

Sotheby's EST. 1744



# Creating a Stage

THE COLLECTION OF MARSHA AND ROBIN WILLIAMS

NEW YORK 4 OCTOBER 2018





Williams Family at  
Villa Sorriso, Napa,  
California, 2001.  
© Marsha Garces  
Williams Collection,  
by Arthur Grace

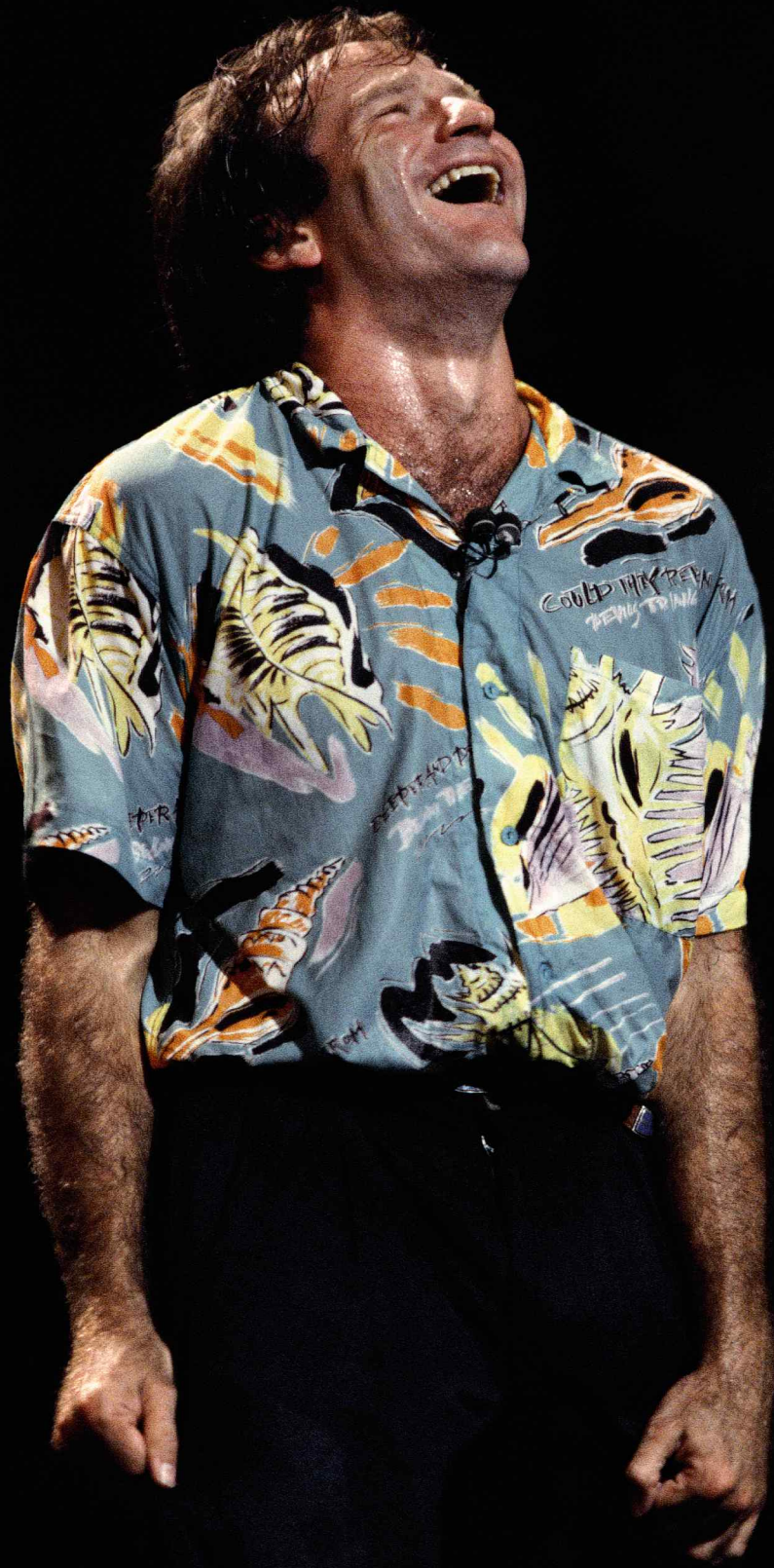


# Creating a Stage

THE COLLECTION OF MARSHA AND ROBIN WILLIAMS







Robin Williams at  
The Metropolitan  
Opera House,  
New York, 1986.  
©Arthur Grace  
See lot 255



# Creating a Stage

THE COLLECTION OF MARSHA AND ROBIN WILLIAMS

## AUCTION IN NEW YORK

4 October 2018

### SALE No9977

Session One: 10:00 AM

Session Two: 2:00 PM

## ALL EXHIBITIONS FREE AND OPEN TO THE PUBLIC

Saturday 29 September  
10 am-5 pm

Sunday 30 September  
1 pm-5 pm

Monday 1 October  
10 am-5 pm

Tuesday 2 October  
10 am-5 pm

Wednesday 3 October  
10 am-1 pm

1334 YORK AVENUE  
NEW YORK, NY 10021  
+1 212 606 7000  
SOTHEBYS.COM

FOLLOW US @SOTHEBYS  
#SOTHEBYS-CREATINGASTAGE

### IMPORTANT NOTICE TO PURCHASERS – CHANGE OF PROPERTY LOCATION POST SALE

Purchasers may pay for and pick up their purchases at our York Avenue headquarters until the close of business on the day of each respective auction. After this time, sold property will be transferred to our new offsite facility, Crozier Fine Arts, One Star Ledger Plaza, 69 Court Street, Newark, New Jersey 07102. Once property has been transferred from our York Avenue location, it will not be available for collection at Crozier Fine Arts for two business days. Crozier's hours of operation for collection are from 9:00 AM to 5:00 PM, Monday-Friday. Please note, certain items of property, including but not limited to jewelry, watches, silver and works on panel will remain at 1334 York Avenue. Invoices and statements will indicate your property's location. For more information regarding collection from our offsite facility, please visit [sothebys.com/pickup](http://sothebys.com/pickup).



Yoram Wolberger,  
*Red Indian No. 2*  
(*Bowman*), Lot 1,  
installed in Napa,  
California. ©Marsha  
Garces Williams  
Collection





## SPECIALISTS AND AUCTION ENQUIRIES

For further information on lots in this auction please contact any of the specialists listed below.

### FINE ART

Max Moore  
Specialist  
Contemporary Art  
max.moore@sothebys.com

Caroline Davis  
Associate Cataloguer  
Contemporary Art  
caroline.davis@sothebys.com

Caroline Orr  
Associate Cataloguer  
Contemporary Art  
caroline.orr@sothebys.com

### FURNITURE & DECORATIVE ART

Kimberly Miller  
Head of Department  
20th Century Design  
kimberly.miller@sothebys.com

Katherine Wallace  
Associate Specialist & Senior Researcher  
20th Century Design  
katherine.wallace@sothebys.com

Dennis Harrington  
Head of Department  
European Furniture  
dennis.harrington@sothebys.com

Allison Cox  
Associate Cataloguer  
European Furniture  
alison.cox@sothebys.com

### LUXURY

Leigh Zagoory  
Specialist  
Watches & Clocks  
leigh.zagoory@sothebys.com

Vivian Chen  
Associate Cataloguer  
Jewelry  
vivian.chen@sothebys.com

Barney Ruprecht  
Specialist  
RM Sotheby's  
bruprecht@rmsothebys.com

### BOOKS & MEMORABILIA

Richard Austin  
Head of Department  
Books & Manuscripts  
richard.austin@sothebys.com

Ella Hall  
Associate Specialist  
Books & Manuscripts  
ella.hall@sothebys.com

Dr. Kalika Sands  
Associate Cataloguer  
Books & Manuscripts  
kalika.sands@sothebys.com

### SALE NUMBER

N09977 "COMIC"

### BIDS DEPARTMENT

+1 212 606 7414  
fax +1 212 606 7016  
bids.newyork@sothebys.com

Telephone bid requests should be received 24 hours prior to the sale. This service is offered for lots with a low estimate of \$5,000 and above.

### SALE ADMINISTRATOR

Lucy Finn  
annelouise.finn@sothebys.com  
+1 212 606 7385  
fax +1 212 606 7038

### POST SALE SERVICES

Meghan McCarthy  
Post Sale Manager  
meghan.mccarthy@sothebys.com  
for payment, delivery  
and collection  
+1 212 606 7444  
fax +1 212 606 7043  
uspostsaleservices@sothebys.com

### CATALOGUE PRICE

\$45 at the gallery

### FOR SUBSCRIPTIONS CALL

+1 212 606 7000 USA  
+44 (0)20 7293 5000  
for UK & Europe

### CONDITION REPORTS

Sotheby's is pleased to offer to potential purchasers Condition Reports of the lots in this catalogue. A Condition Report is an opinion describing in more depth the lot with regards to, but not limited to, the general condition and/or relevant information. Please contact us for more information.

+1 212 606 7385  
williamsconditionreports@sothebys.com





Robin Williams with  
Hasty Pudding Man  
of the Year award,  
1989  
See lot 213



# Contents

3

AUCTION INFORMATION

5

SPECIALISTS AND AUCTION ENQUIRIES

16

SESSION ONE:

FINE ARTS, FURNITURE & DECORATIVE ART, ON AND OFF THE STAGE: LOTS 1–153

150

SESSION TWO

FILM AND ENTERTAINMENT, TOYS, SPORT, BOOKS: LOTS 155-310

278

CONDITIONS OF SALE

279

TERMS OF GUARANTEE

280

ADDITIONAL TERMS AND CONDITIONS FOR LIVE AUCTION BIDDING  
BUYING AT AUCTION

282

SELLING AT AUCTION

283

SOTHEBY'S SERVICES

INFORMATION ON SALES AND USE TAX

GLOSSARY OF TERMS

284

IMPORTANT NOTICES

285

GUIDE TO BUYING AT RM SOTHEBY'S AUCTION

286

RM SOTHEBY'S CONDITIONS OF BUSINESS

289

ABSENTEE BID FORM

291

SOTHEBY'S BOARD OF DIRECTORS







# CREATING A STAGE:

## The Marsha and Robin Williams Collection

As a performer, Robin Williams could play the full scale, from Disney to Shakespeare. He embodied doctors, robots, genies and shopkeepers. But he was, perhaps, at his best when playing an entertainer: Mrs. Doubtfire sending children into fits of giggles; an Army DJ waking the troops with Louis Armstrong; or a teacher rousing his students with the poetry of Walt Whitman. In these roles he truly gave of himself.

It is that playfulness and dedication that surfaces from the myriad pieces of art and objects that he gathered with his wife of 20 years, Marsha Garces Williams. Gathered over some two decades, this collection includes film, entertainment and sports memorabilia; Contemporary and Outsider art; watches and bicycles; along with furniture and decorative works from the couple's homes. Throughout these disparate parts, a freewheeling irreverence is on the loose.

It is an uncommon collection that includes important sculptures by Deborah Butterfield and Magdalena Abakanowicz and pictures by Max Ernst and Lyonel Feininger, alongside a Thoreau first edition, chess sets, action figures, a fly fishing rod and a silver Tiffany & Co yo-yo. Not to mention Harry Potter's robe.

The humanity and generosity of spirit intimated by these objects extends to Marsha and the Williams children's decision to donate a portion of the proceeds from the auction of the collection to benefit organizations championed by the couple. These include Human Rights Watch, Christopher and Dana Reeve Foundation, Challenged Athletes Foundation, St. Jude's Children's Research Hospital and Wounded Warrior Project. It will also help to permanently establish the Robin Williams Scholarship Fund at the Julliard School.

The items in this sale reflect the character of a much-loved, unfettered talent, and a fun-filled family life. "Robin's favorites were as mutable as he was," observes Marsha, looking over these possessions. "It might be a different answer every day. It might be the *Happy Choppers* Banksy one day, and the next the anime-like *Nara Puff Marshie*, or the colorful Niki de Saint-Phalle *Le Poète et sa Muse*. Then again, it might be his bike."

Opposite  
Lot 5, Niki de Saint-  
Phalle, *Le poète et  
sa muse* (detail)

# IN CONVERSATION

## with Marsha Garces Williams

**SOTHEBY'S:** Did you and Robin consciously set out to build a collection?

**MGW:** We didn't really think of it as collecting. We chose things that made us laugh, think, or want to be its caretakers for a period of time so that we could see them regularly. We loved the pieces that elicited immediate response from ourselves, each other, family, and friends. Much of the art in the auction were things we gifted to each other, as different pieces would remind us of the other.

**SOTHEBY'S:** Was it a collaborative effort or did you have different approaches to finding works?

everywhere. I think every guy in every bike store across the bay area thought of himself as 'Robin's guy.'

And there were watch store guys. He was always the creature of habit, so he would wear a specific watch all the time for a while. And then he would fall in love with another one.



“  
We loved the pieces  
that elicited immediate  
response from ourselves,  
each other, family, and  
friends

– MARSHA WILLIAMS

”

**MGW:** As we created a life together we had a house that needed things on the walls, and I was always happy to find those things. One of the things Robin did was he shopped, he was a shopper. He tended to have a guy

**SOTHEBY'S:** How did Contemporary art and Outsider art get drawn into this gathering of family possessions?

**MGW:** A lot of our earliest pieces were by Outsider and untrained artists, like Howard Finster, Jon Serl, Scottie Wilson and Adolf Wölfli. We really liked to be around their works.

With the large Wölfli, I was out in New York trying to buy a little piece of art for Robin for his birthday. I went into the Phyllis Kind Gallery and saw this incredible piece, sort of thumb-tacked

Right  
Lot 125  
Franck Muller  
A Fine White Gold  
Tonneau-Form  
Minute Repeating  
Tourbillon  
Wristwatch



onto a board. I thought it was maybe a kind of rug-maquette, because it has a mandala order to it that looks like a carpet. Once I saw that on the wall, I just couldn't see anything else.



**SOTHEBY'S:** You bought major pieces by Yoshitomo Nara, Magda Abakanowicz, Shepard Fairey and Banksy. What drew you both to these avant-garde works?

**MGW:** The Nara is very anime, and we watched a lot of Japanese animations as a family. Those are the sorts of things we always did together with the kids. And Magda Abakanowicz was one of my artist heroes when I was young. Later when she visited our ranch to see her piece and saw the installation I'd done myself she just said, "I love it, it's great."

“

I didn't want to have a decorator come in and put a house together for me. I wanted to combine new, old, antique and hand-made pieces. I like artisans

— MARSHA WILLIAMS

”

My Banksys were all prior to street art becoming a big deal. And the same with Fairey, it was before his Obama "Hope" poster. When they were young teenagers, I started to purchase gifts for my kids of art that I thought would be relevant for them, and that they might respond to, because I knew they weren't responding to my Modern masters stuff.

**SOTHEBY'S:** You even commissioned large-scale horse sculptures, dedicated to your children, by Deborah Butterfield. How did that come about?

**MGW:** We were rebuilding a property up in Napa, and I wanted to put some big sculpture in the yard. So I contacted one of Deborah Butterfield's gallerists.

I talked to Deborah, took her up to the ranch and said: "This is where they're going to live, and this is what I'd like to do." And she later came back with her truck, and she picked downed wood from all over the ranch, and took it back to her place in Montana and started building the three horses.

Above Lot 34  
Adolf Wölfli, *Der San Salvator*

Below Lot 28  
Deborah Butterfield,  
*Madrone (Cody)*





**SOTHEBY'S:** Did you have the same instinctive approach to decorative works, such as the Chihuly glass and Judy McKie furniture?

**MGW:** I didn't want to have a decorator come in and put a house together for me. I wanted to combine new, old, antique and hand-made pieces. I like artisans.

We went to an American Academy of Achievement event, and Robin was on stage with Dale Chihuly. And Chihuly had a couple of his Macchias on stage. Robin went into this whole routine talking about them. I can't remember what all he compared them to. Probably something x-rated and not fit to print! And so Dale brought those to us in California.

Above, Lot 58  
Dale Chihuly  
*Illuminated  
"Ikebana" from  
Rubicon, San  
Francisco*



Below, Lot 66  
Judy Kensley McKie  
*"Monkey" Armchair*

The McKie furniture combined the playful with the animal themes. Like the monkey chair. And Robin loved all things primate. His mother always bought him monkeys.

**SOTHEBY'S:** Are there any personal gifts between the two of you that are particularly special?

**MGW:** I came home one day, I think it was my birthday, and there was a Mondrian flower propped up on my pillow – on my side of the bed. Sometimes he'd go out and he'd see something, and he'd know.

And I love the Yoram Wolberger *Cowboy* that I gave him, because it was the kind of toy Robin grew up playing with. Those little badly-molded plastic toys that you could get a bag of cowboys or soldiers. This was a large sculptural version of that. We liked it so much I told him to get the second one the following year.

**SOTHEBY'S:** Which brings us to Robin's incredible fascination with toys. How did that develop?

**MGW:** He started as a child. It was something that he grew up doing, having toys, playing with them. When he had a home where he had space to put things, he started purchasing more and more.

When Zak was little, Robin used to create a terrain on the floor with blankets and had all the toys, and they set up little battalions of white dwarfs and Space Marines.





“

We chose things that made us laugh, think, or want to be its caretakers for a period of time so that we could see them regularly

– MARSHA WILLIAMS

”

But they were things that Robin always collected and then he started finding special ones that were hand painted. But you know it got to a point where he would sort of sneak them in. He had thousands of them.



**SOTHEBY'S:** You and the kids very generously decided that a portion of the auction's proceeds will benefit several charities that are important to your family – could you tell us about a couple?

**MGW:** The Reeve Foundation goes without saying. Robin and Christopher were long time friends since being college buddies at Juilliard. Robin and I always went to that event together, and I still go every year. They are part of our family, and we'll always support that group.

Challenged Athletes is the earliest cause we supported as a family. Robin would do the event, and I would take the kids there. It was a way for me to help them realize how fortunate they are and were. All the kids are still

involved with the organization. There is an endowment in Robin's name, and we help them do events and raise money.

**SOTHEBY'S:** As a whole, what story does this wonderfully diverse collection tell?

Is it difficult to part with so many treasures that are filled with memories?

What would Robin think about the auction?

**MGW:** It's mixed for me—but they all deserve to be loved and appreciated by the next group of guardians. Robin would love it if a lot of money is raised for the causes he was most motivated to be a part of.



Above, Lot 236  
[Dayton Schieble]  
Pressed Steel Cable  
Car

Below, Lot 155  
[Mork and Mindy]  
Robin Williams  
Golden Globe Award,  
Best Television  
Actor in a Comedy  
or Musical Series  
for *Mork and Mindy*  
(1978)



Robin Williams  
with Oscar for Best  
Supporting Actor,  
"Good Will Hunting",  
1998.  
© Arthur Grace  
See lot 258



“

There's a world out  
there. Open a window  
and it's there.

– ROBIN WILLIAMS

”



Williams Family, San  
Francisco, California.  
1995. © Marsha  
Garces Williams  
Collection,  
by Arthur Grace





# Session One

LOTS 1-153









# Fine Arts

LOTS 1-57

# 1 Yoram Wolberger

b.1963

## Red Indian No. 2 (Bowman)

reinforced cast fiberglass composite and pigmented resin  
94½ x 78 x 27 in.; 240 x 198.1 x 68.6 cm  
Executed in 2006, this work is artist's proof number 2 from an edition of 3, plus 2 artist's proofs.

### PROVENANCE

Mark Moore Gallery, Santa Monica  
Acquired from the above by the present owner in 2008

### EXHIBITED

Ridgefield, Aldrich Contemporary Art Museum, *No Reservations*, August 2006 - February 2007, p. 82, illustrated in color (artist's proof 1 exhibited)

\$ 25,000-35,000

“

I adore the Cowboy because it was the kind of toy Robin played with growing up. There were these little plastic badly-molded toys that you could get a bag of cowboys, or army men, or whatever. This was the large sculptural version of that. I loved that for him.

— MARSHA WILLIAMS, ON GIVING YORAM WOLBERGER'S *BLUE COWBOY NO. 1 (GUNSLINGER)* TO ROBIN IN 2007

”

# 2 Yoram Wolberger

b.1963

## Blue Cowboy No. 1 (Gunslinger)

reinforced cast fiberglass composite and pigmented resin  
80 x 72 x 26 in.; 203.2 x 182.9 x 66 cm  
Executed in 2006, this work is artist's proof number 2 from an edition of 3, plus 2 artist's proofs.

### PROVENANCE

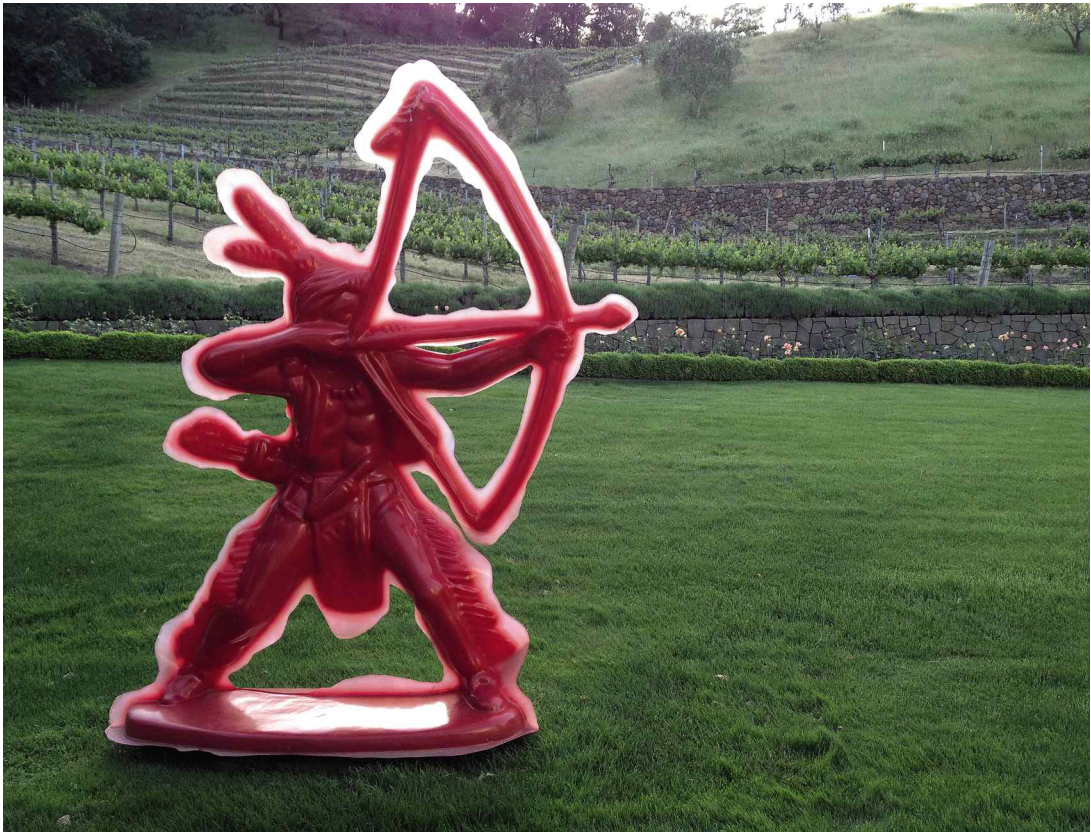
Mark Moore Gallery, Santa Monica  
Acquired from the above by the present owner in 2007

### EXHIBITED

Ridgefield, Aldrich Contemporary Art Museum, *No Reservations*, August 2006 - February 2007, p. 83, illustrated in color (artist's proof 1 exhibited)  
New York, Bernimon Contemporary, *Cowboys and Indians*, June - July 2010, cat. no. 1, p. 11, illustrated in color (another edition exhibited)

\$ 25,000-35,000





1



2

### 3 Spencer Finch

b.1962

New York Boogie Woogie (Times  
Square, April 27, 2003, 10:07 PM)

fluorescent lights with fixtures and filters, in  
21 parts

96 x 96 in.; 243.8 x 243.8 cm

Executed in 2005.

#### PROVENANCE

Galerie Nordenhake, Berlin

Acquired from the above by the present  
owner in 2006

#### LITERATURE

Exh. Cat., North Adams, Massachusetts Museum of  
Contemporary Art, *Spencer Finch: What Time is it on the  
Sun?*, 2007, pp. 184-185, illustrated in color

\$ 20,000-30,000

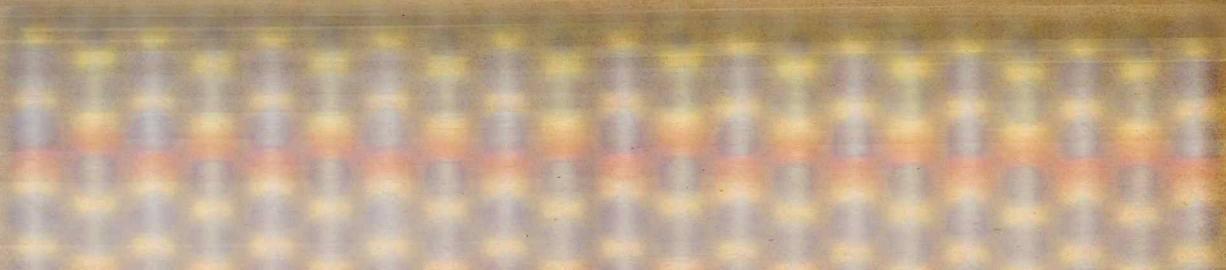
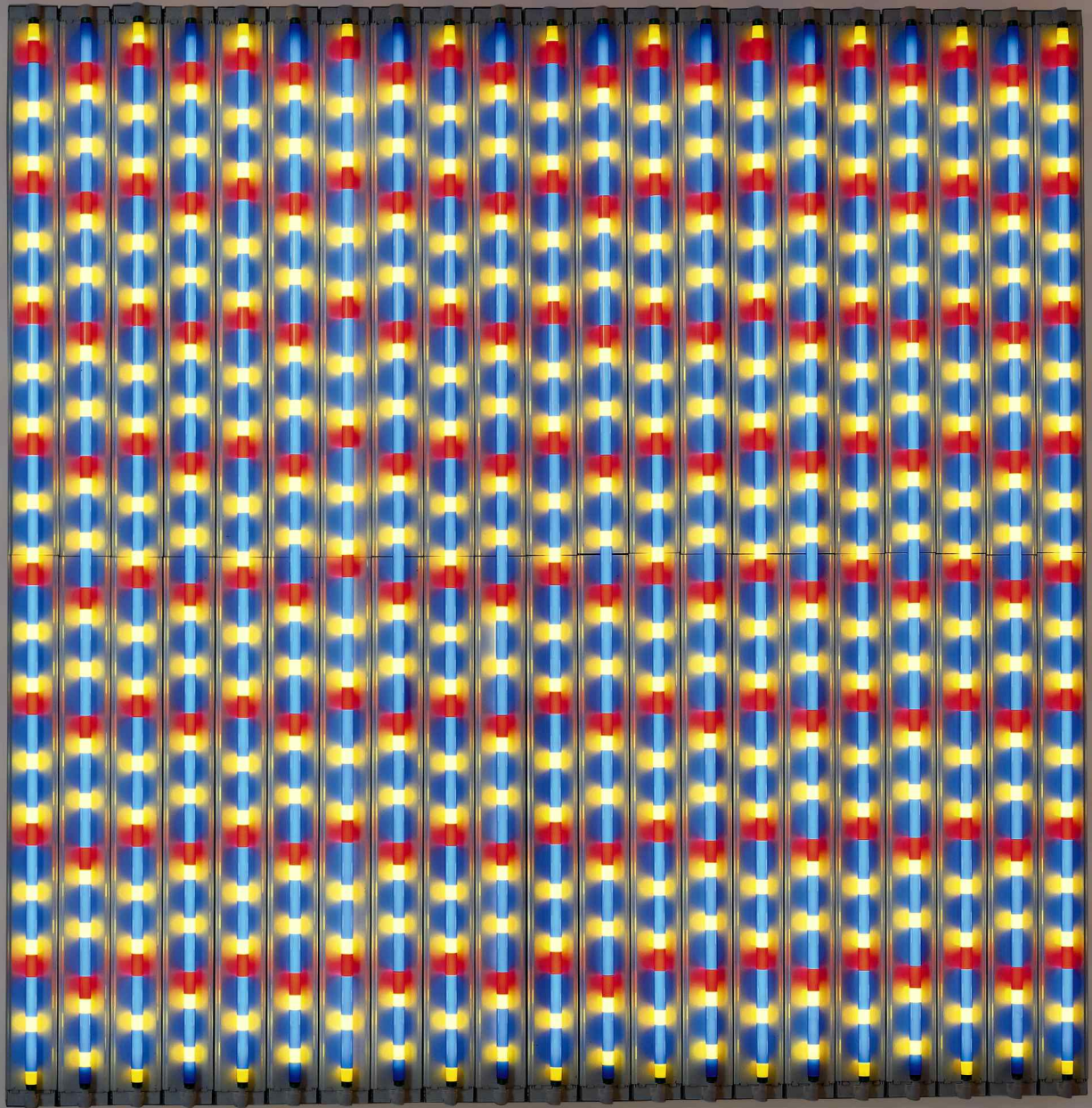
“

Because he often uses light and color as his primary tools, it's easy to place Mr. Finch among artists like James Turrell and Olafur Eliasson. But while Mr. Turrell's goal is to illuminate light's transcendent qualities, and Mr. Eliasson's is to emphasize humanity's place in nature's construction, Mr. Finch wants to replicate, through scientific means, his experience of light and color in a specific place and at a specific time.

— ROBERTA SMITH, "TRYING TO CAPTURE A TRICK OF LIGHT, A TUG OF MEMORY," *THE NEW YORK TIMES*, 19 JUNE 2007

”





## 4 Yoshitomo Nara

b.1959

Puff Marshie (Hirosaki Version / Shanghai Version)

urethane on fiber reinforced plastic  
59 x 118 in.; 150 x 300 cm

Executed in 2006, this work is number 1 from an edition of 3, plus 1 artist's proof.

### PROVENANCE

Marianne Boesky Gallery, New York  
Acquired from the above by the present owner in 2006

### EXHIBITED

Hirosaki, Yoshii Brick Brew House, *A to Z: Yoshitomo Nara + graf*, July - October 2006, n.p., illustrated in color  
Shanghai Art Museum, *6th Shanghai Biennale: Hyper Design*, September - November 2006 (another example exhibited)

### LITERATURE

Yoshitomo Nara, *Yoshitomo Nara: The Complete Works, Paintings, Sculptures, Editions, Photographs, Vol. 1*, Tokyo 2011, no. S-2006-009, p. 286, illustrated in color

\$ 300,000-400,000

“

Exploring Nara's world and its inhabitants can be as disconcerting as taking one of Alice's trips through Wonderland. His characters are devilish, fairy-tale strange, and not afraid to embrace the anxiety and intensity that define existence at any age. Nara challenges the world of grown-ups, full of unyielding expectations and entrenched codes of behavior. He reminds us that we all grow up too fast, and he invites us to reclaim the qualities of youth.

– KRISTIN CHAMBERS IN EXH. CAT., MUSEUM OF CONTEMPORARY ART CLEVELAND, *YOSHITOMO NARA: NOTHING EVER HAPPENS*, 2003, P. 27

”







The present work  
pictured on the  
Williams' property  
in Napa.









## 5 Niki de Saint-Phalle

1930 - 2002

Le poète et sa muse

acrylic on polyester resin  
94 x 56 x 22 in.; 238.8 x 142.2 x 55.9 cm  
Executed in 1973.

### PROVENANCE

Collection Nellens, Knokke-le-Zoute  
Sotheby's, London, 26 June 1996, Lot 41  
Acquired from the above sale by the present  
owner

**\$ 350,000-450,000**



The present work pictured in the Williams' dining room

“  
There are no rules.  
Just follow your heart.

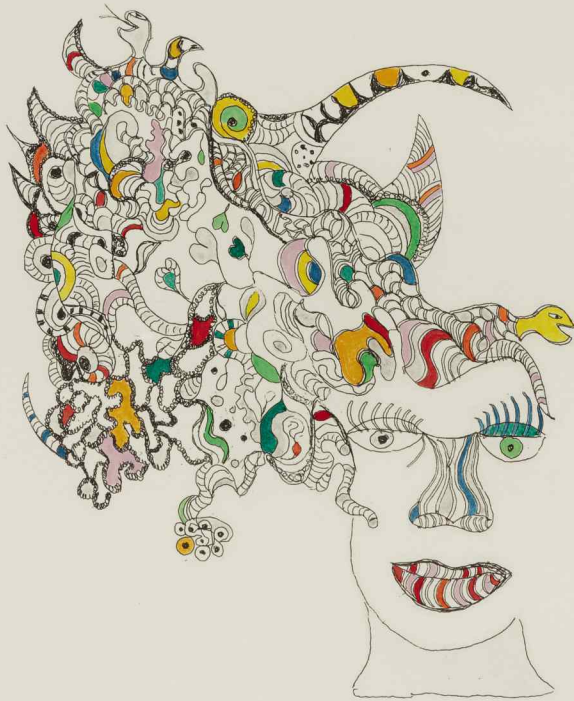
– ROBIN WILLIAMS

”



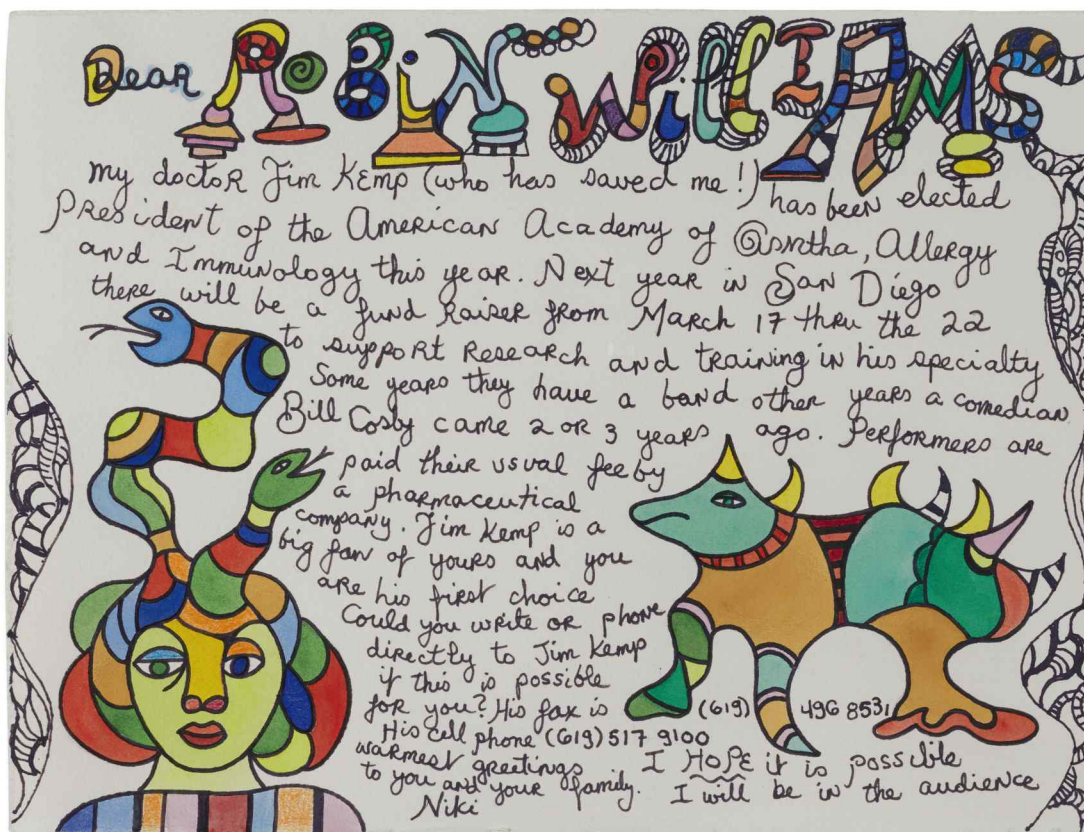






33/40 Niki de St. Phalle  
for Robin Williams  
from a pad - Niki  
"psychedelic Brain"





6ii

□ 6 Niki de Saint-Phalle

1930 - 2002

- i. 'Phsycodealic Brain'
- ii. Letter to Robin Williams

- i. signed, titled and numbered 33/40
- i. hand-colored etching
- ii. colored pen, crayon, and ink on paper
- i. 14 x 12 in.; 35.6 x 30.5 cm
- ii. 9 3/8 x 12 1/4 in.; 23.8 x 31.1 cm

**PROVENANCE**

Gift from the artist to the present owner

\$ 3,000-5,000

Marsha and Robin Williams often gave each other gifts in the form of art, and Niki de Saint-Phalle's exquisite *La Poete at sa Muse* is one of those beloved gifts that Robin gave to his wife. Marsha notes that it was one of Robin's favorite works in their collection. Upon learning that the Williams had acquired one of her works, Niki de Saint-Phalle, who was staying nearby the Williams Family home at the time, wrote a whimsically decorated letter to Robin and left it in the mailbox. Feeling they were kindred spirits, de Saint-Phalle addressed the letter, "For Robin Williams, from a fan -- Nikki "phsycodealic brain".





7 Donald  
K. Sultan

b.1951

Red Poppies

signed with the artist's initials, titled and dated *April 22, 2004* on the left overturn edge of the panel

painted plaster, tar and velvet on panel  
mounted to wooden support

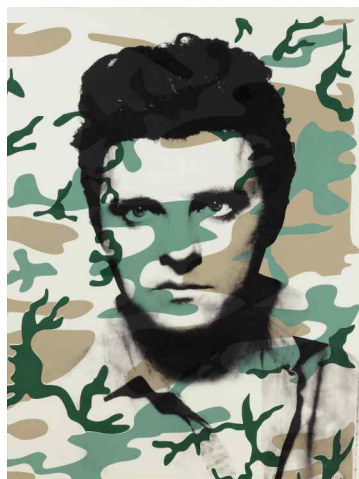
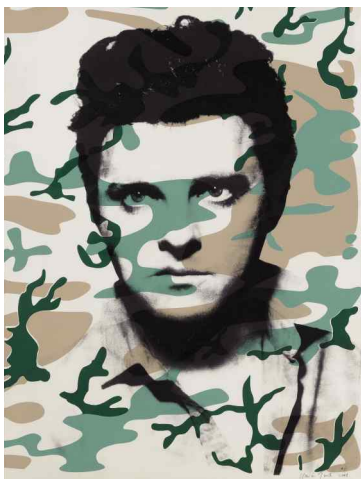
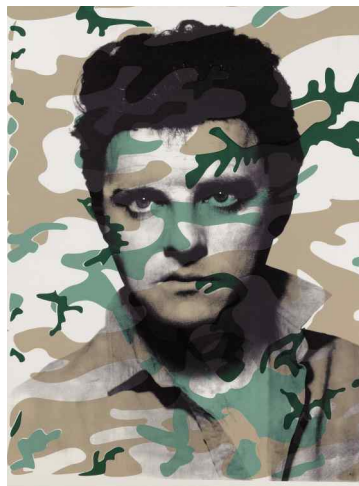
50½ x 50½ x 5 in.; 128.3 x 128.3 x 12.7 cm

**PROVENANCE**

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

\$ 10,000-15,000

7



8 Gavin  
Turk

b.1967

Camouflage Elvis Light Green &  
Beige: 4 prints

signed and dated *2006* on print 4  
four screenprints in colors on wove paper  
each sheet: 49½ x 37¼ in.; 125.6 x 94.5 cm

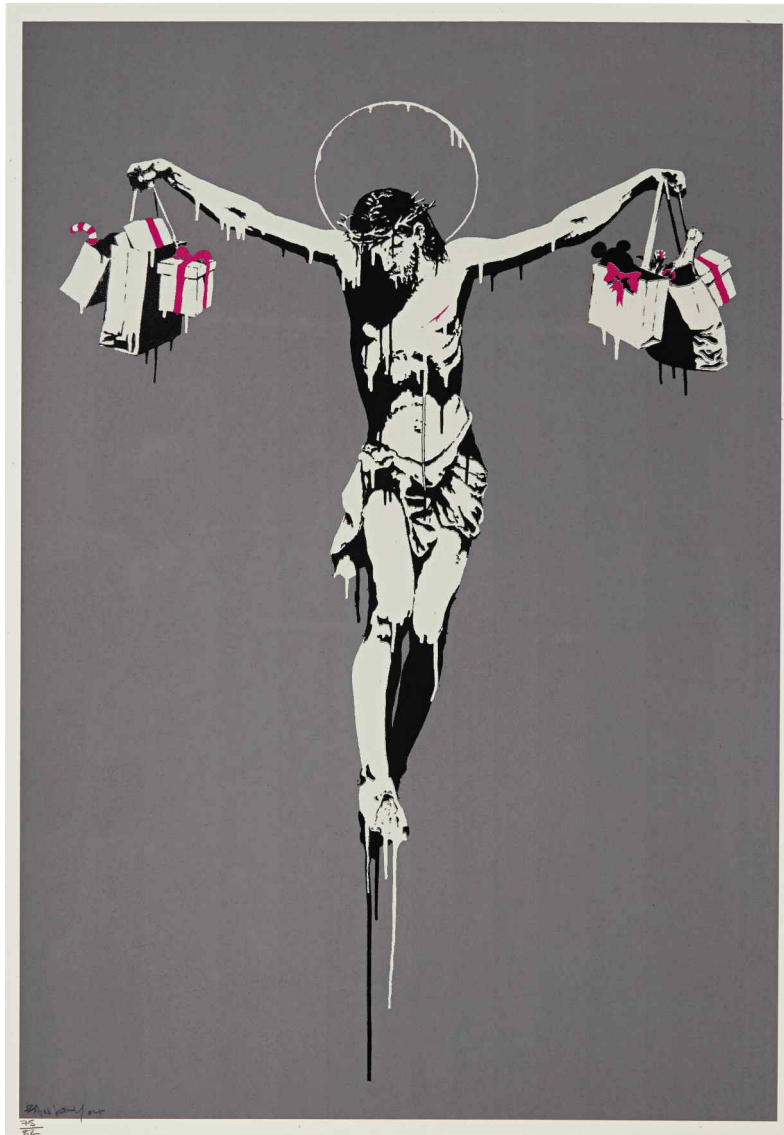
**PROVENANCE**

Galerie Krinzinger, Vienna  
Acquired from the above by the present owner in 2006

\$ 5,000-7,000

8





9

## 9 Banksy

b.1974

### Christ with Shopping Bags

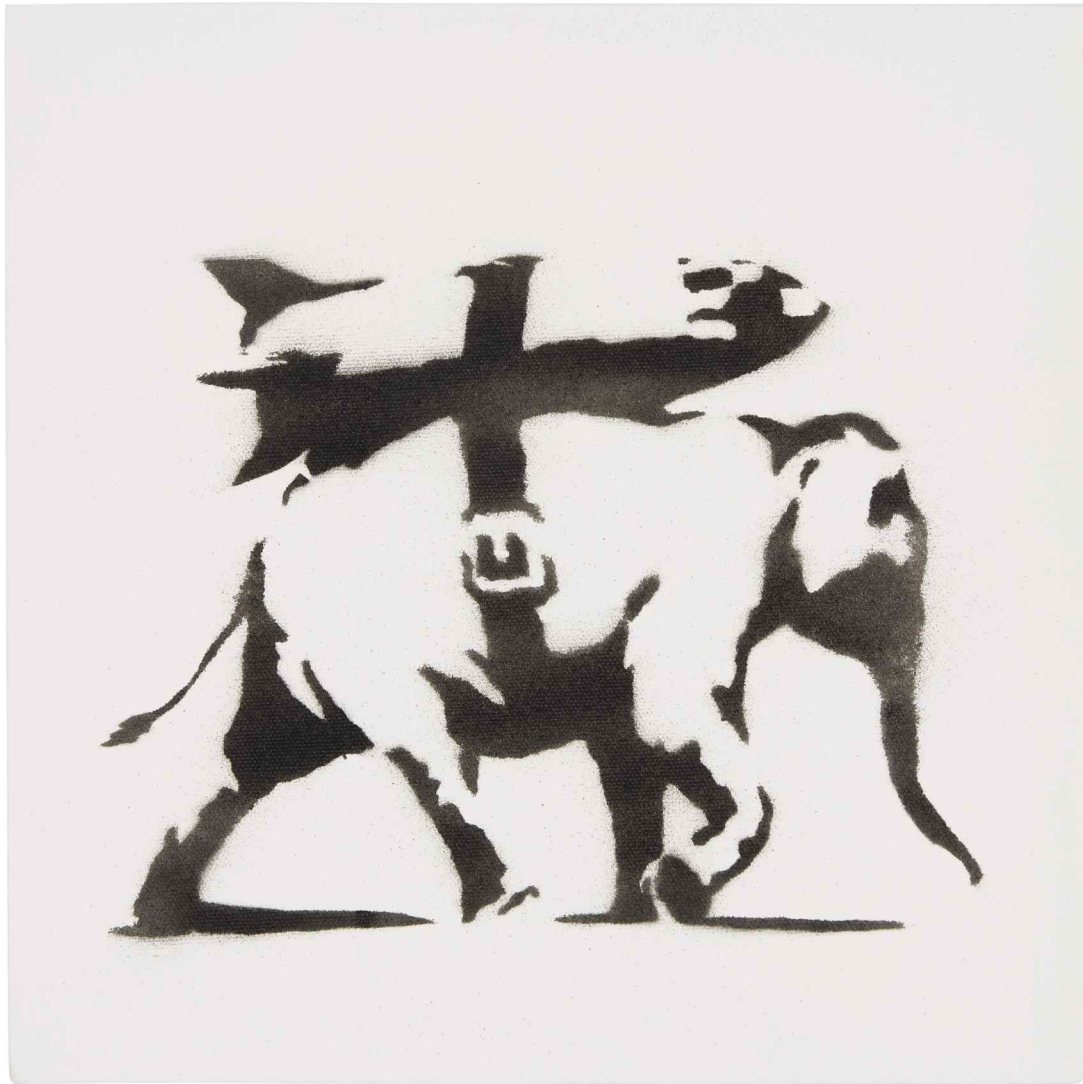
signed, dated 04 and numbered 75/82  
screenprint in colors on wove paper  
27¼ x 19½ in.; 69.2 x 50 cm  
Executed in 2004, this work is number 75  
from an edition of 82.

This work is accompanied by a Pest Control  
certificate.

#### PROVENANCE

Lazarides Gallery, London  
Private Collection, West Coast  
Acquired from the above by the present owner in 2008

**\$ 15,000-20,000**



10

## 10 Banksy

b.1974

### Heavy Weaponry

stenciled with the artist's name on the right  
overturn; numbered 10/25 on the stretcher  
spray paint on canvas

12 x 12 in.; 30.5 x 30.5 cm

Executed in 2004, this work is number 10  
from an edition of 25.

This work is accompanied by a Pest Control  
certificate.

### PROVENANCE

Lazarides Gallery, London

Private Collection, West Coast

Acquired from the above by the present owner in 2010

**\$ 50,000-70,000**



PROPERTY SOLD TO BENEFIT THE  
CHRISTOPHER & DANA REEVE FOUNDATION

## 11 Banksy

b.1974

### Choose Your Weapon (Silver)

signed and numbered 22/25  
screenprint in colors on Lade paper  
27½ x 27½ in.; 70 x 70 cm  
Executed in 2010, this work is number 22  
from an edition of 25.

This work is accompanied by a Pest Control  
certificate.

#### PROVENANCE

Pest Control, London  
Acquired from the above by the present  
owner in 2010

\$ 25,000-35,000



11

PROPERTY SOLD TO BENEFIT THE CHALLENGED  
ATHLETES FOUNDATION

## 12 Banksy

b.1974

### No Ball Games (Green)

signed and numbered 65/250  
screenprint in colors on wove paper  
26¾ x 27½ in.; 67 x 70 cm  
Executed in 2009, this work is number 65  
from an edition of 250.

This work is accompanied by a Pest Control  
certificate.

#### PROVENANCE

Pest Control, London  
Acquired from the above by the present  
owner in 2009

\$ 15,000-25,000



12

“

Having fashioned himself as a sort of painterly Publius, Banksy surfaces from time to time to prod the popular conscience. Confronted with a blank surface, he will cover it with scenes of anti-authoritarian whimsy: Winston Churchill with a Mohawk, two policemen kissing, a military helicopter crowned by a pink bow. Typically crafting his images with spray paint and cardboard stencils, Banksy is able to achieve a meticulous level of detail. His aesthetic is clean and instantly readable—broad social cartooning rendered with the graphic bang of an indie concert poster.

— LAUREN COLLINS, "BANKSY WAS HERE," *THE NEW YORKER*, 14 MAY 2007

”

## 13 Banksy

b.1974

### Happy Choppers

stenciled with the artist's name; signed, dated 2006 and numbered 1/3 on the overlap  
spray paint and emulsion on canvas  
49<sup>7</sup>/<sub>8</sub> x 72 in.; 126.7 x 182.9 cm  
Executed in 2006, this work is number 1 from an edition of 3.

This work is accompanied by a Pest Control certificate.

### PROVENANCE

Lazarides Gallery, London  
Acquired from the above by the present owner in 2006

\$ 400,000-600,000



The present work pictured in the Williams' home.







14

□ 14 **Claudia Cohen**

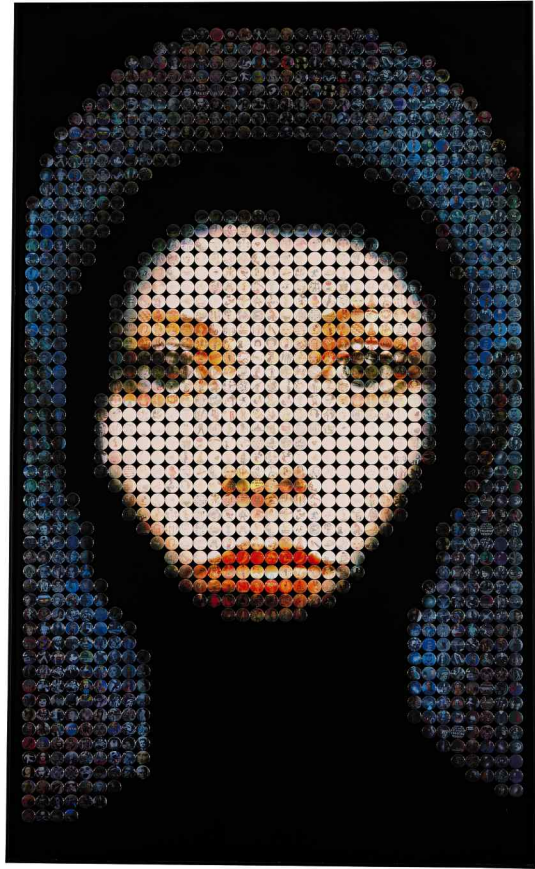
**Screwball 1**

incised with the artist's signature, date 97  
and number 5/20  
polychromed bronze  
11 x 5¾ x 4½ in.; 27.9 x 14.6 x 11.4 cm  
Executed in 1997, this work is number 5 from  
an edition of 20.

**PROVENANCE**

Acquired directly from the artist by the  
present owner

**\$ 300-500**



15

15 **Joe Black**

b.1973

**Booger**

signed and dated 2009 on the reverse  
handmade buttons affixed to aluminum  
60½ x 36½ in.; 153.7 x 92.7 cm

**PROVENANCE**

Brooklynite Gallery, New York  
Acquired from the above by the present  
owner in 2009

**EXHIBITED**

New York, Brooklynite Gallery, *2 Many Artists*,  
April - May 2009

**\$ 5,000-7,000**



16 Mr.  
Brainwash

b.1966

Andy Tomato Spray

signed and dated 2008  
screenprint in colors on paper  
38 x 50 in.; 96.5 x 127 cm

This work is accompanied by a certificate of authenticity signed by the artist.

**PROVENANCE**

Subliminal Projects, Los Angeles  
Acquired from the above by the present owner in 2008

\$ 5,000-7,000



16

17 Blek  
Le Rat

b.1951

Can You Smell That?

signed, titled and dated 2008 on the reverse  
spraypaint on canvas  
30 x 40 1/8 in.; 76.2 x 101.9 cm

**PROVENANCE**

Subliminal Projects, Los Angeles  
Acquired from the above by the present owner in 2008

**EXHIBITED**

Los Angeles, Subliminal Projects, *Art is Not Peace but War*, April 2008

\$ 4,000-6,000



17



PROPERTY SOLD TO BENEFIT HUMAN RIGHTS WATCH

## i8 JR

b.1983

'28 Millimètres: Face 2 Face, Nuns in Action, Separation Wall. Security Fence, Palestinian Side, Bethlehem'

signed, titled, dated 2007 and March 2007 and numbered 3/3 (2 A.P) and with the photographer's facsimile signature stamp on a label affixed to the reverse of the aluminum mount; also signed, titled, dated 2007 and numbered 3/3 (2 A.P) and with the photographer's facsimile signature stamp on the inside of the wooden box-mount

chromogenic print, front-mounted to acrylic and flush-mounted to aluminum, the whole box-mounted  
59 x 39½ in.; 149.9 x 99.4 cm

Executed in 2007, this work is number 3 from an edition of 3, plus 2 artist's proofs.

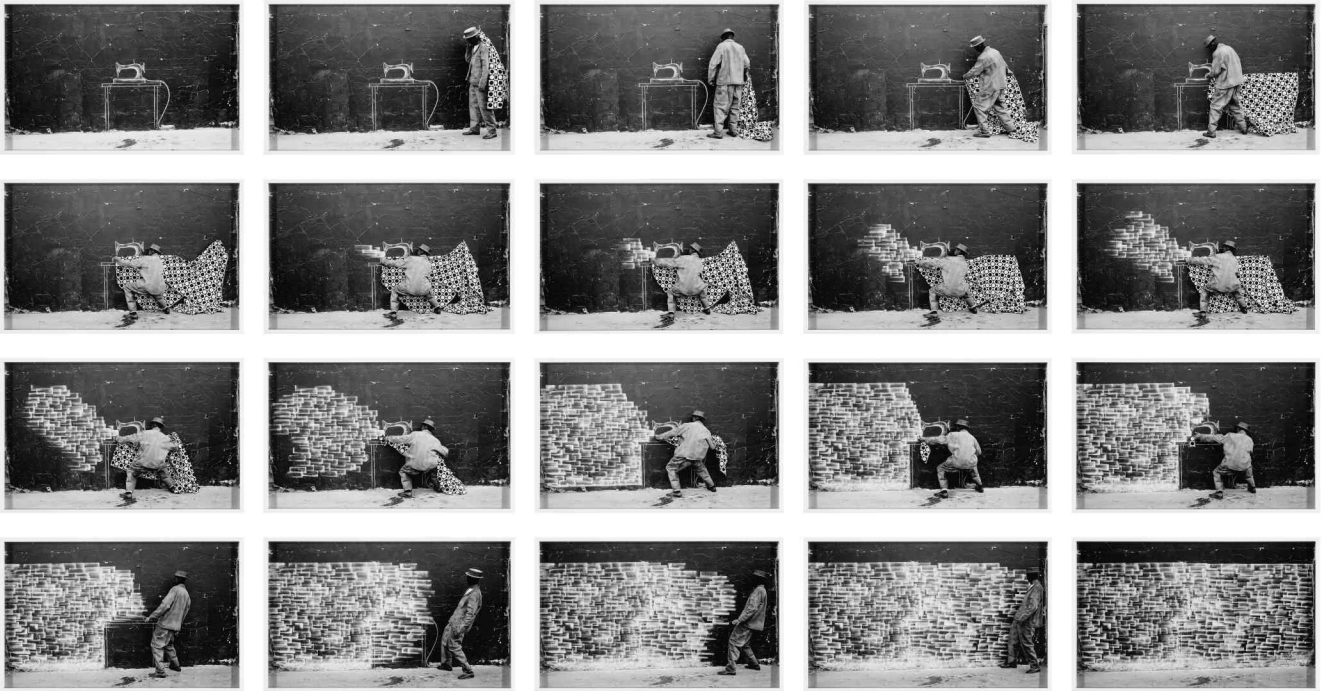
This work is accompanied by a certificate of authenticity signed by the artist.

### PROVENANCE

The Sapling Foundation, New York  
Acquired from the above by the present owner in 2011

\$ 15,000-20,000





## 19 Robin Rhode

b.1976

### Brick Face

numbered sequentially on a label on the reverse of the mount; also numbered sequentially on a label on the reverse of the frame

a grid of 20 digital pigment prints, each flush-mounted

each: 18 x 29¼ in.; 45.7 x 74.3 cm

Executed in 2008, this work is number 6 from an edition of 6, plus 2 artist's proofs.

### PROVENANCE

Perry Rubenstein Gallery, New York

Acquired from the above by the present owner in 2008

\$ 25,000-35,000

## 20 Shepard Fairey

b.1950

### Arab Woman

signed and dated 06  
stencil, silkscreen and painted printed-paper  
collage on canvas  
96 x 120 in.; 243.8 x 304.8 cm

#### PROVENANCE

Merry Karnowsky Gallery, Los Angeles  
Acquired from the above by the present  
owner in 2007

\$ 70,000-90,000



The present work pictured in the entryway at the Williams' home.

Marsha Williams fell in love with Shepard Fairey's work long before his skyrocket to fame with the Obama hope emblem. Fairey's work was important in the Williams' home, becoming an agent for thought-provoking conversations with their children, who were young teenagers at the time. Marsha purchased Shepard Fairey's *Arab Woman* for herself in 2007 and deeply cherished it. When she learned the artist was coming in town, she invited Fairey and his wife to dinner at the house. They remain close friends to this day.







21 Shepard  
Fairey

b.1950

Greetings from Iraq Stencil

signed and dated 07  
recycled stencil with paint and stitching on  
paper  
44 x 30¼ in.; 111.8 x 76.8 cm

**PROVENANCE**

Jonathan LeVine Projects, New York  
Acquired from the above by the present  
owner in 2007

**EXHIBITED**

New York, Jonathan LeVine Projects, *Shepard Fairey E  
Pluribus Venom*, June - July 2007  
Boston, Institute of Contemporary Art; Pittsburgh, Andy  
Warhol Museum, *Shepard Fairey: Supply and Demand*,  
February 2009 - January 2010

**\$ 18,000-25,000**





## 22 Invader

b.1963

Rubik Scarface Palms

signed, titled and dated 2007 on the reverse  
assembled Rubik's Cubes  
35 $\frac{1}{8}$  x 46 $\frac{1}{8}$  x 2 $\frac{1}{8}$  in.; 89.2 x 117.2 x 5.4 cm

### PROVENANCE

Lazarides Gallery, London  
Acquired from the above by the present  
owner in 2008

### EXHIBITED

London, Lazarides Gallery, *London Invasion/Bad Men II*,  
October 2007

\$ 35,000-45,000



23 Shepard  
Fairey

b.1950

Proud Parents Canvas

signed and dated 07  
silkscreen collage with acrylic on canvas  
40¾ x 30 in.; 103.5 x 76.2 cm

**PROVENANCE**

Jonathan LeVine Projects, New York  
Acquired from the above by the present  
owner in 2007

**EXHIBITED**

New York, Jonathan LeVine Projects, *Shepard Fairey E  
Pluribus Venom*, June - July 2007

\$ 25,000-35,000



□ 24 **Luis  
González Palma**

b.1957

Niño Sol

signed, titled, dated '94 and numbered 7/15  
on the reverse  
toned gelatin silver print with pigment  
19¾ x 19¾ in.; 50.2 x 50.2 cm  
Executed in 1994, this unique work is number  
7 from an edition of 15.

**PROVENANCE**

Peter Fetterman Gallery, New York  
Acquired from the above by the present  
owner in 2000

**\$ 2,000-3,000**



24

25 **Luis  
González Palma**

b.1957

La Luz de la Mente

signed and numbered 1/1 on the reverse of  
each panel  
light box installation, kodalith, silver and gold  
leaf and red paper embedded in resin  
overall: 60⅞ x 60⅞ in.; 154.6 x 154.6 cm  
each panel: 19⅞ x 19⅞ in.; 50.5 x 50.5 cm  
Executed in 2005, this work is unique.

**PROVENANCE**

Galería Omar Alonso, Puerto Vallarta  
Acquired from the above by the present  
owner circa 2007

**\$ 10,000-15,000**



25

26 Alison  
Saar

b.1956

Sweet Magnolia

ceiling tin on wood with magnolia leaves  
78 x 45¼ x 38½ in.; 198 x 114.9 x 97.8 cm  
Executed in 1993.

**PROVENANCE**

Phyllis Kind Gallery, New York  
Acquired from the above by the present  
owner

**EXHIBITED**

Atlanta, High Museum of Art, *Alison Saar:*  
*Fertile Ground*, May - July 1993, illustrated in  
color, cover, p. 4

**\$ 80,000-120,000**

“

The embracing *Sweet Magnolia* connotes the sheltering shade trees of the South and the protective lullaby of rustling leaves... Like the trees planted on Kongo graves, [sweet magnolia] is a watchguard of spirits. Her roots reach from below ground to the heavens, from death to life beyond, from past to future; they provide ascent to the “other world” – passage (and release) from darkness to light, from South to North.

– SUSAN KRANE, “DIGGING IN THE DIRT: ALISON SAAR’S FERTILE GROUND” IN EXH. CAT., ATLANTA, HIGH MUSEUM OF ART, *ALISON SAAR: FERTILE GROUND*, 1993, P. 10?

”













27 Magdalena  
Abakanowicz

1930 - 2017

Caminando (20 Walking Figures)

incised with the artist's signature, foundry  
mark and date 1998/99 on the interior of  
various figures  
bronze, in 20 parts  
each figure: 68½ x 27½ x 19¾ in.; 174 x 69.9  
x 50.2 cm  
Executed in 1998-1999, this work is unique.

**PROVENANCE**

Marlborough Gallery, New York  
Acquired from the above by the present  
owner in 2005

**EXHIBITED**

Köln, Kunst-Station Sankt Peter, *Magdalena  
Abakanowicz*, August - October 2001  
Salamanca, Junta de Castilla y Leon,  
*Salamanca ciudad de la escultura*, June -  
August 2005

*This work is being offered for sale from the  
catalogue. Prospective buyers may contact  
Sotheby's Contemporary Art Department with  
inquiries or for an appointment to view the  
work.*

Π \$ 400,000-600,000



Top  
Magdalena  
Abakanowicz with  
Marsha Williams  
viewing the present  
work from across the  
property.

Bottom  
Abakanowicz and  
Williams standing in  
front of the present  
work.





“

I feel overawed by quantity where counting no longer makes sense. By unrepeatability within such a quantity. By creatures of nature gathered in herds, droves, species, in which each individual while subservient to the mass retains some distinguishing features.

A crowd of people or birds, insects or leaves, is a mysterious assemblage of variants of certain prototypes: a riddle of nature's abhorrence of exact repetition, or inability to produce it. Just as the human hand cannot repeat its own gesture, I invoke this disturbing law, switching my own immobile herds into that rhythm.

– MAGDALENA ABAKANOWICZ

”



## 28 Deborah Butterfield

b.1949

Madrone (Cody)

cast bronze

88½ x 96 x 62 in.; 224.8 x 243.8 x 157.5 cm

Executed in 2000, this work is unique.

### PROVENANCE

Greg Kucera Gallery, Seattle

Acquired from the above by the present  
owner in 2000

### LITERATURE

Robert Gordon, *Deborah Butterfield*, New  
York 2003, p. 147, illustrated in color

\$ 220,000-280,000

“

It is the gap between resemblance and transformation, and between likeness and otherness, that we must begin to grapple with. And only in our grappling do we realize how much her work has to tell us. For Butterfield's horses are no longer recognizable forms... made of bent metal or pieces of driftwood, they are both the inside and the outside of the house, both the armature and the skin...

— JON YAU, "INSIDE/OUTSIDE," IN ROBERT GORDON, *DEBORAH BUTTERFIELD*, NEW YORK 2003, P. 25

”







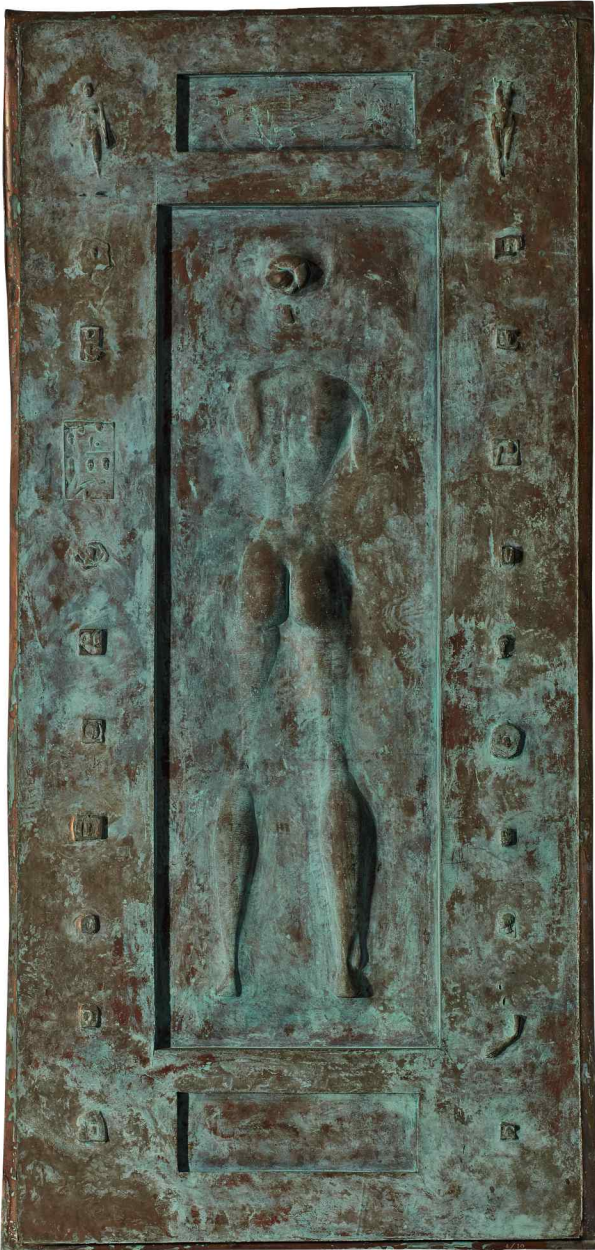


After years of love and appreciation for Deborah Butterfield's work, Marsha Williams invited the artist to their newly renovated ranch in Napa to request a special commission for the property. Shortly after arriving and discussing the project with Marsha, Deborah began collecting scattered fallen branches from oak, madrone, and manzanita trees around the grounds of the property. The branches were then hauled back to the artist's studio in Montana where she assembled three beautiful horses, each made from a specific wood for the each of the three Williams' children, Zak, Zelda and Cody. Pictured here is the horse created for Cody, made from the fine-textured, dense madrone wood. After modeling the horse in the wood, she then cast the work in bronze.

For Butterfield, the fascination of horses started at a young age and has come to define her artistic career; "I could barely walk when I began dragging my father to see horses. Now, the horse has become my rectangle. Instead of just painting on a regular canvas, I use the horse. For me it has become more than a subject matter." Through her masterful craftsmanship, Butterfield breathes the essence of life in a lifeless object. In the untouched spaces left between the cast branches, kinetic energy defines musculature and movement.



Deborah Butterfield's studio in Bozeman, Montana.  
Photo by Dawn Ahlert.  
© Deborah Butterfield.



29

## 29 Robert Graham

b.1938

Untitled

incised with the number 4/10

cast copper bas-relief with unique patina  
61 x 29 x 3 in.; 154.9 x 73.7 x 7.6 cm

Executed in 1988, this work is number 4 from  
an edition of 10.

### PROVENANCE

The Remba Gallery, West Hollywood  
Acquired from the above by the present  
owner in 2000

\$ 15,000-20,000

## 30 Robert Graham

b.1938

Untitled

incised with the number 4/10

cast copper bas-relief with unique patina  
19¼ x 48 in.; 48.9 x 121.9 cm

Executed in 1992, this work is number 4 from  
an edition of 10.

### PROVENANCE

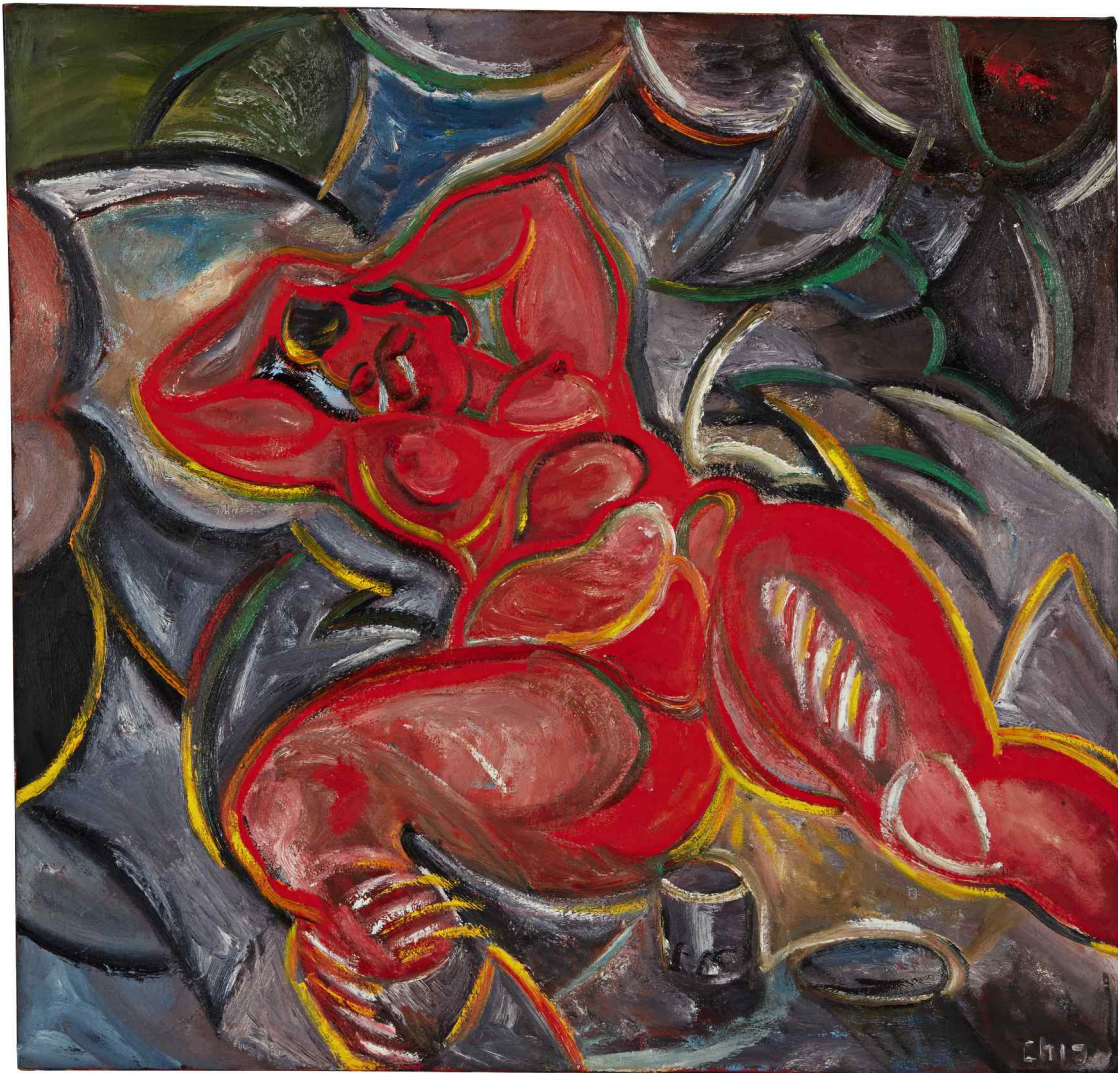
The Remba Gallery, West Hollywood  
Acquired from the above by the present  
owner in 1999

\$ 18,000-25,000



30





31 Sandro  
Chia

b.1946

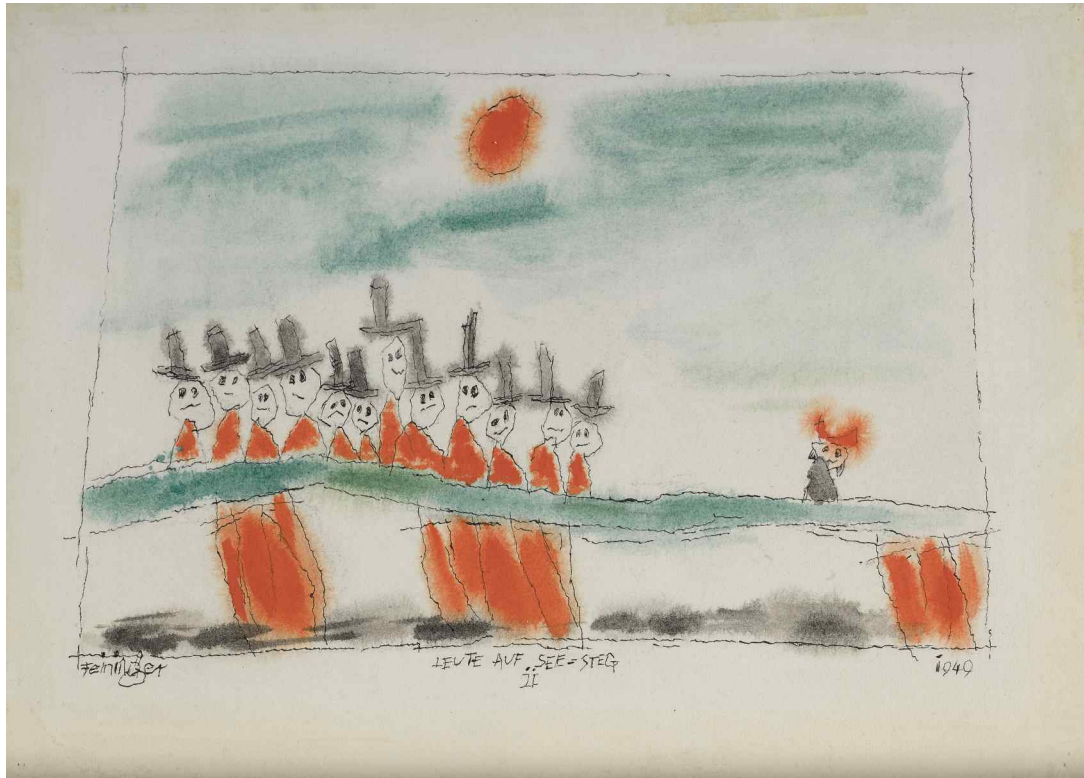
Untitled

signed; signed and dated 1982 on the reverse  
oil on canvas  
46 x 48 in.; 116.8 x 121.9 cm

**PROVENANCE**

Private Collection, Sweden (acquired directly from the  
artist)  
Arij Gasiunasen Fine Art, Palm Beach  
Acquired from the above by the present owner in 1995

**\$ 30,000-40,000**



## 32 Lyonel Feininger

1871 - 1956

### Leute Auf Ein See-Steg II

signed, titled and dated 1949; dedicated for Christopher, with a "Merry Christmas" 1949 on the reverse  
watercolor, pen and ink on paper  
9 $\frac{3}{8}$  x 13 $\frac{1}{8}$  in.; 23.8 x 33.3 cm

Achim Moeller has kindly confirmed the authenticity of the work which is to be included in the archives of watercolors and drawings.

#### PROVENANCE

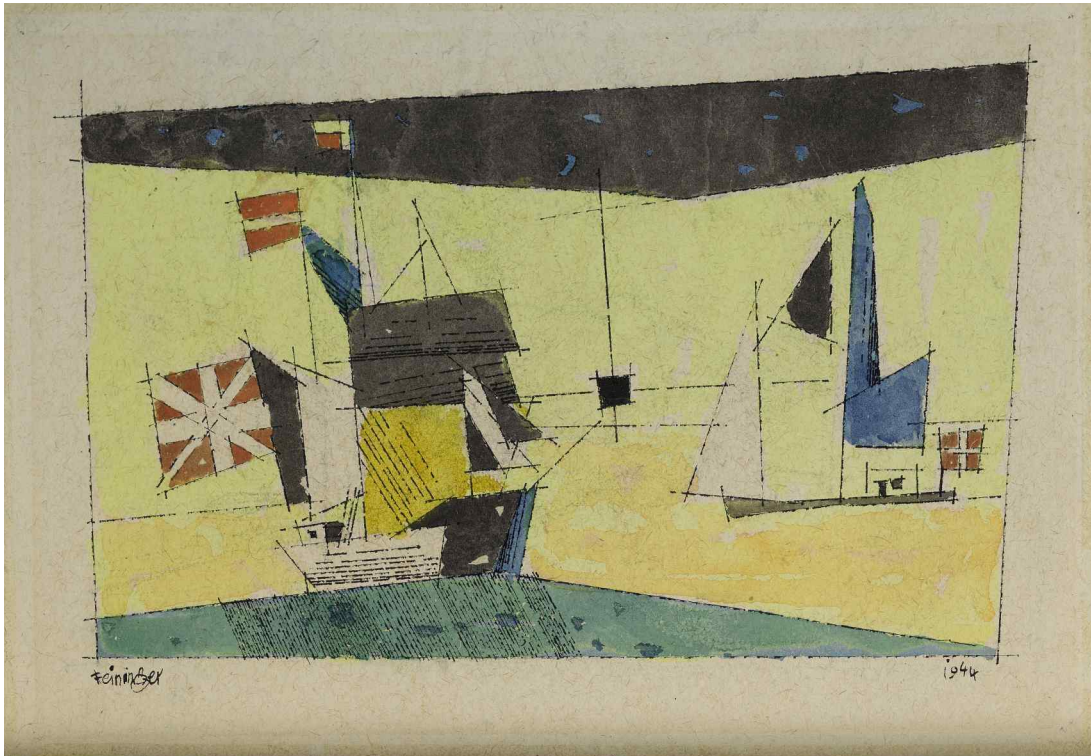
Collection of Ulfert Wilke (gift from the artist)  
Kraushaar Galleries, New York  
Collection of Helen W. and Robert M. Benjamin, New York  
Sotheby's, New York, 2 May 1996, Lot 252  
Acquired from the above sale by the present owner

#### EXHIBITED

New Haven, Yale University Art Gallery, *The Helen W. and Robert M. Benjamin Collection*, May - June 1967, no. 57

\$ 10,000-15,000





### 33 Lyonel Feininger

1871 - 1956

Ohne Title (Segelbootte)

signed and dated 1944  
watercolor, pen and ink on paper  
7½ x 10⅞ in.; 19.1 x 27.6 cm

Achim Moeller has kindly confirmed the authenticity of the work which is to be included in the archives of watercolors and drawings.

#### PROVENANCE

Collection of Mr. and Mrs. H. Gates Lloyd, Pennsylvania  
Private Collection, United States (by descent from the  
above)  
Christie's, New York, 1 May 1996, Lot 198  
Acquired from the above sale by the present owner

**\$ 25,000-35,000**

## 34 Adolf Wölfli

1864 - 1930

### Der San Salvathor

graphite, colored pencil and crayon on paper  
58½ x 83 in.; 148.6 x 210.8 cm  
Executed in 1926.

#### PROVENANCE

Collection of Hermine Ferndriger-Marti,  
Wichtrach (acquired directly from the artist)  
Phyllis Kind Gallery, New York  
Acquired from the above by the present  
owner in 1990

#### EXHIBITED

New York, American Folk Art Museum, *St. Adolf-Giant-Creation: The Art of Adolf Wölfli*, February - May 2003, frontispiece, p. 99, illustrated in color

#### LITERATURE

Elka Spoerri and Daniel Baumann, "St. Adolf-Giant-Creation: The Art of Adolf Wölfli," *Folk Art*, Vol. 27, No. 4, Winter 2002/2003, cover, p. 47, illustrated in color

**\$ 150,000-200,000**

“

It is Wölfli's great achievement that he could create his art both within the domain of his illness and in spite of it. With the pictorial and literary means of his art, Wölfli was able to express the existential condition that this psychosis forced him to experience, and in so doing, he allows us an insight into his particular *condition humaine*.

— ELKA SPOERRI AND DANLE BAUMANN, "ST. ADOLF-GIANT-CREATION: THE ART OF ADOLF WÖLFLLI," IN *FOLK ART*, VOL. 27, NO. 4, WINTER 2002/2003, P. XX?

”



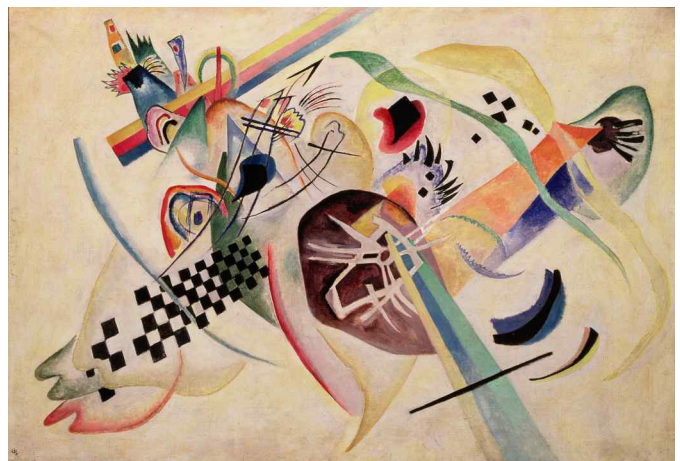


The way in which the Williams family came to collect Adolf Wölfli's *Der San Salvathor* holds a special place in Marsha's heart. While working in New York and searching for a birthday present for Robin, Marsha spotted Wölfli's masterpiece in Phyllis Kind's gallery. "I thought it was actually maybe a rug kind of maquette, for lack of a better word, because it has that kind of mandala order to it that looks almost like a carpet. Once I saw that on the wall, I just couldn't see anything else." Marsha was not the first to be enamored by the work. *Der San Salvathor* had also caught the eye of an important American collector and a prestigious museum was interested in the piece for their collection as well. However, in the end, the work found its way to the Williams Collection. While it was not the artist's troubled history that initially drew Marsha to the work, Marsha quickly became fascinated by his story. She recounted, "With Wölfli there's a story in everything he did. I just think it is really captivating. Back then, if you had serious mental health issues, they gave you things like colored pencils and butcher block paper to encourage the exploration of expression of your personal stuff."

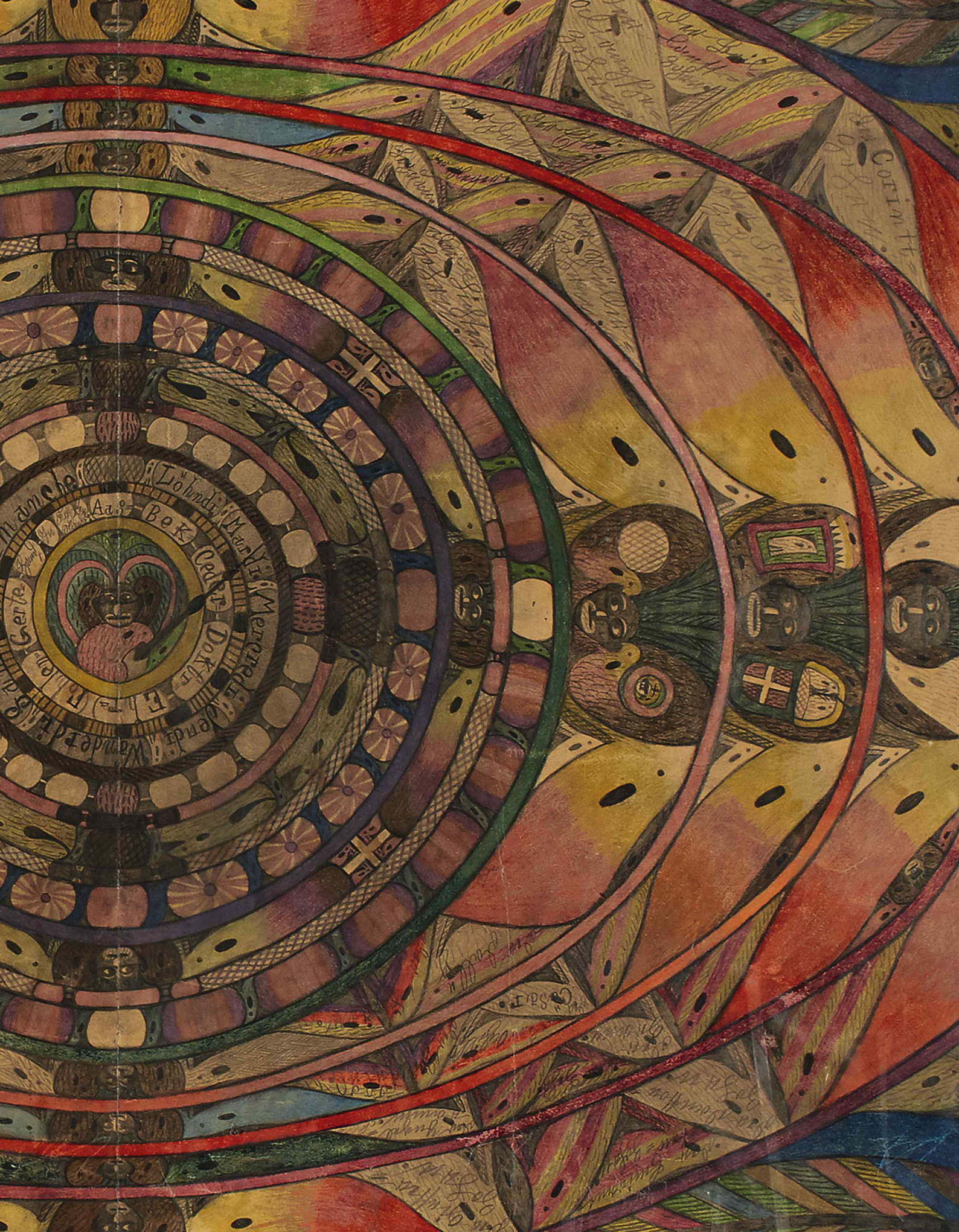


Left  
Adolf Wölfli in his  
studio, circa 1920.

Below  
Wassily Kandinsky,  
*Composition No.*  
*224*, 1920. State  
Russian Museum, St.  
Petersburg, Russia /  
Bridgeman Images











35 Adolf  
Wölfli

1864 - 1930

Die Würden-Träger Der Die  
Würden

graphite and crayon on paper mounted on  
tracing paper  
14 x 12½ in.; 35.6 x 31.8 cm  
Executed in 1916.

**PROVENANCE**

Phyllis Kind Gallery, New York  
Acquired from the above by the present owner

**\$ 25,000-30,000**





36 Adolf  
Wölfli

1864 - 1930

6 Kruetze

crayon, colored pencil and graphite on paper  
26¾ x 20½ in.; 68 x 51.1 cm  
Executed circa 1922.

**PROVENANCE**

Phyllis Kind Gallery, New York  
Acquired from the above by the present owner

**\$ 30,000-40,000**



38



37

PROPERTY SOLD  
TO BENEFIT THE CHALLENGED ATHLETES FOUNDATION

□ 37 **Miguel Berrocal**

1933 - 2006

**Colombe Olympique**

incised with the artist's signature and number 138/500; dedicated *Presented to Robin Williams in recognition of his invaluable and gracious contribution in the Olympic Movement* on the base

bronze

5<sup>3</sup>/<sub>8</sub> x 3<sup>3</sup>/<sub>4</sub> x 3 in.; 14.5 x 9.5 x 7.6 cm

Executed in 1994, this work is number 138 from an edition of 500, plus 20 artist's proofs

**PROVENANCE**

The Olympic Committee

Gift from the above to the present owner in 1994

**\$ 700-1,000**

38 **Francisco Zúñiga**

1912 - 1998

**Madre con niño de pie**

incised with the artist's signature and date 1969

bronze

10<sup>7</sup>/<sub>8</sub> x 4<sup>5</sup>/<sub>8</sub> x 3<sup>1</sup>/<sub>8</sub> in.; 27.6 x 11.7 x 7.9 cm

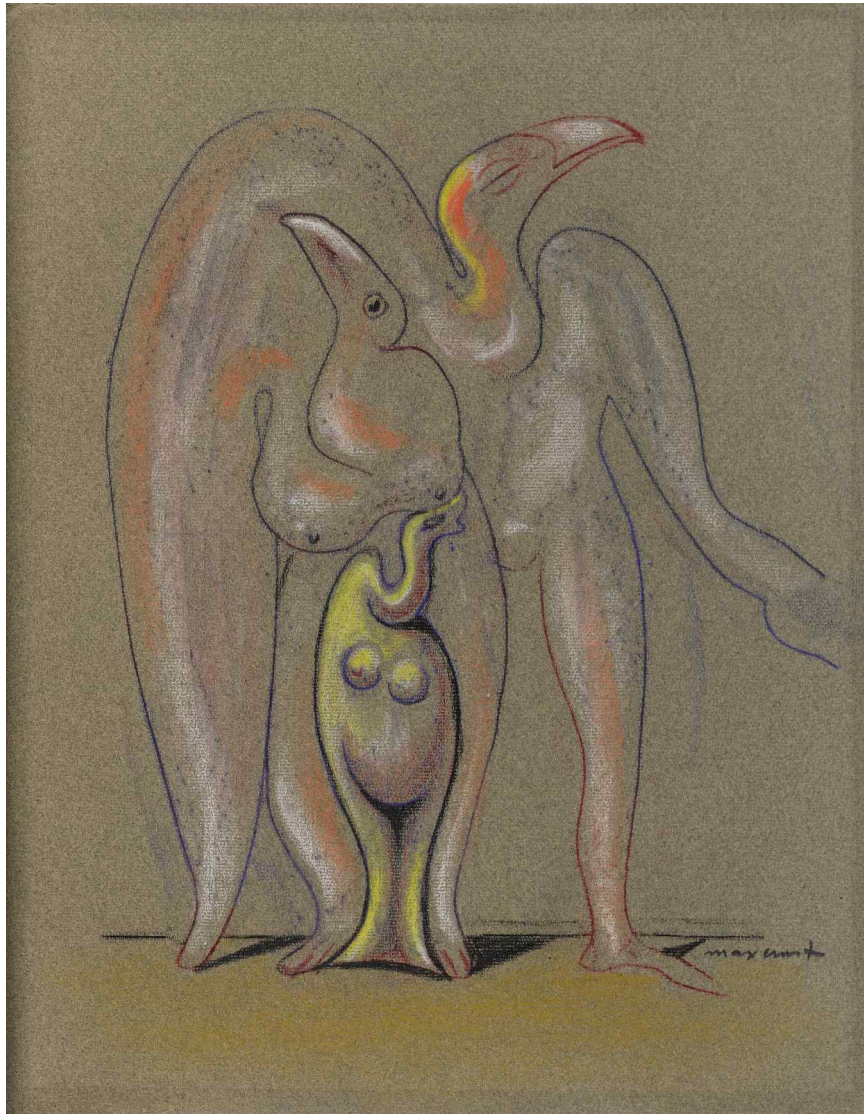
We wish to thank Ariel Zúñiga for his kind assistance in confirming the authenticity of this work.

**LITERATURE**

Fundación Zúñiga, *Francisco Zúñiga, Catálogo Razonado/ Catalogue Raisonné, Volumen I/Volume I, Escultura/ Sculpture*, Mexico City, 1991, no. 563, p. 333, illustrated

**\$ 7,000-9,000**





## 39 Max Ernst

1891 - 1976

### Le Peuple des oiseaux

signed  
pastel on paper  
17 $\frac{7}{8}$  x 13 $\frac{3}{4}$  in.; 45.4 x 34.9 cm  
Executed in 1942.

#### PROVENANCE

Julian Aberbach, Paris  
The Pace Gallery, New York  
Acquired from the above by the present owner in 1996

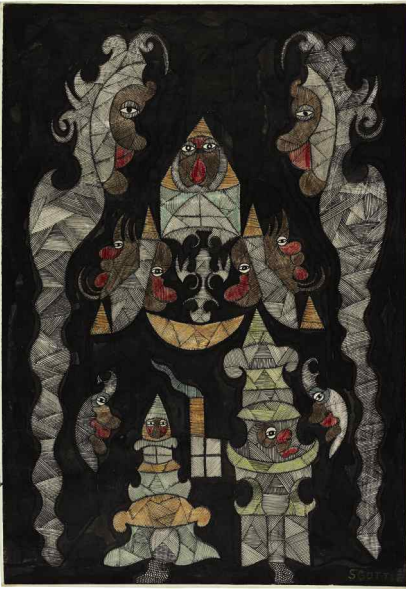
#### EXHIBITED

Munich, Haus der Kunst and Paris, Musée des Arts Decoratifs, *Le Surréalisme: 1922-1942*, March - September 1972, no. 162  
New York, Solomon R. Guggenheim Museum, *Max Ernst*, February - April 1975, no. 196, pl. 190, illustrated  
Paris, Galeries Nationales du Grand Palais, *Max Ernst*, May - August 1975, no. 232, pl. 161, illustrated  
Munich, Haus der Kunst and Berlin, Nationalgalerie, *Max Ernst Retrospective*, February - July 1979, no. 258, pl. 313, illustrated

#### LITERATURE

Edward Quinn, *Max Ernst*, Paris 1976, no. 268, pl. 226, illustrated  
Winfred Konnertz, *Max Ernst, Zeichnungen, Aquarelle, Übermalungen, Frottage*, Cologne 1980, no. 43, p. 92, illustrated  
Wener Spies, Sigrid and Gunter Methen, *Max Ernst: Werke 1939-1953*, Houston & Cologne 1987, no. 2409, p. 56, illustrated

**\$ 20,000-30,000**



40

□ 40 **Scottie  
Wilson**

1888 - 1972

Untitled

signed

ink and crayon on paper laid on paperboard

22<sup>3</sup>/<sub>8</sub> x 15<sup>3</sup>/<sub>4</sub> in.; 56.8 x 40 cm

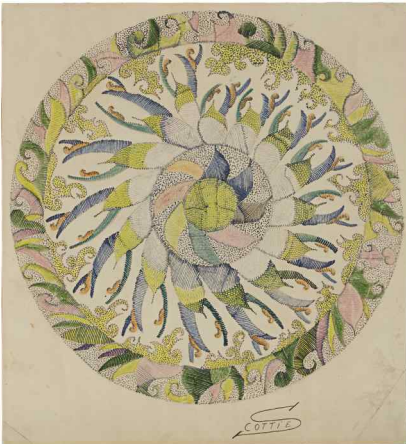
Executed circa 1930-40.

**PROVENANCE**

Phyllis Kind Gallery, New York

Acquired from the above by the present owner

**\$ 1,000-1,500**



41

□ 41 **Scottie  
Wilson**

1888 - 1972

Sea Shield

signed

colored pencil, graphite and ink on paper laid down on  
paperboard

11<sup>3</sup>/<sub>8</sub> x 10<sup>3</sup>/<sub>8</sub> in.; 28.9 x 26.4 cm

**PROVENANCE**

Phyllis Kind Gallery, New York

Acquired from the above by the present owner

**\$ 500-800**



42

□ 42 **Scottie  
Wilson**

1888 - 1972

Mind Picture

signed

ink and crayon on paper

21<sup>7</sup>/<sub>8</sub> x 14<sup>7</sup>/<sub>8</sub> in.; 55.6 x 37.8 cm

Executed in 1942.

**PROVENANCE**

Phyllis Kind Gallery, New York

Acquired from the above by the present owner in 1992

**LITERATURE**

Gerard A. Schreiner, *Scottie Wilson*, Galerie Schreiner  
SA, Bale, 1979, front cover, p. 1, illustrated in color

**\$ 1,000-1,500**



□ 43 Jon  
Serl

1894 - 1993

Love of Living

titled on the reverse

oil on board

62 x 20 in.; 157.5 x 50.8 cm

**PROVENANCE**

Primitivo Gallery, San Francisco

Acquired from the above by the present  
owner in 1988

**\$ 3,000-5,000**



## 44 Carlo Zinelli

1916 - 1974

Due grandi cavalli stellati seduit blu e beige su barche and Tre grandi cavalli seduit su barche e picconi neri

signed with the artist's initials and dated 25/11/67 on side b  
acrylic and graphite on paper, on two sides  
27½ x 19⅝ in.; 70 x 50 cm

### PROVENANCE

Phyllis Kind Gallery, New York  
Acquired from the above by the present owner in 1993

### LITERATURE

Vittorino Andreoli and Sergio Marinelli, Eds.,  
*Carlo Zinelli: Catalogo Generale*, Venice  
2000, cat. no. 623a and 623b, p. 440,  
illustrated

\$ 5,000-7,000



44 A



44 B



45A



45B

## 45 Carlo Zinelli

1916 - 1974

Grande alpino viola e figure con fez

acrylic and graphite on paper, on two sides  
27½ x 19⅝ in.; 70 x 50 cm  
Executed in 1968.

### PROVENANCE

Phyllis Kind Gallery, New York  
Acquired from the above by the present owner in 1993

### EXHIBITED

Santa Fe, Museum of International Folk Art,  
*Vernacular Visionaries: International Outsider Art in Context*, October 2003 - August 2004,  
cat. no. 90, illustrated in color

### LITERATURE

Vittorino Andreoli and Sergio Marinelli, Eds.,  
*Carlo Zinelli: Catalogo Generale*, Venice  
2000, cat. no. 737b, p. 526, illustrated

\$ 5,000-7,000





□ 46 **Carlo  
Zinelli**

1916 - 1974

Quattro uomini rosa e "pretini" su  
sfondo rosso

acrylic and graphite on paper  
19 $\frac{5}{8}$  x 27 $\frac{1}{2}$  in.; 50 x 70 cm  
Executed circa 1962.

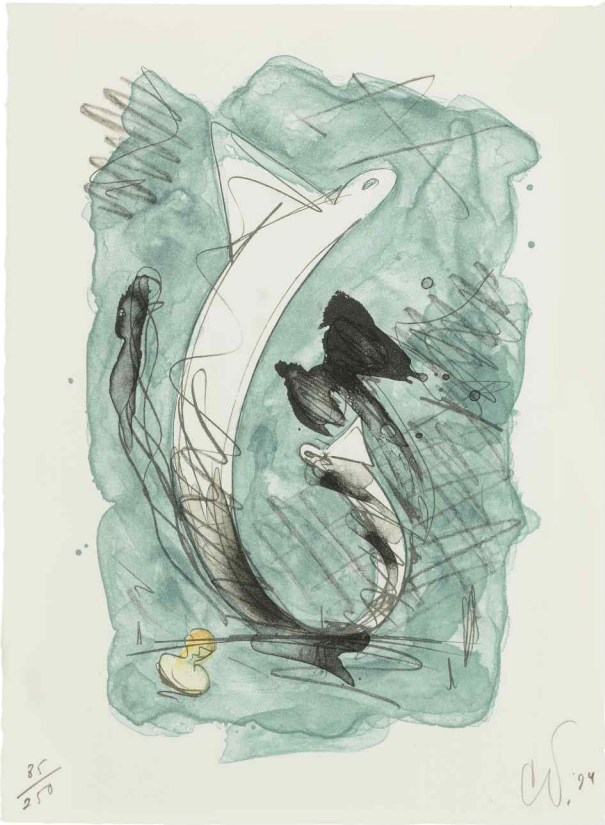
**PROVENANCE**

Phyllis Kind Gallery, New York  
Acquired from the above by the present  
owner in 1993

**LITERATURE**

Vittorino Andreoli and Sergio Marinelli, Eds., *Carlo Zinelli:  
Catalogo Generale*, Venice 2000, cat. no. 185, p. 85,  
illustrated in color

**\$ 3,000-5,000**



47

□ 47 **Claes Oldenburg**

b.1929

Sketch for a Sculpture in the Form of a Dress Collar and Tie, with Stud (Axsom & Platzker 253)

signed with the artist's initials, dated '94 and numbered 85/250

lithograph printed in colors on Somerset wove paper

image: 9¾ x 6¼ in.; 24.7 x 16 cm

sheet: 11¼ x 8¾ in.; 28.6 x 21 cm

Executed in 1994, this work is number 85 from an edition of 250, plus 50 artist's proofs.

**PROVENANCE**

**confirm**

**\$ 1,000-1,500**



48

□ 48 **Friedensreich Hundertwasser**

1928 - 2000

Communication with the Beyond (Koschatzky/Kertész 91)

signed, dated 16 May 1987 Vienna and numbered 16/128

etching and aquatint printed in colors with collage on Zerkall wove paper

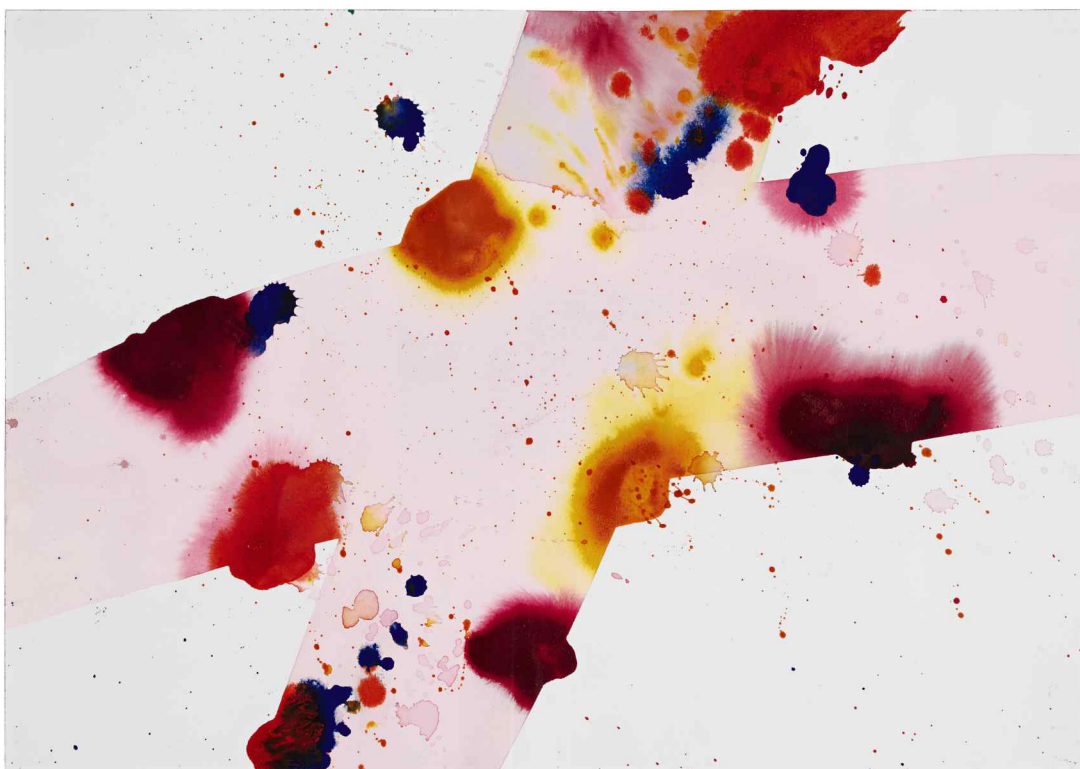
plate: 15¾ x 21 in.; 40.1 x 53.5 cm

sheet: 24¾ x 30 in.; 62 x 76 cm

Executed in 1985-1987, this work is number 16 from an edition of 128, plus 73 in Roman numerals.

**\$ 3,000-5,000**





## 49 Sam Francis

1923 - 1994

Untitled (SF73-122; SF73-041)

signed and dated 1973 *Berne* on the reverse  
acrylic on paper  
14 x 19¾ in.; 36 x 50.2 cm

This work is identified with the interim identification number of SF73-122; SF73-041 in consideration for the forthcoming Sam Francis: Catalogue Raisonné of Unique Works on Paper. This information is subject to change as scholarship continues by the Sam Francis Foundation.

### PROVENANCE

Estate of the artist  
Jonathan Novak Contemporary Art, Los Angeles (acquired from the above in 1996)  
Collection of Donald Rubin, New York (acquired from the above in 1996)  
Jonathan Novak Contemporary Art, Los Angeles (acquired from the above in 1998)

Estate of the artist (acquired from the above in 1999)  
Brian Gross Fine Art, San Francisco (acquired from the above in 2003)  
Acquired from the above by the present owner in 2006

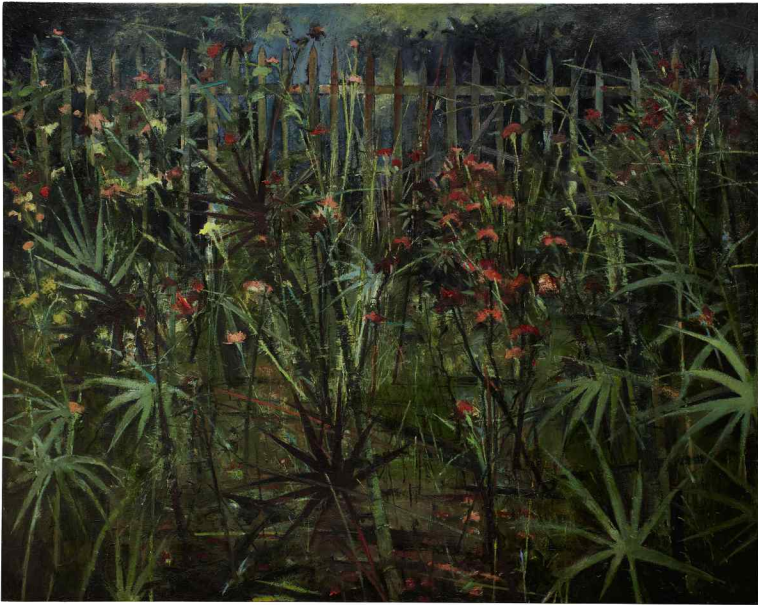
### EXHIBITED

Bern, Galerie Kornfeld und Cie, *Sam Francis: Werke 1969-1973 (Ausstellung von Ölbildern und farbigen Zeichnungen von 1969-1973, geschaffen in Tokyo, Los Angeles, New York und Bern)*, October - November 1973, cat. no. 71, illustrated  
Bern, Galerie Kornfeld, *Sam Francis: 40 Years of Friendship: Werke 1945-1990*, March - April 1991, cat. no. 46, illustrated in color  
Los Angeles, Manny Silverman Gallery, *Sam Francis: Selected Works*, April - May 1999  
San Francisco, Brian Gross Fine Art, *Sam Francis: Works on Paper from the Sixties*, October - December 2001

**\$ 12,000-18,000**



The present work in the Williams' library.



50

50 **John  
Alexander**

b.1945

**Good Fences Make Good  
Neighbors**

signed, titled and dated 0761.12.90 on the  
reverse

oil on canvas

76 x 96 in.; 193 x 243.8 cm

**PROVENANCE**

Jan Turner Gallery, Los Angeles

Acquired from the above by the present  
owner in 1991

**\$ 7,000-9,000**



51

51 **Michael  
Gregory**

b.1955

**Dark Eyes**

signed and dated 1992 on the reverse  
oil on panel

30 x 58 in.; 76.2 x 147.3 cm

**PROVENANCE**

John Berggruen Gallery, San Francisco

Acquired from the above by the present  
owner in 1992

**\$ 5,000-7,000**





52 David  
Bates

b.1952

Oak, Sweet Gum and Pears

signed; signed, titled and dated 2004 on the  
reverse

oil on canvas

64 x 48 in.; 162.6 x 121.9 cm

**PROVENANCE**

John Berggruen Gallery, San Francisco  
Acquired from the above by the present owner in 2005

**EXHIBITED**

San Francisco, John Berggruen Gallery, *David Bates:*  
*Black Water*, May - June 2005, cat. no. 13, p. 33,  
illustrated in color

\$ 25,000-35,000



53

□ 53 **Martin Mull**

b.1934

At the Black Dog Café

signed with the artist's initials and dated 93  
oil on linen  
62 x 87 $\frac{1}{8}$  in.; 157.5 x 221.3 cm

**PROVENANCE**

David Beitzel Gallery, New York  
Acquired from the above by the present  
owner in 1994

**EXHIBITED**

New York, David Beitzel Gallery, *Martin Mull*,  
January 1994

**\$ 2,000-3,000**



54

54 **Martin Mull**

b.1934

Escape Artist

signed with the artist's initials and dated 02  
oil on linen  
70 x 84 $\frac{1}{8}$  in.; 177.8 x 213.7 cm

**PROVENANCE**

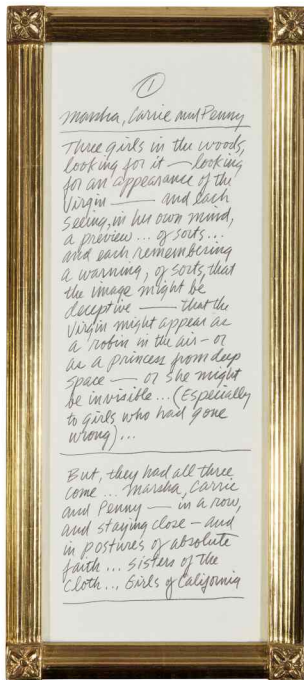
Rena Bransten Gallery, San Francisco  
Acquired from the above by the present  
owner in 2002

**EXHIBITED**

San Francisco, Rena Bransten Gallery, *Martin Mull: A Boy's Life*, September - October  
2002, illustrated in color

**\$ 5,000-7,000**

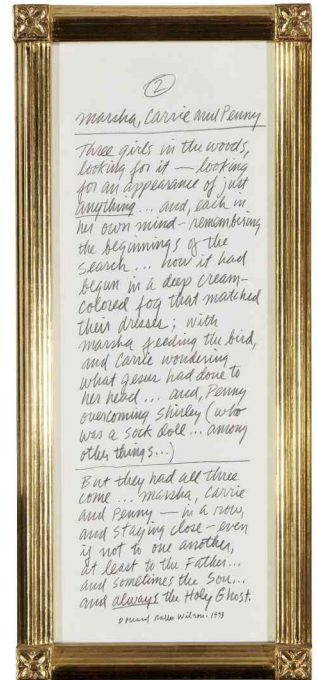




55 i



55 ii



55 iii

## 55 Donald Roller Wilson

b.1938

Marsha Sees the Father...Carrie the Son...Penny the Holy Ghost

signed, titled and dated 1993, 3:04P.M.  
WEDNESDAY, FEBRUARY 3

i & ii. graphite on paper

iii. oil on canvas

overall: 24 x 55 in.; 61 x 139.7 cm.

### PROVENANCE

John Berggruen Gallery, San Francisco  
Acquired from the above by the present owner in 1993

### EXHIBITED

San Francisco, John Berggruen Gallery, *Donald Roller Wilson: Looking for the Virgin in the the Woods*, May - June 1993, cat. no. 9, illustrated in color

### LITERATURE

Exh. Cat., Baton Rouge, Louisiana Arts and Sciences Center, *A Strong Night Wind: The Art of Donald Roller Wilson*, September - December 2001, pp. 230-231, illustrated in color

\$ 6,000-8,000

□ 56 **Howard Finster**

1916 - 2001

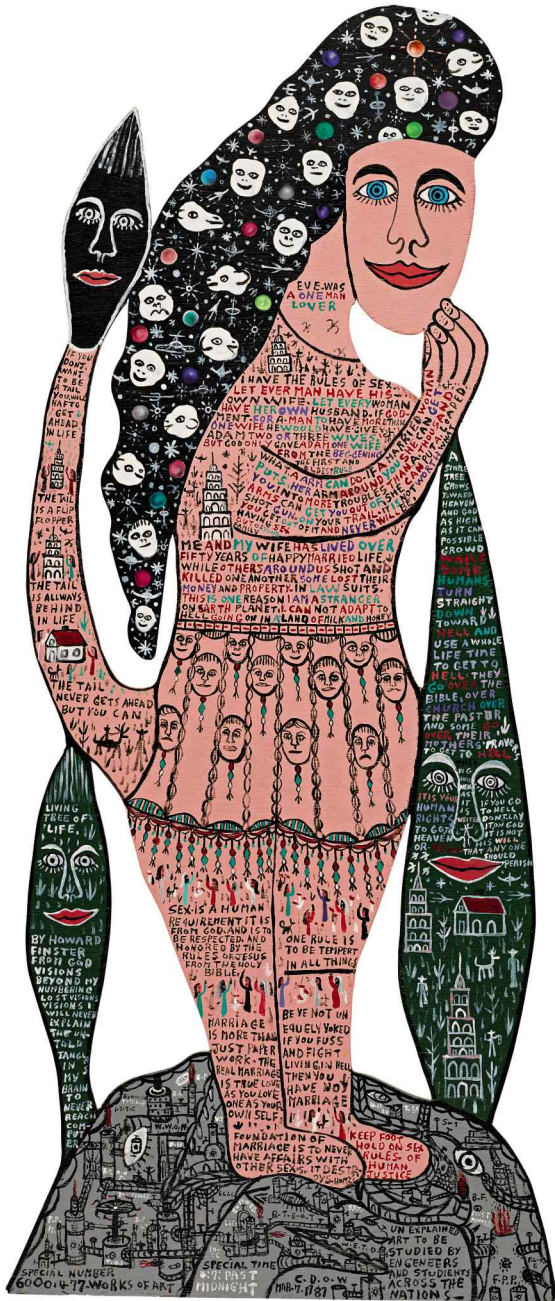
*Eve Was a One Man Lover*

signed  
acrylic on shaped panel  
47½ x 20¼ in.; 120.7 x 51.4 cm  
Executed in 1987.

**PROVENANCE**

Primitivo Gallery, San Francisco  
Acquired from the above by the present owner in 1987

\$ 3,000-5,000



56

57 **Tom Otterness**

b.1952

*The Doors*

incised with the artist's name, date 1985, and number 9/9 on a plaque affixed to the interior edge of left door  
painted pressed wood and bronze, in 2 parts  
overall: 96¾ x 59¾ x 1¼ in.; 244.8 x 151.8 x 3.2 cm  
Executed in 1985, this work is number 9 from an edition of 9.

**PROVENANCE**

Alexander and Bonin, New York  
Acquired from the above by the present owner in 1995

**EXHIBITED**

Los Angeles, James Corcoran Gallery; New York, Brooke Alexander Gallery, *Tom Otterness*, October - November 1990, (another example illustrated)

**LITERATURE**

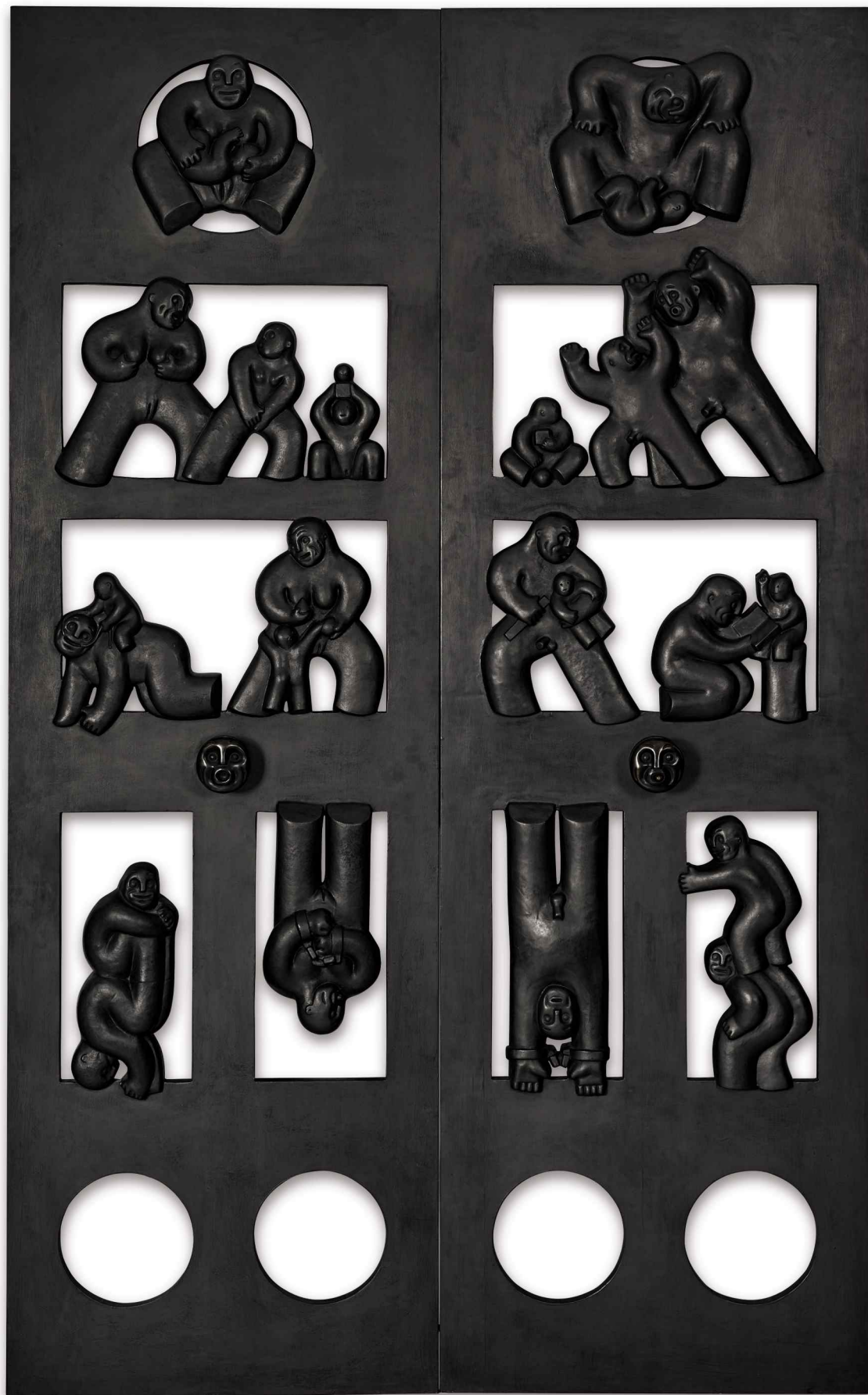
Peter Frank and Michael McKenzie, Eds., *New, Used and Improved: Art for the 80's*, New York 1987, p. 32

Holly Solomon and Alexandra Anderson, Eds., *Living with Art*, New York 1988, pp. 44 and 178, illustrated in color (another example illustrated)

Neal Benezra, Ed., *Affinities and Institutions: The Gerald S. Elliott Collection of Contemporary Art*, Chicago 1990, p. 154, illustrated in color (another example illustrated)

\$ 15,000-20,000













# Furniture & Decorative Art

LOTS 58-92

58 Dale Chihuly

Illuminated "Ikebana" from Rubicon, San Francisco

b.1941

1997

*en suite* with the following three lots with two stems and one leaf hand-blown glass 53 in. high (assembled); 134.6 cm

**PROVENANCE**

Commissioned directly from the artist for Rubicon restaurant, San Francisco, in 1997

**\$ 7,000-9,000**

The present four illuminated "Ikebana" sculptures (lots 58-61) were specially commissioned directly from Dale Chihuly by Marsha and Robin Williams for their San Francisco restaurant, Rubicon, which they co-owned with Robert DeNiro, Francis Ford Coppola, and Drew Nieporent.



58

59 Dale Chihuly

Illuminated "Ikebana" from Rubicon, San Francisco

b.1941

1997

*en suite* with the preceding and following two lots with one stem and two leaves hand-blown glass 49¾ in. high (assembled); 126.4 cm

**\$ 7,000-9,000**



59



60 Dale  
Chihuly

Illuminated "Ikebana" from  
Rubicon, San Francisco

b.1941

1997

*en suite* with the preceding two and following  
lot

with two stems and one leaf

hand-blown glass

53½ in. high (assembled); 135.9 cm

\$ 7,000-9,000



61 Dale  
Chihuly

Illuminated "Ikebana" from  
Rubicon, San Francisco

b.1941

1997

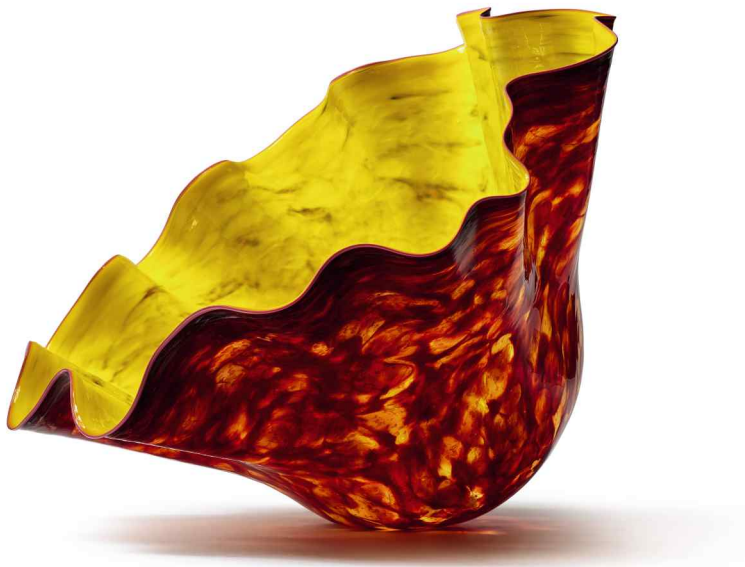
*en suite* with the preceding three lots  
with two stems

hand-blown glass

70¼ in. high (assembled); 178.4 cm

\$ 7,000-9,000





62

62 Dale  
Chihuly

"Macchia"

b.1941

1995

hand-blown glass

signed and dated *Chihuly 95*

25<sup>5</sup>/<sub>8</sub> in. high; 36<sup>5</sup>/<sub>8</sub> in. diameter; 65.1 cm; 93 cm

**PROVENANCE**

Acquired directly from the artist in 1995

\$ 10,000-15,000

63 Dale  
Chihuly

"Macchia"

b.1941

1994

hand-blown glass

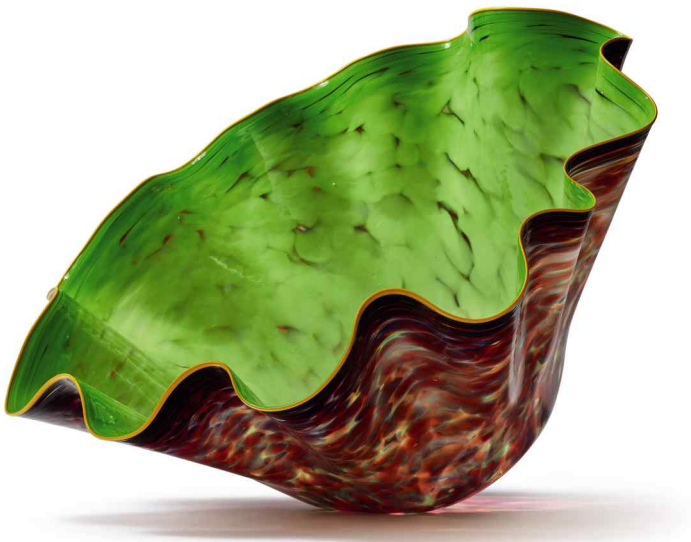
signed and dated *Chihuly 94*

24<sup>1</sup>/<sub>4</sub> in. high; 33<sup>1</sup>/<sub>2</sub> in. diameter; 61.6 cm; 85.1 cm

**PROVENANCE**

Acquired directly from the artist in 1995

\$ 10,000-15,000



63



64 Dale  
Chihuly

"Macchia"

b.1941

1995

hand-blown glass

signed and dated *Chihuly 95*

21½ in. high; 32½ in. diameter; 54.6 cm; 82.6 cm

**PROVENANCE**

Acquired directly from the artist in 1995

**\$ 10,000-15,000**

Robin Williams and Dale Chihuly were both recipients of Golden Plate Awards from the Academy of Achievement in the 1990s, honoring their many contributions to the arts over their long and celebrated careers. In 1995, Robin and Dale met for the first time when they spoke together on a panel at the Academy of Achievement Awards in Washington, D.C., alongside other notable artists of the 20<sup>th</sup> Century such as Frank Gehry. After that initial meeting, Robin and Marsha acquired the present three "Macchia" sculptures (lots 62-64).



65 Judy  
Kensley McKie

"Alligator" Bench

b.1944

1992

artist proof 1 from an edition of 12 plus 4 artist's proofs  
executed by Mussi Artworks Foundry, Berkeley, California

patinated bronze

signed and dated ©JKM/1992/AP 1

21½ x 67 x 16 in.; 54.6 x 170.2 x 40.6 cm

**PROVENANCE**

Pritam & Eames, East Hampton, New York, 1996

**LITERATURE**

Kari M. Main, *Please Be Seated: Contemporary Studio  
Seating Furniture*, New Haven, 2006, p. 28

\$ 30,000-50,000













66 Judy  
Kensley McKie

"Monkey" Armchair

b.1944

1994

from an edition of 12 plus 4 artist's proofs  
bronze executed by Mussi Artworks Foundry,  
Berkeley, California; wood executed by  
Herrick & White, Cumberland, Rhode Island  
patinated bronze, walnut  
underside of seat signed and dated  
©JKM/1994; each monkey signed ©JKM  
35 x 24¾ x 23½ in.; 88.9 x 62.9 x 59.7 cm

**PROVENANCE**

Pritam & Eames, East Hampton, New York, 1996

**LITERATURE**

*The Furniture Art of Judy Kensley McKie*, exh. cat., Pritam  
& Eames, East Hampton, New York, 1994, n.p.

Janet Wilson, ed., *Skilled Work: American Craft in the  
Renwick Gallery*, Washington, D.C., 1998, pp. 37 and 163  
(for a related "Monkey" Settee)

*Judy Kensley McKie: Cast of Characters*, exh. cat.,  
Museum of Craft and Design, San Francisco, 2018, n.p.

**\$ 20,000-30,000**

67 Judy  
Kensley McKie

"Lizard" Door Knocker

b.1944

1997

number 11 from an edition 32 plus 4 artist's  
proofs

executed by Mussi Artworks Foundry,  
Berkeley, California

patinated bronze

lizard signed, dated and numbered

©JKM/1997/11/32

door plaque signed *JD*

17½ x 4⅞ x 2¾ in.; 44.5 x 12.4 x 7 cm

**PROVENANCE**

Pritam & Eames, East Hampton, New York,  
1997

**\$ 2,000-3,000**





68 Judy  
Kensley McKie

"Panther" Table

b.1944

1989

artist proof 3 from an edition of 12 plus 4

artist's proofs

executed by Mussi Artworks Foundry,

Berkeley, California

patinated bronze, glass

each panther signed ©JKM/1989/AP3

16 x 40 x 50½ in.; 40.6 x 101.6 x 128.3 cm

**PROVENANCE**

Pritam & Eames, East Hampton, New York,

1996

**\$ 15,000-20,000**





69 Judy  
Kensley McKie

"Female" Vessel

b.1944

1995

foundry proof from an edition 12 plus 4  
artist's proofs

executed by Mussi Artworks Foundry,

Berkeley, California

patinated bronze

signed and dated ©JKM/1995/FP

35 in. high (including base); 24 in. diameter;

88.9 cm; 61 cm

PROVENANCE

Pritam & Eames, East Hampton, New York, 1998

LITERATURE

*The Furniture Art of Judy Kensley McKie*, exh. cat., Pritam  
& Eames, East Hampton, New York, 1994, n.p.

\$ 6,000-8,000







70

□ 70 **Terrestrial Table Globe**  
Gilman Joslin, Boston,  
Massachusetts  
circa 1860

drawn and engraved by W.B. Annin  
10 x 8¾ in.; 25.4 x 22.2 cm

**PROVENANCE**

George Glazer Gallery, New York

\$ 1,500-2,500



71

□ 71 **Celestial Table Globe**  
Gilman Joslin, Boston,  
Massachusetts  
circa 1860

drawn and engraved by W.B. Annin.  
10 x 8¾ in.; 25.4 x 22.2 cm

**PROVENANCE**

George Glazer Gallery, New York

\$ 1,500-2,500



72 French fruitwood and walnut life-size articulated artist's mannequin 19th century

62 in. high; 157.5 cm

**PROVENANCE**

Galerie Actéon Antiquités, Paris

\$ 20,000-30,000



72

73 A nine-inch terrestrial globe and armillary sphere by Delamarche, Paris Charles François Delamarche circa 1804

on ebonized elm and fruitwood stands, the globe signed *C.F. Delamarche Geog. Suc. de Vaugondy 1804*

18 x 13 in.; 45.7 x 33 cm

**PROVENANCE**

George Glazer Gallery, New York, 1999

\$ 4,000-6,000



73



□ 74 A Swedish Gustav IV  
Adolph Neoclassical  
white painted and parcel  
gilt jardinière  
circa 1800

of tripod form with lead liner  
33½ x 23 in.; 85.1 x 58.4 cm

\$ 2,000-4,000



74





75

- 75 A zinc and patinated copper architectural model of an Italian Tempietto 20th century

24 x 14¼ in. diameter; 61 x 36.8 cm

**PROVENANCE**

Ed Hardy, San Francisco

\$ 1,500-2,500



76

- 76 A pair of American Aesthetic Movement cast iron phoenix andirons by Bradley & Hubbard, Meriden, Connecticut circa 1895

marked *B & H 9537*

20½ x 12 x 10 in.; 52.1 x 30.5 x 25.4 cm

\$ 1,000-2,000



□ 77 A pair of Italian Baroque style carved, lacquered and giltwood twisted columns mounted as lamps

decorated with vines and foliage  
43 in. high with fixture; 109.2 cm

\$ 1,500-2,500



□ 78 A George IV mahogany  
three tier étagère and  
reading stand  
circa 1825

on brass casters

45½ x 19¼ x 14¼ in.; 115.6 x 48.9 x 36.2 cm

**PROVENANCE**

Hyde Park Antiques, New York, 1997

\$ 800-1,200





- 79 A pair of Italian Baroque one arm polychrome lacquered wall lights circa 1700

formerly with candle nozzles, now electrified  
14 x 24 in.; 35.5 x 61 cm

\$ 800-1,200

- 80 A pair of Baroque style bronze one-arm wall lights with frosted glass shades 20th century

electrified  
18 x 17½ in.; 45.7 x 44.5 cm

\$ 800-1,200





80



81





□ 81 An English early  
Victorian mahogany  
music stand  
circa 1840

raised on a twisted brass column on a  
scrolling tripod base  
38 in. high; 96.5 cm

**PROVENANCE**

John Doughty Antiques Inc., San Francisco,  
2000

\$ 800-1,200

□ 82 A French Provincial elm  
and softwood side table  
with later grey stone top  
18th/19th century

with small central drawer  
30 x 77 x 26 in.; 76.2 x 195.6 x 66 cm

Π \$ 5,000-7,000



82

□ 83 A large Italian Baroque painted side cabinet, possibly Tuscany late 17th/18th century

of serpentine outline with large central cupboard flanked by two smaller cupboards  
51 in. x 11 ft. 4 in. x 37 in.; 129.5 x 345.4 x 94 cm

**PROVENANCE**

Foster-Gwin Art and Antiques, San Francisco

\$ 5,000-8,000







84



- 84 A pair of Italian early Baroque white painted and parcel gilt carved and turned wood torchères 17th century

on tripartite bases with paw feet and simulated marble pedestals  
77½ x 26 in.; 196.9 x 66 cm

\$ 3,000-6,000

- 85 A pair of large Italian painted pine bookcases 19th/20th century

with traces of red, white, and grey polychrome decoration  
8 ft. 7¾ in. x 6 ft. 5 in. x 23½ in.; 262.5 x 195.5 x 59.7 cm

\$ 2,000-3,000

85



85







86



87



88

- 86 A pair of Italian Baroque carved and silvered wood wall lights of cartouche form one 18th century, the other a later copy

20½ in. high; 52.1 cm

\$ 1,500-2,500

- 87 An Italian Baroque style giltwood frame, now mounted as a mirror 19th century

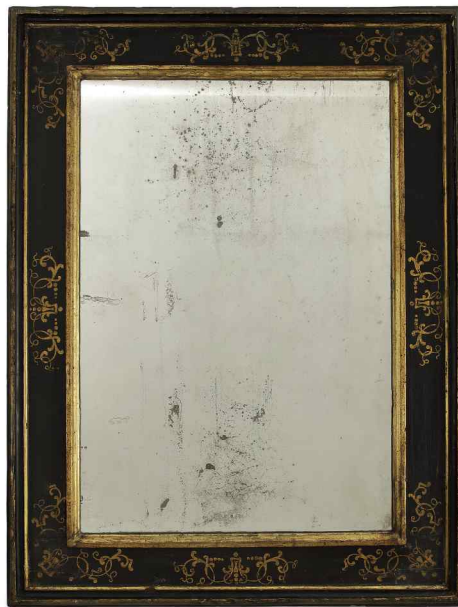
55 x 45 in.; 139.7 x 114 cm

\$ 500-1,000

- 88 An Italian Neoclassical giltwood frame, now mounted as a mirror late 18th/19th century

66¾ x 37 in.; 169.5 x 94 cm

\$ 500-1,000



89



- 89 An Italian baroque style ebonized and gold painted frame, now mounted as a mirror probably 19th century

50½x 38 in.; 128.3 x 96.5 cm

**PROVENANCE**

Acquired from Foster-Gwin Art & Antiques, San Francisco

**\$ 500-1,000**

- 90 A French Provincial walnut buffet à deux corps late 17th/18th century

79 x 56 x 27 in.; 200.7 x 142.2 x 68.6 cm

**\$ 800-1,200**





91

- 91 A pair of large Continental polychrome painted and parcel gilt pine wall brackets in the form of grotesque masks probably 19th century

17 x 33 x 17 in.; 43 x 84 x 43 cm

\$ 400-600

- 92 A set of four French Louis-Philippe five-light gilt bronze wall lights circa 1830

16½ x 10 x 13 in.; 42 x 25.5 x 33 cm

**PROVENANCE**

Antonacci Efrati Antichità, Roma

\$ 2,000-4,000



92









# On and Off The Stage

LOTS 93-153



### 93 Louis Vuitton

#### Set of Three 'Epi' Leather Traveling Cases

Comprised of: two travel bags and a trunk; all exterior composed of blue epi leather, travel bag interiors lined with green microfiber, the trunk interior lined with blue microfiber, featuring brass hasps and lozine leather trimmings, completed by shelf compartment, *travel bag dimensions 22 x 12 and 20 x 15 x 6½ in. (55.9 x 30.5 and 50.8 x 38.1 x 15.5 cm), trunk dimensions 29⅞ x 19¼ x 8¾ in. (75.9 x 48.9 x 22.2 cm) all pieces signed signed Louis Vuitton. With keys, locks and luggage tags.*

**\$ 8,000-12,000**





## 94 Louis Vuitton

### 'Epi' Leather Shoe Traveling Case

Exterior composed of orange epi leather, interior lined with orange microfiber, featuring brass hasps and lozine leather trimmings, completed by eight shoe compartments, *dimensions 26 7/8 x 14 1/4 x 9 1/4 in. (68.3 x 36.2 x 23.5 cm), signed Louis Vuitton, Made in France.*

**\$ 6,000-8,000**



## 95 Louis Vuitton

### 'Epi' Leather Wardrobe Traveling Case

Exterior composed of black epi leather, interior lined with gray microfiber, featuring brass hasps and lozine leather trimmings, completed by ten hangers, *dimensions* 35½ x 21½ x 11½ in. (90.2 x 54.6 x 29.2 cm), signed Louis Vuitton, Made in France, numbered 1014833. With lock, key clochette and luggage tag.

\$ 7,000-9,000





## 96 Hermès

### 35cm Shiny Vert Anis Porosus Crocodile Birkin Bag

Featuring the birkin lock closure, exterior composed of porosus crocodile, interior composed of Vert Anis Chevre leather, with one zip pocket and one slip pocket, dimensions 13½ x 9¾ x 7 in. (34.3 x 24.8 x 17.8 cm), signed Hermès, Paris, Made in France. With lock, key clochette, clochette, dustbag and box.

*Please note this property cannot be shipped internationally due to endangered species materials.*

• \$ 40,000-60,000



□ 97 **Aurora**

A LIMITED EDITION RED MARBLED RESIN  
AND GOLD PLATED FOUNTAIN PEN  
NO. 6171/7500 75TH ANNIVERSARY  
CIRCA 1994

• red marbled resin barrel and cap with gold plated  
guilloché pattern • with an 18k yellow gold medium sized  
nib signed *Aurora* • cap numbered and signed *Aurora*  
length 5 in.; 12.5 cm

*Accompanied by presentation box, instruction manual,  
75th anniversary booklet and ink.*

**\$ 100-200**





□ 98 Montblanc

A LIMITED EDITION BLACK RESIN AND  
STERLING SILVER FOUNTAIN PEN  
NO. 15929/30000 AGATHA CHRISTIE  
MEISTERSTÜCK CIRCA 1993

• black resin barrel and cap • sterling silver snake wrap  
clip with two ruby-set eyes • with a snake engraved 18k  
yellow gold rhodium plated 4810 nib *signed Montblanc* •  
cap *numbered and signed Montblanc*  
length 5½ in.; 14 cm

*Accompanied by presentation box and international  
service certificate booklet.*

\$ 700-900

□ 99 **Tiffany & Co.**

'Best Actor' Yo-Yo Presented to  
Robin Williams

Engraved *Love Mike*, (*Mike Nichols*), with  
Tiffany pouch, stamped *Tiffany & Co. Sterling*,  
some tarnishing. Nichols directed RW on *The  
Birdcage*.

**\$ 300-500**







## 100 Gold Clutch and Accessories

The two-tone gold basketweave clutch measuring approximately 8 $\frac{1}{4}$  x 3 $\frac{3}{4}$  x 1 $\frac{3}{4}$  inches, opening to reveal a mirror and four matching gold accessories; a money case with hinged clip; a powder compact with interior mirror; a flip comb; and a lipstick holder, gross weight approximately 511 dwts. Comb with fitted suede case.

**\$ 10,000-15,000**





## □ IOI Swarovski Crystal Purse

Composed of chain links studded with pink Swarovski crystals, suspending pink Swarovski briolettes, measuring 7 x 3½ x 1½ inches, *signed Swarovski and Clara Studio Inc, two Swarovski crystals missing. With signed pouch.*

Accompanied by a photocopy of a letter from Swarovski.

Worn by Zelda Williams on the occasion of her father, Robin Williams, being presented with the American Film Institute's Lifetime Achievement Award.

**\$ 300-400**



102

103

## 102 Pair of Diamond Earrings

Of geometric design, composed of cascading round diamonds.

### PROVENANCE

Wilkes Bashford, San Francisco

\$ 4,000-6,000

## 103 Blackened Gold and Diamond Bracelet

Designed as a wide band of blackened gold chain links, collet-set with rose-cut diamonds, the oval clasp set with round and rose-cut diamonds, length  $7\frac{1}{4}$  inches, numbered 0698, one small diamond missing from clasp.

\$ 5,000-7,000





**104 Blackened Gold, Gem-Set and Diamond Bracelet**

Designed as a wide band of blackened gold chain links, collet-set with demantoid garnets, suspending colored stone briolettes, the oval clasp accented with round diamonds of yellow hue, length 7¼ inches, numbered 0697, with Italian assay and registry mark. With unsigned fitted box.

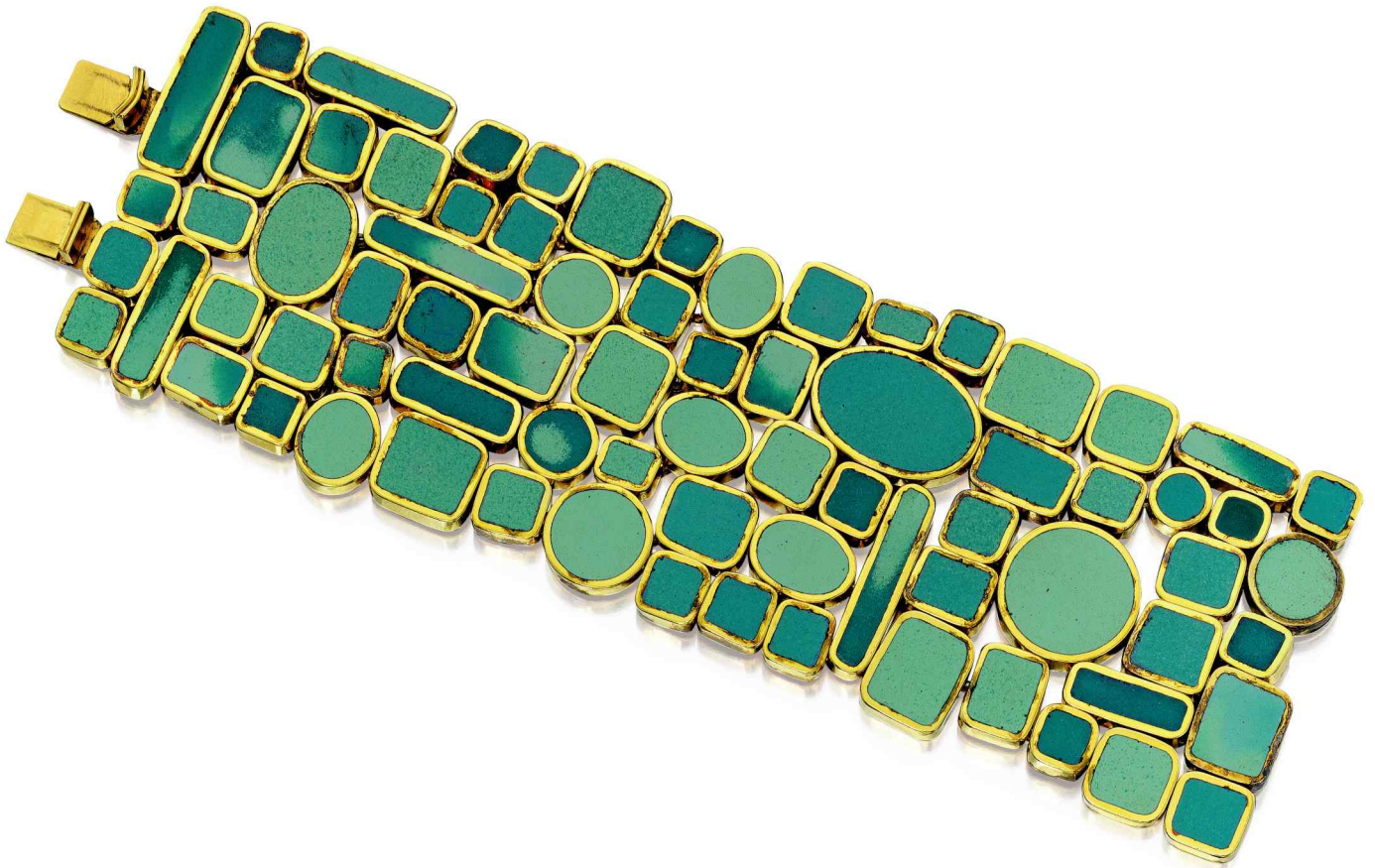
*Please note that the diamonds of yellow hue have not been tested for natural origin of color.*

**\$ 5,000-7,000**

**105 Pair of Blackened Gold and Diamond Earrings**

Designed as graduated hoops composed of rigid blackened gold, highlighted at the front and back with round diamonds.

**\$ 3,000-5,000**



## 106 Turquoise Simulant Bracelet

Designed as a wide strap of variously-shaped gold links filled with turquoise simulant, the reverse side applied with turquoise-colored enamel, *length 7 inches, signed Iverson, 1995.*

**\$ 3,000-4,000**





## 107 Giorgio Armani

Black Diamond, Diamond,  
Black-Color Cultured Pearl and  
Tanzanite Perfume Vial Pendant-  
Necklace

Designed as a perfume container pavé-set with black diamonds, accented with floral motifs set with round tanzanites, attached to black cultured pearls, one linked to a black diamond line necklace, the other suspending a black tassel, *internal circumference 20¾ in.*; 52.7 cm, with Italian registry mark. With Armani Code perfume vials and case.

*Accompanied by a Marco Cariboni report and a copy of the letter of authentication from Giorgio Armani dated March 31, 2010.*

*Please note that the pearls have not been tested for natural origin of color.*

*Please note this property cannot be shipped internationally.*

### PROVENANCE

amfAR Auction, Cannes, May 2006

**\$ 7,000-9,000**



108

□ 108  
**Bulgari**

A STAINLESS STEEL AUTOMATIC WRISTWATCH WITH DATE REF LC35 CASE D4660 DIAGONO CIRCA 2000

• automatic jeweled movement • black dial, luminescent Arabic and baton indexes, sweep center seconds, aperture for date at 3 • stainless steel bezel, screw down crown, stainless steel case back • *case, dial and movement signed* • with a stainless steel *Bulgari* buckle  
 diameter 35 mm

*Accompanied by slide presentation box and booklet.*

• \$ 200-400



109

□ 109  
**Cartier**

A YELLOW GOLD TONNEAU-FORM DUAL TIME WRISTWATCH REF 282-89 CASE 104769 CIRCA 1990

• two quartz movements • silvered dial, dual time displays, the top with Roman numerals and the other with Roman and baton indexes, blue steel hands • 18k yellow gold tonneau-form case, 2 cabochon sapphire-set crowns, screw set lugs, case back secured by 4 screws • *case, dial and movements signed*  
 length 46 mm, width 26 mm

• \$ 2,000-3,000



110

□ 110  
**Franck Muller**

A PLATINUM TONNEAU-FORM AUTOMATIC TRIPLE TIME ZONE WRISTWATCH WITH DATE REF 2852 MB NO 09/10 WALL STREET MASTER BANKER CIRCA 1999

• cal. 2800 automatic jeweled movement, platinum rotor • silvered sunburst dial, Arabic numerals, blue steel hands, two subsidiary dials indicating second and third time zones, aperture for date • platinum tonneau-form case, case back secured by four screws with semi-sapphire crystal display back • *case, dial and movement signed* • with a platinum *Franck Muller* buckle  
 length 43 mm

*Accompanied by a presentation box.*

• \$ 4,000-6,000





111

□ III

## Franck Muller

A STAINLESS STEEL TONNEAU-FORM AUTOMATIC TRIPLE TIME ZONE CENTER SECONDS WRISTWATCH WITH DATE AND BRACELET  
REF 2852 MB NO 349 MASTER BANKER CIRCA 2000

- automatic jeweled movement, platinum rotor • silvered sunburst dial, black Arabic numerals, blued steel hands, two subsidiary dials indicating second and third time zones, aperture for date • stainless steel tonneau-form case, case back secured by four screws • case, dial and movement signed • with a stainless steel Franck Muller bracelet length 43 mm, bracelet circumference approximately 170 mm

*Accompanied by presentation box, certificate of authentication and Master Banker instructions manual.*

**\$ 3,000-5,000**



112

□ II2

## Cartier

A STAINLESS STEEL AUTOMATIC CHRONOGRAPH WRISTWATCH WITH DATE AND BRACELET  
NO 912849MX 2618 ROADSTER  
CIRCA 2005

- automatic jeweled movement • silvered dial, Roman numerals, 3 subsidiary dials for constant seconds, 30-minute and 12-hour registers, magnified aperture for date at 3, outer second track • stainless steel tonneau-form case, two rectangular chronograph buttons to the band, screw down crown, back secured by eight screws • case, dial and movement signed • with a stainless steel Cartier bracelet with double deployant clasp length 47 mm bracelet, circumference approx. 210 mm

*Accompanied by presentation box and certificate.*

**\$ 2,500-3,500**



113

□ II3

## Dior

A PVD COATED STAINLESS STEEL CHRONOGRAPH WRISTWATCH WITH TACHOMETER SCALE, DATE AND BRACELET  
REF CD084840R001 NO 760643094891 CHIFFRE ROUGE  
CIRCA 2006

- automatic jeweled movement • black dial, painted and applied white baton indexes, luminescent hands, silvered subsidiary dials for constant seconds, 30 minute and 12 hour registers, aperture for date between 4 and 5, outer tachometer scale • PVD coated stainless steel case, PVD coated bezel, sapphire crystal caseback secured by four screws, rectangular steel and red pusher, screw down crown • case, dial, and movement signed • with a PVD coated stainless steel bracelet and stainless steel Dior folding buckle diameter 41 mm

*Accompanied by presentation box and outer packaging, COSC paperwork, and Dior Homme International Guarantee card confirming purchase to Robin Williams in San Francisco on 9/15/06.*

**\$ 1,000-2,000**



114



115



116

□ II4  
Luminox

A PVD COATED STAINLESS STEEL CHRONOGRAPH QUARTZ WRISTWATCH WITH REGISTERS AND DATE  
SERIES 1880 CIRCA 2005

- quartz movement • black dial, black glossy Arabic numerals and luminescent baton indexes, luminescent hands, subsidiary dials for constant seconds, 30-minute register, and 12-hour register • round PVD-coated stainless steel case, screw down crown, screw down round chronograph pushers • *case, dial, and movement signed* diameter 47 mm

*Accompanied by presentation box and hangtag.*

\$ 100-200

□ II5  
Oris

A TITANIUM AUTOMATIC DUAL TIME ZONE WRISTWATCH WITH DATE  
REF 649-7541 CASE 23-31270  
CIRCA 2005

- automatic jeweled movement • black dial, luminescent baton and Arabic numerals, engine turned subsidiary dials for second time zone • round titanium case, two screw down crowns, revolving black and red bezel • *case and dial signed* • with a titanium Oris folding clasp diameter 41 mm

*Accompanied by presentation box, booklets and Tourneau purchase receipt.*

\$ 200-400

□ II6  
Oris

A STAINLESS STEEL AUTOMATIC DUAL TIME ZONE CHRONOGRAPH WRISTWATCH WITH REGISTERS AND DATE  
REF 67475834084 NO 573/4118  
FLIGHT TIMER R4118 CIRCA 2010

- cal. 674 automatic movement, 25 jewels • black dial, triangular indexes, outer minute track, subsidiary dials for constant seconds, 30-minute and 12-hour registers, aperture for date at 3, bezel calibrated for dual time zone indication • stainless steel case, milled bezel, round chronograph pushers, a vertical crown to the left for second time zone, back secured by 7 screws • *case, dial and movement signed* • with a stainless steel Oris buckle diameter 44 mm

*Accompanied by presentation box, outer packaging accessory, official certificate, booklets and hard cover book Hurricane R4118 about flight by Peter Vacher.*

\$ 300-500





117



118



119

□ 117

**Doxa**

A LIMITED EDITION PVD COATED STAINLESS STEEL AUTOMATIC WRISTWATCH WITH DATE AND BRACELET

NO 52/5000 SEACONQUEROR SHARKHUNTER CIRCA 2004

- automatic jeweled movement • black dial, luminous baton hour markers, luminescent hands, aperture for date at 3, unidirectional bezel with luminescent dot at 60 • PVD coated stainless steel tonneau-form case, screw down case back, screw down crown
  - case, dial and movement signed • with a PVD coated stainless steel expandable Doxa folding clasp
- diameter 42 mm

*Accompanied by presentation box, guarantee card, link removal tool and extra links.*

**\$ 150-300**

□ 118

**Azimuth**

AN OVERSIZED LIMITED EDITION STAINLESS STEEL WRISTWATCH NO 32/100 CIRCA 2008

- cal. AZ 6497SC • black dial, luminescent triangular, baton and Arabic numerals, luminescent hands • oversized stainless steel case, solid stainless steel officer-style caseback, large winding crown
  - case and movement signed • with a stainless steel Azimuth buckle
- diameter 55 mm

*Accompanied by brown leather presentation box and outer packaging, guarantee card, and bracelet removal tool.*

**\$ 500-1,000**

□ 119

**Ikepod**

A STAINLESS STEEL AUTOMATIC CHRONOGRAPH WRISTWATCH WITH REGISTERS AND DATE NO 349/9999 HEMIPODE CIRCA 2000

- automatic jeweled movement • black dial, subsidiary dials indicating constant seconds, 30-minutes, and 12-hours, aperture for date near 12, luminescent hands, orange accented seconds hand, outer chapter ring calibrated for minutes
  - stainless steel case, round stainless steel and orange accented pushers, stainless steel case back and sapphire crystal display back aperture
  - case, dial and movement signed
- diameter 44 mm

*Accompanied by presentation box.*

**\$ 500-1,500**



120



121

## 120 IWC

A STAINLESS STEEL AUTOMATIC CHRONOGRAPH WRISTWATCH WITH DAY DATE AND BRACELET REF 3719 CASE 3067999 AQUATIMER CIRCA 2004

- automatic jeweled movement, 25 jewels • black dial, luminescent baton indexes, numerals and hands, three subsidiary dials for constant seconds, 30-minute and 12-hour registers, rotating calibrated inner bezel, aperture for day and date • stainless steel case, screw-down winding crown and case back • case, dial and movement signed • with a stainless steel IWC bracelet with folding clasp diameter 42 mm

*Accompanied by presentation box and outer packaging, extra links, bracelet tool, booklets, guarantee card and sales receipt from Shreve & Co. to Robin Williams.*

**\$ 3,000-5,000**

## 121 IWC

A LIMITED EDITION STAINLESS STEEL AUTOMATIC CHRONOGRAPH WRISTWATCH WITH DAY AND DATE REF 378201 CASE 3179714 NO 595/2500 TRIBUTE TO CALYPSO CIRCA 2006

- automatic jeweled movement • blue dial, steel luminescent baton indexes, three black subsidiary dials for the constant seconds, 30-minute and 12-hour registers, rotating blue inner bezel with white accents, aperture for day and date • round brushed case with beveled lugs, screw-down case back with image of the Calypso • dial, case and movement signed • with a stainless steel IWC buckle diameter 44 mm

*Accompanied by presentation box and outer packaging, guarantee booklet, operating instructions booklet, Aquatimer chronograph 'Cousteau Divers' booklet and two pin pushers.*

**\$ 2,000-4,000**





122

## 122 IWC

A LIMITED EDITION STAINLESS STEEL AUTOMATIC WRISTWATCH WITH DATE  
 CASE 3449839 NO 777/1000  
 INGENIEUR PLASTIKI CIRCA 2011

- automatic jeweled movement • blue dial, applied orange Arabic numerals and baton indexes, baton hands, orange steel center seconds, aperture for date at 3, outer minute track • stainless steel case, screw down crown and solid engraved case back • *case, dial, and movement signed* • with a stainless steel IWC buckle

diameter 44 mm

*Accompanied by presentation box, booklets and guarantee card.*

**\$ 2,000-3,000**



123

## 123 IWC

A LIMITED EDITION STAINLESS STEEL AUTOMATIC WRISTWATCH WITH DATE  
 REF 3548 MVT 2882996 CASE 3113421 NO 1722/1953 AQUATIMER  
 COUSTEAU DIVERS CIRCA 2004

- automatic jeweled movement • blue sunburst dial, luminescent baton numerals, luminescent hands, aperture for date, revolving inner minute ring adjusted by the crown at 4, center seconds

- stainless steel case, screw down crown at 2, engraved screw down case back • *case, dial and movement signed* • with a stainless steel IWC buckle

diameter 42 mm

*Accompanied by presentation box and outer packaging.*

**\$ 1,000-2,000**

## 124 Franck Muller

A WHITE GOLD TONNEAU-FORM AUTOMATIC TRIPLE CALENDAR CENTER SECONDS WRISTWATCH WITH RED ENAMEL DIAL  
REF 5850 MC MASTER  
CALENDAR NO 137 CIRCA 2000

- cal. 2800 automatic movement, 21 jewels, platinum rotor • red enamel dial, Arabic numerals, inner chapter ring for date and engine-turned seconds ring, apertures for day and month • 18k white gold case, case back secured by 4 screws • case, dial and movement signed • with an 18k white gold Franck Muller bracelet and double deployant clasp

length 45 mm

*Accompanied by presentation box, instructions for use and Certificat d'Origine et de Garantie confirming the date of purchase on 'Valentines Day 00'.*

• \$ 2,500-3,500



124



## 125 Franck Muller

A FINE WHITE GOLD TONNEAU-FORM MINUTE REPEATING TOURBILLON WRISTWATCH  
REF 6850 RMT NO 06 IMPERIAL  
TOURBILLON MINUTE REPEATER  
CIRCA 1998

- finely engraved manual winding movement, 32 jewels, one-minute tourbillon carriage
- silvered *guilloché* dial, Arabic numerals, aperture at 6 for the tourbillon carriage combined with subsidiary seconds, fan-form sector for minute repeating power reserve indication
- 18k white gold tonneau-form case, sapphire crystal display back secured by 4 screws
- case, dial and movement signed
- with an 18k white gold *Franck Muller* buckle length 45 mm

*Accompanied by presentation box, certificate and instructions for use.*

• \$ 25,000-35,000



125



126



127



128

□ 126

## Panerai

A LIMITED EDITION TITANIUM DIVER'S COMPASS  
PAM00191 NO 172/300 BLACK SEAL COMPASS CIRCA 2004

- dive compass with black magnetic dial, luminescent Arabic and baton markers scaled from 0-360 with N-E-S-W divisions • plexiglass and satin-finished titanium case filled with petroleum-based liquid, rotating knurled calibrated bezel • *case and dial signed* • with a titanium *Panerai* buckle diameter 60 mm

*Accompanied by presentation box, additional black Panerai strap, screwdriver, booklets, certificate confirming it is no. 172 of a 300 piece limited production run and warranty card made out to Robin Williams from Officine Panerai in Beverly Hills from the date of purchase on 12-14-06.*

\$ 1,500-2,000

□ 127

## Panerai

A LIMITED EDITION STAINLESS STEEL AUTOMATIC DUAL TIME WRISTWATCH WITH DATE  
REF PAM00186 NO H347/500 LUMINOR ARKTOS GMT CIRCA 2005

- automatic jeweled movement • black dial, luminescent baton and Arabic numerals and hands, outer ring calibrated 24 hours for second time zone, subsidiary seconds, magnified aperture for date • stainless steel cushion-form case, applied cardinal points on the bezel, patented crown guard • *case, dial and movement signed* • with a stainless steel *Panerai* butterfly clasp diameter 44 mm

*Accompanied by presentation box and outer packaging, extra strap, screwdriver, booklets, COSC papers, and warranty certificate.*

\$ 3,000-5,000

□ 128

## Panerai

A STAINLESS STEEL CUSHION-FORM AUTOMATIC WRISTWATCH WITH DATE  
PAM0001 NO A0046/1500 LUMINOR MARINA CIRCA 1998

- manual jeweled movement • black dial, luminescent Arabic numerals and hands, subsidiary seconds • stainless steel cushion form case, patented crown guard, stainless steel screw down case back • *case, dial and movement signed* • with a stainless steel *Panerai* buckle diameter 44 mm

*Accompanied by an extra Velcro nylon strap, screwdriver, presentation box and outer box.*

\$ 3,000-5,000





129



130



131

□ I29

### Alain Silberstein

A STAINLESS STEEL AUTOMATIC TRIPLE CALENDAR CHRONOGRAPH WRISTWATCH WITH REGISTERS AND MOON PHASES NO 66/100 CIRCA 1995

- automatic jeweled movement • silvered matte dial, luminescent dot numerals, red and blue steel hands, red tip serpentine chronograph hand, 3 subsidiary dials for constant seconds and 24 hour indication, 30 minutes register, 12 hours register and moon phases, apertures for day and month, outer ring calibrated for date • stainless steel case, triangular crown, round chronograph pushers, sapphire crystal display back • case, dial and movement signed diameter 38 mm

Accompanied by Tourneau presentation box.

\$ 2,000-3,000

□ I30

### Corum

A LIMITED EDITION PVD COATED STEEL TONNEAU-FORM AUTOMATIC WRISTWATCH WITH CENTER SECONDS AND DATE REF 82.150.20 CASE 1701285 NO 847/999 NIGHT FLYER CIRCA 2004

- automatic jeweled movement • black dial, Arabic numerals, winged skull in helmet, red hands, red-tipped sword for center seconds, aperture for date at 6 • tonneau-form case with domed crystal and stepped bezel, sapphire display back secured by six screws, screw down crown • case, dial and movement signed • with a PVD coated steel Corum double folding clasp diameter 45 mm

Accompanied by presentation box, outer packaging and instructions booklet with warranty card made out to Robin Williams.

\$ 1,000-1,500

□ I31

### Tag Heuer

A STAINLESS STEEL RECTANGULAR DIGITAL CHRONOGRAPH WRISTWATCH REF CS111C-1 CASE XC8767 MICROTIMER CIRCA 2005

- quartz movement • black dial, gray digital numeral • stainless steel rectangular case, caseback secured by four screws, four rectangular pushers • stainless steel Tag Heuer folding clasp length 42 mm, width 38 mm

Accompanied by presentation box with guarantee card made out to Robin Williams.

\$ 400-800



132



133



134

□ 132  
Graham

A LIMITED EDITION PVD-COATED STAINLESS STEEL LEFT-HANDED AUTOMATIC CHRONOGRAPH WRISTWATCH REF 20VDIVAZ NO 97/250 CHRONOFIGHTER OVERSIZE CIRCA 2007

- cal. G.1732 automatic movement, 30 jewels • black dial, orange luminescent baton indexes, engine-turned subsidiary dial for 30-minute register • PVD coated stainless steel case, chronograph pusher to the crown with fast action start/stop trigger, back secured by 8 screws • *case, dial and movement signed* • with a PVD coated stainless steel Graham buckle diameter 47 mm

*Accompanied by presentation box, sales receipt and certificate made out to Robin Williams.*

\$ 2,000-3,000

□ 133  
Graham

A STAINLESS STEEL AUTOMATIC DUAL TIME ZONE CENTER SECONDS WRISTWATCH WITH ALARM AND DATE REF 2SWASGMT NO 147 SWORDFISH GRILLO ALARM GMT CIRCA 2007

- cal. G1711 automatic movement, 31 jewels • black dial, luminescent Arabic numerals, aperture for second time zone, central red arrow alarm hand, outer ring calibrated for 60 minutes, magnified aperture for date • stainless steel case, alarm winding and setting crown to the band, case back secured by 8 screws • *case, dial and movement signed* • with a stainless steel Graham buckle diameter 44 mm

*Accompanied by presentation box and outer packaging, and certificate of origin filled out to Robin Williams.*

\$ 1,500-3,000

□ 134  
Graham

A LIMITED EDITION STAINLESS STEEL AUTOMATIC LEFT-HANDED CHRONOGRAPH WRISTWATCH WITH REGISTERS REF 20VAS NO 154/250 CHRONOFIGHTER OVERSIZE OVERLORD CIRCA 2004

- cal. G.1732 automatic movement, 30 jewels • black dial, luminescent baton and Arabic indexes, yellow and red accented subsidiary dials for constant seconds and 30-minute register • stainless steel case, chronograph pusher to the crown with fast action start/stop trigger, back secured by 8 screws • *case, dial and movement signed* • with a stainless steel Graham buckle diameter 47 mm

*Accompanied by presentation box, original hangtag and certificate of origin made out to Robin Williams.*

\$ 2,000-4,000





135



136



137

□ 135

## Graham

A STAINLESS STEEL AUTOMATIC LEFT-HANDED CHRONOGRAPH WRISTWATCH WITH REGISTERS NO. 366 CHRONOGRAPH SWORDFISH CIRCA 2005

- cal.1710 automatic movement, 34 jewels
- black dial, applied luminescent Arabic and baton numerals, magnified aperture for subsidiary dials for 30-minute and 12-hour registers
- stainless steel circular case, screw down crown, round chronograph pushers, back secured by 8 screws
- *case, dial and movement signed*
- with a stainless steel Graham buckle
- diameter 46 mm

*Accompanied by presentation box.*

**\$ 1,500-3,000**

□ 136

## Graham

A STAINLESS STEEL AUTOMATIC LEFT-HANDED CHRONOGRAPH WRISTWATCH WITH DATE CASE NO 406 CHRONOGRAPH CHRONOFIGHTER CIRCA 2006

- automatic jeweled movement
- silvered dial, Arabic numerals and applied dot indexes, 2 subsidiary dials for constant seconds and 30-minute register
- stainless steel case, concave bezel, left-handed chronograph button activated by handle combined with the crown, chronograph rest button in the band at 10, sapphire display screw down case back
- *case, dial, and movement signed*
- with a stainless steel Graham buckle
- diameter 42 mm

*Accompanied by presentation box and outer packaging, and cylindrical zipper case.*

**\$ 1,200-1,800**

□ 137

## Ulysse Nardin

A STAINLESS STEEL AUTOMATIC WRISTWATCH WITH POWER RESERVE AND DATE REF 263-33 NO 1044 MARINE CHRONOMETER CIRCA 2005

- automatic jeweled movement
- black textured dial, applied luminescent baton and triangular numerals, luminescent hands, magnified aperture for date, two subsidiary dials for constant seconds and power reserve indication
- stainless steel case, uni-directional rotating bezel, sapphire crystal display back
- *case, dial and movement signed*
- with a Ulysse Nardin titanium strap section and double folding buckle
- diameter 43 mm

*Accompanied by presentation box, outer packaging and COSC paperwork.*

**\$ 1,200-1,800**



138



139

## □ 138

### Bell & Ross

A LIMITED EDITION SQUARE  
PVD COATED STAINLESS STEEL  
AUTOMATIC CHRONOGRAPH  
WRISTWATCH WITH REGISTERS  
AND DATE  
REF BR01-94 NO 384/500  
CIRCA 2008

- automatic jeweled movement • black dial, painted blue luminescent Arabic numerals and baton indexes, luminescent hands, subsidiary dials for constant seconds, 30 minute and 12 hour registers, aperture for date between 4 and 5, outer minute divisions • PVD coated stainless steel case, PVD coated bezel secured by four screws, rectangular pushers, screw down crown • case, dial, and movement signed • with a PVD coated stainless steel Bell & Ross buckle diameter 46 mm

*Accompanied by presentation box, screwdrivers, extra strap and booklet with Tourneau warranty card.*

**\$ 1,000-2,000**

## □ 139

### Bell & Ross

A LIMITED EDITION SQUARE  
PVD COATED STAINLESS STEEL  
AUTOMATIC CHRONOGRAPH  
WRISTWATCH WITH REGISTERS  
AND DATE  
REF BR01-94 NO 149/250  
CIRCA 2008

- automatic jeweled movement • black dial, painted orange luminescent Arabic numerals and baton indexes, luminescent hands, subsidiary dials for constant seconds, 30 minute and 12 hour registers, aperture for date between 4 and 5, outer minute divisions • PVD coated stainless steel case, PVD coated bezel secured by four screws, rectangular pushers, screw down crown • case, dial, and movement signed • with a PVD coated stainless steel Bell & Ross buckle diameter 46 mm

*Accompanied by presentation box and outer packaging, screwdriver, additional strap, booklet with blank guarantee card.*

**\$ 1,000-2,000**





140

□ I40  
**Breitling**

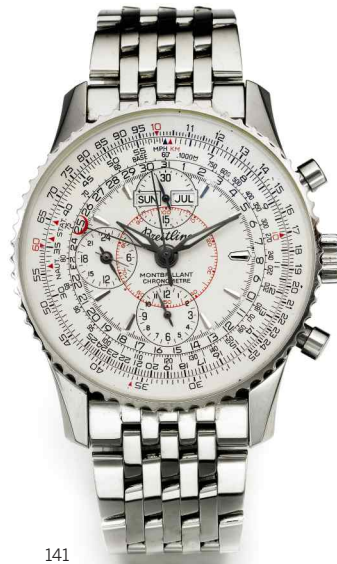
A STAINLESS STEEL AUTOMATIC WRISTWATCH WITH DATE AND BRACELET  
 REF A17380 CASE 1133645 COLT  
 CIRCA 2000

- automatic jeweled movement • silvered dial, applied baton and triangular luminescent indexes, luminescent hands, aperture for date at 3 • stainless steel case, rotating calibrated bezel with luminescent dot at 60 • case, dial and movement signed • with a stainless steel Breitling bracelet with folding clasp

diameter 41 mm, bracelet circumference approx 175 mm

*Accompanied by presentation box and outer packaging, booklet, guarantee, punch papers, and hang tag.*

**\$ 1,000-2,000**



141

□ I41  
**Breitling**

A STAINLESS STEEL AUTOMATIC TRIPLE CALENDAR CHRONOGRAPH WRISTWATCH WITH BRACELET  
 REF A21330 CASE 586604  
 MONTBRILLANT CIRCA 2005

- automatic jeweled movement • white dial with applied baton numerals, luminescent hands, date ring with red crescent date hand, outer tachometer scales, 3 engine-turned subsidiary dials indicating constant seconds combined with 24-hour indication, 30-minute and 12-hour registers, apertures for day and month • stainless steel case, screw back • case, dial and movement signed • with a stainless steel Breitling bracelet and folding clasp

diameter 43 mm, bracelet circumference approx 175 mm

*Accompanied by presentation box and outer packaging and instruction manual.*

**\$ 2,000-4,000**



142



143

## □ 142 Girard-Perregaux

A TITANIUM AUTOMATIC DIVER'S WRISTWATCH WITH POWER RESERVE AND DATE REF 4990 NO 276 SEA HAWK II CIRCA 2000

- automatic jeweled movement • black dial with luminescent hour markers and hands, sector for power-reserve indication, aperture for the date between 1 and 2 • titanium circular case, graduated rotatable bezel, caseback secured by 6 screws, screw-down crown • case, dial and movement signed • with a titanium GP folding clasp diameter 42 mm

*Accompanied by presentation box, booklets, outer packaging and Tourneau warranty made out to Robin Williams.*

**\$ 2,500-5,000**

## 143 Girard-Perregaux

A LIMITED EDITION STAINLESS STEEL AUTOMATIC WORLD TIME CHRONOGRAPH WRISTWATCH WITH DATE, MADE FOR THE BMW ORACLE RACING CHALLENGER OF RECORD FOR THE 32ND AMERICA'S CUP REF 49800 CASE NO 53/750 CIRCA 2007

- automatic jeweled movement • black dial, luminescent Arabic and baton hour markers, luminescent hands, aperture for date between 1 and 2, three subsidiary dials for 12 hour, 30 minute registers and constant seconds, inner revolving 24 hour ring divided into day and night hours, outer revolving ring with names of 24 world cities • circular case, polished bezel, case back secured by 6 screws, two screw down crowns, rectangular chronograph pushers • case, dial and movement signed • with a stainless steel Girard-Perregaux twin folding clasp diameter 43 mm

*Accompanied by presentation box, outer packaging and instructions booklet.*

**\$ 3,000-5,000**





144



145



145  
(REVERSE VIEW)

## 144 Jaeger LeCoultre

A LIMITED EDITION TITANIUM AUTOMATIC WORLD TIME WRISTWATCH WITH DATE, POWER RESERVE, AND DEPTH GAUGE  
REF. 159.T.39 CASE 2577645  
DIVING PRO GEO MASTER COMPRESSOR CIRCA 2008

- cal. 979 automatic movement, 29 jewels
- black dial, applied luminescent dagger indexes and Arabic numerals, luminescent semi-skeletonized hands, blue hand for depth reading, subsidiary dial for second time zone, aperture for date, inner ring for minute and 1/3 second track, outer ring for depth gauge
- titanium case, rotating revolving bezel calibrated for 60 units, mechanical depth gauge to the case band at 9, with crown locks, case back secured by 4 screws • case, dial and movement signed • with a Jaeger-LeCoultre vulcanized rubber bracelet and stainless steel twin folding clasp diameter 46 mm

*Accompanied by presentation box and outer packaging, booklet, extra nylon strap, certificate, and sales receipt made out to Monsieur Robin Williams.*

**\$ 6,000-8,000**

## 145 Jaeger LeCoultre

A STAINLESS STEEL DOUBLE DIALED DUAL TIME ZONE WRISTWATCH WITH 24-HOUR INDICATION  
REF 270354 NO 1952392  
REVERSO CIRCA 2000

- manual movement • one two-tone silvered guilloché dial with Arabic hour markers, subsidiary seconds, reverse with gray guilloché dial with luminescent Arabic numerals and dagger indexes, subsidiary dial for 24-hour indication • stainless steel rectangular Reverso case, ribbed ends, angular lugs • case, dial and movement signed • with a stainless steel Jaeger-LeCoultre folding clasp length 42 mm

*Accompanied by presentation box and outer packaging, guarantee certificate, and instruction booklet.*

• **\$ 3,000-5,000**



146

## 146 Daniel Roth

A WHITE GOLD AUTOMATIC  
PERPETUAL CALENDAR  
WRISTWATCH WITH DAY AND  
DATE  
REF C117GBC NO 55 CIRCA 1990

- automatic cal. 500, 30 jewels • grey textured dial, silvered chapter ring with Roman numerals, subsidiary dial for date with leap year indicator, apertures for day and month near 4 and 7 • 18k white gold barrel form case, screw down crown, sapphire crystal display case back • *case, dial and movement signed* • with an 18k white gold DR buckle

length 41 mm

*Accompanied by presentation box, outer packaging, instruction booklet, pin pusher and guarantee booklet made out to Robin Williams.*

• \$ 4,000-6,000



147

## 147 Urban Jürgensen

A FINE PLATINUM AUTOMATIC  
PERPETUAL CALENDAR  
WRISTWATCH WITH MOON  
PHASES AND POWER RESERVE  
REF 3 MVT 5004 CASE 5323 NO 44  
CIRCA 1995

- cal. Frédéric Piguet 71 automatic movement, 40 jewels • silvered *guilloché* dial, satin finished chapter ring with Roman numerals, apertures for day, month and moon phases, subsidiary dial for date, yellow gold hands • platinum case, stepped bezel, snap on back • *case, dial and movement signed* • with a platinum Urban Jürgensen buckle

diameter 38 mm

*Accompanied by presentation box and certificate of origin.*

• \$ 12,000-18,000





148

## 148 Audemars Piguet

A STAINLESS STEEL AUTOMATIC WRISTWATCH WITH DATE AND BRACELET  
 REF 14790ST MVT 492249 CASE E35390 NO 4994 ROYAL OAK  
 CIRCA 2000

- cal. 2225 automatic movement, 40 jewels • blue *Tapisserie* dial, luminescent baton indexes and hands, aperture for date • stainless steel *Royal Oak* case, bezel and back secured by 8 screws • case, dial and movement signed • with a stainless steel Audemars Piguet bracelet and folding clasp

diameter 37.5 mm, bracelet circumference approximately 195 mm

*Accompanied by presentation box, hangtag, original factory protective plastic wrapping, certificate of origin, and copy of letter to Robin Williams from Time to Give dated on October 2000 explaining the watch was given in appreciation of Robin Williams' participation in Time to Give Foundation Charity Auction.*

\$ 8,000-12,000



149

## 149 Audemars Piguet

A FORGED CARBON, CERAMIC AND TITANIUM AUTOMATIC CHRONOGRAPH WRISTWATCH WITH REGISTERS AND DATE  
 CASE G78817 NO 270 ROYAL OAK OFFSHORE 'BUMBLE BEE'  
 CIRCA 2009

- cal. 3126/3840 automatic movement, 54 jewels • black *Tapisserie* dial, applied bright yellow Arabic numerals, 3 subsidiary dial for constant seconds, 30-minute and 12-hour registers, white baton hands, aperture for date, outer tachometer scale • forged carbon *Royal Oak Offshore* case, ceramic bezel, two rubber chronograph pushers, case back with titanium outer ring secured by 8 screws • case, dial and movement signed • with a PVD coated titanium Audemars Piguet folding buckle

diameter 42 mm

*Accompanied by presentation box and outer packaging, instruction booklet, and guarantee booklet.*

• \$ 8,000-12,000



150

## 150 IWC

A PLATINUM LIMITED EDITION AUTOMATIC WRISTWATCH WITH 7-DAY POWER RESERVE AND DATE REF 500202 CASE 3192615 NO 384/500 BIG PILOT CIRCA 2010

- automatic movement, pierced rotor • blue dial, applied white gold luminescent baton indexes and painted Arabic numerals, aperture for the date at 6, subsidiary dial at 3 for the power reserve, center seconds • heavy circular platinum case, screw down onion crown and case back • *case, dial and movement signed* • with platinum IWC folding clasp diameter 46 mm

*Accompanied by presentation box, print-out guarantee booklet and guarantee card.*

• \$ 12,000-18,000



151

## 151 IWC

A LIMITED EDITION TITANIUM AUTOMATIC PERPETUAL CALENDAR WRISTWATCH WITH 7-DAY POWER RESERVE AND MOON PHASES REF 5026 CASE 3201398 PORTUGUESE CIRCA 2005

- cal. 51612 automatic movement, 64 jewels • black dial, Arabic numerals, 4 subsidiary dials for day combined with seconds, date combined with 7-day power reserve indication, month and moon phases, aperture for digital year display • titanium case, screw down sapphire crystal display back • *case, dial and movement signed* • with a titanium IWC folding clasp diameter 46 mm

*Accompanied by presentation box, booklets, guarantee card, hang tag, and extra wheel for dial.*

• \$ 10,000-15,000



152 Hamilton Watch Co.

A GOLD PLATED RECTANGULAR  
QUARTZ WRISTWATCH, WORN  
IN DEAD POETS SOCIETY  
MVT 581001CASE 6104 CIRCA  
1988

• jeweled quartz movement • silvered two-tone dial,  
applied gold plated Arabic numerals, gold plated hands,  
subsidiary dial for constant seconds at 6 • yellow gold  
plated rectangular shaped case, stainless steel caseback,  
caseback engraved *Robin Williams Dead Poet Society*  
1988 • case and dial signed  
length 36 mm

• \$1,000-2,000



PROPERTY SOLD TO BENEFIT THE WOUNDED  
WARRIOR PROJECT

## 153 Mercedes-Benz

A RARE 1996 MERCEDES-BENZ  
SL500 'US 500 EDITION' WITH  
HARDTOP.

VIN: WDBFA67F6TF137125  
INDICATED MILEAGE: 41,809

Mercedes-Benz began offering an SL model in 1954 with the 300SL. The SL designation in German stands for Sportlich-Leicht, which when translated to English stands for Sport Lightweight. Throughout the various generations of SL production, the car has always represented the grand tourer in Mercedes-Benz's model lineup.

This 1996 Mercedes-Benz SL500 Convertible is presented in white and is accompanied by a matching hardtop and black canvas soft top. This generation of 500SL is referred to internally as a R129 which were produced through 2001. The vehicle is powered by a V-8 engine which is paired to an automatic transmission. The alloy wheels are AMG-spec and four-wheel disc brakes add to the sporty nature of the car. The interior is completed in grey leather featuring woodgrained accents throughout the cabin.

Mercedes produced 40 special edition cars, 'US 500 Edition', to act as opening parade cars for the inaugural US 500 race at the Michigan International Speedway in May 1996. All were optioned with the Sport Package, AMG Monoblock wheels, and ESP. Colors were split between being finished in red, white, and blue. This example was gifted to Robin Williams in 1997.

*This work is being offered for sale from the catalogue. Interested parties may contact a RM Sotheby's car specialist at +1 203 912 7168 for further inquiries.*

Π \$ 20,000-30,000

## End of Session One









Robin Williams  
with Oscar for Best  
Supporting Actor  
"Good Will Hunting".  
1998 © Arthur Grace  
See lot 258





# Session Two

LOTS 155-310





Robin on Stage of  
the Metropolitan  
Opera House During  
Publicity Shoot, New  
York, 1986  
© Arthur Grace  
See lot 254





# Film and Entertainment

LOTS 155-259



UNITED STATES - DECEMBER 17: MORK & MINDY - Season Two - 'Mommy for Mindy' 1979 Robin Williams, Pam Dawber  
(Photo by ABC Photo Archives/ABC via Getty Images)

PROPERTY SOLD TO ESTABLISH THE ROBIN WILLIAMS  
SCHOLARSHIP FUND AT THE JUILLIARD SCHOOL

PROPERTY SOLD TO ESTABLISH THE ROBIN WILLIAMS  
SCHOLARSHIP FUND AT THE JUILLIARD SCHOOL

## 155 [Mork and Mindy]

Robin Williams Golden Globe Award, Best  
Television Actor in a Comedy or Musical  
Series for *Mork and Mindy* (1978)

No. 7909 (height: 9 1/2 in.; 24.1 cm), presented by  
the Hollywood Foreign Press Association, recognizing  
excellence in film and television for the year 1978.

Williams was awarded his first accolade from the  
Hollywood Foreign Press Association during the 36th  
Golden Globe Awards, which took place on January 27,  
1979. Williams beat out fellow comedians John Ritter  
(*Three's Company*), Alan Alda (*M\*A\*S\*H*), and Judd  
Hirsch (*Taxi*). "Though that year's ceremony was not  
broadcast on TV, the *Los Angeles Times* reported that  
Robin accepted his trophy 'by turning to the audience  
and grabbing himself.'" At the time, *Mork and Mindy*  
was number one in the Nielsen ratings, reaching almost  
twenty-six million homes across America.

### LITERATURE

Dave Itzkoff, *Robin*, New York 2018, p. 120

\$ 15,000-20,000

## 156 [Mork and Mindy]

Robin Williams People's Choice Award,  
Favorite Male Performer in a New  
Television Program for *Mork and Mindy*  
(1978)

Glass statuette (height: 13 1/2 in.; 34.3 cm), honoring the  
best in popular culture for 1978.

When Williams was presented with his award at the 5th  
Annual People's Choice Awards, Christopher Reeve — a  
former classmate at Julliard — described him as having  
been voted the "least likely to succeed" before declaring  
his delight in having been proved wrong.

At the time, Williams was enjoying the early days of his  
success playing Mork from Ork on *Mork and Mindy* (ABC,  
1978-1982). During his acceptance speech the bemused  
actor remarked: "I never believed that I would get paid to  
be this silly, but it's incredible."

\$ 3,000-5,000

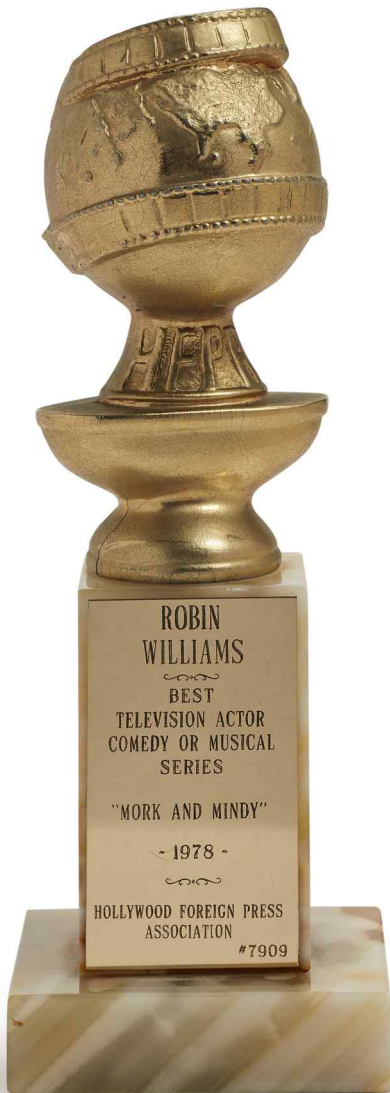


“

I never believed that I would get paid to be this silly, but it's incredible.

— ROBIN WILLIAMS

”



155



156



□ 157 [Moscow on the Hudson]

Yanagisawa Alto Saxophone,  
circa 1982-1983

800 Series (serial number 00112758), gold  
lacquer finish, with reeds, in original case.

This alto saxophone appears to have been  
used by Robin Williams in *Moscow On The  
Hudson* (Columbia Pictures, 1984), or used in  
training for the part.

"The film's protagonist ... was originally supposed to be  
a ballet dancer, and [Paul] Mazursky had hoped to cast  
Mikhail Baryshnikov in the role. But when Baryshnikov  
passed, Mazursky rewrote the lead as a saxophonist in a  
Moscow circus making it a better fit for Robin... Before  
he left California to start filming, Robin had Greg Phillips  
teach him to play the saxophone for scenes like the one  
where his character performs "Take the 'A' Train" for a  
stable of circus animals. For hours each day they would  
practice at the Napa ranch ... Phillips was astonished at  
how quickly Robin took to it."

**LITERATURE**

Dave Itzkoff, *Robin*, New York 2018, pp. 181-182

\$ 600-800





Photo 12 / Alamy  
Stock Photo



158

PROPERTY SOLD TO ESTABLISH THE ROBIN WILLIAMS SCHOLARSHIP FUND AT THE JUILLIARD SCHOOL

## 158 [Good Morning, Vietnam]

Robin Williams Golden Globe Award, Best Performance by an Actor in a Motion Picture Comedy or Musical for *Good Morning, Vietnam* (1987)

No. 8707 (height: 8 1/2 in.; 21.6 cm), presented by the Hollywood Foreign Press Association, recognizing excellence in film and television for the year 1987.

On the occasion of the 45th Golden Globe Awards on 23 January 1988, Williams found himself not in Los Angeles, but in New York hosting *Saturday Night Live* for the third time. Following the ceremony, Williams received numerous accolades and congratulations, including a note from his agent Michael Ovitz, who wrote: "It was your week, and this will be your year."

Loosely based on the life of Air Force radio DJ Adrian Cronauer, *Good Morning, Vietnam* (Touchstone, 1987) was extraordinarily successful — it remained the number one motion picture at the box office for six consecutive weeks following its release, and eventually took in over \$120 million, making it the fourth-highest-grossing movie of the year.

### LITERATURE

Dave Izkoff, *Robin*, New York 2018, pp. 224-225

\$ 15,000-20,000



159

PROPERTY SOLD TO ESTABLISH THE ROBIN WILLIAMS SCHOLARSHIP FUND AT THE JUILLIARD SCHOOL

## □ 159 [Good Morning, Vietnam]

Robin Williams American Comedy Award, Funniest Actor in a Motion Picture for *Good Morning, Vietnam* (1987)

Award statue (height: 9 1/4 in.; 23.5 cm), presented in 1988, recognizing performances and performers in the field of comedy with an emphasis on television comedy and comedy films.

\$ 1,500-2,000



PROPERTY SOLD TO ESTABLISH THE ROBIN WILLIAMS SCHOLARSHIP FUND AT THE JULLIARD SCHOOL

□ 160 [Good Morning, Vietnam]

RIAA Gold Record Award for *Good Morning Vietnam* (1987), Original Motion Picture Soundtrack

Gold Record Award, framed (overall: 21 x 17 in.; 53.3 x 43.2 cm), presented to Robin Williams to commemorate the sale of more than 500,000 copies of the A&M Records album and cassette.

In his role as DJ Adrian Cronauer, music was central to the storytelling in *Good Morning, Vietnam* (Touchstone, 1987). The incredibly successful movie “yielded a companion soundtrack album, containing short excerpts of Robin’s DJ routines from the movie as well as some of the period songs played on Cronauer’s show, and that became a hit too: it spent thirty-five weeks on the Billboard chart, put the Louis Armstrong single “What a Wonderful World” back in the Top 40 for the first time since its original release in 1967, and sold more than one million copies, before winning Robin another Grammy Award for Best Comedy Album the following year.”

LITERATURE

Dave Itzkoff, *Robin*, New York 2018, p. 225

\$ 1,500-2,000



160

PROPERTY SOLD TO ESTABLISH THE ROBIN WILLIAMS SCHOLARSHIP FUND AT THE JULLIARD SCHOOL

□ 161 [Good Morning, Vietnam]

RIAA Platinum Record Award for *Good Morning Vietnam* (1987), Original Motion Picture Soundtrack

Platinum Record Award, framed (overall: 21 x 17 in.; 53.3 x 43.2 cm), presented to Robin Williams to commemorate the sale of more than 1,000,000 copies of the A&M Records album and cassette.

See preceding lot.

\$ 1,500-2,000



161



162

□ 162 [Dead Poets Society]

Crew Vest

Eddie Bauer down vest (size: XL), red, with embroidered crest depicting a lion beneath "Dead Poets Society" in red, yellow, and black.

\$ 400-600



163

PROPERTY SOLD TO ESTABLISH THE ROBIN WILLIAMS SCHOLARSHIP FUND AT THE JULLIARD SCHOOL

□ 163 [Dead Poets Society]

Robin Williams Jupiter Award, Best International Actor for *Dead Poets Society* (1989)

Statuette on marble base (height: 13 1/2 in.; 34.2 cm), presented by CINEMA and TV SPIELFILM for excellence in cinema, presented in 1991 at the 13th annual Jupiter Awards.

\$ 500-700



PROPERTY SOLD TO ESTABLISH THE ROBIN WILLIAMS SCHOLARSHIP FUND AT THE JULLIARD SCHOOL

□ 164

## [Dead Poets Society]

Robin Williams Academy Award Best Actor Certificate of Nomination for *Dead Poets Society* (1989)

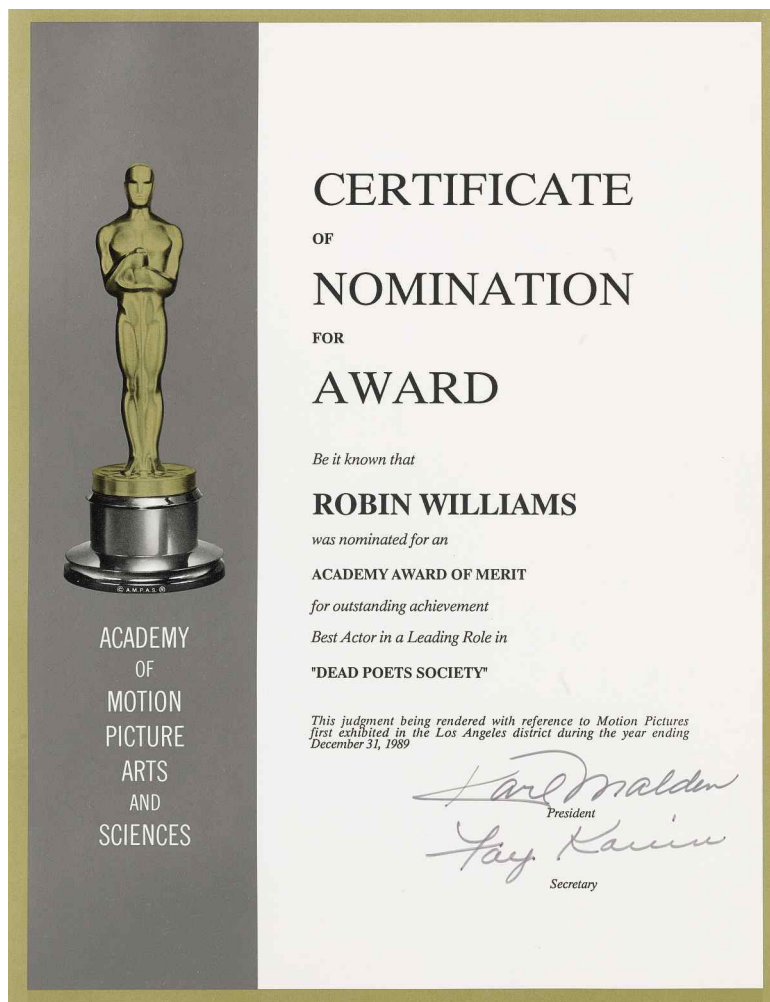
Certificate of Nomination (8 1/2 x 11 in.; 21.6 x 28 cm), for outstanding achievement in a lead role at the 62nd Academy Awards in 1990; signed by Academy President Karl Malden, matted, framed, and glazed, with Williams Collection label on verso.

Williams was first nominated for an Academy Award in 1988 for his performance in *Good Morning, Vietnam* (Touchstone, 1987). His second nomination came the following year, as the actor was finishing *Awakenings* (Columbia, 1990) alongside Robert De Niro.

### LITERATURE

Dave Itzkoff, *Robin*, New York 2018, p. 253

\$ 1,500-2,000



164

“

Just before the conclusion of the *Awakenings* shoot, Robin learned that his performance in *Dead Poets Society* had earned him another Academy Award nomination for Best Actor, the second of his career. He would again be facing formidable competition in his category ... but the fact that he had been recognized once more was itself a significant achievement to him — a sign that the first nomination had not been a fluke, that he was here to stay.

— DAVE ITZKOFF, *ROBIN*, NEW YORK 2018, P. 253

”

PROPERTY SOLD TO ESTABLISH THE ROBIN WILLIAMS SCHOLARSHIP FUND AT THE JUILLIARD SCHOOL



165

## □ 165 [Awakenings]

Two Awards presented to Robin Williams for *Awakenings* (1990)

LOT INCLUDES: Gandhi Award for Most Pro-Social Actor (height: 12 in.; 30.5 cm), presented in 1990 at the Second Annual Gandhi Awards by NCTV; handcrafted by Andhra Pradesh Handicrafts Development Corporation in Hyderabad, India.

National Board of Review Award Plaque for Best Actor, Dual Award for Robin Williams and Robert De Niro (10 1/2 x 8 in.; 26.6 x 20.5 cm), presented at the National Board of Review Awards on 4 March 1991.

\$ 1,000-1,500

## □ 166 [The Fisher King] — Jeff Bridges

[Pinocchio]

Gouache on paper (11 1/4 x 8 1/2 in.; 28.5 x 24.6 cm). SIGNED BY BRIDGES, matted and framed, with Williams Collection label on verso.

The painting, which was given to Williams by Bridges, depicts a portion of the Pinocchio figure that is featured in *The Fisher King* (Tri-Star, 1991). According to the film's director, Terry Gilliam, the Pinocchio doll symbolizes Jack (played by Bridges) trying to become a real human.

\$ 400-600



166





167

PROPERTY SOLD TO ESTABLISH THE ROBIN WILLIAMS SCHOLARSHIP FUND AT THE JULLIARD SCHOOL

## 167 [The Fisher King]

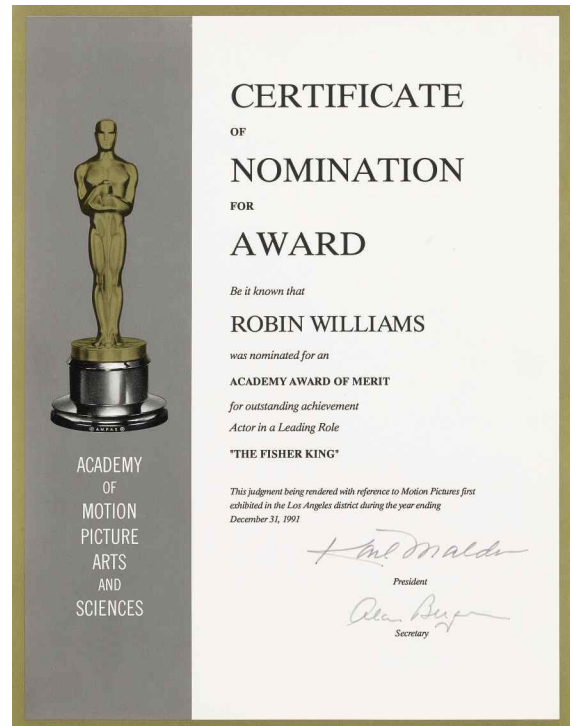
Robin Williams Golden Globe Award, Best Performance by an Actor in a Motion Picture Comedy or Musical for *The Fisher King* (1991)

No. 9409 (height: 10 1/2 in.; 26.7 cm), presented by the Hollywood Foreign Press Association, recognizing excellence in film and television for the year 1991.

*The Fisher King* (Tri-Star, 1991) brought Williams together with Jeff Bridges and director Terry Gilliam. A characteristically eccentric Gilliam production, *The Fisher King* told a redemptive story of Jack Lucas, a misanthropic shock jock who encounters Parry, played by Williams, a homeless man with delusional aspirations to recover the Holy Grail.

Besting close friend Billy Crystal, and co-star Bridges, Williams won his third award at the 49th Golden Globe Awards on January 18, 1992. He delivered his acceptance speech with trademark energy and humor, closing on tender note by saying: "Most of all, I think I would like to thank a woman who is my muse, who is my flame, Marsha, my wife." Williams's Golden Globe win was followed shortly by an Oscar nomination for Best Actor.

\$ 10,000-15,000



168

PROPERTY SOLD TO ESTABLISH THE ROBIN WILLIAMS SCHOLARSHIP FUND AT THE JULLIARD SCHOOL

## 168 [The Fisher King]

Robin Williams Academy Award Best Actor Certificate of Nomination for *The Fisher King* (1991)

Certificate of Nomination (8 1/2 x 11 in.; 21.6 x 28 cm), for outstanding achievement in a lead role at the 64th Academy Awards in 1992; signed by Academy President Karl Malden, matted, framed, and glazed, with Williams Collection label on verso.

Williams scored his third Academy Award nomination in the Best Actor category for his performance as Parry in *The Fisher King* (Tri-Star, 1991). Williams ultimately lost to Anthony Hopkins, who had delivered a chilling performance as Dr. Hannibal Lecter in *Silence of the Lambs* (Orion, 1990), which swept all the major categories at the the 1992 awards ceremony, including Best Picture, Best Director, and Best Actress.

\$ 1,500-2,000



169

## □ 169 [Hook]

Untitled Pencil and Charcoal Drawing by Greg Hildebrandt, signed

Pencil and charcoal on paper (approximately: 20 x 15 1/2 in.; 51 x 39.5 cm). Original drawing, SIGNED by Hildebrandt in the lower left corner. In custom birch frame (27 3/4 x 22 5/8 in.; 70.5 x 57.5 cm), which echoes the themes of the composition.

Greg Hildebrandt (one half of the Brothers

Hildebrandt) was a science fiction and fantasy artist, who produced illustrations for comic books, movie posters, children's books, etc. The present drawing depicts Nana, the Darling family's "prim Newfoundland dog," with Peter Pan's errant shadow in her teeth.

It would seem that Williams appreciated Hildebrandt as an artist. When he finished work on *Hook* (TriStar Picture, 1991), as a parting gift, Williams gave director Stephen Spielberg a painting of Peter Pan by Hildebrandt, as well as a book of his illustrations.

**\$ 1,000-1,500**





170

□ 170 [Hook]

Prop Dagger in Leather Sheath

Prop knife (9 in.; 23 cm). Steel blade (5 1/4 in.; 13.2 cm), resin hilt, hand painted and wrapped with suede, in leather sheath. [With]: Tiffany & Co. crystal star, etched with *Hook* title and Tiffany logo.

The present dagger was worn by Williams in *Hook* (TriStar Pictures, 1991), as he played the role of Peter Bannon/Peter Pan. It was used by him in one of the later scenes when he fences with Captain Hook, played by Dustin Hoffman.

\$ 300-500



171

□ 171 [Hook]

Prop Sword, Leather Wrapped

Stage sword (27 7/8 in.; 70.5 cm). Steel blade (19 3/4 in.; 50 cm), hand-painted resin hilt wrapped in leather; minor scratches to blade, leather lifting in one or two places. [With]: Advance advertisement (6 3/4 x 4 7/8 in.; 17.2 x 12.5 cm), encased in Lucite.

The sword was used in the fencing scene between Peter (Williams), and Captain Hook (Hoffman). When Peter leaves the Lost Boys at the end of the film, in a poignant turn, he hands the sword to Thud Butt (Raushan Hammond) "to protect the little ones."

\$ 1,000-2,000



## 172 Hook Pinball Machine

Produced by Data East Pinball,  
1991

Pinball machine, with key (76 x 54 x 24 in.; 193 x 137.2 x 61 cm), with back glass vignettes featuring Dustin Hoffman as Captain Hook and Williams as Peter Pan; with plaque reading: "World Premiere, December 8, 1991, Specially Produced For Robin Williams, By Data East Pinball, Inc. This was a gift from Steven Spielberg, who directed "Hook.""

\$ 3,000-5,000





173

□ 173 [FernGully: The Last Rainforest]

Two Production Cels, one of which signed by the cast and crew, circa 1992

Production cel (approximately: 15 1/2 x 8 1/2 in.; 39.5 x 20.5 cm). SIGNED on the verso in marker and ink, matted and framed (21 1/4 x 14 1/4 in.; 54 x 36 cm); [With]: Production cel (approximately: 11 x 5 3/4 in.; 28 x 14.5 cm). Matted and framed (15 3/8 x 10 5/8 in.; 39 x 87 cm).

In *FernGully* (20th Century Fox, 1992), Robin Williams voiced the character of Batty Koda, a fruit bat who'd escaped a research lab and, despite some brain damage, found his way back to the forest. Screenwriter Jim Cox scripted *FernGully's* Batty Koda with Williams specifically in mind.

\$ 700-1,000



174

□ 174 [FernGully: The Last Rainforest]

Crysta Figurine, designed by Chris Peterson, circa 1991

Resin figure (10 x 4 3/8 in.; 25.3 x 11cm). Celadon resin, with Chris Peterson Fat Films 1991 copyright etched into base; one or two spots on base.

The character of Crysta in *FernGully: The Last Rainforest* (20th Century Fox, 1992) was voiced by Samantha Mathis. One day, while Crysta is exploring a new part of the forest, she meets Batty Koda, the rapping fruitbat voiced by Williams.

\$ 600-800



175

175

[Aladdin]

Production Cel, Genie: "Don't they look lovely, June?"

Production cel (16 3/4 x 10 3/4 in.; 42.5 x 27.5 cm). Matted and framed, with label "Framing Concepts by Art Props Department. The Walt Disney Company" to verso.

A production cel from the "Prince Ali" song sequence, with Genie—voiced by Williams—in disguise as a parade commentator.

\$ 600-900

176

[Aladdin]

Pair of *Aladdin: King Of Thieves* Jackets

Two black baseball-style wool jackets (size: X-Large), produced by Disney Promotional Products, embroidered with "He's Back" and a large applique Genie in red, blue, white, and gold.

\$ 600-800



176





177

PROPERTY SOLD TO ESTABLISH THE ROBIN WILLIAMS SCHOLARSHIP FUND AT THE JULLIARD SCHOOL

### 177 [Aladdin]

Robin Williams MTV Movie Award, Best Comedic Performance for *Aladdin* (1992)

Popcorn statuette (height: 10 in.; 25.4 cm), presented to Williams at the 1993 MTV Movie Awards.

\$ 3,000-5,000



178

PROPERTY SOLD TO ESTABLISH THE ROBIN WILLIAMS SCHOLARSHIP FUND AT THE JULLIARD SCHOOL

### 178 [Toys]

Robin Williams Clio Award, Writer/Performer for Best Motion Picture Trailer, *Toys* (1992)

Award statuette (height: 14 1/2 in.; 36.8 cm), presented at the 1993 Clio Awards, honoring advertising excellence worldwide.

\$ 1,000-1,500





Robin Williams on  
the set of Doubtfire  
© Twentieth Century  
Fox, by Arthur Grace







ROBIN WILLIAMS



IS

MRS. DOUBTFIRE

TWENTIETH CENTURY FOX Presents  
A BLUE WOLF Production A CHRIS COLUMBUS Film ROBIN WILLIAMS SALLY FIELD "MRS. DOUBTFIRE" PIERCE BROSNAN  
HARVEY FIERSTEIN and ROBERT PROSKY Film RAJA GOSNELL Production ANGELO GRAHAM Director of Photography DONALD MCALPINE Co-Producer JOAN BRADSHAW  
Executive Producer MATTHEW RUSHTON Screenplay by RANDI MAYEM SINGER and LESLIE DIXON and CHRIS COLUMBUS Based upon "Mrs. Madeline Doubtfire" by ANNE FINE  
Produced by MARSHA GARCES WILLIAMS, ROBIN WILLIAMS and MARK RADCLIFFE Directed by CHRIS COLUMBUS



CHRISTMAS 1993

PRINTED IN U.S.A.



□ 179 [Mrs. Doubtfire]

Never Released Movie Poster

One Sheet (26 3/4 X 39 3/4 in.; 678 x 101 cm),  
framed.

\$ 200-300

PROPERTY SOLD TO ESTABLISH THE ROBIN  
WILLIAMS SCHOLARSHIP FUND AT THE  
JUILLIARD SCHOOL

180 [Mrs. Doubtfire]

Robin Williams Golden Globe  
Award, Best Performance by an  
Actor in a Motion Picture Comedy  
or Musical for *Mrs. Doubtfire*  
(1993)

No. 9409 (height: 10 1/2 in.; 26.7 cm),  
presented by the Hollywood Foreign Press  
Association, recognizing excellence in film  
and television for the year 1993.

SHE MAKES DINNER. SHE DOES WINDOWS. SHE  
READS BEDTIME STORIES. SHE'S A BLESSING...  
IN DISGUISE

Audiences were introduced to the ebullient  
Mrs. Euphegenia Doubtfire on November  
24th, 1993. Produced by Robin and  
Marsha Garces Williams, *Mrs. Doubtfire*  
(20th Century Fox) was their first official  
collaboration as a husband-and-wife  
producing team. The project was close  
to Williams' heart in many ways: "[*Mrs.*  
*Doubtfire*] was the cinematic embodiment  
of the philosophy he'd learned from his own  
upbringing, through two marriages, and now  
his own experiences as a husband and father:  
family is where you find it; all are welcome  
and no one ever loses their membership."

Williams was honored with his fifth Golden  
Globe at the 51st Golden Globe Awards on  
January 22, 1994.

LITERATURE

Dave Itzkoff, *Robin*, New York 2018,  
pp. 282-283

\$ 15,000-20,000



PROPERTY SOLD TO ESTABLISH THE ROBIN WILLIAMS SCHOLARSHIP FUND AT THE JULLIARD SCHOOL

181 [Mrs. Doubtfire]

Robin Williams People's Choice Award, Favorite Actor in a Motion Picture Comedy for *Mrs. Doubtfire* (1993)

Glass statuette (height: 13 1/2 in.; 34.3 cm), honoring the best in popular culture for 1993, presented to Williams at the 20th Annual People's Choice Awards.

\$ 3,000-5,000



181

PROPERTY SOLD TO ESTABLISH THE ROBIN WILLIAMS SCHOLARSHIP FUND AT THE JULLIARD SCHOOL

182 [Mrs. Doubtfire]

Robin Williams MTV Movie Award, Best Comedic Performance for *Mrs. Doubtfire* (1993)

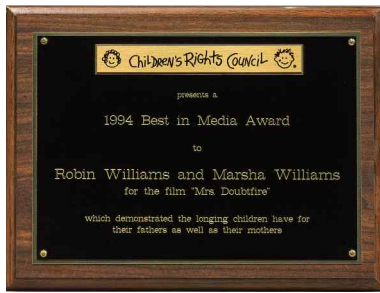
Popcorn statuette (height: 10 in.; 25.4 cm), presented to Williams at the 1994 MTV Movie Awards.

\$ 4,000-6,000



182





183



183



183



183

PROPERTY SOLD TO ESTABLISH THE ROBIN WILLIAMS SCHOLARSHIP FUND AT THE JULLIARD SCHOOL

## □ 183 [Mrs. Doubtfire]

Four Awards Presented to Robin Williams

LOT INCLUDES: Best In Media Award Plaque (9 x 12 in.; 23 x 30.5 cm), presented to Robin and Marsha Williams by the Children's Rights Council in 1994 for *Mrs. Doubtfire* "which demonstrated the longing children have for their fathers as well as their mothers."

Award for Best Female Body (statue height: 9 1/2 in.; 24.3 cm), presented to Robin Williams at the 1994 ITV Diet Coke Movie Awards.

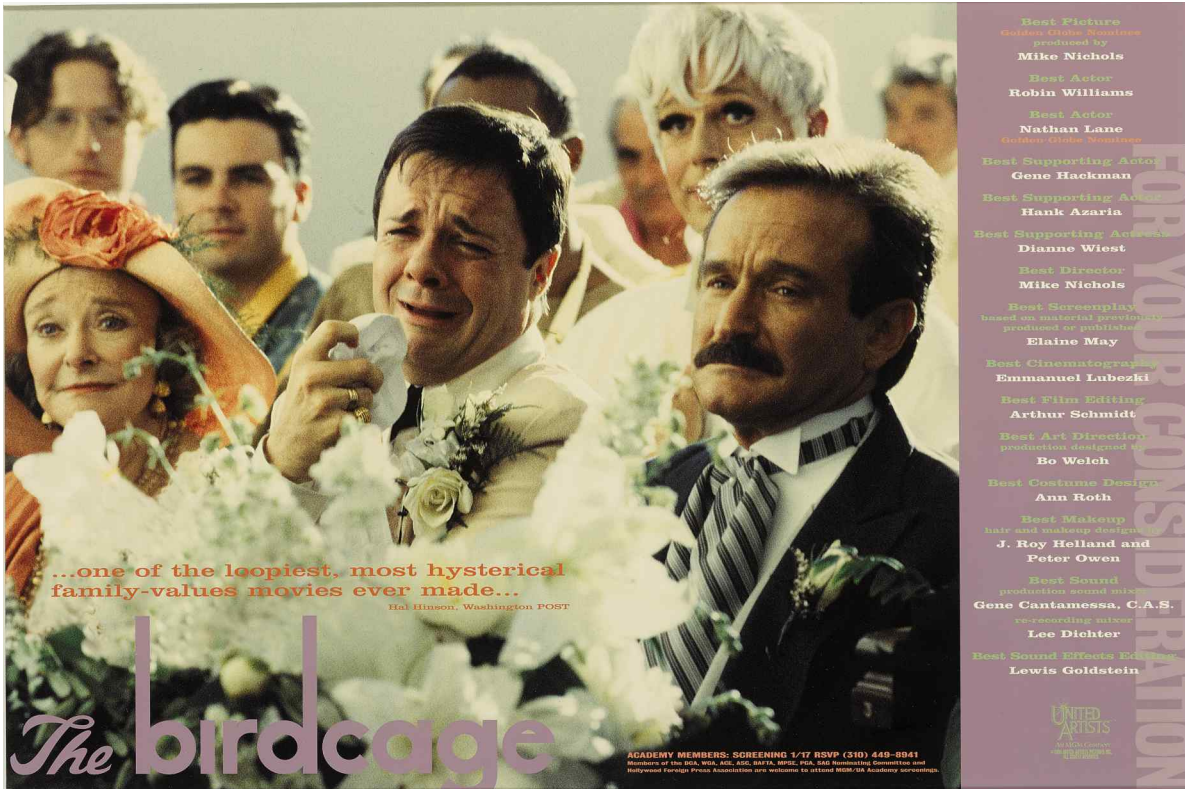
Award for Funniest Movie Moment (statue height: 9 1/2 in.; 24.3 cm), presented to Robin Williams at the 1994 ITV Diet Coke Movie Awards.

Award for Favourite Overseas Movie for *Mrs. Doubtfire* (statue height: 11 in.; 28 cm), presented to Robin Williams at the 1994 Australian People's Choice Awards.

**\$ 500-1,000**



184



185

□ 184 [Jumanji]

Key To Keene, New Hampshire

Commemorative key (3 x 9 1/4 in.; 7 x 23.5 cm), engraved "Jumanji, November 15, 1994".

Keene, New Hampshire, was one of the towns where the exteriors for *Jumanji* (Tri-Star, 1995) were filmed. To this day a painted wall advertisement for "Parrish Shoes" — a fictional business featured in the movie — can be seen downtown.

\$ 150-250

□ 185 [The Birdcage]

Academy Awards Screening Advertising, "For Your Consideration" Poster

Poster (sight: 14 1/2 x 21 1/2 in.; 37 x 54.5 cm), matted and framed.

For *The Birdcage* (MGM/UA, 1996), depicting Robin Williams and Nathan Lane at the wedding.

\$ 200-300



**[Flubber]**

Robin Williams Blockbuster Award for Favorite Actor in a Family Film for *Flubber* (Disney, 1997), and *Flubber* Crew Jacket

Coated steel and glass statuette (height: 7 7/8 in.; 20 cm), presented by Blockbuster Entertainment Inc. for the year 1997. [With]: Baseball-style Sichel jacket (no size). Red wool felt body with tan leather arms, "Robin" embroidered on breast in red, MacDonald Fighting Pugs applique on breast.

*Flubber* (Disney, 1997) was a remake of the classic *The Absent-Minded Professor* (Disney, 1961). In it, Williams played the lead role of Professor Philip Brainard, who is developing a new energy source in an attempt to raise enough money to save the college from closure.

\$ 500-1,000



186



Entertainment Pictures /  
Alamy Stock Photo

As Sean attempts to get to know Will, he asks if he likes art. “It’s a real piece of shit,” Will replies, spying the watercolor perched on the windowsill. “Uh, just the—the linear and impressionistic mix makes a very muddled composition. It’s also a Winslow Homer rip-off, except you got Whitey uh...rowin’ the boat there,” Will observes.





## □ 187 [Good Will Hunting]

Original Watercolor Painting, by director Gus Van Sant, from *Good Will Hunting*, inscribed to Williams

Watercolor on paper (14 3/4 x 10 7/8 in.; 37.5 x 27.5). INSCRIBED BY VAN SANT in pencil along the lower margin: "From gus to Robin—turn your boat around! Good for you! Can a-corn!!!", matted and framed (23 1/2 x 20 1/4 in.; 59.8 x 51.5 cm).

In *Good Will Hunting* (Miramax, 1997), the present watercolor—painted by the film’s director, Gus Van Sant—was displayed in the office of Sean Maguire, played by Williams. When Will Hunting (Matt Damon) has his first therapy session with Sean, the characters’ interactions come to centre on the painting. As Sean attempts to get to know Will, he asks if he likes art. “It’s a real piece of shit,” Will replies, spying the watercolor perched on the windowsill. “Uh, just the—the linear and impressionistic mix makes a very muddled composition. It’s also a Winslow Homer rip-off, except you got Whitey uh...rowin’ the boat there,” Will observes. “Well, it’s art, Monet...wasn’t very good,” Sean interjects. “That’s not really what concerns me, though,” Will continues. “It’s the coloring.” Sean, trying to conceal his increasing discomfort with humor responds: “You know what the real bitch of it is? It’s paint by number.” As it evolves, this is, arguably, one of the most significant scenes in the film. Beyond its immediate thematic importance, this painting introduces the subject of Winslow Homer, whose artwork significantly influenced the film’s overall aesthetic.

\$ 1,000-1,500



188

PROPERTY SOLD TO ESTABLISH THE ROBIN WILLIAMS SCHOLARSHIP FUND AT THE JULLIARD SCHOOL

□ 188 [Good Will Hunting]

Robin Williams Golden Globes Best Supporting Actor Certificate of Nomination for *Good Will Hunting* (1997)

Certificate of Nomination (overall: 12 5/8 x 14 7/8 in.; 32 x 38 cm) for outstanding achievement in a supporting role at the 55th annual Golden Globe awards, presented by the Hollywood Foreign Press Association, matted and framed, with Williams Collection label on verso.

\$ 800-1,200



189

PROPERTY SOLD TO ESTABLISH THE ROBIN WILLIAMS SCHOLARSHIP FUND AT THE JULLIARD SCHOOL

189 [Good Will Hunting]

Robin Williams Academy Award Best Supporting Actor Certificate of Nomination for *Good Will Hunting* (1997)

Certificate of Nomination (8 1/2 x 11 in.; 21.6 x 28 cm), for outstanding achievement in a supporting role at the 70th Academy Awards in 1998; signed by Academy President Robert Rehme, matted and framed with Williams Collection label on verso. [With]: Letter from the Office of the Executive Administrator on Academy of Motion Picture Arts and Sciences letterhead, and color photograph of Williams receiving his award.

\$ 3,000-5,000







190

## □ 190 [What Dreams May Come]

### Mass Illusions Flight Suit

Men's boiler suit (size: medium), black cotton and polyester with various branded applique.

The visually dazzling *What Dreams May Come* (Universal, 1998) found Williams playing a modern-day Dante, traversing the lengths of heaven and hell to reunite with his soulmate. Mass Illusions was one of the companies engaged to create the ambitious visual effects program, and they drew their inspiration from Caspar David Friedrich's "Two Men Contemplating the Moon," among other nineteenth-century Romantics, and Impressionist artists.

\$ 200-300



191

## □ 191 [Jakob The Liar]

### Prop Gramophone

ABC Gramophone (6 3/4 x 12 x 15 1/4 in.; 17 x 30 x 39 cm), with phonograph record of Franz Schubert's "Rosamunda Overture," instruction manual, and assorted other materials.

"IN MEMORY OF PEACE TIME, WHICH WILL SOON BE WITH US AGAIN, A LITTLE DANCE MUSIC."

*Jakob the Liar* (Columbia, 1999) "tells the story of a Jewish shopkeeper living in Poland under Nazi occupation, who tries to rally his townspeople with fantastical, falsified tales of a radio he says he has and whose broadcasts predict their imminent rescue by a Soviet invasion force." This gramophone was used in the scene where Jakob plays "Beer Barrel Polka" and dances with Lina.

#### LITERATURE

Dave Itzkoff, *Robin*, New York 2018, pp. 325-326

\$ 800-1,200



□ 192 [Jakob the Liar]

A Group of Promotional and Production Material

LOT INCLUDES: 2 advance movie posters (23 1/2 x 15 3/4 in.; 59.7 x 40cm), framed.

Prop sign (36 1/4 x 47 1/2 in.; 92 x 120.5 cm). Distressed board painted in red and cream, reading “U Jakoba Placki Nalesniki”, framed.

Fila Expedition crew jacket (size: large), green and black nylon, with “Jakob the Liar 1997” embroidered on the breast in orange.

*Jakob the Liar* (Columbia, 1999) was “not the kind of movie that anyone expected [Williams] to make... But it was one he felt he needed to make”. Steven Haft, Williams’s producer on *Dead Poet Society* and *Jakob the Liar* noted that this role “played to [Williams’s] humanity in one form or another,” and that “he became very close to the character’.” In addition to the advance posters and crew jacket, the present lot also features the sign for Jakob’s shop that was used in the film.

LITERATURE

Dave Itzkoff, *Robin*, New York 2018, p. 326

\$ 800-1,200



192



192



192

“  
[*Jakob the Liar*] was not the kind of movie that anyone expected [Williams] to make... But it was one he felt he needed to make.

– STEVEN HAFT, WILLIAMS’S PRODUCER ON *DEAD POET SOCIETY*

”

□ 193

### [One Hour Photo]

Decoratively Bound Cast and Crew Presentation Script, Inscribed and Signed by Williams “*I’m Watching*”

Hardbound script, 125 pages (11 x 8 1/4 in.; 27.7 x 21 cm), half black morocco over cloth with silver-tooled title and film strip motif to front board and spine, all edges silver, marble endpapers, bound by Vogel Bindery in East Hampton, NY. With black-and-white photograph of Williams as Seymour “Sy” Parrish tipped in on fly-leaf with accompanying tissue-guard. Screenplay by Mark Romanek.

*One Hour Photo* (20th Century Fox, 2002) was the first of Williams’ so-called “trilogy of evil”, three movies filmed in quick succession that explored darker themes. The triptych was rounded out by *Death to Smoochy* (2002) and *Insomnia* (2002).

Williams was drawn to the character of Sy Parrish, because he was “intrigued by the possibility that he could cast aside the pressures that came with his usual, antic self and instead play someone so lacking in magnetism. ‘They’re no longer bound by the laws of likability,’ he said. ‘You have a character that can be so normal — hyper-normal, and banal in many ways, that you no longer have to be charismatic.’”

#### LITERATURE

Dave Izkoff, *Robin*, New York 2018, pp. 334-335

**\$ 300-500**

□ 194

### [Death to Smoochy]

Decoratively Bound Cast and Crew Presentation Script, Inscribed and Signed by Williams “*Enjoy the Cookies*”

Hardboard script, 108 pages (11 x 8 1/4 in.; 27.7 x 21 cm), blue morocco with gilt-stamped title and black and red rhino design to upper cover, all edges gilt, marble endpapers, bound by Vogel Bindery in East Hampton, NY. With black and white photograph of Williams as Rainbow Randolph tipped in on fly-leaf with accompanying tissue-guard; screenplay by Adam Resnick, dated 17 January 2001.

**\$ 300-500**

□ 195

### [Insomnia]

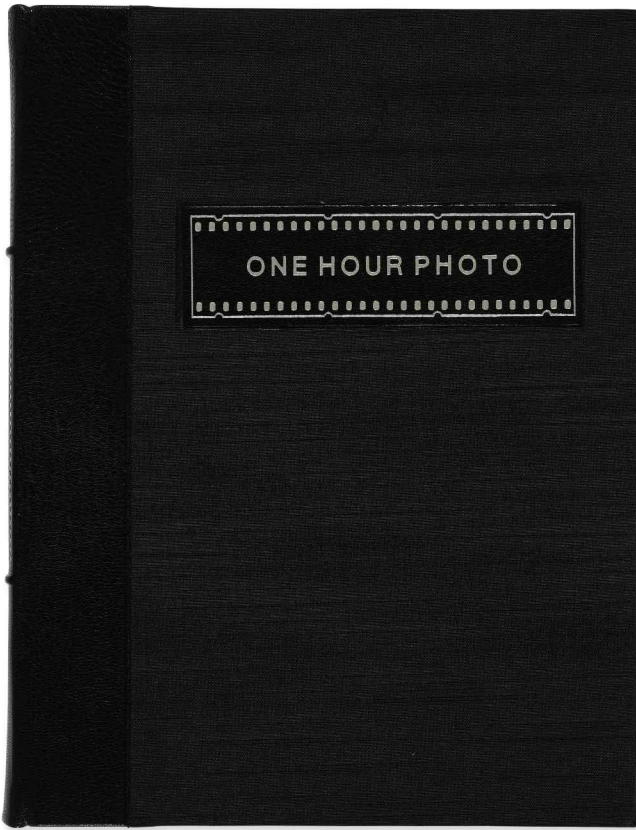
Decoratively Bound Cast and Crew Presentation Script, Inscribed and Signed by Williams “*Write on*”

Hardbound script, 121 pages (11 x 8 1/4 in.; 27.7 x 21 cm), red morocco with gold tooled title label to upper board and spine, all edges gilt, marble endpapers, bound by Vogel Bindery in East Hampton, NY. With black and white photograph of Williams and Al Pacino tipped in on fly-leaf with accompanying tissue-guard; screenplay by Hilary Seitz.

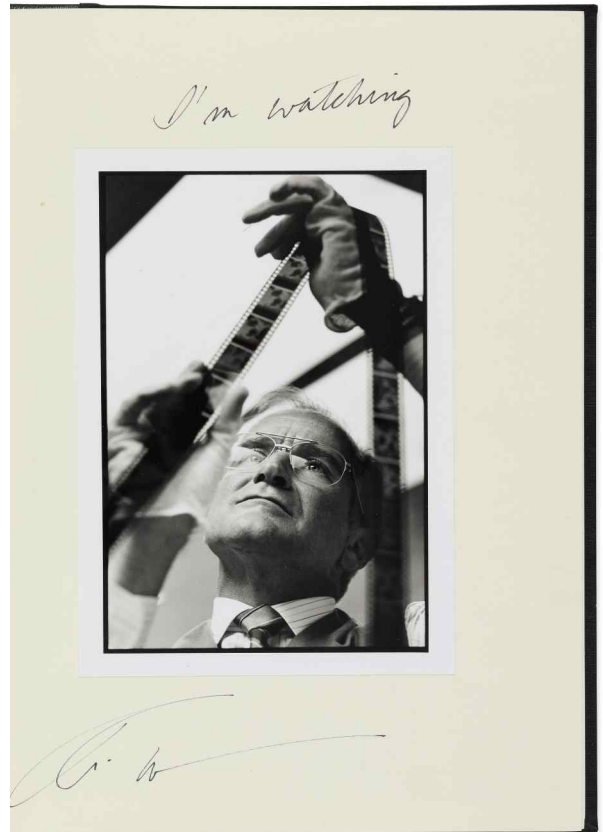
*Insomnia* (Warner Brothers, 2002), was director Christopher Nolan’s critically-acclaimed psychological thriller starring Al Pacino, Hilary Swank, and Williams as local crime writer Walter Finch. Reflecting on Williams’ performance in later years, Nolan described him as “an incredible talent, and perhaps undervalued as a dramatic actor because his incredible gift for comedy overshadowed it.”

**\$ 300-500**

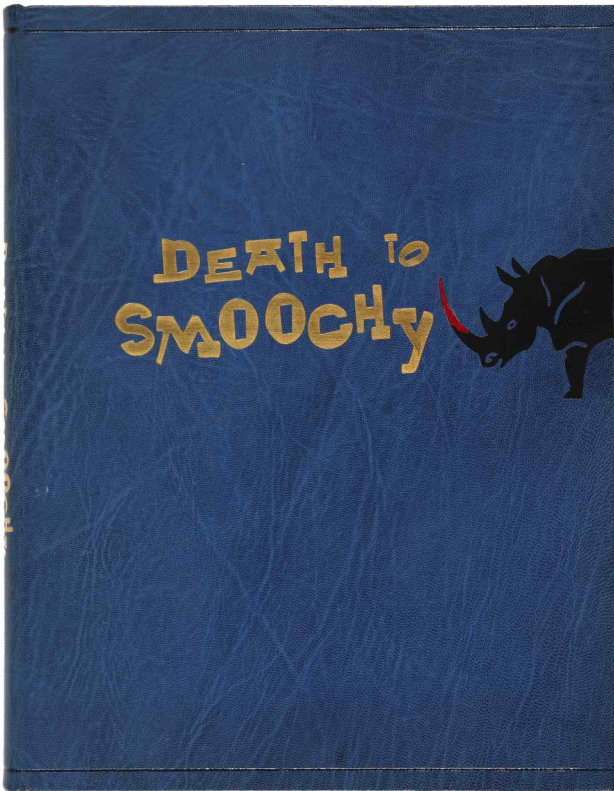




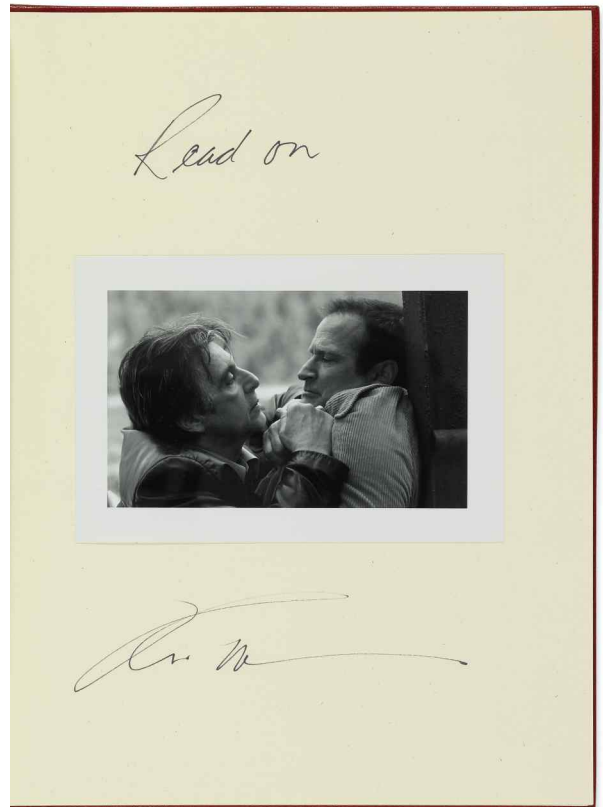
193



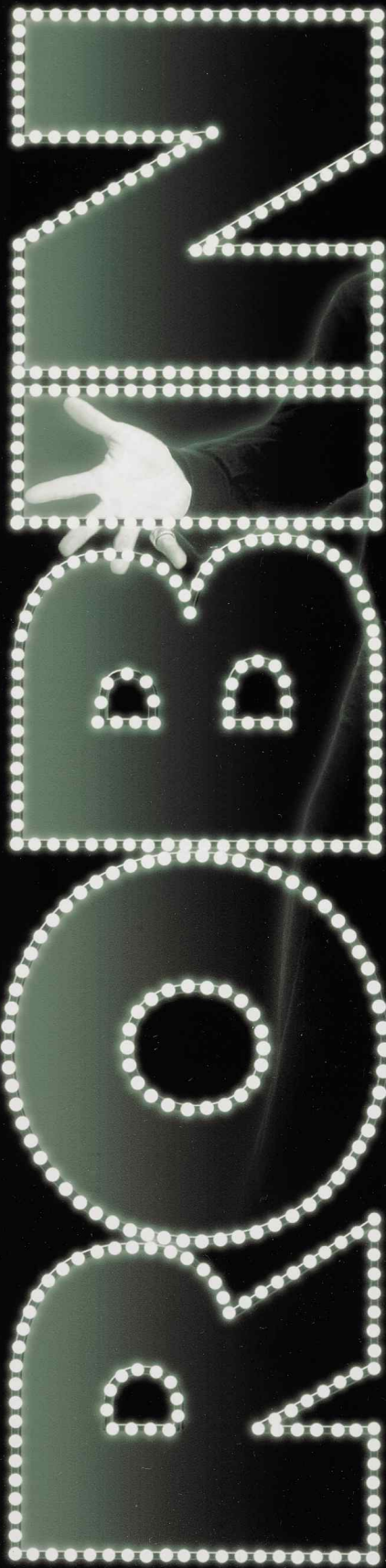
193



194



195



**ROBIN WILLIAMS**  
LIVE ON BROADWAY  
**JULY 11, 13\*, 14\* AT 9PM**

\*July 13 & 14: doors close at 8:15pm

TELE-CHARGE® LOCAL NUMBER 212.239.6200  
OR TOLL FREE 800.432.7250

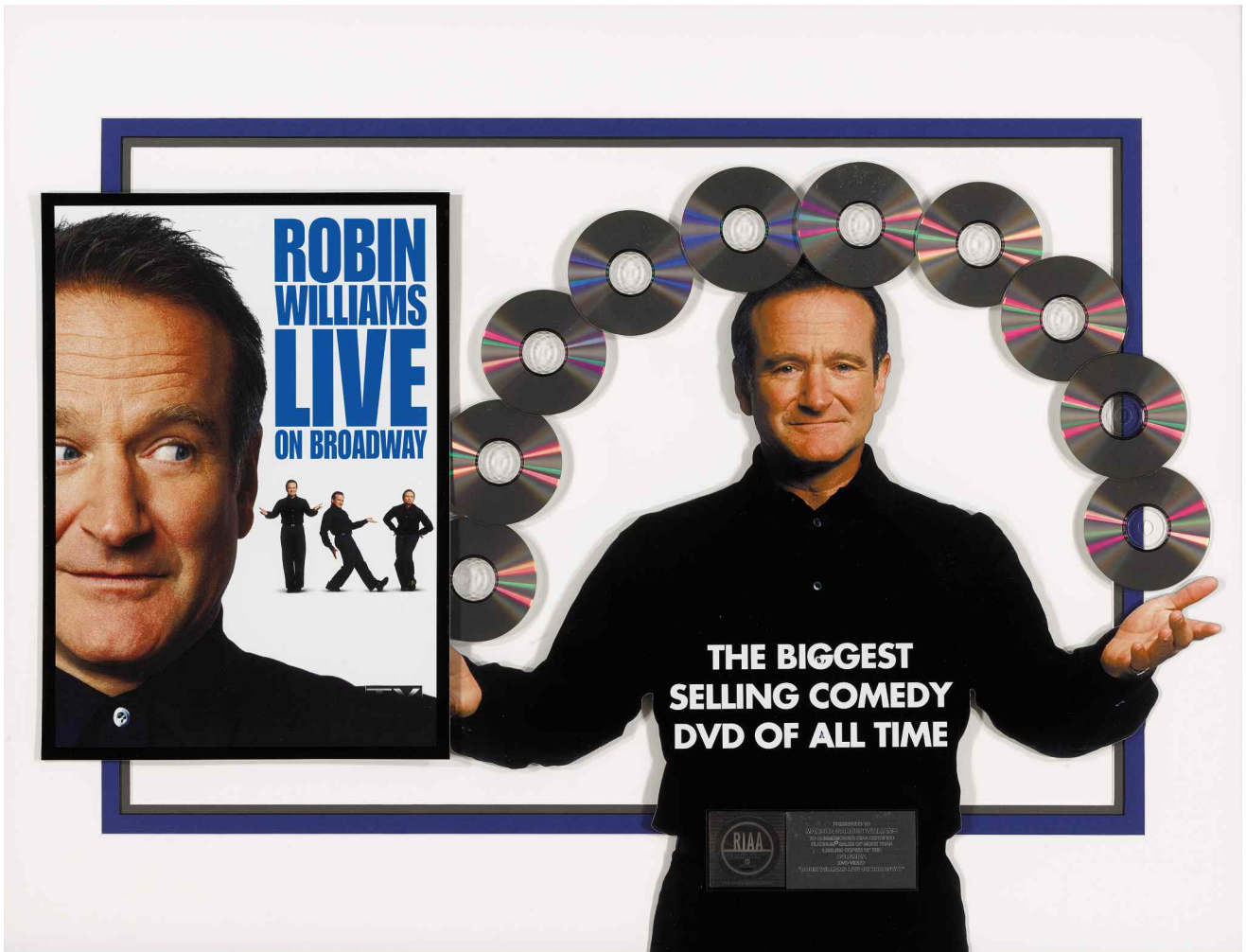
📍 BROADWAY THEATRE, 53RD ST & BROADWAY

All Tele-charge orders are subject to service charges.  
Recommended for mature audiences only.

**ON SALE TODAY AT NOON!**

Produced by The Comedy Garden  
and Metropolitan Entertainment





197

PROPERTY SOLD TO ESTABLISH THE ROBIN WILLIAMS SCHOLARSHIP FUND AT THE JULLIARD SCHOOL

□ 196 [Live on Broadway]

Poster (24 x 16 in.; 61 x 40.6 cm) advertising Williams' limited engagement at the Broadway Theatre on July 11, 12, 14, 2002.

"Robin Williams brings his unique comic sensibility to a variety of topics in an evening of stand-up that was broadcast live on HBO."

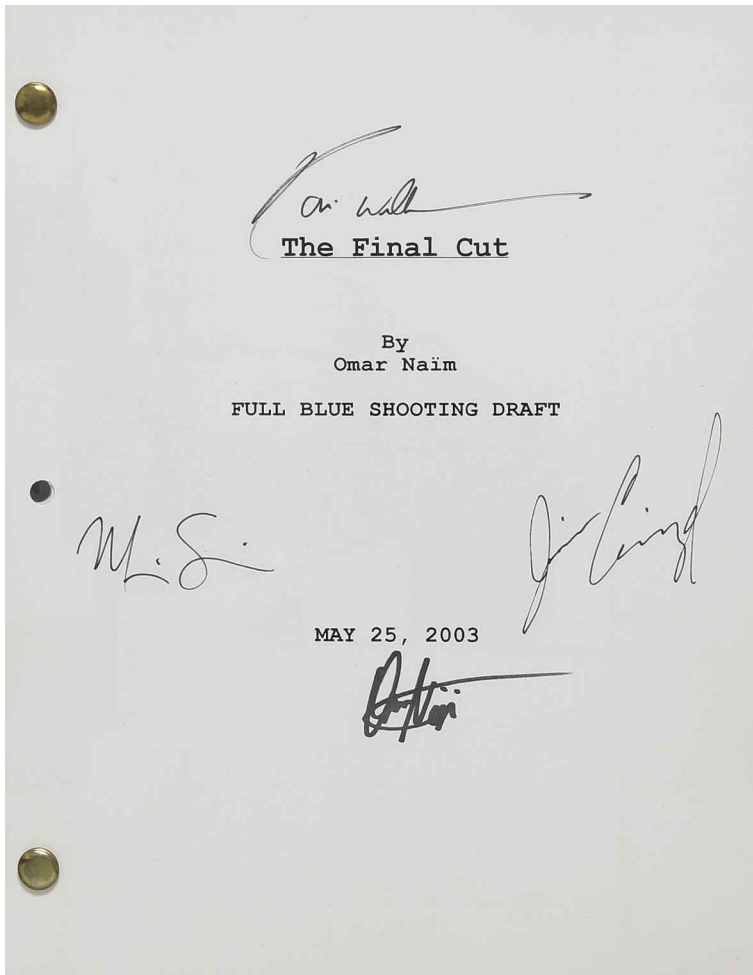
\$ 300-500

□ 197 [Live on Broadway]

RIAA Platinum Award Display

Platinum Award Display featuring a photographic cutout of Williams juggling DVDs, framed (overall: 38 1/2 x 50 1/2 in.; 97.8 x 128.3 cm), presented to Marsha Garces Williams to commemorate the sale of more than 1,000,000 copies of the Columbia DVD Video; matted and framed.

\$ 600-800



198

□ 198 [The Final Cut]

“Full Blue Shooting Draft” script of *The Final Cut*, signed by Robin Williams, 25 May 2003

Typescript (8 1/2 x 11 in.; 21.5 x 28cm). Cover page signed by Robin Williams, Jim Caviezel, Mira Sorvino, and Omar Naim, secured with brass fasteners, matted and framed.

*The Final Cut* (Lions Gate, 2004) is a science fiction thriller, in which Williams plays a “cutter”—a professional who, in this alternate future, specializes in editing people’s unflattering memories from their pasts, so that uncritical memorials can be played at their funerals. This script was presented to Williams by Michael Burns and Marc Butan on behalf of Lions Gate Entertainment as a gesture of the studio’s appreciation.

\$ 400-600



199

□ 199 [Robots] — Greg Couch

Building the Baby, “Robots Family Portrait, 2005”

Print on paper (20 1/4 x 12 1/4 in.; 51.5 x 31.2 cm). Painted in Photoshop over a watercolor sketch, SIGNED BY CHRIS WEDGE in pastel, William Collection label to verso, matted and framed. [With]: A typed letter signed, from Chris Wedge, dated “October 2005”.

The work was given to Williams by Chris Wedge, the director of *Robots* (20th Century Fox, 2005), in appreciation for his work on the film. “Holy Crap,” Wedge’s letter to Williams begins. “Working with you on *Robots* was fantastically rewarding. You are a genius...This painting was always my favorite bit of artwork done for *Robots*...It was one of the first pieces we [Wedge and Couch] did. Talking about this moment with Greg and watching the painting develop convinced me that we could imbue these metal characters with heart and soul. Your performance helped prove me right.”

\$ 300-400



□ 200 [Robots]

“Fender” Model Robot

Steel sculptural model (approximately: 30 3/4 x 10 1/4 in.; 78.5 x 26 cm). Various component parts, included nuts, bolts, and wrench handles, welded, with movable head.

This whimsical gift was most likely presented to Williams around the release of *Robots* (2005, 20th Century Fox). In the film Williams voiced the character of Fender Pinwheeler, a robot who is constantly falling apart.

\$ 1,500-2,500



200



201

□ 201 [Man Of The Year]

Group Of Six “Dobbs For President” Buttons

From *Man Of The Year* (Universal, 2006), three large buttons with portraits of Williams, two medium size “No Joke”, one small “Dobbs”.

\$ 200-300

□ 202 [Night At The Museum]

Decoratively Bound Cast and Crew Presentation Script, Inscribed and Signed by Williams “Enjoy the Adventure”

Hardbound script, 110 pages (11 x 8 1/4 in.; 27.7 x 21 cm), navy morocco with silver-tooled title and dinosaur motif to front board and spine, all edges silver, marble endpapers, bound by Vogel Bindery in East Hampton, NY. With color photograph of Williams as Teddy Roosevelt tipped in on fly-leaf with accompanying tissue-guard. Screenplay by Robert Ben Garant and Thomas Lennon, current revisions by John Hamburg.

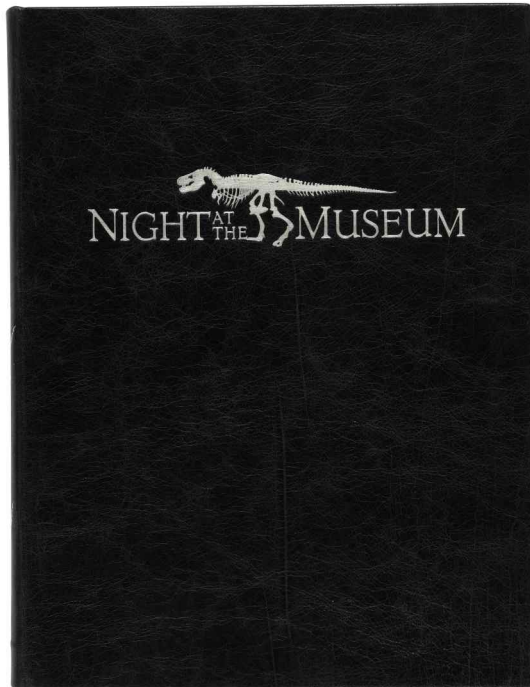
“THEODORE ROOSEVELT, TWENTY-SIXTH PRESIDENT OF THESE UNITED STATES OF AMERICA, AT YOUR SERVICE.”

Based on the children’s book by Milan Trenc, *Night at the Museum* (20th Century Fox, 2006) found Williams performing as a waxen President Theodore Roosevelt alongside Ben Stiller, Dick Van Dyke, Mickey Rooney, Steve Coogan, Owen Wilson, Rami Malek, and many others.

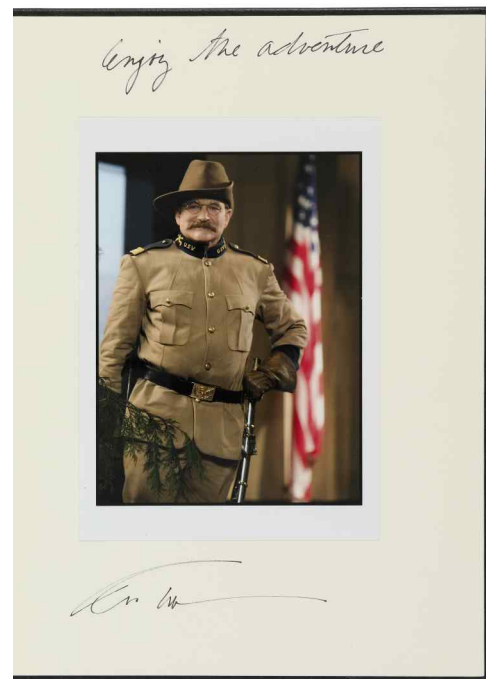
The movie was a box office success, and spawned two sequels: *Night at the Museum: Battle of the Smithsonian* (2009) and *Night at the Museum: Secret of the Tomb* (2014). The trilogy ultimately grossed \$1.35 billion worldwide, making it one of the most successful franchises in recent cinematic history.

\$ 500-700





202



202

□ 203 [Old Dogs]

Robin Williams Figure in Jet Pack, 2007

Figure (11 3/4 in.; 30 cm). Hand-painted resin figure, various colors, with stand (7 3/4 x 5 in.; 18.5 x 12.5 cm).

This whimsical rendering of Williams as his character, Dan Rayburn, in *Old Dogs* (Disney, 2009), was most likely a cast gift. In the film's finale, Dan Rayburn borrows a jet pack from a birthday party performer, so that he might fly to his ex-wife and children in a bid to win them back.

\$ 200-400



203

□ 204 [August Rush]

Decoratively Bound Cast and Crew Presentation Script, Inscribed and Signed by Williams  
“Love to you”

Hardbound script, 105 pages (11 x 8 1/4 in.; 27.7 x 21 cm), orange morocco with gilt-stamped title and blue musical note to upper cover and spine, all edges gilt, marble endpapers, bound by Vogel Bindery in East Hampton, NY. With black-and-white photograph of Williams as Maxwell “Wizard” Wallace tipped in on fly-leaf with accompanying tissue-guard; screenplay by Paul Castro with revisions by Nick Castle, Jim Hart, Richard Barton Lewis, and Kirsten Sheridan.

**\$ 300-500**

□ 205 [Robin Williams]

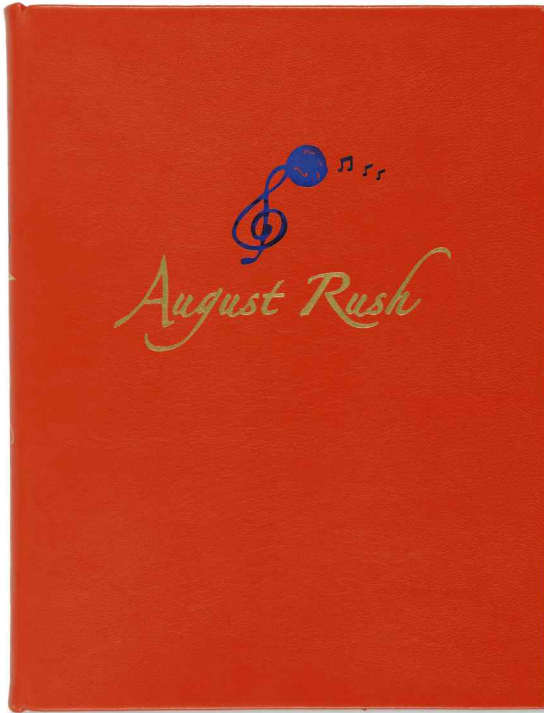
Crew Vest and Jacket

LOT INCLUDES: Stormtech Performance vest (size: L), black nylon, with Union Jack and “2014 Night at the Museum” embroidered on back in red, white, blue, and black.

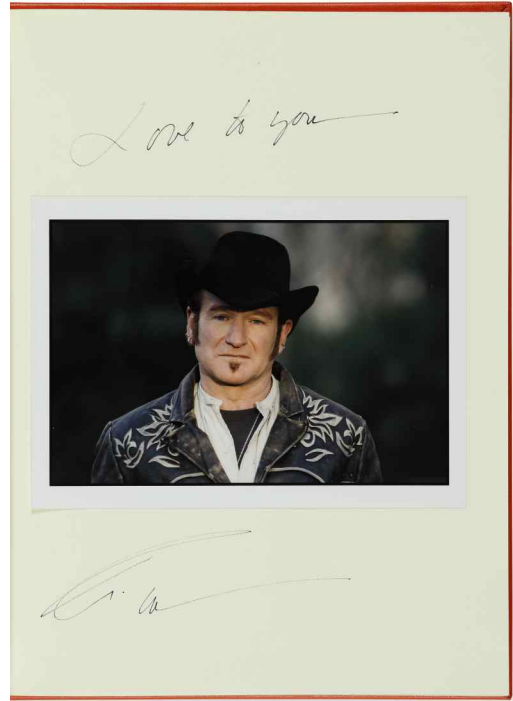
Avirex bomber-style jacket (size: S), leather, printed nylon lining, embroidered patch to sleeve with stork dropping babies from a plane and “Nine Months 1492 Films” embroidered in various colors.

**\$ 400-600**





204



205

# THE COMEDY STORE

*Established 1972*



Comedian Robin Williams clowning around outside nightspot the Comedy Store. (Photo by Wynn Miller/The LIFE Images Collection/Getty Images)



“  
Comedy  
is acting out  
optimism.

– ROBIN WILLIAMS

”

PROPERTY SOLD TO ESTABLISH THE ROBIN WILLIAMS SCHOLARSHIP FUND AT THE JULLIARD SCHOOL

□ 206 [Reality... What a Concept!]

Casablanca Record and Filmworks Gold Record Award for *Reality... What a Concept!*

Gold Record Award, framed (overall: 21 3/8 x 17 3/8 in.; 54 x 44 cm), presented to Robin Williams to commemorate the sale of more than 500,000 copies of the Casablanca LP, framed with descriptive plaque and photograph of Williams; reframed.

*Reality... What a Concept!* (1979) was Williams's first album, and was less intimate than the routines he delivered on stage. The album received glowing praise, with *People* magazine writing: "If nothing else, this LP of live nightclub routines proves that Robin Williams is like a butterfly in a harness on a network sitcom...TV inevitably constrains his dizzyingly bountiful imagination." *Reality... What a Concept!* made it into the Billboard Top 10—alongside Led Zeppelin's *In Through the Out Door*, and Supertramp's *Breakfast in America*—and sold more than half a million copies.

LITERATURE

Dave Itzkoff, *Robin*, New York 2018, pp. 124-125

\$ 800-1,200



206





207

PROPERTY SOLD TO ESTABLISH THE ROBIN WILLIAMS SCHOLARSHIP FUND AT THE JULLIARD SCHOOL

### □ 207 [An Evening at the Met]

Robin Williams American Comedy Award for Funniest Television Star In A Special, "An Evening At The Met," 1986

Award statue (height: 9 1/4 in.; 23.5 cm), presented in 1988, recognizing performances and performers in the field of comedy with an emphasis on television comedy and comedy films; base of award clearly detached.

\$ 1,000-1,500



208

PROPERTY SOLD TO ESTABLISH THE ROBIN WILLIAMS SCHOLARSHIP FUND AT THE JULLIARD SCHOOL

### □ 208 [An Evening at the Met]

Two CableACE Awards Presented to Robin Williams

LOT INCLUDES: Award for Performance in a Comedy Special for *On Location: Robin Williams — An Evening at the Met*, (height: 9 1/4 in.; 23.5 cm), presented at the Ninth Annual CableACE Awards in 1988.

Award for Writing a Comedy Special for *On Location: Robin Williams — An Evening at the Met*, (height: 9 1/4 in.; 23.5 cm), presented at the Ninth Annual CableACE Awards in 1988.

\$ 1,500-2,500



209



210



211

PROPERTY SOLD TO ESTABLISH THE ROBIN WILLIAMS SCHOLARSHIP FUND AT THE JULLIARD SCHOOL

□ 209

**[Robin Williams]**

Robin Williams American Comedy Award for Funniest Male Stand-Up Comic, 1986

Award statue (height: 8 3/4 in.; 22.3 cm), presented in 1987, recognizing performances and performers in the field of comedy with an emphasis on television comedy and comedy films.

\$ 800-1,200

PROPERTY SOLD TO ESTABLISH THE ROBIN WILLIAMS SCHOLARSHIP FUND AT THE JULLIARD SCHOOL

□ 210

**[Robin Williams]**

Robin Williams American Comedy Award for Funniest Male Stand-Up Comic, 1987

Award statue (height: 9 1/4 in.; 23.5 cm), presented in 1988, recognizing performances and performers in the field of comedy with an emphasis on television comedy and comedy films.

\$ 800-1,200

PROPERTY SOLD TO ESTABLISH THE ROBIN WILLIAMS SCHOLARSHIP FUND AT THE JULLIARD SCHOOL

□ 211

**[Robin Williams]**

Robin Williams American Comedy Award for Funniest Male Performer of the Year, 1987

Award statue (height: 9 1/4 in.; 23.5 cm), presented in 1988, recognizing performances and performers in the field of comedy with an emphasis on television comedy and comedy films.

\$ 1,000-1,500



PROPERTY SOLD TO ESTABLISH THE ROBIN WILLIAMS SCHOLARSHIP FUND AT THE JULLIARD SCHOOL

□ 212 [Robin Williams]

Robin Williams American Comedy Award for Funniest Male Stand-Up Comic, 1988

Award statue (height: 8 3/4 in.; 22.3 cm), presented in 1989, recognizing performances and performers in the field of comedy with an emphasis on television comedy and comedy films.

\$ 800-1,200

PROPERTY SOLD TO ESTABLISH THE ROBIN WILLIAMS SCHOLARSHIP FUND AT THE JULLIARD SCHOOL



212

213 [Robin Williams]

Robin Williams Man of the Year Award, Hasty Pudding Theatricals Society, Harvard University, 1989

Award (height: 6 in.; 15.3 cm, diameter: 6 in.; 15.3 cm), presented in 1989 to performers deemed by society members to have made a "lasting and impressive contribution to the world of entertainment"; cracks to base and lid.

The Hasty Pudding (or informally, "The Pudding") is the oldest theatrical organization in the United States. Williams received his award alongside Kathleen Turner, who was awarded "Woman of the Year." While accepting the award, Williams wore a rainbow-colored brassiere and wig.

\$ 3,000-5,000



213





214

PROPERTY SOLD TO ESTABLISH THE ROBIN WILLIAMS SCHOLARSHIP FUND AT THE JUILLIARD SCHOOL

PROPERTY SOLD TO ESTABLISH THE ROBIN WILLIAMS SCHOLARSHIP FUND AT THE JUILLIARD SCHOOL

□ 214 [Robin Williams]

Robin Williams American Cinematheque Achievement Award, 1988

Award (height: 14 3/4 in.; 37.3 cm), presented in 1988, recognizing an extraordinary artist in the entertainment industry who is fully engaged in his or her work and is committed to making a significant contribution to the art of the motion pictures.

\$ 800-1,200

215 [Robin Williams]

Hollywood Walk Of Fame Award

Plastic, bronze, velvet (16 1/2 x 10 1/2 in.; 41.6 x 26.4 cm), with Williams Collection label to verso; Presented to Robin Williams on the occasion of the placement of his star in the Hollywood Walk of Fame by the Hollywood Chamber of Commerce, 12 December 1990.

Williams was honored with a star on the Hollywood Walk of Fame following a series of renowned projects including *Good Morning, Vietnam* (1987), and *Dead Poets Society* (1989). His star can be found on 6925 Hollywood Blvd alongside other stars such as Rex Harrison and Burgess Meredith.

\$ 3,000-5,000





HOLLYWOOD WALK OF FAME

Presented to

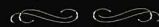
*Robin Williams*

on the occasion of the placement of your star in the  
Hollywood Walk of Fame

December 12, 1990



HOLLYWOOD CHAMBER OF COMMERCE



LARRY KAPLAN  
PRESIDENT

JOHNNY GRANT  
CHAIRMAN, WALK OF FAME

PROPERTY SOLD TO ESTABLISH THE ROBIN WILLIAMS SCHOLARSHIP FUND AT THE JULLIARD SCHOOL

□ 216 [Robin Williams]

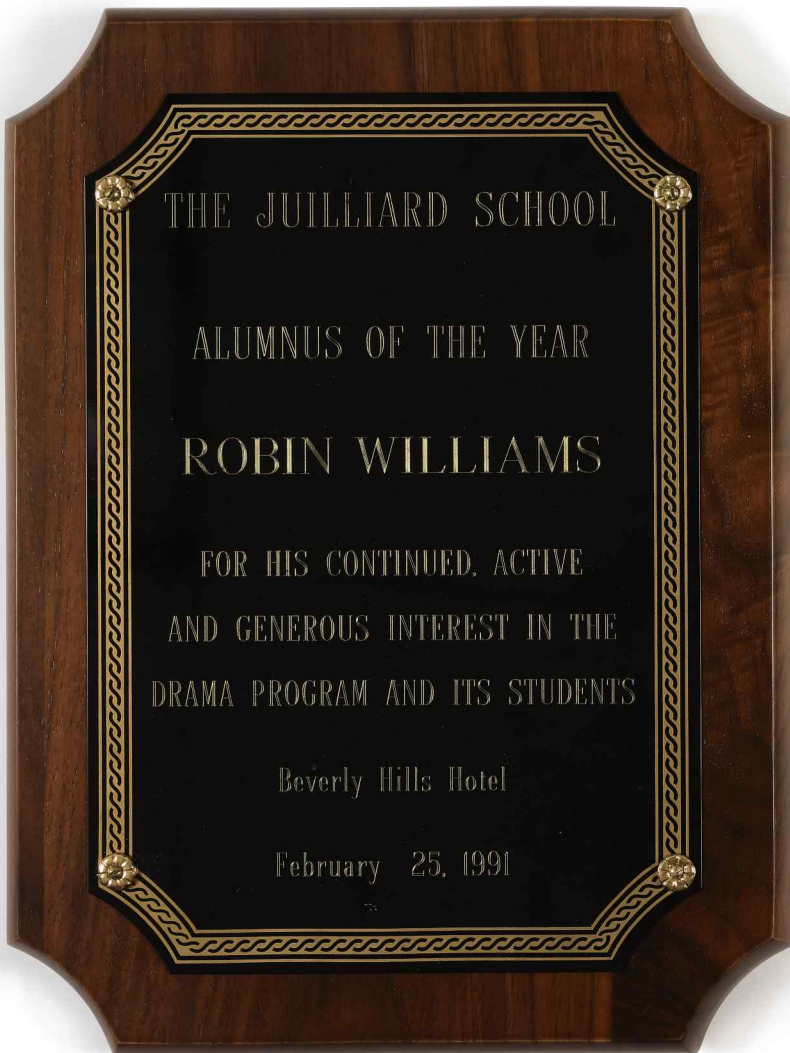
Robin Williams Juilliard School Alumnus of the Year Award (1991), presented alongside his honorary doctorate

Plaque (12 x 9 in.; 30.5 x 22.75 cm). Metal plate on wood base, reading "The Juilliard School Alumnus of the Year | Robin Williams | for his continued, active, and generous interest in the drama program and its students | Beverly Hills Hotel | February 25, 1991".

In 1973, Williams attained a full scholarship to the Juilliard School in New York City. He was one of 20 students accepted into the freshman class, and one of two students to be accepted by John Houseman into the Advanced Program—the other was Christopher Reeve. Per a New York Times article, "Williams left Juilliard during his junior year in 1976 at the suggestion of Houseman, who said there was nothing more Juilliard could teach him. Gerald Freedman, another of his teachers at Juilliard, notes that Williams was a "genius" and that the school's conservative and classical style of training did not suit him. No one was surprised that he left.

Williams maintained strong ties with Juilliard. In 1988, while he was starring in a New York production of *Waiting for Godot*, he made a surprise appearance and spoke with drama students. Three years later he received his honorary degree and this award.

\$ 800-1,200



216



PROPERTY SOLD TO ESTABLISH THE ROBIN  
WILLIAMS SCHOLARSHIP FUND AT THE  
JUILLIARD SCHOOL

□ 217 [Robin Williams]

Robin Williams NATO (National  
Association of Theatre Owners)  
ShoWest Male Star of the Year  
Award, 1994

Award (height: 11 1/4 in.; 28 cm), recognizing  
an outstanding popular film performance,  
with the selection based on voting by theater  
patrons.

\$ 500-700



217



218

PROPERTY SOLD TO ESTABLISH THE ROBIN WILLIAMS SCHOLARSHIP FUND AT THE JULLIARD SCHOOL

□ 218 [Robin Williams]

Robin Williams People's Choice Award for Favorite Funny Male Star

Glass Statuette (height: 13 3/4 in; 35 cm) honoring the best in popular culture for 2006, presented to Williams at the 33rd Annual People's Choice Awards.

\$ 2,000-3,000

PROPERTY SOLD TO ESTABLISH THE ROBIN WILLIAMS SCHOLARSHIP FUND AT THE JULLIARD SCHOOL

□ 219 [Robin Williams]

Robin Williams People's Choice Award for Favorite Funny Male Star

Glass Statuette (height: 13 3/4 in; 35 cm), honoring the best in popular culture for 2007, presented to Williams at the 34th Annual People's Choice Awards.

\$ 2,000-3,000



219





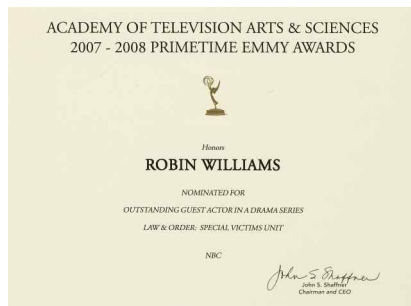
220

PROPERTY SOLD TO ESTABLISH THE ROBIN WILLIAMS SCHOLARSHIP FUND AT THE JUILLIARD SCHOOL

## 220 [Law and Order]

### Two Awards

LOT INCLUDES: Academy of Television Arts and Sciences 2007-2008 Primetime Emmy Awards Nomination (certificate size: 12 x 9 in.; 30.5 x 23 cm), honoring Robin Williams, nominated for Outstanding Guest Actor in a Drama Series, *Law & Order: Special Victims Unit*, matted and framed.

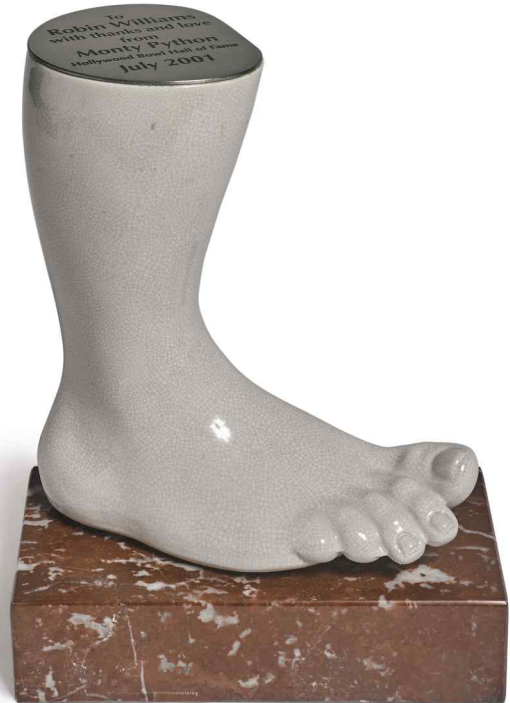


220

People's Choice Award for Favorite Scene Stealing Guest Star (statuette height: 13 3/4 in.; 35 cm), presented to Williams in 2009 for his appearance on *Law & Order: SVU*

Robin Williams guest starred in the 200th episode of *Law & Order: Special Victims Unit* (NBC, 1999 to present), which first aired on the 29th of April 2008. Williams played the character of Merritt Rook, an engineer who, after a tragic event in his past, opposes authority.

\$ 2,500-3,500



221

PROPERTY SOLD TO ESTABLISH THE ROBIN WILLIAMS SCHOLARSHIP FUND AT THE JUILLIARD SCHOOL

## □ 221 [Monty Python]

### Robin Williams Monty Python Hollywood Bowl Award, Hall of Fame Induction, 2001

Award (height: 8 5/8 in.; 22 cm), presented in 2001, by Monty Python "To Robin Williams with thanks and love".

In 2001, Monty Python was inducted into the Hollywood Bowl Hall of Fame. Robin Williams introduced Eric Idle—who accepted the award for Monty Python—and in doing so generated one laugh after another. At one point, Williams described Monty Python as "a group of men who are to comedy what Barbra Streisand is to rap, what George W. Bush is to language." The present award was presented to Williams by Monty Python.

\$ 300-500



222

PROPERTY SOLD TO ESTABLISH THE ROBIN WILLIAMS SCHOLARSHIP FUND AT THE JULLIARD SCHOOL

□ 222 [Robin Williams]

Robin Williams American Museum of the Moving Image Lifetime Achievement Award, 1995

Award (height: 9 1/2 in.; 24 cm), presented 23 February 23 1995, in honor of an American actor or director at the peak of their career.

\$ 600-800

PROPERTY SOLD TO ESTABLISH THE ROBIN WILLIAMS SCHOLARSHIP FUND AT THE JULLIARD SCHOOL

□ 223 [Comic Relief]

Robin Williams CableACE Award for Best Entertainment Host

Award (height: 9 1/4 in.; 23.5 cm), honoring excellence in American cable television programming for 1989.

Presented to Williams at the Eleventh Annual CableACE Awards in 1989, for his performance in Comic Relief III alongside Billy Crystal and Whoopie Goldberg.

\$ 800-1,200

PROPERTY SOLD TO ESTABLISH THE ROBIN WILLIAMS SCHOLARSHIP FUND AT THE JULLIARD SCHOOL



223

□ 224 [Comic Relief]

Robin Williams American Comedy Award for Funniest Male Performer in a Television Special, Comic Relief III, 1989

Award (height: 9 in.; 23 cm), presented in 1990, recognizing performances and performers in the field of comedy, with an emphasis on television comedy and comedy films.

\$ 800-1,200



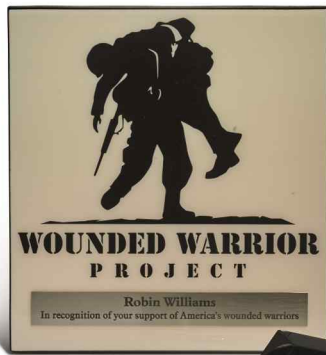
224





Billy Crystal, Whoopi Goldberg, and  
Robin Rehearsing Dance Number  
for Comic Relief, New York, 1990  
© Arthur Grace  
See lot 258





225



PROPERTY SOLD TO BENEFIT THE WOUNDED WARRIOR PROJECT

□ 225 [Two Humanitarian Awards]

Veterans Foundation Incorporated, and Wounded Warriors Project

LOT INCLUDES: Veterans Foundation Incorporated Appreciation Award (8 7/8 x 4 3/4 in.; 22.5 x 12.2 cm), presented for "momentous support of the 1st ever unveiling of 'The Traveling Vietnam Veterans Memorial'."

Wounded Warrior Project Award (9 1/4 x 10 in.; 23.5 x 25.5 cm), presented in recognition of Williams' support of wounded warriors.

Williams was a constant supporter of the men and women of the American military, and for years traveled to entertain U.S. troops in war zones overseas. Of Williams, former Defense Secretary Chuck Hagel said: "Robin was a gifted actor and comedian, but he was also a true friend and supporter of our troops. From entertaining thousands of service men and women in war zones, to his philanthropy that helped veterans struggling with hidden wounds of war, he was a loyal and compassionate advocate for all who serve this nation in uniform."

\$ 400-600



226



PROPERTY SOLD TO BENEFIT THE CHRISTOPHER & DANA REEVE FOUNDATION

□ 226 [Two Humanitarian Awards]

American Paralysis Foundation, and Christopher and Dana Reeve Foundation

LOT INCLUDES: American Paralysis Foundation Human Spirit Award (height: 13 in.; 33 cm), presented to Williams on the 17th of November 1998.

Christopher and Dana Reeve Foundation Philanthropy Award (height: 12 1/2 in.; 31 cm), presented to Williams on the 6th of June 2007.

The Reeve Foundation honored Williams in 1998 with the inaugural "Human Spirit Award". The Foundation later presented Robin Williams with the Christopher and Dana Reeve Philanthropy Award at "Making Magic Happen," the Foundation's 3rd annual Los Angeles Gala. "After Christopher was paralyzed, Robin was the first person to make him laugh, and Robin stood by both Christopher and Dana through each triumph and challenge during their fight to find cures and treatments for spinal cord injury. Robin is a man of great depth and compassion and a loving friend to the Foundation as we go forward to realize the dreams of our founders," said Peter D. Kiernan, Chairman and CEO of the Christopher and Dana Reeve Foundation. "His philanthropic spirit is strong and should serve as an example of the essential decency in every one of us."

\$ 600-800

## □ 227 John Callahan

### “On The Set (The Real Story)”

Pen and ink on paper (11 x 8 1/2 in.; 28 x 21 cm). Original cartoon, SIGNED by Callahan, framed (15 5/8 x 13 3/8 in.; 39.5 x 34 cm). [With]: Autograph letter signed from Callahan to Williams, pasted on the verso.

John Callahan was a cartoonist perhaps best known for dealing with macabre subject matter and physical disabilities. Callahan was paralyzed at age 21 after a car accident, and following this he became a successful cartoonist. Robin Williams purchased the rights to Callahan's autobiography *Don't Worry, He Won't Get Far on Foot* around the time this cartoon—which features Williams as a character—was completed. The note on the verso reads: “Robin, thanks so much for making me so comfortable! I feel very good about about signing the option (which I did last week). See you! John”.

Callahan died in 2010, and at that point, a film had not yet come to fruition. In July of 2018, *Don't Worry, He Won't Get Far on Foot*, premiered in Los Angeles, with Joaquin Phoenix filling in for the late Williams as its star, and Gus Van Sant—who directed William in *Good Will Hunting* (Miramax, 1997)—served as director, screenwriter, and editor.

\$ 500-700

## □ 228 Jules Feiffer

### “A Dance to Robin,” 1998

Color pencil on paper (14 x 11 in.; 35.5 x 28 cm). SIGNED by the artist in pencil, and inscribed “A dance to Robin — Love, Jules” in ink along lower margin, matted and framed, with Williams Collection label on the verso.

The present work was a gift from Jules Feiffer to Williams. Feiffer is an American cartoonist and author. He is also an accomplished playwright and screenwriter, and scripted Robert Altman's *Popeye* (Paramount, 1980), in which Williams played the titular role.

\$ 300-500



227



228





229

## □ 229 Chuck Jones

Michigan J. Frog, limited edition animation cel

Animation cel (12 x 10 1/8 in.; 30.5 x 25.8 cm). SIGNED AND INSCRIBED BY CHUCK JONES "Hello my darling! Hello my honey! Hello my ragtime robin!", and "For my favorite martian and dear friend and heavenly talent!", matted and framed. [With]: Letter on Warner Bros. Michigan J. Frog stationery, dated 25 March 1996, reading "Robin, Thanks for the plug - Michigan J. Frog."

LIMITED EDITION, 101 OF 750 CELS, HAND NUMBERED, AND ALSO WITH LIMITATION STICKER. Robin Williams presented an Honorary Oscar to Chuck Jones at the 68th Academy Awards in 1996, exclaiming, "I have a jones for Chuck Jones!" Williams also deemed the honouree "the Orson Welles of cartoons."

\$ 700-900

□ 230 Chuck Jones

“Too-Loose Le Duck” limited edition print, signed, accompanied by a letter from Jones

Color lithograph (13 1/4 x 7 1/2 in.; 33.5 x 44.5cm). Titled, numbered, and SIGNED BY JONES in the lower margin of the print, matted and framed. [With]: 3pp. typed letter signed “Chuck” in pencil, and dated 29 August 1995, on Jones’s stationery (8 1/2 x 11 in.; 21.5 x 28 cm).

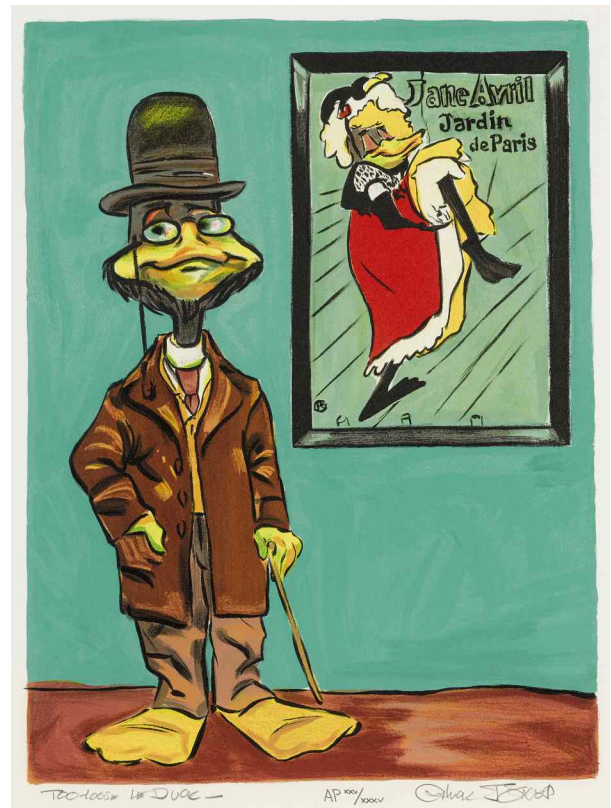
LIMITED EDITION PRINT, NUMBER 25 OF 35, SIGNED, WITH A CANDID LETTER FROM JONES TO WILLIAMS

Williams was a lifelong fan of cartoons, and frequently cited Jones as a source of inspiration. The print was given to Williams by Jones in appreciation for the former writing the foreword to *Chuck Reducks: Drawing from the Fun Side of Life* (1996). Jones writes: “In appreciation, enclosed please find a portrait of Toulouse Le Duck, a small gift for a superb introduction to my questionable biography...I consider--consider, hell, I KNOW--Robin Williams to be the greatest physical humorist of my time. Verbal too, but the gentle pyrotechnics and explosive intimacy of Robin Williams, if it could be canned, would be the sole source of nutriment to this, and I believe, all other animators.” Jones then goes on to explain the rules he adheres to when animating some of his characters, to include Road Runner and Daffy Duck: “When assigned a role (Robin Hood) Daffy, a feathered Errol Flynn, takes the part seriously. Bugs has fun with it; a cotton-tailed Robin Williams.”

LITERATURE

Dave Itzkof, *Robin*, New York 2018, p. 269

\$ 700-900



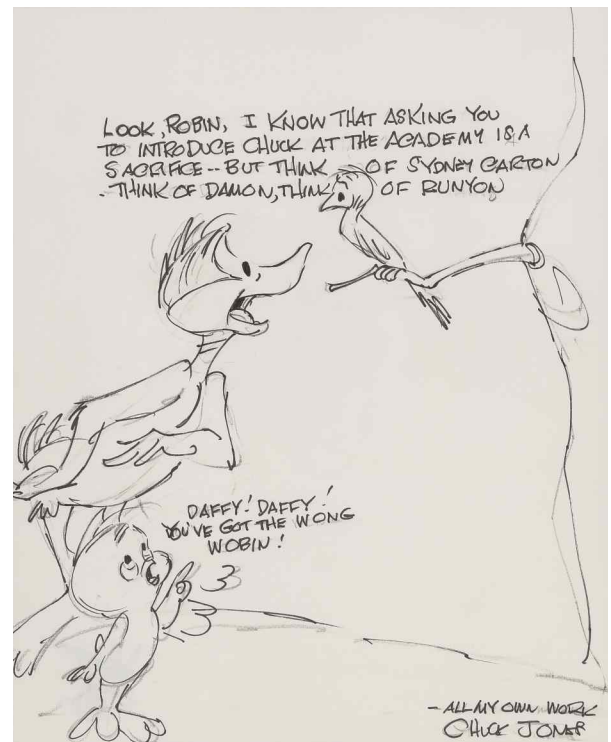
230

□ 231 Chuck Jones

Original Daffy Duck sketch, executed for Robin Williams, circa 1996

Ink and pencil on paper (approximately: 8 1/2 x 10 1/4 in.; 21 x 26cm). Original sketch, SIGNED BY CHUCK JONES, matted and framed.

The present sketch was created as a gift for Williams around the time that he presented Jones with his Academy Award (1996). The cartoon depicts Daffy Duck speaking to a bird on a branch, with the following caption written above: “Look, Robin, I know that asking you to introduce Chuck at the Academy is a sacrifice--but think of Sydney Carton, think of Damon, think of Runyon.” Below, Tweety Bird’s caption reads: “Daffy! Daffy! You’ve got the wong wobin!”



231

\$ 600-800





To my good friend  
Robin Williams  
Walter Lantz 1979

232

□ 232 **Walter Lantz**

Woody Woodpecker Drawing and Photograph, signed, 1979

Tempera and ink on paper (approximately: 4 3/4 x 4 1/2 in.; 12.2 x 14 cm). Original drawing, accomplished in black ink, with yellow and red tempera, with accompanying manuscript INSCRIPTION BY LANTZ reading: "To My Good friend Robin Williams | Walter Lantz 1979". [With]: Photo (approximately 7 1/2 x 9 1/2 in.; 19 x 24cm). INSCRIBED BY LANTZ, with a drawing of Woody Woodpecker. Matted and framed together.

At the 1979 Oscars, Robin Williams—who had just reached the pinnacle of his *Mork and Mindy* fame—presented Lantz with a lifetime achievement award. As he passed the statuette to the renowned illustrator, Williams said: "On behalf of the Academy, I'm happy to give you this award for doing strange and wonderful things with a laughing bird." The original drawing present here features Woody Woodpecker with the caption "Hi ya Mork."

\$ 600-800

□ 233 **Trudeau, Garry**

Doonesbury Original Daily Comic Strip Art, (Universal Press Syndicate, 1996)



233

Ink and Zipatone shading film over graphite on paper or bristol board (overall: 11 3/4 x 21 in.; 30 x 53.5 cm), SIGNED by Trudeau in the last panel, and SIGNED AND INSCRIBED on the mat board, "For Robin Williams — A fellow NRDC fan — Cheers, Garry Trudeau | June 1996"; matted and framed.

A tongue-and-cheek comic strip depicting an auction for grazing rights, with the winning bid going to a "Corporate Cowboy" (with the help of taxpayers). The National Resource Defense Council is an organization that "works to safeguard the earth."

\$ 1,500-2,000



234

□ 234 [Comic Relief] — Richard Wallich

Original Painting, depicting Whoopi Goldberg, Robin Williams, and Billy Crystal

Acrylic on canvas (15 1/2 x 19 1/2 in.; 39.5 x 50 cm). An original painting SIGNED by artist Richard Wallich, and inscribed by him on the verso, framed (21 x 25 in.; 53.5 x 63.5).

The 2006 Comic Relief event was a fundraiser for those affected by Hurricane Katrina. It marked Comic Relief's 20th anniversary, and featured Billy Crystal, Whoopi Goldberg, and Robin Williams doing a parody of "When the Saints Go Marching In." In addition to a plethora of comedy sketches

performed by the day's most prominent comedians, Bill Clinton appeared with George H. W. Bush thanking Comic Relief on behalf of its Katrina efforts.

Richard Wallich is an American impressionist who has spent more than 40 years developing his unique aesthetic. He has been commissioned by HBO (the network that most frequently televised Comic Relief events), Major League Baseball, and Kodak, among others.

**\$ 2,000-3,000**



## □ 235 Custom Fly Rod and Reel in Presentation Box

Harry Jamieson multi-piece mid-action graphite fly rod, 7 1/2 foot 4 wt with extra butt piece to convert to 8 foot 9 inch 5 wt, in wooden presentation box that includes Hardy ultralight reel, box of hand-tied salmon flies and a small bottle of Macallan scotch and a tartan rod bag.

This lot is being sold under Sotheby's Wine is unable to ship spirits outside New York State. Spirits are sold for collection or shipment within New York State and New York State Sales Tax is payable on the purchase price

Harry Jamieson manufactured fishing tackle by appointment to the Prince of Wales.

*Bidders please note that Sotheby's Wine is unable to ship spirits outside New York State. Spirits are sold for collection or shipment within New York State and New York State Sales Tax is payable on the purchase price*

**\$ 1,000-1,500**



235



236

## □ 236 {Dayton Schieble}

### Pressed Steel Cable Car

Dayton cable car (length: 21 in.; 53 cm, width: 4 in.; 10.5 cm, height: 7 3/4 in.; 12.5). Contemporary rd. orange, green, and black enamel paint, turning wheels, hinged doors with tab that controls movement, rubber cable pole; some overall wear, minor scuffs with chipping to paint, a few minor indentations.

GIFT FROM JONATHAN WINTERS, with a card from his daughter Lucinda, reading: "Dearest Robin, I am finally sending off the cable-car toy that Dad had wanted you to have. I am also enclosing the man on the trapeze because you should have it..."

Jonathan Winters was one of Williams' first comedic influences. When Williams was a child, his father, Rob, would turn on Jack Parr's *Tonight Show* as a way of unwinding. "[W]hen the droll, sophisticated host was joined by Jonathan Winters, the chubby-cheeked, rubber faced deadpan comedian, Robin was allowed to stay up past his bedtime, join his father in the consoling glow of their black-and-white TV set, and watch Winters's latest unpredictable routine." Winters later appeared on *Mork & Mindy* (1978-1982) in its fourth season, bringing Williams together with one of his earliest idols.

#### LITERATURE

Dave Itzkoff, *Robin*, New York 2018, p. 17

#### PROVENANCE

Jonathan Winters  
 Gifted by the above to the present owner

\$ 150-250





237



237

□ 237

## [Don Quixote]

Original Costume Boards for Terry Gilliam's *Don Quixote*, circa 1997

11 production boards (from: 9 1/4 x 14 in.; 23.5 x 35.5 cm, to: 14 x 19 1/2 in.; 35.5 x 49.5cm). 8 original costume design sketches, ink, pencil, and pastel on beige paper (approximately: 10 x 15 5/8 in.; 25.5 x 40.2 cm), signed and dated by the artist, matted, with 3 production boards featuring copies of character sketches and artwork, along with costume fabric samples mounted on black matboard.

Six of the present sketches are of Robin Williams as Sancho Panza, and two are of John Cleese as Don Quixote — together they offer a unique view into the complex character development process of this film that was decades in the making.

After Terry Gilliam first read the novel in 1989, he immediately started conceptualizing the film adaptation. Gilliam struck a deal with Phoenix Pictures in 1990, but ultimately decided that the budget the studio offered him was too low, and was dropped from the project. Phoenix Pictures chose Fred Schepisi to replace Gilliam, with John Cleese as Quixote and Robin Williams as Panza; however, the project was officially cancelled in 1997. *The Man Who Killed Don Quixote* (Amazon, 2018), which was directed by Gilliam, was released in the spring of 2018, nearly 30 years after Gilliam had conceived of it.

\$ 3,000-4,000

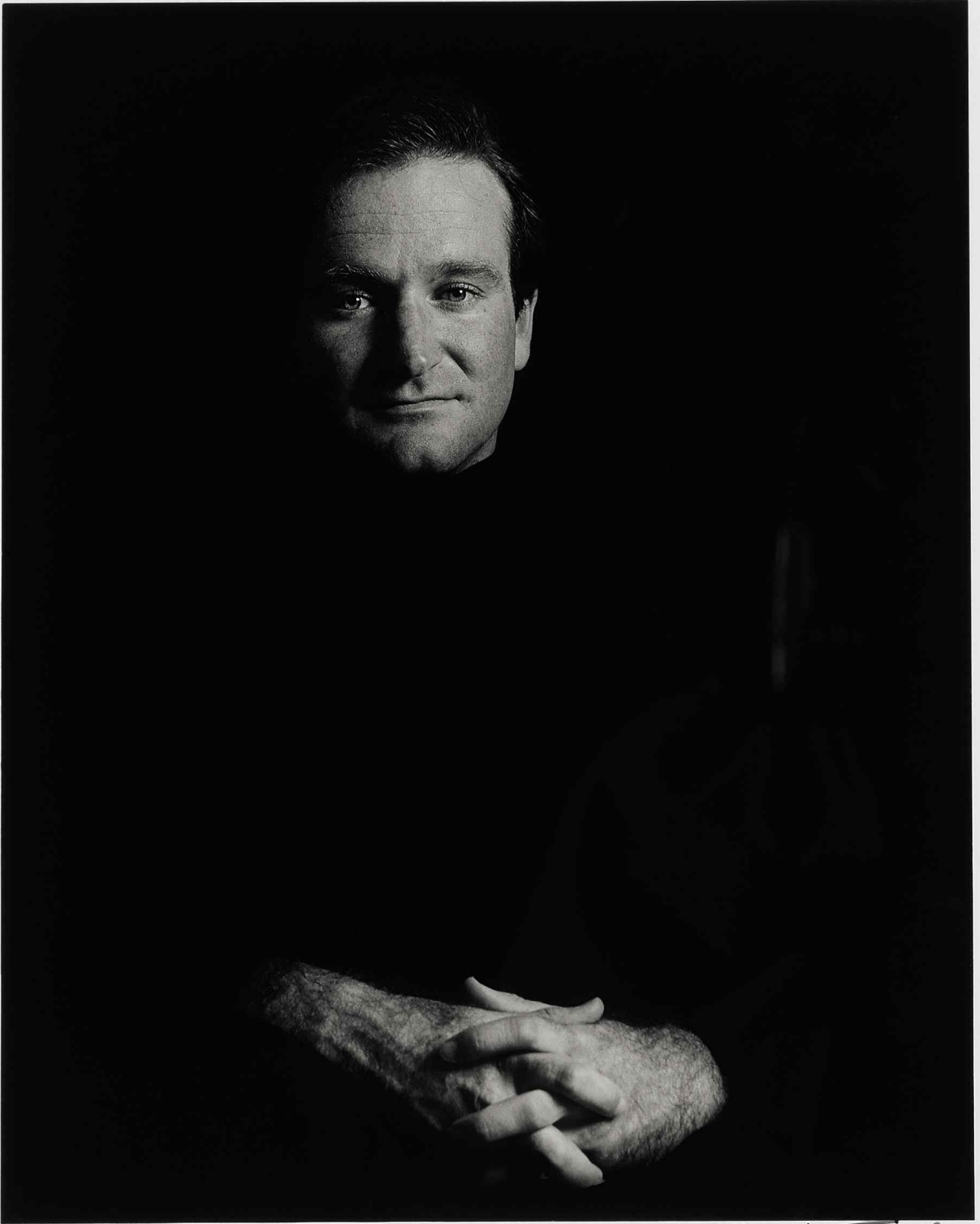
□ 238

## Cynthia Ford

Portrait of Robin Williams

Black and white photograph (image: 10 x 8 in.; 25.5 x 20.3 cm) signed "Cynthia Ford '82" on the lower right corner; matted and framed.

\$ 300-500



*Cynthia Foro '82*

## 239 [Harry Potter]

Hogwarts School robe with  
Gryffindor House Crest worn by  
Daniel Radcliffe in *Harry Potter  
and the Sorcerer's Stone* (2001)

Long sleeved black cloak with Gryffindor  
crest, hood and lining. M.B.A. Ltd. London  
tag: "Dan Radcliffe 14521, Harry Potter #3,  
Harry Potter"; handwritten "DG BLE And  
"D90080DD".

AN ICONIC PIECE OF THE WIZARDING WORLD. Worn  
constantly by the students of Hogwarts, the school  
uniform was an essential part of the iconography for  
the first two films. Robin Williams hoped to join the cast  
of *Harry Potter and the Sorcerer's Stone* in the role of  
Rubeus Hagrid, the Hogwarts game keeper. Williams  
enthusiastically reached out to director Chris Columbus  
to get involved in the film, but was turned down due to  
a British-only casting edict. In 2001, Williams told the  
New York Post "There were a couple of parts I would  
have wanted to play, but there was a ban on American  
actors...Maybe one day," he shrugged, "say if [Harry]  
goes to Yale and becomes president." In addition to their  
work together on several films, including *Mrs. Doubtfire*,  
Columbus and Williams were close friends.

### PROVENANCE

Chris Columbus (producer of the first three *Harry Potter*  
movies)

Schools of the Sacred Heart And UCSF Children's  
Hospital Benefit Auction

Acquired from the above by the present owner in 2001

\$ 10,000-15,000

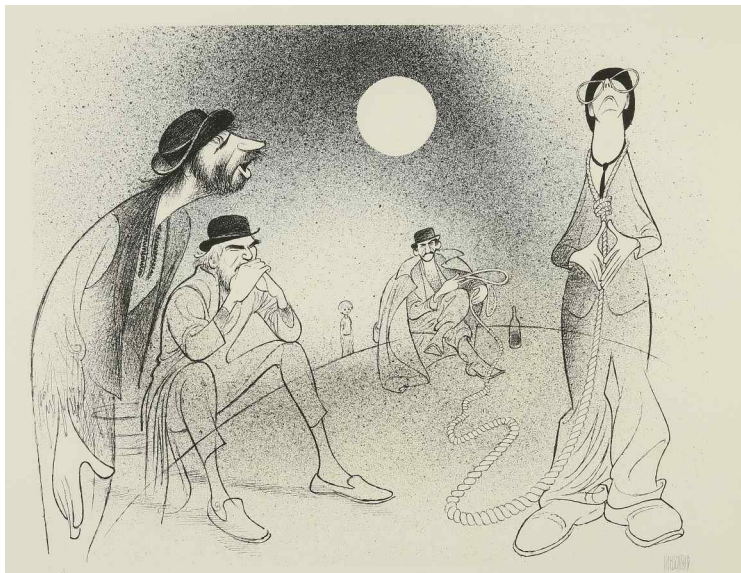


Harry Potter and The Sorcerer's Stone - Movie Stills. Daniel Radcliffe (Photo by Peter Mountain/WireImage)





239



240

240 [Waiting for Godot] —  
Albert Hirschfeld

“Waiting for Godot”, 1988

Lithograph (20 x 30 in.; 50.8 x 76.2 cm). Numbered and signed by Hirschfeld in pencil in the lower margin, matted and framed with Williams Collection label on verso.

NUMBER 13 OF 100 PRINT SIGNED BY THE ARTIST. Al Hirschfeld was an American caricaturist best known for his portraits of celebrities and Broadway performers. Robin Williams starred in a production of *Waiting for Godot*, which ran at the Lincoln Center Theater in the autumn of 1988. The production was directed by Mike Nichols, and also starred Steve Martin and F. Murray Abraham. It was Williams’s performance as Estragon that helped expose his range, and establish him as an actor capable of mastering more dramatic roles. (see lot 298)

\$ 400-600



241

□ 241 [James and the Giant Peach]

Fully Armatured Production Grasshopper Puppet

Puppet (15 3/4 x 8 in.; 40.6 by 20.3 cm). In cloth tailcoat and trousers, top hat and cane, 30 resin mouths, 16 eyebrows and 2 eyes; minor rubbing to one or two mouths. [With]: Earl Grey tea bag production prop used by Grasshopper as a pillow, 2 diagrams with design specifications for Grasshopper (24 x 19 in.; 61 x 48.2 cm), and original storyboard (20 x 15 in.; 51 x 38.2 cm) pertaining to Grasshopper.

“The Old-Green-Grasshopper became a member of the New York Symphony Orchestra, where his playing was greatly admired.”

A whimsical suite of production objects used in the film adaptation of Roald Dahl’s *James and the Giant Peach* (Walt Disney, 1996). Simon Callow was the voice of the Grasshopper in the film, for which Lane Smith was the conceptual designer.

PROVENANCE

Sotheby’s London, 24 September 1997, lot 36

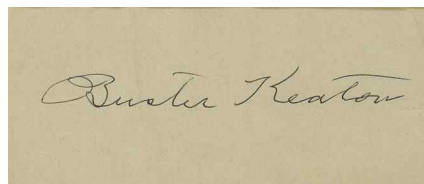
\$ 500-700

□ 242 **Buster Keaton**

Cut Signature and Photo

Cut signature (5 1/2 x 2 1/2 in.; 14 x 6.5cm), black ink on paper, and photograph (7 1/4 x 9 1/4 in.; 18.5 x 23.5 cm), matted and framed together.

\$ 75-100



242



242

□ 243 **Stan Laurel and Oliver Hardy**

Cut Signatures and Photo

Cut signature (4 1/2 x 3 1/4 in.; 11.5 x 8.3 cm), black ink on paper, and photograph (6 3/4 x 9 1/4 in.; 17.1 x 23.5 cm), matted and framed together.

\$ 300-500



243



243



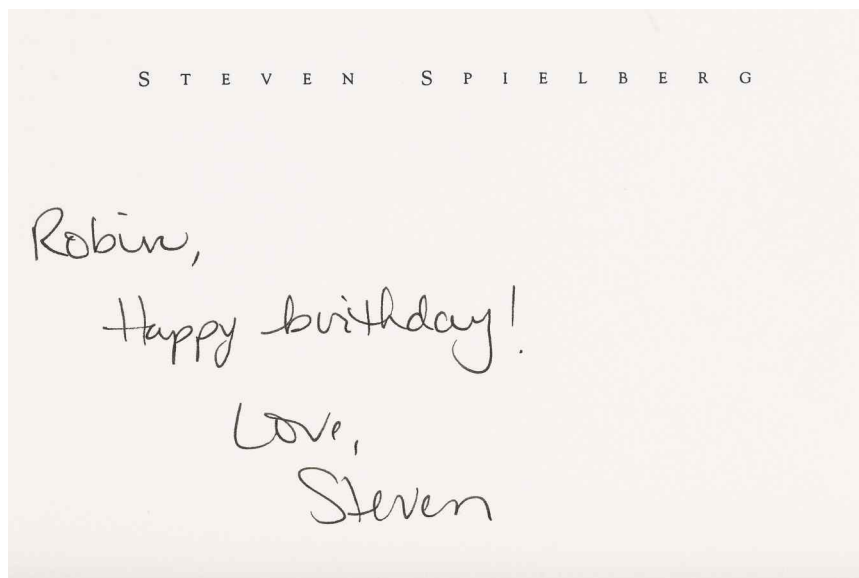


244 [Marx Brothers]

*A Day At The Races* (1937) Movie Poster

Insert (sight: 35 x 13 1/2 in.; 89 x 34.3 cm) artwork by Al Hirschfeld; [with] a signed note from Steven Spielberg on his personal stationary: "Robin, Happy Birthday! Love, Steven"; matted and framed.

*A Day at the Races* (MGM, 1937) featured the Marx Brothers — Groucho, Harpo, and Chico in peak form — alongside a young Maureen O'Sullivan as a woman trying to save her medical facility, the Standish Sanitarium, from financial ruin.



244

The zany, fast-paced humor of the Marx Brothers was a clear influence on Robin Williams. References to the trio can be found in movies such as *Aladdin*, *The Fisher King* (his character sings "Lydia the Tattooed Lady," a signature Groucho song) and *Patch Adams* (Patch shows Marx Brothers films as therapy, stating, "You can never go wrong if you're a Marxist!"), and more.

Williams and Spielberg worked together on *Hook* (1991), and *A.I.* (2001) and maintained a close friendship over the years. Spielberg relied on Williams during the filming of *Schindler's List* (1993), with Williams regularly performing stand-up over the phone to lighten the director's mood as he shot his Holocaust epic. As Williams recalled: "I called him when I was representing People for the

Valdheimers Association. A society devoted to helping raise money to help older Germans who had forgotten everything before 1945. I remember him laughing and going 'thank you.'"

Upon receiving news of his passing, the Oscar-winning director remarked: "ROBIN WAS A LIGHTNING STORM OF COMIC GENIUS AND OUR LAUGHTER WAS THE THUNDER THAT SUSTAINED HIM."

#### PROVENANCE

L'Imagerie Gallery  
Steven Spielberg  
Gifted by the above to the present owner in 2004

**\$ 5,000-7,000**



Original watercolor drawing of St. Nicholas used for a McLoughlin Bros. edition of *A Visit from St. Nicholas*

245



246

## 245 [McLoughlin Brothers]

Original Watercolor Drawing of St. Nicholas, for an edition of *A Visit from St. Nicholas*, circa 1888

Watercolor on paper (9 x 13 in.; 23 x 33 cm). Original illustration, framed and matted; one or two stray spots.

A charming watercolor illustration from one of the most beloved Christmas narratives of all time. "A Visit from St. Nicholas"—more commonly known by its first line, "'Twas the Night Before Christmas"—was first published anonymously in 1823, and in 1837 Clement Clarke Moore claimed authorship. McLoughlin Brothers Inc., a New York-based publishing firm, was active between 1858 and 1920, and became renowned for pioneering color-printing technologies in children's books.

\$ 3,000-4,000

## 246 Arthur Rackham

"The Knight", unsigned, circa 1900

Pen and ink on paper (9 x 12 in.; 23 x 30.5 cm). Original illustration, some pencil sketches and annotations, matted and framed; one or two stray spots.

Arthur Rackham is widely regarded as one of the finest artists from the "Golden Age" of book illustration in Great Britain. This period roughly ranged from 1890 until the end of the First World War.

\$ 2,000-3,000



247 **Howard Schatz**

Portrait of Robin Williams  
Underwater, circa 1999

Color photograph (8 1/2 x 12 in.; 21.5 x 30.5 cm). INSCRIBED "For the Great One, Robin Williams, all good things, Howard Schatz" in black marker in the lower margin, matted and framed.

\$ 400-600



247

□ 248 **[South Park]**

"Blame Canada" light-up shirt,  
worn by Williams at the Academy  
Awards, 26 March 2000

ANI-motion, Inc. t-shirt, (no size). Battery  
powered, with maple leaf within the  
international prohibition sign in red when  
shirt is illuminated, framed.

William's wore the battery-powered shirt  
when he performed the song "Blame  
Canada" at the 1999 Academy Awards.  
"Blame Canada" was nominated for best  
song, and its lyrics famously included digs  
at Margaret Trudeau, Bryan Adams, Celine  
Dion, Anne Murray, and a host of other well-  
know Canadians. The finale of the spirited  
number centered on Williams taking off his  
blazer to reveal the shirt, and its illuminated  
anti-Canada emblem, as he danced in a  
chorus line of Mounties.

\$ 1,500-2,000



248



WASHINGTON - OCTOBER 01: Robin Williams performs at the 2008 USO World Gala at the Marriott Wardman Park Hotel on October 1, 2008 in Washington, DC. (Photo by Paul Morigi/WireImage)

PROPERTY SOLD TO BENEFIT THE WOUNDED  
WARRIOR PROJECT

## □ 249 [USO Tour, 2002]

Flag, Plaque, and Military  
Paraphernalia from Operation  
Enduring Freedom, 2002

Flag and plaque (overall: 38 3/4 x 23 1/8 in.;  
98.5 x 58.7 cm). Folded United States flag  
with military uniform rank patches, hand  
painted wooden plaque, reading "43rd EAES  
AELT UZBEKISTAN", framed together.

The present lot was given to Williams by the 43rd EAES (Expeditionary Aeromedical Evacuation Squadron) during his 2002 USO tour. The tour included stops in Qarshi, Uzbekistan, Kandahar, and Bagram Air Base in Afghanistan. "Good morning, Afghanistan!" Robin Williams shouted as he entertained troops in a bombed-out hangar at Bagram Air Base. This was the first of many trips Williams would make overseas with the USO.

As the son of a veteran—not to mention an actor whose most lauded roles included that of Adrian Cronauer in *Good Morning, Vietnam* (1988)—Williams felt compelled to entertain the country's fighting forces. "I wanted to go over there specifically to Afghanistan and to those bases," Williams explained, "to let them know people haven't forgotten them and also, when I get back, to tell people don't forget the people there."

### LITERATURE

Dave Itzkoff, *Robin*, New York 2018, pp. 342-343

\$ 200-400





□ 250 **Walt  
Disney**

Walt Disney World Mickey Mouse  
Ears, Embroidered "Robin W."

Pair of mouse ears (size: adult). Black polyester felt beanie with black plastic mouse ears, red "Walt Disney World" circular patch to front with Mickey face, "Robin W." embroidered on back in white thread, elastic string; some adhesive to the front of right ear.

Williams' relationship with Disney began as early as 1980, when was cast in *Popeye* (1980).

\$ 500-700



250



250



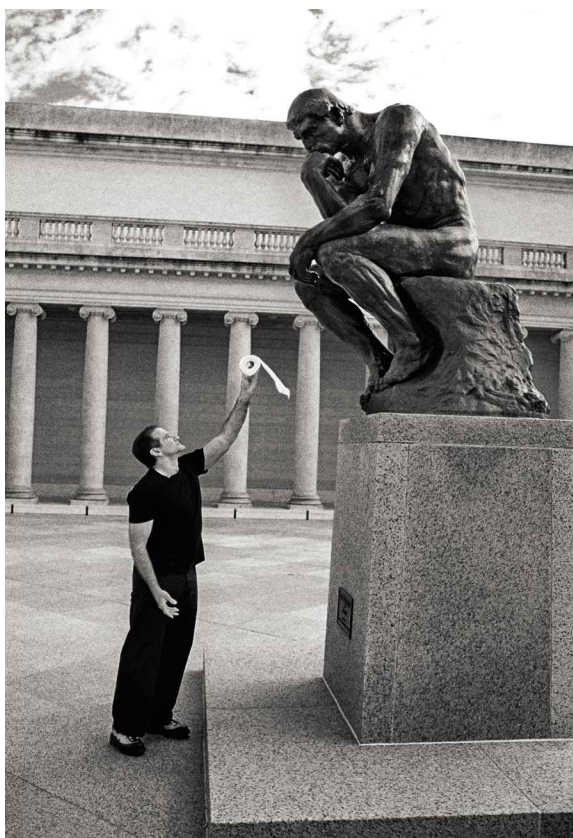
251

□ 251 [Robin Williams]

Portrait of Robin Williams

Black and white photograph (sight: 15 1/2 x 15 1/2 in.; 39.5 x 39/5 cm), by an unknown photographer; matted and framed.

\$ 300-500



252

PROPERTY SOLD BY ARTHUR GRACE TO  
BENEFIT THE CHRISTOPHER & DANA REEVE  
FOUNDATION

□ 252 **Arthur  
Grace**

Untitled (Robin Williams with  
Rodin's *Thinker* at the Legion of  
Honor, San Francisco)

Black and white photograph (24 x 36 in.; 61 x  
91.5 cm).

**\$1,000-2,000**



253

PROPERTY SOLD BY ARTHUR GRACE TO  
BENEFIT THE CHRISTOPHER & DANA REEVE  
FOUNDATION

□ 253 **Arthur  
Grace**

"Easter, San Francisco, 1995"

Black and white photograph (24 x 36 in.; 61 x  
91.5 cm).

**\$1,000-2,000**





254

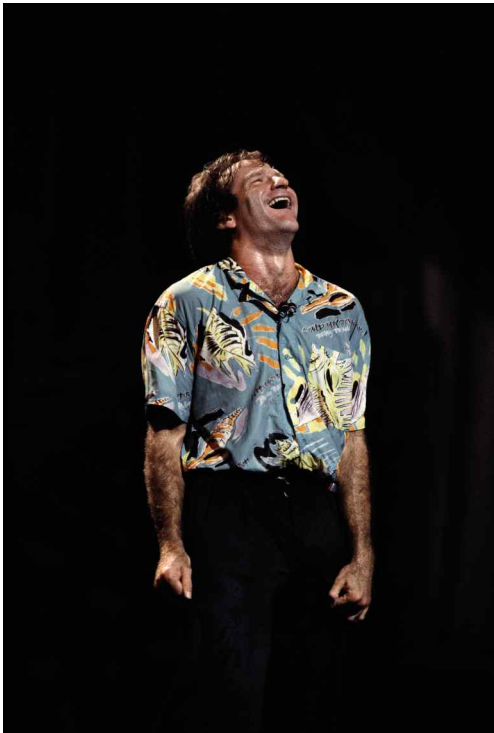
PROPERTY SOLD BY ARTHUR GRACE TO  
BENEFIT THE CHRISTOPHER & DANA REEVE  
FOUNDATION

□ 254 **Arthur  
Grace**

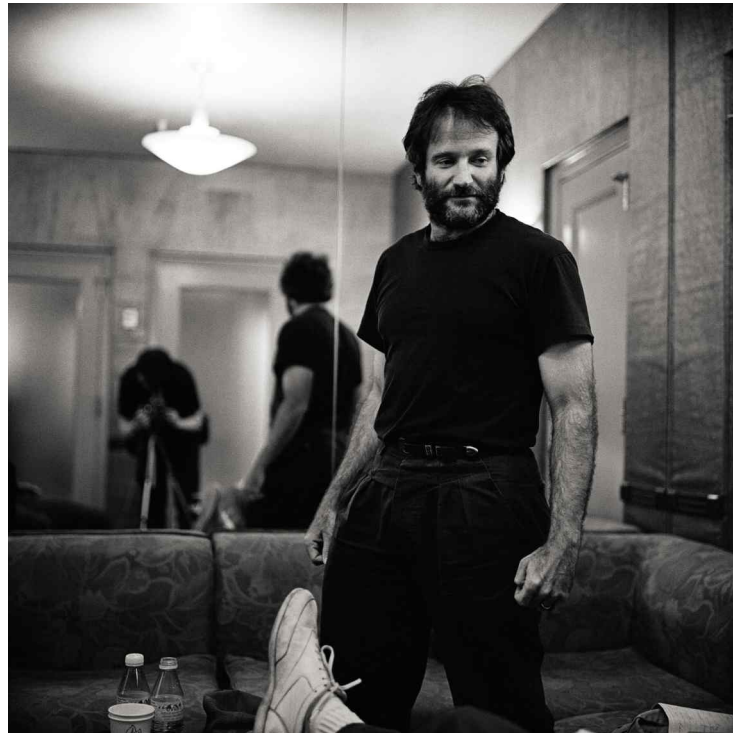
“Robin on Stage of the  
Metropolitan Opera House During  
Publicity Shoot, New York, 1986”

Black and white photograph (40 x 30 in.;  
101.5 x 76.2 cm).

**\$ 1,000-2,000**



255



256

PROPERTY SOLD BY ARTHUR GRACE TO  
BENEFIT THE CHRISTOPHER & DANA REEVE  
FOUNDATION

□ 255 **Arthur  
Grace**

“In Performance During Stand-Up  
Show, 1986” and “Performing at  
the Metropolitan Opera House,  
New York, 1986”

Two color photographs (each: 24 x 36 in.;  
61 x 91.5 cm).

**\$ 2,000-3,000**

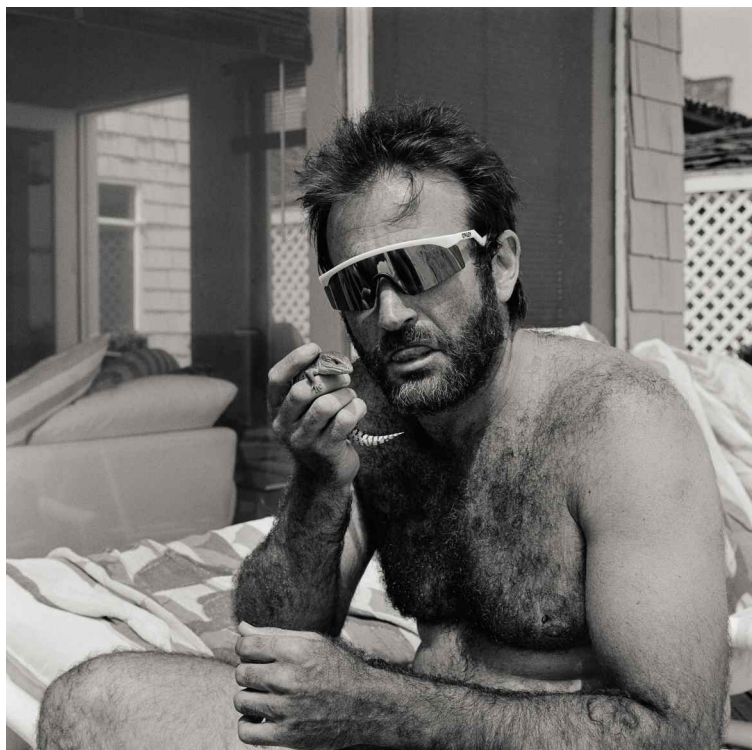
PROPERTY SOLD BY ARTHUR GRACE TO  
BENEFIT THE CHRISTOPHER & DANA REEVE  
FOUNDATION

□ 256 **Arthur  
Grace**

Untitled (cover image of Arthur  
Grace’s *Robin Williams: A Singular  
Portrait*)

Black and white photograph (30 x 30 in.; 76.2  
x 76.2 cm).

**\$ 1,000-2,000**



PROPERTY SOLD BY ARTHUR GRACE TO  
BENEFIT THE CHRISTOPHER & DANA REEVE  
FOUNDATION

□ 257 **Arthur  
Grace**

“With Pet Lizard at his Rental  
House in Malibu, 1989” and  
“Demonstrating His Inflatable  
Jacket to Mega Yacht Crew, Cap  
d’Antibes, France, 1992”

Two black and white photographs (30 x 30 in.;  
76.2 x 76.2 cm, and 24 x 36 in.; 61 x 91.5 cm).

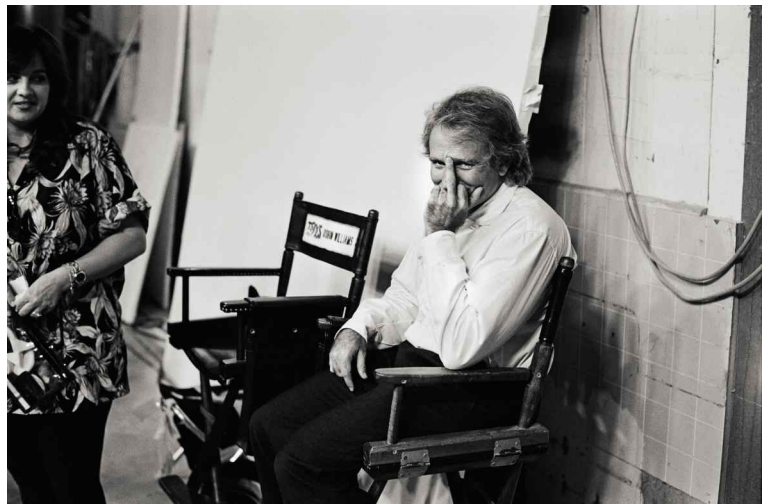
\$ 1,000-2,000

257





258



258



258



258

PROPERTY SOLD BY ARTHUR GRACE TO BENEFIT THE  
CHRISTOPHER & DANA REEVE FOUNDATION

## □ 258 Arthur Grace

Four Black and White Photographs of  
Robin Williams, 1990-1998

Four black and white photographs (each: 24 x 36 in.; 61 x  
91.5 cm).

LOT INCLUDES (clockwise from top right): "In Back of  
Limo After Leaving Oscar Party At Beverly Hills Hotel, Los  
Angeles, 1998"

"Billy Crystal, Whoopi Goldberg, and Robin Rehearsing  
Dance Number for *Comic Relief*, New York, 1990"

"On the Set of *Toys*, Los Angeles, 1992"

"Robin Cracks Up Dustin Hoffman During Steven  
Spielberg and Kate Capshaw's Wedding Reception, East  
Hampton, NY, 1991"

**\$ 2,000-3,000**



259

PROPERTY SOLD BY ARTHUR GRACE TO BENEFIT  
THE CHRISTOPHER & DANA REEVE FOUNDATION

□ 259 **Arthur  
Grace**

Three Color Photographs of Robin  
Williams, 1986-1999

LOT INCLUDES (clockwise from top right):

"Backstage with Show Prop After Performance,  
1986" (30 x 40 in.; 76.2 x 101.6 cm).

"Publicity Shoot, San Francisco, 1993" (30 x 40  
in.; 76.2 x 101.6 cm).

Untitled (advertising for Audible, Inc. Podcast,  
1999), (24 x 36 in.; 61 x 91.5 cm).

**\$ 1,000-2,000**





259



259





Visiting one of his favorite toy stores, Heroes Club, San Francisco, 1993  
© Arthur Grace





# Toys

LOTS 260-272





260

□ 260 **Brothersfree**

Brothersworker “Seven” Levi’s action figure

Brothersfree action figure (height: 12 in.; 30.5 cm, scale: 1:6). Articulated plastic body, clothing and helmet with Levis Strauss logo, tool belt with power drill, screwdriver, pliers, and duct tape. House in Lucite cube with stand and mirrored back.

Conceived by a group of Hong Kong designers known as Brothersfree, Seven is a Japanese construction worker in the Brothersworker series.

**\$ 50-100**

□ 261 [Chess Set] — Doug Anderson

Hollywood “Actors vs. Producers” Chess Set

Tile board set on wooden table (table height: 36 1/4 in.; 92 cm, width: 31 in.; 78.8 cm square — board: 26 3/8 in.; 66.7 cm square). 32 hand-painted porcelain figures, tile board with star motif, center square of which SIGNED by the artist and numbered “8/25”, fitted Plexiglas topper.

The Hollywood-themed chess set features 16 “actor” pieces, and 16 “producer” pieces, each playfully executed. The figures include: Towering Inferno (rook), Captain Hook (knight), Moses (bishop), Flying Nun (bishop), Frankenstein (knight), King Kong (rook), Hollywood sign (rook), makeup artist (knight), Alfred Hitchcock (bishop), Knight-Hair stylist, Marilyn Monroe (queen), and Jaws (pawn), among others.

The game of chess has featured throughout Williams’s oeuvre. In *Mork and Mindy* (ABC, 1978-1982), Mork, played by Williams, engages in more than one pensive game of chess. In *Aladdin* (Disney, 1992), Genie, voiced by Williams, is seen playing chess with an enchanted carpet, and remarks: “I can’t believe it. I’m losing to a rug.” In *Man of the Year* (Universal Studios, 2006), Tom Dobbs (Robin Williams), engages in a chess match with his manager, Jack Menken (Christopher Walken). Most poignantly, in *What Dreams May Come* (PolyGram, 1998), it is also the game Chris Nielsen (Williams) plays with his daughter Marie, and asks her about it in the afterlife.

\$ 800-1,200







262

□ 262 [Chess Set] — La bottega del Vasari

Battle of Waterloo chess set

Comprised of 32 bronze, gold, and silver pieces (from 4 3/8 in.; 11 cm, to: 5 1/8 in.; 13 cm) signed "Vasari", and marble board (board size: 20 1/4 in.; 51.5cm) with bronze, gold, and silver, base resting on cannons.

A remarkably detailed chess set, depicting the Napoleonic army and the British army in the famous Battle of Waterloo.

Williams was a devoted chess player who taught the game to his sons. Several of his characters, including Mork, Tom Dobbs from *Man Of The Year*, and the Genie from *Aladdin* have scenes where they are playing.

\$ 400-600



263



## □ 263 [Gundam]

Five Gundam-Style robot action figures, various makers and dates

5 action figures (8 in.; 20 cm, to 11 1/2 in.; 29.5). Various colors, plastic and steel articulated bodies, marked "Tomy Japan" and "Takara Japan" on feet.

Gundam is a science fiction media franchise that was created in 1979. It became the television series that defined the real robot "mecha" anime genre. The popularity of the genre has endured—and, indeed, expanded—over the decades, and its influences are readily apparent in *One Hour Photo* (Fox Searchlight Pictures, 2002). When the character of Sy Parrish, played by Williams, attempts to give an Evangelion Gundam action figure to Jakob Yorkin (played Dylan Smith), and the gift is politely declined, Parrish begins to spiral out of control, even taking to playing out themes in the Evangelion narrative. It has been suggested that the Gundam figures that appeared in the film were, in fact, a part of Williams' personal collection.

\$ 300-500



264

□ 264 **Frank Kozik**

Big Army Man “US Army Grenade Thrower” (red), 2009

Ultraviolence figure (17 x 15 in.; 43.2 x 38 cm). Redish pink vinyl, with interchangeable hands including open (or slapping) hand, chicken, grenade, and machine gun.

LIMITED EDITION, ONE OF 50 unnumbered figures. Kozik, a San Francisco-based graphic artist, started his career designing posters and album art for alternative rock bands. Kozik created Smorkin’ Labbit (see following lot), and then became Creative Director of Kidrobot. He has emerged as a major force in the designer toy movement.

\$ 75-125



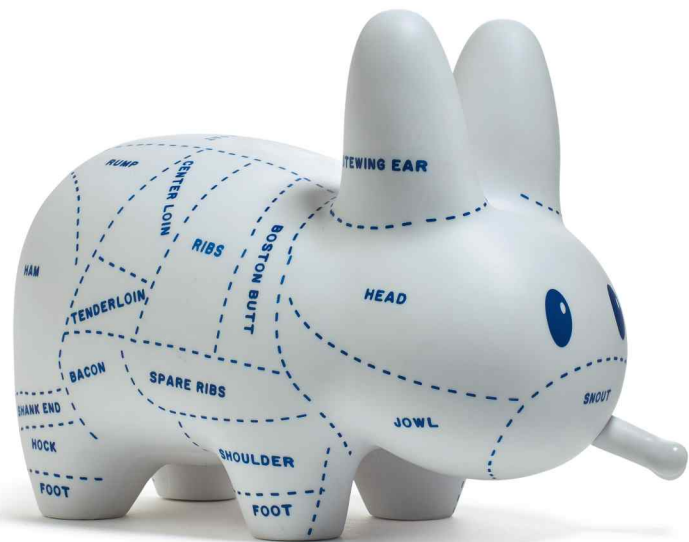
□ 265 **Frank Kozik**

Kozik Kidrobot “Choice Cuts” Labbit

“Choice Cuts” Labbit (11 x 8 1/2 in.; 28 x 21.5 cm). White vinyl with blue, red, and black text and graphics.

“Choice Cuts Guide How To Chop, Slice And Dice Your Labbit Into The Tastiest Pieces Possible.” The Labbit was first featured in Kozik’s nineties rock poster art, and then manufactured by by Kidrobot. The character was originally supposed to be a smoking rabbit, but the Japanese manufacturer misprinted the packaging to say “Smorkin Labbit”. From that moment on, it was known as a Labbit.

\$ 100-200



265





266

□ 266 **Elphonso Lam**

**Threezero Zero Band Punk Set**

3 Threezero figures (12 in.; 30.5 cm, scale: 1:6). Complete Zero Band Punk Set, including 3 plastic and resin figures with articulated bodies, bass, drum kit, and guitar, in original packaging.

Elphonso Lam began his career as a caricaturist in 1989. Since that time he has published several manga works, and expanded his sphere of artistic influence working in the fields of fashion and toy design. He is also a rock vocalist, and fronts the punk band Climax.

\$ 100-200

□ 267 **Michael Lau**

**Dragon Super X Basketball Action Figure Set**

5 Super X action figures (tallest approximately 12 in.; 30.5 cm, scale: 1:6). Articulated plastic bodies with vinyl heads, with a set of 5 uniforms, basketballs, and warm-up suits.

A RARE SET OF ACTION FIGURES CREATED BY MICHAEL LAU, the renowned toy designer, in 2002. This set is meant to represent some of basketball's greatest players—Michael Jordan, Allen Iverson, Kobe Bryant, Shaquille O'Neal, and Vince Carter.

\$ 200-400



267

□ 268 Michael Lau

Complete set of six TomKids characters

6 TomKids characters (from 10 1/2 in.; 26.5 cm, to 14 in.; 35.5 cm, scale: 1:6). Articulated plastic bodies with vinyl heads, individual “body paint”, and various articles of clothing and accessories. In original boxes with limitation labels presents; boxes opened.

LIMITED TO 1,000 PER DESIGN. Six characters were produced in this series—Immune, Killjoy, Tomm, D Mon, Madcap, and Ocellus—each of which is present here. Michael Lau is widely regarded as the founder of the urban vinyl style within the designer toy movement. These limited edition figures helped launch Tom.com when its stock went public. The company logo is an asterisk, and Lau chose to integrate the symbol in the design for each figure.

\$ 400-600



□ 269 [Military]

A Group of 1:6 Scale Military Action Figures, various manufacturers

8 action figures (approximately: 8 in.; 20.3 cm, scale: 1:6). Resin heads and plastic, articulated bodies, each with various accessories, including helmets, sunglasses, flashlights, etc. Each with display stand.

A group of figures manufactured by Blue Box, Dragon Models, and Hot Toys.

\$ 200-300



268

269



270

## □ 270 [Military]

King Tiger 332 Tank, large-scale model

Model tank (height: 16 in.; 41 cm, length of body: 40 in.; 101.6 cm, length with gun: 55 in.; 140 cm, width: 24 in.; 61 cm). Resin, plastic, and steel, hand-painted.

From a young age, Williams was obsessed with toy soldiers, and their accompanying military paraphernalia. In a *New York Magazine* profile published in 1993, Williams' mother recounted this fascination: "Robin had the entire third floor [of the family home]. He put his toy soldiers — he had thousands of them — in those rooms, carefully divided according to period." She went on to suggest that he not only staged intricate battles between soldiers of various eras, but that he also created elaborate dialogues between them in a manner that was, essentially, a childhood version of his performance style.

### LITERATURE

*New York Magazine*, 22 November 1993, p. 37

\$ 200-400





271

□ 271 Hajime Sorayama

Dhyp. Future Mickey (Red), 2004

Tomy Zinc alloy figure (14 x 8 1/2 in.; 35.5 x 21.5 cm). Articulated body, red trousers and base, mechanical eyes and mouth.

LIMITED EDITION, 1 of 1,000. Sorayama is known for his fine art, illustration, and industrial design.

\$ 1,000-1,500



272

□ 272 Unique Art

"G. I. Joe and His Bouncing Jeep"  
Clockwork Toy, circa 1944

Unique Art tin toy (approximately 7 1/2 x 8 in.; 19 x 20.5 cm). Lithographed tin vehicle (patent 4/11/44), various colors, mechanized design allows G.I. Joe figure to bounce up and down as the Jeep moves in a zigzag pattern, key present.

THE WORLD'S FIRST G.I. JOE, with Unique Art's all-metal toy-line predating Hasbro's by more than 20 years.

\$ 100-200





Robin with one of his beloved light weight bikes outside of his garage (there were twenty more inside). San Francisco, 1995 © Arthur Grace

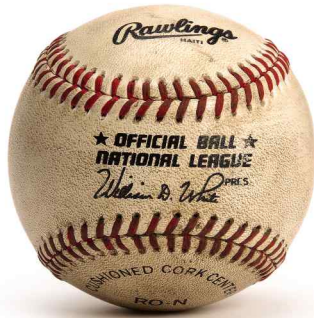




# Sport

LOTS 273-295





273

PROPERTY SOLD TO BENEFIT THE MUHAMMED ALI FOUNDATION

## 273 [Baseball]

1989 Mets-Reds Game Ball, fouled into the press box where Robin Williams and Billy Crystal were commentating for Comic Relief

Official National League baseball. In Lucite display cube: some scuffs and soiling, as expected.

Of the event at Shea stadium, Billy Crystal—one of Williams' closest friends—has commented: "Robin, Whoopi and I once were in Shea Stadium in the broadcast booth with the great Tim McCarver. It was 'Comic Relief Day' for the New York Mets. Robin knew nothing about baseball. I asked him, 'What's your favorite team?' And he said, 'The San Franciscos.' So, he was a little lost in the conversation so I got an idea and I said, 'Ya know, Tim, we've got a great Russian baseball player with us.' I looked over and his eyes got all bright, his ears perked up—it was like he was a little dog that was inside all day and the master came and said, 'Hey, ya wanna go for a walk?' So, I said, 'What's baseball like in Russia?' Without missing a beat he said, 'Well, we only have one team ... the Reds.' The next pitch, the batter fouled one back, it came screaming back at us. We ducked down, it slammed against the wall ... Robin turned around, it bounced into his hands and he stood up and screamed, 'I love America, I'm going to defect!'"

\$ 200-400



274

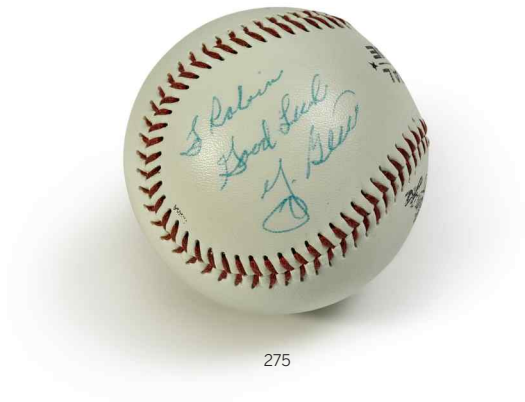
PROPERTY SOLD TO BENEFIT THE MUHAMMED ALI FOUNDATION

## □ 274 [Baseball]

A Group of Two Team Balls, signed, and a Small Collection of Baseball Cards

Oakland A's Team Signed ball (Official Major League Selig ball). Signatures include: Chad Bradford, Jermaine Dye, Aaron Harang, Scott Hatteberg, Art Howe (SS), Billy Koch, Cory Lidle, Greg Myers, Adam Platt, and Ricardo Rincon; several signatures illegible. Housed in Lucite display cube. [With]: St. Louis Cardinals Team Signed Baseball (Rawlings Official Major League ball). Signatures include: Roger Craig, Curt Flood, Stan Javier, Tim McCarve, Stan Musial, Red Schoendienst, Mike Shannon, Curt Simmons, Ron Taylor, and Bill White; some fading. Housed in Lucite display cube. [With]: A group of 15 baseball cards (each 3 1/2 x 2 1/2 in.; 9 x 6.25 cm). Including: Upper Deck Silver Script 2000 Rick Ankiel (no. 57)—Fleer 1983 Wade Boggs (no. 179)—Topps 1983 Wade Boggs rookie card (no. 498)—Topps 1974 Dock Ellis (no. 1145)—Donruss 1989 Ken Griffey Jr. (no. 3)—Donruss 1989 Ken Griffey Jr. (no. 33)—Donruss 1990 Ken Griffey Jr. (no. 365), graded PSA 8—1990 Topps Ken Griffey Jr. (no. 336)—Topps 1990 Rickey Henderson (no. 450)—Fleer 1987 Mark McGwire (no. U-76)—Topps 1982 Cal Ripken Jr. rookie card (no. 21), graded Beckett 8—(make?) 1984 Cal Ripken (no. 106)—Topps 1983 Ryne Sandberg (no. 83)—Upper Deck 1990 Sammy Sosa rookie card (no. 17)—Donruss 1990 Sammy Sosa (no. 489), graded PSA 8.

\$ 300-500



275

PROPERTY SOLD TO BENEFIT THE MUHAMMED ALI FOUNDATION

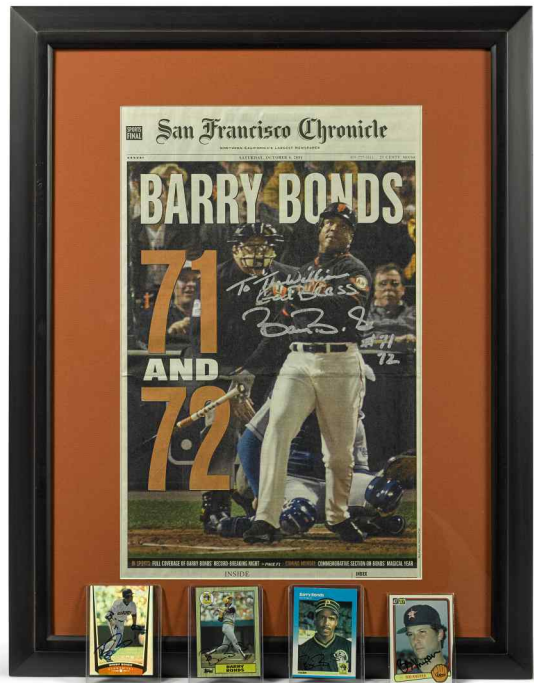
□ 275 [Yogi Berra]

Baseball, signed

Official Rawlings League ball. Signed "To Robin, Good Luck, Yogi Berra" in blue ink. In Lucite display cube.

Yogi Berra was named All-Star 18 times, and World Series champion 13. However he is perhaps best known for "Yogi-isms" such as "It's déjà vu all over again."

\$ 300-500



276

PROPERTY SOLD TO BENEFIT THE MUHAMMED ALI FOUNDATION

□ 276 [Barry Bonds]

A Group of Baseball Memorabilia, including the San Francisco Chronicle inscribed to Williams, and Three Baseball Cards, signed

Single sheet (approximately 25 x 21 in.; 63.5 x 53 cm). Inscribed in silver marker, "To The Williams, Barry Bonds, no. 71, no. 72", framed. [With]: 4 baseball cards (3 1/2 x 2 1/2 in.; 9 x 6.25 cm). Including: Donruss 1983 Bob Knepper (no. 92), SIGNED—Topps 1987 Barry Bonds (no. 320), SIGNED—Fleer 1987 Barry Bonds (no. 604), SIGNED—Upper Deck Encore 1999 Barry Bonds (no. 80), SIGNED.

The front cover of the San Francisco Chronicle was inscribed to Williams in the year Barry Bonds hit his 500th home run (on the 17th of April against Terry Adams of the Los Angeles Dodgers). Bonds was a personal friend of Williams', and on the night the latter won the Academy Award for Best Supporting Actor (*Good Will Hunting*, 1997), Bonds was one of the many individuals who left a message of congratulations for the actor at the Hotel Bel-Air.

LITERATURE

Dave Iltzkoff, *Robin*, New York 2018, p. 323

\$ 500-700

PROPERTY SOLD TO BENEFIT THE MUHAMMED ALI FOUNDATION



277

□ 277 [Randy Johnson]

Seattle Mariners Jersey, signed

Official Major League Baseball game jersey. White polyester, INSCRIBED by Johnson "To Robin Thanks For All the Laughs BEST WISHES Randy Johnson" in marker on back, framed.

Johnson, who was named All-Star 10 times, spent nine seasons pitching for the Seattle Mariners, but finished his career with the San Francisco Giants in 2009.

\$ 300-500

PROPERTY SOLD TO BENEFIT THE MUHAMMED ALI FOUNDATION

□ 278 [Willie Mays]

A Group of Three Baseballs and One Baseball Card, signed

1 Official Major League and 2 Official American League Rawlings baseballs. Two SIGNED by Mays, one INSCRIBED in blue ballpoint pen "To Robert, Best Wishes Willie Mays" (Mays mistakenly wrote "Robert" instead of "Robin"); some fading to ink, some minor staining. Each baseball housed in Lucite display cube. [With]: Topps 1954 Willie Mays (no. 90) baseball card (2 1/2 x 3 1/2 in.: 6.5 x 9 cm), SIGNED "Willie Mays" in blue ink

Willie Mays—who was named All-Star 24 times—spent almost all of his 22-season career playing for the New York/San Francisco Giants. Williams, an avid San Francisco Giants fan, and had the opportunity to attend a game with the Hall of Fame member.

\$ 500-700

PROPERTY SOLD TO BENEFIT THE MUHAMMED ALI FOUNDATION

□ 279 [Curt Schilling]

Arizona Diamondbacks Jersey, signed

Official Major League Baseball game jersey. Polyester, INSCRIBED by Schilling "Robin, Thanks for A Lifetime of Laughs! All my Best | God Bless | Curt Schilling" in silver marker on "8" of "38" (Schilling's number), framed, with Williams Collection label on verso.

In 2001, while pitching for the Diamondbacks, Schilling helped the team win the World Series title against the New York Yankees. Schilling was 1-0 in that World Series, and shared the 2001 MVP Award with teammate Randy Johnson. Schilling and Johnson also shared *Sports Illustrated* magazine's 2001 "Sportsmen of the Year" award. By the end of his career, Schilling was named All-Star six times, World Series champion three times.

\$ 200-400



279





PROPERTY SOLD TO BENEFIT THE MUHAMMED ALI FOUNDATION

## □ 280 [San Francisco Giants]

A Collection of Giants-related Memorabilia, much of which signed, to include an official game helmet signed by the team (1993), three baseballs signed (circa 1990s, 2001, and 2003), and a Giants vs. Dodgers ticket (2001)

San Francisco Giants Major League batting helmet (American Baseball Cap size 7/12). Impact-resistant plastic with foam inserts, orange logo appliqué to front, SIGNED in silver marker BY MEMBERS OF THE 1993 TEAM, including Dusty Baker, Mike Benjamin, Todd Benzinger, Bud Black, Dave Burba, John Burkett, Mark Carreon, Will Clark, Royce Clayton, Wendell Kim, Darren Lewis, Kirt Manwaring, Dave Martinez, Willie McGee, Dave Righetti, Kevin Rogers, Scott Sanderson, Steve Scarosone, Bill Swift, Robby Thompson, Matt Williams, and four others; three or four signatures slightly smudged but still legible, coarse foam just beginning to

perish. [With]: 3 Official Rawlings Major League baseballs. The first (circa 1990s) is SIGNED by Barry Bonds, and Lou Seal, the team mascot; several additional signatures are illegible.—The second (2001) is SIGNED by Kurt Ainsworth, Dusty Baker, Barry Bonds, Eric Davis, and Andres Gallaraga, and is accompanied by a game ticket. Giants vs. Dodgers, dated 16 September 2001; some fading and minor staining, ticket creased.— The third (2003) is SIGNED in black marker by Edgardo Alfonzo, Barry Bonds, Matt Herges, and Yorvit Torrealba; some fading and minor soiling. Each baseball in Lucite display cube.

Williams became one of the San Francisco Giants' biggest fans, and as a season-ticket holder, was often seen at their games. After the disappointment of 2002, Williams took it upon himself to motivate the Giants to greatness in 2010. He will always be remembered by Giants fans for his award-winning, championship-inspiring, performance prior to the start of Game 1 of the 2010 National League Division Series, when he stood behind home plate, Giants cap on, microphone in hand, and shouted out "Gooooood Evening, San Francisco!"

\$ 300-500

PROPERTY SOLD TO BENEFIT THE MUHAMMED ALI FOUNDATION



281

### □ 281 [Cycling]

Two Cycling Jerseys, signed

UCI Cycling Jersey. White polyester, SIGNED "To Robin | Mario Cipollini" in marker, framed. [With]: ONCE Eroski cycling jersey. Pink polyester, SIGNED by Team Eroski in marker, framed.

Mario Cipollini is an Italian cyclist (now retired) noted for his sprinting ability. He earned 191 career victories, and is regarded as the best sprinter of his generation.

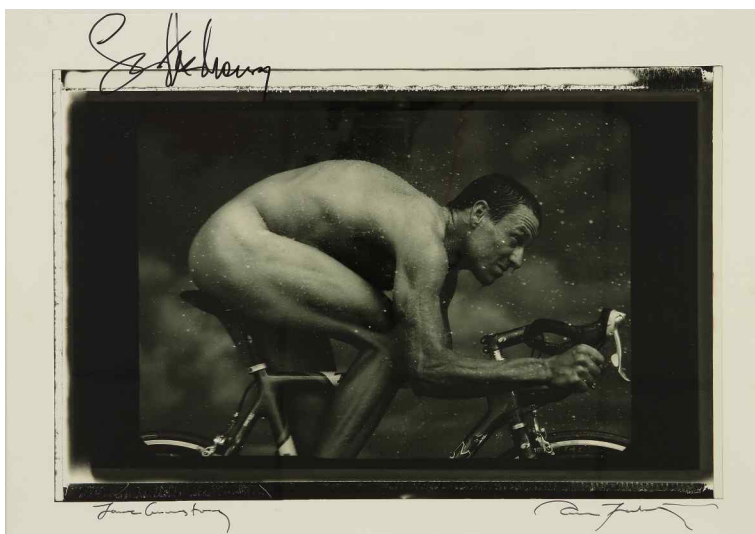
The ONCE cycling team (also known as Liberty Seguros, Liberty Seguros-Würth, and Astana-Würth and Astana) was a Spanish cycling team. It competed in the UCI ProTour circuit. Eroski was the name of the winning team between 2001-2003.

\$ 300-500



281

PROPERTY SOLD TO BENEFIT THE MUHAMMED ALI FOUNDATION



282

### 282 [Lance Armstrong] — Annie Leibovitz

"Lance Armstrong", photographed for the December 1999 issue of *Vanity Fair*

Black and white photograph (12 1/2 x 17 3/4 in.; 31.8 x 45.2 cm). SIGNED BY LANCE ARMSTRONG AND ANNIE LEIBOVITZ in black marker in the upper and lower margins, matted and framed.

\$ 1,000-1,500



283

PROPERTY SOLD TO BENEFIT THE MUHAMMED ALI FOUNDATION

□ 283 [Lance Armstrong] — Shepard Fairey

Ride for the Roses Jersey (2002), signed, and Shepard Fairey Screenprint Poster (2008), signed

Lot includes: Nike Ride for the Roses cycling jersey (no size). Multicolored polyester, SIGNED by Lance Armstrong in black marker across the chest, framed.

Screenprint on newsprint (24 x 18 in.; 61 x 45.7 cm). Printed in red, blue, and yellow, SIGNED BY SHEPARD FAIREY in the lower margin in pencil, framed.

Ride for the Roses is a long-standing LIVESTRONG fundraisers. The idea for the event was initially conveyed by Armstrong, his agent Bill Stapleton, and his best friends, John Koriath and Bart Knaggs. Armstrong had hosted an annual "Race for the Roses" (a Valentine's Day race for his cycling buddies that followed a gruelling 100-mile loop from Armstrong's house out to Dripping Springs. Koriath suggested that they put on a ride over the same course to raise money for cancer research.

\$ 2,000-3,000



283

**Shepard Fairey** is a renowned street artist, graphic designer, activist, and founder of OBEY Clothing. He rose to prominence during the 2008 U.S. presidential election, when he created his Barack Obama "Hope" poster. He has been described by the Institute of Contemporary Art in Boston as one of the most influential street artists, and his work is included in the collections of The Smithsonian, MoMA, and the National Portrait Gallery, just to name a few.



PROPERTY SOLD TO BENEFIT THE MUHAMMED  
ALI FOUNDATION

□ 284 [Lance Armstrong]

2001 Tour de France Yellow  
Jersey, signed

Nike cycling jersey (no size). Yellow polyester with US Postal Service team logo in white and blue, INSCRIBED by Armstrong in black marker "Robin— Thanks for "being there" when not many were. You're a great soul! All my best! Lance Armstrong", with 2 VIP passes, framed.

Armstrong quickly rose to fame in the early 2000's, and made friends with celebrities such as Ben Stiller and Matthew McConaughey. His friendship with Williams was particularly strong because the two were able to bond over their love of cycling—in fact, Williams even rode with Armstrong during an off day at the 2002 Tour de France. In an article for USA Today, Mike Foss noted: "The only thing that stuck closer to Lance Armstrong during his seven Tour de France victories than his yellow jerseys was Robin Williams."

**LITERATURE**

Mike Foss, USA Today, 12 August 2014

**\$ 500-700**

PROPERTY SOLD TO BENEFIT THE MUHAMMED  
ALI FOUNDATION

□ 285 [Floyd Landis]

Lithograph, signed

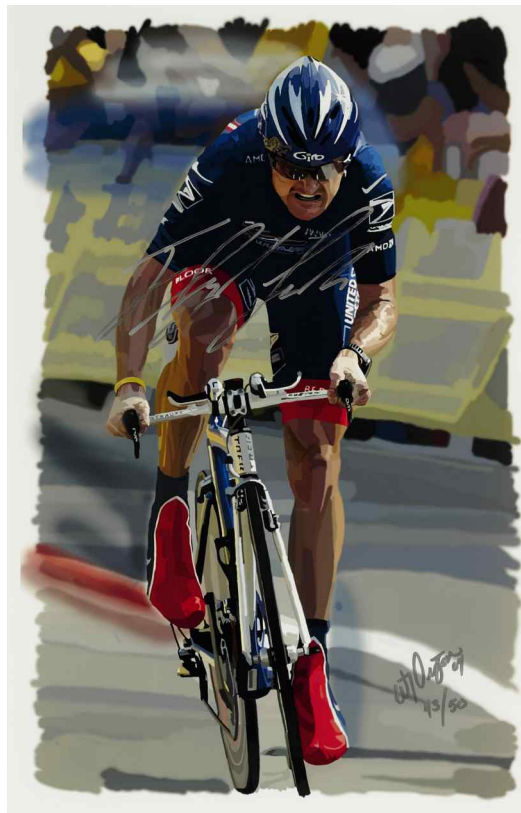
Lithograph (28 x 23 in.; 71 x 58.5). SIGNED by Landis, framed.

LIMITED EDITION 43 OF 50. Cycling was a central element of Williams' life, and his love of the Tour de France is well documented. Lance Armstrong—at one time a personal friend of Williams'— chose Landis to ride alongside him in three consecutive Tours de France. Landis was often the teammate who pushed the pace through the mountains mountain climes, breaking the pack in order to allow Armstrong to make his final move toward securing victory. This led Williams to nickname Landis the "Mofo of the Mountains".

**\$ 200-300**



284



285



286

PROPERTY SOLD TO BENEFIT THE CHALLENGED ATHLETES FOUNDATION

## □ 286 Ibis Mountain Bike

Aluminium Szazbo

IBIS mountain bike (frame approximately: 23 1/2 x 28 x 20 in.; 59.7 x 71.1 x 50.8 cm). With aluminium frame, dual suspension, Shimano XT group set, Fox rear shock, Rock Shox front fork, triple crank.

Ibis Bicycles was established by Scot Nicol, who was one of the earliest mountain bikers in northern California. The company began in Nicol's garage in 1981, when a friend asked him to build a frame.

**\$ 1,000-1,500**



287

PROPERTY SOLD TO BENEFIT THE CHALLENGED ATHLETES FOUNDATION

## □ 287 Seven Racing Bike

Titanium Alta

Custom-built Seven Alta racing bike (frame approximately: 22 x 27 x 20 in.; 56 x 68.6 x 50 cm). With triple butted titanium frame, Wound Up carbon fork, Chris King headset, Seven customer titanium stem, Dura Ace group set/components.

Seven Cycles is an American bespoke bicycle brand, established by Robert Vandermark in early 1997. The company was founded to build high-end titanium and steel frames, and eventually also began building titanium-carbon frames and carbon frames. Each Seven bicycle is handmade.

**\$ 1,000-1,500**



PROPERTY SOLD TO BENEFIT THE CHALLENGED  
ATHLETES FOUNDATION

## 288 Sycip Cafe-Racer Bicycle

“Java Town”

Steel (overall: 45 x 68 x 18 in.; 114.3 x 172.72  
x 45.72 cm — frame size: 18 in.; 45.72 cm).  
Single speed, freewheel town bicycle.

The Sycip “Java Town” is a custom, single  
speed cafe-racer style city bike. Sycip “are  
the finest of cruisers, capable of maneuvering  
around city buses and stray pedestrians with  
ease.”

**\$ 4,000-6,000**





289

PROPERTY SOLD TO BENEFIT THE CHALLENGED ATHLETES FOUNDATION

□ 289 **Velotron**

Training Bike

Stationary training bike (45 x 68 x 18 in.; 114.3 x 172.75 x 45.75 cm).

Robin Williams' love of cycling has been well-publicised over the years. While he may have ridden alongside such high-profile figures as Lance Armstrong, he was often found cycling around the streets of San Francisco, putting his many bikes to good use. Velotron is a division of Racermate, and produces cycle ergometers accurate to laboratory standards.

**\$ 2,000-3,000**



290

PROPERTY SOLD TO BENEFIT THE CHALLENGED ATHLETES FOUNDATION

□ 290 **Velodyne**

Sports Classic Trainer

A professional-grade trainer, which allows a road bike to be turned into a stationary bike.

**\$ 2,000-3,000**

PROPERTY SOLD TO BENEFIT THE MUHAMMED ALI FOUNDATION

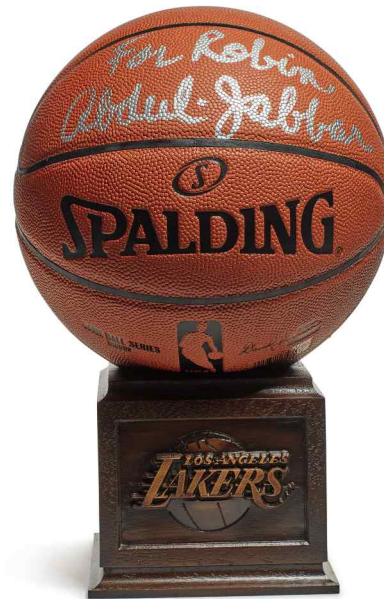
□ 291 [Kareem Abdul-Jabbar]

Official NBA Basketball, signed

Spalding Game Ball Series basketball (circumference: 29.5 in.; 75 cm). Inscribed "For Robin | Abdul-Jabbar" in silver metallic marker. Ball encased in protective Lucite shell mounted on a wooden Los Angeles Lakers base.

Kareem Abdul-Jabbar—the NBA's all-time leading scorer—was a friend of Williams', and appeared on the "March Madness" episode of the CBS sitcom *The Crazy Ones* (2013-2014), in which Williams was starring.

\$ 500-700



291

PROPERTY SOLD TO BENEFIT THE MUHAMMED ALI FOUNDATION

□ 292 [LeBron James]

Cleveland Cavaliers Jersey, signed

Official NBA game jersey. Polyester, SIGNED BY JAMES "LBJ #23" on the back, framed.

An official game jersey signed by James, arguably the greatest basketball player of all time.

\$ 600-800



292





293

PROPERTY SOLD TO BENEFIT THE MUHAMMED ALI FOUNDATION

□ 293

[Jonah Lomu]

New Zealand All Blacks Rugby Jersey, signed

Official New Zealand National Rugby Union game jersey (size: large). Polyester and cotton, SIGNED in silver marker by the 1998 team (22 signatures in total), including Jonah Lomu, framed. [With]: A letter, dated 23 February 1998, from the managing director of Lion Breweries.

Williams met Jonah Lomu—who in 1994 became the youngest All Black at just 19—at San Francisco’s Fairmont Hotel in 1998 during a publicity stunt organized by the New Zealand Rugby Union. At the time Williams was starring in *What Dreams May Come* (1998), and Lomu was rugby’s biggest star. The two became fast friends, and were known to have exchanged gifts with one another over the course of their friendship. Lomu unexpectedly died of a heart attack on the morning of 18 November 2015.

\$ 300-500



294

PROPERTY SOLD TO BENEFIT THE MUHAMMED ALI FOUNDATION

□ 294

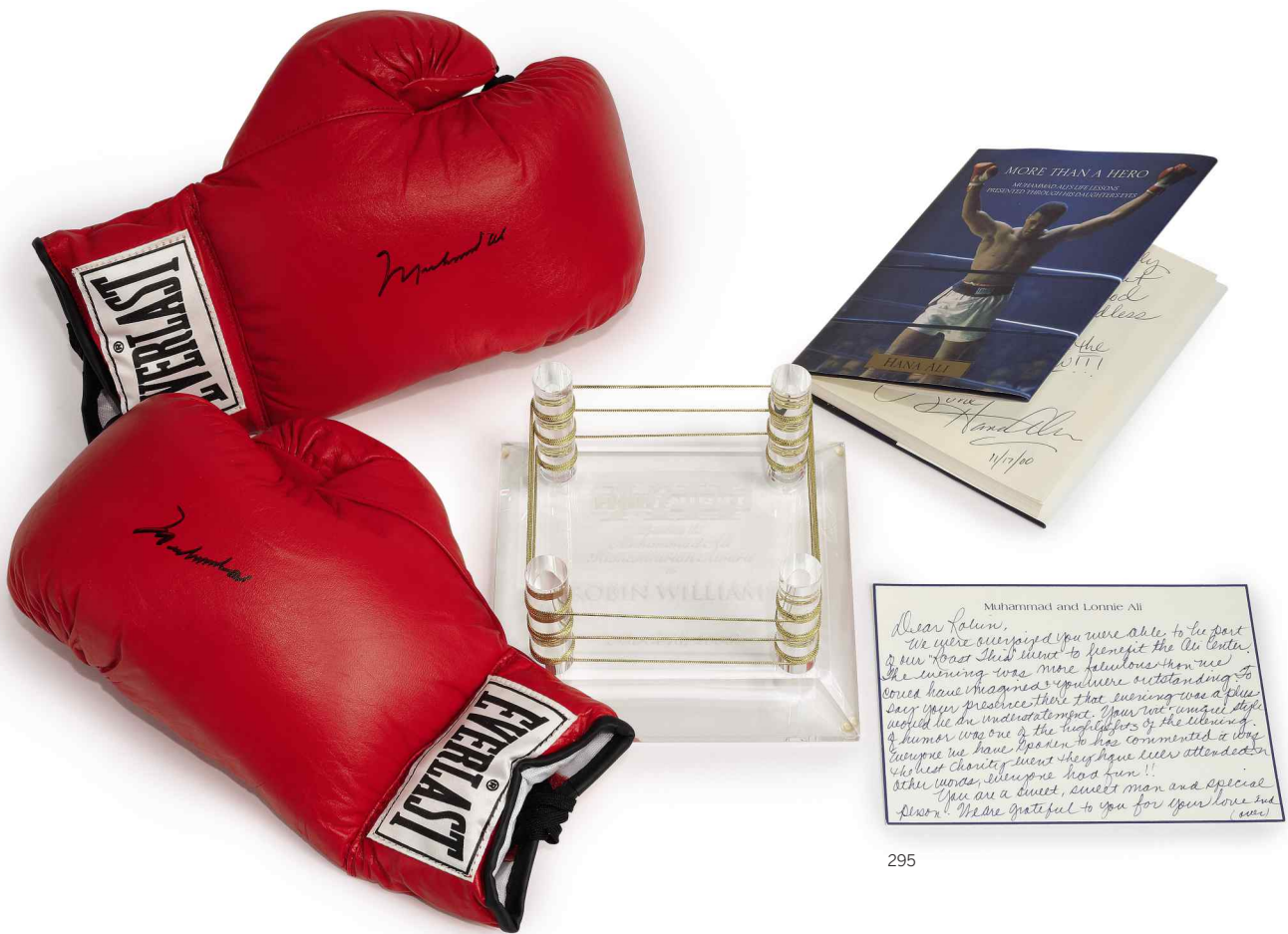
[Kurt Warner]

St. Louis Rams Jersey, signed

Official National Football League game jersey. Polyester, INSCRIBED by Kurt Warner “Robins: Thanks for sharing the talent with us all! God bless you! Kurt Warner | Matt 6:33” in sharpie in the “1” of “13” (Warner’s number) on back of jersey, framed, with Williams Collection label on verso.

Warner was named Superbowl MVP in 1999. Kurt is a devout evangelical Christian, a fact that first came to light following the Rams’ Super Bowl victory. Matthew 6:33 (the verse cited in his inscription to Williams) reads: “But seek first his kingdom and his righteousness, and all these things will be given to you as well.”

\$ 200-400



295

PROPERTY SOLD TO BENEFIT THE MUHAMMED ALI FOUNDATION

□ 295 [Muhammad Ali]

Pair of Everlast Gloves, signed by Muhammad Ali. [With]: Celebrity Fight Night Muhammad Ali Humanitarian Award

Pair of Everlast boxing gloves, each SIGNED by Muhammad Ali in black marker. [With]: Celebrity Fight Night Muhammad Ali Humanitarian Award. The award is engraved "With Great Appreciation To Robin Williams Roast This! An Evening With Muhammad Ali

& Friends, November 16, 2000", and accompanied by a handwritten note from Lonnie and Muhammad Ali. [With]: Ali, Hana. *More Than A Hero*. New York: Atria, 2000. INSCRIBED: "Love, Hana Ali, 11/17/00", with an award dated 18 March 2006, and glass fight ring.

In 2006, Williams was honored with the Muhammad Ali Humanitarian Award at Celebrity Fight Night. The annual event raises money primarily for the Muhammad Ali Parkinson Center in Phoenix, Arizona. During the event, Williams quite memorably staged a mock fight with Ali.

\$ 1,000-2,000



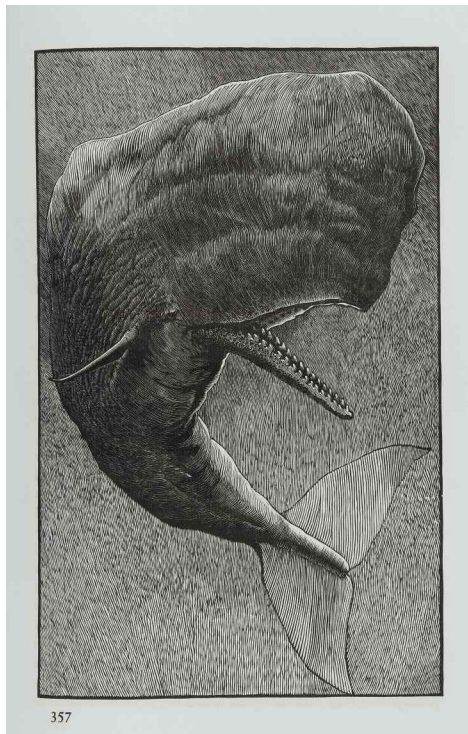






# Books

LOTS 296-310



357

296

## 296 [Arion Press] — Herman Melville

*Moby-Dick; Or, The Whale. San Francisco: The Arion Press, 1979*

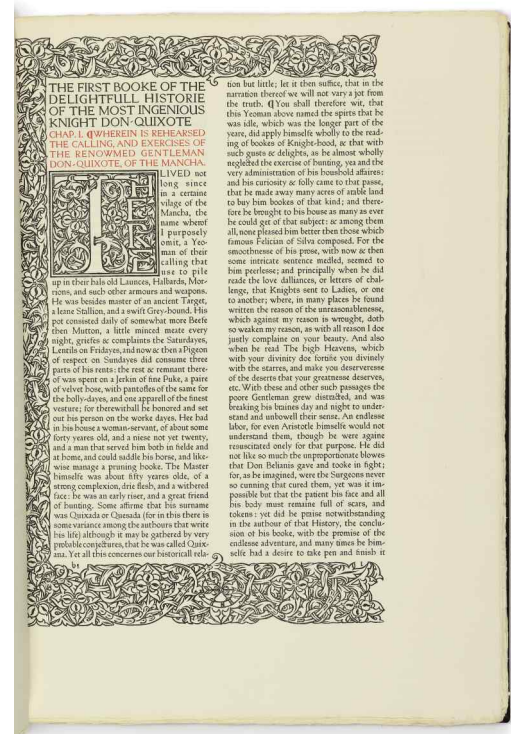
Folio (14 7/8 x 9 3/4 in.; 37.5 x 25 cm). With 100 woodcut illustrations by Barry Moser; blue morocco with silver-lettered spine, cloth slipcase; spine lightly sunned with a few minor scuffs.

ONE OF 265 COPIES ON BARCHAM GREEN HANDMADE PAPER.

"One of the most elaborate printing ventures ever to be undertaken by an American press." The type chosen for this edition was hand-set Goudy Modern in eighteen-point size with initials printed in blue beginning each chapter in Leviathan Capitals. Printed on hand-made paper that bears the outline of a whale as its watermark, the printing of this book took over a year to complete, and is widely considered to be the Press' finest production.

Robin and Marsha were avid supporters of the Arion Press and Grabhorn Institute, the latter of which was founded in 2000 in order to preserve and perpetuate the use of one of the last integrated typefoundry, letterpress printing, and bookbinding facilities as a living museum and educational center.

\$ 6,000-8,000



297

## 297 [Ashendene Press] — Miguel de Cervantes Saavedra

The first [-second] part of the history of the valorous and wittie knight-errant Don Quixote of the Mancha. *Chelsea: The Ashendene Press, 1927-1928*

2 volumes, folio (17 x 12 in.; 43 x 30.5). Text printed in double columns with chapter headings and shoulder notes in red, woodcut foliated initials and borders by W.M. Quick and George H. Ford after Louise Powell. Full green morocco bound by W.H. Smith and Son, spines with raised bands in six compartments, first and second gilt lettered; spines slightly sunned. Cloth and marbled board slipcases; some rubbing to extremities.

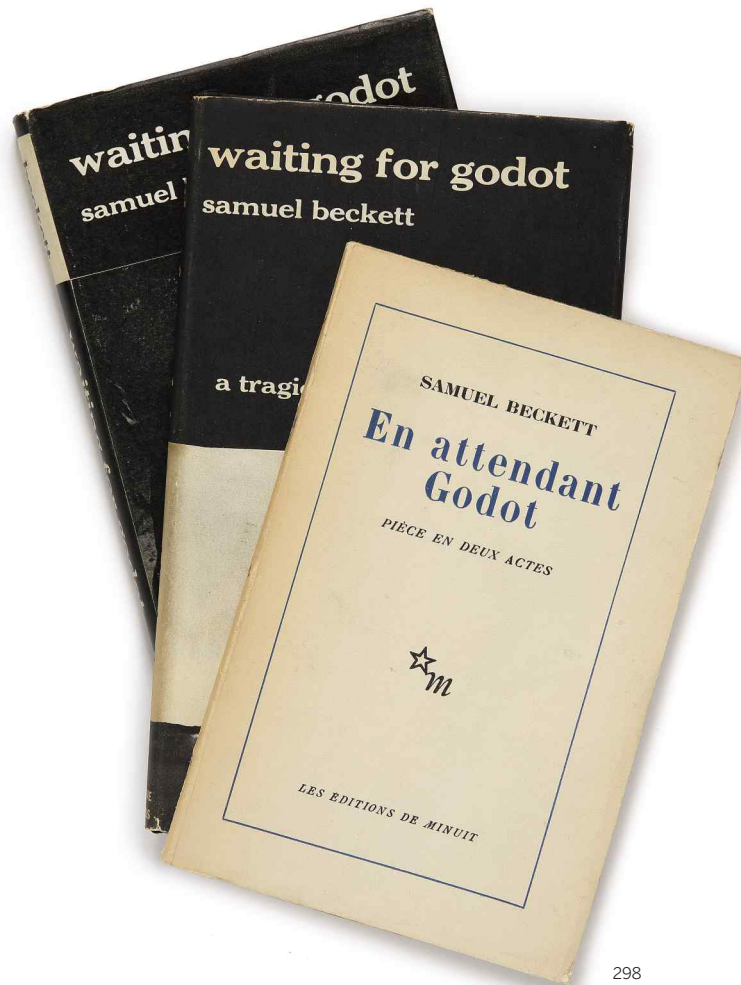
ONE OF 225 COPIES ON Batchelor paper, out of a total edition of 245 copies.

In the 1990s, Phoenix Pictures chose Fred Schepisi to direct an adaptation of *Don Quixote*, with John Cleese as Quixote and Robin Williams as Panza; however, the project was shelved indefinitely in 1997. (see lot 237)

### LITERATURE

Ashendene Bibliography XXXVI  
Will Ransom, *Private Press*, 206:39

\$ 3,000-5,000



298

## 298 Beckett, Samuel

En Attendant Godot. Pièce en Deux Actes. *Paris: Les Editions De Minuit, 1952*

8vo (7 1/2 x 4 3/4 in.; 19.3 x 12.2 cm). Uncut; ownership inscription to front free endpaper. Original printed wrappers; spine lightly sunned.

[With]: *Waiting for Godot*. *New York: Grove Press, 1954*. 8vo (8 1/4 x 4 3/4 in.; 21 x 12.5 cm). INSCRIBED BY AUDREY WOOD, and dated 1955, with her ownership stamp. Original black cloth, original dust jacket; small stain to front panel, jacket a little rubbed at edges, spine panel lightly sunned. FIRST AMERICAN EDITION.

[With]: *Waiting for Godot*. *London: Faber and Faber, 1956*. 8vo (8 x 4 3/4 in.; 20.5 x 12 cm). Original yellow cloth, original dust jacket; jacket a little rubbed at edges, spine panel lightly sunned. FIRST ENGLISH EDITION.

TOGETHER THREE FIRST EDITIONS of one of the most influential plays of the twentieth century. The first American edition is inscribed by the famous agent Audrey Wood. Wood represented many of America's leading playwrights during her time, among them Tennessee Williams, William Inge, Robert Anderson, and Arthur Kopit.

In 1988, Robin Williams starred in a production of *Waiting for Godot*, which was directed by Mike Nichols, and also featured Steve Martin and F. Murray Abraham. It was this role that helped expose Williams' preformative breadth, and established his place as a serious actor capable of moving beyond the comedic and into more dramatic roles. (see lot 240)

### LITERATURE

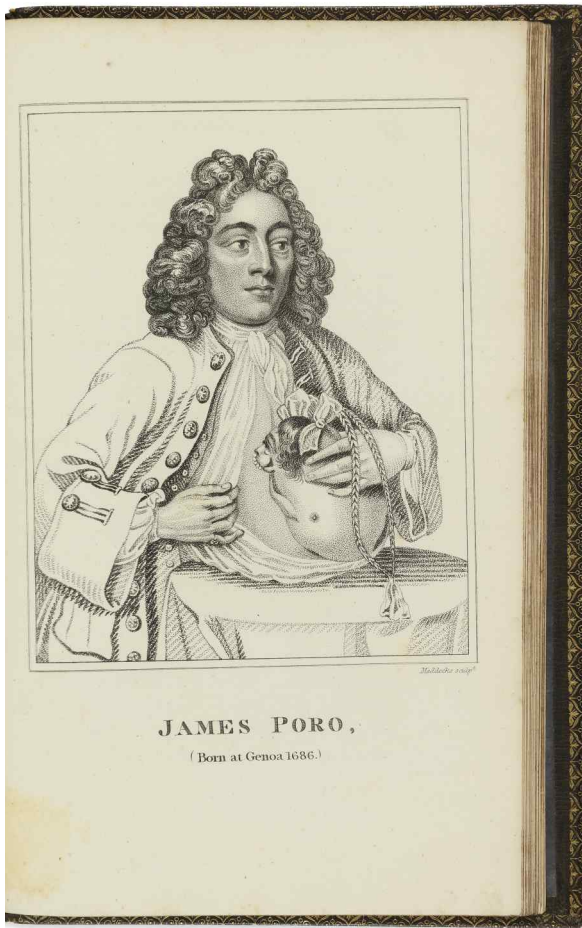
Gerald Bordman, *Oxford Companion to American Theater*, p. 724

R.J. Davis, *Samuel Beckett*, 52A1-54A1.18

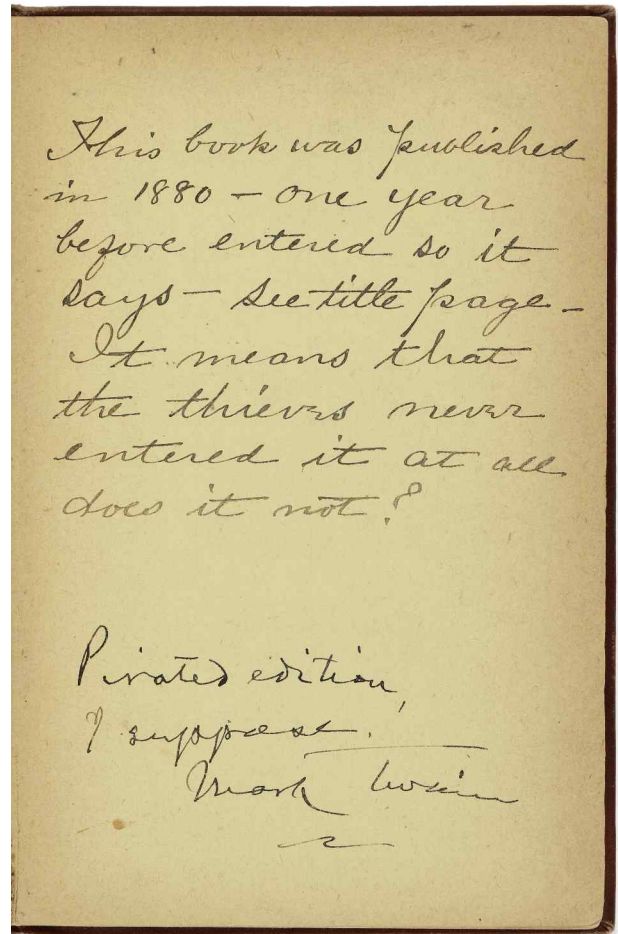
Federman & Fletcher, 373, 373.1

\$ 1,500-2,500





299



300

## 299 Caulfield, James

Portraits, Memoirs, and Characters, of Remarkable Persons from the Revolution in 1688 to the End of the Reign of George II. London: H.R. Young and T.H. Whitley, 1819-20

4 volumes, 8vo (9 1/8 x 5 3/4 in.; 23 x 14.6 cm). Half-titles, 155 engraved plates, woodcut tailpieces; some minor foxing, offsetting. Full contemporary olive English morocco, covers elaborately stamped in gilt and blind with greek key pattern, multiple rules, and fleur-de-lis cornerpieces, spines with raised bands in five compartments, second and fourth gilt lettered, others with repeat overall decoration in gilt, all edges gilt, inner dentelles gilt, violet coated endpapers; spines uniformly sunned, rubbing to joints, some staining to endpapers.

FIRST EDITION. A colorful *Who's Who* of sorts, or "rouges gallery," which includes biographical portraits of a notorious bookseller, incompetent criminals, James Poro and his parasitic twin, and Bampfylde Moore Carew, a cross dressing con-man and spurious clairvoyant (just to name a few).

### LITERATURE

Cohn 125  
Douglas 35  
Lowndes I:394  
Truman 130

### PROVENANCE

Marquessate of Sligo (armorial bookplates to front pastedowns)

\$ 1,000-1,500

### 300 Clemens, Samuel L.

Sketches by Mark Twain. Now  
Published in Complete Form.  
[Toronto]: Belford & Co., 1880  
[but 1881]

8vo (7 x 4 3/4 in.; 17.6 x 12.2 cm). Woodcut tailpieces; some toning. Original russet cloth-covered boards, upper cover gilt lettered, rounded spine gilt lettered, INSCRIBED BY THE AUTHOR in black ink on the front free endpaper; overall rubbed, some fraying to edges, joints weak, bookplates to front and rear pastedowns as well as verso of front free endpaper, rubber library stamp to front pastedown and copyright page, one or two pencil annotations. In half red morocco clamshell case, spine gilt lettered, with repeat decoration in gilt.

The pirate edition of this collection of humorous sketches, inscribed: "This book was published in 1880—one year before entered so it says—see title page—It means that the thieves never entered it at all does it not?" Beneath this, IN TWAIN'S HAND IT IS WRITTEN: "PIRATE EDITION, I SUPPOSE. MARK TWAIN."

#### LITERATURE

BAL 3364

#### PROVENANCE

Mary C. Young (bookplate to front pastedown)

William F. Gable (bookplates to verso of front free endpaper and rear pastedown)

\$ 2,000-3,000

### 301 Clemens, Samuel L.

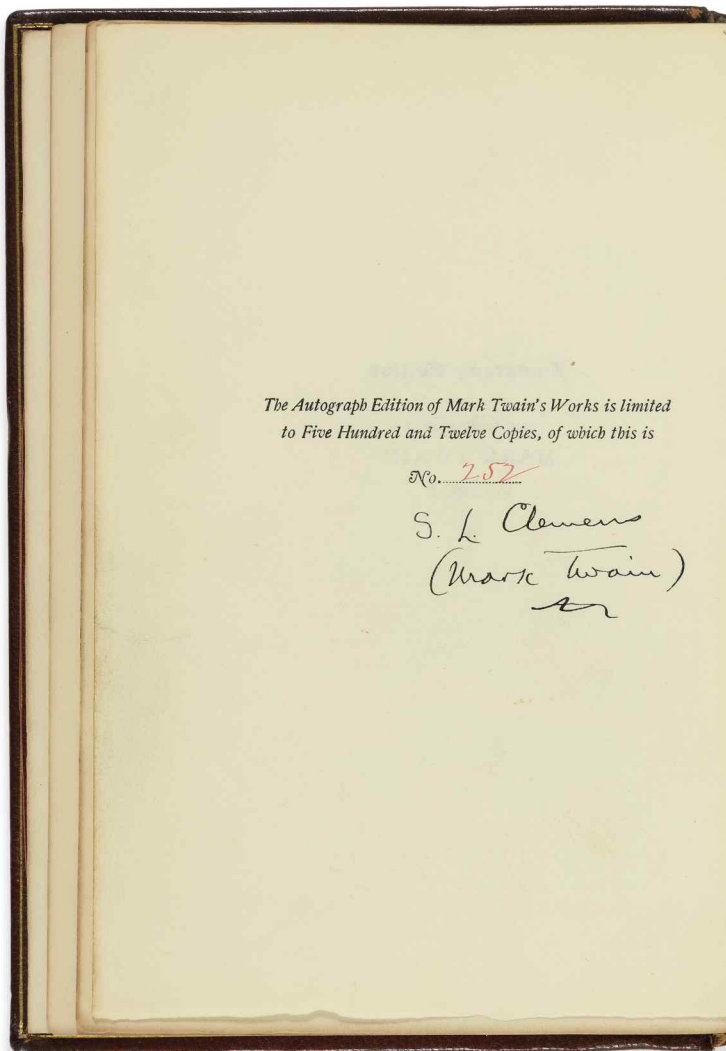
The Writings of Mark Twain.  
*Hartford, Connecticut: American  
Publishing Company, 1899-1907*

25 volumes, 8vo. Frontispiece portraits, titles by Tiffany & Co., many volumes illustrated, including 17 plates signed by such notable artists as Peter Newell, Karl Gerhardt, Charles Noel Flagg, and A.B. Frost; very occasional and minor foxing, a few closed marginal tears, primarily marginal tears to pp. 21-24 of vol. II just affecting text, vol. XIX lacking plate facing p. 115. Uniformly bound in full maroon morocco,

covers with gilt rules and floral cornerpieces stamped in gilt, red, and white, top edges gilt, pink watered silk doublures and endleaves; spines lightly and uniformly sunned, rubbing to joints, one or two nicks to morocco, heads of vols. X and XX nicked with loss, splits to interior joints of few a volumes (I, III, VIII, X, XIV, XX).

AUTOGRAPH EDITION, number 252 and 253 (vol. XXIII) of 512, with THE DOUBLE SIGNATURE OF THE AUTHOR ON THE LIMITATION LEAF: "S. L. CLEMENS | (MARK TWAIN)." Volume X signed by the publisher, Charles Dudley Warner. A handsome set.

\$ 3,000-5,000



301

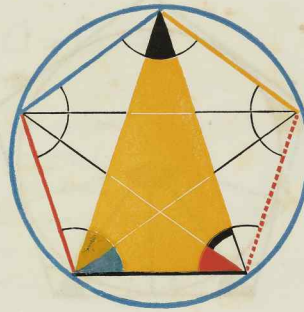



In a given circle



to inscribe an equilateral and equiangular pentagon.

Construct an isosceles triangle, in which each of the angles at the base shall be double of the angle at the vertex, and inscribe in the given












circle a triangle  equiangular to it; (B. 4. pr. 2.)

Bisect  and  (B. 1. pr. 9.)

draw , ,  and .

Because each of the angles

, , ,  and  are equal, the arcs upon which they stand are equal, (B. 3. pr. 26.) and  $\therefore$  , ,  and  which subtend these arcs are equal (B. 3. pr. 29.) and  $\therefore$  the pentagon is equilateral, it is also equiangular, as each of its angles stand upon equal arcs. (B. 3. pr. 27).

Q. E. D.

T

302

## 302 Euclid—Oliver Byrne

The First Six Books of the Elements of Euclid, in which Coloured Diagrams and Symbols are used instead of Letters for the Greater Ease of Learners. *London: William Pickering, 1847*

Small 4to (9 1/2 x 7 1/2 in.; 24 x 19 cm). Profusely illustrated throughout with color-printed diagrams in red, blue, and yellow, woodcut headpieces and initials; foxing, some offsetting. Publishers drab boards, paper label to upper board, green linen spine; edges rubbed, corners bumped, spine sunned, some fraying to head and tail of spine. In green half morocco clamshell case, spine gilt lettered.

ONLY EDITION. BYRNE'S STUNNING RENDERING OF EUCLIDEAN GEOMETRY, PRINTED IN PRIMARY COLORS, deemed "[o]ne of the oddest and most beautiful books of the whole century" (McLean).

### LITERATURE

Friedman 43  
McLean 70

### PROVENANCE

Campbell L. Hendricks (bookplate to front pastedown)

\$ 6,000-8,000



### 303 Harrison, George

I Me Mine. *Guildford: Genesis Publications Limited, [1980]*

8vo (9 1/2 x 6 1/2 in.; 24 x 16.5 cm). Half brown calf over cloth with gilt-stamped guitar to upper cover and facsimile signature to lower, spine gilt in six compartments, all edges gilt, with publisher's slip case; a few minor scuffs to spine

NUMBER 992 OF 1000 COPIES SIGNED BY GEORGE HARRISON

An autobiography of the late Beatle featuring facsimile reproductions of the lyrics of many of his songs. Williams contributed to the 1998 album *In My Life*, produced by Sir George Martin, featuring cover versions of songs by The Beatles. He and Bobby McFerrin lent their vocals to "Come Together."

\$ 500-700

### 304 Johnson, Samuel

A Dictionary of the English Language: In which the words are deduced from their originals, and illustrated in their different significations by examples from the best writers. *London: Printed by W. Strahan, for J. and P. Knapton; T. and T. Longman; C. Hitch and L. Hawes; A. Millar; and R. and J. Dodsley, 1755*

2 volumes, folio (15 3/4 x 10 in.; 40 x 25.5 cm). Title-pages printed in red and black, text in two columns, ornamental woodcut tail-pieces; some foxing and minor toning, one or marginal ink stains, minor marginal repair to vol. II, minor marginal dampstaining to a few leaves of vol. II. Modern full brown calf, covers with gilt rules and floral cornerpieces, spines with raised bands in six compartments, gilt-lettered red and green morocco labels to second and third, all with gilt rules. Cream cloth-covered board clamshell cases, gilt-lettered brown morocco labels to spines.

FIRST EDITION. Samuel Johnson's *Dictionary* is among the most influential in the history of the English language.

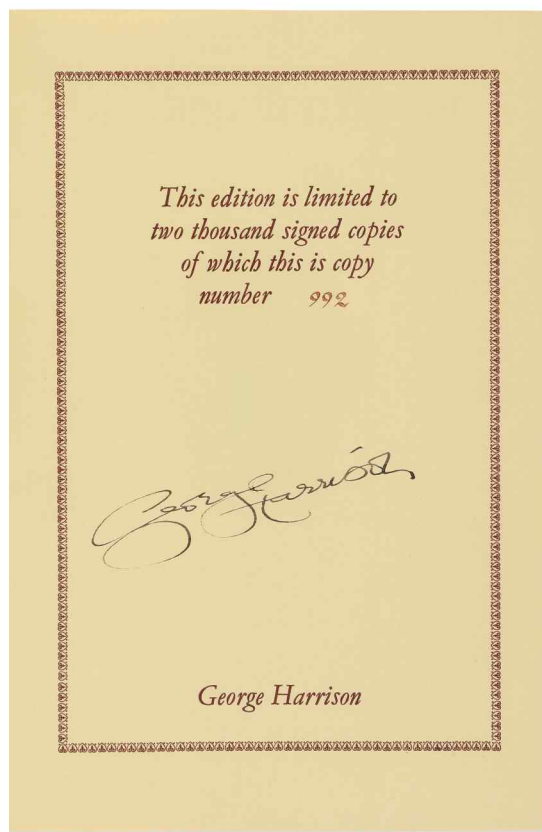
#### LITERATURE

ESTC T117231

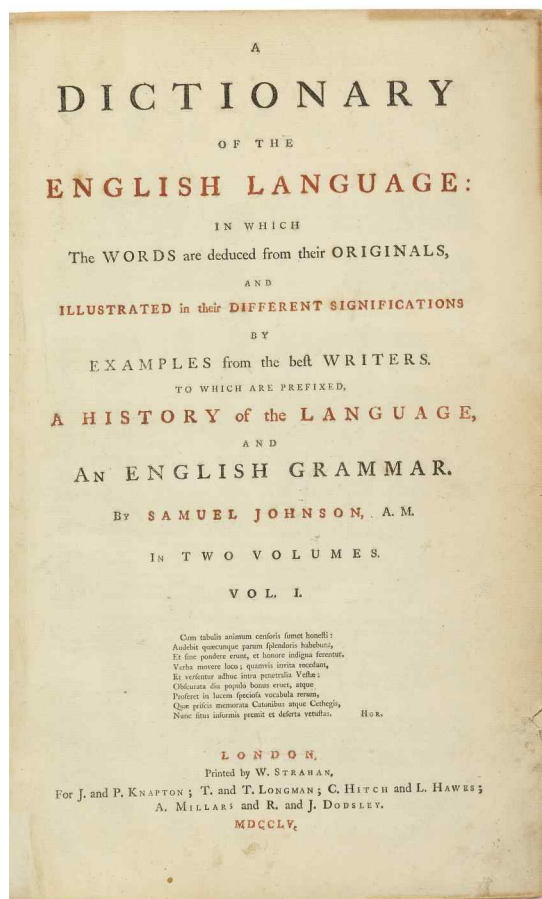
Grolier, "100 English," 50

*Printing and the Mind of Man* ("The Most Amazing, Enduring and Endearing One-Man Feat in the Field of Lexicography"), p. 201

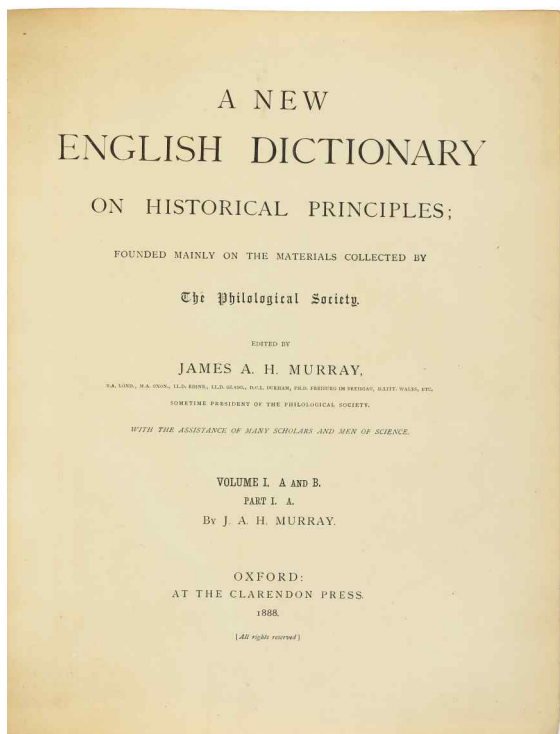
\$ 4,000-6,000



303



304



305

305 Oxford English Dictionary —  
Sir James A.H. Murray (editor)

A New English Dictionary on Historical Principles; Founded Mainly on the Materials Collected by the Philological Society... *Oxford: The Clarendon Press, 1888-1928*

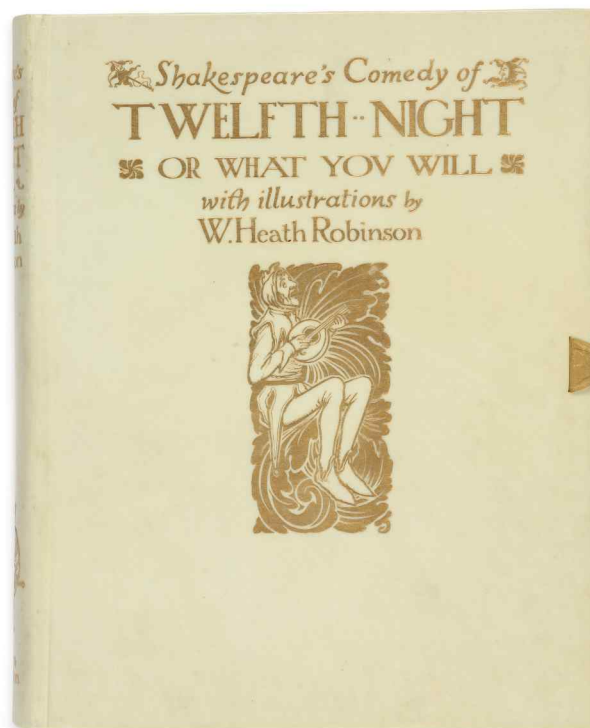
20 volumes, large quarto (without the supplement). Text printed in three columns; minor marginal toning. Uniformly bound in half red morocco over red pebbled-grain cloth, margins ruled in gilt, spines gilt lettered with decorative gilt bands, top edged gilt, plum coated endpapers; corners bumped, some repair to heads and tails of spines, others nicked, some minor staining to endpapers.

THE FIRST EDITION OF THE GREATEST DICTIONARY OF THE ENGLISH LANGUAGE, long accepted as one of the greatest feats of scholarship and publishing of its period.

**LITERATURE**

PMM 371

\$ 3,000-5,000



306

306 Shakespeare, William — W.  
Heath Robinson [illustrator]

*Twelfth Night, or What You Will. London: Hodder & Stoughton, 1908*

Large 4to. Color frontispiece, woodcut title, captioned tissue guards, 39 color plates by W. Heath Robinson tipped onto gray paper. Original full vellum, cover lettered and pictorially stamped in gilt, grey endpapers, top edge gilt, others untrimmed; lacking silk tie.

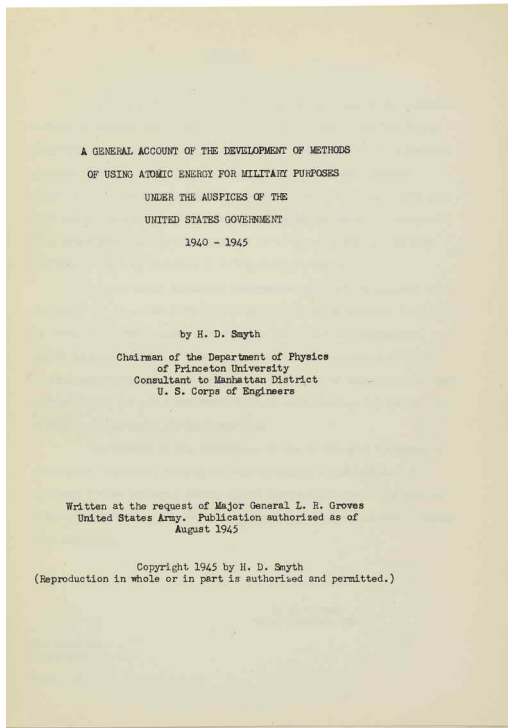
EDITION DE LUXE, NUMBER 71 OF 350 COPIES SIGNED BY THE ARTIST.

in 1971, while a student at the College of Marin, Williams was cast as Malvolio in the theater department's production of *Twelfth Night*. At the time, a local newspaper reviewed it critically, until it touched upon Williams' performance: "All was not lost, however, thanks to a marvellous portrayal by Williams as Malvolio. His antics made a the rather longish evening worthwhile. Had his characterization not worked, the production may well have fallen on its Shakespearean face."

**LITERATURE**

Daily Independent Journal, 6 November 1971, p. 30

\$ 800-1,200



307

### 307 Smyth, Henry DeWolf

A General Account of the Development of Methods of Using Atomic Energy for Military Purposes under the Auspices of United States Government, 1940-1945. [Washington, D.C.: Government Printing Office], 1945

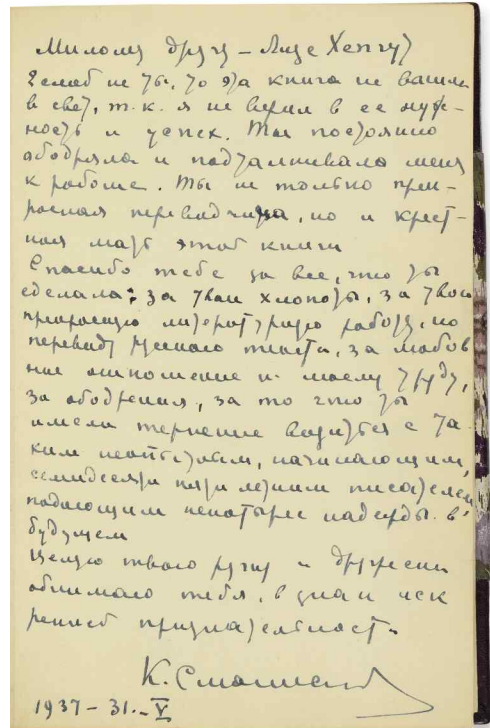
Cyclostyled pages, stapled (10 1/2 x 7 7/8 in.; 26.5 x 20.2 cm). In-text diagrams. Original cream textured wrappers, "Release for Publication on" lithographed on upper wrapper; minor toning and spotting. In quarter black morocco clamshell case, spine gilt lettered.

Published in the U. S. six days after Hiroshima, this is "the remarkably full and candid account of the development work carried out between 1940 and 1945 by the American-directed but internationally recruited team of physicists, which culminated in the production of the first atomic bomb" (PMM).

#### LITERATURE

PMM 422e

\$ 1,500-2,500



308

### 308 Stanislavski, Konstantin

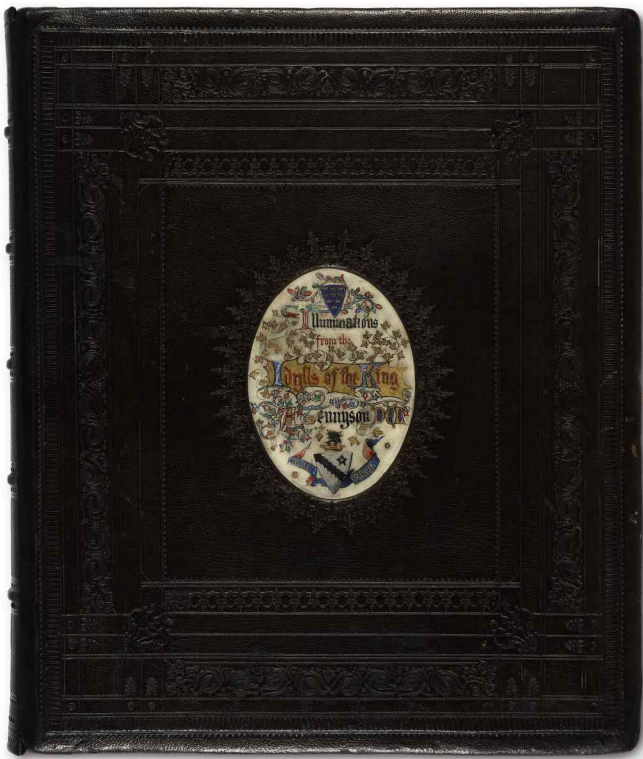
An Actor Prepares. New York: Theatre Arts, Inc., 1936

8vo (8 1/2 x 5 1/2 in.; 21.5 x 14cm). Preliminary blank INSCRIBED BY STANISLAVSKI TO THE TRANSLATOR, Lisa Haggood, in black ink and dated 1937, half title. Half purple morocco over floral cloth covered boards, spine with raised bands in five compartment, second and fourth gilt lettered, green endpapers. In lavender cloth covered clamshell case.

PRESENTATION COPY, INSCRIBED BY THE AUTHOR TO THE TRANSLATOR. "If it had not been for you, this book would never have seen the light of day, because I did not believe in either its usefulness or is success," Stanislavski begins. He then goes on to praise the literary-nature of the translation, and finished with: "I kiss your hand, I embrace you in friendship, and in token of my sincere gratitude." Stanislavski was widely regarded as an outstanding character actor, but he is perhaps best remembered for his "system" of actor training.

\$ 2,000-3,000





309



309

### 309 Tennyson, Alfred, Lord — J.C. Ratliff (illustrator)

Illuminations from *Idylls of the King*. [N.P.: N.D., circa 1862]

4to album (16 3/8 x 13 3/4 in.; 44.5 x 35 cm). 8 velum leaves (approximately 10 3/8 x 7 1/8 in.; 26.5 x 18.5 cm), illuminated in various colors, with manuscript text in black (recto only), mounted with gilt-edge mats; minor foxing, infrequent and minor rubbing. Full dark brown calf, elaborately tooled with multiples rules and decorative borders in blind, central vellum roundel richly illuminated; rebacked to style, corners expertly repaired. Half calf, velvet lined clamshell presentation case, spine gilt-lettered.

A stunning and unique collection of verse taken from Tennyson's *Idylls of the King*. A note accompanying the volume suggests that these leaves were used for making color-lithograph plates, and that they were later mounted and bound into this album, which was then presented to Tennyson as a memento.

The poetry of Tennyson famously featured in *Dead Poet Society* (Touchstone, 1989). In one memorable scene, the character of Neil Perry, played by Robert Sean Leonard, recites Tennyson's "Ulysses". In another scene, John Keating, played by Williams, discusses the nature of the dreams of man with another teacher, remarking: "But only in their dreams can man be truly free. 'Twas always thus, and always thus will be." "Tennyson?" his colleague asks, to which he replies: "No, Keating."

\$ 4,000-6,000

### 310 Thoreau, Henry David

Walden: Or, Life in the Woods.  
Boston: Ticknor and Fields, 1854

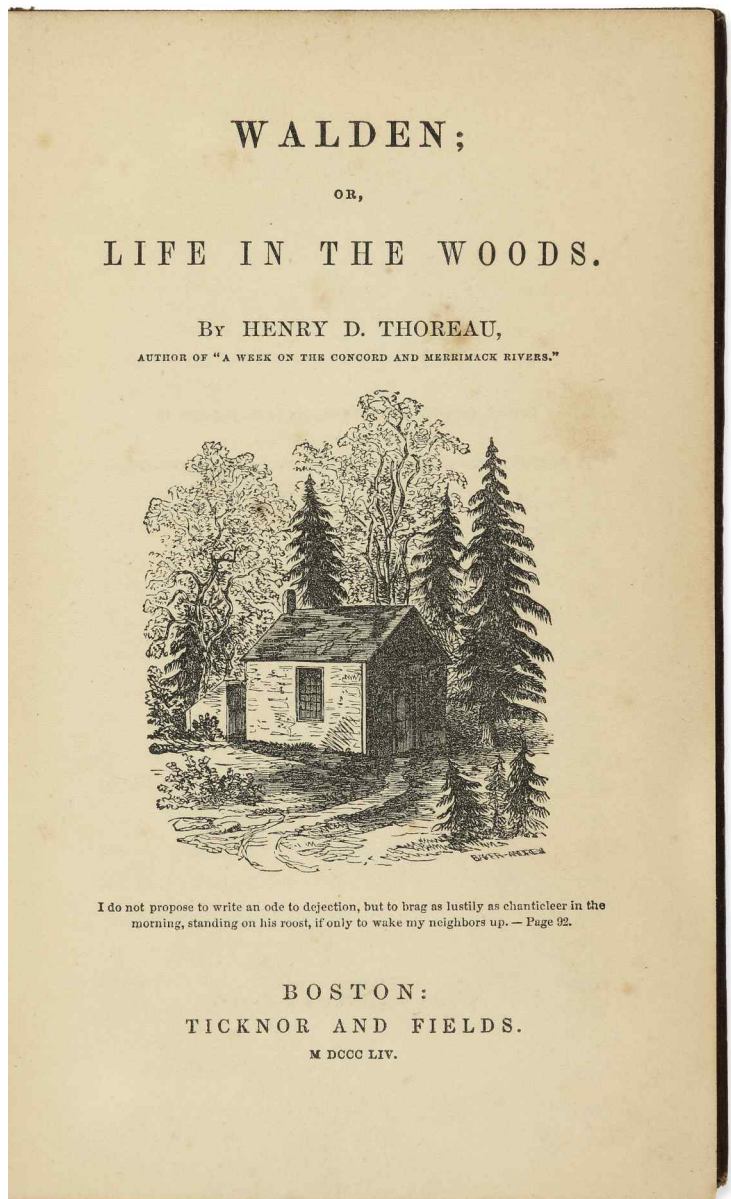
8vo. Wood-engraved vignette of Thoreau's hut after a sketch by his sister Sophia, lithographed plan of Walden Pond, 8pp. of publisher's advertisements at the end dated April, 1854; one or two stray spots, occasional offsetting. Original brown cloth ruled and decorated in blind, spine gilt lettered; minor soiling, minor fraying to head and tail of spine. In quarter brown morocco slipcase and chemise, spine gilt lettered.

FIRST EDITION of Thoreau's great work, a cornerstone of American transcendentalism. In *Dead Poet Society* (Touchstone, 1989), Thoreau was one of the writers that Williams' character, Mr. Keating, quoted to his students as he inspired them to lead lives marked by individualism and self-reliance, tenets at the heart of the transcendentalist movement. It is also Thoreau's famous lines from *Walden* that are read out as the Dead Poet Society convenes: "I went to the woods because I wished to live deliberately, to front only the essential facts of life, and see if I could not learn what it had to teach, and not, when I came to die, discover that I had not lived."

#### LITERATURE

Borst A2.1.a  
BAL 20106  
Grolier American 63

\$ 10,000-15,000



310

End of Sale

## 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 \$4,000,000, and 12.9% of any amount in excess of \$4,000,000.

**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. Purchasers are reminded that Sotheby's liability for loss of or damage to sold property shall cease upon the earlier of (a) 30 calendar days after the date of the auction and (b) our release of the property to the purchaser or the purchaser's designated agent. Upon the expiration of such 30 calendar day period or upon such earlier release, as applicable: (i) the purchaser bears full liability for any and all loss of or damage to the property; (ii) the purchaser releases Sotheby's, its affiliates, agents and warehouses from any and all liability and claims for loss of or damage to the property; and (iii) the purchaser agrees to indemnify and hold Sotheby's, its affiliates, agents and warehouses harmless from and against any and all liability for loss of or damage to property and any all claims related to loss of or damage to the property as of and from and after the time Sotheby's liability for loss or damage to the property ceases in accordance with this paragraph. 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 the aggregate liability of Sotheby's and the consignor 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](mailto: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](mailto: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.

18. **All sales of spirits or liquor** must be collected by the purchaser or the purchaser's agent from our premises, as Sotheby's does not ship spirits or liquor out of New York State. However, we can arrange shipments of spirits and liquor within New York State. Additionally, New York State sales tax is payable on the purchase price.

## 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. From time to time, Sotheby's may enter into irrevocable bid agreements that cover multiple lots. In such instances, the compensation Sotheby's will pay the irrevocable bidder is allocated to the lots for which the irrevocable bidder is not the successful purchaser. Under such circumstances, the total compensation to the irrevocable bidder will not exceed the total buyer's premium and other amounts paid to Sotheby's in respect of any lots for which the irrevocable bidder is not the successful bidder. 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. From time to time, Sotheby's or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. 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.

### 📏 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 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  
[uspostsaleservices@sothebys.com](mailto:uspostsaleservices@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](mailto: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, Georgia, Hawaii, Illinois, Kentucky, Maryland, Massachusetts, Minnesota, Missouri, New Jersey, New York, Ohio, Oklahoma, Pennsylvania, Rhode Island, Texas, Vermont 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 PAINTINGS

#### Giovanni Bellini

The work is, in our best judgement, by the named artist. When the artist's forename is not known, a series of asterisks followed by the surname of the artist, whether preceded by an initial or not, indicates that the work is, in our best judgement, by the named artist.

#### Attributed to Giovanni Bellini

In our opinion, probably a work by the artist but less certainty as to authorship is expressed than in the preceding category.

#### Studio of Giovanni Bellini

In our opinion, a work by an unknown hand in the studio of the artist which may or may not have been executed under the artist's direction.

#### Circle of Giovanni Bellini

In our opinion, a work by an as yet unidentified but distinct hand closely associated with the named artist but not necessarily his pupil.

#### Style of...Follower of Giovanni Bellini

In our opinion, a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil.

#### Manner of Giovanni Bellini

In our opinion, a work in the style of the artist and of a later date.

#### After Giovanni Bellini

In our opinion, a copy of a known work of the artist.

The term signed and/or dated and/or inscribed means that, in our opinion, a signature and/or date and/or inscription are from the hand of the artist.

The term bears a signature and/or a date and/or an inscription means that, in our opinion, a signature and/or date and/or inscription have been added by another hand.

Dimensions are given height before width. Pictures are framed unless otherwise stated.

### 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

**Property Collection** As of March 19, 2018, property that is sold, has bought in, or is to be returned to the consignor will be moved to our temporary offsite location at Crozier Fine Arts at One Star Ledger Plaza, 69 Court Street, Newark, NJ (SLP Warehouse). Certain items of property, including jewelry, watches, silver, works on panel and items valued \$10 million or more will remain at 1334 York Avenue. All other property will be moved to our temporary offsite location on the day the applicable sale concludes and is available for pickup after two business days. Invoices and statements will indicate your property's location.

**Property Payment** All property must be paid in full before collection or release from any Sotheby's location. Payment must be made through Sotheby's New York Post Sale Services by way of our acceptable forms of payment methods mentioned on your invoice. To arrange for payment, please contact Post Sale Services at +1 212 606 7444 or USPostSaleServices@sothebys.com. Payment will not be accepted at the offsite facility. Dealers and resale clients should fill out the appropriate forms where applicable or contact Post Sale Services with any questions.

**Loss and Liability** Unless otherwise agreed by Sotheby's, all sold property must be removed from any of our premises (including the SLP Warehouse) by the buyer at their expense no 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.

**Collection & Shipping** The SLP Warehouse requires 24 hours advanced notice for collection of property. Please arrange this through our Post Sale Services team at +1 212 606 7444 or USPostSaleServices@sothebys.com.

For in-person collections at our offsite location, please alert Post Sale Services of your proposed collection date, ensure that all outstanding invoices have been paid for, and that you or your agent have the appropriate photo identification upon arrival.

If you are using your own shipper to collect property, please provide a letter of authorization and instruct your shipper to email their bill of lading to billsoflading@sothebys.com and ensure the correct collection location is specified.

Sotheby's can arrange for delivery of your property through one of our contracted vendors or can coordinate pick up at our offsite location with you or your shipper directly. Please contact Post Sale Services at +1 212 606 7444 or USPostSaleServices@sothebys.com to start your collection process.

#### 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 +1 212 606 7170.

#### Important Notice for Ceramics

The catalogue descriptions do not include a general indication of repair and damage, and this absence of any comment should not be interpreted as a guarantee of the condition of the lot. All lots are sold "AS IS" as set forth in paragraph 1 of the Conditions of Sale and prospective purchasers are advised that all lots should be viewed personally. Condition reports are available at sothebys.com. Any additional enquiries may be directed to the 20th Century Design Department at +1 212 606 7170.

#### 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.

#### Notice Regarding Endangered Species

• Property containing certain endangered species will require a CITES license upon export from the U.S. and may require an additional license upon import into another country. There is no guarantee that such licenses will be granted. In the case of denial of any license or of delay in obtaining such licenses, the purchaser remains responsible for making on-time payment for the total purchase price.

#### 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.

#### Photography:

Scott Elam  
Jon Lam  
Bonnie Morrison  
Edward Parrinello  
Jeff Schnorr  
Pauline Shapiro  
Paulette Tavormina



### CONTRACTUAL OBLIGATIONS

Please consult the Bidders' Conditions of Business for details on your contractual obligations of bidding at this or any other RM Auctions, Inc. d.b.a. RM Sotheby's ("RMS") auction.

### POST-SALE SETTLEMENT

In the event of a successful bid, our Administration department will e-mail you a copy of your Bill of Sale and wire transfer instructions following the sale. Payment is due in full on or before 5:00 p.m. of the next business day following the auction, and payment is to be made to RMS. All payments must be in the form of cash or certified funds unless other arrangements have been approved in advance. Cash payments will be reported according to U.S. federal government requirements.

### ADDITIONAL FEES AND TAXES

The final bid price does not include the Buyers' Premium or applicable taxes on each lot purchased. The Buyer is responsible to pay all city, state, federal, provincial, territorial, and any all other taxes due for which the Buyer does not qualify as exempt, subject to RMS verification; proof of exemption is the Buyers' responsibility. The Buyer is responsible for any applicable duty, import tariffs, charges, or any and all other required payments that are due upon the import of the lot to its final destination.

### BUYERS' PREMIUM

In addition to the Hammer Price, the winning Bidder is required to pay RMS a percentage of the Hammer Price, which RMS retains as the Buyers' Premium for the purchase of each motor car or any other lot ("Buyers' Premium"). The Buyers' Premium will be added to the hammer price and is payable by the Buyer as part of the total purchase price. The Buyers' Premium is 25% of the hammer price up to and including \$300,000 (USD), 20% of any amount in excess of \$300,000 (USD) up to and including \$4,000,000 (USD), and 12.9% of any amount in excess of \$4,000,000.

### TITLE TRANSFER

In an effort to ensure all titles are free and clear of liens or encumbrances, RMS manages the process of title reassignments on your behalf. Buyers will receive titles via UPS up to fifteen (15) business days following the auction.

### ADMINISTRATION CONTACT INFORMATION

#### Rebecca Johnson

t: +1 519 437 3006  
m: +1 226 229 0662  
rjohnson@rmsothebys.com

#### Tanya Pawlak

t: +1 519 437 3029  
m: +1 519 365 7011  
tpawlak@rmsothebys.com

#### Allie Brydges

t: +1 519 437 3049  
m: +1 519 360 8982  
abrydges@rmsothebys.com

### BIDDING INCREMENTS

Under normal circumstances, the auction estimate of the lot being auctioned off will determine the minimum increment the auctioneer will accept according to the following schedule. Please note that due to the nature of a live auction, it is at the auctioneer's sole discretion to accept bids outside of what is being asked for during the live auction.

### ESTIMATE MINIMUM INCREMENT

\$50,000-\$2,500  
\$100,000-\$2,500  
\$250,000-\$5,000  
\$500,000-\$10,000

### REMOVAL OF PURCHASED LOTS

All purchased lots must be removed from the auction site by 5:00 p.m. on the next business day following the auction. If the lot is not removed by the Buyer by 5:00 p.m. on the next business day following the sale, the Buyer will be charged a removal fee and a daily storage fee until the lot is removed. Please note that the Buyer is required to insure their lot while it is being stored on their behalf.

### DOMESTIC SHIPPING

Representatives from Reliable Carriers will be onsite to assist clients wishing to transport an automobile purchased at auction. For further information, please contact:

#### Reliable Carriers, Inc.

1 800 521 6393  
www.reliablecarriers.com

### INTERNATIONAL SHIPPING

Please contact Mark Santavy at the numbers provided for recommendations and assistance.

### TRANSPORTATION CONTACT INFORMATION

#### Mark Santavy

t: +1 519 437 3028  
m: +1 519 784 5986  
msantavy@rmsothebys.com

### INSURANCE

RMS' official insurance partner is Hagerty, the global leader in classic car insurance. Hagerty representatives will be available onsite for assistance. For more information, please contact:

#### Hagerty

1 800 922 4050  
www.hagerty.com

## Introduction

**1.1** Please ensure that you read and understand these Conditions of Business prior to bidding on a motor car or any other lot at this or any other RM Auctions, Inc. ("RMA") or RM Sotheby's ("RMS") auction (RMA and RMS together "RM"). Even though the RM Bidders' Conditions of Business are standardized, there are unique jurisdictional requirements and terms that may not apply to every auction, and it is each Bidder's responsibility to understand and review these Conditions of Business as they apply. By agreeing to these Conditions of Business, you are agreeing to be bound by these Conditions of Business for both RMS and RMA auctions. Please note that the Bidders' Conditions of Business are subject to change, and it is each Bidder's responsibility to apprise themselves of any changes to the Bidders' Conditions of Business. Bidders are encouraged to contact RM's Client Service department at [clientservices@rmsothebys.com](mailto:clientservices@rmsothebys.com) with any questions or concerns regarding these Bidders' Conditions of Business.

**1.2** RM's contractual relationship with the Bidders is governed by:

- 1.2.1 these Bidders' Conditions of Business;
- 1.2.2 the Bidders' Conditions of Business displayed in the auction salesroom;
- 1.2.3 the Bidders' Conditions of Business displayed on RM's website; and
- 1.2.4 in each case as amended by any salesroom notice, auctioneer's announcement at the auction, or website update.

(Clauses 1.2 to 1.2.4 together "Contractual Obligations")

**1.3** As auctioneer, RM acts as the agent for the Consignor, and a sale contract is made directly between the Consignor and the Buyer.

- 1.3.1 Occasionally, RM may own a motor car or any other lot (and, in such circumstances, acts in a principal capacity as the Seller) and/or may have a legal, beneficial, or financial interest in a motor car or any other lot as a secured creditor or otherwise.

**2 Services.** RM agrees to act as an agent for the Bidders and provide auction services including, but not limited to, a sale facility, clerks, support staff, event advertising, and promotion. In connection with the auction, RM will have absolute discretion with regard to the motor car and any other lot or any RM auction as to (a) consulting any expert either before or after the sale, (b) researching provenance, (c) grouping and providing catalogue and other descriptions as may be appropriate, (d) marketing and promotion of the sale, and (e) any other services required to conduct the sale.

## 3 Bidding.

**3.1** To bid at an RM auction, a Bidder must be at least 21 years of age.

**3.2** At auction, there is no "cooling-off period." If you are awarded the final bid, ownership changes hands at the drop of the gavel. You own the motor car or any other lot and are responsible for payment in full. No Bidder may retract a bid made during the sale for any reason.

**3.3** The Bidder is responsible for all risk of loss or damage and insurance immediately upon purchase of the motor car or any other lot.

**3.4** RM reserves the right to reject any bid. The highest Bidder acknowledged by the auctioneer will be the Buyer. 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 motor car or any other lot in dispute. If any dispute arises after the sale, RM's sale record is conclusive. At RM's discretion, RM will execute order or absentee bids and accept telephone bids and online bids via [rmsothebys.com](http://rmsothebys.com) as a convenience to clients who are not present at auctions; RM is not responsible for any errors or omissions in connection therewith. Prospective Bidders should also consult [rmsothebys.com](http://rmsothebys.com) for the most up-to-date cataloguing of the motor cars or any other lots.

**3.5** By participating in the sale, the Bidder represents and warrants that any bid placed by them, or on their behalf, is not the product of any collusive or other anti-competitive agreement and is otherwise consistent with federal and state antitrust law. RM may require such necessary financial references, guarantees, deposits, and/or such other security, at their absolute discretion, as security for any bid. Please bear in mind that RM is unable to obtain financial references over weekends or public holidays.

## 4 Purchase Price.

**4.1** The Purchase Price shall consist of the following:

- 4.1.1 the Hammer Price of the motor car or any other lot, and

- 4.1.2 the applicable Buyers' Premium.

(Clauses 4.1 to 4.1.2 together "Purchase Price")

**5 Buyers' Premium.** In addition to the Hammer Price, the winning Bidder is required to pay RM a percentage of the Hammer Price, which RM retains as the Buyers' Premium for the purchase of each motor car or any other lot ("Buyers' Premium"). The Buyers' Premium will be added to the hammer price and is payable by the Buyer as part of the total purchase price. The Buyers' Premium is 25% of the hammer price up to and including \$300,000 (USD), 20% of any amount in excess of \$300,000 (USD) up to and including \$4,000,000 (USD), and 12.9% of any amount in excess of \$4,000,000.

## 6. Tax.

**6.1** The Buyer is responsible to pay all city, state, federal, provincial, territorial, and any and all other taxes due for which the Buyer does not qualify as exempt, subject to RM verification; proof of exemption is the Buyer's responsibility. The Buyer is responsible for any applicable duty, import tariffs, charges, or any and all other required payments that are due upon the import of the motor car or any other lot to its final destination.

**6.2** Although by no means an exhaustive list, please be aware of the tax scenarios below.

6.2.1 For auctions held in the United States, if the Buyer of a motor car or any other lot resides in an American state in which RM is registered to collect/remit sales tax, RM is required to collect/remit sales tax on the purchase of that motor car or any other lot. RM is registered to collect/remit sales tax in the following states: California, Florida, Indiana, Pennsylvania, Arizona, New York, and Michigan. RM reserves the right to collect/remit sales tax from residents from other jurisdictions if RM deems the collection/remittance of tax necessary.

6.2.2 For auctions in the EU, according to the EU VAT Directive, motor cars that have been in use for no more than six (6) months or that have been driven for no more than 6,000 kilometers are considered new means of transport and will be subject to VAT. Payment of VAT is the responsibility of the Buyer. Where applicable, RM may take a deposit from the Buyer equal to the amount of VAT due, which will be refunded upon receiving satisfactory evidence that the motor car has been transported to and registered in another EU country.

**7 No Legal or Tax Advice.** This agreement is an important legal document. The Bidder acknowledges that the Bidder has had the opportunity to consult an attorney before signing this agreement and has signed this agreement after having the opportunity to consult with an attorney of their own choosing. Notwithstanding any references to any transactions or arrangements in this agreement, or any contemporaneous written, oral, or implied understandings of the Parties relating to the subject matter of this agreement, RM has not provided legal or tax advice or tax planning services to the Bidder or for the Bidder's benefit in connection with the transactions contemplated by this agreement, and no one at RM has acted as the Bidder's attorney or tax advisor. It is the Bidder's responsibility to satisfy themselves and comply with all applicable tax, duty, or any and all other payments associated with the purchase of a motor car or any other lot at an RM auction.

## 8 Payment.

**8.1** Subject to fulfillment of the Contractual Obligations, on the fall of the auctioneer's hammer or equivalent device or mechanism ("Hammer Price"), the contract between the Consignor and the Bidder is concluded; payment is due in full on or before 5:00 p.m. of the next business day ("Payment Deadline"), and payment is to be made to RM.

**8.2** For RM North American auctions, all payments must be in the form of cash or certified funds unless other arrangements have been approved in advance. Cash payments will be reported according to U.S. federal government requirements.

**8.3** For RM United Kingdom and European auctions, all payments must be in the form of wire transfer unless other arrangements have been approved in advance.

**8.4** RM is not obligated to release the motor car or any other lot to the winning Bidder until the winning Bidder has met all of the Contractual Obligations and paid the Purchase Price plus applicable taxes.

**8.5** In the event that the winning Bidder does not pay any portion of the Purchase Price plus applicable taxes by the Payment Deadline, the Bidder agrees to and acknowledges the following: If RM elects to pay the Consignor any portion of the Purchase Price plus applicable taxes, RM shall have all of the rights of the Consignor to pursue the Buyer for any amounts paid to the Consignor, whether at law, in equity, or under these Conditions of Business. The Bidder hereby authorizes RM to deduct the Purchase Price plus applicable taxes from the Bidder's cash deposit or to charge this amount to the credit card that the Bidder has provided. If the Bidder's cash deposit and/or credit

card payment does not cover the Purchase Price plus applicable taxes, in addition to other remedies available by law. RM reserves the right to impose, from the Payment Deadline until the full Purchase Price plus applicable taxes has been made by the Buyer, a late charge of ten percent (10%) interest per annum on the (1) Purchase Price plus applicable taxes, (2) maximum published Sellers' Commission, (3) applicable expenses, (4) any collection costs, attorneys' fees, and court costs incurred to enforce payment, and (5) other damages.

**9 All Sales Are "As Is" and "Where Is."** The Bidder is responsible for inspections and verification of the condition, authenticity, and completeness of any motor car or any other lot purchased. No warranties or representations of any type whatsoever are made by RM. Statements printed in catalogues, online content, pre-mailers, advertisements, brochures, signs, and window cards, as well as verbal statements made by auctioneers or auction staff, are representations made by the Consignor, and RM has no obligation to verify or authenticate any such claims or representations. Except as herein provided, all motor cars or any other lots are sold as is, where is, with no representations or warranties, expressed or implied. THE CONSIGNORS AND RM DISCLAIM ALL WARRANTIES, EXPRESSED OR IMPLIED, AS TO CONDITION, ORIGINALITY, OR AUTHENTICITY; ORIGIN OR PROVENANCE; PREVIOUS USE OR OWNERSHIP; MANUFACTURING OR RESTORATION PROCESSES; YEAR OR AGE; SERIAL NUMBER, MAKE, OR MODEL; OPTIONS AND TOOLS; ENGINE HOURS; AND MILEAGE OF ANY MOTOR CAR OR ANY OTHER LOT OR COMPONENT OF ANY MOTOR CAR OR ANY OTHER LOT, AND THEY SPECIFICALLY DISCLAIM ANY WARRANTIES OF MERCHANTABILITY OR FITNESS FOR ANY PARTICULAR PURPOSE.

**10 Reserves.** Motor cars or any other lots not marked as "no reserve" (or similar) are subject to a reserve bid set by the Consignor. When a motor car or any other lot is sold subject to such a reserve bid, the auctioneer may bid on the Consignor's behalf in an amount not to exceed the amount of the reserve bid.

**11 Absentee and Telephone Bidding.** Absentee and telephone bidding are services provided by RM for the Bidder's benefit, and RM cannot be held responsible for errors or omissions with respect to the bidding process, including failure to execute any bid. By submitting one or more bids, the Bidder has entered into a binding contract to purchase each motor car or any other lot if the Bidder's bid is successful. If the Bidder's bid is successful, the Bidder is to pay the Purchase Price plus applicable taxes, including the Buyers' Premium and sales tax, if not otherwise exempt. It is the Bidder's responsibility to provide proof of exemption from sales tax. By participating in telephone bidding, the Bidder acknowledges that RM has the right to record all telephone calls.

## **12 Cancellation/Rescission of Auction.**

**12.1** RM will use reasonable efforts to avoid cancellation/rescission; however, RM has the sole discretion to cancel/rescind the auction and will not be liable to the Bidder for any losses or damages resulting from the cancellation/rescission if RM believes the following events have occurred or have a reasonable probability of occurring:

12.1.1 Force Majeure events including but not limited to:

12.1.1.1 any natural disaster, which despite reasonable efforts, restricts RM from holding the auction;

12.1.1.2 structural damage to the auction venue prior to the auction, which despite reasonable efforts, restricts RM from holding the auction; and

12.1.1.3 any terrorist event, which despite reasonable efforts, restricts RM from holding the auction.

**12.1.2** Government/Court action, order, injunction, regulation, or law that necessitates a cancellation.

## **13 Cancellation/Rescission of Motor Car or Any Other Lot.**

**13.1** RM will use reasonable efforts to avoid cancellation/rescission; however, RM has the sole discretion to cancel/rescind the sale of a motor car or any other lot and will not be liable to the Bidder for any losses or damages resulting from the cancellation/rescission if RM believes the following events have occurred or have a reasonable probability of occurring:

13.1.1 RM opines that the motor car or any other lot has been intentionally and materially misrepresented by the Consignor or the Bidder;

13.1.2 RM opines that physical damage to the motor car or any other lot, which cannot be sufficiently repaired prior to the auction, occurred after this agreement was signed;

13.1.3 RM is served with a lawsuit from a third party in relation to the motor car or any other lot;

13.1.4 RM faces significant reputational damages that would cause monetary damages for selling the motor car or any other lot;

13.1.5 material issues regarding Title, registration, or transfer of ownership that cannot be reasonably cured;

13.1.6 material issues regarding the provenance, merchantability, or authenticity of the motor car or any other lot that cannot be reasonably cured; or

13.1.7 if there are legitimate claims, accusations, notices, or similar communications made by the Buyer in regard to their purchase of a motor car or any other lot not being authentic, being misrepresented, having an encumbered title or registration, having undisclosed material issue, or having a similar claim, RM has the right to retain the Buyer's funds on account and be the arbitrator as to the merit of the Buyer's claims and to cancel the sale of the motor car or any other lot and reimburse the payment to the Buyer if RM deems the Buyer's claims to be valid.

## **14 Online Services Are "As Is" and "As Available."**

**14.1** Bidders may be able to bid via websites, telephone services, applications, and tools (collectively "Services").

**14.2** RM tries to keep the Services safe, secure, and functioning properly, but RM cannot guarantee the continuous operation of or access to the Services. Bid update and other notification functionality may not occur in real time. Such functionality is subject to delays beyond RM's control.

**14.3** Bidders agree that they are making use of the Services at their own risk and that they are being provided to Bidders on an "AS IS" and "AS AVAILABLE" basis. Accordingly, to the extent permitted by applicable law, RM excludes all expressed or implied warranties, terms, and conditions, including but not limited to implied warranties of merchantability, fitness for a particular purpose, and non-infringement.

**15 Currency Display.** RM may use a currency display in the salesroom for informational purposes only. The currencies listed on the currency converter are not real-time conversions pegged to market rates and are not to be relied on by anyone. Errors and inaccuracies may occur in the operation of the currency converter. To be clear, the bid price stated by the auctioneer is the prevailing and binding bid price.

**16 Bank Letter.** Please note that in order to register to bid at an RM sale, RM requires that all Bidders provide a Bank Letter. All Bank Letters must be written on bank letterhead. Please note that RM may waive this requirement at its sole discretion.

## **17 Credit Card Hold and Pre-authorization.**

**17.1** Please note that in order to register to bid at an RM sale, RM requires a hold and pre-authorization to be placed on the Bidder's credit card, which is dependent on the particular auction as listed in clause 17.2 ("CC Hold"). If the Bidder fails to pay for a motor car or any other lot purchased on or before 5:00 p.m. of the next business day following the auction, the Bidder acknowledges that their credit card will be charged the applicable CC Hold for the missed payment; please note that the Bidder is still bound to pay their remaining balance. The CC Hold will not be charged to their credit card if the Bidder makes full payment on or before 5:00 p.m. of the next business day following the auction. If the Bidder does not purchase a motor car or any other lot, their credit card will not be charged. If their credit card is not to be charged, the CC Hold should fall off their credit card within ten (10) business days, depending on their credit card company. Please note that RM may waive this requirement at its sole discretion.

**17.2** A CC Hold as outlined below will be placed on the Bidder's credit card:

17.2.1 a \$5,000 (USD) CC Hold for RMS North American auctions;

17.2.2 a \$2,000 (USD) CC Hold for RMA North American auctions;

17.2.3 a €5,000 (EUR) CC Hold for RM European auctions; and

17.2.4 a £5,000 (GBP) CC Hold for RMS London, United Kingdom, auctions.

**18 Title Transfer.** In an effort to ensure all titles are free and clear of liens or encumbrances, RM manages the process of title reassignment on behalf of the Buyer. Buyers will receive titles in the mail up to twenty (20) business days following the auction. A \$75 (USD) administration fee or its equivalent in local currency of the auction location (\$65 [USD] in the State of California) will be assessed per motor car purchased, but this fee will not apply to nostalgia lots.

## **19 Removal of Purchased Motor Car or Any Other Lot.**

**19.1** For RM North American and European auctions, all purchased motor cars, including motorcycles, boats, and trailers, must be removed from the auction site by the next business day by five PM (5:00 p.m.) in the applicable time zone where the auction is held ("RM Removal Deadline").



19.1.1 Specifically, for RM North American auctions:

19.1.1.1 If a motor car (including motorcycles, boats, and trailers) is not removed by the RM Removal Deadline, the Buyer will be charged a removal fee of up to \$500 (USD) and a daily storage fee of up to \$30 (USD) until the motor car (including motorcycles, boats, and trailers) is removed.

19.1.1.1.1 Please note that for RM auctions in Auburn, Indiana, no removal fee will apply.

19.1.2 Specifically, for RM European auctions:

19.1.2.1 The Buyer will be charged a removal fee of up to €600 (EUR) plus VAT per motor car, and a daily storage fee of up to €40 (EUR) plus VAT per motor car until the motor car (including motorcycles, boats, and trailers) is removed.

19.1.2.1 Specifically, if a boat lot is not removed by the RM Removal Deadline, RM will remove the boat lot, and the Consignor is required to pay RM a removal fee plus VAT per boat lot and a daily storage fee plus VAT per boat lot. The removal fee and daily storage fee for a boat lot will be determined based on the size of the boat lot and therefore cannot be confirmed until the boat lot is consigned.

19.2 For RMS London, United Kingdom, auctions:

19.2.2 All purchased motor cars, including motorcycles, boats, and trailers, will be removed and taken to the CARS Europe storage facility located in either Chedburgh, Suffolk, United Kingdom, or Fairoaks Chobham, United Kingdom, by the next business day by twelve PM (12:00 p.m.) in the applicable time zone where the auction is held.

19.2.3 The Buyer will be charged a removal fee of up to £600 (GBP) plus VAT per motor car and a daily storage fee of up to £40 (GBP) plus VAT per motor car until the motor car (including motorcycles, boats, and trailers) is removed.

19.3 Regarding the collection of any non-motor car lots, including but not limited to memorabilia, jewelry, and clothing, from the auction site: Once the Buyer has made payment by the Payment Deadline, a direct shipping company will contact the Buyer. Please note that a reasonable memorabilia removal and storage fee will apply.

19.4 Please note that the Buyer is required to insure their motor car or any other lot while the motor car or any other lot is being stored on their behalf.

## 20 Legal Action.

20.1 For RM North American auctions, in the event that either party brings action against the other, arising from or relating to this auction, the prevailing party, as determined by the court, shall be entitled to recover its reasonable attorneys' fees and costs. Jurisdiction for any action brought shall lie exclusively in a court of competent jurisdiction in the judicial district in which the auction is located.

20.2 For RM European auctions:

20.2.1 These Bidders' Conditions of Business (and any dispute or claim relating to them, their subject matter, their enforceability, or their termination [including non-contractual claims]) are to be governed by and construed in accordance with English law.

20.2.2 The courts of England and Wales shall have jurisdiction to settle any claim, dispute, or issue, whether arising out of or in connection with these Bidders' Conditions of Business or otherwise (including non-contractual claims). In the case of a dispute that is the subject of a claim by RM, such jurisdiction shall be non-exclusive. In any other case, such jurisdiction shall be exclusive, and the Buyer and Consignor agree that it will not institute proceedings in the courts of any country other than England and Wales.

20.3 For RMS' Paris auctions:

20.3.1 These Bidders' Conditions of Business (and any dispute or claim relating to them, their subject matter, their enforceability, or their termination [including non-contractual claims]) are to be governed by and construed in accordance with French law.

20.3.2 The courts of France shall have jurisdiction to settle any claim, dispute, or issue, whether arising out of or in connection with these Bidders' Conditions of Business or otherwise (including non-contractual claims). In the case of a dispute that is the subject of a claim by RM, such jurisdiction shall be non-exclusive. In any other case, such jurisdiction shall be exclusive, and the Buyer and Consignor agree that they will not institute proceedings in the courts of any country other than France.

**21 Packing and Shipping.** RM is not responsible for the acts or omissions in our packing or shipping of purchased motor car or any other lot or of other carriers or packers of purchased motor car or any other lot, whether or not recommended by RM. Packing and handling of purchased motor car or any other lot are at the entire risk of the Buyer.

**22 Data Use.** The Bidders agree to allow RM to use their personal information in accordance with RM's Privacy Policy. RM uses your personal information to provide services specifically tailored toward your requirements and to treat you in a personal way; to fulfill your agreements regarding the consignment and purchase of items at RM auctions and private sales; to provide you with information on upcoming sales; to carry out analysis and market research; to undertake targeted online advertising; to send status updates and service communications; to improve our websites, products, and services; to provide payment services; and for management and administrative purposes. The full Privacy Policy can be found at the bottom of the RM website homepage under the Privacy & Terms tab. If you wish to ask any questions regarding the use of your personal information, to request a full accounting of what personal information is on file with RM, or to unsubscribe to any services or purge your personal information from RM's systems, please email [privacy@rmsothebys.com](mailto:privacy@rmsothebys.com).

**23 Anti-Money Laundering.** The Bidder agrees to provide all information and assistance reasonably requested by RM to comply with RM's internal Anti-Money Laundering process and to comply with any and all Anti-Money Laundering Laws and Regulations in force in the jurisdiction in which the auction is held.

## FOR RM CALIFORNIA AUCTIONS SPECIFICALLY:

**24 Notice to Buyers as Required by the California Department of Motor Vehicles Code Section 11729.** Failure of RM to comply with the terms of this agreement may be in violation of statute, which could result in criminal or administrative sanctions, or both. If you feel RM has not complied with the terms of this agreement, please contact an investigator of the Department of Motor Vehicles.

**25 Contract Cancellation Agreement.** In the event of a successful bid, if a motor car or any other lot has a combined hammer price and Buyers' Premium equaling less than \$40,000 (USD), under the Car Buyer's Bill of Rights (FFVR 35), RM is required to offer a two (2) day contract cancellation option agreement to the successful Buyer. If the Buyer exercises this contract cancellation option, RM is obligated to return any funds paid by the Buyer and cancel the sale. If the sale is canceled, RM is under no obligation to pay the Consignor for the motor car or any other lot, and the motor car or any other lot will be deemed to have not sold.

## FOR RM EUROPEAN AUCTIONS SPECIFICALLY:

### 26 Motor Car or Any Other Lot Under Temporary Import.

**26.1** A temporary import bond is used in all EU sales. If a motor car or any other lot is brought into the EU from a country outside of the EU, the motor car or any other lot must be placed on either RM's bond in the United Kingdom or one of RM's nominated customs agencies for Paris, Monaco, or Italy. Fees and charges vary from sale to sale, and for some countries, this is also determined by the value of the motor car or any other lot.

**26.2** Motor cars or any other lots subject to temporary importation restrictions cannot be discharged from RM's custody without the completion of customs procedures and until full payment has been received. Customs charges will be levied appropriately depending on each individual scenario and will be payable directly to the relevant authorities, which RM will provide the details of as and when necessary.

**26.3** Should the Buyer decide for the motor car or any other lots to remain in the EU when purchased, the Buyer is responsible to pay any and all import fees for the motor car or any other lots.

**27 Translated Bidders' Conditions of Business.** If there is a contradiction due to translation in our Bidders' Conditions of Business, please note that the English version of RM's Bidders' Conditions of Business will supersede.

## FOR RMS' PARIS AUCTIONS SPECIFICALLY:

**28 Guarantee.** Please note that RMS has placed a guarantee with Catlin Insurance Company UK Limited, via Aquila Underwriters LLP trading as Vectura Underwriting, with registered offices at 1st floor, 80 Leadenhall Street, London, EC3A 3DH. Contact Stephen Fletcher to secure availability of sale proceeds as required by law.



## 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.



**BOARD OF DIRECTORS**

Domenico De Sole  
**Chairman of the Board**

The Duke of Devonshire  
**Deputy Chairman of the Board**

Tad Smith  
**President and  
 Chief Executive Officer**

Jessica Bibliowicz  
 Linus W. L. Cheung  
 Kevin Conroy  
 Daniel S. Loeb  
 Olivier Reza  
 Marsha E. Simms  
 Diana L. Taylor  
 Dennis M. Weibling  
 Harry J. Wilson

**SOTHEBY'S  
 EXECUTIVE MANAGEMENT**

Jill Bright  
**Human Resources  
 & Administration  
 Worldwide**

Amy Cappellazzo  
**Chairman  
 Fine Art Division**

Valentino D. Carlotti  
**Business Development  
 Worldwide**

Kevin Ching  
**Chief Executive Officer  
 Asia**

Adam Chinn  
**Chief Operating Officer  
 Worldwide**

Lauren Gioia  
**Communications  
 Worldwide**

David Goodman  
**Digital Development  
 & Marketing  
 Worldwide**

Mike Goss  
**Chief Financial Officer**

Jane Levine  
**Chief Compliance Counsel  
 Worldwide**

Laurence Nicolas  
**Global Managing Director  
 Jewelry & Watches**

Jonathan Olsoff  
**General Counsel  
 Worldwide**

Jan Prasens  
**Managing Director  
 Europe, Middle East, Russia,  
 India and Africa**

Allan Schwartzman  
**Chairman  
 Fine Art Division**

**SOTHEBY'S INTERNATIONAL  
 COUNCIL**

Robin Woodhead  
**Chairman  
 Sotheby's International**

Jean Fritts  
**Deputy Chairman**

John Marion  
**Honorary Chairman**

Juan Abelló  
 Judy Hart Angelo  
 Anna Catharina Astrup  
 Nicolas Berggruen  
 Philippe Bertherat  
 Lavinia Borrromeo  
 Dr. Alice Y.T. Cheng  
 Laura M. Cha  
 Halit Cingilloğlu  
 Jasper Conran  
 Henry Cornell  
 Quinten Dreesmann  
 Ulla Dreyfus-Best  
 Jean Marc Etlin  
 Tania Fares  
 Comte Serge de Ganay  
 Ann Getty  
 Yassmin Ghandehari  
 Charles de Gunzburg  
 Ronnie F. Heyman  
 Shalini Hinduja  
 Pansy Ho  
 Prince Ayn Aga Khan  
 Catherine Lagrange  
 Edward Lee  
 Jean-Claude Marian  
 Batia Ofer  
 Georg von Opel  
 Marchesa Laudomia Pucci Castellano  
 David Ross  
 Patrizia Memmo Ruspoli  
 Rolf Sachs  
 René H. Scharf  
 Biggi Schuler-Voith  
 Judith Taubman  
 Olivier Widmaier Picasso  
 The Hon. Hilary M. Weston,  
 CM, CVO, OOnt

**CHAIRMAN'S OFFICE**

**AMERICAS**

Lisa Dennison  
 Benjamin Doller  
 George Wachter

Thomas Bompard  
 Lulu Creel  
 August Uribe

**EUROPE**

Oliver Barker  
 Helena Newman  
 Mario Tavella  
 Dr. Philipp Herzog von Württemberg

David Bennett  
 Lord Dalmeny  
 Claudia Dwek  
 Edward Gibbs  
 Caroline Lang  
 Lord Poltimore

**ASIA**

Patti Wong  
 Nicolas Chow  
 Quek Chin Yeow





Robin Williams  
playing video games  
at home, 1993.  
©Arthur Grace









**Sotheby's** EST. 1744  
Collectors gather here.