

LIVING WITH ART

New York 22-23 August 2017

CHRISTIE'S

Living With Art FAQs

1

HOW DO I GET STARTED?

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

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

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

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

2

HOW DO I PARTICIPATE IN THE AUCTION?

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

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

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

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

3

DO I NEED TO PROVIDE DOCUMENTS?

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

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

4

HOW MUCH WILL I PAY?

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

- A buyer's premium, which is 25% of the final bid price of each lot up to and including \$150,000; 20% of the excess of the hammer price above \$150,000 and up to and including \$3,000,000; and 12% of the excess of the hammer price above \$3,000,000.
- Any applicable value added tax, sales or compensating use tax or equivalent tax in the place of sale

5

HOW DO I PAY AND TAKE MY PURCHASE HOME?

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

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



LIVING WITH ART

NEW YORK • TUESDAY 22 - WEDNESDAY 23 AUGUST 2017

AUCTION

Tuesday

22 August 2017

SESSION I 10.00 am (Lots 1-159)
SESSION II 2.00 pm (Lots 160-283)
20 Rockefeller Plaza
New York, NY 10020

Wednesday

23 August 2017

SESSION III 10.00 am (Lots 284-415)
SESSION IV 2.00 pm (Lots 416-558)

VIEWING

Friday	18 August	10.00 am - 5.00 pm
Saturday	19 August	10.00 am - 5.00 pm
Sunday	20 August	1.00 pm - 5.00 pm
Monday	21 August	10.00 am - 5.00 pm
Tuesday	22 August	10.00 am - 5.00 pm
Wednesday	23 August	10.00 am - 2.00 pm

AUCTION CODE AND NUMBER

In sending written bids or making inquiries, this sale should be referred to as
JANSEN-14962

SALE INQUIRIES

Tel: +1 212 636 2200
Fax: +1 212 492 5718
Email: LivingWithArtInquiries@christies.com

CONDITIONS OF SALE

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

AUCTION RESULTS

www.christies.com

View catalogues and leave bids online at christies.com

BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the reserve either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any such bids at or above the reserve.

These auctions feature

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



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

CHRISTIE'S

LIVING WITH ART

Bliss Summers
Head of Sale

Sabina Milbank
Head of Sale Management

Clare Simon
Elisabeth Day
Sale Coordinators

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POST SALE SERVICES

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Post-Sale Coordinator
Payment, Shipping and Collection
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AUCTION RESULTS

www.christies.com

View catalogues and
leave bids online at
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SPECIALISTS CONTACTS

FINE ART

Andrew Huber
Emily Gladstone

FURNITURE AND OBJECTS

Anne Igelbrink
Casey Rogers
Sophie Sevenoaks
Astrid Malingreau

CERAMICS AND GLASS

Carleigh Queenth
Brians Evans
Natalie Voorheis

JEWELRY AND ASIAN WORKS OF ART

Victoria Tudor
Sophie Sevenoaks
Astrid Malingreau

SILVER, RUSSIAN AND OBJECTS OF VERTU

Jill Waddell
Natalie Voorheis
Sophie Sevenoaks

SCULPTURE

William Russell
Astrid Malingreau

SENIOR SPECIALISTS

Richard Nelson
Becky MacGuire
William Russell
William Strafford
Jody Wilkie

Kelly Ayers
Regional Managing Director

AUCTIONEER(S)

Richard Nelson (# 1184056)
Robbie Gordy (# 2033717)
Diana Bramham (# 1464939)
David Kleiweg de Zwaan (# 35475401)

AUCTION LICENSE

Christie's (#1213717)

Important Information

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

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

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

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

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

Please note lots marked with a square ■ will be moved to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) on the last day of the sale. **Lots** are not available for collection at Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) until after the third business day following the sale. All lots will be stored free of charge for 30 days from auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Operation hours for collection from either location are from 9.30AM to 5.00 PM, Monday-Friday. After 30 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection. Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

21/06/16

[35]



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

LOT 455



SESSION I
(LOTS 1-159)



1

PROPERTY FROM THE HOLDINGS OF THE FORD FOUNDATION

•1

J.H. CASSELL (ACTIVE CIRCA 1860)

The Dockyard at Fare Ute Point, Tahiti, with the H.B.M. Frigate Calypso

inscribed, signed and dated 'THE DOCKYARD & PATENT SLIP/ FAREUTE POINT TAHITI Showing/ H.B.M. FRIGATE CALYPSO Captn/ Montresor, hove down 1860' and 'J.H. CASSELL 1860' (lower center)

watercolor and ink on paper
15 $\frac{7}{8}$ x 28 $\frac{3}{4}$ in. (40 x 73 cm.)

\$2,000-3,000

PROVENANCE

with John Howell, San Francisco, where acquired by the Ford Foundation in November 1966.

•2

ANDRÉ GIROUX (PARIS, 1801-1879)

The abduction of Proserpina

with signature and date '...B[?] 1821[?]...' (lower left)

oil on canvas

9 $\frac{7}{8}$ x 12 $\frac{5}{8}$ in. (24.5 x 32.1 cm.)

\$2,000-3,000

PROVENANCE

with Richard Feigen, New York, where acquired by the present owner.



2



3

PROPERTY FROM THE COLLECTION OF JOHN W. KLUGE / SOLD TO BENEFIT COLUMBIA UNIVERSITY

•3

JOHN FREDERICK LOOS (BELGIAN, 19TH CENTURY)

The ship Comet

signed, inscribed and dated 'John: Loos. Antwerp 1874' (lower right)

oil on canvas

23 $\frac{3}{4}$ x 36 $\frac{1}{2}$ in. (60.3 x 92.7 cm.)

\$3,000-5,000

PROPERTY FROM AN EAST COAST PRIVATE COLLECTION

4

CHARLES EUPHRASIE KUWASSEG (FRENCH, 1838-1904)

An Alpine village

signed and dated 'C. Kuwasseg. fils.1878.' (lower left) with the artist's label of authenticity (on the reverse)

oil on canvas
22¾ x 39¾ in. (57.8 x 100 cm.)

\$6,000-8,000

PROVENANCE

MacConnal-Mason & Son, Ltd., London.
Anonymous sale; Christie's, New York, 30 October 2002, lot 210.
Acquired at the above by the present owner.



4



5

PROPERTY FROM A PRIVATE COLLECTION

•5

EUGÈNE FROMENTIN (FRENCH, 1820-1876)

Letting the sheep out

signed 'E. Fromentin' (lower left)
oil on canvas
9 x 16¾ in. (22.9 x 41.6 cm.)

\$1,500-2,500

PROVENANCE

with Reinhardt Art Galleries, Milwaukee.
Private Collection, Chicago.
By descent in the family to the present owner.

PROPERTY FROM THE WESTERVELT COMPANY

•6

JOHN FREDERICK LOOS (BELGIAN, 1861-1895)

The ship Alpheus Marshall, Digby, Nova Scotia

signed, inscribed and dated 'John: Loos. Antwerp. 1873' (lower right)

oil on canvas
20½ x 30½ in. (52.1 x 77.5 cm.)

\$3,000-5,000



6



7

PROPERTY FROM THE COLLECTION OF DR. JEROME AND MRS. EVELYN OREMLAND

7

GIOVANNI BATTISTA LAMA (ITALIAN, C. 1660-1740/8)

Rinaldo called back to arms by Ubaldo and Carlo

oil on canvas

29 $\frac{5}{8}$ x 38 $\frac{3}{4}$ in. (75.3 x 98.4 cm.)

\$4,000-6,000

PROVENANCE

Anonymous sale; Sotheby's, New York, 17 April 1986, lot 51 (as Paolo de Matteis).

We are grateful to Professor Nicola Spinosa for confirming the attribution on the basis of photographs.



8

PROPERTY OF A NEW YORK ESTATE

8

CIRCLE OF PIETRO ANTONIO ROTARI (ITALIAN, 1707-1762)

Portrait of a woman, half-length

oil on canvas

16 x 12 $\frac{3}{4}$ in. (40.6 x 32.4 cm.)

\$2,000-3,000

PROVENANCE

Acquired by the parents of the late present owner.



9

PROPERTY FROM THE COLLECTION OF DR. JEROME AND MRS. EVELYN OREMLAND (LOTS 9-10)

9

ATTRIBUTED TO GIUSEPPE SIMONELLI (ITALIAN, C. 1650-1710?)

Martyrdom of Saint Placidus and his companions

oil on canvas

27 $\frac{1}{2}$ x 15 $\frac{1}{2}$ in. (69.8 x 39.4 cm.)

\$2,000-3,000

PROVENANCE

The Estate of Paul H. Ganz, New York.

Anonymous sale; Sotheby's, New York, 7 April 1988, lot 39 (as Luca Giordano).

We are grateful to Professor Nicola Spinosa for suggesting an attribution to Giuseppe Simonelli on the basis of photographs (written communication, 16 June 2017).

The prime version for this work is the Martyrdom of Saint Placidus and his companions, 1676, Abbey of Santa Giustina, Padua.

10

NICOLAES MAES (DUTCH, 1634-1693)

Portrait of a gentleman, half-length, in a feigned oval

signed(?) 'MAES' (lower right)

oil on canvas

18 x 13½ in. (45.7 x 34.3 cm.)

\$6,000-8,000

PROVENANCE

with Leger Galleries, London, by May 1975.

Anonymous sale; Butterfield & Butterfield, San Francisco, 20 May 1992, lot 4991.



11

PROPERTY FROM THE COLLECTION OF DR. JEROME AND MRS. EVELYN OREMLAND

12

CIRCLE OF NICOLAES MAES (DUTCH, 1634-1693)

Portrait of a gentleman, half-length

with signature 'MAES.' (lower right)

oil on canvas

25 x 19¾ in. (63.5 x 49.3 cm.), oval

\$4,000-6,000

PROVENANCE

with Beaumont Art Galleries, Chicago.

Robert B. Mayer, Chicago, by whom given in 1961 to The Snite Museum of Art, Notre Dame, Indiana.

Anonymous sale; Christie's, New York, 7 October 1993, lot 25 (as Circle of Nicolaes Maes).

LITERATURE

Art Gallery University of Notre Dame: Checklist of the Collections, 1973, p. 29, as Maes.



10

PROPERTY FROM THE ESTATE OF IRA AND NANCY KOGER

11

STUDIO OF GODFREY KNELLER (BRITISH, 1646-1723)

Portrait of Viscountess Townshend

oil on canvas

50 x 40¼ in. (127 x 102.2 cm.)

\$3,000-5,000



12



13

PROPERTY FROM A PRIVATE COLLECTION

-13

FLEMISH SCHOOL, 17TH-CENTURY

An interior with elegant figures dining

oil on canvas

16¾ x 23½ in. (41.7 x 59.7 cm.)

\$3,000-5,000

PROPERTY FROM A PRIVATE COLLECTION FORMED FOR THE CRESPI ESTATE,
DALLAS

14

DUTCH SCHOOL, 18TH CENTURY

Figures among architectural ruins, a stately home in the distance

oil on canvas

39½ x 32 in. (100.3 x 81.3 cm.)

\$1,000-1,500



14

PROPERTY OF THE PAUL AND GLORIA FREDERICK COLLECTION, MILWAUKEE,
WISCONSIN

-15

FOLLOWER OF DAVID TENIERS II

An interior with musicians

with monogram "DT" (lower left)

oil on panel

10½ x 12¾ in. (26.8 x 31.5 cm.)

\$2,000-4,000

PROVENANCE

Dr. Leo Fall, Vienna.

Dr. Greta H. van Fenema, by 1951.

EXHIBITED

Dallas, Dallas Museum of Art, on loan, 1951.



15

PROPERTY FROM THE COLLECTION OF JOHN W. KLUGE / SOLD TO BENEFIT
COLUMBIA UNIVERSITY

•16

CASPAR HIRSCHLI (GERMAN, 1698-1743)

Flowers in crystal vases (a pair)

one signed with monogram on ledge

each oil on panel

each 13½ x 9¼ in. (34.3 x 23.5 cm.)

\$5,000-7,000

(2)

PROVENANCE

with Richard Green, London.

Acquired from the above by the present owner.



16

PROPERTY OF THE PAUL AND GLORIA FREDERICK COLLECTION, MILWAUKEE,
WISCONSIN

•17

AFTER JAN WIJNANTS

An extensive landscape with falconers and dogs on a path

with signature 'J. wijnants' (lower right)

oil on canvas

13¾ x 16⅞ in. (35.3 x 43 cm.)

\$1,000-1,500



17

PROPERTY FROM THE QUARTY FAMILY

•18

AFTER JAN KRAEK

*Portrait of Charles Emmanuel I, 11th Duke of Savoy (1562-1630),
half-length*

inscribed 'INVICTISS.CAROLVS EM.DVX SABAVD.XI' (upper
center)

oil on panel

34¾ x 24 in. (88.3 x 61 cm.)

\$2,000-3,000

PROVENANCE

Private collection, Arizona, for at least three generations.

The present work is after the original located in the Fundación
Yannick y Ben Jakober, Spain.



18



19



20

19
FRENCH SCHOOL, 19TH CENTURY

A pair of trompe l'oeil bas reliefs, en grisaille

each oil on canvas

each 24½ in. x 110 in. (62.2 x 279.4 cm.)

\$5,000-7,000

(2)

PROPERTY OF A NEW YORK ESTATE

20
STUDIO OF JACOB DE BACKER (BELGIAN, 1540/45-1591/1600)

Allegory of Vanity: Juno holding a golden vessel and a moneybag

oil on canvas

43 x 29¾ in. (109.2 x 75.6 cm.)

\$2,000-3,000

PROVENANCE

Acquired by the parents of the late present owner.



**THE PRIVATE COLLECTION OF
PAUL F. WALTER**

New York, 26-27 September 2017

FEATURING

Fine English furniture; Post War and Contemporary art;
Jewelry; Photographs; and Indian and Southeast Asian art

INQUIRIES

Michelle Rusinek
mrusinek@christies.com
+1 212 636 2229

CHRISTIE'S



21

PROPERTY FROM A MANHATTAN ESTATE (LOTS 21-23)

21

WOLF KAHN (AMERICAN/GERMAN, B. 1927)

Before Sunrise II

signed 'W Kahn' (lower right)
pastel on paper
19¾ x 25¼ in. (50.2 x 64.1 cm.)
Executed in 1992.

\$4,000-6,000

PROVENANCE

with Grace Borgenicht Gallery, New York.

22

WOLF KAHN (AMERICAN/GERMAN, B. 1927)

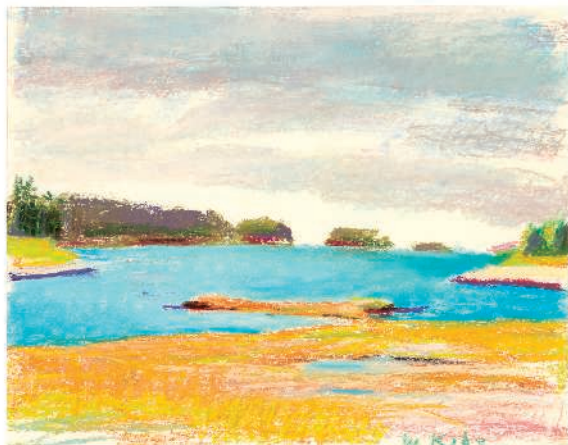
Cove at Sebasco Estates

signed 'W Kahn' (lower right)
pastel on paper
11 x 14 in. (27.9 x 35.6 cm.)
Executed in 1992.

\$2,000-3,000

PROVENANCE

with Grace Borgenicht Gallery, New York.



22



23

23

WOLF KAHN (AMERICAN/GERMAN, B. 1927)

Orange Glow on a Maine Cove

signed 'W Kahn' (lower right)
pastel on paper
22 x 30 in. (55.9 x 76.2 cm.)
Executed in 1991.

\$4,000-6,000

PROVENANCE

with Grace Borgenicht Gallery, New York.

▲24

EDWARD CORBETT (AMERICAN, 1919-1971)

Provincetown No. 1

oil on canvas
40 x 50 in. (101.6 x 127 cm.)
Painted in 1962.

\$5,000-7,000

PROVENANCE

with Grace Borgenicht Gallery, New York.
The artist.
By descent from the above.

EXHIBITED

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



24



25

PROPERTY FROM THE COLLECTION OF FREDERICK AND DOROTHY RUDOLPH
(LOTS 25-26)

•25

WOLF KAHN (AMERICAN/GERMAN, B. 1927)

Barn on Ridge

signed "WKahn" (lower right)
pastel on paper
10% x 13¼ in. (26.4 x 33.7 cm.)
Executed in 1969.

\$2,000-3,000

PROVENANCE

with Grace Borgenicht Gallery, New York.

•26

ROBERT KULICKE (AMERICAN, 1924-2007)

Floral still life

signed and dated "Robert M. Kulicke 62" (on the reverse)
oil on canvas laid to board
7½ x 8¼ in. (19.1 x 21 cm.)
\$3,000-5,000

PROVENANCE

with Tanglewood Gallery, New York.



26



27

•27

**FREDERICK JUDD WAUGH
(AMERICAN, 1861-1940)**

Sylvan Seas

signed with conjoined initials 'FWaugh'
(lower right)

oil on canvas

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

\$3,000-5,000

PROVENANCE

with Grand Central Art Galleries, Inc.,
New York.

•28

**EDWIN WALTER DICKINSON
(AMERICAN, 1891-1978)**

Waterfront, Nantucket

signed and dated 'EW Dickinson/ 24'
(lower right)

pencil on paper

10 x 7 7/8 in. (20 x 25.4 cm.)

\$2,000-3,000

PROVENANCE

Private Collection.

Mrs. Ansley W. Sawyer.

Esther Hill Sawyer Ewing.

Private Collection.

Mr. Mark Green.

EXHIBITED

New York, Whitney Museum of
American Art, *Edwin Dickinson.*

Major retrospective, 20

October-28 November, 1965.

Dennis, Massachusetts, Cape

Museum of Fine Arts, *Edwin*

Dickinson: Paintings and Drawings

from 1913-1961, 20 September-15

November, 1997.

This work is no. 781 in the
Edwin Dickinson catalogue
raisonné available at www.edwindickinson.org.



28



29

•29

RANDALL DAVEY (AMERICAN, 1887-1964)

Jockey's leaving track

signed 'Randall Davey' (lower left)

oil on masonite

32 x 26 in. (81.3 x 66 cm.)

Painted in 1959.

\$3,000-5,000

The present work depicts a racetrack in Raton, New
Mexico.

PROPERTY FROM THE COLLECTION OF FREDERICK AND DOROTHY RUDOLPH
(LOTS 30-32)

•30

VARUJAN BOGHOSIAN (AMERICAN, B. 1926)

Two pears

slate, wood and plastic construction

26¾ x 20½ in. (68 x 52.1 cm.)

Executed in 1999.

\$3,000-5,000

PROVENANCE

with Berry-Hill Galleries, New York.

EXHIBITED

New York, Berry-Hill Galleries, *Varujan Boghosian: Constructions*, 30 October - 20 November 1999.



30

•31

AUSTIN C. WOOSTER (AMERICAN, 1838-1913)

Still life with grapes

signed and dated 'A. C. Wooster. 99.' (lower right), signed and dated again 'By/ Austin. C. Wooster/ 1899' (on the reverse)

oil on canvas

24 x 9 in. (61 x 22.9 cm.)

\$2,000-3,000

PROVENANCE

with Frank S. Schwarz & Son, Philadelphia.

EXHIBITED

Greensburg, PA, Westmoreland Museum of Art, *Penn's Promise: Still Life Painting in Pennsylvania, 1785-1930*, 1988.



31

•32

AMERICAN SCHOOL, 19TH CENTURY

A trompe l'oeil still life with bound letters and a feather quill

oil on paper laid down to board

14¾ x 11¾ in. (37.5 x 29.9 cm.)

\$2,000-3,000

PROVENANCE

with Frank S. Schwarz & Son, Philadelphia.



32



33

SOLD BY THE ORDER OF THE TRUSTEES OF THE HIRSHHORN MUSEUM AND SCULPTURE GARDEN TO BENEFIT ITS ACQUISITION PROGRAM (LOTS 33-34)

•33

LOUIS MICHEL EILSHEMIUS (AMERICAN, 1864-1941)

Poem

signed 'Eilshemius.' (lower right)

oil on board

17 x 23 ¼ in. (43.2 x 59.1 cm.)

\$2,000-3,000

PROPERTY FROM THE COLLECTION OF DR. JEROME AND MRS. EVELYN OREMLAND

35

FRANK LOBDELL (AMERICAN, 1921-2013)

Untitled

dated and signed with initial '4.91 L' (lower left)

crayon and charcoal on paper

20 x 13 in. (50.8 x 33 cm.)

\$2,000-3,000

PROVENANCE

with Campbell-Thiebaud Gallery, San Francisco.

EXHIBITED

San Francisco, The M.H. de Young Memorial Museum, *Viewpoints XVIII: Frank Lobdell*, 8 July - 27 September 1992.



35



34

•34

LOUIS MICHEL EILSHEMIUS (AMERICAN, 1864-1941)

Mountain road

signed 'Eilshemius-' (lower right)

collage—oil on paper on board

7 ¼ x 10 in. (19.7 x 25.4 cm.)

Executed circa 1919-21.

\$1,500-2,000

SOLD BY THE ORDER OF THE TRUSTEES OF THE HIRSHHORN MUSEUM AND SCULPTURE GARDEN TO BENEFIT ITS ACQUISITION PROGRAM

•36

LOUIS MICHEL EILSHEMIUS (AMERICAN, 1864-1941)

Portrait of a woman

signed 'Elshemus' (lower left)

oil on board

7 ½ x 6 ⅞ in. (19.1 x 16.8 cm.)

\$800-1,200

PROVENANCE

with Valentine Gallery, New York.



36

PROPERTY OF THE PAUL AND GLORIA FREDERICK
COLLECTION, MILWAUKEE, WISCONSIN

•37

**EDMUND DARCH LEWIS (AMERICAN,
1835-1910)**

*Chester Valley Creek, Washington's
Headquarters in 1776*

signed, dated and inscribed 'Chester
valley creek/ of Valley Forge/
Washington's headquarters in 1776/ E.D.
Lewis 1876' (lower left)

oil on canvas

24½ x 42 in. (62.2 x 106.7 cm.)

\$2,500-3,500



37



38

PAUL CADMUS (1904-1999)

Stewart's

etching, on wove paper, 1934, signed
in pencil, from the edition of 50, with
margins

Image: 8 x 11 7/8 in. (203 x 302 mm.);
Sheet: 11 1/8 x 15 3/8 in. (283 x 391 mm.)

\$1,500-2,500

LITERATURE

Davenport 35.

38

•39

RAPHAEL SOYER (1899-1987)

Bowery Nocturne

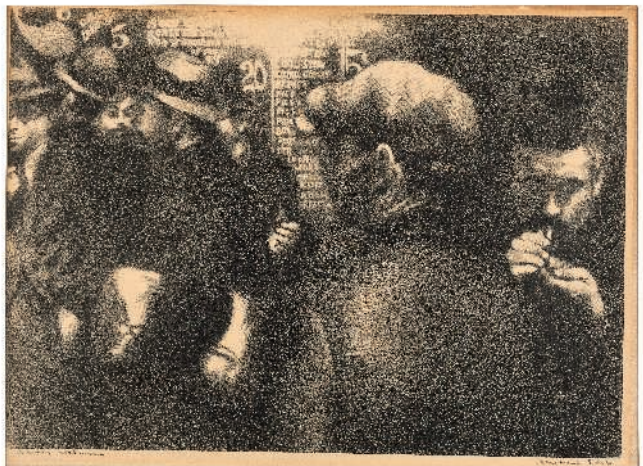
lithograph, on Rives BFK paper, 1933,
signed and titled in pencil, from the
edition of 25, with margins

Image: 12¾ x 17 1/8 in. (324 x 454 mm.);
Sheet: 15 1/8 x 22¾ in. (403 x 578 mm.)

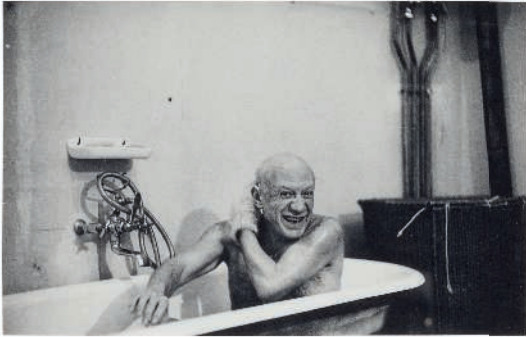
\$3,000-5,000

LITERATURE

Cole 28.



39



40

•40

DAVID DOUGLAS DUNCAN (B. 1916)

Picasso in bathtub, Villa La Californie, Cannes, 8 February 1956

gelatin silver print

signed and dated in ink and stamped photographer's copyright credit (verso)

image/sheet: 6¼ x 9¾ in. (15.9 x 23.8 cm.)

\$1,500-2,000

•42

LYLE ASHTON HARRIS (B. 1965)

Ecstasy #1, 1987-88

gelatin silver print

signed, titled, dated and numbered '4/5' in ink (verso)

image/sheet: 12 x 7¾ in. (30.5 x 20 cm.)

\$1,000-2,000

EXHIBITED

Scottsdale, Arizona, Scottsdale Museum of Contemporary Art, *Lyle Ashton Harris: Blow Up*, 8 February - 27 May 2008.



42



41

•41

NINA LEEN (1909-1995)

The Irascibles, 1950

gelatin silver print

stamped reproduction limitation with photographer's/life credit in ink, numbered and extensively inscribed in pencil (verso) image: 10½ x 10½ (26.7 x 26.7 cm.), sheet: 14 x 11 in. (35.6 x 27.9 cm.)

This photograph taken by Nina Leen on November 24, 1950 of the group of so called 'Irascibles' was published in Life Magazine on January 15, 1951.

\$1,000-2,000

•43

SYLVIA PLIMACK MANGOLD (B. 1938)

The Pin Oak

drypoint in black, on wove paper, 1990, signed, dated and titled in pencil, numbered 'AP 8/10' (an artist's proof, the edition was 35), with margins

Image 12¾ x 16¼ in. (324 x 425 mm.); Sheet 20¼ x 25½ in. (514 x 648 mm.)

\$600-800



43



44

PROPERTY OF A PRIVATE NEW YORK COLLECTOR

■44

SIMEN JOHAN (B. 1973)

Untitled #140, from Until the Kingdom Comes, 2007

chromogenic print
signed, titled, dated and numbered '2/5'
in ink on label affixed (on the reverse of
the flush-mount)
image: 52½ x 63¼ in. (133.3 x 160.7 cm.);
sheet/flush mount: 60 x 70½ in. (152.4 x
179.1 cm.)

This work is number two from the edition
of five.

\$10,000-15,000

■45

NOBUYOSHI ARAKI (B. 1940)

Untitled

gelatin silver print
signed in pencil (verso)
image: 13 x 16 in. (33 x 40.6 cm.), sheet: 14
x 17 in. (35.6 x 43.2 cm.)

\$1,000-2,000



45



46

PROPERTY OF A PRIVATE NEW YORK COLLECTOR (LOTS 46-47)

46
DAVID LACHAPPELLE (B. 1963)

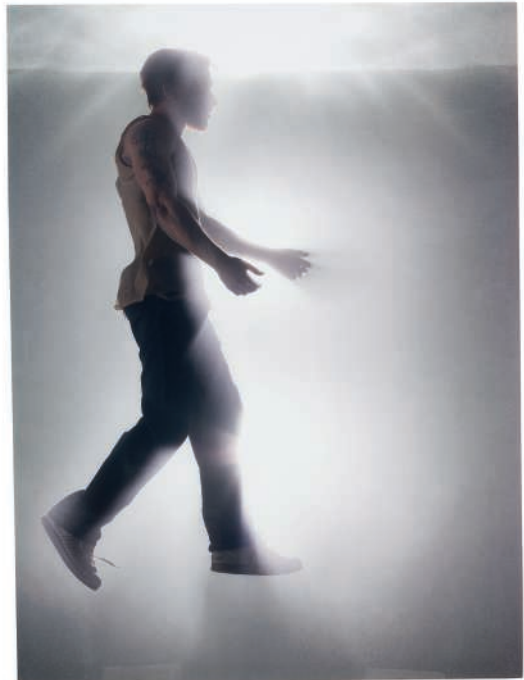
Job, 2007

chromogenic print, flush-mounted on acrylic
signed in ink, titled, dated and numbered '3/3' on affixed artist's
label (flush mount, verso)
image/sheet: 66 x 49¼ in. (167.6 x 126.3 cm.)
This work is number three from the edition of three.

\$7,000-9,000

PROVENANCE

with Tony Shafrazi Gallery, New York.



47

47
DAVID LACHAPPELLE (B. 1963)

Daniel, 2007

chromogenic print, flush-mounted on acrylic
signed in ink, titled, dated and numbered '3/3' on affixed artist's
label (flush mount, verso)
image/sheet: 66 x 49¼ in. (167.6 x 126.3 cm.)
This work is number three from the edition of three.

\$7,000-9,000

PROVENANCE

with Tony Shafrazi Gallery, New York.



48

PROPERTY FROM A PRIVATE COLLECTION

48

JEFF KOONS (B. 1955)

Balloon Dog (Red)

metallic porcelain multiple, 1995, numbered 1539/2300,
published by the Museum of Contemporary Art, Los Angeles
Overall: 10 1/2 x 10 1/2 x 5 in. (267 x 267 x 127 mm.)

\$5,000-7,000

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

49

AFTER ALEXANDER CALDER

American Revolution Bicentennial

wool tapestry, with woven signature and Pinton tapestry mark
(lower center), Pinton and Aubusson tapestry labels and woven
edition number 34 (on the reverse)
41 1/4 x 58 1/2 in. (104.8 x 148.6 cm.)

\$4,000-6,000



49

50

CHRISTO (B. 1935)

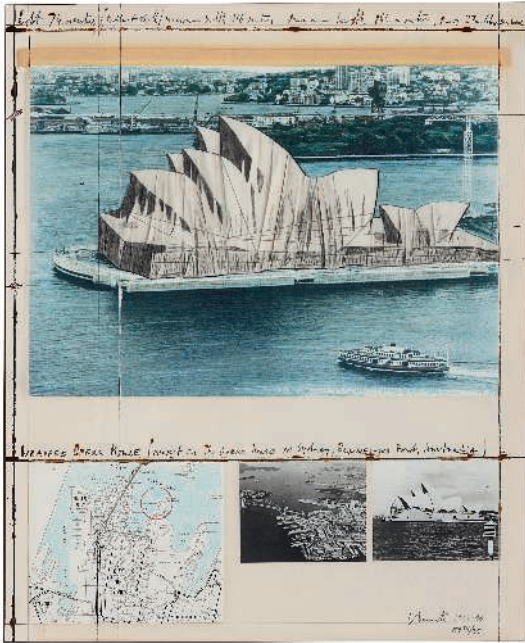
Wrapped opera house, project for Sydney

lithograph with collage of cloth, thread, city map, two photographs, and masking tape, on Guarro paper, mounted on cardboard (as issued), 1991, signed and dated in pencil, numbered 'AP 15/35' (an artist's proof, the edition was 120), published by Carl Flach, Stockholm, the full sheet
Sheet: 29¾ x 24¼ in. (756 x 616 mm.)

\$7,000-9,000

LITERATURE

Schellmann 155.



50

•51

CHRISTO (B. 1935) AND JEANNE-CLAUDE (1935-2008)

Wrapped bottle, project for Kirchberg Spätlese

offset lithograph, screenprint and collage, on Somerset paper, 2002, signed in pencil, numbered 'HC 9/7' (an hors-commerce proof, the edition was 50), published by Domberger KG, Fiderstadt, the full sheet

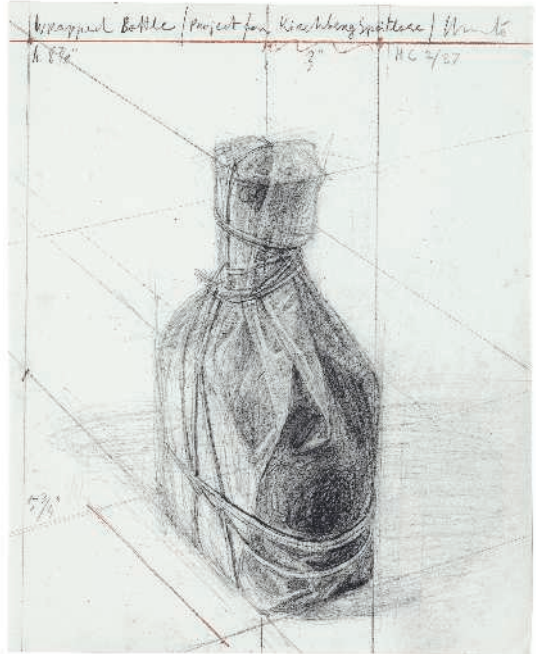
Sheet: 12½ x 10¼ inches (320 x 260 mm)

\$2,000-3,000

PROVENANCE

with New York Academy of Art, Take a Home Nude Charity Auction, 2006.

Acquired from the above by the present owner.



51

52

JAMES ROSENQUIST (B. 1933)

Horse blinders (left, right)

lithograph in colors, on Italia paper, 1969, signed and dated in pencil, from the unpublished edition of 46, with margins
image: 16 x 31¾ in. (406 x 809 mm.)

\$1,200-1,800

LITERATURE

Glenn VIII.



52

PROPERTY FROM THE PRIVATE COLLECTION OF MARGOT GORDON (LOTS 53-55)

•53

AFTER PABLO PICASSO (1881-1973)

Verve Nos. 29-30: one plate

lithograph in colors, on wove paper, 1954, signed in pencil, numbered 52/75, with the Editions de la Revue Verve blindstamp, Paris, with margins

Image 9 ½ x 12 ½ in. (240 x 320 mm.); Sheet 10 ¾ x 14 in. (264 x 356 mm.)

\$3,000-5,000



53



54

•54

PABLO PICASSO (1881-1973)

La fête de la patronne. Ces dames médisent de Degas, réduit à un tiers de profil, Plate 127, from Series 156

etching, on Rives BFK paper, 1971, with the artist's stamped signature, numbered 50/50, with margins

Image: 14 ¾ x 19 ¾ in. (365 x 492 mm.); Sheet: 19 ¾ x 25 ¾ in. (502 x 657 mm.)

\$2,000-3,000

LITERATURE

Bloch 1982 and Baer 1992.

•55

AFTER PABLO PICASSO (1881-1973)

Verve Nos. 29-30: one plate

lithograph in colors, on wove paper, 1954, signed in pencil, numbered 55/75, with the Editions de la Revue Verve blindstamp, Paris, with margins

Image 9 ½ x 12 ½ in. (240 x 320 mm.); Sheet 10 ¾ x 14 in. (264 x 356 mm.)

\$3,000-5,000



55



56

•57
KEES VAN DONGEN (DUTCH, 1877-1968)

Portrait of Lucien Guitry

signed and titled 'Lucien Guitry/ Van Dongen' (upper right) and variously inscribed (along the lower edge)
 brush and India ink, pen and wash on paper
 23% x 19 in. (60 x 48.3 cm.)

\$2,000-3,000

PROVENANCE

Private Collection, Lyon.
 Anonymous sale; Chenu & Scrive, Lyon, 24 May 2000, lot 83.
 Private Collection.

This work will be included in the forthcoming catalogue raisonné of the works of Kees van Dongen being prepared by Jacques Chalom des Cordes under the sponsorship of the Wildenstein Institute.



58

•56
HENRI EDMOND CROSS (FRENCH, 1856-1910)

Les rochers rouges

signed with initials 'H.E.C.' (lower left)
 watercolor and pencil on paper
 6 5/8 x 9 1/8 in. (16.8 x 23.2 cm.)
 Executed circa 1902-04.

\$3,000-5,000

PROVENANCE

Anonymous sale; Salle Kergorlay, Deauville, 15 April 2001, lot 31.
 Private Collection, acquired at the above sale.

This work will be included in the forthcoming catalogue raisonné of Henri Edmond Cross being prepared by Patrick Offenstadt.



57

58
CLAUDE VENARD (FRENCH, 1913-1999)

Nature morte

signed 'C. Venard' (lower right)
 oil on canvas
 21 1/4 x 25 5/8 in. (54 x 65.1 cm.)

\$3,000-5,000

PROVENANCE

with Galerie Felix Vercel, New York.
 Private Collection, acquired from the above 1970.

Alain Vercel has confirmed the authenticity of this work.

PROPERTY FROM A PRIVATE NEW YORK COLLECTION (LOTS 59-60)

59

JAN LEBENSTEIN (POLISH, 1930-1999)

Figure no. 173

signed and dated 'Lebenstein 62' (lower left),
signed, dated again and titled 'Lebenstein/ 1962/
figure no 173' (on the reverse)

oil on canvas

50¼ x 38 in. (128.9 x 96.5 cm.), unframed

\$20,000-30,000



59



60

60

JAN LEBENSTEIN (POLISH, 1930-1999)

Study for Vertical Blue

signed and dated 'Lebenstein 65' (upper right); dated again and
dedicated 'à Ralph amicalement Jan Paris le 8 sept. 1965' (along
the upper edge)

watercolor, ink wash and India ink on paper
13 x 9 in. (33 x 22.9 cm.)

\$2,000-3,000

EXHIBITED

New York, Museum of Modern Art, *15 Polish Painters*, 1 August -
3 October 1961.



61

61
EDOUARD-LÉON CORTÈS (FRENCH, 1882-1969)

Notre Dame de Paris Vue du quai Saint Michel

signed 'EDOUARD CORTÈS.' (lower left)

oil on canvas

13 x 18 in. (33 x 45.7 cm.)

Painted in 1947.

\$15,000-20,000

PROVENANCE

The artist.

with Galerie F. Clair, Paris, acquired from the above, 1947.

Herbert Arnot, Inc., New York, acquired from the above, 1947.

Private Collection, New York, acquired from the above, 1947.

Private Collection.

This painting will be included in Volume III of "*EDOUARD CORTÈS, Catalogue raisonné de l'œuvre peint*" currently being prepared by Nicole Verdier.

62
EUGÈNE GALIEN-LALOUÉ (FRENCH, 1854-1941)

Place de la Bastille, Paris

signed 'E Galien-Laloué' (lower left)

gouache and pencil on paper

10 3/4 x 13 7/8 in. (27.3 x 35.2 cm.)

Executed circa 1925.

\$7,000-9,000

PROVENANCE

with Johnson Art Galleries, Montreal.

We are grateful to Mr. Noé Willer for confirming the authenticity of this work.



62



63

63
EDOUARD-LÉON CORTÈS (FRENCH, 1882-1969)
La Madeline et la Rue Royale

signed 'EDOUARD CORTÈS' (lower left)
 oil on canvas
 13 x 18 in. (33 x 45.7 cm.)
 \$15,000-20,000

PROVENANCE

The artist.
 Galerie F. Clair, Paris, acquired from the above, 1947.
 Herbert Arnot Inc., New York, acquired from the above, 1947.
 Freddy Schoeneman, New York, acquired from the above, 1947.
 Private Collection.

This painting will be included in Volume III of "EDOUARD CORTÈS, *Catalogue raisonné de l'œuvre peint*" currently being prepared by Nicole Verdier.

64
EDOUARD-LÉON CORTÈS (FRENCH, 1882-1969)
Arc De Triomphe et l'Avenue Friedland

signed 'EDOUARD CORTÈS' (lower right)
 oil on canvas
 18 x 21½ in. (45.7 x 54.9 cm.)
 Painted circa 1967.
 \$20,000-30,000

This painting will be included in Volume III of "EDOUARD CORTÈS, *Catalogue raisonné de l'œuvre peint*" currently being prepared by Nicole Verdier.



64



65
ANTOINE BLANCHARD (FRENCH, 1910-1988)

La Madeleine, Rue Royale, Paris

signed 'Antoine. Blanchard.' (lower right);
 signed again and titled 'LA MADELEINE/ RUE
 ROYALE/ PARIS/ Antoine Blanchard' (on the
 reverse)

oil on canvas
 18 x 21½ in. (45.7 x 54.6 cm.)

\$5,000-7,000

This work is listed on Rehs Galleries,
 Inc. Antoine Blanchard virtual checklist,
 #MDRR1821.0006 and is accompanied by a
 Letter of Authentication.

65

•66
ANTOINE BLANCHARD (FRENCH, 1910-1988)

Café de la Paix

signed 'Antoine. Blanchard.' (lower right)

oil on canvas
 13 x 18 in. (33 x 45.7 cm.)

\$3,000-5,000

This work is listed on Rehs Galleries, Inc. Antoine
 Blanchard virtual checklist, #CPPO1318.0021and is
 accompanied by a Letter of Authentication.



66



•67
ANTOINE BLANCHARD (FRENCH, 1910-1988)

Quai du Louvre

signed 'Antoine. Blanchard.' (lower right)

oil on canvas
 13 x 18 in. (33 x 45.7 cm.)

\$3,000-5,000

This work is listed on Rehs Galleries,
 Inc. Antoine Blanchard virtual checklist,
 #LVQLW1318.0009 and is accompanied by a
 Letter of Authentication.

67

68 No Lot

69

ROBERT PINCHON (FRENCH, 1886-1943)

Bateau sur la Seine, Rouen

signed 'Robert A Pinchon' (lower right)

oil on canvas

9¾ x 13¾ in. (23.8 x 35 cm.)

Painted circa 1930.

\$2,000-3,000

PROVENANCE

with Galería de Arte Moderno, Caracas.

Acquired from the above, 1973.

Alain Letaillieur will include this painting in his forthcoming Pinchon *catalogue raisonné*.



69

70

JEAN LOUIS FORAIN (FRENCH, 1852-1931)

Les danseuses

signed with artist's initials 'JF' (lower right)

oil on canvas

23¾ x 28¾ in. (60.3 x 73 cm.)

\$3,000-5,000

PROVENANCE

with Hopkins-Cutout Gallery, Paris.

with Pietro Scarpa Galleries, Venice.

Acquired from the above circa 1998.

Private Collection, Chicago.

Acquired from the above by the present owner.

Madame Florence Valdés-Forain has kindly confirmed the authenticity of this painting on the basis of photographs.



70



71

71

EDUARDO ARROYO (SPANISH, B. 1937)

Les compagnons du futur

signed, dated and titled 'Arroyo 65/ "Les compagnons/ du futur"/ de la série/ 25 ans de Paix"' (on the reverse)

oil on canvas

57¾ x 44 in. (146.7 x 111.8 cm.)

\$10,000-15,000



72

PROPERTY FROM THE COLLECTION OF RUTH AND JEROME SIEGEL

72

JOHN BELLANY (SCOTTISH, 1942-2013)

The Old Man and the Sea, The Departure

signed 'Bellany' (lower right); signed again, dated and titled 'John Bellany/ '87/ 'The Old Man and the Sea/ 'The Departure"' (on the reverse)

oil on canvas

67¾ x 59½ in. (172.1 x 151.1 cm.)

\$4,000-6,000



73

73

EDUARDO ARROYO (SPANISH, B. 1937)

Robinson Crusoe

signed and dated 'Arroyo 63' (lower right); signed again and titled 'Arroyo/ Robinson Crusoe' (on the reverse)

oil on canvas

39½ x 32 in. (100.3 x 81.3 cm.)

\$7,000-9,000



74

74
STUDIO OF MIGUEL CANALS (SPANISH, 1925-1995)

Still life with a bowl of cherries and birds

oil on canvas
 24¼ x 19¼ in. (61.6 x 50.2 cm.)
 \$5,000-7,000



75

75
WIN KNOWLTON (AMERICAN, B. 1953)

Untitled; together with a companion work by another hand

the first signed with initials and dated 'WK 11.91' (lower left)
 the first gouache on paper
 the first: 11 x 8½ in. (27.9 x 21.6 cm.)
 \$600-800

(2)



76

PROPERTY FROM THE PRIVATE COLLECTION OF MARGOT GORDON

•78

LEONARDO CREMONINI (ITALIAN, 1925-2010)

Rochers dans la nuit

signed with initials and dated 'L.C. 55.56' (lower left); signed and dated again, titled "ROCHERS DANS LA NUIT" / L. Cremonini/ 55.56' (on the reverse)
oil on paper laid to board
12 x 9 in. (30.5 x 22.9 cm.)

\$3,000-5,000

PROVENANCE

with Catherine Viviano Gallery, New York.

79 No Lot



80

76

MARTIN MOONEY (IRISH, B. 1960)

Still life with books and draped cloth on a table

signed with initials and dated '19MM96' (lower right); signed and dated again 'Martin Mooney/ 1996' (reverse)
oil on canvas

39½ x 32 in. (100.3 x 81.3 cm.)

\$3,000-5,000

77 No Lot



78

•80

HEDDA STERNE (AMERICAN, 1910-2011)

Untitled

signed, dated and inscribed 'Hedda Sterne/ 1988/ For John Silberman' (on the reverse)

oil on canvas

36 x 24 in. (91.4 x 61 cm.), unframed

\$2,000-3,000

PROPERTY FROM THE COLLECTION OF DR. JEROME AND MRS. EVELYN OREMLAND

81

JOAN BROWN (AMERICAN, 1938-1990)

Untitled

collage—ink, acrylic, tape and paper on paper laid down to masonite

39¼ x 26 in. (101 x 66 cm.)

\$4,000-6,000



81



•82

JEAN-PAUL PHILIPPE (FRENCH, B. 1944)

Untitled (two works)

each signed with initials and dated 'J.-P./'91' (on a label affixed to the reverse)

each gouache on board

the first: 9¼ x 6¼ in. (23.5 x 15.9 cm.); the second: 9½ x 6½ in. (24.1 x 16.5 cm.) (2)

\$600-800

PROVENANCE

with Steven Adams Fine Art, New York.

82

33



83

•83

ARMAN (1928-2005)

Color Strokes

signed and numbered 'Arman H.C. ½' (lower right)
 paintbrushes and oil in epoxy resin on plexiglass base
 26 x 12 x 2 ¼ in. (660 x 304 x 570 mm.)
 Executed in 1991. This is H.C. one of two from an edition of 20
 plus six artist's proofs.

\$2,500-3,500

PROVENANCE

Lipworth Fine Art, New York
 Private collection, Toronto



84

•84

ARMAN (1928-2005)

Color Strokes

signed and numbered 'Arman H.C. ½' (lower right)
 paintbrushes and oil in epoxy resin on plexiglass base
 26 x 12 x 2 ¼ in. (660 x 304 x 570 mm.)
 Executed in 1991. This is H.C. one of two from an edition of 20
 plus six artist's proofs.

\$2,500-3,500

PROVENANCE

Lipworth Fine Art, New York
 Private collection, Toronto



85

85

GRISHA BRUSKIN (RUSSIAN, B. 1945)

Self Portrait

signed in Cyrillic (upper left)
 oil on canvas laid down to board
 23¾ x 19½ in. (60.3 x 49.3 cm.)
 Painted circa 1969-70.

\$7,000-10,000

PROVENANCE

Anonymous sale; Germann Auktionshaus AG, Zürich, 8 June
 2004, lot 140.
 Acquired from the above by the present owner.



86

PROPERTY OF THE DAVID WINTON BELL GALLERY,
BROWN UNIVERSITY (LOTS 86-87)

•86

**WALTER DARBY BANNARD
(AMERICAN, B. 1934)**

Green's Mine

signed, titled and dated 'WD Bannard/
GREEN'S MINE/ 1972' (on the reverse)
acrylic and alkyd resin on canvas
30 x 40 in. (76.2 x 101.6 cm.)

\$2,000-3,000

PROVENANCE

with Lawrence Rubin Gallery, New York.



87

■•87

**WALTER DARBY BANNARD
(AMERICAN, B. 1934)**

Bimini

signed, titled and dated 'WDBannard/
Bimini/ 1972' (on the reverse)
acrylic and alkyd resin on canvas
78 x 50 in. (198.1 x 127 cm.)

\$3,000-5,000

PROVENANCE

with Lawrence Rubin Gallery, New York.

•88

MARY BEYT (AMERICAN, 1959)

*Untitled (Amber); together with Untitled
(Chihuahua) and Untitled (Blue and White)*

the first signed and dated 'Mary Beyt/
1990' (on the reverse) and signed and
dated again 'Mary Beyt 1990' (on the
stretcher bar); the second signed
and dated twice 'Mary Beyt 1990' (on
stretcher)

the first oil on canvas; the second oil on
steel; the third watercolor on paper
the first 17 x 17 in. (43.2 x 43.2 cm.);
the second 18¼ x 24 in. (46.4 x 61 cm.),
unframed; the third 8 x 6½ in. (20.3 x
16.5 cm.)

(3)

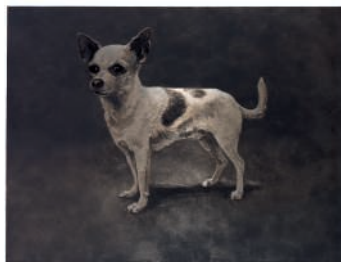
\$1,500-2,000

PROVENANCE

with Nicole Klagsbrun Gallery, New York
(Chihuahua).



88





89

PROPERTY FROM A MANHATTAN ESTATE

•90

ROBERT ADAMS (BRITISH, 1917-1984)

Round Screen Form (Maquette)

signed and dated 'ADAMS 61' (on the base)

bronzed steel

10% x 8½ x 2¾ in. (26.3 x 21.6 x 7 cm.)

\$2,000-3,000

PROVENANCE

with Gimpel Fils, Ltd., London.

Acquired from the above by the present owner.



91

PROPERTY FROM THE ESTATE OF A LADY

•89

FRANCOIS ROUAN (FRENCH, B. 1943)

Marmorea Genese

signed, inscribed, dated and titled 'Lunghezza 977- "Marmorea

Genese"- FRouan' (along the lower edge)

collage—gouache, ink and paper on paper

29½ x 22¼ in. (75 x 56.5 cm.)

\$3,000-5,000

PROVENANCE

with Pierre Matisse Gallery, New York.



90

PROPERTY OF A PRIVATE NEW YORK COLLECTOR

91

TOM PALMORE (AMERICAN, B. 1945)

Gentle Giant

signed 'Palmore' (lower left)

oil on canvas

60 x 45¾ in. (152.4 x 116.2 cm.)

\$5,000-7,000

■92

HUNT SLONEM (AMERICAN, B. 1951)

Untitled (toucans, parrots, monkeys, ocelots and red panda)

signed and dated 'Hunt Slonem 89' (on the reverse)

oil on canvas

48 x 96½ in. (121.9 x 245.1 cm.)

\$10,000-15,000



92



93

■93

KIKI SMITH (B. 1954)

Untitled

chromogenic print

signed and numbered '3/3' (on a label affixed to verso)

image: 15½ x 23½ in. (40.3 x 59.7 cm.), sheet: 20 x 24 in. (50.8 x 61 cm.)

This work is three from the edition of three.

\$1,000-1,500



94

PROPERTY OF A PRIVATE NEW YORK COLLECTOR

■94

TOM PALMORE (AMERICAN, B. 1945)

Mr. Willy Remembers

signed 'Palmore' (lower right center)

oil on canvas

60 x 48 in. (152.4 x 121.9 cm.)

\$5,000-7,000



95

PROPERTY FROM THE HOLDINGS OF THE FORD FOUNDATION

95

ÉMILE-ANTOINE BOURDELLE (FRENCH, 1861-1929)

Sappho, petite étude sans base, dite première composition

signed with cypher, numbered twice, inscribed and stamped with foundry mark 'I.A. VALSUANI CIRE PERDUE V V © by Bourdelle' (on the base)

bronze with brown and green patina

10¾ x 7¾ x 4¾ in. (27.3 x 19.7 x 12 cm.)

Conceived in 1887.

\$6,000-8,000

PROVENANCE

with Slatkin Gallery, New York.

Acquired from the above by the present owner.

LITERATURE

I. Jianou and M. Dufet, *Bourdelle*, Paris, 1975, p. 70, no. 59.



96

THE COLLECTION OF ADELE AND IRVING MOSKOVITZ

96

ÉMILE-ANTOINE BOURDELLE (FRENCH, 1861-1929)

Le Nuage, torse (également appelé Torse de Vénus)

signed with artist's cypher, numbered, inscribed, and inscribed again with foundry mark '9 By Bourdelle E. Godard Cire Perdue' (along the edge)

bronze with brown patina

11½ x 3¼ x 5 in. (28.2 x 8.3 x 12.7 cm.)

Conceived in 1907. The present work was cast circa 1960.

\$4,000-6,000

PROPERTY OF A PRIVATE NEW YORK COLLECTOR (LOT 97-112)

-97

UNTITLED FIGURE ON DOOR

ROBERTO MARQUEZ, 1996

Mixed media on board, signed and dated on the bottom right corner

79 in. (200.5 cm.) high, 31 in. (80 cm.) wide

\$2,000-3,000



97



98

-98

**A PLASTER MODEL OF A SEATED MAN,
'MEDITATION'**

BY ROGER VENE, FRANCE, 20TH CENTURY

36 in. (91.5 cm.) high

\$1,500-2,000



99

■-99

**A FRENCH POLYCHROME-PAINTED COMPOSITE
ANATOMICAL FIGURE**
20TH CENTURY

On an associated metal stand
98½ in. (250 cm.) high, overall
\$3,000-5,000

(7)



100

■-100

FOUR CARVED WOOD ARTICULATED FIGURES
20TH CENTURY, POSSIBLY PHILIPPINES

23½ in. (59.7 cm.) high, each
\$1,000-1,500

(4)



101

■-101

TWO PAINTED WOOD FIGURES
BY MARK A. PERRY, 2009-2011

Partially articulated
47 in. (119.5 cm.) high, the larger figure
\$1,500-2,000

(2)



102

102
TWO POLISHED METAL HAT MOLDS
 20TH CENTURY
 9 in. (23 cm.) high, 13 in. (33 cm.) wide, the largest
 \$700-900



103

103
A FRENCH PHRENOLOGY MODEL OF A HEAD
 20TH CENTURY
 (2) *Together with a top hat and a tôle peinte top hat trade sign and bracket*
 10 in. (25.5 cm.) high, the wooden head (4)
 \$800-1,200

104
A FRENCH MOLDED LEATHER MODEL OF A HORSE
 20TH CENTURY
 25½ in. (64.7 cm.) high, 29 in. (73.6 cm.) long
 \$800-1,200

105
A CAST IRON CHILD'S ROCKING HORSE
 19TH/20TH CENTURY
Together with three cast iron models of horses, two with bases, and a patinated bronze rocking bull
 32½ in. (82.5 cm.) wide, 24 in. (61 cm.) high (5)
 \$2,000-3,000



104



105



106

-106
TWO RUNNING HORSE WEATHERVANES
PROBABLY AMERICAN, 20TH CENTURY

On later stands
18 in. (46 cm.) high, 26 in. (66 cm.) wide, the larger (2)
\$800-1,200

-107
A STAG ANTLER WALL TROPHY
20TH CENTURY
49 in. (124.5 cm.) high, 48 in. (122 cm.) wide
\$1,000-1,500



107



108

-108
A CARVED WOOD LIFE-SIZE TACK SHOP HORSE DISPLAY
19TH/ 20TH CENTURY
On a wheeled base, with natural horse hair
65 ½ in. high; 73 in. wide
\$3,000-5,000

■-109

**A PAINTED WOOD NATIVE AMERICAN WEATHERVANE
PROBABLY AMERICAN, 20TH CENTURY**

Mounted on a later stand
64 in. (162.5 cm.) high, 48 in. (122 cm.) wide, 10 in. (25.5 cm.) deep

\$1,000-1,500



109

■-110

**A CARIBOU ANTLER WALL TROPHY
20TH CENTURY**

37 in. (94 cm.) high, 38 in. (96.5 cm.) wide

\$1,000-1,500



110

■-111

**A FRENCH COMPOSITION GARDEN FIGURE OF A
DONKEY**

20TH CENTURY

51 in. (129.5 cm.) high

\$2,000-3,000



111



112



112



112

•112
THREE FRENCH PAINTED METAL CIRCULAR CLOCK FACES
 19TH/ 20TH CENTURY
 47 in. (119.4 cm.) diameter (largest) (3)
 \$2,000-3,000

PROPERTY FROM THE WESTERVELT COMPANY
■-113
AN AMERICAN GOLD-PAINTED CAST-IRON AND BRASS BINNACLE AND COMPASS
 20TH CENTURY

On a dolphin form tripod support, the compass marked *KELVIN WHITE BOSTON/118729*
 42 in. (107 cm.) high, 23 in. (58.5 cm.) wide, 18 in. (46 cm.) deep
 \$1,500-2,000

PROPERTY OF A PRIVATE NEW YORK COLLECTOR (LOT 114-115)

•114
A MOLDED COPPER AND ZINC ROOSTER WEATHERVANE
 PROBABLY AMERICAN, LATE 19TH/20TH CENTURY
 Mounted on a later base
 78¾ in. (200 cm.) high, 61 in. (155 cm.) wide
 \$1,500-2,000



113



114



115

115
TWO MOLDED COPPER AND ZINC WEATHERVANES

PROBABLY AMERICAN, LATE 19TH/20TH CENTURY

A leaping stag and a polo player, each mounted on later bases
 72 in. (183 cm.) high, 56½ in. (143.5 cm.) wide, the stag (2)
 \$1,500-2,000

116
A PAIR OF AMERICAN BRONZE MORTARS

VIRGINIA, CIRCA 1861

Each marked *SMITH'S/NORFOLK V.A./BATTERY*; on later wood bases
 21 in. (53.5 cm.) high, 24 in. (61 cm.) wide, 28 in. (71 cm.) deep (2)
 \$2,000-3,000

PROPERTY OF A PRIVATE NEW YORK COLLECTOR (LOT 117-121)

117
A PAIR OF IRON FIGURAL CUT OUTS
 FIRST HALF 20TH CENTURY

63 in. (160 cm.) high, 12 in. (30.5 cm.) square, each (2)
 \$1,000-1,500



116



117



118

•118

A POLYCHROME-PAINTED WOOD BULL WALL TROPHY
19TH/20TH CENTURY

Probably French; with natural horns
47 in. (119.5 cm.) high, 36 in. (91.5 cm.) wide, 23 in. (58.5 cm.) deep

\$2,000-3,000



119

•119

TWO SHEET METAL RUNNING HORSE WEATHERVANES

PROBABLY AMERICAN, 20TH CENTURY

One on a later stand
30 in. (76 cm.) high, 36 in. (91.5 cm.) wide, the larger (2)

\$1,000-1,500



120

•120

A MOLDED METAL HORSE WEATHERVANE
PROBABLY AMERICAN, 20TH CENTURY

31 in. (79 cm.) high, 31.5 in. (80 cm.) wide

\$800-1,200

121

A EARTHENWARE STAG ANTLER WALL TROPHY
EARLY 20TH CENTURY

With natural horns and glass eyes
54 in. (137 cm.) high, 37 in. (94 cm.) wide
\$2,000-3,000



121

PROPERTY FROM THE WESTERVELT COMPANY

122

A CAST-IRON GARDEN FIGURE OF A LEAPING GOAT
19TH/20TH CENTURY

American or English
42 in. (106.5 cm.) high, 24 in. (61 cm.) wide, 28½ in. (72.5 cm.) deep

\$1,000-1,500

PROPERTY OF A PRIVATE NEW YORK COLLECTOR

123

THREE MOLDED COPPER AND ZINC ANIMAL-FORM WEATHERVANES

PROBABLY AMERICAN, 20TH CENTURY

Comprising two cows and one ram; mounted on later bases
23½ in. (59.5 cm.) high, 35½ in. (90 cm.) wide, 6 in. (15 cm.) deep,
the larger cow (6)

\$2,000-3,000



122



123 (part)



123 (part)



124

PROPERTY FROM THE WESTERVELT COMPANY (LOT 124-126)

■-124

A BRASS, IRON AND OAK BINNACLE AND COMPASS
LATE 19TH/EARLY 20TH CENTURY, KELVIN & JAMES
WHITE LTD.

Marked *KELVIN & JAMES WHITE LTD/15 TO 20 CAMBRIDGE
ST./GLASGOW & LONDON*, the compass marked *THE LORD
KELVIN COMPASS CARD...*

56 in. (142.5 cm.) high, 29 in. (74 cm.) wide, 20 in. (51 cm.) deep(3)
\$2,000-3,000

■-125

**A PAIR OF BRONZE SIGNAL
CANNONS**
19TH CENTURY

With wooden carriages
30½ in. (77.5 cm.) long, the cannons (4)
\$2,000-3,000



125



126

■-126

A U.S. NAVY STANDARD DIVING AIR PUMP MARK III
CIRCA 1942, MANUFACTURED BY MORSE DIVING
EQUIPMENT COMPANY, INC.

With plaque marked *U.S. NAVY STANDARD/DIVING AIR PUMP
MARK III/MORSE DIVING EQUIP. CO. INC./BOSTON MASS./
NO 30/DATE 4/20/42*

57¾ in. (146.5 cm.) high, 31 in. (79 cm.) wide, 36 in. (91.5 cm.)
deep, not including handles (6)
\$1,500-2,000

PROPERTY OF A PRIVATE NEW YORK COLLECTOR

■127

A WINDSOR STYLE BLACK PAINTED BOW-BACK SETTEE

AMERICAN, 20TH CENTURY

Stamped *P. Wallace*
52 in. (132 cm.) wide
\$800-1,200



127



128

PROPERTY FROM THE WESTERVELT COMPANY

■128

AN AMERICAN DIVING PUMP

FIRST HALF 20TH CENTURY, MORSE DIVING
EQUIPMENT COMPANY

With plaque marked *MORSE/DIVING EQUIPMENT/
COMPANY INC./BOSTON, MASS./U.S.A.*

29½ in. (75 cm.) high, 30¼ in. (77 cm.) wide, 12¼ in. (31 cm.) deep
\$1,000-1,500

PROPERTY OF A NEW YORK FAMILY

■129

**AN AMERICAN WALNUT DINING
TABLE**

20TH CENTURY

30 in. (76 cm.) high, 41½ (105.5 cm.) wide,
56½ in. (143.5 cm.) deep, fully extended
\$800-1,200



129



PROPERTY OF A PRIVATE NEW YORK COLLECTOR
(LOT 130-134)

■-130

**A FRANCO-FLEMISH MAHOGANY
BANQUETTE**

LATE 19TH/EARLY 20TH CENTURY

20½ in. (52 cm.) high, 15½ in. (39.5 cm.)
deep, 88 in. (223.5 cm.) long

\$1,000-1,500

130



■-131

**A GREY-PAINTED CARVED WOOD
FIGURE OF A WHALE**

20TH CENTURY

On a metal stand
43 in. (109.2 cm.) wide

\$1,000-1,500

131



■-132

**A PAIR OF FRENCH POLISHED STEEL
GUERIDONS**

20TH CENTURY

Probably formerly painted
31¼ in. (79.4 cm.) high, 25¼ in. (65.5 cm.)
diameter (2)

\$1,000-1,500

132

■-133
A PAIR OF CAST-IRON, BRASS AND WOOD ADJUSTABLE
SIDE TABLES

EARLY 20TH CENTURY AND PROBABLY ADAPTED

26½ in. (67.3 cm.) high, the lowest height

(2)

\$800-1,200



133



134

■-134
A MINIATURE MODEL OF BIRCH
BARK CANOE

20TH CENTURY

45 in. (114.3 cm.) long

\$800-1,200



135

PROPERTY FROM A PRIVATE COLLECTION

■-135
AN ENGLISH ELM TWO-TIERED CRICKET TABLE
19TH CENTURY

26½ in. high, 21 in. (53.5 cm.) wide

\$600-900

PROPERTY FROM THE WESTERVELT COMPANY (LOT 136-148)

■-136

A BRONZE DAHLGREN BOAT HOWITZER
CIRCA 1871

On a brass and wooden carriage; marked *12 PDR/
BOAT HOWITZER/1871./F. M. R./DAHLGREN/U.S.
N.Y. WASHINGTON. 428 LBS. 25 PRE, No. 167.*
51 in. (129.5 cm.) long, the cannon

(2)

\$2,000-3,000



136



137

■-137

**AN AMERICAN POLYCHROME PAINTED SHIP'S
FIGUREHEAD OF A MALE FIGURE**

20TH CENTURY

Reputedly Admiral Farragut, probably created as a decorative
pastiche

36 in. (91.5 cm.) high

\$1,000-1,500

■-138

**AN AMERICAN BRONZE, BLACK AND RED-PAINTED FIRE
MONITOR/WATER CANNON**

LATE 19TH/20TH CENTURY

The nozzle marked *THE/INVINCIBLE NOZZLE/J.MORSE
& SON/BOSTON, MASS./U.S.A.*; the valve marked
LUNKENHEIMER

84 in. (213.5 cm.) wide, 56½ in. (143.5 cm.) at the lowest height

\$2,000-3,000



138

■-139

A ENGLISH BRASS SHIP'S TELEGRAPH

20TH CENTURY, J. W. RAY & CO.

Marked *J.W. RAY & CO./LIVERPOOL LTD./LIVERPOOL & LONDON*

47 in. (119.5 cm.) high, 19 in. (48.5 cm.) wide, 14 in. (35.5 cm.) deep

\$1,000-1,500



139

■-140

A PAIR OF MARINE FIGURAL ARCHITECTURAL ORNAMENTS

SECOND HALF 19TH CENTURY

55 in. (140 cm.) high, 21 in. (53.5 cm.) wide, the larger (2)
\$2,000-3,000



140

■-141

A BRASS, IRON AND OAK BINNACLE AND COMPASS

20TH CENTURY

With plaque marked *THOMSON/PATTERN/STANDARD BINNACLE/AND/COMPASS*

55½ in. (141 cm.) high, 32 in. (81.5 cm.) wide, 20½ in. (52 cm.) deep

\$2,000-3,000



141



142

■-142
A SWEDISH BRONZE CANNON
 20TH CENTURY

Marked *ROSENGREN/LIMHAMN*; with the crest of King Gustavus Adolphus of Sweden, bearing cast date of 1626, lacking carriage
 57 in. (145 cm.) long, 13 in. (33 cm.) wide
 \$1,000-1,500



143

■-143
A MODEL CAST IRON SIGNAL CANNON
 20TH CENTURY

Bearing cast date of 1670
 12½ in. (32 cm.) high, 17½ in. (44.5 cm.) wide, 30½ in. (77.5 cm.) deep, the cart (3)
 \$1,000-1,500



144

■-144
A BRONZE DAHLGREN BOAT HOWITZER
 CIRCA 1872

On a field carriage; marked *12 PDR/BOAT HOWITZER/1872./M. S./DAHLGREN/U.S. N.Y. WASHINGTON. 425 LBS. 26 PRE, No. 181.*
 51 in. (129.5 cm.) long, the cannon (2)
 \$2,000-3,000



145



146

■-145

A CANADIAN BRASS SHIP'S TELEGRAPH

20TH CENTURY, MANUFACTURED BY TAYLOR & ARNOLD LTD.

Marked *CHADBURN'S/(SHIP)/TELEGRAPH/
MANUFACTURED/AND SOLD BY/TAYLOR & ARNOLD LTD./
MONTREAL*

43 in. (109 cm.) high, 13 in. (33 cm.) wide, 12 in. (30.5 cm.) deep

\$1,500-2,000

■-146

A ENGLISH BRASS SHIP'S TELEGRAPH

20TH CENTURY, J. W. RAY & CO.

Marked *J.W. RAY & CO./(LIVERPOOL) LTD./LIVERPOOL &
LONDON*

48½ in. (123 cm.) high, 19 in. (48 cm.) wide, 14 in. (35.5 cm.) deep

\$1,000-1,500



147

■-147

A ENGLISH BRASS SHIP'S TELEGRAPH

20TH CENTURY, CHADBURNS LTD.

Marked *CHADBURNS/(LIVERPOOL) LTD./LONDON
NEWCASTLE/BELFAST GLASGOW/PORTSMOUTH*

55½ in. (141 cm.) high, 20 in. (51 cm.) wide, 14 in. (35.5 cm.) deep

\$1,000-1,500



148

-148
A POLYCHROME-PAINTED SHIP WEATHERVANE

PROBABLY AMERICAN, 20TH CENTURY

27¾ in. (70.5 cm.) high, 43½ in. (110.5 cm.) wide

\$1,000-1,500

PROPERTY OF A PRIVATE NEW YORK COLLECTOR (LOTS 149-152)

-149
A PAIR OF AMERICAN WHITE-PAINTED ACORN FINIALS

MASSACHUSETTS, 19TH/20TH CENTURY

23 in. (58.5 cm.) high, 18 in. (46 cm.) square (2)

\$1,000-1,500

PROVENANCE

Anonymous sale; Skinner Auctioneers and Appraisers, Boston, 1 November 2008, lot 629.



149



150

-150
A GROUP OF SIX FRENCH ZINC ARCHITECTURAL FINIALS

THE FOUR SMALLER MODERN, THE OTHER TWO 20TH CENTURY

Together with an obelisk form finial base

83¼ in. (201.5 cm.) high, the tallest

\$3,000-5,000

(6)

■-151

A LEATHER AND OAK POMMEL HORSE

MODERN

Together with a small bench
62 in. (157.5 cm.) long

\$2,000-3,000

(2)



151



152

■-152

FOUR PAIRS OF BOXING GLOVES

20TH CENTURY

Comprising two pairs of children's gloves on a
stand and two pairs of adult gloves
13 in. (33 cm.) long each, the largest pair

(9)

\$1,000-1,500



153

PROPERTY FROM THE WESTERVELT COMPANY

■-153

**AN AMERICAN BRASS, BRONZE AND CAST-IRON
STANDARD BINNACLE AND COMPASS**

CIRCA 1882 AND LATER, MANUFACTURED BY THE A.
LEITZ COMPANY

With plaque marked *STANDARD BINNACLE/
MANUFACTURED BY THE A. LEITZ CO/SAN FRANCISCO
USA/ESTABLISHED 1882*, the compass marked *KELVIN
WHITE BOSTON/NB1829*

52 in. (132 cm.) high, 36 in. (91.5 cm.) wide, 20 in. (51 cm.) deep

\$1,000-1,500



154

■154
AN AMERICAN POLISHED AND GILT-STEEL EIGHT-LIGHT CHANDELIER
 20TH CENTURY

Electrified
 28 in. (71.2 cm.) high, 26½ in. (67.4 cm.) diameter
 \$3,000-5,000

PROPERTY OF A PRIVATE NEW YORK COLLECTOR

■155
A VICTORIAN OAK CELLARETTE
 MID-19TH CENTURY

19 in. (48 cm.) high, 28 in. (71 cm.) wide, 23 in. (58.5 cm.) deep
 \$1,000-1,500



155



156

PROPERTY FROM THE ESTATE OF A LADY

■156
A PAIR OF BRASS AND MAHOGANY TWO-TIER SIDE TABLES
 SECOND HALF 20TH CENTURY

In the manner of Maison Jansen
 29¼ in. (74 cm.) high, 25 in. (63.5 cm.) wide, 29 in. (73.5 cm.) deep (6)
 \$1,000-1,500

PROPERTY OF A PRIVATE NEW YORK COLLECTOR

157

A FRENCH CAST IRON STAG ANTLER WALL TROPHY

20TH CENTURY

Formerly with painted scheme

45 in. (114 cm.) high, 43½ in. (110.5 cm.) wide (2)

\$3,000-5,000



157



158

PROPERTY FROM A NEW YORK COLLECTION

158

A SET OF FOUR BLACK BRUSHED-METAL AND GLASS PHOTOPHORES

SUPPLIED BY MAISON MEILLEUR, PARIS, 20TH CENTURY

9¾ in. (25 cm.) high

(4)

\$1,000-1,500

PROPERTY FROM THE ESTATE OF A LADY

159

A GREEN FAUX-SHAGREEN TWO-TIERED LOW TABLE

20TH CENTURY

In the manner of Karl Springer, with a glass top

19¾ in. (cm.) high, 46 in. (cm.) wide, 31 in.

(cm.) deep

(cm.) deep

\$1,000-1,500



159

SESSION II
(LOTS 160-283)



160

PROPERTY FROM THE MARIE THERESA L. VIRATA COLLECTION

•160

A PAIR OF CHINESE PEWTER PRICKET CANDLESTICKS
LATE 19TH CENTURY

Each is supported on a square base with a *shou* character
10½ in. (26.7 cm.) high

(2)

\$1,500-2,000

PROVENANCE

Robert H. Ellsworth, New York.



161

PROPERTY FROM THE COLLECTION OF DR. JEROME AND MRS. EVELYN OREMLAND

•161

A CHINESE BRONZE SEATED BUDDHA
MING DYNASTY (1368-1644)

Seated in *vitarka mudra*, wood stand
11½ in. (29.2 cm.) high

(2)

\$1,500-2,000



162

PROPERTY FROM THE WESTERVELT COMPANY

•162

A CHINESE ARCHAISTIC BRONZE FLATTENED VASE, HU
LATE 19TH/20TH CENTURY

The vase cast with *taotie* masks, the neck flanked by beast-
headed handles

15¾ in. (40 cm.) high

\$1,000-1,500

PROPERTY FROM THE ESTATE OF A LADY

163

A PAIR OF CHINESE BRONZE IMMORTALS

QING DYNASTY (1644-1911)

One figure standing on a pierced rockwork base, one with a jumping carp and *lingzhi*, the other with a three-legged toad and *lingzhi*, each mounted on later marble base

(2)

\$2,000-3,000



163

164

A CHINESE BLUE-GROUND KES/DAGON ROBE, MANGPAO

GUANGXU PERIOD (1875-1908)

55 in. (140 cm.) long, 31 in. (78.7 cm.) wide, approximately

\$6,000-8,000

PROVENANCE

Ethno-Textil, Germany, 2005.

Anonymous sale; Christie's, New York, 7-8 October 2015, lot 506.



164 (detail)

164



165

PROPERTY FROM A MANHATTAN ESTATE

165
A CHINESE COROMANDEL LACQUER
PANEL, MOUNTED AS A LOW TABLE
 THE PANEL 18TH CENTURY, THE TABLE
 LATER

The top depicting a scene on the island of immortality, the underneath with a large phoenix
 18¼ in. (46.4 cm.) high, 51 in. (129.5 cm.) wide,
 17½ in. (44.5 cm.) deep
 \$2,000-3,000

PROVENANCE
 Frank Caro Co., New York, 13 July 1962.



166

PROPERTY FROM THE MARIE THERESA L. VIRATA COLLECTION

•166
TWO CHINESE LEATHER-BOUND SCROLL BOXES
 19TH/EARLY 20TH CENTURY

Comprising a long rectangular box with brass hardware and interior fitted shelf and a smaller rectangular painted box with brass hardware
 6¼ in. (15.9 cm.) high, 22¼ in. (56.5 cm.) wide, 6¼ in. (15.9 cm.) deep, the larger (2)
 \$1,500-2,000



167



167 (detail of reverse)

PROPERTY FROM THE COLLECTION OF THE LATE JACK WARNER (LOTS 167-169)

167

A CHINESE COROMANDEL INSET CARVED HARDWOOD SIX-PANEL FLOOR SCREEN

LATE QING DYNASTY

97 in. (246.4 cm.) high, 22¼ in. (56.5 cm.) wide, each panel (6)

\$4,000-6,000



168

168

A CHINESE PAINTED ENAMEL RECTANGULAR HANGING LANTERN

19TH CENTURY, LATER DECORATED GLASS PANELS

Each panel later reverse painted with ladies and courtesans in fenced gardens (electrified)

19½ in. (49.5 cm.) high

\$1,500-2,000

169

A VERY LARGE PAIR OF CHINESE CLOISONNÉ ENAMEL MODELS OF CRANES

19TH CENTURY

92 in. (233.7 cm.) high, overall (2)

\$10,000-15,000



169



169 (detail)



170

PROPERTY FROM THE ESTATE OF A LADY (LOTS 170-179)

-170

A CHINESE PALE GRAYISH-GREEN JADE FLATTENED MOON FLASK VASE

LATE QING DYNASTY/REPUBLIC PERIOD

Carved with a stylized blossom within scrolling lotus band to each side, the handles *ruyi* scepters, wood stand
8 3/4 in. (20.6 cm.) high (2)

\$1,500-2,500

-171

A CHINESE MOTTLED PALE GREENISH-WHITE JADE 'LOTUS' CUP

18TH/19TH CENTURY

Carved in high relief with lotus pods, blossoms, and a toad and phoenix, wood stand
5 1/4 in. (13.3 cm.) high (2)

\$1,000-1,500

PROVENANCE

With John Sparks Ltd., London.



171

-172

A CHINESE CARVED PALE GREEN DOUBLE-FORM TRIPOD CENSER AND COVER

LATE QING DYNASTY/REPUBLIC PERIOD

Carved with *taotie* masks and stylized archaic beasts in bands, with four handles, the pierced cover with ring-form finial, wood stand
7 1/2 in. (19 cm.) high, over cover (3)

\$2,000-3,000



172

•173

**A CHINESE MUGHAL-STYLE CARVED GREENISH-GREY
JADE EWER AND COVER**

LATE QING DYNASTY/REPUBLIC PERIOD

Intricately carved in low relief with lotus blooms surrounded by
meandering leaf stems, the handle and spout with blossoms, the
cover finial with pierced leafy blades

7½ in. (19 cm.) high, overall

(2)

\$2,000-3,000



173

•174

A CHINESE PALE LAVENDER JADEITE VASE AND COVER

One side carved in low relief with a deer and peaches, the
reverse with various plant-life

8½ in. (21.6 cm.) high, overall

(2)

\$1,500-2,500



174

•175

**A CHINESE GREENISH-GREY JADE PEAR-FORM VASE,
HU**

LATE QING DYNASTY/REPUBLIC PERIOD

Carved with a band of *taotie* masks between lappet borders, the
beast head handles with loose drop rings, wood stand

7¼ in. (18.4 cm.) high

(2)

\$1,500-2,500



175



176



177



178



179



•176
TWO CHINESE ARCHAISTIC PALE GREEN JADE SMALL CUPS

LATE QING DYNASTY/REPUBLIC PERIOD

Two wood stands

5½ in. (13.7 cm.) wide, the two handled cup

\$2,000-3,000

(4)

•177
A CHINESE CARVED GREEN AND RUSSET JADE MUGHAL-STYLE 'LOTUS' STEM BOWL

LATE QING DYNASTY/REPUBLIC PERIOD

Lotus-form, with eight petals each carved with a Buddhist emblem, wood stand

5½ in. (13.6 cm.) diameter

\$2,000-3,000

(2)

•178
A CHINESE PALE GREENISH-WHITE JADE WATERPOT AND COVER, AND A PALE GREEN JADE TWO HANDED CUP

LATE QING DYNASTY/REPUBLIC PERIOD

Each carved in high relief, one with wood stand

5½ in. (14 cm.) wide, the cup over handles

\$1,500-2,500

(4)

•179
AN EDWARD I FARMER SILVER-GILT MOUNTED CHINESE PALE WHITISH-GREEN AND MOTTLED SPINACH JADE INKWELL, AND A PALE WHITISH-GREEN JADE PENDANT

THE SILVER MARK OF EDWARD I FARMER INC, NEW YORK, EARLY 20TH CENTURY; THE JADES LATE QING DYNASTY

The silver marked 'Sterling'; the pendant with wood stand

\$2,000-3,000

(3)



180

PROPERTY FROM A PRIVATE COLLECTOR

180

**A CHINESE CARVED MOTTLED SPINACH-GREEN JADE
BUDDHIST LION-FORM VASE AND COVER**

21 in. (53.2 cm.) high

\$1,000-1,500



181

PROPERTY FROM THE COLLECTION OF THE LATE JACK WARNER

181

**TWO CHINESE CARVED ROSE QUARTZ VASES AND
COVERS, MOUNTED AS LAMPS**

(2) THE ROSE QUARTZ LATE QING DYNASTY, LATER
MOUNTED

On wood stands, with rose quartz finials and silk shades
25 in. (63 cm.) high, over fittings

(4)

\$1,500-2,000



182

PROPERTY FROM A NEW YORK COLLECTION

182
SIX CHINESE BLANC-DE-CHINE
LIBATION CUPS, AND A WHITE
GLAZED DOVE

17TH CENTURY AND LATER

The cups comprising four of typical form (17th/18th century); and a pair of *jue* form (19th century)

3¼ in. (8.3 cm.) high, the *jue* (7)

\$1,500-2,000

PROPERTY FROM THE COLLECTION OF THE LATE JACK WARNER

•183
A PAIR OF CHINESE BLANC-DE-CHINE
MODELS OF WRITHING
DRAGONS

LATE 19TH/20TH CENTURY

With wood stands
 15 in. (38.1 cm.) wide

\$1,500-2,000

(4)



183



184

PROPERTY FROM A NEW YORK COLLECTION (LOTS 184-187)

184
SIX CHINESE BLANC-DE-CHINE
FIGURES, AND A PAIR OF CRANES
20TH CENTURY

The figures comprising a two seated *guanyin* and four smaller standing immortals; the pair of cranes each modeled standing next to a tree trunk with *tole-piente* and porcelain blossoming branch
 6¾ in. (17.1 cm.) high, the largest *guanyin*

(8)

\$1,500-2,000

185
SIX CHINESE BLANC-DE-CHINE
LIBATION CUPS AND A PAIR OF
WHITE-GLAZED PARROTS
 17TH CENTURY AND LATER

The cups with various applied decoration
 and in sizes
 2½ in. (6.4 cm.) high, the largest cup (8)
 \$2,000-3,000



185



186

186
SIX CHINESE BLANC-DE-CHINE
LIBATION CUPS
 17TH/18TH CENTURY

With various applied decoration, one with
 silvered-metal mounts and swing handle
 2½ in. (6.4 cm.) high, the largest (6)
 \$2,000-3,000

187
A LARGE GROUP OF CHINESE
WHITE-GLAZED FIGURES OF
GUANYIN
 20TH CENTURY

Comprising nineteen, variously modeled
 and in sizes
 18½ in. (47 cm.) high, the largest (19)
 \$2,000-3,000



187



188

PROPERTY FROM THE MARIE THERESA L. VIRATA COLLECTION

•188

A CHINESE COBALT BLUE-GLAZED TRIPOD CENSER OR JARDINIÈRE
18TH/19TH CENTURY

9¼ in. (24.8 cm.) diameter

\$1,500-2,000

PROPERTY FROM A MANHATTAN ESTATE (LOTS 189-191)

•189

A CHINESE PEACHBLOOM-GLAZED 'CHRYSANTHEMUM' VASE, JUBAN PING
LATE QING DYNASTY

With underglaze blue apocryphal six-character Kangxi mark to base

6¼ in. (15.9 cm.) high

\$2,000-3,000



189



190

•190

A PAIR OF CHINESE AMBER-GLAZED POTTERY MODELS OF HORSES

TANG DYNASTY (618-907)

With two wood stands

9 in. (22.8 cm.) long

(4)

\$3,000-5,000

PROVENANCE

Frank Caro Co., New York, prior to 1990.
Purchased from the Mr. and Mrs. Herman E. Cooper Collection, New York, 5 July 1990.



191 (detail)



191

•191

A CHINESE BLUE-GLAZED BOWL

QIANLONG SIX-CHARACTER SEAL
MARK IN UNDERGLAZE BLUE AND
OF THE PERIOD (1736-95)

Raised on a short straight foot, blue
glazed inside and out
7 in. (17.8 cm.) diameter

\$4,000-6,000

PROVENANCE

Frank Caro Co., New York, prior to 1990.
Purchased from Mr. and Mrs. Herman E.
Cooper Collection, New York, 5 July 1990.

PROPERTY FROM THE COLLECTION OF DR. JEROME
AND MRS. EVELYN OREMLAND

•192

A CHINESE QINGBAI EWER

SONG DYNASTY (960-1279)

7¼ in. (18.4 cm.) high

\$1,000-1,500



192



193

PROPERTY FROM THE ESTATE OF A LADY

•193

A CHINESE GREEN, YELLOW AND AUBERGINE GLAZED BISCUIT PORCELAIN FIGURE OF A SEATED GUANYIN
18TH/19TH CENTURY

14¾ in. (37.5 cm.) high

\$3,000-5,000



194

PROPERTY FROM THE COLLECTION OF THE LATE JACK WARNER

•194

A PAIR OF CHINESE FAMILLE VERTE BUDDHIST LIONS
19TH CENTURY

Each a mirror image, a male and female lion on rectangular bases

9¾ in. (24.8 cm.) high

(2)

\$1,000-1,500



195

PROPERTY FROM THE ESTATE OF A LADY (LOTS 195-198)

•195

A PAIR OF CHINESE FAMILLE VERTE VASES, MOUNTED AS LAMPS

THE PORCELAIN 19TH/20TH CENTURY, LATER MOUNTED

(With shades)

31½ in. (80 cm.) high, overall

(4)

\$3,000-5,000

•196

A CHINESE FAMILLE VERTE LOBED SLENDER VASE
LATE QING DYNASTY

Underglaze blue apocryphal four character Qianlong mark to base

15½ in. (39.4 cm.) high

\$2,000-3,000



196



197

•197

A PAIR OF ORMOLU MOUNTED CHINESE GREEN, YELLOW AND AUBERGINE GLAZED BUDDHIST LION-FORM CANDELABRA

THE PORCELAIN KANGXI PERIOD (1662-1722), THE MOUNTS LATE 19TH CENTURY

12¾ in. (31.9 cm.) high, overall

(2)

\$1,500-2,500



198

•198

A PAIR OF CHINESE FAMILLE VERTE BLACK GROUND SQUARE VASES, HU, MOUNTED AS LAMPS

THE PORCELAIN 19TH CENTURY, LATER MOUNTED

Later mounted on silvered-metal bases, with carved green jade butterfly finials, and silk shades

32½ in. (82.5 cm.) high, overall

(4)

\$3,000-5,000



199

•199
A PAIR OF CHINESE FAMILLE ROSE AND IRON-RED
DECORATED LANTERNS, MOUNTED AS LAMPS
THE PORCELAIN LATE QING DYNASTY

(Drilled)
 31 in. (78.7 cm.) high, over fittings
 \$1,000-1,500

(2)



200

•200
A PAIR OF CHINESE FAMILLE VERTE HEXAGONAL GU-
FORM VASES
20TH CENTURY

With underglaze blue apocryphal six-character Kangxi mark to bases
 16½ in. (41.9 cm.) high
 \$2,000-3,000

(2)



201

PROPERTY FROM THE COLLECTION OF THE LATE JACK WARNER (LOTS 201-202)

■-201
A PAIR OF CHINESE POLYCHROME EARTHENWARE
PLANT STANDS
EARLY 20TH CENTURY

Of *gu* form on hexagonal bases, in painted wood stands
 30 in. (76.2 cm.) high
 \$1,500-2,000

(2)

•202

A PAIR OF CHINESE GILT DECORATED WHITE-CRACKLE-GLAZED 'DRAGON' VASES, MOUNTED AS LAMPS

THE PORCELAIN LATE QING DYNASTY

The reverse decorated with a crane, with incised apocryphal four character Chenghua mark to bases (drilled, with shades)

23½ in. (59.7 cm.) high, the porcelain (4)

\$3,000-5,000



202



203

PROPERTY FROM THE WESTERVELT COMPANY

203

**A PAIR OF CHINESE BLUE AND WHITE DRAGON JARS
LATE 19TH/20TH CENTURY**

19 in. (48.3 cm.) high (2)

\$5,000-7,000

PPROPERTY FROM THE COLLECTION OF THE LATE JACK WARNER

•204

**A PAIR OF ASIAN COMPOSITION SEATED FIGURES
20TH CENTURY**

32 in. (81.3 cm.) high, each (2)

\$2,000-3,000



204



205



PROPERTY FROM THE ESTATE OF A LADY
(LOTS 205-207)

•205
**A PAIR OF CHINESE FAMILLE ROSE
AND UNDERGLAZE BLUE SAUCE
TUREENS AND COVERS**

QIANLONG PERIOD, CIRCA 1775

Two wood stands
7 in. (17.8 cm.) wide, over handles (6)
\$2,000-3,000

•206
**A CHINESE FAMILLE VERTE BOTTLE VASE, AND A BOWL
AND COVER**

KANGXI PERIOD (1662-1722)

8½ in. (21.6 cm.) high, the vase

\$2,000-3,000

(3)



206



207



•207
TWO CHINESE GLAZED BISCUIT PORCELAIN VASES
19TH CENTURY

The black ground vase with incised apocryphal six-character
Kangxi mark to base; the yellow ground vase with wood stand
17 in. (43.2 cm.) high, the first (3)

\$2,000-3,000

208
A CHINESE EXPORT EUROPEAN SUBJECT BARBER'S
BASIN
 CIRCA 1765
 13¼ in. (33.6 cm.) wide
 \$2,000-3,000



208

PROPERTY FROM THE ESTATE OF A LADY

-209
TWO CHINESE FAMILLE VERTE SMALL VESSELS
 KANGXI-QIANLONG PERIODS

Comprising a small flattened pear-form vase, Qianlong (1736-95); and a square bowl, Kangxi (1662-1722)
 5¼ in. (13.3 cm.) high, the vase

(2)

\$1,000-1,500



209

210
A VERY LARGE PAIR OF CHINESE EXPORT 'MANDARIN
PALETTE' FLATTENED VASES AND COVERS
 CIRCA 1780
 22 in. (55.9 cm.) high, overall
 \$4,000-6,000

(4)



210



211

211
A PAIR OF CHINESE EXPORT
ARMORIAL PLATES
 CIRCA 1735

The arms of Chapman
 8¾ in. (20.3 cm.) diameter
 \$2,000-3,000

(2)

212
A CHINESE EXPORT FAMILLE ROSE 'PRONK ARBOR'
PLATE
 CIRCA 1738

The reverse with an iron-red and purple frieze
 9 in. (22.8 cm.) diameter
 \$1,500-2,500



212

213
A LARGE CHINESE EXPORT ARMORIAL DISH
 CIRCA 1720

Arms of Wearg impaling Montague and Monthermer
 15¼ in. (38.1 cm.) diameter
 \$2,000-3,000

PROVENANCE

Acquired Sotheby's New York, 25 January 1989, lot 329.



213

214
A SET OF CHINESE EXPORT
ARMORIAL PLATES
CIRCA 1731

Comprising eight soup plates and three
dinner plates with the arms of Yonge
within the ribbon of the Order of the Bath
9 in. (22.8 cm.) diameter, each (11)
\$4,000-6,000



214



215

215
A CHINESE EXPORT FAMILLE ROSE AND GILT SOUP
TUREEN, COVER AND STAND
QIANLONG PERIOD (1735-96)

15½ in. (38.1 cm.) wide, the stand
\$2,500-3,500

(3)

216
A LARGE CHINESE EXPORT ARMORIAL DISH
CIRCA 1723

With the arms of Burrell impaling Raymond, the reverse with
iron-red prunus branches
15½ in. (38.1 cm.) diameter
\$3,000-5,000

PROVENANCE

Acquired Sotheby's New York, 25 January 1989, lot 325.



216



217



218

217
A PAIR OF CHINESE EXPORT-STYLE PORCELAIN
FAMILLE ROSE WALL SCONCES
 PROBABLY 19TH CENTURY, POSSIBLY SAMSON

Each surmounted by a gilt Buddha atop a lotus
 20 in. (50.8 cm.) high, 12½ in. (31.8 cm.) wide
 \$2,000-3,000

PROPERTY FROM THE COLLECTION OF THE LATE JACK WARNER (LOTS 218-219)

218
A CHINESE EXPORT 'CANTON FAMILLE ROSE'
RECTANGULAR TUREEN AND COVER
 CIRCA 1835

(6) With crest and motto SPERO MELIORA, probably for Harrison
 12½ in. (31.8 cm.) wide, over handles (2)
 \$1,000-1,500



219

219
AN ASSEMBLED CHINESE EXPORT
'CANTON FAMILLE ROSE' DINNER
SERVICE

19TH/20TH CENTURY

Variouly decorated, most in the 'Rose
 Medallion' pattern, comprising 220
 pieces, please see condition report for
 further detail
 16¼ in. (41.3 cm.) diameter, the circular
 charger (220)

\$3,000-5,000

220
A CHINESE REVERSE-PAINTED GLASS PANEL OF A COURTESAN

18TH/19TH CENTURY

10 x 8¼ in. (25.4 x 21 cm.), the image

\$4,000-6,000

PROVENANCE

Anonymous sale, Spink & Son Ltd., The Minor Arts of China II, 1985, Lot 168.



220



221

PROPERTY FROM THE COLLECTION OF THE LATE JACK WARNER

221

A SET OF CHINESE EXPORT FAMILLE ROSE DISHES
SECOND HALF 18TH CENTURY

Decorated with figures in a pavilion garden, comprising six octagonal plates, an octagonal stand (reglued), and a small rectangular platter

8¾ in. (22.2 cm.) wide, the set of six

\$1,000-1,500

(8)

PROPERTY FROM A PRIVATE COLLECTION FORMED FOR THE CRESPI ESTATE, DALLAS

222

CHINESE SCHOOL, 19TH CENTURY
[BUTTERFLY AND INSECT STUDIES]:
SIX PLATES

Ink and color on pith paper, framed

15 x 18 in. (38.1 x 45.7 cm.), the frames (6)

\$1,000-1,500



222 (part)



223

PROPERTY FROM THE ESTATE OF IRA AND NANCY KOGER

•223
**A PAIR OF CHINESE DOUBLE GOURD-FORM VASES,
 MOUNTED AS LAMPS**
 20TH CENTURY

37 in. (94 cm.) high, overall
 \$1,500-2,500

(2)

•224
**A PAIR OF ASIAN BRONZE ELEPHANT-FORM PRICKET
 STICKS**
 20TH CENTURY

12½ in. (31.7 cm.) high
 \$1,000-1,500

(2)



224

PROPERTY FROM THE WESTERVELT COMPANY

•225
**A JAPANESE BRONZE LARGE CENSER AND COVER ON
 STAND**

MEIJI PERIOD (1868-1912)
 With cast character marks
 38½ in. (97.8 cm.) high, overall
 \$3,000-5,000



225

PROPERTY FROM THE ESTATE OF OGDEN MILLS PHIPPS

•226

A CHINESE EXPORT FISHBOWL, AND A GILT-WOOD STAND

20TH CENTURY, THE STAND POSSIBLY EARLIER

25¼ in. (64.2 cm.) diameter

(2)

\$3,000-5,000



226



227

PROPERTY FROM THE COLLECTION OF THE LATE JACK WARNER

•227

A PAIR OF JAPANESE BLUE AND WHITE DRUM-FORM GARDEN SEATS

MEIJI PERIOD (LATE 19TH/EARLY 20TH CENTURY)

With blossoming branches, molded in low relief with rope tassels, with artists signature, on wood stands

20¾ in. (52.7 cm.) high

(2)

\$1,000-1,500



228

PROPERTY FROM THE WESTERVELT COMPANY

228

A PAIR OF JAPANESE SATSUMA URNS, COVERS AND STANDS

MEIJI PERIOD (1868-1912)

51½ in. (130.8 cm.) high, overall

(6)

\$4,000-6,000

PALMETTO HALL: PROPERTY FROM THE JAY P. ALTMAYER FAMILY COLLECTION

•229

A SEVRES (LOUIS PHILIPPE) PORCELAIN GILT-DECORATED MONOGRAMMED PART DINNER SERVICE, 'SERVICE DES PRINCES'

CIRCA 1834-1847, VARIOUS STENCILED DATE MARKS INCLUDING GREEN AND GILT LP MONOGRAMS MARKS AND IRON-RED CHATEAUX MARKS FOR FONTAINEBLEAU, NEUILLY, TUILERIES, ST. CLOUD, COMPIEGNE AND DREAU, VARIOUS POTTER'S MARKS

Each with gilt crowned LP monogram for Louis Philippe within crossed ribbon-tied laurel branches, the border with a meandering vine, comprising: two bottle coolers; a saucetureen and cover on fixed stand; two circular platters; fifteen soup plates; fifty-six dinner plates; ten footed cups; a saucer; and ten shallow pudding dishes without gilt vine at the rim; together with a Sèvres style soup plate, twelve dinner plates, six coffee-cups, and five saucers in the same pattern, and two dinner plates without the vine at the rim

11 in. (27.9 cm.) diameter, the circular platters (124)

\$4,000-6,000



229

PROPERTY FROM THE COLLECTION OF THE LATE JACK WARNER

•230

AN ITALIAN PORCELAIN GILT-DECORATED FIGURAL TUREEN AND COVER

LATE 19TH/20TH CENTURY, SPURIOUS BLUE CROWNED N MARK

In the manner of the Meissen 'Swan Service'

23¾ in. (60.3 cm.) high, overall (2)

\$1,500-2,000



230

PROPERTY FROM THE COLLECTION OF DR. JEROME AND MRS. EVELYN ORELAND

•231

A MEISSEN PORCELAIN PART 'SWAN SERVICE'

20TH CENTURY, BLUE CROSSED SWORDS MARKS, VARIOUS PRESSNUMERN

After the 18th century service made for Count Heinrich von Brühl, molded with swans in water landscapes, comprising: twelve dessert plates, a quatrefoil stand and a sugar-bowl and cover

8 in. (20.3 cm.) diameter, the plates (15)

\$1,500-2,000



231

•232

AN EXTENSIVE ASSEMBLED MEISSEN PORCELAIN 'BLUE ONION' PART DINNER AND DESSERT-SERVICE
20TH CENTURY, BLUE CROSSED SWORDS MARKS, A FEW INCISED AND POSSIBLY OUTSIDE-DECORATED, UNDERGLAZE BLUE NUMERALS AND PRESSNUMMERN

Comprising: a two-tiered cake stand, a two-tiered cake stand with figural finial, two pierced compotes with figural supports, a pierced quatrefoil footed basket, a pierced basket with branch handles and feet, a small pierced compote, two circular serving platters, a lobed oval platter, three graduated shaped-rectangular platters, an oval sauce tureen and cover on fixed stand, ten soup plates, six dinner plates, seventeen plates with pierced rims, eleven side plates with pierced and gilt-decorated rims, a six-piece supper set, a circular serving dish, an oval serving dish with cover, a lobed circular plate, two leaf-form dishes, eight circular side plates, a trivet on bun feet, two leaf-shaped pickle dishes, a pentafoil dish, two egg-cups, a small shell-form dish, two footed shell-form salts, two *rocaille* salts, two double-salts with handle, two very small lobed oval dishes, six square individual salts, eight shot glasses or *amuse bouche* cups, twelve teacups and saucers, two teacups and saucers with gilt rims, nine quatrefoil cups with gilt rims with ten saucers, five smaller quatrefoil demitasse cups and saucers, two coffee-cups with gilt rims, a coffee-cup and saucer with gilt rims
22½ in. high, the three-tiered stand (243)
\$3,000-5,000

233

A PAIR OF MEISSEN-STYLE PLATES
CIRCA 1745

Enameled with European riverbank scenes within gilt and puce borders
9 in. (22.8 cm.) diameter (2)
\$1,000-1,500



233



232

•234

A LIMOGES (BERNARDAUD) PORCELAIN GILT IVORY-GROUND DINNER & DESSERT SERVICE IN THE CHINOISERIE PATTERN DESIGNED FOR THE STATE VISIT OF HER MAJESTY QUEEN ELIZABETH TO FRANCE IN APRIL 1957

CIRCA 1960, GREEN PRINTED B&CO LIMOGES MARK AND BROWN PRINTED L. BERNARDAUD & CIE DECORATING MARK DESCRIBING IN FRENCH THE GENESIS OF THE PATTERN

Comprising: a vegetable tureen and cover, a deep salad bowl with porcelain-mounted gilt-metal salad servers *en suite*, a shallow serving bowl, a double-lipped sauceboat on fixed stand, eight dinner plates, eight lunch or salad plates, eight soup plates, eight soup-cups and stands, eight crescent-shape salad plates, eight side plates, and eight dessert plates, a rectangular two-handled cake tray, a flat circular cake stand with a porcelain-mounted stainless steel cake knife *en suite*, a coffee-pot and cover, a teapot and cover, eight demitasse coffee-cups and saucers, eight teacups and saucers *together with* an American Dirilyte part flatware service, 20th Century, Empress pattern 15¼ in. (40 cm.) long, the rectangular two-handled cake tray (110)
\$2,500-3,500

PROVENANCE

The porcelain purchased from Bernardaud in Paris, circa 1960. The flatware service acquired circa 1960, possibly from Wm. Plummer, New York. Both by descent to the present owner.



234



235

PROPERTY FROM THE COLLECTION OF THE LATE JACK WARNER (LOTS 235-236)

•235

A PARIS BISCUIT PORCELAIN PARCEL-GILT AND GREEN-GROUND FIGURAL RETICULATED CENTERPIECE

FIRST HALF 19TH CENTURY, IMPRESSED E AND 8

Supported by kneeling winged figures 17 in. (43.2 cm.) high, 15¼ in. (38.7 cm.) diameter

\$3,000-5,000



236

•236

A PAIR OF PARIS BISCUIT PORCELAIN PARCEL-GILT AND CUSTARD-GROUND TWO-TIER FIGURAL COMPOTES

SECOND QUARTER 19TH CENTURY

Each with three putti seated at the base, together with a blue and gilt-decorated reticulated compote

16½ in. (41.9 cm.) high, the pair (3)

\$3,000-5,000



237

PROPERTY OF A SOUTHERN COLLECTOR

•237

A PARIS PORCELAIN APRICOT-GROUND PART DESSERT SERVICE
MID-19TH CENTURY

Painted with loose bouquets within gilt rinceaux borders, comprising: a two-tiered circular stand for fifteen custard cups and covers; a pair of sauce tureens and covers on fixed stands; two compotes; three oval platters in two sizes; three scalloped bowls in two sizes; a rimmed bowl; ten dessert plates, thirteen cake plates; six teacups and seven saucers

14 in. (35.6 cm.) high, the largest (80)

\$1,500-2,000

PROVENANCE

Anonymous sale; Christie's, New York, 4-5 April 2006, lot 330.

PROPERTY FROM THE ESTATE OF DENISE BERNSTEIN (LOTS 238-247)

238

A SEVRES BISCUIT PORCELAIN FIGURE GROUP, 'DON QUICHOTTE ET LA TETE ENCHANTEE'

CIRCA 1771, THE MODEL OF 1771 UNDER THE DIRECTION OF BACHELIER AND AFTER COYPEL

Modeled after Cervantes' story with Don Quixote, Sancho Panza, Don Antonio and a dancer before the enchanted bust
12½ in. (31.7 cm.) high, 9¾ in. (24.5 cm.) wide (2)

\$6,000-8,000



238

239

A PAIR OF SEVRES BISCUIT PORCELAIN FIGURES, 'LA DANSEUSE' AND 'LE JOUEUR DE MUSETTE'

CIRCA 1757-66, HE INCISED F FOR FALCONET, SHE INCISED WITH A J OR UNFINISHED F, THE MODELS OF 1752 BY BLONDEAU AFTER BOUCHER

8¾ in. (22.4 cm.) high, the pair (2)

\$2,000-3,000

PROVENANCE

Acquired from Dragesco-Cramoisan, Paris, 1987 (the dancer).
Acquired from Michelle Beiny, New York, 1996 (the bagpiper).



239

240

TWO SEVRES BISCUIT PORCELAIN FIGURES, 'LE PETIT VENDANGEUR' AND THE OTHER POSSIBLY TITLED 'SAVOYARDE AU CHIEN'

CIRCA 1757, HE INCISED B FOR BACHELIER, HIS MODEL BY FALCONET AFTER BOUCHER, SHE POSSIBLY MODELED BY SUZANNE AFTER BOUCHER

6 in. (15.2 cm.) high, *Le savoyarde* (2)

\$2,000-3,000

PROVENANCE

Acquired from Dalva Brothers, New York, 1983 (*Le savoyarde*).
Acquired from Michele Beiny, New York, 1995 (*Le vendangeur*).



240



241

•241

**A SEVRES BISCUIT PORCELAIN FIGURE GROUP,
'L'ENFANT AU CHAT'**

CIRCA 1767-73, INCISED B FOR BACHELIER, THE MODEL
OF 1767 BY FALCONET

5½ in. (14 cm.) high; 7¼ in. (18.5 cm.) wide

\$3,000-5,000

PROVENANCE

Acquired from Michele Beiny, New York, May 2007.

•242

**THREE SEVRES BISCUIT PORCELAIN FIGURES
EMBLEMATIC OF THE SEASONS**

CIRCA 1770, ALL INCISED B FOR BACHELIER

Including Spring, Summer and Winter

6¾ in. (16.2 cm.) high

\$1,200-1,800

PROVENANCE

The Elizabeth Parker Firestone Collection; Christie's, New York,
21-22 March 1991, Sale 7254, lot 152 (Spring).

(3)



242



243

•243

**A MENNECY BISCUIT PORCELAIN FIGURE GROUP
MID-18TH CENTURY, INCISED DV MARK**

Modeled as a seated maiden being crowned with flowers by an
angel, two putti in attendance

9¾ in. (24.8 cm.) high

\$1,200-1,800



244

•244
A LUDWIGSBURG PORCELAIN WHITE-GLAZED FIGURE GROUP OF HERCULES AND OMPHALE

CIRCA 1762, BLUE CROWNED C MARK, MODELED BY JOHANN WILHELM GÖTZ

She wearing his lion pelt and holding his club
 11 in. (28 cm.) high

\$3,000-5,000

Omphale, Queen of Lydia, purchased Hercules as a slave. In the three years he was in her service, she became his mistress and had several children by him.

•246
TWO FRENCH BISCUIT PORCELAIN FIGURE GROUPS

THIRD QUARTER 18TH CENTURY, THE MENNECY EXAMPLE INCISED D.V., THE BOURG-LA-REINE EXAMPLE INCISED B.R

Each with three figures on rockwork
 8 ¾ in. (22.2 cm.) high, the larger

\$1,000-1,500

PROVENANCE

Acquired from JM Béalu et Fils, Paris, 15 April 1994 (The Bourg-La-Reine).



246



245

•245
THREE ORLEANS PORCELAIN WHITE-GLAZED FIGURE GROUPS

CIRCA 1750

Comprising: a group of four children emblematic of the seasons seated on rockwork; and two seated figures either studying a globe or writing

9 ½ in. (24.1 cm.) high, the largest

\$1,500-2,000

PROVENANCE

Acquired from Galerie Théorème - Vincent L'Herrou, Paris, 1988 (the Seasons).

Acquired from Théorème - Vincent L'Herrou, Paris, 1993 (the figure with the globe).

•247
A MEISSEN BISCUIT PORCELAIN FIGURE GROUP OF 'THE BETROTHAL'

CIRCA 1775, INCISED CROSSED SWORDS IN TRIANGLE MARK, INCISED MODEL NO. E.71, THE MODEL BY M.V. ACIER

9 ¼ in. (23.5 cm.) high

\$1,000-1,500



247

(3)

(2)



248

248
A DAVENPORT STONE CHINA IMARI PATTERN PART DINNER AND DESSERT SERVICE
 CIRCA 1820, PRINTED BLUE ANCHOR MARKS, VARIOUS IRON-RED NUMBERS AND LETTERS

Printed, painted and gilt with stylized Chinoiserie rockwork issuing peony before bamboo, with borders of lappet-shaped scroll panels, comprising: an oval tureen and cover; a shaped rectangular tureen and cover; a supper set including four shaped dishes and covers and a footed bowl and cover; two rectangular vegetable dishes and one cover; an open vegetable dish; a sauce tureen, cover and stand; two meat platters; a shaped oval platter with mazarine; nine shaped rectangular platters in three sizes; twelve soup plates; forty-four dinner plates; eight side plates; four bread plates; four berry bowls; nine pudding dishes; *together with*: a similarly decorated Mason's Patent Ironstone chamber pot
 22½ in. (57.2 cm.) long, 16¼ in. (41.3 cm.) wide, the meat platters (116)
 \$3,000-5,000

PROPERTY FROM THE COLLECTION OF JOHN W. KLUGE / SOLD TO BENEFIT
 COLUMBIA UNIVERSITY (LOTS 249-252)

•249
TWELVE ROYAL COPENHAGEN PORCELAIN
ZOOLOGICAL GAME PLATES
 20TH CENTURY, BLUE WAVE AND GREEN PRINTED
 MARKS, SHAPE NO. 3549
 10 in. (25.4 cm.) diameter (12)
 \$2,500-3,500

•250
TWELVE ROYAL COPENHAGEN PORCELAIN
ORNITHOLOGICAL PLATES
 20TH CENTURY, BLUE WAVE AND GREEN PRINTED
 MARKS, SHAPE NO. 3549
 10 in. (25.4 cm.), diameter (12)
 \$2,500-3,500



249



250

•251

**TWELVE ROYAL COPENHAGEN
PORCELAIN ICHTHYOLOGICAL
PLATES**

20TH CENTURY, BLUE WAVE AND
GREEN PRINTED MARKS, SHAPE
NO. 3549

10½ in. (25.7 cm.) diameter (12)

\$2,500-3,500



251

•252

**TWELVE ROYAL COPENHAGEN
RETICULATED PORCELAIN FRUIT
PLATES**

LATE 20TH CENTURY, BLUE WAVE
AND GREEN PRINTED MARKS,
RECORDED AS SHAPE NO. 3554

9 in. (22.8 cm.) diameter (12)

\$2,500-3,500



252

Δ253

**A SET OF TWELVE ROYAL
COPENHAGEN PORCELAIN 'FLORA
DANICA' CUPS AND SAUCERS**

20TH CENTURY, BLUE WAVE AND
GREEN PRINTED MARKS, SHAPE
NO. 3618

4¾ (12 cm.) diameter, the saucers (24)

\$4,000-6,000



253



254

PROPERTY OF THE JACK WARNER FOUNDATION

•254

A PAIR OF ETCHED GLASS HURRICANE SHADES

19TH/20TH CENTURY

21½ in. (53.5 cm.) high

\$500-700

(2)

PROPERTY FROM THE COLLECTION OF THE LATE JACK WARNER (LOTS 255-261)

•255

**THREE FRENCH PATE-SUR-PATE CELADON VASES,
MOUNTED AS LAMPS**

LATE 19TH/EARLY 20TH CENTURY, PROBABLY LIMOGES

Comprising a pair and a similar vase with mask and ring handles
11¼ in. (28.6 cm.) high, the porcelain (3)

\$1,000-1,500



255

•256

THREE ETCHED GLASS HURRICANE SHADES

19TH/20TH CENTURY

Comprising a pair with displaying eagles and a single with
trailing vine

23 in. (58.4 cm.) high, the pair

\$600-800

(3)



256

•257

**AN ASSEMBLED BOHEMIAN
AMBER-FLASHED AND ETCHED
GLASS DRINKWARE SET**

LATE 19TH/20TH CENTURY

Comprising: a footed punchbowl finely engraved with deer; eleven champagne coupes and four fingerbowls engraved with hunt scenes; and eight cocktail glasses with fruiting grapevine
14½ in. (36.8 cm.) high, 15¾ in. (40 cm.) diameter, the punchbowl (24)
\$2,500-3,500



257 (detail)



257

•258

**A BOHEMIAN AMBER-FLASH CUT-
GLASS CORDIAL DRINK SET**

LATE 19TH/EARLY 20TH CENTURY

Comprising three decanters and stoppers, twelve glasses and a triangular tray
14½ in. (36.8 cm.) wide, the tray (19)
\$1,000-1,500



258

•259

**AN ASSEMBLED SET OF FLASHED
AND ETCHED GLASS DRINKWARE**

LATE 19TH/20TH CENTURY

Comprising: a ruby punchbowl, a ruby decanter and stopper, thirteen blue wine goblets, ten blue long-stemmed coupes, thirteen ruby fingerbowls, twelve magenta fingerbowls, four etched ruby cordials, seven colored cordials with faceted stems, four ruby wineglasses, seven ruby red wine glasses and sixteen matching white wine glasses, eleven ruby grape-etched goblets with faceted stems, eight amethyst fan-cut goblets, and eight ruby goblets with waisted faceted stems
9½ in. (24.1 cm.) high, 10¾ in. (27.3 cm.) diameter (120)
\$1,500-2,000



259



260

•260

AN EXTENSIVE SARREGUEMINES FAIENCE 'PAPILLON' PART DINNER SERVICE

LATE 19TH CENTURY, BLACK SCRIPT MARKS AND VARIOUS IMPRESSED LETTERS AND NUMERALS

Comprising: a circular two-handled soup tureen and cover, two circular vegetable tureens and one cover, two two-handled footed sauce tureens on fixed stands, a two-handled footed circular bowl, a sauceboat on fixed stand, four two-handled footed compotes, four low tazze, four oblong oval serving dishes, an oval serving platter, five circular chargers in three sizes, twenty-four soup plates, eighty-eight dinner plates and forty-six salad plates

16¼ in. (41.3 cm.) wide, the oval serving platter (185)

\$2,500-3,500

•261

A SET OF SIXTY-FIVE FRENCH EARTHENWARE MARBLEIZED CHARGERS AND A PLATTER
MODERN

Together with: eighteen similar glass decoupage plates 12¼ in. (31.1 cm.) diameter

\$1,500-2,000

PROPERTY FROM A PRIVATE COLELCTION FORMED FOR THE CRESPI ESTATE, DALLAS

•262

TWO FLORAL DECORATED CERAMIC VASES

LATE 19TH/20TH CENTURY, THE FIRST IMPRESSED WEDGWOOD, THE SECOND WITH BROWN SCRIPT MARK

(84)

Comprising a Wedgwood slip-decorated bottle vase and a Continental vase, probably French, in the Iznik taste, *together with* later metal lamp inserts and one silk and one paper lampshade

14½ in. (36.8 cm.) high, the Wedgwood vase (6)

\$300-500



261



262



263

PROPERTY FROM THE COLLECTION OF THE LATE JACK WARNER

•263

A MOTTAHEDEH PORCELAIN 'TOBACCO LEAF' PART DINNER SERVICE

20TH CENTURY, VARIOUS MARKS FOR MOTTAHEDEH AND VISTA ALLEGRE, RETAIL MARKS FOR THE METROPOLITAN MUSEUM OF ART

Comprising: a shaped-rectangular footed tureen and cover, twenty-five dinner plates, twenty-three salad plates, twelve side plates, two shaped-rectangular salts, two leaf-shaped dishes, two shell-form dishes, twelve teacups and saucers, twenty-four coffee-cups with saucers 8¾ in. (22.2 cm.) high, 14 in. (35.6 cm.) wide, the tureen and cover overall (140) \$2,000-3,000

PROPERTY FROM THE ESTATE OF IRA AND NANCY KOGER

•264

AN ASSEMBLED DODIE THAYER POTTERY LETTUCE-FORM PART DINNER SERVICE

MODERN, VARIOUS MARKS FOR DODIE THAYER, FLORIDA

Comprising: a tureen, cover and stand; a pair of candlesticks; twelve dinner plates and eleven side plates 14¾ in. (37.5 cm.) diameter, the tureen stand (28)

\$1,500-2,000

•265

AN ASSEMBLED ITALIAN POTTERY LETTUCE-FORM PART DINNER SERVICE

20TH CENTURY, MOST PIECES MARKED 'E*8 NAPOLI' OR CROWNED 'M'

Comprising: a large shallow circular bowl; three slightly variant large oval shallow dishes; two slightly variant medium-sized serving dishes; three large long Romaine lettuce dishes; two smaller Romaine-shaped dishes, one with cherries, the other with a radish; a small shallow serving dish; four dinner plates; seven side plates and three butter-pats 13½ in. diameter, the largest (26)

\$2,000-3,000



264



265



266

267
AN ASSEMBLED VICTORIAN AND EDWARDIAN SILVER-GILT PART DESSERT SERVICE

MARK OF FRANCIS HIGGINS, LONDON, 1853-1904

Pierced vine pattern, comprising:

Six dessert spoons, engraved with crest

Fourteen dessert forks, engraved with monogram

Fourteen dessert knives, engraved with monogram

Two serving spoons

A soup ladle

A sauce ladle

Two sugar sifters

A pair of sugar tongs

Two shovels

Together with four dessert spoons, two teaspoons and two forks,
 Moscow, 1847

119 oz. 18 dwt. (3,729.2 gr.), weighable silver (51)

\$5,000-8,000



267

PROPERTY FROM A PRIVATE COLLECTION

266
A VICTORIAN SILVER SOUP TUREEN AND COVER
 MARK OF WILLIAM KER REID, LONDON, 1842

With removable associated plated liner, *marked under base, inside cover and on finial*

16¼ in. (41.2 cm.) long over handles; 115 oz. (3,579 gr.)

\$5,000-7,000



268

PROPERTY FROM A CHICAGO COLLECTION

268
A GEORGE IV SILVER SOUP TUREEN AND COVER
 MARK OF ROBERT HENNELL II, LONDON, 1824

With heraldic dolphin finial, *marked underneath, cover and finial*
 13¾ in. (35 cm.) diam.; 88 oz. (2,737 gr.)

\$4,000-6,000

269

AN ASSEMBLED ELIZABETH II SILVER FLATWARE SERVICE

MOST MARK OF GARRARD & CO., LONDON, 1959-1975

Onslow pattern, comprising:

- Twelve soup spoons
- Twelve tablespoons
- Twelve teaspoons
- Eleven coffee spoons
- Twelve fish forks
- Twelve dinner forks
- Twelve lunch forks
- Twelve dessert forks
- Twelve salad forks
- Twelve fish knives
- Twelve dinner knives
- Twelve luncheon knives
- Twelve butter spreaders
- A carving knife and fork
- A soup ladle
- Two sauce ladles
- Six serving spoons
- A salad serving knife and forks

180 oz. (5,621 gr.) weighable silver

\$6,000-8,000



269

(168)



270

PROPERTY FROM THE COLLECTION OF DR. JEROME AND MRS. EVELYN OREMLAND

270

A WILLIAM IV SILVER MEAT PLATTER

MARK OF JOHN, EDWARD & WILLIAM BARNARD, LONDON, 1835

Engraved with two crests, *marked under base*
22 in. (56 cm.) wide; 95 oz. 18 dwt. (2,984 gr.)

\$1,500-2,500

PROPERTY FROM A PRIVATE COLLECTION

271

A PAIR OF GEORGE III SILVER SAUCE TURENS AND COVERS

MARK OF REBECCA EMES AND EDWARD BARNARD I, LONDON, 1827

Each marked under base, inside cover and on finial

7¾ in. (19.5 cm.) wide over handles; 51 oz. 6 dwt. (1,596 gr.) (2)

\$3,000-5,000



271



272

•272
AN ITALIAN SILVER FOUR PIECE TEA AND COFFEE SERVICE

MARK OF BUCCELLATI, PADUA, CIRCA 1965

With ebony handles, comprising: a teapot, coffee pot, sugar bowl and cover and creamer, *each marked under base* 8½ in. (21.5 cm.) high, the teapot; 84 oz. 10 dwt. (2,629 gr.) gross weight (4)
 \$2,500-3,500

PROPERTY FROM THE ESTATE OF A LADY

•273

A FRENCH SILVER-MOUNTED ENAMEL SNUFF BOX
 THE SILVER MOUNTS, PARIS, 1756-62, DISCHARGE OF ELOY BRICHARD

With later enamel and mirror glass interior, *marked on flange* 3 in. (7.5 cm.) wide

\$1,000-1,500

PROVENANCE

Property from the Estate of Duane Voth, Christie's East, New York, 13 December 1994, lot 93.



273



274

PROPERTY FROM A NEW YORK COLLECTION (LOTS 274-275)

274

A GROUP OF NINETEEN SILVER AND SILVER-PLATE CASTERS

VARIOUS MAKERS AND DATES

Together with fifty-two silver, silver-gilt and silvered-metal casters and spoons, various makers and dates (92)

\$3,000-5,000

275
A FRENCH ASSEMBLED SILVER-GILT FLATWARE SERVICE

19TH CENTURY, VARIOUS MAKER'S MARKS
 Fiddle Thread pattern, variously engraved with crests, comprising:
 Six tablespoons
 Twelve grapefruit spoons
 Six dinner forks
 Six lunch forks
 Twelve fish forks
 Twelve fish knives
 49 oz. (1,524 gr.) weighable silver
 \$1,500-2,500

(60)



275

PROPERTY FROM THE ESTATE OF A LADY

276
A JAPANESE SILVER 'DRAGON' BOWL AND LINER
 MEIJI PERIOD (1868-1912)

Cast with a large writhing dragon clenching a flaming pearl on a hammered ground, *signed Yoshikatsu, and marked 'Sterling'*
 8 in. (20.3 cm.) diameter
 \$1,500-2,500 (2)



276

PROPERTY FROM A NEW YORK COLLECTION (LOTS 277-278)

277
AN ASSEMBLED GROUP OF CHINESE AND JAPANESE SILVER AND SILVER-GILT CASTERS
 VARIOUS MAKERS AND DATES

Comprising: nineteen pagoda-form casters, seven boat-form casters, six shell-form casters, four lantern-form casters, two with stands, two pail-form casters lacking stands, a tripod censer-form and a well and pail-form caster, *variously marked, together with ten metal and gilt-metal form examples of various forms*
 4 in. (10 cm.) high, the tallest (52)
 \$2,000-4,000



277



278

278
A PAIR OF FRENCH SILVER DOUBLE SALT CELLARS

MARK OF AMBROISE MIGNEROT, PARIS, 1795

With removable glass liners, *marked on the legs and flanges*
 7¼ in. (18.4 cm.) wide; 14.5 oz. (451 gr.) gross weighable silver (2)
 \$1,500-2,500

Δ-279
TWO HARDSTONE BOXES
 20TH CENTURY

The first a green quartz box, applied with carnelian agate ginkgo leaves; the second an onyx veneered quartz box, the cover with applied with hardstone frog-form finial
 4¾ in. (12 cm.) long, the second (2)
 \$1,000-1,500

PROVENANCE

Property from the Estate of Katherine Elkins Boyd, Bonhams, San Francisco, October 31 2011, lot 2127 (the second).



279



280

PROPERTY FROM THE COLLECTION OF DR. JEROME AND MRS. EVELYN OREMLAND

-280
AN ELIZABETH II SILVER TRAY

MARK OF ATKIN BROS., SHEFFIELD, 1953

Marked on underside
 21½ in. (54.5 cm.) wide, over handles; 68 oz. 18 dwt. (2,144 gr.)
 \$1,000-2,000

281

A RUSSIAN PARCEL-GILT SILVER ICON OF THE DORMITION OF THE MOTHER OF GOD

ST. PETERSBURG, 1866, WITH LATER SOVIET MARKS, MAKER'S MARK INDISTINCT

The scene depicting Mother of God resting surrounded by the Apostles, *marked near lower edge, also marked '84'*
12¼ in. (31.1 cm.) high

\$4,000-6,000



281

PROPERTY FROM THE ESTATE OF A LADY (LOTS 282-283)

282

A RUSSIAN SILVER-GILT AND ENAMEL CIGARETTE CASE

MARK OF IVAN KHLEBNIKOV, MOSCOW, 1888

The cover with a portrait of a lady, *marked under base and on flange*

4½ in. (11.4 cm.) long

\$1,000-1,500



282

283

A RUSSIAN SILVER-GILT AND CLOISSONNÉ ENAMEL CIGARETTE CASE AND PILL BOX

THE PILL BOX MARK OF 11TH ARTEL; BOTH MOSCOW, 1908-1917

Each marked on cover and base

4½ in. (11.5 cm.) long, the cigarette case

\$2,000-3,000



283

(2)

SESSION III
(LOTS 284-415)



284

PROPERTY OF A PRIVATE NEW YORK COLLECTOR

■-284

**A COMPOSITION FIGURE OF A
RECLINING MAIDEN**

BY LUIGI GALLIGANI, ITALY, MID-
20TH CENTURY

55½ in. (141 cm.) long

\$2,000-3,000

■-285

**A PAIR OF SILVERED-IRON AND SILVERED-METAL
SINGLE-BRANCH WALL-LIGHTS**

MODERN, INCORPORATING A PAIR OF GAUCHO SPURS

Electrified

9 in. (23 cm.) high, 4 in. (10 cm.) wide, 7 in. (18 cm.) deep (2)

\$2,000-3,000



285

PROPERTY OF A PRIVATE NEW YORK COLLECTOR (LOT 286-287)

■-286

A CHESTNUT AND WALNUT STAINED TABLE

19TH/20TH CENTURY, COMPOSED OF SALVAGED
ELEMENTS

With two retractable leaves

28¾ in. (73 cm.) high, 78 in. (198 cm.) wide, 27¼ in. (69 cm.) deep

\$2,000-3,000



286

■-287

A FIGURE OF A WOMAN, 'SIBILLA PERPLESSA'
BY LUIGI GALLIGANI, ITALY, MID-20TH CENTURY

On a pedestal
31 in. (78.6 cm.) high
\$1,000-1,500



287



288

■-288

A TABLE CLOCK

BY WENDELL CASTLE (B. 1932), AMERICA, 1989

Probably missing both hands, signed and dated to the reverse
16.3 in. (42.5 cm.) high, 10¾ in. (27.3 cm.) wide

\$2,000-3,000

PROPERTY OF A PRIVATE NEW YORK COLLECTOR

■-289

A BLUE-PAINTED REFECTORY TABLE

20TH CENTURY

31.5 in. (79.2 cm.) high, 118¼ in. (300.4 cm.) long, 31¼ in. (79.3 cm.) wide

\$2,000-3,000



289



290

PROPERTY FROM THE COLLECTION OF RUTH AND JEROME SIEGEL (LOT 290-292)

•290

PIERO FORNASETTI (1913-1988)
A GROUP OF THREE CHAIRS,
DESIGNED 1950S

One each of models 'Sol', 'Musicale', and 'Capitello Corinzio', lithographically decorated and lacquered wood, painted metal legs, each with *Fornasetti Milano* label to underside
 36½ in. (93 cm.) high, each (3)
 \$3,000-5,000

LITERATURE

B. Fornasetti, *Fornasetti: The Complete Universe*, New York, 2010, pp. 400-402 for other chairs of these designs.

•291

PIERO FORNASETTI (1913-1988)
AN 'ARCHITETTURA' LOW TABLE,
DESIGNED 1980S

Lithographically decorated and lacquered wood, glass, with *Fornasetti Milano* label
 20½ in. (52 cm.) high, 52¾ in. (134 cm.) wide, 26¾ in. (68 cm.) deep
 \$3,000-5,000

LITERATURE

B. Fornasetti, *Fornasetti: The Complete Universe*, New York, 2010, p. 378 for another table of this design.



291

•292

PIERO FORNASETTI (1913-1988)
A SET OF FOUR 'QUATTRO STAGIONI' CHAIRS,
DESIGNED CIRCA 1955

Lithographically decorated and lacquered wood, painted metal legs, each with *Fornasetti Milano* label to underside
 36½ in. (93 cm.) high, each (4)
 \$3,000-5,000

LITERATURE

B. Fornasetti, *Fornasetti: The Complete Universe*, New York, 2010, p. 404 for other chairs in this pattern.



292

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

■-293

FRENCH

A NEAR PAIR OF ADJUSTABLE FLOOR LAMPS, 1950S

Patinated wrought-iron with later parchment shades
62½ in. (158.8 cm.) high, the other 63¼ in. (160.6 cm.) high (2)
\$2,000-3,000



293

PROPERTY FROM A SOUTHERN CALIFORNIA ESTATE

■-294

PHILIP (1907-1987) AND KELVIN (B. 1937) LAVERNE

A 'T'ANG BOUCHER' LOW TABLE, CIRCA 1965

Acid-etched and patinated polychrome bronze, pewter, parcel-gilt, signed in relief *Philip+Kelvin Laverne* with original paper label to underside bearing title *T'ang Boucher*
16¾ in. (41.5 cm.) high, 60¾ in. (153.5 cm.) wide, 31¾ in. (79.6 cm.) deep

\$1,000-1,500



294

PROPERTY FROM THE ESTATE OF A LADY

■-295

A SET OF SIXTEEN EMPIRE STYLE MAHOGANY DINING CHAIRS
MODERN

The seats with horsehair fabric by Clarence House (32)
\$2,000-3,000



295



296

PROPERTY FROM A PRIVATE COLLECTION

•296

CHARLES EAMES (1907-1978)

Two 'DCM' Chairs

Molded walnut plywood, tubular steel and rubber stock mounts, in two parts, executed *circa* 1946

29 5/8 x 19 1/4 x 20 1/2 in. (75.2 x 48.9 x 52.1 cm.), the larger chair

28 5/8 x 19 1/4 x 19 1/2 in. (72.7 x 48.9 x 49.5 cm.), the smaller chair (2)

\$400-600

PROPERTY OF A PRIVATE NEW YORK COLLECTOR

■•297

A SET OF TWELVE FRENCH YELLOW STACKING CHAIRS
20TH CENTURY

With twelve later squab cushions

(24)

\$1,000-1,500



297

PROPERTY FROM A PRIVATE COLLECTION

•298

FRANK OWEN GEHRY (B. 1929)

'Red Beaver' Chair and Ottoman

Inscribed 'Design Frank O. Gehry Vitra' (on a metal label on the underside of each element), designed by Frank Gehry in 1980 and executed by Vitra in 1987. This work is from an edition of 100.

Dyed corrugated cardboard, in two parts

31 x 33 x 39 1/4 in. (78.7 x 83.8 x 99.7 cm.), the chair

17 x 19 1/2 x 22 3/4 in. (43.2 x 49.5 x 57.8 cm.), the ottoman

(2)

\$1,500-2,000



298

PROPERTY OF A PRIVATE NEW YORK COLLECTOR
(LOT 299-300)

■-299

**A PAIR OF STEEL INDUSTRIAL
TABLES**

20TH CENTURY

29¼ in. (74.2 cm.) high, 43¼ in. (110 cm)
wide; 25¼ in. (64 cm.) deep (2)

\$1,500-2,000



299



300

■-300

A SET OF TWELVE FRENCH ORANGE STACKING CHAIRS
20TH CENTURY

With twelve later squab cushions

(24)

\$1,000-1,500

PROPERTY FROM A PRIVATE COLLECTION

■-301

FRANK OWEN GEHRY (B. 1929)

'Little Beaver' Chair and Ottoman

Incised twice with the artist's signature, inscribed, titled, numbered and dated 'FRANK GEHRY LITTLE BEAVER 5/100 Frank Gehry. Published by New City Editions 1987' (on a brass plaque on the underside of the chair). Designed in 1980 and executed *circa* 1987. This work is number five from an edition of one-hundred.

Corrugated cardboard, in two parts
31 x 33 ½ x 39 ¾ in. (78.7 x 85.1 x 101 cm.), the chair
16 ½ x 19 x 21 ½ in. (41.9 x 48.3 x 54.6 cm.), the ottoman

\$1,500-2,000



301



302

PROPERTY FROM A BUENOS AIRES GRAND APARTMENT ENTIRELY DESIGNED AND SUPPLIED BY MAISON JANSEN (LOT 302-326)

■-302

A LOUIS XVI STYLE GRAY-PAINTED AND PARCEL-GILT SIDE TABLE
BY MAISON JANSEN, MID-20TH CENTURY

Stamped *JANSEN* to the underside, with a marble top
35¼ in. (89.5 cm.) high, 71 in. (180.5 cm.) wide, 24¼ in. (61.5 cm.) deep (2)
\$3,000-5,000

■-303

A PAIR OF LOUIS XVI STYLE EBONIZED AND PARCEL-GILT TWO-TIER SIDE TABLES

BY MAISON JANSEN, MID-20TH CENTURY

Stamped *JANSEN* to the underside of the second tier
26½ in. (67.5 cm.) high, 23½ in. (59.5 cm.) wide, 15 in. (38 cm.) deep (2)
\$1,500-2,000



303



304

■-304

A PAIR OF LOUIS XVI STYLE GRAY-PAINTED FAUTEUILS
BY MAISON JANSEN, MID-20TH CENTURY

(4)
\$800-1,200

■-305
A LOUIS XVI STYLE ORMOLU-MOUNTED MAHOGANY GAMES TABLE

BY MAISON JANSEN, MID-20TH CENTURY

Stamped *JANSEN* to the underside
28½ in. (72.4 cm.) high, 39½ in. (100.4 cm.) wide, 19¼ in. (50.2 cm.) deep, closed

\$1,500-2,000



305



306

■-306
A PAIR OF EBONIZED BLACK GLASS AND PARCEL GILT SIDE TABLES
BY MAISON JANSEN, MID-20TH CENTURY

Both lower tiers stamped *JANSEN*, each tier stamped '82057'
23½ in. (59.7 cm.) high, 27½ in. (69.8 cm.) wide, 15¼ in. (38.7 cm.) deep (2)
\$2,000-3,000

■-307
A PAIR OF BROWN-VELVET UPHOLSTERED SETTEES
ATTRIBUTED TO MAISON JANSEN, MID-20TH CENTURY

66 in. (167.8 cm.) wide (2)
\$2,000-3,000



307 (pair)



308

■-308

A PAIR OF LOUIS XVI STYLE GRAY-PAINTED SIDE CHAIRS

ATTRIBUTED TO MAISON JANSEN, MID-20TH CENTURY

(4)

\$1,500-2,000

■-309

A FRENCH WHITE MARBLE BUST OF MADAME RECAMIER

LATE 19TH CENTURY, AFTER THE MODEL BY JOSEPH CHINARD (1756-1813)

24½ in. (62.3 cm.) high

\$2,000-3,000



309



310



■-310

A PAIR OF EBONIZED AND BRASS-MOUNTED TWO-TIER SIDE TABLES

BY MAISON JANSEN, MID-20TH CENTURY

Stamped *JANSEN* to the underside of the bottom tier

23 in. (58.5 cm.) high, 19 in. (48.5 cm.)

wide, 14¼ in. (36 cm.) deep

(2)

\$1,000-1,500

■-311

A PAIR OF LOUIS XVI STYLE GRAY-PAINTED ARMCHAIRS

BY MAISON JANSEN, MID-20TH CENTURY

\$3,000-5,000

(2)



311



312

■-312

A PAIR OF EBONIZED AND WHITE LEATHER LAMPS
ATTRIBUTED TO MAISON JANSEN, MID-20TH CENTURY

Electrified
26½ in. (67.5 cm.) high

\$1,000-1,500

(4)

■-313

A BRASS-MOUNTED AND BLACK LACQUER WRITING TABLE

BY MAISON JANSEN, MID-20TH CENTURY

Stamped *JANSEN* to the underside
28¼ in. (72 cm.) high, 33¾ in. (86 cm.) wide, 18 in. (46 cm.) deep

\$1,000-1,500



313



314 (part)



315

■-314

A REGENCY STYLE EBONIZED AND PARCEL-GILT ARMCHAIR

BY MAISON JANSEN, MID-20TH CENTURY

Stamped *JANSEN* to the underside; *together with* a Louis XVI style gray-painted banquette by Maison Jansen (2)

\$1,000-1,500

■-315

A EMPIRE STYLE GRAY-PAINTED AND PARCEL-GILT CONSOLE

ATTRIBUTED TO MAISON JANSEN, MID-20TH CENTURY

The back with stamped 5, with marble top 35 in. (89 cm.) high, 30¾ in. (78 cm.) wide, 14¾ in. (37.5 cm.) deep

\$800-1,200



316

■-316

A FRENCH GILTWOOD AND BLACK LACQUER SIDE TABLE

BY MAISON JANSEN, MID-20TH CENTURY

With a folding swivel top, stamped *JANSEN* to the lower tier 27½ in. (70 cm.) high, 35¼ in. (89.5 cm.) wide, 18 in. (46 cm.) deep

\$2,000-3,000



317

■-317

A GILT-METAL TABOURET

ATTRIBUTED TO MAISON JANSEN, MID-20TH CENTURY

17½ in. (44.5 cm.) high, 27½ in. (70 cm.) wide, 17½ in. (44.5 cm.) deep

\$800-1,200



318

■-318

A SET OF TEN GEORGE III STYLE WHITE-PAINTED DINING CHAIRS

BY MAISON JANSEN, MID-20TH CENTURY

(10)

\$3,000-5,000

■-319

A LOUIS XVI STYLE ORMOLU-MOUNTED EBONIZED DINER TABLE
MODERN

28¾ in. (73 cm.) high, 125 in. (317.5 cm.) wide, 51 in. (128.5 cm.) deep

\$3,000-5,000



319



320

■-320

A CREAM AND POLYCHROME PAINTED COMMODE
ATTRIBUTED TO MAISON JANSEN, MID-20TH CENTURY

With a marble top
35½ in. (90 cm.) high, 48 in. (122 cm.) wide, 18¾ in. (47.5 cm.) deep

\$2,000-3,000

■-321

A LOUIS XVI STYLE CREAM-PAINTED AND PARCEL-GILT SIDE CHAIR

BY MAISON JANSEN, MID-20TH CENTURY

Stamped *JANSEN* to the underside, *together with* a Louis XVI style cream-painted and parcel-gilt side chair by Maison Jansen (2)

\$800-1,200



321



322

■-322

A GRAY-PAINTED AND PARCEL-GILT MIRRORED LOW TABLE

BY MAISON JANSEN, MID-20TH CENTURY

The underside of the top stamped *JANSEN*
17 in. (43 cm.) high, 27½ in. (70 cm.) wide

\$1,000-1,500



323 (part)



324

■-323

THREE PAIRS OF GILTWOOD WALL-LIGHTS

ATTRIBUTED TO MAISON JANSEN, MID-20TH CENTURY

21¾ in. (55.3 cm.) high, the tallest

(6)

\$1,500-2,000

■-324

A PAIR OF GREEN VELVET UPHOLSTERED CLUB CHAIRS

BY MAISON JANSEN, MID-20TH CENTURY

(4)

\$2,000-3,000

■-325

A BRASS-MOUNTED MAHOGANY LYRE-FORM SIDE TABLE

BY MAISON JANSEN, MID-20TH CENTURY

Stamped *JANSEN* to the underside; with a gilt-tooled leather writing surface

26½ in. (67.5 cm.) high, 19½ in. (49.5 cm.) wide, 13¼ in. (33.5 cm.) deep

\$600-800

■-326

A MAHOGANY OCCASIONAL TABLE

BY MAISON JANSEN, MID-20TH CENTURY

Stamped *JANSEN* on the underside; with a gilt-tooled leather slide

26¾ in. (68 cm.) high, 21 in. (53.5 cm.) wide, 13¾ in. (35 cm.) deep

\$800-1,200



325



326



327

■327
A PAIR OF NORTH ITALIAN POLYCHROME-PAINTED AND PARCEL-GILT ARMCHAIRS
 VENICE, MID 18TH CENTURY

(2)

\$4,000-6,000

PROVENANCE
 Tullio Silva Collection, Milan.
 'Piano Nobile'; Sotheby's, London, 5 November 2013,
 Lot 43.

PROPERTY FROM THE WESTERVELT COMPANY

■-328
A PAIR OF NORTH ITALIAN BLUE AND GRAY-PAINTED CORNER CONSOLES
 CIRCA 1780

36 in. (91.5 cm.) high, 27 in. (68.5 cm.) wide, 18 in. (46 cm.) deep (4)

\$2,000-3,000



328



329

■-329
A GEORGE III STYLE CREAM-PAINTED AND PARCEL-GILT CONSOLE
 20TH CENTURY

With a faux-marble painted wood top
 35 in. (89 cm.) high, 54 in. (137 cm.) wide,
 17½ in. (44.5 cm.) deep (2)

\$600-900

PROPERTY FROM THE WESTERVELT COMPANY

■-330

A PAIR OF ITALIAN POLYCHROME-PAINTED CABINETS

LATE 19TH/20TH CENTURY

38½ in. (98 cm.) high, 26 in. (62 cm.) wide,
13 in. (33 cm.) deep (4)

\$2,000-3,000



330



331 (pair)

PROPERTY FROM A PRIVATE COLLECTION FORMED FOR THE CRESPI ESTATE,
DALLAS (LOT 331-333)

■-331

TWO FRAMED PAINTED WALLPAPER FRAGMENTS OF HUNTING TROPHIES

LATE 19TH/EARLY 20TH CENTURY

36 in. (91.4 cm.) high overall, 19½ in. (49.5 cm.) wide overall (2)

\$800-1,200

■-332

A NORTH ITALIAN CREAM-PAINTED CONSOLE AND MIRROR

19TH CENTURY

With later *portasanta* marble top

41½ in. (105.4 cm.) high, 50¾ in. (128.9 cm.) wide, 23¼ in. deep,
the console (2)

\$2,000-3,000



332



333

PROPERTY FROM A PRIVATE COLLEC

■-333

A SET OF SIX LOUIS XVI WHITE-PAINTED FAUTEUILS

BY GEORGES JACOB, CIRCA 1775

En suite with two bergeres and a matching modern curved canapé, the chairs redecorated (6)

\$3,000-5,000

PROVENANCE

Anonymous sale; Christie's, Monaco, 10 December 2000, lot 719.

PROPERTY FROM THE WESTERVELT COMPANY

■-334

A LOUIS XV STYLE POLYCHROME-PAINTED AND PARCEL-GILT TRUMEAU

19TH CENTURY

81 in. (206 cm.) high, 45½ in. (115.5 cm.) wide

\$1,500-2,000



334

PROPERTY FROM A PRIVATE COLLECTION FORMED FOR THE CRESPI ESTATE, DALLAS (LOT 335-336)

■-335

A PAIR OF LOUIS XVI WHITE-PAINTED BERGERES

BY GEORGES JACOB, CIRCA 1775

En suite with six fauteuils and a matching modern curved canapé, the chairs redecorated (2)

\$3,000-5,000

PROVENANCE

Anonymous sale; Christie's, Monaco, 10 December 2000, lot 719.



335

PROPERTY FROM A PRIVATE COLLEC

■-336

**A LOUIS XVI STYLE WHITE-PAINTED
CURVED CANAPE**

MODERN

En suite with six fauteuils and two
bergeres by Georges Jacob

\$1,000-1,500

PROVENANCE

Anonymous sale; Christie's, Monaco, 10
December 2000, lot 719.



336

PROPERTY FROM THE ESTATE OF A LADY (LOT 337-338)

■-337

A REGENCE GILTWOOD MIRROR

CIRCA 1725

The cresting associated and with later mirror plates
57½ in. (146 cm.) high, 31½ in. (80 cm.) wide

\$3,000-5,000



337

■-338

A LOUIS XV GILTWOOD CONSOLE

CIRCA 1745

With a *breccia di aleppo* marble top
33½ in. (85 cm.) high, 58 in. (147.5 cm.)
wide, 22 in. (56 cm.) deep (2)

\$3,000-5,000



338



339

PALMETTO HALL: PROPERTY FROM THE JAY P. ALTMAYER FAMILY COLLECTION

■-339

A REGENCY MAHOGANY DISPLAY CABINET

CIRCA 1810

With four glazed doors enclosing adjustable shelves surrounded by disengaged columns, the lower portion with two inset doors, on winged paw feet, the locks and hinges stamped *BULLOCK*, with three old paper labels inscribed

659/Bookcase/8 July

89 in. (226 cm.) high, 99½ in. (252.5 cm.) wide, 17½ in. (44.5 cm.) deep

\$5,000-8,000

PROVENANCE

Acquired from Harrods, London.



340

PROPERTY FROM THE WESTERVELT COMPANY

■-340

A PAIR OF REGENCY STYLE WALNUT STOOLS

LATE 19TH/EARLY 20TH CENTURY

21½ in. (54.5 cm.) high, 28 in. (71 cm.) wide, 19 in. (48 cm.) deep

\$1,000-1,500

(2)

PROPERTY FROM A NEW YORK COLLECTION (LOT 341-342)

341

A FRENCH LACQUER-MOUNTED BRASS OCCASIONAL TABLE

SUPPLIED BY MAISON MEILLEUR, PARIS, 20TH CENTURY

Together with a brass and tulipwood small low table with circular fossil marble top

The first 20¼ in. (51.5 cm.) high, 13 in. (33 cm.) wide

(2)

\$3,000-5,000



341



342

342
A LOUIS XVI STYLE ORMOLU
THREE-LIGHT CHANDELIER
 LATE 19TH/20TH CENTURY

Electrified
 16 in. (40.5 cm.) high
 \$800-1,200



343

PROPERTY FROM THE COLLECTION OF THE LATE JACK WARNER

343
A PAIR OF ORMOLU-MOUNTED
FLUORITE, ROCK CRYSTAL,
COLORLED AND COLORLESS GLASS
FOUR-LIGHT CANDELABRA
 LATE 19TH/20TH CENTURY

(5)
 Electrified
 22 in. (56 cm.) high, 15¼ in. (39 cm.) wide,
 8 in. (20 cm.) deep (2)
 \$2,000-3,000

PROPERTY FROM A PRIVATE COLLECTION FORMED FOR THE CRESPI ESTATE, DALLAS (LOT 344-345)

344
A RESTAURATION MAHOGANY
AND ACAJOU MOUCHETE (PLUM-
PUDDING MAHOGANY) LIBRARY
TABLE
 BY GEORGES-ALPHONSE JACOB-

DESMALTER, CIRCA 1825
 With mahogany-lined drawers, stamped 'JACOB' to kneehole
 37 in. (94 cm.) high; 76½ in. (194.3 cm.) wide; 43½ in. (110.5 cm.) deep
 \$6,000-10,000



344



345

■-345

A MATCHED PAIR OF NORTH ITALIAN MAHOGANY AND PARCEL-EBONIZED SIDE TABLES

19TH CENTURY, PROBABLY TUSCAN

One veneered marble top later, variation in construction
 41 in. (104.1 cm.) high, 51 in. (129.5 cm.) wide, 27 in. (68.6 cm.) deep (2)
 \$3,000-5,000

■-346

A SMALL ORMOLU AND FROSTED GLASS FIVE-LIGHT 'MONTGOLFIER' CHANDELIER

20TH CENTURY, INCORPORATING EARLIER ELEMENTS

Electrified

23½ in. (59.5 cm.) high, 11 in. (28 cm.) diameter

\$2,000-3,000



346



347

PROPERTY FROM A PRIVATE COLLECTION FORMED FOR THE CRESPI ESTATE, DALLAS

■-347

A RUSSIAN BRASS-MOUNTED MAHOGANY BREAKFRONT BOOKCASE

LATE 19TH/20TH CENTURY

102¾ in. (261 cm.) high, 109¾ in. (278.5 cm) wide, 24½ in. (62.2 cm.) deep

\$4,000-6,000

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

■348

A GEORGE II MAHOGANY SMALL SETTEE
CIRCA 1740, POSSIBLY ALTERED IN LENGTH

\$2,000-4,000



348



349

■349

A PAIR OF QUEEN ANNE STYLE GILTWOOD
GIRANDOLES

MODERN

19 in. (48.5 cm.) high, 11 in. (28 cm.) wide, 5½ in. (14 cm.) deep (4)

\$2,000-3,000

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

■350

A PAIR OF ENGLISH MAHOGANY BOOKCASES

20TH CENTURY

121 in. (307.3 cm.) high, 71½ in. (181.5 cm.) wide, 27¼ in. (69.2
cm.) deep (2)

\$4,000-6,000



350 (pair)



351

THE COLLECTION OF ADELE AND IRVING MOSKOVITZ

■ 351

A SET OF FOUR LOUIS XV BEECHWOOD FAUTEUILS BY THEODORE SABATIER, CIRCA 1750

Stamped T. SABATIER

(4)

\$2,000-3,000

■ 352

A PAIR OF LOUIS XIV STYLE GILTWOOD TWIN-BRANCH WALL-LIGHTS 20TH CENTURY

Electrified

14½ in. (37 cm.) high, 11 in. (28 cm.) wide, 6 in. (15 cm.) deep (2)

\$2,000-3,000



352



353 (pair)

■ 353

A MATCHED PAIR OF ITALIAN 'MECCA,' PARCEL-GILT AND GREEN-PAINTED PELMETS, ADAPTED AS CONSOLE TABLES

THE PELMETS SICILY, MID-18TH CENTURY, THE BASES LATER

With later *verde antico* marble tops

45 in. (114.5 cm.) high, 63 in. (160 cm.) wide, 23 in. (58.5 cm.) deep

(4)

\$4,000-6,000

PROVENANCE

Dodie Rosenkranz; Sotheby's, New York, 24 April 2013, Lot 160.

PROPERTY FROM THE COLLECTION OF MR. LUC D'IBERVILLE MOREAU, FORMER DIRECTOR OF MONTREAL'S MUSEE DES ARTS DECORATIFS

■354

A REGENCE GILTWOOD MIRROR

CIRCA 1725

79 in. (100.5 cm.) high, 46 in. (117 cm.) wide

\$5,000-8,000

PROVENANCE

Anonymous sale; Sotheby's New York, 30-31st March 2011, lot 332.



354

PROPERTY FROM THE ESTATE OF A LADY

■355

A LATE LOUIS XV ORMOLU-MOUNTED TULIPWOOD, SATINE AND PARQUETRY TABLE A ECRIRE

CIRCA 1765

With sliding leather writing surface and a side drawer
28½ in. (72.3 cm.) high, 21¼ in. (57.8 cm.) wide, 16¼ in. (41.2 cm.) deep

\$3,000-5,000



355

PROPERTY FROM THE COLLECTION OF THE LATE JACK WARNER

■356

A PROVINCIAL LOUIS XV BEECHWOOD CANAPE

MID-18TH CENTURY

84 in. (213.5 cm.) wide, overall

\$3,000-5,000

(3)



356



357

PROPERTY FROM THE WESTERVELT COMPANY

■-357

A NORTH ITALIAN GILTWOOD PIER MIRROR

PROBABLY ROME, LATE 18TH CENTURY

82 in. (213.5 cm.) high, 36 in. (91.5 cm.) wide

\$2,000-3,000



358

PROPERTY FROM A PRIVATE COLLECTION FORMED FOR THE CRESPI ESTATE,
DALLAS (LOT 358-359)

■-358

**AN NORTH EUROPEAN BRASS MOUNTED INLAID
MAHOGANY AND STAINED BEECHWOOD MARQUETRY
BERGERE**

LATE 19TH CENTURY

\$1,000-1,500



359 (pair)

■-359

**A PAIR OF LOUIS PHILIPPE MAHOGANY
BIBLIOTHEQUES**

CIRCA 1840

111 in. (281.9 cm.) high, 59½ in. (151.1 cm.) wide, 23 in. (58.4 cm.)
deep

(2)

\$3,000-5,000



360

360
**A NORTH EUROPEAN ORMOLU
 TWELVE-LIGHT CHANDELIER**
 EARLY 20TH CENTURY

27½ in. (69.8 cm.) diameter, 44 in. (101.7 cm.) high

\$7,000-9,000



361

PROPERTY FROM THE ESTATE OF A LADY

■ **361**
**A LOUIS XV ORMOLU-MOUNTED
 TULIPWOOD TABLE À ÉCRIRE**
 CIRCA 1780

With a *breccia rossa* marble top
 29½ in. (75 cm.) high, 22½ in. (57 cm.)
 wide, 17 in. (43 cm.) deep

\$3,000-5,000

■ **362**
**A SET OF SIX EMPIRE MAHOGANY
 FAUTEUILS**
 EARLY 19TH CENTURY

(6)

\$1,500-2,500



362



363

■ **363**
A LOUIS XV GILTWOOD MIRROR
CIRCA 1740

The arched frame with C-scrolls, flower and fruit cresting, the mirror plate flanked by two perched birds, the frame with interweaved foliate scrolls and flowers
73. in (185.4 cm.) high, 40½ in. (102.8 cm.) wide
\$10,000-15,000



364

• **364**
**A PAIR OF LATE LOUIS XVI ORMOLU FIGURAL
CANDLESTICKS**
POSSIBLY NORTHERN EUROPEAN, LATE 18TH/EARLY
19TH CENTURY

7 in. (17.8 cm.) high (4)
\$700-900



365

PROPERTY FROM THE ESTATE OF A LADY

■ **365**
A PAIR OF LOUIS XVI GILTWOOD CONSOLES
LATE 18TH CENTURY AND ALTERED

With later marble tops
26½ in. (67.5 cm.) high, 43½ in. (110.5 cm.) wide,
14½ in. (37 cm.) deep

\$1,500-2,000 (4)

PROPERTY OF AN EAST COAST PRIVATE COLLECTION

■366

**A LOUIS XV ORMOLU-MOUNTED POLYCHROME-
DECORATED STAINED-HORN AND CUT BRASS
BRACKET CLOCK**

THE MOVEMENT BY HENRI LACAN, CIRCA 1740

52 in. (132 cm.) high, 17½ in. (144.5 cm.) wide, 8 in. (23 cm.)
deep

(3)

\$6,000-9,000



367



366

PROPERTY FROM THE COLLECTION OF THE LATE JACK WARNER

■367

**A PAIR OF LOUIS XV STYLE ORMOLU, COLORLESS
AND AMETHYST CUT AND PRESSED GLASS THREE-
LIGHT CANDELABRA**

LATE 19TH/20TH CENTURY

Electrified

21 in. (53.5 cm.) high, 14 in. (35.5 cm.) wide, 10 in. (25.5 cm.)
deep

(2)

\$1,000-1,500

PROPERTY FROM THE ESTATE OF A LADY

■368

**A FRENCH ORMOLU-MOUNTED MAHOGANY BONHEUR
DU JOUR**

20TH CENTURY, POSSIBLY INCORPORATING EARLIER
ELEMENTS

In the Louis XVI style

47 in. (119.8 cm.) high, 30 in. (76.2 cm.) wide, 15 in. (38.1 cm.)
deep

\$3,000-5,000



368



369

PROPERTY FROM THE COLLECTION OF THE LATE JACK WARNER

■ 369

A GILT-METAL FIGURE OF AN EAGLE

20TH CENTURY

Exterior architectural finitment

44½ in. (113 cm.) high, 12 in. (30.5 cm.) wide, 17½ in. (44.5 cm.) deep

\$2,000-3,000

PROPERTY OF A NEW YORK FAMILY

■ 370

A FRENCH STAINED BEECHWOOD BERGERE

20TH CENTURY

\$800-1,200



370



371

THE PROPERTY OF A LADY

■ 371

A FRENCH ORMOLU-MOUNTED TULIPWOOD, AMARANTH AND BOIS DE BOUT MARQUETRY COFFRE A BIJOUX

AFTER A MODEL BY BVRB, BY ALFRED-EMMANUEL-LOUIS BEURDELEY, LATE 19TH CENTURY

Stamped *A. BEURDELEY/A PARIS*

39½ in. (100 cm.) high, 16¼ in. (41.5 cm.) wide, 12 in. (30.5 cm.) deep

\$3,000-4,000

PROPERTY FROM THE COLLECTION OF JOHN W. KLUGE / SOLD TO BENEFIT
COLUMBIA UNIVERSITY

■-372

A GROUP OF SEVEN FORTUNY LANTERNS

20TH CENTURY

Comprising: a large lantern and six smaller lanterns
14½ in. (36.9 cm.) diameter, the larger

\$3,000-5,000



373

PROPERTY FROM A NEW YORK COLLECTION

■-373

A PAIR OF FRENCH SILVERED-METAL TELESCOPING TABLES

SUPPLIED BY MAISON MEILLEUR, PARIS, 20TH CENTURY

With white marble tops

23 in. (58.5 cm.) at the lowest height; 12¼ in. (31 cm.) diameter(2)

\$3,000-5,000

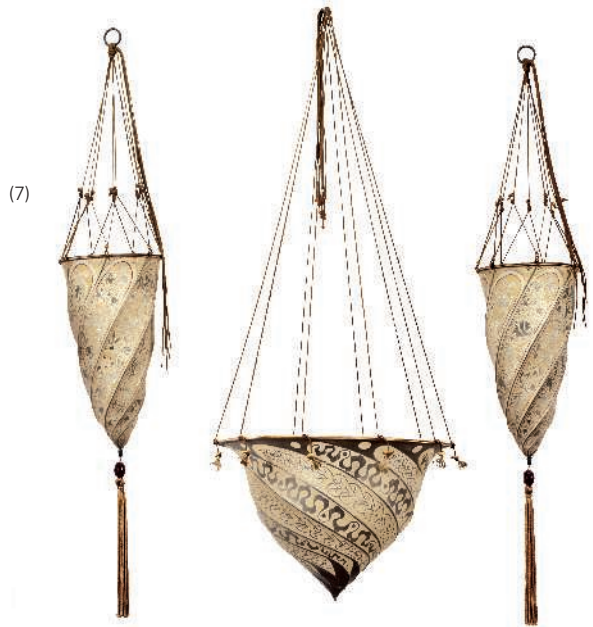
■-374

A FRENCH MAHOGANY CABINET

IN THE STYLE OF SUE AND MARE, CIRCA 1925

60¼ in. (154.3 cm.) high, 33 in. (83.8 cm.) wide, 15 in. (38.1 cm.) deep

\$3,000-5,000



(7)

372 (part)



374



375



376



•375
A PAIR OF ENGLISH GLASS,
ORMOLU AND GILT-BRASS WALL-
LIGHTS
 MODERN

25 in. (63.5 cm.) high
 \$2,000-3,000

PROPERTY FROM THE ESTATE OF A LADY (LOT 376-377)

■•376
A FRENCH KINGWOOD AND
TULIPWOOD SIDE TABLE
 MID-18TH CENTURY AND LATER

(2) 26 in. (66 cm.) high, 20½ in. (52.1 cm.)
 wide, 14¼ in. (36.2 cm.) deep
 \$1,000-1,500

■•377
A FAUX SKIN VENEERED DESK AND
CHAIR

BY KARL SPRINGER, 1989
 Each piece with dated Karl Springer
 plaque
 28½ in. (72.4 cm.) high, 52 in. (132.1 cm.)
 wide, 22 in. (55.8 cm.) deep, the desk (2)
 \$1,000-1,500



377

378

A BRONZE PATINATED WROUGHT-IRON AND GILT-TIN LANTERN
MODERN

Electrified

21 in. (53.5 cm.) high, 17¼ in. (44 cm.) wide

\$2,000-3,000



378



379

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

■-379

A PAIR OF LOUIS XV STYLE ORMOLU-MOUNTED EBONIZED COMMODES
20TH CENTURY

32 in. (81.3 cm.) high, 32 in. (81.3 cm.) wide, 17¼ in. (45.1 cm.) deep

(2)

\$1,000-1,500

PROPERTY FROM THE WESTERVELT COMPANY

■-380

A PAIR OF LOUIS XVI STYLE BANQUETTES
20TH CENTURY

18½ in. (47 cm.) high, 47½ in. (121 cm.) wide, 20 in. (51 cm.) deep

(2)

\$1,500-2,000



380



381

•381

AN ITALIAN PATINATED BRONZE VASE

BY AMLETO CATALDI, ROME, FIRST QUARTER 20TH CENTURY

24½ in. (62.2 cm.) high

\$4,000-6,000



382

•382

A PAIR OF ORMOLU TWIN-BRANCH WALL-LIGHTS

MODERN

Electrified

15¼ in. (39 cm.) high, 13½ in. (34.5 cm.)

wide, 8 in. (20.5 cm.) deep

(2)

\$2,000-3,000

PROPERTY FROM THE ESTATE OF A LADY

■383

AN ORMOLU-MOUNTED BLACK, GILT AND POLYCHROME JAPANED TWO-TIER LOW TABLE

SECOND HALF 20TH CENTURY

In the manner of Maison Bagues

19½ in. (49.5 cm.) high, 46 in. (117 cm.)

wide, 21 in. (53.5 cm.) deep

(3)

\$1,500-2,000



383



384

PROPERTY FROM A PRIVATE COLLECTION FORMED FOR THE CRESPI ESTATE,
DALLAS

■-384

A CUT AND PRESSED GLASS AND WIREWORK HALL LIGHT

20TH CENTURY

24 in. (61 cm.) high, 31 in. (78.8 cm.) diameter

\$1,000-1,500



385

PROPERTY FROM AN EAST COAST PRIVATE COLLECTION

385

A PAIR OF PATINATED BRONZE FIGURAL WALL-LIGHTS

CAST FROM MODELS BY FRANCOISE CARBASIOUS
(1885-1984), HAARLEM, CIRCA 1920-30

One signed to the side *F Carbasious*, each with impressed with
foundry mark for 'de Plastiek', Haarlem

23½ in. (59.7 cm.) high

\$4,000-6,000

■386

**A VENETIAN GREEN-PAINTED,
SILVERED AND 'MECCA' GROTTO
BENCH**

IN THE MANNER OF PAULY ET CIE,
SECOND HALF 19TH CENTURY

37¼ in. (94.5 cm.) high, 57 in. (145 cm.)
wide, 24½ in. (62.5 cm.) deep

\$5,000-8,000

PROVENANCE

Anonymous sale; Christie's, London, 15
November 2001, lot 50.

East & West: A Private Collection from
Eaton Square & Anouska Hempel;
Christie's, London, 2 May 2013, lot 170.



386



387 (pair)

PROPERTY FROM THE COLLECTION OF THE LATE JACK WARNER

■-387

A PAIR OF WROUGHT-IRON AND PARCEL-GILT SCREEN PANELS

20TH CENTURY

Probably adapted from gates; with pediment

124 in. (315 cm.) high, 72 in. (183 cm.) wide, each gate

(4)

\$4,000-6,000

PROPERTY FROM THE ESTATE OF A LADY (LOT 388-389)

■-388

A LOUIS XV KINGWOOD TULIPWOOD AMARANTH PARQUETRY AND MARQUETRY SECRETAIRE A ABATTANT

BY FRANCOIS COULON, CIRCA 1780

55¼ in. (140.3 cm.) high, 31 in. (78.8 cm.) wide, 15 in. (38.1 cm.) deep

\$2,000-3,000

Jean-François Coulon, *maître* in 1732.

■-389

A FRENCH ORMOLU-MOUNTED TULIPWOOD, AMARANTH AND PARQUETRY BONHEUR DU JOUR
LATE 18TH CENTURY AND LATER

In the Louis XVI style, the frieze drawer opening to a velvet writing surface and a further compartment

39 in. (99 cm.) high, 25½ in. (64.8 cm.) wide, 15¼ in. (38.6 cm.) deep

\$3,000-5,000



388



389

PROPERTY FROM THE WESTERVELT COMPANY

■390

**A PAIR OF ORMOLU SEVEN-LIGHT
TORCHERES**

20TH CENTURY

107 in. (272 cm.) high, 44 in. (112 cm.)
wide (18)

\$4,000-6,000



390

PROPERTY FROM A PRIVATE COLLECTION FORMED
FOR THE CRESPI ESTATE, DALLAS

■391

**THREE GREEN SILK UPHOLSTERED
BANQUETTES**

MODERN

(3)

\$1,000-1,500



391

PROPERTY FROM THE ESTATE OF RICHARD J. SCHWARTZ (LOTS 392-394)

392

**AN AMERICAN GILT-BRONZE LAMP BASE AND A
'LINENFOLD' SHADE**

TIFFANY STUDIOS, CIRCA 1920

The shade impressed *TIFFANY STUDIOS NEW YORK PAT.
APPL'D FOR 1952*, the base stamped *TIFFANY STUDIOS NEW
YORK 557*

26¾ in. (68 cm.) high; 20½ in. (52 cm.) diameter of shade

\$7,000-9,000



392



393

PROPERTY FROM THE ESTATE OF RICHARD J. SCHWARTZ

393

**AN AMERICAN PATINATED BRONZE FLOOR LAMP BASE
AND FAVRILE GLASS SHADE**

TIFFANY STUDIOS, CIRCA 1910

The shade engraved *L.C.T.*, base stamped with the Tiffany Glass
and Decorating Company logo and *TIFFANY STUDIOS NEW
YORK 423H*

57½ in. (146 cm.) high; 12 in. (30.5 cm.) diameter

\$4,000-6,000

PROPERTY FROM THE ESTATE OF RICHARD J. SCHWARTZ

394

TWO TURTLEBACK TILE DESK LAMPS
TIFFANY STUDIOS, CIRCA 1920

Leaded and Favrile glass, patinated bronze, *One base stamped 'Tiffany Studios, New York', the other 'Louis C. Tiffany Furnaces, Inc.', numbered '16'*

15 in. (38.1 cm.) and 14¼ (36.8 cm.) high

(2)

\$3,500-4,500



394



395

PROPERTY OF A PRIVATE NEW YORK COLLECTOR

■-395

**AN AMERICAN ARTS AND CRAFTS
OAK LIBRARY TABLE**

BY CHARLES P. LIMBERT, EARLY
20TH CENTURY

With the firm's brand inside one drawer,
together with an oak arm chair
29½ in. (75 cm.) high, 48 in. (122 cm.)
wide, 34 in. (86.5 cm.) deep

(2)

\$1,500-2,000

PROPERTY OF A NEW YORK FAMILY

■-396

**A SET OF SIX AMERICAN ARTS & CRAFTS OAK SIDE
CHAIRS**

DESIGNED BY GUSTAV STICKLEY, EARLY 20TH
CENTURY

Model 308; each marked *Als Ik Kan/Stickley* to the back
stretchers

(6)

\$1,000-1,500



396



397

PROPERTY FROM THE COLLECTION OF MR. AND MRS. ALLAN FRUMKIN

397

TIFFANY STUDIOS

A 'DAFFODIL' TABLE LAMP, CIRCA 1910

leaded glass, patinated bronze
21½ in. (54.6 cm.) high, 16 in. (40.7 cm.) diameter of shade
shade tag impressed *TIFFANY STUDIOS NEW YORK*, base stamped *TIFFANY STUDIOS NEW YORK 533*

\$7,000-9,000

PROPERTY OF A PRIVATE NEW YORK COLLECTOR

•398

A BRASS PENDULETTE SABORD

BY JAEGER-LECOULTRE FOR HERMES, CIRCA 1940

With porthole bezel and screw-down nut

7 in. (17.8 cm.) diameter

\$1,000-1,500



398

PROPERTY FROM THE COLLECTION OF MR. AND MRS. ALLAN FRUMKIN

399

A 'SWIRLING LEAF' SHADE

TIFFANY STUDIOS, CIRCA 1910

leaded glass, patinated bronze, tag stamped *TIFFANY STUDIOS NEW YORK*

7½ in. (19 cm.) high, 18¼ in. (46.4 cm.) diameter

\$5,000-7,000



399

400
AN AMERICAN THREE-LIGHT 'LILY' FAVRILE GLASS AND GILT-BRONZE TABLE LAMP

BY TIFFANY STUDIOS, CIRCA 1910

Base stamped 'TIFFANY STUDIOS/ NEW YORK/ 306', the three shades etched 'LCT FavriLe'
15¾ in. (40 cm.) high

\$4,000-6,000



400



401

401
A TIFFANY STUDIOS FAVRILE GLASS VASE
SIGNED IN ETCH 'L.C. TIFFANY FAVRILE' AND '575 DB',
CIRCA 1910

12 in. (30.5 cm.) high

\$2,000-3,000

402
A PATINATED BRONZE DESK SET IN THE ZODIAC PATTERN

BY TIFFANY STUDIOS, EARLY 20TH CENTURY

Each stamped 'TIFFANY STUDIOS' and numbered, comprising a letter holder, a pair of desk blotter ends, a letter opener, a stamp holder, a desk clip, a calendar and a pen tray
6½ in. (15.6 cm.) high, 9½ in. (24.1 cm.) wide, the letter holder

\$2,000-3,000



402



403

PROPERTY OF A NEW YORK FAMILY

•403
A PATINATED COPPER AND GLASS CHANDELIER
 BY MICHAEL ADAMS, CIRCA 2007

Electrified; engraved on the interior rim
 21 in. (53.5 cm.) high, 22 in. (56 cm.) diameter
 \$800-1,200



404

PROPERTY OF A PRIVATE NEW YORK COLLECTOR (LOT 404-407)

•404
AN ENGLISH NICKEL AND SILVERPLATE MODEL OF A
1930S RACE CAR
 20TH CENTURY

(3) On a wood base
 7½ in. (19 cm.) high, 20 in. (51 cm.) wide, 12 in. (30.5 cm.) deep
 \$1,000-1,500



405

•405
A STAINED HARD WOOD AND BRONZED METAL TRIPOD
FLOOR LAMP
 MODERN

77 in. (195.5 cm.) high
 \$1,000-1,500

•406
FOUR FRENCH LOG BINS
 20TH CENTURY

27¾ in. (70.5 cm.) high, the tallest
 \$1,500-2,000

(4)



406

■-407

A PAIR OF WOOD LOW CHAIRS

DESIGNED BY RACHEL LEVESQUE FOR THOMAS MOSER, LATE 20TH CENTURY

Together with a wood urn

\$1,000-1,500

(3)



407



408

PROPERTY OF A NEW YORK FAMILY (LOT 408-409)

■-408

A DANISH TEAK CHEST OF DRAWERS

MID-20TH CENTURY

Danish furniture maker and Siebast label

31½ in. (80 cm.) high, 39¼ in. (99.6 cm.) wide, 19½ in. (49.5 cm.) deep

\$800-1,200

■-409

AN OAK DINING TABLE

DESIGNED BY GUSTAV STICKLEY, EARLY 20TH CENTURY

Bearing the Stickley impressed mark to the stretcher side panel

30 in. (76.2 cm.) high, 72 in. (183 cm.) wide, 36 in. (91.4 cm.) deep

\$2,500-3,500



409



410

PROPERTY OF A PRIVATE NEW YORK COLLECTOR
(LOT 410-411)

410
A LIBRARY GLOBE
EARLY 20TH CENTURY

On a later pedestal
68 in. (172.8 cm.) high
\$1,500-2,000



411

411
**A FRENCH LEATHER, WOOD AND
BRASS-MOUNTED TRUNK**
BY MOYNAT, PARIS, LATE 19TH/20TH
CENTURY

On a later wood stand with glass
14¼ in. (36 cm.) high, 47 in. (120 cm.)
wide, 24 in. (61 cm.) deep
\$1,500-2,000

PROPERTY FROM THE ESTATE OF A LADY

412
A PAIR OF OVERSIZED CLUB CHAIRS
20TH CENTURY (2)

\$1,500-2,000



412

PROPERTY OF A NEW YORK FAMILY

■413

A TEAK TWO-DOOR SLIDE CABINET
MID-20TH CENTURY

26¼ in. (66.7 cm.) high, 36 in. (91.5 cm.)
wide, 18 in. (45.7 cm.) deep

\$800-1,200



413

PROPERTY OF A PRIVATE NEW YORK COLLECTOR
(LOT 414-415)

■414

**A GROUP OF SEVEN ENGLISH AND
SCOTTISH LEATHER SUITCASES**
FIRST HALF 20TH CENTURY

17 in. (43 cm.) high, 28¼ in. (72 cm.) wide,
7½ in. (19 cm.) deep (7)

\$1,000-1,500



414

■415

A PAIR OF FRENCH CLUB CHAIRS
20TH CENTURY

(2)

\$2,000-3,000



415

SESSION IV
(LOTS 416-558)



416 (part)

PROPERTY FROM A PRIVATE COLLECTION FORMED FOR THE CRESPI ESTATE,
DALLAS

■416

A MATCHED SET OF SIX NORTH ITALIAN GILTWOOD SEVEN-BRANCH WALL-LIGHTS

FOUR LATE 18TH/EARLY 19TH CENTURY, TWO 20TH CENTURY

Together with a pair of later copies
43 in. (109.2 cm.) high, 23 in. (58.5 cm.) wide

(6)

\$5,000-8,000

PROPERTY FROM THE ESTATE OF A LADY

■417

A LOUIS XVI FRUITWOOD BERGERE

CIRCA 1780

\$1,000-1,500



417

PALMETTO HALL: PROPERTY FROM THE JAY P. ALTMAYER FAMILY COLLECTION

■418

A CONSULAT ORMOLU-MOUNTED MAHOGANY SECRETAIRE A ABATTANT

ATTRIBUTED TO JACOB FRERES, RUE MESLÉE, CIRCA 1797-1803

The rectangular *bardiglio* marble top above a frieze drawer and fall front enclosing an arrangement of mahogany-lined drawers around a mirrored compartment and a leather-lined writing surface, above cupboard doors enclosing three linen slides, underside inscribed *PHILLIPE/178*, one mount inscribed 'FK' 57 in. (145 cm.) high, 34¼ in. (87 cm.) wide, 16½ in. (42 cm.) deep
\$5,000-8,000



418

■419
A LOUIS XV STYLE ROCK CRYSTAL AND GLASS
ORMOLU SIX-LIGHT CHANDELIER
LATE 19TH CENTURY

Electrified
46 in. (cm.) high, 25 in. (63.5 cm.) diameter
\$10,000-15,000



419



420

THE COLLECTION OF ADELE AND IRVING MOSKOVITZ

■420
A PAIR OF LOUIS XVI STYLE BEECHWOOD AND CANED
FAUTEUILS
19TH CENTURY

Caning damaged to both
\$1,000-1,500

(6)

PROPERTY FROM THE ESTATE OF A LADY

■421
A FRENCH ORMOLU-MOUNTED
KINGWOOD AND TULIPWOOD
MARQUETRY COMMODE
POSSIBLY NORTH EUROPEAN, PART
18TH CENTURY

The interior with drawer and shelf
33 in. (83.8 cm.) high, 58¼ in. (148 cm.)
wide, 24½ in. (62.3 cm.) deep
\$5,000-7,000



421



422

•422

A LOUIS XVI ORMOLU AND WHITE MARBLE MANTEL CLOCK

THE MOVEMENT BY HAZE, CIRCA 1775-80

24 in. (61 cm.) high; 12¾ in. (34 cm.) wide

\$3,000-5,000

PROVENANCE

Collection of Mme. Camille Lelong, sold Galerie Georges Petit, Paris, April 27 - May 1, 1903.

Acquired from Jacques Helft, 27 October 1923.

PROPERTY FROM THE ESTATE OF A LADY

■423

A LOUIS XV KINGWOOD, SATINE AND FLORAL MARQUETRY SIDE TABLE

CIRCA 1750

With a side drawer, the hinged top revealing a further compartment

27¾ in. (70.5 cm.) high, 19¼ in. (50.3 cm.) wide, 14½ in. (36.8

cm.) deep

\$1,000-1,500



423



424



PROPERTY FROM THE COLLECTION OF MR. LUC D'IBERVILLE MOREAU, FORMER DIRECTOR OF MONTREAL'S MUSEE DES ARTS DECORATIFS

■424

A PAIR OF NORTH ITALIAN WALNUT ARMCHAIRS

LATE 17TH CENTURY

(2)

\$4,000-6,000

PROPERTY FROM THE WESTERVELT COMPANY

■-425

**A FRENCH PATINATED-BRONZE MODEL ENTITLED
'LE COURAGE MILITAIRE'**

CAST BY BARBEDIENNE FROM A MODEL BY PAUL
DUBOIS, LATE 19TH CENTURY

Signed *P. DUBOIS* and *F. BARBEDIENNE, Fondateur*, with stamp
marked *REDUCTION MECANIQUE A. COLLAS BREVETE*
27 in. (68.5 cm.) high

\$2,000-3,000



425

PROPERTY FROM THE ESTATE OF A LADY

■-426

**LOUIS XV ORMOLU-MOUNTED TULIPWOOD
KINGWOOD AND AMARANTH GUERIDON**
CIRCA 1760

30¼ in. (76.8 cm.) high, 27 in. (68.6 cm.) wide, 15½ in. (39.3 cm.)
deep

\$3,000-5,000

PROPERTY FROM THE COLLECTION OF THE LATE JACK WARNER

■-427

AN ITALIAN WALNUT CANAPE
PROBABLY GENOA, MID-18TH CENTURY

90 in. (228.5 cm.) wide, overall

\$3,000-5,000

(5)



426



427



428

PROPERTY FROM A NEW YORK COLLECTION

■428

A PAIR OF FRENCH GREEN-PAINTED AND PARCEL-GILT BERGERES AUX OREILLES

20TH CENTURY

(2)

\$1,500-2,500

PROPERTY OF A PRIVATE NEW YORK COLLECTOR

■429

A STAG ANTLER WALL TROPHY

20TH CENTURY

52 in. (132 cm.) high, 33 in. (84 cm.) wide

\$1,000-1,500



429



430

PROPERTY OF A NEW YORK FAMILY

■430

A LOUIS PHILIPPE ORMOLU-MOUNTED MAHOGANY COMMODE

SECOND QUARTER 19TH CENTURY

With stencil, *D. KOCH/Ebeniste [...] de meubles [...] Rue Neuve, No. 50/A LYON.*

38 in. (96.5 cm.) high, 50½ in. (128.5 cm.) wide, 25 in. (63.5 cm.) deep

\$800-1,200

PROPERTY OF A CANADIAN INSTITUTION

■-431

**A PAIR OF NORTH ITALIAN WALNUT
ARMCHAIRS**

LATE 17TH CENTURY

(2)

\$4,000-6,000

PROVENANCE

Gift from Luc D'Iberville Moreau (given prior to his death) to the Stewart Program for Modern Design in Montreal.



431



432

PROPERTY FROM A PRIVATE COLLECTION FORMED FOR THE CRESPI ESTATE,
DALLAS

■-432

A BLACK-PAINTED TIN HALL LANTERN

20TH CENTURY

38 in. (96.5 cm.) high, 14½ in. (36.8 cm.) square

\$800-1,200

PROPERTY OF A PRIVATE NEW YORK COLLECTOR

■-433

A FRENCH OAK LIBRARY TABLE

19TH CENTURY

With an inset leather top
31 in. (79 cm.) high, 121 in. (307.5 cm.)
wide, 23½ in. (59.5 cm.) deep

\$2,000-3,000



433



434

PROPERTY FROM A PRIVATE COLLECTION FORMED FOR THE CRESPI
ESTATE, DALLAS

■-434

AN ENGLISH COLONIAL EBONY GAMES TABLE
FIRST HALF 19TH CENTURY

28¾ in. (73 cm.) high, folded; 36¼ in. (92 cm.) wide; 19 in.
(48.3 cm.) deep

\$1,000-1,500

PROPERTY FROM A NEW YORK COLLECTION

435

**A SET OF SIX BLACK BRUSHED-METAL AND GLASS
PHOTOPHORES**

SUPPLIED BY MAISON MEILLEUR, PARIS, 20TH CENTURY

9¼ in. (25 cm.) high

(6)

\$1,200-1,800



435



436

PROPERTY FROM THE ESTATE OF A LADY

■-436

**A PAIR OF GEORGE III SATINWOOD INLAID-
MAHOAGANY AND PARCEL-EBONIZED GAME
AND TEA TABLES**

CIRCA 1790

One opening on a green baize-lined playing surface and
the other polished

28¾ in. (73 cm.) high, 35½ in. (90.2 cm.) wide, 16¾ in.
(42.5 cm.) deep, closed

(2)

\$2,000-3,000

PROPERTY FROM THE WESTERVELT COMPANY

■-437

**A PAIR OF FLEMISH BAROQUE STYLE WALNUT
ARMCHAIRS**

19TH/20TH CENTURY

\$2,000-3,000

(2)



437



438

PROPERTY FROM A NEW YORK COLLECTION

438

**A SET OF SIX BRASS AND GLASS PHOTOPHORES
SUPPLIED BY MAISON MEILLEUR, PARIS, 20TH CENTURY**

9¼ in. (23.5 cm.) high

(6)

\$1,200-1,800

PROPERTY FROM THE WESTERVELT COMPANY

■-439

**A FRENCH MARBLE VENEERED
SHOP FITMENT**

LATE 19TH CENTURY

The back open and fitted with
compartments

38 in. (96.5 cm.) high, 51½ in. (131 cm.)
wide, 21½ in. (54.5 cm.) deep

\$3,000-5,000



439



440

PROPERTY FROM THE COLLECTION OF THE LATE JACK WARNER (LOT 440-441)

440
A PAIR OF GEORGE III STYLE AMBER CUT-GLASS TWO-LIGHT CANDELABRA
 19TH CENTURY

19½ in. (49.5 cm.) high, 14 in. (35.5 cm.) wide

\$1,000-1,500

PROPERTY FROM A PRIVATE COLLECTION (LOT 442-443)

•442
A GEORGE III MAHOGANY TRIPOD TABLE
 MID-18TH CENTURY, THE TOP AND BASE ASSOCIATED

The top re-shaped
 27¾ in. (70.5 cm.) high, 29 in. (73.5 cm.) diameter

\$400-600

PROVENANCE

Acquired from Robert Hering, London, 1989.



442



441

••441
A PAIR OF GEORGE III MAHOGANY AND EBONY-INLAID CUTLERY BOXES
 THIRD QUARTER 18TH CENTURY

Refitted for stationery
 13¼ in. (34 cm.) high, 9¼ in. (23.5 cm.) wide, 9 in. (23 cm.) deep (2)

\$1,000-1,500

■443
AN ENGLISH MAHOGANY PEMBROKE TABLE
 20TH CENTURY, INCORPORATING EARLIER ELEMENTS

27½ in. (70 cm.) high, 31 in. (78.5 cm.) wide

\$200-300



443

■444

A WALNUT AND LACQUER COFFEE TABLE

BY WILLIAM HAINES, CIRCA 1960-70

With inset Chinoiserie brown-lacquer panel top

16¼ in. (41.5 cm.) high, 60 in. (152.5 cm.) wide, 26½ in. (67.5 cm.) deep

\$3,000-5,000



444



445

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

■445

A LOUIS XV STYLE ORMOLU AND 'BLANC DE CHINE' PORCELAIN MANTEL CLOCK

LATE 19TH CENTURY, THE PORCELAIN PROBABLY SAMSON AFTER A CHELSEA MODEL, THE DIAL SIGNED 'HRI VOISIN'

16 in. (40.6 cm.) high, 12 in. (30.4 cm.) wide

\$2,000-3,000

PROPERTY FROM A PRIVATE COLLECTION

■446

A REGENCY STYLE MAHOGANY SOFA TABLE

20TH CENTURY

On casters

31½ in. (80 cm.) high, 52½ in. (133.5 cm.) wide

\$600-900

PROVENANCE

Acquired from Drum & Company, San Francisco.



446



447

•447

A LOUIS XVI TERRACOTTA GROUP OF VENUS AND CUPID

ATTRIBUTED TO THE WORKSHOP OF LOUIS-SIMON BOIZOT, CIRCA 1775

12½ in. (31.3 cm.) high

\$2,000-3,000



(2)

448

448

A PAIR OF BRONZE BUSTS OF CHARLES V AND FRANCOIS I

FRENCH, 19TH CENTURY

On *rouge griotte* marble bases

13¼ in. (33.6 cm.) high, Charles V overall

13½ in. (34.3 cm.) high, Francois I overall

\$2,500-3,500



449



PROPERTY FROM THE WESTERVELT COMPANY

■449

A PAIR OF MARBLE URNS

19TH/20TH CENTURY

34 in. (86.5 cm.) high, 26 in. (66 cm.) diameter

(2)

\$1,000-1,500



450

■ **450**
A WHITE MARBLE FIGURE OF A STANDING CLASSICAL FEMALE

LATE 19TH CENTURY

43 in. (109.2 cm.) high

\$4,000-6,000



451

■ **451**
A TINTED PLASTER BUST
FRENCH, 19TH CENTURY

19¾ in. (48.2 cm.) high, overall

\$2,000-3,000

■ **452**
A PAIR OF PARCEL-GILT PLASTER GROUPS OF NYMPHS AND INFANT SATYRS

FRENCH, LATE 18TH/19TH CENTURY

33½ in. (84.5 cm.) high, overall

\$1,500-2,000

(2)



452

PROVENANCE

Anonymous sale; Hôtel Drouot, 2 June 1967, lot 99.



453 (pair)

■453

A PAIR OF NORTH ITALIAN PARCEL-GILT, GREEN AND YELLOW-PAINTED TOLE SIXTEEN-LIGHT CHANDELIERS
PROBABLY PIEDMONT, LATE 19TH/EARLY 20TH CENTURY

Electrified
50 in. (127 cm.) high, 48 in. (122 cm.) diameter (2)
\$6,000-10,000

PROVENANCE

Anonymous sale; Christie's, London, 27 October 2015, lot 109.



454

PROPERTY FROM THE WESTERVELT COMPANY (LOT 454-455)

■454

A PAIR OF GEORGE III STYLE MAHOGANY URNS
LATE 19TH CENTURY

28 in. (71 cm.) high, 11½ in. (29 cm.) wide (4)
\$2,000-3,000



455

■455

A PAIR OF NORTH EUROPEAN GILTWOOD PEDESTALS
SECOND HALF 18TH CENTURY

39 in. (99 cm.) high, 15 in. (38 cm.) square (2)
\$1,500-2,000

PROPERTY FROM THE COLLECTION OF JOHN W. KLUGE / SOLD TO BENEFIT
COLUMBIA UNIVERSITY

■-456

**A PAIR OF GEORGE IV GILTWOOD AND EBONIZED
CONVEX MIRRORS**

CIRCA 1820

47 in. (119.4 cm.) high, 28 in. (71 cm.) wide

\$5,000-8,000

(2)



456 (pair)



457

PROPERTY FROM A PRIVATE COLLECTION

■-457

**A PAIR OF LOUIS PHILIPPE PATINATED BRONZE AND
ORMOLU LAMPS**

CIRCA 1840 AND ADAPTED FROM FLUID LAMPS

With cream fabric shades, electrified

27 in. (68.5 cm.) high

\$800-1,200

(2)

PROPERTY FROM THE ESTATE OF IRA AND NANCY
KOGER

■-458

**A PAIR OF GEORGE II STYLE WHITE-
PAINTED AND MARBLE CONSOLES**

20TH CENTURY

With black and white figured marble top

36½ in. (92.7 cm.) high, 29 in. (73.6 cm.)

wide, 18½ in. (47 cm.) deep

\$4,000-6,000



458



459

■459
AN ITALIAN GILTWOOD, COBALT
GLASS AND JEWEL-MOUNTED
MIRROR

SECOND HALF 19TH CENTURY

61½ in. (156.5 cm.) high, 49½ in. (126 cm.)
wide

\$5,000-8,000

PROVENANCE

Anonymous sale; Sotheby's, New York, 11
October 2012, Lot 264.



460

PROPERTY FROM A NEW YORK COLLECTION

■460
A FRENCH SILVERED-METAL
TELESCOPING TABLE

SUPPLIED BY MAISON MEILLEUR,
PARIS, 20TH CENTURY

With a white marble top
23 in. (58.5 cm.) at the lowest height; 12
in. (30.5 cm.) diameter

\$1,500-2,500

PROPERTY FROM THE COLLECTION OF JOHN W.
KLUGE / SOLD TO BENEFIT COLUMBIA UNIVERSITY

■461
A PAIR OF NORTH EUROPEAN
MAHOGANY, AMARANTH AND
EBONIZED DEMILUNE SIDE TABLES

LATE 18TH/ EARLY 19TH CENTURY

35¾ in. (91 cm.) high, 48½ in. (123.2 cm.)
wide, 24¾ in. (61.7 cm.) deep (2)

\$1,000-1,500

PROVENANCE

With Arthur Smith Antiques, New York.



461



BETSY BLOOMINGDALE: A LIFE IN STYLE

■-462

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

LATE 19TH/EARLY 20TH CENTURY

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

\$3,000-5,000

LITERATURE

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



462

PROPERTY FROM A NEW YORK COLLECTION

■463

A FRENCH BRASS TELESCOPING TABLE

SUPPLIED BY MAISON MEILLEUR, PARIS, 20TH CENTURY

With an inset mahogany top
22 in. (56 cm.) at the lowest height; 12 in. (30.5 cm.) wide

\$1,500-2,500



463

PROPERTY FROM THE COLLECTION OF JOHN W. KLUGE / SOLD TO BENEFIT COLUMBIA UNIVERSITY

■464

A SET OF TWELVE REGENCY BLACK-PAINTED AND PARCEL-GILT ARMCHAIRS

CIRCA 1800

(12)

\$4,000-6,000



464



465

•465
A SET OF SIX GEORGE III STYLE
EBONIZED OAK SIDE CHAIRS
 LATE 19TH/20TH CENTURY

With stencil to the underside *Friedrich*
Otto Schmidt, Wien/IX. Wahringerstr. 28.
 (6)

\$1,000-1,500



466

THE PROPERTY OF A PRIVATE COLL

■-466
A CHINESE COROMANDEL,
LACQUER AND BRASS-MOUNTED
WALNUT LOW TABLE

20TH CENTURY, THE LACQUER
 PANEL 18TH/19TH CENTURY

15½ in. (39.5 cm.) high, 43½ in. (110.5 cm.)
 wide, 24 in. (61 cm.) deep

\$1,000-1,500

PROPERTY FROM THE ESTATE OF A LADY

■467
A MAHOGANY CIRCULAR
EXTENDING DINING TABLE
 MODERN

With a Jupe style mechanism
 28½ in. (72.5 cm.) high, 86 in. (218.5 cm.)
 wide, fully extended (13)

\$5,000-7,000



467

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

■468

A QUEEN ANNE WALNUT BACHELOR'S CHEST
FIRST QUARTER 18TH CENTURY

30½ in. (77.5 cm.) high, 32¾ in. (83 cm.) wide, 14¾ in. (37.5 cm.) deep

\$3,000-5,000

PROVENANCE

Acquired from Mallett, London.



468



469

PROPERTY OF A PRIVATE NEW YORK COLLECTOR

■470

A FRENCH BLACK-PAINTED WOOD FIGURE OF A DOG
19TH/20TH CENTURY

21¾ in. (55 cm.) high, 47 in. (119.5 cm.) wide

\$1,500-2,000

■470

A GEORGE II WALNUT SIDE TABLE
MID-18TH CENTURY, POSSIBLY IRISH

With a later *verde antico* marble top

33¼ in. (84.4 cm.) high, 44½ in. (113 cm.) wide, 21½ in. (54.6 cm.) deep

\$3,000-5,000

PROVENANCE

The English Collector; Christie's London, 23 May 2013, lot 15.



470



471

•471
A PAIR OF ENGLISH ETCHED GLASS AND BRASS SINGLE SCONCES
 20TH CENTURY

Electrified
 21 in. (53.4 cm.) high
 \$2,000-3,000

(2)

PROPERTY FROM THE WESTERVELT COMPANY (LOT 472-473)

•472
A PAIR OF GOTHIC REVIVAL ORMOLU ALTAR STICKS
 SECOND HALF 19TH CENTURY

30¾ in. (78 cm.) high, 7 in. (18 cm.) wide
 \$1,500-2,000

(2)



472

■473
A PAIR OF GEORGE II STYLE MAHOGANY VITRINES

LATE 19TH/EARLY 20TH CENTURY,
 IN THE CHINESE CHIPPENDALE
 TASTE

82½ in. (209.6 cm.) high, 44½ in. (113 cm.)
 wide, 21¼ in. (55.2 cm.) deep
 \$4,000-6,000

(2)



473

■474

A PAIR OF NORTH ITALIAN WALNUT ARMCHAIRS
VENICE, MID-18TH CENTURY

\$2,000-3,000

PROVENANCE

Tullio Silva Collection, Milan.
'Piano Nobile'; Sotheby's, London, 5 November 2013, Lot 83.

(2)



474

PROPERTY FROM A PRIVATE COLLECTION

■-475

A NORTH ITALIAN GILTWOOD MIRROR
19TH CENTURY

52 in. (132 cm.) high, 28½ in. (72.5 cm.) wide

\$1,000-1,500



475

PROPERTY FROM THE WESTERVELT COMPANY

■-476

**A PAIR OF ITALIAN POLYCHROME-PAINTED AND
PARCEL-GILT NINE-LIGHT TORCHERE**
LATE 19TH/20TH CENTURY, THE FIGURES POSSIBLY
EARLIER AND REUSED

On rockwork stands
91 in. (231 cm.) high, each

\$3,000-5,000

(2)



476



477

PROPERTY FROM A NEW YORK COLLECTION

477

**A PAIR OF NORTH EUROPEAN ORMOLU ATHENIENNES
EARLY 19TH CENTURY, POSSIBLY RUSSIAN**

Each base with spurious stamp *Thomire A Paris*, various mounts stamped S and SS

13½ in. (34 cm.) high, 7⅞ in. (18 cm.) diameter

(2)

\$6,000-9,000

•478

**AN ENGLISH BRONZE FIGURE OF A MAN ON A HORSE
CAST BY ELKINGTON & CO., THIRD QUARTER 19TH
CENTURY**

Marked *ELKINGTON & CO. LTD* on the side of the base
20 in. (51 cm.) high, 17 in. (43 cm.) wide, 5¼ in. (13.5 cm.) deep

\$2,000-3,000



478



479

PALMETTO HALL: PROPERTY FROM THE
JAY P. ALTMAYER FAMILY COLLECTION

■479

**A REGENCY BRASS-INLAID
ROSEWOOD, ROSEWOOD-GRAINED
AND PARCEL-GILT CENTER TABLE
EARLY 19TH CENTURY**

The circular top and tripartite inlaid
with stars and *fleur de lys*, with printed
shipping label for *C.R. Fenton, London*
26 in. (66 cm.) high, 54 in. (137 cm.)
diameter

\$5,000-8,000

■480

**A NEOCLASSICAL STYLE SPECIMEN MARBLE
CIRCULAR TOP**

19TH/20TH CENTURY

Including *verde antico*, *giallo di siena* and Spanish brocatelle
45¼ in. (116 cm.) diameter

\$8,000-12,000

PROVENANCE

Anonymous Sale; Christie's, Paris, 22-23 April 2013, lot 344.



481



480

SOLD BY THE ORDER OF THE TRUSTEES OF THE HIRSHHORN MUSEUM AND
SCULPTURE GARDEN TO BENEFIT ITS ACQUISITION PROGRAM

■481

**A FRENCH PATINATED BRONZE GROUP TITLED 'LA
CHASSE AU SANGLIER'**

CAST FROM A MODEL BY PIERRE-JULES MENE (1810-
1879), THIRD QUARTER 19TH CENTURY

Signed *P.J. MENE*, on an ebonized plinth, with the museum
accession number 86.3241

11¾ in. (30 cm.) high, 19¼ in. (50.2 cm.) wide

\$1,500-2,000

■482

**A GEORGE I RED, GILT AND
POLYCHROME JAPANNED CHEST
ON STAND**

CIRCA 1720, JAPANNING
EXTENSIVELY REFRESHED

42¼ in. (107.5 cm.) high, 49½ in. (126 cm.)
wide, 23½ in. (60 cm.) deep

\$4,000-6,000



482



483

PROPERTY OF A PRIVATE NEW YORK COLLECTOR

•483

A WOOD STAG WALL TROPHY

20TH CENTURY

68 in. (172.8 cm.) high

\$3,000-5,000



484

PROPERTY FROM THE COLLECTION OF THE LATE JACK WARNER

•484

A PAIR OF CONTINENTAL METAL WALL-LIGHTS

LATE 19TH CENTURY

Tin or brass, formerly silvered

19 in. (48.5 cm.) high, 13¾ in. (35 cm.) wide

(2)

\$1,500-2,000



485

■485

**A NORTH EUROPEAN WALNUT AND STAINED
FRUITWOOD CABINET**

LATE 19TH/EARLY 20TH CENTURY

The top drawer marked *RECOMPENSE AUX EXPOSITIONS
UNIVERSELLES*

91¾ in. (233 cm.) high, 49¼ in. (125 cm.) wide, 30¾ in. (78 cm.)
deep

\$3,000-5,000

PROVENANCE

Anonymous sale; Sotheby's, New York, 25 September 1998, lot
349.

PROPERTY FROM THE COLLECTION OF THE LATE JACK WARNER

■-486

**A DUTCH ORMOLU-MOUNTED WALNUT TALL CASE
CLOCK**

MID-18TH CENTURY, THE DIAL SIGNED H. SCHOUTEN
AMSTERDAM

95 in. (241.5 cm.) high, 25 in. (63.5 cm.) wide, 14 in. (35.5 cm.)
deep

\$3,000-5,000



486



487

PROPERTY FROM A NEW YORK COLLECTION

487

**A SET OF SIX SILVERED-METAL AND GLASS
PHOTOPHORES**

SUPPLIED BY MAISON MEILLEUR, PARIS, 20TH CENTURY

9¾ in. (25 cm.) high (6)

\$1,200-1,800



488

PROPERTY FROM A PRIVATE COLLECTION FORMED FOR THE CRESPI ESTATE,
DALLAS (LOT 488-489)

■-488

**A RESTAURATION MAHOGANY AND BRONZE-
PATINATED WOOD GUERIDON**

CIRCA 1830, POSSIBLY NORTH EUROPEAN

29¼ in. (74.3 cm.) high, 46½ in. (118.2 cm.) diameter

\$2,000-3,000



489

■-489

A VICTORIAN GILT-COMPOSITION MIRROR
LAST QUARTER 19TH CENTURY

71¼ in. (181 cm.) high; 42¼ in. (107.5 cm.) wide
\$1,000-1,500

PROVENANCE

Christie's New York, October 23, 2001, Lot 418.



490

PROPERTY FROM THE WESTERVELT COMPANY

■-490

A PAIR OF GEORGE III STYLE MAHOGANY CUTLERY
URNS

LATE 19TH CENTURY

28½ in. (72.5 cm.) high, 15½ in. (39.5 cm.) wide
\$1,500-2,000

(2)



491

PROPERTY FROM A PRIVATE COLLECTION FORMED FOR THE CRESPI ESTATE,
DALLAS

■-491

A FRENCH ORMOLU-MOUNTED MAHOGANY AND
STRING-INLAID CONSOLE DESERTE

PART 18TH CENTURY

35½ in. (90.2 cm.) high; 37½ in. (95.3 cm.) wide; 17¼ in. (43.8
cm.) deep

\$2,000-3,000



492

PROPERTY FROM THE WESTERVELT COMPANY

■-492

A PAIR OF MARBLE PEDESTALS

19TH/20TH CENTURY

43¼ in. (110 cm.) high, 14½ in. (37 cm.) wide, square

\$1,000-1,500



493

493

**A PAIR OF GEORGE III ORMOLU-MOUNTED CUT GLASS
FOUR LIGHT CANDELABRA**

LATE 18TH CENTURY AND PROBABLY ADAPTED IN
19TH/EARLY 20TH CENTURY

(2)

With inset painted panels in the manner of jasperware
30 in. (76.2 cm.) high

(2)

\$5,000-8,000

BETSY BLOOMINGDALE: A LIFE IN STYLE

■-494

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

CIRCA 1760

With two later leaves, the carving
apparently original, the legs to each
D-end section re-tipped
28¾ in. (73 cm.) high, 51¾ in. (131.5 cm.)
wide, 161 in. (409 cm.) long, fully extended
\$4,000-6,000

PROVENANCE

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

LITERATURE

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



494



495

THE PROPERTY OF A PRIVATE COLL

■-495

A PAIR OF LOUIS XVI BEECHWOOD FAUTEUILS
BY GEORGES JACOB, CIRCA 1770

Each marked G*JACOB under the front rail
\$2,000-3,000

496
A QUEEN ANNE STYLE GIRANDOLE

MODERN

Electrified

35¾ in. (91 cm.) high, 15¾ in. (40 cm.) wide, 9 in. (23 cm.) deep

\$1,500-3,000

PROPERTY FROM THE COLLECTION OF THE LATE JACK WARNER (LOT 497-498)

■-497

AN ENGLISH MAHOGANY SETTEE
LATE 18TH CENTURY AND LATER

Covered in embroidered upholstery

61½ in. (156 cm.) wide, overall

\$3,000-5,000



496



497



498

■ **498**
A GEORGE III MAHOGANY
ARMCHAIR
CIRCA 1780

\$1,000-1,500



499

PROPERTY FROM A PRIVATE COLLECTION

■ **499**
A VICTORIAN CUT GLASS AND
SILVER-PLATED FLUID LAMP
LATE 19TH/20TH CENTURY, NOW
ELECTRIFIED

With cream silk shade, electrified
35.5 in. (90 cm.) high overall

\$400-600

PROPERTY FROM A PRIVATE COLLECTION FORMED
FOR THE CRESPI ESTATE, DALLAS (LOT 500-501)

■ **500**
A REGENCY MAHOGANY LIBRARY
TABLE

CIRCA 1810, ALTERATIONS

The locks stamped *Strutts Patent C & H
Windle*, the plinths later and previously
with a central fitment
34 in. (86.3 cm.) high, 97 in. (243.8 cm.)
wide, 53 in. (134.7 cm.) deep

\$6,000-10,000



500



501 (pair)

■-501

A PAIR OF REGENCY GILTWOOD CONVEX MIRRORS
EARLY 19TH CENTURY

32 in. (81.3 cm.) high; 18½ in. (47 cm.) wide

(2)

\$3,000-5,000



502

■-502

**A PAIR OF ORMOLU-MOUNTED GREEN-GLAZED
PORCELAIN THREE-LIGHT CANDELABRA**
LATE 19TH/EARLY 20TH CENTURY

Electrified

19½ in. (49.5 cm.) high, 15½ in. (39.5 cm.) wide

(2)

\$1,500-2,000



503

PROPERTY FROM THE COLLECTION OF JOHN W. KLUGE / SOLD TO BENEFIT COLUMBIA UNIVERSITY

■-503

**A REGENCY MAHOGANY AND
'BRONZED' SERVING TABLE**
CIRCA 1810

38¼ in. (97.2 cm.) high, 78 in. (198.2 cm.)
wide, 29 in. (73.7 cm.) deep

\$3,000-5,000

PROVENANCE

With Kentshire, New York.

■504

AN ENGLISH PATINATED BRONZE, ORMOLU, CUT AND PRESSED GLASS SIX-LIGHT CHANDELIER
19TH CENTURY AND LATER

Electrified

42 in. (106.5 cm.) high, 24½ in. (62 cm.) diameter

\$4,000-6,000

PROPERTY FROM THE COLLECTION OF THE LATE JACK WARNER (LOT 505-506)

■505

A PAIR OF GEORGE III MAHOGANY AND EBONY-INLAID CUTLERY BOXES

THIRD QUARTER 18TH CENTURY

14 in. (35.5 cm.) high, 8¾ in. (22 cm.) wide, 8 in. (20.5 cm.) deep
(2)

\$1,500-2,000



505



504

■506

A GEORGE III MAHOGANY DOUBLE-PEDESTAL DINING TABLE

THE PEDESTALS CIRCA 1800, THE TOP REFRAMED AND PROBABLY ASSOCIATED

With two leaves, pedestals raised in height
29½ in. (75 cm.) high, 131.75 in. (334.5 cm.) wide, 54 in. (137 cm.) deep, fully extended
(3)

\$2,000-3,000



506



507

PROPERTY FROM A PRIVATE COLLECTION FORMED FOR THE CRESPI ESTATE,
DALLAS

■-507

A NORTH EUROPEAN SOLID MAHOGANY FAUTEUIL DE BUREAU

AFTER THE MODEL BY GEORGES JACOB, 19TH CENTURY

\$1,500-2,000



508

PROPERTY FROM THE COLLECTION OF THE LATE JACK WARNER

■-508

A PAIR OF GEORGE III STYLE PRESSED AND CUT-GLASS CANDELABRA

19TH/20TH CENTURY

30 in. (76 cm.) high, 21 in. (53.5 cm.) wide

(2)

\$2,000-3,000



509 (pair)

PROPERTY FROM THE COLLECTION OF JOHN W. KLUGE / SOLD TO BENEFIT
COLUMBIA UNIVERSITY

■-509

A PAIR OF ENGLISH MAHOGANY BOOKCASES

19TH CENTURY AND LATER

88½ in. (224.8 cm.) high, 51½ in. (131 cm.) wide, 20¾ in. (52.3 cm.) deep

(2)

\$3,000-5,000

PROPERTY FROM A PRIVATE COLLECTION FORMED FOR THE CRESPI ESTATE,
DALLAS

■-510

**A SWEDISH ORMOLU AND PATINATED BRONZE
MOUNTED MAHOGANY PEDESTAL**

CIRCA 1819

The applied plaque with coat of arms and dated 1819, together
with a later white-painted fiberglass urn
46½ in. (118 cm.) high, 18¾ in. (47.6 cm.) wide, the pedestal (2)
\$1,000-1,500



510

PROPERTY FROM THE COLLECTION OF THE LATE JACK WARNER

■-511

**A PAIR OF GEORGE III INLAID-MAHOGANY CUTLERY
BOXES**

THIRD QUARTER 18TH CENTURY

14½ in. (37 cm.) high, 9 in. (23 cm.) wide, 9½ in. (24 cm.) deep (2)
\$1,500-2,000



511

PROPERTY FROM THE COLLECTION OF JOHN W.
KLUGE / SOLD TO BENEFIT COLUMBIA UNIVERSITY

■-512

**AN ENGLISH MAHOGANY
CIRCULAR DINING TABLE**

EARLY 19TH CENTURY, THE TOP
LATER

29½ (75 cm.) high, 70½ in. (179 cm.)
diameter

\$1,000-1,500



512



513

PROPERTY FROM THE COLLECTION OF THE LATE JACK WARNER (LOT 513-515)

■-513

AN ENGLISH WALNUT CONCERTINA-ACTION GAMES TABLE

LATE 19TH/EARLY 20TH CENTURY

In the George II style, the gaming surface with 18th century needlework

28¼ in. (71.5 cm.) high, 28 in. (71 cm.) wide, 14¾ in. (36.5 cm.) deep, closed

\$2,000-3,000



514

■-514

A SET OF SIX DUTCH INLAID-WALNUT SIDE CHAIRS
MID-18TH CENTURY

(6)

\$1,500-2,000



515

■-515

A GEORGE III MAHOGANY CHEST-ON-CHEST
CIRCA 1765

75¾ in. (192.5 cm.) high, 44¼ in. (112.5 cm.) wide, 21½ in. (54.5 cm.) deep

\$3,000-5,000

PROPERTY FROM A PRIVATE COLLECTION FORMED FOR THE CRESPI ESTATE,
DALLAS

■-516

A RUSSIAN BRASS-MOUNTED MAHOGANY LIBRARY TABLE

FIRST HALF 19TH CENTURY

The lower portion of the legs possibly replaced
28¼ in. (71.5 cm.) high; 41½ in. (105.5 cm.) diameter

\$2,000-3,000



516



517

PROPERTY FROM THE ESTATE OF A LADY

■-517

A PAIR OF GEORGE III STYLE SOLID MAHOGANY ARMCHAIRS

19TH CENTURY

Covered in green plush, in the French taste

(2)

\$1,000-1,500

PROPERTY FROM THE MORGAN LIBRARY & MUSEUM

■518

A DUTCH WALNUT LONG CASE CLOCK

THE DIAL SIGNED PAULUS BRAMER EN SOON,
AMSTERDAM, MID-18TH CENTURY

100¼ in. (254.6 cm) high, 27½ in. (70 cm.) wide, 14½ in. (37 cm.)
deep

\$1,500-2,500



518



519

PROPERTY FROM THE ESTATE OF A LADY

■ 519

**A LOUIS XV ORMOLU MOUNTED TULIPWOOD
PARQUETRY TABLE A ECRIRE**

CIRCA 1760

The top associated, the frieze drawer revealing a writing fitment
29¼ in. (74.2 cm.) high, 19½ in. (49.5 cm.) wide, 14¼ in. (37.5 cm.)
deep

\$3,000-5,000

PROPERTY FROM A PRIVATE COLLECTION

■ 520

A PAIR OF GOTHIC REVIVAL BRASS LAMPS

CIRCA 1894

Each with dated presentation inscription, cream fabric shades,
electrified

31½ in. (80 cm.) high

(2)

\$500-800



520



521

PROPERTY OF A PRIVATE NEW YORK COLLECTOR

■ 521

A PAIR OF BRONZE TABLES

19TH/ 20TH CENTURY

With later circular glass tops

31 in. high; 23 in. diameter (each)

(4)

\$1,500-2,000

PROPERTY FROM THE COLLECTION OF THE LATE
JACK WARNER

■-522

**A GEORGE III STYLE BRASS-INLAID
MAHOGANY SILVER TABLE**

LATE 19TH CENTURY

28½ in. (72.5 cm.) high, 36 in. (91.5 cm.)
wide, 24½ in. (61.5 cm.) deep

\$2,000-3,000



522



523

THE PROPERTY OF A LADY

523

A PAIR OF FRENCH PATINATED BRONZE CANDLESTICKS
BY FERDINAND BARBEDIENNE, BASED ON A DESIGN BY
EDOUARD LIÈVRE, CIRCA 1870

Signed *F. BARBEDIENNE*

10¼ in. (27.3 cm.) high

(2)

\$2,000-3,000

A similar pair of candelabra was sold Christie's, New York, 18
November 2014, lot 47 (\$52,500) and Christie's, Paris, 29 April
2014, lot 299 (8,125 Euros).

PROPERTY FROM THE ESTATE OF A LADY

■-524

**A PAIR OF BLACK, GILT AND
POLYCHROME JAPANNED LOW
TABLES**

20TH CENTURY

14¼ in. (36 cm.) high, 20¼ in. (52.5 cm.)
wide, square

(4)

\$1,000-1,500



524



525

■A-525

A GEORGE II GREEN AND GILT-JAPANED LONGCASE CLOCK

THE DIAL SIGNED JOHN ELLICOTT, LONDON, CIRCA 1730, THE WORKS AND CASE POSSIBLY ASSOCIATED

106 in. (269.2 cm.) high, 19½ in. (49.5 cm.) wide, 11½ in. (29.5 cm.) deep

\$3,000-5,000

PROPERTY FROM THE COLLECTION OF THE LATE JACK WARNER

■-526

A GEORGE II MAHOGANY TRIPOD TABLE

THE BASE LATE 18TH CENTURY AND POSSIBLY RE-CARVED, THE TOP LATER

29¼ in. (74.5 cm.) high, 34¼ in. (87 cm.)

\$1,000-1,500

PROPERTY FROM THE ESTATE OF A LADY

■-527

A LATE GEORGE III MAHOGANY DRESSING CHEST
CIRCA 1800

The top drawer formerly fitted with mirror now missing
37½ in. (95.2 cm.) high, 38¾ in. (98.4 cm.) wide,
21¼ in. (54 cm.) deep

\$1,000-1,500



526



527

PROPERTY FROM THE WESTERVELT COMPANY (LOT 528-530)

■-528

A PAIR OF LARGE STONE LIONS

19TH/20TH CENTURY

47 in. (119.5 cm.) high

(2)

\$2,000-3,000



528

■-529

A PAIR OF INDIAN MARBLE ELEPHANTS

20TH CENTURY

20½ in. (52 cm.) high, 10¼ in. (26 cm.) wide,
30 in. (76 cm.) deep

\$1,000-1,500



529

■-530

A PAIR OF INDIAN MARBLE ELEPHANTS

20TH CENTURY

20 in. (51 cm.) high, 10¼ in. (26 cm.) wide,
29 in. (73.5 cm.) deep

(2)

\$1,000-1,500

(2)



530



531

■ **532**
A SAROUK FEREGHAN RUG
WEST PERSIA, CIRCA 1920

With an inscription cartouche and together with another Sarouk Fereghan Rug
Approximately 4 ft. 11 in. x 2 ft. 11 in. (150 cm. x 89 cm.) and 4 ft. 8 in. x 3 ft. 4 in. (142 cm. x 102 cm.) (2)
\$1,000-1,500



532 (part)



533

■ **533**
A SAROUK FEREGHAN RUG
WEST PERSIA, CIRCA 1900
Approximately 6 ft. 7 in. x 4 ft. 6 in. (201 cm. x 137 cm.)
\$1,500-2,000

■534

A MOHTASHAM KASHAN RUG

CENTRAL PERSIA, LATE 19TH CENTURY

Approximately 6 ft. 9 in. x 4 ft. 5 in. (206 cm. x 135 cm.)

\$2,000-3,000

■535

A SENNEH RUG

WEST PERSIA, EARLY 20TH CENTURY

Approximately 6 ft. 3 in. x 4 ft. 5 in. (191 cm. x 135 cm.)

\$1,000-1,500

■536

AN AFSHAR RUG

SOUTHWEST PERSIA, CIRCA 1900

Together with another Afshar Rug

Approximately 5 ft. 6 in. x 4 ft. 2 in. (168 cm. x 127 cm.) and
5 ft. 9 in. x 4 ft. 3 in. (175 cm. x 130 cm.)

(2)

\$1,000-1,500



534



535



536 (part)



537

■537

A HERIZ CARPET

NORTHWEST PERSIA, LAST QUARTER 19TH CENTURY

Approximately 14 ft. 5 in. x 10 ft. 6 in. (439 cm. x 320 cm.)

\$3,000-5,000



538

■538

AN ISFAHAN RUG

CENTRAL PERSIA, CIRCA 1930

Approximately 6 ft. 9 in. x 4 ft. 5 in. (206 cm. x 135 cm.)

\$3,000-5,000



539

■539

A TABRIZ CARPET

NORTHWEST PERSIA, LAST QUARTER 19TH CENTURY

Approximately 14 ft. 9 in. x 10 ft. 10 in. (450 cm. x 330 cm.)

\$6,000-8,000



540

■540

A MARASALI PRAYER RUG

EAST CAUCASUS, LATE 19TH CENTURY

Approximately 4 ft. 7 in. x 4 ft. (140 cm. x 122 cm.)

\$1,500-2,000



541 (part)

■541

A SHIRVAN RUG

EAST CAUCASUS, EARLY 20TH CENTURY

together with another Shirvan Lesghi Rug, East Caucasus, Early 20th Century
Approximately 5 ft. 10 in. x 4 ft. 2 in. (178 cm. x 127 cm.) and 4 ft. 6 in. x 4 ft. (137 cm. x 122 cm.) (2)

\$1,500-2,000



542

■542

A SEYCHOUR RUG

EAST CAUCASUS, LATE 19TH CENTURY

With an indecipherable date in the upper left corner

Approximately 5 ft. 10 in. x 4 ft. 2 in. (178 cm. x 127 cm.)

\$1,500-2,000

■543

A TALISH RUNNER

SOUTHEAST CAUCASUS, CIRCA 1880

With an indecipherable date
Approximately 8 ft. 2 in. x 2 ft. 11 in. (249 cm. x 89 cm.)

\$1,000-1,500



543



544

PROPERTY OF THE RHODE ISLAND SCHOOL OF DESIGN MUSEUM OF ART, SOLD TO BENEFIT THE ACQUISITIONS FUND

■544

A BAKHTIARI CARPET

WEST PERSIA, POSSIBLY DATED AH 1332/1915 AD

With an inscription cartouche

Approximately 19 ft. 9 in. x 15 ft. 9 in. (602 cm. x 480 cm.)

\$4,000-6,000

The inscription cartouche reads: *Farmayesh Agha-ye Morteza Gholi Khani Bakhtiari.*



545

THE PROPERTY OF A GEORGIA COLLECTOR

■545

A SAROUK FEREGHAN CARPET

WEST PERSIA, EARLY 20TH CENTURY

Approximately 11 ft. 10 in. x 9 ft. 1 in. (361 cm. x 277 cm.)

\$2,000-3,000



546

△546

AN ISFAHAN CARPET

CENTRAL PERSIA, 17TH CENTURY

Approximately 32 ft. x 14 ft. (976 cm. x 427 cm.)

\$15,000-20,000

PROVENANCE

Collection of Thomas Ryan, Esq..

Acquired from R. Stora & Company, New York, in 1944.

Rhode Island School of Design Museum of Art, Christie's New York, 19 April 2016, lot 100.

■A547

AN ISFAHAN GHAFFARIAN CARPET

CENTRAL PERSIA, 20TH CENTURY

on a silk foundation and with a woven signature panel in the kilim strip at one end

Approximately 13 ft. 8 in. x 10 ft. 1 in. (417 cm. x 307 cm.)

\$4,000-6,000

The signature cartouche reads: *Isfahan Ghaffarian*



547

PROPERTY OF A PRIVATE NEW YORK COLLECTOR

■-548

A BIDJAR RUNNER

WEST PERSIA, CIRCA 1890

Approximately 17 ft. 8 in. x 3 ft. 9 in. (538 cm. x 114 cm.)

\$1,000-1,500



548

PROPERTY FROM A PRIVATE CALIFORNIA COLLECTION

■-549

AN ISFAHAN CARPET

CENTRAL PERSIA, SECOND HALF 20TH CENTURY

Approximately 15 ft. 8 in. x 10 ft. 2 in. (478 cm. x 310 cm.)

\$2,000-3,000



549



550

PROPERTY OF A PRIVATE NEW YORK COLLECTOR

■550

A SULTANABAD CARPET

WEST PERSIA, LAST QUARTER 19TH CENTURY

Approximately 14 ft. 1 in. x 11 ft. 6 in. (429 cm. x 351 cm.)

\$5,000-8,000



551

PROPERTY FROM THE COLLECTION OF JOHN W. KLUGE / SOLD TO BENEFIT COLUMBIA UNIVERSITY

■551

AN USHAK RUG

WEST ANATOLIA, EARLY 20TH CENTURY

Approximately 4 ft. x 4 ft. (122 cm. x 122 cm.)

\$2,000-3,000



552

PROPERTY OF A PRIVATE NEW YORK COLLECTOR

■552

A KARABAGH RUNNER

SOUTH CAUCASUS, CIRCA 1900

Approximately 12 ft. 5 in. x 3 ft. 5 in. (378 cm. x 104 cm.)

\$800-1,200

THE PROPERTY OF A PRIVATE COLLECTOR

■-553

AN AMRITSAR CARPET

NORTH INDIA, EARLY 20TH CENTURY

Approximately 14 ft. 7 in. x 10 ft. 9 in. (444 cm. x 328 cm.)

\$3,000-5,000



553



554

PROPERTY FROM THE DE GUIGNE COLLECTION

■▲-554

A CHINESE LARGE BLACK CUT VELVET PANEL

18TH/EARLY 19TH CENTURY

The main field cut with a central flower head and set against a ground of floral scrolls enclosed by archaic *chilong* within decorative bands of archaic and *chilong* scroll

141 in. (358.1 cm.) long, 75 in. (190.5 cm.) wide

\$3,000-5,000

555

A CHINESE CARPET

LATE 19TH CENTURY

Approximately 16 ft. 1 in. x 12 ft. 10 in. (490 cm. x 391 cm.)

\$3,000-5,000



555



556

■556

A EUROPEAN CARPET

20TH CENTURY

Approximately 17 ft. 10 in. x 10 ft. 4 in. (544 cm. x 315 cm.)

\$3,000-5,000



557

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

■-557

AN AUBUSSON CARPET

FRANCE, CIRCA 1920

Approximately 19 ft. 2 in. x 12 ft. 9 in. (584 cm. x 389 cm.)

\$2,000-3,000



558

■-558

**KRISTEN (1915-2004) AND JOHN (1915-1998) BECKER
A 'DOMINO' CARPET, CIRCA 1955**

hand-knotted wool

9 ft. 11 in. x 6 ft. 5 in. (302.3 x 195.6 cm.)

with artist label to reverse

\$2,000-3,000

cf. I. Alifrangis, *Danish Handmade Rugs and Carpets*,
Copenhagen, 1996, p. 39.



THE GOLDEN AGE
of
BASEBALL

Online Auction
16-23/24 August 2017

VIEWING

16-23 August 2017
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CHRISTIE'S

CLARICE CLIFF CERAMICS: THE ANDRÉ AERNE COLLECTION

SOLD TO BENEFIT THE
MUSKEGON MUSEUM OF ART
ONLINE 14TH-25TH AUGUST



The following collection, includes a diverse array of the shapes, colors and patterns for which Cliff was famed. Cliff's first range of 'Bizarre' wares was launched in 1927. Her innovative and colorful designs, quickly caught the popular imagination and 'Clarice Cliff' became a household name.

1001

A GROUP OF TWENTY-FIVE CLARICE CLIFF PLATES
SECOND QUARTER 20TH CENTURY, VARIOUS BLACK
PRINTED SCRIPT, IMPRESSED AND INCISED MARKS

Various patterns and shapes
10¾ in. (27 cm.) diameter, the largest (25)
\$2,000-3,000

PROVENANCE

The Barry Jones Collection of Clarice Cliff; Christie's, London, 25 February 2000, lot 254. (the 'Orange Lily' plate) and 300 (the 'Honolulu' plate).
Anonymous Sale; Christie's, London, 2 May 2002, lot 217 (part) (the 'Opalesque Stencil Deer' plate).
Anonymous Sale; christie's, London, 2 November 2001, lot 412 (the 'Wax Flower' plate).



1002

A CLARICE CLIFF VASE

SECOND QUARTER 20TH CENTURY, VARIOUS BLACK
PRINTED, PAINTED AND IMPRESSED MARKS

In the 'Bizarre' 'Archaic' pattern, shape 373, inscribed *REPLICA. TEMPLE OF LUXOR. THEBES. CAPITAL OF THE LARGE COLUMNS 1250 B.C.* under base
7¼ in. (18.5 cm.) high
\$800-1,200



1003

TWO CLARICE CLIFF VASES

SECOND QUARTER 20TH CENTURY, BLACK PRINTED
SCRIPT AND INCISED MARKS

In the 'Original Bizarre' pattern, 120 shape
10¼ in. (26 cm.) high, the tallest (2)
\$600-800



1004

TWO CLARICE CLIFF VASES

SECOND QUARTER 20TH CENTURY, VARIOUS BLACK
PRINTED SCRIPT AND INCISED MARKS

In the 'Original Bizarre' pattern, shape 360 and the 'Bizarre' 'Luxor' pattern, shape 365
8¼ in. (21 cm.) high, the tallest (2)
\$700-900



1005

**1005
A GROUP OF FIVE CLARICE CLIFF
WARES**

SECOND QUARTER 20TH CENTURY,
VARIOUS PRINTED AND IMPRESSED
MARKS

In the 'Original Bizarre' pattern,
11½ in. (29 cm.) high, the tallest (5)
\$700-900



1006

**1006
TWO CLARICE CLIFF VASES**
SECOND QUARTER 20TH CENTURY,
BLACK PRINTED SCRIPT MARKS

The first 'Sunrise', the second
'Arabesque', shape 8
11 in. (28 cm.) high (2)
\$600-800



1007

**1007
A MASSIVE CLARICE CLIFF
UMBRELLA STAND**

SECOND QUARTER 20TH CENTURY,
BLACK AND ORANGE PRINTED
SCRIPT MARKS

In the 'Bizarre' 'Clouvre Tulip' pattern
23.1/5 in. (59.5 cm.) high
\$800-1,200

PROVENANCE

Anonymous sale; Christie's, London, 25
May 2001, lot 48.

**1008
TWO CLARICE CLIFF CENTERPIECE
BOWLS AND A PLATTER**

SECOND QUARTER 20TH CENTURY,
VARIOUS BLACK PRINTED SCRIPT
MARKS

11¼ in. (30 cm.) wide, the platter (3)
\$700-900

**1009
TWO CLARICE CLIFF VASES AND A
LAMP BASE**

20TH CENTURY, VARIOUS
BLACK GOLD AND RED PRINTED,
IMPRESSED AND INSISED MARKS

Various shapes and patterns
6 in. (15 cm.) high, the tallest (3)
\$600-800

PROVENANCE

Anonymous Sale; Christie's, London,
19 October 2006, lot 230 (the 'Square
Balloons' vase).

**1010
A GROUP OF CLARICE CLIFF WARES**

SECOND QUARTER 20TH CENTURY,
VARIOUS BLACK PRINTED SCRIPT
AND IMPRESSED MARKS

7 ½ in. (19 cm.) high, the tallest (5)
\$700-900

PROVENANCE

With Carole A. Berk. Ltd. (the tallest
vase).



1008



1009



1010



1011

1011
A CLARICE CLIFF LARGE CHARGER, NO. 21, DESIGNED BY FRANCIS BRANGWYN

SECOND QUARTER 20TH CENTURY, BLACK PAINTED SCRIPT AND INCISED MARKS

Lot details available at Christies.com
 17¼ in. (44 cm.) diam.

\$1,500-2,000



1012

1012
A CLARICE CLIFF LARGE CHARGER, NO. 37, DESIGNED BY FRANCIS BRANGWYN

SECOND QUARTER 20TH CENTURY, BLACK PAINTED SCRIPT AND INCISED MARKS

Lot details available at Christies.com

\$1,500-2,000

1013
A CLARICE CLIFF LARGE HEXAGONAL VASE

SECOND QUARTER 20TH CENTURY, BLACK PRINTED AND INCISED MARKS

In the 'Original Bizarre' pattern, shape 37
 15 in. (38 cm.) high

\$700-900

1014
A CLARICE CLIFF LARGE JARDINIÈRE

SECOND QUARTER 20TH CENTURY, BLACK PRINTED SCRIPT MARK

In the 'Bizarre' 'Marigold' pattern
 8 in. (20.5 cm.) high

\$600-800

1015
A PAIR OF CLARICE CLIFF LARGE WALL POCKETS

FIRST HALF 20TH CENTURY, BLACK PRINTED SCRIPT MARKS

In the 'Bizarre' 'Delecia Citrus' pattern,
 12 in. (30.5 cm.) high (2)

\$1,000-1,500

PROVENANCE

Anonymous Sale; Christie's, London, 25 May 2001, lot 39.



1013



1014



1015



1016

1016
THREE CLARICE CLIFF
'INSPIRATION' VASES

SECOND QUARTER 20TH CENTURY,
 VARIOUS BLUE AND ORANGE
 PRINTED SCRIPT MARKS

In the 'Inspiration' pattern, shape 461 and
 in the 'Inspiration' 'Morning Glory Lilly'
 pattern, shape 381
 7½ in. (19 cm.) high, the tallest (3)

\$700-900

1017
A GROUP OF SIX CLARICE CLIFF
WARES

SECOND QUARTER 20TH CENTURY,
 VARIOUS BLUE, BLACK AND
 ORANGE PRINTED SCRIPT MARKS

Various 'Inspiration' patterns
 8 in. (20.5 cm.) high, the tallest jug (6)
 \$600-800

1018
A GROUP OF SEVEN CLARICE CLIFF
WARES

SECOND QUARTER 20TH CENTURY,
 VARIOUS BLACK, RED AND ORANGE
 PRINTED AND PAINTED SCRIPT AND
 IMPRESSED MARKS

Various 'Inspiration' patterns
 7.5 in. (19 cm.) wide, the centerpiece bowl (7)

\$600-800



1017



1018



1019

1019
THREE CLARICE CLIFF VASES
 SECOND QUARTER 20TH CENTURY, VARIOUS BLACK
 PRINTED AND IMPRESSED MARKS
 7¾ in. (19.5 cm.) high, the tallest
 \$700-900



1020

1020
**TWO CLARICE CLIFF PITCHERS AND A CENTERPIECE
 BOWL**
 SECOND QUARTER 20TH CENTURY, VARIOUS BLACK
 AND GREEN PRINTED SCRIPT AND INCISED MARKS
 Crown Devon jug in the Cliff taste
 6½ in. (16.5 cm.) high, the pitchers (4)
 \$700-900

1021
A GROUP OF CLARICE CLIFF WARES
 SECOND QUARTER 20TH CENTURY, VARIOUS BLACK
 PRINTED SCRIPT AND IMPRESSED MARKS
 7¼ in. (19.5 cm.) high
 \$600-800



1021

1022
A CLARICE CLIFF SIX-PIECE TEA AND COFFEE SERVICE
 VARIOUS PRINTED MARKS
 In the 'Latona Red Roses' pattern *together with* a 'Yoo Hoo' 383
 conical sugar bowl, a 'Fantasque Bizarre' 'Summerhouse' match
 box and a later conical caster by Wedgwood
 7½ in. (19 cm.) high, the coffee pot (11)
 \$600-800



1022

199



1023

1023
A GROUP OF CLARICE CLIFF WARES
 20TH CENTURY, VARIOUS BLACK RED AND GOLD
 PRINTED SCRIPT AND IMPRESSED MARKS

8 in. (15 cm.) high, the tallest

\$800-1,200



1024

1024
A GROUP OF CLARICE CLIFF WARES
 20TH CENTURY, VARIOUS BLACK, GREEN, RED AND
 GOLD PRINTED AND PAINTED SCRIPT AND IMPRESSED
 MARKS

8 in. (20 cm.) high, the tallest

\$700-900

1025
TWO CLARICE CLIFF CENTERPIECE
BOWLS, A VASE AND A BISCUIT
BARREL

SECOND QUARTER 20TH CENTURY,
 VARIOUS BLACK AND GREEN
 PRINTED AND IMPRESSED MARKS

8 in. (20.5 cm.) high, the tallest (4)

\$1,000-1,500

1026
A GROUP OF CLARICE CLIFF
DECORATIVE TABLEWARE'S
 SECOND QUARTER 20TH CENTURY,
 VARIOUS BLACK PRINTED SCRIPT
 AND IMPRESSED MARKS

Various patterns and shapes
 7 3/4 in. (19.5 cm.) high, the jug (5)

\$600-800

PROVENANCE

Anonymous sale; Christie's, London,
 19 October 2006, lot 94 (the rare 'Red
 Autumn Cafe-Au-Lait fern pot).

1027
A CLARICE CLIFF CENTERPIECE
BOWL
 SECOND QUARTER 20TH CENTURY,
 BLACK PRINTED SCRIPT AND
 INSISED MARKS

In the 'Fantasque' 'Circles & Squares'
 pattern, shape 347
 11 1/8 in. (28.5 cm.) wide

\$700-900



1025



1026



1027



1028

1028

THREE CLARICE CLIFF PLATES

SECOND QUARTER 20TH CENTURY, VARIOUS BLACK PRINTED SCRIPT AND HAND PAINTED MARKS

Various patterns

11¼ in. (28.5 cm.) wide, the octagonal plate

\$600-800

PROVENANCE

The Barry Jones Collection; Christie's, London, 25 February 2000, Lot 359 (The 'Solitude' plate).



1029

1029

A GROUP OF CLARICE CLIFF DECORATIVE WARES

SECOND QUARTER 20TH CENTURY, VARIOUS BLACK PRINTED SCRIPT AND IMPRESSED MARKS

Three in the 'Bizarre' 'Nasturtium' pattern and three plates in various patterns

7 in. (17 cm.) high over handle, the biscuit barrel

\$700-900

PROVENANCE

Anonymous sale; Christie's, London, 10 November 1991, lot 410 (the two smaller plates).

1030

TWO CLARICE CLIFF CENTERPIECE BOWLS AND A VASE

SECOND QUARTER 20TH CENTURY, VARIOUS BLACK, GREEN, RED PRINTED SCRIPT AND INSISED MARKS

A bowl and the vase in the 'Bizarre' 'Liberty' pattern, the second bowl in the 'Bizarre' 'Orange Battle' pattern
8¾ in. (21.5 cm.) diameter, the largest (3)

\$700-900

1031

THREE CLARICE CLIFF JUGS

SECOND QUARTER 20TH CENTURY, VARIOUS BLACK AND GOLD PRINTED SCRIPT MARKS

Various patterns

5½ in. (14 cm.) high, the largest

\$600-800

(3)

1032

THREE CLARICE CLIFF JUGS AND A BISCUIT BARREL

SECOND QUARTER 20TH CENTURY, VARIOUS BLACK AND GREEN PRINTED SCRIPT AND INCISED MARKS

9½ in. (24 cm.) diameter, the largest (4)

\$700-900

PROVENANCE

Anonymous Sale; Christie's, London, 19 October 2006, lot 51 (the 'Farmhouse' jug).



1030



1031



1032



1033



1034

1033
A GROUP OF CLARICE CLIFF WARES

20TH CENTURY, VARIOUS BLACK PRINTED SCRIPT AND IMPRESSED MARKS

Various patterns and shapes
 7 in. (18 cm.) high, the teapot

\$1,000-1,500

1034
A GROUP OF CLARICE CLIFF TABLEWARES

VARIOUS BLACK PRINTED SCRIPT AND IMPRESSED MARKS

Various patterns and shapes *together with* five Clarice Cliff plates, a serving dish and an ash tray of various patterns and shapes
 (26)

7¼ in. (18.5 cm.) high, the pitcher

(12)

\$800-1,200

1035
A GROUP OF CLARICE CLIFF WARES
 SECOND QUARTER 20TH CENTURY,
 VARIOUS BLACK PRINTED
 SCRIPT MARKS

Various patterns and shapes
 6¼ in. (16 cm.) high, the jug

\$600-800

1036
A GROUP OF CLARICE CLIFF WARES
 SECOND QUARTER 20TH CENTURY,
 VARIOUS BLACK AND GOLD
 PRINTED SCRIPT MARKS

Various patterns and shapes *together with* a caster with metal cover

10¾ in. (23 cm.) wide, the platter

\$500-700

1037
**A CLARICE CLIFF LAMPBASE AND
 A CLARICE CLIFF VASE, NOW
 MOUNTED AS A LAMP**
 20TH CENTURY

In the 'Fantasque' 'Umbrellas & Rain' and 'Gloria' patterns, electrified.

23 in. (58.5 cm.) high, the tallest including fittings

\$600-800

PROVENANCE

The Barry Jones Collection of Clarice Cliff; Christie's, London, 25 Feb. 2000. lot 189 (the lampbase).



1035



1036



1037



1038

1038
A GROUP OF TEN CLARICE CLIFF WARES
 20TH CENTURY, VARIOUS PRINTED SCRIPT AND IMPRESSED MARKS

Various patterns and shapes
 4¾ in. (12 cm.) high, the book form vase
 \$800-1,200



1039

1039
A GROUP OF CLARICE CLIFF TEA AND TABLEWARES
 SECOND QUARTER 20TH CENTURY, VARIOUS BLACK AND GREEN PRINTED SCRIPT AND IMPRESSED MARKS

Various patterns
 (10) 9½ in. (24 cm.) wide over handle, the largest teapot (17)
 \$700-900

1040
TWO CLARICE CLIFF BISCUIT BARRELS AND COVERS AND A CENTERPIECE BOWL
 VARIOUS BLACK PRINTED SCRIPT AND INCISED MARKS
 Various patterns and shapes
 6¾ in. (17 cm.) high, the tallest barrel, 9 in. (23 cm.) wide, the bowl (3)
 \$1,000-1,500



1040

1041
TWO CLARICE CLIFF VASES
 VARIOUS PRINTED AND IMPRESSED MARKS
 In the 'Bizarre' 'Latona Flowerheads' and 'Applique Caravan' patterns, shape 195
 9 in. (23 cm.) high, the tallest (2)
 \$800-1,200

PROVENANCE
 The Barry Jones Collection of Clarice Cliff; Christie's, London, 25 February 2000, lot 68 (the 'Latona Flowerheads' vase).



1041

1042
FOUR CLARICE CLIFF JUGS AND TWO COFFEE POTS AND COVERS
 SECOND QUARTER 20TH CENTURY, VARIOUS BLACK PRINTED SCRIPT AND IMPRESSED MARKS
 Various patterns and shapes all in the conical shape
 7 in. (18 cm.) high, the tallest (6)
 \$700-800



1042



1043

**1043
A GROUP OF CLARICE CLIFF CUPS
AND SAUCERS**

20TH CENTURY, VARIOUS BLACK
PRINTED SCRIPT AND IMPRESSED
MARKS

Various patterns and shapes
7 in. (18 cm.) diameter, the largest side
plate (32)

\$600-800



1044

**1044
A CLARICE CLIFF LARGE CHARGER**
FIRST QUARTER 20TH CENTURY,
BLACK PRINTED MARK SCRIPT
MARK

In the 'Bizarre' 'Branches & Squares'
pattern

18 in. (45.5 cm.) diameter

\$1,000-1,500



1045

**1045
A CLARICE CLIFF LARGE SAMPLE
CHARGER**

FIRST QUARTER 20TH CENTURY,
BLACK PRINTED SCRIPT MARK AND
BLUE PAINTED 'S' MARK

In the 'Bizarre' 'Pine Grove' pattern
18 in. (45.6 cm.) diameter

\$1,000-1,500

PROVENANCE

Anonymous Sale; Christie's, London, 10
November 1999, lot 421.

**1046
A CLARICE CLIFF TEA SET AND THREE CLARICE CLIFF
WARES**

SECOND QUARTER 20TH CENTURY, VARIOUS BLACK
PRINTED AND IMPRESSED MARKS

4 in. (10 cm.) high, the teapot

(8)

\$600-800

**1047
A CLARICE CLIFF SILVER-MOUNTED VASE AND THREE
SERVING PLATTERS**

SECOND QUARTER 20TH CENTURY, VARIOUS BLACK,
GOLD AND RED PRINTED AND PAINTED SCRIPT AND
IMPRESSED MARKS

The 'Garland' pattern vase in shape 401, the platters in various
patterns

12½ in. (32 cm.) wide, the largest platter

(4)

\$700-900



1046



1047



1048

1048
A CLARICE CLIFF 'BIZARRE' VASE
 CIRCA 1928-1936, BLACK PRINTED
 SCRIPT MARK, IMPRESSED MARK

In the 'Nuage' pattern, isis shape
 9¾ in. (24.5 cm.) high

\$600-800



1049

1049
A CLARICE CLIFF VASE
 SECOND QUARTER 20TH CENTURY,
 BLACK AND ORANGE PRINTED
 SCRIPT MARK

In the 'Inspiration Caprice' pattern,
 shape 14
 12 in. (30.5 cm.) high

\$600-800



1050

1050
**A CLARICE CLIFF CENTERPIECE
 BOWL**
 SECOND QUARTER 20TH CENTURY,
 BLACK PRINTED MARKS

In the 'Bizarre' 'Patina Country' pattern,
 shape 383
 9 in. (23 cm.) diameter

\$700-900

1051
A CLARICE CLIFF TEA SET
 SECOND QUARTER 20TH CENTURY, VARIOUS BLACK
 PRINTED AND IMPRESSED MARKS

In the lynton shape, *together with a vase*, 572 shape
 4 in. (10 cm.) high, the teapot

\$500-700

1052
A GROUP OF CLARICE CLIFF WARES
 SECOND QUARTER 20TH CENTURY, VARIOUS BLACK
 PRINTED SCRIPT AND IMPRESSED MARKS

Various patterns and shapes
 (10) 7½ in. (19 cm.) diameter, the vase

\$1,000-1,500

(6)



1051



1052



1053

1053
A CLARICE CLIFF TEA SET
 SECOND QUARTER 20TH CENTURY,
 VARIOUS BLACK PRINTED AND
 IMPRESSED MARKS

In the 'Forest Glen' pattern *together with*
 a Clarice Cliff toast rack in the 'Flower
 Tree' pattern
 4 in. (10 cm.) high, the teapot (8)
 \$600-800



1054

1054
**A CLARICE CLIFF CENTERPIECE
 BOWL AND PITCHER**
 SECOND QUARTER 20TH CENTURY,
 VARIOUS BLACK PRINTED SCRIPT
 AND MARKS

The bowl in the 'Bizarre' 'Bridgewater'
 pattern, shape 475, the pitcher in the
 'Fantasque' 'Alton' pattern, Daffodil
 shape
 12¼ in. (32.5 cm.) wide, the bowl
 7 ¼ in. (18.5 cm.) high, the pitcher (2)
 \$700-900



1055

1055
A GROUP OF CLARICE CLIFF WARES
 SECOND QUARTER 20TH CENTURY,
 VARIOUS BLACK PRINTED SCRIPT
 AND IMPRESSED MARKS

In the 'Fantasque' 'Gibraltar' pattern
 6¼ in. (16 cm.) high, the tallest (4)
 \$600-800

1056
A GROUP OF CLARICE CLIFF WARES
 SECOND QUARTER 20TH CENTURY, VARIOUS BLACK
 AND GREEN PRINTED AND IMPRESSED MARKS

Various patterns and shapes
 9½ in. (24 cm.) diameter, the largest bowl
 \$700-900



1056

1057
A GROUP OF SIX CLARICE CLIFF CONICAL SIFTERS
 SECOND QUARTER 20TH CENTURY, VARIOUS BLACK
 PRINTED SCRIPT AND IMPRESSED MARKS

Various patterns
 5½ in. (14 cm.) high (6)
 \$800-1,200



1057



1058

1058
A GROUP OF CLARICE CLIFF WARES
 SECOND QUARTER 20TH CENTURY, VARIOUS BLACK
 PRINTED SCRIPT AND IMPRESSED MARKS

In the 'Bizarre' 'Crocus' pattern
 8 in. (20.5 cm.) high
 \$500-800



1059

1059
A GROUP OF CLARICE CLIFF WARES
 CIRCA 1928-1963, VARIOUS BLACK PRINTED SCRIPT
 AND IMPRESSED MARKS

Various patterns and shapes
 (9) 9¼ in. (23.5 cm.) wide, the square bowl (12)
 \$800-1,200

1060
**TWO CLARICE CLIFF CENTERPIECE BOWLS AND A
 VEGETABLE DISH AND COVER**
 CIRCA 1928-1963, VARIOUS BLACK PRINTED MARKS

Various patterns and shapes
 9¾ in. (25 cm.) wide, the largest
 \$700-900



1060

1061
TWO CLARICE CLIFF TEA SETS
 SECOND QUARTER 20TH CENTURY, VARIOUS BLACK
 PRINTED SCRIPT AND IMPRESSED MARKS

The tea set in the 'Bizarre' 'Moonflower' pattern, stamford
 shape, the second tea set in the 'Bizarre' 'Secrets' pattern,
 bonjour shape
 (3) 4 in. (10 cm.) high, the largest (14)
 \$700-900



1061



1062

1062
NINE CLARICE CLIFF OCTAGONAL PLATES
 SECOND QUARTER 20TH CENTURY, VARIOUS RED, GREEN, GOLD AND BLACK PAINTED AND PRINTED SCRIPT AND IMPRESSED MARKS

Various patterns
 8¼ in. (21 cm.) wide, the largest

\$500-700



1063

1063
A GROUP OF NINE CLARICE CLIFF PLATES
 20TH CENTURY, VARIOUS BLACK AND BLUE PRINTED SCRIPT AND IMPRESSED MARKS

Various patterns and sizes *together with* a set of six reproduction plates in the Clarice Cliff style

(9) 10¼ in. (26 cm.) diameter, the largest (15)

\$500-700

1064
THREE CLARICE CLIFF 'BIZARRE' VASES
 SECOND QUARTER 20TH CENTURY, VARIOUS BLACK AND GREEN PRINTED SCRIPT AND IMPRESSED MARKS

9 in. (23 cm.) high, the tallest (3)

\$800-1,200

1065
THREE CLARICE CLIFF CENTERPIECE BOWLS AND A VASE
 CIRCA 1928-1963, VARIOUS BLACK AND RED PRINTED SCRIPT AND INCISED MARKS

8¾ in. (21 cm.) diameter, the largest (4)

\$700-900

1066
A GROUP OF CLARICE CLIFF WARES
 20TH CENTURY, VARIOUS BLACK BLUE PRINTED SCRIPT AND IMPRESSED MARKS

10 in. (25.5 cm.) diameter, the plate (10)

\$700-900



1064



1065



1066



1067

1067

A RARE CLARICE CLIFF TEA SET

CIRCA 1936, BLACK PRINTED SCRIPT AND IMPRESSED MARKS

In the aerographed pink color, nautilus shape
4 1/8 in. (10.5 cm.) high, the teapot

\$500-700

The Nautilus Teaset was a Clarice Cliff prototype, that wasn't put into full production and is thus particularly rare. For another set see G. Slater & J. Brough, *Comprehensively Clarice Cliff*, 2005, p. 209.



1068

1068

A GROUP OF SIX CLARICE CLIFF VASES

20TH CENTURY, VARIOUS BLACK, BLUE AND GREEN PRINTED SCRIPT AND IMPRESSED MARKS

7 1/4 in. (19.5 cm.) high, the tallest

(7)

\$500-700

PROVENANCE

Anonymous Sale; Christie's, London, 25 May 2001, lot 16 (the 'Passion Fruit' vase).

1069

TWO CLARICE CLIFF VASES

CIRCA 1936-1963, VARIOUS BLACK PRINTED SCRIPT AND IMPRESSED MARKS

The first in the 'Love Birds' pattern, the second 'Stile & Trees'

8 1/4 in. (21 cm.) high, the tallest

(2)

\$600-800

1070

THREE ENGLISH PORCELAIN VASES

20TH CENTURY, VARIOUS PRINTED AND IMPRESSED MARKS

Various patterns
9 in. (23 cm.) high

\$600-800

(3)

1071

A CLARICE CLIFF BIZARRE WALL POCKET AND TWO BIZARRE OCTAGONAL SIDE PLATES

20TH CENTURY, VARIOUS BLACK AND BROWN PRINTED SCRIPT AND IMPRESSED MARKS

7 1/4 in. (18.5 cm.) high, the wall pocket, 6 1/2 in. (16.5 cm.) wide, the plates

(3)

\$700-900

PROVENANCE

The Barry Jones Collection of Clarice Cliff; Christie's, London, 25 February 2000, lot 133 (the 'Latona Mushroom' side plate).



1069



1070



1071



1072



1073



1074

1072
A GROUP OF CLARICE CLIFF WARES
 SECOND QUARTER 20TH CENTURY,
 VARIOUS BLACK PRINTED SCRIPT
 AND IMPRESSED MARKS
 Various patterns and shapes
 9¼ in. (24.5 cm.) wide, the centerpiece
 bowl (7)
 \$700-900

1073
FOUR CLARICE CLIFF VASES
 SECOND QUARTER 20TH CENTURY,
 VARIOUS BLACK PRINTED,
 IMPRESSED SCRIPT AND INSISED
 MARKS
 8¼ in. (21 cm.) high, the tallest (8)
 \$800-1,200

1074
**A CLARICE CLIFF PLATTER, JUG
 AND THREE CONICAL SISTERS**
 SECOND QUARTER 20TH CENTURY,
 VARIOUS BLACK PRINTED SCRIPT
 MARKS
 10½ in. (26.5 cm.) wide, the platter (5)
 \$700-900

1075
A GROUP OF CLARICE CLIFF WARES
 20TH CENTURY, VARIOUS BLACK
 AND GREEN PRINTED SCRIPT AND
 IMPRESSED MARKS
 Various patterns and shapes
 8¾ (21 cm.) wide, the centerpiece bowl (8)
 \$1,000-1,500

1076
A GROUP OF CLARICE CLIFF WARES
 20TH CENTURY, VARIOUS BLACK
 PRINTED SCRIPT AND IMPRESSED
 MARKS
 Various patterns and shapes
 8¾ in. (22 cm.) diameter, the centerpiece
 bowl (7)
 \$700-900



1075



1076



1077

1077

THREE CLARICE CLIFF VASES

20TH CENTURY, VARIOUS BLACK AND GREEN PRINTED SCRIPT AND IMPRESSED MARKS

Each in the 'Bizarre' 'Rhodanthe' pattern, shapes 183, 452 and 674

12 in. (30.5 cm.) high, the tallest

\$1,500-2,000



1078

1078

A LARGE CLARICE CLIFF VASE

SECOND QUARTER 20TH CENTURY, BLACK PRINTED SCRIPT AND IMPRESSED MARKS

In the 'Bizarre' 'Rhodanthe' pattern, shape 613

18¼ in. (46.2 cm.) high

\$700-900

1079

A GROUP OF NINE CLARICE CLIFF CANDLESTICKS

SECOND QUARTER 20TH CENTURY, VARIOUS BLACK AND GOLD PRINTED SCRIPT AND IMPRESSED MARKS

Various patterns and shapes

12 in. (30.5 cm.) high

\$1,000-1,500

1080

A GROUP OF CLARICE CLIFF WARES

20TH CENTURY, VARIOUS BLACK PRINTED SCRIPT MARKS

Various patterns and shapes
11½ in. (29 cm.) diameter

\$700-900

1081

TWO CLARICE CLIFF TEA SETS, A JAM POT AND COVER, AND A CAKE STAND

20TH CENTURY, VARIOUS GREEN AND BLACK PRINTED SCRIPT AND IMPRESSED MARKS

9 in. (23 cm.) wide, the cake stand

\$700-900



1079



1080



1081



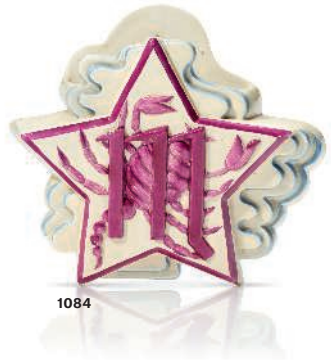
1082

1082
AN ASSEMBLED GROUP OF CLARICE CLIFF TEAWARE
 SECOND QUARTER 20TH CENTURY
Together with a further jug inscribed ... signed by Sie Cooper under base.
 4¼ in. (11 cm.) high, the tallest (6)
 \$300-500



1083

1083
THREE CLARICE CLIFF WARES
 CIRCA 1932, VARIOUS BLACK AND GREEN PRINTED SCRIPT AND IMPRESSED MARKS
 5½ in. (14 cm.) wide, the bowl (3)
 \$500-700



1084

1084
A CLARICE CLIFF WALL POCKET
 CIRCA 1937-1952, BLACK PRINTED SCRIPT MARK
 In the 'Scorpio Star Sign' pattern
 7 in. (18 cm.) high (3)
 \$300-500

1085
AN ASSEMBLED CLARICE CLIFF PART-DINNER SERVICE
 SECOND QUARTER 20TH CENTURY, VARIOUS BLACK PRINTED MARKS
 Mostly in the 'Bizarre' 'Biarritz' pattern.
Together with four soup bowls and five saucers in sizes
 15½ in. (42 cm.) wide, the largest (77)
 \$600-800



1085

1086
TWO CLARICE CLIFF FLOWER STANDS AND A CRUET STAND
 SECOND QUARTER 20TH CENTURY, VARIOUS BLACK PRINTED SCRIPT MARKS
 11½ in. (29.5 cm) wide, the cruet (3)
 \$700-900



1086

1087
A CLARICE CLIFF CENTERPIECE BOWL
 SECOND QUARTER 20TH CENTURY, BLACK PRINTED MARKS
 In the 'Bizarre' 'Tennis/Summerhouse' pattern, stamford shape
 3¾ in. (9.5 cm.) high, 9¼ in. (23.5 cm.) wide over handles
 \$600-800



1087



1088

1088
THREE CLARICE CLIFF PITCHERS
 SECOND QUARTER 20TH CENTURY,
 VARIOUS BLACK PRINTED SCRIPT
 AND IMPRESSED MARKS

Various patterns
 8 in. (20.5 cm.) high, the tallest (3)
 \$700-900

PROVENANCE

Anonymous sale; Christie's, London, 25
 May 2001, lot 142 (the 'poplar' pitcher).



1089

1089
THREE CLARICE CLIFF VASES
 SECOND QUARTER 20TH CENTURY,
 VARIOUS BLACK PRINTED SCRIPT,
 IMPRESSED AND INCISED MARKS

Various patterns
 8¼ in. (21 cm.) high, the tallest. (3)
 \$700-900



1090

1090
THREE CLARICE CLIFF PLATES
 SECOND QUARTER 20TH CENTURY,
 VARIOUS BLACK PRINTED SCRIPT
 AND IMPRESSED MARKS

Various patterns
 12 in. (30.5 cm.) diameter, the largest (3)
 \$600-800

1091
**A CLARICE CLIFF SAMPLE
 JARDINIÈRE, CENTERPIECE BOWL,
 VASE AND A PLATE**
 SECOND QUARTER 20TH CENTURY,
 VARIOUS BLACK PRINTED AND
 PAINTED SCRIPT MARKS

9 in. (23 cm.) high, the yo-yo vase (4)
 \$1,000-1,500

PROVENANCE

Anonymous sale; Christie's, London, 26
 May 2000, lot 325 (the side plate).

1092
THREE CLARICE CLIFF VASES
 SECOND QUARTER 20TH CENTURY,
 VARIOUS BLACK PRINTED SCRIPT
 AND INCISED MARKS

10 in. (25.5 cm.) wide, the largest (3)
 \$600-800

PROVENANCE

The Louis K. and Susan P. Meisel
 Collection; Bonhams, London, 21
 September 1996, lot 101 (The 'Broth'
 vase).
 Anonymous Sale; Christie's, London,
 19 October 2006, lot 190 (the 'Latona
 Mushroom' vase).

1093
**TWO CLARICE CLIFF VASES AND
 A JUG**
 SECOND QUARTER 20TH CENTURY,
 VARIOUS BLACK PRINTED SCRIPT
 AND IMPRESSED MARKS

Together with a later Wedgwood conical
 sugar sifter
 9½ in. (24 cm.) high, the tallest (4)
 \$800-1,200



1091



1092



1093



1094

1094
A CLARICE CLIFF LARGE JUG
 SECOND QUARTER 20TH CENTURY,
 BLACK AND RED PRINTED AND
 IMPRESSED MARKS

In the 'Bizarre' 'Caprice' pattern, lotus
 shape
 12 in. (30.5 cm.) high

\$600-800



1095

1095
A PAIR OF CLARICE CLIFF
BOOKENDS
 SECOND QUARTER 20TH CENTURY,
 BLACK PRINTED SCRIPT AND
 IMPRESSED MARKS

In the 'Fantasque' 'Apples' pattern, shape
 405

6¼ in. (16 cm.) high

\$500-700



1096

1096
THREE CLARICE CLIFF PITCHERS
AND A CENTERPIECE BOWL
 SECOND QUARTER 20TH CENTURY,
 BLACK PRINTED SCRIPT AND
 IMPRESSED MARKS

The pitchers in the 'Fantasque' 'Autumn'
 pattern, athens shape, the bowl in the
 'Rudyard' pattern
 7¼ in. (18.5 cm.) high, the tallest pitcher,
 9 in. (23.5 cm.) diameter, the bowl (4)

\$800-1,200

1097
A GROUP OF CLARICE CLIFF WARES
 20TH CENTURY, VARIOUS BLACK PRINTED SCRIPT AND
 IMPRESSED MARKS

Various patterns and shapes
 8¾ in. (22 cm.) diameter, the plate

(14)

\$800-1,200

1098
A GROUP OF CLARICE CLIFF WARES
 20TH CENTURY, VARIOUS BLACK PRINTED SCRIPT AND
 IMPRESSED MARKS

Various patterns and shapes
 6 in. (15 cm.) high, the tallest

(7)

\$700-900



1097



1098



1099

1099
A CLARICE CLIFF CENTERPIECE BOWL
 SECOND QUARTER 20TH CENTURY, BLACK PRINTED
 SCRIPT AND INSISED MARKS

In the 'Fantasque' 'Floreat' pattern, shape 417
 9½ in. (23 cm.) wide
 \$700-900



1100

1100
A GROUP OF CLARICE CLIFF WARES
 SECOND QUARTER 20TH CENTURY, VARIOUS BLACK
 PRINTED SCRIPT AND IMPRESSED MARKS

Various patterns and shapes
 4 in. (10 cm.) wide, the inkwell
 \$600-800

(7)

PROVENANCE
 Christie's, London, 25 May 2001, lot 72.

1101
**A GROUP OF TWENTY-TWO BOOKS OF CLARICE CLIFF
 INTEREST**

Together with ten editions of the Clarice Cliff Collector's Club
 Review and a commemorative tea-towel (33)
 \$500-700



1101

1102
A CLARICE CLIFF LARGE JARDINIERE
 SECOND QUARTER 20TH CENTURY, VARIOUS BLACK
 PRINTED SCRIPT AND INCISED MARKS

In the 'Bizarre' 'Sliced Circle' pattern, dover shape
 7¾ in. (19.5 cm.) high
 \$700-900



1102



1103

1103
A GROUP OF CLARICE CLIFF WARES
 20TH CENTURY, VARIOUS BLACK AND GOLD PRINTED
 SCRIPT MARKS

Various patterns and shapes
 7½ in. (19 cm.) wide, the cheese dish.

\$700-1,000



1104

1104
A GROUP OF THIRTEEN CLARICE CLIFF WARES
 20TH CENTURY, VARIOUS BLACK AND GREEN PRINTED
 SCRIPT AND IMPRESSED MARKS

Various patterns and shapes
 8¾ in. (22 cm.) high, the figure

(8)

(13)

\$800-1,200

1105
A GROUP OF FIFTEEN CLARICE CLIFF WARES
 20TH CENTURY, VARIOUS PRINTED SCRIPT AND
 IMPRESSED MARKS

Various patterns and shapes
 8½ in. (21.5 cm.) long, the sweetmeat dish

\$700-900



1105

1106
**AN ASSEMBLED CLARICE CLIFF FIVE-PART TEA
 SERVICE AND CENTERPIECE BOWL**
 20TH CENTURY, VARIOUS BLACK PRINTED SCRIPT,
 IMPRESSED AND INCISED MARKS

The tea service in the 'Bizarre' 'Aurea' and 'Viscaria' patterns
 10 in. (25.5 cm.) diameter, the bowl, 5¾ in. (14.5 cm.) high, the
 teapot

(15)

(8)

\$700-900



1106

Fine Art Index

A

Adams, R., 90
American School, 32
Araki, N., 45
Arman, 83, 84
Arroyo, E., 71, 73

B

Backer, J., 20
Bannard, W., 87
Bannard, W. D., 86
Bellany, J., 72
Beyt, M., 88
Blanchard, A., 65, 66, 67
Boghossian, V., 30
Bourdelle, É., 95, 96
Brown, J., 81
Bruskin, G., 85

C

Cadmus, P., 38
Calder, A., 49
Canals, M., 74
Cassell, J.H., 1
Christo, 50
Christo and Jeanne-Claude, 51
Corbett, E., 24
Cortès, E., 61, 63, 64
Cremonini, L., 78
Cross, H.E., 56

D

Davey, R., 29
Dickinson, E.W., 28
Duncan, D. D., 40
Dutch School, 14

E

Eilshemius, L.M., 33, 34, 36

F

Flemish School, 13
Forain, J., 70
French School, 19
Fromentin, E., 5

G

Galien-Laloue, E., 62
Giroux, 2

H

Harris, L. A., 42
Hirscheli, C., 16

J

Johan, S., 44

K

Kahn, W., 21, 22, 23, 25
Kneller, G., 11
Knolwton, W., 75
Koons, J., 48
Kraek, 18
Kulicke, R., 26
Kuwasseg, C.E., 4

L

LaChapelle, D., 46, 47
Lama, G. B., 7
Lebenstein, J., 59, 60
Leen, N., 41
Lewis, E.D., 37
Lobdell, F., 35
Loos, J. F., 6
Loos, J.F., 3

M

Maes, N., 10, 12
Mangold, S. P., 43
Mooney, M., 76

P

Palmore, T., 91, 94
Philippe, J. P., 82
Picasso, P., 53, 54, 55
Pinchon, R., 69

R

Rosenquist, J., 52
Rotari, P., 8
Rouan, F., 89

S

Simonelli, G., 9
Slonem, H., 92
Smith, K., 93
Soyer, R., 39
Sterne, H., 80

T

Teniers, 15

V

van Dongen, K., 57
Venard, C., 58

W

Waugh, F.J., 27
Wijnants, 17
Wooster, A., 31

Glossary

Read this simple guide to buying at auction. If you still have questions, our terms and Conditions of Sale and Limited Warranty, as well as much more information can be found in the All You Need To Know section at the back of this catalogue. We strongly encourage you to read these sections as they set out the terms on which property is bid for and bought at our sales.

BROWSING

Browsing our catalogues is a great way to discover more about what's coming up in future sales; alternatively check the website at www.christies.com where it's possible to see all lots free of charge. Of course, once the sale is on view, visit our salerooms, open seven days a week except Bank Holidays.

DESCRIPTIONS

cover basic catalogue information such as size, date or age, medium, type, attribution, quantity and so on.

ESTIMATES

are given for all lots and can be based on prices recently paid at auction for comparable property. They can take into account rarity, condition, quality and provenance.

THE RESERVE

is the price below which a lot will not sell. Since it is confidential it is not published in the catalogue. The reserve will never exceed the low estimate.

TALK TO OUR SPECIALISTS

who will always be happy to discuss the lot in greater detail; their contact details are listed opposite. Our Specialists are available at viewings or by appointment.

CONDITION REPORTS

are available on our website accompanying the lot descriptions. These supplement the catalogue description and provide guidance on a lot's condition.

VIEW THE LOT PERSONALLY

We always recommend coming to the saleroom and looking at a lot for yourself, especially in the case of more valuable items. Our viewing rooms are open to the public and are free of charge.

SYMBOLS

next to the lot number can indicate a variety of things, such as whether the lot is being sold without a reserve or if the lot has special export requirements. There is a key to symbols in the All You Need To Know section at the back of this catalogue.

BIDDING

There are four ways to buy, offering you convenience and flexibility whether you are able to attend the auction in person or not. All of the following services are free:

IN THE SALEROOM

you will experience the buzz, drama and fun of bidding in a live auction. To bid in person just arrive in time to register. For your convenience, we recommend that you arrive in good time in advance of the auction. If you haven't bid with us before you'll need to bring some form of identification such as a driver's licence or passport and a bank reference.

CHRISTIE'S LIVE

is our online bidding service that allows you to see and hear the auction in progress and gives you a real time link into the saleroom direct from your PC. All you have to do is click to bid wherever you are. Visit christies.com to find out more.

TELEPHONE BIDDING

allows you to talk directly to a Christie's member of staff in the auction itself who will relay progress back to you and, upon your instruction, bid on your behalf. To arrange a telephone bid please contact the Bids Office at least 24 hours in advance of the sale either on your visit to the saleroom or by telephoning us on +1 212 636 2437. Please make arrangements for bids in languages other than English well in advance of the sale date. Telephone bids may be recorded and by bidding on the telephone, prospective purchasers consent to the recording of their conversation.

WRITTEN BIDS

are great if you cannot attend the auction or are not available to participate either online or on the telephone. A written bid (also referred to as an Absentee Bid) is simply your direction to the auctioneer to attempt to bid at the lowest possible price, taking into account the reserve price. The auctioneer will bid progressively up to your maximum bid. To find out more about written bids and how to place them refer to the written bid form at the back of this catalogue or just call our Bids Office on +1 212 636 2437.

BIDDER REGISTRATION

If you have not previously bid or consigned with Christie's, you should bring:

- Individuals: government-issued photo identification (such as a driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement.
- Corporate clients: a certificate of incorporation.
- For other business structures such as trusts, offshore companies or partnerships, please contact Christie's Credit Department at +1 212 636 2492 for advice on the information you should supply.
- A financial reference in the form of a recent bank statement, a reference from your bank, and/or your banker's contact information. Christie's can supply a form of wording for the bank reference if necessary.
- If you have registered to bid on behalf of someone who has not previously bid or consigned with Christie's, you should bring identification documents not only for yourself but also for the party on whose behalf you are bidding, together with a signed letter of authorization from that party.

To allow sufficient time to process the information, you are encouraged to register at least 48 hours in advance of a sale.

You should register for a numbered bidding paddle at least 30 minutes before the sale. Clients who have not made a purchase from any Christie's office within the last two years and those wishing to spend more than on previous occasions, will be asked to supply a new bank reference to register. For assistance with references, please contact Christie's Credit Department at +1 212 636 2490 or by fax at +1 212 636 4943.

PAYING & TAKING IT HOME

Once you have paid for your lot you can take it home or arrange for it to be delivered. Please note that many lots will be held at Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). If you don't pick up your property within 35 days of the sale, bear in mind that handling and administration charges will apply. For collection information, please refer to the "Lot Collection Notice", available from our Bids Registration Staff, at Purchaser Payments or at the Packing Desk. We do advise that you contact Purchaser Payments to confirm your property's location on +1 212 636 2495 or +1 212 974 4500.

HOW MUCH YOU WILL PAY

If you are successful you will pay the hammer price plus buyer's premium on each lot (25% of the first \$150,000 of the hammer price, plus 20% of the excess of the hammer price above \$150,000 up to and including \$3,000,000, plus 12% of any amount in excess of \$3,000,000), together with any additional applicable charges, sales or compensating tax or equivalent tax in the place of sale which shall be applied on the hammer price and premium at the applicable rate. There is a PAYMENT AND SUCCESSFUL BIDS section at the back of this catalogue. If you still have any questions please call Purchaser Payments on +1 212 636 2495.

POST-SALE CARE

All lots (including all furniture) will be held at Rockefeller Center or Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Property may be transferred at Christie's discretion following the sale and we advise that you contact Purchaser Payments on +1 212 636 2495 to determine your property's location at any given time. Please also consult the Lot Collection Notice for collection information for purchased lots. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk. Failure to collect your property within 35 calendar days of the auction date from any Christie's location, will result in handling and administration charges plus any applicable taxes. For a simple map to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) and contact telephone numbers, please see All you need to know - Property Pick Up & Storage located in the back of this catalogue.

DELIVERY

We can help you with all your transport requirements whether local deliveries or international freight. For more details please refer to the All You Need to Know section in this catalogue or call our Art Transport Department on +1 212 636 2480.

Written Bids Form

CHRISTIE'S NEW YORK

If you can't attend an auction in person, don't miss out, leave a written bid and we'll do the rest — BID NOW it's quick, convenient and confidential.

Written bids must be received at least 24 hours before the auction begins. Christie's will confirm all bids received by fax by return fax. If you have not received confirmation within one business day, please contact the Bid Department.

TEL: +1 212 636 2437 ON-LINE: WWW.CHRISTIES.COM

SALE DETAILS

Sale title: **LIVING WITH ART**
Sale date/time: **Tuesday 22 August at 10 am**
Tuesday 22 August at 2 pm
Wednesday 23 August at 10 am
Wednesday 23 August at 2 pm
Sale number: **JANSEN-14962**

14962

Client Number (if applicable) Sale Number

Billing Name (please print)

Address

City State Zone

Daytime Telephone Evening Telephone

Fax (Important) Email

Please tick if you prefer not to receive information about our upcoming sales by e-mail

I HAVE READ AND UNDERSTOOD THIS WRITTEN BID FORM AND THE CONDITIONS OF SALE — BUYER'S AGREEMENT

Signature

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a photo driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Credit Department at +1 212 636 2490 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference.

(Dealers billing name and address must agree with tax exemption certificate. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the low estimate and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding-interval.

- US\$50 to US\$1,000 by US\$50s
- US\$1,000 to US\$2,000 by US\$100s
- US\$2,000 to US\$3,000 by US\$200s
- US\$3,000 to US\$5,000 by US\$200, 500, 800 (e.g. US\$4,200, 4,500, 4,800)
- US\$5,000 to US\$10,000 by US\$500s
- US\$10,000 to US\$20,000 by US\$1,000s
- US\$20,000 to US\$30,000 by US\$2,000s
- US\$30,000 to US\$50,000 by US\$2,000, 5,000, 8,000 (e.g. US\$32,000, 35,000, 38,000)
- US\$50,000 to US\$100,000 by US\$5,000s
- US\$100,000 to US\$200,000 by US\$10,000s
- Above US\$200,00 at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

PLEASE PRINT CLEARLY

1. I request Christie's to bid on the stated lots up to the maximum bid I have indicated for each lot.
2. I understand that if my bid is successful the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any applicable state or local sales or use taxes chargeable on the **hammer price** and **buyer's premium**) in accordance with the Conditions of Sale—Buyer's Agreement. The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each lot up to and including US\$150,000, 20% on any amount over US\$150,000 up to and including US\$3,000,000 and 12% of the amount above US\$3,000,000.
3. I agree to be bound by the Conditions of Sale printed in the catalogue.
4. I understand that if Christie's receive written bids on a lot for identical amounts and at the auction these are the highest bids on the lot, Christie's will sell the lot to the bidder whose written bid it received and accepted first.
5. Written bids submitted on "no reserve" lots will, in the absence of a higher bid, be executed at approximately 50% of the low estimate or at the amount of the bid if it is less than 50% of the low estimate.

Lot number (in numerical order)	Maximum Bid US\$ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid US\$ (excluding buyer's premium)
---------------------------------	--	---------------------------------	--

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS Please quote number below:

to fax this form, please trim here

All you need to know

Important Notices and Explanation of Cataloguing Practice

EXPLANATION OF CATALOGUING PRACTICE

Some of the terms we use in catalogue descriptions might be unfamiliar to you. We've outlined below these expressions and their explanations.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to Authorship are made subject to the provisions of the CONDITIONS OF SALE and LIMITED WARRANTY. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

Name(s) or Recognised Designation of Artist without any Qualification

In our opinion a work by the artist.

**Attributed to ..."

In our opinion probably a work by the artist in whole or in part.

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

In our opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

**Circle of ..."

In our opinion a work of the period of the artist and showing his influence.

**Follower of ..."

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

**Manner of ..."

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

**After ..."

In our opinion a copy (of any date) of a work of the artist.

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

In our opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/ "bears signature..."/"With date ..."/ "bears date..."/"With inscription ..."/"bears inscription..."

In our opinion the signature/date/inscription appears to be by a hand other than that of the artist.

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

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

EUROPEAN CERAMICS

Buyers are recommended to inspect the property themselves. Written condition reports are usually available on request.

"A German cup and saucer Meissen, Blue crossed swords, mark, date"

In our opinion both were made at the factory named and match.

"A German cup and a saucer

The cup Meissen, Blue crossed swords"

In our opinion both pieces were made at the factory named but do not necessarily match.

"A Worcester style plate"

In our opinion not made in the factory, place or region named but using decoration inspired by pieces made therein.

"A Sèvres-pattern plate"

In our opinion not made in the factory, place or region named but using decoration inspired by pieces made therein.

"A Pratt-ware plate"

In our opinion not made in the factory, place or region named but near in the style or period to pieces made therein.

"Modelled by..."

In our opinion made from the original master mould made by the modeller and under his supervision.

"After the model by..."

In our opinion made from the original master mould made by that modeller but from a later mould based on the original.

"Painted by..."

In our opinion can properly be attributed to that decorator on stylistic grounds.

FOR FURNITURE AND OBJECTS OF ART A LOUIS XV KINGWOOD COMMODE MID-18TH CENTURY

This heading printed in capital letters, with the inclusion of the date in capital letters, means that in Christie's opinion the piece is essentially of the period.

A LOUIS XV KINGWOOD COMMODE

This heading printed in capital letters, without the date included, means that in Christie's qualified opinion the piece is essentially of the period.

A LOUIS XV STYLE KINGWOOD COMMODE

This heading printed in capital letters, with the word "STYLE" included in capital letters, means that in Christie's qualified opinion the piece is an intentional copy of an earlier design.

FOR SILVER A GEORGE II SILVER CUP AND COVER

Mark of Paul de Lamerie, London, 1735
In Christie's opinion either made in the workshop of the master or struck with his sponsor's mark prior to retailing and hallmarked at the London Assay Office between May 29, 1735 and May 29, 1736. The date letter has usually, but not always, changed since the early 18th century on, or around, May 29. Prior to the 18th century, the date letter changed on various dates ranging from May 8 to August 3. Since 1975, the date letter has run from January 2 to January 1 of the subsequent year. Other countries and English, Irish and Scottish provincial offices have varying dating systems.

A GEORGE II SILVER CUP AND COVER

circa 1735
In Christie's opinion made during the specified monarch's reign and unmarked or struck with illegible marks.

A GEORGE II SILVER CUP AND COVER

Bearing marks for London, 1735, with the mark of Paul De Lamerie In Christie's opinion made during the specified monarch's reign and, in all probability, in the workshop of, or sponsored by, the maker cited, but with marks transposed from a previously hall marked object. In some instances the catalogue may note that these transposed hall marks have been cancelled to bring them into conformity with modern English hallmaking laws. Please note that the ounce weights given in this catalogue are Troy ounces.

OTHER

None of the electrical goods offered in this catalogue have been tested. We strongly advise that all electrical items be inspected by a certified electrician and any intended re-commissioning is undertaken by an appropriately qualified electrician.

In respect of mechanical pieces such as clocks, no representation is made or warranty given that any such item is in working order and nothing in the catalogue description should be taken as such.

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

Measurements of Prints are taken where possible from the platemark ('P'), otherwise they record the size of the sheet ('S') or the borderline of the subject ('L'). All measurements are in centimeters to the nearest centimeter and are approximate. **ALL DIMENSIONS ARE APPROXIMATE**

IMPORTANT NOTICES CONDITION

All property is sold "as is". It is yours or your agent's specific responsibility to inspect the property and to read the Conditions of Sale section contained in this catalogue before bidding upon it. The existence or absence of a condition report relating to the property does not imply that the lot is limited to any defects referred to nor free from any defects not referred to in that condition report. A condition report is given for guidance only and the extent of any damage or restoration must be confirmed by your examination of that lot prior to the sale.

A GUIDE TO SYMBOLS USED IN THIS CATALOGUE

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

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

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

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

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

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

■ See Storage and Collection pages in the catalogue.

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

All you need to know

Important Notices and Explanation of Cataloguing Practice

A 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 **A** next to its lot number.

o 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 **o** 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.

PROPERTY INCORPORATING MATERIALS FROM ENDANGERED AND OTHER PROTECTED SPECIES

Property made of or incorporating (irrespective of percentage) endangered and other protected species of wildlife are marked with the symbol **-** in the catalogue. Such material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whale bone and certain species of coral, together with Brazilian rosewood. Prospective purchasers are advised that several countries prohibit altogether the importation of property containing such materials, and that other countries require a permit (e.g., a CITES permit) from the relevant regulatory agencies in the countries of exportation as well as importation. Accordingly, clients should familiarize themselves with the relevant customs laws and regulations prior to bidding on any property with wildlife material if they intend to import the property into another country. For example, the U.S. generally prohibits the importation of articles containing species that it has designated as endangered or threatened if those articles are less than 100 years old. Please note that it is the client's responsibility to determine and satisfy the requirements of any applicable laws or regulations applying to the export or import of property containing endangered and other protected wildlife material. The inability of a client to export or import property containing endangered and other protected wildlife material is not a basis for cancellation or rescission of the sale. Please note also that lots containing potentially regulated wildlife material are marked as a convenience to our clients, but Christie's does not accept liability for errors or for failing to mark lots containing protected

LOTS OF IRANIAN/PERSIAN ORIGIN

Bidders are kindly reminded that some countries (such as the USA and Canada) prohibit or restrict the purchase and import of Iranian origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, for example: bowls, tiles, ornamental boxes and carpets), "Informational materials" (such as paintings, drawings and pastels, executed entirely by hand, collages and similar decorative plaques, framed or not framed; original engravings, prints and lithographs, printed books, newspapers and manuscripts) are not subject to the restrictions. All bidders are responsible for familiarizing themselves with the laws that apply to them and ensuring that they do not bid on or import property in contravention of relevant sanctions or trade embargoes. If Christie's cancels a sale due to any sanction or trade embargoes, the successful bidder will be accountable for any shortfall between the total amount originally due to us and the proceeds from a resale of the property.

HOW DOES THE AUCTION WORK?

Bidding generally opens below the low estimate and advances in increments of up to 10%, subject to the auctioneer's discretion. Written bids that do not conform to the increments set below may be lowered to the next increment.

\$0 to \$2,000 by \$100's
\$2,000-\$3,000 by \$200's
\$3,000-\$5,000 by \$200, 500, 800
(i.e. \$4,200, 4,500, 4,800)
\$5,000-\$10,000 by \$500's
\$10,000-\$20,000 by \$1,000's
\$20,000-\$30,000 by \$2,000's
\$30,000-\$50,000 by \$2,000, 5,000, 8,000
(i.e. \$32,000, 35,000, 38,000)
\$50,000-\$100,000 by \$5,000's
\$100,000-\$200,000 by \$10,000's
above \$200,000 at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion. Note that published estimates do not include buyer's premium or applicable sales taxes. Buyers should not rely upon estimates as a representation or a prediction of actual selling prices.

CONDITION REPORTS

Condition reports for most lots in the Interior Sales are available online at www.christies.com. Condition reports are provided as a service to interested clients. Prospective buyers should note that descriptions of property are not warranties and that **each lot is sold "as is"**.

SALEROOM NOTICES

Details in this catalogue can be subject to change after it has been printed. For example, some extra provenance or information might have come to light over a particular lot or the lot itself might have been withdrawn from the sale, or the estimate might have changed.

These details will appear in the saleroom notice for that particular sale and is available at the Bids Office, +1 212 636 2437.

Please check with the Bids Office for last minute changes prior to the sale.

PAYMENT & SUCCESSFUL BIDS

All you need to know on how, when and where to pay

New clients or existing clients planning to spend sums inconsistent with their buying history may be asked to supply written bank or other suitable references.

PAYMENT

Under normal circumstances, buyers are expected to pay for purchases within seven calendar days after the auction and to remove the property that they have bought by that date. Payment can be made by personal check, bank wire transfers, cash (in US currency up to \$7,500), Travellers checks (in US currency up to \$7,500), and money orders (in US currency up to \$7,500). A clearing period of 5 business days will be required for all personal checks. If you are planning on paying in person, our Cashiers will accept payment for collection Monday through Friday from 9:30 am until 5:00 pm at both Christie's Rockefeller Plaza and Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Purchased property can only be picked up on those days up to 4:30 pm at both Christie's Rockefeller Plaza and Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn).

Checks and money orders should be made payable to Christie's Inc. Bank transfers should be made to: JP Morgan Chase Bank, N.A., 270 Park Avenue, New York, NY 10017, ABA# 021000021, FBO: Christie's Inc., Account # 957-107978. For international transfers, SWIFT: CHASUS33. Please be sure to specify your name, invoice number, sale and lot numbers to ensure proper credit to your account.

Please note that Christie's will not accept payments for purchased lots from any party other than the buyer, unless otherwise agreed in writing between the buyer and Christie's prior to the sale.

SUCCESSFUL ABSENTEE BIDS

Christie's is not able to notify successful absentee bidders. While invoices are sent out by mail after the auction we do not accept responsibility for notifying you of the result of your bid. Buyers are requested to contact us by telephone or in person as soon as possible after the sale to obtain details of the outcome of their bids to avoid incurring unnecessary handling charges.

AUCTION RESULTS: WWW.CHRISTIES.COM

SALES TAX AT CHRISTIE'S NEW YORK

Purchases picked up in New York or delivered to locations in California, Florida, Illinois, Massachusetts, New York, Pennsylvania, Rhode Island or Texas may be subject to sales or compensating use tax of such jurisdiction.

It is the buyer's responsibility to ascertain and pay all taxes due. Buyer's claiming exemption from sales tax must have the appropriate documentation on file with Christie's prior to the release of the property. For more information, please contact Purchaser Payments at +1 212 636 2495.

All you need to know • Property Pick Up & Storage

Every year we sell tens of thousands of lots of all shapes and sizes. Lots from Living with Art Sales marked with a square ■ will go to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) following the sale. All other lots will be kept at Christie's Rockefeller until they are transferred to Christie's Fine Art Storage Services 30 days after the sale

STORAGE AND WHERE TO COLLECT

You can pay for and collect all sold lots from Christie's Rockefeller until 5:00 pm on the last day of the sale. Please note lots marked with a square ■ will be moved to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) on the last day of the sale. Lots are not available for collection at Christie's Fine Art Storage Services until after the third business day following the sale. All lots will be stored free of charge for 30 days from the auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Operation hours for collection from either location are from 9:30 am to 5:00 pm, Monday-Friday. After 30 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection. Lots may not be collected during the day of their move to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice. Property may be transferred at Christie's discretion following the sale and we advise that you contact Purchaser Payments on +1 212 636 2495 to confirm your property's location at any given time.

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

Please see information below which contains a location map, contact details for Christie's Rockefeller and Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn), days and times when property is available for pick-up, and rate information related to handling, loss and liability coverage, administration and transfer of your property.

HOW TO COLLECT

All lots must be paid for at Christie's prior to collection. Please ensure that you bring your invoice and photo identification with you to collect, such as a driver's license or passport. If an agent will be collecting on your behalf, the agent must provide a signed letter of authorization from you along with photo identification. If you are collecting from Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) you will need your invoice and proof of identification. In order to ensure this, please schedule a collection time in advance, and bring a copy of your Collection Order with you. Please note that payment for lots will be accepted at Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). A clearing period of 5 business days will be required for all personal checks.

SHIPPING AND DELIVERY

A shipping form is enclosed with each invoice. It is the buyer's responsibility to pick up purchases or make all shipping arrangements. After payment has been made in full, Christie's can arrange property packing and shipping at the buyer's request and expense. Where Christie's arranges and bills for such services via invoice or credit card, an administration charge will apply. We recommend that buyers request an estimate for any large items or property of high value that require professional packing. For more information, please contact Christie's Art Transport Department on +1 212 636 2480.

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com. To ensure that arrangements for the transport of your lot can be finalized before the expiration of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

Shipping companies must e-mail a Bill of Lading (BOL) to Christie's no later than noon two business days prior to collection along with written authority to collect. All collections must be confirmed by e-mail or phone prior to pick-up. Please do not attempt collection without contacting BOL@christies.com. Shipping companies will be allocated up to 45 minutes on any loading dock to condition and pack unless otherwise requested. If more time is required, please indicate the requested time on the BOL. Failure to abide by the above conditions will affect collection of property and may result in additional fees or delayed collection appointments in the future.

EXPORT/IMPORT PERMITS

Buyers should always check whether an export and/or import license is required before exporting to a foreign country. It is the buyer's sole responsibility to obtain any relevant export or import licences. The denial of any licence or any delay in obtaining licences shall neither justify the rescission of any sale nor any delay in making the full payment for the lot.

Christie's can advise buyers on the detailed provisions of the export licensing regulations and will submit any necessary export licence applications on request. If a licence is obtained on a buyer's behalf, a minimum fee of \$150 per item will be charged. However, Christie's cannot ensure that a licence will be obtained. Local laws may prohibit the import of some property and/or may prohibit the resale of some property in the country of importation. For more information, please contact Christie's Art Transport Department on +1 212 636 2480.

PAYMENT OF ANY CHARGES DUE AND STORAGE CHARGES

All lots whether sold or unsold maybe subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. Lots may only be released on production of the 'Collection Form' from Christie's. Lots will not be released until all outstanding charges are settled.

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

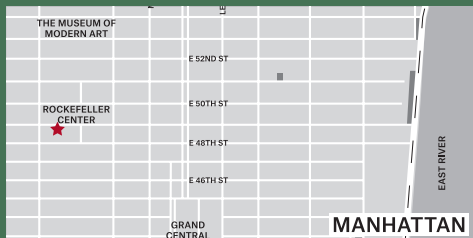
PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold lots while in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the lots are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on christies.com.

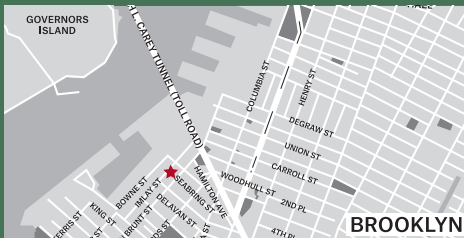
ADMINISTRATION FEE, STORAGE & RELATED CHARGES

CHARGES PER LOT	LARGE OBJECTS E.G. FURNITURE, LARGE PAINTINGS, AND SCULPTURE	SMALL OBJECTS E.G. BOOKS, LUXURY CERAMICS, SMALL PAINTINGS
1-30 DAYS AFTER THE AUCTION	FREE OF CHARGE	FREE OF CHARGE
31ST DAY ONWARDS: ADMINISTRATION	\$100	\$50
STORAGE PER DAY	\$10	\$6
LOSS AND DAMAGE LIABILITY	WILL BE CHARGED ON PURCHASED LOTS AT 0.5% OF THE HAMMER PRICE OR CAPPED AT THE TOTAL STORAGE CHARGE, WHICHEVER IS THE LOWER AMOUNT	
All charges are subject to sales tax. Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie's discretion.		
Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com		

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



Christie's Rockefeller Center
20 Rockefeller Plaza, New York 10020
Tel: +1 212 636 2000
nycollections@christies.com
Main Entrance on 49th Street
Receiving/Shipping Entrance on 48th Street
Hours: 9:30 AM - 5:00 PM
Monday-Friday except Public Holidays



Christie's Fine Art Storage Services (CFASS)
62-100 Imlay Street, Brooklyn, NY 11231
Tel: +1 212 974 4500
nycollections@christies.com
Main Entrance on Corner of Imlay and Bowne St
Hours: 9:30 AM - 5:00 PM
Monday-Friday except Public Holidays

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.

B 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. Colour 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 H(2).

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

- 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 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.

- 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.

- Internet Bids on Christie's LIVEM™**

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the "Bid Live" icon to see details of how to watch, hear and bid at the auction from your computer. In addition to these Conditions of Sale, internet bids are governed by the Christie's LIVEM™ terms of use which are available on www.christies.com.

- Written Bids**

You can find a Written Bid Form at the back of four catalogues, at any Christie's office, or by phoning the sale and viewing the **lots** online at www.christies.com. We will 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 RESERVE

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

3 AUCTIONEER'S DISCRETION

- The auctioneer can at his or her sole option:
 - refuse any bid;
 - move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
 - withdraw any **lot**;
 - divide any **lot** or combine any two or more **lots**;
 - reopen or continue the bidding even after the hammer has fallen; and
 - if 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 LIVEM™ (as shown above in paragraph B(6)); 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 LIVEM™) 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 C(3) above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

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

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

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each lot sold. On all lots we charge 25% of the **hammer price** up to and including US\$150,000, 20% on that part of the **hammer price** over US\$150,000 and up to and including US\$1,000,000, and 12% of that part of the **hammer price** above US\$1,000,000.

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 with Christie's prior to the release of the **lot**. For more information, please contact Purchaser Payments at +1 212 636 2466.

E WARRANTIES

1 SELLER'S WARRANTIES

For each lot, the seller gives a **warranty** that the seller (a) 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 (b) 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 E1(a)) below paid by you for any reason. The seller will not be responsible to you for any losses 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: (a) It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**. (b) It gives only 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**. (c) 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. (d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**. (e) 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.
- You only have the right under this **authenticity warranty** 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 sufficient to state that the property is a forgery in accordance with paragraph E2(b)(ii) above and the property must be returned to us in accordance with E2(b)(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (d) 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**;
- At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed "Storage and Collection", unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

- If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F3 and any other rights or remedies we have by law):
 - We can charge interest from the **due date** at a rate of up to 1.4% per month on the unpaid amount due;
 - we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

- we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
 - we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
 - we can take what you owe us from any amounts which we or any other company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
 - we can, at our option, reveal your identity and contact details to the seller;
 - we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
 - we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
 - we can take any other action we see necessary or appropriate.
- If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

1 COLLECTION

- We ask that you collect purchased **lots** promptly following the auction (but note that you may not collect any **lot** until you have made full and clear payment of all amounts due to us).
- Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers at +1 212 636 2495.
- If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse. Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed "Storage and Collection". You may be liable to our agent directly for these costs.
- If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:
 - we will charge you storage costs from that date;
 - we can, at our option, move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so;
 - we may sell the **lot** in any commercially reasonable way we think appropriate;
 - the storage terms which can be found at christies.com/storage shall apply;
 - In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**;
 - Nothing in this paragraph is intended to limit our rights under paragraph F4.

2 STORAGE

- 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.
- 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 packaging. 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 4600. See the information set out at www.christies.com/shipping or contact us at PostSaleUS@christie.com. We will take reasonable care when we are handling, packing, transporting, and shipping a work. 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.

- 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 we will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 4286. See the information set out at www.christies.com/shipping or contact us at ArtTransport@christies.com.

(b) Endangered and protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any lot containing wildlife material if you plan to import the lot into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the lot can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.

(c) Lots containing ivory or mother coral

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

(d) Lots of Iranian origin

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

(f) Gold

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

(g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. 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 H, 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

- 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) 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

(i) 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™ and 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 1(a) to (d) or E2(f) above, we are found to be liable to you for any reason, we shall not have to pay more than the purchase price paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a lot if we reasonably believe that completing the transaction is, or may be, unlawful or if 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 LIVEM™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another Christie's Group company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a lot will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-US party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United

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

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

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

(i) the work of a particular artist, author or manufacturer, if the lot is described in the Heading as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the lot is described in the Heading as a work created during that period or culture;

(iii) a work for a particular origin source if the lot is described in the Heading as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the lot is described in the Heading as being made of that material.

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

buyer's premium: the charge the buyer pays us along with the hammer price, catalogue description: the description of a lot in the catalogue for the auction, as amended by any saleroom notice.

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

condition: the physical condition of a lot.
due date: has the meaning given to it in paragraph F1 (a).
estimate: the price range included in the catalogue and any saleroom notice within which we believe a lot 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.

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.

Headings: has the meaning given to it in paragraph E2. Lots are items 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 'Important Notices and Explanation of Cataloguing Practice'.

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

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

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.



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