

# THE ARTISTRY OF TIFFANY

Selections from a Prominent American Collection

Thursday December 17, 2015

New York



# Bonhams

NEW YORK



# THE ARTISTRY OF TIFFANY: SELECTIONS FROM A PROMINENT AMERICAN COLLECTION

Thursday December 17, 2015 at 10am  
New York

## **BONHAMS**

580 Madison Avenue  
New York, New York 10022  
[bonhams.com](http://bonhams.com)

## **PREVIEW**

Saturday December 12, 12pm to 5pm  
Sunday December 13, 12 pm to 5pm  
Monday December 14, 10am to 5pm  
Tuesday December 15, 10am to 5pm  
Wednesday December 16, 10am to 5pm

## **BIDS**

+1 (212) 644 9001  
+1 (212) 644 9009 fax

To bid via the internet please visit  
[www.bonhams.com/23517](http://www.bonhams.com/23517)

Please note that telephone bids must be submitted no later than 4pm on the day prior to the auction. New bidders must also provide proof of identity and address when submitting bids. Telephone bidding is only available for lots with a low estimate in excess of \$1000.

Please contact client services with any bidding inquiries.

Please see pages 2 to 6 for bidder information including Conditions of Sale, after-sale collection and shipment.

**SALE NUMBER:** 23517

Lots 1 - 25

**CATALOG:** \$35

## **INQUIRIES**

**New York**  
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## **ILLUSTRATIONS**

Front cover: Lots 16, 17 and 18  
Inside front cover: Lot 25  
Inside back cover: Lot 21  
Back cover: Lot 8

## **IMPORTANT HOLIDAY SHIPPING NOTICE**

Bonhams will close for the holidays at 5pm on Wednesday, December 23, 2015 and will reopen at 9am on Monday, January 4, 2016.

If you would like to have your property shipped out prior to our closure, please contact the Cashiering department to submit payment for your purchases and shipping charges in full by 5pm on Wednesday, December 16, 2015.

## CONDITIONS OF SALE

The following Conditions of Sale, as amended by any published or posted notices or verbal announcements during the sale, constitute the entire terms and conditions on which property listed in the catalog shall be offered for sale or sold by Bonhams & Butterfields Auctioneers Corp. and any consignor of such property for whom we act as agent. If live online bidding is available for the subject auction, additional terms and conditions of sale relating to online bidding will apply; see [www.bonhams.com/WebTerms](http://www.bonhams.com/WebTerms) for the supplemental terms. As used herein, "Bonhams," "we" and "us" refer to Bonhams & Butterfields Auctioneers Corp.

1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the purchaser. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the purchaser EQUAL TO 25% OF THE FIRST \$100,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$100,000 UP TO AND INCLUDING \$2,000,000, AND 12% OF THE AMOUNT OF THE BID PRICE OVER \$2,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any California, Arizona, Colorado, Connecticut, Florida, Georgia, Illinois, Massachusetts, Nevada, New York, Pennsylvania, Texas, Washington, D.C., Washington state, or other state or local sales tax (or compensating use tax) and other applicable taxes.

2. On the fall of the auctioneer's hammer, the highest bidder shall have purchased the offered lot in accordance and subject to compliance with all of the conditions set forth herein and (a) assumes full risk and responsibility therefor, (b) if requested will sign a confirmation of purchase, and (c) will pay the purchase price in full or such part as we may require for all lots purchased. No lot may be transferred. Any person placing a bid as agent on behalf of another (whether or not such person has disclosed that fact or the identity of the principal) may be jointly and severally liable with the principal under any contract resulting from the acceptance of a bid.

Unless otherwise agreed, payment in good funds is due and payable within five (5) business days following the auction sale. Whenever the purchaser pays only a part of the total purchase price for one or more lots purchased, we may apply such payments, in our sole discretion, to the lot or lots we choose. Payment will not be deemed made in full until we have collected good funds for all amounts due.

Payment for purchases may be made in or by (a) cash, (b) cashier's check or money order, (c) personal check with approved credit drawn on a U.S. bank, (d) wire transfer or other immediate bank transfer, or (e) Visa, MasterCard, American Express or Discover credit, charge or debit card. A processing fee will be assessed on any returned checks. Please note that the amount of cash notes and cash equivalents that can be accepted from a given purchaser may be limited.

The purchaser grants us a security interest in the property, and we may retain as collateral security for the purchaser's obligations to us, any property and all monies held or received by us for the account of the purchaser, in our possession. We retain all rights of a secured party under the California Commercial Code. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to other remedies available to us and the consignor by law, including without limitation, the right to hold the purchaser liable for the purchase price, we at our option may either (a) cancel the sale, retaining as liquidated damages all payments made by the purchaser or (b) resell the property, either publicly or privately, and in such event the purchaser shall be liable for

the payment of any deficiency plus all costs and expenses of both sales, our commission at our standard rates, all other charges due hereunder, attorneys' fees, expenses and incidental damages. In addition, where two or more amounts are owed in respect of different transactions by the purchaser to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the purchaser. If all fees, commissions, premiums, bid price and other sums due to us from the purchaser are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

3. We reserve the right to withdraw any property and to divide and combine lots at any time before such property's auction. Unless otherwise announced by the auctioneer at the time of sale, all bids are per lot as numbered in the catalog and no lots shall be divided or combined for sale.

4. We reserve the right to reject a bid from any bidder, to split any bidding increment, and to advance the bidding in any manner the auctioneer may decide. In the event of any dispute between bidders, or in the event the auctioneer doubts the validity of any bid, the auctioneer shall have sole and final discretion either to determine the successful bidder or to re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.

5. If we are prevented by fire, theft or any other reason whatsoever from delivering any property to the purchaser or a sale otherwise cannot be completed, our liability shall be limited to the sum actually paid therefor by the purchaser and shall in no event include any compensatory, incidental or consequential damages.

6. If a lot is offered subject to a reserve, we may implement such reserve by bidding on behalf of the consignor, whether by opening bidding or continuing bidding in response to other bidders until reaching the reserve. If we have an interest in an offered lot and the proceeds therefrom other than our commissions, we may bid therefor to protect such interest. **CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.**

7. All statements contained in the catalog or in any bill of sale, condition report, invoice or elsewhere as to authorship, period, culture, source, origin, measurement, quality, rarity, provenance, importance, exhibition and literature of historical relevance, or physical condition **ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS OR WARRANTIES.** No employee or agent of Bonhams is authorized to make on our behalf or on that of the consignor any representation or warranty, oral or written, with respect to any property.

8. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth in the "Buyer's Guide" portion of the catalog. If not so removed, daily storage fees will be payable to us by the purchaser as set forth therein. We reserve the right to transfer property not so removed to an offsite warehouse at the purchaser's risk and expense, as set forth in more detail in the "Buyer's Guide." Accounts must be settled in full before property will be released. Packing and handling of purchased lots are the responsibility of the purchaser. Bonhams can provide packing and shipping services for certain items as noted in the "Buyer's Guide" section of the catalog.

9. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or its licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent.

10. These Conditions of Sale shall bind the successors and assigns of all bidders and purchasers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

11. These Conditions of Sale and the purchaser's and our respective rights and obligations hereunder are governed by the laws of the State of California. By bidding at an auction, each purchaser and bidder agrees to be bound by these Conditions of Sale. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or validity thereof, brought by or against Bonhams (but not including claims brought against the consignor by the purchaser of lots consigned hereunder) shall be resolved by the procedures set forth below.

### MEDIATION AND ARBITRATION PROCEDURES

(a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone and/or in person to mediate their differences. If the parties agree, a mutually acceptable mediator shall be selected and the parties will equally share such mediator's fees. The mediator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling mediations. Any communications made during the mediation process shall not be admissible in any subsequent arbitration, mediation or judicial proceeding. All proceedings and any resolutions thereof shall be confidential, and the terms governing arbitration set forth in paragraph (c) below shall govern.

(b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national arbitration service agreed to by the parties, and shall be selected as follows: (i) If the national arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the national arbitration service does not have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on a national arbitration service, the arbitration shall be conducted by the American Arbitration Association, and the arbitrator shall be selected in accordance with the Rules of the American Arbitration Association. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

(c) Unless otherwise agreed to by the parties or provided by the published rules of the national arbitration service:

(i) the arbitration shall occur within 60 days following the selection of the arbitrator;

(ii) the arbitration shall be conducted in the designated location, as follows: (A) in any case in which the subject auction by Bonhams took place or was scheduled to take place in the State of New York or Connecticut or the Commonwealth of Massachusetts, the arbitration shall take place in New York City, New York; (B) in all other cases, the arbitration shall take place in the city of San Francisco, California; and

(iii) discovery and the procedure for the arbitration shall be as follows:

(A) All arbitration proceedings shall be confidential;

(B) The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;

(C) Discovery, if any, shall be limited as follows: (I) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request therefor; (II) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day; (III) Compliance with the above shall be enforced by the arbitrator in accordance with California law;

(D) Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;

(E) The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.

To the fullest extent permitted by law, and except as required by applicable arbitration rules, each party shall bear its own attorneys' fees and costs in connection with the proceedings and shall share equally the fees and expenses of the arbitrator.

**LIMITED RIGHT OF RESCISSION**

If within one (1) year from the date of sale, the original purchaser (a) gives written notice to us alleging that the identification of Authorship (as defined below) of such lot as set forth in the **BOLD TYPE** heading of the catalog description of such lot (as amended by any saleroom notices or verbal announcements during the sale) is not substantially correct based on a fair reading of the catalog (including the terms of any glossary contained therein), and (b) within 10 days after such notice returns the lot to us in the same condition as at the time of sale, and (c) establishes the allegation in the notice to our satisfaction (including by providing one or more written opinions by recognized experts in the field, as we may reasonably require), then the sale of such lot will be rescinded and, unless we have already paid to the consignor monies owed him in connection with the sale, the original purchase price will be refunded.

If, prior to receiving such notice from the original purchaser alleging such defect, we have paid the consignor monies owed him in connection with the sale, we shall pay the original purchaser the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the purchaser on the sale and make demand on the consignor to pay the balance of the original purchase price to the original purchaser. Should the consignor fail to pay such amount promptly, we may disclose the identity of the consignor and assign to the original purchaser our rights against the consignor with respect to the lot the sale of which is sought to be rescinded. Upon such disclosure and assignment, any liability of Bonhams as consignor's agent with respect to said lot shall automatically terminate.

The foregoing limited right of rescission is available to the original purchaser only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The purchaser hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the purchaser's benefit. Nothing in this section shall be construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. **THE PURCHASER'S SOLE AND EXCLUSIVE REMEDY AGAINST BONHAMS FOR ANY**

REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

"Authorship" means only the identity of the creator, the period, culture and source or origin of the lot, as the case may be, as set forth in the **BOLD TYPE** heading of the print catalog entry. The right of rescission does not extend to: (a) works of art executed before 1870 (unless these works are determined to be counterfeits created since 1870), as this is a matter of current scholarly opinion which can change; (b) titles, descriptions, or other identification of offered lots, which information normally appears in lower case type below the **BOLD TYPE** heading identifying the Authorship; (c) Authorship of any lot where it was specifically mentioned that there exists a conflict of specialist or scholarly opinion regarding the Authorship of the lot at the time of sale; (d) Authorship of any lot which as of the date of sale was in accordance with the then generally-accepted opinion of scholars and specialists regarding the same; or (e) the identification of periods or dates of creation in catalog descriptions which may be proven inaccurate by means of scientific processes that are not generally accepted for use until after publication of the catalog in which the property is offered or that were unreasonably expensive or impractical to use at the time of such publication.

**LIMITATION OF LIABILITY**

EXCEPT AS EXPRESSLY PROVIDED ABOVE, ALL PROPERTY IS SOLD "AS IS." NEITHER BONHAMS NOR THE CONSIGNOR MAKES ANY REPRESENTATION OR WARRANTY, EXPRESS OR IMPLIED, AS TO THE MERCHANTABILITY, FITNESS OR CONDITION OF THE PROPERTY OR AS TO THE CORRECTNESS OF DESCRIPTION, GENUINENESS, ATTRIBUTION, PROVENANCE OR PERIOD OF THE PROPERTY OR AS TO WHETHER THE PURCHASER ACQUIRES ANY COPYRIGHTS OR OTHER INTELLECTUAL PROPERTY RIGHTS IN LOTS SOLD OR AS TO WHETHER A WORK OF ART IS SUBJECT TO THE ARTIST'S MORAL RIGHTS OR OTHER RESIDUAL RIGHTS OF THE ARTIST. THE PURCHASER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES.

**SELLER'S GUIDE**

**SELLING AT AUCTION**

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at [www.bonhams.com/us](http://www.bonhams.com/us) for more information or call our Client Services Department at +1 (800) 223 2854 ext. 23550.

**AUCTION ESTIMATES**

The first step in the auction process is to determine the auction value of your property. Bonhams' world-renowned specialists will evaluate your special items at no charge and in complete confidence. You can obtain an auction estimate in many ways:

- Attend one of our Auction Appraisal Events held regularly at our galleries and in other major metropolitan areas. The updated schedule for Bonhams Auction Appraisal Events is available at [www.bonhams.com/us](http://www.bonhams.com/us).
- Call our Client Services Department to schedule a private appointment at one of our galleries. If you have a large collection, our specialists can travel, by appointment, to evaluate your property on site.
- Send clear photographs to us of each individual item, including item dimensions and other pertinent information with each picture. Photos should be sent to Bonhams' address in envelopes marked

as "photo auction estimate". Alternatively, you can submit your request using our online form at [www.bonhams.com/us](http://www.bonhams.com/us). Digital images may be attached to the form. Please limit your images to no more than five (5) per item.

**CONSIGNING YOUR PROPERTY**

After you receive an estimate, you may consign your property to us for sale in the next appropriate auction. Our staff assists you throughout the process, arranging transportation of your items to our galleries (at the consignor's expense), providing a detailed inventory of your consignment, and reporting the prices realized for each lot. We provide secure storage for your property in our warehouses and all items are insured throughout the auction process. You will receive payment for your property approximately 35 days after completion of sale.

Sales commissions vary with the potential auction value of the property and the particular auction in which the property is offered. Please call us for commission rates.

**PROFESSIONAL APPRAISAL SERVICES**

Bonhams' specialists conduct insurance and fair market value appraisals for private collectors, corporations, museums, fiduciaries and government entities on a daily basis. Insurance appraisals, used for insurance purposes, reflect the cost of replacing property in today's retail market. Fair market value appraisals are used for estate,

tax and family division purposes and reflect prices paid by a willing buyer to a willing seller.

When we conduct a private appraisal, our specialists will prepare a thorough inventory listing of all your appraised property by category. Valuations, complete descriptions and locations of items are included in the documentation.

Appraisal fees vary according to the nature of the collection, the amount of work involved, the travel distance, and whether the property is subsequently consigned for auction.

Our appraisers are available to help you anywhere and at any time. Please call our Client Services Department to schedule an appraisal.

**ESTATE SERVICES**

Since 1865, Bonhams has been serving the needs of fiduciaries – lawyers, trust officers, accountants and executors – in the disposition of large and small estates. Our services are specially designed to aid in the efficient appraisal and disposition of fine art, antiques, jewelry, and collectibles. We offer a full range of estate services, ranging from flexible financial terms to tailored accounting for heirs and their agents to world-class marketing and sales support.

For more information or to obtain a detailed Trust and Estates package, please visit our website at [www.bonhams.com/us](http://www.bonhams.com/us) or contact our Client Services Department.

## BUYER'S GUIDE

### BIDDING & BUYING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at [www.bonhams.com](http://www.bonhams.com) or call our Client Services Department at +1 (800) 223 2854 ext. 3550.

### Catalogs

Before each auction we publish illustrated catalogs. Our catalogs provide descriptions and estimated values for each "lot." A lot may refer to a single item or to a group of items auctioned together. The catalogs also include the dates and the times for the previews and auctions. We offer our catalogs by subscription or by single copy. For information on subscribing to our catalogs, you may refer to the subscription form in this catalog, call our Client Services Department, or visit our website at [www.bonhams.com/us](http://www.bonhams.com/us).

### Previews

Auction previews are your chance to inspect each lot prior to the auction. We encourage you to look closely and examine each object on which you may want to bid so that you will know as much as possible about it. Except as expressly set forth in the Conditions of Sale, items are sold "as is" and with all faults; illustrations in our catalogs, website and other materials are provided for identification only. At the previews, our staff is always available to answer your questions and guide you through the auction process. Condition reports may be available upon request.

### Estimates

Bonhams catalogs include low and high value estimates for each lot, exclusive of the buyer's premium and tax. The estimates are provided as an approximate guide to current market value based primarily on previous auction results for comparable pieces, and should not be interpreted as a representation or prediction of actual selling prices. They are determined well in advance of a sale and are subject to revision. Please contact us should you have any questions about value estimates.

### Reserves

Unless indicated by the  $\rho$  symbol next to the lot number, which denotes no reserve, all lots in the catalog are subject to a reserve. The reserve is the minimum auction price that the consignor is willing to accept for a lot. This amount is confidential and does not exceed the low estimate value.

**Auction House's Interest in Property Offered at Auction**  
Bonhams has an economic interest in all items included in the "Artistry of Tiffany: Selections from a Prominent American Collection" sale. Such property has been identified in our online catalog with a  $\blacktriangle$  symbol next to the lot number(s).

### Bidding at Auction

At Bonhams, you can bid in many ways: in person, via absentee bid, over the phone, or via Bonhams' live online bidding facility. Absentee bids can be submitted in person, online, via fax or via email.

Valid Bonhams client accounts are required to participate in bidding activity. You can obtain registration information online, at the reception desk or by calling our Client Services Department.

By bidding at auction, whether in person or by agent, by absentee bid, telephone, online or other means, the buyer or bidder agrees to be bound by the Conditions of Sale.

Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor by placing responsive or consecutive bids for a lot up to the amount of the reserve, but never above it.

We assume no responsibility for failure to execute bids for any reason whatsoever.

### In Person

If you are planning to bid at auction for the first time, you will need to register at the reception desk in order to receive a numbered bid card. To place a bid, hold up your card so that the auctioneer can clearly see it. Decide on the maximum auction price that you wish to pay, exclusive of buyer's premium and tax, and continue bidding until your bid prevails or you reach your limit. If you are the successful bidder on a lot, the auctioneer will acknowledge your paddle number and bid amount.

### Absentee Bids

As a service to those wishing to place bids, we may at our discretion accept bids without charge in advance of auction online or in writing on bidding forms available from us. "Buy" bids will not be accepted; all bids must state the highest bid price the bidder is willing to pay. Our auction staff will try to bid just as you would, with the goal of obtaining the item at the lowest bid price possible. In the event identical bids are submitted, the earliest bid submitted will take precedence. Absentee bids shall be executed in competition with other absentee bids, any applicable reserve, and bids from other auction participants. A friend or agent may place bids on your behalf, provided that we have received your written authorization prior to the sale. Absentee bid forms are available in our catalogs, online at [www.bonhams.com/us](http://www.bonhams.com/us), at offsite auction locations, and at our San Francisco, Los Angeles and New York galleries.

### By Telephone

Under special circumstances, we can arrange for you to bid by telephone. To arrange for a telephone bid, please contact our Client Services Department a minimum of 24 hours prior to the sale.

### Online

We offer live online bidding for most auctions and accept absentee bids online for all our auctions. Please visit [www.bonhams.com/us](http://www.bonhams.com/us) for details.

### Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

\$50-200 .....	by \$10s
\$200-500 .....	by \$20/50/80s
\$500-1,000 .....	by \$50s
\$1,000-2,000 .....	by \$100s
\$2,000-5,000 .....	by \$200/500/800s
\$5,000-10,000 .....	by \$500s
\$10,000-20,000 .....	by \$1,000s
\$20,000-50,000 .....	by \$2,000/5,000/8,000s
\$50,000-100,000 .....	by \$5,000s
\$100,000-200,000 .....	by \$10,000s
above \$200,000 .....	at auctioneer's discretion

**The auctioneer may split or reject any bid at any time at his or her discretion as outlined in the Conditions of Sale.**

### Currency Converter

Solely for the convenience of bidders, a currency converter may be provided at Bonhams' auctions. The rates quoted for conversion of other currencies to U.S. Dollars are indications only and should not be relied upon by a bidder, and neither Bonhams nor its agents shall be responsible for any errors or omissions in the operation or accuracy of the currency converter.

### Buyer's Premium

A buyer's premium is added to the winning bid price of each individual lot purchased, at the rates set forth in the Conditions of Sale. The winning bid price plus the premium constitute the purchase price for the lot. Applicable sales taxes are computed based on this figure, and the total becomes your final purchase price.

Unless specifically illustrated and noted, fine art frames are not included in the estimate or purchase price. Bonhams accepts no liability for damage or loss to frames during storage or shipment.

All sales are final and subject to the Conditions of Sale found in our catalogs, on our website, and available at the reception desk.

### Payment

All buyers are asked to pay and pick up by 3pm on the business day following the auction. Payment may be made to Bonhams by cash, checks drawn on a U.S. bank, money order, wire transfer, or by Visa, MasterCard, American Express or Discover credit or charge card or debit card. All items must be paid for within 5 business days of the sale. Please note that payment by personal or business check may result in property not being released until purchase funds clear our bank. For payments sent by mail, please remit to Cashier Department, 220 San Bruno Avenue, San Francisco, CA 94103.

### Sales Tax

California, Arizona, Colorado, Connecticut, Florida, Georgia, Illinois, Nevada, New York, Massachusetts, Pennsylvania, Texas, Washington state and Washington DC residents must pay applicable sales tax. Other state or local taxes (or compensating use taxes) may apply. Sales tax will be automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via common carrier to destinations outside the states listed above.

### Shipping & Removal

Bonhams can accommodate shipping for certain items. Please contact our Cashiers Department for more information or to obtain a quote. Carriers are not permitted to deliver to PO boxes.

International buyers are responsible for all import/export customs duties and taxes. An invoice stating the actual purchase price will accompany all international purchases.

### Collection of Purchases

Please arrange for the packing and transport of your purchases prior to collection at our office. If you are sending a third party shipper, please request a release form from us and return it to +1 (212) 644 9009 prior to your scheduled pickup. To schedule collection of purchases, please call +1 (212) 644 9001.

### Handling and Storage Charges

Please note that our offices have requirements for freight elevator usage. Please contact us to schedule an elevator appointment for pickup of any large or awkward items. Bonhams will hold all purchased lots in our gallery until Wednesday December 23 without penalty. After December 23 collection of lots will be by appointment only. Please call +1 (212) 644 9001 at least 24 hours in advance to make an appointment.

**Storage charges of \$5 per lot, per day will begin accruing for any lots not collected by the 31st day after the auction.** Bonhams reserves the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense. Handling and storage fees will apply.

### Auction Results

To find out the final purchase price for any lot following the sale, please call our automated auction results line at +1 (800) 223 2854 ext. 3400. All you need is a touch-tone telephone and the lot number. Auction results are usually available on the next business day following the sale or online at [www.bonhams.com/us](http://www.bonhams.com/us).



Louis Comfort Tiffany, circa 1920





## THE ARTISTRY OF TIFFANY

There are museums in the United States, particularly the Metropolitan Museum of Art (New York, NY), the Virginia Museum of Fine Art (Richmond, VA) and the Chrysler Museum of Art (Norfolk, VA), that have outstanding collections of objects produced by the various companies established by Louis Comfort Tiffany. Featuring wonderful leaded glass lamps and beautiful pieces of blown Favrile glass, these three institutions were the fortunate beneficiaries of wealthy donors. Their collections would be vastly different without the generosity of individuals such as Henry O. Havemeyer, Sidney and Francis Lewis and Walter Chrysler, Jr. Furthermore, these museums had access to brilliant curators and researchers while adding to their holdings. It is highly unusual for an individual to be able to approach the depth, breadth and quality of a museum collection. The Tiffany lamps and vases offered in this auction offer ample evidence that the collector who assembled these objects is one of those rare individuals.

As is the case with most people drawn to acquiring art in any form, the collector was first introduced to antiques as a young boy when he attended auctions with his mother in the 1950s. Within the next forty years, his and his wife's interests became centered on glass of all types produced by the masters of the late 19<sup>th</sup> and early 20<sup>th</sup> centuries: Daum, Gallé, Pairpoint, Handel, Quezal and, of course, Louis Tiffany. The couple's passion eventually focused on the works of Tiffany Studios and they ambitiously worked on creating a world-class collection.

The path to forming this noteworthy assemblage was not always an easy one. They were offered hundreds of objects and had to resist lesser items at lower prices in order to maintain their high standards of beauty, rarity and condition. As the collection evolved, and the couple's knowledge of the material increased, early purchases were replaced with superior examples. In this they were assisted by the leading dealers in the country,

such as Lloyd Macklowe, Minna Rosenblatt and Arlie Sulka, as well as experts at the major auction houses.

The first important Tiffany lamp they obtained was the Peony table lamp being offered in this sale (lot 15). It is truly an outstanding example and its vibrant colors make it especially noteworthy. The same can be said for the Peony floor lamp (lot 3), and the Daffodil table lamp (lot 25) is also exceptional. The shade once belonged to the aforementioned Sidney and Francis Lewis, whose superior expertise and brilliant sense of taste made them perhaps the preeminent Tiffany collectors of the 1970s and 1980s. The bronze and Favrile glass base on which the Daffodil shade rests is also remarkable. It is occasionally seen in green glass, and the fact that this example utilizes blue Favrile glass makes it exceptionally rare and beautiful.

The blown glass pieces produced by Tiffany Studios are frequently overshadowed by the firm's larger and more colorful lamps and windows. The former, however, are probably the objects Louis Tiffany was most proud of and loved best. The examples offered here amply support Tiffany's feelings. The "Morning Glory", "Shasta Daisy" and "Autumn Leaf" paperweight vases (lots 16, 17, and 10) are superb specimens, and the Aquamarine vase (lot 18) displays all the finest elements of the technique. The notable flower forms (lots 5, 6, and 7), red-decorated vases (lots 1 and 2) and Tel-el-Amarna pieces (lots 12, 13, and 20) also significantly add to the diversity, artistry and overall quality of this auction.

These avid, devoted collectors have no intention of abandoning the field. However, their display space is limited and for the time being they have decided to deaccession a selection of items. This decision required a certain amount of sacrifice and mixed emotions. It is their hope that established enthusiasts as well as a new generation of collectors will enjoy and appreciate these objects as much as they have.



Lot 4 (detail)



1

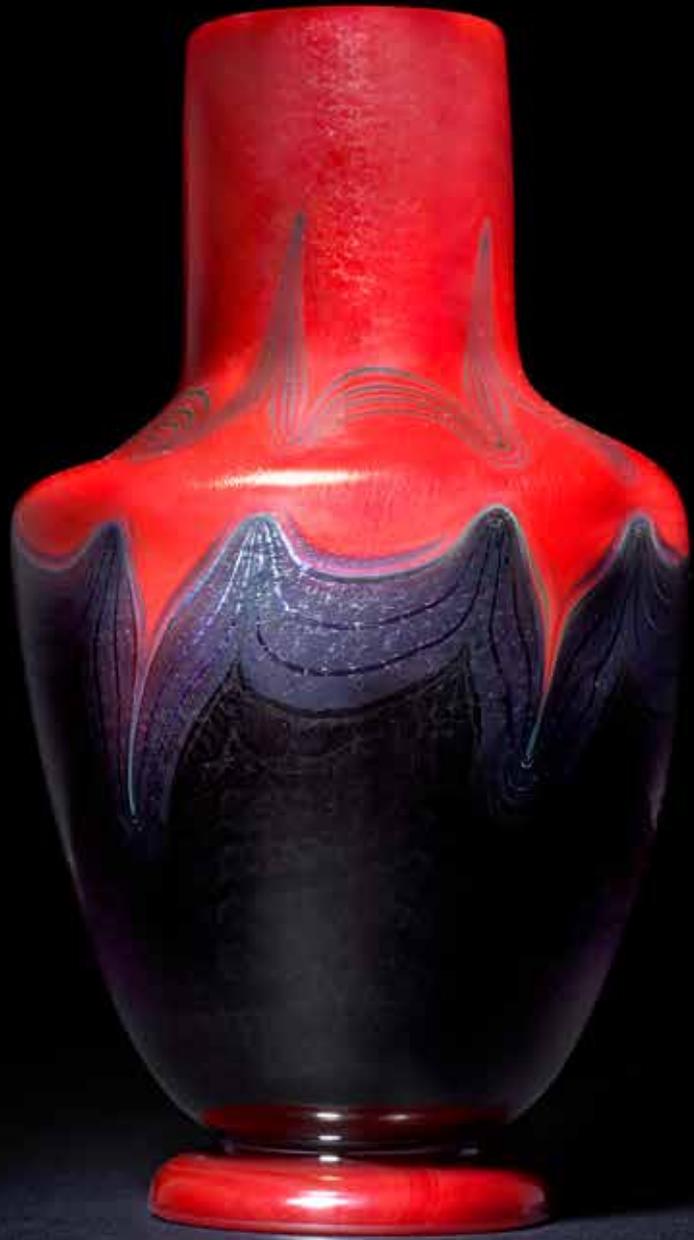
**TIFFANY STUDIOS**

*Decorated Red Baluster Form Vase, circa 1918*

Favrile glass

engraved 7169M L.C. Tiffany Inc. Favrile  
height 8in (20cm)

**\$10,000 - 15,000**



2

**TIFFANY STUDIOS**

*Decorated Red Vase, circa 1919*

Favrile glass

engraved 4785N L.C. Tiffany Favrite,  
underside applied with firm's paper label

height 8 1/2in (21.6cm)

**\$15,000 - 20,000**

**Provenance**

The John and Katsy Mecom Collection,  
Houston

Sotheby's New York, *The John and Katsy  
Mecom Collection*, October 3, 1992, lot 307





Lot 3 (detail)

THE ARTISTRY OF TIFFANY | 13



3 (detail)



3

**TIFFANY STUDIOS**

*Peony Floor Lamp, circa 1910*

leaded glass and patinated bronze

shade impressed 1505 TIFFANY STUDIOS NEW YORK, the 'Chased

Pod' Junior floor base impressed TIFFANY STUDIOS NEW YORK 370

height 63 1/2in (161.3cm);

diameter 22in (56cm)

**\$120,000 - 180,000**

**Provenance**

Sotheby's New York, November 18 and 19, 1994, lot 597 (shade)

Lillian Nassau, New York, 1970 (base)

Collection of Roy and Sarita Warshawsky, Chicago (base)

Sotheby's New York, May 19, 2015, *The Warshawsky Collection:*

*Masterworks of Tiffany and Prewar Design*, lot 14 (base)



4

**TIFFANY STUDIOS**

*A Tall and Elongated Baluster Form Vase, circa 1919*  
wheel-carved and engraved cameo Favrite glass  
engraved 3473N Louis C. Tiffany Furnaces - Inc. Favrite  
height 18 1/4in (46.3cm)

**\$10,000 - 15,000**

5

**TIFFANY STUDIOS**

*Flower Form Vase, circa 1907*  
Favrite glass  
engraved 9466B L.C. Tiffany-Favrite  
height 11 3/8in (29cm)

**\$6,000 - 8,000**

6

**TIFFANY STUDIOS**

*Calyx Flower Form Vase, circa 1905*  
Favrite glass  
engraved L.C.T. W3159  
height 15 5/8in (39.8cm)

**\$7,000 - 9,000**

**Provenance**

Christie's New York, *Magnificent Tiffany Featuring Property from the Gluck Collection*, December 8, 2009, lot 5  
Acquired from the above sale by the present owner

7

**TIFFANY STUDIOS**

*Flower Form Vase, circa 1905*  
Favrite glass  
engraved L.C.T. W3845  
height 11 1/8in (28.3cm)

**\$7,000 - 9,000**

**Provenance**

A&A Antiques, New York, 1999



5



6



7



One of the charming innovations in Tiffany Studios' lamps is the shaping of the shade to simulate the irregular, organic form of the plant represented. This was an avant-garde idea in France in the 1890s (one need only think of Gallé's glass and furniture) and it was also exploited by Tiffany with great artistic success. Nature, it was argued, offered endless inspiration to the designer, not only for surface decoration but also for an object's form. Here, the pendant clusters of flowers and leafy branches descend to what Tiffany Studios called an "irregular edge." The design is largely representational but, at the same time, it is subtly abstracted (Tiffany and his contemporaries preferred the term "conventionalized") into an artful display of rounded forms and intense colors.

Many Tiffany collectors misidentify the flower as a hydrangea but, in fact, the plant represented is a snowball (viburnum), a shrub with small, spherical clusters of brilliant white flowers. Indeed, the Tiffany

Price List specifies that this shade, model 1571, is a "16" Snowball, irregular edge, dome."

Even without the dazzling polychromy of other floral models, the Snowball attracts us by its brilliant contrasts of the white against deep blue and green. Like an Impressionist painting, the colors are varied and textured, creating a sense of shifting light. Some of the glass is marbled or rippled, so that the color is never solid or flat. Many of the white flower balls are gently modulated with flickering sensations of other colors, as though dappled light were streaming through. The secret of how this was achieved is revealed on the underside: many of the flower balls are irregularly mottled glass that had been created by exposed to chemical fumes, while others are made with glass that had been sprinkled with bits of other colors while it was still hot. This is how Tiffany and his staff "painted" with glass.

*-Martin Eidelberg*



8

**TIFFANY STUDIOS**

*Snowball Table Lamp, circa 1905*

leaded glass and patinated bronze

shade tags impressed *TIFFANY STUDIOS NEW*

*YORK*, base impressed *TIFFANY STUDIOS*

*NEW YORK D501* and with the Tiffany Glass &

Decorating Company monogram

*height 24 1/2in (62.2cm); diameter 16in (40.6cm)*

**\$100,000 - 150,000**

**Provenance**

The Collection of Edward and Sheila

Malakoff, New Jersey



9

**TIFFANY STUDIOS**

*Paperweight Vase with Berries, circa 1902*

Favrile glass

engraved L. C. T. R2266

height 6 1/4in (16cm)

**\$20,000 - 30,000**

**Provenance**

Private Collection, New York



10

**TIFFANY STUDIOS**

*Autumn Leaf Paperweight Vase, circa 1919*

Favrile glass

engraved 1499N L.C. Tiffany-Favrile

height 6 1/2in (16.5cm)

**\$15,000 - 20,000**

**Literature**

Martin Eidelberg, *Tiffany Favrile Glass and the Quest of Beauty*, Lillian Nassau, LLC, New York, 2007, p. 62, pl. 73 for a similar example numbered 3591P



11

11

**TIFFANY STUDIOS**

*Carved Cameo Vase, circa 1908*

Favrile glass

engraved 6461C. L.C. Tiffany-Favrile

height 11 3/4in (29.9cm)

**\$10,000 - 15,000**

**Provenance**

Christie's New York, *Magnificent Tiffany Including Property from the Estate of Jeanne Laverne Dailey*, December 17, 2011, lot 21

Acquired from the above sale by the present owner



12

**TIFFANY STUDIOS**  
*Tel-El-Amarna Vase, circa 1918*  
Favrile glass  
engraved 9968M L.C Tiffany Inc Favrite  
height 8 3/4in (22.4cm)  
**\$5,000 - 7,000**

**Provenance**  
Bonhams New York, June 11, 2009, lot 5014  
Acquired from the above sale by the present owner

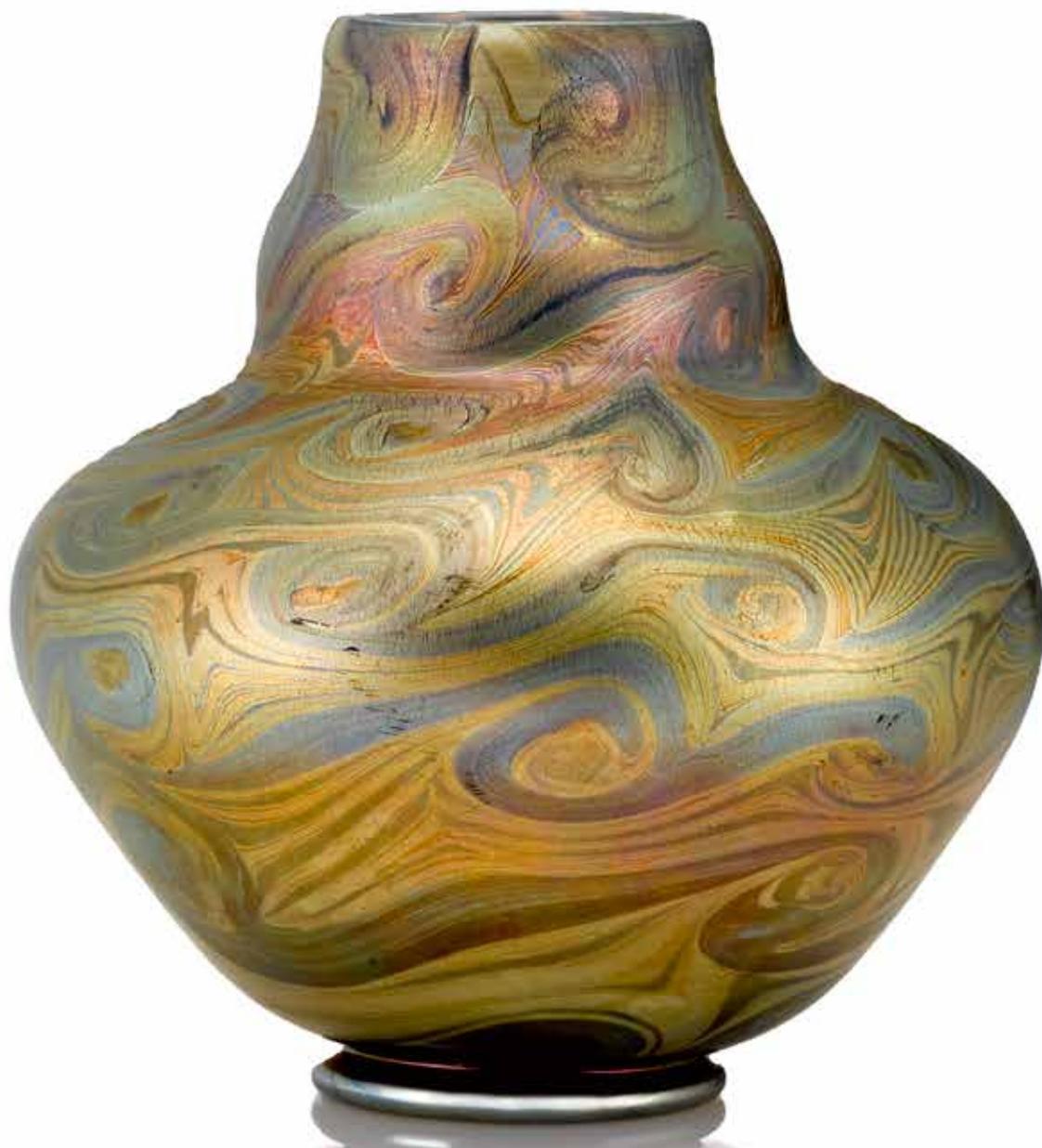


13

**TIFFANY STUDIOS**  
*Tel-El-Amarna Vase, circa 1910*  
Favrile glass  
engraved 8580E L.C. Tiffany-Favrile  
height 8 1/4in (21cm)  
**\$6,000 - 8,000**

**Provenance**  
Bonhams New York, June 11, 2009, lot 5013  
Acquired from the above sale by the present owner





14

**TIFFANY STUDIOS**

*Decorated Vase, circa 1894*

Favrile

engraved A1108 *Louis C. Tiffany*, with painted Museum of Modern Art accession number 218.60

height 7 7/8in (20cm)

**\$12,000 - 18,000**

**Provenance**

The Joseph H. Heil Collection

The Museum of Modern Art, New York

Christie's New York, *Important 20th Century Decorative Arts Including Works by Tiffany Studios from The Museum of Modern Art*, June 12, 2003, lot 104

Acquired from the above sale by the present owner







Watercolor of peonies probably by either Alice C. Gouvy or Lillian A. Palmié for Tiffany Furnaces  
(Courtesy of the Collection of the Rakow Research Library, The Corning Museum of Glass)

15

**TIFFANY STUDIOS**

*Peony Table Lamp, circa 1910*

leaded glass and patinated bronze

shade impressed *TIFFANY STUDIOS NEW YORK 1475*, base impressed

*6701 TIFFANY STUDIOS NEW YORK*

*height 25in (63.5cm); diameter 18 1/4in (46.4cm)*

**\$100,000 - 150,000**

**Provenance**

Macklowe Gallery, New York



Tiffany Studios never made traditional paperweights, where an ornate design was encased in a dome of solid, transparent glass. The glasshouse around 1900, however, did introduce a decorative technique for vases that featured an encased design between two layers of clear glass. These objects, now also known as “paperweights,” usually feature a millefiori floral motif and a heavy gold, or orange-gold, iridescence on the interior surface.

The initial attempts were attractive, but exhibited basic shapes, simple designs and several technical flaws. Louis Tiffany quickly realized, however, that this technique would be an ideal medium to express his love of nature, particularly flowers. The gaffers’ skills and creativity rapidly improved, and the firm’s paperweight-technique vases are among the most artistic ever produced by the glassworks.

Paperweight vases without an interior iridescence appeared approximately twelve years after the technique was first attempted. It was a brilliant decision, as the decoration was now allowed to be the primary focal point. This is perhaps best illustrated by the firm’s iconic Morning Glory vases. The glasshouse was experimenting with various types of reactive glass in

1913 and Louis Tiffany learned of these efforts. One Monday in October 1913, he entered the facility with a watercolor of morning glories he had just finished and insisted the painting be recreated in a vase. It took several months of experimentation at an expense of \$12,000, but the end result was extraordinary. The cost for a Morning Glory vase was also impressive, with none priced below \$1,000. The superb example offered here (lot 16), once owned by A. Douglas Nash (son of Arthur J. Nash, the glasshouse’s long-time superintendent), displays all of the model’s finest attributes, with lovely purple-toned flowers among vibrant green foliage. It is likely the vase was made with the same green-tinted transparent glass as that used for the company’s Aquamarine vases, which also first appeared in 1913.

The Shasta Daisy paperweight vase (lot 17) is certainly not as dramatic as the Morning Glory, but its elegance and charm are obvious, with a band of small, finely crafted flowers delicately clustered around the flared shoulder. Made slightly before the Morning Glory, this object typifies the subtle beauty that frequently distinguished Tiffany Studios from its glassmaking rivals.

Paul Doros, Author  
*The Art Glass of Louis Comfort Tiffany*



16

**TIFFANY STUDIOS**

*An Important Morning Glory Paperweight Vase, circa 1915*

Favrile glass

engraved 3309J L.C. Tiffany-Favrile

height 6 1/2in (16.5cm)

**\$60,000 - 80,000**

**Provenance**

A. Douglas Nash

Albert Christian Revi

David Bellis

Sotheby's New York, November 19, 1994, lot 499

The Garden Museum Collection, Matsue, Japan

Allen Michaan

**Exhibited**

*Masterworks of Louis Comfort Tiffany*, traveling Japanese exhibition: Tokyo Metropolitan Teien Museum, Kobe City Museum, Nagoya Electricity Museum Gallery, and Tayama Citizens Plaza Museum, January - August, 1991

**Literature**

Albert Christian Revi, *American Art Nouveau Glass*, Thomas Nelson & Sons, Camden, 1968, color plate p. 112

Robert Koch, *Louis C. Tiffany's Art Glass*, New York, 1977, p. 100, pl. 97, no. 4 for an illustration of this vase from the A. Douglas Nash Collection as exhibited at the Carnegie Institute, Pittsburgh, Pennsylvania, and fig. 127 for the related example cited below in the Metropolitan Museum of Art's collection

John Loring, *Louis Comfort Tiffany at Tiffany & Co.*, New York, 2002, p. 163 for the related example cited below in the Metropolitan's collection

Alice Cooney Frelinghuysen, *Louis Comfort Tiffany and Laurelton Hall: An Artist's Country Estate*, New York, 2006, p. 123, fig. 208 for a related example in the collection of The Metropolitan Museum of Art, gift of Louis Comfort Tiffany Foundation, 1951

Martin Eidelberg, *Tiffany Favrile Glass and the Quest of Beauty*, New York, 2007, p. 68 for a related example

Paul E. Doros, *The Art Glass of Louis Comfort Tiffany*, New York, 2013, pp 3 and 140-141 for a related example







17

**TIFFANY STUDIOS**

*Shasta Daisy Paperweight Vase, circa 1912*  
Favrile glass  
engraved 2904G L.C. *Tiffany-Favrile*  
height 5 1/4in (13.3cm); width 5 1/4in (13.3cm)  
**\$25,000 - 35,000**

**Provenance**

James Coats and Brian Connelly, New York  
Parke-Bernet Galleries, Inc. New York,  
*Tiffany Glass: The Coats-Connelly Collection*,  
October 21, 1966, lot 37  
Lillian Nassau, LLC., New York

**Literature**

Mario Amaya, *Tiffany Glass*, Walker and Co.,  
New York, 1967, p. 49 for an illustration of  
the vase on offer  
John Loring, *Louis Comfort Tiffany at  
Tiffany & Co.*, New York, 2002, p. 158 for a  
related example

Favrite “Aquamarine” glass was one of the last significant decorative innovations in blown glass developed by Tiffany Furnaces, Tiffany Studios’ glasshouse. Louis Tiffany was long fascinated by water and it was this attraction that served as his inspiration for Aquamarine vases. After returning from a trip to Bermuda, he sent one of his gaffers, Arthur Ernst Saunders (1873-?), to visit the island in July 1913. Saunders was instructed to travel the surrounding waters in glass-bottomed boats to acquaint himself with the vegetation and marine life that Tiffany desired to re-create in glass.

Upon his return later that summer, Saunders began creating Aquamarine vases. These objects generally feature heavy, solid bodies of green-tinted transparent glass encasing an underwater motif and supporting a thick neck or bowl of matching glass. The earliest of these pieces were described as “clear heavy glass vases in various forms, showing the different deep-sea plants in their natural colors.” Saunders quickly acquired the skill needed to create more complex designs, which ranged from nearly transparent jellyfish, large sea anemones or somewhat crudely made goldfish swimming among seaweed to water lilies or narcissi surrounded by foliage. The highly refractive nature of the thick glass added to the illusion of a three-dimensional underwater landscape.

Aquamarine vases are exceptionally rare, as there were critical manufacturing problems that severely limited production. First, some of the pieces weighed as much as 25 pounds, and it took exceptional strength to manipulate such an object from the end of a 5-foot long blowpipe or pontil rod. Arthur Saunders was probably too exhausted to make more than one or two pieces per day. Another difficulty was caused by the thickness of the glass and the many different types and colors of glass used in creating the internal decoration. This was required to create the desired motif, but also caused innumerable and extreme stresses within the glass as the pieces cooled during the annealing process. As a result, many Aquamarine objects suffered large, deep cracks and could not be offered for sale.

This Aquamarine vase (lot xx) is a superb example, with large yellow-centered white water lilies on slightly swaying brown-streaked stems in various shades of green. Subtle horizontal striations within the body add to the sensation of flowing water. The piece epitomizes the best features of the category and clearly demonstrates a glassmaker’s mastery over the material and a craftsman at the height of his talents.

Paul Doros, Author  
*The Art Glass of Louis Comfort Tiffany*



Lot 18 (detail)



Early drawing of two Aquamarine vases by Leslie H. Nash, former production manager at Tiffany Furnaces and son of Arthur J. Nash  
 (Courtesy of the Collection of the Rakow Research Library, The Corning Museum of Glass)

18

**TIFFANY STUDIOS**

*A Rare Aquamarine Vase, circa 1913*

Favrile glass

engraved L.C. Tiffany-Favrile 5202G

height 9 7/8in (25cm)

\$60,000 - 80,000

**Provenance**

Benedict Silverman, New York

Sotheby's New York, November 19, 1994, lot 510

The Garden Museum Collection, Matsue, Japan

Allen Michaan

**Literature**

Paul Doros, *The Tiffany Collection of the Chrysler Museum of Art at Norfolk*, 1978, no. 15, p. 47 for a related example

Alastair Duncan, *Louis C. Tiffany, The Garden Museum Collection*, p. 264 for an illustration of this vase





19

**TIFFANY STUDIOS**

*Paperweight Vase, circa 1913*

Favrile glass

engraved L.C. Tiffany-Favrile 6988H

height 6in (15.2cm)

**\$10,000 - 15,000**

**Provenance**

Minna Rosenblatt Gallery,

New York



20

**TIFFANY STUDIOS**

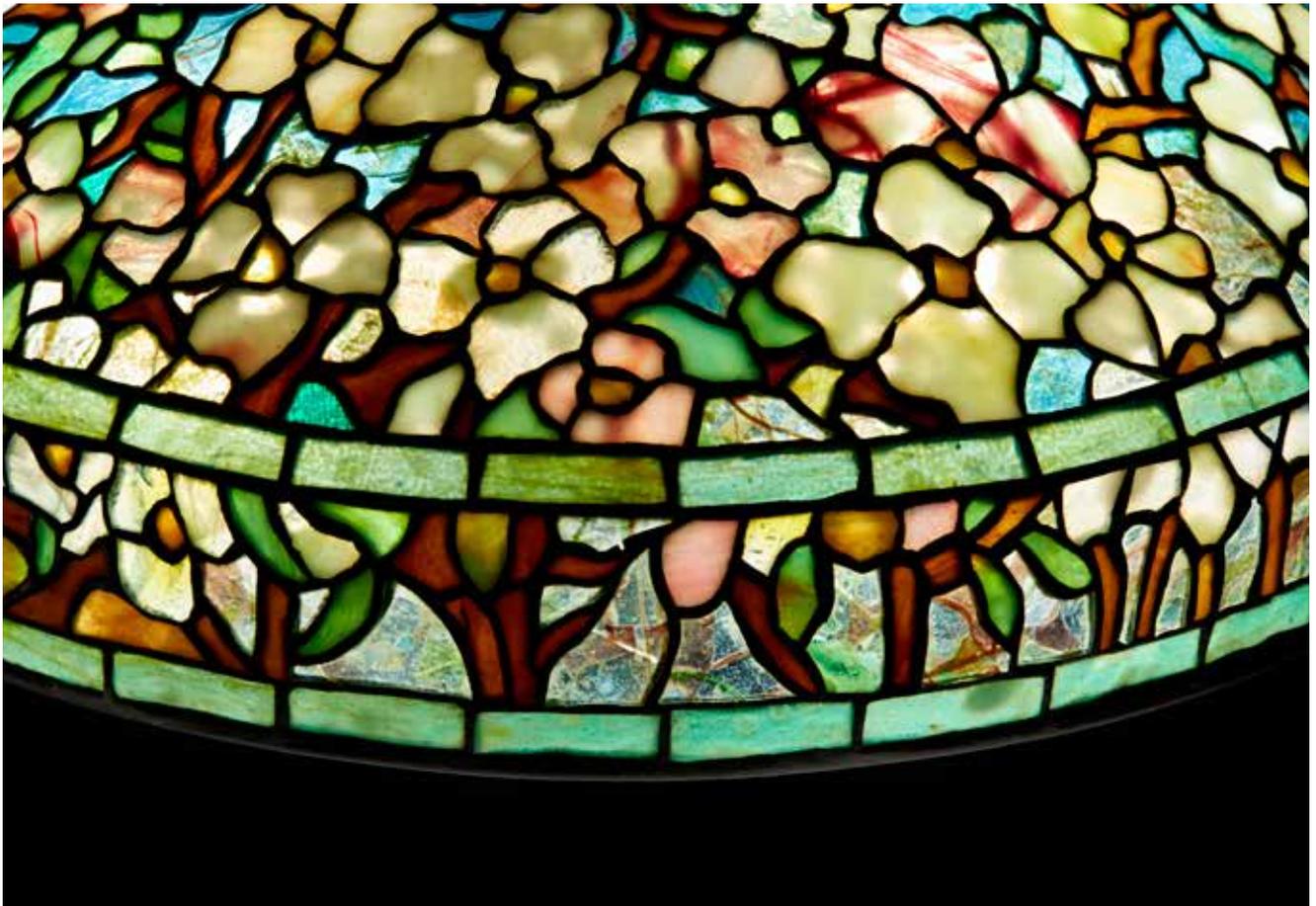
*Tel-El-Amarna Vase, circa 1919*

Favrile glass

engraved 1976N Louis C. Tiffany-Inc. Favrile

height 8 1/8in (20.7cm)

\$8,000 - 12,000



21 (detail)

21

**TIFFANY STUDIOS**

*Dogwood Table Lamp, circa 1910*

leaded glass and patinated bronze

shade tag impressed *TIFFANY STUDIOS NEW YORK*, base impressed *TIFFANY STUDIOS*

*NEW YORK 363*

*height 24in (61cm); diameter 18 1/2in (47cm)*

**\$60,000 - 80,000**

**Provenance**

Private Collection, New York





22

**TIFFANY STUDIOS**

*18-Light Pond Lily Table Lamp, circa 1910*

Favrile glass and patinated bronze

seventeen shades engraved *L.C. Tiffany-Favrile*, one shade engraved

*L.C.T.*, base impressed *TIFFANY STUDIOS NEW YORK 382*

height 24 1/4in (61.5cm)

**\$60,000 - 80,000**

We would like to thank Doug Major for his kind assistance in the cataloging of this lot.

**Provenance**

Private Collection, Florida

One of Tiffany's most iconic and popular designs, the Pond Lily lamp was awarded a grand prize at the 1902 International Exposition of Modern Decorative Art held in Turin, Italy. Like the majestic lamp on offer, the original version of the model was created with eighteen lights, but in time, the glasshouse went on to produce smaller examples with fewer Favrile glass shades. The present lamp is distinguished by its splendidly well-matched ten-point iridescent gold lily form shades and naturalistic bronze base with organic stems, rich brown patina and original lily pad switch.





23

**TIFFANY STUDIOS**

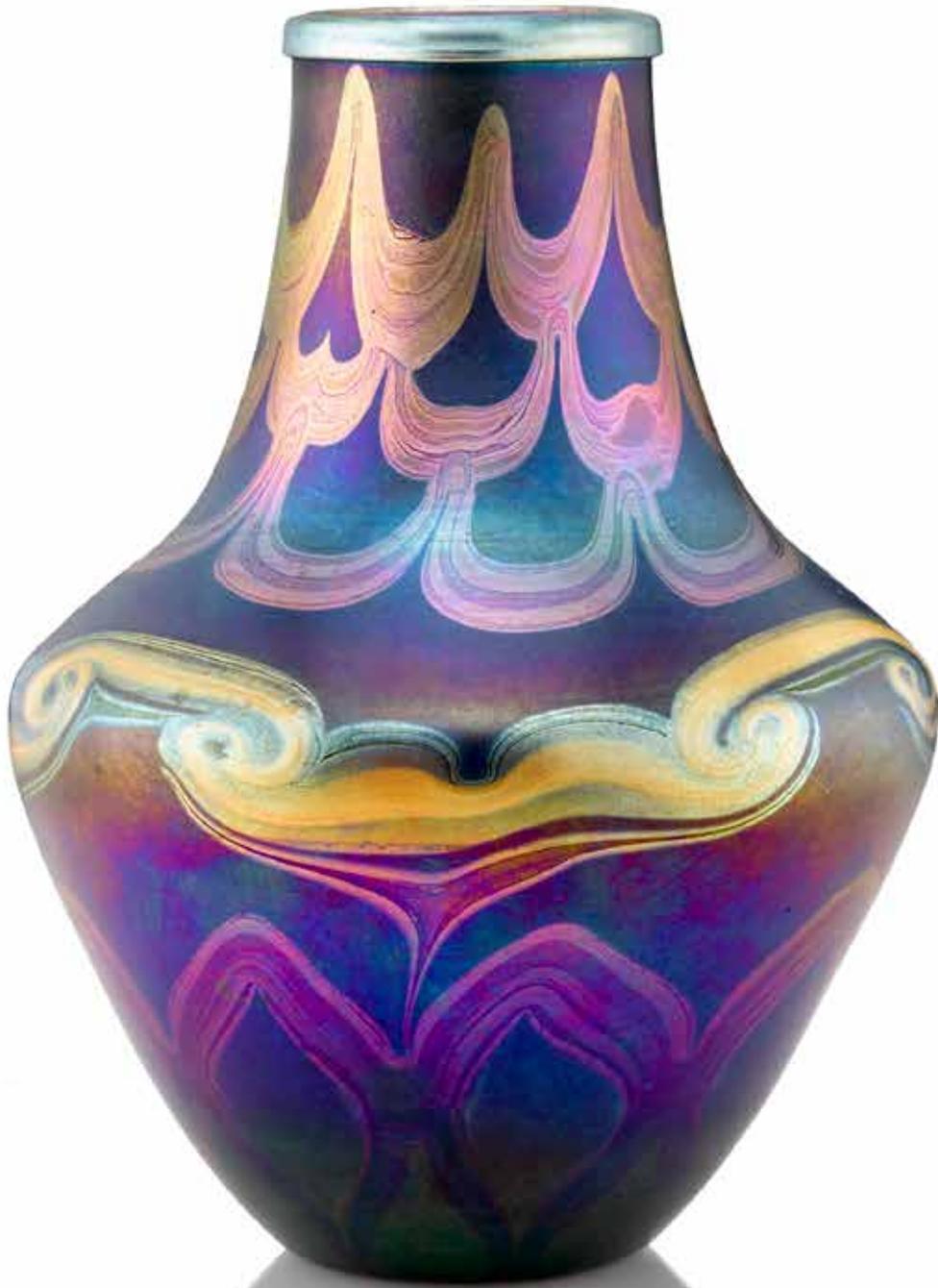
*Decorated Blue Vase, circa 1895*

Favrile glass

engraved L.C.T. D1001 and with the Tiffany Glass & Decorating Company paper label

height 6in (15.2cm)

**\$5,000 - 7,000**



24

**TIFFANY STUDIOS**

*Decorated Blue Vase, circa 1897*

Favrile glass

engraved L.C.T. G2476

height 9 3/8in (24cm)

**\$8,000 - 12,000**

**Provenance**

Christie's New York, *Magnificent Tiffany*, December 18, 2006, lot 203

Acquired from the above sale by the present owner



25 (detail)

Daffodils—as well as tulips, apple blossoms, and wisteria—were among the cheerful harbingers of spring that Tiffany and his designers favored for lamp shades. Several models have daffodils as their theme, both large and small ones, some with natural and others with conventionalized designs. Thus one might easily pass by this example without paying it due attention. Indeed, when it appeared at auction in New York in 1974 and again in 2000, it was not noticed how rare this lamp shade is. In fact, it appears to be the only known example of an otherwise unrecorded model.

The design is closely related to a more familiar model, no. 1426, which also features a thrice-repeated pattern of upright tulips and leaves, and three horizontal bands at the bottom. However, the arrangements of the flowers are quite different. One of the charming elements here is

the way in which some of the blossoms strain upward and overlap the small border at the top, expressing the vitality of the newly formed flowers. Others, lower down, isolated, and drooping, suggest that they have already past their prime. In effect, the design cleverly suggests the very short duration of these springtime plants.

There are indications that this was an early design, created in the first years of the twentieth century. The uneven leading, especially some heavy passages in the bottom bands, suggests this. The absence of the customary small metal tag with a model number and the absence of any reference to this design in Tiffany Studios' early advertisements and the 1906 *Price List* reaffirm the idea that this was an early, experimental model.

-Martin Eidelberg





25

25

**TIFFANY STUDIOS**

*Daffodil Table Lamp, circa 1905*

Favrile and leaded glass, patinated bronze  
shade tag impressed *TIFFANY STUDIOS NEW YORK*, oil canister  
tag impressed *TIFFANY STUDIOS NEW YORK S1471/4* and with  
the Tiffany Glass & Decorating Company monogram, turn screws  
molded *TIFFANY STUDIOS*

height 18 1/4in (46.4cm); diameter 16in (41cm)

**\$140,000 - 180,000**

**Provenance**

Sotheby's Park-Bernet, New York, June 12, 1974, lot 229 (shade)  
The Sydney and Frances Lewis Art Trust Collection  
Christie's, New York, *Tiffany: Innovation in American Design, Including  
Property from the Sydney and Frances Lewis Art Trust Collection and  
the Estate of Leslie H. Nash*, December 8, 2000, lot 355 (shade)  
Eileen and Harvey Weinstein (shade)  
Private Collection, New Jersey (base)





Lot 14 (detail)

**END OF SALE**

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*Property from the Estate of Lauren Bacall*  
**ALBERTO GIACOMETTI**  
Tête de Femme Table Lamp and Floor Lamp  
Circa 1933-1937, later cast  
Patinated bronze  
**\$40,000 - 60,000 (table lamp, left)**  
**\$80,000 - 120,000 (floor lamp, right)**  
Artwork ©2015 Estate of Alberto Giacometti /  
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