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New York 14 December 2017



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21/06/16

FRONT COVER: Lot 58
INSIDE FRONT COVER: Lot 15
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AUCTION

Thursday 14 December 2017

at 10.00 am (Lots 1-69)

20 Rockefeller Plaza

New York, NY 10020

VIEWING

Saturday	9 December	10.00 am - 5.00 pm
Sunday	10 December	1.00 pm - 5.00 pm
Monday	11 December	10.00 am - 5.00 pm
Tuesday	12 December	10.00 am - 5.00 pm
Wednesday	13 December	10.00 am - 5.00 pm

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14/11/17

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1 JUNE
Design

Subject to change. 14/11/17



TIFFANY ENAMELS: VISIONS OF DELIGHT

PROPERTY FROM THE COLLECTION OF ALAN W. FELD, MD
(Lots 1-11)

Louis Comfort Tiffany was fascinated with glass as an artistic medium and enamel, which is essentially powdered glass fused onto a metal body, was a natural decorative technique for him to explore. Tiffany was assisted in this exploration by his chief chemist, Dr. Parker McIlhiney, and four of the "Tiffany Girls" -- Alice Gouvy, Julia Munson, Lillian Palmié and Patricia Gay. Together, they developed an iridescent enamel and, more significantly, a translucent enamel that allowed hints of the copper body to be seen through the enamel. Furthermore, many of the pieces employed repoussé, which added to the three-dimensionality of the design.

The Tiffany Glass and Decorating Company's exhibition at the 1900 Paris Exposition Universelle was a landmark event for the firm, cementing its reputation as one of the world's preeminent manufacturers of artistic objects. Articles encompassing the full gamut of the company's production, ranging from blown glass vases to mosaic panels to leaded glass windows, were displayed. However, no group of objects garnered more attention and critical acclaim than their new line of enameled pieces. The October 1900 edition of *The Collector* noted "They [the enamels] are evidently not such as can be turned out by the mere clever workman, but show the creative mind of the artist. In awarding them the Grand Prix,



the jury has marked its sense of their supreme excellence."

The splendid grouping offered here clearly demonstrates the artistry, technical innovation, and superb craftsmanship that brought these objects international recognition. The vase with three dragonflies in flight (lot 8) and the peacock feather covered box (lot 1) are particularly stunning. In both examples, transparent enamels cover minute areas, revealing the bright copper body and creating jewel-like segments that glimmer in the light. The poppy taperstick (lot 2) is brilliantly designed, with its openwork leaf and buds gently overlapping the top rim, while

the butterfly vase (lot 6) clearly demonstrates the more experimental nature of the 'EL' series.

It is pieces such as these that caused one contemporary to refer to Tiffany's enamels as "visions of delight" and "rare works of genius". This, despite the relatively diminutive size of many of the objects: "They are gems for collectors to possess, for all art lovers to become familiar with. This masterful artist so prizes one small specimen that he sets it apart as beyond price. The wealth of the Indies he would refuse for it."¹

¹"Some Beautiful Glass and Rare Enamels," *The Art Interchange*, 50, no. 6 (June 1903), p. 156.

1

TIFFANY STUDIOS

A 'PEACOCK FEATHER' COVERED BOX,
CIRCA 1899-1902

executed by the Enamelware Department of
the Stourbridge Glass Company, New York,
enameled copper

2 in. (5.1 cm.) high, 2 ½ in. (6.4 cm.) diameter
impressed *SG 219*,
engraved *LCT*

\$8,000–12,000



Alternate view

PROVENANCE:

Louis Comfort Tiffany, Laurelton Hall, Oyster Bay,
New York;

The Louis Comfort Tiffany Foundation, Oyster Bay,
New York;

The Parke-Bernet Galleries, Inc., New York, *The Objects
of Art of the Louis Comfort Tiffany Foundation,
Laurelton Hall, 24-28 September 1946, lot 299;*

Maude B. Feld, New York;

Thence by descent.

LITERATURE:

For a closely related model formerly in the collection of
The Louis C. Tiffany Garden Museum, Japan illustrated:
A. Duncan, *Louis C. Tiffany, The Garden Museum Collection*,
Woodbridge, Suffolk, 2004, p. 402.



2

TIFFANY STUDIOS

A 'POPPY' TAPERSTICK,
CIRCA 1902-1909

enameled copper

2 ¾ in. (6.1 cm.) high
impressed *EL 307*, engraved *L.C.T.*

\$4,000–6,000

PROVENANCE:

Maude B. Feld, New York;
Thence by descent.

3

TIFFANY STUDIOS

A 'SCARAB' VASE, CIRCA 1902-1909

enameled copper

2 ½ in. (6.3 cm.) high, 3 ½ in. (8 cm.) wide,
3 ½ in. (8 cm.) deep
impressed *EL 84*, engraved *L.C.Tiffany*

\$6,000–8,000

PROVENANCE:

Maude B. Feld, New York;
Thence by descent.

LITERATURE:

For another example of this model produced in ceramic illustrated:
R. Koch, *Louis C. Tiffany's Glass- Bronzes-Lamps*,
New York, 1971, p. 148.



'Chestnut Leaves', watercolor on paper by Alice C. Gouvy, Tiffany Furnaces, circa 1900. Photo courtesy Collection of the Rakow Research Library, The Corning Museum of Glass

4

TIFFANY STUDIOS

A 'CHESTNUT LEAF' COVERED BOX,
CIRCA 1902-1907

enameled copper

1 ⅞ in. (4.8 cm.) high, 2 in. (5.1 cm.) wide,
2 in. (5.1 cm.) deep
impressed *EL 186 L.C.T.*

\$3,000–5,000

PROVENANCE:

Maude B. Feld, New York;
Thence by descent.



2



3



4

5

TIFFANY STUDIOS

A COVERED BOX, CIRCA 1899-1902

executed by the Enamelware Department
of the Stourbridge Glass Company,
New York, enameled copper

1 ¼ in. (4.4 cm.) high, 2 ½ in. (6.4 cm.) diameter
impressed SG 250, engraved L.C.T.

\$2,500–3,500

PROVENANCE:

Maude B. Feld, New York;
Thence by descent.



6

TIFFANY STUDIOS

*A MINIATURE 'BUTTERFLY' VASE,
CIRCA 1900*

enameled copper

2 ⅛ in. (5.3 cm.) high
impressed L.C.T. EL 44

\$2,000–3,000

PROVENANCE:

Maude B. Feld, New York;
Thence by descent.



7

TIFFANY STUDIOS

A FLOWER FORM COVERED BOX,
CIRCA 1898-1907

executed by the Enamelware Department
of the Stourbridge Glass Company,
New York, enameled copper

1 7/8 in. (4.8 cm.) high, 2 5/8 in. (6.7 cm.) diameter
impressed *EL 291* and *SG 206*

\$2,000–3,000

PROVENANCE:

Maude B. Feld, New York;
Thence by descent.



8

TIFFANY STUDIOS

A 'DRAGONFLY' VASE, CIRCA 1902-1909

enameled copper

1 3/4 in. (9.5 cm.) high, 2 3/8 in. (6.1 cm.) diameter
impressed *EL280*, engraved *L.C.T.*

\$6,000–8,000

PROVENANCE:

Maude B. Feld, New York;
Thence by descent.

LITERATURE:

For another example of this model illustrated:
R. Koch, *Louis C. Tiffany's Glass-Bronzes-Lamps*,
New York, 1971, p. 155, fig. 259.

Another 'Dragonfly' vase, gifted by the Louis
Comfort Tiffany Foundation, is in the permanent
collection of The Metropolitan Museum of Art,
New York.



9

TIFFANY STUDIOS

AN 'APPLE BLOSSOM' COVERED BOX,
CIRCA 1899-1902

executed by the Enamelware Department
of the Stourbridge Glass Company, New York,
reticulated and enameled copper, Favrite glass

2 in. (5.1 cm.) high,
4 in. (10.1 cm.) wide,
4 in. (10.1 cm.) deep
impressed SG 308

\$10,000-15,000



Original Tiffany Studios design sketch for the lid of the present box.
Photo courtesy Allen Michaan

PROVENANCE:

Maude B. Feld, New York;
Thence by descent.

LITERATURE:

For a period sketch of the cover
of the present box illustrated:
A. Duncan, *Louis C. Tiffany, The Garden
Museum Collection*, Woodbridge, Suffolk,
2004, p. 414.



10

TIFFANY STUDIOS

A 'SCARAB' COVERED BOX, CIRCA 1905

Favrile mosaic glass, gilt bronze

3 $\frac{7}{8}$ in. (9.8 cm.) high, 3 $\frac{1}{2}$ in. (9 cm.) diameter

\$10,000–15,000



Detail

PROVENANCE:

Maude B. Feld, New York;
Thence by descent.

LITERATURE:

For related models illustrated:
A. Duncan, *Tiffany Lamps and Metalware*,
Woodbridge, Suffolk, 2007, pp. 397, 433.



11

TIFFANY STUDIOS

A VASE, CIRCA 1919

blown, applied and decorated Favrite glass

6 ½ in. (16.5 cm.) high
engraved 4929N L.C. Tiffany-Inc. Favrite

\$1,500–2,500

PROVENANCE:

Maude B. Feld, New York;
Thence by descent.



PROPERTY FROM THE
NESMITH FAMILY COLLECTION,
NEW YORK

12

TIFFANY STUDIOS

TWO FLOWER FORM VASES, CIRCA 1898

Favrite glass

10 ½ in. (26.7 cm.) high
one vase engraved o8075 L.C.T., the other
engraved o8081 L.C.T., each with the Tiffany
Glass and Decorating Company paper label

\$10,000–15,000



PROPERTY FROM A SOUTHWEST
COLLECTION

13

TIFFANY STUDIOS

A LAVA VASE, CIRCA 1908

Favrile glass

4 in. (10.2 cm.) high, 6 ½ in. (16.5 cm.) diameter
engraved 2560 C.L.C. Tiffany-Favrile

\$25,000–35,000

PROVENANCE:

Christie's, New York, 27 September 1986, lot 196;
Acquired from the above sale by the present owner.



Alternate view



PROPERTY FROM A PRIVATE COLLECTION

14

TIFFANY STUDIOS

A 'GERANIUM' TABLE LAMP, CIRCA 1910

leaded glass, patinated bronze

18 ¼ in. (46.3 cm.) high, 16 ½ in. (41.8 cm.) diameter of shade
shade tag impressed *TIFFANY STUDIOS*, oil canister
button tag impressed *TIFFANY STUDIOS NEW YORK*
6812, base impressed *TIFFANY STUDIOS NEW YORK 6812*

\$18,000-22,000



Detail





**PROPERTY FROM AN IMPORTANT
AMERICAN COLLECTION**

(Lots 15-18)



15

TIFFANY STUDIOS

A 'DROPHEAD DRAGONFLY' TABLE LAMP,
CIRCA 1905

leaded glass, patinated bronze

32 in. (81.3 cm.) high, 22 1/8 in. (56.2 cm.) diameter
of shade

shade impressed *TIFFANY STUDIOS NEW YORK*
1507-30, base impressed *TIFFANY STUDIOS*
NEW YORK 393-196 S

\$250,000–350,000

PROVENANCE:

Sotheby's, New York, 1 and 2 December 1995,
lot 889;

Acquired from the above sale by the present owner.



Detail



16

TIFFANY STUDIOS

A 'LABURNUM' TABLE LAMP, CIRCA 1910

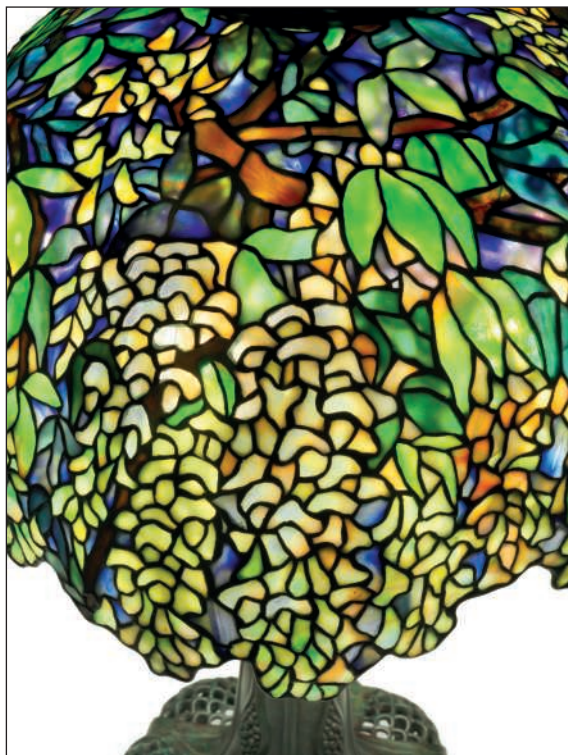
leaded glass, patinated bronze

32 in. (81.3 cm.) unextended height,
21 ½ in. (54.6 cm.) diameter of shade
base impressed *TIFFANY STUDIOS NEW YORK*
397

\$200,000–300,000

PROVENANCE:

Christie's, New York, 14 December 1991, lot 337;
Acquired from the above sale by the present
owner.



Detail



17

TIFFANY STUDIOS

A 'PEACOCK' TABLE LAMP, CIRCA 1902

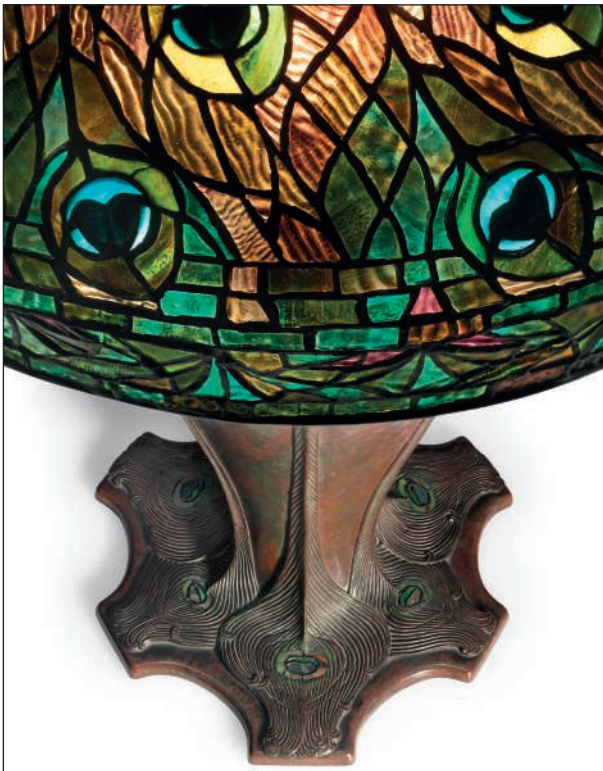
leaded glass, patinated bronze

24 ½ in. (62.2 cm.) high,
18 ¼ in. (46.3 cm.) diameter of shade
canister impressed *TIFFANY STUDIOS*
NEW YORK 23923 with the Tiffany Glass
and Decorating Company monogram

\$120,000–180,000

PROVENANCE:

Christie's, New York, 10 December 1993, lot 684;
Acquired from the above sale by the present owner.



Detail



18

TIFFANY STUDIOS

A 'SALAMANDER' TABLE LAMP, CIRCA 1910

leaded glass, patinated bronze

32 in. (81.3 cm.) height unextended,
27 1/8 in. (68.6 cm.) diameter of shade
shade impressed *TIFFANY STUDIOS NEW YORK*
1549-8, base impressed *TIFFANY STUDIOS*
NEW YORK S195

\$120,000-180,000

PROVENANCE:

Lillian Nassau, New York;
Sotheby's, New York, 11 June 1992, lot 259;
Acquired from the above sale by the present owner.



Detail





19

PROPERTY FROM A PRIVATE NEW YORK CITY ESTATE
(Lots 19-20)

19

TIFFANY STUDIOS

AN 'AMERICAN INDIAN' DESK LAMP,
CIRCA 1915

leaded glass, patinated bronze,
with 'Chinese' pattern base

17 in. (43.2 cm.) high, 12 in. (30.1 cm.) diameter
of shade
shade impressed *TIFFANY STUDIOS N.Y. 1586*,
base impressed *TIFFANY STUDIOS NEW YORK*
535

\$25,000–35,000

PROVENANCE:

Private collection, New York;
Thence by descent.

20

TIFFANY STUDIOS

AN ASSEMBLED TWELVE-PIECE 'AMERICAN
INDIAN' DESK SET, CIRCA 1910

patinated bronze

comprising a letter rack, a clock, an inkstand,
a utility box, two picture frames, two pairs of blotter
ends, a pen tray, and a letter opener

the letter rack 5 ¾ in. (14.6 cm.) high,
11 in. (28 cm.) wide,
2 ¾ in. (7 cm.) deep
each item impressed *TIFFANY STUDIOS NEW YORK*
with model numbers

\$2,000–3,000

PROVENANCE:

Private collection, New York;
Thence by descent.



PROPERTY FROM A PRIVATE LONG ISLAND COLLECTION

21

TIFFANY STUDIOS

*A THREE-ARM WALL SCONCE,
CIRCA 1902*

Favrile glass, patinated bronze

12 in. (30.5 cm.) high, 15 in. (38 cm.) wide,
12 in. (30.5 cm.) deep
two shades engraved *L.C.T.*

\$7,000–9,000

PROVENANCE:

Christie's, New York, 18 December 2006, lot 264.

22

TIFFANY STUDIOS

*A 'PERSIAN CHAIN MAIL' CEILING LIGHT,
CIRCA 1910*

gilt bronze, Favrile glass

9 in. (22.9 cm.) high, 23 in. (58.5 cm.) drop overall

\$20,000–30,000

PROVENANCE:

Christie's, New York, 18 December 2006, lot 280.





PROPERTY FROM A PRIVATE LONG
ISLAND COLLECTION

23

TIFFANY STUDIOS

A CANDLESTICK, CIRCA 1910

blown-glass, patinated bronze

17 ½ in. (44.5 cm.) high
impressed *TIFFANY STUDIOS*
NEW YORK 1070

\$1,500–2,000

PROVENANCE:

Naomi Leff, New York;
Christie's, New York, 16 December 2008, lot 118.



~ 24

TIFFANY STUDIOS

A 'NAUTILUS' TABLE LAMP, CIRCA 1904

patinated bronze, silvered metal, nautilus shell,
with a 'Mermaid' base cast from a model by
Louis Gudebrod

16 ¾ in. (42.5 cm.) high
base signed *GUDEBROD*, impressed *TIFFANY*
STUDIOS NEW YORK 23577 with the Tiffany Glass
and Decorating Company monogram

\$20,000–30,000



25

TIFFANY STUDIOS

A TWELVE-LIGHT TURTLEBACK TILE
MOORISH CHANDELIER, CIRCA 1900

Favrile and leaded glass, patinated bronze

38 in. (97 cm.) drop overall,
20 ¾ in. (52.7 cm.) diameter
ten shades engraved *L.C.T.*, two shades engraved
L.C.T. Favrite

\$120,000-180,000



Detail



PROPERTY FROM A PRIVATE
CALIFORNIA COLLECTION

26

TIFFANY STUDIOS

A 'WILD CARROT' INKSTAND, CIRCA 1902

patinated bronze

3 $\frac{5}{8}$ in. (9.2 cm.) high
impressed *TIFFANY STUDIOS NEW YORK 29230*
with Tiffany Glass and Decorating Company
monogram

\$6,000–8,000

LITERATURE:

For another example of this model illustrated:
A. Duncan, *Tiffany Lamps and Metalware*, Woodbridge,
Suffolk, 2007, p. 430, pl. 1709.



PROPERTY FROM A
DISTINGUISHED AMERICAN
COLLECTION

(Lots 27-30)

27

TIFFANY STUDIOS

A 'SPIDER' TABLE LAMP, CIRCA 1910

leaded glass, patinated bronze

17 $\frac{3}{4}$ in. (45.1 cm.) high, 15 $\frac{1}{8}$ in. (38.4 cm.)
diameter of shade
shade impressed *TIFFANY STUDIOS*
NEW YORK 1524, base impressed
TIFFANY STUDIOS NEW YORK 337

\$40,000–60,000

PROVENANCE:

The Warshawsky Corporate Collection, Chicago;
Sotheby's, New York, *Tiffany Lamps from the*
Warshawsky Corporate Collection, 5 June 1996,
lot 93.





THE 'GOURD' LAMP



28

TIFFANY STUDIOS

A RARE AND IMPORTANT 'GOURD' FLOOR LAMP,
CIRCA 1900-1906

leaded glass, patinated bronze

72 in. (182.9 cm.) high,
24 7/8 in. (62 cm.) diameter of shade
shade impressed *TIFFANY STUDIOS NEW YORK*
1522-2, the adjustable base impressed
TIFFANY STUDIOS NEW YORK

\$600,000–800,000



Alternate view

PROVENANCE:

Lillian Nassau, New York;
Christie's, New York, 10 December 1998, lot 309.

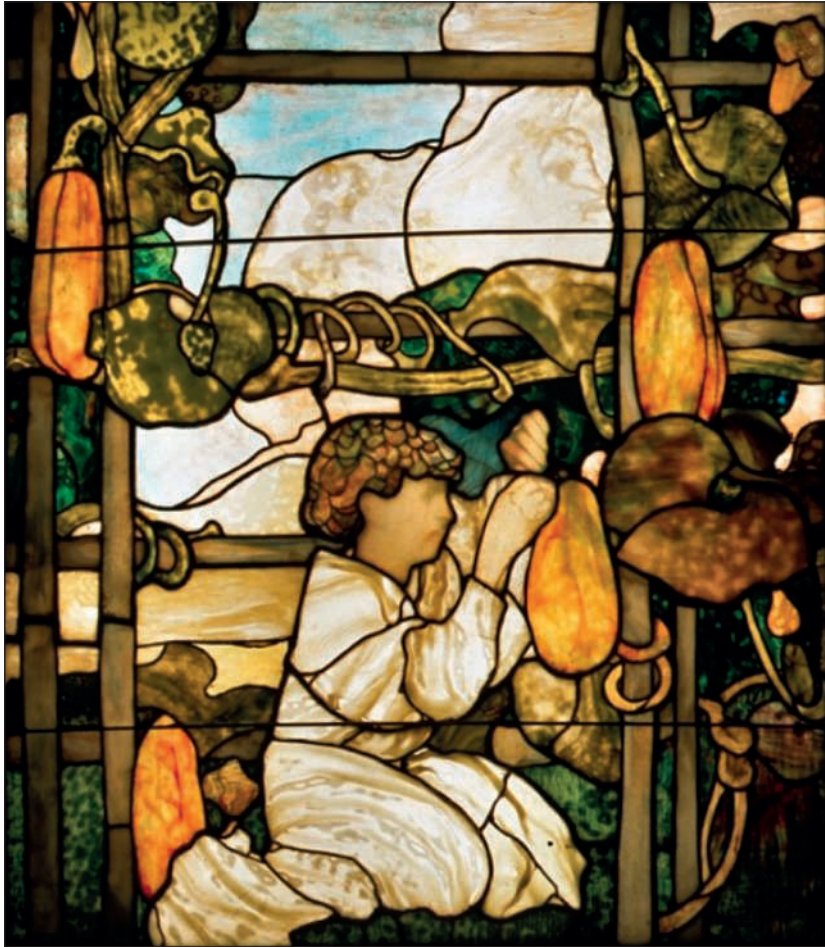
LITERATURE:

For this lamp illustrated:
M. Eidelberg, *Tiffany Favrile Glass and the Quest of Beauty*, New York, 2007, p. 8.
For another example of the 'Gourd' shade illustrated:
M. Hofer, R. Klassen, *The Lamps of Tiffany Studios, Nature Illuminated*, New York, 2016, p. 114.

The only other example of the model known to exist is in table lamp form and resides in the permanent collection of the New York Historical Society, New York.

We would like to thank Doug Major for his assistance with the cataloguing of this lot.





'Child with Gourd' window designed by Frank Brangwyn for Tiffany Studios, circa 1899. Photo courtesy The Charles Hosmer Morse Museum of American Art, Winter Park, Florida
© The Charles Hosmer Morse Foundation, Inc.



Lillian Nassau in her gallery at 927 1/2 Third Avenue, New York City, pictured with the present 'Gourd' floor lamp, circa 1965. Photo courtesy Lillian Nassau LLC, New York.

Tiffany's Artistry Beyond Flowers

Louis Comfort Tiffany's love of nature, perhaps best expressed through his depiction of flowers in a wide variety of decorative schemes and applications, has been thoroughly examined. Less familiar is Tiffany's occasional use of other botanical forms, especially vegetables, in his artwork. In one of his earliest interior design commissions, the George Kemp House in New York City, he created leaded glass transom windows of eggplants and squash. Tiffany displayed at the 1883 Pedestal Art Loan exhibition in New York, a show whose purpose was to raise funds for the Statue of Liberty's platform, a "curious" window of eggplants, "a plant that lends itself admirable with its big rich fruit and large leaves to the well-known manner in masses of that artist."¹ The Tiffany Glass and Decorating Company in 1899 made a highly artistic window depicting large, ripe pumpkins among growing beets that was displayed at the 1900 Paris Exposition Universelle and was afterwards installed at Louis Tiffany's Laurelton Hall estate. The previous year, Sigfried Bing, owner of the famous Parisian gallery "Maison de l'Art Nouveau," arranged an exhibition of the company's work at the Grafton Galleries in London. Included was a leaded glass window, designed by illustrator Frank Brangwyn, of a kneeling white-robed child plucking a gourd among many off a vine hanging from latticework. This window was also later installed at Laurelton Hall.²

The firm's use of gourds in its designs was probably due to the influence of Japanese art on Louis Tiffany's aesthetics. In Japan, the gourd is frequently associated with divinity, being mentioned in several myths involving the gods, and also symbolizes good luck, health and prosperity. This affinity for Japanese design is clearly evident in Tiffany's own home in the Bella Apartment, where he displayed actual gourds and Japanese gourd-shaped pottery on a shelf situated between the dining room and library.³ Furthermore, he showed at the 1900 Paris Exposition a superb three-panel leaded glass screen, the upper center section depicting numerous gourds hanging on twisting vines amid blue and purple foliage. This screen was awarded a Gold Medal and was prominently illustrated in the firm's catalog *Portfolio of Work of the Tiffany Studios* (circa 1902).

The Gourd shade offered here, with its unusual sloping conical shape, is one of the rarest models produced by Tiffany Studios, with only one other example known to exist.⁴ The dash number as part of the signature signifies the model as one of the earlier leaded glass shades produced by company. Its generous proportions permitted an exceptionally naturalistic rendition of the motif and the unusually large pieces of glass forming the gourds was a further enhancement. The design of gourds of various shapes and sizes with undulating textures in subtle shades of earthy brown, interspersed with delicate yellow-tinged white blossoms suspended from blue-green and green-streaked yellow leafy vines, supported on orange-tinged latticework against a bright blue background, is sublime. The Gourd lamp is supremely artistic, a distinctive and alluring departure from Tiffany's more familiar floral designs. The absence of a price in the company's 1906 price guide implies the firm was producing the shade in very limited quantities. The model, as noted in Tiffany Studios' 1910 price guide, was already in the process of being discontinued, another reason for its extreme rarity.

Paul Doros

Author, *The Art Glass of Louis Comfort Tiffany*

1. "The Pedestal Art Loan," *New York Times*, December 2, 1883, p. 2.

2. These two windows are presently in the permanent collection of the Charles Hosmer Morse Museum of American Art.

3. Donald G. Mitchell, "From Lobby to Peak: Between Rooms," *Our Continent*, 1, no. 10 (April 19, 1882), 148.

4. The other example, as a table lamp, is in the permanent collection of the New-York Historical Society (N84.102.1), the shade being impressed *TIFFANY STUDIOS NEW YORK 1522-1*.

29

TIFFANY STUDIOS

AN 'ARROWHEADS' JARDINIÈRE, CIRCA 1905

Favrile mosaic glass, patinated bronze, copper,
with interior liner

3 7/8 in. (10 cm.) high, 12 in. (30.5 cm.) diameter

\$40,000–60,000



Detail

PROVENANCE:

John and Katsy Mecom, Texas;
Sotheby's, New York, *The John and Katsy Mecom
Collection*, 3 October 1992, lot 153.

LITERATURE:

For another example of this model illustrated:
M. Eidelberg, N. Gray and M. Hofer, *A New Light on
Tiffany: Clara Driscoll and the Tiffany Girls*, London,
2007, p. 74.



30

TIFFANY STUDIOS

A 'POPPY' TABLE LAMP, CIRCA 1910

leaded glass, patinated bronze

22 in. (55.8 cm.) high,
17 in. (43 cm.) diameter of shade
shade impressed *TIFFANY STUDIOS*
NEW YORK 1461, base impressed *TIFFANY*
STUDIOS NEW YORK 382

\$80,000–120,000

PROVENANCE:

Macklowe Gallery and Modernism, New York,
1988.



Detail



PROPERTY FROM THE ESTATE OF
CHRIS JONES

31

TIFFANY STUDIOS

A 'WISTERIA' TABLE LAMP, CIRCA 1905

leaded glass, patinated bronze

26 ½ in. (68 cm.) high,
18 in. (45.8 cm.) diameter of shade
mounting post of shade impressed 1073,
base plate impressed TIFFANY STUDIOS
NEW YORK 1073, top of tree trunk column
impressed 1073 9

\$300,000–500,000



Detail

PROVENANCE:

Private collection, Switzerland;
Christie's, Geneva, 18 November 1982, lot 162;
Private collection, Switzerland;
Chris Jones, Austin.



32

TIFFANY STUDIOS

A 'DOGWOOD' CHANDELIER, CIRCA 1910

leaded glass, patinated bronze

38 in. (96.5 cm.) drop overall,

28 in. (71.1 cm.) diameter of shade

shade tag impressed *TIFFANY STUDIOS NEW YORK*

\$120,000-180,000



Alternate view



PROPERTY FROM A SOUTHWEST
COLLECTION

33

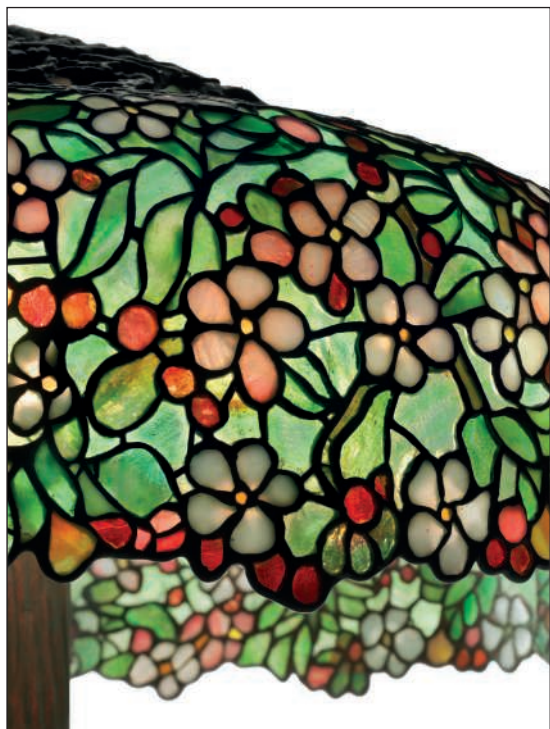
TIFFANY STUDIOS

AN 'APPLE BLOSSOM' TABLE LAMP, CIRCA 1910

leaded glass, patinated bronze

29 ½ in. (75 cm.) high, 25 in. (63.5 cm.) diameter of shade
shade tags impressed *TIFFANY STUDIOS NEW YORK*
351-5, base impressed *TIFFANY STUDIOS NEW YORK*
351 S166

\$120,000–180,000



Detail

PROVENANCE:

Lillian Nassau, Ltd., New York;
Joel Schur, Greenwich;
Christie's, New York, *Important Art Nouveau:*
The Joel Schur Collection, 14 December 1985, lot 30;
Acquired from the above sale by the present owner.



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

■ 34

MARTIN BROTHERS

A LARGE 'BIRD' JAR AND COVER, 1900

glazed ceramic, stained wood

13 5/8 in. (34.5 cm.) high

signed *R.W. Martin & Brothers London Southall*
12.1900 and Martin Bros London

\$20,000–30,000

PROVENANCE:

Roy Aitken;
Sotheby's, Belgravia, *A Large Collection of*
Martin Brothers Ceramics, Property of Roy Aitken, Esq.,
19 April 1978, lot 186.



Detail



PROPERTY OF A PRIVATE CANADIAN
COLLECTOR

■ 35

UMBERTO BELLOTTO (1882-1940)

AN IMPORTANT GATE, 1924

executed for the 1924 Venice Biennale,
wrought iron

78 ¾ in. (200 cm.) high, 61 ½ in. (156 cm.) wide,
19 ½ in. (49.5 cm.) deep

\$20,000–30,000



Detail

PROVENANCE:

Galleria Cesana, Italy, 1980s

EXHIBITED:

Venice, *XIV Biennale*, 1924

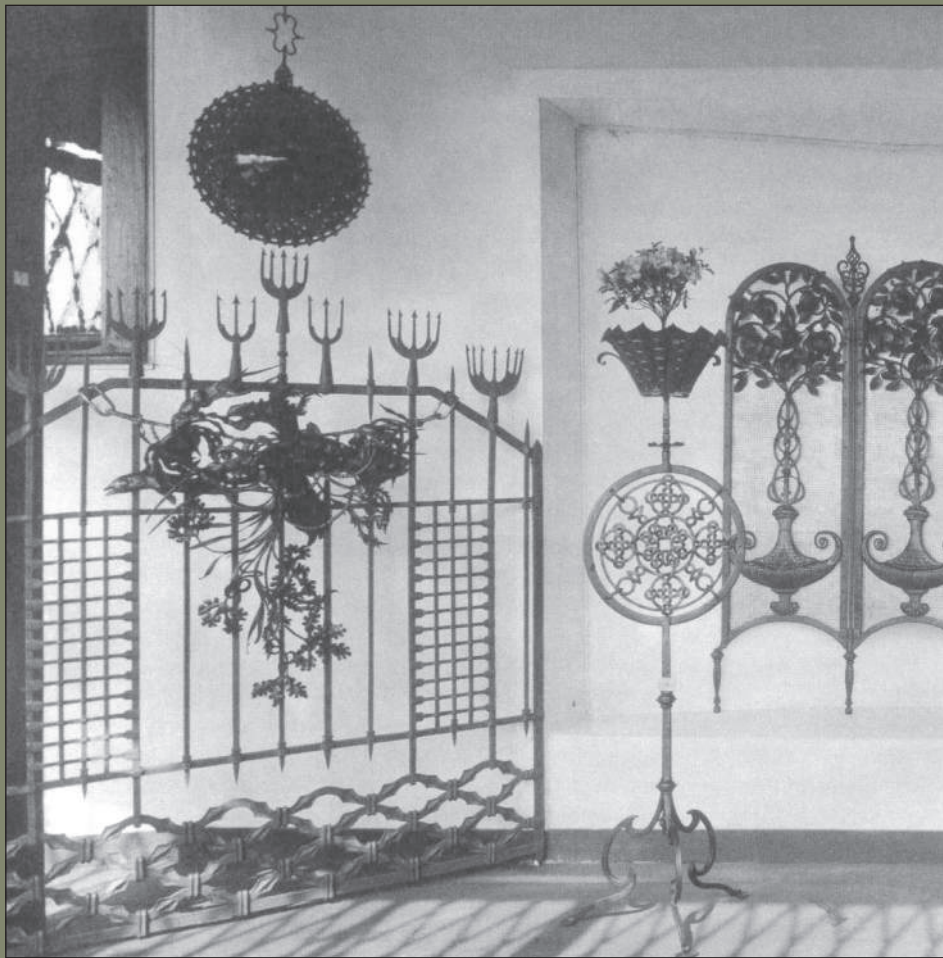
LITERATURE:

For this gate illustrated at the 1924 Venice Biennale:
M. Paola Maino, I. de Guttry, 'The Magician of Iron -
Umberto Bellootto', *Forme Moderne*, n. 4, 2010, p. 15.





The son of a Venetian blacksmith, Bellotto inherited the family business when he was only 19 years old and immediately embarked on a journey of experimentation with ironwork. He gained recognition at the Venice Biennale of 1914 where he exhibited a collection of eccentric works, combining iron with an array of antithetical materials such as leather, ceramic and glass. The present gate, which was presented at the Venice Biennale of 1924, links ancient Venetian traditions with the modern early 20th century taste. It shows off Bellotto's love of myth and allegory, his devotion to the traditional Venetian theme of the sea and is an exceptional example of his remarkable skill in transforming a hardened material like iron into a fluid and dynamic work of art.



The present lot illustrated at the Venice Biennale, 1924. Photo courtesy *Forme Moderne*.

PROPERTY FROM A PRIVATE LONG
ISLAND COLLECTION

■ 36

CARLO BUGATTI (1856-1940)

AN IMPORTANT VITRINE
WITH DRAGONFLY HANDLES, CIRCA 1902

hand-painted parchment, hammered copper and brass,
oak, patinated bronze, glass, mirrored glass, on casters

67 in. (170 cm.) high,
60 ½ in. (153.5 cm.) wide,
18 in. (46 cm.) deep
with inset metal plaque *Marca Depositata Bugatti Carlo*

\$80,000–120,000



Detail

PROVENANCE:

Alastair Martin, New York;
Christie's, New York, 15 December 2010, lot 306.

LITERATURE:

For other examples of this model illustrated:
M-M. Massé, *Carlo Bugatti au Musée d'Orsay*,
Paris, 2001, p. 99, n. 8.75;
P. Dejean, *Carlo-Rembrandt-Ettore-Jean Bugatti*,
Paris, 1982, p. 74.



PROPERTY FROM A PRIVATE EAST COAST COLLECTION
(Lots 37-38)

■ 37

REMBRANDT BUGATTI (1884-1916)

'SERPENTAIRE MALE', CIRCA 1911

patinated bronze

13 in. (33 cm.) high

signed *R. Bugatti (8)* with *Cire Perdue AA Hébrard* mark,
stamped *FRANCE*

\$40,000–60,000

PROVENANCE:

William Doyle Galleries, New York, 25 March 1987, lot 200;
Acquired from above sale by present owner.

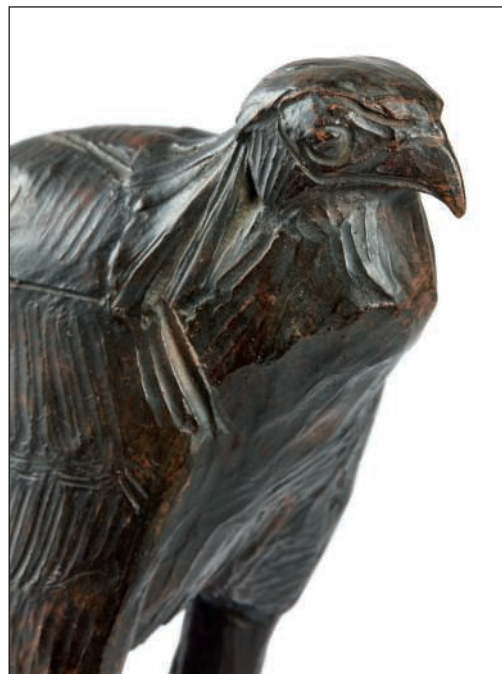
LITERATURE:

For other examples of this model illustrated:

P. Dejean, *Carlo-Rembrandt-Ettore-Jean Bugatti*, Paris, 1982,
p. 166;

V. Fromanger, *Rembrandt Bugatti Sculpteur Répertoire
Monographique*, Paris, 2016, pp. 217, 361, n. 290.

Lots 37 and 38 will each be sold with a certificate of authenticity from
Veronique Fromanger.



Detail lot 37

■ 38

REMBRANDT BUGATTI (1884-1916)

'SERPENTAIRE FEMELLE', CIRCA 1911

patinated bronze

13 ¼ in. (33.5 cm.) high

signed *R. Bugatti (4)* with *Cire Perdue AA Hébrard* mark,
stamped *FRANCE*

\$40,000–60,000

PROVENANCE:

See previous lot.

LITERATURE:

See previous lot.



Detail lot 38



■ 39

WILHELM HUNT DIEDERICH (1884-1953)

A 'HOUNDS AT PLAY' BALUSTRADE, 1920S

wrought iron, with modern metal stand

28 ½ in. (72.4 cm.) high, 77 ¾ in. (197.5 cm.) wide

\$25,000–35,000



W. Hunt Diederich, *Two Hounds* fire screen study, charcoal and pastel on paper.
Photo courtesy D. Wigmore Fine Art, Inc.

EXHIBITED:

New York, D. Wigmore Fine Art, Inc.,
Hunt Diederich: Making Sculpture Modern,
January - February 2016;
Utica, Munson Williams Proctor Art Institute,
Roaring Into The Future: New York 1925-1935,
June - October 2017.

LITERATURE:

For examples of other fire screens with related
imagery:
Yale University Art Gallery, *At Home in
Manhattan: Modern Decorative Objects, 1925 to
the Depression*, exhibition catalogue,
New Haven, Connecticut, 1983, p. 37, fig. 20;
Whitney Museum of American Art,
Hunt Diederich, exhibition checklist, New York,
1991, n.p.;
For the present example illustrated:
R. Allen, "The Road of Progress: How New York
State Catalyzed Modernism in America",
Fine Art Connoisseur, July/August 2017, p. 101.





ART DECO FROM AN
IMPORTANT
PRIVATE COLLECTION

(Lots 40 - 48)

■ 40

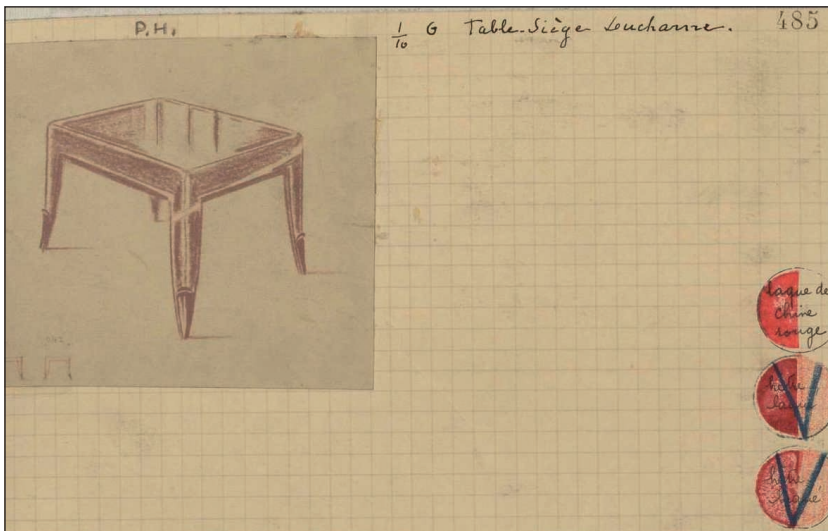
EMILE-JACQUES RUHLMANN (1879-1933)

AN OCCASIONAL TABLE, CIRCA 1930

lacquered wood, silvered bronze sabots

15 $\frac{3}{4}$ in. (40 cm.) high,
20 $\frac{1}{2}$ in. (52 cm.) wide,
16 $\frac{1}{4}$ in. (42 cm.) deep
stamped *Ruhlmann* with Atelier A mark

\$35,000–55,000



A design sketch of this model in the Ruhlmann archives. Photo © Musées de la Ville de Boulogne-Billancourt.

PROVENANCE:

Yves Saint Laurent and Pierre Bergé,
Paris;
Christie's, Paris, *The Collection of
Yves Saint Laurent and Pierre Bergé*,
February 23-25, 2009, lot 270;
Acquired from the above sale by the
present owner.

This lot is referenced under number
485 NR (Nouveau Référencier) in the
Ruhlmann Archives at the Musée des
Années Trente, Boulogne-Billancourt,
Paris.



■ 41

EMILE-JACQUES RUHLMANN (1879-1933)

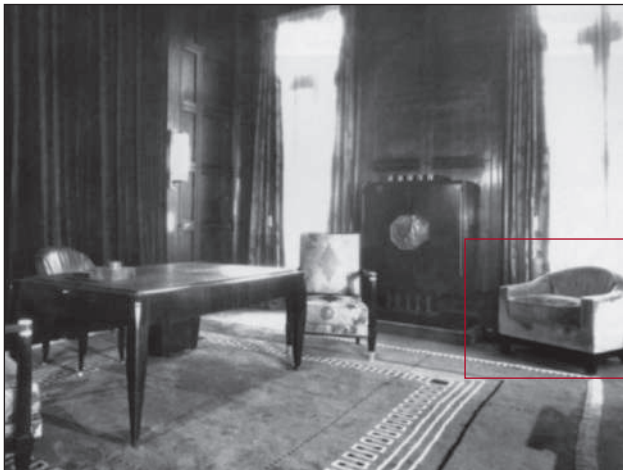
A PAIR OF 'CRAPAUD' ARMCHAIRS, CIRCA 1930

ebonized wood, upholstery

each 25 ¼ in. (64 cm.) high
each branded 10592

(2)

\$60,000–80,000



A 'Crapaud' armchair shown in the Hall-salon of the Lord Rothermere residence, Paris, circa 1925. ©Archives Ruhlmann / Musée des Années Trente, Boulogne-Billancourt, Paris.

PROVENANCE:

Galerie Friedman/Vallois, New York.

LITERATURE:

For other examples of this model illustrated:

F. Camard, *Ruhlmann, Master of Art Deco*, Paris, 1983, p. 33
for a sketch of this model, pp. 137, 161, 166;

E. Bréon, R. Pepall (eds.), *Ruhlmann: Genius of Art Deco*,
exhibition catalogue, Musée des Années Trente, Paris, 2001,
pp. 252, 254;

F. Camard, *Jacques Émile Ruhlmann*, Paris, 2009, pp. 179,
245.

This lot is recorded under number 10 AR (Ancien Référencier)
and 266 NR (Nouveau Référencier) in the Ruhlmann Archives,
Musée des Années Trente, Boulogne-Billancourt, Paris.



■ 42

EMILE-JACQUES RUHLMANN (1879-1933)

A 'CLA-CLA' READING TABLE, CIRCA 1926

macassar ebony

28 ¾ in. (73 cm.) high,
31 ½ in. (80 cm.) wide,
24 in. (61 cm.) deep [fully extended]
branded *Ruhlmann*

\$80,000–120,000



Detail

PROVENANCE:

Galerie Friedman/Vallois, New York.

LITERATURE:

For other examples of this model illustrated:
P. Olmer, *L'Art Décoratif Français en 1929*, Paris, 1930, p. 5;
F. Camard, *Ruhlmann: Master of Art Deco*, New York, 1983, p. 268;
Y. Brunhammer, *Le Style 1925*, Paris, 1983, p. 61;
F. Carmard, *Ruhlmann*, Paris, 1984, p. 268;
E. Bréon, R. Pepall, (eds.), *Ruhlmann: Genius of Art Deco*, exhibition catalogue, Musée des Années Trente, Paris, 2001, pp. 211, 212;
F. Carmard, *Jacques Émile Ruhlmann*, Paris, 2009, p. 286.

This model is recorded under number 1070 AR (Ancien Référencier) and 1260 NR (Nouveau Référencier) in the Ruhlmann Archives, Musée des Années Trente, Boulogne-Billancourt, Paris.



■ 43

IVAN DA SILVA BRUHNS

(1881-1980)

A RUG, CIRCA 1927

executed by the Manufacture Savigny,
Savigny-sur-Ogre, hand-knotted wool pile

66 x 36 in. (160.8 x 92 cm.)
signed *da Silva Bruhns* in the weave,
with manufacturer's monogram

\$5,000–8,000



43

■ 44

EMILE-JACQUES RUHLMANN

(1879-1933)

FOUR SIDE CHAIRS, CIRCA 1924

macassar ebony, silvered-bronze sabots,
silk upholstery after a Ruhlmann design

each 36 in. (91.5 cm.) high

(4)

\$60,000–80,000

PROVENANCE:

Tajan, Paris, 10 February 1999, lot 21;
Acquired from the above by the present owner.

LITERATURE:

For examples of similar models illustrated:
J. Applegate, *Art Deco*, exhibition catalogue, Finch College
Museum of Art, New York, 1970, p. 170, cat no. 242;
B. Hillier, *The World of Art Deco*, exhibition catalogue,
The Minneapolis Institute of Arts, New York, 1971, p. 62,
cat. no. 91.

This model is recorded under number 92b NR (Nouveau
Référencier) in the Ruhlmann Archives, Musée des Années Trente,
Boulogne-Billancourt, Paris.

78



■ 45

EMILE-JACQUES RUHLMANN (1879-1933)

A BED FRAME AND HEADBOARD, 1933

macassar ebony, oak, gilt-bronze

39 $\frac{3}{8}$ in. (100 cm.) high,
60 in. (153 cm.) wide,
80 in. (205 cm.) deep
branded *Ruhlmann* with *Atelier B* mark,
dated 1933 and marked *EXP N. 4*

\$40,000–60,000



Detail

PROVENANCE:

Christie's, Paris, 1 December 2004, lot 29;
Christie's, Paris, 26 November 2008, lot 7;
Acquired from the above sale by the present owner.

LITERATURE:

For an example of a similar model illustrated:
E. Breon, R. Pepall (eds.), *Ruhlmann Genius of Art
Deco*, exhibition catalogue, Musée des Années
Trente, Paris, 2001, p. 291.







THE 'BLOCH' DAYBED



■ 47

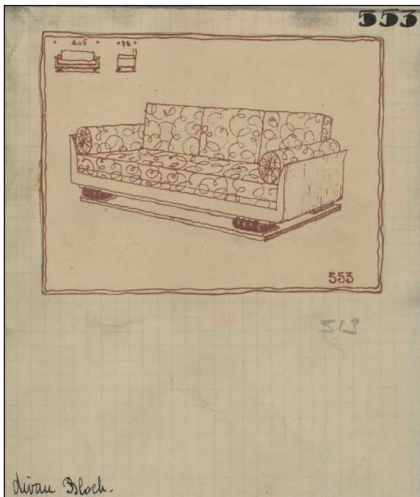
EMILE-JACQUES RUHLMANN (1879-1933)

A 'BLOCH' DAYBED, CIRCA 1927

burl amboyna, macassar ebony, gilt-bronze,
silk upholstery after a design by Ruhlmann

23 ¾ in. (58 cm.) high,
80 ¾ in. (205 cm.) wide,
33 ¾ in. (85.5 cm.) deep
branded four times *Ruhlmann* with Atelier mark

\$100,000–150,000



A design sketch of this model in the Ruhlmann archives.
Photo © Musées de la Ville de Boulogne-Billancourt.

PROVENANCE:

Jean Bloch, Paris;
Tajan, Paris, 10 February 1999, lot 25;
Galerie Makkassar, Paris.

LITERATURE:

For another example of this model illustrated:
F. Camard, *Ruhlmann Master of Art Deco*, New York, 1984,
p. 265.

For a closely related model illustrated:
B. Hillier, *The World of Art Deco*, exhibition catalogue,
The Minneapolis Institute of Arts, New York, 1971, p. 63,
cat. no. 100.

This model is recorded under number 553 AR (Ancien Référencier)
and 513 NR (Nouveau Référencier) in the Ruhlmann Archives, Musée
des Années Trente, Boulogne-Billancourt, Paris.

This lot is sold with the original bill of sale from E. J. Ruhlmann
Meublier.



■ 48

PAUL DUPRE-LAFON (1900-1971) AND HERMÈS, PARIS

A DESK SET, CIRCA 1940

Hermès leather-clad surfaces, nicked metal, paper

comprising: a pair of scissors with case, letter opener,
note and blotter pad

blotter: 13 $\frac{3}{8}$ x 17 $\frac{1}{2}$ x 1 in. (34 x 44.5 x 2.5 cm.)

each leather piece embossed *Hermès Paris* in gold foil (4)

\$3,000–5,000

LITERATURE:

For closely related models illustrated:

T. Couvrat Desvergnès, *Paul Dupré-Lafon Décorateur des
Millionnaires*, Paris, 1990, pp. 200-201.



Detail



PROPERTY FROM A PRIVATE LONG
ISLAND COLLECTION

■ 49

EDGAR BRANDT (1880-1960)

A PAIR OF GATES, CIRCA 1930

wrought iron

each gate 85 ½ in. (217 cm.) high,
33 in. (84 cm.) wide,
1 in. (2.5 cm.) deep
each stamped *E. BRANDT*

\$10,000-15,000

PROVENANCE:

Christie's, New York, 13 December 2006, lot 924.

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



PROPERTY OF A PRIVATE COLLECTOR
(Lots 50-52)

■ 50

EMILE-JACQUES RUHLMANN

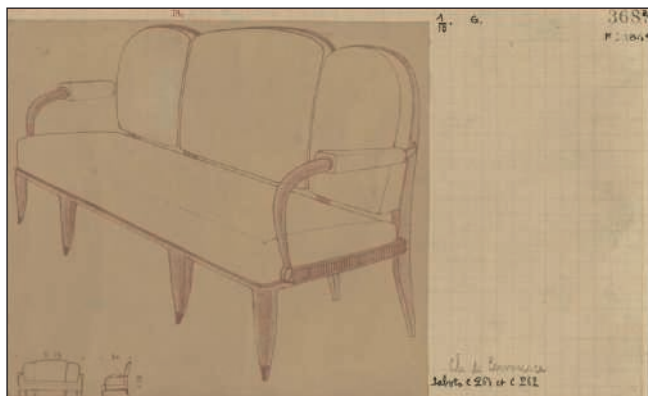
(1879-1933)

A SOFA, CIRCA 1925

mahogany, bronze sabots, upholstery

43 in. (109.2 cm.) high,
83 in. (210.8 cm.) wide,
23 in. (58.4 cm.) deep
branded *Ruhlmann*

\$20,000–30,000



A design sketch of this model in the Ruhlmann archives. Photo © Musées de la Ville de Boulogne-Billancourt.

PROVENANCE:

Galerie Vallois, Paris.

LITERATURE:

For a closely related model executed for Louis Nicolle illustrated:

F. Camard, *Jacques Émile Ruhlmann*, Paris, 2009, pp. 247-249.

This lot is referenced under number 368a NR (Nouveau Référencier) in the Ruhlmann Archives, Musée des Années Trente, Boulogne-Billancourt, Paris.



■ 51

EMILE-JACQUES RUHLMANN
(1879-1933)

A PAIR OF ARMCHAIRS, CIRCA 1925

mahogany, bronze sabots, upholstery

each 41 ¼ in. (105 cm.) high

each branded *Ruhlmann*

(2)

\$10,000–15,000

PROVENANCE:

Galerie Vallois, Paris.

LITERATURE:

For a closely related model executed for Louis Nicolle illustrated:

F. Camard, *Jacques Émile Ruhlmann*, Paris, 2009, pp. 247-249.

This lot is recorded under number 184a NR (Nouveau Référencier) in the Ruhlmann Archives, Musée des Années Trente, Boulogne-Billancourt, Paris.



■ 52

EMILE-JACQUES RUHLMANN
(1879-1933)

A PAIR OF ARMCHAIRS, CIRCA 1925

mahogany, bronze sabots, upholstery

each 41 ¼ in. (105 cm.) high
each branded *Ruhlmann*

(2)

\$10,000–15,000

PROVENANCE:

Galerie Vallois, Paris.

LITERATURE:

See previous lot.

This lot is recorded under number 184a NR (Nouveau Référencier) in the Ruhlmann Archives, Musée des Années Trente, Boulogne-Billancourt, Paris.



PROPERTY FROM THE
STEVEN A. GREENBERG COLLECTION

■ 53

JEAN DUNAND (1877-1942) AND JEAN LAMBERT-RUCKI (1888-1967)

A FOUR-PANEL SCREEN, CIRCA 1923

lacquered wood, inlaid with eggshell

each panel 67 1/8 in. (170.8 cm.) high,
21 1/2 in. (54 cm.) wide, 3/4 in. (2 cm.) deep
signed in lacquer *Jean Dunand*

\$60,000–80,000

LITERATURE:

For the 'Le Cirque' and the 'Fantastic Animals' screens
illustrated:

F. Marcilhac, *Jean Dunand: His Life and Works*,
New York, 1991, p. 201, cat. no. 13, p. 204,
cat. no. 29.



Detail



The 'Le Cirque'/'Encounters' screen exhibited in
the Galerie Georges Petit, Paris, 1923.

Jean Lambert-Rucki was born in Poland in 1888 and moved to Paris where he met Jean Dunand in 1920. Their partnership produced some of the most striking, charming and exquisite artifacts created in Paris in the inter-war years. While Dunand was himself an accomplished artist, he was also an outstanding craftsman who was happy to put the services of his atelier at the disposal of certain other artists he admired, and most notably he provided the technical resources to translate into rich lacquers the delightful imagery of Jean Lambert-Rucki. Highly stylized animal and figural subjects were finely rendered in polychrome lacquers, enhanced with gilding and with areas of inlaid eggshell. Folding screens provided a perfect context within which to bring together the considerable creative and craft skills that defined this partnership, although they worked together on a variety of scales, creating decorative panels, furniture and objects both functional and decorative.

The present screen incorporates design elements from Dunand and Lambert-Rucki's 'Fantastic Animals' and 'Le Cirque' screens.



PROPERTY FROM THE ESTATE
OF HÉLÈNE GÉLINAS, QUEBEC

■ 54

JEAN DUNAND (1877-1942)

A 'LEOPARD' PANEL, CIRCA 1927

lacquered wood

23 x 31 in. (58.5 x 79 cm.) sight size
signed *JEAN DUNAND*

\$30,000–50,000

LITERATURE:

For this panel illustrated:

F. Marilhac, *Jean Dunand, His Life and Works*, London,
1991, p. 237, n. 336.



■ 55

BRUNO PAUL (1874-1968)

A FOUR DOOR CABINET, 1920S

executed by Deutsche Werkstätten, Hellerau,
macassar ebony, maple marquetry

55 ¼ in. (140.5 cm.) high,
43 ⅝ in. (110 cm.) wide,
19 in. (48.2 cm.) deep

\$10,000–15,000



A variant cabinet designed by Bruno Paul, circa 1915. Photo courtesy Bruno Paul *Deutsche Raumkunst und Architektur zwischen Jugendstil und Moderne* by Alfred Ziffer, 1992.

LITERATURE:

For a related model illustrated:

A. Ziffer (ed.), *Bruno Paul Deutsche Raumkunst und Architektur zwischen Jugendstil und Moderne*, Munich, 1992, p. 222.

A cabinet of a similar model was originally designed by Bruno Paul for the hall of Ernst Leitz's house in Wetzlar in 1915/17. The front of the two cabinets bear a variant inlay.



■ Δ56

GILBERT POILLERAT (1902-1988)

A SET OF FOUR APPLIQUES, CIRCA 1939

patinated and partially gilt wrought-iron

each 15 1/8 in. (38.5 cm.) high, 13 1/4 in. (33.6 cm.) wide,
7 3/8 in. (18.7 cm.) deep (4)

\$5,000–8,000

PROVENANCE:

Galerie Yves Gastou, Paris, 1993.

LITERATURE:

For another example of this model illustrated:
F. Baudot, *Gilbert Poillerat Maître Ferronnier*, Paris, 1992, p. 198.



■ 57

JACQUES QUINET (1918-1992)

A PAIR OF LOW CHAIRS, CIRCA 1945

lacquered and gilt wood, velvet upholstery
each 32 1/4 in. (81.8 cm.) high (2)

\$10,000–15,000

PROVENANCE:

Christie's, Paris, 19 May 2015, lot 28.

LITERATURE:

For related stools illustrated:
G. Maldonado, *Jacques Quinet*, Paris, 2000,
p. 47.

We would like to thank Mr. Olivier Watelet, owner
of the Jacques Quinet archives, for confirming the
authenticity of these chairs.





Diego Giacometti, photographed by Martine Franck, 1985

TWO TABLES BY
DIEGO GIACOMETTI



PROPERTY FROM A PRIVATE
WEST COAST COLLECTION

■ 58

DIEGO GIACOMETTI

(1902-1985)

*A 'HIBOUX ET GRENOUILLES' LOW TABLE,
CIRCA 1970*

patinated bronze, glass

16 ¾ in. (42.5 cm.) high,
30 in. (76 cm.) wide,
23 ¾ in. (60.4 cm.) deep

\$200,000–300,000



Another table of this model shown in a period interior. Photo
courtesy *Diego Giacometti* by Michael Butor, 1996.

PROVENANCE:

Justin Dart, Los Angeles (acquired from the artist),
circa 1974;
Gifted from the above to a private collector, Los Angeles;
Thence by descent to present owner.

LITERATURE:

For other examples of this model illustrated:
M. Butor, *Diego Giacometti*, Paris, 1985, pp. 109, 125;
F. Francisci, *Diego Giacometti, Catalogue de l'Oeuvre*,
Paris, 1986, vol. I, pp. 104-105;
D. Marchesseau, *Diego Giacometti*, Paris, 1986,
pp. 84-85.



PROPERTY FROM
THE COLLECTION OF
NANCY RICHARDSON

■ 59

DIEGO GIACOMETTI (1902-1985)

*A 'CARYATIDE' OCCASIONAL TABLE,
DESIGNED CIRCA 1976*

patinated bronze, glass

17 ½ in. (44.5 cm.) high,
21 in. (53.3 cm.) wide,
16 ½ in. (41.2 cm.) deep
signed *Diego* with artist monogram

\$80,000–120,000



A table of this model shown in the artist's studio. Photo courtesy *Diego Giacometti* by Michael Butor, 1996.

PROVENANCE:

Henri Samuel, Paris.

LITERATURE:

For another example of this model illustrated:

M. Butor, *Diego Giacometti*, Paris, 1985, p. 73;

For closely related models illustrated:

F. Francisci, *Diego Giacometti Catalogue de l'Oeuvre*,
Paris, 1986, vol. I, pp. 83-85;

D. Marchesseau, *Diego Giacometti*, Paris, 1986,
pp. 135-137.



■ 60

FRANCOIS-XAVIER LALANNE

(1927-2008)

TWO 'AGNEAUX', 1997

numbers 93 and 96 from an edition of 500,
epoxy stone, patinated bronze

each 20 ¼ in. (51.5 cm.) high, 22 in. (56 cm.) wide,
6 ⅞ in. (17.5 cm.) deep

each stamped *Blanchet Fondeur 1997 93/500*
and *96/500* respectively

(2)

\$150,000–200,000

PROVENANCE:

Carl Schlosberg Fine Arts, Sherman Oaks, California,
1998.

LITERATURE:

For other examples of this model illustrated:

D. Marchesseau, *The Lalanne*, Paris, 1998, p. 37;

D. Abadie, *Lalanne(s)*, Paris, 2008, p. 188.



60

■ 61

FRANCOIS-XAVIER LALANNE

(1927-2008)

AN 'AGNEAU', 1997

number 119 from an edition of 500,
epoxy stone, patinated bronze

20 ¼ in. (51.5 cm.) high, 22 in. (56 cm.) wide,
6 7⁄8 in. (17.5 cm.) deep
stamped *Blanchet Fondeur 1997 119/500*

\$70,000-100,000

PROVENANCE:

Carl Schlosberg Fine Arts, Sherman Oaks, California,
1998.

LITERATURE:

See previous lot.



61

■ 62

PIERO FORNASETTI (1913-1988)

A RARE 'GRAN COROMANDEL' TRUMEAU, 1950S

lithographically-decorated lacquer surfaces, ebonized wood, the interior fitted with glass shelves, internal lighting, restorations

85 ¾ in. (218 cm.) high, 31 ½ in. (80 cm.) wide,
16 ¼ in. (41 cm.) deep
with *Fornasetti Milano* tag

\$30,000–50,000



Alternate view

LITERATURE:

For closely related models illustrated:
P. Mauriès, *Fornasetti: Designer of Dreams*, exhibition catalogue, Victoria and Albert Museum, London, 1991, pp. 100-101;
B. Fornasetti, *Fornasetti: The Complete Universe*, New York, 2010, p. 354.



■ 63

CLAUDE LALANNE (B. 1924)

A 'HOUSTON' TABLE MIRROR, 1988

patinated and gilt bronze

25 ½ in. (64.8 cm.) high, 18 ½ in. (47 cm.) wide,

6 ½ in. (16.5 cm.) deep

impressed CL LALANNE 1/1 88

\$25,000–35,000

LITERATURE:

For another example of this model illustrated:

D. Abadie, *Les Lalanne(s)*, Paris, 2008, p. 283.



Detail



■ 64

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

A 'BATHERS' COFFEE TABLE, 1960S

patinated bronze, pewter

17 in. (43.2 cm.) high, 47 7/8 in. (121.5 cm.) wide,
36 in. (91.5 cm.) deep

acid etched *PHILIP KELVIN LAVERNE*

\$10,000-15,000

LITERATURE:

For related models illustrated:

T. Merrill, J. Iovine (eds.), *Modern Americana - Studio
Furniture from High Craft to High Glam*, New York, 2008,
pp. 152, 158.



Alternate view



■ 65

SAM MALOOF (1916-2009)

A ROCKING CHAIR, 1987

walnut, ebony

46 1/8 in. (117 cm.) high
signed and dated *No. 48 1987*
Sam Maloof f.A.C.C. ©

\$15,000–20,000

LITERATURE:

For other examples of this model illustrated:
J. Adamson, *The Furniture of Sam Maloof*, Washington
D.C., 2001, pp. 190-193.



PROPERTY FROM THE COLLECTION
OF REYNA HENAINE

~ ■ 66

GEORGE NAKASHIMA
(1905-1990)

A 'SLAB II' COFFEE TABLE, CIRCA 1975

English black walnut, East Indian rosewood

12 ¾ in. (32.4 cm.) high, 63 in. (160 cm.) wide,
51 ½ in. (130.8 cm.) deep

\$20,000–30,000

PROVENANCE:

Wright, Chicago, 14 December 2010, lot 261.



PROPERTY OF
MINNEAPOLIS COLLEGE OF ART AND DESIGN
SOLD TO BENEFIT STUDENT SCHOLARSHIP FUNDS

■ 67

SCOTT BURTON (1939-1989)

'LOW PIECE', CIRCA 1985

black granite

17 ¼ in. (43.8 cm.) high, 48 in. (121.9 cm.) wide,
18 in. (45.7 cm.) deep

\$25,000–35,000

LITERATURE:

For other examples of this model illustrated:

B. Richardson, *Scott Burton*, exhibition catalogue, Baltimore Museum of Art, Baltimore, 1987, p. 73;

A. María Torres, *Scott Burton*, exhibition catalogue, Institut Valencià d'Art Modern, Valencia, 2004, p. 192.



Pair of Rock Chairs, 1980-1981 in the sculpture garden at the Museum of Modern Art, New York. Burton, Scott (1939-1989) © ARS, NY

Scott Burton grew up in Washington, DC and began his professional career as a writer for *Artnews*. Later, as a founding member of the performance art group 'Street Works', he shifted his creative focus to street theater and other performance and conceptual art, exploring the interaction between people and furniture. By the late 1970s he concentrated strictly on sculpture, using monumental slabs of natural stone to form severe and elemental furniture. Numerous large scale public commissions showcasing his extreme furniture quickly followed. Among his most significant commissions are the complete park design of Pearlstone Park, Baltimore (1985); the design of atrium furnishings, plantings, and outdoor plaza designs for the Equitable Center, New York (1986 and 1987); and the Hudson River plaza of Battery Park City and the World Financial Center, New York (1988).



■ 68

BAE SE HWA (B. 1980)

A 'STEAM-12' BENCH, 2011

number 4 from an edition of 6 + 2 artist's proofs,
steam-molded walnut

25 ¾ in. (64.5 cm.) high,
69 ½ in. (176.5 cm.) wide,
25 ½ in. (64.8 cm.) deep
signed, dated and numbered *Bae SeHwa 2011*
ed 4/6 + 2AP

\$20,000–30,000

PROVENANCE:

Edward Tyler Nahem Fine Art, New York.



Detail

Bae Se Hwa (b.1980) is a South Korean designer with a studio based in Paju. He earned his BFA in Woodworking and Furniture Design from Hongik University and received critical national recognition and awards for his work, including the 2009 Gold Prize at the Gyeonggi Furniture Competition, early in his career. It was with his debut at the 2010 Design Miami Art Fair in Basel, however, that Bae emerged as an internationally acclaimed artisan of consummate skill.

Deriving inspiration for his organic, yet functional, creations from nature and the traditional Korean principles of balance and harmony, as well as *Beasanim* ("back of the mountain and front of the water"), Bae is best known for his "Steamed Series" of curvaceous, sculptural furniture made of bent walnut. He begins the creative process with digital renderings of his designs and then engineers production with an innovative use of a steam bending technique. This allows him to manipulate and deconstruct linear strips of wood until they can be reconfigured into pliable, flowing slices. The final result, like the superb bench on offer, is an undulating rhythmic form that reveals its beauty and tranquil qualities through line, surface, precision and flawless construction. Furthermore, the design of this exquisite bench brilliantly suggests the meditative movement of water against the backdrop of a majestic mountainous landscape.



■ 69

RON ARAD (B. 1951)

A '2 R NOT' CHAIR, 1992

number 1 from an edition of 20,
blackened and polished copper

30 ¼ in. (77 cm.) high,
24 in. (51 cm.) wide,
24 in. (61 cm.) deep
signed *Ron Arad 1/20*

\$40,000–60,000



Alternate view

PROVENANCE:

Acquired directly from the artist.

LITERATURE:

For other examples of this model illustrated:
R. Guidot, O. Boissiere, *Ron Arad*, Paris, 1997, p. 29;
Ron Arad, exhibition catalogue, Barry Friedman Ltd.,
New York, 2005, pp 52-53;
E. Hall (ed.), *Ron Arad: No Discipline*, exhibition
catalogue, The Museum of Modern Art, New York,
2009, pp 34-35.





CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

4 VIEWING LOTS PRE-AUCTION

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

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** from auction at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

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

8 WATCHES & CLOCKS

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

B REGISTERING TO BID

1 NEW BIDDERS

- (a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
- 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.

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission, or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. In addition to these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office, or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

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

4 BIDDING

The auctioneer accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including US\$20,000, 20% on that part of the **hammer price** over US\$20,000 and up to and including US\$4,000,000, and 12.5% of that part of the **hammer price** above US\$4,000,000.

2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price**, the **buyer's premium**, and/or any other charges related to the **lot**.

For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's is currently required to collect sales tax for **lots** it ships to the following states: California; Florida; Illinois; New York; and Texas. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped.

In accordance with New York law, if Christie's arranges the shipment of a **lot** out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie's), to collect the **lot** from a Christie's New York location, Christie's must collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination of the **lot**.

If Christie's delivers the **lot** to, or the **lot** is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the **lot** even if Christie's or a common carrier (authorized by Christie's that you hire) subsequently delivers the **lot** outside New York.

Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. *It is the successful bidder's responsibility to pay all taxes due.* Christie's recommends you consult your own independent tax advisor with any questions.

E WARRANTIES

1 SELLER'S WARRANTIES

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

- is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

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

2 OUR AUTHENTICITY WARRANTY

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

- It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "Heading"). It does

not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.
- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.
- In order to claim under the **authenticity warranty** you must:
 - give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;
 - at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
 - return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
 - This additional **warranty** does not apply to:
 - the absence of blanks, half tides, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots** sold without a printed **estimate**;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition** report or announced at the time of sale.
 - To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance

with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:
 - the **hammer price**; and
 - the **buyer's premium**; and
 - any applicable duties, goods, sales, use, compensating or service tax, or VAT.

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

- We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
- You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:

- Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.
- Credit Card.
We accept Visa, MasterCard, American Express and China Union Pay. A limit of \$50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

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

- Cash
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Post-Sale Services only.
- Bank Checks
You must make these payable to Christie's Inc. and there may be conditions.
- Checks
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.
- You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
- For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

- When you collect the **lot**; or
- At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed "Storage and Collection", unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

- If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more

of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

- we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
 - we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
 - 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 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 use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

1 COLLECTION

- We ask that you collect purchased **lots** promptly following the auction (but note that you may not collect any **lot** until you have made full and clear payment of all amounts due to us).
- Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashier 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.

- (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
- (iv) the storage terms which can be found at christies.com/storage shall apply.
- (e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- (f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

2 STORAGE

- (a) If you have not collected the **lot** within 7 days from the date of the auction, we or our appointed agents can:
 - (i) charge you storage fees while the **lot** is still at our saleroom; or
 - (ii) remove the **lot** at our option to a warehouse and charge you all transport and storage costs
- (b) Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

H TRANSPORT AND SHIPPING

1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at www.christies.com/shipping or contact us at PostSaleUS@christie.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

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

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at www.christies.com/shipping or contact us at ArtTransportNY@christies.com.
- (b) **Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.
- (c) **Lots containing Ivory or materials resembling ivory**
If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable

Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

- (d) **Lots of Iranian origin**
Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.
- (f) **Gold**
Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.
- (g) **Watches**
Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol Ψ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

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

I OUR LIABILITY TO YOU

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

J OTHER TERMS

1 OUR ABILITY TO CANCEL

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

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

We will hold and process your personal information and we will pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-US party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent

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

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

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

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

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

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

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

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

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

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

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two. **hammer price:** the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

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

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

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

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

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

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

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

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

SYMBOLS USED IN THIS CATALOGUE

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

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

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

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**.

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

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

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

■ See Storage and Collection pages in the catalogue.

Ψ **Lot** incorporates material from endangered species that is not for sale and shown for display purposes only. See Paragraph H2(g) of the Conditions of Sale.

18/05/17

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

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

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

◦ Minimum Price Guarantees

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

◦ ◆ Third Party Guarantees/Irrevocable bids

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

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

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

Other Arrangements

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

Bidding by parties with an interest

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

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

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

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

*"Attributed to ..."

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

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

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

*"Circle of ..."

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

*"Follower of ..."

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

*"Manner of ..."

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

*"After ..."

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

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

"Inscribed ..."

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

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

"With inscription ..."

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

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

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

POST 1950 FURNITURE

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

18/05/17

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

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.

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com. To ensure that arrangements for the transport of your **lot** can be finalized before the expiration of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** while in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on christies.com.

STORAGE AND COLLECTION

Please note **lots** marked with a square ■ will be moved to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) on the last day of the sale. **Lots** are not available for collection at Christie's Fine Art Storage Services until after the third business day following the sale. All **lots** will be stored free of charge for 30 days from the auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services. Operation hours for collection from

either location are from 9.30 am to 5.00 pm, Monday-Friday. After 30 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection. Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

STORAGE CHARGES

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

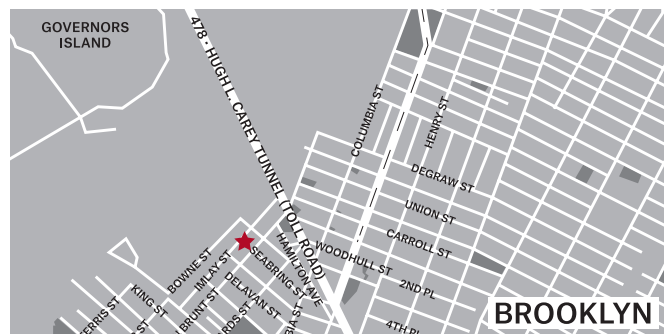
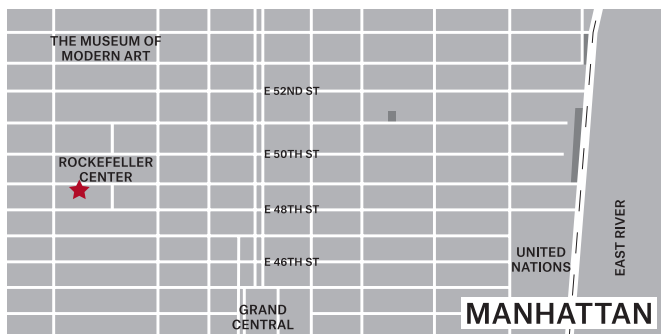
Lots will not be released until all outstanding charges due to Christie's are paid in full. Please contact Christie's Post-Sale Service on +1 212 636 2650.

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

All charges are subject to sales tax. **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.**

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