

# TIFFANY MASTERWORKS FROM THE GARDEN MUSEUM

# A PRIVATE COLLECTION

NEW YORK 10 JUNE 2022

# CHRISTIE'S



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# TIFFANY MASTERWORKS FROM THE GARDEN MUSEUM A PRIVATE COLLECTION

NEW YORK 10 JUNE 2022

## AUCTION

Friday, 10 June 2022  
at 2pm (Lots 401-444)

20 Rockefeller Plaza  
New York, NY 10020

## VIEWING

2-10 June 2022  
from 10am-6pm daily  
Sunday 12pm-5pm

## AUCTIONEER

Tash Perrin (#1039052)

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In sending absentee bids or making enquiries, this sale should be referred to as  
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INSIDE FRONT COVER  
Lot 433 (detail)

OPPOSITE PAGE  
Lot 443 (detail)

FOLLOWING PAGE  
Lot 408 (detail)

BACK COVER  
Lot 406 (detail)

CHRISTIE'S

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18/05/2022

Subject to change.



# THE GARDEN MUSEUM

## A DEDICATION

The majority of the items included in this catalogue serve as a tribute to the amazing passion of Mr. Takeo Horiuchi, a Japanese real-estate entrepreneur from Nagoya and a descendant of the powerful feudal shogun family which had relocated to the city from Kiyosu in the Aichi Prefecture some 400 years previously. In 1992 Mr. Horiuchi embarked on a personal mission spanning 20 years to assemble the world's finest collection of turn-of-the-century artefacts spearheaded by the most spectacular creations of Louis C. Tiffany and the designers and craftsmen working under his supervision.

During the two decades of his active pursuit of Tiffany's trophy artworks, Mr. Horiuchi was a constant fixture at New York City's auctions. In addition, he sought out and acquired masterpieces from private collectors and dealers to add to his ever growing holdings. As his collection expanded in size and importance, Mr. Horiuchi decided to create a museum by which to share it with the general public. Inaugurated in Nagoya in October, 1994, the opening event was accompanied by a catalogue illustrating 77 of the collection's works, the first of a series of annual publications.

Concerned about the likelihood of earthquakes in the area, Mr. Horiuchi decided to relocate his museum to the tourist resort of Matsue, located by the Sea of Japan on the western edge of the country. After four years of planning, the new facility opened in 2001. The location proved to be less accessible to visitors than anticipated, so he decided to construct an alternative museum at the foot of Mount Fuji. On March 31, 2007, the Matsue venue was closed. The planning for the new museum was under way when in March 2011, Japan was stricken by a series of devastating earthquakes. The subsequent seismology report issued by the Japanese government brought an abrupt halt to the plans for the expanded new Tiffany museum, as three earthquakes of Richter scale 8 magnitude were predicted around Mount Fuji within the next three decades. A glass museum, one housing the world's premier Tiffany Studios holdings, was unthinkable under the weight of such a cataclysmic forecast, bringing Mr. Horiuchi's unwavering art odyssey to a close. Out of concern and love for his precious collection, now comprising 620 artworks, Mr. Horiuchi elected not to proceed with his plans, allowing the fruits of his treasure-hunting years to leave the nation's shores for a safer home elsewhere, which occurred in a sale the next year to an equally consummate art lover and window collector, Allen Michaan of California. For diehard Tiffany enthusiasts in the United States, the unimaginable happened: the world's unrivalled

collection, thought gone forever, was heading home. Mr Horiuchi's final auction purchase occurred in New York in March 2011, a week following the Fukushima nuclear meltdown and subsequent coastal tsunami that ravaged the norther shore of his homeland, proof that his appetite for collecting remained insatiable even after that unforeseen disaster.

Mr. Horiuchi's focus on the entire gamut of artistic disciplines in which Louis C. Tiffany worked set him apart from other Tiffany collectors, the majority of whom have traditionally selected one or more categories on which to focus their interest, i.e., lamps, windows, glassware. Mr. Horiuchi chose to concentrate on the twelve media in which Tiffany Studios operated, adding to these an inventory of archival records, including the firm's brochures, Price Lists, advertisements, and a selection of the materials and tools used by its workers to assemble the firm's various creations, such as its wooden lampshade molds, soldering irons and sheets of Favriile glassware, in so doing educating his audience on Tiffany's manufacturing process.

Combining a disarming charm with theatrical gestures and a smattering of comic English phrases that together served as an effective negotiating cocktail, Mr. Horiuchi brought chuckles to collectors and dealers alike as they sparred with him over the prices of those prized artworks he wished to acquire. Levity was further injected into his purchases in the early 1990s when wide swings in the exchange rate between the dollar and the Japanese yen occurred almost daily. Mr. Horiuchi would make his offer in yen, which led to inevitable confusion as the ongoing negotiations went back and forth, both sides checking the day's currency exchange rate repeatedly and scrambling to adjust their prices accordingly on their calculators. Often it was initially unclear in which currency the price had been agreed. On those occasions when the rate provided a stronger yen a day or two after an auction Mr. Horiuchi would advise the house's cashier that he would pay for his purchase at that day's rate, not the one on the sale date, flustering the cashier as he stammered to explain that this was not allowed, until the twinkle in Mr. Horiuchi's eye revealed the joke and generated joint laughter.

With the subsequent dispersal of his collection, Mr. Horiuchi will remain a giant in the Tiffany world with his achievements memorialized by his dedication to 'The Pursuit of Beauty', the phrase that Louis C. Tiffany had used to explain the creed that empowered his own artistic ambitions more than a century earlier.

— Alastair Duncan



Garden Museum, Matsue, Japan, circa 2004

401 TIFFANY & CO.

IMPORTANT VASE, 1911

22K gold, champlevé and plique-à-jour enamel  
10 $\frac{1}{4}$  in. (27.3 cm) high, 3 $\frac{1}{2}$  in. (8.9 cm) diameter  
impressed *TIFFANY & Co. 17942 MAKERS 1860 22KT. GOLD M*  
with custom Garden Museum Collection case

\$40,000-60,000

PROVENANCE:

Lillian Nassau, New York  
*Important Works of Art and Jewelry from the Collection of Lillian Nassau, LTD.*, Sotheby's, New York, 5 June 1996, lot 40  
The Garden Museum Collection, Matsue, Japan  
Allen Michaan, California, acquired from the above, 2012

EXHIBITED:

Boston, Massachusetts, Museum of Fine Arts, *The Silver of Tiffany and Company, 1850-1987*, September - November 1987, p. 60, no. 62

LITERATURE:

J. Zapata, *The Jewelry and Enamels of Louis Comfort Tiffany*, New York, 1993, p. 147 (present lot illustrated)  
J. Loring, *Tiffany's 20th Century: A Portrait of American Style*, New York, 1997, p. 37 (present lot illustrated)  
T. Horiuchi, *A Selection of 300 Works from Louis C. Tiffany Garden Museum*, Japan, 2001, p. 200, no. 298 (present lot illustrated)  
J. Loring, *Louis Comfort Tiffany at Tiffany & Co.*, New York, 2002, p. 175 (present lot illustrated)  
A. Duncan, *Louis C. Tiffany: The Garden Museum Collection*, Suffolk, 2004, pp. 430-431 (present lot illustrated)





**402 TIFFANY STUDIOS**

'CHRYSANTHEMUM' COVERED BOX, CIRCA 1902

champlevé-enamelled copper  
2 in. (5.1 cm) high, 2 1/4 in. (7 cm) diameter  
impressed SG 208 L.C.T.  
with custom Garden Museum Collection case

\$10,000-15,000

**PROVENANCE:**

Lillian Nassau, New York  
The Garden Museum Collection, Matsue, Japan, circa 1990  
Allen Michaan, California, acquired from the above, 2012

**LITERATURE:**

J. Zapata, *The Jewelry and Enamels of Louis Comfort Tiffany*, New York, 1993, p. 61 (present lot illustrated)  
T. Horiuchi, *A Selection of 300 Works from Louis C. Tiffany Garden Museum*, Japan, 2001, p. 130, no. 174 (present lot illustrated)  
A. Duncan, *Louis C. Tiffany: The Garden Museum Collection*, Suffolk, 2004, p. 408 (present lot illustrated)

**403 TIFFANY STUDIOS**

'BERRIES' COVERED BOX, CIRCA 1902

enamel on copper-plated bronze  
with original suede lining  
2 1/2 in. (6.4 cm) high, 4 1/8 in. (10.5 cm) diameter  
impressed SG 359 L.C.T.

\$20,000-25,000

**PROVENANCE:**

The Garden Museum Collection, Matsue, Japan, circa 1990  
Allen Michaan, California, acquired from the above, 2012

**LITERATURE:**

A. Duncan, *Louis Comfort Tiffany*, New York, 1992, p. 114 (for a related example)  
J. Zapata, *The Jewelry and Enamels of Louis Comfort Tiffany*, New York, 1993, pp. 50, 53 and 55 (for a related example)  
A. Duncan, *Louis C. Tiffany: The Garden Museum Collection*, Suffolk, 2004, p. 410 (present lot illustrated)  
M. Eidelberg, N. Gray and M. K. Hofer, *A New Light on Tiffany: Clara Driscoll and the Tiffany Girls*, London, 2007, p. 88, fig. 57 (for related examples)





DEACOCK

404 TIFFANY STUDIOS

'PEACOCK' WINDOW, CIRCA 1910-1915

leaded and plated glass

31 x 22 $\frac{7}{8}$  in. (78.7 x 58.1 cm) (sight)

\$200,000-300,000

PROVENANCE:

Leonard and Gerry Trent, New York

Joel S. Schur, Connecticut

Sotheby's, New York, 19 November 1994, lot 602

The Garden Museum Collection, Mastue, Japan

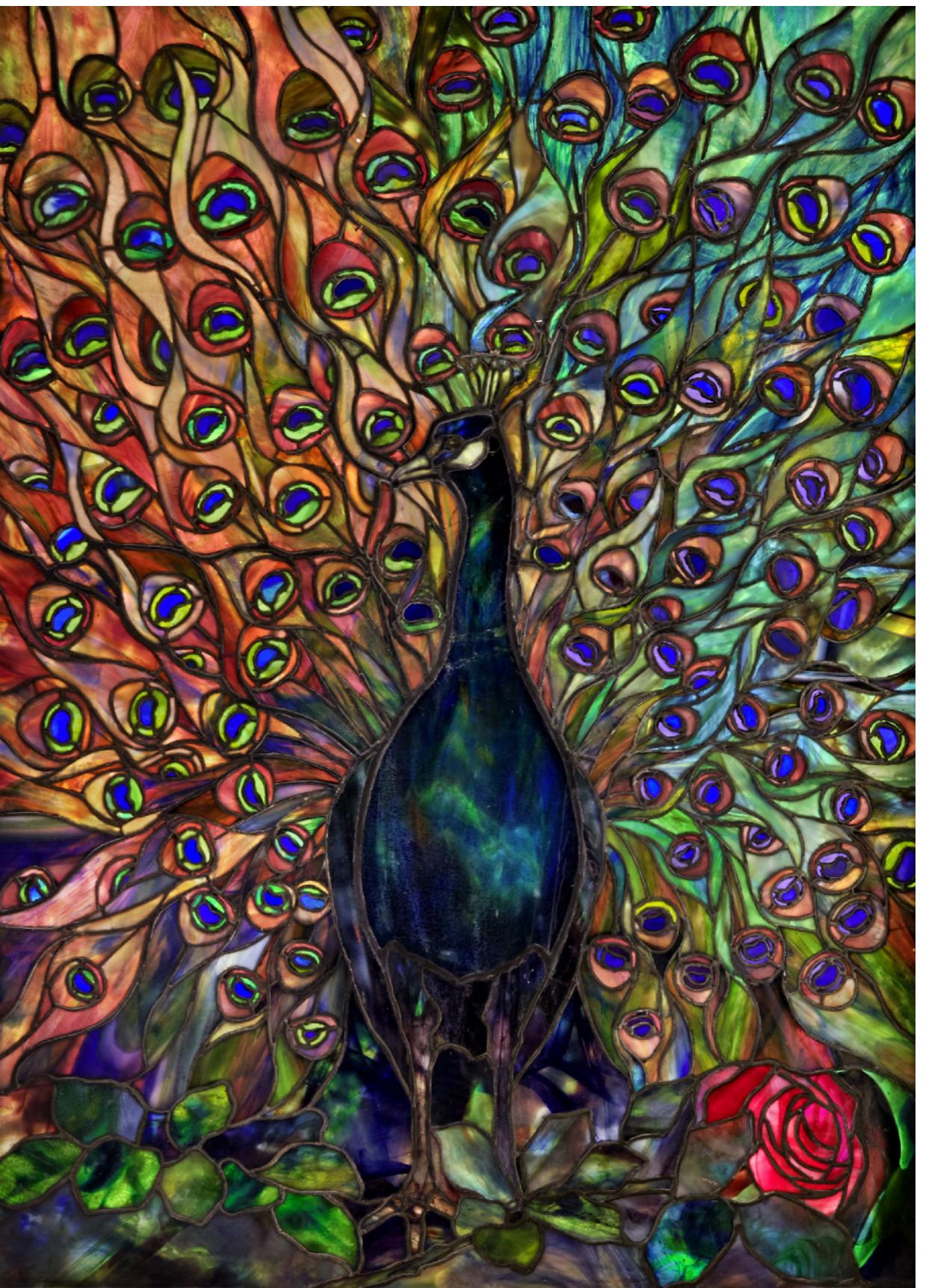
Allen Michaan, California, acquired from the above, 2012

LITERATURE:

T. Horiuchi, *A Selection of 300 Works from Louis C. Tiffany Garden Museum*, Japan, 2001, p. 74, no. 82 (present lot illustrated)

A. Duncan, *Louis C. Tiffany: The Garden Museum Collection*, Suffolk, 2004, p. 160 (present lot illustrated)

C. de la Bédoyère, *Louis Comfort Tiffany Masterworks*, London, 2020, cover, pp. 124-125 (present lot illustrated)



# WONDROUS PLUMAGE

## TIFFANY'S EYE FOR BEAUTY

Peacocks played an integral role in innumerable facets of Louis Tiffany's artistic career and personal life. His many early trips to England and constant research through books and photographs were highly influential, especially the publicity generated by such works as William Morris' popular *Peacocks and Dragons* curtains made in 1878. He was also certainly aware of James Whistler's internationally famous *Peacock Room* that was completed the previous year and was favorably mentioned in Tiffany's 1914 authorized biography.

Tiffany was additionally very familiar, through his study of ancient cultures, Asian art and Christian symbolism, of the bird's iconographic significance throughout history. The peacock represented immortality to the ancient Romans because they thought its flesh was impervious to decay after death. Early Christians readily adapted this belief for their own theology. To them, the bird's ability to shed its feathers each year and then grow new plumage even more wondrous was symbolic of Christ's resurrection. In Asian societies, the Japanese used the peacock to represent kindness, love and selflessness, while the Chinese believed the bird promoted peace and guarded the world.

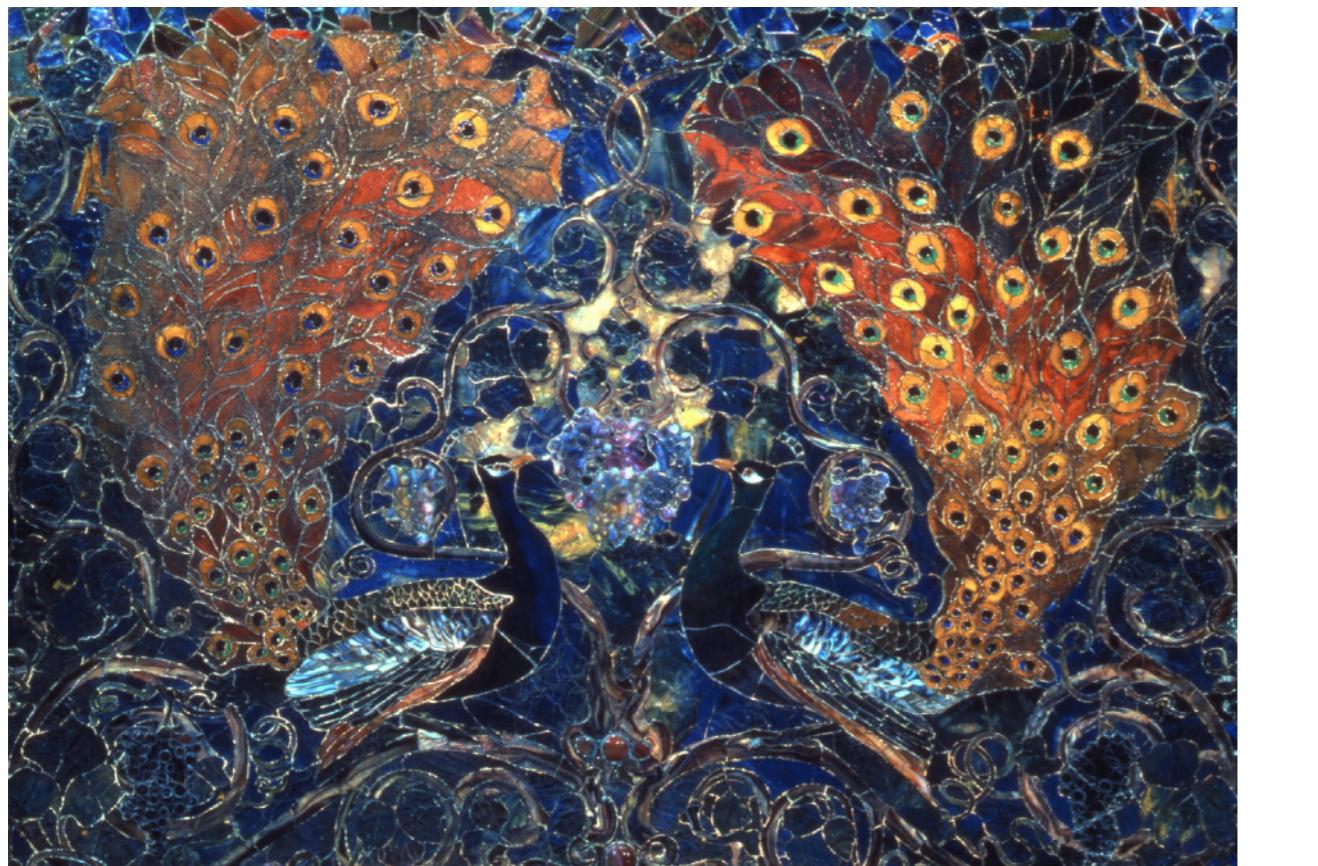
The bird also appears on occasion in Tiffany's personal life. He had vases filled with peacock feathers decorating his early residence in the Bella apartments. And peacocks, "which but a few days ago strutted about the beautiful lawns of the Tiffany place," were the unfortunate center of attention at his famous 1914 fête held at Laurelton Hall where the birds, still with full plumage, were served as the main course at dinner.

On an artistic level, Tiffany regularly incorporated peacocks into his works, beginning as early as 1881 when his glass mosaic panel at the newly-built Union League Club in New York City included the birds "treated in the Venetian manner." Later, the centerpiece of Tiffany's famous chapel created for the 1893 Columbian Exposition in Chicago was a superlative mosaic reredos comprised of two large peacocks. The peacock later appears in his jewelry, enamelware, leaded glass table lamps, blown glass objects and paintings. However, Tiffany's finest representation of the peacock were those featured in the leaded glass windows made by his firms.

The window offered here is perhaps the most resplendent depiction of a peacock ever fashioned by Tiffany Studios. A glorious bird, with a green-streaked sapphire body, stands proudly in the center, his neck slightly turned and detailed head and



Phyllis de Kay in costume as Juno, Peacock Feast, Laurelton Hall. From "Roman Luxuries at Tiffany Feast for Men of Genius," New York Times, 24 May 1914



Mosaic, from the entrance hall of the Henry O. Havemeyer House, 1 East 66th Street, New York, circa 1890-1891



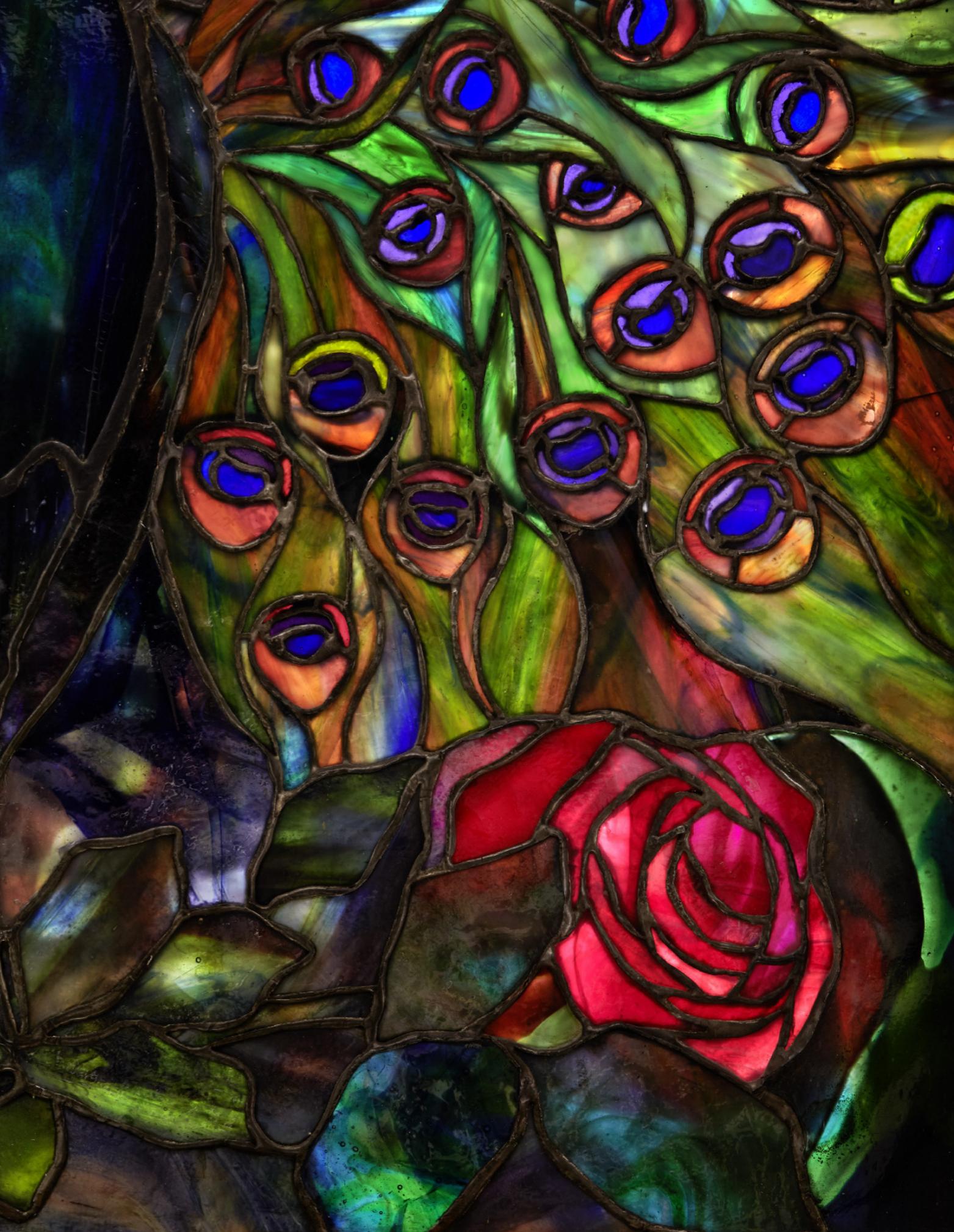
Photograph of Roses, by George Collins Cox (detail), from the former Collection of Agnes Northrop. Sold Christie's New York, 26 May 2021, lot 128

crest in profile. The plumage is spectacular. The "eyes," comprised of sapphire and emerald glass bordered in violet, lavender and apricot, are set among incredible feathers that are almost flamelike in appearance. Shading from a fiery red to paler shades tinged with purple, green and yellow, the plumage gradually shifts to a cooler palette of blues, aquamarines and greens.

Despite the magnificence of the peacock, the viewer is drawn to the finely crafted single crimson and scarlet rose laying at the bird's feet. The flower, detached from its bush and just beginning to wilt, might indicate the window's overall intent as a memorial, as the peacock represents victory over death, while the fallen rose symbolizes a lost love.

The window, possibly designed by Louis Tiffany himself, superbly demonstrates the full potential of his Favrlie glass to reproduce any color or scene without the use of paints or stains. Although Tiffany Studios fashioned many windows featuring peacocks, the one offered here is conceivably the finest and most iconic example ever produced in its long history.

*- Paul Doros, former curator of glass at the Chrysler Museum of Art, Norfolk, VA and author of The Art Glass of Louis Comfort Tiffany (New York, 2013)*





WILHELM  
MUSEUM  
KUNST  
SCHWEITZER



405 TIFFANY STUDIOS

'NASTURTIUM' TABLE LAMP, CIRCA 1905

leaded glass, patinated bronze, Favrile glass  
31½ in. (80 cm) high, 22 in. (55.9 cm) diameter of shade  
shade impressed *TIFFANY STUDIOS NEW YORK 1506-19*  
base impressed *TIFFANY STUDIOS NEW YORK 22471* with Tiffany  
Glass and Decorating Company monogram  
blown glass base engraved *Louis C. Tiffany* with Tiffany Glass and  
Decorating Company paper label  
with custom Garden Museum Collection case

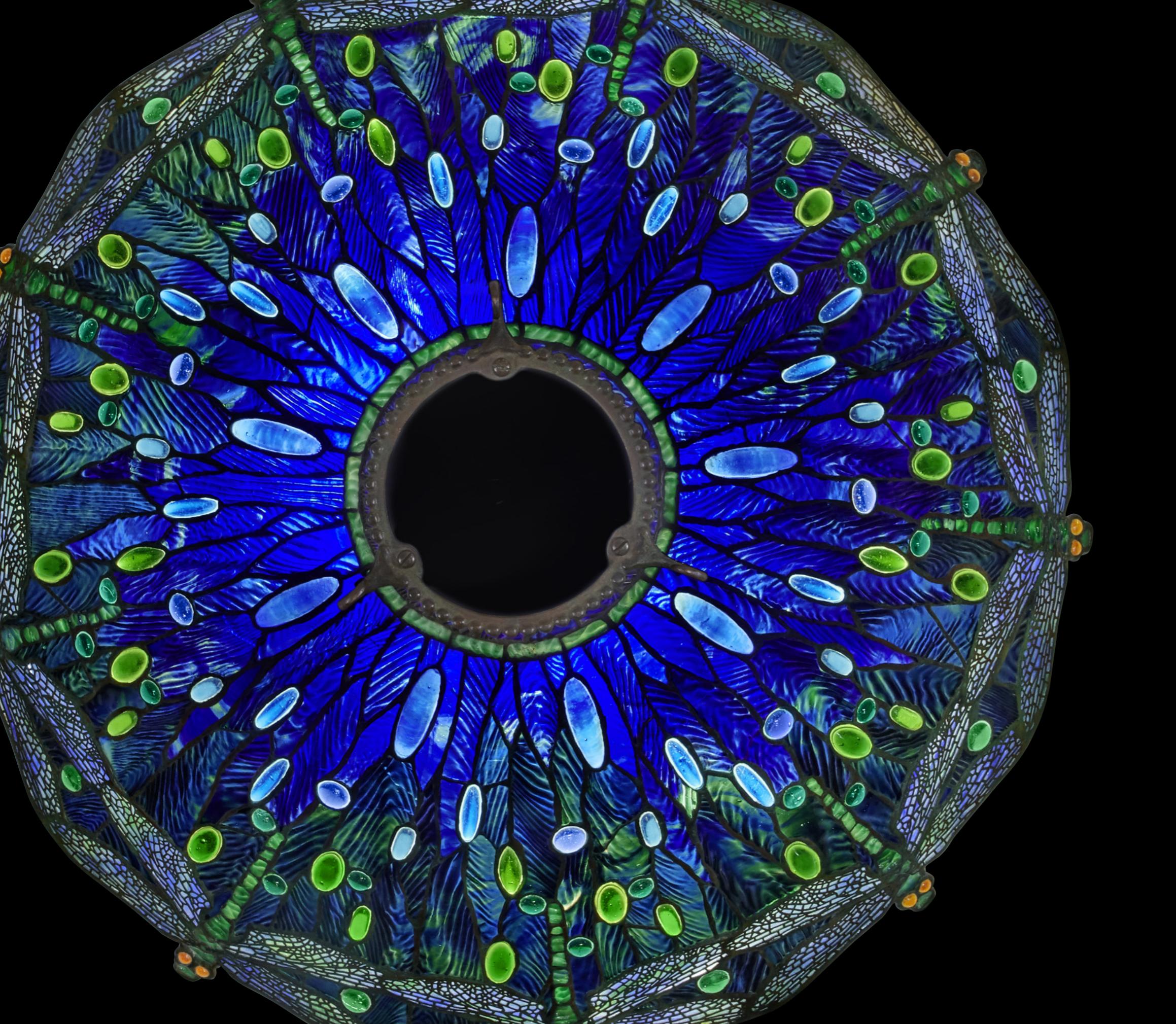
\$100,000-150,000

PROVENANCE:

The Garden Museum Collection, Matsue, Japan, circa 1990  
Allen Michaan, California, acquired from the above, 2012

LITERATURE:

E. Neustadt, *The Lamps of Tiffany*, New York, 1970, p. 155, no. 218 (shade)  
T. Horiuchi, ed., *The World of Louis Comfort Tiffany: A Selection from The Anchorman Collection*, Japan, 1994, p. 73 (present lot illustrated)  
T. Horiuchi, *A Selection of 300 Works from Louis C. Tiffany Garden Museum*, Japan, 2001, p. 99, no. 117 (present lot illustrated)  
A. Duncan, *Louis C. Tiffany: The Garden Museum Collection*, Suffolk, 2004, p. 289 (present lot illustrated)  
A. Duncan, *Tiffany Lamps and Metalware*, Suffolk, 2019, p. 49, no. 158; p. 82, no. 307 (shade)



DRAGONFLY

**406 TIFFANY STUDIOS**

IMPORTANT AND RARE 'HANGING HEAD

DRAGONFLY' CHANDELIER, CIRCA 1905

with original hanging fixture

leaded glass, patinated bronze

10½ in. (26.7 cm) high, 28 in. (71.1 cm) diameter, 60 in. (152.4 cm)

drop shade impressed *TIFFANY STUDIOS NEW YORK*

with custom Garden Museum Collection case

\$600,000-800,000

**PROVENANCE:**

By repute, *Louis Comfort Tiffany, Laurelton Hall, Long Island*,

Parke-Bernet, New York, 24-28 September 1946

Sal Migliaccio, New York

The Garden Museum Collection, Matsue, Japan, circa 1990s

Allen Michaan, California, acquired from the above, 2012

**EXHIBITED:**

Washington, D.C., Smithsonian Institution, The Renwick Gallery,  
*Masterworks of Louis Comfort Tiffany*, September 1989 - March 1990,

p. 107, no. 41 (present lot illustrated)

This exhibit traveled to New York, New York, The Metropolitan Museum of

Art, *Masterworks of Louis Comfort Tiffany*, April - September 1990

Tokyo, Japan, Tokyo National Museum, *Masterworks of Louis Comfort*

*Tiffany*, January - March 1991, no. 21 (present lot illustrated)

**LITERATURE:**

T. Horiuchi, *A Selection of 300 Works from Louis C. Tiffany Garden*  
*Museum*, Japan, 2001, pp. 84-85, no. 97 (present lot illustrated)

A. Duncan, *Louis C. Tiffany: The Garden Museum Collection*, Suffolk,  
2004, p. 330 (present lot illustrated)

A. Duncan, *Tiffany Lamps and Metalware*, Suffolk, 2019, p. 255, no. 1003





Louis Comfort Tiffany, Hair Ornament, circa 1905. Metropolitan Museum of Art, New York. Photo: © The Metropolitan Museum of Art / Art Resource, NY / Art Resource.

## A RIPPLE EFFECT

### TIFFANY'S RARE DRAGONFLY CHANDELIER

Louis Tiffany was captivated by nature in all of its many components, including insects. His artistic work throughout his life, that included wallpaper, enamels, mosaics, blown glass and jewelry, highlighted various creatures, such as butterflies and spiders. But none were perhaps as successfully utilized as the dragonfly. The insect appealed to Tiffany for a number of reasons, foremost perhaps being the dazzling and glistening multi-hued iridescence of its colorful body. But his intimate knowledge of Asian culture also played a major role in its attraction to him. The Chinese associated the dragonfly with prosperity, harmony and good fortune, while to the Japanese the dragonfly symbolized power and agility. It therefore should come as no surprise that the dragonfly was frequently incorporated into the leaded glass lamp shades produced by Tiffany's companies.

Proper credit for the designs of the initial dragonfly lamp shades deservedly goes to Clara Driscoll and Alice Gouvy, two of the so-called "Tiffany Girls," who developed the motif in 1899. Louis Tiffany, however, played the critical role in the model being manufactured in the first place. Despite the concerns of his accountants that the shade was too expensive to make and would never be profitable, Tiffany ignored their apprehensions and ordered the shade be put into production. His decision to place aesthetics over economics was proven to be justified when an early example was displayed at the 1900 Paris Exposition. Driscoll was awarded a bronze medal for the lamp and the Tiffany Glass and Decorating Company was presented with a gold medal for their work in electric lighting. The result was a lamp shade that achieved tremendous popularity.

Tiffany produced the Dragonfly shade in several shapes and sizes, both as table lamps and as chandeliers. Of all the variations, the hanging shade offered here is among the most exceptional. The model is listed in the company's 1906 Price List as "616. 28" DRAGON FLY, flying round, straight side, circular, complete \$175," making it the second most expensive chandelier offered by Tiffany at the time. The model is exceptionally rare and was produced for less than five years. There are four known examples that depict dragonflies in flight on a rippled background, but this particular chandelier is likely unique, with drop-head dragonflies creating an irregular lower border.

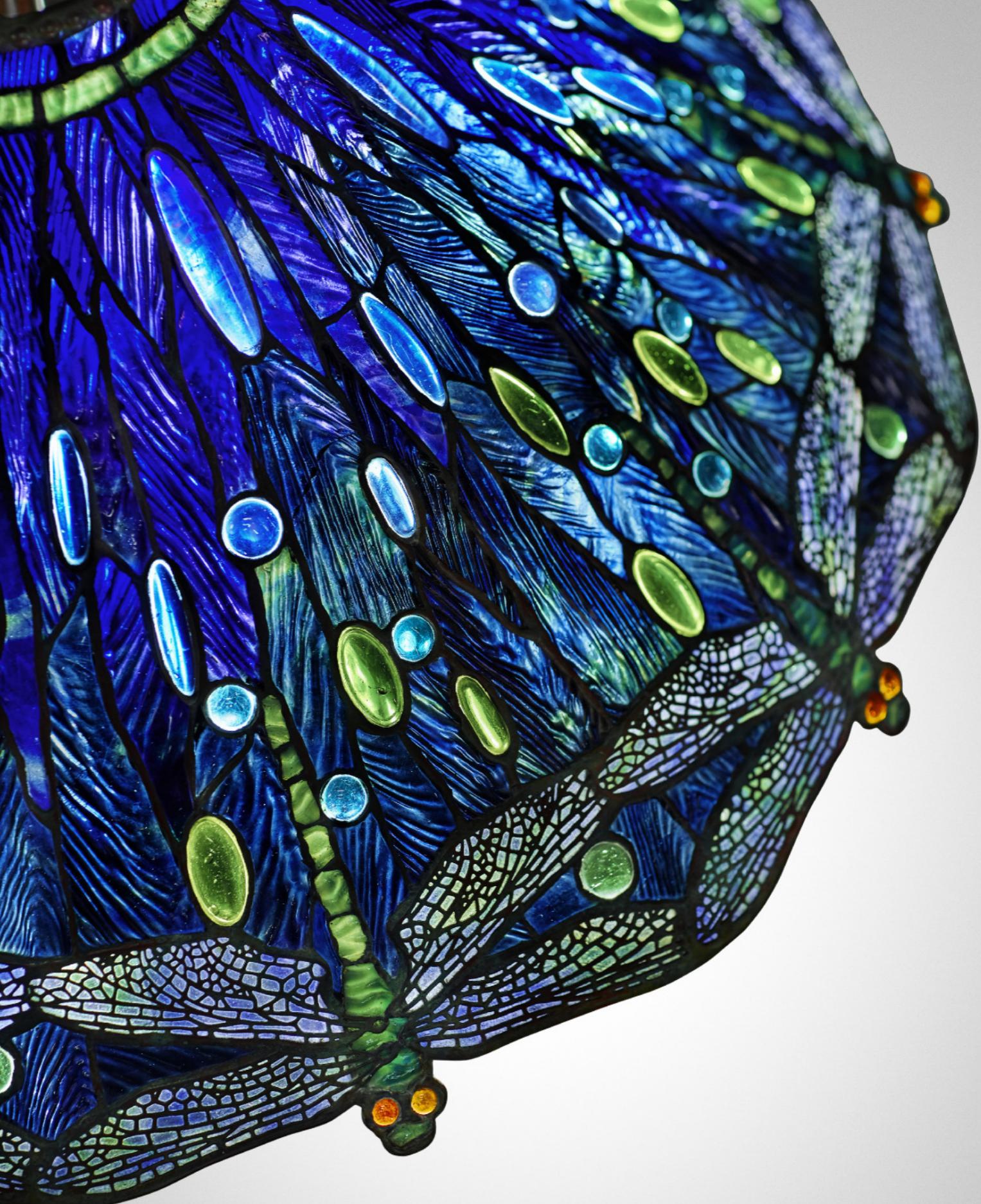


Tiffany Studios, archival photograph of a Dragonfly. The Charles Hosmer Museum of American Art, Winter Park, Florida.  
Photo: (c) Charles Hosmer Morse Foundation, Inc.

The design features nine descending dragonflies with amber jewels for eyes, and bodies of bright green rippled opalescent glass. The green and blue-streaked filigreed wings are of smooth translucent glass that creates a wonderful contrast with the textured bodies. More extraordinary than the dragonflies is the shade's background. Each section of the green-streaked sapphire blue glass is deeply ruffled. The "Tiffany Girl" responsible for selecting the glass for the shade made certain that no two neighboring pieces had their textures going in the same direction, beautifully establishing the effect of dragonflies hovering over a pond with wind-blown rippling water. The smooth transparent jewels and cabochons of periwinkle, cerulean and emerald green are superb counterpoints to the rippled glass of the background.

Dragonfly chandeliers are rarely available and this is perhaps the finest example ever to be offered at auction. The shade brilliantly exhibits the unrivalled designing genius, the unexcelled skill of the glass selector, as well as the incomparable glass itself, that brought, and continues to bring, Louis Tiffany and his works international acclaim.

— Paul Doros, former curator of glass at the Chrysler Museum of Art, Norfolk, VA and author of *The Art Glass of Louis Comfort Tiffany* (New York, 2013)





John Dikeman, Foreman of the Tiffany's Studio Lamp Department, applying a soldering iron to a 22-inch Dragonfly shade, 1915-20

#### 407 TIFFANY STUDIOS

##### WORKBENCH AND TOOLS FROM THE FORMER COLLECTION OF JOHN DIKEMAN, PRIOR TO 1932

Favrile glass, carved wood, copper, iron comprising: a workbench, four wooden shade molds, one soldering iron, and a lampshade identification chart with selections of Favrile Fabrique glass tiles

workbench: 33 x 28 x 45 in. (83.8 x 71.1 x 114.3 cm)

'Peony' mold: 7½ in. (19.1 cm) high, 18 in. (45.7 cm) diameter

'Dragonfly' mold: 6¾ in. (17.1 cm) high, 13¾ in. (35.2 cm) wide

'Favrile Fabrique' mold: 5½ in. (14 cm) high, 7¾ in. (19.7 cm) wide

'Byzantine' mold: 7½ in. (19 cm) high, 12¾ in. (32.4 cm) wide

with custom Garden Museum Collection case

\$50,000-70,000

##### PROVENANCE:

John Dikeman, New York, Foreman of the Lamp Shop at Tiffany Studios, New York, acquired from Tiffany Studios, circa 1932

Thence by descent

The Garden Museum Collection, Matsue, Japan, circa 1990

Allen Michaan, California, acquired from the above, 2012

##### LITERATURE:

T. Horiochi, *A Selection of 300 Works from Louis C. Tiffany Garden Museum*, Japan, 2001, p. 204 (present lot illustrated)

A. Duncan, *Louis C. Tiffany: The Garden Museum Collection*, Suffolk, 2004, pp. 340-341 (present lot illustrated), 342-342 (for period photographs of the Tiffany Studios Lamp Department workshop)



Louis Comfort Tiffany came across the young John Dikeman in 1889 as he was stepping out of his limousine at the Tiffany Glass factory in Corona, Queens. He offered the boy a job on the factory floor carrying out menial tasks such as sweeping glass shards. Dikeman's family later recalled that he had walked from Manhattan to the Queens plant in search of employment, but was initially turned away because of his young age. Dikeman began work for Tiffany that year, at the age of nine, and remained there until the firm's closure in 1932, by which time he was foreman of the Lamp Shop.

Louis Comfort Tiffany entrusted his lamp-making process to a select group of employees, an elite cohort which came to include Dikeman. When Tiffany Studios closed their doors, John Dikeman retained some of the lamp shop's equipment, which he used for the restorations and special commissions he undertook at his Flushing residence near the site of his life-long employer. A selection of this paraphernalia, including lamp molds, patterns, glass samples, and lamp making tools, is offered in lot 407.

Included among the items Dikeman reserved was an original watercolor cartoon illustrating the design for a 20-inch 'Poppy' lampshade, as well as several bronze filigree sections that were placed as overlays on the leaves and blossom centers (lot 408). The lot is additionally accompanied by an uncolored, numbered outline drawing that was used as a pattern for cutting glass pieces. This component material discloses the skill and intense labor that went into crafting each Tiffany Studios work, and brings to life the rich history of the esteemed glass workshop and those who worked there.



John Dikeman at his work bench, Tiffany Studios, 1921. Photo: The Metropolitan Museum of Art / Art Resource, NY / Art Resource



408 TIFFANY STUDIOS

CARTOON AND FILIGREE FOR A 20-INCH 'POPPY'

SHADE, CIRCA 1910

watercolor on paper, gilt filigreed metal, ink on paper  
comprising: a watercolor cartoon and seventeen leaf and flower  
overlays for a 20-inch 'Poppy' lampshade, together with three later  
glass layout patterns  
watercolor: 10 1/4 x 15 1/4 in. (27.3 x 40.3 cm) (sight)

(22)

\$20,000-30,000

PROVENANCE:

John Dikeman, New York, Foreman of the Lamp Shop at  
Tiffany Studios, New York  
Thence by descent  
Christie's, New York, 10 December 1998, lot 366  
The Garden Museum Collection, Matsue, Japan  
Allen Michaan, California, acquired from the above, 2012

LITERATURE:

T. Horiuchi, *A Selection of 300 Works from Louis C. Tiffany Garden Museum*, Japan, 2001, p. 204 (present lot illustrated)  
A. Duncan, *Louis C. Tiffany: The Garden Museum Collection*, Suffolk, 2004, p. 345 (present lot illustrated)  
M. Eidelberg, A. Cooney Frelinghuysen, N. McClelland and L. Rachen, *The Lamps of Louis Comfort Tiffany*, New York, 2005, p. 72  
(present lot illustrated)





409 TIFFANY STUDIOS

EARLY AND RARE 'DRAGONFLY AND  
WATERFLOWERS' TABLE LAMP, CIRCA 1900  
leaded glass, mosaic Favrile glass, patinated bronze  
17½ in. (45.1 cm) high, 16 in. (40.6 cm) diameter of shade  
oil canister impressed *TIFFANY STUDIOS NEW YORK 23866*  
with custom Garden Museum Collection case

\$350,000-500,000

PROVENANCE:

Lillian Nassau, New York  
Barbra Streisand, Los Angeles, 1979  
The Garden Museum Collection, Matsue, Japan, circa 1990  
Allen Michaan, California, acquired from the above, 2012

LITERATURE:

Tiffany Glass and Decorating Company, *Lamps and Fixtures*, New York, 1899, no. 67 (for a period photograph of the 'Dragonfly and Waterflowers' shade)  
*Grafton Galleries, Exhibition of L'Art Nouveau: S. Bing, Paris*, London, 1899, p. 22 (for a description of this model which debuted in this exhibition)  
W. R. Bradshaw, "Favrile Glass", *The House Beautiful*, vol. 7, no. 5, April 1900, p. 278 (for a reference to the 'Dragonfly and Waterflowers' design)  
E. Neustadt, *The Lamps of Tiffany*, New York, 1970, p. 131 (for a period photograph of the base)  
A. Duncan, *Tiffany at Auction*, New York, 1981, pp. 143, no. 380 (base), 256, no. 781 (for a period photograph of the 'Dragonfly and Waterflowers' shade)  
A. Duncan, M. Eidelberg, and N. Harris, *Masterworks of Louis Comfort Tiffany*, London, 1989, p. 80 (for a period photograph of the 'Dragonfly and Waterflowers' shade)

T. Horiuchi, ed., *The World of Louis Comfort Tiffany: A Selection from The Anchorman Collection*, Japan, 1994, p. 81 (present lot illustrated)  
T. Horiuchi, *A Selection of 300 Works from Louis C. Tiffany Garden Museum*, Japan, 2001, p. 92, no. 104 (present lot illustrated)  
A. Duncan, *Louis C. Tiffany: The Garden Museum Collection*, Suffolk, 2004, pp. 306-307 (present lot illustrated)  
M. Eidelberg, A. Cooney Frelinghuyzen, N. A. McClelland and L. Rachen, *The Lamps of Louis Comfort Tiffany*, New York, 2005, pp. 21 (for a period photograph of the 'Dragonfly and Waterflowers' shade), 186-188 (base)  
M. Eidelberg, N. Gray and M. K. Hofer, *A New Light on Tiffany: Clara Driscoll and the Tiffany Girls*, London, 2007, inside cover (base) pp. 14, fig. 3 (for a period illustration of the base from *New York Daily News*, April 17, 1904), 15, fig. 4 (base), 42, 45, 60, 66 (for references pertaining to Clara Driscoll's designs for the 'Dragonfly' lampshade model), 96-97 (base)  
K. Conway and L. Parrott, *Tiffany's Glass Mosaics*, Corning, New York, 2017, p. 197 (for an illustration of the model from *New York Daily News*, April 17, 1904)  
A. Duncan, *Tiffany Lamps and Metalware*, Suffolk, 2019, pp. 2 and 27, no. 54 (base), 47, no. 147 and 56, no. 181 (shade)





Louis Comfort Tiffany, Working Drawing for "Dragonfly, flying round" shade, ca. 1905.. Metropolitan Museum of Art, New York. Photo: © The Metropolitan Museum of Art / Art Resource, NY / Art Resource.

The "Dragonfly" is one of Tiffany Studios' earliest recorded lampshade designs: designed by Clara Driscoll, it made its debut in Siegfried Bing's 1899 exhibition *L'Art Nouveau* at the Grafton Gallery in London, identified as a "Dragon-fly design," presented on a blown glass base, and illustrated in Tiffany Studios 1899 catalogue *Lamps and Fixtures*. In April 1900, an article in *The House Beautiful* celebrated Tiffany's latest development in combining metal with Favrile glass and their advancement in the manufacture of electrical fixtures: "Metal and glass are twin products of fire, and their joint use is very appropriate. A dragon-fly design is of richly colored leaded glass, with large dragonflies and water-flowers."

In 1904, a "Dragonfly and Waterflowers" shade appears illustrated on a mosaic glass base, described as "Mrs. Driscoll's Paris Prize Dragon Fly Lamp." Driscoll was the head of the Women's Glass Cutting Department at Tiffany Studios and worked there for seventeen years. In an article from April 17, 1904, she was highlighted in *The New York Daily News* as one of the few American women who earned \$10,000 or more per year. She references the design in her letter: "This Dragonfly lamp is an idea that I had last summer and which Alice [Gouvy] worked out on a plaster mould... After she had made the drawing on this plaster mould I took it in hand and we worked and worked on it till the cost built up at such a rate that they had to mark it \$250.00 when it was finished and everybody, even Mr. Belknap, thought it was impractical on account of the cost, but... then Mr. Mitchell and Mr. Belknap said—It is very original and makes talk, so perhaps it is not a bad investment. Then Mr. Tiffany got wind and came down and said it was the most interesting lamp in the place and then a rich woman bought it and then Mr. Tiffany said she couldn't have it, he wanted it to go to London and have another one made for her and one to go to Paris."

The "Dragonfly and Waterflowers" design was still in production in 1906, identified as "model 1467, 16 in. Dragonfly and water flowers design" and priced at \$90 in the 1906 Price List. Less than five examples of the model are known to exist, including an example on a blown glass base in the collection of the Corning Museum of Glass, New York (inv. 2013.4.4).

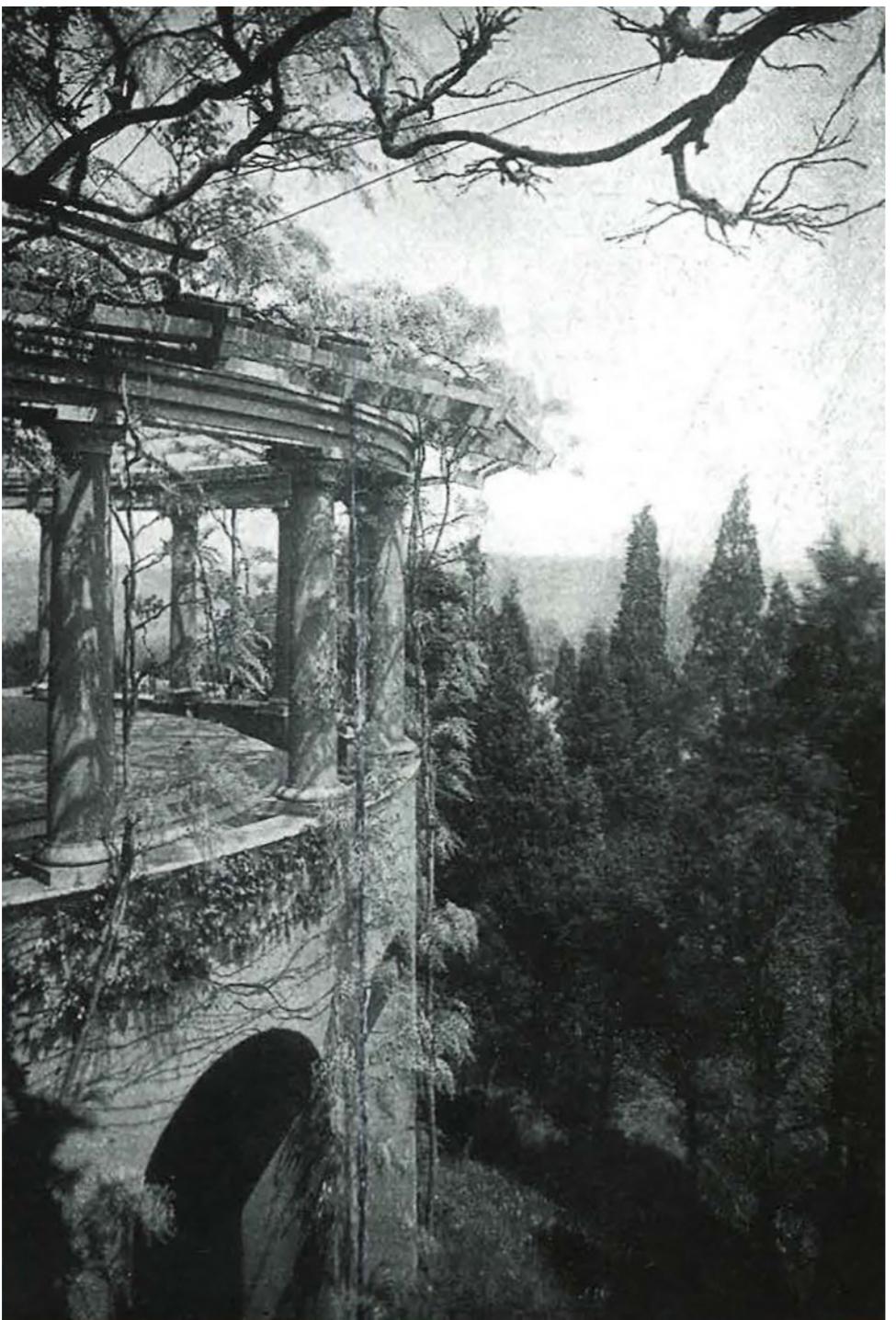
This rare "Dragonfly and Waterflowers" shade on a spectacular "Dragonfly" mosaic base, is a stunning example of a significant turning point in the history of Tiffany Studios.



Drawing of "Dragonfly" Lamp, designed by Clara Driscoll, originally printed in the *New York Daily News*, April 17, 1904



WISTRIA  
TRANSOM



The wisteria canopy at Laurelton Hall, illustrated in *The House Beautiful*, January 1914, p.41.

## TIFFANY'S SUPERB VIEW

BRINGING NATURE INDOORS

Louis Tiffany's knowledge of botany was nearly on par with that of a professional horticulturist, as his having been on the managing board of the New York Botanical Gardens attests. His adoration of flowers played an integral role in all facets of his life and this love was on full display at Laurelton Hall, the artist's 580-acre estate in Oyster Bay, Long Island.

With the assistance of head gardener William Donald and 35 to 40 other full-time gardeners on the estate's permanent staff, Louis Tiffany landscaped the property in much the same way as he would paint on a giant canvas, planting numerous swaths of flowers, trees and colorful shrubs over wide expanses of land. An enormous greenhouse on site also enabled the interior of the mansion to be continually decorated from end to end with potted plants and cut flowers.

The intent of many of Tiffany's leaded glass windows for his domestic commissions was to create a seamless transition from indoors to outdoors by replicating exterior landscapes featuring flowers. As early as 1878, well before he began producing windows commercially, Tiffany created an element for his own rooms at the Bella apartments to accomplish this goal: "Speaking of flowers, we are to have a window garden. See how I have anticipated it by painting, on the side of the window casing, vines and leaves, carrying them to the top of the window in this conventional manner. Thus the contrast between flowers and window casing will not be so abrupt and startling. Nothing must stand isolated in the room, but, by means of art, all are subtly connected."

That was exactly Tiffany's intent again with the window offered here, made approximately thirty years later for the dining room at Laurelton Hall. The inspiration originated from his fondness for flowering vines, especially the wisteria. The Japanese variety, originally simply called the "blue vine," was brought to the United States in 1830 and eventually named after the American anatomist and physician Caspar Wistar. In addition to being familiar with the plant's incredible appearance when blooming, Tiffany was



Tiffany Studios, Transom, circa 1915. The Charles Hosmer Morse Museum of American Art, Winter Park, Florida. Photo: (c) Charles Hosmer Morse Foundation, Inc.

likely also well aware that the wisteria in Japan symbolized long life and immortality, as well as signifying love and tenderness. His adoration for the vine is obvious, as he planned for wisteria to grow over large sections of the mansion and elsewhere on the estate.

The Laurelton Hall dining room was bordered at one end by the centrally-situated Smoking Room and at the other end with a set of glass doors that allowed a spectacular view of Oyster Bay and led outdoors to the Daffodil Terrace. A visitor to the house in 1914 offered the following description:

*The dining room represents a subtle adaptation of Chinese themes. As is everywhere manifest at Laurelton, the motif, wherever it be, has first passed through the crucible of Mr. Tiffany's fancy. Emerging, it is something new, unique—a distinct decorative entity. This room particularly discloses the touch of the alchemist. Frieze, walls, floors and furniture make up a composition which escapes all possibility of confusion with a type.*

During the spring and summer months, diners had a colorful view of the canopy of blossoming wisteria vines growing directly outside. In the fall and winter, however, the view was considerably drearier. Tiffany, being a supreme colorist, needed something that would enliven the room and at the same time complement its basic blue and white theme. His solution was to place a set of seven leaded glass transom windows depicting flowering wisteria directly above the doors leading outside.

This is the only window of the seven created that is in private hands; the other six are in the permanent collection of the Charles Hosmer Morse Museum of American Art (Winter Park, FL). A large brown, plum and light yellow vine extends upward on one side and branches out horizontally over a pale olive and green trellis. Descending from the branches are a multitude of lush opalescent racemes in brilliant shades of navy, cobalt, violet and lavender among brown-streaked green foliage. The delicately beautiful background replicates the approach of dusk, shading from an opalescent deep blue on top to a purple-streaked translucent blue in the middle that continues to blue-tinged transparent glass at the bottom.

Items with a documented Laurelton Hall provenance rarely come onto the market and are rightfully considered to be artistic and historical treasures. Louis Tiffany supervised every aspect of the estate's interior design and this panel explicitly and superbly captures his decorating virtuosity. The window is an extraordinary reminder of Tiffany's unsurpassed talent for translating his abiding love of nature into transcending works of art.

*— Paul Doros, former curator of glass at the Chrysler Museum of Art, Norfolk, VA and author of The Art Glass of Louis Comfort Tiffany (New York, 2013)*



David Aronow, The entrance loggia at Laurelton Hall, from pergola, 1930s. The Metropolitan Museum of Art, New York. Photo (c) The Metropolitan Museum of Art / Art Resource, NY / Art Resource



Wisteria pergola at Laurelton Hall, circa 1918. Photograph by Frances Benjamin Johnston. Photo: Courtesy of Library of Congress, Prints & Photographs Division

410 TIFFANY STUDIOS

IMPORTANT 'WISTERIA' TRANSOM WINDOW  
FROM THE DINING ROOM OF LOUIS COMFORT  
TIFFANY'S PRIVATE ESTATE, LAURELTON HALL,  
OYSTER BAY, LONG ISLAND, CIRCA 1905

leaded glass  
35 x 46½ in. (88.9 x 118.1 cm) (sight)

\$700,000-1,000,000

PROVENANCE:

Louis Comfort Tiffany, Laurelton Hall, Long Island  
Bruce and Adele Randall, New York  
The Garden Museum Collection, Matsue, Japan, circa 1990s  
Allen Michaan, California, acquired from the above, 2012

LITERATURE:

*The Extensive Collection of the Louis Comfort Tiffany Foundation*,  
auction catalogue, Parke-Bernet Galleries, Inc., New York, 1946,  
inside cover (for a period photograph of Laurelton Hall), p. 15  
(for the present lot in situ at Laurelton Hall)  
G. Speenburgh, *The Arts of the Tiffanys*, 1956, p. 101 (for the  
present lot in situ at Laurelton Hall)  
H. Winter, *The Dynasty of Louis Comfort Tiffany*, 1966, p. 137  
(for the present lot in situ at Laurelton Hall)  
H. McKean, *The 'Lost' Treasures of Louis Comfort Tiffany*, New  
York, 1990, figs. 1-7 (for 'Wisteria' transom windows from Laurelton  
Hall currently in the Morse Museum collection)  
T. Horiuchi, ed., *The World of Louis Comfort Tiffany A Selection  
from the Anchorman Collection*, Nagoya-shi, 1994, p. 64 (present  
lot illustrated)  
R. Koch, *Louis C. Tiffany: The Collected Works of Robert Koch*,  
Atglen, 2001, p. 126 (for the present lot in situ at Laurelton Hall)  
T. Horiuchi, *A Selection of 300 Works from Louis C. Tiffany Garden  
Museum*, Japan, 2001, p. 80, no. 91 (present lot illustrated)  
A. Duncan, *Louis C. Tiffany: The Garden Museum Collection*,  
Suffolk, 2004, pp. 152 (for the present lot in situ at Laurelton Hall)  
and 153 (present lot illustrated)  
N. Long, ed., *The Tiffany Chapel at the Morse Museum*, Winter  
Park, 2002, p. 23, no. 14 (for 'Wisteria' transom windows from  
Laurelton Hall currently in the Morse Museum collection)  
A. Cooney Frelinghuysen, *Louis Comfort Tiffany and Laurelton Hall:  
An Artist's Country Estate*, New York, 2006, cover, pp. 80, fig. 119,  
94-95, figs. 149-151 (for 'Wisteria' transom windows from Laurelton  
Hall currently in the Morse Museum collection), fig. 156 (for the  
present lot in situ at Laurelton Hall)  
*Timeless Beauty: The Art of Louis Comfort Tiffany*, Atglen, 2016,  
pp. 114-117 (for 'Wisteria' transom windows from Laurelton Hall  
currently in the Morse Museum collection)





Present lot in situ, circa 1910-1920. Dining room, Laurelton Hall, shown in the Parke-Bernet sale catalogue for the 1946 auction of the contents of the house



# PARADISE LOST

## THE CROSS-CULTURAL SPLENDOR OF TIFFANY'S LAURELTON HALL

Completed in 1905, Laurelton Hall was perhaps Louis Comfort Tiffany's greatest artistic achievement. Wholly designed by Tiffany, the eighty-four room, eight-level Aesthetic movement showpiece sat on nearly 600 acres overlooking Oyster Bay, Long Island. The entirety of the estate took more than two years to complete at a cost of over two million dollars. Not only did Tiffany specify every detail of the architecture to his exacting standards, but also the creation of the sprawling gardens, the Romanesque terraces, and abundant fountains and pools.

As reflected in Tiffany's many art forms, the exoticism of other worlds clearly presided at Laurelton Hall. An impressive pair of towering ceramic Ming-style Chinese seated Buddhist lions over five feet tall guarded the entrance to the Loggia. These cross-cultural influences seen on the exterior of Laurelton Hall were also witnessed on the interior. The 'Main Hall,' featuring an impressive recessed central fountain, was surrounded by Byzantine influenced mosaic tiles covering the walls and extending up two-floors, with limestone columns topped by Asian-inspired capitals at the uppermost registers. A 'Chinese Carved Red and Gold Lacquer Octagonal Room' displayed lacquer wares from China and Japan, from the Ming dynasty and Edo period and beyond. And the 'American Indian Room,' with multiple shelves holding early basket weavings from the Klickitat and Salishan tribes of North America's Pacific Northwest, captivated any visitor to Laurelton Hall. The estate was also home to one of the most important Ming Dynasty Imperial Palace carpets ever created (sold at Christie's New York, 14 October 2020, lot 20, \$1,710,000). Amongst this symphony of stimuli seen in the furniture and objects, Tiffany placed the best examples of his Studios' glass in the form of lighting, Favrile glass vases, and impressive stained glass windows. One such example was the transom window for the dining room. This handsome border of cascading Wisteria allowed for easterly light to flood in and blur the line between

interior and exterior (see lot 410, the important Wisteria transom, which is one of the original seven created for the estate). Nature was clearly paramount in Tiffany's surroundings.

In 1918, Tiffany created the Louis Comfort Tiffany Foundation, which established Laurelton Hall as a retreat and study center for young artists. Of the eighty-four rooms in the immense structure, many were converted to art galleries of every variety with paintings by several important artists of the time, including a collection of work by Louis Comfort Tiffany himself. This melting pot of artistic notions and pioneering craftsmanship provided a breeding ground for education and innovation in American art. In 1946, thirteen years after Tiffany's death, the Foundation made the difficult decision to liquidate and sell the contents of Laurelton Hall. Parke-Bernet Galleries held the enormous sale of 1,147 lots, *Objects of Art of Three Continents and Antique Oriental Rugs, The Extensive Collection of the Louis Comfort Tiffany Foundation*, 24-28 September 1946 (see lot 413). The order of sale provided a mix of Tiffany Studio works such as chandeliers, lighting, cabinet vases, enamels and more, along with Egyptian and Roman Antiquities, historic textiles and carpets, Native American baskets, Japanese netsuke and lacquers, and Chinese jades, pottery and porcelains.

Sadly, in 1957, the Laurelton Hall estate sustained a fire which consumed much of the structure and left little in its wake. Hugh McKean, a one-time artist in residence and Foundation trustee, and his wife, Jeanette Genius McKean, salvaged what they could from the ruins in order to preserve the glory of the once renowned estate. Key architectural elements that were saved were generously donated to the Metropolitan Museum of Art in New York upon the renovations of the American Art wing in 1978. The largest portion of the treasures from Laurelton Hall can be found in the Charles Hosmer Morse Museum of American Art (Winter Park, Florida).



David Aronow, Front Elevation showing Belltower and Projecting Veranda, Laurelton Hall, Oyster Bay, New York, 1924. Courtesy of Library of Congress, Prints & Photographs Division

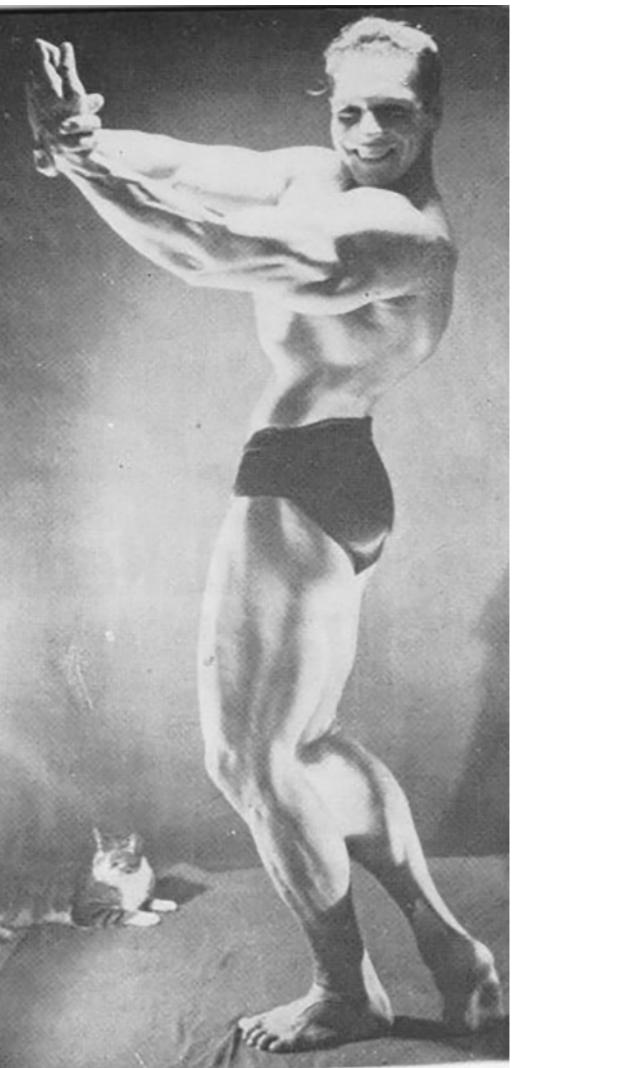
# THE PASSION OF THE COLLECTOR

BRUCE RANDALL AT LAURELTON HALL

A devotional pursuit of excellence was in the nature of Bruce Randall (1931-2010). At the age of twenty-one, Randall dedicated himself to weight lifting and competed in key competitions such as World's Strongest Man. Although never to win the top title, in the summer of 1955 Randall weighed north of 400 pounds and could dead-lift 770 pounds. At what appeared to be peak strength, Randall transformed with all the dedication and perseverance exemplified before to focus on body-building. In less than two years, Randall dropped in weight to 231 pounds and concentrated on physique – he entered an exclusive world of muscle building occupied by only a few. In his own words, Randall endeavored to "look at life from the other side of the weight picture" and in 1959 Randall won the top seated prize of Mr. Universe at the London Palladium.

This ferocious drive for distinction permeated many facets of Randall's life. Drawing inspiration from his father, a noted antiquarian book dealer, Randall approached collecting in the same way he concentrated on his body – with vigor, determination and excellence. As a member of Montgomery Ward's sports advisory staff, Randall traveled across the country to mentor high school youths in the importance of physical fitness. During these trips, Randall visited antique shops and markets where he encountered works by Tiffany Studios such as lamps, Favrlie glass vases and bronze 'fancy goods'. Not unexpectedly, Randall embarked upon an insatiable hunt for the very best in every discipline to which Tiffany had applied himself. Along the way, Randall acquired a parcel of land at Laurelton Hall, Tiffany's renowned Oyster Bay country estate, where he would house his growing collection of Tiffany works of art. He came to understand that collecting was more than a pursuit for the best, it was also an intellectual endeavor and an acute responsibility to preserve the past.

Randall's message to the world was "Your body is your home... keep it fit." It's with this emphasis on perfection that Tiffany too approached his art and life. "It is almost axiomatic with Tiffany that a functional object must also be beautiful, and he achieved this goal in such diverse media as glass, bronze, enamel and pottery." Bruce Randall too understood the body not only as a functional organism, but also a beautiful one.



Bruce Randall, circa 1965



411 LOUIS COMFORT TIFFANY (1848-1933)

'ROCCABRUNNA', 1874

watercolor, gouache, ink on paper laid on board  
14 x 20½ in. (35.6 x 52.1 cm) (unframed)  
signed *Louis C. Tiffany* (lower right), titled and dated  
*Roccabrunna France Nov 8 1874* (lower left)

\$10,000-15,000

PROVENANCE:

The Garden Museum Collection, Matsue, Japan, circa 1990  
Allen Michaan, California, acquired from the above, 2012

EXHIBITED:

New York, New York, New York University - Faculty of Arts and Sciences, Grey Art Museum and Study Center, *Louis Comfort Tiffany: The Paintings*, March - May 1979, p. 27, pl. 4, cat. no. 59  
(present lot illustrated)

LITERATURE:

A. Duncan, *Louis Comfort Tiffany*, New York, 1992, p. 17  
(present lot illustrated)  
T. Horiuchi, *A Selection of 300 Works from Louis C. Tiffany Garden Museum*, Japan, 2001, p. 176, no. 258 (present lot illustrated)  
A. Duncan, *Louis C. Tiffany: The Garden Museum Collection*, Suffolk, 2004, p. 33 (present lot illustrated)



# MAKING A MARK

## THE WATERCOLORS OF LOUIS COMFORT TIFFANY

Louis Comfort Tiffany painted in watercolors and opaque gouache throughout his life. In 1867, he began to exhibit with the American Society for Painters in Water Colors, where his mentor and friend, Samuel Colman (1832-1920), served as its first president. The English practice of using watercolors to sketch outdoors provided a source of inspiration, as did the luminous works of J. M. W. Turner (1775-1851), who was known for his experiments with the quality and tint of his paper. Tiffany did use fine commercial papers, but he and Colman also salvaged old wrapping paper which they prepared with thinned glue. This surface had a flecked, handmade appearance, sometimes featuring bits of straw, and the tan/brown color resembled the tobacco-water tint associated with Turner.

In the early months of 1868, Tiffany studied in Paris with genre painter Léon-Charles-Adrien Bailly (1826-1871), though he also became fascinated with French Orientalism, an approach to Realism based on firsthand experience of Moorish Spain and North Africa. At the same time, it was steeped in the fantasy of the "other" and enhanced with exotic details derived from contemporary photography. Tiffany explored parts of Spain, Morocco, and Egypt in 1870-1871 in the company of Robert Swain Gifford (1840-1905). Tiffany's *Desert Scene* (1873) depicts nomadic Bedouins with their camels and tents in the evening in the vicinity of an oasis. The subject, as well as the dramatic sky, recalled work by Alexandre-Gabriel Decamps (1803-1860).

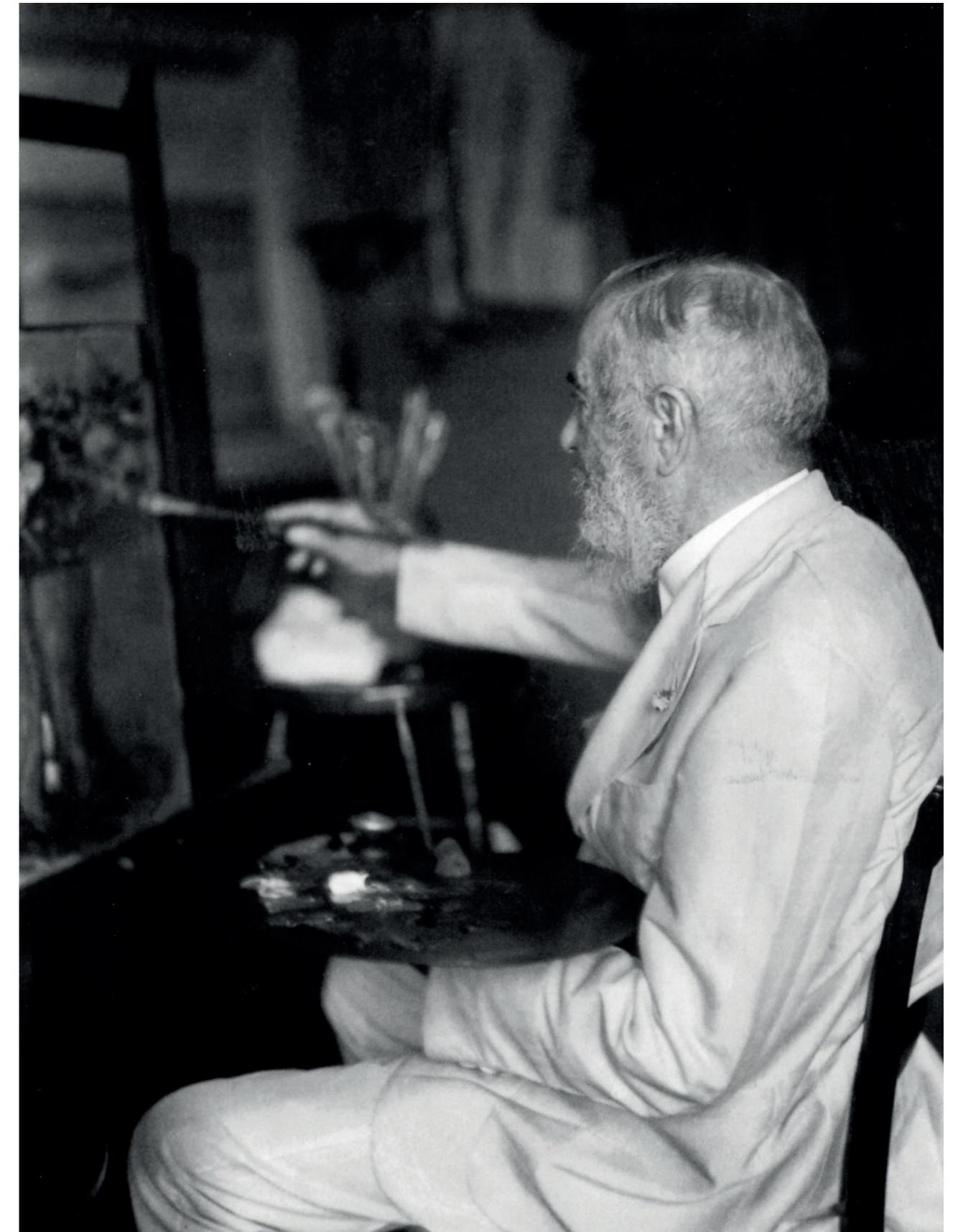
In 1874, Tiffany traveled through Europe with his pregnant wife, Mary, and May-May, his young daughter. By November, they had settled in the French Riviera town of Menton (Mentone when it was part of Italy) to await the birth of their child.

Roccabruna (today Roquebrune, translated as "brown rock") was about four miles from Menton via the Corniche Road. Situated on a steep incline, its buildings stood between dramatic vertical stone outcrops. On November 8, 1874, Tiffany selected a view which included the ruined medieval castle and the bell tower of the church of Ste. Marguerite. Records show that Tiffany painted several scenes of Roccabruna from different vantage points in both watercolor and oil. In 1919, the Laurelton Hall Picture Gallery included three of these watercolors; acknowledging that there are some typographic errors in the associated inventory, one of these, possibly no. 96, is likely the work presented here.

In his watercolor of the monumental spiral staircase that was part of the seventeenth-century Francois I wing of the royal château at Blois, France, Tiffany focused attention on the architectural detail of the staircase, while also infusing it with sunlight and shadows. The composition was based on an albumen print by Séraphin-Médéric Mieusement (1840-1905). Although Tiffany's painting is undated, it appears to have been exhibited in the winter of 1887-1888 at the Architectural League of New York as *The Staircase Tower in the Castle of Blois*. Likewise, in 1919, the Laurelton Hall Picture Gallery included an undated watercolor titled *Chateau at Blois, France* that accords in size with the painting offered here.

Today, Tiffany is far better known as a decorative artist, but as indicated in *The Art Work of Louis C. Tiffany* (1914), his stellar career was launched with his recognition as a painter. And when he later created Laurelton Hall, his Picture Gallery stood as an important part of his artistic legacy.

- Roberta A. Mayer, PhD, Professor Emerita, Art History, Bucks County Community College



Louis Comfort Tiffany, circa 1915



Séraphin-Médéric Mieusement, No. 631. Blois. Château, escalier dit de François I, c. 1880-1900. Albumen print, Charles Hosmer Morse Museum of American Art, 65-030-0732. Stamped "Return to Tiffany Glass and Decorating Company"

**412 LOUIS COMFORT TIFFANY (1848-1933)**  
**'DOUBLE STAIRCASE IN THE COURTYARD AT BLOIS', CIRCA 1887**

watercolor, gouache, pencil on wrapping paper laid on board  
18½ x 13 in. (47 x 33 cm) (unframed)  
signed in ink *Louis C. Tiffany* (lower right)

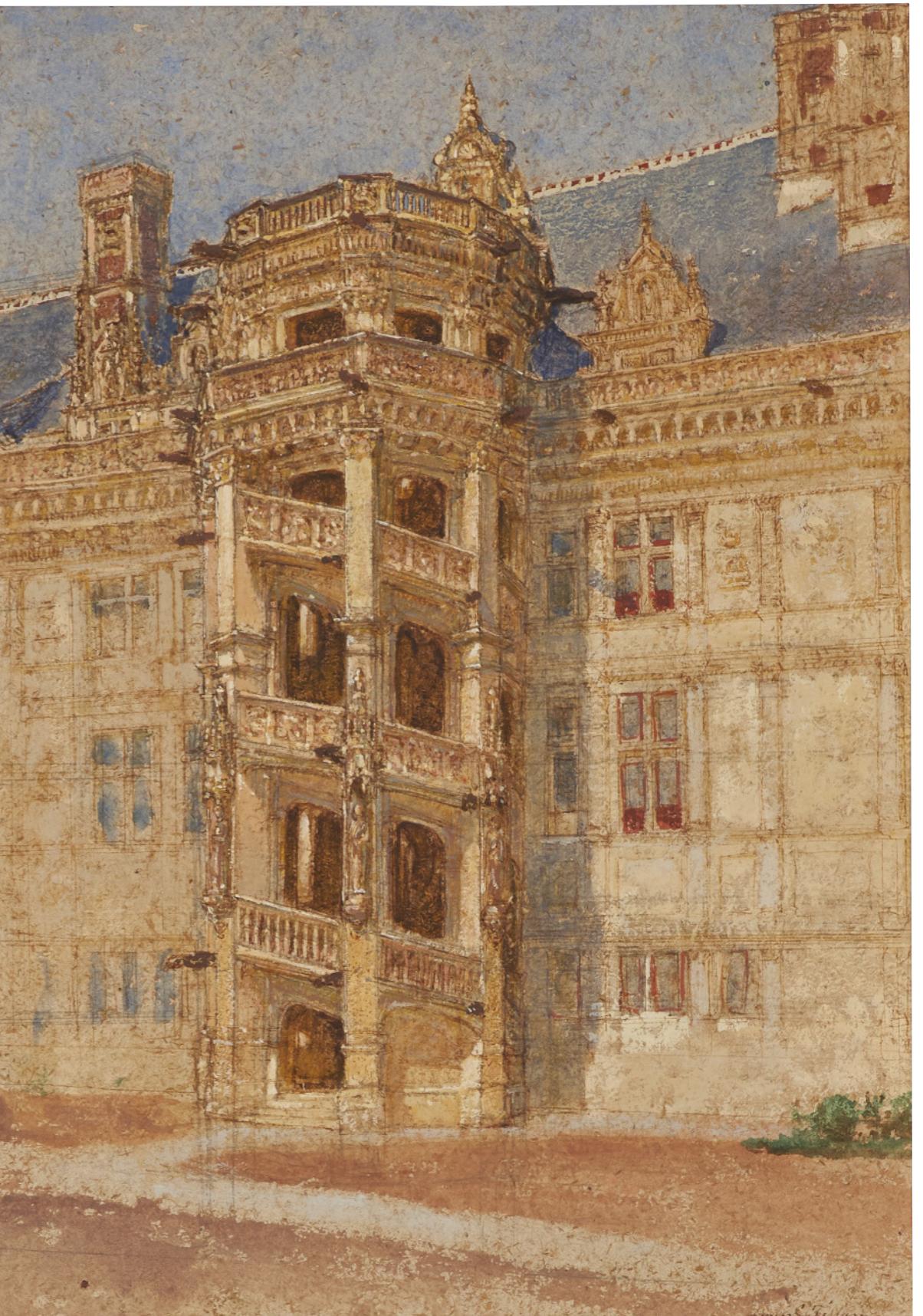
\$10,000-15,000

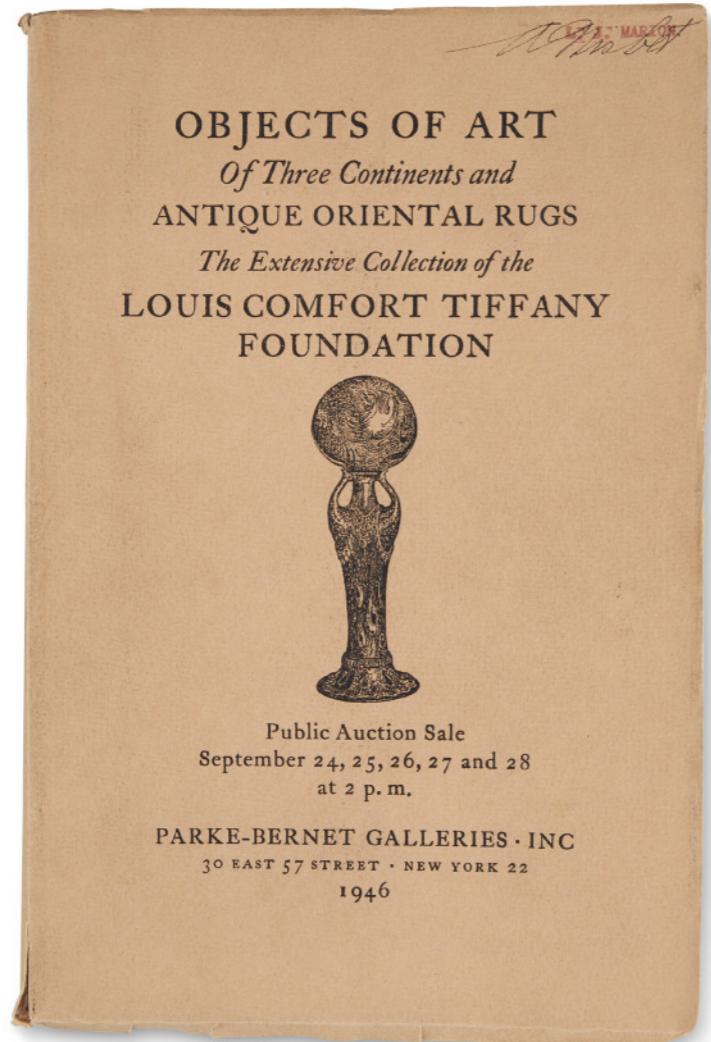
**PROVENANCE:**

Sotheby's, New York, 5 December 1998, lot 639  
The Garden Museum Collection, Matsue, Japan  
Allen Michaan, California, acquired from the above, 2012

**LITERATURE:**

T. Horiuchi, *A Selection of 300 Works from Louis C. Tiffany Garden Museum*, Japan, 2001, p. 177, no. 260 (present lot illustrated)  
A. Duncan, *Louis C. Tiffany: The Garden Museum Collection*, Suffolk, 2004, p. 32 (present lot illustrated)





**413 PARKE-BERNET GALLERIES INC.**

AUCTION CATALOGUE, SEPTEMBER 24-28, 1946

Catalogue 785, Objects of Art of Three Continents and Antique Oriental Rugs, The Extensive Collection of the Louis Comfort Tiffany Foundation, Public Auction Sale, September 24, 25, 26, 27 and 28 at 2 p.m.

9 1/2 x 6 1/4 x 3 1/4 in. (24.1 x 15.9 x 1.9 cm)

\$500-700

**414 TIFFANY STUDIOS**

'PEACOCK' CYPRIOTE VASE, CIRCA 1897

Favrile glass

23 1/2 in. (58.7 cm) high

engraved L.C.T. Favrile E121

with custom Garden Museum Collection case

\$15,000-20,000

**PROVENANCE:**

The Garden Museum Collection, Matsue, Japan, circa 1990  
Allen Michaan, California, acquired from the above, 2012

**LITERATURE:**

H. Townsend, "American and French Applied Art at the Grafton Galleries", *International Studio*, vol. 8, 1899, p. 41  
(for a related example)

A. Duncan, *Louis C. Tiffany: The Garden Museum Collection*, Suffolk, 2004, p. 233 (present lot illustrated)

P. Doros, *The Art Glass of Louis Comfort Tiffany*, New York, 2013, p. 164-170 (for related 'Peacock' examples)



**415 TIFFANY STUDIOS**

MONUMENTAL VASE, CIRCA 1895

Favrile glass  
17½ in. (45.1 cm) high, 13 in. (33 cm) diameter  
with Tiffany Glass and Decorating Company paper label  
with custom Garden Museum Collection case

\$15,000-20,000

Please see Christies.com for additional provenance and  
literature references

**416 TIFFANY STUDIOS**

SCENT BOTTLE, CIRCA 1898

Favrile glass, silver plate  
4½ x 1½ x ½ in. (10.8 x 3.8 x 1.3 cm)  
engraved *L.C.T. o8990*  
with custom Garden Museum Collection case

\$10,000-15,000

**PROVENANCE:**

The Garden Museum Collection, Matsue, Japan, circa 1990  
Allen Michaan, California, acquired from the above, 2012

**LITERATURE:**

A. Duncan, *Louis C. Tiffany: The Garden Museum Collection*, Suffolk, 2004, p. 528 (present lot illustrated)

**417 TIFFANY STUDIOS**

BUD VASE, CIRCA 1895

Favrile glass  
8¼ in. (20.9 cm) high, 4¾ in. (12 cm) diameter  
with Tiffany Glass and Decorating Company paper label  
with custom Garden Museum Collection case

\$5,000-7,000

**PROVENANCE:**

The Garden Museum Collection, Matsue, Japan, circa 1990  
Allen Michaan, California, acquired from the above, 2012

**LITERATURE:**

A. Duncan, *Louis C. Tiffany: The Garden Museum Collection*,  
Suffolk, 2004, p. 211 (present lot illustrated)



418 TIFFANY STUDIOS

'PEACOCK' TABLE LAMP, CIRCA 1905

leaded glass, patinated bronze, Favriole glass  
25½ in. (64.1 cm) high, 18½ in. (47 cm) diameter  
shade impressed *TIFFANY STUDIOS NEW YORK*  
base impressed *TIFFANY STUDIOS NEW YORK* 23923 with  
Tiffany Glass and Decorating Company monogram  
with custom Garden Museum Collection case

\$120,000-180,000

PROVENANCE:

The Garden Museum Collection, Matsue, Japan, circa 1990  
Allen Michaan, California, acquired from the above, 2012

LITERATURE:

H. Winter, *The Dynasty of Louis Comfort Tiffany*, 1966, p. 178  
E. Neustadt, *The Lamps of Tiffany*, New York, 1970, pp. 138, no. 196  
and 139, no. 197  
A. Duncan and W. Feldstein, Jr., *The Lamps of Tiffany Studios*,  
New York, 1983, pp. 130-131  
A. Duncan, *Louis C. Tiffany: The Garden Museum Collection*,  
Suffolk, 2004, p. 308 (present lot illustrated)  
M. Eidelberg, A. Cooney Frelinghuysen, N. McClelland, L. Rachen,  
*The Lamps of Louis Comfort Tiffany*, New York, 2005, pp. 201-202,  
no. 65  
M. Eidelberg, N. Gray and M. K. Hofer, *A New Light on Tiffany: Clara  
Driscoll and the Tiffany Girls*, London, 2007, p. 7  
M. K. Hofer and R. Klassen, *The Lamps of Tiffany Studios: Nature  
Illuminated*, New York, 2016, p. 32, no. 8  
A. Duncan, *Tiffany Lamps and Metalware*, Suffolk, 2019, p. 55, no.  
179; p. 162, no. 657 (shade)



419 LOUIS COMFORT TIFFANY (1848-1933)

'DESERT SCENE', 1873

watercolor, gouache, pencil on paper

12 x 20 1/4 in. (30.5 x 51.1 cm) (unframed)

signed and dated *Louis C. Tiffany 73* (lower right)

\$15,000-20,000

**PROVENANCE:**

The Garden Museum Collection, Matsue, Japan, circa 1990

Allen Michaan, California, acquired from the above, 2012

**LITERATURE:**

T. Horiuchi, *A Selection of 300 Works from Louis C. Tiffany Garden Museum*, Japan, 2001, p. 179, no. 265 (present lot illustrated)

A. Duncan, *Louis C. Tiffany: The Garden Museum Collection*, Suffolk, 2004, p. 51 (present lot illustrated)



# A SENSE OF OCCASION

## THE GERTRUDE VANDERBILT WHITNEY COMMISSION



Adolf de Meyer, three-quarter length portrait of Gertrude Vanderbilt Whitney (Mrs. Harry Payne Whitney) wearing a jeweled gown and tiara and holding a peacock feather fan, circa 1916. Library of Congress Prints and Photographs Division Washington, D.C.

Despite his training under Tiffany & Co.'s acclaimed Design Director Edward C. Moore, hollowware designed by Louis Comfort Tiffany is exceedingly rare. Fewer than twenty known works in silver have been attributed to him. This scarcity of Tiffany's work in silver is underscored by the fact that the liquidation sale of Tiffany Studio's stock in 1936 contained not a single piece of solid silver. The auction of 1,726 lots contained bronze, Favrile glass, stained glass, silver-plated wares, and oriental carpets (see catalogue, *Products of Louis Comfort Tiffany Studios on the Premises*, 46 West 23rd Street, New York, Joseph and Jacobson Auctioneers, May 18-23, 1936).

Only one other silver tea service is known to have been designed by Louis Comfort Tiffany, and that service was for his own personal use at Laurelton Hall, the highly publicized mansion of his own design in Oyster Bay, New York, completed in 1905. Made between 1902 and 1904, the four-piece tea service was the only silver in the 1946 auction of the contents of Laurelton Hall (see catalogue, *Favrile Glass...Objects of Art, Paintings, Antiques, Decorations, Belonging to the Louis Comfort Tiffany Foundation, Removed from Laurelton Hall*, Parke-Bernet Galleries, September 24-28, 1946, p. 199). Three pieces of Laurelton Hall service are now in the collection of the Los Angeles County Museum of Art, illustrated in Leslie Greene Bowman, *Virtue in Design*, L.A.C.M.A., 1990, p. 124. The tea service, which originally also included a kettle on lampstand, was displayed in the dining room at Laurelton Hall, and was possibly used with a copper tray as illustrated in Robert Koch, *Louis C. Tiffany, Rebel in Glass*, 1964, and in Charles H. Carpenter, Jr., "The Silver of Louis Comfort Tiffany," *op.cit.*, fig. 1, p. 392.

Both the Laurelton Hall service and the present example were likely made by Julia Munson, talented metalworker and supervisor at Tiffany Studios. The visible hammer marks and high quality chasing on both services indicate her hand. At the time the Whitney tea service was made, Louis Comfort Tiffany was vice-president and artistic director of Tiffany & Co., which likely accounts for the inclusion of Tiffany & Co. tray and salver with this service.

A silver, gold and enamel vase designed By Louis Comfort Tiffany for the 1915 Panama-Pacific International Exposition was sold in these rooms on 24 January 2020, lot 380.

420 TIFFANY & CO.

RARE AND IMPORTANT SIX-PIECE TEA AND COFFEE SERVICE, COMMISSIONED BY GERTRUDE VANDERBILT WHITNEY AND HER HUSBAND HARRY PAINTE WHITNEY FOR THE MARRIAGE OF THEIR NIECE, EMILY FRANCES WHITNEY TO ALLAN LINDSAY BRIGGS, CIRCA 1910

designed by Louis Comfort Tiffany, New York  
silver

comprising: a kettle on lampstand, a teapot, a coffee pot, a creamer, a two-handled sugar bowl and cover, a waste bowl, a similar two-handled tray and a similar circular salver  
the kettle on lampstand: 12½ in. (32.4 cm.) high

351 oz. 18 dwt. (10,944 gr.) gross weight  
each engraved with monogram *EFW*, tea and coffee set marked *TIFFANY STUDIOS 925/1000* and numbered 1842, the tray and salver marked *Tiffany & Co.*, tray numbered 6905-6320, salver numbered 5765-4374

with custom Garden Museum Collection case (8)

\$40,000-60,000

PROVENANCE:

Emily Frances Whitney and Allan Lindsay Briggs, commissioned by Gertrude Vanderbilt Whitney and her husband Harry Paine Whitney from Tiffany & Co., circa 1910

Charles H. Carpenter, Jr., Connecticut

*The Charles H. Carpenter Jr. Collection: 19th Century American Silver*, Christie's, New York, 20 January 1994, lot 53

The Garden Museum Collection, Matsue, Japan

Allen Michaan, California, acquired from the above, 2012

EXHIBITED:

New York, New York, New York Historical Society, *Tiffany Silver*, 1980  
New York, New York, Cooper-Hewitt Museum, *Design in the Service of Tea*, August - October 1984

Boston, Massachusetts, Museum of Fine Arts, *The Silver of Tiffany & Co., 1850-1987*, 1987

Baltimore, Maryland, Baltimore Museum of Art, *Louis Comfort Tiffany: Revelations of True Beauty*, 1989

LITERATURE:

C.H. Carpenter Jr. and M. G. Carpenter, *Tiffany Silver*, New York, 1978, pp. 47-50, fig. 47-49 and p. 265, fig. 319 (present lot illustrated)

"The Silver of Louis Comfort Tiffany", *The Magazines Antiques*, New York, February 1980, p. 391, pl. ii

C. H. Carpenter, *The Silver of Tiffany & Co.*, Boston, 1987

T. Horiuchi, *A Selection of 300 Works from Louis C. Tiffany Garden Museum*, Japan, 2001, p. 157, no. 227 (present lot illustrated)

A. Duncan, *Louis C. Tiffany: The Garden Museum Collection*, Suffolk, 2004, pp. 438-439 (present lot illustrated)



# ALL THE GILDED RAGE

TIFFANY'S CELEBRATED INTERIORS



View of the Hall in the William S. Kimball House, Rochester, New York, *Artistic Houses*, 1883

**A**s the son of the prominent New York jeweler Charles Lewis Tiffany (1812-1902) and a trained painter, Louis C. Tiffany developed a sophisticated understanding of both the fine and the decorative arts. He also had a considerable flair for business. Working in collaboration with some of the most noted artists and craftsmen of his day, from 1878 Tiffany developed a robust roster of interior design clients whose wealth and patronage allowed him to showcase his skill and experiment with materials and techniques that would define his career as a decorator.

One such client was William S. Kimball. After serving as a US Naval mechanic under Samuel Francis Du Pont in the 1860s, Kimball settled in Rochester where he earned a fortune as the head of William S. Kimball & Company tobacco manufacturers (merged with American Tobacco Company in 1890). In addition to his business success, Kimball held a number of civic and social positions, acting as trustee of the Rochester Savings Bank, president of the Rochester City Hospital, and director of the Rochester Railway Company among other roles.

In 1881 Kimball hired Tiffany to design the interior of his house that would reflect his state as "one of Rochester's foremost citizens." Referred to as Kimball's Castle, the house was built in a sprawling Shingle Style and featured a hall, library, dining room, and parlor in custom Tiffany finish.

For the hall of the residence, Tiffany created a 'Moorish' sitting room which he separated from the staircase using a screen carved from panels of teakwood that were sent to New York by Lockwood de Forest from his workshop in Ahmedabad, India. Critics praised the splendid effect of the room, noting that "Messrs. Louis C. Tiffany and Company, to whom was intrusted [sic] the decoration of Mr. Kimball's house, have here accomplished an extremely interesting result in perspective and color" (*Artistic Houses*, Vol. 2 (New York: D. Appleton & Co., 1884), p. 159).

The furniture of the hall, photographed in the second volume of *Artistic Houses* (1884), consisted of a hall table and settee, *en suite*, with distinctive lobed boll feet and studded nail decorations which are consistent with those on the present two side chairs as well as the accompanying sofa. The furniture was likely supplied by Tiffany, with de Forest acting as an official associate of the firm Louis C. Tiffany & Co., Associated Artists.

Elsewhere in the Kimball residence one could find the drop-leaf desk and matching table, with copper mounts, carved teak inset, and bands of nail-head decoration. Copper was frequently used in Tiffany's interiors during the 1880s (as well as in his glassworks later) and was valued for its malleability as well as for its warm finish which complemented lustrous hardwoods. The desk and table demonstrate Tiffany's attention to material in the achievement of beauty and design, the grain of the wood carefully aligned across surface and leaf and the circular pattern created by the hammering of the mounts echoed in the decorative studding on the drawers and legs. An almost identical desk, possibly in a different wood, appeared in the drawing room designed by Tiffany for Hamilton Fish at 251 East 17th Street in New York, illustrating the firm's ability simultaneously to streamline manufacture and to cater to the bespoke desires of wealthy clients.

While the origins of an association between Kimball and Tiffany are unknown, that Kimball hired the artist to design his interiors speaks to the former's ambitions on a social and artistic level. The rise of the interior decorator in the final two decades of the nineteenth century coincided with a renewed interest in the arts of home decoration, as the profits of industry produced not only new time for leisure but also new spaces in which to spend it. Salons, dining rooms, and other rooms for entertaining became the hallmarks of a genteel household as well as the showplaces for new talent and creativity – a fact on which Tiffany, a keen entrepreneur and ardent advocate of art in the US, was quick to capitalize.

When the second volume of *Artistic Houses*, a subscription edition dedicated to "the most beautiful and celebrated homes in the United States," was published in 1884, the text noted: "Mr. W. S. Kimball's House, in Rochester, New York, is known to the decorators and architects of New York City as one of the finest private residences of the interior of the State." The interiors of the house were contemporary with some of Tiffany's most notable early decorating projects, including his own rooms in the Bella apartments (1878) and on Madison Avenue (c. 1884), rooms in the residences of George Kemp (1879) and Cornelius Vanderbilt II (begun 1881), and the White House (1882–83).

– Laura C. Jenkins, PhD Candidate, The Courtauld Institute of Art



Exterior view of William S. Kimball mansion, Rochester, New York, circa 1881. Photo courtesy of Rochester Museum and Science Center

**421 LOUIS C. TIFFANY AND ASSOCIATED ARTISTS**

PAIR OF SIDE CHAIRS FOR THE WILLIAM S. KIMBALL  
HOUSE, ROCHESTER, NEW YORK, CIRCA 1881

ash, brass, velvet upholstery

37 $\frac{1}{4}$  x 20 $\frac{1}{4}$  x 19 $\frac{1}{2}$  in. (94.6 x 51.4 x 49.5 cm)

(2)

\$30,000-40,000

**PROVENANCE:**

William S. Kimball, Rochester, New York, commissioned from Louis C.

Tiffany and Associated Artists, New York, circa 1881

The Garden Museum Collection, Matsue, Japan, circa 1990

Allen Michaan, California, acquired from the above, 2012

**LITERATURE:**

G. William Sheldon, *Artistic Houses*, vol. 2, pt. 2, New York, 1884, pp. 159-160, pl. 30-31 (for period photographs of the William S. Kimball house)

*The Opulent Interiors of the Gilded Age*, New York, 1987, pp. 70, pl. 52 and 81, pl. 67 (for period photographs of the William S. Kimball house)

T. Horiuchi, *A Selection of 300 Works from Louis C. Tiffany Garden Museum*, Japan, 2001, p. 173, no. 254 (present lot illustrated)

A. Duncan, *Louis C. Tiffany: The Garden Museum Collection*, Suffolk, 2004, pp. 85-86 and 88 (for period photographs of the William S. Kimball house), 88 (present lot illustrated)



422 LOUIS C. TIFFANY AND ASSOCIATED ARTISTS

SOFA FOR THE WILLIAM S. KIMBALL HOUSE,

ROCHESTER, NEW YORK, CIRCA 1881

satinwood, brass, velvet upholstery

39½ x 75½ x 28 in. (100.3 x 191.8 x 71.1 cm)

\$40,000-60,000

**PROVENANCE:**

William S. Kimball, Rochester, New York, commissioned from Louis C. Tiffany and Associated Artists, New York, circa 1881

Arthur Fitzwilliam Tait, circa 1920

The Garden Museum Collection, Matsue, Japan, circa 1990

Allen Michaan, California, acquired from the above, 2012

**LITERATURE:**

G. William Sheldon, *Artistic Houses*, vol. 2, pt. 2, New York, 1884, pp. 159-160, pl. 30-31 (for period photographs of the William S. Kimball house)

*The Opulent Interiors of the Gilded Age*, New York, 1987, pp. 70, pl. 52 and 81, pl. 67 (for period photographs of the William S. Kimball house)

T. Horiuchi, *A Selection of 300 Works from Louis C. Tiffany Garden Museum*, Japan, 2001, pp. 170-171, no. 249 (present lot illustrated)

A. Duncan, *Louis C. Tiffany: The Garden Museum Collection*, Suffolk, 2004, pp. 85-86 and 88 (for period photographs of the William S. Kimball house), 89 (present lot illustrated)



423 LOUIS C. TIFFANY AND ASSOCIATED ARTISTS

DROP-LEAF PARTNER'S DESK FOR THE  
WILLIAM S. KIMBALL HOUSE, ROCHESTER,  
NEW YORK, CIRCA 1881

canary wood, teak, patinated brass  
30 $\frac{1}{4}$  x 84 $\frac{3}{4}$  x 36 in. (76.8 x 214.3 x 91.4 cm) (extended)  
50 $\frac{1}{2}$  in. wide (128.3 cm) (unextended)

\$40,000-60,000

PROVENANCE:

William S. Kimball, Rochester, New York, commissioned from  
Louis C. Tiffany and Associated Artists, New York, circa 1881  
Neal Auction Company, New Orleans, 26 October 1991, lot 593  
The Garden Museum Collection, Matsue, Japan  
Allen Michaan, California, acquired from the above, 2012

LITERATURE:

G. William Sheldon, *Artistic Houses*, vol. 2, pt. 1, New York, 1884,  
pl. 45 (for a period photograph of the Hamilton Fish house featuring  
a related desk in a darker stain)  
G. William Sheldon, *Artistic Houses*, vol. 2, pt. 2, New York, 1884,  
pp. 159-160, pl. 30-31 (for period photographs of the William S.  
Kimball house)  
*The Opulent Interiors of the Gilded Age*, New York, 1987, pp. 70,  
pl. 52 (for a period photograph of the Hamilton Fish residence  
featuring a related desk in a darker stain) and 81, pl. 67  
(for period photographs of the William S. Kimball house)  
A. Duncan, *Louis Comfort Tiffany*, New York, 1992, pp. 39  
(for the present lot in situ at the William S. Kimball house),  
40-41 (present lot illustrated)  
T. Horiuchi, ed., *The World of Louis Comfort Tiffany: A Selection  
from The Anchorman Collection*, Japan, 1994, pp. 134-135  
(present lot illustrated)  
T. Horiuchi, *A Selection of 300 Works from Louis C. Tiffany Garden  
Museum*, Japan, 2001, p. 172, no. 250 (present lot illustrated)  
A. Duncan, *Louis C. Tiffany: The Garden Museum Collection*,  
Suffolk, 2004, pp. 86 (for the present lot in situ at the William S.  
Kimball house), 87 (present lot illustrated)





An Interior view of the William S. Kimball House, Rochester, New York, circa 1883

**424 LOUIS C. TIFFANY AND ASSOCIATED ARTISTS**  
LIBRARY TABLE FOR THE WILLIAM S. KIMBALL  
HOUSE, ROCHESTER, NEW YORK, CIRCA 1881  
canary wood, patinated brass  
30 $\frac{3}{4}$  x 40 x 27 $\frac{3}{4}$  in. (78.2 x 101.5 x 70.5 cm)

\$40,000-60,000

**PROVENANCE:**  
William S. Kimball, Rochester, New York, commissioned from Louis C. Tiffany and Associated Artists, New York, circa 1881  
Neal Auction Company, New Orleans, 26 October 1991, lot 592  
The Garden Museum Collection, Matsue, Japan  
Allen Michaan, California, acquired from the above, 2012

**LITERATURE:**  
G. William Sheldon, *Artistic Houses*, vol. 2, pt. 2, New York, 1884, pp. 159-160, pl. 30-31 (for period photographs of the William S. Kimball house)  
*The Opulent Interiors of the Gilded Age*, New York, 1987, pp. 70, pl. 52 and 81, pl. 67 (for period photographs of the William S. Kimball house)

A. Duncan, *Louis Comfort Tiffany*, New York, 1992, p. 39 (for period photographs of the William S. Kimball Residence)

T. Horiuchi, *A Selection of 300 Works from Louis C. Tiffany Garden Museum*, Japan, 2001, p. 173, no. 252 (present lot illustrated)

A. Duncan, *Louis C. Tiffany: The Garden Museum Collection*, Suffolk, 2004, pp. 85, 86, and 88 (for period photographs of the William S. Kimball house), 86 (for the present lot in situ at the William S. Kimball house), 87 (present lot illustrated)



**425 CHARLES DE KAY (1848-1935)**

'THE ART WORK OF LOUIS C. TIFFANY',

LIMITED EDITION, 1914

published by Garden City: Doubleday, Page & Company, 1914  
one of ten copies printed on parchment

with original cardboard box and leather case designed by Louis  
C. Tiffany with deluxe clasps  
gilt bronze, vellum, cardboard  
with box: 13½ x 11 x 3¾ in. (34.3 x 28 x 8.6 cm)  
book: 12½ x 10 x 3 in. (32.1 x 25.4 x 7.6 cm)

\$20,000-30,000

**PROVENANCE:**

The Garden Museum Collection, Matsue, Japan, circa 1990  
Allen Michaan, California, acquired from the above, 2012

**LITERATURE:**

H. F. McLean, *The "Lost" Treasures of Louis Comfort Tiffany*, New York,  
1980, p. 8

T. Horiuchi, ed., *The World of Louis Comfort Tiffany: A Selection  
from the Anchorman Collection*, Nagoya-shi, 1994, p. 6 (present lot  
illustrated)

R. Koch, *Louis C. Tiffany: The Collected Works of Robert Koch*, Atglen,  
2001, p. 146

T. Horiuchi, *A Selection of 300 Works from Louis C. Tiffany Garden  
Museum*, Japan, 2001, p. 210 (present lot illustrated)

A. Duncan, *Louis C. Tiffany: The Garden Museum Collection*, Suffolk,  
2004, p. 571 (present lot illustrated)

A. Cooney Frelinghuysen, *Louis Comfort Tiffany and Laurelton Hall:  
An Artist's Country Estate*, New York, 2006, p. 106  
*Timeless Beauty: The Art of Louis Comfort Tiffany*, Atglen, 2016, p. 180

The present lot is one of ten copies which were printed in 1914 on  
parchment for private distribution. An alternate edition of 492 copies  
were printed on Japan paper. Another example of this limited edition  
is in the collection of the Metropolitan Museum of Art, New York (inv.  
no. 2011.431a-c).



**426 TIFFANY STUDIOS**

PAIR OF 'TURTLE-BACK TILE' SCONCES,  
CIRCA 1915

leaded glass, gilt bronze  
10½ x 14¾ x 4 in. (26.7 x 37.5 x 10.2 cm)  
one impressed *TIFFANY STUDIOS*, the other impressed  
*TIFFANY STUDIOS NEW YORK*  
with custom Garden Museum Collection case

\$40,000-60,000

**PROVENANCE:**

The Garden Museum Collection, Matsue, Japan, circa 1990  
Allen Michaan, California, acquired from the above, 2012

**LITERATURE:**

A. Duncan, *Louis C. Tiffany: The Garden Museum Collection*,  
Suffolk, 2004, pp. 326-327 (present lot illustrated)

A. Duncan, *Tiffany Lamps and Metalware*, Suffolk, 2019, p. 394,  
no. 1627 (one sconce illustrated)





Presumably a plaster model of the present lot.  
Clara Driscoll in her workroom at Tiffany Studios, with Joseph Briggs, 1901.  
The Metropolitan Museum of Art, New York.  
Photo: (c) The Metropolitan Museum of Art / Art Resource, NY / Art Resource

#### 427 TIFFANY STUDIOS

'MILKWEED POD' COVERED BOX, CIRCA 1908

stained oak  
4 $\frac{1}{2}$  in. (11.1 cm) high, 5 in. (12.7 cm) diameter  
with custom Garden Museum Collection case

\$15,000-20,000

**PROVENANCE:**

Joseph Briggs, Head of the Mosaic Department, Tiffany Glass & Decorating Company and Tiffany Studios, New York  
Thence by descent  
Neil Harrington, Apopka, Florida  
The Garden Museum Collection, Matsue, Japan, circa 1990  
Allen Michaan, California, acquired from the above, 2012

**LITERATURE:**

T. Horiuchi, *A Selection of 300 Works from Louis C. Tiffany Garden Museum*, Japan, 2001, p. 164, no. 234 (present lot illustrated)  
A. Duncan, *Louis C. Tiffany: The Garden Museum Collection*, Suffolk, 2004, pp. 356 (present lot illustrated), 369  
(for a period photograph of the model seemingly in plaster)  
M. Eidelberg, N. Gray and M. K. Hofer, *A New Light on Tiffany Clara Driscoll and the Tiffany Girls*, London, 2007, pp. 110-111, fig. 66  
(for the above period photograph)



# TIFFANY'S FIRST COMMISSION

THE GEORGE KEMP HOUSE, 720 FIFTH AVENUE



720 Fifth Avenue, New York, New York, circa 1879

In 1879 George Kemp, a wealthy pharmaceuticals manufacturer and social figure in New York, hired Louis C. Tiffany (1848–1933) to decorate a suite of rooms in his residence at 720 Fifth Avenue. Consisting of a hall, dining room, salon, and library, the commission was Tiffany's first as a professional interior decorator and featured many elements that would come to characterize his aesthetic: exotic materials, rich combinations of color and texture, and detailed carving designed to catch the eye and capture light and shadow. When completed the house was described as "one of the most striking dwellings in the city" and earned Tiffany a reputation as an expert in the arts of sumptuous living (*The Manufacturer and Builder*, May 1880, p. 104).

The timing of the Kemp commission was significant. Between 1878 and 1883, Louis C. Tiffany directed four businesses: Tiffany & Wheeler, established in partnership with Candace Wheeler (1827–1923), specializing in embroideries; Tiffany & de Forest, a decorating service formed in collaboration with Lockwood de Forest (1850–1932); L. C. Tiffany & Co., manufacturers of furniture; and Louis C. Tiffany & Co., Associated Artists, a consolidated firm that also enlisted the talents of Samuel Colman (1832–1920). The latter was restructured as Louis C. Tiffany & Co. in 1883 and by 1885 Tiffany would operate as sole proprietor under the name Tiffany Glass Company (later Tiffany Glass & Decorating Company), though he would continue to work with Wheeler, de Forest, and Colman on individual projects.

While working on the Kemp residence Tiffany also designed some of his most important public interiors. For the new Union League Club opened at Fifth Avenue and 39th Street in 1881,

Tiffany provided an elaborate hall inspired by his travels in Europe and North Africa. For the Veterans' Room of the Seventh Regiment Armory on Park Avenue, devised in consultation with Stanford White (1853–1906) and completed in 1881, he created a *tour de force* in woodwork, metals, and glass. As George Kemp was a member of the Club and contributed funds for the Armory, it is possible that he recommended Tiffany for both projects.

Of note in the Kemp dining room was a harmony between elements of interior decoration. In geometric paneling was repeated the form of a large sideboard designed to showcase fine porcelains and silvers, while light filtered through colored-glass transoms enlivened a frieze of gilded canvas painted with fruits and vegetables and picked out the glow of polished wood. Oak was used throughout the room as well as for the furniture, which was executed specially for it and completed the ensemble.

The present armchair was one of a set of chairs photographed in the Kemp dining room for D. Appleton & Company's *Artistic Houses*, published 1883–84. The form is reminiscent of examples from the sixteenth and seventeenth centuries, demonstrating Tiffany's appreciation for historical models, while foliate carving on the crest rail identifies it as part of the modern dining room suite. Numbering on the rear of the proper-left stretcher might indicate the involvement of Herter Brothers (active 1864–1906), another Tiffany associate who may also have executed furniture for Kemp's library.

—Laura C. Jenkins, PhD Candidate, The Courtauld Institute of Art



The dining room in the residence of George Kemp at 720 Fifth Avenue, New York, circa 1879

#### 428 LOUIS COMFORT TIFFANY (1848-1933)

ARMCHEIR FOR THE GEORGE KEMP HOUSE,  
720 FIFTH AVENUE, NEW YORK, CIRCA 1880  
execution attributed to Herter Brothers, New York  
white oak, brass, leather upholstery  
42 x 26 x 21½ in. (106.7 x 66 x 55.2 cm)  
impressed 5292

\$20,000-30,000

#### PROVENANCE:

George Kemp, 720 Fifth Avenue, New York, commissioned from  
Louis C. Tiffany, circa 1880  
Margaret Caldwell, New York  
The Garden Museum Collection, Matsue, Japan, circa 1990  
Allen Michaan, California, acquired from the above, 2012

#### LITERATURE:

G. William Sheldon, *Artistic Houses*, vol. 1, pt. 1, New York, 1883, pp.  
53-56, pl. 33 (for the present lot in situ at the George Kemp house)  
*The Opulent Interiors of the Gilded Age*, New York, 1987, pp. 132-135,  
pl. 139-142 (for period photographs of the George Kemp house), pl.  
141 (for the present lot in situ at the George Kemp house)  
A. Duncan, M. Eidelberg, and N. Harris, *Masterworks of Louis  
Comfort Tiffany*, London, 1989, p. 19 (present lot illustrated)  
A. Duncan, *Louis Comfort Tiffany*, New York, 1992, p. 34 (for the  
present lot in situ at the George Kemp house)  
T. Horiuchi, *A Selection of 300 Works from Louis C. Tiffany Garden  
Museum*, Japan, 2001, p. 173, no. 253 (present lot illustrated)  
A. Duncan, *Louis C. Tiffany: The Garden Museum Collection*, Suffolk,  
2004, pp. 78-79 (present lot illustrated)



**429 TIFFANY STUDIOS**

'PUSSY WILLOW' VASE, CIRCA 1905  
glazed earthenware  
10½ x 3½ x 3¼ in. (26 x 8.9 x 8.3 cm)  
incised under glaze with *LCT* monogram  
with custom Garden Museum Collection case

\$4,000-6,000

**PROVENANCE:**

The Garden Museum Collection, Matsue, Japan, circa 1990  
Allen Michaan, California, acquired from the above, 2012

*Please see Christies.com for additional literature references*

**430 TIFFANY STUDIOS**

THREE-HANDED VASE, CIRCA 1905-1910  
glazed earthenware  
6¾ in. (17.2 cm) high, 5½ in (14 cm) diameter  
with *LCT* monogram and engraved *P412 Tiffany-Favrile Pottery*  
with custom Garden Museum Collection case

\$4,000-6,000

**PROVENANCE:**

Sotheby's, New York, 9 June 2000, lot 309  
The Garden Museum Collection, Matsue, Japan  
Allen Michaan, California, acquired from the above, 2012

*Please see Christies.com for additional literature references*

**431 TIFFANY STUDIOS**

'PARROTS' EWER, CIRCA 1905  
glazed earthenware  
8¾ x 7¾ x 6½ in. (22.2 x 19.7 x 16.5 cm)  
incised under glaze *L.C.T. P159*  
with custom Garden Museum Collection case

\$4,000-6,000

**PROVENANCE:**

Sotheby's, New York, 9 June 2000, lot 307  
The Garden Museum Collection, Matsue, Japan  
Allen Michaan, California, acquired from the above, 2012

*Please see Christies.com for additional literature references*

**LITERATURE:**

P. Doros, *The Tiffany Collection of the Chrysler Museum at Norfolk*, Norfolk, 1978, p. 149, no. 226  
T. Horiuchi, *A Selection of 300 Works from Louis C. Tiffany Garden Museum*, Japan, 2001, 124, no. 160 (present lot illustrated)  
A. Duncan, *Louis C. Tiffany: The Garden Museum Collection*, Suffolk, 2004, p. 458 (present lot illustrated)

Another example of this model is in the collection of the Chrysler Museum of Art, Norfolk, Virginia (inv. no. 71.2907).





GLENMILLS SKYLIGHT



**432 TIFFANY STUDIOS**

'CLEMATIS' THREE-PANEL SKYLIGHT,  
FOR HARBEL MANOR, AKRON, OHIO,  
CIRCA 1915

leaded glass, steel frames

top panel: 58 1/2 x 73 x 10 in.

(148.6 x 185.4 x 25.4 cm)

middle panel: 52 1/4 x 74 x 10 in.

(132.7 x 188 x 25.4 cm)

bottom panel: 57 1/4 x 73 3/4 x 10 in.

(145.4 x 187.3 x 25.4 cm)

(3)

\$300,000-500,000

**PROVENANCE:**

Harvey and Idabelle Firestone, Akron, Ohio,  
commissioned

directly from Tiffany Studios, circa 1915

Private Collection

Christie's, New York, 26 May 1983, lot 337

Private Collection

Christie's, New York, 10 December 1998, lot 349

The Garden Museum Collection, Matsue, Japan

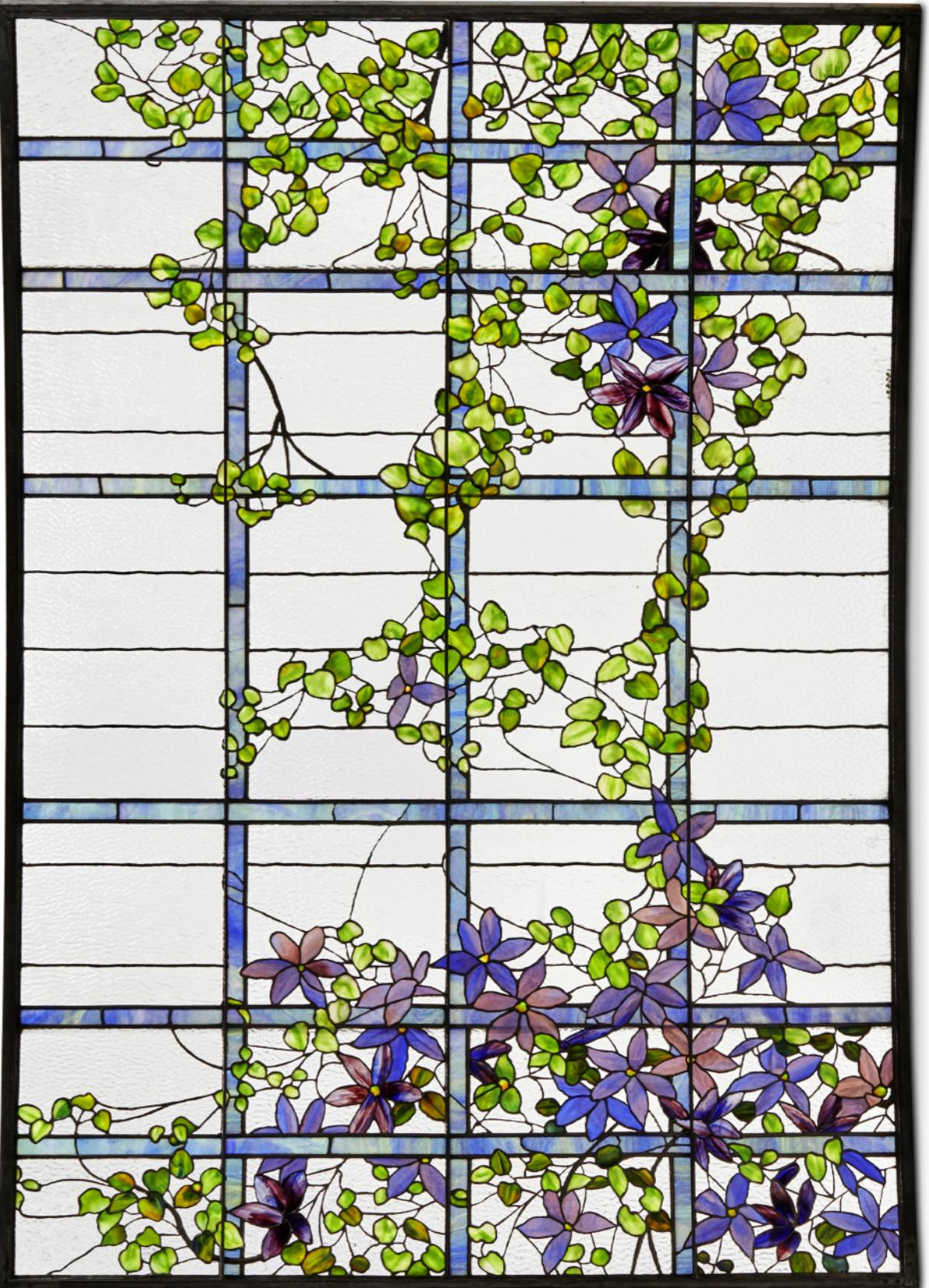
Allen Michaan, California, acquired from the above, 2012

**LITERATURE:**

A. Duncan, *Louis C. Tiffany: The Garden Museum Collection*, Suffolk, 2004, p. 168 (for the present lot in situ at Harbel Manor, present lot illustrated)

T. Horiuchi, *A Selection of 300 Works from Louis C. Tiffany Garden Museum*, Japan, 2001, pp. 70-71 (present lot illustrated)

C. de la Bédoyère, *Louis Comfort Tiffany Masterworks*, London, 2020, p. 40 (present lot illustrated)



Central panel of the present lot



Skylight installed in the passageway between the dining and breakfast rooms, Harbel Manor, Akron, Ohio, circa 1915

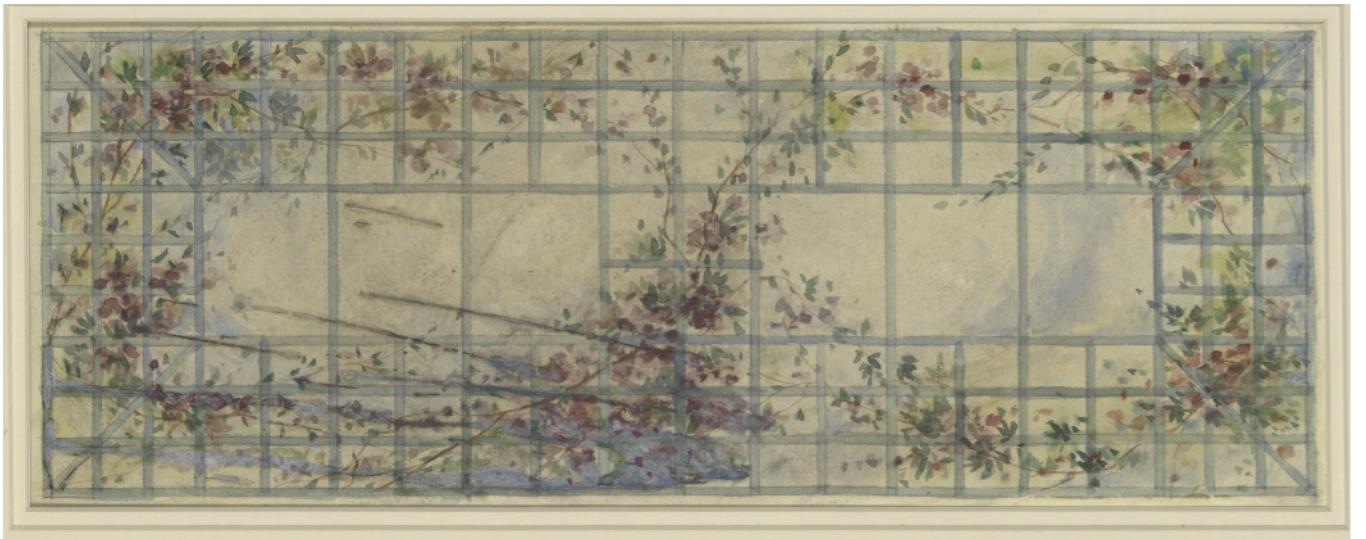
## DARING ILLUSION

THE HARVEY FIRESTONE 'PERGOLA'

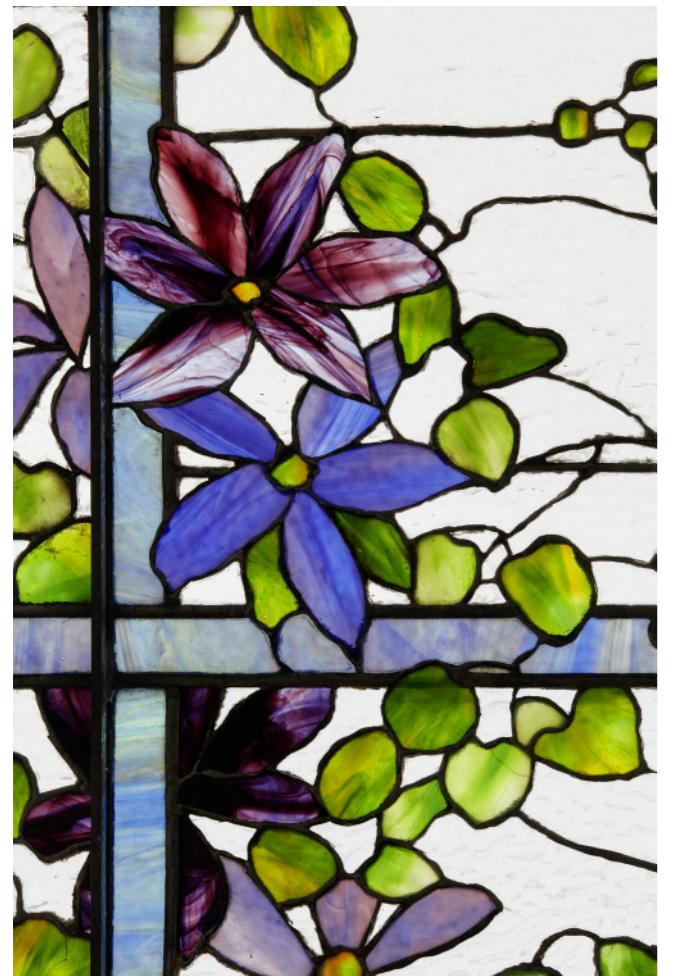
**H**arvey S. Firestone (1868-1938), who commissioned this stunning skylight of a trellis of clematis, was the founder of the Firestone Tire and Rubber Company, one of the first manufacturers of tires for the automobile industry. Firestone, a dynamic and active man, counted among his friends Henry Ford, Presidents Herbert Hoover and William Howard Taft, and naturalist John Burroughs. He built an English Tudor mansion in Akron, where his company was based, in 1912. He named it Harbel Manor – the name was a portmanteau of his and his wife Idabelle's names (other family properties also used the name – his estate in Florida, where he died, was Harbel Villa, and his rubber plantation in Liberia was simply Harbel). In 1915, Firestone enlarged the house when this skylight and its accompanying windows (now lost) were commissioned from Tiffany Studios to imitate a bower in a passageway between the dining room and breakfast room. By order of Firestone's will, the house was torn down in 1959, after the last family member who wanted to live there, his wife, had passed away in 1954.

The skylight is composed of three separate panels in individual steel frames with support bars that follow the pattern of the trellis and so are invisible. The background glass is clear with a rippled texture that scatters the light and helps obscure the roof structure above. The trellis is formed of streaky blue and amber glass, supporting dramatic flowers made of cobalt, white, and violet streaky glass and purple, lavender, and pink streaky glass. The tiny leaves are of various shades of green and white streaky glass. Fine copper foil joins the pieces, giving a naturalistic and organic quality to the shapes, the lines of the trellis, and the spidery tendrils of the vines. The delicate composition seems almost to tremble in an imagined breeze.

The clematis, which symbolizes cleverness and ingenuity, is an appropriate symbol for a captain of industry. The vibrant purple, pink, and white blooms twining about trellises served well for borders as well as skylights in Tiffany's work, imparting the impression of sitting in an arbor. Tiffany often combined it with morning glories, as in the spectacular landscape window in the Theodore Parker Unitarian Church in West Roxbury, MA, or with rambling roses in the skylight from Fenway Gate, a Boston mansion at 73 Hemenway Street.



Louis Comfort Tiffany, One of four designs for a skylight, 1895-1920. Metropolitan Museum of Art, New York.  
Photo: © The Metropolitan Museum of Art / Art Resource, NY / Art Resource



The plant was introduced to Europe from Japan in the first half of the nineteenth century and was a common addition to American gardens by the early twentieth century. Agnes Northrop, Tiffany's floral designer, probably saw them in the nurseries in Flushing, Queens, where she often sketched and photographed plants, a few blocks from her home.

Tiffany Studios presumably was so pleased with the Firestone composition that they used a photograph of it in a large advertisement in the February 1915 issue of *Country Life in America* (p. 19), calling the passageway a "loggia" to evoke Italian sunshine and Renaissance opulence. The picture showed two panels of the skylight and a set of three pairs of windows on the right side facing footed planters filled with ferns and flanked by torchières with flame-shaped Favriole-glass shades. The windows continued the clematis trellis design. An oriental runner, presumably also supplied by Tiffany Studios, led the viewer toward an open pair of doors at the end of the hallway. The company was promoting its interior decorating services as much as its stained glass - "The accompanying illustration shows Tiffany leaded glass as the distinctive feature of the attractive loggia which was decorated and furnished by Tiffany Studios." One can imagine resting in this hallway under bright dappled light from the stained glass, the fresh vegetal scent of the ferns further enhancing the sense of being in a pergola of flowers.

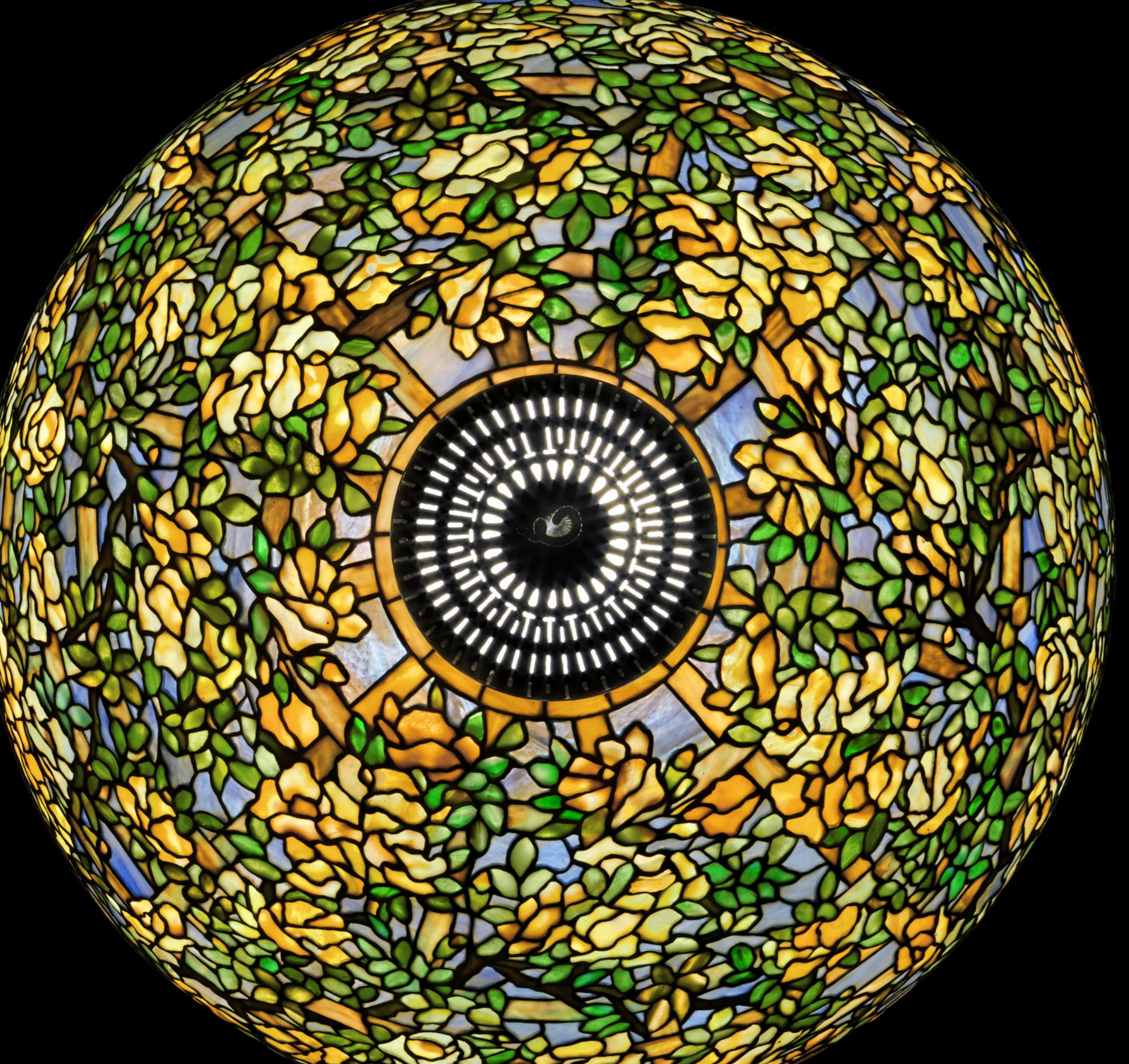
- Julie L. Sloan, consultant in stained glass, writes about windows from her home in Lake Placid, NY. She works on stained-glass conservation projects as well, including Frank Lloyd Wright's Unity Temple, and The Riverside Church in New York

**TIFFANY STUDIO**

**LOGGIA EXECUTED BY TIFFANY STUDIOS**  
THE ACCOMPANYING ILLUSTRATION SHOWS TIFFANY LEADED GLASS AS THE DISTINCTIVE FEATURE OF THE ATTRACTIVE LOGGIA WHICH WAS DECORATED AND FURNISHED BY THE TIFFANY STUDIOS. SUGGESTIONS AND ESTIMATES SUBMITTED ON DECORATIONS, FURNISHINGS, LIGHTING FIXTURES, ORNAMENTAL METAL WORK AND LEADED GLASS.

**TIFFANY STUDIO**  
347-355 MADISON AVE., COR. 45<sup>TH</sup> ST., NEW YORK CITY.  
CHICAGO OFFICE, ORCHESTRA BUILDING-BOSTON OFFICE, LAWRENCE BUILDING

Tiffany Studios Advertisement featuring the skylight installed in the passageway between the dining and breakfast rooms, Harbel Manor, Akron, Ohio, circa 1915



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Roses, photograph from the former collection of Agnes Northrop. Image courtesy of Damien Peduto Collection.

## A COLLECTOR'S PRIZED ENCOUNTER

TIFFANY'S RAMBLING ROSE

Vito D'Agostino, a New York teacher, was inspired by the artistry and craftsmanship exhibited in the lighting and mosaic panels produced by Tiffany Studios. In his pursuit of these beloved works, D'Agostino built one of the most storied, early collections of Tiffany. He was dedicated enough to acquire many works when Tiffany was liquidated in 1936. In 1933, he was fortunate to gain an invitation to Laurelton Hall, Louis Comfort Tiffany's home on Long Island, where he experienced the spectacular gardens and sprawling estate inspired by nature. This visit solidified his resolve to seek out the best and most unusual Tiffany pieces. A short list of the outstanding works that this tenacious collector was able to find over the years includes the Gould landscape window (later in the Garden Museum Collection), and the 'Squash' lamp at the Virginia Museum of Fine Arts. In 1998, Christie's offered a magnificent 'Magnolia' floor lamp from D'Agostino's collection and in 2001 Christie's also offered a rare 'Poppy' shade with exceptional coloration and composition.

Also within the collection was the present 'Yellow Rose' shade, one of only two known examples of this model. From the Tiffany Studios 1913 Price List, no. 1904, the 26 inch diameter *YELLOW ROSE* of domed shape, cost \$350. Sotheby's New York offered a 'Rambling Rose Trellis' floor lamp in 1989 at an estimate of \$50,000-70,000, *Property from the Estate of Luigi DiScala*, selling for \$132,000. This same lamp appeared on the auction market again in 1997, at Sotheby's New York, with a slightly higher estimate of \$80,000-120,000, ultimately reaching a buyer at \$261,000. The density of the design and the rarity of the shade undoubtedly allowed for the lamp to soar beyond market expectation.

Presented here is the other rare example of this model, formerly from the collection of Vito D'Agostino. The shade demonstrates the rambling canary yellow and amber toned roses abounding from a mottled deep brown and green viney, all fastened to a pale peach lattice work. The background is an opalescent pink and streaky baby blue with spots of deeper blue sky reminiscent of a slightly cloudy morning dawn.



**433 TIFFANY STUDIOS**

RARE 'YELLOW ROSE' FLOOR LAMP, CIRCA 1905

leaded glass, gilt bronze

78½ in. (199.4 cm) high, 26 in. (66 cm) diameter of shade  
shade with two small tags impressed *TIFFANY STUDIOS* and  
*NEW YORK*

base impressed *TIFFANY STUDIOS NEW YORK 376*  
with custom Garden Museum Collection case (shade)

\$600,000-800,000

**PROVENANCE:**

Vito D'Agostino, New York (shade)

The Garden Museum Collection, Matsue, Japan, circa 1990

Allen Michaan, California, acquired from the above, 2012

**LITERATURE:**

A. Duncan and W. Feldstein, Jr., *The Lamps of Tiffany Studios*,  
New York, 1983, pp. 104-105

T. Horiuchi, ed., *The World of Louis Comfort Tiffany: A Selection  
from The Anchorman Collection*, Japan, 1994, p. 86  
(present lot illustrated)

T. Horiuchi, *A Selection of 300 Works from Louis C. Tiffany Garden  
Museum*, Japan, 2001, p. 102, no. 124 (present lot illustrated)

A. Duncan, *Louis C. Tiffany: The Garden Museum Collection*,  
Suffolk, 2004, p. 324 (present shade illustrated)

A. Duncan, *Tiffany Lamps and Metalware*, New York, 2019, p. 231,  
no. 906 (shade) and p. 230, no. 903 and 904 (base)

434 JOHN LA FARGE (1835-1910)

'YELLOW ROSES IN A BLUE GLASS VASE',

CIRCA 1879

watercolor on paper

10 $\frac{3}{4}$  x 15 in. (27.3 x 38.1 cm) (sight)

\$30,000-50,000

**PROVENANCE:**

William Vareika Fine Arts Gallery, Newport, Rhode Island

Garden Museum Collection, Matsue, Japan, circa 1990

Allen Michaan, California, acquired from the above, 2012

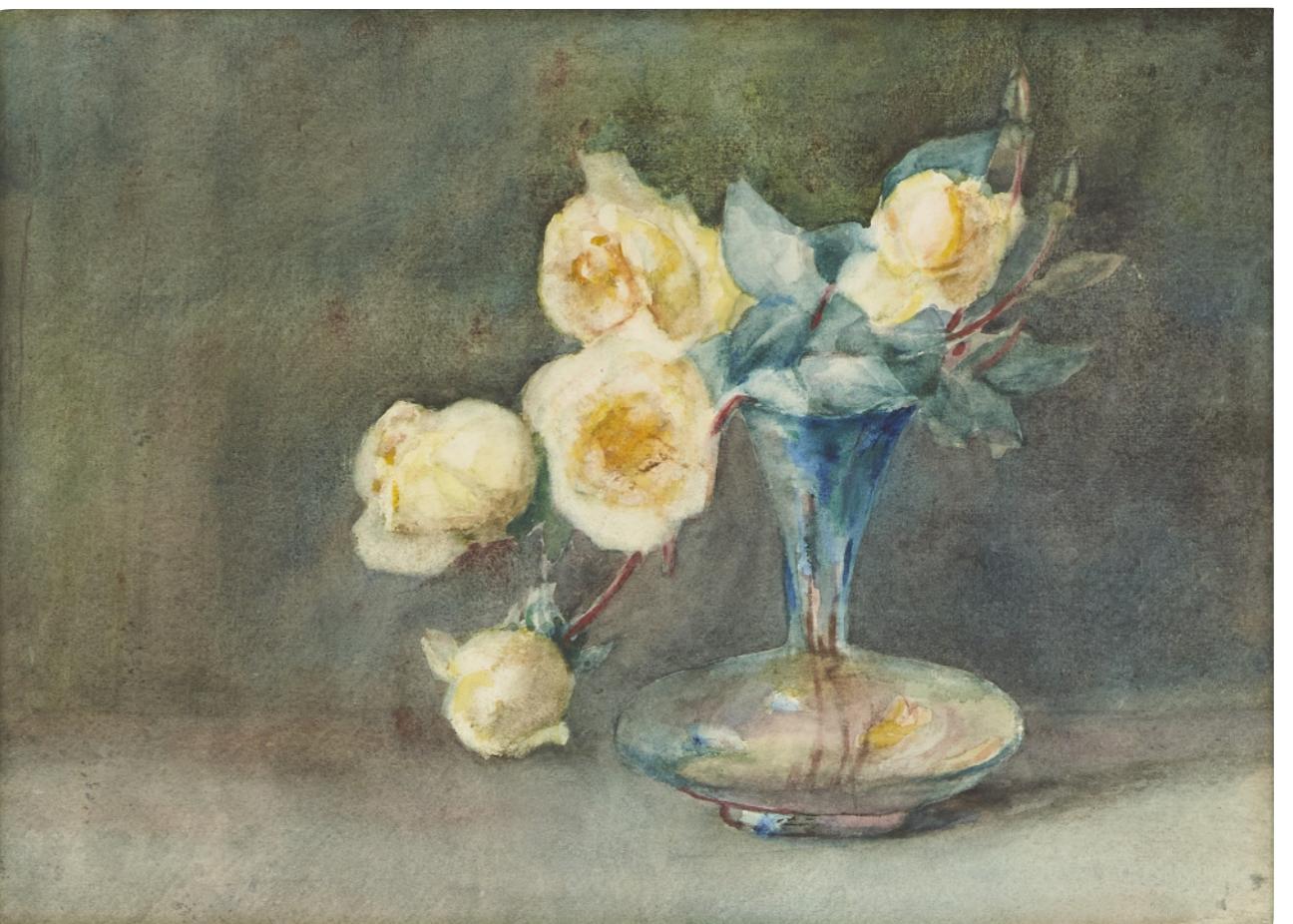
**EXHIBITED:**

Newport, Rhode Island, William Vareika Fine Arts, *John La Farge at the Union League Club*, February 1995, n.p., no. 26

**LITERATURE:**

A. Duncan, *Louis C. Tiffany: The Garden Museum Collection*, Suffolk, 2004, p.651 (present lot illustrated)

T. Horiuchi, *A Selection of 300 Works from Louis C. Tiffany Garden Museum*, Japan, 2001, p. 39 (present lot illustrated)



435 JOHN LA FARGE (1835-1910)

'HOLLYHOCKS' WINDOW, 1881

leaded glass

29 x 45 in. (73.7 x 114.3 cm) (sight)

\$40,000-60,000

PROVENANCE:

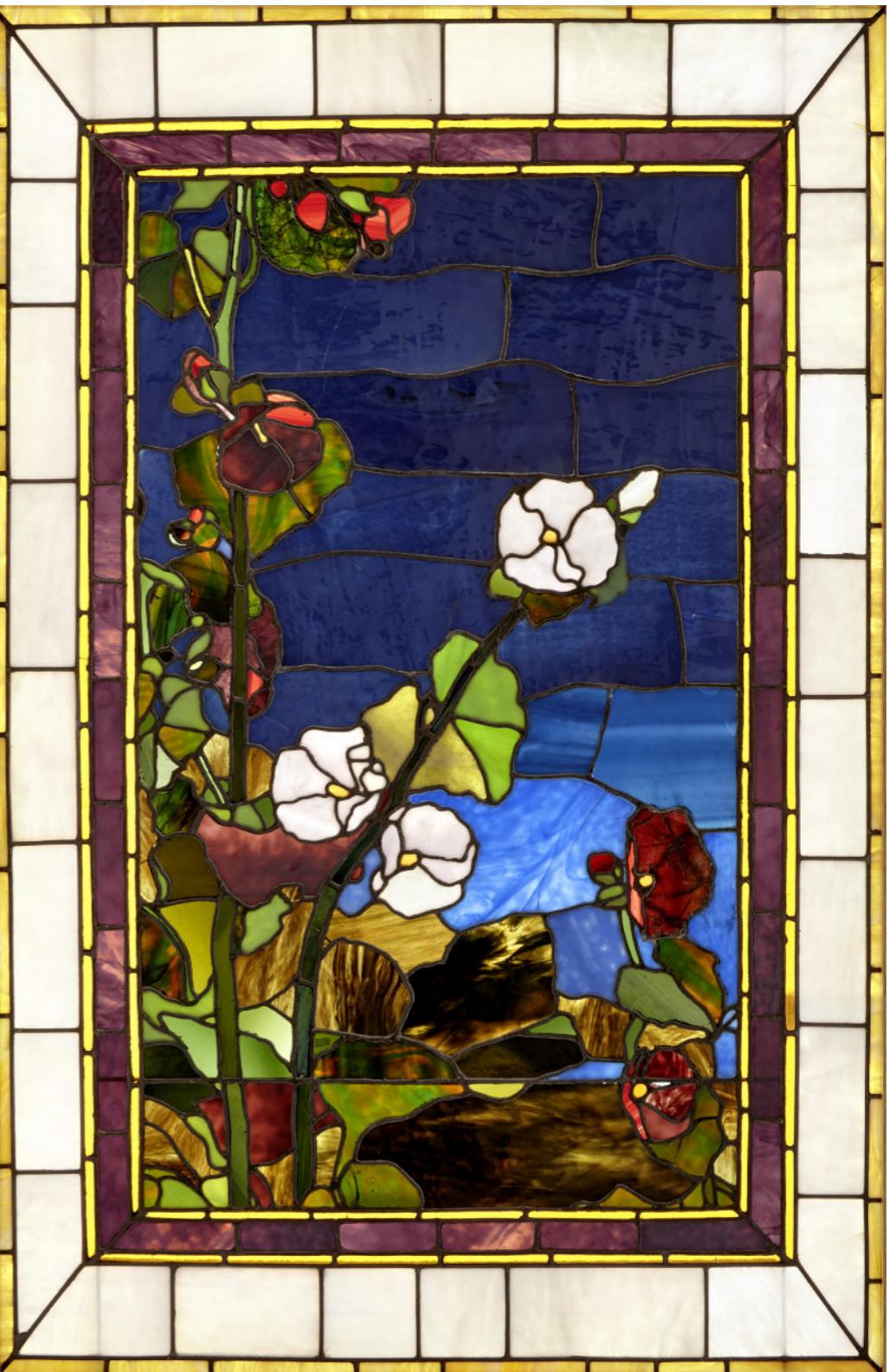
Michael Jenkins, Baltimore  
Catholic Ladies' Homes, Baltimore  
Private Collection, Baltimore  
Robert Koch, New York  
Sean McNally, New Jersey  
Christie's, New York, 29 November 1999, lot 33  
The Garden Museum Collection, Mastue, Japan  
Allen Michaan, California, acquired from the above, 2012

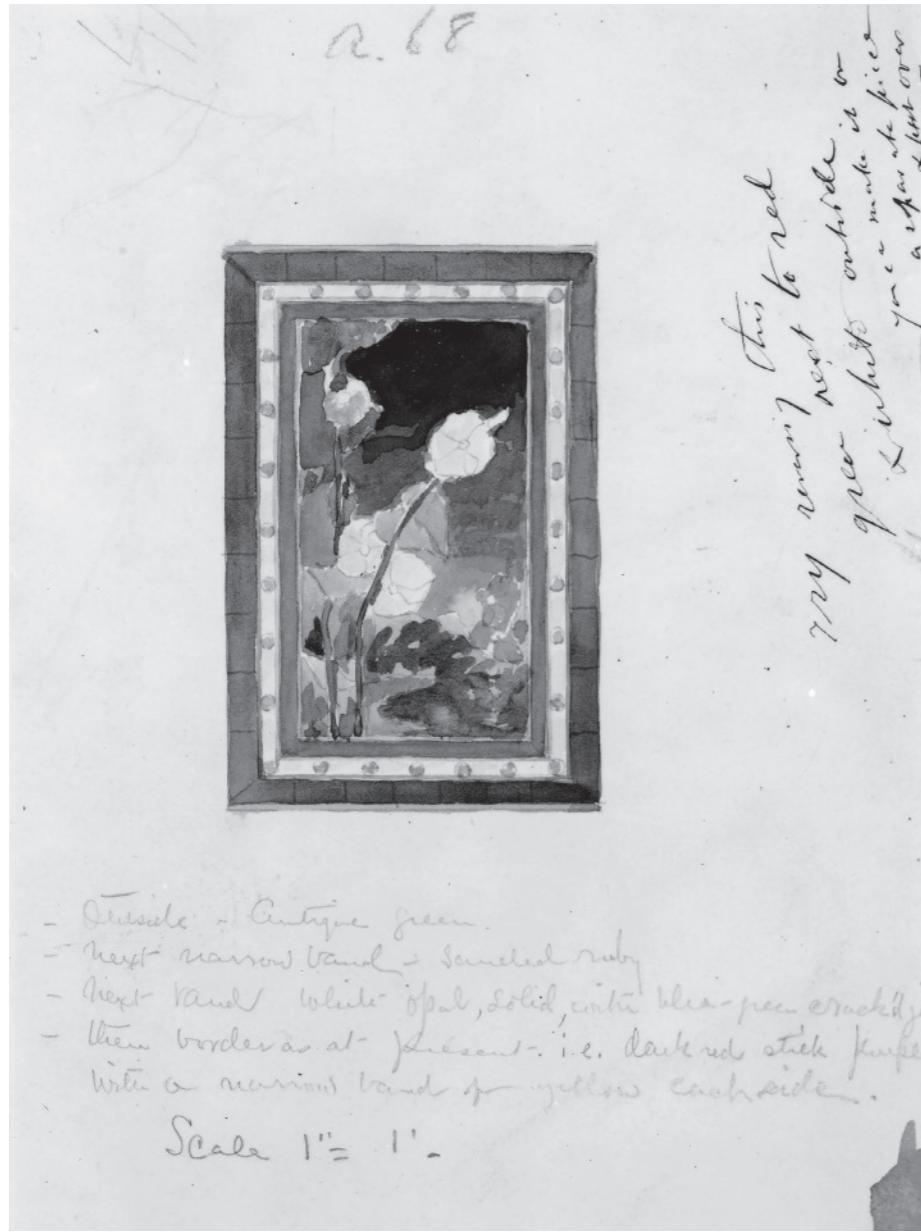
EXHIBITED:

Newport, Rhode Island, William Vareika Fine Arts, John La Farge: An American Master (1835-1910), July - September 1989, n.p., no. 18, pl. 27 (present lot illustrated)  
Boston, Massachusetts, McMullen Museum of Art, Boston College, *John La Farge and the Recovery of the Sacred*, September - December 2015, p. 229, no. 90 (present lot illustrated)

LITERATURE:

H. Adams, *John La Farge*, exh. cat., Pittsburgh, 1987, p. 147, no. 109 (for a watercolor of this design)  
P. Reyniens, *The Beauty of Stained Glass*, London, 1990, p. 131  
J. L. Yarnall, *Nature Vivante: The Still Lifes of John La Farge*, exh. cat., New York, 1995, p. 144, no. 82 (for a watercolor of this design)  
W. H. Gerdts, *American Artists in Japan, 1859-1925*, exh. cat., New York, 1996, p. 23, pl. 10  
T. Horiuchi, *A Selection of 300 Works from Louis C. Tiffany Garden Museum*, Japan, 2001, p. 35, no. 29 (present lot illustrated)  
A. Duncan, *Louis C. Tiffany: The Garden Museum Collection*, Suffolk, 2004, p. 637 (present lot illustrated)  
J. Howe, ed., *John La Farge and the Recovery of the Sacred*, exh. cat., Boston, 2015, p. 229, no. 90 (present lot illustrated)





John La Farge, Sketch for a Window. Museum of Fine Arts, Boston. Photo: (c) 2022 Museum of Fine Arts, Boston



John La Farge, *Cherry Blossoms Against Spring Freshet*, 1882-83. Yale University Art Gallery.

## A MID-SUMMER MONTH'S BLOOM

JOHN LA FARGE'S HOLLYHOCK WINDOW

Hollyhocks were one of John La Farge's favorite subjects. He painted them throughout his career, and designed a number of windows around them in the early 1880s. Windows of hollyhocks were created for Frederick Lothrop Ames' Boston house (now in the St. Louis Art Museum) and as part of an ensemble for Thomas Ellwood Grover's Canton, MA, house (now in the Pennsylvania Academy of Fine Art, Philadelphia).

This window was one of two made for the Baltimore banker, railroad magnate, and millionaire Michael Jenkins (1842-1915). The other, *Cherry Blossoms Against Spring Freshet*, is now in the Yale University Art Gallery (inv. no. 2003.61.1). A similar window is in the collection of the Charles Hosmer Morse Museum of American Art in Winter Park, FL. La Farge designed another window of the same pattern for the New York home of J. Pierpont Morgan, although whether it was made is unknown.

Michael Jenkins and his wife, Mary Isabel (d. 1911), were generous donors to the Catholic church and were both recognized by Pope Pius X with a knighthood and ladyship, respectively. When Jenkins died, his house was given to the church as a home for elderly women. It was torn down in 1951.

The window, a relatively simple design, dates to the earliest days of La Farge's work in stained glass, when he was experimenting with types of glass made at Brooklyn flint-glass factories, before opalescent glass was readily available. Selected from rejects cast off by the glassmakers, the glass specimens are unique. The white glass in the flowers and borders is exceptionally fiery, excellent examples of the effect that charmed La Farge in opalescent glass.

- Julie L. Sloan, consultant in stained glass, writes about windows from her home in Lake Placid, NY. She works on stained-glass conservation projects as well, including Frank Lloyd Wright's Unity Temple, and The Riverside Church in New York



**436 TIFFANY STUDIOS**

'HANGING HEAD DRAGONFLY' FLOOR LAMP,  
CIRCA 1925

leaded glass, gilt bronze  
64½ in. (163.8 cm) high, 22 in. (55.9 cm) diameter of shade  
shade with metal tag impressed *TIFFANY STUDIOS N.Y. 1507-*  
base impressed *TIFFANY STUDIOS NEW YORK 387*  
with custom Garden Museum Collection case

\$60,000-80,000

**PROVENANCE:**

The Garden Museum Collection, Matsue, Japan, post 2004  
Allen Michaan, California, acquired from the above, 2012

**LITERATURE:**

E. Neustadt, *The Lamps of Tiffany*, New York, 1970, pp. 171-178,  
no. 237-249 (for related examples)  
A. Duncan, *Tiffany at Auction*, New York, 1981, p. 93, no. 248 (shade)  
W. Feldstein and A. Duncan, *The Lamps of Tiffany Studios*,  
New York, 1983, pp. 102-103 (shade)  
A. Duncan, M. Eidelberg, N. Harris, *Masterworks of Louis Comfort  
Tiffany*, London, 1989, p. 115, no. 51 (for a related example)  
M. Kohler, *Louis C. Tiffany*, exh. cat., Max Kohler Sammlung, Zürich,  
1997, p. 68 (for a related example)  
M. Eidelberg, N. Gray and M. K. Hofer, *A New Light on Tiffany: Clara  
Driscoll and the Tiffany Girls*, London, 2007, p. 62, fig. 28 (shade)  
A. Duncan, *Tiffany Lamps and Metalware*, Suffolk, 2019, p. 230,  
no. 900 (base) and p. 239, no. 950 (shade)



Joseph Briggs in his Studio, circa 1900

#### 437 LAMP SHOP WORKMAN'S TOOL CHEST

FROM THE COLLECTION OF JOSEPH BRIGGS,  
CIRCA 1900

comprising: tool chest, handmade chiseling tools, punches, hammers, soldering iron, honing stone, scribing tools, Favriile mosaic glass samples, Favriile glass tiles, glass beads, copper foil, tape measures, name plate, shades, copper foil, oil can, keys, and with a 'Byzantine' and 'Dragonfly' sample in the manner of Tiffany Studios  
tool chest: 10 $\frac{1}{2}$  x 20 x 12 $\frac{1}{2}$  in. (26.4 x 50.8 x 31.8 cm)

\$25,000-30,000

**PROVENANCE:**

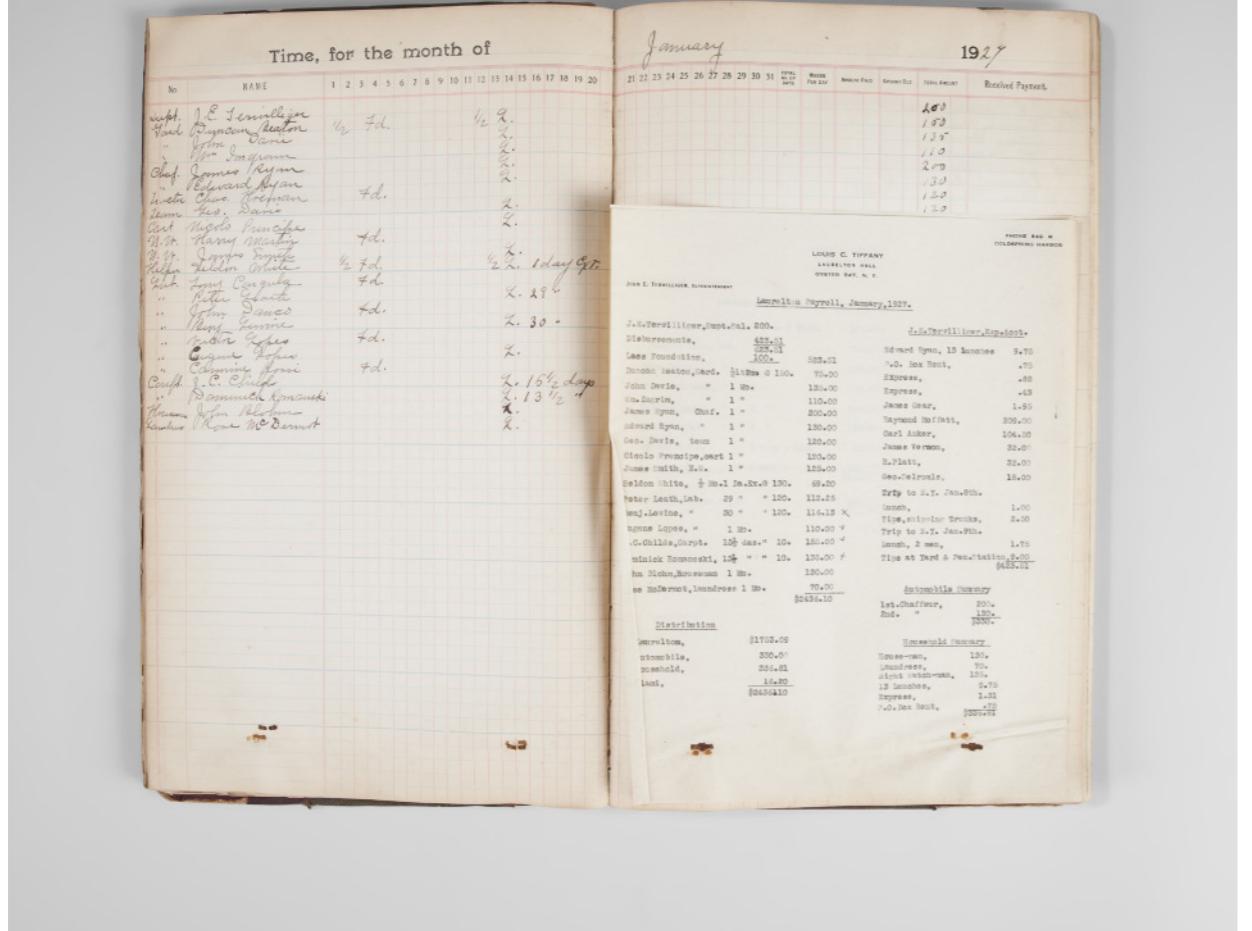
Joseph Briggs, Head of the Mosaic Department, Tiffany Glass & Decorating Company and Tiffany Studios, New York  
Thence by descent  
Neil Harrington, Apopka, Florida  
The Garden Museum Collection, Matsue, Japan, circa 1990  
Allen Michaan, California, acquired from the above, 2012

**LITERATURE:**

T. Horiuchi, *A Selection of 300 works from Louis C. Tiffany Garden Museum*, Japan, 2001, p. 204 (present lot illustrated)  
A. Duncan, *Louis C. Tiffany: The Garden Museum Collection*, Suffolk, 2004, pp. 362-363 (present lot illustrated), 364 (for period photos of Joseph Briggs in studio), 369 (for period photo of Briggs and Clara Walcott Driscoll in studio, circa 1902)



Joseph Briggs (1873-1937), born in Accrington, England, traveled to the United States in 1891 where he was hired by Louis Comfort Tiffany and climbed the ranks to become one of Tiffany's most prized employees. He was Tiffany's friend as well as business manager, and head of Tiffany Studios' Mosaic Department at the Tiffany Glass and Decorating Company building, Fourth Avenue and 25th Street, New York, New York. The present lot is Briggs's personal tool chest which he would have brought with him on his journey to the States. Each craftsman would acquire tools needed over their tenure in the trade and these chests offer a glimpse into a craftsman's techniques. Briggs's chest includes handmade chisels, punches, and hammers, bespoke tools he acquired throughout his career. The tools in this chest include a wide range of trades from glass making to wood carving to scribing, exemplifying the breadth of knowledge that Briggs held. This tool chest is a time capsule of sorts, allowing the present day viewer insight to the life of Joseph Briggs, a turn-of-the-century tradesman and Tiffany Studios employee.



#### 438 LAURELTON HALL EMPLOYEE LEDGER BOOK,

1925

impressed with gilt lettering on the cover *MONTHLY TIME BOOK*, stamped 614 along the inside  
8½ x 14½ x 1½ in. (21.6 x 36.2 x 3.8 cm)

\$2,000-3,000

#### PROVENANCE:

James Ryan, Louis C. Tiffany's chauffeur

Thence by descent

Christie's, New York, 9 December 2003, lot 186

The Garden Museum Collection, Matsue, Japan

Allen Michaan, California, acquired from the above, 2012

James Ryan was Louis C. Tiffany's chauffeur from August, 1911, until Tiffany's death in 1933. As a result of his long association with Tiffany he acquired numerous Tiffany-related publications and records, including the present lot.

#### 439 TIFFANY STUDIOS

SEVEN DESSERT PLATES AND A DINNER PLATE,  
CIRCA 1910

pastel Favrlie glass

dessert plates: 10 in. (25.4 cm) diameter

dinner plate: 15½ in. (39.4 cm) diameter

three dessert plates engraved *L.C.T. Favrlie*, one dessert plate engraved *L.C.Tiffany-Favrlie* and three dessert plates engraved *L.C.Tiffany Favrlie*

with custom Garden Museum Collection case

(7)

\$3,000-5,000

#### PROVENANCE:

The Garden Museum Collection, Matsue, Japan, circa 1990

Allen Michaan, California, acquired from the above, 2012

#### LITERATURE:

A. Duncan, *Louis C. Tiffany: The Garden Museum Collection*, Suffolk, 2004, pp. 270-271 (present lot illustrated)



**440 TIFFANY STUDIOS**

'LAVA' BOWL, CIRCA 1915

Favrile glass  
3¾ in. (9.5 cm) high, 6¾ in. (17.2 cm) diameter  
engraved 6081M. L.C.Tiffany - Favrlie Inc.  
with custom Garden Museum Collection case

\$12,000-18,000

**PROVENANCE:**

The Garden Museum Collection, Matsue, Japan, circa 1990  
Allen Michaan, California, acquired from the above, 2012

**LITERATURE:**

H. F. McKean, *The "Lost" Treasures of Louis Comfort Tiffany*, New York, 1980, p. 171, fig. 171 (for related 'Lava' examples)  
F. Brandt, *Late 19th and 20th Century Decorative Arts: The Sydney and Frances Lewis Collection in the Virginia Museum of Fine Art*, 1986, pp. 94-95, no. 27 (for a related 'Lava' example)  
T. Horiuchi, *A Selection of 300 Works from Louis C. Tiffany Garden Museum*, Japan, 2001, p. 120, no. 156 (present lot illustrated)  
A. Duncan, *Louis C. Tiffany: The Garden Museum Collection*, Suffolk, 2004, p. 250 (present lot illustrated)  
P. Doros, *The Art Glass of Louis Comfort Tiffany*, New York, 2013, cover, pp. 53, 118-119, 123-124 (for related 'Lava' examples)

**441 TIFFANY STUDIOS**

'LAVA' PITCHER, CIRCA 1910

Favrile glass  
4¾ x 4½ x 3¼ in. (12.1 x 11.4 x 8.3 cm)  
engraved Louis C. Tiffany Favrlie  
with custom Garden Museum Collection case

\$4,000-6,000

**PROVENANCE:**

Arthur Saunders, Tiffany Studios glass blower, New York  
Christie's, New York, 1 April 1995, lot 244  
Private Collection  
Sotheby's, New York, 5 December 1998, lot 659  
Private Collection  
The Garden Museum Collection, Matsue, Japan  
Allen Michaan, California, acquired from the above, 2012

**LITERATURE:**

A. C. Revi, *American Art Nouveau Glass*, New York, 1968, p. 111 (present lot illustrated)  
H. F. McKean, *The "Lost" Treasures of Louis Comfort Tiffany*, New York, 1980, p. 171, fig. 171 (for related 'Lava' examples)  
T. Horiuchi, *A Selection of 300 Works from Louis C. Tiffany Garden Museum*, Japan, 2001, p. 120, no. 155 (present lot illustrated)  
A. Duncan, *Louis C. Tiffany: The Garden Museum Collection*, Suffolk, 2004, p. 253 (present lot illustrated)  
P. Doros, *The Art Glass of Louis Comfort Tiffany*, New York, 2013, pp. 118, 122-123 (for related 'Lava' examples)





**442 TIFFANY STUDIOS**

HANGING GLOBE, CIRCA 1900

engraved cameo Favrile glass, patinated bronze  
13 in. (33 cm) high, 8 in. (20.3 cm) diameter  
glass engraved *L.C.Tiffany Favrile 114G*  
with custom Garden Museum Collection case

\$25,000-35,000

**PROVENANCE:**

Sotheby's, New York, 2 December 1995, lot 944  
The Garden Museum Collection, Matsue, Japan  
Allen Michaan, California, acquired from the above, 2012

**LITERATURE:**

A. Duncan, *Louis C. Tiffany: The Garden Museum Collection*, Suffolk, 2004, p. 334 (present lot illustrated)  
A. Cooney Frelinghuysen, *Louis Comfort Tiffany and Laurelton Hall: An Artist's Country Estate*, New York, 2006, p. 82  
(for related examples)  
*Timeless Beauty: The Art of Louis Comfort Tiffany*, Charles Hosmer Morse Museum of American Art, Atglen, 2016, p. 107  
(for a related example)  
A. Duncan, *Tiffany Lamps and Metalware*, Suffolk, 2019, p. 323, no. 1285 (for a related example)





LABORATORY GRADE

443 TIFFANY STUDIOS

RARE 'ELABORATE GRAPE' TABLE LAMP,  
CIRCA 1903

leaded glass, patinated bronze  
27 in. (68.6 cm) high, 18 in. (45.7 cm) diameter of shade  
shade with small tag impressed *TIFFANY STUDIOS NEW YORK*  
and 28276  
base impressed *TIFFANY STUDIOS NEW YORK 1462*  
with custom Garden Museum Collection case

\$300,000-500,000

PROVENANCE:

Private Collection  
Sotheby's, New York, 11 June 1992, lot 284  
The Garden Museum Collection, Matsue, Japan  
Allen Michaan, California, acquired from the above, 2012

LITERATURE:

R. Koch, *Louis C. Tiffany's Glass-Bronzes-Lamps, A Complete Collector's Guide*, New York, 1971, p. 130, no. 207 (for a period photograph of the 'Elaborate Grape' table lamp)  
H. F. McKean, *The "Lost" Treasures of Louis Comfort Tiffany*, New York, 1980, p. 277, fig. 271 (for the above period photograph)  
A. Duncan and W. Feldstein, Jr., *The Lamps of Tiffany Studios*, New York, 1983, pp. 148-149 and cover  
A. Duncan, *Fin de Siècle: Masterpieces from the Silverman Collection*, New York, 1989, pp. 25-27 (present lot illustrated)  
T. Horiuchi, ed., *The World of Louis Comfort Tiffany: A Selection from The Anchorman Collection*, Japan, 1994, p. 74 (present lot illustrated)  
R. Koch, *Louis C. Tiffany: The Collected Works of Robert Koch*, Atglen, Pennsylvania, 2001, p. 242 (for a period photograph of the 'Elaborate Grape' table lamp)  
T. Horiuchi, *A Selection of 300 Works from Louis C. Tiffany Garden Museum*, Japan, 2001, p. 98, no. 116 (present lot illustrated)  
A. Duncan, *Louis C. Tiffany: The Garden Museum Collection*, Suffolk, 2004, p. 285 (present lot illustrated)  
M. Eidelberg, A. Cooney Frelinghuysen, N. McClelland, L. Rachen, *The Lamps of Louis Comfort Tiffany*, New York, 2005, pp. 112-113  
M. Eidelberg, N. Gray and M. K. Hofer, *A New Light on Tiffany: Clara Driscoll and the Tiffany Girls*, London, 2007, pp. 58, 60 (for a discussion about the attribution of Clara Driscoll for this design)  
A. Duncan, *Tiffany Lamps and Metalware*, Suffolk, 2019, pp. 78, no. 291 (for a period photograph of the 'Elaborate Grape' table lamp) and 292



# PORTENDING HARVEST

TIFFANY'S ELABORATE STILL LIFE IN GLASS



Louis Comfort Tiffany, Grape Vine, circa 1900. Former Collection of Henry Platt

To capture nature just as it is, in an exact moment of time, was the creed of artists from the early Dutch Old Master still life painters to Claude Monet, as exemplified in his renowned *Water Lily* series. Louis Comfort Tiffany and his Tiffany Studios employed the same ethos, in glass nonetheless, the aim being to memorialize the perfection of a just-budding lotus flower bursting into bloom, or a perfectly ripened fruit ready to be plucked from its vine. The present lot, *Elaborate Grape*, mimics this ideal of a moment frozen in time.

The *Grape* model was recorded in the Tiffany Studios 1906 price list as pattern number '348', at \$375. The shade is part of the family of only a few other models with irregular borders and openwork bronze crowns, namely the *Wisteria*, *Trumpet Creeper*, and *Apple Blossom*. Together with the *Grape*, these more elaborate shades, which employed additional materials and which required an intensive effort to complete, were among the most expensive works offered by the Studios, as noted in the

1906 list. All of these shades were discontinued by the time the company's 1910 price list was published.

The *Grape* is accompanied by the model number '348', yet several variations of the model exist. The present lot is the most fanciful and lush version, also known as the *Elaborate Grape*. The grape clusters contain rippled glass, some textured on the outer surface and others on the interior, and in these particular hues of rich purple, vibrant violet and lighter lilac, depict the natural life of the fruit – a grape bunch ripened to perfection. The mottled and striated glass selected for the lush canopy of leaves in deeply saturated hues of greens and browns, further the notion of a portending harvest.

Acquired by Mr. Horiuchi at auction in 1992, the present lot is one of the very few examples of the *Elaborate Grape* known to exist. Another example, alternatively with bunches of green grapes, is in the collection of the Neustadt Collection of Tiffany Glass [inv. no. 86.IU.05a,b].



Small lavender arrangement with grapes, and a Summer squash. Photograph from the former Collection of Agnes Northrop. Image courtesy of Damien Peduto Collection

444 TIFFANY STUDIOS

'EASTER LILY' WINDOW, CIRCA 1890

leaded glass

34 x 40 in. (86.4 x 101.6 cm) (sight)

\$30,000-50,000

PROVENANCE:

The Garden Museum Collection, Matsue, Japan, circa 1990

Allen Michaan, California, acquired from the above, 2012

LITERATURE:

H. F. McKean, *The "Lost" Treasures of Louis Comfort Tiffany*, New York, 1980, p. 77, fig. 64 (for a related example of the 'Lily' window designed for the Columbian Exposition Chapel and installed at Laurelton Hall, circa 1916)

T. Horiuchi, *A Selection of 300 Works from Louis C. Tiffany Garden Museum*, Japan, 2001, p. 77, no. 87 (present lot illustrated)

A. Duncan, *Louis C. Tiffany: The Garden Museum Collection*, Suffolk, 2004, pp. 134-135 (present lot illustrated)



# CONDITIONS OF SALE • BUYING AT CHRISTIE'S



A selection of custom Garden Museum cases to be sold with their respective lots

## 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. As well as these Conditions of Sale, **lots** in which we offer **Non-Fungible Tokens** are governed by the Additional Conditions of Sale – **Non-Fungible Tokens**, which are available in Appendix A herein.

For the sale of **Non-Fungible Tokens**, to the extent there is a conflict between the "New York Conditions of Sale Buying at Christie's" and "Additional Conditions of Sale – **Non-Fungible Tokens**", the latter controls. Unless we own a **lot** in authen or in part (A 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.

(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 Client Services Department at +1 212-636-2000.

## 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 we may cancel the contract for sale between you and the seller.

(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 Client Services Department at +1 212-636-2000.

## 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 Client Services Department at +1 212-636-2000.

## 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 Client Service Department on +1 212-636-2000.

## 6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission, or breakdown in providing these services.

### (a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

### (b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available at <https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx>.

### (c) Written Bids

You can find a Written Bid Form 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 at least 24 hours before the 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 Client Services Department at +1 212-636-2000.

## 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 related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer**'s decision in exercise of this paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in sections B(3), E(2)(i), F(4), and J(1).

## 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.

## 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 out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

## 9 LOCAL BIDDING LAWS

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

## D THE BUYER'S PREMIUM AND TAXES

### 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots**, we charge 26% of the **hammer price** up to and including US\$1,000,000, 20% on that part of the **hammer price** over US\$1,000,000 and up to and including US\$6,000,000, and 14.5% of that part of the **hammer price** above US\$6,000,000.

### 2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price**, the **buyer's premium**, and/or any other charges related to the **lot**.

For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Christie's shall collect New York sales tax at a rate of 8.875% for any **lot** collected from Christie's in New York.

In accordance with New York law, if Christie's arranges the shipment of a **lot** out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie's), to collect the **lot** from a Christie's New York location, Christie's must collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination of the **lot**.

If Christie's delivers the **lot** to, or the **lot** is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the **lot** even if Christie's or a common carrier (authorized by Christie's that you hire) subsequently delivers the **lot** outside New York.

Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. It is the successful bidder's responsibility to pay all taxes due. Christie's recommends you consult your own independent tax advisor with any questions.

## 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.  
(c) 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 give notice to 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 honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor 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 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 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 to not 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 on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else. In order to claim under the **authenticity warranty** you must:

(i) give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;

(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 at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

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

(a) This additional **warranty** does not apply to:

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) **lots** sold without a printed **estimate**;

(v) books which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.

(c) **Credit Card**

We accept Visa, MasterCard, American Express and China Union Pay. 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.

(d) **Cash**

We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer.

(e) **Bank Checks**

You must make these payable to Christie's Inc. and there may be conditions. Once we have deposited your check, property cannot be released until five business days have passed.

(f) **Checks**

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

(i) **Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery)**

In these categories, paragraph E2 (b) – (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in the **lot** in the second line of the **catalogue description** (the **"Subheading"**). Accordingly, all references to the **Heading** in paragraph E2 (b) – (e) above shall be read as references to both the **Heading** and the **Subheading**.

(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

(f) Cryptocurrency (if applicable): You may either pay for a **lot** in the currency of the sale or by a cryptocurrency permitted by us. The invoice will set forth the **purchase price** in the currency of the sale and where permitted by us, a specified cryptocurrency. Partial payment in cryptocurrency is not permitted. Where the **purchase price** is payable in a specified cryptocurrency, the invoice will include both the amount due in the currency of the sale as well as a cryptocurrency amount. The cryptocurrency amount will be calculated by us based on the most recent published CME CF Ether-Dollar Reference Rate (BRR and ETHUSD\_RR) index rate as determined by us, and will be disclosed in the invoice. The amount of cryptocurrency specified in the invoice is the amount of cryptocurrency that must be paid to us if that is the payment option you select regardless of whether the conversion rate at the time of auction or when you pay the invoice or at any other time is different. In the event that we are required to return any amounts to you hereunder, you agree to receive such amounts in the fiat amount of the **saleroom**.

(g) 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.

(h) 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

(i) Cryptocurrency (if applicable): You may either pay for a **lot** in the currency of the sale or by a cryptocurrency permitted by us. The invoice will set forth the **purchase price** in the currency of the sale and where permitted by us, a specified cryptocurrency. Partial payment in cryptocurrency is not permitted. Where the **purchase price** is payable in a specified cryptocurrency, the invoice will include both the amount due in the currency of the sale as well as a cryptocurrency amount. The cryptocurrency amount will be calculated by us based on the most recent published CME CF Ether-Dollar Reference Rate (BRR and ETHUSD\_RR) index rate as determined by us, and will be disclosed in the invoice. The amount of cryptocurrency specified in the invoice is the amount of cryptocurrency that must be paid to us if that is the payment option you select regardless of whether the conversion rate at the time of auction or when you pay the invoice or at any other time is different. In the event that we are required to return any amounts to you hereunder, you agree to receive such amounts in the fiat amount of the **saleroom**.

(j) 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.

(k) 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

(l) Cryptocurrency (if applicable): You may either pay for a **lot** in the currency of the sale or by a cryptocurrency permitted by us. The invoice will set forth the **purchase price** in the currency of the sale and where permitted by us, a specified cryptocurrency. Partial payment in cryptocurrency is not permitted. Where the **purchase price** is payable in a specified cryptocurrency, the invoice will include both the amount due in the currency of the sale as well as a cryptocurrency amount. The cryptocurrency amount will be calculated by us based on the most recent published CME CF Ether-Dollar Reference Rate (BRR and ETHUSD\_RR) index rate as determined by us, and will be disclosed in the invoice. The amount of cryptocurrency specified in the invoice is the amount of cryptocurrency that must be paid to us if that is the payment option you select regardless of whether the conversion rate at the time of auction or when you pay the invoice or at any other time is different. In the event that we are required to return any amounts to you hereunder, you agree to receive such amounts in the fiat amount of the **saleroom**.

(m) 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:

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20 Rockefeller Center, New York, NY 10020.

(n) 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

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# 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. 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.

### ○ 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 sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the **lot**. If there are no other higher bids, the third party commits to buy the **lot** at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. **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 continue to bid for the **lot** above the irrevocable written bid. Where the third party is the successful bidder, Christie's will report the **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**.

### ☒ Bidding by interested parties

When a party with a direct or indirect interest in the **lot** who may have knowledge of the **lot's** **reserve** or other material information may be bidding on the **lot**, we will mark the **lot** with this symbol **☒**. This interest can include beneficiaries of an estate that consigned the **lot** or a joint owner of a **lot**. Any interested party that successfully bids on a **lot** must comply with Christie's **Conditions of Sale**, including paying the **lot's** full **Buyer's premium** plus applicable taxes.

### Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would require a catalogue symbol. In those instances, a pre-sale or pre-**lot** announcement will be made.

### Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has made loans or advanced money to consignors or prospective purchasers 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.

## EXPLANATION OF CATALOGUING PRACTICE

Terms used in a catalogue or **lot** description have the meanings ascribed to them below. Please note that all statements in a catalogue or **lot** description as to authorship are made subject to the provisions of the **Conditions of Sale**, including the **authenticity warranty**. Our use of these expressions does not take account of the **condition** of the **lot** or of the extent of any restoration. Written **condition** reports are usually available on request.

A term and its definition listed under 'Qualified Headings' is a **qualified** statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **authenticity warranty** shall not be available with respect to **lots** described using this term.

## PICTURES, DRAWINGS, PRINTS AND MINIATURES

### Name(s) or Recognised Designation of an artist without any qualification:

in Christie's opinion a work by the artist.

### QUALIFIED HEADINGS

**"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/incription 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.

### CHINESE CERAMICS AND WORKS OF ART

When a piece is, in Christie's opinion, of a certain period, reign or dynasty, its attribution appears in uppercase letters directly below the Heading of the description of the **lot**.

e.g. A BLUE AND WHITE BOWL  
18TH CENTURY

If the date, period or reign mark mentioned in uppercase letters after the bold type first line states that the mark is of the period, then in Christie's opinion, the piece is of the date, period or reign of the mark.

e.g. A BLUE AND WHITE BOWL  
KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE  
AND OF THE PERIOD (1662-1722)

If no date, period or reign mark is mentioned in uppercase letters after the bold description, in Christie's opinion it is of uncertain date or late manufacture.

e.g. A BLUE AND WHITE BOWL

**QUALIFIED HEADINGS**

When a piece is, in Christie's opinion, not of the period to which it would normally be attributed on stylistic grounds, this will be incorporated into the first line or the body of the text of the description.

e.g. A BLUE AND WHITE MING-STYLE BOWL; or  
The Ming-style bowl is decorated with lotus scrolls...

In Christie's **qualified** opinion this object most probably dates from Kangxi period but there remains the possibility that it may be dated differently.

e.g. KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE  
AND PROBABLY OF THE PERIOD

In Christie's **qualified** opinion, this object could be dated to the Kangxi period but there is a strong element of doubt.

e.g. KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE  
AND POSSIBLY OF THE PERIOD

**FABERGÉ**

**QUALIFIED HEADINGS**

**"Marked Fabergé, Workmaster...":** in Christie's **qualified** opinion a work of the master's workshop inscribed with his name or initials and his workmaster's initials.

**"By Fabergé...":** in Christie's **qualified** opinion, a work of the master's workshop, but without his mark.

**"In the style of ...":** in Christie's **qualified** opinion a work of the period of the master and closely related to his style.

**"Bearing marks...":** in Christie's **qualified** opinion not a work of the master's workshop and bearing later marks.

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or sold as collector's items. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989, 1993 and 2010, 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.

## JEWELLERY

### Boucheron

**"Boucheron":** when maker's name appears in the title, in Christie's opinion it is by that maker.

**"Mount by Boucheron":** in Christie's opinion the setting has been created by the jeweller using stones originally supplied by the jeweller's client.

### QUALIFIED HEADINGS

**"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.

**"Signed Boucheron / Signature Boucheron":** in Christie's **qualified** opinion has a signature by the jeweller.

**"With maker's mark for Boucheron":** in Christie's **qualified** opinion has a mark denoting the maker.

### Periods

Art Nouveau 1895-1910

Belle Epoque 1895-1914

Art Deco 1915-1935

Retro 1940s

## HANDBAGS

### Condition Reports

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. **Condition** reports and grades are provided free of charge as a courtesy and convenience to our buyers and are for guidance only. They offer our honest opinion but they may not refer to all faults, restoration, alteration or adaptation. They are not an alternative to examining a **lot** in person or taking your own professional advice.

**Lots** are sold "as is," in the condition they are in at the time of the sale, without any representation or **warranty** as to **condition** by Christie's or by the seller.

### Grades in Condition Reports

We provide a general, numeric condition grade to help with overall condition guidance. Please review the specific condition report and extra images for each **lot** before bidding.

**Grade 1:** this item exhibits no signs of use or wear and could be considered as new. There are no flaws. Original packaging and protective plastic are likely intact as noted in the **lot** description.

**Grade 2:** this item exhibits minor flaws and could be considered nearly brand new. It may never have been used, or may have been used a few times. There are only minor condition notes, which can be found in the specific condition report.

**Grade 3:** this item exhibits visible signs of use. Any signs of use or wear are minor. This item is in good condition.

**Grade 4:** this item exhibits wear from frequent use. This item either has light overall wear or small areas of heavy wear. The item is considered to be in fair condition.

**Grade 5:** this item exhibits normal wear and tear from regular or heavy use. The item is in good, usable condition but it does have condition notes.

**Grade 6:** this item is damaged and requires repair. It is considered in fair **condition**.

Any reference to condition in a catalogue entry will not amount to a full description of condition, and images may not show the condition of a **lot** clearly. Colours and shades may look different in print or on screen to how they look in real life. It is your responsibility to ensure that you have received and considered any **condition** report and grading.

### References to "HARDWARE"

Where used in this catalogue the term "hardware" refers to the metallic parts of the bag, such as the buckle hardware, base studs, lock and keys and / or strap, which are plated with a coloured finish (e.g. gold, silver, palladium). The terms "Gold Hardware", "Silver Hardware", "Palladium Hardware" etc. refer to the tone or colour of the hardware and not the actual material used. If the bag incorporates solid metal hardware this will be referenced in the **lot** description.

### 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 sold as collector's items. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989, 1993 and 2010, 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.

## 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.

**△**

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

**◆**

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

**☒**

Bidding by parties with an interest.

**◊**

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.

3/02/2022

**◊**

Please note that this **lot** is subject to an import tariff. The amount of the import tariff due is a percentage of the final hammer price plus buyer's premium. The buyer should contact Post Sale Services prior to the sale to determine the **estimated** amount of the import tariff. If the buyer instructs Christie's to arrange shipping of the **lot** to a foreign address, the buyer will not be required to pay the import tariff. If the buyer instructs Christie's to arrange shipping of the **lot** to a domestic address, if the buyer collects the property in person, or if the buyer arranges their own shipping (whether domestically or internationally), the buyer will be required to pay the import tariff. For the purpose of calculating sales tax, if applicable, the import tariff will be added to the final hammer price plus buyer's premium and sales tax will be collected as per The Buyer's Premium and Taxes section of the Conditions of Sale.

## COLLECTION AND CONTACT DETAILS

### Lots

will only be released on payment of all charges due and on production of a Collection Form from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

Tel: +1 212 636 2650  
Email: PostSaleUS@christies.com

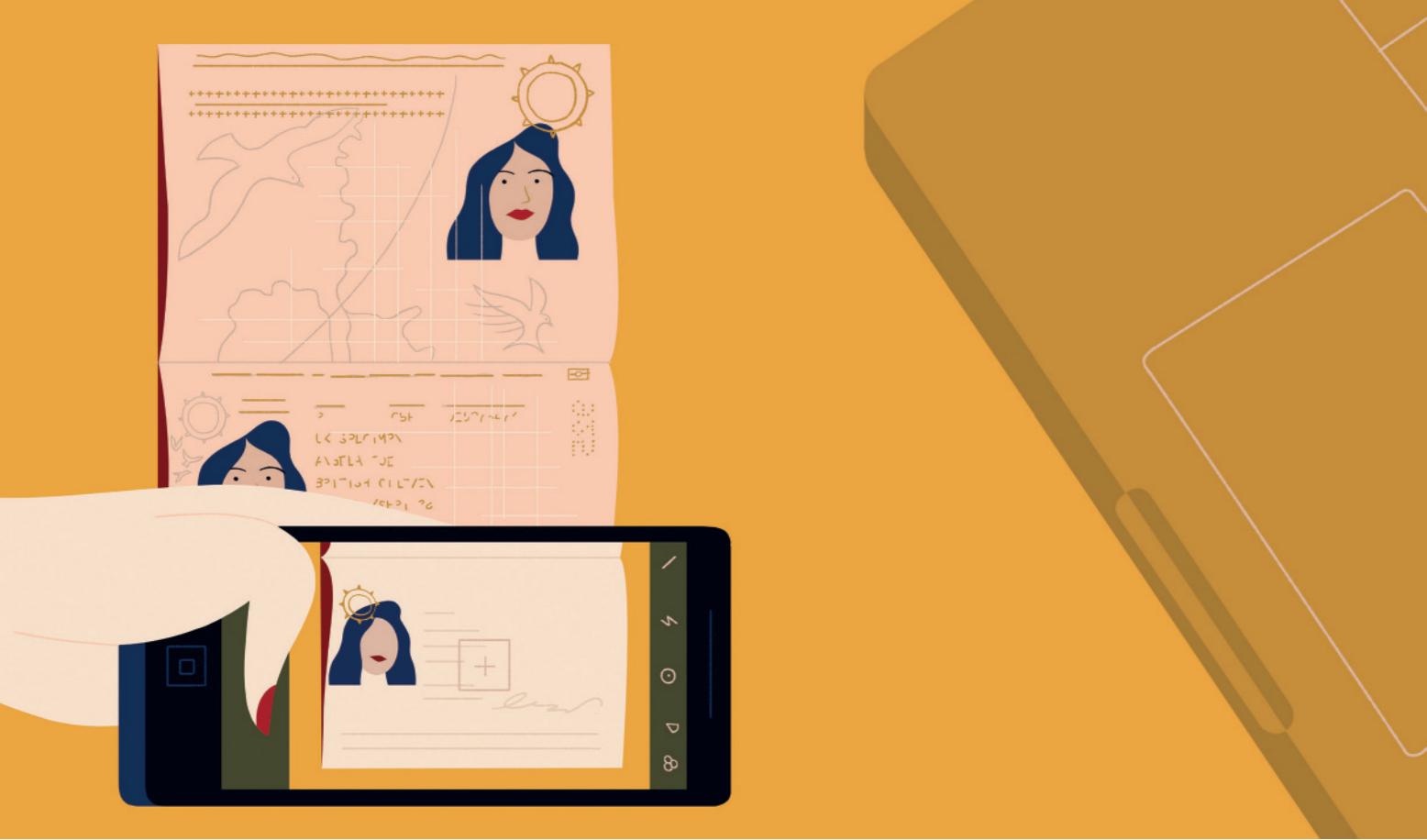
### SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com.

## STORAGE AND COLLECTION

### PAYMENT OF ANY CHARGES DUE

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Christie's will inform you if the **lot** has been sent offsite.



## IDENTITY VERIFICATION

From January 2020, new anti-money laundering regulations require Christie's and other art businesses to verify the identity of all clients. To register as a new client, you will need to provide the following documents, or if you are an existing client, you will be prompted to provide any outstanding documents the next time you transact.

### Private individuals:

- A copy of your passport or other government-issued photo ID
- Proof of your residential address (such as a bank statement or utility bill) dated within the last three months

*Please upload your documents through your christies.com account: click 'My Account' followed by 'Complete Profile'. You can also email your documents to [info@christies.com](mailto:info@christies.com) or provide them in person.*

### Organisations:

- Formal documents showing the company's incorporation, its registered office and business address, and its officers, members and ultimate beneficial owners
- A passport or other government-issued photo ID for each authorised user

*Please email your documents to [info@christies.com](mailto:info@christies.com) or provide them in person.*

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PROPERTY FROM THE COLLECTION OF ALLEN MICHAAN, FORMERLY IN THE GARDEN MUSEUM, JAPAN  
LOUIS MAJORELLE (1859-1926) AND VICTOR PROUVÉ (1858-1943)

'La Mort du Cygne' Grand Piano, 1903  
mahogany, fruitwood, ivorine, gilt bronze  
39½ x 84 x 58 in. (100.5 x 213.5 x 147.5 cm)  
\$200,000-300,000

## DESIGN

New York, 7 June 2022

## VIEWING

2-7 June 2022

20 Rockefeller Plaza  
New York, NY 10020

## CONTACT

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