



TIFFANY

New York 26 May 2021

CHRISTIE'S

Louis C. Tiffany



TIFFANY

WEDNESDAY 26 MAY 2021

AUCTION

Wednesday 26 May 2021
at 5.00 pm (Lots 101-140)

20 Rockefeller Plaza
New York, NY 10020

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TIFFANY STUDIOS N.Y.
11813 A





101

TIFFANY STUDIOS

A SET OF 108 CLOVER-LEAF DECORATED TILES, CIRCA 1910

Favrile glass

3 x 3 in. (7.6 x 7.6 cm) each

\$15,000-20,000

PROVENANCE:

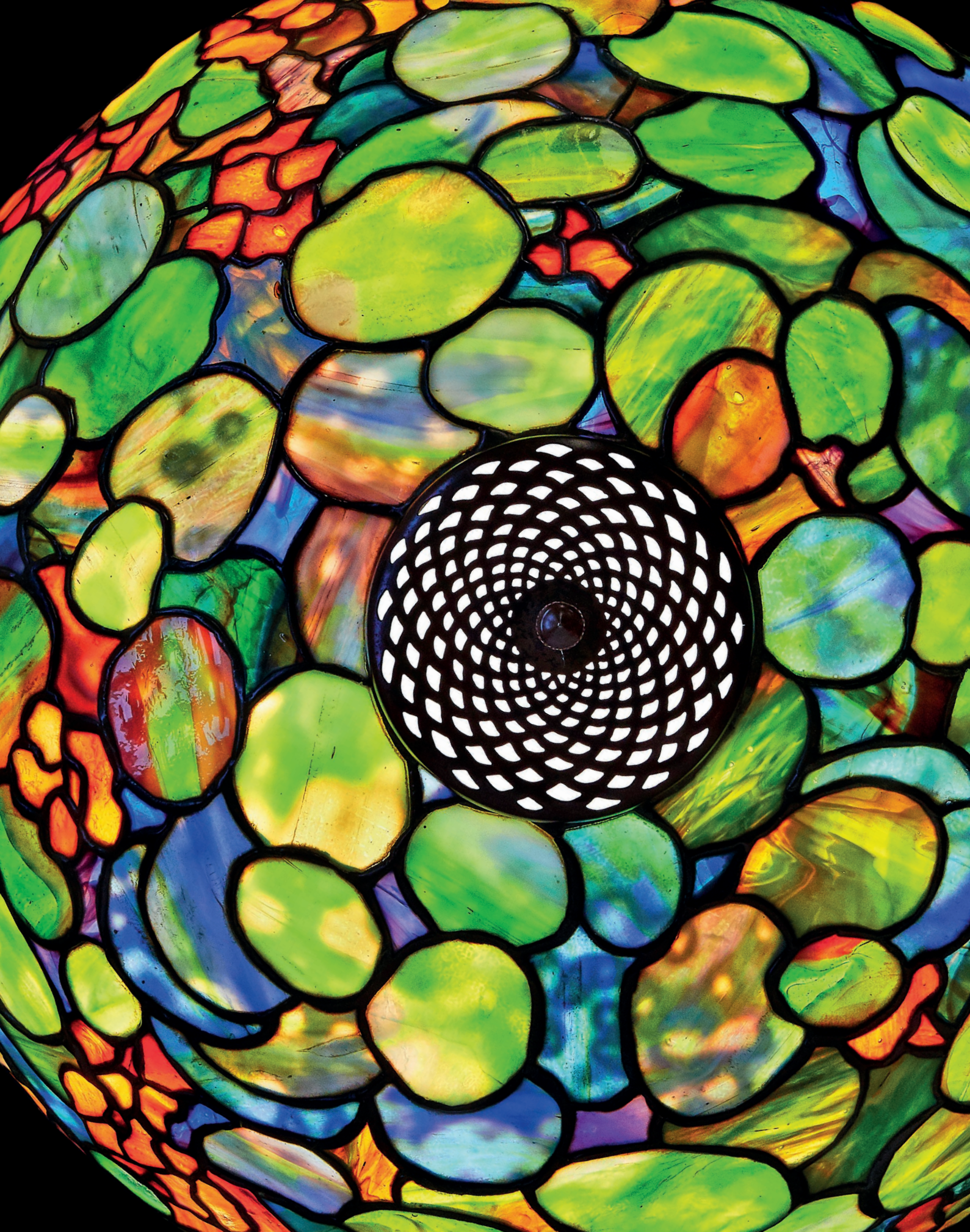
Private Collection, New Jersey

Acquired from the above by the present owner

LITERATURE:

R. Koch, *Louis C. Tiffany, Rebel in Glass*, New York, 1964, p. 201

The current set of tiles was originally installed as a fireplace surround in the library of a private residence in Jersey City, New Jersey, where they had presumably been in place since the early twentieth century.





NASTURTIUM



Film Still, Shirley Temple and Fernando Lamas in October 23, 1960 episode of NBC's *Shirley Temple Storybook*, *Little Men*. Present lot illustrated.

PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION

102

TIFFANY STUDIOS

'NASTURTIUM' TABLE LAMP, CIRCA 1905

leaded glass, patinated bronze

shade impressed *TIFFANY STUDIOS NEW YORK 18481-8*

base impressed *TIFFANY STUDIOS NEW YORK 359*

25½ in. (64.8 cm) high; 18¾ in. (47.8 cm) diameter of shade

\$35,000-50,000

PROVENANCE:

Shirley Temple Black, acquired circa 1960

Heritage Auctions, Dallas, *Property from the Personal Collection of Shirley Temple Black*, 6 December 2016, lot 63098

Acquired from the above by the present owner

LITERATURE:

D. Hanks, *Louis Comfort Tiffany: Treasures from the Driehaus Collection*, New York, 2013, p. 56, pl. 3 (shade)

A. Duncan, *Tiffany Lamps and Metalware*, Suffolk, Woodbridge, 2019, p. 168, pl. 1813 (shade)

Shirley Temple discovered the present 'Nasturtium' table lamp while filming the October 23, 1960 episode of NBC's *Shirley Temple Storybook* entitled *Little Men*. The lamp was used as a prop on the episode and appears on a side table throughout the show behind Shirley and her co-star, Fernando Lamas. Shirley fell in love with the 'Nasturtium' and brought it back with her to her Woodside, California home where she cherished it on her writing desk for more than fifty years.





PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION

103

TIFFANY STUDIOS

'POND LILY' MIRROR, CIRCA 1905

patinated bronze, mirrored glass
impressed *TIFFANY STUDIOS NEW YORK 29238* and with
Tiffany Glass and Decorating Company monogram
20¾ x 14½ x 10 in. (52.8 x 36.8 x 25.4 cm)

\$15,000-20,000

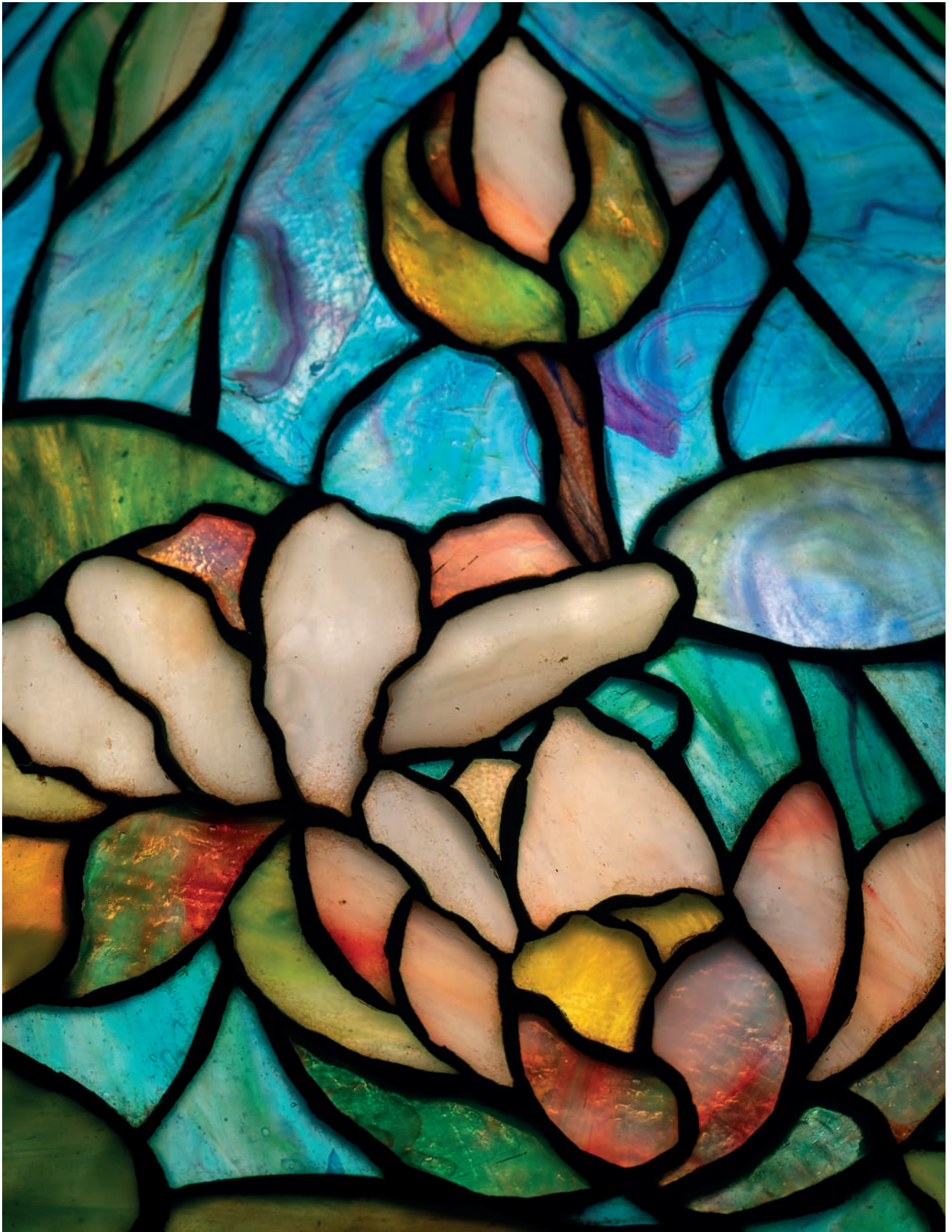
PROVENANCE:

20th Century Antiques Ltd., New York
Acquired from the above by the present owner, 1988

LITERATURE:

A. Duncan, *Tiffany Lamps and Metalware*, Suffolk, Woodbridge, 2019,
p. 447, pl. 1814







PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION

104

TIFFANY STUDIOS

'POND LILY' TABLE LAMP, CIRCA 1905

with a 'Twisted Vine' base

leaded glass, patinated bronze

shade impressed *TIFFANY STUDIOS NEW YORK 1490-5*

base impressed *TIFFANY STUDIOS NEW YORK 448*

26¾ in. (67.8 cm) high; 20½ in. (52.2 cm) diameter of shade

\$100,000-150,000

PROVENANCE:

Robert Foster, Ohio, circa 1905 (for the shade), thence by descent

Private Southern collection, acquired from the above in 2007

Sotheby's New York, 15 December 2011, lot 244

Acquired from the above by the present owner

EXHIBITED:

Orlando, Florida, Orlando Museum of Art, *Nature and Spirit: American*

Art of the 19th and 20th Centuries, 9 January - 25 April 2010

LITERATURE:

M. Eidelberg, A. Frelinghuysen, N. McClelland, L. Rachen,

The Lamps of Louis Comfort Tiffany, New York, 2005,

p. 162 (shade), and 104 (base)



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

105

TIFFANY STUDIOS

TWELVE-LIGHT 'LILY' TABLE LAMP, CIRCA 1910

Favrile glass, gilt bronze

each shade engraved *L.C.T.*

base impressed *TIFFANY STUDIOS NEW YORK 382*

21½ in. (54.6 cm) high

\$10,000-15,000

PROVENANCE:

Private Collection, New York

Christie's, New York, 12 December 1993, lot 692

Acquired from the above by the present owner



PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION

106

TIFFANY STUDIOS

'NAUTILUS' TABLE LAMP, CIRCA 1900

with a 'Mermaid' base cast from a model by
Louis Gudebrod

nautilus shell, silvered metal, patinated bronze
base impressed *TIFFANY STUDIOS NEW YORK*
25894 and with Tiffany Glass and Decorating
Company monogram

16 x 9½ x 4 in. (40.5 x 24.3 x 10.3 cm)

\$15,000-20,000

PROVENANCE:

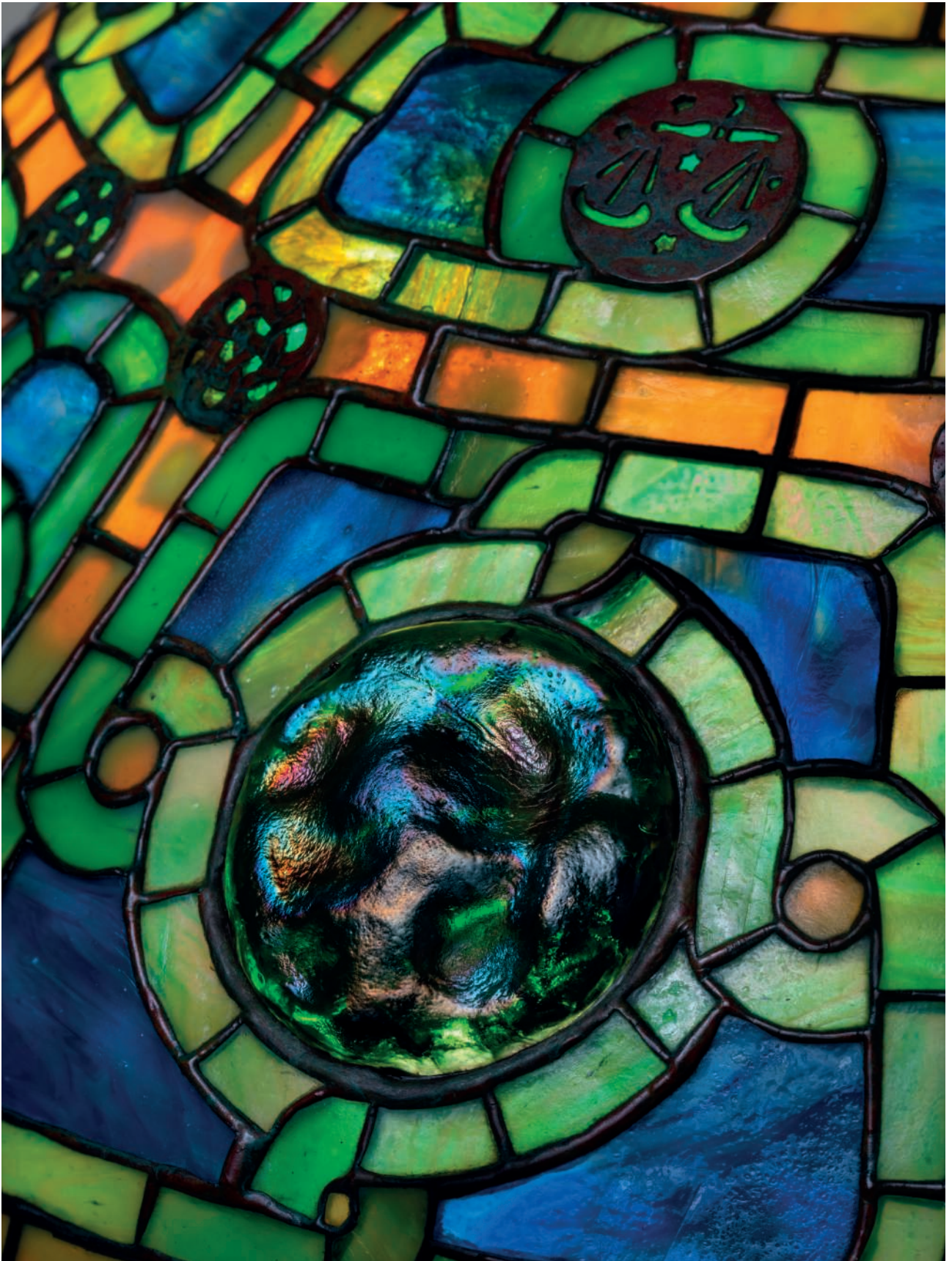
James D. Julia Auctioneers, Fairfield, Maine,

18 November 2015, lot 1176

Acquired from the above by the present owner

LITERATURE:

A. Duncan, *Tiffany Lamps and Metalware*, Suffolk,
Woodbridge, 2019, p. 97, pl. 372





PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION

107

TIFFANY STUDIOS

'ZODIAC' TABLE LAMP, CIRCA 1910

leaded glass, patinated bronze

shade impressed *TIFFANY STUDIOS NEW YORK 1908*

base impressed *TIFFANY STUDIOS NEW YORK*

32¾ in. (83.3 cm) high; 2¼ in. (56.5 cm) diameter of shade

\$40,000-60,000

PROVENANCE:

Team Antiques, Great Neck, New York

Acquired from the above by the present owner, 1984

LITERATURE:

A. Duncan, *Tiffany Lamps and Metalware*, Suffolk, Woodbridge, 2019, p. 127, pl. 500 (base) p. 204, pl. 797 (shade)



PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION

108

TIFFANY STUDIOS

'PEACOCK' MIRROR, CIRCA 1905

patinated bronze, Favrite glass, mirrored glass
impressed 28039 TIFFANY STUDIOS NEW YORK and with
Tiffany Glass and Decorating Company monogram

15½ x 16 x 7 in. (39.4 x 40.7 x 17.8 cm)

\$12,000-18,000

PROVENANCE:

Private Collection, New York
Christie's, New York, 17 June 2010, lot 1
Acquired from the above by the present owner

LITERATURE:

A. Duncan, *Tiffany Lamps and Metalware*, Suffolk, Woodbridge,
2019, p. 447, pl. 1813



PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION

109

TIFFANY STUDIOS

SIX-LIGHT 'LILY' AND 'TURTLE-BACK TILE' CEILING LIGHT,
CIRCA 1910

Favrile glass, patinated bronze
6 $\frac{1}{2}$ in. (16.3 cm) high; 15 $\frac{1}{4}$ in. (40 cm) diameter

\$30,000-50,000

PROVENANCE:

Fontaine's Auction Gallery, Pittsfield, Massachusetts,
28 April 2001, lot 110
Acquired from the above by the present owner

LITERATURE:

A. Duncan, *Tiffany Lamps and Metalware*, Suffolk,
Woodbridge, 2019, p. 352, pl. 1407, 1410



PROPERTY FROM
AN IMPORTANT NEW YORK COLLECTION

110

TIFFANY STUDIOS

'SCARAB' DESK LAMP, CIRCA 1905

Favrile glass, patinated bronze
base impressed 269 *TIFFANY STUDIOS NEW YORK*
and with Tiffany Glass and Decorative Company
monogram
8½ in. (21.6 cm) high

\$5,000-7,000

PROVENANCE:

Joseph D. Cantara, Ltd., New York
Acquired from the above by the present owner, 2004

LITERATURE:

A. Duncan, *Tiffany Lamps and Metalware*, Suffolk,
Woodbridge, 2019, p. 98, pl. 377

PROPERTY FROM AN
IMPORTANT NEW YORK COLLECTION

111

TIFFANY STUDIOS

'THREE SCARABS' INKSTAND, CIRCA 1902

patinated bronze, glass
impressed *TIFFANY STUDIOS NEW YORK 21568*
and with Tiffany Glass and Decorating Company
monogram
4¼ in. (10.6 cm) high; 4 in. (10.2 cm) diameter

\$8,000-12,000

PROVENANCE:

John Toomey Gallery, Oak Park, Illinois,
7 March 2010, lot 549
Acquired from the above by the present owner

LITERATURE:

A. Duncan, *Tiffany Lamps and Metalware*, Suffolk,
Woodbridge, 2019, p. 474, pl. 1912





112

TIFFANY STUDIOS

'MOTH' LAMP SCREEN, CIRCA 1905

leaded glass, patinated bronze chain

5½ x 8½ in. (14 x 21.5 cm)

20 in. (55.7 cm) drop

\$6,000-8,000

PROVENANCE:

Walter Chrysler, Jr., Provincetown, MA (acquired from

Louis Comfort Tiffany, by repute)

Acquired from the above by the present owner, circa 1967





TULIP TREE

PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

113

TIFFANY STUDIOS

EARLY AND RARE 'TULIP TREE' TABLE LAMP, CIRCA 1902

leaded glass, Favrite glass, patinated bronze
shade impressed *TIFFANY STUDIOS NEW YORK*
blown glass base engraved *L.C.T.*
base impressed *TIFFANY STUDIOS NEW YORK* with
Tiffany Glass & Decorating Company monogram
25 in. (63.5 cm.) high, 18¼ in. (46.5 cm.) diameter of shade

\$70,000-90,000

PROVENANCE:

Sandra van den Broek, New York

LITERATURE:

A. Duncan, *Tiffany Lamps and Metalware*, Suffolk, Woodbridge, 2019,
p. 171, pl. 687 (for the later version of the 'Tulip Tree' shade model)



TULIP TREE

A TIFFANY RARITY

Louis Tiffany was enamored with all manner of plants, flowers, shrubs and trees and these frequently served as the inspiration for many of his artistic designs and creations. He was especially fond of flora native to North America, particularly the northern United States where he was raised and lived for most of his life, including the magnificent tulip tree (*Liriodendron tulipifera*).

A member of the Magnolia family, the tulip tree can be found from Vermont to northern Florida and as far west as Illinois. Eastern Native Americans used the wood for dugout canoes and it was also popular with nineteenth and twentieth century cabinet and furniture makers. Reaching a height of almost 200 feet, the tree features distinctive large four-lobed leaves and begins producing,

at fifteen years, stunning flowers of six petals that surround spirally-arranged stamens and pistils.

The tulip tree was prominently displayed in Tiffany's first major interior design commission that was revealed to the public in March 1880: the acclaimed stage curtain for the newly-built Madison Square Theater in New York City. Illustrating a Florida marsh scene replete with butterflies and bees, it depicted "a line of tangled weedy shore, where meadow grasses, tall wild lilies, bold looking black-eyed Susans, daisies, rushes, arrowheads grow, while above them stretch branches of tulip trees in flower." Tiffany was also able to enjoy the tree while staying at Laurelton Hall, his Long Island country estate, where "the native woods of chestnut, tulip, oak, sassafras and cedar are thick in places with the wild azalea, the mountain laurel, the honeysuckle, the trailing arbutus and the yellow violet. They flourish."

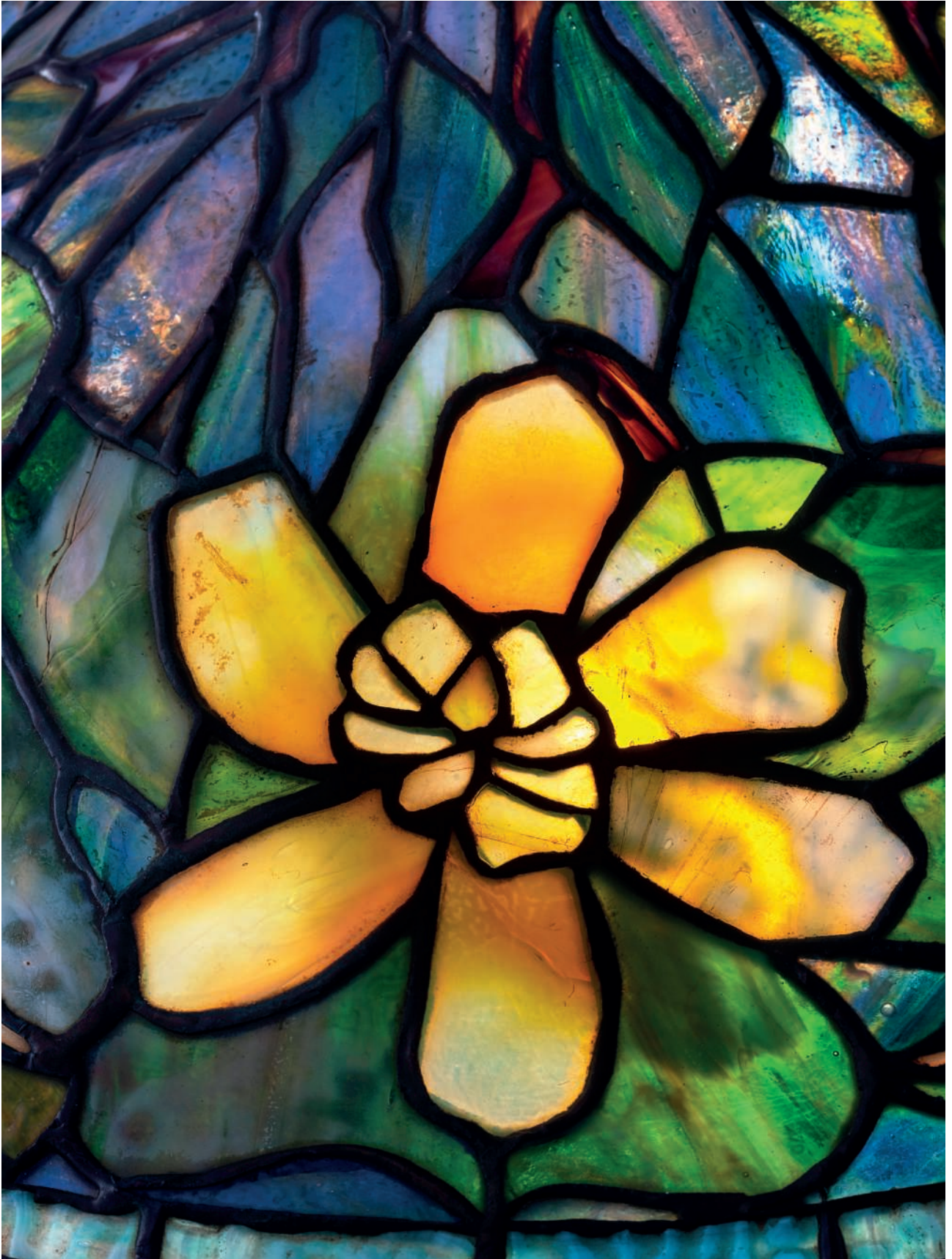
Tiffany Studios' Tulip Tree shade is exceptionally rare, with fewer than ten identified examples. It was listed in the firm's October 1, 1906 Price List as "1483. 18" TULIP TREE, flat \$65," however the model was apparently produced for less than four years after that. The shade of the lamp offered here is possibly one of the earliest versions of the model ever produced, as the glass incorporated is more complex in comparison to the other known examples. Furthermore, the uncommon fitted heat cap with a small spherical finial is also of a very early manufacture.

While of the same unusual flattened conical form typical of the model, this particular shade differs in that its motif is slightly less complicated than the later examples. There are two pairs of opposing large white-streaked yellow flowers, with their stamens and pistils, and smaller interspersed flowers shown from different perspectives and angles. They are situated among large yellow and brown-streaked green leaves pendant from reddish-brown branches. The flowers and foliage are against a wonderful dichroic and opalescent background that appears navy when unlit but beautifully transforms to rich tones of pink, green, aqua, violet and blue with transmitted light. The tall base, made around 1902, with a large iridescent gold Favrite glass tapered body, raised by five curvilinear patinated bronze legs, and three curved support arms that mimic the legs, ideally complements the shade.

— Paul Doros, former curator of glass at the Chrysler Museum of Art, Norfolk, VA and author of *The Art Glass of Louis Comfort Tiffany* (New York, 2013)



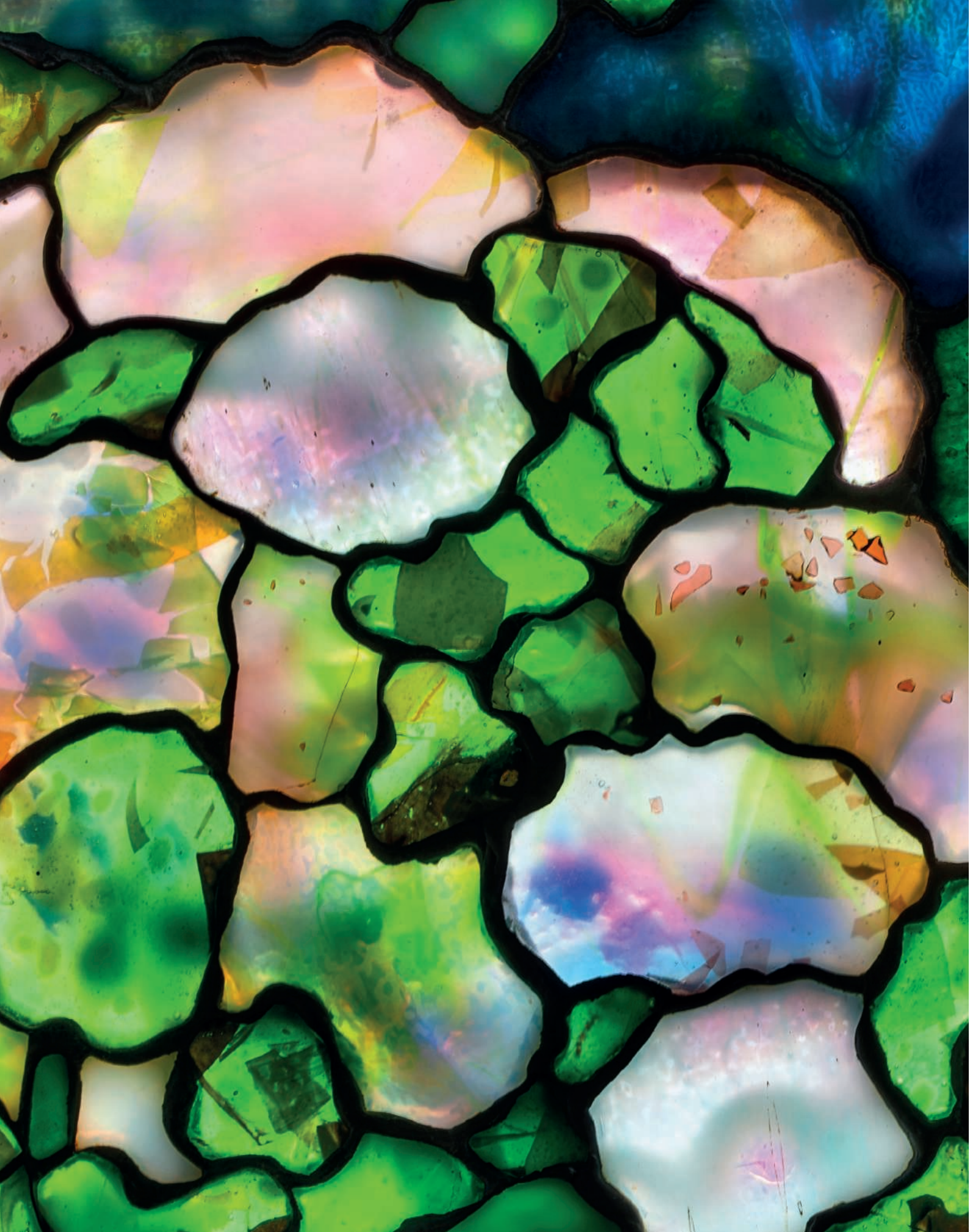
Lot 128 (detail), Tiffany Studios archival photograph of Tulip Trees, from the former collection of Agnes Northrop.







LANDSCAPE WINDOW



VISION OF NATURE

THE ART OF AGNES NORTHROP AND TIFFANY STUDIOS

A lush and beautiful landscape of a babbling brook with a lake beyond, it is the composition and the glass selection of this window that distinguish it from other Tiffany landscapes. Depicting spring and the early growing season in the woods, the four corners of the window celebrate individual blooms: magnolias, hydrangeas, azaleas with the upper right quadrant dominated by a fruiting tree. An outstanding selection of Favrite glass includes white drapery glass highlighted with pink for the magnolia flowers and some of the most luminous mottled glass for the hydrangeas. Interspersed amongst the flowers are dark green leaves of confetti glass. The azaleas are represented by brilliant fuchsia glass set between leaves of confetti glass, the overhanging branches with their fruits by carefully selected yellow and orange glass. An exceptionally realistic group of white birches stands at the center of the window. Tones of green, blue, and teal mottled glass comprise the undergrowth. The dramatic sky is highlighted in cobalt over deep gold which shades to an orange sunset reflected in the distant lake.

The window is thought to depict Kissena Brook in Flushing, Queens, with Kissena Lake beyond, and is believed to have been commissioned from Tiffany Studios by landscape architect Samuel Bowne Parsons, Jr. (1844-1923) The Parsons and Bowne families owned large tracts of land in Flushing, Queens. Parsons' father, Samuel Bowne Parsons, Sr. (1819-1906), started a large nursery there in the late 1830s that was reputed to have introduced several exotic species to the U.S., including varieties of magnolia, Japanese maples, white mulberry, Japanese privet, and the weeping beech tree.

Parsons, Jr., worked at the nursery after graduating from Yale University in 1862 when the business was supplying plants to Frederick Law Olmstead and Calvert Vaux. He apprenticed as a landscape architect under Vaux, becoming his partner from 1887 to 1895. Vaux was the head landscape architect for New

York's Central Park, and Parsons became its superintendent of planting. Together they designed a number of parks for New York, including the Ladies' Pond in Central Park and the siting of Grant's Tomb in Riverside Park. After Vaux's death, Parsons became landscape architect for New York City until 1911. Additionally, he designed Balboa Park in San Diego, part of Van Cortlandt Park in the Bronx, and a redesign of Union Square Park in Manhattan. As a founding member of the American Society of Landscape Architects in 1899, Parsons authored six books on landscape architecture, including *Landscape Gardening* (1895), *Landscape Gardening Studies* (1910), and *How to Plan the Home Grounds* (1907). He is known for his love of the beauty of the natural landscape enhanced by abundant plantings.

The nursery closed in the early 1900s, and after the death of Parsons, Sr. in 1906, some of the nursery's land was acquired by the City to become part of Kissena Park, including Kissena Lake. Remnants of the nursery still grow in the area known as Kissena Grove. When the present owner of the window acquired it in the late 1970s, they were told that the view was of Kissena Park. This cannot be verified today, possibly because the landscape of the park has been altered since the nursery existed.

Parts of the nursery were only blocks from the Fairchild Institute, where Agnes Fairchild Northrop (1857-1953), landscape window designer for Tiffany Studios, lived her whole life. Northrop is known for the precision and accuracy of the flowers and plants in her window designs, which she learned by long study in drawing and photography at the various nurseries in Flushing, including Parsons', and at Kissena Lake. She created a window in memory of Robert Baker, manager of the Parsons Nursery, in 1899 for the Reformed Church of Flushing (now Bowne Street Community Church). The specificity of the flora in this window could suggest her involvement.

—Julie L. Sloan, consultant in stained glass, writes about windows from her home in Lake Placid, NY. She works on stained-glass conservation projects as well, including Frank Lloyd Wright's Unity Temple, and The Riverside Church in New York.

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

—LOUIS COMFORT TIFFANY

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TIFFANY STUDIOS

LANDSCAPE WINDOW WITH MAGNOLIAS,
HYDRANGEAS AND AZALEAS, CIRCA 1915

leaded and plated Favrite glass

etched to lower right corner *Louis C. Tiffany NY*

27 x 48 in. (68.5 x 121.9 cm)

\$600,000-800,000

PROVENANCE:

Samuel Bowne Parsons, Jr., Flushing, New York, commissioned from
Tiffany Studios, by repute

Private Collection, New York

Thence by descent

Acquired from the above by the present owner, circa 1978



“Mr. Tiffany has shown that . . . many of the most beautiful and poetic passages of landscape can be better represented in glass than in paint”

—ROGER RIORDAN

From the impressionistic, near abstract foliage, to the naturalistic, trompe-l'oeil trees and river rocks reflected in the stream, this window ranks among the most spectacular and artistic of the windows created by Tiffany Studios at the beginning of the 20th century. During that most fertile period, Tiffany and his stained glass studios executed commissions of breathtaking beauty and technical complexity.

The depth and realism of the composition is achieved by a masterful layering of the most elaborate glass available to Tiffany Studios at the time. In the upper foreground, delicate branches support pink and white magnolia flowers fabricated of softly undulating drapery glass. Beneath them, a cluster of hydrangeas are in bloom, their mottled white glass accentuated with multi-colored fractured flakes and surrounded by dark green variegated glass. On the opposite side of the window, red and yellow mottled glass fruits are scattered in a poetic arrangement on arching branches. In the distance, a lake rendered in multiple layers of shimmering “flashed” glass reflects the setting sun.

A spectacular array of Tiffany’s innovative opalescent Favrite glass is employed throughout: mottled and fractured glass; multi-dimensional drapery glass, and rippled and granite-

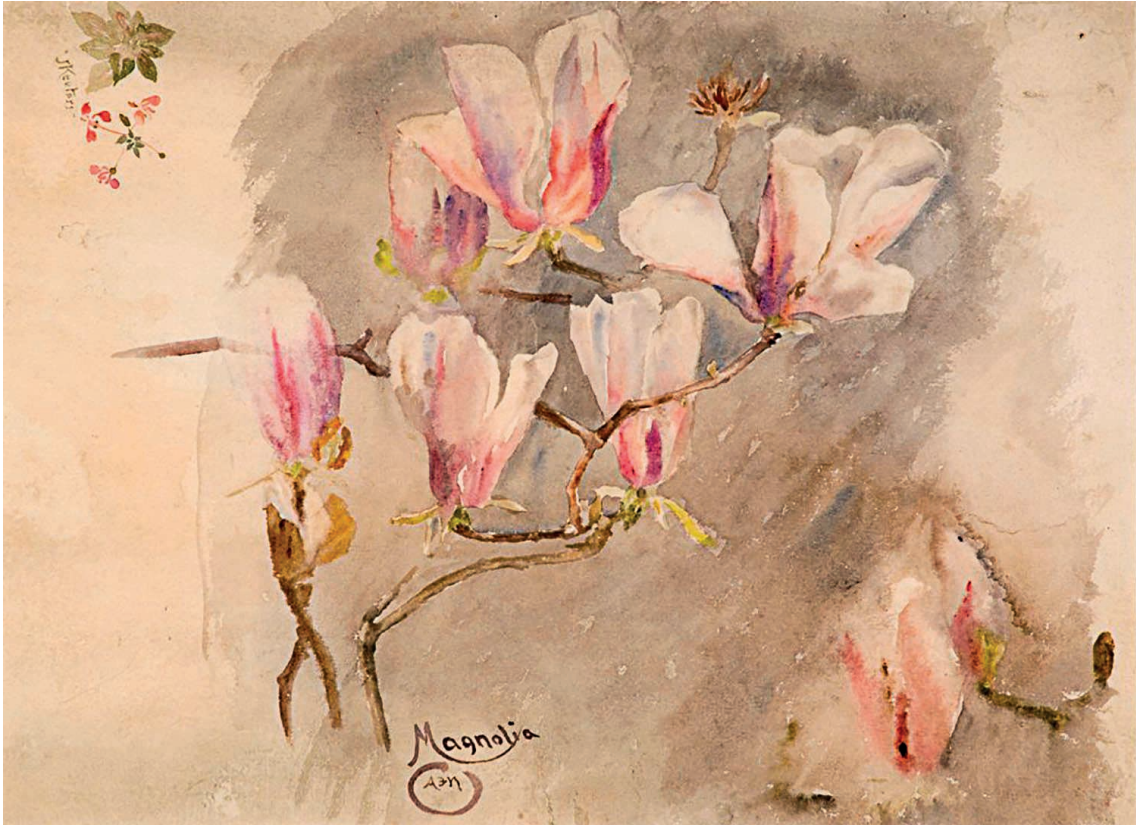
surfaced glass as well as several plated layers made up of various textures, shades and colors, demonstrate the highest level of artistry.

Called “the Kissena Window” by the family of the previous owner, this landscape is thought to be a depiction of Kissena brook and its surrounding woodlands and is believed to have been commissioned by American landscape Architect Samuel Bowne Parsons, Jr. The Parsons’ family Nursery in Kissena, Flushing was founded by his father in 1838. There, was introduced the first pink-flowering dogwoods, in addition they were the sole growers of hardy rhododendrons and azaleas in New York at the time.

Agnes Fairchild Northrop, one of Tiffany Studios most important designers, was born in Flushing in 1857 and spent a great deal of her time at the Kissena nurseries. Known for her “natural talent for floral designs,” (*Art Interchange*, 1894), she joined Tiffany’s studio in 1884 and eventually became responsible for designing many of his most important window commissions. Northrop worked at the Studios until it closed in the late 1930s. Tiffany granted her a privileged status, including her own separate private studio. In her memoirs, Northrop describes her position at the studios: “I managed to make a place for myself in flowers and landscape (I did not do Figures).”



View of Kissen Brook and its surrounding woodlands. Photograph from the former collection of Agnes Northrop, probably taken by her brother Charles, circa 1896.



Agnes Northrop "Magnolia" watercolor (2007-017). Photo: The Charles Hosmer Morse Museum of American Art, Winter Park, Florida © Charles Hosmer Morse Foundation, Inc.

At the time, Tiffany Glass furnaces in Corona were only a short distance from the town of Flushing and Parson's Nursery. Because of the prominence of the Nursery, this area was considered a horticultural center and "the nursery capital of New York" (Alice Cooney Frelinghuysen, *Glass Gardens, Agnes Northrop's designs for Louis C. Tiffany*, lecture at the Smithsonian American Museum, Washington, September 2016). Like Tiffany, Northrop was fascinated by all aspects of nature, documenting her favorite flowers through her photographs and drawings and using them for inspiration. Lot 128, a selection of reference photographs from her collection, includes several images of Magnolias and Hydrangeas, some of them inscribed in pencil "*Kissena nurseries, Flushing*". Northrop was an avid floral painter, sketching in watercolor from nature to creatively capture the subtle color gradations of the petals and leaves that would appear in her windows. Among Northrop's most important designs would be the DeForest *Autumn* window in the collections of the Metropolitan Museum of Art, New York.

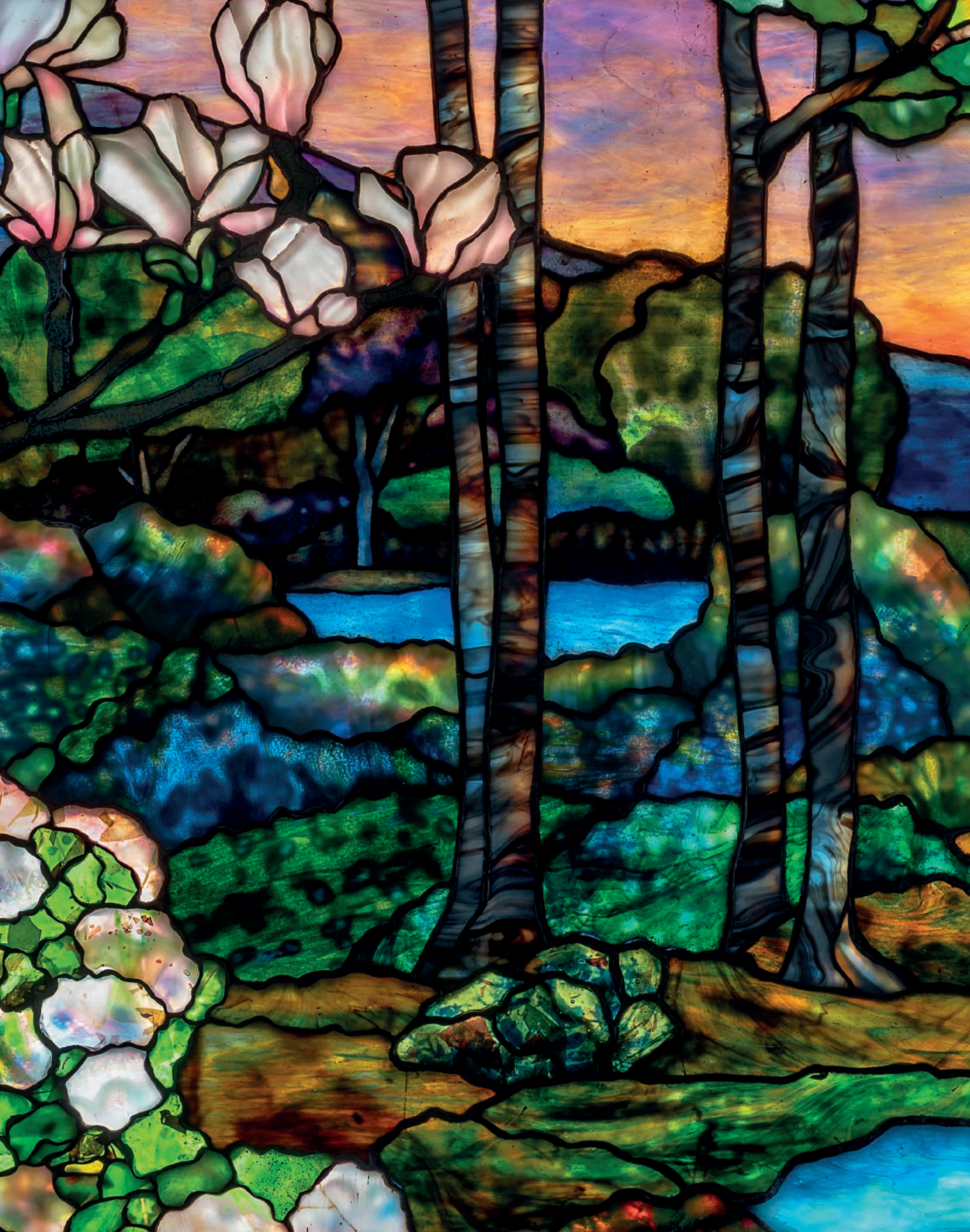
"A landscape's appearance is constantly changing" Monet said in 1891, "it lives by virtue of its surroundings—the air and light—which vary continually."

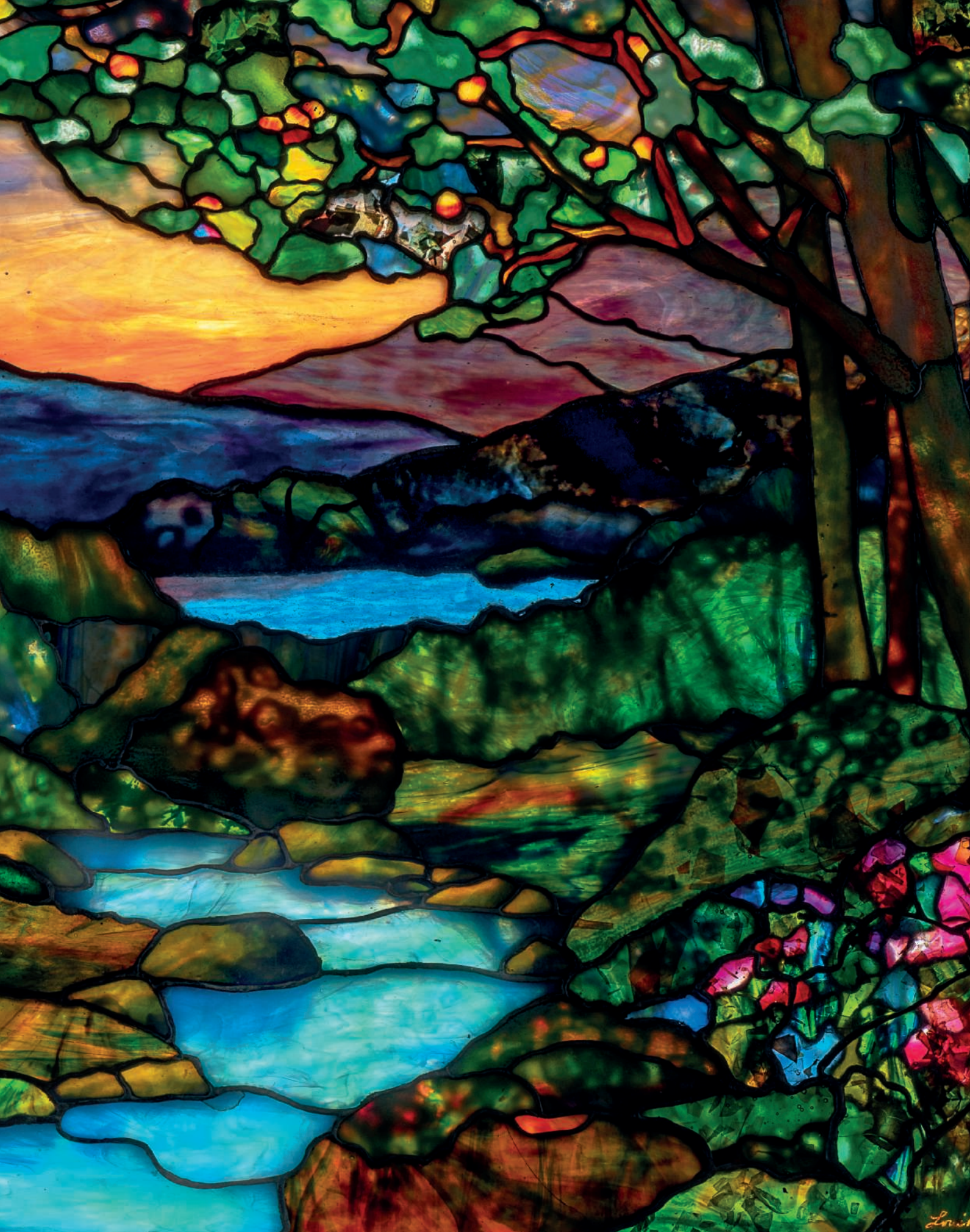
The luminosity of the Favrite glass and the virtuosity of its selection makes this window an ever-changing landscape. Light animates an allegorical view of Kissena, making it a never-ending exploration of the wonders of nature and a "delight to the eye." As painter and critic Roger Riordan, states in "American Stained Glass," *American Arts Review*, 1881, Tiffany's work "speaks, as nature does, through the eye to the mind and the feelings."



Lot 128 (detail), Tiffany Studios archival photograph of Magnolias, from the former collection of Agnes Northrop.









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TIFFANY STUDIOS

'SPIDER' TEA SCREEN, CIRCA 1905

leaded glass, patinated bronze
9 x 4½ in. (22.7 x 11½ in.) for each panel

\$12,000-18,000

PROVENANCE:

Private collection, Deal, New Jersey
Acquired from the above by the present owner, circa 1970

LITERATURE:

A. Duncan, *Tiffany Lamps and Metalware*, Suffolk, Woodbridge, 2019,
p. 435, pl. 1768 (for a related example)
M. Eidelberg, N. Gray, M. Hofer, *A New Light on Tiffany: Clara Driscoll and
the Tiffany Girls*, exh. cat., New York Historical Society, New York, 2007,
p. 73, pl. 35 (for a related example)

116

TIFFANY STUDIOS

RARE 'PUSSY WILLOW' TEA SCREEN, CIRCA 1910

leaded glass, patinated bronze
impressed *TIFFANY STUDIOS NEW YORK*
8 x 4½ in. (20.4 x 11.5 cm) for each panel

\$12,000-18,000

PROVENANCE:

Mrs. Pauline Ward Mount, Jersey City, New Jersey
Acquired from the above by the present owner, circa 1970

117

TIFFANY STUDIOS

'DOGWOOD' TEA SCREEN, CIRCA 1905

leaded glass, patinated bronze
impressed *TIFFANY STUDIOS NEW YORK*
7¾ x 4 in. (19.7 x 10.3 cm) for each panel

\$12,000-18,000

PROVENANCE:

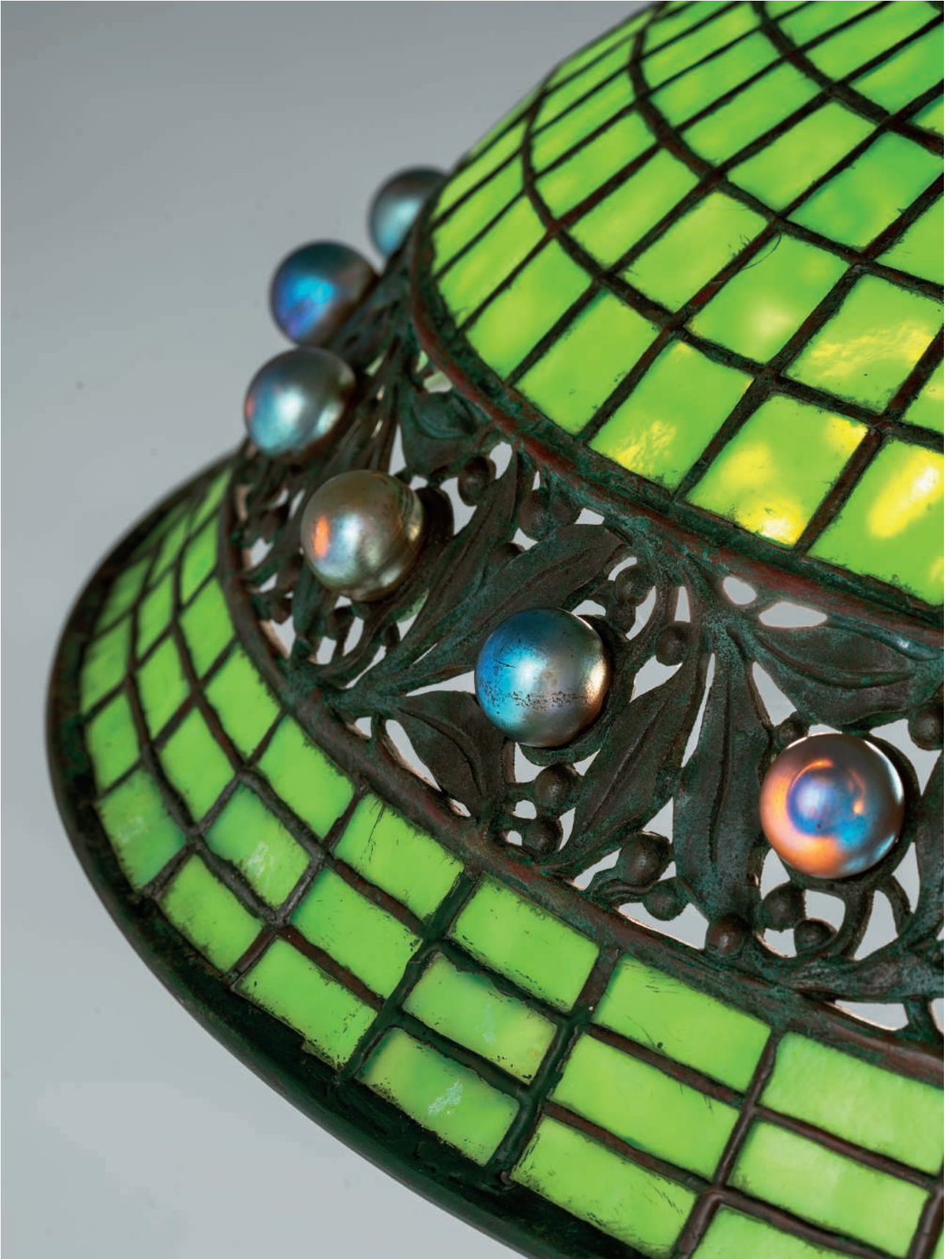
Mrs. Pauline Ward Mount, Jersey City,
New Jersey
Acquired from the above by the present owner,
circa 1970



117



116





PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

118

TIFFANY STUDIOS

'JEWELLED GEOMETRIC' TABLE LAMP, CIRCA 1905

with a telescopic six-prong 'Ball' base

leaded glass, Favrite glass, patinated bronze

shade impressed *TIFFANY STUDIOS 1513-2*

base impressed *TIFFANY STUDIOS NEW YORK 10918*

399

29 in. (73.7 cm) high as shown; 22¼ in. (56.5 cm)

diameter of shade

\$60,000-80,000

PROVENANCE:

Private Collection

Christie's, New York, 8 December 1995, lot 534

Macklowe Gallery, New York

LITERATURE:

A. Duncan, *Tiffany Lamps and Metalware*, Suffolk, Woodbridge, 2019, p. 92, pl. 353 (base) and p. 178, pl. 715 (shade)



PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION

119

TIFFANY STUDIOS

'DRAGONFLY' LAMP SCREEN, CIRCA 1905

leaded glass, patinated bronze chain

6¼ in. x 10 in. (15.7 x 25.5 cm)

14 in. (35.6 cm) drop

\$5,000-7,000

PROVENANCE:

Walter P. Chrysler, Jr., New York, NY and Norfolk, VA
Sotheby's New York, *Property of the Estate of Walter P. Chrysler*,
16 June 1989, lot 416
Acquired from the above by the present owner

LITERATURE:

A. Duncan, *Tiffany Lamps and Metalware*, Suffolk, Woodbridge, 2019,
p. 505 pl. 2036



120

TIFFANY STUDIOS

'DRAGONFLY' LAMP SCREEN, CIRCA 1905

leaded glass, patinated bronze chain

6¾ x 10 in. (17.2 x 25.4 cm)

21 in. (53.2 cm) drop

\$5,000-7,000

PROVENANCE:

Andrew Roman, the Antiquary, New York

Acquired from the above by the present owner, circa 1970

PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION

121

TIFFANY STUDIOS

RARE 'RUSSIAN' TABLE LAMP, CIRCA 1910

leaded glass, patinated bronze

shade impressed *TIFFANY STUDIOS NEW YORK 1910*

base impressed *Tiffany Studios NEW YORK 370*

24 in. (61 cm) high; 20¼ in. (51.5 cm) diameter of shade

\$50,000-70,000

PROVENANCE:

Dr. Francis L. Weille, Boston

Elizabeth Bradford Storer, Needham, Massachusetts, gift from the above

Grogan & Company, Boston, 2 May 2004, lot 321

Acquired from the above by the present owner

LITERATURE:

A. Duncan, *Tiffany Lamps and Metalware*, Suffolk, Woodbridge, 2019, p. 206,
pl. 804 (shade)



PROPERTY FROM A PRIVATE NEW JERSEY COLLECTION

122

TIFFANY STUDIOS

'TURTLE-BACK TILE' CHANDELIER, CIRCA 1905

leaded glass, patinated bronze

33 in. (84 cm) high; 20 $\frac{1}{4}$ in. (52.7 cm) diameter

38 in. (97 cm) drop

\$60,000-80,000

PROVENANCE:

Private Collection, New York

Gifted from the above to the present owner, circa 2015

LITERATURE:

A. Duncan, *Tiffany at Auction*, New York, 1981, p.73, pl. 200

A. Duncan, *Tiffany Lamps and Metalware*, Suffolk, Woodbridge, 2019,
p. 328, pl. 1314





PROPERTY FROM AN
IMPORTANT NEW YORK COLLECTION

123

TIFFANY STUDIOS

'CHINESE' TABLE LAMP, CIRCA 1910

gilt bronze, Favrite glass
shade impressed *TIFFANY STUDIOS*
NEW YORK 1588

base impressed *TIFFANY STUDIOS*
NEW YORK 535

16½ x 10 x 10 in. (41.7 x 25.4 x 25.4 cm)

\$3,000-5,000

LITERATURE:

A. Duncan, *Tiffany Lamps and Metalware*,
Suffolk, Woodbridge, 2019, p. 197, pl. 772

PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION

124

THE ARTWORK OF LOUIS C. TIFFANY, 1914

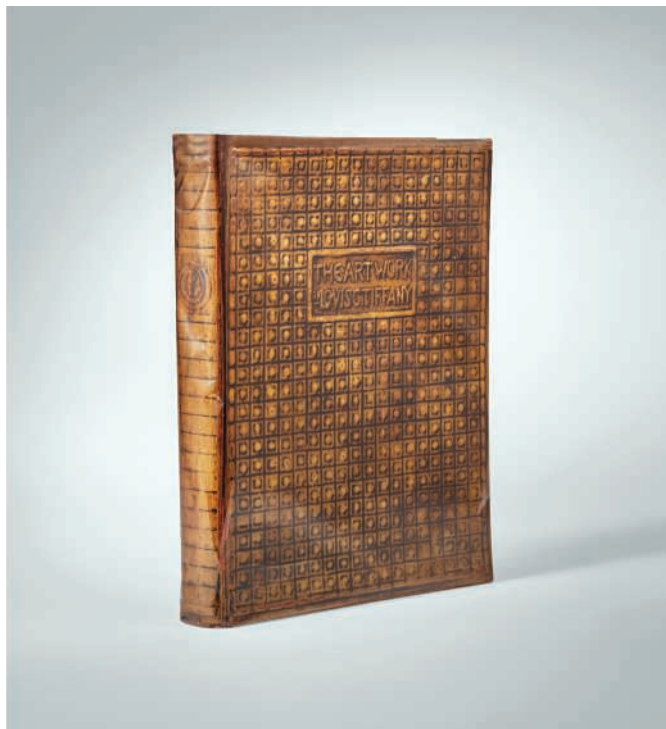
published by The Country Life Press, Garden City,
New York, number 98 from the edition of 492
on Japan paper, embossed gilt board cover
the front free endpaper inscribed *To The Reverend*
Charles Lewis Slattery, D.D. with the best wishes of
Louis C. Tiffany, June 1916

2 x 12¾ x 10 in. (5.1 x 32.2 x 25.4 cm)

\$3,000-5,000

PROVENANCE:

Charles Lewis Slattery (1867-1930),
Rector of Grace Church, New York
Skinner, Boston, 22 June 2002, lot 686
Acquired from the above by the present owner





PROPERTY OF A PHILADELPHIA COLLECTOR

125

TIFFANY STUDIOS

'BANDED DOGWOOD' TABLE LAMP, CIRCA 1905

leaded glass, patinated bronze
shade impressed *TIFFANY STUDIOS NEW YORK 1553*
base impressed *TIFFANY STUDIOS NEW YORK 333*
19 in. (48.2 cm) high; 14¼ in. (36.3 cm) diameter
of shade

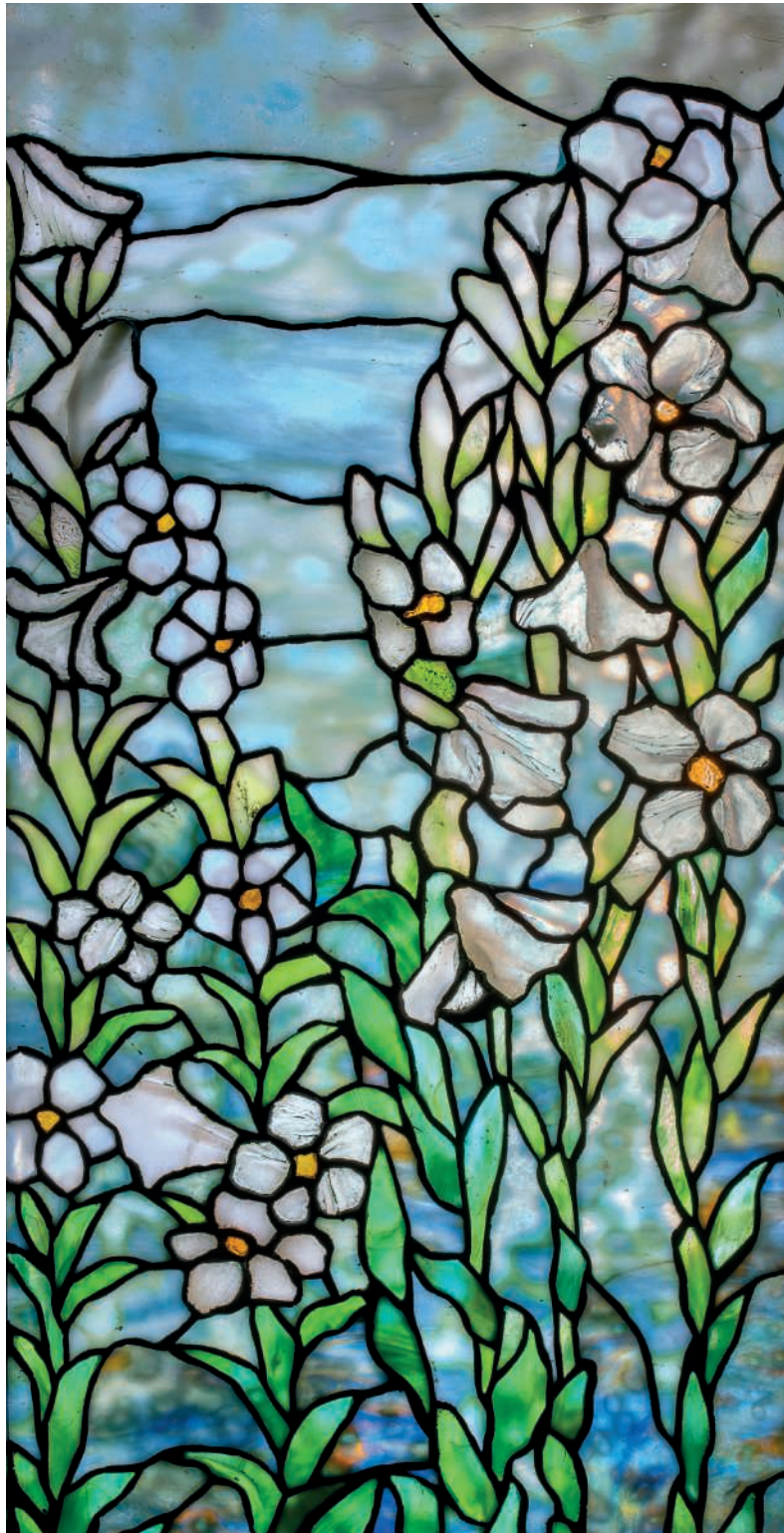
\$15,000-20,000

PROVENANCE:

Private East Coast Collection
Christie's, New York, 18 March 1999, lot 107
Acquired from the above by the present owner

LITERATURE:

E. Neustadt, *The Lamps of Tiffany*, New York, 1970,
p. 82, pl. 115 (shade)
A. Duncan, *Tiffany Lamps and Metalware*, Suffolk,
Woodbridge, 2019, p. 31, pl. 70 and p. 108,
pl. 419 (shade)



126

TIFFANY STUDIOS

FLORAL WINDOW, CIRCA 1910

leaded Favrite glass

23 x 11¼ in. (58.4 x 28.5 cm)

\$30,000-50,000

PROVENANCE:

Lillian Nassau, New York

Acquired from the above by the present owner, circa 1977







PROPERTY FROM AN
IMPORTANT NEW YORK COLLECTION

127

TIFFANY STUDIOS

'TULIP' TABLE LAMP, CIRCA 1910

leaded glass, patinated bronze
shade impressed *TIFFANY STUDIOS*
NEW YORK 1560-15

base impressed *TIFFANY STUDIOS*
NEW YORK 349

19½ (49.5 cm) high; 14 in. (35.5 cm) diameter
of shade

\$30,000-50,000

PROVENANCE:

Tod Volpe, New York

Acquired from the above by the present owner

LITERATURE:

A. Duncan, *Tiffany Lamps and Metalware*,
Suffolk, Woodbridge, 2019, p. 103, pl. 403





LOUIS C. TIFFANY PHOTO

TIFFANY PHOTOGRAPHS

“Art starts from an instinct in all – stronger in one than another
– and that instinct leads to the fixing of beauty in one of
a hundred ways.”

—LOUIS COMFORT TIFFANY

128

TIFFANY STUDIOS

TWENTY-TWO ARCHIVAL PHOTOGRAPHS FROM THE FORMER
COLLECTION OF AGNES NORTHROP, CIRCA 1898-1920

comprising: 12 albumen prints, 9 gelatin silver prints, 1 photogravure
each mounted on board and inscribed *Agnes Northrop* (mount, recto),
variously stamped *L.C. TIFFANY PHOTO* and variously titled and annotated
in ink and pencil

14½ x 11¼ in. (36.7 x 28.6 cm) each

\$8,000-12,000

PROVENANCE:

Agnes Northrop, Flushing, New York

Beatrice de Mauriac, gifted from the above

Christie's East, New York, 2 October 1980, lot 427A

Lillian Nassau, New York

Acquired from the above by the present owner

LITERATURE:

D. Peduto, *Some Decorative Arts of the Tiffany Studios*, New York, 1989,
pp. 34, 40, 50 of the present lot illustrated

*Louis Comfort Tiffany: Artistry in Glass, the Seymore and Evelyn Holtzman
Collection*, exh. cat., Boca Raton Museum of Art, Florida, 2007, n.p., of the
present lot illustrated

Please visit Christie's.com for further images of this lot.



LOUIS C. TIFFANY PHOTO

Wisteria

Agnes M. Mather



Present lot illustrated (detail). Photograph of Roses by George Collins Cox.

The present lot is a collection of photographs used by Tiffany Studios as inspiration for their designs. A selection of these photographs were taken by Tiffany Studios photographers, including Louis Comfort Tiffany himself, as indicated by his name stamped on the photo *LOUIS C TIFFANY PHOTO*, others likely taken by Agnes Northrop. Several of these are staged and curated vignettes, such as a bouquet of flowers in an opulent vase, set in front of an exceptional piece of Tiffany drapery glass surrounded by other botanical elements. Others are moments captured in nature, bringing insight to the visions that most inspired and enchanted Tiffany Studios, such as the gentle group of Wisteria blooms or Magnolia flowers emerging in the early spring. In one of her letters, Clara Driscoll refers to Agnes Northrop's newly acquired fascination with photography: "Miss Northrop has a sixty dollars camera and has taken some beautiful photographs of dogwoods, ferns and other plants that are

so fine. They are of great value to her. The only trouble is that the expense only begun once the camera is bought. Each photograph costs something" (June 15, 1898). Other photographs were likely commissioned from outside photographers, such as George Collins Cox, known at the time for his portraits of artists and other important personalities of the day, sculptor Auguste Saint-Gaudens, poet Walt Whitman as well as Tiffany's parent's Mr. & Mrs. Charles E. Tiffany. Cox's name appears embossed on the mount of one of photographs along with that of Louis Tiffany. On the back of a few of these photographs, Tiffany Studios designers sketched out ideas and designs for future creations. Other images are commercial, some selected from books and magazines of the time and archived by the Studios. These range from flowers to famous sculptures and works of art and travel photographs of faraway places.



Purple Magnolia



Blue Hydrangea

Am. Hydrangea

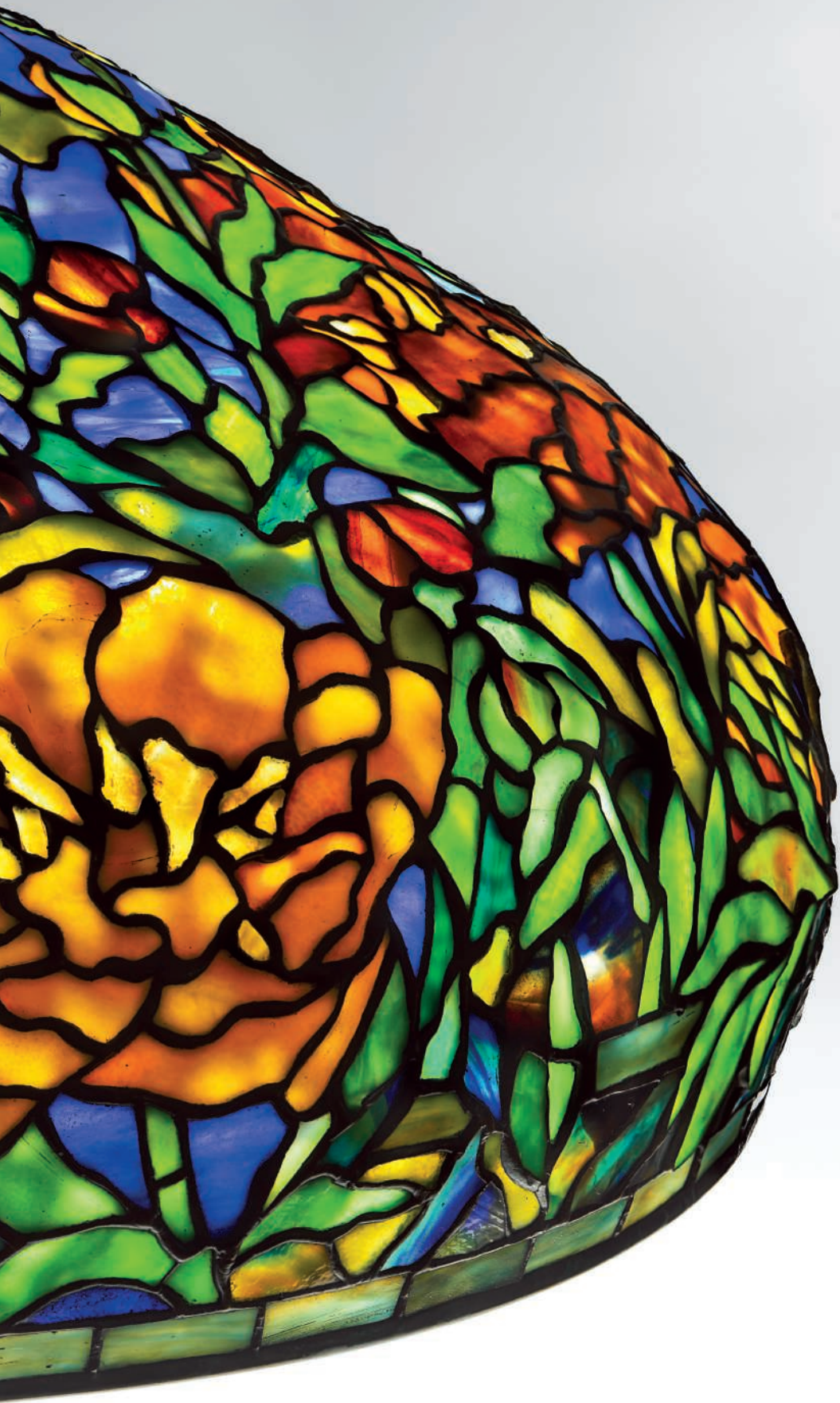


Agnes Chase



White Magnolia





ELABORATE PEONY

129

TIFFANY STUDIOS

IMPORTANT AND RARE 'ELABORATE PEONY' TABLE LAMP,
CIRCA 1913

leaded glass, patinated bronze
with a telescopic base
shade impressed *TIFFANY STUDIOS NEW YORK*
base impressed *TIFFANY STUDIOS NEW YORK 267*
33½ in. (85 cm) high as shown; 22 in. (55.8 cm) diameter of shade

\$600,000-800,000

PROVENANCE:

Samuel Bowne Parsons, Jr., Flushing, New York, commissioned from
Tiffany Studios, by repute
Private Collection, New York
Thence by descent
Acquired from the above by the present owner, circa 1978

LITERATURE:

A. Duncan, *Tiffany at Auction*, New York, 1981, cover and p. 105, pl. 282 (shade)
M. Eidelberg, A. Frelinghuysen, N. McClelland, L. Rachen, *The Lamps of Louis
Comfort Tiffany*, New York, 2005, p. 154, pl. 43 (shade)







Lot 128 (detail), Tiffany Studios archival photograph of Peonies, from the former collection of Agnes Northrop.

As observed in lot 114, the *Landscape Window with Magnolias, Hydrangeas and Azaleas*, the present lampshade includes a proliferation of experimental Favrite glass. Carefully chosen by the best selectors at Tiffany Studios, the exceptional artistry of the work suggests direct supervision by Louis Comfort Tiffany himself. The strong, almost masculine palette of the shade is rendered in bold reds and yellows against a backdrop of deep blue, belying the idea that the design was conceived as a birthday gift for a woman.

Among the most ambitious of all the lampshade patterns to come from Tiffany Studios, the Elaborate Peony was the final design in a long history of lampshades celebrating the Peony flower, of which Marco Polo, after returning from China with them, described as having, "roses as big as cabbages". The Elaborate Peony builds on Tiffany's established Peony design, enhancing the conventional, painterly selection of glass with a more complex and shimmering composition. According to the daughter of the household steward of Samuel Bowne Parsons, Jr., from whom the present owner purchased this lamp in the late 1970s, the present lot was created as a special-order item circa 1910. Intended as a "one of a kind" example, it was believed to have been ordered

“Dame Nature ... will freely give ... all the wonders of color combination that can exist on the earth, for it is from her that every real artist has drawn his inspiration and taught the eye to feed the soul.”

—LOUIS COMFORT TIFFANY

by landscape architect Samuel Bowne Parsons Jr. as a gift for his step-mother, and was not a design meant by Tiffany Studios to be offered for sale to the public. Nevertheless, the original work was of such striking beauty and complexity, that it was assigned model number 1903, joining the list of newly designed models, and offered for sale in the Tiffany showrooms in 1913. Since all shades from this last design period bore pattern numbers starting with the numerals 19, the lampshades are often referred to as the “1900 Series.”

It was hoped that the new, more ambitious 1900 Series would reinvigorate the waning interest in Tiffany’s award-winning lampshades which swept the world with their incredible beauty only a decade before. But the elaborate, handmade aesthetic, comprised of sinuous lines and a Pre-Raphaelite palette was already being replaced in the hearts and minds of their best customers. The Jazz Age was approaching and the Avant-Garde, heavily influenced by a new aesthetic from Europe that included Duchamp’s *Nude Descending a Staircase* at the *Salon des Indépendants*, were already falling in love with the machine-made severity of geometric design that would soon come to be called Art Deco.





130

TIFFANY STUDIOS

'NAUTILUS' TABLE LAMP, CIRCA 1902

nautilus shell, mother-of-pearl, gilt bronze
base impressed *TIFFANY STUDIOS NEW YORK D796* and
with Tiffany Glass and Decorating Company monogram
13½ x 8 x 9 in. (34.3 x 20.3 x 22.7 cm)

\$6,000-8,000

LITERATURE:

A. Duncan, *Tiffany Lamps and Metalware*, Suffolk,
Woodbridge, 2019, p. 96, pl. 368



131

TIFFANY STUDIOS

'MOTH' LAMP SCREEN, CIRCA 1905

leaded glass, patinated bronze chain

6½ x 11½ in. (16 x 29.3 cm)

24½ in. (62.2 cm) overall drop

\$5,000-7,000

PROVENANCE:

Mother Antiques, Asbury Park, New Jersey

Acquired from the above by the present owner, circa 1985



132

TIFFANY STUDIOS
COUNTERBALANCE DESK LAMP,
CIRCA 1910

Favrile glass, patinated bronze
shade engraved *L.C.T.*
base impressed *TIFFANY STUDIOS*
NEW YORK 415
15½ in. (39.3 cm) high as shown; 7 in. (17.7 cm)
diameter of shade

\$6,000-8,000

PROVENANCE:

Dennis Tesdell, West Des Moines, Iowa
Acquired from the above by the present owner

LITERATURE:

E. Neustadt, *The Lamps of Tiffany*, New York,
1970, p. 43, pl. 50
A. Duncan, *Tiffany Lamps and Metalware*,
Suffolk, Woodbridge, 2019, p. 100, pl. 388

PROPERTY FROM AN IMPORTANT WEST COAST COLLECTION

133

TIFFANY STUDIOS
MONUMENTAL VASE, CIRCA 1900

handwrought bronze, Favrite glass
impressed with Tiffany Glass and
Decorating Company monogram
20½ in. (52 cm) high

\$10,000-15,000





PROPERTY FROM
AN IMPORTANT NEW YORK COLLECTION

134

TIFFANY STUDIOS
'JEWEL FEATHER' TABLE LAMP,
CIRCA 1915

leaded glass, patinated bronze
shade impressed *TIFFANY STUDIOS*
NEW YORK 1439
base impressed *TIFFANY STUDIOS*
NEW YORK 533
22½ in. (57.3 cm) high; 16¼ in. (41.3 cm) diameter
of shade

\$15,000-20,000

PROVENANCE:

Private Collection, Bucks County
Estate auction, Morrisville, Pennsylvania,
7 September 2003
Acquired from the above by the present owner

LITERATURE:

A. Duncan, *Tiffany Lamps and Metalware*, Suffolk,
Woodbridge, 2019, p. 36, pl. 90, p. 152,
pl. 1439 (shade)



PROPERTY FROM AN
IMPORTANT NEW YORK COLLECTION

135

TIFFANY STUDIOS
'PEONY' TABLE LAMP, CIRCA 1910

leaded glass, patinated bronze
shade impressed *TIFFANY STUDIOS*
NEW YORK

base impressed *TIFFANY STUDIOS*
NEW YORK 537

23½ in. (59.7 cm) high; 18¼ in. (46.5 cm)
diameter of shade

\$40,000-60,000

PROVENANCE:

Sotheby's New York, 24 March 1984, lot 258
Acquired from the above by the present owner

LITERATURE:

E. Neustadt, *The Lamps of Tiffany*, New York,
1970, pp. 151-153 (shade)
A. Duncan, *Tiffany at Auction*, New York, 1981,
p. 60, pl. 166 (shade)



PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION

136

TIFFANY STUDIOS

'DAFFODIL' TABLE LAMP, CIRCA 1905

leaded glass, patinated bronze
shade impressed *TIFFANY STUDIOS NEW YORK 6703*
base impressed *TIFFANY STUDIOS NEW YORK D803* and with
Tiffany Glass and Decorative Company monogram
25½ in. (64.7 cm) high; 20¼ in. (51.4 cm) diameter of shade

\$30,000-50,000

PROVENANCE:

Poucel Family, Paris, circa 1920, thence by descent
Macklowe Gallery, New York
Dr. Edward and Helen McConnell, Atlanta, Georgia, circa 1983
Sotheby's New York, 11 June 2014, lot 33
Acquired from the above by the present owner

LITERATURE:

E. Neustadt, *The Lamps of Tiffany*, New York, 1970, p. 107, pl. 156 (shade)
M. Eidelberg, A. Frelinghuysen, N. McClelland, L. Rachen, *The Lamps of
Louis Comfort Tiffany*, New York, 2005, p. 141 pl. 33 (shade)





View of the shade workshop at Tiffany Studios.

137

TIFFANY STUDIOS

PALETTE FOR FINAL SELECTION OF GLASS TILES FOR A 16-INCH 'DRAGONFLY' TABLE LAMP, CIRCA 1905-1910

black painted clear glass, wood
 frame impressed *TIFFANY STUDIOS NY* twice
 24 x 24 in. (61.2 x 61.2 cm)

\$5,000-7,000

PROVENANCE:

Tiffany Studios, circa 1905-1938
 Tiffany Bankruptcy, 1938
 Private Collection, Maryland
 Grady Cain, Ohio
 Rago, Lambertville, 20 September 2007, lot 908
 Renaissance Antiques, Iowa
 Acquired from the above by the present owner, 2007

LITERATURE:

M. Eidelberg, N. Gray, M. Hofer, *A New Light on Tiffany: Clara Driscoll and the Tiffany Girls*, exh. cat., New York Historical Society, New York, 2007, p. 55 (for a letter by Clara Driscoll describing the process)

The present lot would have been used by the Tiffany Studios to create a sixteen-inch 'Dragonfly' lampshade. Clara Driscoll references this technique in a letter to her family in 1904: "The patterns are all laid out on a flat piece of glass that has had the design traced on it in black paint and this piece of glass with the patterns on put in one of the windows against the light - and the right glass selected and cut for each pattern and then stuck on the big piece of glass in place of its patterns. When the shade is all cut it is sent to the factory (on its piece of glass) with the wooden mould. There each piece of glass is taken off and put on its corresponding space on the mould, where they are all fastened together with metal and the whole thing drawn off a complete shade." (October 14, 1904)

Many hundreds of such templates must have been created - one for each lamp model - to aid in the selection of the glass and in the final assembly of the shades. According to Herman Cohan, the government appointed receiver of the Tiffany Studios bankruptcy process, all of them were destroyed at the final post-bankruptcy dissolution of the Tiffany Studios in 1938, making the present lot the only known palette to exist today.



PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION

138

TIFFANY STUDIOS

RARE 'AMERICAN INDIAN' TABLE LAMP, CIRCA 1910

leaded glass, patinated bronze

shade impressed *TIFFANY STUDIOS NEW YORK 1586*

base impressed *TIFFANY STUDIOS NEW YORK 536*

17¼ in. (43.7 cm) high; 12¼ in. (31.6 cm) diameter of shade

\$60,000-80,000

LITERATURE:

A. Duncan, *Tiffany At Auction*, New York, 1981, p. 64

J. Loring, *Louis Comfort Tiffany at Tiffany & Co.*, New York, 2002, p. 212

A. Duncan, *Tiffany Lamps and Metalware*, Suffolk, Woodbridge, 2019, p. 120, pl. 1586





Lot 128 (detail), Tiffany Studios archival photograph of Poppies, from the former collection of Agnes Northrop.

PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION

139

TIFFANY STUDIOS

'POPPY' TABLE LAMP, CIRCA 1910

leaded glass, patinated bronze

shade impressed *TIFFANY STUDIOS NEW YORK 1531*

base impressed *TIFFANY STUDIOS NEW YORK 532*

26¼ in. (67.2 cm) high; 20¼ in. (51.4 cm) diameter of shade

\$30,000-50,000

PROVENANCE:

Tod Volpe, New York

Acquired from the above by the present owner, 2017

EXHIBITED:

E. Neustadt, *The Lamps of Tiffany*, New York, 1970, p. 97,
pl. 140 (shade)

A. Duncan, *Tiffany Lamps and Metalware*, Suffolk, Woodbridge,
2019, p. 159, pl. 648 (shade)



PROPERTY FROM AN IMPORTANT WEST COAST COLLECTION

140

TIFFANY STUDIOS

'LOTUS' TABLE LAMP, CIRCA 1910

leaded glass, patinated bronze

shade impressed *TIFFANY STUDIOS NEW YORK*

31½ in. (80 cm) high; 26 in. (66 cm) diameter of shade

\$100,000-150,000

LITERATURE:

A. Duncan, *Tiffany Lamps and Metalware*, Suffolk, Woodbridge, 2019,
p. 88, pl. 339





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PROPERTY OF A PRIVATE COLLECTOR

EXCEPTIONAL ART DECO NECKLACE BY JEAN FOUQUET

Aquamarine, gold, platinum, silver and black lacquer

1925-1930

In its fitted case signed G. Fouquet, 6 rue royale, Paris.

€350,000 - 450,000

CHRISTIE'S

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

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

8 WATCHES & CLOCKS

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

B REGISTERING TO BID

1 NEW BIDDERS

- If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
 - for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
 - for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
 - for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.
- We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department at +1 212-636-2000.

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 Client Services Department at +1 212-636-2000.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Client Service Department on +1 212-636-2000.

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.aspx>.

(c) Written Bids

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

C CONDUCTING 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:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in sections B(3), E(2)(f), F(4), and J(1).

4 BIDDING

The **auctioneer** accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the hammer price of each **lot** sold. On all **lots** we charge 2.5% of the **hammer price** up to and including US\$600,000, 20% on that part of the **hammer price** over US\$600,000 and up to and including US\$6,000,000, and 14.5% of that part of the **hammer price** above US\$6,000,000.

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, country, 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, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

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

- 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**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

- 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.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

- 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, photographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots** sold without a printed **estimate**;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition** report or announced at the time of sale.
- To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph

E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

(l) **Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery)**. In these categories, paragraph E2 (b) – (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the **catalogue description** (the "**Subheading**"). Accordingly, all references to the **Heading** in paragraph E2 (b) – (e) above shall be read as references to both the **Heading** and the **Subheading**.

3 NO IMPLIED WARRANTIES

EXCEPT AS SET FORTH IN PARAGRAPHS E1 AND E2 ABOVE, NEITHER THE SELLER NOR THE CHRISTIE'S GROUP MAKE ANY OTHER WARRANTY, EXPRESS OR IMPLIED, ORAL OR WRITTEN, WITH RESPECT TO THE LOT, INCLUDING THE IMPLIED WARRANTIES OF MERCHANTABILITY OR FITNESS FOR A PARTICULAR PURPOSE, EACH OF WHICH IS SPECIFICALLY DISCLAIMED.

4 YOUR WARRANTIES

- You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.
- where you are bidding on behalf of another person, you warrant that:
 - you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot**(s) in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will remain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;
 - the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;
 - you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

F PAYMENT

1 HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:
 - the **hammer price**; and
 - the **buyer's premium**; and
 - any applicable duties, goods, sales, use, compensating or service tax, or VAT.Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").
- We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
- You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
 - Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.
 - Credit Card.
We accept Visa, MasterCard, American Express and China Union Pay. 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.
 - Cash
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer.
 - Bank Checks
You must make these payable to Christie's Inc. and there may be conditions. Once we have deposited your check, property cannot be released until five business days have passed.

(v) Checks

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

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

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

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

4 WHAT HAPPENS IF YOU DO NOT PAY

- If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
 - we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
 - we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
 - we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
 - we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
 - we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
 - we can, at our option, reveal your identity and contact details to the seller;
 - we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
 - we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
 - we can take any other action we see necessary or appropriate.
- If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

- 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
 - charge you storage costs at the rates set out at 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 would be happy to assist in making shipping arrangements on request. 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 <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at PostSaleUS@christies.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.

- You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department at +1 212 636 2650 and PostSaleUS@christies.com. See the information set out at <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at PostSaleUS@christies.com.
- You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.
- Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.

(d) Lots containing Ivory or materials resembling ivory

If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

(e) Lots of Iranian origin

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

(f) Gold

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

(g) Watches

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

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

I OUR LIABILITY TO YOU

- We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
- 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
 - 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.
- In particular, please be aware that our written and telephone bidding services, Christie's LIVETM, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be

responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is, or may be, unlawful; or (iii) we reasonably believe 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 LIVETM 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 and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at www.christies.com/about-us/contact/ccpa.

8 WAIVER

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

9 LAW AND DISPUTES

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

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

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

auctioneer: the individual **auctioneer** and/or Christie's.
authentic: authentic : a genuine example, rather than a copy or forgery of:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Subheading: has the meaning given to it in paragraph E2.

UPPER CASE type: means having all capital letters.
warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

SYMBOLS USED IN THIS CATALOGUE

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

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

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

◆
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.

□
Bidding by interested parties

•
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.

Φ
Please note that this **lot** is subject to an import tariff. The amount of the import tariff due is a percentage of the final hammer price plus buyer’s premium. The buyer should contact Post Sale Services prior to the sale to determine the estimated amount of the import tariff. If the buyer instructs Christie’s to arrange shipping of the **lot** to a foreign address, the buyer will not be required to pay the import tariff. If the buyer instructs Christie’s to arrange shipping of the **lot** to a domestic address, if the buyer collects the property in person, or if the buyer arranges their own shipping (whether domestically or internationally), the buyer will be required to pay the import tariff. For the purpose of calculating sales tax, if applicable, the import tariff will be added to the final hammer price plus buyer’s premium and sales tax will be collected as per The Buyer’s Premium and Taxes section 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**.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

11/01/21

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. 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.

◦ 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 if the lot fails to sell. Christie’s sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the lot not being sold. 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 is an amount calculated against the hammer price. The third party may continue to bid for the lot above the irrevocable written bid. Where the third party is the successful bidder, Christie’s will report the 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

□ Bidding by interested parties

When a party with a direct or indirect interest in the lot who may have knowledge of the lot’s reserve or other material information may be bidding on the lot, we will mark the lot with this symbol □. This interest can include beneficiaries of an estate that consigned the lot or a joint owner of a lot. Any interested party that successfully bids on a lot must comply with Christie’s Conditions of Sale, including paying the lot’s full Buyer’s Premium plus applicable taxes.

Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie’s may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-lot announcement will be made.

Other Arrangements

Christie’s may enter into other arrangements not involving bids. These include arrangements where Christie’s has made loans or advanced money to consignors or prospective purchasers 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.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

QUALIFIED HEADINGS

In Christie’s opinion a work by the artist.

**“Attributed to ...”

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

**“Studio of ...”/ “Workshop of ...”

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

**“Circle of ...”

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

**“Follower of ...”

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

**“Manner of ...”

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

**“After ...”

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

“Signed ...”/“Dated ...”/

“Inscribed ...”

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

“With signature ...”/ “With date ...”/

“With inscription ...”

In Christie’s qualified opinion the signature/

date/inscription appears to be by a hand other than that of the artist.

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

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

POST 1950 FURNITURE

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

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

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

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

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

Please be advised that after 50 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection.

Tel: +1 212 636 2650

Email: PostSaleUS@christies.com

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

COLLECTION AND CONTACT DETAILS

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

Tel: +1 212 636 2650

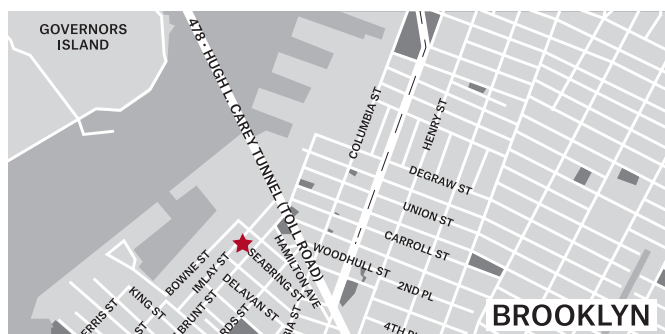
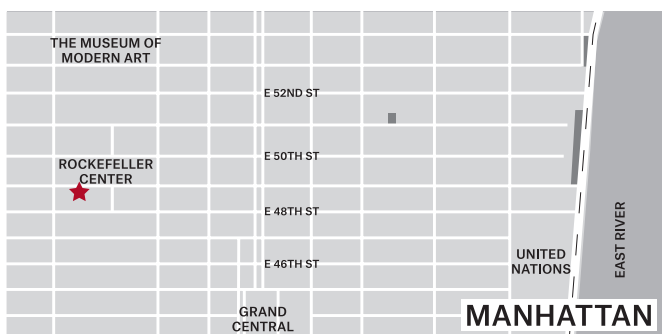
Email: PostSaleUS@christies.com

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

PostSaleUS@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

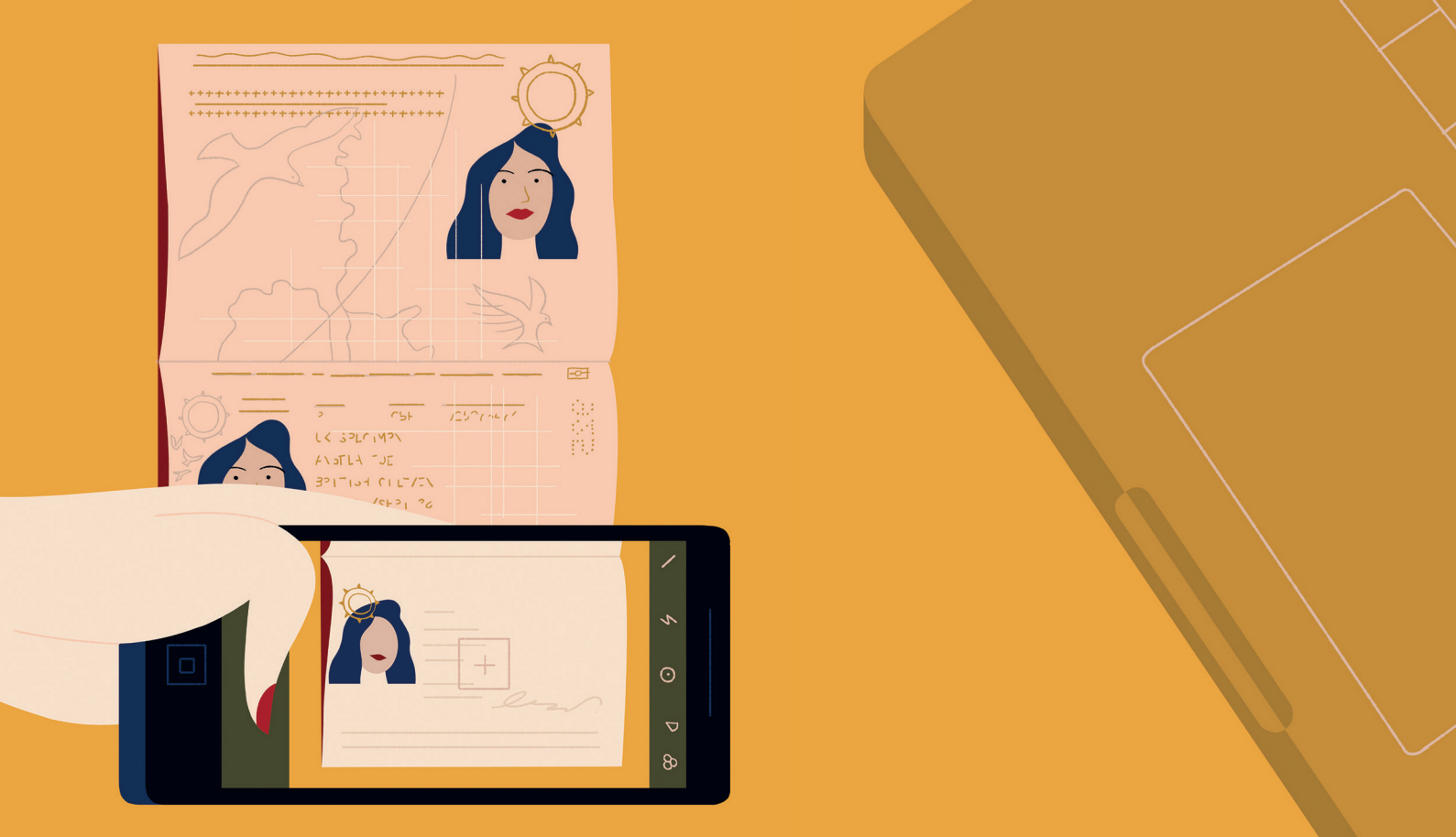
Tel: +1 212 974 4500

PostSaleUS@christies.com

Main Entrance on Corner of Imlay and Bowne St

Hours: 9.30 AM - 5.00 PM

Monday-Friday except Public Holidays



IDENTITY VERIFICATION

From January 2020, new anti-money laundering regulations require Christie's and other art businesses to verify the identity of all clients. To register as a new client, you will need to provide the following documents, or if you are an existing client, you will be prompted to provide any outstanding documents the next time you transact.

Private individuals:

- A copy of your passport or other government-issued photo ID
- Proof of your residential address (such as a bank statement or utility bill) dated within the last three months

Please upload your documents through your christies.com account: click 'My Account' followed by 'Complete Profile'. You can also email your documents to info@christies.com or provide them in person.

Organisations:

- Formal documents showing the company's incorporation, its registered office and business address, and its officers, members and ultimate beneficial owners
- A passport or other government-issued photo ID for each authorised user

Please email your documents to info@christies.com or provide them in person.

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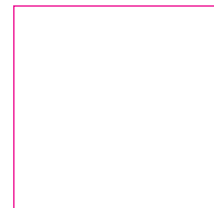
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Joslin Van Arsdale, Daniel Vidal, Kira Vidumsky,
Grace Voges, Izzie Wang, Seth Watsky,
Heather Weintraub, Rachael White Young,
Kathryn Widing, Jillian Wood, Gretchen Yagielski

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Lisa Cavanaugh, Lydia Kimball, Nancy Rome,
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