



TIFFANY
DREAMING IN GLASS

NEW YORK 13 DECEMBER 2017

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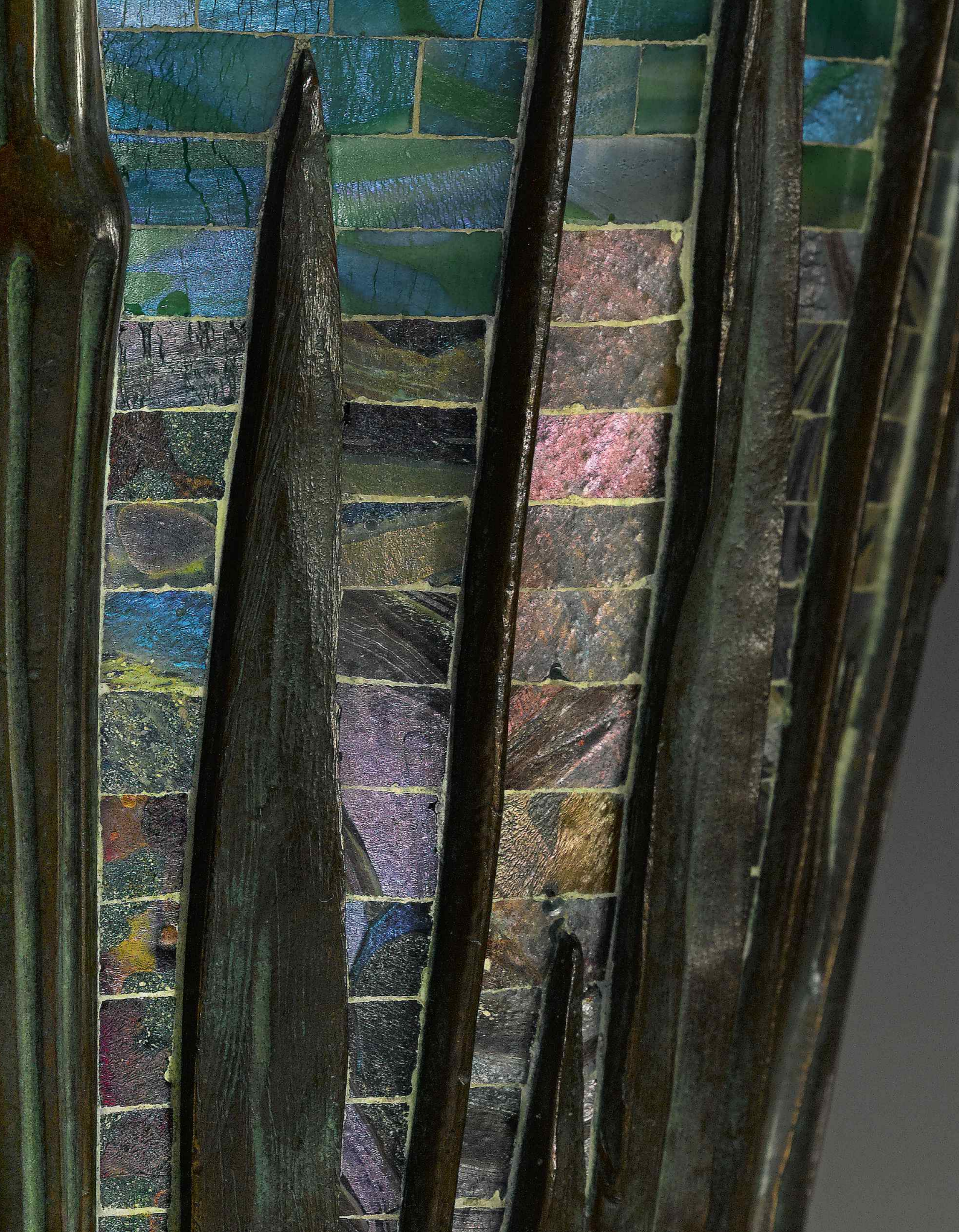


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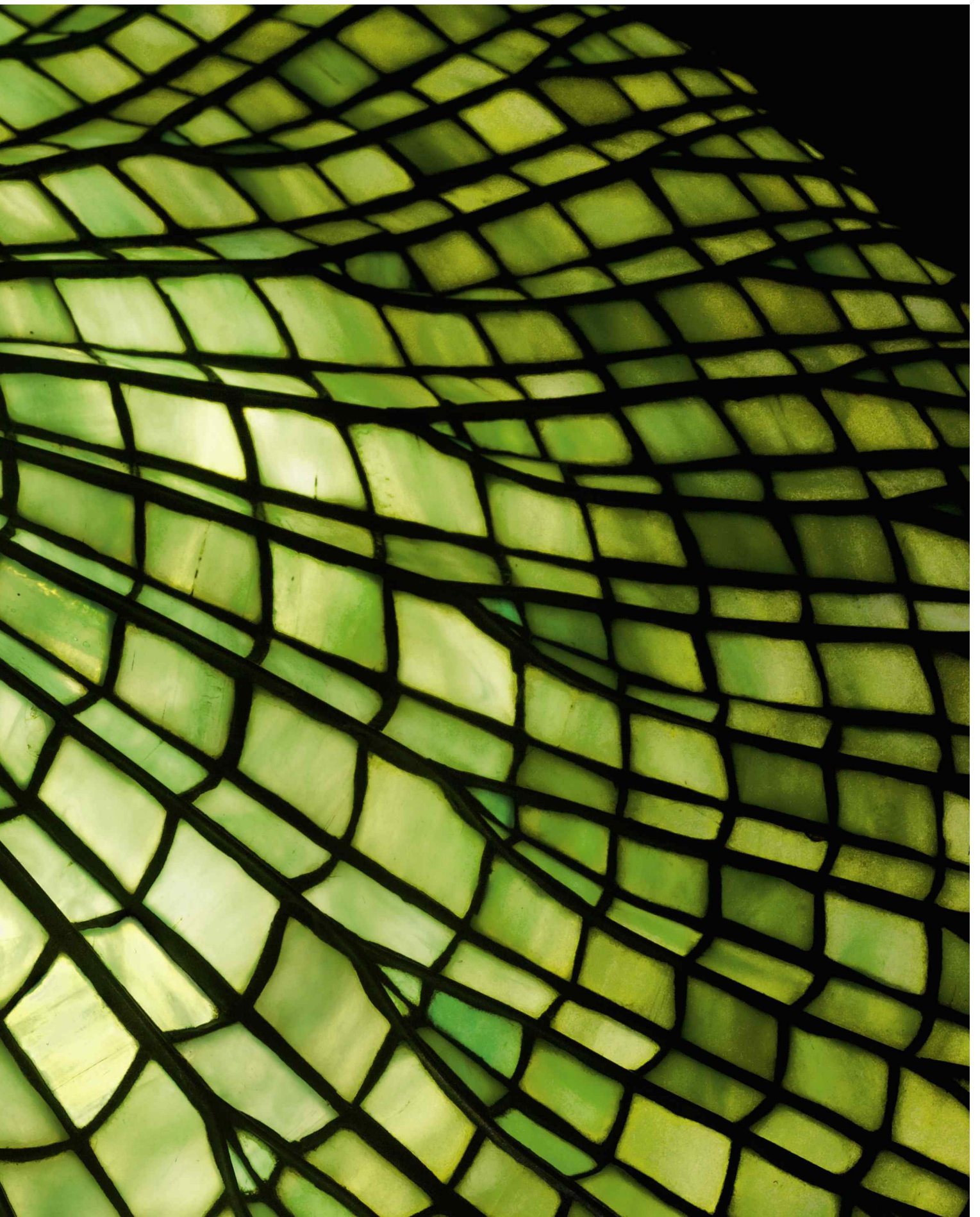
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TIFFANY DREAMING IN GLASS

AUCTION IN NEW YORK
13 DECEMBER 2017
SALE N09767
2PM

EXHIBITION

Saturday 9 December
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Sunday 10 December
1 pm-5 pm

Monday 11 December
10 am-5 pm

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10 am-5 pm

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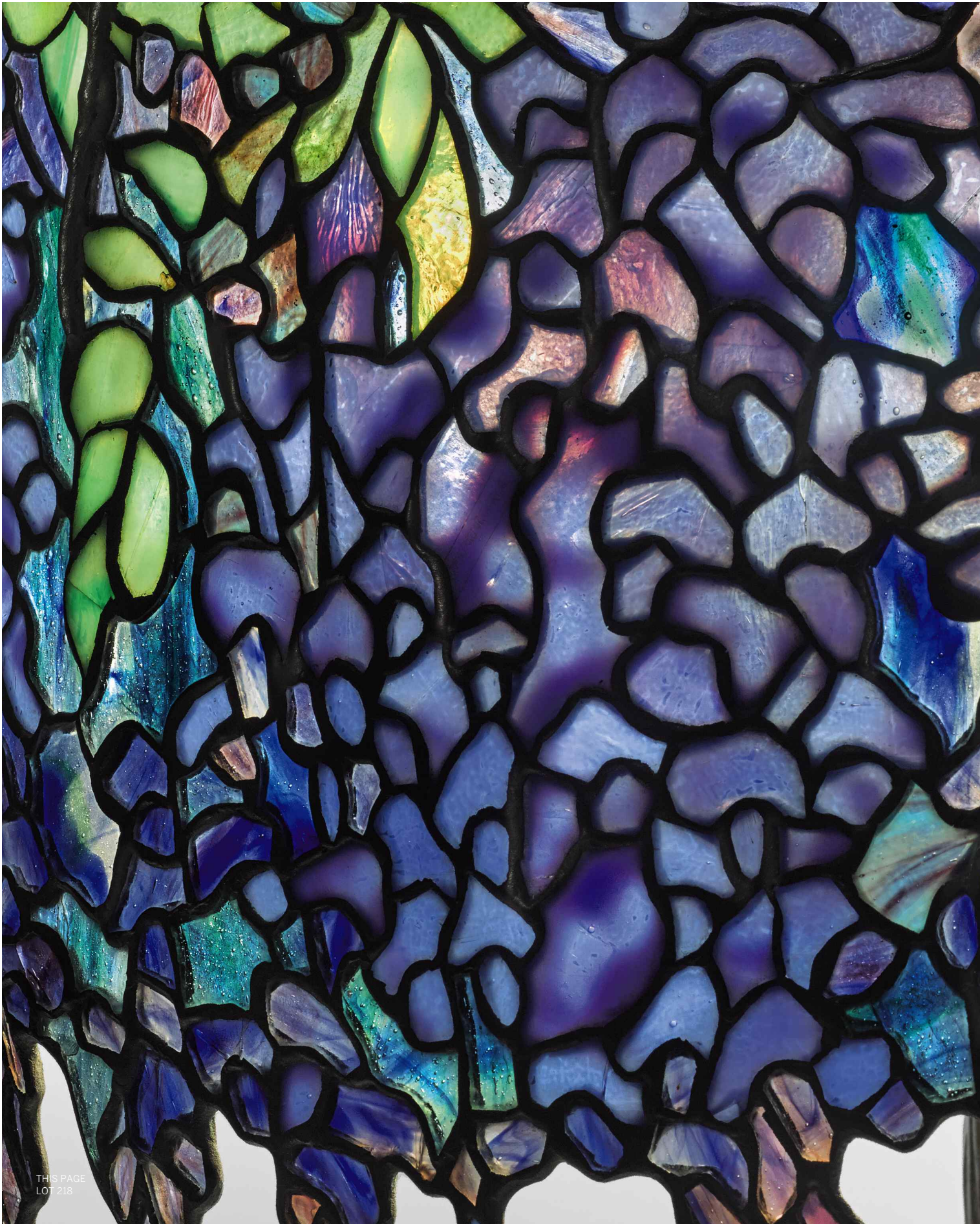
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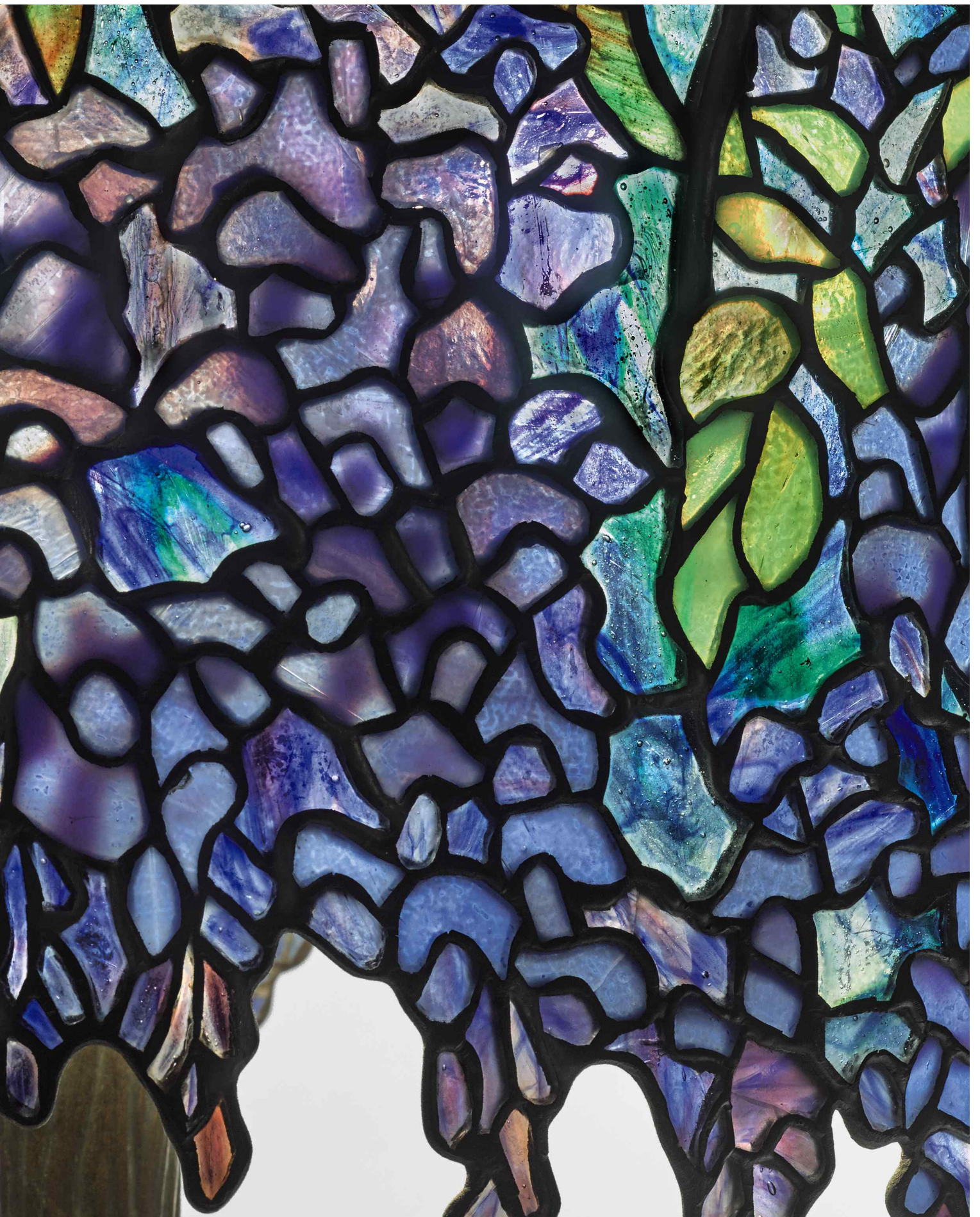


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THIS PAGE
LOT 218



MASTERWORKS BY TIFFANY STUDIOS
FORMERLY FROM THE COLLECTION OF THE
LOUIS C. TIFFANY GARDEN MUSEUM, JAPAN

201 TIFFANY STUDIOS

“BUTTERFLY” COVERED BOX

1902

iridized enameled copper

engraved *Louis C. Tiffany*, inscribed *July 28th*

1902/N.F.M^cC to CB, and impressed 9041/8

with the Tiffany Glass & Decorating Company
monogram

1¾ in. (19.1 cm) high

4⅞ in. (10.7 cm) diameter

PROVENANCE

Bruce and Adele Randall, Laurel Hollow, New York

Louis C. Tiffany Garden Museum, Japan

Acquired from the above by the present owner

EXHIBITED

Masterworks of Louis Comfort Tiffany, Renwick
Gallery, Smithsonian Institution, Washington,
D.C., September 29, 1989-March 4, 1990, The
Metropolitan Museum of Art, New York, NY, April
12-September 9, 1990, Tokyo Metropolitan Teien
Museum, Tokyo, Japan, January 12-March 17, 1991,
Kobe City Museum, Kobe, Japan, April 6-May 12,
1991, Toyama Citizens Plaza, Toyama, Japan, June
30-July 26, 1991

LITERATURE

Alastair Duncan, Martin Eidelberg and Neil Harris,

Masterworks of Louis Comfort Tiffany, London,

1989, fig. 37 (for the present lot illustrated)

Alastair Duncan, Martin Eidelberg and Neil Harris,

Masterworks of Louis Comfort Tiffany, exh. cat.,

Tokyo Metropolitan Teien Museum, London, 1991,

no. 72 (for the present lot illustrated)

Janet Zapata, *The Jewelry and Enamels of Louis*

Comfort Tiffany, New York, 1993, pp. 50, 61 and 64

(for related covered boxes)

Takeo Horiuchi, ed., *The World of Louis Comfort*

Tiffany: A Selection from the Anchorman Collection,

Nagoya, Japan, 1994, p. 99 (for the present lot

illustrated)

Alastair Duncan, *Louis C. Tiffany: The Garden*

Museum Collection, Woodbridge, Suffolk, 2004,

p. 409 (for the present lot illustrated)

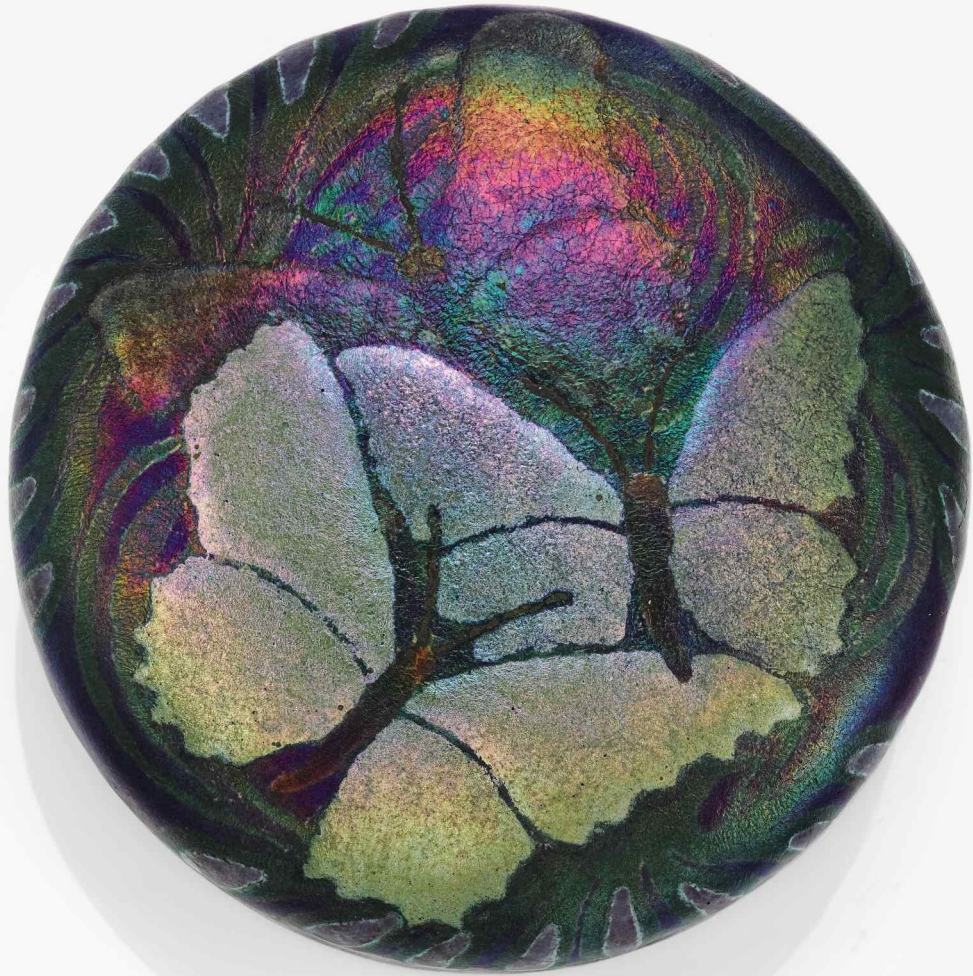
Martin Eidelberg, Nina Gray and Margaret K. Hofer,

A New Light on Tiffany: Clara Driscoll and the

Tiffany Girls, exh. cat., New York Historical Society,

New York, 2007, p. 88, no. 57 (for related enamels)

\$ 20,000-30,000







Louis Comfort Tiffany long avoided, and was roundly praised for not using, enamel on his leaded glass windows. When he finally did decide to employ enamel, it was for entirely innovative products. These objects, composed of shaped copper beautifully overlaid with vitreous enamel, were first displayed in Tiffany Glass & Decorating Company's exhibition at the 1900 Paris Exposition Universelle. The pieces featured both iridescent highlights and, more significantly, a unique translucency that allowed portions of the copper body to sparkle under reflected light. The incredible attention Tiffany's enamelware received was only heightened when the Exposition awarded them the Grand Prix.

A similar display was shown by the firm at the 1901 Pan-American Exposition, where their enamels again were awarded a Grand Prize. One critic, after seeing the exhibition, proclaimed: "The future extensive use of enamel seems to be assured, since experiments are now making, under the direction of Mr. Louis C. Tiffany, in his studio at Corona, Long Island, with the purpose of doing for enamel what has already been accomplished for glass. And surely all that ingenuity, skill and knowledge can suggest, this artist will work out and complete!"

Tiffany enamels, just as the Favrile glass objects, were considered unique works of art intended for wealthy collectors. Tiffany & Company's 1905 *Blue Book* listed small trays, bonbonnières and fancy cabinet pieces at \$10 to \$50; large bonbon boxes were \$50 to \$250, and vases ranged between \$25 and \$300. Another marketing similarity with Favrile glass was that the firm was willing to offer a few clues concerning the technical innovations

in creating their enamel pieces but absolutely refused to go into specifics: "The Tiffany studios have their secrets of detail that are jealously screened from vulgar inspection—that is a matter of business which the public has no right to probe. The hint given...is sufficient for the inquiring and the curious."

The covered box presented here highlights one of Tiffany's favorite motifs. He featured butterflies in many of his early interior decorations, starting in 1880 with the embroidered drop curtain for the Madison Square Theater and three years later in the mosaic ceiling of Cornelius Vanderbilt II's Fifth Avenue mansion. He later included the insect in his leaded glass windows and lamp shades as well as mosaic panels and tea stands. Tiffany was so enamored with butterflies that he even frequented entomological exhibitions so he could make "use of the color combinations suggested by the colorings of some of these beautiful specimens."

In this instance, the cover has a navy ground enhanced with overlapping butterflies hovering over stylized foliage. The insects, with their yellow serrated wings and green and violet bodies, as well as the ground, has a subtle multi-hued iridescence. The butterflies are also in relief, despite the absence of any repoussé work. The effect was accomplished through the time-consuming and risky method of multiple applications and firings of the enamel until the desired thickness was reached. It is pieces such as this covered box that perpetuate Louis C. Tiffany's reputation as an artistic genius.

PAUL DOROS

Former curator of glass at the Chrysler Museum (Norfolk, Virginia) and author of *The Art Glass of Louis Comfort Tiffany* (New York: Vendome Press), 2013

PROPERTY FROM A PRIVATE COLLECTION,
WASHINGTON STATE

202 TIFFANY STUDIOS

"ACORN" COVERED BOX

circa 1902-1909
enameled copper
engraved *L.C.T.* and impressed *22469/EL178*
4½ in. (11.4 cm) high
4¾ in. (12.1 cm) diameter

PROVENANCE

Property from a Private Family Collection,
Washington, circa 1940s
Thence by descent
Acquired from the above by the present owner

LITERATURE

Janet Zapata, *The Jewelry and Enamels of Louis Comfort Tiffany*, New York, 1993, p. 55, no. 28 (for a related covered box in the form of an eggplant)
Martin Eidelberg, Nina Gray and Margaret K. Hofer, *A New Light on Tiffany: Clara Driscoll and the Tiffany Girls*, exh. cat., New York Historical Society, New York, 2007, p. 88, no. 57 (for the above related box)

\$ 15,000-20,000

A love of nature imbued much of Louis Comfort Tiffany's art. However, it was his observational skills and appreciation for what others might consider insignificant that make many of his designs so exceptional. Mushrooms, ferns, and other plants, which some would consider unworthy of study, were employed in innumerable motifs in all aspects of his firm's productions. Assisted by his chief chemist, Dr. Parker McIlhiney, Tiffany's imaginative designs in enamel were brought to fruition.

The covered box offered here is an example of Tiffany being inspired by a seemingly lowly object, an acorn, and using his creative genius to create a superbly artistic object. Part of the company's EL series of enamelware, the box displays a higher and more sophisticated degree of experimentation than those pieces in the SG series being made concurrently. Interestingly, the box was designed as an upside-down acorn. The round body, representing the nut's cupule, has repoussé scales finely enameled in translucent shades of orange, red, violet and green, all enhanced with a light multi-colored iridescence. The peaked cover, in the form of the acorn's pericarp, is in complementary shades of green and blue with a more intense iridescence. This box, and enameled pieces like it, caused one contemporary critic to rave: "The secret of the great discovery rests with one artist, Mr. Louis Tiffany, for his work stands today unique in its originality, the admiration of the world of art. Upon the base of metal, be it bowl, box or vase, a design is beaten out or carved, and then follows this wondrous process, by which the design lives and is beautiful with a glow and wealth of color, for which all verbal expression utterly fails to convey the slightest idea."

PAUL DOROS



MASTERWORKS BY TIFFANY STUDIOS
FORMERLY FROM THE COLLECTION OF THE
LOUIS C. TIFFANY GARDEN MUSEUM, JAPAN

203 TIFFANY STUDIOS

**"FIDDLEHEAD FERN" POTTERY VASE FROM
THE COLLECTION OF LOUIS
COMFORT TIFFANY**

circa 1905-1909
glazed earthenware
engraved *Tiffany/Favrile/Pottery/149A/Coll*
10¾ in. (27.3 cm) high
4⅞ in. (10.6 cm) diameter

PROVENANCE

Louis Comfort Tiffany, Laurelton Hall, Laurel
Hollow, New York
Private Collection
Sotheby's New York, June 9, 2000, lot 310
Louis C. Tiffany Garden Museum, Japan
Acquired from the above by the present owner

LITERATURE

John Loring, *Louis Comfort Tiffany at Tiffany &
Co.*, New York, 2002, p. 215 (for the present lot
illustrated)
Alastair Duncan, *Louis C. Tiffany: the Garden
Museum Collection*, Woodbridge, Suffolk, 2004,
p. 459 (for the present lot illustrated)
Martin Eidelberg, *Tiffany Favrile Pottery and the
Quest of Beauty*, New York, 2010, p. 96, cat. 269
(for the present lot illustrated)

\$ 10,000-15,000



PROPERTY FROM A PRIVATE FAMILY
COLLECTION, NEW YORK

204 TIFFANY STUDIOS

"SAXIFRAGE" CANDLESTICK

circa 1905
patinated bronze
17¼ in. (43.8 cm) high
8⅞ in. (22.5 cm) diameter of base

PROVENANCE

Private Family Collection, New York, circa 1905
Thence by descent to the present owner

LITERATURE

Alastair Duncan, *Louis C. Tiffany: The Garden
Museum Collection*, Woodbridge, Suffolk, 2004,
p. 352

Alastair Duncan, *Tiffany Lamps and Metalware*,
Woodbridge, Suffolk, 2007, p. 387, no. 1579

\$ 12,000-18,000



204

PROPERTY FROM THE ESTATE OF
CAROL FERRANTI

205 TIFFANY STUDIOS

"PEACOCK" MIRROR

circa 1902

the reverse of the mirror decorated with a peacock

feather motif

patinated bronze, favrile glass and original

mirrored glass

impressed *TIFFANY STUDIOS/NEW YORK/21508*

with the Tiffany Glass & Decorating Company

monogram

15³/₈ x 16¹/₄ x 7¹/₄ in. (39 x 41.4 x 8.4 cm)

LITERATURE

Alastair Duncan, *Tiffany at Auction*, New York, 1981,

p. 47, no. 128

Alastair Duncan, *Tiffany Lamps and Metalware*,

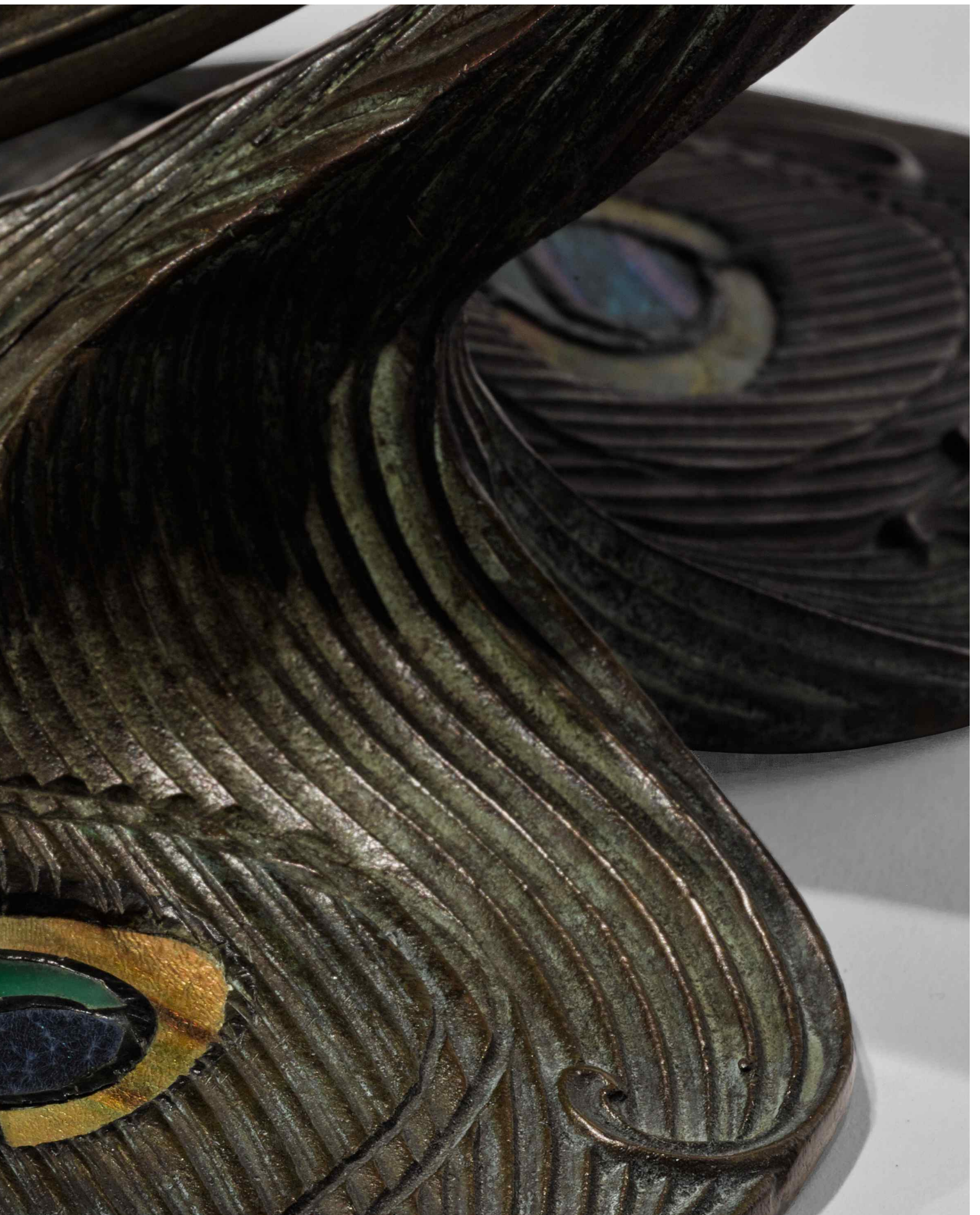
Woodbridge, Suffolk, 2007, p. 403, no. 1630

\$ 15,000-20,000



205





TIFFANY'S EXPLORATIONS IN MOSAIC FAVRILE GLASS

LOTS 206, 211, 222

Louis C. Tiffany incorporated glass mosaics into many of his earliest interior design commissions, including the Seventh Regiment Armory (1880), the Church of the Divine Paternity (1881) and the mansion of Cornelius Vanderbilt II (1883). These first attempts were highly experimental yet surprisingly sophisticated, as Tiffany was attempting to master a new and totally unfamiliar decorative technique. America in the late 19th Century had no tradition and little knowledge in the field, with most of the work being commissioned from Italian firms and the final product then exported to the United States.

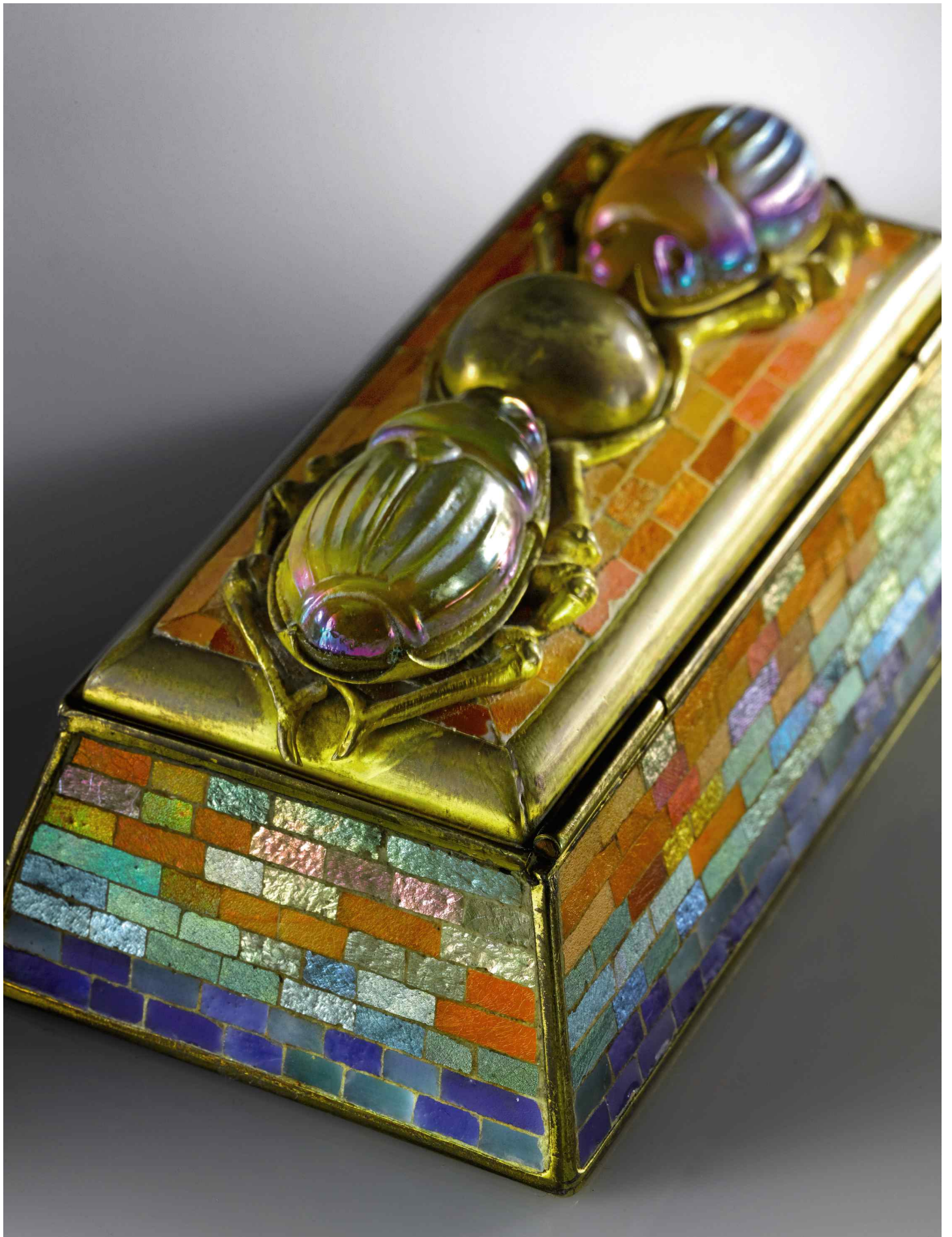
With the surge of church construction in America in the 1880s, there was a growing demand for the decoration of these new interiors. Tiffany, beginning with his Tiffany Glass Company (1885-

1892) and concluding with Tiffany Studios (1902-1932), was soon entrenched in the ecclesiastical leaded glass window business. While this satisfied the glorification of large exposed openings, many churches also wanted to enhance their interior walls and Tiffany saw this as the perfect opportunity to expand his mosaic department.

Tiffany's desire for expansion in the field, however, faced a major stumbling block. Because there was no established mosaic industry in this country, the number of available skilled craftsmen was severely limited. The easiest option, to hire Italian mosaicists, did not appeal to Tiffany, as he felt those men would be too entrenched in traditional methods. Wanting a totally innovative approach in the field, both artistically and technically, Tiffany took the novel and controversial step of hiring

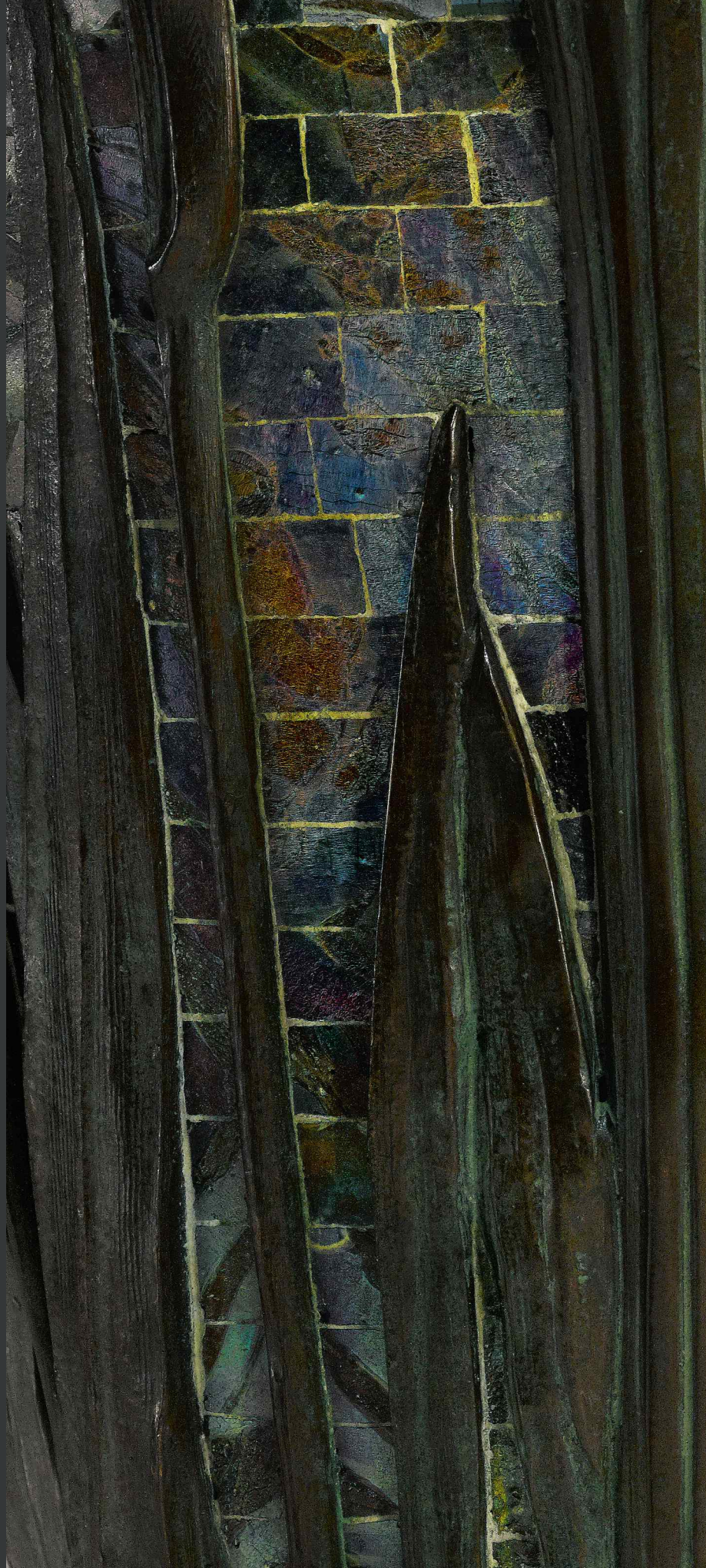
women: "He concluded that the persons who could do this work most successfully were the young women from the art schools in this city [New York]. He believed that they had their color sense more fully developed than any men he could get, that they were trained in form and the use of their hands."

Clara Wolcott Driscoll (1861-1944) soon became head of Tiffany's Women's Glass Cutting Department and production of mosaic ornamentations for both ecclesiastical and civic commissions began in earnest. As the firm's work became better known and received international acclaim, prosperous Americans desired to demonstrate their wealth and good taste by having Tiffany mosaics in their homes. Tiffany, to meet this demand, began producing a line of so-called fancy goods featuring mosaic



work that included small plaques, tea stands and various desk accessories. The stamp box (lot 206) offered here is a fine example, with small rectangular tesserae of iridescent Favrite glass shading from navy to green to orange-red to gold. The cover, enhanced with two large iridescent gold Favrite beetles with cast gilt-bronze legs and flanking a gilt-metal hemisphere, is highly reminiscent of the design used on some of the company's carved wood humidors.

Of greater significance were the company's bronze lamp bases decorated with Favrite mosaics and two of the finest examples are included here. The "Cobweb" lamp was made in two sizes, the larger having a base with a mosaic motif of bright white and yellow flowering narcissus. The base of the smaller model (lot 222), with a subtler and less literal motif, is probably more harmonious and as finely crafted with the small tesserae expertly placed between the superbly cast and patinated bronze wheat stalks. The result is a stylized landscape, with the mosaics shading from violet and purple at the bottom and gradually progressing to blue, with horizontal cloud-shaped passages of iridescent gold below the shoulder. The use of wheat stalks is a curious design choice, but an answer might be found in Louis Tiffany's early days as an artist. He painted at least seven works featuring wheat fields between 1873 and circa 1881, beginning the series with a "gentle and harmonious" Connecticut scene. A better-known





painting is his "Reapers," painted in 1879, which featured a stretch of ripened wheat with dark orchard trees in the background. That painting, just as the mosaic work on this lamp base, is "full of light and air, and the color, though necessarily rich from the nature of the subject, is subdued and quiet."

The base for the "Dragonfly" table lamp (lot 211) also exhibits a marvelous combination of cast bronze and iridescent Favrile tesserae. Tiffany Studios produced an earlier model of the base that was able to accommodate a kerosene fuel canister. In that squat, ovoid example, the five cast bronze dragonflies flit at an upward diagonal over flowering arrowroot against an iridescent mosaic ground. This later model, introduced a few years later, perhaps better suits the dimensions of the shade. The platform of the base has three beautifully formed dragonflies, with their spread wings almost touching and long tails extending to the slender column. Directly below them is a narrow rippled bronze band simulating flowing water. A bronze branch irregularly spirals around the column. Those sections left uncovered by the dragonflies and branch are replete with iridescent tesserae in gradated shades of blue and green. It was lamps such as this example that caused one early critic to proclaim:

"The superb conceptions of Mr. Louis C. Tiffany, as shown in his 'favrile glass' and in his marvelous leaded windows, metal lamps, glass mosaics, have never been surpassed, and make our foreign fellow-craftsmen envious to despair."

PAUL DOROS

MASTERWORKS BY TIFFANY STUDIOS
FORMERLY FROM THE COLLECTION OF THE
LOUIS C. TIFFANY GARDEN MUSEUM, JAPAN

206 TIFFANY STUDIOS

A RARE "SCARAB" STAMP BOX

circa 1905

favrile mosaic glass, favrile glass and gilt bronze
impressed *TIFFANY STUDIOS/NEW YORK*

1 $\frac{7}{8}$ in. (4.6 cm) high
4 $\frac{1}{2}$ in. (11.4 cm) wide
2 $\frac{1}{4}$ in. (5.7 cm) deep

\$ 20,000-30,000



PROVENANCE

Private Collection, Florida
Sotheby's New York, March 23, 1996, lot 412
Private Collection, New Jersey
Sotheby's New York, June 12, 1998, lot 297
Louis C. Tiffany Garden Museum, Japan
Acquired from the above by the present owner

LITERATURE

Takeo Horiuchi, ed., *The World of Louis Comfort Tiffany: A Selection from the Anchorman Collection*, Nagoya, Japan, 1994, p. 131
John Loring, *Louis Comfort Tiffany at Tiffany & Co.*, New York, 2002, p. 193
Alastair Duncan, *Louis C. Tiffany: The Garden Museum Collection*, Woodbridge, Suffolk, 2004, pp. 367 and 370
Marilynn A. Johnson, *Louis Comfort Tiffany: Artist for the Ages*, London, 2005, p. 207
Alastair Duncan, *Tiffany Lamps and Metalware*, Woodbridge, Suffolk, 2007, pp. 394, no. 1598 and 397, no. 1611
Louis Comfort Tiffany: Couleurs et Lumière, exh. cat., Musée des Beaux-Arts de Montréal, Montreal, 2010, p. 192, cat. 157



MASTERWORKS BY TIFFANY STUDIOS
FORMERLY FROM THE COLLECTION OF THE
LOUIS C. TIFFANY GARDEN MUSEUM, JAPAN

207 TIFFANY STUDIOS

A RARE "SCARAB" HUMIDOR

circa 1905

carved by Joseph Briggs, the front decorated with
inset "Cyprinite" favrile glass
ash, mahogany, favrile glass and bronze
impressed twice *TIFFANY STUDIOS N.Y.* encircling
L.C.T. monogram and incised *S/C2871*
5¾ in. (14.6 cm) high
7 in. (17.8 cm) wide
4⅝ in. (11.7 cm) deep

PROVENANCE

Alice Osofsky, Hewlett Bay, New York
Benedict Silverman, New York
Louis C. Tiffany Garden Museum, Japan
Acquired from the above by the present owner

EXHIBITED

Masterworks of Louis Comfort Tiffany, Renwick
Gallery, Smithsonian Institution, Washington,
D.C., September 29, 1989-March 4, 1990, The
Metropolitan Museum of Art, New York, NY, April
12-September 9, 1990, Tokyo Metropolitan Teien
Museum, Tokyo, Japan, January 12-March 17, 1991,
Kobe City Museum, Kobe, Japan, April 6-May 12,
1991, Toyama Citizens Plaza, Toyama, Japan,
June 30-July 26, 1991

LITERATURE

Alastair Duncan, Martin Eidelberg and Neil Harris,
Masterworks of Louis Comfort Tiffany, London,
1989, fig. 10 (for the present lot illustrated and
related examples)
Alastair Duncan, Martin Eidelberg and Neil Harris,
Masterworks of Louis Comfort Tiffany, exh. cat.,
Tokyo Metropolitan Teien Museum, 1991, nos. 69
(for the present lot illustrated) and 70 (for a related
example)
Takeo Horiuchi, ed., *The World of Louis Comfort
Tiffany: A Selection from the Anchorman Collection*,
Nagoya, Japan, 1994, pp. 132 (for a related
example) and 133 (for the present lot illustrated)
Alice Cooney Frelinghuysen, *Louis Comfort Tiffany
at the Metropolitan Museum of Art*, New York, 1998,
p. 91 (for a related example)
Robert Koch, *Louis C. Tiffany: The Collected Works
of Robert Koch*, Atglen, PA, 2001, p. 206 (for a
related example)
Alastair Duncan, *Louis C. Tiffany: The Garden
Museum Collection*, Woodbridge, Suffolk, 2004,
pp. 356 (for a related example) and 357 (for the
present lot illustrated)
Louis Comfort Tiffany: Couleurs et Lumière, exh.
cat., Musée des Beaux-Arts de Montréal, Montréal,
2010, p. 193, cat. 160 (for a related example)

\$ 40,000-60,000





208 TIFFANY STUDIOS

PROPERTY OF AN EAST COAST COLLECTOR

“MILLEFIORE” DECORATED VASE

circa 1898-1900
favrite glass
engraved *L.C.T. R2505*
9⁷/₈ in. (25.1 cm) high

PROVENANCE

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

LITERATURE

Paul E. Doros, *The Tiffany Collection of the Chrysler Museum at Norfolk*, Norfolk, 1978, p. 108, no. 149 (for a related vase from the same series in the collection of the Chrysler Museum, Norfolk, Virginia)
Alastair Duncan, *Tiffany at Auction*, New York, 1981, p. 21, no. 32 (for a related example from the same series)
Louis C. Tiffany: *Meisterwerke des amerikanischen Jugendstils*, exh. cat., Museum für Kunst und Gewerbe, Hamburg, 1999, cats. 154-155 (for related examples from the series in the collections of Musée des Arts Décoratifs, Paris, and Haworth Art Gallery, Accrington, Lancashire, respectively)
Robert Koch, *Louis C. Tiffany: The Collected Works of Robert Koch*, Atglen, PA, 2001, p. 197 (for a related example from the same series in the collection of the Morse Museum, Winter Park, Florida)

Martin Eidelberg, *Tiffany Favrite Glass and the Quest of Beauty*, New York, 2007, p. 41 (for a related example from the same series)
Louis Comfort Tiffany: Couleurs et Lumière, exh. cat., Musée des Beaux-Arts de Montréal, Montréal, 2010, p. 153, cat. 115 (for the related example from the same series in the collection of the Chrysler Museum)
Paul Doros, *The Art Glass of Louis Comfort Tiffany*, New York, 2013, p. 209 (for a related example from the series)
David A. Hanks, *Louis Comfort Tiffany, Treasures from the Driehaus Collection*, New York, 2013, p. 115 (for a related example from the same series)
Timeless Beauty, The Art of Louis Comfort Tiffany, The Charles Hosmer Morse Museum of American Art, Atglen, PA, 2016, p. 99 (for a related example from the same series)

The present “Millefiore” vase is distinguished by its impressive scale compared to other examples from the *R* series. Decorated with a wild, whiplash leaf-and-vine motif, this superb vase is enriched with stunning lavender iridescence, which further accents the delicately articulated millefiore blossoms.

\$ 20,000-30,000

PROPERTY FROM AN IMPORTANT AMERICAN
COLLECTION

209 TIFFANY STUDIOS

A RARE "ANEMONE" PAPERWEIGHT VASE

circa 1907-1910
favrile glass
engraved 8155D L. C. *Tiffany-Favrile*
8½ in. (21.6 cm) high

PROVENANCE

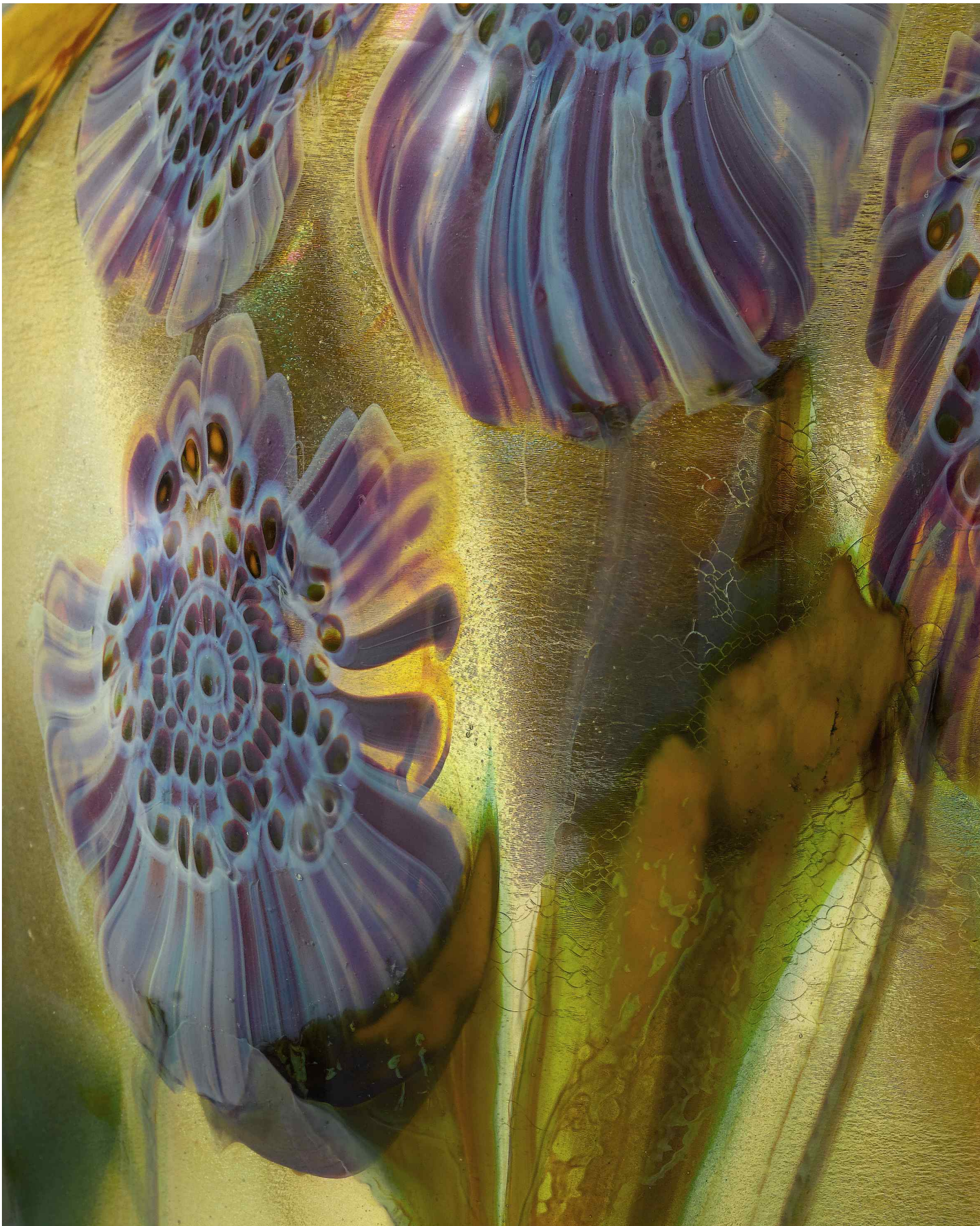
Macklowe Gallery, New York

LITERATURE

Paul E. Doros, *The Art Glass of Louis Comfort
Tiffany*, New York, 2013, p. 146 (for a related
example)

\$ 40,000-60,000





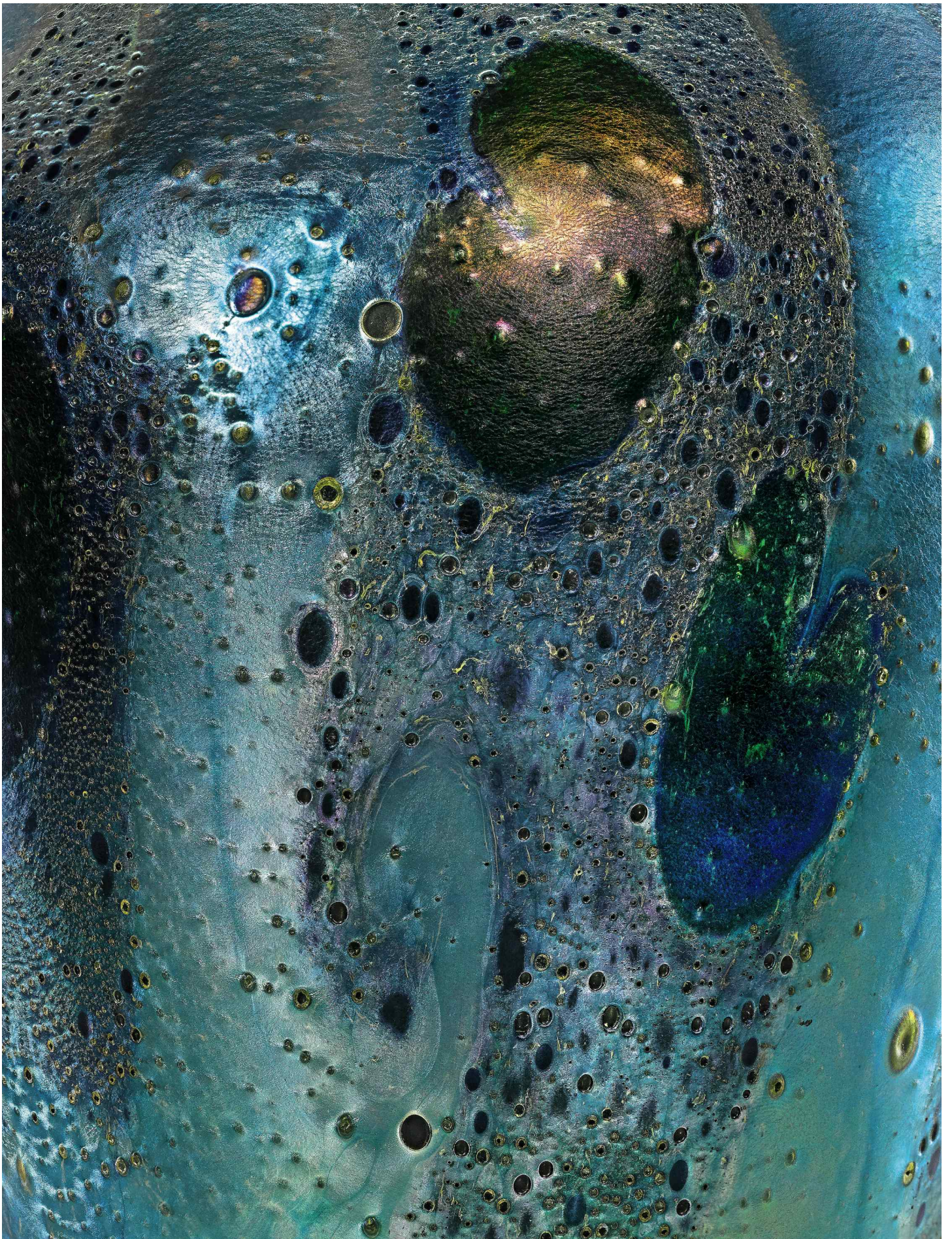


Louis Comfort Tiffany's glasshouse never made what are considered to be traditional paperweights: hemispherical domes of thick, transparent glass encasing a design created with torchwork or millefiori. What are today known as the company's paperweight-technique vases, however, frequently did employ millefiori encased between two relatively thin layers of clear glass and were an ideal medium to express Tiffany's love of botany.

First developed around 1900, the glasshouse's early attempts at paperweight vases were relatively crude and display the gaffers' obvious problems with mastering the technique. The millefiori flowers were simple, poorly formed and indistinct, and many pieces have interior threads and inclusions that are visually distracting. However, the craftsmen perfected their skills within five years and paperweight vases of great beauty were produced by the company into the 1920s.

The piece presented here fully demonstrates the superior artistry of Tiffany's glassmakers once the initial production problems had been solved. The numerous large and complex millefiori "Anemones" are easily recognizable and superbly crafted in striated shades of blue and purple with distinct stamens and pistils. The irregular brown and yellow-tinted leaves and sinuous green stems are finely assimilated into the design. Finally, the interior has a light orange-gold iridescence that serves as a perfect background for the flowers.

PAUL DOROS



PROPERTY FROM AN EAST COAST
COLLECTION

210 TIFFANY STUDIOS

"CYPRIOTE" VASE

circa 1895-1896
favrile glass
engraved C1224 L. C. Tiffany-Favrile
7¾ in. (19.7 cm) high

PROVENANCE

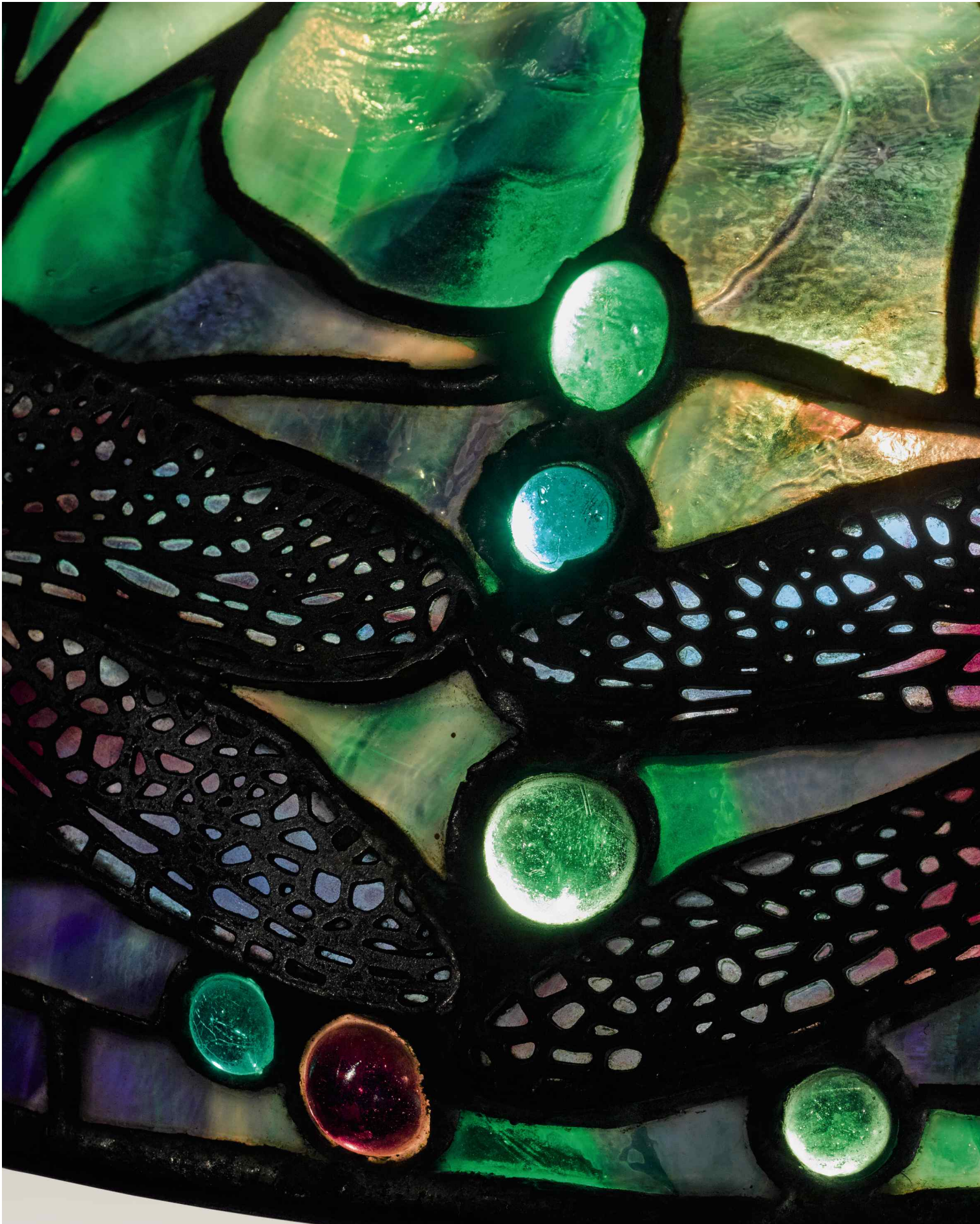
Private Collection, Florida
Sotheby's New York, March 23, 1996, lot 396
Private Collection
Acquired from the above by the present owner

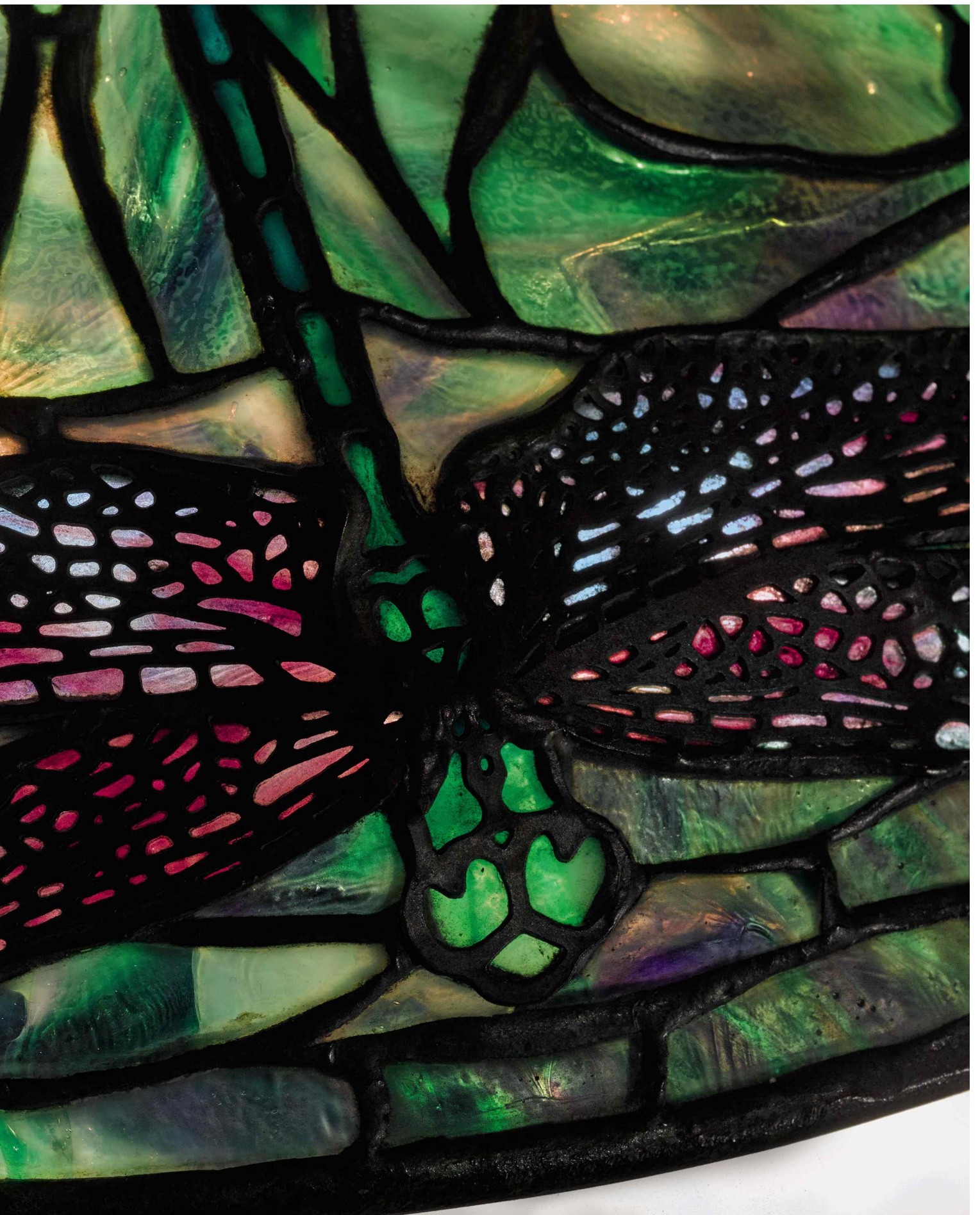
LITERATURE

Martin Eidelberg, *Tiffany Favrile Glass and the
Quest of Beauty*, New York, 2007, p. 28 (for the
present lot illustrated)

\$ 12,000-18,000







PROPERTY FROM THE DESCENDANTS OF
OSCAR G. MAYER, SR.

211 TIFFANY STUDIOS

"DRAGONFLY" TABLE LAMP

circa 1905

with a rare mosaic glass "Dragonfly" base
leaded glass, favrile mosaic glass and patinated
bronze

shade impressed *TIFFANY STUDIOS NEW YORK 356*

base impressed *TIFFANY STUDIOS/NEW YORK/356*

20¾ in. (52.7 cm) high

14 in. (35.6 cm) diameter of shade

PROVENANCE

Oscar G. Mayer, Sr. (1888-1965), Chairman and
President of the Oscar Mayer Company, Chicago,
Illinois, acquired circa 1905

By descent to daughter and son-in-law, Elinor Mayer
and Emil Demme, Chicago, Illinois

Thence by descent to the present owner

LITERATURE

William Feldstein, Jr. and Alastair Duncan, *The
Lamps of Tiffany Studios*, New York, 1983, p. 171

Martin Eidelberg, Alice Cooney Frelinghuysen,

Nancy A. McClelland and Lars Rachen, *The Lamps of
Louis Comfort Tiffany*, New York, 2005, p. 194

Alastair Duncan, *Tiffany Lamps and Metalware*,

Woodbridge, Suffolk, 2007, p. 72 nos. 276-277

Martin Eidelberg, Nina Gray and Margaret K. Hofer,

*A New Light on Tiffany: Clara Driscoll and the Tiffany
Girls*, exh. cat., New York Historical Society, New York,
2007, p. 67

\$ 120,000-180,000





PROPERTY FROM A PRIVATE MIDWESTERN COLLECTION

212 TIFFANY STUDIOS

A RARE "JEWELLED GEOMETRIC" CHANDELIER

circa 1905
leaded glass, favrile glass and patinated bronze
35½ in. (90.2 cm) drop
22½ in. (57.2 cm) diameter of shade

PROVENANCE

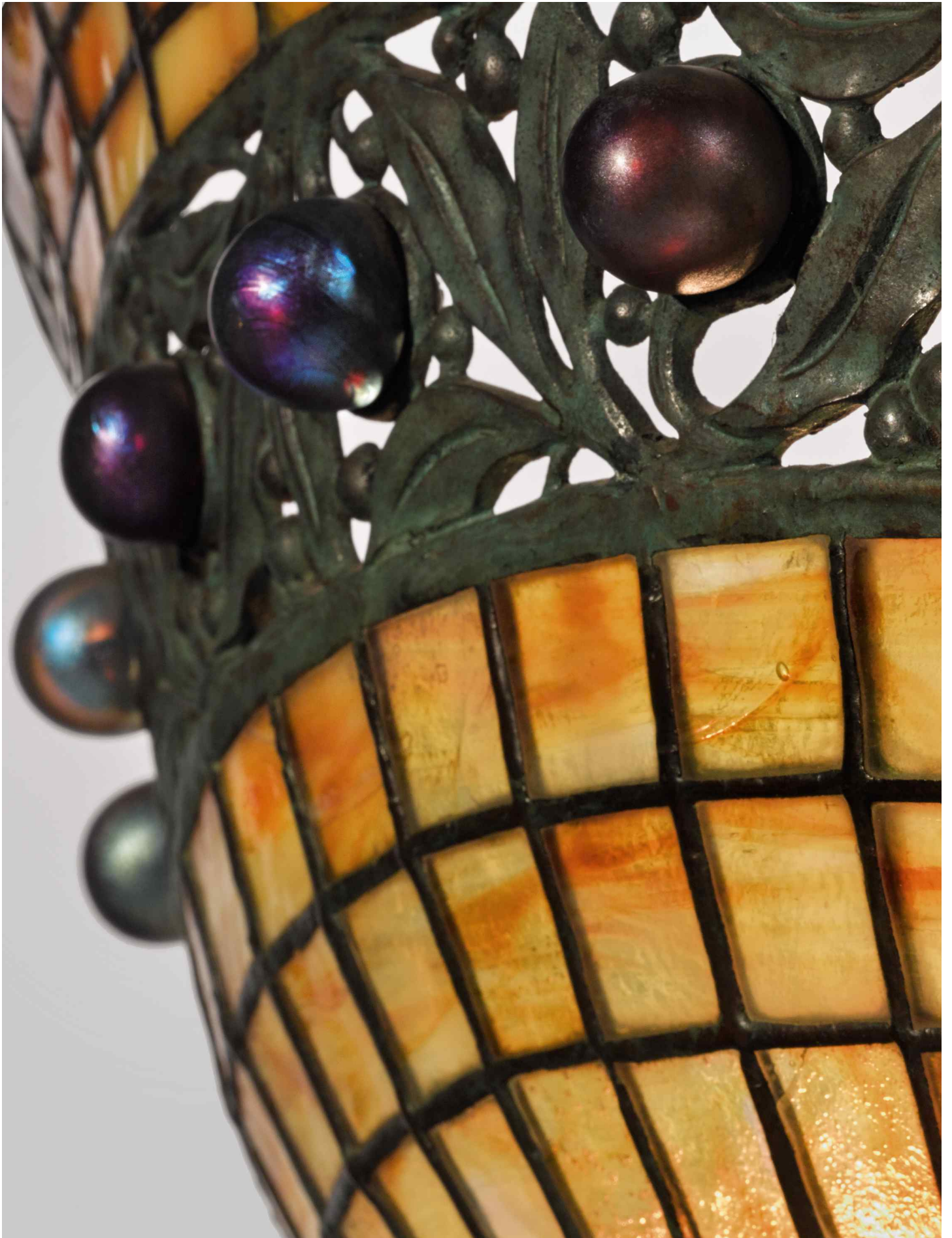
Franklyn C. Shattuck, Neenah, Wisconsin,
circa 1905
Thence by descent
Acquired from the above by the present owner

LITERATURE

Alastair Duncan, *Tiffany Lamps and Metalware*,
Woodbridge, Suffolk, 2007, p. 157, no. 649
(for the shade model)

\$ 40,000-60,000

Franklyn C. Shattuck was a founder of the Kimberly-Clark Corporation and a famous American businessman and entrepreneur. His residence, located at 547 East Wisconsin Avenue in Neenah, Wisconsin, was built in 1893, the same year as the Chicago World's Fair. Shattuck attended the Fair and was taken by Tiffany's exhibition. In 1905, when his residence was undergoing renovation, Shattuck ordered this striking Tiffany jeweled chandelier in a color palette that complemented the gold leaf ceiling in his study. While more commonly seen as a table lamp, the present lot is a rare example of this jeweled shade design configured as a chandelier with a central Turtle-Back tile.



PROPERTY FROM A PRIVATE MANHATTAN
COLLECTION

213 TIFFANY STUDIOS

"VENETIAN" TABLE LAMP

circa 1915

leaded glass, favrile glass cabochons and gilt bronze

shade impressed *TIFFANY STUDIOS NEW YORK 515*

base impressed *TIFFANY STUDIOS/NEW YORK/515*

21 in. (53.3 cm) high

13¼ in. (33.6 cm) diameter of shade

PROVENANCE

Private Collection, New York, circa 1960s

Thence by descent to the present owners

\$ 70,000-90,000







PROPERTY FROM A PRIVATE GREENWICH,
CONNECTICUT COLLECTION

214 TIFFANY STUDIOS

A RARE FIGURAL LAMP SCREEN

circa 1905
leaded glass and gilt bronze
7 $\frac{7}{8}$ in. (20 cm) high
11 $\frac{1}{4}$ in. (28.6 cm) wide

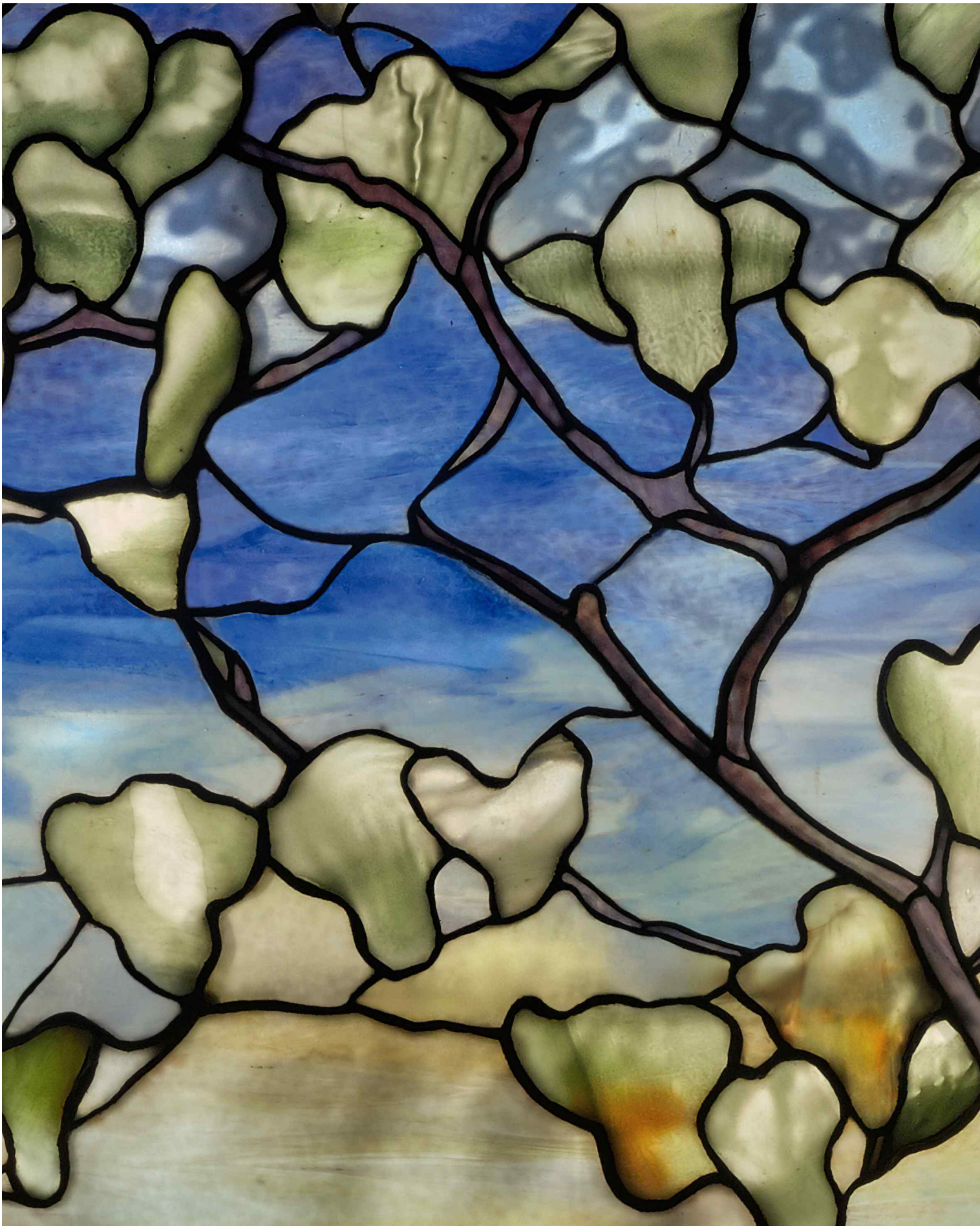
LITERATURE

Robert Koch, *Louis C. Tiffany: Rebel in Glass*,
New York, 1964, p. 187
Robert Koch, *Louis C. Tiffany: The Collected Works
of Robert Koch*, Atglen, PA, 2001, p. 122
Alastair Duncan, *Tiffany Lamps and Metalware*,
Woodbridge, Suffolk, 2007, p. 414, no. 1661
Timeless Beauty, The Art of Louis Comfort Tiffany,
*The Charles Hosmer Morse Museum of American
Art*, Atglen, PA, 2016, p. 197

\$ 20,000-30,000

At the turn of the century, consumers began to embrace electric over traditional kerosene lamps. This prompted Tiffany Studios to introduce a series of lamp screens into its repertoire, which were designed to further diffuse the relatively harsh glow of electric bulbs. The screens took the forms of charming creatures such as dragonflies, moths and, in this rare instance, a woman with butterfly wings. This hybrid creature was a popular motif during the time, encapsulating the sensuality and fantasy of the Art Nouveau style. Though conceived as an accessory, the fine casting of the female figure, stunning glass selection, and skillful leadwork make this lamp screen a superb example of Tiffany's unparalleled artistry.







TIFFANY'S
"MAGNOLIA
AND PEONY"
WINDOW
FROM THE
FEIGENSPAN
MANSION

LOT 215

PROPERTY FROM A DISTINGUISHED
NEW YORK COLLECTION

215 TIFFANY STUDIOS

"MAGNOLIA AND PEONY" WINDOW FROM
THE FEIGENSPAN MANSION, NEWARK,
NEW JERSEY

circa 1905

with the original "Green Man" marble fountain (American,
late 19th Century) and painted wood frame
leaded glass selectively plated on the reverse,
marble and painted wood
with acid-etched mark *TIFFANY STUDIOS/NEW YORK*
83½ in. (212.1 cm) high, excluding frame
46½ in. (118.1 cm) wide, excluding frame

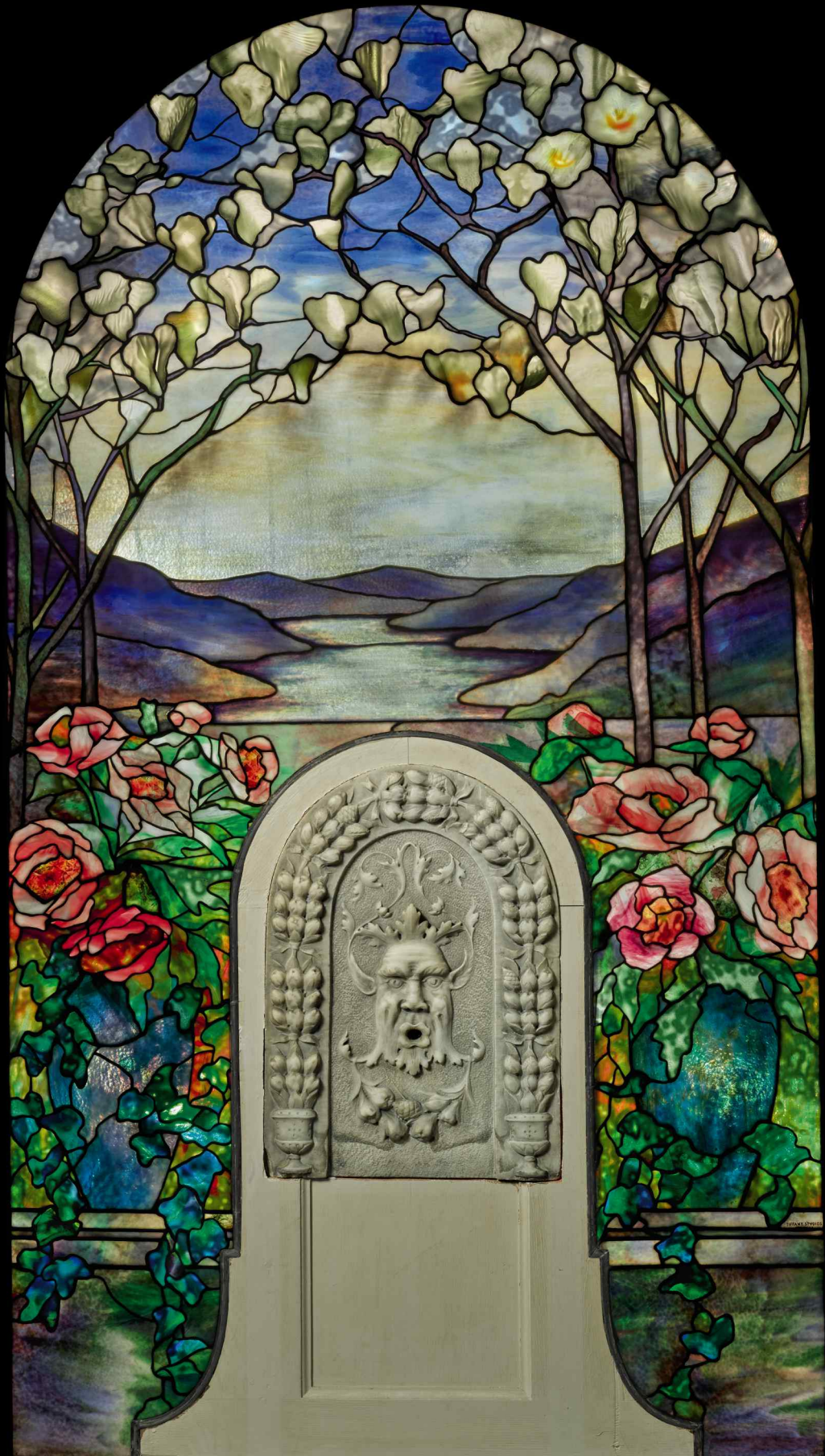
PROVENANCE

Mr. and Mrs. Christian and Marie Feigenspan,
Newark, circa 1905
Red Cross, by acquisition of the Feigenspan Mansion,
circa 1977
Acquired from the above by the present owner,
circa late 1970s

LITERATURE

Alastair Duncan, *Tiffany Windows*, New York, 1980,
ill. 54 (for the present lot illustrated)

\$ 200,000-300,000





In 1905, architect Warrington G. Lawrence (1861-1938) built a thirty-seven room mansion on High Street in Newark, New Jersey, for the city's premier brewer, Christian Feigenspan (1876-1939) and his mother, Marie Louise. (Feigenspan Brewery, one of the world's largest at the time, produced a draft called "Pride of Newark," affectionately known as PON beer.) Feigenspan commissioned Lawrence to create his three-story brownstone house in Second Renaissance Revival style in a neighborhood of newly prosperous, mostly German immigrants, around the corner from the home of John Ballantine, another brewer. (Ballantine's house is now part of the Newark Museum and home of a window designed by painter Elihu Vedder for Tiffany Studios.) Marie Feigenspan was confined to a wheel-chair, and the house, which still stands, is noted for its accommodation of her handicap. It was declared a National Landmark in 1977, when it served as the headquarters for the American Red Cross in New Jersey. This stunning Tiffany window was a principal feature of the residence.

Lawrence, best known at the time for his pivotal role as chief draftsman and right-hand man for Richard Morris Hunt during the building of George W. Vanderbilt's massive estate, Biltmore, in 1894-1895 in Asheville, North Carolina, was in great demand as a designer of homes for the wealthy in New Jersey in such affluent towns as Elberon, Red Bank, and Rumson. He studied at MIT, and also worked with McKim, Mead & White. Although it is not known whether he had a relationship with Tiffany Studios, he undoubtedly would have been familiar with their work as a New York City-based architect and through his connections with Hunt and McKim, Mead & White, both of whose offices worked with the decorating company.

The unusual window, which surrounds a marble fountain, was originally located in the conservatory on the first floor at the back of the house (sometimes called the sun room or the palm room). The fountain is integral

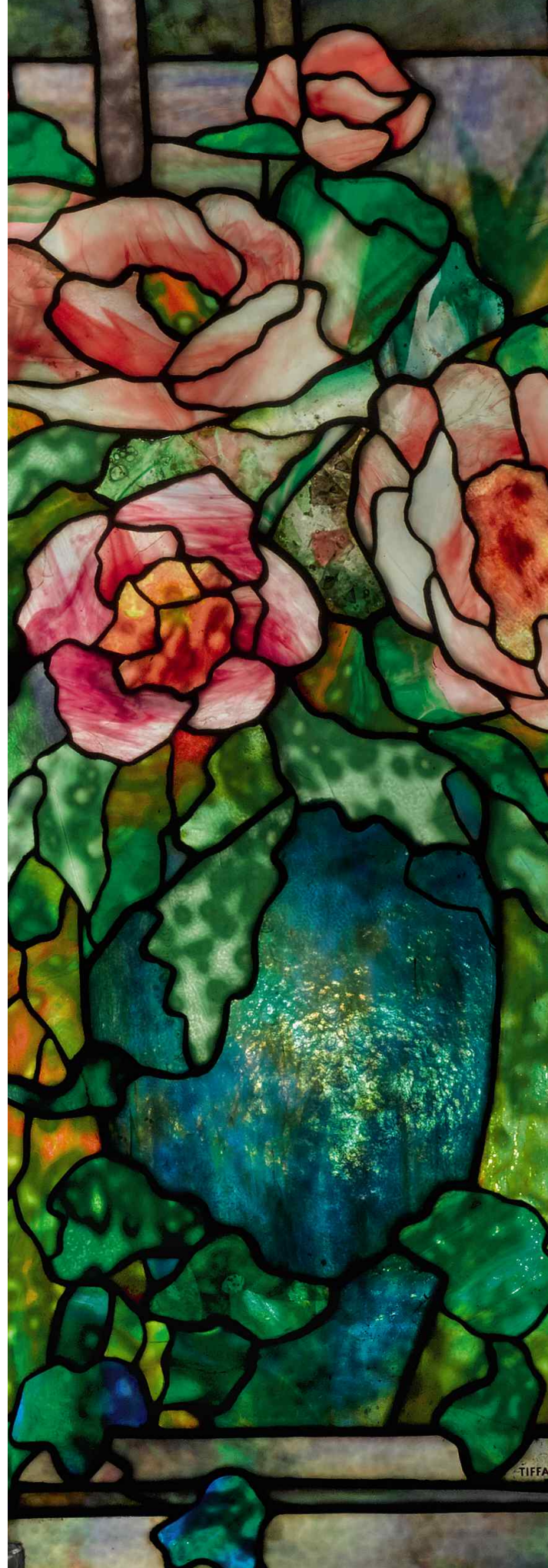
to the window's design and may have been supplied by Tiffany Studios. In the overall composition, a fictive wall with a low parapet extends behind it, executed in limestone-colored glass to match the marble, as if the fountain and wall are one.

Two large vases rest on the parapet, holding a riot of large pink and salmon peonies. Striated and streaky glass represents the petals. Confetti glass forms the myriad stamens at the centers of the flowers. Peony leaves are created in both mottled glass and by acid-etching, which gives them a dimensional quality. Ivy fashioned with mottled glass spills down the front of the vases and over the edge of the parapet. Roundness and fullness of the vases is suggested by the careful selection and treatment of the spectacular teal, cobalt, and violet-colored glass.

Above and behind the wall stretches a sylvan landscape framed by magnolia trees in bloom. The petals are modeled in creamy white drapery glass with a silken surface, with touches of brilliant yellow silver stain to depict stamens. Tiffany often presented magnolias this way, starting as early as the mid-1880s when he created a window for his own home on 72nd Street in Manhattan that he later moved to Laurelton Hall, his estate on Long Island. (The window is now in the Charles Hosmer Morse Museum in Winter Park, Florida.) Beyond the trees is a distant vista of blue and lavender mountains framing a lake. Acid-etching on several layers of glass produces the effects of cloud shadows on the land. Mottled blue glass fades to wispy white-and-clear glass, evoking cirrus clouds in a peaceful sky. Faint rays of light at the edges of the magnolias that ring the sky suggest that the sun has only just set, or is about to appear above the horizon. The surface of the water captures the glow of the sky as it does at the end of the day, or just before dawn, drawing light into its depths.

JULIE L. SLOAN

Stained-Glass Consultant, North Adams, MA





216 TIFFANY STUDIOS

PROPERTY FROM AN IMPORTANT
AMERICAN COLLECTION

A RARE "APPLE BLOSSOM" TABLE LAMP

circa 1905
with a rare "Fern" base
leaded glass and patinated bronze
shade impressed *TIFFANY STUDIOS/NEW
YORK/1414-5*
base impressed *TIFFANY STUDIOS/NEW YORK/
4482* with the Tiffany Glass & Decorating Company
monogram
22³/₈ in. (56.8 cm) high
12 in. (30.5 cm) diameter of shade

PROVENANCE

Warshawsky Corporate Collection, Chicago, Illinois
Sotheby's New York, *Tiffany Lamps From the
Warshawsky Corporate Collection*, June 5, 1996,
lot 53
Macklowe Gallery, New York

\$ 50,000-70,000





PROPERTY FROM THE COLLECTION OF
DAVID GEFFEN

217 TIFFANY STUDIOS

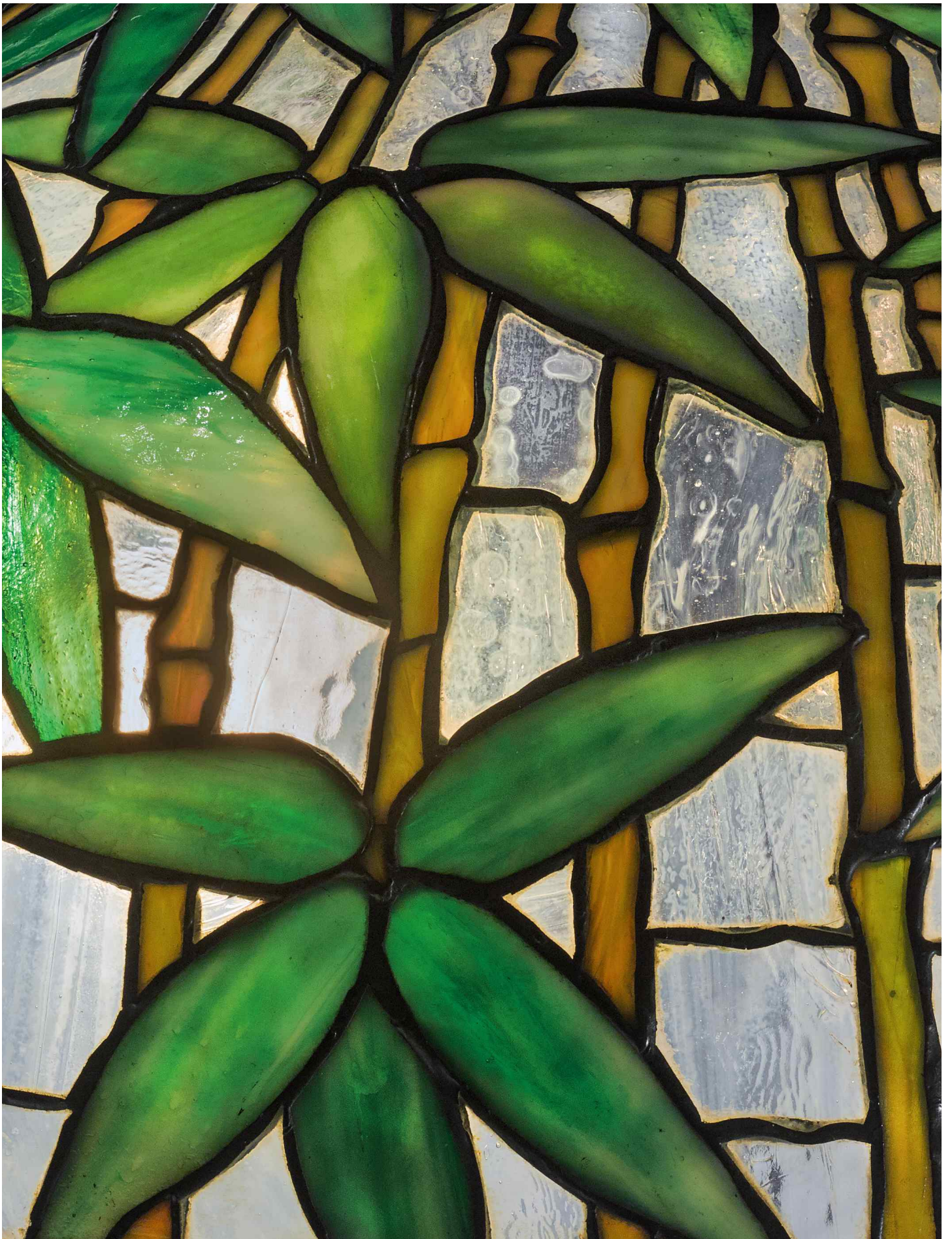
"BAMBOO" FLOOR LAMP

circa 1910
with a "Bamboo" floor base and "Bamboo" finial
leaded glass and patinated bronze
shade impressed *TIFFANY STUDIOS NEW YORK*
1509-12
base impressed *TIFFANY STUDIOS/NEW*
YORK/10938
62¼ in. (158.1 cm) high
22¼ in. (56.5 cm) diameter of shade

PROVENANCE

Lillian Nassau, New York
Acquired from the above by the present owner,
2007

\$ 100,000-150,000

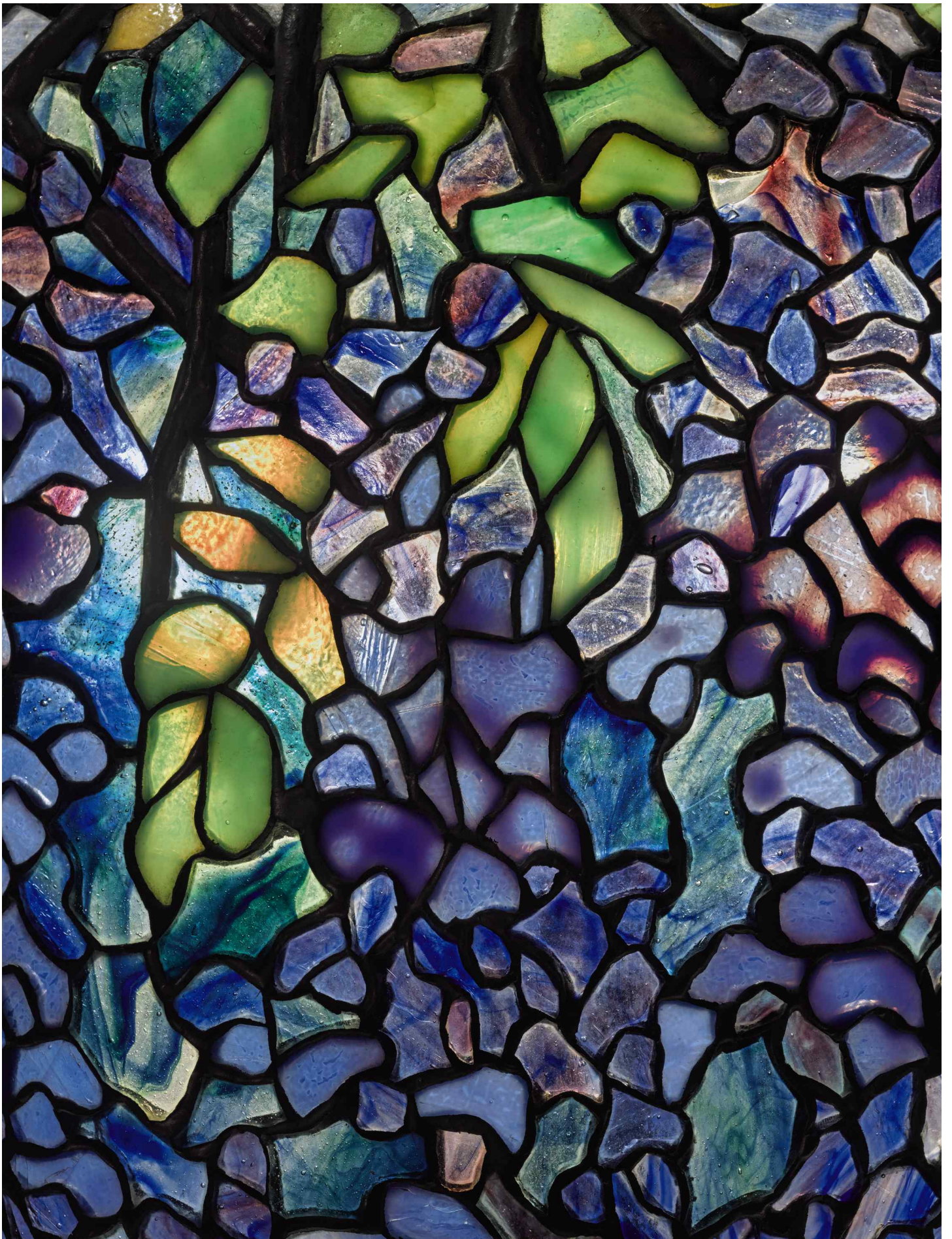






THE REDISCOVERY
OF A MAGNIFICENT
“WISTERIA” LAMP
PROPERTY FROM A
NEW YORK FAMILY

LOT 218



PROPERTY FROM A NEW YORK FAMILY

218 TIFFANY STUDIOS

AN IMPORTANT "WISTERIA" TABLE LAMP

circa 1901-1902
with a "Tree" base
leaded glass and patinated bronze
mounting post on underside of shade crown twice
impressed 23917/2
top of base column twice impressed 23917/2,
TIFFANY STUDIOS/NEW YORK, and twice
impressed with the Tiffany Glass & Decorating
Company monogram
base plate impressed TIFFANY STUDIOS/
NEW YORK/23917/2 with the Tiffany Glass &
Decorating Company monogram
27 in. (68.6 cm) high
18½ in. (47 cm) diameter of shade

PROVENANCE

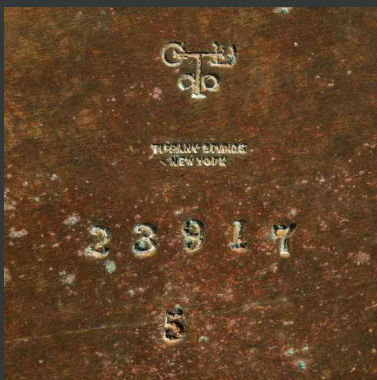
Lillian Nassau, New York
Private Collection, Woodsburgh, New York,
acquired from the above in 1957
Thence by descent to the present owner

\$ 600,000-800,000

LITERATURE

William Feldstein, Jr. and Alastair Duncan, *The Lamps of Tiffany Studios*, New York, 1983, pp. 36-37
Alastair Duncan, *Fin de Siècle Masterpieces from the Silverman Collection*, New York, 1989, p. 40
Alastair Duncan, *Louis C. Tiffany: The Garden Museum Collection*, Woodbridge, Suffolk, 2004, p. 293
Martin Eidelberg, Alice Cooney Frelinghuysen, Nancy A. McClelland and Lars Rachen, *The Lamps of Louis Comfort Tiffany*, New York, 2005, pp. 106-107
Martin Eidelberg, Nina Gray and Margaret K. Hofer, *A New Light on Tiffany: Clara Driscoll and the Tiffany Girls*, London, 2007, p. 48





The Wisteria is probably Tiffany's most iconic invention in the field of lamps. But as we now know, it actually was designed by Clara Driscoll at sometime around 1901. This was revealed in the weekly letters that she sent to her family, where she boasted of their success: "all of it goes to my credit, it being my design." In February 1902, Driscoll reported that some fifteen Wisteria lamps had been sold and by 1905 she reported that 123 had been sold—one of the few times where we gain insight into how many lamps were made at the time. This is all the more remarkable because Wisteria lamps were priced at \$400, among the most expensive of all the lamps made.

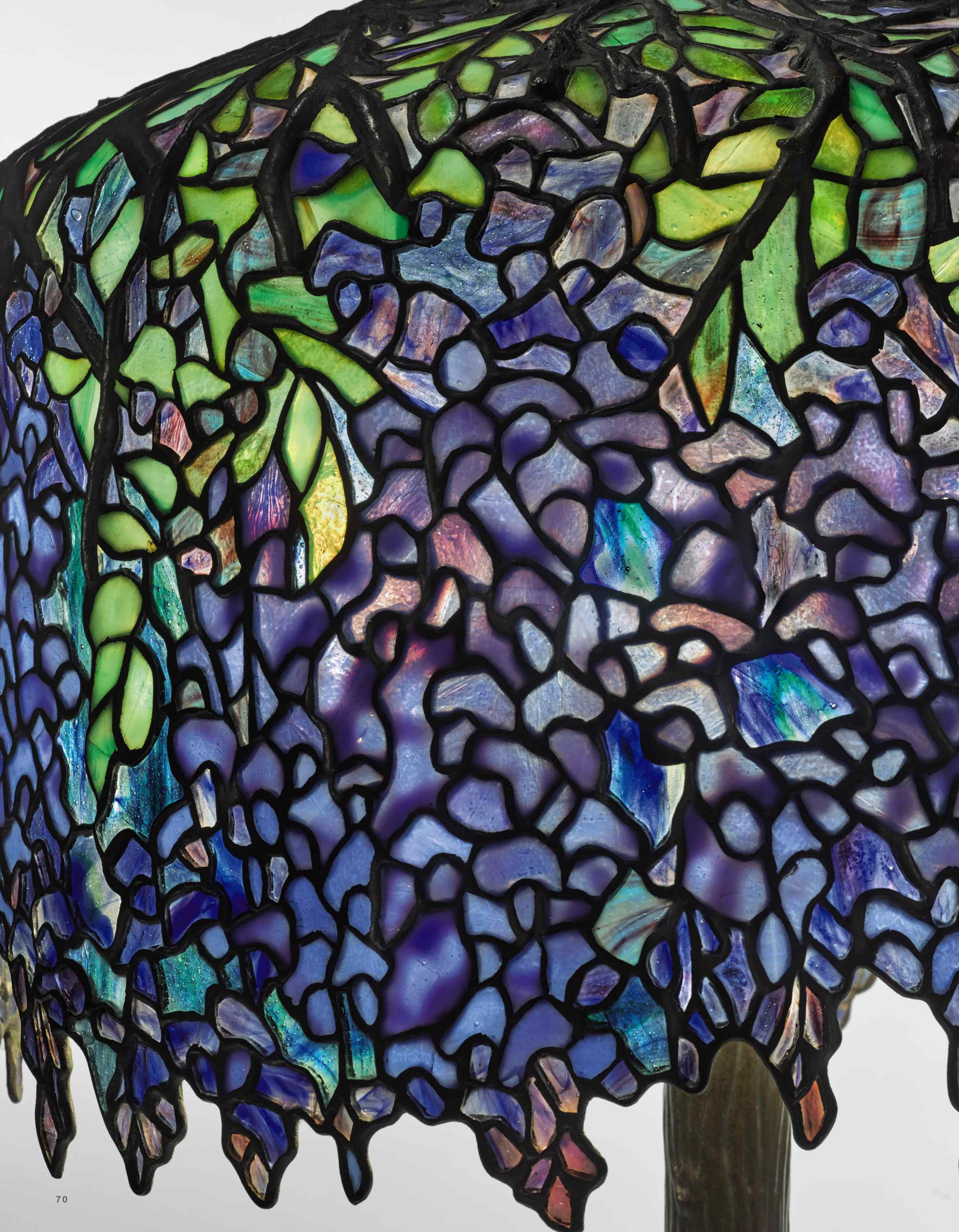
The lamps were so much in demand that three sets of templates were in use and, moreover, Driscoll had to cut new sets because the original ones had worn out. By 1906 when the women's glass-cutting department could not keep up with demand, it was decided that the male glass cutters in Corona, Long Island, would take on the work of producing Wisteria lamps, even though until then the men had been entrusted only with shades with geometric designs. The floral-themed shades had been the exclusive domain of the women. Not until 1910, when overall lamp production at Tiffany Studios was cut back severely, was the Wisteria lamp dropped from the company's *Price List*.

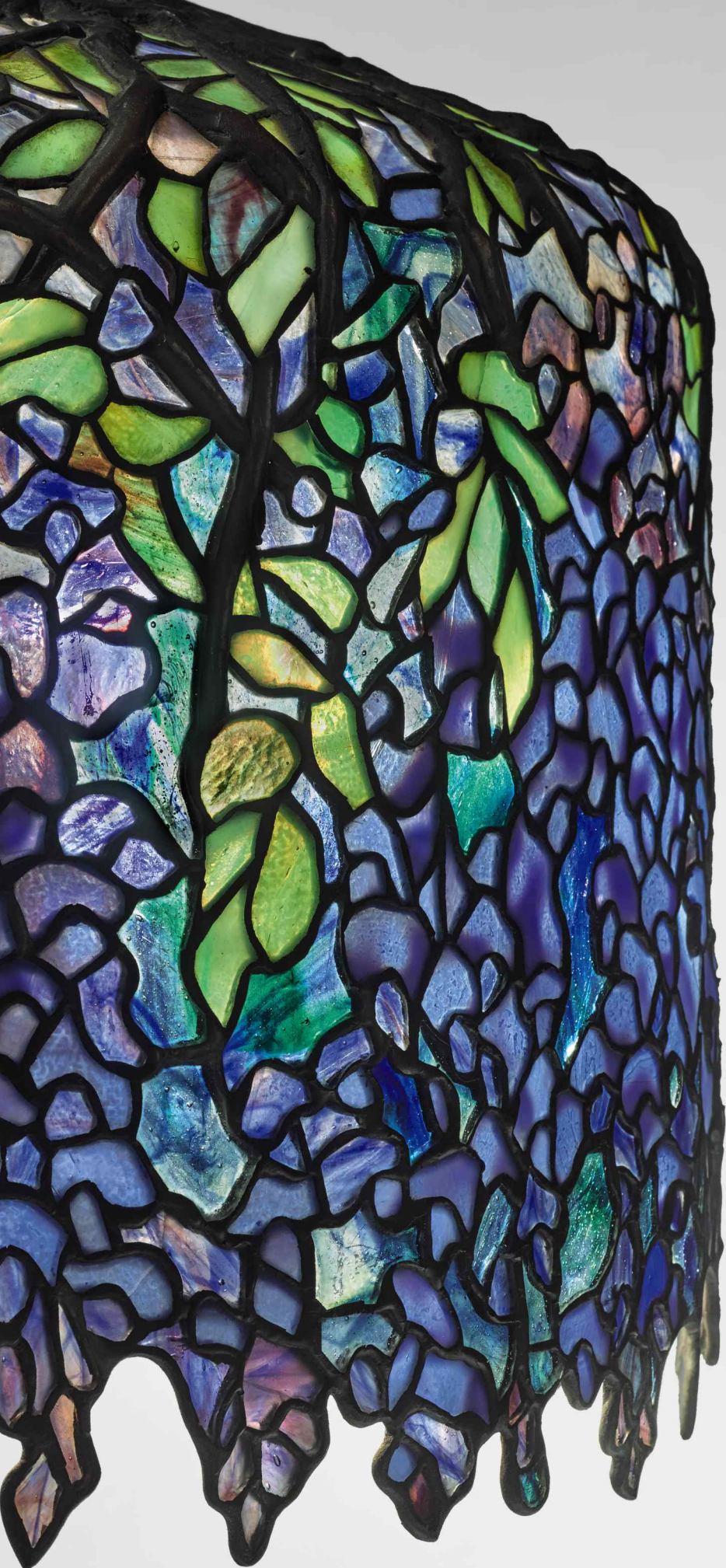
This Wisteria lamp has a remarkable provenance. Sixty years ago it was owned by Lillian Nassau, the undisputed New York doyenne of Tiffany and Art Nouveau,



Right: Frances Benjamin Johnston, *Wisteria Pergola at Laurelton Hall*, circa 1918
From top: Sequentially impressed factory marks on Wisteria bases







and then remained with one family for the next half century. Unknown to the outside world, its re-emergence reveals unexpected and exciting aspects about Tiffany, his business, and his art.

This Wisteria lamp has the distinction of being one of the earliest examples created, and this is shown several ways. First, both the underside of the base and the top of the vine's thick stem are marked with the monogram of the Tiffany Glass & Decorating Company, a name that became obsolete in 1902. Also, both the tag inside the shade and on the underside of the base are stamped "23917 2," production numbers that preceded the introduction of standardized model numbers around 1903.

The early date of this Wisteria lamp is also revealed in the refined selection of the glass used here. Especially pertinent is the striated amethyst and clear glass at the lower irregular edge—a fringe of color that adds a piquant accent and suggests that the newest of the blossoms are about to open. Significantly, the very same color accent is found on two other Wisteria lamps, both offered at Sotheby's in December 2014. Moreover, these two lamps had the production numbers 23917 4 and 23917 5, suggesting that there was an early, tightly controlled series of Wisteria lamps following the same specific color scheme, one undoubtedly invented by Clara Driscoll. All three share not only this commonality of production numbers and edge of extra color but also a remarkable finesse of color throughout the design. The extravagant counterpoint of a wide variety of violets, lavenders, and blues, is extravagant and yet nuanced. The thoughtful juxtapositions of colored glass reveal the great care that was taken when these lamps were executed in the early years of Tiffany Studios.

MARTIN EIDELBERG

Co-author of *The Lamps of Louis Comfort Tiffany* (New York: Vendome Press), 2005 and author of *Tiffany Favrile Glass and the Quest of Beauty* (New York: Lillian Nassau), 2007 and *Tiffany Favrile Pottery and the Quest of Beauty* (New York: Lillian Nassau), 2010

PROPERTY FROM AN IMPORTANT AMERICAN
COLLECTION

219 TIFFANY STUDIOS

"DAFFODIL" TABLE LAMP

circa 1905

with a rare "Turtle-Back" base

leaded glass, favrile glass and patinated bronze

shade impressed *TIFFANY STUDIOS NEW YORK*

oil canister impressed *TIFFANY STUDIOS/*

NEW YORK/227 with the Tiffany Glass &

Decorating Company monogram

base impressed *TIFFANY STUDIOS/NEW YORK/227*

19 in. (48.3 cm) high

15 $\frac{7}{8}$ in. (40.3 cm) diameter of shade

PROVENANCE

Sandra Van Den Broek, New York

\$ 80,000-120,000







PROPERTY FROM AN IMPORTANT AMERICAN
COLLECTION

220 TIFFANY STUDIOS

"CURTAIN BORDER" FLOOR LAMP

circa 1905

with a "Scroll" Senior floor base and "Pig Tail" finial
dichroic leaded glass and patinated bronze
base impressed *TIFFANY STUDIOS/
NEW YORK/D/936* with the Tiffany Glass &
Decorating Company monogram
76¾ in. (195 cm) high
24⅝ in. (62.5 cm) diameter of shade

PROVENANCE

Christie's New York, June 8, 1991, lot 405
Macklowe Gallery, New York

\$ 100,000-150,000

PROPERTY FROM AN IMPORTANT
AMERICAN COLLECTION

221 TIFFANY STUDIOS

**A RARE RED "TURTLE-BACK"
CHANDELIER**

circa 1905
leaded glass and patinated bronze
47 in. (119.4 cm) drop
18 in. (45.7 cm) diameter of shade

PROVENANCE

John W. Mecom, Jr., Houston, Texas
Sotheby's New York, *Highly Important Lamps
from the Collection of John W. Mecom, Jr.,
Houston, Texas*, April 22, 1995, lot 54
Macklowe Gallery, New York

\$ 100,000-150,000

This exceptional chandelier is distinguished by the striking coloration of its red "Turtle-Back" tiles—an exceedingly rare color scheme in Tiffany's Turtle-Back series. When seen with remitted light these tiles appear a rich scarlet red. When viewed with reflected light, the strong iridized surfaces of the Turtle-Back glass display a brilliant range of jewel-tone hues. The elegance of the chandelier is further elevated by its smaller, refined scale rarely seen in this series



TIFFANY'S
EXTRAORDINARY
"COBWEB" LAMP
PROPERTY FROM
THE COLLECTION OF
JEEP AND
CARLA HARNED

LOT 222



PROPERTY FROM THE COLLECTION OF
JEEP AND CARLA HARNED, DURANGO,
COLORADO

222 TIFFANY STUDIOS

AN IMPORTANT AND RARE "COBWEB AND APPLE BLOSSOM" TABLE LAMP

circa 1900-1902

with a rare mosaic glass "Wheat" base
leaded glass, favrile mosaic glass and patinated
bronze

base impressed *TIFFANY STUDIOS/NEW YORK/*
28893 with the Tiffany Glass & Decorating
Company monogram

24 in. (61 cm) high

17 $\frac{3}{8}$ in. (44.1 cm) diameter of shade

PROVENANCE

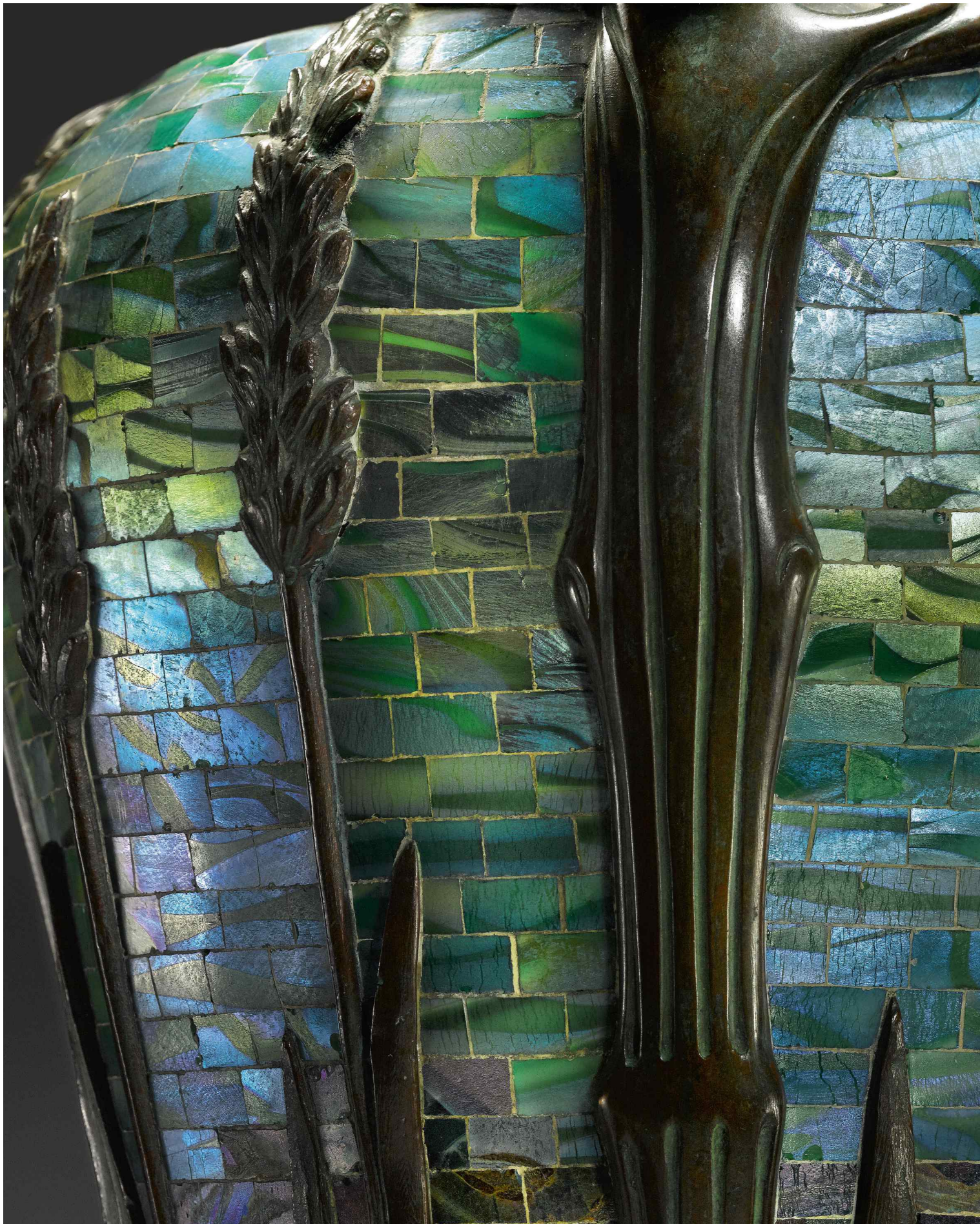
Private Collection, Pittsburgh, Pennsylvania
Sotheby's New York, December 2, 1995, lot 885
Acquired from the above by the present owner

LITERATURE

Dr. Egon Neustadt, *The Lamps of Tiffany*, New
York, 1970, p. 169
Alastair Duncan, *Tiffany at Auction*, New York, 1981,
p. 110, no. 297
William Feldstein, Jr. and Alastair Duncan, *The
Lamps of Tiffany Studios*, 1983, p. 91
Alastair Duncan, Martin Eidelberg and Neil Harris,
Masterworks of Louis Comfort Tiffany, London,
1989, figs. 45-46
Alastair Duncan, Martin Eidelberg and Neil Harris,
Masterworks of Louis Comfort Tiffany, exh. cat.,
Tokyo Metropolitan Teien Museum, 1991, no. 13
Martin Eidelberg, Alice Cooney Frelinghuysen,
Nancy A. McClelland and Lars Rachen, *The Lamps
of Louis Comfort Tiffany*, New York, 2005, p. 180
Alastair Duncan, *Tiffany Lamps and Metalware*,
Woodbridge, Suffolk, 2007, p. 23, nos. 44 and 47

\$ 700,000-1,000,000

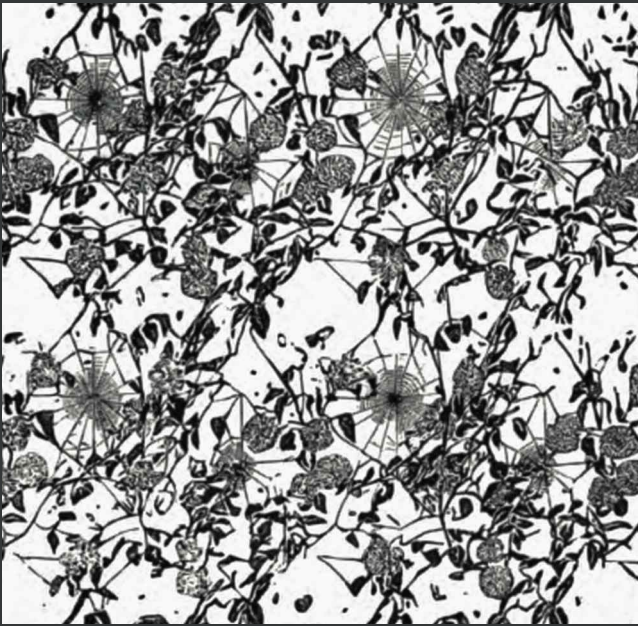






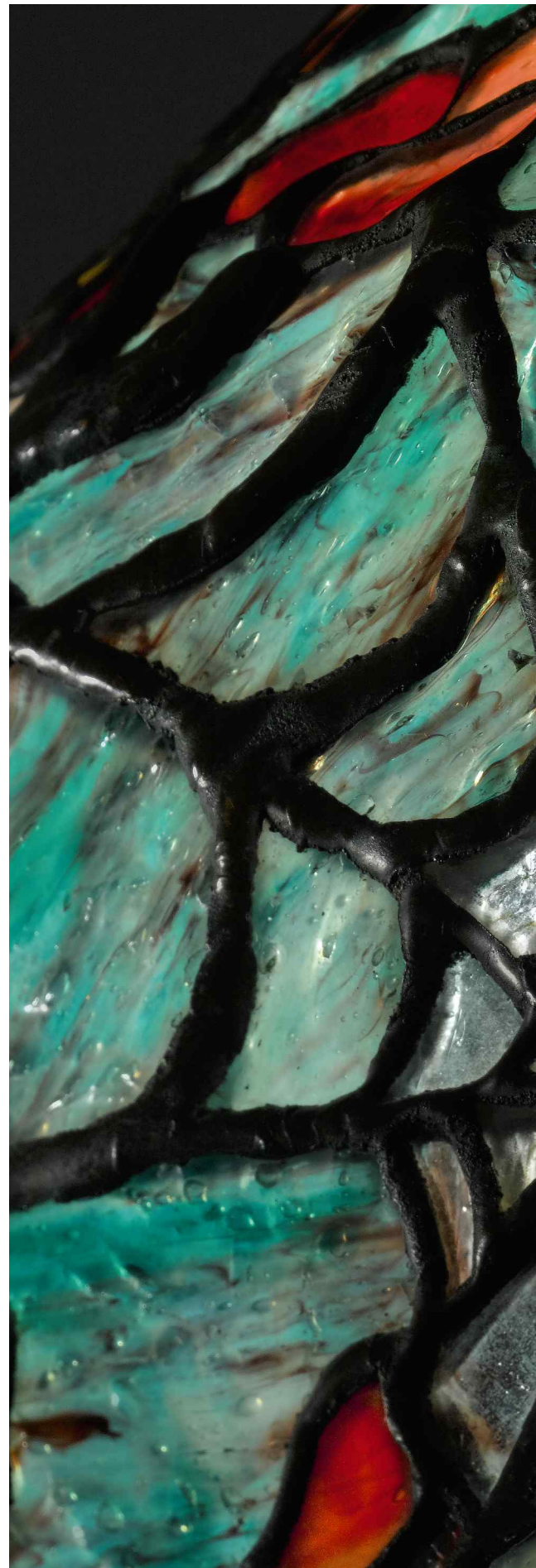
Many of Tiffany Studio's earliest lamps, from the simplest to the most elaborate, were inspired by the world of insects. Whether spiders, butterflies, or dragonflies, these subjects charmed Tiffany and his designers as well as the buying public. One can well understand an attraction to flowers, but why insects? The answer, of course, was the discovery of Japanese art—not only woodblock prints but bronzes, ceramics, and textiles. Wherever one turned in Japanese art, charmingly conceived insects abounded, and those lessons from Japan were not lost on Tiffany, one of whose earliest ventures into the decorative arts was a wallpaper with a design of spider webs in branches of flowering apple trees—the very theme of this lamp. Nor were those lessons from the East lost on Clara Driscoll, the chief designer of the firm's nature-based lamps and the person in charge of their execution.

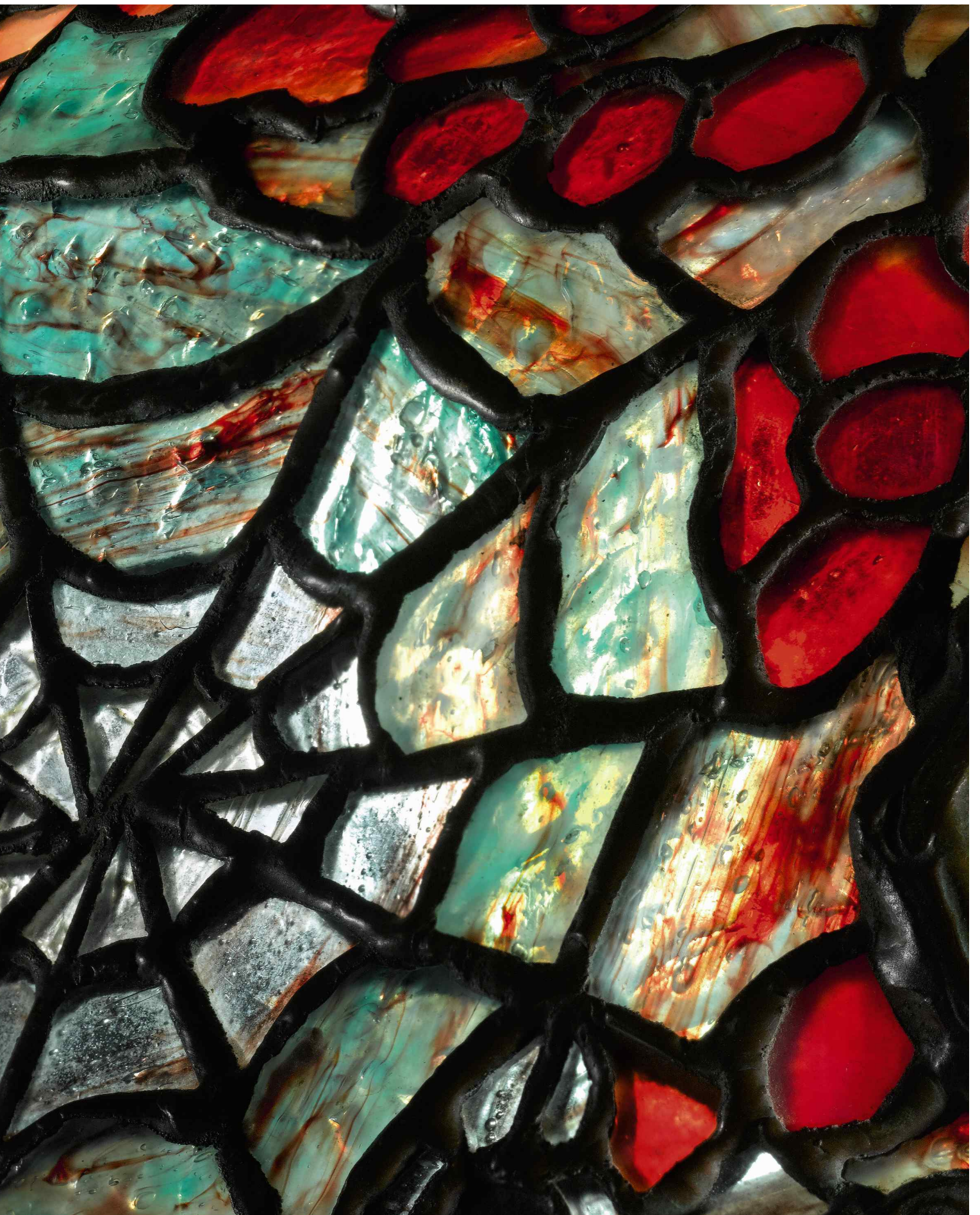
Above: A Japanese, Meiji period, cast iron brush holder with relief in silver, gold and shibuichi, 1850-1920, in the permanent collection of The Metropolitan Museum of Art



Driscoll was inspired to make two closely related designs with the subject of spider webs attached to branches of flowering apple blossoms. Both were designed early on, prior to 1902. In the case of the present lamp, its remarkably early date is proven by the monogram of the Tiffany Glass & Decorating Company stamped on the base. That name was abandoned in 1902. So too, the five-digit production number stamped on both the shade and base, rather than the standardized model numbers employed later, testify to this lamp having been made at just the turn of the century. Equally indicative of an early date is the complexity of the shade's design, its many small pieces making it labor-intensive and expensive to produce. Although Driscoll delighted in such complexity, ultimately the firm's mid-level managers prevailed and later designs were simpler and more cost effective.

Also noteworthy and original is the way that the three feet not only give the lamp a firm, wide base, but also they are sculpted like knots or burls on the bronze plant. Then they merge into stalks that ascend the height of the base and visually and physically merge into the branches on the shade. Unlike most Tiffany shades where







the leading is flat and minimal, here it is actually sculpted and emerges in relief as the actual boughs of the apple tree—tactile and substantial. Overall, then, this lamp has a truly organic design in all senses of the word “organic.”

Not to be overlooked, and typical of the thoughtful conception and execution of Driscoll's and Tiffany's better lamp designs, the glass mosaic between the stalks of wheat is subtly modulated in color, with darker tones in the lower range, suggestive of a field, while softer blues dominate the upper third. These vertical gradations of color, like the shaded backgrounds of Japanese floral prints, further the suggestions of earth and sky. With the arching boughs of the shade above, in effect, the lamp becomes a landscape.

Only three of these distinctive lamps are known, fewer than the large Cobweb and far fewer than the regular floral shades. Their rarity only adds to the attractiveness of this lamp, which is appealingly dramatic both in its structure and color.

The insect theme that inspired Tiffany's conception of the Cobweb lamp continues to endure a century later. Louise Bourgeois' *Spider IV* exemplifies the ways in which the insect motif has been reimagined within a contemporary context. The affinity between these two objects, both in subject and medium, testifies to Tiffany's innovative vision and the remarkable modernity of his Cobweb design.

MARTIN EIDELBERG

Opposite: Lot 222, Tiffany Studios' "Cobweb and Apple Blossom" Table Lamp, circa 1900-1902, with Louise Bourgeois' *Spider IV*, conceived 1996, cast 1997. Art ©2017 The Easton Foundation/Licensed by VAGA, NY

TO LIVE WITH ART: PROPERTY FROM THE
JEROME & ELLEN STERN COLLECTION

223 TIFFANY STUDIOS

A RARE AND MONUMENTAL "GEOMETRIC
AND TURTLE-BACK" LANTERN

circa 1915

leaded glass and patinated bronze

31½ in. (80 cm) drop

11¾ in. (29.8 cm) wide

11¾ in. (29.8 cm) deep

PROVENANCE

Skinner, Bolton, Massachusetts, April 22, 1989,
lot 43A

Acquired from the above by the present owner

LITERATURE

Alastair Duncan, *Tiffany at Auction*, New York,
1981, p. 193, no. 526 (for a related model)

Alastair Duncan, *Tiffany Lamps and Metalware*,
Woodbridge, Suffolk, 2007, p. 282, no. 1100 (for
the model) and p. 286, no. 1112 (for the above
related model)

\$ 60,000-80,000



PROPERTY OF A PRIVATE PENNSYLVANIA
COLLECTOR

224 TIFFANY STUDIOS

122 DECORATED TILES

circa 1910

comprising 89 small tiles with clover decoration,

14 larger tiles with impressed decoration and

19 larger flat tiles

favrite glass

smaller tiles: 3 x 3 in. (7.6 x 7.6 cm)

larger tiles: 4 x 4 in. (10.2 x 10.2 cm)

\$ 10,000-15,000





TIFFANY
MASTERWORKS
FROM AN
IMPORTANT
ART AND DESIGN
COLLECTION

LOTS 225-232





IN DIALOGUE

Sotheby's Jodi Pollack, Senior Vice President and Co-Worldwide Head of 20th Century Design, spoke with "LFT," a visionary American Collector about art, design and the meaning of stewardship.

JP *What has been your general philosophy to collecting, both fine art and design?*

LFT The philosophy has been very simple: collect what you are passionate about; what you think is beautiful or interesting objects that make you think; works that make you feel; and enjoy them. Buying the best of the best is a luxury and when you are fortunate enough to be able to do it, do it. Those pieces are the absolute manifestation of the genius of the artist within the object—they are the purest and the most illustrative of the artist's intrinsic abilities. Any piece in which you can find the hand and heart of the artist is one worth pursuing.

JP *Was integrating your art and design collections the original intent, or did this happen more organically over the course of your collecting? How did the design collection evolve, and what role did your art pieces play in that evolution?*

LFT I think I suffered from what many collectors suffer from initially, which is seeing boundaries that delineate the period and style of an object. Over time, however, when you live with the pieces, you begin to feel that diversity is not a negative, but a positive. The art and design begin to interact and reinforce one another in unexpected and often enlightening ways. It is a completely organic process if the collector allows it. For me, it has been an evolution guided by the art. In a true sense, it is a collaboration of the objects themselves.

JP *Collectors today are more inclined to mix art and objects from different periods and genres to encourage dialogues. This is a relatively new philosophy that has gained momentum in recent years, but you have been embracing this approach for some time. What has been your approach to integrating prewar and postwar design?*

LFT I would love to take credit for anything inspirational but, frankly, that didn't happen. As the collection grew, the terms that inherently separate objects into classifications disintegrated. The notion that works from different or seemingly disparate genres do not belong together faded. Though academically important, this school of thought is limiting. French Art Deco, Tiffany, American Studio—the terms are incredibly important, but I do not sanction the walls they create. One would never imagine that, from a historical perspective, a Bertoia sculpture would look natural on a Lalique table, or that Argy-Rousseau vases would look harmonious on top of a Paul Evans sideboard, but art and creativity are boundless. The way I see it, they should be free, and I invite the kinds of exciting discoveries that can be made by experimenting and intuitively mixing objects.

JP *You have always been drawn to Tiffany. How did you integrate Tiffany alongside your largely contemporary-focused collection?*

LFT Tiffany is classic. There is something very hopeful and joyous in these Tiffany pieces that is very evocative of the

American spirit. When I see a Tiffany lamp, with its beautiful hues of gold and amber, red and green, it is enjoyable and immediately understood. If I can speak romantically for a moment, I do not think there is anything much better than falling asleep under the warm glow of a Tiffany lamp. Aesthetically, there is so much variation in Tiffany lamps—they can be graphic or naturalistic, and they always inspire with their artful and widely ranging color palettes. When integrating them with the art collection, they both melded and contrasted with the artworks in wonderful ways. For example, I think stylistically Warhol and Tiffany are at opposite extremes of a spectrum, but not unlike contrasting fabrics in a well put-together ensemble, it works!

JP *You have mentioned the role of stewardship as being central to your collecting. What does this mean to you as a collector, especially now that you are parting with these objects?*

LFT I truly admire a collector whose desire is to maintain the objects he or she is fortunate to possess in the same condition as received or better. There is something magical about an obsessive collector. Very honorable. This was my ambition. In a very real sense, these objects are part of the heritage of humankind. To be anything less than a steward and to misunderstand that importance, I think, would be a mistake. We must enjoy these objects to the fullest, take personal pleasure in them and then we must pass them on when it is time.

TIFFANY MASTERWORKS FROM AN
IMPORTANT AMERICAN COLLECTION

225 TIFFANY STUDIOS

"DRAGONFLY" TABLE LAMP

circa 1905

with a rare reticulated blown glass "Pineapple" base
leaded glass, favrile glass and patinated bronze
shade impressed *TIFFANY STUDIOS NEW YORK*
1462-16

base impressed *TIFFANY STUDIOS/NEW*
YORK/28610

23¼ in. (59.1 cm) high

17¼ in. (43.8 cm) diameter of shade

PROVENANCE

For the shade:

Christie's New York, June 11, 1999, lot 116

For the base:

Mannie and Helen La Barbara Collection

Phillips New York, March 20, 1998, lot 257

For the shade and base:

Geyer Family Collection, New York

Sotheby's New York, December 18, 2013, lot 338

Acquired from the above by the present owner

\$ 70,000-90,000



TIFFANY MASTERWORKS FROM AN
IMPORTANT AMERICAN COLLECTION

226 TIFFANY STUDIOS

A RARE "LAVA" BOWL

circa 1906-1907
favrite glass
engraved 2569C L. C. Tiffany-Favrile
3 $\frac{5}{8}$ in. (9.2 cm) high
6 $\frac{1}{2}$ in. (16.5 cm) diameter

PROVENANCE

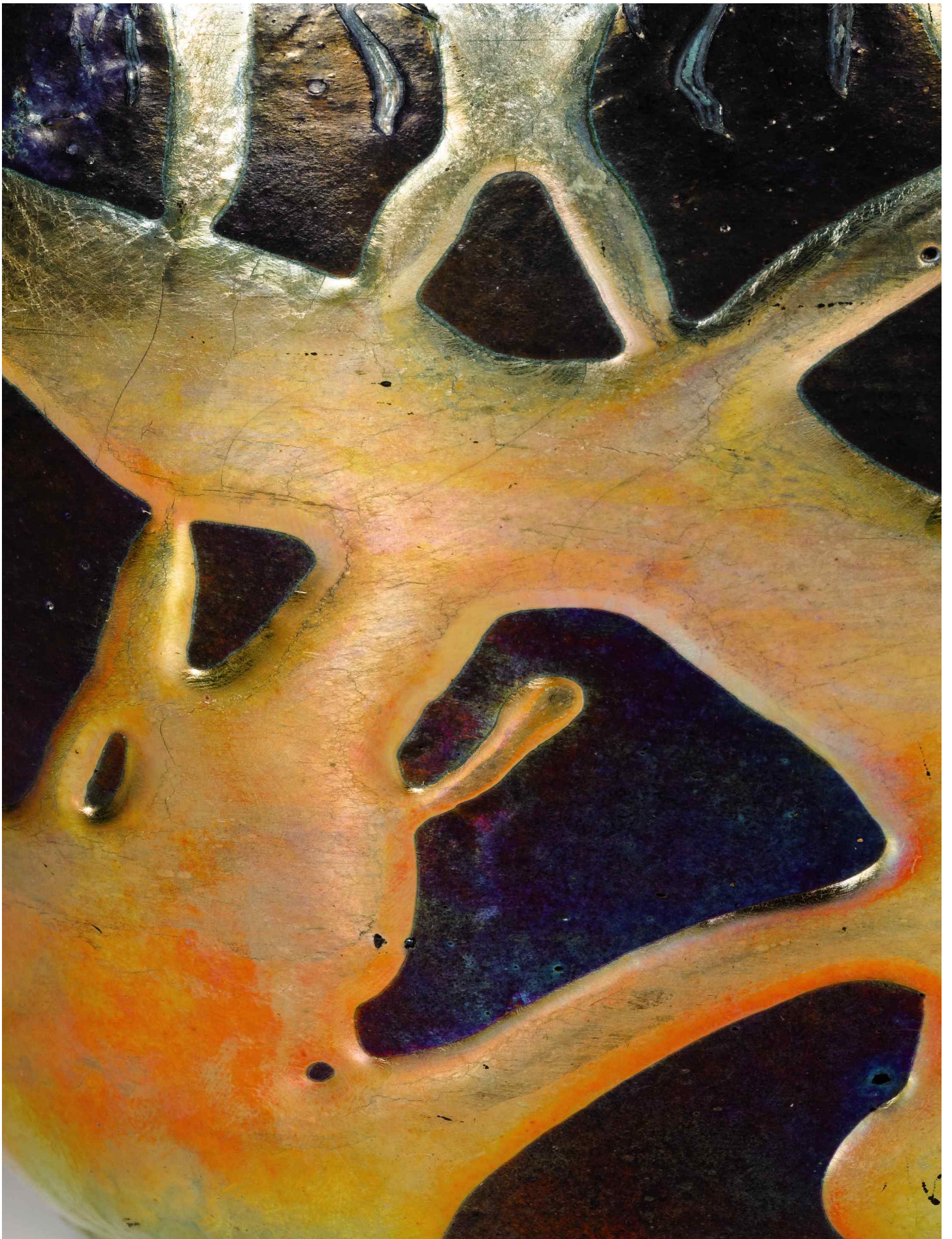
Private Collection, New York
Sotheby's New York, December 2, 2000, lot 582
Macklowe Gallery, New York
Private Collection, Europe
Sotheby's New York, June 13, 2012, lot 5
Acquired from the above by the present owner

LITERATURE

Robert Koch, *Louis C. Tiffany: The Collected Works of Robert Koch*, Atglen, PA, 2001, pp. 140 and 202 (for related examples)
Alastair Duncan, *Louis C. Tiffany: The Garden Museum Collection*, Woodbridge, Suffolk, 2004, p. 250 (for a related example)
Paul Doros, *The Art Glass of Louis Comfort Tiffany*, New York, 2013, p. 123 (for a related example)

\$ 30,000-50,000





TIFFANY MASTERWORKS FROM AN
IMPORTANT AMERICAN COLLECTION

227 TIFFANY STUDIOS

AN IMPORTANT AND RARE "LAVA" VASE

circa 1906-1907
favrile glass
engraved *L. C. Tiffany-Favrile/4056C*
9¾ in. (24.8 cm) high

PROVENANCE

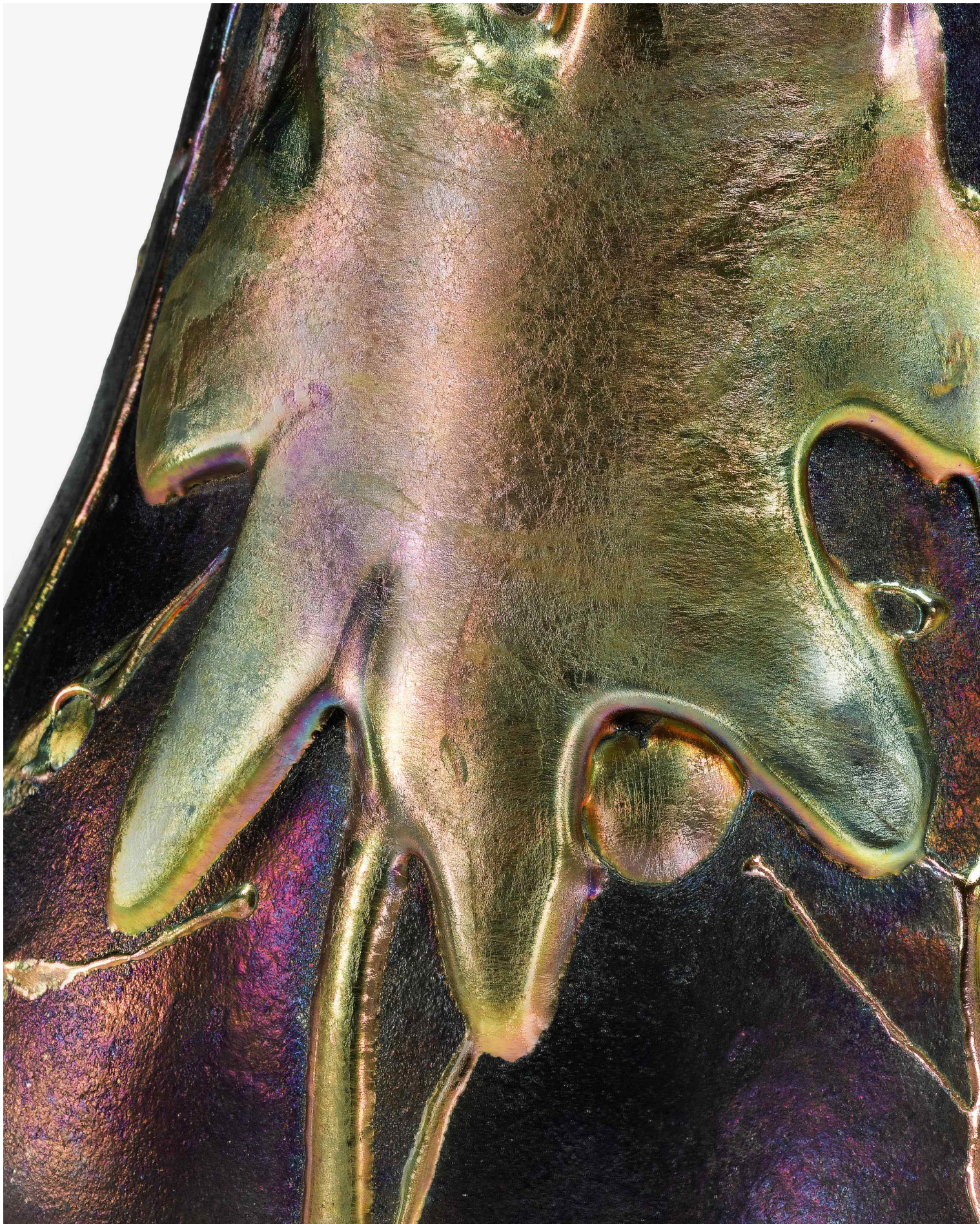
Louis and Jack Drew, Omaha, Nebraska
Collection of Dr. Edward and Helen McConnell,
Atlanta, Georgia, acquired from the above,
late 1970s
Sotheby's New York, June 11, 2014, lot 12
Acquired from the above by the present owner

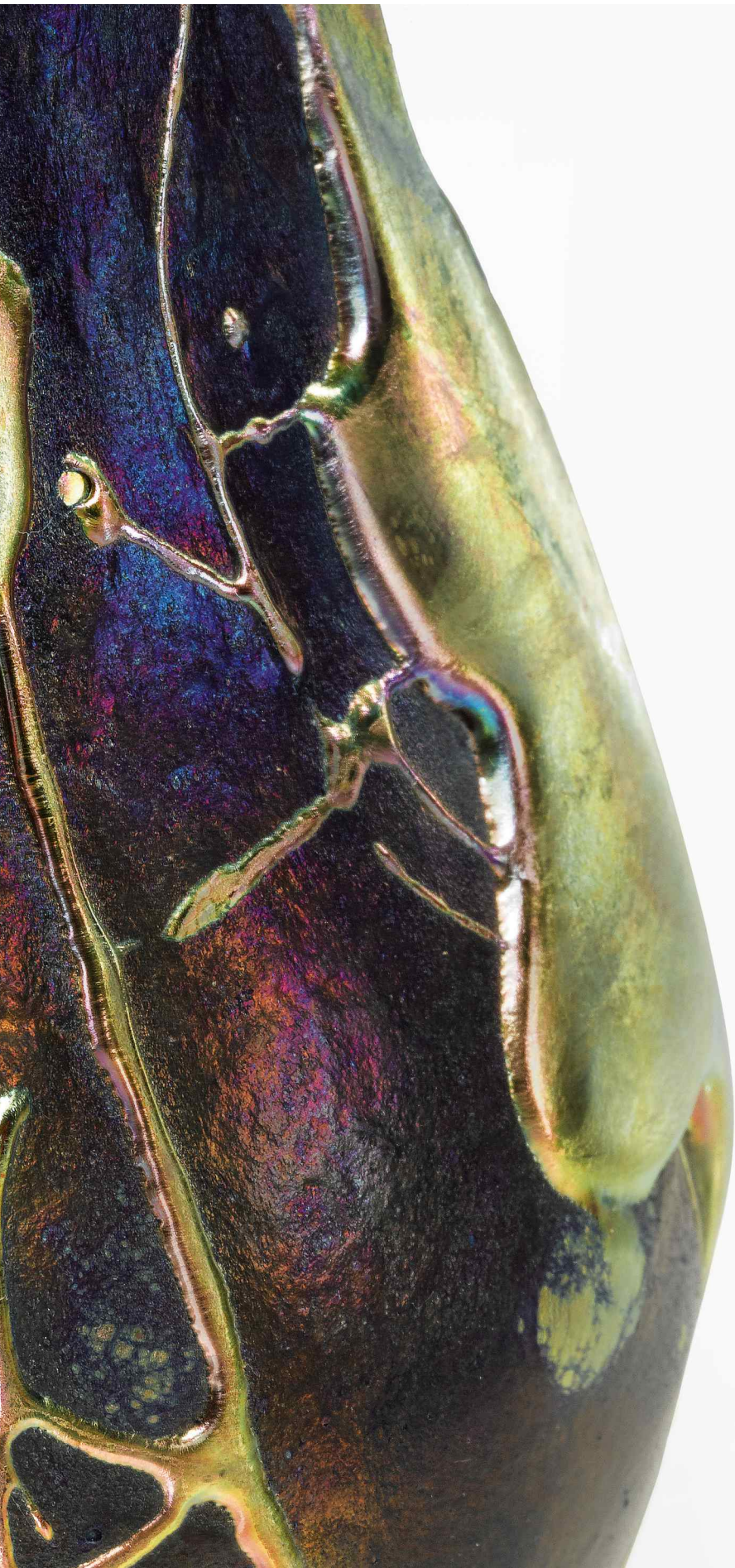
LITERATURE

Art Nouveau Glass: A Connoisseur's Collection,
exh. cat., Georgia Museum of Art, The University
of Georgia, Athens, GA, 1984, no. 9 and front cover
(for the present lot illustrated)
Paul Doros, *The Tiffany Collection of the Chrysler
Museum at Norfolk*, Richmond, 1978, pp. 53-54,
nos. 65-66 (for a related "Lava" vase and bowl
decorated with abstract flowers and vines)
Alastair Duncan, *Fin de Siècle Masterpieces from
the Silverman Collection*, New York, 1989, p. 49
(for a related example)

\$ 100,000-150,000







The blown glass objects produced by Tiffany Studios were internationally acclaimed for their forms based on nature and the use of vividly colored glass that ran the full gamut of the spectrum. The firm's Lava vases were a rare and exciting anomaly. Apparently produced only in 1906-1907 and again around 1916, it was originally theorized that the motif was inspired by Louis Tiffany's observation of Mt. Aetna erupting during one of his many European trips. That story, however, has been proven to be apocryphal. A far more likely design source can be found in Tiffany's love of Japanese art, which had a significant influence on his aesthetics. He was a serious collector of Asian decorative arts, including ceramics, and Lava vases are Tiffany's fairly obvious attempt to emulate, in glass, seventeenth-century Japanese raku-fired ceramic tea bowls.

The present lot is one of the finest examples ever produced by the company. It superbly features all the elements that make Lava vases so desirable: an asymmetrical, dimpled body with an uneven, slightly undulating rim and a multi-hued iridescence; a navy-cobalt overlay, with a texture like weathered leather, interspersed with irregular patches exposing the transparent yellow ground; and iridescent gold threading of varying dimensions dripped around the body, interrupted by large, floral-like applications in high relief of the same glass. The bright gold interior iridescence serves as a distinct counterpoint to the dark blue exterior.

The extreme rarity of Lava vases is due to the incredible technical difficulties involved in making a multi-layered object of different glasses with the additional complication of thick, applied sections. It is also highly likely that they were too artistically adventurous for most early twentieth century collectors. One hundred years later, Lava vases are considered by many to best epitomize the creative supremacy of Tiffany's blown favrile glass.

PAUL DOROS



Lisa Yuskavage, *Wee Allergin*, 1997, oil on canvas

TIFFANY MASTERWORKS FROM AN
IMPORTANT AMERICAN COLLECTION

228 TIFFANY STUDIOS

“DIATRETA” VASE

circa 1907-1910
favrile glass
engraved 5424E L. C. Tiffany-Favrile
3 1/8 in. (7.9 cm) high

PROVENANCE

Private Collection, New Orleans, Louisiana
Sotheby's New York, December 16, 2015, lot 205
Acquired from the above by the present owner

LITERATURE

Robert Koch, *Louis C. Tiffany: Rebel in Glass*,
New York, 1964, p. 177 (for a related example)
Albert Christian Revi, *Amerian Art Nouveau Glass*,
Camden, NJ, 1985, p. 13 (for a related example)
Moise S. Steeg, Jr., *Tiffany Favrile Art Glass*, Atglen,
PA, 1997, p. 133 (for the present lot illustrated)

\$ 7,000-10,000



TIFFANY MASTERWORKS FROM AN
IMPORTANT AMERICAN COLLECTION

229 TIFFANY STUDIOS

**AN IMPORTANT AND RARE "MORNING
GLORY" PAPERWEIGHT EXHIBITION VASE**

circa 1914-1915
favrile glass
engraved 2912K L. C. Tiffany-Favrile/Award Paris
Salon 1915
7½ in. (19.1 cm) high

PROVENANCE

Sotheby's New York, December 6, 1997, lot 510
Private Collection
Sotheby's New York, June 13, 2012, lot 6
Acquired from the above by the present owner

EXHIBITED

La Société Nationale des Beaux-Arts, Paris, 1915

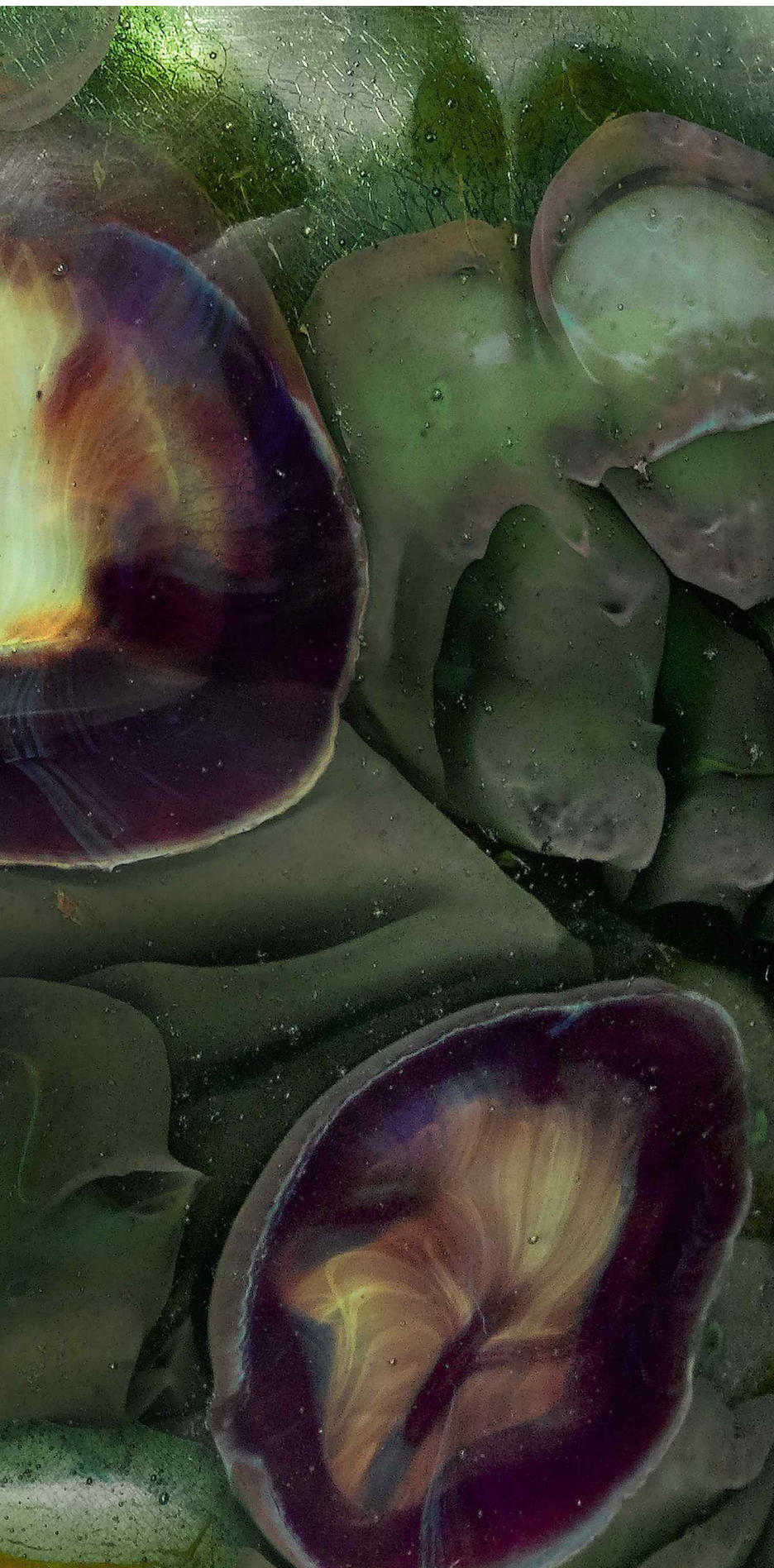
LITERATURE

Alastair Duncan, *Louis C. Tiffany: The Garden
Museum Collection*, Woodbridge, Suffolk, 2004,
pp. 258 (for related examples and the original
1913 watercolor "Morning Glories") and 548 (for a
period photograph showing "Morning Glory" vases
at the 1914 Paris Salon)
Martin Eidelberg, *Tiffany Favrile Glass and the
Quest for Beauty*, New York, 2007, p. 68 (for
related examples)

\$ 60,000-80,000







This iconic design first appeared in late 1913 when Tiffany Furnaces decided to create paperweight-technique vases using transparent glass, but without an interior iridescence. This new design philosophy permitted the flowers to be the primary focal point, and the transparency of the glass added a greater three-dimensional aspect to the internal decoration.

According to Leslie Nash, who was the son of the glasshouse's superintendent, Arthur Nash, the company was experimenting with special formulas for several reactive types of glass with a high silver content that changed colors when struck with heat. Louis Tiffany, aware of these experiments, came to Tiffany Furnaces one Monday in October 1913 with a watercolor of morning glories he had recently painted. He showed the painting to Arthur Nash and insisted the glasshouse reproduce his painting in glass. After numerous failures, the gaffers finally succeeded by using five different types of reactive glass. Leslie Nash claimed the company spent \$12,000 in materials and labor by the time the first successful "Morning Glory" paperweight vase was created. For this reason, they were priced at no less than \$1,000 each.

The model was first shown to the public at the 1914 Paris Salon and this lot, exhibited at the Paris Salon the following year, displays a subtle, yet interesting departure. The transparent glass still encases a beautiful design of morning glories, in various shades of violet, purple, blue and cream, and wonderfully artistic vines and leaves in multiple tones of green and brown. This example, however, has a light silver iridescence on the interior, creating a highly attractive and evocative effect and is again evidence of the continual experimentation within the glasshouse.

PAUL DOROS

TIFFANY MASTERWORKS FROM AN
IMPORTANT AMERICAN COLLECTION

230 TIFFANY STUDIOS

"LOTUS" TABLE LAMP

circa 1910
leaded glass and patinated bronze
shade impressed *TIFFANY STUDIOS NEW YORK*
base impressed *TIFFANY STUDIOS/NEW YORK/374*
31½ in. (80 cm) high
26½ in. (66.4 cm) diameter of shade

PROVENANCE

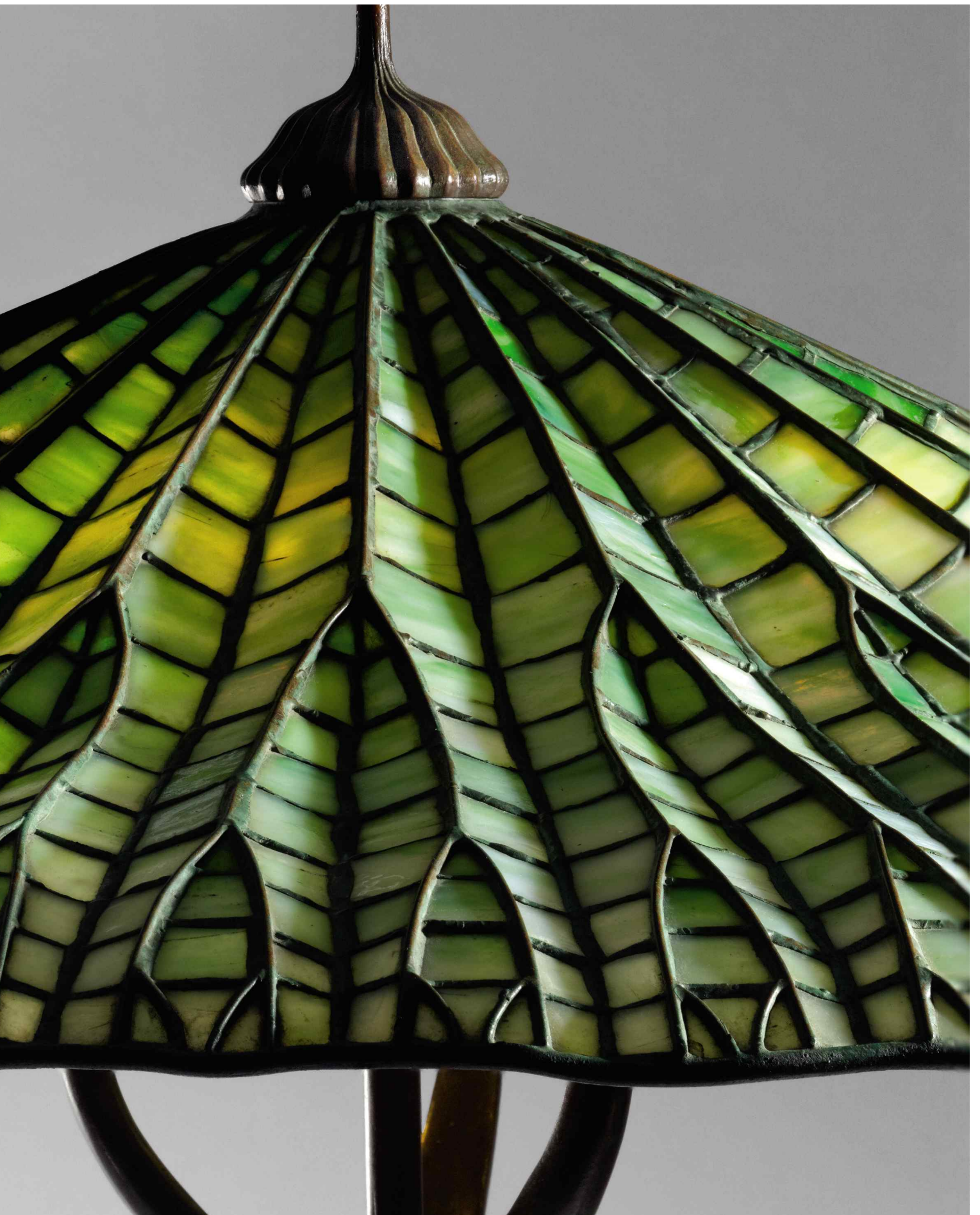
Henry Augustus Lukeman, New York, circa 1910
Thence by descent
Sotheby's New York, June 15, 2011, lot 18
Acquired from the above by the present owner

See sothebys.com for a period photograph showing
the present lot in the Lukemans' Manhattan
residence in 1934.

\$ 120,000-180,000







TIFFANY MASTERWORKS FROM AN
IMPORTANT AMERICAN COLLECTION

231 TIFFANY STUDIOS

A RARE "AQUAMARINE" EXHIBITION VASE

circa 1914
favrite glass
engraved 5396M L. C. Tiffany Inc. Exhibition piece
6¾ in. (17.1 cm) high
6½ in. (16.5 cm) diameter

PROVENANCE

Christie's New York, December 10, 1998, lot 286
David Whitney Collection, Connecticut
Sotheby's New York, *An American Visionary: The
Collection of David Whitney*, November 16, 2006,
lot 21
Private Collection, New York
Sotheby's New York, December 15, 2011, lot 223
Acquired from the above by the present owner

\$ 45,000-60,000



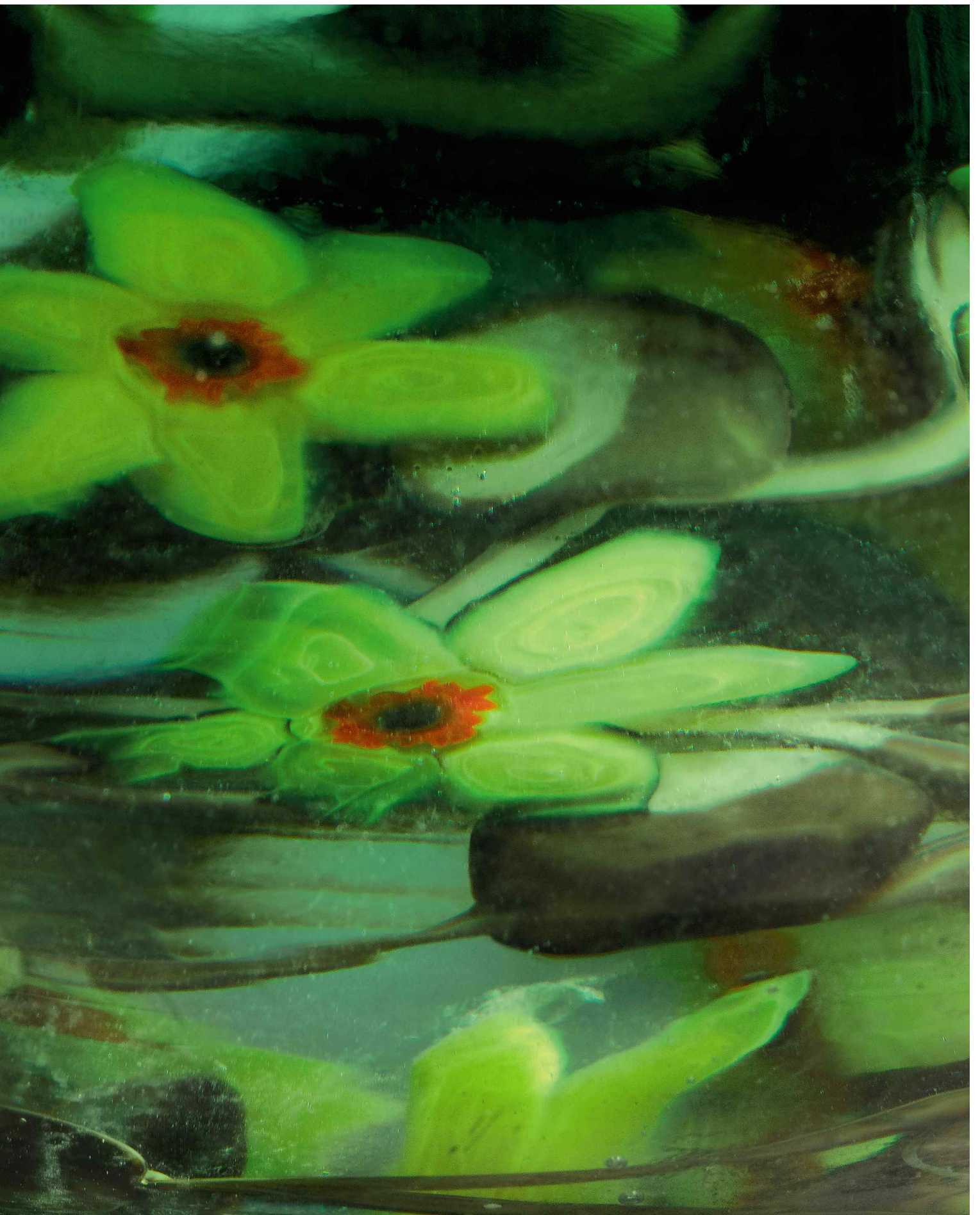
Aquamarine glass was one of the last innovations introduced by Tiffany Furnaces. Louis Tiffany was fascinated by water: he sailed a small sloop outside Oyster Bay, designed and produced several large fountains, and even had a small stream traverse the interior of his Laurelton Hall mansion. It is therefore not surprising that he desired a type of glassware that reflected his affinity for water.

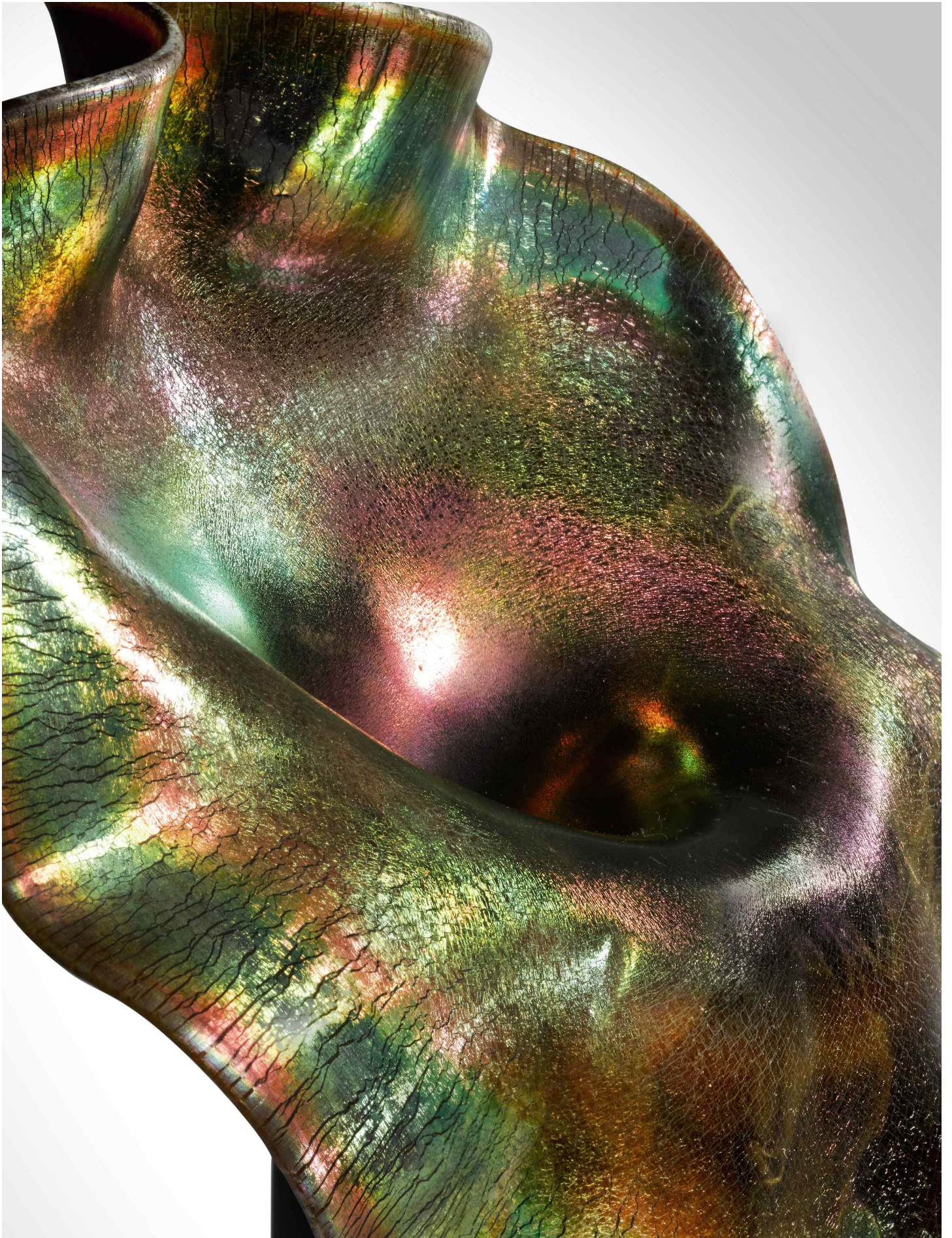
In July 1913, Tiffany sent Arthur E. Saunders, one of his gaffers, to Bermuda to examine from a glass-bottomed boat the marine life and vegetation in the surrounding tropical waters. The intent was for Saunders to replicate, in glass, what he saw after he returned to Corona. The final result, after a surprisingly short period of experimentation, was the Aquamarine series, which was met with immediate critical success. Featuring thick, heavy bodies of transparent green-tinted glass encasing a highly naturalistic motif, the pieces were highlighted in magazine articles and Tiffany & Company's Blue Book from 1914 to 1917, priced as high as \$300. This exorbitant price was an indicator of how exceptionally difficult it was for the glasshouse to produce these objects, some of which weighed as much as 25 pounds.

The vase offered here is a prime example of the category. Its bulbous green-tinted transparent body is decorated with a central dome of "floating" yellow flowers, with orange millefiori centers, encircled by a spiraled vine of leaves in various shades of brown. The sense of depth is heightened by the refractive nature of the glass, and the internal horizontal striations aptly mimic a stream's gentle current. Even the subtle silver iridescence on the interior of the neck serves a purpose, leading the viewer to focus on the floral decoration within the body. Tiffany evidently considered it a superior piece, as the company selected it for a special exhibition, probably either the 1914 Paris Salon or the 1915 Panama-Pacific Exposition. It is vases such as this one that caused a contemporary observer to assert that Aquamarine glass was one of the most decorative and unusual creations in the history of glass-making.

PAUL DOROS









TIFFANY MASTERWORKS FROM AN
IMPORTANT AMERICAN COLLECTION

232 TIFFANY STUDIOS

**"JACK-IN-THE-PULPIT" FLOWER FORM
VASE**

circa 1904-1906
favrile glass
engraved 4415C L. C. *Tiffany-Favrile* and with firm's
paper label
20⁷/₈ in. (53 cm) high

PROVENANCE

Minna Rosenblatt, New York
Private Collection, New York
Christie's New York, December 18, 2006, lot 218
Private Collection, Texas
Sotheby's New York, December 17, 2014, lot 238
Acquired from the above by the present owner

\$ 50,000-70,000



PROPERTY OF A PRIVATE CHICAGO COLLECTOR

233 TIFFANY STUDIOS
"EGYPTIAN ONION" FLOWER FORM VASE

circa 1898-1900
favrite glass
engraved L.C.T./N9382
12⁵/₈ in. (32.1 cm) high

PROVENANCE
Private Collection, New York, circa 1945
Thence by descent to the present owner

\$ 8,000-12,000

PROPERTY FROM A WESTCHESTER, NEW YORK COLLECTION

234 TIFFANY STUDIOS
FLOWER FORM VASE

circa 1898-1900
favrite glass
engraved L.C.T. R9904
11 in. (27.9 cm) high

PROVENANCE
Acquired by the present owner, circa 1960

\$ 7,000-9,000

235 TIFFANY STUDIOS
"CALYX" FLOWER FORM VASE

circa 1898-1900
favrite glass
engraved L.C.T./M426
14⁷/₈ in. (37.8 cm) high

PROVENANCE
Christie's New York, November 15, 1980, lot 428
Private Collection, New York
Acquired from the above by the present owner,
circa 2002

LITERATURE
Alastair Duncan, *Tiffany at Auction*, New York, 1981,
p. 37, no. 92 (for the present lot illustrated)

\$ 6,000-8,000

236 TIFFANY STUDIOS
FLOWER FORM VASE

circa 1903-1904
favrite glass
engraved L.C.T. 4546B
11¹/₈ in. (28.3 cm) high

PROVENANCE
Christie's New York, December 7, 2001, lot 544
Acquired from the above by the present owner

\$ 3,000-5,000



234

235

236

PROPERTY FROM A PRIVATE TEXAS
COLLECTION

237 TIFFANY STUDIOS

COUNTER-BALANCE DESK LAMP

circa 1910

favrite glass and patinated bronze

shade engraved *L.C.T.*

base impressed *TIFFANY STUDIOS/
NEW YORK/415*

14½ in. (36.8 cm) high as shown

9⅞ in. (25.1 cm) diameter of shade

PROVENANCE

Private Collection, Pennsylvania

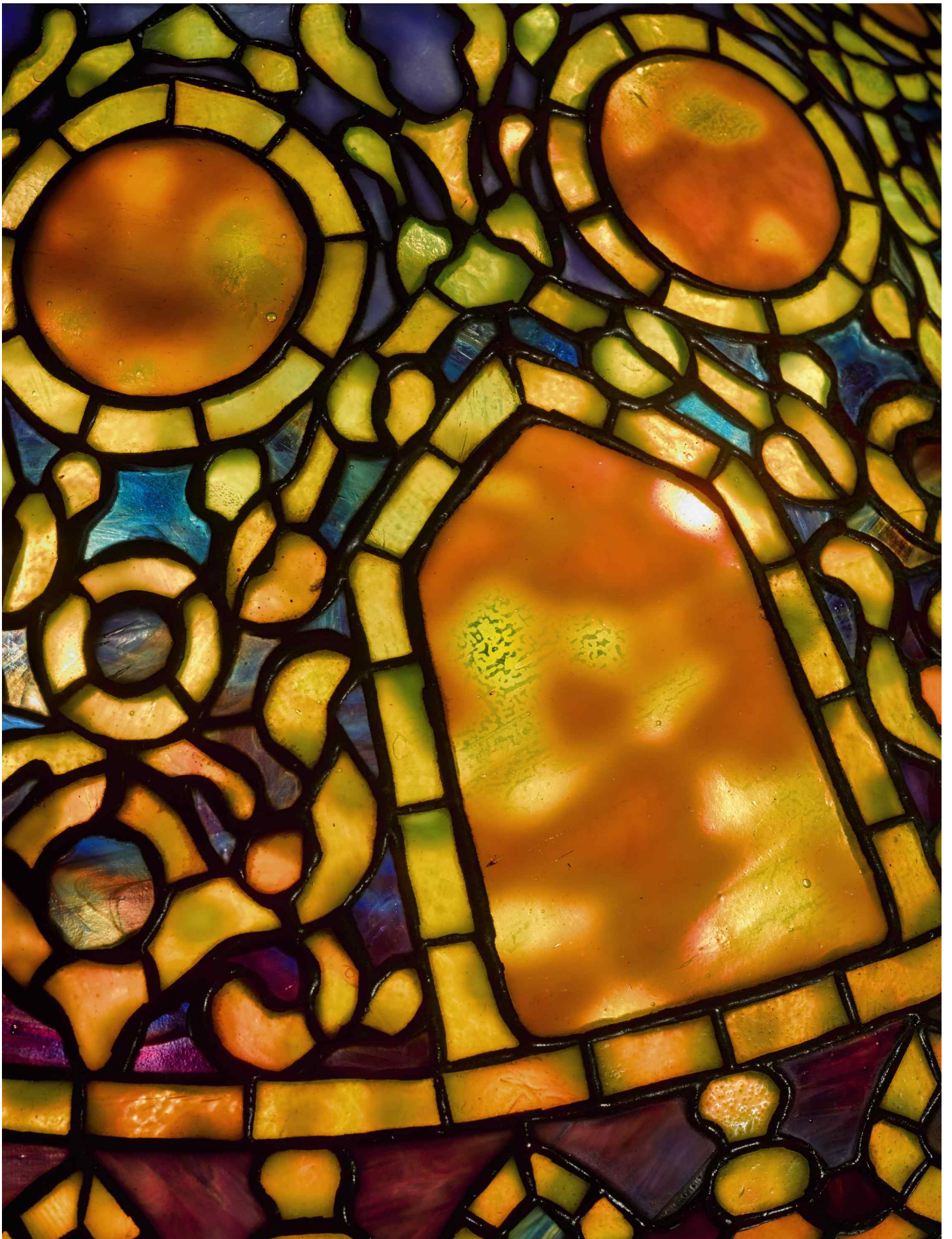
Sotheby's New York, March 14, 1997, lot 339

Acquired from the above by the present owner

\$ 7,000-9,000









PROPERTY OF A PRIVATE CALIFORNIA
COLLECTOR

238 TIFFANY STUDIOS

"RUSSIAN" TABLE LAMP

circa 1915
with an "Old English" base
leaded glass and patinated bronze
shade impressed *TIFFANY STUDIOS NEW YORK*
1910
base impressed *TIFFANY STUDIOS/
NEW YORK/557*
27 in. (68.6 cm) high
20¼ in. (54.1 cm) diameter of shade

PROVENANCE
Macklowe Gallery, New York
Acquired from the above by the present owner,
circa 1995

\$ 50,000-70,000

PROPERTY FROM AN IMPORTANT NEW YORK
PRIVATE COLLECTION

239 TIFFANY GLASS AND
DECORATING COMPANY

**A RARE PAIR OF ANDIRONS AND CROSS-
BAR**

circa 1890s
patinated bronze and wrought iron
26 $\frac{5}{8}$ x 21 $\frac{3}{4}$ x 15 $\frac{3}{8}$ in. (67.6 x 55.2 x 39.1 cm) each
length of crossbar: 48 $\frac{7}{8}$ in. (124.1 cm)

LITERATURE

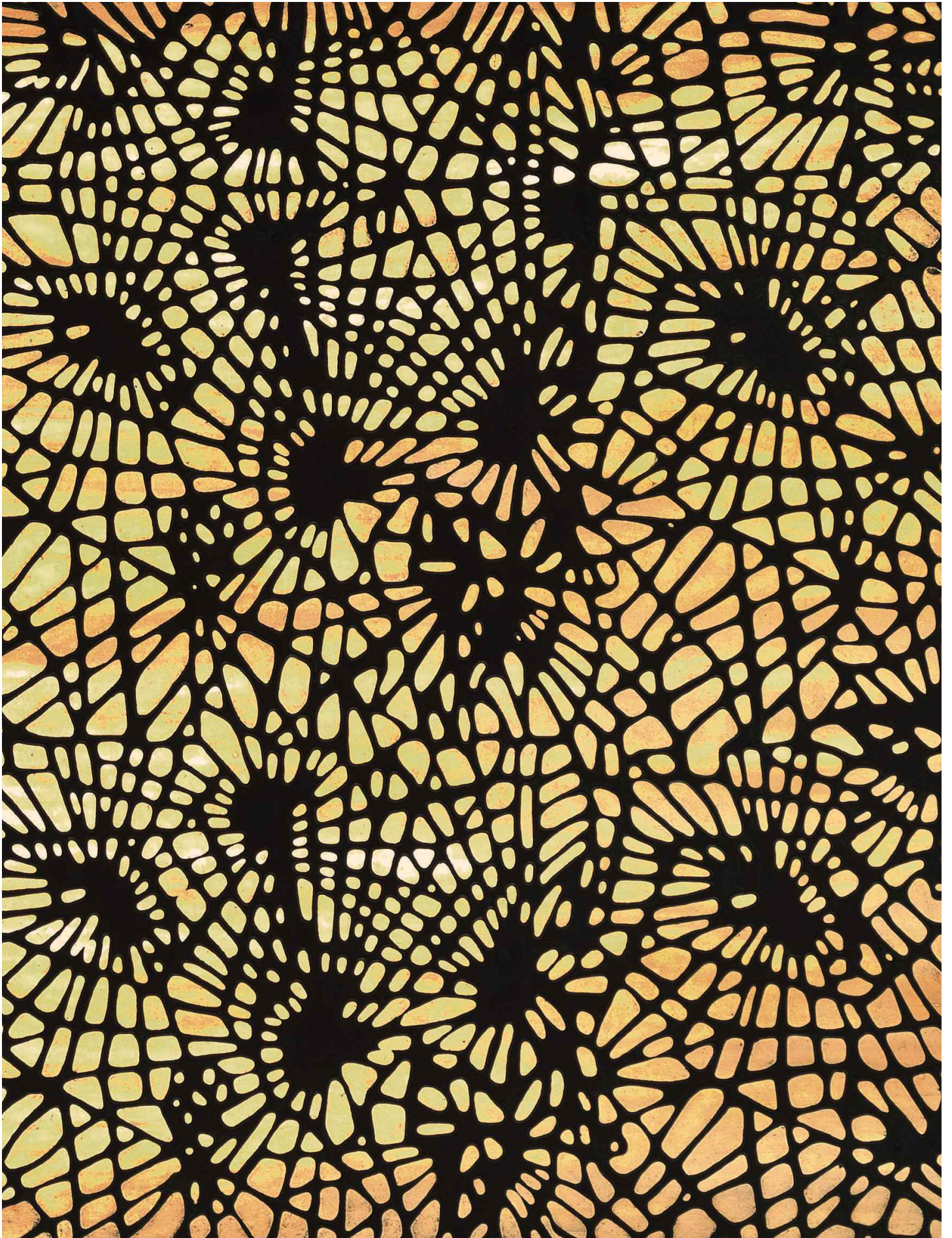
Alastair Duncan, *Tiffany Lamps and Metalware*,
Woodbridge, Suffolk, 2007, p. 454 (for related
examples)

Few Tiffany andirons have survived because of the
very nature of their utilitarian function. The present
lot is rarer still in that it retains its original crossbar.

\$ 25,000-35,000







PROPERTY FROM A PRIVATE COLLECTION,
GREENWICH, CONNECTICUT

240 TIFFANY STUDIOS

**A RARE FOUR-PANEL "PINE NEEDLE" FIRE
SCREEN**

circa 1920
favrite glass and patinated bronze
30³/₈ x 12³/₈ in. (77.2 x 31.4 cm) each panel

PROVENANCE

Charles Sterling, Philadelphia, Pennsylvania, circa
1990s

LITERATURE

Alastair Duncan, *Tiffany Lamps and Metalware*,
Woodbridge, Suffolk, 2007, p. 460, no. 1829

\$ 18,000-24,000



PROPERTY FROM A DISTINGUISHED NEW
YORK COLLECTION

241 TIFFANY STUDIOS

"CLEMATIS" CHANDELIER

circa 1905
leaded glass and patinated bronze
shade with small early tag impressed *TIFFANY
STUDIOS/NEW YORK*
43½ in. (110.5 cm) drop
26¾ in. (68 cm) diameter of shade

PROVENANCE

Macklowe Gallery, New York
Acquired from the above by the present owner,
circa 1970s

\$ 60,000-80,000

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**Auction New York
13 December 2017**

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Viewing 9 – 12 December

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Design Masterworks from an
Important American Collection

PAUL EVANS
"Wavy Front" Cabinet, 1965
Estimate \$120,000–180,000

PAUL EVANS
"Sculpture Front" Wall Panel, 1974
Estimate \$100,000–150,000

HARRY BERTOIA
Untitled (Wire Construction), Circa 1950
Estimate \$80,000–120,000

GABRIEL ARGY-ROUSSEAU
"Libations" Vase, Circa 1924
Estimate \$30,000–50,000

GABRIEL ARGY-ROUSSEAU
"La Danse" Vase, Circa 1922
Estimate \$30,000–50,000

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Viewing 9 – 12 December

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Molesworth

DESIGNING THE AMERICAN WEST



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ANDY WARHOL. \$(4), 1982

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Sotheby's FINANCIAL SERVICES

THE EXPERTS IN ART FINANCING

GUIDE FOR ABSENTEE AND TELEPHONE BIDDERS

If you are unable to attend an auction in person, you may give Sotheby's Bid Department instructions to bid on your behalf by completing the form overleaf. This service is confidential and available at no additional charge.

General

This service is free and confidential.

Please record accurately the lot numbers, descriptions and the top hammer price you are willing to pay for each lot.

We will try to purchase the lot(s) of your choice for the lowest price possible and never for more than the maximum bid amount you indicate.

"Buy" or unlimited bids will not be accepted.

Alternative bids can be placed by using the word "OR" between lot numbers. Then if your bid on an early lot is successful, we will not continue to bid on other lots for you. Or, if your early bids are unsuccessful, we will continue to execute bids for alternative lots until a bid is successful.

Bids must be placed in the same order as in the catalogue.

The form should be used for one sale only – please indicate the sale number, title and date on the form.

Please place your bids as early as possible, as in the event of identical bids the earliest received will take precedence. Wherever possible bids should be submitted at least twenty-four hours before the auction.

Where appropriate, your bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Absentee bids, when placed by telephone, are accepted only at the caller's risk and must be confirmed by letter or fax to the Bid Department on +1 212 606 7016.

Please note that the execution of written bids is offered as an additional service for no extra charge at the bidder's risk and is undertaken subject to Sotheby's other commitments at the time of the auction; Sotheby's therefore cannot accept liability for error or failure to place such bids, whether through negligence or otherwise.

Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods. Unsuccessful bidders will be advised.

Please note Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

All bids are subject to the conditions of sale and terms of guarantee applicable to the sale printed in the sale catalogue. Buyer's premium in the amount stated in paragraph 3 of the Conditions of Sale in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable sales tax.

In the event that you are successful, payment is due immediately after the sale unless otherwise agreed in advance. Payment may be made by bank transfer, credit card (which may be subject to a convenience fee), check or cash (up to US\$10,000). You will be sent full details on how to pay with your invoice. It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of US\$10,000.

It is Sotheby's policy to request any new clients or purchasers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's license) and confirmation of permanent address.

We reserve the right to seek identification of the source of funds received.

Data Protection

Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains from eBay or other sources relating to its clients) for the provision of auction and other art-related services, loan services, client administration, marketing and otherwise to manage and operate its business, or as required by law, in accordance with Sotheby's Privacy Policy. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for these purposes.

Sometimes, Sotheby's may also disclose this information to carefully selected third parties for their own marketing purposes. If you do not wish your details to be used for this purpose, please email enquiries@sothebys.com.

If the client provides Sotheby's with information that is defined by European data protection laws as "sensitive", the client agrees that it may be used for the purposes set out above.

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal information, Sotheby's shall take great care to keep such information secure and in accordance with European data protection principles. By agreeing to these Conditions of Business, the client is agreeing to such disclosure.

Please be aware that Sotheby's may film auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website, the eBay website and other Online Platforms. Telephone bids may be recorded.

Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021, Attn: Compliance, or emailing enquiries@sothebys.com. Sotheby's use of information collected about eBay users may differ and is governed by the terms of the eBay Privacy Policy and Sotheby's on eBay Live Auction Platform Privacy Policy, which can be found on the Sotheby's on eBay Live Auction Website.

Important

Please note that the execution of written and telephone bids is offered as an additional service for no extra charge, and at the bidder's risk. It is undertaken subject to Sotheby's other commitments at the time of the auction. Sotheby's therefore cannot accept liability for failure to place such bids, whether through negligence or otherwise. All bids will be executed and are accepted subject to the "Conditions of Sale" and "Terms of Guarantee" printed in the catalogue for the sale. Please note that a buyer's premium in the amount stated in paragraph 3 of the "Conditions of Sale" in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable sales tax.

New Clients

Please note that we may contact you to request a bank reference. In addition Sotheby's requires a copy of government issued photo ID in order to generate a new account. If you have opened a new account with Sotheby's since 1 December, 2002, and have not already done so, you will be asked to present appropriate documentation confirming your identity before your lots or sale proceeds can be released to you.

For Written/Fixed Bids

- Bids will be executed for the lowest price as is permitted by other bids or reserves.
- "Buy" or unlimited bids will not be accepted and we do not accept "plus one" bids. Please place bids in the same order as in the catalogue.
- Always indicate a "top limit" — the amount up to which you would bid if you were attending the auction yourself.
- Alternative bids can be placed by using the word "or" between lot numbers.
- Where appropriate your written bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

For Telephone Bids

Please clearly specify the telephone number on which you may be reached at the time of the sale, including the country code. We will call you from the saleroom shortly before your lot is offered.

CONDITIONS OF SALE

The following Conditions of Sale and Terms of Guarantee are Sotheby's, Inc. and the Consignor's entire agreement with the purchaser and any bidders relative to the property listed in this catalogue.

The Conditions of Sale, Terms of Guarantee, the glossary, if any, and all other contents of this catalogue are subject to amendment by us by the posting of notices or by oral announcements made during the sale. The property will be offered by us as agent for the Consignor, unless the catalogue indicates otherwise.

By participating in any sale, you acknowledge that you are bound by these terms and conditions.

1. **As Is** Goods auctioned are often of some age. The authenticity of the Authorship (as defined below) of property listed in the catalogue is guaranteed as stated in the Terms of Guarantee and except for the Limited Warranty contained therein, all property is sold "AS IS" without any representations or warranties by us or the Consignor as to merchantability, fitness for a particular purpose, the correctness of the catalogue or other description of the physical condition, size, quality, rarity, importance, medium, frame, provenance, exhibitions, literature or historical relevance of any property and no statement anywhere, whether oral or written, whether made in the catalogue, an advertisement, a bill of sale, a salesroom posting or announcement, or elsewhere, shall be deemed such a warranty, representation or assumption of liability. We and the Consignor make no representations and warranties, express or implied, as to whether the purchaser acquires any copyrights, including but not limited to, any reproduction rights in any property. We and the Consignor are not responsible for errors and omissions in the catalogue, glossary, or any supplemental material. Sotheby's will not be responsible or liable for damage to frames and glass coverings, regardless of the cause.

2. **Inspection** Prospective bidders should inspect the property before bidding to determine its condition, size, and whether or not it has been repaired or restored.

3. **Buyer's Premium** A buyer's premium will be added to the hammer price and is payable by the purchaser as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including \$300,000, 20% of any amount in excess of \$300,000 up to and including \$3,000,000, and 12.9% of any amount in excess of \$3,000,000.

4. **Withdrawal** We reserve the right to withdraw any property before the sale and shall have no liability whatsoever for such withdrawal.

5. **Per Lot** Unless otherwise announced by the auctioneer, all bids are per lot as numbered in the catalogue.

6. **Bidding** We reserve the right to reject any bid. The highest bidder acknowledged

by the auctioneer will be the purchaser. The auctioneer has absolute and sole discretion in the case of error or dispute with respect to bidding, and whether during or after the sale, to determine the successful bidder, to re-open the bidding, to cancel the sale or to re-offer and re-sell the item in dispute. If any dispute arises after the sale, our sale record is conclusive. In our discretion we will execute order or absentee bids and accept telephone bids and online bids via BIDnow, eBay, Invaluable or other online platforms as a convenience to clients who are not present at auctions; Sotheby's is not responsible for any errors or omissions in connection therewith. Prospective bidders should also consult sothebys.com for the most up to date cataloguing of the property in this catalogue.

By participating in the sale, you represent and warrant that any bids placed by you, or on your behalf, are not the product of any collusive or other anti-competitive agreement and are otherwise consistent with federal and state antitrust law.

In order to bid on "Premium Lots" you must complete the required Premium Lot pre-registration application. Sotheby's decision whether to accept any pre-registration application shall be final. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays.

Sotheby's may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid(s).

7. **Online Bids via BIDnow or other Online Platforms:** Sotheby's may offer clients the opportunity to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. By participating in a sale via any of these Online Platforms, you acknowledge that you are bound by these Conditions of Sale as well as the Additional Terms and Conditions for Live Online Bidding ("Online Terms"). By participating in a sale via any Online Platform, Bidders accept the Online Terms, as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

8. **Bids Below Reserve** If the auctioneer determines that any opening bid is below the reserve of the article offered, he may reject the same and withdraw the article from sale, and if, having acknowledged an opening bid, he determines that any advance thereafter is insufficient, he may reject the advance.

9. **Purchaser's Responsibility** Subject to fulfillment of all of the conditions set forth herein, on the fall of the auctioneer's hammer, the contract between the consignor and the purchaser is concluded, and the winning bidder thereupon will immediately pay the full purchase price or such part as we may require. Title in a purchased lot will not pass until Sotheby's has received the full purchase price in cleared funds. The purchaser's obligation to immediately pay the full purchase price or such part as we may require is absolute and unconditional and is not subject to any

defenses, setoffs or counterclaims of any kind whatsoever. Sotheby's is not obligated to release a lot to the purchaser until title to the lot has passed and any earlier release does not affect the passing of title or the purchaser's unconditional obligation to pay the full purchase price. In addition to other remedies available to us by law, we reserve the right to impose from the date of sale a late charge of the annual percentage rate of Prime + 6% of the total purchase price if payment is not made in accordance with the conditions set forth herein. Please note Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

Unless otherwise agreed by Sotheby's, all property must be removed from our premises by the purchaser at his expense not later than 30 calendar days following its sale. Buyers are reminded that Sotheby's liability for loss or damage to sold property shall cease no later than 30 calendar days after the date of the auction. If any applicable conditions herein are not complied with by the purchaser, the purchaser will be in default and in addition to any and all other remedies available to us and the Consignor by law, including, without limitation, the right to hold the purchaser liable for the total purchase price, including all fees, charges and expenses more fully set forth herein, we, at our option, may (x) cancel the sale of that, or any other lot or lots sold to the defaulting purchaser at the same or any other auction, retaining as liquidated damages all payments made by the purchaser, or (y) resell the purchased property, whether at public auction or by private sale, or (z) effect any combination thereof. In any case, the purchaser will be liable for any deficiency, any and all costs, handling charges, late charges, expenses of both sales, our commissions on both sales at our regular rates, legal fees and expenses, collection fees and incidental damages. We may, in our sole discretion, apply any proceeds of sale then due or thereafter becoming due to the purchaser from us or any affiliated company, or any payment made by the purchaser to us or any affiliated company, whether or not intended to reduce the purchaser's obligations with respect to the unpaid lot or lots, to the deficiency and any other amounts due to us or any affiliated companies. In addition, a defaulting purchaser will be deemed to have granted and assigned to us and our affiliated companies, a continuing security interest of first priority in any property or money of or owing to such purchaser in our possession, custody or control or in the possession, custody or control of any of our affiliated companies, in each case whether at the time of the auction, the default or if acquired at any time thereafter, and we may retain and apply such property or money as collateral security for the obligations due to us or to any affiliated company of ours. We shall have all of the rights accorded a secured party under the New York Uniform Commercial Code. You hereby agree that Sotheby's may file financing statements under the New York Uniform Commercial Code without your signature. Payment will not be deemed to have been made in full until we have

collected good funds. Any claims relating to any purchase, including any claims under the Conditions of Sale or Terms of Guarantee, must be presented directly to Sotheby's. In the event the purchaser fails to pay any or all of the total purchase price for any lot and Sotheby's nonetheless elects to pay the Consignor any portion of the sale proceeds, the purchaser acknowledges that Sotheby's shall have all of the rights of the Consignor to pursue the purchaser for any amounts paid to the Consignor, whether at law, in equity, or under these Conditions of Sale.

10. **Reserve** All lots in this catalogue are offered subject to a reserve, which is the confidential minimum hammer price at which a lot will be sold. No reserve will exceed the low presale estimate stated in the catalogue, or as amended by oral or posted notices. We may implement such reserve by opening the bidding on behalf of the Consignor and may bid up to the amount of the reserve, by placing successive or consecutive bids for a lot, or bids in response to other bidders. In instances where we have an interest in the lot other than our commission, we may bid up to the reserve to protect such interest. In certain instances, the Consignor may pay us less than the standard commission rate where a lot is "bought-in" to protect its reserve.

11. **Tax** Unless exempted by law, the purchaser will be required to pay the combined New York State and local sales tax, any applicable compensating use tax of another state, and if applicable, any federal luxury or other tax, on the total purchase price. The rate of such combined tax is 8.875% in New York City and ranges from 7% to 8.625% elsewhere in New York.

12. **Export and Permits** It is the purchaser's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and are for bidders' general guidance only; Sotheby's and the Consignor make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes.

13. **Governing Law and Jurisdiction** These Conditions of Sale and Terms of Guarantee, as well as bidders', the purchaser's and our respective rights and obligations hereunder, shall be governed by and construed and enforced in accordance with the laws of the State of New York. By bidding at an auction, whether present in person or by agent, order bid, telephone, online or other means, all bidders including the purchaser, shall be deemed to have consented to the exclusive jurisdiction of the state courts of, and the federal courts sitting in, the State of New York. All parties agree, however, that Sotheby's shall retain the right to bring proceedings in a court other than the state and federal courts sitting in the State of New York.

14. Packing and Shipping We are not responsible for the acts or omissions in our packing or shipping of purchased lots or of other carriers or packers of purchased lots, whether or not recommended by us. Packing and handling of purchased lots is at the entire risk of the purchaser.

15. Limitation of Liability In no event will our liability to a purchaser exceed the purchase price actually paid.

16. Data Protection Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains from eBay, Invaluable or other sources relating to its clients) for the provision of auction and other art-related services, loan services, client administration, marketing and otherwise to manage and operate its business, or as required by law, in accordance with Sotheby's Privacy Policy. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for these purposes.

Sometimes, Sotheby's may also disclose this information to carefully selected third parties for their own marketing purposes. If you do not wish your details to be used for this purpose, please email enquiries@sothebys.com.

If the client provides Sotheby's with information that is defined by European data protection laws as "sensitive", the client agrees that it may be used for the purposes set out above.

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal information, Sotheby's shall take great care to keep such information secure and in accordance with European data protection principles. By agreeing to these Conditions of Sale, the client is agreeing to such disclosure.

Please be aware that Sotheby's may film auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website, the eBay website, the Invaluable website and other Online Platforms. Telephone bids may be recorded.

Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021. Attn: Compliance, or emailing enquiries@sothebys.com. Sotheby's use of information collected about eBay users

may differ and is governed by the terms of the eBay Privacy Policy and Sotheby's on eBay Live Auction Platform Privacy Policy, which can be found on the Sotheby's on eBay Live Auction Website. Sotheby's use of information collected about Invaluable users may differ and is governed by the terms of the Invaluable Privacy Policy and Sotheby's on Invaluable Online Platform Privacy Policy, which can be found on the Sotheby's on Invaluable Live Auction Website.

TERMS OF GUARANTEE

As set forth below and in the Conditions of Sale, for all lots Sotheby's guarantees that the authorship, period, culture or origin (collectively, "Authorship") of each lot in this catalogue is as set out in the **BOLD** or **CAPITALIZED** type heading in the catalogue description of the lot, as amended by oral or written salesroom notes or announcements. Purchasers should refer to the Glossary of Terms, if any, for an explanation of the terminology used in the Bold or Capitalized type heading and the extent of the Guarantee. Sotheby's makes no warranties whatsoever, whether express or implied, with respect to any material in the catalogue other than that appearing in the Bold or Capitalized heading and subject to the exclusions below.

In the event Sotheby's in its reasonable opinion deems that the conditions of the Guarantee have been satisfied, it shall refund to the original purchaser of record the hammer price and applicable Buyer's Premium paid for the lot by the original purchaser of record.

This Guarantee is provided for a period of five (5) years from the date of the relevant auction, is solely for the benefit of the original purchaser of record at the auction and may not be transferred to any third party. To be able to claim under this Guarantee of Authorship, the original purchaser of record must: (i) notify Sotheby's in writing within three (3) months of receiving any information that causes the original purchaser of record to question the accuracy of the Bold or Capitalized type heading, specifying the lot number, date of the auction at which it was purchased and the reasons for such question; and (ii) return the Lot to Sotheby's at the original selling location in the same condition as at the date of sale to the original purchaser of record and be able to transfer good title to the Lot, free from any third party claims arising after the date of such sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the original purchaser of record to obtain at the original purchaser of record's cost the reports of two independent and recognized experts in the field, mutually acceptable to Sotheby's and the original purchaser of record. Sotheby's shall not be bound by any reports produced by the original purchaser of record, and reserves the right to seek additional expert advice at its own expense. It is specifically understood and agreed that the rescission of a sale and the refund of the original purchase price paid (the successful hammer price, plus the buyer's premium)

is exclusive and in lieu of any other remedy which might otherwise be available as a matter of law, or in equity. Sotheby's and the Consignor shall not be liable for any incidental or consequential damages incurred or claimed, including without limitation, loss of profits or interest.

ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE BIDDING

The following terms and conditions (the "Online Terms") provide important information related to live online bidding via BIDnow, eBay, Invaluable, and any other Online Platform through which bidding is made available ("Online Platforms").

These Conditions are in addition to and subject to the same law and our standard terms and conditions of sale, including the authenticity guarantee and any other terms and are not intended in any way to replace them. By participating in this sale via any Online Platform, you acknowledge that you are bound by the Conditions of Sale applicable in the relevant sale and by these additional Conditions.

1. The procedure for placing bids via Online Platforms is a one-step process; as soon as the "Bid Now" button is clicked, a bid is submitted. By placing a bid via any Online Platform, you accept and agree that bids submitted in this way are final and that you will not under any circumstances be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from your computer, phone, tablet, or any other device, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges.

2. If you have the leading bid, it will be indicated on the screen with the statement "Bid with you" (on BIDNow) or "You're the highest bidder" (on eBay) or "Bid with you" (on Invaluable). If a bid is placed online simultaneously with a bid placed by a bidder in the room or on the telephone (a "floor" bid), the "floor" bid generally will take precedence; the auctioneer will have the final discretion to determine the successful bidder or to reopen bidding. The auctioneer's decision is final.

3. The next bidding increment is shown on the screen for your convenience. The auctioneer has discretion to vary bidding increments for bidders in the auction room and on the telephones, but bidders using Online Platforms may not be able to place a bid in an amount other than a whole bidding increment. All bidding for this sale will be in the domestic currency of the sale location, and online bidders will not be able to see the currency conversion board that may be displayed in the auction room.

4. The record of sale kept by Sotheby's will be taken as absolute and final in all disputes. In the event of a discrepancy between any online records or messages provided to you and the record of sale kept by Sotheby's, the record of sale will govern.

5. Online bidders are responsible for making themselves aware of all salesroom notices and announcements. All salesroom notices will be read by the auctioneer at the beginning, where appropriate, or during the sale prior to a relevant lot being offered for sale. Sotheby's recommends that online bidders log on at least ten minutes before the scheduled start of the auction to ensure that you have heard all announcements made by the auctioneer at the beginning of the sale.

6. Sotheby's reserves the right to refuse or revoke permission to bid via Online Platforms and to remove bidding privileges during a sale.

7. Purchase information shown in the "Account Activity" section of BIDnow, the "Purchase History" section of the "My eBay" page on eBay and the "Account Activity" section of the "My Invaluable" page on Invaluable is provided for your convenience only. Successful bidders will be notified and invoiced by Sotheby's after the sale. In the event of any discrepancy between any online purchase information and the invoice sent to you by Sotheby's following the respective sale, the invoice prevails. Terms and conditions for payment and collection of property remain the same regardless of how the winning bid was submitted.

8. Sotheby's offers online bidding as a convenience to our clients. Sotheby's will not be responsible for any errors or failures to execute bids placed via Online Platforms, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the BIDnow, eBay, Invaluable or other Online Platform software by either Sotheby's or the client; (ii) a breakdown or problem with the BIDnow, eBay, Invaluable or other Online Platform software; or (iii) a breakdown or problem with a client's internet connection, mobile network or computer. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.

9. Live online bidding via all Online Platforms will be recorded.

10. In the event of any conflict between these Online Terms and Sotheby's Conditions of Sale and Terms of Guarantee, Sotheby's Conditions of Sale and Terms of Guarantee will control.

11. In the event of any conflict between these Online Terms and any term in any agreement between the User and eBay, these Online Terms will control for purposes of all Sotheby's auctions.

12. In the event of any conflict between these Online Terms and any term in any agreement between the User and Invaluable, these Online Terms will control for purposes of all Sotheby's auctions.

BUYING AT AUCTION

The following will help in understanding the auction buying process as well as some of the terms and symbols commonly used in an auction catalogue. All bidders should read the Conditions of Sale and Terms of Guarantee in this catalogue, as well as the Glossary or any other notices. By bidding at auction, bidders are bound by the Conditions of Sale and Terms of Guarantee, as amended by any oral announcement or posted notices, which together form the sale contract among Sotheby's, the seller (consignor) of the lot and any bidders, including the successful bidder (purchaser).

1. SYMBOL KEY

□ Reserves

Unless indicated by a box (□), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential minimum hammer price at which a lot will be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate of the lot. If any lots in the catalogue are offered without reserve, such lots will be designated by a box (□). If every lot in a catalogue is offered without a reserve, the Conditions of Sale will so state and this symbol will not be used for each lot.

○ Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot.

△ Property in which Sotheby's has an Ownership Interest

Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

⇒ Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable

bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

∨ Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

⊙ Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of bidders and the absence of the symbol is not a warranty that there are no restrictions regarding import or export of the Lot; bidders should refer to Condition 12 of the Conditions of Sale. Please also refer to the section on Endangered Species in the information on Buying at Auction.

Π Monumental

Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Bidders are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

📄 Premium Lot

In order to bid on "Premium Lots" (📄 in print catalogue or 📄 in eCatalogue) you must complete the required Premium Lot pre-registration application. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays. Sotheby's decision whether to accept any pre-registration application shall be final. If your application is accepted, you will be provided with a special paddle number. If all lots in the catalogue are "Premium Lots", a Special Notice will be included to this effect and this symbol will not be used.

2. BEFORE THE AUCTION

The Catalogue A catalogue prepared by Sotheby's is published for every scheduled live auction and is available prior to the sale date. The catalogue will help familiarize you with property being offered at the designated auction. Catalogues may be purchased at Sotheby's or by subscription in any categories. For information, please call +1 212 606 7000 or visit sothebys.com. Prospective bidders should also consult sothebys.com for the most up to date cataloguing of the property in this catalogue.

Estimates Each lot in the catalogue is given a low and high estimate, indicating to a prospective buyer a range in which the lot might sell at auction. When possible, the estimate is based on previous auction records of comparable pieces. The estimates are determined several months before a sale and are therefore subject to change upon further research of the property, or to reflect market conditions or currency fluctuations. Estimates should not be relied upon as a representation or prediction of actual selling prices.

Provenance In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

Specialist Advice Prospective bidders may be interested in specific information not included in the catalogue description of a lot. For additional information, please contact either a Sotheby's specialist in charge of the sale (all of whom are listed in the front of the catalogue), or Sotheby's Client Services Department. You may also request a condition report from the specialist in charge.

The Exhibition An exhibition of the auction property will be held the week prior to the auction on the days listed in the front of the catalogue. There you will have the opportunity to view, inspect and evaluate the property yourself, or with the help of a Sotheby's specialist.

Salesroom Notices Salesroom notices amend the catalogue description of a lot after our catalogue has gone to press. They are posted in the viewing galleries and salesroom or are announced by the auctioneer. Please take note of them.

Registration Sotheby's may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid. If you are not successful on any lot, Sotheby's will arrange for a refund (subject to any right of set off) of the deposit amount paid by you without interest within 14 working days of the date of the sale. Any

exchange losses or fees associated with the refund shall be borne by you. Registration to bid on Premium Lots must be done at least 3 business days prior to the sale.

3. DURING THE AUCTION

The Auction Auctions are open to the public without any admission fee or obligation to bid. The auctioneer introduces the objects for sale — known as "lots" — in numerical order as listed in the catalogue. Unless otherwise noted in the catalogue or by an announcement at the auction, Sotheby's acts as agent on behalf of the seller and does not permit the seller to bid on his or her own property. It is important for all bidders to know that the auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing responsive or consecutive bids for a lot. The auctioneer will not place consecutive bids on behalf of the seller above the reserve.

Bidding in Person If you would like to bid, you must register for a paddle upon entering the salesroom. The paddle is numbered so as to identify you to the auctioneer. To register, you will need a form of identification such as a driver's license, a passport or some other type of government issued identification. If you are a first-time bidder, you will also be asked for your address, phone number and signature in order to create your account. If you are bidding for someone else, you will need to provide a letter from that person authorizing you to bid on that person's behalf. Issuance of a bid paddle is in Sotheby's sole discretion.

Once the first bid has been placed, the auctioneer asks for higher bids, in increments determined by the auctioneer. To place your bid, simply raise your paddle until the auctioneer acknowledges you. You will know when your bid has been acknowledged; the auctioneer will not mistake a random gesture for a bid.

If you wish to register to bid on a Premium Lot, please see the paragraph above.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses. Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

Absentee Bidding If it is not possible for you to attend the auction in person, you may place your bid ahead of time. In the back of every catalogue there is an absentee bid form, which you can use to indicate the item you wish to bid on and the maximum bid you are willing to make. Return the completed absentee bid form to Sotheby's either by mail or fax. When the lot that you are interested in comes up for sale, a Sotheby's representative will execute the bid on your behalf, making every effort to purchase the item for as little as possible and never exceeding your limit. This service is free and confidential. For detailed instructions and information, please see the Absentee Bid Form and

Guide for Absentee Bidders instructions at the back of this catalogue.

Telephone Bidding In some circumstances, we offer the ability to place bids by telephone live to a Sotheby's representative on the auction floor. Please contact the Bid Department prior to the sale to make arrangements or to answer any questions you may have. Telephone bids are accepted only at Sotheby's discretion and at the caller's risk. Calls may also be recorded at Sotheby's discretion. By bidding on the telephone, prospective buyers consent thereto.

Online Bidding If you cannot attend the auction, it may be possible to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. This service is free and confidential. For information about registering to bid via BIDnow, please see www.sothebys.com. For information about registering to bid on eBay, please see www.ebay.com/sothebys. For information about registering to bid on Invaluable, please see www.invaluable.com/invaluable/help.cfm. Bidders utilizing any online platform are subject to the Online Terms as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

Employee Bidding Sotheby's employees may bid in a Sotheby's auction only if the employee does not know the reserve and if the employee fully complies with Sotheby's internal rules governing employee bidding.

US Economic Sanctions The United States maintains economic and trade sanctions against targeted foreign countries, groups and organizations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Burma, Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

Hammer Price and the Buyer's Premium For lots which are sold, the last price for a lot as announced by the auctioneer is the hammer price. A buyer's premium will be added to the hammer price and is payable by the purchaser as part of the total purchase price. The buyer's premium will be the amount stated in the Conditions of Sale.

Currency Board As a courtesy to bidders, a currency board is operated in many salesrooms. It displays the lot number and current bid in both U.S. dollars and foreign currencies. Exchange rates are approximations based on recent exchange rate information and should not be relied upon as a precise invoice amount. Sotheby's assumes no responsibility for any error or omission in foreign or United States currency amounts shown.

Results Successful absentee bidders will be notified after the sale. Absentee bidders will receive a list of sale results if they enclose a stamped self-addressed envelope with their absentee bid form. Printed lists of auction prices are available at our galleries approximately three weeks following each auction and are sent on request to catalogue purchasers and subscribers. Results may also be obtained online at sothebys.com.

International Auctions If you need assistance placing bids, obtaining condition reports or receiving auction results for a Sotheby's sale outside the United States, please contact our International Client Services Department.

4. AFTER THE AUCTION

Payment If your bid is successful, you can go directly to Post Sale Services to make payment arrangements. Otherwise, your invoice will be mailed to you. The final price is determined by adding the buyer's premium to the hammer price on a per-lot basis. Sales tax, where applicable, will be charged on the entire amount. Payment is due in full immediately after the sale. However, under certain circumstances, Sotheby's may, in its sole discretion, offer bidders an extended payment plan. Such a payment plan may provide an economic benefit to the bidder. Credit terms should be requested at least one business day before the sale. However, there is no assurance that an extended payment plan will be offered. Please contact Post Sale Services or the specialist in charge of the sale for information on credit arrangements for a particular lot. Please note that Sotheby's will not accept payments for purchased lots from any party other than the purchaser, unless otherwise agreed between the purchaser and Sotheby's prior to the sale.

Payment by Cash It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US \$10,000. It is Sotheby's policy to request any new clients or purchasers preferring to make a cash payment to provide: verification of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's license), confirmation of permanent address and identification of the source of the funds.

Payment by Credit Cards Sotheby's accepts payment by credit card for Visa, MasterCard, and American Express only. Credit card payments may not exceed \$50,000 per sale. Payment by credit card may be made (a) online at <https://www.sothebys.com/en/invoice-payment.html>, (b) by calling in to Post Sale Services at +1 212 606 7444, or (c) in person at Sotheby's premises at the address noted in the catalogue.

Payment by Check Sotheby's accepts personal, certified, banker's draft and cashier's checks drawn in US Dollars (made payable to Sotheby's). While personal and

company checks are accepted, property will not be released until such checks have cleared, unless you have a pre-arranged check acceptance agreement. Application for check clearance can be made through the Post Sale Services.

Certified checks, banker's drafts and cashier's checks are accepted at Sotheby's discretion and provided they are issued by a reputable financial institution governed by anti-money laundering laws. Instruments not meeting these requirements will be treated as "cash equivalents" and subject to the constraints noted in the prior paragraph titled "Payment By Cash".

Payment by Wire Transfer To pay for a purchase by wire transfer, please refer to the payment instructions on the invoice provided by Sotheby's or contact Post Sale Services to request instructions.

Sales and Use Tax New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York State, regardless of the state or country in which the purchaser resides or does business. Purchasers who wish to use their own shipper who is not a considered a "common carrier" by the New York Department of Taxation and Finance will be charged New York sales tax on the entire charge regardless of the destination of the property. Please refer to "Information on Sales and Use Tax Related to Purchases at Auction" in the back of the catalogue.

Collection and Delivery

Post Sale Services
+ 1 212 606 7444
FAX: + 1 212 606 7043
uspostalservices@sothebys.com

Once your payment has been received and cleared, property may be released. Unless otherwise agreed by Sotheby's, all purchases must be removed by the 30th calendar day following a sale.

Shipping Services Sotheby's offers a comprehensive shipping service to meet all of your requirements. If you received a shipping quotation or have any questions about the services we offer please contact us.

Collecting your Property As a courtesy to purchasers who come to Sotheby's to collect property, Sotheby's will assist in the packing of lots, although Sotheby's may, in the case of fragile articles, choose not to pack or otherwise handle a purchase.

If you are using your own shipper to collect property from Sotheby's, please provide a letter of authorization and kindly instruct your shipper that they must provide a Bill of Lading prior to collection. Both documents must be sent to Post Sale Services prior to collection.

The Bill of Lading must include: the purchaser's full name, the full delivery address including the street name and number, city and state or city and country, the sale and lot number.

Sotheby's will contact your shipper within 24 hours of receipt of the Bill of Lading to confirm the date and time that your

property can be collected. Property will not be released without this confirmation and your shipper must bring the same Bill of Lading that was faxed to Sotheby's when collecting. All property releases are subject to the receipt of cleared funds.

Please see the Conditions of Sale for further details.

Endangered Species Certain property sold at auction, for example, items made of or incorporating plant or animal materials such as coral, crocodile, ivory, whalebone, tortoiseshell, rhinoceros horn, rosewood, etc., irrespective of age or value, may require a license or certificate prior to exportation and additional licenses or certificates upon importation to another country. Sotheby's suggests that buyers check on their government wildlife import requirements prior to placing a bid. Please note that the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country, and vice versa. It is the purchaser's responsibility to obtain any export or import licenses and/or certificates as well as any other required documentation. In the case of denial of any export or import license or of delay in the obtaining of such licenses, the purchaser is still responsible for making on-time payment of the total purchase price for the lot.

Although licenses can be obtained to export some types of endangered species, other types may not be exported at all, and other types may not be resold in the United States. Upon request, Sotheby's is willing to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that an export license or certificate can be obtained. Please check with the specialist department or the Shipping Department if you are uncertain as to whether a lot is subject to these export/import license and certificate requirements, or any other restrictions on exportation.

The Art Loss Register As part of Sotheby's efforts to support only the legitimate art market and to combat the illegitimate market in stolen property, Sotheby's has retained the Art Loss Register to check all uniquely identifiable items offered for sale in this catalogue that are estimated at more than the equivalent of US\$1,500 against the Art Loss Register's computerized database of objects reported as stolen or lost. The Art Loss Register is pleased to provide purchasers with a certificate confirming that a search has been made. All inquiries regarding search certificates should be directed to The Art Loss Register, First Floor, 63-66 Hatten Garden, London EC1N 8LE or by email at artloss@artloss.com. The Art Loss Register does not guarantee the provenance or title of any catalogued item against which they search, and will not be liable for any direct or consequential losses of any nature whatsoever arising. This statement and the ALR's service do not affect your rights and obligations under the Conditions of Sale applicable to the sale.

SELLING AT AUCTION

If you have property you wish to sell, Sotheby's team of specialists and client services representatives will assist you through the entire process. Simply contact the appropriate specialist (specialist departments are listed in the back of this catalogue), General Inquiries Department or a Sotheby's regional office representative for suggestions on how best to arrange for evaluation of your property.

Property Evaluation There are three general ways evaluation of property can be conducted:

(1) In our galleries

You may bring your property directly to our galleries where our specialists will give you auction estimates and advice. There is no charge for this service, but we request that you telephone ahead for an appointment. Inspection hours are 9:30 am to 5 pm, Monday through Friday.

(2) By photograph

If your property is not portable, or if you are not able to visit our galleries, you may bring in or send a clear photograph of each item. If you have a large collection, a representative selection of photographs will do. Please be sure to include the dimensions, artist's signature or maker's mark, medium, physical condition and any other relevant information. Our specialists will provide a free preliminary auction estimate subject to a final estimate upon first-hand inspection.

(3) In your home

Evaluations of property can also be made in your home. The fees for such visits are based on the scope and diversity of property, with travel expenses additional. These fees may be rebated if you consign your property for sale at Sotheby's. If there is considerable property in question, we can arrange for an informal "walkthrough."

Once your property has been evaluated, Sotheby's representatives can then help you determine how to proceed should you wish to continue with the auction process. They will provide information regarding sellers' commission rates and other charges, auction venue, shipping and any further services you may require.

SOTHEBY'S SERVICES

Sotheby's also offers a range of other services to our clients beyond buying and selling at auction. These services are summarized below. Further information on any of the services described below can be found at sothebys.com.

Valuations and Appraisals Sotheby's Valuations and Appraisals Services offers advice regarding personal property assets to trusts, estates, and private clients in order to help fiduciaries, executors, advisors, and collectors meet their goals. We provide efficient and confidential advice and assistance for all appraisal and auction services. Sotheby's can prepare appraisals to suit a variety of needs, including estate tax and planning, insurance, charitable contribution and collateral loan. Our appraisals are widely

accepted by the Internal Revenue Service, tax and estate planning professionals, and insurance firms. In the event that a sale is considered, we are pleased to provide auction estimates, sales proposals and marketing plans. When sales are underway, the group works closely with the appropriate specialist departments to ensure that clients' needs are met promptly and efficiently.

Financial Services Sotheby's offers a wide range of financial services including advances on consignments, as well as loans secured by art collections not intended for sale.

Museum Services Tailored to meet the unique needs of museums and nonprofits in the marketplace, Museum Services offers personal, professional assistance and advice in areas including appraisals, deaccessions, acquisitions and special events.

Corporate Art Services Devoted to servicing corporations, Sotheby's Corporate Art Services Department can prepare appraisal reports, advise on acquisitions and deaccessions, manage all aspects of consignment, assist in developing arts-management strategies and create events catering to a corporation's needs.

INFORMATION ON SALES AND USE TAX RELATED TO PURCHASES AT AUCTION

To better assist our clients, we have prepared the following information on Sales and Use Tax related to property purchased at auction.

Why Sotheby's Collects Sales Tax

Virtually all State Sales Tax Laws require a corporation to register with the State's Tax Authorities and collect and remit sales tax if the corporation maintains a presence within the state, such as offices. In the states that impose sales tax, Tax Laws require an auction house, with a presence in the state, to register as a sales tax collector, and remit sales tax collected to the state. New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York, regardless of the state or country in which the purchaser resides or does business.

Where Sotheby's Collects Sales Tax

Sotheby's is currently registered to collect sales tax in the following states: California, Colorado, Connecticut, Florida, Illinois, Maryland, Massachusetts, Minnesota, Missouri, New Jersey, New York, Ohio, Pennsylvania, Texas and Washington. For any property collected or received by the purchaser in New York City, such property is subject to sales tax at the existing New York State and City rate of 8.875%.

Sotheby's Arranged Shipping If the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered.

Client Arranged Shipping Property collected from Sotheby's New York premises by a common carrier hired by the purchaser for delivery at an address outside of New York is not subject to New York Sales Tax, but if the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered. New York State recognizes shippers such as the United States Postal Service, United Parcel Service, FedEx, or the like as "common carriers". If a purchaser hires a shipper other than a common carrier to pick up property, Sotheby's will collect New York sales tax at a rate of 8.875% regardless of the ultimate destination of the goods. If a purchaser utilizes a freight-forwarder who is registered with the Transportation Security Administration ("TSA") to deliver property outside of the United States, no sales tax would be due on this transaction.

Where Sotheby's is Not Required to Collect Sales Tax

Sotheby's is not required to collect sales tax on property delivered to states other than those listed above. If the property is delivered to a state where Sotheby's is not required to collect sales tax, it is the responsibility of the purchaser to self-assess any sales or use tax and remit it to taxing authorities in that state.

Sotheby's is not required to collect sales tax for property delivered to the purchaser outside of the United States.

Restoration and Other Services

Regardless of where the property is subsequently transported, if any framing or restoration services are performed on the property in New York, it is considered to be a delivery of the property to the purchaser in New York, and Sotheby's will be required to collect the 8.875% New York sales tax.

Certain Exemptions Most states that impose sales taxes allow for specified exemptions to the tax. For example, a registered re-seller such as a registered art dealer may purchase without incurring a tax liability, and Sotheby's is not required to collect sales tax from such re-seller. The art dealer, when re-selling the property, may be required to charge sales tax to its client, or the client may be required to self-assess sales or use tax upon acquiring the property.

Local Tax Advisors As sales tax laws vary from state to state, Sotheby's recommends that clients with questions regarding the application of sales or use taxes to property purchased at auction seek tax advice from their local tax advisors.

GLOSSARY OF TERMS

The following are examples of the terminology used in this catalogue. Please note that all statements made in this catalogue are made subject to the provisions of the Conditions of Sale and Terms of Guarantee printed in this catalogue:

GLOSSARY FOR FURNITURE AND DECORATIONS

LOUIS XV ORMOLU-MOUNTED

MARQUETRY COMMODE, MID-18TH CENTURY This heading, with date included, means that the piece is, in our opinion, of the period indicated with no major alterations or restorations.

LOUIS XV ORMOLU-MOUNTED MARQUETRY

COMMODE This heading, without inclusion of the date, indicates that, in our opinion, the piece, while basically of the period, has undergone significant restoration or alteration.

LOUIS XV STYLE ORMOLU-MOUNTED

MARQUETRY COMMODE The inclusion of the word "style" in the heading indicates that, in our opinion, the piece was made as an intentional reproduction of an earlier style.

GLOSSARY FOR SCULPTURE

Bronze Figure of a Woman, Maurice Giraud-Rivière, CIRCA 1925 This heading indicates that the casting was done by the artist or with his direct authorization or supervision.

Bronze Figure of a Woman, After Maurice Giraud-Rivière, CIRCA 1925 This heading indicates the casting was done by another, i.e., artisans at a foundry.

Maurice Giraud-Rivière, Bronze Figure of a Woman, CIRCA 1925 This heading indicates that the casting was done by the artist or with his direct authorization or supervision.

GLOSSARY FOR CERAMICS

Meissen Cup and Saucer, CIRCA 1735 This states that the cup and saucer were made at the Meissen factory around the year 1735.

Meissen Cup and Saucer, CIRCA 1735 Again, this states that the cup and saucer were made at the Meissen factory around 1735, but it also indicates that the cup and saucer may not have been "born" together.

Meissen Cup and Saucer, 1730-50 This states that the cup and saucer were made at the Meissen factory some time between 1730 and 1750.

Meissen Cup and Saucer, DATED 1735 This states that the cup and saucer were made at the Meissen factory, and that the date 1735 appears within the decoration, although it may not be the actual year of manufacture. Only in the case of factories such as Sèvres, Frankenthal and Vienna, which incorporated date letters or numbers into their marks, does the term "Dated" mean the actual year of manufacture.

'Meissen' Cup and Saucer, 19TH CENTURY This states that the cup and saucer are of Meissen type, and although of the date specified, not necessarily made at the Meissen factory.

Meissen Cup and Saucer This title without a date simply states that the pieces were made at the Meissen factory, but does not specify when, implying that their age is questionable.

IMPORTANT NOTICES

Important Notice for Furniture

As virtually all property in this sale has been subject to use over a considerable period of time, no mention of age cracks, scratches, chips or other minor damages, imperfections or restorations will be made in the individual catalogue entries. Anyone having specific inquiries concerning any particular lot in this sale, should call +1 212 894 1434.

Important Notice Regarding

Upholstery Sotheby's is not responsible for any tears, stains, marks, other damage or loss of any interior and/or exterior upholstery and upholstery materials, including, but not limited to, the exterior fabric and interior padding, webbing and springs.

Important Notice Regarding Packing

As a courtesy to purchasers who come to Sotheby's to pick up property, Sotheby's will assist in packing framed paintings. Sotheby's is unable to remove canvases off stretchers or to roll works on paper. Purchasers are advised to contact an independent painting restorer to pack works in this manner.

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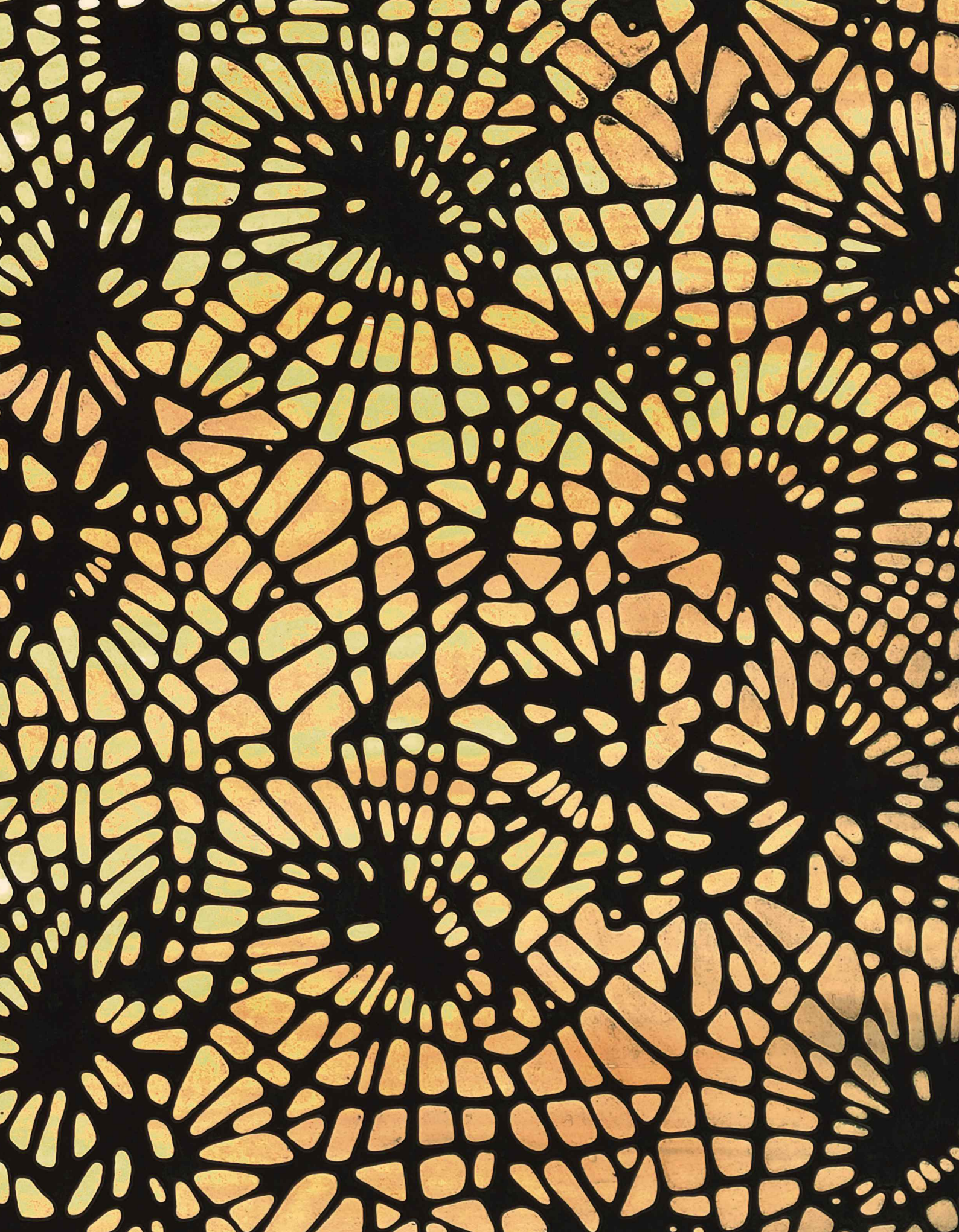
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