



DESIGN

FRIDAY 11 DECEMBER 2020

CHRISTIE'S



DESIGN

AUCTION

Friday 11 December 2020
At 10.00 AM
(Lots 1-180)

20 Rockefeller Plaza
New York, NY 10020

HOW TO BID

VIEWING

POST-SALE

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.

AUCTIONEERS

Rahul Kadakia (#1005929)
David Kleiweg de Zwaan
(#1365999)

AUCTION LICENSE

Christie's (#1213717)

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as
MAGICIAN-18982

CONDITIONS OF SALE

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

ACKNOWLEDGEMENTS

The Design department would like to thank;
Vlad Golanov; Rusty Riker; Rebecca Roundtree; Michael Bucaria; Aaron Young; Matt Masin; Angela Woodlee; Aaron Finely; Grace Voges; Jill Farquharson; Kathryn Mooney; Carrie Buell; Nga Calabrese; Polly Bachmann; Michael Concepcion; Amy Peterson; Katie Turton; Kaitlin Macholz; Stephen Arnold; Kristen Brochmann; Ryan Zaborowski; Craig Yiasoumi

Front Cover: Lot 44, Eileen Gray, 'Aum Mane Padme Aum', also known as 'Le Magicien de la Nuit' ('The Magician of the Night'), circa 1912 (detail).

Opposite Sale Information: Lot 177, Josef Hoffmann, Desk, from the Dr. Hermann Wittgenstein Commission, Vienna circa 1906 (detail).

Back Cover: Lot 82, Harry Bertoia, Untitled (Bush) Sculpture, circa 1972-1976 (detail). © 2020 Harry Bertoia Foundation.

christies.com

CHRISTIE'S

1 JEAN DUNAND (1877-1942)

Vase, circa 1925

lacquered metal, eggshell

signed *JEAN DUNAND*

7¾ in. (19 cm) high

PROVENANCE:

Sister Parish, New York

Acquired from the above by the present owner

LITERATURE:

F. Marcilhac, *Jean Dunand: His Life and His Works*,
London, 1991, p. 308 for related examples

A. Marcilhac, F. Marcilhac, *Jean Dunand*, Paris, 2020, p.
354 for related examples

\$25,000-35,000



THE BARBARA ALLEN
COLLECTION OF DE KWIATKOWSKI

2 JEAN DUNAND (1877-1942)

Tall Vase, circa 1913



patinated metal

signed *JEAN DUNAND* and impressed *SUP 2 8*

21¾ in. (55.24 cm) high



\$30,000-50,000

PROVENANCE:

Sister Parish, New York

Acquired from the above by the present
owner

LITERATURE:

F. Marcilhac, *Jean Dunand: His Life and
Works*, New York, 1991, p. 301 no. 963

A. Marcilhac, F. Marcilhac, *Jean Dunand*,
Paris, 2020, p. 340, no. 124 for related
examples





3 JEAN DUNAND (1877-1942)

Side Table, circa 1920



lacquered wood, eggshell

signed *JEAN DUNAND LACQUEUR*

28 in. (71.12 cm) high; 12½ in. (31.75 cm) square

\$50,000-70,000

PROVENANCE:

Private Collection, Nice, France


Acquired from the above by the present owner





4 ÉMILE-JACQUES RUHLMANN (1879-1933)

Casket, circa 1925

 silvered bronze, Makassar ebony
impressed *Ruhlmann*
together with a key
5⅞ in. (14.6 cm) high; 13¼ in. (33.6 cm) wide; 8 in. (20.3 cm)

\$40,000-60,000

LITERATURE:

F. Camard, *Ruhlmann*, Paris, 1983, p. 81

This model is recorded under number 3902 NR and 4238 AR in the Ruhlmann Archives, Musée des Années 30, Boulogne Billancourt, Paris.



5 JEAN DUNAND (1877-1942)

Low Table, circa 1925

lacquered wood, eggshell

impressed *JEAN DUNAND LAQUEUR*

18 in. (46.2 cm) high; 31½ in. (80 cm) diameter of top

\$80,000-120,000

PROVENANCE:

Impulsion B, Paris

J. Alastair Duncan, Ltd., New York

Acquired from the above by the present owner, 1991

LITERATURE:

F. Marcilhac, *Jean Dunand: His Life and Works*, New York, 1991, pp. 78, pl. 59, p. 250, no. 45 for a related example

A. Marcilhac, F. Marcilhac, *Jean Dunand*, Paris, 2020, p. 289 no. 43 for a related example

6 PAUL DUPRÉ-LAFON (1900-1971)

Pair of Table Lamps, circa 1930



produced by Hermès, Paris
stacked leather, vellum shade
each stamped *HERMÈS-PARIS DÉPOSÉ*
each: 12½ in. (31.7 cm) high, including shade

\$18,000-24,000

LITERATURE:

T. Couvrat Desvergues, *Paul Dupré-Lafon décorateur des millionnaires*, Paris, 1990, p. 77 for a similar example

This lot has been authenticated by the legal successors of Paul Dupré-Lafon.



~7 PAUL DUPRÉ-LAFON (1900-1971)

Console Table, circa 1935



vellum, gilt-bronze, patinated wrought iron, oak, rosewood
28 in. (71.12 cm) high; 91 in. (231.14 cm) wide; 20 in. (50.8 cm) deep

\$250,000-350,000

PROVENANCE:

Private Collection, Paris

Acquired from the above by the present owner

LITERATURE:

T. Couvrat Desvergnès, *Paul Dupré-Lafon décorateur des millionnaires*, Paris, 1990, p. 151 for similar example

This lot is offered together with a certificate from Mrs. Laure Tinel, the artist's granddaughter.



Paul Dupré-Lafon trained as an architect but worked primarily as an interior designer. Originally from Marseille, it took him only five years to establish himself in Paris and by the late 1920s he was creating entire interiors for wealthy *clientèle* including the bankers Dreyfus and Rothschild. He has been described as 'décorateur des millionnaires' (a designer for the billionaires) (T. Couvrat-Desvergnès, *Paul Dupré-Lafon, Décorateur des Millionnaires*, Paris, 1990) and for forty years worked as such. He was a reserved man preferring not to show his designs in exhibitions, but instead concentrating all his energy on his projects.

His furniture combined the functionality of modernist design with the luxury of art deco, without it becoming a dehumanized version of modernism or an over-exuberant expression of art deco. It was critical to Dupré-Lafon that his furniture should not only be works of art but also should serve its users and be practical. Creating impressive forms that communicate a sense of power and grandeur through their simplicity, curves and angles filled him with fascination. His furniture was to be clear in form and intended to demonstrate different aspects of its utility from various view-points.

Of simple form and with strong spatial presence, the present console table fluently illustrates Dupré-Lafon's skills, uniting function with sumptuous materials and accented by subtle accents of wood and brass to deliver a sumptuous work, appropriate for his cultivated *clientèle*.





8 JEAN DUNAND (1877-1942)
Eight-Panel 'Oiseaux Décor Geometric'
Screen, 1928

lacquered wood, lead and gold leaf
signed *JEAN DUNAND*
each panel: 49¼ in. (125 cm) high; 15¾ in. (40 cm) wide

\$80,000-120,000

PROVENANCE:

Sotheby's Monaco, *Arts Décoratifs: styles 1900 et 1925*, 7
December 1981, lot 268
Private Collection, New York
Acquired from the above by the present owner

LITERATURE:

F. Marcilhac, *Jean Dunand: His Life and Works*, London,
1991, pp. 204, 205
A. Marcilhac, F. Marcilhac, *Jean Dunand*, Paris, 2020, p.
205, no. 113



9 ÉMILE-JACQUES RUHLMANN
(1879-1933)

Double 'Colonnettes' Table, 1922-1923

amaranth, ivorine

branded *Ruhlmann* and with atelier A mark

20¼ in. (51.5 cm) high; 31¼ in. (79.3 cm) diameter

\$40,000-60,000

PROVENANCE:

Private American Collection

Acquired from the above by the present owner, 2004

LITERATURE:

Y. Brunhammer, *Le Style 1925*, Paris, n.d., pp. 52, 54

F. Camard, *Ruhlmann*, Paris, 1983, p. 92, 137

E. Bréon, R. Pepall, *Ruhlmann, Genius of Art Deco*, Paris, 2004, p. 46

F. Camard, *Ruhlmann*, Paris, 2009, p. 199

An example of this model is in the collection of the Museum of Fine Arts, Houston (object number 2016.332).

This model is recorded under number 1105 NR and 1017 AR in the Ruhlmann Archives, Musée des Années 30, Boulogne Billancourt, Paris.





¹⁰ JEAN DUNAND (1877-1942)

Jardinière, circa 1913



hammered and patinated metal
signed *JEAN DUNAND*, stamped with artist's mark 4201
16 in. (40.2 cm) high; 15 in. (38.1 cm) diameter

\$15,000-20,000



¹¹ JEAN-ÉMILE PUIFORCAT (1897-1945)

Twenty-Three Knife Rests



Set includes Eleven Knife Rests, model no. 9294, designed 1938-1940
silver

stamped *JEAN E. PUIFORCAT* with silver assay marks
largest: ½ in. (1.2 cm) high; 3¾ in. (9.5 cm) wide; 1 in. (2.5 cm) deep
smallest: ⅝ in. (1.5 cm) high; 2⅞ in. (7.3 cm) wide; 1⅞ in. (4.7 cm) deep

(23)

\$1,500-2,500



12 ÉMILE-JACQUES RUHLMANN (1879-1933)

'Bonheur du Jour' Cabinet, circa 1920



Makassar ebony, ivory, silvered bronze

branded *Ruhlmann*

44¾ in. (113.7 cm) high; 21 in. (53.3 cm) wide; 13¾ in. (35 cm) deep

\$50,000-70,000

PROVENANCE:

Mr. and Mrs. Jacques Jourda, Paris
Sotheby's Monaco, 14 October 1990, lot 408
Claude and Simone Dray, Paris
Christie's Paris, *Collection Claude et
Simone Dray Art Deco*, 8 June 2006, Lot 88
Acquired from the above by the present
owner

LITERATURE:

E. Bréon, R. Pepall, *Ruhlmann, un génie de
l'Art Déco*, Paris, 2002, pp. 181
F. Camard, *Ruhlmann*, Paris, 2009, p. 196
for a similar model

This model is recorded under number
1523 NR and 2201 AR in the Ruhlmann
Archives, Musée des Années 30,
Boulogne Billancourt, Paris.



13 ÉMILE-JACQUES RUHLMANN (1879-1933)

'Drouant' Side Chair, circa 1930



Makassar ebony, silvered bronze, fabric upholstery
33 in. (83.82 cm) high; 14¼ in. (36.19 cm) wide; 22 in. (55.88 cm) deep

\$5,000-7,000

LITERATURE:

Y. Brunhammer, *Le Style 1925*, Paris, 1987, p. 63

E. Bréon, R. Pepall, *Ruhlmann, un génie de l'Art Déco*, Paris, 2002, pp. 47, 57, 200, 206

F. Camard, *Ruhlmann Master of Art Deco*, New York, 1984, pp. 92, 125, 149, 254

This model is recorded under number 68 NR and 1 AR in the Ruhlmann Archives, Musée des Années 30, Boulogne Billancourt, Paris.



14 ÉMILE-JACQUES RUHLMANN (1879-1933)

'Cla Cla' Reading Table, circa 1926



Makassar ebony

branded *Ruhlmann*

extended 30¼ in. (76.7 cm) high; 31½ in. (80 cm) wide; 24 in. (61.3 cm) deep

\$40,000-60,000

PROVENANCE:

Private Collection, New York

Acquired from the above by the present owner

LITERATURE:

F. Camard, *Ruhlmann*, Paris, 1984, p. 268

E. Breon and R. Pepall, *Ruhlmann Genius of Art Deco*, Paris, 2004, pp. 173

F. Camard, *Jacques-Émile Ruhlmann*, Paris, 2009, p. 286

An example of the *Cla Cla* Table, in oak, is in the Collection of the Metropolitan Museum of Arts, New York (accession number 1986.399.2)

This model is recorded under number 1260 NR and 1070 AR in the Ruhlmann Archives, Musée des Années 30, Boulogne Billancourt, Paris.



15 ÉMILE-JACQUES RUHLMANN
(1879-1933)

'Drouant' Side Chair, circa 1930



Makassar ebony, silvered bronze, fabric upholstery
31½ in. (80 cm) high; 16¼ in. (41.2 cm) wide; 22 in. (55.9 cm) deep

\$5,000-7,000



This model is recorded under number 68 NR and 1 AR in the Ruhlmann Archives, Musée des Années 30, Boulogne Billancourt, Paris.



~16 JEAN-ÉMILE PUIFORCAT (1897-1945)
Four-Piece Coffee and Tea Service, model 8125, circa 1925



silver, rosewood
comprising:
1 coffee pot, 1 teapot, 1 covered sugar bowl, 1 creamer
each impressed with manufacturer's mark *E.P* and hallmarks
1 coffee pot 7½ in. (19 cm) high; 8 in. (20.3 cm) wide; 4½ in. (11.4 cm) deep

\$5,000-7,000

17 ÉMILE-JACQUES RUHLMANN (1879-1933)

'Lambiotte' Gueridon, circa 1930

walnut burl, ivorine

branded *Ruhlmann*

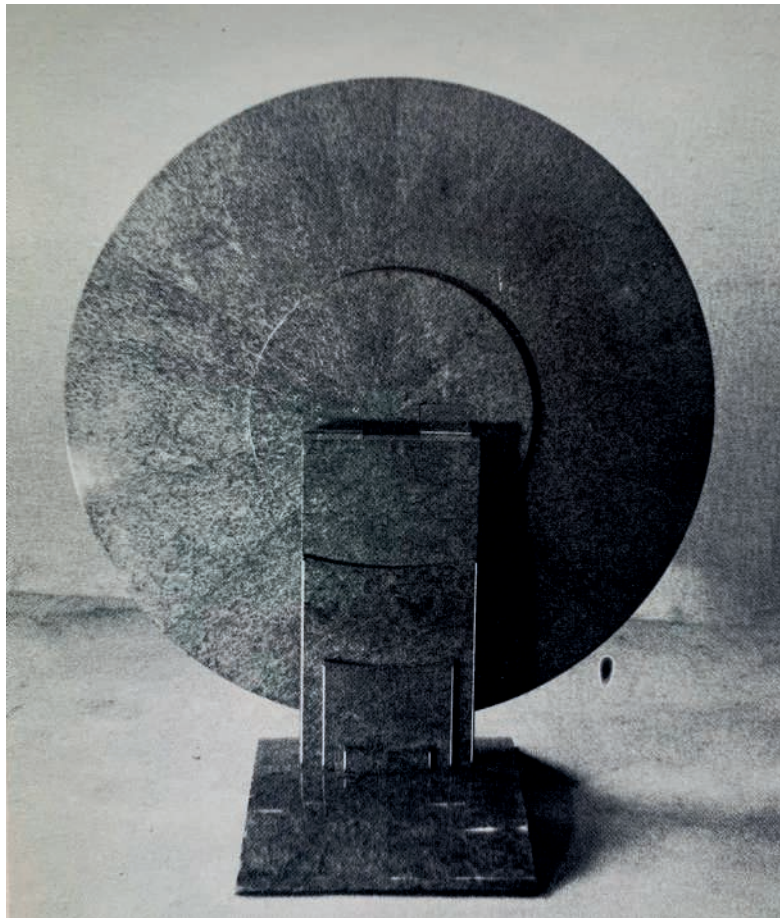
19⅞ in. (48.5 cm) high; 29½ in. (74.3 cm) diameter

\$40,000-60,000

LITERATURE:

F. Camard, *Ruhlmann, Master of Art Deco*, Paris, 1993, p. 74

This model is recorded under number 1257 NR and 1546 AR in the Ruhlmann Archives, Musée des Années 30, Boulogne Billancourt, Paris.



A Ruhlmann 'Lambiotte' Gueridon, with tipped tray. Photogravure by L'illustration, circa 1927-1930.



18 ÉMILE-JACQUES RUHLMANN (1879-1933)

Mirror, circa 1925



silvered bronze, mirrored glass, mahogany, passementerie
29½ in. (75 cm) diameter

\$25,000-35,000

LITERATURE:

A. Fréchet, *Modern Interiors: Furniture and Decoration*,
Paris, 1922 n.p.

W. Georges, *Interiors and Modern Furniture*, Paris, 1950,
pl. 28



19 IVAN DA SILVA BRUHNS (1881-1980)

Carpet, circa 1925



executed by Manufacture de Savigny, France

hand-knotted wool

woven with signature *Da Silva Bruhns* and manufacturer's mark *MS*

137 x 126 in. (348 x 320 cm)

\$25,000-35,000





PROPERTY OF A DISTINGUISHED COLLECTOR

20 ÉMILE-JACQUES RUHLMANN (1879-1933)

'Tournberg' Swiveling Armchair, circa 1925



Makassar ebony, iron, leather upholstery

branded *Ruhlmann*

32¾ in. (83.1 cm) high; 24 in. (60.9 cm) wide; 26 in. (66 cm) deep

\$25,000-35,000

PROVENANCE:

Sotheby's, New York, 8 June 2005, lot 122

Acquired from the above by the present owner

LITERATURE:

F. Camard, *Ruhlmann*, Paris, 1983, pp. 123, 166

F. Camard, *Jacques Emile Ruhlmann*, Paris, 2009, p. 324-325

This model is recorded under number 19 NR and 202 AR in the Ruhlmann Archives, Musée des Années 30, Boulogne Billancourt, Paris.



PROPERTY OF A DISTINGUISHED COLLECTOR

21 ÉMILE-JACQUES RUHLMANN (1879-1933)

'Paul Rodier' Desk, circa 1925



Makassar ebony, nickel-plated metal
28¾ in. (73 cm) high; 67¾ in. (172 cm) wide; 34 in. (86.3 cm) deep

\$70,000-100,000

LITERATURE:

F. Camard, *Jacques Emile Ruhlmann*, Paris, 2009, p. 321



PROPERTY OF A DISTINGUISHED COLLECTOR

22 ÉMILE-JACQUES RUHLMANN (1879-1933)

'Araignée' Table, circa 1920

Makassar ebony, ivorine, silvered bronze

branded *Ruhlmann*

31½ in. high (80 cm) high; 23½ in. (59.7 cm) square

\$50,000-70,000

LITERATURE:

E. Tisserand, 'Chronique de l'Art Décoratif, Always the 'Officials'. *The projects of M. Ruhlmann, Lectures*, Paris, 1925, p. 26

H. Clouzot, 'The miracle of French furniture - Ruhlmann furniture sets', *L'Illustration*, 1928, p. 687

F. Camard, *Ruhlmann*, Paris, 1983, pp. 99 and 283

F. Camard, *Ruhlmann*, Paris, 2009, pp. 123, 139, 175

This model is recorded under number 1220 NR and 1018 AR in the Ruhlmann Archives, Musée des Années 30, Boulogne Billancourt, Paris.



~23 JEAN DUNAND (1877-1942)

'Flamants roses et nénuphars' and 'Poissons et nénuphars', Double-Sided Seven-Panel Screen, circa 1929



lacquered wood, mother-of-pearl, gold leaf

incised JEAN DUNAND

each panel: 78.8/4 in. (200 cm) high; 16⅞ in. (41 cm) wide; 1½ in. (3.8 cm) deep

\$40,000-60,000

PROVENANCE:

Madame Yacoubovich, close friend of Léonard Rosenthal, the noted natural pearl retailer, commissioned from the artist, 1929

Jean-Jacques Baumé, Paris

Christie's, New York, 4 October 1980, lot 338

Steven A. Greenberg, New York

Christie's, New York, *The Steven A. Greenberg Collection*, 12-13 December 2012, lot 108

Acquired from the above by the present owner

LITERATURE:

L'Illustration, 27 May 1933, p. 114

P. Bayer, 'Jean Dunand: Premier Craftsman of the Art Deco Style', *Art & Antiques*, vol. 5, issue 3, May - June 1982, p. 63

J. Woodbury Adams, *Decorative Folding Screens*, New York, 1982, pp. 1962-1963

Jean Dunand, exh. cat., DeLorenzo Gallery, New York, 1985, pp. 12-13

F. Marcilhac, *Jean Dunand: His Life and Works*, New York, 1991, pp. 324-325, cat. nos. 1168, 1170, and 1171-1172.

A. Marcilhac, F. Marcilhac, *Jean Dunand*, Paris, 2020, p. 208, no. 135





24 JEAN MAYODON (1893-1967)

Pair of Vases, circa 1935



glazed earthenware, gold leaf
each with artist's monogram
each: 12½ in. (31.8 cm) high

\$6,000-8,000



25 JEAN-MICHEL FRANK (1895-1941)

'Pagode' Side Table, circa 1930



pearwood, original leather
17½ in. (44.45 cm) high; 16¼ in. (41.27 cm) square

\$20,000-30,000

PROVENANCE:

Galerie Vallois, Paris

Friedman Vallois, New York, 2006

Acquired from the above by the present owner

LITERATURE:

'Un Beau Salon de Musique', *Vogue*, Paris, December 1933, p. 66

'Sur la colline de Fabron', *Vogue*, Paris, June 1937, p. 77

R. Lannes, 'Exégèse poétique de Jean-Michel Frank', *Art et Décoration*, Paris, January 1939, pp. 6-7

L.D. Sanchez, *Jean-Michel Frank*, Paris, 1997, pp. 108, 141, 161, 205, 211

P. Martin-Vivier, *Jean-Michel Frank: l'étrange luxe du rien*, Paris, 2006, pp. 159, 278

L.D. Sanchez, *Jean-Michel Frank*, Paris, 2017, pp. 245, 250

This lot is offered together with a certificate of authenticity from the Comité Jean-Michel Frank.



26 ÉMILE LENOBLE (1875-1940)

Vase, circa 1930



glazed and incised stoneware

incised with artist's monogram

16 1/2 in. (42 cm) high; 12 in. (30.5 cm) diameter

\$3,000-5,000



27 ÉMILE LENOBLE (1875-1940)

Vase, circa 1925



glazed stoneware

incised with artist's monogram

14 in. (35.5 cm) high

\$4,000-6,000



28 PAUL DUPRÉ-LAFON (1900-1971)

Table Lamp, circa 1930



travertine, parchment shade
23½ in. (58.4 cm) high including shade

\$20,000-30,000

LITERATURE:

T. Couvrat Desvergnès, *Dupré-Lafon Décorateur des Millionnaires*, Paris, 1990, pp. 174-175, 182

This lot has been authenticated
by the legal successors of Paul
Dupré-Lafon.



29 JEAN-MICHEL FRANK (1895-1941)

Pair of Side Chairs, circa 1930



oak, original cane

each impressed *MADE IN FRANCE J.M. FRANK CHANAUX 20675*

35¾ in. (90 cm) high; 16 in. (40.5 cm) wide; 17½ in. (44.5 cm) deep

\$12,000-18,000

LITERATURE:


P. Martin-Vivier, *Jean-Michel Frank, L'étrange Luxe du Rein*, Paris, 2006, p. 13

L. D. Sanchez, *Jean-Michel Frank*, Paris, 2017, pp. 133, 259

This lot is offered together with a certificate of authenticity from the Comité Jean-Michel Frank.



Δ30 ALBERTO GIACOMETTI (1901-1966)
'Feuille' Floor Lamp, designed circa 1936

 Patinated bronze, paper shade
57⅞ in. (147 cm) high including shade

\$80,000-120,000

PROVENANCE:

Acquired directly from the artist
Jean René Bazaine, Paris, 1960
Thence by descent to the current owner

LITERATURE:

R.Chavance, 'Le cinquième Salon des arts de la table au Musée des Arts Décoratifs', in *Mobilier et Décoration*, no. 6 July 1950, p. 24
M. Butor, J. Vincent, *Diego Giacometti*, Paris, 1985, p. 102
L. D. Sanchez, *Jean-Michel Frank*, Paris, 1997, pp. 45,164 and 168-170, 242
P-E Martin-Vivier, *Jean-Michel Frank, l'étrange luxe du rien*, Paris, 2006, pp. 92, 147, 185, 189-191

This lot is offered together with a certificate of authenticity from the Comité Giacometti, referenced in the online Alberto Giacometti Database (AGD) under the number AG17.

Jean-René Bazaine (1904-2001), French Avant-garde painter of the nouvelle Ecole de Paris, was a close friend and lifetime collaborator of Jacques Quinet. In 1961, he was commissioned by the latter to create a mosaic - entitled "Wave" - for the swimming pool of the oceanliner Le France. Bazaine socialized with the artists and sculptors of his time such as Henri Laurens and Alexandre Calder and also became a close friend of Alberto Giacometti, his neighbor at his atelier in the 14th arrondissement in Paris. Both were represented by the Galerie Maeght.





31 ÉMILE DECOEUR (1876-1953)

Vase, circa 1920



glazed earthenware
incised *E DECOEUR*
15¾ in. (40 cm) high

\$4,000-6,000

32 JEAN-MICHEL FRANK (1895-1941)

Pair of Side Tables, 1920s



sycamore
each signed *CHANAUX & CO J.M.FRANK*.
9.6/8 in. (49.3 cm) high; 20½ in. (52.1 cm) wide; 14½ in. (36.7 cm) deep

\$30,000-50,000

LITERATURE:

L.D. Sanchez, *Jean-Michel Frank/Adolphe Chanaux*, Paris, 1997, pp. 71 and 131 for similar examples
P. Martin-Vivier, *Jean-Michel Frank, L'étrange, Luxe du Rien*, Paris, 2006, p. 146 for similar examples
L.D. Sanchez, *Jean-Michel Frank*, Paris, 2017, pp. 55, 77, 127, for similar examples

This lot is offered together with a certificate of authenticity from the Comité Jean-Michel Frank.





33 JEAN-MICHEL FRANK (1895-1941)
Chauffeuse, circa 1930



oak, fabric upholstery
impressed *J.M. FRANK 18017*
34 in. (86.5 cm) high; 19 in. (48.3 cm) wide; 17 $\frac{7}{8}$ in. (45.5 cm) deep

\$12,000-18,000

LITERATURE:

L.D. Sanchez, *Jean-Michel Frank*, Paris, 2017, p. 267

This lot is offered together with
a certificate of authenticity from
the Comité Jean-Michel Frank.



34 CLAUDE LALANNE (1924-2019)

Lantern, 2007

number one from an edition of eight
gilt bronze and galvanized copper
signed, numbered and dated 1/8 CLAUDE LALANNE 2007, CL
38½ in. (97.7 cm) high

\$200,000-300,000

PROVENANCE:

Acquired directly from the artist by the present owner

LITERATURE:

D. Abadie, *The Lalanne(s)*, Paris, 1998, p. 281





*"IF WE COMPARED OURSELVES
TO MUSICIANS, MY WIFE WOULD
BE THE IMPROVISER WHEREAS
I'D BE THE ONE WHO HAS TO
COMPLETELY WRITE THE SCORE
BEFORE PLAYING IT.*

—François-Xavier Lalanne

35 FRANÇOIS-XAVIER LALANNE (1927-2008)

'Tête-maison', circa 1973

designed for La Défense, Paris

soldered copper

16¼ in. (40.5 cm) high; 18 in. (45.7 cm) wide; 17 in. (43.2 cm) deep

\$25,000-35,000

PROVENANCE:

Private collection, Paris

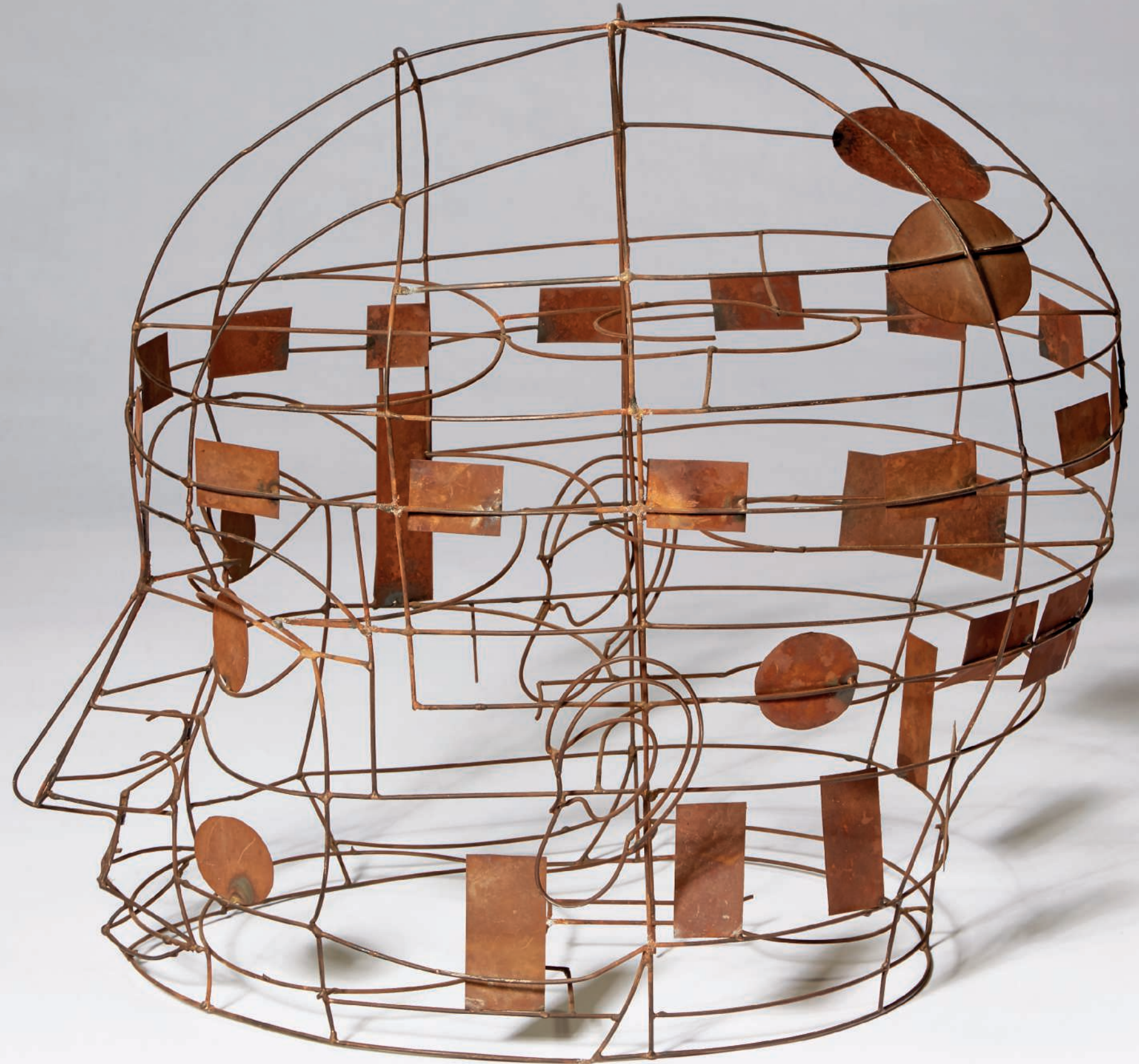
Pierre Bergé & Associés, Brussels, 9 June 2010, lot 252

Private collection, New York

Acquired from the above by the present owner

LITERATURE:

A. Dannatt, *François-Xavier & Claude Lalanne, In the Domain of Dreams*, New York 2018, pp. 182-183 for related examples








36 CLAUDE LALANNE (1925-2019)

Pair of Appliques, 2008

 gilt bronze and galvanized copper
each signed with artist's monogram CL and LALANNE, dated
2008 and numbered B 1/8 and D 1/8 respectively
each: 24 in. (60.9 cm) high; 18½ in. (46.9 cm) wide; 6½
in. (16.5 cm) deep

\$100,000-150,000

PROVENANCE:

Acquired directly from the artist by the present owner

LITERATURE:

A. Dannatt, *François-Xavier & Claude Lalanne, In the Domain of Dreams*, New York 2018, p. 202 for a related example

D. Abadie, *The Lalanne(s)*, Paris, 1998, p. 126-127

~37 ANDRÉ GROULT (1884-1966)

Low Table, circa 1922



tulipwood, marquetry
20¾ in. (52.7 cm) high; 24½ in. (62.3 cm) wide; 38¾ in. (98.5 cm) deep

\$15,000-20,000

LITERATURE:

F. Marcilhac, *André Groult decorator-interior designer of the 20th century*, Paris, 1997, p. 58, 108, 109 for similar examples





38 DOMINIQUE (1922-1970)

Console Table, circa 1925



nickel-plated metal, granite
9½ (24.1 cm) high; 66½ in. (168.9 cm) wide;
11¼ in. (28.3 cm) deep

\$8,000-12,000

LITERATURE:

F. Marcilhac, *Dominique*, Paris, 2008 pp. 125, 248

39 RAYMOND DELAMARRE (1890-1986)

'Mowgli', circa 1935



gilt metal

signed *RAYMOND DELAMARRE*

74¼ in. (188.6 cm) high; 72¾ in. (187.3 cm) wide

\$40,000-60,000

PROVENANCE:

Private Collection, Gonesse, 1930s, commissioned directly from the artist

Thence by descent

Acquired from the above by the present owner, circa 2015

LITERATURE:

M. Blanckaert, 'A Paris chez un collectionneur, le fabuleux rendez-vous des années 40 et 50', *ELLE Décoration* December 1996-January 1997, Paris, p.166

D. Hofstadter, 'All about Yves', *Departures*, March-April 1999, Paris, p. 198

S. Trocme, *Décorateurs d'intérieurs*, Paris, 2003, p. 68

Raymond Delamarre, 1890-1986, exh. cat., Galerie Martel Greiner, Paris, 2007, back cover

A plaster version of this bas-relief was sold at Christie's Paris, 2 July 2008, lot 152.



40 ARMAND ALBERT RATEAU (1882-1938)

Pair of 'Fennecs' Table Lamps, circa 1919-1920

patinated bronze, alabaster

one stamped A.A. RATEAU PARIS and 5; the other AA RATEAU PARIS INVR
18 in. (45.7 cm) high

\$200,000-300,000

PROVENANCE:

Private Collection, England

Christie's, New York, 24 May 1984, lot 348

Barry Friedman, Ltd., New York

Acquired from the above by the present owner, 1989

LITERATURE:

'Journal illustré des arts décoratifs et industriels modernes', *Exposition Internationale* 1925, 1 July 1925, for this model illustrated in the booth of couturière Jenny at the Pavillon de l'Elégance, 1925 International Exhibition, Paris

A. Flament, *Le Pavillon de l'Elégance, La Renaissance de l'Art Français et des Industries de Luxe*, 1925, pp. 309-310

D. Klein, M. Bishop, *Decorative Art 1880-1980*, 1986, p. 169

1930: *Quand le Meuble Devient Sculpture*, exh. cat., Le Louvre des Antiquaires, Paris, 1986

D. Klein, N. McClelland, *L'Esprit Art Deco*, 1987, p. 96

F. Oliver-Vial, F. Rateau, *Armand Albert Rateau*, Paris, 1992, pp. 11, 177, and 187 for a view of a pair of lamps of this model displayed in Rateau's dining room on 17, quai de Conti, Paris

H. Guéné, *Décoration et Haute Couture – Armand Albert Rateau pour Jeanne Lanvin, un autre Art Déco*, Paris, 2006, pp. 108, 207 and 208 for a lamp of this model exhibited in the booth of couturière Jenny at the Pavillon de l'Elégance, 1925 International Exhibition, Paris.





***"[RATEAU] SEARCHED FOR A DELICATE
AESTHETIC INTERPRETATION OF
WHICH ORIENTAL, EGYPTIAN, GREEK,
ROMAN AND BAROQUE INFLUENCES
WERE BLENDED WITH HIS OWN
PERSONAL MODERN STYLE..."***

— François Rateau

41 JEAN DUNAND (1877-1942)

Side Table, circa 1925



lacquered wood, eggshell

signed *JEAN DUNAND LAQUEUR*

25 $\frac{3}{8}$ in. (64.45 cm) high; 31 in. (78.74 cm) wide; 17 $\frac{1}{4}$ in. (43.18 cm) deep

\$25,000-35,000

PROVENANCE:

Vente Tajan, Paris, 9 October 2007, lot 49

Acquired from the above by the present owner





42 CLÉMENT ROUSSEAU (1872-1950)

Table Lamp, circa 1925

i palmwood, rosewood, galuchat, ivorine
incised *Clement Rousseau modele déposé*
36 in. (91.4 cm) high

\$15,000-20,000

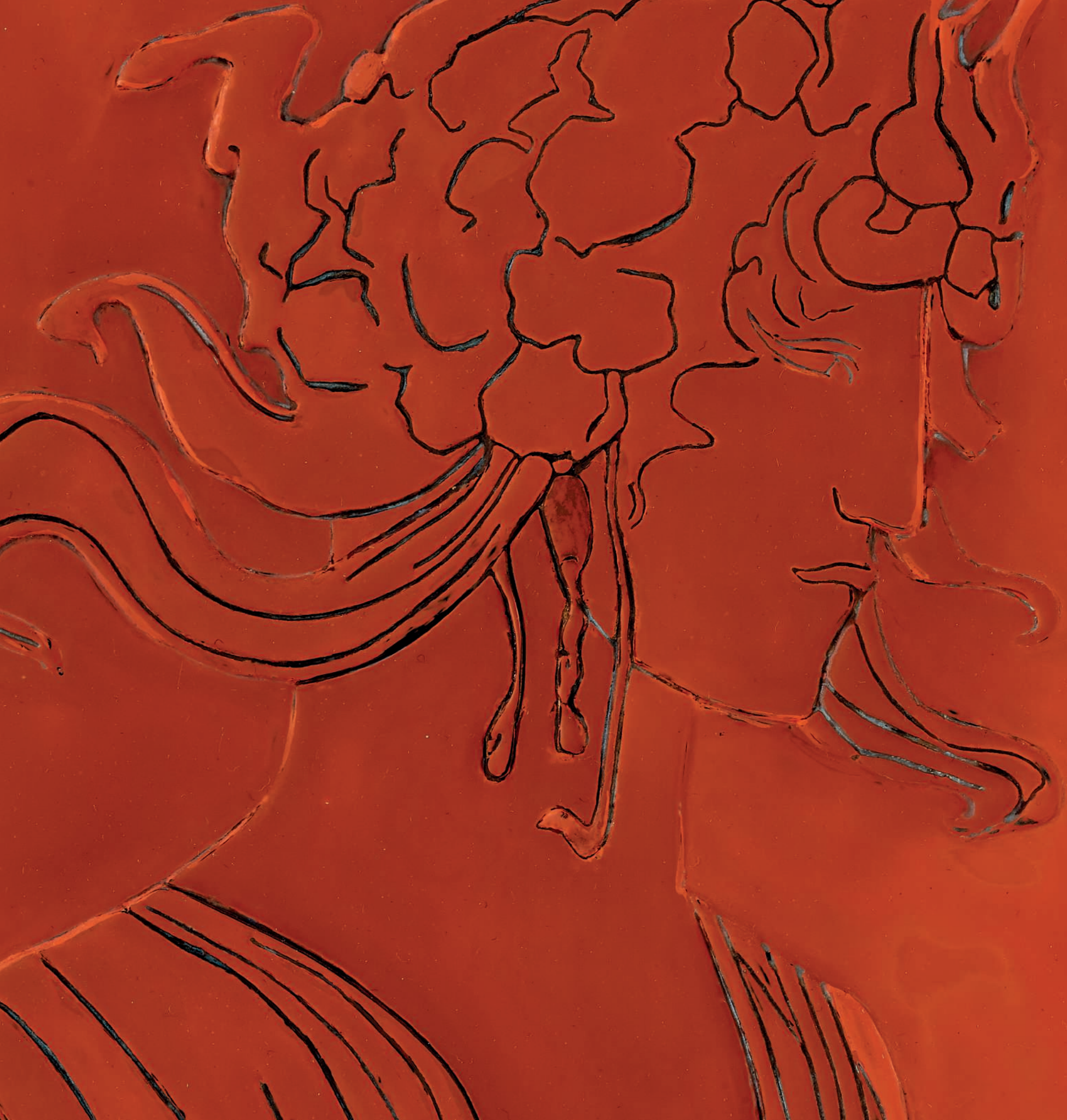
43 ANDRÉ GROULT (1884-1966)

Covered Box, circa 1930

i galuchat, ebonized wood
impressed with artist's cipher
3¾ in. (9 1/2 cm) high; 5⅞ in. (15 cm) wide; 8.6/8 in. (22.3 cm) deep

\$10,000-15,000





'LE MAGICIEN DE LA NUIT'

An Important Panel by Eileen Gray



Façade of Galerie Jean
Désert, 217 Rue du Faubourg-
Saint-Honoré, Paris, circa 1927.
Photographer unknown.
© National Museum of Ireland.

EILEEN GRAY EVOKES A MYSTICAL THEME IN LACQUER

Philippe Garner

This symbolist panel by Eileen Gray is a remarkable recent addition to her documented oeuvre in lacquer. The panel – a quintessential early demonstration of both her technical mastery and her inspired creativity – has a full and engaging provenance that brings to life a now mythical era in the story of art and life in Paris, the city in which Gray found her artistic fulfilment. Credit should also be given to the Japanese lacquer artist Seizô Sougawara, who taught Gray the refinements of this exacting craft and collaborated closely with her in the execution of her works in lacquer.

The panel's theme and title

The panel's allegorical composition of three figures conveys the essence of Gray's vision in the years before the Great War, distilling aspects of the symbolist art of the fin-de-siècle and of the mystical occultism that fascinated her. The exoticism of the figures' costumes, meanwhile, echoes the contemporary fascination with a mythical orient, a taste inspired by the costumes created by Léon Bakst for the Diaghilev ballet *Schéhérazade* staged to huge acclaim in Paris in 1910. Bakst's exotic designs were swiftly and successfully adapted by couturier Paul Poiret and became the height of fashion. Throughout her career, Gray demonstrated a willful independence

LOT ESSAY





PROPERTY OF A LADY

44 EILEEN GRAY (1879-1976)
*'Aum Mane Padme Aum', also known
as 'Le Magicien de la Nuit' ('The
Magician of the Night'), circa 1912*



lacquer on wood, mother-of-pearl with original frame
33¼ in. (84.5 cm) high; 39½ in. (100.3 cm) wide,
including frame

\$300,000-500,000

PROVENANCE:

Jean Désert, Eileen Gray's gallery in Paris

William and Edna Dunn, San Francisco acquired from the above,
1923

Thence by descent to the present owner

EXHIBITED:

New York, Bard Graduate Center, *Eileen Gray*, 13 - 28 October
2020, reproduced p. 251

LITERATURE:

Ville Salon des Artistes Décorateurs, Pavillon de Marsan, Musée
des Arts Décoratifs, Paris, 1913, catalogue no. 67, p. 58, another
version

M. Pillard-Verneuil, 'Le Salon de la Société des Artistes
Décorateurs en 1913', *Art et Décoration*, Paris, March 1913, p. 91,
for an illustration of another version

P. Garner, *Eileen Gray Designer and Architect*, Cologne, 1993, p. 39,
for an illustration of another version

This lot will be included in the catalogue raisonné written by Mr.
Patrice le Faÿ d'Etxepare d'Ibarrola.

***“AN OBJECT MUST BE GIVEN THE FORM BEST
SUITED TO THE SPONTANEOUS GESTURE OR
THE INSTINCTIVE REFLEX THAT CORRESPONDS
TO ITS PURPOSE.”***

— Eileen Gray



50 ANS, 50 ANNÉES DÉJÀ !

Souvenirs d'Eileen Gray

Jacques De Vos

50 years, it has been 50 years already !

In 1970, as I was a young brocanteur with only two years of experience, or rather two years of trial and error, I encountered the creations of a certain Eileen Gray. At the time, I had the opportunity and chance to acquire, with my partner at the time, the most emblematic pieces of furniture by this brilliant artist.

You can judge by yourself: over time, we were offered almost all of the Parisian furniture coming from the Tachard family. The “Pirogue” Lounge Chair, the black lacquered Desk, the Transats, the Banquette, the twelve-legs enfilade, mirrors and the Egyptian bed, beat to the punch by the Dragons Armchair.

You may have noticed that I voluntarily omitted any superlatives, as it would have been repetitive with such iconic works

At 78, and without even realizing it as it seemed so natural to me, I have been accompanied by the beautiful Eileen through my compulsive purchases, adding up to a long list (I am the first surprised).

Think about it, about forty pieces, together with about ten gouache and collages, as well as several beautiful objects have punctuated these fifty years in her company...

What an honor combined with pleasure.

Sometimes keeper for a single day... a year... a Life.

This Star-Woman is the only of her kind to shine in the firmament of My Creators, followed closely by her discreet friend Pierre Legrain.

C’est bien en 1970, jeune brocanteur avec seulement deux années d’expérience ou plutôt de tâtonnement, que je rencontre les créations d’une certaine Eileen Gray.

En effet, j’ai l’opportunité et la chance d’acquérir, avec mon associé de l’époque, les meubles les plus emblématiques de cette géniale créatrice.

Voyez-vous même, car c’est bien la majorité des meubles parisiens existants provenant de la Famille Tachard qui nous est proposé au fil du temps.

De la Pirogue au Bureau laqué noir en passant par les Transats, Banquette, Meuble à douze pieds, miroirs et pour finir par le Lit égyptien coiffé au poteau par le Fauteuil aux dragons.

Vous avez remarqué, avoir omis volontairement tous les superlatifs dus à la plupart de ces oeuvres iconiques aurait été répétitif.

A 78 ans passé, et sans m’en rendre compte vraiment tant cela me paraissait naturel, la belle Eileen m’a accompagné à travers mes acquisitions compulsives dont la liste impressionne (j’en suis bizarrement le premier surpris)

Pensez donc, une quarantaine de meubles accompagnés d’une dizaine de gouaches et collages sans oublier quelques très beaux objets ont jalonné ces cinquante années passées en sa compagnie ...

Quel honneur et plaisir mélangé.

Parfois détenteur pour seulement une journée

... une année ...

Une Vie.



Photograph of Eileen Gray. Museum of Modern Art, New York. Photo: © The Museum of Modern Art/ Licensed by SCALA / Art Resource, NY.

CONTINUE

PROPERTY FROM THE PRIVATE COLLECTION OF JACQUES DE VOS

45 EILEEN GRAY (1879-1976)

Petit Tapis à motif géométrique, circa 1922-1924



handwoven wool
32.¾ x 25.⅝ in. (83 x 65 cm)

\$30,000-50,000

PROVENANCE:

Jean Désert, Eileen Gray's gallery in Paris
Jeanne Tachard, Paris, acquired from the above
Thence by descent
Pierre Agoune, Paris
Acquired from the above by the present owner

EXHIBITED:

Paris, Centre Georges Pompidou, *Eileen Gray*, 20
February - 20 May 2013, reproduced p. 90
Dublin, Irish Museum of Modern Art, *Eileen Gray:
Retrospective*, 13 October 2013 - 26 January 2014
Paris, Galerie Jacques De Vos, *Eileen Gray de Jean
Désert à Temple a Palla*, 12 September - 31 October
2014, reproduced pp. 180-181
Metz, France, Centre Pompidou Metz, *Couples
Modernes 1900-1950*, 28 April - 20 August 2018
New York, Bard Graduate Center, *Eileen Gray*, 13 - 28
October 2020, reproduced p. 39

This lot will be included in the catalogue raisonné
written by Mr. Patrice le Fay d'Etxepare d'Ibarrola.



A rug of the same design in different tones, photographed with Gray's architect's cabinet and a black 'brick screen', circa 1925 Photo © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY.

Eileen Gray's rugs, with their modish abstract graphic motifs, enjoyed greater commercial success than any other area of her creative activity. More affordable than her labour-intensive lacquer work, they accounted for a relatively high proportion of sales, as confirmed by the ledger of her gallery, Jean Désert. Known today from her widely illustrated original gouache designs and from contemporary photographs, the rugs themselves have, however, become exceedingly rare, the inevitable consequence of their vulnerability to constant use. The present example, a remarkable survivor, is emblematic of Gray's ideas in this area. The design is featured prominently in a suite of period photographs; and the rug boasts an illustrious provenance.

Gray started to design rugs around 1910 and was soon engaged in their production in collaboration with her friend Evelyn Wyld, who oversaw an atelier in the rue Visconti, a street that ran perpendicular to the rue Bonaparte where Gray lived. Gray's designs feature consistently in published period images of

her own and other interiors, and in installation shots of her furniture, judiciously matched to that furniture. One such set of images shows an example of the present rug, though in variant tones. Likely shot in Jean Désert, the images show the rug draped over a step in front of the sycamore architect's cabinet that resurfaced in Gray's estate auction. A black lacquer 'Brick' screen is visible to the left. Cabinet and rug share their graphic play of overlaid asymmetrical rectangular blocks, referencing the various avant-garde art movements, from Cubism to Constructivism, with which Gray was so in tune.

The rug was purchased from Gray's gallery by Jeanne Tachard, the friend of Jacques Doucet and the associate of Juliette Lévy, the three collectors linked by their championing of Gray's work. The sales ledger of Jean Désert specifically references only one 'Tapis' purchased by Tachard, on 13 March 1923 for 1800 Francs, possibly the present rug.

Philippe Garner



PROPERTY FROM THE PRIVATE COLLECTION OF JACQUES DE VOS

46 EILEEN GRAY (1878-1976)

'Bibendum' Armchair, 1926-1928

original coated fabric upholstery, chromed metal
27 in. (68.5 cm) high; 36 in. (91.4 cm) wide; 29 in. (73.7 cm) deep



\$600,000-800,000

PROVENANCE:

Jean Désert, Eileen Gray's gallery in Paris
Jeanne Tachard, Paris, acquired from the above
Thence by descent
Private Collection, Paris
Private Collection, Paris
Quay Lombrail, Paris, 22 April 1997, lot 26 (pair)
Galerie Jean-Jacques Dutko, Paris
Acquired from the above by the present owner

EXHIBITED:

Paris, Galerie Jacques De Vos, *Eileen Gray de Jean Désert*
à *Temple a Palla*, 12 September - 31 October 2014,
reproduced p. 104
Paris, Center Georges Pompidou, *UAM une Aventure*
Moderne, 30 May - 27 April 2018, reproduced p. 158, no. 3
Metz, France, Centre Pompidou Metz, *Couples Modernes*
1900-1950, 28 April - 20 August 2018, reproduced p. 78
London, Barbican Art Gallery, *Modern Couples*, 10
October - 27 January 2019
New York, Bard Graduate Center, *Eileen Gray*, 13-28
October 2020, reproduced p. 298 fig, E3

LITERATURE:

E. Gray, J.Badovici, *E1027 Maison en bord de mer*,
L'Architecture vivante, Editions Albert Morancé, Paris,
winter 1929, the model illustrated *in situ* in E1027, pl. 14
B. Loye, *Eileen Gray (1879-1976). Architecture design*, New
York, 1984, p. 111 for the model at the home of Madame
Mathieu-Levy

This lot will be included in the catalogue raisonné written
by Mr. Patrice le Faÿ d'Etxepare d'Ibarrola.



Le salon de verre (Glass Salon),
boulevard Suchet, Paris, 1922.
Photo: L'illustration, 27 May 1933,
photographer unknown.

The 'Bibendum' has become one of Eileen Gray's most celebrated designs. Re-editions proliferate, but surviving original examples are of the greatest rarity. The model was created in the late 1920s when Gray was creating furniture in a new idiom for the villa E1027 that she was designing and building on a rocky site overlooking the Mediterranean at Roquebrune. With this project, she moved on from her sumptuous work in lacquer; in the spirit of a new, utopian Modernism, she explored the possibilities of modest, even industrial materials and she brought her unique visual intelligence to bear on the challenge of creating furniture that was functional yet able to delight. She became a pioneer in the use of tubular steel, following very closely on the heels of Marcel Breuer, and devised novel solutions to the conventional problems of seat and table design – none more inspired or engaging than her 'Bibendum'. Her source of inspiration was the jovial figure built from tyres created by manufacturer Michelin to promote their product. The mass of the welcoming butter-coloured upholstered forms seems to float in space above the most minimal opentubular steel base. Gray has ensured that the necessary bulk of the seat is balanced by a very light footprint.





The present version is one of a pair purchased from Gray in 1930 by a most distinguished client, Jeanne Tachard, revealing a close-woven set of connections. Tachard was a friend of the great couturier and art collector Jacques Doucet, Gray's first important client. Tachard was also professionally involved in the world of fashion as an associate in the fashion house of Suzanne Talbot. Through the 1920s, it was Tachard's associate Juliette Lévy who adopted the professional identity of Suzanne Talbot. It was under this name that she was shot for the cover of a fashionable magazine, *L'Officiel*, in 1926, and in the same year posed for *Harper's Bazar* [sic, it became *Harper's Bazaar* in November 1929] in her Paris apartment, refurbished between 1919 and 1922 by Gray with splendid lacquer wall panels and furniture. Tachard and Lévy also shared a taste for African artefacts – a taste perhaps inspired by Doucet – and both were to acquire 'Bibendum' armchairs – the very height of sophisticated avant-gardism.

Philippe Garner

PROPERTY FROM THE PRIVATE COLLECTION OF JACQUES DE VOS

47 EILEEN GRAY (1879-1976)
*Unique Cabinet from Eileen Gray and Jean Badovici's Residence,
E1027, Roquebrune-Cap-Martin, 1926-1928*



painted wood, brass
together with a key
46¼ in. (117.5 cm) high; 31 in. (78.7 cm) wide; 11½ in. (29.2 cm) deep

\$200,000-300,000

PROVENANCE:
Eileen Gray and Jean Badovici, Roquebrune-Cap-Martin
Marie-Louise Schelbert, Roquebrune-Cap-Martin
Pater H. Kaegi, Roquebrune-Cap-Martin, Zurich
Sotheby's, Monaco, 13 October 1991, lot 339
Acquired from the above by the present owner

EXHIBITED:
Paris, Centre Georges Pompidou, *Eileen Gray*, 20 February - 20 May 2013, reproduced p. 177
Dublin, Irish Museum of Modern Art, *Eileen Gray: Retrospective*, 12 October 2013 - 26 January 2014
Paris, Galerie Jacques De Vos, *Eileen Gray de Jean Désert à Temple a Palla*, 12 September - 31 October 2014, reproduced p. 118
Metz, France, Centre Pompidou Metz, *Couples Modernes 1900-1950*, 28 April - 20 August 2018, reproduced p. 77
New York, Bard Graduate Center, *Eileen Gray*, 13-28 October 2020, reproduced pp. 338-339

LITERATURE:
Eileen Gray and Jean Badovici, 'E1027 Maison en bord de mer', *L'Architecture vivante*, Editions Albert Morancé, Paris, winter 1929, p. 20 for original plans and elevations illustrated

This lot will be included in the catalogue raisonné written by Mr. Patrice le Faÿ d'Etxepare d'Ibarrola.

READ MORE



This cabinet is a unique piece conceived by Eileen Gray for E1027, her ‘Maison en bord de mer’ at Roquebrune, completed in 1929 and hailed today as a masterpiece of early Modernist architecture. The design of this piece of furniture perfectly distils her ability to combine practical ingenuity with compositional sophistication.

The cabinet stood in the elevated principal floor of the villa, serving the shower area while acting as a divider between this and the alcove opposite that enclosed a single bed. As with other features of her architectural concept, distinctions were blurred as elements of the furnishing also played their part in subtly demarcating different areas while avoiding the full interruption of sight-lines. This duality of purpose assigned to pieces such as this cabinet enhanced the sense of openness and fluidity and the effortless, elegant functionality that characterised E1027.

The cabinet incorporates two open shelves; four wide drawers, open-fronted ‘à l’anglaise’ – as the French describe them – and partially revealed behind a door; three small drawers; a flip-top compartment; and five adjustable shelves behind two doors on the narrow end. This provides an immensely useful array of storage options and does so with

very considerable flair, for the asymmetrical composition of interlocked rectangles becomes a play of solids and voids. This complex graphic and indeed sculptural configuration echoes the radical Dutch Constructivism that had so engaged Gray in the early 1920s when she encountered the work of the De Stijl group and entered into dialogue with its key protagonists, notably J.J.P. Oud and Jan Wils.

This is among a group of the pieces of furniture made for E1027 that had survived the vicissitudes of war and a succession of owners to eventually appear at auction in Monte Carlo in 1991, consigned from Switzerland by the then owner Peter Kaegi. Like a number of these pieces, the cabinet required a small degree of restoration, with the replacement of the principal door and of some of the relief battens that gave definition to the graphics of its structure. This was done by faithful reference to the original design drawings in the collection of the Victoria and Albert Museum, London. The surfaces have been repainted, probably several times, like the walls and other furnishings of E1027, in this instance respecting the light/dark, white/brown contrasts that are essential to the cabinet’s character.

Philippe Garner



48 PIERRE CHAREAU (1883-1950)

'Telephone' Table, model no. MB152, circa 1924



walnut
31½ in. (80 cm) high; 22½ in. (57.2 cm) wide; 30 in. (76.2 cm) deep (fully extended)

\$80,000-120,000

PROVENANCE:

Barry Friedman, Ltd., New York

Acquired from the above by the present owner, 1985

LITERATURE:

'Pierre Chareau architecte', *L'Architecture*

d'Aujourd'hui, 7 July 1937, Paris, p. 20

M. Vellay, K. Frampton, *Pierre Chareau*, New York,
1990, pp. 81, 90-91, 118, 211, 318

B. Brace Taylor, *Pierre Chareau, Designer and
Architect*, Cologne, 1992, pp. 55, 76-77

Pierre Chareau: Architecte, un Art Intérieur, exh. cat.,
Centre Georges Pompidou, Paris, 1993, pp. 10, 91,
101, 139, 160, 172, 173

Y. Futagawa, *Pierre Chareau Maison de Verre, Paris,
France, 1928-32*, London, 2012 pp. 32-36

E. da Costa Meyer, *Pierre Chareau, Modern
Architecture and Design*, New York, 2016, pp. 45, 69,
71, 115, 117, 188, 198-199





Pierre Chareau developed the fan shape in his interior architecture as well as in his furniture design. He introduced the concept in the boudoir presented at the Salon d'Automne in 1923, further explored it in the small salon of the Lanique apartment in 1924, then in his study-library for a French embassy at the 1925 *Exposition Internationale*, in the bar of the Grand Hôtel de Tours, and in numerous subsequent projects. Critic Ernest Tisserand noted in *L'Art Vivant*, February 15 1926, that 'Pierre Chareau is the master of making best use of entrance halls. He will cut one corner with a door on the diagonal like a fan that conceals a washroom, bookshelves or a handy cupboard. He has created a small fan table that is to the conventional nest of tables of our grandparents as the Charleston is to the Boston. How welcome it would be in so many entrance halls, with or without a telephone, that distance-narrowing yet nerve-wearying device.' The earliest reference to the fan table in contemporary journals dates back to 1924. The design could have two, three or four leaves. The rare example presented here was specifically designed as a telephone table.

49 PIERRE CHAREAU (1883-1950)

Rare Sconce, circa 1920



patinated iron, alabaster
7½ in. (19 cm) high; 9¼ in. (23.5 cm) wide; 6¾ in. (17.15 cm) deep

\$30,000-50,000

PROVENANCE:

Barry Friedman, Ltd., New York
Acquired from the above by the present owner, 1984

LITERATURE:

Pierre Chareau: architecte, un art intérieur, exh. cat.,
Centre Georges Pompidou, Paris, 1993, p. 18, for a view
of the model at the Salon d’Autome, 1924
Pierre Chareau: Modern Architect, exh. cat., The Jewish
Museum, New York, 2017, p. 62





50 PIERRE CHAREAU (1883-1950)

Pair of Stools, Model No. SN1, circa 1920



sycamore

one branded PC

each: 14 in. (35.6 cm) high; 19½ in. (49.6 cm) wide; 11¾ in. (29.8 cm) deep

\$20,000-30,000

EXHIBITED:

New York, The Jewish Museum, *Pierre Chareau: Modern Architecture and Design*, 4 November 2016 - 26 March 2017

LITERATURE:

M. Vellay, *Pierre Chareau Architecte Meublier 1883-1950*, Paris, 1986, pp. 45, 91

M. Vellay, K. Frampton, *Pierre Chareau*, New York, New York, pp. 84, 99, 209, 329

B. Brace Taylor, *Pierre Chareau, Designer and Architect*, Cologne, 1992, pp. 80, 89, 92

Pierre Chareau: Architecte, un Art Intérieur, exh. cat., Centre Georges Pompidou, Paris, 1993, pp. 21, 164, 175, 187, 204, 215

Y. Futagawa, *Pierre Chareau Maison de Verre, Paris, France, 1928-32*, London, 2012, pp. 46, 49

E. da Costa Meyer, *Pierre Chareau, Modern Architecture and Design*, exh. cat., Jewish Museum, New York, 2016, pp. 32, 65, 70, 71, 100 (for the present lot illustrated) and 206



51 PIERRE CHAREAU (1883-1950)

Adjustable Side Table, model no. SN9, circa 1926



patinated wrought iron

25½ in. (64.8 cm) high; 24 in. (61.2 cm) wide; 20¼ in. (51.3 cm) deep
table top can be arranged in various orientations

\$20,000-30,000

PROVENANCE:

Jean Claude Brugnot, Paris

Acquired from the above by the present owner

LITERATURE:

R. Herbst, *Un inventeur L'architecte Pierre Chareau*,

Documentation de Madame Pierre Chareau, Paris, 1954 p. 40

M. Vellay, *Pierre Chareau Architecte Meublier 1883-1950*,
Paris, 1986, p. 71

M. Vellay, K.Frampton, *Pierre Chareau*, New York, 1990, pp.
164-165

B. Brace Taylor, *Pierre Chareau, Designer and Architect*, 1992,
pp. 144, 145

Pierre Chareau: Architecte, un Art Intérieur, exh. cat., Centre
Georges Pompidou, Paris, 1993, pp. 126, 175

E. da Costa Meyer, *Pierre Chareau, Modern Architecture and
Design*, New York, 2016, pp. 120





52 JEAN BESNARD (1889-1958)

'Pot à feu', 1930

glazed earthenware

signed and dated *JEAN BESNARD 1930*

12¼ in. (31 cm) high; 7 in. (17.8 cm) wide

\$10,000-15,000

PROVENANCE:

Maurice Philbois, Paris

Thence by descent

Daguerre, Paris, 12 December 2008, lot 324

Acquired from the above by the present owner

LITERATURE:

René-Jean, "Jean Besnard, Potier et Céramiste",

Art et Décoration, 1932, p. 22



PROPERTY FROM THE ALEXANDER KAPLEN COLLECTION

53 JEAN PROUVÉ (1901-1984)

'Visiteur' Lounge Chair, model no. FV 11, circa 1947

manufactured by Les Ateliers Jean Prouvé, Nancy

painted steel, oak, fabric upholstery

37¾ in. (95.9 cm) high; 27¾ in. (70.5 cm) wide; 35½ in. (90.2 cm) deep

\$40,000-60,000

PROVENANCE:

Galerie Jousse Seguin, Paris

Acquired from the above by the present owner, 1996

LITERATURE:

Galerie Jousse Seguin, Galerie Enrico Navarra, *Jean*

Prouvé, Paris, 1998, p. 56

P. Sulzer, *Jean Prouvé, Oeuvre Complète, Volume 2: 1934-1945*, Basel, 2000, p. 293, f. 912.4

Galerie Patrick Seguin, *Jean Prouvé, Volume 2*, Paris, 2007, pp. 270, 286, 288-91





54 JEAN PROUVÉ (1901-1984)

Chaise métropole, model no. 305, 1950



lacquered steel, plywood

32¼ in. (81.7 cm) high; 16⅝ in. (41.5 cm) wide; 15¾ in. (40 cm) deep

\$10,000-15,000

LITERATURE:

Jean Prouvé/Serge Mouille: Two Master Metal Workers,
DeLorenzo Gallery and Alan Grizot, exh. cat., New York/
Paris, 1985, pp. 44-45

Galerie Jousse Seguin, Galerie Enrico Navarra, *Jean
Prouvé*, Paris, 1998, pp. 41 and 143

P. Sulzer, *Jean Prouvé Complete Works Vol. 3: 1944-1954*,
Basel, 2005, pp. 35, 211-212



55 ANDRÉ BLOC (1896-1966)

Free-form 'Boomerang' desk for the Villa Bellevue, Meudon, France, circa 1951



oak, oak-veneered wood
28¼ in. (71.7 cm) high; 89¾ in. (228 cm) wide; 63 in. (160 cm) deep

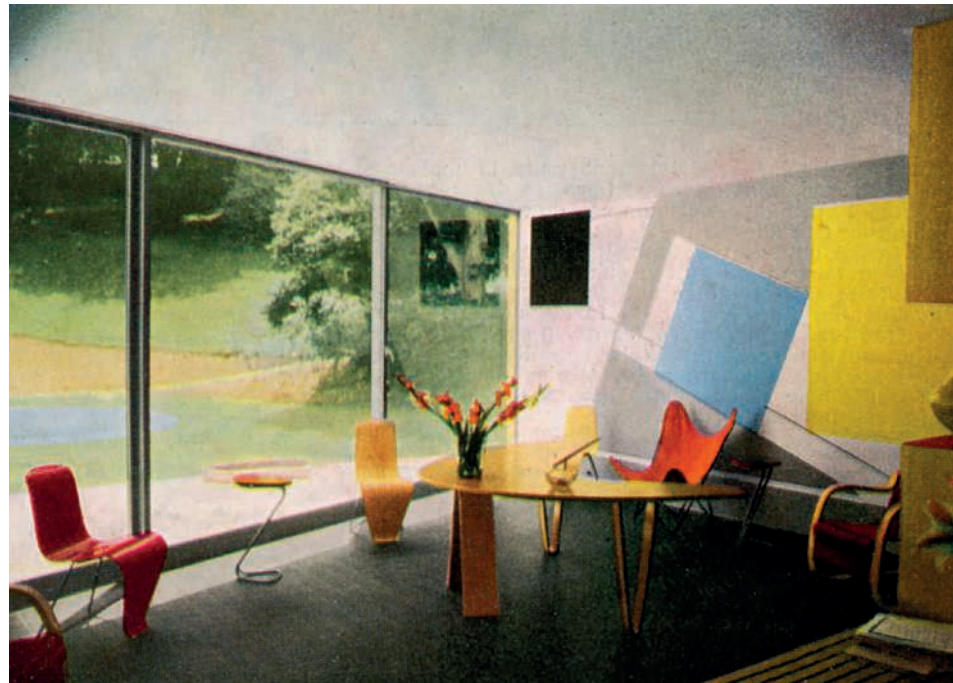
\$40,000-60,000

LITERATURE:

G. Quéant, *Et Rupture, L'Homme et Son Décor*, June 1953, Paris, p. 28-29

'Programmes Particuliers', *Architecture d'Aujourd'hui*, October 1953, Paris, pp. 28-29, 33, 36

'Tradition et Rupture,' *Plaisir de France*, June 1953, Paris, pp. 26-29



André Bloc, Bureau, circa 1951.
Photo: Etienne Bertrand Weill,
Architecture d'Aujourd'hui, October 1953





PROPERTY OF A DISTINGUISHED COLLECTOR

56 PIERRE JEANNERET (1896-1967)

Pair of Chauffeuses, circa 1955



teak, hide upholstery
each: 27¼ in. (69.21 cm) high; 20½ in. (52 cm); 21½ in. (54.6 cm) deep

\$25,000-35,000

PROVENANCE:

P.G.I Medical Research Institute, Chandigarh, India
Galerie Patrick Seguin, Paris
Acquired from the above by the present owner

LITERATURE:

E. Touchaleaume and G. Moreau, *Le Corbusier, Pierre Jeanneret, The Indian Adventure: Design-Art-Architecture*, Paris, 2010, p. 559
Galerie Patrick Seguin, *Le Corbusier, Pierre Jeanneret: Chandigarh, India*, Paris, 2014, pp. 206-207, 271, 285



PROPERTY OF A DISTINGUISHED COLLECTOR

57 PIERRE JEANNERET (1896–1967)

'Cafe' Table, designed 1961



teak
28 in. (71.12 cm) high; 35 in. (88.9 cm) square

\$8,000-12,000

PROVENANCE:

Chandigarh, India,
François Laffanour, Galerie Downtown, Paris
Acquired from the above by the present owner

LITERATURE:

E. Touchaleaume and G. Moreau, *Le Corbusier, Pierre Jeanneret, The Indian Adventure, Design-Art-Architecture*, Paris, 2010, pp. 359, 585
Galerie Patrick Seguin, ed., *Le Corbusier, Pierre Jeanneret: Chandigarh, India*, Paris, 2014, pp. 154, 199, 236-37, 286



PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

58 PIERRE JEANNERET (1896-1967)

Pair of Bedside Tables, designed 1955



teak, aluminium

each: 21 in. (53.5 cm) high; 19½ in. (49.5 cm) wide; 17½ in. (44.5 cm) deep

\$25,000-35,000

PROVENANCE:

Chandigarh, India

Acquired from the above by the present owner

LITERATURE:

E. Touchaleaume and G. Moreau, *Le Corbusier, Pierre Jeanneret, The Indian Adventure: Design-Art-Architecture*, Paris, 2010, pp. 593-594



PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

59 PIERRE JEANNERET (1896-1967)

Set of Six 'Office' Chairs, circa 1950



teak, cane
each: 32½ in. (82.5 cm) high; 19¼ in. (49 cm) wide; 19 in. (48.2 cm) deep

\$20,000-30,000

PROVENANCE:

Chandigarh, India

Acquired from the above by the present owner

LITERATURE:

E. Touchaleaume and G. Moreau, *Le Corbusier, Pierre Jeanneret, The Indian Adventure: Design-Art-Architecture*, Paris, 2010, pp. 191, 562

Galerie Patrick Seguin, *Le Corbusier, Pierre Jeanneret: Chandigarh, India*, Paris, 2014, pp. 164-173



PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

60 PIERRE JEANNERET (1896-1967)

Low Stool, circa 1955



teak

marked *P.U.Ch.71* and 288

18 $\frac{1}{8}$ in. (46 cm) high; 16 in. (40.6 cm) wide; 11 $\frac{3}{4}$ in. (29.7 cm) deep

\$10,000-15,000

PROVENANCE:

Chandigarh, India

Acquired from the above by the present owner



PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

61 PIERRE JEANNERET (1896-1967)

Set of Four High Stools, circa 1955



teak

three painted with various marks

each: 27 in. (68.6 cm) high; 15¾ in. (40 cm) diameter of top

\$20,000-30,000

PROVENANCE:

Chandigarh, India

Acquired from the above by the present owner

LITERATURE:

E. Touchaleaume and G. Moreau, *Le Corbusier, Pierre Jeanneret, The Indian Adventure: Design-Art-Architecture*, Paris, 2010, pg. 560

Galerie Patrick Seguin, ed., *Le Corbusier, Pierre Jeanneret: Chandigarh, India*, Paris, 2014, pp. 168



PROPERTY FROM THE ALEXANDER KAPLEN COLLECTION

62 MAURICE PRE (1907-1988)

Floor Lamp with Integrated Table, circa 1948

oak, ceramic tiles, parchment

80 in. (203.2 cm) high; 17½ in. (44.5 cm) wide; 30 in. (76.2 cm) deep



\$4,000-6,000

PROVENANCE:

DeLorenzo 1950, New York

Acquired from the above by the present owner, 1995



PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

63 PIERRE JEANNERET (1896-1967)

Set of Two 'Easy' Chairs, circa 1955

teak, cane

29½ in. (75 cm) high; 20¼ in. (51.3 cm) wide; 25¼ in. (64.2 cm) deep

\$10,000-15,000

PROVENANCE:

Chandigarh, India

Acquired from the above by the present owner

LITERATURE:

E. Touchaleaume and G. Moreau, *Le Corbusier, Pierre Jeanneret, The Indian Adventure: Design-Art-Architecture*, Paris, 2010, pp. 342, 352, 354-355, 563

Galerie Patrick Seguin, *Le Corbusier, Pierre Jeanneret: Chandigarh, India*, Paris, 2014, pp. 174-181



64 BARBRO NILSSON (1899-1983)

"Livets träd" Carpet, designed 1955

executed by Märta Måås-Fjetterström AB, Båstad, Sweden

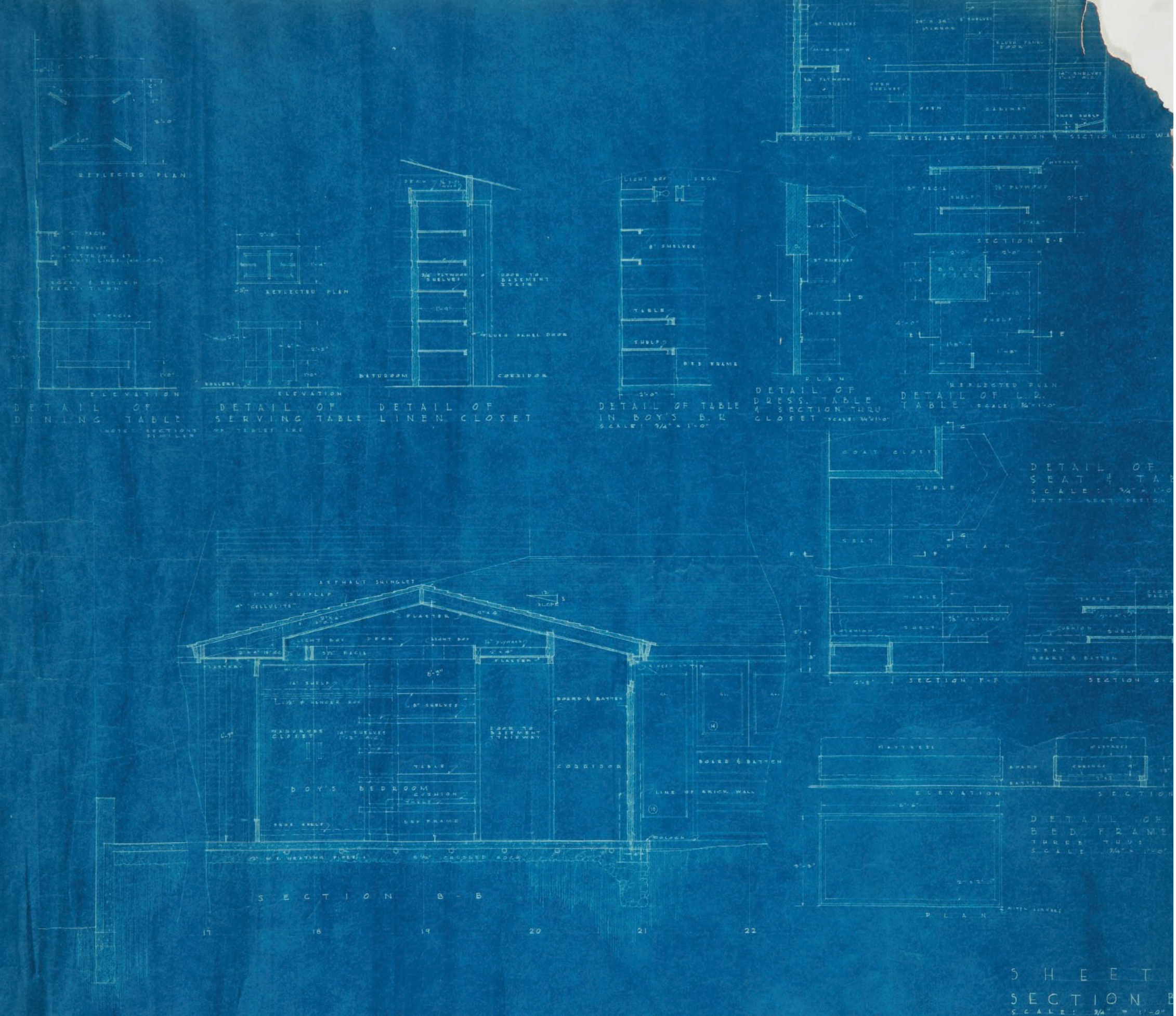
handwoven wool on linen warps

woven with manufacturer's mark *AB MMF* and artist's initials *BN*

106 in. (269.2 cm) x 67 in. (170.18 cm)

\$8,000-12,000





***“THE MISSION OF AN ARCHITECT IS TO
HELP PEOPLE UNDERSTAND HOW TO
MAKE LIFE MORE BEAUTIFUL, THE WORLD
A BETTER ONE FOR LIVING IN, AND TO GIVE
REASON, RHYME, AND MEANING TO LIFE.”***

—Frank Lloyd Wright

HOUSE FOR MR & MRS JAMES EDWARDS
EAST LANSING MICHIGAN
FRANK LLOYD WRIGHT ARCHITECT

PROPERTY OF A NEW YORK COLLECTOR

65 FRANK LLOYD WRIGHT (1867-1959)

*Pair of Hassocks, designed for the James Edwards House, Okemos
Michigan, 1949*



cypress, fabric upholstery

15 $\frac{7}{8}$ in. (40.3 cm height) high; 15 $\frac{7}{8}$ in. (40.3 cm) width; 15 $\frac{7}{8}$ in. (40.3 cm) deep

\$2,000-3,000

PROVENANCE:

Private Collection

Thence by Descent

LITERATURE:

B. Pfeiffer, *Frank Lloyd Wright Monograph: 1942-1950*,
Tokyo, 1988, pp. 246-247 for illustration of house and
floorplan



PROPERTY OF A NEW YORK COLLECTOR

66 FRANK LLOYD WRIGHT (1867-1959)

Table, designed for the James Edwards House, Okemos, Michigan, 1949



cypress
27.5 in. (70 cm) high; 48 in. (122 cm) width; 36¼ in. (92 cm) deep

\$8,000-12,000

PROVENANCE:

Private Collection
Thence by descent

LITERATURE:

B. Pfeiffer, *Frank Lloyd Wright Monograph: 1942-1950*,
Tokyo, 1988, pp. 246-247 for illustration of house and
floorplan



PROPERTY OF A NEW YORK COLLECTOR

67 FRANK LLOYD WRIGHT (1867-1959)

*Pair of Hassocks, designed for the James Edwards House, Okemos
Michigan, 1949*



cypress, fabric upholstery
15 $\frac{7}{8}$ in. (40.3 cm height) high; 15 $\frac{7}{8}$ in. (40.3 cm) wide; 15 $\frac{7}{8}$ in. (40.3 cm) deep

\$2,000-3,000

PROVENANCE:

Private Collection
Thence by Descent

LITERATURE:

B. Pfeiffer, *Frank Lloyd Wright Monograph: 1942-1950*,
Tokyo, 1988, pp. 246-247 for illustration of house and
floorplan



PROPERTY OF A NEW YORK COLLECTOR

68 FRANK LLOYD WRIGHT (1867-1959)

*Pair of Hassocks, designed for the James Edwards House, Okemos
Michigan, 1949*



cypress, fabric upholstery

15 $\frac{7}{8}$ in. (40.3 cm) high; 15 $\frac{7}{8}$ in. (40.3 cm) wide; 15 $\frac{7}{8}$ in. (40.3 cm) deep

\$2,000-3,000

PROVENANCE:

Private Collection

Thence by Descent

LITERATURE:

B. Pfeiffer, *Frank Lloyd Wright Monograph: 1942-1950*,
Tokyo, 1988, pp. 246-247 for illustration of house and
floorplan



PROPERTY OF A NEW YORK COLLECTOR

69 FRANK LLOYD WRIGHT (1867-1959)
Living Room Table, designed for the James Edwards House, Okemos, Michigan, 1949



birch
29 in. (73.7 cm) high; 48 in. (122cm) wide; 43¼ in. (110 cm) deep

\$8,000-12,000

PROVENANCE:

Private Collection
Thence by descent

The present lot is offered together with an original blueprint of the James Edwards house, featuring the table.

LITERATURE:

B. Pfeiffer, *Frank Lloyd Wright Monograph: 1942-1950*, Tokyo, 1988, pp. 246-247 for illustration of house and floorplan



PROPERTY FROM THE CLARKE COLLECTION

70 GERRIT THOMAS RIETVELD (1888-1964)

Pair of 'Beugelstoel' Chairs, circa 1930

manufactured by Metz & Co., Amsterdam

painted plywood, painted metal

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

\$15,000-20,000

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





ISAMU NOGUCHI

Works 1944-1982

Selling, Wednesday 2 December 2020

20TH CENTURY | HONG KONG TO NEW YORK

Light Sculpture (Lunar), 1944

The Collection of Dr. Marvin and Mrs. Natalie Gliedman

71 ISAMU NOGUCHI (1904-1988)

'Rudder' Table, model IN-20, circa 1949

produced by Herman Miller, Zeeland, Michigan

lacquered birch, steel, laminate

26¼ in. (66.6 cm) high; 50 in. (127 cm) wide; 35¾ in. (90.8 cm) deep

\$20,000-30,000

PROVENANCE:

Henri Morgenroth, Santa Barbara

Wright, Chicago, Modernist 20th Century, 7 December

2003, lot 146

Private Collection

Christie's, New York, Design, 13 December 2018, lot 25

Acquired from the above by the present owner

LITERATURE:

'A Modular Construction System Developed by Henri Morgenroth', Arts & Architecture, October 1952, p. 41, for this table

Isamu Noguchi - Sculptural Design, exh. cat., Vitra Museum, Weil am Rhein, 2001, p. 121 for other examples of this model illustrated

N. Murayama, T. Matsumoto, H. Mori, B. Rychlak, *Design: Isamu Noguchi and Isamu Kenmochi*, New York, 2007, pp. 60-61 for other examples of this model illustrated



ISAMU NOGUCHI



Present Lot illustrated, Isamu Noguchi, 'Rudder' Table, model IN-20, in the home of Henri Morgenroth, California. Photographer unknown.



PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

72 ISAMU NOGUCHI (1904-1988)

Rare 'Rudder' Stool, model no. IN-22, circa 1950

manufactured by Herman Miller, Zeeland, Michigan

lacquered birch, steel, laminate

16¾ in. (42.5 cm) high; 14 in. (35.5 cm) wide; 22 in. (55.8 cm) deep

\$15,000-20,000

PROVENANCE:

Private Collection

Sotheby's, New York, 'Important 20th Century

Design: Including Property from the Charles R. Wood

Foundation,' 8 June 2005, lot 1

Acquired from the above by the present owner

LITERATURE:

A. von Vegesack, K. Posch, Vitra Design Museum, *Isamu*

Noguchi: Sculptural Design, Weil am Rhein, pp. 121, 275

N. Grove, D. Botnick, *The Sculpture of Isamu Noguchi*,

1924-1979: A Catalog, New York, 1980, Fig 804

100 masterpieces from the Vitra Design Museum

Collection, exh.cat., Weil am Rhein, 1996, pp. 156-157

L. Pina, *Classic Herman Miller*, Atglen, 1998, p. 122, for

period illustration of the "Rudder" dining table and stools



ISAMU NOGUCHI

73 ISAMU NOGUCHI (1904-1988)

'Geta' Dish, circa 1952

bizen stoneware

signed with the Japanese kana representing the sound "NO"

5⅝ in. (14.3 cm) high; 9¾ in. (24.8 cm) wide; 6⅛ in. (15.6 cm) deep

\$30,000-40,000

PROVENANCE:

The artist

Stable Gallery, New York

Dr. and Mrs. Dan Holbrooke, New York, circa 1955

Private collection, New York, by descent, 2009

Christie's, New York, 27 September 2019, lot 206

Acquired from the above by the present owner

EXHIBITED:

Kamakura, Japan, Musuem of Modern Art, *Isamu Noguchi*, September-October 1952.

Chicago, The Arts Club of Chicago, *Noguchi:*

Sculpture and Scroll Drawings, November-December 1955.

LITERATURE:

S. Takiguchi, S. Hasegawa and I. Noguchi, *Isamu Noguchi: 1931/50/51/52*, Japan, 1953, no. 62 (illustrated)

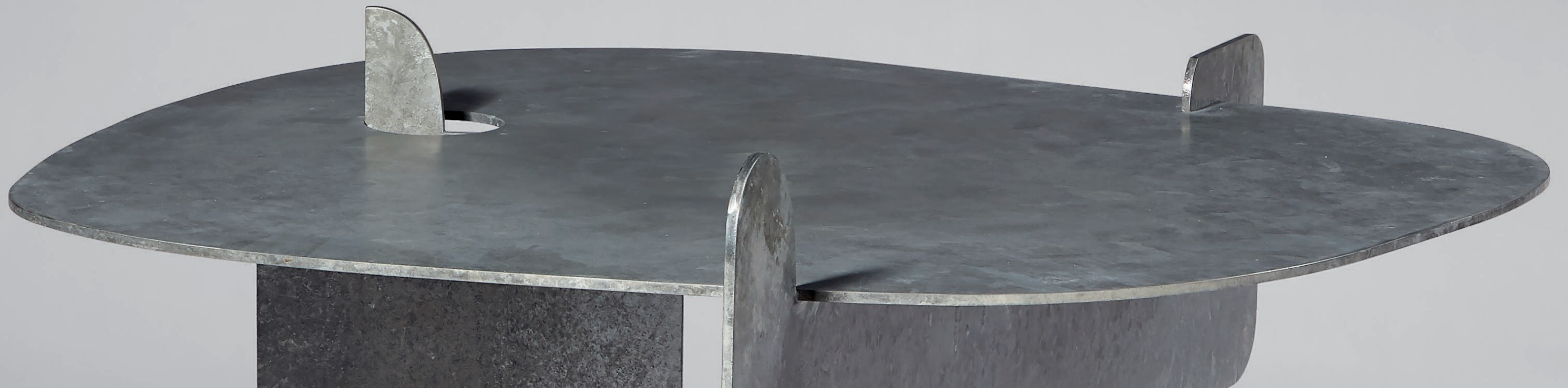
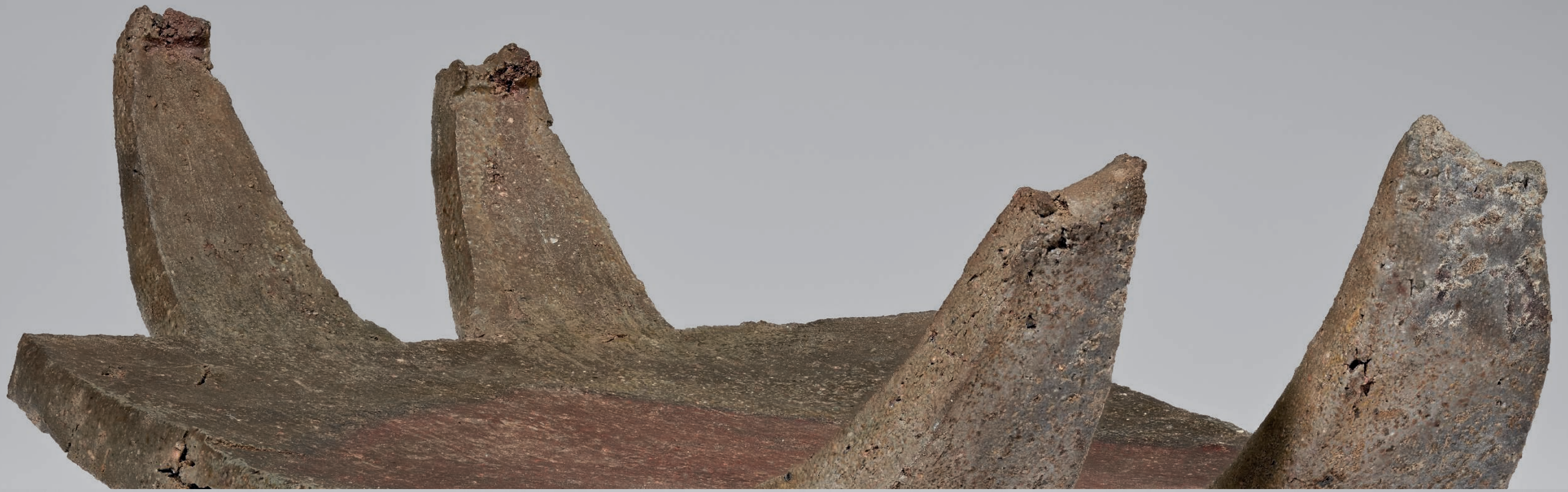
D. Botnick and N. Grove, *The Sculpture of Isamu Noguchi, 1924-1979: A Catalogue*, New York, 1980, p. 62, no. 347 (illustrated)

L. A. Court and B. Winther-Tamaki, *Isamu Noguchi and Modern Japanese Ceramics: A Close Embrace of the Earth*, Washington, D.C., 2003, n.p. (illustrated)

Isamu Noguchi Foundation and Garden Museum, *The Isamu Noguchi Catalogue Raisonné*, digital, ongoing, no. 347 (illustrated)

ISAMU NOGUCHI





74 ISAMU NOGUCHI (1904-1988)

'Pierced Table', 1982



produced by Gemini, G.E.L, Los Angeles

number 3 from an edition of 18

galvanized steel

signed and dated *I.N.* '82 with manufacturer's label *ISAMU NOGUCHI Pierced Table*

3/18 Published by Gemini G.E.L. ® 8365 Melrose Avenue, Los Angeles 90069 © Isamu

Noguchi Foundation 1983 IN 82-2090

21 $\frac{7}{8}$ in. (55.2 cm) high; 37 in. (94 cm) wide; 35 $\frac{3}{4}$ in. (90.3 cm) deep

\$50,000-70,000

PROVENANCE:

Gemini G.E.L., Los Angeles

Acquired from the above by the present owner

LITERATURE:

Isamu Noguchi Rosanjin Kitaoji, exh. cat., Sezon Museum of Art, Tokyo, 1996, p. 163 cat. no. S20

A. von Vegesack, *Noguchi, Sculptural Design*, exh. cat., Vitra Design Museum, Weil am Rhein, 2001, p. 297



ISAMU NOGUCHI

75 ISAMU NOGUCHI (1904-1988)
'Pierced Seat', circa 1982



produced by Gemini G.E.L., USA
number 3 from an edition of 36
galvanized steel
signed and dated *I.N.* '82 with manufacturer's label
ISAMU NOGUCHI Pierced Seat 3/36 Published by Gemini G.E.L. © 8365 Melrose Avenue, Los Angeles 90069 © Isamu Noguchi Foundation 1983 IN 82-2091
31½ in. (80 cm) high; 14 in. (35.5 cm) wide; 16 in. (40.6 cm) deep

\$20,000-30,000

PROVENANCE:

Geoffrey Diner Gallery, Washington D.C.
Acquired directly from the above

LITERATURE:

M. McC lure, *Isamu Noguchi at Gemini 1982-1983*, Los Angeles, 1983, p. 38
Isamu Noguchi, The Isamu Noguchi Garden Museum, New York, 1987, p. 229
Isamu Noguchi Rosanjin Kitaoji, exh. cat., Sezon Museum of Art, Tokyo, 1996, p. 163, cat no. S20
A.von Vegesack, *Isamu Noguchi, Sculptural Design*, exh. cat., Vitra Design Museum, Weil am Rhein, 2001, pp. 287, 297

ISAMU NOGUCHI



1.7.182

76 ISAMU NOGUCHI (1904-1988)

'Home', 1952



Kasama stoneware

signed with the Japanese kana representing the sound “NO”

6¾ in. (16.2 cm) high; 11¾ in. (29.8 cm) wide; 4⅛ in. (10.5 cm) deep

\$50,000-70,000

PROVENANCE:

Private Collection

Sotheby's, New York, 23 May 2019, lot 121

Acquired from the above by the present owner

EXHIBITED:

Kamakura, Japan, The Museum of Modern Art, *Isamu*

Noguchi, September 23-October 19 1952

Chicago, The Arts Club of Chicago, *Noguchi: Sculpture and Scroll Drawings*, November 11-December 7 1955, no. 20

LITERATURE:

D. Botnick, N.Grove, *The Sculpture of Isamu Noguchi, 1924-1979: A Catalogue*, New York, 1980, p. 62, no. 349

L. Cort, B.Winther-Tamaki, *Isamu Noguchi and Modern Japanese Ceramics: A Close Embrace of the Earth*, Washington, D.C., 2003, p. 46 for a related example



ISAMU NOGUCHI

PROPERTY FROM A PENNSYLVANIA COLLECTION

77 GEORGE NAKASHIMA (1905-1990)

'Slab' Coffee Table, 1959



American black walnut

inscribed with original owner's name

12 $\frac{5}{8}$ in. (32.7 cm) high; 45 in. (114.4 cm) wide; 21 in. (53.3 cm) deep

\$10,000-15,000

PROVENANCE:

Private Collection, Brooklyn, acquired directly from the artist, 1959

Thence by descent to the present owner, Nazareth, Pennsylvania

This lot is offered together with a copy of the original order card.



PROPERTY FROM A PENNSYLVANIA COLLECTION

78 GEORGE NAKASHIMA (1905-1990)

Sliding Door Cabinet, 1959

cherry wood, pandanus cloth

inscribed with original owner's name

32 in. (81.5 cm) high; 79¾ in. (202.5 cm) wide; 22½ in. (57.2 cm) deep

\$10,000-15,000

PROVENANCE:

Private Collection, Brooklyn, acquired directly
from the artist, 1959

Thence by descent to the present owner,
Nazareth, Pennsylvania

This lot is offered together with a copy of the
original order card and original drawing by
George Nakashima.



PROPERTY FROM A PENNSYLVANIA COLLECTION

79 GEORGE NAKASHIMA (1905-1990)

‘Wohl’ Side table, 1959

American black walnut

16¾ in. (41.5 cm) high; 24 in. (61 cm) wide; 18 in. (45.5 cm) deep



\$2,000-3,000

PROVENANCE:

Private Collection, Brooklyn, acquired directly from the artist, 1959

Thence by descent to the present owner, Nazareth, Pennsylvania



80 BARBRO NILSSON (1899 - 1983)

'Falurutan, blå', Carpet, designed 1952



executed by *Märta Måås-Fjetterström* AB, Båstad, Sweden

hand-woven flatweave wool on linen warps

woven with manufacturer's mark *BN* and *AB MMF*

139 in. (353.06 cm) high; 96 in. (243.84 cm) wide

\$15,000-25,000

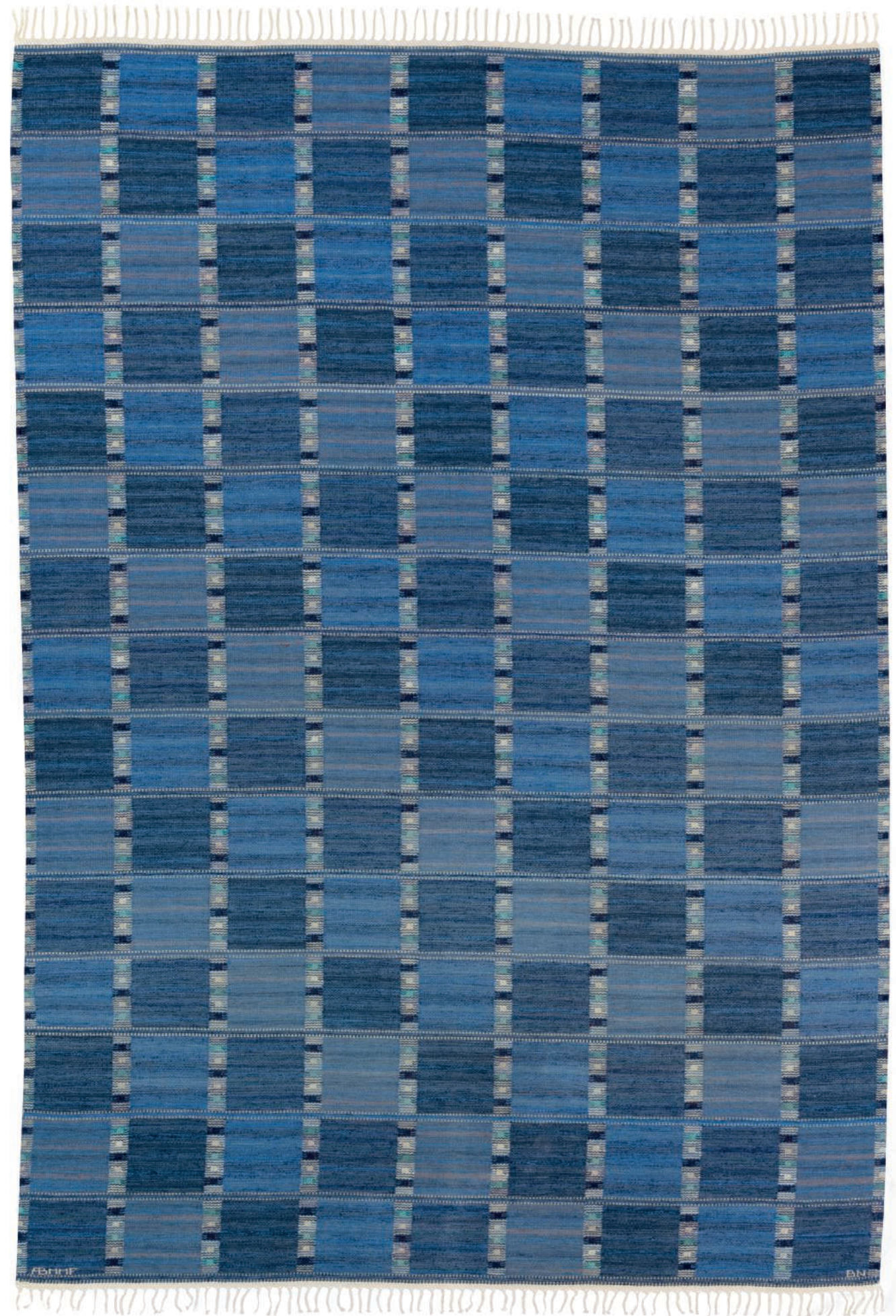
LITERATURE:

M. Måås-Fjetterström, *Märta flyger igen! 90 år med Märta*

Måås-Fjetterström, 10 March 2009 - 1 June 2010, exh.cat.,

Liljevalchs konsthall., Stockholm, 2009, p. 153

V. Möller, *En Bok Om Barbro Nilsson*, Stockholm, 1977, p. 68





A UNIQUE DINING SUITE

By Wendell Castle

PROPERTY FROM A
WASHINGTON, DC FAMILY

81 WENDELL CASTLE
(1932-2018)

*Unique Dining Table and Set of
Ten 'Apollo' Chairs, 1979*



cherrywood, original leather upholstery
with two leaf extensions
each chair signed and dated *W. Castle '79*
28¼ in. (71.7 cm) high; 71½ in. (181.6 cm) wide; 65
(165.1 cm) deep, excluding leaf extensions

\$250,000-350,000

PROVENANCE:

Private collection, acquired directly from the artist
Thence by descent to the present owner

LITERATURE:

E. Eerdmans, *Wendell Castle: A Catalogue
Raisonné, 1958-2012*, New York, 2014, p. 176 for
the chairs, p. 195 for the dining table illustrated

This lot is offered together with original
drawings, correspondences with the artist, and
period photographs of the present lot.



***“I’M TRYING TO GET FURNITURE OFF ITS LEGS
AND TO BE ITSELF.”***

—Wendell Castle

Wendell Castle (1932 – 2018) was, and remains, one of the most revered craftsmen in American history. His genius is reflected in the many awards he won throughout his life including the American Craft Council Gold Medal in 1997 and a lifetime achievement award for Excellence in Design from the Brooklyn Museum of Art in 2007. In addition to this, Castle’s work can be seen in several permanent collections of museums worldwide, including the Art Institute (Chicago), Metropolitan Museum of Art (New York), Museum of Modern Art (New York) and the Victoria and Albert Museum (London) among others; all of which highlight his incredible 60-year career of creating objects in wood that were both practical and sculptural, utilitarian in addition to being true works of art.

Born and raised in Kansas, Castle studied at the Department of Design at the University of Kansas before becoming a pupil of American artist and woodworker Wharton Esherick, a leading figure in the American Studio Crafts Movement. From 1959, he began to make his own furniture and as soon as the early 1960s

word had spread of his skill as a craft artist. However, Castle’s career arguably peaked when he began to explore organic shapes in his work in which he built upon his technical capability and aesthetic understanding while departing from more long-standing woodwork practices in favor of an abstract approach to his designs.

Castle moved to Rochester, New York in 1962 where he was appointed an instructor and later an Artist in Residence at the Rochester Institute of Technology. It was there that he refined the innovative process of woodworking that he called “stack lamination.” By creating and assembling pre-sawn wood blocks, rather than carving objects from large single pieces of wood, Castle was free to design and produce practically any biomorphic form he could imagine.

Created in 1979, the outstanding unique dining table offered here for a private commission, with its ten accompanying chairs, aptly demonstrate how Castle perfected the “stack lamination” technique over time. Made of



cherry wood, the table was designed with a carved wooden hinged pivot in order to spread open and allow the insertion of two fan-shaped leaves. The superbly carved double pedestal displays the highly organic sculptural quality that epitomize his finest works. The pedestals, designed to emulate each other while maintaining their own distinctive forms, suggest positive and negative space depending on whether the table is closed or fully extended.

Having been trained in both fine arts and industrial design, Castle's work explores the productive relationship between fine arts and functionality. In doing, so his work constantly challenged the limits of the materials he was working with, as well as his imagination. This is clear when looking at the dining table and suite of chairs which surpass the limitations of furniture. Instead, the design which is bold in concept, is a marriage of function and sculpture.

The table, set on a sculptural base, and chairs resemble organic shapes; irregular and imperfect. No two chairs are the exact same just as all organic shapes differ slightly from one another. Together, the organic pieces become an amalgamation of natural forms that, when assembled in different combinations, commands the attention of the space they are in and resemble anything from a plant, to an animal, to a shell. In using these organic shapes, Castle manages to evoke movement in its still form; the work is far from static and, at a glance, appears alive. In this regard, the masterful table and chair's curved and flowing lines appear to be a celebration of playfulness and uncertainty for which Castle was best-known. It was this attitude that drove him to seek excellence throughout his life and in his creations.



The present table under construction in The Wendell Castle Workshop, Scottsville, New York, 1979.

Dear Wendell:

I don't know how to tell you how pleased we are with our table and chairs.

What shall I say about this new "creature" that has come to our house,--that it is beautiful, organic, alive ^{unique} and has a heart and soul? I knew it would be wonderful, but I didn't realize how wonderful it would be. Gary and I were anticipating a period of adjustment to new shapes, forms and masses, but there will be none. The "creature" fit in immediately to our home. The beautiful back is poised so wonderfully on the sinuous base, and the "rays" of color on the top give the table a needed dominance over the chairs. The ~~chairs~~ are wonderful, too,--each with its own unique personality/ We are so very pleased. The table to me is moth-like and I want to call it "Luna".

I must admit my heart sank when you told me about the oil finish, for I had thought long and hard about asking for the laquer finish. And, sure enough, the morning after our first meal at the table, there were tiny rings of grey~~ness~~, barely perceptible, where my water glass had paused during the meal. How do I keep the ~~xxxx~~ lustrous finish alive and still use the table for eating? But I bow to your judgment and hope that in the long run that finish will be best.

Gary and I are thinking that we might order two more chairs while this batch of "curly cherry" is still around. ~~xxx~~ Would this be possible? Do you have the ~~patte~~. Incidentally, the "notches" are wonderful.

Barbara called about your upcoming talk at the Renwick. I hope we can come. However, we will ~~xxx~~ have out of town guests, and I will be leaving for a trip to Japan on Saturday evening.






PROPERTY FROM A FLORIDA COLLECTION

82 HARRY BERTOIA (1915-1978)

Untitled (Bush), circa 1972-1976

 patinated bronze
13 in. (33.02 cm) high

\$20,000-30,000

PROVENANCE:

Private Collection, California

Acquired from the above by the present owner

This lot is offered together with a certificate of authenticity from the Harry Bertoia Foundation.



PROPERTY FROM A FLORIDA COLLECTION

83 HARRY BERTOIA (1915-1978)

Untitled (Sonambient), 1976



beryllium copper, brass
13½ in. (34.29 cm) high; 6½ in. (16.51 cm) wide; 6 in. (15.24) deep

\$8,000-12,000

PROVENANCE:
Benjamin Mangel Gallery, Bala Cynwyd,
Pennsylvania,1976
Private Collection, California
Acquired from the above by the present
owner

This lot is offered together with an
original drawing as well as a certificate
of authenticity from the Harry Bertoia
Foundation.



84 HARRY BERTOIA (1915-1978)

Untitled (Monumental Sonambient), 1976

i

beryllium copper, naval brass
96½ in. (245.11 cm) high; 60 in. (152.4 cm) wide; 14 in. (35.5 cm) deep

▷

\$200,000-300,000

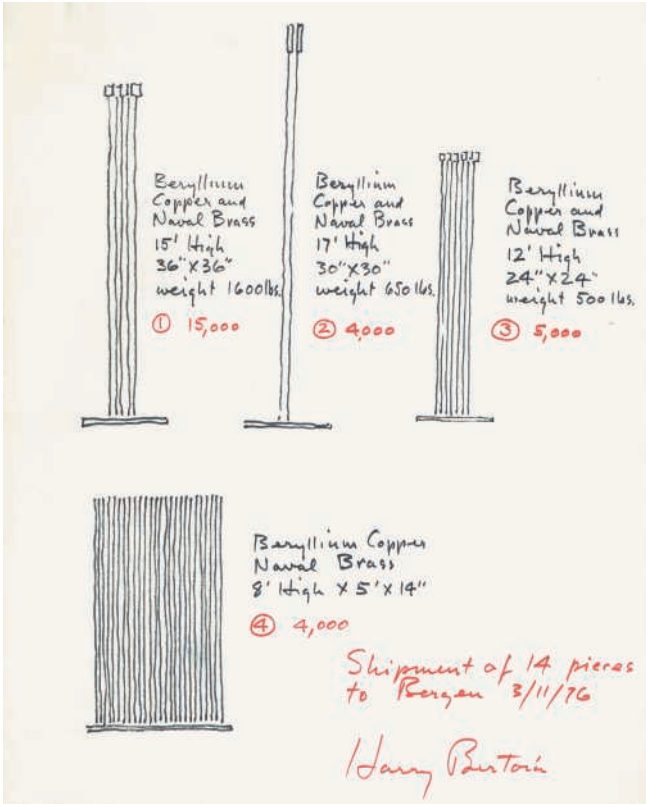
PROVENANCE:

Robert Miller Gallery, New York
Private Collection, 2000
Wright, Chicago, 21 March 2019, lot 120
Acquired from the above by the present owner

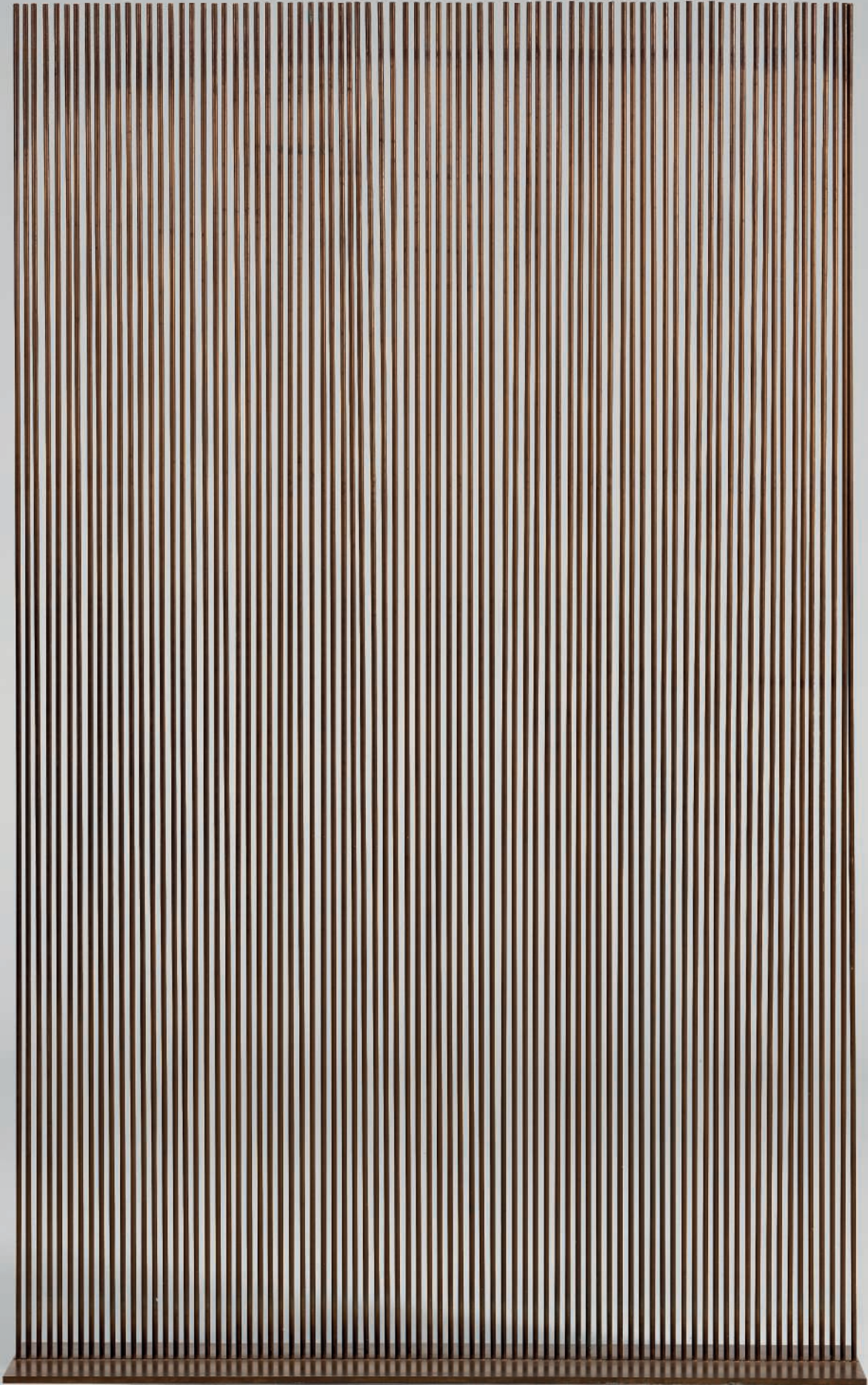
EXHIBITED:

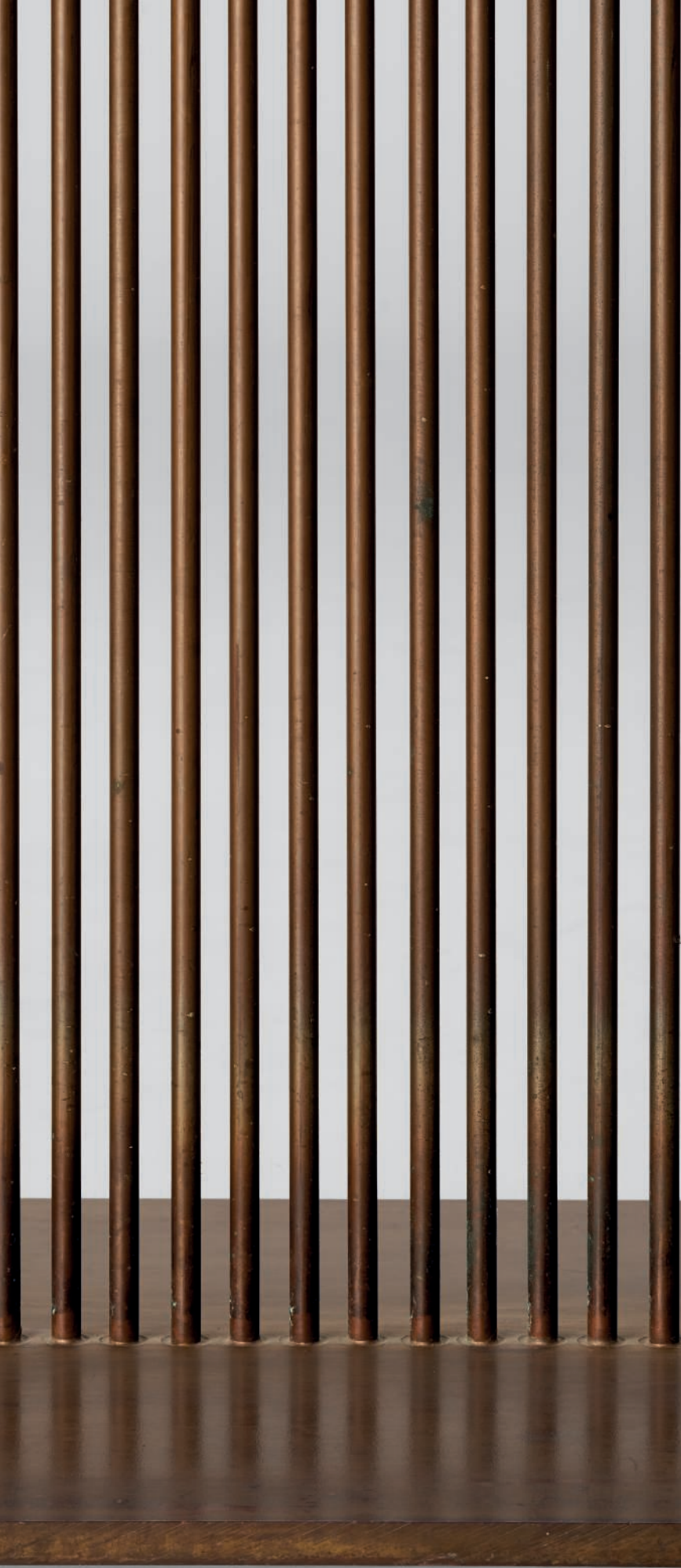
Høvikodden, Norway, Henie Onstad Kunstsenter,
Bertoia: Sculpture, 16 June - 14 August 1977
New York, Robert Miller Gallery, *Harry Bertoia: Sounding
Sculptures*, 13 January - 26 February 2000

This lot is offered together with a certificate of authenticity from the Harry Bertoia Foundation.



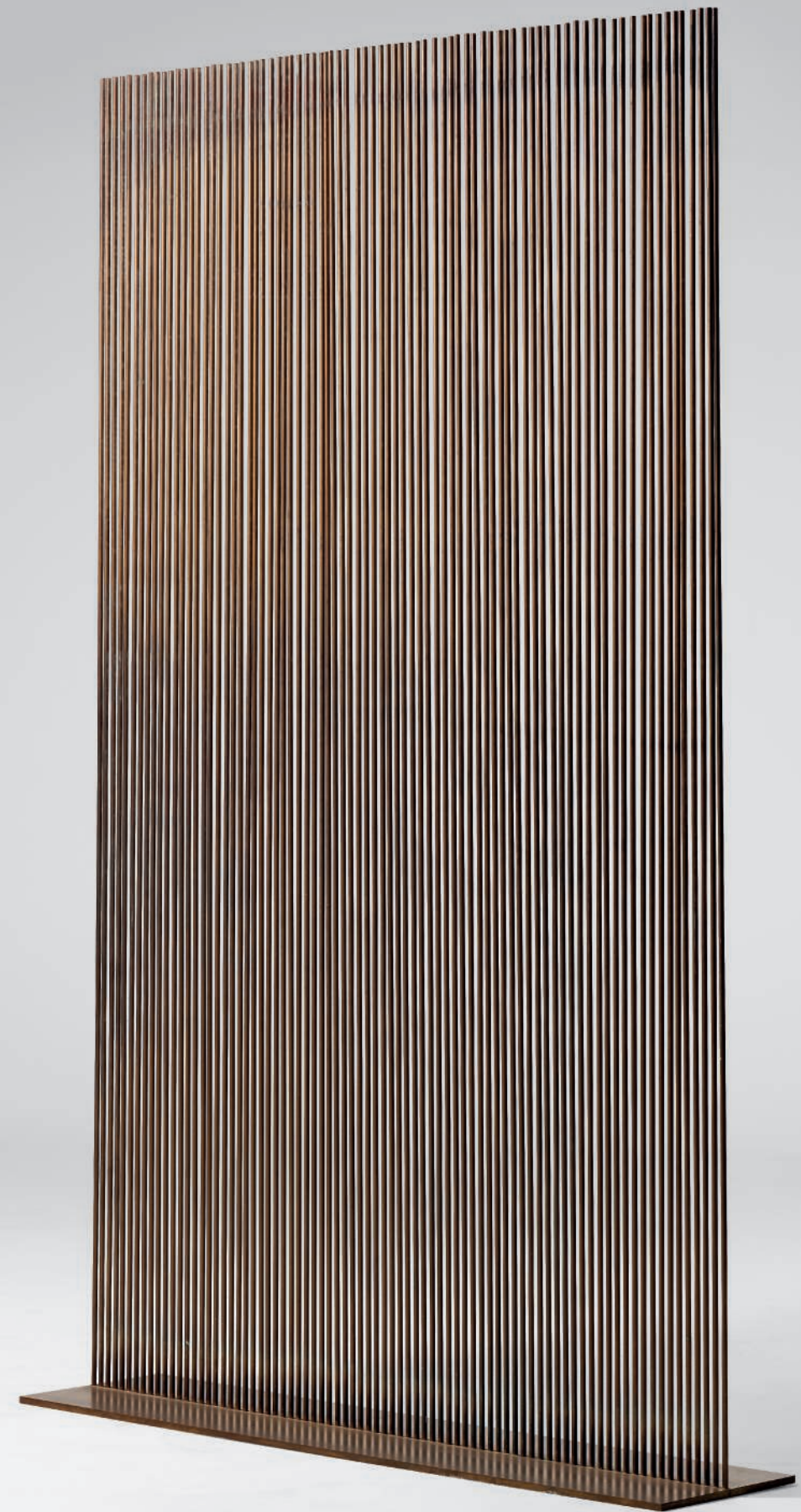
Illustrated inventory list by Harry Bertoia of works for exhibition at Henie Onstad Kunstsenter, 1976. Photo: © Harry Bertoia Foundation.





*"ONE PREVAILING
CHARACTERISTIC OF
SCULPTURE IS THE INTERPLAY
OF VOID AND MATTER,
THE VOID BEING OF EQUAL
VALUE TO THE COMPONENT
MATERIAL UNITS."*

—Harry Bertoia



PROPERTY FROM THE COLLECTION OF HERBERT AND ELEANOR BECKHARD

85 MARCEL BREUER (1902-1981)

*Console Table, from the Offices of Marcel Breuer,
New York, circa 1965*



Texas pearl granite
30 in. (76.2 cm) high; 66 in. (167.6 cm) wide; 32¾ in. (83.2 cm)

\$30,000-40,000

PROVENANCE:

Acquired directly from the artist by the
present owner, circa 1981

LITERATURE:

D. Masello, *Architecture Without Rules:
The Houses of Marcel Breuer and Herbert
Beckhard*, New York, 1993, pp. 55, 78, 85, 99,
114, 153 for related form



For over forty years, Herbert Beckhard worked alongside the giant of International Modernism, Marcel Breuer. First joining Breuer as a volunteer in the early 1950s, Beckhard and his wife Eleanor survived on the income of Eleanor's modeling career. As Breuer's practice grew, Beckhard advanced from employee to associate and finally to partner, remaining with MBA (Marcel Breuer and Associates) until Breuer's death in 1981. Over the course of their partnership, Breuer and Beckhard created over 30 houses and numerous large scale private and public buildings, defining America's roll in the advancement of Modernism in the 20th century. For nearly all of their residential projects, the architects would forge a personal relationship with the clients, customizing the project to their specific needs, especially as it relates to the way the houses would display art. Their houses, in turn became a definitive expression of the aesthetics and tastes of the owners. Breuer's work in this period is personified by a rigorous approach to material, with an emphasis on stone: cast concrete, masonry and granite. The two tables presented here were created in the mid-1960s for the offices of MBA, located at 635 Madison Avenue in New York. The two works illustrate perfectly the simple and elegant use of a singular material, where abstract, pure form intersects with elegant functionality.

The two Breuer works presented in this sale come from the personal collection of Herbert and Eleanor Beckhard, and were acquired from the offices of Marcel Breuer in 1981.

"ARCHITECTURE IS WHERE STRUCTURE, FUNCTION AND ABSTRACT OR PURE FORM ARE DEVELOPED TO THE SAME DEGREE."

—Marcel Breuer



PROPERTY FROM THE COLLECTION OF HERBERT AND ELEANOR BECKHARD

86 MARCEL BREUER (1902-1981)

Low Table, from the Offices of Marcel Breuer, New York, circa 1965

Mesabi black granite

15⅞ in. (38.4 cm) high; 40 in. (101.6 cm) square

\$25,000-35,000

PROVENANCE:

Acquired directly from the artist by the present owner,
circa 1981

LITERATURE:

D. Masello, *Architecture Without Rules: The Houses of
Marcel Breuer and Herbert Beckhard*, New York, 1993, pp.
55, 78, 85, 99, 114, 153 illustrates related forms





87 YOICHI OHIRA (B. 1946)

Unique 'Rami' Vase, 2004

i executed by Maestro Livio Serena and Maestro Giacomo Barbini, Anfora, Murano, Italy
hand-blown glass canes with murrine and granular inserts; polished and partial inciso surface
incised with artist cipher and *Yoichi Ohira m° L. Serena m ° g. Barbini 1/1 unico Friday 30-1-2004/*
murano
8¾ in. (22.2 cm) high; 10.3/5 in. (26.9 cm) wide

\$20,000-25,000

PROVENANCE:

Acquired directly from the artist by the present owner

EXHIBITED:

Paris, Musée des Arts décoratifs, *Venice. 3 Visions in Glass, Cristiano Bianchin, Yoichi Ohira, Laura de Santillana*, 24 March - 4 September 2011

Ebeltoft, Germany, Glasmuseet Ebeltoft, *Venice. 3 Visions in Glass, Cristiano Bianchin, Yoichi Ohira, Laura de Santillana*, 12 October 2011 - 7 March 2012

LITERATURE:

B. Friedman, J. Koplos, J. Olive, *Venice: 3 Visions in Glass, Cristiano Bianchin, Yoichi Ohira, Laura de Santillana*, New York, 2009, p. 217



88 YOICHI OHIRA (B. 1946)

'Silenzio' Vase, 1999



"Metamorfosi" Series, in the "Pasta Vitrea" Collection
executed by Maestro Livio Serena, Anfora, Murano, Italy
hand-blown glass canes with murrine inserts, polished and ground surface
signed *Yoichi Ohira m° L Serena 1/1 unico Thursday 19-04-1999 murano*
7⅞ in. (20 cm) high; 5½ in. (14 cm) wide

\$8,000-12,000

PROVENANCE:

Acquired directly from the artist by the present owner

EXHIBITED:

New York, Barry Friedman Ltd, *Venice. 3 Visions in Glass*,
Cristiano Bianchin, Yoichi Ohira, Laura de Santillana,
October 29 2009 - February 13 2010

LITERATURE:

B. Friedman, J. Koplos, J. Olive, *Venice: 3 Visions in Glass*,
Cristiano Bianchin, Yoichi Ohira, Laura de Santillana, exh.
cat., New York, 2009, p. 217

B. Friedman, *Yoichi Ohira: A Phenomenon in Glass, A
Retrospective Exhibition*, September 19 - November,
2002, exh. cat., New York, 2002, pp. 204, 381



89 YOICHI OHIRA (B. 1946)

Unique 'Canne e polvere' Vase, 1997



executed by Maestro Livio Serena and Maestro Giacomo Barbini
hand-blown glass canes with murrine and powder inserts, polished and ground
incised with artist's cipher and *Yoichi Ohira m° L Serena 1/1 unico 1997 murano*
8¼ in. (21cm) high; 4¾ in. (12.2 cm) wide

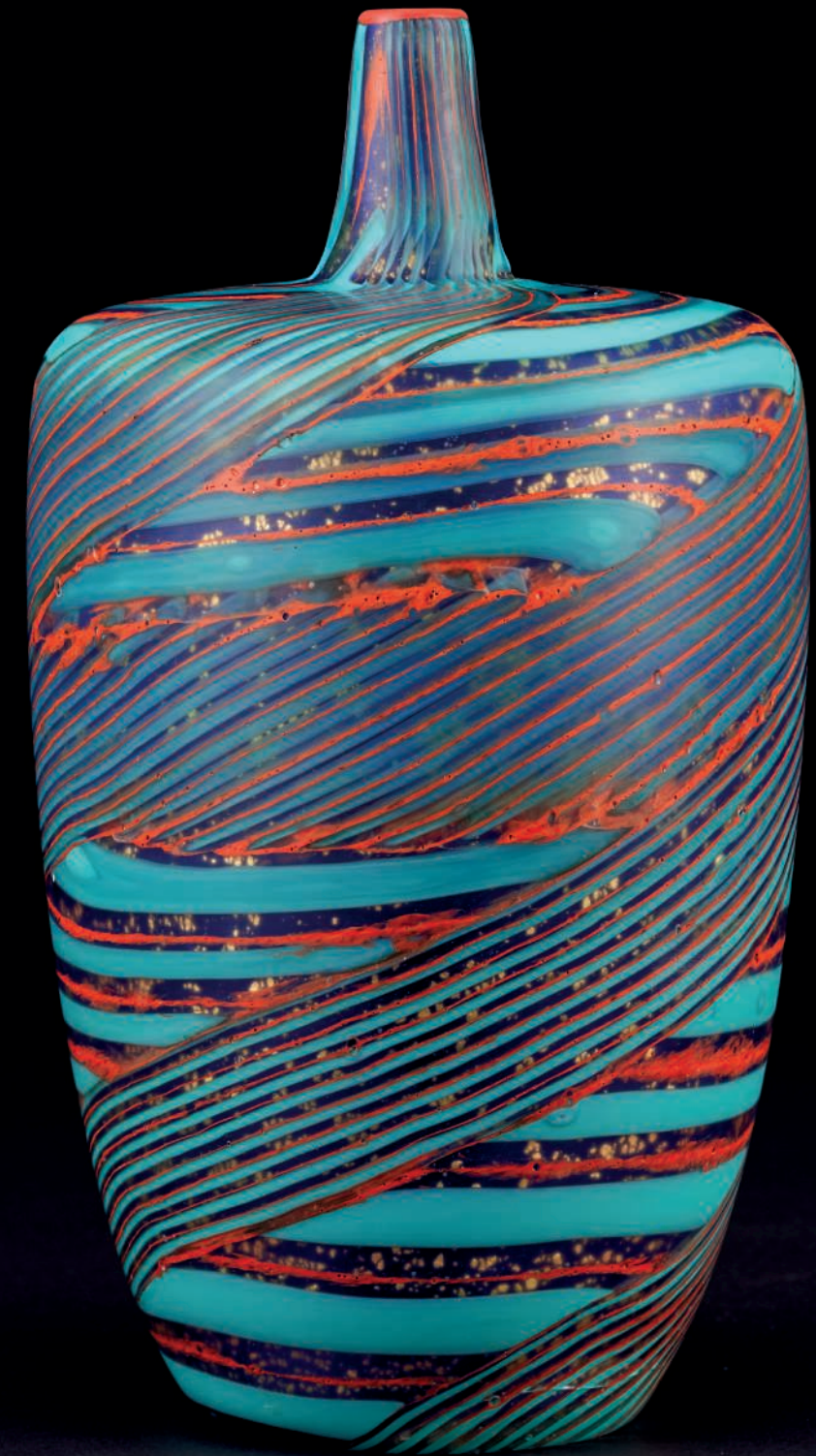
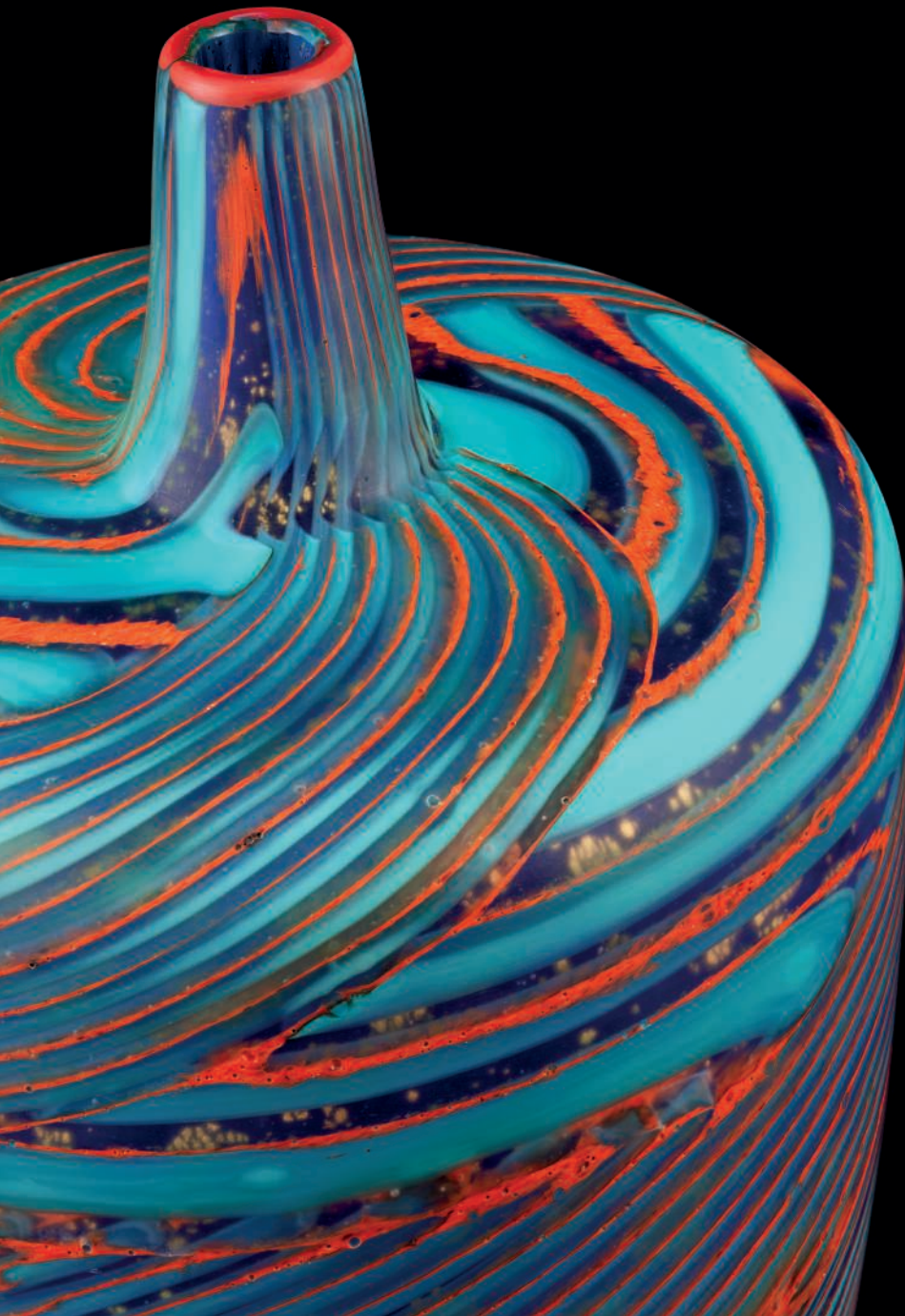
\$6,000-8,000

PROVENANCE:

Acquired directly from the artist by the present owner

LITERATURE:

B. Friedman, *Yoichi Ohira: A Phenomenon in Glass, A Retrospective Exhibition*, 2002, exh. cat., New York, 2002, pp. 90,91,372



PROPERTY OF A MANHATTAN COLLECTOR

90 TERENCE WOODGATE AND JOHN BARNARD

'Surface' Table, 2008



produced by Established & Sons, London
lacquered unidirectional carbon fiber, steel
with metal tag impressed *Established & SONS Great Britain Surface Table Designed by Terence Woodgate & John Barnard*
29¾ (75.5 cm) high; 144 in. (365.7 cm) long; 39¼ (99.6 cm) wide

\$50,000-70,000

PROVENANCE:

Established & Sons, London
Selldorf Architects, New York
Acquired from the above by the present owner, 2016





PROPERTY FROM THE COLLECTION OF DR. WERNER PETERS

91 DONALD JUDD (1928-1994)

Bookcase, 1993

executed by Jeff Jamieson and Rupert Deese, Wood and Plywood Furniture, New York

fin color plywood

stamped *JUDD 1993 C PSUY 236 WPF*

39½ in. (100.3 cm) high; 39½ in. (100.3 cm) wide; 19¾ in. (52 cm) deep

\$40,000-60,000

PROVENANCE:

Acquired directly from the artist by the present owner, 1993

LITERATURE:

D.Judd, *Donald Judd Furniture: Retrospective*, Rotterdam, 1995, pp. 84-85, 128



In March of 1993, a correspondence was made between Rob Wiener, on behalf of Donald Judd, and Dr. Werner Peters, the owner of the Chelsea Hotel in Cologne. Dr. Peters had proposed to Donald Judd an exchange of artwork for stays at his hotel. The letter, acknowledging the arrangement, led to the creation of the present lot, a rare bookshelf in colored plywood, and added Donald Judd to the list of artists associated with the famous hotel. Beginning in 1986 with a close and personal friendship with Martin Kippenberger, Dr.

Peters had established relationships with a number of prominent artists acquiring art for hotel rooms and services. Kippenberger even let go of the lease on his apartment as he drew a liking to hotels, creating a famous series of drawings over the course of his career on hotel stationery. Other artists such as Albert Oehlen, Gunther Forg, A. R. Penck and the American Joseph Kosuth established this hotel as their home away from home, creating one of the first art hotels.



PROPERTY OF A PRIVATE NEW YORK COLLECTOR

92 DONALD JUDD (1928-1994)

Pair of Chairs, designed 1984, executed 1997

enameled aluminum

impressed *DJ2898* and *DJ2998* respectively

29 $\frac{5}{8}$ in. (75.2 cm) high; 19 $\frac{5}{8}$ in. (49.8 cm); 19 $\frac{3}{4}$ in. (50.2 cm) deep

\$6,000-8,000

PROVENANCE:

Acquired from the Donald Judd Foundation by the present owner

LITERATURE:

Donald Judd furniture : retrospective, Rotterdam, 1993, p. 99



PROPERTY OF A PRIVATE NEW YORK COLLECTOR

93 DONALD JUDD (1928-1994)

Desk, designed 1984, executed 1997

enameled aluminum

impressed *DJ 2098 C*

30 in. (76.2 cm) high; 39¼ in. (99.8 cm) deep; 39¼ in. (99.8 cm) wide

\$4,000-6,000

PROVENANCE:

Acquired from the Donald Judd Foundation by the
present owner

LITERATURE:

D. Judd, *Donald Judd Furniture: Retrospective*, Rotterdam,
1995, pp. 58, 123



94 EDMUND DE WAAL (B. 1964)

'South South West', 2013



porcelain, lacquered aluminum, acrylic, painted wood
comprising of a cabinet and six vessels

Each numbered and signed *de Waal London 2013*

cabinets: 15¾ in. (40 cm) high; 7½ in. (18.1 cm) wide; 6¾ in. (17.2 cm) deep

\$10,000-15,000

PROVENANCE:

Gagosian Gallery, New York

Private Collection, New York

Acquired from the above by the present owner



95 STUDIO JOB (EST. 1998)

'Rock' Sofa, 2005



produced by Studio Job, Netherlands

aluminum

stamped *JOB 05*

27½ in. (69.8 cm) high; 34 in. (86.4 cm) wide; 29¾ in. (75.5 cm) deep

\$30,000-40,000

PROVENANCE:

Acquired directly from the artists by the present owner,
2008



96 STUDIO JOB (EST. 1998)

Standing Clock, from the 'Robber Baron' series, 2008



artist's proof from an edition of five
patinated and polished bronze, painted bronze, glass
stamped *JOB 08 AP*
44 in. (111.7 cm) high; 26¼ in. (66.7 cm) wide; 15¼ in. deep

\$40,000-60,000

PROVENANCE:

Acquired directly from the artists by the present owner,
2007

LITERATURE:

W. van den Bussche. *Studio Job: The Book of Job*, New
York, 2010, pp. 181, 187, 190



PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

97 THOMAS HEATHERWICK (B. 1970)

'Extrusion' Bench, 2011

produced by Heatherwick Studio, London

aluminum

signed *Thomas Heatherwick BILLET 3- EXTRUSION 4 JULY 2011*

29½ in. (75 cm) high; 82 in. (208.2 cm) wide; 15 in. (38.2 cm) deep

\$60,000-80,000

PROVENANCE:

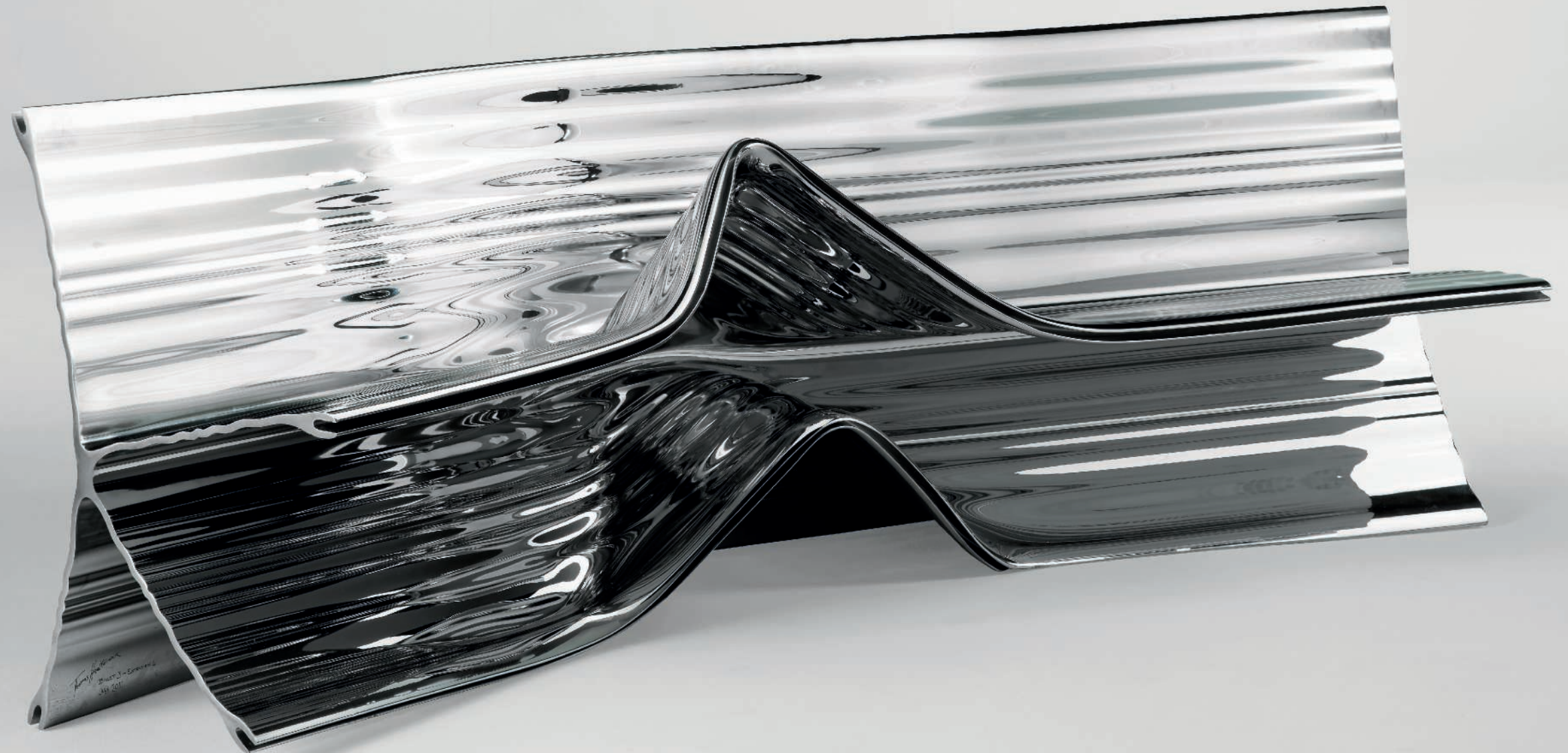
Haunch of Venison, London

Acquired from the above by the present owner, 2013

LITERATURE:

Thomas Heatherwick: Extrusions, exh. cat., Haunch of Venison, London, 2009, n.p.

T. Heatherwick, M.Rowe, *Thomas Heatherwick: Making*, London, 2012, pp. 16-17, 504, 508-13



PROPERTY FROM A PRIVATE NORTHWEST COLLECTION

98 LINO TAGLIAPIETRA (B. 1934)

Important 'Nuvola' Sculpture, 2014



blown and fused glass, original patinated metal stand
71½ in. (181.6 cm) high; 30½ in. (77.4 cm) wide

\$50,000-70,000

PROVENANCE:

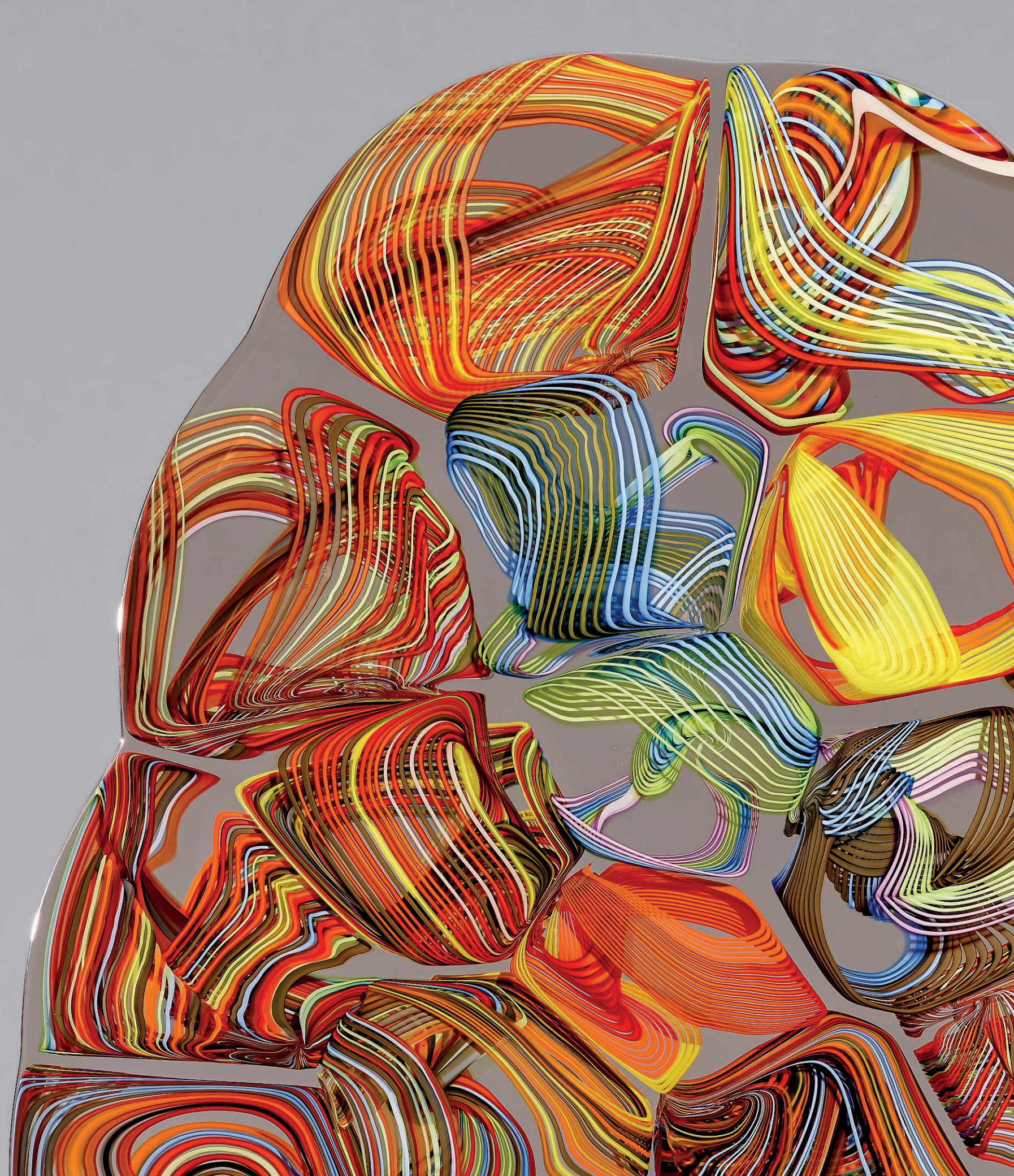
Acquired directly from the artist by the present owner



The importance of Lino Tagliapietra in the modern history of Murano glass is unparalleled. First encountering the magic of glassmaking on the island of Murano at the age of six, Tagliapietra dropped out of school at eleven to apprentice under the master glassblower Archimede Seguso at the Glliano Ferro workshop. Seguso's novel style and inventive approach to art glass was revolutionary, as he was among the first artisans to both design and execute his own work. Up to that point, the Murano glass tradition was to have a designer working alongside an artisan to execute the design. Seguso's approach to glass set the stage for 20th century art glass where artist and maker became one. Tagliapietra achieved the rank of maestro at the age of 21 and Seguso's fine Merletto and Piume techniques had a lasting impact on him. More importantly, the idea of glassmaking on equal footing to sculpture was firmly cemented in Tagliapietra.

The most important sculptural works in glass by Lino Tagliapietra take the form of installation art with several elements of similar composition or technique residing in a common space. The present work, a rare and important *Nuvola* sculpture, borrows from the concept of multiple works as singular sculpture. In this case, however, the 18 individual works are fused

together through an impossibly difficult process, to create a singular sculptural masterpiece. This is truly the work of a Murano glass maestro, who broke with tradition with the once secretive techniques of Murano, disseminating them to the world. In 2014, Tagliapietra spent a period of time at Bullseye Glass in Portland, Oregon where three *Nuvola* sculptures were made. Each of the three *Nuvola* sculptures is unique in its color palette and overall shape, with the present lot having the greatest range of primary colors and exhaustively polished on both sides, making it unique. The technique of making the sculptures was among the most complex and demanding work ever executed by Tagliapietra. The process had to be adapted to accommodate the constraints of time and the facility at Bullseye. Each of the elements in the sculpture was blown as a separate ball at the furnace and run across the vast workshop to the glass fusing kiln while still on its punty. Each work was then carefully placed side by side in the kiln, where they flattened and fused. This process itself, and the different rates of annealing each color demands, created risks for the sculpture every step of the way. The result is miraculous, a symphony of hypnotic linear design and exceptional color: a true masterwork by Tagliapietra.



PROPERTY OF A DISTINGUISHED NEW YORK COLLECTOR

99 SAM MALOOF (1916-2009)

Low Back Settee, circa 1975



carved walnut

32¼ in. (81.5 cm) high; 43¼ in. (109.7 cm) wide; 23 in. (58.4 cm) deep

\$15,000-20,000

PROVENANCE:

Katherine M. Bonniwell, New York

Thence by descent

This Low Back Settee by Sam Maloof comes from the unique collection of Katherine M. Bonniwell, a former publisher of Life Magazine. Ms. Bonniwell was seen as a pioneering woman who broke the glass ceiling in magazine publishing, clearing a path in the late 1980s for talented women in top positions at Time, Inc. Katherine M. Bonniwell was publisher of Life Magazine from 1988 to 1991, winning two

National Magazine Awards. She was responsible for increasing circulation of the magazine when the trend was the opposite for many other journals at the time. Ms. Bonniwell studied art at Vassar in the late 1960s and went on to work in auctions before she received her master's degree in Business from Stanford in 1976.



PROPERTY FROM A PRIVATE NORTH-EAST COLLECTION

100 THOMAS MOLESWORTH (1890-1977)

'Jackrabbit' Ashstand, circa 1938



patinated iron
35¾ in. (90.8 cm) high

\$6,000-8,000

LITERATURE:

W. Reber and P. Fees, *Interior West: The Craft & Style of Thomas Molesworth*, Cody, Wyoming, 1989, p. 52

T. Winchell, *Molesworth: The Pioneer of Western Design*, Layton, Utah, 2005, p. 169

Christie's would like to thank Mr. Terry Winchell for his assistance with the cataloguing of the present lot.



SAMUEL YELLIN METALWORKER

IN COLLABORATION WITH
Walter Mellor & Arthur Meigs Architects

The work of Samuel Yellin is among the highest quality work in iron ever made in the United States. Yellin was born in Poland and was inspired by medieval and renaissance artisans and craftsmanship after travels across Europe. Emigrating to the United States in 1906, Yellin joined his mother and two sisters in Philadelphia where he attended the Pennsylvania Museum School of Industrial Arts. Yellin's talents were quickly recognized and he became a master blacksmith at the school at the age of 17 where he became an instructor.

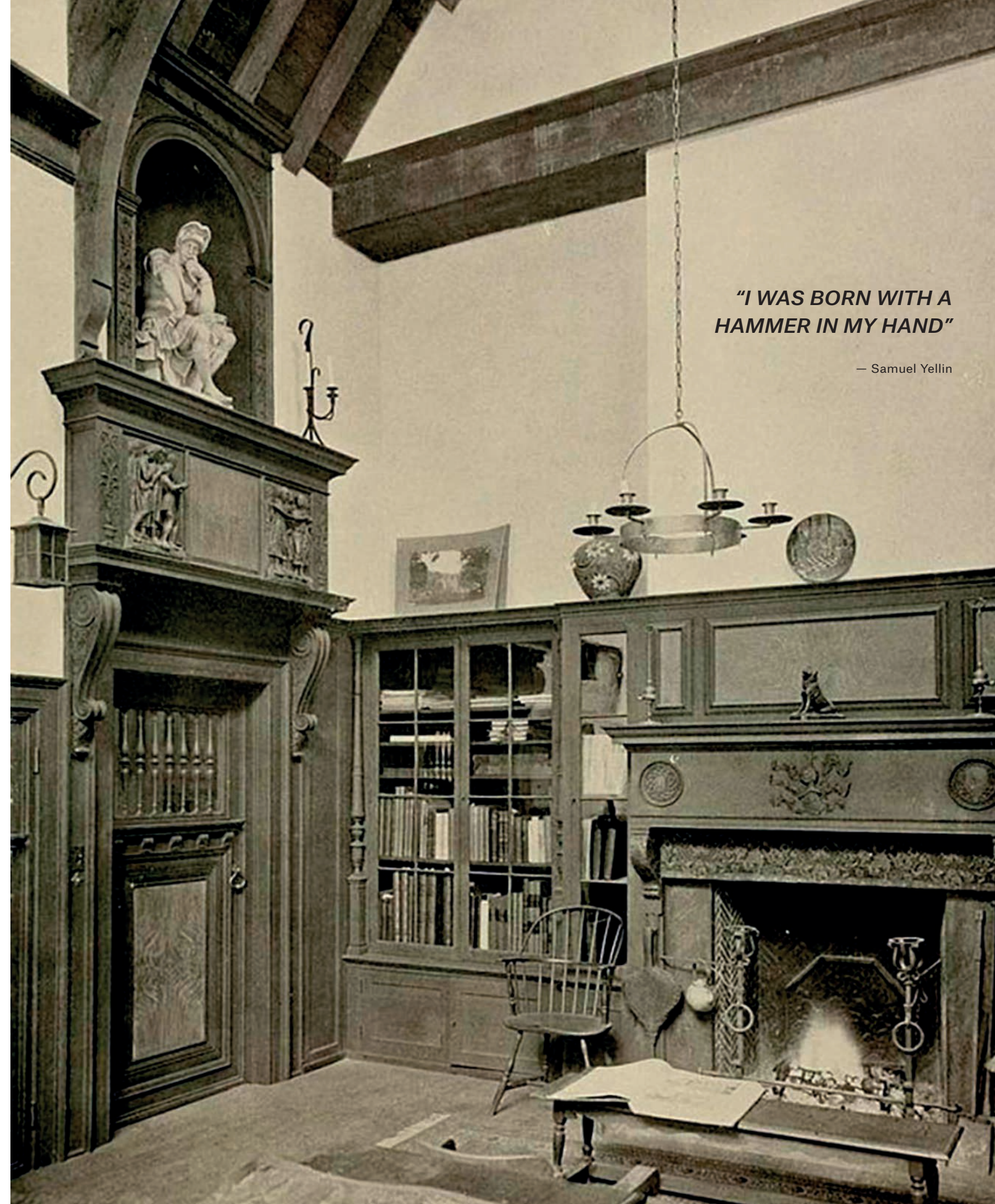
Yellin's first commercial venture began in 1909 with one employee, and by 1925 he employed several hundred. The high quality, universal aesthetic and functionality of Samuel Yellin's workshops brought him

great renown, attracting the attention of the architects Walter Mellor and Arthur Meigs. A collaboration between the artist and architects was forged and Yellin was commissioned to create ornamental ironwork for numerous projects. The following Yellin lots come from the private home called of Walter Mellor called "Woods Edge", designed in 1925. Exquisitely crafted iron was utilized inside and outside the Norman style, stone masonry house, including window screens, lanterns, a long balustrade and a richly executed entrance door. Mellor & Meigs, in turn, designed the Samuel Yellin Metalworker workshops at 5520 Arch Avenue in Philadelphia in a neo-medieval style. The works, presented here, display the quality and provenance of Yellin's best residential works.

Private Office, Architectural Office of
Mellor & Meigs, 1912.

***"I WAS BORN WITH A
HAMMER IN MY HAND"***

— Samuel Yellin



PROPERTY FROM A PENNSYLVANIA COLLECTOR

101 SAMUEL YELLIN (1885-1940)

Six-Light Chandelier, designed for the Walter Mellor House "Wood's Edge", Mount Airy, Pennsylvania, circa 1925



wrought iron
18 in. (45.8 cm) drop; 27 in. (68.1 cm) diameter

\$20,000-30,000

PROVENANCE:

Walter Mellor, Mount Airy, Pennsylvania
Acquired from the above by the present owner



PROPERTY FROM A PENNSYLVANIA COLLECTOR

102 SAMUEL YELLIN (1885-1940)

Six-Light Chandelier, designed for the Walter Mellor House "Wood's Edge", Mount Airy, Pennsylvania, circa 1925



wrought iron
18 in. (45.8 cm) drop; 27 in. (68.1 cm) diameter

\$20,000-30,000

PROVENANCE:

Walter Mellor, Mount Airy, Pennsylvania
Acquired from the above by the present owner



PROPERTY FROM A PENNSYLVANIA COLLECTOR

103 SAMUEL YELLIN (1885-1940)

*Window Grille, designed for the Walter Mellor House
"Wood's Edge", Mount Airy, Pennsylvania, circa 1925*



wrought iron
stamped *SAMUEL YELLIN*

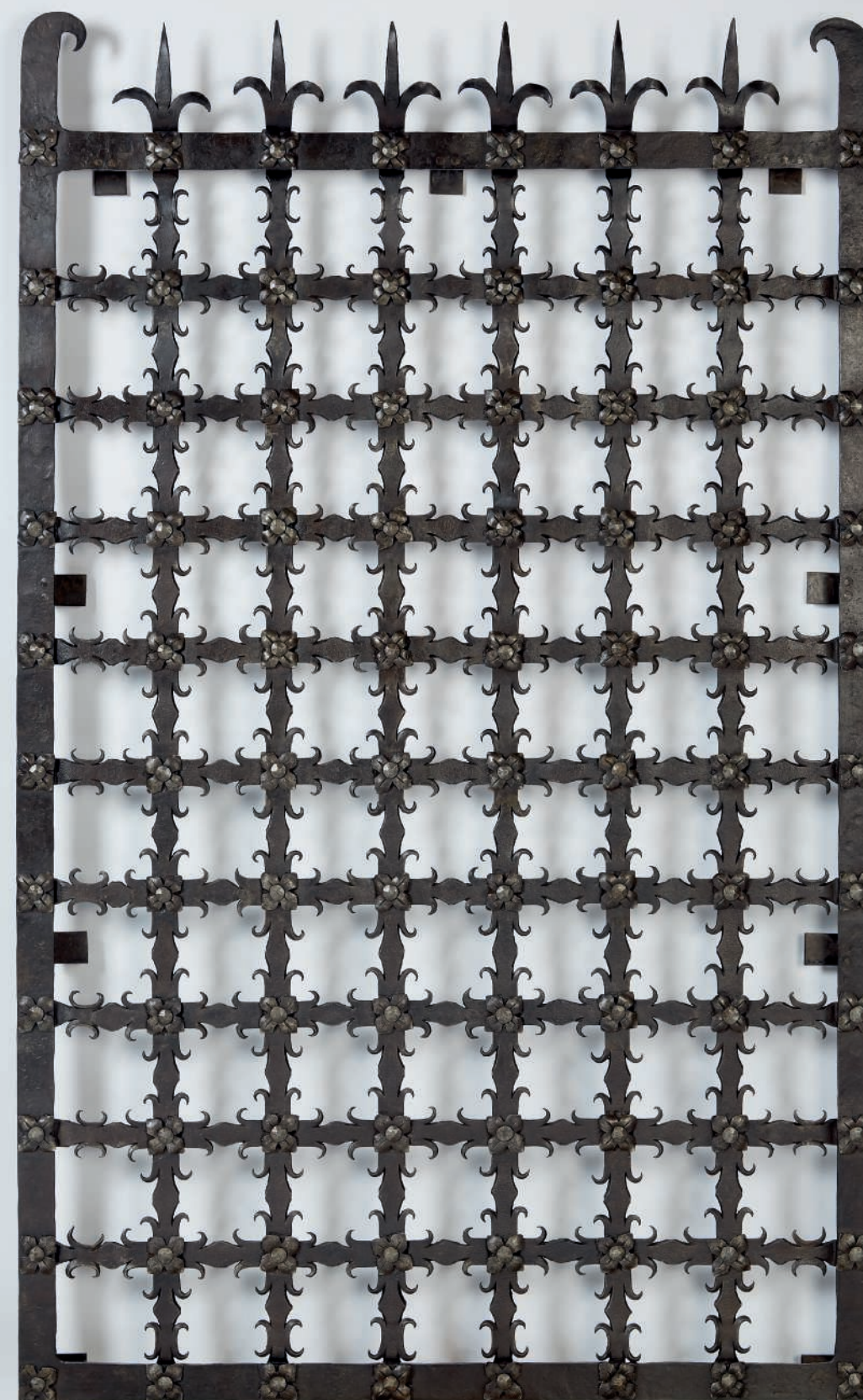
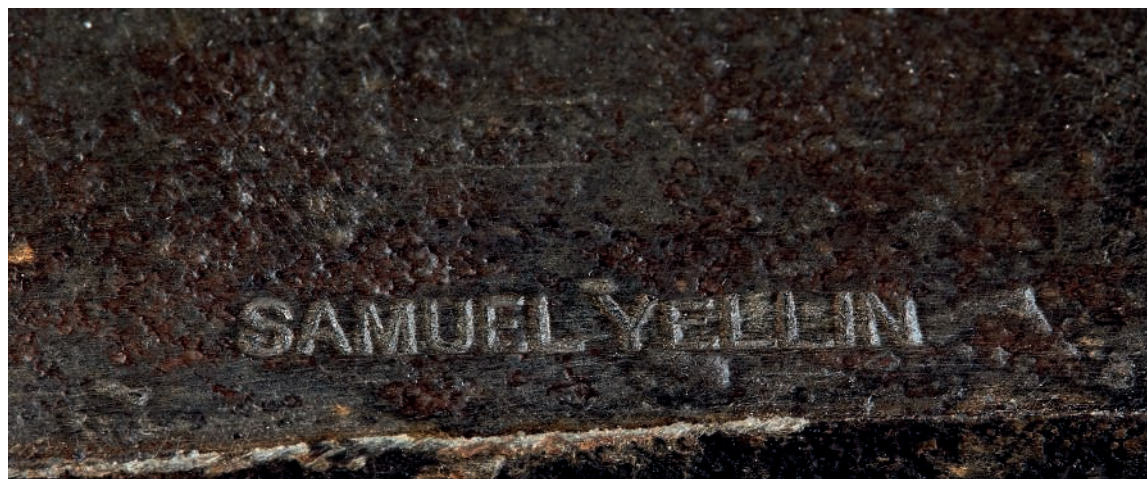
64½ in. (161.3 cm) high; 40 in. (101.6 cm) wide

\$10,000-15,000

PROVENANCE:

Walter Mellor, Mount Airy, Pennsylvania

Acquired from the above by the present owner



PROPERTY FROM A PENNSYLVANIA COLLECTOR

104 SAMUEL YELLIN (1885-1940)

*Ceiling Light, designed for the Walter Mellor House, "Wood's Edge",
Mount Airy, Pennsylvania, circa 1925*



wrought iron

stamped *SAMUEL YELLIN*

24 in. (61 cm) drop; 10½ in. (26.6 cm) diameter

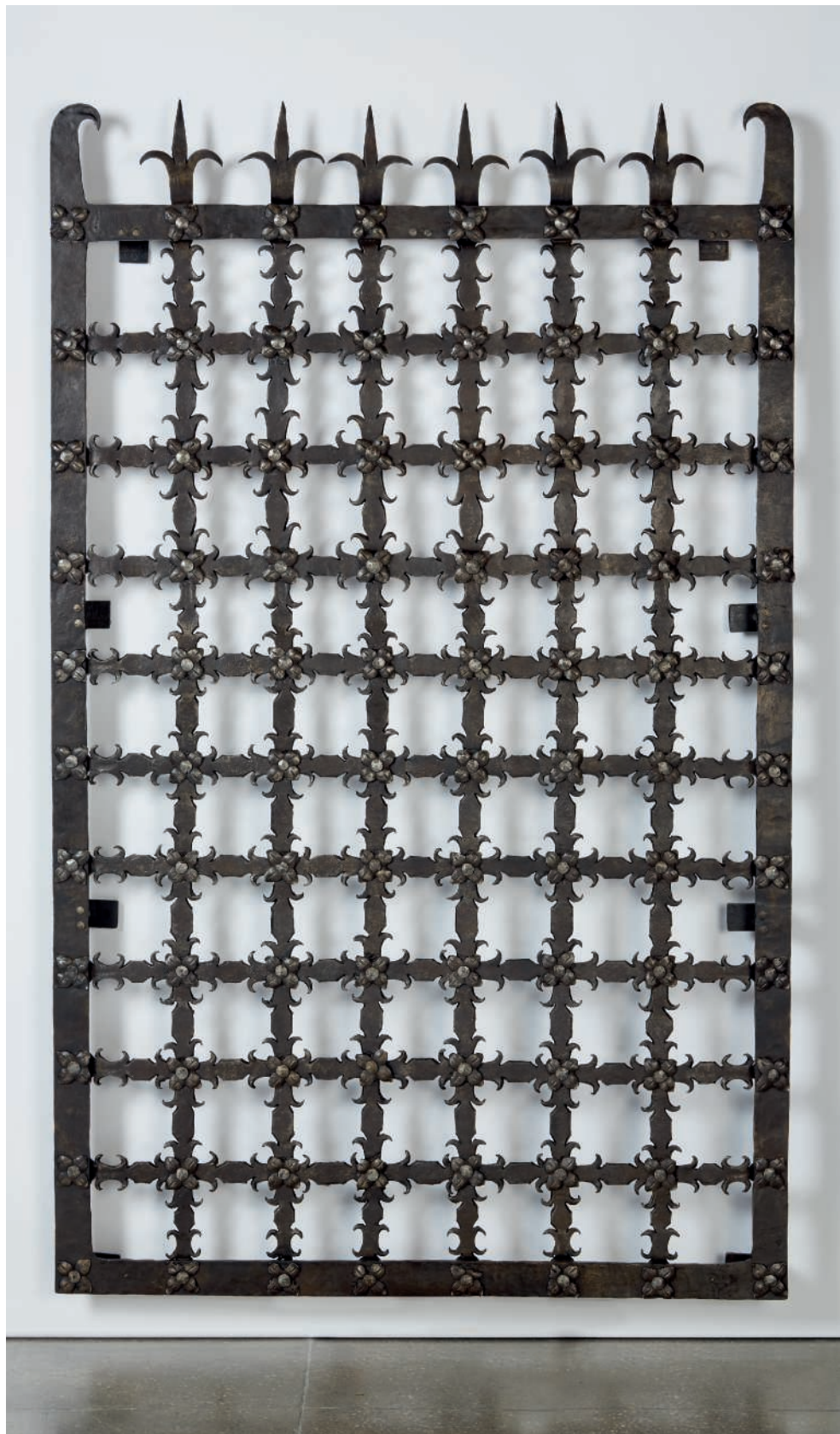
\$6,000-8,000

PROVENANCE:

Walter Mellor, Mount Airy, Pennsylvania

Acquired from the above by the present owner





105

PROPERTY FROM A PENNSLYVANIA COLLECTOR

105 SAMUEL YELLIN (1885-1940)
Window Grille, designed for the Walter Mellor House "Wood's Edge", Mount Airy, Pennsylvania, circa 1925

 wrought iron
stamped SAMUEL YELLIN
64½ in. (161.3 cm) high; 40 in. (101.6 cm) wide


\$10,000-15,000

PROVENANCE:

Walter Mellor, Mount Airy, Pennsylvania
Acquired from the above by the present owner

PROPERTY FROM A PENNSLYVANIA COLLECTOR

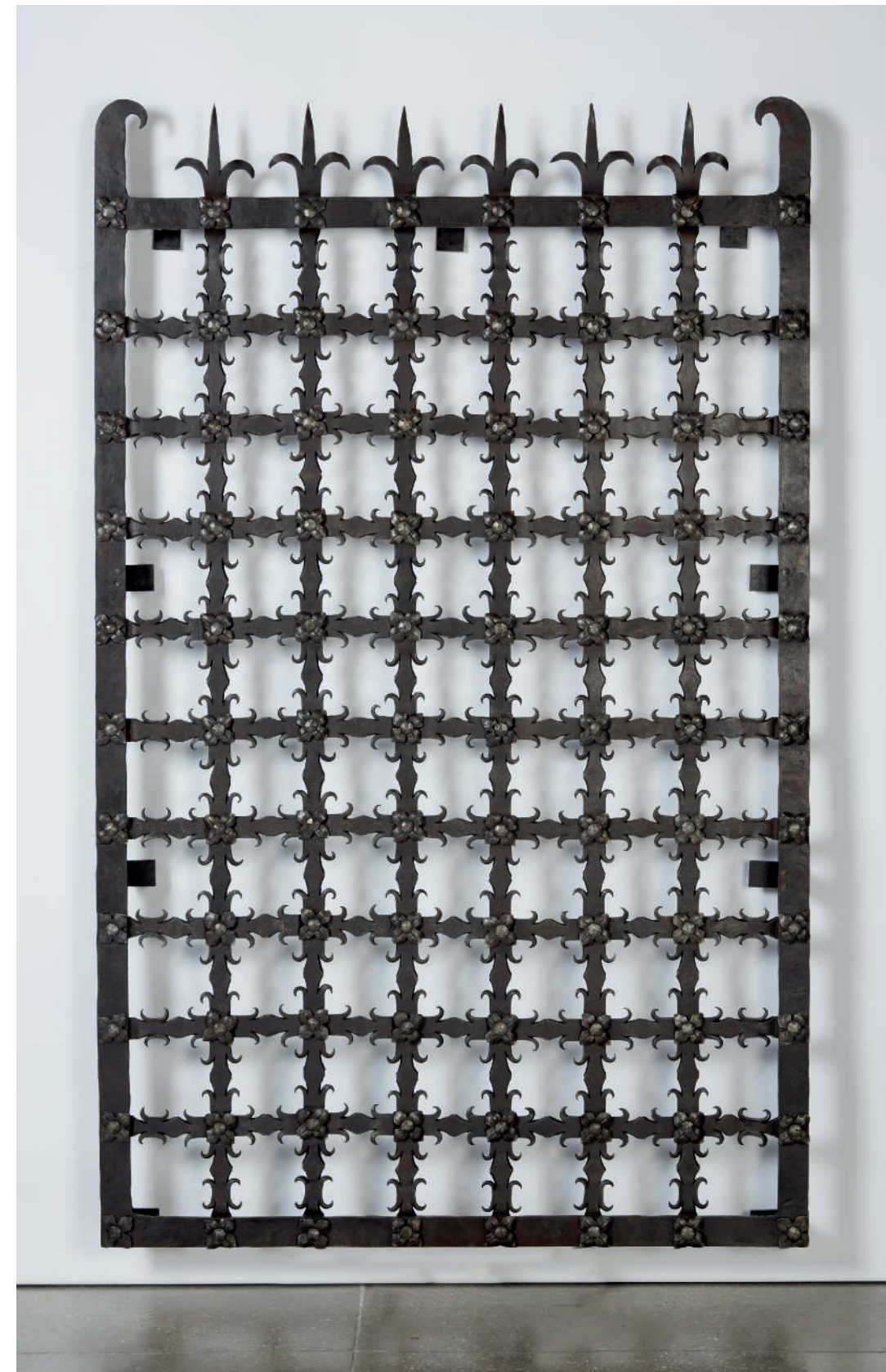
106 SAMUEL YELLIN (1885-1940)
Window Grille, designed for the Walter Mellor House "Wood's Edge", Mount Airy, Pennsylvania, circa 1925

 wrought iron
stamped SAMUEL YELLIN
64½ in. (161.3 cm) high; 40 in. (101.6 cm) wide

\$10,000-15,000

PROVENANCE:

Walter Mellor, Mount Airy, Pennsylvania
Acquired from the above by the present owner



106



PROPERTY FROM A PENNSYLVANIA COLLECTOR

107 SAMUEL YELLIN (1885-1940)
*Wall-Mounted Kettle Hook and Fire Tongs,
designed for the Walter Mellor House "Wood's
Edge", Mount Airy, Pennsylvania, circa 1925*



wrought iron
kettle hook: 31½ in. (78.8 cm) high; 38 in. (96.5 cm) deep
fire tongs: 25 in. (63.5 cm) high

\$8,000-12,000

PROVENANCE:

Walter Mellor, Mount Airy, Pennsylvania
Acquired from the above by the present owner

PROPERTY FROM A PENNSYLVANIA COLLECTOR

108 SAMUEL YELLIN (1885-1940)

Three-Light Chandelier, designed for Walter Mellor House "Wood's Edge", Mount Airy, Pennsylvania, circa 1925



wrought iron
18 in. (45.8 cm) drop; 21½ in. (54.6 cm) diameter

\$15,000-20,000

PROVENANCE:

Walter Mellor, Mount Airy, Pennsylvania
Acquired from the above by the present owner



PROPERTY FROM A PRIVATE NORTH-EAST COLLECTION

109 SAMUEL YELLIN (1885-1940)

Floor Lamp, circa 1910



wrought iron, mica

stamped SAMUEL YELLIN PHILA.PA.

66¼ in. (169.6 cm) high

\$8,000-12,000

PROVENANCE:

Private Collection

Acquire from the above by the present owner



PROPERTY FROM A PRIVATE NORTH-EAST COLLECTION

110 GUSTAV STICKLEY (1858-1942)

Writing Table, model no. 416, circa 1901

executed by Craftsman Workshops of Gustav Stickley, Eastwood, New York
chestnut with original green stain
29½ in. (75 cm) high; 42½ in. (106.8 cm) wide; 26½ in. (67.3 cm) deep

\$25,000-35,000

PROVENANCE:

Private Collection, Essex, NY

Acquired from the above by the present owner

LITERATURE:

S.Gray, *The Early Work of Gustav Stickley*, New York, 1987, p. 48

This rare desk is most likely the work of Henry Wilkinson, a skilled designer and architect who worked for Gustav Stickley starting in 1900. Wilkinson was influenced by his mentor and friend Ralph Adams Cram, who was a follower of the Medieval guild system of craftsmanship. Both considered themselves acolytes of William Morris. Wilkinson is credited with the Gothic Arch that is seen in early works from the Stickley workshop, and the present desk is a tour de force of detail and skilled craftsmanship following this style treatment.





PROPERTY FROM A PRIVATE NORTH-EAST COLLECTION

111 GUSTAV STICKLEY (1858-1942)

Stool, model no. 728, circa 1901

executed by Craftsman Workshops of Gustav Stickley, Eastwood, New York

chestnut with original green stain

16½ in. (42 cm) high; 18⅝ in. (46.7 cm) square

\$4,000-6,000

PROVENANCE:

Private Collection, Essex, NY

Acquired from the above by the present owner

LITERATURE:

S.Gray, *The Early Work of Gustav Stickley*, New York,
1987, pp. 40, 84



PROPERTY FROM A PRIVATE NORTH-EAST COLLECTION

112 GUSTAV STICKLEY (1858-1942)

Rocker, model no. 2603, circa 1901



executed by Craftsman Workshops of Gustav Stickley, Eastwood, New York
chestnut with original green stain
numbered 2603

46¾ in. (118.8 cm) high; 24¼ in. (61.5 cm) wide; 30 in. (76.2 cm) deep

\$5,000-7,000

PROVENANCE:

Private Collection, Auburn, Maine.

Acquired from the above by the present owner.

LITERATURE:

G.Stickley, *Chips from the Workshop of Gustav Stickley*,
Syracuse, 1901, p. 14



113 VIKTOR SCHRECKENGOST (1906–2008)

'Jazz' Bowl, circa 1931



produced by Cowan Pottery Studio, Rocky River, Ohio

glazed earthenware

signed *Viktor Schreckengost*, with underglaze stamp COWAN

8 in. (20.3 cm) high; 14⅞ in. (35.8 cm) diameter

\$15,000-20,000

LITERATURE:

A.Duncan, *Art Deco Complete: The definitive guide to the decorative arts of the 1920s and 1930s*, London, 2009, p.

225 for a similar model



114 ALESSANDRO MENDINI (1931-2019)

'Kandissi' Tapestry, circa 1979



produced by Studio Alchimia, Milan, Italy
stitched fabric
72¾ in. (185 cm) high; 78¾ in. (200 cm) wide

\$10,000-15,000

PROVENANCE:

Private Collection, Germany
Private Collection, New York
Acquired from the above by the present owner



115 RUDOLPH DE HARAK (1924-2002)
'Public Bench', 1971



painted steel
33 $\frac{7}{8}$ in. (86 cm) high; 35 in. (88.9 cm) wide; 32 $\frac{1}{4}$ in. (82 cm) deep

\$6,000-8,000

Rudolph de Harak's brilliant career in graphic arts was given its spark by Gyorgy Kepes, who inspired Harak to pursue communications through the plastic arts. Harak joined forces with Saul Bass, Alvin Lustig and Lou Danziger to form the Los Angeles Society for Contemporary Designers. Alongside these creative individuals, a new style of American Graphic design emerged. The present lot was designed in 1971 for the plaza at 200 Water Street in Manhattan. The public benches, made of folded and enameled steel, formed a sculptural and colorful counterpart to the massive clock Harak designed for the façade of the sterile modernist building. The public space is both kinetic and futuristic, a living embodiment of a total design sensibility Harak pursued his entire career.





116 EMILIO GUARNACCI, F. PADOVANO,
AND C. VAGNONI

'Duna' Modular Seating System, 1967-1969



produced by Uno Pi, Calenzano

plastic, fabric upholstery

impressed with manufacturer's mark

27 in. (68.6 cm) high; 89¾ in. (228 cm) wide; 31½ in. (80 cm) deep

\$8,000-12,000

PROVENANCE:

Private Collection, France

Acquired from the above by the
present owner



117 MARZIO CECCHI (1940-1990)

Rare Console Table, for the Helle boutique, La Spezia, circa 1970



produced by Studio Most, Florence

from a production of three

glass and iron

30½ in. (77.5 cm.) high; 83 in. (210.7 cm.) wide; 30 in. (76.2 cm.) deep

\$8,000-12,000

PROVENANCE:

Private Collection, Italy

Acquired from the above by the present owner



118 GABRIELLA CRESPI (1922-1970)

Adjustable 'Plurimi' Low Table, circa 1970



produced by Gabriella Crespi, Milan

brass-covered wood

placque with *Gabriella Crespi BREV*

16 in. (40.6 cm) high; 53¼ in. (135.2 cm) wide; 38½ in. (97.8 cm) deep

\$20,000-30,000

LITERATURE:

Gabriella Crespi: il segno e lo spirito: mobili, plurimi, sculture e gioielli, Milan, 2011, p. 63

The present lot has been authenticated by the Archivio Gabriella Crespi and is recorded under archive number 200377006.





PROPERTY FROM A PRIVATE COLLECTION

119 RENA DUMAS (1937–2009) AND PETER COLES
(1955–1985)

'Pippa' Folding Desk, circa 1985



for Hermès, France

pearwood, leather, brass

31¾ in. (80.7 cm) high; 33¾ (85.7 cm) in. wide; 28 in. (71.2 cm) deep

\$7,000-9,000

PROVENANCE:

Private collection, Caracas

Acquired from the above by the present owner

Interior architect Rena Duma and Peter Cole's campaign-inspired collapsible desk, from their "Pippa" series for Hermès, is in the permanent collection of the Cooper Hewitt Smithsonian Design Museum, New York.



PROPERTY FROM A DISTINGUISHED MIDWEST COLLECTION

120 HERVÉ VAN DER STRAETEN (B. 1965)

Custom 'Wedding' Console, model no. 462, 2017



Zircote, patinated bronze

30⁵/₈ in. (77.8 cm) high; 45¹/₄ in. (115 cm) wide; 11³/₄ in. (30 cm) deep

\$20,000-30,000

PROVENANCE:

Galerie Hervé van der Straeten, Paris

Acquired from the above by the present owner



PROPERTY FROM A DISTINGUISHED MIDWEST COLLECTION

121 HERVÉ VAN DER STRAETEN (B.1965)

Custom 'Bubble Gum' Table, model no. 477, 2017



Spectrolite brown granite, patinated bronze
29¾ in. (75 cm) high; 63 in. (160 cm) diameter of top

\$40,000-60,000

PROVENANCE:

Galerie Hervé van der Straeten, Paris

Acquired from the above by the present owner



122 MASSIMO MICHELUZZI (B.1957)

'Mosaic' Vase, 2019



executed by Anfora, Murano, Italy
hand-blown and carved glass
signed *Massimo Micheluzzi 22i MURANO 2019*
8½ in. (21.6 cm) high; 8½ in. (21.6 cm) diameter

\$2,500-3,500

PROVENANCE:

Acquired directly from the artist by
the present owner



123 MASSIMO MICHELUZZI (B. 1957)

'Mosaic' Vase, 2019



executed by Anfora, Murano, Italy
hand-blown and carved glass
signed *Massimo Micheluzzi 22i MURANO 2019*
8¾ in. (22.2 cm) high; 7¾ in. (19.7 cm) diameter of vase

\$2,500-3,500

PROVENANCE:

Acquired directly
from the artist by the
present owner





124 MASSIMO MICHELUZZI (B.1957)

Tall Carved Vase, 2017



executed by Anfora, Murano, Italy
hand-blown and carved glass

signed *Massimo Micheluzzi 221' 2017*

22 in. (55.8 cm) high; 10½ in. (26.8 cm) wide; 8½ in. (21.6 cm) deep

\$3,000-5,000

PROVENANCE:

Acquired directly from the artist by the
present owner



125 UMBERTO BELLOTTO (1882-1940)

Unique Vase on Stand, circa 1920

vase possibly executed by F.lli Toso, Italy

wrought-iron and hand-blown glass

56³/₈ in. (143.2 cm) high; 22³/₄ in. (57.8 cm) square

\$20,000-30,000

PROVENANCE:

Franco Deboni, Milan

Private collection, Lake Como, Italy

Acquired from the above by the present owner





126 PALEARI (EST.1848)

Rare Table, circa 1950



painted wood, teak, tulipwood veneer, gilt bronze, glass

32 $\frac{5}{8}$ in.(83 cm) high; 81 $\frac{3}{4}$ in. (207.5) wide; 42 $\frac{7}{8}$ in. (109 cm) deep

\$50,000-70,000

PROVENANCE:

Private collection, Bologna

Christie's, London, *Thinking Italian Design*, 17 October

2018, lot 15

Acquired from the above by the present owner



127 FRANCO ALBINI (1905-1977)

Pair of Armchairs, model no. PL 19, circa 1957



manufactured by Poggi, Italy

painted steel, fabric upholstery

each: 35¼ in. (89.5 cm) high; 30½ in. (77.4 cm) wide; 27 in. (68.5 cm) deep

\$10,000-15,000

PROVENANCE:

Private Collection, Italy

Acquired from the above by the present owner

LITERATURE:

G. Gramigna, *1950/1980 Repertorio*, Milan, 1985,
p. 107



128 ICO PARISI (1916-1996)

'Iride' Floor Lamp, circa 1970



manufactured by Lamperti, Robbiate, Italy
painted aluminum, painted metal, aluminum, fluorescent bulb
underside with manufacturer's label *lamperti Robbiate (Como)*
71¼ in. (181 cm) high

\$10,000-15,000

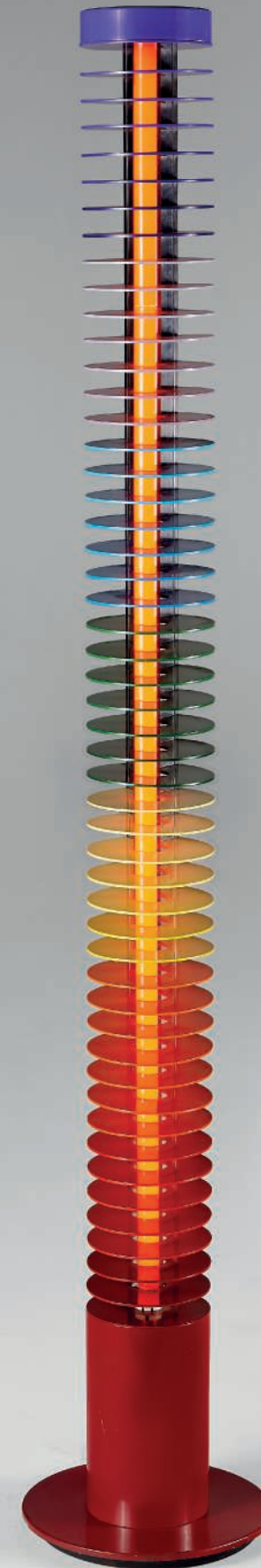
PROVENANCE:

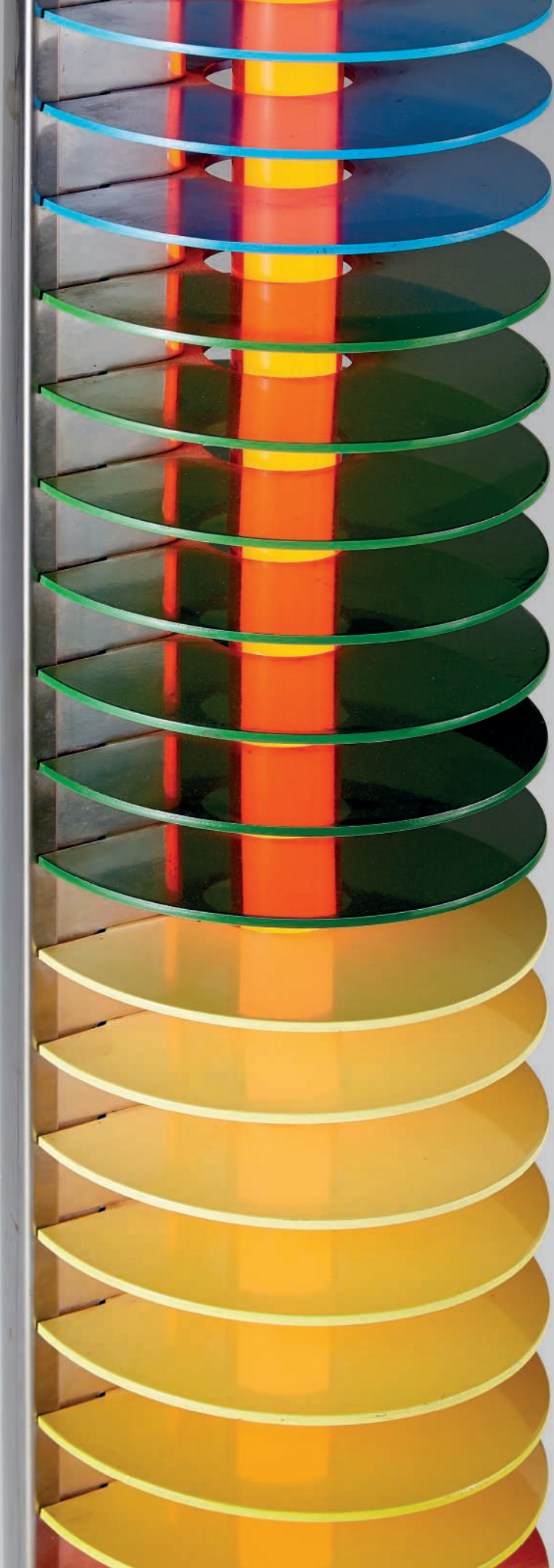
Private Collection, Italy

Acquired from the above by the present owner

LITERATURE:

F. Gualdoni, *Ico Parisi & architecture*, exh. cat., Galleria
Civica, Bologna, 1990, p. 225





129 ICO & LUISA PARISI (1916-1996 & 1914-1990)

Bookcase, model no. 457, circa 1955



produced by Angelo De Baggis, Cantù

painted wood, mahogany, brass

42½ in. (108 cm) high; 42 in. (106.7 cm) wide; 9½ in. (24.1 cm) deep

\$5,000-7,000

PROVENANCE:

Private Collection, Italy

Acquired from the above by the present owner

LITERATURE:

R. Lietti, *Ico Parisi, Design: Catalogue Raisonné*

1936-1960, 2017, Milan, p. 507



PROPERTY OF AN IMPORTANT CONTEMPORARY ART COLLECTOR

130 PAOLO BUFFA (1903-1970)

Occasional Table, 1930s



ebonized wood, mirrored glass
20 in. (50.8 cm) high; 27½ in. (69.8 cm) square

\$3,000-5,000

PROVENANCE:

Angela Weber Möbel, Zürich

Acquired from the above by the present owner

This lot is offered together with a certificate of authenticity from the Buffa archive.





131 GIO PONTI (1891-1979)

Important Desk, circa 1949

manufactured by Dassi, Milan

mahogany, glass, brass

30½ in. (77.4 cm) high; 78½ in. (199.3 cm) wide; 34¾ in. (88.2 cm) deep

\$50,000-70,000

PROVENANCE:

Giuseppe Romagnoli, director of Fontana
Arte office, Torino, 1949

Private Collection

Acquired from the above by the present
owner

This lot is offered together with a letter
of expertise from Laura Falconi, a
letter of expertise from Plinio Dassi, as
well as a certificate of expertise from
the Gio Ponti Archives



Ponti's desk is not only a rarity (since only four were made for Luigi Fontana and Fontana Arte manager and four smaller ones for the secretaries) and not only a discovery that throws new light on the designer's work and on a relatively unknown period. Its noble origins were identified after comparing structural solutions and details with other works by Ponti of the same period, by reconstructing the design process and finding reference sources. With the final discovery, like a 'coup de théâtre', of a signed document in which a renowned clinician, son of the director of the Turin and Genoa headquarters at the time, identifies it as the desk on which he played as a child during weekends in his father's office.

The desk reflects and encloses the history of the Fontana Arte productions that anticipated by twenty years (it was founded in 1932) the birth of Italian design and it held a dominant position internationally. During the post-war economic crisis – with the decisive contribution of the Marshall plan for the recovery of Italian industry and arts – in its visionary and impressive grandeur the Fontana desk was conceived by Ponti as a trait d'union between a golden age and a future for the company no less ambitious in its aims, duly achieved. Albeit for some time not involved in manufacture, Ponti was to make a determinant contribution by suggesting the appointment of Max

Ingrand as artistic director. The latter did not limit himself to creating lamps and iconic objects, for decades Fontana's best sellers, but followed the recent example of Pietro Chiesa he formed a real 'school' of design within the business. To the extent that it is now impossible to distinguish between the works of the master and those of the employees without a detailed study of the archives of the period.

In conclusion, we have a made "to measure" object that superbly exemplifies an exceptional epic in Italian design. The historical output of Fontana Arte has ineluctably marked an era, expressing and passing down timeless forms and values. Is it no coincidence that American architects continue to place the period lamps and furniture from the famous factory in their interior decoration.

Laura Falconi, architect, former Professor (History of design) at the Faculty of Architecture "La Sapienza" in Rome. Author of numerous publications, including "*Fontana Arte, A transparent history*", Skira, Milan, 1998; "*Gio Ponti, Interiors, objects, drawings, 1920-1976*" (It. ed. 2004, English ed. 2010), Electa Mondadori, Milan; "*Piero De Martini, A design experience, 1970-2000*", Silvana Editoriale, Cinisello Balsamo (Milan), 2017. She has also collaborated with public institutions, private enterprises, international auction houses and art galleries."



PROPERTY OF AN IMPORTANT CONTEMPORARY ART COLLECTOR

132 GIO PONTI, ANTONIO FORNAROLI, ALBERTO
ROSSELLI (STUDIO PFR)

Console, designed for the National Showroom, Milan, circa 1955

painted wood, painted metal, brass
32 $\frac{7}{8}$ in. (83 cm) high; 20 in. (50.8 cm) width; 23 $\frac{3}{4}$ in. (60.4 cm) deep

\$8,000-10,000

PROVENANCE:

Galleria O., Rome

Acquired directly from the above by the present owner,
2017.





PROPERTY FROM A PRIVATE SWISS COLLECTOR

133 **PAOLO DE POLI (1905-1996)**
*Important collection of nine "Homage to
Manhattan" vessels, 1967*

enameled copper
each signed *DE POLI*
tallest: 16¾ in. (42.5 cm) high
shortest: 4 1/2 in. (11.4 cm) high

\$18,000-24,000

PROVENANCE:

Capitolium Art Auctions, Brescia, Italy, 4 July 2017, lot 16
Acquired from the above by the present owner

EXHIBITED:

New York, Museum of Contemporary Crafts, *Enamels by
Paolo de Poli*, 26 May - 10 September 1967



134 MARIO QUARTI (1901-1974)

Rare and Exceptional Console, circa 1934

mahogany, brass, glass executed by Luigi Fontana & C.

labeled with maker's mark *E.Quarti S.A. Milano*

41¼ in. (104.7 cm) high; 70⅞ in. (180 cm) wide; 15½ in. (39.4 cm) deep

\$10,000-15,000

PROVENANCE:

Private Collection, Italy

Acquired from the above by the present owner

The son of Eugenio Quarti, the most renowned cabinet maker of the Italian Liberty era, Mario learned highly advanced ideas and techniques from a young age. He went on to study architecture and applied arts at the Milan Polytechnic and at other institutions in Paris and London. In 1926 he won the design competition for the entire furniture of the royal palaces of Egypt in Cairo and Alexandria.

In 1929 Mario took over the running of his father's workshop and began producing his own designs, which were initially tied to the Milan Novecento movement but soon evolved into an understated, elegant, almost aristocratic strain of Rationalism evident in this console.

Besides these projects, Mario Quarti was involved in prestigious commissions for various luminaries such as Gio Ponti, Giovanni Muzio, Paolo Buffa, Tomaso Buzzi, Emilio Lancia, or Giovanni Gariboldi. Quite often, his materials, such as high quality crystal, free of any color cast, were sourced from Fontana Arte, as can be seen in mirrors and glass inserts that he executed for Buffa, Gariboldi, as well as for his own creations.

Christie's would like to thank Brian Kish for cataloging this lot.



135 CARLO SCARPA (1906-1978)

Ceiling Light, model no. 5417, designed 1931

produced by Venini, Murano, Italy

reticello glass, aluminum

26½ in. (67.3 cm) drop; 11 in. (27.9 cm) diameter

\$15,000-20,000

LITERATURE:

A. Santillana, *Venini Catalogue Raisonné 1921-1986*,

Milan, 2000, p. 256 for related examples



136 ATTRIBUTED TO ICO PARISI

Settee, circa 1950

manufactured by Ariberto Colombo, Cantù

walnut, brass, fabric upholstery

32½ in. (82.6 cm) high; 77 in. (195.5 cm) wide; 25¼ in. (64 cm) deep

\$10,000-15,000

PROVENANCE:

Private Collection, Italy

Acquired from the above by the present owner

LITERATURE:

R. Lietti, *Ico Parisi, Design: Catalogue*

Raisonne 1936-1960, 2017, Milan, pp. 227, 242 for similar example

A similar example of this Sette was designed for the Franco Carcano House and remains in its permanent collection.



137 ICO PARISI (1916-1996)

Carved 'Slat' Desk, 1950

manufactured by Fratelli Rizzi, Intimiano

walnut and mahogany

29¾ in. (75.7 cm) high; 60 in. (152.4 cm) wide; 25 in. (63.5 cm) deep

\$12,000-18,000

PROVENANCE:

Private Collection, Italy

Acquired from the above by the present owner

LITERATURE:

R. Lietti, *Ico Parisi, Design: Catalogue Raisonné, 1936-1960*, 2017, Milan, pp. 416-417



138 BARBRO NILSSON (1899 - 1983)

‘Blåspättan’ Carpet, designed 1943

executed by Märta Måås-Fjetterström AB, Båstad, Sweden
hand-woven flatweave wool on linen warps

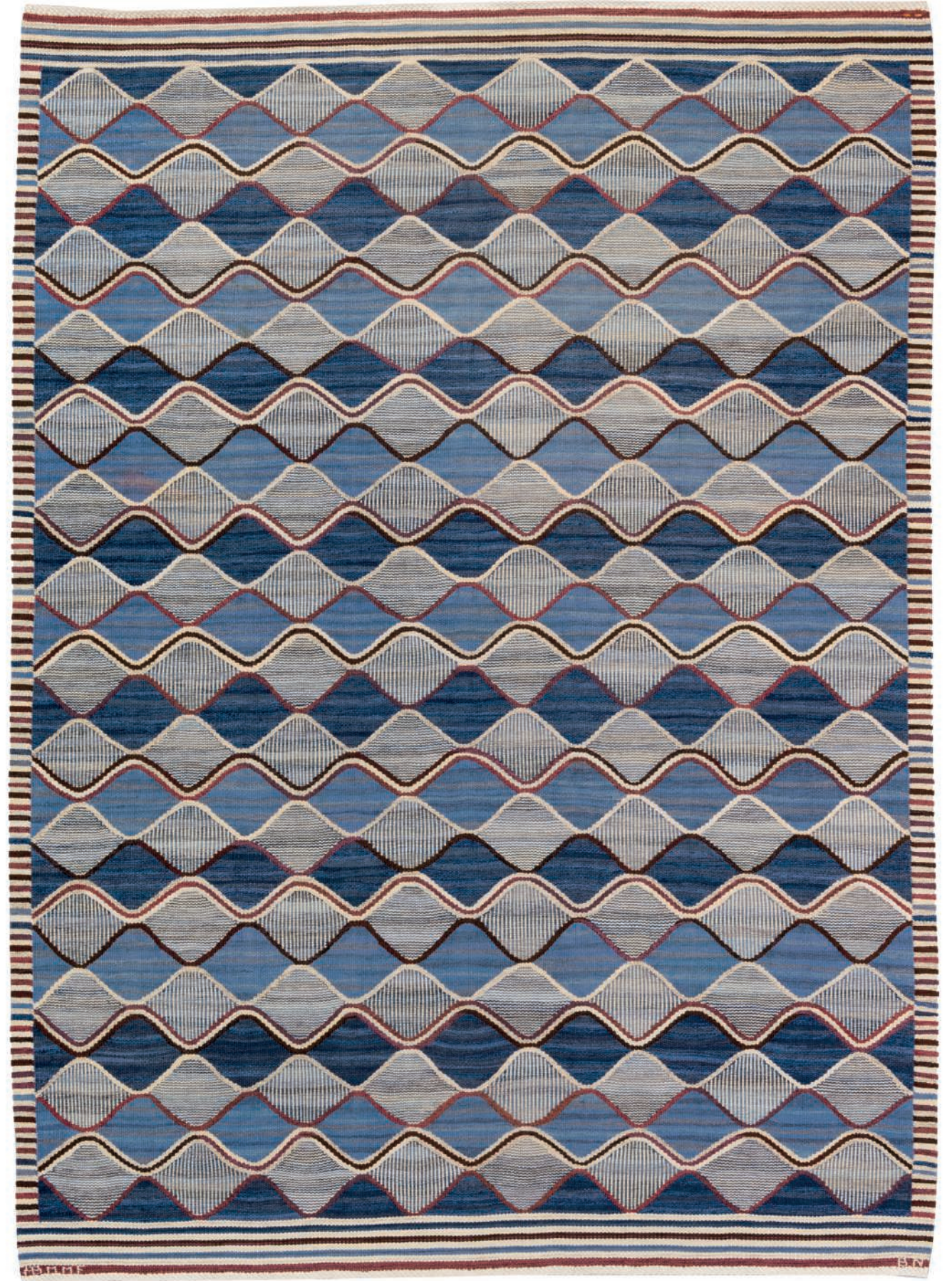
woven with manufacturer's mark *BN* and *AB MMF*
122 in. (309.88 cm) high; 89 in. (226.06 cm) wide

\$15,000-20,000

LITERATURE:

V. Sten Møller, *En bok om Barbro Nilsson*, Stockholm,
1977, pp. 66-67;

M. Castenfors, B. Nilsson, A. Granlund, *Märta Måås-
Fjetterström, Märta flyger igen! 90 år med Märta Måås-
Fjetterström*, exh. cat., Liljevalchs Konsthall, Stockholm,
2009, pp. 141, 143.



139 AXEL SALTO (1889-1961)

'Seed Pod' Vase, circa 1948

produced by Royal Copenhagen, Denmark

stoneware, *Sung* glaze

incised *SALTO*, numbered 20897 and with producer's

stamp *ROYAL COPENHAGEN DENMARK* with painted blue wave mark

6 in. (15.2 cm) high

\$6,000-8,000

PROVENANCE:

Sister Parish, New York

Acquired from the above by the present
owner

LITERATURE:

"*Axel Salto: Master of Stoneware*", Museum
of Ceramic Art, Denmark, exh. cat., 2017,
p. 180





140 AXEL SALTO (1889-1961)

'Seed Pod' Vase, 1948

produced by Royal Copenhagen, Denmark
stoneware, *Sung* glaze
incised *SALTO*, numbered 20897 and with producer's
stamp *ROYAL COPENHAGEN DENMARK* with painted
blue wave
6 in. (15.2 cm) high

\$6,000-8,000

PROVENANCE:

Sister Parish, New York

Acquired from the above by the present owner

LITERATURE:

"Axel Salto: Master of Stoneware", Museum of Ceramic
Art, Denmark, exh. cat., 2017, p. 180



141 PAAVO TYNELL (1890-1973)

Standard Lamp, model no. 9607, circa 1950

manufactured by Taito Oy, Helsinki, Finland

brass, perforated brass, leather

impressed *OY TAITO AB 9607*

53¼ in. (135.3 cm) high

\$12,000-18,000



142 PAAVO TYNELL (1890-1973)
Table Lamp, model no. 9202, circa 1940



manufactured by Taito Oy, Helsinki, Finland
perforated brass, leather
impressed *TT 9202 TAITO MADE IN FINLAND*

19½ in. (49.5 cm) high

\$6,000-8,000





143 HANS WEGNER (1914-2007)

Set of Ten 'Cowhorn' Chairs, model no. JH505, designed 1952

manufactured by master cabinetmakers Johannes Hansen, Copenhagen, Denmark
underside of five labeled *JOHANNES HANSEN CABINET MAKER COPENHAGEN DENMARK*
28 in. (71.2 cm) high; 23 in. (58.4 cm) wide; 16 in. (40.5 cm) deep



\$50,000-70,000

LITERATURE:

J. Nielsen, *Wegner: Sitting Pretty*, Copenhagen, 1965, p. 76
N. & J. Ditzel, *Danske Stole / Danish Chairs*, Copenhagen, 1954, pp. 42-43

144 BARBRO NILSSON (1899-1983)

'Tånga, blå' Carpet, designed 1955

executed by the Märta Måås-Fjetterström, AB, Båstad, Sweden

hand-woven flatweave wool on linen warps

woven with manufacturer's mark *BN* and *AB MMF*

97 in. (246.38 cm) high; 68 in. (172.72 cm) wide

\$8,000-12,000

Märta Måås-Fjetterström: Märta flyger igen! 90 år med Märta Måås-Fjetterström, exh. cat., Liljevalchs konsthall, Stockholm, 2009, pp. 154-55



PROPERTY OF A DISTINGUISHED COLLECTOR

145 HANS J. WEGNER (1940-2007)

'Ox' Lounge Chair and Ottoman, model no. AP-46 and AP-49, circa 1960



manufactured by AP Stolen, Copenhagen, Denmark

chromium-plated steel, fabric upholstery

each with metal roundel impressed *FURNITUREMAKERS DANISH CONTROL*

Chair: 35 in. (88.9 cm) high; 37½ in. (95.25) wide; 37½ in. (95.25) deep

Ottoman: 15 in. (38.1 cm) high; 30 in. (76.2 cm) wide; 18 in. (45.72 cm) deep

\$10,000-15,000

PROVENANCE:

Gift from the artist to the Acunto de Lorenzo Family,
1972

Thence by descent

Private Collection, Malmö

Wright, Chicago, 8 December 2016, Lot 156

Acquired from the above by the present owner

LITERATURE:

A. Bent Salicath, *"Købestævnet - idé og virkelighed,"*
Dansk Kunsthåndværk, no. 34, 1961, p. 67

J. Møller Nielsen, *Wegner: en dansk møbelkunstner,*
Copenhagen, 1965, pp. 11, 71-72

C. Holmsted Olesen, *WEGNER: just one good chair*, exh.
cat., Design Museum Denmark, Copenhagen, 2014, pp.
79, 82, 210-11



146 PAAVO TYNELL (1890-1973)

Rare Floor Lamp, circa 1945



brass, leather, original beech-veneer shade
68 in. (172 cm) high

\$10,000-15,000

The present lot is a custom-order model, which historically was ordered for use in restaurants. Custom order pieces by Paavo Tynell are rarely signed.





147 PAAVO TYNELL (1890-1973)

Table Lamp. model no. 9202, circa 1953



manufactured by Taito Oy, Helsinki, Finland
brass, beech, linen shade
impressed *TT OY TAITO MADE IN FINLAND 9020*
18½ in. (47 cm) high

\$7,000-9,000

148 BARBRO NILSSON (1899-1983)

'Gyllenrutan, grön', Half-Pile Carpet, designed 1945



executed by Märta Måås-Fjetterström AB, Båstad, Sweden
hand-woven wool on linen warps
woven with manufacturer's mark *BN* and *AB MMF*
99 in. (251.46 cm) high; 69 in. (175.26 cm) wide

\$7,000-9,000

LITERATURE:

Märta Måås-Fjetterström Och Hennes Efterträdare, Barbro Nilsson, Marianne Richter, Ann-Mari Forsberg, Båstad, 1940s, p. 4 for the design Märta Måås-Fjetterström: Märta flyger igen! 90 år med Märta Måås-Fjetterström, exh. cat., Liljevalchs konsthall, Stockholm, 2009, p. 148 for the design



149 BARBRO NILSSON (1899-1983)

'Snäcklösa', Carpet, designed 1960

executed by Märta Måås-Fjetterström AB, Båstad, Sweden

hand-woven flatweave wool on linen warps

woven with manufacturer's mark *BN* and *AB MMF*

105 in. (266.7 cm) high; 70 in. (177.8 cm) wide

\$8,000-12,000

LITERATURE:

V. Möller, *En bok om Barbro Nilsson*, Stockholm, 1977, p. 59



150 PEDER MOOS (1906-1991)

Side Chair, circa 1948



Executed by master cabinetmaker Peder Moos, Denmark

walnut, leather

29¼ in. (74.3 cm) high; 17 in. (43.2 cm) wide; 16¼ in. (41.3 cm) deep

\$25,000-35,000

LITERATURE:

F. Sieck, *Danish Furniture Design*, Copenhagen, 2000, p.

182 for a similar example

P. Moos, *Peder Moos*, Copenhagen, 1988, pp. 6, 11



Peder Moos with Side Chair, circa 1948. Photo: © Jørgen Schytte





151 POUL HENNINGSEN (1894-1967)

Rare 'PH 4/4' Ceiling Light, circa 1930



nickel-plated brass, original opaque glass with painted spiral decoration
light fixture impressed *PAT. APPL.*

14 in. (35.5 cm) drop; 15 $\frac{5}{8}$ in. (39.8 cm) diameter

\$10,000-15,000

PROVENANCE:

Poul Henningsen, Hellerup

Thence by descent

Bruun Rasmussen, Copenhagen, 6 December 2018, lot 1554

Acquired from the above by the present owner



152 KAARE KLINT (1888-1954)

Three-Seater Box-Shaped Sofa, model no. 4118, circa 1970

manufactured by Rud. Rasmussen Cabinetmakers, Denmark

leather, wood

34 in. (86.4 cm) high; 78¾ in. (200 cm) wide; 31 in. (78.8 cm) deep

\$20,000-30,000

LITERATURE:

G. Harker, Kaare Klint, Vol. 2, Copenhagen, 2010, p. 93



PROPERTY OF AN IMPORTANT CONTEMPORARY ART COLLECTOR

153 AXEL EINAR HJORTH (1888-1959)

'Lovö' Rocking Chair, circa 1935

manufactured by Nordiska Kompaniet, Stockholm

pine, fabric upholstery

32 in. (81.2 cm) high; 22 in. (55.8 cm) wide; 20 in. (50.8 cm) deep

\$3,000-5,000

PROVENANCE:

Angela Weber Möbel, Zürich

Acquired directly from the above by the present owner,
2018



PROPERTY OF AN IMPORTANT CONTEMPORARY ART COLLECTOR

154 ERIK GUNNAR ASPLUND (1885-1940)

Pair of Wall Lights, circa 1950

manufactured by ASEA, Sweden

patinated glass, brass

each with manufacturer's label *ASEA BELYSNING*

each: 15 in. (38.1 cm) high; 9 in. (22.8 cm) wide; 13¼ in. (34.9 cm) deep

\$5,000-7,000



Δ155 FINN JUHL (1912-1989)

Pair of Armchairs, model no. FJ45, designed 1945

executed by master cabinetmaker Niels Vodder, Copenhagen, Denmark

teak, fabric upholstery

each: 33 in. (84 cm) high; 26¾ in. (68 cm) wide; 29½ in. (75 cm) deep

\$30,000-40,000

LITERATURE:

G. Jalk, *Dansk Møbelkunst gennem 40 aar, Volume 2: 1937-1946*, Copenhagen, 1987, pp. 276-77

E. Hiort, *Finn Juhl: Furniture, Architecture, Applied Art*, Copenhagen, 1990, pp. 20, 25-26, 28, 34-35, 78, 101, 105;

F. Siek, *Contemporary Danish Furniture Design, a short illustrated review*, Copenhagen, 2000, p. 39;

B.B. Laursen, S. Matz and C. Holmsted Olesen, *Mesterværker: 100 års dansk møbelsnedkeri*, Copenhagen, 2003, p. 128.





156 ARNE JACOBSEN (1902-1971)

Set of Twelve 'Lily' Armchairs, 1973



manufactured by Fritz Hansen, Copenhagen, Denmark

walnut, chromium-plated steel

each stamped with manufacturer's mark, *MADE IN DENMARK 1973 FURNITUREMAKERS DANISH CONTROL BY FRITZ HANSEN ©*

each: 31 in. (78.8 cm) high; 22¼ in. (56.4 cm) wide; 17½ in. (44.4 cm) deep

\$20,000-30,000

LITERATURE:

F. Solaguren-Beascoa, *Jacobsen*, Copenhagen, 1998, pp.
128-129



157 PAAVO TYNELL (1890-1973)

Rare Ceiling Light, circa 1960

produced by Idman Oy, Helsinki, Finland

brass, glass, painted aluminum

stamped *IDMAN*

23½ in. (59.7 cm) drop (including cap); 51½ in. (130.8 cm) wide

\$15,000-25,000





158 ATTRIBUTED TO VIGGO BOESEN

Pair of Armchairs, circa 1930



ebonized wood, Mongolian sheepskin upholstery
each: 28½ in. (71.7 cm) high; 23 in. (58.4 cm) wide; 27 in. (68.5 cm) deep

\$12,000-18,000

PROVENANCE:

Private Collection, Denmark

Acquired from the above by the present owner

159 TIMO SARPANEVA (1926-2006)

Unique 'Fertility' sculpture, from the 'Claritas' series, 1986

executed by Iittala, Helsinki, Finland

hand-blown colored glass

signed *TIMO SARPANEVA 1986 IITTALA*

9 in. (22.9 cm) high; 9 in. (22.9 cm) diameter

\$4,000-6,000

PROVENANCE:

Gifted from the artist to the present owner



PROPERTY FROM THE SARPANEVA FAMILY COLLECTION

160 TIMO SARPANEVA (1926-2006)

Unique 'Blue Leaf', 1999

executed by Pino Signoretto, Murano, Italy
hand-blown clear and colored glass

signed *TIMO SARPANEVA STUDIO PINO SIGNORETTO MURANO* 1999
25¼ in. (64 cm) high; 15 in. (38.1 cm) wide; 5½ in. (14 cm) deep

\$10,000-15,000

PROVENANCE:

Timo Sarpaneva, Helsinki
Thence by descent



PROPERTY FROM THE SARPANEVA FAMILY COLLECTION

161 TIMO SARPANEVA (1926-2006)

'Aqvaticus', 1998

executed by Pino Signoretto, Murano, Italy

hand-blown colored glass

signed *TIMO SARPANEVA 1998 VETRERIA PINO SIGNORETTO MURANO*

17 in. (43.2 cm) high; 16 in. (40.5 cm) diameter of glass

\$12,000-18,000

PROVENANCE:

Timo Sarpaneva, Helsinki

Thence by descent



162 KAARE KLINT (1888-1954)

Drawing File, designed for the Royal Academy, circa 1930



pine

stamped with Royal Academy monogram

41 in. (104.2 cm) high; 39½ in. (101.4 cm) wide; 28¼ in. (71.7 cm) deep

\$15,000-20,000



PROPERTY OF AN IMPORTANT CONTEMPORARY ART COLLECTOR

163 POUL KJAERHOLM (1929-1980)

'PK91' stool, circa 1960

manufactured by E. Kold Christensen, Denmark

matte chrome-plated steel, canvas

17½ in. (44.45 cm) high; 21¼ in. (54 cm) wide; 22 in. (55.9 cm) deep

\$2,000-3,000

LITERATURE:

A. Karlsen, Danish Furniture Design in the 20th Century

Vol 2, Kobenhavn, 2007, pp. 202-203





PROPERTY OF AN IMPORTANT CONTEMPORARY ART COLLECTOR

164 POUL KJAERHOLM (1929-1980)

Pair of 'PK 22' Chairs, circa 1955



manufactured by E. Kold Christensen, Denmark
matte chrome-plated steel, leather
each stamped with manufacturer's mark
28½ in. (72.5 cm) high; 24¾ in. (63 cm) wide; 24¾ in. (63 cm) deep

\$5,000-7,000

PROVENANCE:

Antik & Design, Molkom, Sweden
Acquired directly from the above by
the present owner

LITERATURE:

M. Sheridan, *The Furniture of Poul
Kjaerholm: Catalogue Raisonné*,
New York, 2007, pp. 124-127



PROPERTY OF AN IMPORTANT CONTEMPORARY ART COLLECTOR

165 JOSEF FRANK (1885-1967)

Adjustable Floor Lamp, model no. 1842, designed 1932

produced by Svenskt Tenn, Sweden

brass, silk shade

53½ in. (135.8 cm) high

\$2,000-3,000

PROVENANCE:

Antik & Design, Sweden

Acquired directly from the above by the present owner

LITERATURE:

C. Long, *Josef Frank: Life and Work*, Chicago, p. 197



166 ANN-MARI LINDBOM (1916-1992)

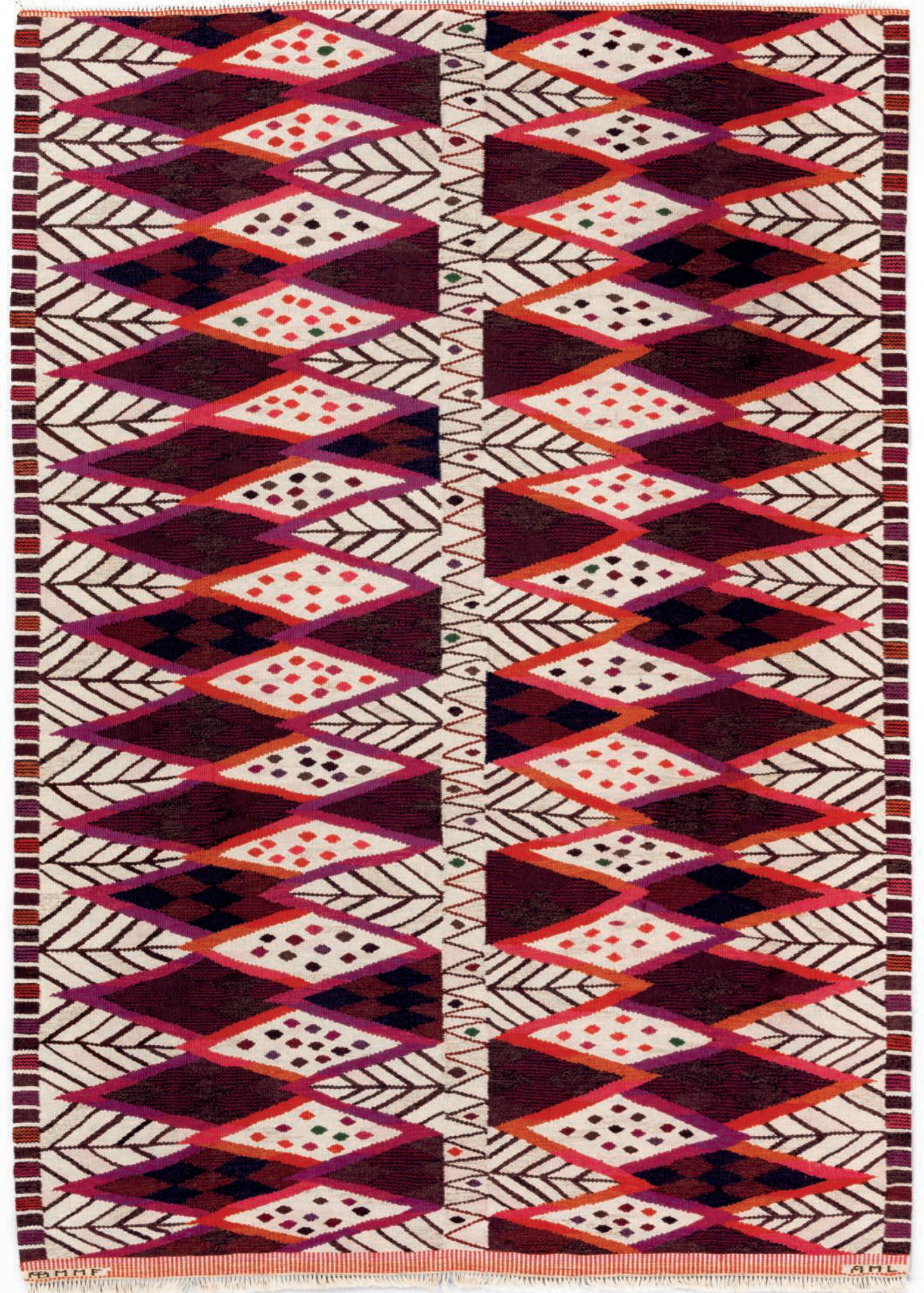
'Stammen' Carpet, designed 1949

executed by Märta Måås-Fjetterström AB, Båstad, Sweden

hand-woven flatweave wool on linen warps

103 x 72 in. (261.6 x 182.9 cm)

\$4,000-6,000



167 DAGOBERT PECHE (1887-1923)

Mirror, circa 1922



produced by Max Welz for the Wiener Werkstätte, Vienna

gilt-wood, painted wood, mirrored glass

16¼ in. (41.3 cm) high; 9½ in. (24.1 cm) wide; 1 in. (2.5 cm) deep

\$7,000-9,000

LITERATURE:

P. Noever, *Dagobert Peche and the Wiener Werkstatte*,
exh. cat., Neue Galerie Museum, New York, 2002, p. 244

M. Eisler, *Dagobert Peche*, Germany, 1925 p. 52



PROPERTY FROM A PRIVATE MUNICH COLLECTION

168 RICHARD RIEMERSCHMID (1868-1957)
Chair for the House of Carl von Thieme, Munich, Germany, 1902-1903



cherrywood, mother-of-pearl, fabric upholstery
45¼ in. (115 cm) high; 18½ in. (47 cm) wide; 19 in. (48.3 cm) deep

\$10,000-15,000

PROVENANCE:

Carl von Thieme, Munich, commissioned from the artist,
1902-1903

Private Collection

Von Zezschwitz Kunst Und Design, Munich, 1
December 2012

Acquired from the above by the present owner

LITERATURE:

'Dresdener Werkstätten für Handwerks-Kunst,'
Deutsche Kunst und Dekoration Vol XIII, October 1903 -
March 1904, p. 230

'Ausstellung der dresdener Werkstätten für Handwerks
Kunst', *Die Kunst*, Munich, 1904, p.150

W. Nerdinger, *Richard Riemerschmid vom Jugendstil zum
Werkbund Werke und Dokumente*, Munich, 1982, cat.

98a, p. 169, cat. 106, p. 177 for the architect's furniture
design drawings and period photographs

H. von Ottomeyer, *Wege in die Moderne: Jugendstil in
München 1896 bis 1914*, exh. cat., Kassel, 1996, no.140
for a chair in the collection of the Munich Stadtmuseum
(inventory no. M90/6), p. 203 for a period photograph of
the Thieme House reception hall

H. von Ottomeyer, *La Nascita Della Modernita, L'Universo
delle Arti a Monaco dalla Secessione alle Avanguardie
1896/1914. exh. cat.* Galleria D'Arte Moderna, Verona,
1996, p. 315 pl. 163 for the chair from the Munich
Stadtmuseum



169 DAGOBERT PECHE (1887-1923)

Mirror, circa 1922

produced by Max Welz for the Wiener Werkstätte, Vienna
gilt-wood, mirrored glass

reverse with partial manufacturer's label
5 in. (12.7 cm) high; 18½ in. (47 cm) square

\$30,000-40,000

LITERATURE:

M. Eisler, *Dagobert Peche*, Germany, 1925 p. 50

P. Noever, *Dagobert Peche and the Wiener Werkstatte*,
exh. cat., Neue Galerie, New York, 2002, pp. 238-239





170 JOSEF HOFFMANN
(1870-1956)

*Important Set of Three Light Fixtures, from the
Dr. Hermann Wittgenstein Commission,
Vienna circa 1906*



hammered silvered brass, glass
comprising three domed ceiling roses, twelve short strands of glass
beads, twelve long strands of glass beads
49½ in. (125.73 cm) drop

\$200,000-300,000

PROVENANCE:

Gunther Stefan Asenbaum, Vienna
Acquired from the above by the present owner, 1986

EXHIBITED:

New York, Museum of Modern Art, *Vienna 1900: Art,
Architecture & Design*, 3 July - 26 October 1986

LITERATURE:

Joseph Hoffmann, Interiors 1902-1913, exh. cat., Neue
Galerie, New York, 2006, p. 200



VIENNA 1900

JOSEF HOFFMANN & THE WIENER WERKSTÄTTE

Masterworks for
Hermann Wittgenstein

Josef Hoffmann, a co-founder of the Wiener Werkstätte, was a master of creating carefully harmonized and proportioned ensembles of architecture, furniture, glass and metal work, and textiles. The present lot, a Set of Three Ceiling Lights, from the interior of Dr. Hermann Wittgenstein, Vienna, was complemented in the space by black and white checkerboard patterned, geometric chairs and tables. The simple elegance of the glass beads between the shimmering metal plates unified the interior decoration and created a total work of art. The three lights are adaptable as they can be presented as separate works or in the triangular formation as they were presented in the 1986 exhibition at the Museum of Modern Art in New York.



Installation view, *Vienna 1900: Art, Architecture and Design*, July - October, 1986, Museum of Modern Art, New York (present lot illustrated). Photo: © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY.

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

171 JOSEF HOFFMANN (1870-1956)

Side Chair, model no. 371, designed for the Kunstschau Wien, Vienna, circa 1908

produced by Jacob & Josef Kohn, Austria

stained beech, leather upholstery

42½ in. (108 cm) high; 16 in. (40.6 cm) wide; 17 in. (43.3 cm) deep

\$25,000-35,000

PROVENANCE:

Private Collection

Acquired from the above by the present owner

LITERATURE:

Deutsche Kunst und Dekoration, vol. 23, October 1908, p. 37 for the bench

K. Varnedoe, *Vienna 1900: Art, Architecture and Design*, exh. cat., Museum of Modern Art, New York, 1986, p. 86

D. Ostergard, *Bent Wood and Metal Furniture: 1850-1946*, exh. cat., The American Federation of Arts, New York, 1987, p. 255, nos. 54-54a, p. 256, no. 54b for similar examples

A. Duncan, *Modernism: Modernist Design 1880-1940*, Minneapolis, 1998, p. 117 for example of model

R. Price, *New Worlds: German and Austrian Art 1890-1940*, Neue Galerie, New York, 2001, p. 426, cat. III.36

G. Fahr-Becker, *Wiener Werkstätte 1903-1932*, Cologne, 2003, p. 25

J. Uhlir, *Vom Wiener Stuhl Zum Architektenmöbel: Jacob & Josef Kohn, Thonet und Mundus, Bugholzmöbel vom Secessionismus bis zur Zwischenkriegsmoderne*, Vienna, 2009, p. 99, nos. 113, 115 for a similar example



172 CHRISTOPHER DRESSER (1834-1904)

Rare Teapot, model no. 2277, circa 1880

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

impressed with manufacturer's mark *CW. DRESSER 2277*

5¼ in. (13.3 cm) high; 9¼ in.(23.5 cm) wide; 5 in.(12.7 cm) deep

\$70,000-100,000

PROVENANCE:

Bukowskis, Stockholm, 29 April 1998, lot 1182

Acquired from the above by the present owner

LITERATURE:

H.Lyons, *Christopher Dresser: The People's Designer 1834-1904*, p. 7 no. 8

W.Halén, *Christopher Dresser*, 1990, p. 182, pl. 206

W.Halén, *Christopher Dresser: A Pioneer of Modern Design*, London, 1993, p. 183, pl. 206

M.Whiteway, *Shock of the Old: Christopher Dresser's Design Revolution*, 2004, p. 158, pl. 200





Christopher Dresser, born in Glasgow, Scotland, attended the Schools of Design in London which were launched in the 1830s to train students to create designs specifically for industrial production. The introduction of machine manufacturing made household items accessible to a greater audience and created a need for designers to generate innovative new industrial processes. His formal training, coupled with his engagement with design reformers, such as Richard Redgrave and Henry Cole, led to various examinations and interpretations of pattern, nature, and ornament. The London Exposition of 1862

influenced Dresser's interest in Japanese art, which can be seen in his mindful reduction of surface embellishment and abstract ornamentation. His aesthetic values did not translate to works that could be mass-manufactured, therefore many of his works were too expensive and too complicated to manufacture by machine. Only approximately twelve examples of this particular model have been recorded, one of which is in the collection of the Victoria and Albert Museum in London. This design appears as design no. 2277 in the 1879 manufacturer's catalogue.



173 CHRISTOPHER DRESSER (1834-1904)

Toast Rack, circa 1880



manufactured by James Dixon & Sons, Sheffield, Yorkshire, England
electroplated metal, ebony
impressed with manufacturer's facsimile signature *Chr. DRESSER*, model number 963 AN, electro-plated assay mark *EP*, maker's 'trumpet and banner' mark and initials *J D & S*
3¼ in. (8.3 cm) high; 3¾ in. (9.5 cm) wide; 10¼ in. (26 cm) deep

\$50,000-70,000

PROVENANCE:

Private collection, Yorkshire
Acquired from the above by the present owner, circa 2005

LITERATURE:

W. Halén, *Christopher Dresser: A Pioneer of Modern Design*, London, 1993, p. 184 pl. 210
W. Halén, *Christopher Dresser*, 1990, p. 184, pl. 210
M. Whiteway, *Shock of the Old: Christopher Dresser's Design Revolution*, 2004, p. 155, pl. 193
H. Lyons, *Christopher Dresser: The People's Designer 1834-1904*, p. 7 no. 6

Another example of the present lot design is part of the permanent collection of the National Gallery of Victoria, Melbourne.





174 CHRISTOPHER DRESSER (1834-1904)

Rare 'Elephant' Open Armchair, circa 1875

executed by William Booty and retailed by The Art Furnishers' Alliance, London

ebonized oak, original cushion

29¾ in. (75.6 cm) high; 25½ in. (64.7 cm) wide; 19½ in. (49.5 cm) deep

\$25,000-35,000

LITERATURE:

W. Halén, *Christopher Dresser: A Pioneer of Modern*

Design, London, 1993, p. 71 pl. 57

W. Halén, *Christopher Dresser*, 1990, p. 71, pl. 57





175 JOSEF HOFFMANN (1870-1956)

Set of Four Light Fixtures, from the Dr. Hermann Wittgenstein Commission, Vienna circa 1906



hammered silvered brass, glass
each: 6¼ in. (15.8 cm) drop; 7¾ in. (19.2 cm) diameter

\$50,000-70,000

176 JOSEF HOFFMANN (1870-1956)

*Armchair, from the Dr. Hermann Wittgenstein Commission, Vienna,
circa 1906*



ebonized and limed wood, fabric upholstery
35½ in. (90.2 cm) high; 18 in. (45.7 cm) wide; 17¾ in. (45 cm) deep

\$8,000-12,000

PROVENANCE:

Barry Friedman, Ltd., New York

Acquired from the above by the present owner, 1984



177 JOSEF HOFFMANN (1870-1956)

*Desk, from the Dr. Hermann Wittgenstein Commission,
Vienna circa 1906*



lacquered and ebonized wood, silvered brass
30¾ in. (78 cm) high; 59 in. (150 cm) wide; 29½ (74.9 cm) deep

\$20,000-30,000

PROVENANCE:

Barry Friedman, Ltd., New York

Acquired from the above by the present owner, 1984





178 JOSEF HOFFMANN (1880-1956)

*'Cloverleaf' Table, from the Dr. Hermann
Wittgenstein Commission, Vienna, circa 1906*

ebonized and limed oak, ceramic tiles, nickel-plated brass
27¾ in. (70.5 cm) high; 27¼ in. (69.3 cm) diameter of table

\$15,000-20,000

PROVENANCE:

Barry Friedman, Ltd., New York

Acquired from the above by the present owner, 1984





179 JOSEF HOFFMANN (1870-1956)

*Set of Three Tub Chairs, from the Dr.
Hermann Wittgenstein Commission,
Vienna, circa 1906*



ebonized and limed oak, fabric upholstery
35 in. (88.9 cm) high; 21¼ in. (54 cm) wide; 23½ in. (59.7
cm) deep

\$20,000-30,000

PROVENANCE:

Barry Friedman, Ltd., New York
Acquired from the above by the
present owner, 1984

180 JOSEF HOFFMANN (1870-1956)

Mirror, circa 1935



carved and partly patinated nutwood, mirrored glass
21 in. (53.3 cm) high; 15 in. (38.1 cm) wide; 1¼ in. (3.2 cm) deep

\$5,000-7,000





CHRISTIE'S