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#### DEPUTY CHAIRMAN, AMERICAN FURNITURE

John Hays jhays@christies.com

#### **SPECIALISTS**

Andrew K. Holter

Head of Department

aholter@christies.com

Martha Willoughby

mwilloughby@christies.com

Cara Zimmerman

czimmerman@christies.com

Abigail Starliper

astarliper@christies.com

Tel: +1 212 636 2230

Fax: +1 212 636 4921

### **ADMINISTRATOR**

Chelsea Corcoran ccorcoran@christies.com Tel: +1 212 636 2230 Fax: +1 212 636 4921

#### **BUSINESS COORDINATOR**

Sima Jalili sjalili@christies.com Tel: +1 212 636 2197 Fax: +1 212 492 5718

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# IMPORTANT AMERICAN FURNITURE, FOLK ART AND SILVER

Friday 22 January 2016

#### PROPERTIES FROM

A Millbrook Family Descendent
The Rosebrook Collection
Sold With the Approval of the Trustees
Of The Philadelphia Museum of Art to
Benefit Acquisition Funds
The Allan Stone Collection
Credit Suisse's Americana Collection
The Collection of Edwin Warfield IV

### **AUCTION**

Friday 22 January 2016 Approximately at 10.30 am (lots 53-133) and approximately at 3.15 pm (lots 251-311)

20 Rockefeller Plaza New York, NY 10020

### VIEWING

Saturday	16 January
Sunday	17 January
Monday	18 January
Tuesday	19 January
Wednesday	20 January
Thursday	21 January

# AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **FAILEY-11985** 

#### **AUCTIONEERS**

John Hays (# 0822982) Andrew Holter (# 1374229)

10.00 am - 5.00 pm	
1.00 pm - 5.00 pm	
10.00 am - 5.00 pm	
10.00 am - 5.00 pm	
10.00 am - 5.00 pm	
10.00 am - 2.00 pm	

### **CONDITIONS OF SALE**

This auction is subject to Important Notices, Conditions of Sale and to Reserves

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[40]

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Front cover: Lot 56 Inside front cover: Lot 81 Inside back cover: Lot 259 Back cover: Lot 67

# FRIDAY MORNING SESSION: 10.00 AM

SALE# 13084 LIBERATION THROUGH EXPRESSION: OUTSIDER AND VERNACULAR ART LOTS 1-50

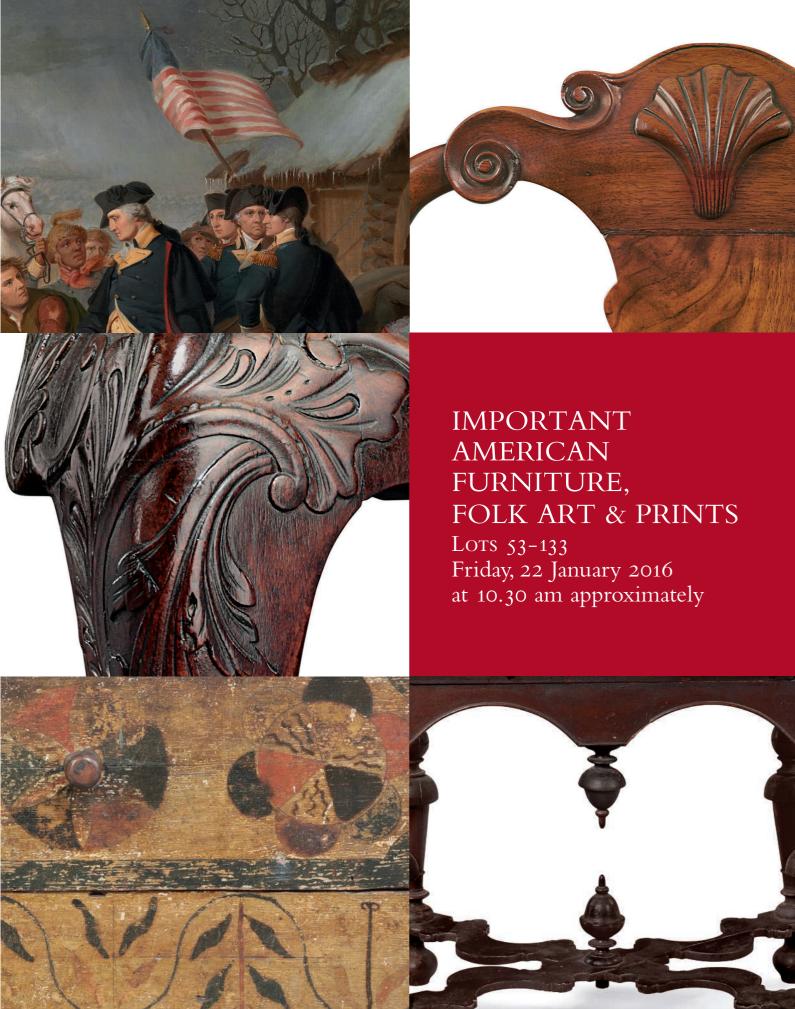
IMMEDIATELY FOLLOWING AT APPROXIMATELY 10.30 AM SALE# 11985 IMPORTANT AMERICAN FURNITURE, FOLK ART & PRINTS LOTS 53-133

# **AUCTION INDEX**

# FRIDAY AFTERNOON SESSION: 2.00 PM

SALE# 12444 PHILADELPHIA SPLENDOR: THE COLLECTION OF MR. AND MRS. MAX R. ZAITZ LOTS 145-249

IMMEDIATELY FOLLOWING AT APPROXIMATELY 3.15 PM SALE# 11985 IMPORTANT AMERICAN SILVER LOTS 251-311





PROPERTY FROM CREDIT SUISSE'S AMERICANA COLLECTION

# 53

# AFTER JOHN JAMES AUDUBON (1785-1851) BY ROBERT HAVELL

Common American Swan (Plate CCCCXI)

# Cygnus columbianus

engraving with etching, aquatint, and hand-coloring, on J. M. Whatman paper watermark 1838, framed Sheet:  $25\% \times 38\%$  in.  $(641 \times 968$  mm.)

\$20,000-30,000



54

ANOTHER PROPERTY

### 54

AFTER JOHN JAMES AUDUBON (1785-1851)

# BY ROBERT HAVELL

Roseate Spoonbill (Plate CCCXXI)

# Ajaja ajaja

hand-colored engraving with aquatint and etching, on J. Whatman paper, watermark *1836* Image: 22¼ x 33¾ in. (565 x 899 mm.) Sheet: 26½ x 39¼ in. (673 x 997 mm.)

\$20,000-30,000

ANOTHER PROPERTY

# 55

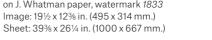
AFTER JOHN JAMES AUDUBON (1785-1851)

# BY ROBERT HAVELL

Kentucky Warbler (Plate XXXVIII)

# Oporornis formosus

hand-colored engraving with aquatint and etching, on J. Whatman paper, watermark 1833 Image: 19½ x 12% in. (495 x 314 mm.)





55

\$1,500-2,500





PROPERTY FROM A CALIFORNIA FAMILY

#### 56

# THE EXTRAORDINARY JOINED OAK AND PINE POLYCHROME "HADLEY" CHEST-WITH-DRAWERS

HADLEY AREA, MASSACHUSETTS, CIRCA 1715

43 ½ in. high, 43 in. wide, 18 ½ in. deep

Estimate on Request

#### PROVENANCE:

Possibly a member of the Porter, Barnard or Williams families, Hadley and Deerfield, Massachusetts
Edward Spaulding Brewer (1846-1911), Springfield and Longmeadow,
Massachusetts, possibly by descent
Thence by descent in the family

A feast for the eyes, this chest with its original painted decoration offers a rare glimpse of the colorful and imaginative interiors of early eighteenth-century American households. The façade practically explodes with an array of decorative details that are all the more remarkable for their survival in virtually intact condition. It is also a pivotal work juxtaposing old and new. The joinery and most of the motifs are derived from the carved "Hadley" chest tradition, which flourished in the upper Connecticut River Valley from the late seventeenth century through the early decades of the eighteenth, while the all-over decorative scheme shows the presence of new ideas such as the influence of urban, veneered furniture made in the emerging William and Mary style.¹ Displaying many of the same distinctive details in design and method, three other examples of furniture by the same paint-decorator are known. All are in museum collections, including the famed cupboard made for Hannah Barnard of Hadley, Massachusetts (figs. 1-3).

As determined by paint analysis performed by conservator Susan Buck, this chest-with-drawers is an extraordinary display of original paintwork from early eighteenth-century America. Samples taken from eight areas reveal that earliest layers of paint, which have seeped into the wood substrate, are largely intact and have not been removed or over-painted by restorers during its three-hundred year history. Thus, the decorative designs visible today are wholly the creation of the chest's paint-decorator. Nevertheless, the chest's appearance has changed over time due to the natural degradation of some pigments and darkening of subsequent layers of varnish. Buck's analysis of the other three closely related forms indicates that the Hannah Barnard cupboard also survives in a similar, almost pristine state of preservation while the chests at Winterthur Museum and the Pocumtuck Valley Memorial Association have suffered significant losses and/or overpaint.<sup>2</sup>

In her discussion of the Hannah Barnard cupboard, Laurel Thatcher Ulrich notes its "flamboyance, its unabashed claim for attention," qualities that were largely achieved through a spectacularly colorful appearance. The chest offered here can make a similar claim and as striking as it appears today, it was considerably more vibrant when it was made. As revealed by Buck's analysis, the façade was covered with a thin, white ground and on which motifs in orange, green, maroon and possibly yellow were painted with pigments bound in oil. In addition, the black borders on the façade were applied on top of the white ground, but the side panels were painted black directly on the wood. While the yellow colored sample was compromised and unavailable for analysis, the other three colors were similar in composition to those found on the three forms with related decoration. The white ground would have been quite dazzling and its original appearance can be seen in the abraded areas on the front panels where the later darkened layers of varnish have been removed. The orange areas consist of vermilion,





Fig. 1 The Hannah Barnard cupboard, Hadley, Massachusetts, circa 1715. From the collections of The Henry Ford, 36.178.1.

an expensive pigment not usually part of a house carpenter's inventory during the era, and red lead. Found on all three of the related forms, this combination yielded a bright red/orange color. Similarly, the composition of the maroon areas, a combination of red lead, red ochre, charcoal black and a scattering of yellow ochre, is comparable to Buck's findings from the other pieces. A point of departure on the chest offered here, however, is the make-up of the dark green areas. Here, they were made from copper resinate or verdigris, which would have yielded a "brilliant green and highly glossy" color that is somewhat evident in the abraded areas. On the other forms, a blue-green verditer was used for this hue. Despite this variation, Buck concludes that the preponderance of evidence from the composition of the pigments strongly indicates that this chest and the other three forms were painted by the same source. Furthermore, as seen in the recent treatment of the Hannah Barnard cupboard, the chest offered here could be cleaned to more closely reveal its original palette. In Buck's words, "The relative difference in solubility between the original paints and the later varnishes could be exploited to develop a safe, controllable approach to removing the most recent varnishes, if desired."4

The hand of a single craftsman in the decoration of these four forms is also evident in the layout of the designs. In addition to the tools required for the grinding, mixing and application of paint, the decorator of this group of furniture made extensive use of a "pair of compasses" or possibly a divider. A standard component of the joiner's equipage, a compass frequently appears hanging on the wall above the workbench in the few early images of the interiors of joiners' shops. Compasses provided a variety of functions and as noted in the late seventeenth century by Joseph Moxon, "Their Office is to describe Circles, and set off Distances from their Rule, or any other Measure, to their Work." Moxon's description is well illustrated by the work of this decorator. While some details such as the leaves, squiggle lines, and curlicue flourishes are painted free-hand, the majority of the motifs are laid out with a compass or a divider. The condition of this chest's surface is so well preserved that the scribe lines are clearly evident. In some instances, these lines also reveal that the decorator changed his mind; for example, the



Fig. 2 Chest of drawers, 1700-1720, Hadley, Massachusetts. Museum purchase, 1957.54, Courtesy, Winterthur Museum.



Fig. 3 Chest, Hadley, Massachusetts, circa 1715. Photograph courtesy of the Pocumtuck Valley Memorial Association, Memorial Hall Museum, Deerfield, Massachusetts.





Fig. 4 Chest with Drawers, Historic Deerfield, HD 73.065. Courtesy of Historic Deerfield, Photo by Penny Leveritt.

urn motif consisting of two "S"-shaped lines at the base of the proper right muntin was initially laid out with one "S" line in the flipped position.

In both overall layout and specific motifs, the paint-decorator was heavily indebted to the carved "Hadley" chest tradition yet may also have been inspired by other contemporaneous forms to create his own inventive designs. Like many of the two-drawer carved "Hadley" chests, the decoration on the two rails above and below the three panels approximates a broad, wavy pattern while the two narrower rails below feature more compressed undulating vines. Furthermore, the lozenges on the stiles, the six-pointed star and lobed floral motifs on the drawers, and the curlicues emanating from the lozenges on the three frontal panels are all details employed by carvers of "Hadley" chests.6 The lobed, floral design repeated on each drawer on the chest offered here is also seen in painted form on a chest thought to have been made for Katron King (b. 1701) of Northampton, Massachusetts soon before her marriage in 1724 (fig. 4). As noted by Laurel Thatcher Ulrich, this six-lobed floral motif closely resembles that on English delftware, providing another possible source of inspiration for this decorator. A similarly shaped flower is the central medallion on a set of delftware plates (fig. 7) thought to have been a 1715 wedding gift to Esther Williams (1691-1751) of Deerfield, a first cousin of Sarah Williams (1695-1720), one of the possible first owners of the SW chest in fig. 3 (see below).7 The "dartboard" designs on the two outer panels, however, do not appear to have been part of the carved "Hadley" chest tradition. Two board chests, the first made in Hadley with the initials SP (figs. 5, 6) and the second possibly in Rockingham County. New Hampshire, illustrate a series of six-pointed stars and concentric circles that appear to be the closest parallel to the "dartboard" designs seen on the chest offered here and the painted SW chest (fig. 3).8 Displaying a fondness for juxtaposing light and dark panels of color, the paint-decorator of these chests used similar concentric circles but divided and alternatively filled in the interiors to create a checkerboard effect.

The chest's construction falls squarely within the carved "Hadley" chest tradition and displays the joinery methods seen on a large group of chests made from Springfield to Hatfield. These details include side-hung drawers with sides each joined to the drawer front with one dovetail that lies above the channeled groove, drawer bottoms that each abut a rabbet in the drawer front, a framed upper backboard panel and a bevelled lower backboard



 $Fig.\,5\ Chest, possibly\ by\ Samuel\ Porter, Hadley,\ Massachusetts.\ Porter-Phelps-Huntington\ Foundation,\ Inc.,\ Hadley\ MA,\ F075,\ Porter-Phelps-Huntington\ Museum,\ Hadley\ MA.\ http://www.pphmuseum.org/the-six-board-chests.$ 



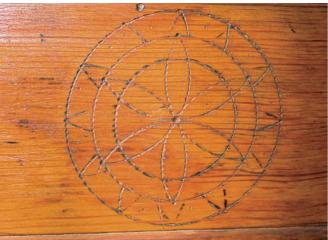


Fig. 6 Detail of fig. 5.

panel that is nailed over the rear medial rail and lower rear stiles. The Hannah Barnard and SW chest (figs. 1, 3) are both noted to feature similar construction and it is likely that all three were made in the same shop. With a fully framed lower backboard panel, the chest-of-drawers at Winterthur (fig. 2) varies slightly from these practices and may represent a different joinery shop or given its advanced form, possibly the evolution of practices within the same shop. If all made in the same shop, it is possible that the joiner and paint-decorator were the same individual.

Based on what is known of the first owners of the Hannah Barnard cupboard and the SW chest, it appears that this group of painted furniture was made for the families of the ruling elite of Hadley. With relative certainty, the cupboard in fig. 1 can be linked to the young woman named Hannah Barnard (1684-1716) who was born in Hadley, in 1715 married John Marsh (1679-1725) as his second wife and died the following year. John Marsh married thirdly Sarah Williams (1688-1759), and she has been proposed as the first owner of the SW chest in fig. 3. However, Laurel Thatcher Ulrich posits Sarah Williams' second cousin of the same name as a more likely candidate. This Sarah Williams (1695-1720) married Hannah Barnard's first cousin, Samuel Barnard (1684-1762) in 1718 and the couple lived in Deerfield prior to her death two years later.<sup>10</sup> Furthermore, the board chest in fig. 5 was most likely made by Samuel Porter I (1635-1689) or his son Samuel Porter II (1660-1722), the grandfather and father of Joanna Porter (b. 1687), the first wife of John Marsh, suggesting that these forms and related examples were owned within a group of closely interconnected families. Moreover, these families represented the economic and political elite. In the 1720 valuation of Hadley, the fathers of Joanna Porter, John Marsh and Hannah Barnard-namely Samuel Porter II (1660-1722), Daniel Marsh (1653-1724) and Samuel Barnard



Fig. 7 Delftware plate, owned by Esther Williams, 1954.18. Photograph courtesy of the Pocumtuck Valley Memorial Association, Memorial Hall Museum, Deerfield, Massachusetts.

(1653-1728)—ranked 1st, 4th and 7th respectively in a list of 117 inhabitants.<sup>11</sup> In 1713, around the time these painted forms were made, their stature is further evident in their positions as three of the five committee members entrusted to oversee the construction of the town's new meetinghouse.<sup>12</sup> Such prestigious ownership indicates that these forms were luxury goods. Given the expense of materials and time-consuming nature of the layout and execution of the paintwork, these forms were not less expensive versions of the carved models but items of considerable cost.<sup>13</sup>

This chest is the property of a family whose ancestors include several members of the Porter, Barnard and Williams families and it is likely that until its inclusion in this sale, this chest has never been out of the family for which it was made. The ownership of the chest can be traced as far back as Edward Spaulding Brewer (1846-1911) and his renown as a collector may indicate that he acquired the chest from a family living in proximity to his homes in Springfield and Longmeadow, Massachusetts.14 However, his mother, née Sarah Porter (1821-1886), was on her father's side the great granddaughter of Nathaniel Porter (b. 1708), Joanna Porter's second cousin. On her mother's side, she was the great granddaughter of Samuel Barnard (1684-1762), Hannah Barnard's first cousin and the husband of Sarah Williams (1695-1720), one of the possible owners of the SW chest in fig. 3. Either too young, living far afield from Hadley or already possibly owning one of these painted forms, Brewer's direct ancestors do not appear to be likely candidates for the first owners of the chest offered here. However, if the chest descended along allied family lines, one of their relatives may very well have first enjoyed this colorful and imaginative form.

For a full copy of Susan Buck's paint analysis report, please contact the department.

#### **ENDNOTES:**

1 Philip Zea, catalogue entry, *The Great River: Art and Society of the Connecticut Valley, 1635-1820* (Hartford, 1985), pp. 206-207, cat. 83.

2 Susan L. Buck, "Cross-Section Paint Analysis Report: Polychrome Painted Chest, c. 1715, Hadley, Massachusetts," 27 November 2015. One of Buck's samples indicates that there was minor re-touching to the paintwork around the drawer knobs, see *ibid.*, p. 17. For her study of the three related forms, see Susan L. Buck, "Early Polychrome Chests from Hadley, Massachusetts: A Technical Investigation of their Paint and Finish" *American Furniture 2009*, Luke Beckerdite, ed. (Milwaukee, 2009), pp. 42-61.

3 Laurel Thatcher Ulrich, *The Age of Homespun: Objects and Stories in the Creation of an American Myth* (New York, 2001), p. 128.

4 Buck 2015 and Buck 2009, op. cit.

5 Joseph Moxon, *Mechanick Exercises: or the Doctrine of Handy-Works, Applied to the Arts of Smithing, Joinery, Carpentry, Turning, and Bricklaying* (3rd ed., London, 1703), p. 104; cited in Wendy A. Cooper, Patricia Edmonson, and Lisa M. Minardi, "The Compass Artist of Lancaster County, Pennsylvania," *American Furniture 2009*, Luke Beckerdite, ed. (Milwaukee, 2009), p. 67. A divider differed from a compass by having a screw that could lock the hinged joint. Both compasses and dividers at this time had two legs with pointed ends and only later compasses had one of the legs fitted with an attachment for a drawing implement.

6 The two-drawer carved "Hadley" chests with related vine decoration comprise the group associated by Clair Franklin Luther with Hatfield and the Allis family. See Clair Franklin Luther, The Hadley Chest (Hartford, 1935), pp. xv-xvi, 80, nos. 6, 24 and Philip Zea, "The Fruits of Oligarchy: Patronage and Joinery in Western Massachusetts, 1630-1730" (Master's thesis, University of Delaware, 1984), pp. 87-93, cats. 2-3. In his discussion of the Barnard cupboard, Zea notes that the motifs are drawn from Hampshire County furniture and cites the Hatfield chests and a carved "Hadley" chest with initials "LB" now at Old Sturbridge Village (acc. no. 5.8.83) and attributed by Zea to Hadley area, 1700-1720. The "LB" chest features 6-pointed stars, lozenges and curlicues, all seen on the chest offered here, as well as inverted hearts, which are seen on the Hannah Barnard cupboard and Winterthur chest in figs. 1, 2 (Zea 1984, pp. 116-119, cat. 10). A carved "I P" chest (Luther, p. 105, no. 65) displays some of the same details and is thought to have been first owned by Joanna Porter (b. 1687), the first wife of John Marsh. For a carved "Hadley" chest with similar lobed, floral designs, see the Mary Pease chest at the Museum of Fine Arts, Boston (acc. no. 32.216).

7 Ulrich 2001, *op. cit.*, pp. 121, 134. For more on the King chest, see Philip Zea, catalogue entry, *The Great River, op. cit.*, pp. 206-207, cat. 84.

8 For the SP board chest, see also William N. Hosley and Philip Zea, "Decorated Board Chests of the Connecticut River Valley," *The Magazine Antiques* (May 1981), p. 1147, fig. 3 and Philip Zea, catalogue entry, *The Great River, op. cit.*, pp. 196-197, cat. 75. The board chest possibly made in Rockingham County, New Hampshire, is in the collections of Historic Deerfield, acc. no. HD 1910.

9 For carved "Hadley" chests with similar construction, see Zea 1984, pp. 98-100, 104-

115, cats. 5, 7-9. For more on the construction of "Hadley" chests, see Zea 1984, pp. 62-77 and an article based on his master's thesis, Philip Zea, "The Fruits of Oligarchy: Patronage and the Hadley Chest Tradition in Western Massachusetts," *Old-Time New England: Essays in Memory of Benno M. Forman*, vol. 72 (Boston, 1987), pp. 5-7.

10 Ulrich 2001, pp. 133-135.

11 Laurel Thatcher Ulrich, "Hannah Barnard's Cupboard: Family Property and Identity in Eighteenth-Century New England," in *Through a Glass Darkly: Reflections on Personal Identity in Early America*, Ronald Hoffman, Mechal Sobel, Fredrika J. Teute, eds. (Chapel Hill, 1997), p. 256, fn. 21.

12 Sylvester Judd, *History of Hadley* (Springfield, 1905), p. 310.

13 The expense and prominence of the Hannah Barnard cupboard is discussed in Zea 1984, p. 125. For more on the Barnard family and this cupboard as an expression of their "upstart" behavior, see Ulrich 2001, pp. 123-129.

14 Brewer's collection was described in 1893 as "one of the largest and most perfect of existing collections of furniture, household belongings, china, literature, documents, and other curious pertaining to the colonial period and the earlier years of the United States. Almost every piece has a history and credentials, and nothing has been thought too homely or primitive for admission to the collection, if only it illustrates the familiar, every-day life of early days" ("Personal Gossip," *The New York Times*, 2 November 1893, accessed online).



Fig. 8 Brewer-Young Mansion- Emerson collection (112-0089), Longmeadow Historical Society.







PROPERTY FROM AN AMERICAN COLLECTION

# 57

**A CHIPPENDALE WALNUT VALUABLES BOX** PENNSYLVANIA, 1740-1760

 $9 \ \frac{1}{2} \ \text{in. high, 17 in. wide, 9 in. deep}$  \$3,000-5,000

PROPERTY FROM AN AMERICAN COLLECTION

# 58

**A GEORGE II MAHOGANY DRESSING MIRROR** ENGLISH, 1730-1760

21 % in. high, 15 % in. wide, 7 % in. deep  $\$1,\!000$  -1,500



PROPERTY FROM AN AMERICAN COLLECTION

#### 60

# A WILLIAM AND MARY LEATHER-UPHOLSTERED MAPLE CROOK-BACK SIDE CHAIR

BOSTON, 1700-1720

44 ¾ in. high

\$3,000-5,000

### PROVENANCE:

Westcote Herreshoff Chesebrough (1908-1979), Providence, Rhode Island and Seekonk, Massachusetts

Gustave J. S. White, Inc., Newport, Rhode Island, 15 July 1974

PROPERTY FROM AN AMERICAN COLLECTION

#### 59

# **A QUEEN ANNE WALNUT-VENEERED LOOKING GLASS** MASSACHUSETTS, 1720-1740

the reverse inscribed in ink Samuel Barnard/ Born 1684/ Died at Salem, Mass/ 1762

22 1/2 in. high

\$5,000-8,000

#### PROVENANCE:

Stephen Score, Boston

Samuel Barnard (1684-1762) lived in Deerfield, Massachusetts and in 1718 married Sarah Williams (1695-1720). After his wife's death, he moved to Salem where he became a successful merchant. As discussed in lot 56 in this sale, his first cousin Hannah Barnard (1684-1716) owned the famed painted "Hadley" cupboard and his first wife may have also owned a similarly painted chest-with-drawers (see lot 56, figs. 1, 3).



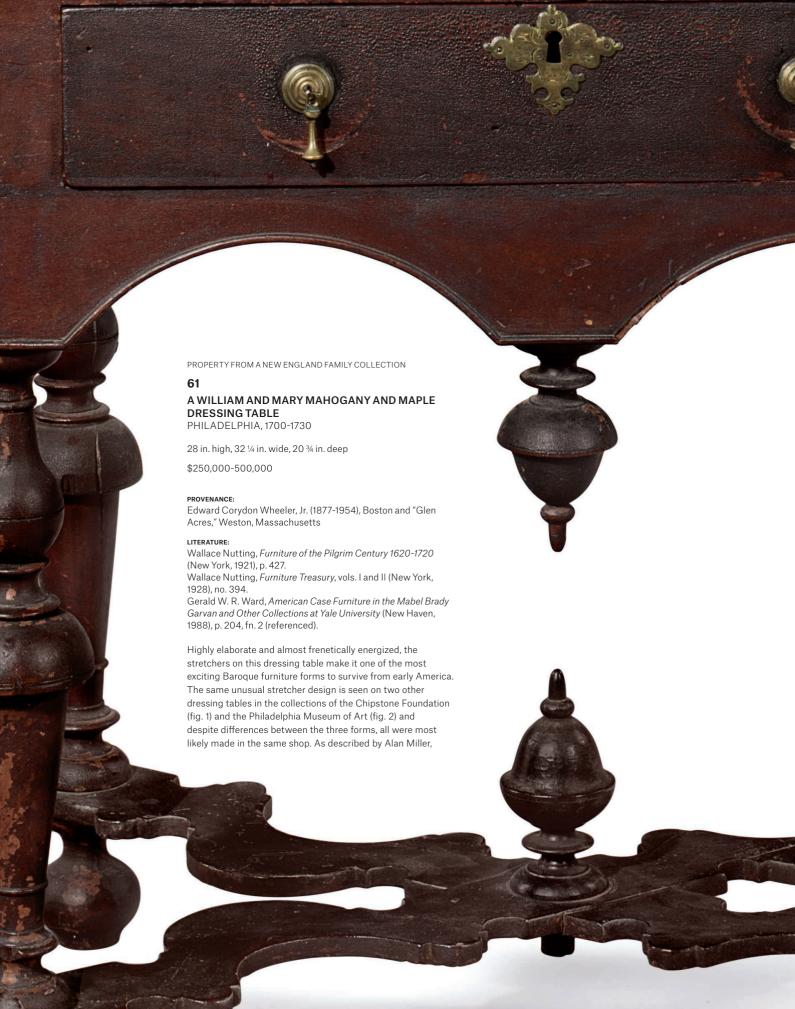






Fig. 1 Dressing table, Philadelphia, circa 1725. The Chipstone Foundation.



Fig. 2 Dressing Table, Artist/Maker Unknown, 1705-1720. Philadelphia Museum of Art: Purchased with the Elizabeth S. Shippen Fund, 1925.

the arcs on the stretchers have uneven widths, a design that he notes "[creates] a sense of tension and momentum" and makes the negative spaces "more charged and taut" (Alan Miller, "Flux in Design and Method in Early Eighteenth-Century Philadelphia Furniture," American Furniture 2014, Luke Beckerdite, ed. (Milwaukee, 2014), p. 40). Like the Chipstone example, the dressing table offered here is made of mahogany with turnings made from a local wood; here, the legs and feet are made of maple whereas the feet of the Chipstone example are made of red cedar. Such variation in primary woods may have been a cost-saving practice or indicate that the maker did not have mahogany boards of sufficient width on hand for the turned components. The use of mahogany during the first quarter of the eighteenth century in Pennsylvania is rare, but in addition to surviving forms, its presence is documented in cabinetmakers' inventories dating soon after 1700 (Gerald W. R. Ward, American Case Furniture in the Mabel Brady Garvan and Other Collections at Yale University (New Haven, 1988), p. 295; Ward cites Cathryn J. McElroy, "Furniture in Philadelphia: The First Fifty Years," American Furniture and Its Makers: Winterthur Portfolio, vol. 13 (Chicago, 1979), p. 72). Another contemporaneous dressing table shows a similar combination of mahogany and cherrywood, which like maple and red cedar, could have been readily treated to obscure any color differences with the mahogany case and stretchers (Jack L. Lindsey, Worldly Goods: The Arts of Early Pennsylvania 1680-1758 (Philadelphia, 1999), pp. 144-145, no. 51). The same dressing table features leg turnings closely related to those on the form offered here and contrast with those seen on the tables in figs. 1 and 2, both of which feature a severe undercut between the inverted cups and tapering columnar turnings.

This dressing table varies from all the above cited with its single long drawer, a rare feature that may indicate an early date of production. The same format appears on dressing tables with box or H-stretchers dated closer to 1700, but the vast majority of surviving American dressing tables with cross stretchers are fitted with three small drawers (for examples with box or H-stretchers, see Lindsey, p. 144, nos. 48-49). Only two other Pennsylvania examples of the form with single drawers have been found. Dated 1710-1730 and 1700-1730, these comprise tables at the Metropolitan Museum of Art and Yale University Art Gallery respectively. Because of the singledrawer format, these tables and that offered here feature atypical skirt designs and differ from the tripartite designs that echo the drawer divisions on forms with three short drawers. On the MMA table, the skirt is a single, flattened arch, while the Yale table and the table offered here feature bipartite designs (Frances Gruber Safford, American Furniture in the Metropolitan Museum of Art, Early Colonial Period (New Haven, 2007), pp. 339-341, cat. 131; Ward, pp. 203-204, cat. 98; for other dressing tables with single drawers and cross stretchers but of unknown origins, see Wallace Nutting, Furniture Treasury, vols. I and II (New York, 1928), nos. 388, 396). The table offered here also displays nail holes and a distinct shadow indicating that it was previously and most likely originally fitted with an applied molding running below the drawer and continuing on the case sides. Another possible indicator of an early date of production, this detail appears on desk forms, including a mahogany example dated as early as 1705 (Lindsey, pp. 118, 147, no. 68, fig. 186).

As cited by Nutting, this dressing table was owned in the early twentieth century by Edward Corydon Wheeler, Jr. (1877-1954), a stock broker and antiques dealer living in Boston and later Weston, Massachusetts. The son of Edward Corydon Wheeler, Sr. (1845-1922), a successful manufacturer of garments and buttons, and Clara Bell Huntoon (1852-1932), the younger Edward graduated from Harvard and married Mary B. Adams in 1909. After her death, he married in 1921 Anne Swann Hubbard (b. 1896), whose father Charles Wells Hubbard owned a large estate in Weston, Massachusetts. In the early 1920s, the couple purchased an eighteenth-century Georgian house from Israel Sack, moved it from Newmarket, New Hampshire to its present site at 100 Orchard Street in Weston and re-named their new home, "Glen Acres." This dressing table stood in this house or the couple's Boston residence at 54 Chestnut Street alongside other treasures from his personal collection. These included a number of other William and Mary pieces such as a painted New England chest and three Rhode Island forms also with vigorous turnings (Albert Gallatin Wheeler, The Genealogical and Encyclopedic History of the Wheeler Family in America (Boston, 1914), p. 614; http://www.weston.org/787/Orchard-Avenue-Area-Historical-Narrative, accessed 9 December 2015; "Engagements," The New York Times, 7 April 1921, available online: the painted New England chest is in the collection of the Museum of Fine Arts, Boston, acc. no. 63.1049; for the Rhode Island forms, see the Rhode Island Furniture Archive at the Yale University Art Gallery, RIF4014, RIF4015 and RIF4167)



PROPERTY FROM A PRIVATE EAST COAST COLLECTION

# 62

# A PAIR OF QUEEN ANNE WALNUT COMPASS-SEAT SIDE CHAIRS

PROBABLY BOSTON, POSSIBLY NEWPORT, 1740-1760

40 in. high (2)

\$8,000-12,000

### PROVENANCE:

Bernard & S. Dean Levy, Inc., New York, April 1979



# 63

# A QUEEN ANNE FIGURED MAHOGANY DISH-TOP TILT-TOP TEA TABLE

PHILADELPHIA, 1750-1770

28 in. high, 33 ¾ in. diameter

\$5,000-10,000

#### PROVENANCE:

Mrs. Elodie Robelot, New Orleans, Louisiana Leigh Keno American Antiques, New York, 2003





PROPERTY FROM A PRIVATE EAST COAST COLLECTION

### 64

# **A QUEEN ANNE WALNUT DISH-TOP TILT-TOP CANDLESTAND** PENNSYLVANIA, 1740-1760

28 ¾ in. high, 22 in. diameter

\$1,500-3,000

#### PROVENANCE:

George B. Lorimer

Benjamin Ginsburg Antiquary, New York, December 1978

#### EXHIBITED

New York, Brooklyn Museum, American Furniture (George B. Lorimer Collection and other loans and gifts), 28 February - 15 April 1951.

PROPERTY FROM A PRIVATE EAST COAST COLLECTION

### 65

# A PAIR OF QUEEN ANNE WALNUT COMPASS-SEAT SIDE CHAIRS

MASSACHUSETTS, 1740-1760

40 ¾ in. high

(2)

\$4,000-8,000

#### PROVENANCE:

Israel Sack, Inc., New York Joseph H. Hirshhorn (1899-1981), Greenwich, Connecticut Sold, Sotheby Parke Bernet, New York, 30 January 1982, lot 1158



6

# Property From The Rosebrook Collection

# 66

# A QUEEN ANNE MAHOGANY DROP-LEAF DINING TABLE

MASSACHUSETTS, 1740-1760

27 ½ in. high, 19 ½ in. wide, 51 ¾ in. long

\$20,000-40,000

#### PROVENANCE:

Wayne Pratt, Inc., Woodbury, Connecticut, June 2000

#### LITEDATURE

Johanna McBrien, "A Sense of Place,"  $\it Antiques$  and  $\it Fine$   $\it Art$  (Winter/Spring 2009), p. 207.









Fig. 1 Armchair, 1740-1750, Philadelphia. Gift of Henry Francis du Pont, 1959.2501. Courtesy, Winterthur Museum.

Enhancing the clean, sculptural lines of the chair's form, the carved embellishments are minimal and assuredly executed. The shells on the crests and knees, deeply scrolling volutes on the ears and knee returns and distinctive trifid feet are all seen on other contemporaneous forms with various attributions to specific cabinet shops and master carvers, suggesting that the workmen who executed these details worked for more than one shop. The trifid feet feature center panels that are flush with rest of leg and recessed side panels that are cut into the leg and have cyma shaping at the outer edge. This particular style of trifid feet is seen on chairs attributed to a shop recently identified by Alan Miller as "the Wistar armchair shop," case pieces attributed to the Cliffton-Carteret shop, chairs made by Solomon Fussell for Benjamin Franklin and forms from other competing cabinet shops (Alan Miller, "Flux in Design and Method in Early Eighteenth-Century Philadelphia Furniture," American Furniture 2014, Luke Beckerdite, ed. (Milwaukee, 2014), p. 64, fig. 46; Albert Sack, The New Fine Points of Furniture (New York, 1993), p. 28; Christie's, New York, 24 January 2014, lot 118; Morrison H. Heckscher, American Furniture: The Queen Anne and Chippendale Styles (New York, 1985), pp. 86-87, cat. 42; Jack L. Lindsey, Worldly Goods: The Arts of Early Pennsylvania 1680-1758 (Philadelphia, 1999), pp. 102, 169, fig. 161, no. 132; Skinner, Boston, 5 June 2005, lot 81; a dressing table made for the Wistar family, see http://www.levygalleries. com/w/product/the-wistar-family-queen-anne-lowboy/; Joseph Downs, American Furniture: Queen Anne and Chippendale Periods (New York, 1952), no. 324; see also Downs, no. 192). Also frequently appearing on other forms of the period are the tapering shells and distinctive volutes that with internal spirals that complete two full rotations are more elaborate than the norm. They adorn chairs with both similar and variant trifid feet, including examples made in the Wistar armchair shop and others associated with the master carvers Nicholas Bernard (d. 1789) and his probable master Samuel Harding (d. 1758) (see Miller, pp. 64, 74, figs. 47 and 61; Christie's, New York, 24 January 2014, lot 132; Christie's, New York, Philadelphia Splendor: The Collection of Mr. and Mrs. Max R. Zaitz, 22 January 2016, lot 159).



Fig. 2 Armchair that descended in the Bacon family. Private Collection.



Fig. 3 Armchair that descended in the Biddle family. Illustated in John Walker, Experts Choice: 1000 Years of the Art Trade (New York, 1983), p. 129.



The chair offered here departs in several details from the others in the set. differences that could indicate it was made slightly out of sequence from the others or illustrate variation in workmanship in a shop with a large workforce. Of the four others whose details are known, all are numbered with thin incisions on the inner face of the rear rail with chairs III and VIII at Winterthur and chairs IV and V in private collections. The chair offered here lacks such numbering, perhaps because it was considered the first of the set; however, a slip-seat framed marked I is currently fitted on the chair marked VIII at Winterthur, suggesting a chair marked I was also part of the original set. This chair's seat rails, both front and sides, have integral rims, which was a time-consuming method but one that presented a seamless exterior. In contrast, the others from the set have applied seat rims. Such discrepancy could indicate their production in different shops, with one closely following the designs of the other. Alternatively, it could reflect variance within a single shop. It is possible that the chair offered here was a prototype, upon which extra care was taken to enhance its appeal. It may also reflect changing

practices over time. In his discussion of the Wistar armchair shop, Miller notes that the shop fashioned seat frames with applied rims, yet a set made slightly later in the same tradition displays integral rims (Miller, p. 74, fig. 61). A direct result of its seat frame construction, this chair has a slip-seat frame made entirely of yellow pine; as the others in the group have seat frame rims and slip-seat frames cut from the same stock as the rails, the front and sides of their slip-seat frames are the walnut primary wood. The other chairs also each have a hole in the seat frame that corresponds to one in the slip-seat frame, a detail not present on the chair offered here. This chair does feature toolmarks on the seat indicating that it was originally upholstered in leather. Further evidence of this chair's production in close association with the others is the height, which at 45 ½ in. is at least three inches taller than most chairs of this form. Furthermore, all display iron braces in the back, reinforcing the fragile junctures of the crest and rear stiles, a feature that may represent their original construction or, as argued by Miller, an early repair (Miller, p. 66).



Together, these armchairs suggest an important and atypical commission. Period documents suggest that in rare instances sets were made for private use. Hornor cites the "extraordinary illustration" presumably from the estate inventory of Joshua Crosby (d. 1755), the first president of the Philadelphia Hospital. Crosby's front parlor contained "8 Walnut Elbow Chairs" while his front hallway had a further "6 Elbow chairs." In 1756, cabinetmaker John Elliott, Sr. (1713-1791) billed Charles Norris for "4 walnut elbow chairs," which may be those that later furnished his dining room (William MacPherson Hornor, Blue Book Philadelphia Furniture (Washington, DC, 1935), p. 215; Charles Norris Receipt, Historical Society of Pennsylvania, Norris Papers, copy in object file for 1971-91-1, American Art, Philadelphia Museum of Art; Jack Lindsey notes that Norris owned eight such chairs, see Lindsey, p. 173, text for cat. no. 159). Interestingly, the same Elliott bill includes "6 large walnut chairs with shells at the top front and knee," which most likely refers to side chairs but well describes the decorative treatment illustrated by those represented by the chair offered here. Nevertheless, such a large set of unusual height may very well have been made for a non-domestic setting, perhaps a club or other private institution. From fire companies and freemasons to fishing clubs and libraries, eighteenth-century Philadelphia abounded with small gatherings of like-minded individuals and it is conceivable that these chairs were ordered for one of these groups. When chair V sold in 2006, it was argued that the chairs were made for the Loganian Library as one of the chairs at Winterthur Museum was previously owned by John Jay Smith (1798-1881), a later director of the Library and a direct descendant of James Logan (1674-1751) who acquired the chair in 1878, the year the Library was relocated to Ridgeway Library (Sotheby's, New York, 7 October 2006, lot 318). Other chairs from the set were owned in the nineteenth century by members of the Bacon (fig. 2), Staats-Latourette (fig. 1), Biddle (fig. 3) and Thomson (lot 67, see below) families (the Smith family chair is in the collections of Winterthur Museum, acc. no. 59.2500). Thus far, research has failed to find a common eighteenth-century source for these families; nor can they be linked to the history of the Loganian Library, including the times when it relocated and when its furnishings would have

The chair offered here was given to the Philadelphia Museum of Art in 1964 by Mrs. George Fairman Mullen, née Eleanor Thomson (1902-2001). In a letter to the Museum, she noted "the chair was used by Washington and Lafayette when they came to tea in my ancestors' home in old Philadelphia... where Washington scratched his initials in a window pane" (Letter, Mrs. G. Fairman Mullen, 9 June 1964, object file for 1964-212-1, American Art, Philadelphia Museum of Art). Unfortunately, Mrs. Mullen never further identified her ancestors and genealogical research has only revealed the previous three generations in the male lines: Her parents were Theodore P. Thomson (1875-1934) and Elizabeth Meesner, her grandparents were John L. Thomson (1839-1921) and Jane Pitman (1848-1899) and her great grandparents were John Thomson (1799-1889) and Mary Berryman (Berriman) (1805-1882). John Thomson's parentage is unknown, but he learned the trade of cooper from his father and later became a successful businessman. He was a prominent Freemason and served as Right Worshipful Grand Master in Philadelphia's Lodge no. 51 from 1861 to 1862. During his time as cooper, Thomson worked on the docks and was known to have rescued many from drowning; today, an award is presented in his name by the Grand Lodge of Philadelphia to those who have saved another human life (http:/www.thomsonlodge.com/, accessed 5 December 2015 and "The Thomson Cup" at http://www.pagrandlodge.org/gmaster/thomsonaward/ index.html#three, accessed 5 December 2015).



# Property From The Rosebrook Collection

### 68

# A QUEEN ANNE MAHOGANY DRESSING TABLE

TOWNSEND SCHOOL, NEWPORT, 1740-1760

 $30\,\%$  in. high,  $35\,\%$  in. wide, 22 in. deep

\$30,000-50,000

#### PROVENANCE:

Wayne Pratt, Inc., Woodbury, Connecticut, 1998

#### LITERATURE

Johanna McBrien, "A Sense of Place," Antiques and Fine Art (Winter/Spring 2009), p. 206.

With uninterrupted lines and elongated slipper feet, this dressing table is a refined expression of the Newport aesthetic of the mid-eighteenth century. An unusual detail is the finishing of the edges of the top on all four sides. While most examples lack the finished rear edge, a closely related Newport dressing table has a top embellished in the same manner (Christie's, New York, Property from the Collection of George and Lesley Schoedinger, 18 January 2008, lot 513). For forms made by Newport's leading cabinetmakers of this period with related skirt shaping, see Luke Beckerdite, "The Early Furniture of Christopher and Job Townsend," *American Furniture 2000* (Milwaukee, 2000), pp. 10-16, 24-25, figs. 20, 28, 40.



Property From The Rosebrook Collection

#### 69

# A QUEEN ANNE MAHOGANY HIGH CHEST-OF-DRAWERS

RHODE ISLAND OR COASTAL CONNECTICUT, 1760-1770

 $88\,\%$  in. high, 39 in. wide,  $21\,\%$  in. deep

\$20,000-40,000

#### PROVENANCE:

Wayne Pratt, Inc., Woodbury, Connecticut, 1997

#### I ITEDATIIDE

The Rhode Island Furniture Archive at the Yale University Art Gallery, RIF4182.

Displaying a number of idiosyncratic features, this high chest suggests the hand of an inventive craftsman working within the sphere of influence of Newport cabinetmaking. The high arching skirt, slender legs and pointed feet are all reminiscent of urban Rhode Island practices of the mid-eighteenth century. Less common but seen in Rhode Island furniture of this period is the use of a fully enclosed tympanum fitted with drawers, examples of which are recorded in the Rhode Island Furniture Archive at the Yale University Art Gallery (see nos. RIF818, RIF1901, RIF2988, RIF3933; for a chest-on-chest with this feature, see Wayne Pratt, Inc., advertisement, The Magazine Antiques (May 2003), back cover). Possibly indicative of Connecticut practices, skirts with similar oversized lobes appear on five flat-top high chests in the Archive catalogued as either Connecticut or Rhode Island (nos. RIF4704, RIF2718, RIF1967, RIF3881 and RIF3881). All of these examples have skirts composed of opposing cyma curves. In contrast, the profile of the skirt on the chest offered here is highly unusual with its outermost elements consisting of small ogee-shaped passages and a close parallel is seen on a flat-top maple high chest ascribed to mid eighteenth-century Rhode Island (RIF2951). Finally, the most distinctive detail seen on this chest is the shaping of the feet, with upturned "toes" and visually distinct "heels." While no other instances of this boot-like design have been found, it can be seen as an imaginative interpretation of the Rhode Island slipper foot (for slipper feet with slightly upturned "toes," see RIF517 and RIF2354).





PROPERTY FROM A PRIVATE COLLECTION

# A QUEEN ANNE PARCEL-GILT AND INLAID WALNUT LINEN PRESS

91 in. high, 41 in. wide, 22 ½ in. deep

Sold, Sotheby's, New York, 4 December 2003, lot 149

With its rounded block-front case, gilt and carved shell and turned finials, and fan inlays, this linen press is the product of the collaborative nature of a sophisticated Boston cabinet shop. The restrained, symmetrical exterior together with the use of pilasters and carved shell indicate that the shop was familiar with the current English taste based on the designs of Italian architect Andrea Palladio (1508-1580). Alan Miller has identified two secretary bookcases that were likely produced in the same shop as the present lot. All have similar pediment profiles above four fluted pilasters with the interior arches featuring a pair of radiating fan-inlaid concave reserves, as well as thumb-nail molded drawers, rounded blocking on the top drawer and the absence of cockbeading. One of these two was likely first owned by Edward Jackson (1707/8-1757), a successful Boston merchant whose house stood on the south side of Court Street (Alan Miller, "Roman Gusto in New England: An Eighteenth-Century Boston Furniture Designer and His Shop," American Furniture 1993, Luke Beckerdite, ed. (Milwaukee, 1993), pp. 160, 195-196, figs. 54 and 55; Sotheby's, New York, Important Americana: The Collection of Mr. and Mrs. Adolph Henry Meyer, 20 January 1996, lot 218).





PROPERTY FROM AN AMERICAN COLLECTION

#### 71

A CHIPPENDALE CARVED MAHOGANY HAIRY-PAW SIDE CHAIR BOSTON, 1755-1765

37½ in. high \$30,000-50,000

The height of urban sophistication, this side chair is a Boston-made rendition of the au courant fashions of mid-eighteenth century Britain. Based on plate 12 of the 1754 edition of Thomas Chippendale's *Director*, the elaborately carved splat, along with the stop-fluted stiles, over-upholstered seat, asymmetric C-scroll knee carving and hairy-paw carved feet are a testament to the talents of a highly skilled chair maker and an accomplished carver. This design is a close copy of British examples, two of which are known to have been owned in Boston during the era. These comprise a side chair at the Museum of Fine Arts, Boston that was reputedly brought to Boston by William Phillips in the 1750s and an armchair at Winterthur Museum that was owned by the Beck family of Brookline in about 1900 (Paul Revere's Boston: 1735-1818 (Boston, 1975), p. 50; Nancy E. Richards and Nancy Goyne Evans, New England Furniture at Winterthur: Queen Anne and Chippendale Periods (Winterthur, 1997), p. 106, fig. 2; for other English examples, see Luke Beckerdite, "Carving Practices in Eighteenth-Century Boston," Old-Time New England: Essays in Memory of Benno M. Forman, vol. 72 (Boston, 1987), fig. 7, p. 129 and fn. 3, p. 160). Furthermore, the chair offered here and others from the same shop have oak rear rails veneered in the back with mahogany, a technique favored in Britain and an unusual feature in American-made chairs indicative of this prolific Boston shop. Differences in secondary woods and execution of carving between these British examples and this chair, however, confirm their disparate origins and production by different individuals. The British chairs all have beech secondary woods whereas this chair and others made in the same shop employ American woods, such as oak and maple. Thus, the maker of the chair very possibly trained in Britain and after establishing a shop in Boston, continued to work with familiar designs and construction methods. For more on the carved ornament, see Mary Ellen Hayward Yehia, "Ornamental Carving on Boston Furniture of the Chippendale Style," Boston Furniture of the Eighteenth Century (Charlottesville, 1974), pp. 201-204; Beckerdite 1987, pp. 123-135.

Recent research by Kemble Widmer indicates that this chair maker was Scottish immigrant, James Graham (1728-1808), who had arrived in Boston by 1754. The "loop and diamond" splat seen on this chair was the most intricate of Graham's designs and appears on four distinct sets all attributed to Graham's shop. These sets comprise those made for Moses Gill (1734-1800), Jonathan Belcher (1681/2-1757) and Elias Haskett Derby (1739-1799) and a fourth with unknown early history comprising this chair and one other known survival (Israel Sack, Inc., P6991). With an over-upholstered seat and hairy-paw feet, the set represented by the chair offered here illustrates the most elaborate of this chair maker's *oeuvre*. Widmer's study on Graham is the subject of a forthcoming article in *Boston Furniture*, 1700-1900 (Boston: Colonial Society of Massachusetts), due to be published in 2016.





#### 72

## **A CHIPPENDALE MAHOGANY TURRET-TOP TEA TABLE** BOSTON, 1750-1760

moldings replaced

26 ½ in. high, 21 % in. wide, 31 in. deep

\$300,000-500,000

### PROVENANCE:

John Walton, Inc., 1953

Dr. William S. Serri (1911-1995), Merchantville and Swedesboro, New Jersey

### LITERATURE:

Helen Comstock, "The Collection of Dr. William S. Serri," The

Magazine Antiques (March 1957), p. 258, no. 17. Johanna McBrien, "A Sense of Place," Antiques and Fine Art (Winter/Spring 2009), p. 209.

Brock Jobe and Allan Breed, "Boston Turret-Top Tea Tables," *Boston Furniture, 1700-1900* (Boston: Colonial Society of Massachusetts, forthcoming).





Fig. 1 Tea Table, Boston, 1745-1765. Bequest of Henry Francis du Pont, 1958.2774. Courtesy, Winterthur Museum.



Fig. 2 Turret top tea table, Historic Deerfield, HD 73.065. Courtesy of Historic Deerfield, Photo by Penny Leveritt.



Fig. 3 Tea Table, 1735-1790. Museum of Fine Arts, Houston, Texas, USA, The Bayou Bend Collection, gift of Miss Ima Hogg/Bridgeman Images.

Eye-catching, designed in America and exceptionally rare, this turret-top tea table illustrates one of the most celebrated furniture forms from colonial America. The repetition of fourteen turrets along and around the rails is an arresting arrangement, one that in its boldness and severity strikes a modernist note in comparison to its contemporaneous forms from mid-eighteenth century Boston. Like the block-and-shell furniture of colonial Newport, the turret-top tea table of Boston displays native ingenuity. English-made forms undoubtedly inspired its colonial innovators and Brock Jobe and Allan Breed in their recent study of the group illustrate a close probably London-made parallel with rims and skirts that follow similar outlines (Brock Jobe and Allan Breed, "Boston Turret-Top Tea Tables," Boston Furniture, 1700-1900 (Boston: Colonial Society of Massachusetts, forthcoming). However, the use of half-round and three-quarter round turrets to decorate the perimeter of a rectangular form is not known outside the vicinity of Boston.

A labor-intensive and costly form to make, few turret-top tea tables were made during the era and this table is one of only five eighteenth-century examples known to survive. All of the other four are in public collections, namely Winterthur Museum, Historic Deerfield, Bayou Bend and the Museum of Fine Arts, Boston (figs. 1-4), and the example offered here is the only remaining in private ownership. Due to its frequent appearance in exhibitions, scholarly articles and reproductions, the form is widely recognized today and as noted by Jobe and Breed in their recent study of the group, "the impact of this distinctive form has far outweighed its numbers." Another table at the MFA, Boston has long been considered part of the group, but as outlined by the above authors, it probably dates to the twentieth century; finally, described by the same as a "distant cousin," another table with swelled projections on the sides but lacking the corner turrets is known (see Christie's, New York, 25 January 2013, lot 174).

As discussed by Jobe and Breed, the five turret-top tea tables were made in Boston from about 1740 to 1770 by at least two different shops. Their recent study stands as the most comprehensive examination of the group and what follows is a summary of their findings regarding the table offered here. The construction of this table is closely related to that at the Museum of Fine Arts, Boston (fig. 4) and both may have been made in the same shop, one whose practices evolved over time, or possibly in two separate shops. Both originally had tops with applied rims, corner turrets composed of blocks of secondary wood with mahogany veneers, and rails tenoned into the turrets. These details contrast with the evidence from the tables in figs. 1-3, which with integral rims, solid mahogany corner turrets and dovetailed rails, represent the work of a competing shop. However, the MFA, Boston table and that offered here display different methods for joining the legs to the turrets; here, each is affixed by a sliding dovetail, as is seen on turret-top card tables of the period, while the MFA, Boston table has legs with a quarter-round extension that fits within a conforming recess in the turret. The two tables also have ball-and-claw feet of variant design. Those on the table offered here having noticeable webbing and straight side talons, details that relate to the more pronounced renditions of the design seen on Boston forms from the 1740s and 1750s. In contrast, the raking side talons on the feet on the MFA, Boston table suggests a 1760s date of production. Thus, while the differences between the two tables may indicate the work of two different shops, Jobe and Breed raise the possibility that the tables may have been the work of the same shop, one whose practices evolved over an approximate ten year period with the table offered here the earlier of the two.



Fig. 4 Tea Table, About 1760, Boston. Musuem of Fine Arts, Boston, Bequest of Mrs. Mary H Hayes, 44.680, Photograph  $\odot$  [2016] Museum of Fine Arts, Boston.



#### 73

## A CHIPPENDALE CARVED AND FIGURED MAHOGANY DROP-LEAF DINING TABLE

ATTRIBUTED TO JOHN CHIPMAN (1746-1819), SALEM, MASSACHUSETTS, 1770-1790

28 in. high, 18 % in. wide, 49 % in. long (closed) \$5,000-10,000

The distinctive, expertly carved ball and claw feet as well as the construction and configuration of the glue blocks on this table suggest the work of Salem, Massachusetts cabinetmaker John Chipman (1746-1819). Identical ball and claw feet that are carved out of the same dense, high-quality mahogany seen on the present lot can be found on a signed desk-and-bookcase previously in the collection of Israel Sack. As noted in scholarship by Kemble Widmer, this table relates to two other tables sharing the following design and construction elements: lack of knee returns, cabriole legs with creased knees, external glue blocks chamfered both longitudinally and at the ends, identical shaping of the knuckles to the swing rail, identical dovetail pattern of the stationary legs and lack of spacer blocks between the inner rail and stationary outer rail. The use of three cast-iron butt hinges in attaching the leaf to the top of the present lot is highly unusual and also indicative of Chipman's hand. See Peter A. Louis and Donald R. Sack, "John Chipman, Cabinetmaker of Salem, Massachusetts," The Magazine Antiques (December 1987), pp. 1318-1319, 1323, pl. I, fig. 1; the related tables were sold, Christie's, New York, The Collection of Marguerite and Arthur Riordan, Stonington, Connecticut, 18 January 2008, lot 550 and Sotheby's, New York, 15-16 and 18 January 2004, lot 438.



### 74

## A CHIPPENDALE BLOCK-AND-SHELL CARVED CHERRYWOOD CHEST-OF-DRAWERS

NEW LONDON COUNTY, CONNECTICUT, 1770-1790

appears to retain its original brasses

31 in. high, 33 ½ in. wide, 21 ½ in. deep

\$30,000-50,000

#### PROVENANCE:

Wayne Pratt, Inc., Woodbury, Connecticut, November 1999

#### ITERATURE

Johanna McBrien, "A Sense of Place," *Antiques and Fine Art* (Winter/Spring 2009), p. 213.









### 75

### A PAIR OF CHIPPENDALE CARVED WALNUT SIDE CHAIRS

PHILADELPHIA, CIRCA 1750

en suite with the following lot; the first chair marked III with its original yellow-pine slip-seat frame marked III; the second chair marked X with its yellow-pine slip-seat frame from the original set marked IIII and inscribed in later graphite 1751

37 ¾ in. high

\$50,000-100,000

#### PROVENANCE:

Possibly Jacques Marie Rosét (Jacob Rozet) (1764-1850), Lyons, France, Philadelphia and Germantown, Pennsylvania Possibly Israel Sack, Inc., New York Sold, Sotheby's, New York, 17 June 1997, lot 763

#### LITERATURE:

Possibly Israel Sack, Inc., advertisement,  $\it The\, Magazine\, Antiques$  (December 1953), p. 425.

Johanna McBrien, "A Sense of Place," *Antiques and Fine Art* (Winter/Spring 2009), pp. 204 (partially visible against far wall), 209.





Fig. 1 Side chair. Bequest of Henry Francis du Pont, 1959.0785. Courtesy, Winterthur Museum.



Fig. 2 Side chair advertised by Israel Sack, Inc., The Magazine Antiques (February 1960), inside front cover.

Robustly carved with tassels, elaborate rocaille-like shells and deeply pronounced ear volutes, this pair of chairs is a striking survival from mid-eighteenth century Philadelphia. With broad splats and generous proportions, chairs similar to these have in the past been considered "provincial" and ascribed to late eighteenthcentury Chester County, Pennsylvania or Maryland. However, as indicated by their refined workmanship and family histories, these chairs are the products of urban craftsmen working in the emerging Chippendale style. The chairs offered here are two from an original set of at least ten of which five are known today. These comprise the pair in the current lot (marked III and X), the pair in the following lot (marked VI and VIII) and a single example at Winterthur Museum (marked VII) (fig. 1). Two were advertised by Israel Sack in 1953 and may represent the chairs in this lot or another pair from the same set (Israel Sack, Inc., advertisement, The Magazine Antiques (December 1953), p. 425). Closely related examples include two armchairs, which appear to be identical to each other, in the collections of the US Department of State and the Metropolitan Museum of Art; both feature most of the same design elements seen on the set represented by the pair offered here, but they differ in their knee carving, which does not overlap the seat rails. As noted by Morrison Heckscher, the carving of the crest of the MMA chair appears to be by the same hand that carved the Winterthur side chair (Morrison H. Heckscher, American Furniture: The Queen Anne and Chippendale Styles (New York, 1985), pp. 108-109, cat. 61; Clement E. Conger and A. W. Rollins, Treasures of State: Fine and Decorative Arts in the Diplomatic Reception Rooms of the U.S. Department of State (New York, 1991), p. 96, cat. 15). Furthermore, the execution of the acanthus carving on the knees, with similarly positioned double gouged relief marks and the webbing and high knuckles of the feet, strongly supports the likelihood that the armchairs and these side chairs were made in the same shop or at least embellished by the same carver

## Bien venu en Amerique

-George Washington to Jacques Marie Rosét, circa 1792

With two separate associations to the Rosét family of Philadelphia, this set of chairs may have been owned in the early nineteenth century by French émigré Jacques Marie Rosét (Jacob Rozet) (1764-1850). The pair advertised in 1953 (which may be the pair offered here) were noted by Israel Sack, Inc. to have been "purchased from a descendant of John Rozet, a Frenchman and friend of Lafayette." The reference to "John" may be a misunderstanding of the Anglicization of the émigré's name or mistakenly a reference to his son, John Rozet (1794-1870). In addition, one of the chairs in the following lot was noted to have been owned by "Dr. Livingston Ludlow" before being given to his nephew, George W. Childs Drexel (1868-1944). Dr. Ludlow was John Livingston Ludlow (1819-1888), and the husband of Mary Ann Laning Rozet (1824-1885), a granddaughter of the émigré. Her sister, Ellen Bicking Rozet (1829-1891) married Anthony Joseph Drexel (1826-1893), the founder of the banking firm Drexel, Morgan and Co. (later J.P. Morgan) and Drexel University and their son-in-law, Edward Biddle (1851-1933), provided the following information regarding Rosét: He was born in Lyons, France and moved in 1777 to Austria where he was educated in the Imperial Academy. Like Lafayette, he was a great admirer of George Washington's character and immigrated to Philadelphia in 1792. Soon after his arrival, he and some fellow countrymen ran into Washington on Chestnut Street and, acknowledging the debt of France's assistance during the Revolutionary War, the American



Fig. 3 S.W. Manheim & Portico St., near Main St. Owned by Jacques Marie Rosét, January 30, 1913. The Library Company of Philadelphia.

President shook Rosét's hand and wished him "Bien venu en Amerique," an anecdote fondly and frequently recounted by Rosét. He worked in the Foreign Department of the General Post Office and later became a successful merchant. In 1793, he married Elizabeth Stubert, who hailed from Austria, and the couple lived in a townhouse on the northeast corner of 7th and Arch Streets, later moved to Richmond Hill and finally, in 1821, settled on Manheim Road in Germantown (fig. 3) (recounted in Townsend Ward, "The Germantown Road and its Associations, Part Fifth," *Pennsylvania Magazine of History and Biography*, vol. VI, no. 1 (1882), pp. 7-9; the encounter between Washington and Rosét was published as early as 1844 by Rosét's friend, John Fanning Watson in his *Annals of Philadelphia*, vol. II (1844), p. 63).

Israel Sack, Inc. also notes that according to family tradition, the chairs advertised in 1953 were a gift from George Washington to Rosét. While this cannot be substantiated, Rosét's admiration of Washington and his proximity to Washington's Philadelphia-area residences indicate he had the inclination

and opportunity to acquire furnishings from houses occupied by the first President. Rosét's townhouse at 7th and Arch (then Mulberry) Streets was less than two blocks from the Presidential Mansion (the Morris House) on Market, just west of 5th Street and Rosét's house in Germantown (Manheim and Portico Streets) was about five blocks from the Deshler-Morris House, aka "the Germantown White House," the residence of the First Family during the 1793 yellow fever epidemic. As the chairs were made well before Washington's time in Philadelphia, they would not have been commissioned by him but could have been among the furnishings of one of these houses. Interestingly, a closely related side chair that appears to differ only in the presence of an applied shell on the front rail, variant rear legs and use of cherrywood rather than walnut, bears a plaque noting its ownership by Washington (fig. 2) (Israel Sack, Inc., advertisement, The Magazine Antiques (February 1960), inside front cover). Thus, associated with Washington by two different sources in the mid-twentieth century, chairs of this design may very well have used by him during his years in Philadelphia.

### A PAIR OF CHIPPENDALE CARVED WALNUT SIDE CHAIRS

PHILADELPHIA, CIRCA 1750

en suite with the preceding lot; the first chair marked VI with its original yellowpine slip-seat frame marked VI; the second chair marked VIII with its original yellow-pine slip-seat frame marked VIII

39 ½ in. high

\$40,000-80,000

#### PROVENANCE:

Chair VI:

Possibly Jacques Marie Rosét (Jacob Rozet) (1764-1850), Lyons, France,

Philadelphia and Germantown, Pennsylvania

Joe Kindig, Jr. & Son, York, Pennsylvania, 1952

Sold, Sotheby's, New York, 26 October 1991, lot 325

Chair VIII:

Possible line of descent:

Jacques Marie Rosét (Jacob Rozet) (1764-1850), Lyons, France, Philadelphia and Germantown, Pennsylvania

John Rozet (1794-1870), Philadelphia, son

Mary Ann Lanning Rozet (1824-1885), daughter

Dr. John Livingston Ludlow (1819-1888), husband

George W. Childs Drexel (1868-1944), Philadelphia and "Wootton," Bryn Mawr,

Pennsylvania, nephew

Livingston Ludlow Biddle (1877-1959), nephew Livingston Ludlow Biddle, Jr. (1917-2002), son

Sold, Sotheby's, New York, 21 June 1989, lot 409

Johanna McBrien, "A Sense of Place," Antiques and Fine Art (Winter/Spring 2009), pp. 205, 209.

Chair VI:

Joe Kindig, Jr. & Son, advertisement, The Magazine Antiques (November 1952), inside front cover.

Joseph Kindig, The Philadelphia Chair, 1685-1785 (York, 1978), no. 39.

See catalogue note to the previous lot.







#### 77

#### A CHIPPENDALE FIGURED WALNUT TALL-CASE CLOCK THE DIAL SIGNED BY WOOD AND HUDSON, MOUNT HOLLY, NEW JERSEY. 1770-1785

the composite 13 in. wide moonphase brass dial signed *Wood & Hudson/MOUNT HOLLY*; *lacking finials* 

92 1/4 in. high, 19 1/4 in. wide, 10 1/4 in. deep

\$15,000-30,000

#### PROVENANCE:

Daniel Kimble (1835-1915), Springfield Township and Jacksonville, Burlington County, New Jersey, circa 1907 Roy Walter Newman III (1950-2014), Delran, New Jersey

With a rare 13 in. wide composite brass dial and an old finish, this tall-case clock is an outstanding example of early New Jersey craftsmanship. Its materials alone signify that it was a costly form. Much of the large dial is made from thick, sand-cast brass and the case door consists of a vibrant flitch of flame-grained walnut. Little is known of its clockmakers, partners Wood and Hudson, who advertised their Mount Holly business in the Philadelphia Gazette in 1773. Wood may refer to Isaac Wood (d. circa 1785), who married Mary Rossell (1748-1809) in 1770 and wrote his will in 1785. His partner, William Hudson (w. 1770-1810) may have trained under John Wood, Sr. or John Wood, Jr. of Philadelphia, just twenty five miles from Mount Holly. Hudson also worked independently; one of his clocks survives in a walnut case signed and dated 1785 by the local cabinetmaker Joseph Brumley (1749-1823) that appears to be the same model as that illustrated here. Thus, it is possible that the case may have been made as late as 1785 and possibly by Brumley. However, it is likely that the Wood and Hudson partnership ended prior to the Revolution and this clock a product of the colonial era. A clock in the collection of Yale University Art Gallery signed by Hudson only and in a closely related case with virtually identical tympanum rosettes has been dated to circa 1775. Furthermore, in records relating to the Revolutionary War, Isaac Wood is referred to as an inn keeper, an occupation that many craftsmen adopted after retiring from their craft (Martha Willoughby, "Biographies," Timeless: Masterpiece American Brass Dial Clocks, Frank L. Hohmann III, ed. (New York, 2009), p. 344; ancestry.com, New Jersey, Abstract of Wills, 1670-1817 [database on-line] (2011); Francis B. Lee, ed., Archives of the State of New Jersey, Second Series, Vol II (Trenton, 1906), p.

As indicated by the label affixed to the inside of the door, the clock was owned in the vicinity of Mount Holly over a century after it was made. In 1907, Ben Budd, a watchmaker of Mount Holly, cleaned the clock for "Daniel Kimble," identified as Daniel Kimble (1835-1915), a farmer who lived in Springfield Township, located just a few miles from Mount Holly. The son of John D. and Rhoda Kimble of Burlington Township, Daniel was born into a Methodist family but from the 1860s was active in the Old Springfield Preparative Monthly Meeting of Friends. He married Susan S. Pickering (1836-1896) but died without issue and is buried in the Copany Meeting House Cemetery in Lower Springfield (www.findagrave.com; ancestry. com, Pennsylvania and New Jersey, Church and Town Records, 1708-1985 [database on-line] (2011); ancestry.com. U.S., Quaker Meeting Records, 1681-1935 [database on-line] (2014); US Federal Census records, 1850, 1880, 1900). Another century later and until recently, Kimble's clock remained in New Jersey, for many years the prized possession of clock collector Roy Walter Newman III (1950-2014). Born in Philadelphia, Roy Newman was a bus operator with New Jersey Transit in Camden and an active member of the Wm. F. Elkins Lodge no. 271 in Philadelphia and the Beverly-Riverside Masonic Lodge no. 107 in Riverside, New Jersey.





PROPERTY OF A NEW JERSEY PRIVATE COLLECTOR

#### 78

## A CHIPPENDALE CARVED WALNUT DRESSING TABLE

PHILADELPHIA, 1760-1780

backboards retain an old label which reads Originally in the possession of Van Merena (?), Salem, New Jersey. Inherited by me, Mr. G. Ramsey, Garden Apartments 63 64 Germantown

 $30\,\%$  in. high,  $33\,\%$  in. wide,  $20\,\%$  in. deep \$10.000-20.000

#### PROVENANCE:

Private Collection, Salem, New Jersey G. Ramsey, Germantown, Pennsylvania by descent David Stockwell, West Chester, Pennsylvania Bernard & S. Dean Levy, Inc., New York, 2002 Sold, Christie's, New York, 28 September 2011, lot 37

For a closely related example, see Israel Sack, Inc., *Opportunities in American Antiques*, Brochure no. 23 (1973), p. 19, no. P3762.

PROPERTY FROM A PRIVATE EAST COAST

#### 79

## A CHIPPENDALE CARVED MAHOGANY DROP-LEAF DINING TABLE

PHILADELPHIA, 1760-1780

 $28\,\%$  in. high, 19 in. wide, 47 % in. long (closed)  $\$5,\!000\text{-}10,\!000$ 

### PROVENANCE:

Carson W. Hodges, Columbia, South Carolina Mrs. Marie Marshall, Anderson, South Carolina Philip H. Bradley, Downingtown, Pennsylvania, May 1981

#### LITERATURE:

Joan R. Faunt, "Palmetto State Antiques Fair Opens Wednesday; Hodges' 18th Century Pieces Described," *The State: South Carolina's Progressive Newspaper*, 23 February 1954, p. 3-B.

According to Marshall family tradition, this table was once owned by Colonel Timothy Pickering (1745-1829), Postmaster General in Presidents George Washington and John Adams' cabinets.



PROPERTY FROM A PRIVATE COLLECTOR

### 80

## A CHIPPENDALE FIGURED WALNUT CHEST-OF-DRAWERS

PENNSYLVANIA, 1760-1780

appears to retain its original pierced brass hardware

 $34\,\%$  in. high,  $36\,\%$  in. wide, 22 in. deep

\$7,000-10,000

#### PROVENANCE:

A Southern Collection Sold, Sotheby's, New York, 18-19 January 2008, lot 311

A closely related example is illustrated in Albert Sack, Fine Points of Furniture: Early American (Pennsylvania, 2007), p. 103 and cover.



PROPERTY OF A GENTLEMAN

### 81

### TOMPKINS HARRISON MATTESON (1813-1884)

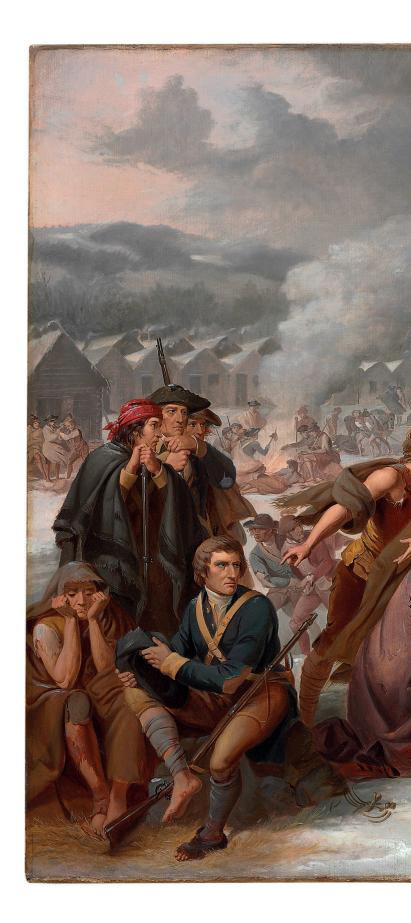
George Washington at Valley Forge signed and dated 1854/T.H. Matteson lower left oil on canvas 36 x 48 in.

\$250,000-500,000

#### PROVENANCE:

Sold, Christie's, New York, 23 January 2009, lot 206

This painting of George Washington at Valley Forge depicts one of the most significant moments in American history. Valley Forge, a place of great human suffering, has come to represent the courage and perseverance of the Continental Army during the winter of 1777-1778. This brutal winter was perhaps one of the most trying times on the army's strength and determination during the Revolutionary War. General Howe, British Commander-in-Chief, never attempted an advance on the camp because he was confident that the harsh conditions of Valley Forge itself would dissolve Washington's army. Despite these extreme hardships, the Continental Army left Valley Forge with a fruitful dedication to liberty and a strong confidence in General George Washington's ability to deliver independence to America.





Washington's troops were ill-prepared for the exceptionally cold winter. They lacked sufficient shelter, food, ammunition, clothing, blankets and shoes. Desertion, mutiny, and a British attack were constantly feared, and disease was rampant in the inadequate camp. Washington sent a letter to the President of Congress on December 23, 1777 which reported the dire situation. As their destitute condition left them unable to make any stand against a nearby British foraging party, Washington was gravely concerned for his men's well-being. He wrote:

I am now convinced, beyond a doubt that unless some great and capital change suddenly takes place in that line, this Army must inevitably be reduced to one or other of these three things. Starve, dissolve, or disperse, in order to obtain subsistence in the best manner they can; rest assured Sir this is not an exaggerated picture... (George Washington, "Letter to the President of Congress" (December 23, 1777) in Henry Steele Commager and Richard B. Morris, eds., *The Spirit of Seventy-Six* (1958; reprint, New York, 1995), p. 644).

It is likely that Matteson (1813-1884) took inspiration from this letter as he vividly portrayed the severity Washington described. To set the scene, Washington writes that his men "occupy a cold bleak hill and sleep under frost and Snow without Cloaths or Blankets." The ragtag soldiers in the foreground may be the men Washington described when he wrote "we have no less than 2898 Men now in Camp unfit for duty because they are bare foot and otherwise naked" or "we have now little occasion of few men having more than one Shirt, many only the Moiety of one, and Some none at all." The troops huddled by the fire in the background illustrate Washington's statement that "numbers are oblig'd to sit up all night by fire instead of taking comfortable rest in the natural way" (Commager and Morris, pp. 645-646).

Washington ends his letter by expressing his deepest sympathies for the hardships his men experienced. He writes "I feel superabundantly for them,

and my Soul pity those miseries, wch. It is neither in my power to relieve or prevent" (Commager and Morris, p. 646). In Matteson's painting, Washington emits an internal light, and he solidifies his commitment to both his men and this cause by offering his hand to his soldiers. This act gave his men the strength and courage to persevere, despite the harsh conditions of Valley Forge. According to one witness, "every soldier labored through mud and cold with a song on his lips extolling war and Washington" (Alfred Hoyt Bill, Valley Forge: The Making of an Army (New York, 1952), p. 113).

Tompkins Matteson is believed to have been taught to paint by Abe Antone (1750-1832), a skilled Chenango Valley Native American carver and drawer. Antone, a criminal convicted of four brutal murders to which he confessed, was jailed in Morrisville, New York. Matteson's father was the deputy sheriff at the time and allowed young Matteson to visit Antone. During these visits, he learned to paint by copying the convict's drawings. After working various other jobs, Matteson became a traveling artist and toured the state painting portraits. In the 1830s, Matteson came to New York City where he caught the attention of Colonel John Trumbull. Matteson then trained at the National Academy of Design and settled in Sherburne, New York in 1839 (Sherburne Art Society, *Tompkins H. Matteson: 1813-1884* (Sherburne, New York, 1949), pp. 20-21).

During the 1840s and early 1850s, Henry S. Sadd circulated many of Matteson's engravings such as the *Spirit of '76*, which brought Matteson widespread acclaim (George Stamm Chamberlain, *Studies on American Paintings and Sculptors of the 19th Century* (Annandale, Virginia, 1965), p. 19). *George Washington at Valley Forge* blended a genre style with a historic theme which is characteristic of the majority of Matteson's patriotic paintings; this work is one of the few historic paintings that he created that directly portrays specific scenes from history. An additional painting with related compositional styling and a similar depiction of Washington is now in the collection of the Swope Museum in Terre Haute, Indiana.



#### 82

## A CHIPPENDALE BLOCK-AND-SHELL CARVED MAHOGANY BUREAU TABLE

PROBABLY THE SHOP OF JOHN TOWNSEND (1733-1809), NEWPORT, 1770-1795

feet replaced

34 in. high, 38 in. wide, 20 ½ in. deep

\$100,000-300,000

#### PROVENANCE:

Waterman Family, Providence, Rhode Island Wayne Pratt, Inc., Woodbury, Connecticut, August 2001

#### LITERATURE

Johanna McBrien, "A Sense of Place," *Antiques and Fine Art* (Winter/Spring 2009), p. 210.

One of the most iconic designs from eighteenth-century America, the carved shells on this bureau table illustrate the masterful handiwork of renowned Newport cabinetmaker, John Townsend (1733-1809). With the inner C-scroll overlapping the lowermost lobes, the shells are attributed to Townsend's authorship as they are distinct to the body of work signed, labeled or otherwise firmly ascribed to his shop and contrast with most other interpretations of this design, which feature lowermost lobes that lie atop the inner C-scroll device. Furthermore, with the cross-hatched interiors, the shells are typical of the cabinetmaker's later work. Similar embellishment is seen on his forms documented to the late 1780s and early 1790s, but as Morrison H. Heckscher notes, may have been used by the cabinetmaker considerably earlier. As declared by Heckscher, "All that is certain is that Townsend had found his ideal shell and made no further changes" (Morrison H. Heckscher, John Townsend: Newport Cabinetmaker (New York, 2005), p. 105; for labeled forms with identical shells, see Heckscher, cats. 19-22, pp. 115-125).





#### 83

### A LATE CHIPPENDALE MAHOGANY SERPENTINE-FRONT SOFA

PHILADELPHIA, 1780-1800

39 in. high, 95 in. wide, 19 in. deep

\$50,000-80,000

#### PROVENANCE:

Sold, Richard A. Bourne, Hyannis Port, Massachusetts, 1983, lot 550

#### LITEDATURE

Edward S. Cooke, Jr. "A Closer Look at Camelback Sofas," *Maine Antique Digest* (July 1983), pp. 3D-4D, figs. 11-17.

Edward S. Cooke, Jr. and Andrew Passeri, "Evidence from the Frame of a Late 18th-Century Sofa," *Upholstery in American & Europe from the Seventeenth Century to World War I*, Edward S. Cooke, Jr., ed. (New York, 1987), pp. 112-113.

Displaying a striking configuration of tufting and an elaborate pattern of brass nails, this sofa's original underpinnings and tack evidence are important remnants that accurately illustrate eighteenth-century upholstery trends. The expense of fabric, imported primary woods and decorative elements such as brass nails and trimmings, as well as the labor required to assemble these components, meant that sofas were prohibitively expensive to all but the most wealthy and sophisticated clientele. Those examples with graceful serpentine crest and front rails and rolled arms have been especially prized by leading collectors, representing the successful interpretation of the Rococo 'line of beauty' in American Chippendale furniture.

In 1983 the present lot was sold at Richard A. Bourne in Hyannis Port, Massachusetts and purchased by the present owner. At the time, the sofa was stripped of upholstery and found to bear evidence of tack holes along the seat rails in a pattern consisting of two straight lines that border a single swag of nails and which flow into a line onto the arm fronts.









It also retained silk threads nailed along the poplar back and sewn onto the linen sackcloth which indicate a line of tufts along the serpentine crest rail followed by two rows of horizontal tufts creating a diamond pattern. Few pieces of eighteenth-century seating have survived with such evidence of sophisticated decoration, though a 1771 notice by Londonborn Charleston cabinetmaker Richard McGrath advertising a set of chairs with "a Couch to match them, with Commode fronts and Pincushion seats of the newest fashion" indicates that the fashion was brought over from England (William MacPherson Hornor, Jr., Blue Book Philadelphia Furniture (Washington, DC, 1935), p. 152; for further details on the conservation work on this sofa undertaken by the Museum of Fine Arts, Boston and their upholstery consultant, the late Andrew Passeri, see Edward S. Cooke, Jr. "A Closer Look at Camelback Sofas," Maine Antique Digest (July 1983), pp. 3D-4D, figs. 11-17 and Edward S. Cooke, Jr. and Andrew Passeri, "Evidence from the Frame of a Late 18th-Century Sofa," Upholstery in American & Europe from the Seventeenth Century to World War I, Edward S. Cooke, Jr., ed. (New York, 1987), pp. 112-113).

Other sofas with evidence of tufting include an example advertised by Bernard & S. Dean Levy, Inc., New York in 1986, one that is in the collection of the Museum of Fine Arts, Boston (acc. no. 1985.810) and another that was in the collection of Robert E. Crawford and sold, Sotheby's, New York, 13 October 2001, lot 151. This upholstery scheme also appears to have been disseminated to the Mid-Atlantic States, as seen on a Federal inlaid mahogany sofa from Winchester, Virginia in the collection of the Colonial Williamsburg Foundation (acc. no. 1994-178).



PROPERTY FROM A PRIVATE EAST COAST COLLECTION

### 84

## A CHIPPENDALE CARVED CHERRYWOOD ARMCHAIR

PHILADELPHIA, 1760-1780

splat reshaped

42 ½ in. high

\$5,000-10,000

#### PROVENANCE:

Sold, Christie's, New York, 24 January 1987, lot 239

## Property From The Rosebrook Collection

### 85

## A CHIPPENDALE MAHOGANY DROP-LEAF TABLE

PROBABLY SALEM, MASSACHUSETTS, 1760-1780

27 in. high, 17  $1\!\!/\!\!4$  in. wide, 32  $3\!\!/\!\!4$  in. deep (closed)

\$4,000-6,000

#### PROVENANCE:

Wayne Pratt, Inc., Woodbury, Connecticut, April 1999



PROPERTY OF A RHODE ISLAND COLLECTOR

### 86

## A GEORGE III CARVED CEDAR AND YEWWOOD TRIPLE-TOP GAMES TABLE

PROBABLY ENGLISH, THIRD QUARTER 18TH CENTURY

the first lid opens to a flat playing surface, the second top opens to reveal a leather-lined playing surface with chip and candle wells

32 in. high, 35 % in. wide, 17 % in. deep

\$5,000-7,000

### 87 No Lot





PROPERTY OF A MIDWEST COLLECTION

#### 88

A FEDERAL PARCEL-GILT AND EGLOMISE LOOKING GLASS PROBABLY NEW YORK, 1810-1825

43 ¼ in. high, 31 in. wide \$1,000-2,000

PROPERTY OF A MIDWEST COLLECTION

### 89

# A FEDERAL MAHOGANY, BIRCH AND MAPLE VENEERED BOWFRONT SIDEBOARD PORTSMOUTH, NEW HAMPSHIRE, 1800-1820

 $42\,\%$  in. high,  $65\,\%$  in. wide,  $24\,\%$  in. deep

\$15,000-30,000

### PROVENANCE:

Nathan S. Liverant and Son, Colchester, Connecticut



This table and matching sideboard were bought about 1890 by Louis Cabot from descendants of General John Stark (1728-1822), to whom they once belonged. They are thought to be the work of John and/ or Thomas Seymour, Boston cabinet makers (1794-1822)

PROPERTY FROM AN AMERICAN COLLECTION

#### 90

## THE GENERAL JOHN STARK FEDERAL INLAID MAHOGANY AND SATINWOOD CARD TABLE

ATTRIBUTED TO THE SHOP OF JOHN (1738-1818) AND THOMAS (1771-1848) SEYMOUR, BOSTON, 1800-1810

the back of front rail with plaque inscribed *This table and matching sideboard* were/bought about 1890 by Louis Cabot from/descendants of General John Stark/ (1728-1822), to whom they once belonged./ They are thought to be the work of John/and/or Thomas Seymour, Boston cabinet/makers (1794-1822)

29 in. high, 36 ¼ in. wide, 17 ¾ in. deep

\$20,000-30,000

### PROVENANCE:

Descended in the family of General John Stark (1728-1822) Louis Cabot, circa 1890

Founding one of the most accomplished cabinet shops of early nineteenth-century America, John Seymour and his son Thomas emigrated from England to Portland, Maine in 1785, and moved to Boston in 1794. These illustrious cabinetmakers effortlessly harmonized materials, pattern and meticulous workmanship producing exquisite forms. They brought to Boston the refinement of English standards of craftsmanship, veneer use and Neoclassical design.

The provenance of this card table links it to one of the most vivid military figures of the Revolutionary War, General John Stark (1728-1822), Stark started his military service early serving with Rodger's Rangers during the French and Indian War, saw action at Fort William Henry and in General Abercromby's assault on Fort Ticonderoga. In the winter of 1757, en route to Lake Champlain after a day's fighting and night's marching Stark distinguished himself by walking forty miles in deep snow to bring relief to his wounded countrymen. Once Stark got wind of the happenings at Lexington and Concord, he rode to Cambridge, Massachusetts to establish a regiment from New Hampshire. His regiment held the important rail fence on the left of the American lines and held an integral position in repulsing the first two British assaults at the battle of Bunker Hill. He also played integral roles in the victories at Trenton and Princeton. When British General John Burgoyne deployed a large force commanded by the Hessian Baum westward into Vermont at Bennington, General Stark raised a brigade of 1,500 soldiers armed with personal weapons and on 16 August they ensnared and defeated the well-equipped professional Hessians. This decisive battle set the scene for the defeat of Burgoyne at Saratoga. There, Stark led the brigade that cut off Burgoyne's final escape route. General John Stark had an extraordinary knack for being at the pivotal and most surprising of locations to thwart British attacks - at Bunker Hill, Bennington and finally Saratoga. The New Hampshire state motto "Live Free or Die" was coined by General Stark at his post-war address solidifying his place in history.

The sideboard referenced in the plaque on the card table's front rail is now in a private collection.





Fig. 1 Peirce-Nichols House, 80 Federal Street, Salem. Photograph, c. 1920. Courtesy of Peabody Essex Musuem.

PROPERTY OF A MIDWEST COLLECTION

### 91

## THE JERATHAMIEL PEIRCE FEDERAL CARVED MAHOGANY ARMCHAIR

THE CARVING ATTRIBUTED TO SAMUEL MCINTIRE (1757-1811), SALEM, MASSACHUSETTS, CIRCA 1801

 $34\,\%$  in. high

\$20,000-40,000

### PROVENANCE:

Jerathamiel (1747-1827) and Sarah (Ropes) Peirce (1752-1796), Salem, Massachusetts

Sarah (Peirce) Nichols (1780-1835), daughter George Nichols (1809-1882), son Lucy Nichols White (b. 1844), daughter

George Nichols White, Sr. (d. 1938), son Marjorie Nichols White (1916-1994), daughter

Thence by descent in the family

Sold, Northeast Auctions, Manchester, New Hampshire, 4-5 August 2001, lot 752



With its rich brown surface and exquisitely carved back, this armchair is a superb example of American Neoclassicism attributed to master Salem designer and carver Samuel McIntire (1757-1811). One of eight, and the last remaining in private hands, this chair was part of the furnishings of the east parlor in the home of Jerathamiel Peirce (1747-1827), a successful leatherworker turned merchant and part-owner of the merchant ship Friendship. Peirce had built the stately Georgian three-story home at 80 Federal Street in 1782 (fig. 1) based on plans provided by a young McIntire at the start of his career. The eastern side of the house remained unfinished until 1801 when the occasion of his daughter Sarah's (1804-1879) marriage to Captain George Nichols (1778-1865) spurred the renovation in the more stylish Federal fashion. For the unified design of the interior of the east parlor. McIntire relied heavily on the English Neoclassical pattern books of Thomas Sheraton and George Hepplewhite. As Dean Lahikainen notes, it appears that McIntire was particularly inspired by a schematic plan for a drawing room published in Sheraton's The Cabinet-Maker and Upholsterer's Drawing-Book featuring a large suite of matching furniture corresponding with the surrounding architectural elements. For the east parlor, Peirce and McIntire placed eight identical armchairs against the east and west walls, with two small sofas on either side of the fireplace on the north wall and four benches to be set into the recesses of the windows (for more on these see lot 92).

The chairs, made by an as yet unidentified cabinetmaker and carved by McIntire, are faithful reproductions of plate 33 for "Parlour Chairs" in Sheraton's *Drawing-Book* (fig. 2), and are the only known American examples of this pattern. The crest rail is profusely stippled with a snowflake punch and punctuated with four panels of triglyphs, which align with the similarly decorated chair rail of the parlor. The two back slats are carved with graduated bellflowers topped with McIntire's signature bow motif that adorn his later chairs, such as the set made for Elias Hasket Derby, circa 1790-1798.

Of the set of eight chairs, the other seven are in museum collections, comprising three at the Peabody Essex Museum that are displayed in the Peirce-Nichols house, one at Winterthur Museum, two in the Philadelphia Museum of Art (Gift of George Horace Lorimer, acc. no. 1929-157-1a & b) and one at the Metropolitan Museum of Art (acc. no. 45.105) (for more see Charles F. Montgomery, American Furniture: The Federal Period (New York, 1966), p. 82, cat. no. 23). According to tradition, the present lot descended in the family of George Nichols, Jr. (1809-1882), the eldest son of Sarah (Peirce) and George Nichols, who married Susan Farley (Treadwell) (1810-1892) in Salem in 1834



 $\mbox{Fig. 2 "Parlour Chairs" plate 33 in Thomas Sheraton, \it The Cabinet-Maker and Upholsterer's Drawing Book, 1793. \\$ 





Fig. 1 South end of the Drawing Room, Peirce-Nichols House, Salem. Illustrated in Samuel Chamberlain, Salem Interiors, p. 71.

PROPERTY FROM AN AMERICAN COLLECTION

#### 92

#### A FEDERAL CARVED MAHOGANY WINDOW STOOL

THE CARVING ATTRIBUTED TO SAMUEL MCINTIRE (1757-1811), SALEM, MASSACHUSETTS, CIRCA 1801

29 in. high, 46 % in. wide, 15 % in. deep \$12.000-18.000

#### PROVENANCE:

Probably Jerathamiel (1747-1827) and Sarah (Ropes) Peirce (1752-1796), Salem, Massachusetts Sarah (Peirce) Nichols (1780-1835), *daughter* Israel Sack, Inc., New York

#### LITERATURE:

 $Is rael\ Sack, Inc., American\ Antiques\ from\ Is rael\ Sack\ Collection, vol.\ VII, p.\ 1729, no.\ P4820.$ 

In nearly every detail, this window stool matches the four designed and carved by Samuel McIntire (1757-1811) for the east parlor of the home of wealthy Salem merchant Jerathamiel Peirce. Made to fit in the recess of the double-hung windows (fig. 1), the stools were based on the carving seen in plate 20 of George Hepplewhite's *The Cabinet-Maker and Upholster's Guide* (1789) (fig. 2) and feature oval paterae on each stile, above which float a row of waterleaves and rosette terminals. This waterleaf motif was a favorite of McIntire and was used on the column capitals, half pilasters flanking the entry door and the pilasters on the overmantel. Unlike the pattern book, which pictures rounded legs, these stools feature square tapered legs. The front legs were torqued into a trapezoid to conform to the canted sides of the window well (Dean T. Lahikainen, *Samuel McIntire: Carving an American Style* (Salem, 2007), pp. 253-255).

There are differences from those four remaining in the Peirce-Nichols and the lot offered here. The paterae rest on a plain ground on the examples from the parlor, while those on the present lot rest on a snowflake-punched ground similar to that seen on the armchairs McIntire carved for this commission (see lot 91). In his advertisement for the present lot, Albert Sack speculated that it and another in a private collection occupied similar window recesses in an upstairs room of the Peirce-Nichols house; the mate may have been the one sold, Christie's, New York, 20 January 2012, lot 296.





#### 93

## A FEDERAL GILTWOOD AND EGLOMISE LOOKING GLASS

NEW ENGLAND, PROBABLY MASSACHUSETTS, 1800-1820

48 in. high, 27 ½ in. wide

\$1,000-2,000

PROPERTY OF A MIDWEST COLLECTION

#### 94

## A FEDERAL INLAID-CHERRYWOOD BOWFRONT CHEST-OF-DRAWERS

NEW ENGLAND, 1800-1810

 $38 \, \%$  in. high,  $38 \, \%$  in. wide,  $22 \, \%$  in. deep

\$3,000-5,000

#### PROVENANCE:

Sold, Skinner, Bolton, Massachusetts, 27 February 2000, lot 136



#### A FEDERAL MAHOGANY AND SATINWOOD SECRETARY

ATTRIBUTED TO THE SHOP OF JOHN (1738-1818) AND THOMAS (1771-1848) SEYMOUR, BOSTON, 1800-1810

45 in. high, 37 in. wide, 19 in. deep

\$30,000-50,000

#### PROVENANCE:

Captain Elisha Bangs, Brewster, Massachusetts Louella Foster Bangs

#### LITERATURE:

Robert D. Mussey, Jr., *The Furniture Masterworks of John & Thomas Seymour* (Salem, Massachusetts, 2003), pp. 164-165, cat. no. 15.

With its "blind" hinged doors simulating tambour slides this stylized Federal mahogany and satinwood secretary is one of three identified with related hinged upper-door treatments. Here, rather than using their noted three-dimensional tambour, the Seymours used two-dimensional imitation tambour. The result is a charming pattern punctuated by the Seymours' exquisite inlay work in the form of three fluted pilasters with diagonal garlands and Doric plinths. The attenuated tapering legs of the secretary lend a sense of verticality to the piece, while the figured maple in the legs as well as the spade foot add interest. This is similar to a tambour secretary in the Museum of Fine Arts, Boston (acc. no. 39-225). Several similar examples can also be seen in Vernon C. Stoneman, John and Thomas Seymour Cabinetmakers in Boston, 1794-1816 (Boston, 1959), figs. 19, 21, 22, 27.





#### 96

### THE BUTLER FAMILY FEDERAL INLAID MAHOGANY SIDEBOARD

ATTRIBUTED TO WILLIAM LLOYD (1779-1845), SPRINGFIELD, MASSACHUSETTS, CIRCA 1811

41 in. high, 71 in. wide, 27 ¼ in. deep \$50,000-100,000

#### PROVENANCE:

According to family tradition:
Nathaniel Butler and Cynthia Taft (1773-1837), Utica, New York
Mary Ann (Butler) Buck (b. 1809), daughter
Henry Dwight Buck (b. 1834), son
Sarah Mary (Buck) Grace (b. 1884), daughter
Private Collector, by gift from daughters of the above
Sold, Christie's, New York, 18 June 2001, lot 100

On the ancient sideboard which used to stand in the father's house...were displayed the presents given by friends and children. - 1881 newspaper account of Mary Ann Butler and Elijah Buck's 50th wedding anniversary

With a strong family history, exquisite workmanship and attribution to William Lloyd (1779-1845), this sideboard stands as an important survival of New England Federal furniture. The 1881 newspaper account quoted above lends credence to the family history, which states that the sideboard was first owned by Nathaniel Butler, the father of Mary Ann Butler. The newspaper account reveals that the sideboard was inherited by Mary Ann and was still in her house in the late 19th century. While his life dates and place of birth are unknown, Nathaniel Butler married Cynthia Taft of Uxbridge, Massachusetts in 1798. By the next year, the couple had moved to Utica, New York where Nathaniel Butler is recorded as the town's first watchmaker. Until the family's move to Mexico, New York in 1815, he was successful and owned a large tract of land with a two-story wooden house. The region was hard hit by the War of 1812 and Butler was one of the many that faced financial difficulties. Almost identical to another sideboard dated 1811, Butler probably commissioned the sideboard prior to his move and before the effects of the War (M. M. Bagg, the Pioneers of Utica (Utica, New York, 1877), pp. 94-95).

The attribution to William Lloyd is based upon a virtually identical example dated 1811 and bearing the cabinetmaker's label, which includes an engraving of a sideboard of similar form to that offered here. Both sideboards feature the same overall design, inlaid kylix panel, line inlaid decoration, inlaid astragal panels on the stiles and inlaid sawtooth banded cuffs suggesting both the work of the same cabinetmaker and inlay supplier (for the labeled sideboard, see Sotheby's, New York, 10 October 1998, lot 390; Israel Sack, Inc., American Antiques from the Israel Sack Collection, vol. VII, p. 1087; Israel Sack, Inc., advertisement, The Magazine Antiques (December 1934), inside front cover). Producing a variety of forms in the Federal style, William Lloyd (1779-1845), Springfield's most well-documented and prolific cabinetmaker of the early nineteenth-century, established his own business by 1802 and was listed as a cabinetmaker in the City's directories up until his death in

Made circa 1811, the sideboard offered here demonstrates Lloyd's work at the height of his career. One of his labels states that his shop produced "all kinds of Cherry and Mahogany Work" and the use of the latter in this sideboard indicates that it was one of his more expensive items. Characteristic of Lloyd's work is the kylix inlay on the top drawer seen both in the sideboard offered here and the labeled example mentioned above. Similar kylix reserves adorn a labeled card table in the Connecticut Valley Historical Society, two attributed card tables and an attributed sideboard (see Gail Nessell Colglazier, Springfield Furniture 1700-1850 (Springfield, Massachusetts, 1990), pp. 26; Israel Sack, Inc., American antiques from Israel Sack Collection, vol. II, p. 356, vol. IV, p. 1483). Another attributed sideboard features the same inlaid interlocking chains extending the length of the legs (Israel Sack, Inc., American Antiques from the Israel Sack Collection, vol. I, p. 252).

Signed or labeled examples of Lloyd's work include a sideboard formerly in the collection of Nina Fletcher Little, a tall-case clock in the collection of Historic Deerfield, Inc., a pembroke table in the collection of Old Sturbridge Village and several forms in the collection of the Connecticut Valley Historical Museum. For the most comprehensive studies of Lloyd's work, see Colglazier, pp. 20-32, 54-55, and Zea, "William Lloyd and the Workmanship of Change," Rural New England furniture: People, Place and Production (Boston, 1998).





# A FEDERAL INLAID MAHOGANY BUREAU BOOKCASE NORTH SHORE, MASSACHUSETTS, 1800-1820

82% in. high, 40% in. wide, 20 in. deep \$3,000-5,000

### Property From The Rosebrook Collection

#### 98

### A FEDERAL SATINWOOD-INLAID MAHOGANY FIVE-LEG CARD TABLE

NEW YORK, 1790-1805

29 ¼ in. high, 35 ¾ in. wide, 17 ¾ in. deep

\$8,000-12,000

#### PROVENANCE:

Mitchell M. Taradash (1889-1973), Ardsley-on-Hudson, New York Wayne Pratt, Inc., Woodbury, Connecticut, February 1996

#### LITERATURE

Johanna McBrien, "A Sense of Place," *Antiques and Fine Art* (Winter/Spring 2009), p. 215.

A beautiful New York card table with floral ornament, this piece may be the mate to the table pictured in *American Tables and Looking Glasses in the Mabel Brady Garvan and Other Collections at Yale University* (New Haven, 1992), pp. 210-211, cat. 108. It and a third example bear identical design (see Albert Sack, "Good, Better, Best in American Eighteenth-Century Furniture," *The Magazine Antiques* (December 1948), pp. 422-423, fig. 6). For a pair of card tables with related floral reserves, see Sotheby's, New York, 24-27 January, 1990, lot 1190.





### Property From The Rosebrook Collection

#### 99

#### AFTER GILBERT STUART, 19TH CENTURY

Portrait of George Washington

oil on canvas 29 ¼ x 24 ¼ in.

\$4,000-6,000

#### PROVENANCE:

Calvert Gallery, Washington, D.C., October 1976

#### LITERATURE

Johanna McBrien, "A Sense of Place," *Antiques and Fine Art* (Winter/Spring 2009), p. 205.

PROPERTY OF A MIDWEST COLLECTION

#### 100

### **A FEDERAL FIGURED MAHOGANY THREE-PART DINING TABLE** MASSACHUSETTS, 1800-1810

 $28\,\%$  in. high,  $47\,\%$  in. wide, 107 in. long \$3,000-5,000

#### PROVENANCE:

Thomas Schwenke, Woodbury, Connecticut





101

PROPERTY OF A MILLBROOK FAMILY DESCENDENT

#### 101

#### AMERICAN SCHOOL, 19TH CENTURY

A Pastoral Scene Depicting the Ham Family Farm in Millbrook, New York

verso bears note inscribed in ink *This picture I give to/ Augustus Angell MD./ S. M. Ham* charcoal, chalk and gouache on paper Sight 20  $\frac{1}{4}$  x 30  $\frac{1}{2}$  in.

\$3,000-5,000

#### PROVENANCE:

Sally Ham, Millbrook, New York Angus Angell (1813-1865), Millbrook, New York Thence by descent in the family

PROPERTY FROM AN AMERICAN COLLECTION

#### 102

#### A FEDERAL MAPLE SLANT-FRONT DESK NEW ENGLAND, 1790-1810

 $42\,\%$  in. high,  $39\,\%$  in. wide,  $22\,\%$  in. deep \$4,000-6,000





#### 103

A FEDERAL INLAID MAHOGANY LOLLING CHAIR MASSACHUSETTS, 1790-1810

 $43\,\%$  in. high

\$5,000-8,000

PROPERTY OF A MIDWEST COLLECTION

#### 104

## A FEDERAL MAHOGANY AND FIGURED MAPLE-INLAID BIRCHWOOD CHEST-OF-DRAWERS

PROBABLY VERMONT, 1800-1820

the backboards twice inscribed in graphite WmJH Cleveland/White River Junc/VT.

 $39\,\%$  in. high, 44 in. wide, 19 % in. deep

\$2,000-4,000

#### PROVENANCE:

Sold, Sotheby's, New York, 15 October 1999, lot 38



#### 105

### A FEDERAL MAHOGANY BARREL-BACK EASY CHAIR

PHILADELPHIA, 1795-1815

47 in. high

\$6,000-9,000

#### PROVENANCE:

Winterthur Museum, Winterthur, Delaware Sold, Christie's, New York, 18-19 January 2001, lot 73

#### LITERATURE:

Charles F. Montgomery, *American Furniture: The Federal Era* (New York, 1966), p. 175 (referenced in entry for cat. 130).



05



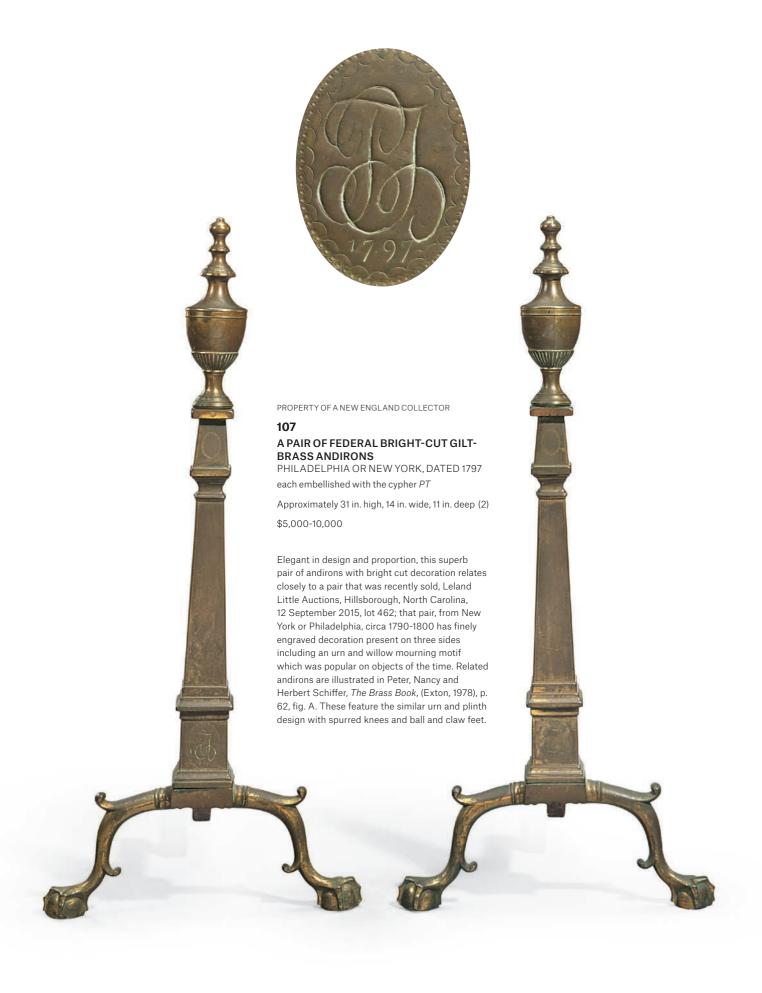
PROPERTY OF A MIDWEST COLLECTION

#### 106

### A FEDERAL INLAID-MAHOGANY CARD TABLE

POSSIBLY PORTSMOUTH, NEW HAMPSHIRE, 1790-1810

30 in. high, 36 in. wide, 18 in. deep \$4,000-6,000



#### A FEDERAL INLAID MAHOGANY CARD TABLE

ATTRIBUTED TO WILLIAM WHITEHEAD (W. 1792-1799), NEW YORK, CIRCA 1795

29 1/4 in. high, 36 in. wide, 17 1/8 in. deep

\$15,000-30,000

#### PROVENANCE:

Joseph Grinnell (1788-1885) Thence by descent in the family Sold, Skinner, Bolton, Massachusetts, 28 October 2001, lot 73

Displaying a distinctive combination of expertly crafted inlaid ornament, this demilune card table can be ascribed to the New York City shop of William Whitehead (w. 1792-1799). In particular, the pattern seen on the legs, comprising three string-inlaid chain links punctuated by bellflowers, each with a single pendant tear drop and the whole with two pendant tear drops,

is seen on the legs of two sideboards labeled by Whitehead. As the inlay may have been supplied by a specialist, it is the presence of this decoration alongside the paterae heading each leg and elongated oval reserves on the rails that supports an attribution to the cabinetmaker. Seen in the same combination on the sideboards, this successful scheme was evidently repeated by the maker for several commissions. For the sideboards, see Israel Sack, Inc., American Antiques from Israel Sack Collection, vol. 5, no. 29, pp. 1254-1255 and Barry Greenlaw, "American Furniture in Houston Collections," The Magazine Antiques (September 1979), p. 553. A closely related card table is in the collection of the Metropolitan Museum of Art (acc. no. 10.125.157) and a Pembroke table with the same inlaid ornament sold, Christie's, New York, 21 January 2011, lot 104.

Joseph Grinnell (1788-1885), of New Bedford, Massachusetts, was president of the First National Bank of New Bedford, of the New Bedford and Taunton Railroad, and of Wamsutta Mills, a textile manufacturer in the city. He was elected to Congress in December 1843, and served through February 1851.





109

# Property From The Rosebrook Collection

#### 109

#### AMERICAN SCHOOL, 19TH CENTURY

The City of Washington from Beyond the Navy Yard

oil on canvas 35 x 50 in.

\$10,000-15,000

#### PROVENANCE:

Wayne Pratt, Inc., Woodbury, Connecticut, May 1997

#### LITERATURE

Johanna McBrien, "A Sense of Place," *Antiques and Fine Art* (Winter/Spring 2009), p. 204.

PROPERTY OF A MIDWEST COLLECTION

#### 110

### A PAIR OF FEDERAL CARVED MAHOGANY SIDE CHAIRS

ATTRIBUTED TO SLOVER AND TAYLOR (W. 1802-1805), NEW YORK, CIRCA 1805

 $36\,\%$  in. high

(2)

\$1,500-3,000



#### A CLASSICAL GILTWOOD CONVEX LOOKING GLASS

AMERICAN, POSSIBLY SALEM, MASSACHUSETTS, 1810-1825

40 in. high, 31 in. wide

\$7,000-10,000



#### 112

A FEDERAL CARVED MAHOGANY SOFA ATTRIBUTED TO SLOVER AND TAYLOR (W. 1802-1805), NEW YORK, CIRCA 1805

39% in. high, 82 in. wide, 28 in. deep

\$3,000-5,000

#### PROVENANCE:

Thomas Schwenke, Woodbury, Connecticut









PROPERTY FROM AN AMERICAN COLLECTION

#### 113

#### **RUTHY BATCHELLER, 19TH CENTURY**

A Pastoral Scene, 1805

inscribed, signed and dated N. Ipswich. By Ruthy Batcheller. July, 1805. along bottom edge; the backboard inscribed in graphite Painted by Ruth/ Batcheller 1805 My Gran/ Aunt, at the age of/ 15 - the same year/ my Father was born./ Lee Woodbury ink, graphite and watercolor on paper Overall 7  $\frac{1}{2}$  x 9  $\frac{1}{4}$  in.

\$2,000-3,000

PROPERTY FROM AN AMERICAN COLLECTION

#### 114

### A MINIATURE FEDERAL MAHOGANY DESK-AND-BOOKCASE

NEW ENGLAND, FIRST HALF 19TH CENTURY

 $29\,\%$  in. high, 13 % in. wide, 8 in. deep  $\$2,\!000\text{--}4,\!000$ 

PROPERTY FROM A PRIVATE EAST COAST COLLECTION

#### A PAIR OF FEDERAL CAST-BELL METAL **ANDIRONS**

PHILADELPHIA, 1790-1810

 $22\,\%$  in. high, 11 % in. wide, 21 % in. long

\$1,500-3,000

#### PROVENANCE:

Bernard & S. Dean Levy, Inc., New York, October

PROPERTY FROM AN AMERICAN COLLECTION

#### 116

### A CLASSICAL CARVED AND FIGURED-MAPLE LOW-POST BEDSTEAD NEW ENGLAND, 1820-1850

46 in. high, 42 % in. wide, 85 in. long \$800-1,200





# A FEDERAL FIGURED-MAPLE AND FLAME-BIRCH-INLAID MAHOGANY SERPENTINE-FRONT CARD TABLE

NORTH SHORE, MASSACHUSETTS OR NEW HAMPSHIRE,  $1800\mbox{-}1820$ 

30 ¼ in. high, 38 in. wide, 17 ¾ in. deep

\$5,000-10,000

#### PROVENANCE:

Private Collection, New York Sold, Sotheby's, New York, 10 October 1998, lot 333 Private Collection Sold, Sotheby's, New York, 13 October 2000, lot 259

For a similar example, see David L. Barquist, *American Tables and Looking Glasses in the Mabel Brady Garvan and Other Collections at Yale University* (New Haven, 1992), pp. 204-206, cat. 103.



PROPERTY FROM AN AMERICAN COLLECTION

# A FEDERAL GILTWOOD AND EGLOMISE LOOKING GLASS PROBABLY ALBANY, NEW YORK, 1815-1825

67 in. high, 33 ¼ in. wide

\$12,000-18,000





#### 119

### A PAIR OF FEDERAL CAST-BRASS ANDIRONS

ATTRIBUTED TO THE SHOP OF RICHARD WHITTINGHAM, SR. (W. 1795-1818), NEW YORK, 1800-1815

23 ¼ in. high, 11 in. wide, 26 in. deep

(2)

\$1,000-2,000

PROPERTY OF A MIDWEST COLLECTION

#### 120

#### A FEDERAL INLAID-MAHOGANY WORK TABLE

MASSACHUSETTS, 1790-1810

lacks sewing basket

27 in. high, 18 ¼ in. wide, 14 ½ in. deep

\$3,000-5,000



### A FEDERAL BRASS-MOUNTED CIRCULAR TABLE

MASSACHUSETTS, 1800-1820

29 ½ in. high, 17 ¾ in. diameter \$6,000-9,000

This circular side table is one of a group of at least four with identical drawer arrangement consisting of two short drawers above a single long drawer and legs terminating in brass hairypaw feet supporting a molded circular platform. The group has been variously described as a sewing, work or basin tables. The present lot may be the example illustrated in Frances Clay Morse's Furniture of the Olden Times (New York, 1917), p. 268, illus. 265, as part of the collection of Misses Hosmer of Concord, New Hampshire. It was purchased by the present owner at Skinner's in Bolton, Massachusetts prior to 1983. Other tables in the group include: a maple veneered example in the collection of the Peabody Essex Museum, Salem, Massachusetts; one advertised by Israel Sack; and one lacking reeding and with slightly different turnings on the legs that was formerly in the collection of Stanley Paul Sax (Berry B. Tracy, et al., 19th-Century America: Furniture and Other Decorative Arts (New York, 1970), cat. no. 13; Israel Sack, Inc., American Antiques from the Israel Sack Collection, vol. VII, p. 2044, P5343; Sotheby's, New York, 16-17 January 1998, lot 445).





 $Fig.\,1\,Andy\,Warhol's\,bedroom\,with\,\textit{Portrait}\,of\,\textit{Two Girls in Pantaloons}\,over\,the\,mantelpiece.$ 

PROPERTY OF A COLLECTOR

### 122

#### ATTRIBUTED TO JOSEPH WHITING STOCK (1815-1855)

Portrait of Two Girls in Pantaloons

oil on canvas 42 x 34 ½ in.

\$30,000-50,000

#### PROVENANCE:

Andy Warhol (1928-1987), New York Sold, Sotheby's, New York, 29-30 April 1988, lot 3130

#### EXHIBITED:

Pittsburgh, Pennsylvania, The Andy Warhol Museum and Providence, Rhode Island, Museum of Art, Rhode Island School of Design, *Possession Obsession: Objects from Andy Warhol's Personal Collection*, 2 March - 19 May 2002 (Pittsburgh) and 19 July - 13 October 2002 (Providence).

#### LITERATURE:

John W. Smith, ed., Possession Obsession: Andy Warhol and Collecting (New York, 2002), pp. 75, 154.

In the 1980s Pop Art phenom Andy Warhol was a fixture at Americana auctions and fairs, amassing a sizeable collection of furniture and folk art that filled his townhouse at 57 East 66th Street. This charming portrait of two young girls attributed to Joseph Whiting Stock hung, pride-of-place, above the mantel in Warhol's bedroom (fig. 1).





PROPERTY FROM A PRIVATE COLLECTION

#### 123

#### A REGENCY GILTWOOD CONVEX MIRROR

ENGLISH, 1800-1820

 $41\,\%$  in. high,  $28\,\%$  in. wide

\$4,000-8,000

#### PROVENANCE:

Henry and Nancy Fender Antiques, Glen Cove, New York, December 1998

PROPERTY OF A MIDWEST COLLECTION

#### 124

A FEDERAL FLAME-BIRCH INLAID MAHOGANY SOFA POSSIBLY BY JUDKINS AND SENTER (ACTIVE 1808-1825), PORTSMOUTH, NEW HAMPSHIRE, 1810-1825

 $37 \, \%$  in. high, 78 in. wide,  $21 \, \%$  in. deep \$4,000-8,000



### Property From The Rosebrook Collection

#### 125

### A FEDERAL INLAID-MAHOGANY PEMBROKE TABLE

RHODE ISLAND OR NEW YORK, 1790-1810

 $27\,\%$  in. high, 19  $1\!\!/_{\!2}$  in. wide, 31  $\!\!\%$  in. deep

\$8,000-12,000

#### PROVENANCE:

Mitchell M. Taradash (1889-1973), Ardsley-on-Hudson, New York Wayne Pratt, Inc., Woodbury, Connecticut, January 1998





#### A PAIR OF CLASSICAL CAST-BRASS ANDIRONS STAMPED BY NATHANIEL JOHNSON (W. 1816-1823), BOSTON, 1816-1823

stamped N. JOHNSON/BOSTON

24 ½ in. high, 13 ½ in. wide, 27 in. deep

(2)

\$1,500-3,000

This pair of andirons is one of only two known pairs made by Boston coppersmith Nathaniel Cooper; the other pair is in the collections of Old Sturbridge Village (acc. no. OSV # 7.87.58a-b).

PROPERTY FROM THE COLLECTION OF EDWIN WARFIELD IV

#### 127

### A FEDERAL INLAID MAHOGANY SERPENTINE-FRONT SOFA

MARYLAND, PROBABLY BALTIMORE, 1790-1810

36 ½ in. high, 65 in. wide, 26 in. deep

\$3,000-5,000

#### PROVENANCE:

Ed Weissman, Portsmouth, New Hampshire, 1985 The Rosebrook Collection Sold, Christie's, New York, 22 September 2014, lot 75



126

### A FEDERAL INLAID-MAHOGANY SECRETAIRE A ABATTANT

ATTRIBUTED TO THE SHOP OF BANKSON AND LAWSON (W. 1785-1792), BALTIMORE, MARYLAND, 1785-1792

The back retains an old label which reads "J. Henry Neale Esq., 26 Commerce Street, Baltimore care of Mr. Delaphane."

64 ¼ in. high, 38 ¾ in. wide, 17 in. deep

\$6,000-8,000

#### PROVENANCE:

Sold, Leland Little Auctions, Hillsborough, North Carolina, 11-13 September 2014, lot 905

With intricate inlay, superbly figured mahogany and a tripartite design, this secrétaire à abattant is attributed to the cabinetmakers Bankson and Lawson of Baltimore, Maryland. John Bankson (fl. 1783-1788) was well connected regionally and Richard Lawson (fl. 1785-1793) had a background in an accomplished circle of cabinetmakers in London. Their combination of a vast network and skilled abilities guaranteed the success of the duo. The most influential and wealthy residents of Baltimore chose to furnish their homes with the work of Bankson and Lawson. A secrétaire à abattant in a private collection is attributed to the cabinetmaking duo and features similar usage of pictorial inlay, vigorously figured mahogany, a wood top and tertiary segmented design (Sumpter Priddy III, J. Michael Flanigan, and Gregory R. Weidman, "The Genesis of Neoclassical Style in Baltimore Furniture," American Furniture 2000, Luke Beckerdite, ed. (Milwaukee, 2000), pp. 70-75, 90, figs. 49, 50).



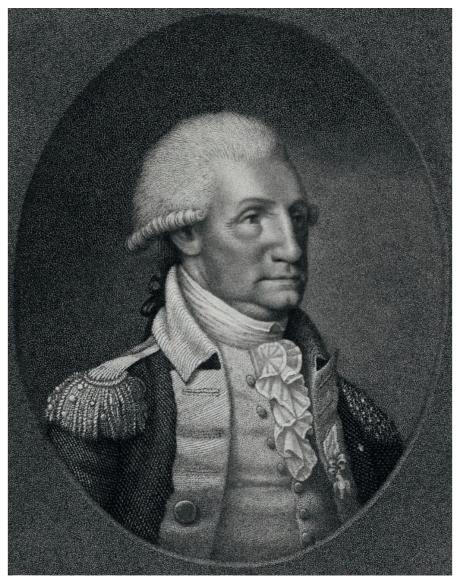


Fig. 1 Edward Savage, *George Washington*, 1792, Harvard Art Museums/Fogg Museum, Anonymous Fund for the Acquisition of Prints Older than 150 Years, 2015.6. Photo: Imaging Department ©President and Fellows of Harvard College.

PROPERTY OF A SOUTH AMERICAN FAMILY

### 129

### A FRENCH EMPIRE ORMOLU MANTLE CLOCK WITH A FIGURE OF GEORGE WASHINGTON

THE DIAL SIGNED BY JACQUES NICOLAS PIERRE FRANÇOIS DUBUC, PARIS, 1815-1819

the white enamel dial signed *Dubuc/Rue Michel-Le-Comte No. 33/A PARIS* 

19  $\frac{1}{2}$  in. high, 14  $\frac{1}{2}$  in. wide, 5  $\frac{1}{2}$  in. deep

\$40,000-60,000



Combining French craftsmanship and American iconography, this mantle clock illustrates the close bonds between the two nations established during the eighteenth century. With French support of the Revolutionary War and the subsequent pursuit of Republican ideals in both countries, clocks of this model celebrate the American hero of these events and his enduring appeal over fifteen years after his death. Such reverence for George Washington was also a marketing opportunity and a recently discovered letter from 1815 reveals the maker's intentions to produce a series of clocks in two sizes with "the statue of the great Washington." The maker was the clockmaker/bronzier Jacques Nicolas Pierre François Dubuc, who from 1806 to 1817 is

listed at Rue Michel-le-Comte, the street name inscribed on the dial of the clock offered here. Addressed to a Baltimore gentleman, Dubuc's 1815 letter provides a start date for the production of these clocks and as evidenced by advertisements in American newspapers, they appear to have been made up until the time of the financial crisis of 1819 (Lara Pascali, "Recent Discoveries," at http://www.winterthur.org/?p=228, accessed November 20, 2015; Jonathan Snellenburg, "George Washington in Bronze: A Survey of the Memorial Clocks," *Antiques & Fine Art* (2001), accessed online).

Over thirty examples survive today and the example offered here illustrates one of the larger models standing at almost 20 inches high. Like most of this size, the banner below the dial accurately quotes from General

Henry Lee's oration at the funeral of Washington and reads WASHINGTON/ First in WAR, First in PEACE/ First in the HEARTS of his COUNTRYMEN. Furthermore, as described by Jonathan Snellenburg, the frieze of the base depicts:

Washington relinquishing his sword (or, perhaps, receiving his sword). The meaning of the scene has been interpreted in several ways, but is most likely a reference to the Roman citizen-soldier Cincinnatus, to whom Washington was often compared. Applied to the side of the plinth is a trophy of arms, composed of a bow with arrows, a club, and a feathered headdress, all attributes of the personification of America. The supplemental decoration on the case consists of typical neoclassical motifs. Stylized palm fronds flank the frieze on either side. Intertwined laurel wreaths, the victor's crown, ornament the ends of the base.

In addition to the differences in size, the surviving clocks feature one of two models of Washington and eagles with either up- or down-turned wings. While all the figures feature the pose taken from Jonathan Trumbull's 1792 painting, *General George Washington at Trenton*, the likeness of his head shows either "the younger" Washington as he appeared in 1780 or a more "mature" version from 1789. The clock offered here represents the latter and was based on Edward Savage's 1789 portrait of Washington, which was engraved by the artist and widely available in Europe (fig. 1) (Snellenburg, *op. cit.*). Most often appearing alongside eagles with downturned wings, the "mature" likeness is the rarer of the two. Of the large-size examples

have been found (Sotheby's, New York, The Stanley Paul Sax Collection, 16-17 January 1997, lot 429; Skinner's, 7 November 2004, lot 126; Skinner's, 4 June 2006, lot 269; an example in the collections of The Classical American Homes Preservation Trust, see http:/classicalamericanhomes. org/pop-quiz-2020/, accessed November 20, 2015). For more on the group and variations between the small and large models, see

Christie's New York, 22 September 2014, lots 73 and 87. Little is known of the history of this clock, but it has been in the present family in South America for more than sixty years and according to family tradition, was given as collateral for a debt that was never repaid.





### 130

## **A FEDERAL INLAID MAHOGANY LADY'S WRITING DESK** MASSACHUSETTS, 1790-1810

 $51\,\%$  in. high,  $39\,\%$  in. wide,  $20\,\%$  in. deep

\$3,000-5,000





PROPERTY FROM THE ALLAN STONE COLLECTION

#### 131

## A TURNED, PAINTED AND POLYCHROME-DECORATED WOOD BARBER'S POLE

AMERICAN, 19TH/20TH CENTURY

Overall 80 in. high, 12¾ in. wide, 12½ in. deep

\$2,000-3,000

ANOTHER PROPERTY

#### ∆**132**

### A MOLDED AND GILT-COPPER JUMPING HORSE WEATHERVANE

AMERICAN, PROBABLY 20TH CENTURY

regilt

 $28 \frac{1}{2} \times 34 \frac{1}{2} \text{ in.}$ 

\$4,000-6,000

#### PROVENANCE:

Sold, Christie's, New York, 18-19 January 2007, lot 331



PROPERTY FROM THE ALLAN STONE COLLECTION

# 133

A CAST-IRON SPREADWING EAGLE 20TH CENTURY

 $51 \frac{1}{2}$  in. high,  $39 \frac{1}{4}$  in. wide, 24 in. deep \$3,000-5,000

# **AUCTION INDEX**

# FRIDAY MORNING SESSION: 10.00 AM

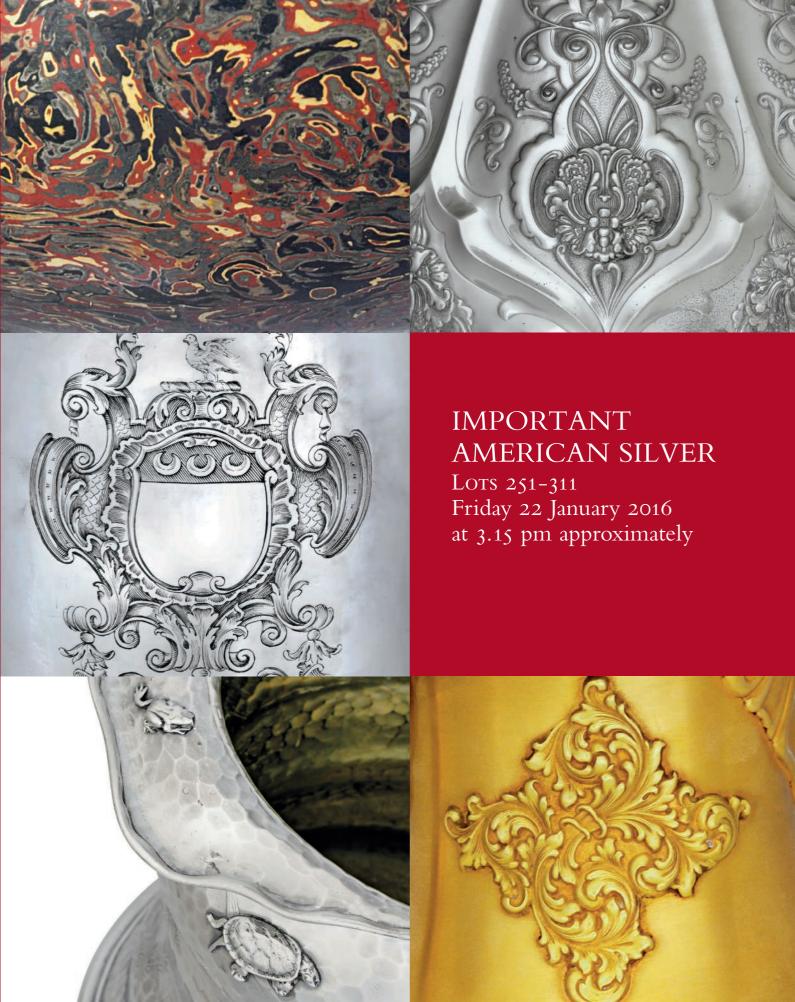
SALE# 13084 LIBERATION THROUGH EXPRESSION: OUTSIDER AND VERNACULAR ART LOTS 1-50

IMMEDIATELY FOLLOWING AT APPROXIMATELY 10.30 AM SALE# 11985 IMPORTANT AMERICAN FURNITURE, FOLK ART & PRINTS LOTS 53-133

# FRIDAY AFTERNOON SESSION: 2.00 PM

SALE# 12444 PHILADELPHIA SPLENDOR: THE COLLECTION OF MR. AND MRS. MAX R. ZAITZ LOTS 145-249

IMMEDIATELY FOLLOWING AT APPROXIMATELY 3.15 PM SALE# 11985 IMPORTANT AMERICAN SILVER LOTS 251-311





PROPERTY OF A GENTLEMAN

# 251

# A PAIR OF SILVER WATER PITCHERS

MARK OF FREDERICK MARQUAND, NEW YORK, CIRCA 1830

Inverted pear shaped, on raised molded circular foot, the center chased with foliage enclosing an engraved oval cartouche, the lower part of the body with acanthus, the foot rim adorned with flower garlands, with elaborate part foliate multi scroll handle,  $marked\ under\ bases$ 

14½ in. (35.5 cm.) high; 79 oz. 10 dwt. (2,484 gr.)

(2)

\$5,000-8,000



# Property From The Rosebrook Collection

# 252

# A SILVER SUGAR URN

MARK OF JOHN MEYERS, PHILADELPHIA, CIRCA 1798

Urn form, on square plinth and circular pedestal foot, the body part-fluted and with arched gallery, the domed cover with urn finial, the body bright-cut engraved on one side with monogram *GAB* and crest within ribbons and foliage and on the other with a further monogram and *1798*, marked under base

10 in. (25.5 cm.) high; 13 oz. (414 gr.)

\$3,000-5,000



253

PROPERTY OF A NEW YORK FAMILY

#### 253

#### A SILVER PUNCH STRAINER

MARK OF PAUL REVERE SR., BOSTON, CIRCA 1750

Circular bowl with molded and incised lip, pierced with a radiating pattern of dots, each handle with scroll tips and heart and flattened ball end, engraved underneath handle *TG* and with scratchweight *4oz.*, also with retailer's mark *DAVIS PALMER & CO.*, Boston, circa 1840, *marked underneath handle P.REVERE* (Kane mark G)

101/4 in. (26 cm.) wide over handles; 4 oz. (131 gr.)

\$3,000-5,000

#### PROVENANCE:

Deacon Thomas Greenough (1710-1785) of Boston; then by descent to the present owner  $\,$ 

The monogram is that of Deacon Thomas Greenough of Boston (1710-1785), who was a famous mathematical instrument maker, as well as Deacon of Boston's New Brick Church. He was a patriot, signing the Boston Non-Importation Agreement of 1768, a reaction to the Townsend Act of 1767, calling for a boycott of British goods. A number of Greenough's instruments are preserved in public collections (see S. Bedini, *Early American Scientific Instruments and their Makers*, 1964, pp. 85-92). His probate inventory lists a number of articles of plate and is preserved in the Massachusetts Historical Society (Folio 495).

Another strainer marked P.REVERE, with identical handles, is in the Yale University Art Gallery (see K. Buhler & G. Hood, *American Silver: Garvan and Other Collections in the Yale University Art Gallery*, 1970, vol. I, pp. 116-117).

PROPERTY FROM THE COLLECTION OF WALTER AND NANCY LIEDTKE

#### 254

# A SILVER TABLE SPOON

MARK OF PAUL REVERE JR., BOSTON, CIRCA 1780 Engraved with monogram *P, marked with Kane mark D on handle* 

8½ in. (21.5 cm.) long; 2 oz. (66 gr.)

\$8,000-12,000







PROPERTY FROM A CONNECTICUT COLLECTION

#### 255

# A FINE SILVER SUGAR BOWL AND COVER

MARK OF JACOB HURD, BOSTON, CIRCA 1740

With circular molded foot and domed cover, the body finely engraved with a coat-of-arms within a baroque cartouche, the cover engraved with a pomegranate, marked under base and on cover

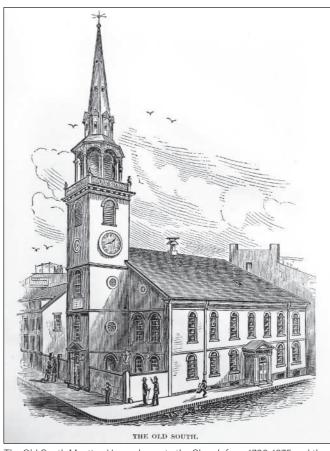
4 in. (10 cm.) high; 12 oz. 10 dwt. (396 gr.)

\$25,000-35,000

#### PROVENANCE:

Joseph Merrow d. 1954, West Hartford, thence by descent

This previously unrecorded bowl belongs to a small group of sugar bowls by Hurd with closely related engraved baroque cartouches. One, at Yale University Art Gallery, is illustrated in H. French, *Jacob Hurd and his Sons Nathaniel & Benjamin Silversmiths 1702 - 1781*, 1972, pl. III, a second is recorded in *The Metropolitan Museum of Art Bulletin*, Summer 1983, fig. 47, and a third and fourth are recorded in K. Buhler, *American Silver 1655-1825 in the Museum of Fine Arts Boston*, vol. I, 1972, figs. 179 and 180.



The Old South Meeting House, home to the Church from 1730-1875 and the staging ground for the Boston Tea Party in 1773



Lot 256: detail, coat-of-arms

# PROPERTY OF OLD SOUTH CHURCH IN BOSTON (LOTS 256-258)

The roots of Old South Church reach to the 17th century, when dissenters broke away from Boston's First Church, forming what became known as the Third Church in Boston in 1669. The congregation grew to include some of America's most prominent thinkers and statesmen; Benjamin Franklin was baptized at the Church in 1706, and the patriots Samuel Adams and William Dawes were counted as members. In 1773, Adams gathered some 5,000 citizens in and around the Church, then situated at the Old South Meeting House, shouting out the Mohawk "war whoops" that signaled the patriots to storm the trade ship Dartmouth—thus starting the Boston Tea Party, the most iconic event of the American Revolution.

Thomas Thacher, the Church's first pastor, published the Colonies' first medical broadside in 1678, specifically to treat "Small-Pocks," and member, judge, and diarist Samuel Sewall not only presided over the Salem Witch Trials in 1692—later publicly recanting his verdict and repenting of his part in the hysteria—but also published the first anti-slavery tract in the Americas in 1700. Phillis Wheatley, enslaved as a child, became America's first published black poetess and was a member of Old South in the 18th century. During the Civil War, Old South Church served as a Union Army recruiting center, and throughout the 19th century the church solidified its reputation as theological home of personal freedom and civil liberties in the United States.

At the base of Old South Church's Boylston Street portico is the Latin inscription: Qui transtullit sustinet ("The God who has brought us thus far will continue to sustain us"). Indeed, perhaps no other congregation in America has figured so greatly in the American social fabric as Old South Church. At the forefront of social justice for more than three centuries, the church's mission to serve the lost, the impoverished, and the marginalized continues to this day.



PROPERTY OF OLD SOUTH CHURCH IN BOSTON

# 256

# THE JOHN SIMPSON SILVER FLAGON

MARK OF SAMUEL MINOTT, BOSTON, CIRCA 1764

Tapering cylindrical on spreading foot, the domed hinged cover with baluster finial and scroll thumbpiece, the scroll handle terminating in an oval plaque chased with a cherub's head and wings, engraved on the front with a coat-of-arms within a finely engraved cartouche and with The Gift of / Mr. JOHN SIMPSON of / Boston Merchant, to the South Church / in said Town; who died at Sea July 12th: 1764 on his Return to his native land, marked on rim

13½ in. (34.3 cm.) high; 52 oz. (1,628 gr.)

\$30,000-50,000

#### PROVENANCE:

The arms are those of John Simpson (d. 1764), of Boston, who bequeathed money to the South Church for the purchase of silver. His will, dated October 5, 1763, reads: "I give £25 to the South Church in Boston whereof the Revd Doctor Sewall is Minister to Purchase a piece of plate for the use of the said Church."

#### LITERATURE

Hamilton Andrews Hill, *History of Old South Church 1669-1884*, Vol. II, 1890, p. 76

E. Alfred Jones, *Old Silver of American Churches*, 1913, p. 56, Plate XXIII Patricia E. Kane, *Colonial Massachusetts Silversmiths and Jewelers*, 1998, p. 693



PROPERTY OF OLD SOUTH CHURCH IN BOSTON

#### 257

#### THE JOSEPH SEWALL SILVER TANKARD

MARK OF JOHN EDWARDS, BOSTON, CIRCA 1730

Tapering cylindrical, the stepped domed cover with baluster finial, the scroll handle with oval terminal, the front engraved with the arms of Sewall and engraved under base: Given to the South-Church./1730, marked near handle and on cover with Kane mark C, also with paper label 1480.11 Old South

8¾ in. (21.9 cm.) high; 29 oz. (910 gr.)

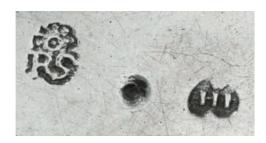
\$20,000-30,000

#### LITERATURE

E. Alfred Jones, Old Silver of American Churches, 1913, pp. 53-54, illus. Plate XX Patricia E. Kane, Colonial Massachusetts Silversmiths and Jewelers, 1998, p. 419

Church tradition holds that this tankard, engraved with the Sewall arms, was given by the family to commemorate the membership of Samuel Sewall (1652-1730), a judge in the Salem Witch Trials. Sewall however is better known as the author of his famous diaries, begun in 1674. Samuel Sewall's Diaries, 1674-1729 remain an important historical reference for the early Colonial period. In 1700, he published *The Selling of Joseph*, America's first anti-slavery tract.

This tankard was almost certainly donated by Samuel Sewall's son, Reverend Joseph Sewall (1688-1769), the pastor of Old South Church from 1713 to 1769.



PROPERTY OF OLD SOUTH CHURCH IN BOSTON

#### 258

#### A RARE SILVER BEAKER

MARKS OF JOHN HULL AND ROBERT SANDERSON, BOSTON, CIRCA 1660-1675

Cylindrical with slightly flaring rim, later engraved on one side *Property of the OLD SOUTH CHURCH, marked with Kane marks C under base* 

4 in. (10.2 cm.) high; 7 oz. 10 dwt. (238 gr.)

\$40,000-60,000

#### LITERATURE:

John H. Buck, Old Plate, Its Makers and Marks, 1903, p. 208 Museum of Fine Arts, Boston, American Church Silver, 1911, p. 68, no. 581 Francis Hill Bigelow, Historic Silver of American Churches, 1913, p. 68 E. Alfred Jones, Old Silver of Europe and America, 1913, p. 52, illus. pl. XX E. Alfred Jones, Old Silver of Europe and America, 1928, illus. p. 14 Herman F. Clarke, John Hull: A Builder of the Bay Colony, 1940, p. 206 (no. 4) Patricia E. Kane, Colonial Massachusetts Silversmiths and Jewelers, 1998, p. 569 and p. 884

John Hull (c.1624-1683) and Robert Sanderson (c.1608-1693), the first working silversmiths in North America, became the Colonies' first mint masters when the Massachusetts Bay Colony established a mint in 1652. In that year, they established a partnership producing silver objects as well as coins, most notably the famous "Pine Tree" shilling. Trained in England, Sanderson moved to America for religious reasons, while Hull was brought to Massachusetts as a boy by his staunchly Puritan parents in 1635.

King Charles II resented the coining of colonial currency, and "in great wrath questioned" Sir Thomas Temple (d. 1674), the first agent of the legislature of the Massachusetts colony to London (*Some Events of Boston and Its Neighbors*, 1917, p. 18). Sir Thomas also personally commissioned a silver dram cup from John Hull in 1673, at a cost of 8 shillings (John Hull's Ledger Books, Vol. I, p. 37V).

Only 31 surviving pieces of hollowware and six spoons survive from their 31-year partnership. For full biographies of Hull and Sanderson, and the list of their known surviving works, see Patricia E. Kane, *Colonial Massachusetts Silversmiths and Jewelers*, 1998, pp. 567-572 and 882-886. An unrecorded miniature caudle cup was sold in These Rooms, 21 January 2010, lot 67.





Pine Tree Shilling of 1652, by Hull and Sanderson, mint masters for the Massachusetts Bay Colony





#### PROPERTY OF A NEW ENGLAND GENTLEMAN

#### 259

# THE DIAMOND-NEWMARCH-MUGRIDGE PLATTER: A HIGHLY IMPORTANT ENGRAVED SILVER SERVING PLATE

MARK OF JEREMIAH DUMMER, BOSTON, 1680-1700

Circular, with molded border, the wide rim finely engraved with three stylized cherub's masks between a meandering leafy vine with tulips, sunflowers, and a carnation, the reverse engraved with original monogram *D* over *Al*, marked on rim with Kane mark *A* 

11% in. (28.8 cm.) diameter; 17 oz. (531 gr.)

\$150,000-250,000

#### PROVENANCE:

Andrew Diamond (b. Devon, England, 1642 – d. Smuttynose Island, Maine, 1707), merchant, of Ipswich, Massachusetts, and his first wife Joan[na] Grant (b.c. 1629), married in 1668. Diamond's Estate Settlement of 1708 awards "all the house hold stuff, money, plate [etc.]" to his second wife Elizabeth Elliott and her husband:

Elizabeth Elliott Diamond (1665-1710) of Ipswich, married, secondly, Rev. Theophilus Cotton:

Theophilus Cotton (1682-1726), of Hampton Falls, New Hampshire; his Will of 1719 leaves his estate to his second wife Mary Gookin:

Mary (Gookin) Gedney Cotton Newmarch (1679-1746), married, thirdly, John Newmarch of Kittery, Maine; her Will leaves "plate or silver vessels" to her cousin Mary (Gookin) Parker; her Estate Inventory of 1746 includes "1 Platter" (see illustration facing page). Then by descent:

Cousin, Mary (Gookin) Parker (1720-d. c. 1772), m. Benjamin Parker, two of their children marry members of Morgrage (later spelled 'Mugridge') family:

Daughter, Mary Parker (1747- d.s.p. 1835), m. Thos. Morgrage (1750-1816) of Kittery in 1800 or

Son, Daniel Parker (b. 1760), m. Hannah Morgrage (b. 1764), has daughter Mary, (1790-1850)

Daughter and Niece of the above siblings, Mary Parker (1790-1850), m. Thomas Morgrage Jr. (c. 1790-1838), of Kittery, has son William Parker Mugridge

Son, William Parker Mugridge (1814-1888) of Kittery, m. Elizabeth B. Peabody, has son William E. Mugridge and daughter Mary A. Mugridge

Daughter, Mary A. Mugridge (b. c. 1846) or

Son, William E. Mugridge (1848-1916) of Kittery, m. Annie A. Mugridge, has daughter Alice (b. 1874)

Daughter and Niece of the above siblings, Alice Mugridge, (b. 1874), of Kittery, m. Lawrence F. Grace, of Portsmouth, New Hampshire

Daughter, Evelyn Mugridge Grace (b. 1908-d.s.p. 2002), of Portsmouth, New Hampshire, m. Oscar Neukom in 1935; this platter was purchased from her estate, at 520 Sagamore Avenue, Portsmouth, New Hampshire, by the present owner in 2002



Lot 259 detail: monogram of Andrew and Joanna Diamond, m. 1668



Lot 259 detail: maker's mark



Renn me bolin Newmarch: according to Isitts of yold tem.
Kittery. February 9°24 Day, anno Fomini 1746

to a Silver tankard & Can & Platter & Tepper Box Joo: 0:0
5 Large Spoones and 2 tee Spoones - Joo: 0:0

Inventory, Mary Newmarch, Kittery, Maine, February 24, 1746, describing "1 Platter" among the silver inherited from Andrew Diamond Courtesy, York County Probate Court, Alfred, Maine

#### The Four Engraved Platters

This serving plate, or platter, is one of only four surviving engraved platters of the early Colonial period, all made in Boston by a closely-tied group of masters and apprentices, probably using a shared print source for the engraved ornament. The present platter, along with another by Dummer, one by Timothy Dwight, and one by John Coney comprise the group (all illustrated here, facing page).

The related Dummer platter has been owned by Saint Paul's Episcopal Church in Philadelphia since the late 19th century, and was published in the Church history of 1917 as having a "floriated border, engraved with leaves and birds... maker's mark 'l.D.' in a shield with a fleur-de-lis" (Norris Stanley Barratt, Outline of the History of Old St. Paul's Church, 1917, Appendix C). This platter has one engraved cherub's head and may be the "Head Plate" listed in the Church's inventory in April 1882. It has been on loan to the Philadelphia Museum of Art since 1974 (illustrated in Jack Lindsey, Worldly Goods: The Arts of Early Pennsylvania 1680—1758, 1999, no. 183, p. 184, fig. 212). The catalogue suggests it was owned by Edward Shippen, who moved from Boston to Philadelphia in 1693.

The two other engraved platters, by Dummer's contemporary Timothy Dwight and Dummer's apprentice John Coney, are both in the collection of the Museum of Fine Arts, Boston. All four examples, while apparently

engraved by different hands, appear to be based on the same design source—a meandering foliate vine punctuated with carnations, tulips and sunflowers, recalling textile and needlework designs of the same period. The Coney platter is especially interesting because its engraved ornament is linked to the two Dummer examples by the inclusion of cherub's masks with squared heads, similar facial features, curling hair, drapery at the neck, and stylized wings. (Kathryn C. Buhler, *American Silver in the Museum of Fine Arts, Boston,* 1972, no. 26, pp. 31-32, and no. 36, pp. 45-46; the Dwight platter is there described as a salver, but the foot is a later addition).

Both Dummer and Dwight, of the first generation of native-born silversmiths, apprenticed in Boston with English-trained John Hull and Robert Sanderson, and it is tempting to conclude that the pattern for all of these engraved platters came from Sanderson, whose work exhibits similar foliate engraving. Indeed, a tankard by Dummer is virtually identical to one by Sanderson, including spiraling flowers engraved on the cover (both tankards are illustrated here, p. 122; the Dummer example is also illustrated in Clarke & Foote, Jeremiah Dummer, 1935, no. 87, Pl. XVIII and the Sanderson example in Buhler, American Silver in the Museum of Fine Arts, Boston, 1972, cat. no. 1, pp. 2-3). The Dummer tankard includes carnations similar to those on the present platter and his platter in Philadelphia.

# **Masters and Apprentices** John Hull (1624-1683) Robert Sanderson, Sr. (c. 1608-1693) Emigrated in 1635, became partner Emigrated by 1639. Actively trained the with Sanderson in 1652; also engaged apprentices in their shop, including his in mercantile activities sons Timothy Dwight (1654-1692) Jeremiah Dummer (1645-1718) Apprenticed with Hull and Sanderson. First native-born American silversmith, 1668-1678. Robert Sanderson and apprenticed with Hull and Sanderson Dummer were pallbearers at his burial 1659-c. 1667 John Coney (1656-1722) Became Dummer's first apprentice circa 1669 and remained a lifelong associate and relative by marriage



Platter Jeremiah Dummer, American (born Boston), 1645-1718, active 1670- c. 1712 1680-1700 11 % in. diam.

Descended from Andrew Diamond (1642-1707), of Ipswich and Isles of Shoals Lot  $259\,$ 



Platter
Jeremiah Dummer, American (born Boston), 1645-1718, active 1670-c. 1712 c. 1685-1700 10½ in. diam.

On loan from St. Paul's Episcopal Church, Philadelphia; Philadelphia Museum of Art (L17-1974-2)

Recorded in the collection of St. Paul's Episcopal Church by 1882 and published in 1917



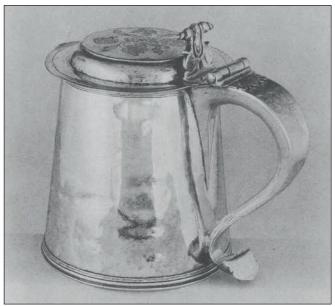
Platter
Timothy Dwight, 1645-1692, Boston, circa 1680-1690
11 ½ in. diam.
Museum of Fine Arts, Boston
Gift of Mr. and Mrs. Dudley Leavitt Pickman, 31.227
Photograph © 2016 Museum of Fine Arts, Boston
Descended from Thomas Barton (1680-1751), of Salem



Platter
John Coney, 1656-1722, Boston, 1680-1700
11 ½ in. diam.
Museum of Fine Arts, Boston
Gift of Mr. and Mrs. Dudley Leavitt Pickman, 31.226
Photograph © 2016 Museum of Fine Arts, Boston
Descended from Benjamin Pickman (1708-1773),
listed in his inventory as "1 dish 17=5 [oz.]"



Tankard with engraved floral decoration
Robert Sanderson, Sr., 1608-1693, and Robert Sanderson, Jr., 1652-1714,
Boston, c. 1690
8 ½ in. high
Museum of Fine Arts, Boston
Gift of John S. Ames and Mary Ames Frothingham, 37.263
Photograph © 2016 Museum of Fine Arts, Boston



Tankard with engraved floral decoration
Jeremiah Dummer, American (born Boston), 1645-1718, active 1670 - c. 1712 c. 1685-1700
as illustrated in Clarke & Foote, *Jeremiah Dummer*, 1935, no. 87, Pl. XVIII



Cover detail with engraved floral decoration
Tankard
Robert Sanderson, Sr., 1608-1693, and Robert Sanderson, Jr., 1652-1714,
Boston, c. 1690
8 ½ in. high
Museum of Fine Arts, Boston
Gift of John S. Ames and Mary Ames Frothingham, 37.263
Photograph © 2016 Museum of Fine Arts, Boston

# Related Silver

A small side plate or paten by Dummer survives, with a very similar if not the exact molded border as on his two engraved platters. It is in the collection of the Museum of Fine Arts, Boston (Buhler, *op. cit.*, p. 22, fig. 19).

Another piece by Dummer with elaborate engraved decoration is a chinoiserie tankard of circa 1685 formerly in the Ruth J. Nutt Collection, recently given to the Seattle Art Museum (2014.24.16).

Silver dinner plates, smaller than the platters at around 9 ¾ in. diameter, are also exceedingly rare in this period; only four exist, and none have the lavish engraved borders which seemed to be reserved for the more ceremonial serving-plate size. Three from a set made by Edward Winslow for the Foster family of Boston survive (see Beth Carver Wees, *Early American Silver in the Metropolitan Museum of Art*, 2013, no. 53, pp. 145-146). The only other known dinner-sized plate extant from this period, at 9 ½ in. diameter, was made by John Coney for Sarah Eliot, circa 1690, and was sold at Sotheby's, 18 January 2002, lot 463. There is a fifth known large plate from this period, by John Coney, circa 1685, with a wider but plain border, engraved only with a coatof-arms (illustrated in Francis J. Puig, *et al.*, *English and American Silver in the Collection of The Minneapolis Institute of Arts*, 1989, no. 173, pp. 208-209).



Flower with "eyelash" motifs in center Detail Dummer platter owned by St Paul's Episcopal Church, Philadelphia



Flower with "eyelash" motifs in center Detail lot 259



Carnation emanating from husk-shaped receptacle Detail lot 259



Carnation emanating from husk-shaped receptacle
Detail Dummer platter owned by St Paul's Episcopal Church, Philadelphia

#### Andrew Diamond and his Other Known Silver

Andrew Diamond, original owner of this platter, earned his fortune by exporting dried codfish to the West Indies. He owned Smuttynose Island, one of the Shoals Islands off the coast of present-day New Hampshire, then still part of Massachusetts Bay Colony, where codfish were abundant. The catch was dried at his wharf, "Diamond Stage," a drumlin island at the mouth of the Ipswich River, and sent to the West Indies as food (William Sargent, *The House on Ipswich Marsh: Exploring the Natural History of New England*, 2005, pp. 40-42). Diamond also was a taverner and a magistrate on Smuttynose Island, where he died, leaving both his Ipswich property and "plate" to his wife (Will, 26 November 1706, Essex Deeds, vol. 20, p 69).

Another piece of silver made by Dummer for Andrew and Joanna Diamond survives—a beaker engraved with the same monogram as on this plate. It

was given to the Church in Hampton Falls, New Hampshire by Andrew Diamond's second wife Elizabeth's second husband, Rev. Theophilus Cotton, who inherited Andrew Diamond's "house hold stuff, money, plate, goods and wares" in Ipswich when he married Elizabeth Diamond in 1708 (Settlement, 13 April 1708, Essex Deeds, vol. 22, p. 235). The beaker is illustrated in E. Alfred Jones, The Old Silver of American Churches, 1913, p. 203, illus. Pl. LXX.

Andrew Diamond, along with another Ipswich resident Edward Bragg, contributed a silver beaker to the Church of Ipswich, now in the collection of the Yale University Art Gallery. This beaker is engraved with the inscription: "AD's and EB's Gift to the Church of Ipswich" and is published in Buhler & Hood, American Silver . . . in the Yale University Art Gallery, 1970, no. 64, p. 68. It is illustrated in Jones, op. cit., Pl. LXXVIII.



PROPERTY FROM A MIDWESTERN COLLECTION

#### 260

#### AN EXTREMELY RARE SILVER CUP

MARK OF SAMUEL HAUGH, BOSTON, CIRCA 1694

Cylindrical with a molded footrim, the tubular handle engraved with block initials *E* over *IS* over date 1746, engraved under base with script monogram *HS* and date 1836, the front engraved with inscription *HE to HS/Thos C. Smith To Wm Smith Townsend* 1863, marked twice under base with maker's mark

31/2 in. high; 6 oz. (188 gr.)

\$7,000-10,000

#### PROVENANCE:

John Edwards (1671-1746) married Sybil Newman in 1694 Joseph Edwards (1707-1777), son, married Hepzibah Small (d. 1817) in 1763 Hanna (Carter) Smith (d. 1836), grandniece Thomas Carter Smith (d. 1880), son William Smith Townsend (1863-1935), grandson Charles Townsend (1901-1968), nephew, sold Christie's, New York, 18-19 January 2001, lot 345

#### LITERATURE

Patricia E. Kane, Colonial Massachusetts Silversmiths and Jewelers, 1998, p. 537

The engraved initials and names on the cup represent two centuries of ownership in the same family. The initials E over IS engraved on the handle are those of the Boston silversmith John Edwards (1671-1746) and his wife Sybil Newman (1670-1739) whom he married in 1694. The cup also is inscribed with the date of Edwards's death, 1746, when it passed to his son Joseph.

Joseph Edwards (1707-1777) married secondly Hepzibah Small in 1763. The initials *HE* to *HS* engraved on the front are those of Hepzibah Edwards to Hannah Smith, her grand-niece and close friend to whom Hepzibah left all her wearing apparel and whose husband, William Smith was named executor in her will.

The script monogram HS and date 1836 engraved under the base refer to the death of Hannah Smith.

The final engraved inscription refers to Hannah and William Smith's son, Thomas Carter Smith (d. 1880) who gave the cup to his grandson William Smith Townsend (1863-1935) upon his birth in 1863.

This cup is the earliest of three documented surviving objects made by Boston silversmith Samuel Haugh (1675/76-1717). Haugh was orphaned at a young age, and the diarist Samuel Sewall became his guardian. He helped Haugh find an apprenticeship with silversmith Thomas Savage. The other extant pieces are a spout cup and tablespoon, both dated circa 1710.

# Property From The Rosebrook Collection

#### 261

#### A SILVER PEPPER BOX

MARK OF JACOB HURD, BOSTON, CIRCA 1735

Tapering cylindrical and with S-scroll handle, the domed and pierced cover with baluster finial, engraved under base with monogram W/I C, marked under base with Kane mark B

3½ in. (9 cm.) high; 2 oz. 10 dwt. (79 gr.)

\$2.000-3.000

#### PROVENANCE:

Dwight M. Prouty Collection, Boston, 1916 The Silver Shelf, Pennsylvania, 1972

#### LITERATURE

Hollis French, *Jacob Hurd and His Sons*, *Nathaniel & Benjamin*, *Silversmiths* 1702-1781, no. 99, pp. 36-37

Patricia Kane, Colonial Massachusetts Silversmiths and Jewelers, 1998, p. 596

The engraved monogram W / I C refers to Colonel Joshua Weeks (1674-1758) and his wife Comfort Hubbard (b. Salisbury MA, 1681-1756), whom he married in Boston in 1699. The couple lived in Greenland, New Hampshire, and Weeks served as Justice of the Peace.

In the early twentieth century the pepper box was part of the collection of American decorative arts amassed by Dwight M Prouty (b. 1874). Much of this collection was lent to institutions such as the Museum of Fine Arts Roston





# Property From The Rosebrook Collection

# 262

# A SILVER SAUCEBOAT

MARK ATTRIBUTED TO GEORGE RIDOUT, NEW YORK, CIRCA 1750

Oval, on three curved legs terminating in ball and claw feet, wavy rim, S-shaped scroll handle, the body engraved with monogram *AS*, *marked four times under base* (Yale 1970, mark 697)

7½ in. (19 cm.) long over handle; 13 oz. (412 gr.)

\$7,000-10,000

#### PROVENANCE:

The Silver Shelf, Pennsylvania

George Ridout, trained in London, frequently used the English custom of striking the maker's mark four times. Other works marked in this fashion include a salver, circa 1750-65 and a pair of sweetmeat dishes, circa 1745-55 (see K. Buhler and G. Hood, *American Silver: Garvan and other Collections in the Yale University Art Gallery*, 1970, vol. II, figs. 695 and 696, pp. 122 - 125).



ANOTHER PROPERTY

#### 263

### A SILVER STUFFING SPOON

MARK OF SAMUEL CASEY, SOUTH KINGSTOWN, RHODE ISLAND, CIRCA 1760

Upturned midrib handle and oval bowl, the reverse of handle engraved with AL between a flower and starburst,  $marked\ on\ reverse$ 

14% in. (36.6 cm.) long; 6 oz. (188 gr.)

\$2,000-3,000

# Property From The Rosebrook Collection

#### 264

# A SILVER SOUP LADLE

MARK OF BANCROFT WOODCOCK, WILMINGTON, DELAWARE, CIRCA 1755

The handle engraved with script monogram BB, marked on reverse of handle

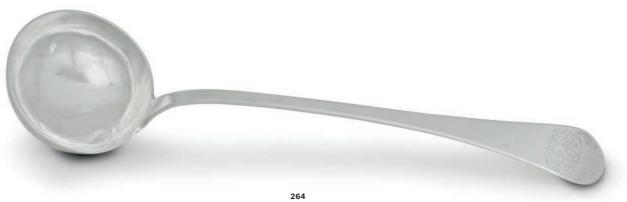
13¼ in. (33.5 cm.) long; 6 oz. 10 dwt. (209 gr.)

\$1,500-2,500

#### PROVENANCE:

Stalker and Boos, Detroit, 1978

A similar ladle by Bancroft Woodcock is in the Biggs Museum of American Art and illustrated in D. Fennimore and L. Bartlett, *Delaware Silver: The Col. Kenneth P. & Regina I. Brown Collection,* 2008, pp. 313-314.





PROPERTY OF A DESCENDANT OF THE ORIGINAL OWNER

#### 265

# A SILVER BRAZIER

MARK OF SIMEON SOUMAINE, NEW YORK, CIRCA 1740

Circular, on three pad feet and with baluster wood handle, engraved under base with monogram *PK*, further engraved on the front *To My little Darling from her Grandpapa July 29 1857, marked under base* 

8¾ in. (22.5 cm.) long; 5 oz. 10 dwt. (181 gr.) gross weight

\$6,000-9,000

#### PROVENANCE:

Petrovich (Peter) Koch (b. Sweden 1707, moved to New York c. 1737, d. Philadelphia 1747)

Anna Christina (1735-1797) daughter, m. Stephen Carmick (1719-1774), Philadelphia

Anna (1756-1827), daughter m. James Horatio Watmough (1754-1812), Hope Lodge, Ft. Washington, Pennsylvania

John Goddard Watmough (1793-1861) son, m. Ellen Coxe (1798-1831), Hope Lodge, Ft. Washington, Pennsylvania

Katherine (1829-1859) daughter, m. Edward Swift Buckley (1827-1910), Philadelphia

Edward Swift Buckley, Jr. (b. 1858) son, m. Charlotte Carter (b. 1858), Philadelphia

Edward Swift Buckley, III (1884-1968) son, m. Anna Stille Dulles (1894-1995) Philadelphia

Edward Swift Buckley, IV (b. 1926), son



266

# Property From The Rosebrook Collection

#### 266

#### A SILVER SUGAR BOWL AND TONGS

MARK OF JOSEPH & NATHANIEL RICHARDSON, PHILADELPHIA, CIRCA 1773

The sugar bowl, inverted pyriform, on circular spreading and gadrooned foot, the bowl with gadrooned rim, the domed cover with spiral bud finial, the tongs with cast openwork arms and shell grips, the sugar bowl engraved underneath C over I\*M, the tongs engraved JMC and further engraved on the inside Moro. 3rd March 1879. and Mary Ash Craig 1772, the sugar bowl marked twice under base, the tongs marked on each arm

The sugar bowl 6 in. (15 cm.) high, the tongs 5% in. (13.4 cm.) long; 10 oz. (323 gr.)

\$4,000-6,000 (2)

The monogram I (or J) MC is that of James and Mary Craig m. 1773, of Philadelphia. Mary Ash Craig (19 June 1754 - 9 March 1843) was the daughter of Captain Henry Ash and Rebecca Leech. Her father was from Ashbrook, Fermanagh, Ireland. She married Captain James Craig (d. 29 September 1800) in Pennsylvania on 26 October 1773. The couple are buried at Christ Church, Philadelphia (see J. Granville Leach, *Chronicle of the Yerkes Family: With Notes on the Leech and Rutter Families*, Philadelphia, 1904, p. 213).

# Property From The Rosebrook Collection

# A SILVER SUGAR BASKET

MARK OF RICHARDS & WILLIAMSON, PHILADELPHIA, CIRCA 1800

Shaped oval, with pedestal foot and conforming base on four ball feet, the body with scalloped rim and reeded, overhead swing handle, the rim and base roulette engraved with circular motifs, *marked on base* 

7 in. (18 cm.) wide; 16 oz. 10 dwt. (524 gr.)

\$700-1,000

# PROVENANCE:

The Silver Shelf, Pennsylvania, 1974





# Property From The Rosebrook Collection

#### 268

# A FINE SILVER CREAM JUG

MARK OF ELIAS PELLETREAU, SOUTHAMPTON, NEW YORK, CIRCA 1755

Of heavy gauge; pear shaped, on three ball and claw feet, wavy rim and scroll handle, the body engraved with large mirror cypher WW within a circle, marked under base

4½ in. (11.5 cm.) high; 7 oz. (221 gr.)

\$3,000-5,000

### PROVENANCE:

William Walton (1731-1796), New York The Collection of Edwin Fitler, 1971 The Silver Shelf, Pennsylvania, 1972

#### LITERATURE:

Dean F. Failey, Elias Pelletreau: Long Island Silversmith, thesis submitted to the

Faculty of the University of Delaware, 1971, pp. 33 and 86-89 (illustrated p. 86).

# Cream Jugs by Pelletreau

Nine cream jugs by Pelletreau are recorded, of which only three are pearform. The first, with pad feet, is in the collection of the Yale University Art Gallery (see K. Buhler and G. Hood, *American Silver in the Yale University Art Gallery*, vol. II, 1970, p. 108); the second, with trifid feet was recorded in 1959, in the collection of Robert H. Pelletreau, a descendant of Elias Pelletreau (see The Brooklyn Museum, *Elias Pelletreau*, *Long Island Silversmith and his Sources of Design*, 1959, fig. 22).

Dean Failey describes how the style of the engraved cypher on the present lot corresponds to a number of extant works by Pelletreau, all dating to the early part of his career, and undoubtedly demonstrating the influence of his master Simeon Soumaine (see D. Failey, *Elias Pelletreau Long Island Silversmith*, thesis submitted to the Faculty of the University of Delaware, 1971, pp. 33 and 86-89).

# William Walton (1731-1796)

The cypher monogram is that of William Walton, nephew and heir of the well known New York merchant of the same name, whose lavish entertainment is well recorded in the histories of New York. The elder Walton's table "groaned under its weight of brilliant massive silver" (Lamb and Harrison, *History of the City of New York, New York,* 1896, vol. II, p. 683). The Waltons were a wealthy family of ship builders and traders with South America. William Walton married Mary, the daughter of Lieutenant-Governor De Lancey, in 1757. Walton made a number of contributions to New York life, being an original founder of the Marine Society of New York and of the Chamber of Commerce of New York and serving as treasurer, vice-president and president of the latter.



ANOTHER PROPERTY

#### 269

## A SILVER TEAURN

MARK OF BALL, BLACK & CO., NEW YORK, 1851-1876

Medallion pattern, vase form, the stand and burner on angular scroll feet, the body applied with central medallion of a female head, the reverse with applied vacant cartouche, with beaded square handles with replaced insulators and surmounted by classical female busts, the cover with helmet-form finial, marked under base

The kettle 12 in. (35 cm.) high; 77 oz. 10 dwt. (2,415 gr.) gross weight \$4,000-6,000

PROPERTY OF JOHN BAYNE BRECKINRIDGE, JR.

### 270

# A SILVER PITCHER OF PRESIDENT ABRAHAM LINCOLN INTEREST

MARK OF GORHAM MFG. CO., PROVIDENCE, 1848-1865

Of vase form with fluted neck, the scroll handle surmounted by an eagle, engraved on the front with God & Liberty and on the other side with an inscription Robt. J. Breckenridge D. D. of Kentucky From the Illinois Delegation to the Union National Convention Assembled at Baltimore June 7th 1864, engraved under base Joseph C. Breckinridge / Scott D. Breckinridge / John B. Breckinridge, and the front later engraved with an American flag, marked under base

1014 in. (26 cm.) high; 34 oz. 10 dwt. (1,080 gr.)

\$10,000-15,000

#### PROVENANCE:

Robert Jefferson Breckinridge (1800-1871) of Kentucky, influential Presbyterian minister and a pro-Union southerner who championed Lincoln's re-election at the Republican National Convention of 1864, to his eldest son

Joseph Cabel Breckinridge, Sr. (1842-1920), a Union Army officer from Kentucky

Dr. Scott D. Breckinridge (1882-1941), Olympic fencer

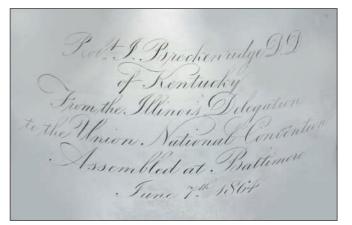
John Bayne Breckinridge (1913-1979), Attorney General of Kentucky and U.S. Congressman 1973-1979

John Bayne Breckinridge, Jr., present owner

#### EXHIBITED:

Breckinridge Room, University of Kentucky, Lexington





Lot 270: detail of the presentation inscription

Robert Jefferson Breckinridge (1800-1871) was a leader of the Kentucky Emancipation Party in 1849 and a Union supporter at the outbreak of the Civil War in 1861. This pitcher was presented to him for his support of President Lincoln at the Republican National Convention of 1864.

A strong advocate for the re-election of President Abraham Lincoln, Breckinridge served as temporary chairman of the "Union National Convention" at Baltimore in June of 1864. At the event, Breckinridge delivered a speech to much applause, advocating for the abolition of slavery and proclaiming that "the man that you will nominate here for the Presidency of the United States, and ruler of a great people in a great crisis, is just as certain, I suppose, to become that ruler as anything under heaven is certain before it is done.... Does any man doubt that this Convention intends to say that Abraham Lincoln shall be the nominee?" (C. W. Johnson, *Proceedings of the First Three Republican National Conventions of 1856, 1860, 1864,* Minneapolis, 1893).

Robert Jefferson Breckinridge's politically active family was tragically split during the Civil War when his two elder sons, Joseph and Charles, fought for the Union cause, while his two younger sons, Willie and Robert Jr., fought for the Confederacy. Appropriately enough, this pitcher, which by family tradition was personally presented to Breckinridge by Abraham Lincoln, was inherited by the eldest son, a Union supporter.



THE PROPERTY OF EDMUND S. WILKINSON, JR.

#### 271

#### A SILVER CENTERPIECE BOWL

MARK OF TIFFANY & CO., NEW YORK, 1877-1891

Shaped oval on four leaf-clad feet, the body repoussé and chased with ferns and floral bouquets against a matted ground, the shaped border and two shell and leaf-clad handles, *marked on base*, with removable brass frog

13¾ in. (35 cm.) long; 36 oz. 10 dwt. (1,135 gr.)

\$6,000-9,000

PROPERTY OF A CALIFORNIA COLLECTOR

# 272

# A PAIR OF SILVER VEGETABLE DISHES WITH COVERS

MARK OF SAMUEL KIRK & SON, BALTIMORE, 1903-1907

Oval, on four scrolling feet, the body repoussé and chased all over with flowers and foliage against a matted ground, the covers with different architectural scenes on each side, with foliate handles and ring finial, each engraved with a monogram under base, *marked under bases* 

13½ in. (34.3 cm.) long; 91 oz. (2,832 gr.)

(2)

\$6,000-9,000





#### 273

# A SILVER TAZZA

MARK OF SAMUEL KIRK & SON, BALTIMORE, 1925-1932

On shaped circular pedestal foot chased with flowers, the broad rim further chased with flowers and architectural scenes, the field engraved with monogram, *marked under base* 

12 in. (30.5 cm.) diameter; 33 oz. 10 dwt. (1,056 gr.)

\$2,000-3,000



# Property From The Rosebrook Collection

#### 274

#### A SILVER SIX-PIECE TEA AND COFFEE SERVICE

MARK OF ROBERT AND WILLIAM WILSON, PHILADELPHIA, CIRCA 1835

Comprising two teapots on stands with burners, a coffee pot-on-stand with burner, a cream jug, a covered sugar bowl and a waste bowl; each circular, chased with flowers and foliage, four finials in the form of a seated Chinese figure, one finial in the form of a bird, the teapots, coffee pot and cream jug engraved with monogram RSR, the teapots and coffee pot with replaced insulators, the teapots, coffee pot, cream jug, sugar bowl and waste bowl marked under hase

The coffee pot on stand 16 in. (40.5 cm.) high; 214 oz. 10 dwt. (6,682 gr.) gross weight (6)

\$5,000-7,000

#### PROVENANCE:

Richard Stockton Rush (1780-1859), thence by descent, sold Sotheby's, New York, 31 January 1986, lot 363

The monogram RSR is that of Richard Stockton Rush (1780-1859), son of Dr. Benjamin Rush, a signer of the Declaration of Independence. Richard Rush is well known for his involvement in the creation of the Smithsonian Institution in Washington, D.C.. While U.S. minister to Great Britain between 1817-1825, Rush worked to acquire James Smithson's bequest for the United States. He later served on the Smithsonian's board.



ANOTHER PROPERTY

# 275

A SILVER AND MIXED-METAL BELL MARK OF TIFFANY & CO., NEW YORK, CIRCA 1880

Shaped cylindrical, with applied cooper, gold and silver vines and insects, marked underneath, also marked 4796/9544

4% in. (11.5 cm) high; 5 oz. 10 dwt. (175 gr.) gross weight

\$7,000-10,000





THE PROPERTY OF EDMUND S. WILKINSON, JR.

#### 276

#### A RARE MOKUME DISH

MARK OF TIFFANY & CO., NEW YORK, CIRCA 1880

Circular, on three silver scroll feet, the dish composed of a marbleized mixture of silver, brass, and patinated copper alloys, *engraved TIFFANY & CO*.

4¼ in. (11 cm.) diameter; 1½ in. (4 cm.) high

\$8,000-12,000

#### PROVENANCE:

Christie's, New York, 19 January 1990, lot 69

#### LITERATURE:

Margery Masinter, *Tiffany's Mastery of Mokume Paris 1889*, Master of Arts in the History of Decorative Arts, The Cooper Hewitt Museum and the Parsons School of Design, 1991, p. 22, fig. 29



This dish is a masterwork of the Japanese technique of mixing metal to imitate woodgrain, called *mokume-hada*. The typical Japanese formula for this work consists of hammering soldered layers of gold, silver, and the copper alloys *shibuichi*, *shakudo*, and *kuromi*. Small appliqués of *mokume* appear on Tiffany's best mixed-metal holloware in the Japanese taste. This bowl is a rare and technically difficult example of pure *mokume*. The mark is engraved rather than struck undoubtedly to protect the bond between the various metals.

Few examples of Tiffany's cabinet pieces in pure *mokume* are known. Works include: a cigarette case and matchbox at the Metropolitan Museum of Art, a tea caddy at the New York Historical Society, a puff box at the Carnegie Museum of Art, and a vase exhibited at the 1878 Paris Exposition. Edward C. Moore, Tiffany's design director from 1869 to 1891, is credited with the adaptation of this Japanese technique. Moore owned several examples of Japanese *mokume* in his personal collection which he bequeathed to the Metropolitan Museum of Art.

Only later were *mokume* pieces created on a much larger scale, including a vase of 32 inches, exhibited at the 1889 Paris Exposition, now in the collection of the Cooper-Hewitt Museum, and the 1904 Ptarmigan Vases (24½ in. high) one sold Sotheby's, New York 20-21 January 2011 lot 114, now in the collection of the National Gallery of Canada and the second sold 20-21 January 2012, lot 52. For an in-depth discussion of Tiffany's *mokume* work, see Francis Gruber Safford and Ruth Wilford Caccavale, "Japanese Silver by Tiffany & Company in the Metropolitan Museum of Art," *Antiques* (October, 1987), plates VI, VII, VIII, pp. 816-817.



ANOTHER PROPERTY

#### 277

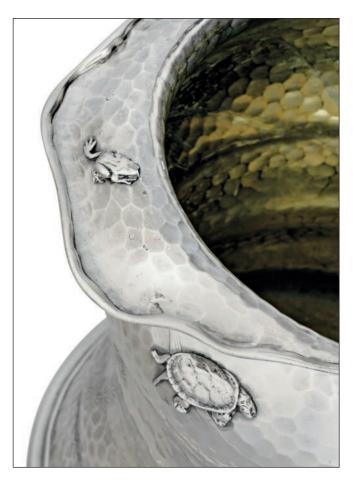
A MONUMENTAL SILVER WINE COOLER MARK OF TIFFANY & CO., NEW YORK, CIRCA 1880

In Japanesque taste; of undulating bucket form with wavy rim, the hammered surface applied with turtles, a crayfish, a frog and a beetle, with various seaweeds, the gilt interior walls and base are etched with seaweed and a snail, with overhead swing handle, the front with monogram *AL*, marked underneath, also marked 6526/1155/1504

21 in. (55.4 cm.) high; 135 oz. (4,205 gr.)

\$70,000-100,000









PROPERTY OF A GENTLEMAN

# 278

# A PARCEL-GILT SILVER TROPHY CUP

MARK OF TIFFANY & CO., NEW YORK, CIRCA 1885

Of tapering cylindrical form with a waisted neck, the spot-hammered surface applied with gilt horses and riders hunting in a field and accompanied by their hounds against an etched landscape with a fox in the background, the handles also spot-hammered with shaped grips and molded rim, marked under base, also marked 5975/9195

7¾ in. (19.7 cm.) high; 37 oz. gross weight

\$5,000-8,000

#### PROVENANCE

Christie's, New York, 22 June 1994, lot 32



# 279

# A PAIR OF PARCEL-GILT SILVER COMPOTES

MARK OF TIFFANY & CO., NEW YORK, 1883-1891

Each circular, on shaped circular base, applied with shells and seaweed; the hammered field with swirling pattern, the rim with waves and seaweed, marked under bases, also marked 7381/9159

8% in. (22.3 cm.) diameter; 46 oz. (1,431 gr.)

\$6,000-9,000

# 280

# A PARCEL-GILT SILVER BREAD BASKET

MARK OF KENNARD & JENKS, BOSTON, CIRCA 1883

With molded edges, on the center a repoussé wheat stem and with basketweave impression border and side handles, the reverse engraved *Thomas and Sarah F. Goddard from Ebenezer Collamore 1833 December 3 1883, marked on reverse* 

12¾ in. (30.5 cm.) long; 31 oz. (972 gr.)

\$1,500-2,500



139

PROPERTY OF A WEST COAST COLLECTOR

#### 281

# A SILVER TABLE GARNITURE: A PAIR OF NINE-LIGHT CANDELABRA AND A CENTERPIECE BOWL

MARK OF TIFFANY & CO., NEW YORK, CIRCA 1885

The candelabra each on shaped square base, chased and cast with shells and seaweed, one stem with sea-nymphs riding dolphins, the other with tritons riding seahorses, all surrounded by shells and seaweed, supporting eight branches and central light, each spot-hammered with detachable nozzle; the bowl circular, on four bracket feet, depicting tritons riding seahorses, the candelabra engraved with monogram under base, the bowl engraved underneath with stylized seaweed monogram, marked under bases, one candelabra also stamped 2964/2977, the other stamped 2964, the bowl stamped 6490/3616/1975

The candelabra 16 in. (40 cm.) wide and 16 in. (40 cm.) high; the bowl 12¼ in. (31.1 cm.) diameter; 296 oz. 10 dwt. (9,230 gr.)

\$150,000-250,000

A matching pair of Tiffany & Co. candelabra and two bowls sold Christie's, New York, 23 October 2013, lot 178.







#### 282

#### A SILVER WATER PITCHER

MARK OF WHITING MFG. CO., NEW YORK, CIRCA 1880

Of baluster form, the neck with hammered surface, the body repoussé with flowers and leaves, the neck with engraved monogram in the Chinese taste, marked under base

7 in. (17.8 cm.) high; 25 oz. (782 gr.)

\$2,500-3,500

PROPERTY OF A GENTLEMAN

#### 283

# A SILVER WATER PITCHER

MARK OF DOMINICK & HAFF, NEW YORK, 1882, RETAILED BY THEODORE B. STARR

Baluster form, the hammered surface chased with a dragonfly and bird among leaves and flowers, the handle hammered, marked under base 7½ in. (17.8 cm.) high; 28 oz. 10 dwt. (896 gr.)

### 284

#### A SILVER FIVE-PIECE TEA SERVICE

RETAIL MARK OF J. H. DAVIS & CO., POSSIBLY BY DOMINICK & HAFF, NEW YORK, CIRCA 1880

Comprising kettle-on-stand, cream jug, covered sugar bowl, open sugar bowl and waste bowl, each with a hammered surface, chased with foliage and birds, the kettle with replaced insulators, each marked under base

The kettle 11 in. (28 cm.) high; 108 oz. 10 dwt. (3,379 gr.) gross weight (5) \$3,000-5,000





PROPERTY OF A EUROPEAN COLLECTION

#### 285

#### A GOLD COFFEE JUG

MARK OF TIFFANY & CO., NEW YORK, CIRCA 1897; 18K

On four scroll feet, the body chased with scrolls and foliage, the hinged cover further chased, applied with foliate decoration and with urn finial, the body engraved with monogram SS, the handle with replaced insulators, engraved under base Presented Dec. 25th 1897 To Samuel Sloan by Employees D.L. & W.R.R. Co. with set & tray Presented May 15th 1912 To Mary Sloan Colt By her Mother Margaret E. Sloan, marked under base

9 in. (23 cm.) high; 21 oz. (668 gr.)

\$10,000-15,000

Samuel Sloan (1864-1939) of Garrison, New York had a distinguished financial career. He was director the Delaware, Lackawanna and Western Railroad from whom the present lot is inscribed.

PROPERTY FROM A CALIFORNIA COLLECTION

#### 286

#### A MONUMENTAL SILVER TABLE LAMP

MARK OF TIFFANY & CO., NEW YORK, 1898-1902

In the Saracenic taste, the flared circular base on six feet, the base decorated with arabesques, roundels and flowers, the baluster standard with lobed panels enclosing flowerheads, the everted neck with conforming decoration, the domed shade with twelve pierced foliate panels with upper and lower roundel borders, the shade supported by six ornately scrolled supports, with wood-handled wick adjuster, the shade with fitted silk panels, the lamp later wired for electricity, marked under base of lamp, also marked 13353/111

32 in. (81.4 cm.) high; the shade 21 in. (53.5 cm.) diameter; 336 oz. (10,472 gr.) gross weight

\$50,000-80,000

#### PROVENANCE:

Parke-Bernet Galleries, New York, 10 May 1967, lot 146

Edward C. Moore's "Saracenic" designs were launched to great acclaim at the Paris Exposition of 1889 and contributed to Tiffany's winning the Grand Prize for Silverware and Edward Moore becoming a *chevalier* of the *Légion d'Honneur* that year. John T. Curran, Moore's collaborator on many of the designs, particularly with enamel patterns, continued to work in the Saracenic style after Moore's death in 1891, exhibiting several related works at the 1893 Columbian Exposition in Chicago.

One of Tiffany's most famous Saracenic designs is the enameled Orchid Vase, which was converted to a lamp. The vase was purchased from the 1889 Paris Exposition by Phoebe Apperson Hearst, mother of William Randolph Hearst, and refitted as a fluid lamp in 1891 with a pierced silver shade of similar design to the current lot. The Hearst lamp is in the collection of San Simeon. (see: John Loring, *Magnificent Tiffany Silver*, 2001, pp. 64-73 and 192-93 for Saracenic designs and pp. 180-81 for the Orchid vase).





PROPERTY OF A MIDWESTERN COLLECTOR

#### 287

## A SILVER SOUP TUREEN

RETAIL MARK OF A. SCHMIDT & SON, PROBABLY NEW YORK, CIRCA 1900

Bombe form, on four paw feet each headed with applied leaf and berry clusters, the body molded and chased with bands of foliage, scroll handles, pierced scroll and flower rim, the domed cover with further pierced upper rim and scroll vine finial, detachable silver liner, marked underneath

16½ in. (42 cm.) long over handles; 195 oz. 10 dwt. (6,094 gr.)

\$15,000-25,000

#### PROVENANCE:

Sotheby's, New York, 15 June 1998, lot 1547



#### 288

#### A PAIR OF PARCEL-GILT SILVER DESSERT STANDS

MARK OF TIFFANY & CO., NEW YORK, CIRCA 1880

Each on square domed base with incurved corners and four conforming shaped bracket feet, embossed with Chinese-style chrysanthemums and foliage, the pedestal with panels pierced with gourds, prunus and chrysanthemum, the interior of the gilt dish with etched foliate decoration, the center of each applied with monogram  $\it CLW, marked underneath, also marked 5299/9372$ 

9 in. (23 cm.) diameter; 81 oz. 10 dwt. (2,548 gr.) (2)

\$12,000-18,000

#### PROVENANCE

Sotheby's, New York, 17 May 1999, lot 249

The present lot is listed in the Tiffany archives as "Compotier Wolff Miss," with a manufacturing cost of \$250 per piece.



PROPERTY FROM A NEW YORK COLLECTION

#### 289

#### A SILVER WATER PITCHER

MARK OF TIFFANY & CO., NEW YORK, CIRCA 1880

Baluster form, the domed circular foot chased with shells and seaweed, the bulbous body part-fluted, the neck applied with a dolphin, shell and wave rim, scroll handle, marked under base, also marked 8463/4515

11 in. (28 cm.) high; 51 oz. (1,599 gr.)

\$2,500-3,500

PROPERTY OF A GENTLEMAN

#### 290

# A SILVER WATER PITCHER

MARK OF TIFFANY & CO., NEW YORK, 1873-91

The baluster body and flaring cylindrical neck chased all over with flowers and foliage, with conforming handle,  $marked\ under\ base$ 

7¼ in. (17.8 cm.) high; 22 oz. 10 dwt. (710 gr.)

\$2,000-3,000





PROPERTY OF A MIDWESTERN COLLECTOR

#### 291

#### A PAIR OF SILVER COMPOTES

MARK OF TIFFANY & CO., NEW YORK, 1891-1902

Chrysanthemum pattern, each circular on pedestal base supported by four feet, the bowl with lobed, wavy border, the field engraved with monogram, marked under bases, also marked 8542/8966

9 in. (23 cm.) diameter; 50 oz. (1,557 gr.)

\$4,000-6,000

#### ·292

(2)

## A PAIR OF SILVER SALT CELLARS

MARK OF TIFFANY & CO., NEW YORK, CIRCA 1890

Chrysanthemum pattern, each rectangular and with rectangular foot, the everted rim with chrysanthemum flowers; together with two chrysanthemum pattern spoons, engraved "B", the bowls gilt, marked underneath and on reverse of the handles, the cellars also marked 9941 / 7301

4 in. (10 cm.) long; 7 oz. (223 gr.)

(4)

\$1,000-2,000





# 293

## A SILVER SALVER

MARK OF TIFFANY & CO., NEW YORK, CIRCA 1880

Chrysanthemum pattern, shaped circular, marked on reverse, also marked 5716  $\,$  /  $5960\,$ 

13 in. (33 cm.) diameter; 38 oz. 10 dwt. (1,212 gr.)

\$3,000-5,000



# 294

# A SILVER SIX-PIECE TEA AND COFFEE SERVICE WITH TRAY

MARK OF TIFFANY & CO., NEW YORK, CIRCA 1880

Chrysanthemum pattern, comprising a kettle-on-stand with burner, coffee pot, teapot, each with replaced insulators, covered sugar bowl, cream jug and waste bowl, each on four chrysanthemum-clad feet, with globular fluted body, the shaped rectangular tray with chrysanthemum border, engraved with a coat-of-arms, each marked under base, also marked 5960/5525; the kettle 6176/5230-31; the tray 6682/3405

The tray 28 in. (71 cm.) long over handles

(7)

\$25,000-35,000



ANOTHER PROPERTY

#### 295

# A MARTELÉ SILVER THREE-PIECE PART DESK SET

MARK OF GORHAM MFG. CO., PROVIDENCE, 1898-1899

Comprising a chamberstick, blotter and ink eraser, decorated with flowers and foliage, the chamberstick handle formed as a twisted stem, the chamberstick marked under base, the blotter and ink eraser marked on the side, each also marked Spaulding & Co., also marked 8529, 7627 and 7632 in rectangle

The blotter 4% in. (12 cm.) wide; the chamberstick 3% in. (9 cm.) diameter; the chamberstick 2 oz. 10 dwt. (80 gr.)

\$3,000-6,000

According to Larry Pristo in *Martelé: Gorham's Art Nouveau Silver* (2002), pp. 229 and 237 the blotter took six hours to make and twenty hours to chase at a cost of \$28. The chamberstick took twelve hours to make and sixteen hours to chase at a cost of \$29.



PROPERTY OF A NEW JERSEY COLLECTOR

#### 296

# A RARE MARTELÉ SILVER JEWEL CASKET

MARK OF GORHAM MFG. CO., PROVIDENCE, 1899, SPECIAL ORDER

Of oblong form, on four scroll feet, with hammered surface and chased all over with shells, seaweed, water, putti, sea nymphs and dolphins, the front and back of the body with cartouches depicting Venus, each corner chased with a mermaid, the hinged cover with initial C, the interior gilt, marked under base, also with pattern number 8743 in a rectangle for a special order

9¼ in. (23.5 cm.) long; 54 oz. 10 dwt. (1,695 gr.)

\$8,000-12,000

#### LITERATURE:

Larry Pristo, Martelé: Gorham's Nouveau Art Silver, 2002, illus. p. 128

According to Larry Pristo in *Martelé: Gorham's Nouveau Art Silver* (2002), this casket was chased by Robert Bain. It took eighty-five hours of production and two hundred and ninety hours of chasing, cost Gorham \$375.85 and was completed on July 27, 1899. It was offered to Starr for \$450.



#### 297

#### A MARTELÉ SILVER CENTERPIECE BOWL

MARK OF GORHAM MFG. CO., PROVIDENCE, 1904

Shaped oval, on four scroll feet, the broad, everted and undulating rim chased with iris heads and lily sprays, the interior gilt, the underside engraved with monogram GDC,  $marked\ under\ base$ ,  $also\ marked\ H/DM$ 

16¼ in. (41.2 cm.) long; 63 oz. 10 dwt. (1,989 gr.)

\$12,000-18,000

According to Larry Pristo in *Martelé: Gorham's Nouveau Art Silver* (2002), this centerpiece bowl was produced by James Leckenby and took forty hours to make. The chasing, which took eighty-one hours to complete, was executed by George E. Germer. The piece was finished on December 27, 1904 and cost Gorham \$225.



#### 298

#### A MARTELÉ SILVER VEGETABLE TUREEN AND COVER

MARK OF GORHAM MFG. CO., PROVIDENCE, 1902

Of oval form with two scroll handles and a waved rim, the base with four mask feet, the body chased with flowers and foliage, the conforming detachable cover with bud finial,  $marked\ under\ base$ ,  $also\ marked\ BRO$ 

12¾ in. (32.5 cm.) long over handles; 50 oz. (1,569 gr.)

\$8,000-12,000

According to Larry Pristo in *Martelé: Gorham's Nouveau Art Silver* (2002), this vegetable tureen was produced by David H. Glover in 1902 and took ninety hours to make. The chasing took one hundred and twenty hours to complete. The cost to Gorham was \$260.



# **299**A PAIR OF MARTELÉ SILVER CANDLESTICKS

MARK OF GORHAM MFG. CO., PROVIDENCE,

Each baluster form on shaped square domed and lobed base, chased with foliage and fuchsias, with detachable shaped circular nozzle, marked under base and on nozzle, also marked PUN

12 in. (30.5 cm.) high; 55 oz. (1,726 gr.) (2) \$8,000-12,000

Larry Pristo, in *Martelé: Gorham's Nouveau*Art Silver (2002), records that two pairs of candlesticks, including the present lot, took Nels N. Ha(a)rklou 48 hours to make. The chasing took 60 hours. The two pairs were completed by October 7, 1919 and each pair cost \$600 to produce.

#### 300

#### A MARTELÉ SILVER MEAT DISH

MARK OF GORHAM MFG. CO., PROVIDENCE, 1909

Shaped oval, the border chased with flowers and foliage, marked under base, also marked R/YD

14% in. (36.5 cm.) long; 23 oz. 10 dwt. (733 gr.) \$4,000-6,000

According to Larry Pristo's *Martele: Gorham's Nouveau Art Silver* (2002), two meat dishes coded R/YD were made, both were part of three piece sets. The first, completed June 29, 1909 by John M. Sorum took 24 hours to produce and was chased by Herbert C. Lloyd for 73 hours at a cost of \$120. The second, by Alfred J. Ottestad, took 23 hours to produce.





PROPERTY OF A GENTLEMAN

#### 301

# A MARTELÉ SILVER SIX-PIECE TEA AND COFFEE SERVICE WITH TRAY

MARK OF GORHAM MFG. CO., PROVIDENCE, 1918

Comprising a kettle-on-stand, teapot, coffee pot, cream jug, sugar bowl and waste bowl, each of *bombé* form on a lobed and shaped oval base, the hammered body chased with flowers, the high-domed covers with openwork foliate and berry finial, the kettle, teapot and coffee pot with wood insulators, the cream jug with gilt interior, the tray shaped oval, each with monogram *EMS*, each marked under base, also marked LQU-LQV, the tray LQS

The coffeepot 11 in. (28 cm.) high; 335 oz. (10,432 gr.) gross weight, the tray 31% in. (79.5 cm.) long (7)

\$15,000-25,000

According to Larry Pristo in *Martelé: Gorham's Nouveau Art Silver* (2002), this tea and coffee service was made by William L. Hughes or E. Hughes, the tray by John M. Sorum. The service required 545 hours to make and 435 hours to chase. The records indicate the five-piece service was priced at \$1,000.



ANOTHER PROPERTY

#### 302

#### AN ATHENIC-PATTERN SILVER AND GLASS CLARET JUG

MARK OF GORHAM MFG. CO., PROVIDENCE, 1903

In the art nouveau style, the pear-shaped jug engraved with floral sprays, on a silver circular foot with silver collar and hinged cover chased with flowers and grape motifs, scrolled thumb piece and turned wood finial, silver gilt interiors, marked under base D842 and under cover sterling

13¼ in. (33.5 cm.) high

\$5,000-8,000

302

PROPERTY OF A MIDWESTERN COLLECTOR

#### 303

#### A SILVER FIGURAL FRUIT BOWL

MARK OF HOWARD & CO., NEW YORK, 1910

Shaped oval, the base and body chased with scrolls and flowers, the handle formed as Venus and Cupid on her lap, the base engraved with a monogram, marked under base

10 in. (25.5 cm.) long; 35 oz. (1,096 gr.)

\$2,000-3,000





PROPERTY OF A GENTLEMAN

#### 304

# A PAIR OF SILVER VEGETABLE TUREENS

RETAILED BY TIFFANY & CO., NEW YORK, CIRCA 20TH CENTURY

In the French taste, each circular, the circular foot and rim with guilloche border, the lower body with strapwork, foliate scroll handles, the cover with vegetable finial, with silver-plated liner, engraved Tiffany & Co. under base, each further engraved 16, 17, 18, and 19

11½ in. (29.2 cm.) wide over handles; 136 oz. 10 dwt. (4,249 gr.)

\$6,000-9,000

PROPERTY FROM A NEW YORK COLLECTION

#### 305

(2)

#### A SET OF NINE CANADIAN SILVER DINNER PLATES MARK OF HENRY BIRKS & SONS, MONTREAL, 20TH CENTURY

Each shaped circular, with applied foliate and shell rim and chased and scroll and flower border, the field of each engraved *H*, each marked underneath; together with a larger example marked by Graff, Washbourn & Dunn

Each 11½ in. (29.4 cm.) diameter; The Graff plate 12½ in. (32 cm.) diameter; 246 oz. (7,666 gr.) (10)

\$3,000-5,000





PROPERTY OF A LADY

#### 306

# A SILVER SOUP TUREEN AND STAND WITH LADLE, DESIGNED BY ELSA PERETTI

MARK OF TIFFANY & CO., NEW YORK, CIRCA 1984 AND PAMPOLINI ERMINCO DI PAMPOLOINI FRANCO, FLORENCE

Of globular form, the tureen with domed cover and gilt interior, the circular stand with asymmetrical everted rim, the ladle with openwork loop handle, the tureen and stand marked TIFFANY & CO., STERLING, 925, \*176FL and ITALY, the cover marked 925, \*176FL, the ladle marked T STERLING PERETTI © ITALY 1984

The stand 16½ in. (42 cm.) wide; 123 oz. (3,828 gr.)

\$10,000-20,000 (3)

This model of soup tureen was exhibited at The Museum of Fine Arts, Boston, and is illustrated in Charles H. Carpenter and Janet Zapata, *The Silver of Tiffany and Co.*, 1850-1987, cat. no 67 a-b, p. 51. Another tureen of this design sold in these rooms, 20 May 2015, lot 376.



ANOTHER PROPERTY

#### 307

#### A SILVER TRAY

MARK OF PETER MÜLLER-MUNK, NEW YORK, CIRCA 1930

Rectangular, the broad rim applied with arch, line and circular motifs, five compartments of various sizes, semi-circular curved handles, *marked inside largest compartment* 

21 in. (53.5 cm.) long over handles; 47 oz. (1,465 gr.)

\$8,000-12,000

German-born Peter Müller-Munk (1904-67) immigrated to the United States in 1926. In an early surviving commentary on his work Müller-Munk equated the work of a silversmith with that of a "sculptor and an architect," and declared that the owner of a silver creation should value it with the same joy as the possessor of a Picasso.

He worked briefly for Tiffany & Co. and then opened his own studio on West 4th Street, in New York. In 1928-29, he participated in a number of significant industrial art exhibitions sponsored by Macy's, the Metropolitan Museum of Art and the Newark Museum. In the following decade Müller-Munk gained recognition as an industrial designer, first as an academic at the Carnegie Institute of Technology, and then by establishing his own industrial design firm. Müller-Munk's silver has a strong emphasis on geometric shapes, and often reinterprets neoclassical designs with pared-down ornament. In 1964 Müller-Munk played a major role in creating the 12-story Unisphere, the centerpiece of the New York World's Fair in Queens. Today Müller-Munk is recognized as a founding father of American industrial design and the first major retrospective of his work is currently on view at the Carnegie Museum.

An ashtray set, of related form to the small compartments of the present tray, by Peter Müller-Munk, circa 1928 - 1931, is in the collection of the Museum of Fine Arts Boston (see, R. Delphia, J. Stern and C. Walworth, *Silver to Steel: The Modern Designs of Peter Müller-Munk*, Carneigie Museum of Art, Pittsburgh, 2015). The arch motif of the present lot is one of the distinctive hallmarks of Müller-Munk's oeuvre.



PROPERTY OF A NEW YORK FAMILY

#### 308

#### A SILVER FLATWARE SERVICE, DESIGNED BY GIO PONTI

MARK OF REED & BARTON, TAUNTON, MASSACHUSETTS, CIRCA 1962

Diamond pattern, comprising:

Twelve dinner forks

Twelve dessert forks

Twelve dessert spoons

Twenty-four teaspoons

Twelve dinner knives, with stainless steel blades

Thirteen butter knives, with stainless steel blades

A serving fork and spoon

A pierced serving spoon

A sauce ladle

A jam spoon

A cake slice

in an associated canteen

104 oz. 10 dwt. (3,247 gr.) weighable silver

\$4,000-6,000

Italian architect and designer Gio Ponti (1891-1979) created the Diamond pattern in 1958. This service was acquired in 1962.

ANOTHER PROPERTY

#### ∆**∙309**

#### AN ASSEMBLED SILVER FLATWARE SERVICE

MARK OF REED & BARTON, TAUNTON, MASSACHUSETTS, POST-1958

Lark and Diamond pattern, comprising:

Eight dinner forks, four Diamond pattern

Eight dessert forks, four Diamond pattern

Ten teaspoons, two Diamond pattern

Eight dinner knives, with stainless steel blades, four Diamond pattern

Eight butter knives, with stainless steel blades, three Diamond pattern

Four large serving spoons

A sauce ladle

A dessert spoon

A jam spoon

A serving fork A butter knife

48 oz. (1,503 gr.) weighable silver

(51)

\$1,500-2,500

(91)

#### 310

#### A SILVER ASSEMBLED FLATWARE SERVICE MARK OF REED & BARTON, TAUNTON, 20TH **CENTURY**

Francis I pattern, variously monogrammed; comprising:

Twelve table spoons

Fourteen teaspoons

Eleven iced-tea spoons

Thirteen coffee spoons

Twelve citrus spoons

Ten bouillon spoons

Twelve dinner forks

Eight lunch forks

Twelve dessert forks

Nine seafood forks

Twelve ice-cream forks

Twenty-five dinner knives, ten with silver plated blades; fifteen with stainless steel blades Twelve steak knives, with stainless steel blades

Eight fruit knives, with stainless steel blades

Twelve butter spreaders

A cold meat fork

Two sauce ladles, in sizes

A large soup spoon

Two jelly servers

A sugar spoon

Two tomato servers, one with gilt bowl

A salad spoon

Two olive forks

A pickle fork

A butter knife, with stainless steel blade

190 oz. 10 dwt. (5,934 gr.) weighable silver

(196)

\$5,000-8,000

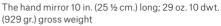
PROPERTY FROM THE ESTATE OF LYNN WOLFSON

#### 311

# A GOLD SEVEN-PIECE DRESSER SET; 14 KT

MARK OF GORHAM MFG. CO., PROVIDENCE, **CIRCA 1910** 

Comprising hand mirror, hair brush, two clothes brushes, shoe horn, button hook and file, together with a silver-gilt comb mark of S. J. Rose & Son, Birmingham, 1988, each marked on edge







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## CONDITIONS OF SALE • BUYING AT CHRISTIE'S

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- (a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a warranty that any individual component part of any watch is authentic. Watchbands described as "associated" are not part of the original watch and may not be authentic. Clocks may be sold without pendulums, weights or keys.
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  - (ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

- (iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.
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lot for identical amounts, and at the auction these are the highest bids on the lot, we will sell the lot to the bidder whose written bid we received first.

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- (c) withdraw any lot;
- (d) divide any lot or combine any two or more lots;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the lot, or reoffer and resell any lot. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

#### 4 BIDDING

The auctioneer accepts bids from:

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

#### 5 BIDDING ON BEHALF OF THE SELLER

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

#### 6 BID INCREMENTS

Bidding generally starts below the low estimate and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

#### 7 CURRENCY CONVERTER

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

#### 8 SUCCESSFUL BIDS

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

auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges

#### 9 LOCAL BIDDING LAWS

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

#### D THE BUYER'S PREMIUM AND TAXES 1 THE BUYER'S PREMIUM

In addition to the hammer price, the successful bidder agrees to pay us a buyer's premium on the hammer price of each lot sold. On all lots we charge 25% of the hammer price up to and including US\$100,000, 20% on that part of the hammer price over US\$100,000 and up to and including US2,000,000, and 12% of that part of the hammer price above US\$2,000.000.

#### 2 TAXES

The successful bidder is responsible for any applicable tax including any sales or compensating use tax or equivalent tax wherever they arise on the hammer price and the buyer's premium. It is the successful bidder's responsibility to ascertain and pay all taxes due. Christie's may require the successful bidder to pay sales or compensating use taxes prior to the release of any purchased lots that are picked up in New York or delivered to locations in California, Florida, Illinois, Massachusetts, New York, Pennsylvania, Rhode Island or Texas. Successful bidders claiming an exemption from sales tax must provide the appropriate documentation on file with Christie's prior to the release of the lot. For more information, please contact Purchaser Payments at +1 212 636 2496.

#### F WARRANTIES 1 SELLER'S WARRANTIES

For each lot, the seller gives a warranty that the seller: (a) is the owner of the lot or a joint owner of the lot acting with the permission of the other co-owners

or, if the seller is not the owner or a joint owner of the lot, has the permission of the owner to sell the lot, or the right to do so in law; and

(b) has the right to transfer ownership of the lot to the buyer without any restrictions or claims by anvone else.

If either of the above warranties are incorrect, the seller shall not have to pay more than the purchase price (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, other damages or expenses. The seller gives no warranty in relation to any lot other than as set out above and, as far as the seller is allowed by law, all warranties from the seller to you. and all other obligations upon the seller which may be added to this agreement by law, are excluded.

#### 2 OUR AUTHENTICITY WARRANTY

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

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

catalogue description before bidding.

- (d) The authenticity warranty applies to the Heading as amended by any Saleroom Notice.
- (e) The authenticity warranty does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the Heading either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- (f) The authenticity warranty does not apply if the lot can only be shown not to be authentic by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the lot.
- (g) The benefit of the authenticity warranty is only available to the original buyer shown on the invoice for the lot issued at the time of the sale and only if the original buyer has owned the lot continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.
- (h) In order to claim under the authenticity warranty vou must:
  - (i) give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;
  - (ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the lot mutually agreed by you and us in advance confirming that the lot is not authentic. If we have any doubts, we reserve the right to obtain additional opinions at our expense: and
  - (iii) return the lot at your expense to the saleroom from which you bought it in the condition it was in at the time of sale.
- (i) Your only right under this authenticity warranty is to cancel the sale and receive a refund of the purchase price paid by you to us. We will not, under any circumstances, be required to pay you more than the purchase price nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, other damages or expenses.
- (j) Books. Where the lot is a book, we give an additional warranty for 21 days from the date of the auction that any lot is defective in text or illustration, we will refund your purchase price, subject to the following terms:
  - (a) This additional warranty does not apply to:
  - (i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
  - (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
  - (iii) books not identified by title;
  - (iv) lots sold without a printed estimate;
  - (v) books which are described in the catalogue as sold not subject to return; or
  - (vi) defects stated in any condition report or announced at the time of sale.
  - (b) To make a claim under this paragraph you must give written details of the defect and return the lot to the sale room at which you bought it in the same condition as at the time of sale, within 21 days of the date of the sale.
- (k) South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting. In these categories, the authenticity warranty does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the lot is a forgery. Christie's will refund to the original buyer the purchase price in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs  $E_2(b)$ , (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

# F PAYMENT

#### 1 HOW TO PAY

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

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

- (b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the lot and you need an export licence.
- (c) You must pay for lots bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
  - (i) Wire transfer
  - IP Morgan Chase Bank, N.A., 270 Park Avenue, New York, NY 10017; ABA# 021000021; FBO: Christie's Inc.; Account # 957-107978,
  - for international transfers, SWIFT: CHASUS33. (ii) Credit Card.
  - We accept Visa, MasterCard, American Express and China Union Pay. A limit of \$50,000 for credit card payment will apply. This limit is inclusive of the buyer's premium and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashier's Department. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Cashier's Department, whose details are set out in paragraph (d) below.

(iii) Cash

We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Cashier's Department only (iv) Bank Checks

You must make these payable to Christie's Inc. and there may be conditions.

(v) Checks

You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

- (d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Cashiers' Department, 20 Rockefeller Center, New York, NY 10020.
- (e) For more information please contact our Cashier's Department by phone at +1 212 636 2495 or fax at +1 212 636 4939.

#### 2 TRANSFERRING OWNERSHIP TO YOU

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

#### 3 TRANSFERRING RISK TO YOU

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

(a) When you collect the lot; or

(b) At the end of the 7th day following the date of the auction or, if earlier, the date the lot is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.

#### 4 WHAT HAPPENS IF YOU DO NOT PAY

- (a) If you fail to pay us the purchase price in full by the due date, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
  - (i) we can charge interest from the due date at a rate of up to 1.34% per month on the unpaid amount due; (ii) we can cancel the sale of the lot. If we do this,

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

#### 5 KEEPING YOUR PROPERTY

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

#### G COLLECTION AND STORAGE 1 COLLECTION

Once you have made full and clear payment, you must collect the lot within 7 days from the date of the auction. (a) You may not collect the lot until you have made full

- and clear payment of all amounts due to us. (b) If you have paid for the lot in full but you do not collect the lot within 90 calendar days after the auction, we may sell it, unless otherwise agreed in writing. If we do this we will pay you the proceeds of the sale after taking our storage charges and any other amounts you owe us and any Christie's Group company.
- (c) In accordance with New York law, if you have paid for the lot in full but you do not collect the lot within 180 calendar days of payment, we may charge you New York sales tax for the lot.
- (d) Information on collecting lots is set out on an information sheet which you can get from the bidder registration staff or Christie's Cashier's Department at +1 212 636 2495.

#### 2 STORAGE

- (a) If you have not collected the lot within 7 days from the date of the auction, we or our appointed agents can:
  - (i) charge you storage fees while the lot is still at our saleroom: or

- (ii) remove the lot at our option to a warehouse and charge you all transport and storage costs
- (b) Details of the removal of the lot to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

#### H TRANSPORT AND SHIPPING 1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Art Transport at +1 212 636 2480. See the information set out at www.christies. com/shipping or contact us at ArtTransportNY@ christies.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

#### 2 EXPORT AND IMPORT

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

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any lot prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the lot. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at www.christies.com/shipping or contact us at ArtTransportNY@christies.com.

#### (b) Endangered and protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any lot containing wildlife material if you plan to import the lot into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.

#### (c) Lots containing Ivory or materials resembling ivory

If a lot contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the lot from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that lot at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the purchase price if your lot may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

#### (d) Lots of Iranian origin

Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a lot if the lot originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a lot in contravention of the sanctions or trade embargoes that apply to you. (f) Gold

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

#### (g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the lot free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular lot.

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

#### **OUR LIABILITY TO YOU**

- (a) We give no warranty in relation to any statement made, or information given, by us or our representatives or employees, about any lot other than as set out in the authenticity warranty and, as far as we are allowed by law, all warranties and other terms which may be added to this agreement by law are excluded. The seller's warranties contained in paragraph E1 are their own and we do not have any liability to you in relation to those warranties.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any lot) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale: or
- (ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any lot with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity. importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVETM, condition reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any lot.
- (e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the purchase price paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

# **OTHER TERMS**

#### **OUR ABILITY TO CANCEL**

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a lot if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation

#### 2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another Christie's Group company and marketing partners to analyse our customers and to help us to tailor our services for buyers If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVETM instead. Unless we agree otherwise in writing, you may not videotape or record proceedings

#### 3 COPYRIGHT

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

#### 4 ENFORCING THIS AGREEMENT

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

#### 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

#### 6 TRANSLATIONS

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

#### 7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another Christie's Group company for use as described in, and in line with, our privacy policy at www.christies.com.

#### 8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

#### 9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a lot will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to IAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to IAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration. Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce

a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

#### 10 REPORTING ON WWW.CHRISTIES.COM

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

#### K GLOSSARY

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

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

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

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

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

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

condition: the physical condition of a lot. due date: has the meaning given to it paragraph F1(a). estimate: the price range included in the catalogue or any saleroom notice within which we believe a lot may sell. Low estimate means the lower figure in the range and high estimate means the higher figure. The mid estimate is the midpoint between the two.

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

Heading: has the meaning given to it in paragraph E2. lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

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

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

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

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

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

UPPER CASE type: means having all capital letters. warranty: a statement or representation in which the person making it guarantees that the facts set out in it

> E2(k) 07/08/15 G1(b) 02/12/15

## SYMBOLS USED IN THIS CATALOGUE

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

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

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Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

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

Δ

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

•

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

See Storage and Collection pages in the catalogue.

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

# IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

#### **IMPORTANT NOTICES**

#### $\Delta$ : Property Owned in part or in full by Christie's

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol  $\Delta$  next to its lot number.

#### ° Minimum Price Guarantees:

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol "next to the lot number.

#### ° ♦ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol  $\P \bullet$ .

The third party will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the lot above the written bid. Where it does so, and is the successful bidder, the fixed fee for taking on the guarantee risk may be netted against the final purchase price.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot.

#### Other Arrangements

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

Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a lot and/or notified us of their intention to bid.

Please see http://www.christies.com/ financial-interest/ for a more detailed explanation of minimum price guarantees and third party financing arrangements.

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Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

#### **QUALIFIED HEADINGS**

In Christie's opinion a work by the artist.

\*"Attributed to ..

In Christie's qualified opinion probably a work by the artist in whole or in part.

whole or in part.
\*"Studio of ..."/ "Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

\*"Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

\*"Follower of ...

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

\*"Manner of ...

In Christie's qualified opinion a work executed in the artist's style but of a later date.

\*"After ...

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/

"Inscribed ...

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/ "With date ..."/

"With inscription ..."

In Christie's qualified opinion the signature/

date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

\*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the seller assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the Authenticity Warranty shall not be available with respect to lots described using this term.

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All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations. These will vary by department.

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All lots will be stored free of charge for 35 days from the auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Operation hours for collection from either location are from 9.30 am to 5.00 pm, Monday-Friday. Lots may not be collected during the day of their move to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

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**Lots** will not be released until all outstanding charges due to Christie's are paid in full. Please contact Christie's Client Service Center on +1 212 636 2000.

Charges	All Property
Administration (per <b>lot</b> , due on Day 36)	\$150.00
Storage (per <b>lot</b> /day, beginning Day 36)	\$12.00

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality.

Please contact CFASS New York for details and rates: Tel + 1 212 636 2070, storage@cfass.com

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Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding-interval.

US\$50 to US\$1,000 by US\$50s US\$1,000 to US\$2,000 by US\$100s US\$2,000 to US\$3,000 by US\$200s US\$3,000 to US\$5,000 by US\$200, 500, 800

(e.g. US\$4,200, 4,500, 4,800)

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US\$30,000 to US\$50,000 by US\$2,000, 5,000, 8,000

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US\$50,000 to US\$100,000 by US\$5,000s US\$100,000 to US\$200,000 by US\$10,000s Above US\$200,000 at auctioneer's discretion

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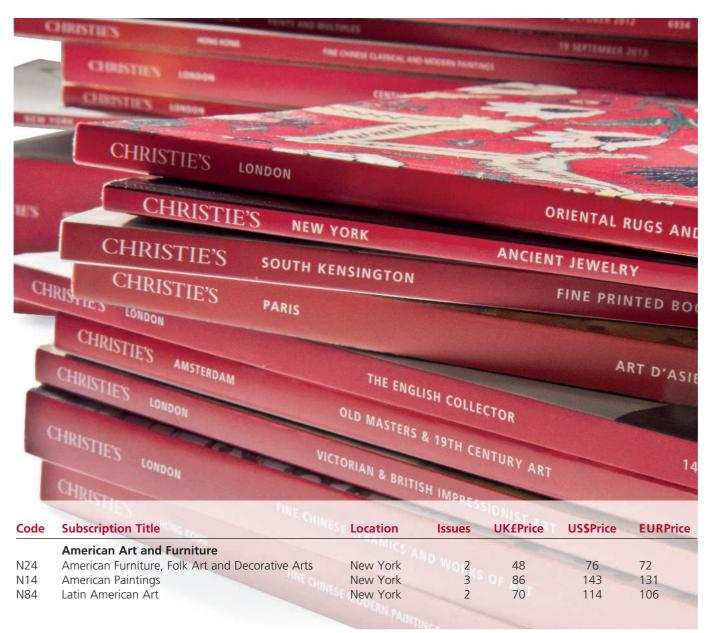
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