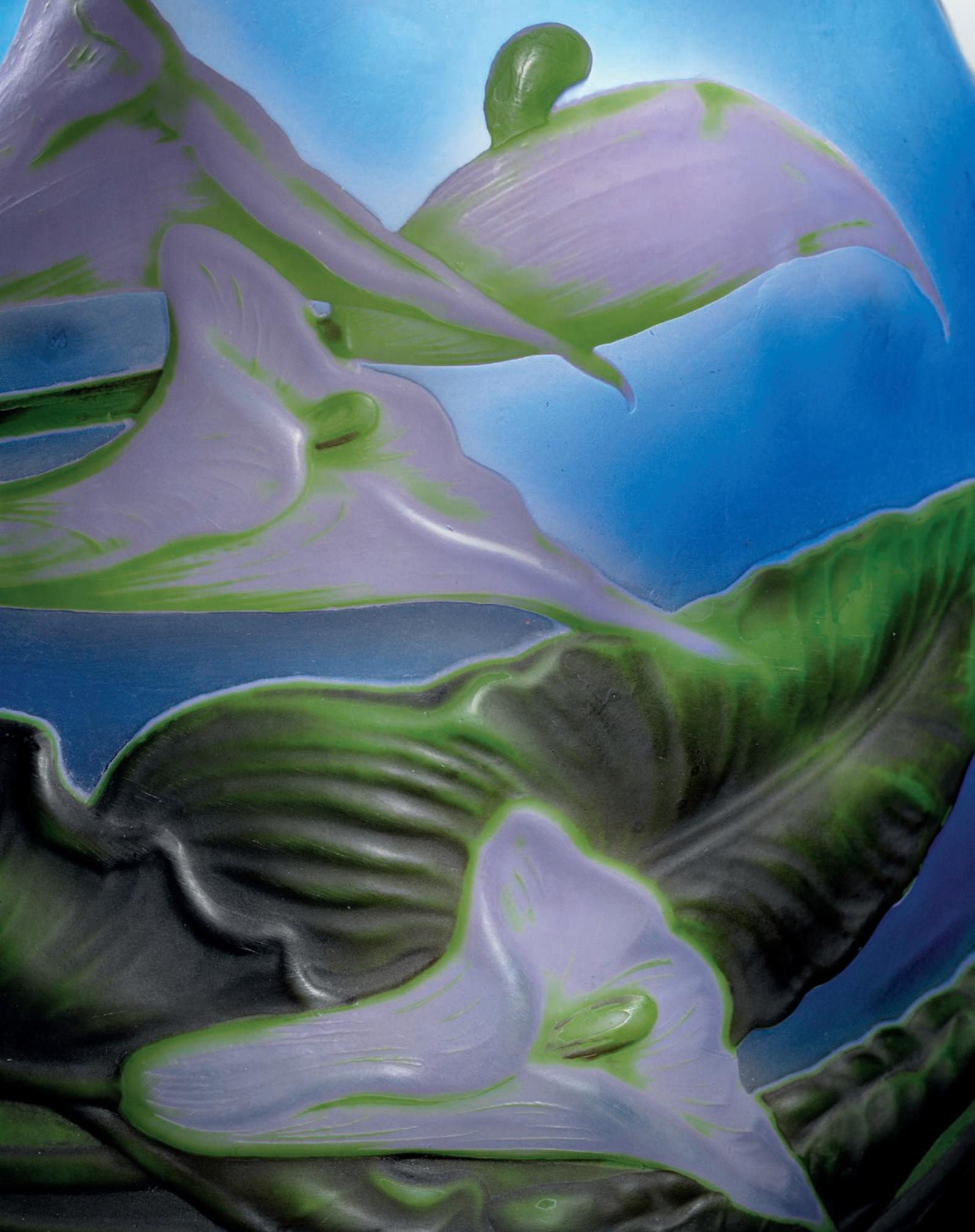


# DESIGN

New York 7 June 2017

CHRISTIE'S



# DESIGN

WEDNESDAY 7 JUNE 2017

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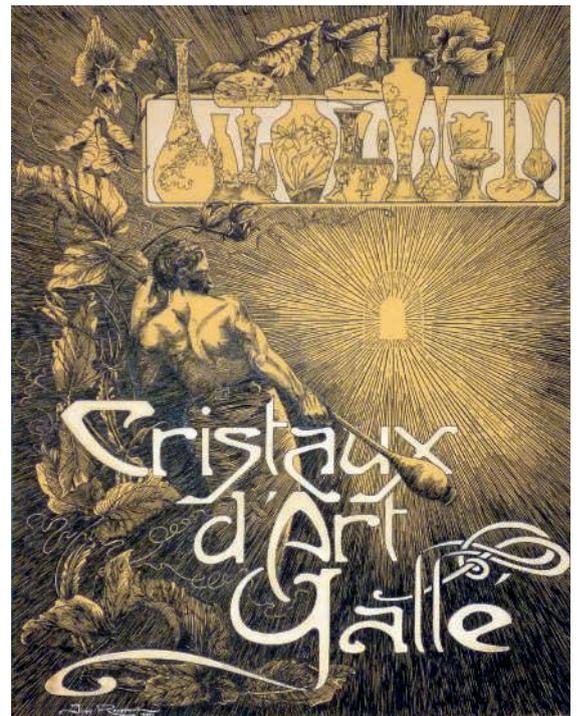
# THE JOEL SCHUR COLLECTION OF IMPORTANT WORKS by Gallé

## Gallé: Byword for Creativity

It is with both respect and gratitude that I acknowledge the contribution made to Gallé scholarship and specifically to the present catalogue by Professor Samuel Provost. Collector Joel Schur acquired a group of works that struck him as among the most dramatic and sumptuous that bear the Gallé name. Professor Provost sheds fascinating new light on the genesis of these spectacular pieces. We are now able to situate these works as the fabulous final flowering of the workshop inherited by Emile Gallé and raised through his vision to such ambitious creative and craft levels. Emile Gallé inspired a generation of artists in his native town of Nancy who became celebrated as 'L'Ecole de Nancy.' He surrounded himself with talented artists and artisans, such as Auguste Herbst and Julien Roiseux, to establish an enterprise that, as we see here so clearly, successfully outlived him, evolving and interpreting his concepts through the first decades of the 20<sup>th</sup> century.

The Joel Schur collection brings together the finest examples of this production, exemplary works that illustrate the great glassmaking achievements of the Etablissements Gallé. Notable among a group of lamps is the Wisteria, the most ambitious and impressive in scale, distinguished by its rich colors and lush decoration, while two examples of the Rhododendrons model show the masterful exploitation of new mold-blowing techniques, described in detail by Professor Provost. These made possible a voluptuous added relief to the motifs. The Arum Lilly vases similarly benefited from this new sculptural possibility, and at an unprecedented scale. These, and other designs including the Cherries lamps, Elephants vases, and Seagull vase define a significant chapter in the history of creativity in glass.

PHILIPPE GARNER  
*International Consultant*



Advertisement for the Gallé firm by one of its artists, Jean Rouppert, 1920  
Courtesy Jean Rouppert, Collection Muller





View of the glass furnace workshop in the Etablissements Gallé, undated photograph  
Courtesy Private Collection

## The Etablissements Gallé during the 1920s

The last period of the Etablissements Gallé, from his widow Henriette's death in 1914 to the clearance sale of the ateliers in 1936, was paradoxically the most productive and commercially successful, and yet it is the least known. This period is usually dismissed with the suggestion that the Etablissements Gallé perfected the simplest and most cost-effective techniques practiced by Emile Gallé, while giving up on his more ambitious experiments and failing to rejuvenate their line of products with inspired new designs. This summary fails to account for several significant innovations or for the introduction of new designs reflecting evolutions in taste.

The so called "mold-blown" series of vases and lamps from the 1920s is one such initiative: the Elephants, the Arum vases, the Rhododendrons or Cherries lamps are well known models in this technique, in which the glass was blown with compressed air inside an engraved mold. They were introduced by Paul Perdrizet, one of Emile Gallé's sons-in-law, who became the Director of the ateliers in 1914. He was enticed by a new technology promising long-term financial gain at the cost of short-term investment. Although the initial cost of the cast-iron molds was high, the

theoretically limitless number of pieces they could produce was a strong incentive. He was also spurred in adopting this technique by the strong success of René Lalique, whom he regarded as a direct rival.

The *Exposition Internationale des Arts Décoratifs et Industriels Modernes*, held in Paris in 1925 was the likely incentive for the Etablissements Gallé to introduce these new mold-blown designs, although there are no known details regarding their participation in the exhibition. Jean Bourgogne, Gallé's grandson and heir, groomed to become the next Director of the ateliers, left extensive notes about his apprenticeship. Writing in 1926, he remarks that the "[cast-iron] molds with relief have been recently in use to produce the large relief pieces such as the oranges, the apples, the elephants and the crabs series, and so on." This important testimony, which gives also the official generic name of these series, the "vases à reliefs," is indirectly confirmed by other sources. In his 1974 memoirs as a worker in the Etablissements Gallé, René Dézavelle, placed their creation around 1925. Another clue in this regard is the proposed 1925 dating of the Elephants model, which is very unusual among the "relief" vases.

Large animal-themed designs are a rare instance among the Gallé late glass series. Putting aside the traditional animals depicted on vases and lamps (usually fish, insects and small birds), certain, if not all of the others, can be explained as having a symbolic meaning, linked to topical events. Such is the case of the Seagull and the Polar Bear vases, two models similar in shape and materials (white and translucent crystal) and closely contemporaneous.

The author of these new designs was almost certainly Auguste Herbst, the Artistic Director of the ateliers since 1919. He was the last remaining member of the talented team of artists gathered by Emile Gallé in the 1890s, and thus responsible for most of the larger pieces of the 1920s, such as the Elephants, the Polar Bears, the Seagull (for which he is credited in the press) and probably the earlier mold-blown fruits and floral series.

The creation of the mold-blown series, in 1925, depended on the introduction in the Gallé ateliers of mechanical blowing and the generalization of cast-iron molds. Mechanical glassblowing was invented in 1882 to allow the blowing of larger pieces than was normally possible for a man and to lower the health hazard resulting from this activity. A nozzle connected by a flexible tube to tanks of compressed air filled by compressors was adapted to the blowing iron. For mold blowing, the gaffer had to stand in an elevated position, on a stool or a platform, above the assistant

closing the articulated mold around the parison. The gaffer would thus work the iron on a vertical axis, and simply inserted the nozzle into the end of the vertical tube, thus pushing a spring releasing the compressed air. This simple system allowed a fast switch between mouth and mechanical blowing while working on a large piece or a relief vase, countering any concern with the lack of flexibility associated with mechanical blowing. According to Jean Bourgoigne, in 1926, only one of the six glassblowers' seats was rigged with a mechanical blowing system. Significantly, the lone equipped seat was that of Julien Roiseux, the most senior and the most talented glassblower, employed since Emile Gallé's time and the one trusted with the largest and most difficult pieces.

In Emile Gallé's time already, the glassblowers were using molds for all the extended series. These were made from wood in a special workshop; they had a limited lifespan and could produce typically from 50 to 200 pieces. They still continued to be the most frequently used after the war. But even in the 1900s, the need for more durable molds led to the making of metal molds, mainly from cast iron. They were expensive as they had to be commissioned from a foundry in Paris. The commercial choice to favor large production series after 1904 led to their increased use. In the 1920s, the Gallé ateliers had a vast assortment of them, in different sizes, for closed shapes



View of the packing room at the Establisements Gallé, late 1920s, including a white mold-blown 'Elephants' vase on a shelf and, on the table, a 'Plum' mold-blown vase  
Courtesy Private Collection



The sequence in the creation of a mold-blown glass vessel: (1). the gaffer lowers the paraison of molten glass into the mold by means of a vertical rod attached to a mechanical blowing system; (2). the mold is closed by his assistant and the glass expanded by means of compressed air pumped down the rod; (3). the completed glass vessel is removed from the mold

such as vases or bottles, as well as for open shapes, such as cups, candy boxes, ashtrays and so on. They were usually made from two or three articulated parts, fitted with handles to open and close them. Only the smaller objects came from a single-part mold. Another major difference was between the molds for rounded pieces and those for angular or irregular shapes (square, polygonal and such): for the former, the glassblower was able to turn the glass inside the molds, whose inner face was coated with powdered coal. This gave the glass a very smooth surface as well as a more brilliant aspect. For the latter, there was no rotation possible and the air pressure needed from the blowing was greater to fill in the mold.

The innovation around 1925 came thus from the new kind of sculpted molds employed to produce the "relief" vases or lamps, as they were known. As the name implies, the new technique allowed the blown piece to acquire an intricate decorative design from the mold itself, whose inner surface had been cast with the negative of the desired motifs. These had been first modeled in plaster, to be sent to the Parisian foundry that made the molds. What set apart the Etablissements Gallé relief vases from the mold-blown series by other manufacturers such as Lalique was the use of multicolor, multilayered crystal. In fact, these vases or

lamps were traditional Gallé series but with the added feature of a higher relief than was allowed by simple acid etching. The mold was the only change in the making of these new pieces: the paraison was of the same type and the initial blowing to shape was still made by mouth, before its introduction into the mold. Then, only compressed air was used to fully expand the glass inside the mold. After the piece had cooled, the decorative design was completed with acid etching as before. The technical innovation was minimal but the combination of the high relief allowed by the engraved molds and the traditional cameo engraving and blending of the colors achieved by acid etching could produce some rather spectacular results.

These pieces still resembled the popular established Gallé series but with the benefit of the shaped features on the surface catching the light. To achieve a maximum effect from the relief, the motifs used were mainly chosen among fruit-bearing trees, with plums, apples, oranges, cherries the clear favorites. There were a few floral designs (clematis, rhododendron, tulip, and crocus), some sea shells, the famous elephants of course, but no landscapes. The range of decorative themes used for these vases and lamps was clearly restricted to those designed to benefit from the high relief.

The difficulty and thus the high cost of making the relief molds pushed the Gallé direction to limit this technique to medium-sized objects (both lamps and vases), which were nevertheless costlier than conventional pieces of similar size. Prices on the Etablissements Gallé series album from 1927, most certainly used as a sales catalogue, now in the Rakow Library (Corning Museum of Glass), show that, while “relief” vases were not the most expensive items available, they were well on the higher end of the price range. Of 355 different items listed in the 1927 catalogue, 266 are vases of all shapes and sizes, but only 13 are “relief” vases, all medium sized or just above the average. Even if all the known “relief” series are not pictured, the impression of a limited production suggested by this catalogue is well confirmed by other sources: the now incomplete sales catalogue of the main salesman Pierre Perdrizet leads to the same conclusion, as do auction catalogues and the few museum collections that include such works.

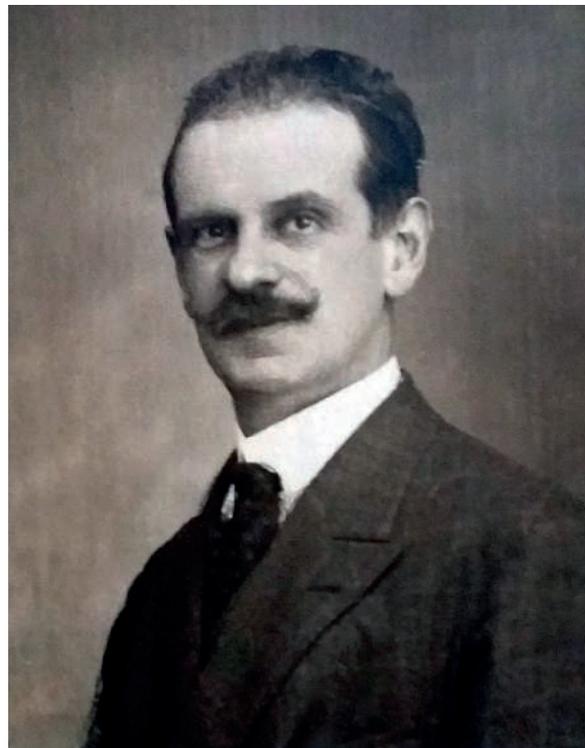
Assessing the total number of “relief” pieces produced is an impossible task, given the lack of sales records. According to Dézavelle, the larger vases were produced in no more than 10 to 12 examples, while the smaller objects, such as candy boxes and

small vases, were made in series of 20 to 30. This latter figure seems very conservative, but the former is certainly possible for the most prestigious pieces.

To summarize, the high cost of the cast-iron molds, the limited use of compressed air in the ateliers, and the relatively small range of designs that took advantage of this new technique were probably the main factors restricting the production of the “relief” pieces. Another was the rather short period through which the technique was exploited, less than six years, from late 1925 to 1930, compared to the common floral or landscape series, some of which were produced during ten to fifteen years, and maybe longer. This was a spectacular attempt to modernize the Gallé product line, by borrowing a popular technique from contemporary industrial glass production, while respecting the motifs and style associated with the Gallé name, but it was too little too late. It is perhaps telling that the last large prestige pieces produced by the Etablissements Gallé are not “relief” vases: the Seagull and the Polar Bears, designed around 1927, did not reprise this technique, probably for cost related reasons or because the “relief” vases had not met the commercial expectations of the direction.

SAMUEL PROVOST

Associate Professor of Art History and Archaeology,  
University of Lorraine, Nancy



Auguste Herbst, undated photograph  
Courtesy Private Collection



1

**GALLÉ**

*A RARE 'SEAGULL' VASE, CIRCA 1927*

cameo glass  
13 $\frac{1}{8}$  in. (35.7 cm.) high  
cameo signature *Gallé*

**\$40,000-60,000**

**Provenance:**  
Harriet and Jack Stievelman, Boca Raton;  
Christie's, New York, 11 June 1998, lot 97;  
Acquired from the above sale by the current owner.

The Seagull vase is documented in contemporary newspaper articles. It was commissioned in May 1927 to honor the aviator Marc Bernard, who completed the first flight by seaplane between France and Madagascar, then a French colony, in late 1926. Marc Bernard and his wife were given a tour of the Etablissements Gallé the day after the ceremony where they received the original Seagull vase. The occasion was commemorated with a group photograph of the couple and the senior staff of the factory.

Professor Samuel Provost



2

**GALLÉ**

*A RARE 'POLAR BEAR' VASE, CIRCA 1928*

cameo glass  
14 $\frac{1}{8}$  in. (35.9 cm.) high  
cameo signature *Gallé*

\$40,000-60,000

**Provenance:**  
Christie's, London, 13 May 1998, lot 233;  
Acquired from the above sale by the current owner.

**Literature:**  
A. Duncan, G. de Bartha, *Glass by Gallé*, London, 1984, p. 201, pl. 306 for a related vase;  
V. Arwas, *Glass: Art Nouveau to Art Deco*, New York, 1987, p. 141 for a related vase.

The Polar Bear design is probably a reference to the trips to the North Pole by Roald Amundsen and specifically to Bear Island, the part of the Svalbard archipelago near which he died in his seaplane crash, on June 18th 1928, while trying to rescue another polar expedition, that of the Italian general Nobile. This dramatic attempt and the accident were closely followed by the public in France because it was a French seaplane and its pilot was René Guilbaud, who, two years earlier, had taken part in Marc Bernard's trip to Madagascar.

Professor Samuel Provost

3

**GALLÉ**

*A RARE AND IMPORTANT 'ELEPHANT' VASE, CIRCA 1925*

mold-blown cameo glass  
15 in. (38.1 cm.) high  
cameo signature *Gallé*

**\$100,000-150,000**

**Provenance:**

Sotheby's, New York, 12 June 1998, lot 31;  
Acquired from the above sale by the current owner.

**Literature:**

A. Duncan, G. de Bartha, *Glass by Gallé*, London, 1984, p. 33, pl. 2b for a related vase in a different color combination.

Of the three large vase models featuring animal designs, the Elephants was the only one to be mold-blown. It was an earlier design than the Seagull and the Polar Bear, no later than 1926, and a seemingly popular one as well, made in different color combinations. The same elephants theme was also reprised in wood marquetry, for a small square table top. It is of course possible that this particular theme refers to the popular interest in exotic and colonial imagery in the 1920s. But the fact that no other Gallé vase can be easily ascribed to this vogue, and the use of animal motifs to celebrate special events strongly suggest that the Elephants design also had a commemorative context. Surely the most likely event was the second automotive journey across central Africa, later dubbed the 'Croisière Noire.' Organized with great publicity by the French automobile manufacturer Citroën, Georges-Marie Haardt and Louis Audouin-Dubreuil led a convoy from the 28th October 1924 to the 26th June 1925 across 20,000 km in central Africa. After the expedition, many pictorial accounts, often featuring elephants, were published in the press. An exhibition was organized in the Pavillon de Marsan of the Louvre and a documentary film was soon released. The celebration of this colonial adventure with an elephants-themed vase appears highly likely, establishing a precedent for the Seagull and Polar Bear designs.

Professor Samuel Provost



4

**GALLÉ**

A RARE 'ARUM LILY' VASE, CIRCA 1925

mold-blown cameo glass  
14 $\frac{1}{8}$  in. (36 cm.) high  
cameo signature *Gallé*

\$50,000-70,000

**Provenance:**

Sotheby's, New York, 12 March 1999, lot 110;  
Acquired from the above sale by the current owner.

**Literature:**

A. Duncan, G. de Bartha, *Glass by Gallé*, London, 1984, p. 197, pl. 301 for a highly comparable vase.



5

**GALLE**

A RARE 'ARUM LILY' VASE, CIRCA 1925

mold-blown cameo glass  
14 in. (35.6 cm.) high  
cameo signature *Gallé*

\$70,000-90,000

**Provenance:**

Christie's, London, 8 November 2001, lot 26;  
Acquired from the above sale by the current owner.

**Literature:**

A. Duncan, G. de Bartha, *Glass by Gallé*, London, 1984, p. 197, pl. 301 for  
another vase of this model in a different color combination.





6

**GALLÉ**

*A RARE 'ELEPHANT' VASE, CIRCA 1925*

mold-blown cameo glass  
15 in. (28.1 cm.) high  
intaglio signature *Gallé*

\$50,000-70,000

**Provenance:**

Christie's, London, 13 May 1998, lot 234;  
Acquired from the above sale by the current owner.

**Literature:**

V. Arwas, *Glass: Art Nouveau to Art Deco*, New York, 1977, p. 91 for another vase of this model;  
A. Duncan, G. de Bartha, *Glass by Gallé*, London, 1984, p. 33, pl. 2b for a related vase of this model;  
V. Arwas, *Glass: Art Nouveau to Art Deco*, New York, 1987, p. 141 for another vase of this model;  
T. Newark, *The Art of Emile Gallé*, London, 1995, p. 121 for another vase of this model.



7

**GALLÉ**

*A 'PLUM' VASE, CIRCA 1925*

mold-blown cameo glass  
13½ in. (33.3 cm.) high  
etched signature *Gallé*

\$15,000-20,000

**Provenance:**

A private collection, Europe;  
Christie's, London, 7 April 2009, lot 1;  
Acquired from the above sale by the current owner.

**Literature:**

V. Arwas, *Glass: Art Nouveau to Art Deco*, New York, 1977, p. 87 for a related vase;  
B. Blount, H. Blount, *French Cameo Glass*, Des Moines, 1977, p. 40 for another vase of this model in a different color combination;  
A. Duncan, G. de Bartha, *Glass by Gallé*, London, 1984, p. 198, pl. 302 for a related vase;  
T. Newark, *The Art of Emile Gallé*, London, 1995, p. 13 for a related vase.



8

**GALLÉ**

*AN 'APPLE' VASE, CIRCA 1925*

mold-blown cameo glass  
11½ in. (29.2 cm.) high  
cameo signature *Gallé*

\$20,000-30,000

**Literature:**

A. Duncan, G. de Bartha, *Glass by Gallé*, London, 1984, p. 197, pl. 299 for a related vase in a different color combination;

B. Hakenjos, *Emile Gallé: Keramik, Glas, und Möbel des Art Nouveau*, Munich, 2012 p. 154 for another vase of this model in a different color combination.



9

**GALLÉ**

*A 'CHERRY' TABLE LAMP, CIRCA 1925*

mold-blown cameo glass  
18½ in. (47 cm.) high, 12¼ in. (31.1 cm.) diameter of shade  
shade and base with cameo signature *Gallé*

\$40,000-60,000

**Provenance:**

Est-Ouest, Tokyo, 30 March 2002, lot 99;  
Acquired from the above sale by the current owner.

**Literature:**

A. Duncan, G. de Bartha, *Glass by Gallé*, London, 1984, p. 165, pl. 236 for a highly comparable lamp of this model;  
A. Duncan, G. de Bartha, *Gallé Lamps*, Suffolk, 2014, p. 63, pl. 5.7 for an illustration of the present lamp.





10

**GALLE**

A 'MAGNOLIA' TABLE LAMP, CIRCA  
1920

cameo glass

31 1/2 in. (80 cm.) high, 16 1/2 in. (41.8 cm.)

diameter of shade

shade and base with cameo signature *Gallé*

\$40,000-60,000

**Provenance:**

Sotheby's, London, 30 October 1998, lot 629;  
Acquired from the above sale by the current  
owner.

**Literature:**

A. Duncan, G. de Bartha, *Glass by Gallé*,  
London, 1984, p. 149, pl. 208 for another lamp  
of this model;  
A. Duncan, G. de Bartha, *Gallé Lamps*, Suffolk,  
2014, p. 54, pl. 4.6 for another lamp of this  
model.

11

**GALLE**

*A 'PEONY' TABLE LAMP, CIRCA 1920*

cameo glass

25 in. (63.5 cm.) high, 18 in. (46 cm.) diameter of shade  
shade with cameo signature *Gallé*, base etched *Gallé*

\$100,000-150,000

**Provenance:**

Allan Caplan, New York;  
Sotheby's, New York, 12 March 1999, lot 113;  
Acquired from the above sale by the current owner.

**Literature:**

A. Duncan, G. de Bartha, *Glass by Gallé*, London, 1984, p. 135, pl. 214 for a comparable lamp;  
A. Duncan, G. de Bartha, *Gallé Lamps*, Suffolk, 2014, p. 52, pl. 4.4 for a highly comparable lamp.





12

**GALLÉ**

*A RARE AND IMPORTANT 'RHODODENDRON' TABLE LAMP,  
CIRCA 1925*

mold-blown cameo glass

18½ in. (47 cm.) high, 14 in. (35.5 cm.) diameter of shade  
shade and base with cameo signature *Gallé*

\$150,000-180,000

**Provenance:**

A private collection, Europe;  
Christie's, New York, 11 June 1998, lot 280;  
Acquired from the above sale by the current owner.

**Literature:**

A. Duncan, G. de Bartha, *Glass by Gallé*, London, 1984, p. 157, pl. 219 for another lamp of this model;  
V. Arwas, *Glass: Art Nouveau to Art Deco*, New York, 1987, p. 129 for a related lamp in a different color combination;  
B. Hakenjos, *Emile Gallé: Keramik, Glas, und Möbel des Art Nouveau*, Munich, 2012, p. 155 for a related lamp in a different color combination;  
A. Duncan, G. de Bartha, *Gallé Lamps*, Suffolk, 2014, p. 60 pl. 5.4 for another lamp of this model.





13

**GALLE**

*A RARE AND IMPORTANT 'RHODODENDRON' TABLE LAMP,  
CIRCA 1925*

mold-blown cameo glass

18 in. (46 cm.) high, 14 in. (35.5 cm.) diameter of shade  
shade and base with cameo signature *Gallé*

\$150,000-180,000

**Provenance:**

Sotheby's, New York, 12 June 1998, lot 26;  
Acquired from the above sale by the current owner.

**Literature:**

see previous lot.

14

**GALLÉ**

A 'CHERRY' TABLE LAMP, CIRCA 1925

mold-blown cameo glass

18 in. (45.7 cm.) high, 12¼ in. (31.1 cm.) diameter of shade  
shade and base with cameo signature *Gallé*

\$40,000-60,000

**Literature:**

A. Duncan, G. de Bartha, *Glass by Gallé*, London, 1984, p. 165, pl. 236 for a related lamp of this model in a different color combination;  
A. Duncan, G. de Bartha, *Gallé Lamps*, Suffolk, 2014, p. 62, pl. 5.6 for an illustration of the present lamp.





15

**GALLÉ**

A 'MARGUERITE' TABLE LAMP,  
CIRCA 1920

cameo glass

27 in. (68.6 cm.) high, 13 in. (33 cm.)

diameter of shade

shade and base with cameo signature *Gallé*

\$20,000-30,000

**Provenance:**

Sotheby's, Paris, 3 December 2002, lot 32;  
Acquired from the above sale by the present  
owner.

**Literature:**

A. Duncan, G. de Bartha, *Glass by Gallé*,  
London, 1984, p. 170, pl. 245 for another  
lamp of this model;

A. Duncan, G. de Bartha, *Gallé Lamps*,  
Suffolk, 2014, p. 119, no. 7.13 for an  
illustration of the present lamp.



16

**GALLÉ**

*A RARE AND IMPORTANT 'WISTERIA' TABLE LAMP,  
CIRCA 1920*

cameo glass  
30 in. (76.2 cm.) high, 20½ in. (52.1 cm.) diameter of shade  
shade and base with cameo signature *Gallé*

\$200,000-250,000

**Provenance:**

Sotheby's, New York, 13 March 1998, lot 157;  
Acquired from the above sale by the current owner.

**Literature:**

A. Duncan, G. de Bartha, *Glass by Gallé*, London, 1984, p. 152, pl. 212 for a highly comparable lamp;  
T. Newark, *The Art of Emile Gallé*, London, 1995, p. 112 for another lamp of this model;  
C. Fiell, P. Fiell (eds.), *100 Lamps, 1878 to 1959*, Cologne, 2005, front cover and p. 173 for another lamp of this model;  
A. Duncan, G. de Bartha, *Gallé Lamps*, Suffolk, 2014, p. 57, pl. 4.12 for a highly comparable lamp.





17

**GALLE**

*A 'PEONY' TABLE LAMP, CIRCA 1920*

cameo glass

25 in. (63.5 cm.) high, 18 $\frac{3}{8}$  in. (46.7 cm.) diameter of shade  
shade and base with cameo signature *Gallé*

\$70,000-90,000

**Literature:**

A. Duncan, G. de Bartha, *Glass by Gallé*, London, 1984, p. 135, pl. 214  
for a highly comparable lamp;

A. Duncan, G. de Bartha, *Gallé Lamps*, Suffolk, 2014, p. 52, pl. 4.4 for  
a related lamp.





18

GALLÉ

A 'GERANIUM' TABLE LAMP,  
CIRCA 1920

cameo glass  
17¼ in. (43.8 cm.) high, 10½ in. (26.6 cm.)  
diameter of shade  
shade and base with cameo signature  
*Gallé*

\$20,000-30,000

Provenance:  
Christie's, Amsterdam, 24 June 2003,  
lot 140;  
Acquired from the above sale by the  
current owner.

Literature:  
A. Duncan, G. de Bartha, *Gallé Lamps*,  
Suffolk, 2014, p. 97, pl. 6.10 for this model  
illustrated.



19

**GALLÉ**

A 'CHERRY' TABLE LAMP,  
CIRCA 1925

mold-blown cameo glass  
18¼ in. (46.4 cm.) high,  
12¼ in. (31.1 cm.) diameter of shade  
shade and base with cameo  
signature *Gallé*

\$40,000-60,000

**Provenance:**  
Est-Ouest, Hong Kong, 29 May 2010,  
lot 599;  
Acquired from the above sale by the  
current owner.

**Literature:**  
A. Duncan, G. de Bartha, *Glass by  
Gallé*, London, 1984, p. 165, pl. 236,  
for a related lamp in a different color  
combination;  
A. Duncan, G. de Bartha, *Gallé Lamps*,  
Suffolk, 2014, p. 58, no. 5.2 for an  
illustration of the present lamp.

END OF COLLECTION

20

**TIFFANY STUDIOS**

*A VASE, CIRCA 1921*

decorated Favrite glass

6½ in. (16.5 cm.) high

engraved *L.C. Tiffany-Favrile 3524P*

\$10,000-15,000





PROPERTY OF AN OHIO COLLECTOR

21

## TIFFANY STUDIOS

A 'PEBBLE' TABLE LAMP, CIRCA 1902

quartz pebbles, leaded and Favrite glass,  
patinated bronze  
20¾ in. (53 cm.) high, 10¼ in. (26 cm.) diameter  
of shade  
base impressed *TIFFANY STUDIOS NEW YORK*  
433

\$30,000-50,000

### Provenance:

Louis C. Tiffany Garden Museum, Japan;  
Michaan's Auctions, Alameda, *Treasures of Louis C.  
Tiffany from the Garden Museum, Japan, Part 2*,  
18 May 2013, lot 2100.

### Literature:

A. Duncan, *Louis C. Tiffany: The Garden Museum  
Collection*, Woodbridge, Suffolk, 2004, p. 319 for an  
illustration of this lamp;  
A. Duncan, *Tiffany Lamps and Metalware*,  
Woodbridge, Suffolk, 2007, p. 139 for an illustration  
of this lamp.



PROPERTY FROM THE ESTATE OF RICHARD J. SCHWARTZ

22

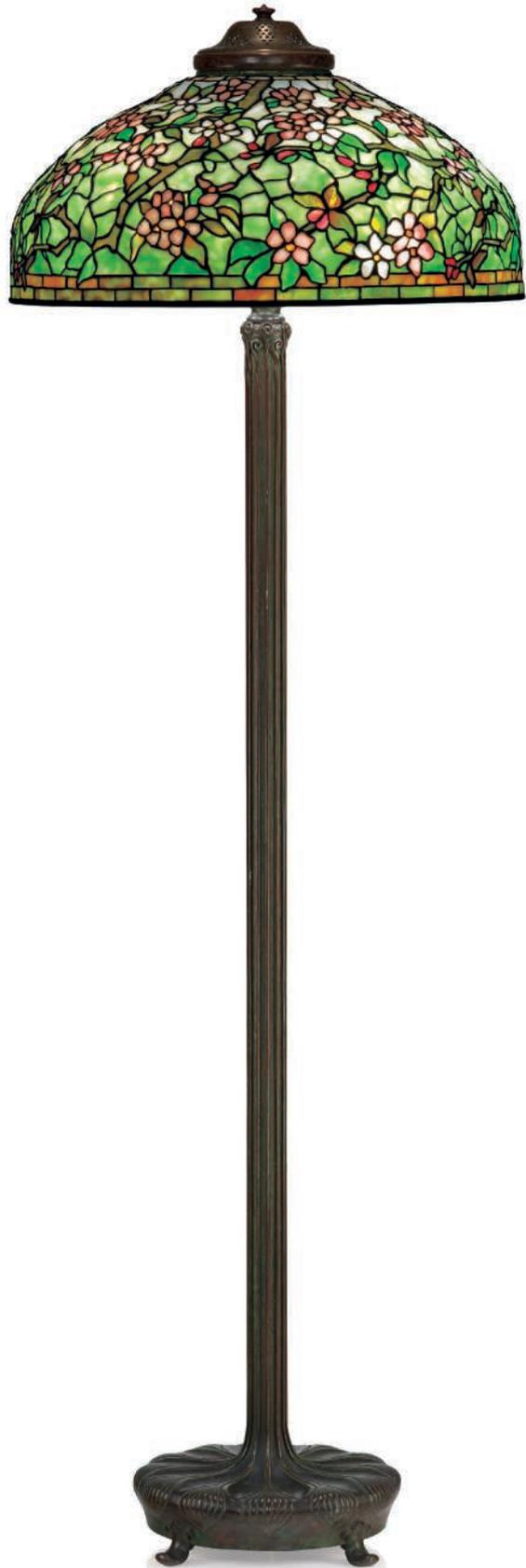
**TIFFANY STUDIOS**

*A 'TWELVE-LIGHT LILY' FLOOR LAMP,  
CIRCA 1910*

Favrile glass, patinated bronze  
56¼ in. (143 cm.) high  
eleven shades engraved *L.C.T.-Favrile*, one  
shade engraved *5-L.C.T.-Favrile*, base impressed  
*TIFFANY STUDIOS NEW YORK 685*

\$25,000-35,000

Provenance:  
Macklowe Gallery, New York.



PROPERTY FROM THE COLLECTION OF LAUREL BLOSSOM

23

**TIFFANY STUDIOS**

*AN 'APPLE BLOSSOM' FLOOR LAMP, CIRCA  
1910*

leaded glass, patinated bronze

62 $\frac{3}{4}$  in. (159.4 cm.) high, 20 $\frac{3}{4}$  in. (52.7 cm.)

diameter of shade

shade impressed *TIFFANY STUDIOS NEW YORK*

1530-4, base impressed *TIFFANY STUDIOS NEW  
YORK 379*

**\$50,000-80,000**





24

**TIFFANY STUDIOS**

*A 'LABURNUM' TABLE LAMP, CIRCA 1910*

leaded glass, patinated bronze

29¼ in. (74.3 cm.) high, 21½ in. (54.6 cm.)

diameter of shade

base impressed *TIFFANY STUDIOS NEW YORK*

443

\$150,000-200,000

**Provenance:**

Karl Lachmann, Denmark, 1919;

Thence by descent.

The lamp is believed to have been bought in New York in 1919 on a voyage by Karl Lachmann to the family's sugar plantation and factory - 'Betlehem', on St. Croix, for which he was managing director. The lamp is listed in the family's October 13, 1920 insurance appraisal.



25

**TIFFANY STUDIOS**

A 'TWELVE-LIGHT LILY' TABLE LAMP, CIRCA 1910

Favrile glass, gilt-bronze

21¼ in. (54 cm.) high

nine shades engraved *L.C.T. Favrile*, three shades engraved *L.C.T.*,  
base impressed *TIFFANY STUDIOS NEW YORK 9660*

\$20,000-30,000

Provenance:

Macklowe Gallery, New York.



26

**TIFFANY STUDIOS**

A 'TEN-LIGHT LILY' TABLE LAMP, CIRCA 1910

Favrile glass, patinated bronze

21½ in. (54.6 cm.) high

seven shades engraved *L.C.T. Favrile*, three shades engraved *L.C.T.*,  
base impressed *TIFFANY STUDIOS NEW YORK 381*

\$15,000-20,000



PROPERTY FROM AN EAST COAST PRIVATE COLLECTION

27

**TIFFANY STUDIOS**

*A 'NASTURTIUM' TABLE LAMP, CIRCA 1910*

leaded glass, patinated bronze

31 ½ in. (80 cm.) high, 21 ¾ in. (55.3 cm.) diameter of shade  
shade impressed *TIFFANY STUDIOS NEW YORK*, base  
impressed *TIFFANY STUDIOS NEW YORK 550*

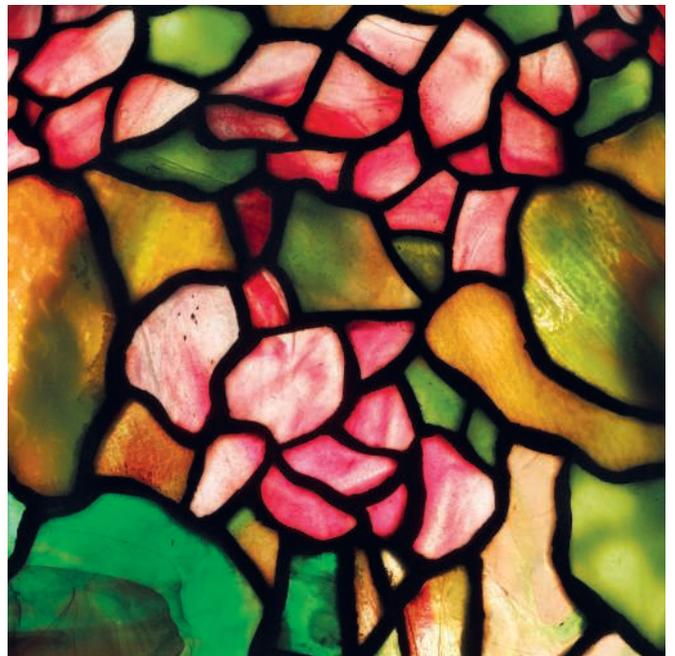
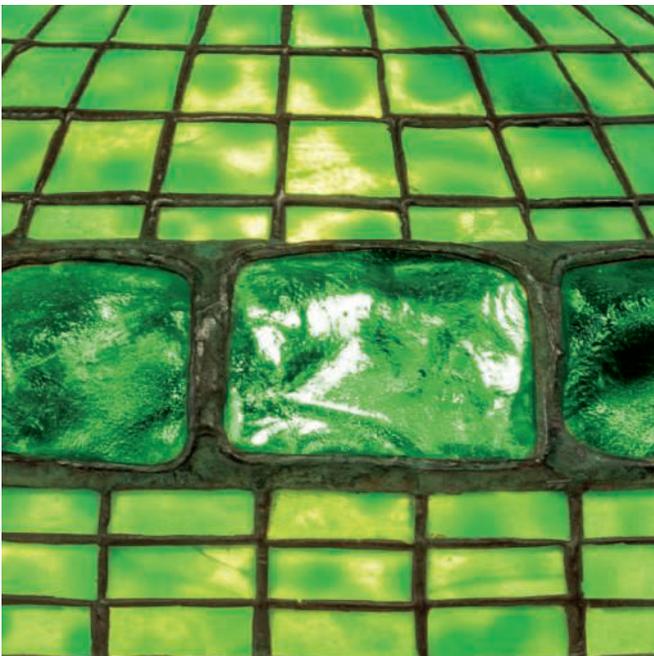
\$70,000-100,000

Provenance:

Christie's, New York, 8 December 1990, lot 512.

# BEAUTY AND LIGHT

WORKS BY TIFFANY STUDIOS  
FROM A PRIVATE COLLECTION



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“We are all at work toward the same ideal, which is — beauty. That same beauty is what nature has lavished upon us as a supreme gift — it is all about us to see and use.”

Louis C. Tiffany

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**Louis Tiffany’s deep love of nature was evident** throughout his life, beginning as a young boy, when he preferred to sketch instead of doing homework, to his last days, painting at his Laurelton Hall estate. Possessing an extensive knowledge of botany, Tiffany incorporated plants and trees of all types in an almost infinite variety of ornamental motifs. He employed the poppy perhaps more than any other flower, incorporating it in pottery, enamelware, blown glass, leaded glass lamp shades and even the column capitals of the famous “Daffodil Court” at Laurelton Hall. More common plants, like geraniums and nasturtiums, were elevated to a noble status in many of Tiffany’s decorative motifs. He never copied nature. He instead aspired to endow his works with a sense of nature’s all-encompassing beauty, whether it be through shape, color or design. Even an object as apparently simple as a ‘Geometric’ lamp shade was made with mottled glass and enhanced with tiles reminiscent of a turtle’s back. In describing his never-ending “quest of beauty” Tiffany declared his overriding artistic principle: “I have always striven to fix beauty in wood or stone or glass or pottery, in oil or watercolor, by using whatever seemed fittest for the expression of beauty; that has been my creed and I see no reason to change it.” The following four lamps from a Private Collection aptly reflect this philosophy.



28

**TIFFANY STUDIOS**

*A 'NASTURTIUM' TABLE LAMP, CIRCA 1910*

leaded glass, patinated bronze

26 in. (66 cm.) high, 18¼ in. (46.3 cm.) diameter of shade

shade impressed *TIFFANY STUDIOS NEW YORK*,  
base impressed *TIFFANY STUDIOS NEW YORK*  
6004

\$50,000-70,000



29

**TIFFANY STUDIOS**

*AN 'ORIENTAL POPPY' TABLE LAMP,  
CIRCA 1910*

leaded glass, patinated bronze

27 in. (68.6 cm.) high, 18 in. (45.7 cm.) diameter  
of shade

shade impressed *TIFFANY STUDIOS NEW YORK  
1598*, base impressed *TIFFANY STUDIOS NEW  
YORK 368*

\$60,000-80,000



30

**TIFFANY STUDIOS**  
*A 'TURTLEBACK TILE' TABLE LAMP,*  
*CIRCA 1910*

Favrile and leaded glass, patinated bronze  
20½ in. (52.1 cm.) high, 15¾ in. (40.2 cm.)  
diameter of shade  
shade impressed *TIFFANY STUDIOS*  
*NEW YORK 1434-12*, base impressed *526*  
*TIFFANY STUDIOS NEW YORK*

\$15,000-20,000



31

**TIFFANY STUDIOS**  
*A 'GERANIUM' TABLE LAMP,*  
*CIRCA 1910*

leaded glass, patinated bronze  
18¼ in. (46.3 cm.) high, 16½ in. (41.8 cm.)  
diameter of shade  
shade tag impressed *TIFFANY*  
*STUDIOS*, oil canister button tag  
impressed *TIFFANY STUDIOS NEW*  
*YORK 6812*, base impressed *TIFFANY*  
*STUDIOS NEW YORK 6812*

\$50,000-70,000



John La Farge, circa 1859

## STAINED GLASS WINDOWS OF JOHN LA FARGE

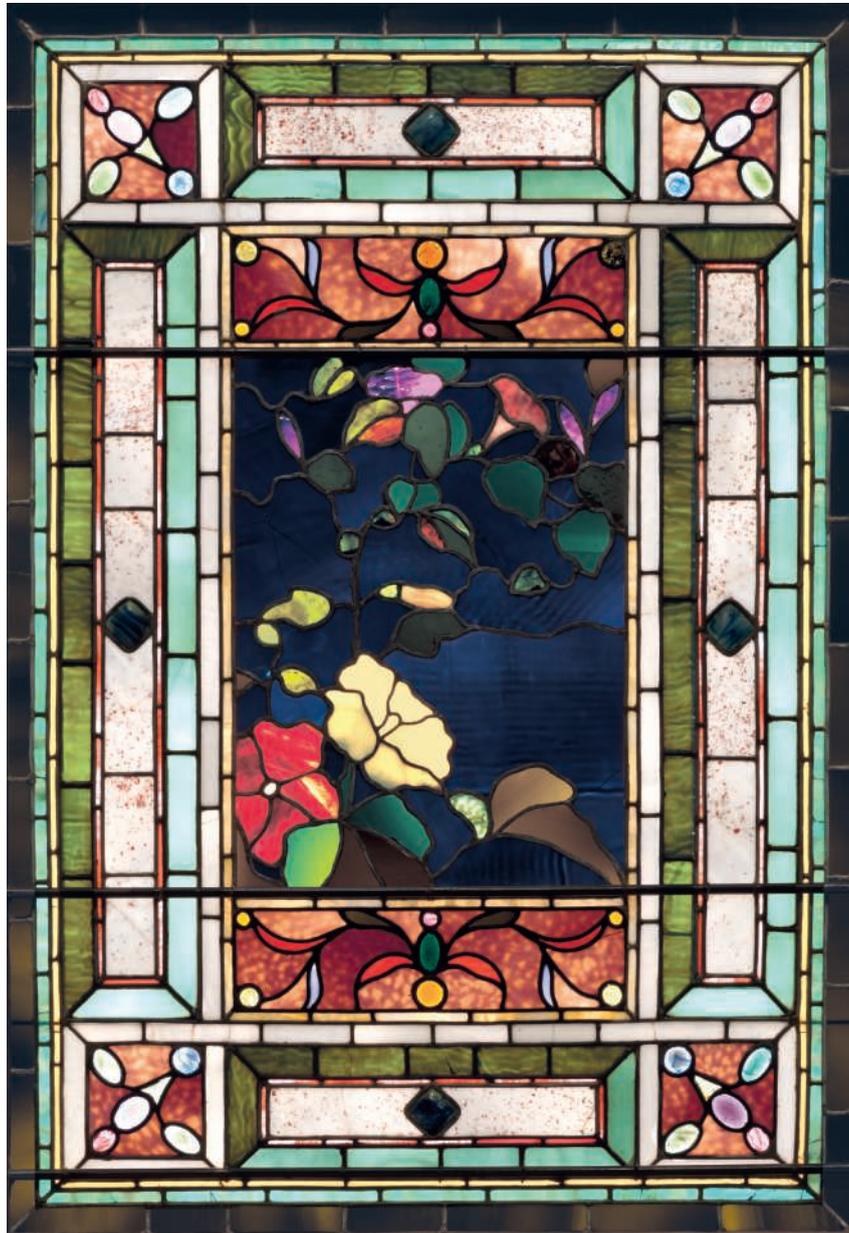
**In the early 1880s**, the middle-aged, successful landscape and floral painter John La Farge embarked upon a new career as a decorative artist, seeing in it a path to riches and fame. He was in good company: Louis Comfort Tiffany, the Herter Brothers, and others were taking a similar tack. Between 1880 and 1885, La Farge provided stained-glass windows and other decorations for the likes of Cornelius Vanderbilt II and his father, William H. Vanderbilt; the Union League Club; Harvard University; and H. H. Richardson's Trinity Church in Boston. Although his career as a glass artist would continue until his death, this early phase of his stained-glass work ended in 1885 with the horrendous, highly publicized collapse of his business.

It had been only a few short years since La Farge's development of opalescent glass as a material suitable for stained-glass windows in 1878. Working closely with flint-glass makers in Brooklyn, he had been collecting a trove of unique glass for windows, much of it rejects from the glass factories because it was too translucent, bubbly, or irregular for the vessels and glassware that was their stock in trade. In the early 1880s, he was still purchasing glass from these factories. In addition to the unique pieces, they were also producing some flat glass for him and Tiffany, his principal competitor. Notable among these glasses was confetti glass, a white opalescent glass with small grains of colored glass scattered on its surface. This early confetti is different from the later material that was made with larger shards of very thin glass, which Tiffany would make famous as foliage and flowers in his later landscape windows. In addition, La Farge collected cast-glass jewels and hand-faceted chunks, probably manufactured in Eastern Europe (Germany and Czechoslovakia) that he also incorporated into windows. Most of this was material that had never been used in stained glass before, and it comprised a new style in the medieval craft that by the end of the decade would be christened "American stained glass." La Farge would come to be called the father of the style.

In addition to these unusual materials, he also explored different source material for designs than what had been traditionally used. In addition to neoclassical sculpture, Persian carpets, and Islamic tilework, La Farge particularly translated Japanese art into American stained glass. A long-time Japanese art collector and scholar, he had published the first American essay on Japanese art in 1870 in Raphael Pumpelly's *Across America and Asia*.

The two windows presented here are excellent examples of windows of this period. Both take popular Japanese motifs treated by many different artists and in a variety of materials as their sources. Morning glories were favorite flowers in woodblock prints (*ukiyo-e*), wood carvings, inlay, and textiles. Floral subjects silhouetted against the moon were popular subjects in *ukiyo-e* in particular, found in the work of Hokusai (1797-1858) and Yoshitoshi (1839-1892), among others (Yoshitoshi published a portfolio called *One Hundred Aspect of the Moon* between 1885 and 1891. La Farge often presented his Japanesque subjects as if they were scrolls on textiles, with complex borders imitating the multiple jacquard fabrics used in *kakemono*.

The materials used in the two following windows are quintessential of this early period and are not found in his later windows, made after the stained glass business had become more commercialized and opalescent glass was not a rare commodity. La Farge's confetti glass is liberally used in the borders of both windows, as are cast-glass jewels. The outer border of *Moon over Clouds* is embellished with stylized chrysanthemums formed of faceted oval jewels set in a band of confetti glass. The rectangular panels above and below this border mimic the bands found in *kakemono*. In *Hollyhocks and Morning Glories*, round and ovoid cabochons form floral devices in the four corners of the panel. Square cabochons punctuate the confetti-glass border. Floral arabesques with deep red backgrounds above and below the floral scene emulate Japanese damasks.



32

**JOHN LA FARGE (1835-1910)**  
 A 'HOLLYHOCKS AND MORNING GLORIES' WINDOW  
 FROM THE THOMAS E. GROVER HOUSE, CANTON,  
 MASSACHUSETTS, CIRCA 1884

leaded glass  
 40½ x 28 in. (102.9 x 71.1 cm.) excluding wood frame

\$40,000-60,000

**Provenance:**  
 Judge Gregory Grovel, Canton, Massachusetts;  
 Charles J. Maurer, Bay Village, Ohio;  
 Acquired from the above by the current owner, 1994.

**Exhibited:**  
 Ithaca, Herbert F. Johnson Museum of Art, Cornell University,  
*JapanAmerica: Points of Contact 1876-1970*, August - December, 2016

**Literature:**  
 N. Green, C. Reed (eds.), *JapanAmerica: Points of Contact 1876-1970*,  
 exhibition catalogue, Ithaca, 2016, p. 190 for an illustration of this window.

*Hollyhocks and Morning Glories* is one of a group of six panels made for the home of Judge Thomas E. Grover in Canton, MA, outside Boston. At the center top was a pair depicting morning glories and hollyhocks, including this one. It was flanked by a pair depicting a curtain with the sky visible above the rod and a small fictive window in the center. (The other floral panel and one curtain panel are now owned by the Pennsylvania Academy of Fine Arts.) Two lower sections were clear leaded glass. The windows were removed from the house in the late 1970s, when the house was moved and became a bank branch.

Julie L. Sloan

33

**JOHN LA FARGE (1835-1910)**

*A 'MOON OVER CLOUDS' WINDOW, 1881*

leaded glass

45½ x 31¼ in. (115.5 x 79.4 cm.) excluding wood frame

**\$60,000-80,000**

**Provenance:**

Moritz Bernard Philipp, Esq., New York;

A private collection, New Jersey.

**Exhibited:**

Ithaca, Herbert F. Johnson Museum of Art, Cornell University,  
*JapanAmerica: Points of Contact, 1876-1970*, August - December 2016.

**Literature:**

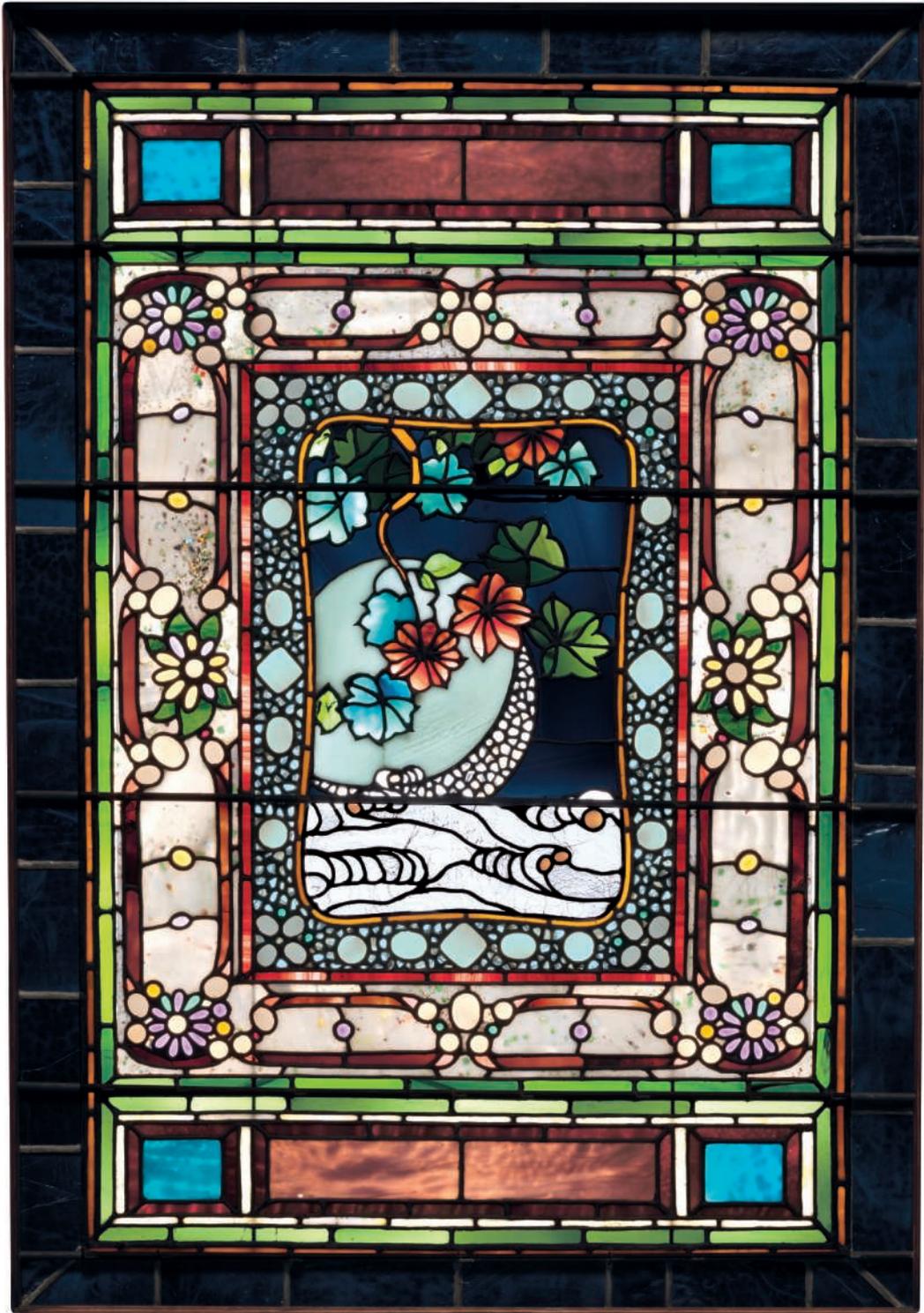
N. Green, C. Reed (eds.), *JapanAmerica: Points of Contact, 1876-1970*,  
exhibition catalogue, Herbert F. Johnson Museum of Art, Cornell  
University, Ithaca, 2016, p. 191 for an illustration of this window.

The moon-over-clouds theme was a favorite of La Farge's. What he called "broken jewel work," forming the complex border and crescent moon in the panel, was a most distinctive technique. Formed of myriad pieces of fractured cast jewels, each one wrapped in lead came and soldered together, the technique imitates tesserae in Greco-Roman mosaics. La Farge used this method often in this early period, culminating with the background of the enormous memorial window to Helen Angier Ames, *The Angel of Help*, in the Church of the Unity, North Easton, MA (completed in 1887).

The window offered here was owned by Moritz Bernard Philipp of New York, one of La Farge's attorneys. The artist paid the lawyer in artwork, including this window. It was exhibited in London in 1889, where it was called a "Pseudo-Japanese Design." The *Saturday Review* called it "gorgeous, and of an amazing boldness in design," while *The Atheneum* dubbed it "super-splendid." It might have been part of the artist's contribution to the International Exposition in Paris the same year (there is no complete list of what he sent), at which he was awarded the Medal of the Legion of Honor as the creator of *le verre Americain*.

There are at least four known examples of the *Moon over Clouds*, all made in 1881. A version, with red and green maple leaves, was exhibited in *John La Farge and the Recovery of the Sacred* at the McMullen Museum, Boston College, 2015. Another, made for the New York home of stockbroker John A. Zerega, has two birds in addition to the leafy branch. Several watercolor sketches for this group of windows also exist.

Julie L. Sloan





34

**CHARLES P. LIMBERT (1854-1923)**

*A TABLE LAMP, CIRCA 1910*

model number 7, hammered copper, glass  
19 in. (48.2 cm.) high, 24¼ in. (61.5 cm.) wide, 15¾ in. (40 cm.) deep

\$15,000-20,000

**Provenance:**  
Isak Lindenauer, San Francisco.

Limberts Arts & Crafts Furniture catalogue, 1910, p. 9 for a lamp of this model on a wooden base.

PROPERTY OF A LONG ISLAND PRIVATE COLLECTOR

35

**JOHN SCOTT BRADSTREET (1845-1914)**

*AN EARLY AND RARE 'JIN-DI-SUGI' TABLE, 1902*

carved cypress

30 $\frac{3}{8}$  in. (77.2 cm.) high, 32 in. (81.3 cm.) wide, 31 $\frac{1}{2}$  in. (80 cm.) deep

dated 1902 with painted Craftshouse logo

\$30,000-50,000

**Literature:**

M. Conforti, 'Orientalism on the Upper Mississippi: The Work of John S. Bradstreet, 1874-1914,' *The Bulletin of The Minneapolis Institute Arts*, 1982-82 (published 1986), pp. 2-35 for background on the artist and his oeuvre.





36

**ARCHIBALD KNOX (1864-1933)  
FOR LIBERTY & CO.**

*A TABLE CLOCK, CIRCA 1902-05*

pewter, mother-of-pearl, copper  
14 in. (35.5 cm.) high  
stamped *TUDRIC 097*

\$20,000-30,000

**Provenance:**

Maurice and Margo Cohen, Detroit;  
Christie's, New York, *The Maurice and Margo Cohen Collection*, 11 June  
1999, lot 374.

**Exhibited:**

Detroit, Michigan, Detroit Institute of Arts, *Decorative Arts 1900:  
Highlights from Private Collections in Detroit*, November 7, 1993-January  
9, 1994.

**Literature:**

P. Barnet and M. Wilkinson, *Decorative Arts 1900: Highlights from Private  
Collections in Detroit*, Detroit, 1993, p. 14, cat. no. 13 for this example  
illustrated;  
A.J. Tilbrook and G. House, *The Designs of Archibald Knox for Liberty &  
Co.*, London, 1976, p. 107, fig. no. 89 for an illustration of the model.

37

**GEORGE PRENTISS KENDRICK  
FOR GRUEBY FAIENCE CO.**

*A VASE, CIRCA 1900*

glazed earthenware  
9¼ in. (23.5 cm.) high  
with Grueby Pottery mark and inscribed with maker's mark

\$15,000-20,000

**Provenance:**

Treadway Toomey, Cincinnati, 23 May 1991, lot 251.

**Literature:**

S. J. Montgomery, *The Ceramics of William H. Grueby*, Lambertville, NJ,  
1993, pl. XLVI for other vases of this model;  
Exhibition catalogue, *Grueby Pottery: A New England Arts and Crafts  
Venture, The William Curry Collection*, Hanover, NH, 1994, p. 24, pl. 6 for  
an example of this model in a color variation.





38

**GEORGE PRENTISS KENDRICK  
FOR GRUEBY FAIENCE CO.**  
*A SEVEN-HANDLED VASE, CIRCA 1900*

glazed earthenware  
10¼ in. (26 cm.) high  
impressed with Grueby Pottery mark and 85

\$30,000-50,000

**Provenance:**

Jerome and Patricia Shaw, Farmington Hills;  
Sotheby's, New York, 16 December 2010, lot 43;  
Acquired from the above sale by the present owner.

**Exhibited:**

Montclair, The Montclair Art Museum, *Paris 1900: The 'American School' at the Universal Exposition*, September 1999-January 2000;  
Philadelphia, Philadelphia Academy of the Fine Arts, *Paris 1900: The 'American School' at the Universal Exposition*, February - April 2000;  
Columbus, The Columbus Museum of Art, *Paris 1900: The 'American School' at the Universal Exposition*, May - August 2000;  
Madison, Elvehjem Museum of Art, University of Wisconsin, *Paris 1900: The 'American School' at the Universal Exposition*, September - December 2000;  
Paris, Musée Carnavalet, *Paris 1900: The 'American School' at the Universal Exposition*, February - May 2001.

**Literature:**

R. Judson Clark, (ed.), *The Arts and Crafts Movement in America 1876-1916*, Princeton, 1972, p. 137 for an example of the form;  
S. J. Montgomery, *The Ceramics of William H. Grueby*, Lambertville, 1993, pp. 29 and 41, pl. X and XLV for an illustration of another example of the form;  
Exhibition catalogue, *Grueby Pottery: A New England Arts and Crafts Venture*, The William Curry Collection, Hanover, 1994, pp. 9 and 27 for another example.



39

**WILHELM HUNT DIEDERICH (1884-1953)**  
*A FIGURE OF A HORSE, CIRCA 1925*

wrought iron on telescopic stand  
51¼ in. (130.2 cm.) high, 28 in. (71 cm.) wide, 13 in. (33 cm.) deep

\$20,000-30,000

**Provenance:**

LeRoy Ireland, Philadelphia;  
Private collection, 1955;  
Nadeau's Auction Gallery, Windsor, Connecticut, 1 January 2008,  
lot 251;  
Acquired from the above by the present owner.

**Literature:**

F. Newlin Price, 'Diederich's Adventure in Art', *International Studio*, June, 1925, p. 172 for another work of this model.



40

**WILHELM HUNT DIEDERICH**

*A THREE-ARM CANDELABRUM, CIRCA 1925*

wrought iron

18½ in. (46 cm.) high, 14 in. (35.5 cm.) wide, 15½ in. (39.4 cm.) deep

\$15,000-25,000

**Provenance:**

Private collection, Massachusetts;  
Bernard Goldberg Fine Art, New York;  
Acquired from the above by the present owner, 2008.

**Literature:**

F. Newlin Price, 'Diederich's Adventure in Art', *International Studio*,  
June, 1925, p. 171 for another work of this model.



41

**REMBRANDT BUGATTI (1856-1940)**

*'AUTRUCHE', CIRCA 1908*

number 13 from an edition of 20, patinated bronze  
5 in. (12.7 cm.) high, 2 $\frac{5}{8}$  in. (6.7 cm.) wide, 5 $\frac{1}{2}$  in. (14 cm.) deep  
signed *RBugatti CIRE PERDUE AA HEBRARD (13)*

**\$20,000-30,000**

**Literature:**

J.-C. Des Cordes, V. Fromanger Des Cordes, *Rembrandt Bugatti Catalogue Raisonné*, Paris, 1987, p. 200-201 for this model illustrated;  
V. Fromanger, *Rembrandt Bugatti Sculpteur : Répertoire Monographique*, Paris, 2016, pp. 333 and 334 for this model illustrated.

This lot is sold with a certificate of authenticity from Mrs. Veronique Fromanger.

42

**GEORGES LUCIEN GUYOT (1885-1973)**  
*'PANTHERE SE LECHANT LA PATTE', CIRCA 1923*

number 10 from an edition of 12, patinated bronze  
7 in. (17.8 cm.) high, 13½ in. (33.4 cm.) wide, 3½ in. (9.2 cm.) deep  
signed and numbered *GL Guyot 10/12* with foundry stamp

\$20,000-30,000





## FRANÇOIS POMPON'S 'OURS BLANC'

### Following the 1922 Salon d'Automne where

François Pompon presented a monumental plaster Polar Bear to great acclaim, he went on to create other examples of the same model, produced in various sizes and materials. The present Polar Bear is one of the marble versions that the artist created. With the smaller examples (or reductions), Pompon had the chance to make his work better known through the rapid commercial diffusion of casts and through further exhibitions, while his creative energies were stimulated as he envisaged new models to be realized on a monumental scale.

The Members of the Salon d'Automne enthusiastically ordered a reduction in marble for their President, Frantz Jourdain. This first small version was completed in 1923, shown that year in the Salon d'Automne, and presented in the 1925 Salon.

A state commission was proposed for the possible execution of another monumental version in stone, but would not be realized until 1927.

The original marble bear was characterized by its forward movement, indicated by a slight spread of its right paws. Pompon, mindful of the demands of marble, reworked the model's center of gravity, which fell in the space between the bear's extended pacing paws on the right side, front to back, so as to be fully visible from a point determined by the sculptor, though the viewer could move around and also distinguish this movement from the other side. The plaster model destined to be translated into marble had the paws touching through the forward and backward motion; this was thus the second reduction, dating from 1923. Only those reductions supplied to the Sèvres manufactory until 1934 as models for ceramic versions, and a few 1923 casts maintained that pacing spread.

But the bear became the artist's obsession as he considered the sculpture's placement in a public space following the State commission, eventually confirmed in 1927. In the interim, Pompon carved seven replicas between 1924 and 1926 in Lens stone, appreciated for its softness and ease of polishing, features that allowed him to experiment constantly and thus work towards his ideal form for his monumental masterpiece. Only two versions, both of which were special commissions, were executed in the harder marble.

Pompon's technique enabled him to develop his concept from clay to plaster, then from stone to marble. Recognized for his artisanal skill and understanding of his materials, he knew how to select with confidence the block from which his subject could successfully emerge. The sculptor worked the stone himself, establishing the form and the detail. Through a constant process of evolution, he applied his full range of skills and experience as he worked towards his definitive form, seeking new solutions through his mastery of carving. At the same time, he maintained an awareness of the depth from surface reference points that would guide his modeling options and affect the play of light across the surfaces. Through a fusion of techniques, a new interpretation of the model emerged from the personal reworking of the plaster by its creator. This explains the marks on the surface of the present bear, at first barely visible but revealing themselves over time; for Pompon exercised restraint, favoring a smooth fluidity of line. These traces are interesting as they relate precisely to those areas that have been modified on each side, notably in the neck, the hind quarters and the paws. This marks an important stage, beautiful in the purity and sparkle of this white marble.

Each unique, these smaller versions are called 'répliques' (replicas) as they all derive from the same model, however each are distinct. We can understand why Pompon executed them all himself. This experimentation came to a close with the commission that finally materialized in 1927 and his return to the large plaster of 1922. Reworked in 1928, modified on the basis of the progressive evolution of the reductions, the neck was cut through and extended with a new twist of the head, while the paws were repositioned more explicitly, emphasizing movement through a fluidity of line; the bear's presence, lighter and less compact, was manifested in magisterial style, his frame delineating him with clarity in a luminous space.

Consider, finally, this Bear's expression, the sharpness and vigilance of his gaze, emphasized by a dark shadow spot that focuses on the sculptor as he contemplates him; and consider the calm dialogue between beast and man, an assurance expressed in the smile so well defined in the animal's full, extended lips. The two protagonists arrive in harmony at a moment of truth and animal beauty. The Polar Bear personifies its creator, illustrates his life's journey, and demands recognition and respect for the fame that this sculpture brought him. It was fitting that visitors to Pompon's studio should be welcomed by a monumental bronze cast of the Bear's head fixed to the door.



François Pompon in his atelier. Photograph published in *Paris-Presse*, 1930. Coll. Mme. Pierre Prins.

43

## FRANCOIS POMPON (1855-1933)

'OURS BLANC', CIRCA 1927

number 4 or 5 from an edition of approximately 12, marble  
9¾ in. (24.7 cm.) high, 18 in. (45.7 cm.) wide, 4½ in. (11.5 cm.) deep  
incised *POMPON* to left posterior foot

\$400,000-600,000

### Literature:

R. Escholier, 'Au Salon D'Automne: La Peinture et la Sculpture,' *Art et Décoration*, December 1922, p. 21 for an illustration of another example;  
M. Dufrière, *Ensembles Mobiliers: Exposition Internationale 1925*, Paris, 1925, pl. 26 for an illustration of another example;  
G. Quénioux, *Les Arts Décoratifs Modernes*, Paris, 1925, p. 462 for an illustration of another example;  
E. De Courières, *François Pompon: Vingt-Sept Reproductions de Sculptures*, Paris, 1926, p. 49 for an illustration of another example;  
Exhibition catalogue, *François Pompon, Sculpteur Animalier Bourguignon*, Musée des Beaux-Arts de Dijon, Dijon, 1964, p. 14 and pl. 1 for illustrations of another example;  
V. Arwas, *Art Deco*, New York, 1980, p. 170 for an illustration of another example;  
F. Camard, *Ruhlmann Master of Art Deco*, London, 1984, p. 92 and n. 247C for an illustration of another example;  
C. Chevillot, L. Colas, A. Pinget, *François Pompon 1855-1933*, Paris, 1994, p. 212, cat. 122D for another bear of this model.

This lot is sold with a certificate of authenticity from Mrs. Liliane Colas.









44

**IVAN DA SILVA BRUHNS (1881-1980)**  
*A CARPET, CIRCA 1930*

executed by the Manufacture Savigny, Savigny-sur-Ogre,  
hand-knotted wool pile  
14 ft. 10 in. x 8 ft. 2 in. (452 x 249 cm.)  
with artist's and manufacturer's monogram in the weave

\$10,000-15,000

**Literature:**

S. Day, 'Art Deco Masterworks, The Carpets of Ivan da Silva Bruhns', *Hali, The International Magazine of Antique Carpet and Textile Art*, no. 105, July-August 1999, pp. 78-81 for information on da Silva Bruhns work; S. Day, *Art Deco and Modernist Carpets*, San Francisco, 2002, pp. 56-58 for a discussion of Ivan da Silva Bruhns' work, pp. 127-128 for modernist carpets he designed for the Maharaja of Indore.

## IVAN DA SILVA BRUHNS AT THE PALACE OF THE MAHARAJA OF INDORE



Sir Yeshwant Rao Holkar, Maharaja of Indore,  
photographed by Bassano Ltd., 21 September 1931  
Courtesy National Portrait Gallery, London

**This carpet, with its radical geometric motif,** was designed for one of the great architectural treasures of the Modern Movement – Manik Bagh (Jewel Garden), the Palace of the Maharaja of Indore. Heir to the distinguished Holkar dynasty, Prince Yeshwant Rao Holkar Bahadur (1908-1961), was crowned as Maharaja of Indore in 1930, at the age of twenty-five, after his father's abdication. The Prince had enjoyed the privileges of the seemingly boundless wealth into which he was born: the finest education in England, extensive travels, and distinguished mentors such as the French diplomat, author and 'amateur d'art' Henri-Pierre Roché, who introduced him into the world of art and culture. The aesthete Prince honed his eye, revealed a sophisticated artistic sensibility and a keen understanding of the avant-garde spirit infusing Europe. He was photographed by Man Ray, and became a significant patron of Brancusi.

The Prince had the idea to build a palace in India for himself and his bride, Maharani Sanyogita Devi of Indore, that would distill the most avant-garde architectural and design ideas of the day. To this end, he enlisted the talents of architect Eckhart Muthesius. The project, initiated in 1930, became, just as Yeshwant had desired, an exquisite showcase of the European Modern Movement. For the interior, Muthesius punctuated the furnishings of his own design with selected works by other designers, notably Emile-Jacques Ruhlmann, Eileen Gray, René Herbst, Marcel Breuer, and the teams of Le Corbusier, Charlotte Perriand and Pierre Jeanneret, Hans and Wassili Luckhardt, and Louis Sognot and Charlotte Alix.

For the carpets, Muthesius looked to Ivan da Silva Bruhns, who had established his own atelier and showrooms in Paris in 1925. With his bold geometric designs, he rapidly became the most visible and sought-after artist in his field, with work frequently

on display at the salons of the Société des Artistes Décorateurs. His high-profile commissions included carpets for the opulent ocean liners, *Ile-de-France* (1927), *Atlantique* (1931), and *Normandie* (1935). In addition to their compelling contemporary designs, da Silva Bruhns' carpets were appreciated for their exceptionally high quality, with their luxuriantly thick pile made from the finest wool.

The carpets that da Silva Bruhns designed in 1931 for the Palace are stunning examples from his brief but much admired 'cubist' phase. The present, unusually large carpet was executed for the Maharaja's living room, its red, black, brown, and beige palette complementing the furnishings designed for the room by Muthesius in American walnut with upholstery of red rust silk. This room at Manik Bagh served also as a studio and gallery for

artworks from the Maharaja's collection, including sculptures, among them Brancusi's 'Bird in Space' and the cubist-African head of a girl 'Tête de Reine' by Hungarian artist Gustave Miklós.

Manik Bagh, from its inception, elicited considerable interest from the international press and was featured in such publications as *Fortune*, *The Illustrated Times of India*, and the *Berliner Illustrierte*. The Palace is remembered today as one of the crowning achievements of Modernism and as a monument to the forward-thinking spirit of that era. The Holkar family sold the Palace in 1976, and the furniture and furnishings were subsequently sold at auction in Monte Carlo, the majority in 1980, and a group of carpets, including the present example, a few years later, in 1987.



Living room at the palace of the Maharaja of Indore showing the present carpet in situ.

45

**IVAN DA SILVA BRUHNS (1881-1980)**

*A UNIQUE AND IMPORTANT CARPET FROM THE PALACE OF  
THE MAHARAJA OF INDORE, CIRCA 1930*

executed by the Manufacture de Savigny, Savigny-sur-Orge, France;  
hand-knotted wool pile  
15 ft. 6 in. x 13 ft. 8 in. (467 x 416 cm.)  
signed in weave *da Silva Bruhns* with manufacturer's monogram

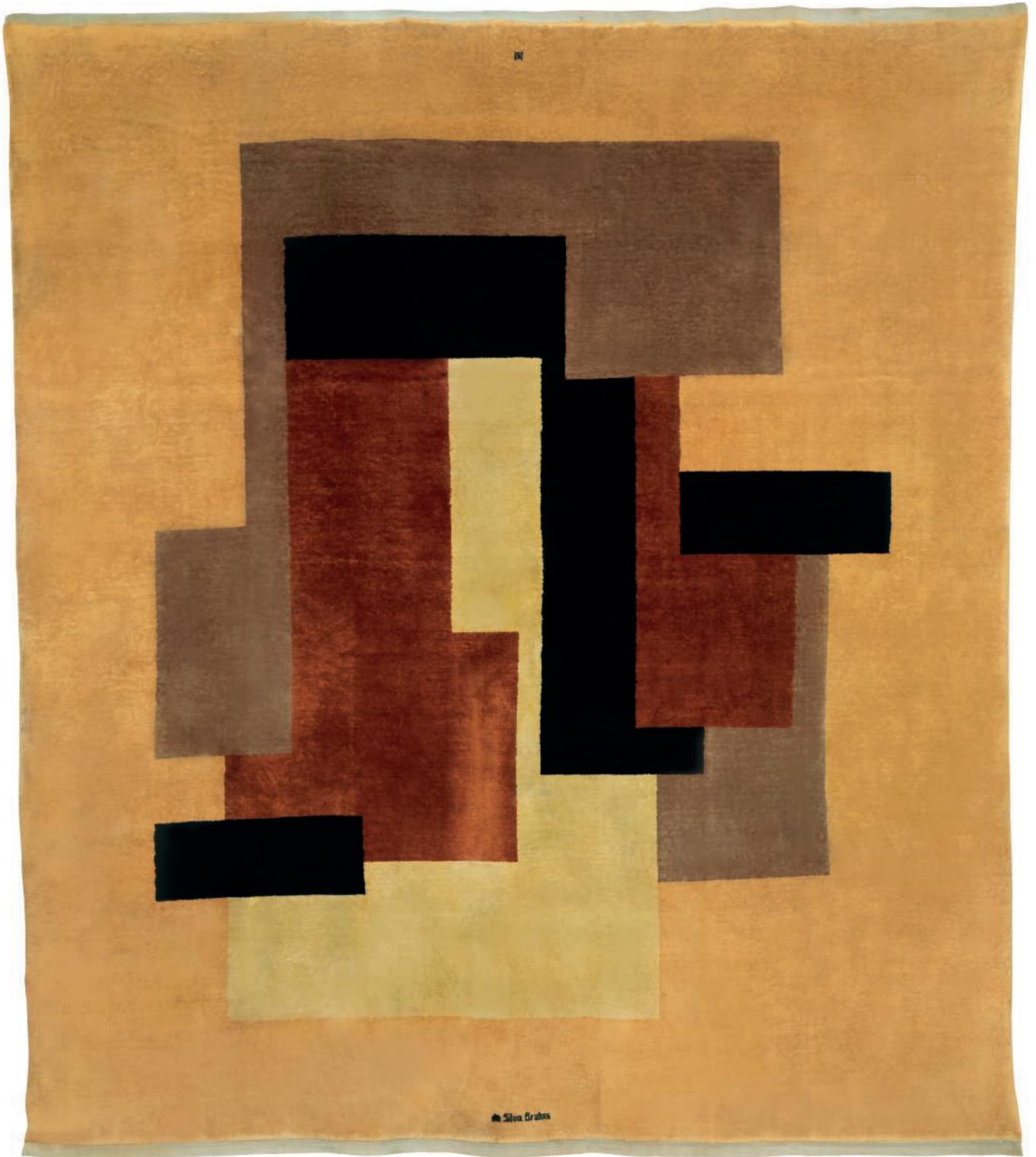
\$300,000-500,000

**Provenance:**

Yeshwant Rao II Holkar XIV Bahadur, Maharaja of Indore, Manik Bagh,  
India;  
Sotheby's, Monaco, *Maharaja d'Indore*, 11 October 1987, lot 329;  
Marsha Miro, Detroit;  
Christie's, New York, 9 December 2014, lot 544.

**Literature:**

'Indisches Märchenschloß 1933, Eine Berliner Architekt baut den  
Palast des Maharadschas von Indore', *Berliner Illustrierte Zeitung*, no.  
46, November 1933, n.p. for information on Manik Bagh palace and  
images of carpets designed by da Silva Bruhns;  
R. Descharnes, 'En Indie un Palais 1930', *Connaissance des Arts*, no.  
223, September 1970, pp. 52, 55 an image of the Maharaja's bedroom  
with a similar carpet by da Silva Bruhns;  
A. Pica, 'Eckart Muthesius in India, The avant-garde meets history',  
*Domus*, no. 593, April 1979, p. 6 for similar carpet by da Silva Bruhns in  
Manik Bagh;  
P. Adam, *Eileen Gray: Architect-Designer*, London, 1987, p. 188 for an  
image of the Maharaja's bedroom with a similar carpet by da Silva  
Bruhns;  
Y. Brunhammer, *Les Styles des Années 30 à 50*, Paris, 1987, p. 52, fig. 1  
for the carpet in situ;  
P. Bayer, *Art Deco Interiors*, London, 1990, p. 136 for an image of the  
Maharaja's bedroom with a similar carpet by da Silva Bruhns;  
P. Garner, *Eileen Gray: Designer and Architect*, Berlin, 1993, p. 36 for  
an image of the Maharaja's bedroom with a similar carpet by da Silva  
Bruhns;  
R. Niggel, *Eckart Muthesius 1930: The Maharaja's Palace in Indore,  
Architecture and Interior*, Stuttgart, 1996, p. 10 for the carpet in situ in  
the Maharaja's living room with a sculpture by Brancusi;  
S. Day, 'Art Deco Masterworks, The Carpets of Ivan da Silva Bruhns',  
*Hali, The International Magazine of Antique Carpet and Textile Art*, no.  
105, July-August 1999, pp. 78-80 for two similar carpets by da Silva for  
Manik Bagh;  
S. Day, *Art Deco and Modernist Carpets*, San Francisco, 2002, p. 128 for  
another carpet by da Silva Bruhns for the Maharaja of Indore and the  
foyer of the palace also showing a da Silva Bruhns rug;  
Exhibition catalogue, *Eileen Gray sous la direction de Cloé Pitiot*, Centre  
Georges Pompidou, Paris, 2013, p. 69 for an image of the Maharaja's  
bedroom with a similar carpet by da Silva.



84

◆ Silva Grubis



Georges-Marie Haardt's study in his apartment, showing the present piece

46

### EMILE-JACQUES RUHLMANN (1879-1933)

#### *A UNIQUE LOW CABINET, 1927-28*

executed by Chanaux & Pelletier, macassar ebony, oak, silvered-bronze  
20¾ in. (53 cm.) high, 73¾ in. (187.5 cm.) wide, 19½ in. (49. cm.) deep  
impressed three times with Chanaux & Pelletier monogram, twice with  
number 2605 and 2

\$10,000-15,000

#### Provenance:

Georges-Marie Haardt, Paris;  
Lenormand Dayen, Paris, 4 December 1991, lot 296;  
Galerie Makassar, Paris.

#### Exhibited:

Paris, Musée Citroën, 1930s;  
Paris, Musée des Colonies, 1930s.

#### Literature:

F. Camard, *Jacques Emile Ruhlmann*, Paris, 2009, p. 237 for a period  
photograph of the cabinet in situ in George-Marie Haardt's study in his  
apartment, rue de Rivoli, Paris;  
F. Camard, *Ruhlmann Master of Art Deco*, Paris, 1984, p. 168 for another  
period photograph of a different angle of Haardt's study with this cabinet.

Georges-Marie Haardt was a director of the automobile company Citroën in Paris. In 1924/25, he took part with André Citroën and Louis Andouin-Dubreuil in an expedition, dubbed 'Croisière Noire', crossing the African continent to demonstrate the superior performance and durability of Citroën vehicles. After his return, he asked Emile-Jacques Ruhlmann to decorate his apartment on the rue de Rivoli in Paris, including a study. Ruhlmann designed the study to be a monument to Haardt's successful African expedition. The trio of explorers had been accompanied by the painter Alexandre Lacovleff, who contributed a large painting of the former Nigerian capital Zinder to the study. Ruhlmann designed the present low cabinet to be placed in front of this canvas, with two enormous tusks mounted on the wall on either side of the cabinet, resting on its side extensions.

After Haardt's death in 1932, André Citroën and Haardt's sons reconstructed the apartment at the Musée Citroën in Paris, and it was subsequently shown at the Musée des Colonies in Paris (later the Musée National des Arts d'Afrique et d'Océanie).





47

**JEAN-ELYSEE PUIFORCAT (1897-1945)**  
*A PAIR OF FOUR-LIGHT CANDELABRA, 1930s*

sterling silver, weighted base  
16½ in. (42 cm.) high, 11¼ in. (30 cm.) wide  
each stamped on base with maker's mark, French guarantee mark for  
export and *FRANCE* (2)

\$12,000-18,000

THE PROPERTY OF A CALIFORNIA COLLECTOR

48

**CARTIER**

*A TABLE CLOCK, 1930*

sterling silver, enamel, glass, mahogany

7½ in. (19 cm.) high,

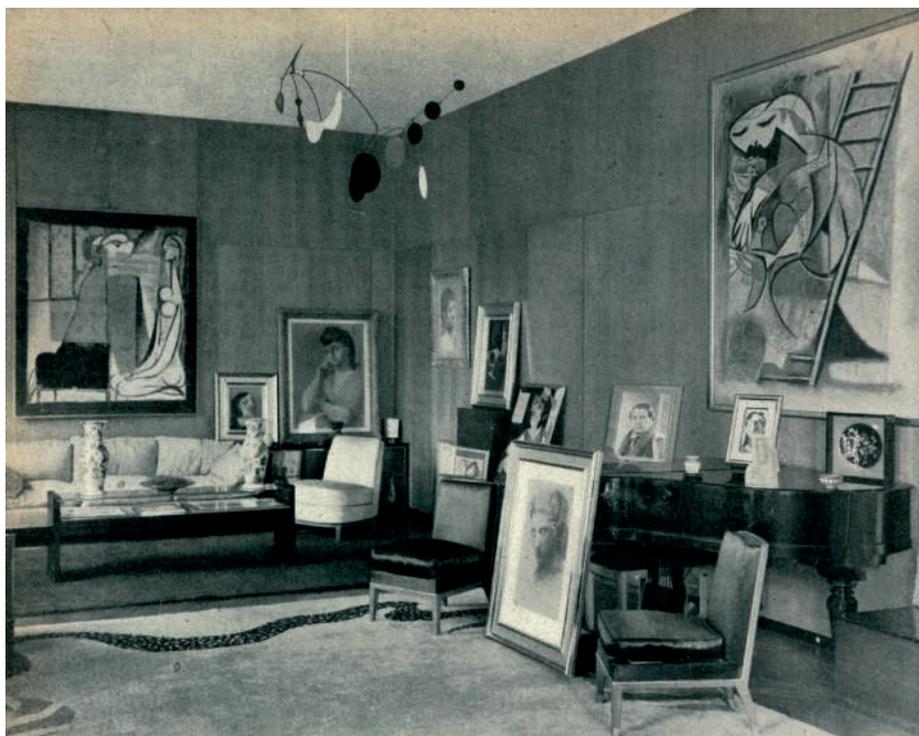
15½ in. (39.4 cm.) wide,

2 in. (5 cm.) deep

silver body stamped *Cartier*, French guarantee mark for export, 935, *FRANCE* and engraved with date 26.7.30, clock face marked *CARTIER, PARIS, SWISS*

\$10,000-15,000





Marie Cuttoli's living room with a carpet of this design, in her apartment, rue de Babylone, Paris.

49

**JEAN LURÇAT (1892-1966) FOR MAISON MYRBOR**  
*A CARPET, CIRCA 1925*

hand-knotted wool  
 13 ft. x 15 ft., 6 in. (398.8 x 475 cm.)  
 hand stitched *MYRBOR* on reverse

\$25,000-35,000

**Literature:**

G. Diehl, 'L'Oeuvre d'Art dans la Vie', *Art Présent*, vol. 2, 1947, pp. 52-54 for an illustration of Marie Cuttoli's living room with a carpet of this design and a discussion of her apartment;  
 S. Day, *Art Deco and Modernist Carpets*, San Francisco, 2002, pp. 131-136 for information on Maison Myrbor and a period photograph of the interior of the gallery, with a related rug designed by Jean Lurçat;  
 D. Paulve, *Marie Cuttoli Myrbor et l'Invention de la Tapisserie Moderne*, Paris, 2010, p. 72 for a photograph of Marie Cuttoli's living room, p. 73 for an illustration of the present carpet.

Maison Myrbor was a French manufacturer and retailer of carpets founded by Marie Cuttoli (1879-1973). The first workshop was set up in her home in Algeria, circa 1910, and in 1922 Cuttoli opened a boutique in Paris, selling clothes and later carpets and rugs. She exhibited fashion and carpets at the *Exposition Internationale des Art Décoratifs* in Paris in 1925 where Jacques Doucet purchased the carpet *Le Jardin*, one of the first designs created by Jean Lurçat for Cuttoli. The firm specialized in *tapis de maîtres*, woven from works by Pablo Picasso, Jean Arp, Fernand Leger, Joan Miró, Paul Klee and Louis Marcoussis among others. From 1928, Cuttoli focused her efforts on reviving the Aubusson tapestry industry; the Delarbre, Simon and Legoueix workshops wove tapestries and possibly also produced rugs.

A carpet of the same model as the one presented here was exhibited at the Salon d'Automne, 1932. The 1931 film *le Parfum de la Dame en Noir* by the avant-garde film maker Marcel L'Herbier also showcased a smaller carpet of this design.





50

**EDGAR BRANDT (1880-1960)**

*'LA TENTATION', A TORCHÈRE, CIRCA 1920-1926*

gilt-bronze, glass  
64½ in. (164 cm.) high  
stamped *EBRANDT FRANCE*

\$35,000-55,000

**Literature:**

J. Kahr, *Edgar Brandt Art Deco Ironwork*, Atglen, Pennsylvania, 2010, p. 133 for another torchère of this model.

We would like to thank Mrs. Joan Kahr for her assistance with the authentication of this lot.

A PRIVATE  
COLLECTION OF  
JEAN MAYODON  
CERAMICS



51

**JEAN MAYODON (1893-1967)**

*TWO FOOTED VASES, CIRCA 1960*

executed by Sèvres, glazed ceramic  
6 $\frac{3}{8}$  in. (16.2 cm.) high; 8 $\frac{3}{4}$  in. (22.2 cm.) high  
each signed in gilt *M Sèvres* (2)

\$2,000-3,000

**Literature:**

G. Landrot, *Mayodon*, Madrid, 2004, pp. 234-235,  
no. 360 and no. 358.



52

**JEAN MAYODON (1893-1967)**

*THREE VASES, CIRCA 1960*

executed by Sèvres, glazed ceramic

7½ in. (19 cm.) high; 10½ in. (26.5 cm.) high; 6 in. (15 cm.) high  
each signed in gilt *M Sèvres* (3)

\$3,000-5,000

**Literature:**

G. Landrot, *Mayodon*, Madrid, 2004, pp. 236-237, no. 371 and  
pp. 204-205, no. 115.



53

**JEAN MAYODON (1893-1967)**

*A CUP AND THREE COUPES, CIRCA 1950*

executed by Sèvres, glazed ceramic  
the cup 3½ in. (9 cm.) high;  
largest coupe 7¼ in. (18.5 cm.) diameter  
each signed in gilt *M Sèvres*

(4)

\$2,000-3,000

**Literature:**

G. Landrot, *Mayodon*, Madrid, 2004, p. 198, pl. 79  
for a highly comparable cup, p. 190, n. 8; p. 212, n.  
178; p. 218, n. 239 for the coupe models illustrated.



**JEAN MAYODON (1893-1967)**  
*THREE VASES, CIRCA 1950 AND 1935*

executed by Sèvres, glazed ceramic  
10 $\frac{5}{8}$  in. (27.5 cm.) high; 9 $\frac{7}{8}$  in. (25 cm.) high;  
7 $\frac{1}{2}$  in. (19 cm.) high  
variously signed *JM* or impressed *M* (3)

\$3,000-5,000

**Literature:**

G. Landrot, *Mayodon*, Madrid, 2004, p. 204, pl. 126 & 127, p. 256, pl. 544 for other vases of these models.





55

**JEAN MAYODON (1893-1967)**  
*A LARGE BOWL AND VASE, CIRCA 1940 AND 1960*

executed by Sèvres, glazed ceramic  
bowl 4 $\frac{3}{8}$  in. (11 cm.) high, 9 $\frac{7}{8}$  in. (25 cm.)  
diameter;

vase 9 $\frac{1}{2}$  in. (24 cm.) high  
bowl impressed *M*, vase signed in gilt *M*  
Sèvres

(2)

\$3,000-5,000

**Literature:**

G. Landrot, *Mayodon*, Madrid, 2004, p. 210, n.  
167 for another bowl of this model, p. 202, n.  
106 for another vase of this model.

56

**JEAN MAYODON (1893-1967)**  
*TWO VASES, CIRCA 1947 and 1960*

executed by Sèvres, glazed ceramic  
9 $\frac{1}{2}$  in. (24 cm.) high; 7 $\frac{1}{2}$  in. (19 cm.) high  
signed in gilt *M* Sèvres 1947 and *M* Sèvres (2)

\$2,000-3,000

**Literature:**

G. Landrot, *Mayodon*, Madrid, 2004, p. 204, pl.  
122 and p. 236, pl. 375 for other vases of these  
models.



57

**JEAN MAYODON (1893-1967)**

*THREE LARGE VASES CIRCA 1950*

executed by Sèvres, glazed ceramic  
10 $\frac{1}{2}$  in. (27 cm.) high; 15 in. (38 cm.) high; 9 $\frac{1}{2}$  in. (24.5 cm.) high  
impressed *M* or signed in gilt *M Sèvres* (3)

\$5,000-8,000

**Literature:**

G. Landrot, *Mayodon*, Madrid, 2004, p. 250, n. 484 and p. 256,  
n. 543 for other vases of these models.





Δ58

**JEAN ROYERE (1902-1981)**  
*A PAIR OF 'POINTE MESSERY' THREE-LIGHT  
WALL LIGHTS, CIRCA 1955*

brass, painted metal  
each 39 in. (99 cm.) high

(2)

\$30,000-50,000

**Provenance:**  
DeLorenzo 1950, New York.

**Literature:**  
P. Passebon, *Jean Royère Mobilier*, exhibition catalogue, Galerie du Passage, Paris, 1992, pp. 94-95 for a pair of sconces of this model with two lights.

This work will be included in the new edition of Pierre-Emmanuel Martin-Vivier's monograph *Jean Royère*, to be published in 2017.

59

**JEAN PROUVE (1901-1984)**

*AN ARMOIRE, DESIGNED CIRCA 1945*

model AG 11, painted aluminum, oak, plywood  
62 $\frac{7}{8}$  in. (159.8 cm.) high, 63 in. (160 cm.) wide, 21 $\frac{7}{8}$  in. (55.5 cm.) deep

\$15,000-20,000

**Provenance:**

Galerie Jousse Seguin, Paris.

**Literature:**

Exhibition catalogue, *Jean Prouvé*, Galerie Jousse Seguin, Galerie Enrico Navarra, Paris, 1998, p. 115 for a highly comparable armoire;  
P. Sulzer, *Jean Prouvé Oeuvre Complète Volume 3: 1944-1954*, Basel, 2005, pp. 174-175 for related model drawings and a period advertisement for Steph Simon illustrating a variant of this model;  
L Bergerot, P. Seguin, *Jean Prouvé*, Paris, 2007, vol. 2, p. 477 for another sideboard of this model.



60

**SERGE MOUILLE (1922-1988)**

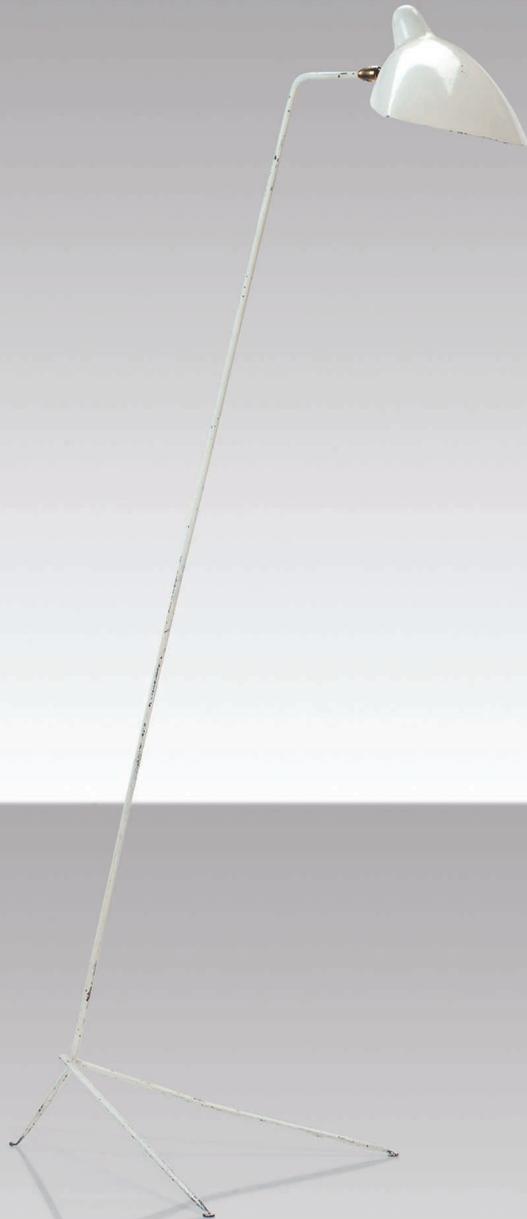
*A 'SIMPLE' FLOOR LAMP, DESIGNED 1953*

painted metal, brass  
64 in. (162.5 cm.) high

\$10,000-15,000

**Provenance:**  
Jacqueline Toffler Pruskin, London.

**Literature:**  
P. E. Pralus, *Serge Mouille A French Classic*, Saint Cyr au Mont d'Or, 2006, pp. 69, 115, 118, 122-123, 129-130, 156-157 for other floor lamps of this model.



61

**JACQUES ADNET (1900-1984)**

*A PAIR OF ARMCHAIRS, CIRCA 1960*

tubular metal, imitation leather, brass  
each 33 in. (83.8 cm.) high

(2)

\$6,000-8,000

**Provenance:**

William Stewart Designs, Inc., Atlanta.

We would like to thank Alain René Hardy for his assistance cataloging this lot.



PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

62

**CHARLOTTE PERRIAND (1903-1999)**

*A DINING TABLE, DESIGNED CIRCA 1954*

mahogany

27¼ in. (70.5 cm.) high, 90¼ in. (229.2 cm.) wide, 34¼ in. (86.8 cm.) deep

\$30,000-50,000

**Provenance:**

Galerie Jousse Seguin, Paris.

**Literature:**

J. Barsac, *Charlotte Perriand: Un Art d'Habiter*, Paris, 2005, pp. 400, 402-403, 417 for other tables of this model;

J. Barsac, *Charlotte Perriand Complete Works Volume 2: 1940-1955*, Zurich, 2015, p. 459 for another table and an illustration of this model.



63

**CHARLOTTE PERRIAND (1903-1999)**

*A SET OF EIGHT SIDE CHAIRS, DESIGNED CIRCA 1939*

oak, rush  
each 32¼ in. (82 cm.) high

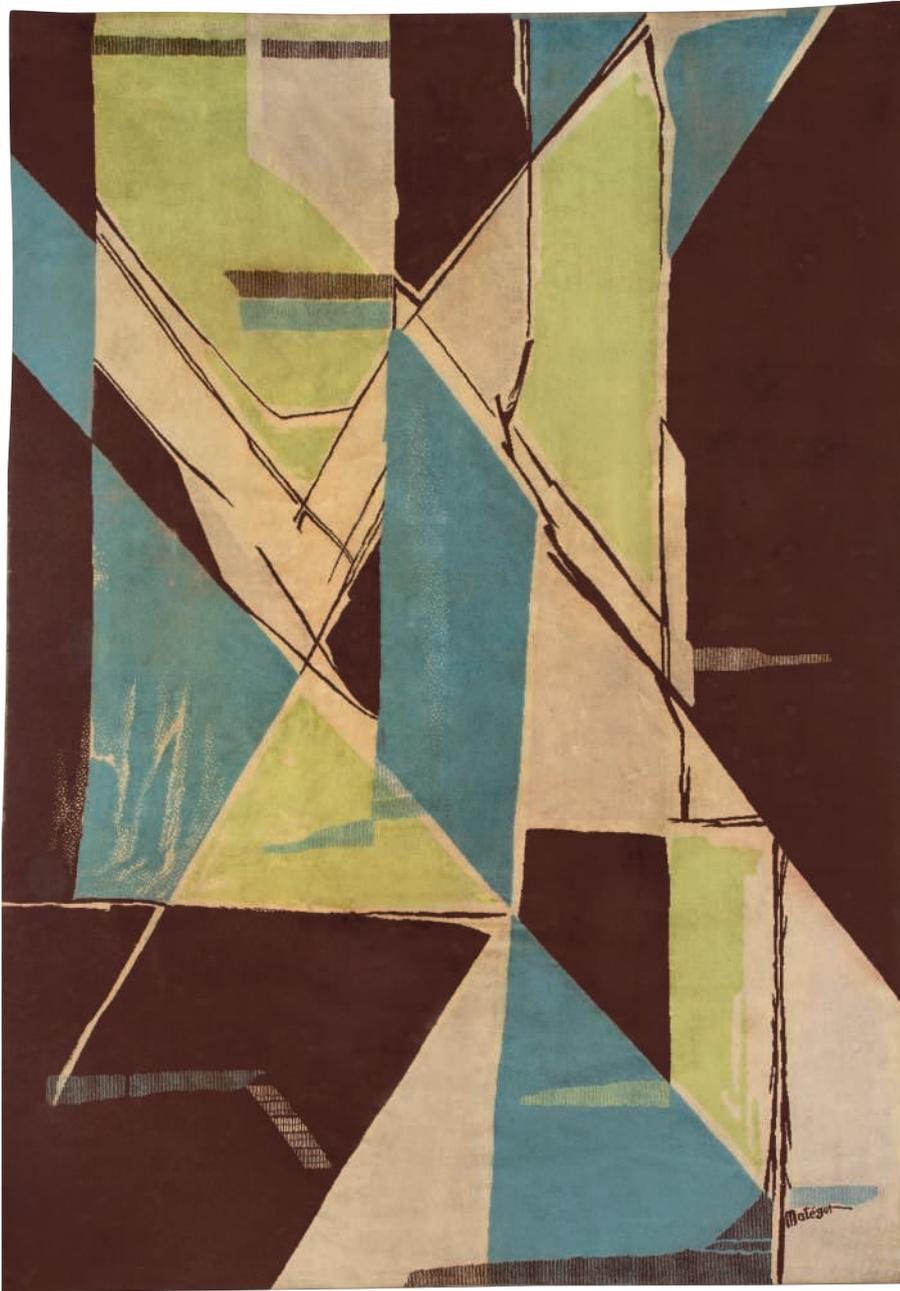
(8)

\$8,000-12,000

**Provenance:**  
Galerie Jousse Seguin, Paris.

**Literature:**  
J. Barsac, *Charlotte Perriand, Un Art d'Habiter, 1903-1959*, Paris, 2005, pp. 275 & 280 for another chair of this design and a prospectus for L'Équipement de la Maison.





64

**MATHIEU MATEGOT (1910-2001)**

*A CARPET, CIRCA 1960*

woven wool  
8 ft. 7 in. x 5 ft. (273.5 x 150 cm.)  
signed in weave *Matégot*

\$5,000-8,000

Literature:

P. Favardin, *Mathieu Matégot*, Paris, 2014, p. 314 for  
tapestries in related patterns.

65

**JEAN PROUVE (1901-1984)**

*AN ARMOIRE, DESIGNED CIRCA 1945*

model AG 12, painted aluminum, oak, plywood  
63 in. (160 cm.) high, 62½ in. (158.8 cm.) wide, 22¾ in. (57.8 cm.) deep

\$15,000-20,000

**Provenance:**  
Galerie Jousse Seguin, Paris.

**Literature:**  
Exhibition catalogue, *Jean Prouvé*, Galerie Jousse Seguin, Galerie Enrico Navarra, Paris, 1998, pp. 114-115 for a highly comparable armoire and model drawings;  
P. Sulzer, *Jean Prouvé Oeuvre Complet Volume 3: 1944-1954*, Basel, 2005, p. 174 for a model drawing of this model;  
L. Bergerot, P. Seguin, *Jean Prouvé*, Paris, 2007, vol. 2, p. 477 for a closely related armoire.



66

**PAUL EVANS (1931-1987) AND PHILLIP LLOYD POWELL (1919-2008)**

*TWO OCCASIONAL TABLES, CIRCA 1960*

band iron, 23 karat gold leaf, plywood, slate  
each 15 $\frac{1}{8}$  in. (40.3 cm.) high, 24 in. (61 cm.) diameter

\$18,000-24,000

**Provenance:**

Dorsey Reading, Erwinna, Pennsylvania;  
Rago, Lambertville, New Jersey, 12 April 2008, lot 117.

**Literature:**

C. Kimmerle (ed.), *Paul Evans, Crossing Boundaries and Crafting Modernism*, exhibition catalogue, James A. Michener Art Museum, Bucks County, Pennsylvania, 2014, p. 140, cat. no. 20 for a related coffee table.





67

**HERVE WAHLEN (B. 1957)**

*'AU COEUR DE', A SCULPTURE, 1998*

parcel-gilt and patinated dinanderie copper  
13½ in. (34.3 cm.) high, 20½ in. (52.1 cm.) wide,  
13½ in. (34.3 cm.) deep  
incised WAHLEN 1998

\$8,000-12,000



**PAUL EVANS (1931-1987)***A 'FORGED-FRONT' WALL-MOUNTED CABINET, 1976*

welded and patinated steel, brass, colored pigments, 23 karat gold leaf, painted wood, slate  
 21 in. (53.3 cm.) high, 74½ in. (189.9 cm.) wide, 18¼ in. (46.3 cm.) deep  
 welded signature *Paul Evans 76*

\$80,000-120,000

**Provenance:**

Rago, Lambertsville, New Jersey, 22-23 April 2006, lot 54.

**Literature:**

C. Kimmerle (ed.), *Paul Evans, Crossing Boundaries and Crafting Modernism*, exhibition catalogue, James A. Michener Art Museum, Bucks County, Pennsylvania, 2014, pp. 160-169 for other forged-front works.



69

**GEORGE NAKASHIMA (1905-1990)**  
*THREE 'CUSHION' ARMCHAIRS, CIRCA 1960*

walnut, upholstery  
each 30½ in. (77.5 cm.) high (3)

\$12,000-18,000

**Provenance:**  
DeLorenzo 1950, New York.

**Literature:**  
*George Nakashima Woodworker*, studio catalog, n.p.  
for another chair of this model.



70

**PAUL EVANS (1931-1987)**  
*AN 'ARGENTE' CABINET, 1970*

produced by Directional, welded and etched aluminum, colored pigments, slate, opening to reveal stained wood interior with one adjustable shelf  
32 in. (81.3 cm.) high, 48¼ in. (122.5 cm.) wide, 22 in. (55.9 cm.) deep  
signed and dated *Paul Evans 70*

\$25,000-35,000

**Provenance:**  
Mantiques Modern, New York.

**Literature:**  
C. Kimmerle (ed.), *Paul Evans, Crossing Boundaries and Crafting Modernism*, exhibition catalogue, James A. Michener Art Museum, Bucks County, Pennsylvania, 2014, p. 175, cat. no. 47 for an early *Argente* screen, pp. 180-181, cat. nos. 51 and 52 for other *Argente* models.



71

**MARIA PERGAY (B. 1930)**

*'TABLE NYMPHEAS'; A DINING TABLE, CIRCA 1968*

stainless steel, glass, Plexiglas

14 in. (35.5 cm.) high, 43 $\frac{1}{8}$  in. (109.5 cm.) diameter

29 $\frac{1}{2}$  in. (125.3 cm.) high, 47 $\frac{1}{4}$  in. (119.9 cm.) diameter

\$15,000-20,000

**Provenance:**

Suzanne Demisch, New York.

**Literature:**

S. Demisch, S. Danant (eds.), *Maria Pergay Complete Works 1957-2010*, Bologna, 2011, p. 140, no. 40 for an illustration of another table of this design.



72

**HARRY BERTOIA (1915-1978)**  
*A 'POD' SCULPTURE, CIRCA 1967*

stainless steel  
75¼ in. (191.1 cm.) high

\$30,000-50,000

**Provenance:**  
Sotheby's, New York, 10 November 2005, lot 186.

**Literature:**  
V. Bertioia, N. Schiffer, *The World of Bertioia*, Atglen, Pennsylvania, 2003, p. 165 for another sculpture of this form, pp. 166-167 for period images of other pod sculptures.



74

73

**HARRY BERTOIA (1915-1978)**  
*A 'POD' SCULPTURE, CIRCA 1967*

stainless steel  
76 in. (193 cm.) high

\$30,000-50,000

**Provenance:**  
Sotheby's, New York, 10 November 2005, lot 186.

**Literature:**  
See previous lot



75

74

**PAUL EVANS (1931-1987)**

*AN 'ARGENTE' PEDESTAL, CIRCA 1970*

produced by Directional, welded and etched  
aluminum, colored pigments, slate  
36¼ in. (92.1 cm.) high, 11¾ in. (29.8 cm.) wide, 12  
in. (30.5 cm.) deep

\$8,000-12,000

Provenance:  
Mantiques Modern, New York.

**Literature:**

C. Kimmerle (ed.), *Paul Evans, Crossing Boundaries  
and Crafting Modernism*, exhibition catalogue,  
James A. Michener Art Museum, Bucks County,  
Pennsylvania, 2014, p. 175, cat. no. 47 for an early  
*Argente* screen, pp. 180-181, cat. nos. 51 and 52 for  
other *Argente* models.



75

**MARIA PERGAY (B. 1930)**

*A LOW TABLE, DESIGNED CIRCA 1968*

brushed and polished stainless steel  
14 in. (35.5 cm.) high, 43 $\frac{3}{8}$  in. (109.5 cm.) square

\$8,000-12,000

**Provenance:**

Suzanne Demisch, New York.

**Literature:**

S. Demisch, *Maria Pergay Between Ideas and Design*, New York, 2006, p. 44 on Pergay's collaboration with Marina Varenne, p. 142 for another table of this model;

S. Demisch, S. Danant (eds.), *Maria Pergay Complete Works 1957-2010*, Bologna, 2011, p. 108, no. 18 for another table of this design.



76

**PAUL EVANS (1931-1987)**

*A 'CITYSCAPE' CONSOLE TABLE, CIRCA 1974*

from the PE 400 series, produced by Directional, burl walnut, chrome-plated steel, later glass top

21.2 in. (71.7 cm.) high, 53 in. (134.6 cm.) wide, 21 in. (53.4 cm.) wide

\$12,000-18,000

**Provenance:**

John Salibello, New York.

**Literature:**

C. Kimmerle (ed.), *Paul Evans, Crossing Boundaries and Crafting Modernism*, exhibition catalogue, James A. Michener Art Museum, Bucks County, Pennsylvania, 2014, pp. 186-189 for other works from the *Cityscape* line.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

77

**FRITZ HENNINGSEN (1889-1965)**

*A WINGBACK CHAIR AND OTTOMAN, 1930s*

stained mahogany, close-nailed leather

39¼ in. (99.7 cm.) high;

ottoman: 15¼ in. (36.2 cm.) high, 22¾ in. (57.8 cm.) long,  
17¼ in. (44 cm.) deep (2)

\$12,000-18,000

**Provenance:**

Christie's, London, 30 October 2013, lot 36.



PROPERTY FROM A DENVER COLLECTION

78

**ERCOLE BAROVIER (1889-1972)**

*A BOWL, CIRCA 1929-30*

executed by Vetreria Artistica Barovier, hand-blown  
Primavera glass with applied rim and foot of deep amethyst  
4 7/8 in. (12.5 cm.) high, 7 7/8 in. (18.8 cm) diameter

\$10,000-15,000

**Provenance:**

Wright, Chicago, 15 December 2011, lot 202.

**Literature:**

M. Barovier and A. Dorigato, *L'Arte de Barovier Vetrai de Murano 1866-1972*, Venice, 1993, p. 119 for other examples from the *Primavera* series.



79

**TOBIA SCARPA (B. 1935)**

*AN 'OCCHI' VASE, CIRCA 1960*

produced by Venini, hand-blown glass  
12 in. (30.4 cm.) high

\$8,000-12,000

**Provenance:**

Marina Barovier, Venice;  
Barry Friedman Ltd., New York;  
Private collection, Switzerland.

**Literature:**

Exhibition catalogue, *Venetian Glass, The Nancy Olnick and Giorgio Spanu Collection*, American Craft Museum, New York, 2000, p. 168 for another vase of this model.

**GIO PONTI (1891-1979)***A PAIR OF ARMCHAIRS, DESIGNED CIRCA 1936*

executed by Confalonieri and Radice, stained walnut, upholstery  
each 27½ in. (70 cm.) high

\$30,000-50,000

**Literature:**

*Domus*, n. 103, July 1936, cover for a photograph of chairs of this model at the VI Triennale, Milan; pp. 14-22 for an article on Ponti's demonstration home with these chairs;

L. Licitra Ponti, *Gio Ponti The Complete Work 1923-1978*, Cambridge, Massachusetts, 1990, p. 82 for a view of the living room with a chair of this model, p. 83 for a view of the living room of Ponti's demonstration home at the VI Triennale, Milan;

U. La Pietra (ed.), *Gio Ponti*, New York, 2009, pp. 102-103 for an illustration of armchairs of this model at the VI Triennale, Milan.

Gio Ponti designed chairs of this model for his demonstration home at the VI Triennale in Milan, 1936. The demonstration home comprised a living room, bedroom, and terrace with utility rooms and throughout the space several of these armchairs were shown in grey hemp fabric. Ponti also incorporated armchairs of this model in his own house, Casa Laporte in Milan, where he lived from 1936-43.

This lot is sold with a certificate from the Gio Ponti Archive.



# the Tuttleman Collection

**D**uring their marriage, Edna and Stanley Tuttleman curated one of the most eclectic and diverse collections of art, which spans multiple decades and a variety of media. Modernist sculpture masterpieces by artists such as Henry Moore and pop works by Roy Lichtenstein live side by side in a diverse arrangement that underscores the Tuttlemans' love of art in many forms and traditions. Sculptures and paintings are represented as equally as acoustic and kinetic forms in the collection, with works by Alexander Calder and Harry Bertoia creating an atmosphere of pleasure that transcend the conventional and leans toward the unexpected.

The Tuttlemans' love-affair with all that is modern was articulated through a bold, salon-style installation in their family home that overtook every room and extended well into the surrounding landscape. Through this unique juxtaposition of works, the viewer gains a new appreciation for the relationships between works hanging side by side in close proximity to one another. The hanging is intuitive and not belabored—not overly planned or systematic. This style of installation underscores their love of the works themselves as well as their approach to collecting overall. The Tuttlemans sought out works by artists who resonated with them and purchased their work frequently.

The Tuttlemans' vast collection of sculpture displayed primarily outdoors was inspired by the family's frequent stops at Storm King Art Center on their way to their Vermont home. While often times the sheer mass of a sculpture can limit its setting to the outdoors, many modern sculptors and collectors revel in the open air as a venue where the viewer is free to study the work from any distance and at any angle. From works by artists of American, Latin American, and



Artwork: © 2017 Vasa Velizar Mihich

British descent, Edna and Stanley Tuttlemans' collection reveals a journey of collecting some of the finest examples of outdoor sculpture from all corners of the world. Displayed throughout the grounds of their Pennsylvania home, the Tuttlemans' extraordinary collection occupied every garden, ledge and terrace creating a truly inspiring installation. Though their works are surrounded by the sublime and ever-changing environment, the love Edna and Stanley Tuttleman bestowed upon selecting a magnificent range of internationally-represented artists is unchanging.

This passion and dedication seen not only in the Tuttlemans' approach to collecting but also in their philanthropic efforts, was a hallmark of their marriage and a legacy of their life together. Edna and Stanley Tuttleman were committed to promoting the arts, culture and education in their community, and acted as benefactors to museums, universities, hospitals and temples in the Philadelphia area. The Tuttlemans funded, among others endeavors, The Tuttleman Contemporary Art Gallery at the Philadelphia Museum of Art; Franklin Institute's Tuttleman Omniverse Theater; The Tuttleman Library at Gratz College; The Tuttleman Chapel at Temple Adath Israel; The Tuttleman Imaging Center at Graduate Hospital; The Tuttleman Learning Centers at Temple University and at Philadelphia University; The Tuttleman Auditorium and The Tuttleman Terrace at Institute of Contemporary Art; The Edna S. Tuttleman Directorship of the Museum at the Pennsylvania Academy of Fine Arts; and the Tuttleman Sculpture Gallery at the Pennsylvania Academy of the Fine Arts. These institutions that they fostered will stand as a beacon of their dedication to promoting the arts and education in their community.



81

**FRANCOIS-XAVIER LALANNE (1927-2008)**

*TWO 'MOUTONS DE PIERRE'; DESIGNED CIRCA 1979*

numbers 148 and 149 from an edition of 250, epoxy stone, patinated bronze  
each 33¾ in. (85.5 cm.) high, 35 in. (89 cm.) wide, 13 in. (35.5 cm.) deep  
stamped fXL LALANNE 148/250 and 149/250 respectively (2)

\$200,000-300,000

**Provenance:**

Lyn Segal, Aspen, 1990;

Purchased from the above by the present owner.

**Literature:**

D. Marchesseau, *The Lalannes*, Paris, 1998, pp. 36-37 for other examples of stone sheep.



82

**FRANCOIS-XAVIER LALANNE (1927-2008)**

*TWO 'MOUTONS DE PIERRE', DESIGNED CIRCA 1979*

numbers 139 and 146 from an edition of 250, epoxy stone, patinated bronze  
each 33¾ in. (85.5 cm.) high, 35 in. (89 cm.) wide, 13 in. (35.5 cm.) deep  
stamped *fXL LALANNE 139/250* and *146/250* respectively (2)

\$200,000-300,000

**Provenance:**

Lyn Segal, Aspen, 1990;

Purchased from the above by the present owner.

**Literature:**

D. Marchesseau, *The Lalannes*, Paris, 1998, pp. 36-37 for other examples of stone sheep.





83

**WENDELL CASTLE (B. 1932)**  
*'CHAIR WITH SPORT COAT', 1978*

carved cherry  
32 in. (81.4 cm.) high  
carved signature *W. Castle 78*

\$12,000-18,000

**Literature:**

D. Taragin, E. Cooke, J. Govanni, *Furniture by Wendell Castle*, exhibition catalogue, Detroit Institute of Arts, New York, 1989, p. 56 for a highly comparable example;  
E. Evans Eerdmans, *Wendell Castle, A Catalogue Raisonné 1958-2012*, New York, 2014, p. 231, n. III.386 and p. 232, n. III. 387 for similar examples.

84

**HARRY BERTOIA (1915-1978)**

*A 'SONAMBIENT' SCULPTURE, CIRCA 1970*

patinated bronze, monel  
90 in. (228.5 cm.) high, 14 in. (35.5 cm.) square

\$70,000-90,000

**Provenance:**

Vendo Nubes, Philadelphia;  
Acquired from the above by the present owner,  
1974.

**Literature:**

V. Bertioia, N. Schiffer, *The World of Harry Bertioia*, Atglen, Pennsylvania, 2003, pp. 178-184, 188, 190-198 for related 'Sonambient' sculptures.

Sold with an original sketch of the sculpture signed *Harry Bertioia*.



84

85

**HARRY BERTOIA (1915-1978)**

*A 'SONAMBIENT' SCULPTURE, CIRCA 1970*

beryllium copper, brass  
47 $\frac{7}{8}$  in. (121.5 cm.) high, 12 in. (30.5 cm.) square

\$40,000-60,000

**Literature:**

V. Bertioia, N. Schiffer, *The World of Harry Bertioia*, Atglen, Pennsylvania, 2003, pp. 178-184, 188, 190-198 for related 'Sonambient' sculptures.



85



86

**HARRY BERTOIA (1915-1978)**  
*A 'SONAMBIENT' SCULPTURE,*  
*CIRCA 1970*

beryllium copper, bronze  
27 in. (68.5 cm.) high, 6 in. (15.2 cm.) square

\$20,000-30,000

**Provenance:**  
Benjamin Mangel Gallery, Bala Cynwyd,  
Pennsylvania;  
Acquired from the above by the present  
owner, 1979.

**Literature:**  
V. Bertoia, N. Schiffer, *The World of Harry  
Bertoia*, Atglen, Pennsylvania, 2003,  
pp. 178-184, 188, 190-198 for related  
'Sonambient' sculptures.

**RUTH DUCKWORTH (1919-2009)**

*'UNTITLED', CIRCA 2002*

artist's proof from the edition of 3 plus 1 AP;  
patinated bronze  
19 in. (48.2 cm.) high, 8 in. (20.3 cm.) wide,  
8½ in. (21.5 cm.) deep  
marked *R A/P*

\$8,000-12,000

**Provenance:**  
Bellas Artes Gallery, Santa Fe.

**Literature:**  
T. Birks, J. Lauria, *Ruth Duckworth: Modernist Sculptor*, exhibition catalogue, Hampshire, 2004, p. 118, pl. 126 for the present work.

Another cast from the edition was included in the exhibition  
'CONTINUUM The Art of Michael Dunbar in the Sculptural Tradition'  
at the David Owsley Museum of Art, Ball State University, Muncie,  
Indiana, 2016.



88

**DALE CHIHULY (B. 1941)**

*'CADMIUM GREEN SOFT CYLINDER', 1988*

hand-blown glass

16½ in. (42 cm.) high, 13⅓ in. (35 cm.) wide, 13½ in. (34.3 cm.) deep

signed *Dale Chihuly 1988*

\$8,000-12,000

Provenance:

Joanne Lyon Gallery, Aspen.



89

**WILLIAM MORRIS (B. 1957)**

*A CINERARY URN, 2002*

blown glass, horse hair  
11 in. (28 cm.) high  
signed *William Morris 2001*

\$8,000-12,000

Provenance:  
Sardella Fine Art, Aspen.



**HARRY BERTOIA (1915-1978)***A 'WILLOW' SCULPTURE, 1968*

for the Seattle First National Bank, stainless steel,  
on retrofitted stainless steel base  
85 in. (216 cm.) high, 58 in. (147.3 cm.) diameter

\$80,000-100,000

**Provenance:**

Seattle First National Bank, Seattle.

**Literature:**

J. Kompass Nelson, *Harry Bertoia, Sculptor*, Detroit, 1970, p. 39 pl. 50 for the Seattle First National Bank commission.

In 1968 Harry Bertoia was commissioned to create a monumental installation at Seattle First National Bank in partnership with architecture firm Naramore, Bain, Brady and Johnson. He created a network of 36 wire willow sculptures to hang from the ceiling. This was a singular installation, remarkable in scale and breadth. The enormous sculpture was composed of willows of varying size, some hung in clusters, others one within another across the vaulted ceiling. A presentation of this size (32 feet in diameter) is unparalleled in Bertoia's career. The current lot - over 7 feet in height - is one of the medium sized willows that hung from that ceiling. It has been effectively retrofitted on a stainless steel standing base.

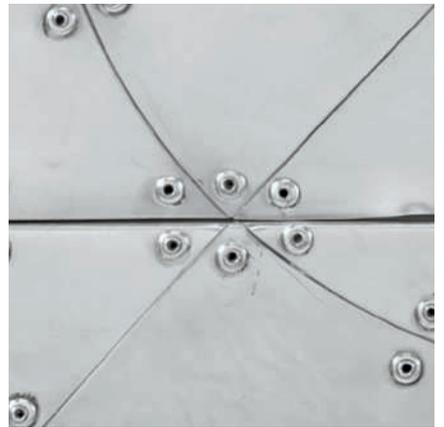
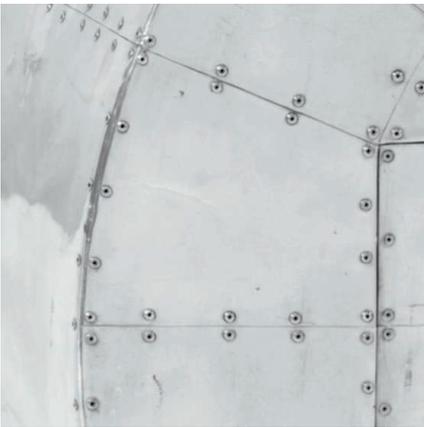
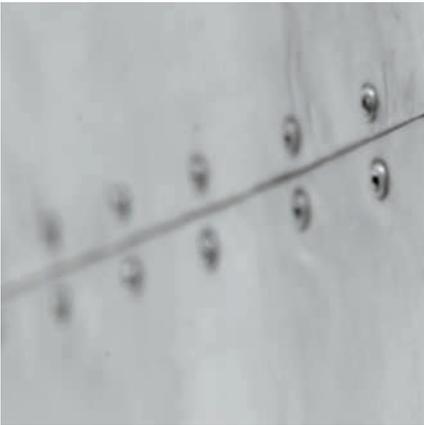
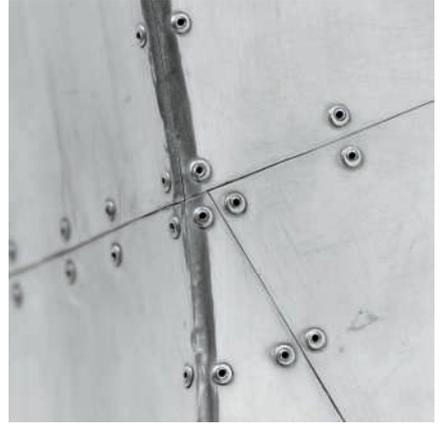
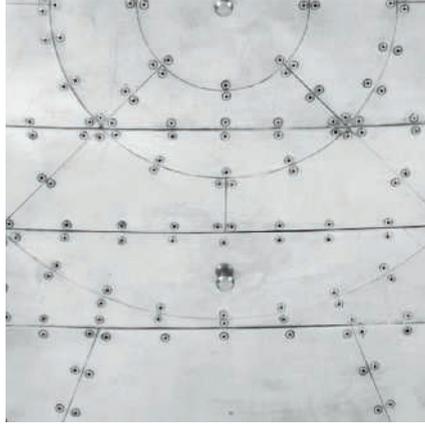
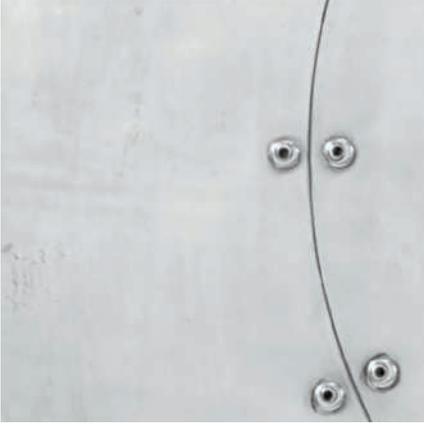


Harry Bertoia in his studio with other Willow sculptures, circa 1968  
© 2017 Estate of Harry Bertoia / Artists Rights Society (ARS), New York





**MARC NEWSON**  
POD OF DRAWERS



91

**MARC NEWSON (B. 1963)**

*'POD OF DRAWERS'; DESIGNED 1987*

executed prior to 1990; beaten and cut aluminum panels, riveted to fiberglass structure, fitted with five drawers, painted wood feet  
50 3/8 in. (128 cm.) high, 28 in. (71 cm.) wide, 18 1/4 in. (46 cm.) deep

\$700,000-1,000,000

**Provenance:**

Tyrone Dearing, Sydney (acquired directly from the artist);  
Private collection, Spain;  
Christie's, New York, 16 May 2007, lot 3;  
Halsey Minor, San Francisco;  
Phillips, de Pury & Co, 9 June 2010, lot 220 (acquired at the sale by the present owner).

**Literature:**

M. Romanelli, "Marc Newson: Progetti tra il 1987 e 1990," *Domus*, n. 714, March 1990, p. 67 for another example illustrated;  
A. Rawsthorn, *Marc Newson*, London, 1999, pp. 22-23 for another example illustrated;  
H. Jay, "Rising Design Stars," *Art and Antiques*, vol. XXIX, no. 4, April 2001, p. 61 for another example illustrated;  
S. Crafti, *Request, Response, Reaction: The Design of Australia & New Zealand*, Victoria, 2002, p. 86 for another example illustrated;  
C. L. Morgan, *Marc Newson*, London, 2003, p. 166 for another example illustrated;  
B. Salmon, ed., *Masterpieces of the Museum of Decorative Arts Paris*, Paris, 2006, pp. 206-207 for another example illustrated.  
The present Pod Of Drawers will be included as 'MN - 12PDB - 1987' in the forthcoming catalogue raisonné of limited editions by Marc Newson, currently being prepared by Didier Krzentowski of Gallery Kreo, Paris.



## MARC NEWSON'S 'POD OF DRAWERS'

**In 1986 at the age of 23**, Australian-born Marc Newson exhibited his now iconic *Lockheed Lounge*, a dynamic and energetic form that represented a stylistic breakthrough from the high-tech constructivism that characterized mainstream 1980s design. Created from sculpted fiberglass, the organic form was covered with thin non-overlapping sheets of aluminum, blind-riveted to the shell. Shortly after the sale of the prototype *Lockheed* to Australia's National Gallery of Victoria, Newson moved to London where he began to work upon the chaise's companion design, the *Pod of Drawers*, in 1987.

The *Pod* and the *Lockheed* share a metallic, visual weightlessness and a rounded, hourglass form that at once references the antique while remaining strikingly modern. Newson had originally envisaged that his surfaces be entirely sheathed in a seamless coat of aluminum, however had concluded that the only means by which to affix the metal was by laborious and detailed handcraft. During his studies at Sydney College of the Arts, Newson had studied sculpture and jewelry design – training that taught him how to use metals and to construct three-dimensionally, and crucially, how to modify from available resources.

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"I set up a tent to work in on a little terrace by my London flat. It was horrendous, one of the freezing cold British winters, and I had to make sure the temperature didn't drop below 10 degrees or the fibreglass would have stayed wet forever. I had to get out a hairdryer and blow it into the tent to keep it warm."

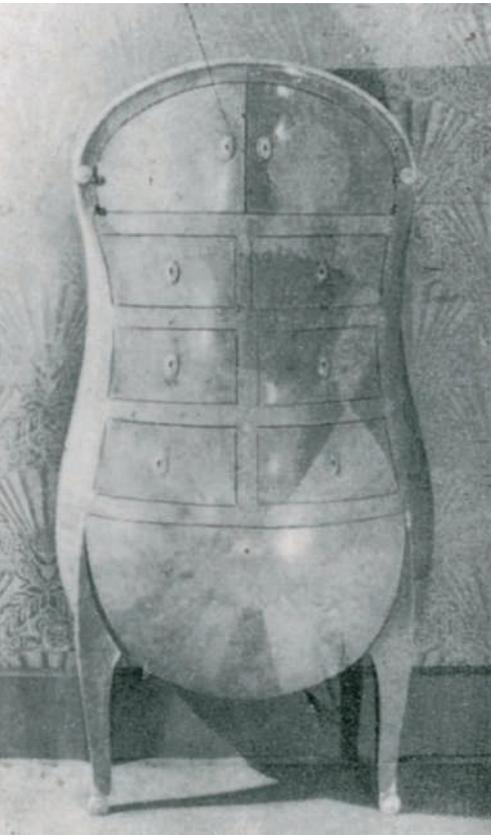
Marc Newson on executing the first  
*Pod of Drawers* in 1987

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Newson named his *Lockheed* in homage to the Machine-Age aesthetic of the American aircraft manufacturer, and the form itself was loosely motivated by Jacques-Louis David's 1800 *Portrait of Madame Recamier*. Similarly, the *Pod of Drawers* again owed inspiration to historical European forms, and references the anthropomorphic creations of André Groult. For a progressive and youthful designer in the late 1980s, this represents a highly individual point of reference and it is precisely this synthesis of the Antique with the new that infuses Newson's early experimental creations with their unique magnetism.

Groult's chiffonier of 1925 featured a vertical arrangement of slender drawers within an undulating bombé profile, the surfaces applied with a radically-veneered display of luxurious sharkskin panels. Newson reinterprets the surface using aluminum segments with pronounced rivets, and invests the form with tactile athleticism. With the *Pod's* surface, Newson has mastered the decorative potential of the technique he improvised for the *Lockheed* and has created a luminescent, bespoke cabinet that acknowledges its precedents in form and technique, yet offers radical departure in terms of material, texture and context. The *Lockheed* and the *Pod of Drawers* must be considered as eloquent companion pieces, fluent in their streamlined fantasy aesthetic.

The present lot is one of the earliest examples of the *Pod of Drawers*, and is distinguished from later examples by the complex stud-work of rivets delivering a radially-applied mosaic of delicate aluminum fragments, each filed, applied and polished by hand.



André Groult's chiffonier, exhibited at the pavilion *Un Ambassade Français*, Exposition Internationale des Arts Décoratifs, Paris, 1925.



Vern Manion, Criss Cross Patterns of B-12 Dorsal Fins, Renton, Washington, 1944 - courtesy Boeing Images



92

**MARC NEWSON (B. 1963)**

*A 'DIODE' LAMP (LARGE), DESIGNED 2006*

number 3 from an edition of 10 produced by Gagosian Gallery, lacquered steel, carbon fiber, aluminum, molded glass bulb  
86½ in. (220 cm.) high  
base with tag inscribed, *Diode lamp L Marc Newson 3/10*

\$10,000-15,000

**Provenance:**  
Gagosian Gallery, New York.

**Literature:**  
L. Neri, *Marc Newson*, exhibition catalogue, Gagosian Gallery, New York, 2007, pp. 7, 56-57 for other examples from the edition.

93

**FRANZ WEST (1947-2012)**

*A MONUMENTAL FLOOR LAMP, CIRCA 2009*

wrought-iron rebar, fiberglass shade  
116 in. (295 cm.) high

\$8,000-12,000

**Literature:**

E. Badura, S. Gaenscheimer, K. Görner, K. Kraus  
(eds.), *Franz West : Where is My Eight?*, exhibition  
catalogue, MMK Museum für Moderne Kunst,  
Frankfurt, 2013, pl. 81 for other lamps of this design.





94

**TORD BOONTJE (B. 1968) FOR SWAROVSKI**  
*A LARGE 'BLOSSOM' CHANDELIER, DESIGNED 2002*

Swarovski crystal, enameled steel, LED bulbs  
55 in. (139.7 cm.) high, 59 in. (150 cm.) wide, 12 in. (30.5 cm.) deep

\$5,000-8,000

**MICHELE OKA DONER (B. 1945)***A 'CORAL/WAVE' CHAIR, 1994*

bronze with silver nitrate patina  
34½ in. (87.5 cm.) high

\$30,000-50,000

The present chair is one of only three examples commissioned by Peter Marino for the Feldpausch store in Zurich, Switzerland.

Michele Oka Doner's work is deeply influenced by nature, and particularly the ocean. It is from these sources that she derives her artistic vocabulary, and the present 'Coral/Wave' chair is an example of her particular interest in the sea and all its the underwater flora and fauna. The poet and critic John Yau wrote about her work: "Her chairs are not just chairs; they are also highly charged symbols derived from nature, things that are found and seen, from tree roots to constellations".

Michele Oka Doner's probably best known work is the stunning black terrazzo floor in the Miami International Airport, into which she inset thousands of cast bronze sea creatures and scattered mother-of-pearl.



96

**CLAUDE LALANNE (B. 1924)**

*AN EVENING BAG, CIRCA 1989*

silk, gilt bronze  
5¾ in. (14.5 cm.) high, 7 in. (17.8 cm.) wide, 1 in. (2.5 cm.) deep  
with silk label *Cl. Lalanne ARTCURIAL Paris*

\$4,000-6,000





97

**CLAUDE LALANNE (B. 1924)**

*A TRAY, 1980s*

silver plated metal, gilt bronze

16 $\frac{3}{8}$  x 11 $\frac{1}{8}$  in. (41.5 x 28.2 cm.)

signed *cl. lalanne ARTCURIAL PARIS* and numbered 178/250

\$6,000-9,000

PROPERTY FROM A PRIVATE WEST COAST COLLECTION

98

**FRANCOIS-XAVIER LALANNE (1927-1008)**

*'GRAND WAPITI', 2000*

number 2 from an edition of 8, patinated bronze  
95 in. (241.3 cm.) high, 59 in. (150 cm.) wide, 49 in. (124.5 cm.) deep  
stamped *fXL LALANNE 2/8 2000*

**\$300,000-500,000**

**Provenance:**

Gerald Peters Gallery, New York.

**Literature:**

D. Marchesseau, *The Lalannes*, Paris/New York, 1998, p. 136 for an example of the model;

D. Abadie, *Lalanne(s)*, Paris, 2008, p. 346 for another example of the model.



A Grand Wapiti photographed by Claude Lalanne in the garden of the Peter Marino, Southampton, New York, circa 2005. Photo Courtesy *Lalanne(s)* by Daniel Abadie, Paris, 2008.



99

**CLAUDE LALANNE (B. 1924)**

*A TABLE MIRROR, DESIGNED 1960s*

number 11 from an edition of 500 by Artcurial, gilt bronze  
22¼ in. (56.5 cm.) high, 16¾ in. (42.5 cm.) wide, 8 in. (20.3 cm.) deep  
signed *c/ LALANNE ARTCURIAL* and numbered *11/500*

\$20,000-30,000





PROPERTY FROM A PRIVATE WEST COAST COLLECTION

100

**CLAUDE LALANNE (B. 1924)**

*'LA DORMEUSE', 1974-1984*

gilt bronze, anodized copper

11½ in. (29.2 cm.) high, 15 in. (38 cm.) wide, 12 in. (30.5 cm.) deep

\$40,000-60,000

**Provenance:**

Gerald Peters Gallery, New York.

**Literature:**

D. Abadie, *Lalanne(s)*, Paris, 2008, pp. 14-15 for another work of this model.



101

**FRANCOIS-XAVIER LALANNE (1927-2008)**

*A 'PIGEON' LAMP, 1992*

number 194 from an edition of 900, edited by Artcurial, copper, patinated bronze, cased glass

8½ in. (21.5 cm.) high, 2¾ in. (24.8 cm.) wide, 5½ in. (14 cm.) deep

stamped *fXL ARTCURIAL 194/900*

**\$20,000-30,000**

**Literature:**

Exhibition catalogue, *Les Lalanne*, Musée des Les Arts Décoratifs, Paris, 2010, p. 114 for another lamp of this model in the exhibition;

D. Abadie, *Lalannes*, Paris, 2008, pp. 130-131 for another lamp of this model.

This lot is sold with a certificate from Artcurial.

PROPERTY OF A PRIVATE NEW YORK COLLECTOR

102

**FRANCOIS-XAVIER LALANNE (1927-2008)**

*A 'MOUTON DE PIERRE', DESIGNED CIRCA 1979*

this example circa 1985, number 22 from an edition of 250, epoxy stone,  
patinated bronze

34 in. (86.4 cm.) high, 13¾ in. (35 cm.) wide, 37 in. (94 cm.) deep  
stamped *FXL LALANNE 22/250*

\$100,000-150,000

**Provenance:**

Carl Schlosberg Fine Arts, Los Angeles;  
acquired from the above by the present owner, 1988.

**Literature:**

D. Marchesseau, *The Lalanne*, Paris, 1998, pp. 36-37 for other examples  
of stone sheep.





# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

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

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

## A BEFORE THE SALE

### 1 DESCRIPTION OF LOTS

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

### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

### 3 CONDITION

- The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.
- Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of condition, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

### 4 VIEWING LOTS PRE-AUCTION

- If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.
- Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

### 5 ESTIMATES

**Estimates** are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **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

- Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
- We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
- For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

### 8 WATCHES & CLOCKS

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

## B REGISTERING TO BID

### 1 NEW BIDDERS

- If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
  - for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
  - for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

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

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

### 2 RETURNING BIDDERS

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

### 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

### 4 BIDDING ON BEHALF OF ANOTHER PERSON

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

### 5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at [www.christies.com](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 are

the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

## C AT THE SALE

### 1 WHO CAN ENTER THE AUCTION

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

### 2 RESERVES

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

### 3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

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

### 4 BIDDING

The auctioneer accepts bids from:

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

### 5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **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 2.5% of the **hammer price** up to and including US\$150,000, 20% on that part of the **hammer price** over US\$150,000 and up to and including US\$3,000,000, and 12% 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 right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

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

## 2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "authenticity warranty"). If, within 5 years of the date of the auction, you satisfy us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.
- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- The **authenticity warranty** does not apply where scholarship has developed since the auction leading

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

- The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.
- In order to claim under the **authenticity warranty** you must:
  - give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;
  - at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
  - return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
  - This **additional warranty** does not apply to:
    - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
    - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
    - books not identified by title;
    - lots** sold without a printed **estimate**;
    - books which are described in the catalogue as sold not subject to return; or
    - defects stated in any **condition** report or announced at the time of sale.
  - To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

## F PAYMENT

### 1 HOW TO PAY

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

- any applicable duties, goods, sales, use, compensating or service tax, or VAT.

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

- We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
- You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
  - Wire transfer  
JP Morgan Chase Bank, N.A.,  
270 Park Avenue, New York, NY 10017;  
ABA# 021000021; FBO: Christie's Inc.;  
Account # 957-107978,  
for international transfers, SWIFT: CHASUS33.
  - Credit Card.

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

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

- Cash

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

- Bank Checks

You must make these payable to Christie's Inc. and there may be conditions.

- Checks

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

- You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
- For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

## 2 TRANSFERRING OWNERSHIP TO YOU

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

## 3 TRANSFERRING RISK TO YOU

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

- When you collect the **lot**; or
- At the end of the 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 remedies 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;

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

## 5 KEEPING YOUR PROPERTY

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

## G COLLECTION AND STORAGE

### 1 COLLECTION

- 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 on 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 saleroom; or
  - remove the **lot** at our option to a warehouse and charge you all transport and storage costs
- (b) Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

## H TRANSPORT AND SHIPPING

### 1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at [www.christies.com/shipping](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. 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 for 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, helmed 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 US or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

### (d) Lots of Iranian origin

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

### (f) Gold

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

### (g) Watches

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

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

## I OUR LIABILITY TO YOU

- (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or
- (ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- (e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

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

## 2 RECORDINGS

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

## 3 COPYRIGHT

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

## 4 ENFORCING THIS AGREEMENT

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

## 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

## 6 TRANSLATIONS

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

## 7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at [www.christies.com](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-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United

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

## 10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on [www.christies.com](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:

- the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- 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 paragraph F1(a).

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

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

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

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

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

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

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

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

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

**saleroom notice:** a written notice posted next to the **lot** in the saleroom and on [www.christies.com](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 in 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 saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a lot and/or notified us of their intention to bid.

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

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

### FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

### QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

\*\*Attributed to ..."

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

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

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

\*\*Circle of ..."

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

\*\*Follower of ..."

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

\*\*Manner of ..."

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

\*\*After ..."

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

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

"Inscribed ..."

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

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

"With inscription ..."

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

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

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

### POST 1950 FURNITURE

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

11/10/16

# 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

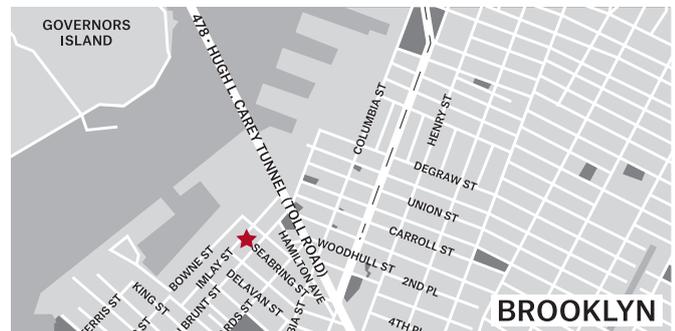
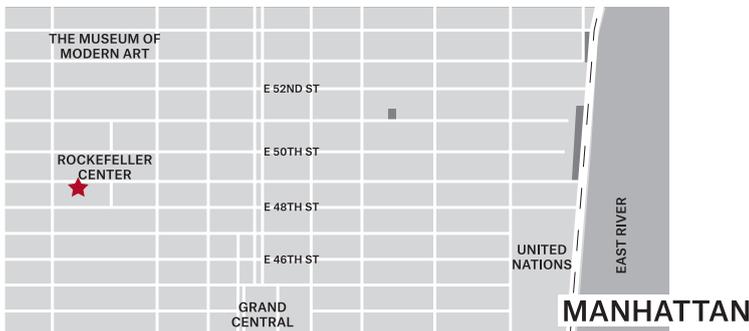
**Failure to collect your property within 30 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.**

**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**

# WORLDWIDE SALEROOMS AND OFFICES AND SERVICES

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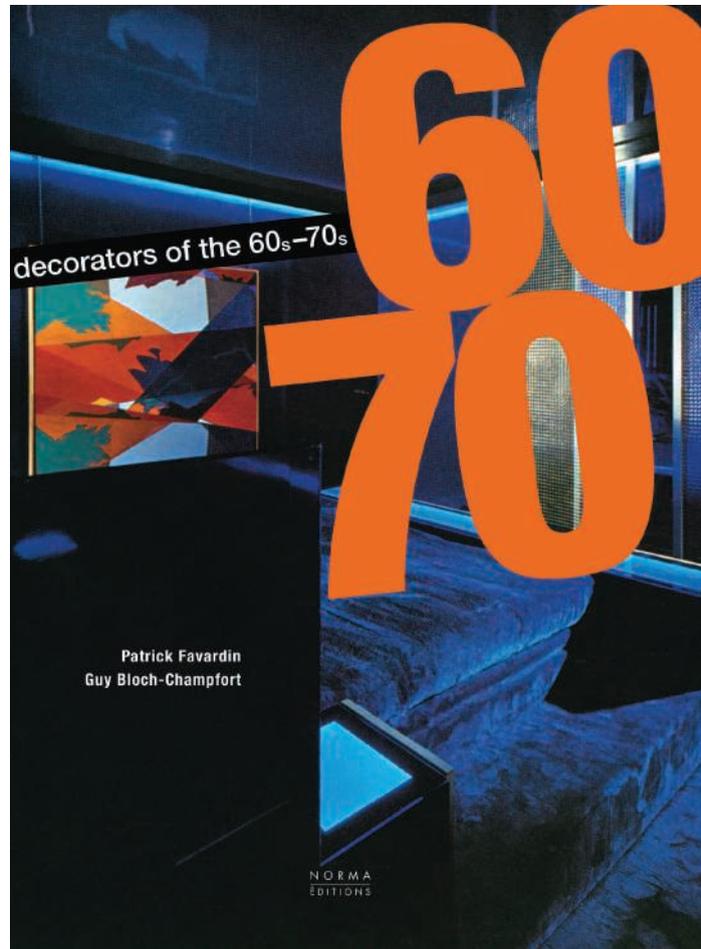
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