicciardi (Consultant)

FLORENCE
+39 055 219 012
Alessandra Niccolini di Camugliano
(Consultant)

**CENTRAL &
SOUTHERN ITALY**
+39 348 520 2974
Alessandra Allaria (Consultant)

JAPAN
TOKYO
+81 (0)3 6267 1766
Chie Banta

MALAYSIA
KUALA LUMPUR
+60 3 6207 9230
Lim Meng Hong

MEXICO
MEXICO CITY
+52 55 5281 5546
Gabriela Lobo

MONACO
+377 97 97 11 00
Nancy Dotta

THE NETHERLANDS
-AMSTERDAM
+31 (0)20 57 55 255

NORWAY
OSLO
+47 975 800 78
Katinka Traaseth
(Consultant)

**PEOPLES REPUBLIC
OF CHINA**
BEIJING
+86 (0)10 8572 7900
Jinqing Cai

-HONG KONG
+852 2760 1766

-SHANGHAI
+86 (0)21 6355 1766
Gwenn Delamaire

PORTUGAL
LISBON
+351 919 317 233
Mafalda Pereira Coutinho
(Consultant)

RUSSIA
MOSCOW
+7 495 937 6364
+44 20 7389 2318
KaryaVinokurova

SINGAPORE
SINGAPORE
+65 6735 1766
Wen Li Tang

SOUTH AFRICA
CAPE TOWN
+27 (0)21 761 2676
Juliet Lomberg
(Independent Consultant)

**DURBAN &
JOHANNESBURG**
+27 (31) 207 8247
Gillian Scott-Berming
(Independent Consultant)

WESTERN CAPE
+27 (44) 533 5178
Annabelle Conyngnam
(Independent Consultant)

SOUTH KOREA
SEOUL
+82 2 720 5266
Hye-Kyung Bae

SPAIN
BARCELONA
+34 (0)93 487 8259
Carmen Schjaer

MADRID
+34 (0)91 532 6626
Juan Varez
Dalia Padilla

SWEDEN
STOCKHOLM
+46 (0)73 645 2891
Claire Ahman (Consultant)

+46 (0)70 9369 201
Louise Dyhlen (Consultant)

SWITZERLAND
-GENEVA
+41 (0)22 319 1766
Eveline de Proyart

-ZURICH
+41 (0)44 268 1010
Dr. Bertold Mueller

TAIWAN
TAIPEI
+886 2 2736 3336
Ada Ong

THAILAND
BANGKOK
+66 (0)2 652 1097
Yaowamee Nirandara
Punchalee Phengjai

TURKEY
ISTANBUL
+90 (532) 558 7514
Eda Kehale Arguin
(Consultant)

UNITED ARAB EMIRATES
-DUBAI
+971 (0)4 425 5647

UNITED KINGDOM
**-LONDON,
KING STREET**
+44 (0)20 7839 9060

**-LONDON,
SOUTH KENSINGTON**
+44 (0)20 7930 6074

NORTH AND NORTHEAST
+44 (0)20 3219 6010
Thomas Scott

**NORTHWEST
AND WALES**
+44 (0)20 7752 3033
Jane Blood

SOUTH
+44 (0)1730 814 300
Mark Wrey

SCOTLAND
+44 (0)131 225 4756
Bernard Williams
Robert Lagneau
David Bowes-Lyon (Consultant)

ISLE OF MAN
+44 (0)20 7389 2032

CHANNEL ISLANDS
+44 (0)20 7389 2032

IRELAND
+353 (0)87 638 0996
Christine Rysall (Consultant)

UNITED STATES
CHICAGO
+1 312 787 2765
Lisa Cavanaugh

DALLAS
+1 214 599 0735
Caperia Ryan

HOUSTON
+1 713 862 0191
Jessica Phifer

LOS ANGELES
+1 310 385 2600

MIAMI
+1 305 445 1487
Jessica Katz

NEWPORT
+1 401 849 9222
Betsy D. Ray

-NEW YORK
+1 212 636 2000

SAN FRANCISCO
+1 415 982 0982
Ellanor Notides

AUCTION SERVICES
**CHRISTIE'S AUCTION
ESTIMATES**
Tel: +1 212 636 4928
Fax: +1 212 636 4930
www.christies.com

**CORPORATE
COLLECTIONS**
Tel: +1 212 636 2901
Fax: +1 212 636 2370
Email: cclikes@christies.com

ESTATES AND APPRAISALS
Tel: +1 212 636 2400
Fax: +1 212 636 2370
Email: info@christies.com

MUSEUM SERVICES
Tel: +1 212 636 2620
Fax: +1 212 636 4931
Email: awhting@christies.com

OTHER SERVICES
CHRISTIE'S EDUCATION
New York
Tel: +1 212 355 1501
Fax: +1 212 355 7370
Email: christieseducation@christies.edu

Hong Kong
Tel: +852 2978 6747
Fax: +852 2525 3856
Email: hkcourse@christies.com

London
Tel: +44 (0)20 7665 4350
Fax: +44 (0)20 7665 4351
Email: education@christies.com

Paris
Tel: +33 (0)1 42 25 10 90
Fax: +33 (0)1 42 25 10 91
Email: ChristiesEducationParis@christies.com

**CHRISTIE'S
INTERNATIONAL
REAL ESTATE**
New York
Tel: +1 212 468 7182
Fax: +1 212 468 7141
Email: info@christiesrealestate.com

London
Tel: +44 (0)20 7389 2551
Fax: +44 (0)20 7389 2168
Email: info@christiesrealestate.com

Hong Kong
Tel: +852 2978 6788
Fax: +852 2845 2646
Email: info@christiesrealestate.com

**CHRISTIE'S FINE ART
STORAGE SERVICES**
New York
+1 212 974 4579
newyork@cfas.com

Singapore
Tel: +65 6543 5252
Email: singapore@cfas.com

CHRISTIE'S REDSTONE
Tel: +1 212 974 4500

• DENOTES SALEROOM

ENQUIRIES?— Call the Saleroom or Office

EMAIL— info@christies.com

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



Classical American Homes
Preservation Trust

in conjunction with
Decorative Arts Trust
presents the

2017 Emerging
Scholars Colloquium

Sunday, January 22, 2017

George F. Baker House
69 East 93rd Street, New York City



Classical American Homes Preservation Trust, in conjunction with the Decorative Arts Trust, is pleased to offer an inaugural Colloquium for students and young professionals in the decorative arts field. The speakers will give short lectures describing an exciting range of new discoveries. This event is sponsored in part by the Wunsch Americana Foundation and is a benefit for the Decorative Arts Trust's Emerging Scholars Program.

SCHEDULE

8:30am Registration with Coffee and Danish

9:00am Opening Remarks
Margize L. Howell, *Co-President,*
Classical American Homes Preservation Trust

9:15am Presentations
Matthew A. Thurlow, *Executive Director, Decorative Arts Trust*
"Conformable to that of the waters": Cultural Confluence in the
Decorative Arts of Early Kentucky"
Daniel Ackermann, *Department of Art History,*
University of North Carolina at Chapel Hill

"Revisiting Taunton: Making and Collecting the Chests of Robert Crosman"
Emelie Gevalt, *Winterthur Program in*
American Material Culture, University of Delaware

"Inspiring Interiors: England in the time of Casanova"
Courtney Harris, *Curatorial Research Fellow, Art of Europe,*
Museum of Fine Arts, Boston

"High Style in the Lower Chesapeake:
The Cabinetmakers of Edenton, 1745-1785"
Joseph Litts, *Department of History, Clemson University*

"The Authority of Handicraft in the Age of Synthetics:
Modern Weaving in the United States, 1930s-1950s"
Sarah Mills, *Department of Art History,*
The Graduate Center, City University of New York

11:15am Closing Remarks
Peter M. Kenny, *Co-President,*
Classical American Homes Preservation Trust

11:30am Champagne Brunch
Fundraiser for the Decorative Arts Trust's
Emerging Scholars Program

This is an opportunity to speak directly to the speakers over brunch as well as to support the next generation of scholars.

REGISTER Please register by January 6.
Registration is required for the Colloquium and the Champagne Brunch.
Register online at:
www.decorativeartstrust.org/emerging-scholars-colloquium
or by phone at (610) 627-4970.

THE WUNSCH AMERICANA FOUNDATION

REQUESTS THE PLEASURE OF YOUR COMPANY
AT A RECEPTION FOR THE ANNUAL PRESENTATION OF THE

*Eric M. Wunsch Award
for Excellence in the American Arts*

honoring

BROCK JOBE

and

LEROY GRAVES

and featuring a performance by virtuosic pianist Llewellyn Sanchez-Werner

Wednesday, January 18, 2017

5:30pm – 7:30pm

Remarks at 6pm

CHRISTIE'S

20 Rockefeller Plaza

New York, NY 10020

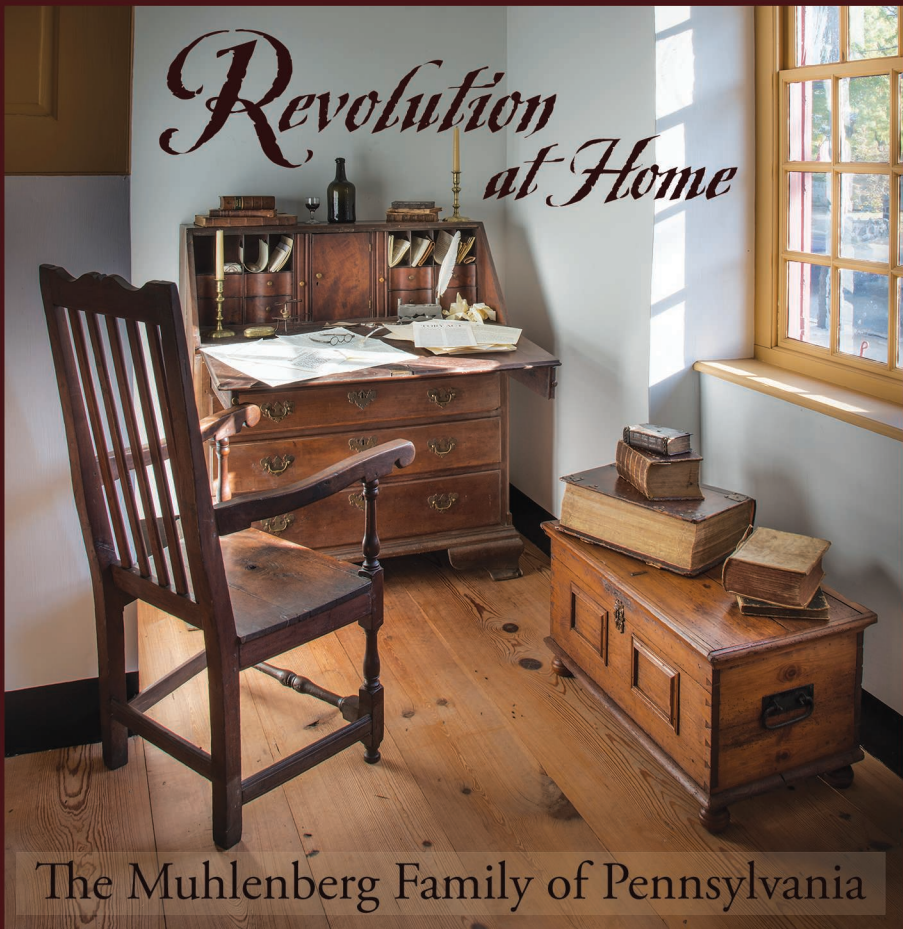
RSVP

specialevents@christies.com

+1 212 636 2403

Wunsch Americana Foundation





Revolution at Home

The Muhlenberg Family of Pennsylvania

Step inside the world of Lutheran minister Henry Muhlenberg in this special exhibition at his beautifully restored home in Trappe, Pennsylvania. Organized in conjunction with Trappe's 300th anniversary, the exhibit focuses on the year 1787, when Henry and his wife, Anna Maria, sold the house to their son Peter. Experience three generations living under one roof together with their indentured German and enslaved African servants.



Photography by Gavin Ashworth



Highlights include Pennsylvania German and Philadelphia furniture, silver, and portraits on loan from Muhlenberg descendants, the Dietrich American Foundation, Rocky Hill Collection, Wunsch Americana Foundation, and many other private collectors and local institutions.

April 9 to December 31, 2017

HistoricTrappe.org

*Christie's salutes the
Preservation Society of Newport County and the*



THE 25TH ANNUAL NEWPORT SYMPOSIUM

✦ **GILDED AGE** ✦
ART, DESIGN & TECHNOLOGY

Sunday 23-Wednesday 26 April 2017
Newport, Rhode Island

Contact Elisabeth Marchi at 401-847-1756 for more information



CHRISTIE'S

CHRISTIE'S

CHRISTIE'S INTERNATIONAL PLC

Patricia Barbizet, Chairwoman and CEO
Jussi Pylkkänen, Global President
Stephen Brooks, Deputy CEO
Loïc Brivezac, Gilles Erulin, Gilles Pagniez,
Héloïse Temple-Boyer,
Sophie Carter, Company Secretary

CHRISTIE'S EXECUTIVE

Patricia Barbizet, Chairwoman and CEO
Jussi Pylkkänen, Global President
Stephen Brooks, Deputy CEO

INTERNATIONAL CHAIRMEN

François Curiel, Chairman, Asia Pacific
Stephen Lash, Chairman Emeritus, Americas
Viscount Linley, Honorary Chairman, EMERI
Charles Cator, Deputy Chairman, Christie's Int.
Xin Li, Deputy Chairwoman, Christie's Int.

CHRISTIE'S AMERICAS

Brook Hazelton, President

CHAIRMAN'S OFFICE

Stephen S. Lash, Chairman Emeritus
Cyanne Chutkow, Deputy Chairman
Laura Paulson, Chairman
Ben Hall, Chairman
Loïc Gouzer, Deputy Chairman
John Hays, Deputy Chairman
Conor Jordan, Deputy Chairman
Maria C. Los, Deputy Chairman
Ellanor Notides, Deputy Chairman
Jonathan Rendell, Deputy Chairman
Capera Ryan, Deputy Chairman
Barrett White, Deputy Chairman
Eric Widing, Deputy Chairman
Athena Zonars, Deputy Chairman
Xin Li, Deputy Chairman, Asia

SENIOR VICE PRESIDENTS

Kelly Ayers, Martha Baer, Heather Barnhart,
Michael Bass, Elizabeth Beaman,
G. Max Bernheimer, Rita Boyle, Bonnie Brennan,
Thomas Burstein, Sarah Cashin, Lisa Cavanaugh,
Angelina Chen, Kenneth Citron, Sandra Cobden,
Dan Conn, Kathy Coumou, Deborah Coy,
Francois de Poortere, Carrie Dillon, Monica Dugot,
Sheri Farber, Lydia Fenet, Sara Friedlander,
Melissa Gagen, Virgilio Garza, Keren Gottesman,
Benjamin Gore, Karen Gray, Jennifer K. Hall,
Bill Hamm, Darius Himes, Koji Inoue, Erik Jansson,
Rahul Kadakia, Kathy Kaplan, Julie Kim,
Sharon Kim, Stefan Kist, Deepanjana Klein,
Susan Kloman, Brooke Lampley, Daphne Lingon,
Richard Lloyd, Gabriela Lobo, Rebecca MacGuire,
Andrew Massad, Andrew McVinish,
Adrien Meyer, Michelle MeyerCORD, Rick Moeser,
Richard Nelson, Shira Nichaman, Tash Perrin,
Jason Pollack, Denise Ratinoff, Kimberly Ray,
John Reardon, Margot Rosenberg, Sonya Roth,
Caroline Sayan, Xan Serafin, Brett Sherlock,
Muys Snijders, Will Strafford, Sarah Vandeweerd,
Carina Villingier, Francis Wahlgren, Cara Walsh,
Amy Wexler, Allison Whiting, Marissa Wilcox,
Jody Wilkie, Zackary Wright, Steven Wrightson,
Katsura Yamaguchi, Jennifer Zatorski

VICE PRESIDENTS

Charlie Adamski, Rachel Adey, Vlad Ashurov,
Danielle Austin, Diane Baldwin, Brett Bancheh,
Adrian Bijanada, Katie Bollom, Diana Bramham,
Eileen Brankovic, Cristina Carlisle, John Caruso,
Ana Maria Celis, Veronique Chagnon-Burke,
Margaret Conklin, Moira Cowan, Leiko Coyle,
Ginette Dean, Elise de la Selle, Alexandra Duch,
Yasaman Djunic, Ross Elgie, Jessica Fertig,
Dani Finkel, Lauren Frank, Vanessa Fusco,
Sayuri Ganepola, Christina Geiger, Joshua Glazer,
Lisa Gluck, Peggy Gottlieb, Margaret Gristina,
Elizabeth Grocholski, Helena Grubestic, Anna Handy,
Elizabeth Hammer-Munemura, Minna Hanninen,
William Haydock, Margaret Hoag, Andrew Holter,
Jennifer Hong, Val Hoyt, Anne Igelbrink,
Sandhya Jain Patel, Leanne Jagtiani, Heather Jobin,
Jessica Katz, Sumako Kawai, Marisa Kayyem,
Caroline Kelly, Peter Klarnt, Alexis Klein,
David Kleiweg de Zwaan, Samantha Koslow,
Noah Kupferman, Richard LaSalle,
Lisa Layfer, Christine Layng, Nathalie Lenci,
Mary Libby, Ryan Ludgate, Ann Lydecker,
Laurie Lasdon Marshall, Erin McAndrew,
Adam McCoy, Michael Moore, Eleanor Moriarty,
Danielle Mosse, Caroline Moustakis, Laura Nagle,
Marysol Nieves, Rachel Orkin-Ramey,
Allison Roberts, Joanna Ostrem,
Elisabeth Poole Parker, Sam Pedder-Smith,
Carleigh Queeneth, Shlomi Rabi, Prakash Ramdas,
Jeremy Rhodes, Casey Rogers, Thomas Root,
William Russell, Arianna Savage, Stacey Sayer,
Sari Sharaby-Swartz, Brian Shaw, Monique Sofo,
Edwina Stitt, Gemma Sudlow, Bliss Summers,
Scott Torrence, Arianna Tosto, Terence Vetter,
Beth Vilinsky, Jacqueline Wachter, Jill Waddell,
Hartley Waltman, Michal Ward, Frederic Watrelot,
Eric Wind, Alan Wintermute, Jennifer Wright,
Kristen Yraola, Timothy Yule, Jennifer Yum,
Steven J. Zick

ASSOCIATE VICE PRESIDENTS

Tylee Abbott, Lauren Anderson, Bernadine Boisson,
Anne Bracegirdle, Christiana Bromberg,
Elisa Catenazzi, Patrick Conte, Alison Curry,
Anne Dayton, Kristen de Bruyn, Cathy Delany,
Ashish Desai, Yasaman Djunic, Christine Donahue,
Caitlin Donovan, Julie Drennan, Emily Fisher,
Sara Fox, Kristen France, Juares Francis,
Douglas Goldberg, Robert Gordy,
Julia Gray, Lindsay Griffith, Emily Grimball,
Megan Guzman, Rachel Hagopian,
Natalie Hamrick, Anna Handy, Anne Hargrave,
Caroline Hoos, Andrew Huber, Katie Jacobs,
Sima Jalili, Stephen Jones, Jean M Kim,
Sung Hee Kim, Kirill Kluev, Kristin Kolich,
Paula Kowalczyk, Emma Kronman, James Lees,
Alexandra Lenobel, David Lieu, Alexander Locke,
Amelia Manderscheid, Samantha Margolis,
Leo Montan, Takaaki Murakami, Libia Nahas,
Margaret O'Connor, Tom Orf, Ayub Patel,
Daniel Peros, Jessica Phifer, Sara Rutter,
Kristina Ryan, Melanie Samper, Emily Sarkoin,
Morris Scardigno, Morgan Schoonhoven,
Chloe Sherrill, Victoria Solivan,
Hannah Fox Solomon, Natalie Stagnitti-White,
Bo Tan, Lillian Vasquez, Chloe Waddington,
Han-Wang, Mike Wang, Emma Winder,
Gretchen Yagielski, Richard Young,
Cara Zimmerman

CHRISTIE'S

AMERICAN ADVISORY BOARD

The Lord Carrington, KG, Honorary Chairman
John L. Vogelstein, Chairman
Stephen S. Lash, Vice Chairman
Brook Hazelton, President
Herb Allen, Elizabeth Ballantine, Charlie Blaquier,
Stephen Bronfman, Christina Chandris,
Bruno Eberli, Lynn Forester de Rothschild,
Ambassador Stuart E. Eizenstat, Guido Goldman,
Ashton Hawkins, Esq., J Tomilson Hill III,
Barbara Jakobson, Nancy M. Kissinger,
George Klein, Ambassador William H. Luers,
Hon. Nicholas Platt, Li Chung Pei,
Jeffrey E. Perelman, Tara Rockefeller, Denise Saul,
Andrew N. Schiff, M.D., Clifford M. Sobel,
Michael Steinhart, Archbold D. van Beuren,
Casey Wasserman

INTERNATIONAL REPRESENTATIVES

Maura Benjamin, Meg Bowen,
Alexandra Burroughs, Konrad Keesee,
Lydia Kimball, Mary Libby, Juanita Madrinan,
Brenda Norris, Kelly Perry, Betsy Ray, Nancy Rome

© Christie, Manson & Woods Ltd. (2017)
Catalogue photo credits:
Dave Schlegel, Kristen Brochmann,
Dan Williams, Charles Kaufman,
Reid Baker, Stephen Arnold, Scott Schedivy,
and Mark Babushkin









CHRISTIE'S

20 ROCKEFELLER PLAZA NEW YORK NEW YORK 10020