



# **IMPORTANT AMERICAN FURNITURE, SILVER, MARITIME, FOLK AND OUTSIDER ART**

New York 20 September 2017

**CHRISTIE'S**





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# IMPORTANT AMERICAN FURNITURE, SILVER, MARITIME, FOLK AND OUTSIDER ART

WEDNESDAY 20 SEPTEMBER 2017

## PROPERTIES FROM

A Descendant of the Bell and Taylor Families  
The Collection of Mrs. J. Insley Blair  
The Holdings of the Ford Foundation  
The Estate of Ira and Nancy Koger  
The Collection of Susan and Stephen Pitkin  
The Collection of Jacqueline Poitier  
The Rosebrook Collection  
The Estate of Richard J. Schwartz  
The Collection of the Late Jack Warner  
The Jack Warner Foundation  
The Westervelt Company

## AUCTION

Wednesday 20 September 2017  
at 10.00 am (Lots 1-186)

20 Rockefeller Plaza  
New York, NY 10020

## VIEWING

Saturday	16 September	10.00 am - 5.00 pm
Sunday	17 September	1.00 pm - 5.00 pm
Monday	18 September	10.00 am - 5.00 pm
Tuesday	19 September	10.00 am - 5.00 pm

## AUCTIONEER

John Hays (#0822982)

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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.

## AUCTION LICENSE

Christie's (#1213717)

## AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **TAXI-14970**

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[40]

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21/06/16

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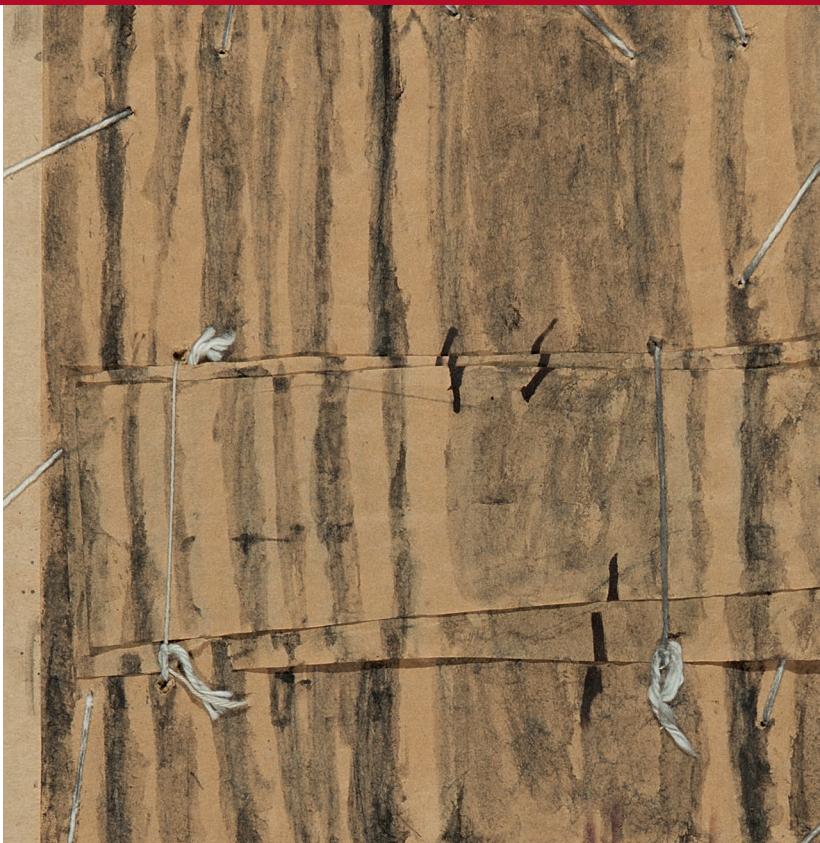
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# CHRISTIE'S



## IMPORTANT AMERICAN FURNITURE, SILVER, MARITIME, FOLK AND OUTSIDER ART



PROPERTY FROM THE ESTATE OF RICHARD J. SCHWARTZ

■•1

**A PAIR OF NEO-GREC PARCEL-GILT, PART-EBONIZED,  
METAL-MOUNTED AND INLAID ROSEWOOD PEDESTALS**  
NEW YORK, 1870-1890

44 in. high, 13 in. wide, 13½ in. deep

(2)

\$3,000-5,000

**PROVENANCE**

Richard and Eileen Dubrow Antiques, New York, 1988

PROPERTY FROM THE ESTATE OF RICHARD J. SCHWARTZ

■•2

**A RENAISSANCE REVIVAL PARCEL-GILT AND GILT-METAL  
MOUNTED EBONIZED MARBLE-TOP PEDESTAL**  
POSSIBLY BY LEON MARCOTTE (1824-1887), NEW YORK, 1865-1875

41½ in. high, 24½ in. diameter

\$4,000-8,000

**PROVENANCE**

Margot Johnson, Inc., New York, 1988



1



2



5

# *One of the most delicate carved heads ever to appear on a piece of Herter furniture*

—Katherine S. Howe

PROPERTY FROM THE ESTATE OF RICHARD J. SCHWARTZ

■~3

## **THE WILLIAM H. VANDERBILT NEO-GREC PARCEL-GILT AND ROSEWOOD-INLAID MAPLE CONSOLE TABLE ATTRIBUTED TO HERTER BROTHERS (W. 1864-1906), NEW YORK, 1869-1871**

underside of velvet covered top hand-inscribed in graphite *W.H. Vanderbilt / 40 [St.??]*

38¾ in. high, 78½ in. wide, 21¼ in. deep

\$40,000-60,000

### **PROVENANCE**

William H. Vanderbilt (1821-1885), 459 Fifth Avenue, New York  
Margot Johnson, Inc., New York, 1988

### **EXHIBITED**

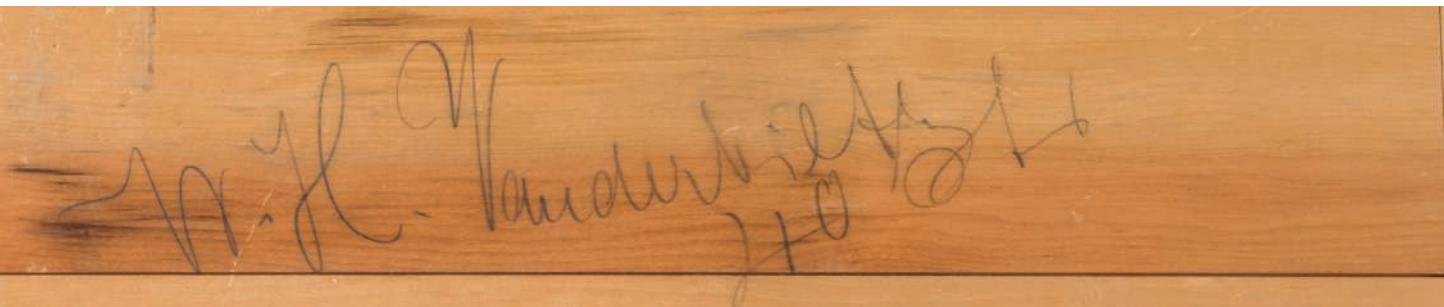
New York, New York, The Metropolitan Museum of Art, *Herter Brothers: Furniture and Interiors for a Gilded Age*, March 15- July 9, 1995.

### **LITERATURE**

Katherine S. Howe, Alice Cooney Frelinghuysen and Catherine Hoover Voorsanger, *Herter Brothers: Furniture and Interiors for a Gilded Age* (New York, 1994), pp. 151-152, cat. 12.







(detail)

Exceptional for its carved ornament of the highest calibre, the predominant use of a light wood and its commission for William H. Vanderbilt (1821-1885) (fig. 1), this console table is one of the most significant survivals made by Herter Brothers, New York City's preeminent Gilded-Age cabinetmakers. The distinctive Greek Key- and leaf-inlaid frieze is a feature that appears in two other commissions by the firm that date from 1869-1871 and indicate that the console offered here was made around the same time. The relatively restrained rectilinear form, exquisitely carved Greek vases and delicate swag inlay are all details that hail the emerging Neo-Grèc style, one that as seen here was often used in conjunction with Renaissance Revival motifs. The console's carved head is particularly masterful and was noted by Metropolitan Museum of Art curator Katherine Howe as "one of the most delicate carved heads ever to appear on a piece of Herter furniture" (see Katherine S. Howe, Alice Cooney Frelinghuysen and Catherine Hoover Voorsanger, *Herter Brothers: Furniture and Interiors for a Gilded Age* (New York, 1995), pp. 142-143, 152, 154-155, cats. 8, 14).

William H. Vanderbilt, the son of "Commodore" Cornelius Vanderbilt (1794-1877), was one of the wealthiest men in America in the 1860s. In 1867, he built an Italianate brownstone mansion at 459 Fifth Avenue on the Southeast corner of 40th Street (fig. 2) and this console table is thought to have adorned the drawing room where it was displayed alongside Vanderbilt's sumptuously decorated interiors and renowned art collection. It is the earliest piece of Herter Brothers furniture known to have been made for Vanderbilt, who, a decade later, hired the firm to build and decorate a new, even grander residence on Fifth Avenue at 51st Street and has been described as "Christian Herter's most important client" (Howe et al., *op. cit.*, pp. 152, 176).



Fig. 1 Eastman Johnson (1827-1908), Portrait of William H. Vanderbilt, 1887. Sold, Christie's, New York, 24 September 2015, lot 77.

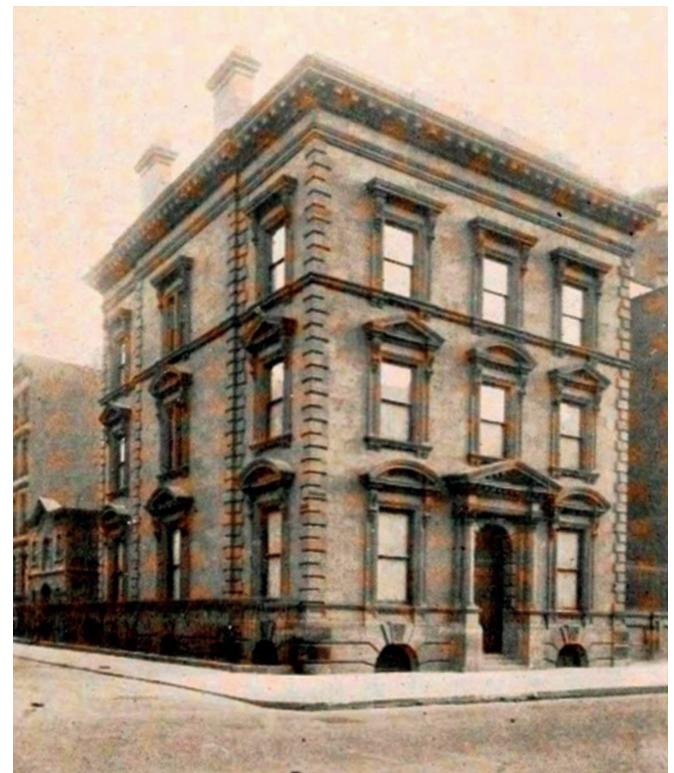


Fig. 2 William H. Vanderbilt's mansion at 459 Fifth Avenue, south east corner of 40th Street, New York. Image from *Collins' Both Sides of Fifth Avenue* (New York, 1911), p. 16.

PROPERTY FROM THE ESTATE OF RICHARD J. SCHWARTZ

■•4

**AN AESTHETIC MOVEMENT EBONIZED CHERRYWOOD,  
PARCEL-GILT AND EGLOMISE-TOP PEDESTAL**  
ATTRIBUTED TO ASSOCIATED ARTISTS, NEW YORK, CIRCA 1880

37 in. high, 18½ in. diameter

\$1,500-2,500

**PROVENANCE**

Stingray Hornsby, Watertown, Connecticut, 1991



4

PROPERTY FROM THE ESTATE OF RICHARD J. SCHWARTZ

■•5

**A NEO-GREC PARCEL-GILT AND EBONIZED PEDESTAL**  
PROBABLY NEW YORK, THIRD QUARTER 19TH CENTURY

41½ in. high, 26¾ in. wide, 13 in. deep

\$3,000-5,000



5



6

PROPERTY FROM THE ESTATE OF RICHARD J. SCHWARTZ

■-6

**AN EGYPTIAN REVIVAL PATINATED BRONZE AND MARBLE CLOCK GARNITURE**

RETAILED BY J. E. CALDWELL & CO., PHILADELPHIA,  
LATE 19TH/EARLY 20TH CENTURY

the dial signed *J.E. CALDWELL & CO/ PHILADELPHIA*

20 in. high, 17½ in. wide (the clock); 16½ in. high (the urns)

(3)

\$3,000-5,000

PROPERTY FROM THE ESTATE OF RICHARD J. SCHWARTZ

■-7

**AN EGYPTIAN REVIVAL PARCEL-GILT AND GILT-METAL MOUNTED FIGURED WALNUT SOFA**

NEW YORK, LATE 19TH CENTURY

33 in. high, 76 in. wide, 33½ in. deep

\$3,000-5,000



7



PROPERTY FROM THE ESTATE OF RICHARD J. SCHWARTZ

■8

**A SET OF FOUR NEO-GREC GILT-METAL MOUNTED, PARCEL-GILT AND EBONIZED CHAIRS**

ATTRIBUTED TO POTTIER AND STYMUS (W. 1859-1910), NEW YORK, 1860-1880  
comprising two armchairs and two side chairs

38 in. high (the armchairs); 36 1/4 in. high (the side chairs)

(4)

\$5,000-10,000

**PROVENANCE**

Stingray Hornsby, Watertown, Connecticut, May 1988





PROPERTY FROM THE ESTATE OF RICHARD J. SCHWARTZ

■~9

**AN AESTHETIC MOVEMENT PARCEL-GILT, PART-EBONIZED, SILVER, ORMOLU AND ONYX-MOUNTED ROSEWOOD SIDEBOARD AND OVER-MIRROR**

ATTRIBUTED TO HERTER BROTHERS (W. 1864-1906), NEW YORK, CIRCA 1881

bears stencils 65147 SINCLAIR; some locks stamped G. Bayer/ N.Y. Patd June 14, 1881

99 in. high, 101 in. wide, 24 in. deep

\$25,000-50,000

**PROVENANCE**

Hirschl & Adler Galleries, Inc., New York, 1989

Similar floral carving on the cabinet's lower doors is seen on a pair of side chairs attributed to Herter Brothers in the collections of the Metropolitan Museum of Art and the Museum of Fine Arts, Houston. See Katherine S. Howe, Alice Cooney Frelinghuysen and Catherine Hoover Voorsanger, *Herter Brothers: Furniture and Interiors for a Gilded Age* (New York, 1994), pp. 193-194, 222, cat. 33.





10

PROPERTY FROM THE ESTATE OF RICHARD J. SCHWARTZ



PROPERTY FROM THE ESTATE OF RICHARD J. SCHWARTZ

■10

**A PAIR OF NEOCLASSICAL GILT-METAL AND BRONZE CARCEL LAMPS**  
FRENCH, FIRST QUARTER 19TH CENTURY

38½ in. high

(2)

\$5,000-8,000

**PROVENANCE**

Hirschl &amp; Adler Galleries, Inc., New York, 1989



12

PROPERTY FROM THE ESTATE OF RICHARD J. SCHWARTZ

■12

**A PAIR OF NEOCLASSICAL GILT-METAL AND BRONZE SINUMBRA LAMPS**  
FRENCH, CIRCA 1820

32½ in. high

(2)

\$2,000-4,000

**PROVENANCE**

Hirschl &amp; Adler Galleries, Inc., New York, 1986



11

■13

**AN AESTHETIC MOVEMENT PARCEL-GILT AND  
INLAID EBONIZED CHERRYWOOD CABINET**  
ATTRIBUTED TO HERTER BROTHERS (W. 1864-1906),  
NEW YORK, CIRCA 1880

90 in. high, 60 in. wide, 16 in. deep

\$10,000-20,000

**PROVENANCE**

Margot Johnson, Inc., New York, 1988

The circular blossom marquetry reflects the early influence of Japanese motifs and relates closely to that on a wardrobe made by Herter Brothers between 1875 and 1883, now in the collection of the Metropolitan Museum of Art and illustrated in Katherine S. Howe, Alice Cooney Frelinghuysen, and Catherine Hoover Voorsanger, *Herter Brothers: Furniture and Interiors for a Gilded Age* (New York, 1994), p.195. For a virtually identical cabinet very likely made *en suite* with the present lot, see Fontaine's Auction Gallery, Pittsfield, Massachusetts, 29 September 2007, lot 287.





14

PROPERTY FROM THE ESTATE OF RICHARD J. SCHWARTZ

■•14

**AN AESTHETIC MOVEMENT MOTHER-OF-PEARL,  
BRASS AND MARQUETRY INLAID ROSEWOOD  
ARMCHAIR**

POSSIBLY BY GEORGE A. SCHASTEY & CO.  
(W. 1873-1894), NEW YORK, CIRCA 1885

36 in. high

\$1,000-2,000

**PROVENANCE**

Stingray Hornsby, Watertown, Connecticut



15

PROPERTY FROM THE ESTATE OF RICHARD J. SCHWARTZ

■•15

**A RENAISSANCE REVIVAL PARCEL-GILT,  
PART-EBONIZED AND MARQUETRY-INLAID  
WALNUT CABINET**

ATTRIBUTED TO POTTIER AND STYMUS (W. 1859-1910),  
NEW YORK, CIRCA 1870

49 in. high, 50½ in. wide, 20 in. deep

\$3,000-5,000

**PROVENANCE**

Stingray Hornsby, Watertown, Connecticut, February 1989

PROPERTY OF A PRIVATE COLLECTION, PUERTO RICO

16

**AN IMPRESSIVE SILVER PUNCH BOWL, TRAY AND TWENTY-FOUR MATCHING CUPS**

MARK OF REED & BARTON, TAUNTON, MASSACHUSETTS,  
MID-20TH CENTURY

Francis I pattern, all of circular form, chased with fruit and flower-filled cornucopias linked by garlands; bowl and cups with gilt interiors; *Together with* matching punch ladle with shaped oval bowl; *marked on undersides, bowl and cups numbered RS321, the tray numbered RS322*

the tray 24¾ in. (63 cm.) long over handles, the punch bowl 15⅓ in. (38.7 cm.) diameter; 491 oz. 8 dwt. (15,294 gr.) (27)

\$15,000-25,000





PROPERTY OF A PRIVATE COLLECTION, PUERTO RICO

17

**A SILVER SIX-PIECE TEA AND COFFEE SERVICE  
WITH MATCHING TRAY**  
REED & BARTON, TAUNTON, MASSACHUSETTS,  
MID-20TH CENTURY

Francis I pattern, chased with fruit and flower-filled cornucopias, engraved with initial *P* on both sides, comprising: a teapot, a coffee pot, a kettle on lampstand, a creamer, a covered sugar bowl, a waste bowl and a two-handled oval tray

the kettle on lampstand 13 in. (33 cm.) high, the tray 31 in. (78.4 cm.) long over handles; 351 oz. 10 dwt. (10,916 gr.) (7)

\$10,000-15,000



PROPERTY OF A PRIVATE COLLECTION, PUERTO RICO

**18**

**A SILVER OVAL CENTERPIECE BOWL  
AND MATCHING SOUP LADLE**

MARK OF REED & BARTON, TAUNTON,  
MASSACHUSETTS, MID-20TH CENTURY

Francis I pattern, chased with fruit and flower-filled cornucopias, the soup ladle with shaped circular bowl, *marked on underside, bowl number 572A*

the bowl 15½ in. (38.7 cm.) long, the ladle 12 in. (36.5 cm.) long; 71 oz. 14 dwt. (2,230 gr.) (2)

\$6,000-8,000



**18**

ANOTHER PROPERTY

**19**

**A SILVER FLATWARE SERVICE**

MARK OF REED & BARTON, TAUNTON,  
MASSACHUSETTS, 20TH CENTURY

Francis I pattern, comprising:

Thirty-six teaspoons

Eighteen cream soup spoons

Twelve iced tea spoons

Twenty-four dinner forks

Twenty-four luncheon forks

Thirty-six salad/pastry forks

Twenty-four oyster forks

Forty-eight table knives

Twelve steak knives

Twenty-four butter spreaders

Three-piece carving set

One berry spoon

Two serving spoons

One sauce ladle

Two large cold meat forks

Two smaller cold meat forks

One asparagus server

One tomato server

One devil's food cake server

One preserve spoon

One lemon fork

One sugar spoon

296 oz. 8 dwt. (9,205 gr.) weighable silver; in two boxes (275)

\$10,000-15,000



**19**



VARIOUS PROPERTIES

**20**

**A SILVER CENTERPIECE OR  
PUNCH BOWL**

MARK OF TIFFANY & CO., NEW YORK,  
CIRCA 1920

octagonal with spot-hammered surface, lower body and foot applied with stylized foliate cut-card decoration, the short stem applied with stylized flowerheads, *marked on underside, numbered 19810/8356 and additionally stamped SPECIAL HAND WORK*

15½ in. (38.7 cm.) diameter;  
104 oz. 3 dwt. (3,239 gr.)

\$8,000-12,000

**21**

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

MARK OF TIFFANY & CO., NEW YORK, EARLY  
20TH CENTURY

of oval vase form with reeded borders, engraved  
with monogram *AMR*, comprising: a teapot, a  
coffee pot, a kettle on lampstand, a creamer, a  
two-handled sugar bowl and a waste bowl

the kettle on lampstand 13 in. (33 cm.) high; 109 oz.  
9 dwt. (3,399 gr.) gross weight (6)

\$3,000-5,000



21

PROPERTY OF AN ARIZONA COLLECTOR

**22**

**A SILVER FLATWARE SERVICE**

MARK OF TIFFANY & CO., NEW YORK, LATE  
19TH CENTURY

English King pattern, engraved with initial *T*,  
comprising:

Fifteen teaspoons  
Twelve cream soup spoons  
Fifteen grapefruit spoons  
Fifteen dinner forks  
Fifteen salad forks  
Sixteen oyster forks  
Fifteen dinner knives  
Fifteen butter spreaders  
Two-piece large carving set  
Two-piece small carving set  
One berry spoon  
Two serving spoons  
Three cold meat forks  
One sauce ladle  
One cream ladle  
One tomato server  
One cake server  
Two sugar tongs

199 oz. 18 dwt. (6,188 gr.) weighable silver (134)

\$6,000-8,000



**22**

PROPERTY FROM AN EAST COAST  
PRIVATE COLLECTION

**23**

**A SILVER FLATWARE SERVICE**

MARK OF TIFFANY & CO., NEW YORK, 1902

Marquise pattern, most engraved with initial *S*,  
comprising:

Eighteen dessert spoons  
Twelve chowder/gumbo spoons  
Six teaspoons  
Twelve ice cream spoons  
Twelve coffee spoons  
Eighteen dinner forks  
Twelve luncheon forks  
Four pastry forks  
Twelve oyster forks  
Eighteen dinner knives  
Twelve luncheon knives  
Twelve fruit knives

169 oz. 3 dwt. (5,255.9 gr.) weighable silver; in  
original fitted chest by Tiffany & Co. (148)

\$6,000-8,000



**23**



24

PROPERTY OF AN ENGLISH LADY, CHICAGO, ILLINOIS

24

**A SILVER PART FLATWARE SERVICE**  
MARK OF TIFFANY & CO., NEW YORK,  
LATE 19TH CENTURY

English King pattern, each engraved with monogram *DFB*, comprising:

Ten tablespoons  
Three dessert spoons  
Nine teaspoons  
Four bouillon spoons  
Three citrus spoons  
Fourteen dinner forks  
Fifteen luncheon forks  
Nine salad forks  
Five fish forks  
Four oyster forks  
Four fruit forks  
Thirteen dinner knives  
Sixteen luncheon knives  
Twelve fish knives  
Four dessert knives  
Four fruit knives  
Two serving spoons  
Two cold meat forks  
Two fish servers  
One ice cream server

186 oz. 4 dwt. (5,793 gr.) weighable silver (136)

\$5,000-7,000



25

PROPERTY FROM A DISTINGUISHED COLLECTION

25

**A SILVER FLATWARE SERVICE**  
MARK OF TIFFANY & CO., NEW YORK,  
CIRCA 1930

Windham pattern, most engraved with initial *W*, comprising:

Seventeen teaspoons  
Five bouillon spoons  
Six coffee spoons  
Fourteen dinner forks  
Twenty-four salad forks  
Fourteen dinner knives  
Sixteen butter spreaders

128 oz. 3 dwt. (3,980 gr.) weighable silver (96)

\$4,000-6,000



26

ANOTHER PROPERTY

**26**

**A SILVER VEGETABLE DISH AND COVER AND  
MATCHING SAUCEBOAT**

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

Chrysanthemum pattern, the dish of lobed circular form with high-domed cover, the sauceboat of lobed oval form, both with foliate script monogram, *marked on undersides, the dish number 5714/2472, the sauceboat numbered 5715/1474*

the dish 11½ in. (28.6 cm.) long over handles; 82 oz. 11 dwt. (2,568 gr.) (2)

\$4,000-6,000

ANOTHER PROPERTY

**27**

**A SILVER FLATWARE SERVICE**

MARK OF TIFFANY & CO., NEW YORK,  
LATE 19TH CENTURY

Chrysanthemum pattern, engraved with various monograms, comprising:

Twelve tablespoons

Twenty-four teaspoons

Ten grapefruit spoons

Six orange spoons

Eleven bouillon spoons

Twelve coffee spoons

Twelve dinner forks

Twelve luncheon forks

Twelve salad forks

Twelve ice cream forks

Ten oyster forks

Twelve strawberry forks

Twelve dinner knives

Twelve luncheon knives

Eleven butter spreaders

Six nut picks

One sauce ladle

Four cold meat forks, in two styles

Two pairs of tongs, in sizes

Two salt spoons

277 oz. 2 dwt. (8,614 gr.) weighable silver; in a wood box (195)



27

\$10,000-15,000



ANOTHER PROPERTY

**28**

**A SET OF FOUR SILVER CANDLESTICKS**

MARK OF TIFFANY & CO., NEW YORK, EARLY 20TH CENTURY

Chrysanthemum pattern, on domed circular bases with twisted baluster stems, detachable nozzles, engraved with monogram *FJB*, marked on undersides and numbered 12575/18535

10 1/4 in. (26 cm.) high; 66 oz. 9 dwt. (2,065 gr.)

(4)

\$8,000-12,000



ANOTHER PROPERTY

**29**

**A PARCEL-GILT SILVER CENTERPIECE BOWL**

MARK OF TIFFANY & CO., NEW YORK, CIRCA 1895

Chrysanthemum pattern, shaped circular, the everted rim applied with chrysanthemum blossoms linked by scrolling foliage, raised on four matching splayed feet, gilt interior, *marked on underside and numbered 11157/181*

18 in. (45.7 cm.) diameter; 117 oz. 6 dwt. (3,638 gr.)

\$10,000-15,000



(detail)



30

PROPERTY OF A NEW YORK LADY

**30**

**A SILVER PLATTER**

MARK OF GORHAM MFG. CO., PROVIDENCE,  
RHODE ISLAND, CIRCA 1900

of shaped oval form, the border chased and applied with flowers and whiplash scrolling foliage, the applied scroll rim with openwork handles pierced with hearts, *marked on underside and coded BUV*

22½ in. (56.5 cm.) long; 93 oz. (2,892 gr.)

\$2,000-3,000



31

PROPERTY FROM THE ESTATE OF A LADY

**•31**

**A SILVER PITCHER**

MARK OF THEODORE B. STARR, NEW YORK,  
CIRCA 1890

etched with swimming fish and aquatic plants  
amongst swirling tides, with undulating rim and  
knuckled handle, *marked on underside*

7½ in. (19.4 cm.) high; 28 oz. 4 dwt. (877 gr.)

\$2,000-3,000

PROPERTY OF A PHILADELPHIA FAMILY

32

**A SILVER AND ENAMEL PUNCH BOWL AND LADLE**

MARK OF WHITING MFG. CO., NEW YORK, CIRCA 1897

the circular bowl with applied vine-form borders, the sides enameled with purple grape branches suspended from leaves in shades of mottled greens and yellow amongst scrolling grapevine and curling tendrils, the ladle with lobed oval bowl with undulating rim and handle wrapped with conforming enameled grape leaves, *marked under base and reverse of ladle handle*

the punch bowl 15 in. (38.1 cm.) diameter, the ladle 14 1/4 in. (36.2 cm.) long; (2)  
130 oz. 16 dwt. (4,067 gr.)

\$30,000-50,000

A very similar example sold in these rooms on 18 January 1997, lot 28.

Another similar example of this punch bowl and ladle can be found in the collection of The Seventh Regiment Armory, New York (Park Avenue Armory).



PROPERTY FROM A PRIVATE COLLECTOR

33

**A SILVER AND GILT-METAL  
DESSERT SERVICE**

MARK OF GORHAM MFG. CO., PROVIDENCE,  
RHODE ISLAND, CIRCA 1880

comprising: twelve dessert forks and twelve  
dessert knives, imitating Japanese *kodzuka*, cast  
and chased with exotic figures, foliage and birds,  
bright-cut and engraved with flowers, foliage and  
Japanese-style monogram *JMH*, within original  
fitted covered velvet box lined in silk, *each marked  
on tines and blades*

the dessert knives 7½ in. (20 cm.) long, the forks  
6¾ in. (17.15 cm.) long (24)

\$5,000-7,000

**PROVENANCE**

Sold, Christie's, New York, 16-17 January 2003,  
lot 78.

A similar service, also in original case, sold in  
these rooms, 21 January 1994, lot 79.

The handles of this service are modeled on  
Japanese *ko-gatama* knives. *Ko-gatama* knives  
have removable handles or *kodzuka*, delicately  
worked in mixed metals with scenes of nature or  
mythology (see Carpenter, *Gorham Silver*, rev. ed.  
1997, pp. 83-84).



33

PROPERTY FROM A MANHATTAN COLLECTION

34

**A SILVER-MOUNTED COPPER  
CHAFING DISH**

ATTRIBUTED TO JOSEPH HEINRICH,  
NEW YORK, CIRCA 1910

circular dish with turned wood handle, applied  
with silver mounts, the detachable domed cover  
with wood and silver-mounted finial, the tripod  
stand with three cast figures of standing rabbits,  
supporting a liner and enclosing a burner with  
three wicks and wood handle, all set on a circular  
oak base, *marked COPPER AND SILVER* on reverse

the stand 13½ in. (34.3 cm.) diameter

\$2,000-3,000

A chafing dish of the same design is in the  
collection of the Dallas Museum of Art and is  
illustrated in Charles Venable, *Silver in America  
1840-1940 A Century of Splendor*, 1994, fig. 9.3,  
p. 253.



34



35

PROPERTY FROM A CANADIAN COLLECTION

**35**

**A SET OF TWENTY-FOUR SILVER SPOONS**

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

Lap Over Edge pattern, reverse of handle terminals engraved with initials  
*MW*, comprising: twelve dessert spoons and twelve teaspoons, all etched  
 with various flowers, animals and insects, *marked on reverse of handle*

34 oz. 10 dwt. (1,057 gr.)

(24)

\$5,000-7,000



36

ANOTHER PROPERTY

**36**

**A TWO-PIECE SILVER SALAD SERVING SET**

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

Lap Over Edge pattern, the salad serving spoon decorated with seed pods  
 and curling vines, the salad serving fork with fish swimming amongst  
 aquatic reeds

10 1/4 in. (27.3 cm.) long; 8 oz. 8 dwt. (261.2 gr.)

(2)

\$2,500-3,500



PROPERTY OF A LADY

**37**

**A SILVER AND MIXED-METAL WATER PITCHER AND PAIR OF  
MATCHING BEAKERS**

MARK OF TIFFANY & CO., NEW YORK, CIRCA 1878

in Japenesque style, with spot-hammered surfaces, the baluster pitcher applied with copper and Japanese gold dragonfly moth and rushes, the gourd-form beakers with *mokumé* gourds, dragonflies and moths amongst vines and scrolling tendrils, marked on undersides, the pitcher numbered 4834/9804, the beakers numbered 5127/9661 and with French import marks on rims

the pitcher 10 in. (25.4 cm.) high, the beakers 4½ in. (11.3 cm.) high; 54 oz. 2 dwt. (1,679 gr.) (3)

\$30,000-50,000

For the Paris Exposition of 1878, Tiffany & Co. created an interpretation of Japanese aesthetic principles in silver that caused an international sensation and propelled the American firm to the forefront of the market. Edward Moore, director of Tiffany's silver department, rejected the grandiose historical revival styles that were the prevailing style in Europe and instead developed highly original works based on simple, unpretentious, natural subjects. He adopted the Japanese techniques of applying colored alloys and gold to "paint pictures in silver," and this scenic approach is well illustrated on the present water pitcher and matching beakers. He also very ingeniously integrated the form and the ornament, resulting in entirely novel shapes for traditional objects such as coffeepots, pitchers, and candlesticks.





38

PROPERTY FROM A MANHATTAN COLLECTION

38

**A SILVER AND MIXED-METAL FOOTED DISH**

MARK OF GORHAM MFG. CO., PROVIDENCE, RHODE ISLAND, 1880, RETAILED BY THEODORE B. STARR

of circular form, the border formed of copper and Japanese gold twigs, the surface applied with a spider web and a copper branch bearing leaves and a cherry, raised on a short foot with basketweave band; engraved on the underside of dish *Emma Paige Eells OCT. 11th 1880; marked on underside and numbered C24*

12½ in. (31.1 cm.) diameter; 35 oz. (1,089 gr.)

\$4,000-6,000

PROPERTY OF A PRIVATE FAMILY COLLECTION

39

**A FINE SILVER SUGAR BOWL AND MATCHING CREAM PITCHER**

MARK OF TIFFANY & CO., NEW YORK, CIRCA 1875

in the Japanese taste, applied with lily pads, swimming fish and fully modeled insects and shells, both with pierced buttress handle terminals, *marked on undersides 373½114*

the sugar bowl 6 in. (15.2 cm.) long over handles; 12 oz. (373 gr.) (2)

\$2,500-3,500

**PROVENANCE**

Sold, Christie's, New York, 4 June 1988, lot 36A.

The sugar bowl and cream pitcher are identical to a set with the same order number in the collection of the Metropolitan Museum of Art. See the illustration in Frances G. Safford and Ruth W. Caccavale, "Japanesque Silver by Tiffany and Company in the Metropolitan Museum of Art," *Antiques* (October 1987), plate III, p. 183. The decoration of this set was an early use of Japanesque scenic design. Tiffany's records of 1874 describe the forms as "sugar and cream Persian Pierced handles." The drawings of the decoration are dated February 1, 1876.



39



PROPERTY OF A NEW YORK FAMILY

**40**

**A SILVER FIVE-PIECE TEA AND COFFEE SERVICE**

MARK OF JOHN SMITH, BALTIMORE, MARYLAND, CIRCA 1820

comprising: a tea pot, a coffee pot, a cream pitcher, a covered sugar bowl and a waste bowl; each globular on circular foot with applied bands of running grapevine, the covers with stiff-leaf calyx and bud finials, *marked on undersides, the sugar bowl apparently unmarked*

the coffee pot 9½ in. (24.13 cm.) high; 129 oz. 14 dwt. (4,034 gr.) gross weight (5)

\$6,000-8,000

**PROVENANCE**

Christie's, New York, 18-19 January 2001, lot 328.





41 (recto)

PROPERTY FROM A PRIVATE EAST COAST COLLECTION

41

**JAMES CASTLE (1899-1977)**

*Untitled (Abstracted Figures with Framed Artwork/ Abstracted Arcs), double-sided*

soot and spit and color of unknown origin on repurposed card  
6 x 7 in.

\$4,000-6,000



41 (verso)

PROPERTY FROM A SIGNIFICANT NEW YORK COLLECTION

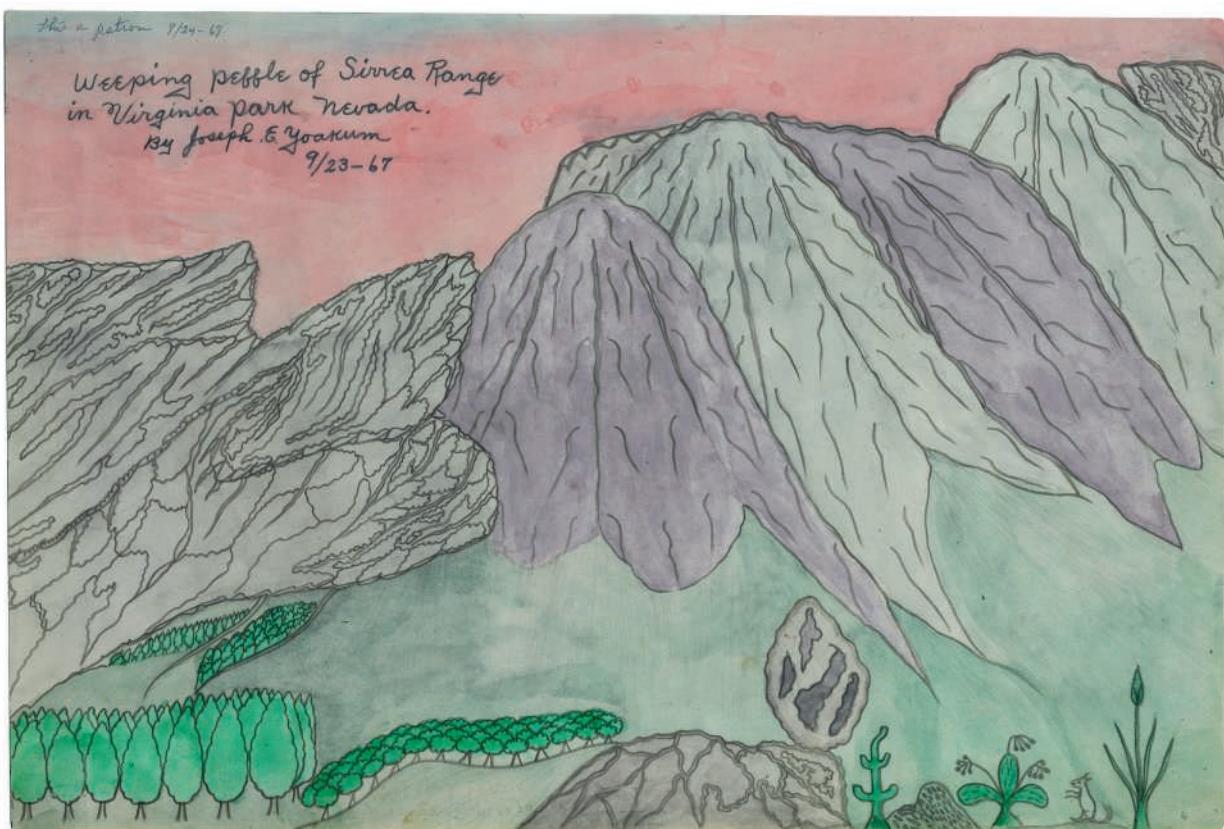
42

**JOSEPH YOAKUM (1889-1972)**

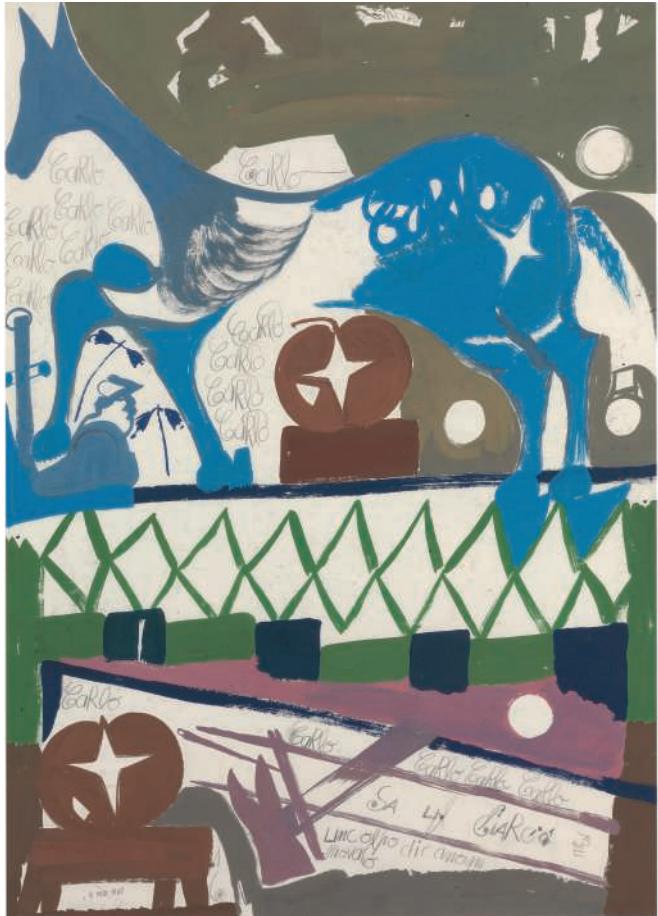
*Weeping Pebble of Sirrea Range in Virginia Park Nevada, 1967*

signed and dated *By Joseph E. Yoakum 9/23 - 67 upper left; this a patron 9/24 - 67 also inscribed upper left*  
crayon, pastel, graphite and ink on paper  
12 x 17 1/4 in.

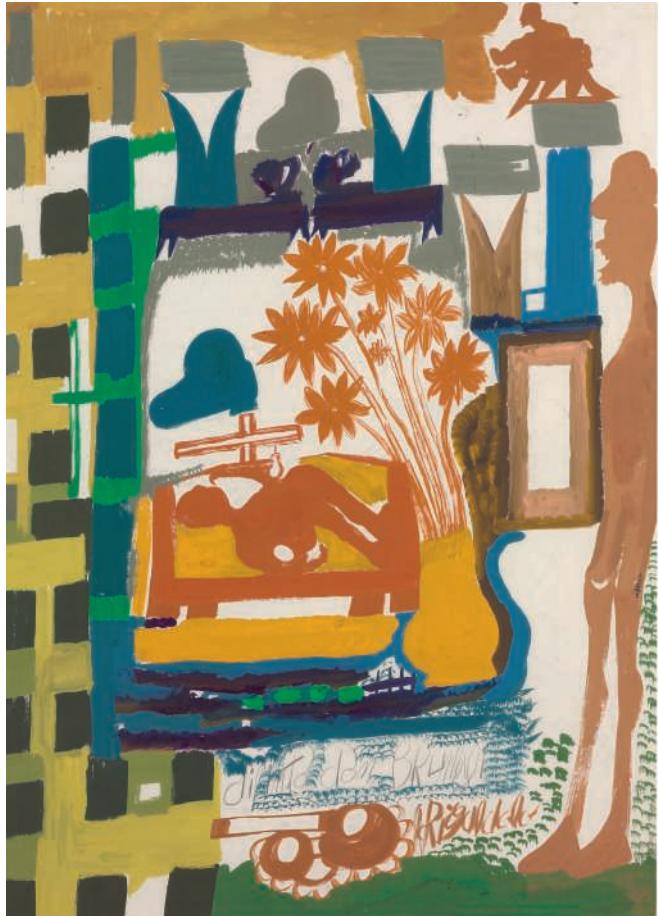
\$7,000-10,000



42



(recto)



(verso)

PROPERTY FROM A SIGNIFICANT NEW YORK COLLECTION

**43**

**CARLO ZINELLI (1916-1974)**

*Untitled (Blue Horse/ Orange Man in Bed Next to Flowers), double-sided, 1967*

signed Carlo multiple times on recto; stamp dated 9 MAR 1967 on recto lower left

graphite and tempera on paper  
27½ x 19½ in. (sight)

\$8,000-12,000

**PROVENANCE**

Phyllis Kind Gallery, New York

In 1947, 31-year-old Zinelli was released from military service, diagnosed with schizophrenia, and committed to a hospital in Verona, Italy. A decade later he began drawing, developing a distinctive, graphic, ever-evolving style championed by artist Jean Dubuffet, among others.

PROPERTY FROM A PRIVATE CALIFORNIA COLLECTION

**44**

**BILL TRAYLOR (1854-1949)**

*Two Women in Orange, Two Men in Blue*, 1939-1942

retains Charles Shannon label on back, *H 92 Two Men, Two Women*  
graphite, colored pencil and blue and black tempera on repurposed card  
25 $\frac{1}{2}$  x 15 in.

\$50,000-80,000

**PROVENANCE**

Charles Shannon, Montgomery, Alabama  
Carl Hammer Gallery, Chicago

**LITERATURE**

Frank Maresca and Roger Ricco, *Bill Taylor: his art, his life* (New York, 1991),  
p. 115.

After a lifetime on a plantation, former slave Bill Traylor moved to Montgomery, Alabama. There, from a doorstep on Monroe Street, he composed starkly modernist images of lively animals, vibrant landscapes and active people. The dynamic, interacting figures in this oversized, compelling work are rendered in the artist's signature style. The bold, rectilinear underdrawings that form the characters' torsos anchor the figures on the card while the tempera and colored pencil patterns flesh out the bodies, providing personality and dynamism. Traylor's multi-figure compositions are among his most sought-after works, as they reveal Traylor's observations of the world around him and of human dynamics. Drawings of this impressive scale are rare, further adding to the importance and impact of this piece.





45 (actual size)

PROPERTY FROM A PRIVATE EAST COAST COLLECTION

45

**JAMES CASTLE (1899-1977)**

*Untitled (Colored Pulp Abstract Figure)*

color of unknown origin on repurposed *Home Dairies* Ice Cream card label  
2 1/8 in. x 1 1/2 in.

\$1,000-3,000

**PROVENANCE**

J. Crist Gallery, Boise, Idaho  
Fleisher Ollman Gallery, Philadelphia

PROPERTY FROM A PRIVATE EAST COAST COLLECTION

46

**FELIPE JESUS CONSALVOS (1891-C. 1960)**

*A Paper Wedding, 1920-1950*

mixed media collage on photograph  
10 x 8 in.

\$2,000-3,000

**PROVENANCE**

Fleisher Ollman Gallery, Philadelphia

PROPERTY OF A PENNSYLVANIA COLLECTOR

47

**MELVIN WAY (B. 1954)**

*Untitled (Paramount Transdescence)*

ink on paper encased in transparent tape  
10 1/8 x 6 1/4 in.

\$2,000-4,000



46



47

PROPERTY OF A PENNSYLVANIA COLLECTOR

**48**

**JUDITH SCOTT (1943-2005)**

*Untitled (1993-14), 1993*

yarn, gauze and fabric strips over found card and plastic objects  
50½ in. high, 7 in. wide, 7 in. deep

\$12,000-18,000

**PROVENANCE**

Creative Growth Art Center, Oakland, California, 2001

Fiber artist Judith Scott is renowned for her intricately wrapped sculptures that transform everyday found objects into cocoon-like, abstracted forms. Delicately and carefully enveloping her chosen supports with layers of yarn, cloth and other fibers, Scott's sculptures reveal a painstakingly caring and laborious process through which she engaged with and interpreted the world around her. The artist was extremely close to her twin sister, and many of her works feature pairs or variations on twin-like themes, perhaps drawing on an intimacy developed in the womb and through their lives. Born with Down Syndrome, the artist lost her hearing early in life, and artmaking became her main method of communication and lasting legacy. She worked at the Creative Growth Art Center, Oakland, California, from 1987 until her death in 2005.



PROPERTY FROM A PRIVATE COLLECTOR

**49**

**JAMES CASTLE (1899-1977)**

*Untitled Construction*

found paper and card, string, thread and soot and spit  
17¾ x 8½ in.

\$40,000-60,000

**PROVENANCE**

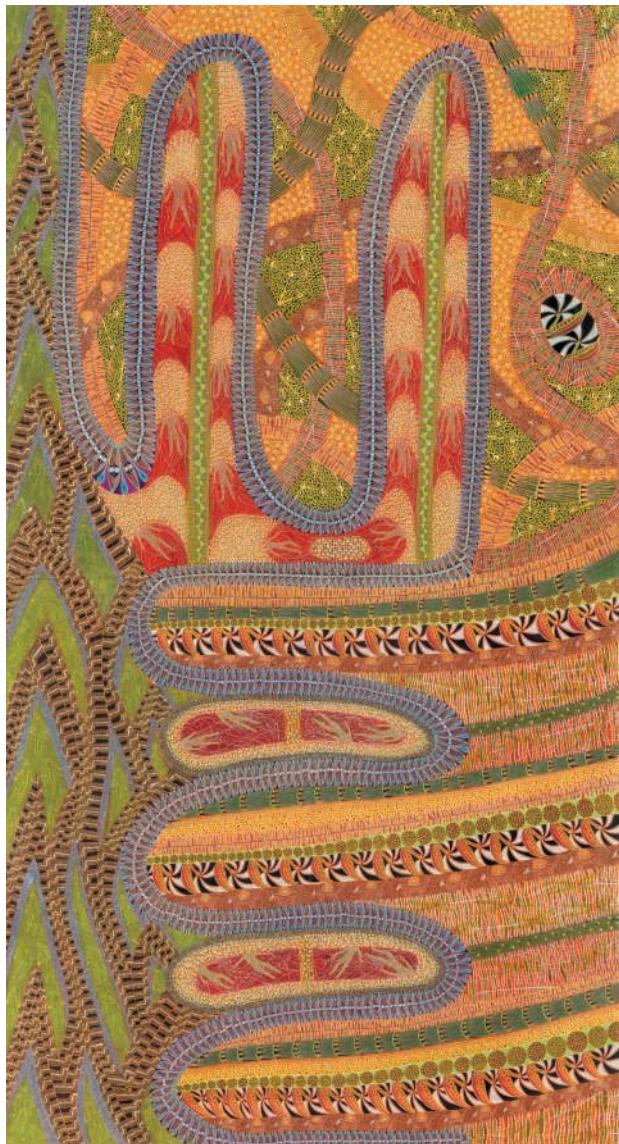
Knoedler and Company, New York

James Castle, born deaf and mute, learned to communicate and interact with the world around him via visual and tactile means. In addition to his soot-and-spit drawings, Castle is well-known for his pieced-paper and card constructions, intricate objects that animate forms ranging from furniture, to clothing, to birds.

*Untitled* is an exceptionally large and stellar Castle work, and it demonstrates both the artist's modernist aesthetic and his sophisticated use of found materials. A three-dimensional, built-up construction of string, soot and spit, and thick paper and card, *Untitled* evokes the doors and wall sections seen throughout Castle's oeuvre, yet transcends these literal references to reveal shape, form and tactility as abstract, visually-engaging constructs of their own.

Castle hung works around his Boise, Idaho homestead in gallery-like displays. He likely used the looped string at the top of this construction as his original display method for the piece.





50

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

50

**DOMENICO ZINDATO (B. 1966)**

*Untitled*, 2012

on two adjoined sheets of paper  
ink and pastel on paper  
72½ in. x 39 in.

\$5,000-10,000

**PROVENANCE**

Andrew Edlin Gallery, New York

Zindato creates bright backgrounds in pastel and renders elaborate, extremely detailed patterns on these surfaces with fine nibbed pens and thin brushes. His drawings evoke aboriginal art and mandalas, referencing his years of travel and connecting his output with visual cultures from around the globe.

PROPERTY OF A PENNSYLVANIA COLLECTOR

51

**MATTIE LOU O'KELLEY (1908-1997)**

*Eating at the Round Table*, 1976

signed and dated lower right M.L. O'KELLEY APR.1976;  
inscribed "Eating at The Round Table" Mattie Lou O'Kelley/  
watercolor on paper-April 1976 on verso  
watercolor, graphite and varnish on paper  
16 x 20½ in.

\$3,000-5,000

**PROVENANCE**

Janet Fleisher Gallery, Philadelphia, 1978



51



PROPERTY FROM A SIGNIFICANT NEW YORK COLLECTION

**52**

**WILLIAM HAWKINS (1895-1990)**

*550 Ton House on a Flatbed Truck*

signed WILLIAM L. HAWKINS center left  
enamel and metallic paint on Masonite and original adhered frame  
33 1/4 x 44 1/4 in.

\$15,000-30,000

**PROVENANCE**

Roger Ricco, New York  
Ricco Maresca Gallery, New York

William Hawkins painted borders directly on his pieces to save patrons the expense of purchasing frames. Here, the artist attached a three-dimensional frame and painted it as a continuation of the artwork - an unusual and interesting variation on Hawkins's more frequently seen practice.

PROPERTY OF A LADY

53

**BILL TRAYLOR (1854-1949)**

*Woman Pointing, 1939-1942*

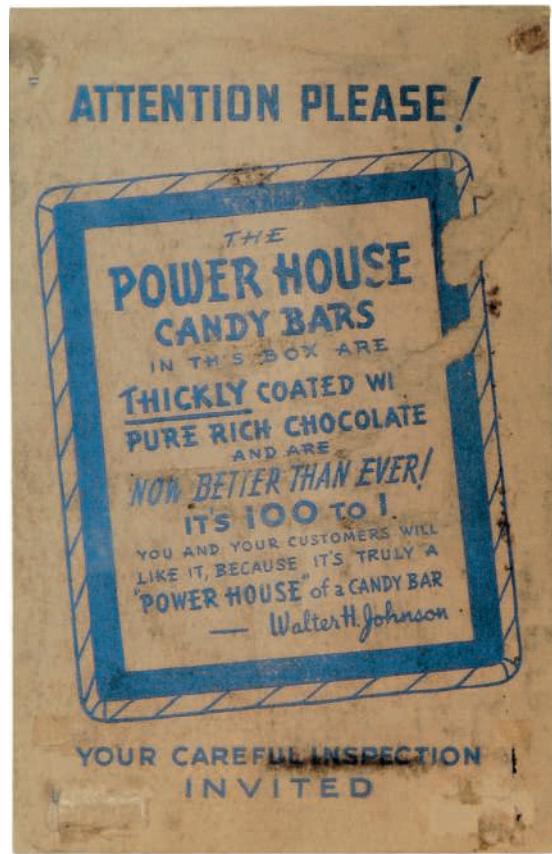
on reverse of *Power House Candy Bars* advertisement  
tempera and graphite on card  
10 $\frac{1}{4}$  x 6 $\frac{3}{4}$  in.

\$30,000-50,000

**PROVENANCE**

Charles Shannon, Montgomery, Alabama  
Fleisher Ollman Gallery, Philadelphia, 2006

Bill Traylor created his powerful drawings on found or repurposed cardboard, and he incorporated the personality of each worn surface into each final work. Printed matter on the reverse of some drawings also hints at the world in which Traylor lived and the visual vocabularies he encountered. *Woman Pointing* is rendered on the reverse of a candy advertisement.



(reverse)





54 (recto)



54 (verso)

PROPERTY FROM A PRIVATE EAST COAST COLLECTION

**54**

**FELIPE JESUS CONSALVOS (1891- C. 1960)**

*"George Washington"* Ukulele

cigar wrappers, collage and rhinestones on ukulele  
21 x 6 3/4 in. (approximately)

\$4,000-6,000

**PROVENANCE**

Fleisher Ollman Gallery, Philadelphia

PROPERTY FROM A WASHINGTON COLLECTION

**55**

**JAMES CASTLE (1899-1977)**

*Untitled (Five Trees)*

soot and spit on repurposed card  
3 x 7 3/4 in.

\$2,000-4,000

**PROVENANCE**

Image Gallery, Portland, Oregon  
Jan and Martin Manhoff, Anacortes, Washington



PROPERTY OF A GENTLEMAN

56

WILLIAM HAWKINS (1895-1989)

*Untitled (Building with American Flag)*

signed WiLLiAM lower left and 27.95 JULY HAWKINS lower right  
enamel on repurposed wood  
43½ x 22½ in.

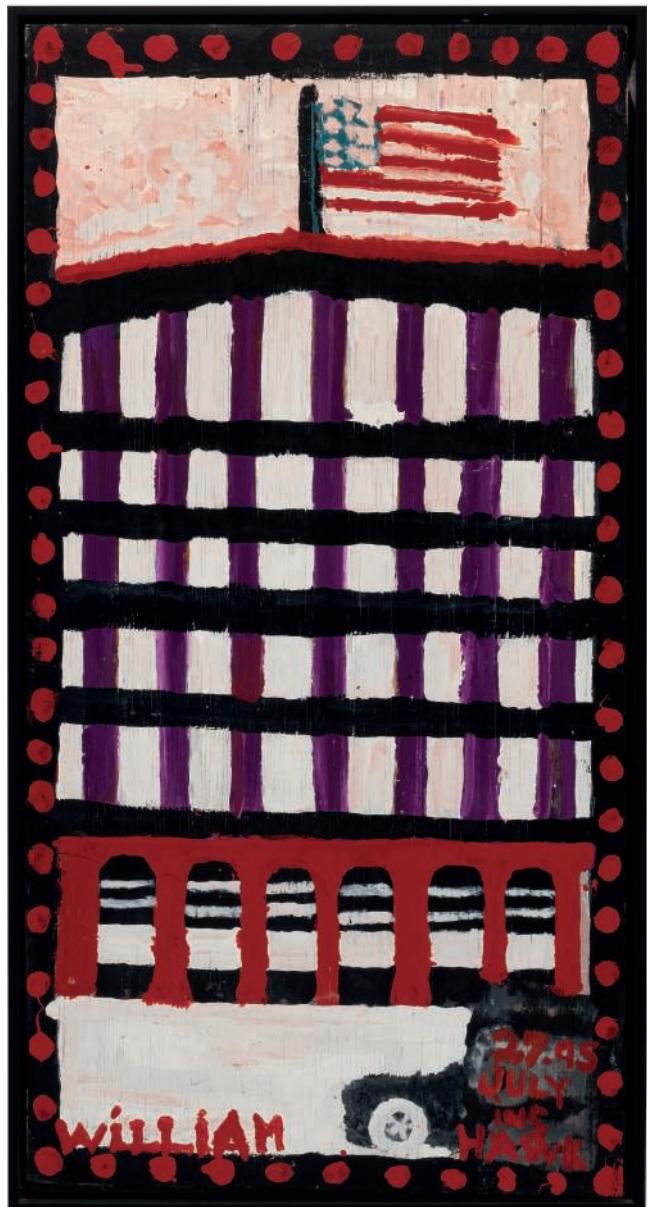
\$10,000-15,000

PROVENANCE

Material Culture, Philadelphia



57



56

PROPERTY FROM THE COLLECTION OF SUSAN AND STEPHEN PITKIN

57

THORNTON DIAL (1928-2016)

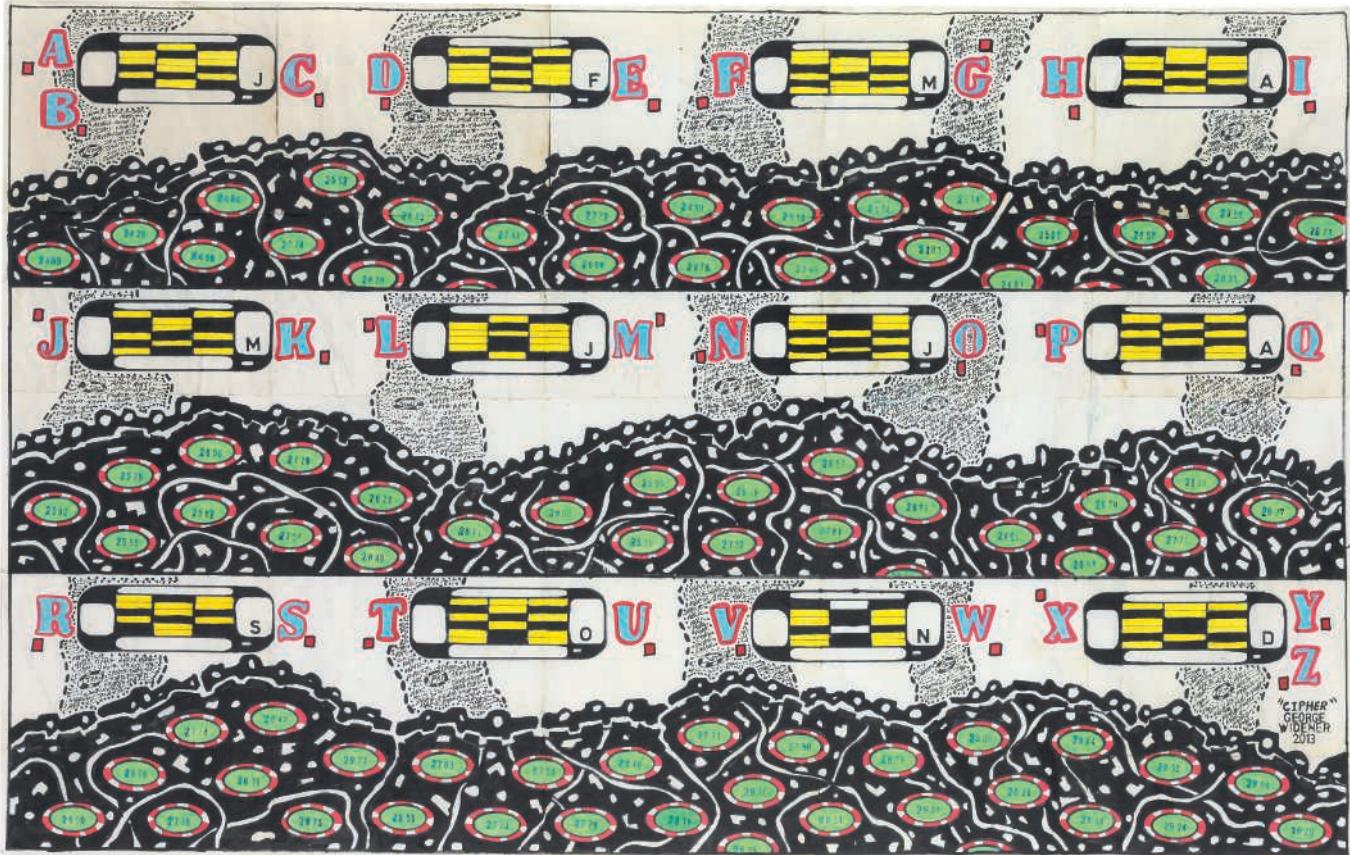
*Singing about Trees, 2002*

initialled TD lower right  
charcoal and watercolor on paper  
30 x 22½ in.

\$2,000-4,000

PROVENANCE

William Arnett, Atlanta, Georgia (acquired directly from the artist)



PROPERTY FROM A SIGNIFICANT NEW YORK COLLECTION

58

GEORGE WIDENER (B. 1962)

Cinher 2013

titled, signed and dated "CIPHI  
mixed media on pieced paper  
24 x 37 3/4 in.

\$15 000-30 000

**PROVENANCE**

George Widener has always been able to calculate numbers and patterns far beyond the capacity of an ordinary person. Recognized as a numerical savant, he keeps a series of notebooks in which he records meaningful dates, numbers and historical events. Dates are particularly important to the artist, who notes that they "are not a single static item that people perceive them as, they're part of a vast interconnected network. The dates of the last century have a dynamic connection to the dates of today as well as the future" (email, Widener, 19 November 2015). Widener describes his *Cipher* works as "assigning dates to alphabet...for future intelligent life, robots, etc., [as] they're going to need art too" (note, Widener, 25 April 2013).

**PROPERTY FROM THE  
ROSEBROOK COLLECTION**

**59**

**ATTRIBUTED TO  
MICHELE FELICE CORNE (1752-1845)**

*A Pair of Naval Battle Scenes:  
United States vs. Macedonian and  
Constitution vs. Guerrière*

oil on canvas

18 x 23½ in. (each)

(2)

\$8,000-12,000

**PROVENANCE**

Kennedy Galleries, New York

W. Graham Arader III, New York

Sold, Sotheby's, New York, 30 January 1993, lot 919

**LITERATURE**

Johanna McBrien, "A Sense of Place," *Antiques and Fine Art* (Winter/Spring 2009), pp. 206, 208.

These beautifully rendered pictures depict two spectacular victories of the War of 1812 that became the pride of the young American Navy. On August 19th, 1812 the frigate *Constitution*, captained by Isaac Hill, defeated the HMS *Guerrière* in Boston Harbor, and on October 25th the *United States*, captained by Stephen Decatur, defeated the HMS *Macedonian*. The *Macedonian* was the only British frigate ever brought into an American harbor (Newport, RI) as a prize. The *United States* and the *Constitution* were two of the original six frigates, innovative in design, displaying speed and agility against the experienced and well trained British Navy. Cornè modeled these paintings after widely-circulated prints by Thomas Birch (1779-1851).





PROPERTY FROM THE WESTERVELT COMPANY

**60**

**THOMAS F. LAYCOCK (1840-1898)**

*The Maine, 1898*

signed and dated *T.F. Laycock 1898* lower right

oil on canvas

54 x 78½ in. (including frame)

\$8,000-12,000

**PROVENANCE**

Peterson Galleries, Beverly Hills, California, 1974

British-born Thomas F. Laycock was a Master in the US Navy during the Civil War and displayed artistic ability throughout his life: his drawing of the Bombardment of Fort Fisher, 15 January 1865, was the source for a widely-circulated, well-known lithograph published by Endicott & Co., New York, in 1865 (see lot 89 for Laycock's painting of this scene); in 1881, the *Reno Evening Gazette* noted, in reference to a recent oil painting, that "Laycock is

certainly an artist" ("Art Notes," *Reno Evening Gazette*, 17 May 1881). Prior to his death on 8 August 1898, Laycock displayed a painting of the Battleship *Maine* (likely the present lot) in several Los Angeles shops, where he was selling raffle tickets for a chance to win the artwork. Following his passing, however, Laycock's widow brought a suit against the man who collected and subsequently spent the lottery ticket proceeds on "family and in drinks at the bar" ("He Must Pay Up The Money," *Los Angeles Herald*, vol. 25, no. 324, 20 August 1898, p. 12).

The armored second-class Battleship USS *Maine*, commissioned in 1885, represented the latest in innovative design when constructed at the Brooklyn Naval Yard. Sent to Havana Harbor on February 15, 1898 as a show of force during the Cuban Revolt vs. Spain, she mysteriously exploded and sank, killing most of her crew. The cause was never determined (most probably an internal magazine explosion), but the event helped lead to the Spanish American War and with the slogan "Remember the *Maine*, to Hell with Spain," the loss of the *Maine* was used to incite political support for the War.



61

PROPERTY FROM THE WESTERVELT COMPANY

■ 61

**A LARGE CARVED GILTWOOD SPREADWING EAGLE**  
AMERICAN, 19TH CENTURY

26½ in. high, 62½ in. wide, 14½ in. deep

\$5,000-10,000

**PROVENANCE**

Sold, Northeast Auctions, Manchester,  
New Hampshire, 3 March 2002, lot 835

PROPERTY FROM THE WESTERVELT COMPANY

■ 62

**A CARVED GILTWOOD EAGLE SHIP'S FIGUREHEAD**  
PROBABLY NEW ENGLAND, 19TH CENTURY

26 in. high, 34 in. wide, 65 in. long

\$10,000-20,000



62



PROPERTY FROM THE WESTERVELT COMPANY

■63

**A CARVED PINE SHIP'S FIGUREHEAD OF A YOUNG WOMAN**  
ATTRIBUTED TO WILLIAM RUSH (1756-1833), PHILADELPHIA,  
CIRCA 1809

46½ in. high, 15 in. wide, 17½ in. deep

\$30,000-50,000

**PROVENANCE**

Sold, Sotheby's, New York, 13 October 2000, lot 15

**LITERATURE**

Deborah Davis, "The Museum that Jack Built," *Antiques and Fine Art*, vol. VIII, no. 2 (Autumn/Winter 2007), p. 167.

**[Rush] is at the head of a branch of the arts which he himself has created. His figures, forming the head or prow of the vessel, place him in the excellence of his attitudes and action, among the best sculptors that have existed.**

- Benjamin Henry Latrobe, "Anniversary Oration, Pronounced Before The Society of Artists of the United States,...On the Eighth of May, 1811," *The Port Folio*, vol. 5 (1811), p. 24 (see Linda Bantel, *William Rush, American Sculptor* (Philadelphia, 1982), p. 15).

Identifiable as by William Rush (1756-1833) through her incised, expressive eyes and staccato tendrils of face-framing hair, this remarkable figurehead displays nuances and details that could be executed only by one of America's finest sculptors. Folds of diaphanous fabric cling to the figurehead's form, while her delicate, elongated neck is punctuated by protruding clavicles. Grain patterns in the now-exposed pine visually accentuate her front cheek, knee, and décolletage.

Rush, a founder of the Pennsylvania Academy of Fine Arts, is widely regarded as the first major American sculptor. He began carving in his early teens as an apprentice to Edward Cutbush (c. 1735-1790) and turned to figureheads and ship ornaments in 1774, quickly overtaking his mentor in skill and ingenuity. Rush has been credited with introducing French-style full-length, seemingly in-motion figures to an American audience (see Linda Bantel, *William Rush, American Sculptor* (Philadelphia, 1982) and Ralph Sessions, *The Shipcarver's Art* (New Jersey, 2005)).

This figurehead bears great resemblance to the nymph from Rush's 1809 *Allegory of the Schuylkill River*, and can thus be dated to a similar period in the artist's oeuvre. The sculptures have comparable facial features, and both differ from Rush's later carving in his modeling of fabric: the creases and folds of their dresses are tighter and closer to the body than the flowing, undulating drapery seen in the artist's later work. Now lost in her entirety, the nymph is known from her extant head, a bronze cast of the sculpture, and John Lewis Krimmel's 1812 painting *Fourth of July in Center Square*, which depicts the sculpture amidst a crowd of Philadelphians (the head and Krimmel, Collection of the Pennsylvania Academy of Fine Arts, acc. no. 1990.8 and acc. no. 1845.3.1 respectively).





PROPERTY FROM THE WESTERVELT COMPANY

■64

A CARVED, GILT AND POLYCHROME PAINT-DECORATED  
'PRINCE OF WALES' SHIP'S FIGUREHEAD  
ENGLISH, CIRCA 1895

48 in. high, 14 in. wide, 16½ in. deep

\$8,000-12,000

**PROVENANCE**

Hyland-Granby Antiques, Hyannis Port, Maine, 2000

This figurehead was made in the late 19th century for a royal yacht  
belonging to the Prince of Wales.



PROPERTY FROM THE WESTERVELT COMPANY

■ 65

**A CARVED AND PAINT-DECORATED  
SHIP'S FIGUREHEAD OF A LADY  
AMERICAN, CIRCA 1850**

43 in. high, 16 in. wide, 16 in. deep (overall)

\$15,000-30,000

**PROVENANCE**

Hyland-Granby Antiques, Hyannis Port,  
Maine, 2000



66

PROPERTY FROM THE WESTERVELT COMPANY

■-66

**A CARVED AND POLYCHROME PAINT-DECORATED SHIP'S FIGUREHEAD OF A LADY**  
ENGLISH OR AMERICAN, SECOND HALF  
19TH CENTURY

45 in. high, 16 in. wide, 10 in. deep (excluding brace)

\$3,000-5,000



67

PROPERTY FROM THE WESTERVELT COMPANY

■-67

**A CARVED AND POLYCHROME PAINT-PAINTED SHIP'S FIGUREHEAD OF A LEATHERNECK**  
AMERICAN, CIRCA 1862

a contemporary brass plaque on the display pedestal reads *Leatherneck The Leatherneck is an American militia soldier figurehead from the Veteran launched at Portland, Maine, in 1862 and retired from service in 1886. Veteran had two decks, and was 167 feet long, 28 feet wide.*

72 in. high, 21 in. wide, 63 in. deep (including base)

\$4,000-6,000

**PROVENANCE**

Sold, Christie's, New York, 14 October 1999, lot 122

PROPERTY FROM THE WESTERVELT COMPANY

■68

**A CARVED AND POLYCHROME PAINT-  
DECORATED SHIP'S FIGUREHEAD OF A LADY**  
PROBABLY AMERICAN, CIRCA 1840

46¾ in. high, 13½ in. wide, 15 in. deep

\$5,000-10,000

**PROVENANCE**

The Old Print Shop, New York, 1974





69

PROPERTY FROM THE WESTERVELT COMPANY

■-69

**A MODEL OF J.P. MORGAN'S COMMUTER  
YACHT "NAVETTE"**  
AMERICAN, LATE 19TH CENTURY

9½ in. high, 9½ in. wide, 49½ in. long,  
(including base)

\$1,000-2,000

PROPERTY FROM THE WESTERVELT COMPANY

■-70

**A HALF-HULL MODEL OF A MAINE  
COASTAL CARGO VESSEL**  
AMERICAN, 19TH/20TH CENTURY

8 in. high, 43½ in. wide, 4 in. deep

\$1,500-3,000

**PROVENANCE**

Sold, Northeast Auctions, Manchester,  
New Hampshire, 18-19 August 2001, lot 539

PROPERTY FROM THE WESTERVELT COMPANY

■-71

**A BUILDER'S HALF-HULL MODEL**  
AMERICAN, 20TH CENTURY

now mounted on board

12 in. high, 72½ in. long (overall)

\$1,500-3,000

**PROVENANCE**

Sold, Northeast Auctions, Manchester,  
New Hampshire, 18-19 August 2001, lot 543



70



71

PROPERTY FROM THE WESTERVELT COMPANY

•72

**ARTIST UNKNOWN (19TH CENTURY)**

*British Man O'War Under Full Sail Off the White Cliffs of Dover*

oil on canvas  
36 x 26 in.

\$3,000-5,000

**PROVENANCE**

Sold, Northeast Auctions, Manchester, New Hampshire, 18-19 August 2001, lot 1079



72



73

PROPERTY FROM THE WESTERVELT COMPANY

■•73

**A CARVED GANGWAY BOARD DEPICTING ANCHOR, CROWN, TRIDENT AND OAR**

POSSIBLY ENGLISH, 19TH CENTURY

with incised AS on reverse

54½ in. high, 28 in. wide

\$1,500-3,000

**PROVENANCE**

Hyland-Granby Antiques, Hyannis Port, Massachusetts, 2001



PROPERTY FROM THE WESTERVELT COMPANY

■75

**A CARVED GILTWOOD SPREADWING EAGLE**  
AMERICAN, LATE 19TH CENTURY

35 in. high, 22 in. wide, 15 in. deep

\$3,000-5,000

**PROVENANCE**

Sold, Christie's, New York, 14 October 1999,  
lot 121

PROPERTY FROM THE WESTERVELT COMPANY

■74

**THE SCHOONER FLEETWING CARVED GILTWOOD SPREADWING EAGLE SHIP'S FIGUREHEAD**  
AMERICAN, MID-19TH CENTURY

bears hand-painted metal plaque which reads *Schr.Yacht Ocean Race Sandy Hook, NY to \_\_ Dec 11-25 1866...*

16 in. high, 22½ in. wide, 24 in. long

\$5,000-10,000

**PROVENANCE**

George and Franklin Osgood, 1866  
Sold, Northeast Auctions, Manchester, New Hampshire,  
18-19 August 2001, lot 663

In December 1866, the New York Yacht Club schooners *Henrietta*, *Fleetwing* and *Vesta* raced across the Atlantic from Sandy Hook to the Needles, Isle of Wight, England. The race was conceived at a lively October dinner at the Union Club by George Osgood, son-in-law of Commodore Vanderbilt and owner of *Fleetwing*, his brother Franklin, and Pierre Lorillard, Jr., owner of the *Vesta*. When James Gordon Bennett, Jr., owner of the *Henrietta* heard the idea, he requested and was granted permission to enter. Each ship owner contributed \$30,000 toward the prize, and the stakes of the race totaled \$90,000. Amidst a large fleet of spectator craft the three yachts crossed the starting line on December 11th at 1:00 pm on a cold clear day. *Henrietta* and *Vesta* followed modified great circle courses across the Grand Banks, while *Fleetwing* took a more southerly route. *Henrietta* finished on Christmas afternoon after a remarkably fast passage; *Fleetwing* and *Vesta* finished early the next day, only a few hours. James Gordon Bennett, Jr. was the only owner aboard his own yacht in this rigorous contest, for which he received much public acclaim. This victory likely aided his election to New York Yacht Club Commodore in 1871 when only twenty-six years old.



PROPERTY FROM THE WESTERVELT COMPANY

■76

**A CARVED GILTWOOD PILOTHOUSE EAGLE**  
AMERICAN, 19TH CENTURY

31 in. high, 25 in. wide, 36 in. long

\$7,000-10,000

**PROVENANCE**

Sold, Northeast Auctions, Manchester,  
New Hampshire, 18-19 August, 2001, lot 661

This ornament from the tugboat *Dorothy*, an innovative and powerful hull, made by Newport News Shipbuilding Company in 1890. The *Dorothy* was designed by noted naval architect and engineer Horace See for William C. Whitney who served during the first administration of President Grover Cleveland. For an 1890 image of this eagle standing proud on the bow of the *Dorothy*, please see our online catalogue at christies.com.



PROPERTY FROM THE WESTERVELT COMPANY

■77

**A PAIR OF CAST PEWTER EAGLES**  
AMERICAN, LATE 19TH CENTURY

on wooden bases

17 in. high, 14 in. wide, 9½ in. deep  
(including base)

(2)

\$4,000-6,000

**PROVENANCE**

Hyland-Granby Antiques, Hyannis Port,  
Massachusetts, 2001

These pewter eagles bear a resemblance to the designs of John Haley Bellamy (1836-1914), Kittery Point, Maine.



77



78

PROPERTY FROM THE WESTERVELT COMPANY

■-78

**A CARVED, PAINTED AND PARCEL-GILT  
PINE SPREADWING EAGLE**

ATTRIBUTED TO JOHN HALEY BELLAMY  
(1836-1914), KITTERY POINT, MAINE,  
19TH/20TH CENTURY

24 in. long

\$3,000-5,000

**PROVENANCE**

Sold, Northeast Auctions, Manchester, New Hampshire, 18-19 August 2001, lot 1043

PROPERTY FROM THE WESTERVELT COMPANY

79

**ANTONIO NICOLO GASPARO JACOBSEN  
(1850-1921)**

Inchisla, 1896

signed and dated *A. Jacobsen* and dated 1896  
lower right  
oil on canvas  
22 in. x 36 in.

\$7,000-10,000

**PROVENANCE**

India House, New York  
Sold, Northeast Auctions, Manchester, New Hampshire, 18-19 August 2001, lot 709

**LITERATURE**

Harold S. Sniffen, *Antonio Jacobsen - The Checklist* (New York, 1984), no. 17, pp. 152-153.

The *Inchisla*, a screw steamship, was built in 1891 by Mitchell Armstrong in Newcastle, England. The vessel was owned by Inch Shipping Company and sailed out of Liverpool.



79



80

PROPERTY FROM THE WESTERVELT COMPANY

■80

A POLYCHROME PAINT-DECORATED  
AND CARVED GILTWOOD SPREADWING  
EAGLE PLAQUE  
AMERICAN, LATE 19TH/20TH CENTURY

27 in. high, 82½ in. wide

\$5,000-10,000

PROPERTY FROM THE WESTERVELT COMPANY

81

ANTONIO NICOLO GASPARO JACOBSEN  
(1850-1921)

Prodano, 1890

signed and dated lower right A. Jacobsen  
1890/705 PALISADES AV WEST HOBOKEN  
NEW YORK  
oil on canvas  
22 x 36 in.

\$7,000-10,000

PROVENANCE

Charles T. Hooper, Nassau Street, New York

India House, New York  
Sold, Northeast Auctions, Manchester, New  
Hampshire, 18-19 August 2001, lot 708

LITERATURE

Harold S. Sniffen, *Antonio Jacobsen - The Checklist*  
(New York, 1984), no. 30, pp. 248-249.

The *Prodano*, a screw steamship, was built  
in 1890 by Blythe S. B. Company in Blythe,  
England. The vessel was owned by Pinkey & Sons  
Company and sailed out of Sunderland.



81



82

PROPERTY FROM THE WESTERVELT COMPANY

**82**

**ANTONIO NICOLO GASPARO JACOBSEN  
(1850-1921)**

**USS Portsmouth, 1912**

signed and dated A. JACOBSEN 1912 lower right  
oil on board  
22 x 35 1/4 in.

\$5,000-10,000

**PROVENANCE**

By descent in the family of the artist  
Sold, Northeast Auctions, Manchester,  
New Hampshire, 18-19 August 2001, lot 889

**LITERATURE**

Harold S. Sniffen, *Antonio Jacobsen - The Checklist*  
(New York, 1984), no. 20, pp. 246-247.

The *USS Portsmouth*, a sloop of war, was built in 1843 by Portsmouth Navy Yard in Portsmouth, New Hampshire. The ship was owned by the US Navy and was sailed until 1915 when it was burned at the culmination of the South Boston carnival.



83

PROPERTY FROM THE WESTERVELT COMPANY

**•83**

**AMERICAN SCHOOL (19TH CENTURY)**

*The Ship* William H. Connor

oil on canvas  
24 x 36 in.

\$3,000-5,000

**PROVENANCE**

India House, New York  
Sold, Northeast Auctions, Manchester, New Hampshire, 18-19 August 2001, lot 706

The *William H. Connor* was built in 1877 by Marlboro Packard. It was owned by James G. Pendleton and was the last and largest ship ever built at Searsport, Maine.



PROPERTY FROM THE WESTERVELT COMPANY

■84

**A PAIR OF CARVED PINE SPREADWING EAGLES**  
AMERICAN, 19TH CENTURY

40 in. high, 29 in. wide

(2)

\$10,000-20,000

**PROVENANCE**

Sold, Northeast Auctions, Manchester, New Hampshire, 18-19 August 2001,  
lot 665



85

PROPERTY FROM THE WESTERVELT COMPANY

85

**ANTONIO NICOLÒ GASPARO JACOBSEN  
(1850-1921)**

*Westmeath, 1896*

signed and dated *A. Jacobsen 1896* lower right  
oil on canvas mounted on board  
22 x 36 in.

\$5,000-10,000

**PROVENANCE**

India House, New York  
Sold, Northeast Auctions, Manchester, New Hampshire,  
18-19 August 2001, lot 710

**LITERATURE**

Harold S. Sniffen, *Antonio Jacobsen - The Checklist*  
(New York, 1984), no. 11, pp. 302-303.

The *Westmeath*, a screw steamship, was built in 1895 by Swan & Hunter in Newcastle, England. It was owned by R. M. Hudson and sailed out of Sunderland.

PROPERTY FROM THE WESTERVELT COMPANY

•86

**JOHN HENRY MOHRMANN (1857-1916)**

*The Steel Ship Queen Elizabeth, 1892*

signed and dated *J.H. Mohrman 1892* lower right  
oil on canvas  
24 1/4 in. x 39 in.

\$3,000-5,000

**PROVENANCE**

Sold, Northeast Auctions, Manchester, New Hampshire,  
18-19 August 2001, lot 1021



86



87

PROPERTY FROM THE WESTERVELT COMPANY

•87

**AMERICAN SCHOOL, 19TH CENTURY**

*Clipper Ship Wild Ranger of Boston*

oil on canvas  
30 x 42 in.

\$3,000-5,000

**PROVENANCE**

India House, New York  
Sold, Northeast Auctions, Manchester, New Hampshire,  
18-19 August 2001, lot 707

The *Wild Ranger*, a clipper ship, was built in 1853 by James O. Curtis in Medford, Massachusetts. It was owned by Thacher & Sears and captained by James H. Sears out of Boston.

88

## AMERICAN SCHOOL (19TH CENTURY)

*Portrait of Benjamin Turner*

accompanied by old label *Portrait of Benjamin Turner, Lieutenant U.S. Navy - Entered Navy September 27 1800 - Was killed in a duel by Lieut. Rush at New Orleans La. - October 1st 1807 - Left by Mrs. Sarah For Turner, Sister of the above to her grand nephew James Varnum Peter Turner 1881 - whose property it now is - James Varnum P. Turner, March 18th 1882, Philadelphia Pa.*  
oil on canvas  
29 1/4 x 25 1/4 in.

\$4,000-8,000

**PROVENANCE**

Sarah Turner, sister of the sitter  
James Varnum Peter Turner (1855-1902),  
Newport and Philadelphia, grand nephew  
Kennedy Galleries, New York

A member of a prominent seafaring family of Essex, New Jersey and Newport, Rhode Island, Lieutenant Benjamin Turner (1780-1807) is known today mainly for his death in a duel with Lieutenant John Rush, son of the renowned Philadelphia physician and patriot Dr. Benjamin Rush (1745/6-1813). For more on the family, see The Turner Family Naval Collection, sold, Cowan's Auctions, 12 June 2015, lots 1-29.

89

## THOMAS F. LAYCOCK (1840-1898)

*Bombardment of Fort Fisher, 1888*

signed and dated *T. Laycock 1888* lower left  
oil on canvas  
36 1/4 in. x 72 in.

\$7,000-10,000

**PROVENANCE**

U.S. Government Naval Museum, Annapolis,  
Maryland  
Peterson Galleries, Beverly Hills, California, 1974

Fort Fisher, outside Wilmington, North Carolina, was the last Confederate port to fall to Union troops in the Civil War. This Confederate loss, which isolated the South from trade routes, solidified the path to Union victory. US Navy Master Thomas F. Laycock's drawing of the Bombardment of Fort Fisher, 15 January 1865, became the basis of a widely-circulated, well-known lithograph published by Endicott & Co., New York, in 1865. By the 1880s, long after his honorable discharge in December 1865, Laycock was a practicing artist, working in oil paint, watercolor and ink. He displayed paintings in California State Agricultural Fairs in the mid-1880s, and won several awards for multiple artworks in the 1887 Nevada State Fair (*Thirteenth Session of the Legislature of the State of Nevada, 1887* (Carson City, 1887), pp. 28-29). Laycock revisited his older drawing of Fort Fisher in the year before his death to create this large-scale, painted version of his famous rendering.



88



89



90

PROPERTY FROM THE WESTERVELT COMPANY

■.90

**A MOLDED GILT-COPPER 'PRANCING HORSE' WEATHERVANE**  
AMERICAN, 19TH CENTURY

28 in. high, 32½ in. long (without stand)

\$3,000-5,000

**PROVENANCE**

Kennedy Galleries, New York

PROPERTY FROM THE WESTERVELT COMPANY

■.91

**A CASED DIORAMA DEPICTING THE SEAPORT OF NEW YORK**  
AMERICAN, LATE 19TH/20TH CENTURY

56 in. high, 32 in. wide, 34½ in. deep (overall)

\$1,500-3,000

**PROVENANCE**

Sold, Northeast Auctions, Manchester, New Hampshire, 18-19 August 2001,  
lot 491



91 (detail)



91

PROPERTY FROM THE WESTERVELT COMPANY

**•92**

**A STANDARD FROM THE LIGHT INFANTRY REGIMENT OF THE WASHINGTON GUARDS, MASSACHUSETTS MILITIA (DOUBLE-SIDED)**

AMERICAN, CIRCA 1838

42½ in. high, 47¾ in. wide (with frame)

\$8,000-12,000

**PROVENANCE**

The Collection of Boleslaw and Marie-Louise D'Orange Mastai  
Sold, Sotheby's, New York, 10 October 2002,  
lot 124

**LITERATURE**

Mastai, D'Orange, Boleslaw and Marie-Louise, *The Stars and the Stripes; The American Flag as Art and as History from the Birth of the Republic to the Present* (Old Saybrook, CT, 1973), pp. 90-91.

This magnificent double-sided standard depicting both a Federal and State image was presented to the Washington Guards, a corps of Massachusetts militia which formed in 1810, on July 4, 1838. Finely rendered in oil colors on a silk ground, one side displays an eagle surrounded by twenty-six gilt stars representing the flag's age, while the other side depicts the coat of arms of the state of Massachusetts.

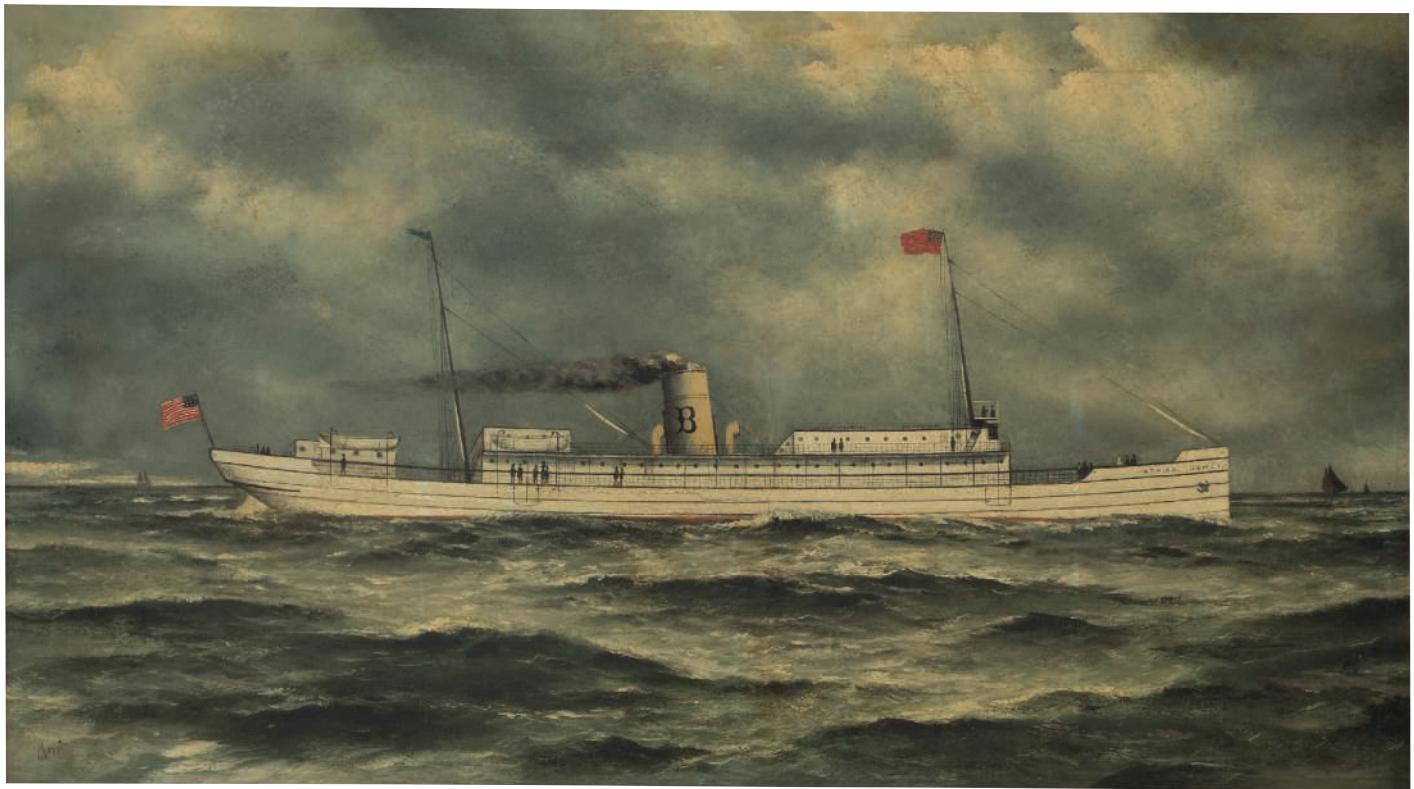


(recto)



(verso)

**93 No Lot**



ANOTHER PROPERTY

**94**

AMERICAN SCHOOL, 19TH CENTURY

*The Admiral Dewey*

signed Morrell lower left

oil on canvas

20 x 36 1/4 in.

\$3,000-5,000



95

PROPERTY FROM A PRIVATE NEW ENGLAND COLLECTION

**•95**

**AMERICAN SCHOOL, FIRST HALF 19TH CENTURY**

*A Pair of Portraits*

woman holding letter marked *Mrs. Martha Stedman, Boston*  
oil on canvas  
29½ x 24 in. (sight)

(2)

\$3,000-5,000



95

PROPERTY OF A PRIVATE COLLECTOR, NEW YORK

**•96**

**POSSIBLY THOMAS CHAMBERS (1808-1869)**

*An American Naval Battle (possibly United States vs. Macedonian)*

oil on canvas  
21 x 30½ in.

\$8,000-12,000



96

71



97

PROPERTY FROM THE ROSEBROOK COLLECTION

97

**POSSIBLY JAMES SHARPLES (1751-1811)**

*Portrait of a Young Gentleman, circa 1800*

pastel on paper

12 x 10½ in. (including frame)

\$2,000-4,000

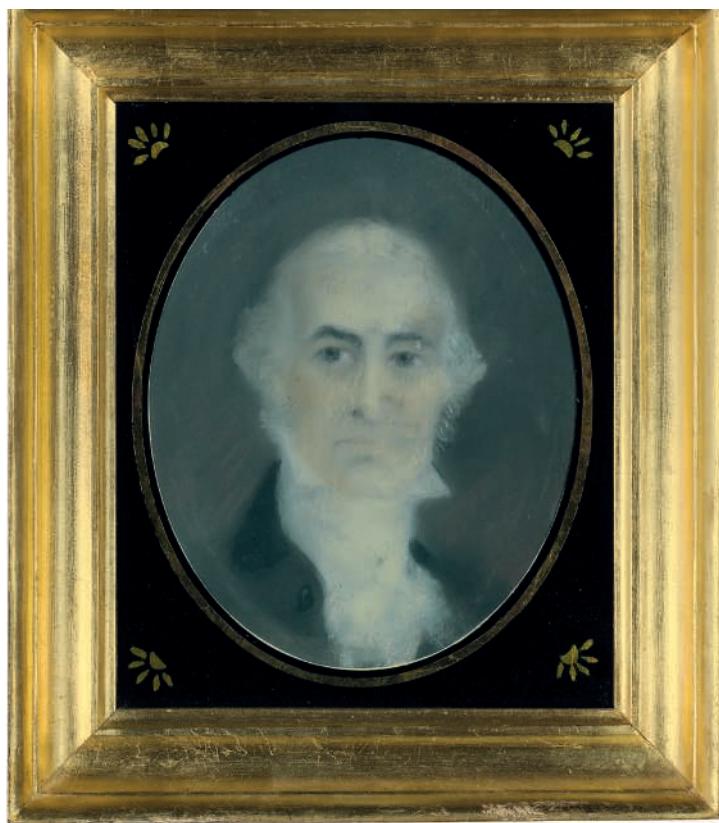
**PROVENANCE**

The estate of Hattie Green, Haverford, Pennsylvania  
Jess Pavey, Birmingham, Michigan, 1974

**LITERATURE**

Johanna McBrien, "A Sense of Place," *Antiques and Fine Art* (Winter/Spring 2009), pp. 210-211.

This portrait and that in the following lot are thought to depict members of the Green family, presumably ancestors of Hattie Green, from whose Haverford, Pennsylvania estate they were purchased.



98

PROPERTY FROM THE ROSEBROOK COLLECTION

98

**JAMES SHARPLES (1751-1811)**

*Portrait of an Older Gentleman, circa 1800*

signed J. Sharples on old paper label on reverse

pastel on paper

12 x 10½ in. (including frame)

\$2,000-3,000

**PROVENANCE**

The estate of Hattie Green, Haverford, Pennsylvania  
Jess Pavey, Birmingham, Michigan, 1974

**LITERATURE**

Johanna McBrien, "A Sense of Place," *Antiques and Fine Art* (Winter/Spring 2009), p. 211.

This portrait and that in the preceding lot are thought to depict members of the Green family, presumably ancestors of Hattie Green, from whose Haverford, Pennsylvania estate they were purchased.

PROPERTY FROM THE ROSEBROOK COLLECTION

99

SEYMOUR J. GUY (1824-1910)

*Kitchen Scene*

signed *S J Guy* upper right  
oil on canvas  
19½ x 13½ in.

\$3,000-5,000

PROVENANCE

Jess Pavey, Birmingham, Michigan, June 1973



99

PROPERTY FROM THE ROSEBROOK COLLECTION

100

A POLYCHROME PAINT-DECORATED DIORAMA OF  
MOUNT VERNON

AMBROSE LYBRAND (W. 1872-1898), WASHINGTON D.C.,  
LATE 19TH CENTURY

signed *A. Lybrand* on reverse, with inscription *SOUVENIR OF STONE  
DUST AND STONE/ FROM GEN.L WASHINGTON\_\_MONUMENT/  
CORNER STONE/ LAID.JULY.4TH.1848/ CAP STONE SET DEC 6TH  
1884* also on reverse

16¾ in. high, 27¼ in. wide, 4½ in. deep (shadowbox frame)

\$2,000-4,000

PROVENANCE

Wayne Pratt, Inc., Woodbury, Connecticut, 2000

LITERATURE

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

A similar work sold Cowan's Auctions, Cincinnati, Ohio, 17 June 2006,  
lot 463.



100



101

PROPERTY OF THE JACK WARNER FOUNDATION

■ 101

**A BURLWOOD OVAL BOWL**

7½ in. high, 24 in. diameter

\$1,000-1,500

**PROVENANCE**

Marshall Field & Co., Chicago



102

PROPERTY OF A NEW JERSEY COLLECTOR

■ 102

**A CAST-BRONZE MODEL OF THE STATUE OF LIBERTY**  
STAMPED BY THE MUSEE BARTHOLDI, COLMAR, FRANCE,  
LATE 19TH CENTURY

the pedestal with a plaque which reads *Modele original de la statue/ de la liberte par Bartholdi. Musee Bartholdi, Colmar France, No 85/4000*

19¾ in. high, 5¼ in. wide, 5¼ in. deep

\$3,000-5,000



PROPERTY FROM A DESCENDANT OF THE BELL AND TAYLOR FAMILIES

**103**

**MATTHEW HARRIS JOUETT (1788-1827)**

*A Pair of Portraits of a Gentleman and Lady*

oil on canvas

29 $\frac{1}{8}$  x 23 $\frac{1}{4}$  in. (sight the gentleman); 29 $\frac{1}{8}$  x 23 $\frac{1}{2}$  in. (sight the lady)

\$10,000-15,000

**PROVENANCE**

Possible line of descent:

Emily E. (Bell) Taylor (b. 1836), Shelby, Kentucky, daughter of Zachariah and Susanna (Swearingen) Bell, the proposed sitters

George Henry Taylor (1861-1915), Bennettsville and Hopkinville, Kentucky, son Adele (Taylor) Barnes (1899-1985), daughter

Thence by descent in the family

This pair of portraits has descended in the Taylor family of Kentucky and in the early 20th century was owned by Adele (Taylor) Barnes (1899-1985) whose grandfather, James Zachary Taylor (1829-1880) was the first cousin of President Zachary Taylor (1784-1850). According to family tradition, the portrait of the gentleman is believed to depict a member of the Bell family. Genealogical research indicates that the sitters may be Zachariah Bell (1791-1844) of Montgomery and Shelbyville, Kentucky and his wife Susanna Swearingen (1799-1861), Adele's great grandparents.



PROPERTY OF A PRIVATE NEW JERSEY COLLECTION

■104

ATTRIBUTED TO SARAH MIRIAM PEALE (1800-1885)

*A Pair of Portraits of a Lady and a Gentleman*

oil on canvas

29 1/4 x 24 1/4 in. (each)

(2)

\$5,000-8,000

The niece of Charles Willson Peale (1741-1827), Sarah Miriam Peale (1800-1885) hailed from early America's foremost family of artists. Her circa 1840 portrait of *Mrs. William Crane* (Collection, San Diego Museum of Art) displays similarly rendered lace and draped fabric.

PROPERTY FROM A PRIVATE COLLECTION

■105

**A WILLIAM AND MARY FIGURED WALNUT DRESSING TABLE**  
BOSTON, 1700-1720

31 $\frac{1}{4}$  in. high, 19 $\frac{3}{4}$  in. wide, 30 $\frac{1}{2}$  in. deep

\$30,000-50,000

**PROVENANCE**

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





106

PROPERTY FROM THE COLLECTION OF MRS. J. INSLEY BLAIR

■106

**A QUEEN ANNE FIGURED WALNUT  
COMPASS-SEAT SIDE CHAIR**

PHILADELPHIA, 1740-1760

the chair frame marked  $///$ , slip-seat frame marked  $////$

41 in. high

\$4,000-6,000

**PROVENANCE**

Mrs. J. Insley Blair (Natalie Knowlton) (1883-1951),  
Manhattan and Tuxedo Park, New York  
Natica (Blair) Lorillard (1913-1955), *daughter*  
Screveen Lorillard (1909-1979), *husband*  
Alice (Whitney) Lorillard (1919-2015), *wife*  
Thence by descent in the family



107

PROPERTY OF A NEW YORK FAMILY COLLECTION

■107

**A QUEEN ANNE WALNUT SLANT-FRONT DESK**  
NEW ENGLAND, 1750-1780

43 in. high, 37½ in. wide, 20¼ in. deep

\$6,000-9,000

**PROVENANCE**

Sold, Christie's, New York, 21 October 1989, lot 359

PROPERTY FROM THE ROSEBROOK  
COLLECTION

■108

A QUEEN ANNE INLAID WALNUT  
CLOTHES PRESS

SIGNED BY ROBERT LORD, BOSTON, 1735-1745

the underside of the lower case hand-inscribed in chalk  
*Robert Lord*; the top drawer of the lower case fitted as a  
writing compartment; *feet replaced*

89½ in. high, 38¾ in. wide, 19¾ in. deep

\$20,000-40,000

PROVENANCE

Wayne Pratt Inc., Woodbury, Connecticut, 1999

Signed by Robert Lord, this clothes press is the only known form that can be ascribed to the group of artisans who worked in the shop of Nathaniel Holmes (1703-1774), a master-merchant working in the furniture trade from 1725 to 1740. Described by Brock Jobe, various accounts of Holmes' shop demonstrate that his workforce consisted of ten cabinetmakers and joiners, including Robert Lord, and several specialists, such as turners and japanners and reveal that together, these workmen were capable of fashioning all the decorative treatments seen on this clothes press. References to inlaid stars, radiating fans, stringing and veneer are all contained in two workmen's bills from the late 1730s. Richard Woodward billed Holmes for "putting in a Shell" and "Setting 2 shells," probably referring to both the Mariner's-compass stars and the radiating fans. Just a year later, John Mudge listed "a Case of dros soled ends and stringed," a description which Jobe surmises refers to a form with solid sides and, in contrast, a veneered front facade as well as string inlay (Brock Jobe, "The Boston Furniture Industry, 1720-1740," *Boston Furniture of the Eighteenth Century* (Boston, 1974), pp. 13-24).

Little is known of Lord apart from his employment with Holmes. Possibly a descendant of Samuel or Nathaniel Lord, settlers of Charlestown in the late seventeenth century, he married Katherine Haley in 1738. The marriage date of 1738 suggests that he was born in the 1710s and at about that time, finished his training with Holmes. While the signature could have been made by Lord during his tenure with Holmes, it is also possible that he signed the work as a master of his own shop. ("Boston Furniture Craftsmen, Appendix A," *Boston Furniture of the Eighteenth Century* (Boston, 1974), p. 287).



■109

**THE REYNELL-COATES FAMILY QUEEN ANNE CARVED WALNUT INCURVATE COMPASS-SEAT SIDE CHAIR**

THE CARVING POSSIBLY BY SAMUEL HARDING (D. 1758) OR NICHOLAS BERNARD (D. 1789), PHILADELPHIA, 1740-1755

the slip seat marked XII, the frame marked II

41½ in. high

\$50,000-80,000

**PROVENANCE**

John (1708-1784) and Mary (Coates) (1707-1773) Reynell, Philadelphia  
 Probably thence by descent in the Coates family  
 Joe Kindig, York, Pennsylvania  
 Mrs. Walter B. Robb, Buffalo, New York  
 Israel Sack, Inc., New York

**LITERATURE**

Edith Gaines, "The Robb Collection of American Furniture, Part II," *The Magazine Antiques* (April 1968), frontispiece.  
 Israel Sack, Inc., *American Antiques from Israel Sack Collection*, vol. V, pp. 1218-1219, P4163.  
 Israel Sack, Inc., *American Antiques from Israel Sack Collection*, vol. VI, p. 35, P4163.  
 William MacPherson Hornor, Jr., *Blue Book Philadelphia Furniture* (reprint, Washington D.C., 1977), pl. XV.  
 J. Michael Flanigan, *American Furniture in the Kaufman Collection* (Washington, D.C., 1986), p. 20 (referenced).  
 Luke Beckerdite, "An Identity Crisis: Philadelphia and Baltimore Furniture Styles of the Mid Eighteenth Century," *Shaping a National Culture: The Philadelphia Experience, 1750-1800*, Catherine E. Hutchins, ed. (Winterthur, Delaware, 1994), p. 262, fig. 20.



Fig. 1 Side chair, Philadelphia, 1745-1755. Courtesy, Winterthur Museum, Gift of Henry Francis du Pont, 1960.1177.

Hailed as "the summit of Queen Anne chairmaking" and "a supreme statement of the curvilinear style," this chair and others from the same original set are among the most elaborate to survive from mid-eighteenth century Philadelphia (J. Michael Flanigan, *American Furniture in the Kaufman Collection* (Washington, D.C., 1986), p. 20; Colonial Williamsburg Foundation, emuseum online database, acc. no. 1970-8, 2). The rounded stiles, dramatic spooning of the solid splat and incurvate seat rail shaping are all features that were both labor intensive and required surplus primary woods. As such, this model would have been among the most expensive available at the time. Adding to the cost, the carved ornament appears to be the work of Samuel Harding (d. 1758) or his probable protégé Nicholas Bernard (d. 1789), Philadelphia's most significant carvers working before 1750. Details in execution seen on this chair that relate to work by these carvers include wide paneled shells with scrolls at the base, knees centered by three wide flutes, the central one stopping short at the top with a vertical gouge cut, broadly rendered acanthus leaves with thin veining marks, and leaf tips with parallel gouged shading marks (Luke Beckerdite, "An Identity Crisis: Philadelphia and Baltimore Furniture Styles of the Mid Eighteenth Century," *Shaping a National Culture: The Philadelphia Experience, 1750-1800*, Catherine E. Hutchins, ed. (Winterthur, Delaware, 1994), pp. 254-264, figs. 9-23). In 2004, Beckerdite and Alan Miller identified Nicholas Bernard as a close follower of Harding, noting that if he did not train under Harding, he worked in the master's shadow. Closely related acanthus-leaf knee carving attributed to Bernard is seen on a number of forms, including a late 1740s high chest and an early 1750s sideboard table (Luke Beckerdite and Alan Miller, "A Table's Tale: Craft, Art, and Opportunity in Eighteenth-Century Philadelphia," *American Furniture 2004*, Luke Beckerdite, ed. (Milwaukee, Wisconsin, 2004), pp. 4, 8-13, figs. 13, 20, 22).

This chair is part of a set that descended from the Coates family of Philadelphia and may have been originally made for Quaker merchant John Reynell (1708-1784) who married Mary Coates (1707-1773) in 1736. There are at least five other examples from the same set known, all of which are in museum collections: Winterthur Museum (acc. no. 60.1177) (fig. 1) that has a splat bearing identical graining to that on the chair offered here; a pair donated to Colonial Williamsburg with one now owned by the Chipstone Foundation (Colonial Williamsburg, emuseum online database, acc. no. 1970-8, 2); another pair part of the Promised Gift of George M. and Linda H. Kaufman to the National Gallery of Art (Flanigan, *op. cit.*); another chair, owned in 1935 by William Morrison Coates, which may be a seventh example or a duplicate of one cited above is illustrated in William MacPherson Hornor, *Blue Book Philadelphia Furniture* (Washington D.C., 1935), pl. 82. The last family owner of the pair donated to Colonial Williamsburg noted that family tradition maintained that they were made for the marriage of Reynell and Mary Coates. The couple did not have children of their own, but adopted her brother's sons, thus accounting for their descent in the Coates family (letter, Estelle L. Sharp to Milo Naeve, 31 July 1970, object file for #1970-8, 2, Colonial Williamsburg Foundation).



PROPERTY FROM A PRIVATE NEW ENGLAND COLLECTION

■110

**A QUEEN ANNE BURL WALNUT-VENEERED**

**HIGH CHEST-OF-DRAWERS**

MASSACHUSETTS, DATED 1736

one drawer side inscribed in chalk *E. King, June 21, 1736*

65½ in. high, 40¾ in. wide, 21½ in. deep

\$7,000-10,000

**PROVENANCE**

Sold, Sotheby Parke-Bernet, New York, 16-17 May 1975,  
lot 906

The Sapadin Collection, Hadonfield, New Jersey  
John Walton Antiques, Inc., Jewett City, Connecticut

**LITERATURE**

Elizabeth Sapadin and Sheila Saul, "Living with Antiques:  
A Home in Southern New Jersey," *The Magazine Antiques*  
(January 1984), p. 250.



110



PROPERTY FROM THE COLLECTION OF MRS. J. INSLEY BLAIR

■111

**A QUEEN ANNE FIGURED MAPLE ARMCHAIR**

PHILADELPHIA, 1740-1760

*rear feet extended*

45¼ in. high

\$3,000-5,000

**PROVENANCE**

Mrs. J. Insley Blair (Natalie Knowlton) (1883-1951), Manhattan and Tuxedo Park, New York  
Natica (Blair) Lorillard (1913-1955), *daughter*  
Screven Lorillard (1909-1979), *husband*  
Alice (Whitney) Lorillard (1919-2015), *wife*  
Thence by descent in the family

This armchair is seen at the foot of a four-poster bed in a 1932 photograph of "Guest Room No. III" in Blairame, the Tuxedo Park home of Mrs. J. Insley Blair. See Christie's, New York, Property from the Collection of Mrs. J. Insley Blair, 21 January 2006, p. 23, fig. 15. The chair may also be the item described by Mrs. Blair as a "Curly Maple Armchair. High yoke back. Scroll arms. Snake feet. H. Stretcher. Penn." in an inventory she took of her collection in 1943. If this entry does refer to the chair offered here, Mrs. Blair's notes indicate that she purchased it in November 1920 from Mrs. E. B. Willets of Brooklyn for \$400. At the time of the inventory, the chair was in the dining room of "the cottage," a smaller house on the Blairame estate where Mrs. Blair lived after she closed the main house after her husband's death in 1939.



112

PROPERTY OF A PRIVATE NEW JERSEY COLLECTION

■•112

**A FEDERAL WALNUT OCTAGONAL-TOP CANDLESTAND**  
MASSACHUSETTS, LATE 18TH/EARLY 19TH CENTURY

26 in. high, 24 in. wide, 20 in. deep

\$1,000-1,500

**PROVENANCE**

Israel Sack, Inc., New York  
C. L. Prickett Antiques, Yardley, Pennsylvania

PROPERTY FROM THE COLLECTION OF THE LATE JACK WARNER

■•113

**A LATE CHIPPENDALE FIGURED MAPLE DESK-AND-BOOKCASE**

RHODE ISLAND, 1790-1810

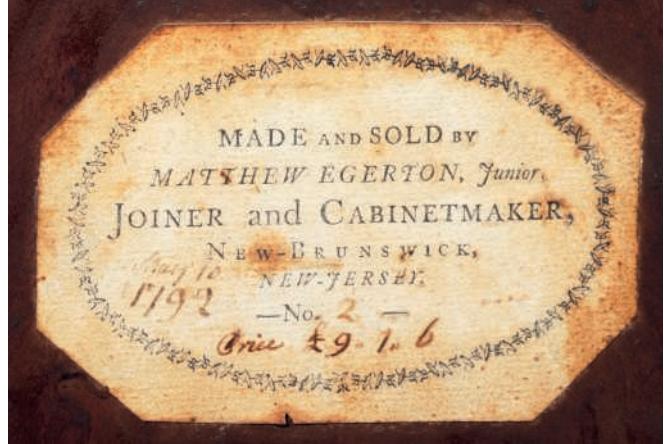
appears to retain its original brasses

81½ in. high, 37 in. wide, 19½ in. deep

\$3,000-5,000



113



PROPERTY OF A NEW YORK FAMILY COLLECTION

■114

**A CHIPPENDALE CARVED CHERRYWOOD TALL-CASE CLOCK**

THE DIAL SIGNED BY ISAAC BROKAW (1746-1826), ELIZABETH TOWN; THE CASE LABELED BY MATTHEW EGERTON, JR. (CIRCA 1769-1836), NEW BRUNSWICK, NEW JERSEY, CIRCA 1792

the brass dial signed *Isaac Brokaw/ E Town*; the pendulum bob marked *IB*; the inside of waist door with printed label *MADE AND SOLD BY MATTHEW EGERTON, Junior, JOINER AND CABINETMAKER, NEW-BRUNSWICK, NEW-JERSEY, No. [hand-inscribed in ink] 2; label with additional inscriptions in ink May 10 1792 and Price £9.1.6*

92½ in. high, 21½ in. wide, 11 in. deep

\$30,000-50,000

**PROVENANCE**

Israel Sack, Inc., New York

**LITERATURE**

Israel Sack, Inc., *American Antiques from Israel Sack, Inc.*, vol. 3, pp. 642-643, P1437.

Israel Sack Furniture Archive, Yale University Art Gallery, digcoll:1024591, available at <http://findit.library.yale.edu/catalog/digcoll:1024591>

Documenting the talents of clockmaker Isaac Brokaw and cabinetmaker Matthew Egerton, Jr., this tall-case clock is an important survival of eighteenth-century New Jersey craftsmanship. With close familial and professional ties to the Miller family, Brokaw was a member of the most significant dynasty of clockmakers in the state during this time. Brokaw is recorded as working in Elizabeth Town (now Elizabeth) from 1779 to 1789 before moving to Bridgetown (now Rahway) while the clock's paper label is hand-dated 1792; it is possible that Brokaw continued to work in Elizabeth Town after 1789 or that he made the movement before his move and sold it to the cabinetmaker a few years later. For more on Brokaw, see Martha H. Willoughby, biographies, *Timeless: American Masterpiece Brass Dial Clocks*, Frank Hohmann III, ed. (New York, 2009), p. 322. Like Brokaw, Egerton was a member of a familial dynasty and a leading practitioner of his craft. For a virtually identical tall-case clock with the same hood carving also bearing Egerton's label, see Sotheby's, New York, 22-23 January 2010, lot 526.

PROPERTY OF A NEW YORK FAMILY COLLECTION

■115

**A CHIPPENDALE MAHOGANY CHEST-OF-DRAWERS**

PHILADELPHIA, 1780-1795

appears to retain its original brasses

34 $\frac{3}{4}$  in. high, 40 in. wide, 20 $\frac{3}{4}$  in. deep

\$5,000-8,000



PROPERTY FROM THE ROSEBROOK COLLECTION

■116

A QUEEN ANNE CARVED WALNUT DRESSING TABLE

THE CASE ATTRIBUTED TO THE SHOP OF HENRY CLIFFTON  
(D. 1771) AND THOMAS CARTERET; THE CARVING ATTRIBUTED TO  
NICHOLAS BERNARD (D. 1789), PHILADELPHIA, 1750-1760

30 in. high, 34 in. wide, 20½ in. deep

\$30,000-50,000

PROVENANCE

Descended from a Philadelphia family  
Sold, Skinner, Inc., Boston, 5 June 2005, lot 81  
David A. Schorsch and Wayne Pratt, Inc., Woodbury, Connecticut

LITERATURE

*Maine Antique Digest*, Antiques Prices Database available online at [www.mainearqueadigest.com](http://www.mainearqueadigest.com).  
Kyle Husfloen, ed., *Antique Trader Furniture Price Guide*, 3rd Edition (Iola, Wisconsin, 2008), p. 304.  
Johanna McBrien, "A Sense of Place," *Antiques and Fine Art* (Winter/Spring 2009), p. 206.

Displaying excellence in design, construction and carved ornament, this dressing table is a rare survival from mid eighteenth-century Philadelphia that can be firmly attributed to a specific cabinet shop and a specialist carver. Distinctive construction details reveal the practices of the shop of Henry Cliffton (d. 1771) and Thomas Carteret which are documented by a signed high chest dated 1753 and its matching dressing table now at Colonial Williamsburg (see figs. 2,3). Features seen on the signed example and the dressing table offered here include vertical drawer dividers that extend at full height and fit into rabbets in the backboard and dustboards underneath each lower drawer secured by long glueblocks that are triangular in cross-section. Further indicating a common source, these forms all display side skirt profiles of seemingly identical design comprised of a pendant astragal drop flanked by half-round cut-outs and ogee shaping. As indicated by other forms attributed to the same shop, the Cliffton-Carteret partnership favored lively skirt designs, a predilection well illustrated by the front skirt of the dressing table offered here with its pierced ornament and heart-shaped voids. The same profile is seen on a dressing table at Winterthur Museum (fig. 1), which also has knee returns with scrolled embellishments, similarly rendered trifid feet and walnut primary wood with tulip poplar and white cedar secondary woods (Joseph Downs, *American Furniture: Queen Anne and Chippendale Periods* (New York, 1952), no. 324).



Fig. 1 Dressing table, Pennsylvania, 1745-1760. Courtesy, Winterthur Museum, Gift of Henry Francis du Pont, 1959.3410.





Fig. 2 Detail of fig. 3.



116 (detail)



Fig. 3 High chest of drawers, signed by Henry Clifton and Thomas Carteret, dated 1753. Courtesy, The Colonial Williamsburg Foundation, Museum Purchase.

In design and execution, the carved ornament on the lower central drawer indicates the hand of master-carver Nicholas Bernard (d. 1789) and in particular his work from the late 1750s. Bernard is thought to have executed the shell carvings on the Clifton-Carteret high chest and dressing table at Colonial Williamsburg and other survivals with the same combination of craftsmanship indicate that the shop and the carver enjoyed a close and frequent working relationship. With its stop-fluted lobes, gouged relief marks and flanking acanthus leaves headed by a looped flourish, all rendered with the linear precision of Bernard's distinctive style, the drawer ornament on this dressing table typifies Bernard's shell-carving from the 1750s. While his work is remarkably consistent, subtle variations suggest an evolution of the carver's work that became increasingly intricate, sophisticated and assured—a progression that can be seen in a comparison between the 1753 Williamsburg forms and a circa 1760 high chest that descended in the Biddle-Drinker family (figs. 4,5). The carving on the dressing table offered here lies between the two and with a single line of gouges encircling the shell and flanking pairs of tendrils in which the inner stem does not overlap the outer, it is closely related to the shell carving attributed to Bernard on a 1755-1760 chest-on-chest at the Historical Society of Dauphin County (Luke Beckerdite and Alan Miller, "A Table's Tale: Craft, Art, and Opportunity in Eighteenth-Century Philadelphia," *American Furniture 2004*, Luke Beckerdite, ed. (Milwaukee, Wisconsin, 2004), pp. 15-16, figs. 27, 28).

Other dressing tables that demonstrate the collaboration of the Clifton-Carteret shop and Bernard include the Van Pelt-Robb family dressing table (Sotheby's, New York, 26 September 2008, lot 9), the Wistar family dressing table (see [www.levygalleries.com](http://www.levygalleries.com), item number 37570) and the Nicholas Biddle dressing table (Sotheby's, New York, 28, 30 and 31 January 1994, lot 1280). For more on the Clifton-Carteret shop, see Eleanore P. Gadsden, "When Good Cabinetmakers Made Bad Furniture: The Career and Work of David Evans," *American Furniture 2001*, Luke Beckerdite, ed. (Milwaukee, Wisconsin, 2001), pp. 67-70 and for more on Bernard see Beckerdite and Miller, op. cit., *passim*). In addition to the dressing table in fig. 1 and the Wistar family example, similar knee returns and trifid feet adorn a high chest with carving possibly by Bernard (Sotheby's New York, 24-25 January 2014, lot 294) and a set of chairs represented by a side chair at the Metropolitan Museum of Art (Morrison H. Heckscher, *American Furniture: The Queen Anne and Chippendale Styles* (New York, 1985), pp. 86-87, cat. 42).

Little is known of the dressing table's history, but at the time of its sale in 2005, the *Maine Antique Digest* recorded that it had been consigned by a New Hampshire family with Philadelphia roots, suggesting that it may have remained in the family for which it was made for two hundred and fifty years.



Fig. 4 Detail of fig. 3.



116 (detail)



Fig. 5 Shell carving on drawer front, the Biddle-Drinker Family Chippendale Carved and Figured Mahogany High Chest-of-Drawers. Sold, Christie's, New York, 25 September 2008, lot 31.



117

PROPERTY OF THE JACK WARNER FOUNDATION

■117

A CHIPPENDALE MAHOGANY-VENEERED  
AND PARCEL-GILT LOOKING GLASS  
PENNSYLVANIA, 1760-1780

37 in. high, 20½ in. wide

\$1,000-1,500



118

PROPERTY FROM THE ROSEBROOK  
COLLECTION

■118

A CHIPPENDALE CARVED MAHOGANY  
BLOCK-FRONT SLANT-FRONT DESK  
BOSTON, 1760-1780

44½ in. high, 41 in. wide, 23¼ in. deep

\$10,000-15,000

PROVENANCE

Wayne Pratt, Woodbury, Connecticut, May 1999

LITERATURE

Johanna McBrien, "A Sense of Place," *Antiques and Fine Art* (Winter/Spring 2009), p. 208.

PROPERTY OF THE JACK WARNER FOUNDATION

■•119

**A CHIPPENDALE MAHOGANY-VENEERED LOOKING GLASS  
LABELED BY JOHN ELLIOTT, JR. (1739-1810), PHILADELPHIA,  
1784-1790**

the backboard bears a printed paper label beginning with *JOHN ELLIOTT,  
JUN<sup>R</sup>/ On the West Side of Front Street, between Chestnut and Walnut  
Streets...*

45½ in. high, 24 in. wide

\$1,000-1,500

Bearing an address on the "West side of Front Street," the printed label on the reverse of this looking glass was used by John Elliott, Jr. (1739-1810) between 1784 and 1790, when he was still working in the shop of his father, John Elliott, Sr. (1713-1791) (see Judith Coolidge Hughes, "The Labels of John Elliott, Jr.," *The Magazine Antiques* (April 1967), p. 517). For a similar looking glass with the same label, see Christie's, New York, 14 October 1999, lot 189.



119

PROPERTY FROM THE ROSEBROOK COLLECTION

■•120

**A CHIPPENDALE CARVED MAHOGANY SCALLOP-TOP  
TEA TABLE**

PHILADELPHIA, CIRCA 1770

*repair to one leg*

28½ in. high, 29 in. diameter

\$8,000-12,000

Illustrating one of the most iconic forms of colonial American furniture, this Philadelphia "piecrust" tea table is closely related to two other examples and all were most likely made in the same shop. All three display the same distinctive columnar-turned pedestal with two rings above the suppressed ball, which has a bead "mid-molding" placed close to the base of the ball. The birdcage baluster turnings are similarly bulbous and the undersides of the legs are double-scooped at each juncture with the base of the pedestal. Furthermore, all display carving that may have been executed by the same craftsman. Cascading from the tops of the legs and almost reaching the ankles, these passages are exceptionally long. All are centered by a deeply cut V-shaped gouge from which flows overlapping acanthus leaves. The table offered here and the example now in the Hennage Collection both have a pierced circular device heading this gouge cut and terminate in a single rounded leaf tip. The Hennage Collection table is illustrated in Israel Sack, Inc., *American Antiques from Israel Sack*, vol. 5, pp. 1326-1327, P4354. The other table sold Christie's, New York, 27 January 1996, lot 252 and Sotheby's, New York, Property from the Hascoe Family Collection, 23 January 2011, lot 35.



120



Options to buy parcels: A parcel is a sequence of lots carrying the same estimates and consisting of the same type of a similar lot. In this sale, the buyer of the first lot (lot 121) of a parcel will have, at the discretion of the auctioneer, the option to take the next lot (lot 122) in the parcel for the same price. If the parcel option is not exercised on lot 122, the auctioneer will open bidding on this lot.

PROPERTY OF A NEW YORK FAMILY COLLECTION

■121

**THE SMITH-MARSH FAMILY PAIR OF CHIPPENDALE  
CARVED MAHOGANY SIDE CHAIRS**

POSSIBLY THE SHOP OF THOMAS TUFFT (CIRCA 1740-1788),  
PHILADELPHIA, CIRCA 1770

one chair with seat frame marked *VII* and original slip-seat frame similarly marked; the other chair with seat frame marked *XIII* and slip-seat frame from the same original set marked *VIII*; *en suite* with the following lot

38½ in. high

(2)

\$30,000-50,000

**PROVENANCE**

The Smith-Marsh family, Philadelphia

Israel Sack, Inc., New York

Sold, Sotheby's, New York, 17 January 1999, lot 843

The Marvill Collection, New York

Sold, Northeast Auctions, Manchester, New Hampshire, 15-16  
August 2015, lot 508 (part)

**LITERATURE**

Israel Sack, Inc., *American Antiques from Israel Sack Collection*,  
vol. VII, pp. 1712-1713, P4876.



Displaying a Gothic design from Thomas Chippendale and accomplished carved ornament, this pair of chairs exemplifies the Philadelphia taste during the Rococo era. At least six other chairs from the same set have been published: A pair that descended in the Tyson-Fitzhugh family of Carroll County, Maryland (see following lot); a pair that sold, Sotheby's, New York, 18 January 2003, lot 909; a single chair that like the pair offered here descended in the Smith-Marsh family (Israel Sack, Inc., *American Antiques from Israel Sack Collection*, vol. VII, p. 1785, P5026); and another single chair (Joseph K. Kindig III, *The Philadelphia Chair, 1685-1785* (York, Pennsylvania, 1978), no. 57). Closely related carving is seen on furniture labeled by



or attributed to Thomas Tufft and it is very possible that these chairs were made in the same shop. A high chest and dressing table both labeled by Tufft feature knees with opposing C-scrolls and leafy clusters and two sets of side chairs made for Richard Edwards and documented to Tufft exhibit seat rails with C-scroll edged shaping and knee returns that terminate in scrolling leafage, all of which are seen on the pair offered here. Furthermore, the Edwards chairs, a side chair labeled by Tufft at Winterthur Museum and the pair offered here all have side seat rails with rear shaping that is integral to the rail (rather than applied) and splats seated in the shoes, construction similarities that support an attribution to the same shop (the labeled casepieces are now at the Philadelphia Museum of Art; for the high chest, see Christie's, New York, 25 June 1991, lot 276; for the Edwards chairs, see Christie's, Important Philadelphia Furniture from the Edwards Family, 28 May 1987, lot 201 and Carl M. Williams, "Thomas Tufft and His Furniture for Richard Edwards," *The Magazine Antiques* (October 1948), p. 247; for the Winterthur side chair, see John T. Kirk, *American Chairs: Queen Anne and Chippendale* (New York, 1972), p. 92, fig. 91). The pair offered here were noted to have descended from the Smith-Marsh family at the time they were sold by Israel Sack, Inc. and along with another chair from the same set, appear in a nineteenth-century photograph of the family's parlor (see Israel Sack, Inc., *American Antiques from Israel Sack Collection*, vol. VII, p. 1712).



PROPERTY OF A NEW YORK FAMILY COLLECTION

■122

**THE TYSON-FITZHUGH FAMILY PAIR OF  
CHIPPENDALE CARVED MAHOGANY SIDE CHAIRS**  
POSSIBLY THE SHOP OF THOMAS TUFFT (CIRCA 1740-  
1788), PHILADELPHIA, CIRCA 1770

with seat frames and original slip-seat frames marked VI and VIII;  
en suite with the preceding lot

38½ in. high

(2)

\$30,000-50,000



122

**PROVENANCE**

The Tyson and Fitzhugh families, Maryland  
Probably Henry Maynadier Fitzhugh (1815-1900) and his wife,  
Lucy Tyson (1833-1910), Michigan and Baltimore, Maryland  
Dr. Henry M. Fitzhugh (1875-1935), "Sunset Hill,"  
Westminster, Maryland  
Bernard and S. Dean Levy, Inc., New York  
The Marvill Collection, New York  
Sold, Northeast Auctions, Manchester, New Hampshire,  
15-16 August 2015, lot 508 (part)

**LITERATURE**

Edgar G. Miller, Jr., *American Antique Furniture: A Book for Amateurs*, vol. 1 (Baltimore, 1937), pp. 151-152, no. 115  
(one chair).  
Bernard and S. Dean Levy, Inc., *Gallery Catalogue IX*  
(Fall 1997), p. 12.

See note to preceding lot. At the time of their sale in 1997, these chairs were noted to have descended in the Tyson and Fitzhugh families of Maryland and illustrated in a 1901 photograph of the parlor of Henry M. Fitzhugh's Baltimore home. It is probable that the chairs were owned in the late nineteenth century by Henry Maynadier Fitzhugh (1815-1900) and Lucy (Tyson) Fitzhugh (1833-1910), who married in 1872 and then descended to their son Dr. Henry Maynadier Fitzhugh (1875-1935) as one chair was illustrated soon after the latter's death as being the property of "Dr. H.M. Fitzhugh" (see Literature above). Lucy (Tyson) Fitzhugh was the great granddaughter of the renowned surveyor Andrew Ellicott (1733-1809) and it is possible that the set originated in the Ellicott family of Ellicott Mills, Maryland.



123

PROPERTY OF A PRIVATE NEW JERSEY COLLECTION

■-123

**A QUEEN ANNE MAHOGANY-VENEERED  
AND PARCEL-GILT LOOKING GLASS**  
AMERICAN OR ENGLISH, 1740-1770

31½ in. high, 16½ in. wide

\$2,000-3,000

PROPERTY OF A PRIVATE NEW JERSEY COLLECTION

■-124

**A CHIPPENDALE MAHOGANY  
EASY CHAIR**  
PENNSYLVANIA, 1775-1795

47 in. high

\$2,000-3,000

**PROVENANCE**

Israel Sack, Inc., New York

C.L. Prickett Antiques, Yardley, Pennsylvania

PROPERTY OF A NEW YORK FAMILY

■-125

**A CHIPPENDALE WALNUT  
CORNER CUPBOARD**  
PENNSYLVANIA, 1760-1790

85½ in. high, 44 in. wide, 23½ in. deep

\$2,000-4,000



124



125



PROPERTY OF A PRIVATE NEW JERSEY COLLECTION

**■126**

**TWO NEARLY IDENTICAL CHIPPENDALE MAHOGANY SERPENTINE-FRONT CARD TABLES**

RHODE ISLAND, 1780-1800

probably made as a pair

29 in. high, 32½ in. wide, 15 in. deep (2)

\$7,000-10,000

**PROVENANCE**

Winsor White (1901-1975), Plymouth, Massachusetts  
 Bernice Chrysler Garbisch (1907-1979) and Edgar William Garbisch (1899-1979), Poket Farms, Cambridge, Maryland  
 Sold, Sotheby's, New York, The Garbisch Collection, 22-25 May 1980, lot 1119  
 John Walton, Inc., Griswold and Jewett City, Connecticut

**LITERATURE**

Rhode Island Furniture Archive at the Yale University Art Gallery, RIF2933.

With their original knee brackets, these card tables are rare survivals of this distinctive Rhode Island form. The design of the brackets, as well as the carving around the edge of the tops, skirt ornament and leg molding are identical on the two tables and while they vary slightly in size and construction, such outward similarities strongly suggest that they were made and used as a pair. It is possible that they were made contemporaneously in the same shop but by different workers or that one was made slightly after the other.

PROPERTY FROM THE ROSEBROOK COLLECTION

■127

**A CHIPPENDALE CARVED MAHOGANY SERPENTINE-FRONT CHEST-OF-DRAWERS**

EASTERN MASSACHUSETTS, 1770-1790

appears to retain its original brasses

33 in. high, 39 $\frac{1}{4}$  in. wide, 22 $\frac{1}{4}$  in. deep

\$12,000-18,000

**LITERATURE**

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



PROPERTY FROM THE ROSEBROOK COLLECTION

■128

**A CHIPPENDALE MAHOGANY BLOCK-FRONT  
CLOTHES PRESS**

BOSTON, 1770-1790

the uppercase signed on the underside with chalk inscription appearing to read *Samuel Brown... [illeg]*; appears to retain its original brasses

87 in. high, 43 $\frac{3}{4}$  in. wide, 22 $\frac{1}{2}$  in. deep

\$12,000-18,000

**PROVENANCE**

Wayne Pratt Inc., Woodbury, Connecticut, 1998





129

ANOTHER PROPERTY

■■■129

**A CHIPPENDALE PARCEL-GILT MAHOGANY-VENEERED LOOKING GLASS**  
ENGLISH OR AMERICAN, LATE 18TH CENTURY

37½ in. high, 19¾ in. wide

\$600-900

PROPERTY FROM A PRIVATE COLLECTION

■■■130

**A CHIPPENDALE CARVED WALNUT SIDE CHAIR**  
PHILADELPHIA, 1760-1780

40 in. high

\$3,000-5,000

PROPERTY FROM THE COLLECTION OF MRS. J. INSLEY BLAIR

■■■131

**A CHIPPENDALE CARVED MAHOGANY ARMCHAIR**  
PHILADELPHIA, CIRCA 1780the chair frame marked *II*, original slip-seat frame marked *II*

37¾ in. high

\$800-1,200

**PROVENANCE**

Mrs. J. Insley Blair (Natalie Knowlton) (1883-1951), Manhattan and Tuxedo Park, New York

Natica (Blair) Lorillard (1913-1955), *daughter*Screven Lorillard (1909-1979), *husband*Alice (Whitney) Lorillard (1919-2015), *wife*

Thence by descent in the family



130



131

PROPERTY OF A NEW YORK GENTLEMAN

■132

**A CHIPPENDALE CARVED CHERRYWOOD CHEST-ON-CHEST**  
PROBABLY WETHERSFIELD, CONNECTICUT, 1760-1790

85½ in. high, 39¾ in. wide, 19¼ in. deep

\$5,000-10,000

**PROVENANCE**

Sold, Sotheby's, New York, 11 October 2001, lot 307

For a related example see Thomas P. Kugelman and Alice K. Kugelman with Robert Lionetti, *Connecticut Valley Furniture: Eliphalet Chapin and His Contemporaries, 1750-1800* (Hartford, 2005), pp. 70-77, pls. 27a-e.



132

PROPERTY FROM A DISTINGUISHED COLLECTION

■133

**A CHIPPENDALE MAHOGANY DESK-AND-BOOKCASE**  
BOSTON, 1760-1780

appears to retain its original brasses; lid and feet replaced

86 in. high, 37½ in. wide, 22¼ deep

\$10,000-15,000

**PROVENANCE**

Charles Woolsey Lyon, Inc., New York, October 1928



133



PROPERTY OF THE JACK WARNER FOUNDATION

■ 134

A CHIPPENDALE MAHOGANY-  
VENEERED LOOKING GLASS  
PENNSYLVANIA, 1760-1780

37 in. high, 20 in. wide

\$1,000-1,500



PROPERTY FROM THE ESTATE OF  
IRA AND NANCY KOGER

■ 135

A CHIPPENDALE MAHOGANY BLOCK-  
FRONT SLANT-FRONT DESK  
BOSTON, 1760-1790

appears to retain its original brasses

42 in. high, 39 3/4 in. wide, 23 in. deep

\$8,000-12,000



PROPERTY FROM A WEST COAST INSTITUTION

**136**

**JOHN SINGLETON COBLEY (1738-1815)**

*Portrait of Mrs. Rufus Greene*

canvas cut down  
oil on canvas  
24½ x 20¾ in.

\$12,000-18,000

**PROVENANCE**

Katherine (Greene) Amory (1731-1777), daughter of the sitter  
Susan (Amory) Prescott (1802-1869), grandniece  
William Gardiner Prescott (1826-1895), circa 1873, son  
William B. Prescott, Sudbury, Massachusetts, circa 1938, grandson  
Theodore F. Green (1867-1966), Providence, Rhode Island, circa 1966

**LITERATURE**

Augustus Thorndike Perkins, *Sketch of the Life and a List of Some of the Works of John Singleton Copley* (1873), p. 67 (erroneously discussed as Mrs. Benjamin Greene).  
Frank W. Bayley, *The Life and Works of John Singleton Copley* (Boston, 1915), p. 131.  
Barbara Neville Parker and Anne Bolling Wheeler, *John Singleton Copley: American Portraits in Oil, Pastel, and Miniature with Biographical Sketches* (Boston, 1938), pp. 92-93, plate 23.  
Jules David Prown, *John Singleton Copley*, vol. I (Cambridge, Massachusetts, 1966), p. 217, no. 62.

Born Katherine Stanbridge (1709-1768), the sitter in this portrait married Rufus Greene (1707-1777), a Boston silversmith in 1728 and several examples of his work are now in the collections of the Museum of Fine Arts, Boston. In 1938, the reverse of the canvas was noted to bear the following inscription, "This picture of Mrs. Rufus Greene was painted by Mr. John Copley in Boston in the year 1760," a date that is consistent with the style of the portrait as well as the age of the sitter (Barbara Neville Parker and Anne Bolling Wheeler, *John Singleton Copley: American Portraits in Oil, Pastel, and Miniature with Biographical Sketches* (Boston, 1938), p. 93). Copley also painted her husband and about three years later, their eldest daughter, Katherine (Greene) Amory (1731-1777), a Loyalist noted for her diary written during the early years of the Revolution (the portrait of Mrs. Amory is also at the Museum of Fine Arts, Boston, acc. no. 37.36). In 1873, the portraits of husband and wife were said to have been damaged by fire and as a result, their canvases cut down (Augustus Thorndike Perkins, *Sketch of the Life and a List of Some of the Works of John Singleton Copley* (1873), p. 67). As recorded in the publications cited in Literature above, the portrait passed down through the sitter's descendants in the Amory and Prescott families and along with her husband's portrait, was owned by Rhode Island senator and Governor, Theodore F. Green (1867-1966) in 1966.

PROPERTY FROM A DISTINGUISHED COLLECTION

■•137

**A CLASSICAL GILTWOOD AND EGLOMISE LOOKING GLASS**  
PROBABLY NEW YORK, EARLY 19TH CENTURY

36 in. high, 17½ in. wide

\$2,000-4,000



137



138

PROPERTY FROM A DISTINGUISHED COLLECTION

■•138

**A CHIPPENDALE MAHOGANY TILT-TOP TEA TABLE**  
PENNSYLVANIA, 1760-1780

28½ in. high, 21¼ in. diameter

\$3,000-5,000

PROPERTY FROM A DISTINGUISHED COLLECTION

■139

**A CHIPPENDALE MAHOGANY AND PARCEL-GILT LOOKING GLASS**  
LABELED BY JOHN ELLIOTT, SR. (1713-1791),  
PHILADELPHIA, 1768-1776

bears paper label which reads JOHN ELLIOTT/  
*At his Looking-Glass STORE, / The sign of  
The Bell and Looking-glaſſes, in Walnut-/ Street  
PHILADELPHIA/ IMPORTS and SELLS all sorts  
of English/ Looking-glaſſes, at the loweft Rates/*  
*He alſo new Quickſivers and Frames/ Old Glaſſes,  
and furniſhes People with new/ Glaſſes to their own  
Frames.*

38 in. high, 20¾ in. wide

\$2,000-4,000

Written in both English and German with nine lines of English text and a Walnut Street address, the label on the back of this looking glass illustrates the type used by John Elliott, Sr., between 1768-1776. See *The Magazine Antiques* (June 1964), pp. 679-682, fig. 7.



139

PROPERTY FROM A DISTINGUISHED COLLECTION

■140

**A CHIPPENDALE WALNUT BLOCK-FRONT CHEST-OF-DRAWERS**  
BOSTON, 1760-1780

34½ in. high, 39 in. wide, 20¼ in. deep

\$5,000-10,000



140



141

PROPERTY OF A NEW YORK FAMILY COLLECTION

■141

**A FEDERAL MAHOGANY AND FIGURED MAPLE VENEERED WORK TABLE**

BOSTON, 1805-1815

27½ in. high, 19½ in. wide, 16 in. deep

\$6,000-9,000

**PROVENANCE**

Bernard and S. Dean Levy, Inc., New York

**LITERATURE**

Diane Carlberg Ehrenpreis, entry in Brock Jobe, ed., *Portsmouth Furniture: Masterworks from the New Hampshire Seacoast* (Hanover, New Hampshire, 1993), p. 272, fig. 67A.

As discussed by Diane Carlberg Ehrenpreis (see Literature, above), the work table offered here illustrates the refined and sophisticated craftsmanship of Boston cabinetmakers. Its pronounced shaping, finely executed turned and veneered details and meticulous construction all indicate its production in Boston where substantial affluence supported such highly skilled cabinetmaking.



142

PROPERTY OF A PRIVATE NEW JERSEY COLLECTION

■142

**A FEDERAL INLAID MAHOGANY**

**BASIN STAND**

POSSIBLY SALEM, MASSACHUSETTS,  
1790-1810

underside of drawer with illegible chalk inscription  
beginning with *N*

40¾ in. high, 17½ in. wide, 15 in. deep

\$4,000-6,000

**PROVENANCE**

Israel Sack, Inc., New York

PROPERTY OF A PRIVATE NEW JERSEY COLLECTION

■143

**A PAIR OF FEDERAL INLAID MAHOGANY CARD TABLES**  
MASSACHUSETTS, 1790-1810

32 in. high, 36 in. wide, 18 in. deep

(2)

\$12,000-18,000

**PROVENANCE**

John Walton, Inc., Griswold and Jewitt City, Connecticut





144

PROPERTY FROM THE COLLECTION OF THE LATE JACK WARNER

■-144

**A FEDERAL MAHOGANY SOFA**  
NEW ENGLAND, 1800-1820

37½ in. high, 72 in. wide, 32 in. deep

\$4,000-6,000



145

PROPERTY OF A NEW YORK FAMILY COLLECTION

■-145

**A FEDERAL INLAID WALNUT THREE-PART BOOKCASE**  
AMERICAN, 19TH CENTURY

*wings possibly later additions*

86½ in. high, 73¼ in. wide, 12½ in. deep

\$3,000-5,000

PROPERTY FROM A DISTINGUISHED COLLECTION

■146

**A FEDERAL GILTWOOD AND EGLOMISE PIER GLASS**  
AMERICAN OR ENGLISH, EARLY 19TH CENTURY

50½ in. high, 23 in. wide

\$5,000-8,000

**PROVENANCE**

Charles Woolsey Lyon, Inc., New York, June 1931

For two similar looking glasses with triangular crest panels, see Israel Sack, Inc., *American Antiques from Israel Sack, Inc.*, vol. 4, p. 988, P3764 and vol. 5, p. 1160, P4056. The first displays a closely related urn with snake-form handles in the crest panel and the second bears similar urn and flame finials.



146



147

PROPERTY OF A PRIVATE NEW JERSEY COLLECTION

■147

**A CHIPPENDALE MAHOGANY EASY CHAIR**  
NEW ENGLAND, LATE 18TH CENTURY

*together with a foot stool of a later date*

45 in. high

(2)

\$2,000-3,000

**PROVENANCE**

Ardis Leigh, Basking Ridge, New Jersey

■148

**THE ELIZA WALDRON FEDERAL MAHOGANY AND CASUARINA-VENEERED DRESSING TABLE**

POSSIBLY Langley Boardman (1774-1833), PORTSMOUTH, NEW HAMPSHIRE, 1815-1825

inscribed *Eliza Waldron 1803-1823*; and with printed paper label of Mrs. Arthur H. Rice

34 1/2 in. high, 34 2/4 in. wide, 16 in. deep

\$10,000-20,000

**PROVENANCE**

Eliza Waldron, probably Eliza (Waldron) Runnels (1803-1836), Portsmouth, New Hampshire

Probably members of the Hurd and Ladd family, The Larkin-Rice House, 180 Middle Street, Portsmouth

Ellnora (Richter) Rice (1885-1981), The Larkin-Rice House, Portsmouth and Washington D.C.

Probably Arthur Hopkins Rice, Jr. (1914-1992), son

Sold, Paul McInnis, Inc., Hampton Falls, New Hampshire, 1993

An elegant form with simple lines and subtle ornament, this dressing table well illustrates the refined craftsmanship of Federal-era Portsmouth, New Hampshire. In overall form, the leg turnings are typical of the city's designs from the early nineteenth century and in detail, they are closely related to a group attributed to a single cabinetmaking shop, possibly that of Langley Boardman (1774-1833). With four ring turnings, a baluster, reeding with rounded tops and reel-and-ovolo cuffs, the legs appear identical to those on a pair of card tables acquired by merchant James Rundlet soon after 1808 for his new house on Middle Street. As discussed by Brock Jobe, the group includes other purchases by Rundlet as well as ten other card tables that can all be assigned to the same shop. As Rundlet had patronized Boardman prior to 1808, Jobe postulates the master cabinetmaker or his apprentice, Ebenezer Lord, as possible makers of the group. Boardman also lived on Middle Street and his neighbor, Samuel Larkin (1773-1849), owned one of the closely related card tables. Furthermore, a washstand with closely related legs and seemingly identical inlay has been attributed to Boardman's shop (Brock Jobe, entry, *Portsmouth Furniture: Masterworks from the New Hampshire Seacoast* (Hanover, New Hampshire, 1993), pp. 262-264, cat. 63; Christie's, New York, The Collection of Mr. and Mrs. Eddy Nicholson, 27-28 January 1995, lot 1175). For more on the history, see christies.com.



■149

**A FEDERAL INLAID MAHOGANY BOW-FRONT**

**CHEST-OF-DRAWERS**

PROBABLY SALEM, MASSACHUSETTS OR BOSTON, 1795-1810

39 in. high, 42½ in. wide, 23 in. deep

\$8,000-12,000

**PROVENANCE**

C.L. Prickett Antiques, Yardley, Pennsylvania

An elegant example of New England cabinetmaking during the Federal era, this chest-of-drawers exhibits decorative details suggesting its production in Salem or Boston. The intricate pattern of geometric inlay surrounding the doors is seen on seven examples included in the seminal 1982 study of Federal card tables, four of which were made in Salem, two in Boston and the seventh in rural Massachusetts or New Hampshire (Benjamin Hewitt et al., *The Work of Many Hands: Card Tables in Federal America 1790-1820* (New Haven, 1982), pp. 74, 179-180, inlay no. 38). The tripartite compartmentalization of each drawer with contrasting veneers was a design particularly favored in Portsmouth, New Hampshire yet its construction, such as the lack of dustboard below the second drawer, suggests it was made elsewhere but within the city's sphere of influence (see Brock Jobe et al., *Portsmouth Furniture Masterworks from the New Hampshire Seacoast* (Hanover, New Hampshire, 1993), pp. 112-113, cat. 10). Such a combination of design and construction, along with refined craftsmanship, further supports the attribution to the urban centers of Salem or Boston.





PROPERTY OF A PRIVATE NEW JERSEY COLLECTION

■150

**A FEDERAL INLAID MAHOGANY-VENEERED AND PARCEL-GILT LOOKING GLASS**

NEW YORK, 1790-1810

reverse with label hand-inscribed in ink *S.G. Hartshorne*

65 in. high, 24¾ in. wide

\$8,000-12,000

**PROVENANCE**

C.L. Prickett Antiques, Yardley, Pennsylvania



PROPERTY OF A PRIVATE NEW JERSEY COLLECTION

■-151

**A FEDERAL INLAID MAHOGANY OCTAGONAL-TOP CANDLESTAND**

AMERICAN, LATE 18TH/EARLY 19TH CENTURY

27½ in. high, 20½ in. wide, 15½ in. deep

\$1,000-1,500

**PROVENANCE**

C.L. Prickett Antiques, Yardley, Pennsylvania

151

PROPERTY OF A PRIVATE NEW JERSEY COLLECTION

■152

**A FEDERAL INLAID MAHOGANY-VENEERED AND**

**PARCEL-GILT LOOKING GLASS**

NEW YORK, 1790-1810

62 in. high, 24 in. wide

\$6,000-9,000

**PROVENANCE**

C.L. Prickett Antiques, Yardley, Pennsylvania

PROPERTY OF A PRIVATE NEW JERSEY COLLECTION

■153

**A FEDERAL INLAID MAHOGANY CARD TABLE**

MASSACHUSETTS, 1800-1810

32 in. high, 36 in. wide, 18 in. deep

\$5,000-8,000

**PROVENANCE**

Robert O. Stuart, Limington, Maine

PROPERTY OF A PRIVATE NEW JERSEY COLLECTION

■154

**A FEDERAL INLAID MAHOGANY CARD TABLE**

PROBABLY NEW HAMPSHIRE, 1800-1820

the underside of top with bearing chalk inscription *N2*

28 1/4 in. high, 36 in. wide, 18 in. deep

\$3,000-5,000

The form of this card table, square with an elliptical front, is often associated with urban New Hampshire cabinetmaking as is the tripartite front skirt and broken-column inlay. For a similar example see Benjamin A. Hewitt, Patricia E. Kane and Gerald W. R. Ward, *The Work of Many Hands: Card Tables in Federal America 1790-1820* (New Haven, 1982), pp. 116-117, cat. 2.



152



153



154



155

PROPERTY OF A NEW YORK FAMILY COLLECTION

■155

**A FEDERAL INLAID MAHOGANY ENCLOSED BASIN STAND**  
PROBABLY MID-ATLANTIC STATES, 1800-1820

31½ in. high, 14¾ in. wide, 14¾ in. deep

\$800-1,200

For a related form from New York, see Charles F. Montgomery, *American Furniture: The Federal Period* (New York, 1966), p. 379, no. 363.



156

PROPERTY OF AN EAST COAST COLLECTOR

■156

**A FEDERAL INLAID MAHOGANY SIDEBOARD**  
MID-ATLANTIC STATES, 1800-1820

*restorations to inlay*

41¼ in. high, 80½ in. wide, 29 in. deep

\$5,000-10,000

PROPERTY FROM A DISTINGUISHED COLLECTION

■157

**A FEDERAL INLAID MAHOGANY CARD TABLE**

MASSACHUSETTS, 1800-1820

underside with paper label hand-inscribed in ink *Mrs. John Koren/ Town Room Library/ 3 Joy Street, Boston*

29½ in. high, 36 in. wide, 17½ in. deep

\$3,000-5,000



PROPERTY FROM A DISTINGUISHED COLLECTION

■158

**A FEDERAL INLAID MAHOGANY WRITING DESK**

BALTIMORE OR POSSIBLY THE SHOP OF JOHN SHAW  
(1745-1829), ANNAPOLIS, MARYLAND, CIRCA 1800

50¾ in. high, 26 in. wide, 26 in. deep

\$8,000-12,000

**PROVENANCE**

Ginsburg and Levy, Inc., New York, 1940

**LITERATURE**

Ginsburg and Levy, Inc., advertisement, *The Magazine Antiques* (May 1940), p. 223.

Consisting of sprigs and oak leaves issuing from a pot on a wall bracket, the inlaid reserves above each leg are particularly distinctive and the presence of identical ornament on two tables, one labeled by and the other attributed to John Shaw (1745-1829), raises the possibility that this desk was also made in the cabinetmaker's Annapolis shop. See William Voss Elder III and Lu Bartlett, *John Shaw, Cabinetmaker of Annapolis* (Baltimore, 1983), pp. 155-158, cats. 56, 57.

158



159

PROPERTY FROM A PRIVATE NEW ENGLAND COLLECTION

159

**A FEDERAL BRASS-MOUNTED AND INLAID MAHOGANY ROCKING SHIP MOVEMENT TALL-CASE CLOCK**

THE DIAL SIGNED BY DAVID WOOD (1766-1855), NEWBURYPORT, MASSACHUSETTS, 1795-1815

the white-painted dial signed *David Wood/ Newburyport*

98 in. high, 18 $\frac{3}{4}$  in. wide, 9 $\frac{1}{4}$  in. deep

\$8,000-12,000

PROPERTY FROM A WEST COAST INSTITUTION

160

**GEORGE WASHINGTON TYLER (1803-1833)**

*A Pair of Portraits of Mr. and Mrs. Jesse Olney, circa 1830*

oil on canvas

30 $\frac{1}{4}$  in. x 25 $\frac{1}{4}$  in. (each)

(2)

\$5,000-10,000

**PROVENANCE**

Jesse Watson Olney (1874-1954), Santa Barbara, California, grandson of the sitters

Mrs. Marie Olney, née Marie Catherine Nelson (1873-1959), wife

An educator, prolific text book writer and civic leader, Jesse Olney (1798-1872) was a prominent figure in nineteenth-century Connecticut. The son of Ezekial Olney (1740-1826), a Providence ship-builder and captain during the Revolutionary War, he was born in Union in Tolland County and after completing his own education, became a teacher and school administrator. He married Elizabeth Barnes (1811-1893), the daughter of Eli Barnes of New Haven in 1829 and these portraits were probably rendered soon after their marriage. At the time these portraits were painted, Olney was the Principal of the Stone School in Hartford, Connecticut. In 1833, the couple moved to Southington where Olney held several local and statewide civic offices before moving to Stratford where he died in 1872 (see Herman R. Timlow, *Ecclesiastical and Other Sketches of Southington, Conn.* (Hartford, 1875), pp. 466-467). The portraits descended in the family of the sitters, most likely to their son James Brown Olney (1833-1900) and thence to his son Jesse Watson Olney (1874-1954) and his wife, Marie Catherine (Nelson) Olney (1873-1959), the last family owner of these works.



160

PROPERTY OF THE JACK WARNER FOUNDATION

■■■161

**TWO SIMILAR FEDERAL INLAID CHERRYWOOD CARD TABLES**  
NEW ENGLAND, 1800-1820

both bearing paper labels that state these belonged to Mrs. Koch of Haverhill,  
New Hampshire

29 $\frac{3}{4}$  in. high, 34 $\frac{3}{4}$  wide, 17 $\frac{1}{2}$  in. deep (the first); 28 $\frac{1}{2}$  in. high, 38 in. wide, 17 $\frac{1}{2}$   
in. deep (the second) (2)

\$2,000-3,000



160

**PROVENANCE**

Mrs. Koch, Haverhill, New Hampshire



161



162

■162

**A FEDERAL MAHOGANY AND EGLOMISE SHELF CLOCK**

SIGNED BY AARON WILLARD (1757-1844), BOSTON, CIRCA 1820

the églomisé panel with red oval reserve signed in gilt, *Aaron Willard/BOSTON.*; the backboards impressed 1057

34½ in. high, 13 in. wide, 6 in. deep

\$5,000-8,000



163

PROPERTY FROM A DISTINGUISHED COLLECTION

■163

**A FEDERAL INLAID MAHOGANY LOLLING CHAIR**  
NEW ENGLAND, 1790-1810

44 in. high

\$3,000-5,000

**PROVENANCE**

John Wanamaker, New York, November 1931

PROPERTY OF A MIDWEST COLLECTION

■164

**A FEDERAL FIGURED-MAPLE AND FLAME-BIRCH INLAID MAHOGANY SERPENTINE-FRONT CARD TABLE**  
NORTH SHORE, MASSACHUSETTS OR NEW HAMPSHIRE, 1800-1820

30½ in. high, 38 in. wide, 17¾ in. deep

\$1,000-2,000

**PROVENANCE**

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

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



PROPERTY OF A PRIVATE NEW JERSEY COLLECTION

■165

**A FEDERAL INLAID MAHOGANY DESK-AND-BOOKCASE**  
PORTSMOUTH, NEW HAMPSHIRE, 1790-1810

appears to retain its original brasses; top board branded *E.P. Steel*

78 in. high, 41 in. wide, 19 in. deep

\$4,000-6,000

**PROVENANCE**

Israel Sack, Inc., New York  
C.L. Prickett Antiques, Yardley, Pennsylvania

**LITERATURE**

Israel Sack, Inc., *American Antiques from the Israel Sack Collection*, vol. 2, p. 350, no. 880.



166

PROPERTY OF A PRIVATE NEW JERSEY COLLECTION

■166

**A FEDERAL MAHOGANY-VENEERED AND PARCEL-GILT LOOKING GLASS**  
NEW YORK, 1790-1810

51 in. high, 20 $\frac{3}{4}$  in. wide

\$5,000-7,000

**PROVENANCE**

C.L. Prickett Antiques, Yardley, Pennsylvania, 1985

PROPERTY OF A PRIVATE NEW JERSEY COLLECTION

■167

**A FEDERAL INLAID MAHOGANY CARD TABLE**  
NEW ENGLAND, 1790-1810

29 $\frac{1}{2}$  in. high, 36 in. wide, 17 $\frac{3}{4}$  in. deep

\$2,000-4,000

**PROVENANCE**

C.L. Prickett Antiques, Yardley, Pennsylvania

PROPERTY OF THE JACK WARNER FOUNDATION

■168

**A PAIR OF FEDERAL BRASS AND WROUGHT-IRON ANDIRONS**  
NEW YORK, 1800-1820

*together with* two pairs of tongs and two shovels

28 $\frac{1}{2}$  in. high (the andirons)

(6)

\$1,500-2,500



167



168



169

PROPERTY OF A PRIVATE NEW JERSEY COLLECTION

■169

**A FEDERAL MAHOGANY DROP-LEAF TABLE**  
PHILADELPHIA, 1800-1810

28 $\frac{3}{4}$  in. high, 21 in. wide (closed), 45 in. deep

\$4,000-6,000

**PROVENANCE**

Israel Sack, Inc., New York

**EXHIBITED**

Sandwich, Massachusetts, Heritage Plantation, 1989.

**LITERATURE**

Israel Sack, Inc., *American Antiques from Israel Sack, Inc.*, vol. 9, p. 2523, P6086.

PROPERTY OF A PRIVATE NEW JERSEY COLLECTION

■170

**A FEDERAL INLAID MAHOGANY SOFA**  
PHILADELPHIA, 1795-1810

38 in. high, 78 $\frac{3}{4}$  in. wide, 27 in. deep

\$3,000-5,000

**PROVENANCE**

C.L. Prickett Antiques, Yardley, Pennsylvania, 1978



170



171



172

PROPERTY OF A PRIVATE NEW JERSEY COLLECTION

■•171

**A PAIR OF FEDERAL MAHOGANY SHIELD-BACK SIDE CHAIRS**  
NEW ENGLAND, 1800-1810

38 in. high

(2)

\$2,000-3,000

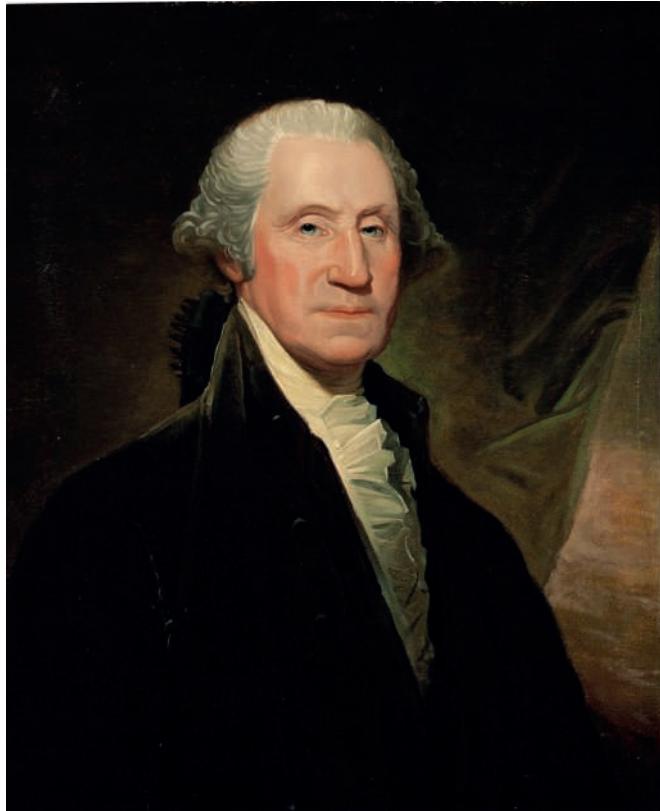
PROPERTY FROM A PRIVATE NEW ENGLAND COLLECTION

■•172

**A FEDERAL SATINWOOD-INLAID MAHOGANY DEMILUNE CARD TABLE**  
MID-ATLANTIC STATES, 1790-1810

28 $\frac{3}{4}$  in. high, 35 $\frac{1}{4}$  in. wide, 17 $\frac{1}{4}$  in. deep

\$1,000-2,000



173

PROPERTY FROM AN EAST COAST FAMILY COLLECTION

**173**

**AMERICAN SCHOOL, 19TH CENTURY**

*Portrait of George Washington*

oil on canvas  
30 x 25 in.

\$5,000-10,000



174

PROPERTY FROM THE COLLECTION OF THE LATE JACK WARNER

**174**

**ATTRIBUTED TO NATHAN WHEELER (1789-1849)**

*Portrait of Andrew Jackson*

oil on panel  
17 x 13 1/2 in.

\$5,000-10,000

For a similar portrait, see Christie's, New York, 29 September 2010, lot 70.



175

PROPERTY OF A PRIVATE NEW JERSEY COLLECTION

175

**EASTMAN JOHNSON (1824-1906)**

*Portrait of President James Garfield*

the reverse hand-inscribed in ink JAMES GARFIELD/ PRES. U.S.A./ 1831-1882/ E. Johnson 1881 and Eastman Johnson/ N.Y. 1884.  
oil on canvas  
30 x 25½ in.

\$6,000-9,000



176

PROPERTY OF A CALIFORNIA COLLECTOR

176

**A PARIS (EDOUARD HONORE) PORCELAIN MINT GREEN-GROUND ARMORIAL DESSERT PLATE FROM THE SERVICE ORDERED BY PRESIDENT JAMES K. POLK (PRESIDENT 1845-1846)**

CIRCA 1846, TRACES OF IRON-RED PRINTED ED.(OUARD) HONORE SCROLL MARK, RETAILED BY ALEXANDER STEWART & CO., NEW YORK

9 in. diameter

\$4,000-6,000

Purchased by James K. Polk's administration in 1846 from Alexander Stewart & Co. in New York City, the decorative elements, shape and origin of this service clearly demonstrate the French rococo style which was the current fashion. Contrary to previous presidential commissions, this particular pattern reflects a renewed sense of nationalism as it is the first to bear the red, white and blue emblem along with the motto of the United States of America in its design. For further information on this pattern, see Margaret Brown Klapthor's *White House China: 1789 to the Present*, Second Edition, New York, 1999, p. 67-75. Another example from the same dessert service is illustrated on p.70.

PROPERTY FROM THE ROSEBROOK COLLECTION

177

AMERICAN SCHOOL, 19TH CENTURY

*Portrait of George Washington*

oil on canvas  
27 $\frac{1}{4}$  x 22 in.

\$4,000-6,000

LITERATURE

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

PROPERTY OF THE JACK WARNER FOUNDATION

•178

UNKNOWN ARTIST, CIRCA 1785

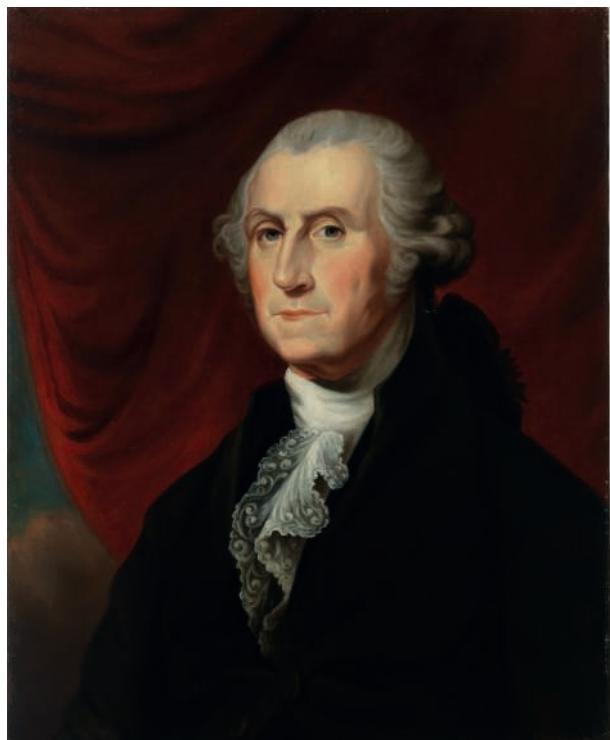
*His Excellency, George Washington, Esq.*

hand-colored engraving  
12 $\frac{3}{4}$  x 11 $\frac{1}{4}$  in. (sight)

\$400-800

PROVENANCE

The Old Print Shop, New York



177

PROPERTY FROM THE COLLECTION OF THE LATE JACK WARNER

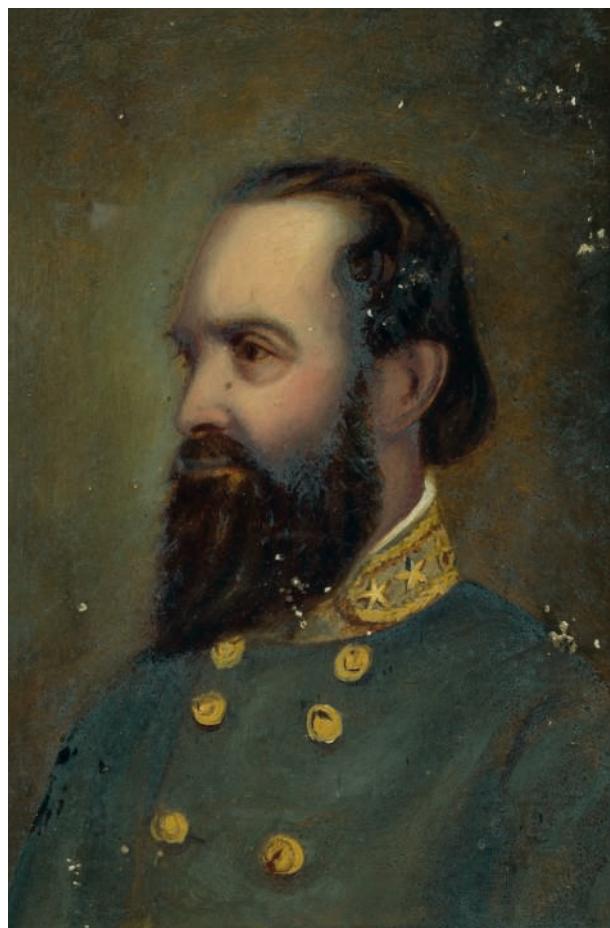
•179

AMERICAN SCHOOL, 19TH CENTURY

*Portrait of Stonewall Jackson*

oil on board  
13 $\frac{3}{4}$  x 9 $\frac{1}{4}$  in.

\$2,000-4,000



179



178



180

PROPERTY FROM THE HOLDINGS OF THE FORD FOUNDATION

•180

**NICCOLINO CAYLO (1799-1884)**

*Two Paintings: The Great Fire, New York and The Aftermath of the Great Fire, New York*

*Aftermath* signed *N. Caylo, New York* and possibly dated 1878  
gouache on paper  
12½ x 19¼ in. (sight)

(2)

\$3,000-5,000

**PROVENANCE**

Kennedy Galleries, New York



180

PROPERTY FROM THE COLLECTION OF MRS. J. INSLEY BLAIR

■181

**A SET OF SIX CLASSICAL CARVED MAHOGANY DINING CHAIRS**

NEW YORK, 19TH CENTURY

33 in. high

(6)

\$4,000-6,000

**PROVENANCE**

Mrs. J. Insley Blair (Natalie Knowlton) (1883-1951),  
Manhattan and Tuxedo Park, New York  
Natica (Blair) Lorillard (1913-1955), *daughter*  
Screve Lorillard (1909-1979), *husband*  
Alice (Whitney) Lorillard (1919-2015), *wife*  
Thence by descent in the family



181

PROPERTY FROM THE ROSEBROOK COLLECTION

■182

A PAIR OF EAGLE-FORM GILTWOOD WALL SCONCES  
AMERICAN OR ENGLISH, 19TH CENTURY

35 in. high, 11 in. wide

(2)

\$5,000-8,000

LITERATURE

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



183



182

PROPERTY FROM A DISTINGUISHED COLLECTION

■183

A CLASSICAL GILTWOOD AND EGLOMISE LOOKING GLASS  
POSSIBLY NEW YORK, 1815-1830

38 1/4 in. high, 25 in. wide

\$4,000-6,000

127



PROPERTY FROM A DISTINGUISHED COLLECTION

■ 184

**A FEDERAL MAHOGANY TWO-DRAWER SIDE TABLE**  
EASTERN MASSACHUSETTS, 1800-1815

30½ in. high, 22¾ in. wide, 14½ in. deep

\$3,000-5,000



PROPERTY OF A PRIVATE NEW JERSEY COLLECTION

■ 185

**A SET OF SIX CLASSICAL MAHOGANY SIDE CHAIRS**  
AMERICAN, 19TH CENTURY

33¾ in. high

(6)

\$800-1,200

**■186****A CLASSICAL GILT-STENCILED AND ROSEWOOD-GRAINED****CARD TABLE**

ATTRIBUTED TO THE SHOP OF HUGH FINLAY (1781-1831),

BALTIMORE, MARYLAND, CIRCA 1819

28½ in. high, 36 in. wide, 17¾ in. deep

\$10,000-15,000

An outstanding expression of Baltimore's Classical style and virtually identical in form to an example signed by Hugh Finlay (1781-1831), this card table is a rare survival that can be firmly attributed to this celebrated cabinetmaking shop. The table's columnar pedestal with spherical turning and cross-base with attached brackets are remarkably close to a table at Prestwold Plantation in Clarkesville, Virginia signed by Hugh Finlay and made for Humberston Skipwith in 1819 (Gregory R. Weidman, "The

Furniture of Classical Maryland, 1815-1845," in Gregory R. Weidman and Jennifer F. Goldsborough, *Classical Maryland 1815-1845* (Baltimore, 1993), p. 99, pl. 121). Like the Skipwith table, this table has a front rail with a tripartite design and was probably made around the same time. Here, the gilt-stenciled ornament consists of anthemion, scrollwork and cornucopias inspired by the French designs of Percier and Fontaine. Each corner of the inner surfaces of the top features an anthemion with pointed base and string-inlaid surround, a distinctive detail also seen on an unusual lyre-base card table attributed to the Finlay shop and now in the collection of Stanley Weiss. Interestingly, the Weiss table, like that offered here, features a fully decorated rear rail that would enhance its appearance when used in the middle of a room (Philip D. Zimmerman, "An Important Baltimore Painted Card Table," available at [www.stanleyweiss.com](http://www.stanleyweiss.com); for a pier table with closely related front skirt designs, see Alex Cooper Auctioneers, Towson, Maryland, 9 June 2013, lot 1210).



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# 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 provide 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 I 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(f).

## 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 authorising 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](http://www.christies.com) or in person. For help, please contact the Credit Department on +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 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](http://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](http://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](http://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 • 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 Christies 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 our 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 12% 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 2496.

## E WARRANTIES

### 1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller: (a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and

(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by 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 F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

## 2 OUR AUTHENTICITY WARRANTY

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

(a) It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obliged to honour the **authenticity warranty**.

(b) It is given only for information shown in

**UPPERCASE** type in the first line of the **catalogue description** (the "Heading"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE** type.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading

to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** 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) You 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 profit or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**: Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

- (a) This **additional warranty** does not apply to:
  - (i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
  - (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
  - (iii) books not identified by title;
  - (iv) **lots** sold without a printed **estimate**;
  - (v) books which are described in the catalogue as sold not subject to return; or
  - (vi) defects stated in any **condition** report or announced at the time of sale.
- (b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

## F PAYMENT

### 1 HOW TO PAY

Immediately following the auction, you must pay the **purchaser 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 7th calendar day following the date of the auction (the "due date").

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:

(i) Wire transfer

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.

(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 2650 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 can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use 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.

## 2 STORAGE

(a) If you have not collected the **lot** within 7 days from the date of the auction, we or our appointed agents can:

- (i) charge you storage fees while the **lot** is still at our saleroom; or
- (ii) remove the **lot** at our option to a warehouse and charge you all transport and storage costs

(b) Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

## H TRANSPORT AND SHIPPING

### 1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and packing arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at PostSaleUS@christie.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

## 2 EXPORT AND IMPORT

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

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

### (b) Endangered and protected species

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

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

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

### (d) Lots of Iranian origin

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

### (e) Gold

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

### (g) Watches

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

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

## I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or

(ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

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

## 2 RECORDINGS

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

## 3 COPYRIGHT

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

## 4 ENFORCING THIS AGREEMENT

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

## 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

## 6 TRANSLATIONS

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

## 7 PERSONAL INFORMATION

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

## 8 WAIVER

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

## 9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United

States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

## 10 REPORTING ON WWW.CHRISTIES.COM

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

## K GLOSSARY

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

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

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

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

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

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

**condition:** the physical condition of a **lot**.

**due date:** has the meaning given to it in paragraph F1(a).

**estimate:** the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

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

**Heading:** has the meaning given to it in paragraph E2.

**lot:** an item to be offered at auction (or two or more items to be offered as auction as a group).

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

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

**provenance:** the ownership history of a **lot**.

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

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

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

**UPPER CASE type:** means having all capital letters.

**warranty:** a statement or representation in which the person making it guarantees that the facts set out in it are correct.

# SYMBOLS USED IN THIS CATALOGUE

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

◦

Christie's has a direct financial interest in the **lot**.

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.

△

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

•

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

~

**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.

Ψ

**Lot** incorporates material from endangered species that is not for sale and shown for display purposes only. See Paragraph H2(g) of the Conditions of Sale.

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**.

18/05/17

## IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

### IMPORTANT NOTICES

#### △ Property Owned in part or in full by Christie's

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

#### ◦ Minimum Price Guarantees

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

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

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

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may also bid for the lot above the written bid. Where the third party is the successful bidder, Christie's will report the final purchase price net of the fixed financing fee.

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

#### Other Arrangements

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

#### Bidding by parties with an interest

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

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

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

### 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 **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

#### QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

\*"Attributed to ..."

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

\*"Studio of ..."/"Workshop of ..."

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

\*"Circle of ..."

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

\*"Follower of ..."

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

\*"Manner of ..."

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

\*"After ..."

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

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

"Inscribed ..."

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

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

"With inscription ..."

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

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

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

### POST 1950 FURNITURE

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

18/05/17

# STORAGE AND COLLECTION

## PAYMENT OF ANY CHARGES DUE

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.

## SHIPPING AND DELIVERY

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.

## 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.

## STORAGE AND COLLECTION

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. 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. 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.

## STORAGE CHARGES

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.

**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.

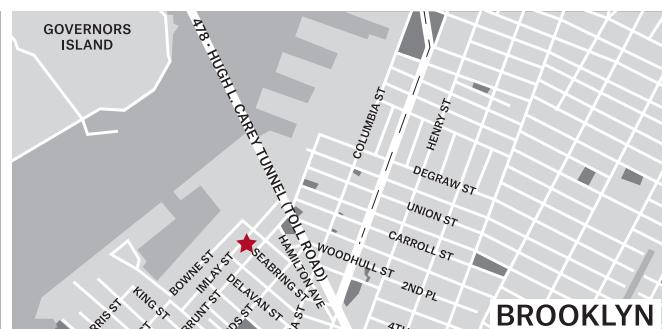
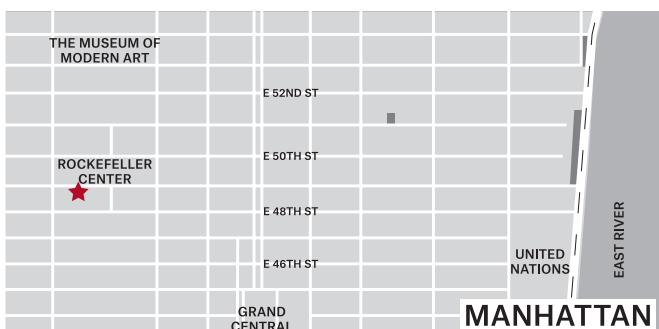
## ADMINISTRATION FEE, STORAGE & RELATED CHARGES

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**



© Courtesy of the Norman Rockwell Family Entities

Property from a Private Connecticut Collector  
NORMAN ROCKWELL (1894-1978)  
*What Makes It Tick? (The Watchmaker)*  
signed 'Norman/Rockwell' (lower right)  
oil on canvas  
26½ x 26 in. (66.7 x 66 cm.)  
Painted in 1948.  
\$4,000,000-6,000,000

## AMERICAN ART

New York, November 2017

### VIEWING

November 2017  
20 Rockefeller Plaza  
New York, NY 10020

### CONTACT

William Haydock  
whaydock@christies.com  
+1 212 636 2140

CHRISTIE'S

# WRITTEN BIDS FORM

## CHRISTIE'S NEW YORK

# IMPORTANT AMERICAN FURNITURE, SILVER, MARITIME, FOLK AND OUTSIDER ART

WEDNESDAY 20 SEPTEMBER 2017  
AT 10.00 AM

20 Rockefeller Plaza  
New York, NY 10020

CODE NAME: TAXI  
SALE NUMBER: 14970

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US\$100 to US\$2,000	by US\$100s
US\$2,000 to US\$3,000	by US\$200s
US\$3,000 to US\$5,000	by US\$200, 500, 800
 (e.g. US\$4,200, 4,500, 4,800)	
US\$5,000 to US\$10,000	by US\$500s
US\$10,000 to US\$20,000	by US\$1,000s
US\$20,000 to US\$30,000	by US\$2,000s
US\$30,000 to US\$50,000	by US\$2,000, 5,000, 8,000
 (e.g. US\$32,000, 35,000, 38,000)	
US\$50,000 to US\$100,000	by US\$5,000s
US\$100,000 to US\$200,000	by US\$10,000s
Above US\$200,000	at auctioneer's discretion

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14970

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