

# INTERIORS

NEW YORK, 11 DECEMBER 2018



CHRISTIE'S

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[35]



# INTERIORS

NEW YORK, 11 DECEMBER 2018



## CHRISTIE'S LATES

Monday 10 December, 6.00PM - 8.00PM.  
Gallery talks and other activities.  
For the full program please see christies.com.

## AUCTION

**Tuesday 11 December 2018**

**SESSION I** 10.00 am (Lots 1-240)

**SESSION II** 2.00 pm (Lots 241-396)

20 Rockefeller Plaza  
New York, NY 10020

## VIEWING

Friday	7 December	10.00 am - 5.00 pm
Saturday	8 December	10.00 am - 5.00 pm
Sunday	9 December	1.00 pm - 5.00 pm
Monday	10 December	10.00 am - 5.00 pm
Tuesday	11 December	10.00 am - 2.00 pm

## AUCTIONEERS

Robbie Gordy (# 2033717)  
John Hays (# 0822982)  
Richard Nelson (# 1184056)  
Gemma Sudlow (# 2016494)

## AUCTION LICENSE

Christie's (#1213717)

## AUCTION CODE AND NUMBER

In sending written bids or making inquiries,  
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**CHUTNEY-16394**

## AUCTION RESULTS

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# CHRISTIE'S

10/07/2018



*When you entertain, you bring your friends, family and clients into your space and thus should reflect the way you live. I decorate my home and table a bit more formally, including extravagantly layered table setting, but, by balancing the choice of food and drink, attire and attitude, the atmosphere is festive and memorable. In table setting design, I have learned how important it is to understand that objects' forms follow their functions in order to use them properly and then authentically break the rules.*

*In the dining room, the dark color I chose is versatile but moody and can translate as warm and cozy or dramatic and formal. The choice of tablecloth, napkins, plates and fabrics on the chair seats as well as flowers and fare will instantly alter the room or the event's mood. As for furnishings, the inclusion of the black forest side cabinet added an element of sophistication, surprise and gravitas. It is a classic example of the rustic and refined tension that always appeals to my eye.*

-Eddie Ross



LOT 120  
**A GEORGE III SILVER TABLE BELL**

LONDON, 1761, MAKER'S MARK TH, POSSIBLY FOR THOMAS HARRISON

LOT 223  
**TWELVE MINTONS PORCELAIN TURQUOISE-GROUND PLATES**

CIRCA 1880, PRINTED CROWNED GLOBE MARK, RETAILER'S MARKS FOR DAVIS COLLAMORE & CO., PATTERN NO. 52610, THE DESIGN ATTRIBUTED TO CHRISTOPHER DRESSER



## GUEST CURATOR EDDIE ROSS

Christie's Interiors is proud to partner with Eddie Ross and Chutney, his Pekingese, to guest curate our December sale. Eddie is a designer, author and columnist for *House Beautiful*. He is also the co-founder and chief content creator of Maximalist Studios.

Based on the Philadelphia Main Line, Eddie and his team create environmental photography for the home design and consumer products industries, host gatherings in their full-service event space and design home products, including, most recently, a line of vintage-inspired serving pieces and hardware for Addison Weeks.

Prior to Maximalist's conception, Eddie produced content for *Martha Stewart Living*, *Better Homes & Gardens*, and *Food Network*. He drew on his training as a chef at the Culinary Institute of America and his editorial experience to focus his creativity in entertaining and table settings.

In his 2015 book, *Modern Mix: Curating Personal Style with Chic & Accessible Finds*, he shared his insider knowledge on how to create exciting interiors, table settings and events with chic, unexpected objects and works of art that are evocative of their owner.

LOT 295:  
**JACQUES ADNET (1900-1984)**  
**AN OCCASIONAL TABLE, CIRCA 1950**  
leather-bound steel, brass, glass

LOT 340  
**A SWISS 'BLACK FOREST' STAINED  
HARDWOOD SIDE CABINET**  
**LATE 19TH/EARLY 20TH CENTURY**  
Crested by a hunting hound, decorated  
throughout with scrolling oak leaves and acorns







*My design philosophy is a mix of new and old, rustic and refined to create a warm, eclectic living space that looks like it has been decorated over time. I combine bright colors and happy fabrics then layer with beautiful antique pieces and comfortable furnishings.*

*I find my inspiration everywhere – travel, current and vintage magazines and books as well as flipping through auction catalogues, perusing local estate sales, and even scrolling through eBay and Craig’s List. I incorporate the high and low. It does not have to be expensive to be beautiful.*

–Eddie Ross

LOT 142

**A VICTORIAN BURLWOOD, FRUITWOOD  
MARQUETRY AND ROOT CENTER TABLE  
SECOND HALF 19TH CENTURY**

The inlaid circular top above a root wood apron and base

LOT 243

**Joan Miró (French, 1893-1983)**

*Les Guetteurs*

lithograph in colors, on Arches, 1964, signed in pencil, inscribed HC, an hors commerce impression aside from the edition of 75, published by Maeght, Paris, the full sheet

LOT 376

**A BUTTON-TUFTED SLIPPER CHAIR  
20TH CENTURY**

In the manner of Syrie Maugham, upholstered in white satin

LOT 377

**A PAIR OF FRENCH BRASS AND LAMINATE  
ETAGERES  
20TH CENTURY**

Each with six shelves

SESSION I  
(LOTS 1-240)



**1**  
**ROBERT PINCHON (FRENCH, 1886-1943)**  
*Bord de mer à Carolles*

signed 'Robert Pinchon' (lower left)  
oil on canvas  
19¾ x 25½ in. (50.2 x 65 cm.)  
\$6,000-8,000

**PROVENANCE:**  
with Galerie du L  th  , Paris.

**LITERATURE:**  
A. Letailleur, *Robert Pinchon*, Paris, 1990, pp. 108-09  
(illustrated).

Alain Letailleur will include this work in his forthcoming  
*Pinchon catalogue raisonn  * under the number 90.

**3**  
**NARCISSE GUILBERT (FRENCH, 1878-1942)**  
*La Seine pres de Rouen*

signed 'GUILBERT' (lower left)  
oil on canvas  
18½ x 24 in. (47 x 61 cm.)  
\$4,000-6,000

**PROVENANCE:**  
with Galerie du L  th  , Paris.



**2**  
**ROBERT PINCHON (FRENCH, 1886-1943)**  
*Le jardin silencieux*

signed 'Robert Pinchon' (lower right)  
oil on canvas  
18¼ x 24 in. (46.4 x 61 cm.)  
\$4,000-6,000

**PROVENANCE:**  
with Galerie du L  th  , Paris.

**LITERATURE:**  
A. Letailleur, *Robert Pinchon*, Paris, 1990, pp. 76-77 (illustrated).

Alain Letailleur will include this work in his forthcoming  
*Pinchon catalogue raisonn  * under the number 16.

**4**  
**PIERRE DUMONT (FRENCH, 1884-1936)**  
*Le pont de Vernon sur la Seine*

signed 'Pierre Dumont' (lower right)  
oil on canvas  
23¾ x 29 in. (60.3 x 73.7 cm.)  
\$2,000-3,000

**PROVENANCE:**  
with Galerie du L  th  , Paris.







PROPERTY FROM THE COLLECTION OF HER IMPERIAL HIGHNESS PRINCESS ACHRAF  
PAHLAVI OF IRAN

• 5

**LE PHO (FRENCH/VIETNAMESE, 1907-2001)**

*Le vase blanc*

signed in Chinese and signed 'Le Pho' (lower right)

oil on canvas

32 $\frac{1}{8}$  x 39 $\frac{3}{4}$  in. (81.6 x 101 cm.)

\$10,000-15,000

**PROVENANCE:**

with Wally Findlay Galleries, New York.



**6**  
**BERNARD CATHELIN (FRENCH, 1919–2004)**  
*Ferme près de la Veore*

signed and dated 'Cathelin / 61' (lower right); dated again and titled 'Ferme près de la Veore / 1959' (on the reverse)  
 oil on canvas  
 32¼ x 39½ in. (81.9 x 100.3 cm.)

\$6,000–8,000

**PROVENANCE:**  
 with David B. Findlay Galleries, New York.



PROPERTY FROM A PRIVATE COLLECTION

**•7**  
**MAURICE BRIANCHON (FRENCH, 1899–1979)**  
*Seaside*

signed 'Brianchon' (lower left)  
 oil on canvas  
 25¾ x 36¼ in. (65.4 x 92.1 cm.)

\$3,000–5,000

**8**  
**PAUL LUCIEN MAZE (FRENCH, 1887–1979)**  
*Jessie in the Garden*

signed 'Paul Maze' (lower left)  
 pastel on buff paper  
 22 x 30 in. (55.9 x 76.2 cm.)

\$3,000–5,000

**PROVENANCE:**  
 with Acquavella Galleries, Inc., New York.

**9**  
**PAUL LUCIEN MAZE (FRENCH, 1887–1979)**  
*Dining table with lamp*

signed 'Paul. Maze' (lower left)  
 pastel on buff paper  
 15 x 22 in. (38.1 x 55.9 cm.)

\$2,000–3,000

**PROVENANCE:**  
 with Acquavella Galleries, Inc., New York.





10

**GUSTAVE LOISEAU (FRENCH, 1865–1935)**

*La Cathédrale d'Auxerre*

signed 'G. Loiseau' (lower left)

oil on canvas

25½ x 21¼ in. (64.8 x 54 cm.)

Painted in 1907.

\$15,000–20,000

**PROVENANCE:**

Anonymous sale; Christie's London, 3 December 1996, lot 242.

Acquired from the above by the present owner.

This work will be included in the forthcoming Gustave Loiseau *catalogue raisonné* currently being prepared by Didier Imbert.



PROPERTY FROM A PRIVATE COLLECTION

**11**  
**CAMILLE BOMBOIS (FRENCH, 1883-1970)**  
*La rue à Pointoise*

signed 'Bombois. C.lle' (lower left)  
 oil on canvas  
 18¼ x 21½ in. (46.4 x 54.6 cm.)

\$6,000-8,000

**PROVENANCE:**  
 with David B. Findlay Galleries, New York.  
 Acquired from the above by the present owner, 1967.

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

DEACCESSIONED BY THE MCMASTER MUSEUM OF ART, MCMASTER UNIVERSITY, TO FUND FUTURE ACQUISITIONS

**• 12**  
**ANDRÉ DERAIN (FRENCH, 1880-1954)**  
*La Rousse*

signed 'Derain' (lower right)  
 oil on canvas  
 12½ x 10½ in. (31.8 x 25.7 cm.)  
 Painted in 1928-29.

\$4,000-6,000

**PROVENANCE:**  
 Francis Carco, Paris.  
 Anonymous sale; Sotheby's, London, 24 May 1989, lot 26.  
 Private Collection, gifted to the present owner, 1991.

**LITERATURE:**  
 M. Kellermann, *André Derain, Catalogue raisonné de l'oeuvre peint*, Paris, 1992, vol. I, pp. 212-213, no. 1143 (illustrated).



PROPERTY FROM A PRIVATE MANHATTAN COLLECTION (LOTS 13-15)

**13**  
**CHARLES CAMOIN (FRENCH, 1879-1965)**  
*Brune au foulard vert, les seins nus*

signed 'Ch Camoin' (lower right)  
 oil on canvas  
 21½ x 15 in. (54.9 x 38.1 cm.)  
 Painted in 1927.

\$6,000-8,000

**PROVENANCE:**  
 Anonymous sale; Sotheby's, London, 25 October 1995, lot 73.  
 Acquired from the above by the present owner.

This work will be included in the forthcoming Charles Camoin *catalogue raisonné* being prepared by the Archives Camoin.





14

**RAOUL DUFY (FRENCH, 1877-1953)**

*Le Quai Colbert*

signed, dated and titled 'Raoul Dufy/ 05 le quai Colbert'  
(lower right)

watercolor and gouache on paper  
17¼ x 24½ in. (43.8 x 62.2 cm.)

\$20,000-30,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 16 April 1970, lot 65.

Palais Galliera, Paris, 24 November 1974, no. 4.

Anonymous sale; Sotheby's, London, 30 November 1994, lot 253.

Acquired from the above by the present owner.

**LITERATURE:**

F. Guillon-Laffaille, *Raoul Dufy, Catalogue raisonné des aquarelles, gouaches et pastels*, Paris, 1981, vol. I, p. 17, no. 46 (illustrated).



15

**JULES PASCIN (FRENCH, 1885–1930)**

*Baigneuses sur la plage*

signed 'Pascin' (lower right)  
gouache and pencil on paperboard  
17¾ in. (44 cm.), diameter  
Executed in 1925.

\$6,000–8,000

**PROVENANCE:**

Leopold Hermann, Budapest.

Anonymous sale; Sotheby's, London, 7 April 1976, lot 318.

Private Collection, Germany, acquired at the above sale.

Anonymous sale; Sotheby's, London, 25 October 1995, lot 125.

Acquired from the above by the present owner.

**LITERATURE:**

A. and G. Rambert, *Pascin, Catalogue raisonné, Peintures, aquarelles, pastels, dessins*, Paris, 2010, vol. V, p. 463, no. 835 (illustrated in color).

16

**PAVEL TCHELITCHEW (RUSSIAN, 1898–1957)**

*Nude in hammock*

signed 'P. Tchelitchev' (lower right)  
watercolor on paper  
16 x 21¼ in. (40.6 x 55.2 cm.)

\$6,000–8,000



PROPERTY FROM A NEW YORK PRIVATE COLLECTION

17

**FELIPE CASTAÑEDA (MEXICAN, B. 1933)**

*Mujer sentada*

signed, dated and numbered 'F. Castañeda 1987 VII/VII' (center of the base)  
bronze

16 x 12½ x 16½ in. (40.6 x 31.75 x 41.9 cm.)

\$5,000–7,000



PROPERTY FROM A PRIVATE MANHATTAN COLLECTION

**18**

**MAXIMILIEN LUCE (FRENCH, 1858–1941)**

*Frise aux enfants nus*

signed and dated 'Luce-09' (lower left)

oil on canvas laid to board

5½ x 24½ in. (14 x 62.2 cm.)

\$3,000–5,000

**PROVENANCE:**

with Berheim Jeune, Paris.

Galerie Dr. Raeber, Basel.

Kunstgesellschaft, Zurich.

Anonymous sale; Christie's, London, 10 December 1968, lot 165.

Galerie Reissner.

Anonymous sale; Sotheby's, London, 25 October 1995, lot 32.

Acquired from the above by the present owner.

Denise Bazetoux has confirmed the authenticity of this work.

**19**

**LEON SCHULMAN GASPARD  
(AMERICAN/RUSSIAN, 1882–  
1964)**

*Russian Landscape*

signed 'Leon Gaspard' (lower left) and

inscribed 'Russia' (lower right)

oil on board laid down to panel

19¼ x 28¾ in. (48.9 x 72.7 cm.)

\$4,000–6,000





20

PROPERTY FROM A PRIVATE FLORIDA COLLECTION (LOTS 20-21)

**20**

**ANTONI CLAVÉ (SPANISH, 1913–2005)**

*Poisson*

signed 'Clavé' (lower right); signed again, dated, titled and inscribed 'Clavé 1959 "POISSON" 11' (on the reverse)

collage--oil, paper, and fabric on masonite  
47¼ x 47¼ in. (120 x 120 cm.)

\$20,000–30,000

**PROVENANCE:**

with Sala Gaspar, Barcelona.

Acquired from the above by the present owner, 1967.

A certificate of authenticity issued by the Archives Antoni Clavé will be delivered to the purchaser.

**21**

**ANTONI CLAVÉ (SPANISH, 1913–2005)**

*Girl with birdcage*

signed 'Clavé' (lower right)

gouache, ink and wash on paper  
27¼ x 22 in. (69.2 x 55.8 cm.)

\$10,000–15,000

A certificate of authenticity issued by the Archives Antoni Clavé will be delivered to the purchaser.



21

PROPERTY FROM A PRIVATE MANHATTAN COLLECTION (LOTS 22-28)

**22**

**JEAN JANSEM (FRENCH, 1920–2013)**

*L'artiste et son modèle*

signed 'Jansem' (lower right)

oil on canvas  
13¼ x 18½ in. (33.7 x 46 cm.)

\$6,000–8,000

**PROVENANCE:**

with Galerie Matignon, Paris.

Anonymous sale; Sotheby's, London, 14 March 1995, lot 254.

Acquired from the above by the present owner.

The authenticity of this work has kindly been confirmed by Flora Jansem and will be included in the forthcoming Jean Jansem *catalogue raisonné*.





22

23

**JEAN SOUVERBIE (FRENCH,  
1891–1981)**

*Nu assis dans un paysage*

signed 'Souverbie' (lower right)

oil on canvas

15 x 18¼ in. (38 x 46.3 cm.)

\$6,000–8,000

**PROVENANCE:**

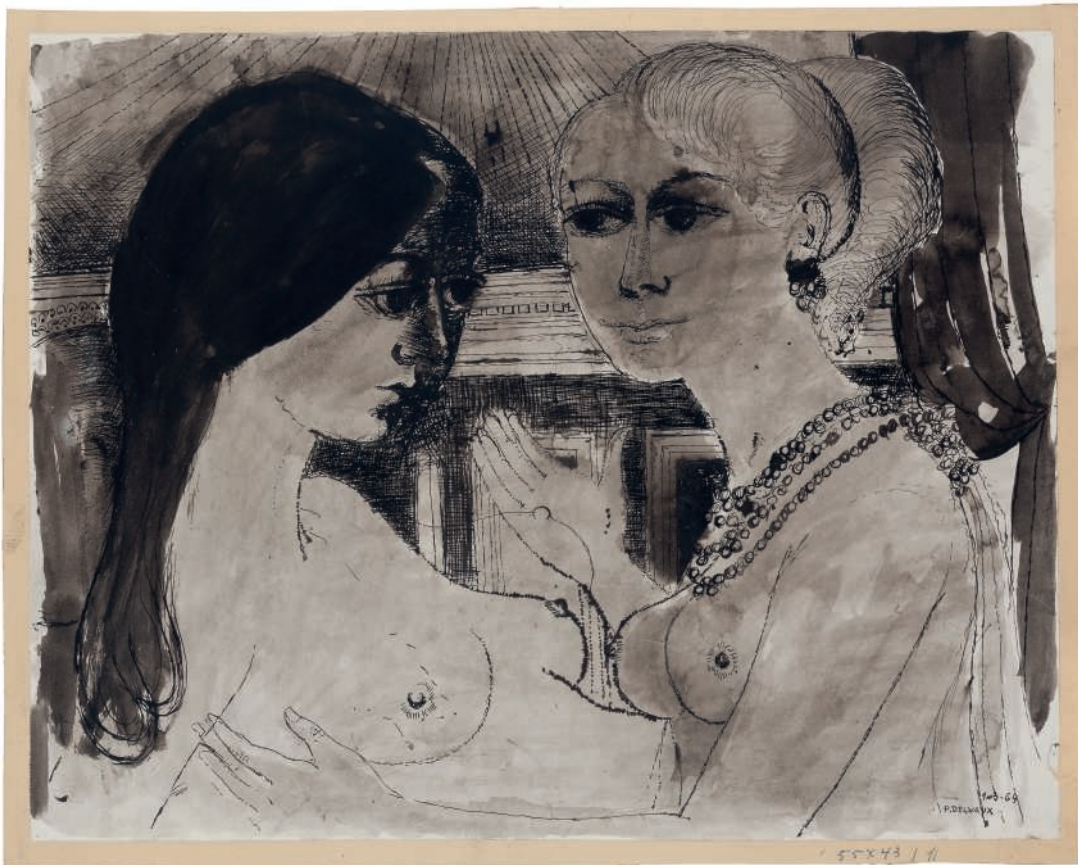
Anonymous sale; Christie's, London, 26  
March 1985, lot 51.

Anonymous sale; Sotheby's, London, 14  
March 1995, lot 248.

Acquired from the above by the present  
owner.



23



24

**PAUL DELVAUX (BELGIAN, 1897-1994)**

*Les amies*

signed and dated '1-3-64/ P. DELVAUX' (lower right)

ink and wash on paper laid to board

17 x 21½ in. (43.2 x 54.9 cm.)

\$20,000–30,000

**PROVENANCE:**

R. Mollaert, Edegem.

Anonymous sale; Christie's, London, 4 April 1989, lot 422.

Acquired from the above by the present owner.

**EXHIBITED:**

Ixelles, Musée des Beaux-Arts, *Paul Delvaux*, November-December 1967.

Rotterdam, Boymans van Beuningen Museum, *Dessins de Paul Delvaux*, April-June 1973, no. 58.

Grenoble, *Dessins et Aquarelles de Paul Delvaux*, March-April 1976.

Venice, *Biennale*, 19.

Antwerp, Salon Campo, 1978, no. 54.

25

**PAUL DELVAUX (BELGIAN, 1897–1994)**

*Bas-Oha*

signed, dated and titled 'BAS-OHA/ 10-35 P. DELVAUX'  
(lower right)

ink, watercolor and wash on paper  
24 x 31 in. (61 x 78.7 cm.)

\$5,000–7,000

**PROVENANCE:**

The Collection of Jean Delvaux, the artist's father.  
Private Collection, by descent from the above.  
Anonymous sale; Sotheby's, Amsterdam, 25 October  
1999, lot 233.  
Acquired from the above by the present owner.

**EXHIBITED:**

Huy, Musée Communal de Huy, *Le Pays Mosan de Paul  
Delvaux*, 1997, no. 111 (illustrated).



26

**BALTHUS (FRENCH, 1908–2001)**

*Femme nue allongée*

brown crayon on paper  
12¼ x 23¼ in. (31.1 x 59.1 cm.)

Executed in 1927.

\$7,000–9,000

**PROVENANCE:**

Paul Bourdin, Paris (gift from the artist).  
Anonymous sale; Sotheby's, London, 28  
June 1995, lot 288.  
Acquired from the above by the present  
owner.

**LITERATURE:**

J. Clair and V. Monnier, *Balthus: Catalogue  
Raisonné of the Complete Works*, Paris,  
1999, p. 210, no. D391 (illustrated).



27

**PAUL DELVAUX (BELGIAN, 1897–1994)**

*Westende*

signed, dated and titled 'P. DELVAUX/ 1938.  
WESTENDE' (lower right)

watercolor, ink and wash on paper laid to board  
23¾ x 31½ in. (59.4 x 80 cm.)

\$5,000–7,000

**PROVENANCE:**

The Estate of Mr. P. Demaerel and Mrs. M. L. Demaerel,  
Belgium.  
Anonymous sale; Sotheby's, London, 28 June 1995, lot  
221.  
Acquired from the above by the present owner.





28

**ACHILLE-ÉMILE OTHON FRIESZ  
(FRENCH, 1879-1949)**

*Nu couchée*

signed and dated 'E. Othon Friesz/ 1938' (lower right)

oil on canvas

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

\$10,000-15,000

**PROVENANCE:**

Guy W. Bjorkman, New York.

Anonymous sale; Sotheby's, London, 23 October 2002, lot 708.

Acquired at the above sale by the present owner.

**EXHIBITED:**

Pittsburgh, Carnegie Institute, *Les Fauves*, 1952.

**LITERATURE:**

M. Gauthier, *Othon Friesz*, Geneva, 1957, p. 153 (illustrated).

29

**ANDRÉ HAMBOURG (FRENCH, 1908-1999)**

*Nu couchée*

signed and dated 'A. HAMBOURG 1933' (lower right)

oil on canvas

21½ x 32 in. (54.6 x 81.3 cm.)

\$7,000-9,000

**LITERATURE:**

L. Harambourg, *André Hambourg, Catalogue raisonné de l'oeuvre peint*, Paris, 2009, vol. I, p. 58, no. NU 14.



PROPERTY FROM A PRIVATE MANHATTAN COLLECTION (LOTS 30-31)

30

**GEORGES LEMMEN (BELGIAN, 1865-1916)**

*Deux nus couchés*

with studio stamp (lower left)

sanguine and white chalk on paper

18 x 24½ in. (45.7 x 62.2 cm.)

\$3,000-5,000

**PROVENANCE:**

Pierre Lemmen, Brussels.

Anonymous sale; Sotheby's, Amsterdam, 25 October 1999, lot 181.

Acquired at the above sale by the present owner.

This work will be included in the forthcoming online Georges Lemmen *catalogue raisonné* being prepared by Olivier Bertrand.



31

**EDWARD ALFRED CUCUEL  
(AMERICAN, 1879–1954)**

*Mädchen beim Ankleiden*

signed 'Cucuel' (upper left); signed again 'Cucuel' (on the reverse)

oil on canvas

31¼ x 25¼ in. (79.4 x 65.4 cm.)

\$15,000–20,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 18 November 2003, lot 346.



PROPERTY FROM A PRIVATE MANHATTAN COLLECTION (LOTS 33-39)

33

**CHRISTIAN ROHLFS (GERMAN, 1849–1938)**

*Liegender weiblicher rückenakt*

signed with initials 'CR' (lower right)

gouache on board

25½ x 19 in. (63.8 x 48.3 cm)

\$10,000–15,000

**PROVENANCE:**

The artist.

Private collection, acquired from the above.

Private collection, Southern California, by descent from the above.

Anonymous sale; Sotheby's, London, 30 November 1994, lot 199.



PROPERTY FROM THE COLLECTION OF HER IMPERIAL HIGHNESS PRINCESS ACHRAH PAHLAVI OF IRAN

• 32

**EDWARD SEAGO, R.W.S., R.B.A.  
(BRITISH, 1910–1974)**

*Les Sylphides, before the curtain rises at Monte Carlo*

signed and dated 'Edward Seago 38' (upper left)

oil on canvas

20¼ x 16 in. (51.4 x 40.6 cm.)

\$6,000–8,000

**PROVENANCE:**

Anonymous sale; Christie's, London, 11 June 1976, lot 137. Private Collection.

Anonymous sale; Christie's, London, 3 March 1978, lot 17.

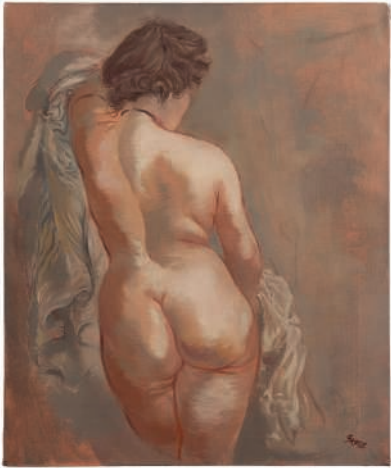
**EXHIBITED:**

New York, Carroll Carstairs Gallery, *Edward Seago*, 1938, no. 21.

**LITERATURE:**

J. Masefield, *A Tribute to Ballet*, LONDON 1938, PLATE VII, Art Digest, 15 October 1938.





**34**  
**GEORGE GROSZ (GERMAN, 1893–1959)**

*Weiblicher akt*

signed 'Grosz' (lower right)  
 oil on canvas  
 23¾ x 19⅞ in. (60.3 x 49.8 cm.)

\$12,000–18,000

**PROVENANCE:**

with Vera Lazuk Gallery, Cold Spring Harbor, New York.  
 Anonymous sale; Christie's, New York, 8 November 1994, lot. 95.  
 Anonymous sale; Sotheby's, New York, 9 November 1995, lot 459.

Acquired at the above sale by the present owner.

Ralph Jentsch has confirmed the authenticity of this work.



**35**  
**GEORGE GROSZ (GERMAN, 1893–1959)**

*Ausziehende Frau*

with artist's studio stamp (lower right); with the *Nachlass* stamp and numbered '1.62.4' (on the reverse)

watercolor on paper  
 19¾ x 15⅝ in. (50 x 39 cm.)  
 Executed in 1938.

\$8,000–12,000

**PROVENANCE:**

Estate of the artist.  
 Anonymous sale; Christie's, London, 1 December 2000, lot 26.  
 Acquired from the above by the present owner.

Ralph Jentsch confirmed the authenticity of this work in 2000.



**36**  
**GEORGE GROSZ (GERMAN, 1893–1959)**

*An erotic scene with a man and four women*

with the *Nachlass* stamp and numbered '1.271.6' (lower right)  
 pencil on paper  
 18 x 23½ in. (45.7 x 59.7 cm.)  
 Drawn circa 1925.

\$7,000–9,000

**PROVENANCE:**

with Serge Sabarksy Gallery, New York.  
 Anonymous sale; Christie's, New York, 19 May 1981 lot 121.  
 Anonymous sale; Christie's, Amsterdam, 30 November 2000, lot 35.

Acquired at the above by the present owner.

Ralph Jentsch confirmed the authenticity of this work in 2000.

37

**FRANK MYERS BOGGS (AMERICAN, 1855–1926)**

*A French town square*

signed 'Frank Boggs' (lower left)

oil on canvas

15 x 21¼ in. (38.1 x 55.2 cm.)

\$3,000–5,000

**PROVENANCE:**

Anonymous sale; Christie's, London, 6 April 2000, lot 31.

Acquired at the above by the present owner.



37

38

**VICTOR ALFRED PAUL VIGNON (FRENCH, 1847–1909)**

*Les falaises*

signed 'Vr. Vignon' (lower right)

oil on canvas

21½ x 17⅞ in. (54.9 x 44.7 cm.)

\$6,000–8,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 14 March 1995, lot 211.

Acquired from the above by the present owner.



38

39

**JULES-ADOLPHE-AIME-LOUIS BRETON (FRENCH, 1827–1906)**

*The gleaner*

signed 'Jules Breton' (lower left)

pencil on paper

13¼ x 7⅞ in. (33.7 x 20 cm.)

\$3,000–5,000

**PROVENANCE:**

Anonymous sale; Sotheby's, New York, 15 December 2000, lot 25.

Acquired at the above sale by the present owner.



39

The present work is a study for Breton's painting *La glaneuse* of 1877, exhibited at the *Salon de Paris* and now in the collection of the Musée de Beaux-Arts d'Arras.

Annette Bourrut-Lacouture confirmed the authenticity of this work in 2000.

40

**MARCEL DYF (FRENCH, 1899–1985)**

*Bouquet devant un paysage provençal*

signed 'Dyf' (lower left)

oil on canvas

23½ x 28¾ in. (59.7 x 73 cm.)

Painted in 1958.

\$4,000–6,000



40

This work is registered in the Marcel Dyf archive under no. 5136.



PROPERTY FROM A PRIVATE MANHATTAN COLLECTION

41

**GINO SEVERINI (ITALIAN, 1883-1966)**

*Le Balcon (Primavera à Parigi)*

signed 'G. Severini' (lower right)

tempera on paper

18 $\frac{3}{8}$  x 11 $\frac{1}{8}$  in. (46.7 x 28.2 cm.)

Executed circa 1924.

\$30,000-40,000

**PROVENANCE:**

The artist.

Private Collection, acquired from the above 1927.

Private Collection, Switzerland, by descent from the above.

Anonymous sale; Sotheby's, London, 28 June 1995, lot 188.

Acquired from the above by the present owner.

**LITERATURE:**

P. Fierens, *Gino Severini, L'Urbe*, 20 October, 1936, no.8

D. Cantatore, *L'Arte di Gino Severini*, Dominus, XVI, September

1938, p.32.

D. Fonti, *Gino Severini, Catalogo ragionato*, Milan, 1988, p. 414,  
no. 511 (illustrated).



42

**OSSIP ZADKINE (FRENCH/RUSSIAN, 1890-1967)**

*Le Violoncelle*

signed with artist initials 'OZ' (on the base) and numbered and stamped '5/6 MODERN ART FDRY. N.Y.' (along the edge)  
bronze with dark brown patina  
12¼ in. (31.1 cm.) high  
Conceived in 1943.

\$15,000-20,000

**LITERATURE:**

intro. M.-C. Dane, *Musée Zadkine Sculptures*, Paris, 1982, p. 97, no. 112 (another cast illustrated)

43

**OSSIP ZADKINE (FRENCH/RUSSIAN, 1890-1967)**

*Musicien au Repos*

signed with monogram, numbered and stamped on the back 'OZ 5/6 MODERN ART FDRY. N.Y.' (on the base)  
bronze with blackish-green patina  
6¼ x 17¼ x 7½ in. (15.9 x 43.8 x 19 cm.)  
Conceived in 1966.

\$20,000-30,000

**LITERATURE:**

S. Lecombre, *Ossip Zadkine, L'oeuvre sculpté*, Paris, 1994, p. 375, no. 337 (another cast illustrated).  
intro. M.-C. Dane, *Musée Sadkine Sculptures*, Paris, 1982, p. 225, no. 278 (another cast illustrated)

PROPERTY FROM A PRIVATE MANHATTAN COLLECTION

44

**GERDA WEGENER (DANISH, 1885-1940)**

*A Johan Sebastian Bach humblement*

signed, dated and titled 'GERDA. WEGENER/ PARIS 1936/ A Johan Sebastian Bach/ humblement' (lower right)  
oil on canvas  
39¾ x 31¾ in. (100 x 80.3 cm.)

\$4,000-6,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 14 June 1995, lot 103.  
Acquired at the above by the present owner.



42



43



44



45

**45**  
**DAVID BURLIUK**  
**RUSSIAN/AMERICAN, 1882-1967)**

*Mythological figure*

signed and dated 'Burliuk/ 1922.' (lower left)  
 oil on canvas  
 21 x 16½ in. (53.4 x 40.9 cm.)

\$20,000-30,000

**PROVENANCE:**

Robert Chanler collection.  
 Private collection, Connecticut.  
 Private Collection, acquired from the above circa 1995.  
 Anonymous sale; Christie's, New York, 23 April 2010, 29.

PROPERTY FROM A PRIVATE FLORIDA COLLECTION (LOTS 46-47)

■ **46**

**AFTER FERNAND LÉGER**

*Jaune II*

signed 'F. LEGER.' (in the weave on the reverse)  
 wool tapestry  
 85 in. x 55 in. (216 cm. x 140 cm.)

\$6,000-8,000

■ **47**

**AFTER JOAN MIRÓ**

*Cirque*

signed 'J. MIRO' (in the weave on the reverse)  
 wool, tapestry  
 76 in. x 48¾ in. (193 cm. x 124 cm.)

\$4,000-6,000



46



47

48

**FRANÇOISE GILOT (FRENCH, B. 1921)**

*Nature Morte a L'Oeillet, Still Life with Pink Carnation*

signed and dated 'F. Gilot.1944.' (lower left)

oil on paper laid to canvas  
19¾ x 25¾ in. (49.8 x 65 cm.)

\$8,000–12,000

**PROVENANCE:**

The artist.

Acquired from the above by the current owner, *circa* 1985-90.

This work is included in the Françoise Gilot Archives under no. 111.



48

49

**FRANÇOISE GILOT (FRENCH, B. 1921)**

*La tranche de pastèque*

signed and dated 'F. Gilot. 1944.' (lower left); dated and titled 'été 1944 la tranche de pastèque' (on the stretcher bar)

oil on paper laid to canvas  
21¼ x 14½ in. (54 x 36.8 cm.)

\$8,000–12,000

**PROVENANCE:**

The artist.

Acquired from the above by the current owner, *circa* 1985-90.

This work is included in the Françoise Gilot Archives under no. 116.



49

50

**FRANÇOISE GILOT (FRENCH, B. 1921)**

*Nature Morte Rose avec Poisson*

signed and dated 'F. Gilot. 1944' (lower left)

oil on paper laid to canvas  
19¾ x 25¼ in. (50.2 x 64.1 cm.)

\$8,000–12,000

**PROVENANCE:**

The artist.

Acquired from the above by the current owner, *circa* 1985-90.

This work is included in the Françoise Gilot Archives under no. 112.



50



51



52



53

51

**CLAUDE VENARD (FRENCH, 1913–1999)**

*Le Mousseau*

signed 'C. VENARD' (lower right); signed again, titled and dated 'C. VENARD/ LE MOUSSEAU/ 1956' (on the reverse)

oil on canvas

39½ x 39½ in. (100.3 x 100.3 cm.)

\$6,000–8,000

Alain Vercel has confirmed the authenticity of this work.

• 52

**CLAUDE VENARD (FRENCH, 1913–1999)**

*Poisson*

signed 'C. VENARD' (lower right)

oil on canvas

5¾ x 9½ in. (14.6 x 24.1 cm.)

\$1,500–2,000

Alain Vercel has confirmed the authenticity of this work.

53

**BERNARD LORJOU (FRENCH, 1908–1986)**

*Still life with flowers*

signed 'Lorjou' (lower right)

oil on canvas

39½ x 25½ in. (100.3 x 64.8 cm.)

Painted circa 1961.

\$3,000–5,000

**PROVENANCE:**

with Wildenstein & Co., New York, 1963.

Madame Junko Shibamura has confirmed the authenticity of this work.

54

**HENRI DE TOULOUSE-LAUTREC  
(FRENCH, 1864-1901)**

*La Troupe de Mademoiselle Églantine*

lithograph in colors, on tan wove paper, 1896, backed on linen  
Sheet: 24¼ x 31¼ in. (616 x 794 mm.)

\$10,000-15,000

**LITERATURE:**

Delteil 361; Wittrock P21; Adhémar 198



54



55

55

**HENRI DE TOULOUSE-LAUTREC  
(FRENCH, 1864-1901)**

*Divan Japonais*

lithograph in colors, 1893, printed by Edw. Ancourt, Paris  
Sheet: 32 x 24¾ in. (813 x 620 mm.)

\$5,000-7,000

**LITERATURE:**

Adriani, 8; Delteil, 341; Wittrock, P11.

56

**ROGER MÜHL (FRENCH, 1929-2008)**

*Les huitres*

signed 'Mühl' (lower right); titled 'Les huitres' (on the reverse)  
oil on canvas

18¼ x 21¾ in. (46.4 x 54.9 cm.)

\$3,000-5,000

**PROVENANCE:**

with Findlay Galleries, New York.



56



57

**57**  
**AFTER JEAN-MARC NATTIER**

*Portrait of Madame Louise of France*

oil on canvas  
39¾ x 32¼ in. (101 x 82.6 cm.)

\$3,000–5,000

The present work is a copy after the original in the Collection of Versailles.

**■ • 58**  
**A FRENCH ORMOLU AND PATINATED-BRONZE FIGURAL GROUP**

SECOND HALF 19TH CENTURY

Depicting a female pharaoh seated on a sphinx, the base decorated with hieroglyphs  
15¼ in. (38.9 cm.) high, 15 in. (38.1 cm.) wide, 7 in. (17.9 cm.) deep

\$1,000–1,500



58

**■ • 59**  
**A NORTH EUROPEAN FRUITWOOD PARQUETRY MINIATURE CHEST-OF-DRAWERS**

EARLY 19TH CENTURY

With two frieze drawers over three graduated drawers  
18½ in. (47 cm.) high, 21 in. (53.5 cm.) wide, 9¾ in. (25 cm.) deep

\$1,000–1,500



59

■ 60

**A NORTH EUROPEAN SILVERED-BRONZE, CUT AND BEADED GLASS DOUBLE PLAFFONIER-FORM CHANDELIER**

PROBABLY FRENCH, CIRCA 1925

Wired for electricity

40 in. (101.6 cm.) high, 34 in. (86.3 cm.) diameter

\$3,000–5,000



60



61

■ 62

**A FRENCH ORMOLU-MOUNTED MAHOGANY, KINGWOOD AND SATINE MARQUETRY BUREAU PLAT**

LATE 19TH CENTURY

The marquetry punctuated with scrolling flowers

28½ in. (72.5 cm.) high, 46½ in. (118 cm.) wide, 27¼ in. (69 cm.)

deep

\$1,500–2,000

• 61

**A FRENCH SILVERED-BRONZE AND GILT-METAL MANTEL CLOCK**

SECOND HALF 19TH CENTURY

Of cartouche-shaped cast cast with *rocaille* scrolls and

surmounted by a seated figure of cupid holding a shield, the

works stamped 'MEDAILLE D'ARGENT 1855/Vincenti & Cie'

and '3652,' later silver-plated

17¾ in. (45 cm.) high, 9¾ in. (24.7 cm.) wide, 6 in. (15 cm.) deep

\$1,000–1,500



62



63

**63**  
**AFTER FRANÇOIS BOUCHER**  
*The Love Letter*

oil on canvas  
32½ x 29¾ in. (82.6 x 75.6 cm.)

\$3,000–5,000

The present lot is a copy after the original in the National Gallery of Art, Washington, D.C.

■ • **64**  
**AN ORMOLU MODEL OF AN EXOTIC BEAST**  
20TH CENTURY

Depicted seated with an upturned head howling  
17.5 in. (44.5 cm.) high

\$1,000–1,500



64

■ • **65**  
**A LARGE GROUP OF VARIOUS THROW CUSHIONS**  
PILLOWS, MODERN, TEXTILES, LATE 18TH-20TH  
CENTURY

Including Japanese, Chinese, French and Italian textiles, fitted  
on later pillows, in sizes  
15 in. (38.1 cm.) high, 25 in. (63.5 cm.) wide, the largest (91)  
\$2,000–3,000



65





■ 66  
**A PAIR OF REGENCE STYLE ORMOLU AND SILVERED-BRONZE EIGHT-LIGHT CHANDELIER**  
PROBABLY FRENCH, BASED ON A MODEL BY ANDRE CHARLES BOULLE, 20TH CENTURY

Fitted for electricity  
43½ in. (110.5 cm.) high, 37 in. (94 cm.) diameter  
\$6,000–8,000



■ 67  
**A PAIR OF INDIAN SILVERED-METAL MODELS OF LIONS**

THE LIONS, 19TH/20TH CENTURY, THE PEDESTALS DESIGNED BY LLOYD PAXTON FOR THE CHANDELIER APARTMENT, DALLAS, LATE 20TH CENTURY

Modeled as leaping lions, restrained by a metal chain, on faux marble bases  
41 in. high (104.1 cm.) high, the lions; 31½ in. (80 cm.) high, the pedestals (4)  
\$4,000–6,000

• 68  
**FIVE ENGLISH OR CONTINENTAL MAJOLICA TURQUOISE-GROUND GARDEN SEATS**  
LATE 19TH/20TH CENTURY

Four hexagonal with foliate decoration, one circular with fluted and lobed sides  
20¼ in. (51.4 cm.) high, each  
\$2,000–3,000





69

■ 69  
**A FRENCH SILVERED-BRONZE, CUT AND  
PRESSED-GLASS THIRTY-TWO LIGHT  
CHANDELIER**

LATE 19TH CENTURY

Retrofitted for electricity; losses and replacements to glass  
51 in. (129.5 cm.) high, 43 in. (109 cm.) diameter

\$5,000–8,000

• 70  
**A LARGE PAIR OF CHINESE GREEN HARDSTONE  
BOWLS**

LATE 19TH/20TH CENTURY

12¼ in. (31 cm.) diameter

\$2,000–3,000

(2)



70

■ 71  
**A PAIR OF SILVERED-WOOD  
AND MIRRORED-GLASS INSET  
GAMES TABLES**

DESIGNED BY LLOYD PAXTON  
FOR THE CHANDLER APARTMENT,  
DALLAS, LATE 20TH CENTURY

With silver-tooled leather inset top  
30 in. (76.2 cm.) high, 36¼ in. (93.3 cm.)  
square

(2)

\$4,000–6,000



71

• 72

**A PAIR OF FRENCH ORMOLU AND WHITE MARBLE  
THREE-LIGHT CANDELABRAS**

LATE 19TH/EARLY 20TH CENTURY

Each modeled as a putto grasping leafy branches terminating  
with flower buds

18½ in. (47 cm.) high, 10% (27 cm.) wide

(2)

\$1,500–2,000



72



73

• 73

**A PAIR OF LOUIS XV STYLE ORMOLU AND  
PATINATED-BRONZE CHENETS**

LATE 19TH CENTURY

Each modeled as a bronze figure above an ormolu base, lacking  
log rests

16 in. (40.5 cm.) high, each

(2)

\$2,000–3,000

■ 74

**AN ITALIAN WHITE AND GREEN MARBLE CENTER  
TABLE**

20TH CENTURY

With circular mottled green marble top, raised on three lion-  
form legs

36 in. (91.4 cm.) high, 42¾ in. (108.6 cm.) diameter

\$6,000–8,000

**PROVENANCE:**

Crespi Estate, Dallas, Texas.



74



75

■ • 75  
**A GEORGE III SCARLET-  
JAPANNED AND VERRE  
EGLOMISE TALL-CASE CLOCK**  
PARTS 18TH CENTURY AND LATER

The brass dial signed *CHARLES ROFS/  
LONDON*, the japanning and central  
mirror plate of a later date  
89 in. high (226 cm.) high, 22 in. (55.8  
cm.) wide, 10 in. (25.4 cm.) deep  
\$2,000–3,000

■ • 76  
**AN ENGLISH MAHOGANY AND  
SATINWOOD STATIONARY BOX**  
LATE 19TH/EARLY 20TH CENTURY

Together with an associated stand, 20th  
century  
14½ in. (37 cm.) high, 21½ in. (54.5 cm.)  
wide, 11½ in. (29 cm.) deep, the box (2)  
\$1,000–1,500

■ • 77  
**A LOUIS XVI STYLE ORMOLU-  
MOUNTED MAHOGANY FIRE  
SCREEN AND WRITING TABLE**  
LATE 19TH CENTURY

42½ in. (108 cm.) high, 20½ in. (52.1 cm.)  
wide, 11¼ in. (29 cm.)  
\$1,000–1,500



76



77

■ • 78

**A FRENCH ORMOLU-MOUNTED  
KINGWOOD AND AMARANTH  
BONHEUR DU JOUR**

PARTS 18TH CENTURY AND LATER

The raised superstructure with galleried white marble top above a pair of cupboard doors flanking a central drawer and open compartment above a frieze drawer with leather-lined slid, raised on square tapering legs

44 $\frac{3}{8}$  in. (113.5 cm) high, 32 $\frac{3}{4}$  in. (82 cm.) wide, 24 $\frac{1}{2}$  in. (62.2 cm) deep

\$1,500–2,000



■ • 79

**AN ITALIAN WALNUT AND  
FRUITWOOD PARQUETRY  
COMMUNE**

MID-18TH CENTURY

With a later mottled pink marble top  
35 in. (89 cm.) high, 58 $\frac{1}{2}$  in. (148 cm.) wide, 25 $\frac{1}{4}$  in. (64.3 cm.) deep

\$2,000–3,000



■ 80

**AN INDIAN POLYCHROME-  
DECORATED MODEL OF A  
LEOPARD**

19TH/20TH CENTURY

Modeled as a standing leopard with seat  
at center of back

15 in. (38 cm.) high, 51 in. (129.5 cm.) long

\$1,000-1,500



80

81

**A NEPALESE HARDSTONE-INLAID GILT BRONZE  
FIGURE OF TARA**

19TH/20TH CENTURY

Seated on a lotus base over a lion throne, with elaborate floral  
and leaf mandorla

35 in. (88.9 cm.) high

\$3,000-5,000



81



82

■ 82

**A PAIR OF INDIAN SILVERED-METAL AND ENAMEL  
MODELS OF LIONS**

THE LIONS, 19TH/20TH CENTURY, THE PEDESTALS  
DESIGNED BY LLOYD PAXTON FOR THE CHANDLER  
APARTMENT, DALLAS, LATE 20TH CENTURY

Modeled as crouching lions, on faux marble Formica-veneered  
and silvered pedestals

26¾ in. (67.9 cm.) high, 37½ in. (95.2 cm.) wide, the lions; 48 in.  
(112.9 cm.) high, 35½ in. (90.2 cm.) wide, the pedestals (4)

\$6,000-8,000



83



■ **83**  
**A PAIR OF CHINESE SILK EMBROIDERED PANELS**  
19TH/20TH CENTURY

Embroidered with birds and monkeys perched amongst  
flowering branches  
140¾ x 61½ (357.5 x 156.2 cm.), the larger panel

\$5,000–8,000

■ **84**  
**A FRENCH ORMOLU-MOUNTED STEEL BUREAU**  
**PLAT**

SECOND HALF 20TH CENTURY

(2) The top and opposing pull-out slides inset with tooled leather  
writing surface  
29 in. (77.4 cm.) high, 59½ in. (160 cm.) wide, 30½ in. (82.5 cm.)  
deep

\$3,000–5,000



84



85

• 85  
**AN AMERICAN SILVER FRUIT BOWL**  
MARK OF TIFFANY & CO., NEW YORK, CIRCA 1895

Oval boat-form, applied with dense scrolling berried foliage, marked to underside  
12½ in. (30.8 cm.) long  
22 oz. (684.2 gr.)  
\$2,000–3,000



86

■ • 86  
**A THUNDER EGG, ROCK CRYSTAL AND SILVERED-METAL MODEL OF AN OWL**  
20TH CENTURY

Modeled as an owl seated atop a rock crystal base, within a Lucite case  
13½ in. (33.6 cm.) high, 8½ in. (21.6 cm.) wide, 6½ in. (16.5 cm.) deep, the owl (3)  
\$800–1,200



87

• 87  
**A PAIR OF SHEFFIELD-PLATED TWO-HANDLED WINE COOLERS**  
FIRST HALF 19TH CENTURY

Each engraved with a coat of arms, marked to undersides  
12½ in. (30.7 cm.) high (2)  
\$1,500–2,000





88

**• 88**  
**AN AMERICAN SILVER WATER PITCHER**  
 MARK OF GORHAM MFG. CO.,  
 PROVIDENCE, RHODE ISLAND, 1903

Tapered, shaped oval form, *marked to underside*, retailed by Shreve, Crump & Low Co.  
 11¾ in. (29.8 cm.) high  
 41 oz. (1,275 gr.)  
 \$1,000-1,500



89

**• 89**  
**A GERMAN SILVER WINE COOLER**  
 PROBABLY HANAU, LATE 19TH CENTURY

Raised on four paw feet and with lions head handles, decorated with swags and engraved with a coat of arms, *marked to underside*; with removable associated plated liner  
 9½ in. (24.1 cm.) high  
 46 oz. (1,430 gr.) weighable silver  
 \$1,000-1,500

**• 90**  
**A BACCARAT PARCEL-GILT GLASS STEMWARE PART SERVICE**  
 20TH CENTURY, ACID-ETCHED MARKS

In the 'Empire' pattern, comprising: two decanters and stoppers; thirteen water goblets; eight champagne coupes; three claret wine glasses; three cordials; two finger bowls and a stand; *together with* fourteen similar Baccarat goblets 11½ in. (29.3 cm.) high, the decanters (48)  
 \$700-900



90



91

**91**  
**A MEISSEN PORCELAIN PART DINNER SERVICE**

20TH CENTURY, BLUE CROSSED SWORDS MARKS, INCISED LETTERS AND VARIOUS PRESSNUMMERN

Decorated with flower sprays, the tureen finials formed as kneeling putti with fruit-filled cornucopias, comprising: a large soup tureen and cover; a medium soup tureen and cover; a two-handled vegetable dish and cover; a circular footed cake stand; two large platters and mazarines; a smaller platter; two circular platters; nine soup plates; twenty-one dinner plates; nineteen salad/dessert plates; six side plates; eleven bread and butter dishes; twelve shaped octagonal coffee-cups and ten saucers; a demitasse; thirty-one teacups and saucers

21½ in. (53.6 cm.) long, the largest platters

(165)



92

**• 92**  
**AN EXTENSIVE ASSEMBLED AMERICAN SILVER FLATWARE SERVICE**

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

In the 'Melrose' pattern, comprising:

- Twenty-two tablespoons
  - Twenty-one soup spoons
  - Seventeen teaspoons
  - Ten iced tea spoons
  - Eleven coffee spoons
  - Five ice cream spoons
  - Twenty-seven dinner forks
  - Twenty-one luncheon forks
  - Eighteen salad forks
  - Six dessert forks
  - Nine oyster forks
  - Seven dinner knives with steel blades
  - Six butter spreaders with steel blades
  - Three serving spoons
  - Two serving forks
  - Five small sauce ladles
  - Three larger sauce ladles
  - A tomato server
  - Four salad serving spoons
  - Two salad serving forks
  - A pierced serving spoon
- together with a Tiffany & Co. serving fork in the 'Chrysanthemum' pattern, and a silver serving spoon*
- 9½ in. (24.5 cm.) long, the dinner knife
- 347 oz. (10,791 gr.) weighable silver

(203)

\$2,000-3,000



93

**93**  
**AN EXTENSIVE AMERICAN SILVER AND SILVER-GILT FLATWARE SERVICE**

MARK OF TIFFANY & CO., NEW YORK, 20TH CENTURY

In the 'Chrysanthemum' pattern, engraved with various crests and monograms; comprising:

- Twenty-four dessert spoons
- Twenty-five teaspoons
- Twenty-three soup spoons
- Eleven coffee spoons
- Eight salt spoons
- Twenty-seven dinner forks
- Twenty-four luncheon forks
- Eleven fish forks
- Twelve oyster forks
- Twelve strawberry forks
- Twenty-six dinner knives
- Twelve luncheon knives
- Twelve lunch knives with serrated blades
- Eleven fish knives
- Eleven butter spreaders
- Eight nut picks
- A carving fork, knife, and sharpener
- A fish server
- Two gravy ladles
- A large serving spoon
- A sugar sifter
- An asparagus server
- A waffle server
- A crumb knife

605 oz. (18,815 gr.), weighable silver  
 \$10,000-15,000

(268)

**•94**  
**TWELVE CONTINENTAL ENAMELED, ENGRAVED AND GILT HOCK GLASSES**

LATE 19TH/20TH CENTURY

Each enameled with the monogram 'MKE' within engraved and gilt vine, on spiral stems  
 10 in. (25.4 cm.) high

(12)

\$2,000-3,000



94

PROPERTY FROM THE COLLECTION OF  
**ROBERT AND ELLEN GUTENSTEIN**



Robert and Ellen Gutenstein were recognized for their strategic collecting and desire to help others. They sought out beauty and craftsmanship in their quest for unusual and well-preserved silver and Chinese porcelain. The Gutenstein's traveled extensively and carefully grew their collection piece-by-piece over the span of forty years. Ellen and Bob Gutenstein enjoyed the entire process of collecting and were especially enthralled with learning about the historical use and impact of each work in their Collection.

As a young couple in their 30's they started the Robert G. and Ellen S. Gutenstein Family Foundation with the intent to give back to society, leave a legacy and to make the world a better place. They made innumerable financial, intellectual and moral contributions over the years as they lived their lives with honesty and integrity. The Gutenstein's knew how to live and give while influencing others to hold themselves to a higher standard.

A portion of the proceeds from their collection will go directly to the Robert G. and Ellen S. Gutenstein Family Foundaton in order to continue the their legacy.



95

95

**A GEORGE III SILVER-GILT TWO-HANDLED MAZARINE**

MARK OF PAUL STORR, LONDON, 1809

Pierced field, engraved with Royal coat-of-arms, handles later, *marked to underside, handles with addition marks for 1928*

18 in. (46 cm.) long over handles

42 oz. 6 dwt. (1,315 gr.)

\$1,500–2,000

**PROVENANCE:**

Acquired from SJ Shrubsole, New York; November 2004.

96

**A REGENCY SILVER WINE COASTER**

MARK OF PAUL STORR, LONDON, 1811

Circular with gadrooned shell rim, lobed sides, wood center with silver disc, *marked base rim*

7¼ in. (8.3 cm.) diameter

14 oz 14 dwt. (457 gr.)

\$2,000–3,000

**PROVENANCE:**

Acquired from Rare Art, Ltd., London; June 2002.



96



**97**  
**A CONTINENTAL SILVER**  
**MENORAH**  
20TH CENTURY

In Jensen style, with detachable oil font,  
apparently unmarked  
14 $\frac{1}{8}$  in. (36 cm.) high  
17 oz 6 dwt (538 gr.)  
\$2,000-3,000



**98**  
**A WILLIAM IV SILVER MEAT**  
**DISH**

MARK OF PAUL STORR, LONDON,  
1834

Shaped oval with scalloped gadrooned  
rim, *marked to underside*  
23.3/10 in. (9.3 cm.) long  
113 oz 16 dwt. (3,539 gr.)  
\$2,000-3,000

99

**A VICTORIAN SILVER AND  
ETCHED GLASS EWER**

MARK OF GEORGE ANGEL,  
LONDON, 1870

The glass body of elongated baluster  
form, silver handle of grapevine form,  
*marked to spout, handle and footrim*  
13¾ in. (35 cm.) high

\$1,000–1,500

**PROVENANCE:**

Acquired from Marks Antiques, London;  
June, 1995.



100

**A WILLIAM IV SILVER WELL-  
AND-TREE MEAT DISH**

MARK OF ROBERT GARRARD,  
LONDON, 1831

Shaped oval with tree shaped grooves  
and well, gadrooned rim, border engraved  
with a coat-of-arms, *marked to underside*  
*and stamped GARRARDS / PANTON*  
*STREET / LONDON*  
24 in. (60 cm.) long  
118 oz 4 dwt (3,676 gr.)

\$2,000–3,000





101

**101**  
**A GEORGE III SILVER GOBLET**

MARK OF HESTER BATEMAN, LONDON, 1783

Bright-cut and engraved with foliate swags, engraved with a coat-of-arms and a crest, gilt interior, *marked on rim and with scratch weight*

6¼ in. (15.8 cm.) high  
7 oz. 12 dwt. (236 gr.)

\$2,000–4,000

**PROVENANCE:**

Anonymous Sale; Christie's, New York; 23 October 2008, lot 187.

**102**  
**A GEORGE III SILVER LARGE FUNNEL**

MARK OF T. & J. GUEST AND JOSHUA CRADOCK,  
LONDON, 1806

Body and detachable strainer engraved with mirror cipher below two crests, *marked to body and strainer*

8 in. (20.3 cm.) high  
11 oz. 4 dwt. (348 gr.)

\$800–1,200

**PROVENANCE:**

Acquired from Koopman Rare Art, London; October 2006.



102



103

**103**  
**A PAIR OF GEORGE IV SILVER  
SALT CELLARS**

MARK OF REBECCA EAMES AND  
EDWARD BARNARD, LONDON, 1824

Circular, applied with floral swags on paw feet, with gilt interiors, *marked to base*  
3¼ in. (8.2 cm.) in diameter

12 oz. 14 dwt. (375 oz.) (2)

\$700–900

**PROVENANCE:**

The Charsky Collection; Christie's, New York; 21 October 2003, lot 316.





104

**104**

**A GEORGE IV SILVER SOUP LADLE**

MARK OF PAUL STORR, LONDON, 1829

In Fiddle Thread Shell pattern, handle terminal engraved with crest, *marked reverse of handle*  
13 in. (33 cm.) long  
9 oz. (280 gr.)

**\$800–1,200**

**PROVENANCE:**

Acquired from V. Walker Silver; Indianapolis, Indiana; September, 2004.



105

**105**

**A GROUP OF AMERICAN SILVER  
FLATWARE SERVERS**

MARK OF GORHAM MFG. CO.,  
PROVIDENCE, RHODE ISLAND AND  
WHITING MFG., NEW YORK, LATE 19TH  
CENTURY

In various patterns, comprising: two punch ladles  
with shell form bowls, a large basting spoon, and  
a two-piece salad serving set, *marked on reverse  
of handles*

31 oz. 16 dwt. (988.7 oz.)

The largest 13 in. (33 cm.) long

(5)

**\$600–800**

PROPERTY FROM A NORTHEAST COLLECTOR (LOTS  
106-109)

**106**

**AN ITALIAN MOSAIC-MOUNTED  
PARCEL-GILT SILVER  
CIGARETTE BOX**

BVLGARI, FLORENCE, SECOND  
HALF 20TH CENTURY

Rectangular, with flat hinged cover,  
chased overall with squares centered by  
smaller gilt squares, the cover mounted  
with a micromosaic of the Colosseum,  
wood-lined, *marked to flange*  
7½ in. (18.1 cm.) wide

30 oz. (193 gr.) gross weight

**\$3,000–5,000**



106



107

PROPERTY FROM A NORTHEAST COLLECTOR (LOTS 106-109)

**107  
AN ITALIAN SILVER INKSTAND**

MARK OF MARIO BUCCELLATI, MILAN, CIRCA 1950

The shaped base raised on four pilaster supports, applied with berried swags at ends, with two fixed pots and a candle sconce, *marked to underside*

10½ in. (26.6 cm.) wide

43 oz. (1,337 gr.) gross weight

\$2,000–3,000

**108  
A GROUP OF THREE ITALIAN SILVER MODELS OF ANIMALS**

PROBABLY FRATELLI LISI E FIGLI, FLORENCE, SECOND HALF 20TH CENTURY

Comprising: a gorilla, an owl, and a parrot on a branch; *together with a stone fragment stand*

6¾ in. (17.1 cm.) high, the parrot

11 oz. (342 gr.)

\$1,200–1,800

(4)



108

**109  
A PAIR OF ITALIAN SILVER BOOKENDS AND MATCHING DESK CUP**

BVLGARI, SECOND HALF 20TH CENTURY

All formed as fluted columns, *marked to bases*

7¼ in. (18.1 cm.) high, the bookends

68 oz. (2,114 gr.)

\$1,000–1,500

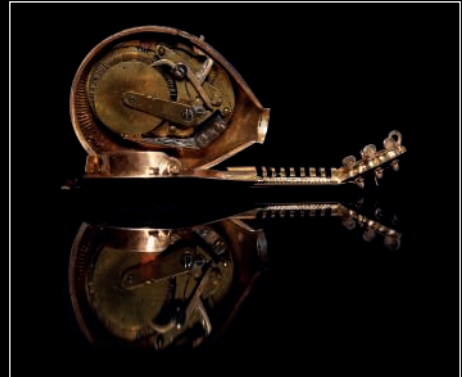
(3)



109



110



110 (detail of mechanism)

PROPERTY FROM THE ESTATE OF OGDEN MILLS PHIPPS (LOTS 110-115)

**110**  
**A GOLD AND ENAMEL MANDOLIN-FORM MUSIC BOX**

19TH/20TH CENTURY, POSSIBLY SWISS

Interior with mechanism, apparently unmarked  
 2½ in. (6.4 cm.) long

\$3,000–5,000

**112**  
**AN ITALIAN GOLD AND ENAMEL SNUFF BOX**

20TH CENTURY  
 Rectangular with canted corners, cover with blue enamel ground and applied with miniature depicting two females playing music, flange marked MADE IN ITALY

3 in. (7.7 cm.) long

\$1,500–2,000

**111**  
**A FRENCH GREEN ENAMEL AND GOLD SNUFF BOX**

20TH CENTURY

Rectangular, with canted corners, cover and sides applied with enamel plaques depicting architectural scenes, *marked to flange*  
 3½ in. (8.9 cm.) long

\$2,000–3,000



111



112

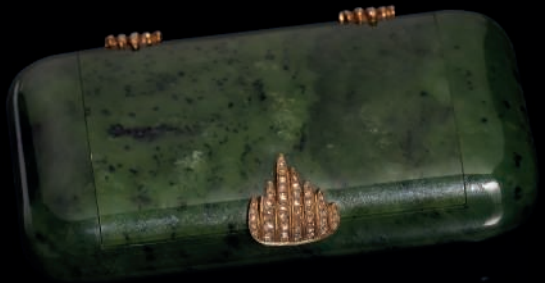
PROPERTY FROM THE ESTATE OF OGDEN MILLS PHIPPS (LOTS 110-115)

**113**  
**A GILT-METAL AND DIAMOND SET**  
**NEPHRITE BOX**

CIRCA 1920

Of cushion form, hinges and thumbpiece set with old mine cut diamonds, *apparently unmarked*  
4¼ in. (10.8 cm.) wide

\$1,500-2,500



113



114

**114**  
**A SWISS GOLD SNUFF BOX WITH**  
**MINIATURE**

19TH/20TH CENTURY

Rectangular, with canted corners, cover applied with watercolor miniature of Czar Nicholas I, *marked to interior base*

3⅞ in. (8.6 cm.) long, 2⅞ in. (6 cm.)

\$2,000-3,000

**115**  
**A RUSSIAN GILT AND ENAMELED SNUFF BOX**  
EARLY 19TH CENTURY

Rectangular, the cover mounted with a convex enamel plaque depicting merry-making peasants, after David Teniers, *marked to interior cover and base*  
3.1/5 in. (8.9 cm.) long, 2⅞ in. (6.7 cm.) wide

\$1,500-2,000

**PROVENANCE:**

Previously with A La Vieille Russie, New York.



115

PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION (LOTS 116-118)

**116**

**A PAIR OF GEORGE III SILVER TWO-LIGHT CANDELABRA**

MARK OF JOHN SCOFIELD, LONDON, THE BRANCHES 1788, THE CANDLESTICKS 1790

On circular bases with reeded rims, rising to tapered fluted stems, the removable tops with central light and two scrolling reeded branches, detachable nozzles engraved with crest, *marked on base rims, branches, drip pans, sconces and nozzles, weighted bases*

17¼ in. (43.8 cm.) high, 55 oz. 16 dwt. (1,673 gr.) weighable silver (2)

\$8,000-12,000



116

**117**

**A SET OF FOUR GEORGE IV SILVER ENTREE DISHES AND COVERS ON SHEFFIELD-PLATED WARMING STANDS**

MARK OF WILLIAM ELLIOTT, LONDON, 1823

Rectangular with gadrooned borders, covers engraved with a coat-of-arms and with slip-lock loop finials, dishes engraved with crest, the two-handled warming stands raised on lobed bun feet, *marked on dishes, covers and finials, warming stands marked on underside, number 1-4 throughout*

14¾ in. (37.8 cm.) length over handles, 215 oz. 18 dwt. (6,686 gr.)

The arms are those of Errington, probably for George Henry Errington (1777-1843), of Chadwell Hall and Lexden Park, Essex. (4)

\$4,000-6,000



117

**118**

**A GEORGE III SILVER TRAY**

MARK OF TIMOTHY RENOU, LONDON, 1800

Oval, with reeded rims and loop handles, the center later engraved with a coat-of-arms, within later flat-chased and engraved scrolls and fish scale against a matted ground, *marked on underside*

20½ in. (52.1 cm.) length over handles, 55 oz. 16 dwt. (1,737 gr.)

\$1,500-2,000



118



119



120

PROPERTY FROM THE ESTATE OF WILLIAM KELLY SIMPSON (LOTS 119-126)

• 119

**A GEORGE III SILVER MEAT DISH**

LONDON, 1767, PROBABLY JOHN SWIFT

Shaped oval, with gadrooned rim, engraved with a crest and garter motto, *marked to underside of rim and with scratch weight; together with a Sheffield plated example, engraved with two crests, mark of Matthew Boulton*  
15 $\frac{7}{8}$  in. (40.3 cm.) long, each  
38 oz. (1,181 gr.)

\$2,000–3,000

(2)

• 120

**A GEORGE III SILVER TABLE BELL**

LONDON, 1761, MAKER'S MARK TH, POSSIBLY FOR THOMAS HARRISON

Of typical form with fluted bell, engraved with a crest, *marked to side of bell and with lion passant to clapper*  
5 $\frac{1}{8}$  in. (113 cm.) high  
6 oz. (186 gr.)

\$1,500–2,500



121

• 121

**A GEORGE VI SILVER TWO-HANDLED SMALL TEA TRAY**

MARK OF ADIE BROTHERS, BIRMINGHAM, 1950

Oval with reeded rim, in the George III style  
18 $\frac{3}{8}$  in. (46.7 cm.) long over handles  
35 oz. (1,088 gr.)

\$1,500–2,500



122

• 122

**A GEORGE II SILVER COFFEE POT**

MARK OF THOMAS FARREN, LONDON, 1730

Tapering cylindrical, with wood scroll handle, the domed cover with acorn finial, engraved with a coat-of arms, underside with monogram 'AP' conjoined, *marked to right of handle, cover with lion passant only, scratch weight 25=13*

9½ in. (24.1 cm.) high

25 oz. (777 gr.) gross weight

\$2,000–3,000



123

• 123

**A GEORGE II IRISH SILVER TWO-HANDLED CUP**

DUBLIN, 1736, MARK OF AB

Bell form, on circular foot, with applied midband and two harp-shaped handles, the body engraved with a coat-of-arms, underside with block initials 'G/TA', *marked to right of handle*

9¾ in. (24.7 cm.) wide, over handles

18 oz. (559 gr.)

\$2,000–3,000

• 124

**A GEORGE II SILVER SALVER**

MARK OF WILLIAM AND ROBERT PEASTON, LONDON, 1756

Shaped circular on three scroll feet, the rim cast with shells at intervals, *marked to underside*

12½ in. (32.1 cm.) diameter

32 oz. (995 gr.)

\$1,000–1,500



124



125

PROPERTY FROM THE ESTATE OF WILLIAM KELLY SIMPSON (LOTS 119-126)

• 125

**A FRENCH SILVER COFFEE POT**  
PARIS, 1789

Baluster form, on three pad feet, with wood side handle, the domed cover with baluster finial, the body engraved with monogram 'MD' in shield beneath a coronet, *marked to base and with import marks*

9¾ in. (24.8 cm.) high  
24 oz. (746 gr.), gross weight

\$1,500–2,500



126

• 126

**A JAPANESE SILVER HUMIDOR AND SIMILAR TRAY**

THE TRAY MARKED FOR ARTHUR AND BOND, YOKAHAMA, CIRCA 1900

Each rectangular and embossed with dragons in high relief, the humidor wood-lined, *marked on undersides, humidor marked 'Sterling'*

14¾ in. (37.7 cm.) long over handles, the tray  
100 oz. (3,110 gr.) gross weight (2)

\$2,000–3,000

PROPERTY FROM THE COLLECTION OF HER IMPERIAL HIGHNESS PRINCESS ACHRAF PAHLAVI OF IRAN

• 127

**A FRENCH SILVER-PLATED FLATWARE SERVICE**

MARK OF CHRISTOFLE, PARIS, 20TH CENTURY

In the 'Malmaison' pattern, comprising:

- Sixteen tablespoons
- Nine dessert spoons
- Twenty ice cream spoons
- Seventeen espresso spoons
- Seventeen dinner forks
- Thirty-three lunch forks
- Thirty-three cheese forks
- Twenty-eight cake forks
- Sixteen dinner knives
- Thirty-three fish knives
- Thirteen lunch knives
- A carving fork and knife
- Three cheese knives
- Two soup ladles
- Two similar serving spoons
- Six various pastry servers

*together with a pair of Christofle silver-plated meat dishes* (252)

\$1,000–1,500



127



128

**A SET OF TWELVE GEORGE III SILVER PLACE PLATES**

MARK OF GEORGE SMITH AND WILLIAM FEARN, LONDON, 1792

Shaped circular with gadrooned rim, the borders engraved with a crest and the undersides engraved with later monogram "G.P.H."; *marked to underside*  
11 in. (28 cm.) diameter

321 oz. (9,983.1 gr.) (12)

\$5,000-7,000



128

PROPERTY FROM A NEW YORK COLLECTION

129

**AN AMERICAN SILVER PART FLATWARE SERVICE**

MARK OF GORHAM & CO., PROVIDENCE RHODE ISLAND, 20TH CENTURY

In the 'Strasbourg' pattern, comprising: twelve dinner forks; twelve pastry forks; ten oyster forks; twenty-three teaspoons; six dinner knives; twelve luncheon knives; six butter spreaders; twelve butter spreaders with silver blades

9¾ in. (24.7 cm.) long, the dinner knife  
93 oz. (2,892 gr.) weighable silver (105)

\$2,000-3,000



129

PROPERTY FROM THE ESTATE OF WILLIAM KELLY SIMPSON

• 130

**A GROUP OF GEORGIAN AND VICTORIAN SILVER CASTERS**

VARIOUS MAKERS AND DATES

Comprising: four faceted baluster-form examples, in sizes; two Victorian examples; four George II examples; *together with* two salt cellars with removable blue glass liners, *marked throughout*

5½ in. (14.3 cm.) high, the largest caster  
38 oz. (1,181 gr.) (12)

\$1,500-2,500



130

**131**

**A VICTORIAN SILVER AND SILVER-GILT PART FLATWARE SERVICE**

MOST MARK OF GEORGE ADAMS, LONDON 1865-75

In the 'Palm' pattern, comprising:

Fifty-six table spoons

Fifty-three dessert spoons

Forty-two gilt dessert spoons

Twenty-three gilt coffee spoons

Forty-one gilt melon spoons

Thirty-six teaspoons

Fifty-six dinner forks

Eighteen game forks

Forty-eight luncheon forks

Thirty-five pastry forks

Forty-two gilt luncheon forks

Fifty-four dinner knives

Thirty-six luncheon knives

Eighteen gilt dinner knives

Twenty-nine gilt luncheon knives

Twenty-four gilt dessert knives

Fifty-one gilt fish knives

Fifty-seven butter spreaders

A serving knife and fork

A fish serving knife and fork

A carving fork

Two sauce ladles

A gilt sauce ladle

A scalloped ladle

A large serving spoon

A pudding spoon

Six stuffing spoons

Two large scalloped berry spoons

A small scalloped berry spoon

Two melon serving spoons, in sizes

A rectangular sugar scoop

A sugar sifter

A large salad spoon and fork

Three pairs of grape scissors

Two salt spoons

A fish slice

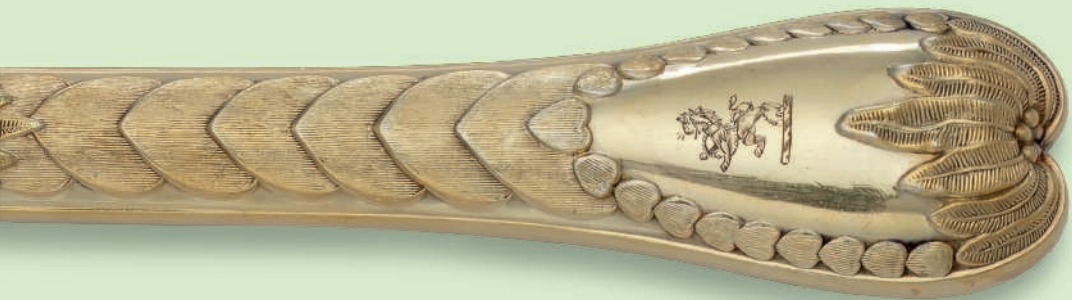
A sandwich server

1455 oz. 10 dwt. (45,250 gr.) weighable silver

(752)

\$35,000-45,000







132

**132**

**A DANISH SILVER PITCHER, NO. 432C**

MARK OF GEORG JENSEN, COPENHAGEN, CIRCA 1930

Designed by Johan Rhode in 1925, *marked on underside, with firm's engraved mark*

11 $\frac{1}{2}$  in. (28.9 cm.) high

31 oz. 10 dwt. (979.6 gr.)

\$7,000–9,000

**133**

**AN AMERICAN SILVER DIVIDED SERVING TRAY**

MARK OF TIFFANY & CO., NEW YORK, CIRCA 1920

Rectangular with spot-hammered surface, chased with three rectangular wells and one circular well, *marked to underside and numbered 190481/6383*

13 $\frac{3}{8}$  in. (34 cm.) long

36 oz. 10 dwt. (1,135.1 gr.)

\$2,500–3,500

**134**

**AN ITALIAN SILVER SERVING TRAY**

MARK OF BUCCELATI, ITALY, CIRCA 1960

Oval, chased with radiating rocaille, *marked to underside 'Bucclati Italy'*

12 $\frac{7}{8}$  in. (32.9 cm.) long

23 oz. 10 dwt. (108.8 gr.)

\$1,500–2,500



133



134



135

**135**  
**THREE ITALIAN SILVER SMALL SERVING DISHES**

DESIGNED BY ELSA PERETTI FOR TIFFANY & CO., NEW YORK, LATE 20TH CENTURY

Thumbprint pattern, shallow circular form, *marked to underside*  
7¼ in. (18.4 cm) diameter  
17 oz. 10 dwt. (544.2 gr.)

\$2,000–3,000



136

**136**  
**TWO ROYAL COPENHAGEN STONEWARE  
MODELS OF HIPPOPOTAMUSES**

BY KNUD KYHN FOR ROYAL COPENHAGEN, WITH  
BLUE TRIPLE WAVE AND VARIOUS INCISED MARKS,  
DESIGNED 1930'S

Model nos. 20239 and 20382  
10½ in. (26.7 cm.) long, the larger

\$1,000–1,500

(3)



137

**137**  
**A CHRISTIAN DIOR PORCELAIN COFFEE SET**  
MODERN, GILT PRINTED MARKS

In the 'Gaudron Malachite' pattern; comprising: sixteen coffee-cups and saucers  
2½ in. (6.3 cm.) high, the cups

\$500–700

(32)

**138**  
**STEUBEN**

A GLASS AND GILT-METAL TROUT AND FLY, MODEL  
INTRODUCED IN 1966

designed by James Houston, signed in etch *Steuben*  
8½ in. (21.9 cm.) high

\$1,000–2,000



138



■ 139  
**A TAPESTRY UPHOLSTERED SOFA AND  
 ARMCHAIR**

THE TAPESTRIES 17TH CENTURY, THE FRAMES  
 MODERN

With straight backs and rolled arms, each upholstered in  
 Flemish verdure tapestry depicting various birds  
 76 in. (193 cm.) long, the sofa overall

\$5,000–8,000

**PROVENANCE:**

Acquired from Tapestry-Chevalier, Inc., New York, 1987 (by  
 repute).

■ 140  
**A NORTH EUROPEAN GILTWOOD, GILT-  
 COMPOSITION, MAHOGANY AND EBONIZED  
 MIRROR**

FIRST HALF 19TH CENTURY

Of rectangular form, the later plate within a beaded surround,  
 with paw feet

(2) 56¼ in. (143 cm.) high, 39 in. (99 cm.) wide

\$1,000–1,500

**PROVENANCE:**

Acquired from Frederick P. Victoria and Son, Inc., New York, 1986  
 (by repute).



139



140



141

■ 141

**ANONYMOUS (17TH/18TH CENTURY)**

A PAIR OF LANDSCAPE PAINTINGS

Ink, color and gold on silk, each inscribed with spurious signature of Li Gonglin (1049-1106) lower right, three apocryphal iron-red Qianlong seals along upper edge, framed  
76¾ x 58¼ in. (194.9 x 148 cm.)

(2)

\$10,000–15,000

**PROVENANCE:**

Acquired Florian Papp, New York, 23 February 1987 (by repute).

■ 142

**A VICTORIAN BURLWOOD, FRUITWOOD  
MARQUETRY AND ROOT CENTER TABLE**

SECOND HALF 19TH CENTURY

The inlaid circular top above a root wood apron and base  
27¾ in. (70.5 cm.) high, 35½ in. (90 cm.) diameter

\$4,000–6,000

**PROVENANCE:**

Acquired from Kentshire Galleries, New York, 1986 (by repute).



142



143

■ 143  
**AN EMPIRE STYLE ORMOLU, PATINATED  
AND GREEN-PAINTED BRONZE SIX-LIGHT  
CHANDELIER**

LATE 19TH CENTURY

With a flaming finial, retrofitted for electricity  
30 in. (76 cm.) high, 21 in. (53.5 cm.) diameter

\$1,000–1,500

144  
**A CHINESE LARGE SILVER-INLAID BRONZE VASE**  
QING DYNASTY, 18TH/19TH CENTURY

Inlaid with auspicious bats, deer, and cranes amongst stylized pine, bamboo, and *lingzhi*, with an apocryphal stylized six-character Xuande seal script mark to base, with a later weighted liner

23¾ in. (59 cm.) high

\$4,000–6,000



144

■ 145  
**A NORTH EUROPEAN MAHOGANY AND BIRCH  
CABINET**

EARLY 19TH CENTURY

The slate top above cabinet doors opening to a top drawer and two lower false drawers

38 in. (96.5 cm.) high, 42 in. (107 cm.) wide, 15¾ in. (40 cm.) deep

\$2,000–3,000



145



146

**A CHINESE RED LACQUERED LOW TABLE**

EARLY QING DYNASTY, 17TH/18TH CENTURY

Decorated with birds among blossoms and rockwork, on a recessed waist, scrolling skirt, on short cabriole legs and ball feet

10¼ in. (27.3 cm.) high; 38 in. (96.5 cm.) long; 26½ in. (67.3 cm.) wide

\$4,000–6,000



146



147

147

**TWO CHINESE BRONZE VASES**

QING DYNASTY, 18TH/19TH CENTURY

One quadrilobed with tapered rim, the other quadriform with applied beast-head handles

11¾ in. (29.5 cm.) high, the taller

(2)

\$2,000–3,000

■ 148

**A REGENCY BLACK-PAINTED AND PARCEL-GILT SIDE TABLE**

EARLY 19TH CENTURY

The fossil marble top raised on lion monopodia supports, with mirrored back

34 in. (86.5 cm.) high, 51½ in. (131 cm.) wide, 14½ in. (37 cm.) deep

\$2,000–3,000

**PROVENANCE:**

Acquired from Kentshire Galleries, New York, 1988 (by repute).



148



149

■ 149  
**A LATE REGENCY BRASS-  
MOUNTED MAHOGANY WINE  
COOLER**

FIRST QUARTER 19TH CENTURY

With lion's head loose ring handles to either side, raised on paw feet, with removable metal liner  
15 in. (38 cm.) high, 36 in. (91.5 cm.) wide,  
24 in. (61 cm.) deep

\$2,000–3,000

**PROVENANCE:**

Acquired from Kentshire Galleries, New York, 1987 (by repute).



150

■ 150  
**A PAIR OF FRENCH  
TERRACOTTA SPHINXES**

SECOND HALF 19TH CENTURY

15 in. (38 cm.) high, 19¼ in. (49 cm.) wide,  
6½ in. (16.5 cm.) deep (2)

\$800–1,200

**PROVENANCE:**

Acquired from Florian Papp, New York, 1987 (by repute).



151

■ 151  
**A GEORGE I WALNUT CHEST-  
OF-DRAWERS**

EARLY 18TH CENTURY

The rectangular top above a brushing slide, two short drawers and three long graduated drawers  
33½ in. (85 cm.) high, 35½ in. (90 cm.)  
wide, 19½ in. (49.5 cm.) deep

\$2,000–3,000

152

**A PAIR OF CHINESE CREAM-GROUND AND EN GRISAILLE DECORATED VASES, MOUNTED AS LAMPS**

20TH CENTURY

Decorated with various prunus blossoms, with turquoise border and applied mask handles (drilled)  
17½ in. (44.4 cm.) high, the porcelain (2)

\$1,500–2,500

**PROVENANCE:**

Acquired Paul Ferrante, New York, 5 February 1987 (by repute).



153

**A CHINESE CLOISSONNÉ ENAMEL MODEL OF A MYTHICAL BEAST**

LATE QING DYNASTY, 19TH/20TH CENTURY

The beast with curls and bifurcated tail, modeled looking backwards with open mouth  
13½ in. (34.2 cm.) long

\$1,500–2,000

**PROVENANCE:**

Acquired Provenance Antiques, New York, 23 February 1987 (by repute).

154

**A PAIR OF REGENCY GRAIN-PAINTED ARMCHAIRS**

EARLY 19TH CENTURY

Each with cream-colored upholstery, raised on casters (2)

\$3,000–5,000

**PROVENANCE:**

Acquired from Mallet & Sons, London, 1987 (by repute).





155

■ 155

**A REGENCY MAHOGANY LIBRARY TABLE**

EARLY 19TH CENTURY

The later gilt-tooled leather top above two frieze drawers, the other side with false drawer fronts  
30 in. (76 cm.) high, 45 in. (114.5 cm.) wide, 23 $\frac{3}{8}$  in. (60 cm.) deep

\$3,000–5,000

156

**A RENAISSANCE STYLE BRONZE MORTAR**

ITALIAN, PROBABLY 16TH CENTURY

With flared molded rim over straight cylindrical sides decorated with a classical procession of figures with musical instruments  
7 $\frac{1}{2}$  in. (19 cm.) diameter

\$1,500–2,500

**PROVENANCE:**

Acquired Blumka Gallery, New York, 8 March 1987 (by repute).



156



157

■ -157

**A PAIR OF BALTIC MAHOGANY, EBONY AND BRASS-INLAID ARMCHAIRS**

EARLY 19TH CENTURY

The brass-inlaid crest and back splat above faux-bronze eagle arm supports, raised on four tapering legs (2)

\$6,000–8,000

**PROVENANCE:**

Property of a European Princely Family; Sotheby's, New York, 11 October 2012, lot 169 (by repute).

■ 158

**A PAIR OF LOUIS XVI STYLE ORMOLU, PATINATED AND GREEN-PAINTED BRONZE SIX-LIGHT CHANDELIERS**

LATE 19TH CENTURY

Suspended from three chains, each leafy candle arm terminating in an urn form nozzle, retrofitted for electricity  
30 in. (76 cm.) high, 13 in. (33 cm.) diameter

(2)

\$1,500–2,000



158



159

■ 159

**A GEORGE III MAHOGANY ARMCHAIR**

LATE 18TH CENTURY

With cockpen back and arms

\$1,000–1,500

**PROVENANCE:**

Acquired from Kentshire Galleries, New York, 1987 (by repute).

■ 160

**A PAIR OF ENGLISH BLACK-PAINTED AND PARCEL-GILT SIDE TABLES**

19TH/20TH CENTURY,  
INCORPORATING EARLIER  
ELEMENTS

Each with a shaped marble top over a conforming frieze supported by four elongated Egyptian terms  
34 in. (86.5 cm.) high, 52 in. (132 cm.) wide, 12 in. (30.5 cm.) deep

(2)

\$4,000–6,000

**PROVENANCE:**

Acquired from Kentshire Galleries, New York, 1987 (by repute).



160



**161**  
**A JAPANESE INLAID AND PATINATED BRONZE VASE**

MEIJI PERIOD (1868-1912)

Inlaid with silver and colored patinas, the reverse with lengthy inscription, signed '*Gifted to Ito Kotaro*'  
12½ in. (31.7 cm.) high

\$2,000–3,000

**PROVENANCE:**  
Acquired Naga Antiques, New York, 12 February 1987 (by repute).



**162**  
**A PAIR OF BRONZE LIONS**

FLEMISH OR GERMAN, 16TH CENTURY

Each modeled sitting upon a scroll, with slightly open mouth, formerly feet or part of a base  
9 in. (22.8 cm.) high

\$1,500–2,500

**PROVENANCE:**  
Acquired Blumka Gallery, New York, 8 March 1987 (by repute).

(2)

**163**

**TWO DECALCOMANIA VASES MOUNTED AS LAMPS**

20TH CENTURY

29 in. (73.6 cm.) high overall, the taller (2)

\$1,500–2,000

**PROVENANCE:**

Acquired Mallett, London, 31 March 1987 (the larger, by repute).



**164**

**A GEORGE I BLACK AND GILT-JAPANNED MIRROR**

EARLY 18TH CENTURY

Decorated throughout with Chinoiserie figures and birds among landscapes, decoration refreshed

50½ in. (128.5 cm.) high, 41 in. (104 cm.) wide

\$2,000–3,000

**PROVENANCE:**

Acquired from Michel Meyer, Paris, 1987 (by repute).



**165**

**AN ITALIAN PIETRA DURA AND PATINATED-BRONZE LOW TABLE**

THE TOP 18TH/19TH CENTURY, THE BASE MODERN

The rectangular top inlaid with various marbles in an arrangement of strapwork panels and geometric reserves; mounted on a modern patinated-bronze base

1½ in. (4 cm.) high, 59 in. (150 cm.) wide, 31 in. (79 cm.) deep

\$5,000–8,000

**PROVENANCE:**

Acquired from Michel Meyer, Paris, 1986 (by repute).





166

**166**  
**A NORTH EUROPEAN**  
**MAHOGANY FOUR-PANEL**  
**PRINT SCREEN**

CIRCA 1840

78 in. (198.1 cm.) high, 24½ in. (62.2 cm.),  
 each panel

\$3,000–5,000

**PROVENANCE:**

Acquired from Kentshire Galleries, New  
 York, 1987 (by repute).

**167**  
**A JAPANESE PATINATED**  
**BRONZE LOBED TRIPOD**  
**CENSER**

MEIJI PERIOD (1868-1912)

Supported on three animal-mask feet,  
 two frog-form handles, signed 'Keiji  
*Nagasuke*'

9¾ in. (24.8 cm.) high

\$4,000–6,000

**PROVENANCE:**

Acquired Michael Goedhuis, London, 19  
 June 1987 (by repute).

**168**  
**A CHINESE LARGE GOLD-**  
**SPLASHED BRONZE TRIPOD**  
**CENSER**

EARLY QING DYNASTY, 17TH-18TH  
 CENTURY

Cast with two pairs of dragons centered  
 on and separated by large bosses, all  
 below a pair of bail handles

13 in. (33 cm.) high

\$6,000–8,000



167



168



■ 169

**A NORTH EUROPEAN  
MAHOGANY AND PARCEL-GILT  
CENTER TABLE**

19TH CENTURY

The rectangular top with canted corners  
above a frieze drawer, raised on four paw  
feet  
29 in. (74 cm.) high, 43¾ in. (111 cm.) wide,  
28 in. (71 cm.) deep

\$1,000–1,500

**PROVENANCE:**

Acquired from Ariane Dandois, Paris,  
1986 (by repute).



169



170

■ 170

**A PAIR OF ENGLISH SILVERED-BRONZE  
ANDIRONS**

EARLY 20TH CENTURY

Each with flaming urn finial  
29¼ in. (74.5 cm.) high, 12¼ in. (31 cm.) wide, 21 in. (53.5 cm.)  
deep (2)

\$1,000–1,500

■ - 171

**A REGENCY TULIPWOOD-  
CROSSBANDED CENTER TABLE**

EARLY 19TH CENTURY

The rectangular top above a trestle base  
with brass paws and casters, the top and  
base possibly associated  
28¼ in. (72 cm.) high, 33¾ in. (86 cm.)  
wide, 25¼ in. (64 cm.) deep

\$1,000–1,500

**PROVENANCE:**

Acquired from Vernay & Jussel, New York,  
1987 (by repute).



171



172

■ 172

**A REGENCY MAHOGANY AND  
EBONIZED SIDE TABLE**

FIRST QUARTER 19TH CENTURY

The oblong top inlaid with a Greek key border above two concealed frieze drawers, the center with a patinated-metal decoration, possibly formerly a console table and back legs later added 34 in. (86.5 cm.) high, 60 in. (152.5 cm.) wide, 19¼ in. (49 cm.) deep

\$2,000–3,000

**PROVENANCE:**

Acquired from Florian Papp, New York, 1987 (by repute).

173

**AN ASIAN SMALL PALE GREEN-GLAZED EWER**

13TH-16TH CENTURY

5¾ in. (13.6 cm.) wide

\$800–1,200



173

■ 174

**A PAIR OF FRENCH MAHOGANY  
AND PARCEL-EBONIZED  
TABOURETS**

LATE 19TH/EARLY 20TH CENTURY

Each with horsehair upholstery above an x-form base 17½ in. (44.5 cm.) high, 24 in. (61 cm.) wide, 16½ in. (42 cm.) deep (2)

\$2,000–3,000

**PROVENANCE:**

Acquired from Philippe Farley, New York, 1987 (by repute).



174



175

■ 175  
**A NORTH EUROPEAN  
 POLYCHROME-DECORATED  
 LEATHER SIX-PANEL FLOOR  
 SCREEN**

PROBABLY DUTCH, 18TH/19TH  
 CENTURY

Painted in the Chinoiserie style with  
 numerous figures at leisurely pursuits in  
 and among decorative garden pavilions,  
 the border panels decorated with flowers  
 in vases and baskets  
 83¾ in. (212.6 cm.) high, 21¼ in. (55.2  
 cm.) wide, each panel

\$3,000–5,000

**PROVENANCE:**

Acquired from Stair & Co., New York,  
 1987 (by repute).

176  
**A CHINESE BRONZE LOBED  
 DOUBLE GOURD VASE**  
 QING DYNASTY, 18TH/19TH  
 CENTURY

The base cast with an apocryphal  
 two-character Xuande mark within two  
 writhing dragons chasing a flaming pearl  
 9½ in. (24.1 cm.) high

\$1,500–2,500

**PROVENANCE:**

Acquired Michael Goedhuis, London, 19  
 June 1997 (by repute).

177  
**A PAIR OF CHINESE  
 ARCHAISTIC GILT-SPLASH  
 BRONZE VASES**

YUAN-MING DYNASTY (1279-1644)

With applied beast-head handles and  
 loose drop-rings

10⅝ in. (27 cm.) high

(2)

\$2,000–3,000

**PROVENANCE:**

With Michael Goedhuis, London (by  
 repute).



176



177



178

■ - 178

**A REGENCY MAHOGANY, EBONY AND BRASS-  
INLAID OCCASIONAL TABLE**

EARLY 19TH CENTURY

The rectangular top braced to slide sideways, raised on casters  
28¼ in. (72 cm.) high, 28¼ in. (72 cm.) wide, 17¼ in. (44 cm.) deep  
\$1,000–1,500

**PROVENANCE:**

Acquired from Mallet & Sons, London, 1989 (by repute).

**179  
A PAIR OF LOUIS XVI STYLE  
ORMOLU CHENETS**

SECOND HALF 19TH CENTURY

16 in. (40.5 cm.) high, 18 in. (46 cm.) wide  
(2)

\$1,000–1,500



179



180

■ 180

**A NORTH EUROPEAN  
MAHOGANY RECAMIER**

MID-19TH CENTURY

*Together with a modern upholstered  
slipper chair*  
33 in. (84 cm.) high, 67 in. (170 cm.) wide,  
24 in. (61 cm.) deep (2)

\$1,500–2,500



181

■ 181  
**A NORTH EUROPEAN BRASS-MOUNTED  
MAHOGANY GAMES TABLE**  
LATE 18TH/EARLY 19TH CENTURY

The flamed mahogany top opening to reveal a baize-lined surface, raised on casters  
30¼ in. (77 cm.) high, 21¾ in. (55.5 cm.) wide, 15¼ in. (39 cm.) deep, closed  
\$1,500–2,000



182

■ 182  
**A NORTH EUROPEAN MAHOGANY, WALNUT AND  
SATINWOOD PARQUETRY TILT-TOP TABLE**  
SECOND QUARTER 19TH CENTURY

The rectangular top inlaid with a star, raised on scrolling feet  
27¼ in. (70.5 cm.) high, 37 in. (94 cm.) wide, 23 in. (58.5 cm.) deep  
\$1,000–1,500

■ 183  
**A PAIR OF ENGLISH MAHOGANY  
LIBRARY ARMCHAIRS**  
MID-19TH CENTURY

Each covered in associated 17th/18th century tapestries (2)  
\$3,000–5,000

**PROVENANCE:**  
Acquired from Kentshire Galleries, New York, 1987 (by repute).



183



**184**  
**AN ASIAN SILVER-INLAID WROUGHT IRON**  
**VESSEL AND COVER**

17TH-19TH CENTURY

Spherical with four applied rectangular panels dividing applied foliate decoration, with apocryphal inlaid Wanli mark to base  
 17¾ in. (45 cm.) high

(2)

\$4,000-6,000



184

**185**  
**TWO JAPANESE BRONZE VASES**

MEIJI PERIOD (1868-1912)

A small pear-form vase and a chrysanthemum-form vase with everted rim

7½ in. (19.3 cm.) high, the taller

(2)

\$1,500-2,500



185

■ 186

**A PAIR OF RESTAURATION  
MAHOGANY BERGERES**

FIRST HALF 19TH CENTURY

With scrolling crests and arms, raised on  
fluted tapering legs supported on casters  
(2)

\$3,000–5,000

**PROVENANCE:**

Acquired from Kentshire Galleries, New  
York, 1987 (by repute).



186



187

■ 187

**AN ENGLISH MAHOGANY BENCH**

LATE 19TH/EARLY 20TH CENTURY

The rectangular seat raised on scrolled legs topped with  
scrolling rosettes  
19½ in. (49 cm.) high, 48 in. (122 cm.) wide, 17 in. (43 cm.) deep  
\$1,000–1,500

■ 188

**A NORTH EUROPEAN MAHOGANY CENTER TABLE**

EARLY 19TH CENTURY

With a dished polished slate top over a triangular platform base  
with scrolling supports  
27¾ in. (70.5 cm.) high, 45 in. (114.5 cm.) diameter

\$2,000–3,000

**PROVENANCE:**

Acquired from la Galerie des Laques, Paris, 1987 (by repute).



188



189

■ 189

**A NORTH EUROPEAN POLYCHROME-PAINTED PAPIER MACHE AND FAUX-LEATHER MIRROR**

19TH CENTURY

The frame inset with painted armorial roundels under glass, possibly formerly a wall fitment

36¼ in. (92 cm.) high, 31¼ in. (80.5 cm.) wide

\$1,000–1,500

**PROVENANCE:**

Acquired from Galerie Aveline, Paris, 1987 (by repute).

■ 190

**A CHINESE IRON-RED AND GREEN-GROUND UMBRELLA STAND**

LATE QING DYNASTY, 19TH/EARLY 20TH CENTURY

Decorated with eight immortals and their attributes between stylized bands, stylized seal to base

23¾ in. (60 cm.) high

\$1,000–1,500

■ 191

**A PAIR OF NORTH EUROPEAN BRASS-MOUNTED MAHOGANY GUERIDONS**

EARLY 19TH CENTURY AND LATER

The bases probably adapted from pole screens

29½ in. (75 cm.) high, 13½ in. (34.5 cm.) wide

\$1,000–1,500

**PROVENANCE:**

Acquired from Philippe Farley, New York, 1986 (by repute).

■ - 192

**A CONSULAT MAHOGANY AND EBONY FAUTEUIL**

CIRCA 1800

The rectangular crest and back splat decorated with a rosette and anthemion over stylized foliage and tendrils

(2) \$1,500–2,000

**PROVENANCE:**

Acquired from Galerie Camoin, Paris, 1987 (by repute).



190



191



192





193

**193**  
**A JAPANESE LARGE BLACK,  
BROWN, AND GILT LACQUER  
KAIJOKU BOX AND COVER**

MEIJI PERIOD (1868-1912)

Decorated with fans on a dense swirling ground, raised on four legs, engraved metal fittings

21½ in. (54.6 cm.) high

(2)

\$2,000–3,000

**PROVENANCE:**

Acquired Didier Aaron, New York, 15 June 1987 (by repute).



194

**194**  
**A JAPANESE BRONZE VASE**

MEIJI PERIOD (1868-1912)

Cast in low relief with two turtles in waves with lilies

11¼ in. (26 cm.) high

\$1,000–1,500

**■ 195**  
**TWO PAIRS OF LATE REGENCY  
MAHOGANY ARMCHAIRS**  
EARLY 19TH CENTURY

Fluted throughout and raised on casters, with minor variations to construction

(4)

\$3,000–5,000



195



196

**196**  
**A PAIR OF JAPANESE PATINATED BRONZE SQUARE VASES**

MEIJI PERIOD (1868-1912)

Cast as basket weave, applied with various insects, with bamboo handles and supports, signed 'Shokaken' 12½ in. (32.1 cm.) high

\$3,000–5,000

**198**  
**A PAIR OF JAPANESE LARGE PATINATED BRONZE CENSERS**

MEIJI PERIOD (1868-1912)

Each side cast with a dragon amongst waves beneath stylized characters and decorative border, with applied beast-head handles

17 in. (43.1 cm.) wide

\$2,000–3,000

**PROVENANCE:**

Acquired Provenance Antiques, New York, 23 February 1987 (by repute).



198



197

**197**  
**A JAPANESE GILT AND BLACK LACQUER DOCUMENT BOX, BUNKO**

MEIJI PERIOD (1868-1912)

Decorated in *taka maki-e* and *hiramakie* style with pine and flowering prunus trees amongst a rocky island on a gold-speckled ground, the interior with a scene of wheat sheath and birds on a riverbank

16¼ in. (41 cm.) deep

\$2,500–3,500

**PROVENANCE:**

Acquired Naga Antiques, New York, 24 February 1987 (by repute).

**199**  
**A REGENCY MAHOGANY AND PARCEL-EBONIZED WINE COOLER**

EARLY 19TH CENTURY

Of rectangular form, raised on paw feet with casters, with removable metal liner

17¼ in. (44 cm.) high, 30¾ in. (78 cm.) wide, 20¾ in. (52.5 cm.) deep

\$1,500–2,000

**PROVENANCE:**

Acquired from Stair & Co., New York, 1987 (by repute).



199



200

**200**  
**A PAIR OF JAPANESE GILT-LACQUERED WOOD  
PANELS DEPICTING KOI**

LATE EDO/EARLY MEIJI PERIOD, 19TH CENTURY

Each panel decorated in *taka maki-e* and *hiramakie* style of gold,  
silver and black lacquer, later framed  
15½ x 26¾ in. (39.6 x 67 cm.)

(2)

\$3,000–5,000

**PROVENANCE:**  
Acquired Garrick G. Stephenson, New York, 27 February 1987  
(by repute).

**201**  
**A RESTAURATION MAHOGANY FAUTEUIL**  
POSSIBLY NORTH EUROPEAN, SECOND QUARTER 19TH  
CENTURY

With a suede upholstered seat raised on casters

\$1,500–2,000

**202**  
**A FRENCH ORMOLU AND PATINATED-BRONZE  
GUERIDON**  
20TH CENTURY

With circular *bleu turquin* marble top  
28½ in. (72.5 cm.) high, 27 in. (68.5 cm.) diameter  
\$1,000–1,500



201



202



203

PROPERTY FROM THE COLLECTION OF ROBERT AND ELLEN GUTENSTEIN

**203**

**A SEVRES (LOUIS PHILIPPE) YELLOW AND PUCE-GROUND PIERCED DOUBLE-WALLED TEABOWL AND SAUCER FROM A DEJEUNER CHINOIS**

CIRCA 1836, BLUE PRINTED CROWNED LP MONOGRAM MARK FOR 1836 AND INCISED ML TO BOTH, PAINTED AND GILT BY JOSEPH RICHARD

5 in. (12.7 cm.) diameter, the saucer (2)

\$2,500–3,500

**PROVENANCE:**

Anonymous Sale; Christie's, New York; 20-21 April 2005, lot 304.

According to the Sèvres archives, the present teabowl and saucer is one of two that comprised a *Déjeuner 'Chinois' réticulé* made between November 1836 and June 1831 by Joseph and François Richard, brothers who would both have been responsible for painting and gilding. See christies.com for further information.

**204  
TWENTY-EIGHT ROYAL COPENHAGEN PORCELAIN 'FLORA DANICA' CANAPE PLATES**

20TH CENTURY, BLUE WAVE AND GREEN PRINTED MARKS, SHAPE NO. 3551, PATTERN NO. 20

Each finely painted with a botanical specimen, identified in Latin on the underside

6¾ in. (17.1 cm.) diameter (28)

\$5,000–7,000



204

**205  
EIGHTEEN ROYAL COPENHAGEN PORCELAIN 'FLORA DANICA' CANAPE PLATES**

20TH CENTURY, BLUE WAVE AND GREEN PRINTED MARKS, SHAPE NO. 3551, PATTERN NO. 20

Each finely painted with a botanical specimen, identified in Latin on the underside

6¾ in. (17.1 cm.) diameter (18)

\$3,000–5,000



205



206

**206**  
**THIRTY-SIX ROYAL COPENHAGEN PORCELAIN**  
**'FLORA DANICA' DINNER PLATES**

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

Each finely painted with a botanical specimen, identified in Latin  
 on the underside

10½ in. (25.7 cm.) diameter

\$12,000–15,000

(36)

**207**  
**EIGHTEEN ROYAL COPENHAGEN PORCELAIN**  
**'FLORA DANICA' DINNER PLATES**

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

Each finely painted with a botanical specimen, identified in Latin  
 on the underside

10½ in. (25.7 cm.) diameter

\$8,000–12,000

(18)



207



208

**208 SEVENTEEN ROYAL COPENHAGEN PORCELAIN 'FLORA DANICA' PLATES**

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

Each finely painted with a botanical specimen, identified in Latin on the underside; comprising: four salad/dessert plates, shape no. 3573; twelve bread and butter plates, shape no. 3552; an individual butter pat, shape no. 3501  
7 $\frac{1}{2}$  in. (19.3 cm.) diameter, the salad/dessert plates (17)

\$3,000–5,000

**209 TWELVE ROYAL COPENHAGEN PORCELAIN 'FLORA DANICA' PIERCED CHARGERS**

20TH CENTURY, TRIPLE BLUE WAVE AND GREEN PRINTED MARKS, SHAPE NO. 3574, PATTERN NO. 20

Each finely painted with a botanical specimen, identified in Latin on the reverse

11 $\frac{1}{8}$  in. (28.9 cm.) diameter (12)

\$3,000–5,000



209



210

**210 TWELVE ROYAL COPENHAGEN PORCELAIN 'FLORA DANICA' PIERCED DINNER PLATES**

20TH CENTURY, BLUE WAVE AND GREEN PRINTED MARKS, SHAPE NO. 3553, PATTERN NO. 20

Each finely painted with a botanical specimen, identified in Latin on the underside

10 in. (25.4 cm.) diameter (12)

\$3,000–5,000



211

**211**  
**A ROYAL COPENHAGEN PORCELAIN 'FLORA DANICA' OVAL SOUP TUREEN, COVER AND STAND**

20TH CENTURY, BLUE WAVE AND GREEN PRINTED MARKS, SHAPE NOS. 3560 AND 3561, PATTERN NO. 20

Each finely painted with a botanical specimen, identified in Latin on the underside

15 $\frac{7}{8}$  in. (40.3 cm.) long, the stand

(3)

\$5,000-7,000

**212**  
**SIXTEEN ROYAL COPENHAGEN PORCELAIN 'FLORA DANICA' SOUP PLATES**

20TH CENTURY, BLUE WAVE AND GREEN PRINTED MARKS, SHAPE NO. 3546, PATTERN NO. 20

Each finely painted with a botanical specimen, identified in Latin on the underside

8 $\frac{3}{4}$  in. (22.2 cm.) diameter

(16)

\$6,000-8,000



212



213

**213**  
**EIGHTEEN ROYAL**  
**COPENHAGEN PORCELAIN**  
**'FLORA DANICA' COFFEE-CUPS**  
**AND SAUCERS**

20TH CENTURY, BLUE WAVE AND GREEN PRINTED MARKS, SHAPE NO. 3597, PATTERN NO. 20

Each finely painted with a botanical specimen, identified in Latin on the underside; *together with* an extra coffee-cup  
 5½ in. (13.6 cm.) diameter, the saucers (37)

\$6,000–8,000

**214**  
**A GROUP OF ROYAL**  
**COPENHAGEN PORCELAIN**  
**'FLORA DANICA' SERVING**  
**WARES**

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

Each finely painted with a botanical specimen, identified in Latin on the underside; comprising: two sauce-boats on fixed stands, shape no. 3556; a footed triangular cake plate, shape no. 3511; a footed circular cake plate, shape no. 3588  
 9½ in. (24.1 cm.) long, the sauce-boats (4)

\$3,000–5,000



214

**215**  
**FIVE ROYAL COPENHAGEN**  
**PORCELAIN 'FLORA DANICA'**  
**PLATTERS**

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

Each finely painted with a botanical specimen, identified in Latin on the underside; comprising: a large pierced circular platter, shape no. 3529; two small oval platters, shape no. 3517; a large oval platter, shape no. 3518; a very large oval platter, shape no. 3520  
 18¾ in. (46.7 cm.) long, the largest (5)

\$3,000–5,000



215





216

**216**  
**TWENTY-EIGHT ROYAL COPENHAGEN**  
**PORCELAIN 'FLORA DANICA' LUNCHEON PLATES**  
 20TH CENTURY, BLUE WAVE AND GREEN PRINTED  
 MARKS, SHAPE NO. 3550, PATTERN NO. 20

Each finely painted with a botanical specimen, identified in Latin  
 on the underside  
 8½ in. (21.9 cm.) diameter  
 \$8,000–12,000

(28)

**217**  
**TWO ROYAL COPENHAGEN PORCELAIN 'FLORA**  
**DANICA' ROUND SOUP TUREENS AND COVERS**  
 20TH CENTURY, BLUE WAVE AND GREEN PRINTED  
 MARKS, SHAPE NO. 3562, PATTERN NO. 20

Each finely painted with a botanical specimen, identified in Latin  
 on the underside; *together with a pair of gilt-metal adjustable*  
*tureen stands*  
 12¼ in. (31.3 cm.) long  
 \$6,000–8,000

(6)



217



218

**218**  
**A HEREND PORCELAIN PART**  
**DINNER SERVICE**

20TH CENTURY, BLUE PAINTED  
 CROSSED PAINTBRUSH AND  
 SHIELD MARKS, VARIOUS  
 IMPRESSED AND PAINTED  
 NUMERALS

In the green 'Chinese Bouquet' pattern,  
 comprising: twelve dinner plates; eight  
 salad plates; eight bread and butter  
 plates; four large mugs  
 11 in. (27.9 cm.) diameter, the dinner  
 plates (32)

\$800-1,200

**219**  
**A BACCARAT CUT-GLASS PART STEMWARE**  
**SERVICE**

20TH CENTURY, ACID-ETCHED MARKS

In the 'Masena' pattern, comprising: twenty-four water goblets;  
 twenty-four white wine goblets; twenty-four red wine goblets;  
 and twenty-four champagne flutes  
 8 in. (20.3 cm.) high, the champagne flutes (96)

\$2,000-3,000



219

**220**  
**STEUBEN**

*A SET OF TWELVE WINE GOBLETs, MID-20TH CENTURY*

with air-twist stems, script Steuben marks; *together with a tall*  
 Steuben toasting glass with similar air-twist stem, its bowl  
 engraved with the verse "*In folly's cup still laughs the bubble joy*"  
 12 in. (30.4 cm.) high, the toasting glass (13)

\$1,000-1,500



220

PROPERTY FROM A NEW YORK COLLECTION (LOTS  
221-222)

**221**

**A HEREND PORCELAIN PART  
LUNCHEON SERVICE**

20TH CENTURY, BLUE PAINTED  
CROWNED SHIELD MARKS,  
VARIOUS IMPRESSED AND PAINTED  
NUMERALS

In the iron-red 'Chinese Bouquet'  
pattern, comprising: an oval platter;  
fourteen two-handled soup cups  
and saucers; thirteen plates;  
thirteen crescent-shaped plates;  
thirteen side plates; fourteen bread  
and butter plates; eleven coffee-cups  
and saucers

15¼ in. (38.7 cm.) long, the platter (102)

\$1,500-2,000



221



222

**222**

**AN ENGLISH CERAMIC PART  
DINNER SERVICE**

19TH CENTURY, IMPRESSED C MARK  
TO MOST, PATTERN NO. 1336

Painted with various floral sprigs and  
reeded borders, comprising: a pair of  
footed vegetable tureens and covers; six  
platters, in sizes; nineteen dinner plates;  
ten soup plates; seven lunch plates; a  
small tureen cover

17¼ in. (43.8 cm.) long, the largest platter  
(47)

\$2,000-3,000



223

**223  
TWELVE MINTONS PORCELAIN TURQUOISE-  
GROUND PLATES**

CIRCA 1880, PRINTED CROWNED GLOBE MARK,  
RETAILER'S MARKS FOR DAVIS COLLAMORE & CO.,  
PATTERN NO. 52610, THE DESIGN ATTRIBUTED TO  
CHRISTOPHER DRESSER

Each finely enameled with a central Japanese still-life  
9½ in. (24.1 cm.) diameter (12)  
\$6,000–8,000

PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

**224  
A PAIR OF ORMOLU-MOUNTED SEVRES (LATER-  
DECORATED) PORCELAIN BLEU-CELESTE VASES  
(VASE 'INDIENNE')**

THE PORCELAIN 18TH CENTURY, THE DECORATION OF  
LATER DATE, THE MOUNTS SECOND QUARTER 19TH  
CENTURY

Painted with birds in branches, including a hoopoe, within gilt  
cartouches (2)  
6 in. (15.2 cm.) high, the porcelain  
\$1,000–1,500

**PROVENANCE:**

The Collection of John T. Dorrance, Jr.; Sotheby's, New York, 20-  
21 October 1989, lot 170.



224

PROPERTY FROM THE COLLECTION OF HER IMPERIAL  
HIGHNESS PRINCESS ACHRAF PAHLAVI OF IRAN (LOTS  
225-226)

• 225

**A ROSENTHAL PORCELAIN ROYAL  
MONOGRAMMED GOLD-GROUND  
PART DINNER SERVICE**

20TH CENTURY, WITH GREEN PRINTED  
MARKS

With acid-etched gilt scroll borders, each with gilt crowned 'AP' monogram for Princess Ashraf ol-Molouk Pahlavi, comprising: three circular tureens, covers, and stands; three footed serving bowls; three smaller footed serving bowls; three small sauce-boats; nine oval platters in three sizes; eighteen two-handled soup-cups and stands; thirty dinner plates; fifteen dessert plates; eighteen side plates; eighteen bread and butter plates; seventeen pudding dishes or berry bowls; two coffee pots and covers; a teapot and cover; two sugar-bowls and covers; three cream-jugs; nineteen teacups and eighteen saucers; eighteen coffee-cups and saucers; and five salt and four pepper shakers 17¾ in. (45 cm.) long, the largest platter (256) \$1,500-2,000



• 226

**A ROSENTHAL PORCELAIN ROYAL  
MONOGRAMMED BURGUNDY-  
GROUND PART DINNER SERVICE**

20TH CENTURY, WITH GREEN AND GILT  
PRINTED MARKS

With gilt trellis and burgundy borders, with gilt-crowned 'AP' monogram for Princess Ashraf ol-Molouk Pahlavi, comprising: four circular soup tureens, covers, and stands; two footed serving bowls; four small sauce-boats; eleven oval platters in three sizes; twenty-four two-handled soup-cups and twenty-three stands; forty-six dinner plates; twenty-four dessert plates; twenty-four side plates; twenty-four bread and butter plates; twenty-four pudding dishes or berry bowls; two coffee pots and one cover; two teapots and covers; four sugar-bowls and three covers; four cream-jugs; twenty-five teacups and twenty-four saucers; twenty-two coffee-cups and twenty-three saucers; and three salt and two pepper shakers 17¾ in. (45 cm.) long, the largest platter (335) \$1,500-2,000





227



228



229

PROPERTY FROM A MANHATTAN PRIVATE COLLECTION (LOTS 227-230)

**~ 227**

**TWO PAIRS OF EAR CLIPS**

Comprising: a coral, sapphire, diamond, and gold example, *stamped '750'*; and a gold and enamel example, *apparently unmarked* 7/8 in. (2.33 cm.), the larger pair

(4)

\$2,000–3,000

**228**

**TWO TEXTURED GOLD AND MULTI GEM UNICORN PINS**

ONE BY ORFALEY

The first with shell horn and resin and glass face, *stamped '18K', signed 'ORFALEY'*; the second with ruby-set eyes, diamond collar and accents, *apparently unmarked*

3 3/8 in. (9.8 cm.) long, the larger

(2)

\$1,000–1,500

**~ 229**

**A SUITE OF WHITE CORAL, DIAMOND, AND GOLD JEWELRY**

BY CHARLES TURI

Comprising: a collar necklace and a pair of ear clips, *each stamped '18K', the necklace signed 'TURI'* 6 in. (15.2 cm.) long, closed

(3)

\$2,000–3,000



230

**- 230**  
**A SUITE OF TEXTURED GOLD,  
 WHITE CORAL, AND ONYX  
 JEWELRY**

Comprising: a brooch with suspension loop  
 and a pair of ear clips, *marked 'MADE IN  
 FRANCE' and '750'*  
 2¾ in. (6 cm.) long, the broo (3)  
 \$1,500–2,000

PROPERTY FROM THE DONALD DOUGLASS ESTATE

**- 231**  
**A CORAL, PEARL, TOPAZ,  
 DIAMOND, AND GOLD STARFISH  
 PIN**

*Apparently unmarked*  
 2¾ in. (7 cm.) wide  
 \$5,000–7,000

PROPERTY FROM A MANHATTAN PRIVATE COLLECTION

**232**  
**AN OPAL BEAD NECKLACE AND  
 A WHITE METAL AND DIAMOND  
 STAR BROOCH**

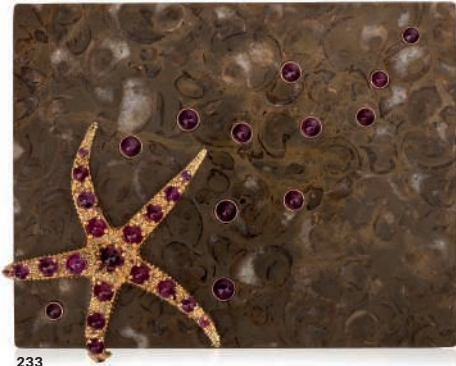
The strand white opals in graduated sizes  
 with a white gold and diamond clasp,  
*apparently unmarked*; the pierced star brooch  
 with suspension loop and closure, *apparently  
 unmarked*  
 28¼ in. (71.7 cm.) long, the necklace (flat) (2)  
 \$2,000–3,000



231



232



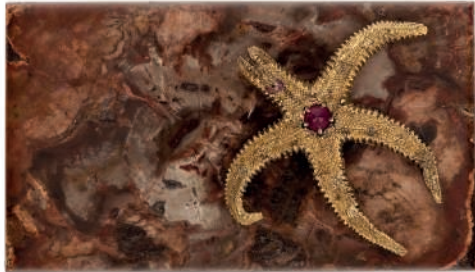
233

THE PROPERTY OF A GENTLEMAN (LOTS 233-234)

**233**  
**A HARDSTONE AND RUBY SET TABLE BOX**  
 BY NARDI

The hinged cover inset with rubies and mounted with a ruby-inlaid silver-gilt starfish  
 4 $\frac{1}{8}$  x 3 $\frac{3}{8}$  x 1 $\frac{1}{4}$  in. (13 x 10 x 4.3 cm.)

\$1,000-2,000



234

**234**  
**A HARDSTONE, RUBY AND PINK SAPPHIRE TABLE BOX**  
 BY NARDI

Applied with a silver-gilt starfish inlaid with a ruby and suspending a pink sapphire  
 4 $\frac{1}{8}$  x 2 $\frac{3}{8}$  x 2 $\frac{3}{8}$  in. (11.8 x 6.7 x 6.1 cm.)

\$1,000-2,000



235

PROPERTY FROM THE DONALD DOUGLASS ESTATE (LOTS 235-240)

**~235**  
**A PAIR OF TEXTURED GOLD AND CORAL EAR CLIPS AND A GOLD AND CORAL RING**  
 THE EAR CLIPS BY HENRY DUNAY

The ear clips *signed, stamped '750' and '18K', numbered 'D9691'*  
 ;the ring *stamped '14K' and 'JHM'*  
 7 us ring size; 1 $\frac{1}{2}$  in. (2.8 cm.) long, the ear clips (3)

\$2,000-3,000





236

**236**  
**A DIAMOND, SAPPHIRE AND GOLD RIBBON PIN**

*Apparently unmarked*  
 2¾ in. (7 cm.) long

\$4,000–6,000



237

**237**  
**A PAIR OF GOLD AND ENAMEL EAR CLIPS, AND A GOLD AND LAPIS LAZULI RING**  
 THE EAR CLIPS BY MARTINE

The ear clips stamped '14K' and signed, the ring with *Egyptian* assay

6.5 us ring size; 7⁄8 in. (12.4 cm.) the ear clips

(3)

\$1,000–1,500



238

**238**  
**A SET OF TEXTURED GOLD AND DIAMOND JEWELRY**

BY HENRY DUNAY

Comprising a pair of ear clips and a ring, each signed and stamped '750' and '18K', the ear clips numbered 'B6735'

7.25 us ring size; 7⁄8 in. (2.4 cm.) the ear clips

(3)

\$3,000–5,000



**239**  
**A SUITE OF TEXTURED GOLD AND PLATINUM JEWELRY**

BY HENRY DUNAY

Comprising a pair of ear clips and a ring, *signed, stamped '18K' and '950PT', no. 'B7998' and '42845'*

6.75 US ring size; 1 in. (2.6 cm.) long, the ear clips (3)

\$2,000–3,000

**240**  
**A SUITE OF TEXTURED GOLD AND PEARL JEWELRY**

BY HENRY DUNAY

Comprising a pair of ear clips and a ring, *signed, stamped '18K', '750', no. 'D4462' and 'C6874'*

7 US ring size; ¾ in. (2 cm.) long, the ear clips (3)

\$1,500–2,500





SESSION II  
(LOTS 241-396)



PROPERTY FROM A NEW YORK PRIVATE COLLECTION

**241**

**ROGELIO POLESSELLO (ARGENTINE, 1939-2014)**

*No. 20*

signed and dated 'Polesello 65' (on the reverse)

silkscreen and acrylic on canvas

79 x 49½ in (200.7 x 125.7 cm.)

\$6,000–8,000

**PROVENANCE:**

with Galería Durban, Miami.

Anonymous sale; Sotheby's, New York, 19 November 1987,  
lot 188.

Acquired from the above by the present owner.



PROPERTY FROM THE NAMITS COLLECTION (LOTS 242-252)

**242**

**HENRY MOORE (BRITISH, 1898-1986)**

*Maquette for Reclining Figure*

signed and numbered 'Moore 4/9' (on the top of the base);  
stamped with foundry mark 'H NOACK BERLIN' (on the back of  
the base)

bronze with brown patina

5¼ x 8¼ x 3⅞ in. (13.3 x 21 x 9.8 cm.)

Conceived in 1960.

\$30,000-50,000

**PROVENANCE:**

Mr. and Mrs. John H. Moore.

Museum London, London, Ontario, Canada, donated from the  
above, 1978.

Anonymous sale; Sotheby's, New York, 9 May 2007, lot 175.

Acquired from the above by the present owner.

**LITERATURE:**

A. Bowness, ed., *Henry Moore, Complete Sculpture 1955-64*,  
London, 1965, vol. 3, p. 29, no. 464 (another cast illustrated, p.  
28).



243

**244**  
**WILLEM DE KOONING (AMERICAN, 1904-1997)**  
*For Lisa*

lithograph in colors, 1984, on wove paper, signed in black crayon and numbered 22½/50, published by Brand X Editions, Ltd., New York, to benefit the Children's Museum, Los Angeles 17½ x 23½ in. (450 x 622 mm.)

\$1,500-2,000



244

**245**  
**SAM FRANCIS (AMERICAN, 1924-1994)**  
*Untitled (SFE-070)*

aquatint in colors, on Rives BFK, 1989, signed in pencil, numbered 10/20, published by The Litho Shop, Inc., Santa Monica, with their blindstamp  
Plate: 35¼ x 23¾ in. (908 x 603 mm.)

\$3,000-5,000

**LITERATURE:**  
Lembark 1104.



245

■ 246

**RICHARD TEXIER (B. 1955)**

*Le secret du philosophe*

signed and numbered, 'R Taxier %' (along the edge)

bronze, with a green patina

47% in. (120.9 cm.) high

Executed in 2000.

\$30,000–50,000

**LITERATURE:**

Beaux Arts Magazine, *Richard Texier, recent work*, July 2008, p. 35 (illustrated).

Knowledge of the Arts, *Richard Texier, the Dreamwalker*, 2004, p. 31 (illustrated).

D. Pennac, *Richard Texier: Abundance at the Zenith*, Paris, 2004, p. 282 (illustrated).





247

**247**  
**FRITZ KÖNIG (GERMAN, B. 1924)**

*Votive*

signed with initials 'FK' (on the reverse) and numbered '1/5' (along the lower edge)  
 bronze, with gold-brown patina  
 20¼ in. (51.5 cm.), high  
 \$6,000–8,000

**PROVENANCE:**

The Collection of Josephine and Walter Buhl Ford II.  
 Anonymous sale; Sotheby's, New York, 11 October 2006, lot 321.  
 Acquired from the above by the present owner.

**LITERATURE:**

D. Clarenbach, *Fritz Koenig, Sculptures, Hirmer Verlag*, Munich, 2003, p. 290, no. 323.

**248**  
**CLEMENT MEADMORE (AUSTRALIAN, 1929–2005)**

*Upswing*

signed, dated, numbered and stamped with Talix Foundry mark '© Meadmore 1980 5/6 TX' (along the edge)  
 bronze, with a reddish brown patina  
 21½ in. (54.6 cm.) high

\$6,000–8,000

**PROVENANCE:**

with David Barnett Gallery, Milwaukee, Wisconsin.  
 Private Collection, Aspen, acquired from the above, 1986.  
 Anonymous sale; Sotheby's, New York; 11 October 2006, lot 313.  
 Acquired from the above by the present owner.



248

**249**  
**HELEN FRANKENTHALER (AMERICAN, 1928–2011)**

*Alaska*

mixograph in colors, 1989, on handmade paper, signed and dated in pencil, numbered 46/50 (there were also 13 artist's proofs), published by Mixografia, Los Angeles, the full sheet Sheet: 47 x 37 in. (1194 x 940 mm.)

\$6,000–8,000

**LITERATURE:**

Harrison 165.



249



**250**

**HENRY MOORE (BRITISH, 1898-1986)**

*Stone Reclining Figure*

lithograph in colors, 1977, on T H Saunders paper, signed in pencil, numbered 21/50 (there were also 15 artist's proofs), published by Raymond Spencer Company Ltd for The Henry Moore Foundation, Much Hadham, the full sheet image: 19¼ x 27¾ in. (490 x 705 mm.) sheet: 20½ x 30¼ in. (521 x 768 mm.)

\$2,000–3,000

**PROVENANCE:**

with Adam Gallery, London.

**LITERATURE:**

Cramer, 460.



**250**

**251**

**WOLF KAHN (AMERICAN/GERMAN, B. 1927)**

*Unusual Green*

signed 'W Kahn' (lower right)  
pastel on paper  
10¼ x 13¾ in. (26 x 35 cm.)  
Executed in 2006.

\$3,000–5,000

**PROVENANCE:**

with Jerald Melberg Gallery, Charlotte, NC.



**251**

**252**

**WOLF KAHN (AMERICAN/GERMAN, B. 1927)**

*Red Diagonal*

signed 'W Kahn' (lower center)  
pastel on paper  
8¾ x 11½ in. (22.2 x 29.2 cm.)  
Executed in 2006.

\$3,000–5,000

**PROVENANCE:**

with Jerald Melberg Gallery, Charlotte, NC.



**252**



**253**

**WOLF KAHN (AMERICAN/GERMAN, B. 1927)**

*Stately River II*

signed twice 'W Kahn' (lower left and lower right)

oil on canvas

32 x 52 in. (81.3 x 132 cm.)

Painted in 1997.

\$20,000–30,000

**PROVENANCE:**

The artist.

with Spheris Gallery, Hanover, New Hampshire.

Acquired from the above by the present owner, 1997.



254

**254**  
**WOLF KAHN (AMERICAN/GERMAN, B. 1927)**

*High Barn*

signed 'W Kahn' (lower right)

pastel on paper

15 x 20 in. (38.1 x 50.8 cm.)

Executed in 1981.

\$4,000–6,000

**PROVENANCE:**

with Grace Borgenicht Gallery, New York.  
Museum of Fine Arts, Springfield, Massachusetts.  
Anonymous sale; Sotheby's, Chicago, 16 May 1998, lot 575.

PROPERTY FROM AN IMPORTANT NEW YORK ESTATE (LOTS 256-257)

**256**  
**FRITZ SCHOLDER (AMERICAN, 1937-2005)**

*Dream No. 5*

signed 'Scholder' (lower left)

oil on canvas

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

Painted in 1981.

\$5,000–7,000

**PROVENANCE:**

The artist.  
ACA Galleries, New York.  
Acquired by the late owner from the above, 1983.



256



255

**255**  
**WOLF KAHN (AMERICAN/GERMAN, B. 1927)**

*Orange, Grey and Green*

signed 'W Kahn' (lower right)

pastel on paper

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

Executed in 1995.

\$3,000–5,000

**PROVENANCE:**

with Grace Borgenicht Gallery New York.  
with DC Moore Gallery, New York.  
Acquired from the above by the present owner.

**257**  
**FRITZ SCHOLDER (AMERICAN, 1937-2005)**

*Death 7*

signed 'Scholder' (lower right)

acrylic on paper

50 x 38 (127 x 96.5 cm.)

Painted circa 1985.

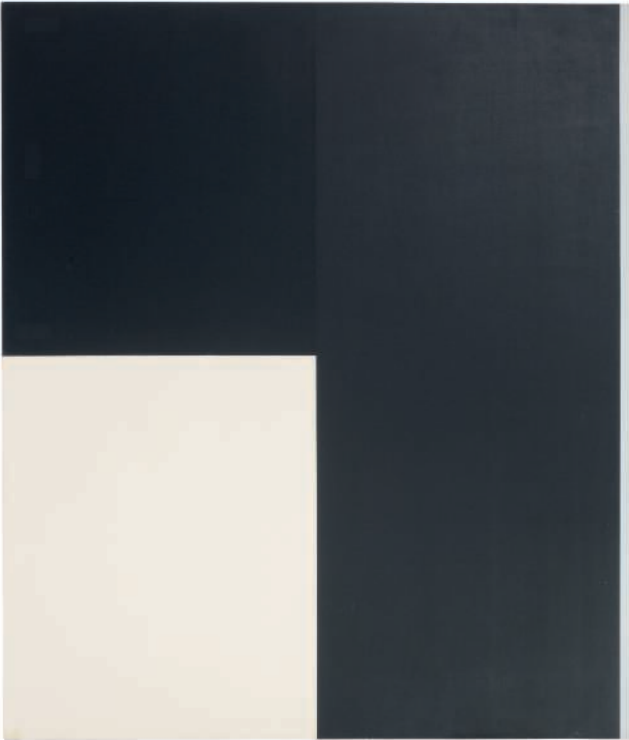
\$4,000–6,000

**PROVENANCE:**

with ACA Galleries, New York.  
Acquired by the late owner from the above, 1984.



257



PROPERTY FROM THE ESTATE OF SANDY GALLIN  
(LOTS 258-259)

■ 258

**ALAN UGLOW**  
**(AMERICAN/BRITISH, 1941-2011)**

*Black Flag*

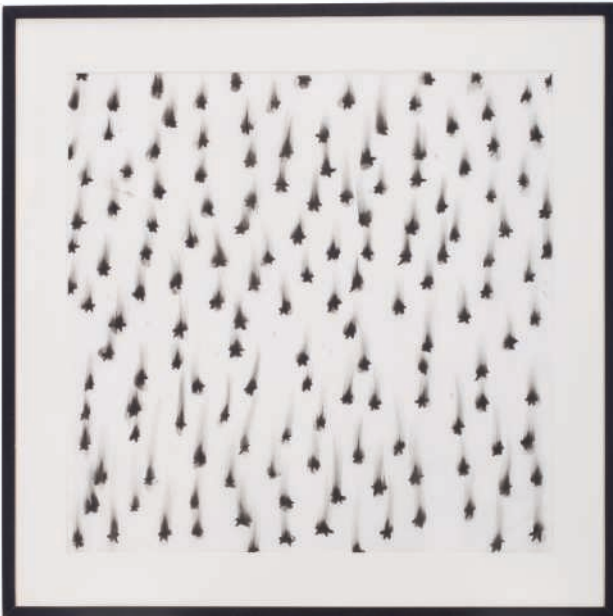
signed, dated and titled 'Alan Uglow  
Black FLAG 1985' (on the stretcher bar)  
oil on canvas

84 x 72 in. (213.4 x 182.9 cm.), unframed

\$10,000–15,000

**PROVENANCE:**

with Lorence Monk Gallery, New York.



259

**GARY SIMMONS**  
**(AMERICAN, B. 1964)**

*Black Star Shower*

signed with initials, dated and titled  
"BLACK STAR SHOWERS" GS 2003'  
(lower right)

charcoal on vellum

35 x 35 in. (88.9 x 88.9 cm.)

\$3,000–5,000

**PROVENANCE:**

with Margo Leavin Gallery, Los Angeles.

**EXHIBITED:**

Laguna, CA, Laguna Art Museum,  
*100 Artists See God*, 1 August - 3  
October 2004; Travelled to New York,  
Independent Curators International,  
2004-2005.

PROPERTY FROM A PRIVATE MANHATTAN COLLECTION (LOTS  
260-263)

■ 260

**JANNIS SPYROPOULOS**  
**(GREEK, 1912-1990)**

*Alkar No. 9*

signed in Greek (lower right); signed again, dated,  
and titled 'JANNIS SPYROPOULOS "ALKAR No. 9"  
-1970-' (on the stretcher bar)  
collage--oil, paper and printed paper on canvas  
63¾ x 51¼ in. (160.7 x 130.1 cm.)

\$12,000-18,000



261

**RICHARD HAMILTON**  
**(BRITISH, 1922-2011)**

*Guggenheim (black)*

vacuum formed acrylic and cellulose multiple,  
1970, signed in ink, numbered 87/750  
on a label affixed to the reverse, with the  
*x-artcollection* screenprint on the reverse  
Overall: 23¼ x 23¼ x 4 in. (592 x 595 x 98 mm.)

\$6,000-8,000

**PROVENANCE:**

Collection of the publisher.  
Anonymous sale; Sotheby's, London, 6  
October 2003, lot 229.  
Acquired from the above by the present owner.

**LITERATURE:**

Lullin M3.





**262**

**ERIC FISCHL (AMERICAN, B. 1948)**

*Untitled*

oil on glassine

47 $\frac{5}{8}$  x 57 $\frac{1}{2}$  (121 x 146.1 cm.)

Executed in 1983.

\$20,000–30,000

**PROVENANCE:**

with Mary Boone Gallery, New York.

Anonymous Sale; Christie's, New York; 8 May 1990, lot 240.

Anonymous Sale; Sotheby's, New York; 7 May 1997, lot 164.



**263**

**ERIC FISCHL (AMERICAN, B. 1948)**

*Untitled*

signed, dated and dedicated 'Eric Fischl 1984/ für Jörg' (on the reverse)

oil on paper

46 x 35 in. (117.5 x 88.9 cm.)

\$20,000–30,000

**PROVENANCE:**

Private Collection, Düsseldorf.

Achenbach Art Consulting, Düsseldorf.

Galerie St. Gilles, Lenzburg.

Anonymous sale; Sotheby's, London, 22 October 2002, lot 331.

Acquired at the above by the present owner.



264

**264**  
**ALBERT HIRSCHFELD (AMERICAN, 1903-2003)**  
*Baghdad*

signed, dated and titled 'Hirschfeld/ BAGDAD 28' (upper right)  
 watercolor on paper  
 12½ x 18¼ in. (31.8 x 46.4 cm.)

\$4,000-6,000

**PROVENANCE:**  
 Louise Kerz Hirschfeld.  
 Gift from the above to the present owner.

**265**  
**FRANK WESTON BENSON**  
**(AMERICAN, 1862-1951)**

*Rocks and Sea*

signed and dated 'F.W. Benson/ 25.'  
 (lower left)

watercolor on paper  
 14¾ x 20 in. (37.5 x 50.8 cm.)

\$6,000-8,000

**PROVENANCE:**  
 Gifted to the late husband of the present  
 owner, circa 1993-94.

**EXHIBITED:**  
 New York, Milch Gallery, *Watercolors*  
 by Frank W. Benson, 19 November - 1  
 December 1928.

We are grateful to Faith Andrews  
 Bedford, author of the biography *Frank*  
*W. Benson: American Impressionist,*  
*The Sporting Art of Frank Benson,*  
*and Impressionist Summers: Frank W.*  
*Benson's North Haven,* for her assistance  
 in cataloguing this lot.



265



266



(reverse)

**266**  
**JOHN WHORF**  
**(AMERICAN, 1903-1959)**  
*Lighthouse (recto) and Harbor Scene*  
*(verso)*

signed 'John Whorf' (lower right)  
 watercolor, gouache and pencil on paper:  
 a double-sided work  
 15 x 20½ in. (38.1 x 52.1 cm.)

\$2,500-3,500

**PROVENANCE:**  
 Anonymous sale; Skinner, Boston, 27  
 January 2017, lot 326.



PROPERTY FROM AN IMPORTANT NEW YORK ESTATE

**267**

**CHARLES EPHRAIM BURCHFIELD  
(AMERICAN, 1893-1967)**

*Red Telegraph Poles*

signed and dated 'C. Burchfield/ 1919' (lower right)  
watercolor on paper laid down on board  
12 x 18 in. (30.5 x 45.7 cm.)

\$10,000–15,000

We would like to thank Nancy Weekly, Burchfield Scholar  
at the Burchfield Penney Art Center, for her assistance with  
cataloguing this lot.

The present work depicts Leetonia, Ohio, seven miles south of  
Salem, Ohio, where the artist was raised.

For further details on this lot please visit [www.christies.com](http://www.christies.com)



267



268

PROPERTY FROM THE INDIANAPOLIS MUSEUM OF ART, SOLD TO BENEFIT THE ART  
ACQUISITIONS FUND (LOTS 268-269)

• **268**

**ADOLPH ROBERT SHULZ (AMERICAN, 1869-1963)**

*Florida landscape*

oil on canvas  
30¼ x 32 in. (76.2 x 81.3 cm.), unframed  
Painted in 1930.

\$2,000–3,000

• **269**

**THEODORE WORES (AMERICAN, 1860-1939)**

*Orchard in the mountains of Saratoga, California*

signed 'Theodore Wores.' (lower right)  
oil on canvas  
12 x 16 in. (30.5 x 40.6 cm.)

\$3,000–5,000



269

PROPERTY FROM THE ESTATE OF WILLIAM KELLY SIMPSON (LOTS 270-278)

• 270

**GASTON LACHAISE  
(AMERICAN/FRENCH, 1882-1935)**

*Seated Male Nude with Drapery; together with Male  
Nude with Raised Hands (recto and verso)*

signed 'G Lachaise' (lower right); the companion signed with initials 'GL' (lower right) and signed again 'G Lachaise' (on the reverse)

pencil and gouache on paper; the companion pencil and ink on paper, double-sided

23¼ x 17⅞ in. (59.1 x 45.4 cm.); the companion 17 x 11¼ in. (43.2 x 28.6 cm.)

The first executed *circa* 1932. The companion executed *circa* 1929. (2)

\$1,500-2,000

**PROVENANCE:**

(*the first work*) Estate of the artist.

Robert Isaacson, NY.

Private Collection, NY.

with Joshua Strychalski, 1987.

(*the companion work*) Isabel Lachaise (the artist's widow).

with M. Knoedler & Co., New York, from the above, 1950.

Vincent Connolly, New York, from the above, 1950.

Anonymous sale; Christie's, New York, 15 May 1980, lot 61.

We are grateful to Virginia Budny, author of the forthcoming *catalogue raisonné* sponsored by the Lachaise Foundation, for her assistance in preparing the catalogue entry for this work. For further details on this lot please visit [www.christies.com](http://www.christies.com).



270 (two works)

• 271

**ELIE NADELMAN  
(AMERICAN/POLISH, 1882-1946)**

*Dancer; together with Woman in a dress*

brown ink and wash on paper  
each 9 x 5 in. (22.9 x 12.7 cm.) (2)

\$2,000-3,000

**PROVENANCE:**

The first: E. Weyhe Gallery, New York.

Each: Vincent Price, Beverly Hills, California.

Estate of the above; Christie's, New York, 26 May 1994, lot 124.

Private collection, Boston, Massachusetts, acquired from the above.

Anonymous sale; Christie's, New York, 15 June 2000, lot 218.

Acquired by the late owner from the above.



•272

**ELIE NADELMAN  
(AMERICAN/POLISH, 1882–1946)**

*Woman with chignon*

with estate stamp 'E.N.' (lower right)  
ink on paper  
6¾ x 5 in. (17.1 x 12.7 cm.)  
Executed circa 1920.

\$1,000–1,500

**PROVENANCE:**

with Zabriskie Gallery, New York.  
Acquired from the above by the late  
owner.

**EXHIBITED:**

New York, The Century Association,  
*American, British and Continental  
Drawings and Watercolors From the  
Collection of William K. Simpson*, 4-28  
February 1992, no. 101.

•273

**AMERICAN SCHOOL, 20TH  
CENTURY**

*Three Interior Scenes*

each, watercolor on paper  
each, 9½ x 7 in.

\$1,000–1,500

**PROVENANCE:**

Anonymous sale; Christie's East, 1 June  
1989, lot 194.  
Joshua Strychalski, acquired from the  
above.  
Acquired by the late owner from the  
above.



272



273

•274

**CHARLES DEMUTH (AMERICAN, 1883–1935)**

*Two men on beach, Provincetown*

watercolor and pencil on paper  
8¼ x 11 in. (21 x 27.9 cm.)  
Executed in 1934.

\$2,000–3,000

**PROVENANCE:**

with Lafayette Parke Ltd., San Francisco.  
Anonymous sale; Christie's, New York, 10 March 1989, lot 286.  
Acquired from the above by the late owner.



274



275 (two works)

PROPERTY FROM THE ESTATE OF WILLIAM KELLY SIMPSON (LOTS 270-278)

• 275

**JOHN PIPER (BRITISH, 1903-1992)**

*Costume Design for Benjamin Britten's Gloriana: Housewife, Act III Scene 2; together with Costume Design for Unicorn "Harlequin in April" Royal Ballet*

the first signed 'John Piper' (lower right) and titled 'HOUSEWIFE/ ACT III Sc 2' (upper right); the companion signed 'John Piper' (lower right) each watercolor, gouache, ink and pencil on paper the largest 20½ x 12 in. (52.1 x 30.5 cm.)

(2)

\$2,000-3,000

**PROVENANCE:**

with Wright Hepburn Webster Gallery, New York. Acquired from the above by the late owner.

• 276

**MAX WEBER (AMERICAN, 1881-1961)**

*Head with Cignon*

signed and numbered 'Max Weber 1/8' (along the edge) bronze with brown patina 9½ in. (high)

Conceived in 1915, enlarged and cast in 1959. The work is number one from an edition of three.

\$2,000-3,000

**PROVENANCE:**

with Galerie Chalette, NY. Private collection, NY. with Joshua Strychalski, 1989.



• 277

**MARGUERITE THOMPSON ZORACH (AMERICAN, 1887-1968)**

*Portrait of William Zorach*

signed and dated 'Marguerite Zorach/ -1925-' (lower right) and titled 'Portrait of William Zorach.' (lower left) pencil on paper 18¼ x 12¾ in. (46.4 x 32.4 cm.)

\$2,000-3,000

**PROVENANCE:**

with Kennedy Galleries, Inc., New York. with Bernard Goldberg Fine Arts, New York.

**EXHIBITED:**

New York, Bernard Goldberg Fine Arts, *Partners in Modernism, The Art of Marguerite and William Zorach*, 11 April - 25 May 2007.



278

**LEONARD BASKIN (AMERICAN, 1922-2000)**

*Lazarus*

Bronze, with a green patina  
28½ in. (72.3 cm.)  
Executed in 1960.

\$4,000-6,000



PROPERTY FROM A PRIVATE MANHATTAN COLLECTION

279

**HARRIET WHITNEY FRISHMUTH (AMERICAN, 1880-1980)**

*The Leaf*

inscribed 'HARRIET W. FRISHMUTH/Sc.' and stamped 'GORHAM CO. FOUNDERS QAKV' (along the base)--inscribed '©' (on the base)  
bronze with brown patina  
12 in. (30.5 cm.) high  
Modeled in 1916; cast circa 1916-1922.

\$8,000-12,000

**LITERATURE:**

J. Conner, L.R. Lehmbeck, T. Tolles, F. Hohmann III, *Captured Motion: The Sculpture of Harriet Whitney Frishmuth*, New York, 2006, pp. 30, 63-65, 107, 142, 234, no. 1916:1, another example illustrated.  
For further details on this lot please visit [www.christies.com](http://www.christies.com).

280

**ANNA VAUGHN HYATT HUNTINGTON (AMERICAN, 1876-1973)**

*Elephant*

signed, numbered and stamped with foundry mark 'Anna V. Hyatt #4 GORHAM CO FOUNDERS Q495' (along the base)  
bronze, with greenish brown patina  
11½ in. (28.2 cm.), high

\$5,000-8,000





PROPERTY FROM A PRIVATE MANHATTAN COLLECTION (LOTS 281-283)

■ 281

**JULES-LOUIS MACHARD (FRENCH, 1839-1900)**

*La reve d'Eros*

signed 'J. Machard' (lower left)

oil on canvas

48 x 75½ in. (121.9 x 191.8 cm.)

\$5,000-7,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 11 April 1995, lot 84.

Acquired from the above by the present owner.

282

**OTTO PILNY (SWISS, 1866-1936)**

*The desert dance*

signed and dated 'OTTO PILNY/ 1908'

(lower right)

oil on canvas

31¾ x 47½ in. (80.6 x 120.7 cm.)

\$5,000-7,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 14 October 2003, lot 53.

Acquired at the above by the present owner.



283

**PAUL SIEFFERT (FRENCH, 1874-1957)**

*Reclining female nude*

signed 'P. Sieffert.' (lower left)

oil on canvas

23¾ x 47¼ in. (60.5 x 120.4 cm.)

\$4,000-6,000

**PROVENANCE:**

Anonymous sale; Christie's, London, 29 May 2001, lot 224.

Acquired from the above by the present owner.

■ 284

**RACHEL MARSHALL HAWKS (AMERICAN, B. 1879)**

*Sixteen: A fountain*

inscribed with signature 'R HAWKS' (on the base) and stamped with 'GORHAM FOUNDRY' mark (along the edge)  
bronze with green patina  
Height: 57 in. (144.8 cm.)

\$15,000-20,000

PROPERTY FROM A PRIVATE MANHATTAN COLLECTION

■ 285

**OTTO PILNY (SWISS, 1866-1939)**

*Marriage market in the desert*

signed 'Otto Pilny' (lower right)  
oil on canvas  
39¼ x 62½ in. (99.7 x 158.1 cm.)

\$12,000-18,000

**PROVENANCE:**

Anonymous Sale; Christie's, London; 21 June 2001, lot 86.



284



285





PROPERTY FROM  
**A Distinguished  
Private Collection**  
(Lots 286-303)



286

■ 286  
**TODD EBERLE (AMERICAN, B. 1963)**  
*Untitled (Cosmos)*  
digital chromogenic print  
95½ x 71½ in. (242.5 x 181.6 cm.)  
\$1,500–2,000

■ 287  
**NANNA DITZEL (1923-2005)**  
*FOUR 'TOADSTOOLS', DESIGNED  
CIRCA 1962-1963*  
manufactured by Kold's Savvaerk,  
Kerteminde, Oregon pine  
19 in. (48.5 cm.) high, 26 in. (66 cm.)  
diameter, the table  
with manufacturer's label  
\$3,000–5,000



(4)

287



288

■ 288  
**KERSTIN HORLIN-HOLMQUIST (1925-1997)**  
*AN 'EVA' CHAIR AND OTTOMAN, DESIGNED 1955*  
manufactured by Nordiska Kompaniet, Sweden, walnut,  
upholstery  
\$2,000–3,000

(2)

PROPERTY FROM  
**A Distinguished  
Private Collection**  
(Lots 286-303)

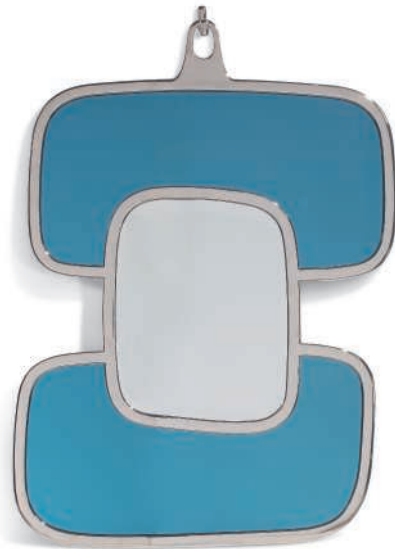
■ 289

**HUBERT LE GALL (B. 1961)**

*A 'NOUGAT' MIRROR, CIRCA 2008*

aluminum, glass  
46 in. (117 cm.) high, 31½ in. (80 cm.) wide  
with artist's signature and dated, numbered 12 from an edition of 25

\$5,000-7,000



289



290

■ 290

**T. H. ROBSJOHN-GIBBINGS (1905-1976)**

*A TABLE, MID-20TH CENTURY*

manufactured by Widdicomb Furniture Company, Grand Rapids, Michigan, walnut, brass  
15½ in. (39.5 cm.) high, 42 in. (106.5 cm.) diameter  
marked 1784 and numbered 3 from an edition of 53

\$4,000-6,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 26 September 2007, lot 211.

**LITERATURE:**

Illustrated in Charlotte and Peter Fiell, *50s Decorative Arts*, Cologne, 2000, p. 150.

■ 291

**A PAIR OF ITALIAN  
BEECHWOOD SIDE TABLES**

MID-20TH CENTURY

Each with a travertine marble surface  
22½ in. (57 cm.) high, 28 in. (71 cm.) wide,  
22½ in. (57 cm.) deep (2)

\$1,500-2,500



291



292

■ 292

**GEORGE NELSON (1908-1986)**

*TWO SIDE TABLES, NO. 4634-L, DESIGNED CIRCA 1952*

manufactured by Herman Miller, Zeeland, Michigan, sycamore, steel, leather

46¼ in. (117.5 cm.) high, 30 in. (76 cm.) wide, 19 in. (48 cm.) deep  
(2)

\$3,000–5,000

■ 293

**KERSTIN HORLIN-HOLMQUIST (1925-1997)**

*AN 'EVA' CHAIR AND OTTOMAN, DESIGNED 1955*

manufactured by Nordiska Kompaniet, Sweden, walnut, upholstery

\$2,000–3,000

(2)



293

PROPERTY FROM  
**A Distinguished  
Private Collection**  
(Lots 286-303)



294

■ 294

**MARTA MAAS-FJETERSTROM (1873-1941)**

*A FLAT-WOVEN WOOL CARPET, SWEDEN, CIRCA 1940*

signed in the weave *MMF*

Approximately 11 ft. 1 in. x 8 ft. 8 in. (338 cm. x 264 cm.)

\$3,000-5,000



295

■ 295

**JACQUES ADNET (1900-1984)**

*AN OCCASIONAL TABLE, CIRCA 1950*

leather-bound steel, brass, glass

20½ in. (52 cm.) high, 29 in. (74 cm.) diameter

\$3,000-5,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 26 September 2007, lot 122.

A similar example is illustrated in Alain-René Hardy, Gaëlle Millet, *Jacques Adnet*, les éditions de l'amateur, Paris, 2009, p. 210.



296

■ **296**  
**MARTA MAAS-FJETERSTROM**  
**(1873-1941)**

*A FLAT-WOVEN WOOL CARPET,  
 SWEDEN, CIRCA 1940*

signed in the weave *MMF*  
 Approximately 10 ft. 9 in. x 8 ft. 3 in. (328  
 cm. x 251 cm.)

\$3,000–5,000

■ **297**  
**JULES LELEU (1883-1961)**  
**A PAIR OF OCCASIONAL TABLES,**  
**DESIGNED CIRCA 1955**

leather-bound steel, plastic-laminate,  
 brass  
 21¾ in. (55 cm.) high, 29¾ in. (75.5 cm.)  
 diameter (2)

\$8,000–12,000



297



■ 298  
**A PAIR OF ITALIAN BRASS-MOUNTED  
 MAHOGANY SIDE TABLES**  
 MID-20TH CENTURY

With glass tops  
 22½ in. (57 cm.) high, 22½ in. (57 cm.) wide,  
 11 in. (28 cm.) deep (2)  
 \$1,500-2,000

**PROVENANCE:**  
 Anonymous sale; Sotheby's, London, 26 September  
 2007, lot 241.

■ 299  
**ATTRIBUTED TO FRITS HENNINGSEN (1889-1965)**  
 A CHAIR, CIRCA 1960

leather upholstery, oak  
 \$3,000-5,000

**PROVENANCE:**  
 Anonymous sale; Christie's, London, 9 February 2010, lot 194.



299

■ 300  
**TOM DIXON (B. 1959)**  
 A PAIR OF PATINATED-METAL AND LEATHER  
 OCCASIONAL TABLES

28½ in. (72.5 cm.) high, 19¼ in. (50 cm.) diameter (2)  
 \$4,000-6,000



300

PROPERTY FROM  
**A Distinguished  
Private Collection**  
(Lots 286-303)

■ **301**  
**AN ITALIAN GILT-METAL  
MOUNTED SYCAMORE AND  
ASH DESK**

MID-20TH CENTURY

With glass writing surface  
31 in. (79 cm.) high, 38¾ in. (98.5 cm.)  
wide, 20 in. (51 cm.) deep

\$2,000–3,000

**PROVENANCE:**

Anonymous sale; Christie's, London, 9  
February 2010, lot 200.



301

■ **302**  
**T. H. ROBSJOHN-GIBBINGS  
(1905-1976)**

*A COFFEE TABLE, MODEL NO. '1640',  
CIRCA 1952*

manufactured by Widdicomb Furniture  
Company, Grand Rapids, Michigan,  
mahogany, brass, glass  
12¾ in. (32.5 cm.) high, 45 in. (114.5 cm.)  
square

\$3,000–5,000

**PROVENANCE:**

Anonymous sale; Wright, Chicago, 9  
December 2007, lot 242.

A similar exemplar is illustrated William  
J. Hennessey, *Modern Furnishings for the  
Home*, New York, 1997, p. 101.



302

■ **303**  
**ERNST SCHWADRON (1896-  
1979)**

*A PAIR OF LOUNGE CHAIRS, CIRCA  
1950*

upholstery, walnut

(2)

\$2,500–3,500

**PROVENANCE:**

Anonymous sale; Wright, Chicago, 7  
October 2007, lot 269.



303



■ 304

**TIFFANY STUDIOS**

A PAIR OF PENDANT CEILING LIGHTS, CIRCA 1910

patinated bronze, favrile glass, *apparently unmarked*  
26¼ in. (66.6 cm.) high, overall

\$7,000–10,000

■ 305

**TIFFANY STUDIOS**

A PAIR OF PENDANT CEILING LIGHTS, CIRCA 1910

patinated bronze, favrile glass, *apparently unmarked*  
(2) 26¼ in. (66.6 cm.) high, overall

(2)

\$7,000–10,000



306

PROPERTY FROM THE COLLECTION OF ROBERT AND ELLEN GUTENSTEIN

■ 306

**TIFFANY STUDIOS**

A 'JACK-IN-THE-PULPIT' VASE, CIRCA 1905

favrile glass, signed in etch *L.C. Tiffany - Favrile*  
17½ in. (44.4 cm.) high

\$4,000–6,000



PROPERTY FROM THE ESTATE OF LEE VANDERVELDE, SOLD TO BENEFIT CHARITABLE CAUSES

■ 307

**EDWARD MOULTHROP (1916-2003)**

A 'FIGURED TULIPWOOD SPHEROID', CIRCA 1989

polished tulipwood

21 in. (53.5 cm.) high

the underside with artist's monogram and inscribed *ED MOULTHROP/FIGURED TULIPWOOD/LIRIODENDRON TULIPIFERA/019891*

\$6,000–9,000

**PROVENANCE:**

With Heller Gallery, New York.

Henry Geldzahler; Christie's, New York, 8 May 1996, lot 189.



307

■ - 308

**EMILE GALLÉ (1846-1904)**

AN OCCASIONAL TABLE, CIRCA 1900

mahogany, tulipwood, Indian rosewood

15 in. (38 cm.) high, 22 in. (56 cm.) wide, 18¼ in. (46.5 cm.) deep

signed within the marquetry

\$1,000–1,500



308

■ - 309

**EMILE GALLÉ (1846-1904)**

A LADY'S WRITING DESK, CIRCA 1900

fruitwood, walnut, Indian rosewood

55½ in. (141 cm.) high, 29½ in. (75 cm.) wide, 22¼ in. (56.5 cm.)

deep

signed *gallé* within the marquetry

\$2,000–3,000



309

PROPERTY FROM AN IMPORTANT NEW YORK ESTATE

■ 310

**ALBERT CHEURET (1884-1966)**

A 'CIGOGNE' MIRROR, CIRCA 1925

silvered bronze  
signed *Albert Cheuret*

\$8,000-12,000



310

IN FOCUS: PROPERTY FROM THE COLLECTION OF BRAD GREY

311

**JEAN DUNAND (1877-1942)**

A VASE, CIRCA 1925

silvered, lacquered and dinanderie metal  
5½ in. (13.8 cm.) high  
signed *JEAN DUNAND*

\$6,000-8,000

**LITERATURE:**

For this vase:  
Exhibition catalogue, *Jean Dunand*, The Delorenzo Gallery, New York, 1985, p. 96.



311

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

■ • 312

**ATTRIBUTED TO LOUIS SOGNOT (1892-1970)**

A DESK, 1930S

laquered wood, glass, silvered bronze  
29½ in. (75 cm.) high, 70¼ in. (179.7 cm.) wide, 18¾ in. (47.7 cm.) deep

\$1,000-1,500

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 20 April 2001, lot 60.

**LITERATURE:**

*Art de Décoration*, "Les Livres", Paris, November 1929, p. 168 for a desk with similar handles;  
Gabriel Henriot, "Le Salon d'Automne", *Mobilier et Décoration*, December 1928, p. 276 for a *coiffeuse* with similar handles.



312



313

■ 313

**EMILE GALLÉ (1846-1904)**

*AN OCCASIONAL TABLE, CIRCA 1900*

oak, fruitwood

32½ in. (82.5 cm.) high, 24 in. (61 cm.) wide, 16¼ in. (41 cm.) deep  
signed Gallé within the marquetry

\$1,000-1,500

THE TUTTLEMAN COLLECTION

■ • 314

**ROBERT VENTURI (B. 1925)**

*A 'SHERATON' CHAIR, CIRCA 1985*

designed for Knoll International, silk printed and laminated plywood, upholstery

\$1,000-1,500



314

■ 315

**ELIZABETH GAROUSTE (B. 1949) AND MATTIA BONETTI (B. 1953)**

*A PAIR OF 'COMTESSE' GUERIDONS, CIRCA 1990*

patinated-bronze

24 in. (61 cm.) high, 16 in. (40.5 cm.) diameter  
each with impressed B.G. to one foot

\$3,000-5,000



315

(2)



316

THE PROPERTY OF A PRIVATE COLLECTOR (LOTS 316-342)

■ 316

**A PATINATED-BRONZE SIX-LIGHT CHANDELIER**

*POSSIBLY ENGLISH, LATE 19TH/EARLY 20TH CENTURY*

Mounted with hunting trophies among scrolling oak leaves and acorns, variously stamped P.H.G., apparently originally piped for gas, later electrified

49 in. (124.5 cm.) high, 44 in. (112 cm.) diameter

\$7,000–9,000

■ 317

**ROBERT VENTURI (1925-2018)**

*A 'MODEL 690' LOW TABLE, EARLY 1980S*

with paper labels to underside of base

molded fiberglass, wood

13½ in. (34 cm.) high, 45 in. (114.5 cm.) diameter

\$1,500–2,000



317



318

■ 318

**A PAIR OF ANTLER-FORM  
ARMCHAIRS**

*19TH/20TH CENTURY*

Each upholstered in deer hide

(2)

\$3,000–5,000



319 (pair)

**319**  
**A PAIR OF CHINESE REVERSE-PAINTED GLASS PANELS**

19TH CENTURY

Depicting four figures in a pavilion surrounded by trees and potted flowers, each mounted in a giltwood and lacquer frame  
13½ x 19½ in. (34.3 x 48.6 cm.) (2)

\$3,000–5,000

**• 320**  
**TWO CHINESE FAMILLE ROSE AND BLACK GROUND GARDEN STOOLS**

LATE QING DYNASTY, 19TH/EARLY 20TH CENTURY

18½ in. (47 cm.) high (2)

\$1,000–1,500



320

**■ • 321**  
**A FORTUNY-PRINTED COTTON UPHOLSTERED SOFA**

MODERN

Raised on turned legs, ending in casters

86 in. (218.5 cm.) long

\$1,500–2,000



321



322

■ • 322  
**TWO SETS OF ANTLER TROPHIES ON CARVED  
 SHIELD-FORM PLAQUES**

20TH CENTURY

45 in. (114.3 cm.) high, 19.5 in. (49.5 cm.) wide, the larger (2)

\$2,000–3,000

■ • 324  
**A TIGER-PRINT UPHOLSTERED BUTTON-TUFTED  
 OTTOMAN**

MODERN

Raised on casters

18½ in. (47 cm.) high, 39½ in. (100 cm.) wide, 27¼ in. (69 cm.)  
 deep

\$1,000–1,500



324



323

• 323  
**A SCOTTISH PEWTER-MOUNTED SHEEP HORN  
 SNUFF BOX**

SECOND HALF 19TH CENTURY

The pewter impressed *TAKE A PINCH*; together with a pair of  
 silvered metal-mounted horn stirrup cups, second half 19th  
 century

9 in. (22.8 cm.) high, 10½ in. (26.7 cm.) long, the snuff box (3)

\$1,000–1,500

■ • 325  
**A PAIR OF FAUX MARBLE-DECORATED AND  
 PARCEL-GILT PEDESTALS**

SECOND HALF 19TH CENTURY

40½ in. (103 cm.) high, 22 in. (56 cm.) wide, 11¼ in. (28.5 cm.)  
 deep (2)

\$1,000–1,500



325

■ • 326

**A REGENCY TÔLE-PEINTE TRAY ON STAND**

THE TRAY EARLY 19TH CENTURY, THE STAND LATER

19½ in. (50 cm.) high, 28¼ in. (72 cm.) wide, 22¾ in. (58 cm.) deep

\$1,000–1,500



326

■ 327

**A NEAR PAIR OF LARGE BROWN-GLAZED EARTHENWARE URNS AND PEDESTALS**

THE PEDESTALS BY PORTLAND STONE WARE CO., DRACUT, MASSACHUSETTS, SECOND HALF 20TH CENTURY, THE URNS APPARENTLY UNMARKED

Each urn sitting atop a pedestal realistically modeled as a tree stumps, each stump marked *PORTLAND / STONE WARE Co. / 66*

43½ in. (110.5 cm.) high, 21½ in. (54.6 cm.) diameter

(4)

\$3,000–5,000



327

■ • 328

**FLORENCE KNOLL (B. 1917)**

A CREDENZA, CIRCA 1980

black lacquer, chromed metal

23 in. (59 cm.) high, 56½ in. (144 cm.) wide, 21½ in. (54.5 cm.)

\$2,000–3,000



328





329

■ • 329  
**A LOUIS XVI GREY-PAINTED BERGERE**  
LATE 18TH CENTURY

Upholstered in green and dusty rose silk  
\$2,000–3,000

■ • 330  
**THREE FRENCH JAPANNED SIDE TABLES**  
20TH CENTURY

Comprising two bamboo side tables and a turned wood side table  
28¾ in. (73 cm.) high, 30½ in. (77.5 cm.) wide, 22 in. (56 cm.) deep, the largest  
\$1,500–2,000



(3)

330

■ • 331  
**TWO UPHOLSTERED CLUB CHAIRS**  
MODERN

\$1,000–1,500



331





■ • 332  
**A NORTH EUROPEAN WALNUT AND EBONIZED  
SIDE TABLE**

19TH CENTURY

With a frieze drawer raised on turned legs joined by a stretcher  
29¼ in. (74 cm.) high, 39 in. (99 cm.) wide, 23½ in. (59.5 cm.)  
deep

\$1,000–1,500



**333**  
**A CHINESE REVERSE-PAINTED GLASS PANEL**  
19TH CENTURY

Depicting six figures at a lakeside wearing elaborate and  
luxurious clothes, wood frame  
23¾ x 30¾ in. (59.4 x 78.4 cm.)

\$3,000–5,000

■ • 334  
**A DIRECTOIRE CREAM AND  
GREEN-PAINTED CANAPE**  
LATE 18TH/EARLY 19TH CENTURY

66 in. (167.6 cm.) long

\$1,500–2,000





335

■ • 335

**A SWISS 'BLACK FOREST' ANTELOPE HEAD**

19TH/20TH CENTURY

*Together with two antler trophies mounted on Swiss 'Black Forest' shield-form plaques, 19th/20th century*

16 in. (41 cm.) high, 9 in. (22.8 cm.) wide, the animal head (3)

\$1,000-1,500

■ 336

**A SWISS 'BLACK FOREST' STAINED WALNUT CUCKOO TABLE CLOCK**

LATE 19TH/EARLY 20TH CENTURY

The case of chalet form carved with oak leaves, tree trunks and mushrooms, surmounted by a St. Bernard on the roof, the ebonized chapter ring with applied faux bone numerals, with painted cuckoo emerging from a door above

29¾ in. (75.5 cm.) high, 18½ in. (46.9 cm.) wide, 9½ in. (24.1 cm.) deep

\$2,500-3,000

■ • 337

**A SWISS 'BLACK FOREST' STAINED WALNUT OCCASIONAL TABLE**

20TH CENTURY

Modeled as a bear with cubs climbing up the standard carved as a tree trunk

29 in. (73.8 cm.) high, 21¼ (50.4 cm.) diameter

\$1,500-2,000



336



337



338

■ • 338  
**A GROUP OF TEN ANTLER TROPHIES MOUNTED  
 ON SWISS 'BLACK FOREST' PLAQUES**  
 19TH/20TH CENTURY

*Together with a antler-form gilt metal-mounted molded glass  
 table inkwell*  
 18 in. (45.7 cm.) high, 13½ in. (34.3 cm.) wide, the largest (11)  
 \$800–1,200



339

■ • 339  
**THREE SWISS 'BLACK FOREST' STAINED WALNUT  
 HUNTING TROPHIES**  
 LATE 19TH/EARLY 20TH CENTURY

10 in. (25.4 cm.) high, 19 in. (48.2 cm.) wide, the largest (3)  
 \$1,000–1,500

■ • 340  
**A SWISS 'BLACK FOREST' STAINED HARDWOOD  
 SIDE CABINET**  
 LATE 19TH/EARLY 20TH CENTURY

*Crested by a hunting hound, decorated throughout with  
 scrolling oak leaves and acorns*  
 90½ in. (230 cm.) high, 43 in. (109 cm.) wide, 19½ in. (49.5 cm.)  
 deep  
 \$1,000–1,500



340



341

■ 341

**AN USHAK CARPET**

WEST ANATOLIA, CIRCA 1910

Approximately 22 ft. 2 in. x 16 ft. 4 in. (676 cm. x 498 cm.)

\$30,000–40,000



342

■ 342

**AN USHAK CARPET**

WEST ANATOLIA, CIRCA 1900

Approximately 9 ft. 10 in. x 9 ft. 3 in. (300 cm. x 282 cm.)

\$5,000–7,000

PROPERTY FROM A PRIVATE MANHATTAN COLLECTION

■ 343

**HARRY JACKSON (AMERICAN, 1924-2011)**

*The Marshal*

inscribed '© Harry Jackson 1980/THE MARSHAL/MAF/2P', stamped 'WFS ITALY' with artist's thumbprint and signed and dated in polychrome '© Harry Jackson 1981' (on the base)

bronze with polychrome patina

56 in. (142.2 cm.) high

\$6,000–8,000

**PROVENANCE:**

Private collection, Hastings-on-Hudson, New York.

Anonymous sale; Christie's, New York, 9 March 2007, lot 136, sold by the above.

Private collection, Toronto, Ontario, Canada, acquired from the above.

Christie's, New York, 3 March 2011, lot 140, sold by the above.

Acquired by the present owner from the above.

**LITERATURE:**

L. Pointer, D. Goddard, *Harry Jackson*, New York, 1981, pp. 248-51, pls. 314-17, other examples illustrated.

P. Smith, *Harry Jackson: 30 Years of Working in Versilia*, Camaione, Italy, 1985, p. 56, another example illustrated.

Conceived in 1969, *The Marshal* depicts John Wayne as Rooster Cogburn in the film *True Grit*, a role for which the actor received the Academy Award of Motion Picture Arts and Sciences for Best Actor in 1969. The equestrian portrait was originally commissioned for the cover of the August 8, 1969 issue of *Time* magazine.



THE PROPERTY OF A PRIVATE COLLECTOR

■ 344

**AN USHAK CARPET**

WEST ANATOLIA, CIRCA 1910

Approximately 14 ft. 7 in. x 8 ft. 5 in. (445 cm. x 257 cm.)

\$3,000–5,000



344



345

PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

■ 345  
**A LOUIS XV BEECHWOOD CANAPE**  
CIRCA 1740

With rosette and trailing flowerhead cresting, supported on cabriole legs, upholstered à *chassis* in yellow silk brocade 65 in. (165 cm.) wide, overall

\$1,000–1,500

■ 346  
**A HARDWOOD AND MARBLE CENTRE TABLE**  
BY CHESTER JONES, OF RECENT MANUFACTURE

The rectangular grey marble top with grey fossil marble panels, a central circle of *alabastro fiorito* with *noir de Mazy* edge, above two square end supports, each headed by protruding concave discs above two tiers

35½ in. (90 cm.) high, 110¼ in. (280 cm.) wide, 27½ in. (70 cm.) deep (3)

\$7,000–10,000

**PROVENANCE:**

Supplied by Chester Jones for the Dining-Room at Culham Court, circa 1999.

Anonymous sale; Christie's, London, 26 January 2007, lot 1106.



346



347

PROPERTY FROM A FLORIDA ESTATE

**347**  
**ATTRIBUTED TO CLAUDE DÉRUET (NANCY C. 1588-1660)**

*Portrait of a lady, traditionally identified as Marie de' Medici (1575-1642), Queen of France, half-length*

oil on panel  
25¾ x 19⅞ in. (65.4 x 49.8 cm.)  
\$5,000–7,000



348

■ **348**  
**A KARABAGH GALLERY CARPET**  
SOUTH CAUCASUS, CIRCA 1900

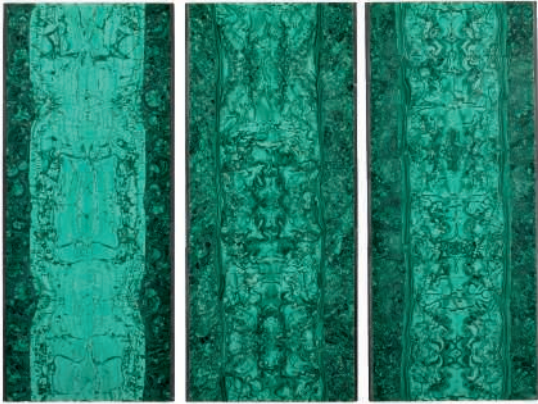
Approximately 19 ft. x 7 ft. 9 in. (579 cm. x 236 cm.)  
\$2,000–3,000

■ **349**  
**A PAIR OF NORTH EUROPEAN SATINWOOD, MAHOGANY AND BLACK AND GILT-JAPANNED SIDE CABINETS**  
SECOND HALF 19TH CENTURY

Possibly Dutch, the shaped rectangular top above two cabinet doors and raised on tapering legs  
93 in. (35¾ cm.) high, 44 in. (112 cm.) wide, 18 in. (46 cm.) deep (2)  
\$5,000–7,000



349



350

PROPERTY OF THE METROPOLITAN MUSEUM OF ART

■ • 352  
**A GEORGE III REVIVAL ORMOLU-MOUNTED AND  
 EBONY-BANDED MAHOGANY SERVING TABLE**  
 THIRD QUARTER 19TH CENTURY

35½ in. (90.5 cm.) high, 86½ in. (220 cm.) wide, 40½ in. (103 cm.) deep

\$3,000–5,000

**PROVENANCE:**

Marsden J. Perry, Providence, Rhode Island.  
 Rogers Fund, 1924.

**EXHIBITED:**

New York, Metropolitan Museum of Art, *Anglo Mania: Tradition and Transgression in British Fashion*, 3 May–4 September 2006. On view in the Lansdowne Dining Room.



352

■ • 350

**A SET OF SIX MALACHITE VENEERED PANELS**  
 19TH/20TH CENTURY

Highly figured with varying tones of rich greens in a vertically striated pattern

34 x 14½ in. (86.4 x 36.8 cm.), each panel

(6)

\$1,500–2,000

PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

351

**A RESTAURATION ORMOLU MANTEL CLOCK**  
 SECOND QUARTER 19TH CENTURY

With four Corinthian columns supporting a pediment suspending a circular clock dial

25½ in. (65 cm.) high, 12¾ in. (32.5 cm.) wide, 7½ in. (19 cm.) deep

\$1,500–2,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 24–25 November 1988, lot 161.



351



PROPERTY FROM A PRIVATE COLLECTOR

■ • 353

**AN AUSTRIAN GILT-METAL MOUNTED GILTWOOD  
SIXTEEN-LIGHT CHANDELIER**  
SECOND QUARTER 19TH CENTURY

Electrified

48 in. (122 cm.) high, 34½ in. (87.5 cm.) diameter

\$3,000–5,000

PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

■ • 354

**AN EARLY LOUIS XV GILTWOOD CANAPE**  
CIRCA 1735-1740

With a scalloped shell-carved crestrail and serpentine seat,  
further carved with shells, latticework and C-scrolls and  
upholstered with blue embroidered silk damask  
78½ in. (199.5 cm.) wide, overall

\$4,000–6,000

**PROVENANCE:**

Property of a Private Collector, Indiana; Sotheby's, New York, 17  
November 1984, lot 229 (part).



353



354

PROPERTY FROM A NEW YORK COLLECTION (LOTS 355-380)



355

■ **355**  
**AN ORMOLU, CUT-GLASS AND BLUE-PAINTED  
FOUR-LIGHT 'MONTGOLFIER' CHANDELIER**  
20TH CENTURY

The cut-glass with a blue-painted band punctuated with ormolu stars, electrified

27½ in. (70 cm.) high

\$800-1,200



356

■ **356**  
**A REGENCY GREEN-PAINTED AND PARCEL-GILT  
CONVEX GIRANDOLE**

EARLY 19TH CENTURY, PAINTED DECORATION LATER

Decorated on either side with hippocampi

52 in. (132 cm.) high, 28 in. (71 cm.) wide

\$2,000-3,000



357

■ **357**  
**A PAIR OF FRENCH  
BEECHWOOD AND TAPESTRY  
WINGBACK FAUTEUILS**

LATE 19TH/EARLY 20TH CENTURY

Raised on cabriole legs, with two throw pillows (2)

\$3,000-5,000

■ 358

**A PAIR OF LOUIS XV  
BEECHWOOD BERGERES**  
MID-18TH CENTURY

Each with floral upholstery  
\$1,500–2,000

(2)



358

■ 359

**A PAIR OF FRENCH PATINATED-BRONZE LAMPS**  
20TH CENTURY

Electrified  
18½ in. (47 cm.) high  
\$1,000–1,500

(2)



359

■ 360

**AN EDWARDIAN SATINWOOD, PARCEL-GILT AND  
POLYCHROME-PAINTED CABINET**  
LATE 19TH/EARLY 20TH CENTURY

With two glass cabinet doors above a decorated base with open  
shelves on either side  
70 in. (178 cm.) high, 29½ in. (75 cm.) wide, 10½ in. (26.5 cm.)  
deep

\$1,000–1,500



360



361

■ **361**  
**A PAIR OF FRENCH ORMOLU-  
 MOUNTED RED AND GILT-  
 JAPANED SIDE TABLES**

20TH CENTURY

In the manner of Maison Jansen  
 23¾ in. (61 cm.) high, 18¾ in. (47.5 cm.)  
 wide, 14¼ in. (36 cm.) deep (2)  
 \$1,000–1,500

■ **362**  
**A GEORGE IV MAHOGANY WINE  
 COOLER**

CIRCA 1825

With gadrooned edges raised on paw  
 feet, with removable brass cover  
 17½ in. (44.5 cm.) high, 28 in. (71 cm.)  
 wide, 19 in. (48 cm.) deep

\$3,000–5,000

**PROVENANCE:**

Benjamin Sonnenberg; Sotheby's Parke  
 Bernet, New York, 5-9 June 1979, lot 1757.



363

■ **363**  
**A QUEEN ANNE STYLE  
 BLACK AND GILT-JAPANED  
 WINGBACK ARMCHAIR**

LATE 19TH CENTURY

Covered in green silk damask  
 \$1,000–1,500



362

■ 364

**A SET OF FOUR FRENCH GREEN-PAINTED AND PARCEL-GILT CHAIRS**

SECOND HALF 19TH CENTURY

Comprising a pair of chaises and a pair of fauteuils, with squab cushions (4)

\$2,000-3,000



364



365

■ 365

**A SMALL FRENCH GILTWOOD TABOURET**  
EARLY 20TH CENTURY

Covered in associated needlework upholstery, raised on scrolling cabriole legs joined by a stretcher  
15 in. (38 cm.) high, 15¼ in. (40 cm.) wide, 12¼ in. (31 cm.) deep

\$800-1,200

■ 366

**AN ENGLISH BLACK AND GILT-JAPANNED SIDE CABINET**

20TH CENTURY

The top inset with a *verre églomisé* panel above a single cabinet door flanked by open shelves

33 in. (84 cm.) high, 42 in. (107 cm.) wide, 16¼ in. (41 cm.) deep

\$1,000-1,500



366



367

**367**

**A PAIR OF WHITE MARBLE  
RECUMBENT LIONS**

20TH CENTURY

After the model by Antonio Canova, on  
green marble bases  
8¼ in. (21 cm.) high, 4½ in. (11.5 cm.) wide,  
12½ in. (32 cm.) deep (2)

\$800–1,500



368

**368**

**AN AMERICAN OPALESCENT BLUE GLASS  
TRUMPET VASE**

FIRST HALF 20TH CENTURY

On brass stand  
56¾ in. (144.1 cm.) high

\$1,000–1,500

■ **369**

**AN ENGLISH CREAM-PAINTED AND  
PARCEL-GILT SIDE TABLE**

LATE 19TH CENTURY

The brown marble top above a large frieze drawer  
raised on cabriole legs

37¼ in. (94.5 cm.) high, 57¼ in. (145.5 cm.) wide,  
27¾ in. (70.5 cm.) deep

\$2,000–3,000



369

370

**A PAIR OF NORTH EUROPEAN ORMOLU-MOUNTED WHITE MARBLE AND CUT-GLASS THREE-LIGHT CANDELABRA**

LATE 19TH/EARLY 20TH CENTURY

Each of spiraling-form, with stepped base edged with beading, restorations and replacements

29½ in. (75 cm.) high, the slightly taller (2)

\$2,000-3,000



■ - 371

**A LOUIS XV ORMOLU-MOUNTED KINGWOOD AND MARQUETRY TABLE EN CHIFFONNIERE**

BY JACQUES DUBOIS, MID-18TH CENTURY

With hinged lid enclosing an interior above two drawers, the sides with handles, the underside stamped / DUBOIS twice, JME once

27¼ in. (69 cm.) high, 19½ in. (49.5 cm.) wide, 15 in. (38 cm.) deep

\$2,000-3,000

**PROVENANCE:**

Elizabeth Parke Firestone; Christie's, New York, 22-23 March 1991, lot 913.

Jacques Dubois, *maître* in 1742.

■ 372

**A PAIR OF FRENCH GRAIN-PAINTED FAUTEUILS**

LATE 19TH/EARLY 20TH CENTURY

Of Louis XV style, upholstered in gray and white cut velvet (2)

\$3,000-5,000





373



374

**373**

**AFTER GEORGE EDWARDS**

*[Monkeys]: 12 Plates from Gleanings of Natural History*

twelve engravings with hand-coloring, on laid paper, with margins, in later lacquered frames

each 16½ x 13¾ in. (41.9 x 35 cm.), overall

(12)

\$3,000–5,000

■ **374**

**A SET OF THREE FRENCH GILT-METAL FLOOR LAMPS**

20TH CENTURY

Comprising one pair and a slightly smaller example, each with pleated shade

50½ in. (128 cm.) high, the taller excluding shades

(6)

\$800–1,200





375

■ 375  
**A PAIR OF BUTTON-TUFTED SOFAS**  
 20TH CENTURY

Each upholstered in faded green velvet with a tassel trim  
 84 in. (213.5 cm.) long, each  
 \$2,000–3,000

(2)

■ 376  
**A BUTTON-TUFTED SLIPPER CHAIR**  
 20TH CENTURY

In the manner of Syrie Maugham, upholstered in white satin  
 \$800–1,200

■ 377  
**A PAIR OF FRENCH BRASS AND LAMINATE**  
**ETAGERES**  
 20TH CENTURY

Each with six shelves  
 85 in. (216 cm.) high, 35¾ in. (91 cm.) wide, 14¼ in. (36 cm.) deep  
 \$3,000–5,000



377



376



378

■ 378  
**AN ENGLISH BRASS FIREPLACE  
FENDER**

20TH CENTURY

With black leather cushions  
23¾ in. (60.5 cm.) high, 57½ in. (146 cm.)  
wide, 23¼ in. (59 cm.) deep

\$1,500–2,000

■ 379  
**A GROUP OF SIX METAL  
CAMPAIGN TABLES**

20TH CENTURY

Comprising a square table and five round  
tables

26 in. (66 cm.) high, 11¼ in. (28.5 cm.)  
diameter, the round tables (6)

\$800–1,200



379



380

■ 380  
**A PROVINCIAL FRUITWOOD CHEST-OF-  
DRAWERS**

POSSIBLY NORTH EUROPEAN, LATE 19TH CENTURY

The rectangular fossil marble top above three fabric-lined  
drawers

30½ in. (77.5 cm.) high, 30¾ in. (78 cm.) wide, 12¾ in. (32.5 cm.)  
deep

\$800–1,200

■ 381

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

LATE 19TH CENTURY

The doors opening to and interior fitted with drawers, on later metal low stand  
37¼ in. (94.5 cm.) high, 38 in. (96.5 cm.) wide, 19¼ in. (49 cm.) deep  
\$4,000–6,000



381

PROPERTY FROM A WEST COAST INSTITUTION

• 382

**A PAIR OF FRENCH ORMOLU AND BLEU TURQUIN MARBLE CANDLESTICKS**

LATE 19TH CENTURY

Each modeled carrying a flowering vase, she with a cornucopia, he with a triton and dolphin

14½ in. (36.8 cm.) high, the female

(2)

\$1,000–1,500

**PROVENANCE:**

From the Collection of Mr. and Mrs. John Jay Ide.



382

■ • 383

**A SET OF SIX RUSSIAN PARCEL-GILT AND MAHOGANY CHAIRS**

CIRCA 1830

Comprising a pair of armchairs and four side chairs

(6)

\$2,500–3,500



383



384

PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

■ 384

**A PAIR OF GILT-METAL FLOOR LAMPS**  
PROBABLY NORTH EUROPEAN, CIRCA 1920

Raised on paw feet, electrified  
72½ in. (184.1 cm.) high overall

\$2,500–3,500

(2)

THE PROPERTY OF A LADY (LOTS 385-386)

■ • 385

**A NORTH EUROPEAN BURR-WALNUT AND  
WALNUT BLOCK-FRONT COMMODE**  
PROBABLY DUTCH, LATE 18TH CENTURY

32 in. (81.3 cm.) high, 33½ in. (85.1 cm.) wide,  
21 in. (53.3 cm.) deep

\$2,000–3,000



385



386

■ • 386

**A SET OF TEN REGENCY MAHOGANY DINING  
CHAIRS**

EARLY 19TH CENTURY

Each with swag-form backs above slip seats upholstered in  
striped silk, on reeded sabre legs, nine with joiners mark *FS* to  
back seat rails

\$2,000–4,000

(10)

PROPERTY FROM A PRIVATE COLLECTOR

■ • 387

**A CENTRAL EUROPEAN GILTWOOD TWELVE-LIGHT CHANDELIER**

PROBABLY AUSTRIA, SECOND QUARTER 19TH CENTURY

Electrified

35¾ in. (90.8 cm.) high, 40½ in. (103 cm.) diameter

\$3,000–5,000

**PROVENANCE:**

With Bernd Goeckler, New York.



388



387

■ 388

**TWO FRENCH ORMOLU-MOUNTED OPALINE GLASS TABLE LAMPS**

LATE 19TH/EARLY 20TH CENTURY

One modeled as an ionic column, the other as a Corinthian column, electrified

37½ in. (95 cm.) high, the taller, including fitments

(2)

\$1,000–1,500

THE PROPERTY OF A LADY (LOTS 389–390)

■ • 389

**A RUSSIAN AMARANTH, TULIPWOOD, SATIN BIRCH, FRUITWOOD AND MARQUETRY GATE-LEG GAMES TABLE**

CIRCA 1800

29¾ in. (75.5 cm.) high, 34¼ in. (87 cm.) wide,

16½ in. (41.9 cm.) deep

\$2,000–3,000



389

■ • 390

**A REGENCY INLAID MAHOGANY SOFA TABLE**

EARLY 19TH CENTURY

The mahogany inlaid and banded top with reeded edge above two mahogany-lined drawers to the front and two dummy drawers to the reverse on scrolled sabre leg supports, joined by turned stretcher, raised on brass caps and casters

28½ in. (72.4 cm.) high, 60¼ in. (153 cm.) wide,

25¾ in. (65.4 cm.) deep, fully extended

\$2,000–3,000



390



391

PROPERTY FROM A WEST COAST INSTITUTION

■ • 391

**A LOUIS XV BEECHWOOD FAUTEUIL**

CIRCA 1740

Covered in associated 18th century gros and petit point needlework

\$800–1,200

■ • 392

**FOLLOWER OF JAKOB BOGDANI**

*A dog and a parrot with grapes, peaches, pears and melon in a wooded landscape*

oil on canvas, laid down on board  
41 x 49½ in. (104.1 x 125.7 cm.)

\$3,000–5,000



392

PROPERTY OF THE METROPOLITAN MUSEUM OF ART

■ • 393

**A GEORGE III MAHOGANY AND POLYCHROME-PAINTED SATINWOOD SERVING TABLE**

CIRCA 1780

The drawer front replaced  
34¼ in. (87 cm.) high, 78 in. (198.5 cm.)  
wide, 27 in. (68.5 cm.) deep

\$3,000–5,000

**PROVENANCE:**

With C.H.F. Kindermann, Esq., London  
until 1910.

Rogers Fund, 1910.

**EXHIBITED:**

New York, Metropolitan Museum of Art,  
*AngloMania: Tradition and Transgression  
in British Fashion*, 3 May–4 September  
2006.

On view in the Lansdowne Dining Room.



393

PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTOR

■ 394

**A PAIR OF NORTH EUROPEAN PARCEL-GILT AND MAHOGANY WINDOW BENCHES**

LATE 19TH/20TH CENTURY

The outstretched armsupports terminating in eagles heads, above a brown leather upholstery seat, with downswept tapering square legs ending in paw feet

29 in. (73.6 cm.) high, 41 in. (104.1 cm.) wide, 20¼ in. (51.4 cm.) deep (2)

\$4,000–6,000



394



395 (pair)

PROPERTY OF A LADY

395

**MANNER OF JEAN-BAPTISTE MONNOYER**

*Roses, hydrangeas, morning glory and other flowers in an urn, with butterflies on a marble ledge; and Roses, carnations, a delphinium and other flowers in a glass vase, with butterflies on a stone ledge*

oil on canvas

21¾ x 18¼ in. (54.9 x 46.4 cm.)

(2)

\$5,000–7,000

■ 396

**AN ENGLISH ARTS AND CRAFTS OAK AND WALNUT SIDE TABLE**

CIRCA 1870

The rectangular top above three drawers with walnut facades, raised on turned legs with stretchers

32¼ in. (82 cm.) high, 91¼ in. (232 cm.) wide, 22¼ in. (56.5 cm.) deep

\$2,000–3,000



396

END OF SALE

# EXPLANATION OF CATALOGUING PRACTICE

## FOR FURNITURE

Christie's does not accept liability for failing to describe any alteration or addition to a Lot which is concealed by upholstery, gilding or painted decoration and could only be detected by physically dismantling the Lot.

The following expressions with their accompanying explanations are used by Christie's as standard cataloguing practice. Our use of these expressions does not take account of the condition of the lot or of the extent of any restoration.

## FOR DECORATIVE ARTS, EUROPEAN SCULPTURE AND WORKS OF ART

"By..."

In our opinion a work by the artist.

"Cast from a model by..."

In our opinion a work from the artist's model, originating in his circle and cast during his lifetime or shortly thereafter.

"Attributed to..."

In our opinion a work probably by the artist.

"In the style of..."

In our opinion a work of the period of the artist and closely related to his style.

"Ascribed to..."

A work traditionally regarded as by the artist.

"In the manner of..."

In our opinion a later imitation of the period, of the style or of the artist's work.

"After..."

In our opinion a copy or aftercast of a work of the artist.

"Signed..."/"Dated..."/"Inscribed..."/"Stamped..."

In our opinion the signature/date/inscription/stamp is by the artist or manufacturer.

"Bearing the signature..."/"Bearing the date..."/"Bearing the Inscription..."/"Bearing the stamp..."

In our opinion the signature/date/inscription/stamp is not by the artist or manufacturer.

## FOR SILVER

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.

A GEORGE II SILVER CUP AND COVER  
mark of Paul de Lamerie, London, 1735

In Christie's opinion either made in the workshop of the master or struck with his sponsor's mark prior to retailing and hallmarked at the London Assay Office between May 29, 1735 and May 29, 1736. The date letter has usually, but not always, changed since the early 18th century on, or around, May 29. Prior to the 18th century, the date letter changed on various dates ranging from May 8 to August 3. Since 1975, the date letter has run from January 2 to January 1 of the subsequent year.

Other countries and English, Irish and Scottish provincial offices have varying dating systems.

A GEORGE II SILVER CUP AND COVER  
circa 1735

In Christie's opinion made during the specified monarch's reign and unmarked or struck with illegible marks.

A GEORGE II SILVER CUP AND COVER

bearing transposed marks for London, 1735, with the mark of Paul De Lamerie

In Christie's opinion made during the specified monarch's reign and, in all probability, in the workshop of, or sponsored by, the maker cited, but with marks transposed from a previously hallmarked object. Where applicable the catalogue will note that these transposed hallmarks have been cancelled to bring them into conformity with modern English hallmarking laws.

Please note that the ounce weights given in this catalogue are troy ounces.

## FOR CLOCKS

Prospective purchasers are reminded that the items in the catalogue are sold 'as is'. Where possible, significant damage is mentioned in the description of the Lot although this does not include all faults and imperfections or restoration. No warranty is made that any clock is in working order and nothing in the catalogue description of any Lot should be taken as implying such. Neither should the description of any Lot be taken as indicating the absence of restoration or repair or to be a statement as to the condition of the Lot or the state of conservation. Not all clocks are sold with pendulums, weights or keys; please refer to the catalogue text for details of what is sold with each lot.

## FOR GLASS AND CERAMICS

A piece catalogued with the name of a factory, place or region without further qualification was, in our opinion, made in that factory, place or region (e.g. "A Worcester plate").

Buyers are recommended to inspect the property themselves. Written condition reports are usually available on request.

"A plate in the Worcester style"

In our opinion a copy or imitation of pieces made in the named factory, place or region.

"A Sèvres-pattern plate"

In our opinion not made in the factory, place or region named but using decoration inspired by pieces made therein."A Pratt-ware plate"

In our opinion not made in the factory, place or region named but near in the style or period to pieces made therein.

"A Meissen cup and saucer"

In our opinion both were made at the factory named and match.

"A Meissen cup and a saucer"

In our opinion both pieces were made at the factory named but do not necessarily match.

"Modelled by..."

In our opinion made from the original master mould made by the modeller and under his supervision.

"After the model by..."

In our opinion made from the original master mould made by that modeller but from a later mould based on the original.

"Painted by..."

In our opinion can properly be attributed to that decorator on stylistic grounds.

Reference is made for damage and/or restoration on the illustrated lots only. The absence of such a reference does not imply that a lot is free from defects nor does any reference to particular defects imply the absence of others. Such information is given for guidance only and the condition of any lot and the nature and extent of any damage or restoration should be confirmed by examination prior to the sale. In this connection you are specifically requested to read Condition 2 of the Conditions of Sale.

## 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 consignor 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.



# Written Bids Form

CHRISTIE'S NEW YORK

If you can't attend an auction in person, don't miss out, leave a written bid and we'll do the rest – BID NOW it's quick, convenient and confidential.

**Written bids must be received at least 24 hours before the auction begins. Christie's will confirm all bids received by fax by return fax. If you have not received confirmation within one business day, please contact the Bid Department.**

TEL: +1 212 636 2437 ON-LINE: WWW.CHRISTIES.COM

## SALE DETAILS

Sale title: **Interiors**  
 Sale date/time: **Tuesday 11 December at 10 am**  
**Tuesday 11 December at 2 pm**  
 Sale number: **CHUTNEY-16394**

**16394**

Client Number (if applicable) Sale Number

Billing Name (please print)

Address

City State Zone

Daytime Telephone Evening Telephone

Fax (Important) Email

Please tick if you prefer not to receive information about our upcoming sales by e-mail

I HAVE READ AND UNDERSTOOD THIS WRITTEN BID FORM AND THE CONDITIONS OF SALE – BUYER'S AGREEMENT

Signature

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a photo driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Credit Department at +1 212 636 2490 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference.

## BID ONLINE FOR THIS SALE AT CHRISTIES.COM

### BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding-interval.

US\$50 to US\$2,000	by US\$100s
US\$2,000 to US\$3,000	by US\$200s
US\$3,000 to US\$5,000	by US\$200, 500, 800
(e.g. US\$4,200, 4,500, 4,800)	
US\$5,000 to US\$10,000	by US\$500s
US\$10,000 to US\$20,000	by US\$1,000s
US\$20,000 to US\$30,000	by US\$2,000s
US\$30,000 to US\$50,000	by US\$2,000, 5,000, 8,000
(e.g. US\$32,000, 35,000, 38,000)	
US\$50,000 to US\$100,000	by US\$5,000s
US\$100,000 to US\$200,000	by US\$10,000s
Above US\$200,00	at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any applicable state or local sales or use taxes chargeable on the **hammer price** and **buyer's premium**) in accordance with the Conditions of Sale – Buyer's Agreement. The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including US\$250,000, 20% on any amount over US\$250,000 up to and including US\$4,000,000 and 12.5% of the amount above US\$4,000,000.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- Written bids submitted on "no reserve" **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

AUCTION RESULTS: WWW.CHRISTIES.COM

## PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid <b>US\$</b> (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid <b>US\$</b> (excluding buyer's premium)

If you are registered within the European Community for VAT/IVA/TVABTW/MWST/MOMS Please quote number below:

\_\_\_\_\_

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**AN ENGLISH COUNTRY HOUSE  
IN AMERICA: THE COLLECTION OF  
SUSAN LYALL**

*New York, 16 January 2019*

**VIEWING**

12-15 January 2019  
20 Rockefeller Plaza  
New York, NY 10020

**CONTACT**

Emily Shwajlyk  
eshwajlyk@christies.com  
+1 212 636 2227

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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**CHINESE EXPORT ART**

*New York, 17 January 2019*

**VIEWING**

12-16 January 2019  
20 Rockefeller Plaza  
New York, NY 10020

**CONTACT**

Becky MacGuire  
bmacguire@christies.com  
+1 212 636 2215

**CHINA FROM CHINA**

*Online, 10-22 January 2019*

**CHRISTIE'S**

## SYMBOLS USED IN THIS CATALOGUE

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

◦

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

△

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

◆

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

•

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

~

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

■

See Storage and Collection pages in the catalogue.

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**.

12/10/2018

## IMPORTANT NOTICES

### IMPORTANT NOTICES

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

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

#### ◦ **Minimum Price Guarantees**

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

#### ◦ ◆ **Third Party Guarantees/Irrevocable bids**

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

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

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

### Other Arrangements

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

#### Bidding by parties with an interest

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

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

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

### 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.

# All you need to know • Property Pick Up & Storage

## 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.

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

## SHIPPING AND DELIVERY

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

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

## STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



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

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

# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

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

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

## A BEFORE THE SALE

### 1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

### 3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of condition, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, reviewed and considered any **condition** report.

### 4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

### 5 ESTIMATES

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

### 6 WITHDRAWAL

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

### 7 JEWELLERY

Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

### 8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**.

Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(i).

### B REGISTERING TO BID

#### 1 NEW BIDDERS

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

(i) for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID 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.

### 2 RETURNING BIDDERS

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

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

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

### 4 BIDDING ON BEHALF OF ANOTHER PERSON

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

### 5 BIDDING IN PERSON

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

### 6 BIDDING SERVICES

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

#### (a) Phone Bids

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

#### (b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse>.

#### (c) Written Bids

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

## C AT THE SALE

### 1 WHO CAN ENTER THE AUCTION

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

### 2 RESERVES

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

### 3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

(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 B0); 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 in 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 will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Christie's shall collect New York sales tax at a rate of 8.875% for any **lot** collected from Christie's in New York. In accordance with New York law, if Christie's arranges the shipment of a **lot** out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie's), to collect the **lot** from a Christie's New York location, Christie's must collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination of the **lot**.

If Christie's delivers the **lot** to, or the **lot** is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the **lot** even if Christie's or a common carrier authorized by Christie's that you hire) subsequently delivers the **lot** outside New York. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. It is the successful bidder's responsibility to pay all taxes due. Christie's recommends you consult your own independent tax advisor with any questions.

## E WARRANTIES

### 1 SELLER'S WARRANTIES

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

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

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us.

The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you are allowed by law, all **warranties** from the seller to you 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:

- 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**.
- It is given only for information shown in UPPERCASE type in the first line of the **catalogue description** (the "**Heading**"). It does

not apply to any information other than in the

**Heading** even if shown in UPPERCASE type.

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

of Christie's Authenticity Warranty, providing 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 E3(h) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

## F PAYMENT

### 1 HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** by being:
  - the **hammer price**; and
  - the **buyer's premium**; and
  - any applicable duties, goods, sales, use, compensating or service tax, or VAT.Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").
- You do not accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
- You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:

- Write transfer  
JP Morgan Chase Bank, N.A.,  
270 Park Avenue, New York, NY 10017;  
ABA# 02100021; FBO: Christie's Inc.;  
Account # 957-107978,  
for international transfers, SWIFT: CHASUS33.
- Credit Card.  
We accept Visa, MasterCard, American Express and China Union Pay. 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. We must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services, whose details are set out in paragraph (d) below.

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

You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.

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

### 2 TRANSFERRING OWNERSHIP TO YOU

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

### 3 TRANSFERRING RISK TO YOU

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

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

### 4 WHAT HAPPENS IF YOU DO NOT PAY

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

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

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

## H TRANSPORT AND SHIPPING

### 1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [PostSaleUS@christie.com](mailto: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 may still pay in full for the lot. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [ArtTransportNY@christies.com](mailto: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, walrusbone 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 you 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

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

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

## I OUR LIABILITY TO YOU

- (a) We give you 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 our 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 condition bidding services, Christie's LIVE™, and telephone 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) 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](http://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 thereto 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.CHIRSTIES.COM

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

## K GLOSSARY

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**UPPER CASE TYPE:** means having all capital letters.

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

# CHRISTIE'S

## CHRISTIE'S INTERNATIONAL PLC

François Pinault, Chairman  
Guillaume Cerutti, Chief Executive Officer  
Stephen Brooks, Deputy Chief Executive Officer  
Jussi Pylkkänen, Global President  
François Curiel, Chairman, Europe and Asia  
Jean-François Palus  
Stéphanie Renault  
Héloïse Temple-Boyer  
Sophie Carter, Company Secretary

## INTERNATIONAL CHAIRMEN

Stephen Lash, Chairman Emeritus, Americas  
The Earl of Snowdon, Honorary Chairman, EMERI  
Charles Cator, Deputy Chairman, Christie's Int.

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