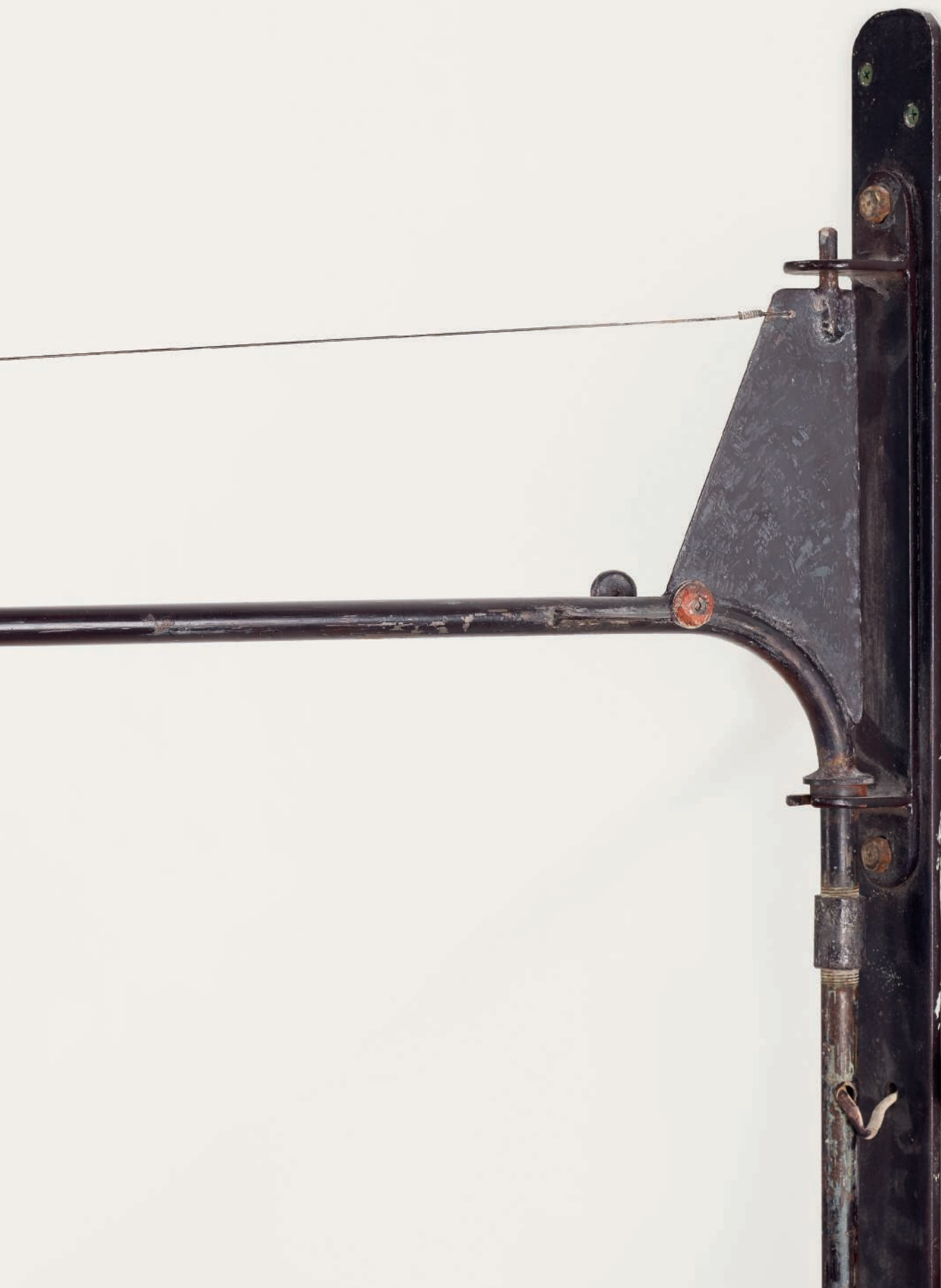


DESIGN

NEW YORK | 13 DECEMBER 2019



CHRISTIE'S



DESIGN

FRIDAY 13 DECEMBER 2019

SERVICES

ABSENTEE AND TELEPHONE BIDS

Tel: +1 212 636 2437

AUCTION RESULTS

christies.com

CATALOGUES ONLINE

Lotfinder®

Internet: christies.com

INSURANCE

Tel: +1 212 484 4879

Fax: +1 212 636 4957

POST-SALE SERVICES

Hyun Lee

Tel.: +1 212 636 3749

Post-Sale Coordinator

Payment, Shipping and Collection

Tel: +1 212 636 2650

Fax: +1 212 636 4939

Email: PostSaleUS@christies.com

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.

If the lot is transferred to Christie's Fine Art Storage Services, it will be available for collection after the third business day following the sale.

Please contact Christie's Post-Sale Service 24 hours in advance to book a collection time at Christie's Fine Art Services. All collections from Christie's Fine Art Services will be by pre-booked appointment only.

Please be advised that after 50 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection.

Tel: +1 212 636 2650

Email: PostSaleUS@christies.com

Operation hours for both Christie's Rockefeller and Christie's Fine Art Storage are from 9:30 am to 5:00 pm, Monday – Friday.

9/10/18

AUCTION

Friday 13 December 2019

at 2.00 pm (Lots 1-198)

20 Rockefeller Plaza

New York, NY 10020

VIEWING

Friday	6 December	10.00 am - 5.00 pm
Saturday	7 December	10.00 am - 5.00 pm
Sunday	8 December	1.00 pm - 5.00 pm
Monday	9 December	10.00 am - 5.00 pm
Tuesday	10 December	10.00 am - 5.00 pm
Wednesday	11 December	10.00 am - 5.00 pm
Thursday	12 December	10.00 am - 5.00 pm
Friday	13 December	10.00 am - 5.00 pm

AUCTIONEERS

Jeremy Morrison (#2086897)

David Kleiweg de Zwaan (#1365999)

BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the reserve either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any such bids at or above the reserve.

AUCTION LICENSE

Christie's (#1213717)

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **MOSER-17668**

CONDITIONS OF SALE

This auction is subject to the Important Notices and Conditions of Sale set forth in this catalogue.

These auctions feature
CHRISTIE'S LIVE
Bid live in Christie's salerooms worldwide
register at www.christies.com



Browse this auction and view
real-time results on the Christie's
App for iPhone and iPad

View catalogues and leave bids online
at **christies.com**

CHRISTIE'S

22/11/2019



SPECIALISTS FOR THIS AUCTION

Alex Heminway
International Head of Department
aheminway@christies.com
Tel: +1 212 636 2016

Michael Jefferson
International Senior Specialist
mjefferson@christies.com
Tel: +1 312 787 2765

Beth Vilinsky
Senior Specialist
bvilinsky@christies.com
Tel: +1 212 636 2242

Daphné Riou
Head of Department
driou@christies.com
Tel: +1 212 468 7124

Emily FitzGerald
Associate Specialist, Head of Sale
emilyfitzgerald@christies.com
Tel: +1 212 636 2062

Jane Carney
Sale Coordinator
jcarney@christies.com
Tel: +1 212 707 5927

Francesca Richman
Department Coordinator
frichman@christies.com
Tel: +1 212 484 4813

EMAIL

First initial followed by last name @christies.com
(eg. Beth Vilinsky = bvilinsky@christies.com).
For general enquiries about this auction, email
should be addressed to the sale coordinator.

INTERNATIONAL DESIGN DEPARTMENT

PARIS

Cécile Verdier
International Director
cverdier@christies.com
Tel: +33 (0)1 40 76 85 59

Sonja Ganne
International Chairman
sganne@christies.com
Tel: +33 (0)1 40 76 86 21

Pauline De Smedt
Head of Department
pdesmedt@christies.com
Tel: +33 1 40 76 83 54

Flavien Gaillard
Head of Sale
fgaillard@christies.com
Tel: +33 1 40 76 84 43

Robin Beyries
Cataloguer
rbeyries@christies.com
Tel: +33 1 40 76 72 57

LONDON

Jeremy Morrison
International Director
jmorrison@christies.com
Tel: +44 (0)20 7752 3274

Simon Andrews
International Senior Specialist
sandrews@christies.com
Tel: +44 (0)20 7752 3380

Marta De Roia
Cataloguer
mderoia@christies.com
Tel: +44 (0)20 7752 3261

INTERNATIONAL CONSULTANT

Philippe Garner
Tel: +44 (0)20 7752 3382

The background of the image is a large, abstract wall made of irregular stone or concrete slabs in various shades of grey, brown, and green. The slabs are separated by thin, light-colored lines. In the lower right corner, a glass table is visible, with a wooden sculpture on it. The sculpture is a smooth, organic, light-brown form with a central indentation. The overall aesthetic is modernist and minimalist.

MODERNIST MASTERPIECES

The Alexander Kaplen Collection





MODERNIST MASTERPIECES

The Alexander Kaplen Collection

Although today we expect to be able to walk into American auction houses and galleries to view and purchase works by masters of modern art and design, it wasn't always so easy. Thirty years ago, objects such as furniture by Jean Prouvé, Olle Bonniér, Georges Jouve, and Franco Campo and Carlo Graffi, photographs by Láslo Moholy-Nagy and Tina Modotti, or abstract wire sculptures by Ruth Asawa were generally unknown or, at best, underappreciated in the United States. Rare was the connoisseur who was aware of these designers and studied their work. Rarer still was the collector who had the vision, taste, and foresight to acquire such pieces.

Alexander Kaplen was one of these singular individuals.

Lex, as he was known to his friends, family, and colleagues, was a man of many passions. His enthusiasm and creativity was apparent in his avid collecting of significant art and design works, as well as the furniture he himself designed. He was also fond of glazed doughnuts, and immersed himself in music by composers ranging from Hector Berlioz and Claude Debussy to Aaron Copland. Lex was fiercely intelligent: he earned degrees from Harvard University and Yale University Law School, wrote for *The New Yorker*, and founded his own magazine, *Wigwag*, in 1988. He was as generous as he was intellectual, supporting such organizations as the New York Philharmonic, Film Forum, New York Presbyterian Hospital, and the Greenwich Village Society for Historic Preservation. He also cared

deeply for those fortunate enough to find themselves in his orbit, and it was reciprocated; one former *Wigwag* employee recalls how Lex was absolutely adored.

Christie's is privileged to offer the exceptional collection of Mr. Kaplen, a pioneering scholar and impassioned collector. His collection's strength is not only its great diversity, but also its superior quality; Lex was prescient in discovering important pieces by creators little known in this country at the time. Lex Kaplen was a distinctive individual with a keen eye and vast curiosity about the world around him. Christie's is deeply honored to present his collection, as well as his legacy, to the public.



LEX KAPLEN

Stories About My Brother

I can't write a biography of my brother, Lex Kaplen, here. I don't have enough time or space. Therefore, I'm not going to cover his work as a part-time speechwriter for people like Tom Harkin, Bill Clinton, or Al Gore, nor his creation of the magazine *Wigwag*, nor even really how he came to collect and savor the pieces catalogued here. All I'm going to do is give you a couple of stories, which, maybe, will give you a little idea about Lex.

1966. Lex is in the second grade at Donald A. Quarles School, one of five public elementary schools in Englewood, New Jersey. One mid-October evening, my then seven-year-old brother receives a phone call from a fellow student and proceeds to walk this classmate through three or four arithmetic problems. Afterwards, when my mother compliments my brother on

his helpfulness, he tells her, "Mrs. Pruitt asked me to do it." November comes, and so do parent-teacher conferences. My mom asks Mrs. Pruitt about this. Her response: "Oh, Lex is so smart. He's so far ahead of everyone else. I have him tutoring his classmates." By December, Lex was moved to the private school.



1977. Lex is in the midst of a somewhat unhappy first semester at Harvard. In fact, he returns home for a couple of weeks in the fall with what turns out to be an ulcer. Probably more attributable to misery over a pair of strange roommates than a medical problem. How strange? One of them was a smoker, and when Lex brings up the fact that theirs was a "no-smoking room," the roommate answered, "Yeah, that's why I requested it."

My brother decides to write a short story about this first semester, which he sends off to *The New Yorker*. The magazine promptly accepts it: "Yes, we love your story and want to publish it. Let's meet." (This was five years before Lex became a fact checker and editor at *The New Yorker* and twelve years before he founded his own magazine, *Wigwag*.) An editor arranges to

meet his new writer for lunch at the Algonquin. Lex takes the train down from Boston, walks into the restaurant, and introduces himself. The editor is beside himself. "Really, you wrote the story? I don't believe it," he says. "I was expecting to meet a forty-five-year-old professor in the throes of a mid-life crisis."

Early 2000s. Lex is slowly acquiring the collection of art, design, furniture, craft, etc. you see in this catalogue. As any dealer my brother ever dealt with will tell you, Lex was quite knowledgeable, always eager to learn, had a discerning eye, and never, NEVER bought on the spur of the moment. In this instance, he was dealing with Barry Friedman about a Campo and Graffi game table. Barry had recently bought it at an auction. Lex asks him what he wants for it, Barry tells him, and Lex replies, "Hey, I know what you paid



for it at auction." Barry responds, "I guess you should've bought it there." (Sorry, I don't know what any of those prices were.) Lex stewes on this for about a year—researching, looking around, consulting other dealers and friends—before he returns to Barry's shop where the table is still unsold. Again Lex asks the price. And now, it is ten percent higher. Lex: "You were asking less a year ago." Barry: "I guess you should've bought it then."

Now, my brother was clearly torn. He had a difficult time paying "retail." He loved to find unappreciated gems (e.g. Prouvé, Perriand). But he also felt you could never go wrong by buying the best. And buy the best he did. Just look through the catalogue here. There are wonderful examples of outstanding artists, designers, craftspeople. As for whether he

bought the Campo-Graffi table, take a look at lot 24.

Let me leave you with something my brother once wrote for *The New Yorker* (August 26, 1985):

"At the checkout stand of a Greenwich Village grocery store, a middle-aged couple in tennis shoes, tan shorts, and blue polo shirts discussed the end of summer. The man, wearing a Mets cap, guessed that fall began on September 21st, but the woman, sporting a hat from Barney's Paint Shop, suggested that September 22nd was closer to the mark. The woman behind the cash register disagreed. 'It's the twenty-third,' she said. 'That's when my Uncle Elmer got home from jail. My aunt said he planned it that way so he wouldn't have to weed the yard.'"

By the time Lex was accumulating his collection, many things signaled the end of summer: cooler weather, shorter days, kids on their way to school, better movies. One further marker was the arrival of the fall auction catalogues. I hope whoever has the good fortune to look through this catalogue, preview the auction, and maybe even purchase a piece or two will enjoy themselves half as much as my brother did.

—Larry Kaplen







MODERNIST MASTERPIECES

The Alexander Kaplen Collection

1

CARLO SCARPA (1906-1978)

'Transparente' Vase, model no. 5673, circa 1926

produced by Maestri Vetrai Muranesi Cappellin & C., Murano, Italy

clear and transparent green *soffiato* glass with iridescent surface

7½ in. (19.1 cm) high

acid-etched signature *MVM / Cappellin / Murano*

\$7,000-9,000

PROVENANCE:

Dimitri Levas, New York

Wright, Chicago, 20 May 2014, lot 138

Acquired from the above by the present owner

LITERATURE:

'Alla Triennale Di Monza, Cappellin nella galleria di vetri d'arte', *Domus*, no. 33, September 1930, p. 32

M. Barovier, *Carlo Scarpa, I Vetri di un Architetto*, Zurich, 1998, pp. 54, 192

M. Barovier, *Venetian glass, The Nancy Olnick and Giorgio Spanu Collection*, New York, 2000, pp. 49, 206, fig. 20

M. Barovier, C. Sonego, *The M.V.M. Cappellin Glassworks and the Young Carlo Scarpa*, exh. cat., Fondazione Giorgio Cini, Venice, 2018, pp. 74, 95, 538



MODERNIST MASTERPIECES

The Alexander Kaplen Collection

2

GEORGES JOUVE (1910-1964)

Rare Table Lamp, circa 1950

glazed earthenware, paper shade

33¼ in. (84.5 cm) high, including shade

incised with artist's cipher and *JOUVE*

\$50,000-70,000

PROVENANCE:

Artist's family

Catherine and Stephane de Beyrie, Paris

Acquired from the above by the present owner, 1995

LITERATURE:

A. Bony, *Les Années 50*, Paris, 1982, p. 262

P. Jousse and Galerie Jousse Entreprise, *Georges Jouve*, Paris, 2005, p. 205 for a similar example

■ 3

JEAN PROUVÉ (1901-1984)

'Guéridon bas,' model no. 402, circa 1952

manufactured by Les Ateliers Jean Prouvé, Nancy, France

oak, oak-veneered wood, painted steel

14¾ in. (36.5 cm) high; 31½ in. (80 cm) diameter

\$30,000-50,000

PROVENANCE:

Marianne Prouvé, sister of the artist

Galerie Jousse Seguin, Paris, 1995

Acquired from the above by the present owner

LITERATURE:

P. Sulzer, *Jean Prouvé, Oeuvre Complète, Volume 3: 1944-1954*, Basel, 2005, pp. 152-153

Galerie Patrick Seguin, *Jean Prouvé*, Paris, 2007, pp. 407, 452-455



2

3

MODERNIST MASTERPIECES

The Alexander Kaplen Collection



CHARLOTTE PERRIAND (1903-1999)

Pair of Chairs, model no. 21, designed 1935, produced 1946-1968

ash, rush

each: 31 in. (78.7 cm) high; 25¼ in. (64.1 cm) wide; 21¼ in. (54.1 cm) deep

\$7,000-9,000

LITERATURE:

J. Barsac, *Charlotte Perriand: Un Art d'Habiter*, Paris, 2005, pp. 274-275, 280, 305

M. L. Jousset, *Charlotte Perriand*, exh. cat., Centre Georges Pompidou, Paris, 2005, p. 109



5

GERTRUD NATZLER (1908-1971) AND
OTTO NATZLER (1908-2007)

Bowl, 1958

glazed earthenware

3 in. (7.6 cm) high; 5½ in. (14.3 cm) diameter

signed NATZLER and with printed paper label J984

\$2,000-3,000

6

GERTRUD NATZLER (1908-1971) AND
OTTO NATZLER (1908-2007)

Bowl, 1940

glazed earthenware

2¾ in. (7 cm) high; 5¼ in. (13.3 cm) diameter

signed NATZLER with printed paper label O374

\$5,000-7,000

PROVENANCE:

Gansevoort Gallery, New York

Acquired from the above by the present owner, 1998



5



6



7

GERTRUD NATZLER (1908-1971) AND
OTTO NATZLER (1908-2007)

Bowl, 1958

glazed earthenware

3 $\frac{1}{8}$ in. (7.9 cm) high; 6 $\frac{7}{8}$ in. (17.5 cm) diameter

signed NATZLER with printed paper label M442

\$5,000-7,000



GEORGES JOUVE

Mastery of Organic Modernism

Georges Jouve (1910-1964) is widely considered the finest French ceramicist of his generation. He was traditionally trained, attending the prestigious École Boulle in Paris at the age of 17, where he studied art history and theory as well as sculpture. Jouve then continued his artistic training at the Academie de la Grand Chaumiere. His initial career as a theatrical set designer, begun after graduating in 1930, ended abruptly with the start of World War II. Serving in the French army, he was captured by German troops but, after several attempts, was able to escape internment. He fled to his parents' home in Dieulefit, a small town in southern Free France known for its pottery. He stayed for the remainder of the war and it was there that he first learned to model clay.

Jouve returned to Paris in 1945 once it was liberated from the Germans and opened his own pottery studio. His work, biomorphic, highly sculptural, frequently playful and thoroughly modern, was noticed by Jacques Adnet, who invited him to display his creations in the *La Ceramique Contemporaine* exhibition being held by the Compagnie des Arts Francais. Jouve's work received broad critical acclaim and led to his participation in numerous *Salons* in France as well as in shows around the world. He is equally known for his jewel-like monochromatic glazes that beautifully complement the ceramic forms with their gracefully exaggerated proportions. Jouve moved his facility to Aix-en-Provence in 1954, where he continued to work until his death ten years later.

The examples offered here truly represent some of the finest attributes of Jouve's mid-century work. The stylish, thick-walled 'Galet' vase (lot 12) is simple in form but has an effervescent lemon-yellow glaze. The wall sconces (lot 8) and exceptional table lamp (lot 2), on the other hand, aptly demonstrate Jouve's mastery of organic modernism.



MODERNIST MASTERPIECES

The Alexander Kaplen Collection

■8

GEORGES JOUVE (1910-1964)

Two Wall Lights, circa 1951

glazed earthenware, painted metal, paper shades

each: 22¾ in. (57.8 cm) high; 16 in. (40.6 cm) wide; 7⅞ in. (20 cm) deep,
including shades

each incised with artist's cipher and *JOUVE*

PROVENANCE:

Galerie Jousse Seguin, Paris

Acquired from the above by the present owner, 1995

LITERATURE:

A. Bony, *Les années 50*, Paris, 1982, p. 262

Galerie Jousse Entreprise, *Georges Jouve*, Paris, 2005, p. 205

\$60,000-80,000



MODERNIST MASTERPIECES

The Alexander Kaplen Collection

■9

JEAN PROUVÉ (1901-1984)

'Direction' Swivel Chair, model no. 353, circa 1951

manufactured by Les Ateliers Jean Prouvé, Nancy, France
painted steel, diamond point sheet aluminum, original leather
upholstery, oak
28¾ in. (73 cm) high; 26½ in. (67.3 cm) wide; 24½ in. (62.2 cm) deep

\$50,000-70,000

PROVENANCE:

Galerie Jousse Seguin, Paris

Acquired from the above by the present owner, 1995

LITERATURE:

Galerie Jousse Seguin, Galerie Enrico Navarra, *Jean Prouvé*, Paris, 1998,
pp. 52-53

P. Sulzer, *Jean Prouvé, Œuvre Complète, Volume 3: 1944-1954*, Basel,
2005, p. 215

Galerie Patrick Seguin, *Jean Prouvé, Volume 2*, Paris, 2007, pp. 306-309



MODERNIST MASTERPIECES

The Alexander Kaplen Collection

10

GLEN LUKENS (1887-1967)

Dish, circa 1940

glazed stoneware

1¾ in. (4.1 cm) high; 5½ (14 cm) diameter

signed *GLEN / LUKENS*

\$2,000-3,000

PROVENANCE:

Gansevoort Gallery, New York

Acquired from the above by the present owner, 1995

11

TAPIO WIRKKALA (1915-1985)

'Leaf' Dish, circa 1954

produced by Soine et Kni, Finland

laminated birch and teak plywood

1½ in. (3.8 cm) high; 11½ in. (29.2 cm) long; 9

in. (22.9 cm) wide

impressed *TW*

\$1,000-1,500

LITERATURE:

Domus, no. 266, January 1952, index page
M. Av, *Tapio Wirkkala: Eye, Hand and Thought*,
Helsinki, 2000, pp. 224, 228, 267 for related
forms

12

GEORGES JOUVE (1910-1964)

'Galet' Vase, circa 1955

glazed earthenware

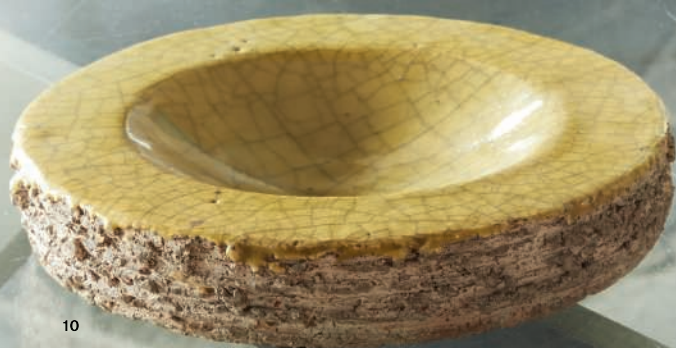
4⅝ in. (11.7 cm) high; 5½ in. (14 cm) diameter

incised with artist's cipher and *JOUVE*

\$4,000-6,000

LITERATURE:

Philippe Jousse and Galerie Jousse Entreprise,
Georges Jouve, Paris, 2005, p. 289



10



12



11





13

EDWARD WORMLEY (1907-1995)

'Janus' Occasional Table, model no. 5633, circa 1957

produced by Dunbar, Berne, Indiana, with glass tiles executed by Tiffany Studios

walnut, brass, Favrile glass

23¼ in. (59 cm) high; 10¼ in. (26 cm) wide; 10¼ in. (26 cm) deep
with producer's label *DUNBAR / BERNE, INDIANA*

\$8,000-12,000

PROVENANCE:

Wright, Chicago, 6 June 2013, lot 295

Acquired from the above by the present owner

LITERATURE:

R. Koch, *Louis C. Tiffany, Rebel in Glass*, New York, 1966, p. 217 for a view of the model in Edward Wormley's living room

J. Gura et al., *Edward Wormley: The Other Face of Modernism*, Northampton and New York, 1997, p. 40

14

HARRY BERTOIA (1915-1978)

'Fishbone' Brooch, circa 1941

hammered sterling silver

3¾ in. (9.5 cm) high; 3½ in. (8.9 cm) wide

\$10,000-15,000

PROVENANCE:

Gansevoort Gallery, New York

Acquired from the above by the present owner, 1997

EXHIBITED:

Bent, Cast & Forged: The Jewelry of Harry Bertoia, exh. cat., Cranbrook Art Museum, 2015, pp. 7, 36

This lot is accompanied by a certificate of authenticity from the Harry Bertoia Foundation.

JEAN PROUVÉ

Uniting Art, Technology and Industry

Jean Prouvé (1901-1984) is perhaps best known for translating industrial manufacturing techniques to innovative and aesthetically superior architectural and furniture designs. The second child of the artist Victor Prouvé, Jean grew up in Nancy, France among Émile Gallé, Louis Majorelle and other leading members of the École de Nancy and was imbued with its mission to seamlessly unite art, technology and industry.

Prouvé, after attending the school of fine arts in Nancy, trained under a blacksmith and later apprenticed in a metal workshop. In 1923, he opened the first of his several workshops and studios and was commissioned by local architects to create wrought iron elements for their buildings. Prouvé, however, soon became

frustrated with the limitations of the metal and, influenced by the Art Deco movement, desired to create more modern designs using steel and aluminum. He opened the *Ateliers Jean Prouvé* in 1931 and soon collaborated with Pierre Jeanneret and Charlotte Perriand on a number of furniture designs. He also experimented in using lightweight metals in constructing pre-fabricated housing that could be built quickly and economically.

Following World War II, Prouvé moved his operations to Maxeville where he continued to produce thoroughly modern furniture and conduct additional experiments in the architectural possibilities of aluminum. He continued to design and produce furniture through the 1950s, but his time and interest

gradually shifted to large-scale building projects. In 1971, he was the president of the jury for the design of the Pompidou Center and was highly influential in the selection of the winning design.

Prouvé's work has been widely exhibited internationally and is represented in the permanent collections of some of the leading institutions in the world. The furniture designs offered here clearly demonstrate why his work is so treasured by collectors, designers and museums. The dynamic '*Banquette*' no. 356 settee (lot 15) and the stylish '*Direction*' Swivel Chair no. 353 (lot 9) reflect Prouvé's mastery of the material and his visionary designs.



MODERNIST MASTERPIECES

The Alexander Kaplen Collection

■15

JEAN PROUVÉ (1901-1984)

'Banquette', model no. 356, circa 1956

painted steel, original *simili cuir* upholstery

32½ in. (85.6 cm) high; 59¾ in. (150.8 cm) wide; 26¼ in. (68 cm) deep

\$50,000-70,000

LITERATURE:

Galerie Jousse Seguin and Galerie Enrico Navarra, *Jean Prouvé*, Paris, 1998, pp. 60-61

Galerie Patrick Seguin, *Jean Prouvé, Volume 2*, Paris, 2007, pp. 317, 239 for an image and a drawing

This three-seater model is featured as 'Banquette type Antony' in an *Ateliers de construction préfabriquée de Maxéville* technical drawing dated April 8, 1957. The metal frame, derived from the 'Antony' Chair, model no. 356, was adapted to seat 3-9 people in the public areas of the *Cité Universitaire* in Antony, France. Other examples of the 'Banquette' were executed for the Hachette Pavillion at the 1958 Brussels World's Fair, which was entirely furnished with designs by Jean Prouvé and Charlotte Perriand.



MODERNIST MASTERPIECES

The Alexander Kaplen Collection

■16

GEORGE NAKASHIMA (1905-1990)

Two Early 'Straight' Chairs, circa 1947

walnut, oak

each: 28½ in. (79.4 cm) high; 24¾ in. (61.9 cm) wide; 18¼ in. (46.4 cm) deep

\$3,000-5,000

PROVENANCE:

Lin/Weinberg Gallery, New York

Acquired from the above by the present owner

These two chairs, produced by Nakashima Studios, served as early examples for Knoll's *N19* Chair, which began production in 1949.



17

BERNDT FRIBERG (1899-1981)

Seven Vases, circa 1952-1974

glazed earthenware

tallest: 6½ in. (16.5 cm) high

each signed *friberg* with Gustavsberg cipher

\$2,000-3,000

PROVENANCE:

Antik, New York and Gansevoort Gallery, New York

Acquired from the above by the present owner, 1999





■18

OSVALDO BORSANI (1911-1985)

Adjustable Sofa-Daybed, model no. D70, designed 1955

manufactured by Tecno, Varedo, Italy
 painted steel, fabric upholstery, brass, rubber
 31¾ in. (80.6 cm) high; 76 in. (193 cm) wide; 35 in. (88.9 cm) deep
 with manufacturer's logo and decal label

\$2,000-3,000

LITERATURE:

'I mobili Tecno', *Domus*, no. 303, February 1955, p. 41
 'Domus per chi deve scegliere mobili di serie per il soggiorno', *Domus*, no. 401, April 1963, p. d/123
 G. Gramigna, *1950/1980 repertorio, immagini e contributi per una storia dell'arredo italiano*, Milano, 1985, p. 80
 G. Gramigna, F. Irace, *Osvaldo Borsani*, Rome, 1992, pp. 252-55
 I. De Guttry, M.P. Maino, *Il mobile italiano degli anni '40 e '50*, Roma, 1992, p. 114, fig. 20

■19

OSVALDO BORSANI (1911-1985)

Lounge Armchair, model no. P40, circa 1955

manufactured by Tecno, Varedo, Italy
 painted steel, fabric upholstery, brass, rubber
 34 in. (86.4 cm) high; 28 in. (193 cm) wide; 36¾ in. (93.3 cm) deep
 with manufacturer's logo and decal label

\$3,000-5,000

LITERATURE:

'Una nuova poltrona', *Domus*, no. 318, May 1956, pp. 33-34
 'Domus per chi deve scegliere mobili di serie per il soggiorno', *Domus*, no. 401, April 1963, p. d/123
 Centrokappa, *Il Design italiano degli anni '50*, Milano, 1981, p. 68, fig. 116
 G. Gramigna, *1950/1980 repertorio, immagini e contributi per una storia dell'arredo italiano*, Milan, 1985, p. 88
 I. De Guttry, M.P. Maino, *Il mobile italiano degli anni '40 e '50*, Roma, 1992, p. 114, fig. 23

MODERNIST MASTERPIECES

The Alexander Kaplen Collection

20

FULVIO BIANCONI (1915-1996)

'Pezzato Americano' Vase, model no. 4393, circa 1951

executed by Venini & C., Murano, Italy

fused colored mosaic glass

10½ in. (27 cm) high

underside with acid stamp *venini/murano/ITALIA*

\$5,000-7,000

PROVENANCE:

Mark McDonald, New York

Acquired from the above by the present owner, 1994

LITERATURE:

F. Deboni, *Venini Glass, Catalogue 1921-2007, volume 2*, Turin, 2007, pl. 186

M. Barovier, C. Sonigo, *Fulvio Bianconi alla Venini*, exh. cat., Fondazione Giorgio Cini, Venice, 2015, pp. 168, 183-84







MODERNIST MASTERPIECES

The Alexander Kaplen Collection

■21

OLLE BONNIÉR (B. 1925)

Rare Low Table, 1951-1954

painted wood, clear glass

20 in. (50.8 cm) high; 53 $\frac{1}{8}$ in. (135 cm) wide; 38 $\frac{3}{8}$ in. (97.5 cm) deep
signed and dated *Olle Bonniér / 1951-54*

\$30,000-50,000

PROVENANCE:

Jackson Design AB, Stockholm

Acquired from the above by the present owner

Olle Bonniér grew up in both Los Angeles, California and Stockholm, Sweden, where he was inspired by the sea and its limitless layers of hues. His experiences with the unbound sea resulted in a series he called *Monochromes*, which were single-color layer paintings in teal that he created when he was just eighteen years old. Outside of his formal education of medieval art and Gothic sculpture, Bonniér took a particular interest in the paintings of Hieronymus Bosch, Johannes Vermeer and Giotto and Hans Memling. During this time he was also enthusiastic about Cubist and Surrealist artists, including artists such as Pablo Picasso, Georges Braque and Fernand Léger. This attention to detail and color relationships is obvious in his paintings, where the color denominations are close, but the differences in color temperature create a dynamic image with a sense of space. The present lot is a strong example of Bonniér's concentration in using colors, shapes and materials to create a rhythmic space that push the boundaries with the intention of implying infinity. The unexpected cut edges of the asymmetric wooden structure and inset glass panel draw the viewer's focus to what happens outside of the frame of the table as well. After this work was made in 1951-1954, Bonniér broke even further away from the boundaries of the physical frame and began creating audiovisual artwork light experiments.





MODERNIST MASTERPIECES

The Alexander Kaplen Collection

22

AXEL SALTO (1889-1961)

'Sprouting' Vase, circa 1965

produced by Royal Copenhagen, Copenhagen, Denmark

Sung glazed stoneware

10 $\frac{1}{8}$ in. (26.3 cm) high; 8 $\frac{3}{4}$ in. (22.2 cm) diameter

incised *SALTO* and painted with Royal Copenhagen mark

\$12,000-18,000

PROVENANCE:

Antik Gallery, New York

Acquired from the above by the present owner

LITERATURE:

A. Salto, *Den Spirende Stil*, Copenhagen, 1949, pp. 92, 94 for similar examples

MODERNIST MASTERPIECES

The Alexander Kaplen Collection

23

ATTRIBUTED TO VENINI

Wall Light, circa 1955

colored iridescent glass, painted aluminium, brass

22¼ in. (56.5 cm) high; 14 in. (35.6 cm) wide; 7½ in. (19.1 cm) deep

\$8,000-12,000

PROVENANCE:

Mark McDonald, New York

Acquired from the above by the present owner

24

FRANCO CAMPO (B. 1926) AND CARLO GRAFFI (1925-1985)

Unique Games Table, from Casa M.T., Turin, 1951

executed by Apelli & Varesio, Turin, Italy

maple-veneered plywood, cherry wood, ebonized wood, brass, steel,
original tempered glass

31⅞ in. (79.1 cm) high; 32¼ in. (81.9 cm) wide; 32¼ in. (81.9 cm) deep
glass tabletop etched VITREX

\$50,000-70,000

PROVENANCE:

Casa M.T., Turin

Private Collection, La Spezia, Italy

Fulvio Ferrari, Turin, Italy, acquired from the above 1986

Stephen Cristea, Monaco, acquired from the above 1986

With Galerie Yves Gastou, Paris

Catherine Charbonneaux, Drouot-Richelieu, Paris, auction, 21 November
1993, lot 112

Barry Friedman Ltd, New York, US, acquired from the above

Acquired from the above by the present owner), 1997

EXHIBITED:

Les Années 50, 30 June – 5 October 1988, Centre Georges Pompidou, Paris

LITERATURE:

C. Graffi, 'Una casa a Torino', *Domus*, no. 266, January 1952, this table
illustrated pp. 24-25, 27

Centre Georges Pompidou, *Les Années 50*, exh. cat., Paris, 1988, this table
listed p. 637

I. De Guttry, M.P. Maino, *Il mobile italiano degli anni '40 e '50*, Rome, 1992,
this table illustrated p. 127, fig. 7



23



24



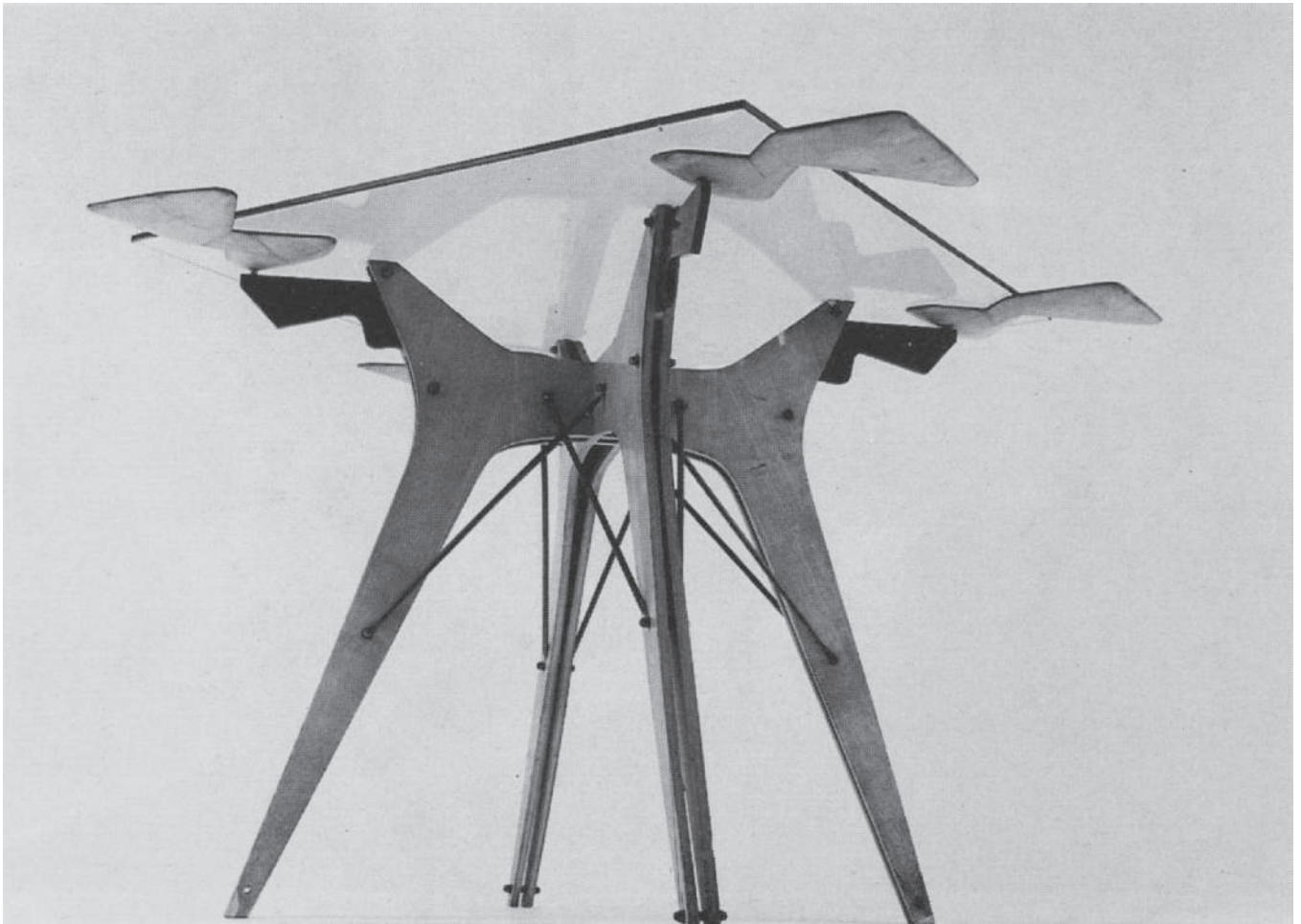
25



25



Detail of the present lot.



Period photo of the present lot.



Casa M.T., Turin, 1952
Photo by Riccardo Moncalvo, © archivio Riccardo Moncalvo, Torino

Francò Campo and Carlo Graffi were introduced to Carlo Mollino while studying architecture at the Polytechnic of Turin in the late 1940s. In these two young students Mollino sensed a kinship of spirit and invited them to work alongside him, encouraging them to create their own furniture designs, that were executed by the same Apelli & Varesio workshop that Mollino himself employed to execute his own furniture. The range of designs conceived by Campo and Graffi displayed a surrealistic spirit, often referencing anthropomorphic structures that were invested with sensuality, and contributing to the 'Turinese Baroque' style that briefly flourished in that city during the early 1950s.

Casa M.T., a private commission for a residential villa in Turin constitutes one of the earliest projects the two architects undertook after receiving their degrees in architecture in 1951. The villa, which enclosed the family business offices on

the lower level and two residential floors above, featured a noteworthy and radical outer structure of uncompromising geometric form. The solemn austerity of the architecture enclosed spacious open spaces, often unpartitioned although occasionally subdivided by glass walls. Diverging from the overall aesthetic of the architecture, the furnishings selected for the interior displayed anthropomorphic shapes which are characteristic of Franco Campo and Carlo Graffi's early works. The present lot, a unique games table executed for the Casa M.T. interior constituted one of two main points of focus in the living space, with a set of four lounge chairs and a rare example of an 'Arabesque' coffee table designed by Carlo Mollino as the other. The furnishings presented clever similarities, both tables remarkably made in plywood with tempered glass tops, each paired with sumptuously shaped, freeform seats and all impeccably executed by the Apelli & Varesio workshops.

MODERNIST MASTERPIECES

The Alexander Kaplen Collection



■25

BARRY SIMPSON (1941-2017)

Pair of 'Rooster' Folding Stools, circa 1980

produced by Dirt Road, Waitsfield, Vermont

plywood, canvas

each: 16½ in. (41.9 cm) high; 16¾ in. (42.5 cm) wide; 16¾ in. (36.5 cm) deep

underside stamped BY DIRT ROAD / ROOSTER / WAITSFIELD, VT

\$800-1,200

PROVENANCE:

Mark McDonald, New York

Acquired from the above by the present owner, 2013

26

WILHELM KÅGE (1889-1960)

Monumental 'Farsta' Vase, circa 1955

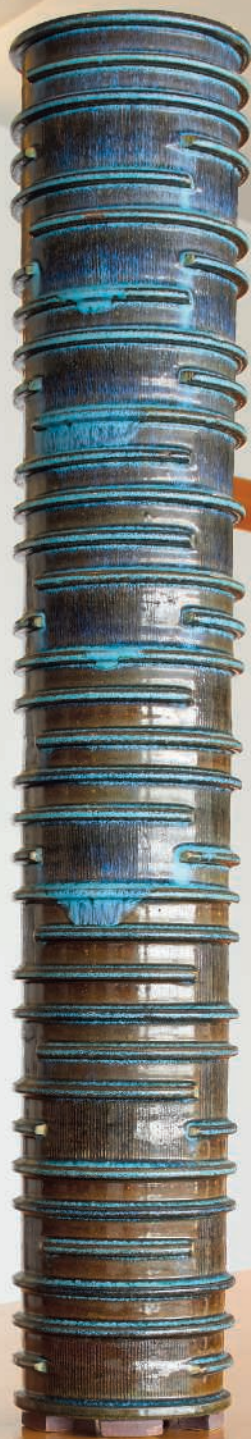
produced by Gustavsberg, Sweden

glazed stoneware

31½ in. (79.1 cm) high; 5½ in. (14 cm) diameter

incised KÅGE and stamped FARSTA with producer's mark

\$5,000-7,000



MODERNIST MASTERPIECES

The Alexander Kaplen Collection

27

FRENCH

Dining Table, modern

oak, painted steel

29¼ in. (74.3 cm) high; 36⅞ in. (91.8 cm) wide;
59 in. (149.9 cm) deep

\$4,000-6,000

■28

FRENCH

Set of Six Chairs, circa 1950

painted molded plywood, oak

31⅞ in. (80.3 cm) high; 15⅞ in. (40.2 cm) wide;
19¼ in. (48.7 cm) deep (dimensions variable)

\$6,000-8,000



MODERNIST MASTERPIECES

The Alexander Kaplen Collection

■29

LILLY REICH (1885-1947)

Wardrobe, circa 1930

mahogany, mahogany-veneered wood, sapele-veneered wood,
chromium-plated metal

76¾ in. (195 cm) high; 49½ in. (126 cm) wide; 24 in. (61 cm) deep

\$4,000-6,000

PROVENANCE:

Sotheby's, New York, 19 November 1992, lot 92

Acquired from the above by the present owner

EXHIBITED:

Barry Friedman Ltd., *'The Bauhaus, Masters and Students'*, New York,
December 1988

LITERATURE:

The Bauhaus, Masters and Students, exh. cat., Barry Friedman Ltd., New
York, 1988, present lot illustrated p. 44

■30

LILLY REICH (1885-1947)

Wardrobe, circa 1930

mahogany, mahogany-veneered wood, sapele-veneered wood,
chromium-plated metal

76¾ in. (195 cm) high; 49½ in. (126 cm) wide; 24 in. (61 cm) deep

\$4,000-6,000

PROVENANCE:

Sotheby's, New York, 19 November 1992, lot 93

Acquired from the above by the present owner

EXHIBITED:

Barry Friedman Ltd., *The Bauhaus, Masters and Students*, New York,
December 1988

LITERATURE:

The Bauhaus Masters and Students, Barry Friedman Ltd., New York, 1988,
this lot illustrated p. 44

A. Rowland, *Bauhaus Sourcebook*, Oxford, 1990, pp. 70-71



29

30

MODERNIST MASTERPIECES

The Alexander Kaplen Collection

■31

MILO BAUGHMAN (1923-2003)

Desk, model no. 3116, circa 1954

manufactured by Murray Furniture, Massachusetts

birch, painted birch

28½ in. (72.3 cm) high; 62¼ in. (158 cm) wide; 21¼ in. (54 cm) deep

\$2,000-3,000

LITERATURE:

L. Phillips, *High Styles: Twentieth-Century American Design*, New York, 1985, p. 153

■32

MARCEL BREUER (1902-1981)

'Rhoads Hall' Desk Chair, from Bryn Mawr College, Philadelphia, circa 1938

laminated birch, birch

33¼ in. (84.5 cm) high; 18¼ in. (46.4 cm) wide; 19½ in. (48.6 cm) deep
inscribed *RHOADS*

\$3,000-5,000

LITERATURE:

C. Wilk, *Marcel Breuer: Furniture and Interiors*, New York, 1981, pp. 148-151
M. Webb, *Modernist Paradise: Niemeyer House Boyd Collection*, New York, 2007, p. 115



MODERNIST MASTERPIECES

The Alexander Kaplen Collection



33

GIO PONTI (1891-1979)

Pair of 'Polsino' Table Lamps, circa 1967

manufactured by Guzzini, Macerata, Italy

acrylic, chromium-plated brass

each: 8¾ in. (22.2 cm) high; 9¾ in. (24.8 cm) wide; 6¾ in. (17.1 cm) deep

\$2,500-3,500

LITERATURE:

U. La Pietra, *Gio Ponti*, New York, 1988, p. 346, fig. 727

L. Licitra Ponti, *Gio Ponti, The Complete Work, 1923-1978*, Cambridge, 1990, p. 235

F. Irace, *Gio Ponti, Medium Design*, Milan, 2011, p. 124

C. and D. Krzentowski, *The Complete Designers' Lights 1950-1990*, Zurich, 2012, p. 239



MODERNIST MASTERPIECES

The Alexander Kaplen Collection

■34

SERGE MOUILLE (1922-1988)

Three-Arm Wall Light, circa 1955

painted aluminum, painted steel, brass

62 in. (157.5 cm) high; 43½ in. (110.5 cm) wide, as shown

\$15,000-20,000

PROVENANCE:

Galerie de Beyrie, New York

Acquired from the above by the present owner, 1999

LITERATURE:

P. E. Pralus, *Serge Mouille: Un Classique français*, Saint Cyr au Mont d'Or, 2006, p. 162









35

SERGE MOUILLE (1922-1988)

'Grand Saturne' Wall Light, circa 1957

painted aluminum, brass

11 in. (28 cm) high; 13 $\frac{3}{4}$ in. (34 cm) wide; 10 $\frac{1}{4}$ in. (26 cm) deep

\$5,000-7,000

LITERATURE:

A. and C. Counord, *Serge Mouille, Luminaires 1953-1962*, Paris, 1983, p. 33

Two Master Metalworkers, Jean Prouvé / Serge Mouille, exh. cat., Antony DeLorenzo, New York, Alan and Christine Counord, Paris, 1985, p. 133

P. E. Pralus, *Serge Mouille, A French Classic*, Saint Cyr au Mont d'Or, 2006, pp. 182, 188



■36

SERGE MOUILLE (1922-1988)

'Simple' Floor Lamp, circa 1953

painted aluminum, painted steel, brass

63 in. (160 cm) high; 23 in. (58.4 cm) wide; 14 in. (35.6 cm) deep

\$12,000-18,000

LITERATURE:

M. Fuchs, "Les chemins d'un créateur de formes d'aujourd'hui: Serge Mouille," *Le décor d'aujourd'hui*, no. 85, 1954, p. 160

P. E. Pralus, *Serge Mouille, A French Classic*, Saint Cyr au Mont d'Or, 2006, pp. 66, 69, 115, 118, 129, 156

PROPERTY FROM A PRIVATE MIDWESTERN COLLECTION



■37

CHARLOTTE PERRIAND (1903-1999)

Important 'Bahut' sideboard, from the Cité Cansado, Mauritania, 1958

produced by Négroni and Métal Meuble for Galerie Steph Simon France, 1958

ash, enameled steel, painted aluminum, plastic
30¾ in. (78 cm) high; 99 in. (251 cm) wide; 18 in. (46 cm) deep

\$80,000-120,000

PROVENANCE:

Cité Cansado, Mauritania
Galerie Patrick Seguin, Paris
Private Collection
Wright, Chicago, 19 May 2016, lot 9
Acquired from the above by the present owner

LITERATURE:

F. Laffanour, *Steph Simon Retrospective 1956-1974: Prouvé, Perriand, Mouille, Jouve, Noguchi*, exh. cat., Galerie Downtown, Paris, 2007, p. 67 for a related example
J. Barsac, *Charlotte Perriand: Un Art D'Habiter, 1903-1959*, Paris, 2005, pp. 440-441 for related examples



PROPERTY FROM THE ESTATE OF A PRIVATE COLLECTOR, NEW YORK





38

JEAN PROUVÉ (1901-1984)

Important 'Potence' Bracket Light, model no. 602, designed for the Air France building, Brazzaville, Congo, circa 1952

manufactured by Les Ateliers Jean Prouvé, Nancy, France
painted steel, steel rod, rubber, oak
44 in. (102 cm.) high; 100 in. (244 cm) wide, pivoting

\$100,000-150,000

PROVENANCE:

Galerie Jousse Seguin, Paris
Acquired from the above by the present owner, 1998

LITERATURE:

Galerie Jousse Seguin and Galerie Enrico Navarra, *Jean Prouvé*, Paris, 1998, pp. 142-143
P. Sulzer, *Jean Prouvé, Œuvre complète / Complete Works, Volume 2: 1934-1944*, Basel, 2000, p. 294
P. Sulzer, *Jean Prouvé, Œuvre complète / Complete Works, Volume 3: 1944-1954*, Basel, 2005, pp. 168-169
Galerie Patrick Seguin, *Jean Prouvé, Volume 2*, Paris, 2007, p. 376

■ 39

JEAN ROYÈRE (1902-1981)

'Ours Polaire' Armchair, circa 1958

sapele, velvet upholstery

28 in. (71 cm) high; 39 ½ (100.3 cm) wide; 39 ½ in. (100.3 cm) deep

\$180,000-220,000

PROVENANCE:

Private Collection, Lebanon

Acquired from the above by the present owner, circa 1999

LITERATURE:

R. Chavance, "Les aménagements nouveaux de Jean Royère et les réflexions qu'ils inspirent," *Mobilier et Décoration*, no. 8, 1956, p. 21

P. Favardin, *Le style 50, un moment de l'art français*, Paris, 1987, p. 53

Jean Royère: Décorateur à Paris, exh. cat., Musée des Arts Décoratifs, Paris, 1999, pp. 41, 60-63, 70-71, 72, 114-115, 122

P.E. Martin-Vivier, *Jean Royère*, Paris, 2002, pp. 35, 143, 210-211, 230-231, 233, 241, 266

Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère, Volume 1*, Paris, 2012, pp. 6-7, 26, 31, 32-34, 46, 68, 95, 98-107, 126, 158, 160, 162, 172, 180, 218 and 266, vol. II, pp. 46-47, 82-83, 239, 274





40

LINE VAUTRIN (1913-1997)

'Soleil à Pointes' Mirror, model no. 0, circa 1955

talosel resin, colored mirrored glass, convex mirrored glass

4 $\frac{7}{8}$ in. (12.3 cm) diameter

signed *Line Vautrin* with *ROI* tag

\$10,000-15,000

PROVENANCE:

Private Collection, Paris

Acquired from the above by the present owner



41

LINE VAUTRIN (1913-1997)

Two Boxes, 'La Ville' and 'La Campagne', circa 1950

gilt bronze, 'La Ville' with cork-lined interior

'La Ville': 1¼ in. (3.1 cm) high; 5⅞ in. (15 cm) wide; 3⅝ in. (9.1 cm) deep

'La Campagne': 1¼ (3.1 cm) high; 2⅝ (5.9 cm) wide; 0⅞ in. (2.2 cm) deep
each impressed *LINE VAUTRIN*

PROVENANCE:

Wayne Schwartz, Amagansett, New York

Acquired from the above by the present owner, 2010

LITERATURE:

P. Mauriès, *Line Vautrin, Miroirs*, Paris, 2004, p. 11 (for 'La Ville')

\$8,000-12,000

42

LINE VAUTRIN (1913-1997)

'La Foule' Box, circa 1942

silvered bronze with cork-lined interior
1¼ in. (3 cm) high; 5⅞ in. (14.7 cm) wide; 3¼ in. (8 cm) deep
signed *LINE VAUTRIN*

\$8,000-12,000

PROVENANCE:

Wayne Schwartz, Amagansett, New York
Acquired from the above by the present owner, 2010

44

LINE VAUTRIN (1913-1997)

'Puzzle' Box, circa 1950

gilt bronze, with cork-lined interior
1¼ in. (3.1 cm) high; 7⅞ in. (17.9 cm) wide; 7⅞ in. (18.8 cm) deep
signed *LINE VAUTRIN*

\$10,000-15,000

PROVENANCE:

Family of the artist
Artcurial, Paris, 8 March 2018, lot 45
Acquired from the above by the present owner

43

LINE VAUTRIN (1913-1997)

'Aquarium' Box, circa 1948

gilt bronze, enamel, with cork-lined interior
1¼ in. (3.1 cm) high; 5¼ in. (13.2 cm) wide; 3¼ in. (7.7 cm) deep
signed *LINE VAUTRIN*

\$10,000-15,000

45

LINE VAUTRIN (1913-1997)

'L'Amour soutient, l'amour...' Box, circa 1950

gilt bronze, enamel, with cork-lined interior
1¼ in. (3.1 cm) high; 6⅞ in. (16 cm) wide; 2½ in. (6.3 cm) deep
impressed *VAUTRIN*

\$5,000-7,000

LITERATURE:

Line Vautrin, *Rébus*, Paris, 1994, no. 16



42



43



45



44

46

LINE VAUTRIN (1913-1997)

Rare and Monumental 'Soleil à Pointes' Mirror, circa 1955

talosel resin, colored mirrored glass, convex mirrored glass

35½ in. (90 cm) diameter

\$60,000-80,000

This model is the largest version ever made of the 'Soleil à Pointes' model.





47

LINE VAUTRIN (1913-1997)

'Guilloché' Mirror, circa 1955

talosel resin, colored mirrored glass, convex
mirrored glass

21½ in. (54.5 cm) diameter

signed *LINE VAUTRIN* with *ROI* tag

47

\$20,000-30,000

48

LINE VAUTRIN (1913-1997)

'Chardon' Mirror, circa 1953

talosel resin, colored mirrored glass, convex mirrored glass
15 in. (38 cm) diameter

signed *LINE VAUTRIN*

\$10,000-15,000

LITERATURE:

P. Mauriès, *Line Vautrin, Miroirs*, Paris, 2004, pp. 100-101

49

LINE VAUTRIN (1913-1997)

'Romain' Mirror, circa 1960

talosel resin, colored mirrored glass, convex mirrored glass
7⅞ in. (20 cm) diameter

signed *LINE VAUTRIN*

\$7,000-9,000

PROVENANCE:

Private Collection, France

Acquired from the above by the present owner

LITERATURE:

P. Mauriès, *Line Vautrin, Miroirs*, Paris, 2004, pp. 6, 15, 21, 26, 96



48



49

AN ENQUIRING EYE

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTOR

■50

PIERRE CHAREAU (1883-1950)

Stool, model no. SN1, circa 1920

burr amboyna, walnut

13¾ in. (34.9 cm) high; 19½ in. (49.5 cm) wide; 11⅞ in. (29.5 cm) deep

\$10,000-15,000

PROVENANCE:

Jean-Claude Brugnot, Paris

Acquired from the above by the present owner, 1984

LITERATURE:

G. Henriot, 'Pierre Chareau', *Mobilier et Décoration*, December 1927, p. 222

M. Vellay and K. Frampton, *Pierre Chareau: Architect and Craftsman 1883-1950*, Paris, 1984, pp. 84, 209, 329

B. Brace Taylor, *Pierre Chareau: Designer and Architect*, Berlin, 1998, pp. 80, 95, 135

E. da Costa Meyer, ed., *Pierre Charreau: Modern Architecture and Design*, New York, 2016, pp. 32, 45, 55, 65, 70-71, 100, 124-125 for images and a drawing

■51

PIERRE CHAREAU (1883-1950)

Stool, model no. SN1, circa 1920

burr amboyna, mahogany

13¾ in. (34.9 cm) high; 19½ in. (49.5 cm) wide; 11⅞ in. (29.5 cm) deep

\$10,000-15,000

PROVENANCE:

Jean-Claude Brugnot, Paris

Acquired from the above by the present owner, 1984

LITERATURE:

See previous lot



50



51

AN ENQUIRING EYE

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTOR

■ 52

PIERRE CHAREAU (1883-1950)

Side Table, model no. MB 106, circa 1924

walnut, patinated iron

36½ in. (93 cm) high; 21¼ in. (54 cm) wide; 24¾ in. (62 cm) deep, open

\$40,000-60,000

PROVENANCE:

Jean-Claude Brugnot, Paris

Acquired from the above by the present owner, 1984

LITERATURE:

M. Vellay and K. Frampton, *Pierre Chareau: Architecte-Meublier 1883-1950*, Paris, 1984, pp. 81, 95-96, 105, 118, 210, 318, 320

A. Barré-Despond, *UAM: Union des Artistes Modernes*, Paris, 1986, p. 218

M. Vellay, *Pierre Chareau Architecte Meublier 1883-1950*, Paris, 1986, pp. 25, 84

Pierre Chareau: Architecte, un Art Intérieur, exh. cat., Centre Georges Pompidou, Paris, 1993, pp. 10, 39, 91, 100-101, 139, 160, 171

B. Brace Taylor, *Pierre Chareau: Designer and Architect*, Cologne, 1998, pp. 22, 55, 76-77, 96

A. Duncan, *Art Deco: Complete*, New York, 2009, p. 26

D. Doris, *Pierre Chareau Un architecte moderne de Paris à New York*, Paris, 2016, n.p.



AN ENQUIRING EYE

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTOR



53

ALEXANDRE NOLL (1890-1970)

Early Table Lamp, circa 1925

ebony veneered beech, stained beech, eggshell, brass, paper shade

21 in. (53.5 cm) high including shade

base signed A NOLL

PROVENANCE:

Galerie Vallois, Paris

Acquired from the above by the present owner, 1984

LITERATURE:

O. Jean-Elie and P. Passebon, *Alexandre Noll*, Paris, 1999, p. 60 for similar examples

\$15,000-20,000

AN ENQUIRING EYE

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTOR



■54

PIERRE CHAREAU (1883-1950)

Plant Stand, model no. PF35, circa 1928

painted iron

41¼ in. (104.7 cm) high; 17½ in. (44.4 cm) wide; 20½ in. (52 cm) deep

\$8,000-12,000

PROVENANCE:

Jean-Claude Brugnot, Paris

Acquired from the above by the present owner, 1984

LITERATURE:

J. Gallotti, "Goûts du Jour," *Art et Décoration*, January 1930, p. 5

M. Vellay and K. Frampton, *Pierre Chareau*, Paris, 1984, p. 336

E. da Costa Meyer, *Pierre Chareau: Modern Architecture and Design*, New Haven, 2016, p. 148

AN ENQUIRING EYE

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTOR



55

JEAN DUNAND (1877-1942)

Vase, circa 1914

lead, silvered metal

3 $\frac{3}{8}$ in. (8.5 cm) high; 6 $\frac{3}{4}$ in. (17 cm) diameter

stamped *JEAN DUNAND*, 5864 and artist's cypher

PROVENANCE:

Anne-Sophie Duval, Paris

Acquired from the above by the present owner, 1983

LITERATURE:

F. Marcilhac, *Jean Dunand, His Life and Works*, New York, 1991, p. 303, fig. 977

\$6,000-8,000



56

ALBERT CHEURET (1884-1966)

'Aloes' Table Lamp, circa 1925

patinated bronze, alabaster

30 $\frac{3}{4}$ in. (77 cm) high; 18 in. (45.5 cm) wide; 18 in. (45.5 cm) deep

signed *Albert Cheuret*

\$40,000-50,000

PROVENANCE:

DeLorenzo Gallery, New York

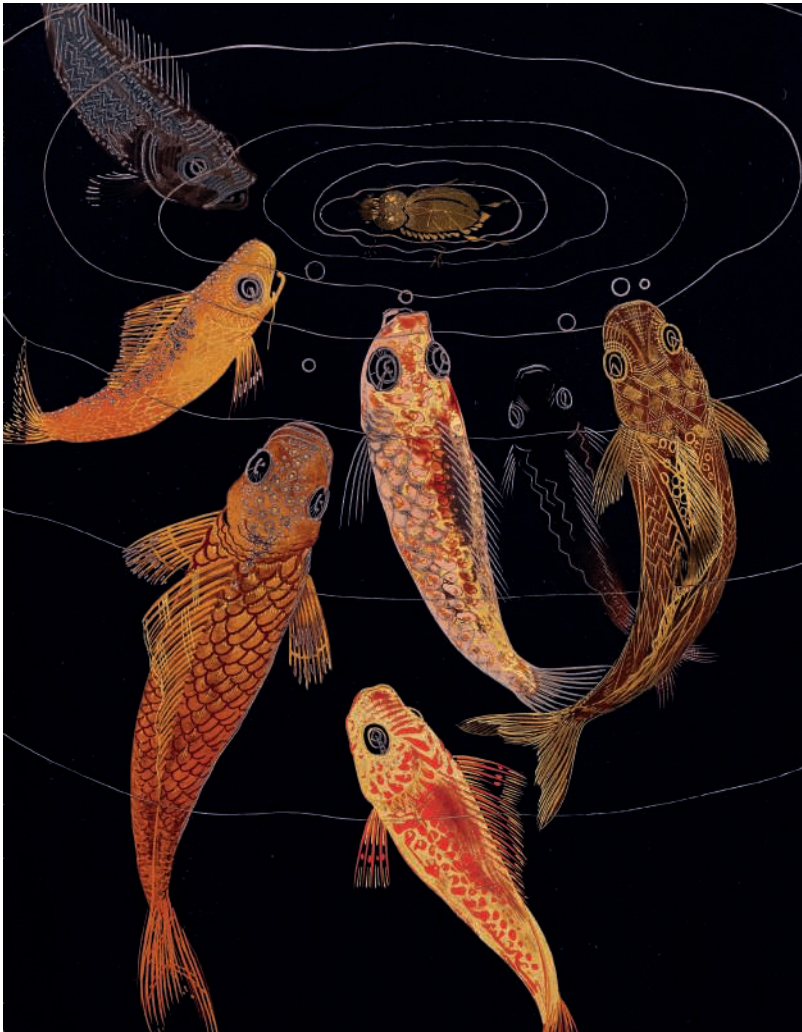
Private Collection, Europe

Acquired from the above by the present owner, 1988

LITERATURE:

P. Kjellberg, *Art Déco les maîtres du mobilier - le décor des paquebots*, Paris, 1986 cover

J. Coignard, "Chez Pierre Bergé et Yves Saint Laurent," *Connaissance des Arts*, January 2006, p. 49



■ 57

JEAN DUNAND (1877-1942)

'Poisson' Six-Panel Screen, circa 1922

polychrome lacquered wood

49 in. (124.5 cm) high; 59½ in. (151 cm) wide, fully extended
signed JEAN DUNAND

PROVENANCE:

Private Collection, Paris, acquired in the 1920s

Thence by descent to the present owner

LITERATURE:

F. Marcilhac, *Jean Dunand, His Life and Works*, New York, 1991,
p. 200, no. 5

\$30,000-50,000



PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION

■58

JEAN ROYÈRE (1902-1981)

'Écusson' Salon Suite, circa 1955

Comprising of a sofa and three armchairs

fabric upholstery, padauk

sofa: 29½ in. (74.9 cm) high; 65¾ in. (167 cm) wide; 28 in. (71.1 cm) deep

each armchair: 29½ in. (74.9 cm) high; 25¾ in. (65.4 cm) wide; 28 in.

(71.1 cm) deep

\$100,000-150,000

PROVENANCE:

Private Collection, Lebanon

Sotheby's, Paris, 31 October 2017, lot 52

Acquired from the above by the present owner

LITERATURE:

A. de Heeckeren, *Jean Royère (1902-1981) créateur et décorateur*, exh. cat., Jansen, Paris, 1985, pl. 63 for related examples

Jean Royère, décorateur à Paris, exh. cat., Musée des Arts Décoratifs, Paris, 1999, p. 111 for related examples

P-E. Martin-Vivier, *Jean Royère*, Paris, 2002, pp. 144, 318 for related examples

Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère, Volume 2*, Paris, 2012, p. 42 for related examples









59

ANDRÉ ARBUS (1903-1969)

Dining Table, designed for a Private Commission, circa 1964

patinated bronze, painted steel, marble

30 $\frac{3}{8}$ in. (77.7 cm) high; 95 $\frac{5}{8}$ in. (242.8 cm) wide; 48 $\frac{5}{8}$ in. (123.4 cm) deep

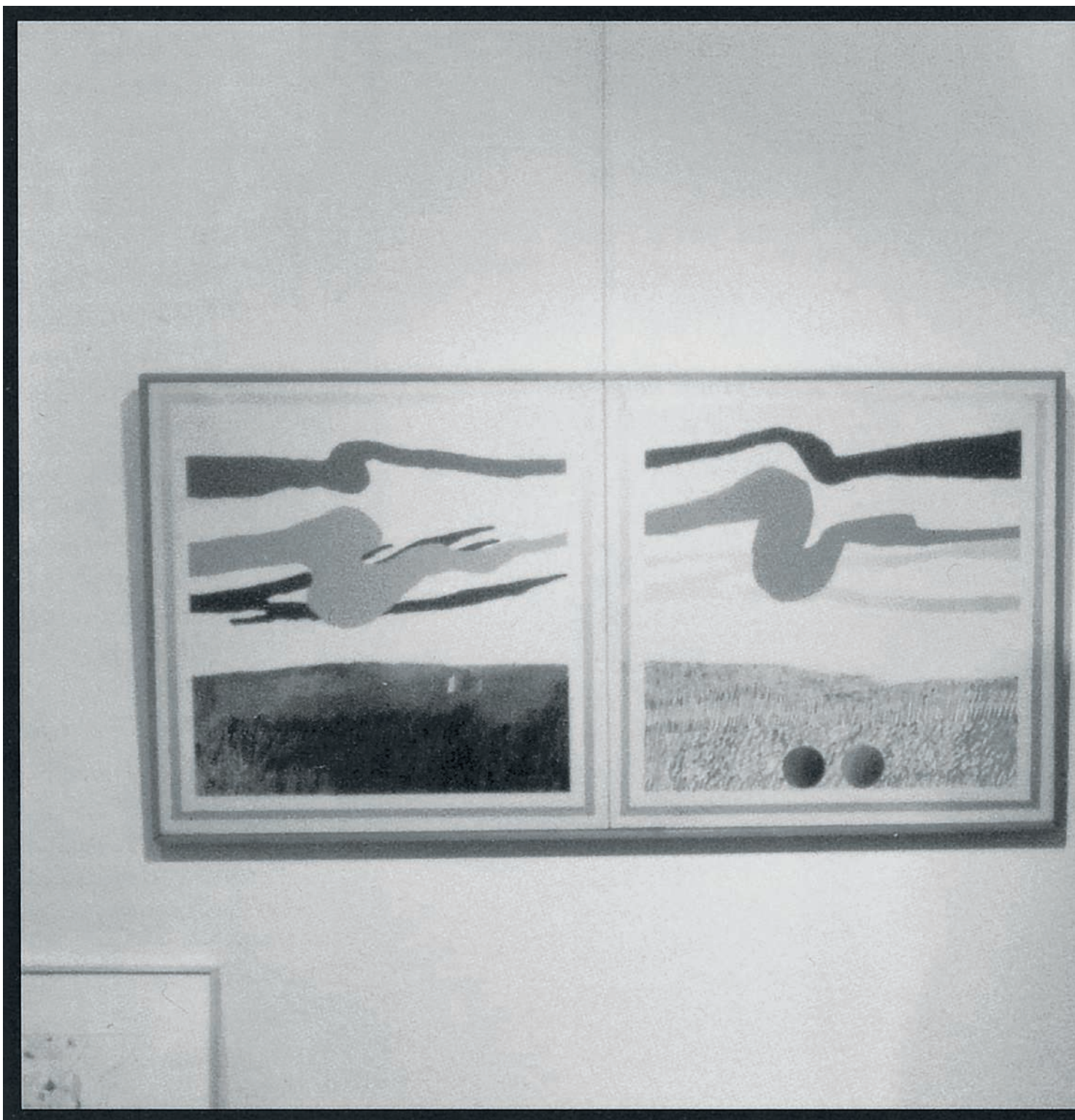
\$40,000-60,000

PROVENANCE:

Private Collection, acquired directly from the artist
Galerie Yves Gastou, Paris
Acquired from the above by the present owner

LITERATURE:

Y. Brunhammer, *André Arbus architecte décorateur des années 40*, Paris, 2003, p. 399



La Baronne Françoise de Pfyffer dans sa galerie Parallèle, vers 1975.
© Droits réservés



PROPERTY FORMERLY IN THE COLLECTION OF BARONNE FRANÇOISE DE PFYFFER

A charismatic and glamorous decorator and designer, Françoise de Pfyffer had a prestigious career spanning three decades, first as a contemporary art dealer and then as a decorator. Based in Geneva, but working in both Europe and the United States, her modernity and knowledge of contemporary art gained her much acclaim among a sophisticated international clientele. Parralele, the gallery she opened in 1975, represented various talented artists including Hockney, Bacon and César. One of her great allies in this initial period was Heinz Berggruen (D. 2007), the internationally renowned art dealer and collector, whose apartment in Geneva and house in Gstaad she decorated. Berggruen also introduced Baroness Françoise de Pfyffer to Diego Giacometti, whose works she admired and collected. From 1975 to 1976, she subsequently commissioned several works from the Giacometti brothers including a pair of 'Carcasse' andirons, recently sold by Christie's Paris, as well as the following pair of 'Étoile' table lamps by Alberto Giacometti.

PROPERTY FORMERLY IN THE COLLECTION OF
BARONNE FRANÇOISE DE PFYFFER

60

ALBERTO GIACOMETTI (1901-1966)

Pair of 'Étoile' Table Lamps, designed 1936

patinated bronze, paper shade

each: 16 in. (40.9 cm) high, excluding shades

\$100,000-150,000

PROVENANCE:

Acquired directly from Diego Giacometti, circa 1975-1976

Françoise de Pfyffer, France

Thence by descent to the present owner

LITERATURE:

L. D. Sanchez, *Jean-Michel Frank, Adolphe Chanaux*, Paris, 1980, p. 200

F. Francisci, *Diego Giacometti, Catalogue de l'œuvre*, vol. I, Paris, 1986, p. 32

C. Boutonnet and R. Ortiz, *Diego Giacometti*, Paris, 2003, p. 42

L. D. Sanchez, *Jean-Michel Frank, Adolphe Chanaux*, Paris, 1997, p. 244

P.-E. Martin-Vivier, *Jean-Michel Frank, l'étrange luxe du rien*, Paris, 2006, p. 347

(2)

This lot is sold with certificates from the Alberto and Annette Giacometti Foundation and will be recorded in the Alberto Giacometti Database (AGD) under the numbers 4050 and 4051.



AN ENQUIRING EYE

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTOR



61

CLAUDIUS LINOSSIER (1893-1953)

Dish, circa 1930

copper dinanderie with silver inlay

7 $\frac{5}{8}$ in. (19.3 cm) diameter

signed CL-LINOSSIER

\$1,000-1,500



62

CLÉMENT ROUSSEAU (1872-1950)

Table Lamp, circa 1925

palmwood, shagreen, wenge

17¾ in. (45 cm) high; 8¼ in. (21 cm) square, including shade

underside incised *Clement Rousseau, A' Odette Mannier*

\$15,000-20,000

AN ENQUIRING EYE

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTOR

63

CLAUDIUS LIROSSIER (1893-1953)

Rare and Monumental Vase, circa 1925

patinated copper dinanderie with silver inlay

31½ in. (79.7 cm) high

signed *Cl. Linossier*

\$50,000-70,000

PROVENANCE:

Christie's, New York, 27 May 1982, lot 125

Acquired from the above by the present owner

LITERATURE:

J. Gaillard, *Claudius Linossier*, Lyon, 1993, p. 61 for vases with similar decoration

D. Forest, M.-C. Forest, *La Dinanderie Française 1900-1950*, Paris, 1995, pp. 200-213 for vases with similar decoration

The son of a Lyonnais weaver, Claudius Linossier discovered his passion for metal at an early age and was apprenticed to a local silversmith at the age of thirteen. Subsequently, he left Lyon for Paris where he first apprenticed at the studio Cardeilhac, receiving an education in the techniques of enameling, and next with the period's premier metalworker, Jean Dunand, where he learned dinanderie. Linossier returned to Lyon in 1920, opened an atelier and began creating his own dinanderie vessels often inspired by the ancient Greek and Etruscan examples he had previously studied at the Louvre. From his workshop in the Croix Rousse district, he created conical, spherical, or ovoid forms, which he overlaid with his fire-glazed palette of red, black and white, from copper, steel and silver. Linossier created extraordinary dinanderie works; he developed alloys which produced remarkable rich tones and colors and, choosing not to work with enamel and lacquer, he incorporated traditional metal incrustations and used hammering and patination for his surface treatment.

Linossier first exhibited his designs at the Galerie Rouard or through André Sornay, however as his work became more prolific he was further represented by the Galerie Devambez, Hébrard, and through Émile-Jacques Ruhlmann, 1923-1924. He exhibited at several stands at the Exposition Internationale des Arts Décoratifs et Industriels Modernes, Paris in 1925, and received numerous awards and accolades, including the Florence Blumenthal scholarship that granted exposure to the United States, and the Grand Prix at the Paris Exposition Universelle in 1937.

The monumentality of the present piece is extraordinary for Linossier, who usually worked on a much smaller scale and it can be assumed that this vase was created either for a public exhibition or on the request of a private client.



AN ENQUIRING EYE

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTOR



64

CLAUDIUS LINOSSIER (1893-1953)

A Bowl and a Vase, 1920s

patinated copper dinanderie with silver inlay

vase: 4¼ in. (12 cm) high; 5½ in. (13 cm) diameter

bowl: 2¼ in. (7 cm) cm; 4 in. (10 cm) diameter

vase stamped CL-LINOSSIER and incised A484, bowl incised
LINOSSIER

\$3,000-5,000

AN ENQUIRING EYE

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTOR



65

CLAUDIUS LINOSSIER (1893-1953)

A Vase, circa 1926

patinated metal, copper dinanderie with silver inlay

11¼ in. (28.5 cm) high; 6¼ in. (16 cm) diameter

underside stamped *CL LINOSSIER/1926* and incised *A78*

\$5,000-7,000

PROVENANCE:

Galerie Vallois, Paris

Acquired from the above by the present owner, 1984

PROPERTY FROM A DISTINGUISHED EAST COAST COLLECTION



■66

EUGÈNE PRINTZ (1889–1948)

Desk, circa 1925

palmwood, oxidized brass

29½ in. (75 cm) high; 63¼ in. (161 cm) wide; 22¼ in. (56.8 cm) deep
impressed with artist's monogram *EP*

\$50,000-70,000

PROVENANCE:

Roger Gaudille, Côte d'Or

Thence by descent

Christie's, New York, Private Sale, 2014

Acquired from the above by the present owner

LITERATURE:

G. Bujon, J.-J. Dutko, *E. Printz*, Paris, 1986, p. 30 (for a drawing), p. 151 (for another example)

■67

EUGÈNE PRINTZ (1889–1948)

Stool, circa 1925

palmwood, oxidized brass, hide
18¾ in. (47.5 cm.) wide, 19¼ in. (49 cm.) wide, 12½ in. (31.7 cm.) deep
with artist's inlay monogram *EP*

\$8,000–12,000

PROVENANCE:

Roger Gaudille, Côte d'Or

Thence by descent

Christie's, New York, Private Sale, 2014

Acquired from the above by the present owner



WIENER
WERKSTÄTTE

WIENER WERKSTÄTTE



SIMPLICITY AS LUXURY

The Early Wiener Werkstätte and the design principles of Josef Hoffmann and Koloman Moser developed from Arts and Crafts Ideas

In 1903, the Viennese painter Koloman Moser, the architect Josef Hoffmann and the textile industrialist Fritz Waerndorfer founded the *Wiener Werkstätte Productivgenossenschaft von Kunsthandwerkern* (Vienna Workshop Production Cooperative of Artisans). Its artistic objective was based on the ideal of the *Gesamtkunstwerk* as developed by the Vienna Secession. The Wiener Werkstätte must be seen in the context of the search for a modern, contemporary expression of form found throughout the Western world at the beginning of the 1890s. Ideologically, the Arts and Crafts Movement in England in the 1850s had already established the theoretical foundations for it, namely the sociocritical reform efforts of the likes of John Ruskin and William Morris, which were a reaction to the negative social and aesthetic effects of the Industrial Revolution. Josef Hoffmann and Koloman Moser will refer to them in their first program for the Wiener Werkstätte from 1905. Ruskin and Morris called for a return to preindustrial, craft-based manufacturing methods and promised that this would cure the coarsening of taste and society of the time. The former was the result of an “anything goes” mentality demanded by cheap substitute materials and techniques. Cheap mass produced products had flooded the markets that suddenly needed short-lived fashions to stimulate mass consumption and increasing profits. At the same time, however, the dictates of artistic authority hindered the realization of the ideal that the Arts and Crafts Movement in England had identified with the middle Ages: putting artisans and artists on equal footing in the wake of industrial manufacturing based on the division of labour, artisans mutated into labourers. The goal of the Arts and Crafts Movement in England was a return to craft production to give back labourers pleasure in their work and thus their dignity. It was the merit of the Vienna Secession, founded in 1897, of which protagonists of the Wiener Werkstätte were among its founding members, to have given

a modern contemporary form to this concept. The members of the Vienna Secession called for developing an autonomous, modern, Austrian bourgeois style. Borrowing from the British Arts and Crafts Movement, the Secessionists adopted the credo of the unity of the arts, thus negating the established hierarchical separation of the fine and the applied arts.

Until then in Austria, that ideal could be realized only under extremely difficult working conditions and was thwarted by the fundamental irreconcilability of the manufacturing trade and the arts. The direct contact between artists and artisans made it possible to implement the artistic design of all aspects of daily life, from architecture and interior design to fashion to postcards, with uncompromising artisanal quality. Under the primacy of implementing individual artistic expression, the Wiener Werkstätte created, up to its liquidation in 1932, a kaleidoscope of unmistakably recognizable yet constantly changing products.

Taking up the ideals of sound workmanship, honesty in the choice of materials and clarity of forms without any superfluous decoration as coined by William Morris and John Ruskin for the Arts and Crafts Movement, the founders of the Wiener Werkstätte amalgamated this with ideas from the Vienna Secession. In the production, artistic designers and artisans signed the executed products with their monograms next to each other. For the Wiener Werkstätte Josef Hoffmann and Koloman Moser established an overall graphic Design. Forms designed by them for the Secession permeated everything with the association's name on it: brochures, posters business cards etc. – all had a unified design, as did the ads the Wiener Werkstätte made for itself and its customers. The Wiener Werkstätte succeeded in realizing the idea of unifying artistic design, artisanal production, and commercial viability. They established a new idea of luxury: not based on the choice and

sumptuous use of precious materials, but on the beauty and clarity of the design and artisanal execution of the object.

The Wiener Werkstätte, initially established to be only a silver workshop, realized their ideals of production in the best sense of the word in their metal works. Josef Hoffmann and Koloman Moser were the primary designers of the products, actualizing their aesthetic visions with the help of the metalworkers, goldsmiths and silversmiths who handcrafted their pieces. Initially, geometric contours, stereo metric forms and simple decoration characterized their designs. Until 1907, the Wiener Werkstätte produced vessels out of both precious and base metals with both smooth surfaces and decorative hammer finishes. Like the *Gitterkörbe* (latticework baskets) they produced in these early years, the vessel's designs were rooted in basic geometric forms. The latticework objects were a great commercial success. In 1904, Koloman Moser used the technique for the first time for large *jardinières*. The square was the basic module for these new products, produced in either painted metal or silver. When Koloman Moser left the “WW” in 1907, the style of the works in metal changed drastically. The designers felt they had to offer their customers something new. Now the vessels showed curves and rounded shapes and were adorned with floral and foliage motifs.

The establishment of simple luxury and taste for a small group of customers, mostly in family relations with each other, that characterizes the early period of the Wiener Werkstätte remains their greatest contribution to the development of 20th century design.

—Dr. Rainald Franz
Curator, Glass and Ceramics Collection, MAK
—|Museum of Applied Arts, Vienna
Curator, Josef Hoffmann: Progress by Beauty,
MAK, Vienna, Dec. 10th 2020-April 18th 2021

AN ENQUIRING EYE

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTOR

68

JOSEF HOFFMANN (1870-1956)

Rare Soliflower Vase, model no. M 0235, circa 1904

executed by the Wiener Werkstätte, Austria

silvered metal

11½ in. (28 cm) high

stamped with rose mark, WW and artist's monogram JH

\$15,000-20,000

LITERATURE:

O. Scheffers, 'Josef Hoffmann, Koloman Moser', *Deutsche Kunst und Dekoration*, April-September 1905, vol. IXX, p. 4

Schmuck-Tischgerät aus Österreich, exh. cat., Galerie am Graben, Augsburg, 1978, p. 43

P. Noever, *Der Preis Der Schoenheit, 100 Jahre Wiener Werkstätte, Museum für Angewandte Kunst*, Vienna, 2003, p. 93

M. Huey, *Viennese Silver, Modern Design 1780-1918*, exh. cat., Neue Galerie, New York, 2003, p. 202

C. Witt-Döring, J. Staggs, *Wiener Werkstätte 1903-1932, The Luxury of Beauty*, exh. cat., Neue Galerie, New York, 2017, p. 111

This model is registered in the Wiener Werkstätte Archive, MAK, Vienna, under inventory numbers WWF-97-9-1 and WWMB-7-M-235.

Two examples of this model soliflower vase are recorded in the Wiener Werkstätte Archive, MAK, Vienna as having been executed.



AN ENQUIRING EYE

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTOR

69

JOSEF HOFFMANN (1870-1956)

Flower Vase, model no. M 0608, circa 1906

executed by the Wiener Werkstätte, Austria

silver

5 $\frac{7}{8}$ in. (15 cm) high; 3 $\frac{3}{4}$ in. (9.7 cm) diameter

base stamped with Diana assay mark, *WW*, artist's monogram *JH* and rose assay mark, the side twice stamped with Diana assay mark

\$8,000-12,000

LITERATURE:

D. Baroni, A. D'Auria, *Josef Hoffmann and the Wiener Werkstätte*, Milan, 1984, p. 55, fig. 145 for the model with a handle

C. Brandstätter, W.J. Schweiger, *Wiener Werkstätte, Kunst und Handwerk 1903-1932*, Vienna, 2003, p. 287 for the model with a handle

M. Huey, *Viennese Silver, Modern Design 1780-1918*, exh. cat., Neue Galerie, New York, 2003, p. 314 fig. 169 for the model with a handle

This model is registered in the Wiener Werkstätte Archive, MAK, Vienna, under inventory number WWF 132-68-1.



AN ENQUIRING EYE

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTOR

70

KOLOMAN MOSER (1968-1918)

Rare Tray, circa 1906

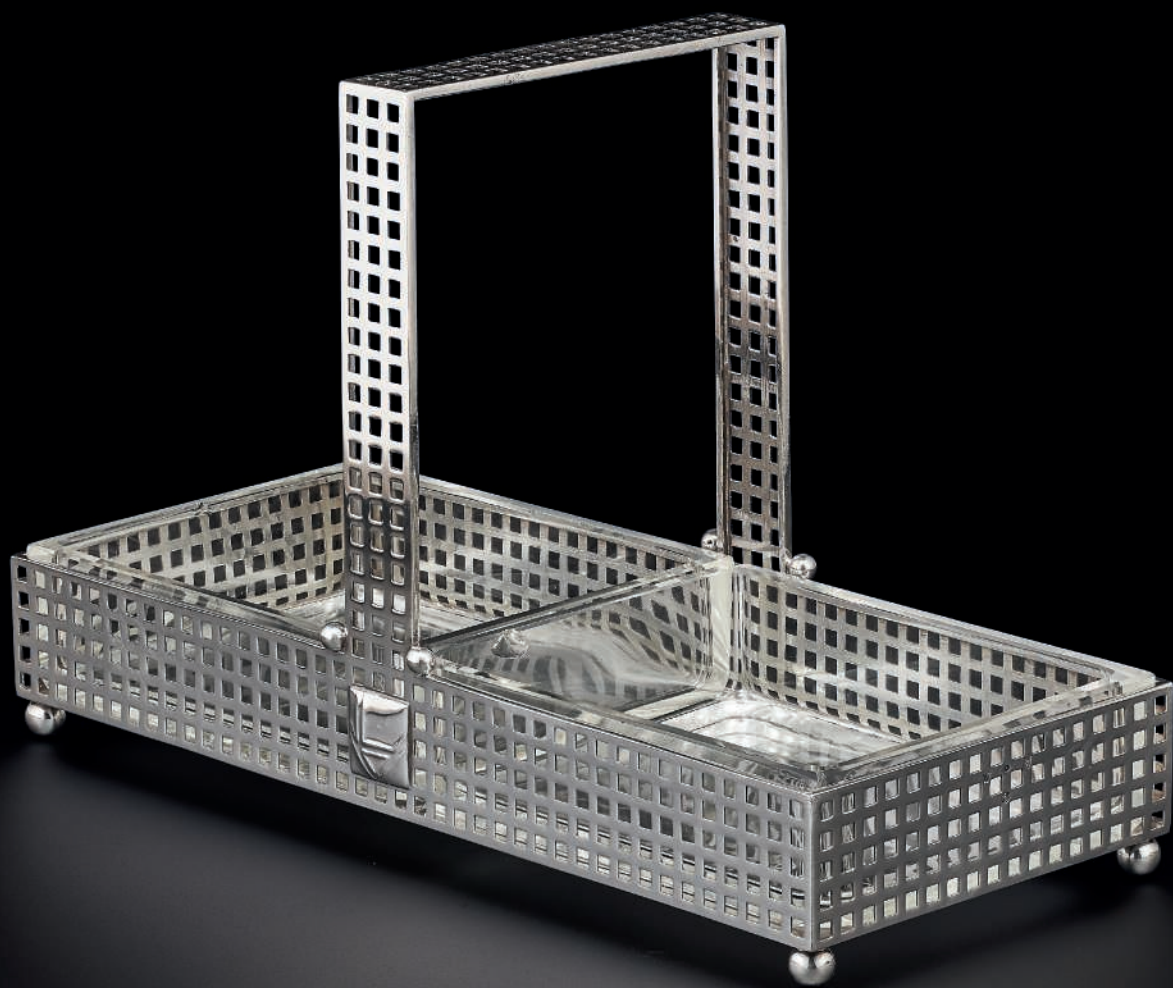
executed by Joseph Holi at the Wiener Werkstätte, Austria

silver, clear glass

8¾ in. (17.3 cm) high; 10½ in. (26.7 cm) wide; 4¾ in. (12 cm) deep

side stamped with *WW*, rose mark, maker's mark *JH* and Diana assay mark

\$15,000-20,000





A MAN OF HIS TIME

Koloman Moser and the Wiener Werkstätte



Gustave Klimt, *Choir of Heavenly Angels*, 1902 (detail).

This important mantel clock by Koloman Moser is the embodiment of the design philosophy that has propelled him to be regarded as one of the most important pioneers of Viennese Modernism, and—alongside Gustav Klimt and Josef Hofmann—one of the most important figures of the Viennese Succession. Dating from the early years of the 20th century, this ebony and silver clock combines practical efficiency with aesthetic beauty. Evoking the form of a classical temple, the clock is comprised of a movement suspended from a gracefully curved rich ebony pediment, which is in turn supported by eight blue colored glass pillars engraved and inlaid with gold paint and set on an ebony base. The upper half of the movement's face is adorned with a series of circular flower motifs, each one containing a small circular embellishment at its center with delicate lines radiating outwards. What appear to be solar flares radiate out from the lower half of the face, culminating in a pair of tight spirals at the base of the face. Even the pendulum is ornamented in similar fashion, with the motif of a butterfly, its wings at rest.

This attention to aesthetic detail, combined with expert craftsmanship, is what marks out Moser's oeuvre. A holistic artist, he mastered the disciplines of painting, graphic art, arts and crafts, in addition to interior design. His body of work—ranging from furniture, tableware, painted glass, as well as graphic and fabric design—came to embody the notion of *Gesamtkunstwerk*, or the 'total work of art' as advocated by the Viennese Succession.

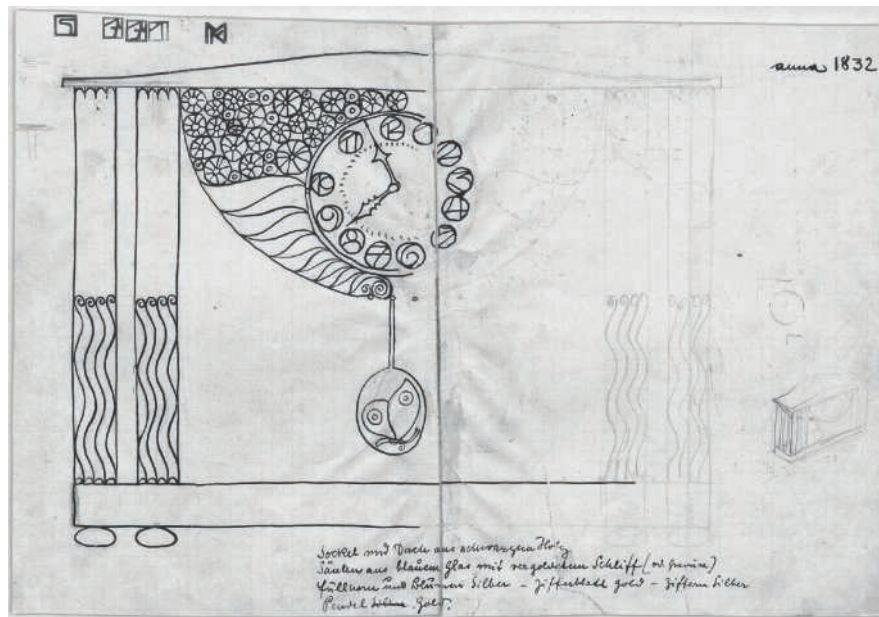
Moser embraced the modernity of the age, without relinquishing the creativity of the artist. "We are now living in the times of automobiles, electric cars, bicycles and railways," he once said, "what was good style in stage-coach days is not so now, what may have been practical, is not so now, and as times are, so must art be" (K. Moser, quoted by A.S. Levetus, "An Austrian Decorative Artist: Koloman Moser," quoted in *The International Studio: An Illustrated Magazine of Fine and Applied Art*, Vol. XXVIII, Nov 1904 – Feb 1905, p. 114).

The subject of a recent major retrospective exhibition organized by the Museum of Applied Art in Vienna, Moser is now celebrated for the scope of his work. Writing in the early part of the 20th century, one commentator noted "Moser is one of the leaders of the Viennese Succession. His creed is the union of the artistic and the practical; but in order to understand how to bring about this union, he fully understands that the practical side must be cultivated quite as much as the purely artistic, for no amount of designing, painting and modeling will make a real artist if treated only in the abstract" (A. S. Levetus, "An Austrian Decorative Artist: Koloman Moser," quoted in *The International Studio: An Illustrated Magazine of Fine and Applied Art*, Vol. XXVIII, Nov 1904 – Feb 1905, p. 112). Moser's work is held in many major museum collections including the Metropolitan Museum of Art, New York; Musée d'Orsay, Paris; Museum of Modern Art, New York; Leopold Museum, Vienna; and the Nakanoshima Museum of Art, Osaka.



"...what was good style in stage-coach days is not so now, what may have been practical, is not so now, and as times are, so must art be."

—KOLOMAN MOSER



Koloman Moser, drawing for the Mantel Clock, 1832

Photo: Wiener Werkstätte archives, design sketches from the Wiener Werkstätte archives, MAK Vienna.



Photograph of the model S 771 from the Wiener Werkstätte

Photo: Wiener Werkstätte archive, MAK Vienna.

AN ENQUIRING EYE

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTOR

71

KOLOMAN MOSER (1868-1918)

Rare Mantel Clock, model no. S 771, 1907-1908

executed by Alfred Mayer at the Wiener Werkstätte, Austria
ebony, partially engraved and gold painted colored glass, silver, clear glass

9¾ in. (24.8 cm) high; 12¼ in. (31.1 cm) wide; 4¾ in. (12.1 cm) deep
side stamped with Diana assay mark, rose mark, *WW*, artist's monogram *KM* and maker's mark *AM*

\$150,000-250,000

LITERATURE:

O. Schulze, 'Unsere Kunst, die Kunst Unserer Zeit', *Deutsche Kunst und Dekoration*, 1908, vol. VIII, p. 109

A period image and a drawing of the present model are registered in the Wiener Werkstätte Archive, MAK, Vienna, under inventory numbers WWF 94-69-1 and KI 12590-8.

Two examples of the present model clock are recorded in the Wiener Werkstätte Archive, MAK, Vienna as having been executed.



AN ENQUIRING EYE

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTOR



■72

JOSEF HOFFMANN (1870-1956)

Pair of Vitrines, from a Private Commission, Austria, 1912-1914

ebonized wood, glass, brass

each: 69 in. (175 cm) high; 48¾ in. (80.5 cm) wide; 18 in. (45.5 cm) deep

\$20,000-30,000



AN ENQUIRING EYE

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTOR



■73

JOSEF HOFFMANN (1870-1956)

Display Table, from a Private Commission, Austria, 1912-1914

ebonized wood, beech, glass

29 in. (73.5 cm) high; 17 $\frac{7}{8}$ in. (45 cm) square

\$4,000-6,000

AN ENQUIRING EYE

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTOR



■74

JOSEF HOFFMANN (1870-1956)

Cabinet, from a Private Commission, Austria, 1912-1914

ebonized wood

35¼ in. (89.5 cm) high; 19¼ in. (49 cm) wide; 15 in. (38 cm) deep

\$5,000-7,000

AN ENQUIRING EYE

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTOR

■75

JOSEF HOFFMANN (1870-1956)

Pair of Armchairs, from a Private Commission, Austria, 1912-1914

ebonized wood, leather upholstery

each: 35 in. (89 cm) high; 24¼ in. (61.5 cm) wide; 22 in. (56 cm) deep (2)

\$15,000-20,000

LITERATURE:

C. Witt-Döring, *Josef Hoffmann, Interiors 1902-1913*, exh. cat., Neue Galerie, New York, p. 121 for a related model



AN ENQUIRING EYE

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTOR



■76

JOSEF HOFFMANN (1870-1956)

Side Table, from a Private Commission, Austria, 1912-1914

ebonized wood, ebonized-veneered wood
27 in. (88.5 cm) high; 15½ in. (40 cm) square

\$4,000-6,000

AN ENQUIRING EYE

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTOR



■ 77

JOSEF HOFFMANN (1870-1956)

Settee, model no. 424/C, circa 1910

produced by Jacob & Josef Kohn

ebonized wood, burr aboyana-veneered plywood, fabric upholstery
35½ in. (90.5 cm) high; 50 in. (127 cm) wide; 25¼ in. (64 cm) deep

LITERATURE:

Jacob & Josef Kohn, sales catalogue, Munich, 1916, p. 54

G. Renzi, Il Mobile Moderno, Gebrüder Thonet Vienna, Jacob & Josef Kohn, 2008, Milan, pp. 228-29

\$6,000-8,000



78

78

JOSEF HOFFMANN (1870-1956)

Compote, circa 1904

executed by Josef Holí at the Wiener Werkstätte, Austria
silver

5¾ in. (14.5 cm) high; 8½ in. (11.5 cm) diameter

side stamped with *WW*, rose mark, artist's monogram *JH*, maker's mark *JH*, the underside of top and base both stamped with Diana assay mark

\$10,000-15,000

This model is registered in the Wiener Werkstätte Archive, MAK, Vienna, under inventory number WWMB-9-S-1025.



79

79

JOSEF HOFFMANN (1870-1956)

Flower Basket, model no. S 1451, circa 1906

executed by Johann Fessner at the Wiener Werkstätte, Austria
silver, colored glass

10½ in. (26.5 cm) high

underside stamped with Diana assay mark, *WIENER WERKSTÄTTE*, artist's monogram *JH*, maker's mark *JF*, rose and *WW* assay mark

\$4,000-6,000

LITERATURE:

Schmuck-Tischgerät aus Österreich, exh. cat., Galerie am Graben, Augsburg, 1978, p. 50

This model is registered in the Wiener Werkstätte Archive, MAK, Vienna, under inventory numbers WWF-94-102-2 and WWMB-11-S-1451



80

80

JOSEF HOFFMANN (1870-1956)

Cigar Holder, model no. S 1102 and Smoking Compendium, circa 1905

executed by Johann Fessner at the Wiener Werkstätte, Austria
silver, clear glass

cigar holder: 4 in. (10 cm) high; 3 $\frac{3}{8}$ in. (9.6 cm) wide; 3 in. (7.5 cm) deep
smoking compendium: 3 in. (7.6 cm) high; 5 $\frac{1}{2}$ in. (13.3 cm) wide; 3 $\frac{3}{8}$ in. (9.2 cm) deep

cigar holder stamped WW, rose mark, artist's monogram JH, maker's monogram JF, and Diana assay mark

smoking compendium stamped WW and Diana assay mark

PROVENANCE:

Günther Stefan Asenbaum, Vienna

Acquired from the above by the present owner, 1986

LITERATURE:

Schmuck-Tischgerät aus Österreich, exh. cat., Galerie am Graben, Augsburg, 1978, p. 51 for the cigar holder

C. Brandstätter, W.J. Schweiger, *Wiener Werkstätte, Kunst und Handwerk 1903-1932*, Vienna, 2003, p. 281 for the cigar holder

This model of cigar holder is registered in the Wiener Werkstätte Archive, MAK, Vienna, under inventory numbers WWF 94-77-11 and WWF 113-53-7.

\$10,000-15,000

AN ENQUIRING EYE

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTOR



81

JOSEF HOFFMANN (1870-1956)

Rare Centerpiece, circa 1920

executed by the Wiener Werkstätte, Austria

silver

4½ in. (11 cm) high; 7¾ in. (8.7 cm) diameter

base stamped with Diana hallmark, *WW*, side of bowl stamped with *WIENER/WERKS/STÄTTE*, Diana hallmark, *WW*, artist's monogram *JH*, rose mark, 900 purity mark and *MADE/IN/AUSTRIA*

This model is registered in the Wiener Werkstätte Archive, MAK, Vienna, under inventory numbers WWF KI 9587-1 and WWMB-20-S-4747.

Two examples of the present model centerpiece are recorded in the Wiener Werkstätte Archive, MAK, Vienna as having been executed.

\$4,000-6,000



82

EDWARD JOSEF WIMMER-WISGRILL (1882-1961) AND JOSEF HOFFMANN (1870-1956)

Rare Cruet Stand, model no. S 1998, circa 1905

executed by the Wiener Werkstätte, Austria

silver, clear glass, mother-of-pearl

overall 7 $\frac{7}{8}$ in. (20 cm) high; 12 $\frac{1}{2}$ in. (31 cm) wide; 10 $\frac{3}{4}$ in. (27.5 cm) deep

each stamped with WW, Dianna assay mark and Vienna assay mark

A; underside of tray, jug and one salt cellar also stamped with maker's monogram JH, the salt cellar and tray additionally stamped with rose

This model is registered in the Wiener Werkstätte Archive, MAK, Vienna, under inventory numbers KI-12052-25 and WWMB-13-S-2112.

Two examples of the present model cruet stand are recorded in the Wiener Werkstätte Archive, MAK, Vienna as having been executed.

\$20,000-30,000

AN ENQUIRING EYE

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTOR

■83

JOSEPH MARIA OLBRICH (1867-1908)

Pair of Armchairs, circa 1899

elm, fabric upholstery

each: 31 in. (78 cm) high; 26 $\frac{3}{4}$ in. (65.5 cm) wide; 19 $\frac{3}{4}$ in. (50 cm) deep

\$5,000-7,000

PROVENANCE:

Galerie Hummel, Vienna

Acquired from the above by the present owner, 1984

LITERATURE:

C. Brandstätter, *Vienna 1900 and the Heroes of Modernism*, Vienna, 2005, p. 275 for a related model



AN ENQUIRING EYE

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTOR



■84

JOSEF HOFFMANN (1870-1956)

Writing Desk and Armchair, circa 1905

produced by Jacob & Josef Kohn, Munich, Germany
stained beech, aluminum, leather upholstery, leather
38½ in. (88 cm) high; 42½ in. (108 cm) wide; 23¾ in. (60 cm) deep
29¼ in. (64.5 cm) high; 22 in. (56 cm) wide; 19¾ in. (50 cm) deep

\$15,000-20,000

PROVENANCE:

Barry Friedman Ltd., New York

Acquired from the above by the present owner, 1999

LITERATURE:

E. Otlinger, *Against the Grain, Bentwood furniture from the collection of Fern and Manfred Steinfeld*, exh. cat., The Art Institute of Chicago, Chicago, 1993, p. 85, fig. 54

G. Renzi, *Il Mobile Moderno, Gebrüder Thonet Vienna, Jacob & Josef Kohn*, Milan, 2008, pp. 202-203 for the desk





■85

JOSEF HOFFMANN (1870-1956)

Important Cabinet, designed for the Hermann Wittgenstein Apartment, Vienna, circa 1906

painted pine, marble, glass

74 $\frac{3}{8}$ in. (188.9 cm) high, 109 $\frac{7}{8}$ in. (279 cm) wide, 22 in. (56 cm) deep

\$30,000-50,000

PROVENANCE:

Hermann Wittgenstein, Vienna

Thence by descent to Friedrich Wittgenstein, Vienna

Herbert Asenbaum, Vienna

Günther Stefan Asenbaum, Vienna

Acquired from the above by the present owner, circa 1985

LITERATURE:

Deutsche Kunst und Dekoration, April-September 1906, vol. XVII, pp. 454-460 for images of the Wittgenstein apartment on Salesianergasse, Vienna

Another unit from the Hermann Wittgenstein commission, *en suite* to the present lot, was part of the 'Traum und Wirklichkeit - Wien 1870 - 1930' exhibition, held at the Künstlerhaus, Vienna, 28 March - 6 October 1985 (cat. 13/15/36).

AN ENQUIRING EYE

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTOR



86

JOSEF HOFFMANN (1870-1956)

Two Flower Baskets, model no. M 0614, circa 1906

executed by the Wiener Werkstätte, Austria

painted steel, clear glass

each: 10½ in. (26.7 cm) high

underside of one with black ink painted mark *WIENER/WERK/STÄTTE*

\$12,000-18,000

LITERATURE:

P. Asenbaum, S. Asenbaum, C. Witt-Döring, *Moderne Vergangenheit, Wien 1800-1900*, Vienna, 1981, p. 313, fig. 247 for the model in silver

C. Brandstätter, W.J. Schweiger, *Wiener Werkstätte, Kunst und Handwerk 1903-1932*, Vienna, 1982, p. 61

Josef Hoffmann, Design Classics, exh. cat., The Fort Worth Art Museum, Fort Worth, 1983, fig. 40 for the model in silver

(2) *Wien um 1900, Klimt, Schiele und ihre Zeit*, exh. cat., Sezon Museum of Art, Karuizawa, 1989, p. 285, fig. 259 for the model in silver

R. Price, *New Worlds, German And Austrian Art 1890-1940*, exh. cat., Neue Galerie, New York, 2002, p. 430 for the model in silver

M. Huey, *Viennese Silver, Modern Design 1780-1918*, exh. cat., Neue Galerie, New York, 2003, p. 315, fig. 171 for the model in silver

This model is registered in the Wiener Werkstätte Archive, MAK, Vienna, under inventory numbers WWF 97-29-4 and WWMB-30-M-614.

■87

KOLOMAN MOSER (1868-1918)

Highback Chair, circa 1902

produced by Prag-Rudniker Korbwarenfabrik, Austria
elm, wicker
48½ in. (123 cm) high; 16¾ in. (20.5 cm) wide; 17 in. (43 cm) deep

\$12,000-18,000

PROVENANCE:

Barry Friedman Ltd., New York

Acquired from the above by the present owner, 1999

LITERATURE:

Das Interieur, Wiener Monatshefte für Angewandte Kunst, 1906, p. 204

R. Price, *New Worlds, German And Austrian Art 1890-1940*, exh. cat., Neue Galerie, New York, 2002, p. 449, cat. III.44

M. Rennhofer, *Koloman Moser, Master of Viennese Modernism*, London, 2002, p. 103

C. Witt-Döring, *Koloman Moser, Designing Modern Vienna 1897-1907*, exh. cat., Neue Galerie, New York, 2013, p. 118, fig. 32

C. Thun-Hohenstein, C. Witt-Döring, E. Schmuttermeier, *Koloman Moser, Universal Artist Between Gustav Klimt and Josef Hoffmann*, exh. cat., MAK, Vienna, 2019, p. 51, fig. 51



AN ENQUIRING EYE

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTOR

88

ADOLF LOOS (1870-1933)

Rare Longcase Clock, circa 1900

executed by Johannes Heeg, Vienna

copper, painted copper, brass, glass

68½ in. (175 cm) high; 19½ in. (49.5 cm) wide; 16½ in. (42 cm) deep

\$150,000-200,000

PROVENANCE:

Hans von Bertele, London

Thence by descent

Galerie Asenbaum, Vienna

Acquired from the above by the present owner, 1986

LITERATURE:

H. Kulka, *Adolf Loos*, Vienna, 1979, p. 102 for a period image of the related table clock

Moderne Vergangenheit 1800-1900, exh. cat., Künstlerhaus, Vienna, 1981, p. 251, fig. 200

B. Rukschcio, R. Schachel, *Adolf Loos, Leben und Werk*, Vienna, 1982, p. 45, fig. 40

Adolf Loos, 1870-1933, exh. cat., Akademie der Künste, Berlin, 1983 p. 165, fig. 2.30.8 for a period image of the related table clock p. 191, fig. 2.71 for a period image of a similar example

S. Wichmann, *Jugendstil Art Nouveau, Floral and Functional Forms*, Boston, 1984, p. 186-87 for period images of a similar example and the related table clock

B. Rukschcio, *Adolf Loos*, exh. cat., Graphische Sammlung Albertina, Wien, 1989, p. 464 for related table clocks

R. Price, *New Worlds, German And Austrian Art 1890-1940*, exh. cat., Neue Galerie, New York, 2002, p. 422 for the related table clock





*"The evolution of culture marches with the
elimination of ornament from useful objects."*

— ADOLF LOOS, *ORNAMENT AND CRIME*, 1910

AN ENQUIRING EYE

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTOR



89

JOSEF HOFFMANN (1870-1956)

Jardiniere, model no. M 0645, circa 1906

executed by the Wiener Werkstätte, Austria

painted steel, clear glass

3¾ in. (8.5 cm) high; 6¾ in. (16.2 cm) wide; 3½ in. (8 cm) deep

underside with black ink stamp *WIENER/WERK/STÄTTE*

\$2,000-3,000

PROVENANCE:

Barry Friedman Ltd., New York

Acquired from the above by the present owner, 1988

LITERATURE:

Schmuck-Tischgerät aus Österreich, exh. cat., Galerie am Graben, Augsburg, 1978, p. 55

P. Asenbaum, S. Asenbaum, C. Witt-Döring, *Moderne Vergangenheit, Wien 1800-1900*, Vienna, 1981, p. 320, fig. 255

H. Hollein, C. Cooke, *Traum und Wirklichkeit Wien 1870-1930*, exh. cat., Arthouse, Vienna, 1986, p. 357, fig. 13/5/6 for a period image

K. Varnedoe, *Vienna 1900, Art, Architecture and Design*, exh. cat., Museum of Modern Art, New York, 1986, p. 121 for a period image

Wien um 1900, Klimt, Schiele und ihre Zeit, exh. cat., Sezon Museum of Art, Karuizawa, 1989, p. 285, fig. 259

This model is registered in the Wiener Werkstätte Archive, MAK, Vienna, under inventory numbers WWF 132-84-1 and WWMB-30-M-645.



90

JOSEF HOFFMANN (1870-1956)

Butter Dish, model no. M 0216, circa 1904

executed by the Wiener Werkstätte, Austria

painted steel, clear glass

1½ in. (4.2 cm) high; 6¼ in. (16 cm) wide; 4¾ in. (12 cm) diameter

underside with black ink stamp *WIENER/WERK/STÄTTE*

LITERATURE:

R. Malhotra, *Die Jugendstil-Sammlung 2*, exh. cat., Museum für Kunst und Gewerbe, Hamburg, 1996, p. 181, fig. q.r.

This model is registered in the Wiener Werkstätte Archive, MAK, Vienna, under inventory numbers WWF 132-14-1, KI-12041-34, KI-12587-9 and WWMB-7-M-216.

\$1,500-2,000

AN ENQUIRING EYE

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTOR



91

JOSEF HOFFMANN (1870-1956)

Cruet Stand, model no. M 0243, circa 1904

executed by the Wiener Werkstätte, Austria

painted zinc and steel, clear glass

7 $\frac{7}{8}$ in. (20 cm) high; 6 $\frac{3}{4}$ in. (17 cm) wide; 3 $\frac{3}{4}$ in. (6.7 cm) deep

\$3,000-4,000

LITERATURE:

Deutsche Kunst und Dekoration, April-September 1905, vol. IXX, p. 555

P. Asenbaum, S. Asenbaum, C. Witt-Döring, *Moderne Vergangenheit, Wien 1800-1900, Vienna*, 1981, p. 314, fig. 248 for the model in silver

Josef Hoffmann Architect and Designer 1870-1956, exh. cat., Galerie Metropoli, New York, 1981, p. 55

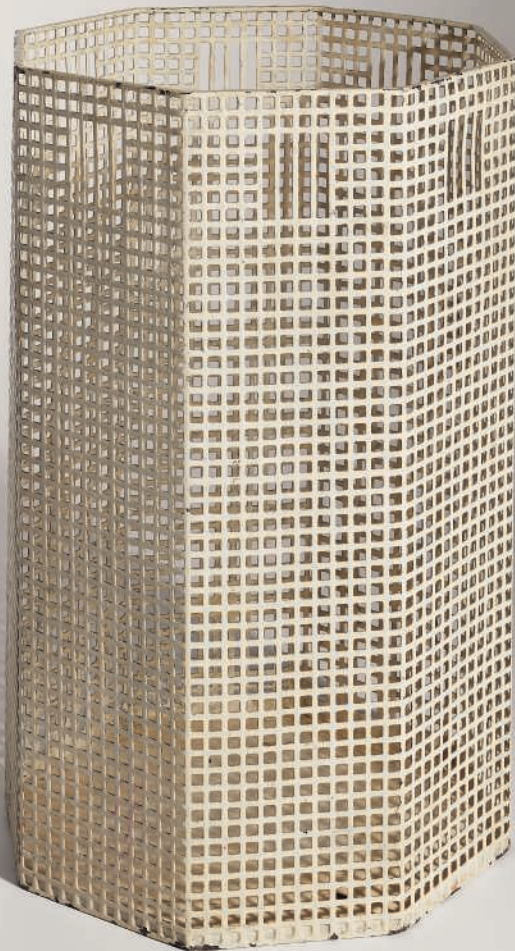
W. Fenz, *Koloman Moser*, Salzburg, 1984, p. 180, fig. 91 for the model in silver
K. Varnedoe, *Vienna 1900, Art, Architecture and Design*, exh. cat., Museum of Modern Art, New York, 1986, pp. 86, 120 for the model in silver

H. Hollein, C. Cooke, *Traum und Wirklichkeit Wien 1870-1930*, exh. cat., Arthouse, Vienna, 1986, p. 343, fig. 13/1/3 for the model in silver

P. Noever, *Der Preis Der Schoenheit, 100 Jahre Wiener Werkstätte, Museum für Angewandte Kunst*, Vienna, 2003, p. 99 for the model in silver

C. Witt-Döring, J. Staggs, *Wiener Werkstätte 1903-1932, The Luxury of Beauty*, exh. cat., Neue Galerie, New York, 2017, p. 163 for the model in silver

This model is registered in the Wiener Werkstätte Archive, MAK, Vienna, under inventory numbers WWF 97-9-4, KI-12027-8, WWF-97-9-4, WWMB 7-M-243 and WWMB 7-M-243.



92

JOSEF HOFFMANN (1870-1956)

Wastebasket, circa 1908

executed by the Wiener Werkstätte, Austria

painted steel

19 in. (48 cm) high; 12½ in. (32 cm) diameter

\$3,000-5,000

PROVENANCE:

Stonborough-Wittgenstein Collection, Vienna

Acquired from the above by the present owner, 1988

LITERATURE:

P. Asenbaum, S. Asenbaum, C. Witt-Döring, *Moderne Vergangenheit, Wien 1800-1900*, Vienna, 1981, p. 314, fig. 252

C. Brandstätter, W.J. Schweiger, *Wiener Werkstätte, Kunst und Handwerk 1903-1932*, Vienna, 2003, p. 28 for a period image

A related model to the present lot is registered in the Wiener Werkstätte Archive, MAK, Vienna, under inventory numbers WWF-132-92-1, WWMB-30-M-657 and WWMB-30-M-658.

AN ENQUIRING EYE

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTOR



■ 93

WILHELM SCHMIDT (1845-1938)

Chair and Armchair, circa 1907

produced by Prag-Rudniker Korbwarenfabrik, Austria

painted wood, cane

armchair: 39¾ in. (100 cm) high; 21 in. (53.5 cm) wide; 23 in. (58 cm) deep

chair: 139¾ in. (100 cm) high; 5¾ in. (40 cm) wide; 18¾ in. (47.5 cm) deep

PROVENANCE:

Barry Friedman Ltd., New York

Acquired from the above by the present owner, 1988

LITERATURE:

The Studio Yearbook of Decorative Art, London, 1907, p. 216

C. Meyer, *Raummalerei / Spatial Painting Künstler um Josef Hoffmann, Artists in the Josef Hoffmann Group 1900-1910*, exh. cat., Galerie Metropol, Vienna, 1987, p. 57 for the armchair

\$10,000-15,000



AN ENQUIRING EYE

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTOR

■94

OTTO WAGNER (1841-1918)

Armchair, model no. 6518, designed for the Österreichische Postsparkasse, Vienna, designed 1905

manufactured by Gebrüder Thonet, Vienna, Austria

stained beech, aluminum, fabric upholstery

31 in. (79 cm) high; 22 in. (56 cm) wide; 22 in. (56 cm) deep

underside branded *THONET* and with manufacturer's paper label
THONET/Wien

\$15,000-20,000

PROVENANCE:

Günther Stefan Asenbaum, Vienna

Acquired from the above by the present owner, 1987

LITERATURE:

Jacob & Josef Kohn, sales catalogue, Munich, 1916, p. 41 for a related example

P. Asenbaum, et al., *Otto Wagner, Möbel und Innenräume*, Salzburg, 1984, pp. 85, 106, 202 for related examples

D. E. Ostergard, ed., *Bent Wood and Metal Furniture: 1850-1946*, exh. cat., The American Federation of Arts, New York, 1987, pp. 114, 246-47 for related examples

A. von Vegesack, B. Verlag, *Das Thonet Buch*, Munich, 1987, pp. 138-39 for related examples

Gebrüder Thonet Wien, Catalogue de 1904, Bruxelles, 1998, p. 140 for a related example

R. Price, *New Worlds, German and Austrian Art 1890-1940*, New York, 2001, p. 417 for a related example

G. Renzi, *Il mobile moderno, Gebrüder Thonet Vienna, Jacob & Joseph Kohn*, Milan, 2009, pp. 88-89 for related examples





CHRISTOPHER DRESSER

Abstracting ornament



Christopher Dresser, circa late 19th century.
Photographer unknown.

Christopher Dresser is widely acknowledged as one of the most creative and influential industrial designers of the past two-hundred years. Born in Glasgow, he attended the government-run School of Design at Somerset House in London, at the age of thirteen, focusing on the study of botany. Dresser met Owen Jones in 1852 and assisted in the publication of Jones' landmark book, *The Grammar of Ornament* (1856). This led to Dresser's interest in the artistic potential of plant forms and in 1862 published his own *The Art of Decorative Design*.

Objects made to his designs were first displayed at the 1862 International Exhibition in London, where Dresser was introduced to Japanese decorative objects. He became increasingly active as an industrial designer and developed working relationships with a number of pottery manufacturers including Minton and Wedgwood. By the early 1870s, Dresser was also designing for several metal shops, such as Hukin and Heath, Elkington, and James Dixon & Sons, who was the manufacturer of the exceptional teapot offered here.

Dresser traveled to Japan in 1876 and was deeply moved by the detailed exactness of the tea-drinking ceremony practiced by the Japanese aristocracy. When he returned home after this three-month journey, Dresser decided to design a series of teapots appropriate for single travelers. This example, Dixon shape number 2275, was made approximately three years later and clearly indicates how

dramatically that Japanese trip impacted his aesthetics. Dresser revoked the contemporary British trend of having ornate repousse exteriors, and instead decided on smooth, undecorated surfaces. The gracefully angled rectangular spout and the low drum-shaped body, raised on six slender cylindrical feet, are highly reminiscent of the traditional Japanese sake bottle. The unusual small hinged semi-circular cover, situated at the front of the teapot, brings to mind the typical writing set frequently found in Japan. The flared circular knob further emphasizes the overall circular form of the teapot. All of which makes the long rectangular handle, made of ebonized wood and electroplated metal, all the more a striking and impactful visual counterpoint.

Dresser believed that an industrial designer "should be an artist in every sense of the word, yet he should be a utilitarian also. He should be able to perceive the utmost delicacies and refinements of artistic forms, yet he should value that which is useful for the very sake of its usefulness." This teapot, considered not only of radical design at its time of creation, but appropriate even for the most modern of contemporary twenty-first century tastes, exquisitely fulfills that ideal. Never put into production, there are only three known examples, one of which is in the permanent collection of the National Museum of Scotland (Edinburgh). This model, with its timeless design and beauty, truly exemplifies the decorative genius of Christopher Dresser.

AN ENQUIRING EYE

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTOR

"If we do what we know to be good work – work full of knowledge, of beauty, of truth, and of power – we can rest satisfied..."

—CHRISTOPHER DRESSER, 1876

95

CHRISTOPHER DRESSER (1834-1904)

Rare Teapot, circa 1879

manufactured by James Dixon & Sons, Sheffield, Yorkshire, England
electroplated metal, ebonized wood

4¾ in. (12 cm) high, 8¾ in. (20.3 cm) wide, 4¾ in. (12 cm) deep
impressed with manufacturer's mark CW. DRESSER 2275 FR

\$80,000-120,000

PROVENANCE:

Christie's, London, 3 November 1999, lot 15

Acquired from the above by the present owner

LITERATURE:

M. Whiteway, ed., *Shock of the old Christopher Dresser's Design Revolution*, New York, 2004, p. 13 for a similar example

H. Lyons, *Christopher Dresser, The People's Designer, 1834-1904*, Woodbridge, 2005, p. 187, pl. 354 for a similar example







96

TIFFANY STUDIOS

'Lotus' Table Lamp, circa 1903

leaded glass, patinated bronze

31½ in. (80 cm) high; 26¼ in. (66.7 cm) diameter of shade

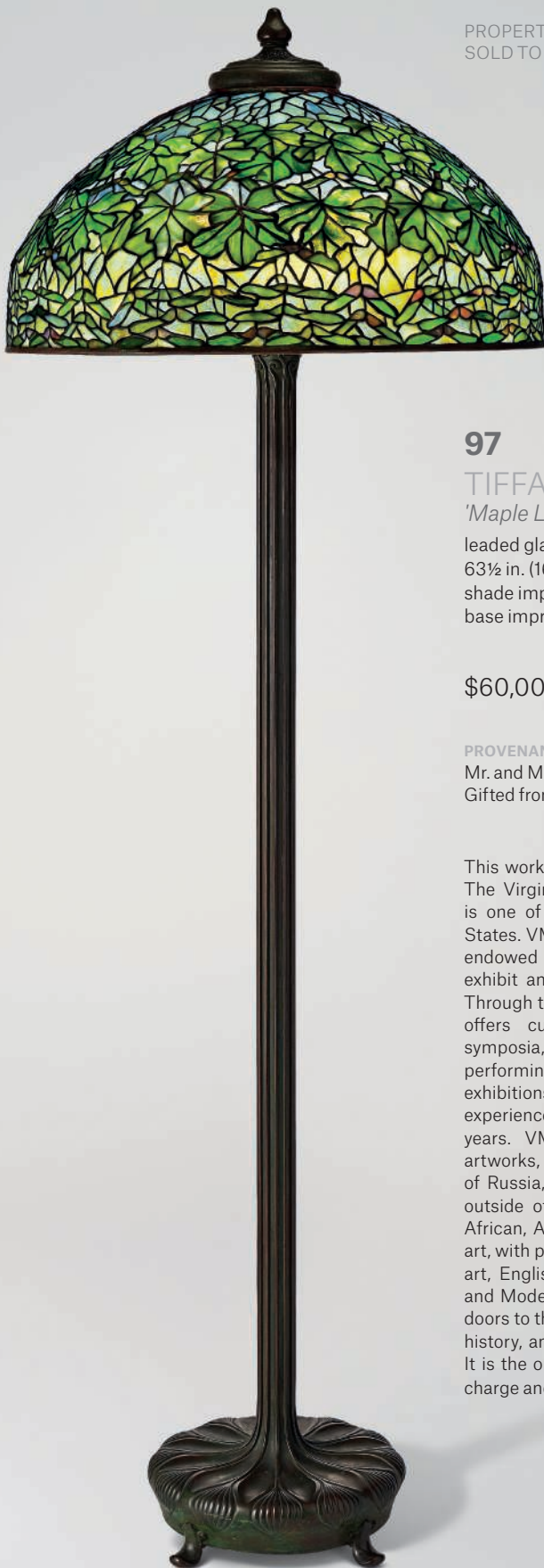
shade with small early tag impressed *TIFFANY STUDIOS NEW YORK*

base impressed *TIFFANY STUDIOS NEW YORK*
28749

\$120,000-180,000

LITERATURE:

A. Duncan, *Tiffany Lamps and Metalware*, Woodbridge, Suffolk, 2019, pp. 88, 104, 181 for other examples of the shade on variant bases illustrated



PROPERTY OF THE VIRGINIA MUSEUM OF FINE ARTS,
SOLD TO BENEFIT FUTURE ACQUISITIONS

97

TIFFANY STUDIOS

'Maple Leaf' Floor Lamp, circa 1910

leaded glass, patinated bronze

63½ in. (161.3 cm) high; 22¼ in. (56.5 cm) diameter of shade

shade impressed *TIFFANY STUDIOS NEW YORK-1999*

base impressed *TIFFANY STUDIOS NEW YORK 379*

\$60,000-80,000

PROVENANCE:

Mr. and Mrs. Arthur S. Brinkley, Jr., Virginia

Gifted from the above to the present owner, 1972

This work comes from the Virginia Museum of Fine Arts collection. The Virginia Museum of Fine Arts (VMFA) in Richmond, Virginia, is one of the largest comprehensive art museums in the United States. VMFA, which opened in 1936, is a state agency and privately endowed educational institution. Its purpose is to collect, preserve, exhibit and interpret art, and to encourage the study of the arts. Through the Office of Statewide Partnerships program, the museum offers curated exhibitions, arts-related audiovisual programs, symposia, lectures, conferences and workshops by visual and performing artists. In addition to presenting a wide array of special exhibitions, the museum provides visitors with the opportunity to experience a global collection of art that spans more than 6,000 years. VMFA's permanent holdings encompass nearly 40,000 artworks, including the largest public collection of Fabergé outside of Russia, and the finest collections of Art Nouveau and Art Deco outside of Paris. VMFA is also home to important collections of African, American, Ancient, East Asian, European and South Asian art, with particular strengths in African American art, British sporting art, English silver, French Impressionism and Post-Impressionism, and Modern and Contemporary art. In May 2010, VMFA opened its doors to the public after a transformative expansion, the largest in its history, and last year had an attendance of nearly 700,000 visitors. It is the only public art museum in the United States that is free of charge and open 365 days a year.



98

TIFFANY STUDIOS

'Poppy' Table Lamp, circa 1910

leaded glass, patinated bronze

26 in. (66 cm) high; 20 in. (50.8 cm) diameter of shade

shade impressed *TIFFANY STUDIOS NEW YORK*

base impressed *TIFFANY STUDIOS NEW YORK 443*

PROVENANCE:

Mr. Irons, original investor at Radio City Music Hall, New York

Cornelius Shirley, New Jersey, gift from the above, circa 1960

Thence by descent to his grandson

Fontaine's Auction Gallery, Pittsfield, Massachusetts, 29 April 2000, lot 1

Acquired from the above by the present owner

\$100,000-150,000



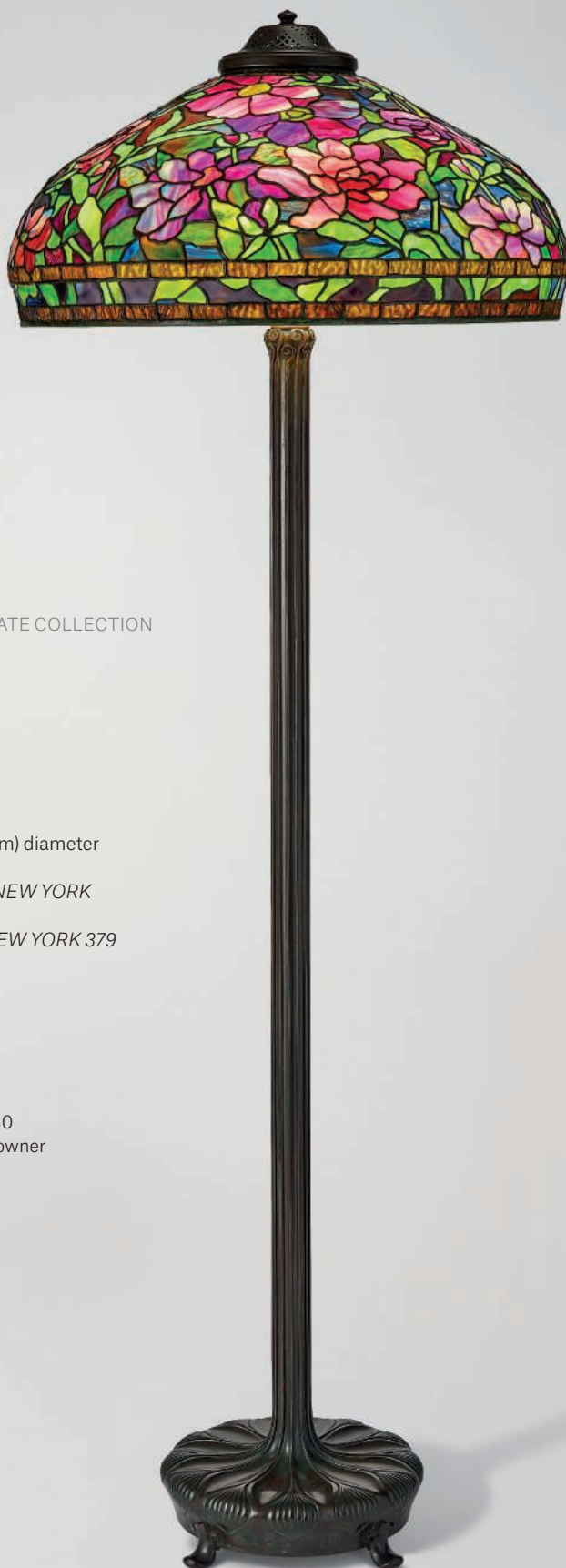
*"I have always striven to fix beauty
in wood or stone or glass or
pottery, in oil or watercolor, by
using whatever seemed fittest for
the expression of beauty."*

—LOUIS COMFORT TIFFANY









PROPERTY FROM A SOUTHERN PRIVATE COLLECTION

99

TIFFANY STUDIOS

'Peony' Floor Lamp, circa 1910

leaded glass, patinated bronze

63¼ in. (160.6 cm) high; 21⅞ in. (55.6 cm) diameter
of shade

shade impressed *TIFFANY STUDIOS NEW YORK*
1505-8

base impressed *TIFFANY STUDIOS NEW YORK 379*

\$120,000-180,000

PROVENANCE:

Private Collection, Pennsylvania

Christie's, New York, 13 June 2002, lot 130

Acquired from the above by the present owner





100

TIFFANY STUDIOS

'Daffodil' Table Lamp, circa 1904-1905

leaded glass, patinated bronze

26 in. (66 cm) high; 20 $\frac{1}{8}$ in. (51.2 cm) diameter of shade

shade impressed TIFFANY STUDIOS NEW YORK 1497

base impressed TIFFANY STUDIOS NEW YORK 364

S177

\$70,000-90,000

PROVENANCE:

Private Collection, New York

Acquired from the above by the present owner, 2005

LITERATURE:

A. Duncan, *Tiffany Lamps and Metalware*, Woodbridge, Suffolk, 2019, p. 85, pl. 321 another example of the base model illustrated and pl. 323 another example of the shade model illustrated

PROPERTY FROM A SOUTHERN PRIVATE COLLECTION

101

TIFFANY STUDIOS

Eighteen-Light 'Lily' Table Lamp, circa 1910

Favrile glass, gilt bronze

21 in. (53.4 cm) high

base impressed *TIFFANY STUDIOS NEW YORK 383*, sixteen shades
engraved *L.C.T. Favrile*, one shade engraved *5 - L.C. T. Favrile*, one shade
unsigned

PROVENANCE:

Minna Rosenblatt, Ltd., New York

Christie's, New York, *Important Tiffany and Art Glass from the Minna
Rosenblatt Gallery*, 10 December 2003, lot 501

Acquired from the above by the present owner

\$50,000-70,000



102

TIFFANY STUDIOS

'Arrowhead' Table Lamp, circa 1908-1912

leaded glass, patinated bronze

24 in. (61 cm) high, 20½ in. (52.1 cm) diameter of shade

shade with small early tag impressed *TIFFANY STUDIOS NEW YORK*

base impressed *TIFFANY STUDIOS NEW YORK 357*

\$30,000-50,000

LITERATURE:

Dr. E. Neustadt, *The Lamps of Tiffany*, New York, 1970, p. 99, pl. 144





103

TIFFANY STUDIOS

Pair of Four-Light 'Lily' Sconces, circa 1900

Favrile glass, gilt bronze

each: 14¾ in. (37.5 cm) high; 6⅞ in. (17.5 cm) wide; 7½ in. (19.1 cm) deep
shades and mount unsigned

\$20,000-30,000

PROVENANCE:

Sotheby's, New York, 2 December 2000, lot 676

Acquired from the above by the present owner

LITERATURE:

A. Duncan, *Tiffany Lamps and Metalware*, Woodbridge, Suffolk, 2019, p. 385, pl. 1565



104

TIFFANY STUDIOS

Six-Light 'Lily' and 'Turtleback Tile' Ceiling Light, circa 1905-1910

Favrile glass, gilt bronze

6¾ in. (17.1 cm) drop, 17¼ in. (43.8 cm) overall diameter

five shades engraved L.C.T. Favrile, one shade unsigned, central shade engraved L.C.T.

PROVENANCE:

Private Collection, Colorado

Acquired from the above by the present owner, 2007

LITERATURE:

A. Duncan, *Tiffany Lamps and Metalware*, Woodbridge, Suffolk, 2019, p. 352, pl. 1407

\$30,000-50,000

PROPERTY FROM A SOUTHERN PRIVATE COLLECTION



105

TIFFANY STUDIOS

'Dogwood' Table Lamp, circa 1900-1905

leaded glass, patinated bronze

24 in. (61 cm) high; 18 $\frac{1}{8}$ in. (46 cm) diameter of shade

shade with small early tag impressed *TIFFANY STUDIOS NEW YORK*

base impressed *TIFFANY STUDIOS NEW YORK 29940* with the Tiffany Glass and Decorating Company monogram

LITERATURE:

A. Duncan, *Tiffany Lamps and Metalware*, Woodbridge, Suffolk, 2019, p. 166, pls. 672 and 673 for other examples of the shade model illustrated

\$40,000-60,000

PROVENANCE:

Private Collection, Florida (shade)

Private Collection, California (base)

Acquired from the above by the present owner



106

TIFFANY STUDIOS

'Venetian' Table Lamp, circa 1915

leaded glass, glass cabochons, gilt bronze

19¼ in. (48.9 cm) high, 13¼ in. (33.7 cm) diameter of shade

shade impressed *TIFFANY STUDIOS N.Y. 515*

base impressed *TIFFANY STUDIOS NEW YORK 515*

\$70,000-90,000

PROVENANCE:

Clars Auction Gallery, Oakland, 24 and 25 February 2018, lot 6409

Acquired from the above by the present owner

LITERATURE:

Dr. E. Neustadt, *The Lamps of Tiffany*, New York, 1970, p. 72, pl. 104



107

TIFFANY STUDIOS

'Jeweled Prism' Table Lamp, circa 1905-1910

dichroic Favrite glass, patinated bronze

29 in. (73.7 cm) high; 19 in. (48.3 cm) diameter of shade

\$30,000-50,000

PROVENANCE:

Sotheby's New York, 6 December 2002, lot 318

Acquired from the above by the present owner

LITERATURE:

A. Duncan, *Tiffany Lamps and Metalware*, Woodbridge, Suffolk, 2019, p. 141 another example of the shade model illustrated, p. 124 another example of the base model illustrated.





Ward. W. Willits House, circa 1902



REDISCOVERED MASTERPIECES BY FRANK LLOYD WRIGHT

Four Chairs from the Ward W. Willits House

Over the course of centuries more was better. Ornamentation signaled richness and richness equaled power. The progression of the arts in painting and within the built environment in architecture in Europe had created monuments to power and city plans that channeled the classical architecture of Greece and Rome. Chicago, however, was an incubator for something new. The Great Chicago Fire of 1871 had leveled the City and it created a clean slate for a new urban plan and opportunities for a new American aesthetic unlike anything before.

As a showcase for the newly rebuilt city and the optimism of the age, Chicago hosted the world's Columbian Exhibition of 1893. A young Frank Lloyd Wright worked for Louis Henry Sullivan, and under his mentorship, Wright gained the confidence to express his genius. Sullivan drew his own brilliance from nature, applying the structures and pattern observable in natural forms to build and adorn his architecture. Wright, starting his own practice in 1895, took the influence of nature as well, refining and distilling it to its essence. Wright wanted something new, not simply an imitation of nature, but works that were in harmony with nature, as if they had grown out of the environment in which they were built.

The Prairie Style that Frank Lloyd Wright created could not have originated in any other city than Chicago and in any other country than the United

States. Horizontality was a distinctly American concept, with open, unadulterated spaces that were not possible in Europe whose history was developed for centuries longer than the US. From the landscapes at the edges of cities and a flat, open prairie, Wright drew forth a new creative visual language that revolutionized the world we live in.

Frank Lloyd Wright considered a different embodiment of nature: the sky above, the ground below and the horizon in between. These principle coordinates were then manipulated, creating a plastic space where verticals and horizontals pulled and pushed space away from the central axis. Pure geometry in western architecture up until this point had been inferred through theoretical compositional studies and now stood stark and clear in the built work of Frank Lloyd Wright.

In the final years of the 19th century, Wright pushed his principles of geometric and organic design culminating the greatest masterpiece of residential building of the Prairie style, the Ward W. Willits house of 1901. Situated on a large lot in Highland Park, Illinois, the Willits house, with its cruciform plan that pushed away from the central core of the house, accentuated the horizontal. Decorative line work was applied to the exterior, and long, unified eaves overhang the bands of ribbon windows set with simplified geometric panes of art glass.



108

■108

FRANK LLOYD WRIGHT (1867-1959)

*Two Important Chairs from the Ward W. Willits House,
Highland Park, Illinois, circa 1902*

executed by John W. Ayers, Co.

stained white oak, fabric upholstery

each: 45¼ in. (115 cm) high; 16¾ in. (43 cm) wide; 17¾ in. (45 cm) deep

\$200,000-300,000

PROVENANCE:

Ward W. Willits, Highland Park, Illinois

By succession to the second owner of the house

Private Collection, Wilmette, Illinois, acquired from the above, circa 1957

Thence by descent to the current owners

LITERATURE:

E. Kaufmann, Jr., *The Metropolitan Museum of Art Bulletin*, New York, 1982, pp. 16-17

David A. Hanks, *Frank Lloyd Wright: Preserving Architectural Heritage, Decorative Designs from the Domino's Pizza Collection*, New York, 1989 pp. 36-37

T. A. Heinz, *Frank Lloyd Wright: Interiors and Furniture*, London, 1994, pp. 70-71

en suite with the following lot



109

■109

FRANK LLOYD WRIGHT (1867-1959)

Two Important Chairs from the Ward W. Willits House, Highland Park, Illinois, circa 1902

executed by John W. Ayers, Co.

stained white oak, fabric upholstery

each: 56¼ in. (115 cm) high; 16⅞ in. (43 cm) wide; 17⅞ in. (45 cm) deep

\$200,000-300,000

PROVENANCE:

Ward W. Willits, Highland Park, Illinois

By succession to the second owner of the house

Private Collection, Wilmette, Illinois, acquired from the above, circa 1957

Thence by descent to the current owners

LITERATURE:

E. Kaufmann, Jr., *The Metropolitan Museum of Art Bulletin*, New York, 1982, pp. 16-17

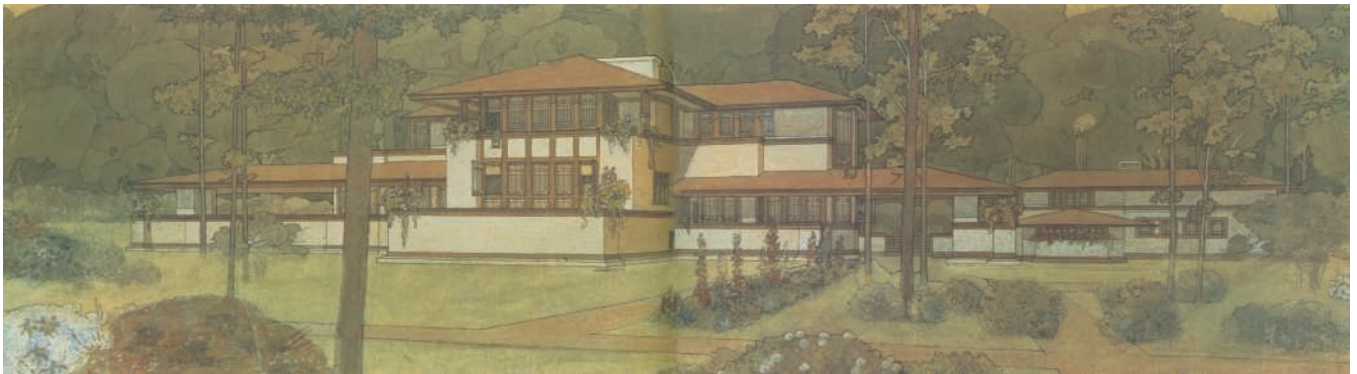
T. A. Heinz, *Frank Lloyd Wright: Interiors and Furniture*, London, 1994, pp. 70-71

en suite with the previous lot





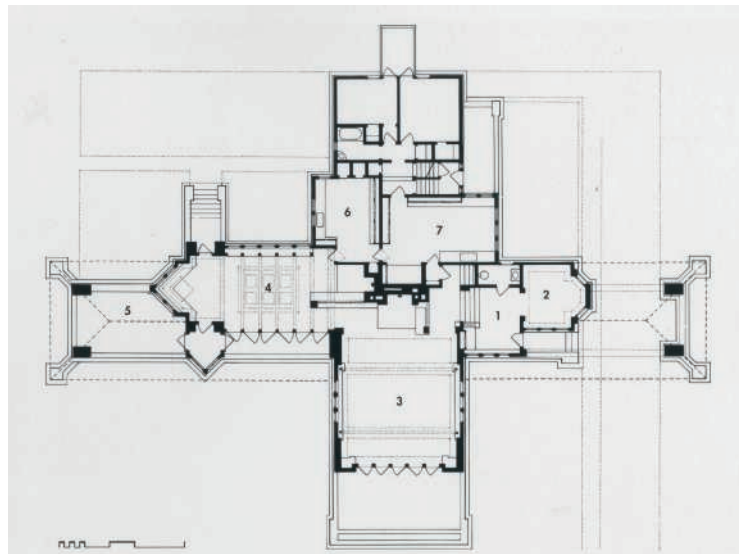
Lot 108 (detail)



Watercolor and ink rendering by Marion Mahony Griffin, Frank Lloyd Wright Foundation/Frank Lloyd Wright Trust

Within the space, Wright created a dining room suite that distilled the ideals of pure geometry to the most essential shapes. The extraneous details of the dining chairs found in Wright's own dining room and applied trim work of the Husser House (1899) and Hickox House (1900) were removed. The Willits house chairs feature a solid trapezoidal seat frame with have no taper to the front legs. The highly vertical backrest is framed by rear legs that have taper gently as it reaches its lofty apex at the top. Before this design, chair design had never been so skeletal with such a pure geometric silhouette and with optical properties creating transparency and planar opacity to the backrests depending on the vantage point in the room. Beyond the specific characteristics of the individual chairs the Willits dining room was a plastic and dynamic geometric space where chairs were placed in a non-hierarchical pattern around the table, with six tall back and five intermediate back chairs set at intervals or pulled back to the edges of the room. The verticality of the dining room in the central core of the house drew its energy in contrast to the extreme horizontality of the house into the environment.

The linear geometry of the Willits chair created a revolution in chair design and was a catalyst for change in architecture and the arts. When the early works by Frank Lloyd Wright were exhibited in Berlin in 1910 and subsequently published in the Wasmuth Portfolio in 1911, it triggered a thinking and application of the new, geometric basis for conceiving the world. These designs influenced Walter Gropius and Ludwig Mies van der Rohe, ushered in the DeStijl movement in the Netherlands leading to paintings by Piet Mondrian and planar chairs by Gerrit Reitveld. Pure geometric painting was distilled to its essence over a decade later by Kasmir Malevich



Ground floor plan of the Willits W. House by Frank Lloyd Wright

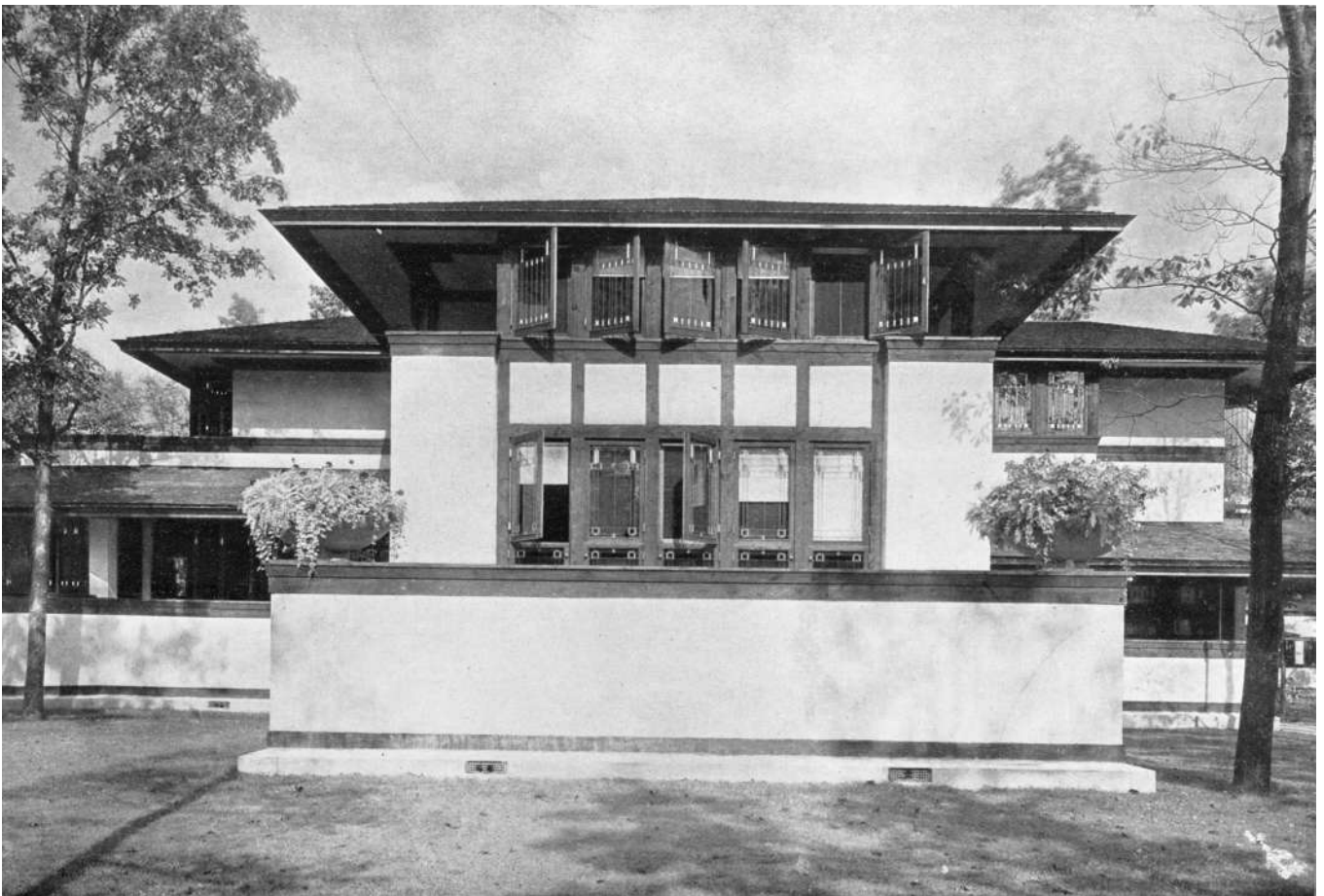
who in 1914, created paintings that were only one shape floating on a ground. Geometric buildings and chairs in the 1920s at the Bauhaus were a further distillation of the ideals Wright set forward two decades earlier. There is no overstatement in declaring that the chairs of the Willits dining room are near the bedrock of Modernism and they stand as one of the most important works of design of the twentieth century.

The four chairs from the dining room of the Ward W. Willits chairs represent the rediscovery of lost masterpieces of world art. The chairs of the Willits dining room suite had remained in the Willits house from 1902 until the passing of the Willits's in the early 1950s, when the house and

its contents were sold to a new owner. Other examples of Willits chairs eventually found their way into museums including the Metropolitan Museum of Art in New York, The Victoria & Albert Museum in London, The St. Louis Art Museum, Los Angeles County Museum of Art and the High Museum of Art in Atlanta. Three other tall back chairs remain in private hands. The four intermediate chairs presented here remained in a private family collection since they were acquired from the Ward W. Willits House in the 1950s and as such, no contemporary photographs of the four chairs have heretofore been published. True masterpieces, the works are presented here for the first time to the public.

“A modern building may reasonably be a plastic whole — an integral matter of three dimensions: a child of the imagination more free than of yore, owing nothing to orders or styles.”

—FRANK LLOYD WRIGHT



Ward Willits House, Highland Park, circa 1910. Photo: Chicago Architectural Photography Company / Frank Lloyd Wright Preservation Trust / Getty Images.

■110

FRANK LLOYD WRIGHT (1867-1959)

Exterior Wall Light, from the Avery Coonley House, Riverside, Illinois, circa 1907

painted metal, frosted glass

21 in. (53.5 cm) high; 10 in. (25.5 cm) wide; 21½ in. (54.5 cm) deep

\$25,000-35,000

PROVENANCE:

Avery Coonley House, Riverside, Illinois, 1907

Private collection, Oak Park, Illinois

LITERATURE:

B. B. Pfeiffer and Y. Futagawa, *Frank Lloyd Wright Monograph: 1907-1913*, Tokyo, 1987, pp. 8-9 for an illustration of a related example



DISPELLING THE MYTH OF BROWN FURNITURE

As American arts and crafts are lived with in the world the colors fade from sunlight, works get refinished and heavy wear obscures the original surfaces of the works. What is compelling, is the discovery of "time capsule" works by Gustav Stickley that convey the original vision of the designer. To the uninitiated eye, Craftsman furniture can be imagined as uniformly brown; however the collection of works presented here illustrate clearly the painterly palette and range of natural tones of Stickley and his workshop produced. Ebonized surfaces, rich honey tones and foliate greens complement clear stained white oak that are miraculously preserved. The rarity and connoisseurship associated with works in original condition is justified, as these works are rare to the point of being unique.

The following four works display honest construction methods: a flush tenon on the Magazine cabinet, through tenons as a decorative element on the Smoker's cabinet and a series of butterfly joints on both sides of the folding screen. Decoration, achieved through construction and the designs, is ultimately Minimalist in their envisioned concept. The works are differentiated by color, proportion and grain structure in the wood. A simultaneity of complexity and simplicity are achieved and preserved through time.

■111

GUSTAV STICKLEY (1858-1942)

Magazine Stand, model no. 548, circa 1902

executed by Gustav Stickley's Craftsman Workshop, Eastwood, New York
oak

43¾ in. (110 cm) high; 15½ in. (39.5 cm) wide; 15¼ (38.5 cm) deep

stamped with the workshop's *Als ik kan* mark and with retailer paper label

\$8,000-12,000

PROVENANCE:

Richard Austin, Brookline, Massachusetts, circa 1902

Thence by descent

Acquired from the above by the present owner

LITERATURE:

S. Gray, *The Early Work of Gustav Stickley*, New York, 1987, p. 99





Guest house at La Hacienda, circa 1905

LA HACIENDA

Two Works by Gustav Stickley from the John L. Jerome Collection

The industrialist and co-founder of the Colorado Fuel and Iron Company, John L. Jerome commissioned Frederick Sterner to create a summer retreat for himself and his family at the turn of the 20th century. His house and compound at Buffalo Park overlooking the Cathedral Peaks in central Colorado was completed in 1902. Widely travelled and astute in current trends in home décor, John and his wife Lucy outfitted the house with William Morris wallpaper, Indian artifacts, and exceptional furnishings by Gustav Stickley. After viewing Stickley's work at the 1901 Buffalo Pan-American Exposition, the Jerome's placed a large order for La Hacienda from G. W. Richardson & Son, an early retailer of Stickley designs in Auburn, New York.

La Hacienda remained unchanged for over 110 years until the contents of the house were sold as costs of maintaining the residence and risk of wildfires brought the collection to market. The works here are a snapshot of a unique time and place in American expansion and connoisseurship in the arts. Nearly untouched since 1902, the two works presented here are in pristine, original condition, illustrating the rich surfaces and color as intended by the artist, creating a rare opportunity for collectors.

PROPERTY FROM THE PRIVATE COLLECTION OF ROBERT KAPLAN,
MAPLEWOOD, NEW JERSEY



■112

GUSTAV STICKLEY (1858-1942)

Smoker's Cabinet, model no. 522, 1902

produced by Gustav Stickley's Craftsman Workshop, Eastwood, New York

oak

each panel 27 in. (68.5 cm) high; 17 in. (43 cm) wide; 15 in. (38 cm) deep

\$25,000-35,000

PROVENANCE:

John L. Jerome, La Hacienda, Colorado

Treadway Toomey Galleries, Illinois, *La Hacienda: The John L. Jerome Collection*, 20 May 2012, lot 18

Acquired from the above by the present owner

LITERATURE:

'The Seven Lamps', *The Craftsman*, no. 2, volume 1, November 1901, p. 49

S. Gray, *The Early Work of Gustav Stickley*, New York, 1987, p. 92

S. Gray, R. Edwards, *Collected Works of Gustav Stickley*, New York, 1981, p. 26

PROPERTY FROM THE PRIVATE COLLECTION OF ROBERT KAPLAN,
MAPLEWOOD, NEW JERSEY



■113

GUSTAV STICKLEY (1858-1942)

Side Table, model no. 436, 1902

produced by Gustav Stickley's Craftsman Workshop, Eastwood,
New York

stained oak

28 in. (71 cm) high; 24 in. (61 cm) diameter

stamped with the workshop's *Als ik kan* mark

\$12,000-15,000

PROVENANCE:

John L. Jerome, La Hacienda, Colorado

Treadway Toomey Galleries, Illinois, *La Hacienda: The John L. Jerome Collection*, 20 May 2012, lot 27

Acquired from the above by the present owner

LITERATURE:

'An argument for simplicity in household furnishings', *The Craftsman*, no. 1, volume 1, October 1901, p. V

S. Gray, *The Early Work of Gustav Stickley*, New York, 1987, pp. 50, 90

S. Gray, R. Edwards, *Collected works of Gustav Stickley*, New York, 1981, p. 21

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION



(alternate view)

■114

GUSTAV STICKLEY (1858-1942)

Rare Two-Panel Screen, circa 1902

produced by Gustav Stickley's Craftsman Workshop, Eastwood, New York

oak, leather

each panel: 119½ in. (303.5 cm) high; 29¾ in. (75.5 cm) wide; 1 in. (2.5 cm) deep

\$40,000-60,000

LITERATURE:

G. Stickley, 'Exhibition of the Guild of Arts and Crafts of New York', *The Craftsman*, May 1902, p. 102

S. Gray and R. Edwards, *The Collected Works of Gustav Stickley*, New York, 1981, p. 28





115

116

■115

SAMUEL YELLIN (1885-1940)

Gate and Transom, from the J. Walter Thompson Building, New York, 1927-1938

wrought iron

gate: 83½ in. (212 cm) high; 37 in. (94 cm) wide

transom: 17¾ in. (45.2 cm) high; 37 in. (94 cm) wide

\$10,000-15,000

PROVENANCE:

Commissioned by J. Walter Thompson Company, Graybar Building, New York, 1927-1938

Private Collection

Duke University, Durham, North Carolina, gift from the above, 2010

Acquired from the above by the present owner

LITERATURE:

J. Walter Thompson Company, *Samuel Yellin, Cellini of wrought iron and his work as seen at J. Walter Thompson*, New York, n.p.

en suite with the following lot

■116

SAMUEL YELLIN (1885-1940)

Gate and Transom, from the J. Walter Thompson Building, New York, 1927-1938

wrought iron

gate: 83½ in. (212 cm) high; 37 in. (94 cm) wide

transom: 17¾ in. (45.2 cm) high; 37 in. (94 cm) wide

\$10,000-15,000

PROVENANCE:

Commissioned by J. Walter Thompson Company, Graybar Building, New York, 1927-1938

Private Collection

Duke University, Durham, North Carolina, gift from the above, 2010

Acquired from the above by the present owner

LITERATURE:

J. Walter Thompson Company, *Samuel Yellin, Cellini of wrought iron and his work as seen at J. Walter Thompson*, New York, n.p.

en suite with the previous lot



■117

THE ROYCROFTERS

Pair of Andirons, circa 1905

designed by William Denslow (1856-1915)

cast iron

each: 20 in. (50.8 cm) high; 13 in. (33 cm) wide; 23 in. (58.4 cm) deep

\$8,000-12,000

PROVENANCE:

Private Collection, New York

Christie's, New York, 9 December 2005, lot 228

Acquired from the above by the present owner

LITERATURE:

T.M. Volpe, B. Cathers, *Treasures of the American Arts and Crafts Movement 1890-1920*, London, 1988, p. 133 for a similar example of the model

Fred Clarke and
Laura Weir-Clarke



bid
WET
and
L.A.
fare-
well.

Good luck in New York!

THE CLARKE COLLECTION

The Clarke Collection is an important group of works by artists who share a remarkable vision. Established by the renowned architect Fred Clarke and his wife Laura Weir Clarke, these works on paper, canvas, photographs, sculptures, and furniture defy convention and challenge the traditional boundaries of art. The couple began collecting in the mid-1970s, soon after they moved to Los Angeles from Texas. While in California, in their neighborhoods of West Los Angeles and Venice, they spent their free time meeting artists and knocking on the studio doors of artists whose work they admired. They found themselves gravitating towards artists who were interested in exploring the use of different materials, and immersing themselves in the meticulous and demanding nature of the creative process.

In the architectural practice of his firm, Clarke was gaining a reputation for developing buildings that were not defined by a signature style, but instead were buildings whose function and location were expressed in an aesthetic language that was consistent with new and innovative techniques. In a similar way, the works that entered their collection were focused on the pioneering use of materials and processes; the resulting collection includes an important group of works by Ed Ruscha, an exquisitely rendered, large-scale seascape by Vija Celmins and sculptures by Ken Price and Tony Smith.

Fred Clarke graduated from the University of Texas at Austin's School of Architecture in 1970. He was recruited by Cesar Pelli, of Gruen Associates, a Los Angeles based firm with

a reputation for trailblazing architecture. In 1977, Clarke moved to the East Coast to found Cesar Pelli & Associates with his mentor and friend, who was then Dean of the Architecture School at Yale University. Together, their commitment to a rigorous process, and innovative design and materials, led to a career of award winning buildings.

Laura Weir Clarke, who graduated from UT Austin followed with a Master's in Architecture from UCLA. The first twenty years of her career were devoted to historic preservation in Texas and Connecticut. In the 1990s, she served as Executive Director of the Connecticut Trust for Historic Preservation. In 2004, she cofounded Site Projects | New Haven, a nonprofit organization that commissions world-class public artworks, programming, and events that enhance New Haven's cultural heritage and diversity. A portion of the proceeds from the sale of The Clarke Collection will be directed from the family's charitable trust to support educational institutions with special connections to the family.

As an internationally prominent architect, Fred Clarke's commitment to design, materials, and process extends to all aspects of his life. In addition to their impressive collection of Contemporary Art and design, the couple's home in Connecticut was designed by the architect and sculptor Tony Smith. Although now primarily known for his large-scale geometric sculptures—such as Amaryllis, 1965 (Metropolitan Museum of Art, New York), and Smoke, 1967/2005 (Los Angeles County Museum of Art)—Smith began his career as a bricklayer and carpenter on a Frank Lloyd

Wright project near Philadelphia. Eventually, Smith began his own firm and designed over twenty private residences during the 1940s and 50s, before concentrating on his sculptural practice in the early 1960s.

The couple's home—the Fred Olsen Jr. House—overlooking the Long Island Sound in Guilford, CT was built in 1951 by Smith, and consists of two rectangular volumes joined at a 90 degree angle, built of stucco, glass and wooden siding in an International Style. The Clarks purchased the property in 2006, after it had undergone many disfiguring alterations. Determined to return the house to the original designs of Tony Smith, the couple embarked on a 5 year rebuilding of the structure including a carefully designed addition.

Speaking of the firm he co-founded with Cesar Pelli, Fred Clarke once said, "A thoughtful historian will see that the underlying humanity of our work—the absence of style and dogma—has resulted in an architecture that not only serves its purpose, but also transcends function, adding quality to the lives of people living in and around the buildings we have designed" (F. Clarke, quoted by M. Crosbie, Pelli Clarke Pelli Architects, Basel, 2013, p. 253). Much the same could be said about the works from The Clarke Collection. Fred and Laura's passion for singular ideas, process, and materials, combined with their unfailing eye for quality, led to a remarkable grouping that defies traditional categorization. It is a collection that celebrates the process and continuous creativity of the 20th century art historical canon extending into the 21st century.

THE CLARKE COLLECTION

■118

GERRIT THOMAS REITVELD (1888-1964)

'Hogestoel' Chair, 1960

painted wenge

36¼ in. (92.1 cm) high; 25½ in. (64.8 cm) wide; 23¾ in. (60 cm) deep

signed *Voor Jan van Beest/Gerard/1960* and branded *H.G.M./G.A.v.d.GROENKAN/DE BILT/NETHERLANDS* to the underside

\$30,000-50,000

PROVENANCE:

Collection of Jan van Beest

Sotheby's, New York, 18 December 2013, lot 151

Acquired from the above by the present owner

LITERATURE:

D. Baroni, *The Furniture of Gerrit Thomas Rietveld*, Woodbury, NY, 1977, pp. 56-57

M. Küper and I. van Zijl, *Gerrit Th. Rietveld: The Complete Works*, Utrecht, 1992, p. 79

P. Vöge, *The Complete Rietveld Furniture*, Rotterdam, 1993, p. 85

L. Dosi Delfini, *The Furniture Collection*, Stedelijk Museum, Amsterdam, 2004, p. 296

I. van Zijl, *Gerrit Rietveld*, London, 2010, p. 134





THE CLARKE COLLECTION





The present lot in situ in the Clarke residence.

■119

GERRIT THOMAS RIETVELD (1888-1964)

'Berlin' Chair, designed 1923

painted elm, painted beech

41¾ in. (106.1 cm) high; 28¾ in. (73 cm) wide; 21½ in. (55 cm) deep
underside with Finch College Museum of Art exhibition paper label

\$20,000-30,000

PROVENANCE:

Judd Foundation, New York

Christie's, New York, 13 June 2006, lot 117

Acquired from the above by the present owner

LITERATURE:

M. Küper and I. van Zijl, *Gerrit Th. Rietveld: The Complete Works*, Utrecht, 1992, pp. 92, 246 for another example of this model

P. Vöge, *The Complete Rietveld Furniture*, Rotterdam, 1993, p. 61 for another example of this model

THE CLARKE COLLECTION

■120

DONALD JUDD (1928-1994)

'14.75-Inch Frame Chair 72', designed 1989, fabricated 1993

fabricated by Wood and Plywood Furniture, San Luis Obispo, CA

cherry wood

29 $\frac{5}{8}$ in. (75.3 cm) high; 15 $\frac{1}{8}$ in. (38.4 cm) wide; 15 $\frac{1}{4}$ in. (38.7 cm) deep

stamped JUDD 1993 0 245 WPF

\$20,000-30,000

PROVENANCE:

Jeff Jamieson, California

Private Collection, West Coast

Sotheby's, New York, 15 December 2011, lot 185

Acquired from the above by the present owner

LITERATURE:

Donald Judd Furniture: Retrospective, exh. cat., Museum Boymans-van Beuringen, Rotterdam, 1993, p. 64

P. Noever, ed., *Donald Judd, Architektur*, Ostfildern-Ruit, Germany, 2003, p. 86 for a similar example



THE CLARKE COLLECTION

■121

GERRIT THOMAS RIETVELD (1888-1964)

Set of Four 'Beugelstoel' Chairs, circa 1930

manufactured by Metz & Co., Amsterdam

painted plywood, painted metal

each: 28 $\frac{3}{8}$ in. (73.4 cm) high; 15 $\frac{1}{2}$ in. (39.4 cm) wide; 21 $\frac{7}{8}$ in. (55.6 cm) deep

\$60,000-90,000

PROVENANCE:

Steph Uiterwaal, Utrecht

Thence by descent

Christie's, Amsterdam, 21 May 1987, lot 402

Private Collection, the Netherlands

Sotheby's, New York, 13 June 2012, lot 77

Acquired from the above by the present owner

LITERATURE:

D. Baroni, *The Furniture of Gerrit Thomas Rietveld*, Woodbury, NY, 1977, pp. 116-119

M. Küper and I. van Zijl, *Gerrit Th. Rietveld*, Utrecht, 1992, pp. 117-118

P. Vöge, *The Complete Rietveld Furniture*, Rotterdam, 1993, pp. 74-75

L. Dosi Delfini, *The Furniture Collection*, Stedelijk Museum, Amsterdam, 2004, p. 305

I. van Zijl, *Gerrit Rietveld*, London, 2010, pp. 85, 92, 99

M-T. van Thoor, I. van Zijl, R. Dettingmeijer, eds., *Rietveld's Universum*, Rotterdam, 2010, pp. 139-144







■122

GEORGE NELSON (1908-1986)

'Marshmallow' Sofa, designed 1956

painted steel, chrome-plated metal, vinyl

31 in. (78.7 cm) high; 51 in. (129.5 cm) wide; 31 in. (78.7 cm) deep
with manufacturer's logo and *DESIGNED BY GEORGE NELSON/
HERMAN MILLER ZEELAND, MICH.*

\$15,000-20,000

PROVENANCE:

Private Collection, Cincinnati

Acquired from the above by the present owner

LITERATURE:

C. Greenberg, *Mid-Century Modern: Furniture of the 1950s*, New York, 1984, p. 95 for a related example

C. and P. Fiell, *Modern Furniture Classics Since 1945*, London, 1991, p. 67 for a related example

100 Masterpieces from the Vitra Design Museum Collection, exh. cat., Vitra Design Museum, Weil am Rhein, 1996, pp. 188-189

AN ENQUIRING EYE

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTOR



■123

LUDWIG MIES VAN DER ROHE (1886-1969)

Pair of Armchairs, model no. MR 20, designed 1927, executed before 1931

produced by Berliner Metallgewerbe Josef Müller / Bamberg
Metallwerkstätten, Germany

painted steel, leather, linen cord

each: 30¼ in. (37 cm) high; 21¼ in. (54 cm) wide; 34¼ in. (70 cm) deep

LITERATURE:

L. Glaeser, *Ludwig Mies van der Rohe: Furniture and Furniture Drawings from the Design Collection and the Mies van der Rohe Archive*, exh. cat., New York, Museum of Modern Art, 1977, pp. 22-35, figs. 5-7

A. von Vegesack, M. Kries, *Mies van der Rohe: Möbel und Bauten in Stuttgart, Barcelona, Brno, Milano*, 1999, pp. 81-82

H. Reuter, B. Schulte, *Mies and Modern Living, Interiors, Furniture, Photography*, Ostfildern, 2008, pp. 107, 112

\$10,000-15,000

AN ENQUIRING EYE

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTOR



124

■124

JONAS BOHLIN (B. 1953)

Armchair, designed 1981

produced by Källemo AB Värnamo, Sweden

number 11 from the edition of 15

cast iron

35½ in. (90.1 cm) high; 19½ in. (49.5 cm) wide; 18½ in. (46.9 cm) deep

signed and numbered 11/15 JB

\$7,000-9,000

PROVENANCE:

Bukowskis, Stockholm, 27-29 April 1999, lot 737

Acquired from the above by the present owner

LITERATURE:

C. and P. Fiell, *Scandinavian Design*, Cologne, 2002, p. 137

■125

JONAS BOHLIN (B. 1953)

'Concrete' Armchair, designed 1981

produced by Källemo AB Värnamo, Sweden

number 94 from the edition of 100

concrete, steel

35½ in. (90.1 cm) high; 19½ in. (49.5 cm) wide; 18½ in. (46.9 cm) deep

signed and numbered 94/100 JONAS BOHLIN

\$7,000-9,000

PROVENANCE:

Bukowskis, Stockholm, 27-29 April 1999, lot 738

Acquired from the above by the present owner

LITERATURE:

see previous literature



*"The idea is to see how close I can
get to what appears to me another
farther reality or a reality which has
not yet come within my senses."*

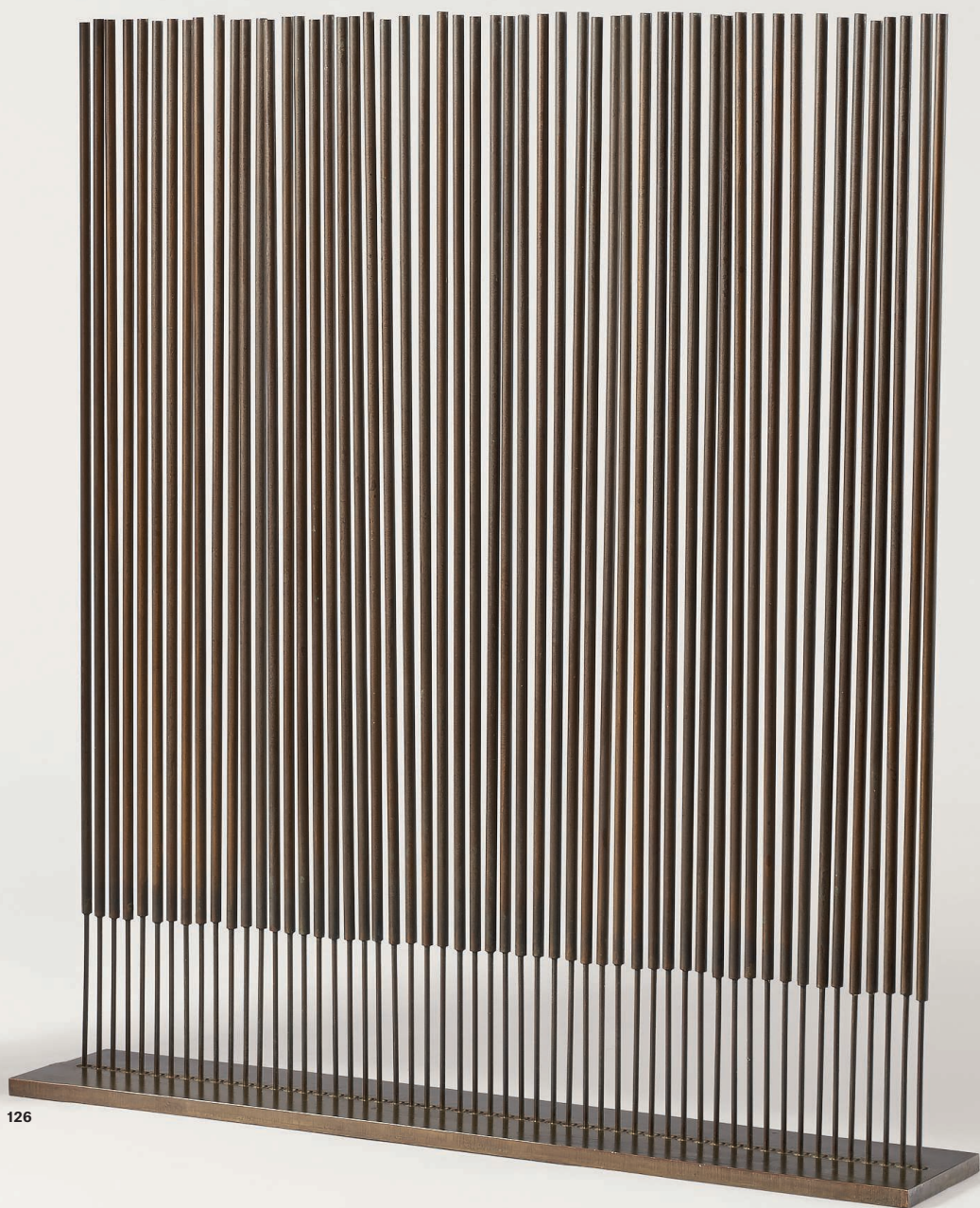
—HARRY BERTOIA



128



130



126

HARRY BERTOIA (1915-1978)

Untitled (Sonambient), circa 1973

beryllium copper rods, brass base

24 in. (60.9 cm) high; 21 in. (53.3 cm) wide; 4 in. (10.1 cm) deep

\$40,000-50,000

PROVENANCE:

Galeria Don Hatch, Caracas

Acquired from the above by the present owner

This lot is accompanied by a certificate of authenticity from the Harry Bertoia Foundation.



PROPERTY OF A PRIVATE WEST COAST COLLECTOR



■127

GEORGE NAKASHIMA (1905-1990)

'Frenchman's Cove' Dining Table, circa 1968

Persian walnut, three East Indian rosewood keys

28½ in. (72 cm) high; 57 in. (145 cm) wide; 50 in. (127 cm) deep

\$30,000-40,000

PROVENANCE:

Robert O. Cash, Fort Lauderdale

Acquired directly from the artist

Wright, Chicago, Private Sale, 23 March 2010

Acquired from the above by the present owner

This lot is accompanied by a copy of the original order card.



PROPERTY FROM A PRIVATE AMERICAN COLLECTION



128

HARRY BERTOIA (1915-1978)

Untitled (Sonambient), 1976

beryllium copper rods, brass base

12 in. (30.4 cm) high; 12 in. (30.4 cm) wide; 4 in. (10.1 cm) deep

PROVENANCE:

Robert Miller Gallery, New York

Acquired from the above by the present owner, 2000

This lot is accompanied by a certificate of authenticity from the Harry Bertoia Foundation.

\$18,000-24,000



■129

SAM MALOOF (1916-2009)

Rocking Chair, 1969

walnut, fabric upholstery

44¾ in. (113.6 cm) high; 28 in. (71.1 cm) wide; 43 in. (109.2 cm) deep
stamped *designed-made MALOOF* on the underside, impressed *YPO/
FORTY NINER/ JOHN O'STEINY/ 1970/ LOS ANGELES CHAPTER* on
a small plaque on the back of the seat

\$8,000-12,000

PROVENANCE:

John O. Steiny, Los Angeles, 1970
Thence by descent to the present owner

LITERATURE:

Jeremy Adamson, *The Furniture of Sam Maloof*, exh. cat., The Smithsonian
American Art Museum, Washington D.C., 2001, inset and p. 161

In 1969, Sam Maloof fabricated twenty-eight straight-backed rocking
chairs that were gifted to the retiring members of the Los Angeles
chapter of the Young President's organization. Each chair had a plaque
attached to the back of the seat impressed with the member's name.



PROPERTY FORMERLY IN THE COLLECTION OF
EUNICE W. & JOHN H. JOHNSON

130

HARRY BERTOIA (1943-1978)

Untitled (Sonambient), circa 1969

beryllium copper rods, brass base

34¼ in. (87cm) high; 7¾ in. (19.6 cm) wide; 7¾ in. (19.6 cm)

\$20,000-30,000

PROVENANCE:

Barry Rosengrant, Artec, Los Angeles, acquired directly from the artist
Eunice W. and John H. Johnson estate, Chicago, acquired from the above
Thence by descent to the present owner

This lot is accompanied by a certificate of authenticity from the Harry Bertoia Foundation.



■131

GEORGE NAKASHIMA (1905-1990)

Sideboard, 1972

walnut, pandanus cloth

31¾ in. (80.6 cm) high; 60 in. (154.2 cm) wide; 21½ in. (54.6 cm) deep

\$15,000-20,000

PROVENANCE:

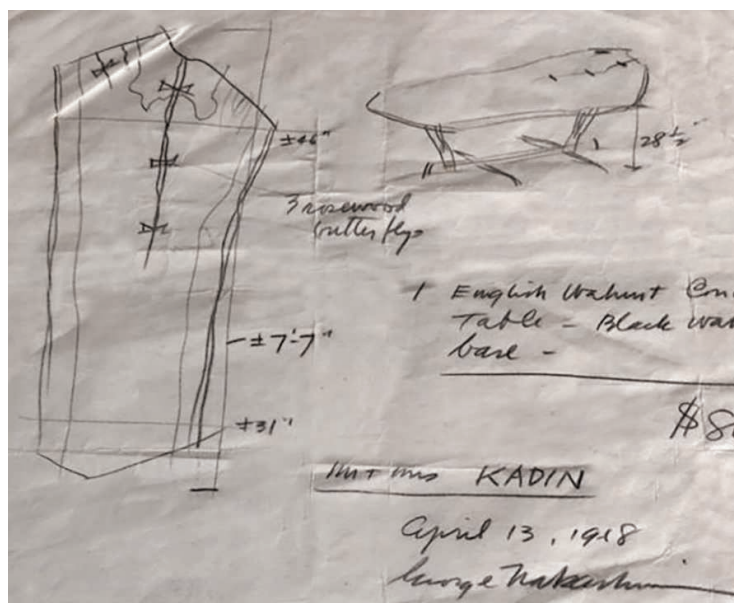
Acquired directly from the artist by the present owner, 1972

LITERATURE:

G. Nakashima, *The Soul of a Tree: a Woodworker's Reflections*, New York, 1981, pp. 39, 170, 172 and 178 for similar examples

D. E. Ostergard, *George Nakashima: Full Circle*, exh. cat., American Craft Museum, New York, 1989, p. 166 for similar examples

This lot is accompanied by a copy of the original order card.



Original sketch for the present lot.

132

GEORGE NAKASHIMA (1905-1990)

'Conoid' Dining Table, 1968

English walnut, black walnut, two East Indian rosewood butterfly keys
28½ in. (72.3 cm) high; 92½ in. (235 cm) wide; 46 in. (116.8 cm) deep
marked with client's name to the underside

\$50,000-70,000

PROVENANCE:

Acquired directly from the artist by the present owner, 1968

LITERATURE:

G. Nakashima, *The Soul of a Tree, A Woodworker's Reflections*, Tokyo, 1981, pp. 184-85 for similar examples

M. Nakashima, *Nature, Form & Spirit: The Life and Legacy of George Nakashima*, New York, 2003, pp. 147, 174, 223 for similar examples

This lot is accompanied by a copy of the original order card and invoice.

The present lot was a creative collaboration between George Nakashima and the client, who developed a close relationship with the designer. They had visited the studio and thoughtfully selected the tree that was later transformed into the dining table they continued to use for the next thirty years. This vision was documented for the client, as illustrated in the preparatory drawings. Nakashima described this process as, "The hours spent by the true craftsman in bringing out the grain, which has long been imprisoned in the trunk of the tree, are themselves an act of creation." His designs were largely determined by the wood itself and how to better accentuate and exploit the inherent nature of the material to create timeless pieces of simplicity, pure line, and balanced proportion.



■133

GEORGE NAKASHIMA (1905-1990)

Set of Eight 'Conoid' Chairs, 1968

American black walnut, hickory

each: 35½ in. (90.1 cm) high; 20 in. (50.8 cm) wide; 21½ in. (54.6 cm) deep

two with client's name to the underside

\$25,000-35,000

PROVENANCE:

Acquired directly from the artist by the present owner, 1968

LITERATURE:

G. Nakashima, *The Soul of a Tree, A Woodworker's Reflections*, Tokyo, 1981, pp. 32, 38, 108, 143, 149, 152-53, 167, 169, 177, 179, 183-84, 187, 190-91

D. E. Ostergard, *George Nakashima, Full Circle*, exh. cat., American Craft Museum, New York, 1989, p. 110

M. Nakashima, *Nature, Form & Spirit: The Life and Legacy of George Nakashima*, New York, 2003, pp. 173-75, 195, 212-13, 215-16, 223, 226-27, 248

This lot is accompanied by a copy of the original order card.



PROPERTY FROM A PRIVATE NEW JERSEY COLLECTION

■134

GEORGE NAKASHIMA (1905-1990)

'Slab' Coffee Table, circa 1963

American black walnut, four East Indian rosewood butterfly keys
14½ in. (36.8 cm) high; 78 in. (198.1 cm) wide; 32 in. (81.2 cm) deep
signed *Nakashima*

\$20,000-30,000

PROVENANCE:

Elayne and Monroe Weinstein, Poughkeepsie, New York, acquired directly
from the artist, 1963

Acquired from the above by the present owner

This lot is accompanied by a copy of the original order card.



PROPERTY FROM A PRIVATE MIDWESTERN COLLECTION



■135

GEORGE NAKASHIMA (1905-1990)

Pair of Chests, circa 1964

American black walnut

each: 30 in. (76.2 cm) high; 31 in. (78.7 cm) wide; 20 in. (50.8 cm) deep

\$10,000-15,000

PROVENANCE:

Sadye Pinchoff, New York

Private Collection

Wright, Chicago, 12 December 2013, lot 139

Acquired from the above by the present owner

This lot is accompanied by a copy of the original order card.



■136

GEORGE NAKASHIMA (1905-1990)

'Slab' Coffee Table, circa 1980

American black walnut, one East Indian rosewood key
13 in. (33 cm) high; 71¼ in. (182.2 cm) wide; 22½ in. (57.2 cm) deep
with client's name to the underside

\$15,000-20,000

PROVENANCE:

Private Collection, acquired directly from the artist
Rago Auctions, Lambertville, New Jersey, 12 April 2008, lot 581
Private Collection
Sotheby's, New York, 2 March 2016, lot 316
Acquired from the above by the present owner

This lot is accompanied by a copy of the original order card.

*"It is the materials' own
language that I try to express."*

—POUL KJÆRHOLM

■137

POUL KJÆRHOLM (1929-1980)

Armchair, model no. PK 13, circa 1974

manufactured by E. Kold Christensen, Denmark
chromium-plated stainless steel, leather upholstery
30 in. (76 cm) high; 23¾ in. (60.5 cm) wide; 19 in. (48 cm) deep
stamped twice with manufacturer's mark *EKC DENMARK*

\$15,000-20,000

PROVENANCE:

Bruun Rasmussen, Stockholm, 13 October 2006, 959

Acquired from the above by the present owner

LITERATURE:

C. Harlang, K. Helmer-Petersen, and K. Kjærholm ed., *Poul Kjærholm*,
Copenhagen, 1999, pp. 18, 19, 34, 124, 125, 182

M. Sheridan, *The Furniture of Poul Kjærholm: Catalogue Raisonné*, New
York, 2007, p. 168-169

Poul Kjærholm - Furniture Architect, exh. cat., Louisiana Museum of
Modern Art, Humlebæk, Denmark, 2007, n.p.

Poul Kjaerholm is unique in the continuum of Danish furniture design. Channeling the rigor and materiality of European Modernism, Kjaerholm filters these principles through Scandinavian sensibilities rooted in humanism and comfort. His works are minimal and resolute in their appearance, luxurious in their material expression and ultimately quiet and restrained in use. The following eight lots represent the rarest works by the designer including bespoke furniture for specific commissions, limited production designs or the very earliest examples of their type. This exceptional group of designs from an important private collection illustrates the unique genius of Poul Kjaerholm.





■138

POUL KJÆRHOLM (1929-1980)

Rare Stool, model no. PK 33, for the Tårnby Townhall, Kastrup, Denmark, 1955

manufactured by E. Kold Christensen, Denmark
chromium-plated stainless steel, painted wood, leather upholstery
acrylic, rubber

15 in. (38 cm) high; 24 in. (61 cm) diameter

stamped with manufacturer's mark *EKC DENMARK*

LITERATURE:

C. Harlang, K. Helmer-Petersen, and K. Kjærholm ed., *Poul Kjærholm*, Copenhagen, 1999, pp. 36, 37, 100-103, 178

M. Sheridan, *The Furniture of Poul Kjærholm: Catalogue Raisonné*, New York, 2007, pp. 115-116

Poul Kjærholm - Furniture Architect, exh. cat., Louisiana Museum of Modern Art, Humlebæk, Denmark, 2007, n.p.

The present lot is one of six examples of the large version of the *PK 33 Stool*.

\$6,000-8,000



■139

POUL KJÆRHOLM (1929-1980)

'Academy' Cabinet, circa 1985

manufactured by PP Møbler, Lillerød, Denmark

Oregon pine, painted steel

37½ in. (95 cm) high; 41¼ in. (106 cm) wide; 30¾ in. (77 cm) deep

\$20,000-30,000

PROVENANCE:

Mogens Andersen, artist and friend of PP Møbler founder Ejnar Pedersen
Bruun Rasmussen, Copenhagen, 9 June 2016, lot 1133

Acquired from the above by the present owner

LITERATURE:

C. Harlang, K. Helmer-Petersen, and K. Kjærholm ed., *Poul Kjærholm*,
Copenhagen, 1999, p. 176

M. Sheridan, *The Furniture of Poul Kjærholm: Catalogue Raisonné*, New
York, 2007, pp. 62-63

Poul Kjærholm - Furniture Architect, exh. cat., Louisiana Museum of
Modern Art, Humlebæk, Denmark, 2007, n.p.



■140

POUL KJÆRHOLM (1929-1980)

Stool, model no. PK 33, designed 1959

manufactured by E. Kold Christensen, Denmark
chromium-plated stainless steel, painted wood, leather upholstery
acrylic, rubber

13¼ in. (33.5 cm) high; 22% (57.5 cm) diameter

stamped with manufacturer's mark *EKC DENMARK*

\$3,000-4,000

PROVENANCE:

Dansk Møbelkunst, Copenhagen

Acquired from the above by the present owner

LITERATURE:

C. Harlang, K. Helmer-Petersen, and K. Kjærholm ed., *Poul Kjærholm*, Copenhagen, 1999, pp. 36, 37, 100-103, 178

M. Sheridan, *The Furniture of Poul Kjærholm: Catalogue Raisonné*, New York, 2007, pp. 115-17

Poul Kjærholm - Furniture Architect, exh. cat., Louisiana Museum of Modern Art, Humlebæk, Denmark, 2007, n.p.

■141

POUL KJÆRHOLM (1929-1980)

Stool, model no. PK 33, designed 1959

manufactured by E. Kold Christensen, Denmark
chromium-plated stainless steel, painted wood, leather upholstery
acrylic, rubber

13¼ in. (33.5 cm) high; 22% (57.5 cm) diameter

stamped with manufacturer's mark *EKC DENMARK*

\$3,000-4,000

PROVENANCE:

Dansk Møbelkunst, Copenhagen

Acquired from the above by the present owner

LITERATURE:

C. Harlang, K. Helmer-Petersen, and K. Kjærholm ed., *Poul Kjærholm*, Copenhagen, 1999, pp. 36, 37, 100-103, 178

M. Sheridan, *The Furniture of Poul Kjærholm: Catalogue Raisonné*, New York, 2007, pp. 115-17

Poul Kjærholm - Furniture Architect, exh. cat., Louisiana Museum of Modern Art, Humlebæk, Denmark, 2007, n.p.



■142

POUL KJÆRHOLM (1929-1980)

Rare Low Table, model no. PK 56, circa 1978

manufactured by E. Kold Christensen, Denmark

chromium-plated stainless steel, marble

18¾ in. (47.5 cm) high; 55½ in. (140 cm) diameter

\$20,000-30,000

PROVENANCE:

Bruun Rasmussen, 11 October 2007, lot 1006

Acquired from the above by the present owner

LITERATURE:

M. Sheridan, *The Furniture of Poul Kjærholm: Catalogue Raisonné*, New York, 2007, pp. 170-71

Poul Kjærholm - Furniture Architect, exh. cat., Louisiana Museum of Modern Art, Humlebæk, Denmark, 2007, n.p.

■143

POUL KJÆRHOLM (1929-1980)

Early 'Element' Chair, model no. PK 25, circa 1951

stainless steel, linen cord

29 in. (30.5 cm) high; 27¼ in. (69 cm) wide; 29 in. (73.5 cm) deep

\$20,000-25,000

PROVENANCE:

Private Collection, Scotland

Acquired from the above by the present owner

LITERATURE:

C. Harlang, K. Helmer-Petersen, and K. Kjærholm ed., *Poul Kjærholm*, Copenhagen, 1999, pp. 16, 17, 82, 83, 172

M. Sheridan, *The Furniture of Poul Kjærholm: Catalogue Raisonné*, New York, 2007, pp. 21-22

Poul Kjærholm - Furniture Architect, exh. cat., Louisiana Museum of Modern Art, Humlebæk, Denmark, 2007, n.p.





■144

POUL KJÆRHOLM (1929-1980)

Custom Daybed, variant of model no. PK 80, designed 1957

manufactured by E. Kold Christensen, Denmark

chromium-plated stainless steel, painted wood, leather upholstery,
rubber

12½ in. (32 cm) high; 75½ in. (192 cm) wide; 42 in. (106.5 cm) deep

\$50,000-70,000

PROVENANCE:

Geoffrey Diner Gallery, Washington, D.C

Acquired from the above by the present owner

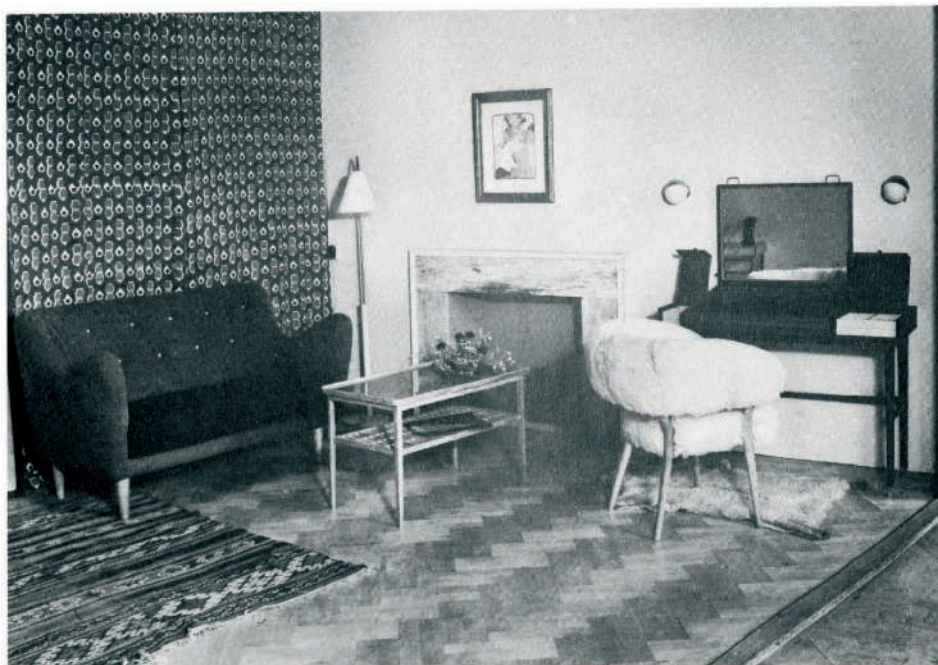
LITERATURE:

C. Harlang, K. Helmer-Petersen, and K. Kjærholm ed., *Poul Kjærholm*,
Copenhagen, 1999, pp. 104, 177

M. Sheridan, *The Furniture of Poul Kjærholm: Catalogue Raisonné*, New
York, 2007, pp. 104-105

Poul Kjærholm - Furniture Architect, exh. cat., Louisiana Museum of
Modern Art, Humlebæk, Denmark, 2007, n.p.





Bedroom suite for cabinetmaker, Niels Vodder, circa 1943. Photo: Grete Jalk, *40 Years of Danish Furniture Design: 1927-1936*, Teknologisk Instituts Forlag, Denmark, 1987.

■145

FINN JUHL (1912-1989)

Important 'Easy' Chair, circa 1943

executed by cabinetmaker Niels Vodder, Copenhagen, Denmark
cherry wood, sheepskin upholstery
26¼ in. (66.6 cm) high; 25 in. (63.5 cm) wide; 22¾ in. (57.7 cm) deep

\$30,000-50,000

PROVENANCE:

Vilhelm Lauritzen's summer residence, Tibirke Bakker, Denmark
Bruun Rasmussen Auctioneers, Stockholm, 6 December 2012, lot 1246
Acquired from the above by the present owner

LITERATURE:

G. Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 2: 1937-1946*, Copenhagen, 1987, pp. 214-215

P. Yamada, ed., *Finn Juhl Memorial Exhibition*, exh. cat., Osaka, 1990, p. 128

C. Bundegaard, *Finn Juhl, Life, Work, World*, New York, 2018, p. 238

This model was exhibited in partnership with master cabinetmaker Niels Vodder at the 1943 *Cabinetmakers' Guild Exhibition* in Copenhagen, Denmark. It was common practice in Denmark for furniture designers to work in tandem with a highly skilled craftsman to execute their designs, and these partnerships would then be presented annually. After creating experimental and expressive works for the 1941 exhibition, including the now-famous *Poet Sofa*, Juhl and Vodder adopted a more restrained, but no less beautiful presentation in 1943. The chair presented here is an extraordinarily sculptural form that offered artistic optimism in the face of a World War that was raging across Europe. Due to wartime constraints, the chair was never put into greater production.



■146

PAAVO TYNELL (1890-1973)

Monumental Chandelier, circa 1950

brass, perforated brass, glass

102 in. (259 cm) drop; 132 in. (335.2 cm) diameter

\$150,000-200,000

PROVENANCE:

Private Collection, Connecticut

Acquired from the above by the present owner

LITERATURE:

Finland House Lighting: harmony in lighting for harmony in living, original designs by Paavo Tynell, New York, 1940s, p. 6 for a related example of a smaller model

Idman, no. 136, 1954, p. 49 for a related example of a smaller model

This exceptionally large and highly detailed chandelier by Paavo Tynell is among the most elaborate works created by the designer. Utilizing floral elements in cut sheet brass and wire alongside organically inspired arms supporting glass diffusers, the work is a tour de force of Tynell's signature lighting motifs.









■147

HANS WEGNER (1914-2007)

Pair of Folding Chairs, model no. JH 512

executed by master cabinetmakers Johannes Hansen,
Copenhagen, Denmark

oak, cane

each 30¼ in. (77 cm) deep; 24 in. (61 cm) wide; 30 in. (76
cm) deep

one chair impressed, the other branded JOHANNES
HANSEN/COPENHAGEN/DENMARK

LITERATURE:

'Danimarca', *Domus*, no. 259, June 1951, p. 29

J. Møller Nielsen, *Wegner, en dansk møbelkunstner*,
Copenhagen, 1965, pp. 48, 52, 98-99, 102, 106-107

N. Oda, *Danish Chairs*, San Francisco, 1996, p. 110

C. H. Olesen, *Wegner, just one good chair*, exh. cat., Design
Museum Denmark, Copenhagen, 2014, pp. 52, 78, 82, 183

\$8,000-12,000

AN ENQUIRING EYE

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTOR



■148

HANS WEGNER (1914-2007)

'Hammock' Lounge Chair, model no. PP135, designed 1967

manufactured by PP Møbler, Denmark

oak, halyard, fabric upholstery

27½ in. (69.9 cm) high; 29½ in. (74.9 cm) wide; 72 in. (182.9 cm) deep
with manufacturer's label *PP MØBLER DANMARK/ DESIGN: Hans J. Wegner*

\$4,000-6,000

PROVENANCE:

Bukowskis, Stockholm, October 1999, lot 824

Acquired from the above by the present owner

LITERATURE:

J. Bernsen, *Hans J. Wegner*, Copenhagen, 1994, p. 114



149

PAAVO TYNELL (1890-1973)

Table Lamp, model no. 9424, 1950s

manufactured by Taito Oy, Helsinki, Finland

brass, leather

22½ in. (57 cm) high

underside stamped OY TAITO AB/MADE IN FINLAND/9424

\$3,000-5,000

PROPERTY FROM THE ESTATE OF A PRIVATE COLLECTOR, NEW YORK



■150

ORLA MØLGAARD-NIELSEN (1907-1983)
AND PETER HVIDT (1916-1986)

Dining Table, circa 1957

ash, stainless steel

27 $\frac{1}{8}$ in. (69 cm) high; 86 $\frac{1}{2}$ in. (220 cm) wide; 31 $\frac{1}{8}$ in. (79 cm) deep

\$30,000-50,000

PROVENANCE:

Phillips, London, 17 November 2011, lot 111

Acquired from the above by the present owner

AN ENQUIRING EYE

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTOR



■151

ARNE JACOBSEN (1902-1971)

Pair of Early 'Swan' chairs, model no. 4325, designed for the Royal Hotel for SAS, Copenhagen, designed 1957

teak, fabric upholstery
each: 30¼ in. (76.8 cm) high

LITERATURE:

C. Thau and K. Vindum, *Arne Jacobsen*, Copenhagen, 2001, p. 438
A. Karlsen, *Danish Furniture Design: in the 20th Century, Volume 2*, Copenhagen, 2007, pp. 214-217

\$4,000-6,000

PROVENANCE:

Bukowskis, Stockholm, *Moderna*, 29 April 2003, lot 806
Acquired from the above by the present owner

PROPERTY FROM THE ESTATE OF A PRIVATE COLLECTOR, NEW YORK



■152

BRUNO MATHSSON (1907-1988)

Wall-Mounted Shelf, 1950s

produced by Firma Karl Mathsson, Sweden

painted wood, painted steel

35½ in. (90.5 cm) high; 85½ in. (209.5 cm) wide; 12½ in. (32 cm) deep

\$8,000-12,000

PROVENANCE:

Phillips, London, 11 November 2011, lot 50

Acquired from the above by the present owner



■153

MÄRTA BLOMSTEDT (1899-1982)

Pair of Easy Armchairs, designed 1939

stained birch, sheepskin

34 in. (86 cm) high; 40 in. (102 cm) wide; 38¼ in. (97 cm) deep

\$15,000-20,000

PROVENANCE:

Private Collection, Helsinki

Acquired from the above by the present owner

LITERATURE:

"Hotel Aulanko bei Tavastehus (Hämeenlinna): Architekten Märta Blomstedt und Matti Lampén," *Das Werk: Architektur und Kunst = L'oeuvre: architecture et art*, no. 27, 1940, p. 95 for a similar example



AN ENQUIRING EYE

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTOR

■154

HANS WEGNER (1914-2007)

Extendable Dining Table, model no. AT 312, and Set of Ten Chairs, model no. W2, designed 1953

table produced by Andreas Tuck and chairs by C.M. Madsens Fabriker, Denmark

oak, oak-veneered wood, cane

table: 28¼ in. (72 cm) high; 110¼ in. (280 cm) wide; 39¼ in. (100 cm)

deep fully extended

each chair: 30 in. (76 cm) high; 21¼ in. (55 cm) wide; 18½ in. (47 cm)

deep

underside of table branded *ANDR. TUCK/DESIGN. HANS J.*

WEGNER/MADE IN DENMARK and impressed with Danish

Furnituremakers' Control stamp, underside of each chair with

manufacturer's mark *C.M. MADSENS FABRIKER/HAARBY*

DANMARK/MADE IN DENMARK/DESIGN: HANS J WEGNER

\$10,000-15,000

PROVENANCE:

Bukowskis, Stockholm, 26 October 1999, lot 827

Acquired from the above by the present owner





PROPERTY OF A PRIVATE MANHATTAN COLLECTOR



■155

KAARE KLINT (1888-1954)

Three-seat Sofa, model no. 4118, designed 1930

manufactured by master cabinetmakers Rud. Rasmussen A/S,
Copenhagen, Denmark

Cuban mahogany, wool upholstery, leather piping

36 in. (91.5 cm) high; 76½ in. (94.5 cm) wide; 29½ in. (75 cm) deep

\$3,000-5,000

LITERATURE:

G. Jalk, *Dansk Møbelkunst gennem 40 aar, Volume 2: 1937-1946*,
Copenhagen, 1987, p. 29

F. Sieck, *Contemporary Danish Furniture Design, a short illustrated review*,
Copenhagen, 1990, p. 15

B.B. Laursen, S. Matz and C. Holmsted Olesen, *Mesterværker: 100 års
dansk møbelsnedkeri*, Copenhagen, 2000, p. 136

G. Harkær, *Kaare Klint, Volume 1*, Copenhagen, 2010, p. 39

G. Harkær, *Kaare Klint, Volume 2*, Copenhagen, 2010, pp. 259, 267

AN ENQUIRING EYE

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTOR



■156

JOSEF FRANK (1885-1967)

Cabinet on Stand, model no. 2030, designed 1948

produced by Svenskt Tenn, Stockholm, Sweden

mahogany, mahogany veneer, brass

28 in. (178 cm) high; 49 $\frac{3}{4}$ in. (125.5 cm) wide; 14 $\frac{1}{4}$ in. (36.5 cm) deep

\$15,000-20,000

PROVENANCE:

Bukowskis, Stockholm, October 1998, lot 1234

Acquired from the above by the present owner

LITERATURE:

E. Zahle, ed., *A Treasury of Scandinavian Design, The standard authority on Scandinavian-designed furniture, textiles, glass, ceramics, and metal*, New York, 1961, p. 90, fig. 32

D. Widman, A.-S. Topelius, *Josef Frank 1885-1967, Minnesutställning*, exh. cat., National Museum of Stockholm, Stockholm, 1968, p. 35

AN ENQUIRING EYE

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTOR



■157

FOLKE BENSOW (1886-1971)

Stool, model no. 1, circa 1925

cast iron

19½ (49.5 cm) high; 24¼ in. (61.5 cm) wide; 16 in. (40.5 cm) deep

\$5,000-7,000

LITERATURE:

E. Wettergren, *L'Art décoratif moderne en Suède*, Malmö, 1925. p. 132

G. Ivanov, *Swedish Grace*, Stockholm, 2017, p. 452

PROPERTY FROM THE ESTATE OF A PRIVATE COLLECTOR, NEW YORK

■158

POUL HENNINGSEN (1894-1967)

Pair of Floor Lamps, designed 1931

manufactured by Louis Poulsen, Copenhagen, Denmark

painted steel, bakelite, white glass

each: 59 in. (150 cm) high

underside of base embossed 4332, one light socket with
PH Lamp/Patented the other *P.H.-2 PATENTED*

\$30,000-50,000

PROVENANCE:

Phillips, London, 17 November 2011, lot 98

Acquired from the above by the present owner

LITERATURE:

G. Jalk, *Dansk Møbelkunst gennem 40 aar, Volume 1, 1927-1936*, Copenhagen, 1987, pp. 117, 157, 259

G. Jalk, *Dansk Møbelkunst gennem 40 aar, Volume 2, 1937-1946*, Copenhagen, 1987, pp. 11, 85

T. Jørstian, P.E. Munk Nielsen, *Light Years Ahead, The Story of the PH Lamp*, Copenhagen, 1994, p. 189



■159

GINO SARFATTI (1912-1985)

Floor Lamp, model no. 1050/1, circa 1951

manufactured by Arteluce, Milan, Italy

brass, painted aluminum, rubber

82¾ in. (210 cm) high

\$30,000-50,000

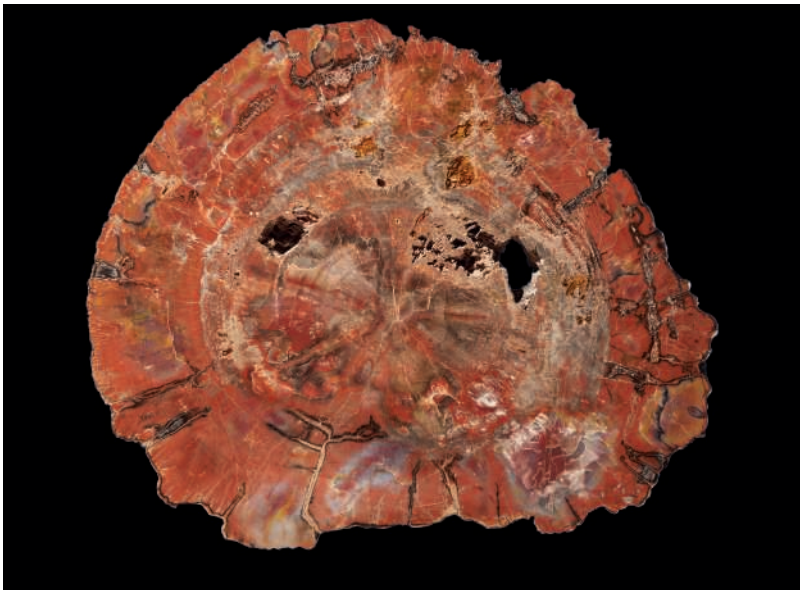
LITERATURE:

G. Gramigna, *Repertorio del Design Italiano 1950-1980*, Turin, 2003, p. 63

M. Romanelli, S. Severi, *Gino Sarfatti, Selected Works 1938-1973*, Milan, 2012, pp. 218, 449

Al. Koch, *Neuzeitliche Leuchten der 50er Jahre*, Stuttgart, 2012, p. 44





■160

ADO CHALE (B. 1928)

Low Table, circa 1985

Arizona petrified sequoia wood, resin, painted wood
14 in. (35.5 cm) high; 54½ in. (138.4 cm) wide; 36 in. (91.4 cm) deep
signed *Chale*

\$30,000-40,000

LITERATURE:

P. Cruysmans, *Ado Chale*, Brussels, n.p. for a similar example
Ado Chale, exh. cat., Ixelles, 1986, n.p. for a similar example



■161

CARLO MOLLINO (1905-1973)

*Set of Six Armchairs, designed for the Lutrario Ballroom,
Turin, circa 1959*

produced by Doro, Cuneo, Italy

painted steel, aluminum, vinyl, oak

each: 29¼ in. (74.5 cm) high; 21½ in. (55 cm) wide; 22⅞ in. (58 cm) deep
reverse of five with decal *DORO/CUNEO*, each underside with
upholstery fabric label *SC INTERNATIONAL*

\$25,000-35,000

PROVENANCE:

Lutrario Ballroom, Turin

Private Collection, New York

Wright, Chicago, 13 December 2012, lot 384

Acquired from the above by the present owner

LITERATURE:

F. Ferrari, *Carlo Mollino Cronaca*, Turin, 1985, p. 140, fig. 234

F. Ferrari, N. Ferrari, *The Furniture of Carlo Mollino*, New York, 2006, pp.
153, 231, 154-155 for other examples in the Lutrario Ballroom, Turin

F. Ferrari, N. Ferrari, *Carlo Mollino Arabesques*, exh. cat., Galleria Civica
d'Arte Moderna e Contemporanea, Milan, 2007, pp. 95-96





162

GINO SARFATTI (1912-1985)

Pair of Sconces, model no. 225, designed 1957

manufactured by Arteluce, Milan Italy

painted aluminum, brass

each: 11¼ in. (30 cm) high; 14¼ in. (36.1 cm) wide; 15¾ in. (40 cm) deep

\$7,000-9,000

LITERATURE:

M. Romanelli, S. Severi, *Gino Sarfatti, selected works 1938-1973*, Milan, 2012, p. 412

■163

ANGELO MANGIAROTTI (1921-2012)

'Eros' Table, designed 1971

manufactured by Skipper, Italy

Nero Marquina marble

28½ in. (72.5 cm) high; 79¼ in. (201.5 cm) wide; 44 in. (112 cm) deep

\$8,000-12,000

PROVENANCE:

Tajan, Paris, 15 March 2011, lot 150

Acquired from the above by the present owner

LITERATURE:

F. Burkhardt, *Angelo Mangiarotti, Opera completa-Complete works*, Milan, 2010, pp. 302-305 for other examples from the 'Eros' series



PROPERTY FROM A PRIVATE NEW YORK COLLECTION



■164

GINO SARFATTI (1912-1975)

Ceiling/Wall Light, model no. 3026, designed 1954

manufactured by Arteluce, Milan, Italy

painted tubular steel, painted aluminum, two fluorescent bulbs
9 in. (23 cm) high; 70⅞ in. (179 cm) wide; 4¼ in. (11.5 cm) deep

\$10,000-15,000

PROVENANCE:

Phillips, New York, 17 December 2013, Lot 371

Acquired from the above by the present owner

LITERATURE:

G. Gramigna, *Repertorio 1950/1980*, Milan, 1985, p. 86

M. Romanelli, S. Severi, *Gino Sarfatti, selected works 1938-1973*, Milan, 2012, pp. 260, 484





■165

GIO PONTI (1891-1976) AND PIERO FORNASETTI (1913-1988)

Bookcase, circa 1955

executed by Giordano Chiesa, Milan, Italy

elm, elm-veneered wood, *trompe-l'œil* screen-print, brass

61½ in. (156.5 cm) high; 82¾ in. (210 cm) wide; 15¾ in. (40 cm) deep

PROVENANCE:

Loris Manna, Milan

Wright, Chicago, 12 December 2012, lot 114

Acquired from the above by the present owner

LITERATURE:

B. Fornasetti, *Fornasetti, The Complete Universe*, Milan, 2010, this lot illustrated p. 368

\$50,000-70,000





■166

GINO SARFATTI (1912-1985)

Adjustable Wall Light, model no. 213, designed 1956

manufactured by Arteluce, Milan, Italy

chromium-plated brass, painted aluminum

45¼ in. (115 cm) long, fully extended

\$9,000-12,000

LITERATURE:

M. Romanelli, S. Severi, *Gino Sarfatti, selected works 1938-1973*, Milan, 2012, p. 409

■167

GIO PONTI (1891-1979)

Desk, circa 1953

manufactured by Giordano Chiesa, Milan, Italy

walnut, walnut-veneered wood, brass

27½ in. (69.8 cm) high; 37¾ in. (95 cm) wide; 17½ in. (44.5 cm) deep

\$25,000-35,000

EXHIBITED:

Georgia Museum of Art, Athens, 'Modern Living: Gio Ponti and the Twentieth Century Aesthetics of Design', 10 June-17 September 2017

LITERATURE:

P.L. Roberts, ed., *Modern Living: Gio Ponti and the Twentieth Century Aesthetics of Design*, Athens, Georgia, 2017, pp. 95, 104, fig 50 this lot illustrated



■168

PIERO FORNASETTI (1913-1988)

Unique 'Architettura' Trumeau, 1966

trompe-l'œil screen-print, painted steel, ebonized wood
the interior of the upper unit fitted with glass shelves, the lower unit
with mahogany interior

85 in. (216.5 cm) high; 67 in. (170 cm) wide; 9 in. (23 cm) deep
reverse with paper label *FORNASETTI MILANO/MADE IN ITALY*

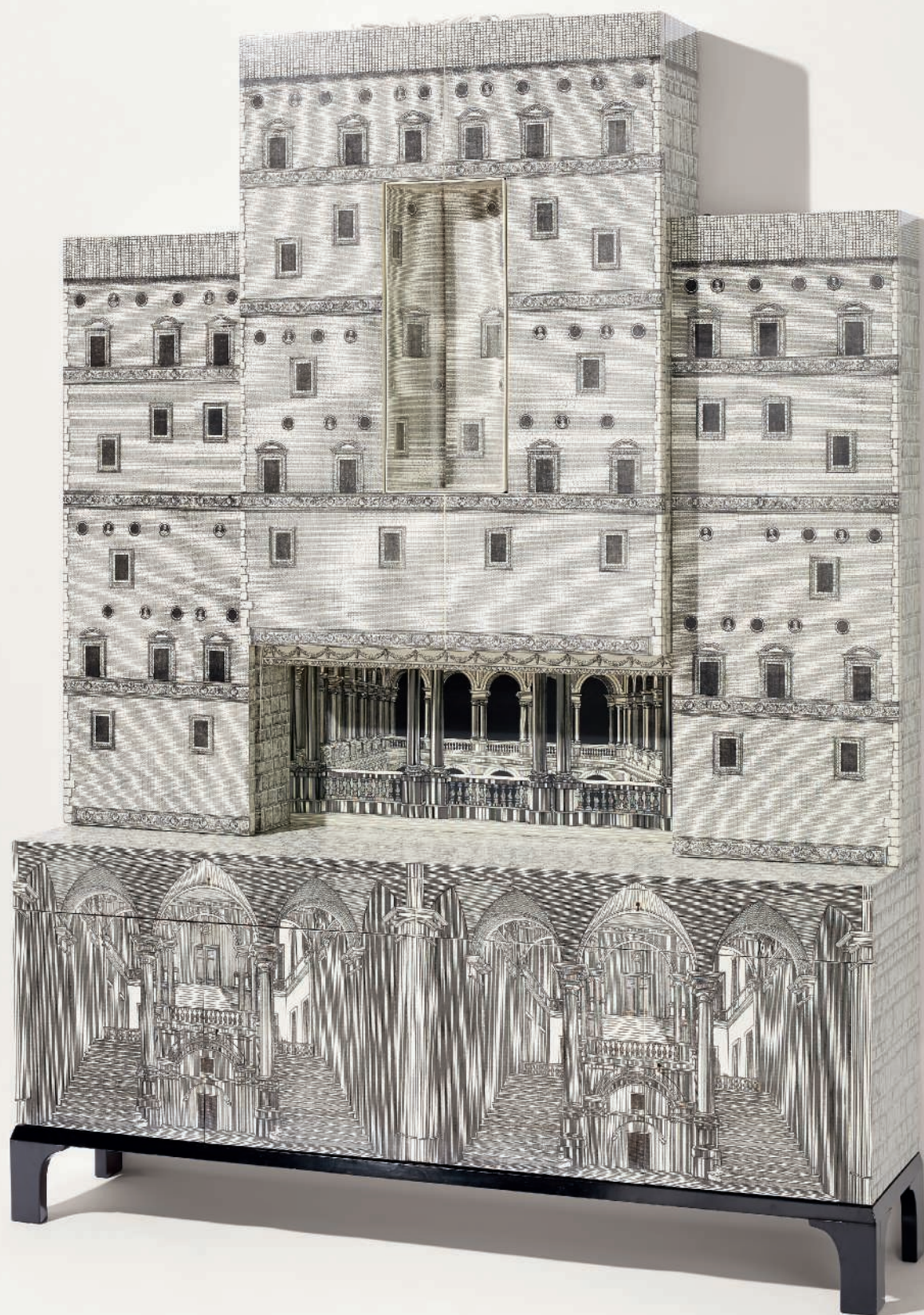
PROVENANCE:

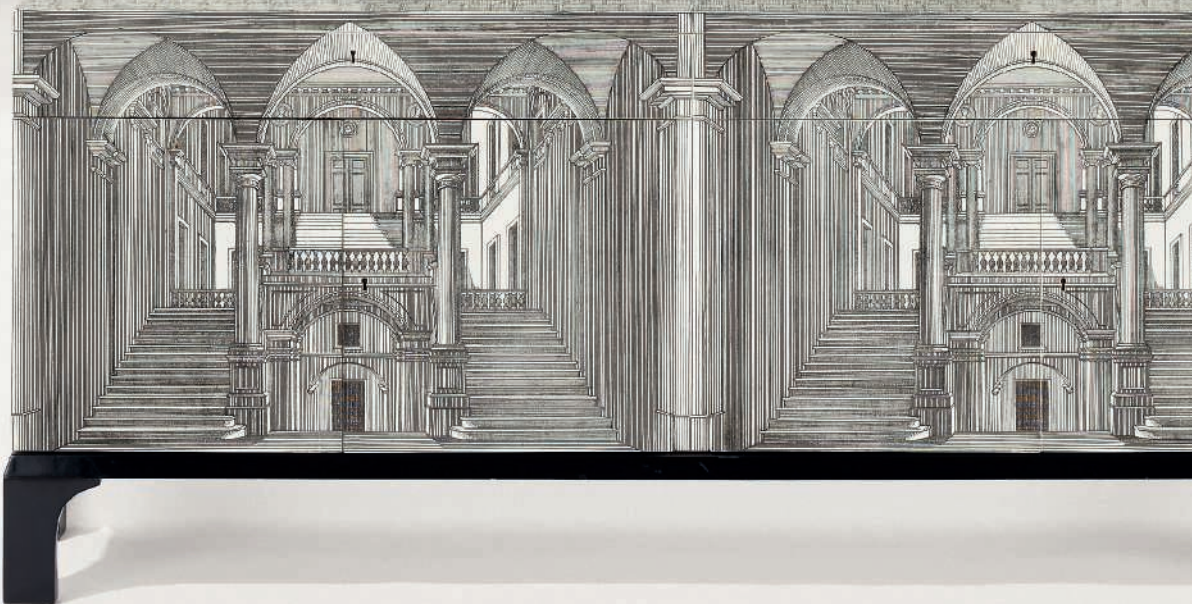
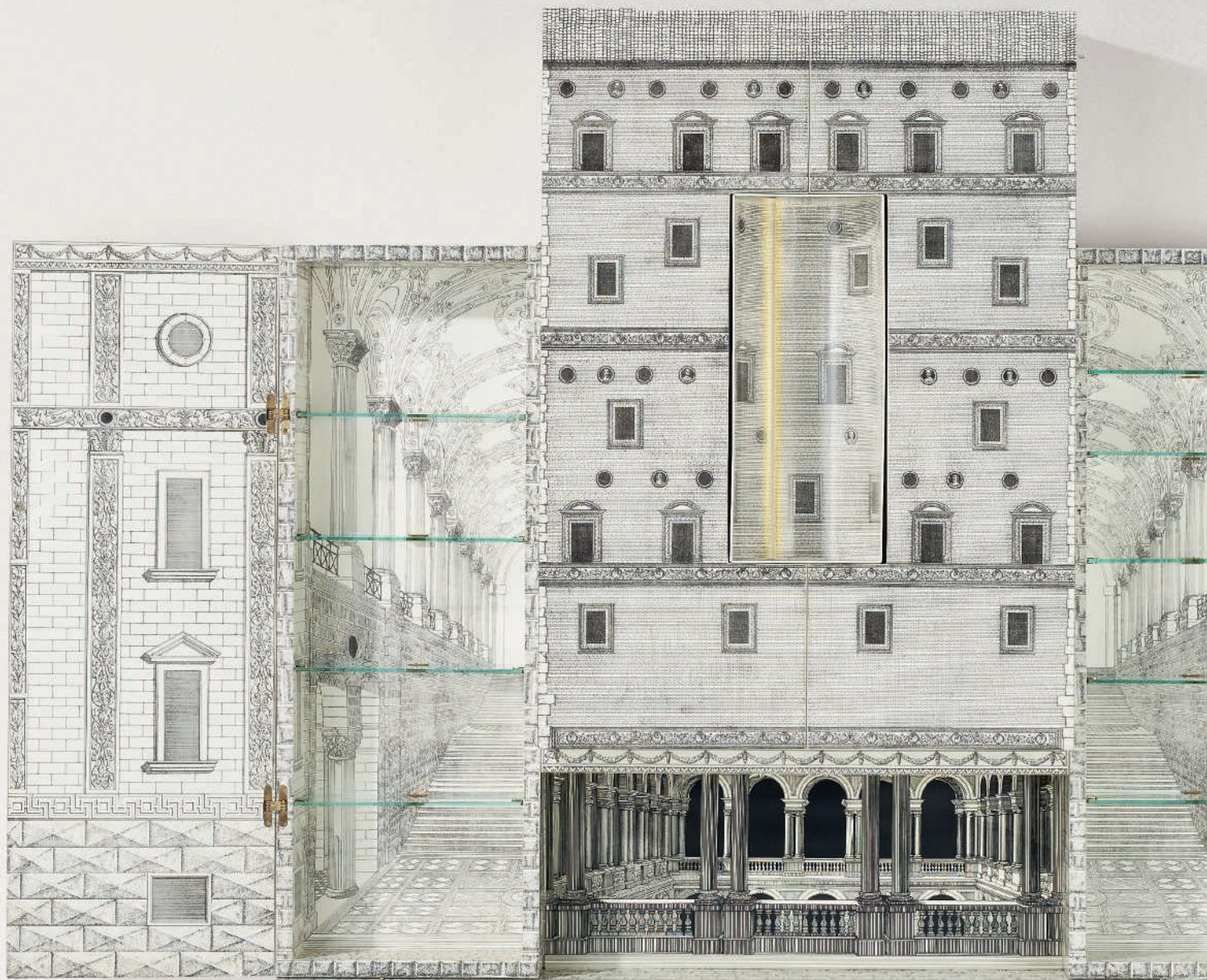
Fornasetti store, Via Manzoni, Milan
Private Collection, Milan, commissioned from the above, 1966
Phillips, New York, 16 December 2014, lot 124
Acquired from the above by the present owner

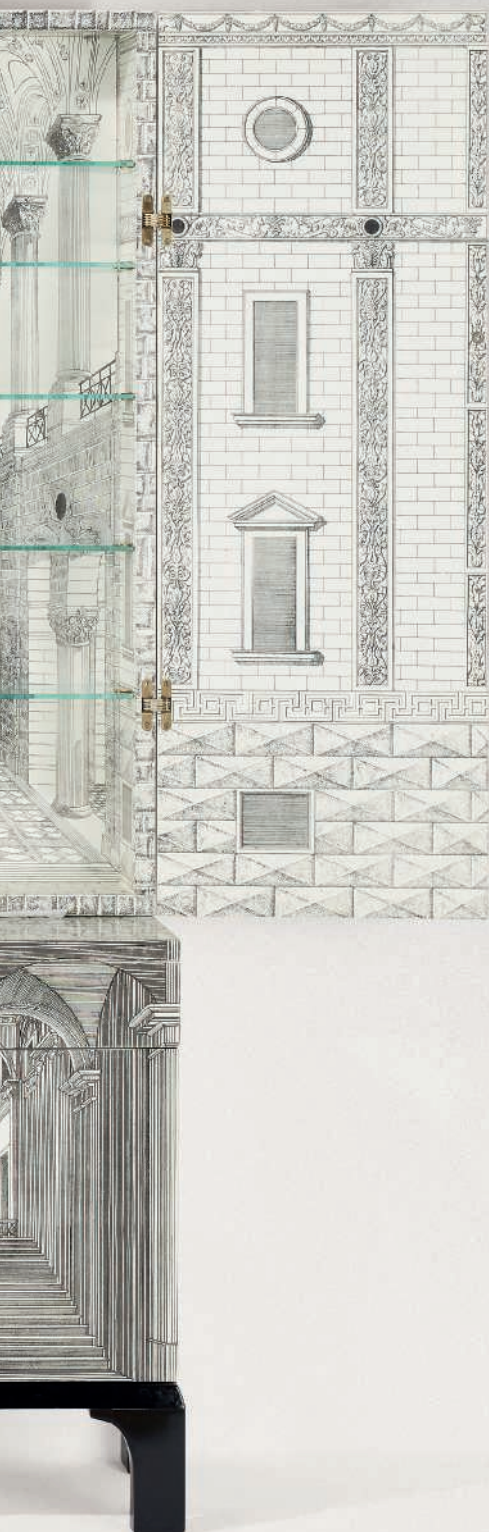
LITERATURE:

P. Fornasetti, B. Fornasetti, Mariuccia Casadio, et. al., *Fornasetti: The Complete Universe*, New York, 2010, pp. 344, 349 for similar examples

\$80,000-120,000







"...the objects that I have created over forty years, even if their decorations overflow with imagination, all are tied to extremely simple and clean shapes."

—PIERO FORNASETTI

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

■169

PAOLO BUFFA (1903-1970)

Cabinet, 1940s

oak, oak-veneered wood, brass

64½ in. (163 cm) high; 74¾ in. (190 cm) wide; 18½ in. (47 cm) deep

PROVENANCE:

Eric Appel, New York

Acquired from the above by the present owner

This lot is sold together with a certificate of expertise from the Paolo Buffa Archive.

\$15,000-20,000





■170

PIETRO CHIESA (1892-1948)

Pair of Wall Lights, circa 1936

manufactured by Fontana Arte, Milan, Italy
painted wood, painted brass, mirrored glass, clear glass, nickel-plated metal
each: 28¾ in. (72 cm) high; 11¼ in. (8.5 cm) wide; 7½ in. (9 cm) deep
one impressed with manufacturer's mark FX/MILANO

PROVENANCE:

Loris Manna, Milan
Wright, Chicago, 13 December 2012, lot 124
Acquired from the above by the present owner

LITERATURE:

'In Visita Alle Case' and 'Luce Nella Casa', *Domus*, no. 130, October 1938, pp. 28, 50
L. Falconi, *Fontana Arte, Una Storia Trasparente*, Milan, 1998, pp. 70, 73

\$25,000-35,000



171

MAX INGRAND (1908-1969)

Table Lamp, model no. 1538, circa 1955

manufactured by Fontana Arte, Milan, Italy

colored and clear frosted glass, clear glass, brass

18 $\frac{1}{8}$ in. (48 cm) high; 17 in. (43 cm) wide; 14 $\frac{3}{4}$ in. (37.5 cm) deep

\$20,000-30,000

LITERATURE:

L. Falconi, *Fontana Arte, una storia trasparente*, Milan, 1998, p. 109 for a period image of the model exhibited at the Fontana Arte showroom, Milan
F. Deboni, *Fontana Arte, Gio Ponti, Pietro Chiesa, Max Ingrand*, Turin, 2012, figs. 353-55 for a period image and a technical drawing

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

172

PIETRO CHIESA (1892-1948)

Rare Low Table, circa 1939

manufactured by Fontana Arte, Milan, Italy

pearwood, colored mirrored glass, fabric tassels, brass nailheads

15 $\frac{3}{8}$ in. (38.5 cm) high; 55 $\frac{1}{8}$ in. (140 cm) wide; 23 $\frac{7}{8}$ in. (60.5 cm) deep

\$7,000-9,000

PROVENANCE:

Phillips, London, 25 April 2015, lot 16

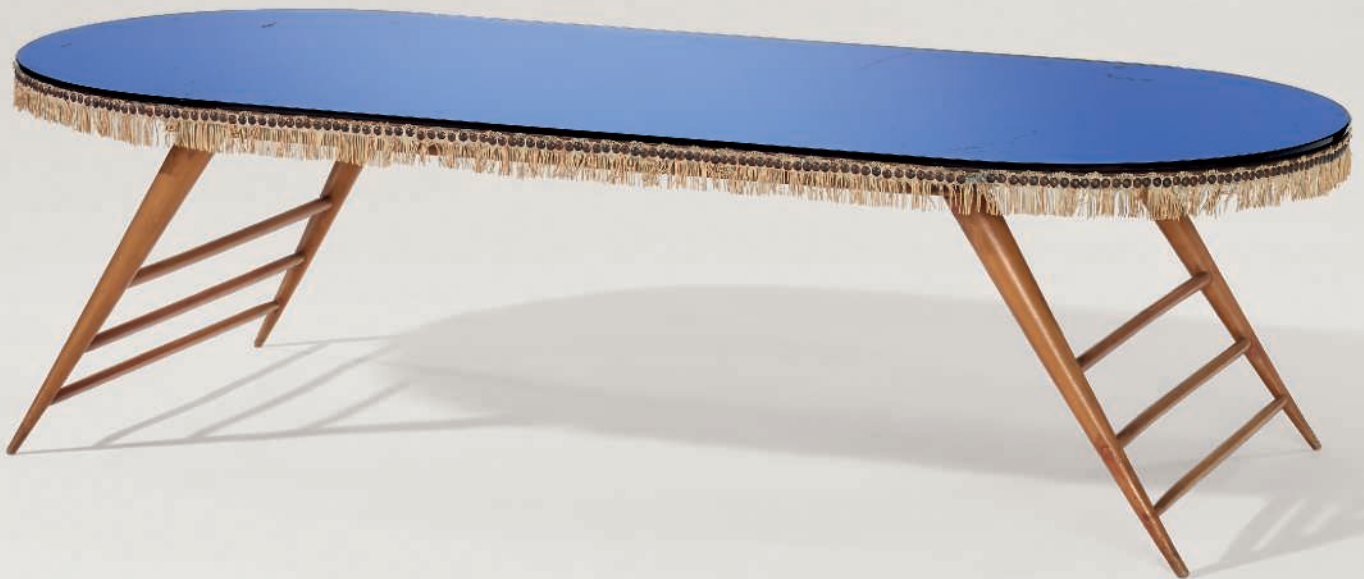
Acquired from the above by the present owner

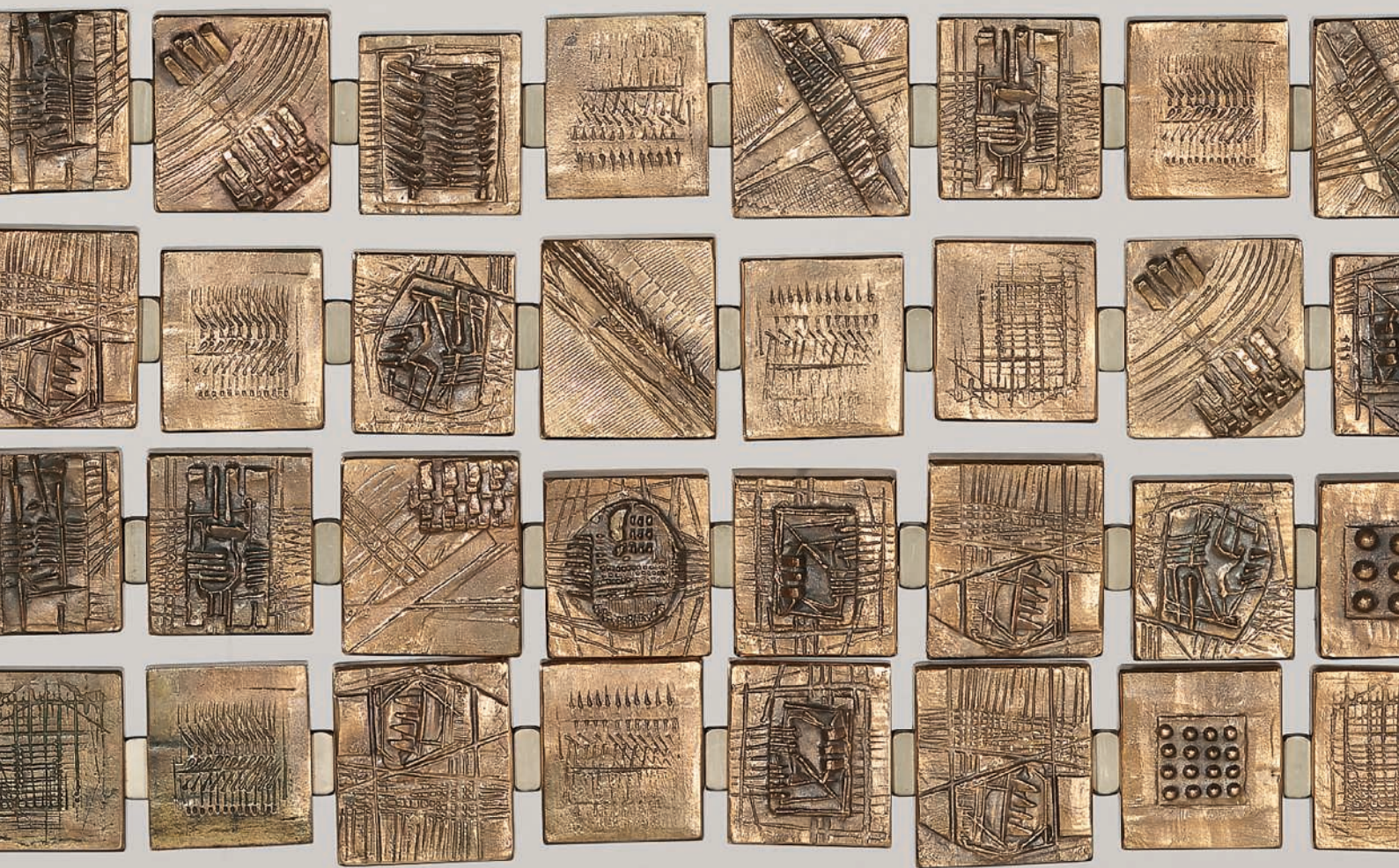
LITERATURE:

'Alcuni stupendi pezzi italiani d'ornamento per la vostra casa', *Domus*, no. 140, August 1939, p. 72

'Una casa a Trieste', *Lo Stile nella Casa e nell'Arredamento*, no. 17, May 1942, pp. 24-25

S. Montefusco, *Fontana Arte, repertorio 1933-1943 dalle immagini dell'epoca*, Genoa, 2012, p. 197







■173

OSVALDO BORSANI (1903-1970) AND
ARNALDO POMODORO (B. 1926)

Bed, 1950s

produced by Arredamenti Borsani Varedo, Italy
brass, bronze, nickel-plated metal, painted steel, vinyl
48 $\frac{7}{8}$ in. (124 cm) high; 73 $\frac{1}{4}$ in. (183 cm) wide; 88 $\frac{1}{4}$ in. (224 cm) deep

\$20,000-30,000

LITERATURE:

G. Bosoni, *Osvaldo Borsani: architect, designer, entrepreneur*, Milan, 2018, pp. 480-81 for similar examples
N. Foster, Tommaso Fantoni and Giampiero Bosoni, *Osvaldo Borsani*, exh. cat., Triennale, Milan, 2018, p. 129 for a similar example





174

TOMASO BUZZI (1900-1981)

Wall Light, model no. 426, 1931-1935

produced by Venini & Co., Murano, Italy

lattimo incamiciato colored glass, colored glass, walnut, brass
15¾ in. (40 cm) high; 16½ in. (42 cm) wide; 19 in. (48 cm) deep

\$7,000-9,000

LITERATURE:

A. Venini Diaz de Santillana, *Venini Catalogue Raisonné 1921-1986*, Milan, 2000, p. 257, pl. 148 for the model in the blue catalogue

F. Deboni, *Venini Glass, Its history, artists and techniques, Volume 1*, Turin, 2007, pl. 148 for the model in the blue catalogue

PROPERTY OF A NEW YORK COLLECTOR

■175

GIO PONTI (1891-1979)

Pair of Armchairs, 1940s

produced by Casa & Giardino, Milan, Italy

walnut, fabric upholstery

each: 29 in. (73.6 cm) high; 23¾ in. (80 cm) wide; 24½ in. (82 cm) deep

\$12,000-18,000

PROVENANCE:

Tajan, Paris, 17 May 2011, lot 46

Acquired from the above by the present owner



176

ICO PARISI (1916-1996)

Pair of Wall Lights, model no. 244, circa 1960

manufactured by Arteluce, Milan, Italy

partially frosted colored glass, brass

each: 20 in. (51 cm) long; 13 in. (33 cm) diameter, hanging shades with variable height

\$10,000-15,000

PROVENANCE:

Private Collection, Lake Como

Acquired from the above by the present owner



■177

MARC NEWSON (B. 1963)

'Zenith' Chair, 1998-2003

manufactured by Pod, Australia and retailed by Galerie kreO, Paris
number 5 from the edition of 8 plus 2 artist's proofs and 2 prototypes
polished aluminum
31½ in. (80 cm) high
impressed MARC NEWSON/POD/POD PRODUCTION, 5 / 8

\$70,000-90,000

PROVENANCE:

Galerie kreO, Paris
Private Collection, 2003
Artcurial, Paris, 16 May 2018, lot 87
Acquired from the above by the present owner

LITERATURE:

A. Castle, *Marc Newson Works*, London, 2012, p. 107

The present model will be included as number MN-12ZC-1998 in the forthcoming catalogue raisonné of Marc Newson's works by Galerie kreO, Paris.



PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION

■178

PHILIPPE HIQUILY (1925 - 2013)

Armchair, designed 1975, executed 2004

number 2 from the edition of 40

Altuglas®, aluminum, hide upholstery

33¼ in. (84.5 cm) high; 36¼ in. (92 cm) wide; 33 in. (84 cm) deep
stamped *HP, 02 / 40*

\$20,000-30,000

LITERATURE:

J.-F. Roudillon, T. Hiquily, *Philippe Hiquily, Catalogue Raisonné 1948-2011, volume 2*, Paris, 2012, p. 93, no. 776

The present lot has been authenticated by the Hiquily Committee, from which a certificate can be obtained upon request.





179

RENÉ LALIQUE (1860-1945)

'Thaïs' Figure, model no. 834, designed 1925

molded glass

8 $\frac{5}{8}$ in. (22 cm) high; 7 $\frac{3}{4}$ in. (19.5 cm) wide; 2 $\frac{1}{4}$ in. (6 cm) deep

reverse wheel-cut *R LALIQUE*

\$6,000-8,000

LITERATURE:

F. Marcilhac, *René Lalique, 1860-1945 Maître-Verrier*, Paris, 2011, p. 400, no. 834.

PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION

■180

WENDELL CASTLE (1932-2018)

'Nirvana' Chair, 2007

number 6 from the edition of 8 plus 2 artist's proofs, 2 prototypes and 1 master

polychromed fiberglass with automobile paint

35¼ in. (89.5 cm) high; 62 in. (157.4 cm) wide; 32½ in. (80 cm) deep
signed, dated and numbered *Castle 07 6/8* on underside

\$20,000-30,000

PROVENANCE:

Barry Friedman, Ltd., New York

Acquired from the above from the present owner, 2008

LITERATURE:

E. Evans Eerdmans, *Wendell Castle, A Catalogue Raisonné 1958-2012*, New York, 2014, illustrated p. 396



■181

LOUIS MAJORELLE (1859-1926)

'Nénuphars' Desk, circa 1903

mahogany, gilt bronze, leather

40 in. (102 cm) high; 55 in. (140 cm) wide; 33 in. (84 cm) deep

\$40,000-60,000

PROVENANCE:

John and Katsy Mecom, Houston

Sotheby's, New York, 3 October 1992, lot 78

Private Collection, New Zealand

Christie's, 12 December 1997, lot 90

Acquired from the above by the present owner

LITERATURE:

"Notre programme," *Art & Industrie*, 1909

Majorelle-Nancy, Décoration d'intérieurs, sales catalogue, Nancy, 1910, n.p.

L. Buffet-Challié, *Le Modern Style*, Paris, 1975, p. 25

A. Duncan, *Louis Majorelle, Master of Art Nouveau Design*, New York, 1991, pp. 72, 168, fig. 46

A. Duncan, *Le Paris Salons 1895-1914, Volume III, Furniture*, Woodbridge, 1996, p. 391

M. Draguet, *Treasures of Art Nouveau through the Collection of Anne-Marie Gillion Crowet*, Geneva, 1999, pp. 21, 129

P. Greenhalgh, *Art Nouveau 1890-1914*, London, 2000, p. 44

Christie's would like to thank Roselyne Bouvier for her assistance with the cataloguing of this lot.



AN ENQUIRING EYE

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTOR



182

DAUM

Table Lamp, circa 1930

etched clear glass, steel

20 in. (51 cm) high

base incised *DAUM NANCY FRANCE* and with the Cross of Lorraine

\$5,000-7,000

LITERATURE:

C. Bacri, *Daum*, Paris, 1992, p. 205 for a drawing of the model with a different decoration



183

SCOTT BURTON (1939-1989)

'Café Table 1', designed 1984

black granite

28 in. (71.1 cm) high; 22 in. (55.9 cm) wide; 22 in. (55.9 cm) deep
from an edition of 10 plus 2 artist's proofs.

\$15,000-20,000

PROVENANCE:

Acquired directly from the artist
Collection of Nancy Drysdale, Washington D.C.
Thence by descent to the present owner

LITERATURE:

Scott Burton, 1986-1987, exh. cat., Baltimore Museum of Art, cat. no. 56,
p. 80

■184

WENDELL CASTLE (1923-2018)

'Night on Earth' Chaise, 2008

from an edition of 4, plus 1 artist's proof

aluminum

40 in. (101.6 cm) high; 74¼ in. (188.5 cm) wide; 28½ in. (72.3 cm) deep
signed and dated *Castle 08*

\$50,000-70,000

PROVENANCE:

Barry Friedman, Ltd., New York

Acquired from the above by the present owner, 2008

LITERATURE:

E. Evans Eerdmans, *Wendell Castle, A Catalogue Raisonné 1958-2012*,
New York, 2014, pp. 395-396







185

RENÉ LALIQUE (1860-1945)

'Escargot' Vase, no. 931, designed 1920

cased and molded glass

7¼ in. (21 cm) high

signed in the mold *R LALIQUE*

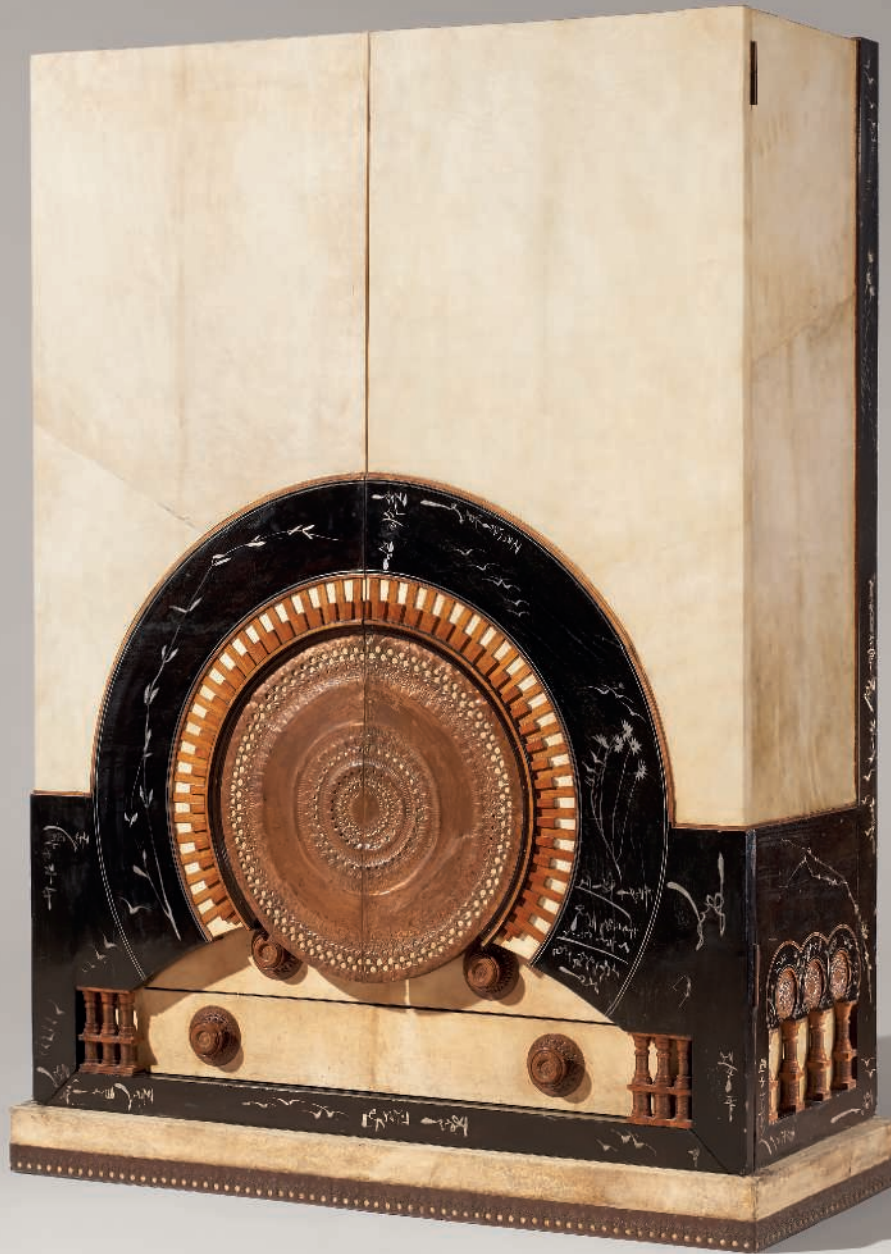
\$5,000-7,000

LITERATURE:

F. Marcilhac, *René Lalique, 1860-1945 Maître-Verrier*, Paris, 2011, p. 424, no. 931

AN ENQUIRING EYE

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTOR



■186

CARLO BUGATTI (1856-1940)

Wardrobe, circa 1902

walnut, ebonized wood, vellum, copper, pewter inlays

80 in. (203 cm) high; 55¼ in. (140.5 cm) wide; 22¾ in. (58 cm) deep

\$8,000-12,000

PROVENANCE:

Private collection, Europe

Acquired from the above by the present owner, 1984

LITERATURE:

P. Dejean, *Carlo-Rembrandt-Ettore-Jean Bugatti*, Paris, 1981, p. 47

Carlo Bugatti au Musée d'Orsay, Catalogue Sommaire Illustré du Fonds d'Archives et des Collections, exh. cat., Musée d'Orsay, Paris, 2001, similar example illustrated p. 92, fig. 8.17 for a drawing of a related model



JUDY MCKIE

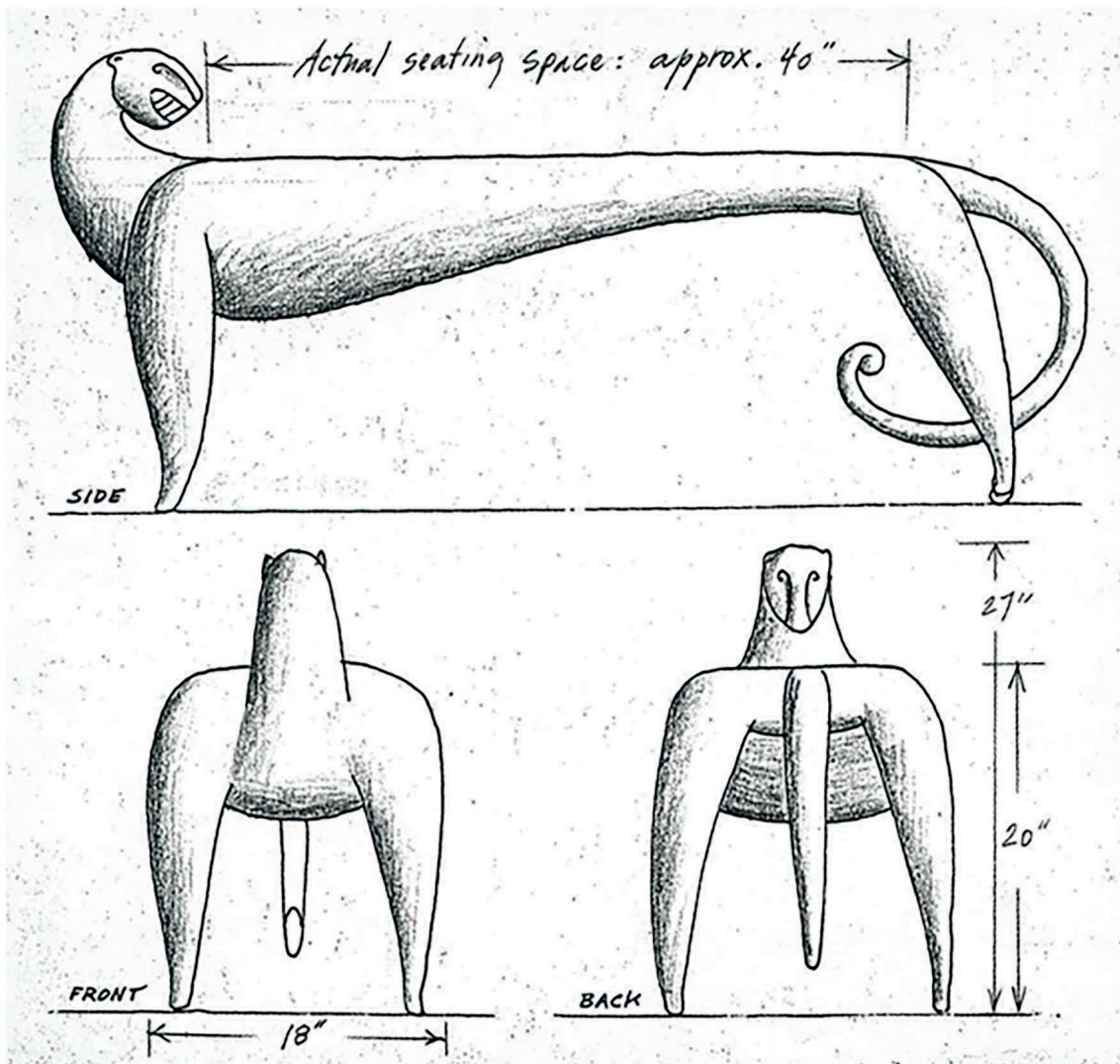
Furniture Brought to Life

Judy Kensley McKie is a leading figure in the American studio furniture movement whose work and career are rightfully considered to be equal to that of other master craftspeople of the 20th century, including Wharton Esherick, Sam Maloof, George Nakashima and Wendell Castle. The daughter of two graphic artists, McKie learned woodworking from her father as a child. She graduated from the Rhode Island School of Design in 1966 and accepted a job as a graphic designer thereafter. She was however, still intrigued with furniture production and continued to hone her skills in carving and design. These self-taught skills led to an extraordinary career, and her artistry and talent, whether expressed in stone, wood or bronze, are unrivalled. Over time, McKie developed a highly personalized style that was deeply influenced by her fascination with Pre-Columbian, African, Eskimo and Native American visual cultures. Each of her works wonderfully exhibits an imagination that ingeniously blurs the expected norms of form and function. After more than twenty years of working in wood, McKie began casting in bronze after a friend working with a foundry in Berkeley, California, suggested bronze as a new medium for her imagery. McKie described

this material transition, "I can do things in metal I couldn't do in wood. Metal gives a sense of permanence and age."

The two 'Jaguar' benches offered here beautifully display McKie's talent to combine whimsy with superb craftsmanship. The finely cast creatures, enhanced with a rich, dark brown patina, is normally a fearsome beast in nature. In McKie's unique interpretation, the jaguars display a curvilinear graphic quality that is both elegant and balanced. These particular two casts were commissioned as part of a larger group of five 'Jaguar' benches that resided in a private park in Paris, France.

Judy McKie's furniture designs are utilitarian but should ultimately be considered as superior works of art. Each of her objects creates a sense of wonder and playfulness, but that should in no way overshadow her incredible skills in any material she decides to employ. In addition to numerous private collections, her works can be found in museums throughout the United States, including the Museum of Fine Arts, Boston, The Philadelphia Museum of Art, Pennsylvania, and the Yale University Art Gallery, New Haven, Connecticut.



Preparatory sketch for 'Jaguar' Bench, 1992.

"I wanted to bring the furniture to life, to animate it. Then it seemed logical that I should use live images. I began to draw animals and then tried to make them interesting as shapes."

—JUDY KENSLEY MCKIE



View of two 'Jaguar' benches from this commission in a private park, Paris
Photo © Hervé Abbadie Photographie

■187

JUDY KENSLEY MCKIE (B. 1944)

Two 'Jaguar' Benches, 1992

numbers 1 and 2 from the edition of 12 plus 4 artist's proofs

patinated bronze

each: 26 $\frac{3}{8}$ in. (67 cm) high; 58 $\frac{1}{4}$ in. (148 cm) wide; 17 $\frac{1}{8}$ in. (43.5 cm)

deep

each signed and dated © JKM 1992 and respectively numbered 1/12
and 2/12

\$150,000-250,000

PROVENANCE:

Private Collection, Paris, commissioned from the artist

Acquired from the above by the present owner





PROPERTY FROM THE ESTATE OF A PRIVATE COLLECTOR, NEW YORK

■188

MAARTEN BAAS (B. 1978)

'Plain Clay Floor Light', 2011

pigmented clay, metal

75 in. (190 cm) high; 25½ in. (65 cm) wide; 25½ in.

(65 cm) deep

signed BAAS

\$7,000-9,000

PROVENANCE:

Carpenters Workshop, London

Acquired from the above by the present owner





■189

WENDELL CASTLE (1932-2018)

Set of Four 'Three-Legged' Chairs, 1981

cherry wood, leather upholstery
30¾ in. (78.1 cm) high; 22¾ in. (57.7 cm) wide; 27¾ in. (70.4 cm) deep
each signed and dated *W. Castle 81*

PROVENANCE:

Acquired directly from the artist by the present owner

LITERATURE:

E. Evans Eerdmans, *Wendell Castle, A Catalogue Raisonné 1958-2012*,
New York, 2014, p. 179 for a related example

\$30,000-50,000

AN ENQUIRING EYE

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTOR



190

JEAN DUNAND (1877-1942)

Vase, 1910

partially patinated bronze

9 in. (22.8 cm) high; 8 in. (20.3 cm) diameter

signed and dated *JEAN DUNAND 1910* on the underside

\$5,000-7,000

PROVENANCE:

Acquired by the present owner, 1983



■191

WENDELL CASTLE (1932-2018)

'Three-Legged' Chair, 1983

cherry wood, leather upholstery

30½ in. (77.4 cm) high; 22¾ in. (57.7 cm) wide; 26¾ in. (67.9 cm) deep
signed and dated *W. Castle 83*

PROVENANCE:

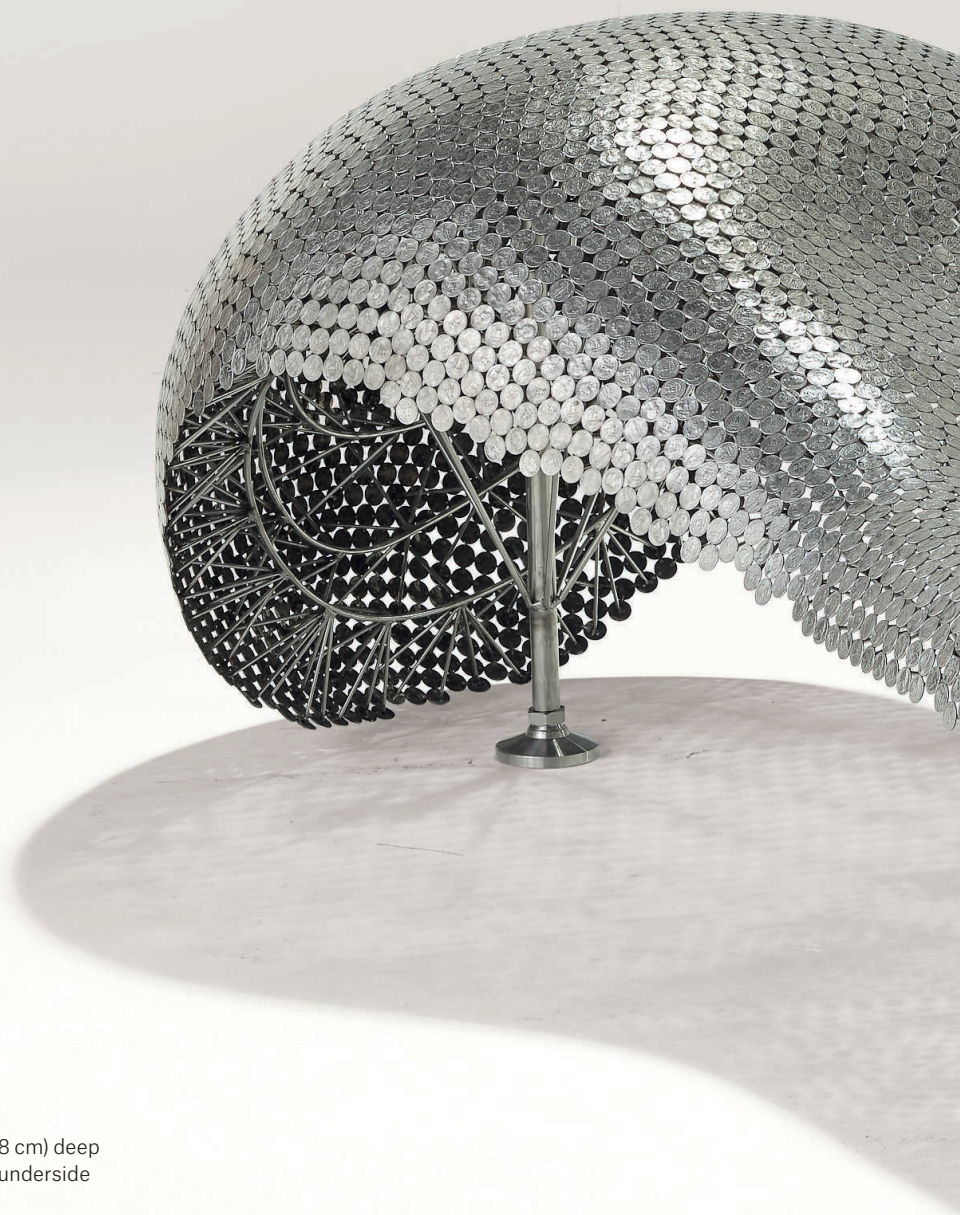
Acquired directly from the artist by the present owner

LITERATURE:

E. Evans Eerdmans, *Wendell Castle, A Catalogue Raisonné 1958-2012*,
New York, 2014, p. 179 for a related example

\$6,000-8,000

PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION



■192

JOHNNY SWING (B. 1961)

'Quarter Lounge,' 2011

number 3 from the edition of 10 plus 1 artist's proof

welded U.S. quarters, stainless steel

30 in. (76.2 cm) high; 92 in. (233.6 cm) wide; 46 in. (116.8 cm) deep

tag welded with *Johnny Swing* and *QL3KW11BB* on the underside

\$60,000-80,000

PROVENANCE:

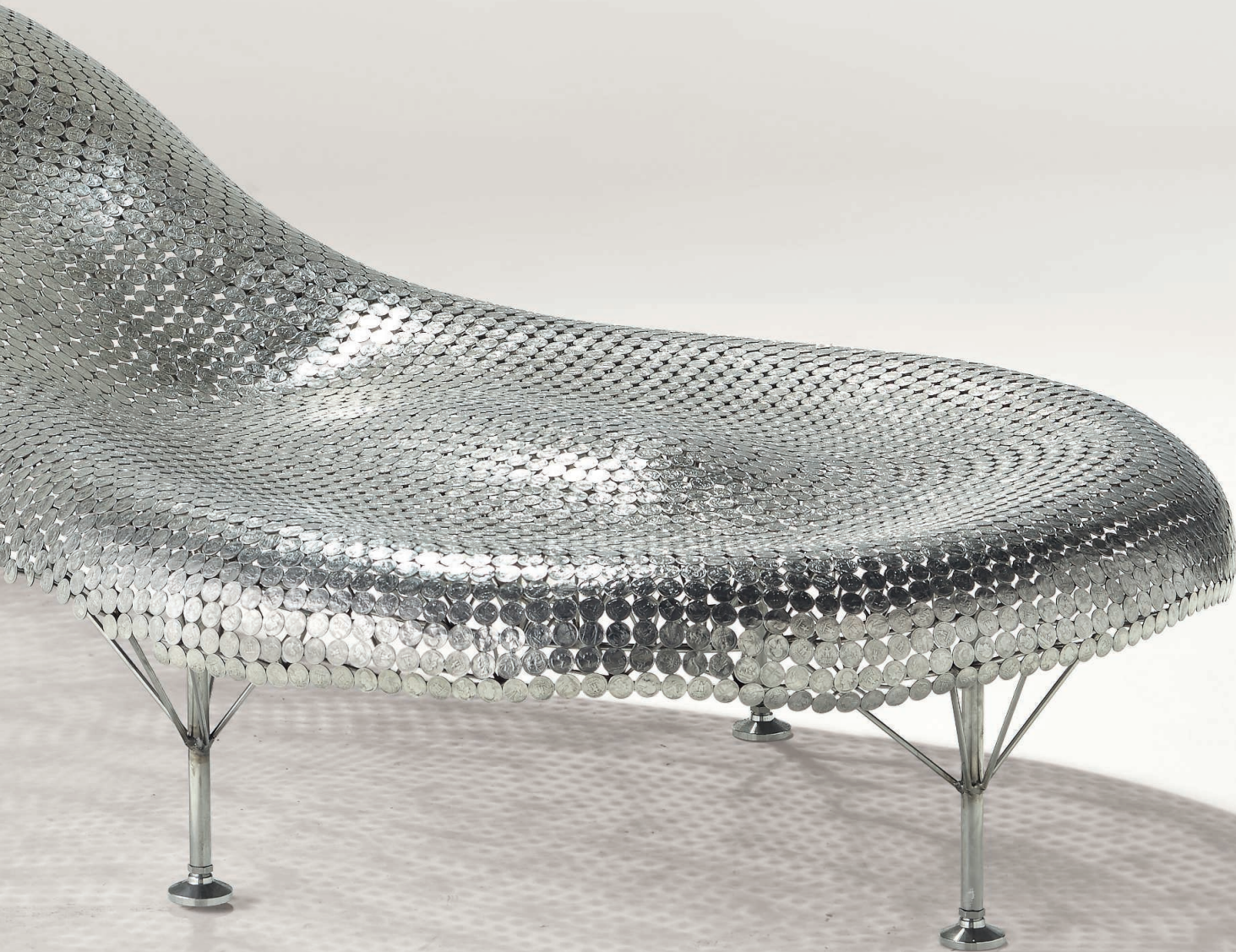
Private Collection, acquired directly from the artist

Sotheby's, New York, 15 December 2012, lot 156

Acquired from the above by the present owner

LITERATURE:

Johnny Swing: murmation, exh. cat., Sebastian + Barquet, New York, 2012, n.p.



AN ENQUIRING EYE

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTOR



■193

LÉON JALLOT (1874-1967)

Side Table, circa 1920

mahogany, coromandel-veneered wood with maple and walnut inlays
29½ in. (75 cm) high; 23½ in. (95.5 cm) diameter

\$5,000-7,000

PROVENANCE:

Barry Friedman Ltd., New York

Acquired from the above by the present owner, 1993

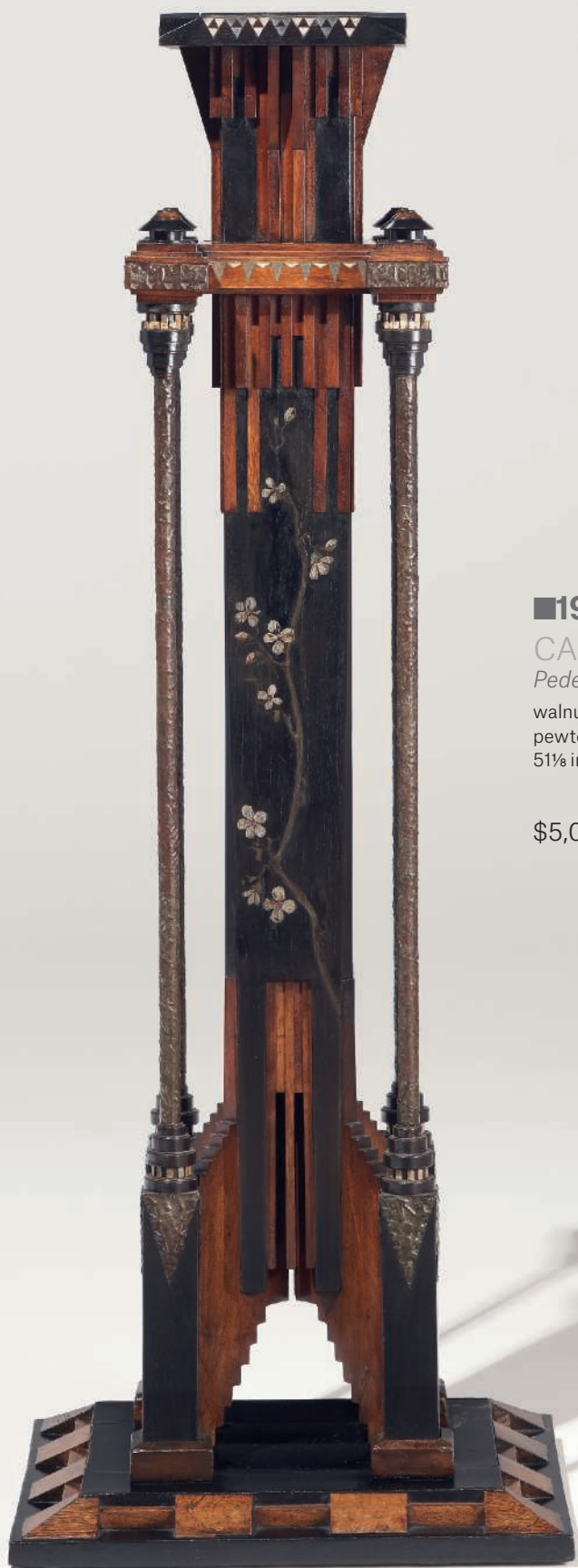
LITERATURE:

A. Fréchet, 'Notre Enquête sur le Mobilier Moderne: la Laque', *Art et Décoration*, vol. XXXVII, January-June 1920, p. 46

G. van Ovest, *Le Mobilier Français d'Aujourd'Hui 1910-1925*, Paris, 1926, pl. 2

AN ENQUIRING EYE

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTOR



■194

CARLO BUGATTI (1856-1940)

Pedestal, circa 1905

walnut, partially hand painted ebonized wood, bone and
pewter inlays, copper
51½ in. (130 cm) high

\$5,000-7,000



■195

STUDIO JOB

JOB SMEETS (B. 1969) AND NYNKE
TYNAGEL (B. 1977)

Bench, from the 'Perished' Collection, 2006

from the edition of 6 plus 2 artist's proofs
macassar ebony with laser-cut bird's eye maple marquetry
79 in. (200.5 cm) high; 134 in. (340.5 cm) wide; 18½ in. (47 cm) deep
inlaid signature *JOB*

\$60,000-80,000

PROVENANCE:

Moss, New York
Private Collection, acquired directly from the above, 2006
Phillips, New York, 9 June 2015, lot 47
Acquired from the above by the present owner

LITERATURE:

G. Williams, *Telling Tales, Fantasy and Fear in Contemporary Design*,
exh. cat., Victoria and Albert Museum, London, 2009, p. 97, fig. 60
A. Lindemann, *Collecting Design*, Cologne, 2010, p. 135
J. Smeets, N. Tynagel, *The Book of Job*, New York, 2010, pp. 102-104



AN ENQUIRING EYE

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTOR



■196

CARLO BUGATTI (1856-1940)

'Throne' Armchair, circa 1902

walnut, ebonized wood, vellum, copper

54¾ in. (139.5 cm) high; 25¾ (64.5 cm) wide; 25¾ (64.5 cm) deep

\$7,000-10,000

PROVENANCE:

Galerie Hummel, Vienna

Acquired from the above by the present owner, 1984

LITERATURE:

P. Dejean, *Carlo-Rembrandt-Ettore-Jean Bugatti*, Paris, 1981, p. 86

Carlo Bugatti au Musée d'Orsay, Catalogue Sommaire Illustré du Fonds d'Archives et des Collections, exh. cat., Musée d'Orsay, Paris, 2001, similar example illustrated p. 91, fig. 8.9



■197

INGRID DONAT (B. 1957)

'Banc' Ottoman, 2015

produced by Carpenters Workshop Gallery, cast by Markovstudio,
Sofia, Bulgaria

number 1 from the edition of 8 plus 4 artist's proofs

patinated bronze, hand-painted fabric upholstery

16½ in. (42 cm) high; 59 in. (150 cm) wide; 23½ in. (60 cm) deep

impressed with artist's cipher and 2015/ 1/8

PROVENANCE:

Friedman Benda Gallery, New York

Acquired from the above by the present owner, 2015

LITERATURE:

A. Bony, *Ingrid Donat*, Paris, 2016, pp. 50-53

\$30,000-40,000

■198

HUMBERTO CAMPANA (B. 1953) AND FERNANDO CAMPANA (B. 1961)

'Panda' Chair, 2007

manufactured by Estudio Campana, Brazil

number 21 from the edition of 25

stuffed toy animals, brushed stainless steel

35 in. (89 cm) high; 46 (117 cm) wide; 41½ in. (105.5 cm) deep

embroidered *PANDA CHAIR/LIMITED EDITION/CAMPANA
BROTHERS/21 / 25 2007*

\$20,000-30,000

PROVENANCE:

Friedman Benda, New York

Acquired from the above by the present owner



CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** in whole or in part (Δ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE 1 DESCRIPTION OF LOTS

- (a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".
- (b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

- (a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.
- (b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of condition, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

- (a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.
- (b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** from auction at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

- (a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- (b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
- (c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
- (d) For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

- (a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
- (b) As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.
- (c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

B REGISTERING TO BID

1 NEW BIDDERS

- (a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
- (i) for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
- (ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
- (iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

- (b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our 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 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 on <https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx>.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office, or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The **auctioneer** will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol Δ next to the **lot number**. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The **auctioneer** can at his or her sole option:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute 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 discretion is final. 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. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

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

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including US\$300,000, 20% on that part of the **hammer price** over US\$300,000 and up to and including US\$4,000,000, and 13.5% of that part of the **hammer price** above US\$4,000,000.

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. 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 in the **Heading** even if shown in **UPPERCASE type**. (c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding. (d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**. (e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion. (f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**. (g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if 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. (h) 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 in at the time of sale. (i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses. (j) **Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms: (a) This additional **warranty** does not apply to: (i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration; (ii) drawings, photographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals; (iii) books not identified by title; (iv) **lots** sold without a printed **estimate**; (v) books which are described in the catalogue as sold not subject to return; or (vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale. (k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

3 YOUR WARRANTIES

(a) You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes. (b) where you are bidding on behalf of another person, you warrant that: (i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot**(s) in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so; (ii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes; (iii) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

F PAYMENT
1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being: (i) the **hammer price**; and (ii) the **buyer's premium**; and (iii) any applicable duties, goods, sales, use, compensating or service tax, or VAT. Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**"). (b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence. (c) You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways: (i) Wire transfer JP Morgan Chase Bank, N.A., 270 Park Avenue, New York, NY 10017; ABA# 021000021; FBO: Christie's Inc.; Account # 957-107978, for international transfers, SWIFT: CHASUS33. (ii) Credit Card. We accept Visa, MasterCard, American Express and China Union Pay. 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. (iii) Cash. We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer. (iv) 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. (v) Checks. You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020. (e) For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following: (a) When you collect the **lot**; or (b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law): (i) we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due; (ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale; (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts; (iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law; (v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us); (vi) we can, at our option, reveal your identity and contact details to the seller; (vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids; (viii) we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and (ix) we can take any other action we see necessary or appropriate. (b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

- (a) You must collect purchased **lots** within seven days from the auction (**but note that lots will not be released to you until you have made full and clear payment of all amounts due to us**).
- (b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +1 212 636 2650.
- (c) If you do not collect any **lot** within thirty days following the auction we may, at our option
 - (i) charge you storage costs at the rates set out at www.christies.com/storage.
 - (ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
 - (iii) sell the **lot** in any commercially reasonable way we think appropriate.
- (d) The Storage conditions which can be found at www.christies.com/storage will apply.
- (e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- (f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING
1 SHIPPING

We would be happy to assist in making shipping arrangements on request. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at PostSaleUS@christies.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

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

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department at +1 212 636 2650 and PostSaleUS@christies.com. See the information set out at <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at PostSaleUS@christies.com.
- (b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.
- (c) **Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.

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

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

(d) **Lots of Iranian origin**

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

(f) **Gold**

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

(g) **Watches**

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

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

I OUR LIABILITY TO YOU

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

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

J OTHER TERMS
1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is, or may be, unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

8 WAIVER

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

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules.

The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON
WWW.CHISTIES.COM

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

K GLOSSARY

auctioneer: the individual **auctioneer** and/or Christie's.
authentic: authentic : a genuine example, rather than a copy or forgery of:

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

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.
buyer's premium: the charge the buyer pays us along with the **hammer price**.
catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.
Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.
condition: the physical condition of a **lot**.
due date: has the meaning given to it paragraph F1(a).
estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.
hammer price: the amount of the highest bid the **auctioneer** accepts for the sale of a **lot**.
Heading: has the meaning given to it in paragraph E2.
lot: an item to be offered at auction (or two or more items to be offered at auction as a group).
other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.
purchase price: has the meaning given to it in paragraph F1(a).
provenance: the ownership history of a **lot**.
qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.
reserve: the confidential amount below which we will not sell a **lot**.
saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the **auctioneer** either at the beginning of the sale, or before a particular **lot** is auctioned.
UPPER CASE type: means having all capital letters.
warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

SYMBOLS USED IN THIS CATALOGUE

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

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

Δ
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 interested parties

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

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

■
See Storage and Collection pages in the catalogue.

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

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

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

29/03/19

IMPORTANT NOTICES

Δ **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 Δ 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 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 is an amount calculated against the 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 have required 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 given the Seller an Advance on the proceeds of sale of the lot or where Christie’s has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

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

QUALIFIED HEADINGS
In Christie’s opinion a work by the artist.
**“Attributed to ...”
In Christie’s qualified opinion probably a work by the artist in whole or in part.
**“Studio of ...”/ “Workshop of ...”
In Christie’s qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.
**“Circle of ...”
In Christie’s qualified opinion a work of the period of the artist and showing his influence.
**“Follower of ...”
In Christie’s qualified opinion a work executed in the artist’s style but not necessarily by a pupil.
**“Manner of ...”
In Christie’s qualified opinion a work executed in the artist’s style but of a later date.
**“After ...”
In Christie’s qualified opinion a copy (of any date) of a work of the artist.
“Signed ...”/“Dated ...”/
“Inscribed ...”
In Christie’s qualified opinion the work has been signed/dated/inscribed by the artist.
“With signature ...”/ “With date ...”/
“With inscription ...”
In Christie’s qualified opinion the signature/ date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with ‘circa’) on which the matrix was worked and not necessarily the date when the impression was printed or published.
*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie’s and the seller assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to **lots** described using this term.

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

29/03/19

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.

If the **lot** is transferred to Christie's Fine Art Storage Services, it will be available for collection after the third business day following the sale.

Please contact Christie's Post-Sale Service 24 hours in advance to book a collection time at Christie's Fine Art Services. All collections from Christie's Fine Art Services will be by pre-booked appointment only.

Please be advised that after 50 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection.

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

Operation hours for both Christie's Rockefeller and Christie's Fine Art Storage are from 9:30 am to 5:00 pm, Monday – Friday.

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.

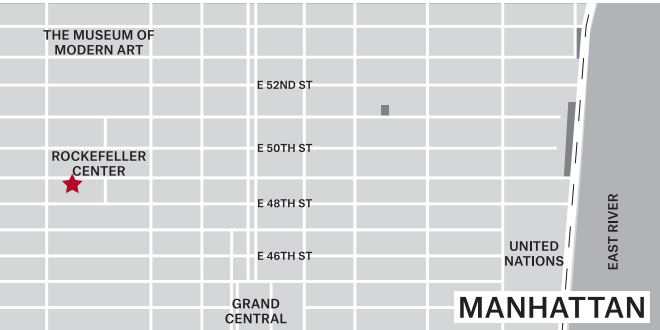
Tel: +1 212 636 2650
Email: PostSaleUS@christies.com

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.

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



Christie's Rockefeller Center
20 Rockefeller Plaza, New York 10020
Tel: +1 212 636 2000
PostSaleUS@christies.com
Main Entrance on 49th Street
Receiving/Shipping Entrance on 48th Street
Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays



Christie's Fine Art Storage Services (CFASS)
62-100 Imlay Street, Brooklyn, NY 11231
Tel: +1 212 974 4500
PostSaleUS@christies.com
Main Entrance on Corner of Imlay and Bowne St
Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays

WORLDWIDE SALEROOMS AND OFFICES AND SERVICES

ARGENTINA
BUENOS AIRES
+54 11 43 93 42 22
Cristina Carlisle

AUSTRALIA
SYDNEY
+61 (0)2 9326 1422
Ronan Sulich

AUSTRIA
VIENNA
+43 (0)1 533 881214
Angela Baillou

BELGIUM
BRUSSELS
+32 (0)2 512 88 30
Roland de Lathuy

BRAZIL
SÃO PAULO
+55 21 3500 8944
Marina Bertoldi

CANADA
TORONTO
+1 647 519 0957
Brett Sherlock (Consultant)

CHILE
SANTIAGO
+56 2 2 2631642
Denise Ratnoff de Lira

COLOMBIA
BOGOTÁ
+571 635 54 00
Juanita Madrinan
(Consultant)

DENMARK
COPENHAGEN
+45 3962 2377
Birgitta Hillingso (Consultant)
+45 2612 0092
Rikke Juel Brandt (Consultant)

**FINLAND AND
THE BALTIC STATES**
HELSINKI
+358 40 5837945
Barbro Schauman
(Consultant)

FRANCE
**BRITTANY AND
THE LOIRE VALLEY**
+33 (0)6 09 44 90 78
Virginie Gregory (Consultant)

**GREATER
EASTERN FRANCE**
+33 (0)6 07 16 34 25
Jean-Louis Janin Daviet
(Consultant)

NORD-PAS DE CALAIS
+33 (0)6 09 63 21 02
Jean-Louis Brémilts
(Consultant)

•PARIS
+33 (0)1 40 76 85 85

**PROVENCE -
ALPES CÔTE D'AZUR**
+33 (0)6 71 99 97 67
Fabienne Albertini-Cohen

RHÔNE ALPES
+33 (0)6 61 81 82 53
Dominique Pierron
(Consultant)

GERMANY
DÜSSELDORF
+49 (0)21 14 91 59 352
Arno Verkade

FRANKFURT
+49 170 840 7950
Natalie Radziwill

HAMBURG
+49 (0)40 27 94 073
Christiane Gräfin
zu Rantzau

MUNICH
+49 (0)89 24 20 96 80
Marie Christine Gräfin Huyn

STUTTGART
+49 (0)71 12 26 96 99
Eva Susanne Schweizer

INDIA
MUMBAI
+91 (22) 2280 7905
Sonal Singh

INDONESIA
JAKARTA
+62 (0)21 7278 6278
Charmie Hamami

ISRAEL
TEL AVIV
+972 (0)3 695 0695
Roni Gilat-Baharaff

ITALY
•MILAN
+39 02 303 2831
Cristiano De Lorenzo

ROME
+39 06 686 3333
Marina Cicogna

NORTH ITALY
+39 348 3131 021
Paola Gradi (Consultant)

TURIN
+39 347 2211 541
Chiara Massimello
(Consultant)

VENICE
+39 041 277 0086
Bianca Arrivabene Valenti
Gonzaga (Consultant)

BOLOGNA
+39 051 265 154
Benedetta Possati Vittori
Veneti (Consultant)

GENOA
+39 010 245 3747
Rachele Guicciardi
(Consultant)

FLORENCE
+39 055 219 012
Alessandra Niccolini di
Camugliano (Consultant)

**CENTRAL &
SOUTHERN ITALY**
+39 348 520 2974
Alessandra Allaria
(Consultant)

JAPAN
TOKYO
+81 (0)3 6267 1766
Katsura Yamaguchi

MALAYSIA
KUALA LUMPUR
+62 (0)21 7278 6278
Charmie Hamami

MEXICO
MEXICO CITY
+52 55 5281 5446
Gabriela Lobo

MONACO
+377 97 97 11 00
Nancy Dotta

THE NETHERLANDS
•AMSTERDAM
+31 (0)20 57 55 255
Arno Verkade

NORWAY
OSLO
+47 949 89 294
Cornelia Svedman
(Consultant)

**PEOPLES REPUBLIC
OF CHINA**
BEIJING
+86 (0)10 8583 1766
Julia Hu

•HONG KONG
+852 2760 1766

•SHANGHAI
+86 (0)21 6355 1766
Julia Hu

PORTUGAL
LISBON
+351 919 317 233
Mafalda Pereira Coutinho
(Consultant)

RUSSIA
MOSCOW
+7 495 937 6364
+44 20 7389 2318
Zain Talyarkhan

SINGAPORE
SINGAPORE
+65 6735 1766
Jane Ngiam

SOUTH AFRICA
WESTERN CAPE
+27 (44) 533 5178
Annabelle Conyngham
(Independent Consultant)

SOUTH KOREA
SEOUL
+82 2 720 5266
Jun Lee

SPAIN
MADRID
+34 (0)91 532 6626
Carmen Schjaer
Dalia Padilla

SWEDEN
STOCKHOLM
+46 (0)73 645 2891
Claire Ahman (Consultant)
+46 (0)70 9369 201
Louise Dyhlén (Consultant)

SWITZERLAND
•GENEVA
+41 (0)22 319 1766
Eveline de Proyard

•ZÜRICH
+41 (0)44 268 1010
Jutta Nixdorf

TAIWAN
TAIPEI
+886 2 2736 3356
Ada Ong

THAILAND
BANGKOK
+66 (0)2 252 3685
Prapavadee Sophonpanich

TURKEY
ISTANBUL
+90 (532) 558 7514
Eda Kehale Argün
(Consultant)

UNITED ARAB EMIRATES
•DUBAI
+971 (0)4 425 5647

UNITED KINGDOM
•LONDON
+44 (0)20 7839 9060

NORTH AND NORTHEAST
+44 (0)20 3219 6010
Thomas Scott

**NORTHWEST
AND WALES**
+44 (0)20 7752 3033
Jane Blood

SOUTH
+44 (0)1730 814 300
Mark Wrey

SCOTLAND
+44 (0)131 225 4756
Bernard Williams
Robert Lagneau
David Bowes-Lyon (Consultant)

ISLE OF MAN
+44 (0)20 7389 2032

CHANNEL ISLANDS
+44 (0)20 7389 2032

IRELAND
+353 (0)87 638 0996
Christine Ryall (Consultant)

UNITED STATES

CHICAGO
+1 312 787 2765
Cathy Busch

DALLAS
+1 214 599 0735
Capera Ryan

HOUSTON
+1 713 802 0191
Jessica Phifer

LOS ANGELES
+1 310 385 2600
Sonya Roth

MIAMI
+1 305 445 1487
Jessica Katz

•NEW YORK
+1 212 636 2000

PALM BEACH
+1 561 777 4275
David G. Ober (Consultant)

SAN FRANCISCO
+1 415 982 0982
Ellanor Notides

AUCTION SERVICES

**CHRISTIE'S AUCTION
ESTIMATES**
Tel: +1 212 492 5485
www.christies.com

CORPORATE COLLECTIONS
Tel: +1 212 636 2464
Fax: +1 212 636 4929
Email: gsudlow@christies.com

ESTATES AND APPRAISALS
Tel: +1 212 636 2400
Fax: +1 212 636 2370
Email: info@christies.com

MUSEUM SERVICES
Tel: +1 212 636 2620
Fax: +1 212 636 4931
Email: awhiting@christies.com

OTHER SERVICES

CHRISTIE'S EDUCATION
New York
Tel: +1 212 355 1501
Fax: +1 212 355 7370
Email: newyork@christies.edu

Hong Kong
Tel: +852 2978 6768
Fax: +852 2525 3856
Email: hongkong@christies.edu

London
Tel: +44 (0)20 7665 4350
Fax: +44 (0)20 7665 4351
Email: london@christies.edu

**CHRISTIE'S
INTERNATIONAL
REAL ESTATE**

New York
Tel: +1 212 468 7182
Fax: +1 212 468 7141
Email:
info@christiesrealestate.com

London
Tel: +44 (0)20 7389 2551
Fax: +44 (0)20 7389 2168
Email:
info@christiesrealestate.com

Hong Kong
Tel: +852 2978 6788
Fax: +852 2760 1767
Email:
info@christiesrealestate.com

**CHRISTIE'S FINE ART
STORAGE SERVICES**

New York
Tel: +1 212 974 4579
Email: newyork@cfass.com

CHRISTIE'S REDSTONE
Tel: +1 212 974 4500

• DENOTES SALEROOM

ENQUIRIES?— Call the Saleroom or Office EMAIL— info@christies.com

For a complete salerooms & offices listing go to christies.com

Bespoke Service. Buy and Sell Privately. Now.

CONTACTS

Global Head, Private Sales
Adrien Meyer
ameyer@christies.com
+1 212 636 2056

Global Managing Director, Private Sales
Anthea Peers
apeers@christies.com
+44 (0)207 389 2124

Impressionist and Modern Art, Americas
David Kleiweg de Zwaan
dkleiwegdezwaan@christies.com
+1 212 636 2093

Impressionist and Modern Art, Europe
Jay Vincze
jvincze@christies.com
+44 (0)207 389 2536

American Art, Americas
William Haydock
whaydock@christies.com
+1 212 707 5938

Post-War and Contemporary Art, Americas
Vivian Brodie
vbrodie@christies.com
+1 212 636 2510

Post-War and Contemporary Art, Americas
Alessandro Diotalle
adiotallevi@christies.com
+1 212 636 2926

Post-War and Contemporary Art, Europe
Alice de Roquemaurel
aderoquemaurel@christies.com
+44 (0)207 389 2049

Asian Contemporary Art, Asia
Evelin Lin
elin@christies.com
+852 2978 6769

PRIVATE SALES

CHRISTIE'S



FRANK STELLA (B. 1936)

Double Concentric Square

acrylic on canvas

81 x 161 1/8 in. (205.7 x 409.3 cm.)

Painted in 1978

PRICE UPON REQUEST

ELLE DECOR

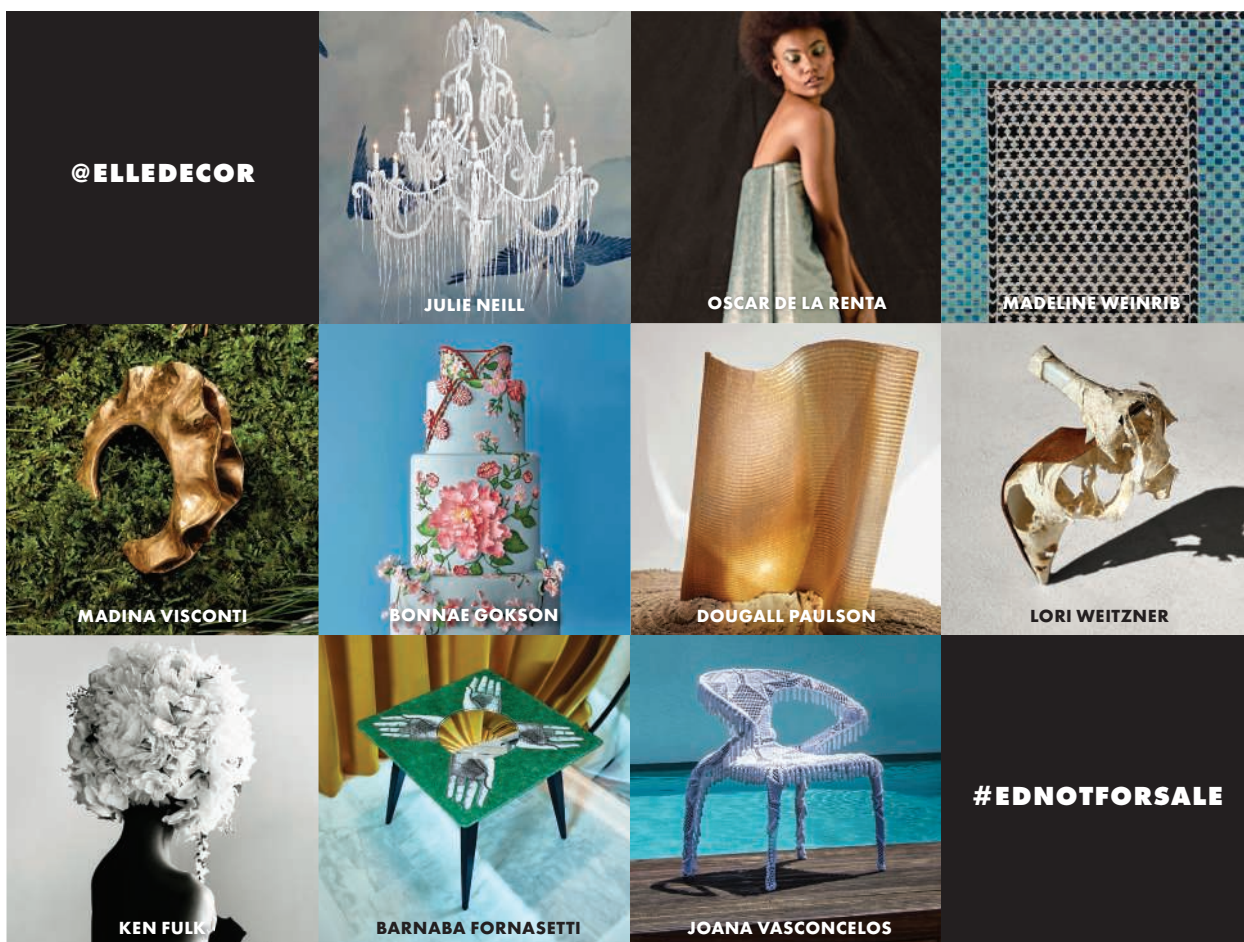
PRESENTS

NOT FOR SALE

OVER THE PAST YEAR, ELLE DECOR HAS ASKED ARTISANS TO CREATE A **UNIQUE ITEM** THAT APPEARS IN THE MAGAZINE AND LITERALLY HAS NO PRICE TAG.

NOW, IN PARTNERSHIP WITH CHRISTIE'S, EACH OF THESE PIECES WILL BE AUCTIONED OFF TO BENEFIT CHARITY.

AUCTION LIVE DECEMBER 2-13



VIEW THE EXHIBITION

CHRISTIE'S NEW YORK
20 ROCKEFELLER PLAZA

DECEMBER 6 — 13

POWERED BY

CHARITYBUZZ
CHARITYBUZZ.COM/ELLEDECOR



MAGNIFICENT JEWELS

New York, 11 December 2019

VIEWING

6-10 December 2019
20 Rockefeller Plaza
New York, NY 10020

CONTACT

Daphne Lingon
dlingon@christies.com
+1 212 636 2300

Property from the Rothschild Family Including
the Late Baroness Edouard de Rothschild and
the Late Jacqueline de Rothschild Piatigorsky
ART DECO DIAMOND BROOCH, CARTIER
\$70,000-100,000

CHRISTIE'S



Photo: Michael Tropea

THE JAMES AND MARILYNN ALSDORF COLLECTION

New York

Evening sale, 18 March 2020

Day sale, 19 March 2020

Online sale, 17-24 March 2020

VIEWING

13-18 March 2020

20 Rockefeller Plaza

New York, NY 10020

CONTACT

Olivia Hamilton

alsdorfcollection@christies.com

+1 212 636 2180

CHRISTIE'S

CHRISTIE'S

INTERNATIONAL REAL ESTATE



The I.M. Pei Townhouse, New York, New York

The home of celebrated architect I.M. Pei, 11 Sutton Place is a 3,700-square-foot townhouse within one of Manhattan's most prestigious neighborhoods. Blending Pei's signature style of modernism with its original architecture, the residence offers ample living space and access to Sutton Square Gardens. Offered at US\$8,000,000

Edward Joseph
+1 212 974 4434
ejoseph@christies.com

Art. Beauty. Provenance.

christiesrealestate.com

Christie's International Real Estate, Inc. assumes no legal responsibility for the accuracy of any content, including photography, which may not be reproduced in any form without our permission.
© 2019 Artists Rights Society (ARS), New York / ProLitteris, Zurich; © 2019 Estate of Isamu Noguchi / Artists Rights Society (ARS), New York; All Rights Reserved - The Estate of Jacques Lipchitz.



WOOLLY RHINOCEROS (*COELODONTA ANTIQUITATIS*)
*UPPER PLEISTOCENE, QUATERNARY PERIOD
OF THE PERMAFROST*
165cm. (64 $\frac{7}{8}$ in.) high; 401cm. (157 $\frac{7}{8}$ in.) wide
€ 80,000 – 100,000

**UN OEIL À PART : COLLECTIONS
D'UN ESPRIT LIBRE**

Paris, 10-11 December 2019

VIEWING

7-10 December 2019
9, Avenue Matignon
75008 Paris

CONTACT

Lionel Gosset
lgosset@christies.com
+33 1 40 76 85 98

CHRISTIE'S

ART. WORK.

Kick-start your career in the art world
with a Christie's Education.

[LEARN MORE AT CHRISTIES.EDU](https://christies.edu)

CHRISTIE'S
EDUCATION

LONDON | NEW YORK | HONG KONG

CONTINUING EDUCATION • ONLINE COURSES

CHRISTIE'S

CHRISTIE'S INTERNATIONAL PLC

François Pinault, Chairman
Guillaume Cerutti, Chief Executive Officer
Stephen Brooks, Deputy Chief Executive Officer
Jussi Pylkkänen, Global President
François Curiel, Chairman, Europe
Jean-François Palus
Stéphanie Renault
Héloïse Temple-Boyer
Sophie Carter, Company Secretary

INTERNATIONAL CHAIRMEN

Stephen Lash, Chairman Emeritus, Americas
The Earl of Snowdon, Honorary Chairman, EMERI
Charles Cator, Deputy Chairman, Christie's Int.
Xin Li-Cohen, Deputy Chairman, Christie's Int.

CHRISTIE'S AMERICAS

Marc Porter, Chairman
Jennifer Zatorski, President

CHAIRMAN'S OFFICE

Ben Hall, Chairman
Alexander Rotter, Chairman
Bonnie Brennan, Deputy Chairman
Cyanne Chutkow, Deputy Chairman
Sheri Farber, Deputy Chairman
Sara Friedlander, Deputy Chairman
John Hays, Deputy Chairman
Conor Jordan, Deputy Chairman
Richard Lloyd, Deputy Chairman
Maria C. Los, Deputy Chairman
Andrew Massad, Deputy Chairman
Adrien Meyer, Co-Chairman
Ellanor Notides, Chairman, West Coast
Jonathan Rendell, Deputy Chairman
Margot Rosenberg, Deputy Chairman
Capera Ryan, Deputy Chairman
Barrett White, Deputy Chairman
Eric Widing, Deputy Chairman
Athena Zonars, Co-Chairman

CHRISTIE'S AMERICAS

SENIOR VICE PRESIDENTS

Rachel Adey, Kelly Ayers, Diane Baldwin,
Heather Barnhart, Alyson Barnes,
Michael Bass, G. Max Bernheimer, Rita Boyle,
Catherine Busch, Max Carter, Ana Maria Celis,
Veronique Chagnon-Burke, Angelina Chen,
Sandra Cobden, Dan Conn, Kathy Coumou,
Deborah Coy, Francois de Poortere, Carrie Dillon,
Yasaman Djunic, Monica Dugot, Lydia Fenet,
Jessica Fertig, Dani Finkel, Johanna Flaum,
Marcus Fox, Sayuri Ganepola, Virgilio Garza,
Benjamin Gore, Helena Grubestic, Jennifer K. Hall,
Bill Hamm, William Haydock, Allison Heilman,
Darius Himes, Margaret Hoag, Erik Jansson,
Michael Jefferson, Rahul Kadakia, Kathy Kaplan,
Jessica Katz, Julie Kim, Sharon Kim, Stefan Kist,
Deepanjana Klein, David Kleiweg de Zwaan,
Susan Kloman, Timothy Kompanchenko,
Samantha Koslow, Daphne Lingon, Gabriela Lobo,
Rebecca MacGuire, Erin McAndrew,
Rick Moeser, Richard Nelson, Illysa Ortsman,
Tash Perrin, Jason Pollack, Denise Ratnoff,
Sonya Roth, Raj Sargule, Emily Sarokin,
Caroline Sayan, Elise de la Selle, Will Strafford,
Sarah Vandeweerd, Cara Walsh, Amy Wexler,
Allison Whiting, Marissa Wilcox, Jody Wilkie,
Zackary Wright, Steven J. Zick

VICE PRESIDENTS

Tylee Abbott, Kristin Aronson,
Christine Layng Aschwald, Danielle Austin,
Victoria Ayers, Marina Bertoldi, Diana Bramham,
Eileen Brankovic, Meghan Bunting, Maryum Busby,
Cristina Carlisle, Elisa Catenazzi, Michelle Cheng,
Margaret Conklin, Kristen de Bruyn, Aubrey Daval,
Cathy Delany, Jacqueline Dennis Subhash,
Ashish Desai, Christine Donahue, Caitlin Donovan,
Abby Farha, Lauren Frank, Vanessa Fusco,
Christina Geiger, Joshua Glazer, Lisa Gluck,
Peggy Gottlieb, Lindsay Griffith, Emily Grimbail,
Margaret Gristina, Izabela Grocholski,
James Hamilton, Elizabeth Hammer-Munemura,
Natalie Hamrick, Minna Hanninen,
Anne Hargrave, Val Hoyt, Sima Jalili,
Heather Jobin, Emily Kaplan, Sumako Kawai,
Marisa Kayyem, Caroline Kelly, Jerome Kerr-Jarrett,
Peter Klarnet, Alexis Klein, Noah Kupferman,
Abbey Lambek, Alexandra Lenobel,
Ryan Ludgate, Samantha Margolis, Alex Marshall,
Adam McCoy, Michael Moore, Melissa Morris,
Danielle Mosse, Christopher Munro, Libia Nahas,
Laura Nagle, Marysol Nieves, Remi Nouailles,
Jonquil O'Reilly, Rachel Orkin-Ramey,
Joanna Ostrem, Sam Pedder-Smith,
Carleigh Queeneth, Joseph Quigley,
Shlomi Rabi, Prakash Ramdas, Daphne Riou,
Casey Rogers, Thomas Root, William Russell,
Arianna Savage, Stacey Sayer,
Morris Scardigno, Morgan Schoonhoven,
Edwina Stitt, Gemma Sudlow, Bliss Summers,
Joanna Szymkowiak, Bo Tan, Arianna Tosto,
Lillian Vasquez, Beth Vilinsky, Jill Waddell,
Michal Ward, Alan Wintermute, Ben Whine,
Jennifer Wright, Cara Zimmerman

ASSOCIATE VICE PRESIDENTS

Nicole Arnot, Nishad Avari,
Caroline Baker, Bernadine Boisson,
Vanessa Booher, Tristan Bruck, Ally Butler,
Lauren Carlucci, Michelle Cha, Alessandro Diotallevi,
Julie Drennan, Sarah El-Tamer, Jill Farquharson,
Paola Saracino Fendi, William Fischer, Emily Fisher,
Sara Fox, Kristen France, Juarez Francis,
Hilary Friedman, Jacqueline Gascoigne,
Douglas Goldberg, Robert Gordy, Julia Gray,
Olivia Hamilton, Amy Indyke, Bennett Jackson,
Stephen Jones, Larry Kalmikoff, Paige Kestenman,
Paula Kowalczyk, Sibyl Lafontant, Madeline Lazaris,
Andrew Lick, David Lieu, Alexander Locke,
Anita Martignetti, Laura Mathis,
Christopher Mendoza, Camille Massaro-Menz,
Nina Milbank, Leo Montan, Takaaki Murakami,
Megan Murphy, Taylor Murtishaw, Margaret O'Connor,
Alexandra O'Neill, Vicki Paloympis, Daniel Peros,
Jessica Phifer, Nell Plumfield, Rebecca Roundtree,
Reed Ryan, Nicole Sales, Emily Salzberg, Jill Sieffert,
Jason Simonds, Alexa Shitanishi, Alexa Smith,
Hilary Smith, Victoria Solivan, Hannah Fox Solomon,
Natalie Stagnitti-White, Joey Steigelman,
Laura Sumser, Victoria Tudor, Grace Voges,
Izzie Wang, Seth Watsky, Candace Wetmore,
Elizabeth Wight, Gretchen Yagielski

AMERICAS REPRESENTATIVES

Lisa Cavanaugh, Lydia Kimball, Juanita Madrinan,
David G. Ober, Nancy Rome, Brett Sherlock

WRITTEN BIDS FORM

CHRISTIE'S NEW YORK

DESIGN

FRIDAY 13 DECEMBER 2019
AT 2.00 PM

20 Rockefeller Plaza
New York, NY 10020

CODE NAME: MOSER
SALE NUMBER: 17668

(Dealers billing name and address must agree with tax exemption certificate. Invoices cannot be changed after they have been printed.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

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

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

(e.g. US\$4,200, 4,500, 4,800)	
US\$5,000 to US\$10,000	by US\$500s
US\$10,000 to US\$20,000	by US\$1,000s
US\$20,000 to US\$30,000	by US\$2,000s
US\$30,000 to US\$50,000	by US\$2,000, 5,000, 8,000

(e.g. US\$32,000, 35,000, 38,000)	
US\$50,000 to US\$100,000	by US\$5,000s
US\$100,000 to US\$200,000	by US\$10,000s
Above US\$200,000	at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any applicable state or local sales or use taxes chargeable on the **hammer price** and **buyer's premium**) in accordance with the Conditions of Sale—Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including US\$300,000, 20% on any amount over US\$300,000 up to and including US\$4,000,000 and 13.5% of the amount above US\$4,000,000.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- Written bids submitted on "no reserve" **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

AUCTION RESULTS: CHRISTIES.COM

08/01/19

Written bids must be received at least 24 hours before the auction begins. Christie's will confirm all bids received by fax by return fax. If you have not received confirmation within one business day, please contact the Bid Department. Tel: +1 212 636 2437 on-line www.christies.com

17668

Client Number (if applicable)

Sale Number

Billing Name (please print)

Address

City

State

Zone

Daytime Telephone

Evening Telephone

Fax (important)

Email

☐ Please tick if you prefer not to receive information about our upcoming sales by e-mail

I HAVE READ AND UNDERSTOOD THIS WRITTEN BID FORM AND THE CONDITIONS OF SALE — BUYER'S AGREEMENT

Signature

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a photo driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Credit Department at +1 212 636 2490 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference.

PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid US\$ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid US\$ (excluding buyer's premium)

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS Please quote number below:

PHOTOGRAPHERS

Stephen Arnold
Reid Baker
Kristen Brochmann
Chase Cabral
Anthony Cordoza
Nicole Espina
Josh Haskin
Brian McCormick
Walter Thomson

IMAGE EDITING & DESIGN

John Lyons, Hal Miller, Ava Galeva
Kelsy O'Shea

FEATURED LOTS

Front Cover: Lot 15
Inside Front Cover: Lot 38
Page 2: Lot 99
Inside Back Cover: Lot 88
Back Cover: Lot 187





CHRISTIE'S

20 ROCKEFELLER PLAZA NEW YORK NEW YORK 10020