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# DREAMING IN GLASS

MASTERWORKS BY TIFFANY STUDIOS

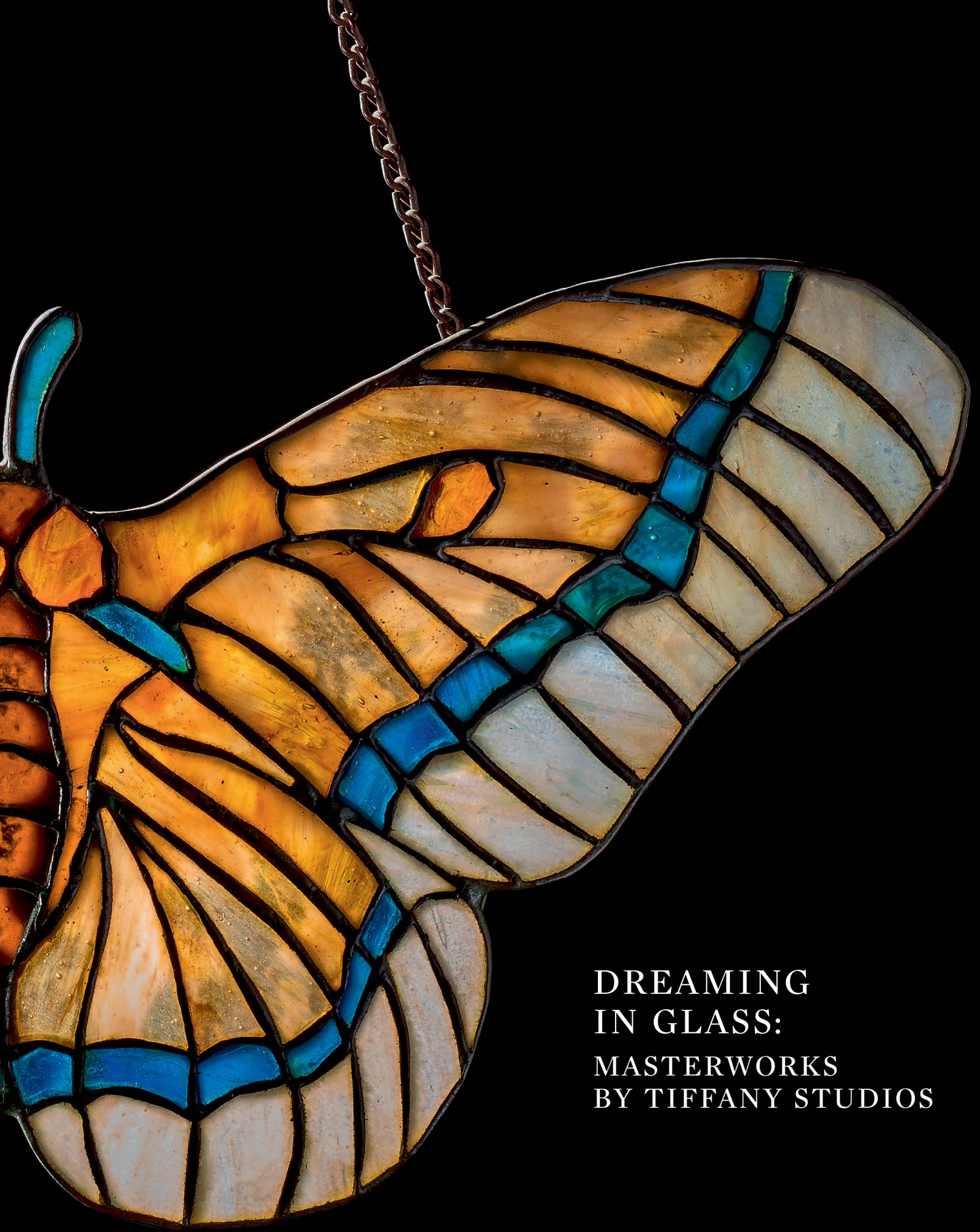
NEW YORK | 12 DECEMBER 2019





FRONT COVER  
LOT 410  
BACK COVER  
LOT 430  
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LOT 407





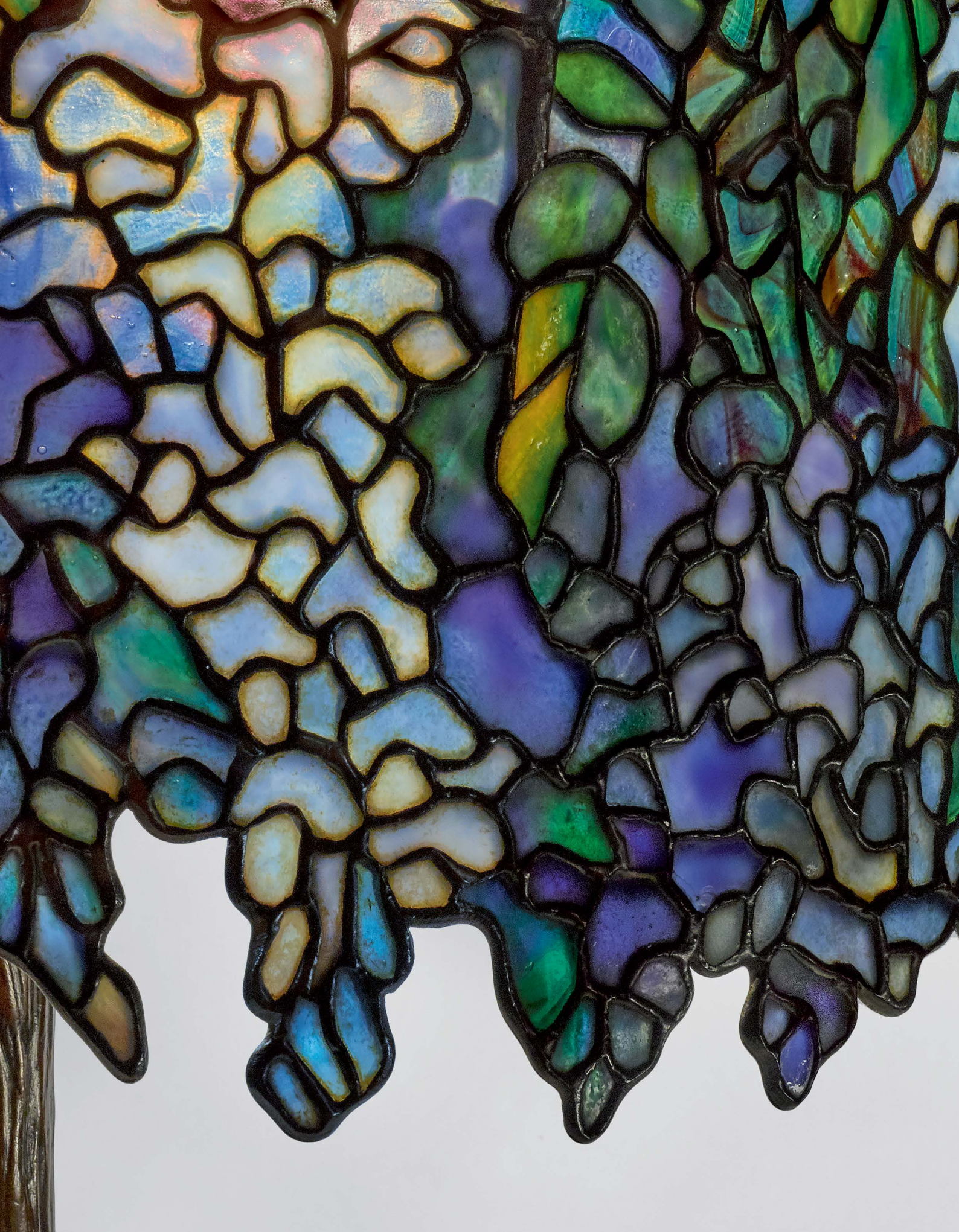
DREAMING  
IN GLASS:  
MASTERWORKS  
BY TIFFANY STUDIOS





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DREAMING  
IN GLASS:  
MASTERWORKS  
BY TIFFANY  
STUDIOS

**AUCTION IN NEW YORK**  
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**SALE N10170**  
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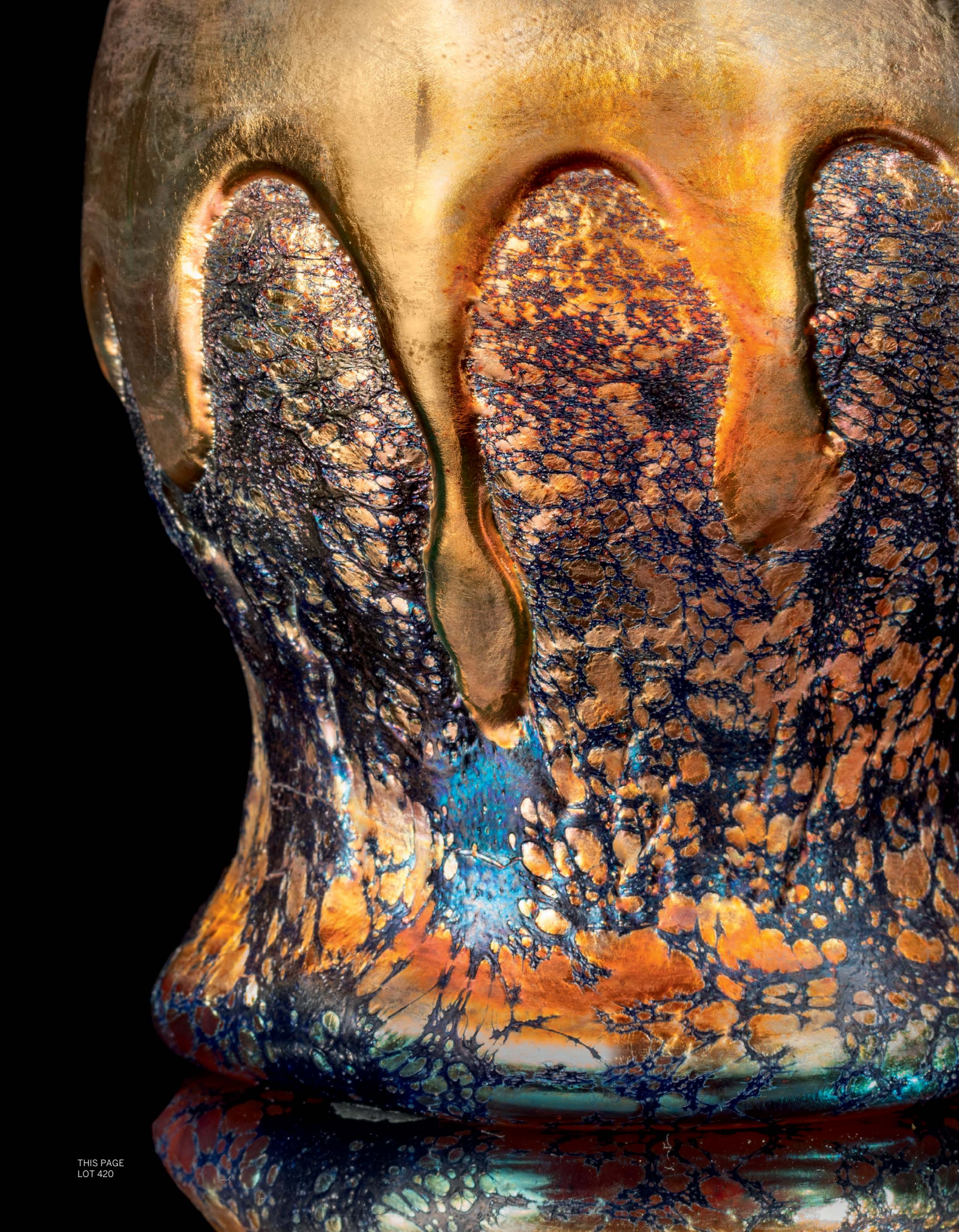
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## Contents

5	AUCTION INFORMATION
6	SPECIALISTS AND AUCTION ENQUIRIES
12	<b>DREAMING IN GLASS: MASTERWORKS BY TIFFANY STUDIOS: LOTS 401–449</b>
195	HOW TO BID
196	CONDITIONS OF SALE
197	TERMS OF GUARANTEE ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE BIDDING
198	BUYING AT AUCTION
200	SELLING AT AUCTION SOTHEBY'S SERVICES INFORMATION ON SALES AND USE TAX
201	IMPORTANT NOTICES GLOSSARY OF TERMS
202	SOTHEBY'S EXECUTIVE MANAGEMENT











401

PROPERTY FROM A PRIVATE COLLECTION,  
NEW YORK

## TIFFANY STUDIOS

### "Maple Seeds" Vide Poche

circa 1898-1902  
enameled and gilt copper  
engraved *L.C.T.* and impressed *EL 232E*  
2 $\frac{5}{8}$  in. (6.7 cm) maximum diameter

#### PROVENANCE

Private Collection  
Acquired from the above by the present  
owner

#### LITERATURE

Janet Zapata, *The Jewelry and Enamels  
of Louis Comfort Tiffany*, New York, 1993,  
p. 61 (for an enameled box with related  
decoration)

John Loring, *Louis Comfort Tiffany at Tiffany  
& Co.*, New York, 2002, p. 92 (for the above  
mentioned related box)

\$ 4,000-6,000









402

## TIFFANY STUDIOS

### “Floral” Photograph Frame

circa 1920

together with an signed portrait of Louis C.

Tiffany

gilt and polychrome bronze, gelatin silver

print

impressed *TIFFANY STUDIOS/NEW*

*YORK/2052*

9 x 7<sup>1</sup>/<sub>8</sub> in. (22.9 x 18.1 cm)

#### PROVENANCE

Annie Phillips, personal secretary of Louis

Comfort Tiffany, circa 1920s

Thence by descent

#### LITERATURE

Alastair Duncan, *Tiffany Lamps and*

*Metalware*, Woodbridge, Suffolk, 2007,

p. 444, no. 1769

The original owner of the present photograph and frame was one of Louis Comfort

Tiffany's personal secretaries, Annie Phillips.

Annie worked closely with Agnes Northrop

and traveled frequently between Tiffany's New York City and Laurelton Hall residences.

She assembled a collection of works by

Tiffany including paintings, photographs,

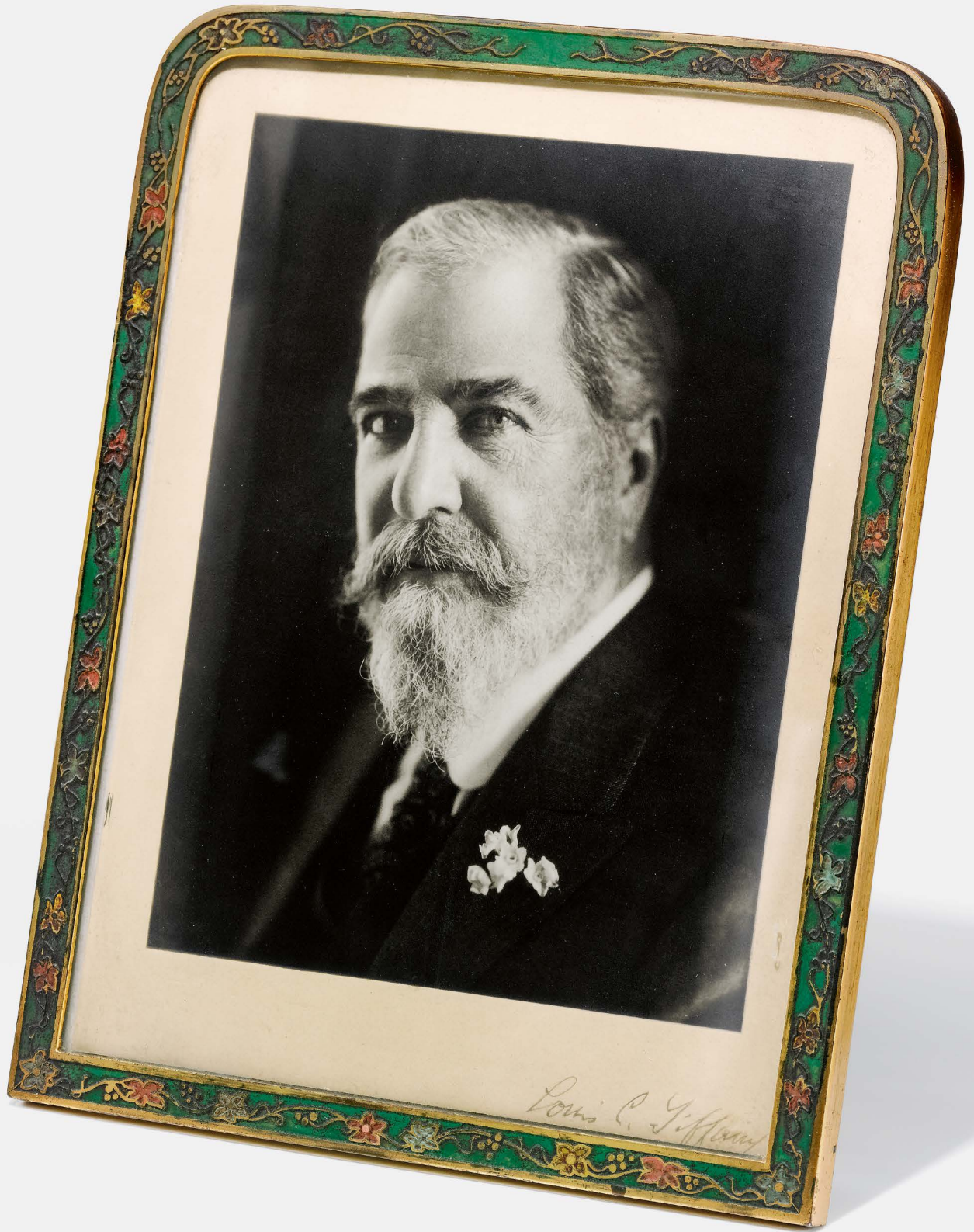
personal letters, favrile glass, ceramics and

fancy goods. Her collection has remained

within the family since the period.

\$ 1,000-1,500







PROPERTY FROM A PRIVATE FLORIDA  
COLLECTION

## TIFFANY STUDIOS

### Figural Lamp Screen

circa 1900-1905

leaded glass, gilt bronze

19 in. (48.3 cm) drop

8 $\frac{3}{8}$  in. (21.3 cm) high

11 $\frac{1}{4}$  in. (28.6 cm) wide

#### LITERATURE

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

Robert Koch, *Louis C. Tiffany: The Collected  
Works of Robert Koch*, Atglen, PA, 2001,  
p. 122

Alastair Duncan, *Tiffany Lamps and  
Metalware*, Woodbridge, Suffolk, 2007,  
p. 414, no. 1661

*Timeless Beauty, The Art of Louis Comfort  
Tiffany*, The Charles Hosmer Morse Museum  
of American Art, Atglen, PA, 2016, p. 197

\$ 25,000-35,000

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







PROPERTY FROM A PALM BEACH COLLECTION

## TIFFANY STUDIOS

## "Three Men and Chest" Inkstand

circa 1915  
 with a period clear glass inkwell liner  
 gilt bronze, favrile glass  
 impressed TIFFANY STUDIOS/NEW  
 YORK/1038  
 2 $\frac{7}{8}$  x 10 x 6 in. (7.3 x 25.4 x 15.2 cm)

## LITERATURE

Alastair Duncan, *Tiffany At Auction*, New  
 York, 1981, p. 55, no. 155

Robert Koch, *Louis C. Tiffany's Glass,  
 Bronzes, Lamps: A Complete Collector's  
 Guide*, New York, 1989, p. 99

Alastair Duncan, *Tiffany Lamps and  
 Metalware*, Woodbridge, Suffolk, 2007, p.  
 428, no. 1702 and p. 435, no. 1720

William R. Holland, *Tiffany Desk Sets*, Atglen,  
 PA, 2008, p. 31

\$ 5,000-7,000









405

PROPERTY FROM THE GEYER COLLECTION

## TIFFANY STUDIOS

### "Poppy" Mosaic Inkstand

circa 1903

with a rare decorated favrile glass inkwell  
liner and cover

mosaic favrile glass, favrile glass, patinated  
bronze

impressed *TIFFANY STUDIOS/NEW*  
*YORK/29936* with the Tiffany Glass &

Decorating Company monogram

inkwell liner engraved *L.C.T. Favrite*

3¼ in. (8.3 cm) high

4 in. (10.2 cm) diameter

\$ 15,000-20,000















#### LITERATURE

Robert Koch, *Louis C. Tiffany: Rebel in Glass*, New York, 1964, p. 185 (for the model illustrated in a period photograph of Clara Driscoll in her workroom at Tiffany Studios, 1901)

John Loring, *Louis Comfort Tiffany at Tiffany & Co.*, New York, 2002, p. 191

Alastair Duncan, *Tiffany Lamps and Metalware*, Woodbridge, Suffolk, 2007, p. 428, no. 1701 and p. 430, no. 1709


Martin Eidelberg, Nina Gray and Margaret K. Hofer, *A New Light on Tiffany: Clara Driscoll and the Tiffany Girls*, exh. cat., New York Historical Society, 2007, p. 74, fig. 37 and p. 110, fig. 66 (for the above mentioned period photograph)

Kelly A. Conway and Lindsay R. Parrott, *Tiffany's Glass Mosaics*, exh. cat., Corning Museum of Glass, Corning, NY, 2017, p. 200







A close-up photograph of a textured, golden-brown vase. The vase has a crack running down its side, revealing a darker, possibly black or dark brown, interior. The texture is rough and uneven, resembling lava rock or a similar natural material. The lighting is dramatic, highlighting the metallic sheen of the surface.

AN IMPORTANT  
“LAVA” VASE FROM THE  
ALASKA-YUKON-PACIFIC  
EXPOSITION

PROPERTY FROM THE ESTATE OF  
A PRIVATE COLLECTOR, NEW YORK



406

PROPERTY FROM THE ESTATE OF A PRIVATE  
COLLECTOR, NEW YORK

## TIFFANY STUDIOS

“Lava” Vase from the Alaska-  
Yukon-Pacific Exposition

circa 1906-1907

favrile glass

engraved *Alaska Yukon Ex./3751C L. C.*

*Tiffany-Favrile*

7½ in. (19.1 cm) high

### EXHIBITED

*Alaska-Yukon-Pacific Exposition*, Seattle,  
Washington, 1909

### LITERATURE

Paul Doros, *The Tiffany Collection of the  
Chrysler Museum at Norfolk*, Norfolk, VA,  
1978, pp. 53-54, nos. 65-66 (for a related  
“Lava” vase and bowl)

Alastair Duncan, Martin Eidelberg and Neil  
Harris, *Masterworks of Louis Comfort Tiffany*,  
London, 1989, p. 101 (for a related vase)

Alastair Duncan, *Fin de Siècle Masterpieces  
from the Silverman Collection*, New York,  
1989, p. 49 (for a related vase)

Robert Koch, *Louis C. Tiffany: The Collected  
Works of Robert Koch*, Atglen, PA, 2001, p.  
108 (for a related vase)

\$ 80,000-120,000











# THE LURE OF THE ANCIENT – TIFFANY’S LAVAS

There is a legend that Louis Tiffany was inspired to create “Lava” vases after visiting Sicily and seeing Mount Etna erupt. This story is most likely apocryphal as none of the volcano’s eruptions coincide with any of his many trips to Europe. It is far more likely that Tiffany was influenced by 17<sup>th</sup> Century Japanese raku-fired ceramic tea bowls. He was an avid collector of Japanese objects, and it is no surprise that some of the earliest pieces of blown Favrile glass were compared to “those freakish little things made nowadays in Japan of a rough-textured, strong pottery...that strike one far more as grotesque than beautiful.”

Lava vases are intriguing as they were perhaps the only type of blown Favrile glass that required an extended period of development until the glassmakers were able to perfect the style and achieve the necessary technical skills to produce them. Unlike flower forms and paperweight-technique vases that took the glasshouse only a year or two to perfect, Lavas evolved over a ten to twelve-year period. Considering the length of time required to achieve the desired decorative effect, it is surprising that Lava vases, featuring heavy irregular iridescent gold drippings over a textured dark navy ground, were produced by Tiffany Furnaces for only

two brief periods: circa 1906-1907 (the first known example was displayed at the 1906 Paris Salon) and again around 1916.

The exceptional piece offered here is similar to two known Lava vases, one in the permanent collection of the Chrysler Museum of Art (Norfolk, VA), numbered 2584C, and the other last being offered in these salesrooms on December 13, 2017 (lot 227) and inscribed 4056C. The shape and decoration of this piece, however, is superior to both of those examples. The slightly balustered body, of transparent yellow glass, has an irregular textured navy overlay. This is beautifully contrasted by the irregular applied drippings and trailings, as well as the openings to the overlay, that received a bright gold iridescence. The iridescent gold “flowers” are also highly unusual and visually striking. Normally comprised of the same transparent yellow glass as the body, these applied sections have subtle translucent internal swirls that adds to the three-dimensionality of the flowers.

It is significant that this vase was selected to be exhibited at the 1909 Alaska-Yukon-Pacific Exposition held in Seattle, Washington. Tiffany’s exhibition was valued at \$75,000 at the time, the

equivalent of over \$2 million today, and was intended to visibly demonstrate to the world why Favrile “glass is regarded as the highest development of the glassblowers’ art, excelling in richness of coloring.”<sup>1</sup> This vase, truly worthy of being seen and admired by the exposition’s international audience, clearly reflects the incredible mastery the glassworkers worked so tirelessly to achieve. Lava vases perhaps best typify the experimental decorative “accidents” Tiffany inspired, and expected, his men to attempt. Vases such as this one convincingly support Louis Tiffany’s claim that his blown glass objects were unique and beautiful works of art, equal to any painting or sculpture.

PAUL DOROS

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

<sup>1</sup>“Fragile Glass Exhibit,” *The (Walla Walla, WA) Evening Statesman*, March 27, 1909, p. 5.



407

PROPERTY FROM THE ESTATE OF A PRIVATE  
COLLECTOR, NEW YORK

## TIFFANY STUDIOS

### "Moth" Lamp Screen

circa 1905

leaded glass

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

15¾ in. (40 cm) drop with chain

6¼ in. (15.9 cm) high

13 in. (33 cm) wide

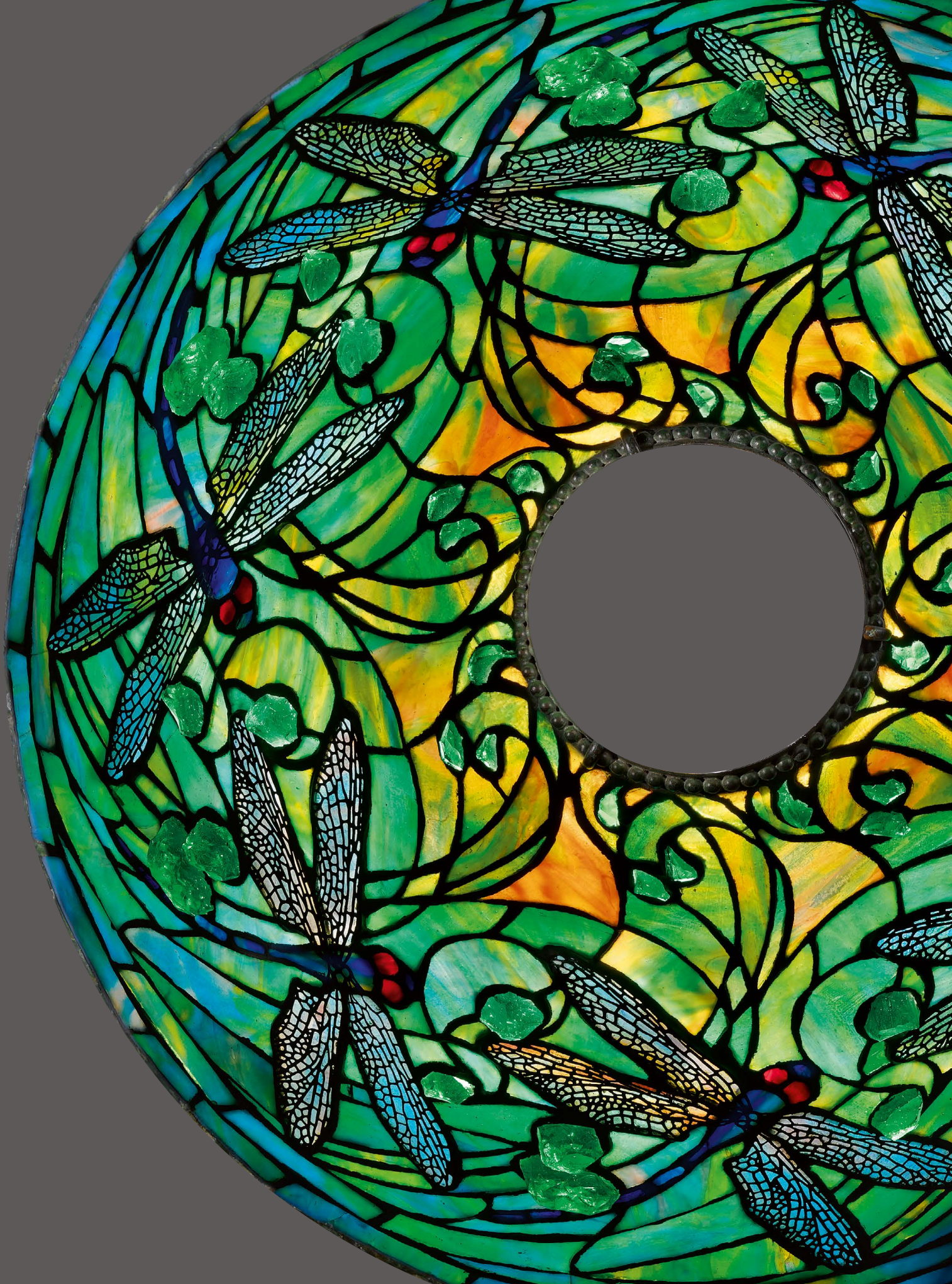
\$ 12,000-18,000













A RARE “SWIRLING  
DRAGONFLY” CHANDELIER  
PROPERTY FROM A MIDWESTERN COLLECTION





PROPERTY FROM A MIDWESTERN COLLECTION

**TIFFANY STUDIOS****A Rare “Swirling Dragonfly”  
Chandelier**

circa 1905-1910

the shade embellished with a rare suspended fringe border (removable) in two varying lengths

leaded glass, patinated bronze

46¾ in. (118.7 cm) drop

25¾ in. (65.4 cm) diameter of shade

**PROVENANCE**

Private Collection, Detroit

Acquired from the above by the present owner, circa 1970s

**LITERATURE**William Feldstein, Jr. and Alastair Duncan, *The Lamps of Tiffany Studios*, New York, 1983, p. 179Janet Zapata, *The Jewelry and Enamels of Louis Comfort Tiffany*, New York, 1993, p. 11Alastair Duncan, *Tiffany Lamps and Metalware*, Woodbridge, Suffolk, 2007, pp. 220 and 232, no. 897Alice Cooney Frelinghuysen, *Louis Comfort Tiffany at the Metropolitan Museum of Art*, New York, 1998, p. 70 (for a watercolor study of the model)Martin Eidelberg, Alice Cooney Frelinghuysen, Nancy A. McClelland and Lars Rachen, *The Lamps of Louis Comfort Tiffany*, New York, 2005, pp. 69 (for the above mentioned watercolor study) and 190-191

\$ 180,000-240,000

The present lot is an early example of one of the Tiffany firm's most dynamic iterations on the dragonfly subject—the “Swirling Dragonfly” shade. This example, an early example of this exceedingly rare model, is further distinguished by its original fringe border of patinated metal balls suspended from beaded chains of alternating lengths. The firm offered such embellishments to their lighting designs, which in this case greatly enhances the dynamic quality of the shade, creating a harmonious visual continuation of the beaded border. Even more distinguishing, the present shade is punctuated throughout with highly tactile and irregular chipped favrile glass jewels. These chipped jewels are synonymous with Tiffany's earliest works, and were used to great effect in imparting their lighting designs with a Moorish influence. The overall effect is a dazzling display of dragonflies swirling fancifully around the perimeter of the shade, further enhanced by the dynamic fringe border.















409

PROPERTY FROM AN IMPORTANT PRIVATE  
COLLECTION

## TIFFANY STUDIOS

### “Spider” Table Lamp

circa 1905-1910  
with a “Mushroom” base and “Spider” finial  
leaded glass, patinated bronze  
shade impressed *TIFFANY STUDIOS NEW  
YORK 337-21*  
base impressed *TIFFANY STUDIOS/NEW  
YORK/337*  
18<sup>3</sup>/<sub>8</sub> in. (46.7 cm) high  
15<sup>1</sup>/<sub>4</sub> in. (38.7 cm) diameter of shade

#### PROVENANCE

Macklowe Gallery, New York  
Private Collection, acquired from the above,  
1976

#### LITERATURE

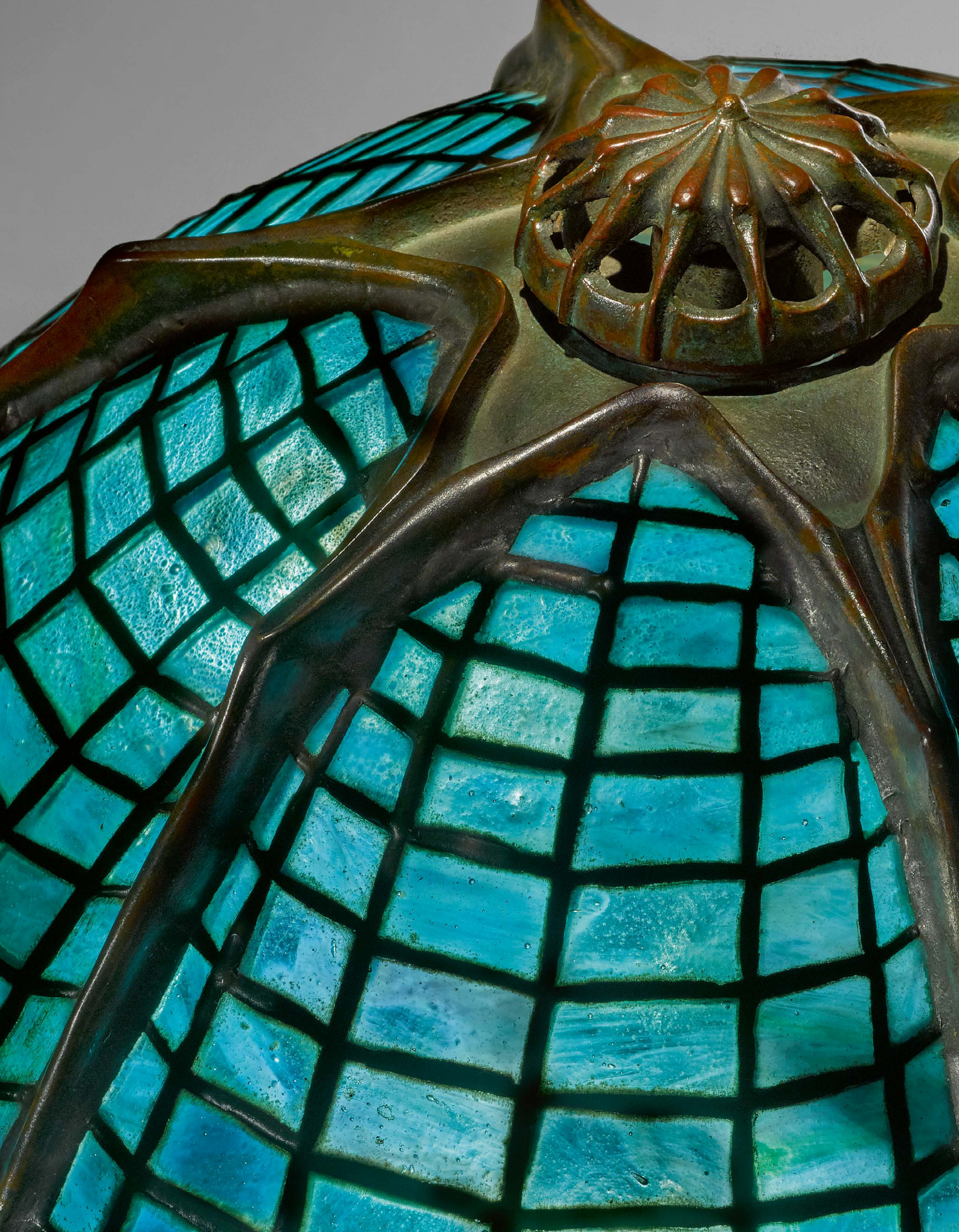
Dr. Egon Neustadt, *The Lamps of Tiffany*,  
New York, 1970, p. 73 (for the shade and  
base pairing)  
Alastair Duncan, *Tiffany At Auction*, New  
York, 1981, p. 95, no. 256 (for the shade and  
base pairing)  
Robert Koch, *Louis C. Tiffany's Glass,  
Bronzes, Lamps: A Complete Collector's  
Guide*, New York, 1989, p. 190 (for the shade  
and base pairing)  
Alastair Duncan, *Tiffany Lamps and  
Metalware*, Woodbridge, Suffolk, 2007, p. 63,  
no. 238 (for the shade and base pairing)  
*Timeless Beauty, The Art of Louis Comfort  
Tiffany*, The Charles Hosmer Morse Museum  
of American Art, Atglen, PA, 2016, p. 121  
(for the shade and base pairing)

\$ 40,000-60,000

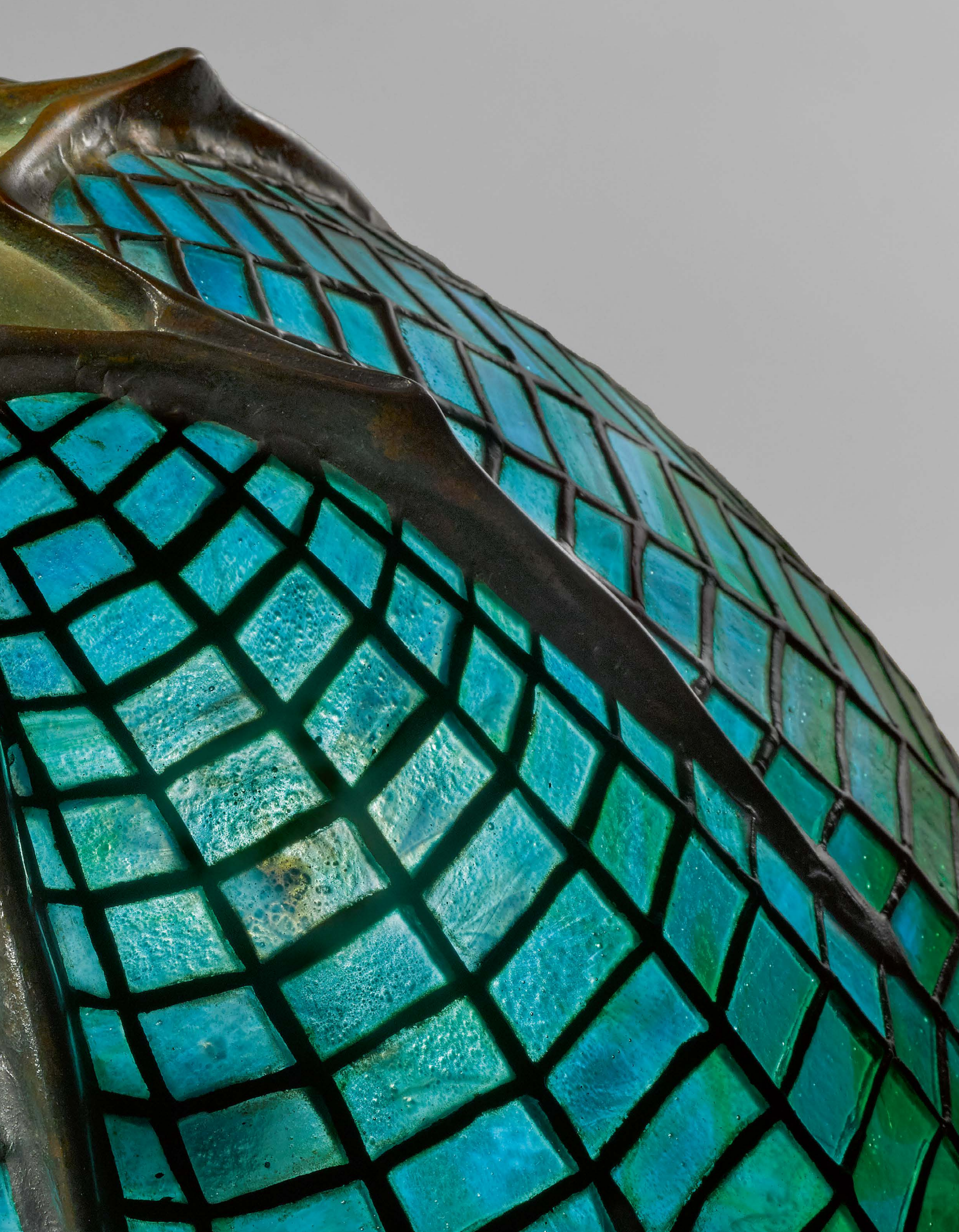














A RARE AND EARLY PAIR OF  
“TURTLE-BACK” LANTERNS

PROPERTY FROM AN IMPORTANT  
AMERICAN COLLECTION







PROPERTY FROM AN IMPORTANT  
AMERICAN COLLECTION

## TIFFANY STUDIOS

### A Rare and Early Pair of "Turtle-Back" Lanterns

circa 1895-1900

leaded glass, bronze

52 in. (132.1 cm) drop each

lanterns: 12 in. (30.5 cm) high each

10 in. (25.4 cm) diameter each

\$ 150,000-250,000

#### PROVENANCE

Lillian Nassau, New York

Collection of John and Katsy Mecom,  
Houston, Texas

Sotheby's New York, *Highly Important Tiffany  
Lamps from the Collection of John W. Mecom,  
Jr. Houston, Texas, April 22, 1995, lot 18*

#### LITERATURE

Robert Koch, *Louis C. Tiffany: The Collected  
Works of Robert Koch*, Atglen, PA, 2001,  
pp. 124 and 280 (for period photographs  
of a related "Turtle-Back" lantern *in situ* at  
Laurelton Hall)

Martin Eidelberg, Alice Cooney

Frelinghuysen, Nancy A. McClelland and

Lars Rachen, *The Lamps of Louis Comfort  
Tiffany*, New York, 2005, p. 41 (for the above  
mentioned period photograph)

Alice Cooney Frelinghuysen, *Louis Comfort  
Tiffany and Laurelton Hall: An Artist's Country  
Estate*, New York, 2006, p. 137 (for the above  
mentioned period photograph)

Alastair Duncan, *Tiffany Lamps and  
Metalware*, Woodbridge, Suffolk, 2007,  
p. 282, no. 1097 (for one of the present  
lanterns illustrated)

*Timeless Beauty, The Art of Louis Comfort  
Tiffany*, The Charles Hosmer Morse Museum  
of American Art, Atglen, PA, 2016, pp. 108  
(for the above mentioned period photograph)  
and 109 (for a related "Turtle-Back" lantern  
with related hardware)





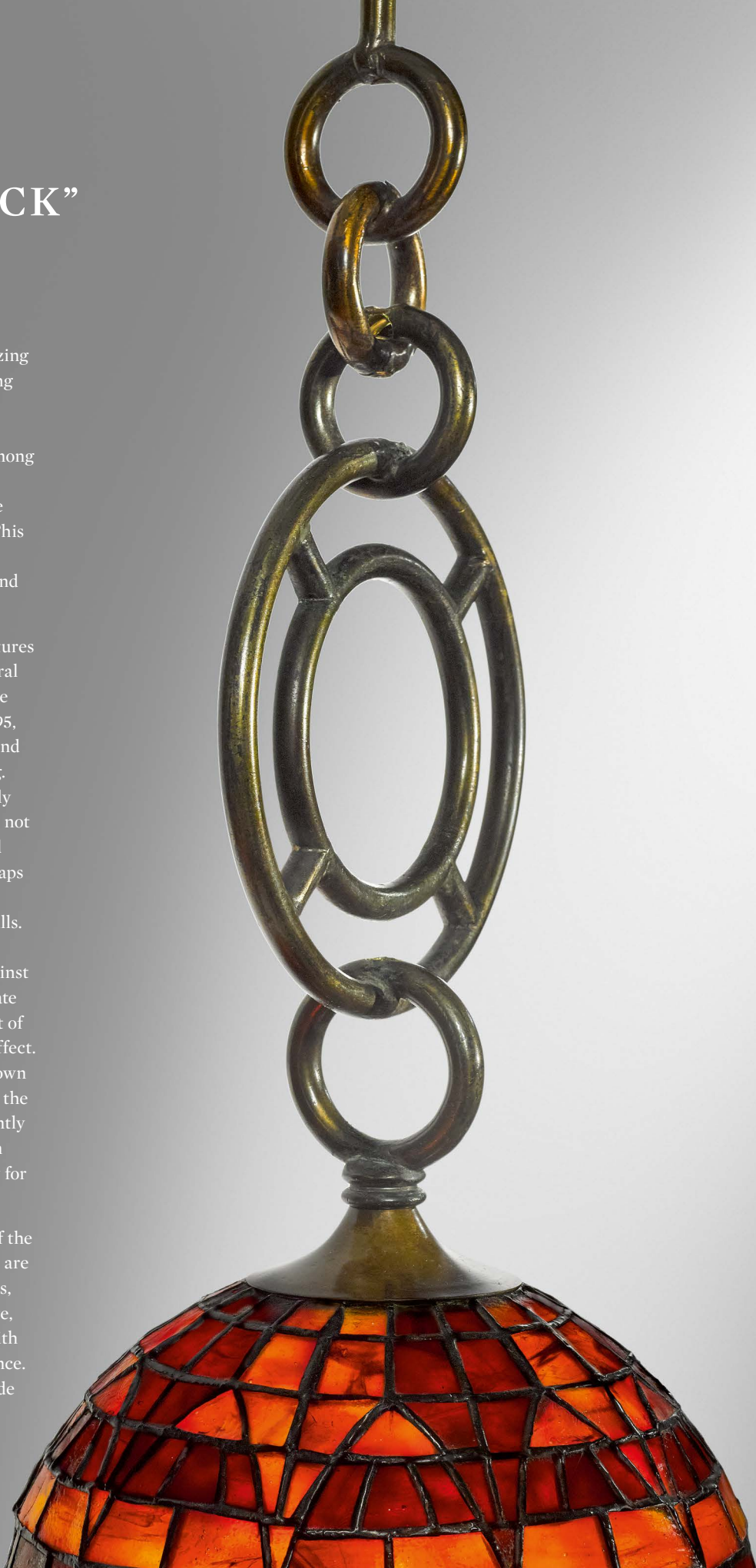


# TIFFANY'S "TURTLE-BACK" LANTERNS

Louis Tiffany was intrigued by utilizing colored glass in all manner of lighting fixtures and incorporated highly innovative designs into his earliest interior decorating commissions. Among these were "sconces of jeweled glass set in a lead framework" for the Blue Room of the White House in 1882. This fascination took full flight with the establishment of the Tiffany Glass and Decorating Company in 1892.

The pair of exceptional hanging fixtures offered here are interesting for several reasons. They were made early in the company's history, likely prior to 1895, based on the opalescent glass used and the lack of any patina on the leading. They were also presumably originally intended to be lit by a gas flame and not an electric bulb. The unusual angled and flared opening in the back perhaps indicates that they were originally installed in a room with rounded walls. This clever alteration would have permitted the globe to hang flat against the wall so light would only illuminate the opalescent glass and not leak out of the back and diminish the desired effect. The geometric design is of an unknown pattern, but is highly reminiscent of the Indian Basket hanging shade, currently in the collection of the Metropolitan Museum of Art, designed by Tiffany for Robert and Emily de Forest in 1899.

Special mention needs to be made of the "Turtle-Back" tiles employed. These are not the later, more familiar examples, which were made of opalescent white, blue, green or red glass enhanced with a heavy multi-hued surface iridescence. Instead, these molded tiles were made with transparent clear and green-







ABOVE: Living room at Laurelton Hall, Oyster Bay, New York, circa 1924. Photographed by David Aronow. Library of Congress, Prints & Photographs Division, HABS NY.30-OYSTB.1-8.

tinted iridized glass with heavy brown internal speckling, creating a dazzling tortoise-shell effect when the globes are illuminated.

Beyond their aesthetic beauty and technical complexity, these fixtures are important examples of Tiffany's earlier efforts in lighting interior living spaces. Tiffany's admiration for this form is evidenced by the inclusion of a similar spherical lantern design with

Turtle-Back band installed in the living room at Laurelton Hall. That lantern is suspended by a chain with a dramatic drop, similar to the present lanterns. In the present lot, the lanterns are outfitted with complementary hanging hardware comprised by a network of interlocking circles. Much like the shades themselves, the suspension hardware is highly artistic, making the lanterns as a unit appear particularly refined and jewel-like.

PAUL DOROS

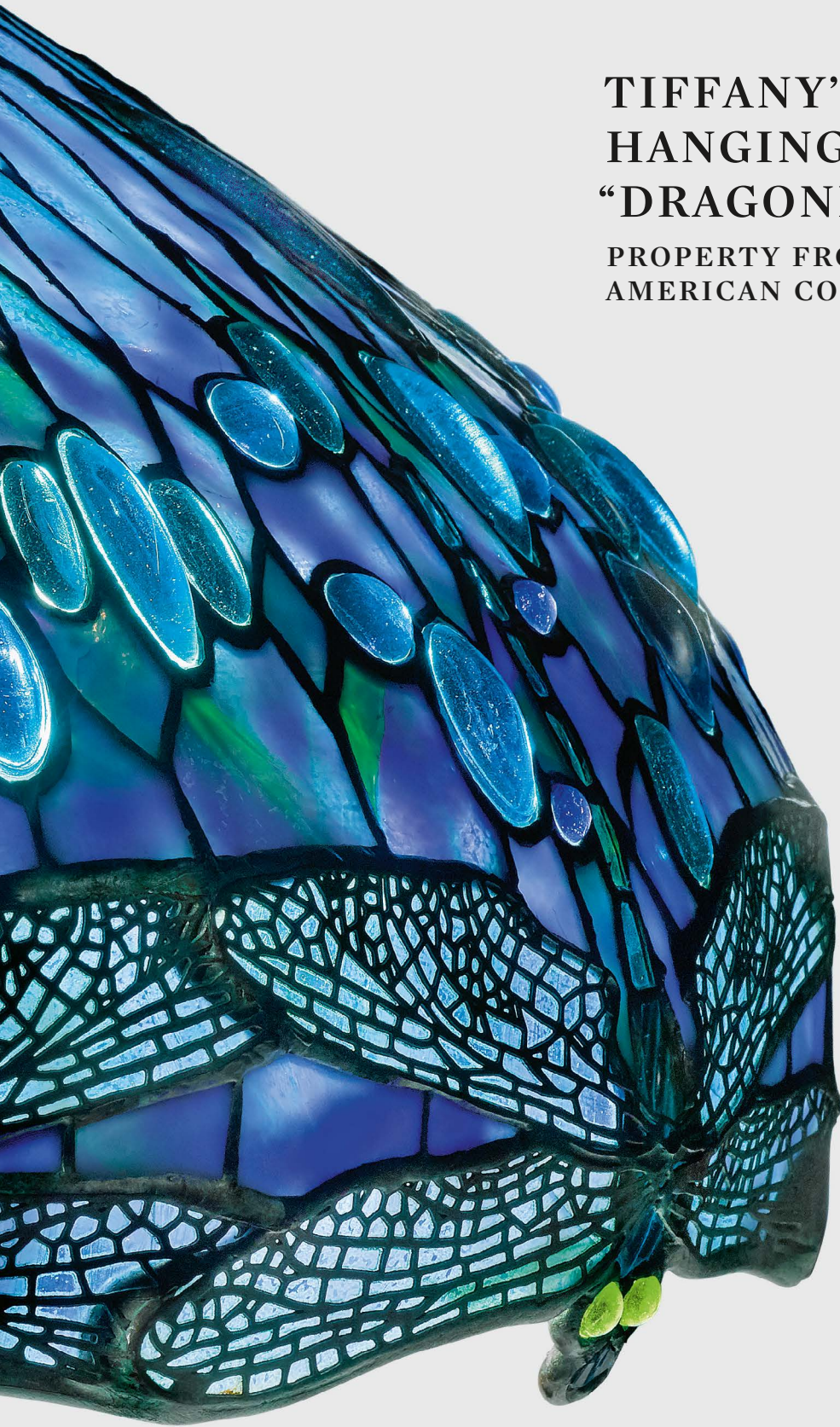






TIFFANY'S MASTERFUL  
HANGING HEAD  
"DRAGONFLY" LAMP

PROPERTY FROM AN IMPORTANT  
AMERICAN COLLECTION





PROPERTY FROM AN IMPORTANT  
AMERICAN COLLECTION

## TIFFANY STUDIOS

### An Important “Dragonfly” Table Lamp

circa 1910  
with a telescoping reticulated “Queen Anne’s  
Lace” base  
lead glass, patinated bronze  
shade impressed *TIFFANY STUDIOS NEW  
YORK 1507-8*  
base impressed *TIFFANY STUDIOS* twice  
29¼ in. (74.3 cm) high as shown  
22 in. (55.9 cm) diameter of shade

#### PROVENANCE

Christie’s New York, March 16, 1991, lot 199

#### LITERATURE

Dr. Egon Neustadt, *The Lamps of Tiffany*,  
New York, 1970, pp. 171-178 (for the shade)  
and 179 (for a variant of the shade and the  
base)  
Alastair Duncan, *Tiffany At Auction*, New  
York, 1981, p. 93, no. 248 (for the shade and  
base pairing); p. 102, no. 278 and p. 122, no.  
330 (for the shade)  
William Feldstein, Jr. and Alastair Duncan,  
*The Lamps of Tiffany Studios*, New York,  
1983, pp. 103 and 169 (for the shade); p. 125  
(for a variant of the shade)  
Alastair Duncan, *Fin de Siècle Masterpieces  
from the Silverman Collection*, New York,  
1989, p. 29 (for the shade)

Robert Koch, *Louis C. Tiffany’s Glass,  
Bronzes, Lamps: A Complete Collector’s  
Guide*, New York, 1989, p. 128 (for a variant of  
the shade and the base)

Takeo Horiuchi, ed., *The World of Louis  
Comfort Tiffany: A Selection from the  
Anchorman Collection*, Nagoya, Japan, 1994,  
p. 72 (for the shade)

Robert Koch, *Louis C. Tiffany: The Collected  
Works of Robert Koch*, Atglen, PA, 2001, p.  
240 (for a variant of the shade and the base)  
Alastair Duncan, *Louis C. Tiffany: The Garden  
Museum Collection*, Woodbridge, Suffolk,  
2004, p. 305 (for the shade)

Martin Eidelberg, Alice Cooney  
Frelinghuysen, Nancy A. McClelland and  
Lars Rachen, *The Lamps of Louis Comfort  
Tiffany*, New York, 2005, pp. 34 and 196 (for  
the shade and base pairing); p. 197 (for the  
shade)

Marilyn A. Johnson, *Louis Comfort Tiffany:  
Artist for the Ages*, London, 2005, p. 161 (for  
the shade)

Alastair Duncan, *Tiffany Lamps and  
Metalware*, Woodbridge, Suffolk, 2007, p.  
85, nos. 329-330 and p. 155, no. 643 (for the  
base); p. 156, no. 647 and p. 215, no. 847 (for  
the shade)

Martin Eidelberg, Nina Gray and Margaret K.  
Hofer, *A New Light on Tiffany: Clara Driscoll  
and the Tiffany Girls*, exh. cat., New York  
Historical Society, 2007, pp. 46 (for the base)  
and 62 (for the shade)

Margaret K. Hofer and Rebecca Klassen, *The  
Lamps of Tiffany Studios: Nature Illuminated*,  
New York, 2016, pp. 53 and 55 (for the  
shade)

\$ 500,000-700,000











# TIFFANY'S AFFINITY FOR THE DAZZLING DRAGONFLY

Louis Tiffany was enamored by dragonflies and masterfully incorporated the insect into several of his decorative schemes, including enamels, mosaics and jewelry. He was not only mesmerized by the dazzling and shimmering iridescence of the dragonfly's body but, as an avid and knowledgeable collector of Asian decorative arts, Tiffany was also likely aware of its symbolism in those cultures. To the Japanese, the dragonfly symbolized power and agility, while the Chinese associated it with prosperity, harmony and good fortune. It is therefore no surprise that Tiffany so effectively integrated the dragonfly into his leaded glass shades.

Clara Driscoll and Alice Gouvy are rightfully credited with developing the first "Dragonfly" lamp for the Tiffany Glass and Decorating Company in 1899. The model, however, would never have been produced had Louis Tiffany not overruled the firm's accountants, who felt the shade was too impractical and expensive to produce. Tiffany's judgement was justified when an early example was exhibited at the 1900 Paris Exposition and Driscoll was awarded a bronze medal and the company a gold medal for their work in electric lighting.

Tiffany produced the Dragonfly lamp shade in a variety of sizes and shapes, and it was probably the most successful model ever designed by the firm.

The 22-inch version was perhaps the most popular shade the company ever manufactured and the example offered here is outstanding. The nine descending emerald-eyed dragonflies gradually

transition from teal to green, their slightly overlapping filigreed wings in lighter shades of blue, violet and green. They are on an exceptionally painterly background that evokes the impression of the insects hovering in a clear sky at dusk, as the mottled periwinkle-blue opalescent glass is gradually tinged with lavender and darkens to a powdery green-streaked azure. It is beautifully enhanced with oval-shaped jewels of transparent teal and turquoise glass and circular ones of brilliant sapphire. The band of elongated jewels in the upper section of the shade are particularly interesting. Apparently made of the same teal glass as some of the smaller oblong jewels, these larger ones are plated on the reverse, an effect not usually seen on this model, imbuing them with a greenish hue.

The telescoping bronze base is an ideal companion to the shade. Described in Tiffany Studios' 1906 price guide as "Library, standard, 6 lights, cast stem, large slide," at \$150 it was one of the most expensive table lamp bases produced by the company. Superbly cast and given a rich brown patina, the lower scalloped section, raised on four curved feet, gently mimics the shape of the shade while the openwork echoes the dragonflies' filigreed wings. Furthermore, the stylized design in relief on the tapered column is reminiscent of the aquatic plants found in the insects' natural habitat. This lamp, considered as a whole, is supremely artistic and a truly superb example of the model.

PAUL DOROS



412

## TIFFANY STUDIOS

### “Millefiori” Kerosene Table Lamp

circa 1900  
together with an electrical conversion  
favrite glass, patinated bronze  
shade engraved *L.C.T. Favrite*  
base glass engraved *R5581*  
base impressed *TIFFANY STUDIOS/NEW  
YORK/23641/6/F.G. R5581* with the Tiffany  
Glass & Decorating Company monogram  
oil canister impressed *6/23641/TIFFANY  
STUDIOS/NEW YORK* with the Tiffany Glass  
& Decorating Company monogram  
14 $\frac{3}{8}$  in. (36.5 cm) high  
7 in. (17.8 cm) diameter of shade

#### PROVENANCE

Geyer Family Collection  
Sotheby's New York, *20th Century Design  
Including Works by Tiffany Studios from the  
Geyer Family Collection*, March 6, 2013, lot 16  
Acquired from the above by the present  
owner

\$ 15,000-20,000







## TIFFANY STUDIOS

## “Millefiori” Vase

circa 1898-1900

favrile glass

engraved *Louis C. Tiffany-Favrile R4025*

13<sup>5</sup>/<sub>8</sub> in. (34.6 cm) high

## PROVENANCE

Percy A. Joseph Liquidating, New York,  
*Favrile Glass, Desk Sets, Lamps, Furniture,*  
*Antique Oriental Rugs of Louis C. Tiffany*  
*Studios Corporation*, November 1936

Edward Ingraham, Bristol, Connecticut  
Macklowe Gallery, New York

Acquired from the above by the present  
owner, circa 2012

## LITERATURE

Paul E. Doros, *The Tiffany Collection of the*  
*Chrysler Museum at Norfolk*, Norfolk, VA,  
1978, p. 108, no. 149 (for a related vase from  
the same series)

Alastair Duncan, *Tiffany At Auction*, New  
York, 1981, p. 21, no. 32 (for a related  
example from the same series)

Robert Koch, *Louis C. Tiffany's Glass,*  
*Bronzes, Lamps: A Complete Collector's*  
*Guide*, New York, 1989, p. 53 (for the present  
lot illustrated in the Tiffany store room)

Robert Koch, *Louis C. Tiffany: The Collected*  
*Works of Robert Koch*, Atglen, PA, 2001,

p. 197 (for a related example from the  
same series in the collection of the Morse  
Museum, Winter Park, Florida)

Martin Eidelberg, *Tiffany Favrile Glass and*  
*the Quest of Beauty*, New York, 2007, p. 41  
(for a related example from the same series)

*Louis Comfort Tiffany: Couleurs et Lumière*,  
exh. cat., Musée des Beaux-Arts de Montreal,  
2010, p. 153, cat. 115 (for a related example  
from the same series)

Paul Doros, *The Art Glass of Louis Comfort*  
*Tiffany*, New York, 2013, pp. 47 and 209 (for a  
related example from the series)

David A. Hanks, *Louis Comfort Tiffany,*  
*Treasures from the Driehaus Collection*, New  
York, 2013, p. 115 (for a related example from  
the same series)

*Timeless Beauty, The Art of Louis Comfort*  
*Tiffany*, The Charles Hosmer Morse Museum  
of American Art, Atglen, PA, 2016, p. 99 (for  
a related example from the same series)

This lot is offered together with the original  
bill of sale from Percy A. Joseph Liquidating,  
New York.

\$ 30,000-50,000







# TIFFANY'S "MILLEFIORI" SERIES

"Millefiori" was a decorative technique first used by the ancient Romans. Thin rods of different colored glass were fused together to form a single, thicker rod which was then cut into very thin slices. A gather of hot glass, while attached to the blowpipe, was next rolled over these slices and the glass was then expanded and shaped into its desired size and form. This was a procedure that was particularly well suited for blown Favrile vases and was employed by Tiffany's glasshouse throughout most of its history.

The glassblowers soon came to realize that the process was an ideal method for evoking Tiffany's love of flowers and iridescent vases of transparent blue and yellow glass were occasionally enhanced with small white millefiori blossoms. In late 1901, probably in preparation for the firm's exhibition at the *Prima Esposizione Internazionale d'Arte Decorativa Moderna* to be held in Turin, Italy the following year, the glasshouse developed an opaque glass in a highly unusual shade

of green. Between ten and fifteen vases using this glass were created and most feature a light multi-colored iridescence, folded-over rim, dark yellow-khaki leafage and complex cream-colored, star-shaped flowers scattered over the entire body. This particular example is unusual in that some of the leaves are in relief. The success of the design is indicated by the fact that one of the vases was featured in Turin and illustrated in several period publications.

The original owner of the vase, who purchased it at the 1936 Tiffany Studios liquidation auction, should also be mentioned. Edward Ingraham (1887-1972) was the great-grandson of Elias Ingraham, an early American clockmaker who, in 1857, founded the E. Ingraham Company in Bristol, Connecticut. After graduating Yale in 1910, Edward began working for the clockmaking company and was its president from 1927 to 1954. The public library in Bristol is named in his honor.

PAUL DOROS

















PROPERTY FROM AN IMPORTANT PRIVATE  
COLLECTION

## TIFFANY STUDIOS

### “Pond Lily” Table Lamp

circa 1905  
with a “Twisted Vine” base  
leaded glass, patinated bronze  
shade impressed *TIFFANY STUDIOS/  
NEW YORK*  
base impressed *TIFFANY STUDIOS/  
NEW YORK/443*  
26¾ in. (67.9 cm) high  
20¾ in. (52.7 cm) diameter of shade

#### LITERATURE

Dr. Egon Neustadt, *The Lamps of Tiffany*,  
New York, 1970, p. 101 (for the shade)  
Alastair Duncan, *Tiffany At Auction*,  
New York, 1981, p. 88, no. 236 (for the shade)  
William Feldstein, Jr. and Alastair Duncan,  
*The Lamps of Tiffany Studios*, New York,  
1983, p. 133 (for the shade)  
Alastair Duncan, *Fin de Siècle Masterpieces  
from the Silverman Collection*, New York,  
1989, p. 39 (for the shade)  
Martin Eidelberg, Alice Cooney  
Frelinghuysen, Nancy A. McClelland and Lars  
Rachen, *The Lamps of Louis Comfort Tiffany*,  
New York, 2005, p. 163 (for the shade)  
Alastair Duncan, *Tiffany Lamps and  
Metalware*, Woodbridge, Suffolk, 2007,  
p. 94, nos. 373-374 and p. 162, no. 666  
(for the base); p. 98, no. 392 and p. 150,  
no. 627 (for the shade)

\$ 125,000-175,000













415

PROPERTY FROM A PRIVATE COLLECTION,  
NEW YORK

## TIFFANY STUDIOS

### "Tulip" Table Lamp

circa 1905-1910

leaded glass, patinated bronze

shade impressed *TIFFANY STUDIOS/  
NEW YORK*

base impressed *TIFFANY STUDIOS/9928*

21½ in. (54.6 cm) high

16 in. (40.6 cm) diameter of shade

#### PROVENANCE

Private Collection

Acquired from the above by the present  
owner

#### LITERATURE

Martin Eidelberg, Alice Cooney

Frelinghuysen, Nancy A. McClelland and Lars

Rachen, *The Lamps of Louis Comfort Tiffany*,

New York, 2005, p. 147 (for the shade)

Alastair Duncan, *Tiffany Lamps and*

*Metalware*, Woodbridge, Suffolk, 2007, p. 91,

no. 363, p. 137, no. 576 and p. 174, no. 694

(for the shade)

\$ 30,000-50,000



416

PROPERTY FROM AN IMPORTANT AMERICAN  
COLLECTION

## TIFFANY STUDIOS

### “Millefiori” Stalactite Ceiling Light

circa 1905

favrite glass, gilt bronze

engraved L.C.T.

26 in. (66 cm) drop

13 in. (33 cm) height of shade

9½ in. (24.1 cm) diameter of shade

#### PROVENANCE

Private Collection, New Jersey

Sotheby's New York, March 9, 1991, lot 528

#### LITERATURE

Dr. Egon Neustadt, *The Lamps of Tiffany*,

New York, 1970, p. 47 (for a related shade)

Alice Cooney Frelinghuysen, *Louis Comfort  
Tiffany and Laurelton Hall: An Artist's Country  
Estate*, New York, 2006, p. 82 (for a related  
shade)

Margaret K. Hofer and Rebecca Klassen, *The  
Lamps of Tiffany Studios: Nature Illuminated*,

New York, 2016, p. 27 (for a related shade)

*Timeless Beauty, The Art of Louis Comfort  
Tiffany*, The Charles Hosmer Morse Museum  
of American Art, Atglen, PA, 2016, p. 107 (for  
a related shade)

\$ 20,000-30,000











**TIFFANY'S EXTRAORDINARY  
"AUTUMN WOODBINE"  
CHANDELIER**

FORMERLY FROM THE GLUCK COLLECTION





417

PROPERTY FROM AN IMPORTANT AMERICAN  
COLLECTION

## TIFFANY STUDIOS

### An Important and Rare “Autumn Woodbine” Chandelier

circa 1905-1910

leaded dichroic glass, patinated bronze

shade impressed 609-11/NEW YORK/

TIFFANY STUDIOS

70¼ in. (178.4 cm) drop

26½ in. (67.3 cm) diameter of shade

\$ 300,000-500,000

#### PROVENANCE

Mildred Jones, Anacortes, Washington

David and Sandra Bellis, Armonk, New York

Eugene and Eleanor Gluck, Florida

Christie's New York, *Magnificent Tiffany: The  
Gluck Collection*, February 17, 1979, lot 36

Joel Schur, Los Angeles, California

Christie's New York, *Important Art Nouveau:  
The Joel Schur Collection*, December 14,  
1985, lot 22

#### LITERATURE

Dr. Egon Neustadt, *The Lamps of Tiffany*,  
New York, 1970, p. 180

Alastair Duncan, *Tiffany At Auction*, New  
York, 1981, p. 108, no. 292 (for the present  
lot illustrated)

Martin Eidelberg, Alice Cooney

Frelinghuysen, Nancy A. McClelland and Lars  
Rachen, *The Lamps of Louis Comfort Tiffany*,  
New York, 2005, pp. 122-123

Alastair Duncan, *Tiffany Lamps and*

*Metalware*, Woodbridge, Suffolk, 2007, p.  
225, no. 880 (for the present lot illustrated)

Margaret K. Hofer and Rebecca Klassen, *The  
Lamps of Tiffany Studios: Nature Illuminated*,  
New York, 2016, p. 123











# TIFFANY'S PASSION FOR CREEPERS AND CLIMBING VINES

The woodbine vine comes in a wide variety of species, but the Virginia Creeper (*Parthenocissus quinquefolia*) is perhaps the most visually striking. Native to eastern North America, Claude Monet was so intrigued by the plant that he allowed it to grow uninhibited in his garden at Giverny and the vine eventually covered most of his studio and house, turning from a lush green in the spring to flaming shades of red in autumn.

Louis Tiffany was equally charmed by the vine. He decorated a corner of the library in his Bella Apartments home with an ornate and sumptuous woven wall hanging depicting a Virginia Creeper. Tiffany also extensively featured the plant when he later landscaped the exterior of his Laurelton Hall mansion: "The creepers frame the openings, giving a charm and graceful unity to everything...Can architectural embellishment, pediment or cornice surpass the fringe of living glory presented by the creepers? Always in style, exempt from even the dictation of Dame Fashion!"

Not surprisingly, the woodbine was translated into leaded glass lamp shades by the Tiffany Studios early in the company's history. The plant was depicted in both 14- and 16-inch diameter models designed for table lamps. Those shades, while charming, are rather simplified, with their geometric backgrounds and relatively rigid representation of the foliage. The same cannot be said for the outstanding hanging shade offered here.

The octagonal chandelier is divided by eight vertical brown and yellow-streaked green columns, each extending slightly below the lower border, and two matching horizontal bands that represent a trellis—a decorative device the company also employed in its nasturtium, clematis and grape hanging shades. Over this latticework are slender green and mauve-brown vines and masses of swirled and ruffled five-fingered Virginia Creeper leaves in all of their fall glory, some still with hints of yellow and green but most in brilliant shades of red and scarlet with hints of violet and fuchsia. Those, and

the small clusters of dark blue berries, are artistically positioned against a strikingly contrasting rich blue background.

A fascinating property of this shade is the extensive use of dichroic glass. This feature, in which the glass appears as one color with reflective light but as a totally different color under refractive light, is somewhat common in Tiffany's blown Favre glass. It is, however, an unexpected surprise when discovered in the firm's sheet glass used to produce its leaded glass windows and shades. In this instance, it is particularly noteworthy in the background passages. While it appears as a sky-blue when the lamp is unlit, it dramatically changes to red-streaked violet, green and yellow with remitted light. The use of this exceptional glass, together with its brilliant design and masterful palette, all contribute to this shade being a magnificent example of the model.

PAUL DOROS











418

PROPERTY FROM AN IMPORTANT AMERICAN  
COLLECTION

## TIFFANY STUDIOS

### “Double Poinsettia” Table Lamp

circa 1905  
with a rare telescoping “Ball” base and finial  
leaded glass, favrile glass, patinated bronze  
shade impressed *TIFFANY STUDIOS 1551-5*  
base impressed *TIFFANY STUDIOS/NEW  
YORK/10917*  
27¾ in. (70.5 cm) high as shown  
22½ in. (57.2 cm) diameter of shade

\$ 250,000-350,000

#### PROVENANCE

For the shade:  
Private Family Collection, Connecticut  
Christie's New York, December 14, 1991,  
lot 354

#### LITERATURE

William Feldstein, Jr. and Alastair Duncan,  
*The Lamps of Tiffany Studios*, New York,  
1983, pp. 27 (for the base) and 127 (for the  
shade)  
Alastair Duncan, *Fin de Siècle Masterpieces  
from the Silverman Collection*, New York,  
1989, p. 40 (for the base)  
Alastair Duncan, *Louis C. Tiffany: The Garden  
Museum Collection*, Woodbridge, Suffolk,  
2004, p. 283 (for the shade)  
Martin Eidelberg, Alice Cooney  
Frelinghuysen, Nancy A. McClelland and Lars  
Rachen, *The Lamps of Louis Comfort Tiffany*,  
New York, 2005, pp. 131 (for the base) and  
153 (for the shade)  
Alastair Duncan, *Tiffany Lamps and  
Metalware*, Woodbridge, Suffolk, 2007, p. 75,  
no. 291 (for the shade); p. 82, no. 317 and p.  
157, no. 648 (for the base)  
Margaret K. Hofer and Rebecca Klassen, *The  
Lamps of Tiffany Studios: Nature Illuminated*,  
New York, 2016, p. 132 (for the shade)























# NATURE AND INGENUITY

## THE COLLECTION OF JEEP AND CARLA HARNED, DURANGO, COLORADO

Grover Cleveland “Jeep” Harned founded Music Centers Incorporated in Fort Lauderdale following his discharge from the U.S. military in 1960. His knowledge of radar equipment learned while serving as an army lieutenant laid the groundwork for a successful career designing, manufacturing and selling the highest quality audio equipment on the market. Jeep spent over 25 years growing his company from a one man operation to over 525 employees, eventually selling MCI to Sony in 1982. His passion for innovation and ingenuity in his professional sphere suffused into Jeep’s personal, decades-long art collecting endeavor.

After retiring and moving up to Asheville, North Carolina, Jeep would often attend local estate sales to while away his time. Art glass grabbed his attention, and so he began collecting, working his way up in caliber until the work of Tiffany Studios and Thomas Webb became his main focus. He owned his own plane, so if he heard of a prominent collection going up for sale or even one piece that he was interested in, Jeep would hop on the plane and see if he could acquire whatever it was that struck his fancy.

We later settled in Durango, Colorado, where the stunning landscape and

proximity to nature brought us much joy. Tiffany’s many representations of nature brought the outdoors into our home. At night, our house glowed with Tiffany lamps. Jeep’s admiration of the beauty and craftsmanship in both Tiffany’s leaded glass and blown glass pieces motivated him to build a collection that he was truly proud of and which fulfilled him greatly.

CARLA HARNED

















419

PROPERTY FROM THE COLLECTION OF  
JEEP AND CARLA HARNED

## TIFFANY STUDIOS

### "River of Life" Window

circa 1910

leaded, acid-etched glass and painted glass  
selectively plated on the reverse

45<sup>5</sup>/<sub>8</sub> x 30<sup>5</sup>/<sub>8</sub> in. (115.9 x 77.8 cm) excluding  
frame

#### PROVENANCE

Private Collection, Pennsylvania

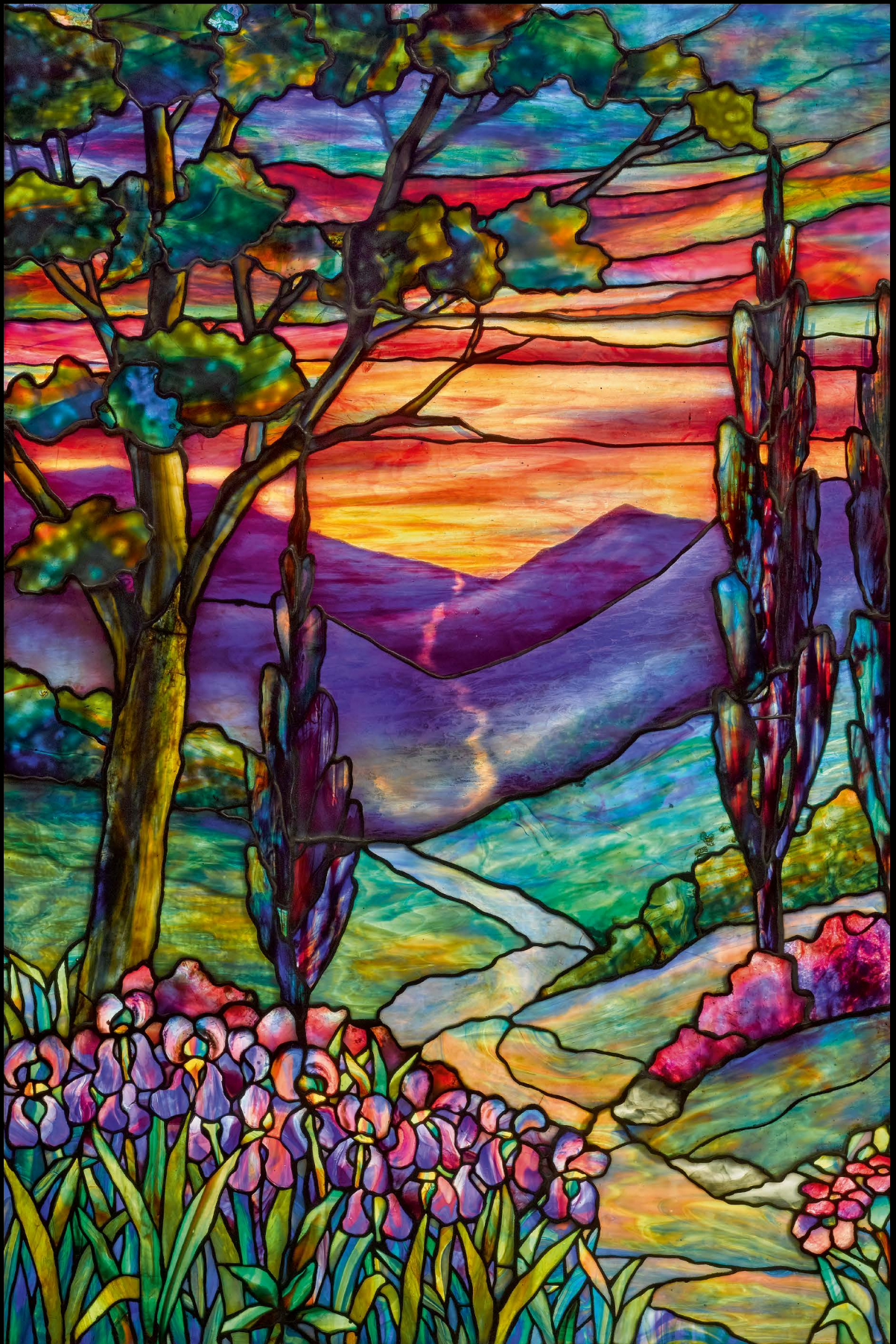
Sotheby's New York, December 6, 1997,

lot 590

Acquired from the above by the present  
owner

\$ 150,000-200,000













## “RIVER OF LIFE” WINDOW

Tiffany Studios’ craftsmen mastered the difficult task of capturing the beauty and complexity of the natural world in a variety of mediums. The firm’s landscape windows, particularly their popular “River of Life” theme, seen in the present lot, was one of their most successful endeavors in this regard.

An intricate program of thoughtful glass selection, painting, acid-etching and plating (layering of glass) culminates in an elaborate landscape scene that is imbued with symbolism. With remitted light, the window radiates warmth, evoking either a sunrise or sunset at the peak of summer—a beginning or an end. Cypress trees, which are commonly associated with mourning, dot the lush mountain valley beyond a bed of irises, which symbolize faith and hope. A winding river flows toward distant mountains—a motif often used in Tiffany’s mausoleum windows as metaphor for passage into the afterlife. In addition to its richly layered composition, the many techniques employed in the assembly of the present window contribute to its incredible pictorial depth. The peaceful and sublime landscape achieved through Tiffany’s impeccable artistry invites the viewer to pause and contemplate the grandeur of the natural world.



420

PROPERTY FROM THE COLLECTION OF  
JEEP AND CARLA HARNED

## TIFFANY STUDIOS

### “Lava” Vase

circa 1906-1907

favrile glass

engraved *L.C.T. Favrile*

4½ in. (11.4 cm) high

4¼ in. (10.8 cm) diameter

#### LITERATURE

Paul E. Doros, *The Tiffany Collection of the Chrysler Museum at Norfolk*, Norfolk, VA, 1978, p. 70, no. 69 (for a related vase)

Alastair Duncan, *Louis C. Tiffany: The Garden Museum Collection*, Woodbridge, Suffolk, 2004, p. 250 (for a related vase)

Marilyn A. Johnson, *Louis Comfort Tiffany: Artist for the Ages*, London, 2005, p. 128 (for a related vase)

Martin Eidelberg, *Tiffany Favrile Glass and the Quest for Beauty*, New York, 2007, p. 29 (for related vases)

\$ 30,000-50,000











421

PROPERTY FROM THE COLLECTION OF  
JEEP AND CARLA HARNED

## TIFFANY STUDIOS

### "Cypriote" Vase

circa 1898-1900

favrile glass

engraved *L.C.T. K1456*

8 $\frac{7}{8}$  in. (22.5 cm) high

#### LITERATURE

Robert Koch, *Louis C. Tiffany: Rebel in Glass*,  
New York, 1964, pl. viii (for a related vase)

Paul E. Doros, *The Tiffany Collection of the  
Chrysler Museum at Norfolk*, Norfolk, VA,  
1978, p. 68, no. 55 (for a related vase)

Robert Koch, *Louis C. Tiffany: The Collected  
Works of Robert Koch*, Atglen, PA, 2001, p.  
138 (for a related vase)

Martin Edelberg, *Tiffany Favrile Glass and  
the Quest for Beauty*, New York, 2007, p. 30  
(for a related vase)

Paul Doros, *The Art Glass of Louis Comfort  
Tiffany*, New York, 2013, p. 117 (for a related  
vase)

\$ 12,000-18,000





422

PROPERTY FROM THE COLLECTION OF  
JEEP AND CARLA HARNED

## TIFFANY STUDIOS

### "Turtle-Back" Chandelier

circa 1900-1905

leaded glass, patinated bronze

52 in. (132.1 cm) drop

26¾ in. (67.9 cm) diameter of shade

#### LITERATURE

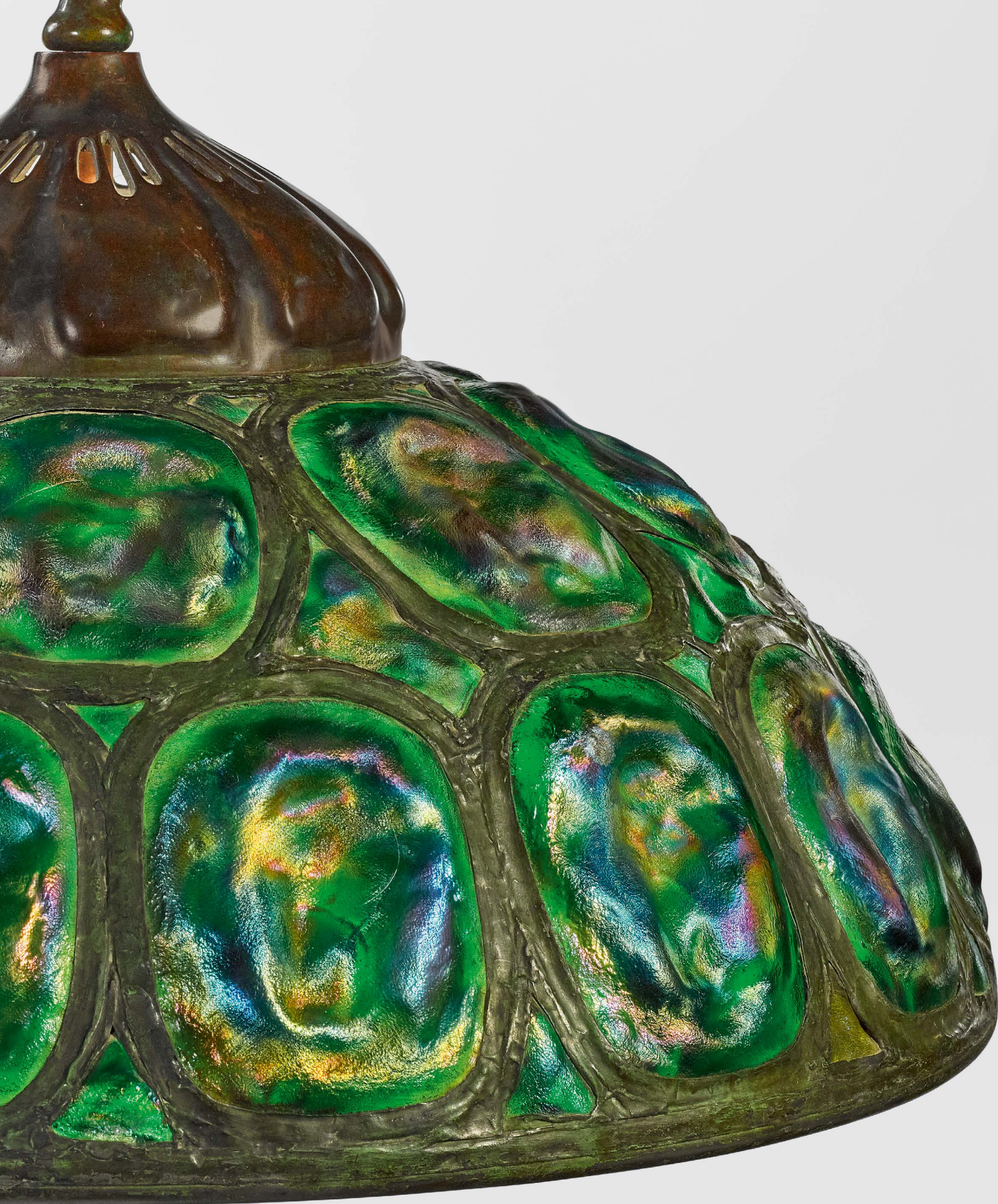
Alastair Duncan, *Tiffany At Auction*, New York, 1981, p. 120, no. 324

Alastair Duncan, *Tiffany Lamps and Metalware*, Woodbridge, Suffolk, 2007, p. 281, no. 1093

\$ 100,000-150,000













423

PROPERTY FROM THE COLLECTION OF  
JEEP AND CARLA HARNED

## TIFFANY STUDIOS

### “Turtle-Back” Triple Inkstand

circa 1910

patinated bronze, leaded glass

impressed *TIFFANY STUDIOS/NEW  
YORK/1071* and monogrammed *EGW*

4 $\frac{5}{8}$  in. (11.7 cm) high

7 in. (17.7 cm) diameter

#### PROVENANCE

Private Collection, New England

Christie's New York, December 8, 2000,

lot 374

Acquired from the above by the present  
owner

\$ 25,000-35,000

#### LITERATURE

Alastair Duncan, *Tiffany At Auction*, New  
York, 1981, p. 54, no. 147

Alastair Duncan, *Fin de Siècle Masterpieces  
from the Silverman Collection*, New York,  
1989, p. 63

John Loring, *Louis Comfort Tiffany at Tiffany  
& Co.*, New York, 2002, p. 199





TIFFANY'S RESPLENDENT  
"PEACOCK" LAMP









PROPERTY FROM THE COLLECTION OF JEEP AND  
CARLA HARNED

## TIFFANY STUDIOS

### “Peacock” Table Lamp

circa 1905  
with an internally illuminated “Crutch Oval”  
base with “Turtle-Back” band  
leaded glass, patinated bronze  
base impressed *TIFFANY STUDIOS/NEW  
YORK/S223/446* with the firm's monogram  
23¼ in. (59.1 cm) high  
16 in. (40.6 cm) diameter of shade

\$ 40,000-60,000

#### LITERATURE

Dr. Egon Neustadt, *The Lamps of Tiffany*,  
New York, 1970, pp. 135 (for the base) and  
137 (for the shade)

Alastair Duncan, *Tiffany At Auction*, New  
York, 1981, p. 69, no. 189 (for the shade) and  
p. 132, no. 348 (for the base)

William Feldstein, Jr. and Alastair Duncan,  
*The Lamps of Tiffany Studios*, New York,  
1983, p. 147 (for the shade)

Robert Koch, *Louis C. Tiffany's Glass,  
Bronzes, Lamps: A Complete Collector's  
Guide*, New York, 1989, p. 127 (for the base)

Robert Koch, *Louis C. Tiffany: The Collected  
Works of Robert Koch*, Atglen, PA, 2001, p.  
240 (for the base)

Alastair Duncan, *Tiffany Lamps and  
Metalware*, Woodbridge, Suffolk, 2007, p. 29,  
nos. 75-76 and p. 96, no. 379 (for the base);  
p. 79, no. 308 and p. 142, no. 591 (for the  
shade)

Margaret K. Hofer and Rebecca Klassen, *The  
Lamps of Tiffany Studios: Nature Illuminated*,  
New York, 2016, p. 68 (for the base)









TIFFANY'S MAGNIFICENT  
"FRUIT" LAMP

PROPERTY FROM THE COLLECTION  
OF JEEP AND CARLA HARNED







PROPERTY FROM THE COLLECTION OF  
JEEP AND CARLA HARNED

## TIFFANY STUDIOS

### A Rare "Fruit" Table Lamp

circa 1910-1915

with a rare internally illuminated "Turtle-Back" base

leaded glass, patinated bronze

shade impressed *TIFFANY STUDIOS NEW YORK 1519-4*

base impressed *TIFFANY STUDIOS/NEW YORK/355*

33¼ in. (84.5 cm) high

24¼ in. (61.6 cm) diameter of shade

#### PROVENANCE

For the shade:

Lillian Nassau, New York

Burt Sugarman, Los Angeles

Christie's New York, December 10, 1998, lot 371

Acquired from the above by the present owner

#### LITERATURE

Alastair Duncan, *Tiffany At Auction*, New York, 1981, p. 122, no. 330 (for the base with mosaic inlays)

William Feldstein, Jr. and Alastair Duncan, *The Lamps of Tiffany Studios*, New York, 1983, p. 111 (for the shade); pp. 103 and 125 (for the base with mosaic inlays)

Alastair Duncan, *Fin de Siècle Masterpieces from the Silverman Collection*, New York, 1989, pp. 24 (for the shade) and 28 (for the base with mosaic inlays)

Alice Cooney Frelinghuysen, *Louis Comfort Tiffany at the Metropolitan Museum of Art*, New York, 1998, p. 71 (for a watercolor study of the present shade model)

Robert Koch, *Louis C. Tiffany: The Collected Works of Robert Koch*, Atglen, PA, 2001,

p. 240 (for the base with mosaic inlays)

Alastair Duncan, *Louis C. Tiffany: The Garden Museum Collection*, Woodbridge, Suffolk, 2004, p. 305 (for the base with mosaic inlays)

Martin Eidelberg, Alice Cooney Frelinghuysen, Nancy A. McClelland and Lars Rachen, *The Lamps of Louis Comfort Tiffany*, New York, 2005, pp. 72 (for the above mentioned watercolor study), 83 (for the base with mosaic inlays), 84-87 (for the shade) and 196 (for the base with mosaic inlays)

Alastair Duncan, *Tiffany Lamps and Metalware*, Woodbridge, Suffolk, 2007, p. 72, no. 275 and p. 155, no. 641 (for the base with mosaic inlays); p. 106, no. 430, p. 107, no. 436 and p. 160, no. 657 (for the shade); p. 189, no. 739 (for the base)

Martin Eidelberg, Nina Gray and Margaret K. Hofer, *A New Light on Tiffany: Clara Driscoll and the Tiffany Girls*, exh. cat., New York Historical Society, 2007, p. 69 (for the base with mosaic inlays)

Margaret K. Hofer and Rebecca Klassen, *The Lamps of Tiffany Studios: Nature Illuminated*, New York, 2016, p. 113 (for the shade); pp. 124 and 127 (for the base with mosaic inlays)

\$ 500,000-700,000











# A CORNUCOPIA IN GLASS

Louis Tiffany's well-documented knowledge of botany extended beyond flowers and his expertise included both vegetables and fruits. The varied hues, colors, shapes and textures of the latter were perfect subjects for the revolutionary opalescent glass that was being developed for Tiffany at the Louis Heidt glasshouse in Brooklyn beginning in 1881. It was about that time that Tiffany received an important commission to decorate the New York City home of George Kemp, a pharmaceutical magnate. He chose to feature in Kemp's dining room a window that depicted "peaches, pears and grapes hung half-hidden among the leaf clusters on a delicate trellis work. The glass has been so dexterously manipulated that all the delicate tints in the fruit are brought out true to nature, while a soft fleecy sky forms a perfect background to the dainty scene."

The theme appealed to Tiffany on several levels beyond mere aesthetics. The sumptuous ripening fruit signified the abundance, richness and maturity of life before its inevitable decline. Specific fruits also had a deeply religious significance in Christianity. Grapes symbolized pleasure, prosperity and abundance as well as dedication, devotion and hard work. Apples, originally deemed as the "forbidden fruit," represented knowledge and immortality in addition to the fall of man and sin.

The portrayal of fruit was explored in another of Tiffany's early efforts. The primary focus of his Flower, Fish and Fruit window, created for Miss. M.E. Garrett of Baltimore in 1885 (now in the collection of the Baltimore Museum of Art), is a large, low central bowl overflowing with an abundance of pears, apples, grapes and plums against an ornate floral background. The theme gradually evolved and



Working drawing for "Fruit" shade. 1900-1915. Watercolor and graphite on linen cloth mounted on off-white wove paper, 15 5/8 x 12 5/8 in. (39.7 x 32.1 cm). Purchase, Walter Hoving and Julia T. Weld Gifts and Dodge Fund, 1967. Image copyright © The Metropolitan Museum of Art. Image source: Art Resource, NY.

achieved perfection in the four distinct panels that comprise the Four Seasons window that debuted at the 1900 Paris Exposition Universelle. It was later installed in the living room of Tiffany's Laurelton Hall mansion and is now in the collection of the Charles Hosmer Morse Museum of American Art (Winter Park, FL). The Autumn panel is of particular interest, being comprised of apple tree branches laden with fruit intermingled with grape vines and clusters below a variegated blue sky.

The exceedingly rare "Fruit" lamp offered here, the fourth example ever made, was one of the earliest models created by the Tiffany Studios, as signified by the inclusion of a dash number, and the shade was discontinued by 1906. Possibly designed by Clara Driscoll, the shade's resemblance to the 1900 Autumn panel is readily apparent. The Baldwin apples, a variety that is now a rarity but was the most popular apple in New York and New England at the time, are shown in various stages of

ripening, ranging in color from a yellow-streaked green and apricot to a vibrant red with darker swirls. Situated among the apples and the blue-tinged green foliage are numerous grape clusters in shades of green, scarlet, blue, cobalt and violet against a lush blue background that harkens to that used in the Autumn panel.

The magnificent "Turtle-Back" base is the ideal foil to the shade. Beautifully cast in bronze that was enhanced with a rich brown patina with green highlights, the upper section is augmented with a band of eight large iridescent green Turtle-Back tiles that, when lit from the interior, wonderfully compliments the leafage on the shade. Above this band, a ring of smaller irregular rectangles was cast that mimic the turtle-back tiles. Considered as a single entity, this lamp is a superlative object that brilliantly displays the artistic culmination of Louis Tiffany's exploration of the motif.

PAUL DOROS







426

PROPERTY FROM THE COLLECTION OF  
JEEP AND CARLA HARNED

TIFFANY STUDIOS

"Shasta Daisy" Paperweight  
Vase

circa 1911-1912  
favrile glass  
engraved 2964G L. C. Tiffany-Favrile  
6½ in. (16.5 cm) high  
5⅜ in. (13.7 cm) diameter

LITERATURE

Martin Eidelberg, *Tiffany Favrile Glass and  
the Quest for Beauty*, New York, 2007, p. 69  
(for a related vase)

\$ 7,000-10,000





PROPERTY FROM THE COLLECTION OF  
JEEP AND CARLA HARNED

## TIFFANY STUDIOS

### "Poppy" Paperweight Vase

circa 1907-1910

favrile glass

engraved 8962D L.C.T.-Favrile

7 $\frac{3}{8}$  in. (19.4 cm) high

\$ 30,000-50,000

#### LITERATURE

Robert Koch, *Louis C. Tiffany: The Collected Works of Robert Koch*, Atglen, PA, 2001, p. 205 (for a related vase)

Alice Cooney Frelinghuysen, *Louis Comfort Tiffany and Laurelton Hall: An Artist's Country Estate*, New York, 2006, p. 122 (for a related vase)

Martin Eidelberg, *Tiffany Favrile Glass and the Quest for Beauty*, New York, 2007, p. 63 (for a related vase)















TIFFANY'S STUNNING  
"ELABORATE PEONY" LAMP

PROPERTY FROM THE COLLECTION  
OF JEEP AND CARLA HARNED



428

PROPERTY FROM THE COLLECTION OF  
JEEP AND CARLA HARNED

## TIFFANY STUDIOS

### “Elaborate Peony” Table Lamp

circa 1910  
with a rare reticulated “Arch and Leaf” base  
lead glass, patinated bronze  
shade impressed *TIFFANY STUDIOS NEW YORK 1903*  
base impressed *TIFFANY STUDIOS/NEW YORK/542*  
33½ in. (85.1 cm) high  
22¼ in. (56.5 cm) diameter of shade

\$ 450,000-600,000

#### PROVENANCE

For the shade:  
Christie’s New York, November 15, 1980,  
lot 461  
Private Collection  
Christie’s New York, December 10, 1998,  
lot 376  
Acquired from the above by the present  
owner

#### LITERATURE

William Feldstein, Jr. and Alastair Duncan,  
*The Lamps of Tiffany Studios*, New York,  
1983, p. 33 (for the shade and base pairing)  
Alastair Duncan, Martin Eidelberg and Neil  
Harris, *Masterworks of Louis Comfort Tiffany*,  
London, 1989, p. 108 (for the shade and  
base pairing) Alastair Duncan, *Fin de Siècle  
Masterpieces from the Silverman Collection*,  
New York, 1989, p. 37 (for the shade and  
base pairing)  
Martin Eidelberg, Alice Cooney  
Frelinghuysen, Nancy A. McClelland and Lars  
Rachen, *The Lamps of Louis Comfort Tiffany*,  
New York, 2005, p. 156 (for the shade and  
base pairing)  
Alastair Duncan, *Tiffany Lamps and  
Metalware*, Woodbridge, Suffolk, 2007, p.  
106, nos. 426-427 (for the base) and p. 182,  
no. 719 (for the shade)  
Margaret K. Hofer and Rebecca Klassen, *The  
Lamps of Tiffany Studios: Nature Illuminated*,  
New York, 2016, p. 70 (for the base)











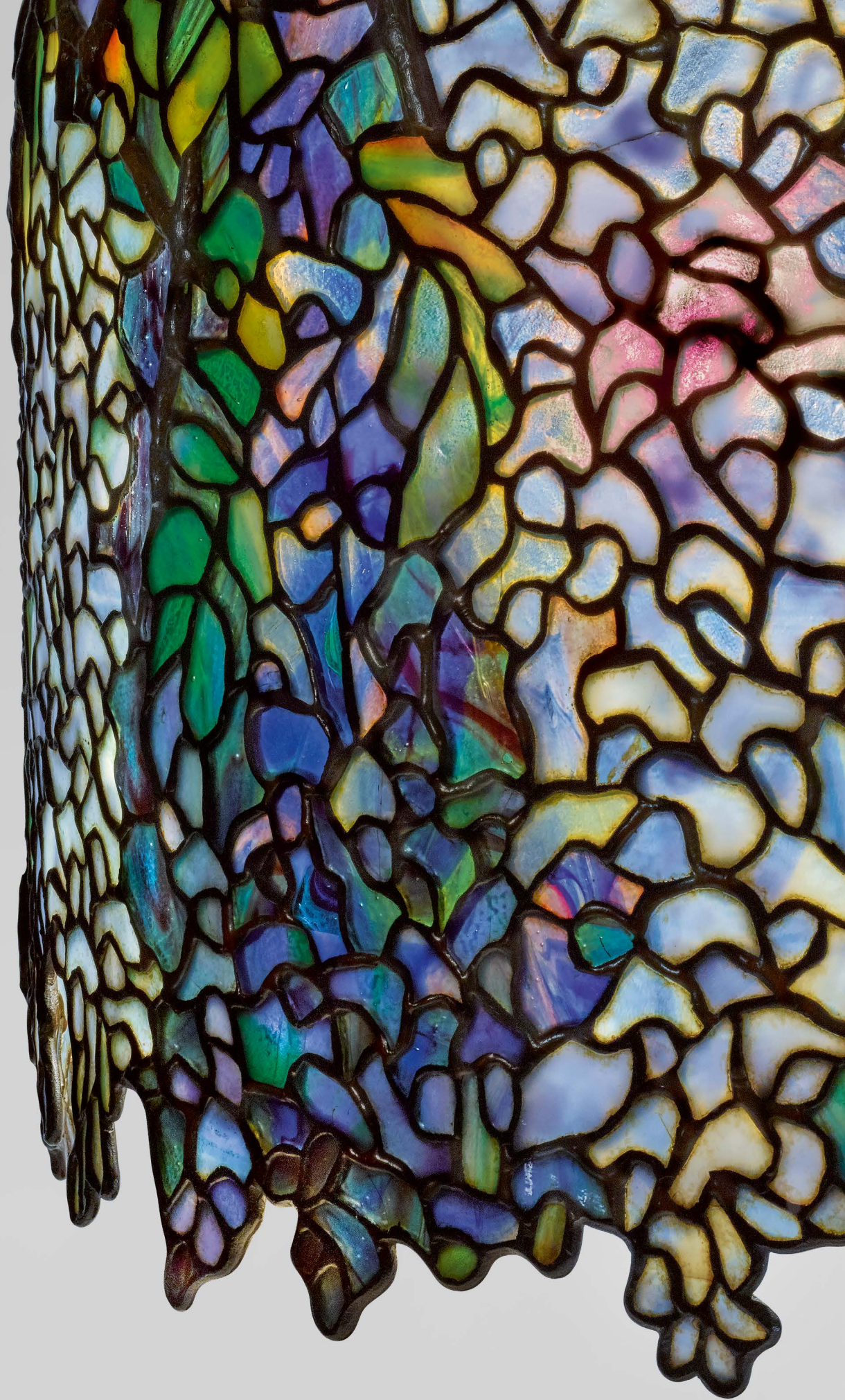
# “KING OF FLOWERS”

## TIFFANY’S “ELABORATE PEONY” LAMP

The peony blossom, with its extraordinary lushness and variation in color palette, was the ideal subject for Tiffany’s leaded glass shades and was represented in a few variations by the firm. The earlier iterations of the floral motif are attributed to Clara Driscoll and display a cheerful but more simplified pattern compared to the later “Elaborate Peony” model, seen in the present lot. The introduction of this complex and highly artistic shade model in 1910, when many other floral shade patterns were being discontinued, underscores Tiffany’s admiration for this springtime flower. One of the firm’s most naturalistic shade designs, the Elaborate Peony features both buds and full, mature blossoms. Showing both the fully-bloomed and yet-to-bloom flower imbues the composition with an impressionistic quality, as if to capture a single, fleeting moment in nature. Beyond its innate beauty, the peony would have also had great cultural and symbolic appeal for Tiffany. A popular motif in Eastern art, which Tiffany revered and was an important source of inspiration in his work, the peony was thought to signify strength and was considered the “King of Flowers.”

The notion of strength is certainly evoked in the present example of the Elaborate Peony shade and its complementary reticulated “Arch and Leaf” base. As a unit, the lamp displays impressive sculptural presence, scale and elegant proportions. The bold and diverse color palette, ranging from deep crimson to vivid magenta and offset by a rich azure background, imparts the shade with exceptional dynamism. The sensitive and highly artistic glass selection, especially in the articulation of the layered peony petals, creates a profound sense of pictorial depth. This dimensionality is carried through to the base, with its organic lines and tactile surface. The reticulated design of the cast bronze combined with its graceful silhouette is incredibly successful: as a result, the base is both robust, occupying a considerable volume, but also retains a delicacy and naturalism in its sculptural details. Its refined artistry and stature make the Arch and Leaf base one of the most favored and highly desirable pairings for the iconic Elaborate Peony shade.











PROPERTY FROM THE COLLECTION OF  
JEEP AND CARLA HARNED

## TIFFANY STUDIOS

### “Wisteria” Table Lamp

circa 1903  
with a “Tree” base  
leaded glass, patinated bronze  
shade with small early tag impressed  
*TIFFANY STUDIOS/NEW YORK*  
underside of shade mounting post  
impressed 1073  
top of the base column impressed 4  
base plate impressed *TIFFANY STUDIOS/  
NEW YORK* twice and 27770 with paper label  
inscribed *SL.69.75.1A/CHRYSLER*  
27¼ in. (69.2 cm) high  
18¼ in. (46.4 cm) diameter of shade

\$ 450,000-600,000

### PROVENANCE

Lillian Nassau, New York  
Private Collection, Switzerland  
Christie’s New York, December 10, 1998,  
lot 331  
Acquired from the above by the present  
owner

### LITERATURE

Robert Koch, *Louis C. Tiffany: Rebel in Glass*,  
New York, 1964, pl. v  
Alastair Duncan, *Tiffany At Auction*, New  
York, 1981, pp. 89 and 148  
William Feldstein, Jr. and Alastair Duncan,  
*The Lamps of Tiffany Studios*, New York,  
1983, p. 37  
Alastair Duncan, *Fin de Siècle Masterpieces  
from the Silverman Collection*, New York,  
1989, p. 40  
Alastair Duncan, *Louis C. Tiffany: The Garden  
Museum Collection*, Woodbridge, Suffolk,  
2004, pp. 292-293  
Martin Eidelberg, Alice Cooney  
Frelinghuysen, Nancy A. McClelland and Lars  
Rachen, *The Lamps of Louis Comfort Tiffany*,  
New York, 2005, p. 107  
Alastair Duncan, *Tiffany Lamps and  
Metalware*, Woodbridge, Suffolk, 2007, p. 67,  
no. 254  
Martin Eidelberg, Nina Gray and Margaret K.  
Hofer, *A New Light on Tiffany: Clara Driscoll  
and the Tiffany Girls*, London, 2007, p. 48  
*Timeless Beauty, The Art of Louis Comfort  
Tiffany*, The Charles Hosmer Morse Museum  
of American Art, Atglen, PA, 2016, p. 119  
Margaret K. Hofer and Rebecca Klassen, *The  
Lamps of Tiffany Studios: Nature Illuminated*,  
New York, 2016, pp. 86-87











# EVOKING IMPRESSIONISM

## TIFFANY'S PAINTERLY EXPRESSIONS IN GLASS

The "Wisteria" lamp was one of the most ambitious and successful models produced by Tiffany Studios. Designed in 1901 by Clara Driscoll, within five years of its introduction the price for a Wisteria lamp was listed at \$400, making it one of the most expensive lamps in Tiffany's line. As revered as this luxury item was in the period, the Wisteria lamp is now widely recognized as an icon of American design and one of Tiffany Studios' greatest accomplishments in leaded glass. Its complex pattern is comprised of nearly 2,000 individually cut and selected glass tiles. As a result, each Wisteria lamp possesses its own distinct character and color palette, despite being a standardized model.

True to nature, the Wisteria is generally executed in a blue and purple palette, but Tiffany's glass selectors often exercised artistic license when it came to coloration. Such an intricate design afforded Tiffany's craftsmen with ample opportunity to experiment with

color, sometimes defying nature with their inclusion of unexpected colors like pink and aqua, as is the case in the present lot. The effect is incredibly impressionistic: the careful selection and placement of such a variety of hues allows the viewer's eye to mix colors to create the distinct sense of pictorial depth. The overall effect achieved is that of layers upon layers of wisteria blossoms as they would occur in nature, receding into space and cascading with dynamic, graceful irregularity.

The present lot is a fascinating example due to both its beauty and the presence of an accession number on the base. The label, inscribed *SL.69.75.1A/CHRYSLER*, suggests the piece was at one time been in the collection of or exhibited at the Chrysler Museum in Provincetown, Massachusetts. While records from this period do not exist, it comes as no surprise that a lamp of this caliber might have been included or displayed in such a prestigious context.



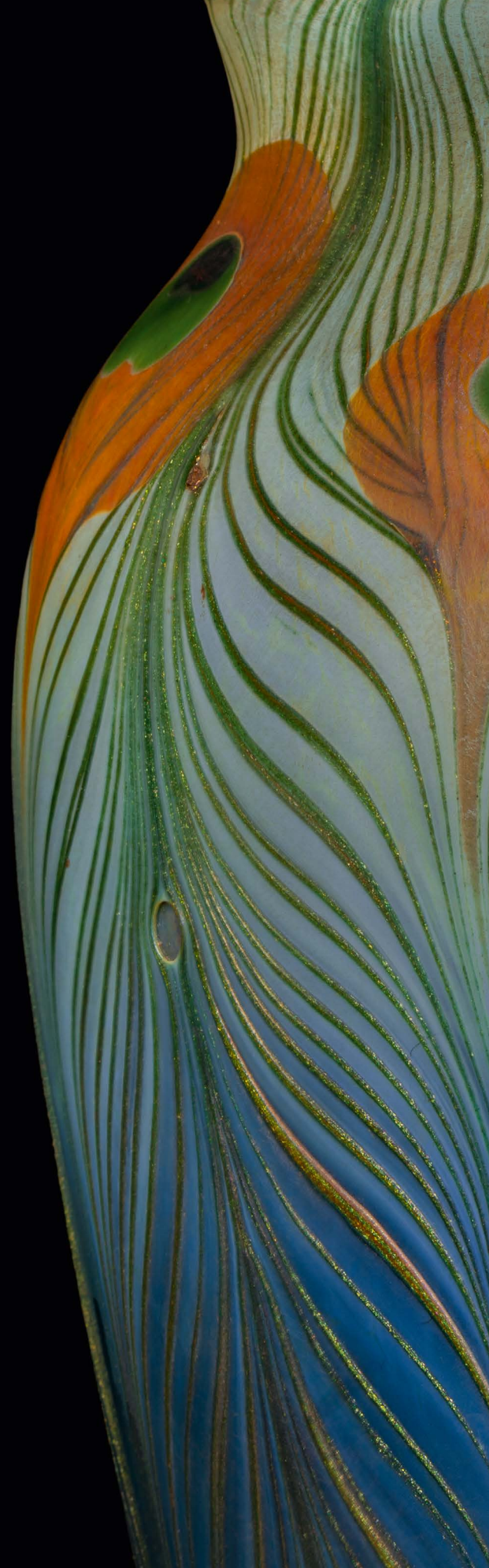
# A LIFETIME OF COLLECTING

## THE COLLECTION OF LLOYD & BARBARA MACKLOWE

I have always felt that walking into our home with Tiffany lamps glowing is like being in a garden. At first our Tiffany lamps were set in a stark modern gray and white home. We had the Tiffany glass pieces in cabinets out of the reach of our small children. Afterwards we built our home using Art Nouveau furniture and fabrics where the Tiffany lamps complemented each setting and the vases were nestled within cabinets produced in the same period. We were surrounded by beauty.

We were told when we began collecting that we were only temporary custodians of these works of art and that at some point others would have the great gift of owning them. That time has come. We are now offering our personal collection of over fifty years for sale at Sotheby's for others to enjoy.

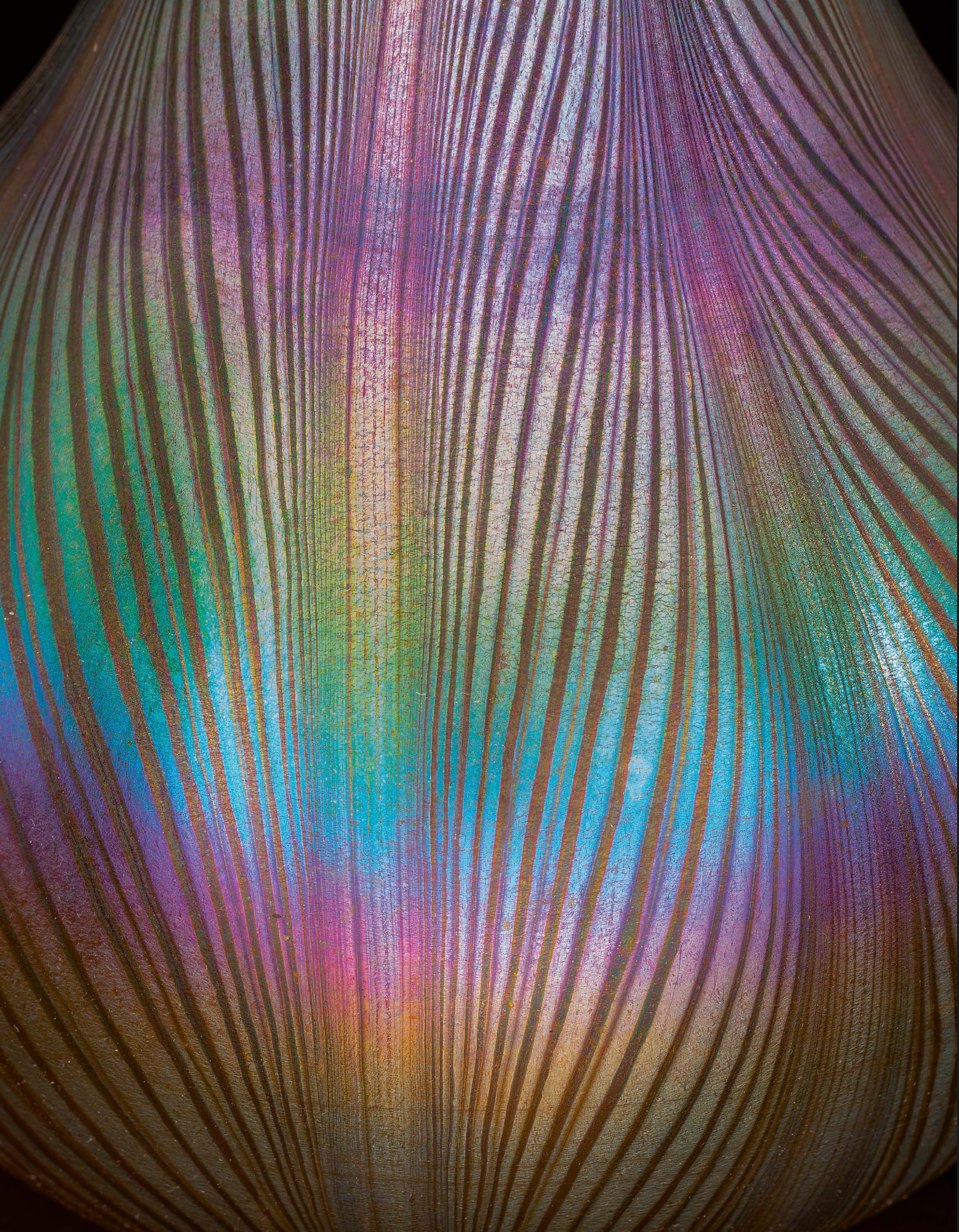
BARBARA MACKLOWE















430

PROPERTY FROM THE COLLECTION OF LLOYD  
AND BARBARA MACKLOWE

## TIFFANY STUDIOS

### "Gooseneck" Vase

circa 1897-1898

favrile glass

engraved o4666 with firm's paper label

17½ in. (44.5 cm) high

\$ 20,000-30,000







## TIFFANY'S "GOOSENECK" VASES

Louis Tiffany traveled extensively and made numerous visits to the Middle East. These trips influenced his aesthetics in numerous ways, including some of the shapes utilized by his glasshouse. This is particularly evident in the Favrile vases that are today referred to as "Goosenecks."

Silver rosewater sprinklers in this form first appeared in India during the 16<sup>th</sup> Century. The model was replicated in both silver and glass extensively throughout Persia 300 years later and it is extremely likely that Tiffany was familiar with these later examples through his travels. But while the Persians generally made their vases in basic transparent colored glass, those made by Tiffany Studios are either

opaque or, if transparent, enhanced with iridescence, a tooled decoration, or both.

The vases offered here are particularly fine examples, with their curvaceous necks and pointed oval rims. Of green-tinted glass with a delicate opalescent white inner lining, both are decorated with a beautifully executed pulled-feather design and further enhanced with a multi-hued iridescence. Deceptively simple in appearance, Tiffany's blown Favrile version of the rosewater sprinkler required all of the glassblower's skills and this, together with the fragility of the slender neck, probably accounts for their relative rarity.

PAUL DOROS



431

PROPERTY FROM THE COLLECTION OF  
LLOYD AND BARBARA MACKLOWE

## TIFFANY STUDIOS

### "Gooseneck" Vase

circa 1926-1929

favrite glass

engraved 779T L.C.T. Favrite

14 in. (35.6 cm) high

#### PROVENANCE

Private Collection, Chicago

Acquired from the above by the present

owner, circa 1975

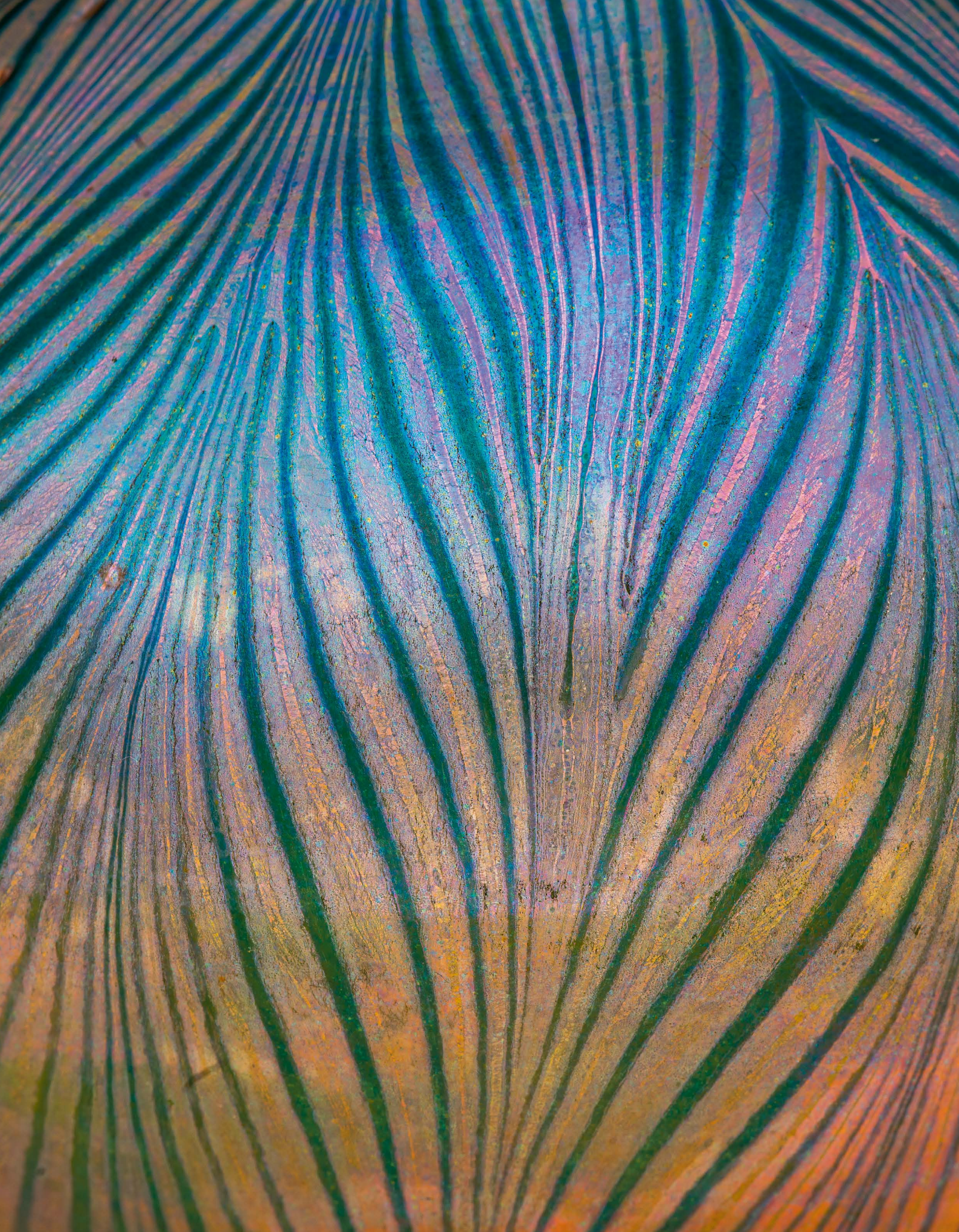
#### LITERATURE

Robert Koch, *Louis C. Tiffany: Rebel in Glass*,  
New York, 1964, pl. vii (for a related vase)

\$ 15,000-20,000









432

PROPERTY FROM THE COLLECTION OF  
LLOYD AND BARBARA MACKLOWE

## TIFFANY STUDIOS

### Monumental "Aventurine Peacock" Vase

circa 1926

favrile glass

engraved *Exposition Special/6359N Louis*

*C. Tiffany-Favrile* with an old paper label

numbered 79

21 $\frac{7}{8}$  in. (55.6 cm) high

#### PROVENANCE

Maude Feld, New York

Acquired from the above by the present

owner, circa 1972

#### LITERATURE

Martin Eidelberg, *Tiffany Favrile Glass and*

*the Quest for Beauty*, New York, 2007, p. 48

(for a related monumental "Peacock" vase)

\$ 30,000-50,000













## TIFFANY'S "AVENTURINE" PEACOCKS

The peacock was one of Louis Tiffany's favorite decorative motifs and he incorporated it into the full range of his work, from leaded glass windows to jewelry. He was obviously intrigued by the vivid iridescent blue, purple and green sheen of the bird's feathers. Peacock-decorated Favrite vases were first displayed at the company's Fourth Avenue showrooms in the early spring of 1897, and the timing was entirely due to marketing considerations. Tiffany was well aware that Christians believed the peacock's shedding of its feathers each year and growing newer, more resplendent plumage represented the resurrection of Christ. Several New York City newspapers, probably given the information by Tiffany himself, reminded the public of the peacock's symbolism and that these vases would make an ideal gift for Easter.

This particular vase is an exceptionally striking example. The reactive green body, that becomes increasingly opalescent, is decorated on the shoulder with a band of "eyes," in two shades of green, with iridescent gold borders. The overall pulled-feather design is especially noteworthy as it was created with sparkling green aventurine glass. Tiffany discovered that by adding either copper or brass filings as a colloidal ingredient to the formula, the resulting glass would have a glittering appearance. It was this effect that caused one contemporary critic to describe aventurine as "ornamentation at once consistent, lovely, and full of mystery."

PAUL DOROS



433

PROPERTY FROM THE COLLECTION OF LLOYD  
AND BARBARA MACKLOWE

**ATTRIBUTED TO  
TIFFANY STUDIOS**

**An Early and Rare Decorated  
Vase**

circa 1900  
favrite glass  
6¾ in. (17.1 cm) high

**PROVENANCE**

Acquired directly from the family of an  
employee of Tiffany Studios

**LITERATURE**

Alice Cooney Frelinghuysen, *Louis Comfort  
Tiffany and Laurelton Hall: An Artist's Country  
Estate*, New York, 2006, p. 121 (for a related  
vase from the same series)

The present vase is an exceptionally rare and  
unusual work attributed to Tiffany Studios.  
Though unsigned, the vase is remarkably  
similar in style and execution to a known  
"A-Coll" vase from the collection of Louis C.  
Tiffany. That vase was subsequently owned  
by one of Tiffany's associates and attorneys,  
Joseph M. Levine. Each of these two vases  
features dynamic iridized glass trailings  
which emulate branches or even flowing lava.  
Though unsigned, the incredible artistry and  
naturalism of the present vase is certainly of  
the same caliber of Tiffany's most complex  
and experimental works.

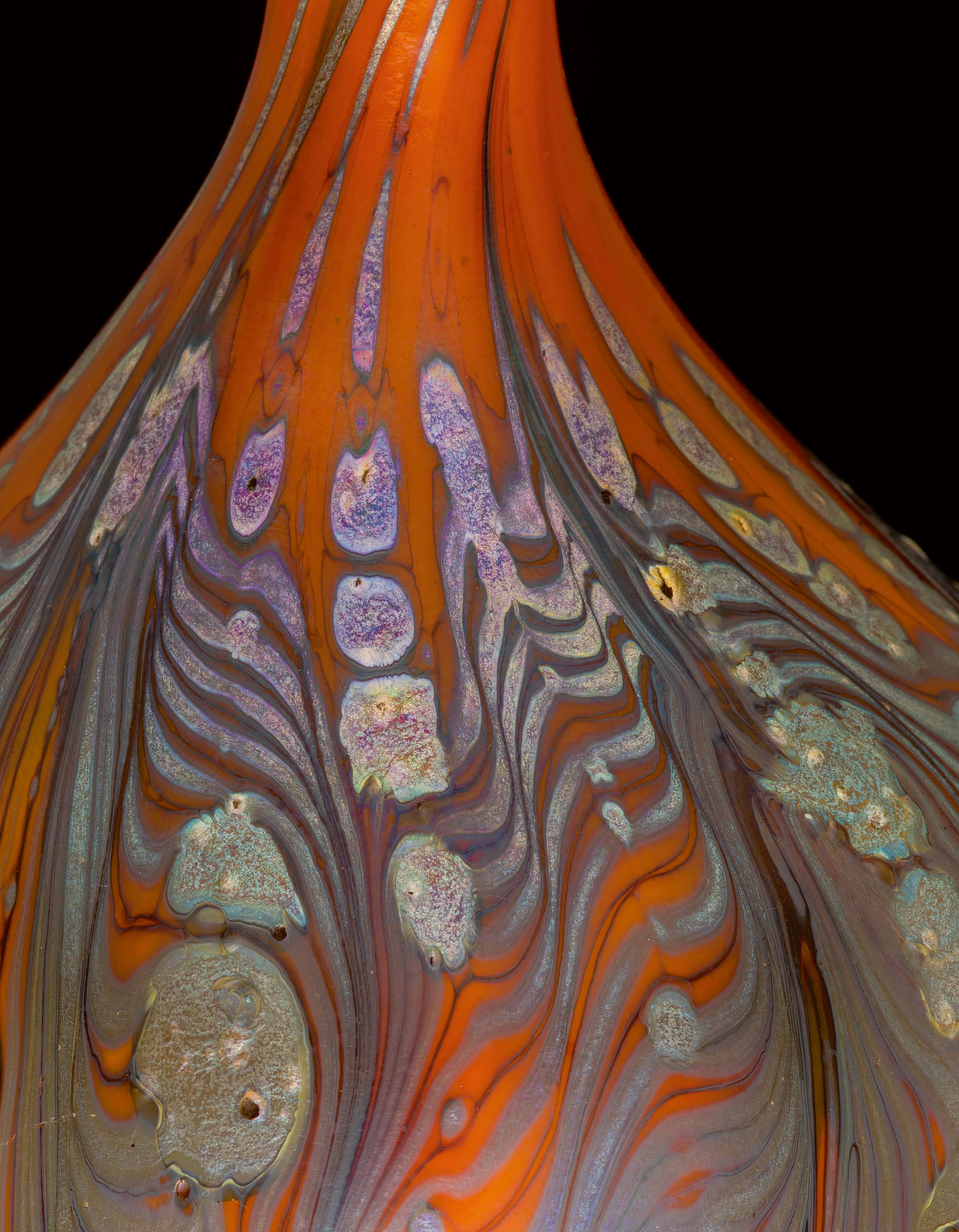
\$ 18,000-24,000













434

PROPERTY FROM THE COLLECTION OF LLOYD  
AND BARBARA MACKLOWE

## TIFFANY STUDIOS

### Flacon

circa 1905  
with stopper  
favrite glass  
8 $\frac{5}{8}$  in. (21.9 cm) high

#### PROVENANCE

Horowitz Antiques, New York  
Acquired from the above by the present  
owner, circa 1968

\$ 6,000-8,000

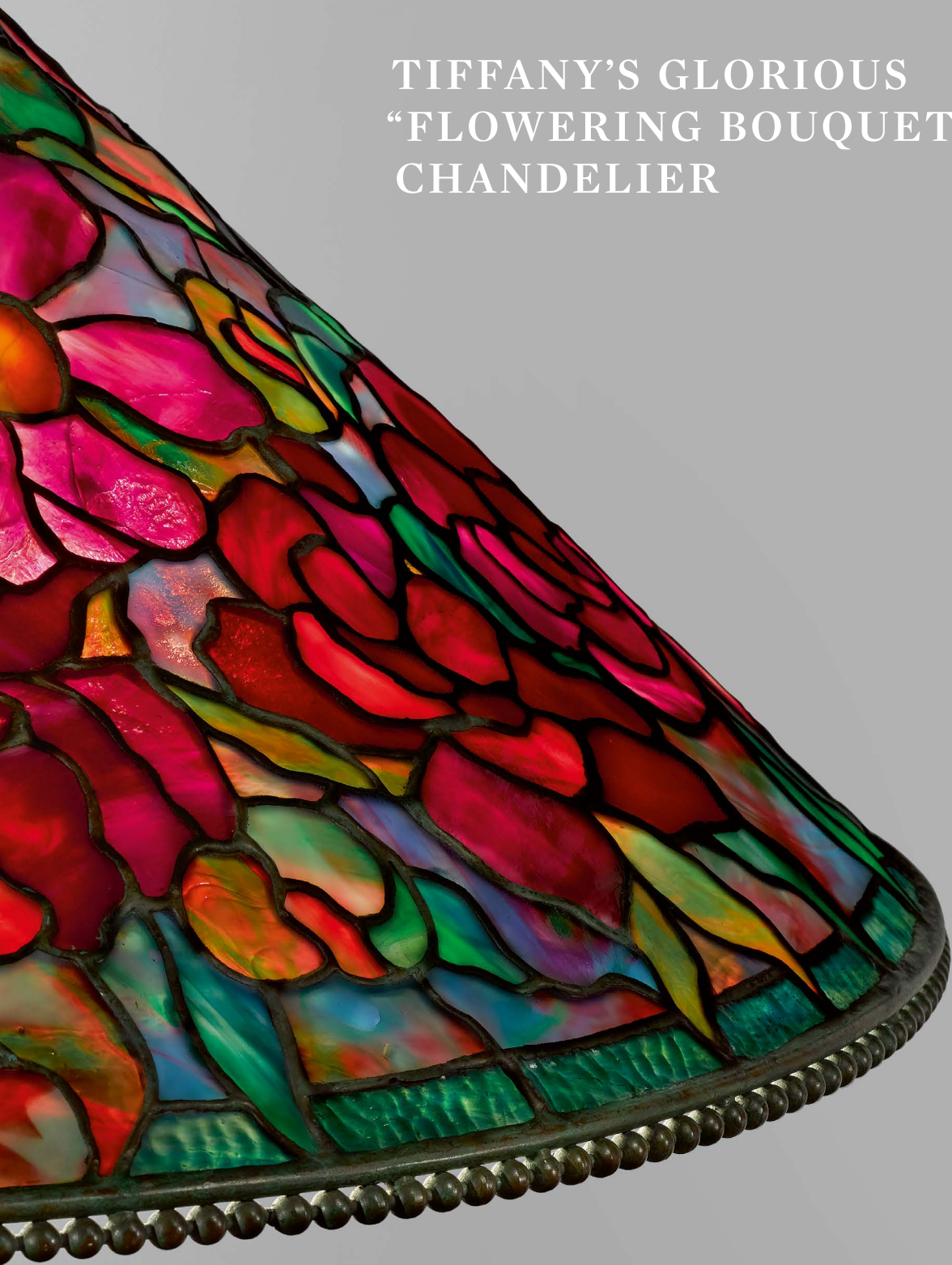








TIFFANY'S GLORIOUS  
"FLOWERING BOUQUET"  
CHANDELIER









435

PROPERTY FROM THE COLLECTION OF  
LLOYD AND BARBARA MACKLOWE

## TIFFANY STUDIOS

### “Flowering Bouquet” Chandelier

circa 1910

leaded glass, patinated bronze

shade impressed *TIFFANY STUDIOS/NEW  
YORK*

50 in. (127 cm) drop

28½ in. (72.4 cm) diameter of shade

#### PROVENANCE

Private Collection, Chicago

Acquired from the above by the present  
owner, circa 1978

#### LITERATURE

Dr. Egon Neustadt, *The Lamps of Tiffany*,

New York, 1970, pp. 37 (for the shade

configured as an up-lighter) and 119

Alastair Duncan, *Tiffany At Auction*, New

York, 1981, p. 107, no. 290

Margaret K. Hofer and Rebecca Klassen, *The*

*Lamps of Tiffany Studios: Nature Illuminated*,

New York, 2016, p. 106

\$ 200,000-300,000













436

PROPERTY OF A DISTINGUISHED MIDWESTERN  
COLLECTION

## TIFFANY STUDIOS

### “Dragonfly” Table Lamp

circa 1905-1910

with a rare mosaic glass “Dragonfly” base  
and “Spider” finial

leaded glass, mosaic favrile glass, patinated  
bronze

shade impressed *TIFFANY STUDIOS NEW  
YORK 1585*

base impressed *TIFFANY STUDIOS/NEW  
YORK/356*

20¾ in. (52.7 cm) high

14 in. (35.6) diameter of shade

\$ 120,000-180,000

#### PROVENANCE

Collection of Ted and Nellie Ingham, Detroit,  
Michigan

Acquired from the above by the present  
owner, circa early 1970s

#### LITERATURE

Robert Koch, *Louis C. Tiffany: Rebel in Glass*,  
New York, 1964, pl. iv (for the shade and  
base pairing)

William Feldstein, Jr. and Alastair Duncan,  
*The Lamps of Tiffany Studios*, New York,  
1983, p. 171 (for the shade and base pairing)

Alastair Duncan, *Louis C. Tiffany: The Garden  
Museum Collection*, Woodbridge, Suffolk,  
2004, pp. 304 (for the shade and base  
pairing) and 306 (for the shade)

Martin Eidelberg, Alice Cooney  
Frelinghuysen, Nancy A. McClelland and Lars  
Rachen, *The Lamps of Louis Comfort Tiffany*,  
New York, 2005, p. 194 (for the shade and  
base pairing)

Alastair Duncan, *Tiffany Lamps and  
Metalware*, Woodbridge, Suffolk, 2007, p. 72,  
no. 276 (for the shade and base pairing) and  
p. 176, no. 699 (for the shade)

Martin Eidelberg, Nina Gray and Margaret K.  
Hofer, *A New Light on Tiffany: Clara Driscoll  
and the Tiffany Girls*, exh. cat., New York  
Historical Society, 2007, p. 67 (for the shade  
and base pairing)

Kelly A. Conway and Lindsay R. Parrott,  
*Tiffany's Glass Mosaics*, exh. cat., Corning  
Museum of Glass, Corning, NY, 2017, p. 198  
(for the shade and base pairing)























437

PROPERTY OF A DISTINGUISHED MIDWESTERN  
COLLECTION

## TIFFANY STUDIOS

### "Tulip" Table Lamp

circa 1910-1915  
with a "Twisted Vine" base  
leaded glass, gilt bronze  
shade impressed *TIFFANY STUDIOS NEW  
YORK 1548*  
base impressed *TIFFANY STUDIOS/NEW  
YORK/443*  
29½ in. (74.9 cm) high  
22½ in. (57.2 cm) diameter of shade

\$ 120,000-180,000

#### PROVENANCE

Collection of Ted and Nellie Ingham, Detroit,  
Michigan  
Acquired from the above by the present  
owner, circa early 1970s

#### LITERATURE

Dr. Egon Neustadt, *The Lamps of Tiffany*,  
New York, 1970, p. 149 (for the shade)  
William Feldstein, Jr. and Alastair Duncan,  
*The Lamps of Tiffany Studios*, New York,  
1983, p. 49 (for the shade)  
Martin Eidelberg, Alice Cooney  
Frelinghuysen, Nancy A. McClelland and Lars  
Rachen, *The Lamps of Louis Comfort Tiffany*,  
New York, 2005, p. 149 (for the shade)  
Alastair Duncan, *Tiffany Lamps and  
Metalware*, Woodbridge, Suffolk, 2007, p. 93,  
no. 370 and p. 168, no. 682 (for the shade); p.  
94, nos. 373-374 (for the base)  
Margaret K. Hofer and Rebecca Klassen, *The  
Lamps of Tiffany Studios: Nature Illuminated*,  
New York, 2016, pp. 70 and 72 (for the  
shade)















438

PROPERTY FROM AN IMPORTANT AMERICAN  
COLLECTION

## TIFFANY STUDIOS

### “Poppy” Table Lamp

circa 1905

with a rare “Cattail Pond Lily” base

leaded glass, patinated bronze

shade impressed *TIFFANY STUDIOS NEW*

*YORK 1531*

base impressed *TIFFANY STUDIOS/NEW*

*YORK/24466/4*

oil canister impressed *4/TIFFANY STUDIO/*

*NEW YORK/24466*

25¼ in. (64.1 cm) high

20¼ in. (51.4 cm) diameter of shade

#### PROVENANCE

Sandra van den Broek, New York, circa

early 1990s

\$ 250,000-350,000











## LITERATURE

- William Feldstein, Jr. and Alastair Duncan, *The Lamps of Tiffany Studios*, New York, 1983, p. 133 (for the base)
- Alastair Duncan, *Fin de Siècle Masterpieces from the Silverman Collection*, New York, 1989, pp. 39 (for the base) and 40 (for the shade)
- Alastair Duncan, *Louis C. Tiffany: The Garden Museum Collection*, Woodbridge, Suffolk, 2004, p. 294 (for the shade and base pairing)
- Martin Eidelberg, Alice Cooney Frelinghuysen, Nancy A. McClelland and Lars Rachen, *The Lamps of Louis Comfort Tiffany*, New York, 2005, p. 131 (for the shade) and p. 163 and 175 (for the base)
- Alastair Duncan, *Tiffany Lamps and Metalware*, Woodbridge, Suffolk, 2007, p. 47, no. 161 and p. 98, no. 392 (for the base); p. 162, no. 667 (for the shade)
- Martin Eidelberg, Nina Gray and Margaret K. Hofer, *A New Light on Tiffany: Clara Driscoll and the Tiffany Girls*, exh. cat., New York Historical Society, 2007, p. 54 (for the base)
- David A. Hanks, *Louis Comfort Tiffany, Treasures from the Driehaus Collection*, New York, 2013, pp. 52-53 (for the base)
- Margaret K. Hofer and Rebecca Klassen, *The Lamps of Tiffany Studios: Nature Illuminated*, New York, 2016, p. 47 (for the base)





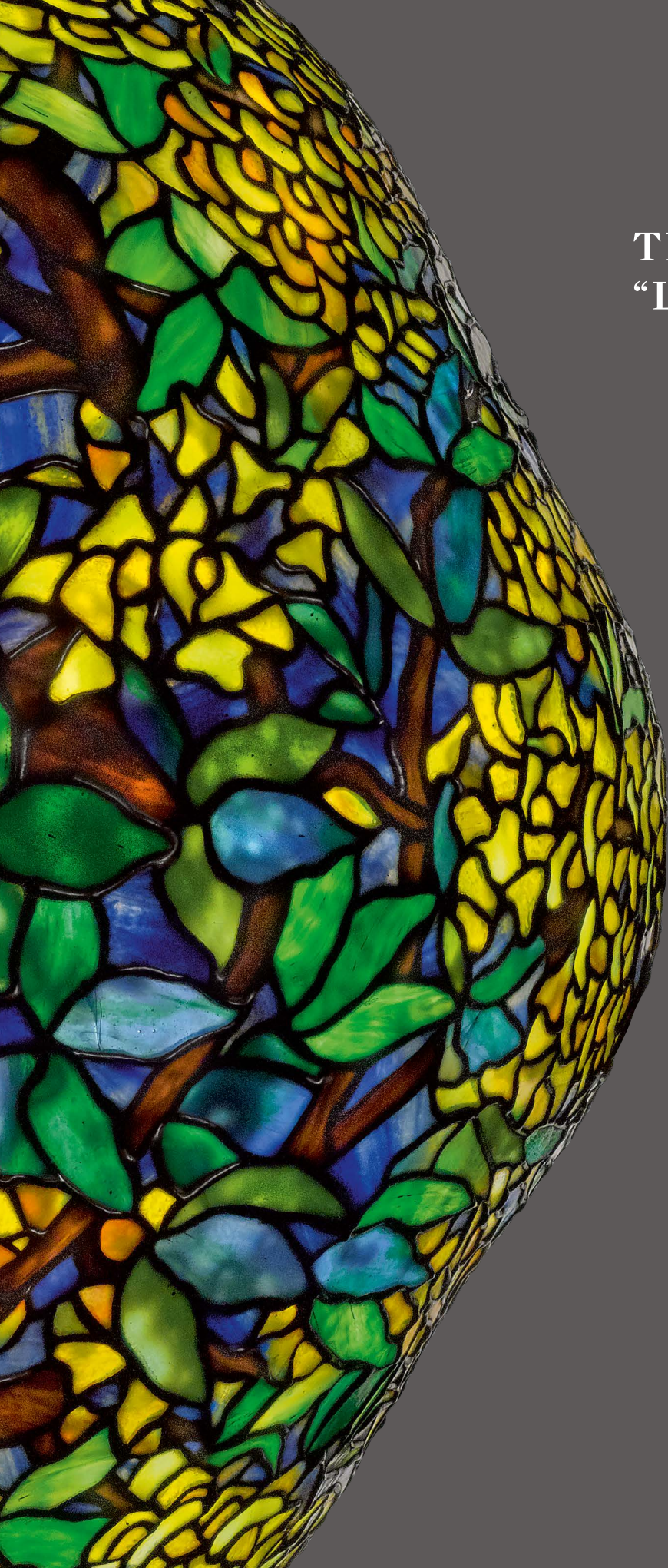












TIFFANY'S RADIANT  
"LABURNUM" LAMP





439

PROPERTY FROM THE COLLECTION OF  
LLOYD AND BARBARA MACKLOWE

## TIFFANY STUDIOS

### “Laburnum” Floor Lamp

circa 1910

with a “Chased Pod” Junior floor base and a  
“Pig Tail” finial

leaded glass, patinated bronze

shade impressed *TIFFANY STUDIOS NY 1539*

base impressed *TIFFANY STUDIOS/NEW  
YORK/379*

67<sup>3</sup>/<sub>4</sub> in. (172.1 cm) high

21<sup>3</sup>/<sub>8</sub> in. (54.3 cm) diameter of shade

#### LITERATURE

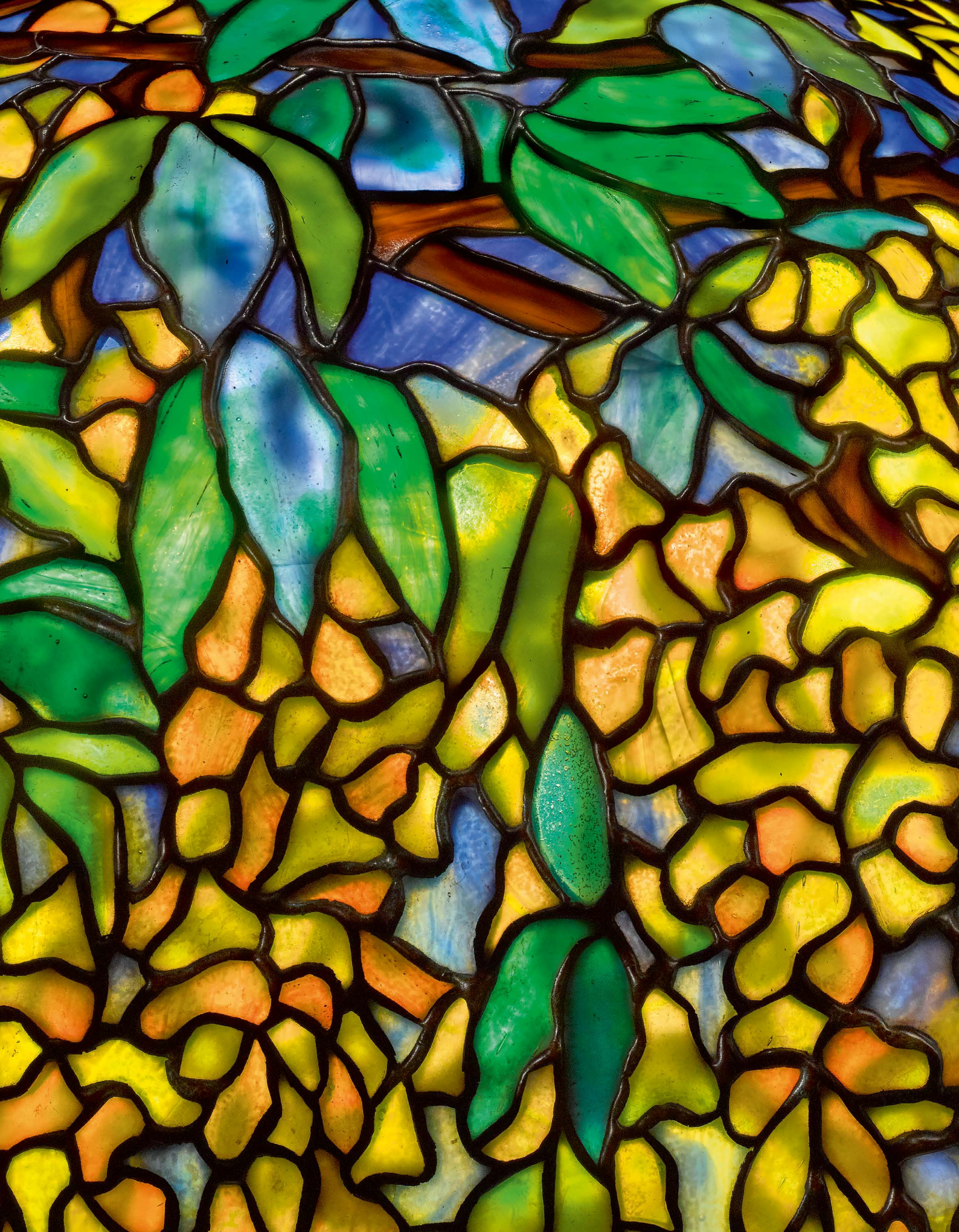
Dr. Egon Neustadt, *The Lamps of Tiffany*,  
New York, 1970, pp. 188-189 (for the shade)

Alastair Duncan, *Louis C. Tiffany: The Garden  
Museum Collection*, Woodbridge, Suffolk,  
2004, p. 282 (for the shade)

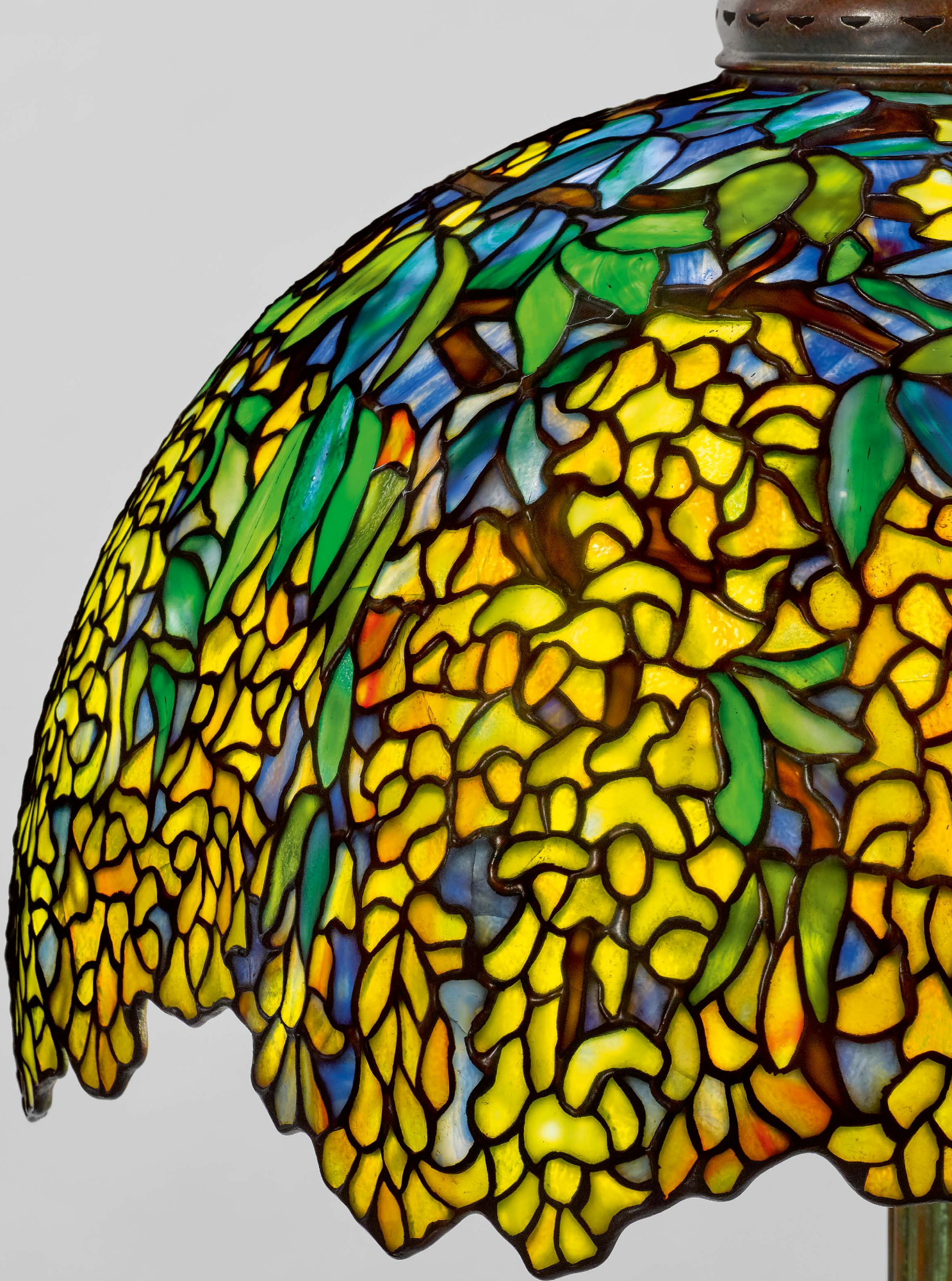
Alastair Duncan, *Tiffany Lamps and  
Metalware*, Woodbridge, Suffolk, 2007, p.  
164, no. 673 (for the shade)

\$ 200,000-300,000



















440

PROPERTY FROM THE COLLECTION OF  
LLOYD AND BARBARA MACKLOWE

## TIFFANY STUDIOS

### "Egyptian Onion" Flower Form Vase

circa 1900-1903

favrile glass

engraved L. C. Tiffany-Favrile Y9060

20½ in. (52.1 cm) high

#### PROVENANCE

Private Collection, Texas

Acquired from the above by the present  
owner, circa 1988

#### LITERATURE

Alastair Duncan, *Louis C. Tiffany: The Garden  
Museum Collection*, Woodbridge, Suffolk,  
2004, p. 225 (for a related vase)

Paul E. Doros, *The Art Glass of Louis Comfort  
Tiffany*, New York, 2013, p. 69 (for a related  
vase)

\$ 15,000-20,000





**441**

PROPERTY FROM THE COLLECTION OF  
LLOYD AND BARBARA MACKLOWE

**TIFFANY STUDIOS**

“Onion” Flower Form Vase

circa 1898-1900  
favrile glass  
engraved *L.C.T/N9848*  
13¼ in. (33.7 cm) high

\$ 8,000-12,000

**443**

PROPERTY FROM THE COLLECTION OF  
LLOYD AND BARBARA MACKLOWE

**TIFFANY STUDIOS**

“Calyx” Flower Form Vase

circa 1903  
favrile glass  
with firm’s paper label  
14¾ in. (37.5 cm) high

\$ 7,000-10,000

**442**

PROPERTY FROM THE COLLECTION OF  
LLOYD AND BARBARA MACKLOWE

**TIFFANY STUDIOS**

Flower Form Vase

circa 1898-1900  
favrile glass  
engraved *L. C. Tiffany-Favrile T684*  
19½ in. (49.5 cm) high

\$ 10,000-15,000





441



442



443



444

PROPERTY FROM THE COLLECTION OF  
LLOYD AND BARBARA MACKLOWE

## TIFFANY STUDIOS

### Carved Cameo Vase

circa 1904-1906

favrite glass

engraved 7894C twice and L. C. *Tiffany-Favrile*

8 $\frac{5}{8}$  in. (21.9 cm) high

#### LITERATURE

Alastair Duncan, *Louis C. Tiffany: The Garden Museum Collection*, Woodbridge, Suffolk, 2004, p. 245 (for a related vase)

\$ 8,000-12,000













445

PROPERTY FROM THE COLLECTION OF  
LLOYD AND BARBARA MACKLOWE

TIFFANY STUDIOS

Carved Cameo Vase

circa 1898-1900

favrite glass

engraved *L.C.T./T1113*

5 in. (12.7 cm) high

6 in. (15.24 cm) diameter

\$ 18,000-24,000

LITERATURE

Alastair Duncan, *Louis C. Tiffany: The Garden  
Museum Collection*, Woodbridge, Suffolk,  
2004, p. 242 (for a related vase)





**446**

PROPERTY FROM AN IMPORTANT AMERICAN  
COLLECTION

## **TIFFANY STUDIOS**

### **A Rare Decorated Ceiling Light**

circa 1900

favrite glass, patinated bronze

signed *L.C.T.*

33½ in. (85.1 cm) drop

16 in. (40.6 cm) height of shade

13 in. (33 cm) diameter of shade

#### **PROVENANCE**

Macklowe Gallery, New York, circa 2000

\$ 30,000-50,000















447

PROPERTY FROM AN IMPORTANT PRIVATE  
COLLECTION

## TIFFANY STUDIOS

### “Dogwood” Table Lamp

circa 1905-1910  
with a rare telescoping “Ball” base and finial  
leaded glass, favrile glass, patinated bronze  
shade impressed *TIFFANY STUDIOS NEW  
YORK 1504-25*

base impressed *TIFFANY STUDIOS/NEW  
YORK/10919* and *TIFFANY STUDIOS/NEW  
YORK/392*

29¼ in. (74.3 cm) high as shown  
22½ in. (57.2 cm) diameter of shade

\$ 80,000-120,000

### PROVENANCE

Chicago Art Galleries, Inc.  
Private Collection, acquired from the above,  
1972

### LITERATURE

Dr. Egon Neustadt, *The Lamps of Tiffany*,  
New York, 1970, pp. 84 (for the shade) and  
177 (for the base)  
Alastair Duncan, *Tiffany At Auction*, New  
York, 1981, p. 111, no. 298 (for the shade)  
William Feldstein, Jr. and Alastair Duncan,  
*The Lamps of Tiffany Studios*, New York,  
1983, p. 127 (for the base)  
Robert Koch, *Louis C. Tiffany: The Collected  
Works of Robert Koch*, Atglen, PA, 2001,  
p. 243 (for the base)  
Martin Eidelberg, Alice Cooney  
Frelinghuysen, Nancy A. McClelland and Lars  
Rachen, *The Lamps of Louis Comfort Tiffany*,  
New York, 2005, p. 86 (for the base)  
Marilyn A. Johnson, *Louis Comfort Tiffany:  
Artist for the Ages*, London, 2005, p. 161 (for  
the base)  
Alastair Duncan, *Tiffany Lamps and  
Metalware*, Woodbridge, Suffolk, 2007, p. 82,  
nos. 318-319 (for the base); p. 100, no. 394  
and p. 154, no. 639 (for the shade)  
Margaret K. Hofer and Rebecca Klassen, *The  
Lamps of Tiffany Studios: Nature Illuminated*,  
New York, 2016, pp. 53 (for the base) and 79  
(for the shade)















PROPERTY FROM A MIDWESTERN COLLECTION

**TIFFANY STUDIOS****A Rare "Fish" Table Lamp**

circa 1905  
 with a rare "Turtle-Back" base  
 leaded glass, patinated bronze  
 shade with small early tag impressed  
*TIFFANY STUDIOS/NEW YORK*  
 base impressed *TIFFANY STUDIOS/NEW YORK/227*  
 oil canister impressed *227/TIFFANY STUDIOS/NEW YORK*  
 19½ in. (49.5 cm) high  
 16 in. (40.6 cm) diameter of shade

\$ 100,000-150,000

**PROVENANCE**

For the shade:  
 Northeast Private Collection  
 Acquired from the above by the present  
 owner, circa 1980s

For the base:  
 Lillian Schwartz, Connecticut  
 Charles Maurer, Cleveland, Ohio  
 Acquired by the present owner from the  
 above, circa early 1990s

**LITERATURE**

Dr. Egon Neustadt, *The Lamps of Tiffany*,  
 New York, 1970, p. 62 (for the base)  
*The Dynasty of Louis Comfort Tiffany: The  
 Final*, Boston, 1971, p. 145 (for the present  
 base illustrated)  
 Alastair Duncan, *Tiffany At Auction*, New  
 York, 1981, p. 96, no. 260 and p. 143, no. 381  
 (for the base)  
 William Feldstein, Jr. and Alastair Duncan,  
*The Lamps of Tiffany Studios*, New York,  
 1983, p. 151 (for the base)  
 Alastair Duncan, *Tiffany Lamps and  
 Metalware*, Woodbridge, Suffolk, 2007, p. 48,  
 no. 164 and p. 49, no. 165 (for the base); p.  
 134, no. 563 (for the shade)  
 Martin Eidelberg, Nina Gray and Margaret K.  
 Hofer, *A New Light on Tiffany: Clara Driscoll  
 and the Tiffany Girls*, exh. cat., New York  
 Historical Society, 2007, p. 50 (for the shade)

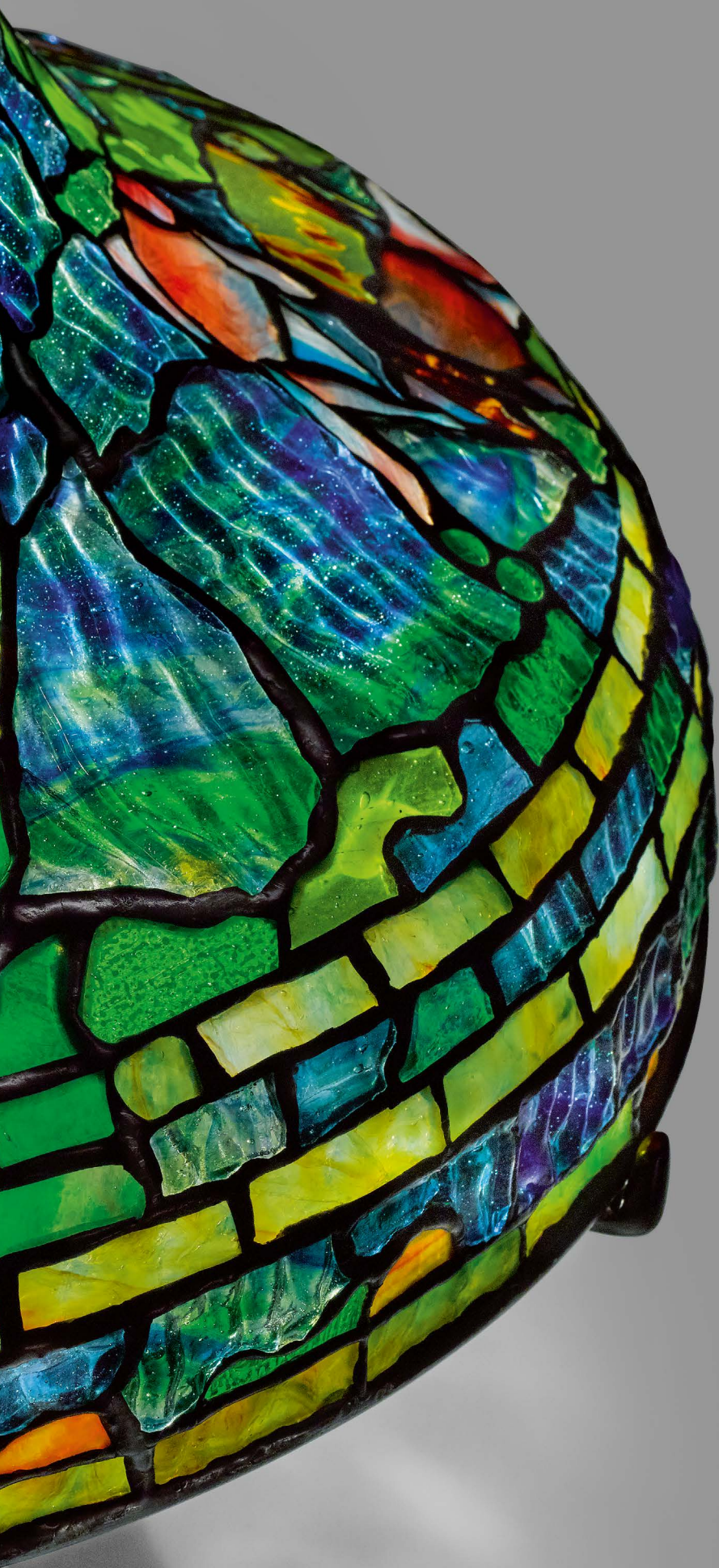












## A RARE “FISH” LAMP

The present “Fish” lamp synthesizes two of Louis Comfort Tiffany’s greatest passions: the natural world and Eastern aesthetics. A symbol of wealth and abundance in Chinese culture and of perseverance, inner strength and prosperity in Japanese culture, goldfish not only held great symbolic appeal, but the portrayal of a live animal in constant, fluid motion was an ideal subject for Tiffany’s naturalistic, impressionistic approach.

The motif of fish swimming in water was one that Tiffany explored in some of his most important early landscape and figural windows. Though it was seldomly seen within the firm’s leaded glass shades, the motif represented in this format is incredibly successful. Designed by Clara Driscoll, Agnes Northrop and Alice Gouvy just before the turn of the century, the foremost distinguishing feature of the present shade is its superlative glass selection. The rich blue background passages executed in striated, rippled glass creates a strongly aquatic quality. When viewed with remitted light, the glass perfectly emulates the effect of light passing through water. The goldfish, which swim amid seaweed vines, are depicted in vibrant orange and iridized “tortoise” glass, imitating the texture of fish scales. In the upper register of the shade, transparent and blue-green cabochons are arranged with naturalistic irregularity, representing bubbles rising to the water’s surface. Depicting this subject in the round, able to be viewed from 360-degrees, is evocative of viewing fish in a fishbowl. The “Turtle-Back” base offers a more abstract organic visual complement to the shade, promoting the strong naturalism of the unit.



PROPERTY OF A CALIFORNIA COLLECTOR

**TIFFANY STUDIOS****“Peony Border” Floor Lamp**

circa 1910  
 with a “Chased Pod” Senior floor base and  
 “Pigtail” finial  
 leaded glass, patinated bronze  
 shade impressed *TIFFANY STUDIOS NEW  
 YORK 1574*  
 base impressed *Tiffany Studios /NEW  
 YORK/376*  
 78¾ in. (200 cm) high  
 24¾ in. (62.9 cm) diameter of shade

\$ 100,000-150,000

**PROVENANCE**

Collection of Lilly Elizabeth Peterson, New  
 York, acquired directly from Tiffany Studios,  
 circa 1913-1914  
 Thence by descent to the present owner

**LITERATURE**

Dr. Egon Neustadt, *The Lamps of Tiffany*,  
 New York, 1970, p. 79 (for the shade)  
 Alastair Duncan, *Tiffany At Auction*, New  
 York, 1981, p. 78, no. 210 and p. 141, no. 377  
 (for the shade)  
 Alastair Duncan, *Tiffany Lamps and  
 Metalware*, Woodbridge, Suffolk, 2007, p.  
 204, nos. 786 (for the shade) and 789 (for a  
 variant of the base); p. 205, nos. 792 and 794  
 (for the shade)  
 Margaret K. Hofer and Rebecca Klassen, *The  
 Lamps of Tiffany Studios: Nature Illuminated*,  
 New York, 2016, p. 105 (for the shade)

Lilly Elizabeth Peterson worked as a  
 maid at Hyde Park where she personally  
 served Eleanor Roosevelt. Mrs. Roosevelt  
 encouraged her to invest her savings in a  
 lamp from Tiffany Studios. Following her  
 employer's advice, Lilly purchased the  
 present “Peony Border” floor lamp around  
 1913 or 1914. A classic and stately example of  
 Tiffany's leaded glass lighting, the lamp has  
 remained within the family since the period.

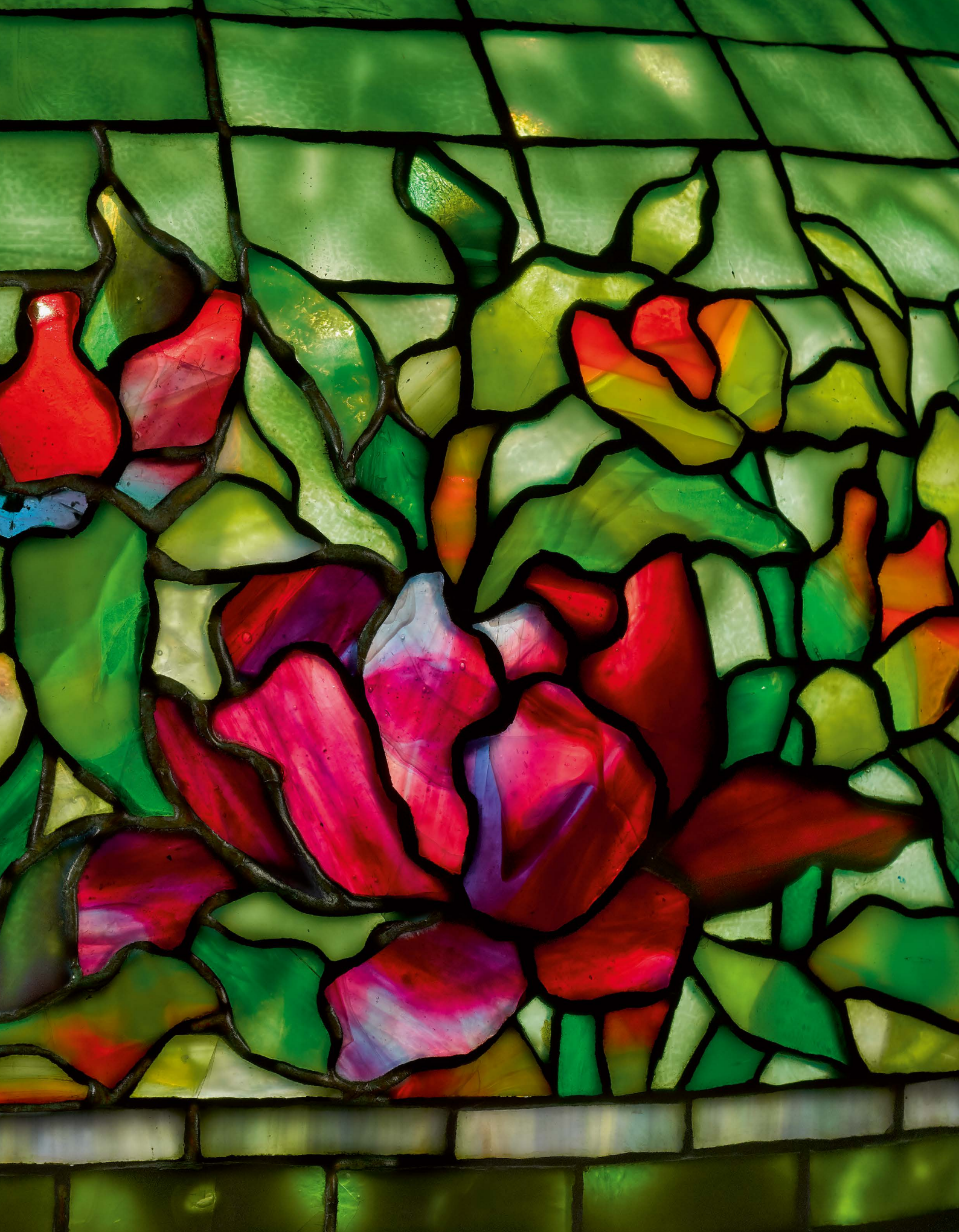














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## TERMS OF GUARANTEE

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.

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## ADDITIONAL TERMS AND CONDITIONS FOR ONLINE BIDDING

The following terms and conditions (the "Online Terms") provide important information related to online bidding on [sothebys.com](http://sothebys.com) or through the Sotheby's App, or on any other online platform through which bidding may be 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. For certain sales, bidders are welcome to submit bids in advance of the live auction ("Advance Bids") through the Online Platforms. In order to do so, you must register an account with Sotheby's and provide requested information. You may bid at or above the starting bid displayed on the Online Platforms. Please note that we reserve the right to lower the starting bid prior to the start of the live auction.

For sales where you can place Advance Bids, you may also input a maximum bid which, upon confirmation, will be executed automatically up to this predefined maximum value in response to other bids including bids placed by Sotheby's on behalf of the seller, up to the amount of the reserve (if applicable). Please note that reserves may be set at any time before the start of the live auction and your maximum bid may be executed against the reserve once such reserve is set.

The current leading bid will be visible to all bidders; the value and status of your maximum bid will be visible only to you, unless it is the leading bid. If the status of your bid changes, you will receive notifications via email and push (if you have the Sotheby's App installed) leading up to the live auction. You may raise your maximum bid at any time in advance of the live auction. Once the live auction begins, the auctioneer will open bidding at the current leading bid. The system will continue to bid on your behalf up to your predetermined maximum bid, or you may continue to bid via the Online Platforms during the live auction at the

next increment. Upon the closing of each lot, you will receive another email and push notification indicating whether you have won or lost each lot on which you have placed a bid.

By placing Advance Bids on the Online Platforms, you accept and agree that any such bids are final, that you will not be permitted to retract your bid, and that, should your bid be successful, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges. You may nevertheless lower your maximum bid leading up to the live auction by contacting the Bids Department at +1 212 606 7414, except that you may not lower it to a level lower than the current leading bid.

2. Once it commences, a live auction is by its nature fast-moving and bidding may progress very quickly. The procedure for placing bids during the live auction is therefore a one-step process; as soon as the "Place Bid" button is clicked, a bid is submitted. By bidding online, 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, electronic or mobile device, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges.

3. The next bidding increment is shown for your convenience. The auctioneer has discretion to vary Increments for bidders in the auction room and on the telephone, 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 U.S. Dollars, in respect of New York sales, in Pounds Sterling, in respect of London sales, or in Hong Kong Dollars, in respect of Hong Kong sales, 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, which will be accessible on the Online Platforms.

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. The purchase information shown in the "My Bids" section of the Sotheby's App and in the "Account Activity" section of "My Account" on [Sothebys.com](http://Sothebys.com) is provided for your convenience only. Successful bidders will be notified and invoiced after the sale. In the event of any discrepancy between the online purchase information and the invoice sent to you by Sotheby's following the 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 is not responsible for any errors or failures to execute bids placed online, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the online bidding software by either Sotheby's or the client; (ii) a breakdown or problems with the online bidding software; or (iii) a breakdown or problems with a client's internet connection, computer or electronic device. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.

9. Online bidding 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.

## 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. From time to time, a Sotheby's shareholder may be an irrevocable bidder. 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. In addition, from time to time, an irrevocable bidder may have knowledge of the amount of a guarantee. 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

Bidding in advance of the live auction. For certain sales, if you are unable to attend the auction in person, and wish to bid in advance of the live auction, you may do so on Sothebys.com or the Sotheby's App. In order to do so, you must register an account with Sotheby's and provide requested information. Once you have done so, navigate to your desired lot, and click the "Place Bid" button. You may bid at or above the starting bid displayed on the Online Platforms. Please note that we reserve the right to lower the starting bid prior to the start of the live auction. You may also input your maximum bid which, upon confirmation, will be executed automatically up to this predefined maximum value, in response to other bids, including bids placed by Sotheby's on behalf of the seller, up to the amount of the reserve (if applicable). The current leading bid will be visible to all bidders; the value and status of your maximum bid will be visible only to you. If the status of your bid changes, you will receive notifications via email and push (if you have the Sotheby's App installed) leading up to the live auction. You may raise your maximum bid at any time in advance of the live auction. Once the live auction begins, the auctioneer will open bidding at the current leading bid. The system will continue to bid on your behalf up to your predetermined maximum bid.

you may continue to bid via the Online Platforms during the live auction at the next increment. Upon the closing of each lot in the live auction, you will receive another email and push notification indicating whether you have won or lost each lot on which you have placed a bid.

**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. Salesroom notices are also posted on the Online Platform for those bidding online. Please take note of them.

**Registration** Sotheby's may require such



necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid. If you are not successful on any lot, Sotheby's will arrange for a refund (subject to any right of set off) of the deposit amount paid by you without interest within 14 working days of the date of the sale. Any exchange losses or fees associated with the refund shall be borne by you. Registration to bid on Premium Lots must be done at least 3 business days prior to the sale.

### 3. DURING THE AUCTION

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

**Bidding in Person** If you would like to bid in person, you may register for a paddle prior to the live auction through the Online Platform or by contacting the Bids Department. Alternatively, you may 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.

**Advance Bidding** For certain sales, bidders are welcome to submit bids in advance of the live auction ("Advance Bids") through the Online Platforms. For

these sales, if you submit an "Advance Bid" (as described above in "BEFORE THE AUCTION"), and your bid is not executed up to its maximum value before the auction begins, your bid will continue to be executed automatically on your behalf during the live auction up to your predetermined maximum bid. You may also continue to bid via the Online Platforms at the next increment above your maximum bid.

**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.

**Live Online Bidding** If you cannot attend the live auction, it may be possible to bid live online via the Online Platforms for selected sales. For information about registering to bid on sothebys.com or through the Sotheby's App, please see [www.sothebys.com](http://www.sothebys.com). 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 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** Sale results are available on [Sothebys.com](http://Sothebys.com) and on the Sotheby's App.

**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 payments in the form of cash or cash equivalents.

**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) through the Sotheby's App, (c) by calling in to Post Sale Services at +1 212 606 7444, or (d) 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 howsoever arising. This statement and the ALR's service do not affect your rights and obligations under the Conditions of Sale applicable to the sale.

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## 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.

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## 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](http://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 non-profits 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.

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## 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 either establishes or maintains physical or economic presence within the state. In the states that impose sales tax, Tax Laws require an auction house, with such 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: Alabama, Arizona, Arkansas, California, Colorado, Connecticut, District of Columbia, Florida, Georgia, Hawaii, Idaho, Illinois, Indiana, Iowa, Kansas, Kentucky, Maine, Maryland, Massachusetts, Michigan, Minnesota, Missouri, Nebraska, Nevada, New Jersey, New Mexico, New York, North Carolina, Ohio, Oklahoma,

Pennsylvania, Rhode Island, South Carolina, Tennessee, Texas, Utah, Vermont, Virginia, Washington, Wisconsin and Wyoming. 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.

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## IMPORTANT NOTICES

**Property Collection** All property that is sold, has bought in, or is to be returned to the consignor will remain at 1334 York Avenue for collection. Exceptions to this policy may include property considered to be oversized and monumental works of art. Invoices and statements will indicate your property's location. Refer to our Property Collection information at [www.sothebys.com/pickup](http://www.sothebys.com/pickup).

**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](mailto: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** Where applicable, 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](mailto: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](mailto: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](mailto:USPostSaleServices@sothebys.com) to start your collection process.

### 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.

### 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 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 7332.

### 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](http://sothebys.com). Any additional enquiries may be directed to the Ceramics Department at +1 212 894 1442.

### 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.

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## 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 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 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 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 a 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.

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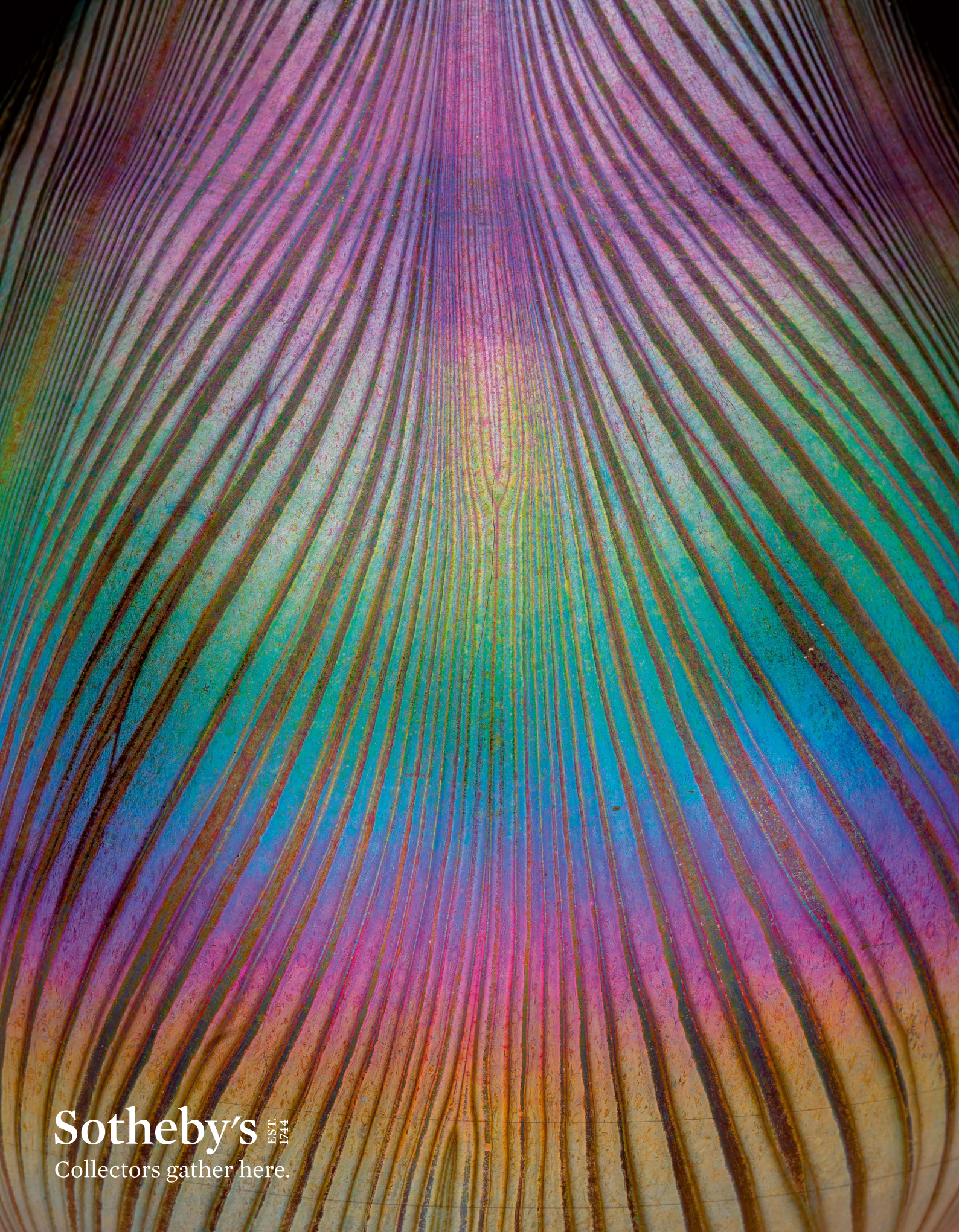












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