

# Betsy Bloomingdale

## A LIFE IN STYLE

New York 5 April 2017



CHRISTIE'S



NEW YORK

# Betsy Bloomingdale

## A LIFE IN STYLE

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### AUCTION

Wednesday 5 April 2017  
at 10.00 am (Lots 1-173)

20 Rockefeller Plaza  
New York, NY 10020

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### VIEWING

Friday	31 March	10.00 am - 5.00 pm
Saturday	1 April	10.00 am - 5.00 pm
Sunday	2 April	1.00 pm - 5.00 pm
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[50]



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# CHRISTIE'S

Christian Dior

Christian Dior - Fall/Winter 1991

- 1) NY, Bass Anniversary Party, Dec. 1991
- 2) Palm Springs, New Years Eve Dec 1991/2
- 3) New York, Spanish Ball, Dec. 7, 1994
- 4) New York, Metropolitan Museum  
Dec 9, 1996
- 5) LA Las Madrone Dec 22, 1999
- 6) LA Las Madrone Sun. Dec 21, 2003
- 7) Variety Fair Oscar - Sun Feb 29, 2004

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# Betsy Bloomingdale

## A LIFE IN STYLE

By Robbie Gordy

Few society figures remain as iconic as Betsy Bloomingdale. A true emblem of taste and style, Mrs. Bloomingdale epitomized the hopeful outlook and confidence of a post-war United States: a moment in history in which the sun-soaked terraces and candle-lit tables of Southern California captured the world's imagination. Beautifully draped in *haute couture* and an irresistible smile, her vibrancy was so legendary that even Andy Warhol is said to have exclaimed, "I didn't think there really was a Betsy Bloomingdale."

In California, New York, Washington, and beyond, Betsy Bloomingdale stood as a treasured friend and hostess to the international *beau monde*. In her telling, it was "not what you put on the table" that mattered, but "who you put in the chairs." At her Williams Haines-designed residence in Los Angeles, members of society, politicians, artists, and royalty gathered to enjoy a "deliciously delightful evening" fueled by "good food, generous cocktails, a little night music, and after-dinner games." The world of Betsy Bloomingdale was a dazzling masterwork of her own making—a life defined by exuberant, joyful elegance.



Betsy Bloomingdale seated in the atrium, Holmby Hills. Photographer unknown, courtesy of the Estate of Betsy Bloomingdale.

### AMERICAN CHIC

Betty Lee Newling was born in Beverly Hills in 1922. The daughter of a prominent Australian émigré physician, the young Betsy was raised against the glittering backdrop of Hollywood's Golden Age. Her discerning eye was "informed by Hollywood," noted friend Alex Hitz, "when Hollywood was a beacon of style." From a young age, she learned the hallmarks of good taste in the California fashion: a combination of intuition, confidence, and compassion that reached beyond wealth and background to transform acquaintances such as Cary Grant and Jimmy Stewart into international stars. "Style," Mrs. Bloomingdale often remarked in later years. "Everyone has it, anyone can get it." She saw early on the striking *mise en scène* that designer Billy Haines created at the estates of Joan Crawford and Douglas Fairbanks, Jr., Jack and Ann Warner, and other Hollywood elites. "I remember Joan Crawford's dining room," Mrs. Bloomingdale told Haines's biographer. "I thought, 'If only I could have a dining room like this.' It was a long, narrow room with four *chinoiserie* panels, two on either side. And she would entertain, perfectly beautiful dinners.... Billy Haines was often there,





Photographer unknown, courtesy of the Estate of Betsy Bloomingdale.

and he was just outrageous. He was always fun and funny." Enraptured by classic California style, Mrs. Bloomingdale would eventually commission what is now considered the last great Haines interior.

After graduating from Los Angeles's Marymount and Marlborough Schools, Betsy Bloomingdale studied art at Bennett College in Millbrook, New York, and aspired briefly to an acting career. In 1946, she married department store heir and future Diners Club chairman Alfred S. Bloomingdale, the "father of the credit card" with whom she would have three children. Throughout the latter decades of the twentieth century, Alfred and Betsy Bloomingdale came to stand as influential figures in business, politics, culture, and fashion. With homes in Los Angeles, New York, and Washington, the couple inhabited the world of the newly inaugurated jet set. "Betsy Bloomingdale's black-and-white tweed luggage," observed *Women's Wear Daily* in 1966, "never seems to cool off." Mrs. Bloomingdale embodied the intelligence and verve of a new generation of American women: "a remarkable assemblage of... socialites, heiresses, political power players, patronesses, and benefactors," notes *Vanity Fair's* Rachel Tashjian, "who molded an indelible image of what it meant to be glamorous and regal in a country that eschews aristocracy."

Amongst their inner circle, the Bloomingdales counted some of America's most influential families: names such as Kempner, Kissinger, Buckley, Forbes, Paley, Annenberg and, most famously, Reagan. The couple were early advocates for Ronald Reagan's political aspirations: as members of his 'Kitchen Cabinet' of unofficial advisors and confidantes, they supported the actor as he ascended to the California Governor's Mansion and the White House. Impromptu campaign strategy sessions at the Bloomingdales' Holmby Hills residence were followed in later years by election night watch





Photographer unknown, courtesy of the Estate of Betsy Bloomingdale.



Betsy Bloomingdale with President and Mrs. Ronald Reagan. Courtesy of the Ronald Reagan Presidential Foundation and Library.

parties at the Reagans' in Bel Air; for some twenty years, New Year's was celebrated with great flair at the Annenbergs' Sunnylands estate. When Reagan won the Presidency in 1980, the *New York Times* heralded a "change of style" in Washington alongside a photograph of a grinning Mrs. Bloomingdale. Soon, Washington was 'Hollywood on the Potomac,' with Mrs. Bloomingdale playing the role of 'first friend' and fashion inspiration to the new First Lady. She accompanied Nancy Reagan to the wedding of Princes Charles and Lady Diana Spencer in 1981, was appointed to the President's Committee on Arts and the Humanities in 1987, and was actively involved in the Ronald Reagan Presidential Foundation & Institute from its inception.

#### CALIFORNIA SPLENDOR

In 1959, *LIFE* magazine photographed Alfred and Betsy Bloomingdale entertaining at their Holmby Hills residence. The enthralling images of Mrs. Bloomingdale's 'Little Black Tie' dinner, set against the backdrop of Billy Haines's painted Chinese wallpaper, now appear as a remnant of a more gracious, sophisticated time in American history. Guests in *couture* and black tie surround Betsy Bloomingdale, luminously dressed in a white gown by Sophie Gimbel and jewels by Harry Winston. The photographs epitomize Mrs. Bloomingdale's unique approach to entertaining and style, one in which fashion, art, and elegance came together in a striking portrait of one inimitable woman.



A 'Little Black Tie' dinner (for 14 guests) at the Bloomingdale's Holmby Hills estate, Los Angeles, California, October 29, 1959. Betsy Bloomingdale wears a dress by Sophie and jewels designed by Harry Winston and Bill Ruser. Photo by Allan Grant/The LIFE Picture Collection/Getty Images.

In many ways, the legacy of Betsy Bloomingdale is indelibly linked to the work of Billy Haines. Having witnessed the decorator's incomparable interiors throughout Los Angeles, Mrs. Bloomingdale was keen to acquire her own Haines commission. During an initial visit to the designer's Los Angeles studio, she was captivated by two eighteenth-century mahogany chairs—a simple pairing that Mrs. Bloomingdale later described as “the beginning of my romance with Billy Haines.” The Bloomingdales swiftly commissioned the designer to decorate the library of their home in Bel Air, the results of which were “so sensational,” Mrs. Bloomingdale said, “that [Haines] had to then do every other room in the house.” Alfred and Betsy Bloomingdale thus became part of Haines's exceptional roster of clients, a distinguished grouping that reached across entertainment, business, and politics.

Mrs. Bloomingdale, in particular, became one of the decorator's most devoted and cherished friends, a woman Haines referred to as his “little girl” and always considered his favorite client. “[He] was such a divine man and such fun to be with,” Mrs. Bloomingdale mused. “He was fabulous and irreverent about so many people.”

Alfred and Betsy Bloomingdale moved into their iconic Holmby Hills residence in 1958. Charmed by the property's high-ceilinged rooms and location off Sunset Boulevard, they commissioned Haines to transform the 1930s Spanish Colonial into a “semi-modern Palladian palazzo filled with English furniture, French paintings, and Oriental antiques.” Having stripped the house of its original façade, Haines went on to design a light-filled atrium in the center of the house, allowing Betsy



Betsy Bloomingdale and William Haines. Photographer unknown, courtesy of The Estate of Betsy Bloomingdale.

Bloomingdale to entertain on a grand scale. Upon entering the foyer, one could gaze through the atrium and onto the verdant grounds beyond. There, a swimming pool, hedge maze, and garden of cypress trees, dahlias, and zinnias—varieties Mrs. Bloomingdale utilized in her floral arrangements—created an enchanting picture of California splendor.

At the heart of the Bloomingdale residence was Billy Haines's signature Hollywood Regency mélange of traditional and modern pieces. Traveling from room to room, visitors to the Bloomingdale residence encountered Haines's studious juxtaposition of periods and styles. In the living room, an imposing George III bookcase stood flanked by modern, Haines-designed lamps; nearby, hues of luxuriant green reverberated through sleekly contemporary leather chairs, delicate Chinese wallpaper, and rich velvet curtains. While the oak-paneled library—hung with a painted portrait of Mrs. Bloomingdale by Cecil Beaton—would not have looked out of place in an English country house, the pale stone and domed skylights of the outdoor pavilion evoked a distinctly twentieth-century image of sunlit glamor. Mrs. Bloomingdale's bedroom

was furnished with custom-designed furniture and glowing tones of cream and gold; scores of period *objets* and personal mementos served as reminders of a life dedicated to family, friends, and philanthropy.

### JOYFUL ELEGANCE

As one of California's most respected hostesses and tastemakers, Betsy Bloomingdale collaborated with Billy Haines on a design that would enable conversation, conviviality, and the occasional after-dinner dance. "I had such fun with Billy when we did the house," she said, describing how the designer's pieces were purposefully positioned low to the floor so that "the people were grander, not the furniture." Haines's perfectionist stance towards interiors was an ideal accompaniment to Mrs. Bloomingdale's legendarily meticulous style of entertaining. The inspiring *chic* of her parties were due in no small part to an intricate system of diaries and notes, kept from the late 1950s, that detailed every aspect of table setting, décor, and dress. "Giving a party or hosting a dinner is in many ways like a performance," Mrs. Bloomingdale wrote in her book *Entertaining with Betsy Bloomingdale*. "You are the producer, director, stage manager and, finally, the actor."

For all her impeccable taste and belief in perfection, it was Betsy Bloomingdale's high-spirited spontaneity—whether dancing the 'Twist' with Chubby Checker or having lunch at Warhol's Factory—that endeared her to the world. Mrs. Bloomingdale wore her *joie de vivre* quite literally on her sleeve, as she steadily acquired an unrivaled collection of Parisian *haute couture* and sparkling jewels in bright colors and sunset shades. It was Alfred Bloomingdale, hoping to convince the French fashion houses to embrace the credit card, who first encouraged his wife to accompany her friends to the *ateliers* of Avenue Montaigne. Mrs. Bloomingdale's first purchase, a 1961 gown by Balmain, was soon followed by hundreds of designs by Dior, Givenchy, Yves Saint Laurent, Oscar de la Renta, Valentino, and James Galanos, who would become a favorite of Nancy Reagan.

Betsy Bloomingdale's innate panache could be seen in the confidence with which she wore every item from her many closets. "In Betsy there is such a joy in wearing nice clothes," the designer Valentino Garavani told *Women's Wear Daily*, "such a sense of humor in having fun with fashion." "She knew how to dress," laughed Hubert

Givenchy. “She knew it, and she didn’t need me.” Named to the International Best Dressed List in 1970 and its Hall of Fame in 2009, Mrs. Bloomingdale lived during a time in which the “usual thing,” in her description, “was two daytime things and two nighttime things.” In the same manner that she noted her table settings and dinner menus, so did Mrs. Bloomingdale leave instructions with each gown on where it was last worn and with which jewels. In 2009, she gifted nearly two hundred of her *couture* ensembles and *croquis* to Los Angeles’s Fashion Institute of Design & Merchandising, where they were shown in the landmark exhibition *High Style: Betsy Bloomingdale and the Haute Couture*. “It was a special world in a special time,” Mrs. Bloomingdale said of her years of fashion patronage. “And I was very lucky.”

Betsy Bloomingdale remained a beloved social and philanthropic presence into her final years. Among the many causes she supported were the Colleagues, a Los Angeles group supporting the Children’s Institute International; the Costume Council of the Metropolitan Museum of Art; the Foundation for Art and Preservation in Embassies; the Library of Congress, where she was a founding member of the James Madison Council; and the Los Angeles Cathedral. “I never sit down,” Mrs. Bloomingdale once remarked of entertaining, an approach she employed with great zeal at openings, dinners, and parties. A little over a year before her death in 2016, she appeared on the red carpet of the *Vanity Fair* Oscars Party, dressed in a vibrant Dior gown from her archives. “As always,” *Vanity Fair* noted, “she was grinning, and she looked perfect.”

### A COLLECTION OF MEMORIES

Today, the Bloomingdale estate in Holmby Hills remains one of the most venerated private residences in the United States—the tangible legacy of Betsy Bloomingdale’s historic collaboration with Billy Haines. “Quality tells,” Haines once declared. “You can gussy up and hide things behind veils and ruffles and suedes, but... the truth comes out. You had better know what you are doing, if you want to last.” After nearly sixty years, the home retains its timeless appeal. “What’s wonderful about Billy Haines is that... so little has to be redone,” Mrs. Bloomingdale enthused. “The fabrics have held up, but it’s more than that. Billy’s eye, his taste, *that’s* what’s held up.”

Betsy Bloomingdale and Billy Haines remained steadfast friends into the decorator’s final years, telephoning each Sunday to catch up on the week’s socializing and gossip. When Haines died in 1973, he left Betsy Bloomingdale an especially poignant gift from his private collection: a twelve-piece porcelain tableau of monkeys, playing instruments in period costume, that she had always admired. Ever the comedian, the decorator noted in his will that Mrs. Bloomingdale “has taken more abuse from me, although wrapped in love, than any kind lady should.”

In Holmby Hills, Haines’s porcelain figures retained pride of place in the magnificent home of his “little girl,” symbols of Betsy Bloomingdale’s decades-long journey in collecting, style, and spirit. “When I was very young,” she said, “I remember I went to the Warners’. I must have been seventeen. We went to dinner downstairs, and they had that beautiful Crown Derby dinner service, and we sat in these fabulous chairs. Years later, when those chairs came up for auction, I bid on them. And so I have the house by Billy Haines, I’ve got the chairs from the Warner house, and I have the Crown Derby dinner service. Time went along, and I collected my memories.”



Betsy Bloomingdale modeling a housecoat of her own design inspired by the Chinese wallpaper in the Living Room, Holmby Hills. Photographer unknown, courtesy of the Estate of Betsy Bloomingdale.



**1**  
**A CHINESE EXPORT GREEN AND BROWN GLAZED  
PORCELAIN AND BLACK-LACQUER TABLE LAMP**  
BY WILLIAM HAINES, CIRCA 1960

Modeled as a parrot  
33¾ in. (85.5 cm.) high, overall  
\$3,000-5,000

**2**  
**A GEORGE III MAHOGANY WINDOW BENCH**  
CIRCA 1770

The out-scurled arms and serpentine seat covered in green velvet and raised on egg-and-dart carved legs  
27½ in. (70 cm.) high, 50 in. (127 cm.) wide, 17½ in. (44.5 cm.) deep  
\$3,000-5,000









**3**  
**A PAIR OF CHINESE BLUE AND  
WHITE PORCELAIN LAMPS**  
BY WILLIAM HAINES, CIRCA 1960

Decorated with phoenix amongst dense foliage, the porcelain late 19th/20th century  
27½ in. (70 cm.) high, overall (2)  
\$4,000-6,000

**4**  
**A GEORGE III STYLE MAHOGANY  
SIDE TABLE**  
20TH CENTURY

The rectangular top above a pierced fretwork frieze and conforming supports  
32½ in. (82.5 cm.) high, 78 in. (198 cm.) wide, 23¾ in. (61 cm.) deep  
\$3,000-5,000



5

**A WEDGWOOD BLACK BASALTES 'PEGASUS' VASE AND COVER**

19TH CENTURY, IMPRESSED UPPERCASE MARK AND MOUSTACHE, INCISED NO. 298, DESIGNED BY JOHN FLAXMAN, MODELED BY WILLIAM HACKWOOD

Molded with the Apotheosis of Homer, flanked by double serpent handles, Pegasus finial  
18½ in. (47 cm.) high

\$2,000-3,000

(2)



6

**A PAIR OF PATINATED BRONZE URNS ON MARBLE PLINTHS**

SUPPLIED AND MOUNTED BY WILLIAM HAINES, CIRCA 1960

Fitted with moss green faux topiary  
34 in. (86.5 cm.) high, overall

\$3,000-5,000

(2)

7

**A PAIR OF ENGLISH PATINATED BLACK-METAL URNS**

SUPPLIED AND MOUNTED BY WILLIAM HAINES, CIRCA 1960

Mounted on wood bases  
25 in. (63.5 cm.) high, overall

\$4,000-6,000

(2)



**LITERATURE:**

P. Schifando and J.H. Mathison, *Class Act- William Haines: Legendary Hollywood Decorator*, Painted Leaf Press, New York, 2005, p. 167, (previously intended as floor lamps for the Living Room, Holmby Hills).







■8

**A GEORGE II GREEN AND GILT-JAPANNED LONG CASE CLOCK**

MID-18TH CENTURY, THE MOVEMENT APPARENTLY ASSOCIATED

With a gilt brass and steel clock face fitted with calendar date, second hand dial and strike silent movement, the dial signed *JN Bronson, Stowmarket*

95 in. (241 cm.) high, 19 in. (48.5 cm.) wide, 9¼ in. (23.5 cm.) deep, overall

\$3,000-5,000

■9

**AN IBERIAN MAHOGANY AND EBONIZED QUADRUPLE CHAIR BACK SETTEE**

18TH CENTURY AND LATER

The stiles carved with cabochons above cabriole legs ending in claw-and-ball feet

\$2,000-3,000



■10

**A GEORGE II STYLE GILTWOOD  
AND GILT-COMPOSITION MIRROR**  
SECOND HALF 19TH CENTURY

The cartouche-form frame with pagoda  
cresting carved with rock work, C-scrolls  
and ho-ho birds

98 in. (249 cm.) high, 51 in. (129.5 cm.)  
wide

\$10,000-20,000





**11**  
**FOLLOWER OF MELCHIOR**  
**D'HONDECOETER**

Two fighting cockerels with sleeping puppies; goats and a family of ducks by the edge of a lake; a farmyard scene of a goose, goslings, dog, hen and turkey; and a farmyard scene with turkey, ducks, chickens and a cat

oil on canvas  
each 56½ x 59¼ in. (143.5 x 150.5 cm.) (4)

\$30,000-50,000









**12**  
**TWO FIGURAL TABLE LAMPS**  
 BY WILLIAM HAINES, CIRCA 1960

One mounted with a Chinese bronze figure of a seated official (Ming-Qing dynasty), the other a pair of earthenware pricket sticks  
 28½ in. (72 cm.) high, the taller overall (2)

\$3,000-5,000

**13**  
**A PAIR OF CHINESE FAMILLE ROSE SQUARE CACHE POTS ON STANDS**  
 LATE 19TH/20TH CENTURY

Molded with bamboo, each side with an enameled vignette of ladies and courtesans  
 8 in. (20.3 cm.) high, overall (4)  
 \$400-600

**LITERATURE:**  
 P. Schifando and J.H. Mathison, *Class Act- William Haines: Legendary Hollywood Decorator*, Painted Leaf Press, New York, 2005, p. 165.

**14**  
**A PAIR OF GEORGE III STYLE INLAID SYCAMORE, SATINWOOD AND GONCALO ALVES SIDE TABLES**  
 LATE 19TH CENTURY

Each with a scalloped demilune top with cross-banding and checkered borders  
 31½ in. (80 cm.) high, 48½ in. (123 cm.) wide, 22½ in. (57 cm.) deep (2)  
 \$2,000-4,000

**LITERATURE:**  
 P. Schifando and J.H. Mathison, *Class Act- William Haines: Legendary Hollywood Decorator*, Painted Leaf Press, New York, 2005, p. 165.



■15

**A PAIR OF GEORGE II PINE DOOR SURROUNDS**  
MID-18TH CENTURY AND LATER

Each with shell and mask-carved capital hung with floral garland swags above a waterleaf gadrooned and bead-and-dart paneled borders, and inset with an associated George II mahogany centerpiece carved with Vitruvian scrolls, formerly painted (2)

\$3,000-5,000

15





**16**  
**AN ETRUSCAN-STYLE TERRACOTTA TABLE LAMP**  
BY WILLIAM HAINES, CIRCA 1960  
32½ in. (82.5 cm.) high, overall  
\$3,000-5,000

**17**  
**A GEORGE II PADOUK BACHELOR'S CHEST**  
MID-18TH CENTURY  
The hinged rectangular top above a frieze drawer over three graduated drawers, on later bracket feet  
29¾ in. (75.5 cm.) high, 29½ in. (75 cm.) wide, 14¼ in. (36 cm.) deep  
\$3,000-5,000

**18**  
**A GEORGE II STYLE GREEN AND GILT-JAPANNED SIDE CHAIR**  
LATE 19TH CENTURY  
The vasiform splat with a chinoiserie figure in an exotic landscape  
\$500-1,000



19

**A PAIR OF FRENCH BRONZE AND MARBLE TABLE  
LAMPS**

BY WILLIAM HAINES, CIRCA 1960

Modeled as a bacchante and a classical maiden on a Siena  
marble column

36 in. (91.5 cm.) high, overall

(2)

\$8,000-12,000





■20

**A CHINESE COROMANDEL LACQUER TEN-PANEL FLOOR SCREEN**

THE SCREEN KANGXI PERIOD, DATED 1719, THE BASE DESIGNED BY WILLIAM HAINES, CIRCA 1960

Depicting various officials, ladies and young boys in a continuous pavilion scene, between a thin border of stylized characters, the reverse with a inscription and dedication, lacking each end panel, reduced

94¼ in. (239.4 cm.) high x 195 in. (495.3 cm.) wide, overall

\$10,000-15,000



(reverse)



**21**  
**A PAIR OF JAPANESE PAINTED WOOD DOORS**  
EDO/MEIJI PERIOD (19TH CENTURY)

Each depicting several cranes, now framed, signed  
*Kansui*  
63½ in. (161.3 cm.) high x 36½ in. (92.7 cm.) wide, the  
frame

(2)

\$5,000-8,000

**22**  
**A GEORGE III MAHOGANY CONCERTINA**  
**ACTION CARD TABLE**  
CIRCA 1765

The interior with simulated tortoiseshell surface by  
William Haines, Inc., on fret-carved legs  
29¼ in. (72 cm.) high, 34¾ in. (88.5 cm.) wide, fully  
extended

\$3,000-5,000







**23**  
**A ROYAL LEERDAM GLASS PART**  
**STEMWARE SERVICE**  
 SECOND HALF 20TH CENTURY,  
 ACID-ETCHED MARKS TO SOME

In the 'Queen Juliana' pattern comprising; seventeen wine, seventeen open champagne, fifteen sherry and nine whiskey glasses; together with eight modern white wine goblets and five Brierley goblets in variant sizes 6½ in. (16.5 cm.) high, the wine goblets (71)

\$2,000-3,000



**24**  
**AN ASSEMBLED SET OF RUBY AND**  
**BLUE FLASH GLASS TABLEWARES**  
 20TH CENTURY

Comprising: ten goblets cut with flowering vine; eight tumblers with flower sprays and gilt rims; a decanter and stopper cut with printies; and eighteen plates with fruiting grapevine; together with two faceted jars and covers decorated with red vine 9½ in. (24.1 cm.) high, the decanter (42)  
 \$2,000-3,000

■25

**A LEATHER VENEERED CARD TABLE**

BY WILLIAM HAINES, CIRCA 1960

Each corner with a sliding cup holder  
29½ in. (75 cm.) high, 35½ in. (90 cm.)  
wide, square

\$3,000-5,000

**LITERATURE:**

P. Schifando and J.H. Mathison,  
*Class Act- William Haines: Legendary  
Hollywood Decorator*, Painted Leaf Press,  
New York, 2005, p. 166.



■26

**A SET OF FOUR EBONIZED SWIVEL  
BAR STOOLS**

BY WILLIAM HAINES, CIRCA 1960

Each upholstered in green leather  
29½ in. (75 cm.) high, 19 in. (48.5 cm.)  
diameter

(4)

\$2,000-3,000





Photography by Spencer Lowell.

27

**ELISÉE MACLET  
(FRENCH, 1881-1962)**

*La maison de Balzac, rue Berton à Poissy*  
signed 'E. Maclet' (lower left); titled  
'Maison de Balzac/ 20 rue Berton. Poissy'  
(on the reverse)  
oil on canvas  
18 x 21½ in. (45.7 x 54.6 cm.)  
Painted in 1936.  
\$2,000-3,000



28

**CAMILLE BOMBOIS  
(FRENCH, 1883-1970)**

*Le vieux pont de Cheny sur l'Armançon  
(Yonne)*  
signed 'Bombois.C.Ile' (lower left); titled  
'Le vieux pont de Cheny sur l'Armançon  
(Yonne)' (on the stretcher bar)  
oil on canvas  
18¼ x 24 in. (46.4 x 61 cm.)  
Painted in 1964-65.  
\$3,000-5,000

**PROVENANCE:**

with Reyn Gallery, Inc., New York.

Olivier Lorquin and Didier Jumaux have  
confirmed the authenticity of this work.





29

**ODILON REDON (1840-1916)**

*Orchidée fantastique*

signed with initials 'Od.R.' (lower left)  
gouache and watercolor over pencil on paper  
9¼ x 6¾ in. (24.7 x 17.2 cm.)

\$20,000-30,000

**PROVENANCE:**

César de Hauke, New York.  
Hardinge C. Scholle, Washington, D.C. (by 1931).  
Corcoran Gallery of Art, Washington, D.C. (gift from the above,  
1958); sale, Sotheby Parke Bernet, Inc., New York, 4 November  
1982, lot 38.  
Fran and Ray Stark, Los Angeles (acquired at the above sale).  
Gift from the above to the late owner, March 2004.

**EXHIBITED:**

Cleveland Museum of Art, 1928.  
New York, The Museum of Modern Art, *Lautrec, Redon*,  
February-March 1931, p. 27, no. 86.

**LITERATURE:**

*Parnassus*, "List of Important Redons in the United States," April  
1931, vol. III, no. IV, p. 37.  
A. Wildenstein, *Odilon Redon, Catalogue raisonné de l'oeuvre  
peint et dessiné*, Paris, 1996, vol. III, p. 18, no. 1351 (illustrated).



30

**RAOUL DUFY (1877-1953)**

*Londres, la Tamise*

signed, dated and inscribed 'Raoul Dufy London 1930' (lower right)

watercolor on paper

19 x 25¼ in. (48.2 x 65.2 cm.)

Painted in 1930

\$40,000-60,000

**PROVENANCE:**

Galerie Etienne Bignou, Paris.

The Lefevre Gallery (Alex. Reid & Lefevre, Ltd.), London.

Perlis Galleries, New York.

**LITERATURE:**

M. Brion, *Raoul Dufy, Paintings and Watercolours*, London, 1958, p. 110, no. 44 (illustrated).

F. Guillon-Laffaille, *Raoul Dufy, Catalogue raisonné des aquarelles, gouaches et pastels*, Paris, 1981, vol. I, p. 271, no. 740 (illustrated).



**31**  
**JEAN FOUS (FRENCH, 1901-1971)**

*Village Scenes (three works)*

two signed 'Jean Fous' (lower left); one signed 'Jean Fous' (lower right)  
 each oil on board, mounted by William Haines, circa 1960.  
 each 8¾ x 10¾ in. (22.2 x 27.3 cm.); overall 37¾ x 17¾ in. (95.9 x 45.1 cm.)

(3)

\$1,000-1,500



**32**  
**TALLINTRELLI, 20TH CENTURY**

*Portrait of Betsy Bloomingdale*

signed 'Tallintrelli' (lower right)  
 oil on canvas  
 29 x 22 in. (73.7 x 55.9 cm.)

\$1,000-1,500





**33**

**VICTOR JOSEPH GATTO (AMERICAN, 1893-1965)**

*Washington Square Park, New York*

signed 'Joseph Victor Gatto' (lower right)

oil on canvasboard

21¾ x 28 in. (55.2 x 71.1 cm.)

\$10,000-15,000

**PROVENANCE:**

with Charles Barzansky Galleries, New York.



■34

**A QUEEN ANNE BLACK AND GILT-JAPANED BUREAU CABINET  
EARLY 18TH CENTURY**

The molded cornice above a pair of mirrored doors each with black-Japaned borders and opening to reveal shelves, the lower case with full-front with a tooled-leather writing surface over one false and two long drawers on later bracket feet

75 in. (190.5 cm.) high, 38¾ in. (98.5 cm.) wide, 22½ in. (57 cm.) deep

\$10,000-15,000

35

**A PAIR OF WEDGWOOD STYLE  
BLACK BASALTES MODELS OF  
SPHINXES**

20TH CENTURY

Each modeled recumbent, wearing a saddle cloth molded with arabesques  
12½ in. (31.7 cm.) long (2)

\$1,000-1,500

36

**A PAIR OF CHINESE PORCELAIN  
AND CREAM-PAINTED TABLE  
LAMPS**

BY WILLIAM HAINES, CIRCA 1960

Each mounted with a yellow, green and aubergine glazed seated Buddhistic lion  
28 in. (71 cm.) high, overall (2)

\$3,000-5,000



35



36

**37**  
**A SET OF SIX GEORGE II MAHOGANY SIDE CHAIRS**  
 MID-18TH CENTURY

Two chairs with needlepoint slip seat covers, four with red leather slip seat covers, back seat rails ash, restorations and replacements to back splats

\$7,000-10,000

(6)

A similar set of chairs sold at Christie's New York in 2004 from the Estate of Halsted B. Vander Poel, and M. Harris & Sons before that. The wavy pagoda-form top rails, wavy stiles and the use of ash in the seat rails is similar to the chairs possibly created by the pre-eminent firm of Wright and Elwick, cabinet-makers and upholsterers working in Wakefield, Yorkshire. The design was likely inspired by a 'new pattern' in Thomas Chippendale's *The Gentleman and Cabinet-Maker's Director*, 1754.



37



■38

**A SUITE OF SEAT FURNITURE**

BY WILLIAM HAINES, CIRCA 1960

Comprising one sofa and a pair of 'Seniah' armchairs upholstered in outline-quilted floral fabric 108.5 in. (275.5 cm.) wide, the sofa (3)

\$10,000-15,000

■39

**A RED LEATHER AND ELM LOW TABLE**

BY WILLIAM HAINES, CIRCA 1960

The rectangular top with gilt-tooled border above tapering cylindrical legs 17½ in. (44.5 cm.) high, 72 in. (183 cm.) wide, 21 in. (53.5 cm.) deep

\$4,000-6,000







Photography by Spencer Lowell.

40

**ANNA MARY ROBERTSON  
'GRANDMA' MOSES (1860-1961)**

*At the Camp, 13 March 1949*

signed *MOSES* lower right  
oil on board  
5½ x 7 in. (14 x 17.8 cm.)

\$7,000-10,000

**PROVENANCE:**

James Vigeveno Galleries, Los Angeles.

**EXHIBITED:**

Pasadena, Pasadena Art Institute,  
*Grandma Moses*, 6 December - 30  
December 1949.

**LITERATURE:**

Otto Kallir, *Grandma Moses* (New York,  
1973), cat. 835, p. 305.



41

**ANNA MARY ROBERTSON  
'GRANDMA' MOSES (1860-1961)**

*The Old Home, 13 March 1949*

signed *MOSES* lower right  
oil on board  
5¼ x 7¼ in. (13.3 x 18.2 cm.)

\$8,000-12,000

**PROVENANCE:**

James Vigeveno Galleries, Los Angeles.

**LITERATURE:**

Otto Kallir, *Grandma Moses* (New York,  
1973), cat. 836, p. 305.





42

**42**  
**A PAIR OF CHINESE COPPER RED-GLAZED PORCELAIN LAMPS**  
 BY WILLIAM HAINES, CIRCA 1960  
 30½ in. (77.5 cm.) high, overall (2)  
 \$2,000-3,000



43

**43**  
**A PAIR OF EBONIZED AND POLYCHROME LACQUER CHINOISERIE LAMPS**  
 BY WILLIAM HAINES, CIRCA 1960  
 Each mounted with figure with outstretched hands  
 31 in. (79 cm.) high, overall (2)  
 \$3,000-5,000

**44**  
**A PAIR OF CHINESE-STYLE MAHOGANY TWO-TIERED SIDE TABLES**  
 SUPPLIED BY WILLIAM HAINES, CIRCA 1960  
 22¼ in. (56.5 cm.) high, 31¼ in. (80.6 cm.) wide, 24 in. (60.9 cm.) deep (2)  
 \$4,000-6,000



44







■ 45  
AN ENGLISH MAHOGANY LIBRARY FOLDING LADDER  
20TH CENTURY

With nine rungs  
113 in. (287 cm.) high, 12 in. (30.5 cm.) wide, extended  
\$1,000-1,500



■ 46  
A PAIR OF MAHOGANY AND PORCELAIN-MOUNTED  
TRIPOD FLOOR LAMPS

BY WILLIAM HAINES, CIRCA 1960

Each with a Chinese *famille noire* porcelain vase, 19th/20th  
century

60 in. (152.5 cm..) high, overall

\$4,000-6,000

(2)



47

**47**  
**TWO WEDGWOOD QUEENSWARE POT-  
 POURRI VASES AND COVERS**

EARLY 19TH CENTURY, ONE DATED  
 1805, IMPRESSED UPPERCASE MARKS

Each supported by three pink-lustred dolphin  
 feet

5½ in. (14 cm.) high (2)

\$1,000-1,500

**PROVENANCE:**  
 with James A. Lewis & Sons, New York.

**48**  
**A WEDGWOOD BLACK BASALTES VASE AND A COVER**  
 CIRCA 1780, IMPRESSED UPPER AND LOWERCASE MARK  
 AND H

Flanked by wailing woman handles, applied with a mythological  
 medallion labeled *LAVR MED*, the cover a wooden replacement  
 12½ in. (31.7 cm.) high (2)

\$800-1,200



48



49

**49**  
**A GROUP OF ENGLISH BLUE AND  
 WHITE JASPER OR JASPER-DIP WARES**  
 LATE 18TH TO 20TH CENTURY, MANY  
 WITH IMPRESSED MARKS FOR  
 WEDGWOOD

Most sprigged with figures, comprising a  
 variety of shapes and sizes

10 in. (25.4 cm.) high, the coffee-pot (33)

\$2,000-3,000

■50

**A MOLDED AND CUT-GLASS FIVE-LIGHT CHANDELIER**  
20TH CENTURY

With tiers of rope prisms, electrified  
23 in. (58.5 cm.) high, 21 in. (53.5 cm.)  
diameter

\$1,000-1,500



■51

**A SET OF SIX REGENCY EBONIZED AND PARCEL-GILT SIDE CHAIRS**  
CIRCA 1800

With caned seats raised on sabre legs,  
some stamped *R* (6)

\$1,000-1,500

**PROVENANCE:**

Mrs. Russell Newling, and by descent.

52 No Lot





■53

**A SET OF FOUR BRONZED TERRACOTTA ALLEGORICAL FIGURES ON PEDESTALS**

BY WILLIAM HAINES, CIRCA 1960

The figures bearing the marks 'R.U. 1886/depondire'  
24 in. (61 cm.) high, the figures

\$10,000-15,000

**LITERATURE:**

P. Schifando and J.H. Mathison, *Class Act- William Haines: Legendary Hollywood Decorator*, Painted Leaf Press, New York, 2005, p. 169.

54

**A SET OF FOUR YELLOW SILK CURTAINS**

DESIGNED BY WILLIAM HAINES, CIRCA 1960

With tassel fringe; *together with* a pair of Empire style ebonized and parcel-gilt metal wall-mounted tie backs  
124 in. (315 cm.) long

\$1,000-1,500

**LITERATURE:**

P. Schifando and J.H. Mathison, *Class Act- William Haines: Legendary Hollywood Decorator*, Painted Leaf Press, New York, 2005, p. 169.

(4)

(4)





**55**  
**A GEORGE III STYLE ORMOLU, CUT-GLASS AND  
PORCELAIN FIVE-LIGHT CANDELABRUM**  
LATE 19TH CENTURY

Raised on a leaf-molded gilt bronze base with a porcelain satyr's mask body on a quadripartite shaped plinth  
29 in. (74 cm.) high  
\$2,000-3,000

**56**  
**A GEORGE III MAHOGANY SERVING TABLE**  
CIRCA 1790

The shaped rectangular top above a serpentine front fitted with three frieze drawers raised on square tapering legs  
36 in. (91.5 cm.) high, 73 in. (185.5 cm.) wide, 28 in. (71 cm.) deep  
\$3,000-5,000





■ 57

**A SET OF FOURTEEN GEORGE II MAHOGANY DINING CHAIRS**

TWELVE SIDE CHAIRS, THIRD QUARTER 18TH CENTURY,  
TWO ARMCHAIRS, 19TH CENTURY

Including two armchairs and twelve side chairs; each with a foliate carved crest rail above a pierced interlaced splat, with black horsehair seat on acanthus carved cabriole legs, terminating in claw-and-ball feet (14)  
\$20,000-30,000

**PROVENANCE:**

Baroness Ingeborg Lovenskiold-Lovenborg, according to the William Haines invoice.

**LITERATURE:**

P. Schifando and J.H. Mathison, *Class Act- William Haines: Legendary Hollywood Decorator*, Painted Leaf Press, New York, 2005, p. 169.



58

**A SCOTTISH (EDINBURGH CRYSTAL) CUT-GLASS PART  
STEMWARE SERVICE**

MODERN, FAINT ACID ETCHED MARKS, SOME WITH  
STICKERS

All in the 'Thistle' pattern, comprising: four decanters and  
stoppers; twenty-three water goblets; twenty-three champagne  
flutes; eighteen open-champagnes or tall sherberts; twenty-two  
wine goblets of slightly varying size; twenty-two old fashioned;  
seven sherry glasses; eighteen whiskey glasses; twelve bowls of  
slightly varying size

11½ in (29.2 cm.) high, the decanters

(153)

\$1,500-2,000

59

**A HEREND PORCELAIN 'ROTHSCHILD BIRDS' PART  
DINNER SERVICE**

20TH CENTURY, BLUE CROSSED PAINTBRUSH AND  
SHIELD MARKS

In the classic pattern, comprising: two vegetable tureens and  
covers; a muffineer and cover; two butter dishes and covers;  
a leaf shaped dish; a pierced bowl; a small leaf shaped pickle  
dish; a double salt; a pair of salt and pepper shakers; fourteen  
two-handed soup cups and stands and thirteen covers; twelve  
chargers; thirteen dinner plates; fourteen salad/dessert plates;  
thirteen bread and butter plates; a teapot and cover; a small  
coffee pot and cover; a small cream jug; fourteen breakfast cups  
and saucers; two coffee-cups and three saucers; a small footed  
cup and a saucer; an egg cup; a small vase; *together with seven  
Herend items in a similar pattern*

11½ in. (29.2 cm.) wide, the vegetable tureens

(159)

\$2,500-3,500





■60

**A GEORGE III STYLE MOLDED AND CUT-GLASS EIGHT-LIGHT CHANDELIER**

LATE 19TH/EARLY 20TH CENTURY

With tear-drop, rope and rosette prism suspensions  
33 in. (84 cm.) high, 31 in. (79 cm.) diameter

\$10,000-15,000

**LITERATURE:**

P. Schifando and J.H. Mathison, *Class Act- William Haines: Legendary Hollywood Decorator*, Painted Leaf Press, New York, 2005, p. 169.

■61

**AN EARLY GEORGE III MAHOGANY GATE-LEG D-END DINING TABLE**

CIRCA 1760

With beaded egg-and-dart carved legs, two later leaves, the carving apparently original, the legs to each D-end section re-tipped

28¾ in. (73 cm.) high, 51¼ in. (131.5 cm.) wide, 161 in. (409 cm.) long, fully extended

\$15,000-25,000

**PROVENANCE:**

The California Governor's Mansion, Sacramento, by repute.

**LITERATURE:**

P. Schifando and J.H. Mathison, *Class Act- William Haines: Legendary Hollywood Decorator*, Painted Leaf Press, New York, 2005, p. 169.





**62**  
**A ROYAL COPENHAGEN PORCELAIN 'FLORA DANICA'**  
**PART DINNER SERVICE**

20TH CENTURY, BLUE WAVE AND GREEN PRINTED  
 CROWN MARKS, PATTERN NO. 20

Finely painted and identified in Latin with botanical specimens,  
 comprising:

Two graduated oval soup tureens and covers, shape nos. 3559  
 and 3558

An oval monteith, shape no. 3531

An oval platter, shape no. 3538

An circular platter, shape no. 3525

An oval dish with branch handle, shape no. 3540

Four pickle dishes in two sizes, shape nos. 3544 and 3543

Four oval salt cellars, shape no. 3625

Eighteen soup plates, shape no. 3546

Twelve soup cups and saucers, shape no. 3612

Eighteen pierced chargers, shape no. 3574

Twenty-four dinner plates, shape no. 3549

Nineteen luncheon plates, shape no. 3550

Twenty bread and butter plates, shape no. 3552

An ice cream dome and stand, shape no. 3538

Two large oval sugar bowls and covers, shape no. 3582

Two dessert plates, shape no. 3573

A pierced cake plate, shape no. 3554

Eighteen coffee cups and saucers, shape no. 3597

Together with twenty Royal Copenhagen Ichthyological Plates,  
 shape no. 3549, pattern no. 19, each painted with a specimen  
 fish or crustacean

15¾ in. (39.4 cm.) long, the oval platter

(192)

\$30,000-50,000





**63**

**A PAIR OF VICTORIAN SHEFFIELD-PLATE FIVE-LIGHT CANDELABRA**

MARK OF SMITH, SISSONS & CO., SHEFFIELD, MID-19TH CENTURY

The removable tops with detachable branches and wax pans, *marked on base rims*; together with a six-light Sheffield-Plate candelabrum with five scroll branches and central light, *apparently unmarked*  
The tallest 28½ in. (72.4 cm.) high (2)

\$3,000-5,000



**64**

**A VICTORIAN SILVER FOUR-PIECE TEA AND COFFEE SET WITH MATCHING SHEFFIELD-PLATE KETTLE ON LAMPSTAND**

MARK OF CHARLES BOYNTON, LONDON, 1866-1869

Comprising: a teapot, a coffee pot, a creamer, a two-handled open sugar bowl and a Sheffield-plate kettle on lampstand, *fully marked, kettle on lampstand by Martin, Hall & Co., Sheffield*

The coffee pot 11 in. (28 cm.) high  
81 oz. (2,581 gr.) gross weighable silver (5)

\$2,500-3,500



**65**

**A VICTORIAN ELECTRO-PLATED THREE PIECE GARNITURE**

MARK OF THOMAS BRADBURY & SONS, SHEFFIELD, MID 19TH CENTURY

Comprising one large centerpiece and two matching smaller examples, all formed as fully modeled palm trees supported on shaped circular lobed bases and shell feet, the smaller with detachable glass bowls, *all marked on tops of bases*

The largest 20 in. (50.9 cm.) high (3)

\$1,000-1,500

66

**A PAIR OF CONTINENTAL MEISSEN STYLE WHITE-GLAZED PORCELAIN FIGURAL BOUGH-POTS**

19TH/20TH CENTURY, PROBABLY DRESDEN, SPURIOUS BLUE CROSSED SWORDS AND DOT MARKS, INCISED MODEL NO. 1651

Each as a Chinese figure standing before a large pierced vase with flower-encrusted finial

10¼ in. (27.3 cm.) high

(2)

\$2,500-3,500



67

**A MEISSEN PORCELAIN "BLUE ONION" PART DINNER SERVICE**

LATE 19TH/20TH CENTURY, BLUE CROSSED SWORDS MARKS, VARIOUS OTHER PAINTED AND IMPRESSED NUMERALS AND LETTERS

In the classic pattern, comprising: an oval soup tureen and cover; a pair of figural sweat meet dishes; a large oval platter; eighteen soup plates; forty-one dinner plates; twenty-one side plates; a coffee-pot and cover; eleven teacups and twelve saucers; two demi-tasse cups and saucers; a rectangular serving slab or trivet; together with: five Meissen blue and white plates painted with flowers and insects; and a pierced serving spoon with wooden handle, possibly German

(121)

\$4,000-6,000





■68

**A GEORGE III STYLE POLYCHROME-PAINTED AND  
PARCEL-GILT SIDE TABLE**

LATE 19TH/EARLY 20TH CENTURY

With an inset glass top and brass border, the demilune top  
painted in gouache with floral sprays  
35 in. (89 cm.) high, 48½ in. (123 cm.) wide, 19 in. (48.5 cm.) deep

\$2,000-3,000

■69

**AN AUBUSSON STYLE NEEDLEPOINT CARPET**  
CHINA, LATE 20TH CENTURY

Approximately 18 ft. 10 in. x 13 ft. 5 in. (574 cm. x 409 cm.)

\$3,000-5,000



70

**A GEORGE III SILVER TANKARD**

MARK OF CHARLES WRIGHT, LONDON, 1774

Of baluster form, the scroll handle with shield terminal, *marked on underside and cover*

9½ in. (24.1 cm.) high

35 oz. (1,089 gr.)

\$1,500-2,500



71

**A PAIR OF GEORGE III SILVER GOBLETs**

MARK OF HESTER BATEMAN, LONDON, 1789

Each engraved on one side with a coat-of-arms, and on the other side with a crest, *marked on undersides*

6½ in. (16.5 cm.) high

15 oz. (4,667 gr.)

(2)

\$1,000-1,500

72

**AN AMERICAN SILVER PART FLATWARE SERVICE**

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

Hepplewhite pattern, comprising: six teaspoons, eleven dessert spoons, twelve soup spoons, twelve iced tea spoons, seven coffee spoons, two tablespoons, a demitasse spoon, twelve dinner knives, ten luncheon knives, twelve dinner forks, ten luncheon forks, seven salad forks, twelve oyster forks, and a cake server

106 oz. weighable silver

(115)

\$2,500-3,500





**73**  
**A COALPORT PORCELAIN COBALT-BLUE**  
**GROUND PART DESSERT SERVICE**  
 CIRCA 1825

Each article painted with a different botanical specimen within a cobalt-blue banded border gilt with fruiting grape vine, comprising: a two-handled footed compote; two sauce tureens covers and stands; four shell shaped dishes; four square dishes; three lozenge shaped dishes; and sixteen plates  
 14¾ in. (37.5 cm) wide, the compote (34)  
 \$1,500-2,000

**74**  
**TWENTY-ONE WATERFORD CUT-GLASS**  
**RINSERS**  
 20TH CENTURY, FAINT ACID-ETCHED

MARKS  
 Each with crenellated rim and fan cut handles, the sides with diamond pattern  
 5½ in. (12.9 cm.) diameter (21)  
 \$1,000-1,500



**75**  
**A GEORGE III MAHOGANY PIER TABLE**  
 LATE 18TH CENTURY, ADAPTED FROM A

D-END DINING TABLE  
 The demilune top above a paneled frieze raised on fluted legs  
 28½ in. (72.5 cm.) high, 48 in. (122 cm.) wide,  
 20¼ in. (53 cm.) deep  
 \$1,000-1,500







■76  
**A TOLE AND PORCELAIN ENCRUSTED EIGHT-LIGHT  
CHANDELIER**  
20TH CENTURY

With white porcelain flowers and scrolling foliage  
35 in. (89 cm.) high, 23 in. (58.5 cm) diameter  
\$1,500-2,500



■77  
**A SET OF TWELVE REGENCY MAHOGANY DINING  
CHAIRS**  
CIRCA 1810

Comprising two armchairs and ten side chairs, variously  
upholstered, some stamped NW  
\$3,000-5,000

(12)





■78

**A PAIR OF LOUIS XVI STYLE GILT-BRONZE AND PATINATED METAL THREE-BRANCH WALL-LIGHTS**  
20TH CENTURY

Each with a ribbon tied vasi-form backplate issuing three candle arms

37 in. (94 cm.) high, 17¼ in. (44 cm.) wide

(2)

\$3,000-5,000

**LITERATURE:**

P. Schifando and J.H. Mathison, *Class Act- William Haines: Legendary Hollywood Decorator*, Painted Leaf Press, New York, 2005, p. 169.

■79

**A GEORGE III STYLE SOLID MAHOGANY SERVING TABLE**

LATE 19TH CENTURY

The rectangular top above a dentil-carved frieze punctuated by rosettes on fluted legs

34 in. (86.5 cm.) high, 84¼ in. (214 cm.) wide, 29 in. (73.5 cm.) deep

\$4,000-6,000

**EXHIBITED:**

P. Schifando and J.H. Mathison, *Class Act- William Haines: Legendary Hollywood Decorator*, Painted Leaf Press, New York, 2005, p. 169.





80

**80**  
**A POLYCHROME PAINTED WOOD  
 PANEL OF A GOOSE IN A LILY POND**  
 20TH CENTURY

Mounted on a later board  
 52 in high x 42 in. wide (132.1 x 106.7 cm.),  
 the image

\$2,000-4,000



81

**81**  
**A CHINESE EXPORT 'FAUX BOIS'  
 LARGE BASIN**  
 19TH CENTURY

15¾ in. (40 cm.) diameter  
 \$2,000-4,000

**82**  
**A CHINESE *DOUCAI* LARGE  
 JARDINIÈRE**  
 18TH-19TH CENTURY

Decorated with eight stylized *shou*  
 symbols surrounded by peaches on leafy  
 branches within a blue and green scroll  
 ground, with later wood stand  
 24 in. (61 cm.) diameter (2)

\$15,000-25,000



82



83

**83**  
**AN AUSTRIAN CREAM-PAINTED  
 AND PARCEL-GILT MANTEL CLOCK**  
 EARLY 19TH CENTURY, POSSIBLY  
 VIENNA

The cornucopia cresting hung with berying vinery above a circular enameled clock face with twin-train movement 21¼ in. (55.5 cm.) high, 13¾ in. (35 cm.) wide, 5¼ in. (13.5 cm.) deep

\$2,000-3,000

**84**  
**A PAIR OF GEORGE III STYLE  
 ORMOLU, JASPERWARE AND CUT-  
 GLASS CANDELABRA**  
 LATE 19TH CENTURY

Each raised on a waisted Jasperware socle on an ormolu base, losses and replaces to glass drops 34 in. (86.5cm.) high, 20 in. (51 cm.) wide (2)

\$5,000-8,000



84

**85**  
**A REGENCY WHITE MARBLE  
 CHIMNEYPIECE**  
 EARLY 19TH CENTURY

Carved with cornucopia, anthemions and putti, supported by classically dressed term figures 47½ in. (120.5 cm.) high, 75½ in. (192 cm.) wide

\$10,000-20,000

**PROVENANCE:**  
 Acquired from Stanley J. Pratt, Ltd., London.

**86**  
**A QUANTITY OF CHINESE  
 WALLPAPER FRAGMENTS**  
 LATE 18TH/EARLY 19TH CENTURY  
 AND LATER, SUPPLIED BY WILLIAM  
 HAINES, CIRCA 1960

The image shown is an illustrative sample, sold as viewed. Please contact a member of the department for further details.

\$5,000-10,000



85



■87  
A PAIR OF 'SENIAH' ARMCHAIRS  
BY WILLIAM HAINES, CIRCA 1960

With cream colored upholstery  
\$5,000-8,000

■88  
A WALNUT AND LACQUER COFFEE TABLE  
BY WILLIAM HAINES, CIRCA 1960-70

- (2) With inset Chinoiserie brown-lacquer panel top  
16¼ in. (41.5 cm.) high, 60¼ in. (153 cm.) wide, 26½ in. (67.5 cm.)  
deep  
\$3,000-5,000





■ 89

**A PAIR OF ITALIAN SPECIMEN MARBLE TABLE TOPS**  
 NAPLES, CIRCA 1760, ON GEORGE III STYLE MAHOGANY  
 BASES

Each of serpentine outline with central figural landscapes in oval  
 reserves

30½ in. (77.5 cm.) high, 41 in. (104 cm.) wide, 21 in. (53.5 cm.)  
 deep (2)

\$25,000-40,000

These inlaid marble tops relate to a small group of similarly inlaid marble slabs made in Naples, most likely from the same workshop, from the 1750s and 1760s. The marble cutters of this workshop were evidently imitating the work of the Royal pietra dura workshops in Naples, which had been established by Charles Bourbon of Spain in 1737. It is recorded that Charles Bourbon had transferred a number of workers from the famed Medici workshops of Florence, who worked exclusively in semi-precious hardstones, as opposed to the less costly marbles seen in the production of the marble tops offered here. This pair combines two distinct design elements which feature on

other inlaid marble tops in this group: naturalistic landscape panels and a spiraling geometric ground. A tabletop with entirely spiraling design is in the Spanish Royal Collection at the Prado, Madrid, documented as coming from Naples in 1759 (A. González-Palacios, *Las Colecciones Reales Españolas de Mosaicos Y Piedras Duras*, Museo Nacional del Prado, n.d., pp. 272-274, fig 60.), while a further pair of Neapolitan tops of this design dating from the late 18th century are illustrated in the Ariane Dandois 2002 catalogue (cat. 26). Examples of marble tops from this group with landscape scenes include one of particularly large size sold from The C. Ruxton and Audrey B. Love Collection at Christie's New York, 20 October 2004, lot 323, which depicted a seascape with a sailboat, quay and barrel and a hilly landscape; another on a giltwood console table at Caserta, Naples with hunters in a landscape centered by a tree (A. González-Palacios et al., 'exhibition catalogue', *The Golden Age of Naples, Art and Civilization under the Bourbons 1734-1805*, Detroit, 1981, pp. 332-333, 353-354 and p. 360, cat. 117.); and a pair of serpentine tops on George III giltwood stands at Saltram House, Devon.



■90

**A GEORGE II STYLE GILTWOOD MIRROR**

LATE 19TH/EARLY 20TH CENTURY

The pierced pagoda-form cresting flanked by rockwork and ho-ho birds above a pierced cartouche-form frame

67 in. (70 cm.) high, 43 in. (109 cm.) wide

\$3,000-5,000

**LITERATURE:**

P. Schifando and J.H. Mathison, *Class Act- William Haines: Legendary Hollywood Decorator*, Painted Leaf Press, New York, 2005, p. 167.

91

**A PAIR OF CHINESE EXPORT FAMILLE ROSE OCTAGONAL JARDINIERES**

20TH CENTURY, SUPPLIED AND MOUNTED BY WILLIAM HAINES

Decorated with various birds on leafy branches, with wood stands

18 in. (45.7 cm.) wide

(4)

\$800-1,200



■92

**A GEORGE I STYLE BLACK, GILT AND POLYCHROME JAPANNED STOOL**

LATE 19TH CENTURY

The shaped seat above a serpentine frieze

19½ in. (49.5 cm.) high, 25½ in. (65 cm.) wide, 21 in. (53.5 cm.) deep

\$1,000-1,500





■93

**A MATCHED SET OF FOUR BLACK AND GILT-JAPANNE  
SPOON-BACK CHAIRS**

ONE REGENCY, CIRCA 1810, THREE SUPPLIED BY  
WILLIAM HAINES

Each with a spoon back painted with central landscape  
medallions surrounded by bamboo trees

(4)

\$3,000-5,000

**PROVENANCE:**

Property formerly in the Collection of Mr. and Mrs. Jack Warner  
Sold by David Geffen, Christie's, New York, 12 October 1990, lot  
187.

Jack L. Warner's Beverly Hills mansion was designed by architect Roland E. Coate, with the interior installed by William Haines. Haines is credited with ushering in the trend for neoclassical interiors in Hollywood, and the Warner house exemplified the design that became Haines' trademark: classic 18th century interiors with a touch of whimsy. These chairs, sold by David Geffen in 1990, transitioned seamlessly into the home of Betsy Bloomingdale.

In W. Mann, *Wiscracker: The Life and Times of William Haines, Hollywood's First Openly Gay Star*, Viking, New York, 1998, p. 335, Betsy Bloomingdale recalls a dinner party held at Jack Warner's Los Angeles house: "I remember there were four of these wonderful, marvelous black lacquered chairs of Billy Haines' design. I remember everything about that night - the servants, the dinner. What's been so wonderful for me is that eventually in *my* life, Bill Haines did a house for *me*, too. I got a Crown Derby dinner service, just like there was on the table at the Warners' that night. And when the Warner furniture went up for auction, I bought those four black lacquered chairs and have them now in my house."



94

**A WEDGWOOD QUEENSWARE 'HENRI DEUX' PART CHESS SET**

CIRCA 1870-90, IMPRESSED UPPERCASE MARKS, THE MODELS DESIGNED BY JOHN FLAXMAN IN 1783, THE INLAY LIKELY BY THOMAS MELLOR

In the St. Porchaire style, each painted and inlaid with anthemion, foliate and geometric bands; the black pieces including a queen, a king, a knight, two bishops, two rooks and five figural pawns; the white pieces including a queen, a king, a bishop, a knight, two rooks and eight figural pawns

4¼ in. (10.7 cm.) high

(26)

\$7,000-10,000

A Wedgwood chess set of this type, after Flaxman and inlaid in the manner of Henri Deux, possibly one and the same as the present lot, is recorded in *The Art Journal* of 1873.

■95

**A GEORGE III SOLID MAHOGANY ARMCHAIR**  
POSSIBLY SCOTTISH, CIRCA 1765

The carved pagoda-form cresting a cockpen back and arms flanking a green raw silk upholstered slip seat

\$2,000-3,000



■96

**A CHINESE EXPORT GILT-LACQUERED CENTER TABLE**  
SECOND QUARTER 19TH CENTURY

Adapted from a tilt top table, now fixed, also with the original birdcage mechanism  
23¼ in. (59 cm.) high, 35 in. (88.9 cm.) diameter

\$2,000-3,000









97



■97

**A PAIR OF NEOCLASSICAL FLOOR LAMPS**

BY WILLIAM HAINES, CIRCA 1960-70

Incorporating 19th century lead and tôle figures, on black-metal mounted stands 78 in. (198 cm.) high, overall (2)

\$8,000-12,000

■98

**A GEORGE III MAHOGANY BREAKFRONT LIBRARY BOOKCASE**  
LAST QUARTER 18TH CENTURY

The dentil-carved broken arched pediment centered by an associated Wedgwood style black basaltes figure of a Triton above a pair of out-set cabinet doors with floral and rope-carved mullions and flanked by a pair of recessed doors, the lower case fitted with a pull-out center section with a gate-leg folding rest, the simulated tortoiseshell surface by William Haines Inc., with two frieze drawers and square legs carved with anthemions and husks raised on block feet and flanked by two banks of four short drawers, each raised on a plinth 111 in. (282 cm.) high, 96 in. (244 cm.) wide, 16 in. (40.5 cm.) deep

\$20,000-40,000

**LITERATURE:**

P. Schifando and J.H. Mathison, *Class Act- William Haines: Legendary Hollywood Decorator*, Painted Leaf Press, New York, 2005, p. 167.





**99**  
**A GROUP OF SIX MEISSEN MODELS**  
**OF BIRDS**

LATE 19TH/20TH CENTURY, BLUE  
 CROSSED SWORDS MARKS,  
 VARIOUS INCISED MODEL  
 NUMBERS

Comprising: two orioles, three small  
 canaries and a chickadee  
 10¼ in. (26 cm.) high, the orioles (6)  
 \$2,500-3,500



**100**  
**FIVE MEISSEN PORCELAIN**  
**CHINOISERIE FIGURE GROUPS**

20TH CENTURY, BLUE CROSSED  
 SWORDS MARKS, MODEL NOS.  
 65639, 2466, 2663, 2472 AND 65662

Comprising: a seated maiden with a  
 parasol and two baskets of fish; a woman  
 steering a child and a crane in a boat;  
 two maidens and a little boy playing with  
 a bird cage; a seated maiden and two  
 boys playing with a bird on a perch; and a  
 seated maiden with goat  
 8 in. (20.4 cm.) long, the boat (5)  
 \$3,000-5,000





**101**

**A DRESDEN PORCELAIN TWELVE-PIECE MONKEY BAND**

20TH CENTURY, VARIOUS IMPRESSED MODEL NUMBERS, MOUNTED BY WILLIAM HAINES

In imitation of Meissen, each figure seated or standing playing a different instrument on a rocaille molded base, mounted on plexiglas bases of varying height 7 in. (17.8 cm.) high, the conductor (12)

**\$3,000-5,000**

William Haines bequeathed this monkey band to Besty Bloomingdale in his will, noting that "she has taken more abuse from me, although wrapped in love, than any kind lady should." The band held pride of place in the George III bookcase in the Holmby Hills living room.



**102**  
**A SET OF EIGHT CHINESE EXPORT**  
**ARMORIAL OCTAGONAL BUTTER**  
**PLATES**

CIRCA 1755-1760

With the arms of Herne impaling Ruggles  
 6 in. (15.3 cm.) wide (8)

\$3,000-5,000

**103**  
**A CHINESE EXPORT FAMILLE ROSE**  
**AND GILT-DECORATED BLUE-**  
**GROUND PUNCH BOWL**  
 MID-18TH CENTURY

The exterior with shaped panels  
 enclosing pagoda-filled landscapes,  
 the interior with an elaborate scrolling  
 brocade and pendant flower band  
 15¾ in. (40 cm.) diameter

\$5,000-8,000



**104**  
**SEVEN CHINESE EXPORT**  
**PORCELAIN DISHES AND PLATES**  
 19TH/20TH CENTURY

Comprising a set of four famille verte  
 'Dutchmen' saucer dishes, each with  
 underglaze blue apocryphal Qianlong  
 seal to base; a famille rose 'Cherry  
 Pickers' plate; and a pair of enameled  
 saucer dishes

9 in. (22.9 cm.) diameter, the 'Cherry  
 Pickers' (7)

\$2,000-3,000



105

**105**  
**A CHINESE YELLOW-GLAZED BOWL**  
 DAOGUANG SEAL MARK IN  
 UNDERGLAZE BLUE AND OF THE  
 PERIOD (1821-1850)

5¾ in. (14.6 cm.) diameter  
 \$3,000-5,000



105 (mark)

**106**  
**A PAIR OF CHINESE EXPORT FAMILLE ROSE 'FISHERMAN' DISHES**  
 CIRCA 1740

Each decorated with a Dutch fisherman before traps and a tree trunk, the border a gilt and *grisaille* enameled lattice-work with four reserve panels of Chinese-style gilt, *grisaille* and iron-red mountain and lake scenes  
 11¾ in. (28.8 cm.) diameter (2)  
 \$7,000-10,000

The image after *Le Pêcheur* by Abraham Bloemaert (Dutch, 1566-1651). The scene is found in famille rose enamels, *en camaeu rose*, and *en grisaille*, in each case with a variety of borders. See David S. Howard, *The Choice of the Private Trader*, 1994, no.67, pp.82 and 83 for a similar version to this dish, where the author explains "After the initial, possibly V.O.C. order, variations would have been available to private merchants in Canton, probably with less expensive borders."



106



**107**  
**A GROUP OF BRONZE AND TERRACOTTA OBJECTS**  
 AFTER THE ANTIQUE, MOUNTED BY WILLIAM HAINES,  
 CIRCA 1960

Some within Lucite covers  
 13¾ in. (35 cm.) high, the tallest case  
 \$1,000-2,000

**108**  
**AN EARLY GEORGE III MAHOGANY READING TABLE**  
 CIRCA 1760

(12)  
 The rectangular top with a book rest above a blind-fretwork  
 carved frieze on blind fretwork-carved square legs united by a  
 pierced quatrefoil stretcher  
 30 in. (76 cm.) high, 34¾ in. (88 cm.) wide, 21¼ in. (55 cm.) deep  
 \$2,000-4,000







**109**  
**A CHINESE FAMILÉ VERTE  
PORCELAIN LAMP**  
BY WILLIAM HAINES, CIRCA 1960  
The vase decorated with two dragons  
chasing flaming pearls, 19th century  
29¼ in. (74.5 cm.) high, overall  
\$1,000-1,500



**110**  
**A PAIR OF GEORGE III MAHOGANY  
STOOLS**  
CIRCA 1760  
Each raised on blind fretwork carved legs,  
upholstered in Fortuny fabric  
17 in. (43 cm.) high, 22 in. (56 cm.) wide,  
16¾ in. (42.5 cm.) deep (2)  
\$5,000-8,000

**PROVENANCE:**  
Acquired from Mallett, London.



**111**  
**A WALNUT AND LACQUER COFFEE  
TABLE**  
BY WILLIAM HAINES, CIRCA 1960-70  
With inset Chinoiserie brown-lacquer  
panel top  
16¼ in. (41.5 cm.) high, 60 in. (152.5 cm.)  
wide, 26½ in. (67.5 cm.) deep  
\$3,000-5,000





■112  
**A MATCHED PAIR OF SOFAS**  
BY WILLIAM HAINES  
With cream colored upholstery  
112 in. (284.5 cm.) wide  
\$5,000-8,000

■113  
**A PORTUGUESE NEEDLEPOINT CARPET**  
SUPPLIED BY WILLIAM HAINES, INC., 20TH CENTURY  
Approximately 16 ft. x 15 ft. 9 in. (488 cm. x 480 cm.)  
(2) \$3,000-5,000











■i14  
**AN ENGLISH MAHOGANY URN STAND**  
 PROBABLY 19TH CENTURY

In the George III style, with pierced stretcher  
 26¼ in. (66.5 cm.) high, 12½ in. (32 cm.) wide, 12 in. (30.5 cm.)  
 deep  
 \$1,000-1,500



■i16  
**A MATCHED PAIR OF ENGLISH MAHOGANY ARMCHAIRS**  
 ONE MID-18TH CENTURY AND LATER, THE OTHER 20TH  
 CENTURY

Upholstered in Fortuny fabric, with variations in carving (2)  
 \$2,000-3,000

■i15  
**A GEORGE III MAHOGANY SIDE CHAIR**  
 CIRCA 1760

Raised on foliate carved square tapering legs  
 \$1,000-1,500



■i17  
**A PAIR OF TWO-TIERED MAHOGANY SIDE TABLES**  
 BY WILLIAM HAINES, CIRCA 1960

Each with a square top supported by tapering cylindrical legs  
 20 in. (51 cm.) high, 30 in. (76 cm.) wide, 29½ in. (75 cm.) deep (2)  
 \$3,000-5,000





■118

**A PAIR OF CHINESE FAMILLE ROSE PORCELAIN LAMPS  
MOUNTED AS LAMPS BY WILLIAM HAINES, CIRCA 1960**

On hexagonal mahogany bases  
38 in. (96.5 cm.) high, overall

(2)

\$8,000-12,000



■119  
A PAIR OF BLACK-PAINTED  
METAL AND MARBLE FOUR LIGHT  
CANDELABRA  
SUPPLIED BY WILLIAM HAINES,  
CIRCA 1960

With eight shades  
36 in. (91.5 cm.) high, each (2)  
\$2,000-3,000

■120  
A BRONZE PATINATED METAL AND  
GLASS SIDE TABLE  
BY WILLIAM HAINES, CIRCA 1960

With a glass top on monopodia supports  
31 in. (79 cm.) high, 112 in. (284.5 cm.)  
wide, 20¼ in. (51.5 cm.) deep  
\$8,000-12,000





■121

**A SUITE OF BRONZE PATINATED METAL FURNITURE**

BY WILLIAM HAINES, CIRCA 1960

Comprising a faux-bamboo sectional sofa, four armchairs and a coffee table

30¼ in. (77 cm.) high, 90 in. (228.5 cm.) wide, 30 in. (76 cm.) deep, the sectional couch (6)

\$10,000-15,000

■122

**A SUITE OF BRONZE PATINATED METAL FURNITURE**

BY WILLIAM HAINES, CIRCA 1960

Comprising a circular table and six armchairs

27½ in. (70 cm.) high, 59¾ in. (152 cm.) diameter (7)

\$8,000-12,000

**LITERATURE:**

P. Schifando and J.H. Mathison, *Class Act- William Haines: Legendary Hollywood Decorator*, Painted Leaf Press, New York, 2005, p. 165.



121 (part)



122





123

■123

**A PAIR OF BLACK-PAINTED CAST-IRON JARDINIERE STANDS**

SUPPLIED BY WILLIAM HAINES, CIRCA 1960

Formerly fitted as gas jet torcheres  
52½ in. (133.5 cm.) high, 19½ in. (49.5 cm.) diameter (2)

\$3,000-5,000

**LITERATURE:**

P. Schifando and J.H. Mathison, *Class Act- William Haines: Legendary Hollywood Decorator*, Painted Leaf Press, New York, 2005, p. 165.

■124

**A SUITE OF BRONZE PATINATED METAL FURNITURE**

BY WILLIAM HAINES, CIRCA 1960

Comprising a faux-bamboo sectional sofa, four armchairs and a coffee table  
30¼ in. (77 cm.) high, 90 in. (228.5 cm.) wide, 30 in. (76 cm.) deep, the sectional couch (29)

\$10,000-15,000



124 (part)







125



**125**  
**A PAIR OF WHITE AND BLUE-PAINTED**  
**CAST-IRON AND ENAMEL JARDINIÈRES**  
**FRANCE, SECOND HALF 19TH CENTURY**

Both signed *E. Paris & Cie au Bourget près Paris*  
(Seine)

19¾ in. (50 cm.) high, 15½ in. (39.5 cm.) diameter  
(2)

\$3,000-5,000



■126

**A PAIR OF BLACK-PAINTED METAL CHAISE LONGUES**

BY WILLIAM HAINES, CIRCA 1960

*Together with a pair of square low tables*

21½ in. (54.5 cm.) high, 36 in. (91.5 cm.) wide, 75 in. (190.5 cm.)  
long, each (4)

\$6,000-9,000

**LITERATURE:**

P. Schifando and J.H. Mathison, *Class Act- William Haines: Legendary Hollywood Decorator*, Painted Leaf Press, New York, 2005, p. 165.



(part)





■127

**A PAIR OF GEORGE III COADE STONE FIGURES**  
BY ELEANOR COADE LAMBETH, DATED 1799, THE  
DESIGN ATTRIBUTED TO JOHN BACON

One modeled as a Vestal, stamped *COADE, LAMBETH./1799.*,  
the other as Sybil holding a scroll, stamped *COADE 1799.*  
54 in. (137 cm.) high

(2)

\$15,000-25,000



(detail)





■128  
**A PAIR OF CHINESE EXPORT FAMILLE ROSE  
LARGE FISH BOWLS**  
20TH CENTURY

Decorated with swimming goldfish and sea plantlife on interior  
25¼ in. (64.1 cm.) diameter (2)  
\$2,000-3,000

■129  
**A SUITE OF BLACK-PAINTED METAL FURNITURE**  
BY WILLIAM HAINES, CIRCA 1960

Comprising a circular table and four armchairs  
29¼ in. (74.5 cm.) high, 44 in. (112 cm.) diameter, the table (5)  
\$4,000-6,000

**LITERATURE:**  
P. Schifando and J.H. Mathison, *Class Act- William Haines: Legendary Hollywood Decorator*, Painted Leaf Press, New York, 2005, p. 164.





**■130**  
**A PAIR OF BLACK-PAINTED METAL  
 AND ACRYLIC SIDE TABLES**  
 BY WILLIAM HAINES, CIRCA 1960

With square acrylic tops over crossing  
 metal legs  
 19½ in. (49.5 cm.) high, 14 in. (35.5 cm.)  
 wide, square (2)  
 \$1,500-2,000



**■131**  
**A SET OF SIX GREEN-PAINTED  
 METAL SIDE CHAIRS**  
 BY WILLIAM HAINES, CIRCA 1960

Upholstered in white vinyl (6)  
 \$2,000-3,000

**■132**  
**A SUITE OF BLACK PAINTED METAL  
 FURNITURE**  
 BY WILLIAM HAINES, CIRCA 1960

(6) Comprising a circular table and four  
 armchairs  
 29¼ in. (74.5 cm.) high, 44 in. (112 cm.)  
 diameter, the table (5)  
 \$4,000-6,000

**LITERATURE:**  
 P. Schifando and J.H. Mathison,  
*Class Act- William Haines: Legendary  
 Hollywood Decorator*, Painted Leaf Press,  
 New York, 2005, p. 164.





**133**  
**VU CAO DAM (FRENCH, 1908-2000)**  
*Le Retour*

signed, dated, titled and inscribed with characters 'Le retour/ Vu cao dam/ 1964' (on the reverse)  
oil on canvas  
36¼ x 28¾ in. (92.1 x 73 cm.)  
\$20,000-30,000

**PROVENANCE:**  
with Wally Findlay Gallery, New York.



**134**  
**AN ITALIAN WHITE-GLAZED**  
**POTTERY COCKEREL**  
CIRCA 1960

Modeled strutting; *together with an* Italian white porcelain flower-encrusted centerpiece, birds perched among the branches  
22 in. (56 cm.) high, the cockerel (2)  
\$500-800





Photography by Spencer Lowell.



**135**  
**A PAIR OF WHITE-GLAZED PORCELAIN LAMPS**

BY WILLIAM HAINES, CIRCA 1960

Each modeled with a seated monkey holding fruit

37½ in. (95 cm.) high, overall (2)

\$5,000-8,000

**136**  
**A SIMULATED BAMBOO, EBONIZED AND BRASS BAR CART**

BY MAXWELL PHILLIPS, NEW YORK, CIRCA 1970

On castors  
32 in. (81.5 cm.) high, 31½ in. (80 cm.) wide, 18 in. (46 cm.) deep

\$500-800





■137

**A PAIR OF BRASS-INLAID ELM SIDE TABLES**

BY WILLIAM HAINES, CIRCA 1960

With rectangular tops over tapering cylindrical legs  
21¼ in. (54 cm.) high, 24 in. (61 cm.) wide, 18 in. (45.5 cm.) deep  
(2)

\$1,000-1,500

■138

**A BRASS-INLAID ELM TABLE**

BY WILLIAM HAINES, CIRCA 1960

The square top on tapering cylindrical legs  
29 in. (73.5 cm.) high, 35½ in. (90 cm.) wide, square  
\$2,000-3,000





139

**■i39**  
**A PATINATED METAL STANDING LAMP**

BY WILLIAM HAINES, CIRCA 1960

With black patinated metal  
60 in. (152.5 cm.) high, excluding fitments

\$800-1,200



141



140

**■i40**  
**A GREEN PATINATED BRONZE AND WHITE MARBLE  
LOW TABLE**

BY WILLIAM HAINES, CIRCA 1960

The rectangular top above square legs  
15 in. (38 cm.) high, 60 in. (152.5 cm) wide, 18 in. (48.5 cm) deep

\$1,500-2,000



■141

**A SUITE OF GREEN-PAINTED METAL AND OUTLINE-QUILTED FLORAL SEAT FURNITURE**

BY WILLIAM HAINES, CIRCA 1960

Comprising two upholstered and green-painted metal sofas, a pair of upholstered and green-painted metal chairs and a laminate veneered corner table 25½ in. (65 cm.) high, 102 in. (259 cm.) wide, 29¾ in. (73 cm.) deep, the larger sofa (5) \$10,000-15,000



141



**142**  
**A PAIR OF CHINESE OCHRE AND GREEN-  
GLAZED PORCELAIN AND WHITE LACQUER**  
**TABLE LAMPS**

BY WILLIAM HAINES, CIRCA 1960

Modeled as bamboo with a landscape of a monkey  
in a tree

26½ in. (67.5 cm.) high, overall (2)

\$4,000-6,000

**143**  
**A CONTINENTAL FAIENCE DUCK TUREEN AND**  
**COVER**

POSSIBLY 19TH CENTURY

The neck tilted to one side, on a leafy base

13½ in. (34.3 cm.) long (2)

\$1,000-1,500



**144**  
**A LOUIS XV PROVINCIAL WALNUT SIDE TABLE**  
**SECOND HALF 18TH CENTURY**

With a cartouche-form top above cabriole legs  
terminating in scroll feet

27¾ in. (70.5 cm.) high, 30 in. (76 cm.) wide, 19 in. (48  
cm.) deep

\$800-1,200







**145**  
**A PAIR OF CHINESE WHITE-GLAZED  
PORCELAIN AND BLACK LACQUER TABLE  
LAMPS**

BY WILLIAM HAINES, CIRCA 1960

Each of *gu*-form  
31½ in. (80 cm.) high, overall (2)  
\$3,000-5,000

**146**  
**A PAIR OF LEATHER VENEERED LOW CHAIRS**

BY WILLIAM HAINES, CIRCA 1960

With variations to the upholstery (2)  
\$2,000-3,000

**147**  
**ELEVEN BOTANICAL PRINTS**

FRAMED BY WILLIAM HAINES, CIRCA 1960

The ferns of Great Britain and Ireland, on wove paper,  
with margins, by Thomas Moore (1821-1887) and  
Henry Bradbury (1831-1860)  
each 28¾ x 20½ in. (73 x 52.1 cm.), overall (11)  
\$3,000-5,000











■148  
**A PAIR OF GEORGE III MAHOGANY ARMCHAIRS**  
 POSSIBLY BY GILLOWS, CIRCA 1790

The shield back with three vertical splats flanked by out-scolled arms (2)

\$3,000-5,000

■149  
**A GEORGE III STYLE BLACK AND GILT JAPANNED PARTNER'S DESK**  
 SECOND HALF 19TH CENTURY

The rectangular top inset with tooled-leather above two banks of four drawers, the reverse with cabinet doors 30 in. (76 cm.) high, 63 in. (160 cm.) wide, 36 in. (91.5 cm.) deep \$5,000-8,000





150

**NINE JAPANESE STYLE PRINTS**

FRAMED BY WILLIAM HAINES, CIRCA 1960

Depicting *kinchaku* (money pouch with draw strings)

16½ in. (42 cm.) high, 20½ in. (52 cm.) wide

(9)

\$2,000-4,000



■151

**A NORTH ITALIAN GILTWOOD ARMCHAIR**

CIRCA 1800

The tablet back and seat upholstered in moss green velvet

\$1,000-1,500



■152

**AN ENGLISH BLACK AND GILT-JAPANED TILT-TOP TABLE**

SECOND HALF 19TH CENTURY

28¼ in. (71.8 cm.) high, 22¾ in. (57.8 cm.) wide, 30 in. (76.2 cm.) deep

\$1,000-1,500



■153

**A GEORGE III MAHOGANY PEMBROKE TABLE**

CIRCA 1765

On shaped legs united by a pierced X-stretcher  
27½ in. (70 cm.) high, 24¾ in. (63 cm.) deep, 41¼ in. (105 cm.)  
fully extended

\$1,500-2,500



154



155 (part)



156

**154**

**A PAIR OF JACOB PETIT PORCELAIN AND PALE CELADON-LACQUER TABLE LAMPS**

DESIGNED BY WILLIAM HAINES, CIRCA 1960, THE PORCELAIN MID-19TH CENTURY AND WITH FAINT BLUE MONOGRAM MARKS

Modeled in the Orientalist taste as a sultan and sultana  
26 in. (66 cm.) high, overall (2)

\$3,000-5,000

**155**

**CECIL BEATON (BRITISH, 1904-1980)**

**Portrait of Betsy Bloomingdale reading; together with two books by Beaton, including one presentation copy inscribed by Beaton and with an autographed note signed laid in to Betsy Bloomingdale**

signed and dedicated 'To Betsy and/ Alfred/ with blessings/ from Cecil' (lower right)

pencil on paper  
19¾ x 12¾ in. (50.2 x 32.4 cm.) (3)

\$1,000-1,500

**156**

**AN EARLY GEORGE III MAHOGANY PEMBROKE TABLE**

CIRCA 1760

With molded legs united by a bamboo-turned stretcher  
28 in. (71 cm.) high, 27 in. (68.5 cm.) deep, 37½ in. (95.5 cm.) wide, fully extended

\$2,000-3,000



**157**  
**A PAIR OF WHITE-GLAZED AND PALE**  
**CELADON-LACQUERED TABLE LAMPS**  
BY WILLIAM HAINES, CIRCA 1960

Each mounted with a blossoming prunus tree  
35 in. (89 cm.) high, overall (2)

\$8,000-12,000



**158**  
**A GROUP OF CHINESE AND CHINESE-STYLE WHITE-GLAZED FIGURES ON BRACKETS**  
20TH CENTURY, MOUNTED BY WILLIAM HAINES

Comprising four seated wisemen atop mythical beasts, two *guanyin* atop lotus bases, and four Chinese-style figures on square plinths  
8½ in. (21.6 cm.) high, the tallest figure (20)  
\$2,000-3,000





■159

**A CREAM-PAINTED LEATHER VENEERED BUTTON-TUFTED 'BEL-AIR' SOFA**

BY WILLIAM HAINES, CIRCA 1960

With cream leather-clad side supports and legs

115 in. (292 cm.) long

\$10,000-15,000



■160

**A CELADON LEATHER AND PARCHMENT VENEERED LOW TABLE**

BY WILLIAM HAINES, CIRCA 1960

The rectangular top above tapering cylindrical legs

17¼ in. (44 cm.) high, 72 in. (183 cm.) wide, 23 in. (58.5 cm.) deep

\$5,000-8,000



■161

**A PAIR OF CREAM AND CELADON-LACQUERED 'SWING ARM' BEDSIDE TABLES**

BY WILLIAM HAINES, CIRCA 1960

Each mounted with blanc-de-chine porcelain table lamps  
55 in. (140 cm.) high, 40 in. (101.5 cm.) wide, 21½ in. (54.5 cm.)  
deep, without fitments (2)

\$10,000-15,000







162

**162**  
**CHINESE SCHOOL, 19TH CENTURY**

*Court ladies in the palace gardens*

Ink and color on paper, laid down on board, framed  
 33 in. high x 59 in. wide (83.8 x 149.8 cm.), the frame  
 \$2,000-3,000



**163**  
**A NORTH EUROPEAN BLACK AND GILT-  
 JAPANNED CABINET**

THE CABINET FIRST HALF 18TH CENTURY, THE  
 STAND 20TH CENTURY

Decorated with landscape scenes, with a fitted interior  
 of pigeonholes, small and long drawers, the decoration  
 largely refreshed

67 in. (170 cm.) high, 39¼ in. (99.5 cm.) wide, 15½ in.  
 (39.5 cm.) deep

(2)

\$4,000-6,000

163



164 (part)

**164**  
**FIVE CHINESE EXPORT REVERSE-PAINTED GLASS PORTRAITS OF LADIES**  
 19TH CENTURY

*Together with another reverse painted glass picture of figures in a pavilion scene 26¼ in. (66.5 cm.) high, 20½ in. (52 cm.) wide, the largest* (6)

\$4,000-6,000

**165**  
**A CHINESE EXPORT GILT AND LACQUERED GAMES TABLE**  
 MID-19TH CENTURY

The central panel lifts to reveal a backgammon board, the reverse a chess board, with central frieze drawer 26 in. (66 cm.) high, 35½ in. (90.2 cm.) wide, 29½ in. (74.9 cm.) deep

\$1,000-1,500



165



167



166

-166

**A PAIR OF CORAL, CULTURED PEARL AND  
DIAMOND EAR CLIPS, BY DAVID WEBB**

Each centering upon a bombé carved and fluted coral plaque, enhanced by a circular-cut diamond and sculpted gold partial surround of foliate motif, set at the top with a cultured button pearl within a black enamel and gold collar, 1 3/8 ins., mounted in 18k gold

Signed Webb for David Webb

\$3,000-5,000



168

-167

**A CULTURED PEARL, CORAL AND  
ONYX TASSEL PENDANT NECKLACE**

Suspending a coral bead and cultured pearl tassel, with sculpted gold cap and roped gold links, to the onyx hoop pendant and multi-strand cultured pearl necklace, length adjustable, mounted in gold

\$2,000-4,000

-168

**A CORAL AND DIAMOND PENDANT-BROOCH**

Centering upon a pear-shaped coral cabochon, within an alternating circular-cut diamond and oval coral cabochon tiered surround, with roped gold detail, 2 1/4 ins., mounted in 18k gold and platinum, *with collapsible pendant bail, central part of pendant brooch detaches and can be worn separately as a smaller pendant*

\$2,000-4,000



169

-169

**A PAIR OF CORAL, CHRYSOPRASE AND  
DIAMOND EAR CLIPS, BY DAVID WEBB**

Each centering upon a pear-shaped coral cabochon, surrounded by pear and circular-cut diamonds, all within an openwork octagonal-shaped chrysoprase surround, 1 3/8 ins., mounted in 18k gold

Signed Webb for David Webb

\$3,000-5,000



**170**  
**AN AMBER BEAD NECKLACE, BY VERDURA**

Designed as a single strand of graduated amber beads, spaced by gold rondelles, to the gold ball clasp, 17 ins.

Unsigned

Accompanied by a Verdura invoice dated 2 June 1995.

\$1,000-1,500



171

**A PERIDOT, CITRINE AND DIAMOND BROOCH**

Centering upon a cushion-cut peridot, weighing approximately 36.36 carats, within a pear-shaped double-row citrine surround, accented by circular-cut diamonds, 1 7/8 ins., mounted in 18k gold

\$5,000-7,000



172

**TWO SMALL CLOCKS, BY VERDURA**

Comprising a travel clock, designed as a navy blue enamel and gold case, opening to reveal a circular white dial with black Roman Numerals and luminous baton hands, with concealed gold stand at the reverse, 2 1/4 ins. (closed) or 3 1/4 ins. (opened), in a Verdura navy suede pouch; and a small desk clock, the circular white dial with Roman numerals and luminous baton hands, within a gold case and orange enamel frame, 2 1/8 ins.

Dials signed Verdura (2)

\$500-800



173

**A DESK CLOCK, BY CARTIER AND  
A DESK CLOCK, BY BULGARI**

Comprising two desk clocks; one of quartz movement, the oval white dial with Roman numerals and black baton hands, within a gold toned frame, with folding stand on reverse, 3 1/2 ins. x 2 7/8 in. x 7/8 in., *inscribed on reverse 'Love, Fran & Ray 1992'*; the other of quartz movement, the plain black dial with gold toned baton hands and single-cut diamond detail, within a gold and white toned framed, resting on a hematite base, 3 3/8 in. x 3 1/4 in. x 2 in.

Cartier clock: dial and case back signed Cartier, no. 890808526

Bulgari clock: front signed Bulgari, base marked 'Bulgari Duomo', no. I 95294, interior case back no. 1879762 (2)

\$700-1,000



A gift to Mrs. Bloomingdale from Mr. and Mrs. Ray Stark.



Enka '1

# Betsy Bloomingdale

## A LIFE IN STYLE

### ONLINE AUCTION

30 March-6 April 2017  
[christies.com/Bloomingdale](http://christies.com/Bloomingdale)

#### VIEWING

Friday	31 March	10.00 am - 5.00 pm
Saturday	1 April	10.00 am - 5.00 pm
Sunday	2 April	1.00 pm - 5.00 pm
Monday	3 April	10.00 am - 5.00 pm
Tuesday	4 April	10.00 am - 5.00 pm

#### AUCTION NUMBER

**15374**

#### PLEASE NOTE

This is not a sale catalogue for the auction.

This summary is provided as a courtesy. Please see the sale online for full descriptions, the conditions of sale, and other important information regarding this auction.



180

**■180**  
**A BUTTON TUFTED BENCH**  
BY WILLIAM HAINES, CIRCA 1960

The rectangular seat above carved tapering legs  
17 in. (43 cm.) high, 36¼ in. (92 cm.) wide, 16½ in. (42 cm.) deep  
\$1,000-2,000



182

**■182**  
**A WALNUT 'SWIVEL' STOOL**  
BY WILLIAM HAINES, CIRCA 1960

The circular top above tapering cylindrical legs  
11 in. (28 cm.) high, 15½ in. (39.5 cm.) diameter  
\$800-1,200

**■181**  
**A GEORGE III MAHOGANY STOOL**  
LATE 18TH CENTURY

With square legs united by an H-stretcher  
19 in. (48 cm.) high, 18 in. (46 cm.) wide, 14 in. (35.5 cm.) deep  
\$1,000-1,500

**■183**  
**A PAIR OF CHINESE RED-PAINTED HARDWOOD SIDE TABLES**  
20TH CENTURY

22¼ in. (56.5 cm.) high, 17 in. (43.2 cm.) wide, 12½ in. (31.7 cm.) deep (2)  
\$1,500-2,500



181



183





184

**184**  
**A DERBY PORCELAIN AND CREAM-LACQUERED TABLE LAMP**

BY WILLIAM HAINES, CIRCA 1960

Modeled as a figure of Asia, late 18th century  
 18¾ in. (47.5 cm.) high, overall

\$1,000-1,500

■ **185**  
**A WHITE-PAINTED METAL GARDEN TORCHERE**  
**ETAGERE**

BY WILLIAM HAINES, CIRCA 1960

With two tiers and glass lamp  
 64½ in. (164 cm.) high, 29 in. (73.5 cm.) diameter

\$1,500-2,500



185



186

**186**  
**A CHINESE WHITE-GLAZED PORCELAIN AND PALE CELADON-LACQUER TABLE LAMP**

BY WILLIAM HAINES, CIRCA 1960

*Together with* two white-glazed figures of guanyin mounted on Lucite stands

27 in. (68.5 cm.) high, the lamp overall  
 9½ in. (24 cm.) high, the taller figure

(3)

\$3,000-5,000

■ **187**  
**A PAIR OF RED-PAINTED BEDSIDE TABLES WITH FIXED LAMPS**

BY WILLIAM HAINES, CIRCA 1960

Mounted with Staffordshire equestrian pottery, *together with* a Regency style chair

13 in. (33 cm.) wide, 56½ in. (143.5 cm.) high, the lamps

(3)

\$1,500-2,500



187



188

**188**  
**A CHINESE FAMILLE VERTE PORCELAIN LAMP**  
 BY WILLIAM HAINES, CIRCA 1960

The phoenix-tail vase decorated with various wisemen and attendants in a continuous scene  
 29½ in. (75 cm.) high, overall

\$1,500-2,500



190

**190**  
**A PAIR OF WHITE POTTERY PALM TREE TABLE LAMPS**  
 BY WILLIAM HAINES, CIRCA 1960

With green or yellow bases  
 14½ in. (36.8 cm.) high, the white pottery  
 29½ in. (74.9 cm.) high, overall

\$1,000-1,500

(2)

**189**  
**A PAIR OF LUCITE TABLE LAMPS**  
 BY WILLIAM HAINES, CIRCA 1960

31½ in. (80 cm.) high, overall

\$1,000-1,500



189

**191**  
**A PAIR OF PATINATED METAL TABLE LAMPS**  
 BY WILLIAM HAINES, CIRCA 1960

(2) 27½ in. (70 cm.) high, overall

\$1,000-1,500

(2)



191



192

**192**  
**A MAJOLICA ROOSTER TABLE LAMP**  
 BY WILLIAM HAINES, CIRCA 1960

The rooster probably Continental and earlier in date  
 27¾ in. (70.4 cm.) high, overall  
 \$1,000-1,500



194

**194**  
**TWO PUTTO-FORM LAMPS**  
 BY WILLIAM HAINES, CIRCA 1960

One mounted with an Italian porcelain putto figure, the other  
 with a gilt putto figure  
 33½ in. (85 cm.) high, the larger overall

\$1,200-1,800

(2)

**193**  
**THREE CHINESE PORCELAIN TABLE LAMPS**  
 BY WILLIAM HAINES, CIRCA 1960

26 in. (66 cm.) high, the tallest overall  
 \$1,500-2,500

**195**  
**THREE FAUX-BAMBOO TABLE LAMPS**  
 BY WILLIAM HAINES, CIRCA 1960

(3) One blue-glazed example and two giltwood, lacking figures;  
*together with* a pair of Wedgwood porcelain bamboo spill vases  
 33 in. (84 cm.) high, the blue lamp overall  
 29½ in. (75 cm.) high, the pair overall  
 10 in. (25.5 cm.) high, the vases

\$3,000-5,000

(5)



193



195



196

**196**  
**A SUITE OF BRONZE PATINATED METAL FURNITURE**  
 SUPPLIED BY WILLIAM HAINES, CIRCA 1960

Comprising a square dining table and four armchairs  
 29 in. (74 cm.) high, 36 in. (91.5 cm.) wide, the square table (5)  
 \$4,000-6,000



198

**198**  
**A SET OF SIX WHITE-PAINTED ALUMINUM CHAIRS**  
 SUPPLIED BY WILLIAM HAINES, CIRCA 1960

With scrolling back splats above cabriole legs (6)  
 \$2,000-3,000

**197**  
**A SUITE OF BRONZE PATINATED METAL FURNITURE**  
 SUPPLIED BY WILLIAM HAINES, CIRCA 1960

Comprising a square dining table and four armchairs  
 29 in. (74 cm.) high, 36 in. (91.5 cm.) wide, the square table (5)  
 \$4,000-6,000

**199**  
**A SUITE OF WHITE-PAINTED ALUMINUM FURNITURE**  
 SUPPLIED BY WILLIAM HAINES, CIRCA 1960

Comprising a low table and six chairs  
 16½ in. (42 cm.) high, 38 in. (96.5 cm.) wide, 20 in. (51 cm.) deep,  
 the low table (7)  
 \$2,000-4,000



197



199



## ART AND ANTIQUES



200

**200**  
**JACQUES BOUYSSOU (FRANCE, 1926-1977)**

*Trouville*

signed 'Jacques Bouyssou' (lower left); titled and dated 'Trouville/ 1967' (on the reverse)

oil on canvas

8¾ x 10¾ in. (22.2 x 27.3 cm.)

\$500-1,000

**PROVENANCE:**

with Galerie Felix Vercel, New York.

**201**  
**RENÉ SINICKI (B. 1910)**

*Mère et enfants*

signed 'Sinicki' (lower right)

oil on canvas

28¾ x 36¼ in. (72.7 x 92.1 cm.)

\$1,000-1,500

**PROVENANCE:**

with Galerie Felix Vercel, New York.



201



202

**202**  
**PAUL LEWIS CLEMENS (AMERICAN, 1911-1992)**

*Intermission*

signed 'Clemens' (upper right)

oil on canvas

18 x 14 in. (45.7 x 35.6 cm.)

\$1,500-2,500

**PROVENANCE:**

with James Vigeveno Galleries, Los Angeles.

**203**  
**RAPHAEL SOYER (1899-1987)**

*Girl with towel*

signed 'Raphael Soyer' (lower right)

oil on canvas

22 x 10 in. (55.9 x 25.4 cm.)

\$2,000-3,000

**PROVENANCE:**

with Associated American Artists, New York.



203



204

**204**  
**PAUL CEZANNE (1839-1906)**  
*Tête de Jeune Fille*

etching printed in bistre, on cream wove paper, 1873, signed and dated in the plate, with full margins  
 Plate: 5½ x 4¼ in. (130 x 108 mm.); Sheet: 13 x 10 in. (330 x 254 mm.)

\$1,000-1,500

**LITERATURE:**  
 Cherpin 4.

**205**  
**PIERRE-AUGUSTE RENOIR (1841-1919)**  
*Le Chapeau épinglé*

etching and drypoint, on laid paper, circa 1894, signed in the plate, second (final) state, with margins  
 Plate: 4¾ x 3¼ in. (120 x 85 mm.)

\$800-1,200

**LITERATURE:**  
 Delteil 8.



205



206 (part)

**206**  
**AFTER CAMILLE FÉLIX BELLANGER**

*Pastoral Scenes (two works); and a companion painting of sheep*  
 the first inscribed 'L'ap Bellanger' (lower right); the companion inscribed 'L'ap Bellanger' (lower left)  
 the first two printed paper and oil on panel  
 the first two 6¼ x 8¾ in. (15.9 x 22.2 cm.)

(3)

\$800-1,200

**207**  
**CHINESE SCHOOL, 19TH CENTURY**

*Ladies in a Pavilion*

Ink and color on paper, the figures within a densely decorated butterfly border; together with a companion painting depicting a Cantonese restaurant by Alice Smith, oil on board, 20th century  
 19 in. (49.5 cm.) square, the frame

(2)

\$500-800

**PROVENANCE:**  
 With Chinese Porcelain Co., New York



207 (part)



208 (part)

**208**  
**CHINESE SCHOOL, AFTER PU QUA, 19TH CENTURY**  
*Ladies as Musicians (a pair)*

Ink and color on paper, framed  
 20¾ in. high x 16¾ in. wide (52.7 x 42.5 cm.) the frames  
 \$1,500-2,000



210

**210**  
**THREE CHINOISERIE DECORATED ITEMS**  
 SUPPLIED BY WILLIAM HAINES, CIRCA 1960

(2) Comprising a set of nesting tables, a biscuit stand and a wastepaper basket  
 25 in. (63.5 cm.) high, 20 in. (51 cm.) wide, 16 in. (40.5 cm.) deep, the largest nesting table (3)  
 \$1,000-1,500

**209**  
**A VICTORIAN TOLE TRAY ON LATER STAND**  
 SUPPLIED BY WILLIAM HAINES, CIRCA 1960  
 18½ in. (47 cm.) high, 30 in. (76 cm.) wide, 22 in. (56 cm.) deep (2)  
 \$500-800



209

**211**  
**AN ENGLISH MAHOGANY TRIPOD TABLE**  
 MID-19TH CENTURY, THE TOP AND BASE ASSOCIATED  
 31½ in. (80 cm.) high, 34½ in. (87.5 cm.) diameter  
 \$1,000-1,500



211



212

**■212**  
**THREE CHILD'S CHAIRS**  
 18TH CENTURY AND LATER

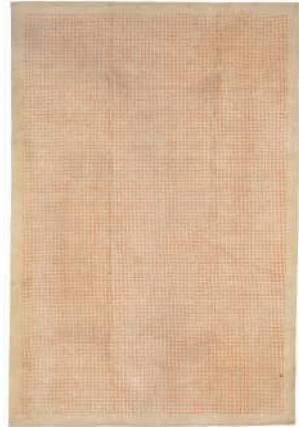
A George II mahogany arm chair, a George II style mahogany side chair and a giltwood arm chair (3)  
 \$1,000-1,500

**■213**  
**AN ENGLISH MAHOGANY, SATINWOOD AND EBONY-STRUNG SOFA TABLE**  
 20TH CENTURY, INCORPORATING EARLIER ELEMENTS

The rectangular top with two drop-leaves and satinwood cross-banding  
 29 in. (73.5 cm.) high, 21 in. (53.5 cm.) deep, 55 in. (140 cm.) wide, fully extended  
 \$1,000-1,500



213



214

**■214**  
**A VSOSKE MACHINE MADE CARPET**  
 MID-20TH CENTURY, SUPPLIED BY WILLIAM HAINES  
 Approximately 17 ft. x 11 ft. 7 in. (518 cm. x 353 cm.)  
 \$400-600

**■215**  
**A GEORGE III STYLE MAHOGANY WING ARMCHAIR**  
 20TH CENTURY  
 With floral upholstery  
 \$500-800



215



216

■ **216**  
**A GEORGE III STYLE MAHOGANY TRIPOD TABLE**  
 19TH CENTURY

The shaped rectangular cross-banded top above a baluster support and three down-curved legs  
 28 in. (71 cm.) high, 33½ in. (85 cm.) wide, 24½ in. (62 cm.) deep  
 \$500-800



218

■ **218**  
**A GROUP OF CHINESE ARTICLES**  
 MING DYNASTY OR LATER

Comprising a pair of Buddhist lion form tiles, Ming dynasty (1368-1644); a pair of turquoise glazed recumbent lion form vases in ormolu mounts (the porcelain 19th century); a pair of turquoise glazed biscuit porcelain small stands (late 19th century); a yellow ground stem bowl, insert and cover, decorated with auspicious symbols, with iron-red apocryphal six character Guangxu marks (20th century)  
 7½ in. high (19 cm.) high, the pair of Ming tiles (8)  
 \$2,000-3,000

■ **217**  
**A PAIR OF CHINESE FAMILLE VERTE YELLOW GROUND JARDINIÈRES**  
 20TH CENTURY

Decorated with alternating shaped panels enclosing potted vases or birds in blossoming gardens  
 14¼ in. (36.2 cm.) diameter (2)  
 \$500-800



217

■ **219**  
**A GROUP OF CHINESE EXPORT AND CHINESE-STYLE PORCELAIN WARES**  
 19TH/20TH CENTURY

Comprising a 'Canton famille rose' punch bowl; a yellow *sgraffito* ground dish, with underglaze blue apocryphal Qianlong seal to base; a peach-form box and cover; a famille rose lion-form joss stick holder; a pair of green, aubergene and yellow glazed parrots, and a pair of turquoise glazed ducks  
 14½ in. (36.8 cm.) diameter, the punch bowl (8)  
 \$400-600



219



220

**220**  
**A PAIR OF CHINESE EXPORT PUCE DECORATED**  
**ARMORIAL OCTAGONAL PLATES**

CIRCA 1770

With the arms of Fortescue  
8¾ in. (22.2 cm.) wide

\$1,000-1,500

(2)



221

**221**  
**A SET OF FOUR CHINESE EXPORT ARMORIAL**  
**OCTAGONAL PLATES**

CIRCA 1755-1760

With an English coat-of-arms, comprising a pair of plates and a pair of soup plates

8½ in. (21.9 cm.) wide, each pair

\$800-1,200

(4)



222

**222**  
**AN ASSEMBLED DRESDEN PORCELAIN PART DINNER**  
**AND DESSERT SERVICE**

20TH CENTURY, VARIOUS STENCILED MARKS

All painted with *deutsche Blumen*, comprising: a four lobed sweetmeat with removable central dish; four two-handled circular trays; eight pierced square dishes in three sizes; two flower-encrusted candlesticks; a set of twelve harlequin pierced dinner plates and ten dessert plates; eleven pierced bread plates in two sizes; a teapot and cover; a two-handled sugar-bowl and cover; a waste bowl or open-sugar bowl; and six tea cups and saucers

12⅞ in. (32.7 cm.) wide, the lobed sweetmeat dish

\$1,500-2,000

(66)

**223**  
**A CONTINENTAL WHITE  
PORCELAIN FIGURE GROUP OF  
TWO BOYS SUPPORTING A BASKET**  
LATE 19TH/20TH CENTURY

In the Chinoiserie taste, the basket as a  
vase or jardinière  
13 in. (33 cm.) wide, overall  
\$500-800



223

**224**  
**A PAIR OF CONTINENTAL  
PORCELAIN MALABAR FIGURES**  
20TH CENTURY

Each modeled standing, she with a fan  
and a closed parasol, he with a bird,  
basket and a parasol on metal pole  
17 in. (43.2 cm.) high (3)  
\$1,000-1,500



224

**225**  
**A GROUP OF JAPANESE PORCELAIN  
TABLE ORNAMENTS**  
20TH CENTURY

Comprising four white-glazed figures of  
fisherman, a small white-glazed seated  
monkey with fruit, and a blue and white  
boat-form jardinière  
15 in. (38.1 cm.) long, the boat-form  
jardinière (6)  
\$300-500



225



226

**226  
A PAIR OF MEISSEN (OUTSIDE-DECORATED)  
PORCELAIN FIGURAL SWEETMEATS**

LATE 19TH CENTURY, BLUE CROSSED SWORDS MARKS WITH DOUBLE INCISION BELOW, INCISED MODEL NOS. C.80 AND C.81

Modeled as either a chef or kitchen maid plucking a goose seated between two upturned shells

10 in. (25.3 cm.) wide

(2)

\$1,500-2,000



227

**227  
A GROUP OF FOUR ENGLISH AND CONTINENTAL  
PORCELAIN FIGURES**

19TH/20TH CENTURY

Comprising: a Derby style figure group emblematic of America, seated on an alligator; a Staffordshire figure of a seated gallant; and a pair of Meissen-Style figure groups of acrobatic boys

7¼ in. (19.6 cm.) wide, overall

(4)

\$500-800



228

**228  
A GROUP OF CONTINENTAL FAIENCE OCHRE-  
DECORATED WARES**

20TH CENTURY, THE BIRDS ITALIAN, ALL OTHERS FRENCH AND MARKED AS HAND PAINTED FOR TIFFANY & CO.

All with scattered flowers, comprising: a pair of bird form tureens and covers, a pair of wine coolers, a pair of candlesticks, a bell and a miniature cache-pot

10¼ in. (26 cm.) long, the bird tureens

(8)

\$800-1,200



229

**FOUR KATHERINE HOUSTON MODELS OF VEGETABLES**  
DATED 1994, 1995 AND 1997, SIGNED 'KHO' BY THE ARTIST

Comprising: a pair of lettuces, a cluster of three pea pods and a bunch of asparagus; *together with* a porcelain flower-head 7¼ in. (18.4 cm.) wide, the lettuces

(5)

\$800-1,200



229

230

**AN ASSEMBLED CERAMIC SEA-THEMED PART DINNER SERVICE**

THE TUREEN EARLY 20TH CENTURY WITH BLACK PRINTED SARREGUEMINES MARK, THE REMAINDER MODERN

Comprising: a shell-molded tureen and cover with lobster finial and coral handles; a large oval platter and twelve plates with molded coral borders; and six shell-shaped dishes; together ten white pottery dinner plates with pierced rims and twelve matching side plates

18 in. (45.7 cm.) long, the platter

(43)

\$2,000-3,000



230

231

**A CONTINENTAL CERAMIC GARDEN-THEMED PART DESSERT SERVICE**

20TH CENTURY

Comprising: two melon-form pottery tureens and covers; two artichoke-form pottery boxes and covers; an asparagus-form porcelain sauceboat and circular stand; three Este porcelain asparagus-form boxes and covers; thirteen Gien pottery plates molded with geranium

8¼ in. (30 cm.) diameter, the Gien plates

(37)

\$1,500-2,500



231



232

**232**  
**AN ASSEMBLED ITALIAN POTTERY**  
**FLOWER-THEMED SERVICE**  
 MODERN

Comprising: five four-light candelabra formed as ribbon-tied bundles of overlapping leaves, nine tulip-form bowls and ten flower-form plates with central wells; *together with* two Minton porcelain menu stands and another 10½ in. (25.7 cm.) diameter, the plates (27) \$1,500-2,500



233

**233**  
**A GROUP OF NINE CUT-GLASS**  
**DECANTERS AND STOPPERS**  
 20TH CENTURY

Comprising: a set of four of canted square shape; a bottle-form pair with faceted ball stoppers, marked 'Ambassador'; a square example with arched flutes, marked 'Atlantis'; a Scottish thistle-shaped example; and an example cut with diamonds; *together with* silver, metal or ceramic drink labels for sherry, scotch, vodka, bourbon and brandy 13¼ in. (33.7 cm.) high, the tallest (23) \$1,500-2,000



234

**234**  
**A GROUP OF CONTINENTAL SILVER-**  
**PLATE FIGURES OF BIRDS**  
 20TH CENTURY

Comprising: a standing duck, two pheasants and two partridges, *marked on undersides, the duck apparently unmarked* The largest 19½ in. (49.5 cm) long (5) \$500-800

## 'FIRST FRIENDS' AND BOOKS

235

### A MOTTAHEDEH PORCELAIN CHINESE EXPORT STYLE COMMEMORATIVE MONTEITH

MODERN, BLUE SCRIPT MARK

The exterior richly gilded with panels of the Great Seal of the United States alternate with quotes from President Reagan, the interior centered by the Presidential Seal and eight shields dated for each year of the Reagan Administration  
12¾ in. (32.3 cm.) diameter

\$3,000-5,000

**PROVENANCE:**

Almost certainly a gift from President and Mrs. Ronald Reagan.



235

236

### A SET OF TWENTY-SEVEN MOTTAHEDEH CHINESE EXPORT STYLE COMMEMORATIVE PLATES

MODERN, BLACK PRINTED MARKS

Made for the inauguration of President Ronald Reagan, each decorated in the green Fitzhugh-style for the American market, with a United States spread-winged eagle, inscribed *Candlelight Dinner, January 18, 1981 to the reverse*  
10¼ in. (26 cm.) diameter

(27)

\$2,000-3,000

**PROVENANCE:**

Almost certainly a gift from President and Mrs. Ronald Reagan.



236

237

[PRESIDENTS]

Color photograph of five Presidents, signed by all, BUSH, George H.W. ("George Bush"); REAGAN, Ronald ("Ronald Reagan"); CARTER, Jimmy ("Jimmy Carter"); FORD, Gerald R. ("Gerald R. Ford"); and NIXON, Richard M. ("Richard Nixon"), [4 November 1991]. 10 x 8 in. 8 February 1993 letter of enclosure from Reagan's chief of staff, Frederick J. Ryan, Jr., presenting the photograph to Betsy Bloomingdale.

A rare gathering of the current and all of the living former Presidents at the time, taken at the dedication of the Ronald Reagan Presidential Library in Simi Valley, California. Here the five men are shown on the open air dais where the dedicatory remarks were delivered, with each man's signature beneath his image.

(5)

\$3,000-4,000



237



To Betty Bloomingdale - Nancy Reagan



Dear Lady Bessie + Alfred - Please love them from Ron

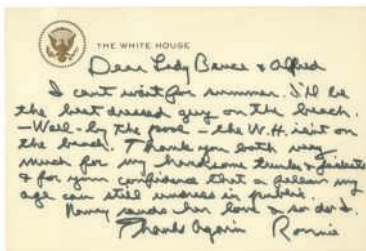


To Betty  
With best wishes + love + xx  
Ron + Nancy

238



Mr. + Mrs. Alfred Bloomingdale  
131 Delfano  
L.A. Calif 90024



Dear Lady Bessie + Alfred  
I can't wait for summer. I'll be  
the best dressed guy on the beach.  
-Walk by the pool - take W.H. visit on  
the beach. Thank you both very  
much for my handsome tuxedo + jacket  
+ for your confidence that a fellow my  
age can still impress in public.  
Nancy sends her love + so do I.  
Thank again Ronnie

239

238

[THE REAGANS]

An archive documenting primarily Betsy and Alfred Bloomingdale's relationship with President and Mrs. Ronald Reagan from the mid-1960s through the early 2000s.

A superb archive documenting Betsy Bloomingdale's long and intimate association with President and Mrs. Ronald Reagan. The signed material is complimented by a trove of candid photographs of both the Reagans and the Bloomingdales together at various social functions, underscoring their enduring relationship.

\$2,000-3,000

239

REAGAN, Ronald (1911-2004). Autograph Note Signed ("Ronnie") as President, [Washington, 16 February 1982 to Alfred and Betsy Bloomingdale. 1 page, on a 3 x 5 in White House card with embossed gold presidential seal at top left with original transmittal envelope in his hand. Very fine. [With:] REAGAN, Ronald. Autograph Note Signed ("Ron"), Washington, [4 January 1983]. 1 page, 4to, on White House letterhead with original transmittal envelope addressed in his hand. Fine.

A pair of warm, personal notes from President Ronald Reagan during the White House Years. (2)

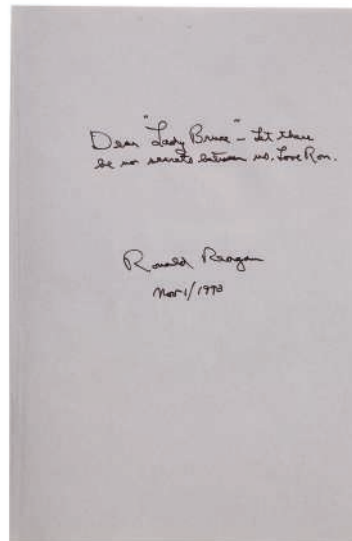
\$1,500-2,000

240

REAGAN, Ronald. *An American Life*. New York: Simon and Schuster, 1990. Original publisher's cloth; printed dust-jacket.

**Presentation copy, inscribed by Ronald Reagan to Betsy Bloomingdale:** "Dear 'Lady Bruce' - Let there be no secrets between us. Love Ron. Ronald Reagan Mar 1/1990."

\$500-800



240

241

[THE REAGANS]

A group of 10 books by or about President and Mrs. Ronald Reagan, all in original publisher's bindings, most inscribed. Comprising: REAGAN, Ronald. *A Shining City the Legacy of Ronald Reagan*. Compliment slip from President Reagan laid in.

-- REAGAN, Nancy. Nancy. 1980. **Presentation copy, inscribed by Nancy Reagan to Betsy Bloomingdale.**

-- REAGAN, Nancy. My Turn. The Memoirs of Nancy Reagan. 1989. **Presentation copy, inscribed by Nancy Reagan to Betsy Bloomingdale.**

-- RYAN, Frederick J, Jr., editor. Ronald Reagan the Wisdom and Humor of The Great Communicator. 1995. Laid in: Printed invitation and embossed menu, Ronald Reagan's 89th Birthday Dinner, 6 February 2000. -- ADLER, Bill, editor. The Uncommon Wisdom of Ronald Reagan A Portrait in His Own Words. 1996.

**Presentation copy, inscribed by Nancy Reagan to Betsy Bloomingdale.**

-- REAGAN, Nancy. I Love You, Ronnie. The Letters of Ronald Reagan to Nancy Reagan. 2000. **Presentation copy, inscribed by Nancy Reagan to Betsy Bloomingdale.**

-- Reagan a Life in Letters. 2003. **Presentation copy, inscribed by Nancy Reagan to Betsy Bloomingdale.**

-- BRINKLEY, Douglas, editor. The Reagan Diaries. 2007. **Presentation copy, inscribed by Nancy Reagan to Betsy Bloomingdale.**

-- COLACELLO, Bob. Ronnie & Nancy Their Path to the White House 1911 to 1980. 2004. **Presentation copy, inscribed by Bob Colacello to Betsy Bloomingdale.**

-- HANNAFORD, Peter. Recollections of Reagan. A Portrait of Ronald Reagan. 1997. **Compliment slip inscribed by Peter Hannaford to Betsy Bloomingdale tipped in.**

-- Nancy Reagan: A First Lady's Style. Simi Valley, California: The Ronald Reagan Presidential Library Foundation, 2007. (10)

\$500-800



241



242

**242**

[MAN'S BEST FRIEND]

A group of 3 books about dogs, all in original publisher's bindings, all inscribed, comprising:

WALKER, Liz, John HAYNSWORTH, Bonnie Skinner LEVY. *Top Dog. Canines and their Companions*. Forward by Betty White. Wilsonville, OR: Beautiful America Publishing Company, 1991. Includes a contribution from Betsy Bloomingdale and Zozo.

**Presentation copy, inscribed by Liz Walker, John Haynsworth and Bonnie Skinner Levy to Betsy Bloomingdale:** "Sweet Betsy - Many thanks for your TOP DOG support! Bow wow, Liz Walker." "John Haynsworth 'Top Dog' Wolf wolf!" "To Betsy and Zozo, This book would not have been the same without you! Bonny Skinner Levy." **Signed by fellow contributors Gloria & Jimmy Stewart and Leslie & Freeway Charleson.**

GRAHAM, Ellen. *The Growling Gourmet*. New York: Simon and Schuster, 1976. **Presentation copy, inscribed by Ellen Graham to Betsy Bloomingdale:** 9/13/08 For Betsy, I hope you will be in my next book! I so admire your style!!! Love Ellen."

SECORD, William. *A Breed Apart. The Art Collections of the American Kennel Club and the American Kennel Club Museum of the Dog*. London: Antique Collectors' Club, 2001. **Presentation copy, inscribed by William Secord to Betsy Bloomingdale:** "December '01. For Betsy Bloomingdale With All Best Wishes - William Secord." (3)

\$100-200



243

**243**

[COOKING AND ENTERTAINING]

A group of 5 books about cooking and entertaining, all in original publisher's bindings, all inscribed, comprising:

BOULUD, Daniel and Doree GREENSPAN. *Daniel Boulud's Café Boulud Cookbook. French-American Recipes for the Home Cook*. New York: Scribner, 1999. **Presentation copy, inscribed by Daniel Boulud to Betsy Bloomingdale:** "To Mrs. Bloomingdale, Thank you so much for being such of [sic] great fan of my cuisine! Enjoy the Café Boulud Spirit! Daniel Boulud 11/99."

KEMPNER, Nan. *R.S.V.P. Menus for Entertaining from People Who Really Know How*. New York: Clarkson Potter Publishers, 2000. Includes a profile of Betsy Bloomingdale and her garden, with a luncheon menu from Bloomingdale. **Presentation copy, inscribed by Nan Kempner to Betsy Bloomingdale:** "To darling Betsy, You are a star! Many thanks and worlds of love - Nan."

HITZ, Alex. *My Beverly Hills Kitchen. Classic Southern Cooking with a French Twist*. New York: Alfred A. Knopf, 2012. Includes recipes contributed by Betsy Bloomingdale. **Presentation copy, inscribed by Alex Hitz to Betsy Bloomingdale:** "For dear Betsy whose spirit and recipes flows so generously throughout this book! With so many thanks and much, much love! Alex. 20.IX.12."

GUEST, C.Z. *First Garden*. Cecil Beaton, illustrator. New York: G.P. Putnam's Sons, 1976. **Presentation copy, inscribed by C.Z. Guest to Betsy Bloomingdale:** Dear Betsy - Happy gardening from one flower lover to another. C.Z. May 22 '76."

MCNELLIS, Maggi and Hubie BOSCOWITZ. *Party Games*. New York: Prentice-Hall, 1949. **Presentation copy, inscribed by Hubie Boscowitz:** "Why send a game book to a business writer? I'm a business man myself - and I find games the best of all prescriptions for end of day relaxation. Hope you enjoy them. Hubie Boscowitz." (5)

\$100-200

244

[ART]

A group of 4 books about art, all in original publisher's bindings, all signed or inscribed. Including works **signed or inscribed to Betsy Bloomingdale** by Naveen Patnaik, Jennifer and Norton Simon, Robin Farwell Gavin, and Robert Becker. (4)

\$100-200



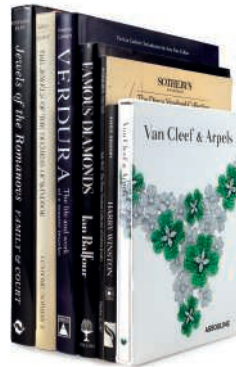
244

245

[JEWELRY]

A group of 7 books about jewelry and jewelry collections, all in original publisher's bindings, some inscribed. Including works **inscribed to Betsy Bloomingdale** and others by Ian Balfour, Nancy Reagan, and Diana Vreeland, and works about the Diana Vreeland collection, Harry Winston, and Verdura. (7)

\$100-200



245

246

[STYLE]

A group of 5 books about style, all in original publisher's bindings, most signed or inscribed. Including works **signed or inscribed to Betsy Bloomingdale** by Anjelica Huston, Harold Koda, Ellen Graham, and Lee Radziwill, and works about Bloomingdale's. (5)

\$100-200



246



247

247

[SOCIETY]

A group of 10 books about Society, all in original publisher's bindings, all signed or inscribed. Including works **signed or inscribed to Betsy Bloomingdale** by Burt Boyar, Joan Collins, Harry Hurt, and Harold Robbins. (10)

\$100-200



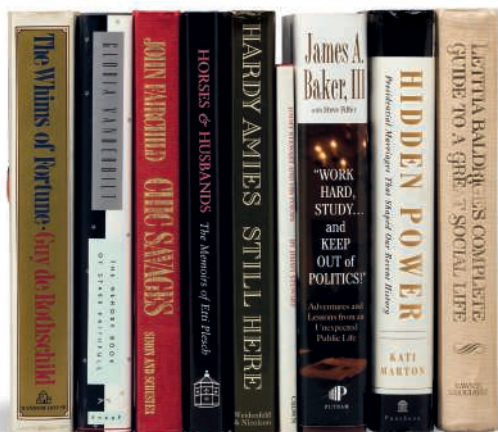
248

248

[SOCIETY]

A group of 7 books about Society, all in original publisher's bindings, most **signed or inscribed**. Including works **signed or inscribed to Betsy Bloomingdale**, by Charles, Prince of Wales, H.R.H Princess Michael of Kent, and Earl Blackwell. (7)

\$100-200



249

249

[SOCIETY]

A group of 9 books about Society, all in original publisher's bindings, most signed or inscribed. Including works **signed or inscribed to Betsy Bloomingdale** by Letitia Baldrige, Jimmy Stewart, Guy de Rothschild, Gloria Vanderbilt, James A. Baker, Kati Marton, Hardy Amies, and John Fairchild. (9)

\$100-200



250

[FASHION]

A group of 7 books about fashion, all in original publisher's bindings. Including works about Alexander McQueen, Harold Koda, Wendy Goldman, Amanda Mackenzie Stuart, and Alice Mackrell. (7)

\$100-200



250

251

[FASHION]

A group of 6 books about fashion, all in original publisher's bindings, most signed or inscribed. Including works **signed or inscribed to Betsy Bloomingdale** by Estée Lauder, and Elizabeth Mason, and including works about Christian Dior, and Yves Saint Laurent. (6)

\$100-200



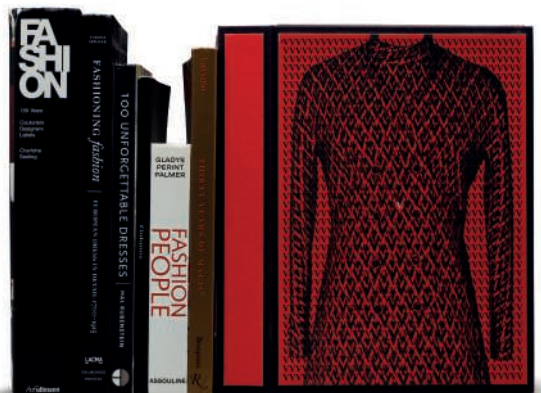
251

252

[FASHION]

A group of 7 books about fashion, all in original publisher's bindings, one inscribed. Including one work **inscribed to Betsy Bloomingdale** by Gladys Palmer, and including works about Valentino, Galanos, and the world of fashion. (7)

\$100-200



252

## BETSY BLOOMINGDALE'S CLOSET



253 (part)

**253**

**JOE EULA (AMERICAN, 1925-2004)**

*Sketches of Betsy Bloomingdale (three works)*

each signed and dated 'Eula 61' (two lower right; one lower left)  
charcoal on paper

each 25 x 18¾ in. (63.5 x 47.6 cm.)

\$500-1,000

**254**

**CECIL BEATON (BRITISH, 1904-1980)**

*Portrait of Betsy Bloomingdale*

signed 'Beaton' (lower right)  
pencil and gouache on paper

19 x 12½ in. (48.3 x 31.8 cm.)

\$1,000-1,500



254



255

**255**

**A BLACK, GILT AND POLYCHROME JAPANNED  
DRESSING MIRROR**

20TH CENTURY

With a painted figure on either side of the mirror plate

28½ in. (72.5 cm.) high, 19½ in. (49.5 cm.) wide, 8½ in. (21.5 cm.)  
deep

\$500-800

**256**

**BETSY BLOOMINGDALE'S DRESSING TABLE  
A GEORGE II STYLE MAHOGANY TABLE**

EARLY 20TH CENTURY

*Together with a George III style stool, 20th Century*

31 in. (79 cm.) high, 45 in. (114.5 cm.) wide, 36 in. (91.5 cm.) deep  
(2)

\$2,000-3,000



256

**257**  
**A QUEEN ANNE STYLE SCARLET  
AND GILT JAPANNED DRESSING  
MIRROR**

EARLY 20TH CENTURY

25½ in. (65 cm.) high, 16½ in. (42 cm.)  
wide

\$800-1,200



257

**258**  
**A POINT DE ESPRIT VALENTINO  
BLOUSE AND AN OSCAR DE LA  
RENTA CREAM BLOUSE**

The Valentino blouse with pearl-bead  
and sequin embellishment (2)

\$500-800



258

**259**  
**A VALENTINO BROWN LEATHER  
TOP AND A VALENTINO PALE BLUE  
WOOL JACKET**

The leather top with applied leather rose  
and belt *en suite* (2)

\$500-800



259



**260**

**A CHRISTIAN DIOR COUTURE ORANGE WOOL COAT**  
AUTUMN/WINTER 1972, DESIGNED BY MARC BOHAN

With black buttons

\$500-800

**261**

**A BLACK VALENTINO BOUCLE SKIRT SUIT**

*Together with a Valentino evening bag*

(3)

\$800-1,200

**262**

**A VALENTINO RED SKIRT SUIT**

With trampunto trim

(2)

\$400-600

260



**263**  
**AN OSCAR DE LA RENTA GOLDEN  
SILK DRESS**

With puffed sleeves  
\$500-800



**264**  
**AN ADOLFO KIMONO-STYLE  
SUMMER ENSEMBLE**

With long and short polka dot jackets,  
white camisole and white trousers (4)  
\$500-800



**265**  
**AN OSCAR DE LA RENTA PRINTED  
SILK COCKTAIL DRESS**

With matching leather belt (2)  
\$300-500



**266**  
**A CHRISTIAN DIOR COUTURE BURGUNDY VELVET GOWN**  
AUTUMN/WINTER 1969, DESIGNED BY MARC BOHAN  
The sleeves with applied flowers  
\$2,000-4,000



266

**267**  
**A CHRISTIAN DIOR COUTURE ORANGE SILK GOWN**  
SPRING/SUMMER 1986, DESIGNED BY MARC BOHAN  
With black patent leather belt  
(2)  
\$2,000-4,000



267

268

**A CHRISTIAN DIOR COUTURE  
BLACK SILK GOWN AND EVENING  
JACKET**

SPRING/SUMMER 1975, DESIGNED  
BY MARC BOHAN

The gown with associated applied bow  
(2)

\$2,000-4,000



268

269

**A CHRISTIAN DIOR COUTURE RED  
SILK GOWN**

SPRING/SUMMER 1987, DESIGNED  
BY MARC BOHAN

The sleeves and train with applied  
rosette, with belt *en suite*

\$2,000-4,000



269

270

**A CHRISTIAN DIOR COUTURE  
PURPLE SILK FAILLE GOWN**

AUTUMN/WINTER 1986-1987,  
DESIGNED BY MARC BOHAN

With gathered waist and fishtail skirt

\$2,000-4,000



270

**271**  
**A CHRISTIAN DIOR COUTURE RED  
CREPE GOWN**

With asymmetrical neckline and boned  
bodice

\$2,000-4,000



271

**272**  
**A CHANEL BLACK ORGANZA GOWN**

With applied rosettes to the neckline

\$1,000-2,000



272

**273**  
**AN OSCAR DE LA RENTA IKAT PRINT  
SILK EVENING GOWN**

With ruched waist and fishtail skirt

\$1,000-2,000



273



**274**

**AN OSCAR DE LA RENTA PRINTED EVENING GOWN  
WITH FEATHER EMBELLISHED CAPELET**

With bow-shaped diamante and silvered metal brooch to the  
waist

\$1,000-2,000

(2)



274

**275**

**A VALENTINO RED SATIN AND CREPE GOWN WITH  
PLEATED STOLE**

With satin and diamante clasped bow

\$1,000-2,000

(2)



275

## ACCESSORIES AND JEWELRY



276

### 276 A COLLECTION OF SIXTEEN FABRIC FLOWER PINS AND CLIPS

Including some chiffon and velvet examples

\$200-300

(16)



278

### 278 A GROUP OF FOUR SCARVES

YVES SAINT LAURENT

In varying colors and sizes

\$200-300

(4)

### 277 A GLASS PEARL, GRIPOIX ENAMEL AND GOLD METAL BELT

CHANEL

28 in. (71 cm.) long, 1 in. (2.5 cm.) wide

\$200-300



277

### 279 A GOLD COSTUME JEWELRY SET

CHANEL

Comprising four gold metal belts, one gold metal necklace, and  
one gold metal & glass pearl brooch.

(6)

\$600-800



279

**280**  
**A SET OF THREE STERLING SILVER  
BOX MINAUDIERES**  
TIFFANY AND CO.

Comprising two Elsa Peretti minaudières  
and one woven minaudière (3)  
\$600-800



280

**281**  
**A GROUP OF COSTUME JEWELRY**

Comprising five Kenneth Lane glass  
pearl necklaces with crystal closure,  
Chanel glass pearl necklace, two  
Valentino evening belts, four pairs of  
earrings, two Kenneth Lane glass pearl  
& crystal brooches, a gold butterfly  
brooch, and two Valentino crystal flower  
brooches (17)  
\$700-900



281

**282**  
**A HERMES ORANGE H EPSOM  
LEATHER EVELYNE TPM BAG AND  
TWO HERMES SCARVES**  
HERMES

(3)  
\$600-800



282



283 (part)

**283  
WESTERN STYLE CAPSULE**

Includes three belts, one Valentino leather bag with flower enamel closure, two custom Christian Dior silk scarves, and one Manola Borromeo cotton scarf (7)

\$700-900



284 (part)

**284  
SPRING STYLE CAPSULE**

Includes one Oscar de la Renta necklace, two Kenneth Lane necklaces, three glass beaded necklaces, two Chanel bags, one Dior bag, one Givenchy bag, one Valentino suede & crystal leaf belt, one Hermes silk scarf, one Hermes silk & cashmere scarf, and one YSL silk scarf (14)

\$1,000-2,000



285

**285  
EVENING STYLE CAPSULE**

Includes one Oscar de la Renta velvet bag, one Chanel satin clutch, one Martin Van Schaak satin bag, one Givenchy bag with beaded handle, one Dangler python effect gold clutch, one silver woven bag, three crystal belts, one Valentino silk & fringe stole, one velvet Bordeaux stole, one satin black scarf, and one silk purple scarf (13)

\$1,500-2,500

**286**

**A PAIR OF 'DONATELLA' COIN AND GOLD  
EAR PENDANTS, BY MARINA B**

Each of chandelier design, bezel-set with a series of silver coins with carved suns, each within a polished 18k gold surround, 1986, 2 ins.

Signed Marina B, Italy, no. A482, with maker's mark

\$2,000-3,000

**LITERATURE:**

Cf. V.J. de Witt, Marina B: The Art of Jewellery Design, Italy, Skira Editore S.p.A., 2003, p. 175



286

**287**

**A PAIR OF LAPIS LAZULI AND GOLD EAR PENDANTS,  
BY VAN CLEEF & ARPELS**

Each suspending a multi-row lapis lazuli graduated bead tassel with 18k gold bead terminals, to the sculpted gold surmount, 2 7/8 ins.

Signed V.C.A. for Van Cleef & Arpels, N.Y., no. 3V532-8

\$1,500-2,000



287



288

**288**  
**A PAIR OF ENAMEL AND GOLD**  
**EAR PENDANTS, BY DAVID WEBB**

Each suspending a white enamel and gold-stripped hoop, to the stylized surmount of similar design, 2 ins., mounted in 18k gold  
Signed David Webb  
\$2,000-3,000



289

**289**  
**A PAIR OF DIAMOND HOOP**  
**EAR CLIPS**

Each designed as a graduated baguette and tapered baguette-cut diamond hoop of overlapping design, 1 ¼ ins., mounted in gold  
\$2,000-3,000

**290**

**A PAIR OF RUBY AND DIAMOND  
EAR PENDANTS, BY DAVID WEBB**

Each suspending pear-shaped rubies within circular-cut diamond surrounds, centering upon a cluster of circular-cut diamonds, to the circular-cut diamond link and similarly-set surmount, 2 ½ ins., mounted in gilded platinum

Signed Webb for David Webb

\$5,000-7,000



290

**291**

**A GOLD BEAD NECKLACE**

Designed as a single strand of polished 18k gold beads, 17 ins.

\$1,000-1,500



291



**292**

**A CITRINE AND GOLD NECKLACE, BY VERDURA**

Designed as a graduated fourteen-strand citrine bead necklace, joined by a fluted 18k gold double 'c' clasp, 16 ½ ins. (shortest strand), in a Verdura navy suede pouch

Signed Verdura

\$7,000-10,000





293

**293**

**A GROUP OF NECKLACES, BY ANDREW CLUNN AND ALICE KUO**

One necklace, designed as fifteen-stands of hematite beads, joined by an 18k gold bar clasp, 16 ins. (length adjustable); the second necklace, designed as sixteen-stands of variously shaped gray cultured pearls, joined by a sculpted gold clasp of lion motif, 18 ¾ ins. (length adjustable)

Signed A. Clunn for Andrew Clunn (hematite bead necklace)

Signed Alice Kuo (cultured pearl necklace) (2)

\$300-500



**294**

**A GROUP OF CULTURED PEARL AND DIAMOND JEWELRY**

Comprising a necklace designed as a graduated single strand of cultured pearls, measuring from approximately 14.80 to 10.12 mm, joined by a single-cut diamond and 18k white gold barrel clasp, 20 ¼ ins.; and a multi-strand cultured pearl bracelet, joined by a circular and single-cut diamond and sculpted gold lion head clasp, enhanced by circular-cut emerald eyes, 8 ¼ ins. (length adjustable), mounted in gold (2)

\$4,000-6,000

294

# 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 (A 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 card, 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](http://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](http://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](http://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](http://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 "next to the lot number". The **reserve** cannot be more than the **lot's low estimate**.

### 3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

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

### 4 BIDDING

The auctioneer accepts bids from:

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

### 5 BIDDING ON BEHALF OF THE SELLER

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

### 6 BID INCREMENTS

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

### 7 CURRENCY CONVERTER

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

### 8 SUCCESSFUL BIDS

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

## 9 LOCAL BIDDING LAWS

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

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

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each lot sold. On all lots we charge 25% of the **hammer price** up to and including US\$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 defined by 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:  
(a) It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a lot's **catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the lot is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the lot is the work of the named artist. Please read the full list of **Qualified Headings** and a lot's full **catalogue description** before bidding.
- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- The **authenticity warranty** does not apply where scholarship has developed since the auction leading to

a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.

- The **authenticity warranty** does not apply if the lot can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the lot.
- The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the lot issued at the time of the sale and only if the original buyer has owned the lot continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.
- In order to claim under the **authenticity warranty** you must:
  - give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;
  - at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the lot mutually agreed by you and us in advance confirming that the lot is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
  - return the lot at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- Books**. Where the lot is a book, we give an **additional warranty** for 21 days from the date of the auction that any lot is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
  - This additional **warranty** does not apply to:
    - the absence of blanks, half titles, title guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
    - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
    - books not identified by title;
    - lots sold without a printed estimate;
    - books which are described in the catalogue as sold not subject to return; or
    - defects stated in any **condition report** or announced at the time of sale.
  - To make a claim under this paragraph you must give written details of the defect and return the lot to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the lot is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2(h)(ii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

## F PAYMENT

### 1 HOW TO PAY

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

(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**").

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.

(e) For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

### 2 TRANSFERRING OWNERSHIP TO YOU

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

### 3 TRANSFERRING RISK TO YOU

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

- 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

- 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.

- 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 to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

## G COLLECTION AND STORAGE

### 1 COLLECTION

- 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).
- 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.
- 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.
- 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.
- 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.
- 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](http://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](http://www.christies.com/shipping) or contact us at ArtTransportNY@christies.com.

### (b) Endangered and protected species

**Lots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant 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](http://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](http://www.christies.com). Sales totals are **hammer price plus buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from [www.christies.com](http://www.christies.com).

## K GLOSSARY

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**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 bidding through an agent on a lot identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot.

### Other Arrangements

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

#### Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to bid on it we will make a salesroom 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 ..."

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.

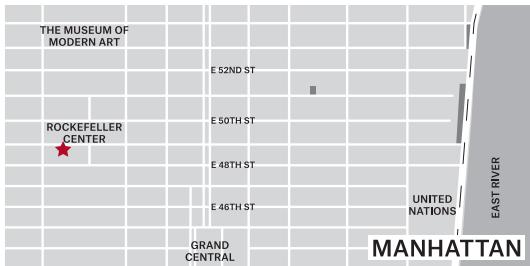
**Lots** will not be released until all outstanding charges due to Christie's are paid in full. Please contact Christie's Post-Sale Service on +1 212 636 2650.

### ADMINISTRATION FEE, STORAGE & RELATED CHARGES

CHARGES PER LOT	LARGE OBJECTS e.g. Furniture, Large Paintings, and Sculpture	SMALL OBJECTS e.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration	\$100	\$50
Storage per day	\$10	\$6
Loss and Damage Liability	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. <b>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.</b>		

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**

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