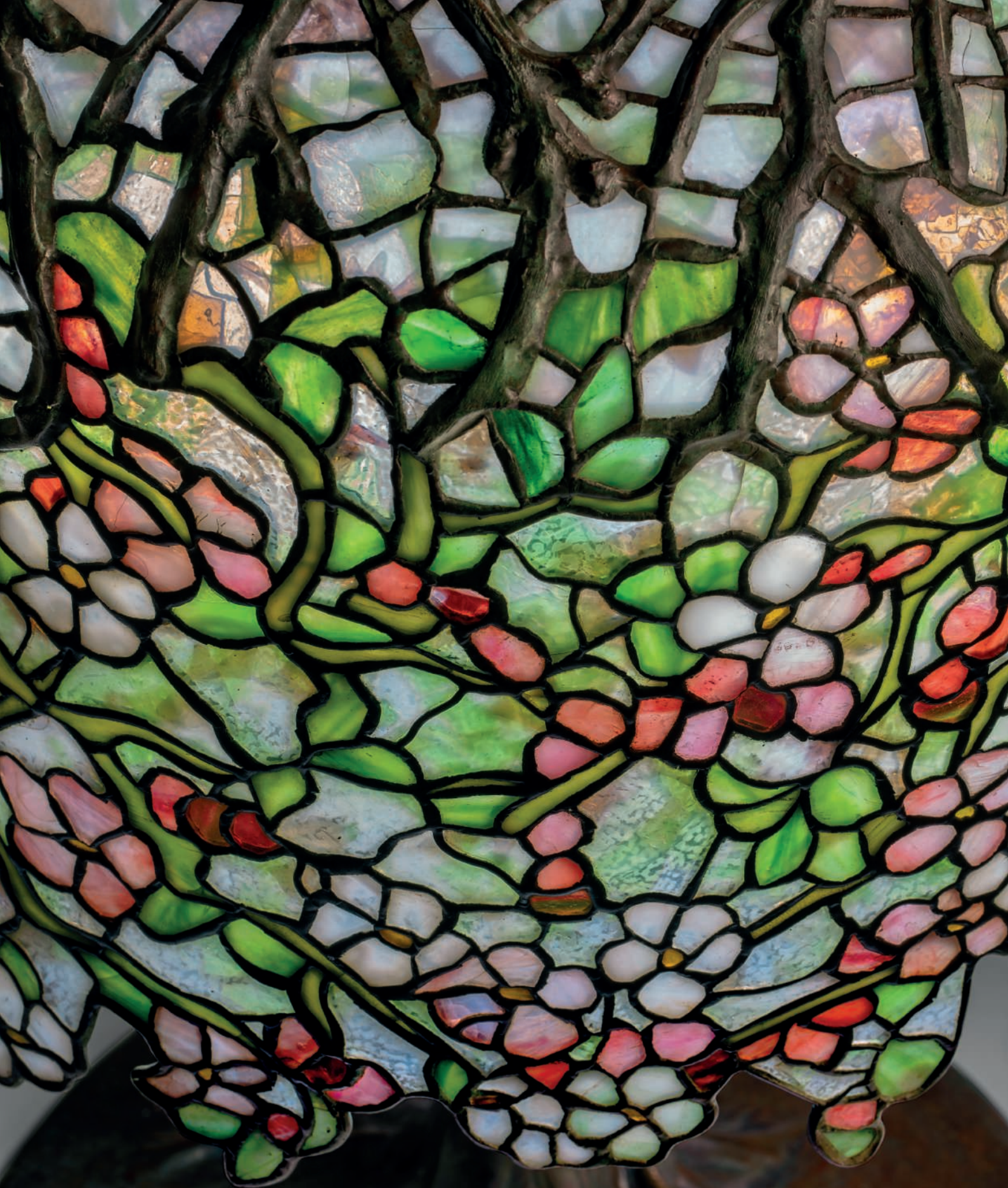




# TIFFANY

New York 10 December 2021

CHRISTIE'S



# TIFFANY

FRIDAY 10 DECEMBER 2021

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Friday 10 December 2021  
at 11.00 am (Lots 201-240)

20 Rockefeller Plaza  
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PROPERTY FROM THE COLLECTION OF SETON J. MELVIN

## 201 TIFFANY STUDIOS

TEN-LIGHT 'LILY' TABLE LAMP, CIRCA 1910

Favrile glass, gilt bronze

21½ in. (54.6 cm) high

two shades engraved *L.C.T.*

base impressed *TIFFANY STUDIOS NEW YORK 381*

\$20,000-30,000

### PROVENANCE:

Lillian Nassau, New York

Private Collection, Palm Beach Gardens, Florida, 1978

Christie's, New York, 4 June 2019, lot 17

Acquired from the above by the present owner

### LITERATURE:

A. Duncan, *Tiffany at Auction*, New York, 1981, p. 116, no. 313

A. Duncan, *Tiffany Lamps and Metalware*, Suffolk, 2019, pp. 90,  
no. 344 and 208, no. 809

*Please see Christies.com for further detail.*





PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION

**202 TIFFANY STUDIOS**

'IRIS' VASE, CIRCA 1900

enameled copper

2½ in. (6.3 cm) high, 2½ in. (6.3 cm) diameter

engraved *L.C.T.* and impressed *EL 47*

\$5,000-7,000

**PROVENANCE:**

Phillips, 17 April 1985, lot 445

Acquired from the above by the present owner

*Please see Christies.com for further detail.*





PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION

**203 TIFFANY STUDIOS**

'MOTH' LAMP SCREEN, CIRCA 1905

leaded glass, patinated bronze

6½ x 12⅞ x 1½ in. (16,5 x 32,7 x 3,8 cm)

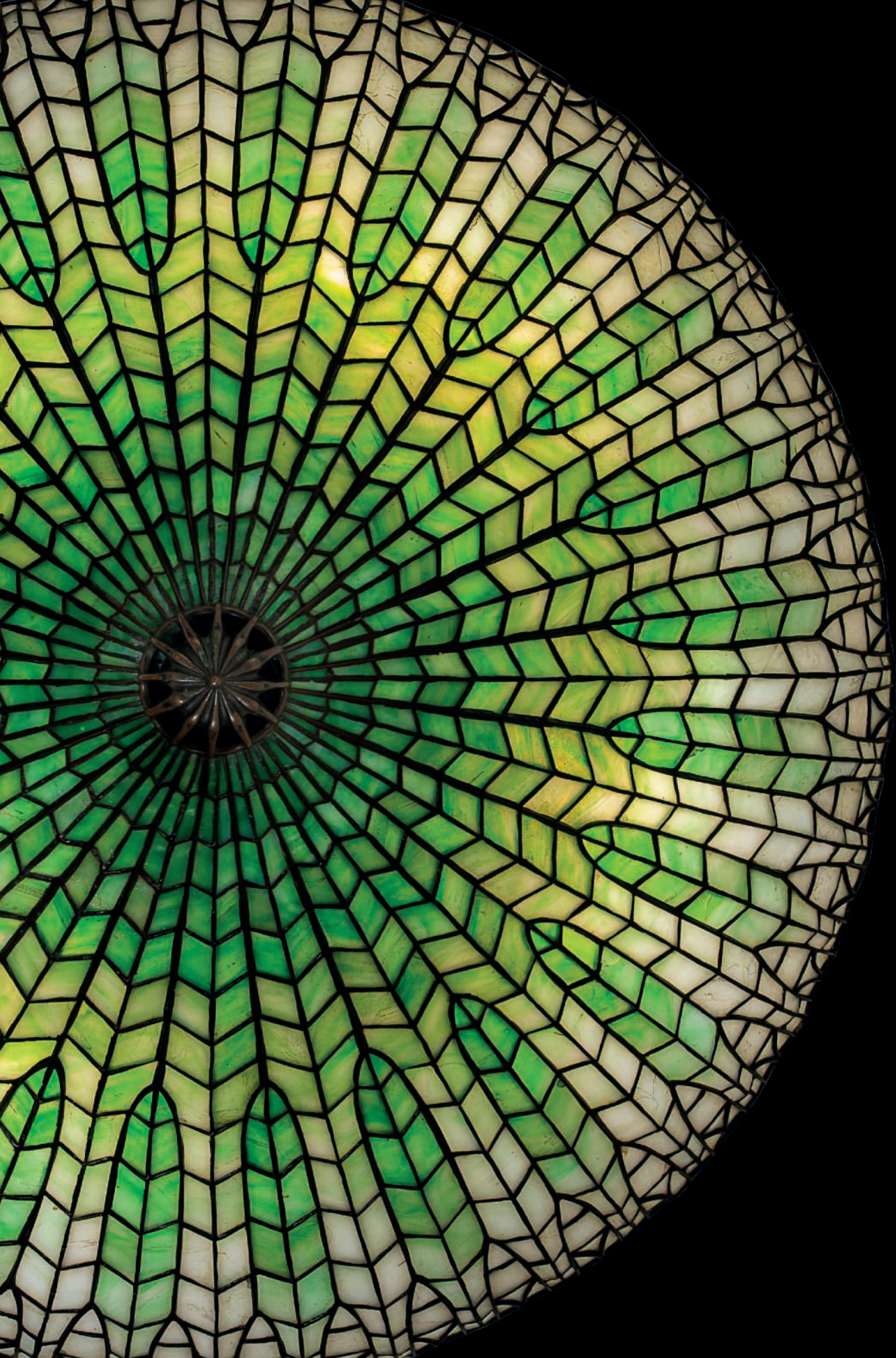
impressed *TIFFANY STUDIOS NEW YORK*

\$10,000-15,000

**PROVENANCE:**

Sotheby's, New York, 20-21 November 1982, lot 561

Acquired from the above by the present owner





PROPERTY FROM AN IMPORTANT  
EUROPEAN COLLECTION

**204 TIFFANY STUDIOS**

'LOTUS' TABLE LAMP, CIRCA 1905

leaded glass, patinated bronze  
25¾ in. (65.4 cm) high, 25¼ in. (64.1  
cm) diameter of shade  
base impressed *TIFFANY STUDIOS NEW  
YORK 370*

\$60,000-80,000

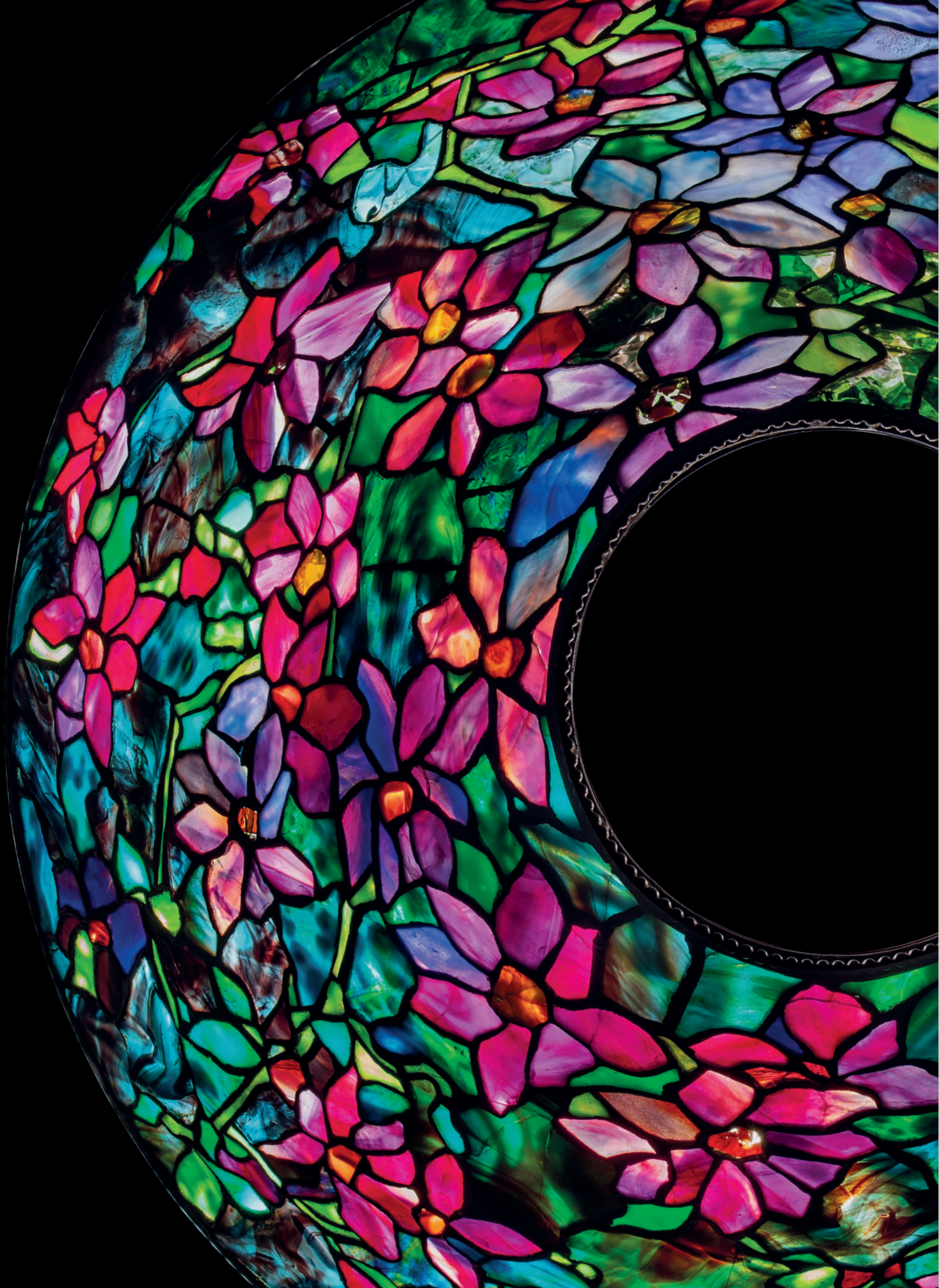
**PROVENANCE:**

Lillian Nassau, New York (shade)  
Acquired from the above by the present owner,  
October 1976





CLEMATIS





PROPERTY FROM A BARONESS FAMILY  
COLLECTION, ENGLAND

**205 TIFFANY STUDIOS**

EARLY 'CLEMATIS' FLOOR LAMP,  
CIRCA 1899-1900

leaded glass, patinated bronze  
65½ in. (166.4 cm) high (as seen), 29 in. (73.7 cm)  
diameter of shade

\$70,000-90,000

**LITERATURE:**

A. Duncan, *Tiffany Lamps and Metalware*, Suffolk,  
2019, pp. 240, no. 957 (base) and 248,  
no. 986 (shade)

# INGENUITY IN BLOOM

## TIFFANY STUDIOS AND THE 'CLEMATIS'



Louis Comfort Tiffany, Four designs for skylight (detail), 1895-1920, Metropolitan Museum of Art, New York. Photo: © The Metropolitan Museum of Art / Art Resource, NY / Art Resource.

Louis Tiffany had a deep affinity for all plant life but perhaps none greater than that for climbing vines. Wisteria, grape, laburnum and trumpet creepers were all featured at one time or another in his various artistic creations. Largely ignored by Tiffany, although not entirely forgotten, was the clematis.

The vine, native to China, was cultivated in Japan in the 17th century and was frequently depicted in Japanese ornamental artworks, as the clematis flower symbolized ingenuity and cleverness. It is likely that Tiffany was familiar with the plant through his significant collection of Asian art, as well as seeing the vine itself, which was introduced to the United States in 1864.

Tiffany utilized the clematis in one of his earliest decorative motifs. He designed in 1880 a wallpaper depicting the vine among cobwebs that "is not at all obtrusively flowery, but still wonderfully suggestive to anyone who knows New England country roads." This wallpaper was so unique and critically acclaimed that it was still being discussed in 1893: "Such work as this ventures on dangerous ground, and can only be controlled by wise artistic restraint. When successful, as this paper is, it has great freshness and is charmingly naïve."

Surprisingly, the clematis rarely appeared in Tiffany's leaded glass windows. The vine, however, received greater attention when he decided to create leaded glass lamp shades. The great majority of lamps illustrated in an 1899 company catalog entitled *Lamps and Fixtures* featured blown Favrite glass shades. There were, however, a few leaded glass shades depicted, including an electrified chandelier, then known as an "electrolier," intended for use over library or dining room tables. The model shown was described as a "shade of leaded 'Favrite Glass' in ornamental design of dogwood flowers and foliage." Available in a variety of "candle powers," the chandelier was priced at \$125, with other floral designs available for \$150. The model was produced with nasturtiums, daffodils, peonies, allamanders and other flowers. The exceptional early clematis shade offered here is exceedingly rare, with possibly fewer than five examples made.

The shade was later listed in the Tiffany Studios 1906 Price List as "604. 28" CLEMATIS, straight sides, circular, Complete \$150" and was discontinued by 1910. There are a couple of factors that strongly suggest that this particular shade was created well prior to 1906, possibly even as early as 1899. One indicator is the large upper aperture ring that was typical in the firm's initial leaded shades. Although electricity was quickly becoming commonplace in American homes at the turn of the century, many of Tiffany's clients were still using gas or kerosene to light their fixtures. Glass chimneys were required in those cases and the company did not create smaller aperture rings until the use of electricity became more widespread.





Furthermore, the glass in this shade is noticeably thicker than that found in shades made just a few years later. The glasshouse eventually formulated a thinner glass that was meant specifically for shades and was easier for the artisans to work with. Initially, however, only sheet glass intended for leaded windows was available. This added to the time, difficulty and expense of making a shade, but, as with most things created at Tiffany Studios, cost of production was not always an overriding factor.

And the glass selected for this shade is truly spectacular. There is a profusion of meandering climbing clematis blossoms, with tortoise-shell colored stamens, in shades of scarlet, fuchsia, violet, plum, sapphire and periwinkle among opalescent green leaves on sinuous light green, chartreuse-yellow and brown vines. All of this is on a brilliant purple-streaked teal and mottled green background. The variety of textures used in the construction of the shade is astounding and includes petals comprised of granite and ripple glass, with the irregular surfaces on the interior that greatly enhance the depth of color and sense of movement among the blossoms. The background has a preponderance of foliage, or "confetti" glass, with some clear segments featuring highly unusual stretched and crackled thin green shards.

The telescoping bronze floor base was probably a special order for the original buyer, who likely requested Tiffany to make minor

alterations to the electrolier so that it could be converted into a shade for what was then known as a "piano lamp." The base's design features three flared lion's paw feet that extend to slender curved legs, reinforced by a lower beaded band, having "swan neck" upper terminals. The adjustable central column continues to a sphere from which originate three support arms that mimic the legs. The inspiration for the design was likely a piano lamp base that was familiar to Tiffany. Ferdinand Bing (no relation to Siegfried Bing), was a well-known importer of European decorative works with a gallery in Paris as well as 106 Grand Street in New York City. Bing, in late 1893, had a well-publicized exhibition in New York of recently made European lamps, including a tall French tripod gilt bronze base with a central shaft, "a new feature and is an improvement in piano lamps."

Both the shade and the base are incredibly special, and together create an amazing visual statement. The use of relatively early Favre glass infuses the shade with a luminescence and radiance that is anticipated, but not always achieved, in leaded glass shades. Without a doubt, this is one of the rarest and finest examples of a Clematis lamp to ever appear on the market.

– 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)



PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION

**206 TIFFANY STUDIOS**

'CRAB' INKSTAND, CIRCA 1905

patinated bronze, shell, glass insert  
3½ x 7¾ x 8 in. (8.9 x 19.7 x 20.3 cm)  
impressed *TIFFANY STUDIOS NEW YORK 856*

\$8,000-12,000

**PROVENANCE:**

New Orleans Auction Galleries, New Orleans, 14  
November 2010, lot 1275  
Acquired from the above by the present owner

**LITERATURE:**

A. Duncan, *Tiffany Lamps and Metalware*, Suffolk, 2019,  
p. 473, no. 1910

PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION

**207 TIFFANY STUDIOS**

PAIR OF 'DOLPHIN' SCONCES, CIRCA 1915

Favrile glass, patinated bronze, painted wood  
8½ x 5½ x 7 in. (21.6 x 14 x 17.8 cm)  
each shade engraved *L.C.T* (2)

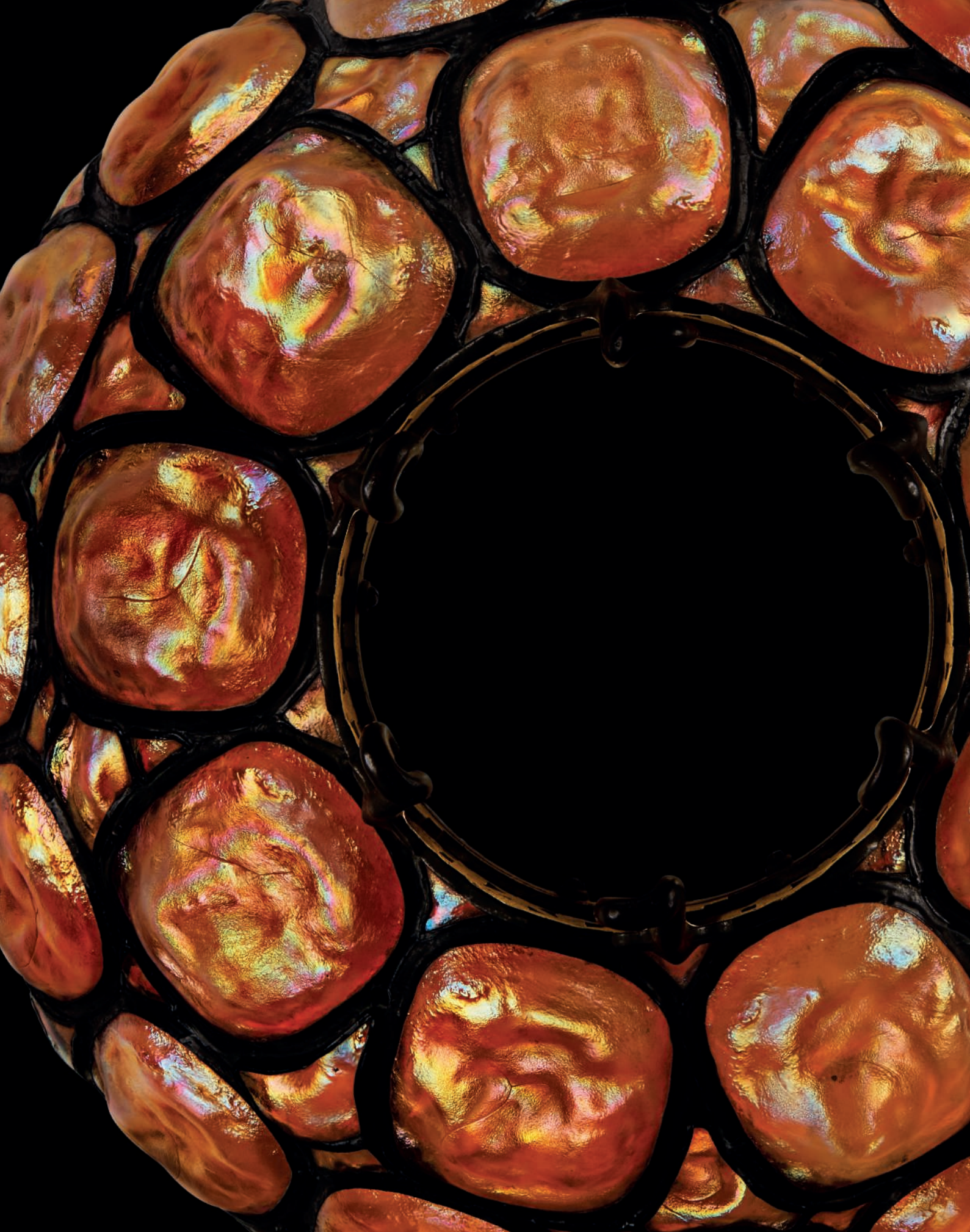
\$6,000-8,000

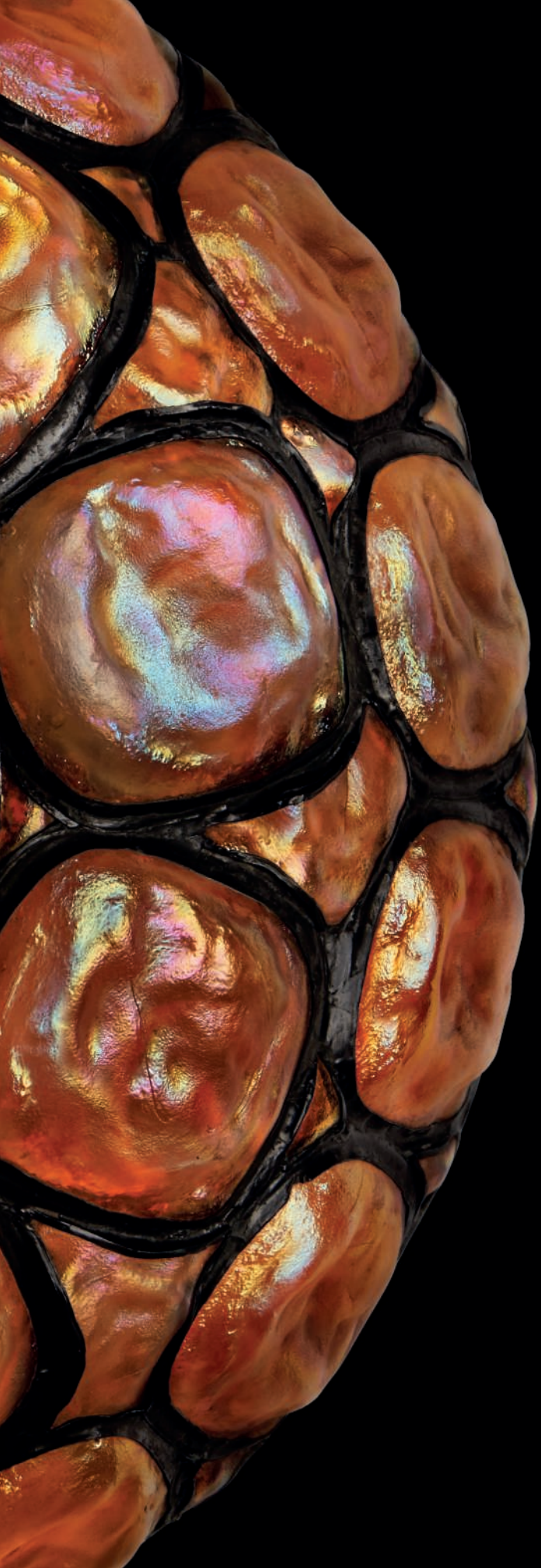
**LITERATURE:**

A. Duncan, *Tiffany Lamps and Metalware*, Suffolk, 2019,  
p. 368, no. 1487

(lot 207 opposite page)







TURTLE-BACK

PROPERTY FROM AN IMPORTANT FLORIDA COLLECTION

**208 TIFFANY STUDIOS**

RARE 'TURTLE-BACK' CHANDELIER, CIRCA 1910

leaded and plated glass, patinated bronze

15 in. (38 cm) high, 26¾ in. (68 cm) diameter of shade, 41 in. (104.1 cm) drop

\$150,000-250,000

**PROVENANCE:**

Beatrice Weiss, New York

Acquired from the above by the present owner, circa 1985

**LITERATURE:**

M. Eidelberg, A. Cooney Frelinghuysen, N. A. McClelland, and L. Rachen, *The Lamps of Louis Comfort Tiffany*, New York, 2005, p. 41, no. 49 (for a view of the 'Turtle-Back' chandeliers at Laurelton Hall)

A. Duncan, *Tiffany Lamps and Metalware*, Suffolk, 2019, pp. 278 and 281 (for related models)





Tiffany's desk at Laurelton Hall, circa 1925.  
Photograph by David Aronow. Sold, Christie's, New York, 29 November 1999, lot 277.

Louis Comfort Tiffany and the workshops of Tiffany Studios embody the spirit of American design at the turn of the century. Tiffany worked first as a painter, and then a designer of interiors, furniture and other objects, but it was his experiments with glass that led him to create some of the most extraordinary artistic achievements of the era.

The present lot, with the iconic 'Turtle-Back' tiles of large molded glass with irregular surface recall a turtle's shell. The presence of iridescence in the glass provides a richly jeweled luminescence to further captivate the viewer's eye. So infatuated with this particular glass technique, Louis Comfort Tiffany chose two examples of 'Turtle-Back' chandeliers for his country home, Laurelton Hall, a sprawling estate and gardens of over 600 acres overlooking Oyster Bay in Long Island.

Not only is the impressive scale of this particular chandelier prominent to the viewer but so too is its striking coloration. Each 'Turtle-Back' tile displays a subtle reddish-orange harkening the lush flesh of a persimmon fruit which deepens to a richer and more saturated hue upon illumination akin to the delicate fruit skin. This lively and glowing color is the result of the two plated layers of glass. The 'Turtle-Back' with undulating surface for the exterior is wedged on the interior with a swirling pinkish-red glass tile. The interplay between these two layers emanates a sophistication of form and color. The stunning chandelier is further surmounted by a beautifully sculpted pierced crown and curling hangers.









# PEONY (ELABORATE)

PROPERTY FROM THE COLLECTION OF DR. ROBERT B. KOEHL

**209 TIFFANY STUDIOS**

EARLY AND RARE 'ELABORATE PEONY' TABLE LAMP,  
CIRCA 1900

probably designed by Clara Driscoll  
with a 'Tobacco Leaf' base  
leaded glass, patinated bronze  
15¼ in. (38.8 cm) high, 10 in. (25.4 cm) diameter of shade  
base impressed *TIFFANY STUDIOS NEW YORK D693* with  
Tiffany Glass and Decorating Company monogram

\$80,000-120,000

**PROVENANCE:**

Ruth and Seymour Koehl, New York, acquired circa 1965 (shade)  
Thence by descent to the present owner

**LITERATURE:**

M. Eidelberg, N. Gray, and M. K. Hofer, *A New Light on Tiffany: Clara Driscoll and the Tiffany Girls*, New York, 2007, pp. 43, fig. 15 and 45 (for the example in the Neustadt collection)  
A. Duncan, *Tiffany Lamps and Metalware*, Suffolk, 2019, pp. 30, no. 66 (base) and 183, no. 735 (for the example in the former Warshawsky Corporate collection)



# THE EARLIEST PEONY

## A REDISCOVERED MASTERWORK

While Tiffany had occasionally experimented with leaded glass in lightings in the 1880s and early 1890s, in particular with the wall sconces for the Lyceum Theater, New York, circa 1885 or the small table lamp in Henry Havemeyer's library, circa 1892, it is not until the late 1890s that the first leaded glass shades appeared at Tiffany Studios. The petite 'Peony (Elaborate)' shade presented here is one of the earliest leaded glass shades designed by Tiffany Studios, and one of three examples of this model known to exist today. It had always been believed that Louis Comfort Tiffany alone designed his lamps, but the recent discovery of Tiffany Studios' workshop supervisor Clara Driscoll's letters led to a reexamination of the creative process behind Tiffany Studios works. These historical documents established Clara as the artist behind many of the most iconic lampshades, and perhaps even the initiator of fabricating leaded shades with nature-based themes.

Clara Driscoll started working at Tiffany Glass Company in 1888 and stayed with the company for twenty years, her tenure being only interrupted by her two marriages (married women were not allowed to work at Tiffany Studios). Driscoll was the head of the Tiffany Studios Women's Glass Cutting Department (the 'Tiffany Girls') at Tiffany, and she designed the *Apple Blossom*, the *Wisteria*,

the *Dragonfly* and the *Butterfly* lamps, amongst others. In a letter to her family in June 1898, she reported that three of her leaded shade designs had been put into production. The early *Peony* presented here, still inspired by the globe shape of the blown-glass shades on oil lamps produced by Tiffany in the 1890s, was probably designed by Clara Driscoll too, as part of her early experiments.

Describing peonies in *Flowers and Gardens*, in 1872, English gardener Forbes Watson wrote "How rich is the crimson of the double Peony – how delicious to wanted from fold to fold of those innumerable petals, almost as if amongst the clouds, and see how the ever-changeful tints deepen and graduate between them!" The peony blossom, with its extraordinary complexity and subtle variation in color palette, was an ideal subject for Tiffany's leaded glass lamps. Photographs of peonies were in the collection of nature photographs used by Tiffany Studios as inspirations for their designs, in the collection of Agnes Northrop, one of Tiffany's most important designers. A great source of inspiration in Eastern Art, peonies were considered as the 'King of Flowers' and a symbol of prosperity and good fortune. Within Louis Comfort Tiffany's collection at Laurelton Hall were some of the most important Asian works of art, including depictions of prunus blossoms, which undoubtedly inspired Tiffany Studios' designs.

Designed circa 1898, the present model is listed on the 1906 Price List as "1543. Peony, elaborate, 6 x 10.... 90.00" and appears as a discontinued model within the 1910 Price List ("1543. Globe, Peony.....2 [remaining in stock]"). It is most likely to be the very first version of the iconic *Peony*, followed by the large *Elaborate Peony* introduced after Driscoll's time at Tiffany Studios, in 1913. Exceptional to this shade is the complex curved glass and leading, similar to the '*Butterfly*' shade which is documented as a contemporaneous design of 1898, and the unique irregular upper border evocative of the flowers' petal edges. Probably on account of the difficulty of the execution and technique, these in-turned shapes are not found in any other Tiffany designs.

The beauty of this shade also originates in its unique pattern, which does not have a repetitive scheme or repeat: no two flowers are the same in shape or color and the shade is almost free-form. In a sense, it is the most 'painterly' and abstract of the shades, with unexpected flashes of color among the various blossoms, some in full bloom and others just bursting to life. The shade of the present lot also combines wonderfully with the patinated bronze 'Tobacco Leaf' oil lamp base particularly for the charming hour-glass silhouette presented. The patent for the 'Tobacco Leaf' is dated to 1897, reaffirming the early design of the lamp overall.

Only two other examples of the early *Peony (elaborate)* had been known to exist: one in the collection of The Neustadt Gallery at the Queens Museum (N.86.IL.01) and one from the former Warshawsky Collection (Sotheby's New York, 5 June 1996, lot 192). The present lamp is the extraordinary story of a rediscovery: the parents of Dr. Robert Koehl were avid Tiffany collectors and spent their weekends visiting Tiffany dealers all along the East Coast. In their collection was an unusual flower-shaped lamp, un-signed. It is not until recently that Dr. Robert B. Koehl discovered that the shade was actually a rare and early example of Tiffany Studios' work and the jewel of his parents' collection.



Peonies, photograph from the former collection of Agnes Northrop. Sold, Christie's New York, 26 May 2021, lot 128.





210



211

PROPERTY FROM THE COLLECTION OF  
DR. ROBERT B. KOEHL

**210 TIFFANY STUDIOS**

DECORATED VASE, CIRCA 1895-1896

Favrile glass

10 $\frac{3}{4}$  in. (27.3 cm) high, 6 in. (15.3 cm) diameter  
engraved *L.C.T. A1213* and with Tiffany Glass and  
Decorating Company paper label

\$8,000-12,000

**PROVENANCE:**

Ruth and Seymour Koehl, New York, acquired circa 1965  
Thence by descent to the present owner

PROPERTY FROM THE COLLECTION OF  
DR. ROBERT B. KOEHL

**211 TIFFANY STUDIOS**

DECORATED VASE, CIRCA 1898-1900

Favrile glass

5 in. (12.7 cm) high, 3 $\frac{3}{4}$  in. (9.5 cm) diameter  
engraved *N5900*

\$2,500-3,500

**PROVENANCE:**

Ruth and Seymour Koehl, New York, acquired circa 1965  
Thence by descent to the present owner

**LITERATURE:**

P. Doros, *The Art Glass of Louis Comfort Tiffany*, New York,  
2013, p. 212, fig. 169 (for a related example)





PROPERTY FROM THE COLLECTION OF  
DR. ROBERT B. KOEHL

**212 TIFFANY STUDIOS**

EARLY KEROSENE TABLE LAMP,  
CIRCA 1900

Favrile glass, patinated bronze  
18 $\frac{3}{4}$  in. (47.6 cm) high, 8 $\frac{1}{2}$  in. (21.6 cm)  
diameter of shade  
shade engraved 03813

\$8,000-12,000

**LITERATURE:**

A. Duncan, *Tiffany at Auction*, New York, 1981,  
p. 271, no. 830 and 831 (for a related shade)  
A. Duncan, *Tiffany Lamps and Metalware*, Suffolk,  
2019, pp. 31, no. 70 (base), 38, no. 100 and 40,  
no. 112 (for a related shade)

# HIDDEN GEMS

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THE COLLECTION OF DR. THOMAS CHUA



Capturing the ethereal in nature has been an impulse by artists from the outset of creative thought. Light and the visual effects of nature expressed in glass from the late 19th through the early 20th centuries may have come the closest to capturing nature as it actually appears to the eye, but no artist is as synonymous with the effects of light and nature in glass than Louis Comfort Tiffany and the workshops of Tiffany Studios.

The extraordinary collection of Dr. Thomas Chua personifies the common themes of aesthetic beauty and ethereal light in nature as expressed through the medium of glass. Dr. Chua's refined eye brought different styles of leaded shades by Tiffany Studios together in one collection, from the naturalistic translucency of the *Poppy* or simplified geometry of the *Venetian* to the masterful *Laburnum* whose branches and blossom strands evoke a dream-like and enveloping garden canopy. Although often equated with an American iteration of Art Nouveau, Tiffany is an artistic movement uniquely his own. Nature is not stretched and stylized as it is with his European contemporaries, but rather harnessed and captured as it is, and celebrated for its intrinsic beauty. The artists within Tiffany Studios sought a radical approach to harnessing the beauty of nature. Throughout the Chua Collection, experiments in glass techniques produce colors and textures that capture dappled or diffused light upon leaves, the delicate translucency of petals and even the soft light of deep atmospheric space.

Dr. Chua's collection of works from Tiffany Studios is not limited to lighting. Important windows such as *Witness to the Divine* from the famed Church of the Unity in Springfield, Massachusetts anchor the collection, illustrating the depth of field that is possible with colored glass in the hands of brilliant artisans. This window features a landscape framed in an architectural space and draped with vines in the foreground. Rendered in shallow relief, with jewels of glass forming grapes and plates of rippled glass forming a distant lake, the window sparkles with life when activated by light. Additionally, another window in the collection features an image of lovers who embrace within a desert landscape, captured in a rare figurative window that tells a story of an earlier, pastoral time. Tiffany windows are both a singular vantage point to perceive a landscape at a set distance and also a transportive doorway to the eternal. Dr. Thomas Chua surely appreciated the precision and craftsmanship of Tiffany Studios, which also allowed space for creative improvisation in each of the artworks they created. Not only is the beauty of nature captured in these works, but so is the passage of time, and the memorializing of a life lived. Time stands still within the masterworks of translucent glass works created by Tiffany Studios—mesmerizing landscapes captured on the verge of a sunset or lamps with delicate Spring blooms forever awaiting a momentary pollinator. Each work by Tiffany Studios in the Collection of Dr. Thomas Chua expresses the most primordial of human desires: Beauty.

*Hidden Gems: Property from the Collection of Dr. Thomas Chua (Lots 213-222)*









LABURNUM

“Color is of the first importance. In many flowers their form is distinctly a secondary consideration, which comes after the satisfaction we feel in their colors - those hues that glow and flicker and strike like the embers, the many-colored jets and the steadier flames of drift-wood fire.”

—LOUIS COMFORT TIFFANY

PROPERTY FROM THE COLLECTION OF DR. THOMAS CHUA

## 213 TIFFANY STUDIOS

'LABURNUM' FLOOR LAMP, CIRCA 1905

leaded glass, patinated bronze

77½ in. (196.8 cm) high, 25 in. (63.5 cm) diameter of shade

shade impressed *TIFFANY STUDIOS NEW YORK 1524*

base impressed *TIFFANY STUDIOS NEW YORK 376*

\$200,000-300,000

### PROVENANCE:

Trade Winds Gallery, Cleveland, 1 April 1978, lot 33

Acquired from the above by the present owner

### LITERATURE:

R. Koch, *Louis C. Tiffany's Glass, Bronzes, Lamps*, New York, 1971, p. 196, no. 44 (shade)

A. Duncan, *Tiffany at Auction*, New York, 1981, pp. 100, no. 272, 113, no. 304 (shade)

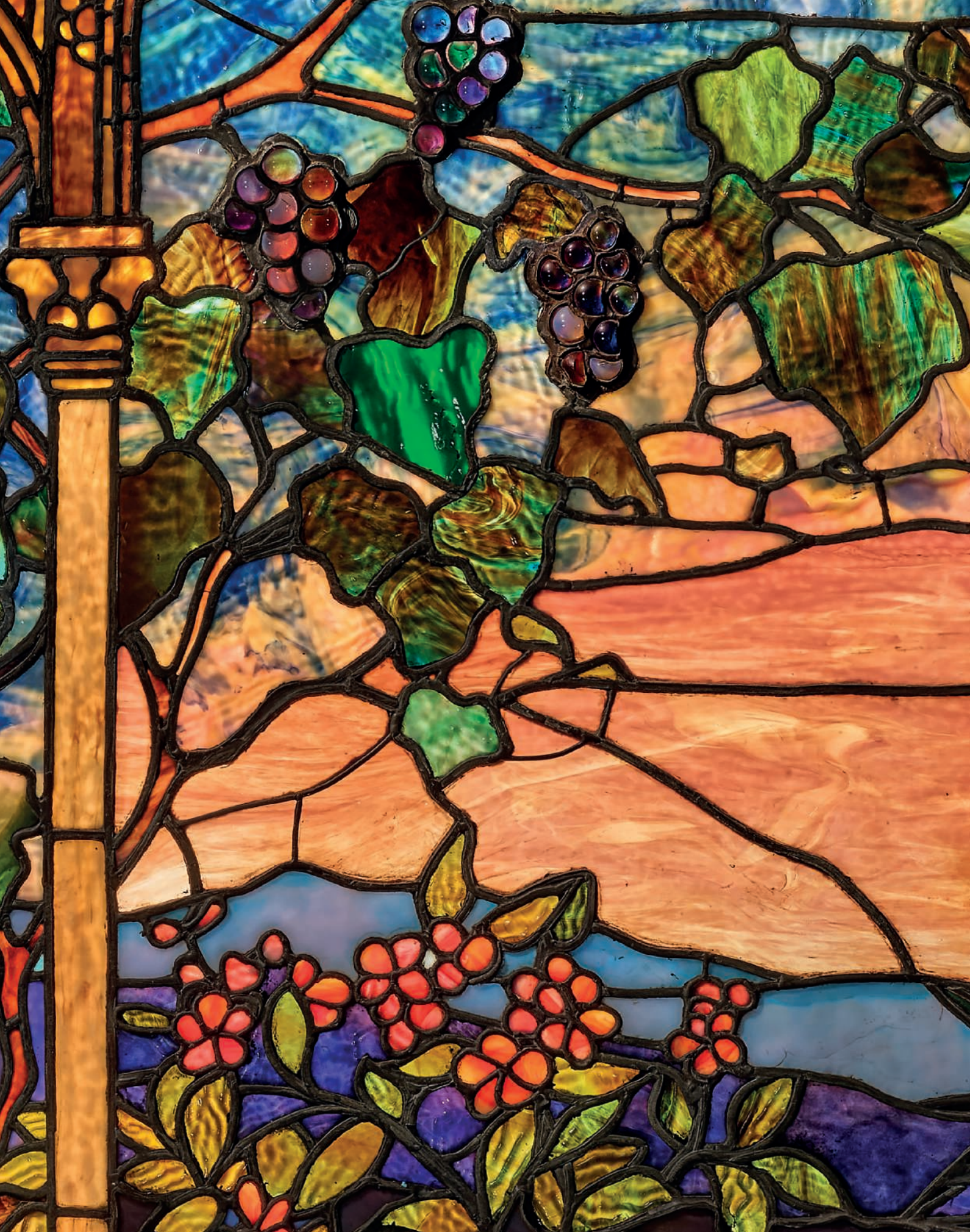
R. Koch and M. Mackay, *The Lamps of Tiffany: Highlights of the Egon and Hildegard Neustadt Collection*, Coral Gables, 1993, p. 38 (shade)

R. Koch, *Louis C. Tiffany: The Collected Works of Robert Koch*, Atglen, 2001, p. 268, no. 44 (shade)

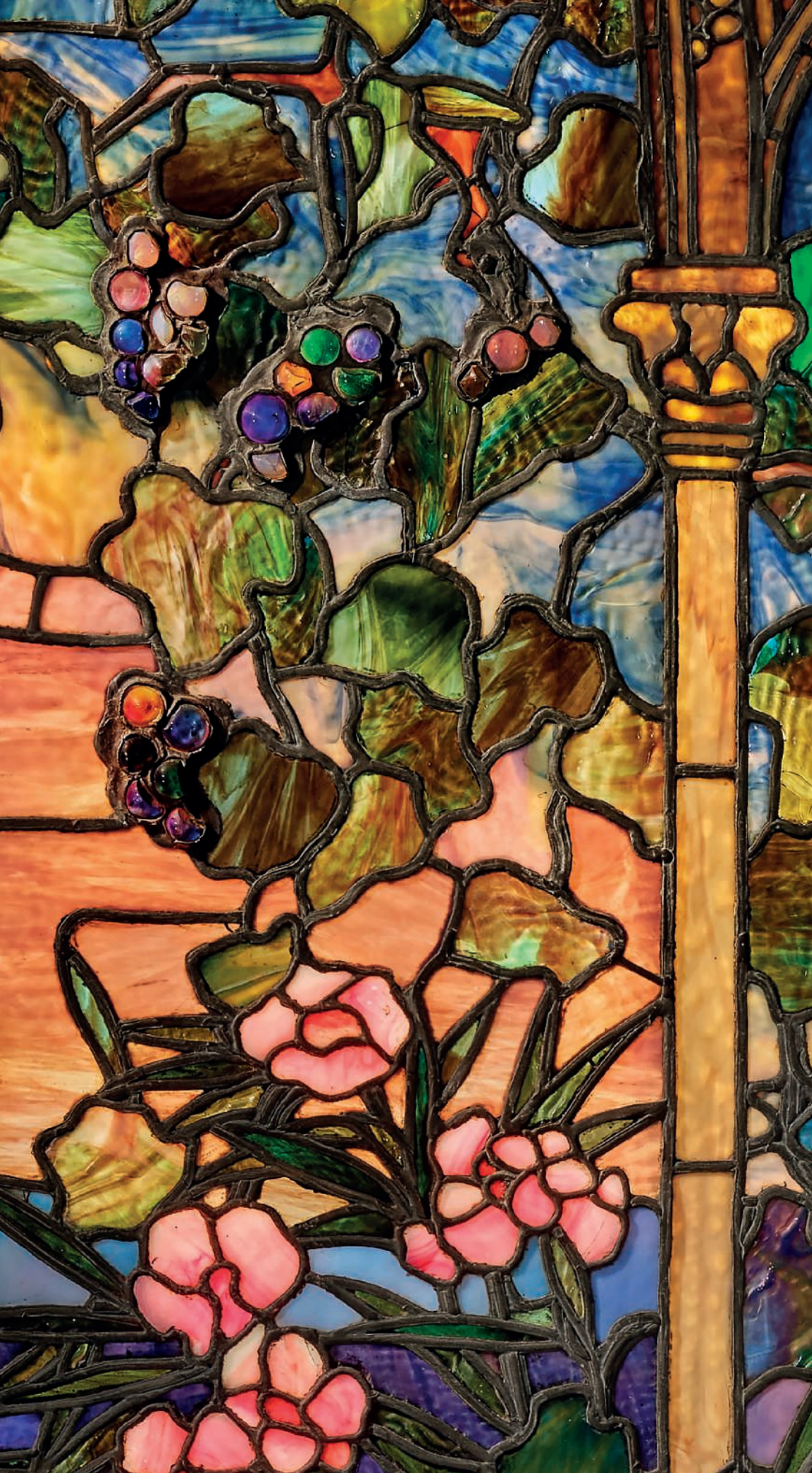
M. Eidelberg, A. Cooney Frelinghuysen, N. A. McClelland, and L. Rachen, *The Lamps of Louis Comfort Tiffany*, New York, 2005, pp. 113-114 (shade)

A. Duncan, *Tiffany Lamps and Metalware*, Suffolk, 2019, pp. 184, no. 738 (shade), 230, no. 903 and 904 (base), and 238, no. 949 (shade)









WITNESS TO THE DIVINE

PROPERTY FROM THE COLLECTION OF DR. THOMAS CHUA

**214 TIFFANY STUDIOS**

'WITNESS TO THE DIVINE' LANDSCAPE WINDOW FROM THE  
CHURCH OF THE UNITY, SPRINGFIELD, MASSACHUSETTS,  
CIRCA 1900

leaded and plated glass  
98 in. (248.9 cm) high, 55¼ in. (140.3 cm) wide (sight)

\$200,000-300,000

**PROVENANCE:**

Church of the Unity, Springfield, Massachusetts, until 1961  
Lillian Nassau, New York  
Acquired from the above by the present owner, August 1978

**LITERATURE:**

"The Proposed Edwards Memorial," *Springfield Daily Republican*, Springfield,  
Saturday, 23 February 1889, p. 6 (for a description of the commission)  
"Unity Church's Memorial Window," *Springfield Daily Republican*, Springfield, 13  
October 1890 (for a description of the acceptance of the windows)  
Tiffany Studios, *A Partial List of Tiffany Windows Designed and Executed by Tiffany  
Studios*, New York, 1910, p. 71 (for a list of the windows of the Church of the Unity)  
G. Kirkham, *The Laymen's League of the Church of the Unity, Church of the Unity,  
Springfield, MA, 1929*, Springfield, 1929, p. 19 (present lot illustrated)  
"Outstanding Stained Glass Windows in Church of the Unity Will Be Sold," *The  
Springfield Union*, Springfield, 3 March 1961, p. 30  
A. Duncan, *Louis C. Tiffany: The Garden Museum Collection*, Woodbridge, Suffolk,  
2004, p. 108 (for the original sketch of the window with a variation to design)



# GLOWING DAWN

## IMPORTANT WINDOWS FROM THE CHURCH OF THE UNITY, SPRINGFIELD, MASSACHUSETTS

The Church of the Unity in Springfield, MA, was the first commission won by architect Henry Hobson Richardson (1838-1886). It housed thirteen Tiffany windows before its demolition in 1961. Richardson received the project in 1866, shortly after he had set up his architectural practice, and completed it in 1869. It was based on the English parish church and was built of red sandstone with granite trim, a palette very similar to Richardson's masterpiece, Trinity Church in the City of Boston. The installation of fashionable stained-glass windows was not begun for twenty years, in the late 1880s. Tiffany's windows for the church were executed between 1888 and 1914. One of these is now in the Springfield Museums: *The Light Bearer* (1894), designed by Edward E. Simmons (1852-1931). Another window was made by John La Farge (1835-1910). When the church was sadly demolished the windows were removed and sold. It is a special event that two have been reunited here in one sale.

The Tiffany window, *Witness to the Divine*, depicts a landscape viewed through a golden triple Gothic arch on delicate columns of marbled glass, embellished with foliate crockets and topped with rich plum-colored voussoirs. Immediately behind the fictive architecture is a lush cluster of plants, grapevines entwined with blooming pink oleander and wild roses. The grapes, symbols of Christ and the Eucharist, are formed of three-dimensional glass jewels bursting from the window's surface, with leaves in striated green glass of varied tints. With petals selected from lifelike streaked glass, the oleanders and roses are symbolic of love. Beyond is rippling water, the river of life, with a verdant distant shore, and faraway mountains lit by the roseate hues of dusk.

The window commemorated Dr. Elisha Edwards, one of the founders of the church, and his wife, which was indicated by a bronze plaque in the windowsill rather than in glass in the window. It was located on the southeast side of the church, where it received sun most of the day. When the local newspaper, the *Springfield Republican*, announced that the Edwards' seven children were to give a window in late 1889, the studio had not yet been selected. The subject was to be one of the beatitudes, "Blessed are the pure in heart for they shall see God" – in other words, they are the witnesses to the Divine. In the original sketch for the window (in Alastair Duncan, *Louis C. Tiffany: The Garden Museum Collection*, 2004), a banderole at the bottom of the scene bore this text, wrapped around an oleander bush with mountains in the distance and the same architectonic border and grapevines. At some point in the design process, the banderole was replaced by water. Curiously, when the window was unveiled at the church in October 1890, the *Republican* mistook the grapevines for fruiting pomegranates.

The other landscape, *Whence Cometh My Help*, was designed by Russell Sturgis Foot (1869-1924) in 1902 in memory of his grandparents, Homer and Delia Dwight Foot. It was fabricated by the Church Glass and Decorating Company of New York. Foot was a native of Springfield, and his parents and grandparents were well-known prominent citizens. He had worked at Tiffany Studios for twelve years, representing the company at the World's Columbian Exposition in Chicago in 1893. He had been originally hired as a designer, but was a salesman at the end of his time there. In 1899, at the age of 30, he left the company along with designer Edward Peck Sperry (1851-1925) and Caryl Coleman (1846-1930) to found the Church Glass and Decorating Company. Coleman was president, Foot vice-president, and Sperry artistic director. Foot designed numerous windows in addition to this one. He contributed a landscape and a figural window to Memorial Church in Springfield, and a masterful figural composition to St. Paul's Episcopal Church in Holyoke, MA. Foot left Church Glass and Decorating in 1912 to join the D'Ascenzo Studio in Philadelphia as their New York representative. He retired shortly afterward.

The window *Whence Cometh My Help* was located on the east side of the Church of the Unity, where it received the morning sun. Perhaps this is why the newspaper described it as depicting the "glowing dawn" rather than sunset. The title is from Psalm 121:1, "I will lift up mine eyes unto the hills, from whence cometh my help." Here the hill is a towering snow-capped peak, masterfully depicted through clouds by acid-etching in blue and yellow glass layers. A high waterfall cascades out of the mountains, eventually working its way into our view as a placid stream burbling between rocks. A mighty elm tree stands on the right side, its rough bark realistically created out of russet and gold streaked glass. Its leaves and those of the shrubbery around the brook are clad in autumn colors, including the sumac in the lower left with its bright red cones of seeds. The shape and color of the waterfall are echoed in a small cypress tree on which the sun casts a bright yellow glow, the color picked up in the simple border to highlight the warm palette of the scene. Once thought to be a Tiffany window designed by "a boy in the congregation," the window shows Foot at the height of his talent, and Church Glass and Decorating Company a formidable competitor to Tiffany Studios.

– 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.



Church of the Unity, 207 State Street, Springfield, Hampden County, Massachusetts, September 1959.  
Photo: Library of Congress Prints and Photographs Division. Photograph by Cervin Robinson.

PROPERTY FROM THE COLLECTION OF DR. THOMAS CHUA

**215 THE CHURCH GLASS AND DECORATING COMPANY**

'WHENCE COMETH MY HELP' LANDSCAPE WINDOW  
FROM THE CHURCH OF THE UNITY, SPRINGFIELD,  
MASSACHUSETTS, CIRCA 1902

commissioned by Russell Sturgis Foot (1869-1924) in memory of his grandparents Homer and Delia Foot  
leaded and plated glass

100½ in. (255.2 cm) high, 54¾ in. (139 cm) wide (sight)

with faint inscription *I will lift up mine eyes unto the hills from whence cometh my help. My help comes from the Lord which made heaven and earth. In loving Memory of Homer Foot, born July 27, 1810 and died April 6, 1898 and his wife Delia Dwight Foot, born May 19, 1814 and died May 27, 1897*

\$80,000-120,000

**PROVENANCE:**

Church of the Unity, Springfield, Massachusetts, until 1961

Lillian Nassau, New York

Acquired from the above by the present owner, August 1978

**LITERATURE:**

"Memorial to J.R. Taylor: A Handsome Art Window Unveiled in the First Presbyterian Church," *The Brooklyn Daily Eagle*, Brooklyn, 7 October 1901, p. 7 (for a related window, designed by Edward Sperry)

"New Memorial Window for Unity Church," *Springfield Daily Republican*, Springfield, Tuesday, 26 August 1902, p. 8 (for the announcement of this new window at the Church of the Unity)

"The Foot Memorial Window," *Springfield Daily Republican*, Springfield, Monday, 27 October 1902, p. 4 (present lot illustrated)

G. Kirkham, *The Laymen's League of the Church of the Unity, Church of the Unity, Springfield, MA, 1929*, Springfield, 1929, pp. 26-27 (present lot illustrated)

A. Duncan, *Tiffany Windows*, New York, 1980, p. 87, no. 70 (present lot illustrated)





PROPERTY FROM THE COLLECTION OF DR. THOMAS CHUA

**216 TIFFANY STUDIOS**

ADJUSTABLE DESK LAMP, CIRCA 1915

with a telescopic base

Favrile glass, gilt bronze

18½ in. (47 cm) high (as seen), 8 in. (20.3 cm) diameter  
of shade

shade engraved *L.C.T Favrite*

based impressed *TIFFANY STUDIOS NEW YORK 569*

**PROVENANCE:**

Hanzel Galleries, Inc., Chicago, 1977, lot 111

Acquired from the above by the present owner

**LITERATURE:**

A. Duncan, *Tiffany Lamps and Metalware*,  
Suffolk, 2019, p. 127, no. 496 (base)

\$3,000-5,000





PROPERTY FROM THE COLLECTION OF  
DR. THOMAS CHUA

**217 TIFFANY STUDIOS**

'FAVRILE FABRIQUE' TABLE LAMP,  
CIRCA 1915

leaded glass, Favrite glass, gilt bronze  
22 in. (55.8 cm) high, 14 $\frac{3}{4}$  in. (36.5 cm)  
diameter of shade  
shade impressed *TIFFANY STUDIOS NEW YORK*  
1924 PAT. APPLD FOR  
base impressed *TIFFANY STUDIOS NEW YORK 580*

\$15,000-20,000

**LITERATURE:**

A. Duncan, *Tiffany Lamps and Metalware*, Suffolk,  
2019, p. 127, no. 501



PROPERTY FROM THE COLLECTION OF DR. THOMAS CHUA

**218 TIFFANY STUDIOS**

COUNTER-BALANCE FLOOR LAMP, CIRCA 1915

Favrile glass, gilt bronze

55 in. (139.7 cm) high, 10½ in. (25.7 cm) diameter of shade

shade engraved 5 - L.C.T. Favrile

base impressed *TIFFANY STUDIOS NEW YORK 676*

\$6,000-8,000

**PROVENANCE:**

Hanzel Galleries, Inc., Chicago, 1977, lot 106

Acquired from the above by the present owner

**LITERATURE:**

A. Duncan, *Tiffany Lamps and Metalware*, Suffolk, 2019, p. 242, no. 964



PROPERTY FROM THE COLLECTION OF DR. THOMAS CHUA

**219 TIFFANY STUDIOS**

'SWIRLING LEAF' TABLE LAMP, CIRCA 1915

leaded glass, gilt bronze

24½ in. (62.3 cm) high, 18 in. (45.8 cm) diameter of shade

shade impressed *TIFFANY STUDIOS NEW YORK 1474-44*

base impressed *TIFFANY STUDIOS NEW YORK 587*

**PROVENANCE:**

Bob & Gay Krug, Birmingham, Michigan

Acquired from the above by the present owner, March 1977

**LITERATURE:**

A. Duncan, *Tiffany at Auction*, New York, 1981, p. 96, no. 261 (shade)

A. Duncan, *Tiffany Lamps and Metalware*, Suffolk, 2019, p. 164, no. 665 (shade)

\$10,000-15,000

"If there is any one art which has been developed here  
and has received the stamp of American genius, it is  
that of making ornamental and figure windows  
in colored glass."

-LOUIS COMFORT TIFFANY

PROPERTY FROM THE COLLECTION OF DR. THOMAS CHUA

**220 TIFFANY STUDIOS**

'TWO FIGURES EMBRACING UNDER A PALM TREE'  
WINDOW, CIRCA 1910

leaded glass

80¾ in. (205.1 cm) high, 28 in. (71.1 cm) wide (sight)

\$60,000-80,000

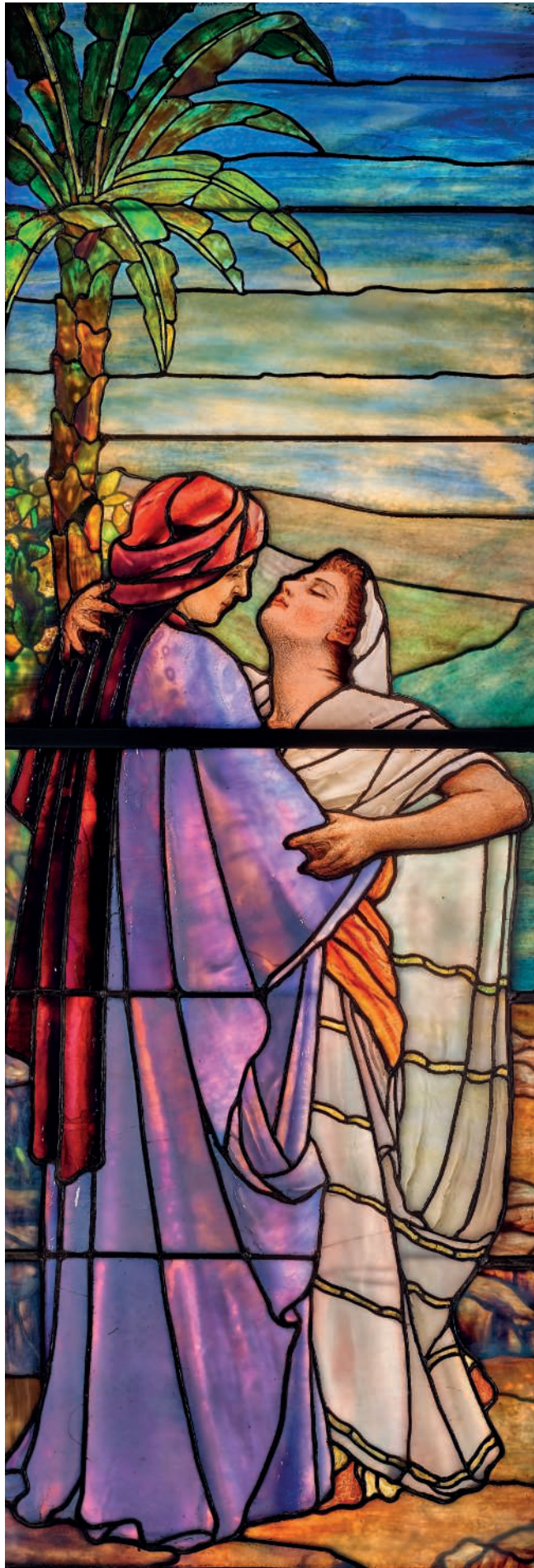
**PROVENANCE:**

Lillian Nassau, New York

John Lehrman, Woodmere, Long Island, acquired from the above, 1974

Jim Cope, Orange, Texas

Acquired from the above by the present owner, April 1978



PROPERTY FROM THE COLLECTION OF DR. THOMAS CHUA

## 221 TIFFANY STUDIOS

'VENETIAN' TABLE LAMP, CIRCA 1910

leaded glass, patinated bronze

16 in. (40.6 cm) high, 13 $\frac{1}{8}$  (33.3 cm) diameter of shade

shade impressed *TIFFANY STUDIOS NEW YORK 515*

base impressed *TIFFANY STUDIOS NEW YORK 491*

\$40,000-60,000

### PROVENANCE:

Trade Winds Gallery, Cleveland, Ohio, 1 April 1979, lot 102

Acquired from the above by the present owner

### LITERATURE:

R. Koch, *Louis C. Tiffany's Glass, Bronzes, Lamps*, New York, 1971, pp. 96, no. 123 and 194, no. 32 (shade)

A. Duncan, *Tiffany at Auction*, New York, 1981, pp. 76, no. 205 and 305, no. 958 (shade)

R. Koch, *Louis C. Tiffany: The Collected Works of Robert Koch*, Atglen, 2001, pp. 218 and 267, no. 32 (shade)

J. Loring, *Louis Comfort Tiffany at Tiffany & Co.*, New York, 2002, p. 188 (shade)

A. Duncan, *Tiffany Lamps and Metalware*, Woodbridge, Suffolk, 2007, pp. 526, no. 2110 and 528, no. 2117 and 2118 (shade)



PROPERTY FROM THE COLLECTION OF DR. THOMAS CHUA

## 222 TIFFANY STUDIOS

'POPPY' TABLE LAMP, CIRCA 1910

leaded glass, patinated bronze

25¼ in. (64.1 cm) high, 20¾ in. (51.8 cm) diameter of shade

shade impressed *TIFFANY STUDIOS NEW YORK 1531-24*

base impressed *TIFFANY STUDIOS NEW YORK 8620*

\$50,000-70,000

### LITERATURE:

A. Duncan, *Tiffany at Auction*, New York, 1981, p. 111, no. 299 (shade)

A. Duncan, *Louis C. Tiffany: The Garden Museum Collection*, Suffolk, 2004, pp. 294-295 (shade) and 345 (cartoon and templates for 'Poppy' shade)

M. Eidelberg et. al., *The Lamps of Louis Comfort Tiffany*, New York, 2005, pp. 66, no. 90 (shade), 69, no. 91 (watercolor study for 'Poppy' shade), 72, no. 99 (watercolor study for 'Poppy' shade), and 76, no. 105 (for a workshop sample of 'Poppy' shade)

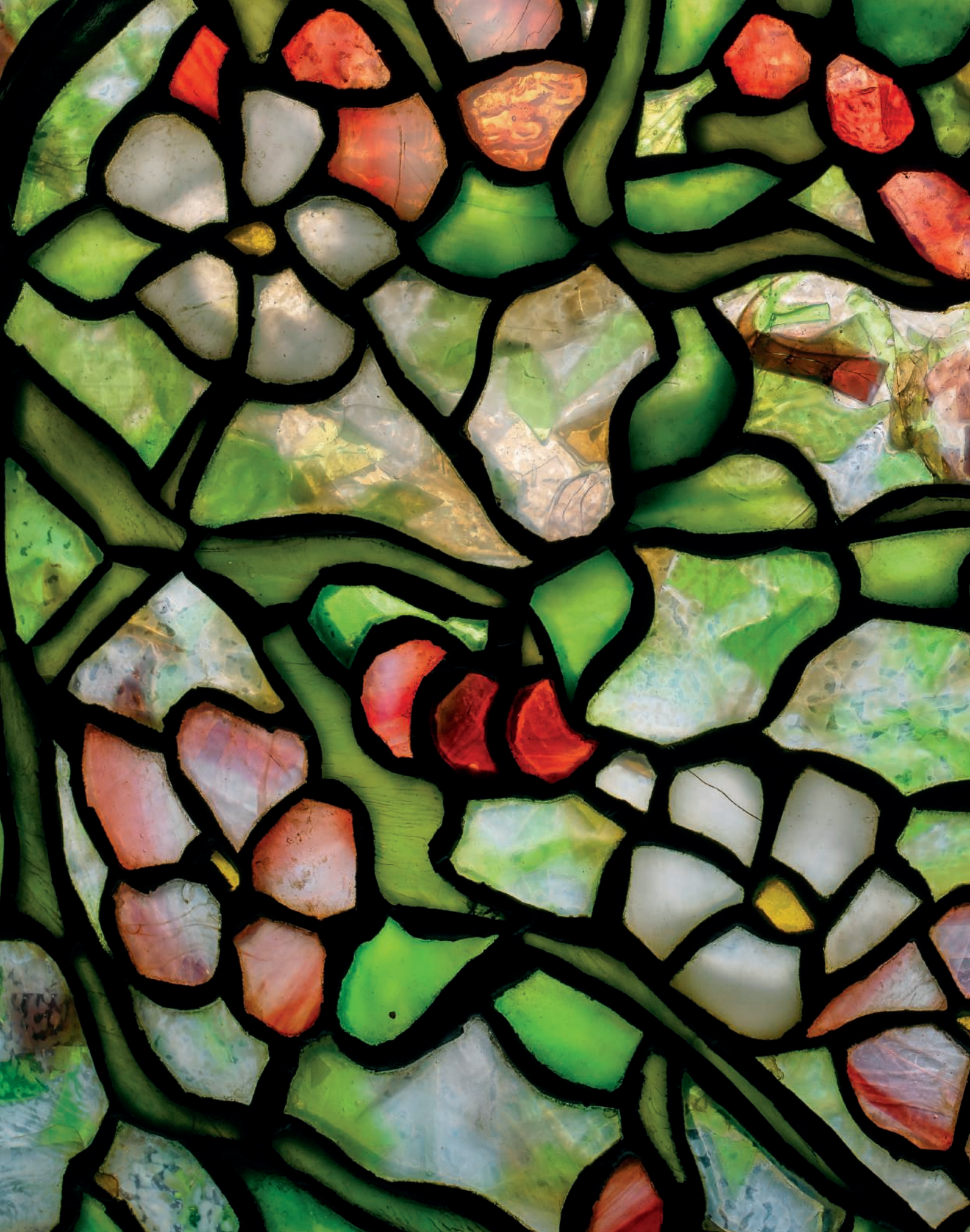
M. K. Hofer and R. Klassen, *The Lamps of Tiffany Studios: Nature Illuminated*, New York, 2016, pp. 58-59, no. 24, 60-61, no. 25 and 62-63, no. 28 (shade)



Louis Comfort Tiffany, Study for Poppy Shade, circa 1900. Metropolitan Museum of Art, New York.  
Photo: © The Metropolitan Museum of Art / Art Resource, NY / Art Resource.









# APPLE BLOSSOM

A MASTERPIECE FROM THE SILVERMAN COLLECTION

**223 TIFFANY STUDIOS**

RARE AND IMPORTANT 'APPLE BLOSSOM' TABLE LAMP,  
CIRCA 1904

designed by Clara Driscoll  
with a 'Tree' base  
leaded glass, patinated bronze  
26½ in. (67.3 cm) high, 18 in. (45.7 cm) diameter of shade  
shade impressed 8021  
base impressed *TIFFANY STUDIOS NEW YORK 8021*

\$400,000-600,000

**PROVENANCE:**

Sotheby's, New York, 9-10 December 1975, lot 240  
Private Midwest Collection  
Acquired from the above by the present owner, circa 2004

**LITERATURE:**

E. Neustadt, *The Lamps of Tiffany*, New York, 1970, pp. 208, no. 279 (for the example in the collection of The Neustadt Gallery at the Queens Museum) and 280 (for the example in the collection of the New York Historical Society)  
W. Feldstein and A. Duncan, *The Lamps of Tiffany Studios*, New York, 1983, p. 15 (for the example in the collection of Museum Wiesbaden)  
P. Forster, *Ruf des Progressiven: Jugendstil und Symbolismus im Museum Wiesbaden*, 2019, p. 518, no. L77 (for the example in the collection of Museum Wiesbaden)  
W. Uecker, *Art Nouveau and Art Deco Lamps and Candlesticks*, London, 1986, p. 177, no. 391.  
M. K. Hofer and R. Klassen, *The Lamps of Tiffany Studios: Nature Illuminated*, New York, 2016, p. 91, no. 48 (for the example in the collection of the New York Historical Society)  
A. Duncan, *Tiffany Lamps and Metalware*, Suffolk, 2019, pp. 78, no. 289 and 91, no. 349





Louis Comfort Tiffany, Apple Blossoms, 1890s-1900s. The Elisha Whittelsey Collection, Metropolitan Museum of Art, New York.  
Photo: © The Metropolitan Museum of Art / Art Resource, NY / Art Resource.

# INSPIRED MAGNIFICENCE

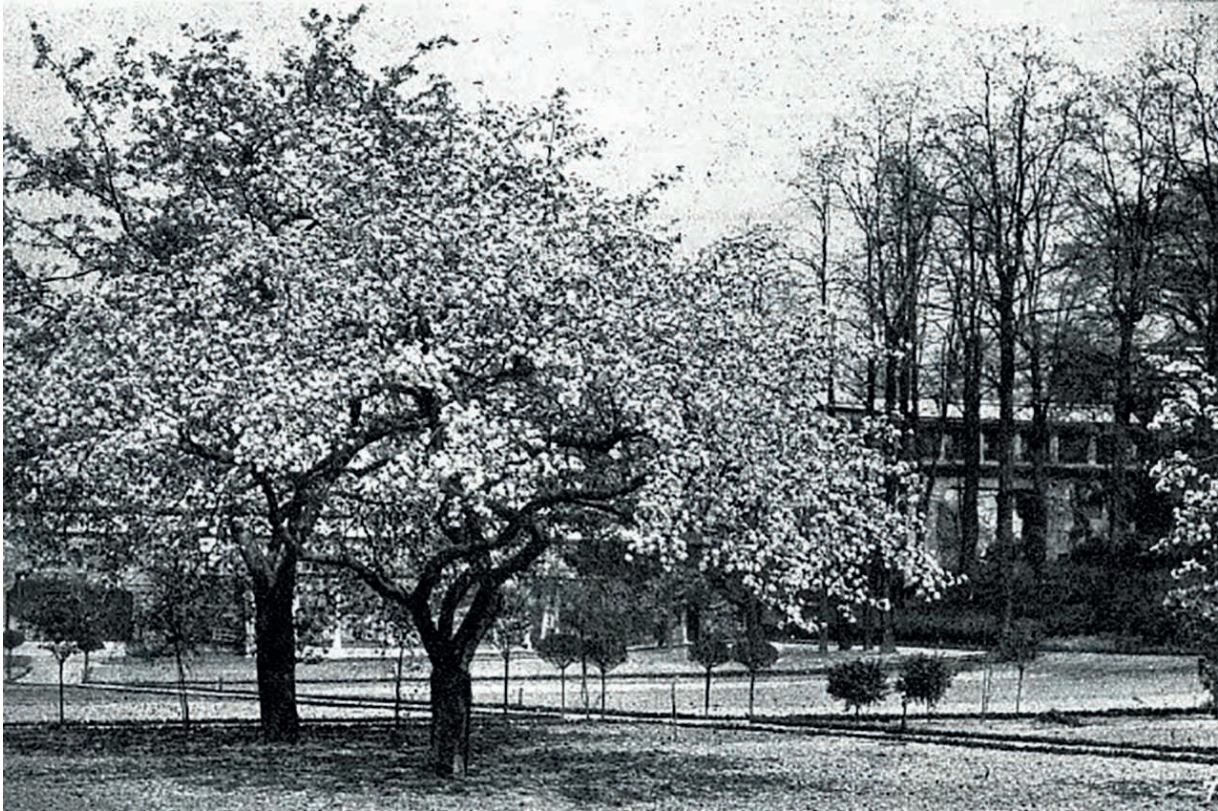
## CRAFTING A MASTERPIECE

The apple tree was first cultivated in North America by the early colonists in the 17th century and by the late 19th century it was essentially ubiquitous, with an estimated 14,000 varieties growing throughout the United States producing over 200 million bushels of fruit. The tree's commercial significance, combined with its Biblical implications as well as its profusion of dazzling blossoms that were a harbinger of Spring, made it appealing to Louis Tiffany for both personal and artistic purposes.

Tiffany was responsible for the landscaping at Laurelton Hall, his country estate in Oyster Bay, Long Island, and he had an orchard of apple trees planted on the property near the mansion. The flowering boughs of these trees were so impressive that they were probably the source of the apple blossom altar Tiffany created for the on-site marriage of his daughter Louise in April 1911.

Apple blossoms were also a critical element in many of the leaded glass windows manufactured by Tiffany's various firms. They first appeared in a "Spring" window, possibly designed by Tiffany himself, for the San Francisco home of lumber baron Austin D. Moore in 1888. Perhaps their finest depiction in a window is the stunning 1899 "Madonna of the Blossoms" made for the Arlington Street Church, Boston.

The rare and important Apple Blossom table lamp offered here, one of less than six known examples, first appeared around 1902. The *Wisteria* lamp was introduced in 1901 and, based on its popularity, the similarly shaped *Grape*, *Trumpet Creeper* and *Apple Blossom* models soon followed. This correlation is confirmed by the company's 1906 Price List: "347. APPLE BLOSSOM and shade, No. 342 block \$375," the 342 block being the model number for the *Wisteria* lamp shade. The four-digit number on this example indicates that it was made relatively early as the newly-established Tiffany Studios had not yet established a uniform numbering system for its lamps and metalware.



Apple Blossoms at Laurelton Hall, *The House Beautiful*, January 1914.



Louis Comfort Tiffany, Design for lampshade panel of apple blossoms, late 19th–early 20th century. Metropolitan Museum of Art, New York. Photo: © The Metropolitan Museum of Art / Art Resource, NY / Art Resource.

The design of the lamp is attributed to Clara Driscoll, the supervisor of the Women's Glass Cutting Department at the time, but, like all of her designs, it was vetted and approved by Louis Tiffany. The shade depicts graceful yellow-streaked green branches gently descending from the cast bronze openwork crown with its shorter patinated bronze branches. Pendant from the branches are white-streaked green leaves and numerous yellow-centered white and pink flower clusters extending to the irregular lower border. Scattered among the petals are rich red side blooms waiting to blossom. All of this is on a wonderful background of opalescent white foliage, or "confetti," glass with overlapping pink and green shards that beautifully complement the flowers and leafage.

The firm abandoned production of the Wisteria-shaped version of the *Apple Blossom* lamp prior to 1910, presumably as the cost of production was too high for even Tiffany to accept. That it was also the fourth most expensive lamp Tiffany Studios offered was probably another factor in its departure from the company's oeuvre sometime between the financial panics of 1907 and 1910. With less than six known examples, two of which are in permanent museum collections, this outstanding lamp presents a singular opportunity to obtain one of Tiffany Studio's rarest models.

– 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)



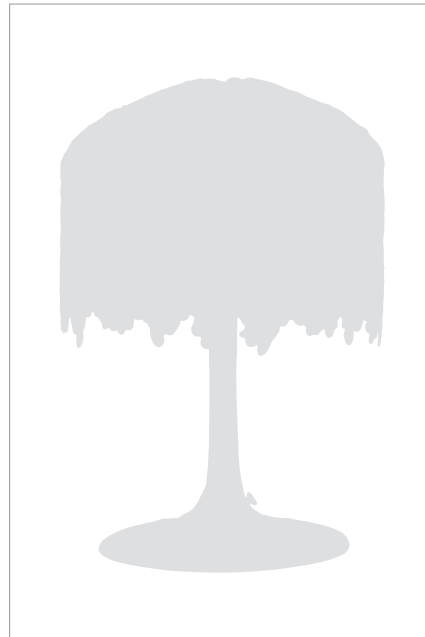


## THE APPLE BLOSSOM IN MUSEUM AND PRIVATE COLLECTIONS

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PRIVATE COLLECTION  
Sold, Christie's, New York, 13 December 1986, lot 707



PRIVATE COLLECTION  
Sold, Sotheby's, New York, 14 June 2008, lot 21

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"All of us are temporary custodians of the art we love – works that existed long before we were born and that are destined to survive long after us," wrote Benedict Silverman in the introduction of *Fin de Siècle Masterpieces* from the Silverman Collection, describing what prompted him to build one of the most important Art Nouveau collections. The exceptional '*Apple Blossom*' presented here was acquired by Benedict Silverman in 2004, after having been auctioned at Sotheby's in 1975.

Six examples of the '*Apple Blossom*' Lamp are known to exist, including the present lot: three reside in permanent museum collections, the New York Historical Society, the Neustadt Gallery at the Queens Museum, New York, and the Museum Wiesbaden in Germany (former collection of legendary

collector Ferdinand Neess). Two other known examples are in private collections, one of them sold at Sotheby's, New York, 14 June 2008, for \$932,500. Amongst these extant lamps, the present lot is one of the finest due to its artistic glass selection, featuring an extraordinary "confetti" glass background with bright red, delicate pink and pearlescent apple blossoms. Like the iconic '*Wisteria*', Clara Driscoll (1861-1944) would have designed this shade and overseen the glass selection. The present example displays a strong synergy between its "Tree" base and shade, the latter comprising superb metalwork and intricate arrangements of leaded glass evocative of the Japonese and Impressionist aesthetics that influenced Tiffany's creations and that were reminiscent of the blooming apple trees which he grew at Laurelton Hall, his house on Long Island.



NEW YORK HISTORICAL SOCIETY



NEUSTADT GALLERY AT THE QUEENS MUSEUM,  
NEW YORK



MUSEUM WIESBADEN, GERMANY



PROPERTY FROM AN IMPORTANT FLORIDA COLLECTION

**224 TIFFANY STUDIOS**

'DAFFODIL' CHANDELIER, CIRCA 1903

leaded glass, patinated bronze

11½ in. (29.2 cm) high, 28½ in. (72.4 cm) diameter of shade, 41 in. (104.1 cm) drop

with small early tag impressed *TIFFANY STUDIOS NEW YORK*

\$30,000-50,000

**PROVENANCE:**

Beatrice Weiss, New York

Acquired from the above by the present owner, circa 1985

**LITERATURE:**

A. Duncan, *Tiffany Lamps and Metalware*, Suffolk, 2019, p. 256, no. 1005





PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION

**225 TIFFANY FURNACES**

'ART DECO' DESK LAMP, CIRCA 1920

Favrile glass, gilt and green enameled bronze  
 14¼ in. (37.5 cm) high, 7½ in. (18.1 cm) diameter of shade  
 shade engraved *L.C.T. Favrite*  
 base impressed *LOUIS C. TIFFANY FURNACES INC. 369*

\$3,000-5,000

**LITERATURE:**

W. Holland, *Tiffany Desk Sets*, Atglen, 2008, p. 193, fig. 16-15  
 A. Duncan, *Tiffany Lamps and Metalware*, Suffolk, 2019, pp. 540, no. 2160 and 541, no. 2162

*en suite* with lot 226

PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION

**226 TIFFANY FURNACES**

TWENTY-SIX PIECE 'ART DECO' DESK SET,  
 CIRCA 1920

gilt and green enameled bronze  
 comprising: photograph frame, pair of candlesticks, clock,  
 letter rack, two calendar frames, cigarette box, utility box,  
 matchbox holder, pair of bookends, two inkwells, two pairs of  
 blotter ends, letter scale, ink blotter, notepad holder, letter clip,  
 pen tray, letter opener, reading glass, pen wipe  
 desk clock: 5½ x 5¾ x 3¾ in. (14.2 x 14.6 x 9.8 cm)  
 each impressed *LOUIS C. TIFFANY FURNACES INC.* with  
 model number, three further impressed *FAVRILE*, two with the  
 Louis C. Tiffany Furnaces Inc. monogram and model number

\$15,000-20,000 (26)

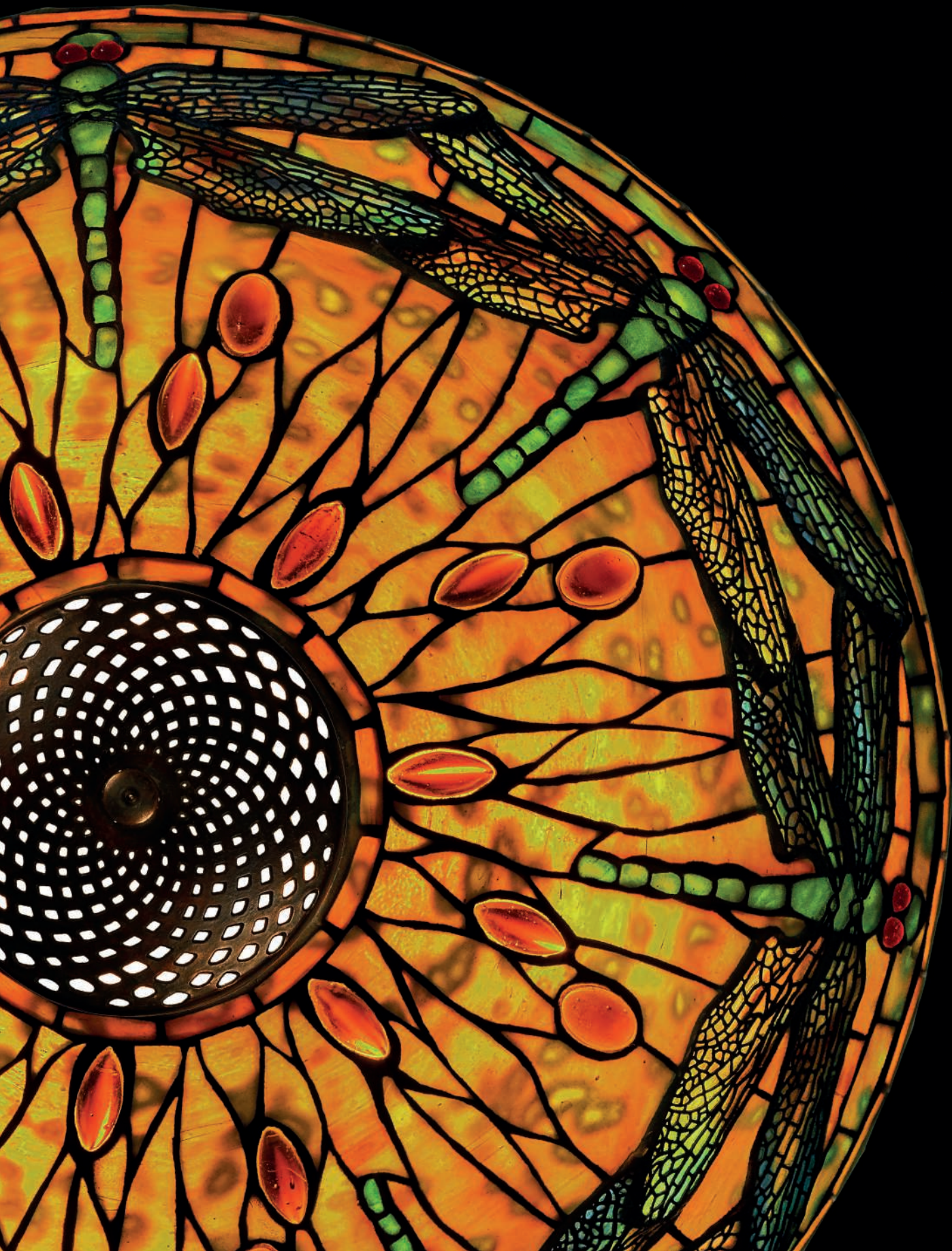
**LITERATURE:**

W. Holland, *Tiffany Desk Sets*, Atglen, 2008, p. 187-195  
 A. Duncan, *Tiffany Lamps and Metalware*, Suffolk, 2019, pp. 540  
 and 542-543, no. 2158-2161 and 2163-2166

*en suite* with lot 225

(lot 226 opposite page)









PROPERTY FROM A DISTINGUISHED  
PRIVATE COLLECTION

**227 TIFFANY STUDIOS**

'DRAGONFLY' TABLE LAMP, CIRCA 1905

leaded glass, patinated bronze

27 in. (68.6 cm) high, 20¼ in. (51.4 cm) diameter of shade

shade impressed 1495 TIFFANY STUDIOS NEW YORK

base impressed TIFFANY STUDIOS NEW YORK 362

\$50,000-70,000

**PROVENANCE:**

In the collection prior to 1995

**LITERATURE:**

A. Duncan, *Tiffany Lamps and Metalware*, Suffolk, 2019, pp.  
172, no. 696 (shade) and 84, no. 316 (base)



Louis C. Tiffany, Interior-Morning Room, *Woman's Handiwork in Modern Homes*, New York, 1881, frontispiece

## 228 LOUIS COMFORT TIFFANY (1848-1933)

TWO ARMCHAIRS, CIRCA 1880

execution attributed to Herter Brothers

gilt wood, fabric upholstery

30½ x 28 x 25½ in. (77.5 x 71.1 x 64.8 cm)

28¾ x 25½ x 24½ in. (73 x 64.7 x 62.3 cm)

impressed 574 and 575 respectively

(2)

\$20,000-30,000

### LITERATURE:

C.C. Harrison, *Woman's Handiwork in Modern Homes*, Charles Scribner's & Sons, 1881 (frontispiece plate)

A. Lewis et al., *The Opulent Interiors of the Gilded Age, All 203 Photographs from "Artistic Houses"*, New York, 1987, pp.134-135, pl. 142

Louis Comfort Tiffany (1848-1933) was destined to be in the arts. The son of renown artisan and jeweler Charles Lewis Tiffany, founder of one of New York's first jewelry houses Tiffany & Co., Louis Comfort Tiffany witnessed firsthand the American entrepreneurial spirit and learned the business acumen needed for growth. Beginning as a painter of watercolors, Tiffany traveled extensively and found inspiration in foreign cities including Paris, Rome, Madrid, Tangiers, and Cairo. While painting propelled Tiffany as a burgeoning artist of New York, it was the Decorative Arts that captured his attention and shaped his reputation of today.

In 1879, Tiffany established numerous collaborations with contemporaries such as Samuel Colman (1832-1920), Lockwood de Forest (1850-1932), and Candace Wheeler (1827-1923). One such partnership was Associated Artists, a firm focused on 'a combination for interior decoration of all sorts'. This new era of house decoration included designers who produced wallpapers, textile designs, glass objects, lamps, and furniture. In 1884, *Harper's New Monthly Magazine* wrote of the association, 'each member of the advisory firm should be a specialist of skill and ripe culture. This was done; and the results they have brought about may, without exaggeration, be called the first fruits of the American Renaissance.'

The designs of these artists incorporated many ideals of the Aesthetic movement, such as flat patterns and exotic references, as seen in important commissions brought to Tiffany. One such commission was the mansion at the corner of Fifth Avenue and 56th Street in New York, the George Kemp House. Tiffany was hired to decorate the major rooms of the house, including the entrance hall, drawing, dining, and library. A model of an armchair related to the present lot is seen placed in this library, circa 1883. An illustration of

a related model is also depicted in Tiffany's designs for *Woman's Handiwork in Modern Homes*, by Constance Cary Harrison, published by Charles Scribner's & Sons, 1881.

Later commissions for Tiffany included an upgrade to the Union League Club House, at Fifth Avenue and Thirty-ninth Street (1880-1881) and the Seventh Regiment Armory on Park Avenue in New York (1881-1879) where collaborative efforts were made with other major workshops such as Herter Brothers, Pottier & Stymus, and Kimbel & Cabus. The Herter Brothers firm (active 1864-1907) is synonymous with American design at the turn of the century, as arbiters of taste and new style. Similar to Associated Artists, everything from the wall treatments, floors and furniture were crafted by Herter Brothers workshop. Interestingly, while the present armchair is not documented as a model executed by Herter Brothers, the numbering to the back leg is consistent in their production of the time. Several executions of this armchair model are known, each with a different engraved number, leads one to believe the design for these armchairs could be customized based on project or commission.

This style of bespoke interior design encapsulated the Gilded Age in America during the last quarter 19th century: the international interest in American design where firms such as Associated Artists, and by association Louis Comfort Tiffany, could capitalize on the appetite and rapidly increasing consumption of their craft.

Christie's would like to thank Pascale Patris, Objects Conservation, Metropolitan Museum of Art, New York, for her assistance researching this lot. Christie's would also like to thank Laura Jenkins, Phd. Candidate at Courtauld, United Kingdom, for her assistance researching this lot.





PROPERTY FROM AN IMPORTANT NEW  
YORK COLLECTION

**229 TIFFANY STUDIOS**

FLOOR LAMP, CIRCA 1910

Favrile glass, patinated bronze, marble  
55½ in. (141 cm) high, 16½ in. (41.9 cm) diameter  
of marble top, 10 in. (25.4 cm) diameter of shade  
shade engraved *L.C.T.*  
base impressed *TIFFANY STUDIOS 581*

\$6,000-8,000

**PROVENANCE:**

William Holland, Johns Island, SC  
Christie's, New York, 29 November 1999, lot 288  
Acquired from the above by the present owner

**LITERATURE:**

A. Duncan, *Tiffany Lamps and Metalware*, Suffolk,  
2019, p. 237, no. 937

PROPERTY FROM AN IMPORTANT  
NEW YORK COLLECTION

**230 TIFFANY STUDIOS**

RARE 'DOGWOOD' CHANDELIER,  
CIRCA 1905

leaded glass, patinated bronze  
13½ in. (34.3 cm) high, 22½ in. (57.2 cm) diameter  
of shade, 39 in. (99 cm) drop  
impressed *TIFFANY STUDIOS NEW YORK*

\$30,000-50,000

**PROVENANCE:**

Frederick and Emma Mueller, Cleveland, Ohio,  
acquired directly from Tiffany Studios, 1906  
Private Collection, Pennsylvania, by descent  
Sotheby's, New York, 14 June 2006, lot 218  
Acquired from the above by the present owner

**LITERATURE:**

A. Duncan, *Tiffany Lamps and Metalware*, Suffolk,  
2019, p. 261, no. 1016





PROPERTY FROM AN IMPORTANT NEW  
YORK COLLECTION

**231 TIFFANY STUDIOS**

'CLEMATIS' TABLE LAMP, CIRCA 1910

leaded glass, patinated bronze

24½ in. (62.2 cm) high, 18½ in. (47 cm) diameter of shade

shade impressed *TIFFANY STUDIOS NEW YORK*

base impressed *TIFFANY STUDIOS NEW YORK 10926*

\$30,000-50,000

**PROVENANCE:**

Sotheby's, New York, 9 June 2000, lot 338

Acquired from the above by the present owner

**LITERATURE:**

D. A. Hanks, *Louis Comfort Tiffany Treasures from the*

*Driehaus Collection*, Chicago, 2013, pp. 72-73, 129 (shade)

A. Duncan, *Tiffany Lamps and Metalware*, Suffolk, 2019, pp.

104, no. 405 (base and shade), 106, no. 411, 112, no. 437 and

167, no. 676 (shade)









ARCH AND LEAF

## 232 TIFFANY STUDIOS

IMPORTANT AND RARE 'ARCH AND LEAF' TABLE  
LAMP, CIRCA 1905

Favrile glass, silvered bronze  
32 in. (81.3 cm) high, 27 in. (68.6 cm) diameter  
five shades engraved *L.C.T.*, two engraved *L.C.T. Favrile*  
base impressed *TIFFANY STUDIOS NEW YORK S326* twice

\$150,000-200,000

### PROVENANCE:

Private Collection, New York  
Acquired from the above by the present owner, 2016

### LITERATURE:

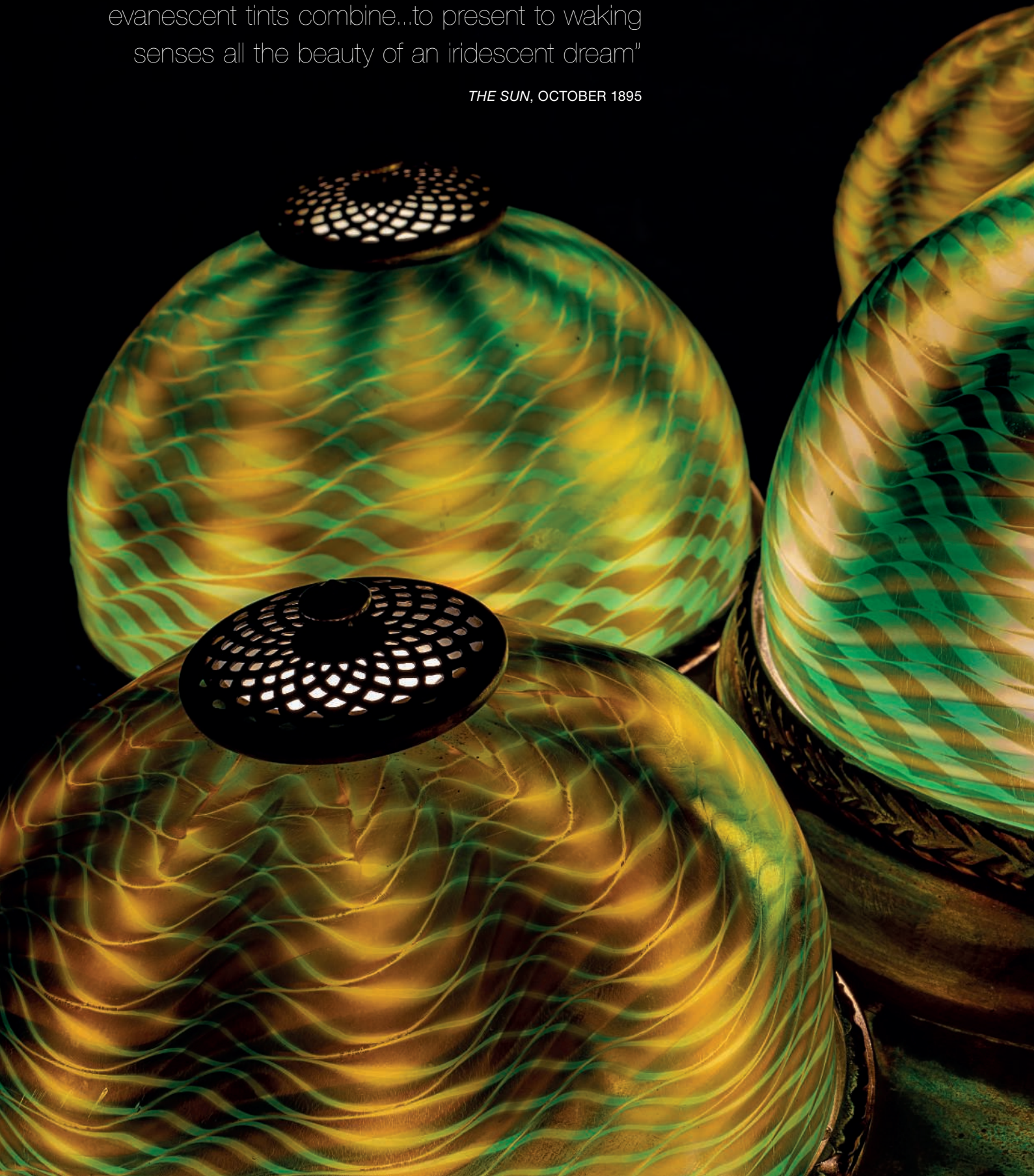
Tiffany Studios, *Character and Individuality in Decorations and Furnishings*, New York, 1913, p. 10 (for the model in the Metal Showroom of Tiffany Studios)  
E. Neustadt, *The Lamps of Tiffany*, New York, 1970, p. 147 (base)  
W. Feldstein, Jr. and A. Duncan, *The Lamps of Tiffany Studios*, New York, 1983, p. 33 (base)  
A. Duncan, M. Eidelberg and N. Harris, *Masterworks of Louis Comfort Tiffany*, London, 1989, p. 108 (base)  
R. Koch, *Louis C. Tiffany's Glass, Bronzes, Lamps: A Complete Collector's Guide*, New York, 1989, p. 129 (base)  
R. Koch, *Louis C. Tiffany: The Collected Works of Robert Koch*, Atglen, 2001, pp. 241 and 282 (for a Tiffany Studios photograph of an example of the model with prism lustres)  
M. Eidelberg, A. Cooney Frelinghuysen, N. A. McClelland, and L. Rachen, *The Lamps of Louis Comfort Tiffany*, New York, 2005, p. 156 (base)  
A. Duncan, *Tiffany Lamps and Metalware*, Suffolk, 2019, p. 122, no. 474 (for the above photograph)

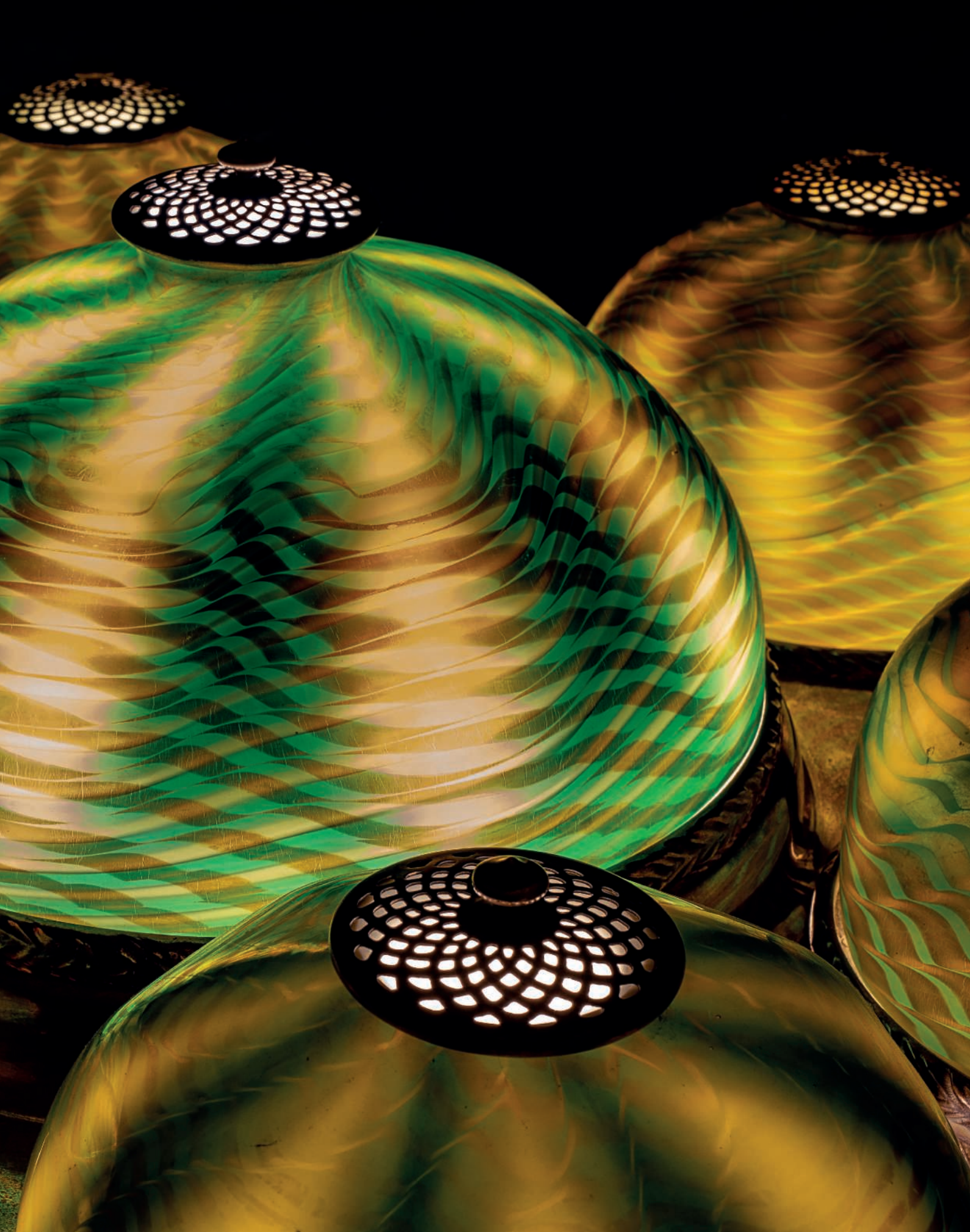
Please see [Christies.com](https://www.christies.com) for further detail.



"The color combinations and lusters of evanescent tints combine...to present to waking senses all the beauty of an iridescent dream"

*THE SUN, OCTOBER 1895*







PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION

**233 TIFFANY STUDIOS**

'GROUNDHOG' CANDLESTICK, 1903

designed by Ernest Thompson Seton (1860-1946) for the Rowfant Club of Cleveland, Ohio

patinated bronze

8¾ x 5 x 4¼ in. (22.3 x 12.7 x 10.8 cm)

impressed *TIFFANY STUDIOS NEW YORK / OF ONE HUNDRED COPIES*

*MADE THIS IS NO-42 and J.L. CLARK MODELLER ROWFANT CLUB CLEVELAND 1903 Ernest Thompson Seton with paw print*

\$8,000-12,000

**PROVENANCE:**

Weschler's Auctioneers, Washington D.C., 16 September 2006, lot 591

Acquired from the above by the present owner

**LITERATURE:**

A. Duncan, *Tiffany Lamps and Metalware*, Suffolk, 2019, p. 417, no. 1715



PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

**234 TIFFANY STUDIOS**

SIX-LIGHT 'LILY' AND 'TURTLE-BACK TILE' CEILING  
LIGHT, CIRCA 1905

Favrile glass, patinated bronze  
7 in. (17.8 cm) high, 17 $\frac{3}{4}$  in. (45.1 cm) diameter

\$40,000-50,000

**PROVENANCE:**

Lillian Nassau, New York  
Acquired from the above by the present owner, December 1978

**LITERATURE:**

A. Duncan, *Tiffany Lamps and Metalware*, Suffolk, 2019, p. 352, no. 1407

PROPERTY FROM A PRIVATE NEW JERSEY COLLECTION

**235 TIFFANY STUDIOS**

'DAFFODIL' TABLE LAMP, CIRCA 1905

leaded glass, patinated bronze

20½ in. (52.1 cm) high, 16 in. (40.6 cm) diameter of shade

shade with small tag impressed *TIFFANY STUDIOS NEW YORK*

base impressed *TIFFANY STUDIOS NEW YORK 6861*

\$20,000-30,000

**PROVENANCE:**

Mr. and Mrs. Elliot Walsey, New York

Christie's, New York, 11 December 1982, lot 376

Acquired from the above by the present owner

**LITERATURE:**

A. Duncan, *Tiffany at Auction*, New York, 1981, p. 99, no. 270 (shade)

M. K. Hofer and R. Klassen, *The Lamps of Tiffany Studios: Nature Illuminated*, New York, 2016, p. 70, no. 33 (shade)

A. Duncan, *Tiffany Lamps and Metalware*, Suffolk, 2019, p. 88, no. 339 (base)







236

PROPERTY FROM AN IMPORTANT  
NEW YORK COLLECTION

**236 TIFFANY STUDIOS**

'ACORN' CHANDELIER, CIRCA 1915

leaded glass, patinated bronze  
14½ in. (36.8 cm) high, 24¼ in. (61.6 cm) diameter of shade,  
26½ in. (67.3 cm) drop  
with small tag impressed *TIFFANY STUDIOS NEW YORK*

\$7,000-9,000

**PROVENANCE:**

Sotheby's, New York, 19 March 1993, lot 587  
Acquired from the above by the present owner

**LITERATURE:**

A. Duncan, *Tiffany at Auction*, New York, 1981, p. 62, no. 170  
M. Kohler, *Louis C. Tiffany*, Zurich, 1997, p. 145  
A. Duncan, *Tiffany Lamps and Metalware*, Suffolk, 2019, p.  
171, no. 692

PROPERTY FROM AN IMPORTANT  
NEW YORK COLLECTION

**237 TIFFANY STUDIOS**

TWELVE-PIECE 'NAUTICAL' DESK SET, CIRCA 1910

patinated bronze  
comprising: calendar frame, letter rack, matchbox holder, utility box,  
pair of blotter ends, notepad holder, inkwell, pen tray, letter opener,  
pen, ink blotter  
blotter ends: 19¼ in. (48.9 cm) long, 2¼ in. (5.8 cm) wide  
each piece impressed *TIFFANY STUDIOS NEW YORK* with model  
number except for pen and ink blotter

\$8,000-12,000

(12)

**LITERATURE:**

W. Holland, *Tiffany Desk Sets*, Atglen, 2008, pp. 182-186  
A. Duncan, *Tiffany Lamps and Metalware*, Suffolk, 2019, p. 521, no. 2088

*en suite* with lot 238

(lot 237 opposite page)





238

PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION

**238 TIFFANY STUDIOS**

TWO RARE 'NAUTICAL' PEN HOLDERS,  
CIRCA 1915

patinated bronze, brass, Bakelite  
comprising: a single and double pen holder  
single: 4 x 3¼ x 4¼ in. (10.2 x 8.3 x 10.8 cm) (as seen)  
double: 3½ x 8 x 5¼ in. (8.9 x 20.3 x 13.4 cm) (as seen)  
each impressed *TIFFANY STUDIOS NEW YORK* and  
respectively *2112A* and *2112*

(2)

\$3,000-5,000

**LITERATURE:**

W. Holland, *Tiffany Desk Sets*, Atglen, 2008, p. 186  
A. Duncan, *Tiffany Lamps and Metalware*, Suffolk, 2019, p. 521,  
no. 2087

*en suite* with lot 237

PROPERTY FROM AN IMPORTANT  
EUROPEAN COLLECTION

**239 TIFFANY STUDIOS**

HANGING LIGHT, CIRCA 1910

blown glass, patinated bronze  
14 in. (35 cm) high, 9 in. (22.9 cm) diameter,  
36 in. (91.5 cm) drop

\$15,000-20,000

**PROVENANCE:**

Lillian Nassau, New York  
Acquired from the above by the present owner,  
September 1976

**LITERATURE:**

A. Duncan, *Tiffany Lamps and Metalware*, Suffolk, 2019,  
p. 316, no. 1246 (for a related model)

(lot 239 opposite page)







TULIP

"Dame Nature who will freely give to those who seek lessons in 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

## 240 TIFFANY STUDIOS

'TULIP' FLOOR LAMP, CIRCA 1915

leaded glass, patinated bronze

67 in. (170.2 cm) high, 22½ in. (57.1 cm) diameter of shade

shade impressed *TIFFANY STUDIOS 1548*

base impressed with Tiffany Glass & Decorating Company monogram and *TIFFANY STUDIOS NEW YORK 25390*

\$80,000-120,000

### LITERATURE:

A. Duncan, *Tiffany Lamps and Metalware*, Suffolk, 2019, pp. 105, no. 410 and 188, no. 747 (shade)





# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

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

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

## A BEFORE THE SALE

### 1 DESCRIPTION OF LOTS

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

### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

## 3 CONDITION

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

## 4 VIEWING LOTS PRE-AUCTION

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

## 5 ESTIMATES

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

## 6 WITHDRAWAL

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

## 7 JEWELLERY

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

## 8 WATCHES & CLOCKS

- Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
- As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.
- Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph 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](http://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](http://www.christies.com). We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The **auctioneer** will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

## C 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

(a) 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.

(b) 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

(a) 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**").

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:

- 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.

(iii) Cash

We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer.

(iv) 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

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

- 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.
- (b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

## 5 KEEPING YOUR PROPERTY

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

## G COLLECTION AND STORAGE

- 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](http://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](http://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](mailto: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 will 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](mailto: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](mailto: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](http://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](http://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](http://www.christies.com). Sales totals are **hammer price plus buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from [www.christies.com](http://www.christies.com).

## K GLOSSARY

**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](http://www.christies.com), which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the **auctioneer** either at the beginning of the sale, or before a particular **lot** is auctioned.

**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

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

### 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.

•

**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.

11/01/21

### 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.

23/02/21

# 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

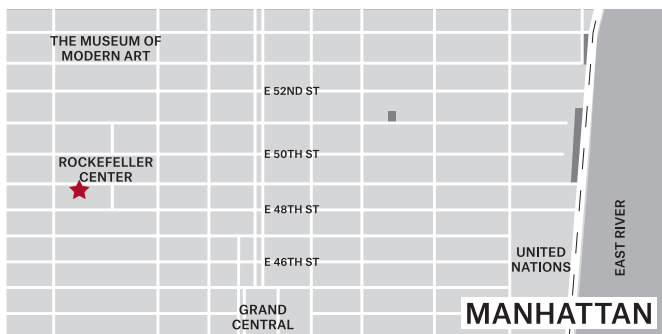
Email: PostSaleUS@christies.com

## 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**



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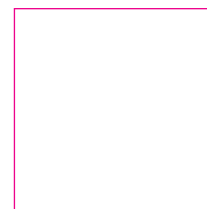
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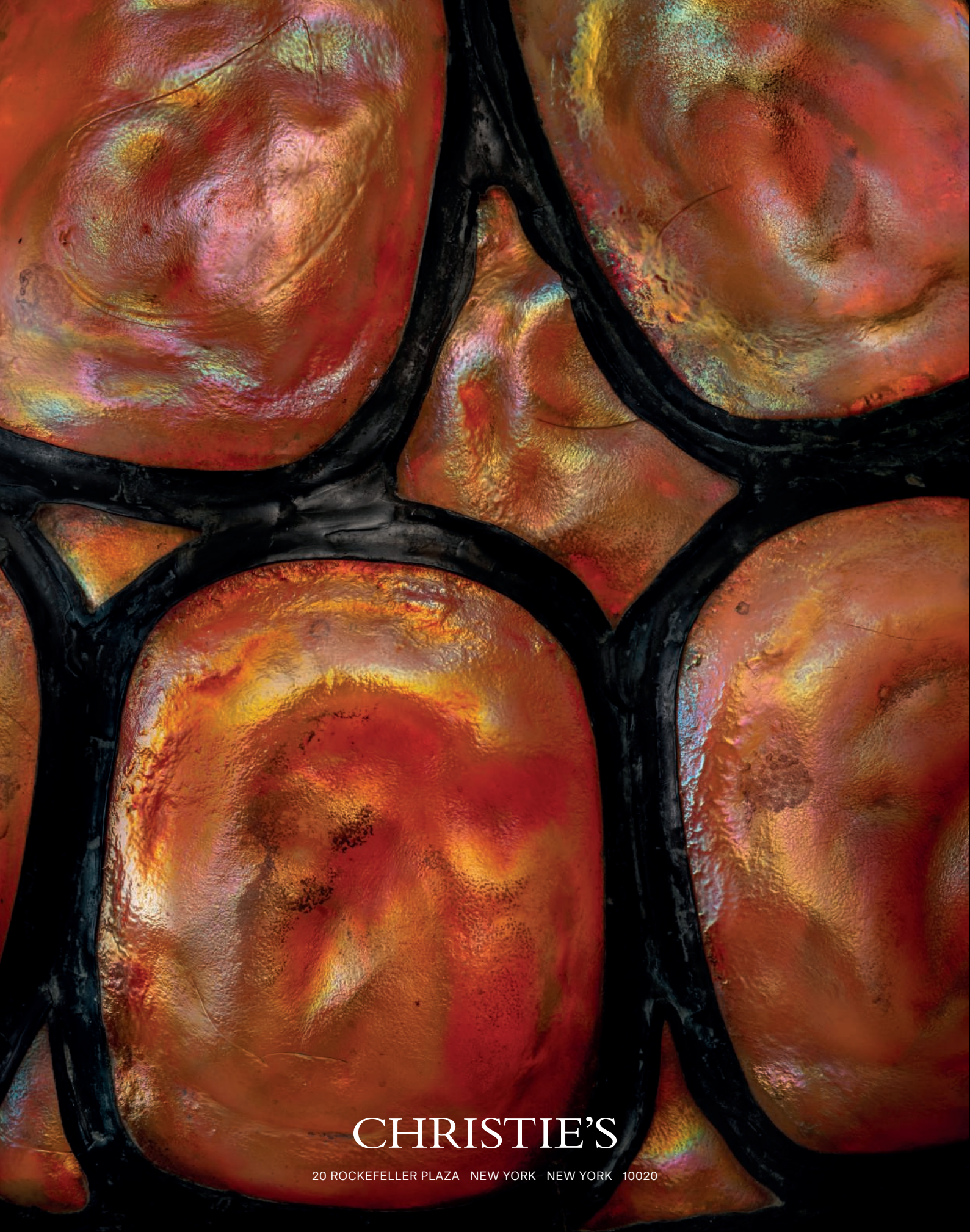
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