



Living with Art

New York • Tuesday 28 - Wednesday 29 March 2017

CHRISTIE'S

Living With Art FAQs

1

HOW DO I GET STARTED?

Go to our New York saleroom at 20 Rockefeller Plaza, where all works are presented before each sale. Access is free from seven days a week—with the exception of holiday closings.

Visit christies.com and consult the international auction calendar, online catalogues and descriptions of works.

Contact our specialists to provide you with additional information, such as condition reports.

Create a My Christie's online account to stay informed about sales and objects of interest.

2

HOW DO I PARTICIPATE IN THE AUCTION?

In the saleroom: go to our registration desk to register for a numbered bidding paddle at least 30 minutes before the sale.

By phone: register with the bids department or our specialists up until the morning of the sale; you will be contacted during the sale by one of our employees who will, at your instruction, place bids on your behalf.

On the internet: through Christie's Live, our online bidding platform, follow the sales from your computer and bid in real time.

If you cannot attend the sale: take the time to leave a written bid using the form at the back of this catalogue. Christie's will be responsible for attaining the best possible price on your behalf.

3

DO I NEED TO PROVIDE DOCUMENTS?

If you have already bid, bought or sold at Christie's, only your name and customer number are required.

Any new bidder must provide proof of identity, proof of address and bank details (i.e. bank statement, canceled check, etc.) at the time of registration.

4

HOW MUCH WILL I PAY?

In addition to the sale price announced in the room, the following charges will apply to the final amount:

- A buyer's premium, which is 25% of the final bid price of each lot up to and including \$150,000; 20% of the excess of the hammer price above \$150,000 and up to and including \$3,000,000; and 12% of the excess of the hammer price above \$3,000,000.
- Any applicable value added tax, sales or compensating use tax or equivalent tax in the place of sale

5

HOW DO I PAY AND TAKE MY PURCHASE HOME?

Immediately following the sale, provide us with your name and permanent address and, if requested, details of the bank from which payment will be made. The full amount due (comprising the hammer price, buyer's premium and any applicable taxes) must be paid no later than 4:30pm on the seventh calendar day following the sale.

Once payment is made, you must collect purchased lots within 30 calendar days from the date of the sale, unless otherwise agreed upon in advance. For assistance arranging shipping, you may contact Christie's art transport department.





LIVING WITH ART

NEW YORK • TUESDAY 28 - WEDNESDAY 29 MARCH 2017

AUCTION

Tuesday

28 March 2017

SESSION I 10.00 am (Lots 1-163)

SESSION II 2.00 pm (Lots 164-313)

20 Rockefeller Plaza
New York, NY 10020

Wednesday

29 March 2017

SESSION III 10.00 am (Lots 314-486)

VIEWING

Friday	24 March	10.00 am - 5.00 pm
Saturday	25 March	10.00 am - 5.00 pm
Sunday	26 March	1.00 pm - 5.00 pm
Monday	27 March	10.00 am - 5.00 pm
Tuesday	28 March	9.30 am - 5.00 pm
Wednesday	29 March	9.30 am - 1.00 pm

AUCTION CODE AND NUMBER

In sending written bids or making inquiries, this sale should be referred to as
VIRGINIA-13956

SALE INQUIRIES

Tel: +1 212 636 2200
Fax: +1 212 492 5718
Email: LivingWithArtInquiries@christies.com

CONDITIONS OF SALE

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

AUCTION RESULTS

www.christies.com

View catalogues and leave bids
online at christies.com

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 such bids at or above the reserve.

These auctions feature

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CHRISTIE'S

LIVING WITH ART

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Head of Sale

Sabina Milbank
Head of Sale Management

Clare Simon
Elisabeth Day
Sale Coordinators

Virginia Wilbanks
Department Coordinator

SALE INQUIRIES

Tel: +1 212 636 2200
Fax: +1 212 492 5718
Email:
LivingWithArtInquiries@christies.com

ABSENTEE AND TELEPHONE BIDS

Tel: +1 212 636 2437

POST-SALE SERVICES

Lawrence Keating
Post-Sale Coordinator
Payment, Shipping and Collection
Tel: +1 212 636 2650
Fax: +1 212 636 4939
Email: PostSaleUS@christies.com

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SPECIALISTS CONTACTS

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Emily Gladstone

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Casey Rogers
Brian Evans
Astrid Malingreau

CARPETS

Elisabeth Parker

CERAMICS AND GLASS

Carleigh Queenth
Sophie Sevenoaks
Natalie Voorheis

JEWELRY AND ASIAN WORKS OF ART

Victoria Tudor
Sophie Sevenoaks

SILVER, RUSSIAN AND OBJECTS OF VERTU

Jill Waddell
Natalie Voorheis
Sophie Sevenoaks

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Richard Nelson
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Elisabeth Parker
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William Strafford
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Regional Managing Director

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Important Information

TELEPHONE BIDS WILL BE ACCEPTED FOR LOTS WITH LOW- END ESTIMATES OF \$1500 AND ABOVE, NO LATER THAN 24 HOURS PRIOR TO THE SALE AND ONLY IF THE CAPACITY OF OUR POOL OF STAFF PHONE BIDDERS ALLOWS. ARRANGEMENTS TO BID IN LANGUAGES OTHER THAN ENGLISH MUST BE MADE WELL IN ADVANCE OF THE SALE DATE.

TELEPHONE BIDS MAY BE RECORDED, BY BIDDING ON THE TELEPHONE, PROSPECTIVE PURCHASERS CONSENT TO THE RECORDING OF THEIR CONVERSATIONS.

CHRISTIE'S OFFERS ALL ABSENTEE AND TELEPHONE BIDDING SERVICES AS A CONVENIENCE TO OUR CLIENTS, BUT WILL NOT BE RESPONSIBLE FOR ERRORS OR FAILURES TO EXECUTE BIDS.

PLEASE NOTE THAT ALL LOTS HIGHLIGHTED WITH RED TITLES ARE OFFERED WITHOUT A RESERVE. ALL LOTS WITH AN ASTERISK MAY BE EXEMPT FROM SALES TAX, AS SET FORTH IN THE SALES TAX NOTICE AT THE BACK OF THE CATALOGUE.

PLEASE NOTE THAT THE MAJORITY OF FURNITURE LOTS IN THE LIVING WITH ART SALE ARE TRANSFERRED TO CHRISTIE'S FINE ART STORAGE SERVICES (CFASS IN RED HOOK, BROOKLYN) ON THE DAY OF THE SALE. PLEASE SEE 'ALL YOU NEED TO KNOW - PROPERTY PICK UP & STORAGE' AT THE BACK OF THE CATALOGUE FOR FURTHER DETAILS. PLEASE CHECK WITH CASHIERS BEFORE PICKING UP PROPERTY.

Please note lots marked with a square ■ will be moved to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) on the last day of the sale. **Lots** are not available for collection at Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) until after the third business day following the sale. All lots will be stored free of charge for 30 days from 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 9.30AM to 5.00 PM, Monday-Friday. After 30 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection. 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.

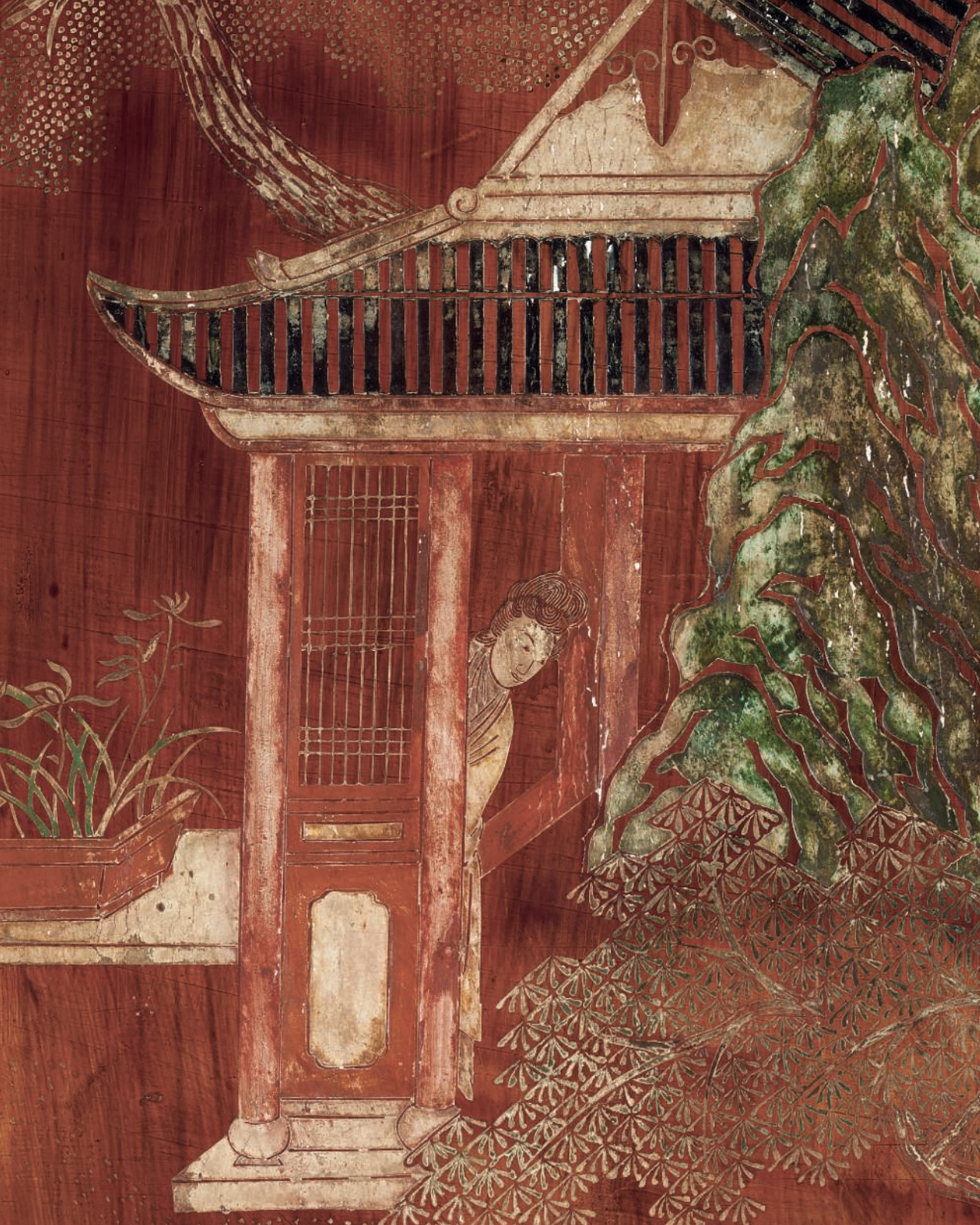
21/06/16

[35]



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

LOT 249 (detail)



SESSION I (LOTS 1-163)

PROPERTY FROM A PRIVATE COLLECTION
FORMED FOR THE CRESPI ESTATE, DALLAS, TX
(LOTS 1-127)

Christie's is pleased to present this collection of furniture and decorations, Asian works of art and fine art formed for the Crespi Estate, Dallas, Texas. Count Pio Crespi, an Italian cotton merchant, and his American wife Florence Patton Crespi commissioned Swiss architect Maurice Fatio to design their Dallas home in the late 1930s. It was Fatio's only commission in the state of Texas; he worked primarily in New York and Palm Beach where he circulated in society. The frequently-published Crespi Estate reflects Fatio's love and understanding of European revival styles, symmetry and master craftsmanship. Though his training was rooted in European architectural traditions, Fatio embraced contemporary trends and in 1937 won the gold medal at the *Exposition Internationale des Arts et Techniques dans la Vie Moderne* for his International Modern design for Mr. and Mrs. Vladimir Makaroff home 'The Reef' in Palm Beach. For the Crespis, within their French revival home, he created a stylish art deco bar in which the walls were inset with fantastical chinoiserie églomisé panels which are included in this collection. More than fifty years later, architect Peter Marino completed a well-received update to Fatio's design.

The Louis XVI and neoclassical style European and English furniture, Chinese bronzes and ceramics, fine art, photography and modern design assembled together in this collection capture Fatio's respect and understanding for different architectural and art historical periods. The architecture created the environment in which these pieces work as well together today as they might have in 1930s when the Crespis and Fatio completed their wonderful project together.



1

1
**A NORTH ITALIAN GILT-VARNISHED
SILVER 'MECCA' MIRROR**
PROBABLY MID-18TH CENTURY

85½ in. (217 cm.) high; 42½ in. (108 cm.)
wide

\$5,000-8,000



2

2
**A PATINATED METAL HALL
LANTERN**
20TH CENTURY

47½ in. (120.7 cm.) high, 17¾ in.
(45.2 cm.) square

\$1,500-2,000

(2)

3
**A PAIR OF FRENCH GREY-PAINTED AND
PARCEL-GILT CONSOLES**
19TH CENTURY, THE LEGS LATE 18TH
CENTURY AND REUSED

In the Louis XVI taste, with *portasanta*
marble tops

33¾ in. (84.5 cm.) high, 33 in. (84 cm.) wide,
19 in. (48.5 cm.) deep

(2)

\$3,000-5,000



3





■4

A SUITE OF LOUIS XVI WHITE-PAINTED SEAT FURNITURE

BY GEORGES JACOB, CIRCA 1775

Comprising six fauteuils and two bergères with a matching modern curved canapé, the chairs redecorated (9)

\$15,000-25,000

PROVENANCE:

Anonymous sale, Christie's, Monaco, 10 December 2000, lot 719.



■5

A MATCHED SET OF SIX NORTH ITALIAN GILTWOOD SEVEN-BRANCH WALL-LIGHTS

FOUR LATE 18TH/EARLY 19TH CENTURY, TWO 20TH CENTURY

Together with a pair of later copies
43 in. (109.2 cm.) high, 23 in. (58.5 cm.) wide (6)

\$12,000-18,000

■6

A PAIR OF LOUIS XVI GILTWOOD MARQUISES

CIRCA 1780

With minor variations to the carving (2)

\$5,000-7,000

PROVENANCE:

With Dalva Brothers, New York.





**A PAIR OF SOUTH ITALIAN LILAC, WHITE-PAINTED AND PARCEL-GILT
CONSOLES**

NAPLES, CIRCA 1780

The marble tops nineteenth-century replacements, the decoration refreshed
35¼ in. (90.8 cm.) high; 61¼ in. (155.6 cm.) wide; 30½ in. (77.5 cm.) deep

(2)

\$40,000-60,000

PROVENANCE:

Acquired from Ariane Dandois, Paris.



(detail)



8

8
A CUT AND PRESSED GLASS AND WIREWORK HALL LIGHT

20TH CENTURY

24 in. (61 cm.) high, 31 in. (78.8 cm.) diameter

\$2,000-3,000



9

9
AN NORTH ITALIAN GILTWOOD MIRROR
CIRCA 1780

The mirror plate later
69½ in. (176.5 cm.) high, 38½ in. (97.7 cm.) wide

\$2,000-3,000

10
A LOUIS XVI ORMOLU CARTEL CLOCK
THE DIAL SIGNED 'J BTE BALTAZAR A PARIS,' CIRCA 1775

22 in. (55.9 cm.) high

\$3,000-5,000



10

11
A PAIR OF FRENCH ORMOLU CHENETS
LATE 19TH CENTURY

14 in. (35.5 cm.) high, 16 in. (40.5 cm.) wide, 22 in. (56 cm.) deep (2)

\$2,000-3,000



11

■12

**A NEAR PAIR OF NORTH EUROPEAN
GRAY-PAINTED AND PARCEL-GILT
TRUMEAUX**

LATE 19TH/EARLY 20TH CENTURY
INCORPORATING EARLIER
ELEMENTS

83 in. (210.8 cm.) high, 33¾ in. (85.7 cm.)
wide (2)

\$4,000-6,000



12

■13

**A PAIR OF ITALIAN VEINED WHITE
MARBLE CONSOLES**

LATE 18TH/EARLY 19TH CENTURY

Three legs probably of a later date
34 in. (86.4 cm.) high, 38½ in. (97.8 cm.)
wide, 16¼ in. (41.3 cm.) deep (2)

\$6,000-9,000



13 (pair)



14



15



■ 14

**A NORTH ITALIAN CREAM-PAINTED CONSOLE
AND MIRROR**

19TH CENTURY

With later *portasanta* marble top
41½ in. (105.4 cm.) high, 50¾ in. (128.9 cm.) wide, 23¼ in.
deep, the console, 68 in. (172.7 cm.) high,
51½ in. (130.8 cm.) wide, the mirror (2)
\$5,000-7,000

■ 15

**A PAIR OF LOUIS XIV STYLE SILVERED PATINATED-
METAL THREE-BRANCH WALL-LIGHTS**
RETAILED BY NESLE INC., 20TH CENTURY

16¾ in. (42.5 cm.) high, 15 in. (38.1 cm.) wide (2)
\$2,000-3,000

16 No Lot



17

■ 17

A MATCHED PAIR OF NORTH-ITALIAN GILTWOOD MIRRORS
ONE MID-18TH CENTURY, THE
OTHER A LATER COPY

90 in. (228.7 cm.) high, 47½ in. (120.7
cm.) wide

(2)

\$10,000-15,000

■ 18

**A LOUIS XVI ORMOLU-MOUNTED
MAHOGANY AND STRING-INLAID
CONSOLE DESSESTE**

CIRCA 1780

35½ in. (90.2 cm.) high; 37½ in. (95.3 cm.)
wide; 17¼ in. (43.8 cm.) deep

\$5,000-8,000



18

11



19 (pair)

■19

**A PAIR OF LOUIS PHILIPPE
MAHOGANY BIBLIOTHEQUES**

CIRCA 1840

111 in. (281.9 cm.) high, 59½ in. (151.1 cm.)
wide, 23 in. (58.4 cm.) deep (2)

\$7,000-10,000



20

20

**A PAIR OF BRASS AND GLASS
PHOTOPHORES**

20TH CENTURY

24 in. (61 cm.) high, overall (2)

\$2,000-3,000



21

■21

**A RESTAURATION MAHOGANY
AND BRONZE-PATINATED WOOD
GUERIDON**

CIRCA 1830, POSSIBLY NORTH
EUROPEAN

29¼ in. (74.3 cm.) high, 46½ in. (118.2
cm.) diameter

\$5,000-8,000



22

■ **22**
A RESTAURATION MAHOGANY AND
ACAJOU MOUCHETE (PLUM-PUDDING
MAHOGANY) LIBRARY TABLE
 BY GEORGES-ALPHONSE JACOB-
 DESMALTER, CIRCA 1825

With mahogany-lined drawers, stamped
 'JACOB' to kneehole
 37 in. (94 cm.) high; 76½ in. (194.3 cm.) wide;
 43½ in. (110.5 cm.) deep

\$15,000-25,000

■ **23**
A NORTH EUROPEAN SOLID MAHOGANY
FAUTEUIL DE BUREAU
 AFTER THE MODEL BY GEORGES JACOB,
 19TH CENTURY

\$3,000-5,000



23



23 (detail)



24

■24
A MATCHED PAIR OF NORTH
ITALIAN MAHOGANY AND PARCEL-
EBONIZED SIDE TABLES

19TH CENTURY, PROBABLY TUSCAN

One veneered marble top later, variation
in construction
41 in. (104.1 cm.) high, 51 in. (129.5 cm.)
wide, 27 in. (68.6 cm.) deep (2)

\$7,000-10,000

■25
A PAIR OF NORTH EUROPEAN GILT-
METAL MOUNTED AND BRONZE-
PATINATED URNS AND COVERS

FIRST HALF 19TH CENTURY
31½ in. (80 cm.) high overall, 19 in. (48.2
cm.) wide (2)

\$3,000-5,000

■26
A SOUTH GERMAN ORMOLU-
MOUNTED MAHOGANY AND
TULIPWOOD BUREAU

CIRCA 1775, POSSIBLY BY
JOHANNES KLINCKERFUSS
44 in. (111.8 cm.) high, 41¼ in. (106 cm.)
wide, 24 in. (61 cm.) deep

\$5,000-8,000



25



26

■ 27

**A SWEDISH ORMOLU AND PATINATED BRONZE
MOUNTED MAHOGANY PEDESTAL**

CIRCA 1819

The applied plaque with coat of arms and dated 1819, together
with a later white-painted fiberglass urn
46½ in. (118 cm.) high, 18¾ in. (47.6 cm.) wide, the pedestal (2)
\$2,000-3,000



27

■ 28

A PAIR OF EMPIRE MAHOGANY BIBLIOTHEQUES

CIRCA 1810

111 in. (282 cm.) high, 77½ in. (196.5 cm.) wide, 20½ in. (52 cm.)
deep (2)
\$15,000-25,000



28



15



29



30



31



32

29

A PAIR OF CONTINENTAL BRONZE VASES, MOUNTED AS LAMPS

LATE 19TH/EARLY 20TH CENTURY

12 in. (30.5 cm.) high, the vases (4)

\$2,000-3,000

30

A GILT-METAL BUST OF A RAM

19TH CENTURY

Together with an oak fragment of a horse
13½ in. (34.3 cm.) high overall (2)

\$1,500-2,000

31

A RUSSIAN BRONZE-PAINTED AND PARCEL-GILT FRUITWOOD FIVE-PANEL SCREEN

19TH CENTURY

75 in. (190.5 cm.) high; 23 in. (58.4 cm.)
wide, each panel

\$3,000-5,000

32

A PAIR OF VELVET UPHOLSTERED CLUB CHAIRS

MODERN

(2)

\$2,000-3,000



33

■ **33**
A RUSSIAN BRASS-MOUNTED
MAHOGANY BREAKFRONT
BOOKCASE

LATE 19TH/20TH CENTURY

102¾ in. (261 cm.) high, 109¾ in. (278.5 cm.) wide, 24½ in. (62.2 cm.) deep

\$10,000-15,000

■ **34**
A RUSSIAN BRASS-MOUNTED
MAHOGANY LIBRARY TABLE
FIRST HALF 19TH CENTURY

The lower portion of the legs possibly replaced

28¼ in. (71.5 cm.) high; 41½ in. (105.5 cm.) diameter

\$5,000-7,000



34



35

35
A MASSIVE ENGLISH TOLE HALL LANTERN
LATE 19TH/EARLY 20TH CENTURY, STAMPED 'BRAY'S
PATENT LEEDS'

49 in. (124.5 cm.) high, 37 in. (94 cm.) diameter

\$1,500-2,000



36

36
A PAIR OF CONTINENTAL BRASS TAPERSTICKS
18TH CENTURY, MOUNTED AS LAMPS

24½ in. (62 cm.) high

\$1,000-1,500

(2)

37
**AN NORTH EUROPEAN BRASS MOUNTED INLAID
MAHOGANY AND STAINED BEECH WOOD MARQUETRY
BERGERE**
LATE 19TH CENTURY

\$3,000-5,000

38
**A MATCHED PAIR OF ENGLISH MAHOGANY LIBRARY
BERGERES**
20TH CENTURY, ONE INCORPORATING 19TH CENTURY
LEGS

\$2,000-3,000

(2)



37



38



39

A CHINESE CELADON-GLAZED AND MOLDED LARGE VASE, *HU*

19TH CENTURY

Molded with various auspicious emblems on a foliate ground
19¾ in. (50.2 cm.) high

\$4,000-6,000



39

40

AN ORMOLU-MOUNTED CHINESE CLOISSONNÉ ENAMEL BOTTLE VASE

THE CLOISSONNÉ 19TH/EARLY 20TH CENTURY

Mounted as a lamp, *together with a shade*
12½ in. (31.7 cm.) high, the cloisonné vase

\$1,000-1,500

(2)



40

41

A LOUIS XVI BRASS-MOUNTED MAHOGANY DINING TABLE

LATE 18TH/EARLY 19TH CENTURY

With hinged leaves, restorations to frame
30 in. (76.2 cm.) high, 55½ in. (141 cm.)
wide, 21¼ in. (55.2 cm.) deep, closed

\$2,000-3,000



41



42

**42
TWO FRAMED PAINTED WALLPAPER FRAGMENTS OF
HUNTING TROPHIES**

LATE 19TH/EARLY 20TH CENTURY

36 in. (91.4 cm.) high overall, 19½ in. (49.5 cm.) wide overall (2)

\$1,000-1,500



43

**43
A FAUX-MARBLE MALE TORSO**
20TH CENTURY

23 in. (58.5 cm.) high, overall

\$500-700

**44
A PAIR OF JAPANESE CERAMIC VASES**
20TH CENTURY

Decorated with fish in sea plant life, signed *Nihon Kin-ko Zan Zo*,
with metal lamp inserts, and silk shades
17 in. (43.2 cm.) high, the vases (6)

\$1,500-2,000



44

**45
A LOUIS XV STYLE CREAM-PAINTED WALNUT FAUTEUIL**
19TH CENTURY

Later decorated

\$1,500-2,000



45



46

■46
A PAIR OF PATINATED BRONZE AND MIXED METAL
COMMDES
20TH CENTURY

33¾ in. (85.7 cm.) high; 48¼ in. (122.6 cm.) wide; 22 in. (55.9 cm.) deep

\$8,000-12,000



■47
A FRENCH BRASS AND ORMOLU-MOUNTED CAMPAIGN
BED
FIRST HALF 19TH CENTURY

40¼ in. (102.2 cm.) high, 79 in. (200.7 cm.) wide, 41½ in. (105.4 cm.) deep

\$4,000-6,000



47



48

■48
A BLACK-PAINTED TIN HALL
LANTERN

20TH CENTURY

38 in. (96.5 cm.) high, 14½ in. (36.8 cm.)
square (2)

\$1,500-2,000



49

■49
AN ENGLISH COLONIAL EBONY
GAMES TABLE

FIRST HALF 19TH CENTURY

28¾ in. (73 cm.) high, folded; 36¼ in. (92
cm.) wide; 19 in. (48.3 cm.) deep

\$2,000-3,000

■50
A PAIR OF LEATHER AND EBONIZED
FRUITWOOD CLUB CHAIRS

20TH CENTURY

(2)

\$2,000-3,000



50





51

■ 51
**A REGENCY MAHOGANY LIBRARY
TABLE**

CIRCA 1810, ALTERATIONS

The locks stamped *Strutts Patent C & H
Windle*, the plinths later and previously
with a central fitment
34 in. (86.3 cm.) high, 97 in. (243.8 cm.)
wide, 53 in. (134.7 cm.) deep

\$20,000-30,000



52

■ 52
**A LATE VICTORIAN BRASS-
MOUNTED MAHOGANY HALL
STOOL**

BY JAMES SCOOLBRED & CO., LATE
19TH CENTURY

With impressed duty mark for 1883

\$1,000-1,500



53

■53

A GEORGE II GREEN AND GILT-JAPANNED LONGCASE CLOCK

THE DIAL SIGNED JOHN ELLICOTT, LONDON, CIRCA 1730, THE WORKS AND CASE POSSIBLY ASSOCIATED 106 in. (269.2 cm.) high, 19½ in. (49.5 cm.) wide, 11½ in. (29.5 cm.) deep

\$3,000-5,000

■54

AN ANGLO INDIAN CALAMANDER AND EBONY CENTER TABLE

SECOND HALF 19TH CENTURY

30 in. (76.2 cm.) high; 45 in. (114.3 cm.) diameter

\$3,000-5,000



54

■55

A PAIR OF ANGLO-INDIAN EBONY AND CANED PLANTER'S CHAIRS

SECOND HALF 19TH CENTURY

\$2,000-3,000



55

■56

A PAIR OF REGENCY GILTWOOD CONVEX MIRRORS

EARLY 19TH CENTURY

32 in. (81.3 cm.) high; 18½ in. (47 cm.) wide

(2)

\$5,000-8,000



56 (pair)

■57

**A PAIR OF ANGLO-DUTCH BLACK AND POLYCHROME
JAPANNED SIDE CHAIRS**

EARLY 18TH CENTURY

The decoration refreshed

(2)

\$1,000-1,500

■58

**A BAROQUE REVIVAL EBONIZED HARDWOOD
ARMCHAIR**

LATE 19TH CENTURY

\$2,000-4,000



57



58



59

■ **59**
A BRASS AND SILVERED METAL EIGHT-LIGHT CHANDELIER

20TH CENTURY

26¼ in. (66.7 cm.) high, 27 in. (68.6 cm.) diameter

\$3,000-5,000



60

■ **60**
A VICTORIAN GILT-COMPOSITION MIRROR

LAST QUARTER 19TH CENTURY

71¼ in. (181 cm.) high; 42¼ in. (107.5 cm.) wide

\$3,000-5,000

PROVENANCE:

Sold Christie's New York, October 23, 2001, Lot 418.



61

■ **61**
A PAIR OF FRENCH BRONZE AND COPPER PATINATED BRONZE OCTAGONAL TABLES

BY ANDRE DUBREUIL, CIRCA 2005

27¾ in. (70½ cm.) high, 25¾ in. (65½ cm.) wide, 24 in. (61 cm.) deep (2)

\$3,000-5,000

62

**A PAIR OF SWEDISH ORMOLU-MOUNTED
PORPHYRY VASES**

BLYBERG, FIRST QUARTER 19TH CENTURY, THE
FRIEZE MOUNTS POSSIBLY LATER

14 in. (35.6 cm.) high

\$7,000-10,000

(2)



62



63

63

A FRENCH GILTWOOD TABOURET

AFTER THE MODEL BY A.M.E. FOURNIER, LATE
19TH/EARLY 20TH CENTURY

18¾ in. (47.6 cm.) high; 25¼ in. (64 cm.) diameter

\$2,000-3,000

64

**A PAIR OF FAUX PORPHYRY AND PARCEL-GILT
PEDESTALS**

20TH CENTURY

With granite tops

42 in. (106.7 cm.) high, 15½ in. (39.3 cm.) wide

\$1,500-2,000

(2)



64



65 (one of four)



66

■ **65**
A SET OF FOUR PATINATED METAL AND FROSTED GLASS HALL LANTERNS
 20TH CENTURY

28 in. (71 cm.) high, 17¼ in. (44 cm.) wide

\$3,000-5,000

■ **67**
A SUEDE UPHOLSTERED CLUB CHAIR AND OTTOMAN
 MODERN

Together with a rabbit fur throw

\$1,000-1,500

■ **66**
TWO FLORAL DECORATED CERAMIC VASES
 LATE 19TH/20TH CENTURY, THE FIRST IMPRESSED WEDGWOOD, THE SECOND WITH BROWN SCRIPT MARK

Comprising a Wedgwood slip-decorated bottle vase and a Continental vase, probably French, in the Iznik taste, *together with* later metal lamp inserts and one silk and one paper lampshade

14½ in. (36.8 cm.) high, the Wedgwood vase

\$1,500-2,000

■ **68**
A VICTORIAN BEECHWOOD AND UPHOLSTERED ARMCHAIR
 THE ARMCHAIR LATE 19TH/ 20TH CENTURY

Together with two modern silk-upholstered slipper chairs

\$1,500-2,000

(4)

(6)

(3)

(3)



67



68

■69

**A PAIR OF NORTH EUROPEAN
POLISHED STEEL HANGING
CABINETS**

LATE 19TH/EARLY 20TH CENTURY

41 in. (104.1 cm.) high, 19¼ in. (48.9 cm.)
wide, 6½ in. (16.5 cm.) deep (2)

\$2,000-3,000



69

■70

**A VICTORIAN WIREWORK AND
FRUITWOOD BIRDCAGE**

LATE 19TH/EARLY 20TH CENTURY

43 in. (109.2 cm.) high, 45 in. (114.3 cm.)
wide, 17 in. (43.2 cm.) deep

\$1,500-2,000



70

■71

**A CONTEMPORARY UPHOLSTERED
THREE-SEAT SOFA**

39 in. (99.1 cm.) high, 98 in. (249 cm.)
wide, 32 in. (81.3 cm.) deep, overall

\$2,000-3,000



71



72



73

72

SIX VERRE EGLUMISE PANELS
BY ROBERT HYMAN, EARLY 20TH
CENTURY

67 in. (170.2 cm.) high, 91 in. (231.1 cm.)
wide, the largest (6)

\$10,000-15,000

73

**THREE GREEN SILK UPHOLSTERED
BANQUETTES**
MODERN (3)

\$3,000-5,000

■74

**A SET OF FOUR PATINATED AND
GILT CAST-IRON ARMCHAIRS**

20TH CENTURY

(4)

\$2,000-3,000



74

■75

**A PAIR OF SILVERED WOOD FAUX
BAMBOO SIDE TABLES**

20TH CENTURY

26½ in. (67.3 cm.) high, 32½ in. (82.6 cm.)
wide, 18¾ in. (47.6 cm.) deep

(2)

\$1,000-1,500



75

■76

**FOUR BLACK AND SILVER-PAINTED
FAUX BAMBOO SLIPPER CHAIRS**

20TH CENTURY

(4)

\$1,000-1,500



76



77

77

A PAIR OF PATINATED BRONZE PIER MIRRORS

DESIGNED BY PETER MARINO, MODERN

66 in. (168 cm.) high; 30 in. (76.2 cm.) wide

\$2,000-3,000

78

**A PAIR OF MEXICAN SILVER ALTAR CANDLESTICKS,
NOW MOUNTED AS LAMPS**

EARLY 20TH CENTURY

With white fabric shades, electrified, *marked throughout with pseudo marks for Jose Antonio Lince Gonzalez, chief assayer 1779-88 and assay scrapes*

45 in. (114.3 cm.) high, overall

(2)

\$2,000-3,000



78

79

A FRENCH PATINATED BRONZE BENCH

BY PHILIPPE ANTHONIOZ, 20TH CENTURY

18½ in. (47 cm.) high, 59 in. (150 cm.) wide, 17¼ in. (43.8 cm.) deep

\$3,000-5,000



79

■80

A LATE LOUIS XVI WHITE-PAINTED CANAPÉ

BY FRANCOIS-DE-PAULE JOSEPH
I KAESHAMMER, DATED 1786,
PROBABLY REDUCED IN WIDTH

Stamped 'KAESHAMMER A
STRASBOURG 1786,' decoration
refreshed, upholstery supplied by Peter
Marino

59 in. (150 cm.) wide

\$3,000-5,000



80

■81

TWO PAIRS OF ENGLISH CAST-IRON ANDIRONS

BY DAVID GILL, LONDON, 20TH CENTURY

Each stamped 'David Gill London'

25 in. (63.5 cm.) long overall

\$2,000-3,000

(2)



81

■82

A PAIR OF GREEN-PAINTED CABINETS

20TH CENTURY

34½ in. (86.7 cm.) high; 42 in. (106.7 cm.) wide; 12½ in. (31.8 cm.)
deep

(2)

\$1,500-2,000



82



83

■ **83**
A PAIR OF MIRRORED AND SILVERED WOOD LOW TABLES
MODERN

15½ in. (39.4 cm.) high, 20¼ in. (51.4 cm.) wide, 15 in. (38.1 cm.) deep

\$1,000-1,500

84
A FRENCH CAST-IRON JARDINIÈRE
LATE 19TH/20TH CENTURY

Spuriously inscribed and dated 1767
10½ in. (26.6 cm.) high, 20 in. (50.8 cm.) wide

\$2,000-3,000



84



85

■ **85**
A PAIR OF LINEN UPHOLSTERED CLUB CHAIRS
MODERN

\$2,000-3,000

(2)

■86

A SILVERED METAL SIX-LIGHT CHANDELIER
20TH CENTURY

16½ in. (41.9 cm.) high, 18 in. (45.7 cm.) diameter

\$1,000-1,500



86

87

**A PAIR OF SILVER-MOUNTED ROCK CRYSTAL AND
HARDSTONE LAMPS**

THE MOUNTS MARK OF B. NERESHEIMER & SÖHNE,
HANAU, LATE 19TH CENTURY

13½ in. (34.5 cm.) high, excluding finments (4)

\$1,000-1,500



87

■88

**A PAIR OF SHAGREEN AND PARCEL-GILT
COMMODOES**

MODERN

29 in. (73.5 cm.) high; 48 in. (122 cm.) wide; 18½ in. (47 cm.)
deep (2)

\$5,000-8,000



88



89

■ 89

A MAHAL GALLERY CARPET

WEST PERSIA, CIRCA 1900

Approximately 17 ft. 5 in. x 5 ft. 6 in. (531 cm. x 168 cm.)

\$2,000-3,000



90

■ 90

**A PAIR OF WOVEN HORSEHAIR AND FIBER COVERED
SIDE TABLES**

MODERN

29½ in. (75 cm.) high; 52¼ in. (133 cm.) wide; 25 in. (63.5 cm.) deep

(2)

\$3,000-5,000

■ 91

**A GREEN-UPHOLSTERED BUTTON-TUFTED L-SHAPED
SOFA**

MODERN

91 in. (231.1 cm.) long

(2)

\$2,000-3,000



91



92 (three of eight)

92
CHINESE SCHOOL, 19TH CENTURY
PEARL RIVER VIEWS (A SET OF EIGHT)

Ink and color on paper, framed in mirrored glass and wood
 17½ x 22 in. (44.4 x 55.8 cm.), frames (8)
 \$4,000-6,000



93 (two of six)

93
CHINESE SCHOOL, 19TH CENTURY
[BUTTERFLY AND INSECT STUDIES]:
SIX PLATES

Ink and color on pith paper, framed
 15 x 18 in. (38.1 x 45.7 cm.), the frames (6)
 \$3,000-5,000



94

94
A LOUIS XV GREY-PAINTED DAYBED
MID-18TH CENTURY, THE REST
POSSIBLY RESHAPED

\$3,000-5,000



95

**95
A LARGE PAIR OF CHINESE WHITE-GLAZED AND
INCISED VASES**

18TH/19TH CENTURY

Incised with peony blossoms on a foliate ground, the neck with lappets, with underglaze blue double circle to base, *together with* two lamp inserts and shades
27¾ in. (70.5 cm.) high (6)

\$3,000-5,000

**97
A CHINESE GILT-SPLASHED BRONZE VASE**

18TH/19TH CENTURY

The shoulder flanked by *chilong* handles, cast apocryphal six-character Xuande mark to base, *together with* a lamp insert and shade
14¾ in. (37.5 cm.) high (3)

\$2,000-3,000



97



96

**96
A CHINESE ARCHAISTIC BRONZE FLATTENED VASE, HU
MING/QING DYNASTY**

The vase cast with *taotie* masks, the neck flanked by beast-headed handles, *together with* a lamp insert and shade
22¾ in. (57.8 cm.) high (3)

\$3,000-5,000

**■98
A PAIR OF CHINESE YUMU/LOW TABLES**

LATE 19TH/EARLY 20TH CENTURY

20¼ in. (51.4 cm.) high, 32¾ in. (83.2 cm.) wide, 22¼ in. (56.5 cm.) deep (2)

\$1,000-1,500

PROVENANCE:

With William Lipton Ltd., New York.



98



99

99
A CHINESE COPPER-RED-GLAZED OCTAGONAL VASE
 LATE QING DYNASTY

Together with a lamp insert

17½ in. (44.4 cm.) high

\$1,500-2,000



100

100
A PAIR OF CHINESE HAN-STYLE GREEN-GLAZED JARS,
HU

20TH CENTURY

(2) *Together with two lamp inserts and shades*

17¾ in. (45.1 cm.) high

\$1,500-2,000

(6)

101
A CHINESE BLACK-GLAZED ROULEAU VASE, AND A PAIR
OF COPPER-RED-GLAZED JARS

18TH/19TH CENTURY

17¼ in. (45.1 cm.) high, the *rouleau* vase

\$2,000-3,000

102
A CHINESE LARGE GILT-SPLASHED BRONZE VASE

18TH/19TH CENTURY

(3) Cast in relief with *chilong* amidst clouds and flaming pearls, the shoulder with three masks, *together with a lamp insert and shade*

26¼ in. (66.6 cm.) high

\$4,000-6,000

(3)



101



102



103

103
**A PAIR OF JAPANESE SILVERED-METAL ALTAR STICKS,
 MOUNTED AS LAMPS**
 20TH CENTURY

Each incised with a dense chrysanthemum and stippled ground
 25 in. (63.5 cm.) high, the metal (4)
 \$1,000-1,500

104
TWO JAPANESE LACQUERED WOOD
HIBACHI

MEIJI PERIOD (1868-1912)

The larger decorated with two tigers
 amidst bamboo sprigs; the smaller
 decorated with a phoenix and blossoms
 and grasses
 21½ in. (54.6 cm.) diameter, and 17½ in.
 (44.5 cm.) diameter (2)
 \$1,000-2,000



104



105



105
A JAPANESE GILT AND BLACK
LACQUER BOX ON STAND, AND A
SMALL TABLE

EDO/MEIJI PERIOD (19TH CENTURY)

The first a rectangular box and cover
 decorated with large gilt *mons* and brass
 hardware, on a later stand; the second a
 two-tiered low side table
 19¾ in. high (50.2 cm.) x 25 in. (63.5 cm.)
 x 16¾ in. (42.5 cm.) deep, the box over
 stand (3)

\$2,000-3,000

■ **106**

A PAIR OF DANISH BLACK-PAINTED CAST IRON JARDINIERES

FIRST HALF 20TH CENTURY

Both inscribed *VENUS STIGER UR HAF VET* (Venus rising from the sea)

20 in. (50.8 cm.) diameter, 19¼ in. (48.8 cm.) high (2)

\$2,000-3,000



106



107

107

A PAIR OF CAST-IRON URNS AND COVERS

20TH CENTURY

17 in. (43.2 cm.) high (2)

\$1,000-1,500

■ **108**

A PAIR OF BRONZE AND PATINATED METAL JARDINIERES

20TH CENTURY

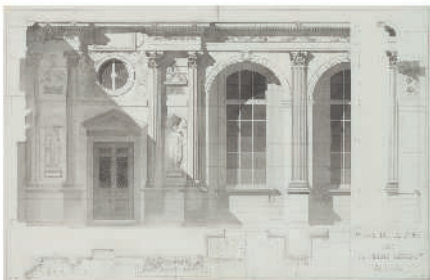
25¼ in. (65.4 cm.) high, 26 in. (66 cm.) wide

\$3,000-5,000

(2)



108



109 (2 of 5)



110 (3 of 20)



111 (2 of 8)

109
FRENCH SCHOOL, EARLY 20TH CENTURY

Palais du Louvre; and four architectural companion drawings

each black ink and wash on paper
the largest 34¾ x 48¼ in. (88.3 x 122.8 cm.) (5)

\$2,000-3,000

110
VARIOUS ARTISTS, 19TH CENTURY
[Scenes of Military Dress and Campaigns]: 20 Plates

twenty lithographs in colors, on wove paper, with margins
the largest 22¾ x 31¼ in. (57.8 x 80.6 cm.), overall (20)

\$3,000-5,000

111
FRANZ ANTON VON SCHEIDEL (AUSTRIAN, 1731-1801)

Animal Studies (eight works)

some variously inscribed
watercolor and pencil on laid paper
each 22½ x 27½ in. (57.2 x 69.9 cm.) (8)

\$2,000-3,000

112

**ALPHONSE MARIE DE NEUVILLE
(FRENCH, 1835-1885)**

A Military Pack

signed with initials, indistinctly inscribed
and dated 'A.N./ aoû 1876' (lower left)
oil on panel

5½ x 9 ¼ in. (14 x 23.5 cm.)

\$1,500-2,000

PROVENANCE:

with W.M. Brady & Co., Inc., New York.



112



113



113

**JEAN-BAPTISTE-CHARLES-ÉDOUARD
DETAILLE (FRENCH, 1848-1912)**

Soldiers at the front; together with Soldiers on horseback

the first signed and dated 'Edouard Detaille/
1884.' (lower left); the companion signed and
dated 'Edouard Detaille/ 1885.' (lower left)
each watercolor, black ink and bodycolor on
paper

each 21 x 14½ in. (53.3 x 36.8 cm.)

(2)

\$2,000-3,000

EXHIBITED:

London, Hazlitt, Gooden & Fox, *Nineteenth
Century French Drawings*, 21 November - 18
December 1990 (cat. 38 and 39)

114

**AFTER JEAN-BAPTISTE MARIE
PIERRE**

Bacchus and Ariadne

oil on canvas

25¼ x 30 in. (65.4 x 76.2 cm.)

\$2,000-3,000



114

43



115

115
CIRCLE OF GIOVANNI PAOLO PANINI
(PIACENZA 1691-1765 ROME)

A Capriccio of the Pantheon and Roman Ruins, a group of soldier in the foreground

oil on canvas
39½ x 50½ in. (100.3 x 128.2 cm.)

\$15,000-20,000

116
DUTCH SCHOOL, 18TH CENTURY

Figures among architectural ruins, a stately home in the distance

oil on canvas
39½ x 32 in. (100.3 x 81.3 cm.)

\$3,000-5,000

117
ALGERNON THOMPSON (BRITISH,
1880-1944)

A horse in a stable; together with a companion painting by another hand

signed and dated 'Algernon/ Thompson/
1928' (lower right)
each oil on canvas
the first 20 x 24 in. (50.8 x 61 cm)

(2)

\$1,000-1,500



116



117 (pair)



118 (3 works)



119 (3 works)



120 (3 works)

118

CHARLES JONES (1866-1959)

Narcissus Incomparabilis Barri; together with Pompon Dahlia Tommy Keith; and Parrot Tulips, circa 1900

three gold-toned gelatin silver printing-out paper prints
each initialed and titled by the artist in pencil (verso)
the largest sheet: 10 x 7 $\frac{7}{8}$ in. (25.4 x 20. cm.) (3)

\$3,000-5,000

PROVENANCE:

with Davis & Langdale Company, Inc., New York.

119

CHARLES JONES (BRITISH, 1866-1959)

Potato Red Round; together with Mangold Yellow Globe; and Onion Brown Globe, circa 1900

three gold-toned gelatin silver printing-out paper prints
each signed and titled by the artist in pencil (verso)
two sheets: 4 $\frac{1}{4}$ x 6 in. (10.8 x 15.2 cm.);
one sheet: 6 x 4 $\frac{1}{4}$ in. (15.2 x 10.8 cm.) (3)

\$3,000-5,000

PROVENANCE:

with Davis & Langdale Company, Inc., New York.

120

CHARLES JONES (BRITISH, 1866-1959)

Radish Long Red; together with Beans Runner; and Ridge Cucumbers, circa 1900

three gold-toned gelatin silver printing-out paper prints
each signed and titled by the artist in pencil (verso)
two sheets: 6 x 4 $\frac{1}{4}$ in. (15.2 x 10.8 cm.);
one sheet: 4 $\frac{1}{4}$ x 6 in. (10.8 x 15.2 cm.) (3)

\$3,000-5,000

PROVENANCE:

with Davis & Langdale Company, Inc., New York.



121

121

EUGÈNE ATGET (1857-1927)

Saint-Cloud, circa 1923.

albumen print

titled and numbered '1191' by the artist in pencil (on the verso)

image/sheet: 8½ x 7⅞ in. (21.6 x 18 cm.)

\$5,000-7,000

122

EUGÈNE ATGET (1857-1927)

Versailles Parc, circa 1901

albumen print

numbered '6416' (in the negative); titled and numbered '6416' by the artist in pencil and stamped photographer's credit (verso)

image/sheet: 7 x 9 in. (17.8 x 22.9 cm.)

\$5,000-7,000

Another print of this image resides in the collection of The Museum of Modern Art, New York.



122



123

123

EUGÈNE ATGET (1857-1927)

Saint-Cloud, 1923

albumen print

titled and numbered '1193' by the artist in pencil and stamped photographer's credit (verso)

sheet/image: 8⅞ x 7 in. (22.5 x 17.8 cm.)

\$5,000-7,000

Another print of this image resides in the collection of The Museum of Modern Art, New York.



124

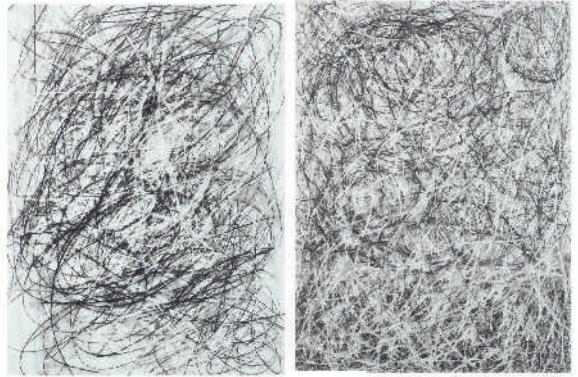
124

EUGÈNE ATGET (FRENCH, 1857-1927)

Luxembourg, 1906

albumen print
numbered '3631' (in the negative); titled and numbered '3631' by the artist in pencil (verso)
image/sheet: 7 x 8 $\frac{5}{8}$ in. (17.8 x 21.9 cm.)

\$5,000-7,000



125 (2 works)

125

MARK SHEINKMAN (AMERICAN, B. 1963)

Untitled (two works)

each signed, dated and numbered 'Mark Sheinkman 1995/
#7.22.95 and #5.25.95' (on the reverse)
each pencil on paper
39 $\frac{1}{2}$ x 30 in. (100.3 x 76.2 cm.)

\$2,000-3,000

(2)

126

ANTOINE PONCET (SWISS, 1928)

Echosillogiques

signed with artist initials 'AP' (along the lower edge); signed again 'Poncet' (on the base)
white marble on a marble base
26 x 15 x 10 in. (63.5 x 38.1 x 25.4 cm.), including base

\$7,000-9,000



126



■ 127

JASON MARTIN (BRITISH, B. 1970)

Visionary

signed, dated and titled 'Jason Martin/ 2002/ "Visionary" (on the reverse)

acrylic on polished stainless steel

59½ x 59½ in. (151.1 x 151. cm.)

\$25,000-35,000

PROVENANCE:

with Galerie Thaddaeus Ropac, Paris.

128

ROBERT MAPPLETHORPE (1946-1989)

Calla Lilly, 1986

gelatin silver print, flush-mounted on board
facsimile of Mapplethorpe's signature, signed and dated by Michael Ward Stout in estate stamp and titled, dated and numbered '9/10' in ink in unknown hand (flush mount, verso)

image: 19¼ x 19¼ in. (49 x 49 cm.)

sheet/flush mount: 24 x 20 in. (61 x 50.8 cm.)

This work is number 9 from the edition of 10.

\$8,000-12,000

LITERATURE:

Herbert Muschamp, *Mapplethorpe: The Complete Flowers*, teNeues, New York, 2006, pl. 127.



128

129

DAVID LACHAPPELLE (B. 1963)

Angelina Jolie, Horseplay, Los Angeles, 2001

chromogenic print, face-mounted on acrylic, flush-mounted on aluminium
signed in ink, titled, dated and numbered '3/3' on affixed artist's label (flush mount, verso)

49½ x 60 in. (125.7 x 152.4 cm.)

This work is number 3 from the edition of 3.

\$15,000-25,000

LITERATURE:

LaChapelle: Heaven to Hell, Taschen, Italy, 2006, p. 121.



129



130



131



132

130
HUNT SLONEM (AMERICAN, B. 1951)
Cockatoos

signed, dated and titled 'Hunt Slonem/
1991/ Cockatoos' (on the reverse)
oil on canvas
44 x 66 in. (111.8 x 167.6 cm.), unframed
\$8,000-12,000

•131
HUNT SLONEM (AMERICAN, B. 1951)
Cockatoo (two works)

the first signed, titled and dated
'Hunt Slonem/ Cockatoo/ 1995' (on
the reverse); the companion signed,
dated and titled 'Hunt Slonem/ 1996/
Cockatoo' (on the reverse)
the first oil on masonite; the companion
oil on board
the first 10 x 8 in. (25.4 x 20.3 cm.), in an
oval frame; the companion 7 x 5 in. (17.8 x
12.7 cm.) (oval)
\$2,000-3,000

PROPERTY FROM A PRIVATE EUROPEAN COLLECTOR

•132
GEORGES TERZIAN (FRENCH, B. 1939)

La contrebasse

signed 'G. Terzian' (lower right); signed
again, titled and dated 'GEORGES
TERZIAN LA CONTREBASSE MAI
2006' (on the reverse)
oil on canvas
36¼ x 25½ in. (92 x 65 cm.)
\$3,000-5,000

PROPERTY FROM AN IMPORTANT AMERICAN
COLLECTION

133

DAVID BATES (AMERICAN, B. 1952)

Galveston Sea Wall

signed and dated '93/ Bates' (lower
right); signed, dated again twice and
titled 'David Bates/ 93/ Galveston/ Sea
Wall/ 93' (on the stretcher bar)

oil on canvas

60 x 40 in. (152.4 x 101.6 cm.)

\$20,000-30,000

PROVENANCE:

with Gerald Peters Gallery, Dallas, Texas.



133

134

**PETER FREUDENTHAL (SWEDISH,
B. 1938)**

The Three Sons

signed, dated and titled 'THE THREE
SONS/ Peter Freudenthal/ 1982' (on the
reverse)

acrylic on canvas

35 x 50 3/4 in. (88.9 x 128.9 cm.)

\$2,000-3,000

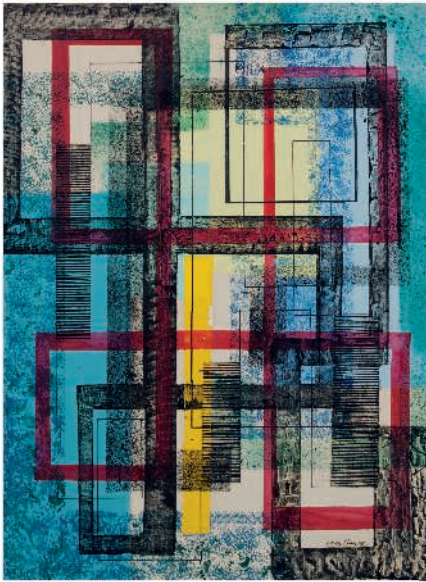
PROVENANCE:

with Goldman-Kraft Gallery, Ltd.,
Chicago.



134

135-136 No Lots



137

•138
IRENE RICE PEREIRA (AMERICAN, 1907-1971)

Druid Boy King

signed, dated and titled 'The druid/ Boy King/ Pereira/
 4/27/52' (lower right)
 oil on paper
 22 x 28 in. (55.9 x 71.1 cm.)
 \$2,000-3,000

EXHIBITED:

San Francisco, San Francisco Museum of Art, *MacIver-Pereira*,
 4 May - 4 June, 1953; traveled to New York, Whitney Museum
 of American Art, 8 January - 1 March, 1953; Des Moines, Des
 Moines Art Center, 16 March - 19 April, 1953; and Dallas, Dallas
 Museum of Fine Arts, 21 June - 12 July, 1953.



139

PROPERTY FROM A DISTINGUISHED AMERICAN ESTATE (LOTS 137-138)

137
IRENE RICE PEREIRA (AMERICAN, 1907-1971)

Abstraction

signed 'I. Rice Pereira' (lower right)
 oil on canvas, presumably in an artist's frame
 47 ¾ x 37 ¾ in. (121.3 x 95.9 cm.)
 \$5,000-7,000



138

139
AFTER ALEXANDER CALDER

Swirls

hand-woven jute maguey fiber, 1975, with woven
 signature and date, numbered 52/100
 56 ¾ x 83 ½ in. (144.1 x 212.1 cm.)
 \$4,000-6,000



140

PROPERTY OF A MIDWESTERN INSTITUTION

■ 140

ROBERT NATKIN (AMERICAN, 1930-2010)

Lover's Tryst

signed 'Natkin' (lower right); signed again 'Natkin' (on the reverse)

acrylic on canvas

109 x 178¾ in. (276.8 x 454 cm.),

unframed

Painted in 1979.

\$4,000-6,000

PROVENANCE:

Mr. and Mrs. Lawrence Lazar.

Gift from the above to the present owner.

141

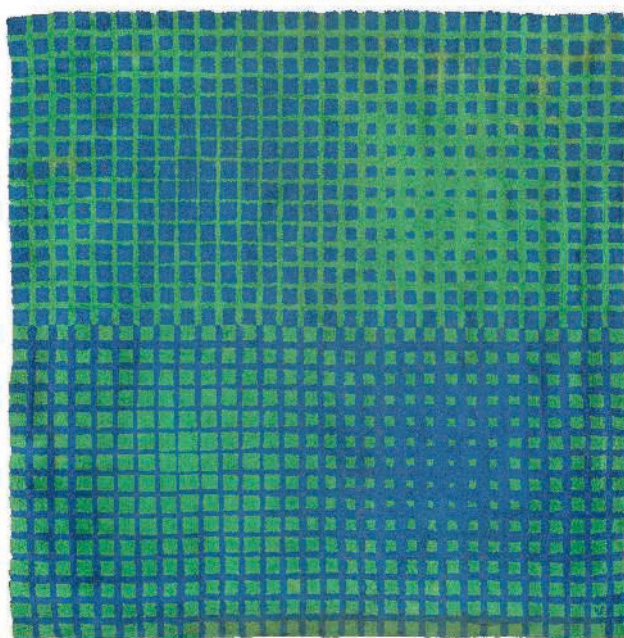
VICTOR VASARELY (1906-1997)

Untitled

woven rug in colors, signed in pencil and numbered 11 on a label affixed to the reverse

93½ x 93½ in. (2375 x 2375 mm.), overall

\$5,000-7,000



141



142

PROPERTY OF THE DAVID WINTON BELL GALLERY, BROWN UNIVERSITY (LOTS 142-145)

■-142

WALTER DARBY BANNARD (AMERICAN, B. 1934)

Big Bronzine

signed, titled and dated 'WDBannard/ Big Bronzine/ 1973' (on the reverse)

acrylic and alkyd resin on canvas

96 x 63 in. (243.8 x 160 cm.)

\$2,000-3,000

PROVENANCE:

with Lawrence Rubin Gallery, New York.

■-144

WALTER DARBY BANNARD (AMERICAN, B. 1934)

Tuscan Air

signed, titled and dated 'WDBannard/ Tuscan Air/ 1972' (on the reverse)

acrylic and alkyd resin on canvas

78 x 121 in. (198.1 x 307.3 cm.)

\$3,000-5,000

PROVENANCE:

with Lawrence Rubin Gallery, New York.



144



143

■-143

WALTER DARBY BANNARD (AMERICAN, B. 1934)

Carrot Mountain

signed, titled and dated 'WDBannard/ Carrot/ Mountain/ 1973' (on the reverse)

acrylic and alkyd resin on canvas

77 x 69 in. (195.6 x 175.3 cm.)

\$3,000-5,000

PROVENANCE:

with Lawrence Rubin, Knoedler Contemporary Art, New York.

■-145

WALTER DARBY BANNARD (AMERICAN, B. 1934)

Winter's Traces

signed, titled and dated 'W.D./ Bannard/ Winter's/ Traces/ 1971' (on the stretcher bar)

acrylic and alkyd resin on canvas

78 x 93 in. (198.1 x 236.2 cm.)

\$3,000-5,000

PROVENANCE:

with Lawrence Rubin Gallery, New York.



145



146



147

■146

TERRY RODGERS (AMERICAN, B. 1949)

The Conversation

signed and dated 'Rodgers 00' (lower right); signed, dated again and titled 'The Conversation T Rodgers 2000' (on the overlap)

oil on canvas

48 x 70 in. (121.9 x 177.8 cm.), unframed

\$10,000-15,000

PROPERTY FROM A PRIVATE COLLECTOR, ILLINOIS

■147

ENRICO DONATI (AMERICAN, 1909-2008)

Alaska

signed 'donati' (lower right); signed again, dated and titled 'Alaska 1991/ Enrico donati' (on the reverse)

oil, sand and synthetic fiber on canvas

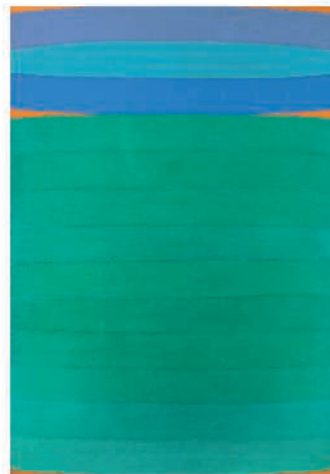
32 x 36 in. (81.3 x 91.4 cm.)

Painted in 1991.

\$3,000-5,000

PROVENANCE:

with David Findlay Jr. Fine Art, New York.



148

148

MICHAEL LOEW (AMERICAN, 1907-1985)

Vernon

signed, dated and titled 'M. Loew 66/ Vernon' (on the reverse)

acrylic on canvas

56 x 39 in. (142.2 x 99 cm.)

\$5,000-7,000

PROVENANCE:

The artist.

Acquired directly from above by the present owner, prior to 1982.



149

ANDRÉ BRASILIER (FRENCH, B. 1929)

Deux Chevaux le soir

signed 'André Brasilier' (lower right); signed again with initials, titled and dated 'Deux Chevaux le soir/ A.B. 1966' (on the reverse)

oil on canvas

45 x 57½ in. (114.3 x 145.7 cm.)

\$30,000-50,000

PROVENANCE:

with Wally Findlay Gallery, New York.

The Collection of David Barrett, New York.

Alexis Brasilier has confirmed the authenticity of this work.

150

ANDRÉ BRASILIER (FRENCH, B. 1929)

Le Pavillon Royal (Bois de Boulogne)

signed 'André Brasiliér' (lower right);
signed again, titled and dated 'Le Pavillon
Royal (Bois de Boulogne)/ André Brasiliér
1965-66' (on the stretcher bar)
oil on canvas
23½ x 28½ in. (59.7 x 72.7 cm.)

\$20,000-30,000

PROVENANCE:

The Collection of David Barrett, New
York.

Alexis Brasiliér has confirmed the
authenticity of this work.



150

151

ANDRÉ BRASILIER (FRENCH, B. 1929)

Courses à Fère en Tardenois

signed 'André Brasiliér' (lower left);
signed again, titled and dated 'courses à
Fère en Tardenois 1966 André Brasiliér'
(on the stretcher bar)
oil on canvas
23½ x 28¾ in. (59.7 x 73 cm.)
\$25,000-35,000

PROVENANCE:

The Collection of David Barrett, New
York.

Alexis Brasiliér has confirmed the
authenticity of this work.



151



152

153

JOAN MIRÓ (1893-1983)

Terre des Hommes

lithograph in colors, on Arches paper, 1973, signed in pencil, numbered 24/75, published by Terre des Hommes, Lausanne, with margins

Sheet: 30 $\frac{1}{8}$ x 21 $\frac{1}{8}$ in. (765 x 549 mm.)

\$2,000-3,000

LITERATURE:

Mourlot 921.

•152

EDOUARD VUILLARD (1868-1940)

La Pâtisserie, from *Paysages et Intérieurs*

lithograph in colors, on *Chine*, 1899, from the edition of 100, with margins

Image: 14 $\frac{1}{4}$ x 11 in. (362 x 279 mm.);

Sheet: 15 $\frac{1}{2}$ x 12 in. (390 x 305 mm.)

\$4,000-6,000

LITERATURE:

Roger-Marx 41



153

•154

JAMES ROSENQUIST (B. 1933)

Horse blinders (left, right)

lithograph in colors, on Italia paper, 1969, signed and dated in pencil, from the unpublished edition of 46, with margins
image: 16 x 31 $\frac{1}{8}$ in. (406 x 809 mm.)

\$800-1,200

LITERATURE:

Glenn VIII.



154



155

PROPERTY FROM A PRIVATE EAST COAST COLLECTION

155

PIERRE-AUGUSTE RENOIR (1841-1919)

La Danse à la Campagne, 2e Planche

etching, on wove paper, circa 1890, with the artist's stamped signature, from the edition of unknown size
Image: 8½ x 5½ in. (216 x 137 mm.); Sheet: 12¾ x 9¾ in. (324 x 238 mm.)

\$3,000-5,000

LITERATURE:

Stella 2

THE COLLECTION OF ADELE AND IRVING MOSKOVITZ (LOTS 156-157)

156

ÉMILE-ANTOINE BOURDELLE (FRENCH, 1861-1929)

Le Nuage, torse (également appelé Torse de Vénus)

signed with artist's cipher, numbered, inscribed, and inscribed again with foundry mark '9 By Bourdelle E. Godard Cire Perdue' (along the edge)

bronze with brown patina

11½ x 3¼ x 5 in. (28.2 x 8.3 x 12.7 cm.)

Conceived in 1907. The present work was cast circa 1960.

\$7,000-9,000



157



156

157

AIMÉ-JULES DALOU (FRENCH, 1838-1902)

Boulonnaise portant un enfant

signed 'J. Dalou' (on the base) and with stamped and inscribed foundry marks 'Susse Fes Editeurs Paris' (on the back and side of the base)

bronze with brown patina

14 x 5½ x 4½ in. (35.6 x 14 x 11.4 cm.)

\$3,000-5,000



158

•158

PABLO PICASSO (1881-1973)

Paysan et Maja, from Series 156

etching, on Rives paper, 1971, signed in pencil, numbered 19/50 (there were also fifteen artist's proofs), published by Galerie Louise Leiris, 1978, with full margins
Image: 8 $\frac{1}{8}$ x 5 $\frac{7}{8}$ in. (206 x 149 mm.); Sheet: 12 $\frac{7}{8}$ x 9 $\frac{7}{8}$ in. (327 x 251 mm.)

\$2,000-3,000

LITERATURE:

Bloch 1929; Baer 1938



159

PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION

159

PABLO PICASSO (1881-1973)

Deux Femmes nues

etching, on Arches paper, 1930, signed in ink, numbered 94/125, published by Albert Skira, Paris, 1931, with margins
Image: 10 $\frac{1}{4}$ x 7 $\frac{1}{4}$ in. (260 x 184 mm.); Sheet: 19 x 15 $\frac{1}{2}$ in. (483 x 394 mm.)

\$2,000-3,000

LITERATURE:

Bloch 132; Baer 199

PROPERTY FROM A PRIVATE COLLECTOR (LOTS 160-162)

160

FRANÇOISE GILOT (FRENCH, B. 1921)

Sara

signed 'F. Gilot-' (lower left); titled, dated and inscribed 'III Sara 1970' (on the reverse)

ink and pencil on paper
26 x 20 in. (66 x 50.8 cm.)

\$4,000-6,000



160

161

FRANÇOISE GILOT (FRENCH, B. 1921)

Monkey at the circus

signed 'F. Gilot-' (lower left); titled and dated 'Monkey at the circus - 1971' (on the reverse)

ink and gold leaf on handmade paper

26 $\frac{1}{8}$ x 20 $\frac{1}{4}$ in. (66.3 x 51.4 cm.)

\$5,000-7,000



161



162

•162

FRANÇOISE GILOT (FRENCH, B. 1921)

My friend Lawrence arranging flowers

signed 'F. Gilot-' (lower left); titled and dated 'my friend Lawrence arranging flowers no 29 ete 47' (on the reverse)

pencil on paper

19 $\frac{1}{8}$ x 25 $\frac{1}{4}$ in. (50.5 x 65.4 cm.)

\$3,000-5,000

THE COLLECTION OF ADELE AND IRVING MOSKOVITZ

163

GERHARD MARCKS (GERMAN, 1889-1981)

Stehende Trude

Inscribed with monogram, numbered and stamped with foundry mark 'BUSS. RICH. BARTH MARIENDORF 4/6' (along the edge)

bronze with brown patina

28 $\frac{1}{2}$ x 7 x 7 in. (72.4 x 17.8 x 17.8 cm.)

\$6,000-8,000

PROVENANCE:

with Leonard Hutton Galleries, New York.



163

SESSION II
(LOTS 164-282)



164



PROPERTY FROM THE ESTATE OF JEAN DELEAGE
 (LOTS 164-176)

-164

ALEXANDER RODCHENKO
(RUSSIAN, 1891-1956)

Advertisement for the journal 'Red pepper'

lithograph in colors, on wove paper, 1925,
 numbered 12088/15000; together with
 Varvara Stepanova, *A Powerful Laugh*,
 1932, gelatin silver print
 the first 21½ x 15 in. (546 x 381 mm.) (2)

\$1,000-1,500

PROVENANCE:

with Mimi Ferzt Gallery, New York.
 Acquired from the above by the present
 owner, 2001.

-165

LIDIA MASTERKOVA (RUSSIAN, 1927-2008)

Composition 5

signed in Cyrillic, inscribed in Latin and dated 'L. Masterkova 76.
 Wien' (lower right)

collage—ink, wash and cut paper on paper
 24¾ x 17½ in. (61.6 x 44.5 cm.)

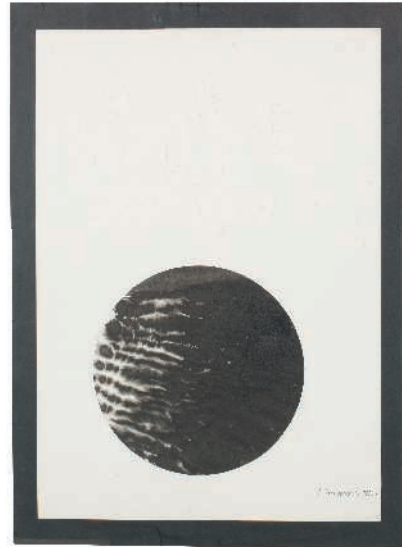
\$3,000-5,000

PROVENANCE:

with Mimi Ferzt Gallery, New York.
 Acquired from the above by the present owner, 2001.



166



165

-166

LIDIA MASTERKOVA (RUSSIAN, 1927-2008)

Composition 63

signed in Cyrillic and dated 'L. Masterkova 62.' (lower left);
 signed in Cyrillic and dated again and titled 'L. Masterkova 61/
 comp. n 63' (on the reverse)

pencil on paper
 19 x 14 in. (48.3 x 35.6 cm.)

\$3,000-5,000

PROVENANCE:

with Mimi Ferzt Gallery, New York.
 Acquired from the above by the present owner, 2001.

167

VLADIMIR OVCHINNIKOV (RUSSIAN, B. 1941)

Fishermen

signed in Cyrillic and dated 'V. OVCHINNIKOV 88r.' (lower left);
signed in Cyrillic and dated again, and inscribed in Russian with
title 'V. OVCHINNIKOV/ 1988' (on the reverse)

oil on canvas

62½ x 35½ in. (158.8 x 89 cm.)

\$5,000-7,000

PROVENANCE:

with Eduard Nakhamkin Fine Arts, New York.

Acquired from the above by the present owner, 1990.



167

168

VLADIMIR NEMUKHIN (RUSSIAN, 1925-1999)

Abstract composition

signed in Cyrillic and dated 'VI. Nemukhin 79' (lower center)
gouache and watercolor on paper

23¾ x 21½ in. (60.3 x 54.6 cm.)

\$5,000-7,000

PROVENANCE:

with Mimi Ferzt Gallery, New York.

Acquired from the above by the present owner, 1998.



168

169

ILYA KABAKOV (RUSSIAN, B. 1933)

Untitled

signed in Cyrillic and dated 'I. Kabakov 96' (lower right)
colored pencil and watercolor on paper

9¼ x 12 in. (23.5 x 30.5 cm.)

\$5,000-7,000

PROVENANCE:

with Barbara Gladstone Gallery, New York.

Acquired from the above by the present owner, 1997.

This drawing will be included in the forthcoming *Catalogue raisonné* of drawings by Ilya and Emila Kabakov.



169



170

170

OSCAR RABIN (RUSSIAN, B. 1928)

Night, puddle, two herring, forest

signed and dated 'OSCAR RABIN 2001' (lower left); further inscribed in Russian with title and numbered '2002 n 1284' (on a label affixed to the reverse)

oil on canvas

18 x 24 in. (45.7 x 61 cm.)

\$8,000-12,000

PROVENANCE:

Mimi Ferzt Gallery, New York.

Acquired from the above by the present owner.

•171

VLADIMIR YANKILEVSKY (RUSSIAN, B. 1938)

Untitled, from Pity - Passing Through Life

signed in Cyrillic and dated 'V. Yankilevsky 93' (lower right)

collage—pastel, pencil, ink and paper on paper

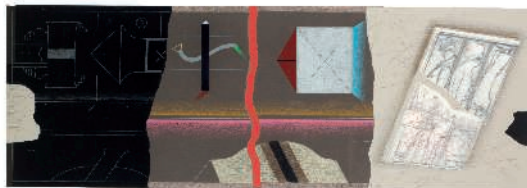
19½ x 56¼ in. (49.5 x 142.9 cm.)

\$3,000-5,000

PROVENANCE:

with Mimi Ferzt Gallery, New York.

Acquired from the above by the present owner, 2009.



171



172

172

OSKAR RABIN (RUSSIAN, B. 1928)

Everything for cats

signed in Cyrillic and dated 'Rabin 62' (lower left);

inscribed in Russian with title, dated again and numbered '1962 n. 112' (on the reverse)

oil on canvas

19¾ x 27¾ in. (50.2 x 70.5 cm.)

\$10,000-15,000

173

MIKHAIL CHEMIAKIN (RUSSIAN, B. 1943)

Japanese still life

signed and dated 'M. Chemiakine./ 1983.' (lower right); signed again, dated '1984' and titled in Russian (on the reverse)
oil on canvas

22 x 27 $\frac{1}{8}$ in. (55.9 x 70.8 cm.), unframed

\$4,000-6,000

PROVENANCE:

with Bowles/Sorokko Galleries, Beverly Hills.

Acquired from the above by the present owner in 1994.



173



174

•174

DMITRI PLAVINSKY (B. 1937)

Moth

etching in black, on wove paper, 1968, signed in pencil in Cyrillic, numbered 7/30, with margins
Plate: 11 $\frac{1}{4}$ x 9 $\frac{1}{2}$ in. (286 x 241 mm.)

\$300-500

PROVENANCE:

with Mimi Ferzt Gallery, New York.

Acquired from the above by the present owner.

•175

BORIS SVESHNIKOV (1927-1998)

Execution in the morning; together with a companion drawing

the first signed with Cyrillic initials and dated '5 bS 94' (lower left); signed, dated again and titled (on the reverse)

each ink on paper
the first 12 x 17 in. (30.5 x 43.2 cm.)

\$2,000-3,000

PROVENANCE:

with Mimi Ferzt Gallery, New York.

Acquired from the above by the present owner, 2000.

(2)



175



176

•176

NIKOLAI MAKAROV (RUSSIAN, B. 1952)

Untitled

signed in Latin with initials 'NM' (lower center)

acrylic on canvas laid down on masonite
26¾ x 50½ in. (67.9 x 128.3 cm.), oval
Painted in 1999.

\$2,000-3,000

PROVENANCE:

with Mimi Ferzt Gallery, New York.

PROPERTY FROM AN AMERICAN DYNASTY: THE CLARK FAMILY TREASURES (LOTS 177-178)

177

ADAM STYKA (POLISH, 1890-1959)

Idylle sud algérienne

signed 'ADAM/ STYKA' (lower left)

oil on canvas

32½ x 25½ in. (81.6 x 64.7 cm.)

\$12,000-18,000



177

178

ADAM STYKA (POLISH, 1890-1959)

Buffalos watering

signed 'ADAM/STYKA' (lower right)

oil on canvas

26½ x 32¼ in. (66.3 x 81.9 cm.)

\$10,000-15,000



178



179

PROPERTY FROM A PRIVATE NEW YORK COLLECTION (LOTS 179-180)

179

JAN LEBENSTEIN (POLISH, 1930-1999)

Figure No. 172

signed and dated 'Lebenstein 62' (lower right); signed, dated again and titled 'Lebenstein/ 1962/ Figure no 172' (twice on the reverse)

oil on canvas

51 x 32 in. (129.5 x 81.3 cm.), unframed

\$20,000-30,000



180

180

JAN LEBENSTEIN (POLISH, 1930-1999)

Figure axiale 71

signed and dated 'Lebenstein 1960' (lower right); signed, dated again and titled 'Jan Lebenstein/ figure axiale 71/ 1960' (on the reverse)

oil on canvas

70¾ x 26¼ in. (179.9 x 66.7 cm.), unframed

\$20,000-30,000



181

•181

GRAHAM NICKSON (AMERICAN/BRITISH, B. 1946)

Sagaponack Bather, Crab II

signed and titled 'Graham Nickson "Sagaponack Bather, Crab II"' (on the reverse)

watercolor and pencil on paper

15¼ x 20½ in. (40 x 52.1 cm.)

Executed in 1981.

\$3,000-5,000

PROVENANCE:

with Susan Caldwell, Inc., New York.

EXHIBITED:

Storrs, Connecticut, The William Benton Museum of Art, The University of Connecticut, *Bather with Green Towel: Crab II*, 25 January - 14 March 1982, no. 26.

182

DAVID SPILLER (BRITISH, B. 1942)

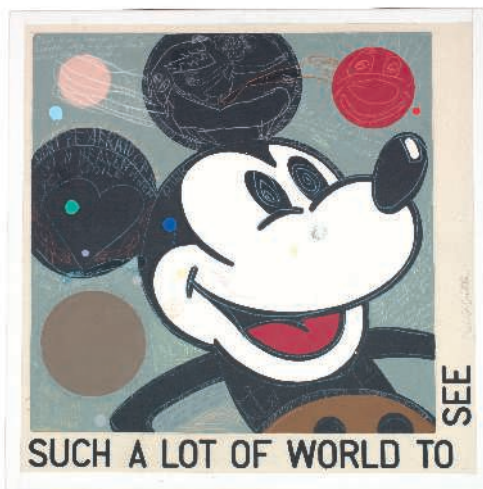
Such a lot of world to see

signed 'David Spiller' (along the right edge); signed again, titled and dated 'Such a lot of love to see/ David Spiller/ 2005' (on the reverse)

acrylic and colored chalk on canvas

34 x 34 in. (86.4 x 86.4 cm.), unframed

\$2,500-3,500



182



183

183

DAVID SPILLER (BRITISH, B. 1942)

The power of love

signed 'David Spiller' (lower right); signed again, titled and dated 'The Power of love/ David Spiller/ 2005' (on the reverse)

acrylic and colored chalk on canvas

34 x 34 in. (86.4 x 86.4 cm.)

\$2,500-3,500



184

THE COLLECTION OF ADELE AND IRVING MOSKOVITZ (LOTS 184-185)

184

VICTORIA DUBOURG FANTIN-LATOURE (FRENCH, 1840-1926)

Nature morte avec fleurs

signed 'V. Dubourg' (lower left)

oil on canvas

17¾ x 21¾ in. (45.1 x 55.2 cm.)

\$6,000-8,000

186

ROBERT KULICKE (AMERICAN, 1924-2007)

Floral still life

signed, dated and dedicated 'for Eric/ Bob Kulicke/ 63' (on the reverse)

oil on canvas laid to board

7¼ x 7¼ in. (18.4 x 18.4 cm.)

\$3,000-5,000

PROVENANCE:

The artist.

Private Collection, gift from the above, 1963.

Gift from the above to the present owner.

EXHIBITED:

Allan Stone Galleries, Inc., New York.



186



185

185

ALBERT HERTER (AMERICAN, 1871-1950)

Still life with an ovoid vase, a famille rose punch bowl and roses

signed and inscribed with artist's device 'Albert Herter' (lower right)

oil on board

30 x 24 in. (76.2 x 61 cm.)

\$5,000-7,000

THE COLLECTION OF ADELE AND IRVING MOSKOVITZ

187

JANE PETERSON (AMERICAN, 1876-1965)

Village Gossip

signed 'Jane Peterson' (lower right)

gouache, charcoal and watercolor on paper laid down to board
18 x 24 in. (45.7 x 61 cm.)

Executed circa 1920.

\$4,000-6,000

PROVENANCE:

with Robert Schoelkopf Gallery, New York, 1968.



187

■188

ROBERT GRAHAM (AMERICAN, 1938-2008)

Column II

signed and inscribed 'Robert Graham/ 1974/ AP #1' (along the lower edge)

bronze with dark brown patina

62 x 7½ x 7¼ in. (157 x 19 x 18.4 cm.)

Executed in 1971-74.

\$20,000-30,000



188



190



189

THE COLLECTION OF ADELE AND IRVING MOSKOVITZ

189

REG BUTLER (BRITISH, 1913-1981)

Figure in Space

stamped with artist monogram and numbered '56' (on the outstretched leg) and stamped with foundry mark 'Susse Fondeur Paris' (on the bent leg)

bronze with brown patina

19¾ x 9 x 8 in. (50.2 x 22.9 x 20.3 cm.)

Conceived in 1956.

\$8,000-12,000

EXHIBITED:

New York, Pierre Matisse Gallery, *Reg Butler: Sculpture & Drawings, 1954 to 1958*, February 1959, cat. no. 14 (another cast exhibited).

Louisville, J.B. Speed Museum, *Reg Butler: A Retrospective Exhibition*, October - December 1963, cat. no. 67 (another cast exhibited).

LITERATURE:

M. Garlake, *The Sculpture of Reg Butler*, Much Hadham, 2006, p. 149, no. 176 (another cast illustrated).

190

HARRY ABEND (POLISH/VENEZUELAN B. 1937)

Columna No. 39

signed, dated, and titled 'HARRY ABEND, LONDON 1980, No. 39' (on the reverse)

oil on wood

100½ x 6¾ x 4¼ in. (255.3 x 17.2 x 10.8 cm.)

\$12,000-18,000

PROVENANCE:

Acquired directly from the artist.



191

PROPERTY FROM THE COLLECTION OF JOHN W. KLUGE, SOLD TO BENEFIT
COLUMBIA UNIVERSITY (LOTS 191-192)

■ 191

ROBERT GRAHAM (AMERICAN, 1938-2008)

Olympic Figure II

signed and numbered 'R Graham 1/12' (along the edge)

bronze with black patina

65 x 18 x 18 in. (165 x 45.7 x 45.7 cm.)

Executed in 1984.

\$12,000-18,000



192

■ 192

ROBERT GRAHAM (AMERICAN, 1938-2008)

Olympic Torso I

signed and numbered 'R Graham 1/12' (along the edge)

bronze with black patina

67 x 18 x 18 in. (170 x 45.7 x 45.7 cm.)

Executed in 1984.

\$12,000-18,000



193

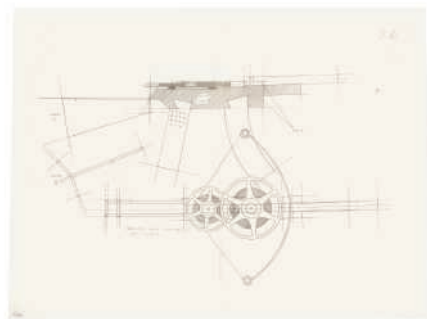
193

FRANCIS ALÿS (BELGIAN, B. 1959)

Gun No. 26; together with accompanying study

signed with initial and inscribed 'BALLETA DOBLE CARRETE/ CUERNO/ DE CHIVO/ A' (on duct tape affixed to wood); the study signed 'F. Alÿs' (lower left) and inscribed (throughout) wood, metal, plastic tube and 16mm film assemblage; the companion work pencil on paper 32½ x 16 x 12¼ in. (82.6 x 40.6 x 31.1 cm.); the companion work 35 x 45½ in. (88.9 x 115.5 cm.) (2)

\$12,000-18,000



193 (companion)



194

PROPERTY FROM AN AMERICAN COLLECTION

194

FLETCHER BENTON (AMERICAN, B. 1931)

Synchronetic C-2135-S

mixed media construction with Plexiglas, aluminum, formica and fluorescent light

57 x 53 x 8 in. (114.8 x 134.6 x 20.3 cm.), overall

\$4,000-6,000

PROVENANCE:

with Esther-Robles Gallery, Los Angeles.



195

195

SOREL ETROG (CANADIAN, B. 1933)

Bust of Madonna

signed and numbered 'ETROG 2/7' (on the base)

bronze with light brown patina

21½ x 11½ x 10 in. (54.6 x 29.2 x 25.4 cm.)

\$10,000-15,000

PROPERTY FROM A CONNECTICUT COLLECTION

196

ACHILLEAS DROUNGAS (GREEK, B. 1940)

Luna

signed and dated 'A Droungas '85' (lower right) and titled 'LVNA' (lower center); titled and dated again "'LUNA" 1986' (on the stretcher bar)

oil on canvas

55¼ x 67¾ in. (140.3 x 172.1 cm.), unframed

\$6,000-8,000



197

PROPERTY FROM A DISTINGUISHED CORPORATE COLLECTION

198

ROBERT JACKS (AUSTRALIAN, 1943-2014)

Souvenir of Recorder

signed, dated and titled 'ROBERT JACKS SOUVENIR OF RECORDER/ 1973 (on the stretcher bar)

oil on canvas

73 ¾ x 80 in. (187.3 x 203.2 cm.), unframed

Painted in 1973.

\$2,000-3,000

PROVENANCE:

The artist.

Acquired from the above by the present owner.



196

PROPERTY FROM AN ENGLISH LADY, CHICAGO, ILLINOIS

197

ROBERT SILVERS (B. 1968)

Jackie, 2004

Fuji Crystal Archive print, flush-mounted on aluminum
titled, dated and numbered '2/6' on affixed artist's label (flush
mount, reverse)

63½ x 47¾ in. (161.3 x 121.3 cm.)

This work is number 2 from the edition of 6.

\$1,500-2,000

PROVENANCE:

with Gasiunasen Gallery, Palm Beach.



198

PROPERTY FROM THE COLLECTION OF NANCY RICHARDSON



As fashion icon Diana Vreeland once said:
"Style—all who have it share one thing: originality."

A woman of great style in every respect, Nancy Richardson has always been visual and, indeed, loves to think out of the box. Professionally, she enjoyed a glimmering career at Condé Nast Publications – writing about tastemakers and trends for *House and Garden*, *Vogue* and *Glamour*. In fact, she was working at *Vogue* when Vreeland, who was to become a close friend, was at the helm.

I first met Nancy in the mid-1990s when she chose Christie's to sell a group of outstanding 18th century furniture and paintings from her elegant Fifth Avenue apartment. The apartment's interiors were created in collaboration with the Parisian design legend, Henri Samuel. Samuel's genius was revealed in his often inspired juxtapositions. Imagine: Historic meets modern and giltwood meets plexiglas. Each unique interior seemed to offer up an element of the unexpected in the spirit of his mentor, Stephane Boudin at Jansen, but most importantly Samuel took his cues from his clients. And what an illustrious roster of clients he had including Doris Duke, Susan and John Gutfreund, Valentino, and Marie-Hélène and Guy de Rothschild, whose exuberant historic rooms of the Chateau de Ferrières are renowned. In the case of the Richardson apartment, this was a meeting of two great minds – and boy, did they have fun, making finds in Paris, London and New York. Look at the imaginative bed (lot 228) fabricated from rich French embroidery found in a heap at a London auction...

Like Samuel, Nancy's appreciation of historic 18th and 19th century works of art transcends time. Since her Fifth Avenue days, many of these works – furniture, fine art and sculpture – have moved with her multiple times to less formal, and in some cases unlikely modern settings. Nancy is reinventing herself yet again and Christie's is honored to present a selection of these pieces, many of which were so carefully chosen with Samuel.

In addition to the *Living with Art* sale, other pieces from Nancy Richardson's collection will be included in our April sales of Old Master Paintings, 19th Century European Art and Sculpture.

Nancy's love for photography – and she is a collector herself – has manifested into an enthusiastic embrace to create her own opus of work which often serves as a backdrop in her living spaces. Her most current works, large-scale and vibrantly colored floral images, will be exhibited at Voltz Clark Gallery in New York in May 2017.

-MELISSA GAGEN,
INTERNATIONAL SPECIALIST, EUROPEAN FURNITURE DEPARTMENT



199

199
**A PAIR OF EMPIRE STYLE ORMOLU
AND PATINATED-BRONZE CHENETS**
19TH CENTURY

12½ in. (31.8 cm.) high, 11¾ in. (29.8 cm.)
wide, 6 in. (15.2 cm.) deep (2)
\$2,000-3,000

PROVENANCE:

Acquired from Renancourt, Paris, 10
January 1988.



200

200
**A BRONZE FIGURE OF VENUS
CROWNING CUPID**
FRENCH, BY CHARLES RENE DE
SAINT MARCEAUX (1845-1915)

Inscribed signature and Valsuani foundry
mark, on a *verde antico* marble base
14¼ in. (36.2 cm.) high
\$2,000-3,000

201
**A PAIR OF CONSULAT MAHOGANY
MARQUISES**
EARLY 19TH CENTURY AND
ADAPTED FROM A CANAPE

Each bearing a stamp 'JACOB FRERES
RUE MESLEE' (2)
\$3,000-5,000

PROVENANCE:

The Roberto Polo Collection; Sotheby's
New York, 3 November 1989, lot 129.
Anonymous sale; Christie's New York, 27
May 1999, lot 324 (*en suite* with lot 323, a
set of six fauteuils).



201



75

202

A LATE LOUIS XVI ORMOLU, PATINATED BRONZE AND ROUGE GRIOTTE MARBLE MANTEL CLOCK

ALMOST CERTAINLY SUPPLIED BY DOMINIQUE DAGUERRE, THE BRONZES ATTRIBUTED TO FRANÇOIS REMOND, THE DIAL SIGNED MANIÈRE À PARIS, CIRCA 1785

24½ in. (62.2 cm.) high, 23¾ in. (60.3 cm.) wide, 7½ in. (19 cm.) deep

\$40,000-60,000

PROVENANCE:

Anonymous Sale; Sotheby's, Monaco, 17 June 1988, lot 686.

This impressive, sculptural clock can be attributed to the prominent *bronzier* François Rémond who was one of most skilled and successful *bronziers* in Paris during the 1780s and early 1790s. Largely employed by the *marchand-mercier* Dominique Daguerre, Rémond was responsible, or partly responsible, for the mounts of some of the most celebrated pieces of furniture created in those years, such as the lacquer-mounted toilet table by Weisweiler, delivered to Marie-Antoinette by Daguerre in 1784 and now in the Louvre, Riesener's marquetry dressing table made for the Queen at the Petit Trianon and now at Waddesdon Manor, and some of David Roentgen's most sumptuous works produced for the Russian court (C. Baulez, "Toute l'Europe tire ses bronzes de Paris", in: exh. cat. *Bernard Molitor 1755-1833, Ébéniste parisien d'origine luxembourgeoise*, Luxembourg (Villa Vauban) 1995, pp. 81-88, Figs. 1-6).

The clock's design relates closely to another model by Rémond which features standing Classical female figures who support a clock case hung with drapery. This model can be traced back to an order in 1790 when Rémond, working under the direction of Daguerre, supplied one to Princess Kinsky to compliment a pair of candelabra that featured the same classical figures (C. Baulez, 'La luminaire de la Princesse Kinsky', *L'Estampille/l'Objet d'art* 247 (May 1991), p. 88, figs. 1-3). An example of this model with standing figures was sold anonymously at Christie's, Monaco, 22 June 1986, lot 619 and like the present lot, its movement was also by Manière. He was clearly the favored horloger as other examples of both models contain Manière movements as do other clocks attributed to Remond.

An identical model of this clock with a later base sold anonymously at Christie's, New York, 21 May 2003, lot 260 and another example with a white marble base was sold from the Late Comte Henri de Beaumont at Christie's, London, 1 December 2005, lot 135.







203



203
**A PAIR OF RESTAURATION ORMOLU AND PATINATED-
 BRONZE COLUMN-FORM LAMPS**

SECOND QUARTER 19TH CENTURY, ELECTRIFIED

40½ in. (102.9 cm.) high, 9½ in. (24.1 cm.) wide

\$8,000-12,000

PROVENANCE:

Acquired from Renancourt, Paris, 10 January 1988.



203A

203A
A DIRECTOIRE ORMOLU AND TOLE BOUILLLOTTE LAMP
 CIRCA 1795

Drilled for electricity but unwired

25 in. (63.5 cm.) high

\$2,000-3,000



204

NICOLAS-LOUIS-FRANÇOIS GOSSE (FRENCH, 1787-1878)

Trompe L'Oeil Bas-reliefs: Monks fleeing before a Napoleonic officer; a Napoleonic officer talking with his Men; a Napoleonic officer being cheered by his Men; a Napoleonic officer on the Battlefield

the first signed and dated 'N Gosse.1828'; the others signed and dated 'N Gosse 1828' (lower left)

oil on canvas en grisaille

38 $\frac{3}{4}$ x 59 in. (97 x 151 cm.); 38 x 59 $\frac{1}{2}$ in. (96.4 x 151.5 cm.); 38 x 59 in. (96 x 151 cm.); 37 x 59 in. (96 x 151.5 cm.) (4)

\$20,000-30,000

PROVENANCE:

Arts of France; Christie's, New York, 23 October 1998, lot 155.



205

205
CHARLES DE RANDON (FRENCH, 19TH CENTURY)

A Panoramic View of Paris with the dome of the Invalides, Notre Dame, Saint-Germain-des-prs, Saint Sulpice, the Pantheon, the Monastery of Val de Grace and the Fortress of Montrouge

signed, dated and inscribed 'Ingr geographe Ch de Randon 1814' (lower right)

watercolor and gouache on paper
22 x 35 in. (57 x 90 cm.)

\$10,000-15,000

PROVENANCE:

Arts of France; Christie's, New York, 23 October 1998, lot 153.

205A
CHARLES-ÉMILE JACQUE (FRENCH, 1813-1884)

Le Convoi

signed, dedicated and indistinctly inscribed 'à mon fils E. Jacque/ son vieux Dabe/ Ch. Jacques' (lower left)

oil on canvas
25½ x 32 in. (64.8 x 81.3 cm.)

\$6,000-8,000

PROVENANCE:

Acquired from Jacques Fischer and Chantal Kiener, Paris, 1989.

We would like to thank Monsieur Vincent Marillier for confirming the authenticity of this work.

206
HENRI LÉOPOLD LÉVY (FRENCH, 1840-1904)

A nighttime meeting, en grisaille

signed 'Henri Lévy' (lower left)
oil on canvas
9¾ x 7½ in. (24.8 x 19.1 cm.)

\$4,000-6,000



205A



206



207 (six of twenty-two)

207

CHINESE SCHOOL, EARLY 19TH CENTURY

A SET OF 22 ORNITHOLOGICAL STUDIES

Comprising four larger and eighteen smaller, each with Chinese identification of species

Pen, ink and colors on paper, framed

21½ x 24¼ in. (54.6 x 62.8 cm.)

15¼ x 19¼ in. (40 x 50.2 cm.)

(22)

\$15,000-25,000

PROVENANCE:

Private Collection, England.

Acquired from The Chinese Porcelain Company, New York.

208

ESTEBAN VICENTE (AMERICAN/SPANISH, 1903-2001)

Untitled

signed 'Esteban Vicente' (lower right); signed again

and dated 'Esteban Vicente/ 1987' (on the reverse)

collage—oil and paper on canvas

34 x 44 in. (86.4 x 111.8 cm.)

\$7,000-9,000

PROVENANCE:

Acquired from Berry-Hill Galleries, Inc., New York.

EXHIBITED:

New York, Berry-Hill Galleries, Inc., *Esteban Vicente:*

Recent Works, 7 February - 4 March 1989, no. 19.



208



209

209
MAN RAY (AMERICAN, 1890-1976)
Natural Painting

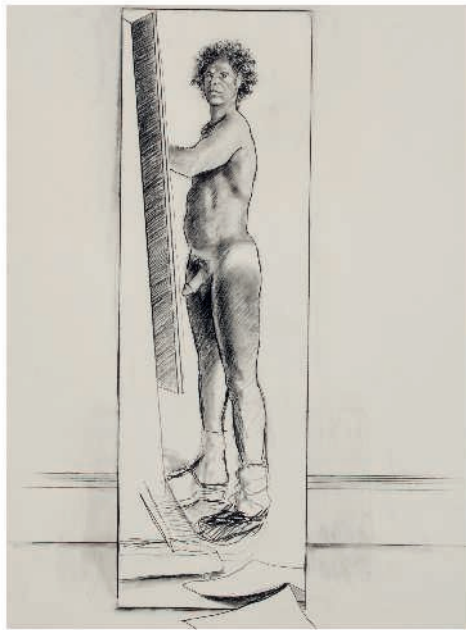
signed 'Man/ Ray' (at a later date, lower right)
acrylic on masonite
8½ x 6¼ in. (21.6 x 15.9 cm.)
Executed circa 1958-65.

\$4,000-6,000

PROVENANCE:

The Collection of Juliet Man Ray.
Acquired from Vered Gallery, East Hampton.

To be included in the catalogue of the paintings of Man Ray being prepared by Andrew Strauss and Timothy Baum.



210

210
ALFRED LESLIE (AMERICAN, B. 1927)
A Learning Mirror

indistinctly signed, dated and titled
'Alfred Leslie 1970 a leaning mirror' (lower right)
pencil on paper
40 x 29¾ in. (101.6 x 75.6 cm.)

\$4,000-6,000

211
JACK YOUNGERMAN (AMERICAN, B. 1926)
Untitled (nine works)

each variously signed and dated
the first oil on paper
the largest 12½ x 7½ in. (31.8 x 19.1 cm.);
the smallest 3¼ x 2¼ in. (8.2 x 5.7 cm.) (9)

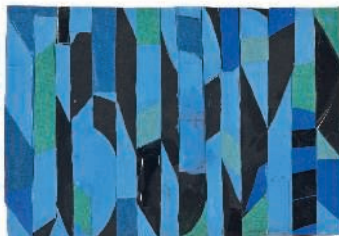
\$4,000-6,000

PROVENANCE:

Acquired from Glenn Horowitz Bookseller, Inc., New York.

EXHIBITED:

East Hampton, New York, Glenn Horowitz Bookseller, 20 July 1996 - 19 August 1996.



211 (three of nine)



212

■ **212**
**AN EMPIRE BRASS INLAID-
 MAHOGANY BRONZE-PAINTED
 AND PARCEL-GILT GUERIDON**
 EARLY 19TH CENTURY

28¾ in. (73 cm.) high, 32 in. (81.3 cm.)
 diameter

\$4,000-6,000



213

■ **213**
**AN IRISH GEORGE II MAHOGANY
 STOOL**
 CIRCA 1750

With associated 18th century *petit point*
 needlework seat
 17¾ in. (45.1 cm.) high, 22½ in. (57.2 cm.)
 wide, 19 in. (48.3 cm.) deep

\$4,000-6,000

■ **214**
**A FRENCH BRASS-INLAID EBONY
 AND MAHOGANY CENTER TABLE**
 20TH CENTURY, SUPPLIED BY HENRI
 SAMUEL

29 in. (73.7 cm.) high, 67½ in. (171.5 cm.)
 wide, 25½ in. (64.8 cm.) deep

\$3,000-5,000

215-217 No Lots



214



218

AN EMPIRE ORMOLU, PATINATED-BRONZE AND ROUGE GRIOTTE MARBLE MANTEL CLOCK

THE BRONZES ATTRIBUTED TO JEAN-FRANÇOIS DENIÈRE, THE DESIGN ATTRIBUTED TO PERCIER AND FONTAINE, CIRCA 1805

Together with a faux porphyry pedestal
35½ in. (90.2 cm.) high, 23½ in. (59.7 cm.) wide (2)
\$60,000-100,000

PROVENANCE:

Acquired from Renancourt, Paris.

Jean-François Deninger, *dit* Denière, 1774-1866.

This magnificent Urania clock was executed by the *bronzier* Denière between 1805-11, almost certainly to designs by Charles Percier and Pierre-François-Léonard Fontaine. A watercolour for a closely related *Pendule égyptienne à sujets* featured as Plate VIII in their engraved pattern-book *Recueil de Décorations Intérieures*, published in 1801. The design displays the distinctive decorative motif of a Sacrificial Offering by two Egyptian Priestesses to Jupiter-Amon; the fact that this motif reappears on this clock would point to the involvement of Percier and Fontaine in the design.

Clocks of this basic model were supplied by Denière to the château de Fontainebleau and to the Grand Trianon at Versailles. Carlos IV, King of Spain also admired the Urania model - having two variants, one partially of Sèvres biscuit porcelain, both of which display the same plinth with an allegory of the Nile which was invented by the sculptor Taunay in 1806 (illustrated in J. Ramon Colon de Carvajal, *Catalogo de Relojes del Patrimonio Nacional*, Madrid, 1987, pp. 165 and 283). Interestingly, Denière also supplied Carlos IV with a closely related clock with a Sèvres porcelain figure. Another example is recorded among the works of art which Napoleon's brother Joseph took with him to exile in America, described in the 1847 sale of his collection as 'a magnificent bronze Urania... with sphere and timepiece' and stated as having been in the Palais de Luxembourg. The extremely unusual feature of having blued-steel pull-out carrying rods to the plinth base can also be seen on a clock in the Royal Collection, which was presumably acquired by George, Prince of Wales, later King George IV, for Carlton House.

Denière entered into partnership with François Mathelin in 1797 and his prosperous *atelier* had over 200 workers during the Empire period. Along with Pierre-Philippe Thomire, Denière was one of the leading architects of the *goût Égyptien*. A further clock by Denière, originally in the collection of the 4th Marquis of Hertford at the château de Bagatelle and possibly ordered directly from Denière, was sold from the Wildenstein Collection in 1979 and subsequently sold from the Collection of Akram Ojeh, Monaco, 11 December 1999, lot 10.





219

**219
A PAIR OF REGENCY GILT-BRONZE AND CUT-GLASS
CANDLESTICKS**

POSSIBLY BY BLADES, EARLY 19TH CENTURY

12 in. (30.5 cm.) high

\$2,000-3,000

**221
A WILLIAM IV MAHOGANY LIBRARY ARMCHAIR
CIRCA 1830**

\$1,500-2,000



221



220

**220
A LARGE ANGLO-IRISH CUT-GLASS FOOTED BOWL
AND COVER**

19TH CENTURY

(2) 21 in. (53.3 cm.) high, overall

(2)

\$2,500-3,500

PROVENANCE:

Acquired from Juan Portela, New York.

**222
A CONSULAT MAHOGANY TABOURET
BY JACOB FRERES, CIRCA 1800**

Stamped JACOB FRERES RUE MESLEE, the plinth later
21½ in. (55 cm.) high, 18½ in. (47 cm.) square

\$3,000-5,000

PROVENANCE:

Anonymous Sale; Sotheby's, Monaco, 17 June 1988, lot 663.



222

■ **223**

A LATE REGENCY GILTWOOD AND EBONIZED PIER MIRROR

CIRCA 1815

86 in. (218.4 cm.) high, 46½ in. (118.1 cm.) wide

\$4,000-6,000



223

■ **224**

A ENGLISH PARCEL-GILT MAHOGANY SIDE CABINET

20TH CENTURY, PROBABLY INCORPORATING 19TH CENTURY ELEMENTS

In the Regency style, after a design by P. and M. A. Nicholson of 1826

39 in. (99.1 cm.) high, 71 in. (180.3 cm.) wide, 18 in. (45.7 cm.) deep

\$4,000-6,000

PROVENANCE:

Anonymous sale; Sotheby's New York, 17-18 December 1985, lot 447 (cover illustration).

Anonymous sale; Sotheby's New York, 23 January 1988, lot 96.



224



225



227

225
A PAIR OF NORTH EUROPEAN ORMOLU-MOUNTED
VEINED GREEN MARBLE URNS

19TH CENTURY

23½ in. (59.7 cm.) high, 16 in. (40.6 cm.) wide

\$7,000-10,000

PROVENANCE:

Anonymous sale; Ader Picard Tajan, Paris, 15 April 1989, lot 65.

226 No Lot

227
A PAIR OF FRENCH GILTWOOD CONSOLES

THIRD QUARTER 20TH CENTURY, PROBABLY BY ATELIER
MERIGUET, PARIS, SUPPLIED BY HENRI SAMUEL

In the Louis XVI style

32½ in. (82.5 cm.) high, 34½ in. (87.6 cm.) wide; 10 in. (25.4 cm.)
deep (2)

\$6,000-9,000

PROVENANCE:

with Atelier Meriguet, Paris.

Ader Picard Tajan, Paris, 15 April 1989, lot 140.

Atelier Meriguet, known as Atelier Meriguet-Carrere since
1991, was founded by Paul Meriguet in the 1960s.



227





■228

A LOUIS XIV STYLE EMBROIDERED LIT D'ANGE

DESIGNED BY HENRI SAMUEL, LATE 20TH CENTURY, INCORPORATING 18TH CENTURY EMBROIDERY

79 in. (200.7 cm.) high, 74 in. (188 cm.) wide, the headboard

\$10,000-20,000

PROVENANCE:

The embroidery purchased at auction in London in 1988



229

■ 229

**A BALTIC BRASS AND ORMOLU-MOUNTED MAHOGANY
SIDE CABINET**

EARLY 19TH CENTURY

57 in. (144.8 cm.) high, 46 in. (116.8 cm.) wide, 23½ in. (59.7 cm.)
deep

\$4,000-6,000

PROVENANCE:

Anonymous sale; Christie's, New York, 27 May 1999, lot 86.



230

230

**A PAIR OF EMPIRE ORMOLU AND PATINATED-BRONZE
THREE-BRANCH CANDELABRA**

EARLY 19TH CENTURY, MOUNTED AS LAMPS, SUPPLIED
BY HENRI SAMUEL

24¾ in. (62.9 cm.) high, overall

(2)

\$3,000-5,000



231

■ 231

**A FRENCH ORMOLU-MOUNTED TULIPWOOD,
AMARANTH AND MARQUETRY OCCASIONAL TABLE**

LATE 18TH CENTURY AND LATER, BEARING SPURIOUS
MARKS FOR LEONARD BOUDIN AND NICOLAS PETIT

27 in. (68.6 cm.) high, 17¼ in. (43.8 cm.) wide, 12½ in. (31.8 cm.)
deep

\$2,000-3,000

PROVENANCE:

Acquired from Seligmann, Paris.

■ 232

**A LATE LOUIS XVI ORMOLU-MOUNTED ACAJOU
MOUCHETE 'PLUM-PUDDING MAHOAGANY' SECRETAIRE
A ABATTANT**

BY ETIENNE LEVASSEUR, CIRCA 1785

Stamped *E. LEVASSEUR*

46¾ in. (118.7 cm.) high; 40½ in. (42.8 cm.) wide; 17½ in. (44.4 cm.) deep

\$8,000-12,000

Etienne Levasseur, *maître* in 1766.



232



233

233

**A PAIR OF ITALIAN VEINED WHITE MARBLE COLUMN-
FORM LAMPS**
20TH CENTURY

30½ in. (77.5 cm.) high, 6¼ in. (15.9 cm.) wide, the columns (2)

\$2,000-3,000

■ 234

**A FRENCH MAHOAGANY BUREAU
PLAT**

PARTS POSSIBLY LATE 18TH
CENTURY

29 in. (73.7 cm.) high, 61½ in. (156.2 cm.)
wide, 25 in. (63.5 cm.) deep

\$3,000-5,000



234



235

235
A LOUIS XVI GRAY-PAINTED AND PARCEL-GILT CLOCK
 LATE 18TH CENTURY, SUPPLIED BY ALBERT HADLEY
 21½ in. (54.6 cm.) high, 9½ in. (24.1 cm.) wide, 5 in. (12.7 cm.) deep
 \$2,000-4,000

237
A LOUIS XV STYLE CREAM-PAINTED CANAPE
 20TH CENTURY, SUPPLIED BY HENRI SAMUEL
 With gilt stamped leather upholstery
 79 in. (200.7 cm.) long
 \$2,000-3,000



237



236

236
A LOUIS XVI STYLE GRAY-PAINTED CIRCULAR TABOURET
 20TH CENTURY
 With Brunswig cheetah impressed upholstery
 17¾ in. (45.1 cm.) high, 30½ in. (77.5 cm.) diameter
 \$800-1,200

PROVENANCE:
 Supplied by Albert Hadley to R. Thornton Wilson and Josephine Wilson, New York.
 Thence by descent.

238
A SET OF TEN MAHOGANY FOLDING SIDE CHAIRS
 20TH CENTURY, SUPPLIED BY HENRI SAMUEL
 One chair lacking upholstery (10)
 \$2,000-3,000



238 (four of ten)



239

■ 239

A LOUIS XV GILTWOOD LIT A LA TURQUE

CIRCA 1755, ATTRIBUTED TO NICOLAS HEURTAUT

61 ½ in. (156 cm.) high, 89 in. (228 cm.) wide, 60 in. (152.5 cm.) deep

\$10,000-20,000

PROVENANCE:

M. and Mme. Henri Rabeau; Sotheby's, Monaco, 17-18 June 1989, lot 813.

■ 240

A LOUIS XVI GILTWOOD CONSOLE

LATE 18TH CENTURY AND ADAPTED

With later *portasanta* marble top, the side elements of later date
33 in. (83.8 cm.) high, 32 ¼ in. (81.9 cm.) wide, 15 ½ in. (39.4 cm.) deep

\$3,000-5,000

PROVENANCE:

Acquired from B. Fabre & Fils, Paris, 24 July 1989.



240



241

241
A DUTCH DELFT BLUE AND WHITE
FIVE-VASE GARNITURE
 LATE 18TH/19TH CENTURY, BLUE
 NUMERALS

All painted with flowering vine between
 leaf-tip bands, comprising: three baluster
 vases and covers and two beaker vases
 17¼ in. high, the tallest (8)
 \$3,000-5,000



242

242
A LARGE FRENCH FAIENCE BLUE
AND WHITE CISTERN AND COVER
 19TH CENTURY

Painted with lappets of foliate scrollwork,
 flanked by maiden-mask handles
 34½ in. (87.6 cm.) high (2)
 \$3,000-5,000

PROVENANCE:
 Acquired from Chinese Porcelain Co.,
 New York.



243

244

243
A PAIR OF DUTCH DELFT BLUE AND
WHITE VASES AND COVERS
 SECOND HALF 18TH CENTURY

Each painted with a maiden in landscape
 16¼ in. high (4)
 \$2,000-3,000

244
A LARGE DUTCH DELFT BLUE AND
WHITE VASE AND COVER
 LATE 17TH/EARLY 18TH CENTURY,
 BLUE MONOGRAM MARKS FOR DE
 PAEUW

Painted with figures and birds in terraced
 gardens
 21½ in. (54.6 cm.) high (2)
 \$2,500-3,500



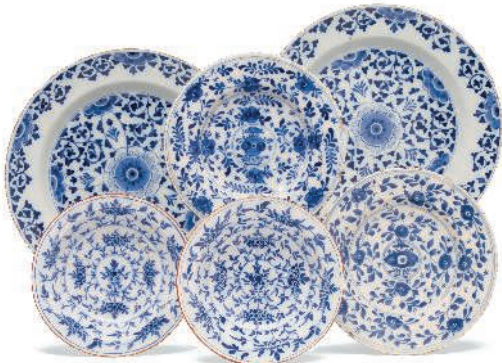
245

245
FIVE DUTCH DELFT BLUE AND WHITE CHARGERS
 CIRCA 1770, BLUE PAINTED MARKS FOR DE
 PORCELEYN CLAEUW

All painted with peacocks perched on rockwork, various sizes
 14¾ in. diameter, the largest (5)
 \$2,000-3,000

247
THREE PAIRS OF DUTCH DELFT BLUE AND WHITE
DISHES
 18TH CENTURY

All with flowering vine, comprising: a pair of chargers, a pair of
 plates and a pair of shallow bowls
 13½ in. diameter, the chargers (6)
 \$1,500-2,000



247



246

246
A GROUP OF NINE DUTCH DELFT BLUE AND WHITE
DISHES
 18TH CENTURY, BLUE PAINTED 5 TO ONE

Comprising: six chargers, one painted with bunches of grapes,
 two with flowers, one with flower-filled vase, one with a lion, and
 one with a songbird; and three plates, one painted with cranes,
 and two with flower-filled vases
 13¾ in. (35 cm.) diameter, the largest (9)
 \$3,000-5,000

248
A GROUP OF ENGLISH PORCELAIN BLUE AND WHITE
DINNER WARES
 19TH CENTURY, VARIOUS MAKERS

All printed with Classical motifs, comprising: a small Spode
 set with vases at the rim, including two large shaped octagonal
 platters, a smaller platter, a lozenge shaped dish and two plates;
 a lozenge shaped dish with figures at an altar; a large plate and
 two smaller plates with Greek-key pattern at the rim; three
 plates with central Sphinxes; and a plate, soup plate and platter
 with processions at the rim
 16½ in. (41.9 cm.) long, the largest platter (16)
 \$1,000-1,500

PROVENANCE:
 Dean and Mary Rockwell Collection, no. 922.



248

95



■249

**A CHINESE COROMANDEL LACQUER TWELVE-PANEL
FLOOR SCREEN**

17TH-18TH CENTURY

Finely carved and painted with officials, ladies and young boys at leisurely pursuits, between decorative borders with scenes of landscapes, birds and flower, and writhing dragons chasing flaming pearls, the reverse with a similar terraced scene, the border with "antiques"

94 x 180 in. (238.8 x 457.2 cm.), overall

(12)

\$15,000-30,000

PROVENANCE:

R. Thorton Wilson and Josephine Wilson, New York.
Thence by descent.



(reverse)

250

**A PAIR OF PARIS PORCELAIN GOLD-GROUND
EQUESTRIAN AND TOPOGRAPHICAL VASES**

EARLY 19TH CENTURY, ONE WITH INCISED G

The scenes identified as *Vue du Palais de la Chambre des
Députés* and *Vue de la Colonne de la Place Vendôme*
15¾ in. (40 cm.) high

\$6,000-8,000

(2)



250

PROVENANCE:

Ader Picard Tajan, Paris, 22 June 1999, lot 15.

251

**A PAIR OF SEVRES PORCELAIN BLEU CELESTE
POMMADE POTS AND COVERS**

CIRCA 1764, BLUE INTERLACED L'S ENCLOSING DATE
LETTER L

Finely painted front and back with figures in landscapes, the
finial as a flower

4½ in. (11.5 cm.) high

\$2,000-3,000

(4)



251

PROVENANCE:

Acquired from Frederick P. Victoria & Son, New York.

252 No Lot

253

**A LOUIS XV ORMOLU-MOUNTED PURPUR-MOSAÏK
MEISSEN PORCELAIN THREE VASE GARNITURE**

THE PORCELAIN CIRCA 1760-1770, THE MOUNTS OF
SIDE VASES CIRCA 1750, THE MOUNTS OF CENTRAL
VASE POSSIBLY OF A LATER DATE

Each painted to one side with a *fête champêtre* after Watteau,
the other with birds in landscape

\$15,000-25,000

(4)



253



254

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION (LOTS 254-255)

254

A LOUIS XV STYLE ORMOLU AND 'BLANC DE CHINE' PORCELAIN MANTEL CLOCK

LATE 19TH CENTURY, THE PORCELAIN PROBABLY SAMSON AFTER A CHELSEA MODEL, THE DIAL SIGNED 'HRI VOISIN'

16 in. (40.6 cm.) high, 12 in. (30.4 cm.) wide

\$5,000-8,000

•255

A PAIR OF FRENCH ORMOLU, TOLE AND CONTINENTAL PORCELAIN FIGURAL CANDLESTICKS

THE PORCELAIN POSSIBLY 18TH CENTURY MEISSEN, THE MOUNTS EARLY 20TH CENTURY

9 1/4 in. (23.5 cm.) high

\$2,000-3,000

(2)



255

256

AN ORMOLU MOUNTED, FRENCH AND GERMAN PORCELAIN AND CHINESE LACQUER ENCRIER

THE TREILLIS POSSIBLY 18TH CENTURY AND RE-USED, THE PORCELAIN 18TH CENTURY, THE FIGURE WITH BLUE CROSSED SWORD FOR MEISSEN, THE INKWELL PROBABLY MENNECY

12 1/2 in. (31.7 cm.) wide

\$2,000-3,000

(6)



256

257

A PAIR OF FRENCH ORMOLU-MOUNTED EUGENE COLLINOT MODELS OF BUDDHIST LIONS

THE MOUNTS LOUIS XVI, THE PORCELAIN LATE 19TH CENTURY WITH IMPRESSED SUNBURST MARK

In the Chinese style

22½ in. (55.8 cm.) high, 7½ in. (17.8 cm.)

wide, 10 in. (25.4 cm.) deep (2)

\$15,000-20,000

Eugène Victor Collinot (d. 1882) established a faience pottery in Boulogne-sur-Seine in 1862, manufacturing pieces often in historic revival or Middle and Far Eastern styles.



257

258

A REGENCE STYLE ORMOLU-MOUNTED ENAMELED PORCELAIN JAR

LATE 19TH/20TH CENTURY

30½ in. (76.2 cm.) high, overall

\$8,000-12,000



258

259 No Lot



260

PROPERTY FROM A PRIVATE COLLECTION

■ 260

A REGENCE GILTWOOD MIRROR

CIRCA 1720

70 in. (178 cm.) high, 38¼ in. (97 cm.) wide

\$4,000-6,000



261

■ 261

**A LOUIS XV ORMOLU-MOUNTED TULIPWOOD
MARQUETRY GUERIDON**

CIRCA 1750

With a later marble top

28 in. (71.1 cm.) high; 19½ in. (49.5 cm.) wide; 14¾ in. (37.4 cm.) deep

\$4,000-6,000



262 (a pair)

■ 262

**A PAIR OF LOUIS XVI WHITE-PAINTED AND PARCEL-
GILT CONSOLES**

POSSIBLY NORTH ITALIAN, LATE 18TH CENTURY

With later Spanish brocatelle veneered marble tops

36 in. (91.4 cm.) high; 43½ in. (110.2 cm.) wide; 18½ in. (47 cm.) deep

(2)

\$7,000-10,000

■-263

A PAIR OF FRENCH GILT-METAL AND CUT-GLASS TWIN-BRANCH WALL-LIGHTS
20TH CENTURY

15¾ in. (39.5 cm.) high, 10 in. (26 cm.) wide

\$3,000-5,000

(2)



263



264

264

A PAIR OF RUSSIAN ORMOLU-MOUNTED COBALT AND COLORLESS GLASS GIRANDOLES
PARTS 19TH CENTURY

31½ in. (80 cm.) high

\$8,000-12,000

(2)

■265

A RUSSIAN BRASS AND OPALINE GLASS MOUNTED MAHOGANY GAMES TABLE
CIRCA 1800

With a green baize-lined playing-surface

30½ in. (77.7 cm.) high, 39 in. (99.1 cm.) wide, 19¼ in. (48.8 cm.) deep, closed

\$5,000-8,000

PROVENANCE:

The Estate of Ambassador Pamela Harriman; Sotheby's; New York, 19 May 1997, lot 50.



265



266

THE COLLECTION OF ADELE AND IRVING MOSKOVITZ

■266

**A SET OF FOUR LOUIS XV
BEECHWOOD FAUTEUILS**

BY THEODORE SABATIER, CIRCA
1750

Stamped *T. SABATIER*

\$5,000-8,000

(4)

267

**A PAIR OF LOUIS XVI STYLE
ORMOLU AND ONYX THREE-LIGHT
SCONCES**

MODERN

20 in. (50.8 cm.) high, 9½ in. (24.1 cm.)
wide

\$3,000-5,000



267

■268

**A FRENCH WALNUT EXTENDING
DINING TABLE**

LATE 18TH/FIRST HALF 19TH
CENTURY

28½ in. (72.4 cm.) high, 81¼ in. (206.4
cm.) long, 47 in. (119.4 cm.) wide, fully
extended

\$2,000-3,000



268



269

■ 269

A REGENCE GILTWOOD MIRROR

CIRCA 1725

The mirror plate later
49¾ in. (126.4 cm.) high, 33½ in. (85.1 cm.) wide

\$2,000-3,000

PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION (LOTS 270-272)

■ 270

**AN EARLY LOUIS XV GILTWOOD
FAUTEUIL**

CIRCA 1740, POSSIBLY SOUTH
GERMAN

\$20,000-40,000

PROVENANCE:

Property from the Estate of Reginald F.
Lewis; Christie's, New York, 19 October
2007, lot 304.
With Kraemer et Cie., Paris.



270

271 No Lot



272

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

272

A PAIR OF LOUIS XVIII ORMOLU VASES

CIRCA 1820

21 in. (53.5 cm.) high, 7 in. (17.8 cm.) wide

(2)

\$8,000-12,000

PROVENANCE:

Segoura; Christie's, New York, 19 October 2006, lot 209.

273

A PAIR OF ITALIAN GILTWOOD AND FAUX MARBLE CONSOLES

MID-18TH CENTURY

29 in. (73.6 cm.) high; 35¼ in. (89.5 cm.) wide; 15 in. (38.1 cm.) deep

(2)

\$3,000-5,000



273



274



275

274

**A PAIR OF LOUIS XVI STYLE
ORMOLU CANDLESTICKS**

19TH CENTURY

9½ in. (24.1 cm.) high

\$2,000-3,000

These candlesticks can be related to designs by Jean-Louis Prieur of circa 1775 and illustrated in H. Ottomeyer, *Vergoldete Bronzen*, Munich, Vol. I, p.288, figs 4.16.1 and 4.16.2

(2)

•275

**A PAIR OF EMPIRE STYLE ORMOLU
AND PATINATED BRONZE THREE-
LIGHT WALL-LIGHTS**

MODERN

6½ in. (16.5 cm.) high, 9½ in. (24.1 cm.)

wide, 6¼ in. (15.9 cm.) deep

\$2,000-3,000

(2)

PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

■276

**A REGENCE ORMOLU-MOUNTED
KINGWOOD COMMODE**

CIRCA 1725

With later rosso brecciato marble top
34 in. (86.4 cm.) high, 47¾ in. (121.3 cm.)
wide, 24½ in. (62.2 cm.) deep

\$5,000-8,000



276



277



278

PROPERTY FROM A PRIVATE COLLECTION

■-277

A PAIR OF LOUIS-PHILIPPE ORMOLU LAMPS
CIRCA 1840

25½ in. (59.7 cm.) high, excluding fitments

\$3,000-5,000

278

A PAIR OF LOUIS XVI STYLE ORMOLU CANDLESTICKS
19TH CENTURY

(2) 12 in. (30.5 cm.) high

\$2,500-3,500



279

THE COLLECTION OF ADELE AND IRVING MOSKOVITZ
(LOTS 279-282)

■-279

**A FRENCH BOIS SATINE AND
ORMOLU-MOUNTED SIDE TABLE**
18TH CENTURY AND LATER

28¼ in. (71.5 cm.) high, 38¼ in. (97½ cm.)
wide, 21 in. (53½ cm.) deep

\$1,000-1,500



280

■-280
TWO PAIRS OF FRENCH ORMOLU CANDLESTICKS
 LATE 19TH/EARLY 20TH CENTURY, DRILLED AND
 MOUNTED AS LAMPS

13 in. (33 cm.) high, the larger pair

\$2,000-3,000



281



■-281
A MATCHED PAIR OF LOUIS XV STYLE BEECHWOOD
TABOURETS

LATE 19TH CENTURY, POSSIBLY GERMAN, THE
 UNPEGGED EXAMPLE POSSIBLY EARLIER

(4)

Formerly decorated

15 in. (38 cm.) high, 21 in. (53.5 cm.) wide, 16 in. (41 cm.) deep (2)

\$3,000-5,000

■-282
A LOUIS XVI STYLE BRASS-
MOUNTED MAHOGANY CONSOLE
DESSERTTE

LATE 19TH/EARLY 20TH CENTURY

35¼ in. (89.5 cm.) high, 50 in. (127 cm.)
 wide, 14 in. (35 cm.) deep

\$2,000-3,000



282



283

PROPERTY FROM AN AMERICAN DYNASTY: THE CLARK FAMILY TREASURES

■283

A GEORGE II WALNUT WING ARMCHAIR
CIRCA 1730, THE BACK LEGS LATER

Outscrolled arms and seat upholstered in associated 18th century *gros* and *petit point* needlework, three rails replaced
\$12,000-18,000

PROVENANCE:

Acquired from Charles, New York, 7 May 1929.



284

■284

A PAIR OF IRISH GEORGE III STYLE TWO LIGHT MIRROR CHANDELIERS
MODERN

27½ in. (69.9 cm.) high, 18½ in. (47 cm.) wide, 7½ in. (19.1 cm.) deep
(2)
\$5,000-8,000



285

■285

A GEORGE II WALNUT SIDE TABLE
MID-18TH CENTURY, POSSIBLY IRISH

With a later verde antico marble top
33¼ in. (84.4 cm.) high, 44½ in. (113 cm.) wide, 21½ in. (54.6 cm.) deep
\$7,000-10,000

PROVENANCE:

Sold, The English Collector, Christie's London, 23 May 2013, lot 15.

■286

A REGENCY REVIVAL CUT GLASS EIGHT LIGHT CHANDELIER

LATE 19TH/ EARLY 20TH CENTURY

41 in. (104.1 cm.) high, 28 in. (71.1 cm.) diameter

\$4,000-6,000

PROPERTY OF A PRIVATE COLLECTOR, NEW YORK

■287

A GEORGE III SATINWOOD, INDIAN ROSEWOOD, SATIN BIRCH, EBONIZED AND MARQUETRY BREAKFRONT SECRETAIRE BOOKCASE

ATTRIBUTED TO CHRISTOPHER FUHRLOHG, CIRCA 1785

With brass mullions, the interior with green leather writing surface, drawers and pigeonholes, the lock stamped I.BRAMAH PATENT

94½ in. (240 cm.) high, 88½ in. (225 cm.) wide, 24½ in. (62 cm.) deep

\$10,000-15,000



286



287



288

288
A PAIR OF NORTH EUROPEAN ORMOLU AND
PATINATED BRONZE THREE-BRANCH WALL-LIGHTS
 EARLY 19TH CENTURY

6 in. (15.2 cm.) high, 10¼ in. (26 cm.) wide

(2)

\$3,000-5,000



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

289

A FRENCH MARBLE BUST OF A GIRL
 AFTER HOUDON, LATE 19TH CENTURY, BEARING
 'HOUDON' TO RIGHT SHOULDER

19 in. (48.3 cm.) high

\$1,000-1,500



289



290



THE COLLECTION OF ADELE AND IRVING MOSKOVITZ

290

A PAIR OF FRENCH GREY-PAINTED
FAUTEUILS
 POSSIBLY LATE 18TH CENTURY

In the Louis XVI style

(2)

\$1,000-1,500



291

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

291

**A PAIR OF ORMOLU-MOUNTED FRENCH PORCELAIN
POT-POURRI VASES AND COVERS, NOW MOUNTED AS
LAMPS**

PROBABLY SAMSON, LATE 19TH/EARLY 20TH CENTURY

With spinach jade phoenix-form finials, electrified
17½ in. (44.5 cm.) high, excluding finitment

(2)

\$4,000-6,000

PROVENANCE:

The Elizabeth Parke Firestone Collection, Part II; Christie's, New
York, 22-23 March 1991, lot 742.



292

PROPERTY FROM AN AMERICAN DYNASTY: THE CLARK FAMILY TREASURES

292

A GEORGE I WALNUT WING ARMCHAIR
CIRCA 1720, THE BACK LEGS LATER

Upholstered in associated 18th century *petit point* needlework,
front and back rail replaced

\$12,000-18,000

PROVENANCE:

Acquired from Charles, New York, 19 November 1925.

THE COLLECTION OF ADELE AND IRVING MOSKOVITZ

293

**A PAIR OF ENGLISH MAHOGANY
AND ROSEWOOD SIDE CABINETS**
MID-19TH CENTURY AND LATER

35 in. (89 cm.) high, 41 in. (104.1 cm.) wide,
16½ in. (42 cm.) deep

(2)

\$3,000-5,000



293



294

294

A SET OF FOUR RED-LACQUERED METAL TWIN-BRANCH WALL-LIGHTS

MODERN

17 in. (43.2 cm.) high, 10½ in. (26.7 cm.) wide

\$3,000-5,000

(4)

■295

A PAIR OF TOLE-PEINTE PALM TREES

MODERN

104 in. (264.2 cm.) high

(2)

\$4,000-6,000



295



296

296

A RUSSIAN MALACHITE, NIELLO AND SILVER-GILT MINIATURE TABLE

MOSCOW, 1865, MAKER'S MARK IN CYRILLIC 'VS'

Marked on stretcher and each leg
8 in. (20.3 cm.) high, 18¼ in. (46.3 cm.)
wide, 10½ in. (25.4 cm.) deep

\$4,000-6,000

■297

**A FRENCH ORMOLU-MOUNTED RED LACQUER COFFER
ON ORMOLU STAND**

INCORPORATING 18TH CENTURY ELEMENTS, WITH
SPURIOUS STAMP FOR ADAM WEISWEILER

38½ in. (97.8 cm.) high, 23 in. (58.4 cm.) wide, 13¾ in. (34.9 cm.)
deep

\$12,000-18,000

PROVENANCE:

Sotheby's London, November 13-14, 1964, lot 348.
The Salgo Trust for Education; Sotheby's New York, October 25,
2002, lot 1254.



297



298

298

A VICTORIAN SPECIMEN MARBLE CHESSBOARD
SECOND HALF 19TH CENTURY

17½ in. (44.5 cm.) diameter

\$2,000-3,000

PROPERTY FROM AN AMERICAN DYNASTY: THE CLARK
FAMILY TREASURES

■299

**A FRENCH ORMOLU-MOUNTED
TULIPWOOD, BOIS SATINE,
AMARANTH AND PARQUETRY
COMMUNE**

FIRST HALF 20TH CENTURY

33 in. (84 cm.) high, 54½ in. (38.5 cm.)
wide, 21½ in. (54 cm.) deep

\$4,000-6,000

PROVENANCE:

Acquired from Charles, New York, 19
November 1925.



299



300

■300

A LOUIS XV GILTWOOD MIRROR

MID-18TH CENTURY

63½ in. (161.3 cm.) high, 33¼ in. (84.5 cm.) wide

\$2,000-3,000



301

301

A SET OF FOUR REGENCE STYLE ORMOLU TWIN-BRANCH WALL-LIGHTS

MODERN

9¼ in. (23.5 cm.) high, 10¼ in. (26 cm.) wide, 5¼ in. (13.5 cm.) deep

(4)

\$4,000-6,000

■302

A PAIR OF LOUIS XV ORMOLU-MOUNTED KINGWOOD, TULIPWOOD AND AMARANTH PARQUETRY ENCOIGNURES

CIRCA 1755

37 in. (94 cm.) high; 30 in. (76.2 cm.) wide; 22 in. (55.9 cm.) deep

\$5,000-8,000

■303

A LOUIS XVI MAHOGANY TABLE A ECRIRE

CIRCA 1780

28¼ in. (71.7 cm.) high; 19¼ in. (48.9 cm.) wide; 14½ in. (36.8 cm.) deep

\$3,000-5,000



302



303



304

304

**A LOUIS XVI STYLE ORMOLU AND WHITE MARBLE
MANTLE CLOCK**

19TH CENTURY, THE DIAL SIGNED LEPAUTE / HGER DU
ROI

16½ in. (40.6 cm.) high, 18½ in. (45.7 cm.) wide

\$3,000-5,000

PROPERTY FROM AN AMERICAN DYNASTY: THE CLARK FAMILY TREASURES

■ 306

AN ENGLISH WALNUT WING ARMCHAIR

THE LEGS AND NEEDLEWORK 18TH CENTURY

The needlework associated

\$6,000-9,000

PROVENANCE:

Acquired from Charles, New York, 7 May 1929.



306



305

305

**A PAIR OF LOUIS XVI ORMOLU TWIN-BRANCH WALL-
LIGHTS**

CIRCA 1765-70

15½ in. (39.4 cm.) high

\$2,000-3,000

(2)

■ 307

A PAIR OF EARLY LOUIS XV WALNUT FAUTEUILS

CIRCA 1730

\$4,000-6,000

(2)



307

115



PROPERTY FROM AN AMERICAN COLLECTOR

■ **308**

A VICTORIAN MAHOGANY BREAKFRONT BOOKCASE
MID-19TH CENTURY

The lower case revealing a set of fitted drawers to the external doors

\$5,000-8,000

309-311 No Lots



■ 312

A CHARLES X ORMOLU AND WHITE MARBLE MANTEL CLOCK

CIRCA 1825

28½ in. (72.4 cm.) high, 29¼ in. (74.3 cm.) wide, 9½ in. (24.1 cm.) deep

\$30,000-50,000

313 No Lot



Mr. & Mrs. Wolcott Blair in the South of France.

PROPERTY FROM THE BLAIR FAMILY COLLECTION (LOTS 314-360)

Described by *Harper's Bazaar* in October 1927 as 'extremely popular in the younger fashionable set', Wolcott Blair and his wife Ellen Yuille Blair were highly admired for their excellent sense of fashion and design from the 1920s through the 1960s. Their 1926 marriage in New York and life together were closely followed by magazines and newspapers that featured fine living and society's best dressed.

Wolcott Blair, a grandson of Chauncey Buckley Blair who was a founder of Merchant's Bank of Chicago and an early supporter of the Art Institute of Chicago, grew up in Chicago. After graduating from Yale College, he returned to Chicago and became a successful investor. Often surrounded by noteworthy company, Mr. Blair gained notoriety in international social circles after he hosted his friend, the Duke of Windsor, in Chicago in 1924.

Ellen Yuille Blair was born in North Carolina to Nanny Long Yuille and Thomas Burks Yuille and raised in Virginia and New York. The eldest of four illustrious siblings, Mrs. Blair attended Oldfields School, where she became an accomplished equestrian and met Wallis Warfield, the future Duchess of Windsor, and lifelong friend.

The Blairs purchased the David and Frances Adler-designed home of the Ryerson Family and hired the design team to customize it for the Blair Family. In 1928, after the birth of their son Watson Keep Blair, the Blairs left Chicago to divide their time between New York City, Long Island, Palm Beach and Islesboro, Maine. In Palm Beach, they commissioned architect Maurice Fatio and designers Ruby Ross Wood and Billy Baldwin for their new home which was completed in 1936. Both homes' designs were noted for their clean elegance and photographed in numerous periodicals including *Vogue*, the *Palm Beach Daily News*, and *Harper's Bazaar*.

Christie's is honored to present property from the collections of Wolcott and Ellen Yuille Blair and their son Watson Keep Blair. These works of art and furnishings embody the Blair family's elegance and sophistication.

314 HERBERT HASELTINE (AMERICAN, 1877-1962)

The empty saddle

signed and dated 'Haseltine 1930' (on the base)

bronze with reddish-brown patina
10 x 7½ x 2¾ in. (25.4 x 19.1 x 7 cm.),
excluding base

A commemorative reduction of the
artist's original Calvary War Memorial,
located in Mayfair, London, 1914.

\$5,000-7,000



314

315 PIERRE-AUGUSTE RENOIR (1841- 1919)

Le petit Garçon au Porte-Plume

lithograph in black, on *Ingres d'Arches*,
circa 1912, from the edition of
approximately 50, with margins
Image: 11¼ x 15¼ in. (299 x 400 mm.);
Sheet: 18⅞ x 24½ in. (479 x 622 mm.)

\$3,000-5,000

LITERATURE:
Delteil 55.



315

316

STEPHEN ERZIA (RUSSIAN, 1876-1960)

Bust of a young man

signed 'S. Erzia' (along the lower edge)

wood

19 x 12 x 17 in. (48.3 x 30.5 x 43.2 cm.), not including base

\$12,000-18,000



316



317

317

**A JAPANESE GILT AND BLACK LACQUERED
LARGE COFFER**

EDO PERIOD (LATE 17TH/EARLY 18TH
CENTURY)

24¾ in. (62.8 cm.) high, 52 in. (132.1 cm.) wide, 23½
in. (59.7 cm.) deep

\$3,000-5,000

For a similar example see Christie's London, 11
November, 1991, lot 343.

318

**A NORTH EUROPEAN CLARET AND GILT-
JAPANNED COMMODE**

FIRST HALF 18TH CENTURY

30¾ in. (78.1 cm.) high, 32¾ in. (83.2 cm.) wide, 22¼
in. (56.5 cm.) deep

\$4,000-6,000



318



319

■ 319
AN ENGLISH BRASS, GLASS AND GILTWOOD HALL LANTERN

20TH CENTURY

Of a large scale, electrified
 41 in. (104.1 cm.) high, 19 in. (48.3 cm.) wide, the lantern
 \$4,000-6,000



320

■ 320
AN ENGLISH GILT-GECCO GIRANDOLE
 20TH CENTURY

In the George I style
 37 1/4 in. (94.6 cm.) high, 21 in. (53.3 cm.) wide
 \$1,500-2,500



321

■ 321
A PAIR OF SOUTH EUROPEAN GRAIN-PAINTED AND PARCEL-GILT TABOURETS

EARLY 19TH CENTURY, POSSIBLY ITALIAN OR SPANISH

20 3/4 in. (52.7 cm.) high, 22 in. (55.9 cm.) wide, 15 3/4 in. (40 cm.) deep (2)
 \$3,000-5,000



322

322

A LOUIS XVI GREY MARBLE AND ORMOLU MOUNTED OBELISK-FORM CLOCK

CIRCA 1780, SIGNED 'COURVOISIER A PARIS'

21 in. (53.3 cm.) high, 9¼ in. (24.8 cm.) wide, 7½ in. (19.1 cm.) deep

\$2,000-3,000



323

323

A GEORGE III GILTWOOD MIRROR

CIRCA 1760

74 in. (188 cm.) high, 42 in. (106.7 cm.) wide

\$5,000-7,000

324

A PAIR OF ENGLISH GILT GESSO SIDE TABLES

THE LEGS APPARENTLY EARLY 18TH CENTURY

Re-gessoed and re-gilt with later *serpentina verde di polcevera* marble tops
30¼ in. (76.8 cm.) high, 28½ in. (72.4 cm.) wide, 21 in. (53.3 cm.) deep (2)

\$4,000-6,000



324





325

325
A VICTORIAN SILVER PLATE, MARBLE AND MAHOGANY
PARROT PERCH

LATE 19TH/EARLY 20TH CENTURY

With a later majolica cockatoo
59 in. (149.9 cm.) high, 37 in. (94 cm.) diameter
\$4,000-6,000

327
A GROUP OF NINE LOUIS VUITTON MONOGRAM
CANVAS SUITCASES

20TH CENTURY

19¾ in. (50.2 cm.) high, 31½ in. (80 cm.) wide, 9¾ in. (24.8 cm.)
deep, the largest (9)
\$5,000-7,000



327



326

326
A REGENCE-STYLE ORMOLU MIRROR
LATE 19TH/EARLY 20TH CENTURY

75 in. (190.5 cm.) high, 50¾ in. (128.9 cm.) wide
\$5,000-7,000

328
A PAIR OF CHINESE FAMILLE ROSE YELLOW-GROUND
JARS AND COVERS

LATE QING DYNASTY

Decorated with auspicious bats amidst foliate scroll, with later
metal collars
17 in. (43.2 cm.) high, overall (2)
\$1,500-2,000

PROVENANCE:
With Au Vase Etrusque a Paris



328



329

329
THREE MARBLE OBELISKS
 19TH CENTURY AND LATER
 15¾ in. (40 cm.) high, the tallest
 \$1,500-2,000



330

330
**A DUTCH WALNUT AND PARCEL-
 GILT WALL CLOCK**
 SECOND HALF 18TH CENTURY
 Case possibly associated
 85 in. (215.9 cm.) high, 28¾ in. (73 cm.)
 wide, 8 in. (20.3 cm.) deep
 \$4,000-6,000

331
**A CHINESE POLYCHROME LACQUER
 CORNER-LEG TABLE**
 19TH/EARLY 20TH CENTURY
 30¾ in. (78.1 cm.) high, 82½ in. (209.6
 cm.) wide, 28¾ in. (71.8 cm.) deep
 \$5,000-7,000



331



332

332
A LOUIS XVI GREY MARBLE AND ORMOLU MOUNTED
OBELISK-FORM CLOCK

CIRCA 1780

22¼ in. (56.5 cm.) high, 7 in. (17.8 cm.) wide, 4¾ in. (12.1 cm.) deep
 \$2,000-3,000



332A

~332A
A PAIR OF EARLY VICTORIAN BRAZILIAN ROSEWOOD
CELESTIAL AND TERRESTRIAL TABLE GLOBES

BY NEWTON & SONS, LONDON, BOTH DATED 1846

10 in. (25.4 cm.) high, each
 \$2,000-3,000

333
A NORTH EUROPEAN GILTWOOD SIDE TABLE

20TH CENTURY

24 in. (61 cm.) high, 37 in. (94 cm.) wide, 19¼ in. (48.9 cm.) deep
 \$2,000-3,000



333

334
A LATE LOUIS XV BEECHWOOD CONSOLE

CIRCA 1765

With later *fior di pesco* marble top
 29 in. (73.7 cm.) high, 43 in. (109.2 cm.) wide, 21½ in. (54.6 cm.) deep
 \$4,000-6,000



334



335

335
A CHINESE GILT-DECORATED POWDER-BLUE-GROUND
VASE, MEIPING
19TH CENTURY

8¾ in. (22.2 cm.) high

\$1,000-1,500

■ **336**
A QUEEN ANNE-STYLE MIRROR-BORDERED MIRROR
20TH CENTURY

71½ in. (181.6 cm.) high, 25 in. (63.5 cm.) wide

\$2,000-3,000

■ **337**
AN ITALIAN SCUMBLE AND CHINOISERIE-PAINTED
DESK

LATE 19TH/EARLY 20TH CENTURY

30¼ in. (76.8 cm.) high, 58 in. (147.3 cm.) wide, 28¾ in. (73 cm.) deep

\$3,000-5,000

This desk is pictured in the December 1933 issue of *Arts & Decoration*, 'The Chicago Lakefront House of Mr. and Mrs. Wolcott Blair', the family's home designed by David Adler & Frances (Adler) Elkins (pg. 9).



336



337



338

**338
CHINESE SCHOOL, ANONYMOUS,
19TH-20TH CENTURY**

Mountain Battle Scene

Scroll, ink and color on paper, mounted
on board

33½ x 59¼ in. (85.1 x 151.8 cm.)

\$1,500-2,000



339

**339
A CHINESE CARVED MOTTLLED
PALE GREEN JADE MUGHAL-STYLE
LOTUS FLOWER DISH**

19TH/20TH CENTURY

Finely carved with lobed petals, with
openwork leafy branches and a small
bird, *together with a stand and glass case*
8¼ in. (21 cm.) long (3)

\$2,000-3,000



340

**340
A COMPLETE SET OF THE EIGHTEEN
CHINESE BISCUIT PORCELAIN
LUOHAN**

19TH CENTURY

In the Kangxi-style, each with their
attribute, various impressed seals to
bases, each with custom silk pad base
5 in. (12.7 cm.) high, each (18)

\$3,000-5,000

This set is pictured in the December
1933 issue of *Arts & Decoration*, 'The
Chicago Lakefront House of Mr. and
Mrs. Wolcott Blair', the family's home
designed by David Adler & Frances
(Adler) Elkins (pg. 8).

341

A CHINESE TEADUST-GLAZED VASE

QIANLONG INCISED SIX-
CHARACTER SEAL MARK AND OF
THE PERIOD (1736-95)

Of compressed globular form, with tall
cylindrical neck, covered in an olive-green
glaze with yellow speckles

13¼ in. (33.6 cm.) high

\$2,000-3,000



341 (mark)



341

342

**A CHINESE WHITE-GLAZED
INCISED BOTTLE VASE**

QING DYNASTY (1644-1911)

Incised with a crane amidst blossoming
prunus trees

19¾ in. (50.2 cm.) high

\$1,000-1,500



342

343

**A CHINESE PALE BLUE CRACKLE-
GLAZED VASE**

19TH CENTURY

With mask and ring handles

14½ in. (36.8 cm.) high

\$1,000-1,500



343



344

**344
A CHINESE GILT-BRONZE DRAGON AND LOTUS LEAF
VESSEL**

QING DYNASTY (1644-1911)

The dragon shown lifting its head up and grasping a pearl in its mouth

6¾ in. (17.2 cm.) long

\$1,000-1,500



345

**345
AN INDIAN SILVER AND ENAMEL BOX**

JAIPUR, 20TH CENTURY

Decorated with various animals and birds on a red and blue enamel foliate ground, *stamped on flange*

1 in. (2.5 cm) high, 6 in. (15.2 cm.) wide, 4½ in. (11.4 cm.) deep

\$1,000-1,500

**346
A RUSSIAN SILVER-GILT BASKET AND A PAIR OF
RUSSIAN SILVER TUMBLERS**

THE BASKET MOSCOW, 1886, ASSAY MASTER VASILY ALEKSANDROVICH PETROV; THE TUMBLERS MARK OF GRACHEV, ST. PETERSBURG, 1890

The basket marked in center and on handles, the tumblers each marked under base

The basket 13¾ in. (34 cm.) over handles; 25 oz. (777 gr.) (3)

\$1,000-1,500



346

**347
A SET OF SIX RUSSIAN SILVER-GILT AND CLOISONNÉ
ENAMEL SPOONS**

MARK OF 11TH ARTEL, MOSCOW, 1908-1917, RETAILED BY TIFFANY & CO.

Each engraved with monogram *EDY*, in original fitted box, *each marked on handle*

5 in. (12.7 cm.) long

(6)

\$1,000-1,500



347

348

TWO MEISSEN PORCELAIN MODELS OF PARTRIDGES

CIRCA 1750, FAINT BLUE CROSSED SWORDS TO ONE, PRESSNUMMER 53 TO EACH

6¼ in. high, 6. in. wide

\$4,000-6,000

PROVENANCE:

Vernay Galleries, New York.

(2)



348

349

A PARIS PORCELAIN GRISAILLE-DECORATED PART TEA SERVICE

CIRCA 1781-1799, THE SUGAR-BOWL WITH IRON-RED MARK FOR DUC D'ANGOULEME, MOST PIECES WITH IRON-RED PCG MONOGRAM MARKS FOR THE DECORATOR AND RETAILER LE PETIT CARROUSEL

Comprising: a teapot and cover; a sugar-bowl and cover; five teacups; five coffee-cans; and ten saucers

8 in. (20.3 cm.) long, the teapot

\$1,000-1,500

(24)



349

350

AN ASSEMBLED FLOCK OF SIX MEISSEN PORCELAIN MODELS OF BIRDS

LATE 19TH/EARLY 20TH CENTURY, BLUE CROSSED SWORDS MARKS

Comprising: a woodpecker; a pair of snipe; a bullfinch; another finch or songbird; and a hoopoe bird; *together with* a pair of Carl Thieme (Potschappel) birds and a Meissen style model of a guinea fowl

12¼ in. (31.1 cm.) high, the hoopoe

\$2,500-3,500

(9)



350



351

351

A PARIS (NAST) PORCELAIN ORNITHOLOGICAL PART DESSERT SERVICE

EARLY 19TH CENTURY, IRON-RED NAST A PARIS MARKS

Each painted with birds, identified on the reverse, comprising: four lion-mask and paw footed bowls and covers; two octagonal dishes; two shell-shaped dishes; two low footed bowls; a triangular dish; and thirty plates

8½ in. (21.6 cm.) diameter, the plates (45)

\$7,000-9,000

352

A HEREND PORCELAIN 'NANKING BOUQUET' PATTERN PART DINNER SERVICE

20TH CENTURY, BLUE PAINTED CROSSED PAINTBRUSH AND SHIELD MARKS, VARIOUS IMPRESSED AND PAINTED NUMERALS

Comprising: a large tureen and cover; a circular serving tray with handles; a large round dish; a vegetable dish; a large oval dish; a small oval dish; twelve soup plates; twelve salad plates; twenty-one dinner plates; sixteen dessert plates; a sauce boat; a double-salt; a teapot and cover; a coffee-pot and cover; a cream-jug; a sugar-bowl and cover; eleven teacups and twelve saucers; together with sixteen dinner plates; two salad plates; two soup plates; one triangular salad dish; twelve leaf-shaped open sugar-bowls; and one teacup in the Herend 'Chinese Bouquet' pattern; and ten coffee-cups; twelve saucers; one sugar-bowl and cover; and a cream-jug of a similar Herend pattern

14½ in. (36.8 cm.) wide, the large oval dish (159)

\$2,000-3,000



352

353

A PAIR OF AMERICAN SILVER STRAWBERRY DISHES AND A SERVING BASKET

19TH/20TH CENTURY

Comprising a pair of strawberry dishes, mark of Crichton & Co., New York, the center of each engraved EYW and an oval pierced serving basket mark of Dominick & Haff, New York, retailed by Bigelow, Kennard & Co., 1889, each marked under base

The basket 12¾ in. (32.5 cm.) wide, 63 oz. (1,959 gr.)

\$1,000-1,500



353

354

A PAIR OF FRENCH SILVER-GILT WINE COOLERS

MARK H. FRES & CIE, PARIS, LATE 19TH/EARLY 20TH CENTURY, RETAILED BY BOINTABURET

Each marked under base, near rim and on foot

8¾ in. (22.2 cm.) high, 10 in. (25.5 cm.) wide over handles

(2)

\$4,000-6,000



354



355

355

A PAIR OF GEORGE III SILVER PLATTERS

LONDON, 1804, MARK OF 'WB',

Each engraved with crest and motto, each marked under rim

16 in. (40.5 cm.) wide, 74 oz. (2,303 gr.)

(2)

\$1,500-2,000

356

A PAIR OF FRENCH SILVER ENTRE DISHES, COVERS AND STANDS

MARK OF EMILE DELAIRE, PARIS, LATE 19TH CENTURY

Each marked on stand, dish, cover and handles

12¼ in. (31 cm.) wide over handles, 78 oz. (2,434 gr.)

(2)

\$3,000-5,000



356



357

-357
A GOLD AND MULTI-GEM SET FIGURAL TABLE BOX
 BY CARTIER, MID-20TH CENTURY

With ruby, seed pearl and rose cut diamonds, *signed on flange, stamped '14K'*
 3¼ in. (8.3 cm.) long
 \$3,000-5,000

PROVENANCE:

Purchased from Cartier New York, 8 January 1958, \$1,100.00

359
A PAIR OF GOLD MOUNTED NEPHRITE MATCH STICK HOLDERS
 BY CARTIER, MID-20TH CENTURY

Signed on bases, also stamped '14K' and numbered '1096', '1984'
 1½ in. (3.8 cm.) high (2)
 \$2,000-3,000

A similar lot sold at Sotheby's New York, Property from the collection of The Duke and Duchess of Windsor, 19-27 February 1998, lot 3220.



359



358

358
A GOLD AND MULTI-GEM FIGURAL TABLE BELL
 20TH CENTURY

The bell chime stamped '14K', the figure '750'
 3¼ in. (8.3 cm.) high
 \$800-1,200

360
AN ENAMELED AND MULTI-GEM HUMMINGBIRD ON A GOLD MOUNTED NEPHRITE STAND
 THE STAND BY CARTIER, CIRCA 1940-1950

Stamped 'Cartier' to base rim, and '18K' to branch, the bird apparently unsigned
 8 in. (20.3 cm.) high, overall
 \$800-1,200

(2)



360



361

ESTATE OF BARONESS MARY MCFALL DE GUNZBERG

~361

A DIAMOND, SAPPHIRE, CORAL AND GOLD FIGURAL BROOCH

BY NARDI, VENEZIA, CIRCA 1980

stamped '750', signed 'G. Nardi'

2½ in. (5.4 cm.) high

\$2,000-3,000

PROPERTY FROM THE COLLECTION OF ROBERT AND SYLVIA OLNICK (LOTS 363-386)

363

A MOTHER-OF-PEARL, DIAMOND, PINK TOURMALINE AND GOLD PAISLEY BROOCH

Stamped '750' and with Italian control mark

2¾ in. (7 cm.) long

\$1,200-1,800



363



362

Δ--362

A SUITE OF 18K GOLD, CORAL, ONYX, EMERALD AND DIAMOND JEWELRY

MODERN

Comprising: a brooch and a pair of earclips

3 in. (7.6 cm.) wide, the brooch

\$2,500-3,500

(3)

364

FOUR PAIRS OF GOLD AND MULTI-GEM EAR CLIPS

20TH CENTURY

Comprising a pair of black mother-of-pearl and gold ear clips, *stamped '750'*; a pair of white mother-of-pearl, diamond and gold ear clips, *stamped '18K', and with Italian hallmarks*; a pair of multi-gem ear clips, *stamped '14K', signed*; and a pair of gilt-metal ear clips *by Givenchy*

2 in. (5.1 cm.) long, the largest pair

\$1,000-1,500

(8)



364



365



366



367



368

365

A PAIR OF MULTI-STRAND BEAD NECKLACES

Each of identical form, one with faceted ruby beads with yellow gold clasp set with two circular cut diamonds; the other with faceted sapphire beads with white metal clasp set with two circular cut diamonds

20¾ in. (52.7 cm.) the shortest strand

(2)

\$2,000-4,000

366

A DIAMOND AND SAPPHIRE FLOWER BROOCH

The invisibly set sapphire petals centering upon a circular-cut diamond pistil, with baguette-cut diamond stems and circular cut diamond leaves, mounted in white gold, *apparently unsigned*

1¾ in. (4.7 cm.) long

\$1,500-2,000

367

GROUP OF SAPPHIRE, RUBY AND DIAMOND JEWELRY

Comprising a pair of ear clips and a ring *en suite* set with sapphires, *stamped '750'*; and an identical ring set with rubies, *stamped '750'*

The ear clips 1 in. (2.5 cm.) long; the sapphire ring US size 4; the ruby ring US size 5¾

(4)

\$2,000-4,000

368

A DIAMOND, PLATINUM AND SAPPHIRE BEAD TWO-STRAND NECKLACE

Stamped 'PT 900'; the clasp gold

23¾ in. (60.3 cm.) the shortest strand

\$1,000-1,500



369

369

A LARGE PEARL AND DIAMOND BROOCH

Mounted in 18K white and yellow gold, *apparently unsigned*
2¼ in. (5.7 cm.) diameter

\$1,200-1,800



370

370

A COLLECTION OF MULTI-GEM AND GOLD JEWELRY

Comprising a pair of Seaman Schepps turbo-shell earclips with cabochon green gemstones, *signed 'P.S.V. of Seaman Schepps', and stamped '14K'*; a multi-strand sautoir gathered by a multi-gem openwork cuff, *apparently unsigned*; and a large beryl, diamond and gold cocktail ring, *apparently unsigned*

(4)

\$2,000-3,000



371

371

A LARGE PEARL, DIAMOND, AND GOLD 'THISTLE' BROOCH

Stamped '750' and with Italian control marks
3¾ in. (8.6 cm.) long

\$1,000-1,500



372

372

A MULTI-STRAND CULTURED PEARL, DIAMOND AND GOLD NECKLACE

Stamped '750', '18K' and 'HK MADE'
20½ in. (52.1 cm.) long

\$1,000-1,500



373



**373
FIVE GOLD AND SILVER BRACELETS**

Comprising a yellow gold link bracelet with 1872 Gold Sovereign Victoria coin charm, *the bracelet stamped '750', the coin die '60', and with Italian hallmarks*; a set of three white, yellow and rose gold and diamond cuff bracelets, *each stamped '18K'*; a silver and silver-gilt and diamond cuff, *stamped '925', and 'Italy'*; 7 in. (17.7 cm.) long, the link bracelet

\$1,500-2,500

**375
A GOLD, DIAMOND AND MULTI-GEM CUFF**

Stamped '750', with Italian hallmark
3 in. (7.6 cm.) diameter overall

\$1,000-1,500



375



374

**374
A DIAMOND AND GOLD LINK BRACELET**

Stamped '750'
7 in. (17.8 cm.) long

\$1,000-1,500

**376
THREE GOLD AND ENAMELED CUFF BRACELETS**

Each stamped '750'
2¼ in. (6 cm.) interior width; 3 in. (7.5 cm.) wide overall

\$2,000-3,000



376



377

377
A DIAMOND AND EMERALD COCKTAIL RING
 CIRCA 1970

Of bombe design, with circular cut diamond-set shoulders, stamped '750' and '18K'
 US ring size 5 (with sizer)
 \$1,200-2,000



378

378
A RECTANGULAR CUT EMERALD AND DIAMOND RING
 Stamped '18K'

US ring size 3¾ (with sizing balls)
 \$4,000-6,000

379
A GROUP OF MULTI-GEM AND GOLD RINGS
 20TH CENTURY

Comprising a turquoise and diamond ring, a citrine and diamond ring, an emerald and diamond ring, and a pink and blue sapphire ring
 US ring sizes 4 - 5.25
 \$1,500-2,500

380
A GROUP OF EIGHT MULTI-GEM RINGS
 20TH CENTURY

(4) Comprising two platinum bands, stamped 'PLAT'; a gold bombe cocktail ring, apparently unmarked; a bi-colored gold and diamond band ring, stamped '750' and with Italian hallmarks; and silver and purple stone ring, stamped, 925' and Daniel Swarovski, Paris; a diamond and gold ring, stamped '750'; a diamond and gold by-pass ring, apparently unmarked; and a mixed-metal wide band ring, apparently unmarked
 US ring size 2.5 - 5.5
 \$1,000-1,500
 (8)



380





381

381

A SUITE OF GOLD AND DIAMOND JEWELRY

Comprising a necklace, a pair of ear clips, a pair of bracelets, and a ring, *the necklace stamped 'Padani'*
The necklace 15¼ in. (38.7 cm.) long (6)

\$1,000-1,500



382

TWO DIAMOND AND YELLOW GOLD BROOCHES

The first a bow, stamped '750'; the second floriform, stamped '750' and with Italian hallmarks for Alessandria
The first 3 in. (7.5 cm.) wide; the second 1½ in. (4 cm.) wide (2)

\$1,000-1,500



382



383

383

AN AMETHYST AND SILVER RING

BY PIANEGONDA, 20TH CENTURY

Stamped '925' and with Italian hallmarks for Vicenza, also with French import marks
US ring size 6

\$1,000-1,500

384

**A DIAMOND, EMERALD AND GOLD FLOWER BROOCH,
AND A COCKTAIL RING**

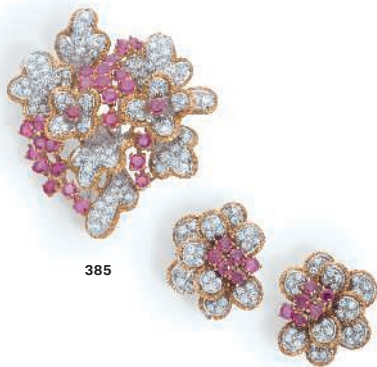
The brooch stamped '750'; the ring mount stamped '925'
2 $\frac{7}{8}$ in. (7.1 cm.) long, the brooch; US ring size 5.25

\$1,500-2,500

(2)



384



385

385

**A SET OF RUBY, DIAMOND, AND TEXTURED GOLD
'FLOWER CLUSTER' JEWELRY**

Comprising a brooch and a pair of ear clips *en suite*, stamped
'750' and '18K'

2 $\frac{1}{4}$ in. (5.7 cm.) wide, the brooch

\$1,000-1,500

(3)

-386

TWO FLOWER BROOCHES

The first a rose with enameled petals, diamond borders and
leaves, mounted in silver and gold, signed 'Moira' and '5108',
in original case; the second a large flower with agate petals,
circular cut emerald stamen, coral berries and stem, mounted in
white gold, signed 'Gemelli', stamped '750'

5 in. (12.7 cm.) long, the second

\$800-1,200

(2)



386





387

387
A SET OF FOUR GEORGE II SILVER CANDLESTICKS
 MARK OF WILLIAM CAFE, LONDON, 1758

Each engraved with crest, three nozzles filled with resin, each marked under base and on body, two marked on nozzle
 10 in. (25.5 cm.) high; 87 oz. 8 dwt. (2,721 gr.) gross weight (4)
 \$6,000-8,000

PROVENANCE:
 Anonymous sale; Sotheby's, New York, 14 October 2015, lot 404.

388
A SET OF FOUR GEORGE II SILVER CANDLESTICKS
 MARK OF WILLIAM TUIE, LONDON, 1759, BRITANNIA
 STANDARD

Weighted, each marked top of base
 11½ in. (28.2 cm.) high (4)
 \$4,000-6,000

PROVENANCE:
 Warszawsky Collection; Sotheby's, New York, 14 October 2015, lot 402.



388

389

A SET OF FOUR LARGE GEORGE III SILVER CANDLESTICKS

MARK OF WILLIAM ABDY I, LONDON, 1769-70

Each engraved with initial S, weighted, each marked on base rim, numbered and engraved with scratchweights, nozzles with marks obscured

13½ in. (34 cm.) high; 215 oz. 14 dwt.

(6,710 gr.) gross weight

(4)

\$5,000-7,000

PROVENANCE:

Gift of J. Paul Getty to Theodora Lynch Getty Gaston, sold Sotheby's, New York, 14 October 2015, lot 399.



389



390

PROPERTY FROM THE COLLECTION OF DR. JEROME AND MRS. EVELYN OREMLAND (LOTS 390-391)

•390

A GEORGE I SCOTTISH SILVER CASTER

MARK OF PATRICK TURNBULL, EDINBURGH, 1718, ASSAY MASTER EDWARD PENMAN

Marked under base and on body, the cover apparently unmarked 7¼ in. (18.4 cm.) high, 6 oz.

\$2,000-3,000

•391

A PAIR OF REGENCY SILVER SALVERS

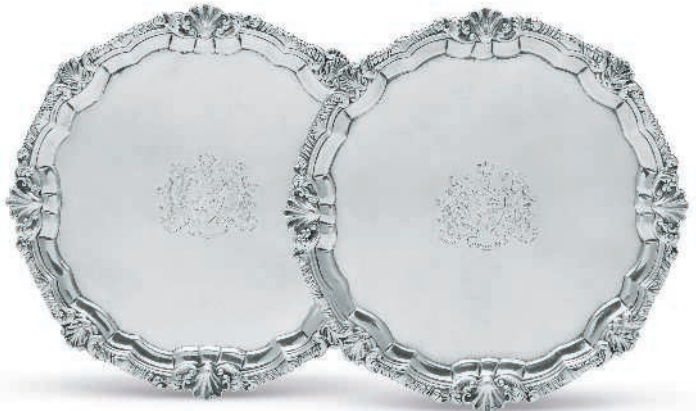
MARK OF 'WS' PROBABLY FOR WILLIAM STROUD, LONDON, 1812

The center of each engraved with the coat-of-arms and motto *TUTUM TE ROBORE REDDAM* of the Crawford family of Scotland, each marked under base

8⅞ in. (22.5 cm.) diameter; 35 oz. (1,088 gr.)

(2)

\$1,500-2,000



391

141



392

PROPERTY FROM A PRIVATE COLLECTION

•392

A GEORGE IV SILVER FRUIT-BOWL
MARK OF JOSEPH CRADOCK,
LONDON, 1829

With frosted glass liner, *marked underneath*
11½ in. (9 cm.) wide; 25 oz. 10 dwt. (796 gr.)

\$2,000-3,000

PROVENANCE:

Anonymous sale; Christie's, New York, 29 April 1987, lot 265.

393 No Lot

PROPERTY FROM THE COLLECTION OF JOHN W. KLUGE, SOLD TO BENEFIT
COLUMBIA UNIVERSITY

•394

A CONTINENTAL SILVER EWER
20TH CENTURY, BEARING PSEUDO MARKS

After a model from the collection of the Order of Saint-Esprit, now at the Louvre (See J. Helft, *French Master Goldsmiths and Silversmiths*, New York, 1966, p. 37.), *marked with pseudo marks under base, on body and inside cover*
8¾ in. (22 cm.) high; 28 oz. 10 dwt. (888 gr.)

\$600-900

PROVENANCE:

The Meyer de Schauensee Collection of French Silver; Christie's, New York, 18 April 1991, lot 2.



394



395



PROPERTY FROM A PRIVATE COLLECTION

•395

A PAIR OF ELIZABETH II SCOTTISH SILVER JUGS
MARK OF ASPREY, EDINBURGH, 1998

Each marked near rim
8¼ in. (21 cm.) high; 76 oz. (2,374 gr.) (2)
\$3,000-5,000



396



397

PROPERTY FROM A NEW YORK COLLECTION (LOTS 396-397)

396

A PAIR OF GERMAN SILVER-GILT CUPS AND COVERS EARLY 20TH CENTURY

The body of each engraved *McC*, each stamped *Sterling*
Germany near rim
15½ in. (39.5 cm.) high; 56 oz.

\$5,000-7,000

397

A GERMAN SILVER-GILT CUP

MARK OF HANS ARNOLD I, AUGSBURG, 1595-1600

The stem a later replacement, inscribed *.D.I.* under base, *marked*
on foot rim

9⅞ in. (25 cm.) high, 11.5 oz. (357 gr.)

(2)

\$2,000-3,000

398 No Lot



399

PROPERTY FROM THE COLLECTION OF ROBERT AND SYLVIA OLNICK

399

A DANISH SILVER FLATWARE SERVICE, DESIGNED BY JOHAN ROHDE

MARK OF GEORG JENSEN, COPENHAGEN, 20TH/21ST CENTURY

Acorn pattern, comprising:

- Twelve dessert spoons
- Twelve teaspoons
- Twelve coffee spoons
- Twelve soup spoons
- Twelve dinner forks
- Twelve fish forks
- Twelve salad forks
- Twelve pastry forks
- Twelve oyster forks
- Twelve dinner knives
- Twelve luncheon knives
- Twelve fish knives
- Six fruit knives
- Twelve butter knives
- Two serving spoons
- A large serving spoon and fork
- A large pierced serving spoon
- A serving fork
- A small serving spoon and fork
- A cold meat serving fork
- A cold cut serving fork
- A date fork
- A small serving fork
- A lemon fork
- A sauce ladle
- A cheese knife
- A cheese serving knife
- A cake slice
- A small lifter
- A small pastry server
- Together with two Blossom pattern serving spoons of various sizes

204 oz. (6,346 gr.) (183)

\$10,000-15,000

THE COLLECTION OF ADELE AND IRVING MOSKOVITZ

-400

AN ITALIAN SILVER FOUR PIECE TEA AND COFFEE SERVICE WITH TRAY

MARK OF PROSERPIO ACHILLE, MILAN, 20TH CENTURY, RETAILED BY F.LLI PERUZZI

Comprising a teapot, coffee pot, sugar bowl and cover, creamer and tray, each marked under base

The tray 26¼ in. (66.5 cm.) long over handles, 174 oz. (5,412 gr.) (5)

\$2,000-3,000



400

401 No Lot

402

AN ITALIAN SILVER CIGARETTE BOX

MARK OF MARIO BUCCELLATI, MILAN, 20TH CENTURY

The cover inscribed *MEDINA THE PROPHET'S MOSQUE* and with further Arabic script, presentation inscription inside cover, the base inscribed *INCISA NELLA BOTTEGA DI MARIO BUCCELLATI*

7½ in. (2.2 cm.) high, 4¾ in. (12 cm.) wide, 6¾ in. (16 cm.) deep; 16 oz. 4 dwt. (504 gr.)

\$6,000-8,000



402

PROPERTY FROM THE COLLECTION OF STEPHEN LEE SMITH

403

A GERMAN PARCEL-GILT SILVER TANKARD

MARK OF NERESHEIMER, HANAU, CIRCA 1880

Marked on body

16¼ in. (41.3 cm.) high, (1,529 gr.) gross weight

\$1,500-2,500



403

404

AN ITALIAN SILVER FOUR PIECE TEA AND COFFEE SERVICE

MARK OF BUCCELLATI, MILAN, 20TH CENTURY

Comprising a teapot, coffee pot, creamer and sugar bowl and cover, with wood handles, *each marked under base*

The coffee pot 8 in. (20.5 cm.) high; 84 oz. 8 dwt. (2,627 gr.) gross weight (4)

\$3,000-5,000



404



405

PROPERTY FROM THE COLLECTION OF STEPHEN LEE SMITH (LOTS 405-406)

•405

AN AUSTRIAN SILVER AND ENAMEL-INSET TANKARD
PRAGUE, CIRCA 1813, MAKER'S MARK AM

The six-panel openwork cage secured by pins, each applied with a Limoges oval portrait plaque, *marked on cover and body*
16¼ in. (41.3 cm.) high; 74 oz. 10 dwt. (2,330 gr.) gross weight

\$2,000-4,000

PROPERTY FROM THE COLLECTION OF JOHN W. KLUGE, SOLD TO BENEFIT COLUMBIA UNIVERSITY

•407

TWO CHINESE UNDERGLAZE-BLUE-DECORATED CELADON-GLAZED JARS AND COVERS
LATE 19TH/20TH CENTURY

8½ in. (21 cm.) high, the taller

\$1,500-2,500



407



406

•406

A RUSSIAN SILVER TANKARD

MARK OF MIKHAL OVCHINNIKOV, ST. PETERSBURG, 1908-1917

Engraved with *faux bois* decoration, *marked underneath and on cover*

6½ in. (16.8 cm.) high; 27 oz. 10 dwt. (870 gr.)

\$1,500-2,500

PROPERTY FROM THE COLLECTION OF DR. JEROME AND MRS. EVELYN OREMLAND

•408

A PAIR OF CHINESE BLUE AND WHITE 'DRAGON' BOTTLE VASES

GUANGXU UNDERGLAZE BLUE SIX-CHARACTER MARKS AND OF THE PERIOD (1875-1908)

(4)

Drilled, *together with two shades*

15¾ in. (40 cm.) high, the vases

(4)

\$2,000-3,000



408



409

•409

A CHINESE FAMILLE VERTE IRON-RED-GROUND ROULEAU VASE

LATE 18TH/EARLY 19TH CENTURY

18½ in. (47.2 cm.) high

\$1,500-2,000

PROPERTY FROM AN AMERICAN DYNASTY: THE CLARK FAMILY TREASURES

•410

AFTER SOGA SHOHAKU (19TH CENTURY)

Chinese landscape in mist

Inscribed *Soga Shohaku sha Kiyu* and with seal *iyoki*

Two-panel screen; ink and silver leaf on paper
58¾ x 67 in. (149.2 x 170.2 cm.)

\$3,000-5,000



410



411

•411

A CHINESE ARCHAISTIC CARVED SODALITE FLATTENED VASE AND COVER

20TH CENTURY

10½ in. (26.5 cm.) high

\$1,000-1,500

(2)



412

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

412

**FIVE CHINESE PAINTED-GREY
POTTERY EQUESTRIAN FIGURES**
HAN DYNASTY (206 BC-AD 220)

Each horse standing foursquare with head raised, painted with colorful saddle and trappings, the riders with hands held as if holding reins and faces finely rendered, in sizes

15 in. (38.1 cm.) high, 14¾ in. (37.5 cm.) wide, the largest

(5)

\$4,000-6,000

PROVENANCE:

With The Chinese Porcelain Company,
New York, October 1998.



413

PROPERTY FROM THE COLLECTION OF JOHN W.
KLUGE, SOLD TO BENEFIT COLUMBIA UNIVERSITY

413

**A PAIR OF CHINESE GREEN AND
AMBER-GLAZED TILEWORK
FIGURES OF ATTENDANTS**
MING DYNASTY (1368-1662)

17 in. (43 cm.) high

(2)

\$1,000-1,500



414

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

414

**FIVE CHINESE PAINTED-GREY
POTTERY EQUESTRIAN FIGURES**
HAN DYNASTY (206 BC-AD 220)

Each horse standing foursquare with head raised, painted with colorful saddle and trappings, the riders with hands held as if holding reins and faces finely rendered, in sizes

15 in. (38.1 cm.) high, 14¾ in. (37.5 cm.) wide, the largest

(5)

\$4,000-6,000

PROVENANCE:

With The Chinese Porcelain Company,
New York, October 1998.



415

■ **415**

AN ISFAHAN CARPET

CENTRAL PERSIA, MID-20TH CENTURY

Approximately 19 ft. 3 in. x 12 ft. 8 in. (587 cm. x 386 cm.)

\$4,000-6,000

■ **416**

KRISTEN (1915-2004) AND JOHN (1915-1998) BECKER

A 'DOMINO' CARPET, CIRCA 1955

hand-knotted wool

9 ft. 11 in. x 6 ft. 5 in. (302.3 x 195.6 cm.)

with artist label to reverse

\$5,000-8,000

cf. I. Alifrangis, *Danish Handmade Rugs and Carpets*, Copenhagen, 1996, p. 39.



416



415A

■ **415A**

A KAITAG EMBROIDERY

NORTHEAST CAUCASUS, 18TH CENTURY

mounted on muslin over wood stretcher

Approximately 42" W x 22" H (embroidery); 50" W x 30" H (mounted panel)

\$5,000-8,000

PROVENANCE:

Anonymous sale; Sotheby's New York, 13 October 1999, lot 112.

■ **417**

A FLEMISH PASTORAL TAPESTRY

BRUSSELS, FIRST HALF 18TH CENTURY, AFTER DAVID TENIERS THE YOUNGER

7 ft. 7 in. x 6 ft. 3 in. (233.7 x 190.5 cm.)

\$4,000-6,000



417



PROPERTY FROM A PRIVATE SWISS COLLECTION
(LOTS 418-420)

■-418

**A PARCHMENT, EBONIZED AND
FRUITWOOD GUERIDON**

ATTRIBUTED TO JEAN PASCAUD
(1903-1996), CIRCA 1930

20½ in. (52 cm.) high, 31 in. (78.7 cm.)
diameter

\$2,000-3,000



419

■-419

A STAINED SHAGREEN TABLE LAMP

AFTER THE DESIGN BY JEAN-
MICHEL FRANK, 20TH CENTURY

9¾ in. (24.8 cm.) high

\$1,000-1,500

■420

ANDRÉ SORNAY (1902-2000)

A PAIR OF ARMCHAIRS, 1930S

mahogany, brass cloutage detail,
upholstery

each 33 in. (83.8 cm.) high

(2)

\$5,000-8,000

LITERATURE:

T. Roche, *André Sornay 1902-2000*, Paris,
2002, p. 111 for other chairs of this model.

Photo credit: © Christian Rochat



420





421

PROPERTY FROM A PRIVATE SWISS COLLECTION
(LOTS 422-423)

■ **421**
**A CONTINENTAL PEARWOOD,
INDIAN ROSEWOOD, TULIPWOOD,
AND MIRRORED GLASS HALL
STAND**

CIRCA 1925

upper compartment opening to reveal
mirrored interior

68¾ in. (174.6 cm.) high, 84½ in. (214.5
cm.) wide, 12 in. (30.5 cm.) deep

\$1,000-1,500



422

■ **422**
**A PAIR OF BRASS AND OSTRICH
EGG SINGLE-BRANCH WALL-
LIGHTS**
MODERN

19½ in. (49.5 cm.) high, 6¾ in. (17.1 cm.)
wide, 6½ in. (16.5 cm.) deep (2)

\$1,500-2,000

■ **423**
**A PAIR OF BEECH BERGERES
IN THE STYLE OF PIERRE CHAREAU
(1883-1950), 20TH CENTURY**

29½ in. (75 cm.) high (2)

\$1,500-2,000



423





424

PROPERTY OF A PRIVATE SOUTHERN GENTLEMAN

424

**A GEORGE JONES MAJOLICA
'CHINESE JUNK' TEAPOT AND
COVER**

CIRCA 1876, BLACK PAINTED MODEL
NO. 3520/30, REGISTRY DIAMOND
FOR 1876

Modeled as a boat carrying packages and
fish, the cover surmounted by a fisherman
11½ in. (29.2 cm.) long (2)

\$25,000-35,000

Recently discovered, this is one of only
three known examples of this rare form.
See R. Cluett, *George Jones Ceramics
1861-1951*, 1998, pp. 66 and 272 for one
of the other two examples and a listing
for pattern 3520.



425

425

**A MINTONS MAJOLICA TEAPOT
AND COVER**

DATE CYPHER FOR 1879, IMPRESSED
UPPERCASE MARK AND CYPHER,
THE DESIGN POSSIBLY BY
CHRISTOPHER DRESSER

In the Chinoiserie taste, one side molded
with turtles among swirling waves, the
other with a crane holding peaches in its
beak, pine, prunus and bamboo at the rim,
the finial as a bat

8 in. (20.3 cm.) long (2)

\$8,000-12,000

A Minton jardinière in the same spirit as
the present teapot noted as "probably"
designed by Christopher Dresser is
in the Metropolitan Museum of Art
(1995.273).



425 (detail)



Minton archival watercolor design.



426

**A MINTON MAJOLICA AESTHETIC MOVEMENT
TURQUOISE AND SEAFOAM-GREEN GROUND
ARMCHAIR**

CIRCA 1865, RECORDED AS SHAPE NO. 1317

In the Chinoiserie taste, the seat with a ribbon-tied feather-fan and peony spray reserved on a *trompe l'oeil* wicker ground, the back pierced with overlapping *cash* centering flower-heads, the arms molded and pierced with stylized lotus flowers, on a later wood stand with cabriole legs

30¼ in. (76.8 cm.) high, 23½ in. (59.7 cm.) wide, 19 in. (48.26 cm.) deep, overall (2)

\$40,000-60,000

The current lot is one of only two examples known and is possibly the example shown at the Paris Universelle Exposition of 1867. Reference P. Atterbury and M. Batkin, *The Dictionary of Minton*, 1990, p.93 for a record of a majolica garden seat in the form of an armchair shown at the Paris Exhibition of 1867. Also see J. Jones, *Minton, The First Two Hundred Years of Design & Production*, p.146 for an illustration of a watercolor design for an armchair (at that time of publication the location of the form unknown).



427

**427
A PAIR OF GEORGE JONES MAJOLICA COBALT-BLUE
GROUND 'BULB JARDINIÈRES'**

CIRCA 1875, BLACK PAINTED MODEL NO. 3586,
IMPRESSED 8D

Molded with orchids raised on bulb feet
14¾ in. (37.5 cm.) high

\$6,000-8,000

PROVENANCE:

With William Doyle Gallery, 30 November 1994.



428

**428
A GEORGE JONES MAJOLICA COBALT-BLUE GROUND
JARDINIÈRE**

LATE 19TH CENTURY, MULTIPLE REGISTRY DIAMONDS
FOR 30 MARCH 1876, BLACK PAINTED E

With birds among orchid blossoms, issuing from three bulb feet
19½ in. (49.5 cm.) high (2)

\$2,500-3,500

PROVENANCE:

With Charles Washburne, Majolica Heaven, New York, New
York, August 2009.



429



430

429

**A GEORGE JONES MAJOLICA TURQUOISE-GROUND
COMPOTE EMBLEMATIC OF EUROPE**

CIRCA 1875, IMPRESSED REGISTRY DIAMOND FOR 23
DECEMBER 1871

With a stag, doe and a rabbit around the base of an oak tree
10 in. (25.4 cm.) high

\$2,000-3,000

PROVENANCE:

With Nicolaus Boston, Internet, 1 March 2002.

430

**A GEORGE JONES MAJOLICA THREE-PIECE
STRAWBERRY SERVER SET**

CIRCA 1875, IMPRESSED REGISTRY DIAMOND FOR 19
OCTOBER 1870, BLACK PAINTED MODEL NO. 2324

Modeled as a bird perched between a cream-jug and an open-
sugar bowl, a sifter spoon *en suite*

11 in. (28 cm.) wide

(4)

\$4,000-6,000

PROVENANCE:

Sotheby's, New York, 11 March 1997, lot 254.

431

**A GEORGE JONES & SONS MAJOLICA COBALT-BLUE
GROUND JARDINIERE**

LATE 19TH CENTURY, IMPRESSED MONOGRAM AND
CRESCENT MARK

With small yellow breasted finches among flowering prunus
branches; the rims with faux basket weave bands

14¾ in. (37.5 cm.) high; 15¾ in. (40 cm.) wide

\$1,500-2,000

432

**A MINTONS MAJOLICA TURQUOISE-GROUND
PEDESTAL**

DATE CYPHER FOR 1879, IMPRESSED UPPERCASE MARK,
RECORDED AS SHAPE NO. 2227

Molded with ribbon-tied swags of fruit and flowers, a band of
stiff-leaf tips at the rim

38½ in. (97.8 cm.) high

\$4,000-6,000

PROVENANCE:

With Nicolaus Boston, Internet, 1 November 2008.



431

432



433

433
A LARGE MINTON MAJOLICA
COBALT-BLUE GROUND
JARDINIÈRE

DATE CYPHERS FOR 1856, INCISED
 586 AND 921 TO THE JARDINIÈRE, 17
 TO STAND

Molded with passion flowers, flanked by
 lion's head handles
 17 in. (43.2 cm.) high (2)
 \$2,000-3,000

PROVENANCE:
 With Nicolaus Boston, Internet, 1 October
 1998.

434
A PAIR OF MINTON MAJOLICA
AUBERGINE-GROUND JARDINIÈRES
AND STANDS

DATE CYPHER FOR 1860 TO BASES
 OF THREE

With foxglove and morning glory among
 ferns and fronds, flanked by scroll
 handles
 14½ in. (36.8 cm.) high, 22 in. (55.8 cm.)
 wide, overall (4)
 \$5,000-7,000



434



435

435
A MINTON MAJOLICA COBALT-
BLUE AND BROWN GROUND
JARDINIÈRE AND STAND

DATE CYPHER FOR 1863,
 IMPRESSED UPPERCASE MARK
 AND VARIOUS CYPHERS, POSSIBLY
 DESIGNED BY PIERRE-EMILE
 JEANNEST

With scale-pattern lappets at the rim,
 flanked by fruiting grapevine handles
 19½ in. (49.5 cm.) high on stand (2)
 \$7,000-10,000

PROVENANCE:
 With Nicolaus Boston, Internet, 1
 November 2006.



436

436

A T.C. BROWN-WESTHEAD, MOORE & CO. MAJOLICA 'OWL' JARDINIÈRE

CIRCA 1875, IMPRESSED UPPERCASE MARK, 26 AND MODEL NO. 786, BLACK PAINTED 786 AND 6

Modeled as a barn owl with glass eyes perched before a trough
13 in. (33 cm.) high

\$3,000-5,000

PROVENANCE:

With Nicolaus Boston, Internet, 1 December 1999.

437

A MINTONS MAJOLICA GAME-PIE DISH, COVER AND LINER ON FIXED STAND

DATE CYPHER FOR 1876, IMPRESSED UPPERCASE MARK AND SHAPE NO. 2062

Modeled in the round with foxes hiding in the brush as ducks waddle by among leafy fronds; two mushroom finial
15 in. (38.1 cm.) wide, overall

\$8,000-12,000

PROVENANCE:

With Nicolaus Boston, Internet, July 2009.



(3)

437



438

438

A MINTON MAJOLICA LOG-FORM BOX AND COVER

DATE CYPHER FOR 1870, IMPRESSED UPPERCASE MARK, REGISTRY DIAMOND FOR 1870, SHAPE NO. 1604, PAINTERS BROWN 24 AND T

Applied with mushrooms, moss and creeping ivy, a beetle to each end
5 in. (12.7 cm.) long

\$2,000-3,000

PROVENANCE:

Christie's, New York, 26 November 2013, lot 200



439

439
A MASSIVE FRENCH PALLISY STYLE TROMPE L'OEIL OVAL PLATTER
 LATE 19TH CENTURY, SIGNED PULL FOR GEORGES PULL

With central snake surrounded by a crayfish, a turtle, a pike and four other fish, the rim with a frog, a toad, a salamander and three lizards; *together with a metal liner*
 26 in. (66 cm.) wide (2)
 \$4,000-6,000

440
A FRENCH PALISSY STYLE TROMPE L'OEIL LEAF-SHAPED DISH
 CIRCA 1850-80, INCISED AV MONOGRAM MARK & INSCRIBED AVISSEAU A TOURS

A fish, a beetle and a shell resting on a budding lily-pad
 10¼ in. (26 cm.) wide
 \$2,000-3,000

441
A FRENCH PALISSY STYLE TROMPE L'OEIL CIRCULAR DISH
 CIRCA 1880, PROBABLY THOMAS SERGENT

Three fish and a baby turtle to the center, the rim with a moth and a lizard among shells
 13¼ in. (33.5 cm.) diameter
 \$2,500-3,500

442
A FRENCH PALISSY STYLE TROMPE L'OEIL CIRCULAR DISH
 CIRCA 1880

With three central fish and a frog, the rim with insects, shells, a snake and a lizard
 10¾ in. (27.3 cm.) diameter
 \$1,500-2,000

443
A FRENCH PALISSY STYLE TROMPE L'OEIL OVAL DISH
 CIRCA 1850-80, WITH SIGNATURE & INCISED VA MONOGRAM FOR THE FAMILY AVISSEAU

A snake, lizard, frog and beetle resting among flowers, ferns, oak branches and ivy
 9¾ in. (28 cm.) wide
 \$4,000-6,000

444
A FRENCH PALISSY STYLE TROMPE L'OEIL CIRCULAR DISH
 CIRCA 1880, PROBABLY THOMAS SERGENT

With three fish in the center; the rim with a moth, a lizard, a snake, shells and a sea urchin
 9½ in. (24.1 cm.) diameter
 \$1,500-2,000



440

445
A FRENCH PALISSY STYLE TROMPE L'OEIL OVAL DISH
 LATE 19TH CENTURY, SIGNED PULL FOR GEORGES PULL

With a turtle, four fish, two lizards and two frogs
 16¼ in. (41.3 cm.) wide
 \$3,000-5,000

446
A SMALL FRENCH PALISSY STYLE TROMPE L'OEIL OVAL DISH
 CIRCA 1850-1880, INCISED VA MONOGRAM & AVISSEAU A TOURS

With a snake, a crayfish, a lizard and a frog among ferns and oak leaves
 8¾ in. (22.3 cm.) wide
 \$4,000-6,000

447
A FRENCH PALISSY STYLE TROMPE L'OEIL CIRCULAR DISH
 LATE 19TH CENTURY, IMPRESSED TS MONOGRAM FOR THOMAS SERGENT

With six crabs of varying sizes among seashells and an urchin
 11½ in. (29.2 cm.) diameter
 \$1,500-2,000



441



442



447



446



443



445



444



448

**448
TWO CONTINENTAL MAJOLICA
FISHING TROPHIES**

LATE 19TH CENTURY, ATTRIBUTED
TO HUGO LONITZ, INCISED P1073
AND P1083, BLACK PAINTED 19.

Modeled as two fish flanking an eel
19 in. (48.3 cm.) long, the larger (2)

\$3,000-5,000



449

**449
A MASSIVE FRENCH PALISSY STYLE
TROMPE L'OEIL OVAL PLATTER**

SIGNED AND DATED A.(LFRED)
RENOLEAU 1888, THE REVERSE
WITH FURTHER SCRIPT MARKS

With two fish and an eel surrounded by
smaller fish, shells, a crayfish and a frog
26 in. (66 cm.) wide

\$4,000-6,000



450

**450
A WEDGWOOD MAJOLICA FISH-
FORM WALL PLAQUE**

CIRCA 1870, IMPRESSED
UPPERCASE MARK, INDISTINCT
DATE CODE AND 0

Flat form of a salmon
23½ in. (59.7 cm.) wide

\$2,000-3,000

**451
A FRENCH PALISSY STYLE TROMPE L'OEIL TABLEAU**

CIRCA 1870, SCHOOL OF PARIS

Four fish, an eel, a frog and a moth among shells on a bed of
reeds

16¼ in. (42.5 cm.) long, 12¼ in. (31 cm.) wide

\$2,500-3,500



451

**452
A FRENCH MAJOLICA TROMPE L'OEIL TABLEAU**

1889-91, IMPRESSED MARKS FOR ALFRED RENOLEAU

OF POLAKOWSKI & CIE, ROUMAZIERES

With three fish and an eel on a bed of wheat
16½ in. (41.9 cm.) long, 11¼ in. (29.8 cm.) wide

\$2,500-3,500



452



453

453

A MASSIVE MINTON MAJOLICA SHELL-FORM CENTERPIECE, 'FLOWER BEARERS'

DATE CYPHER FOR 1870, IMPRESSED SHAPE NO. 1304

The giant shell flanked by mermaid supports, lily-pads in their hair, on a wood base

24½ in. (62.2 cm.) high, 40 in. (101.6 cm.) wide (2)

\$20,000-30,000

This design was displayed by at several important exhibitions in the late 19th century, including Vienna (1873) and Philadelphia (1876). As there are very few known extant examples of this size, it is very likely that the present lot was exhibited at one of these international fairs.

454

TWO LARGE MINTON MAJOLICA NAUTILUS SHELL AND CORAL JARDINIERS

ONE WITH DATE CYPHER FOR 1868, IMPRESSED UPPER CASE MARK AND SHAPE NO. 966

Supported on a cluster of red coral, the rocky base with seaweed

25½ in. (64.8 cm.) high (2)

\$10,000-15,000



454

PROVENANCE:

Christie's, London, 23 September 2010, Lot 178 (one).



455



456



457

455

A HOLDCROFT MAJOLICA STORK STICK STAND

LATE 19TH CENTURY, TWICE IMPRESSED J. HOLDCROFT

Modeled as a stork holding an eel in its beak, standing atop a pierced rocky mount, the interior fitted with a lead liner
32½ in. (82.5 cm.) high

\$5,000-7,000

PROVENANCE:

Retailer's sticker for Mon. Toy, Paris
With Nicolaus Boston, 16 November 1996.

457

A MINTONS MAJOLICA HERON STICK STAND

DATE CYPHER FOR 1875, IMPRESSED UPPERCASE MARK, SHAPE NO. 1917 AND CYPHERS

Modeled as a heron standing on one leg before bulrushes, on a rocky mound base, claspings a fish in its beak
38½ in. (97.8 cm.) high

\$7,000-10,000

PROVENANCE:

With William Doyle Gallery, 30 November 1995.

456

A LARGE MINTON MAJOLICA 'STORK' FOUNTAIN BASIN

DATE CYPHER FOR 1874, IMPRESSED UPPERCASE MARK, MODEL NO. 894 AND N

Molded as a large stork or heron standing among calla lilies and bulrushes, supporting a large shell basin on its outstretched wings, all on a lily pad and lotus mound base
33¾ in. (85.7 cm.) high

\$20,000-30,000

PROVENANCE:

Anonymous sale; Christie's, New York, 20 October 2009, Lot 280.

This form was originally conceived as part of the grand 'St. George and the Dragon' fountain created by Minton for the 1862 London Exhibition, but was also on display on A.B. Daniell & Sons booth at the Philadelphia Exhibition of 1876. The date cypher on the present lot indicates it was possibly displayed at the later. See D. Corbin, 'A Most Exquisite Display, European Ceramics at the Centennial Exhibition', *The Decorative Arts Society Journal*, 2006, p. 24 where this form is illustrated at the left of the image and is likely documentary provenance for the present lot.

458

A MINTON MAJOLICA HERON AND PIKE EWER
DATE CYPHER FOR 1866, IMPRESSED UPPER CASE
MARK, SHAPE NO. 1241, DESIGNED BY HUGHES
PROTAT, INCISED H. PROTAT ON THE BASE

Standing among tall water grasses and lily pads
21½ in. (54.6 cm.) high

\$2,000-3,000



458



459

459

**A GEORGE JONES MAJOLICA COBALT-BLUE
GROUND GARDEN SEAT**

CIRCA 1875, BLACK PAINTED MODEL NO. 5289/J

Molded with cranes and swallows among water-lilies, the
top and foot as faux rattan

18½ in. (47 cm.) high

\$2,500-3,500

PROVENANCE:

With William Doyle Gallery, 30 November 1994.

460

**A PAIR OF ENGLISH MAJOLICA STORK AND HERON
SPILL VASES**

LATE 19TH CENTURY, ATTRIBUTED TO JOSEPH
HOLDCROFT

The stork with an eel in its beak, the heron with a fish
14¾ in. (37.5 cm.) high, the stork

(2)

\$4,000-6,000



460





461

461

A W.T. COPELAND & SONS MAJOLICA 'CENTENNIAL' VASE

DATE CYPHER FOR JULY 1876, BLACK PRINTED MARK, RETAILER'S MARK FOR J.M. SHAW & CO., NEW YORK

Modeled as three eagles, the handles as crossed spears supporting American flags and applied with shields inscribed 1776 DECLARATION OF INDEPENDENCE, 1876 CENTENNIAL MEMORIAL and WASHINGTON FATHER OF OUR COUNTRY

9½ in. (24 cm.) high

\$8,000-12,000

PROVENANCE:

Sotheby's, New York, 15 April 2008, lot 79.

This model, celebrating 100 years of American Independence, was produced for the Philadelphia Exhibition of 1876.

462

A DELPHIN MASSIER MAJOLICA MODEL OF A WHITE COCKEREL

LATE 19TH CENTURY, BLACK PAINTED DELPHIN MASSIER VALLAURIS A.M. MARK

Standing by a spill vase formed as bamboo

23¼ in. (59 cm.) high

\$3,000-5,000

PROVENANCE:

With Nicolaus Boston, Internet, 1 November 2008.



462

463

A COPELAND MAJOLICA MOTTLED GREEN AND BROWN GROUND 'CENTENNIAL' JUG

CIRCA 1876, IMPRESSED UPPERCASE MARK AND U

One side molded with a bust-length portrait of George Washington, his birth date above, the obverse with two thirteen-star American flags below a banner inscribed *INDEPENDENCE/1776*

7¼ in. (18.5 cm.) high

\$3,000-5,000

PROVENANCE:

With Charles Washburne, Majolica Heaven, Washington D.C., 4 May 2008.



463 (two views)





464

464

**A GEORGE JONES MAJOLICA COBALT-BLUE GROUND
THREE-PIECE GARNITURE**

CIRCA 1875, IMPRESSED JG MONOGRAM MARK TO ONE,
PAINTED MODEL NOS. 3347 AND 3302

In the 'Hunter' pattern, molded with putti and stags among
scrollwork; comprising a pair of circular jardinières and a long
jardinière

17½ in. (43.5 cm.) long, the largest

(3)

\$4,000-6,000

PROVENANCE:

With Nicolaus Boston, Internet, 1 November 2008.

465

**A VERY LARGE MINTON MAJOLICA PIERCED BASKET
ON STAND**

DATE CYPHER FOR 1873, IMPRESSED UPPERCASE MARK,
U AND SHAPE NO. 1281

The reticulated circular bowl above a vasi-form stem molded
with winged putto masks and drapery, supported by three
Bacchic putti holding berried laurel swags linked by scallop
shells

35 in. (88.9 cm.) high, overall

(3)

\$10,000-15,000

PROVENANCE:

Christie's, New York, 21 May 2000, lot 610.

With Nicolaus Boston, New York Armory Show, 24 April 2004.



465

466

**A LARGE PAIR OF MINTON MAJOLICA COBALT-BLUE
GROUND JARDINIÈRES AND STANDS**

DATE CYPHERS FOR 1866 AND 1867, IMPRESSED
UPPERCASE MARKS, CYPHERS AND SHAPE NO. 923

With a central band of putti above ribbon-tied oak-branch swags
14¼ in. (36.2 cm.) high; 20½ in. (52 cm.) wide, the stands

(4)

\$5,000-7,000

PROVENANCE:

With Nicolaus Boston, Internet, 1 January 2008.



466



467

467

AN ASSEMBLED MINTON MAJOLICA TETE-A-TETE

DATE CYPHERS FOR 1867-1876, IMPRESSED UPPERCASE MARKS, SHAPE NO. 1349, VARIOUS IMPRESSED AND PAINTED MARKS, ORIGINAL RETAILER'S PAPER LABEL FOR A.B. DANIELL, WIGMORE ST., LONDON

In the Chinoiserie taste, comprising: a lychee-form teapot and cover; a gourd-form sugar-bowl and cover; a thistle-form cream-jug; two berried cups and leaf-form saucers; a quatrefoil tray pierced with berried vine (10)

\$20,000-30,000

PROVENANCE:

Sotheby's, London, 22 November 2005, lot 122 (eight pieces).
Christie's, New York, 26 November 2013, lot 180.



468

468

A PAIR OF GEORGE JONES MAJOLICA COBALT-BLUE GROUND CANDLESTICKS

LATE 19TH CENTURY, INDISTINCT BLACK PAINTED MODEL NO. 5326 AND X

The squared stem molded with stylized flori-forms and anthemion 10¼ in. (26 cm.) high (2)

\$1,000-1,500

PROVENANCE:

With Nicolaus Boston, Internet, 1 January 2008.



469

469
A GEORGE JONES & SONS
MAJOLICA THREE-PIECE
STRAWBERRY SERVER SET AND
TWO SPOONS

CIRCA 1882, IMPRESSED
 MONOGRAM AND CRESCENT
 MARKS, REGISTRY DIAMOND FOR
 11 APRIL 1882, INDISTINCT PAINTED
 MODEL NO. 5209

Modeled as lotus, comprising: a lily-pad
 basket, a cream-jug, an open sugar-bowl,
 a sifter spoon and a serving spoon
 13½ in. (34.3 cm.) long (5)
 \$1,000-1,500

PROVENANCE:

With Jerry S. Hayes, Greenwich Antique
 Show, 1 October 2002.

470
A PAIR OF GEORGE JONES & SONS
MAJOLICA TURQUOISE-GROUND
GARDEN SEATS

CIRCA 1880, IMPRESSED GJ MONOGRAM
 AND CRESCENT MARK AND F

Each molded with calla lilies among tall
 grasses, the top as woven reeds pierced with an
 S-shaped aperture
 18½ in. (47 cm.) high, the slightly larger (2)
 \$5,000-7,000

PROVENANCE:

With Nicolaus Boston, Internet, 1 March 2004.



470



471

471
A WEDGWOOD MAJOLICA AESTHETIC GARDEN SEAT
 LATE 19TH CENTURY, IMPRESSED UPPERCASE MARK,
 AND CYPHERS, PAINTED M/2858

With fans and songbirds perched on flowering branches, the top
 as a tasseled seat cushion
 16½ in. (42 cm.) high
 \$3,000-5,000



472

472
A MINTON MAJOLICA RENAISSANCE STYLE FIGURAL WALL SCONCE

DATE CYPHER FOR 1865, IMPRESSED UPPERCASE MARK AND S CYPHER

Modeled as the bust of a gentleman holding a candle nozzle
 18¾ in. (47.6 cm.) high

\$4,000-6,000

474
A PAIR OF MINTONS MAJOLICA COBALT-BLUE GROUND RAM'S HEAD HANDLED 'QUEENS' VASES

DATE CYPHER FOR 1882, IMPRESSED UPPERCASE MARK AND SHAPE NO. 649

Molded with hops and grapevine
 26¾ in. (68 cm.) high

\$5,000-7,000



473

473
A PAIR OF WEDGWOOD MAJOLICA EWERS, 'SACRED TO NEPTUNE AND BACCHUS'

LATE 19TH CENTURY, IMPRESSED UPPERCASE MARK, DESIGNED BY JOHN FLAXMAN

17 in. (43 cm.) high

\$3,000-5,000

PROPERTY FROM AN EAST COAST PRIVATE COLLECTION

475
A PAIR OF CHOISY LE ROI MAJOLICA COBALT-BLUE GROUND FIGURAL VASES

CIRCA 1890, BLACK PRINTED AND IMPRESSED MONOGRAM MARKS, IMPRESSED 1, AFTER A MODEL BY LOUIS ROBERT CARRIER-BELLEUSE

25½ in. (63.5 cm.) high

\$4,000-6,000



474



475



476

PROPERTY FROM THE COLLECTION OF DR. JEROME AND MRS. EVELYN OREMLAND

•476

**A HEREND PORCELAIN
'ROTHSCHILD BIRDS' PART DINNER
SERVICE**

20TH CENTURY, BLUE CROWNED
SHIELD MARKS

In the classic pattern with birds in branches, comprising: an oval soup tureen and cover; a square dish with pierced rim; thirteen dinner plates; fourteen salad or dessert plates; and thirteen bread and butter plates 13 in. (33 cm.) wide, the tureen overall (43)

\$2,000-3,000

477

TWO DOULTON LAMBETH STONEWARE VASES

DATED 1875-6, IMPRESSED OVAL MARKS, INCISED EM FOR EMMA MILLER AND W FOR MARY ANN THOMPSON

9½ in. (24.1 cm.) high, the slightly taller (2)

\$1,000-1,500

PROVENANCE:

The Harriman Judd Collection; Sotheby's, online, 2001.

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

•478

**A VERY LARGE PAIR OF CONTINENTAL BLUE AND
WHITE GLAZED TERRACOTTA LIONS**
MODERN

48 in. (122 cm.) long

\$3,000-5,000



477

(2)



478





479

PROPERTY FROM THE COLLECTION OF DR. JEROME AND MRS. EVELYN OREMLAND (LOTS 479-480)

479

A ROYAL COPENHAGEN PORCELAIN 'FLORA DANICA' PART DINNER SERVICE

20TH CENTURY, BLUE WAVE AND GREEN PRINTED CROWN MARKS, PATTERN NO. 20

Each with a different botanical specimen, identified in Latin on the reverse, comprising: an oval soup tureen and cover, shape no. 3559; twelve dinner plates, shape no. 3549; fourteen salad/dessert plates, shape no. 3573; twelve bread and butter plates, shape no. 3552; and twelve coffee-cups and saucers, shape no. 3597 13½ in. (34.2 cm.) long, the tureen overall

(64)

\$15,000-20,000

480

EIGHTEEN ROYAL COPENHAGEN PORCELAIN ICTHYOLOGICAL DINNER PLATES

20TH CENTURY, BLUE WAVE AND GREEN PRINTED CROWN MARKS, SHAPE NO. 3549, PATTERN NO. 19

Each finely painted with a fish or crustacean

10 in. (25.4 cm.) diameter

(18)

\$7,000-9,000



480



481

481

A MENNECY PORCELAIN FIGURE OF A MUSTACHED MAN WITH RAISED ARMS

CIRCA 1745-1760, INCISED .D.V. MARK

Possibly a watch holder

6⅞ in. (17.5 cm.) high

\$8,000-12,000

The present soft-paste porcelain sculpture, from a small group made at Mennecey and related factories circa 1745-55, would appear to be unrecorded. For further information please see www.christies.com.

PROPERTY FROM THE COLLECTION OF DR. JEROME AND MRS. EVELYN OREMLAND

482

A MEISSEN PORCELAIN PART 'SWAN SERVICE'

20TH CENTURY, BLUE CROSSED SWORDS MARKS, VARIOUS PRESSNUMERN

After the 18th century service made for Count Heinrich von Brühl, molded with swans in water landscapes, comprising: twelve dessert plates, a quatrefoil stand and a sugar-bowl and cover

8 in. (20.3 cm.) diameter, the plates

\$2,500-3,500

(15)



482

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

483

A PAIR OF MODERN SEVRES PORCELAIN PORTRAIT BUSTS OF THE ALEXANDRE AND LOUISE BRONGNIART CHILDREN

DATED 1990-2000, THE BUSTS WITH IMPRESSED OVAL INTERLACED L'S MARKS AND IMPRESSED 1999 AND 2000, THE SOCLES WITH GREEN PRINTED L'S MARKS AND INCISED POTTER'S MARKS FOR 1990 AND 1991, AFTER THE 18TH CENTURY MODELS BY HOUDON

17¼ in. (43.8 cm.) high

\$2,000-3,000

(2)



483

PROPERTY FROM A PRIVATE COLLECTION

•484

**A PAIR OF BACCARAT OPAQUE WHITE GLASS VASES
MOUNTED AS LAMPS**

THE VASES MID-19TH CENTURY, THE MOUNTS LATER

Finely painted with flowers

15½ in. (39.8 cm.) high

\$3,000-5,000

(2)



484

PROPERTY FROM THE COLLECTION OF DR. JEROME AND MRS. EVELYN OREMLAND

•485

**TWELVE DRESDEN PORCELAIN SEVRES STYLE
RETICULATED CABINET PLATES**

LATE 19TH/20TH CENTURY, SOME WITH IMPRESSED

MARKS FOR COLLN-MEISSEN, CROWNED D

DECORATOR'S MARKS FOR HELENA WOLFSOHN

Each with a central fête champêtre scene in the manner of
Watteau

9¼ in. (23.5 cm.) diameter

\$1,200-1,800

(12)



485

PROPERTY OF A PRIVATE COLLECTION

486

**A PAIR OF PARIS PORCELAIN BISCUIT AND WHITE-
GLAZED CAMPANA VASES**

SECOND QUARTER 19TH CENTURY

16¼ in. (36.2 cm.) high, the vases

\$2,500-3,500

(2)



486

END OF SALE

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Auction
Calendar
SUMMER 2017
LIVING WITH ART
New York

JUNE
13 Tuesday - 14 Wednesday

Glossary

Read this simple guide to buying at auction. If you still have questions, our terms and Conditions of Sale and Limited Warranty, as well as much more information can be found in the All You Need To Know section at the back of this catalogue. We strongly encourage you to read these sections as they set out the terms on which property is bid for and bought at our sales.

BROWSING

Browsing our catalogues is a great way to discover more about what's coming up in future sales; alternatively check the website at www.christies.com where it's possible to see all lots free of charge. Of course, once the sale is on view, visit our salerooms, open seven days a week except Bank Holidays.

DESCRIPTIONS

cover basic catalogue information such as size, date or age, medium, type, attribution, quantity and so on.

ESTIMATES

are given for all lots and can be based on prices recently paid at auction for comparable property. They can take into account rarity, condition, quality and provenance.

THE RESERVE

is the price below which a lot will not sell. Since it is confidential it is not published in the catalogue. The reserve will never exceed the low estimate.

TALK TO OUR SPECIALISTS

who will always be happy to discuss the lot in greater detail; their contact details are listed opposite. Our Specialists are available at viewings or by appointment.

CONDITION REPORTS

are available on our website accompanying the lot descriptions. These supplement the catalogue description and provide guidance on a lot's condition.

VIEW THE LOT PERSONALLY

We always recommend coming to the saleroom and looking at a lot for yourself, especially in the case of more valuable items. Our viewing rooms are open to the public and are free of charge.

SYMBOLS

next to the lot number can indicate a variety of things, such as whether the lot is being sold without a reserve or if the lot has special export requirements. There is a key to symbols in the All You Need To Know section at the back of this catalogue.

BIDDING

There are four ways to buy, offering you convenience and flexibility whether you are able to attend the auction in person or not. All of the following services are free:

IN THE SALEROOM

you will experience the buzz, drama and fun of bidding in a live auction. To bid in person just arrive in time to register. For your convenience, we recommend that you arrive in good time in advance of the auction. If you haven't bid with us before you'll need to bring some form of identification such as a driver's licence or passport and a bank reference.

CHRISTIE'S LIVE

is our online bidding service that allows you to see and hear the auction in progress and gives you a real time link into the saleroom direct from your PC. All you have to do is click to bid wherever you are. Visit christies.com to find out more.

TELEPHONE BIDDING

allows you to talk directly to a Christie's member of staff in the auction itself who will relay progress back to you and, upon your instruction, bid on your behalf. To arrange a telephone bid please contact the Bids Office at least 24 hours in advance of the sale either on your visit to the saleroom or by telephoning us on +1 212 636 2437. Please make arrangements for bids in languages other than English well in advance of the sale date. Telephone bids may be recorded and by bidding on the telephone, prospective purchasers consent to the recording of their conversation.

WRITTEN BIDS

are great if you cannot attend the auction or are not available to participate either online or on the telephone. A written bid (also referred to as an Absentee Bid) is simply your direction to the auctioneer to attempt to bid at the lowest possible price, taking into account the reserve price. The auctioneer will bid progressively up to your maximum bid. To find out more about written bids and how to place them refer to the written bid form at the back of this catalogue or just call our Bids Office on +1212 636 2437.

BIDDER REGISTRATION

If you have not previously bid or consigned with Christie's, you should bring:

- Individuals: government-issued photo identification (such as a driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement.
- Corporate clients: a certificate of incorporation.
- For other business structures such as trusts, offshore companies or partnerships, please contact Christie's Credit Department at +1 212 636 2492 for advice on the information you should supply.
- A financial reference in the form of a recent bank statement, a reference from your bank, and/or your banker's contact information. Christie's can supply a form of wording for the bank reference if necessary.
- If you have registered to bid on behalf of someone who has not previously bid or consigned with Christie's, you should bring identification documents not only for yourself but also for the party on whose behalf you are bidding, together with a signed letter of authorization from that party.

To allow sufficient time to process the information, you are encouraged to register at least 48 hours in advance of a sale. You should register for a numbered bidding paddle at least 30 minutes before the sale. Clients who have not made a purchase from any Christie's office within the last two years and those wishing to spend more than on previous occasions, will be asked to supply a new bank reference to register. For assistance with references, please contact Christie's Credit Department at +1 212 636 2490 or by fax at +1 212 636 4943.

PAYING & TAKING IT HOME

Once you have paid for your lot you can take it home or arrange for it to be delivered. Please note that many lots will be held at Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). If you don't pick up your property within 35 days of the sale, bear in mind that handling and administration charges will apply. For collection information, please refer to the "Lot Collection Notice", available from our Bids Registration Staff, at Purchaser Payments or at the Packing Desk. We do advise that you contact Purchaser Payments to confirm your property's location on +1 212 636 2495 or +1 212 974 4500.

HOW MUCH YOU WILL PAY

If you are successful you will pay the hammer price plus buyer's premium on each lot (25% of the first \$150,000 of the hammer price, plus 20% of the excess of the hammer price above \$150,000 up to and including \$3,000,000, plus 12% of any amount in excess of \$3,000,000), together with any additional applicable charges, sales or compensating tax or equivalent tax in the place of sale which shall be applied on the hammer price and premium at the applicable rate. There is a PAYMENT AND SUCCESSFUL BIDS section at the back of this catalogue. If you still have any questions please call Purchaser Payments on +1 212 636 2495.

POST-SALE CARE

All lots (including all furniture) will be held at Rockefeller Center or Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Property may be transferred at Christie's discretion following the sale and we advise that you contact Purchaser Payments on +1 212 636 2495 to determine your property's location at any given time. Please also consult the Lot Collection Notice for collection information for purchased lots. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk. Failure to collect your property within 35 calendar days of the auction date from any Christie's location, will result in handling and administration charges plus any applicable taxes. For a simple map to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) and contact telephone numbers, please see All you need to know - Property Pick Up & Storage located in the back of this catalogue.

DELIVERY

We can help you with all your transport requirements whether local deliveries or international freight. For more details please refer to the All You Need to Know section in this catalogue or call our Art Transport Department on +1 212 636 2480.

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All you need to know

EXPLANATION OF CATALOGUING PRACTICE

Some of the terms we use in catalogue descriptions might be unfamiliar to you. We've outlined below these expressions and their explanations.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

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 LIMITED WARRANTY. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

Name(s) or Recognised Designation of an Artist without any Qualification

In our opinion a work by the artist.

**Attributed to ..."

In our opinion probably a work by the artist in whole or in part.

**Studio of ..."/ "Workshop of ..."

In our opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

**Circle of ..."

In our opinion a work of the period of the artist and showing his influence.

**Follower of ..."

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

**Manner of ..."

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

**After ..."

In our opinion a copy (of any date) of a work of the artist.

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

In our opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/ "bears signature..."/"With date ..."/ "bears date..."/"With inscription ..."/"bears inscription..."

In our 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 consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the Limited Warranty shall not be available with respect to lots described using this term.

EUROPEAN CERAMICS

Buyers are recommended to inspect the property themselves. Written condition reports are usually available on request.

"A German cup and saucer Meissen, Blue crossed swords, mark, date"

In our opinion both were made at the factory named and match.

"A German cup and a saucer The cup Meissen, Blue crossed swords"

In our opinion both pieces were made at the factory named but do not necessarily match.

"A Worcester style plate"

In our opinion not made in the factory, place or region named but using decoration inspired by pieces made therein.

"A Sèvres-pattern plate"

In our opinion not made in the factory, place or region named but using decoration inspired by pieces made therein.

"A Pratt-ware plate"

In our opinion not made in the factory, place or region named but near in the style or period to pieces made therein.

"Modelled by..."

In our opinion made from the original master mould made by the modeller and under his supervision.

"After the model by..."

In our opinion made from the original master mould made by that modeller but from a later mould based on the original.

"Painted by..."

In our opinion can properly be attributed to that decorator on stylistic grounds.

FOR FURNITURE AND OBJECTS OF ART A LOUIS XV KINGWOOD COMMODE MID-18TH CENTURY

This heading printed in capital letters, with the inclusion of the date in capital letters, means that in Christie's opinion the piece is essentially of the period.

A LOUIS XV KINGWOOD COMMODE

This heading printed in capital letters, without the date included, means that in Christie's qualified opinion the piece is essentially of the period.

A LOUIS XV STYLE KINGWOOD COMMODE

This heading printed in capital letters, with the word 'STYLE' in capital letters, means that in Christie's qualified opinion the piece is an intentional copy of an earlier design.

FOR SILVER A GEORGE II SILVER CUP AND COVER

Mark of Paul de Lamerie, London, 1735
In Christie's opinion either made in the workshop of the master or struck with his sponsor's mark prior to retailing and hallmarked at the London Assay Office between May 29, 1735 and May 29, 1736. The date letter has usually, but not always, changed since the early 18th century on, or around, May 29. Prior to the 19th century, the date letter changed on various dates ranging from May 8 to August 3. Since 1975, the date letter has run from January 2 to January 1 of the subsequent year. Other countries and English, Irish and Scottish provincial offices have varying dating systems.

A GEORGE II SILVER CUP AND COVER

circa 1735

In Christie's opinion made during the specified monarch's reign and unmarked or struck with illegible marks.

A GEORGE II SILVER CUP AND COVER

Bearing marks for London, 1735, with the mark of Paul De Lamerie In Christie's opinion made during the specified monarch's reign and, in all probability,

in the workshop of, or sponsored by, the maker cited, but with marks transposed from a previously hall marked object. In some instances the catalogue may note that these transposed hall marks have been cancelled to bring them into conformity with modern English hallmaking laws. Please note that the ounce weights given in this catalogue are troy ounces.

OTHER

None of the electrical goods offered in this catalogue have been tested. We strongly advise that all electrical items be inspected by a certified electrician and any intended re-commissioning is undertaken by an appropriately qualified electrician.

In respect of mechanical pieces such as clocks, no representation is made or warranty given that any such item is in working order and nothing in the catalogue description should be taken as such.

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.

Measurements of Prints are taken where possible from the platemark ('P'), otherwise they record the size of the sheet ('S') or the borderline of the subject ('L'). All measurements are in centimeters to the nearest centimeter and are approximate.

ALL DIMENSIONS ARE APPROXIMATE

IMPORTANT NOTICES CONDITION

All property is sold "as is". It is yours or your agent's specific responsibility to inspect the property and to read the Conditions of Sale section contained in this catalogue before bidding upon it. The existence or absence of a condition report relating to the property does not imply that the lot is limited to any defects referred to nor free from any defects not referred to in that condition report. A condition report is given for guidance only and the extent of any damage or restoration must be confirmed by your examination of that lot prior to the sale.

A GUIDE TO SYMBOLS USED IN THIS CATALOGUE

◦

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

△

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

◆

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.

•

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

~

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

■

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**.

All you need to know

PROPERTY INCORPORATING MATERIALS FROM ENDANGERED AND OTHER PROTECTED SPECIES

Property made of or incorporating (irrespective of percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. Such material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whale bone and certain species of coral, together with Brazilian rosewood. Prospective purchasers are advised that several countries prohibit altogether the importation of property containing such materials, and that other countries require a permit (e.g., a CITES permit) from the relevant regulatory agencies in the countries of exportation as well as importation. Accordingly, clients should familiarize themselves with the relevant customs laws and regulations prior to bidding on any property with wildlife material if they intend to import the property into another country. For example, the U.S. generally prohibits the importation of articles containing species that it has designated as endangered or threatened if those articles are less than 100 years old. Please note that it is the client's responsibility to determine and satisfy the requirements of any applicable laws or regulations applying to the export or import of property containing endangered and other protected wildlife material. The inability of a client to export or import property containing endangered and other protected wildlife material is not a basis for cancellation or rescission of the sale. Please note also that lots containing potentially regulated wildlife material are marked as a convenience to our clients, but Christie's does not accept liability for errors or for failing to mark lots containing protected

LOTS OF IRANIAN/PERSIAN ORIGIN

Bidders are kindly reminded that some countries (such as the USA and Canada) prohibit or restrict the purchase and import of Iranian origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, for example: bowls, tiles, ornamental boxes and carpets). "Informational materials" (such as paintings, drawings and pastels, executed entirely by hand, collages and similar decorative plaques, framed or not framed; original engravings, prints and lithographs, printed books, newspapers and manuscripts) are not subject to the restrictions.

All bidders are responsible for familiarizing themselves with the laws that apply to them and ensuring that they do not bid on or import property in contravention of relevant sanctions or trade embargoes. If Christie's cancels a sale due to any sanction or trade embargoes, the successful bidder will be accountable for any shortfall between the total amount originally due to us and the proceeds from a resale of the property.

HOW DOES THE AUCTION WORK?

Bidding generally opens below the low estimate and advances in increments of up to 10%, subject to the auctioneer's discretion. Written bids that do not conform to the increments set below may be lowered to the next increment.

\$0 to \$2,000 by \$100's
\$2,000–\$3,000 by \$200's
\$3,000–\$5,000 by \$200, 500, 800
(i.e. \$4,200, 4,500, 4,800)
\$5,000–\$10,000 by \$500's
\$10,000–\$20,000 by \$1,000's
\$20,000–\$30,000 by \$2,000's
\$30,000–\$50,000 by \$2,000, 5,000, 8,000
(i.e. \$32,000, 35,000, 38,000)
\$50,000–\$100,000 by \$5,000's
\$100,000–\$200,000 by \$10,000's
above \$200,000 at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion. Note that published estimates do not include buyer's premium or applicable sales taxes. Buyers should not rely upon estimates as a representation or a prediction of actual selling prices.

CONDITION REPORTS

Condition reports for most lots in the Interior Sales are available online at www.christies.com. Condition reports are provided as a service to interested clients. Prospective buyers should note that descriptions of property are not warranties and that **each lot is sold "as is"**.

SALEROOM NOTICES

Details in this catalogue can be subject to change after it has been printed. For example, some extra provenance or information might have come to light over a particular lot, or the lot itself might have been withdrawn from the sale, or the estimate might have changed.

These details will appear in the saleroom notice for that particular sale and is available at the Bids Office, +1 212 636 2437.

Please check with the Bids Office for last minute changes prior to the sale.

PAYMENT & SUCCESSFUL BIDS

All you need to know on how, when and where to pay

New clients or existing clients planning to spend sums inconsistent with their buying history may be asked to supply written bank or other suitable references.

PAYMENT

Under normal circumstances, buyers are expected to pay for purchases within seven calendar days after the auction and to remove the property that they have bought by that date. Payment can be made by personal check, bank wire transfers, cash (in US currency up to \$7,500), Travellers checks (in US currency up to \$7,500), and money orders (in US currency up to \$7,500). A clearing period of 5 business days will be required for all personal checks. If you are planning on paying in person, our Cashiers will accept payment for collection Monday through Friday from 9:30 am until 5:00 pm at both Christie's Rockefeller Plaza and Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Purchased property can only be picked up on those days up to 4:30 pm at both Christie's Rockefeller Plaza and Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn).

Checks and money orders should be made payable to Christie's Inc. Bank transfers should be made to: JP Morgan Chase Bank, N.A., 270 Park Avenue, New York, NY 10017, ABA# 021000021, FBO: Christie's Inc., Account # 957-107978. For international transfers, SWIFT: CHASUS33. Please be sure to specify your name, invoice number, sale and lot numbers to ensure proper credit to your account.

Please note that Christie's will not accept payments for purchased Lots from any party other than the buyer, unless otherwise agreed in writing between the buyer and Christie's prior to the sale.

SUCCESSFUL ABSENTEE BIDS

Christie's is not able to notify successful absentee bidders. While invoices are sent out by mail after the auction we do not accept responsibility for notifying you of the result of your bid. Buyers are requested to contact us by telephone or in person as soon as possible after the sale to obtain details of the outcome of their bids to avoid incurring unnecessary handling charges.

AUCTION RESULTS: WWW.CHRISTIES.COM

SALES TAX AT CHRISTIE'S NEW YORK

Purchases picked up in New York or delivered to locations in California, Florida, Illinois, Massachusetts, New York, Pennsylvania, Rhode Island or Texas may be subject to sales or compensating use tax of such jurisdiction.

It is the buyer's responsibility to ascertain and pay all taxes due. Buyer's claiming exemption from sales tax must have the appropriate documentation on file with Christie's prior to the release of the property. For more information, please contact Purchaser Payments at +1 212 636 2495.

All you need to know • Property Pick Up & Storage

Every year we sell tens of thousands of lots of all shapes and sizes. Lots from Living with Art Sales marked with a square ■ will go to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) following the sale. All other lots will be kept at Christie's Rockefeller until they are transferred to Christie's Fine Art Storage Services 30 days after the sale

STORAGE AND WHERE TO COLLECT

You can pay for and collect all sold lots from Christie's Rockefeller until 5:00 pm on the last day of the sale. Please note lots marked with a square ■ will be moved to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) on the last day of the sale. Lots are not available for collection at Christie's Fine Art Storage Services until after the third business day following the sale. All lots will be stored free of charge for 30 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. After 30 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection. 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. Property may be transferred at Christie's discretion following the sale and we advise that you contact Purchaser Payments on +1 212 636 2495 to confirm your property's location at any given time.

Failure to collect your property within 30 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.

Please see information below which contains a location map, contact details for Christie's Rockefeller and Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn), days and times when property is available for pick-up, and rate information related to handling, loss and liability coverage, administration and transfer of your property.

HOW TO COLLECT

All lots must be paid for at Christie's prior to collection. Please ensure that you bring your invoice and photo identification with you to collect, such as a driver's license or passport. If an agent will be collecting on your behalf, the agent must provide a signed letter of authorization from you along with photo identification. If you are collecting from Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) you will need your invoice and proof of identification. In order to ensure this, please schedule a collection time in advance, and bring a copy of your Collection Order with you. Please note that payment for lots will be accepted at Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). A clearing period of 5 business days will be required for all personal checks.

SHIPPING AND DELIVERY

A shipping form is enclosed with each invoice. It is the buyer's responsibility to pick up purchases or make all shipping arrangements. After payment has been made in full, Christie's can arrange property packing and shipping at the buyer's request and expense. Where Christie's arranges and bills for such services via invoice or credit card, an administration charge will apply. We recommend that buyers request an estimate for any large items or property of high value that require professional packing. For more information, please contact Christie's Art Transport Department on +1 212 636 2480.

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com. To ensure that arrangements for the transport of your lot can be finalized before the expiration of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

Shipping companies must e-mail a Bill of Lading (BOL) to Christie's no later than noon two business days prior to collection along with written authority to collect. All collections must be confirmed by e-mail or phone prior to pick-up. Please do not attempt collection without contacting BOL@christies.com. Shipping companies will be allocated up to 45 minutes on any loading dock to condition and pack unless otherwise requested. If more time is required, please indicate the requested time on the BOL. Failure to abide by the above conditions will affect collection of property and may result in additional fees or delayed collection appointments in the future.

EXPORT/IMPORT PERMITS

Buyers should always check whether an export and/or import licence is required before exporting to a foreign country. It is the buyer's sole responsibility to obtain any relevant export or import licences. The denial of any licence or any delay in obtaining licences shall neither justify the rescission of any sale nor any delay in making the full payment for the lot.

Christie's can advise buyers on the detailed provisions of the export licensing regulations and will submit any necessary export licence applications on request. If a licence is obtained on a buyer's behalf, a minimum fee of \$150 per item will be charged. However, Christie's cannot ensure that a licence will be obtained. Local laws may prohibit the import of some property and/or may prohibit the resale of some property in the country of importation. For more information, please contact Christie's Art Transport Department on +1 212 636 2480.

PAYMENT OF ANY CHARGES DUE AND STORAGE CHARGES

All lots whether sold or unsold maybe subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. Lots may only be released on production of the 'Collection Form' from Christie's. Lots will not be released until all outstanding charges are settled.

Lots will not be released until all outstanding charges due to Christie's are paid in full. Please contact Christie's Post-Sale Service on +1 212 636 2650.

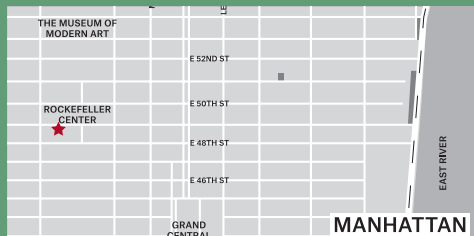
PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold lots while in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the lots are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on christies.com.

ADMINISTRATION FEE, STORAGE & RELATED CHARGES

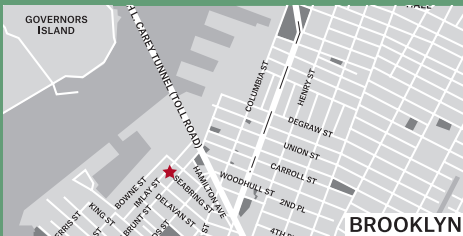
CHARGES PER LOT	LARGE OBJECTS E.G. FURNITURE, LARGE PAINTINGS, AND SCULPTURE	SMALL OBJECTS E.G. BOOKS, LUXURY, CERAMICS, SMALL PAINTINGS
1-30 DAYS AFTER THE AUCTION	FREE OF CHARGE	FREE OF CHARGE
31ST DAY ONWARDS: ADMINISTRATION	\$100	\$50
STORAGE PER DAY	\$10	\$6
LOSS AND DAMAGE LIABILITY	WILL BE CHARGED ON PURCHASED LOTS AT 0.5% OF THE HAMMER PRICE OR CAPPED AT THE TOTAL STORAGE CHARGE, WHICHEVER IS THE LOWER AMOUNT	
All charges are subject to sales tax. Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie's discretion.		
Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com		

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



Christie's Rockefeller Center

20 Rockefeller Plaza, New York 10020
Tel: +1 212 636 2000
nycollections@christies.com
Main Entrance on 49th Street
Receiving/Shipping Entrance on 48th Street
Hours: 9:30 AM - 5:00 PM
Monday-Friday except Public Holidays



Christie's Fine Art Storage Services (CFASS)

62-100 Imlay Street, Brooklyn, NY 11231
Tel: +1 212 974 4500
nycollections@christies.com
Main Entrance on Corner of Imlay and Bowne St
Hours: 9:30 AM - 5:00 PM
Monday-Friday except Public Holidays

Conditions of Sale • Buying at Christie's

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** in whole or in part (Δ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE 1 DESCRIPTION OF LOTS

- (a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called 'Symbols Used in this Catalogue'.
- (b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not give any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph F below.

3 CONDITION

- (a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.
- (b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of condition, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

- (a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.
- (b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** from auction at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

- (a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- (b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
- (c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
- (d) For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

- (a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
- (b) As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.
- (c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(i).

B REGISTERING TO BID 1 NEW BIDDERS

- (a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
- (i) for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
- (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.
- (b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department at +1 212-636-2490.

2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Credit Department at +1 212-636-2490.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorizing you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com in person. For help, please contact the Credit Department at +1 212-636-2490.

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. In addition to these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office, or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are

the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol Δ next to the **lot** number. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (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 LIVE™' (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 Christie's LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each lot sold. On all lots we charge 25% of the **hammer price** up to and including US\$150,000, 20% on that part of the **hammer price** over US\$150,000 and up to and including US\$3,000,000, and 1% of that part of the **hammer price** above US\$3,000,000.

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, 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 2406.

E WARRANTIES

1 SELLER'S WARRANTIES

For each lot, the seller gives a warranty that the seller:

- (i) 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
- (ii) has the right to transfer ownership of the lot to the buyer without any restrictions or claims by anyone else.

If either of the above warranties are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F(i) 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 reverse 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** you 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;
 - (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 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(b)(i) above and the property must be returned to us in accordance with E2(h)(ii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) 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:
 - (i) 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 **public** 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
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA/RW 021000021 FBO: Christie's Inc.;
Account # 9876-107978
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 Post-Sale Services. 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 Post-Sale Services, 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 Post-Sale Services 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. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
- (e) For more information please contact our Post-Sale Services by phone at +1 212 636 2630 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

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

4 WHAT HAPPENS IF YOU DO NOT PAY

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

- (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, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

- (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 such amounts;

- (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 may 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 connect details to the seller;

- (vii) we can reject at any future auction any bid 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

- (a) We ask that you collect purchased lots promptly following the auction (but note that you may not collect any lot until you have made full and clear payment of all amounts due to us).

- (b) Information on collecting lots is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers at +1 212 636 2495.

- (c) If you do not collect any lot promptly following the auction we can, at our option, remove the lot to another Christie's location or an affiliate or third party warehouse. 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.

- (d) If you do not collect a lot by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:

- (i) we will charge you storage costs from that date;
- (ii) we can, at our option, move the lot to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.

- (iii) we may sell the lot in any commercially reasonable way we think appropriate.
- (iv) the storage terms which can be found at christies.com/storage shall apply.

- (e) In accordance with New York law, if you have paid for the lot in full but you do not collect the lot within 180 calendar days of payment, we may charge you New York sales tax for the lot.

- (f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

Worldwide Salerooms and American Offices

ARGENTINA

BUSAS AIRES

+54 11 43 03 42 22
Cristina Carlisle

AUSTRALIA

SYDNEY

+61 (0)2 9326 1422
Ronan Sulich

AUSTRIA

VIENNA

+43 (0)1 533 881214
Angela Baillou

BELGIUM

BRUSSELS

+32 (0)2 512 88 30
Roland de Lathuy

BERMUDA

BERMUDA

+1 401 849 9222
Betsy Ray

BRAZIL

RIO DE JANEIRO

+5521 2225 6553
Candida Sodre

SÃO PAULO

+5511 3061 2576
Nathalie Lenci

CANADA

TORONTO

+1 416 906 2063
Brett Sherlock

CHILE

SANTIAGO

+56 2 2 2631642
Denise Ratnoff

COLOMBIA

BOGOTÁ

+571 635 54 00
Juanita Madrián

DENMARK

COPENHAGEN

+45 3962 2377
Birgitte Hillingsø

FINLAND AND THE BALTIC STATES

HELSINKI

+358 40 5837945
Barbro Schauman (Consultant)

FRANCE

BRITTANY AND THE LOIRE VALLEY

+33 (0)6 09 44 90 78
Virginie Gregory (Consultant)

GREATER EASTERN FRANCE

NORD-PAS DE CALAIS

+33 (0)6 09 63 21 02
Jean-Louis Brémilles (Consultant)

PARIS

+33 (0)1 40 76 85 85

POITOU-CHARENTE

AQUITAINE

+33 (0)5 30 81 65 47
Marie-Cécile Moueix

PROVENCE - ALPES CÔTE D'AZUR

RHÔNE ALPES

+33 (0)6 71 99 97 67
Fabienne Albertini-Cohen (Consultant)

GERMANY

DÜSSELDORF

+49 (0)21 44 98 39 352
Arno Verkade

FRANKFURT

+49 (0)71 317 3975
Anja Schaller (Consultant)

HAMBURG

+49 (0)40 27 94 073
Christiane Gräfin zu Rantzau (Consultant)

MUNICH

+49 (0)89 24 20 96 80
Marie Christine Gräfin Huyn

STUTTGART

+49 (0)71 12 26 96 99
Eva Susanne Schweizer

INDIA

MUMBAI

+91 (22) 2280 7905
Sonal Singh

DELHI

+91 (011) 6609 1170
Sanjay Sharma

INDONESIA

JAKARTA

+62 (0)21 7278 6268
Charmie Hamami

ISRAEL

TEL AVIV

+972 (0)3 695 0695
Roni Gilat-Baharaff

ITALY

MILAN

+39 02 303 2831

ROME

+39 06 686 3333
Marina Cicogna

NORTH ITALY

+39 348 3131 021
Paola Gradi (Consultant)

TURIN

+39 011 277 2211 541
Chiara Massimello (Consultant)

VENICE

+39 041 277 0086
Bianca Arrivabene-Valenti Gonzaga (Consultant)

BOLOGNA

+39 051 266 154
Benedetta Posati-Vittori Venenti (Consultant)

GENOA

+39 010 245 3747
Rachele Guicciardi (Consultant)

FLORENCE

+39 055 219 012
Alessandra Niccolini di Camugliano (Consultant)

CENTRAL & SOUTHERN ITALY

+39 348 520 2974
Alessandra Allaria (Consultant)

JAPAN

TOKYO

+81 (0)3 6267 1766
Chie Banta

MALAYSIA

KUALA LUMPUR

+60 3 6207 9230
Lim Meng Hong

MEXICO

MEXICO CITY

+52 55 5281 5546
Gabriela Lobo

MONACO

DÜSSELDORF

+377 97 97 11 00
Nancy Dorta

THE NETHERLANDS

AMSTERDAM

+31 (0)20 57 55 255

NORWAY

OSLO

+47 975 800 78
Karinna Traaseth (Consultant)

PEOPLES REPUBLIC OF CHINA

BEIJING

+86 (0)10 8572 7900
Jinqing Cai

HONG KONG

+852 2760 1766

SHANGHAI

+86 (0)21 6355 1766
Gwen Delamaire

PORTUGAL

LISBON

+351 919 317 233
Mafalda Pereira Coutinho (Consultant)

RUSSIA

MOSCOW

+7 495 937 6364
+44 20 7389 2318
Katya Vinokurova

SINGAPORE

SINGAPORE

+65 6735 1766
Wen Li Tang

SOUTH AFRICA

CAPE TOWN

+27 (21) 761 2076
Juliet Lomborg (Independent Consultant)

DURBAN & JOHANNESBURG

+27 (31) 207 8247
Gillian Scott-Berning (Independent Consultant)

WESTERN CAPE

+27 (44) 533 5178
Annabelle Conyngham (Independent Consultant)

SOUTH KOREA

SEOUL

+82 2 720 5266
Hye-Kyung Bae

SPAIN

BARCELONA

+34 (0)91 487 8259
Carmen Schjaer

MADRID

+34 (0)91 532 6626
Juan Váez

SWEDEN

STOCKHOLM

+46 (0)73 645 2891
Claire Ahlman (Consultant)

SWITZERLAND

GENEVA

+41 (0)22 319 1766
Eveline de Proyart

ZÜRICH

+41 (0)44 268 1010
Dr. Bertold Mueller

TAIWAN

TAIPEI

+886 2 2736 3356
Ada Ong

THAILAND

BANGKOK

+66 (0)2 652 1097
Yaovane Nirandara

TURKEY

ISTANBUL

+90 (532) 588 7514
Eda Kehale Argin (Consultant)

UNITED ARAB EMIRATES

DUBAI

+971 (0)4 425 3647

UNITED KINGDOM

LONDON, KING STREET

+44 (0)20 7839 9060

LONDON, SOUTH KENSINGTON

+44 (0)20 7930 6074

NORTH AND NORTHEAST

+44 (0)20 3219 6010
Thomas Scott

NORTHWEST AND WALES

LONDON, KING STREET

+44 (0)20 7752 3033
Jane Blood

SOUTH

LONDON, KING STREET

+44 (0)1730 814 300
Mark Wrey

SCOTLAND

+44 (0)131 225 4756
Bernard Williams

Robert Lagneau
David Bowes-Lyon (Consultant)

ISLE OF MAN

LONDON, KING STREET

+44 (0)20 7389 2032

CHANNEL ISLANDS

LONDON, KING STREET

+44 (0)20 7389 2032

IRELAND

+353 (0)87 638 0996
Christine Ryall (Consultant)

UNITED STATES

CHICAGO

+1 312 787 2765
Lisa Cavanaugh

DALLAS

+1 214 599 0735
Capera Ryan

HOUSTON

+1 713 802 0191
Jessica Phifer

LOS ANGELES

+1 310 385 2600

MIAMI

+1 305 445 1487
Jessica Katz

NEWPORT

+1 401 849 9222
Betsy D. Ray

NEW YORK

+1 212 636 2000

SAN FRANCISCO

+1 415 982 0982
Ellenor Notides

AUCTION SERVICES

CHRISTIE'S AUCTION ESTIMATES

Tel: +1 212 492 5485
www.christies.com

CORPORATE COLLECTIONS

Tel: +1 212 636 2901
Fax: +1 212 636 4929

Email: cckies@christies.com

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Fax: +1 212 636 2370

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Fax: +1 212 636 2035

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Fax: +1 212 355 7370
Email: christieseducation@christies.edu

Hong Kong

Tel: +852 2978 6747
Fax: +852 2525 3866

Email: hkcourse@christies.com

London

Tel: +44 (0)20 7665 4350
Fax: +44 (0)20 7665 4351

Email: education@christies.com

Paris

Tel: +33 (0)1 42 55 10 90
Fax: +33 (0)1 42 55 10 91

Email: ChristiesEducationParis@christies.com

CHRISTIE'S INTERNATIONAL REAL ESTATE

New York
Tel: +1 212 468 7182

Fax: +1 212 468 7141
Email: info@christiesrealestate.com

London

Tel: +44 (0)20 7389 2551
Fax: +44 (0)20 7389 2168

Email: info@christiesrealestate.com

Hong Kong

Tel: +852 2978 6788
Fax: +852 2845 2646

Email: info@christiesrealestate.com

CHRISTIE'S FINE ART STORAGE SERVICES

New York

+1 212 974 4579
newyork@clss.com

Singapore

Tel: +65 6543 5252
Email: singapore@clss.com

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