



# TIFFANY

NEW YORK 8 DECEMBER 2023

CHRISTIE'S







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# TIFFANY

NEW YORK 8 DECEMBER 2023

## AUCTION

Friday, 8 December 2023  
at 10.00am (Lots 201-241)

20 Rockefeller Plaza  
New York, NY 10020

## VIEWING

Friday	1 December 2023	10am-6pm
Saturday	2 December 2023	10am-5pm
Sunday	3 December 2023	10am-5pm
Monday	4 December 2023	10am-6pm
Tuesday	5 December 2023	10am-5pm
Wednesday	6 December 2023	10am-5pm
Thursday	7 December 2023	10am-5pm

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FRONT COVER:  
Lot 217 (detail)

INSIDE FRONT COVER  
Lot 216 (detail)

OPPOSITE PAGE:  
Lot 211 (detail)

FOLLOWING PAGE:  
Lot 232 (detail)

INSIDE BACK COVER:  
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Lot 228 (detail)



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# CHRISTIE'S



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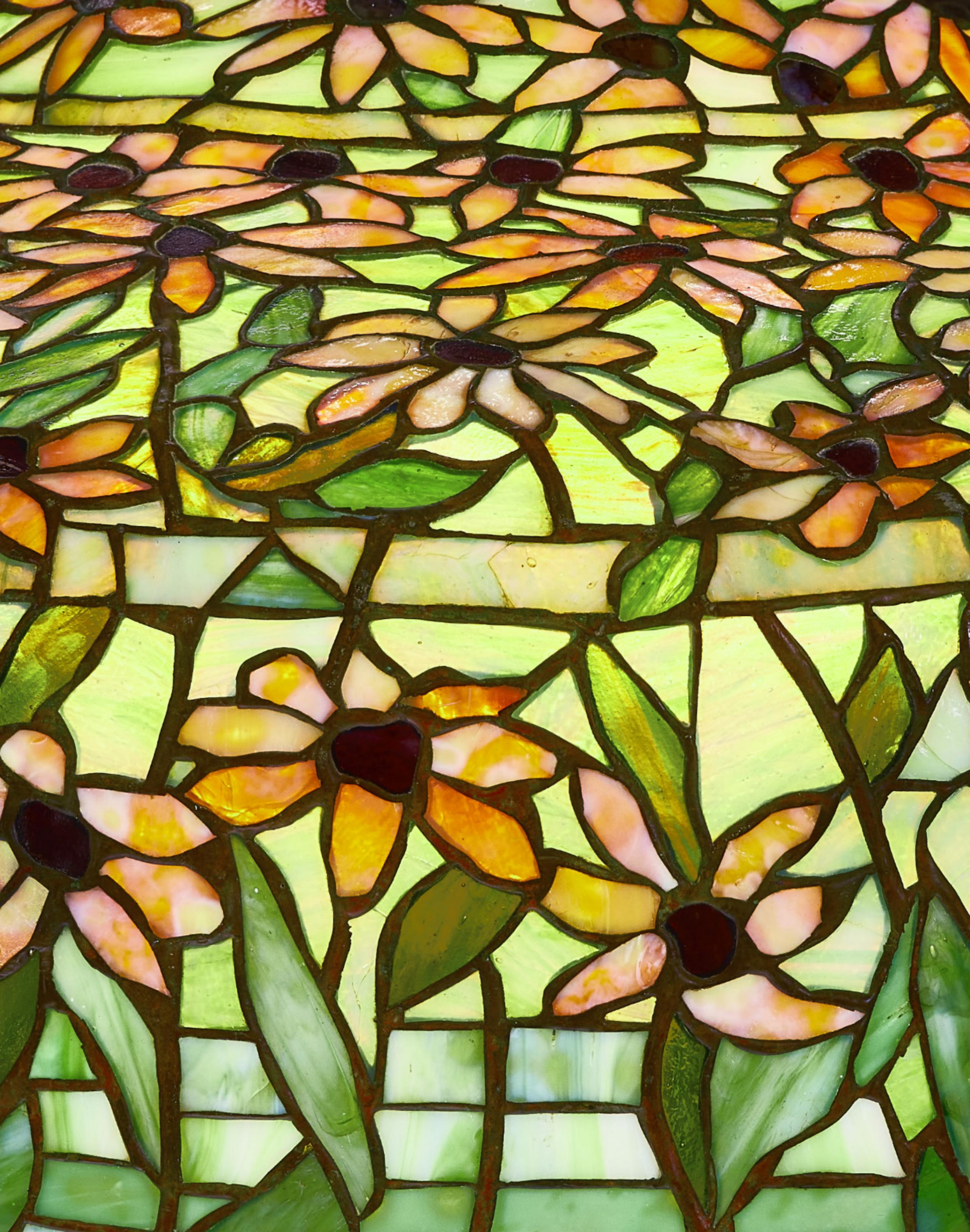
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**201**

**TIFFANY STUDIOS**

'GEOMETRIC AND TURTLE-BACK TILE' TABLE LAMP, CIRCA 1910

with an internally illuminated 'Crutch Oval' base with 'Turtle-Back' band  
leaded glass, Favrite glass, patinated bronze  
22 in. (55.9 cm) high, 16 in. (40.7 cm) diameter of shade  
shade with small tag impressed *TIFFANY STUDIOS NEW YORK*  
base impressed with Tiffany Studios monogram

\$40,000-60,000

**PROVENANCE:**

Private Collection, West Coast  
Acquired from the above by the present owner, circa 2000

**LITERATURE:**

Dr. E. Neustadt, *Lamps of Tiffany*, New York, 1970, pp. 135, no. 192 (base model);  
88, no. 126 (base model)  
R. Koch, *Louis C. Tiffany's Glass, Bronzes, Lamps*, New York, 1971, p. 127, no. 196  
(base model)  
A. Duncan, *Tiffany Lamps and Metalware*, Woodbridge, Suffolk, 2019, pp. 33,  
nos. 83 and 84 (base model)  
P. Crist, *Tiffany Lamps: A History, Mosaic Shades, Volume I*, Santa Fe Springs,  
2023, pp. 198, no. 7-13 (base model); 234, no. 8-24 (base model); 280, no. 9-54  
(base model); 292, no. 9-94 (base model)

*Please see christies.com for further literature detail*









**202**

**TIFFANY STUDIOS**

'JEWELLED TURTLE-BACK TILE' DESK LAMP,  
CIRCA 1903

Favrile glass, leaded glass, patinated bronze  
14¼ x 8¾ x 6 in. (36.2 x 22.2 x 15.3 cm)  
base impressed *TIFFANY STUDIOS 28632*

\$7,000-10,000

**PROVENANCE:**

Private Collection, West Coast  
Acquired from the above by the present owner, circa  
2000

**LITERATURE:**

"Esposizione di Torino," *Arte italiana, Decorativa e Industriale*, 1902, no. 12, p. 68 (for a period photograph of the base model exhibited at the Turin Exposition of Industrial Arts, 1902)

*Please see christies.com for further literature detail*

PROPERTY FROM A PRIVATE FLORIDA COLLECTION

**203**

**TIFFANY STUDIOS**

'MOTH' LAMP SCREEN, CIRCA 1905

leaded glass, patinated bronze  
17½ in. (44.5 cm) drop, 6 in. (15.2 cm) high,  
12¾ in. (32.4 cm) wide

\$6,000-8,000

**PROVENANCE:**

Annie Olivia Mitchell (née Tiffany), sister of Louis  
Comfort Tiffany, New London, by repute  
Gift from the above to Appolinaire Jublin, a member of  
house staff on the New London estate  
Thence by descent  
Antique dealer, Florida  
Acquired from the above by the present owner, circa  
1995

**LITERATURE:**

A. Duncan, *Tiffany Lamps and Metalware*, Suffolk, 2019,  
p. 502, no. 2030



Annie Olivia Mitchell (née Tiffany, 1844-1937), sister of Louis Comfort Tiffany, and her husband Mr. Alfred Mitchell (1832-1911) acquired their summer estate in New London, Connecticut, in 1880. The sprawling estate encompassed several residences and over 40 acres of land. The estate was maintained by Mr. Appolinaire Jublin (1852-1921) as a grounds keeper and gardener for over thirty years before moving with his wife and children, including son Franklin O. Jublin, to Florida after 1910. The lands in New London eventually were donated to found New London Junior College in 1938, upon the death of Ms. Annie Mitchell. The college was renamed Mitchell College in 1950 and still maintains several original structures from the time of Mr. and Mrs. Alfred Mitchell's residence.







THE COLLECTION OF JERRY MOSS

**204**

**TIFFANY STUDIOS**

'DOGWOOD' TABLE LAMP, CIRCA 1902

leaded glass, patinated bronze

23½ in. (59.7 cm) high, 18½ in. (47 cm) diameter  
of shade

shade impressed *TIFFANY STUDIOS NEW YORK*

base impressed *TIFFANY STUDIOS NEW YORK*

25883 with Tiffany Glass and Decorating Company

\$50,000-70,000

**PROVENANCE:**

Christie's, New York, 12 December 1992, lot 624

Acquired from the above by the present owner

**LITERATURE:**

A. Duncan, *Tiffany at Auction*, New York, 1981, pp.  
106, no. 285 (base model); 110, no. 296 (base model);  
123, no. 332 (shade model); 135, no. 359 (base  
model); 144, no. 383 (base model); 145, no. 385  
(shade model)

D. A. Hanks, *Louis Comfort Tiffany: Treasures from  
the Driehaus Collection*, exh. cat., The Richard H.  
Driehaus Museum, Chicago, 2013, p. 56, no. 3  
(base model)

*Please see christies.com for further literature detail*







**205**

**TIFFANY STUDIOS**

'RHINOCEROS BEETLE' STAMP BOX, CIRCA 1902

enamel on copper

1 $\frac{3}{8}$  x 3 x 1 $\frac{5}{8}$  in. (3.5 x 7.6 x 4.1 cm)

impressed *TIFFANY STUDIOS NEW YORK 9396* with Tiffany Glass and Decorating Company monogram

\$25,000-35,000

**PROVENANCE:**

Private Collection, California

Christie's, New York, 13 December 1986, lot 695

Macklowe Gallery, New York

Historical Design, New York

Acquired from the above by the present owner

**LITERATURE:**

S. Howe, "Enamel as a Decorative Agent", *The Craftsman*, vol. 2, no. 2, New York, May 1902, p. 61

J. Zapata, *The Jewelry and Enamels of Louis Comfort Tiffany*, New York, 1993, p. 54 (present lot illustrated)

A. Duncan, *Louis C. Tiffany: The Garden Museum Collection*, Woodbridge, Suffolk, 2004, p. 430



Enamelled Rhinoceros Beetle stamp box and covered Grape jar, illustrated in *The Craftsman*, April 1902, pg. 59









**206**

**LOUIS COMFORT TIFFANY (1848-1933)**

'AT WORK', CIRCA 1877

oil on canvas laid down on Masonite

16 $\frac{1}{8}$  x 10 $\frac{3}{4}$  in. (41 x 27.2 cm) (canvas)

signed *Louis C. Tiffany* (lower left) and inscribed *At Work* on paper label (verso)

\$7,000-9,000

**PROVENANCE:**

Hirschl & Adler Galleries, Inc., New York

The Garden Museum Collection, Matsue, Japan

Allen Michaan, California, acquired from the above

**LITERATURE:**

A. Duncan, *Louis C. Tiffany: The Garden Museum Collection*, Woodbridge, Suffolk, 2004, pp. 38-39 (present lot illustrated)





**207**

**LOUIS COMFORT TIFFANY (1848-1933)**

'STREET SCENE IN ALGIERS', CIRCA 1880

watercolor on paper

14 x 21¼ in. (35.5 x 54 cm) (sheet)

\$10,000-15,000

**PROVENANCE:**

Julia Knox Wakeman Tiffany, daughter of the artist

Marker Parker Weaver Tiffany, granddaughter of the artist

Acquired from the above by The Garden Museum Collection, Matsue, Japan,  
Allen Michaan, California, acquired from the above

**LITERATURE:**

*Louis Comfort Tiffany: The Paintings*, exh. cat., Grey Art Gallery and Study Center, New York University, New York, 1979, pp. 23 and 59, fig. 14, cat. no. 68 (for the example at the Baltimore Museum of Art)

C. de Kay, *The Art Work of Louis C. Tiffany*, reprint, Poughkeepsie, New York, 1987, pp. 8 (for the example at the Baltimore Museum of Art), 9-10 (for a discussion of the artist's time in Algiers)

A. Duncan, *Louis C. Tiffany: The Garden Museum Collection*, Woodbridge, Suffolk, 2004, pp. 42-43 (present lot illustrated)

*Street Scene in Algiers* is reflective of Louis Comfort Tiffany's travels to Algeria in the winter of 1876. The present watercolor appears to be a study for the painting titled *Algerian Shops* at the Baltimore Museum of Art (obj. no. 1973.14) with a similar composition and slight differences to the figures in the lower right plane.



PROPERTY FROM AN AMERICAN FAMILY

**208**

**TIFFANY STUDIOS**

RARE 'DRAGONFLY' TABLE LAMP, CIRCA 1900

with a rare Favrile blown glass base with pebble and filigree decoration  
leaded glass, Favrile glass  
20 in. (50.8 cm) high, 17 in. (43.2 cm) diameter of shade  
canister impressed *TIFFANY STUDIOS NEW YORK 28982* with Tiffany Glass  
and Decorating Company monogram

\$180,000-220,000

**PROVENANCE:**

Edwin Ernest Hayward, Sr., New Jersey, Manager of the Ecclesiastical Arts  
Department, Tiffany Studios, New York  
Thence by descent to Richard Hayward, New Jersey  
*Tiffany: Innovation in American Design*, Christie's, New York, 10 December  
1998, lot 403  
William B. Dietrich, Villanova, Pennsylvania  
Thence by descent to the present owner

**LITERATURE:**

"Moderne Beleuchtungskörper," *Dekorative Kunst*, vol. 1, Munich, 1898, p. 12  
(for a period photograph of the base model at the *Salon l'Art Nouveau* in Paris,  
1898)  
Dr. E. Neustadt, *Lamps of Tiffany*, New York, 1970, pp. 92-93, nos. 129-130  
(shade model); 129, no. 181 (base model)  
R. Koch, *Louis C. Tiffany's Glass, Bronzes, Lamps*, New York, 1971, p. 121, no. 184  
(base model)  
A. Duncan, *Tiffany at Auction*, New York, 1981, pp. 142-143, nos. 379-380  
W. Feldstein, Jr. and A. Duncan, *The Lamps of Tiffany Studios*, New York, 1983,  
pp. 94-95 (shade model); 96-97 (base model); 98-99 (shade model)  
M. Eidelberg, A. Cooney Frelinghuysen, N. A. McClelland and L. Rachen, *The  
Lamps of Louis Comfort Tiffany*, New York, 2005, pp. 14-15, fig. 11 (base model);  
21, fig. 22 (for a period photograph of a related *Dragonfly* and Favrile glass base  
oil lamp); 64-65, fig. 86 (shade model); 186-187, pl. 57 (shade model)  
A. Duncan, *Tiffany Lamps and Metalware*, Woodbridge, Suffolk, 2019, pp. 2  
(shade model); 21, no. 35 (shade model); 27, nos. 52 and 54 (shade model); 51,  
165 (shade model); 58, no. 189 (base model); 133, no. 535 (shade model); 160,  
no. 651 (base model)  
P. Crist, *Tiffany Lamps: A History, Mosaic Shades, Volume I*, Santa Fe Springs,  
2023, pp. 82, no. 4-20 (for a period photograph of the base model at the *Salon  
l'Art Nouveau* in Paris, 1898); 120, no. 5-49 (base model); 126, no. 5-76 (shade  
model); 133, nos. 5-104 and 5-105 (shade model); 155, nos. 6-32 and 6-33  
(shade model); 167, no. 6-70 (shade model); 206, no. 7-48 (shade model)

This lot is accompanied by a copy of a letter of provenance from  
Richard E. Hayward, grandson of Ernest E. Hayward.

Christie's would like to thank Richard P. Hayward, great-grandson of  
Ernest E. Hayward, for his assistance with the cataloguing of this lot.

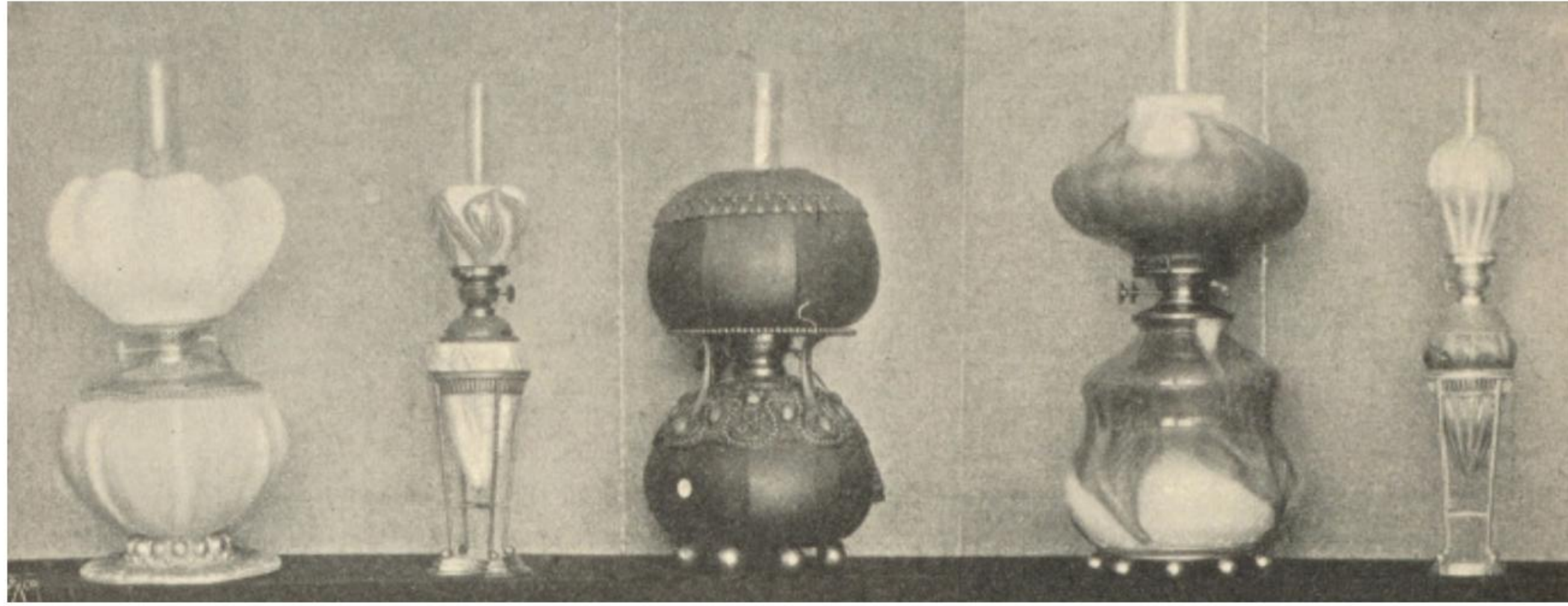












Tiffany Studios oil lamps with Favrile glass bases, including the present base model, exhibited at the *Salon l'Art Nouveau* in Paris, 1898 (*Dekorative Kunst*, 1898).

The present lamp exemplifies the genius of Tiffany and his craftsmanship with both metal and glass. This mesmerizing work pairs Tiffany's celebrated *Dragonfly* lamp shade with an early, experimental base incorporating a blown glass body with an intricately designed bronze and pebble stone crown. A technical masterpiece, the lamp additionally shares a closer tie to the history of the artist and the Studios behind it.

Edwin Ernest Hayward, Sr., the Manager of the Ecclesiastical Department at Tiffany Studios, originally owned this lamp and was passed down through generations after him. He was born in Birmingham, England and had immigrated to the United States with his family in the late nineteenth century where they settled in Hasbrouck Heights, New Jersey. At the around the age of ten, Edwin embarked on his career with Tiffany Studios as a sweeper of glass shards at the 46 West 23<sup>rd</sup> Street location. Showing potential and growing as a skilled artisan, Hayward was appointed to Manager of the Ecclesiastical Department and worked there until the firm closed in 1933.

Following the death of Edwin Hayward's eldest son in 1934, his daughter-in-law and grandson, Richard E. Hayward, moved to the Bronx in New York. Richard Hayward continued to visit his grandparents regularly despite the newfound distance between them. Richard recalled his grandparents' house and their "very large and long living room." He particularly remembered the present *Dragonfly* lamp because of its "place of honor" as "either on its own pedestal as you entered the head of this living room, or standing on a large round table that was in the middle of the room." As Richard grew older, he remembered visiting the basement on occasion with his grandfather where "he would show me a small lamp or other small item that he was working on using 'scraps' of Tiffany glass that he had taken home over the years", which was done with Mr. Tiffany's permission as he understood. Numerous works by Tiffany Studios decorated the other rooms of the house as well.

Cecilia Waern's description of Tiffany in 1897 resonates with this particular piece:

"But Mr. Tiffany does not belong to the great American school of tracing paper that claims so many architects for its own. In the true eclectic spirit, old objects are with-out hesitation incorporated into the scheme of decoration" ("The Industrial Arts of America: The Tiffany Glass and Decorative Co.," *The Studio*, August 1897).

Such was said just before introducing the readers to Tiffany's window made of "translucent beach pebbles and metal filigree" and later a door panel with opalescent glass and beach pebbles. Similarly, the crown of the present base is uniquely decorated with hand-selected pebbles, inset to

filigree mounts surrounded by raveled wirework. The twisted wires and bronze balls recall Tiffany's work in the Henry O. Havemeyer House at 1 East Sixty-sixth Street, New York. Completed in 1892, the house featured fantastical lighting by Tiffany executed in the same elaborate bronze wires enhanced by glass cabochons. Even the interior of the front doors were decorated with this complex filigree inset with pebbles bordering leaded glass tiles. These works exemplified Tiffany's fascination of Byzantine art, characterized by detailed decoration, intricate metalwork, and lavish gold backgrounds.

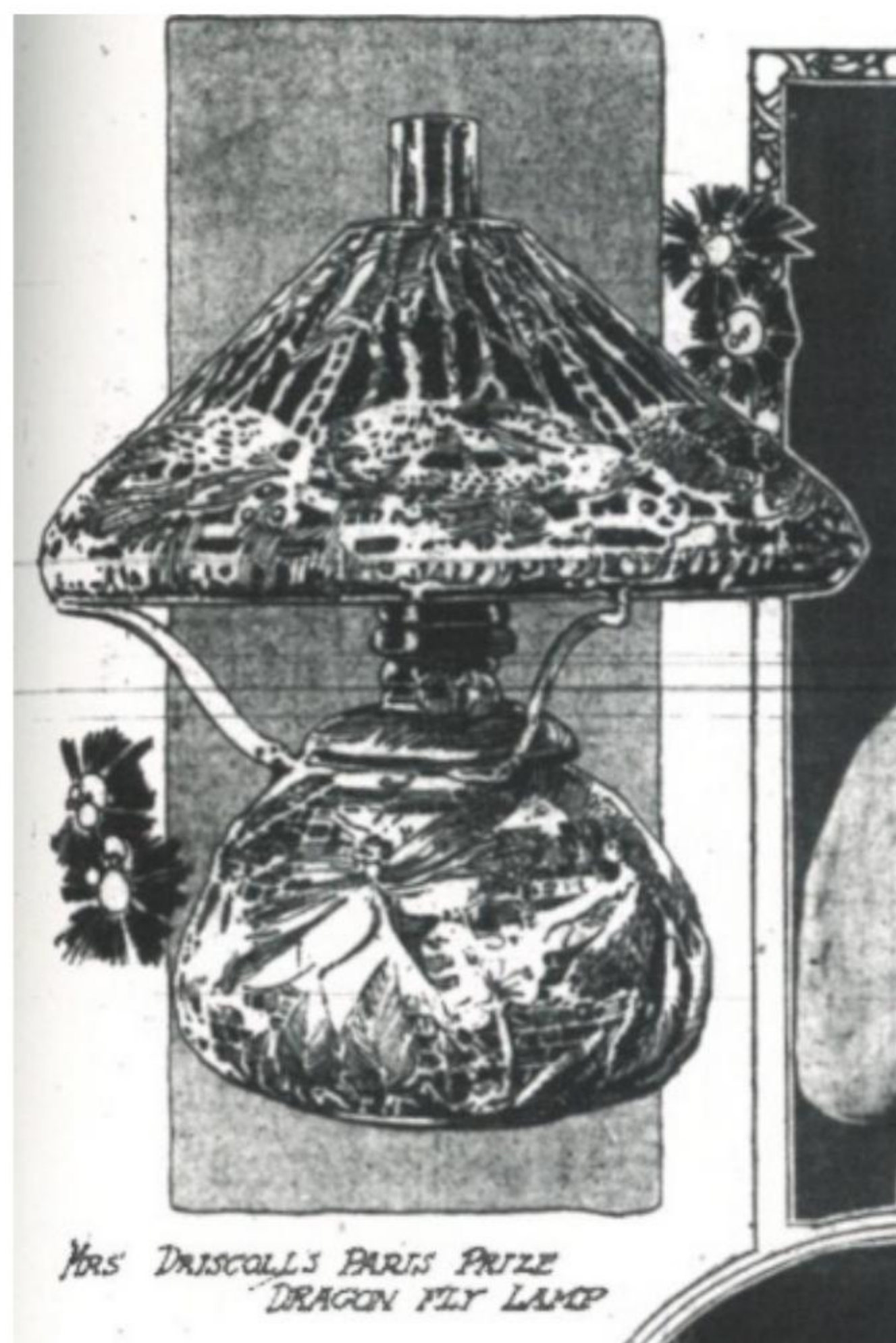
Between the crown and the rounded, ball feet is an elegantly hand-blown Favrile glass base with subtle ribbing along the sides. The glass presents as a deep emerald green, nearly black upon first glance, but with jewel like tones while illuminated. This type of base was first created as a fuel, or oil lamp, before being converted to electricity. Tiffany showed this base model at the *Salon l'Art Nouveau* in Paris in 1898 as pictured in the *Dekorative Kunst* from the same year.

Cecilia Waern had noted that these lamps were "a complete revolution of style." She went on, "No two pieces of Favrile being exactly alike, each design has to be individually considered, and the hand-wrought metal made to follow all the caprices of the material; for instance, all the little dents and curves round the mouth of the vase, into which the well is sunk. The charm of direct contact with the material has worked in another way too, and the aim is to

let the metal interfere as little as possible with the wonderful beauty of the glass. Much thought has of necessity to be expended keeping the two materials in proper relation to each other" (*The Studio*, August 1897). This combination of materials wasn't reserved only for the base, the shades also implemented elaborate designs of metal filigree and selected glass, as seen in the example from The Metropolitan Museum of Art (acc. no. 2011.9.2).

The *Dragonfly* shade suits this base handsomely with fine filigree wings and a majestic selection Tiffany's Favrile glass. Stylized dragonflies decorate the border of the shade, seemingly flying through the sky in tones of aquamarine, cerulean, gold, orange and peach. The shade is topped with a heat cap decorated with a beaded border, bringing the lamp together from top to bottom. The artistry of Tiffany is evident in each element, with an equally apparent mastery of craft in glass as well as metalwork.

In 1998, the present lamp was offered at Christie's by Richard Hayward with this impressive provenance where it was sold for \$255,500. It is now offered again from a private collection, presenting collectors with a unique opportunity to acquire an exceptional piece of Tiffany Studios history.



Drawing of "Dragonfly" Lamp, designed by Clara Driscoll, originally printed in the *New York Daily News*, April 17, 1904





PROPERTY FROM THE ESTATE OF GEORGE AND ROSEMARY LOIS

**209**

**TIFFANY STUDIOS**

PENDANT CEILING LIGHT, CIRCA 1905

Favrile glass, patinated bronze

26½ in. (67.3 cm) drop, 10 in. (25.4 cm) height, 5½ in. (14 cm) diameter

shade engraved S548

\$6,000-8,000

**PROVENANCE:**

Macklowe Gallery, New York

Acquired from the above by the present owner

**LITERATURE:**

Dr. E. Neustadt, *Lamps of Tiffany*, New York, 1970, p. 47, nos. 59-60 (for related examples)

A. Duncan, *Tiffany at Auction*, New York, 1981, p. 179, no. 471 (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, pp. 82, figs. 121-122; 85, fig. 130; 99, fig. 162 (for related examples)

M. K. Hofer and R. Klassen, *The Lamps of Tiffany Studios: Nature Illuminated, The Neustadt Collection at the New York Historical Society*, exh. cat., New York Historical Society, New York, 2016, pp. 26-27, no. 3 (for a related example)

Please see [christies.com](http://christies.com) for further literature detail

PROPERTY OF A PRIVATE COLLECTOR, VIRGINIA

**210**

**TIFFANY STUDIOS**

'TULIP' TABLE LAMP, CIRCA 1904

leaded glass, patinated bronze

23 in. (58.5 cm) high, 15¼ in. (40 cm) diameter of shade

shade impressed *TIFFANY STUDIOS NEW YORK*

base impressed *TIFFANY STUDIOS NEW YORK 9943*

\$30,000-50,000

**PROVENANCE:**

(Shade)

Private Collection, Long Island, NY

Private Collection, circa 1970

Sotheby's, New York, 6 March 2013, lot 30

(Shade and Base)

Private Collection, Illinois

Rago, 12 May 2022, lot 250

Acquired from the above by the present owner

**LITERATURE:**

Dr. E. Neustadt, *Lamps of Tiffany*, New York, 1970, p. 135, no. 192 (shade model)

A. Duncan, *Tiffany Lamps and Metalware*, Woodbridge, Suffolk, 2019, pp. 94, no. 358 (base model); 194, no. 763 (shade model)

P. Crist, *Tiffany Lamps: A History, Mosaic Shades, Volume I*, Santa Fe Springs, California, 2023, pp. 104, no. 4-115 (shade model); 135, no. 5-111 (shade model);

141, no. 5-133 (shade model); 202, no. 7-31 (base model); 252, no. 8-99

(base model)

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LANDSCAPE WITH  
MAGNOLIAS AND IRISES



PROPERTY FROM AN IMPORTANT MANHATTAN COLLECTION

**211**

**TIFFANY STUDIOS**

'LANDSCAPE WITH MAGNOLIAS AND IRISES' WINDOW, CIRCA 1910

leaded and plated glass

49¾ in. (126.4 cm) high, 27 in. (68.6 cm) wide (sight)

57½ x 35¾ x 1¾ in. (146 x 90.8 x 4.5 cm) (framed)

signed in enamel *TIFFANY STVDIOS NEW YORK*

\$200,000-300,000

**PROVENANCE:**

Sotheby's, New York, 2 December 2000, lot 645

Acquired from the above by the present owner

**LITERATURE:**

A. Duncan, *Tiffany Windows*, New York, 1980, pp. 95, no. 82 (for a related example);

177 (for a related example)

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

pp. 90-91 (for related examples)

A. Duncan, *Louis Comfort Tiffany*, New York, 1992, p. 59 (for a related example)

A. Duncan, et. al., *Masterworks of Louis Comfort Tiffany*, New York, 1993, pp. 126-127,

132, 148-149 (for related examples)

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

2004, pp. 148-149, 564 (for related examples)

A. Cooney Frelinghuysen, *Louis Comfort Tiffany and Laurelton Hall: An Artist's*

*Country Estate*, exh. cat., The Metropolitan Museum of Art, New York, 2006,

pp. 32-33 (for a related example)

D. A. Hanks, *Louis Comfort Tiffany: Treasures from the Driehaus Collection*, exh. cat.,

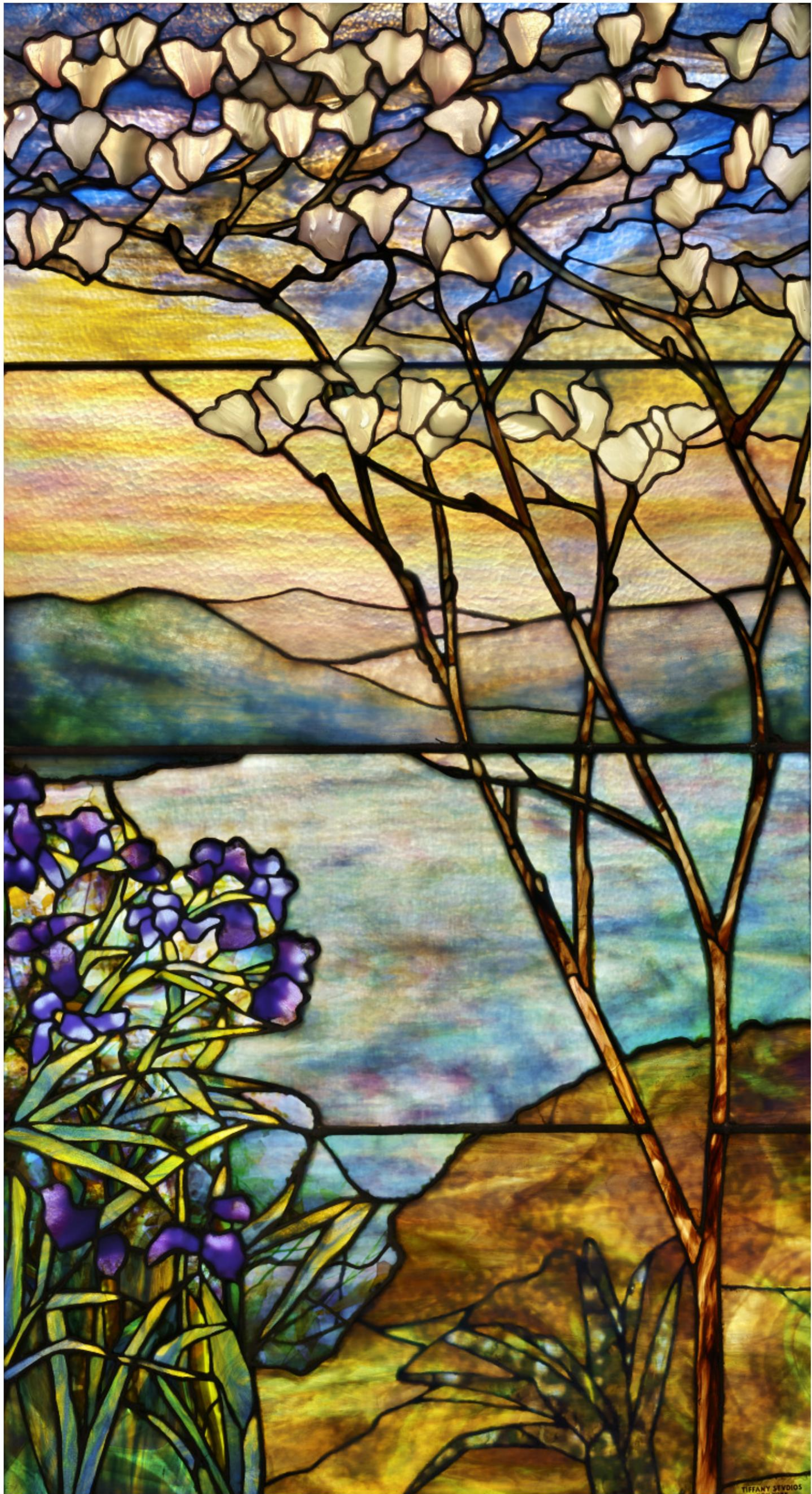
The Richard H. Driehaus Museum, Chicago, 2013, pp. 182-183, no. 64

(for a related example)

C. de la Bédoyère, *Louis Comfort Tiffany Masterworks*, London, 2020, p. 55

(for a related example)











# DAWNING BRILLIANCE

## AN ETERNAL LANDSCAPE WINDOW

Tiffany Studios is celebrated today for its varied windows, not least of which was the contribution of landscape to the canon of religious iconography. Water was often an important component in religious imagery, suggesting the “river of life,” “He leadeth me to still waters,” and the rite of baptism. Small windows, such as this one, provided peaceful respite for mausoleums in garden cemeteries around the country. Distant hills evoked the afterlife, while water flowing below symbolized the passage of time. Springtime flowers, magnolias and irises, symbolized resurrection and new, glorious beginnings. The sky brightens toward the horizon representing either dawn or sunset. Appropriate for a memorial window, either time of day suggests either the end of this earthly life or, more blissfully, the beginning of the hereafter. The gentle colors of lavender, rose, and amethyst throughout evoke peace, beauty, and tranquility.

Similarities with *Magnolias and Irises* in the Metropolitan Museum of Art’s collection, which came from the 1908 Frank family mausoleum in Brooklyn, New York, suggests the present lot also likely came from a mausoleum. Removed from that context, however, the emotional perception of the window rises to provoke a sense of peace and rest. Today, the glory of a sunrise over water and the beauty of spring flowers enlightens and uplifts the spirit. The colored light coming through splendid glass is joyful and stunningly beautiful. The masterful use of spectacular glass evokes artistic and inspirational appreciation.

Such peaceful and attractive scenes are exemplars of the work of Tiffany Studios, who revolutionized the stained-glass window by using layered opalescent glass and textured glass to evoke form and shadow without the use of glass paint. In this window, the magnolia flowers are made of drapery glass, a thick opalescent material that was pushed into folds while still hot in the glass factory. The undulations and corrugations of the glass diffuse shadows among bright spots, emulating the folds of velvety petals in the rising sun. Similarly, light lavender tones amongst deep purple glass reveals the sun-dappled petals of the irises. Streaks and spots of lighter and darker greens in the iris leaves and the blades of another plant suggest deep foliage. Turquoise and magenta swirls intensify the depth of the water; The same tones lighten towards the hills, establishing distance and revealing the reflection of the sky. Distant mountains are bright with sun in golden peach tones while shades of green and blue on mountains nearer to the water elicit their rolling slopes. Among the magnolia flowers, the sky is blue, lavender, and pink, brightening to golden yellow at the horizon, with streaky glass painting wisps of clouds.

-- 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.



Archival photograph from the former collection of Agnes Northrop, circa 1898-1920



Magnolias and Irises. ca. 1908. Leaded Favrite glass, 60 1/4 x 42 in. (153.0 cm x 106.7 cm). Anonymous Gift, in memory of Mr. and Mrs. A. B. Frank, 1981 (1981.159). Image copyright © The Metropolitan Museum of Art



212

**TIFFANY STUDIOS**

'HANGING HEAD DRAGONFLY' TABLE LAMP, CIRCA 1910

leaded glass, patinated bronze

31½ in. (80 cm) high, 22½ in. (57.2 cm) diameter of shade

shade impressed *TIFFANY STUDIOS NEW YORK 8867*

base impressed *TIFFANY STUDIOS NEW YORK 531*

\$80,000-120,000

**PROVENANCE:**

Private Collection, Japan

Acquired from the above by the present owner

**LITERATURE:**

Dr. E. Neustadt, *The Lamps of Tiffany*, New York, 1970, pp. 171-178, nos. 237-246 and 248-249 (shade model)

R. Koch, *Louis C. Tiffany's Glass, Bronzes, Lamps*, New York, 1971, pp. 143, no. 239 (base model); 195, nos. 35 (base model) and 42 (shade model)

P. Doros, *The Tiffany Collection of the Chrysler Museum*, Richmond, 1978, p. 145 (shade model)

W. Feldstein, Jr. and A. Duncan, *The Lamps of Tiffany Studios*, New York, 1983, pp. 102-103 (shade model); 168-169 (shade model)

T. Paul, *The Art of Louis Comfort Tiffany*, New York, 1987, p. 87 (shade model)

A. Duncan, et. al., *Masterworks of Louis Comfort Tiffany*, New York, 1993, pp. 114-115 and 155, no. 51 (shade model)

M. May, *Great Art Glass Lamps: Tiffany, Duffner & Kimberley, Pairpoint, and Handel*, Atglen, 2003, p. 42 (shade model)

M. Eidelberg, A. Cooney Frelinghuysen, N. A. McClelland, and L. Rachen, *The Lamps of Louis Comfort Tiffany*, New York, 2005, pp. 4 (shade model); 79, fig. 110 (for a period photograph of shade model); 195-197, pl. 61-61 (shade model)

M. Eidelberg, N. Gray, and M. K. Hofer, *A New Light on Tiffany: Clara Driscoll and the Tiffany Girls*, exh. cat., The New York Historical Society, New York, 2007, p. 62, fig. 28 (shade model)

A. Duncan, *Tiffany Lamps and Metalware*, Suffolk, 2019, pp. 9 (for a period photograph of this shade model); 95, no. 365 (shade model); 118, nos. 458-459 (base model); 176, no. 711 (shade model); 209, no. 812 (base model); 239, no. 950 (shade model)

P. Crist, *Tiffany Lamps: A History, Mosaic Shades, Volume I*, Santa Fe Springs, 2023, pp. 98, no. 4-88 (shade model); 138, no. 5-122 (shade model); 177, no. 6-107 (shade model); 207, nos. 7-51 and 7-52 (shade model); 222, no. 7-110 (shade model); 261, no. 8-123 (shade model); 277, no. 9-40 (base model); 279, no. 9-50 (shade model); 313, nos. 10-38 and 10-41 (base model); 314, no. 10-44 (shade model); 315, no. 10-47 (base model)

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









**213**

**TIFFANY STUDIOS**

'BUTTERFLY AND YELLOW ROSE' TABLE LAMP, CIRCA 1902

with a 'Pineapple' base

leaded glass, Favrite glass, patinated bronze

24½ in. (62.2 cm) high, 16⅞ in. (41 cm) diameter of shade

shade impressed with small tag *TIFFANY STUDIOS NEW YORK*

base impressed *TIFFANY STUDIOS NEW YORK D856* with the Tiffany Glass & Decorating Company monogram

\$100,000-150,000

**PROVENANCE:**

Macklowe Gallery, New York

Christie's, New York, 11 June 1999, lot 137

Acquired from the above by the present owner

**LITERATURE:**

A. Duncan, *Tiffany at Auction*, New York, 1981, pp. 64, no. 176 (shade model); 97, no. 264 (base model); 133, no. 352 (base model)

P. Crist, *Tiffany Lamps: A History, Mosaic Shades, Volume I*, Santa Fe Springs, 2023, pp. 94, no. 4-70 (shade model); 104, no. 4-113 (shade model); 139, no. 5-126 (base model); 143, no. 5-142 (base model); 163, no. 6-59 (shade model); 167, no. 6-71 (shade model); 251, no. 8-92 (base model); 252, no. 8-96 (base model)

*Please see christies.com for further literature detail*









**214**

**TIFFANY STUDIOS**

PAIR OF 'WILD CARROT' CANDLESTICKS, CIRCA 1910

Favrile glass, patinated bronze

20¼ in. (51.5 cm) high, 8¼ in. (21 cm) diameter

one candlestick impressed twice *TIFFANY STUDIOS* and *D881*  
the other candlestick impressed twice *TIFFANY STUDIOS NEW YORK* and *881* with the Tiffany Glass and Decorating Company monogram twice

\$5,000-7,000

**LITERATURE:**

M. Eidelberg, N. Gray, and M. K. Hofer, *A New Light on Tiffany: Clara Driscoll and the Tiffany Girls*, exh. cat., The New York Historical Society, New York, 2007, p. 84, fig. 51

D. A. Hanks, *Louis Comfort Tiffany: Treasures from the Driehaus Collection*, exh. cat., The Richard H. Driehaus Museum, Chicago, 2013, pp. 147-148 and 152-153, no. 47

A. Duncan, *Tiffany Lamps and Metalware*, Woodbridge, Suffolk, 2019, p. 414, no. 1706

*Please see christies.com for further literature detail*

**215**

**TIFFANY STUDIOS**

'FERN' MIRROR, CIRCA 1904

patinated bronze, mirrored glass

21¼ x 22 x 9½ in. (54 x 556 x 24.1 cm)

impressed *TIFFANY STUDIOS NEW YORK 6900 1*

\$25,000-30,000

**LITERATURE:**

A. Duncan, *Tiffany at Auction*, New York, 1981, p. 46, no. 126

A. Duncan, *Tiffany Lamps and Metalware*, Woodbridge, Suffolk, 2019, p. 449, no. 1821













# JEWELLED DRAGONFLY



'Never, perhaps, has any man carried to greater perfection the art of faithfully rendering Nature in her most seductive aspects'

-SIEGFRIED BING, GRAFTON GALLERIES, LONDON, 1899

## 216

### TIFFANY STUDIOS

IMPORTANT AND RARE 'DRAGONFLY' TABLE LAMP, CIRCA 1905

with a rare 'Cattail Pond Lily' base

leaded glass, patinated bronze

24 in. (61 cm) high, 20½ in. (52 cm) diameter of shade

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

canister impressed *TIFFANY STUDIOS NEW YORK 1261*

\$250,000-350,000

#### PROVENANCE:

Sotheby's, New York, 18 November 1994, lot 555 (shade)

Lillian Nassau, New York

Private Florida Collection

*Dreaming in Glass: Masterworks by Tiffany Studios*, Sotheby's, New York,

8 December 2021, lot 308

Acquired from the above by the present owner

#### LITERATURE:

M. T. Priestman, *Lamps and Art and Economy in Home Decoration*, New York, 1908, p. 138A (for a period illustration of the shade and base model)

Dr. Egon Neustadt, *The Lamps of Tiffany*, New York, 1970, pp. 32, no. 24 (shade model); 99, no. 144 (base model)

H. F. McKean, *The "Lost" Treasures of Louis Comfort Tiffany*, New York, 1980, p. 189 (shade model)

A. Duncan, *Tiffany At Auction*, New York, 1981, pp. 62, no. 169 (shade model); 65, no. 177 (shade and base model); 88, no. 236 (base model); 105, no. 283 (shade model); 110, no. 296 (shade model); 135, no. 359 (shade model); 137, no. 364 (shade model)

W. Feldstein, Jr. and A. Duncan, *The Lamps of Tiffany Studios*, New York, 1983, pp. 22-23 (shade model); 132-133 (base model)

M. Eidelberg, A. Cooney Frelinghuysen, N. A. McClelland and L. Rachen, *The Lamps of Louis Comfort Tiffany*, New York, 2005, pp. 27, fig. 30 (for a period advertisement depicting the base model); 162-163, pl. 47 (base model); 174-175, pl. 52 (base model)

D. A. Hanks, *Louis Comfort Tiffany: Treasures from the Driehaus Collection*, exh. cat., Richard H. Driehaus Museum, Chicago, 2013, pp. 20-21 (shade model); 52-53, no. 2 (shade and base model); 54-55 (shade model)

A. Duncan, *Tiffany Lamps and Metalware*, Woodbridge, Suffolk, 2019, pp. 11 (for a period advertisement depicting the base model); 55, no. 178 and 111, no. 433 (base model); 106, no. 413 and 172, no. 696 (shade model)

P. Crist, *Tiffany Lamps: A History, Mosaic Shades, Volume I*, Santa Fe Springs, 2023, pp. 132, no. 5-100 (shade model); 137, no. 5-121 (shade model); 138, nos. 5-124 and 5-125 (base model); 174, nos. 6-98 (base model) and 6-99 (shade); 175, no. 6-100 (base model); 207, nos. 7-53 and 7-54 (shade model); 231, nos. 8-13 and 8-14 (for period advertisements of the base model); 248, no. 8-84 (base model); 257, no. 8-114 (shade model); 289, no. 9-85 (shade and base model)

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











# COLOR THEORY

## THE WONDER OF DICHROIC GLASS

The 'Dragonfly' debuted in Siegfried Bing's 1899 exhibition *L'Art Nouveau* at the Grafton Gallery in London, identified as a "Dragon-fly design", presented on a blown glass base. The playful pattern is one of Tiffany Studios' earliest recorded lampshade designs, and one that endured the tenure of the workshops operations with artistically selected glass in a spectrum of colors and techniques to diversify the otherwise repetitive nature of the insects.

That elements of nature were of inspiration to Louis Comfort Tiffany and his lead designer Clara Driscoll (1861-1944) is hardly unfathomable. Scientific specimens of insects from dragonflies to beetles and butterflies, to botanical studies of the native and exotic plants of the world filled the drafting rooms and workshops to stimulate and inspire artistic inclinations. Not only was the initial phase of drafting the pattern of utmost importance, the selection of glass to fill the 'canvas' serves as pivotal a role in the ultimate product of the Tiffany Studios.

Here, the rippled glass selection gives the allure of a fluttering breeze, or gentle cascade of water flowing down stream. The mere movement of the dragonflies surrounding would alter the trajectory of the ripple, but in glass this moment is captured in time. A further fascination for this particular shade is the vibrant and striking orangish-red color of the leaded glass. When unilluminated, the shade appears deep brown and amber, but with light this shade omits jewel tones akin to a Burmese ruby or Mexican fire opal.

What elevates this shade even more is the pairing with an equally considered bronze lighting fitment to reinforce a celebration of Mother nature. The 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 curl of a single blade. The covering of lily pads and lotus pods around the foot rim further evokes the forested wetlands – a world apart from the Studios workshop on 25<sup>th</sup> street in Manhattan.



Period illustration of Jeweled Dragonfly on Cattail Base. Mabel Take Priestman, *Art and Economy in Home Decoration*, New York, 1908, p. 138A



René Lalique 'Dragonfly Woman' pectoral, late 19th/20th century. From the Museu Calouste Gulbenkian, Lisbon, Portugal









GRAPPEVINE AND TRELLIS



Years ago, I came to see these wondrous woods that I  
might live with the trees. I wanted to bring them into my  
house—the very fireside.

—LOUIS COMFORT TIFFANY, 1917

PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

**217**

**TIFFANY STUDIOS**

IMPORTANT 'GRAPEVINE AND TRELLIS' WINDOW FOR A PRIVATE  
AMERICAN COMMISSION, CIRCA 1910

leaded and plated Favrite glass

89¼ in. (226.7 cm) high, 52¼ in. (132.7 cm) wide (sight)

96⅝ in. (245.4 cm) high, 58 in. (147.3 cm) (framed)

\$250,000-350,000

**PROVENANCE:**

Lillian Nassau, New York

Acquired from the above by the present owner, 1987

**LITERATURE:**

A. Duncan, *Tiffany Windows*, New York, 1980, p. 118, no. 92 (present lot  
illustrated)

H. F. McKean, *The "Lost" Treasures of Louis Comfort Tiffany*, New York, 1980,  
pp. 78, 86 (for related examples)

A. Duncan, *Louis Comfort Tiffany*, New York, 1992, p. 66 (for an example with  
a related balustrade)

C. de la Bédoyère, *Louis Comfort Tiffany Masterworks*, London, 2020, p. 189  
(for a related example)









Tiffany Studios, Lampshade panel, ca. 1902-1906. Image copyright © The Metropolitan Museum of Art



# FRUIT OF THE VINE

## LOUIS COMFORT TIFFANY'S DOMESTIC WINDOWS

Louis Tiffany's primary artistic tenet, that all "true" art was founded on Nature, has been well documented. Practically every object of his prodigious decorative output, in an astounding variety of mediums, expresses his devotion to that overriding aesthetic philosophy. Tiffany additionally firmly believed that an appreciation of Nature was critical to a person's mental, spiritual and physical well-being:

*...the most beautiful thing I can think of is to show people that beauty is everywhere, wherever we go, that it is uplifting, that it is health giving, universal in its appeal and, while we may not be able to select any one class of scenes or objects that completely satisfy, the search for beauty is in itself the most wholesome of all quests*

He endeavored to create designs and items that would bring Nature indoors so that it could be enjoyed and appreciated throughout the year, regardless of the climate. Perhaps the most successful of those efforts were some of his firm's leaded glass windows, beautifully exemplified by the one offered here.

The vast majority of Tiffany's leaded glass windows were commissioned for ecclesiastical purposes and consisted entirely of opalescent or translucent Favrite glass. There were, however, a very limited number of windows created for private residences where the motif was set within a background of transparent glass. In this way, an actual garden could be viewed and appreciated from indoors during temperate seasons, but the botanical arrangements in glass could be enjoyed the entire year, even in the depths of winter.

Louis Tiffany was so enamored by the concept that he had sets of this type of window made for two of his own residences. A group of five panels depicting blossoming magnolias were installed in the living room of his 72<sup>nd</sup> Street mansion in New York City, while a set of seven windows showing cascading wisteria in full bloom were situated in Laurelton Hall's dining room. A stunning leaded glass window of "autumn vines" was also fabricated for the real estate mogul August Hekscher around 1905. All three of these commissions are now in the permanent collection of the Charles Hosmer Morse Museum of American Art. Another significant example that employed blooming wisteria entwined on a trellis against a transparent background was made in 1912 for Edgar P. Sawyer's mansion in Oshkosh, WI, forming an arched glass wall between his office and the Sun Room.

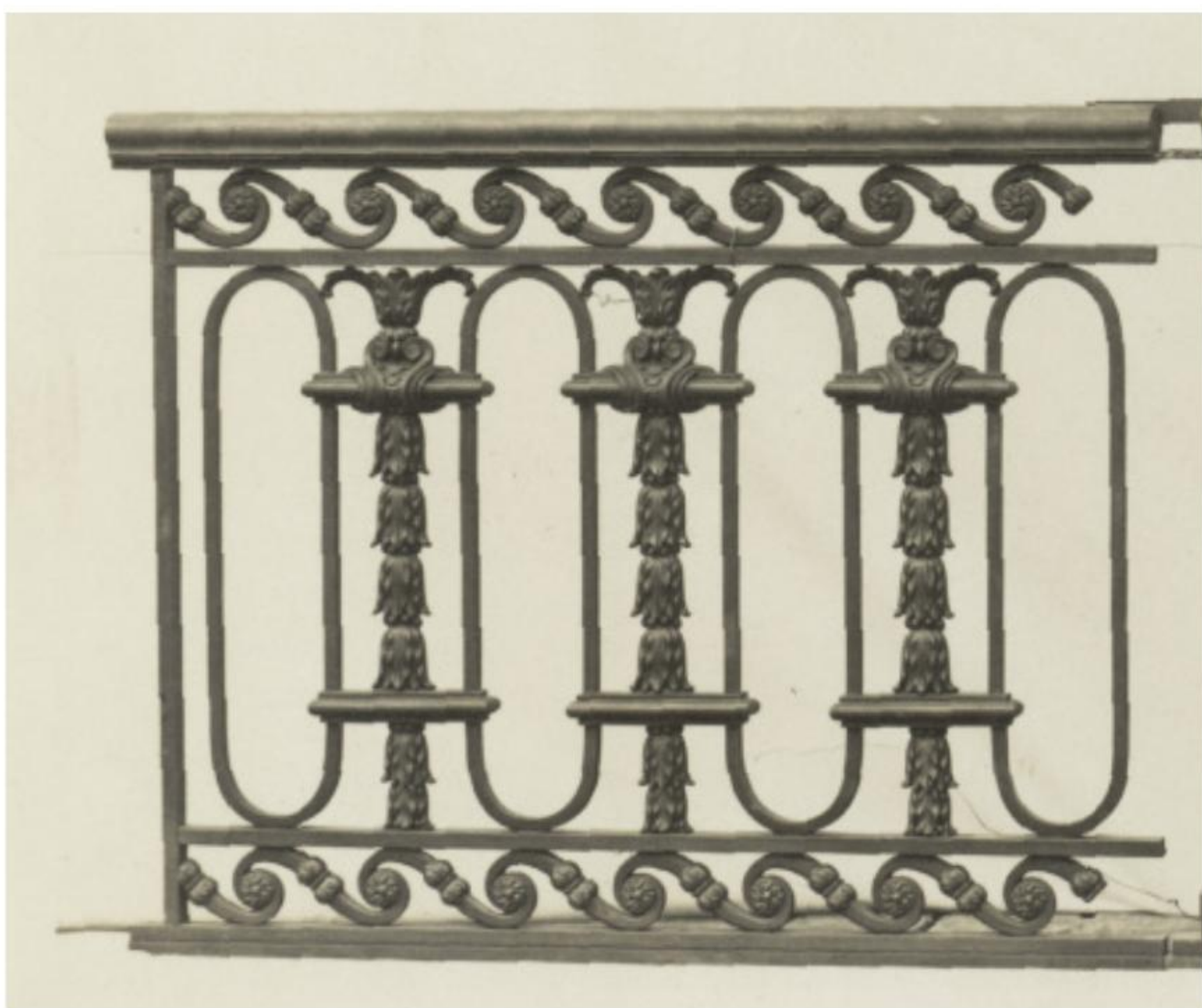
The gorgeous window offered here can be favorably compared with those mentioned above. Grapes were a common theme in many of Tiffany's ecclesiastical windows, the fruit representing the words from Scriptures: "I am the true vine, you are the branches." It was an equally appropriate theme for domestic windows, as grapes symbolize abundance and prosperity. They were significant components of the aforementioned Hekscher commission, as well as windows made for the mansions of Mary Garrett in 1885, George Kemp in 1891 and Mrs. Russell Sage in 1909. In this example, however, grapes are the only fruit featured.

The lower half of the window illustrates thin vines in the early stages of growth, formed by meandering horizontal lead lines, on a lightly frosted transparent ground. The foliage in this portion is brilliantly created through





Sketches for works by Tiffany Studios (detail). Avery Classics, Avery Architectural & Fine Arts Library, Columbia University



Bronze Works album of photographs, ca. 1912. Photography. Friends of the American Wing Fund; Edward Pearce Casey Fund, 1996 (1996.19). Image copyright © The Metropolitan Museum of Art

the use of foliage, or “confetti,” glass, with large shards of green, olive and plum representing the developing plant. These vines wind gently upwards until reaching a trellis supporting mature growth featuring clusters of blue, cobalt and purple Concord grapes and large mottled and streaked leaves in various shades of green.

One of the window’s most fascinating elements is the architectural feature represented in addition to the trellis. Tiffany Studios occasionally introduced marble columns and balustrades into their designs; this is perhaps the only representation of wrought iron fencing in one of their windows. The company established its own wrought iron shop in 1884. It was, however, a relatively minor aspect of their business until 1910 when the company began actively promoting and advertising their “ornamental bronze and wrought iron of all kinds.” The slender, graceful balusters in this instance are finely crafted with heavy leading that enclose sections of marbled glass in shades of olive, forest green, blue, teal, gray and plum. These support and supplement the trellis, as additional vines and leaves are entwined upon it.

Louis Tiffany wrote during the time when this window was likely created: “‘Dame Nature,’ who will freely give to those who seek lessons in all the wonders of color combination that can exist on the earth, for it is from her that every real artist has drawn his inspiration and taught the eye to feed the soul.” Just as it inspired and fulfilled him, Tiffany wanted Nature to nourish the souls of his patrons through all manner of the decorative arts. This magnificent window was one of his finest efforts in achieving that mission.

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













**218**

**TIFFANY STUDIOS**

'EGYPTIAN ONION' FLOWER FORM VASE, CIRCA 1900-1903

Favrile glass

20¼ in. (51.5 cm) high, 5 in. (12.7 cm) diameter

engraved *L.C.T. Y9065*

with custom Garden Museum Collection case

\$15,000-20,000

**PROVENANCE:**

Matt Kozlowski, Short Hills, New Jersey

Sotheby's, New York, 18 November 1994, lot 502

The Garden Museum Collection, Matsue, Japan

Allen Michaan, California

Acquired from the above by the present owner

**LITERATURE:**

A. Duncan, *Louis Comfort Tiffany*, New York, 1992, p. 93

A. Duncan, *Louis C. Tiffany: The Garden Museum Collection*, Woodbridge, Suffolk, 2004, p. 225 (present lot illustrated)

PROPERTY FROM A PRIVATE FLORIDA COLLECTION

**219**

**TIFFANY STUDIOS**

'DOGWOOD' CAMEO PAPERWEIGHT VASE, CIRCA 1902

Favrile glass

4½ in. (11.5 cm) high, 5 in. (12.7 cm) diameter

engraved *L.C.T. T9617* with Tiffany Glass and Decorating Company paper label

\$10,000-15,000

**PROVENANCE:**

David Donaldson, Winter Garden, Florida

Acquired from the above by the present owner, circa 1995

**LITERATURE:**

R. Koch, *Louis C. Tiffany's Glass, Bronzes, Lamps*, New York, 1971, p. 43, no. 35 (for a related example)

A. Duncan, et. al., *Masterworks of Louis Comfort Tiffany*, New York, 1993, p. 79 (for a related example)

M. A. Johnson, *Louis Comfort Tiffany: Artist for the Ages*, London, 2005, p. 139, cat. 42 (for a related example)

M. Eidelberg, *Tiffany Favrile Glass and the Quest of Beauty*, New York, 2007, pp. 51, nos. 60-61; 54, no. 63; 57, no. 67 (for related examples)

*Please see christies.com for further literature detail*









WISTERIA



PROPERTY FROM A JAPANESE PRIVATE COLLECTION

**220**

**TIFFANY STUDIOS**

'WISTERIA' TABLE LAMP, CIRCA 1904

leaded glass, patinated bronze

27½ in. (69 cm) high, 18¼ in. (46.4 cm) diameter of shade  
shade with small early tag impressed *TIFFANY STVDIOS*  
*NEW YORK 1073 4*

base impressed *TIFFANY STUDIOS NEW YORK 27770 9*

\$150,000-250,000

**PROVENANCE:**

Sotheby's, New York, 1 December 1990, lot 917

Acquired from the above by the present owner

**LITERATURE:**

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

Dr. E. Neustadt, *The Lamps of Tiffany*, New York, 1970, pp. 215-220,  
nos. 287-293

B. Deisroth, "Tiffany Today," *Nineteenth Century*, Vol. IV, No. 1, Philadelphia,  
1978, p. 67, no. 10

P. E. Doros, *The Tiffany Collection of the Chrysler Museum of Norfolk*,  
Norfolk, 1978, pp. 126-127, no. 194

H. F. McKean, *The "Lost" Treasures of Louis Comfort Tiffany*, New York,  
1980, p. 191

A. Duncan, *Tiffany at Auction*, New York, 1981, pp. 89, no. 238; 148, no. 391

W. Feldstein, Jr. and A. Duncan, *The Lamps of Tiffany Studios*, New York,  
1983, cover, pp. 36-37

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

M. Eidelberg, A. Cooney Frelinghuysen, N. A. McClelland and L. Rachen,  
*The Lamps of Louis Comfort Tiffany*, New York, 2005, pp. 106-107,  
cat. no. 15

M. Eidelberg, N. Gray, and M. K. Hofer, *A New Light on Tiffany: Clara  
Driscoll and the Tiffany Girls*, exh. cat., The New York Historical Society,  
New York, 2007, cover and pp. 48-49, fig. 19

R. M. Pepall, *Tiffany Glass: A Passion for Colour*, exh. cat., Montreal  
Museum of Fine Art, Montreal, 2009, pp. 162-163; 177, cat. no. 134

M. K. Hofer and R. Klassen, *The Lamps of Tiffany Studios: Nature  
Illuminated, The Neustadt Collection at the New York Historical Society*, exh.  
cat., New York Historical Society, New York, 2016, pp. 86-87, nos. 43-44

A. Duncan, *Tiffany Lamps and Metalware*, Suffolk, 2019, pp. 11 (for a period  
advertisement depicting the model); 76-77, nos. 283-287

P. Crist, *Tiffany Lamps: A History, Mosaic Shades, Volume I*, Santa Fe  
Springs, 2023, pp. 92, no. 4-64 (shade model); 99, no. 4-90 (shade model);  
181-184, nos. 6-113-6-125; 192, no. 6-154; 233, no. 8-21; 244, no. 8-71 (for a  
period advertisement of the model); 283, no. 9-65; 312, no. 10-37

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









Archival photograph from the former collection of Agnes Northrop, circa 1898-1920

Of all the lamps created by Tiffany Studios, there is none more iconic than the majestic 'Wisteria' on tree-form base table lamp. The intricate shade of over 2000 tiles of glass became one of the company's most desirable and best-selling luxury lamps. Wisteria lamps vary from deep blue to silvery and opalescent glass, and each as compelling and contemplative as the other for the artistry in glass.

Native to Asia, the wisteria vine was a favorite of Louis Comfort Tiffany. The magnificent cascades of blossoms first arrived to the United States in the early nineteenth century leaving an indelible mark on landscape architecture from the east to the west coast of America. 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. Famously, Tiffany sought to capture the blossoms not only in lamp form, but also in the unique windows for the dining room of Laurelton Hall as well (currently in the permanent collection of the Charles Hosmer Morse Museum).

The 'Wisteria' table lamp is a visual reminder of the excellence of craftsmanship and artistry of the Tiffany Studios. Clara Driscoll (1861-1944), manager of the

Women's Glass Cutting Department for Tiffany Studios where the 'Tiffany Girls' executed the sophisticated designs, has received overdue accolades as the notable author of many of Tiffany Studios most iconic lamp shade designs by way of the discovery of her written letters back home. From these letters we have learned that Driscoll was the designer of the *Wisteria*, and that 'she had at least four other versions 'in the works'' (see M. Eidelberg, N. Gray, M. Koefer, *A New Light on Tiffany, Clara Driscoll and the Tiffany Girls*, 2007, p. 58.). While these patterns appear on the 1906 price list, these shades were discontinued by the time the company's 1910 price list was published, likely due to the time and investment each shade demanded.

The present lot with plunging blossoms of intricate petals in a pearlescent eggshell tone and silvery vanilla hue terminates with a budding lemon-yellow border, akin to tips of the blossoms yet to open to full life. The rich green and yellow foliage peeking amongst the flowing blooms offers the eye the opportunity to explore further the nature of the flower. The naturalistic network of bronze branches offering canopy for the shade, is harmonious paired with the tree-form base, a full realization of Tiffany's Studios ethos: to capture and immortalize nature at its most optimum moment in time.





藤花ふじはな 和名わな 青鳩あおとび  
 藤花異名粟、巨爪天純、  
 地珊瑚扶留、五月花開、紫白  
 の二種あり、花の長き者文、  
 余る  
 青鳩ハ白鳩、緑鳩、大小の二種  
 あり、夏月、糠鳩ぬかとびと云、其聲  
 吹竿ふきすゐの如し

Japanese wisteria and white-bellied green pigeons (1883), a woodblock print by Kōno Bairei





**221**

**TIFFANY STUDIOS**

'TURTLE-BACK TILE COUNTER-BALANCE'  
FLOOR LAMP, CIRCA 1910

Favrile glass, patinated bronze

54¼ in. (137.8 cm) high (as seen), 10 in. (25.4 cm)  
diameter of shade

shade engraved *L.C.T. Favrite*

base impressed *TIFFANY STUDIOS NEW YORK*

\$10,000-15,000

**PROVENANCE:**

Private Collection, West Coast

Acquired from the above by the present owner,  
circa 2000

**LITERATURE:**

P. E. Doros, *The Art Glass of Louis Comfort Tiffany*,  
New York, 2013, p. 94 (for a sketch of the shade  
model)

A. Duncan, *Tiffany Lamps and Metalware*,  
Woodbridge, Suffolk, 2019, p. 234, no. 924





PROPERTY FROM AN IMPORTANT MANHATTAN COLLECTION

**222**

**TIFFANY STUDIOS**

'POPPY' TABLE LAMP, CIRCA 1915

leaded glass, patinated bronze

24¾ in. (62.9 cm) high, 20½ in. (51.1 cm) diameter of shade

shade impressed *TIFFANY STUDIOS NEW YORK 1531*

base impressed *TIFFANY STUDIOS NEW YORK 584*

\$50,000-70,000

**PROVENANCE:**

Macklowe Gallery, New York

Acquired from the above by the present owner, 1999

**LITERATURE:**

Dr. E. Neustadt, *Lamps of Tiffany*, New York, 1970, pp. 82, no. 115 (base model); 108-110, nos. 157-161 (shade model)

M. Eidelberg, A. Cooney Frelinghuysen, N. A. McClelland, and L. Rachen, *The Lamps of Louis Comfort Tiffany*, New York, 2005, pp. 66, fig. 90 (shade model); 68, fig. 91 and 72, fig. 99 (for a watercolor study of a 'Poppy' shade); 73, fig. 103 (for a partial cartoon of a 'Poppy' shade); 76, fig. 105 (for a partial glass sample panel of a 'Poppy' shade); 102-103, pl. 13 (base model); 130-131, pl. 29 (shade model); 142-143, pl. 34 (base model)

M. Eidelberg, N. Gray, and M. K. Hofer, *A New Light on Tiffany: Clara Driscoll and the Tiffany Girls*, exh. cat., The New York Historical Society, New York, 2007, pp. 56, fig. 24 (for a watercolor study of a 'Poppy' shade); 57, fig. 25 (shade model)

A. Duncan, *Tiffany Lamps and Metalware*, Suffolk, 2019, pp. 58, no. 191 (shade model); 86, no. 318 (base model); 159, no. 648 (shade model)

P. Crist, *Tiffany Lamps: A History, Mosaic Shades, Volume I*, Santa Fe Springs, California, 2023, pp. 88, no. 4-43 (shade model); 143, no. 5-141 (base model); 168, no. 6-76 (base model); 175, no. 6-102 (shade model); 212, no. 7-73 (base model); 219, no. 7-97 (base model)

Please see [christies.com](http://christies.com) for further literature detail









**223**

**TIFFANY STUDIOS**

'NASTURTIUM' TABLE LAMP, CIRCA 1903

leaded glass, patinated bronze

26 in. (66 cm) high, 21 in. (53.3 cm) diameter of shade

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

base impressed *TIFFANY STUDIOS NEW YORK*

23685 with the Tiffany Glass and Decorating Company  
monogram

\$150,000-200,000

**PROVENANCE:**

Macklowe Gallery, New York

Private Collection, New York, 2004

Sotheby's, New York, 15 December 2011, lot 235

Acquired from the above by the present owner

*Please see christies.com for further literature detail*



PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

**224**

**TIFFANY STUDIOS**

'TULIP' TABLE LAMP, CIRCA 1910

with a 'Pineapple' base

leaded glass, Favrite glass, patinated bronze

23¼ in. (59 cm) high, 13¾ in. (35 cm) diameter

shade impressed *TIFFANY STUDIOS NEW YORK 1535*

base impressed *TIFFANY STUDIOS NEW YORK D856* with  
the Tiffany Glass and Decorating Company monogram

\$70,000-100,000

**PROVENANCE:**

Minna Rosenblatt Ltd., New York

Acquired from the above by the present owner

**LITERATURE:**

A. Koch, ed., *Die Ausstellung zu Turin 1902, Moderne Dekorative Kunst*, Darmstadt, 1902, p. 278 (for a period photograph of the base model exhibited at the Turin Exposition of Industrial Arts, 1902)

"Esposizione di Torino," *Arte italiana, Decorativa e Industriale*, 1902, no. 12, p. 68 (for a period photograph of the base model exhibited at the Turin Exposition of Industrial Arts, 1902)

Dr. E. Neustadt, *The Lamps of Tiffany*, New York, 1970, pp. 33, no. 25 (base model); 95, no. 135 (base model); 129, no. 180 (base model)

A. Duncan, *Tiffany at Auction*, New York, 1981, pp. 97, no. 264 (base model); 133, no. 352 (base model)

M. Eidelberg, A. Cooney Frelinghuysen, N. A. McClelland and L. Rachen, *The Lamps of Louis Comfort Tiffany*, New York, 2005, pp. 26, fig. 29 (for a period photograph of the base model exhibited at the Turin Exposition of Industrial Arts, 1902); 98-99, pl. 11 (base model); 128, pl. 28 (base model); 143 and 148-149, pl. 37 (shade and base model)

A. Duncan, *Tiffany Lamps and Metalware*, Woodbridge, Suffolk, 2019, pp. 73, no. 267-268 (base model); 182, no. 731 (shade and base model); 194, no. 763 (base model)

P. Crist, *Tiffany Lamps: A History, Mosaic Shades, Volume I*, Santa Fe Springs, 2023, pp. 139, no. 5-126 (base model); 143, no. 5-142 (base model); 212, no. 7-73 (shade model); 251, no. 8-92 (base model); 252, no. 8-96 (base model)

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









PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION

**225**

**TIFFANY STUDIOS**

VASE, CIRCA 1900

Favrile glass

6¼ in. (15.9 cm) high, 5½ in. (14 cm) diameter  
engraved *L.C.T. K251* and with Tiffany Glass and  
Decorating Company paper label

\$6,000-8,000

**PROVENANCE:**

William K. Vanderbilt I, New York, by repute  
Edmund Glenn Burke, New York, circa 1926  
Thence by descent to the present owner

*Please see [christies.com](http://christies.com) for further literature detail*

Edmund G. Burke was born in Bethel, Ohio, in 1877. As a titan of real estate, Mr. Burke was a passionate collector and philanthropist who sought to preserve history for future generations. In 1926, Mr. Burke acquired the famed 'Idle Hour', former residence of William Kissam Vanderbilt (1849-1920), in Oakdale, New York. That same year, a record breaking auction of select treasures from 'Idle Hour' brought over \$34,000 with the proceeds eventually destined to fund arts programs in his hometown state of Ohio. Of particular note was Mr. Burke's bequest to fund a significant arts center at Denison University in Granville, including the Denison Art Treasure Collection. As an avid art collector himself, Mr. Burke retained several articles from the early 'Idle Hour' acquisition, to maintain in his own collection, several of which have passed down through his family today.





PROPERTY FROM A PRIVATE EAST COAST COLLECTION

**226**

**TIFFANY STUDIOS**

TEN-LIGHT 'LILY' TABLE LAMP, CIRCA 1915

Favrile glass, gilt bronze

20¾ in. (52.8 cm) high, 11 in. (28 cm) diameter

three shades engraved *L.C.T.*

seven shades engraved *L.C.T. Favrile*

base impressed *TIFFANY STUDIOS NEW YORK 381*

\$10,000-15,000

**PROVENANCE:**

Philip Chasen Antiques, New York

Acquired from the above by the present owner, circa 2000

*Please see [christies.com](http://christies.com) for further literature detail*





PROPERTY FROM A NORTHERN CALIFORNIA COLLECTION

**227**

**TIFFANY STUDIOS**

PAIR OF FIVE-LIGHT 'LILY' SCONCES, CIRCA 1910

Favrile glass, patinated bronze  
14 x 9½ x 8 in. (35.5 x 24.1 x 20.3 cm)  
one shade engraved *L.C.T.*

(2)

\$15,000-20,000

**PROVENANCE:**

Acquired in San Francisco, California, circa 2000

**LITERATURE:**

A. Duncan, *Tiffany at Auction*, New York, 1981, pp. 232, no. 684 and 235, no. 696 (for related examples)

A. Duncan, *Tiffany Lamps and Metalware*, Woodbridge, Suffolk, 2019, p. 384, nos. 1549-1550 (for related examples)





PROPERTY FROM A PRIVATE NEW JERSEY COLLECTION

**228**

**TIFFANY STUDIOS**

REACTIVE PAPERWEIGHT VASE, CIRCA 1926-1929

Favrile glass

7¼ in. (18.4 cm) high, 5½ in. (13.9 cm) diameter

engraved 3545P L.C. Tiffany-Favrile

\$7,000-10,000

**LITERATURE:**

R. Koch, *Louis C. Tiffany's Art Glass*, New York, 1977, n.p., fig. 23, no. 4  
(for a related example)

M. A. Johnson, *Louis Comfort Tiffany: Artist for the Ages*, London,  
2005, pp. 226-227, cat. 128 (for a related example)

M. Eidelberg, *Tiffany Favrile Glass and the Quest of Beauty*, New York,  
2007, p. 61, no. 72 (for a related example)





PROPERTY FROM A PRIVATE EAST COAST COLLECTION

**229**

**TIFFANY STUDIOS**

'AQUAMARINE' VASE, CIRCA 1914-1915

Favrile glass

6 $\frac{5}{8}$  in. (16.8 cm) high, 4 $\frac{1}{4}$  in. (10.8 cm) diameter  
engraved 257J L.C. Tiffany-Favrile Exhibition pieces

\$20,000-30,000

**PROVENANCE:**

Minna Rosenblatt Ltd., New York  
Private Collection, New York  
Christie's, New York, 18 December 2006, lot 227  
Private Collection, New York  
Private Collection, East Coast  
Sotheby's, New York, 18 December 2013, lot 303  
Acquired from the above by the present owner

*Please see christies.com for further literature detail*

PROPERTY FROM A PRIVATE EAST COAST COLLECTION

**230**

**TIFFANY STUDIOS**

'CALLA LILY' PAPERWEIGHT VASE, CIRCA 1911-1912

Favrile glass

16 $\frac{1}{2}$  in. (42 cm) high, 5 $\frac{1}{2}$  in. (14 cm) diameter  
engraved 3002G L.C. Tiffany-Favrile

\$18,000-24,000

**PROVENANCE:**

Ophir Gallery, New Jersey  
Acquired from the above by the present owner, circa 2010

A similar vase, circa 1910, signed L.C. Tiffany-Favrile 17 A-Coll., measuring 16 1/2 inches, is in the collection of the Charles Hosmer Morse Museum of American Art, in Winter Park, Florida (Acc. no. 2003-023).









PROPERTY FROM AN IMPORTANT CINCINNATI COLLECTION

**231**

**TIFFANY STUDIOS**

'POPPY' TABLE LAMP, CIRCA 1925

leaded glass, patinated bronze

26 in. (66 cm) high, 20 $\frac{1}{8}$  in. (51 cm) diameter of shade

shade impressed *TIFFANY STUDIOS N.Y. 1531*

base impressed *TIFFANY STUDIOS NEW YORK 368*

\$40,000-60,000

**PROVENANCE:**

Private Collection, acquired circa 1940

Thence by descent to the present owner

*Please see [christies.com](http://christies.com) for further literature detail*













BLACK-EYED SUSAN



PROPERTY OF A TEXAS COLLECTOR

**232**

**TIFFANY STUDIOS**

RARE 'BLACK-EYED SUSAN' FLOOR LAMP, CIRCA 1915

leaded glass, patinated bronze

74¾ in. (189.8 cm) high, 25¼ in. (64.1 cm) diameter of shade

shade impressed *TIFFANY STUDIOS NEW YORK*

base impressed *Tiffany Studios NEW YORK 375*

\$150,000-250,000

**PROVENANCE:**

Private Collection, Texas, acquired at auction, circa 1970

Thence by descent

**LITERATURE:**

R. Koch, *Louis C. Tiffany's Glass, Bronzes, Lamps*, New York, 1971, p. 191, no. 7 (base model)

H. F. McKean, *The "Lost" Treasures of Louis Comfort Tiffany*, New York, 1980, p. 202, fig. 199 (for the shade model as a hanging lamp)

W. Feldstein, Jr. and A. Duncan, *The Lamps of Tiffany Studios*, New York, 1983, pp. 66-67 (shade model)

A. Duncan, *Louis C. Tiffany: The Garden Museum Collection*, Woodbridge, Suffolk, 2004, p. 325 (base model)

M. Eidelberg, A. Cooney Frelinghuysen, N. McClelland and L. Rachen, *The Lamps of Louis Comfort Tiffany*, New York, 2005, p. 77, fig. 107 (for a partial glass sample panel of a 'Black-Eyed Susan' shade)

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. 91, fig. 143 (for the shade model as a hanging lamp)

A. Duncan, *Tiffany Lamps and Metalware*, Woodbridge, Suffolk, 2019, pp. 177, no. 713 (shade model); 224, no. 877 (base model)

P. Crist, *Tiffany Lamps: A History, Mosaic Shades, Volume I*, Santa Fe Springs, 2023, pp. 178-179, nos. 6-109 and 6-110 (base model)









Lilian Westcott Hale (1881-1963) Black-Eyed Susans. Sold Christie's New York, 4 December 2008, lot 46.



# A NATIVE BLOOM

## TIFFANY'S APPRECIATION FOR AMERICAN WILDFLOWERS

Inspired by nature, Louis Comfort Tiffany's eponymous firm celebrated the many varieties of native and exotic flowers encountered. In fact, it was Tiffany's love of the Earth, a desire to understand botany, and a calling to landscape architecture that championed forms of beauty many considered commonplace – such as a native plant. With its ubiquitous presence up and down the coast of the United States, it is no wonder this distinctive bloom was to appear in the diverse shade patterns produced by Tiffany Studios at the turn of the 20<sup>th</sup> century.

The North American Black-Eyed Susan (*Rudbeckia hirta*) is an annual summer-time bloom, with distinctive slender sun-yellow petals satelliting around a plush deep-chocolate brown pistil center. The long evergreen leaves are characteristically hairy giving this plant a slightly rough texture to the touch. Named after the Swedish scientists, father and son, Olaus and Olof Rudbeck, the wildflower has a wide tolerance for a variety of soils and light conditions, often attracting butterflies, bees and birds. The hearty wildflower was cultivated by indigenous tribes of North America as a medicinal remedy for various common ailments, and by 1918 the blossom was adopted as the State flower of Maryland.

The Black-Eyed Susan pattern is one that was replicated by the Studios in several sizes and decoration. This rarer larger shade (25 ½ in. diameter) is angular in silhouette, displaying characteristics of the American Arts and Crafts movement in motif and ornamentation. On the 1906 Price List for Tiffany Studios, the Black-Eyed Susan cost \$300 in production, but ceased to exist on the 1910 price list which indicates the pattern was only made for a short period of the Tiffany Studios production. This particular pattern appears in Tiffany's own collection, first in the artist's mansion on 72<sup>nd</sup> Street at Madison Avenue in Manhattan, New York, then later moved to his Long Island country estate, Laurelton Hall, in Oyster Bay (the shade is now with the Charles Hosmer Morse Museum in Florida (obj. no. 67-018).

The present lot is comprised of hundreds of pieces of glass, in tones of burnt-orange and pumpkin, with chunky amber-brown glass as pistils, creating pops of high-relief amongst the otherwise complex shape of the shade. This remarkable lamp, with only six examples of the shade presently known, offers a rare opportunity for collectors to obtain an exceptional model, preferred by the artist himself.



Black-eyed-susan, *Rudbeckia hirta*. Hand coloured copperplate engraving by George Cooke from Conrad Loddiges' Botanical Cabinet, Hackney, 1828.





PROPERTY FROM A NEW ENGLAND COLLECTION

**233**

**TIFFANY STUDIOS**

VASE, CIRCA 1914-1915

Favrile glass

18 in. (45.7 cm) high, 5¼ in. (13.3 cm) diameter

engraved *Louis C. Tiffany Furnaces Inc. Favrile 4495M*

\$8,000-12,000

**PROVENANCE:**

Private Midwestern Collection

Christie's, New York, 11 June 1999, lot 106

Acquired from the above by the present owner

**EXHIBITED:**

Mount Clemens, Michigan, Detroit Historical Museum,  
*Elegance in Glass*, January - July 1996

**LITERATURE:**

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

R. Koch, *Louis C. Tiffany's Glass, Bronzes, Lamps*, New York,  
1971, p. 43, no. 35 (for a related example)

R. Koch, *Louis C. Tiffany's Art Glass*, New York, 1977, n.p.,  
no. 96 (for a related example)

A. Duncan, *Tiffany at Auction*, New York, 1981, p. 28, no. 59  
(for a related example)

A. Duncan, et. al., *Masterworks of Louis Comfort Tiffany*,  
New York, 1993, p. 79 (for a related example)

A. Duncan, *Louis C. Tiffany: The Garden Museum Collection*,  
Woodbridge, Suffolk, 2004, pp. 243, 548 (for related  
examples)

M. A. Johnson, *Louis Comfort Tiffany: Artist for the Ages*,  
London, 2005, p. 139, cat. 42 (for a related example)

M. Eidelberg, *Tiffany Favrile Glass and the Quest of Beauty*,  
New York, 2007, pp. 51, nos. 60-61; 54, no. 63; 57, no. 67 (for  
related examples)





234

**TIFFANY STUDIOS**

'FLEUR-DE-LIS' TABLE LAMP, CIRCA 1903

with a 'Three-Leaf' base

Favrile glass, leaded glass, patinated bronze

21¼ in. (54 cm) high, 16⅞ in. (41 cm) diameter of shade

shade impressed *TIFFANY STUDIOS NEW YORK*

oil canister impressed *TIFFANY STUDIOS NEW YORK*

25913 with the Tiffany Glass and Decorating Company monogram

\$15,000-20,000

**PROVENANCE:**

Christie's, New York, 12 June 1993, lot 405

Private Collection, Japan

Acquired from the above by the present owner

*Please see christies.com for further literature detail*



PROPERTY FROM A WEST COAST COLLECTION

**235**

**TIFFANY STUDIOS**

MEDALLION LANDSCAPE WINDOW, CIRCA 1915

leaded glass, wood frame

29½ x 35 in. (74 x 88.9 cm) (sight)

acid-etched *Louis C. Tiffany N.Y.*

\$70,000-100,000

**PROVENANCE:**

Charles Maurer Collection, Ohio

Acquired from the above by the present owner, circa 1995

**LITERATURE:**

A. Duncan, *Tiffany Windows*, New York, 1980, p. 127, no. 104 (for a related example)

A. Duncan, *Louis Comfort Tiffany*, New York, 1992, pp. 67, 70 and 72 (for related examples)













PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

**236**

**TIFFANY STUDIOS**

'DRAGONFLY' TABLE LAMP, CIRCA 1910

leaded glass, patinated bronze

26 in. (66 cm) high, 20¼ in. (51.4 cm) diameter of shade

shade impressed *TIFFANY STUDIOS NEW YORK 1496*

base impressed *TIFFANY STUDIOS NEW YORK 357*

\$70,000-100,000

**PROVENANCE:**

Barry Friedman, New York

Macklowe Gallery, New York

Acquired from the above by the present owner, 1977

Please see [christies.com](http://christies.com) for further details



PROPERTY FROM A PRIVATE INTERNATIONAL COLLECTION

**237**

**TIFFANY STUDIOS**

'CROCUS' TABLE LAMP, CIRCA 1902

leaded glass, patinated bronze

22½ in. (57.1 cm) high, 15⅞ in. (40.4 cm) diameter of shade

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

base impressed *TIFFANY STVDIOS NEW YORK 25877* with Tiffany Glass and Decorating Company monogram

\$10,000-15,000

**PROVENANCE:**

Private Collection, New York

Acquired from the above by the present owner, 2018

**LITERATURE:**

"Esposizione di Torino," *Arte italiana, Decorativa e Industriale*, 1902, no. 12, p. 68 (for a period photograph of the shade model exhibited at the Turin Exposition of Industrial Arts, 1902)

C. Ruge, "Amerikanische Keramik," *Dekorative Kunst*, no. 14, Munich, 1906, p. 175 (for a period photograph of the shade model with a Grueby Pottery base)  
A. Duncan, *Tiffany Lamps and Metalware*, Woodbridge, Suffolk, 2019, pp. 30, no. 68 (shade model); 84, no. 317 (base model); 123, nos. 478-479 (shade model); 157, no. 640 (shade model)

P. Crist, *Tiffany Lamps: A History, Mosaic Shades, Volume I*, Santa Fe Springs, 2023, pp. 103, no. 4-110 (shade model); 134, no. 5-110 (base model); 135, nos. 5-112 (base model) and 5-113 (shade model); 164, no. 6-61 (shade model); 200, no. 7-19 (base model); 201, no. 7-27 (shade model); 212, nos. 7-74 (shade model) and 7-76 (base model); 249, no. 8-85 (shade and base model); 252, no. 8-96 (shade model); 278, no. 9-45 (base model); 280, no. 9-52 (shade model)



Dekorative Kunst. 14. 1906, pg. 175









PROPERTY FROM AN IMPORTANT MANHATTAN COLLECTION

**238**

**TIFFANY STUDIOS**

'GEOMETRIC AND TURTLE-BACK TILE' CHANDELIER, CIRCA 1910

leaded glass, Favrile glass, patinated bronze

18 in. (45.8 cm) high, 30 $\frac{3}{8}$  in. (77.2 cm) diameter, 57 in. (144.8 cm) drop

shade impressed *TIFFANY STUDIOS NEW YORK*

\$50,000-70,000

**PROVENANCE:**

Sotheby's, New York, 7 June 2002, lot 512

Acquired from the above by the present owner

**LITERATURE:**

A. Duncan, *Tiffany at Auction*, New York, 1981, pp. 118, no. 318 (for a related example); 172, no. 441 (for a related example)

A. Duncan, *Tiffany Lamps and Metalware*, Woodbridge, Suffolk, 2019, p. 273, no. 1046 (for a related example)









PROPERTY FROM A NEW ENGLAND COLLECTION

**239**

**TIFFANY STUDIOS**

'MORNING GLORY' PAPERWEIGHT VASE, CIRCA 1902

Favrile glass

7½ in. (18.1 cm) high, 4 in. (10.2 cm) diameter  
engraved L.C.T. R2076

\$8,000-12,000

**PROVENANCE:**

Private Collection

Christie's, New York, 11 June 1999, lot 98

Acquired from the above by the present owner

**LITERATURE:**

R. Koch, *Louis C. Tiffany's Art Glass*, New York, 1977, n.p., no. 91  
(for a related example)

A. Duncan, *Tiffany at Auction*, New York, 1981, pp. 14, no. 2; 24, no. 46;  
36, nos. 83-84 (for related examples)

A. Duncan, et. al., *Masterworks of Louis Comfort Tiffany*, New York, 1993,  
p. 57, no. 13 (for a watercolor of 'Morning Glories' by Louis Comfort Tiffany)

M. A. Johnson, *Louis Comfort Tiffany: Artist for the Ages*, London, 2005,  
pp. 143-144, cat. 50 (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. 123, fig. 208 (for a related example)

M. Eidelberg, *Tiffany Favrile Glass and the Quest of Beauty*, New York, 2007,  
pp. 2; 64, no. 76 (for a related example)

*Please see christies.com for further literature detail*



PROPERTY FROM A NEW ENGLAND COLLECTION

**240**

**TIFFANY STUDIOS**

'GLADIOLA' PAPERWEIGHT VASE, CIRCA 1903

Favrile glass

10¼ in. (26 cm) high, 4½ in. (11.5 cm) diameter

engraved V161 L.C.Tiffany-Favrile

\$10,000-15,000

**PROVENANCE:**

Private Collection, New Jersey

Christie's, New York, 10 December 2002, lot 201

Acquired from the above by the present owner

**LITERATURE:**

R. Koch, *Louis C. Tiffany's Art Glass*, New York, 1977, n.p.,  
fig. 25 (for a related example)

M. Eidelberg, *Tiffany Favrile Glass and the Quest of Beauty*,  
New York, 2007, p. 69, no. 82 (for related examples)

P. E. Doros, *The Art Glass of Louis Comfort Tiffany*, New  
York, 2013, p. 147, fig. 99 (for a related example)





**241**

**TIFFANY STUDIOS**

'POPPY' TABLE LAMP, CIRCA 1920

leaded glass, patinated bronze

24¾ in. (62.9 cm) high, 20⅛ in. (51.1 cm) diameter of shade

shade impressed *TIFFANY STUDIOS N.Y. 1531*

base impressed *TIFFANY STUDIOS NEW YORK 528*

\$30,000-50,000

**LITERATURE:**

Dr. E. Neustadt, *The Lamps of Tiffany*, New York, 1970, pp. 83, no. 116 (base model); 108-110, nos. 157-161 (shade model)

A. Duncan, *Tiffany At Auction*, New York, 1981, pp. 65, no. 178 (shade model); 111, no. 299 (shade model)

W. Feldstein, Jr. and A. Duncan, *The Lamps of Tiffany Studios*, New York, 1983, pp. 92-93 (shade model)

A. Duncan, *Louis C. Tiffany: The Garden Museum Collection*, Woodbridge, Suffolk, 2004, pp. 17 and 294 (shade model), 344-345 (for a watercolor study of a 'Poppy' shade)

M. Eidelberg, A. Cooney Frelinghuysen, N. McClelland, and L. Rachen, *The Lamps of Louis Comfort Tiffany*, New York, 2005, pp. 68, no. 91 and 72, no. 99 (for a watercolor study of a 'Poppy' shade); 76, no. 105 (for a sample panel of this shade model); 128 and 131, no. 29 (shade model)

A. Duncan, *Tiffany Lamps and Metalware*, Suffolk, 2019, pp. 58, no. 191 (shade model); 117, no. 453-454 (base model); 159, no. 648 (shade model); 188, no. 748 (base model); 208, no. 809 (base model)

P. Crist, *Tiffany Lamps: A History, Mosaic Shades, Volume I*, Santa Fe Springs, California, 2023, pp. 88, no. 4-43 (shade model); 175, no. 6-102 (shade model); 247, no. 8-77 (base model); 297, no. 9-114 (base model)

*Please see christies.com for further literature detail*







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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

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) It will not be apparent to us whether a diamond is naturally or synthetically formed unless it has been tested by a gemmological laboratory. Where the diamond has been tested, a gemmological report will be available.
- (c) 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.
- (d) Certain weights in the **catalogue description** are provided for guidance purposes only as they have been **estimated** through measurement and, as such, should not be relied upon as exact.
- (e) 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. We do not guarantee nor are we responsible for any report or certificate from a gemmological laboratory that may accompany a **lot**.
- (f) For jewellery sales, **estimates** are based on the information in any gemmological report, or 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:
- for individuals: Photo identification (driver’s licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
  - for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
  - for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.
- (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](http://www.christies.com) or in person. For help, please contact the Client Service Department on +1 212-636-2000.

## 6 BIDDING SERVICES

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

### (a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

### (b) Internet Bids on Christie’s LIVE™

For certain auctions we will accept bids over the Internet. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie’s LIVE™ Terms of Use which are available 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](http://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:

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

## 4 BIDDING

The **auctioneer** accepts bids from:

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

## 5 BIDDING ON BEHALF OF THE SELLER

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

## 6 BID INCREMENTS

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

## 7 CURRENCY CONVERTER

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

## 8 SUCCESSFUL BIDS

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

## 9 LOCAL BIDDING LAWS

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

## D THE BUYER’S PREMIUM AND TAXES

### 1 THE BUYER’S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer’s premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 26% of the **hammer price** up to and including US\$1,000,000, 21.0% on that part of the **hammer price** over US\$1,000,000 and up to and including US\$6,000,000, and 15.0% 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:

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

## 2 OUR AUTHENTICITY WARRANTY

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

- It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity warranty**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

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

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

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

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

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

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

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

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

- This additional **warranty** does not apply to:
  - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
  - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
  - books not identified by title;
  - lots** sold without a printed **estimate**;
  - books which are described in the catalogue as sold not subject to return; or
  - defects stated in any **condition** report or announced at the time of sale.
- To make a claim under this paragraph you must give written details of the defect and return the **lot** to the 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

- You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.
- Where you are bidding on behalf of another person, you warrant that:
  - you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will 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;
  - the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;
  - you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

## F PAYMENT

### 1 HOW TO PAY

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

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

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

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

- Wire transfer**  
JP Morgan Chase Bank, N.A.,  
270 Park Avenue, New York, NY 10017;  
ABA# 021000021; FBO: Christie's Inc.;  
Account # 957-107978,  
for international transfers, SWIFT:  
CHASUS33.
  - Credit Card**  
We accept Visa, MasterCard, American Express and China Union Pay. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.
  - Cash**  
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer.
  - Bank Checks**  
You must make these payable to Christie's Inc. and there may be **conditions**. Once we have deposited your check, property cannot be released until five business days have passed.
  - Checks**  
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.
  - Cryptocurrency**  
With the exception of clients resident in Mainland China, payment for a **lot** marked with the symbol ❖ may be made in a cryptocurrency or cryptocurrencies of our choosing. Such cryptocurrency payments must be made in accordance with the Additional Conditions of Sale - Nonfungible Tokens set out at Appendix A to these Conditions of Sale.
- (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.

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

## 2 TRANSFERRING OWNERSHIP TO YOU

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

## 3 TRANSFERRING RISK TO YOU

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

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

## 4 WHAT HAPPENS IF YOU DO NOT PAY

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

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

## 5 KEEPING YOUR PROPERTY

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

## G COLLECTION AND STORAGE

- You must collect purchased **lots** within seven days from the auction (**but note that lots will not be released to you until you have made full and clear payment of all amounts due to us**).
- Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the



bidder registration staff or Christie's Post-Sale Services Department on +1 212 636 2650.

- (c) If you do not collect any **lot** within thirty days following the auction we may, at our option
- charge you storage costs at the rates set out at [www.christies.com/storage](http://www.christies.com/storage).
  - move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
  - sell the **lot** in any commercially reasonable way we think appropriate.
- (d) The Storage conditions which can be found at [www.christies.com/storage](http://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  $\approx$  in the catalogue. This material includes, among other things, ivory, tortoiseshell, whalebone, certain species of coral, Brazilian rosewood, crocodile, alligator and ostrich skins. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to export the **lot** from the country in which the **lot** is sold and import it into another country as a licence may be required. 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. Several countries have imposed restrictions on dealing in elephant ivory, ranging from a total ban on importing African elephant ivory in the United States to importing, exporting and selling under strict measures in other countries. Handbags containing endangered or protected species material are marked with the symbol  $\approx$  and further information can be found in paragraph H2(h) below. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported 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 the export or import of property containing such protected or regulated material.

(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 license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(f) **Gold**

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

(g) **Watches**

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol  $\Psi$  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**.

(h) **Handbags**

A **lot** marked with the symbol  $\approx$  next to the **lot** number includes endangered or protected species material and is subject to CITES regulations. This **lot** may only be shipped to an address within the country of the sale site or personally picked up from our saleroom. Please note, Christie's cannot facilitate the shipment of any **lot** containing python, alligator or crocodile into the State of California. The term "hardware" refers to the metallic parts of the handbag, 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 handbag incorporates solid metal hardware, this will be referenced in the **catalogue description**.

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 I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, 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](http://www.christies.com/about-us/contact/privacy) and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at <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](http://www.christies.com). Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from [www.christies.com](http://www.christies.com).

## K GLOSSARY

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

**authentic**: a genuine example, rather than a copy or forgery of:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**subheading**: has the meaning given to it in paragraph E2.

**UPPER CASE type**: means having all capital letters.

**warranty**: a statement or representation in which the person making it guarantees that the facts set out in it are correct.



# 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 **lot** 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 **lot**. 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**.

### Δ ♦ Property in which Christie's has an interest and Third Party Guarantee/Irrevocable bid

Where Christie's has a financial interest in a **lot** and the **lot** fails to sell, Christie's is at risk of making a loss. As such, Christie's may choose to share that risk with a third party whereby the third party contractually agrees, prior to the auction, to place an irrevocable written bid on the **lot**. Such **lot** is identified with the symbol Δ ♦ next to the **lot** number.

Where the third party is the successful bidder on the **lot**, he or she will not receive compensation in exchange for accepting this risk. If the third party is not the successful bidder, Christie's may compensate the third party. The third party is required by us to disclose to anyone he or she is advising of his or her financial interest in any **lot** in which Christie's has a financial interest. If you are advised by or bidding through an agent on a **lot** in which Christie's has a financial interest that is subject to a contractual written bid, you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

### ✖ Bidding by interested parties

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

## Post-catalogue notifications

If Christie's enters into an arrangement or becomes aware of bidding that would have required a catalogue symbol, we will notify you by updating christies.com with the relevant information (time permitting) or otherwise by a pre-sale or pre-**lot** announcement.

## Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has advanced money to consignors or prospective purchasers or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

## EXPLANATION OF CATALOGUING PRACTICE

Terms used in a catalogue or **lot** description have the meanings ascribed to them below. Please note that all statements in a catalogue or **lot** description as to authorship are made subject to the provisions of the Conditions of Sale, including the **authenticity warranty**. Our use of these expressions does not take account of the **condition** of the **lot** or of the extent of any restoration. Written **condition** reports are usually available on request.

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

### JEWELLERY

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

"Mounted 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

"Attributed to": in Christie's **qualified** opinion is probably a work by the jeweller/maker but no **warranty** is provided that the **lot** is the work of the named jeweller/maker.

Other information included in the catalogue description

"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

### WATCHES

#### Removal of Watch Batteries

A **lot** marked with the symbol ⊕ next to the **lot** number incorporates batteries which may be designated as "dangerous goods" under international laws and regulations governing the transport of goods by air freight. If a buyer requests shipment of the **lot** to a destination outside of the country in which the saleroom is located, the batteries will be removed and retained by us prior to shipment. If the **lot** is collected from the saleroom, the batteries will be made available for collection free of charge.

### 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.

## 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 in paragraph K, Glossary, of the section of the catalogue headed 'Conditions of Sale'.

○

Christie's has a direct financial interest in the **lot**. See Important Notices in the Conditions of Sale for further information.

○◆

Christie's has provided a minimum price guarantee and has a direct financial interest in this **lot**. Christie's has financed all or a part of such interest through a third party. Such third parties generally benefit financially if a guaranteed **lot** is sold. See the Important Notices in the Conditions of Sale for further information.

△

Christie's has a financial interest in the **lot**. See Important Notices in the Conditions of Sale for further information..

△◆

Christie's has a financial interest in this **lot** and has financed all or a part of such interest through a third party. Such third parties generally benefit financially if a guaranteed **lot** is sold. See the Important Notices in the Conditions of Sale for further information.

⊠

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**.

•

**Lot** offered without **reserve**.

~

**Lot** incorporates material from endangered species which could result in export restrictions. See Section H2(c) of the Conditions of Sale for further information.

≈

Handbag **lot** incorporates material from endangered species. International shipping restrictions apply. See paragraph H2 of the Conditions of Sale for further information.

∞

**Lot** incorporates elephant ivory material. See paragraph H2 of the Conditions of Sale for further information.

Ψ

**Lot** incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(h) of the Conditions of Sale for further information.

➤

**Lot** is a Non Fungible Token (NFT). Please see Appendix A – Additional Conditions of Sale – Non- Fungible Tokens in the Conditions of Sale for further information.

▶

**Lot** contains both a Non Fungible Token (NFT) and a physical work of art. Please see Appendix A – Additional Conditions of Sale – Non-Fungible Tokens in the Conditions of Sale for further information.

■

See Storage and Collection pages in the catalogue.

❖

With the exception of clients resident in Mainland China, you may elect to make payment of the purchase price for the **lot** via a digital wallet in the name of the registered bidder, which must be maintained with one of the following: Coinbase Custody Trust; Coinbase, Inc.; Fidelity Digital Assets Services, LLC; Gemini Trust Company, LLC; or Paxos Trust Company, LLC. Please see the **lot** notice and Appendix B – Terms for Payment by Buyers in Cryptocurrency in the Conditions of Sale for further requirements and information

φ

Please note that this **lot** is subject to an import tariff. The amount of the import tariff due is a percentage of the final hammer price plus buyer's premium. The buyer should contact Post Sale Services prior to the sale to determine the estimated amount of this 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 an 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 the shipment of the **lot** to a domestic address, if the buyer collects the property in person, or if the buyer arranges their own shipping (whether domestically or internationally), the buyer will be required to pay the import tariff. For the purpose of calculating sales tax, if applicable, the import tariff will be added to the final hammer price plus buyer's premium and sales tax will be collected as per The Buyer's Premium and Taxes section of the Conditions of Sale.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a lot.

19/10/2023

## STORAGE AND COLLECTION

### PAYMENT OF ANY CHARGES DUE

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

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

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

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

Tel: +1 212 636 2650

Email: PostSaleUS@christies.com

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

### COLLECTION AND CONTACT DETAILS

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

Tel: +1 212 636 2650

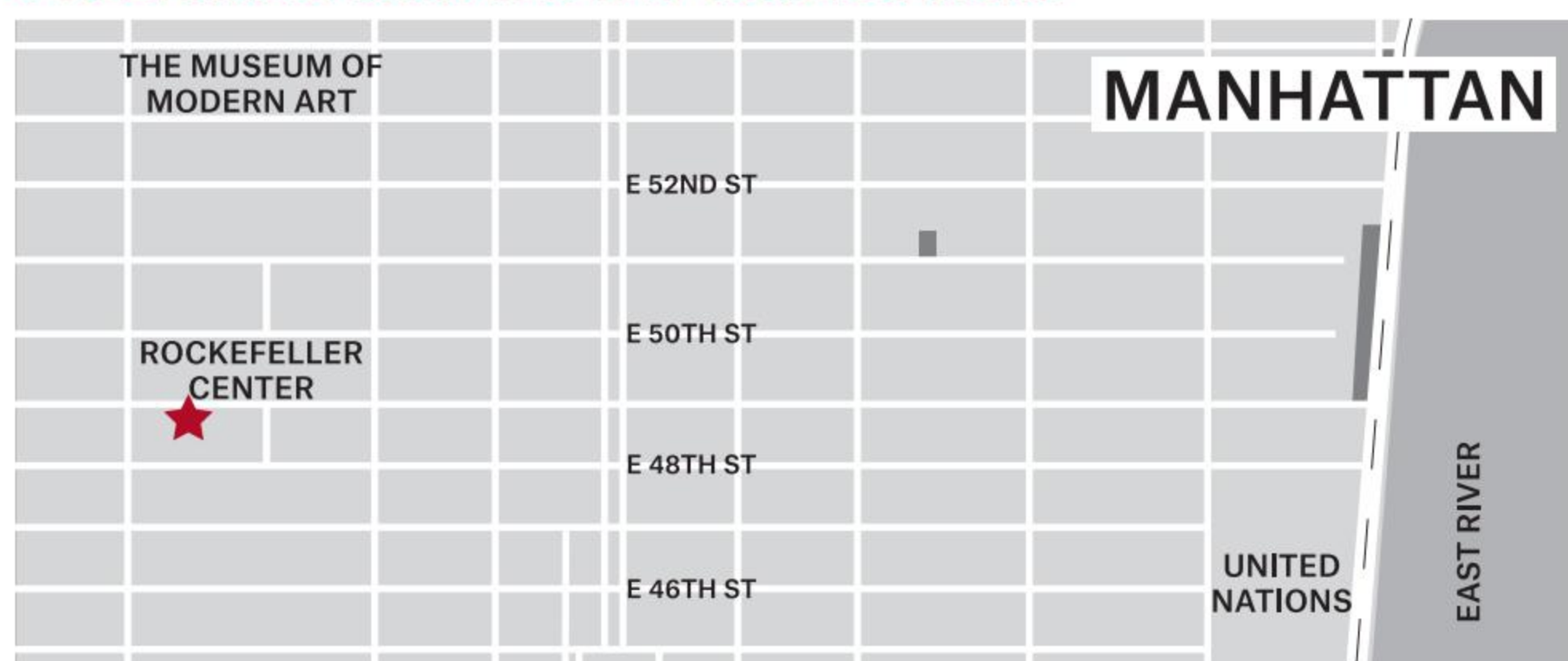
Email: PostSaleUS@christies.com

### SHIPPING AND DELIVERY

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

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

### STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



#### Christie's Rockefeller Center

20 Rockefeller Plaza, New York 10020

Tel: +1 212 636 2000

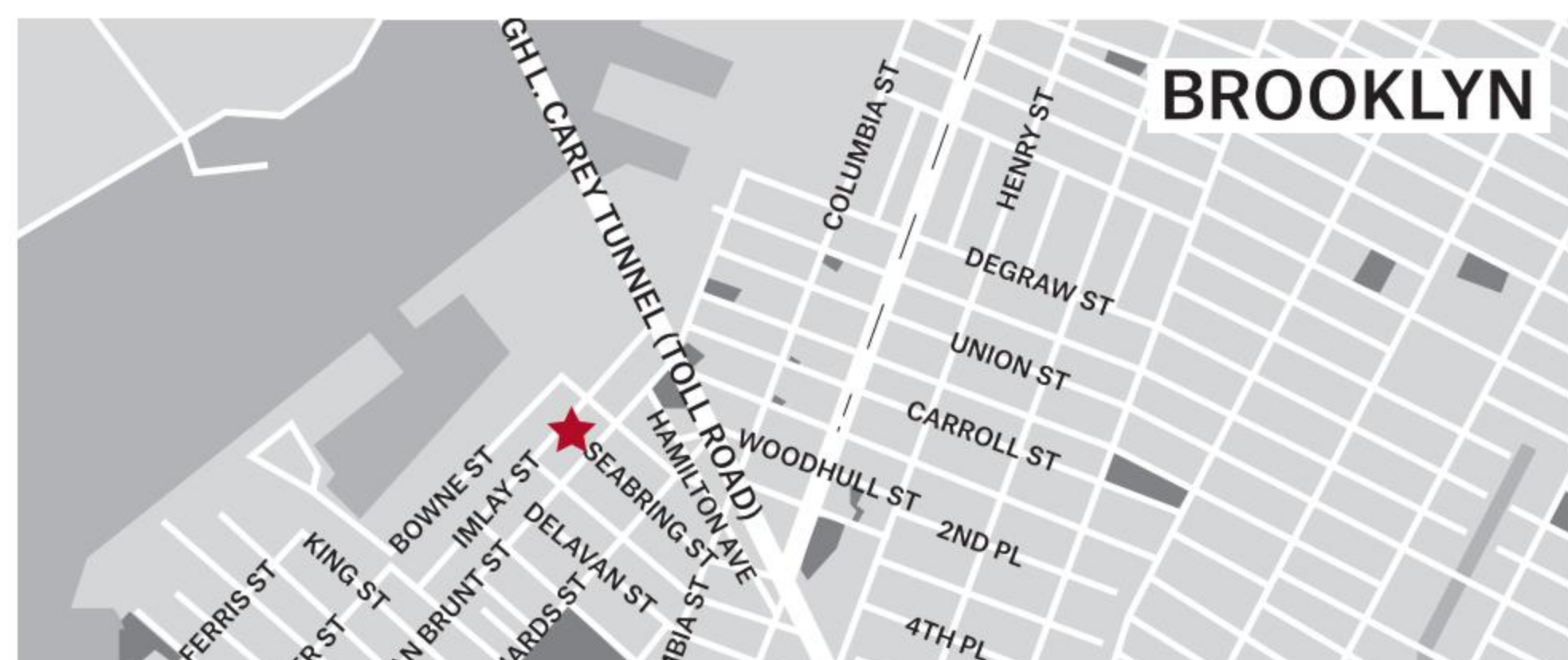
PostSaleUS@christies.com

Main Entrance on 49th Street

Receiving/Shipping Entrance on 48th Street

**Hours: 9.30 AM - 5.00 PM**

**Monday-Friday except Public Holidays**



#### Christie's Fine Art Storage Services (CFASS)

62-100 Imlay Street, Brooklyn, NY 11231

Tel: +1 212 974 4500

PostSaleUS@christies.com

Main Entrance on Corner of Imlay and Bowne St

**Hours: 9.30 AM - 5.00 PM**

**Monday-Friday except Public Holidays**





## IDENTITY VERIFICATION

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

### **Private individuals:**

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

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

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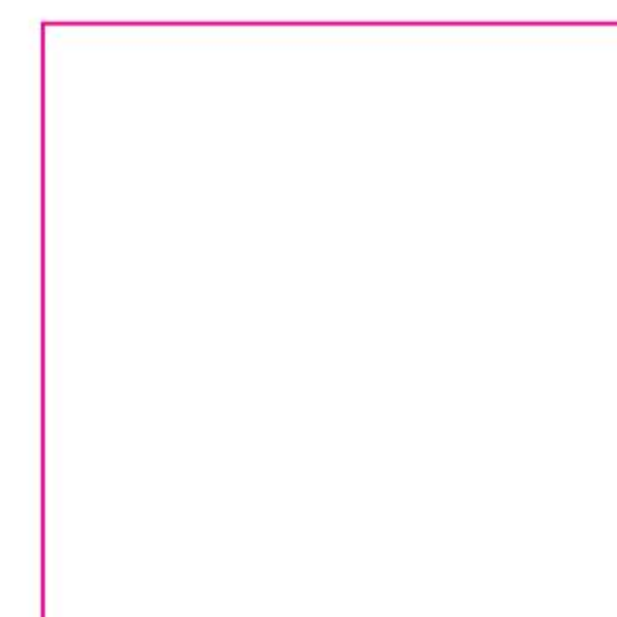
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