



TIFFANY

NEW YORK 9 DECEMBER 2022

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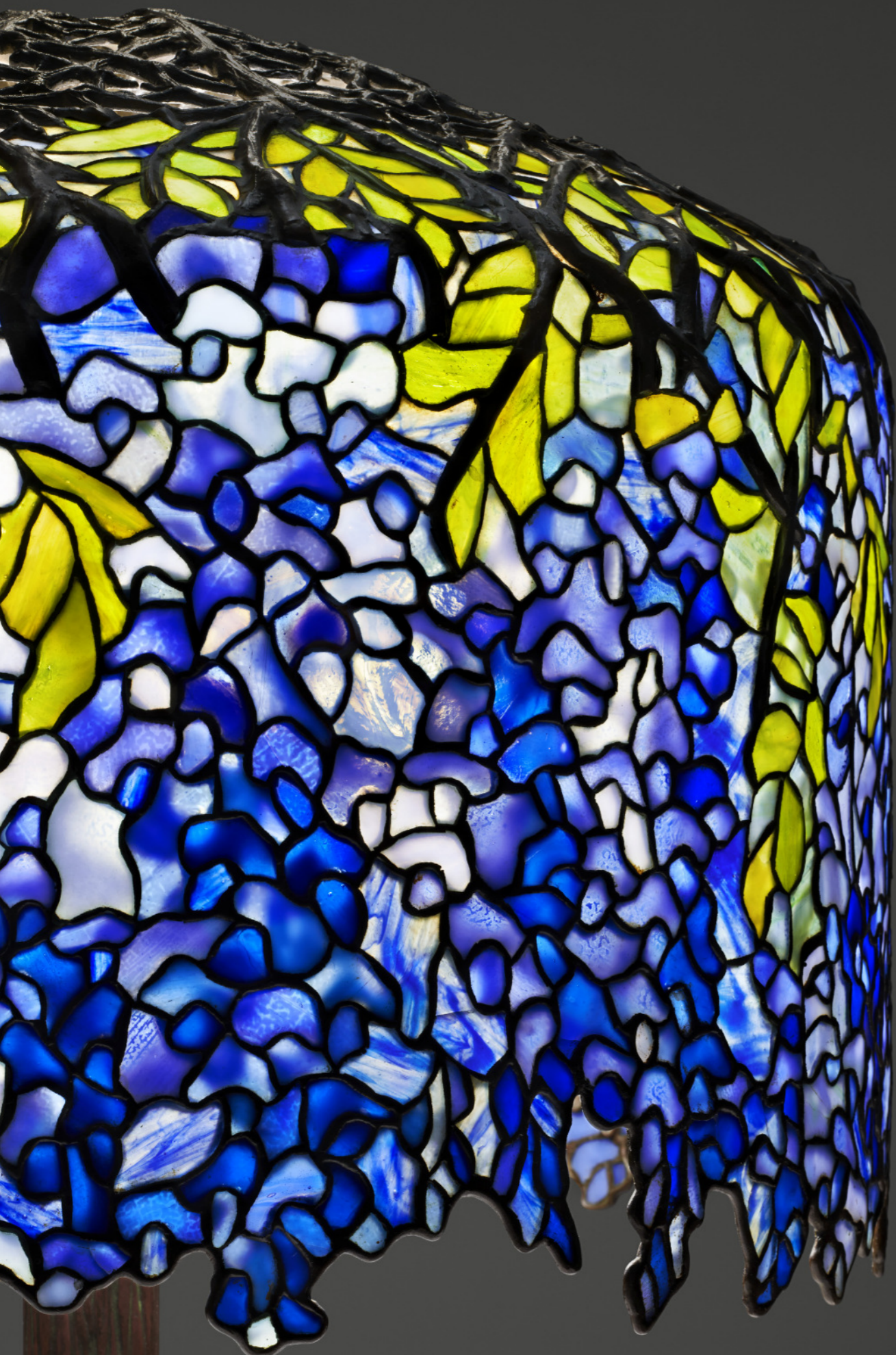
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TIFFANY

NEW YORK 9 DECEMBER 2022

AUCTION

Friday, 9 December 2022
at 5pm (Lots 501-542)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

Friday	2 December 2022	10am-6pm
Saturday	3 December 2022	10am-6pm
Sunday	4 December 2022	10am-6pm
Monday	5 December 2022	10am-6pm
Tuesday	6 December 2022	10am-6pm
Wednesday	7 December 2022	10am-6pm
Thursday	8 December 2022	10am-6pm
Friday	9 December 2022	10am-5pm

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David Kleiweg

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In sending absentee bids or making enquiries, this sale should be referred to as
POND-22018

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FRONT COVER:
Lot 507 (detail)
INSIDE FRONT COVER
Lot 516 (detail)
OPPOSITE PAGE:
Lot 511 (detail)
FOLLOWING PAGE:
Lot 529 (detail)
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Lot 516 (detail)



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CHRISTIE'S

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PROPERTY FROM THE COLLECTION OF LESLIE WAGGENER, JR., DALLAS

501

TIFFANY STUDIOS

'PEACOCK' COVERED BOX, CIRCA 1902

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

enameled copper

2 in. (5 cm) high, 2¾ in. (7 cm) diameter

impressed SG 216 L.C.T.

\$15,000-20,000

PROVENANCE:

Leslie Waggener, Jr., Dallas, Texas

Thence by descent to the present owner, circa 1940

LITERATURE:

T. Horiuchi, *A Selection of 300 Works from Louis C. Tiffany Garden Museum*,
Tokyo, 2001, p. 130, no. 174 (for a related example)

A. Duncan, *Louis C. Tiffany: The Garden Museum Collection*, Suffolk, 2004, p.
408 (for a related example)

A. Cooney Frelinghuysen, *Louis Comfort Tiffany and Laurelton Hall: An Artist's
Country Estate*, exh. cat., The Metropolitan Museum of Art, New York, 2006, p.
128 (for a related example)





PROPERTY FROM THE COLLECTION OF DR. ROBERT
B. KOEHL

502

TIFFANY STUDIOS
RARE 'NASTURTIUM' TABLE LAMP, CIRCA
1905

leaded glass, patinated bronze
21¼ in. (55.3 cm) high, 16¼ in. (41.3 cm) diameter
of shade
shade impressed *TIFFANY STUDIOS NEW YORK*
1463-3
base impressed with tag *TIFFANY STUDIOS NEW*
YORK 444 and Tiffany Studios monogram

\$40,000-60,000

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

LITERATURE:
A. Duncan, *Tiffany at Auction*, New York, 1981, p.
94, no. 250 (shade)
M. Eidelberg, A. C. Frelinghuysen, N. A.
McClelland and L. Rachen, *The Lamps of Louis*
Comfort Tiffany, New York, 2005, p. 145 (base)
M. K. Hofer and R. Klassen, *The Lamps of Tiffany*
Studios: Nature Illuminated, New York, 2016, p. 126
(shade)
A. Duncan, *Tiffany Lamps and Metalware*, Suffolk,
2019, pp. 108, no. 416 (base); 158, no. 646 (shade)





PROPERTY FROM THE COLLECTION OF LESLIE WAGGENER, JR.,
DALLAS

503

TIFFANY STUDIOS
VASE, CIRCA 1898

Favrile glass
8 3/8 in. (21.3 cm) high, 5 in. (12.7 cm) diameter
engraved L.C.T. F740

\$3,000-5,000

PROVENANCE:

Leslie Waggener, Jr., Dallas, Texas
Thence by descent to the present owner, circa 1940

LITERATURE:

M. Eidelberg, *Tiffany Favrile Glass and the Quest of Beauty*, New York, 2007, p. 6 (for a related example)
R. Pepall, *Tiffany Glass: A Passion for Colour*, exh. cat., Montreal Museum of Fine Art, Montreal, 2009, p. 136, no. 85 (for a related example)

PROPERTY FROM THE COLLECTION OF LESLIE WAGGENER, JR., DALLAS

504

TIFFANY STUDIOS
RARE 'PEACOCK' VASE, CIRCA 1895

Favrile glass
4 1/8 in. (11.8 cm) high, 6 1/2 in. (16.5 cm) diameter
engraved o1106

\$6,000-8,000

PROVENANCE:

Leslie Waggener, Jr., Dallas, Texas
Thence by descent to the present owner, circa 1940

LITERATURE:

R. Joppien, *Louis C. Tiffany, Meisterwerke des Amerikanischen Jugendstils*, exh. cat., Museum für Kunst und Gewerbe Hamburg, Cologne, 1999, pp. 142-143
A related example of the present lot can be found in the National Museum in Stockholm, Sweden (inv. no. NMK 78/1897).





PROPERTY FROM THE COLLECTION OF LESLIE WAGGENER, JR.,
DALLAS

505

TIFFANY STUDIOS
VASE, CIRCA 1897

with Favrile glass base
Favrile glass
9¼ in. (23.5 cm) high, 4 in. (10.2 cm) diameter (including base)
vase engraved *L.C.T. E1945*
base engraved *210 A-Coll. L.C.Tiffany-Favrile*

\$6,000-8,000

PROVENANCE:

Leslie Waggener, Jr., Dallas, Texas
Thence by descent to the present owner, circa 1940

LITERATURE:

A. Duncan, *Tiffany at Auction*, New York, 1981, p. 39, no. 104 (for a related example)
P. Doros, *The Art Glass of Louis Comfort Tiffany*, New York, 2013, p. 95 (for a related example with Favrile glass base)



PROPERTY FROM THE COLLECTION OF DR. ROBERT B. KOEHL

506

TIFFANY STUDIOS
'WOODBINE' TABLE LAMP, CIRCA 1905

leaded glass, patinated bronze
21½ in. (54.6 cm) high, 14 in. (35.6 cm) diameter of shade
shade impressed *TIFFANY STUDIOS NEW YORK 1423-17*
base impressed *TIFFANY STUDIOS NEW YORK 534*

\$15,000-20,000

PROVENANCE:

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

LITERATURE:

R. Koch, *Louis C. Tiffany: Rebel in Glass*, New York, 1964, pl. iii (for a showroom sample of this shade design), iv (shade)
Dr. E. Neustadt, *The Lamps of Tiffany*, New York, 1970, p. 87, pl. 123 (shade)
R. Koch, *Louis C. Tiffany's Glass, Bronzes, Lamps: A Complete Collector's Guide*, New York, 1971, p. 195, no. 36 (base)
M. Hofer and R. Klassen, *The Lamps of Tiffany Studios: Nature Illuminated*, New York, 2016, pp. 122-123 (shade)
C. de la Bedoyere, *Louis Comfort Tiffany Masterworks*, London, 2020, p. 169 (shade)



POND DRAGONFLY

PROPERTY OF A LADY

507

TIFFANY STUDIOS

RARE 'POND DRAGONFLY' TABLE LAMP, CIRCA 1905

leaded glass, patinated bronze

17 in. (43.2 cm) high, 14 in. (35.5 cm) diameter of shade

shade impressed *TIFFANY STUDIOS NEW YORK 1552-5*

base impressed *TIFFANY STUDIOS NEW YORK 535*

\$80,000-120,000

PROVENANCE:

Private Collector, New Jersey, acquired circa 1930

Thence by descent to the present owner

LITERATURE:

A. Duncan, *Tiffany at Auction*, New York, 1981, pp. 146, no. 387 (shade); 285, no. 888 (base)

M. Eidelberg, A. Cooney Frelinghuysen, N. McClelland and L. Rachen, *The Lamps of Louis Comfort Tiffany*, New York, 2005, pp. 189, 192-193, no. 59 (shade)

A. Duncan, *Tiffany Lamps and Metalware*, Suffolk, 2019, pp. 120, no. 466 (base); 191, no. 754 (shade); 208, no. 809 (base); 213, no. 830 (base)





JEWEL OF THE NATURAL WORLD

THE RARE POND DRAGONFLY

The natural world provided a plethora of stimuli as Tiffany had an innate and keen desire to understand the basic premise or nucleus of an entity, whether that be a budding blossom or a fluttering insect. His curiosity for the natural world was similar to that of the nineteenth century Japanese artist Hokusai, who produced 15 volumes of wood block prints pertaining to landscapes, flora, fauna, everyday life and the supernatural in a series of influential sketches. The *Manga*, as these Japanese wood-block prints became known, served as inspiration for art and artists to come. At the end of the century and into the twentieth century, the appreciation of the natural world was never more paramount than in the Art Nouveau period in Europe and America.

Tiffany was undoubtedly influenced by Japanese art. The 1946 Parke-Bernet Galleries Inc. auction catalog *The Extensive Collection of the Louis Comfort Tiffany Foundation*, the sale of the contents of Tiffany's Oyster Bay, Long Island estate Laurelton Hall, included two lots of Hokusai prints, lot 837 and 852, which comprised of seven prints depicting birds and flowers. Tiffany, like his contemporaries, saw the artistry behind the natural world and endeavored to capture it in all its splendor, even if the moment could be fleeting.

The much beloved motif of the Art Nouveau genre is the dragonfly, none better represented than in René Lalique's most prized jewel, 'Dragonfly Woman' corsage ornament, from 1897-98 in the collection of the Calouste Gulbenkian Museum, Lisbon, Portugal. This incredible jewel was presented at the Paris Universal Exhibition in 1900, where Art Nouveau continued its acclaim as a beautiful representation of art. The gold, enamel, chrysoprase, chalcedony, moonstone, and diamonds employed reinforced the notion of translucency and lightness in the creature's wings. The depiction of the winged beast with animal-like head and mouth ajar emanating a female bodice, is an interesting intersection of the natural world and classical mythology – a story of metamorphosis.

For Tiffany, who often used the dragonfly as an inspiration, this shade is rather unique among the Studios' body of work. Unlike most other 'Dragonfly' shades in the Tiffany Studios production which appear rectilinear, this rare example of the dragonfly appears captured in mid-flight, their curved bodies fluttering around the four glass 'ponds'. The shade '1552' is not included in the 1906 nor the 1910 Price List, indicating its early conception and the relatively few to be known in existence. In fact, only two examples of this shade have appeared on the market previously, first in 1980 at Christie's New York, *Magnificent Tiffany Lamps, The Mihalak Collection*, 22 March 1980, lot 30 (sold \$68,200 with premium); This predominantly blue and green shade eventually sold again at

Sotheby's New York, *Highly Important Tiffany Lamps from the Collection of John W. Mecom, Jr., Houston, Texas*, 22 April 1995, lot 56 (sold \$79,500 with premium). Another more transparent example was sold at Sotheby's New York, *The Estate of Walter P. Chrysler, Jr., Important Art Nouveau and Art Deco*, 16 June 1989, lot 426 (sold \$77,000 with premium).

This third example of the model to come to market is an exciting discovery. The intricate pattern, having to accommodate the large 'ponds' for the dragonflies to hone into, dictates an overall octagonal shape to compensate for the glass required. Each 'pond' with delicate bands surrounding, integrating the dragonfly heads and four pairs of eyes, the spanned wings bordering and crossing each other, help to create a sense of movement and liveliness. The curving bodies intertwined at the top-most rim compliment the movements and is unlike any other shade produced by the Studios. The beautiful jewel tones of glass used in this shade undoubtedly came to life with the imagination of the artistically inclined lover of nature.



René Lalique 'Dragonfly Woman' pectoral, late 19th/20th century. From the Museu Calouste Gulbenkian, Lisbon, Portugal. Photo Credit: HIP / Art Resource, NY

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

508

TIFFANY STUDIOS

'BANDED DOGWOOD' TABLE LAMP, CIRCA 1910

leaded glass, patinated bronze

28¾ in. (73 cm) high, 20¾ in. (51.8 cm) diameter of shade

shade impressed *TIFFANY STUDIOS NEW YORK 1491-8*

base impressed *TIFFANY STUDIOS NEW YORK 368*

\$50,000-70,000

PROVENANCE:

Lillian Nassau, New York

Private Collection, Washington, D.C.

Lillian Nassau, New York

Acquired from the above by the present owner

LITERATURE:

Dr. E. Neustadt, *The Lamps of Tiffany*, New York, 1970, pp. 83-84 (shade)

A. Duncan, *Tiffany at Auction*, New York, 1981, p. 62, ref. 168

A. Duncan, *Tiffany Lamps and Metalware*, Suffolk, 2019, pp. 87, no. 330 (base);

118, no. 459 (shade); 171, no. 690 (shade); 241, no. 959 (shade)

C. de la Bedoyere, *Louis Comfort Tiffany Masterworks*, London, 2020, p. 83





PROPERTY FROM THE COLLECTION OF DR. THOMAS CHUA

509

TIFFANY STUDIOS
'HANGING HEAD DRAGONFLY' FLOOR LAMP, CIRCA 1905

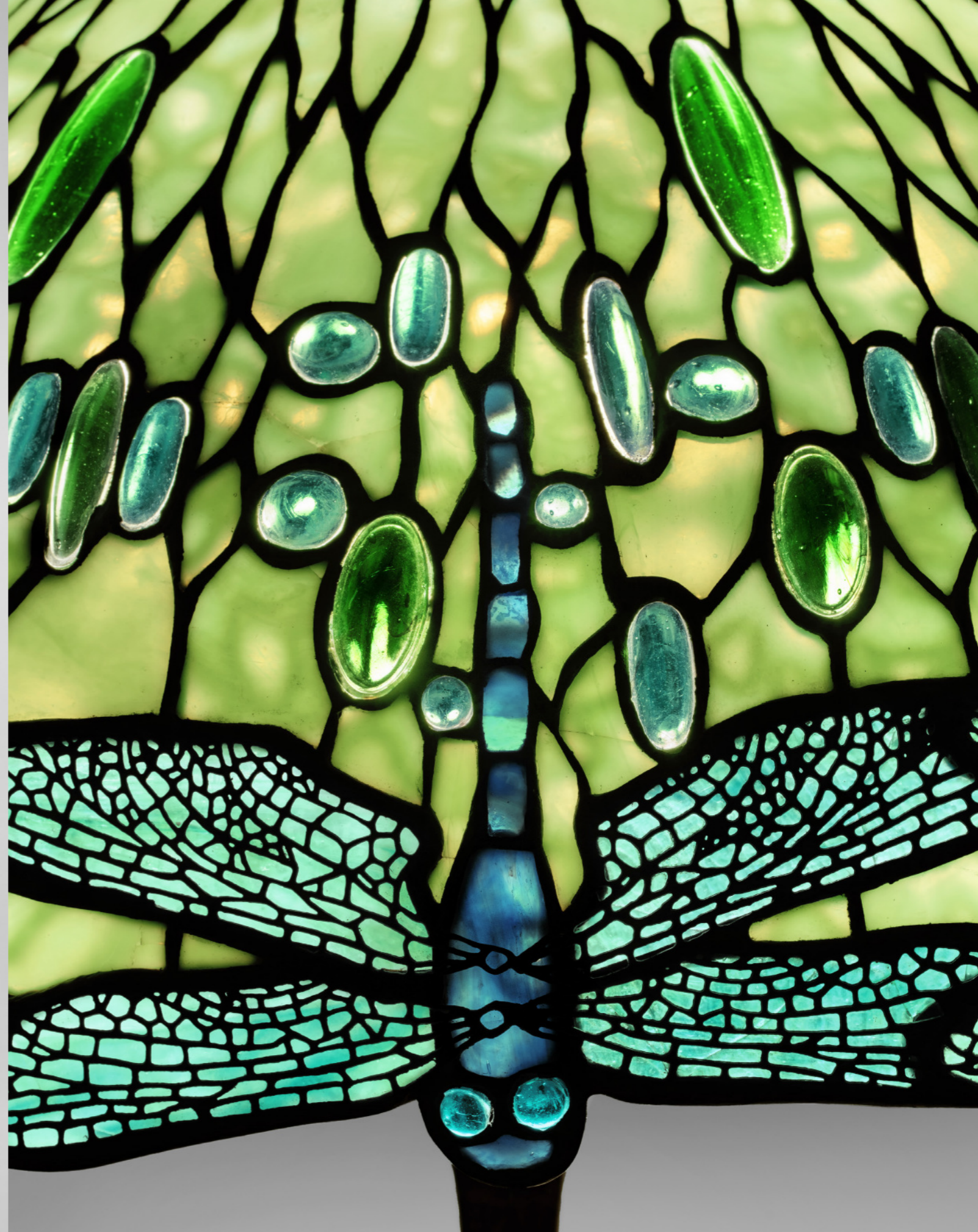
leaded glass, patinated bronze
68 in. (172.7 cm) high, 24 in. (61 cm) diameter of shade
shade impressed *TIFFANY STUDIOS NEW YORK 1507*
base impressed *TIFFANY STUDIOS NEW YORK 378*

\$80,000-120,000

PROVENANCE:

Team Antiques, Great Neck, New York
Acquired from the above by the present owner, 1978

Please see Christies.com for additional literature references





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

510

TIFFANY STUDIOS
'PEONY' TABLE LAMP, CIRCA 1905

leaded glass, patinated bronze
25 in. (63.5 cm) high, 18¾ in. (47.6 cm) diameter of shade
shade impressed *TIFFANY STUDIOS NEW YORK 1475*
base impressed *TIFFANY STUDIOS NEW YORK 6701*

\$70,000-90,000

PROVENANCE:

Macklowe Gallery, New York
Bonhams, New York, 17 December 2015, lot 15
Lillian Nassau, New York
Acquired from the above by the present owner

Please see Christies.com for additional literature references



WISTERIA

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

511

TIFFANY STUDIOS

'WISTERIA' TABLE LAMP, CIRCA 1910

with a 'Tree' base

leaded glass and patinated bronze

27 in. (68.6 cm) high, 18½ in. (47 cm) diameter of shade

shade impressed 27770 and 3

base impressed *TIFFANY STUDIOS NEW YORK 27770* and 3

\$400,000-600,000

PROVENANCE:

Henry Africa (Norman Jay Hobday), San Francisco, California

A San Francisco Iconoclast: Henry Africa's Collection of Magnificent Tiffany

Lamps, Christie's, New York, 14 June 2012, lot 5

Private American Collection

Acquired from the above by the present owner

LITERATURE:

R. Koch, *Louis C. Tiffany: Rebel in Glass*, New York, 1964, pl. v., p. 187

Dr. E. Neustadt, *The Lamps of Tiffany*, New York, 1970, p. 215-220

R. Koch, *Louis C. Tiffany's Glass, Bronzes, Lamps: A Complete Collector's*

Guide, New York, 1971, pp. 125 (for a period illustration), 131, 132 (base)

J. Purtell, *The Tiffany Touch*, New York, 1971, p. 131

P. Doros, *Tiffany Collection of the Chrysler Museum*, Richmond, 1978, pp. 126-

127, no. 194

H. F. McKean, *The Lost Treasures of Louis Comfort Tiffany*, New York, 1980, p.

191

A. Duncan, *Tiffany Windows*, New York, 1980, p. 69 (for a period photograph of

the workshop with this model illustrated)

A. Duncan, *Tiffany at Auction*, New York, 1981, p. 89, no. 238

A. Duncan and W. Feldstein, Jr., *The Lamps of Tiffany Studios*, New York, 1983,

pp. 36-37

T. Paul, *The Art of Louis Comfort Tiffany*, New York, 1987, p. 94

A. Duncan, *Louis Comfort Tiffany*, New York, 1992, p. 106

M. May, *Great Art Glass Lamps: Tiffany, Duffner & Kimberley, Pairpoint, and*

Handel, Atglen, 2003, p. 40

A. Duncan, *Louis C. Tiffany: The Garden Museum Collection*, Suffolk, 2004, pp.

292-293

C. and P. Fiell, *1000 Lights: 1879-1959*, Cologne, 2005, pp. 90-91

M. Johnson, *Louis Comfort Tiffany Artist for the Ages*, London, 2005, p. 186,

no. 92

M. Eidelberg, A. Cooney Frelinghuysen, N. A. McClelland and L. Rachen, *The*

Lamps of Louis Comfort Tiffany, New York, 2005, pp. 106-107





Louis Comfort Tiffany, Four Seasons panel drawings (detail). 1897-99. Metropolitan Museum of Art / Art Resource, NY / Art Resource

CASCADING COLOR

A WISTERIA GARDEN

The wisteria vine, native to Asia, was brought to the United States in the early nineteenth century. Despite its Asian origins, this magnificent vine was named for the American anatomist Caspar Wister. Once the plant was brought to Europe and the Americas it became highly sought after. The French impressionist Claude Monet grew the vine in his gardens in Giverny. Louis Comfort Tiffany also had a canopy of wisteria outside his home and more wisteria vines hanging from a pergola in his gardens at his Oyster Bay, Long Island estate, Laurelton Hall.

The Wisteria shade, like the plant, was also highly sought after. It was and is one of the most popular and adored lamp designs produced by Tiffany Studios. This shade with its blue and white blossoms demonstrates the many types of glass that Tiffany Studios excelled at making. There are pieces of milky-white glass with striking striations of light blue, and pieces of mottled glass that have speckles and splotches of a darker shade or different color altogether. The range of blue glass present in this shade resembles light sapphires and cobalt jewels while the white glass glistens like a pearl. The thin lead linework leaves little distinction between the vines, the glass instead a symphony of colors all within the dense irregular border leaving the viewer in a sense of wonderment.

Thanks to the research of Tiffany scholars that was made public in 2006, Clara Driscoll, head of the Women's Glass Cutting Department established by Louis Comfort Tiffany in 1892, can be credited the designer of several elaborate irregular border shades, including this model. This design had previously been believed to be that of a Mrs. Curtis Freshel, a fan of wisteria vines and a client of Tiffany's. It was believed that she had come up with the design and then asked Tiffany to execute it for her.

This shade consists of 2,000 pieces of glass, selected with precision and intricately placed which apparates as luscious cascading blossom heads in conical rows. The shape of the shade is like the 'Trumpet Creeper', which Driscoll is also credited with designing. If a design was found to be popular, duplicate templates were made to quicken the pace of production. The Wisteria shade became so popular that the templates wore out and had to be remade. The popularity of the Wisteria shade remains much the same today.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

512

TIFFANY STUDIOS
'NASTURTIUM' FLOOR LAMP, CIRCA 1905

leaded glass, patinated bronze
65¼ in. (165.7 cm) high, 22¼ in. (56.5 cm) diameter
shade impressed *TIFFANY STUDIOS NEW YORK 1506-1*
base impressed *TIFFANY STUDIOS NEW YORK 379*

\$150,000-250,000

PROVENANCE:

Private Collection, Pennsylvania, acquired directly from
Tiffany Studios, New York
Thence by descent
Lillian Nassau, New York
Acquired from the above by the present owner

LITERATURE:

Dr. E. Neustadt, *The Lamps of Tiffany*, New York, 1970, p. 155
(shade)
R. Koch, *Louis C. Tiffany's Glass, Bronzes, Lamps: A Complete
Collector's Guide*, New York, 1971, p. 192, no. 10 (base)
A. Duncan, *Tiffany at Auction*, New York, 1981, p. 124, no. 333
(shade)
M. Eidelberg, et al., *A New Light on Tiffany: Clara Driscoll and
the Tiffany Girls*, London, 2007, pp. 68-69, fig. 32 (shade)
M. K. Hofer and R. Klassen, *The Lamps of Tiffany Studios:
Nature Illuminated*, New York, 2016, p. 127 (shade)
A. Duncan, *Tiffany Lamps and Metalware*, Suffolk, 2019, pp.
49, no. 158; 82, no. 307; 175, no. 707 (shade); 230, no. 903 and
904 (base)

513

TIFFANY STUDIOS

STUDY FOR THE 'HEROES AND HEROINES OF THE HOMERIC STORY'
MOSAIC FRIEZE FOR ALEXANDER HALL, PRINCETON UNIVERSITY,
NEW JERSEY, CIRCA 1896-1897

designed by Jacob Adolphus Holzer (1858-1938)

Favrile glass, painted wood frame

24 $\frac{3}{4}$ in. (62.5 cm) high, 24 $\frac{1}{2}$ in. (62.2 cm) wide (sight)

\$40,000-60,000

PROVENANCE:

John Dikeman, New York, Foreman of the Lamp Shop at Tiffany Studios, New York

Acquired from the above by the present owner

LITERATURE:

"Tiffany Mosaics in Glass," *The New York Times*, New York, August 5, 1896, p. 8 (for a discussion of the 'Heroes and Heroines of the Homeric Story' mosaic frieze and the present lot's figure)

N. Long, ed., *The Tiffany Chapel at the Morse Museum*, exh. cat., The Charles Hosmer Morse Museum of American Art, Winter Park, Florida, 2002, p. 61 (for the 'Heroes and Heroines of the Homeric Story' mosaic frieze)

M. Eidelberg, et. al., *A New Light on Tiffany: Clara Driscoll and the Tiffany Girls*, New York, 2007, p. 35-36 (for a discussion of the 'Heroes and Heroines of the Homeric Story' mosaic frieze)

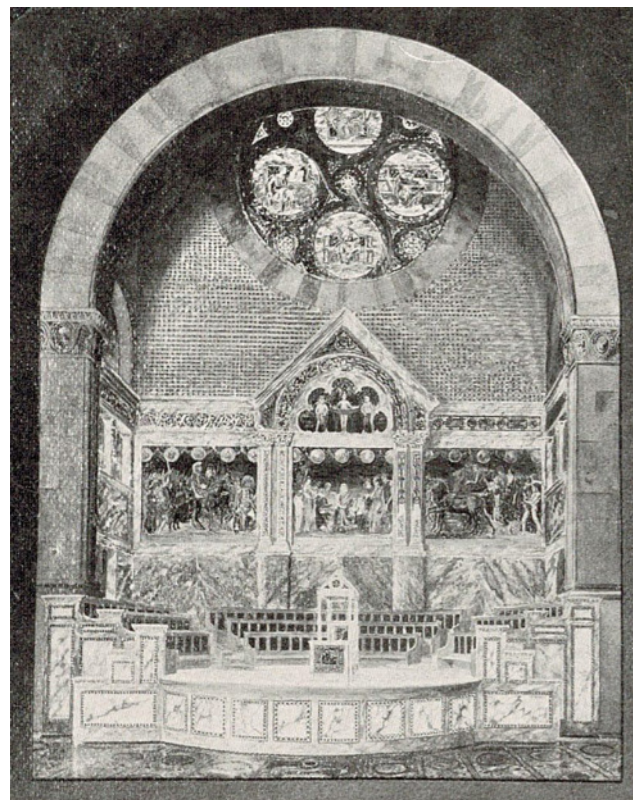
E. Crouch, *The Mosaics of Louis Comfort Tiffany*, Atglen, Pennsylvania, 2009, p. 11, 48, 52, 170-181 (for a discussion of the 'Heroes and Heroines of the Homeric Story' mosaic frieze)

K. A. Conway and L. R. Parrot, *Tiffany's Glass Mosaics*, exh. cat., The Corning Museum of Glass, Corning, 2017, pp. 16-19, 31-32, 87, 169-177 (for a discussion of the 'Heroes and Heroines of the Homeric Story' mosaic frieze), 172-173 (for a discussion of the present lot's figure)



One can get in glass effects what one can never obtain with pigments, such as a nearer approach to the brilliant and peculiar subtle color of the sky itself.

—LOUIS COMFORT TIFFANY



Alexander Hall drawing. Courtesy of the Rakow Research Library, Corning Museum of Glass, Corning, NY

Buildings adorned with tile, stone, shell or glass mosaic has always been a part of ancient architecture. For many centuries, glass mosaics have been a sign of wealth and luxury. As described by Seneca in 64 AD: "a man feels poor and mean if his vaults are not hidden by glass". Admiring these masterworks during his European travels as a young man would later inspire Louis Tiffany to explore this ancient art form.

In 1896, the Tiffany Glass and Decorating Company published a volume entitled *Glass Mosaics*, and in it praised the virtues of mosaics, claiming that they were "unrestricted in color, impervious to moisture and absolutely permanent". The booklet referred to the ancient mosaics of Pompeii and Rome and described the interior of Constantinople's Hagia Sophia as "the most wonderful creation in glass-mosaic the world has ever seen."

Tiffany used glass mosaics in his interiors as early as in 1879 for the Union League Club of New York. In 1893, he designed a spectacular Byzantine chapel for the World's Columbian Exposition in Chicago, which brought him international acclaim.

In August 1896, the *New York Times* reported: "The Tiffany Glass and Decorating Company has on exhibition at Charles Scribner & Co.'s, on Fifth Avenue, a mosaic in glass which will ultimately be placed in the Alexander Memorial Hall at Princeton University... It is intended that three panels be placed beneath the three children, representing science, literature, and art, respectively taken from certain scenes of Homer's Iliad, so that they will be both historical and typical."

Completed in 1894, Princeton's Alexander Hall was designed by architect William Appleton Potter. The Richardson Auditorium which was enclosed within the main structure would be completed a few years later in 1896. The glass mosaic 'Heroes and Heroines of the Homeric Story', commissioned from



Alexander Hall overview. Courtesy of the Rakow Research Library, Corning Museum of Glass, Corning, NY

Tiffany Studios, was designed by Swiss-born artist Jacob A. Holzer (1858-1938). Measuring 10 by 35 feet, this impressive project took two years to execute and included more than thirty figures, six horses, and an elaborately decorated background and frieze.

For each major mosaic commission, Tiffany's artists would submit a watercolor of the overall design. A sample panel, such as the present lot, which represents the profile of one of the young boys, was often executed for the client's approval. Once the commission was accepted, a full scale cartoon was created to enable Tiffany's artists to complete the project. As described by the *New York Times*, "the process for making the glass mosaic figures [was] peculiar from the fact that the glass is always in front of the artist, so that he can work and correct mistakes as he progresses. In Europe, on the other hand, the ordinary way is to work from the back of the mosaic".

Remarkable for the gracefulness of his face and his refined curly hair, but most especially for the delicate tone of his translucent skin, the child's figure is complemented by the Byzantine-inspired gold background. This mosaic sample, likely representing Science, was the perfect subject to showcase Tiffany's exceptional virtuosity in glass.



Mosaicist at work. Courtesy of the Rakow Research Library, Corning Museum of Glass, Corning, NY

THE PRIVATE COLLECTION OF A NEW YORK ANTIQUARIAN

The Private Collection of a New York Antiquarian, including Tiffany Studios is the vision of a collector rooted in history and culture. The New York connoisseur selected Antiquities from ancient Greece, Rome and Egypt, along with impressive Old Master and Impressionist paintings to live seamlessly with 19th century French Grand Tour and Gilded Age ornamentation.

Formerly in the James F.D. Lanier House, a Gilded Age mansion in Manhattan's Murray Hill neighborhood, the diversity of works in the collection was accented by impressive examples of Tiffany Studios lighting. Several of the Studios most celebrated patterns are included in the collection, such as the lush 'Elaborate Peony' and the captivating 'Laburnum' on tree-form base.

Louis Comfort Tiffany turned to antiquity to develop his renown 'Favrile' glass. Tiffany had the desire to recreate what millennia exhausted time to develop in glass. The iridescence and texture on ancient Roman glass filled Tiffany with wonderment and the drive to speed up nature's miracle. Not only material, but technique of ancient arts also played a central role in Tiffany's quest for perfection.

The appreciation for art and culture lead Tiffany to the heights of American design. This same love guided the Collector to an assemblage of masterworks across genre and time.

THE PRIVATE COLLECTION OF A NEW YORK ANTIQUARIAN, INCLUDING TIFFANY STUDIOS (LOTS 514-517, 519-522, 527-529, 538, 541)





DRAGONFLY

THE PRIVATE COLLECTION OF A NEW YORK ANTIQUARIAN

514

TIFFANY STUDIOS

'DRAGONFLY' TABLE LAMP, CIRCA 1905

with a rare mosaic glass 'Dragonfly' base and 'Spider' finial
leaded glass, mosaic Favrile glass, patinated bronze
19½ in. (49.5 cm) high, 14 in. (35.6 cm) diameter of shade
shade impressed *TIFFANY STUDIOS NEW YORK 1585*
base impressed *TIFFANY STUDIOS NEW YORK 5482* and with Tiffany Glass
and Decorating Company monogram

\$250,000-350,000

PROVENANCE:

Private Northeast Collection
J. Alastair Duncan Ltd., New York, 2006
Burton and Paula Geyer, New York
The Geyer Collection: Masterworks of Tiffany and Prewar Design, Sotheby's, New
York, 11 December 2018, lot 7
Acquired from the above by the present owner

LITERATURE:

Dr. E. Neustadt, *The Lamps of Tiffany*, New York, 1970, pp. 130 (shade) and 131
R. Koch, *Louis C. Tiffany's Glass, Bronzes, Lamps: A Complete Collector's Guide*,
New York, 1971, p. 190, no. 4
A. Duncan, *Tiffany At Auction*, New York, 1981, pp. 77, no. 206 (shade); 98, no.
267 (shade); 136, no. 363
A. Duncan and W. Feldstein, Jr., *The Lamps of Tiffany Studios*, New York, 1983,
pp. 170-171
R. Koch, *Louis C. Tiffany: The Collected Works of Robert Koch*, Atglen, 2001, p. 71
M. May, *Great Art Glass Lamps: Tiffany, Duffner & Kimberley, Pairpoint, and
Handel*, Atglen, 2003, p. 41
A. Duncan, *Louis C. Tiffany: The Garden Museum Collection*, Suffolk, 2004, pp.
304, 306 (shade)
M. Eidelberg, A. C. Frelinghuysen, N.A. McClelland, L. Rachen, *The Lamps of
Louis Comfort Tiffany*, New York, 2005, pp. 194-195
M. Eidelberg, et. al., *A New Light on Tiffany: Clara Driscoll and the Tiffany Girls*,
New York, 2007, pp. 66-67





LABURNUM

THE PRIVATE COLLECTION OF A NEW YORK ANTIQUARIAN

515

TIFFANY STUDIOS

'LABURNUM' TABLE LAMP, CIRCA 1915

with a 'Tree' base and 'Pig Tail' finial

leaded glass, gilt bronze

39¼ in. (99.7 cm) high, 24½ in. (62.2 cm) diameter of shade

shade impressed *TIFFANY STUDIOS NEW YORK 1537-1*

base impressed *TIFFANY STUDIOS NEW YORK 553*

\$200,000-300,000

PROVENANCE:

Shade:

Lothar Neumann, Gingings, Switzerland

Alastair Duncan Ltd., New York, 2001

Base:

Christie's, New York, 9 June 2005, lot 46

Shade and Base:

Burton and Paula Geyer, New York

The Geyer Collection: Masterworks of Tiffany and Prewar Design, Sotheby's,

New York, 11 December 2018, lot 71

Acquired from the above by the present owner

LITERATURE:

Dr. E. Neustadt, *The Lamps of Tiffany*, New York, 1970, pp. 190 (shade), 191

R. Koch, *Louis C. Tiffany's Glass, Bronzes, Lamps: A Complete Collector's*

Guide, New York, 1971, pp. 196, no. 44; 201, no. 85 (shade)

H. F. McKean, *The Lost Treasures of Louis Comfort Tiffany*, New York, 1980, p.

201 (shade)

A. Duncan, *Tiffany at Auction*, New York, 1981, pp. 100, no. 272 (shade); 102, no.

278 (base); 113, no. 304 (shade)

A. Duncan and W. Feldstein, Jr., *The Lamps of Tiffany Studios*, New York, 1983,

pp. 68-69 (shade)

J. Baal-Teshuva, *Louis Comfort Tiffany*, Cologne, 2001, pp. 153 (base), 174-175

(shade), 322 (shade)

J. Loring, *Louis Comfort Tiffany at Tiffany & Co.*, New York, 2002, p. 210 (shade)

A. Duncan, *Louis C. Tiffany: The Garden Museum Collection*, Suffolk, 2004, pp.

282-283 (shade), 292-293 (base)

M. Eidelberg, A. C. Frelinghuysen, N. A. McClelland and L. Rachen, *The Lamps*

of Louis Comfort Tiffany, New York, 2005, pp. 107 and 110-112 (base), 113-116

(shade)

M. Eidelberg, et. al., *A New Light on Tiffany: Clara Driscoll and the Tiffany Girls*,

London, 2007, p. 192, fig. 100 (shade)

A. Duncan *Tiffany Lamps and Metalware*, Suffolk, 2019, pp. 126, no. 488 (base);

184, no. 737-739 (shade); 238, no. 949 (shade)

C. de la Bedoyere, *Louis Comfort Tiffany Masterworks*, London, 2020, pp. 70-71

(shade)





ELABORATE PEONY

THE PRIVATE COLLECTION OF A NEW YORK ANTIQUARIAN

516

TIFFANY STUDIOS

'ELABORATE PEONY' TABLE LAMP, CIRCA 1910

with a 'Tree' base

leaded glass, patinated bronze

33 in. (83.8 cm) high, 22¼ in. (56.5 cm) diameter of shade

shade impressed *TIFFANY STUDIOS NEW YORK 1903*

base impressed *TIFFANY STUDIOS NEW YORK 553*

\$400,000-600,000

PROVENANCE:

Richard Wright, Birchrunville, Pennsylvania

The Richard Wright Collection, Session II: Decorative Arts and Furniture,

Skinner, Boston, 24 October 2009, lot 307

William A. Richardson, Las Vegas, Nevada

Masterworks by Tiffany Studios: The William A. Richardson Collection,

Sotheby's, New York, 13 December 2017, lot 311

Acquired from the above by the present owner

LITERATURE:

A. Duncan, *Tiffany At Auction*, New York, 1981, pp. 80, no. 216 (base); 89, no.

238 (base); 105, no. 282 (shade)

W. Feldstein, Jr. and A. Duncan, *The Lamps of Tiffany Studios*, New York, 1983,

pp. 32-33 (shade)

A. Duncan, et. al., *Masterworks of Louis Comfort Tiffany*, New York, 1993, pp.

108-109 (shade)

J. Baal-Teshuva, *Louis Comfort Tiffany*, Cologne, 2001, pp. 178, 322 (shade)

M. Eidelberg, A. Cooney Frelinghuysen, N. A. McClelland, and L. Rachen, *The*

Lamps of Louis Comfort Tiffany, New York, 2005, pp. 154-157 (shade)

A. Duncan, *Tiffany Lamps and Metalware*, Suffolk, 2019, pp. 126, no. 488

(base); 204, no. 792 (shade)





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

While Louis Comfort Tiffany often prioritized sketching in his sketchbook over finishing his schoolwork, his knowledge of horticulture was far-reaching. The peony blossom is one of many flowers that served as inspiration for Tiffany Studios' table lamp designs. The peony blossom appeared in lamp models prior to 1906. The rare 'Elaborate Peony' shade offered here with the beloved 'tree trunk' base, did not appear until after 1910, and it was manufactured for a much shorter period than other table lamp models. The difference between the 'Elaborate Peony' shade and earlier peony models is that the 'Elaborate Peony' was inspired by a hybrid species referred to as the double peony, a type of peony with petals too numerous to count. Tiffany, more often than not, disliked hybrid species, and their appearance in the firm's designs are rare. The double peony was the exception making the 'Elaborate Peony' shade all the more extraordinary.

Tiffany, who was a collector of Asian art, often used similar motifs in his lamp designs. The peony flower, strongly associated with Chinese art and culture was one of them. They were first grown in the gardens of the *Sui* and *Tang* Emperors which first associated the flower with royalty. When artisans for these powerful empires portrayed the ruler with peonies, the peony symbolized their immense power of their court. Due to the rarity of the 'Elaborate Peony' shade, it too, can be seen as a symbol of wealth and rank.

Tiffany, one who experimented with many artistic mediums, preferred the colors he could achieve mixing molten glass than from mixing pigments. He desired that his firm's creations represent the color and beauty one could find in nature. In the model here, the petals of the peonies cover a spectrum of pinks, magentas, and the deepest of reds. As in nature, each petal is not limited to a single flat plane of color but is veined with shades and tints in keeping with Tiffany's design aesthetic. Additionally, the shade includes vibrant hues and variations of green, yellow, and blue, and yet the shade is effortlessly harmonious. One way this is achieved is that there are pieces of glass scattered along the bottom of the shade that have been streaked with every color found in the shade. Finally, the simplicity of the bronze-cast base serves as a nice contrast and ties it all together. Tiffany once said, "I have always striven to fix beauty in wood or stone, or glass or pottery, in oil or water-color, by using whatever seemed fittest for the expression of beauty; that has been my creed, and I see no reason to change it." This lamp is a perfect example of Tiffany's pursuit of beauty fulfilled.



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

THE PRIVATE COLLECTION OF A NEW YORK ANTIQUARIAN

517

TIFFANY STUDIOS
'DRAGONFLY' TABLE LAMP, CIRCA 1905

with a rare 'Cattail Pond Lily' base
leaded glass, patinated bronze
24 in. (61 cm) high, 20 $\frac{3}{4}$ in. (51.8 cm) diameter of shade
shade impressed *TIFFANY STUDIOS NEW YORK*
canister impressed *TIFFANY STUDIOS NEW YORK 24466* and 1
base impressed *TIFFANY STVDIOS NEW YORK 24466* and 1.

\$150,000-200,000

PROVENANCE:

Sturges Family, circa 1950
Bonhams, New York, 16 December 2006, lot 5056
William A. Richardson, Las Vegas
Masterworks by Tiffany Studios: The William A. Richardson Collection,
Sotheby's, New York, 13 December 2017, lot 324
Acquired from the above by the present owner

LITERATURE:

R. Koch, *Louis C. Tiffany: Rebel in Glass*, New York, 1964, pl. iv (shade)
A. Duncan, *Tiffany At Auction*, New York, 1981, pp. 62, no. 169 (shade); 65, no. 177; 105, no. 283 (shade); 110, no. 296 (shade); 135, no. 359 (shade); 137, no. 364 (shade)
W. Feldstein and A. Duncan, *The Lamps of Tiffany Studios*, New York, 1983 pp. 22-23 (shade), 132-133 (base)
A. Duncan, *Louis Comfort Tiffany*, New York, 1992, p. 105 (shade)
A. Duncan, *Louis C. Tiffany The Garden Museum Collection*, Suffolk, 2004, p. 294 (base)
M. Eidelberg, A. Cooney Frelinghuysen, N. McClelland, and L. Rachen, *The Lamps of Louis Comfort Tiffany*, New York, 2005, pp. 27 (for period advertisement of base); 162-163, no. 47 (base); 174-175 (base)
M. Eidelberg, et. al., *A New Light on Tiffany: Clara Driscoll and the Tiffany Girls*, New York, 2007, pp. 54-55 (base)
D. Hanks, *Louis Comfort Tiffany, Treasures from the Driehaus Collection*, New York, 2013, pp. 52-55
A. Duncan, *Tiffany Lamps and Metalware*, Suffolk, 2019, pp. 106, no. 413 (shade); 111, no. 413 (base); 172, no. 696 (shade)





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



A SUMMER'S BREEZE

INSPIRED BY NATURE

That nature inspired Louis Comfort Tiffany is clearly evident to the viewer, consider the celebrated lamp shades produced by the Tiffany Studios offered in this sale such as the 'Laburnum' and the 'Grape' on trellis. What elevates these shades is the pairing with an equally considered bronze lighting fitment to reinforce the celebration of Mother nature.

This rare 'Cattail Pond Lily' base is cast with thin blades of grass intricately overlapping the lamp support piqued by sporadic moments of air due to a simple bend or a curl of a single blade. Issuing from a foot rim of cascading lily pads with a single lotus pod further evokes a moment in time, a summer dawn at the bank of a pond. This particular pairing of Cattail base with the equally suggestive 'Dragonfly' shade in blues and greens helps to reinforce this setting of a scene – as if the viewer has witnessed this moment of rest for the winged insect who has just settled on a blade above the water's surface.



PROPERTY OF A MARYLAND COLLECTOR

518

TIFFANY STUDIOS
RARE 'BAMBOO' FLOOR LAMP, CIRCA 1905

leaded glass, patinated bronze
63 in. (160 cm) high, 22½ in. (56.2 cm) diameter of shade
shade impressed *TIFFANY STUDIOS NEW YORK 1509-5*
base impressed *TIFFANY STUDIOS NEW YORK 7367*

\$120,000-180,000

PROVENANCE:

Shade:
Private Collection, New Jersey
Sotheby's, New York, 8 December 2021, lot 312
Acquired from the above by the present owner

Base:
Dallas Auction Gallery, Dallas, Texas
Acquired from the above by the present owner, circa 1985

LITERATURE:

H. Winter, *The Dynasty of Louis Comfort Tiffany*, Boston, 1967, p. 74 (for a period advertisement)
Dr. E. Neustadt, *The Lamps of Tiffany*, New York, 1970, p. 147 (shade)
H. F. McKean, *The Lost Treasures of Louis Comfort Tiffany*, New York, 1980, p. 195, fig. 192
A. Duncan, *Tiffany at Auction*, New York, 1981, pp. 140, no. 374; 141, no. 376-377 (base)
A. Duncan and W. Feldstein, Jr., *The Lamps of Tiffany Studios*, New York, 1983, pp. 160-161 (shade)
M. K. Hofer and R. Klassen, *The Lamps of Tiffany Studios: Nature Illuminated*, New York, 2016, pp. 49 (shade)
A. Duncan, *Tiffany Lamps and Metalware*, Suffolk, 2019, pp. 111, no. 430 and 180, no. 723 (shade)





THE PRIVATE COLLECTION OF A NEW YORK ANTIQUARIAN

519

TIFFANY STUDIOS

'TURTLE-BACK AND GEOMETRIC' HANGING LIGHT, CIRCA 1915

leaded glass, patinated bronze
16 in. (40.6 cm) diameter of shade, 58½ in. (148.6 cm) drop

\$30,000-50,000

PROVENANCE:

Private Collection, Boca Raton, Florida
Thence by descent
Sotheby's, New York, 24 May 2018, lot 342
Acquired from the above by the present owner

LITERATURE:

A. Duncan, *Tiffany Lamps and Metalware*, Suffolk, 2019, p. 333, no. 1342

THE PRIVATE COLLECTION OF A NEW YORK ANTIQUARIAN

520

TIFFANY STUDIOS

'LINENFOLD' TABLE LAMP, CIRCA 1915

leaded glass, patinated bronze
23¾ in. (60.3 cm) high, 21 in. (53.3 cm) diameter of shade
shade impressed *TIFFANY STUDIOS NEW YORK*
base impressed *TIFFANY STUDIOS NEW YORK 7810*
oil canister impressed 7810 with the Tiffany Glass and Decorating Company monogram

\$10,000-15,000

PROVENANCE:

Estate of Harry Oppenheimer, New York
Doyle+Design, New York, 7 June 2017, lot 317
Antique Place, Dania Beach, Florida, 14 August 2018, lot 211
Acquired from the above by the present owner

Please see *Christies.com* for additional literature references

THE PRIVATE COLLECTION OF A NEW YORK ANTIQUARIAN

521

TIFFANY STUDIOS

'DRAGONFLY' TABLE LAMP, CIRCA 1905

leaded glass, patinated bronze

25½ in. (64.8 cm) high, 20½ in. (52.1 cm) diameter of shade

shade with small early tag impressed *TIFFANY STUDIOS NEW YORK*

base impressed *TIFFANY STUDIOS NEW YORK 28619* with Tiffany Glass and Decorating Company monogram

\$80,000-120,000

PROVENANCE:

Private Collection

Sotheby's, New York, 24 May 2018, lot 338

Acquired from the above by the present owner

LITERATURE:

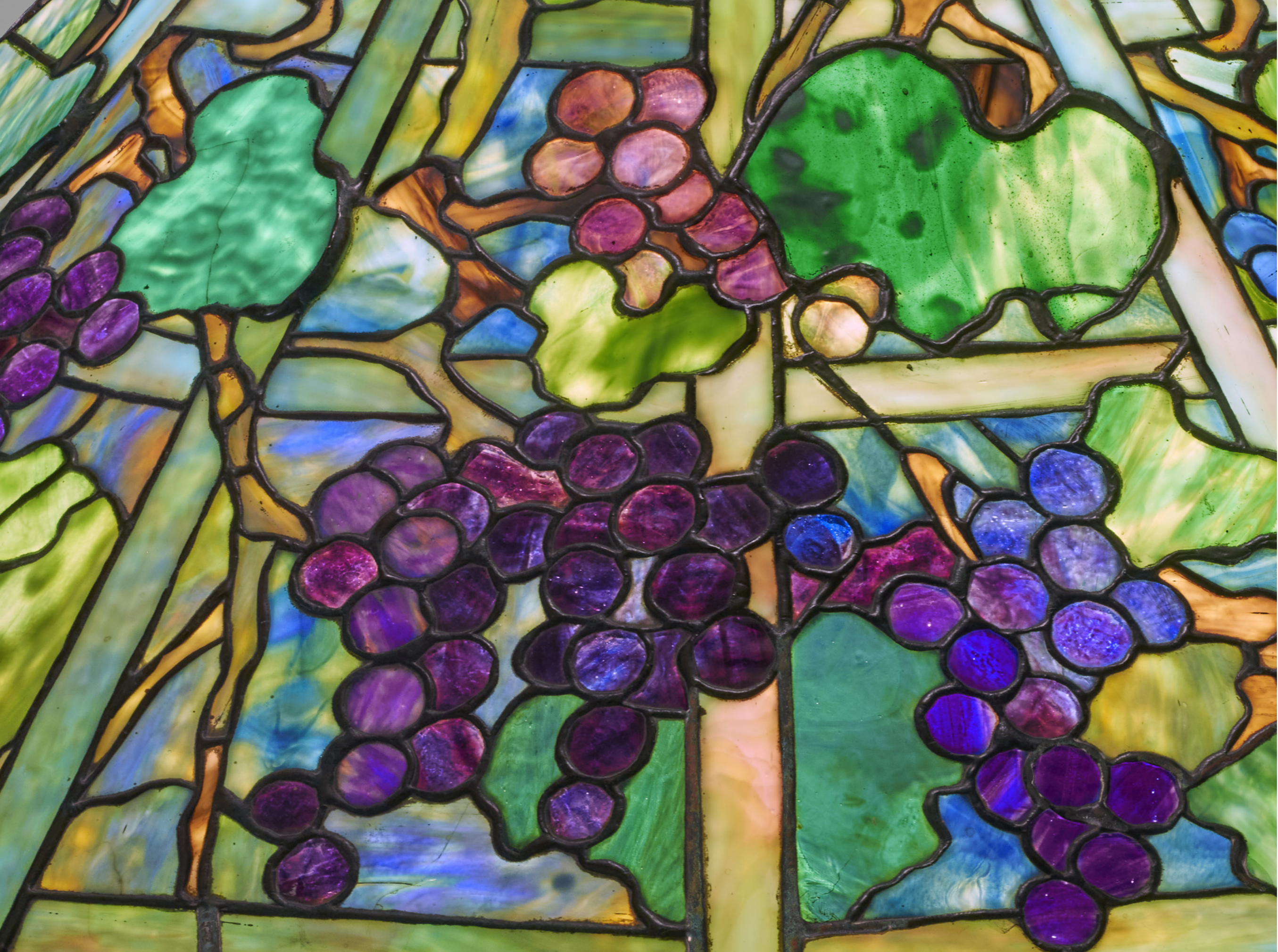
Dr. E. Neustadt, *The Lamps of Tiffany*, New York, 1970, pp. 102-105 (shade); 107, no. 156 (base)

A. Duncan, *Tiffany at Auction*, New York, 1981, pp. 62, no. 169 (shade); 65, no. 177 (shade); 105, no. 283 (shade); 110, no. 296; 135, no. 359; 137, no. 364 (shade)

A. Hanks, *Louis Comfort Tiffany: Treasures from the Driehaus Collection*, Chicago, 2013, pp. 52-55 (shade)

A. Duncan, *Tiffany Lamps and Metalware*, New York, 2019, pp. 86, no. 326 and 327 (base); 106, no. 413 (shade); 172, no. 696 (shade)





GRAPE

THE PRIVATE COLLECTION OF A NEW YORK ANTIQUARIAN

522

TIFFANY STUDIOS

'GRAPE' CHANDELIER, CIRCA 1905

leaded glass, patinated bronze

15¼ in. high (38.7 cm), 50 in. (127 cm) drop, 30¾ in. (78.5 cm) diameter of shade
shade impressed *TIFFANY STUDIOS NEW YORK 611-7*

\$150,000-200,000

PROVENANCE:

Private Collection, Michigan

Private Collection, New Mexico

Sotheby's, New York, 12 December 2018, lot 337

Acquired from the above by the present owner

LITERATURE:

Dr. E. Neustadt, *The Lamps of Tiffany*, New York, 1970, pp. 37, no. 38; 126, no. 177-178

A. Duncan, *Tiffany at Auction*, New York, 1981, p. 80, no. 215

M. May, *Great Art Glass Lamps: Tiffany, Duffner & Kimberley, Pairpoint, and Handel*, Atglen, 2003, p. 50

M. Hofer and R. Klassen, *The Lamps of Tiffany Studios: Nature Illuminated*, New York, 2016, p. 116, no. 67

A. Duncan, *Tiffany Lamps and Metalware*, Suffolk, 2019, p. 252, no. 995



PROPERTY OF A MARYLAND COLLECTOR

523

TIFFANY STUDIOS

'NASTURTIUM' TABLE LAMP, CIRCA 1903

with a rare blown glass 'Pumpkin' base

Favrile glass, leaded glass, patinated bronze

20½ in. (52 cm) high, 21 in. (53.4 cm) diameter of shade

shade impressed *TIFFANY STUDIOS NEW YORK*

oil canister impressed *TIFFANY STUDIOS NEW YORK 28644* with Tiffany

Glass and Decorating Company monogram

\$50,000-70,000

PROVENANCE:

Shade:

The Warshawsky Collection

The Warshawsky Collection, Sotheby's, New York, 19 May 2015, lot 88

Acquired from the above by the present owner

Base:

Ophir Galleries, Englewood, New Jersey

Acquired from the above by the present owner, circa 2014

LITERATURE:

Dr. E. Neustadt, *The Lamps of Tiffany*, New York, 1970, p. 142 (shade)

A. Duncan, *Tiffany Lamps and Metalware*, New York, 2019, pp. 51, no. 163-164

(base); 118, no. 455 (shade); 168, no. 678-679 (shade)





PROPERTY FROM THE COLLECTION OF LESLIE WAGGENER, JR., DALLAS

524

TIFFANY STUDIOS

DOUBLE GOURD VASE WITH FLOWERS, CIRCA 1913

Favrile glass

12½ in. (31.8 cm) high, 4¼ in. (10.8 cm) diameter

engraved *L.C.Tiffany-Favrile 3116H*

\$4,000-6,000

PROVENANCE:

Leslie Waggener, Jr., Dallas, Texas

Thence by descent to the present owner, circa 1940

LITERATURE:

R. Koch, *Louis C. Tiffany: Rebel in Glass*, New York, 1964, p. 166 (for a related example)

R. Koch, *Louis C. Tiffany's Glass, Bronzes, Lamps: A Complete Collector's Guide*, New York, 1971, p. 53 (for a period photograph with related examples)

P. Doros, *The Tiffany Collection of The Chrysler Museum at Norfolk*, Norfolk, 1978, p. 111, no. 151

R. Grover and L. Grover, *Art Glass Nouveau*, Rutland, Vermont, 1979, p. 88, pl. 153

M. Eidelberg, *Tiffany Favrile Glass and the Quest of Beauty*, New York, 2007, pp. 16 (for period photographs), 19 (for a period advertisement illustrating a related example)

P. Doros, *The Art Glass of Louis Comfort Tiffany*, New York, 2013, p. 180

PROPERTY FROM THE COLLECTION OF LESLIE WAGGENER, JR., DALLAS

525

TIFFANY STUDIOS

VASE, CIRCA 1905

glazed earthenware

15 in. (38.1 cm) high, 11 in. (28 cm) diameter

incised *LCT*, impressed 7 and engraved *88 A-Coll. L.C.Tiffany Favrile Pottery*

\$4,000-6,000

PROVENANCE:

Louis Comfort Tiffany

Leslie Waggener, Jr., Dallas, Texas

Thence by descent to the present owner, circa 1940



PROPERTY FROM THE COLLECTION OF LESLIE WAGGENER, JR., DALLAS

526

TIFFANY STUDIOS

VASE, CIRCA 1895

Favrile glass

5 in. (12.7 cm) high, 6 in. (16.5 cm) diameter

engraved *o1103*

\$4,000-6,000

PROVENANCE:

Leslie Waggener, Jr., Dallas, Texas

Thence by descent to the present owner, circa 1940

Please see *Christies.com* for additional literature references





THE PRIVATE COLLECTION OF A NEW YORK ANTIQUARIAN

527

TIFFANY STUDIOS
'PEONY' TABLE LAMP, CIRCA 1905

leaded glass and patinated bronze
23¼ in. (59.1 cm) high, 18¾ in. (47.3 cm) diameter of shade
shade impressed *TIFFANY STUDIOS NEW YORK 1475-57*
base impressed *TIFFANY STUDIOS/NEW YORK/25878*
with the Tiffany Glass and Decorating Company monogram

\$80,000-120,000

PROVENANCE:

Joseph and Lilian Mihalak, Pontiac, Michigan
Christie's, New York, 16 December 2008, lot 149
William A. Richardson, Las Vegas
*Masterworks by Tiffany Studios: The William A. Richardson
Collection*, Sotheby's, New York, 13 December 2017, lot 333
Acquired from the above by the present owner

Please see [Christies.com](https://www.christies.com) for additional literature references





THE PRIVATE COLLECTION OF A NEW YORK ANTIQUARIAN

528

TIFFANY STUDIOS

'APPLE BLOSSOM' TABLE LAMP, CIRCA 1910

leaded glass, patinated bronze
 21¼ in. (54 cm) high, 16 in. (40.6 cm) diameter of shade
 shade impressed *TIFFANY STUDIOS NEW YORK*
 base impressed *TIFFANY STUDIOS NEW YORK 584*

\$20,000-30,000

PROVENANCE:

Fontaine's, Pittsfield, Massachusetts, 22 September 2018, lot 140
 Acquired from the above by the present owner

LITERATURE:

R. Koch, *Louis C. Tiffany's Glass, Bronzes, Lamps: A Complete Collector's Guide*, New York, 1971, p. 197, no. 53 (base)
 A. Duncan, *Tiffany at Auction*, New York, 1981, pp. 65, no. 178 (base); 103, no. 280 (shade); 106, no. 284 (shade); 142, no. 378 (shade); 149, no. 394 (shade); 289, no. 908 (base)
 A. Duncan, *Tiffany Lamps and Metalware*, Suffolk, 2019, pp. 34, no. 85 (shade); 39, no. 104 (shade); 68, no. 246 (shade); 128, no. 506 (base); 157, no. 639 and 642 (shade); 208, no. 809 (base)

THE PRIVATE COLLECTION OF A NEW YORK ANTIQUARIAN

529

TIFFANY STUDIOS

RARE 'GEOMETRIC AND TURTLE BACK' HANGING LIGHT, CIRCA 1905

leaded glass, patinated bronze
 12¾ in. (32.4 cm) diameter of shade, 56 in. (142.2 cm) drop
 with early tag impressed *TIFFANY STUDIOS NEW YORK*

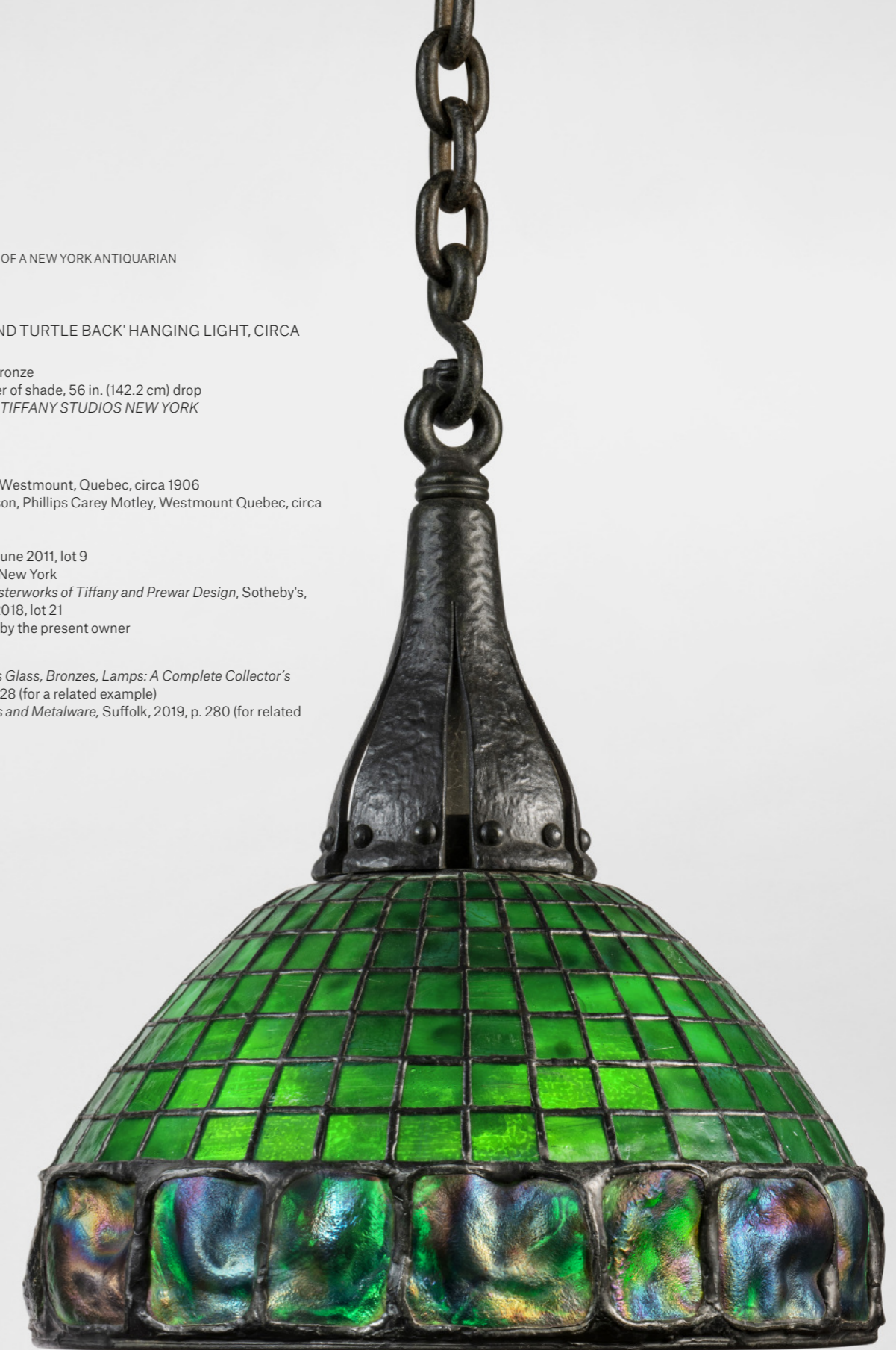
\$60,000-80,000

PROVENANCE:

Phillips Bathurst Motley, Westmount, Quebec, circa 1906
 Thence by descent to his son, Phillips Carey Motley, Westmount Quebec, circa 1946
 Thence by descent
 Sotheby's, New York, 15 June 2011, lot 9
 Burton and Paula Geyer, New York
The Geyer Collection: Masterworks of Tiffany and Prewar Design, Sotheby's, New York, 11 December 2018, lot 21
 Acquired from the above by the present owner

LITERATURE:

R. Koch, *Louis C. Tiffany's Glass, Bronzes, Lamps: A Complete Collector's Guide*, New York, 1971, p. 28 (for a related example)
 A. Duncan, *Tiffany Lamps and Metalware*, Suffolk, 2019, p. 280 (for related examples)





MAGNOLIA

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

530

TIFFANY STUDIOS

'MAGNOLIA' FLOOR LAMP, CIRCA 1920

leaded glass, patinated bronze
78 in. (198.1 cm) high, 28 in. (71.1 cm) diameter of shade
shade impressed *TIFFANY STUDIOS NY 1599*
base impressed *Tiffany Studios NEW YORK 375*

\$400,000-600,000

PROVENANCE:

The Merton Armstrong Collection
Cottone Auctions, Geneseo, New York, 27 March 2010, lot 125
Private American Collection
Acquired from the above by the present owner

LITERATURE:

A. Duncan, *Tiffany at Auction*, New York, 1981, pp. 72, no. 196; 104, no. 281 (shade); 223, no. 646 (base)
A. Duncan and W. Feldstein, Jr., *The Lamps of Tiffany Studios*, New York, 1983, pp. 74-75 (shade)
A. Duncan, M. Eidelberg and N. Harris, *Masterworks of Louis Comfort Tiffany*, London, 1989, pp. 114, 155 (shade)
A. Duncan, *Louis Comfort Tiffany*, New York, 1992, p. 112 (shade)
J. Baal-Teshuva, *Louis Comfort Tiffany*, Cologne, 2001, pp. 146-147 (shade), 175 (base), 246-247 (shade), 331 (shade)
M. Eidelberg, A. Cooney Frelinghuysen, N. A. McClelland and L. Rachen, *The Lamps of Louis Comfort Tiffany*, New York, 2005, pp. 8-9 (shade), 91-95 (shade)
M. K. Hofer and R. Klassen, *The Lamps of Tiffany Studios: Nature Illuminated*, New York, 2016, pp. 80-81 (shade)
A. Duncan, *Tiffany Lamps and Metalware*, Suffolk, 2019, pp. 224 (base), 225 (shade)





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

531

TIFFANY STUDIOS

'DOGWOOD' TABLE LAMP, CIRCA 1915

leaded glass and patinated bronze
26 $\frac{3}{4}$ in. (67 cm) high, 22 $\frac{3}{4}$ in. (57.8 cm) diameter of shade
shade impressed *TIFFANY STUDIOS NEW YORK 1504-15*
base impressed *TIFFANY STUDIOS NEW YORK 531*

\$60,000-80,000

PROVENANCE:

Lillian Nassau, New York
Acquired from the above by the present owner, 2017

Please see [Christies.com](https://www.christies.com) for additional literature references



PROPERTY OF A MARYLAND COLLECTOR

532

TIFFANY STUDIOS

'POINSETTIA' TABLE LAMP, CIRCA 1905

leaded glass, patinated bronze

25½ in. (64.8 cm) high, 17⅞ in. (45.4 cm) diameter of shade

shade impressed *TIFFANY STUDIOS NEW YORK 1558*

base impressed *TIFFANY STUDIOS NEW YORK 8620*

\$30,000-50,000

PROVENANCE:

Shade:

Bonhams, New York, 10 June 2022, lot 35

Acquired from the above by the present owner

Base:

Christie's, New York, 10 December 2021, lot 222

Please see [Christies.com](https://www.christies.com) for additional literature references



PROPERTY OF A MARYLAND COLLECTOR

533

JOHN LA FARGE (1835-1910)
'MOON OVER CLOUDS' WINDOW, CIRCA 1881

leaded glass
45¼ x 31½ in. (114.9 x 80 cm) (sight)

\$50,000-70,000

PROVENANCE:

Moritz Bernard Philipp, Esq., New York, acquired directly from the artist
Private Collection, New Jersey
Richard J. Schwartz, New York
Christie's, New York, 7 June 2017, lot 33
Acquired from the above by the present owner

EXHIBITED:

Ithaca, Herbert F. Johnson Museum of Art, Cornell University, *JapanAmerica: Points of Contact, 1876-1970*, August - December 2016, p. 191

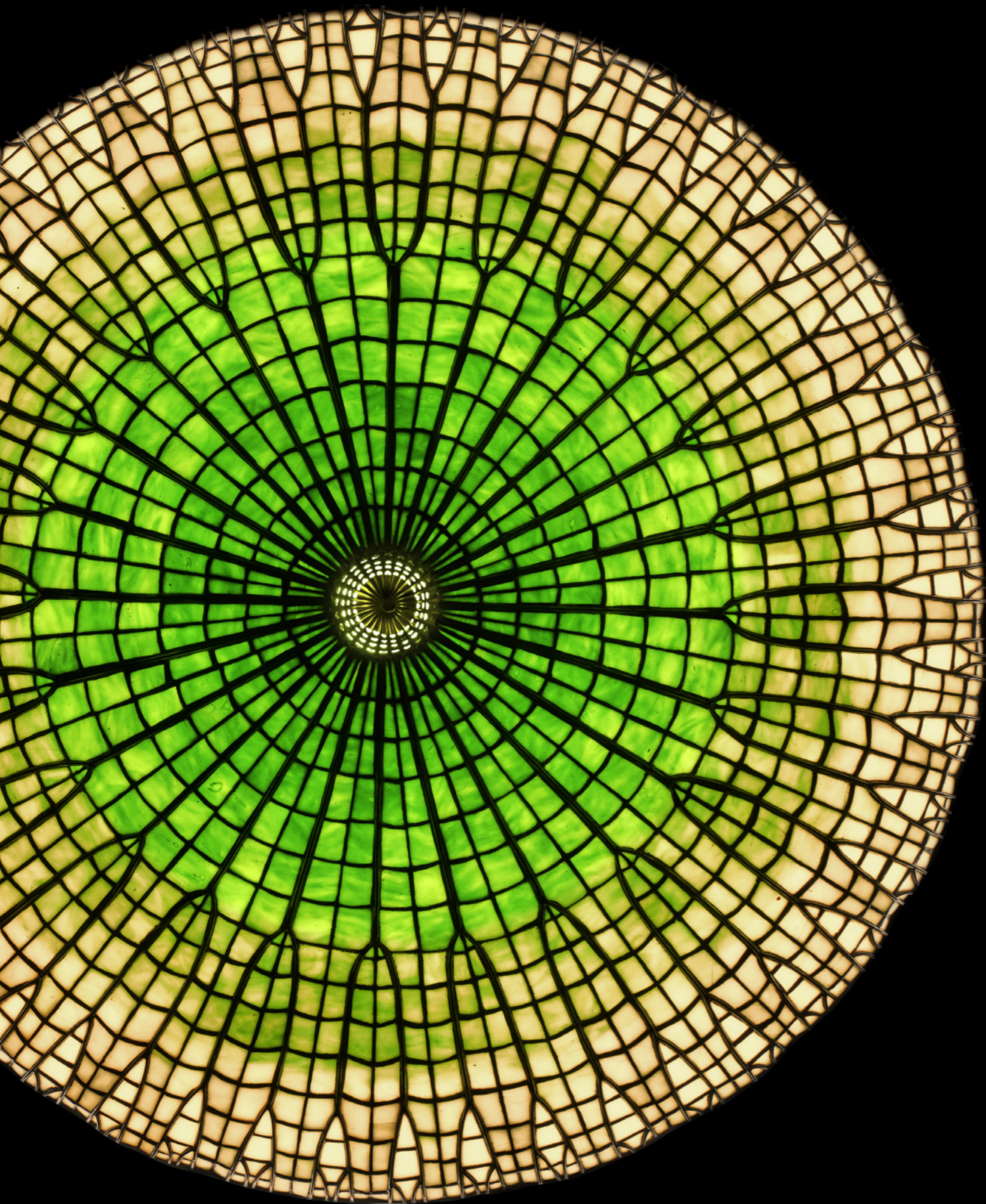
The moon-over-clouds theme was a favorite of La Farge's. What he called "broken jewel work," forming the complex border and crescent moon in the panel, was a most distinctive technique. Formed of myriad pieces of fractured cast jewels, each one wrapped in lead came and soldered together, the technique imitates tesserae in Greco-Roman mosaics. La Farge used this method often in this early period, culminating with the background of the enormous memorial window to Helen Angier Ames, *The Angel of Help*, in the Church of the Unity, North Easton, MA (completed in 1887).

The window offered here was owned by Moritz Bernard Philipp of New York, one of La Farge's attorneys. The artist paid the lawyer in artwork, including this window. It was exhibited in London in 1889, where it was called a "Pseudo-Japanese Design." The *Saturday Review* called it "gorgeous, and of an amazing boldness in design," while *The Atheneum* dubbed it "super-splendid." It might have been part of the artist's contribution to the International Exposition in Paris the same year (there is no complete list of what he sent), at which he was awarded the Medal of the Legion of Honor as the creator of *le verre Americain*.

There are at least four known examples of the *Moon over Clouds*, all made in 1881. A version, with red and green maple leaves, was exhibited in *John La Farge and the Recovery of the Sacred* at the McMullen Museum, Boston College, 2015. Another, made for the New York home of stockbroker John A. Zerega, has two birds in addition to the leafy branch. Several watercolor sketches for this group of windows also exist.

—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





PROPERTY OF A GEORGIA FAMILY

534

TIFFANY STUDIOS
'LOTUS' TABLE LAMP, CIRCA 1905

leaded glass, gilt bronze
24¼ in. (61.5 cm) high, 26½ in. (67.3 cm) diameter of shade
shade with small early tag impressed *TIFFANY STUDIOS NEW YORK*
base impressed *TIFFANY STUDIOS NEW YORK 4485*

\$70,000-100,000

PROVENANCE:

Private Collection, Ohio, acquired circa 1960
Thence by descent to the present owner

Please see [Christies.com](https://www.christies.com) for additional literature references



PROPERTY OF A MARYLAND COLLECTOR

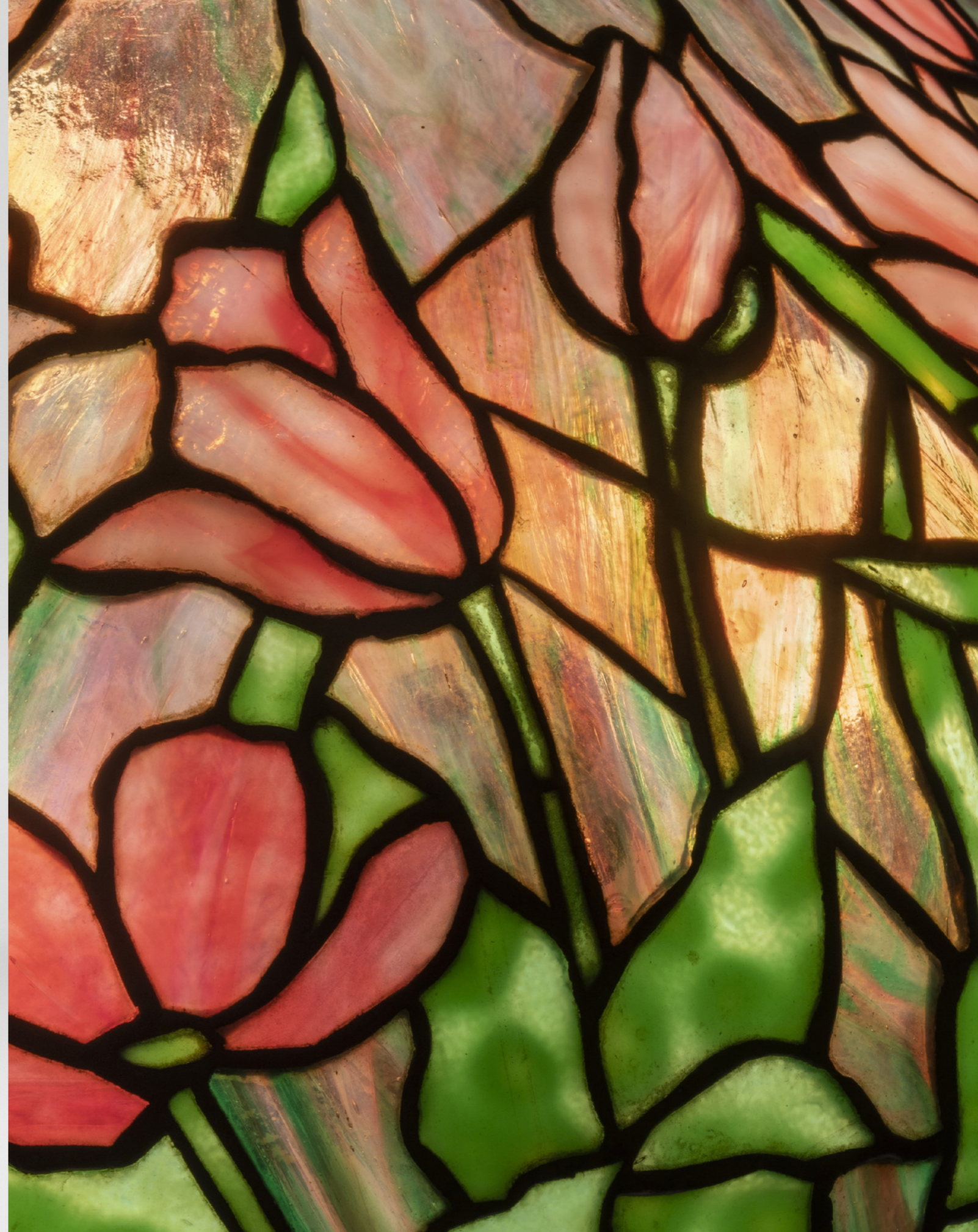
535

TIFFANY STUDIOS
'TULIP' TABLE LAMP, CIRCA 1905

leaded glass, blown glass, patinated bronze
24½ in. (62.2 cm) high, 15⅞ in. (40.3 cm) diameter of shade
shade impressed *TIFFANY STUDIOS 1456-5*
base impressed *TIFFANY STUDIOS 21667* with Tiffany Glass
and Decorating Company monogram

\$30,000-50,000

Please see [Christies.com](https://www.christies.com) for additional literature references





PROPERTY FROM THE GARDEN MUSEUM: A PRIVATE COLLECTION

536

TIFFANY STUDIOS

PAIR OF CANDELABRAS, CIRCA 1915

silver, silver plated bronze
24½ in. (62 cm) high, 15¼ in. (38.7 cm) diameter
each impressed *TIFFANY STUDIOS NEW YORK*

\$10,000-15,000

PROVENANCE:

Acquired by the present owner, circa 1980

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

537

TIFFANY STUDIOS

'SWIRLING LEAF' TABLE LAMP, CIRCA 1905

leaded glass, patinated bronze
26¼ in. (66.7 cm) high, 18¾ in. (46.7 cm) diameter of shade
shade with small early tag impressed *TIFFANY STUDIOS NEW YORK*
base impressed *TIFFANY STUDIOS NEW YORK S1550*

\$15,000-20,000

LITERATURE:

A. Duncan, *Tiffany at Auction*, New York, 1981, pp. 77, no. 207 (shade);
106, no. 285 (base)
M. May, *Great Art Glass Lamps: Tiffany, Duffner & Kimberly, Pairpoint,
and Handel*, Atglen, 2002, p. 17 (shade)
A. Duncan, *Tiffany Lamps and Metalware*, Suffolk, 2019, p. 164, no.
666 (shade)





THE PRIVATE COLLECTION OF A NEW YORK ANTIQUARIAN

538

TIFFANY STUDIOS

'DAFFODIL' TABLE LAMP, CIRCA 1915

leaded glass, gilt bronze

25¼ in. (64.2 cm) high, 20¼ in. (51.5 cm) diameter of shade

shade impressed *TIFFANY STUDIOS NEW YORK 1497*

base impressed *TIFFANY STUDIOS NEW YORK 557*

\$40,000-60,000

PROVENANCE:

Fontaine's, Pittsfield, Massachusetts, 20 October 2018, lot 54

Acquired from the above by the present owner



PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

539

TIFFANY STUDIOS

'OAK LEAF' TABLE LAMP, CIRCA 1915

leaded glass, patinated bronze

26¼ in. (66.7 cm) high, 18 in. (45.8 cm) diameter of shade

shade impressed *TIFFANY STUDIOS NEW YORK 1467*

base impressed *TIFFANY STUDIOS NEW YORK 357*

\$15,000-20,000

LITERATURE:

R. Koch, *Louis C. Tiffany's Glass, Bronzes, Lamps: A Complete Collector's Guide*, New York, 1971, p. 124 (for a period illustration of this base)

M. Eidelberg, A. Cooney Frelinghuysen, N. McClelland and L. Rachen, *The Lamps of Louis Comfort Tiffany*, New York, 2005, p. 63, no. 84 (shade)

A. Duncan, *Tiffany Lamps and Metalware*, Suffolk, 2007, pp. 85, no. 324 and 325 (base); 163, no. 660 (shade)





PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

540

TIFFANY STUDIOS
'POPPY' TABLE LAMP, CIRCA 1905

leaded glass, patinated bronze
20¼ in. (51.5 cm) high, 17 in. (43.2 cm) diameter of shade
shade impressed *TIFFANY STUDIOS NEW YORK 1461-7*
base impressed *TIFFANY STUDIOS NEW YORK 503*

\$50,000-70,000

Please see Christies.com for additional literature references





THE PRIVATE COLLECTION OF A NEW YORK ANTIQUARIAN

541

TIFFANY STUDIOS

'GEOMETRIC' TABLE LAMP, CIRCA 1905

with a 'Spun Torpedo Cradle' base
 leaded glass, patinated bronze
 21½ in. (54.6 cm) high, 14 in. (35.6 cm) diameter of shade
 shade impressed *TIFFANY STUDIOS NEW YORK*
 base impressed *TIFFANY STUDIOS NEW YORK 29939* with
 Tiffany Glass and Decorating Company monogram

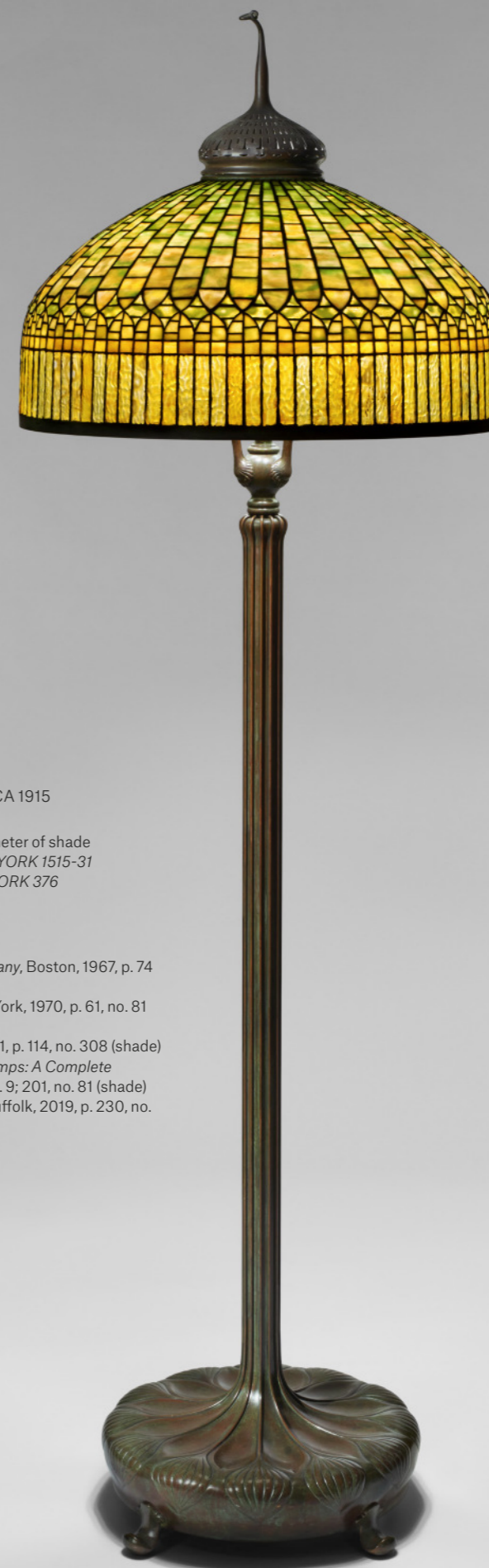
\$10,000-15,000

PROVENANCE:

The Dr. Gregory Zemenick Collection, Michigan
 Cottone Auction, New York, 29 September 2018, lot 95
 Acquired from the above by the present owner

LITERATURE:

H. Winter, *The Dynasty of Louis Comfort Tiffany*, Boston, 1971, p. 186 (shade)
 A. Duncan, *Tiffany at Auction*, New York, 1981, p. 94, no. 252 (shade)
 J. Baal-Teshuva, *Louis Comfort Tiffany*, Cologne, 2001, p. 163 (base)
 M. Hofer and R. Klassen, *The Lamps of Tiffany Studios: Nature Illuminated*, New York, 2016, p. 122 (base)
 A. Duncan, *Tiffany Lamps and Metalware*, Suffolk, 2019, pp. 37, no. 93 (base); 149, no. 610 (shade)



PROPERTY OF A NEW YORK COLLECTOR

542

TIFFANY STUDIOS

'CURTAIN BORDER' FLOOR LAMP, CIRCA 1915

leaded glass, patinated bronze
 78 in. (198.1 cm) high, 24¾ in. (62.5 cm) diameter of shade
 shade impressed *TIFFANY STUDIOS NEW YORK 1515-31*
 base impressed *TIFFANY STUDIOS NEW YORK 376*

\$70,000-100,000

LITERATURE:

H. Winter, *The Dynasty of Louis Comfort Tiffany*, Boston, 1967, p. 74 (shade)
 Dr. E. Neustadt, *The Lamps of Tiffany*, New York, 1970, p. 61, no. 81 (shade)
 A. Duncan, *Tiffany at Auction*, New York, 1981, p. 114, no. 308 (shade)
 R. Koch, *Louis C Tiffany's Glass, Bronzes, Lamps: A Complete Collector's Guide*, New York, 1971, pp. 191, no. 9; 201, no. 81 (shade)
 A. Duncan, *Tiffany Lamps and Metalware*, Suffolk, 2019, p. 230, no. 902 (shade) and no. 903 (base)

543

TIFFANY STUDIOS

'DAFFODIL' CHANDELIER, CIRCA 1910

leaded glass, patinated bronze

28 $\frac{3}{8}$ in. (72 cm) diameter of shade, 33 $\frac{1}{4}$ in. (84.5 cm) drop

shade impressed *TIFFANY STUDIOS NEW YORK*

\$30,000-50,000

LITERATURE:

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





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. As well as these Conditions of Sale, **lots** in which we offer **Non-Fungible Tokens** are governed by the Additional Conditions of Sale – **Non-Fungible Tokens**, which are available in Appendix A herein. For the sale of **Non-Fungible Tokens**, to the extent there is a conflict between the "New York Conditions of Sale Buying at Christie's" and "Additional Conditions of Sale – **Non-Fungible Tokens**", the latter controls.

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

4 VIEWING LOTS PRE-AUCTION

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

8 WATCHES & CLOCKS

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

B REGISTERING TO BID

1 NEW BIDDERS

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

2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Client Services Department at +1 212-636-2000.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

- (a) **Phone Bids**
Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.
- (b) **Internet Bids on Christie's LIVE™**
For certain auctions we will accept bids over the Internet. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available at <https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx>.
- (c) **Written Bids**
You can find a Written Bid Form at any Christie's office, or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid 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 a **reserve** with the symbol • next to the **lot** number. The **reserve** cannot be more than the **lot's** low **estimate**, unless the **lot** is subject to a third party guarantee and the irrevocable bid exceeds the printed **low estimate**. In that case, the **reserve**

will be set at the amount of the irrevocable bid. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ♦.

3 AUCTIONEER'S DISCRETION

The **auctioneer** can at his or her sole option:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute 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)(i), F(4), and J(1).

4 BIDDING

The **auctioneer** accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

Bidding generally starts below the low **estimate** and increases in steps (bid increments). The **auctioneer** will decide at his or her sole option where the bidding should start and the bid increments.

7 CURRENCY CONVERTER

The saleroom video screens (and Christies 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 26% of the **hammer price** up to and including US\$1,000,000, 20% on that part of the **hammer price** over US\$1,000,000 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, county, or locale to which the **lot** will be shipped. Christie's shall collect New York sales tax at a rate of 8.875% for any **lot** collected from Christie's in New York.

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

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

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

E WARRANTIES

1 SELLER'S WARRANTIES

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

- (a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- (b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.
- (c) If either of the above warranties are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all warranties from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

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

- (a) It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity warranty**.
- (b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- (c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a

clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's** full **catalogue description** before bidding.

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

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

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

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

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

- (i) give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
- (ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we **reserve** the right to obtain additional opinions at our expense; and
- (iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

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

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

- (a) This additional **warranty** does not apply to:

- (i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
- (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
- (iii) books not identified by title;
- (iv) **lots** sold without a printed **estimate**;
- (v) books which are described in the catalogue as sold not subject to return; or
- (vi) defects stated in any **condition** report or announced at the time of sale.

- (b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.

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

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **Authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

- (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:

- (i) 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 retain 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;
- (ii) 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;
- (iii) 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.

4 WHAT HAPPENS IF YOU DO NOT PAY

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

- (i) we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
- (ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
- (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

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

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

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

- (i) **Wire transfer**
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT:
CHASUS33.

- (ii) **Credit Card**
We accept Visa, MasterCard, American Express and China Union Pay. 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.

- (d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.

- (e) For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

- (f) Cryptocurrency (if applicable): You may either pay for a **lot** in the currency of the sale or by a cryptocurrency permitted by us. The invoice will set forth the **purchase price** in the currency of the sale and where permitted by us, a specified cryptocurrency. Partial payment in cryptocurrency is not permitted. Where the **purchase price** is payable in a specified cryptocurrency, the invoice will include both the amount due in the currency of the sale as well as a cryptocurrency amount. The cryptocurrency amount will be calculated by us based on the most recent published CME CF Ether-Dollar Reference Rate (BRR and ETHUSD_RR) index rate as determined by us, and will be disclosed in the invoice. The amount of cryptocurrency specified in the invoice is the amount of cryptocurrency that must be paid to us if that is the payment option you select regardless of whether the conversion rate at the time of auction or when you pay the invoice or at any other time is different. In the event that we are required to return any amounts to you hereunder, you agree to receive such amounts in the fiat amount of the **saleroom**.

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

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

you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

- (a) You must collect purchased **lots** within seven days from the auction (but note that **lots** will not be released to you until you have made full and clear payment of all amounts due to us).

- (b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +1 212 636 2650.
- (c) If you do not collect any **lot** within thirty days following the auction we may, at our option
 - (i) charge you storage costs at the rates set out at www.christies.com/storage.
 - (ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
 - (iii) sell the **lot** in any commercially reasonable way we think appropriate.

- (d) The Storage conditions which can be found at www.christies.com/storage will apply.

- (e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.

- (f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 SHIPPING

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

2 EXPORT AND IMPORT

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

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department at +1 212 636 2650 and PostSaleUS@christies.com. See the information set out at <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at PostSaleUS@christies.com.

- (b) 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.

- (c) **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, 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 licence 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 ♻ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

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

I OUR LIABILITY TO YOU

- (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all warranties and other terms which may be added to this agreement by law are excluded. The seller's warranties contained in paragraph E1 are their own and we do not have any liability to you in relation to those warranties.

- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these **conditions of sale**; and (ii) we do not give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, **condition**, attribution, **authenticity**, rarity, importance, medium, **provenance**, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition reports**, currency converter and saleroom video screens are free services and we

are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

- (e) If, in spite of the terms in paragraphs (f) (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay you 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, **other 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 E4 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 LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at www.christies.com/about-us/contact/privacy and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at <https://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** (the "Dispute") will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the Dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used

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

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

auctioneer: the individual **auctioneer** and/or Christie's.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

Δ Property in which Christie's has an ownership or financial interest

From time to time, Christie's may offer a **lot** in which Christie's has an ownership interest or a financial interest. Such property is identified in the catalogue with the symbol Δ 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 which can be significant 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 an amount calculated against the final **hammer price**. The third party may continue to bid for the **lot** above the irrevocable written bid.

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

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EXPLANATION OF CATALOGUING PRACTICE

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A term and its definition listed under **Qualified Headings** is a **qualified** statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **authenticity warranty** shall not be available with respect to **lots** described using this term.

PICTURES, DRAWINGS, PRINTS AND MINIATURES

Name(s) or Recognised Designation of an artist without any qualification: in Christie's opinion a work by the artist.

QUALIFIED HEADINGS

"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.

CHINESE CERAMICS AND WORKS OF ART

When a piece is, in Christie's opinion, of a certain period, reign or dynasty, its attribution appears in uppercase letters directly below the Heading of the description of the **lot**.

e.g. A BLUE AND WHITE BOWL
18TH CENTURY

If the date, period or reign mark mentioned in uppercase letters after the bold type first line states that the mark is of the period, then in Christie's opinion, the piece is of the date, period or reign of the mark.

e.g. A BLUE AND WHITE BOWL
KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE
AND OF THE PERIOD (1662-1722)

If no date, period or reign mark is mentioned in uppercase letters after the bold description, in Christie's opinion it is of uncertain date or late manufacture.

e.g. A BLUE AND WHITE BOWL

QUALIFIED HEADINGS

When a piece is, in Christie's opinion, not of the period to which it would normally be attributed on stylistic grounds, this will be incorporated into the first line or the body of the text of the description.

e.g. A BLUE AND WHITE MING-STYLE BOWL; or
The Ming-style bowl is decorated with lotus scrolls...

In Christie's **qualified** opinion this object most probably dates from Kangxi period but there remains the possibility that it may be dated differently.

e.g. KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE
AND PROBABLY OF THE PERIOD

In Christie's **qualified** opinion, this object could be dated to the Kangxi period but there is a strong element of doubt.

e.g. KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE
AND POSSIBLY OF THE PERIOD

FABERGÉ

QUALIFIED HEADINGS

"Marked Fabergé, Workmaster ...": in Christie's **qualified** opinion a work of the master's workshop inscribed with his name or initials and his workmaster's initials.

"By Fabergé ...": in Christie's **qualified** opinion, a work of the master's workshop, but without his mark.

"In the style of ...": in Christie's **qualified** opinion a work of the period of the master and closely related to his style.

"Bearing marks ...": in Christie's **qualified** opinion not a work of the master's workshop and bearing later marks.

JEWELLERY

"Boucheron": when maker's name appears in the title, in Christie's opinion it is by that maker.

"Mount by Boucheron": in Christie's opinion the setting has been created by the jeweller using stones originally supplied by the jeweller's client.

QUALIFIED HEADINGS

"Signed Boucheron / Signature Boucheron": in Christie's **qualified** opinion has a signature by the jeweller.

"With maker's mark for Boucheron": in Christie's **qualified** opinion has a mark denoting the maker.

Periods

Art Nouveau 1895-1910

Belle Epoque 1895-1914

Art Deco 1915-1935

Retro 1940s

HANDBAGS

Condition Reports

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. **Condition** reports and grades are provided free of charge as a courtesy and convenience to our buyers and are for guidance only. They offer our honest opinion but they may not refer to all faults, restoration, alteration or adaptation. They are not an alternative to examining a **lot** in person or taking your own professional advice. **Lots** are sold "as is," in the condition they are in at the time of the sale, without any representation or **warranty** as to **condition** by Christie's or by the seller.

Grades in Condition Reports

We provide a general, numeric condition grade to help with overall condition guidance. Please review the specific condition report and extra images for each **lot** before bidding.

Grade 1: this item exhibits no signs of use or wear and could be considered as new. There are no flaws. Original packaging and protective plastic are likely intact as noted in the **lot** description.

Grade 2: this item exhibits minor flaws and could be considered nearly brand new. It may never have been used, or may have been used a few times. There are only minor condition notes, which can be found in the specific condition report.

Grade 3: this item exhibits visible signs of use. Any signs of use or wear are minor. This item is in good condition.

Grade 4: this item exhibits wear from frequent use. This item either has light overall wear or small areas of heavy wear. The item is considered to be in fair condition.

Grade 5: this item exhibits normal wear and tear from regular or heavy use. The item is in good, usable condition but it does have condition notes.

Grade 6: this item is damaged and requires repair. It is considered in fair **condition**.

Any reference to condition in a catalogue entry will not amount to a full description of condition, and images may not show the condition of a **lot** clearly. Colours and shades may look different in print or on screen to how they look in real life. It is your responsibility to ensure that you have received and considered any **condition** report and grading.

References to "HARDWARE"

Where used in this catalogue the term "hardware" refers to the metallic parts of the bag, such as the buckle hardware, base studs, lock and keys and /or strap, which are plated with a coloured finish (e.g. gold, silver, palladium). The terms "Gold Hardware", "Silver Hardware", "Palladium Hardware" etc. refer to the tone or colour of the hardware and not the actual material used. If the bag incorporates solid metal hardware this will be referenced in the **lot** description.

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 sold as collector's items. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989, 1993 and 2010, 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.

SYMBOLS USED IN THIS CATALOGUE

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

○

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

Δ

Properties in which Christie's or another **Christie's Group** company has an ownership or financial interest. 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.

✝

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**.

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.

10/08/2022

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.

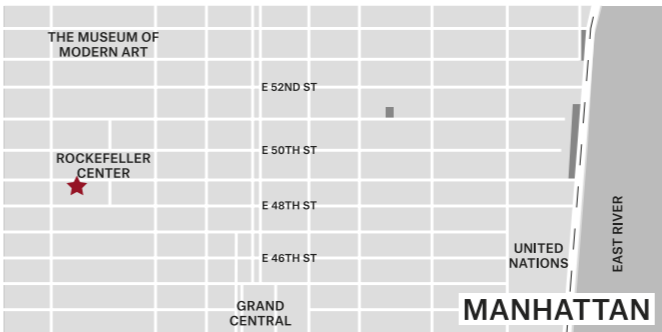
Tel: +1 212 636 2650

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.

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

•

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

~

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

■

See Storage and Collection pages in the catalogue.

Ψ

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

♠

Please note that 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, but the shipment may be delayed while awaiting approval to export from the local government. 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.

♦

Where Christie's has provided a Minimum Price Guarantee, it is at risk of making a loss which can be significant if the **lot** fails to sell. Christie's 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 ♦.

✝

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

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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.

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

Monday-Friday except Public Holidays



IDENTITY VERIFICATION

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

Private individuals:

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

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

Organisations:

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

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

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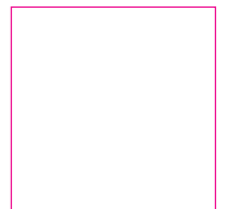
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