

ROOMS AS PORTRAITS
MICHAEL S. SMITH

A TALE OF TWO CITIES, NEW YORK & LOS ANGELES

New York, 26 September 2018



CHRISTIE'S



ROOMS AS PORTRAITS MICHAEL S. SMITH

A TALE OF TWO CITIES, NEW YORK & LOS ANGELES

AUCTION

Wednesday 26 September 2018
at 10.00 am (Lots 1-228)

20 Rockefeller Plaza
New York, NY 10020

ROOMS AS PORTRAITS

EATON SQUARE, LONDON

London, 12 September 2018

VIEWING

7- 11 September 2018
8 King Street, St. James's
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Saturday	22 September	10.00 am - 5.00 pm
Sunday	23 September	1.00 pm - 5.00 pm
Monday	24 September	10.00 am - 5.00 pm
Tuesday	25 September	10.00 am - 5.00 pm

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ROOMS AS PORTRAITS

MICHAEL S. SMITH

A TALE OF TWO CITIES, NEW YORK & LOS ANGELES

For over 25 years a global clientele from the East Coast, to the West Coast, England, Spain and, of course, the White House have sought out Michael Smith to create homes that reflect their inhabitants' personalities and lifestyles, but that also incorporate that ineffable Michael Smith magic. What does it mean to live in a Michael Smith designed home? It definitely includes traditional proportions, exceptional craftsmanship and a nod to history, along with accommodations to the comforts of modern life. It means having a well-informed mix of works and styles from different periods and places, not for the sake of eclecticism but in order to create a deeply personal environment.

His interiors also share the element of surprise. Whether it's a particular object or painting that creates a sense of wonder, or an entire Southern California home inspired by a Portuguese colonial mansion in Goa, or a Malibu retreat based on a Palladian villa, Michael's approach is akin to something Steve Jobs once said – a lot of times, people don't know what they want until someone [in this instance, Michael] shows it to them. A natural curiosity is necessary to anticipate a client's wants – both about the client's personality and lifestyle and of course, the objects. Michael has often discussed his near-obsessiveness with research – whether it be a particular period in history, or a type of object. This dual curiosity allows him to conjure a world for his clients beyond their imagination, or what they may have been able to articulate, and yet that one that they are entirely at home in. Many clients have described the visceral pleasure of being completely at home, and yet completely in awe of a Michael Smith interior.

Rooms as Portraits encompasses material from four Michael Smith designed interiors. In each, he created spaces that reflected how its occupants lived, and a sense of place. The London pied-à-terre conveys an elegant and layered sense of history; the New York apartment, crisp big-city glamour; the two Los Angeles homes have an airy sophistication.

A Tale of Two Cities, New York & Los Angeles includes three Michael Smith interiors, one in New York, two in LA for two clients. In a New York apartment done for longtime clients, there is a sophisticated combination of furniture, objects and fine art from different regions and periods – 18th Century French ormolu, with 19th Century Russian furniture with Gio Ponti. For the same couple, he created a Los Angeles home filled with antiques – such as the Chinese reverse painted mirrors in giltwood frames, made for the European market. Yet the home is decidedly Californian with its infusion of light from large windows in every room, and a nod to the contemporary, with the inclusion of work by Diebenkorn. For another client, their Los Angeles home is a play of textures, while classical proportions and motifs are evident – as in the pair of George II style side tables designed by Michael. Each object in these homes has an integrity of its own, its own exquisite proportions, meticulous craftsmanship, and virtuosity. The strength of each object, as it leaves its current setting to find a new home is a testament to Michael's superb eye. How they have been brought together to create rooms so intimate as to be considered portraits of their owners, is a tribute to his virtuosity as a designer.





1

1
A CHINESE ARCHAISTIC IRON ORNAMENT
20TH CENTURY

With incised and red-painted inscription, on a later custom black metal stand
19½ in. (49.5 cm.) high, excluding stand

\$1,500–2,500

2
A NORTHERN EUROPEAN BRASS-INLAID MAHOGANY CENTER TABLE
EARLY 19TH CENTURY AND LATER

With circular top inset with later gray and white veined marble above a baluster support and downswept legs, ending in brass paw caps and casters
32 in. (81 cm.) high, 51¼ in. (130 cm.) diameter

\$6,000–10,000

PROVENANCE:
Acquired from Mallet, London.



2



LOS ANGELES

Photography by Kate Carr, 2018



3

A LARGE PAIR OF CHINESE EXPORT BLUE AND WHITE PORCELAIN JARS AND COVERS
KANGXI PERIOD (1662-1722)

Each molded with lappet panels, densely decorated with prunus blossoms
22½ in. (56.1 cm.) high

(4)

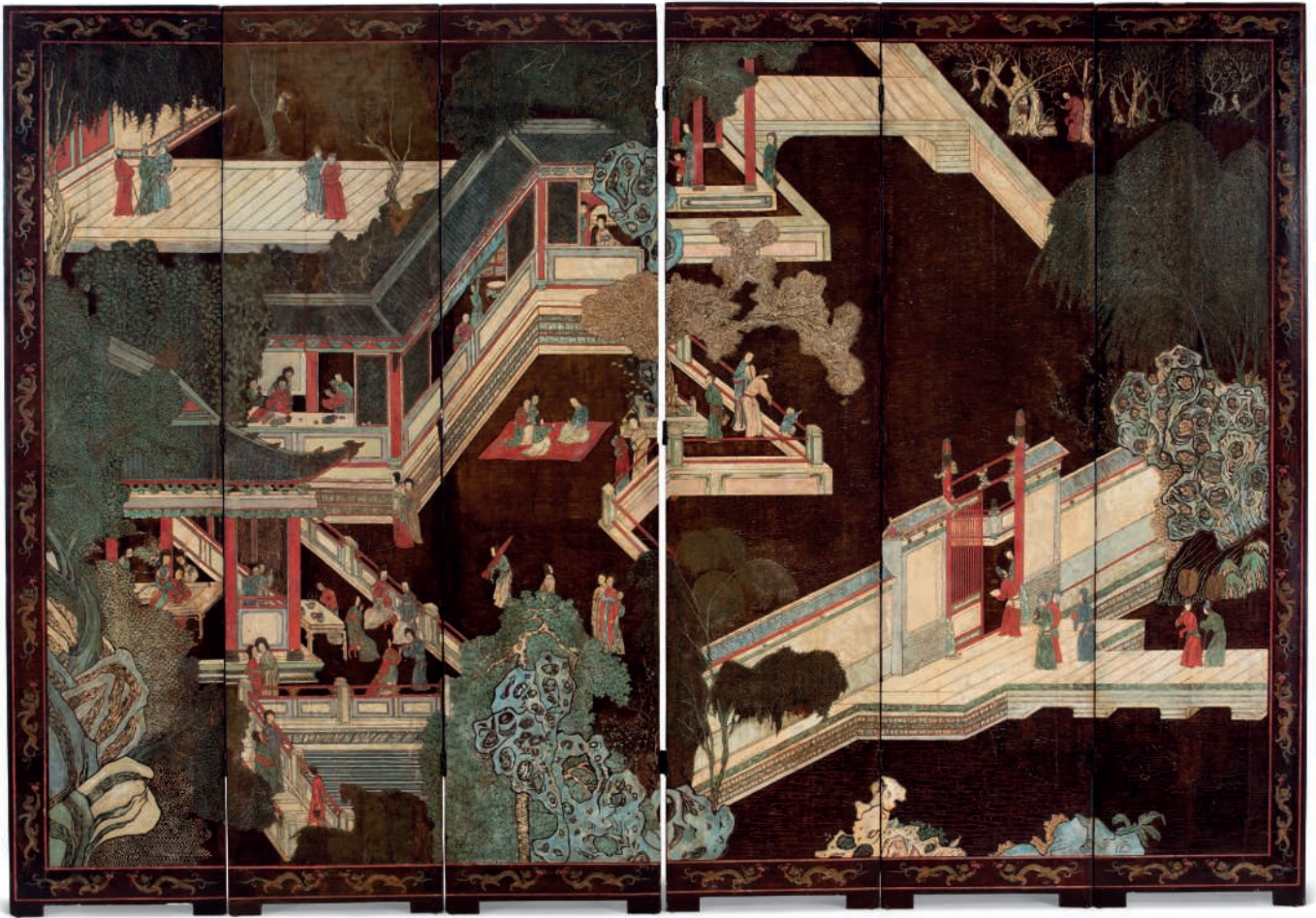
\$20,000–30,000

PROVENANCE:

Acquired from Jean Ray, Paris, 1999.

LITERATURE:

Michael S. Smith with Diane Dorrans Saeks, *Elements of Style*, New York, 2004, pp. 133-134.



■ 4

**A CHINESE COROMANDEL LACQUER
SIX-PANEL SCREEN**

18TH/19TH CENTURY

Depicting a continuous scene of figures at various courtly pursuits within pagodas and galleries within a writhing dragon border, the reverse decorated with scholars objects
90¼ in. (229.2 cm.) high, 21¼ in. (53.9 cm.) wide, each panel

\$6,000–9,000





■ 5

A SET OF FOUR CHINESE EXPORT PAINTED-SILK PANELS
19TH CENTURY

Each painted with scrolling peonies, birds and butterflies in later giltwood frames, the silk laid down on panel, minor areas of the decoration refreshed
99 in. (252 cm.) high, 31¼ in. (81 cm.) wide, including frame

\$4,000–6,000

(4)

6

**THREE CHINESE BLUE AND WHITE
VASES AND COVERS**

LATE QING DYNASTY

Each decorated with phoenix and prunus on a leafy ground within foliate border and lappet collar, the cover surmounted by a Buddhist lion finial
24½ in. (62.2 cm.) high (6)

\$1,500-2,500



6

7

**A CHINESE BLACK AND GILT-LACQUER
COFFEE TABLE**

20TH CENTURY

The rectangular top decorated with exotic birds amidst pomegranates and flowering branches, on shaped legs
15 in. (38 cm.) high, 35¼ in. (91 cm.) wide, 21¼ in. (54 cm.) deep

\$1,000-1,500

PROVENANCE:

Acquired from Leday, Paris.



7



■ 8

A NINGXIA CARPET

WEST CHINA, CIRCA 1880

Approximately 9 ft. 10 in. x 6 ft. 5 in. (300 cm. x 196 cm.)

\$8,000–12,000

PROVENANCE:

Galerie Camoin DeMachy; Christie's Paris, 1 October 2013, lot 27.



■ 9

**A PAIR OF GEORGE II STYLE GILTWOOD CONSOLES WITH
ROMAN SPECIMEN MARBLE TOPS**

19TH/20TH CENTURY

Each rectangular top with porphyry, Spanish brocatelle, *vert de mer* and white and gray veined marble above a base carved with double-entwined dolphins centering a shell, on an egg-and-dart carved plinth
36½ in. (92.7 cm.) high, 38½ in. (97.8 cm.) wide, 23¼ in. (59.1 cm.) deep (2)

\$15,000–25,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 28 June 1996, lot 212.

LITERATURE:

Michael S. Smith with Diane Dorrans Saeks, *Elements of Style*, New York, 2004, pp. 133-134.



10

10

**A CHINESE EXPORT BLUE AND WHITE GU-FORM VASE,
NOW MOUNTED AS A LAMP**

THE PORCELAIN LATE QING DYNASTY

Decorated with figures in fenced gardens, drilled
13½ in. (34.2 cm.) high, excluding fitments

\$1,000–1,500

■ **11**

A GEORGE II LABURNUM SIDE TABLE

CIRCA 1740

With later *verde antico* marble top above a parquetry frieze, on
acanthus-carved cabriole legs
30¼ in. (77 cm.) high, 48 in. (122 cm.) wide, 24 in. (61 cm.) deep

\$10,000–15,000

PROVENANCE:

Anonymous sale; Christie's, New York, 19 October 1996, lot 142.

LITERATURE:

Michael S. Smith with Diane Dorrans Saeks, *Elements of Style*, New York, 2004, p. 153.



11



Photography by Kate Carr, 2018



■ 12

**A PAIR OF ITALIAN ALABASTER AND
ROUGE GRIOTTE MARBLE URNS**
LATE 19TH/20TH CENTURY

Each with upright handles and tapering body, on a
stepped plinth
23½ in. (58.7 cm.) high, 6½ in. (16.5 cm.) wide (2)

\$4,000–6,000

■ 13

**A REGENCY GILTWOOD AND EBONIZED
CONVEX MIRROR**

POSSIBLY IRISH, CIRCA 1820

With seahorse cresting above a rope-twist frame
and leaf and lion mask apron

68 in. (172.7 cm.) high, 38½ in. (97.8 cm.) wide
\$7,000–10,000

PROVENANCE:

Acquired from Richard Miles, London, 1996.

LITERATURE:

Michael S. Smith with Diane Dorrans Saeks,
Elements of Style, New York, 2004, p. 153.





14

■ 14
A BLUE RIBBED TWILL CHESTERFIELD-TYPE SOFA
MODERN

With three complimentary throw cushions, some incorporating antique textiles
95¼ in. (241.9 cm.) long (4)
\$2,000–4,000

■ 15
A DISTRESSED MIRRORED-GLASS COFFEE TABLE
MODERN

Of rectangular form, with shaped apron and conforming legs
18¾ in. (47.6 cm.) high, 40¼ in. (102.2 cm.) wide, 23½ in. (59.7 cm.) deep
\$2,000–3,000



15



■ 16

A PAIR OF DANISH POLYCHROME-DECORATED CAST-IRON URNS

SECOND QUARTER 19TH CENTURY

Each of baluster form with transfer-decorated Classical scene within anthemion palmette borders, stepped square base
22½ in. (57.1 cm.) high

\$3,000–5,000

LITERATURE:

Michael S. Smith with Diane Dorrans Saeks, *Elements of Style*, New York, 2004, p. 150.

■ 17

A PAIR OF MAHOGANY COLUMNS
20TH CENTURY

Each with fluted support on a square base
47½ in. (121 cm.) high

\$2,000–3,000

PROVENANCE:

Supplied by Michael Smith.

LITERATURE:

Michael S. Smith with Diane Dorrans Saeks, *Elements of Style*, New York, 2004, p. 150.



■ 18

AN EMPIRE BRASS-INLAID MAHOGANY AND PARCEL-GILT GUERIDON

POSSIBLY CENTRAL EUROPEAN, EARLY 19TH CENTURY

The circular *bleu turquin* marble top with pierced gallery, on monopodia joined by a later conforming undertier
29¼ in. (79.5 cm.) high, 25¼ in. (65.5 cm.) diameter

\$3,000–5,000

PROVENANCE:

Acquired from Christopher Saunders, London.





■ 19

A PAIR OF GEORGE II GILTWOOD MIRRORS

CIRCA 1730

With swan's neck cresting centering a cartouche above a leaf-carved frieze and shaped rectangular frame with drapery swags, later mirror plates, re-gilt and with consequential re-cutting to the gesso

56½ in. (143.5 cm.) high, 30¾ in. (78.1 cm.) wide (2)

\$15,000–25,000

PROVENANCE:

Acquired from Ossowski, London, 1 December 1997.

LITERATURE:

Michael S. Smith with Diane Dorrans Saeks, *Elements of Style*, New York, 2004, pp. 133-134.



20

IRVING PENN (1917-2009)

Rose, Blue Moon, London, 1970

dye transfer print, printed 1989

signed, titled, date of image and of print, edition and annotations in pencil,
stamped credit, print type, edition and Penn/Condé Nast
copyright credit (verso)

image: 21¼ x 17¼ in. (55.3 x 45 cm.)

sheet: 22⅞ x 19½ in. (58 x 49.5 cm.)

This work is from an edition of seventeen.

\$40,000–60,000

PROVENANCE:

Fahey Klein Gallery, Los Angeles.

Acquired from the above by the present owner in 2006.

EXHIBITED:

Exhibition Catalogue, New York, The Museum of Modern Art, *Irving Penn*,
1984, p. 129.

LITERATURE:

I. Penn (ed.), *Flowers*, New York, Harmony Books, 1980, p. 51.

A. Liberman, *Passage: A Work Record*, London, Jonathan Cape, 1991, p. 186.

Michael S. Smith, *Houses*, New York, 2008, pp. 149-150 & 152.



21

IRVING PENN (1917-2009)

Single Oriental Poppy, New York, 1968

dye transfer print, printed 1989

signed, titled, date of image and of print, edition and annotations in pencil,
stamped credit, print type, edition and Penn/Condé Nast copyright credit
(verso)

image: 21 $\frac{1}{8}$ x 17 in. (55.7 x 43.1 cm.)

sheet: 22 $\frac{7}{8}$ x 18 $\frac{7}{8}$ in. (58 x 47.8 cm.)

This work is from an edition of eighteen.

\$60,000–80,000

PROVENANCE:

Fahey Klein Gallery, Los Angeles.

Acquired from the above by the present owner in 2006.

EXHIBITED:

Exhibition Catalogue, New York, The Museum of Modern Art, *Irving Penn*,
1984, pl. 131 & back cover.

LITERATURE:

I. Penn (ed.), *Flowers*, New York, Harmony books, 1980, p.17.

A. Liberman, *Passage: A Work Record*, London, Jonathan Cape, 1991, p. 176.

Michael S. Smith, *Houses*, New York, 2008, pp. 149-150 & 152.



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22

A CHINESE LARGE BLUE AND WHITE 'LOTUS' DISH
KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A
DOUBLE CIRCLE AND OF THE PERIOD (1662-1722)

Decorated with densely painted lotus blossoms on interior and exterior
15½ in. (38.4 cm.) diameter

\$3,000–5,000



22

23

**A GERMAN ORMOLU-MOUNTED AND BRASS-INLAID
MAHOGANY ARCHITECT'S TABLE**
19TH CENTURY

The hinged projecting top with stained central panel revealing slides above a
fluted frieze door, on square tapering legs with block feet with brass caps and
casters, the upper section with handle-operated lifting mechanism
32¾ in. (82.2 cm.) high, 35 in. (88.9 cm.) wide, 23¾ in. (60.3 cm.) deep

\$5,000–10,000

PROVENANCE:

Ven House Sale; Christie's, London, 21 June 1999, lot 348.



23



■ 24

A RUSSIAN BRASS-MOUNTED MAHOGANY READING AND WRITING TABLE

CIRCA 1800

With an adjustable leather-lined top above a frieze drawer and two side drawers, one fitted for writing implements, on concave front legs, joined by a concave platform stretcher, veneered in the round
42½ in. (107.9 cm.) high, 37 in. (93.9 cm.) wide, 22¼ in. (56.5 cm.) deep

\$6,000–9,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 9 April 2008, lot 338.

LITERATURE:

Michael S. Smith with Julia Reed, *The Curated House*, New York, 2015, pp. 204-205.



■ 25

A QUEEN ANNE GILTWOOD SIDE TABLE

BASICALLY EARLY 18TH CENTURY, FORMERLY A STAND

With later inset fossilized marble top, with foliate-carved frieze on cabriole legs

36 in. (92 cm.) high, 40 in. (101 cm.) wide, 24 in. (61 cm.) deep

\$6,000–9,000

PROVENANCE:

Acquired from Mallett, London.

26

RICHARD DIEBENKORN (1922-1993)

Untitled (Ocean Park)

signed with the artist's initials and dated 'RD 71' (lower right)
acrylic, gouache and charcoal on two joined sheets of paper
29 x 23 in. (73.6 x 58.4 cm.)
Executed in 1971.

\$300,000–500,000

PROVENANCE:

Marlborough-Gerson Gallery, New York
ACA Galleries, New York
Private collection, 1972
Private collection, New York, by descent from the above
Anon. sale; Christie's, New York, 12 May 2005, lot 274
Acquired at the above sale by the present owner

EXHIBITED:

New York, Whitney Museum of American Art, *20th-Century American Art From Friends' Collections*, July-September 1977, n.p.
New York, Museum of Modern Art; Los Angeles County Museum of Art; San Francisco Museum of Modern Art and Washington D.C., The Phillips Collection, *The Drawings of Richard Diebenkorn*, November 1988-January 1989, p. 150 (illustrated).

LITERATURE:

J. Livingston and A. Liguori, eds., *Richard Diebenkorn: The Catalogue Raisonné, Volume Four: Catalogue Entries 3762-5197*, New Haven and London, 2016, p. 125, no. 4063 (illustrated).



RDT/

27

FRANZ KLINE (1910 – 1962)

Untitled

signed 'KLINE' (lower right)
oil and gouache on paper laid on board
14⁷/₈ x 17³/₈in. (37.8 x 44cm.)
Executed in 1959

\$100,000–150,000





■ 28

A DANISH PLASTER RELIEF

BY BERTEL THORVALDSEN (1768-1844),
MID-19TH CENTURY

Depicting Art and the Light Bringing Genius
39½ in. (100.3 cm.) high, 53 in. (134.6 cm.) wide

\$8,000–12,000

PROVENANCE:

The Thorvaldsen Museum, Copenhagen,
Denmark.
Acquired from Godson & Coles, London, October
2000.

■ 29

**A LARGE PAIR OF CHINESE EXPORT
GILT-DECORATED BLUE GROUND
BALUSTER JARS AND COVERS**

18TH/19TH CENTURY

Each with later applied metal collars and hinges,
on later giltwood stands

24½ in. (62.2 cm.) high, the vases (2)

\$6,000–10,000

LITERATURE:

Michael S. Smith with Diane Dorrans Saeks,
Elements of Style, New York, 2004, p. 12.

28



29





30

■ 30

A PAIR OF LATE LOUIS XVI ORMOLU TWIN-BRANCH WALL-LIGHTS

CIRCA 1790

Each with entwined caduceus backplate surmounted by Mercury's winged helmet, the acanthus boss issuing two scrolling foliate branches 16¼ in. (41 cm.) high, 11 in. (28 cm.) wide

(2)

\$5,000–8,000

PROVENANCE:

Acquired from Fersen, Paris, 1964.

Monsieur and Madame Francois, *A Lifetime of Collecting*; Christie's, London, 9 June 2011, lot 159.

This pattern of wall-light was supplied by the *bronzier-doreur* Antoine-André Ravrio for the refurbishment of the château de Fontainebleau before the visit of Pope Pius VII in November 1804. Recorded in the *Mémoire du 27 brumaire an XIII* (18 November 1804) and described as '2 paires dito (très grands bras) à caducées, ormolu, 3 branches 500', they were placed in the salon of Prince Joseph on the *rez-de-chaussée*. They may well, however, have been executed by the *fondeur* Disnematin, Ravrio's predecessor, who is known to have owned 'une paire à trois branches en caducée' in 1790 (J.-P. Samoyault, *Pendules et bronzes d'ameublement entrés sous le Premier Empire*, Paris, 1989, no. 97, p. 131).

31

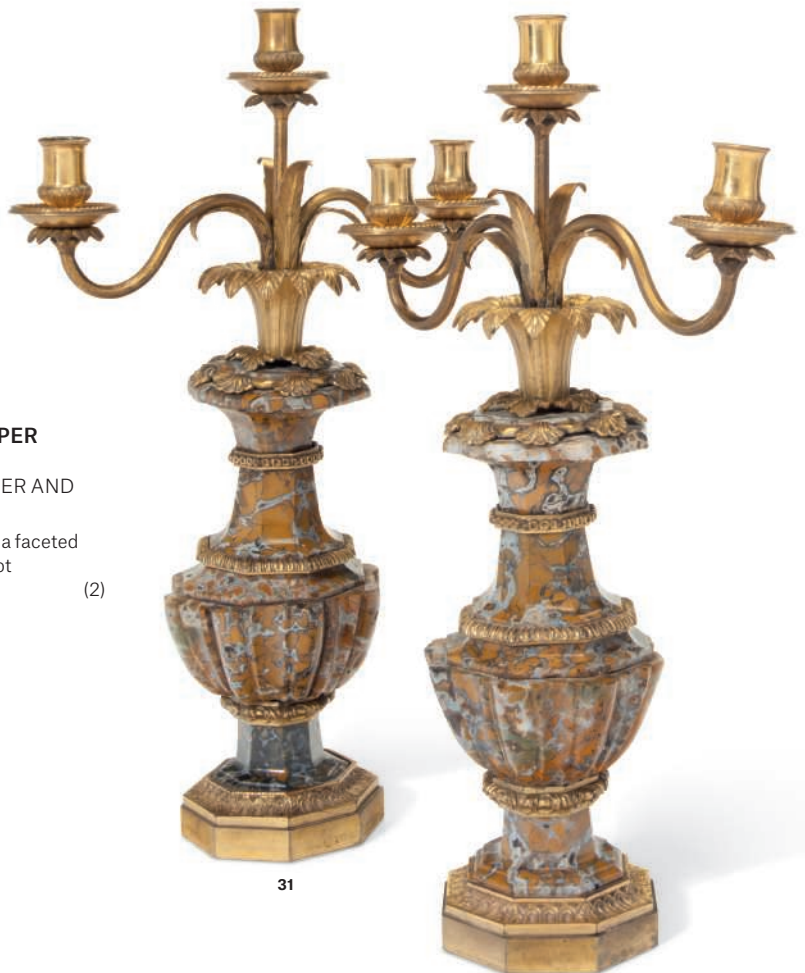
A PAIR OF ITALIAN ORMOLU-MOUNTED YELLOW JASPER THREE-BRANCH CANDELABRA

19TH CENTURY, THE JASPER ELEMENTS POSSIBLY EARLIER AND REUSED

With three foliate-scrolled candlearms above a shell-cast knob on a faceted lobed and baluster body with applied gilt borders on a leaf-cast foot 17¾ in. (45 cm.) high, 11½ in. (29.2 cm.) wide

(2)

\$8,000–12,000



31



■ 32

A PAIR OF SWEDISH PARCEL-GILT AND BRONZED CONSOLE TABLES

ATTRIBUTED TO JONAS FRISKS, FIRST QUARTER 19TH CENTURY

With rectangular porphyry (blyberg) tops, above a frieze with stylized rosettes and husks on engaged columnar standard supports and solid plinths
33 in. (83.8 cm.) high, 35½ in. (90.2 cm.) wide, 16 in. (40.6 cm.) deep

\$20,000–40,000

PROVENANCE:

Anonymous sale; Christie's, London, 7 July 2005, lot 309.

An almost identical Swedish Empire console table and matching mirror bearing the label of Jonas Frisks (1787-1849) are illustrated in T. Sylvén & E. Welander-Berggren, *Spegel: Spegelmakare & Fabrikörer i Sverige*, Stockholm, 2000, p.129.

(2) Frisks, who was granted the right to produce mirrors from the Stockholm *kommerskollegium* in 1805, ran a successful workshop employing between 9 and 14 craftsmen, first located at the Stortorget (1806-10), then at the Storkyrkobrinken (1810-14) and finally at the Riddarhustorget (1814-25).



■ 33

A CHARLES X AUBUSSON PILE CARPET

FRANCE, CIRCA 1820

Reduced in size

Approximately 8 ft. 9 in. x 7 ft. 8 in. (267 cm. x 234 cm.)

\$10,000-15,000

■ 34

**A PAIR OF LOUIS XV GILTWOOD
FAUTEUILS**

POSSIBLY NORTH ITALIAN, MID-18TH
CENTURY

Each with shaped shell-carved frame, the back,
arms and seat covered in cream linen (2)

\$3,000–5,000



34

■ 35

**A LOUIS XIV GILTWOOD SIDE TABLE
CIRCA 1710**

With a *Rouge Languedoc* marble top above a
foliate-carved frieze centered by a mask, on
tapering legs carved with husk pendants and
joined by scrolling X-form stretchers
35½ in. (90 cm.) high, 53½ in. (136 cm.) wide, 27 in.
(68.5 cm.) deep

\$10,000–15,000

PROVENANCE:

Acquired from Victor Mahy Netherhampton,
Salisbury, 1999.



35



■ 36

A GEORGE II GILTWOOD MIRROR

CIRCA 1740

With broken arch cresting centering a shell above a leaf-carved frieze with a sunburst female mask over a shaped rectangular sanded frame with trailing oak leaves enclosing a later beveled plate
69 in. (175.3 cm.) high, 40 in. (101.6 cm.) wide

\$15,000–25,000

PROVENANCE:

Acquired from Alistair Sampson, London, 1996.

LITERATURE:

Michael S. Smith with Diane Dorrans Saeks, *Elements of Style*, New York, 2004, p. 12.





37

A NEAR SET OF FOUR CONTINENTAL SILVER WALL LIGHTS

PROBABLY FRENCH, 19TH CENTURY

The backplate with Bacchic mask flanked by drapery swags, the multi-scroll arm issuing a circular drip pan and campana form sconce, slight differences to matted grounds
6 7/8 in. (17.5 cm.) high, 116 oz. 4 dwt. (3,614 gr.)

(4)

\$6,000–8,000



38

A PAIR OF LOUIS XV STYLE ORMOLU CHENETS
19TH CENTURY

Each of scrolling rocaille form
15 in. (38.1 cm.) high, 12 1/4 in. (31.1 cm.) wide

(2)

\$1,000–1,500

PROVENANCE:

Anonymous sale; Sotheby's, Paris, 5 May 2015, lot 175.

37



38



39
A REGENCY ORMOLU AND BLACK-SLATE MANTEL CLOCK
 BY BAETENS, LONDON, CIRCA 1820

After a design by Louis-Simon Boizot, with spreadwinged eagle cresting above a circular enameled dial flanked by Classical ladies reading, the stepped plinth with floral swags and applied mask on acanthus paw feet, with retailer's stamp to the reverse, the book with inscription *BAETEN'S 23 GERRARD STREET SOHO LONDON*

12 in. (30.4 cm.) high, 14½ in. (36.8 cm.) wide, 3⅞ in. (7.9 cm.) deep

\$7,000–10,000

PROVENANCE:

Anonymous sale; Christie's, New York, 17 October 2003, lot 254.

The two seated figures derive from the model of *L'Etude*, which together with *La Philosophie*, was created for the Sèvres factory by Louis-Simon Boizot in 1780. Under the instructions of the *marchand-mercier* Dominique Daguerre, these figures were incorporated into a clock design, from which the present clock derives, by the *ciseleur-doreur* François Rémond (H. Ottomeyer, P. Proschel *et al.*, *Vergoldete Bronzen*, Munich, 1986, vol. I, p. 295, fig. 4.17.5). In 1788 Daguerre delivered two clocks after his new design to Louis XVI for the Château de St. Cloud (P. Verlet, *Les Bronzes Dorés Français du XVIIIe Siècle*, Paris, 1987, p. 322). The model obviously appealed to the Prince of Wales, later George IV, as he purchased two clocks of this model from Daguerre, one of which was in his bedroom, the other in his dressing-room (C. Jagger, *Royal Clocks*, London, 1983, p. 155, figs. 211–212).



40

■ 40

**A RUSSIAN ORMOLU FOUR-LIGHT CHANDELIER
CIRCA 1820**

With four chains suspending a concave dish issuing four foliate candlearms terminating in goats-masks, all above a pinecone pendant, drilled for electricity
28.1/5 in. (72 cm.) high, 20¼ in. (51.5 cm.) diameter

\$5,000–8,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 22 October 2014, lot 276.

■ 41

**AN ITALIAN GILT-BRONZE-MOUNTED SICILIAN
(YELLOW) JASPER TOP**

19TH CENTURY, POSSIBLY CUT-DOWN FROM A LARGER AND EARLIER SLAB AND SUBSEQUENTLY RE-LAID

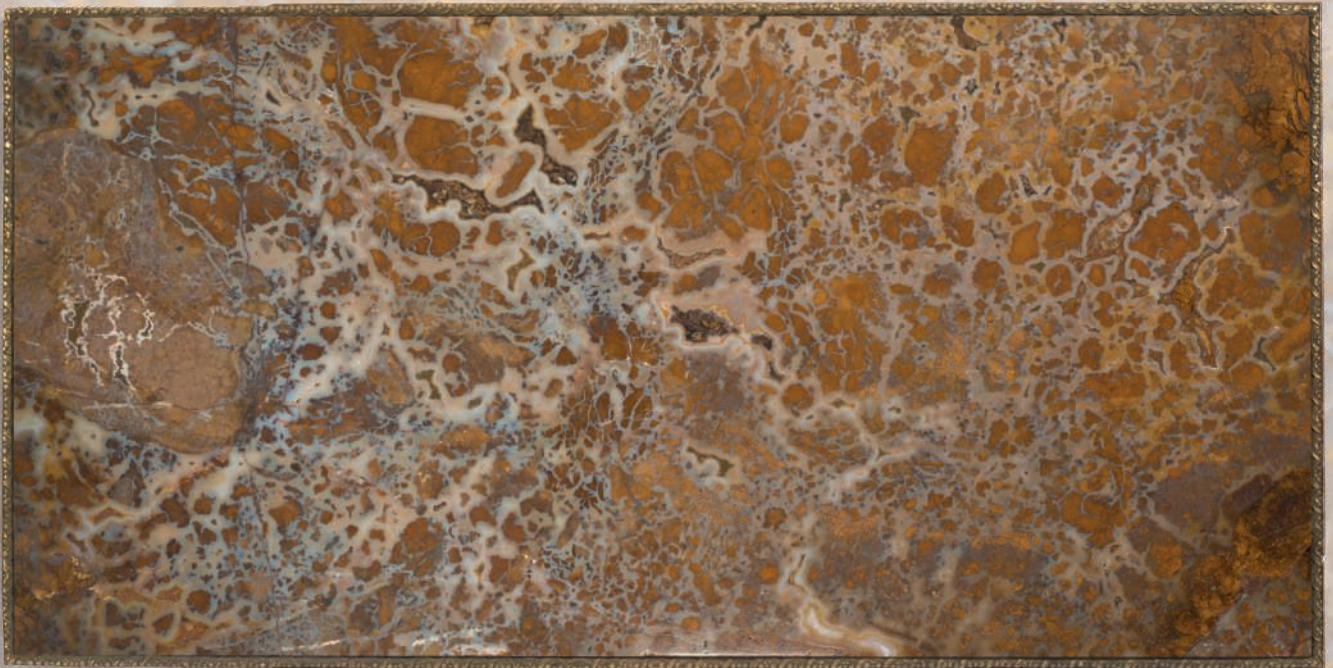
Rectangular, with a gilt-bronze gallery cast with braided laurel

34¼ in. wide (86.9 cm.) wide, 17¾ in. (45 cm.) deep

\$5,000–10,000

PROVENANCE:

Anonymous sale; Sotheby's, Paris, 26 March 2014, lot 322 (catalogued as 18th century).



41

42



■ 42

AN EMPIRE GILTWOOD MARQUISE

CIRCA 1805

With padded back, arms and seat covered in gold silk damask, with Egyptian mask arm supports and studded supports, on paw feet, the underside stenciled *N-489,1780* and *3525*, and inscribed in pencil *Lepine*

\$8,000–12,000

PROVENANCE:

Probably supplied to the Château de Neuilly.

With Alain Demachy, Paris, 1982.

Anonymous sale; Christie's, New York, 19 October 2007, lot 247.

The *marque au feu* 'N' is possibly that of the château de Neuilly. Originally built in 1751 for Marc-Pierre de Voyer de Paulmy, comte d'Argenson (1696–1764), Neuilly subsequently belonged to Talleyrand and Joachim Murat, one of Napoleon's most distinguished generals who married Napoleon's youngest sister Caroline. When Murat was made King of Naples in 1808, Neuilly, together with its contents passed to his sister-in-law Pauline, Princesse Borghese. In 1818 the Duc d'Orléans, later Louis-Phillipe of France (1773–1850), bought the château and commissioned the architect Pierre Fontaine to refurbish it. Particularly favored by Louis-Philippe, during his reign (1830–48) the *marque au feu* of the château was altered to include his initials and numerous examples of items stamped 'N' with the additional 'LP' initials survive, however fewer examples stamped with simply the 'N' exist. A set of Louis XVI armchairs by Georges Jacob with the N *marque au feu* was sold from Millden, Christie's London, 20 January 2005, lot 112.



■ 43

A PAIR OF ITALIAN CARRARA MARBLE AND 'GRANITO ORBICOLARE' PEDESTALS

19TH/20TH CENTURY

Each rectangular top above a tapering body on a stepped plinth
53¾ in. (136.5 cm.) high, 14¾ in. (37.4 cm.) wide, 11 in. (27.9 cm.) deep (2)

\$10,000–15,000

PROVENANCE:

Anonymous sale; Sotheby's, Barnwell Manor, Northamptonshire, 29 May 2002, lot 554.

Ariane Dandois; Sotheby's, New York, 25 October 2007, lot 687.



■ 44

A SET OF FOUR ITALIAN GILTWOOD ARMCHAIRS

PROBABLY ROME, CIRCA 1780

Each with a rectangular back and shaped seat covered in striped silk, above a husk-carved apron on fluted tapering legs (4)

\$8,000–12,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 4 May 1999, lot 359.

LITERATURE:

Michael S. Smith with Diane Dorrans Saeks, *Elements of Style*, New York, 2004, pp. 133-134.



45

45

A PAIR OF GEORGE II GILT CARTON PIERRE SCONCES
PROBABLY CIRCA 1755

Each foliate backplate issuing a single candlearm
17 in. (43.2 cm.) high, 6 in. (15.2 cm.) wide

(2)

\$2,000–3,000

PROVENANCE:

Acquired from Victor Mahy, Salisbury Wiltshire, October 1996.

■ **46**

A FRENCH WALNUT DINING TABLE
LATE 18TH/EARLY 19TH CENTURY

The rounded top and flaps on round tapering legs with caps and casters, with three later leaves
30³/₈ in. (77.1 cm.) high, 29¹/₄ in. (74.3 cm.) wide, 29¹/₄ in. (74.2 cm.) deep (closed)

\$8,000–12,000

PROVENANCE:

The Estate of Nancy Dollar; Christie's, New York, 27 March 1997, lot 116.

LITERATURE:

Michael S. Smith with Diane Dorrans Saeks, *Elements of Style*, New York, 2004, p. 16.



46





47

■ 47

A GEORGE II REVIVAL GILTWOOD OVER-MANTEL MIRROR

SECOND QUARTER 19TH CENTURY

With pagoda and fully sculpted Chinaman cresting above a divided cartouche-form frame with C-scrolls and foliage
54½ in. (137.8 cm.) high, 42 in. (106.7 cm.) wide

\$5,000–8,000

PROVENANCE:

Acquired from M. Turpin, London, December, 1997.

LITERATURE:

Michael S. Smith with Diane Dorrans Saeks, *Elements of Style*, New York, 2004, p. 16.

■ 48

A PAIR OF REGENCY MAHOGANY WINDOW BENCHES

CIRCA 1810

Each with a curved caned seat joined by turned stretchers on downcurved legs ending in brass paw caps and casters, with brown silk damask loose cushion
44½ in. (113 cm.) wide

(2)

\$7,000–10,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 18 October 1997, lot 486.



48



49

A PAIR OF CHINESE EXPORT BLUE AND WHITE PORCELAIN BEAKER-FORM VASES

LATE QING DYNASTY

Decorated with shaped panels enclosing various blossoming branches, on a dense blue ground
16¾ in. (42.5 cm.) high (2)

\$1,500–2,500

PROVENANCE:

Supplied by Val Arnold and Associates.

LITERATURE:

Michael S. Smith with Diane Dorrans Saeks, *Elements of Style*, New York, 2004, p. 16.



■ 50

A PAIR OF ENGLISH GILTWOOD TORCHERS

19TH/20TH CENTURY

Each with lappet-carved circular rests, on sabre legs joined by a medial shelf
44½ in. (112.1 cm.) high, 10⅞ in. (27.6 cm.) diameter (2)

\$3,000–5,000

PROVENANCE:

Acquired from Gerald Bland, New York, 6 August 1998.

LITERATURE:

Michael S. Smith with Diane Dorrans Saeks, *Elements of Style*, New York, 2004, p. 16.





■ 51

A PAIR OF GEORGE II GILTWOOD GIRANDOLES

CIRCA 1755

Each cartouche-form frame carved with foliage and branches and emitting two-branch form candlearms

27¼ in. (69.2 cm.) high, 13½ in. (34.3 cm.) wide

(2)

\$12,000–18,000

PROVENANCE:

Acquired from Ronald Phillips, London.





■ 52

A PAIR OF CHINESE EXPORT REVERSE-PAINTED MIRROR PICTURES

CIRCA 1770, THE GILTWOOD FRAMES
LATER

One depicting a lady playing a stringed instrument with two attendants and children by a river with junks, the other depicting a lady and gentleman with attendant underneath a tree by a riverbank, the giltwood frames of cartouche-form with stylized pagoda rockwork and icicles

66 in. (167.6 cm.) high, 32¼ in. (81.9 cm.) wide (2)

\$120,000–180,000

PROVENANCE:

Sir James Horlick, 4th Bt. (1886-1972), Achamore House, Scotland; Sotheby's, London, 5 June 2007, lot 10.

LITERATURE:

L.G.G. Ramsay, 'Chinoiserie in the Western Isles, The Collection of Sir James and Lady Horlick', *The Connoisseur*, June, 1958, p. 5, fig. 9.



Although glass was widely used in ancient China, the technique of producing flat glass in China was not accomplished until the 19th Century. Even in the imperial glass workshops, set up Peking (Beijing) in 1696 under the supervision of the Jesuit Kilian Stumpf, window glass or mirrored glass was not successfully produced. As a result, from the middle of the 18th century onwards, when reverse glass painting was already popular in Europe, sheets of both clear and mirrored glass were sent to Canton from Europe. Chinese artists, who were already expert in painting and calligraphy, took up the practice of painting in oil on glass, tracing the outlines of their designs on the back of the mirror plate and, using a special steel implement, scraped away the mirror backing to reveal the glass that could then be painted. The glass paintings were purely made for export, and initially depicted bucolic landscapes, frequently with Chinese figures at various leisurely pursuits. The demand for such paintings was fueled by the mania in Europe for all things Chinese, and they were commonly placed in elaborate Chippendale or chinoiserie frames.

The practice of painting on mirrors developed in China after 1715 when the Jesuit missionary Father Castiglione arrived in Peking. He found favor with the Emperors Yang Cheng and Ch'ien Lung and was entrusted with the decoration of the Imperial Garden in Peking. He learned to paint in oil on glass, a technique that was already practiced in Europe but which was unknown in China in the 17th century. Chinese artists, who were already expert in painting and calligraphy, took up the practice, tracing the outlines of their designs on the back of the mirror plate and, using a special steel

implement, scraping away the mirror backing to reveal the glass that could then be painted. Common designs included still lifes, birds and groups of figures, usually depicted against backgrounds of rivers or pavilions. A Chinese mirror painting in the Gerstenfeld Collection with almost identical music-playing figures, possibly painted in same workshop, is illustrated in E. Lennox-Boyd, ed., *Masterpieces of English Furniture: The Gerstenfeld Collection*, London, 1998, p. 64, pl. 48 and p. 235, cat. 86. A pair of reverse-glass mirrors depicting figures within a landscape and very similar to these mirrors was recently sold in the Collection of Kenneth Neame, Christie's, London, 13 June 2018, lot 10 (£112,500, including premium).

THE PROVENANCE

These superb mirror paintings belonged to Sir James Horlick, 4th Baronet (d. 1972), whose family had invented the malted drink bearing their name. He assembled a notable collection of eighteenth century English furniture and had a particular passion for Chinese design. The collection included a remarkable group of mirror paintings, many of which were sold at auction in 2007, as well as 18th century japanned and lacquer furniture, highlighted by three important commodes from Harewood House. The collection furnished Achamore House, his home on the tiny Isle of Gigha in the Scottish Western Isles three miles off the mainland and was featured in a 1958 *Connoisseur* article devoted to the collection entitled 'Chinoiserie in the Western Isles, the Collection of Sir James and Lady Horlick'.







■ 53

**A JAPANESE BLACK AND GILT LACQUER CABINET ON
GILTWOOD STAND**

THE CABINET EDO PERIOD, 18TH CENTURY, THE STAND 20TH
CENTURY

Of rectangular form decorated with elaborate fruiting trees and quail
enclosing an arrangement of ten drawers decorated with exotic birds, the
conforming stand incised with stylized foliage

60¼ in. (153 cm.) high, 40¼ in. (102 cm.) wide, 24½ in. (62 cm.) deep (2)

\$5,000–8,000





54



■ ~54

**A PAIR OF CHINESE FAMILLE ROSE PORCELAIN INSET
HONGMU LOW TABLES**

THE PORCELAIN LATE 18TH/EARLY 19TH CENTURY, THE TABLES
LATER

The porcelain intricately enameled with four bats amongst a foliate ground,
the base carved in low relief with lotus pods and scrolling vines, on a shaped
cartouche stretcher

20¾ in. (52.7 cm.) high, 23¼ in. (59.1 cm.) diameter

\$8,000–12,000

(2)

■ 55

AN AGRA CARPET

NORTH INDIA, CIRCA 1900

Approximately 17 ft. 8 in. x 14 ft. 1 in. (538 cm. x 429 cm.)

\$6,000–8,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 12 December 1997, lot 228.





■ 56

AN AGRA CARPET
NORTH INDIA, CIRCA 1900

Reduced in size
Approximately 14 ft. 2 in. x 9 ft. 6 in. (432 cm. x
290 cm.)

\$4,000–6,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 10 June
2009, lot 110.

■ 57

A SILK YARKAND CARPET
EAST TURKESTAN, CIRCA 1850

Approximately 15 ft. 1 in. x 7 ft. 9 in. (460 cm. x 236
cm.)

\$8,000–12,000

PROVENANCE:

Anonymous sale; Christie's, London, 8 October
2009, lot 217.





58

58
**A FRENCH GILTWOOD SUNBURST
CLOCK**
20TH CENTURY

With circular Roman numeral dial within a sunburst frame, the dial bearing signature *LEPAUTE A PARIS*
20½ in. (52.4 cm.) high, 20¼ in. (51.4 cm.) wide
\$2,000–3,000

PROVENANCE:
Anonymous sale; Sotheby's, New York, 27
September 1996, lot 64.

■ **59**
**A LOUIS XVI STYLE PARCEL-GILT AND
BLACK AND GILT LACQUERED GUERIDON**
LATE 19TH/20TH CENTURY

With circular galleried top decorated with sprigs of flowers above two drawers and two leather-lined slides, on tapering fluted legs and casters
29½ in. (75 cm.) high, 25¼ in. (64 cm.) diameter
\$3,000–5,000

PROVENANCE:
The Estate of Brooke Astor; Sotheby's, New York,
24-25 September 2012, lot 466.



59

■ 60

ARTURO PANI (1915–1981)

A PAIR OF PLANTERS, CIRCA 1955

brass, tole, zinc inserts
17 in. (43.2 cm.) high, 16¼ in. (41.2 cm.) diameter (2)

\$2,000–3,000

PROVENANCE:

Blackman Cruz; Wright, Chicago, 21 April 2015,
lot 266.



■ 61

TWO FRENCH BAMBOO AND JAPANED
OCCASIONAL TABLES

LATE 19TH/20TH CENTURY

The rectangular table with fretwork medial
support; the octagonal table with a black *japanned*
medial shelf
29 in. (76 cm.) high, 21 in. (53 cm.) wide, 19 in. (48
cm.) deep

(2)

\$800–1,200

■ 62

**A SET OF FOUR 'GOTHICK REVIVAL' BEECH AND BAMBOO
ARMCHAIRS**


20TH CENTURY

Each with block-printed padded cushion above a caned seat on cluster
supports

(4)

\$3,000–5,000



A large, multi-paned window with a white frame dominates the upper two-thirds of the image. The window looks out onto a vibrant, sunlit garden filled with various green plants, including several tall palm trees and a well-manicured green hedge. In the foreground, a dark-stained wooden chair with a high, gothic-style backrest and a cane seat is positioned in front of the window. The walls are covered in green floral wallpaper with pink and white flowers. A large green plant is visible on the left side of the frame.

The opportunity to see pieces from the great collection of these oh-so-private owners at first hand is a rare treat — and enormous privilege. While we may not have had the pleasure of visiting these homes personally, we can experience the keen eye and deft intelligence of the masterful Michael Smith in guiding and curating the important acquisitions they contained. When Michael sets his sights on something, it's bound to be extraordinary.

— Amy Astley, Editor in Chief of Architectural Digest



■ 63

AN AGRA CARPET
NORTH INDIA, CIRCA 1900

Reduced in size
Approximately 16 ft. 3 in. x 11 ft. 2 in. (495 cm. x 340 cm.)

\$12,000-18,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 10 June 2009, lot 144.

LITERATURE:

Michael S. Smith with Julia Reed, *The Curated House*, New York, 2015, pp. 204-205.



■ 64

A PAIR OF GEORGE III 'COADE' STONE URNS

DATED 1800

The molded finials above a banded rim and reeded tapering body, stamped
COADE LAMBETH 1800, on later pedestals

34 in. (86.3 cm.) high, 20¼ in. (51.4 cm.) diameter, 14¾ in. (37.4 cm.) square

\$6,000–10,000

PROVENANCE:

Acquired from Crowthers of Syon Lodge, London, 1996.



65

■ 65

A NORTH EUROPEAN MAHOGANY DRESSING TABLE
POSSIBLY DANISH, LATE 18TH CENTURY

With three-quarter pierced gallery above two shallow frieze drawers flanking a hinged mirror, over a deep drawer with a green baize slide enclosing an arrangement of covered wells, above two banks of three drawers flanking a central drawer and kneehole cupboard enclosing a shelf, on square tapering legs

35½ in. (90 cm.) high, 31½ in. (80 cm.) wide, 19 in. (48.5 cm.) deep

\$2,000–3,000

■ 66

A JAPANESE BLACK AND GILT-LACQUER COFFER
17TH/18TH CENTURY AND WITH EXTENSIVE RESTORATIONS TO THE LACQUER

Decorated overall with landscape, the interior depicting cranes in flights against a *nashigi* ground, locked and lacking key

23½ in. (60 cm.) high, 47¾ in. (121 cm.) wide, 23¾ in. (60.5 cm.) deep

\$6,000–9,000

PROVENANCE:

Acquired from Sibyl Colefax and John Fowler, London, 1996.

LITERATURE:

Michael S. Smith with Diane Dorrans Saeks, *Elements of Style*, New York, 2004, pp. 18, 181-182.

■ 67

A RED, BLACK AND PARCEL-GILT DECORATED FOUR-POST BED
20TH CENTURY, AFTER THE DESIGN BY JOHN LINNELL FOR THE CHINESE BEDROOM AT BADMINTON HOUSE, SUPPLIED BY MICHAEL SMITH

With pagoda canopy, fret-work headboard and gilt and Chinoiserie-decorated posts

97 in. (246.4 cm.) high, 69 in. (175.2 cm.) wide, 91½ in. (24.1 cm.) deep (approximately)

\$5,000–10,000

LITERATURE:

Michael S. Smith with Diane Dorrans Saeks, *Elements of Style*, New York, 2004, pp. 18, 181-182.



66





■ 68

A GEORGE II GILTWOOD MIRROR

CIRCA 1755

The later plate within a pierced rockwork surround with foliate C-scrolls draped with floral swags, the cresting surmounted by a Ho-Ho bird, above an apron with a confronted C-scroll cartouche

64 in. (163 cm.) high, 35 in. (89 cm.) wide

\$10,000-15,000

PROVENANCE:

Anonymous sale; Christie's, London, 21 May 2015, lot 41.

■ 69

A GEORGE III MAHOGANY ARMCHAIR
PROBABLY NORTH COUNTRY, LATE 18TH/
EARLY 19TH CENTURY

The shaped pierced back with turned spindles
above a slip seat on square legs joined by
stretchers

\$1,000–1,500



■ 70

**A PAIR OF REGENCY EBONIZED AND
PARCEL-GILT SIDE CHAIRS**
BY WILLIAM THOMS, CIRCA 1820

Each with caned seat, stamped twice *W.THOMS*
to the underside of the front rail (2)

\$1,000–1,500

PROVENANCE:

Acquired from Madeleine Castaing, Paris, July
1997.

William Thoms advertised in 1821 'Furniture,
for sale and for inspection' at 10 High Street,
Exeter, Devon (G. Beard & C. Gilbert, (eds.) *The
Dictionary of English Furniture Makers 1660-1840*,
Leeds, 1986, p. 889). A set of four Regency side
chairs of related design with provenance for The
late Mary, Viscountess Rothemere, sold Christie's,
New York, 16 April 1994, lot 126.

Madeleine Castaing (1894–1992), France's grande
dame of décor, became an instant success in
1940s Paris with her signature style that was
a unique blend of neoclassicism, picturesque
romance, and whimsy. In the early 1920s
Madeleine began her love affair with antiques – an
interest turned passion, which then became a
profession in the 1940s when she opened her own
shop on the Left Bank. Eschewing the classical
French interiors of the period, she preferred to
juxtapose more eclectic pieces, claiming, "Mixing
allows you to avoid reconstruction. It injects life
into a grouping." She adopted what was then a
groundbreaking approach to her shop displays,
outfitting her store in the style of a residence and
arranging her wares into chic vignettes. By the
time of her death in 1992 at age 98, Madeleine
Castaing had been in business for over 50 years
and made an indelible mark on the French interior
design scene.





■ 71

A GEORGE III MAHOGANY COMMODE

LATE 18TH/FIRST HALF 19TH CENTURY

With shaped rectangular top above three serpentine drawers flanked by out-scrolled foliate-carved angles, the sides with bail handles on foliate-carved feet

37¾ in. (96 cm.) high, 46 in. (117 cm.) wide, 25¼ in. (65.5 cm.) deep

\$10,000–15,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 11 October 1996, lot 270.

LITERATURE:

Michael S. Smith with Diane Dorrans Saeks, *Elements of Style*, New York, 2004, pp. 17, 181-182.

The use of finely figured mahogany, ambitious carving, distinctive construction techniques and idiosyncratic form, is certainly an ambitious undertaking by a cabinet-maker of notable skill. Less certain is the identity of this maker.

While the chest's origins remain unknown, the possibility of an accomplished provincial cabinet-maker such as Wright and Elwick in Wakefield, Yorkshire cannot be dismissed. Both partners subscribed separately to the first

1754 edition of the *Director*. In fact, few of Chippendale's contemporaries have imitated *Director* patterns so closely while incorporating their own particular idiosyncrasies. Wright and Elwick pieces share a number of other characteristics including the boldly carved edge, unusual handle-pattern, and idiosyncratic feet. Their prominent patrons were largely located in Yorkshire and northern counties.

A pair of commodes from Studley Royal in Yorkshire, also attributed to Wright and Elwick, share the same deeply carved profile of the angles and voluted scroll feet (now cut down) as the Martin commode. It is likely this pair was commissioned by Thomas Robinson, later 1st Baron Brantham (d. 1770) either for Newby (Baldersby) Park or Studley Royal.

Exhibiting distinct similarities in both carving and construction, a commode that warrants comparison was sold Christie's, New York, 14 April 2011, lot 400. Another similar example was sold in these Rooms, 17 October 2008, lot 100 (\$194,500, including buyer's premium). Its exaggerated bombe form, elaborately carved angles and distinctive handles are shared features. The handles also appear on a further commode illustrated in the Wentworth sale (sold Christie's, London, 19 November 1992, lot 54).





■ 72

A MAHAL CARPET

WEST PERSIA, CIRCA 1930

Approximately 12 ft. x 8 ft. 6 in. (366 cm. x 259 cm.)

\$3,000–5,000



■ 73

AN EAGLE KAZAK RUG
SOUTH CAUCASUS, CIRCA 1880

Approximately 6 ft. 11 in. x 4 ft. 8 in. (211 cm. x 142 cm.)

\$3,000–5,000



74

74

**A PAIR OF CHINESE BLUE AND WHITE TALL VASES,
NOW MOUNTED AS LAMPS**
LATE QING DYNASTY

Decorated with phoenix and prunus on a densely foliate ground
with decorative bands, later mounted
23½ in. (59.6 cm.) high, excluding fitments (2)

\$1,500-2,500

■ 75

A VICTORIAN STAINED OAK BENCH
POSSIBLY CENTRAL EUROPEAN, 19TH CENTURY

With rope-twist crest and beaded back, raised on turned
supports and brass paw feet
42 in. (106.7 cm.) wide

\$1,500-2,500



75



76

76
SEVEN MODELS OF PAGODAS
 20TH CENTURY

Comprising five soapstone examples, a bronze example and a carved wood example
 22½ in. (57.1 cm.) high, the tallest (7)
 \$2,000–4,000

LITERATURE:
 Michael S. Smith with Diane Dorrans Saeks,
Elements of Style, New York, 2004, pp. 15 and 17.

■ **77**
A WILLIAM AND MARY STYLE BLACK
AND GILT-JAPANNED LOW TABLE
 EARLY 20TH CENTURY

The rectangular top decorated with pavilions in
 landscapes, the underside inscribed *G.M* in black
 pen
 17½ in. (44.5 cm.) high, 30½ in. (78 cm.) wide, 26 in.
 (66 cm.) deep
 \$800–1,200



77



78

■ 78

**A GEORGE III STYLE MAHOGANY
ARMCHAIR**

19TH CENTURY

The rounded pierced swag and bellflower carved back with curved arms flanking a velvet animal print seat, largely re-railed

\$1,000–1,500

LITERATURE:

Michael S. Smith with Julia Reed, *The Curated House*, New York, 2015, pp. 204-205.

■ 79

**A SOUTH GERMAN BRASS-MOUNTED
MAHOGANY DESK**

ATTRIBUTED TO JOHANNES KLINCKERFUSS,
CIRCA 1800

With rectangular top surmounted by a central well flanked by drawers, above two frieze drawers, on tapering legs, veneered in the round 39½ in. (100 cm.) high, 45¼ in. (115 cm.) wide, 31¼ in. (79.5 cm.) deep

\$8,000–12,000

PROVENANCE:

Anonymous sale; Sotheby's, Amsterdam, 29-30 October 2007, lot 528.

Johannes Klinckerfuss (1770 - 1831) was one of the most important German cabinet makers of the early 19th century. After his apprenticeship he started in 1789 in the workshop of David Roentgen in Neuwied. He soon became famous for his craftsmanship and creative flair, and was recommended by Roentgen to the Bayreuther Hof of Herzog Friedrich Eugen von Württemberg, where he was in charge of the furnishing of Schloss Fantaisie. From 1795 onwards Klinckerfuss worked in the herzogliche Kabinettschreinerei for the Stuttgarter Hof, where he became cabinet-ebenist for Duke Frederick II of Württemberg, later the first king of Württemberg. In 1812 Klinckerfuss opened his own workshop in Stuttgart. He made numerous important pieces in the Empire style. Many of these still remain in the castles Weil near Esslingen, Ludwigsburg and Rosenstein.



79



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S. d. d. d. d.

Su. chargés



80

AUSTRIAN SCHOOL, 18TH CENTURY

A calvary parade; and Infantry exercises

each with monogram (lower right)

oil on canvas

47¼ x 58¾ in. (120 x 149.2 cm.)

\$30,000–50,000

a pair (2)

PROVENANCE:

Anonymous sale; Christie's, Paris, 8 October 2002, lot 23.

Collection of a Noble European Family, acquired from the above sale.

Anonymous sale; Christie's, Paris, 26 June 2008, lot 36.

Acquired at the above sale by the present owner.

This pair of paintings depicts infantry exercises of the Austrian army. The first, Cavalry Parade, features the military review of a troop that may be the Grenzhusarenregiment (auxiliary troop of Empress Maria Theresa of Austria), based on the rider's uniform, sword in hand, located in the center of the composition. The second, Infantry Exercises, could be a representation of the 'Jung Modena' cavalry regiment. The monogram at the bottom of each painting could correspond to the figures of the coats of arms of a duke or a prince elector.





81

■ 81

**A REGENCY GRAIN-PAINTED AND
PARCEL-GILT WINDOW BENCH**
CIRCA 1810

With scrolled sides with caned seat and loose cushion, on sabre legs joined by turned stretchers 43½ in. (110.5 cm.) wide

\$3,000–5,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 23 October 1998, lot 152.

■ 82

**A CHINESE EXPORT BLACK
COROMANDEL LACQUER COFFER**
18TH CENTURY

Decorated overall with figures at various pursuits, the sides with bail carrying handles, on a later metal base and ball feet

24¾ in. (63 cm.) high, 49¾ in. (126 cm.) wide, 19¼ in. (49 cm.) deep

\$2,000–3,000

PROVENANCE:

Acquired from Sibyl Colefax and John Fowler, London, 1995.

LITERATURE:

Michael S. Smith with Diane Dorrans Saeks, *Elements of Style*, New York, 2004, pp. 19-20, 173.



82

■ 83

**AN ENGLISH MAHOGANY FOUR-POST
BED**
20TH CENTURY

In the George III style, with pierced foliate and gadrooned canopy supported by bamboo cluster columns, on acanthus and huskcarved base, the headboard and headposts upholstered and fitted with blue, green and cream striped silk hangings 105 in. (266.7 cm.) high, 79 in. (200.6 cm.) wide, 92 in. (233.6 cm.) deep, approximately

\$4,000–6,000

LITERATURE:

Michael S. Smith with Diane Dorrans Saeks, *Elements of Style*, New York, 2004, pp. 19-20, 173.



83

■ 84

A GEORGE III MOORFIELDS CARPET

ENGLAND, CIRCA 1770

Approximately 16 ft. 5 in. x 17 ft. 3 in. (500 cm. x 526 cm.)

\$40,000–60,000

PROVENANCE:

Boscobel, Garrison-on-the-Hudson; Sotheby Parke-Bernet, 22 January 1977, lot 91.

Property of a Southern Foundation; Sotheby's New York, 15 April 1998, lot 219.

LITERATURE:

Michael S. Smith with Diane Dorrans Saeks, *Elements of Style*, New York, 2004, p. 150.

The Moorfields carpet factory, founded by Thomas Moore in London in 1752 was one of the leading English carpet manufactories of the second half of the 18th century. Other entrepreneurs who founded workshops during this period are Paul Parisot in London and later Exeter, Claude Passavant in Exeter and Thomas Whitty in Axminster, with Moorfields and Axminster producing the majority of carpets. Moore's success as a carpet producer was in large part due to his close relationship with Robert Adam, the pre-eminent neo-classical architect and designer of the 18th century, who hired him for important commissions and often even provided models for carpet designs. This relationship produced some of the most notable carpets of the period, including carpets for Syon House and Osterley Park.

The current carpet shares similar attributes to another Moorfields carpets sold at Christie's London, 19 November 2015, lot 699.



A GEORGE III FRAGMENTARY AXMINSTER CARPET
ENGLAND, SECOND HALF 18TH CENTURY

Fireplace surround cut-out rewoven

Approximately 14 ft. 8 in. x 11 ft. 10 in. (447 cm. x 361 cm.)

\$30,000–50,000

PROVENANCE:

The Honorable and Mrs. Frederick E. Guest.

Mr. and Mrs. Winston F. C. Guest.

Formerly from the Collection of the Estate of Winston F. C. Guest; Christie's New York, 17 December 1997, lot 172.

LITERATURE:

Michael S. Smith with Diane Dorrans Saeks, *Elements of Style*, New York, 2004, pp. 19–20, 173.

The best known and most successful carpet weaving workshops in England were the looms established at Axminster by Thomas Whitty in 1755. Whitty, an energetic weaver of cloth, recognized the growing demand for carpets among the English aristocracy and wealthy merchant classes during the second half of the eighteenth century. Whitty was the first Englishman to successfully exploit the techniques of pile carpet weaving by creating extremely high quality carpets at an economically feasible cost. Axminster carpets were quickly recognized as the best English produced carpets available with Whitty winning the prize offered for carpet weaving by the Society of Arts in 1757, 1758 and 1759. The fame of Axminster carpets was well appreciated as evidenced by a royal visit from George III in 1783, the commissioning of carpets by the Prince of Wales, as well as commissions from the leading architectural designers of the day such as Robert Adam. These glory years for the Axminster workshops remained throughout the life of Thomas Whitty and continued under the guidance of his son, also named Thomas.

The carpet offered here, while not seemingly documented in the existing literature on Axminster carpets, has many distinguishing features that make it indisputably a product of the Axminster looms. Most notably, the resplendent flowering baskets and the floral sprays of the field can be found on at least six other Axminster carpets of the period: one in the Metropolitan Museum of Art, New York, formerly owned by the Earl of Ellenborough; two in the Victoria and Albert Museum, London; one formerly at Boscobel, Garrison-on-the-Hudson, New York (sold Sotheby's London, 4 December 2012, lot 384); and one formerly in the collection of the Earl of Stradbroke (see Jacobs, Bertram, *Axminster Carpets*, Leigh-on-Sea, 1970, plates 52, 53, 54 and 55; Sotheby's New York, December 16, 1993, lot 253 and Faraday, Cornelia Bateman, *European and American Carpets and Rugs*, New Edition, Antique Collector's Club, 1990, p. 167, plate XLV).

The present carpet, however, differs from these cited examples in the rest of its overall design. In these other carpets, most likely based on designs by Robert Adam, the overall design scheme is predominately neo-classical in feeling. Here, we do not see the restraints of the neo-classical design idiom, but rather experience a celebration of lush floral motifs for which the

Axminster looms were famous until the death of Thomas Whitty II in 1799. The use of the underlying tone-on-tone floral trellis of the field seen here can also be found on several other Axminster carpets, especially a carpet in the Henry Francis du Pont Collections at Winterthur, dated by Jacobs to circa 1760–1780, and another carpet sold from the Estate of Mary, Duchess of Roxburghe, Sotheby's London, 27–28 May 2015. Both the Winterthur carpet and the Sotheby's London carpet share the more rococo floral exuberance seen in the present carpet. Both carpets also employ the flowering basket device in each corner which probably indicates that this motif was not necessarily of Adam design, but was rather a well-established part of the Axminster repertoire.

As with most 18th century Axminster or other European carpets which remain with us today, the present carpet is fragmentary, missing its original borders. While it is impossible to determine what the original border scheme may have been, it is possible that this carpet is only missing a narrow, decorative guard stripe. The above cited Sotheby's London carpet, while sharing a similar floral medallion and floral bouquet design, is finished with only a narrow floral meander border. Regardless, the carpet offered here retains the incredible color, design and mastery of execution which has made Axminster carpets so highly sought after since their creation in the 18th century.

WINSTON CHURCHILL GUEST

Winston Churchill Guest was the grandson of Henry Phipps, steel magnate and partner of Andrew Carnegie, pal of Ernest Hemingway, husband of garden columnist C.Z. Guest and international polo star. Known as "Wolfie", by his nearest and dearest, Guest traveled far and wide for cultural, intellectual and sporting adventure. During these jaunts Guest amassed a remarkable collection of French and Continental Furniture which adorned the Guest's lavish residences in Palm Beach, New York City and Long Island. The latter, built in 1915 by Alfred I Du Pont on Long Island's fabled Gold Coast, known as *Templeton*, was a grand showplace and setting for many sophisticated, champagne-filled affairs.





86

■ 86

A FRENCH GREEN-PAINTED AND PARCEL-GILT MIRROR
20TH CENTURY

With a trophy cresting above a lattice-work frame enclosing a late rectangular plate
45½ in. (115.5 cm.) high, 30 in. (76.2 cm.) wide

\$1,000-1,500

■ 87

A PAIR OF DANISH MAHOGANY COMMODES
LATE 18TH CENTURY

Each with rectangular top above three drawers flanked by pilasters, on scrolled feet
31 in. (79 cm.) high, 30¼ in. (77 cm.) wide, 18 in. (46 cm.) deep (2)

\$5,000-8,000

PROVENANCE:

Acquired from Brunn Rasmussen, Germany.



87



88

A PAIR OF DIMINUTIVE BRASS BOUILLOTTE LAMPS
20TH CENTURY

Each with adjustable shade
17½ in. (44.4 cm.) high

\$800–1,200

(2)



88

89

A REGENCY BRASS-MOUNTED EBONIZED FRUITWOOD CHAISE
CIRCA 1820

The out-srolled back, rest and seat covered in worn pale-blue silk on sabre legs headed by foliate sprays
82 in. (206 cm.) long

\$4,000–6,000

PROVENANCE:

Acquired from Robert Dickson and Leslie Randall, London, 1996.

LITERATURE:

Michael S. Smith with Diane Dorrans Saeks, *Elements of Style*, New York, 2004, pp. 19–20.



89



90

90

JAMES HOLLAND (BRITISH, 1800-1870)

The Grand canal and Santa Maria della Salute, Venice

titled 'Il Salute looking down the Grand Canal' (lower left)

watercolor over pencil, heightened with white

9½ x 13¾ in. (24.1 x 33.9 cm.)

\$3,000-5,000

PROVENANCE:

Property from the Estate of Brooke Astor; Sotheby's, New York, 24 September 2012, lot 97.

91

**A PAIR OF GEORGE III GREY-PAINTED AND PARCEL-GILT
ARMCHAIRS**

CIRCA 1780

Each with padded back, arms and seat covered in lightly distressed lemon silk,
the decoration refreshed (2)

\$3,000-5,000

PROVENANCE:

Acquired from V. Arnold.

LITERATURE:

Michael S. Smith with Diane Dorrans Saeks, *Elements of Style*, New York, 2004, pp. 19-20, 173.



91

90





92

92

**CARL WILLIAM PETERS (AMERICAN,
1897–1980)**

Dirt Road

oil on canvas
20 x 24 in. (50.8 x 61 cm.)

\$3,000–5,000

PROVENANCE:

The artist;
thence by descent to his daughter Elaine Peters
Woodbury (according to a stamp on the backing).
with R.H. Love Galleries, Inc., Chicago.



93



93

BRITISH SCHOOL, 19TH CENTURY

*Still life with flowers (two works); together
with Twelve engravings of Botanicals*

watercolor and gouache on paper; together with
twelve engravings with hand-coloring
19 x 22¾ in. (48.3 x 57.8 cm.), the largest, overall

(14)

\$2,000–4,000

92





94

■ 94
A PAIR OF ITALIAN CREAM-PAINTED
AND PARCEL-GILT X-FORM TABOURETS
EARLY 19TH CENTURY

Each upholstered in a pale two-tone suede, re-
railed
17½ in. (45 cm.) high, 20¼ in. (51.5 cm.) wide, 16 in.
(40.5 cm.) deep (2)
\$2,000–3,000



95

■ 95
A MARBLE AND COMPOSITION CENTER
TABLE

THE MARBLE BASE 19TH CENTURY AND
ADAPTED, THE TOP LATER

With octagonal grey and white marble top on a
veined base

30 in. (76 cm.) high, 42 in. (106 cm.) diameter

\$3,000–5,000





Photography by Michael Mundy

96

**A PARCEL-GILT AND PATINATED BRONZE
TABLE LAMP**

20TH CENTURY

Decorated with gold leaves emanating from base
31 in. (79 cm.) high, overall

\$500-800



96



97

■ 97

**A NORTH ITALIAN GREEN-PAINTED
AND PARCEL-GILT FAUTEUIL**
MID-18TH CENTURY

With cartouche form back and seat covered in a
green striped silk, inscribed 165A

\$1,000-1,200

■ 98

**AN ITALIAN PALE-BLUE AND PARCEL-GILT
COMMUNE**

19TH/20TH CENTURY

With later green and cream marble top about two
drawers, raised on tapered legs
40 in. (101.5 cm.) high, 57 in. (145 cm.) wide, 21 in. (53
cm.) deep

\$3,000-5,000



98



■ 99

A TABRIZ CARPET

NORTHWEST PERSIA, CIRCA 1930

Approximately 10 ft. 7 in. x 6 ft. 3 in. (323 cm. x 190 cm.)

\$3,000–5,000

■ 100

A GEORGE III GILTWOOD AND GILT-COMPOSITION MIRROR

LATE 18TH CENTURY

With pineapple cresting above an oval plate surrounded by leaves and branches, the oval plate surmounted by scrolling foliage

56 in. (142 cm.) high, 21 in. (53.5 cm.) wide

\$1,500–2,000



100

■ 101

A NORTH EUROPEAN GREEN-PAINTED AND PARCEL-GILT COMMODE

LATE 18TH CENTURY

With a white variegated marble top, above four long drawers, brasses, back feet later

41 in. (104 cm.) high, 54 in. (137 cm.) wide, 24½ in. (62 cm.) deep

\$4,000–6,000



101





Photography by Michael Mundy



102

■ 102

A PAIR OF ITALIAN CARVED GILTWOOD ARMCHAIRS
ONE ROME, CIRCA 1780, ONE MODERN

Each with pierced tablet back applied with foliage above a cream leather seat, on sabre legs (2)

\$3,000–5,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 11 June 2003, lot 113 (one chair).

LITERATURE:

Michael S. Smith with Julia Reed, *The Curated House*, New York, 2015, pp. 196–197.

■ 103

A PAIR OF 'PELHAM' THREE-SEAT SOFAS
MODERN

Each covered in polychrome silk taffeta, with five loose cushions 84 in. (213 cm.) wide (2)

\$3,000–5,000



103

■ 104

**A RESTAURATION ORMOLU-MOUNTED MAHOGANY
VIDE POCHE/WRITING TABLE**

CIRCA 1820-1840

With rectangular top above a slide to one side, above a frieze
drawer fitted with a leather-inset writing slide, raised on X-form
legs joined by a stretcher, inscribed '...OLLY FILS' to underside, the
ormolu molding to the gallery likely associated
28 in. (71 cm.) high, 19 in. (48 cm.) wide, 13 in. (33 cm.) deep

\$800-1,200



104



103



105

■ 105

A PAIR OF TWO BRONZE STANDING LAMPS
20TH CENTURY

Each with knopped stem on four feet
63 in. (160 cm.) tall

(2)

\$1,200–1,800

■ 106

A PAIR OF ITALIAN STYLE CARVED GILTWOOD ARMCHAIRS
MODERN

Each with pierced tablet back above a cream silk seat

(2)

\$2,000–3,000

■ 107

A PAIR OF GEORGE I STYLE CREAM-PAINTED SIDE TABLES
AFTER THE DESIGN BY WILLIAM KENT, SUPPLIED BY MICHAEL SMITH, MODERN

Each with a brown and white variegated marble top above a foliate-carved
frieze, on bold scrolling legs and a plinth base
58½ in (74 cm.) wide, 26½ (33 cm.) in deep

(2)

\$8,000–12,000



107



106



107



■ 108

A PAIR OF GEORGE I GILTWOOD MIRRORS

CIRCA 1715

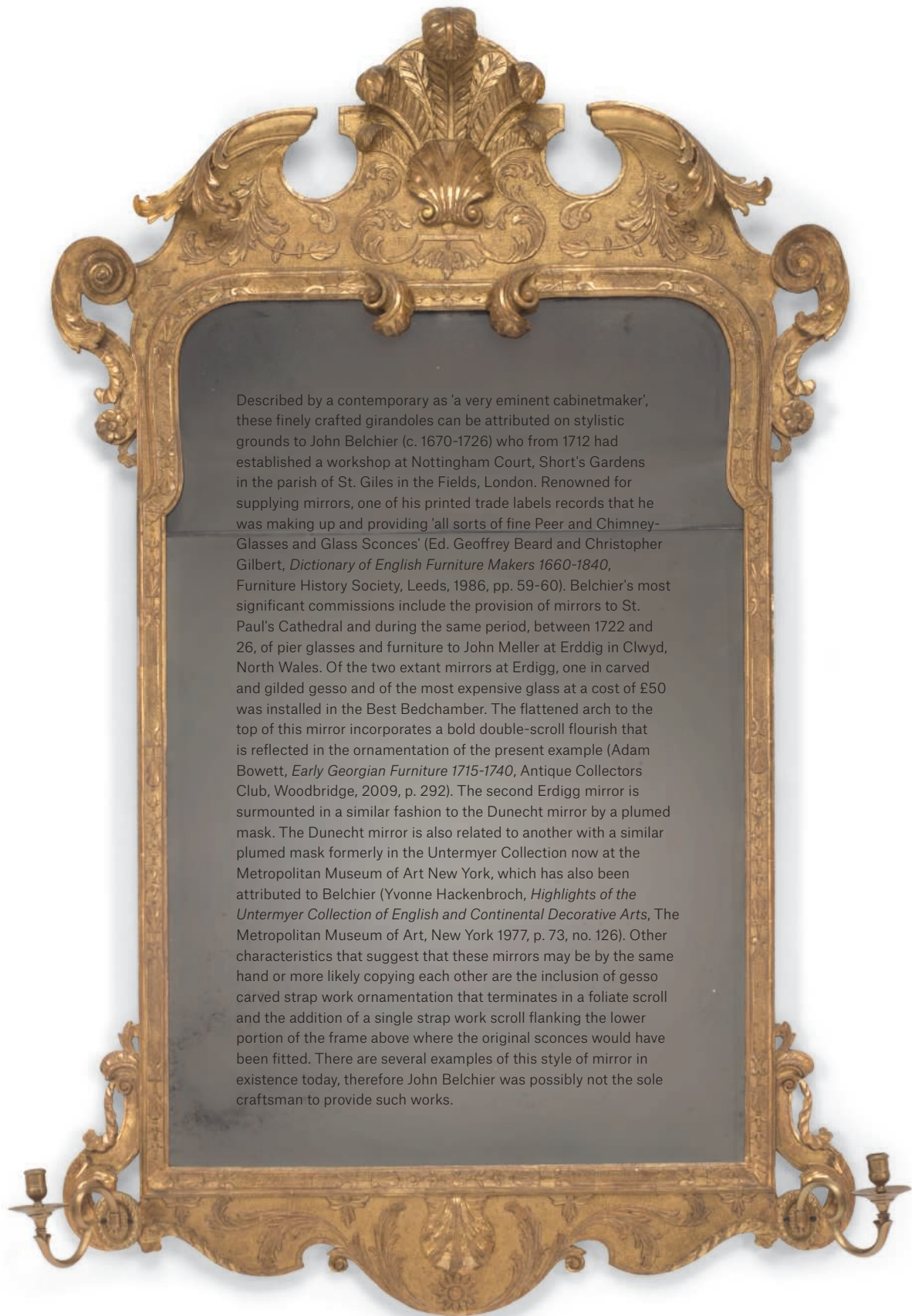
Each with Prince of Wales feathers and shell broken pediment above a bevelled divided plate, with shell-carved apron; flanked by later candle arms; plate stamped 2321 to back, one mirror plate old and resilvered, the other later
63 in. (160 cm.) high, 39 in. (99 cm.) wide (2)

\$30,000–50,000

PROVENANCE:

Partridge Fine Arts, London, 1991.

The Bill Blass Collection; Sotheby's, New York; 21-23 October 2003, lot 168



Described by a contemporary as 'a very eminent cabinetmaker', these finely crafted girandoles can be attributed on stylistic grounds to John Belchier (c. 1670-1726) who from 1712 had established a workshop at Nottingham Court, Short's Gardens in the parish of St. Giles in the Fields, London. Renowned for supplying mirrors, one of his printed trade labels records that he was making up and providing 'all sorts of fine Peer and Chimney-Glasses and Glass Sconces' (Ed. Geoffrey Beard and Christopher Gilbert, *Dictionary of English Furniture Makers 1660-1840*, Furniture History Society, Leeds, 1986, pp. 59-60). Belchier's most significant commissions include the provision of mirrors to St. Paul's Cathedral and during the same period, between 1722 and 26, of pier glasses and furniture to John Meller at Erddig in Clwyd, North Wales. Of the two extant mirrors at Erddig, one in carved and gilded gesso and of the most expensive glass at a cost of £50 was installed in the Best Bedchamber. The flattened arch to the top of this mirror incorporates a bold double-scroll flourish that is reflected in the ornamentation of the present example (Adam Bowett, *Early Georgian Furniture 1715-1740*, Antique Collectors Club, Woodbridge, 2009, p. 292). The second Erddig mirror is surmounted in a similar fashion to the Dunecht mirror by a plumed mask. The Dunecht mirror is also related to another with a similar plumed mask formerly in the Untermyer Collection now at the Metropolitan Museum of Art New York, which has also been attributed to Belchier (Yvonne Hackenbroch, *Highlights of the Untermyer Collection of English and Continental Decorative Arts*, The Metropolitan Museum of Art, New York 1977, p. 73, no. 126). Other characteristics that suggest that these mirrors may be by the same hand or more likely copying each other are the inclusion of gesso carved strap work ornamentation that terminates in a foliate scroll and the addition of a single strap work scroll flanking the lower portion of the frame above where the original sconces would have been fitted. There are several examples of this style of mirror in existence today, therefore John Belchier was possibly not the sole craftsman to provide such works.



Photography by Michael Mundy





■ 109

A RUSSIAN BRASS-MOUNTED MAHOGANY BOOKCASE

19TH/20TH CENTURY

In two parts, the upper section fitted with three astragal glazed doors over three conforming doors enclosing adjustable shelves, raised on square tapering legs, 131 in. (332 cm.) high, 74 in. (188 cm.) wide, 23 in. (58 cm.) deep

\$6,000–9,000

PROVENANCE:

Anonymous sale; Christie's, London, 7 July 2005, lot 411.



110

■ 110

A THREE-SEAT SOFA
MODERN

Covered in a beige and cream woven fabric, with five loose cushions
98 in. (249 cm.) wide

\$2,000–3,000

■ 111

A CREAM PARCHMENT-VENEERED LOW TABLE
20TH CENTURY

With rectangular top above a shaped apron, on square bracket feet
15 in. (38 cm.) high, 60 in. (152 cm.) wide, 30 in. (76 cm.) deep

\$2,000–3,000



111



112

■ **112**
A PAIR OF STINGRAY-VENEERED GARDEN SEATS

MODERN

18 in. (46 cm.) high

\$500-800

(2)

■ **113**
A PAIR OF 'MELHADO' CLUB CHAIRS

MODERN

Each covered in a loose-weave cream fabric, with a loose cushion

\$2,000-3,000

(2)



113

■ 114

**A CENTRAL EUROPEAN MAHOGANY
AND PARCEL-GILT CENTER TABLE**
MID-19TH CENTURY

With circular top tilting above ebonized supports,
on downswept legs ending in claw feet

28¾ in. (73 cm.) high, 38½ in. (98 cm.) diameter

\$700-900



114

■ 115

**A PAIR OF GEORGE II STYLE GILTWOOD
ARMCHAIRS**
20TH CENTURY

Each with padded back, arms and seat covered
in cream linen on foliate carved legs covered in a
cream slubbed silk (2)

\$3,000-5,000



115





■ 116

A TABRIZ CARPET

NORTHWEST PERSIA, CIRCA 1920

Approximately 17 ft. 11 in. x 11 ft. (546 cm. x 335 cm.)

\$6,000–8,000

117
TWO CREAM-GLAZED CERAMIC TABLE
LAMPS

20TH CENTURY

25¾ in. (55.5 cm.) high, overall, the larger

(2)

\$800–1,200



117

118
A NORTH EUROPEAN ORMOLU-
MOUNTED MAHOGANY SIDE TABLE

CIRCA 1840-1860

With a later inset *ver de mer* marble top above a fall front frieze drawer on tapering legs, stamped *CAIRO* and inscribed with an inventory number *66FF0054* to underside
27 in. (68.5 cm.) high, 30¾ in. (78 cm.) wide, 19¼ in. (49 cm.) deep

\$2,000–3,000

PROVENANCE:

Collection of the late Walter, Lord Cuniffe of Headley, Sold by the Trustees; Sotheby's, London, 25 March 1968, lot 113.
The Collection of the Salgo Trust for Education; Sotheby's, New York, 25 October 2002, lot 1252.



118

119

**A PAIR OF 'SOANE' PATINATED BRONZE
FLOOR LAMPS**
MODERN

Each with fluted shaft on stylized feet
66½ in. (169 cm.) high

\$2,000–3,000



119



120

■ 120

**A PAIR OF FEDERAL GILT AND PARCEL-
EBONIZED PIER MIRROR**
ONE EARLY 19TH CENTURY ONE LATER

Each with rectangular place with a molded frame and
rope-twist carved border
82 in. (208 cm.) high, 29½ in. (75 cm.) wide

\$8,000–12,000

PROVENANCE:

The Bill Blass Collection; Sotheby's, New York, 21-23
October 2003, Lot 246.



■ ~ 121

A LOUIS XVI ORMOLU-MOUNTED TULIPWOOD AND AMARANTH BUREAU PLAT

BY CLAUDE-CHARLES SAUNIER, CIRCA 1770

The inset leather top above three frieze drawers opposing three false drawers, on square tapering legs ending in square sabot, stamped C.C. SAUNIER to underside

30½ in. (77.5 cm.) high, 63¾ in. (161 cm.) wide, 31 in. (78.75 cm.) deep

\$20,000–30,000

PROVENANCE:

The Doris Duke Collection; Christie's, New York, 3-5 June 2004, lot 294.

Claude-Charles Saunier, *maître* in 1752.

Descending from a family of *ébénistes*, Saunier was accepted into the community and the workshop of his father, Jean-Charles, in 1757, which was located in the rue Faubourg Saint-Antoine. Claude-Charles briefly continued to work in the Louis XV style and then rapidly adopted the neoclassic designs of the Transitional and Louis XVI periods that he appears to have favored, and for which he is now renowned. Saunier's success was not confined to France and his reputation reached London through his work for the marchand-mercier Dominique Daguerre (F.J.B. Watson, *Louis XVI Furniture*, London, 1960, no. 145, pp. 134-5, fig. 145).





■ 122

A LATE GEORGE III MAHOGANY TRIPLE PEDESTAL DINING TABLE

CIRCA 1800

The table top with reeded edge, each reeded stem issuing four downswept legs ending in brass caps and casters, with two additional leaves

29½ in. (75 cm.) high, 89¾ in. (228 cm.) wide, 53½ in. (135.9cm.) deep

\$8,000–12,000

PROVENANCE:

Sebastian S. Kresge, by descent to his daughter, Ruth Nugent Head.
The Estate of Mrs. Ruth Nugent Head; Christie's, New York; 5 October 1985, lot 192.
Anonymous sale; Christie's, New York; 15 April 2005, lot 282.

123

AN ENGLISH (HICKS, MEIGH & JOHNSON) IRONSTONE IMARI PART DINNER SERVICE

CIRCA 1830, BLUE PRINTED CROWN AND REAL STONE CHINA BANNER MARKS, IRON-RED PAINTED 140 AND 170

Decorated with flowering branches issuing from a central medallion depicting a vase of flowers before a fretwork fence, comprising: twenty-three soup plates; twenty-five dinner plates; twenty-six side plates 10⅞ in. (26.3 cm.) diameter, the soup plates (74)

\$2,000–3,000

PROVENANCE:

Anonymous sale; Christie's, New York, 18 May 2005, lot 143.



122

124

AN AMERICAN SILVER FLATWARE SERVICE

MARK OF GORHAM MFG. CO., PROVIDENCE, RHODE ISLAND, LATE 19TH/20TH CENTURY

In the 'Versailles' pattern, comprising:

- Twenty-two soup spoons
- Eight tablespoons
- Twelve teaspoons
- Twenty-five dinner forks
- Twenty-three luncheon forks
- Twelve fish forks
- Twelve cake forks
- Eleven oyster forks
- Fourteen dinner knives
- Nine luncheon knives
- Twenty-three butter knives
- Two hors d'oeuvre spoons
- A preserve spoon
- A jelly spoon
- A pierced serving spoon
- A bon-bon spoon

248 oz. (7,370 gr.) weighable silver

(183)

\$4,000–6,000



123



124



■ 125

**A SET OF TWELVE GEORGE I STYLE
MAHOGANY DINING CHAIRS**
MODERN

Each with rectangular back and seat covered in a
cotton silk screen fabric on cabriole legs (12)

\$10,000-15,000

Michael and I did a talk together during the Rockefeller sale and it was that night that I fully understood why I both felt completely comfortable and completely in awe of a Michael Smith interior. Michael knew everything about the Rockefellers and about history and architecture and society. But he delivered that knowledge with such warmth, and then laced it with wit and humour and I realised that's why his rooms are so memorable: they are designed with a deep understanding of proportion and colour and classic interiors but there is always something – a little zinger somewhere – that catches you by surprise and makes it feel like a home, albeit an unforgettable one.

—Stellene Volandes, Editor in Chief of Town & Country





126

■ 126

A BEVELED GLASS MIRROR
MODERN

With artificially aged plates
45 in. (114.5 cm.) high, 39 $\frac{3}{4}$ in. (101 cm.) wide

\$2,000-3,000

■ 127

**A CHINESE EXPORT RED-PAINTED AND
PARCEL-GILT TRUNK**
19TH/20TH CENTURY

The dome top and flat front; decorated with figures
in a landscape, the sides with carrying handles
22 $\frac{1}{2}$ in. (57 cm.) high, 32 in. (81 cm.) wide, 21 in.
(53.5 cm.) deep

\$1,000-1,500



127

128

A PAIR OF SILVER-PLATE TABLE LAMPS

20TH CENTURY

Each of lotus form
31½ in. (80 cm.) high, overall

\$800–1,200

PROVENANCE:

Acquired from Charles Edwards, London.

(2)



128

■ 129

A REGENCY PARCEL-EBONIZED AND ORMOLU-MOUNTED MAHOGANY SIDE TABLE

POSSIBLY BY GEORGE OAKLEY, CIRCA 1815

With rectangular top, above a pair of baize-lined frieze drawers, raised on tapering lion paw feet on a plinth base, previously with a gallery, top subsequently repositioned

35¾ in. (91 cm.) high, 96¼ in. (246 cm.) wide, 29¼ in. (75.5 cm.) deep

\$5,000–8,000

PROVENANCE:

Anonymous sale; Sotheby's, New York; 22 October 2004, lot 351.

A pair of side cabinets of the same form and ornamentation was supplied by George Oakley (d.1840) for Charles Madryll Cheere at Papworth Hall, Cambridgeshire in 1810 (illustrated in M. Jourdain, 'English Empire Furniture made by George Oakley', *Architectural Review*, December 1920). George Oakley worked in partnership with various cabinetmakers including George Shackleton and George Seddon, producing furniture in the Grecian taste and specializing in 'buhl' inlay (C.Gilbert and G.Beard, eds., *Dictionary of English Furniture Makers 1660-1840*, 1986, pp. 658-660).



129



130

■ 130

A PAIR OF IRISH VICTORIAN PARCEL-SILVERED AND EBONIZED 'JEWELLED' MIRRORS

LATE 19TH/EARLY 20TH CENTURY

Each with double ebonized borders mounted with colorless glass jewels
22¼ in. (56.5 cm.) high, 18½ in. (47 cm.) wide

(2)

\$2,000–3,000

■ 131

AN ENGLISH MAHOGANY DINING TABLE

THE BASE GEORGE IV, THE TOP LATER

The later circular reeded top on ring turned stem and downswept quadripartite legs ending in scrolled carved toes.

29 in. (74 cm.) high, 72¾ in. (185 cm.) diameter

\$6,000–8,000

PROVENANCE:

Burden & Izett Ltd., New York; 21 May 2003.



131





132

132

A JAPANESE IMARI PORCELAIN JAR AND COVER
 EDO PERIOD, LATE 17TH/EARLY 18TH CENTURY

Decorated overall with scrolling foliage
 28 in. (75.6 cm.) high (2)

\$4,000–6,000

PROVENANCE:

Acquired from Dillingham & Company, New York, 2005.

133

**A PAIR OF CHINESE EXPORT FAMILLE ROSE PORCELAIN
 ARMORIAL OCTAGONAL PLATTERS**

QIANLONG PERIOD, CIRCA 1765

Each decorated with a large shield with a bird crest and motto
INNOCENT, possibly the arms of Bull, the borders with floral garlands
 17 $\frac{7}{8}$ in. (45.2 cm.) long (2)

\$3,000–5,000



133



134

134

**AN ENGLISH MAHOGANY AND BRASS
 BOUND BUCKET**

20TH CENTURY

With swing bail handle, inset with an inner brass bucket;
together with a lucite circular stand to elevate from floor
 24 $\frac{1}{2}$ in. (62 cm.) high, 23 $\frac{1}{2}$ in. (60 cm.) diameter

\$3,000–5,000



■ 135

**A SET OF TEN ENGLISH MAHOGANY
DINING CHAIRS**
20TH CENTURY

Each with button tufted back and seats covered in
red leather

36 in. (91.5 cm.) high

(10)

\$3,000–5,000



LARRY RIVERA





Photography by Michael Mundy



■ 136

A GEORGE II MAHOGANY BOOKCASE

MID-18TH CENTURY

The top section with glass doors enclosing adjustable shelves, and the base with two slides above cabinet doors enclosing four short drawers, later cornice 96 in. (249 cm.) high, 70 in. (178 cm.) wide, 21¼ in. (55 cm.) deep

\$4,000–6,000

PROVENANCE:

Acquired from Christopher Gibbs, London, 2003.



137

137

**TWO ASIAN BLUE AND WHITE PORCELAIN
VASES, MOUNTED AS LAMPS**

THE FIRST 17TH CENTURY, THE SECOND LATE EDO/
MEIJI PERIOD (19TH CENTURY)

The first decorated with prunus branches, and with a spout,
tapped; the second *arita* ware vase decorated with registers
enclosing courtesans and potted vases, in dense foliage,
drilled to base

17½ in. (43 cm.) high excluding filaments, the larger (2)

\$3,000–5,000

PROVENANCE:

Anonymous sale; Bonham's, London, 10 November 2003,
Lot 314.

■ 138

**AN ITALIAN GOTHIC REVIVAL OLIVEWOOD
ARMCHAIR**

19TH CENTURY

With pierced quatrafoil back and seat, on tapering legs
with pierced brackets

\$2,000–3,000

PROVENANCE:

Drum & Company, San Francisco, 2005.



138



139

■ 139

AN ENGLISH MAHOGANY THREE-TIER ETAGERE
20TH CENTURY

48½ in. (123 cm.) high with turned supports, 36½ in. (92 cm.) wide, 15¼ in. (39 cm.) deep

\$1,000–1,500

■ 140

A PAIR OF GEORGE III MAHOGANY LIBRARY ARMCHAIRS
CIRCA 1765

Each with padded back, arms and seat, upholstered in an indigo and mustard cotton print, on square legs (2)

\$4,000–6,000



140

141

A CHINESE BLUE-GLAZED BOTTLE VASE

GUANGXU SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1874-1908)

15 in. (38 cm.) high

\$3,000–5,000

PROVENANCE:

Acquired from Sibyl Colefax & John Fowler, London, 2003.



141

142

A PAIR OF JAPANESE ARITA BLUE AND WHITE PORCELAIN CHARGERS

EDO PERIOD, LATE 17TH/EARLY 18TH CENTURY

Each decorated with prunus blossoms and finger citrons

17 in. (43.3 cm.) diameter

(2)

\$1,000–1,500



142

143

AN ASSEMBLED SET OF THREE JAPANESE ARITA BLUE AND WHITE PORCELAIN DISHES

EDO PERIOD, LATE 17TH/EARLY 18TH CENTURY

Each decorated with potted jardiniere within an elaborate foliage border

12½ in. (32 cm.) diameter

(3)

\$1,500–2,000



143



144

144
A RED GLASS TABLE LAMP
20TH CENTURY

With faceted body
28 in. (71.1 cm.) high, overall

\$1,000–1,500

145
A GROUP OF EIGHT METAL AND GLASS TABLE CLOCKS
20TH CENTURY

With three marked *DOXA*, two marked *International Watch Co./Schaffhausen*, and one marked either *TIFFANY*, *OMEGA* or *Anti-Magnétique*
5¼ in. (13.5 cm.) high, 3½ in. (9 cm.) wide, the largest (8)

\$1,500–2,000



145



146

146
FOUR CHINESE MONOCHROME VASES
19TH/20TH CENTURY

Comprising a powder blue vase with underglaze blue double circles to base; a crackle green glazed vase; an apple-green glazed vase; and a copper red vase, drilled
17 in. (43 cm.) high, the tallest (4)

\$2,000–3,000

■ 147

**A CHINESE EXPORT BLACK AND GILT-LACQUER
PEMBROKE TABLE**

LATE 18TH/EARLY 19TH CENTURY

White oval drop leaf top above a pair of opposing frieze drawers,
raised on square tapering legs
29½ in. (75 cm.) high, 24¼ in. (62 cm.) wide, 25¼ in. (65 cm.) deep

\$2,000–3,000

PROVENANCE:

The Late Hon. Mrs. Nellie Ionides; Christie's, London, 1 November 1963, lot 77.

Property from the Estate of Mrs. Sherburn M. Becker; Christie's,
New York, 19–20 January 1996, lot 279.

Anonymous sale; Christie's, New York, 9 April 2003, lot 111.

The Hon. Mrs. Ionides was the daughter of Sir Marcus Samuel, 1st Viscount Bearsted. After her first husband, Walter Levy, died in 1923, Nellie married Basil Ionides, the pioneering Art Deco designer of the Savoy Theatre and Claridges Hotel. He was also the author of one of the earliest books on modern interior decoration: *Colour & Interior Decoration*, 1926. In 1931 they moved into the splendid 18th century Palladian mansion, Buxted Park, Sussex, which they gradually transformed in their unique style. Both husband and wife were keen collectors: he came from a long line of patrons and benefactors, whilst she focused her attention on amassing exceptionally fine paintings, furniture, *objets d'art* and Chinese porcelain.



147

■ 148

A PAIR OF 'MELADO' SWIVEL CLUB CHAIRS

BY JONAS, MODERN

Each upholstered in a paisley print cotton with a throw cushions
(2)

\$2,000–3,000



148



149

149

TWO CHINESE WUCAI VASES, MOUNTED AS LAMPS

17TH CENTURY

One with writhing dragons chasing a flaming pearl on a densely cloudy ground; the second with three Buddhist lions on a dense foliage ground, drilled to the base
15¼ in. (38.8 cm.) high, excluding filaments, the larger (2)

\$2,000–3,000

PROVENANCE:

Anonymous sale; Christie's, Paris, 29 April 2003, lot 340, the first.

■ 150

A GEORGE II WALNUT AND BURL WALNUT SETTEE

CIRCA 1730

The shaped back and seat upholstered in a cream leather, with shepherd's crook arms, on ball and claw feet, arms probably original but with restorations
41¼ in. (105 cm.) high, 57 in. (145 cm.) wide, 21¼ in. (54 cm.) deep

\$7,000–10,000

PROVENANCE:

With Kentshire Galleries, Ltd., New York.
The Collection of Ruth and Theodore Baum; Sotheby's, New York, 22 October 2004, lot 437.



150



■ 151

AN AGRA CARPET

NORTH INDIA, CIRCA 1860

Approximately 18 ft. 8 in. x 11 ft. 10 in. (569 cm. x 361 cm.)

\$60,000–80,000



152



153

■ 152

A THREE-SEAT 'BRECK' SOFA
MODERN

Covered in blue plush stripe, with five loose cushions
82 in. (208 cm) wide

\$2,000–3,000

■ 153

A BROWN 'JACKIE O' LOW TABLE
20TH CENTURY

With craqueleure surface, the rectangular top with shaped apron raised on square legs
17½ in. (44.5 cm.) high, 42 in. (106 cm.) wide, 26½ in. (67 cm.) deep

\$1,500–2,000





■ 154

A SULTANABAD CARPET
WEST PERSIA, CIRCA 1880

Reduced in size

Approximately 13 ft. 10 in. x 12 ft. 8 in. (422 cm. x 386 cm.)

\$6,000–8,000

■ 155

A REGENCY INLAID-WRITING MAHOGANY TABLE

CIRCA 1810

With rectangular cross banded hinged top lift-top lifting to a green leather-lined writing-surface, above a fall front drawer and a frieze drawer, on reeded baluster legs

29½ in. (75 cm.) high, 25 in. (63.5 cm.) wide, 19 in. (48 cm.) deep

\$3,000–5,000

PROVENANCE:

Anonymous sale; Christie's, London, 27 November 2003, lot 154.



155

■ 156

A REGENCY BRASS-MOUNTED GRAINED BEECHWOOD

CHAISE LONGUE

CIRCA 1810

The back and seat covered in green silk damask with a button tufted loose cushion and a bolster cushion

34 in. (86 cm.) high, 84 in. (213 cm.) wide, 24 in. (61 cm.) deep

\$5,000–8,000

PROVENANCE:

With Therien, San Francisco.



156



■ 157

**A REGENCY EBONY-INLAID, ORMOLU-MOUNTED MAHOGANY
PEDESTAL PARTNER'S DESK**

CIRCA 1810

With later green tooled leather top above three cedar lined frieze drawers on each side, the pedestals with three graduated drawers on one side with opposing cabinet doors drawers, raised on ormolu paw feet, possibly old replacements

30¼ in. (77 cm.) high, 65¼ in. (166 cm.) wide, 35¼ in. (89.5 cm.) deep

\$30,000–50,000

PROVENANCE:

Acquired from Ronald Phillips, Ltd., London, 2003.

■ 158

A GEORGE IV GILTWOOD CONVEX MIRROR

CIRCA 1825

With associated carved foliate and anthemion cresting above the foliate carved and berried frame and ebonized slip, with a foliate carved scrolling pendant

68 in. (172 cm.) high, 43 in. (109 cm.) wide

\$7,000–10,000



158

■ 159

A PAIR OF LATE REGENCY INDIAN ROSEWOOD BERGERES

CIRCA 1820

Each covered in a pale olive suede with button tufted seat on tapering legs ending in casters (2)

\$8,000–12,000



159







160

■ 160

CHARLES FINE (AMERICAN, B. 1951)

Untitled

acrylic and enamel on canvas laid to board
66 x 55 in. (167.6 x 139.7 cm.), unframed
Executed in 2005.

\$3,000–5,000

■ 161

**A PAIR OF 'FLEMING' SWIVEL CLUB CHAIRS
BY JONAS, MODERN**

Each upholstered in a copper brown silk damask (2)

\$2,000–3,000



161

■ 162

**A NORTH EUROPEAN, BRASS-INLAID AND
ORMOLU-MOUNTED MAHOGANY GUERIDON**
19TH CENTURY

With gallered white and grey marble top above cabriole
legs joined by a marble inset medial shelf
29¾ in. (19 cm) high, 26 in. (66 cm) diameter

\$2,000–3,000



162

■ 163

AN ITALIAN GILTWOOD BANQUETTE
20TH CENTURY

With foliate-carved frame covered in a green striated silk,
on tapering fluted legs
18½ in. (47 cm.) high, 48 in. (122 cm.) wide, 25 in. (63.5
cm.) deep

\$800–1,200



163



■ 164

A LATE GEORGE III MAHOGANY TALL CASE CLOCK

CIRCA 1800

The bonnet with circular modeled top opening to a circular painted dial signed *W. ANDERSON BURNTIS AND.*, the back signed *DAVIES, TURNER & CO.*

LTD., over engaged columns flanking a paneled door, raised on a paneled base
81 in. (201.75 cm.) high, 18 in. (45.75 cm.) wide, 9 in. (23 cm.) deep

\$1,000–1,500

PROVENANCE:

Anonymous sale; Christie's, Paris, 29 April 2003, lot 330.



■ 165

A MURANO GLASS FLOOR LAMP

20TH CENTURY

With spiraled shaft and circular base
64 in. (162.5 cm.) high

\$1,000–1,500

PROVENANCE:

Acquired from Ed Hardy, San Francisco, 2005.



■ 166

A LOUIS XVI MAHOGANY CABINET

CIRCA 1780, POSSIBLY DUTCH

With tambor doors enclosing an teal and cream fabric lined interior, the lower section enclosing four fabric lined drawers, one with a *coffer forte*
79 in. (200 cm.) high, 51 in. (129.5 cm.) wide, 25¾ in. (65 cm.) deep

\$3,000–5,000

PROVENANCE:

Anonymous sale; Christie's, Paris, 29 April 2003, lot 417.



■ 167

A SULTANABAD CARPET
WEST PERSIA, CIRCA 1900

Approximately 17 ft. x 13 ft. (518 cm. x 396 cm.)

\$10,000–15,000



■ 168

A SULTANABAD CARPET
WEST PERSIA, CIRCA 1890

Approximately 16 ft. 2 in. x 12 ft. 10 in. (493 cm. x 391 cm.)

\$15,000-20,000



169

169
A GROUP OF TWELVE COBALT BLUE GLASS MEDICINE BOTTLES

19TH CENTURY

With varying labels and signage, each with corresponding top
 13 in. (33 cm.) high, the tallest

(12)

\$1,000–1,500

170
JERRY BURCHFIELD, 20TH CENTURY

Primal Images Amazonas, 2002

six chromogenic prints
 each signed, dated, titled, and numbered in pencil (verso)
 19 x 15½ in. (48.3 x 39.3 cm.)

(6)

\$800–1,200



170





171

171

**FIVE CIZHOU-STYLE POTTERY VESSELS
20TH CENTURY**

Painted with brown slip on a cream slip ground, in varying sizes
12 in. (30.5 cm), the tallest (5)
\$1,000-1,500



172

172

**A FRENCH BRASS-VENEERED WALL-
MOUNTED VITRINE CABINET
FIRST HALF 20TH CENTURY**

With overhanging cornice and three glass shelves;
together with eight coral specimens
41½ in. (105.5 cm.) high, 22½ in. (57 cm.) wide, 8¼ in. (21
cm.) deep (9)
\$2,500-3,500

173

A PAIR OF MURANO SILVERED GLASS TABLE LAMPS

20TH CENTURY

Each with tiered stem and circular base
26 in. (66 cm.) high overall

(2)

\$500-800

PROVENANCE:

Acquired from Ed Hardy, San Francisco, 2003.



173

174

A PAIR OF RUSSIAN BRASS-MOUNTED MAHOGANY COMMODES

20TH CENTURY

Each with bow front with three drawers, raised on square tapering legs

32½ in. (82.5 cm.) high, 30½ in. (77 cm.) wide, 20¼ in. (51 cm.) deep

(2)

\$3,000-5,000

PROVENANCE:

Anonymous sale; Ellekilde Auktionshus, Copenhagen, 3 June 2004, lot 22.



174





175

■ 175

A PAIR OF LOUIS XVI STYLE GREY-PAINTED FAUTEUILS

19TH CENTURY

Each with back, arms and seat upholstered in a blue and pink chevron silk (2)

\$1,500-2,000

■ 176

A NORTH EUROPEAN PARCEL-GILT PINE CHEST OF DRAWERS

SECOND HALF 19TH CENTURY

With later white marble top, above three fabric-lined drawers

34½ in. (88 cm.) high, 38½ in. (98 cm.) wide, 19¼ in. (49 cm.) deep

\$1,500-2,000



176



Michael Smith's homes are intrinsically sophisticated yet feel quintessentially cosy, which is what you really want. In his interiors the mix of antique and modern is extremely well balanced and attention to detail is paramount, not to mention the level of craftsmanship, whether it's inspired by traditional Moorish, Spanish or American crafts traditions.

—Martina Mondadori Sartogo





177

■ 177

A NORTH EUROPEAN MAHOGANY BUREAU PLAT
19TH/20TH CENTURY

With inset tooled leather top above a frieze drawer. With a false drawer to the reverse; each side with three short drawers, on square tapering legs 31.5 in. (80 cm.) high, 58¼ in. (148 cm.) wide, 34¾ in. (88 cm.) deep

\$1,000–1,500

■ 178

AN 'ASHLEY' MAHOGANY SOFA
MODERN

Upholstered in a sage green linen, with a pair of bolster cushions and four throw cushions 98 in. (249 cm.) wide

\$2,000–3,000



178

■ 179

A SET OF FOUR ITALIAN GREEN-PAINTED AND PARCEL-GILT STOOLS
MODERN

Each with one bow side, covered in turquoise and metallic stenciled fabric, possibly Fortuny
20 in. (51 cm.) high, 21½ in. (55 cm.) wide, 18 in. (46 cm.) deep (4)

\$800–1,200



179



180

■ 180

A CENTRAL EUROPEAN EBONIZED AND PARCEL-GILT FRUITWOOD SIDE CABINET

AUSTRIAN OR GERMAN, EARLY 19TH CENTURY

With a gray marble D-form top, a pair of cupboard doors enclosing a pair of shelves, raised on square tapering feet
36¼ in. (92 cm.) high, 44½ in. (113 cm.) wide, 22 in. (56 cm.) deep

\$3,000–5,000

PROVENANCE:

Acquired from Ed Hardy, San Francisco, 2005.



181



181

■ 181
A PAIR OF GEORGE II STYLE LIMED-BEECHWOOD AND COMPOSITION MIRRORS

DESIGNED BY MICHAEL SMITH, MODERN

Each with broken pediment over molded frieze, above a distressed square mirror plate

57¾ in. (147 cm.) high, 46 in. (117 cm.) wide

\$2,000–3,000

■ 182
A PAIR OF CREAM-PAINTED AND FAUX MARBLE CONSOLE TABLES

DESIGNED BY MICHAEL SMITH, MODERN

Each decorated in green faux marble, on tapering legs
31½ in. (80 cm.) high, 48 in. (122 cm.) wide, 28 in. (71 cm.) deep

(2)

\$2,000–3,000

(2)



182





■ 183

A BRAIDED ROPE SOFA AND PAIR OF CLUB CHAIRS
MODERN

Each with fabric back and seat cushion, with nine assorted throw cushions
81 in. (206 cm.) wide (3)

\$2,000–3,000





184

■ 184

A PATINATED BRONZE STANDING LAMP

20TH CENTURY

After the Antique, with blossoming lotus cast stem raised on hipped animal mask monopodia

75 in. (190.5 cm.) high, overall

\$3,000–5,000

PROVENANCE:

Anonymous sale; Christie's, New York, 21 November 2011, lot 1082.
Acquired from Christopher Hodsoll, London.



185

■ 185

A PAIR OF GEORGE II STYLE GREEN-PAINTED SIDE TABLES

SUPPLIED BY MICHAEL SMITH, MODERN

Each with stone veneered tops above a lion's mask hung with floral garlands
34¼ in. (87 cm.) high, 60 in. (152 cm.) wide, 31 in. (79 cm.) deep (2)

\$8,000–12,000







NEW YORK



■ 186

A PAIR OF FRENCH ORMOLU-MOUNTED GREEN MARBLE VASES, NOW MOUNTED AS LAMPS
20TH CENTURY

Of baluster form flanked by foliate handles, raised on paw feet on a conforming square base, electrified
16 in. (40.6 cm.) high, excluding filaments (2)

\$3,000-5,000

■ 187

A GERMAN ORMOLU-MOUNTED AND BRASS-INLAID ACAJOU MOUCHETE (PLUM PUDDING MAHOGANY) WRITING TABLE
AFTER A MODEL BY DAVID ROENTGEN, PROBABLY 20TH CENTURY

The oval top with pierced three-quarter gallery above a frieze fitted with a drawer enclosing a leather-lined writing-slide, flanked by a pair of sprung-released swiveling compartments, on tapering mill grained-inset legs joined by a shaped galleried undertier
30½ in. (77.5 cm.) high, 29¼ in. (74.5 cm.) wide, 20½ in. (52 cm.) deep

\$5,000-10,000

PROVENANCE:

Anonymous sale; Tajan, Paris, 20 March 2008, lot 75.

LITERATURE:

Michael S. Smith with Julia Reed, *The Curated House*, New York, 2015, pp. 208-209.

Conceived in the neoclassical style popularized by Louis XVI and the court of Versailles, this writing table is based on a select group of closely-related tables by David Roentgen.

David (1743-1807) trained under his father, Abraham Roentgen (1711-1793), the most adept German cabinet-maker of his generation. Abraham's reputation for excellence, both for mechanical devices and illusionistic marquetry, was unsurpassed but his influence rarely stretched further than the borders of his own region. David, however, recognized the opportunities that lay beyond these confines and seized them, securing introductions to, and patronage from, the most significant Royal courts of continental Europe including that of Louis XVI and Marie-Antoinette, Frederick the Great (1740-1786) and Catherine the Great (1762-1796).

David Roentgen's luxurious and technically advanced mahogany furniture conceived in the 1780s could rival the most sophisticated pieces made in Paris during the reign of Louis XVI (1774-1792). In fact, Roentgen's distinct elongated forms and pure designs followed a stricter neo-classical idiom than that employed by his French counterparts.

A very similar writing table, attributed to David Roentgen, was sold Christie's, London 4 July 2017, lot 54.





■ 188

A LOUIS XVI ORMOLU-MOUNTED MAHOGANY GUERIDON
POSSIBLY CENTRAL OR SOUTHERN EUROPEAN, LATE 18TH
CENTURY

With an oval *lumachella* marble top surrounded by an ormolu band applied with palmettes, raised on a tripod base, possibly conceived with a different top
28 $\frac{3}{8}$ in. (72.7 cm.) high, 33 $\frac{1}{4}$ in. (84.4 cm.) wide, 25 $\frac{1}{2}$ in. (64.7 cm.) deep

\$5,000–8,000

PROVENANCE:

Anonymous sale; Christie's, Paris, 21 June 2007, lot 168.

LITERATURE:

Michael S. Smith with Julia Reed, *The Curated House*, New York, 2015, pp. 208-209.

189

A PAIR OF LOUIS XVI ORMOLU, SLATE AND WHITE MARBLE OBELISKS
LATE 18TH CENTURY

Each with fluted column hung with chained swags on a stepped plinth base, possible alterations to bases
23½ in. (59.6 cm.) high, 7 in. (17.7 cm.) square (2)

\$7,000–10,000

PROVENANCE:

Anonymous sale; Christie's, New York, 19 October 2007, lot 224.

LITERATURE:

Michael S. Smith with Julia Reed, *The Curated House*, New York, 2015, pp. 208-209.

A similar pair of black and white marble ornaments in obelisk form were in the collection of Jacqueline Kennedy Onassis purchased from Vladimir Barjanasky. She loaned them to the White House during her husband's presidency where they sat on the mantel in the Red Room and were consequently sold with her Estate at Sotheby's New York, 23-26 April, 1996, lot 323.



189



190

190

A PAIR OF EMPIRE ORMOLU AND PATINATED BRONZE THREE-LIGHT CANDELABRA
CIRCA 1805

Each modeled as a female figure in classical dress holding scrolled foliate candelarms
23¾ in. (60.3 cm.) high, 10½ in. (26.6 cm.) wide (2)

\$8,000–12,000



191

A DIRECTOIRE ORMOLU, ENAMEL AND WHITE MARBLE STRIKING SKELETON CLOCK

CIRCA 1790-1795

The white enamel Roman chattering with blue and gilt decorated edge, surmounted by an eagle on a foliate garland, the center showing the star-shaped frame and wheelwork, pierced and chased ormolu hands, above a rectangular enamel signature signed *Folin L'Aine A PARIS*
 16¾ in. (42.5 cm.) high, 9½ in. (24.1 cm.) wide

\$7,000–9,000

Nicolas-Alexandre Folin, *maître* in 1784 is recorded working in Paris, circa 1790-1795.

An almost identical clock with similar eagle cresting, star-shaped wheelwork, calendar work and signature plaque by Folin is illustrated in P. Kjellberg, *Encyclopédie de la Pendule Française*, Paris 1997, p. 320, ill. A.

Another clock of closely related design is illustrated in Tardy, *French Clocks, The World Over*, Paris, 1981, Vol II, p. 240. A similar clock by Folin was sold Sotheby's New York, Important French Furniture, sale 8362 9 November 2007, lot 152.



192

■ 192

A LOUIS XVI BEECHWOOD BENCH
LATE 18TH CENTURY

With upright sides and seat covered in blue silk, on fluted legs
43¾ in. (111 cm.) wide

\$2,000-3,000

PROVENANCE:

Anonymous sale; Christie's, Paris, 17 November 2011, lot 290.

■ 193

A RESTURATION MAHOGANY PEDESTAL CABINET
POSSIBLY NORTH EUROPEAN, SECOND QUARTER 19TH
CENTURY

Of tapered form with hinged door enclosing two shelves, with a
small door to one side
45 in. (114 cm.) high, 21½ in. (54.5 cm.) wide, 19 in. (48 cm.) deep

\$2,000-3,000

PROVENANCE:

Anonymous sale; Artcurial, Paris, 9 June 2015, lot 60.



193

■ 194

**A SWEDISH GILT-LEAD AND BLACK GLASS MIRROR
IN THE MANNER OF BURCHARD PRECHT, EARLY 18TH
CENTURY**

The scrolled cartouche above border plates with foliate clasps,
black glass later

59 in. (149.8 cm.) high, 31¼ in. (80.6 cm.) wide

\$5,000–8,000

PROVENANCE:

Acquired from Camoin Demachy, Paris.

■ 195

MAX KUEHNE (1880-1968)

A Low Table, Early 20th Century

with incised and painted decoration, signed *Max Kuehne* on
lower right corner of top

silvered, lacquered, gesso

16½ in. (41.9 cm.) high, 53⅓ in. (134.9 cm.) wide, 21½ in. (54.6
cm.) deep

\$3,000–5,000

LITERATURE:

Michael S. Smith with Julia Reed, *The Curated House*, New York,
2015, pp. 208-209.



194



195



■ 196

A SIGVARD BERNADOTTE PILE CARPET
SWEDEN, CIRCA 1950, WOVEN SIGNATURE "SB" IN BORDER

Approximately 7 ft. 2 in. x 5 ft. 1 in. (218 cm. x 155 cm.)

\$6,000-8,000

PROVENANCE:

Anonymous sale; Wright Auctions, Chicago, 20 November 2014, lot 212.



197

WALTER GAY (AMERICAN, 1856–1937)

Le Salon à New York de Miss Elsie de Wolfe

signed and indistinctly inscribed 'To Miss Elsie de Wolfe/ Walter Gay' (lower left)

oil on canvas

22½ x 18½ in. (57.2 x 47 cm.)

\$20,000–30,000

PROVENANCE:

Anonymous sale; Christie's, Los Angeles, 15 September 1999, lot 40.

LITERATURE:

Tony Duquette, "Elsie de Wolfe: The Decorator's Villa Trianon in Versailles", *Architectural Digest*, September 1996, p. 137.

Elsie de Wolfe (1865–1950) was one of the most celebrated and innovative personalities in the field of interior design, and indeed was America's first female interior decorator, who early in her career pronounced that 'I am going to make everything around me beautiful. That will be my life'. An intimate of the Duchess of Windsor, her dazzling array of clients included Anne Vanderbilt and Henry Clay Frick (whose Fifth Avenue townhouse she decorated). The Cond Nast commission was one of her most celebrated decorating projects, and its daring combination of modern decorations and 18th century furniture with rich chinoiserie and floral wall treatments typified her ebullient approach. As a 1929 *Vogue* article on her own New York apartment remarked 'Throughout, old things have been used in the modern manner—a paradox that is extremely effective'.



198

WALTER GAY (AMERICAN, 1856-1937)

Interior with writing desk

signed 'Walter Gay' (lower left)
watercolor, pencil, and gouache on paper
10¾ x 14½ in. (27.3 x 36.8 cm.)

\$4,000-6,000

PROVENANCE:

Mrs. Lloyd Griscom, Newport.
Anonymous sale; Sotheby's, New York, 30
September 1997, lot 107.

199

WALTER GAY (AMERICAN, 1856-1937)

Interior with a commode and a pair of side chairs

signed 'Walter Gay' (lower right)
watercolor and gouache on paper
10¾ x 14 in. (27.3 x 35.6 cm.)

\$4,000-6,000

PROVENANCE:

Mrs. Lloyd Griscom, Newport.
Anonymous sale; Sotheby's, New York, 30
September 1997, lot 108.





200

WALTER GAY (AMERICAN, 1856-1937)

The artist's studio

signed 'Walter Gay' (lower right)

oil on canvas
16 x 13 in. (40.6 x 33 cm.)

\$7,000-10,000

PROVENANCE:

Anonymous sale; Christie's, London, 17 November 1994, lot 180.



Photography by Pieter Estersohn
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Society (ARS), New York / ADAGP, Paris



Early Georgian Interiors

Cézanne and Beyond



201

■ 201

A RESTAURATION ORMOLU-MOUNTED MAHOGANY STOOL

POSSIBLY NORTH EUROPEAN, SECOND QUARTER 19TH CENTURY

With double-baluster armrests, raised on curved legs ending in paw feet, with damask-upholstered slip seat 29 in. (73.6 cm.) high, 31¼ in. (79.3 cm.) wide, 17½ in. (43.5 cm.) deep (2)

\$3,000–5,000

PROVENANCE:

Anonymous sale; Christie's, Paris, 17 December 2009, lot 263 (a pair, described as Russian).

■ 202

A PAIR OF RUSSIAN BRASS-MOUNTED MAHOGANY BERGERES

20TH CENTURY

In the Neoclassical style, with a scrolled open back, joined by a splat centered by a diaper motif, with padded scrolling arms and seat covered in yellow silk (2)

\$5,000–8,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 9 April 2008, lot 163.

LITERATURE:

Michael S. Smith with Julia Reed, *The Curated House*, New York, 2015, pp. 202-203.



202





■ 203

A RUSSIAN ORMOLU AND BRASS-MOUNTED MAHOGANY DESK
EARLY 19TH CENTURY

With rectangular top surmounted by a cartonnier with two cupboard doors enclosing six small drawers and five compartments, above three frieze drawers, on brass-inlaid tapering legs with stiff-leaf caps, partially later mounted
41¼ in. (105 cm.) high, 48¾ in. (124 cm.) wide, 33 in. (84 cm.) deep

\$15,000–25,000

PROVENANCE:

Ariane Dandois; Sotheby's, New York, 25–26 October 2007, lot 641.

LITERATURE:

Michael S. Smith with Julia Reed, *The Curated House*, New York, 2015, pp. 202–203.

■ 204

**A PAIR OF ITALIAN ORMOLU, PATINATED BRONZE AND
MARBLE SIX-LIGHT CANDELABRA**

ATTRIBUTED TO FRANCESCO RIGHETTI, CIRCA 1800, ROME

Depicting female figures adorned in Neoclassical garb, the figure's head supporting the acanthus candlearms, raised on square white marble bases
32 in. (81 cm.) high, 12¼ in. (31 cm.) wide (2)

\$25,000–40,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 15 June 1990, lot 132.
Ariane Dandois; Sotheby's, New York, 25 October 2007, lot 659.

LITERATURE:

Michael S. Smith with Julia Reed, *The Curated House*, New York, 2015, pp. 196–197.

Francesco Righetti was a sculptor, silversmith and bronze founder who had his training under Luigi Valadier (1726–1785). Valadier was, from 1779, in charge of restoration of the bronzes in the papal collections, and was also entrusted with the collection of antique cameos. Righetti would later (1805) succeed Valadier as superintendent of the Vatican foundries, but by that time his reputation as one of the most talented sculptors, specialising in works after the antique, was well-established. In 1781 he had received a commission for a set of busts from the English banker Henry Hope, and in 1786 Catherine the Great of Russia commissioned a marble and bronze group of *Apollo and the Muses* after antique sculptures in the Museo Pio-Clementino, Rome.

By 1794, Righetti's success was such that he produced a catalogue which listed 46 busts, 25 groups and 78 single figures he was able to cast in bronze for clients wishing to have a souvenir of works of art they had seen while in Italy (reproduced in Haskell and Penny, *op. cit.*, p. 343). These could be executed in a variety of sizes and with different patinations depending on the tastes of the individual.

The present lot can be confidently attributed to Francesco Righetti (Rome, 1749–1819) on the basis of a stylistic comparison with nearly identical figures which appear on a candelabrum illustrated in A. González-Palacios, *Fasto Romano*, Rome, 1991, p. 225, cat. 195., by the same bronze maker, which are dated 1792. The female figures are also repeated on a candelabrum executed circa 1801–1802 for San Giorgio Maggiore in Venice, illustrated, González-Palacios, *Il Tempio dei Principe*, Vol. II, p. 262, pl. 525.





■ 205

A NORTH ITALIAN BROWN-PAINTED AND PARCEL-GILT MIRROR

PROBABLY EMILIA, FIRST HALF 18TH CENTURY

The later oval mirror plate within a heavily-carved scrolling foliate frame headed by cartouche-form cresting with an armorial device, with indistinct pencil inscription in Italian to the reverse, the decoration refreshed

71 in. (180 cm.) high, 60 in. (152.5 cm.) wide, 16 ½ in. (42 cm.) deep

\$20,000–30,000

PROVENANCE:

Anonymous sale; Christie's, New York, 8 October 2015, lot 83.

206

A JAPANESE BRONZE VASE

MEIJI/TAISHO PERIOD (FIRST HALF 20TH CENTURY)

Cast in high relief with a ring of flying cranes to the shoulder

13 in. (33 cm.) high

\$1,000-1,500



206

207

A PAIR OF JAPANESE-STYLE MIXED METAL VASES, MOUNTED AS LAMPS
POSSIBLY FRENCH, 20TH CENTURY

With ochre silk shades

13 in. (33 cm.) high, excluding finments

(2)

\$2,000-3,000

PROVENANCE:

Acquired from Marvin Alexander, New York.

LITERATURE:

Michael S. Smith with Julia Reed, *The Curated House*, New York, 2015, pp. 202-203.



207



■ 208

**A REGENCY MAHOGANY LIBRARY ARMCHAIR
CIRCA 1810**

The tablet and reeded back, scrolled arms and seat covered in close-nailed brown leather on reeded tapering legs

\$2,000–3,000

PROVENANCE:

Acquired from Niall Smith, New York.

■ 209

**A JAPANESE IRON RED AND GILT-ENAMELED
PORCELAIN-INSET BLACK AND GILT LACQUER LOW
TABLE**

LATE EDO/MEIJI PERIOD

With a later inset black glass top, above one drawer, with brass mounts
17¾ in. (45 cm.) high, 29½ in. (74.9 cm.) wide, 19⅛ in. (48.5 cm.) deep

\$2,000–3,000

PROVENANCE:

Acquired from JF Chen, Los Angeles.



209

■ 210

**A FRENCH ORMOLU-MOUNTED
EBONY AND CHINESE LACQUER
CABINET**

THE CARCASS LOUIS XVI, LATE 18TH
CENTURY, BY JEAN-JACQUES PAFRAT,
THE VENEERS AND MOUNTS OF LATER
DATE

The cupboard doors opening to reveal shelves,
stamped *Jean-Jacques Pafrat and JME* to
upper left rail of backboard
64¼ in. (163.1 cm.) high, 42.2/8 in. (107.3 cm.)
wide, 17 in. (43.2 cm.) deep

\$7,000–10,000

PROVENANCE:

Anonymous sale; Piasa, Paris, 24 June 2011,
lot 241.

Jean Jacques Pafrat, *maître* in 1785.





211

■ 211

A LATE GEORGE III EBONIZED, RED-PAINTED AND PARCEL-GILT ARMCHAIR

CIRCA 1800

With leopard-print silk-velvet squab cushion over a caned seat, decoration refreshed

\$1,500–2,500

■ 212

A PAIR OF ENGLISH BLACK-PAINTED AND PARCEL-GILT STOOLS

20TH CENTURY

Each covered in cream-colored close-nailed leather above an x-frame support, joined by a stretcher

18 in. (45.7 cm.) high, 21½ in. (54.6 cm.) wide, 15⅝ in. (39.7 cm.) deep

(2)

\$2,000–3,000

PROVENANCE:

Acquired from Sibyl Colefax and John Fowler, London, February 1999.



212



213

A GEORGE III EBONIZED MAHOGANY BRACKET CLOCK
THE DIAL SIGNED TOMLIN, LONDON, LATE 18TH CENTURY

With domed top with brass bail handle above a circular enameled dial signed *Tomlin/London* on brass feet, with a later bracket, the works possibly associated

25½ in. (64.7 cm.) high, 12¼ in. (31.1 cm.) wide

(2)

\$1,500–2,500

PROVENANCE:

Acquired from J.C. Smith, London.



213

214

A VICTORIAN 11-INCH CELESTIAL GLOBE
BY H.C. COLLINS, LONDON, SECOND HALF 19TH CENTURY

With cartouche-shaped paper label *THE COLLEGE GLOBE. (CELESTIAL)* / *Collected from the words of / Piazza Bradley, Hevelius, Mayer / La Caille & Johnson, / Reduced to the Year: / 1860 / Publish by / H.C. COLLINS, / 22 Paternoster Row, / LONDON*, on four baluster turned mahogany legs joined by stretchers

17 in. (43.1 cm.) high, 16 ½ in. (41.9 cm.) diameter

\$3,000–5,000



214

215

A FRENCH PATINATED AND SILVERED BRONZE FIGURE OF A CRUSADER

FROM A MODEL BY CHARLES GREMION, FRENCH, LATE 19TH/EARLY 20TH CENTURY

Depicted wearing a chain-mail and holding a sword and shield bearing inscription *CREDO*, and the base inscribed *CH. GREMION*, on an associated green figured marble base

16¾ in. (42.5 cm.) high

\$1,500–2,500



215

■ 216

AN IVAN DA SILVA BRUHNS HAND KNOTTED WOOL CARPET
MANUFACTURE DE SAVIGNY, CIRCA 1925

WOVEN SIGNATURE IN THE BORDER "DA SILVA BRUHNS"
Approximately 11 ft. x 8 ft. 2 in. (335 cm. 249 cm.)

\$50,000-80,000

PROVENANCE:

Camard & Associates, Paris, France, 12 January 2008, lot 97.

LITERATURE:

Rambosson, Yvanhoé, "Les Tapis de Da Silva Bruhns", *Mobilier et Décoration*, 1926, p. 189.

Régamey, Raymond, "Le XVIe Salon des Artistes Décorateurs", *Art et Décoration*, 1926, p. 19 (illustrated in a room designed by André Fréchet).

Michael S. Smith with Julia Reed, *The Curated House*, New York, 2015, pp. 202-203.



The carpet *in situ* in a room designed by André Fréchet

Ivan Da Silva Bruhns (1881-1980) was among the most prolific and creative carpet designers during the early 20th century, particularly during the wars. Born of Brazilian parents in Paris, Da Silva Bruhns first studied medicine before he found his career in the arts. Greatly inspired by the exhibition in 1917 of Moroccan Art held at the Musée des Arts Décoratifs, Da Silva Bruhns was introduced to and inspired by Berber carpets and their simple geometric motifs.

The first exhibition of his carpets was held at the Feuillet d'Art gallery in Paris in 1919 and following that success, he founded his own workshop in 1925, the Manufacture de Savigny, to weave carpets in the Paris suburb of Savigny-sur-Orge. His use of African and Pre-Columbian art as inspiration for his designs is quite possibly a result of his visit to the National Colonial Exhibition in Marseilles in 1922.

The carpet offered here is from his 'Aztec' Period and displays a symmetrical design using meanders and stylized geometric forms in subdued coloration. A similar carpet with a meander pattern was in Jules Leleu's stand at the 1925 International Exhibition and won first prize in the Textiles Section (Day, Susan, *Art Deco and Modernist Carpets*, San Francisco, 2002, p. 58, pl. 72) and was sold at Christie's Paris, 30 November 2006, lot 155.

In addition to designing carpets for Ocean Liners- *Ile-de-France* (1927), *Atlantique* (1931) and *Normandie* (1935), designers such as Emile-Jacque Ruhlmann, Paul Follot and particularly Jules Leleu used his carpets in their projects as they were the ideal complement to a modern interior.



De Silva Or uinis



217

■ 217

A PAIR OF GEORGE III STYLE SAGE-PAINTED OPEN ARMCHAIRS
20TH CENTURY

With scroll-carved arms, back and seat, upholstered in green velvet on fluted tapering legs (2)

\$1,500-2,500

LITERATURE:

Michael S. Smith with Julia Reed, *The Curated House*, New York, 2015, pp. 194-195.

■ 218

AN EMPIRE BRASS-MOUNTED MAHOGANY GUERIDON

POSSIBLY CENTRAL EUROPEAN, EARLY 19TH CENTURY

With later circular white marble top, on three lion-monopodiae, joined by an ebony medial shelf, on brass paw feet

29¼ in. (74.2 cm.) high, 34½ in. (87.6 cm.) diameter

\$3,000-5,000

LITERATURE:

Michael S. Smith with Julia Reed, *The Curated House*, New York, 2015, pp. 194-195.



218





219

■ 219

A PAIR OF FRENCH CAST-BRASS LAMPS
ATTRIBUTED TO MAISON JANSEN, CIRCA 1950

Cast bamboo standards with adjustable shades
33¼ in. (84 cm.) high (2)

\$8,000–12,000

PROVENANCE:

Anonymous sale; Wright Auctions, Chicago, 6 June 2013, lot 287.

■ 220

PHILIP (1908-1988) AND KELVIN (B. 1936) LAVERNE

A Pair of 'Lo Ta Hexagonal Cube' Side Tables, 1960s

signed *Philip + Kelvin LaVerne*

enameled, patinated bronze, pewter

15¾ in. (40 cm.) high, 17¾ in. (45 cm.) wide, 10 in. (25.5 cm.) deep (2)

\$8,000–12,000

PROVENANCE:

Anonymous sale; Piasa, Paris, 9 November 2016, lot 42.



220





■ 221

A PAIR OF FRENCH PLASTER FLOOR LAMPS
20TH CENTURY

Of spiral fluted form, on stepped circular bases, fitted
for electricity

64 in. (162.5 cm.) high, overall (2)

\$3,000–5,000

PROVENANCE:

Acquired from Commette de Saint Cyr.



222



■ 222

**A PAIR OF PARCHMENT-VENEERED
SIDE TABLES**
20TH CENTURY

17¼ in. (45.1 cm.) high, 23½ in. (59.7 cm.) wide,
15½ in. (39.3 cm.) deep (2)

\$3,000–5,000

PROVENANCE:

Anonymous sale; Sollo Rago Modern Auctions,
Lambertville, New Jersey, 22 October 2006, lot
1410.

The Collection of Susan and Mark Laracy;
Sotheby's, New York, 6 March 2014, lot 101.

■ 223

GIO PONTI (1891-1979)
ARMOIRE, CIRCA 1943

oak, metal, brass
70¼ in. (170.5 cm.) high, 47¼ in. (120 cm.) wide, 24½ in.
(62 cm.) deep

\$7,000–9,000

PROVENANCE:

Anonymous sale; Wright Auctions, Chicago, 23 May
2006, lot 603.

Anonymous sale; Wright Auctions, Chicago, 11
December 2014, lot 255.



223



■ 224

A SWEDISH HALF PILE CARPET
MID-20TH CENTURY

Approximately 22 ft. 4 in. x 16 ft. 7 in. (681 cm. x 505 cm.)

\$15,000-25,000

PROVENANCE:

Acquired from Beauvais Carpets, New York.

LITERATURE:

Michael S. Smith with Julia Reed, *The Curated House*, New York, 2015, pp. 196-197.



225

■ 225

ETIENNE DRIAN (1885-1961)

An Occasional Table, circa 1930

enameled brass, mirrored and silvered glass, lacquered wood
34¼ in. (87 cm.) high, 39¾ in. (101 cm.) wide, 12 in. (30 cm.) deep

\$2,000–3,000

PROVENANCE:

The Alan Moss Collection; Wright Auctions, Chicago, 7 October 2014, lot 130.

■ 226

A PIERRE LEGRAIN WOOL PILE CARPET

FRANCE, EARLY 20TH CENTURY

Approximately 6 ft. 6 in. x 5 ft. 11 in. (198 cm. x 180 cm.)

\$6,000–8,000

PROVENANCE:

The Karl Lagerfeld Collection; Sotheby's, Paris, 15 May 2003, lot 163.



226



227

JOSEPH STELLA (AMERICAN, 1877-1946)

Cityscape

signed 'Joseph Stella' (lower right)

watercolor, gouache, pen and ink on paper

9½ x 6½ in. (24.1 x 16.5 cm.)

\$7,000-10,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 5 March 2003, Lot 81.



228

STANTON MACDONALD-WRIGHT (1890-1973)

Synchrony

oil on canvas

8¼ x 8½ in. (21 x 21.6 cm.)

\$5,000–7,000

PROVENANCE:

Goldfield Gallery, Los Angeles, California, *circa* 1975.

Sotheby's, New York, 30 September 1997, lot 363.

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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- (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.

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- (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.
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- (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.
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- (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).

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- (i) for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
- (ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
- (iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

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

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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.

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C AT THE SALE

1 WHO CAN ENTER THE AUCTION

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3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

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

4 BIDDING

The auctioneer accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 2.5% of the **hammer price** up to and including US\$250,000, 20% on that part of the **hammer price** over US\$250,000 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; Rhode Island 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:

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

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph 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 give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- (a) It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity warranty**.
- (b) 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**.

- (c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.
- (d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- (e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- (f) 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**.
- (g) 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 on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.
- (h) In order to claim under the **authenticity warranty** you must:
 - (i) give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
 - (ii) 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
 - (iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- (i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- (j) **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:
 - (a) This additional **warranty** does not apply to:
 - (i) the absence of blanks, half titles, tissue guards nor advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - (iii) books not identified by title;
 - (iv) **lots** sold without a printed **estimate**;
 - (v) books which are described in the catalogue as sold not subject to return; or
 - (vi) defects stated in any **condition** report or announced at the time of sale.
 - (b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
- (k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance

with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with 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

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

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

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

- (iii) Cash
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Post-Sale Services only
- (iv) Bank Checks
You must make these payable to Christie's Inc. and there may be conditions.
- (v) Checks
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

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

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

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

4 WHAT HAPPENS IF YOU DO NOT PAY

- (a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

- (i) we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
 - (ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
 - (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
 - (iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
 - (v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
 - (vi) we can, at our option, reveal your identity and contact details to the seller;
 - (vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
 - (viii) we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
 - (ix) we can take any other action we see necessary or appropriate.
- (b) If you owe money to us or to another **Christie's Group** company, we can use any 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

- (a) You must collect purchased **lots** within seven days from the auction (**but note that lots will not be released to you until you have made full and clear payment of all amounts due to us**).
- (b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +1 212 636 2650.
- (c) If you do not collect any **lot** within thirty days following the auction we may, at our option
 - (i) charge you storage costs at the rates set out at www.christies.com/storage.
 - (ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
 - (iii) sell the **lot** in any commercially reasonable way we think appropriate.
- (d) The Storage conditions which can be found at www.christies.com/storage will 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.

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 us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at www.christies.com/shipping or contact us at ArtTransportNY@christies.com.
- (b) **Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, 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(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

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

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at www.christies.com/about-us/contact/privacy.

8 WAIVER

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

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. 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) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

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

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

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

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

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

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

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

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

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

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

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

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

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

Δ

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

◆

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

•

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

~

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

■

See Storage and Collection pages in the catalogue.

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.

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**.

18/05/17

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

Δ 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 Δ 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

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Fine Art Storage Services, it will be available for collection after the third business day following the sale.

Please contact Christie's Post-Sale Service 24 hours in advance to book a collection time at Christie's Fine Art Services. All collections from Christie's Fine Art Services will be by pre-booked appointment only.

Please be advised that after 50 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.

Tel: +1 212 636 2650
Email: PostSaleUS@christies.com

Operation hours for both Christie's Rockefeller and Christie's Fine Art Storage are from 9:30 am to 5:00 pm, Monday - Friday.

COLLECTION AND CONTACT DETAILS

Lots will only be released on payment of all charges due and on production of a Collection Form from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

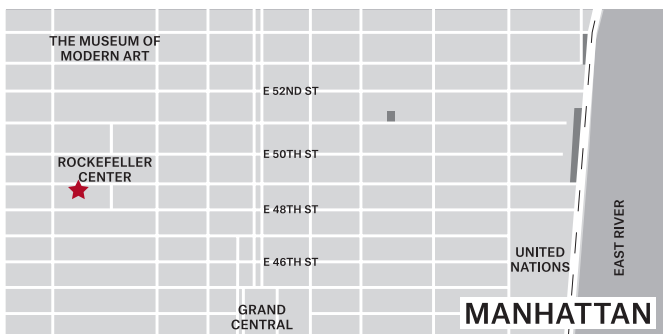
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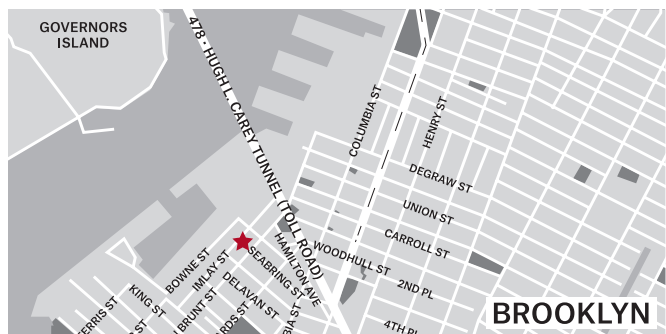
Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com.

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



Christie's Rockefeller Center
20 Rockefeller Plaza, New York 10020
Tel: +1 212 636 2000
nycollections@christies.com
Main Entrance on 49th Street
Receiving/Shipping Entrance on 48th Street
Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays



Christie's Fine Art Storage Services (CFASS)
62-100 Imlay Street, Brooklyn, NY 11231
Tel: +1 212 974 4500
nycollections@christies.com
Main Entrance on Corner of Imlay and Bowne St
Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays

ROOMS AS PORTRAITS
MICHAEL S. SMITH



AUCTION

Eaton Square, London
London, 12 September 2018

CONTACT

Amelia Walker
awalker@christies.com
+44 (0) 20 7389 2085

CHRISTIE'S



**PROPERTY FROM THE ESTATE
OF EUGENE V. THAW**

New York, 30 October 2018

VIEWING

27-29 October 2018
20 Rockefeller Plaza
New York, NY 10020

CONTACT

Gemma Sudlow
Gsudlow@christies.com
+1 212 636 2464

CHRISTIE'S



**A LOVE AFFAIR WITH FRANCE:
THE ELIZABETH STAFFORD COLLECTION**

New York, 1 November 2018

VIEWING

27-31 October 2018
20 Rockefeller Plaza
New York, NY 10020

CONTACT

Elizabeth Seigel
eseigel@christies.com
+1 212 636 2229

Other fees apply in addition to the hammer price. See Section D
of our Conditions of Sale at the back of the Auction Catalogue

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