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# A LIFETIME OF COLLECTING

# IMPORTANT ART NOUVEAU FROM THE COLLECTION OF LLOYD AND BARBARA MACKLOWE

BY BARBARA MACKLOWE

Lloyd and I have been collectors of myriad things, but our most astounding and long lasting accessions have been in the field of Art Nouveau—that short period between 1890 and 1910 when there was a movement to reject the use of machine made objects and to return to the "hand of man" in the decorative arts. Naturalistic subjects in soft colors and of whiplash designs attracted us at the time and continue to excite us today. We enjoy the quality of hand-carved furniture in rare woods which add to the feeling of warmth and artistic beauty. Each object is a unique sculpture in bronze, glass, ceramic and percelain.

This is the collection which changed our lives. It took us to many corners of the world and brought us into a life of art acquisition. It has been our great privilege to have owned many of the most beautiful, rare and astounding examples of furniture by Gallé, Majorelle, Gaillard, Gruber and Guimard. Glass and lamps by Tiffany, Gallé, Lalique and Daum. Besides selling these treasures of the period in Macklowe Gallery, we also have had the great pleasure of living with them.







PROPERTY FROM THE PRIVATE COLLECTION OF LLOYD AND BARBARA MACKLOWE

#### ERNEST BUSSIÈRE

#### "Gourd" Vase

circa 1903 executed by Keller et Guérin, Lunéville, France glazed earthenware inscribed KG/Lunéville/Bussiere 71/4 in. (18.4 cm) high

#### LITERATURE

Alastair Duncan, The Paris Salons, 1895-1914, Vol. IV: Ceramics and Glass, Woodbridge, Suffolk, 1995, p. 260

\$ 4,000-6,000

#### 203

PROPERTY FROM THE PRIVATE COLLECTION OF LLOYD AND BARBARA MACKLOWE

#### ERNEST BUSSIÈRE

#### "Bractée D'ombelle" Vase

circa 1903 executed by Keller et Guérin, Lunéville, France glazed earthenware inscribed KG/Lunéville/Bussiere 11 in. (27.9 cm) high

#### LITERATURE

Christian Debize, L'école de Nancy, Nancy, France, 1993, p. 89 Alastair Duncan, The Paris Salons, 1895-1914: Vol. IV: Ceramics and Glass, Woodbridge, Suffolk, 1995, p. 75

\$ 4.000-6.000

18





PROPERTY FROM THE PRIVATE COLLECTION OF LLOYD AND BARBARA MACKLOWE

#### LOUIS MAJORELLE

#### "Gourd" Vase

circa 1900 glazed by Ernest Bussière, executed by Keller et Guérin, Lunéville, France

glazed earthenware inscribed *KG/Lunéville/Majorelle* 11<sup>3</sup>/<sub>4</sub> in. (29.8 cm) high

#### LITERATURE

Laurence Buffet-Challié, *The Art Nouveau Style*, New York, 1982, p. 97, pl. 195 Victor Arwas, *Art Nouveau: The French Aesthetic*, London, 2002, p. 546 *Majorelle: Un Art de Vivre Moderne*, exh. cat., Musée de l'École de Nancy, France, 2009, p. 200

\$12,000-18,000





PROPERTY FROM THE PRIVATE COLLECTION OF LLOYD AND BARBARA MACKLOWE

#### FRANÇOIS RUPERT CARABIN

#### Figural Candlestick

circa 1900
patinated bronze
with impressed artist's monogram *CR*8½ x 7¼ x 6½ in. (21.6 x 18.4 x 16.5 cm)

#### PROVENANCE

Galerie du Luxembourg, Paris Acquired from the above by the present owners

#### EXHIBITED

L'œuvre de Rubert Carabin, Galerie du Luxembourg, Paris, May-October 1974

#### LITERATURE

L'Art Décoratif aux salons des Beaux Arts 1904, Paris, 1904, pl. 78 L'œuvre de Rubert Carabin, exh. cat., Galerie du Luxembourg, Paris, 1974, p. 190, n. 101

\$ 7,000-10,000





# FIGURAL CANDLESTICK WITH LILY PADS

### FRANÇOIS RUPERT CARABIN

During the Art Nouveau era, there was a renaissance of interest in the female form. Often highly stylized, women permeated the decorative arts of the period. While François Rupert Carabin also was fascinated with sculpting women, in contrast to his contemporaries, he was interested in realistic creations of the feminine form. Carabin worked from his collection of photographs, as well as live models that he often recruited from the brothels of Montmartre. Carabin's daughter recalled that when sculpting, her father would work for hours as he "he massaged the forms, almost in love." Carabin's attention to detail lead to an unparalleled level of

naturalism in his pieces and he realistically depicted emotions like anger, jealously and capriciousness. Often highly erotic, Carabin's female figures play a submissive role in his pieces and acted as carvatids. This present lot depicts a water naiad-like figure poised and acquiescently holding up a single lily, which acts as the candlestick holder. The figure's flowing locks appear wet, and the body is carefully molded with dimples and indentations reminiscent of the nudes of Rodin. On the lily pad base, a single carefully cast water strider insect perches. When lit by candlelight, the patina on the bronze glows softly and the shadows play across the body of the figure, bringing Carabin's piece to life.



PROPERTY FROM THE PRIVATE COLLECTION OF LLOYD AND BARBARA MACKLOWE

## DAUM AND MAJORELLE

#### Chandelier

circa 1900 acid-etched glass, patinated bronze 24½ in. (62.23 cm) drop 17 in. (43.18 cm) maximum diameter of shade

\$ 30,000-50,000

#### PROVENANCE

Collection of Louis Majorelle, Nancy, France circa 1900 Sotheby's Monaco, February 10, 1981, lot 1423 Acquired from the above by the present

#### LITERATURE

Alastair Duncan, Louis Majorelle: Master of Art Nouveau Design, London, 1991, pp. 112 and 216-217

The present chandelier was a part of the furnishings of Louis Majorelle's bedroom designed by him for his villa *Jika* in Nancy.



PROPERTY FROM THE PRIVATE COLLECTION OF LLOYD AND BARBARA MACKLOWE

#### HECTOR GUIMARD

#### An Important Vitrine

circa 1900 fruitwood, glass, silk-lined interior 68% x 23 x 16½ in. (175 x 58.4 x 41.9 cm)

#### PROVENANCE

Galerie du Luxembourg, Paris Acquired from the above by the present owner

#### LITERATURE

Franco Borsi and Ezio Godoli, *Paris 1900*, New York, 1978, pl. 228 Edith Mannoni, *Mobilier 1900-1925*, n.d., p. 54 (for a related model) Philippe Thiébaut, *Guimard*, exh. cat., Musée d'Orsay, Paris, 1992, p. 402 (for the present lot illustrated in a period photograph)

\$ 120,000-180,000

28







## AN IMPORTANT VITRINE

#### HECTOR GUIMARD

Hector Guimard, a celebrated architect and designer, is without a doubt the quintessential figure of the Art Nouveau movement in Paris. Born in Lyon in 1867, Guimard studied architecture at the École Supérieure des Arts Décoratifs and the École des Beaux-Arts where he studied the work of 19th Century architect Violletle-Duc. It was after travelling to Belgium, where he discovered the work of Victor Horta at the Hôtel Tassel, that Guimard's style shifted from Neoclassicism to Art Nouveau. He limited his projects to small constructions where ornamentation was an integral component of the architectural structure. His first creation in this vein was the Castel Béranger (1898), which perfectly illustrates his transition towards organic

ornamentation. As Guimard himself noted: "It is not the flower that I like to use as an ornament, it is the stem," which dramatically distinguished him from his contemporaries from the École de Nancy. One could say that Guimard reinvented Art Nouveau, making it more abstract, less floral, and distilling its exuberance by emphasizing undulated lines. Publishing the book L'art dans l'habitation moderne (1898) and winning the gold medal at a prestigious Paris-based architectural competition in 1899 certainly helped Guimard establish a solid reputation as an architect at the turn of the century. Guimard enjoyed a number of commissions which allowed him to develop a unique and distinct ornamental vocabulary. The architectural principles that he put forward

were also applied to interior decoration, furniture and smaller objects, which he started to produce towards the end of the 1890s together with commissioned houses and buildings. His gesamtkunstwerk vision culminated with the Hôtel Guimard (1909), a house that he built as a wedding present for his wife, which shows a complete interdependence between architecture, furniture and decoration. As pictured in the above period photograph, the present vitrine was prominently displayed in the living room of the private residence. The piece is a superior example of Guimard's practice as a cabinetmaker, displaying the organic forms and unique sense of proportions that contributed to his success as an architect and a designer.

PROPERTY FROM THE PRIVATE COLLECTION OF LLOYD AND BARBARA MACKLOWE

#### JOSEPH MOUGIN

#### Figural Vase

circa 1900 glazed porcelain inscribed J Mougin/Mougin Fres./Nancy 141/4 in. (36.1 cm) high

#### PROVENANCE

Collection of Ferdinand Neess, Wiesbaden, Acquired from the above by the present owner, circa 1980s

#### LITERATURE

Alastair Duncan, The Paris Salons, 1895-1914, Vol. IV: Ceramics and Glass, Woodbridge, Suffolk, 1995, p. 14

\$ 3,000-5,000

32



PROPERTY FROM THE PRIVATE COLLECTION OF LLOYD AND BARBARA MACKLOWE

#### ATTRIBUTED TO HECTOR GUIMARD

#### Lantern

circa 1910 gilt brass, colored and opaline glass 28½ in. (72.3 cm) drop 173/4 in. (45 cm) maximum diameter

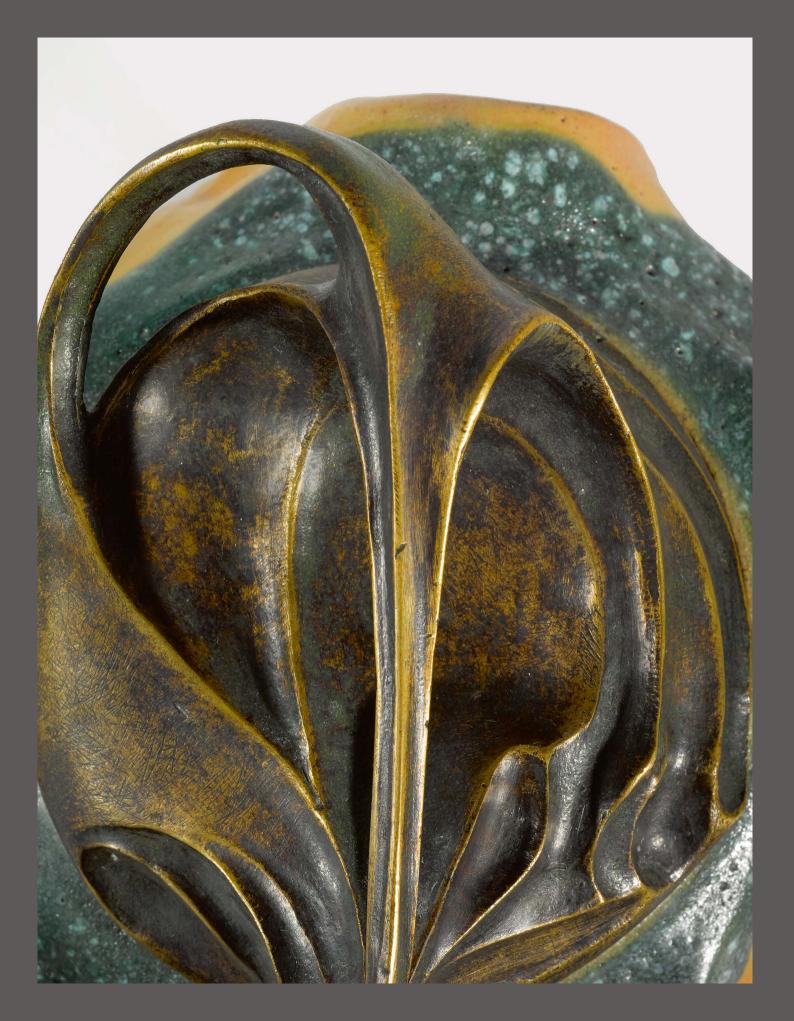
#### LITERATURE

Philippe Thiébault, Guimard, exh. cat., Musée d'Orsay, Paris, 1992, pp. 362, 375-381 and 384-385 (for related models) Alastair Duncan, Louis C. Tiffany: The Garden Museum Collection, Woodbridge, 2004, p. 608 (for a related model)

A related model was executed for Hector Guimard's Hôtel Mezzara in Paris.

\$ 15,000-20,000





PROPERTY FROM THE PRIVATE COLLECTION OF LLOYD AND BARBARA MACKLOWE

# HECTOR GUIMARD

# Covered Jar

circa 1898-1899
executed by Gilardoni et Brault, Choisy-leRoi, France
glazed stoneware, patinated bronze
the jar impressed with artist's monogram
6 in. (15.2 cm) high
5 in. (12.7 cm) diameter

\$ 8,000-12,000

### **PROVENANCE**

Robert Walker, Paris Acquired from the above by the present owner, circa 1970

### LITERATURE

Philippe Thiébaut, *Guimard*, exh. cat., Musée d'Orsay, Paris, 1992, p. 258
Alastair Duncan, *The Paris Salons, 1895-1914, Vol. IV: Ceramics and Glass*, Woodbridge, Suffolk, 1995, p. 250
Victor Arwas, *Art Nouveau: The French Aesthetic*, London, 2002, p. 35 (for the present lot illustrated)
Georges Vigne, *Hector Guimard, Architect Designer 1867-1942*, New York, 2003, p. 99, no. 9



PROPERTY FROM THE PRIVATE COLLECTION OF LLOYD AND BARBARA MACKLOWE

# HECTOR GUIMARD

# Doorbell

circa 1905-1910 executed by the Maison Cottin, France gilt bronze  $73/4 \times 41/2 \times 11/8$  in. (19.6  $\times$  11.4  $\times$  4.8 cm)

# LITERATURE

Philippe Thiébaut, *Guimard*, exh. cat., Musée d'Orsay, Paris, 1992, p. 374 Georges Vigne, *Hector Guimard*, *Architect Designer 1867-1942*, New York, 2003, p. 144 (for a related doorbell model)

A variant of the model is held in the permanent collection of the Cooper Hewitt Smithsonian Design Museum, New York.

\$ 2,000-3,000





PROPERTY FROM THE PRIVATE COLLECTION OF LLOYD AND BARBARA MACKLOWE

# PAUL FOLLOT

# Five-Piece Tea Service

circa 1904 comprising a hot water pot, teapot, creamer, sugar bowl and tray

silver-plated metal each piece impressed *P.Follot*, coffee pot and teapot stamped with production mark tea pot:  $8 \times 12 \times 4^{3}$ /4 in.  $(20.3 \times 30.4 \times 12 \text{ cm})$  tray:  $16 \times 24$  in.  $(40.2 \times 60.9 \text{ cm})$ 

\$ 15,000-20,000

### LITERATURE

Yvonne Brunhammer et al., *Art Nouveau Belgium/France*, exh. cat., Houston, Texas, 1976, p. 206

Yvonne Brunhammer and Suzanne Tise, French Decorative Art, the Société des Artistes Décorateurs 1900-1942, Paris, 1990, pp. 16-17

Victor Arwas, *Art Nouveau: The French Aesthetic*, London, 2002, p. 393 (for the present lot illustrated)

A tea set of this design was exhibited at the 1904 Salon des Artistes Décorateurs.



PROPERTY FROM THE PRIVATE COLLECTION OF LLOYD AND BARBARA MACKLOWE

# JACQUES GRUBER

### Desk and Armchair

circa 1900 walnut, original embossed leather, bronze desk:  $35\frac{1}{8} \times 58 \times 29\frac{3}{4}$  in. (89.2 x 147.3 x 75.5 cm) armchair:  $29\frac{1}{2} \times 30 \times 19\frac{1}{2}$  in. (74.9 x 76.2 x 49.5 cm)

### PROVENANCE

Félix Marcilhac, Paris Acquired from the above by the present owner, circa 1976

### LITERATURE

Alastair Duncan, *Art Nouveau Furniture*, London, 1982, cover and p. 96 (for the desk and chair models) Victor Arwas, *Art Nouveau: The French Aesthetic*, London, 2002, p. 324 (for the desk and chair models) *Jacques Gruber et l'Art Nouveau*, exh. cat., Musée de l'école de Nancy, 2011, p. 162 (for the desk and chair models)

\$ 40,000-60,000















# SHIMMERING BODIES: MASTERFUL COUPES AND VASES BY CAMILLE NAUDOT

LOTS 215-218

Born the son of a porcelain merchant, Camille Naudot grew up surrounded by examples of fine ceramics. Naudot succeeded in the family business in 1889 and began to take courses at l'École de Sèvres in the production of porcelain. Naudot was greatly influenced by the level of detail and technical expertise of the works created by Sèvres for the royal courts of Versailles before the French revolution, and he began experimenting with soft-paste porcelain eighteenth-century pieces. As seen in the present lot, Naudot specialized in the technique of Chinese "rice grain" porcelain known for its difficulty and rarity. To create is carefully pierced before firing. If the

piece survived the firing, then the holes in the enamel work were filled with glasslike translucent enamels and gilt work and re-fired, leading to a subtle creation with shimmering enamelwork. The delicacy of the paper-thin porcelain body that Naudot was able to achieve is unparalleled. On this present lot, Naudot painted delicate sprigs of Japanese bleeding-heart flowers across the body of the piece, complemented by skillfully enameled iridescent butterflies. For his porcelain, Naudot won the gold medal at the Exposition Universelle in Paris in 1900, as well as the Grand Prix at the St. Petersburg Exhibitions in 1901 and London in 1908. His work is held in the permanent collections of the Château Musée, the Musée d'Orsay and the Walters Art Museum.

PROPERTY FROM THE PRIVATE COLLECTION OF LLOYD AND BARBARA MACKLOWE

# CAMILLE NAUDOT

# Coupe

1902 enameled porcelain marked and numbered C Naudot 41902 and with artist's monogram  ${\it CN}$ 7 in. (17.7 cm) high 53/4 in. (17.1 cm) diameter

\$ 10,000-15,000

# 216

PROPERTY FROM THE PRIVATE COLLECTION OF LLOYD AND BARBARA MACKLOWE

# **CAMILLE NAUDOT**

# Coupe

circa 1900 enameled porcelain marked with artist's monogram CN 21/2 in. (6.2 cm) high 53/8 in. (13.6 cm) diameter

\$ 2,000-3,000



PROPERTY FROM THE PRIVATE COLLECTION OF LLOYD AND BARBARA MACKLOWE

# **CAMILLE NAUDOT**

# Vase

1900 enameled porcelain marked *C. Naudot 10 1900* 7½ in. (19 cm) high

\$ 8,000-12,000



PROPERTY FROM THE PRIVATE COLLECTION OF LLOYD AND BARBARA MACKLOWE

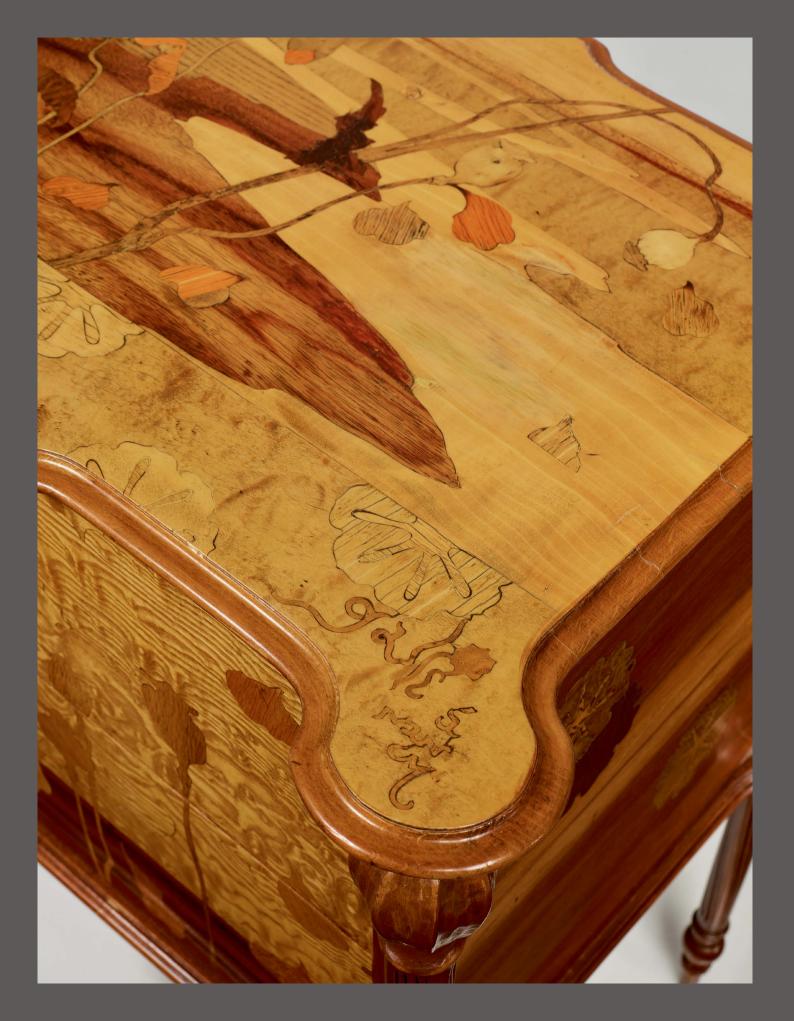
# CAMILLE NAUDOT

# Vase

1900 enameled porcelain marked *C. Naudot 10 1900* 7½ in. (19 cm) high

\$ 8,000-12,000





PROPERTY FROM THE PRIVATE COLLECTION OF LLOYD AND BARBARA MACKLOWE

# ÉMILE GALLÉ

# **Chest of Drawers**

circa 1900 with two original keys walnut, fruitwood marquetry signed Gallé in the marquetry 293/8 x 291/2 x 17 in. (74.6 x 74.9 x 43.1 cm)

\$ 15,000-20,000

### LITERATURE

Alastair Duncan, *The Paris Salons, 1895-1914, Vol. III: Furniture*, Woodbridge, Suffolk, 1996, p. 221

Alastair Duncan and Georges de Bartha, Gallé Furniture, Woodbridge, Suffolk, 2012, p. 327





PROPERTY FROM THE PRIVATE COLLECTION OF LLOYD AND BARBARA MACKLOWE

# FRANÇOIS-RAOUL LARCHE

"Loïe Fuller" Table Lamp

circa 1900 gilt bronze impressed *RAOUL LARCHE* with foundry mark 13½ in. (33.2 cm) high

# EXHIBITED

La Belle Epoque, Nassau County Museum of Art, Roslyn Harbor, New York, 1995

### LITERATURE

Alastair Duncan, *Art Nouveau and Art Deco Lighting*, London, 1978, fig. 55
Constance Schwartz and Franklin Perrell, *La Belle Epoque*, exh. cat., New York, 1995, p. 73
Victor Arwas, *Art Nouveau: The French Aesthetic*, New York, 2002, p. 136

\$ 10,000-15,000

PROPERTY FROM THE PRIVATE COLLECTION OF LLOYD AND BARBARA MACKLOWE

# FRANÇOIS-RAOUL LARCHE

"Loïe Fuller" Table Lamp

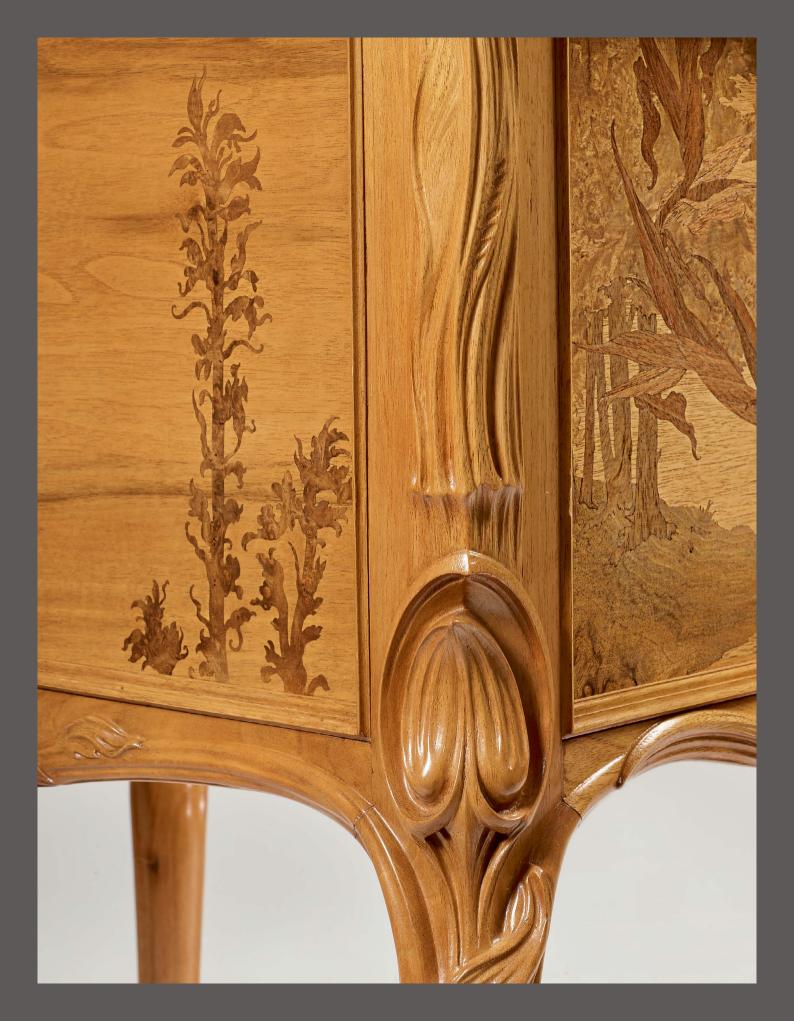
circa 1900 gilt bronze impressed *RAOUL LARCHE* with foundry mark 17½ in. (44.4 cm) high

# LITERATURE

Alastair Duncan, *Art Nouveau and Art Deco Lighting*, London, 1978, fig. 58
Laurence Buffet-Challié, *The Art Nouveau Style*, New York, 1982, p. 110, pl. 231
Alastair Duncan, *Fin de Siècle Masterpieces from the Silverman Collection*, New York, 1989, p. 181

\$ 15,000-20,000





PROPERTY FROM THE PRIVATE COLLECTION OF LLOYD AND BARBARA MACKLOWE

# ÉMILE GALLÉ

# "Forêt Lorraine" Desk

circa 1900

walnut, fruitwood marquetry, burled wood veneer, patinated bronze signed *Gallé* in the marquetry  $42\frac{1}{2} \times 30\frac{1}{2} \times 21$  in.  $(107.9 \times 77.4 \times 53.2$  cm)

\$ 25,000-35,000

### LITERATURE

pp. 138-139

Émile Gallé, "Le Mobilier contemporain orné d'après la nature," *La Revue des Art Décoratifs*, December 1900, p. 374
Françoise-Thérèse Charpentier, *Émile Gallé, Industriel et Poète 1846-1904*, Nancy, 1978, p. 89 (for a detail of the model) *Gallé*, exh. cat., Musée du Luxembourg, Paris, 1985, p. 274
Alastair Duncan, *The Paris Salons*, 1895-1914, *Vol. III: Furniture*, Woodbridge, Suffolk, 1996, p. 228
Alastair Duncan and Georges de Bartha, *Gallé Furniture*, Woodbridge, Suffolk, 2012,





# "FORÊT LORRAINE" DESK

# ÉMILE GALLÉ

The "Forêt Lorraine" desk, first introduced to the public at the Exposition Universelle of Paris in 1900, is certainly one of the most significant desk models created by Émile Gallé. The never-before-seen works presented at the Exposition marked an important turn in his practice as a cabinet-marker. There, Gallé emphasized neoclassical shapes and forms, introducing designs with elegant proportions reminiscent of Louis XV and Louis XVI furniture. He also placed special emphasis on decoration and special attention to details, creating decors inspired by his homeland, visible here in the delicate marquetry adorning the front and side panels.

The panels display flora from the artist's native region of Lorraine and include various local species of orchids and sabot de Vénus, which are represented amongst natural landscapes that are characteristic of Eastern France: uncultivated forests, low hills and picturesque valleys. Carved and sculpted details adorning the feet and side edges of the piece further embellish this masterful example of Art Nouveau cabinetry.

Another version of the model is held in the permanent collections of the Musée d'Orsay, Paris. A particularly creative element from the Orsay model is the inclusion of verses by Charles Baudelaire's *L'Invitation du Voyage* (1857) inserted into the marquetry, providing us with an idea of Gallé's creative intent behind the desk's visual imagery:

"Tout y parlerait / A l'âme en secret / Sa douce langue natale"

"All would whisper there / Secretly to the soul / In its soft, native language"

The quote is taken from one of Baudelaire's most celebrated poems, which ironically makes no explicit reference to the Lorraine region, forests or orchids, but does mention "Gleaming furniture / Polished by the years" that "whisper [...] secretly to the soul." It seems that Gallé sought to capture the mood and atmosphere of the text through a figurative and poetic interpretation of an imagined nature, conveyed on this model through richly textured mahogany, fruitwood marquetry and evocative figurative elements.

PROPERTY FROM THE PRIVATE COLLECTION OF LLOYD AND BARBARA MACKLOWE

# **GUSTAV GURSCHNER**

# Figural Candlestick

circa 1900
patinated bronze
impressed GURSCHNER/DEPOSE
111/4 in. (28.5 cm) high

### PROVENANCE

Rudi Schmutz, Vienna Acquired from the above by the present owner, circa 1980s

### LITERATURE

Wolf Uecker, Art Nouveau and Art Deco Lamps and Candlesticks, New York, 1986, p. 10

Alastair Duncan, Fin de Siècle Masterpieces from the Silverman Collection, New York, 1989, p. 183

\$ 3,000-5,000

### 224

PROPERTY FROM THE PRIVATE COLLECTION OF LLOYD AND BARBARA MACKLOWE

# **GUSTAV GURSCHNER**

# Two-Light Figural Candlestick

circa 1900 cold-painted and patinated bronze impressed *GURSCHNER/DEPOSE* 161/4 in. (41.2 cm) high

### **PROVENANCE**

Rudi Schmutz, Vienna
Acquired from the above by the present
owner, circa 1980s
The present model is featured in Manuel
Orazi's 1900 poster for La Maison Moderne.

### LITERATURE

Alastair Duncan, Art Nouveau Sculpture, New York, 1978, p. 49
Wolf Uecker, Art Nouveau and Art Deco
Lamps and Candlesticks, New York, 1986, p. 15
Yvonne Brunhammer and Suzanne Tise,
French Decorative Art, the Société des
Artistes Décorateurs 1900-1942, Paris, 1990, p. 8 (for the model depicted in the Manuel Orazi poster)

\$8,000-12,000



PROPERTY FROM THE PRIVATE COLLECTION OF LLOYD AND BARBARA MACKLOWE

# ÉMILE GALLÉ

### A Rare Two-Tier Tea Table

circa 1900 en suite with the following lot

walnut, fruitwood marquetry signed *Émile Gallé/fect/Nancy* with artist's monogram and *PARFUMS DE VERTUS* within the marquetry 301/s x 395/s x 293/s in. (76.6 x 100.5 x 74.6 cm)

### LITERATURE

Alastair Duncan and Georges de Bartha, Gallé Furniture, Woodbridge, Suffolk, 2012,

### 226

PROPERTY FROM THE PRIVATE COLLECTION OF LLOYD AND BARBARA MACKLOWE

# ÉMILE GALLÉ

# A Rare Two-Tier Tea Table

circa 1900 en suite with the previous lot

walnut, fruitwood marquetry signed *Émile Gallé/fect/Nancy* with artist's monogram and *PARFUMS DE VERTUS* within the marquetry 301/s x 395/s x 293/s in. (76.6 x 100.5 x 74.6 cm)

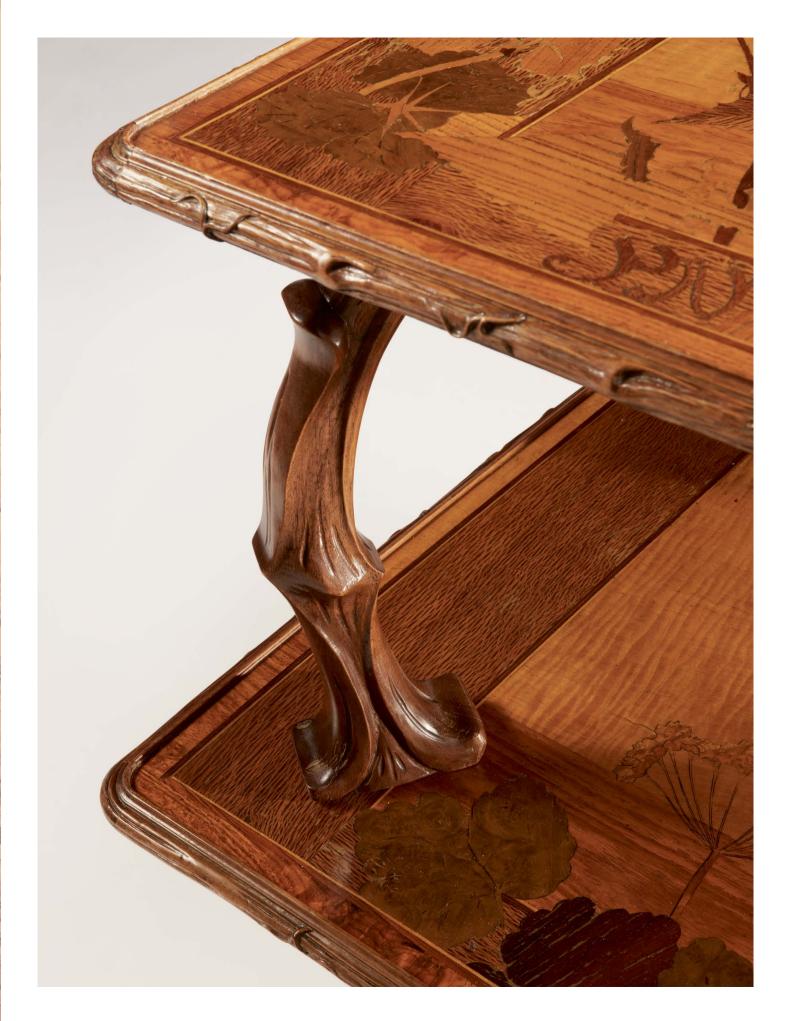
\$ 15,000-20,000



In his Nancy studio, Émile Gallé surrounded himself with numerous assistants, carpenters and cabinet-makers. Almost without exception, all of the furniture that came out of the studio was signed using Gallé's last name. The present tea tables are rare examples of works executed by Gallé himself, which are scarce and bear a singular signature that mimics handwriting as pictured on the following page. As seen on the present two lots, Gallé included the mention "fait par" or "fect" to confirm individual execution. This pair displays Gallé's single artistic vision, challenging the oftentimes mass-produced nature of the works made in the studio and providing rare examples of furniture pieces made solely by the artist.









PROPERTY FROM THE PRIVATE COLLECTION OF LLOYD AND BARBARA MACKLOWE

# PHILIPPE WOLFERS AND ÉMILE MÜLLER

# Vase

circa 1897 glazed stoneware incised *P.Wolfers and E. Müller*, numbered 30B/152, and impressed *PARIS/ REPRODUCTION/INTERDITE* 9½ in. (23.4 cm) high

### PROVENANCE

Barry Friedman, New York Acquired from the above by the present owner, circa 1980s

\$ 8,000-12,000



PROPERTY FROM THE PRIVATE COLLECTION OF LLOYD AND BARBARA MACKLOWE

# ATTRIBUTED TO

# HENRY VAN DER VELDE

# Pair of Sconces

circa 1900 en suite with the following lot brass, glass 10<sup>1</sup>/<sub>2</sub> x 14<sup>5</sup>/<sub>8</sub> x 19<sup>1</sup>/<sub>4</sub> in. (26.6 x 37 x 48.9 cm) each

\$10,000-15,000

### PROVENANCE

Collection of John and Katsy Mecom, Houston, Texas Acquired from the above by the present owner



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PROPERTY FROM THE PRIVATE COLLECTION OF LLOYD AND BARBARA MACKLOWE

# ATTRIBUTED TO HENRY VAN DER VELDE

Pair of Sconces

circa 1900 en suite with the previous lot





PROPERTY FROM THE PRIVATE COLLECTION OF LLOYD AND BARBARA MACKLOWE

#### GEORGES DE FEURE

# Pair of Three-Light Candelabras

circa 1900 gilt bronze each impressed *DE FEURE*  $16\% \times 10^{1/4} \times 5^{1/2}$  in. (42.8 x 26 x 13.9 cm) each

\$ 8,000-12,000

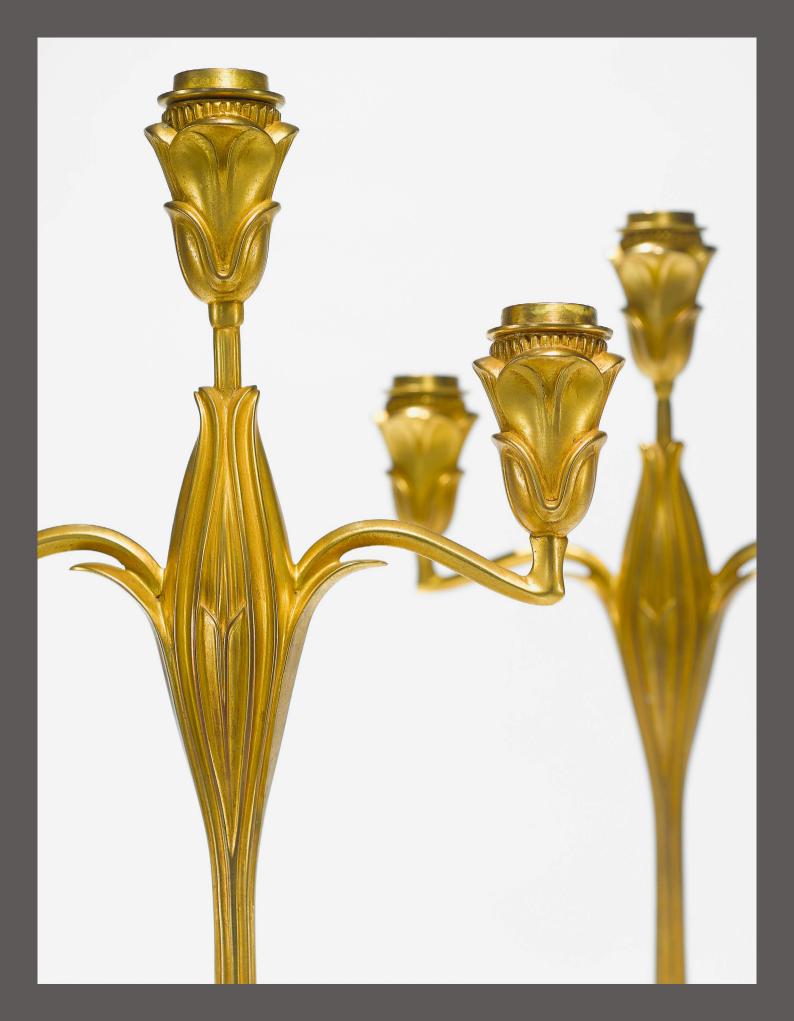
#### PROVENANCE

Victor Arwas, London Acquired from the above by the present owner

#### LITERATURE

lan Millman, Georges de Feure Maître du Symbolisme et de l'Art Nouveau, Paris, 1992, p. 172 (for a related model)







PROPERTY FROM THE PRIVATE COLLECTION OF LLOYD AND BARBARA MACKLOWE

# EUGÈNE GAILLARD

#### Wall Shelf

circa 1900 mahogany  $32 \times 62\frac{1}{2} \times 10$  in.  $(81.2 \times 158.7 \times 25.4 \text{ cm})$ 

#### PROVENANCE

Félix Marcilhac, Paris Acquired from the above by the present owner, 1978

#### LITERATURE

Alastair Duncan, *The Paris Salons, 1895-1914, Vol. III: Furniture*, Woodbridge, Suffolk, 1996, p. 211

\$ 10,000-15,000



PROPERTY FROM THE PRIVATE COLLECTION OF LLOYD AND BARBARA MACKLOWE

# EUGÈNE GAILLARD

# Dining Suite

circa 1900 comprising a dining table with two extension leaves and eight side chairs mahogany, velvet upholstery dining table: 29½ x 98 x 46¼ in. (74.9 x 248.9 x 117.4 cm) fully extended 29½ x 535/8 x 46¼ in. (74.9 x 136.2 x 117.7 cm) closed chairs: 35½ x 16¾ x 19¾ in.

#### PROVENANCE

Félix Marcilhac, Paris Acquired from the above by the present owner, 1978

#### LITERATURE

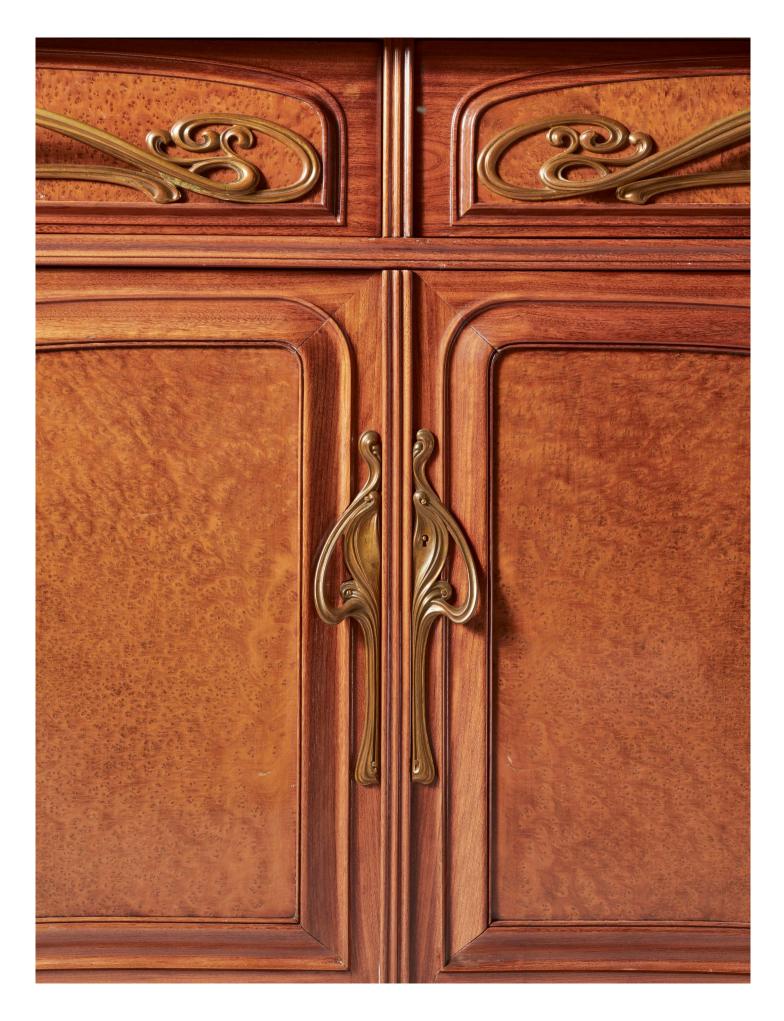
Alastair Duncan, The Paris Salons, 1895-1914, Vol. III: Furniture, Woodbridge, Suffolk, 1996, pp. 209-210

\$ 18,000-24,000



76





PROPERTY FROM THE PRIVATE COLLECTION OF LLOYD AND BARBARA MACKLOWE

# EUGÈNE GAILLARD

#### Sideboard

circa 1900 mahogany, burled wood veneer, marble, bronze, mirrored glass  $90 \times 80 \times 19$  in. (228.6 x 203.2 x 48.2 cm)

\$ 12,000-18,000

#### PROVENANCE

Félix Marcilhac, Paris Acquired from the above by the present owner, 1978

#### LITERATURE

Alastair Duncan, *The Paris Salons*, 1895-1914, *Vol. III: Furniture*, Woodbridge, Suffolk, 1996, p. 210



PROPERTY FROM THE PRIVATE COLLECTION OF LLOYD AND BARBARA MACKLOWE

#### ROZENBURG

#### "Snake" Bottle

decorated by Samuel Schellink with stopper porcelain with artist's monogram S, firm's mark and numbered 1578 93/8 in. (23.8 cm) high

#### LITERATURE

Rozenburg: 1883-1917: Geschiedenis Van Een Haagse Fabriek, Haags Gemeentemuseum, Hague, 1983, p. 204 (for a related tea set with snake decoration)

\$ 8,000-12,000





PROPERTY FROM THE PRIVATE COLLECTION OF LLOYD AND BARBARA MACKLOWE

#### **ROZENBURG**

#### "Yellow Rose" Vase

decorated by W.P. Hartgring porcelain with artist's monogram H, firm's mark and numbered 577 and 79 10 in. (24.5 cm) high

\$ 6,000-8,000

### 236

PROPERTY FROM THE PRIVATE COLLECTION OF LLOYD AND BARBARA MACKLOWE

### ROZENBURG

# "Poppy" Inkstand

circa 1900 with original decorated inkwell liner porcelain with firm's mark and numbered 333 and 139 5 in. (12.7 cm) high

\$ 4,000-6,000





PROPERTY FROM THE PRIVATE COLLECTION OF LLOYD AND BARBARA MACKLOWE

# ROZENBURG

"Iris" Vase

1902 porcelain

with firm's mark and numbered 313 and 127

13% in. (33.9 cm) high

\$ 8,000-12,000



PROPERTY FROM THE PRIVATE COLLECTION OF LLOYD AND BARBARA MACKLOWE

#### ROZENBURG

Two-Handled "Peacock" Vase

circa 1900 porcelain with firm's mark and numbered Y26 73/4 in. (19.6 cm) high

\$ 6,000-8,000

#### 239

PROPERTY FROM THE PRIVATE COLLECTION OF LLOYD AND BARBARA MACKLOWE

#### ROZENBURG

Two-Handled "Flower" Vase

1902

decorated by Samuel Schellink porcelain

with artist's monogram S, firm's mark and numbered 1027

103/4 in. (27.3 cm) high

\$ 7,000-10,000









PROPERTY FROM THE PRIVATE COLLECTION OF LLOYD AND BARBARA MACKLOWE

#### **ROZENBURG**

# Two-Handled "Cactus and Bird" Vase

1900 decorated by Jacobus Willem van Rossum porcelain with artist's monogram *JWR*, firm's mark and numbered 486 115/8 in. (29.5 cm) high

\$ 8,000-12,000



# IMPORTANT ARTS & CRAFTS FROM THE SEIBERT COLLECTION

LOT 241-248



# AN IMPORTANT HISTORIC STICKLEY COMMISSION

The rare Piano Bench and Six-Leg Settle offered in the following two lots (lots 241-242) are from an extraordinary rediscovered commission of Gustav Stickley furniture from a camp in the Finger Lakes of upstate New York. Meticulously maintained by being wrapped in William Morris fabrics for decades, the pieces are in pristine original condition. In the words of scholar David Cathers, "Though a century old at the time of its discovery, this furniture was so perfectly preserved that it seemed fresh from the factory floor: it was a Stickley 'time capsule'." The exceedingly rare Piano

Bench retains its original green stain, and the Settle remarkably retains its original leather cushions. Nineteen additional pieces from this historic commission were generously gifted by Gregg and Monique Seibert in 2018 to The Stickley Museum at Craftsman Farms in Parsippany-Troy Hills, New Jersey, and several were included in the seminal exhibition on Gustav Stickley at the Dallas Museum of Art in 2011. There is currently a plan by the curatorial department of the Stickley Museum for these gifted items to go on display in an upcoming major exhibition.



PROPERTY FROM THE COLLECTION OF GREGG SEIBERT

# **GUSTAV STICKLEY**

A Rare Piano Bench, Model No. 176

circa 1901 executed by the Craftsman Workshops of Gustav Stickley, Eastwood, New York oak, original green stain 21 x 37 x 15 in. (53.3 x 93.9 x 38.1 cm)

\$ 30,000-50,000

#### PROVENANCE

From an original interior of a camp in the
Finger Lakes region, Adirondacks, New York,
circa 1901
Dalton's American Decorative Arts,
Syracuse, New York
Cathers & Dembrosky, New York
Acquired from the above by the present
owner, 2002

#### LITERATURE

Stephen Gray, *The Early Work of Gustav Stickley*, New York, 1987, p. 39 (for a drawing of the model)
David Cathers, "Attracted to Opposites," *American Bungalow*, Summer 2007, p. 38 (for the present lot illustrated)







PROPERTY FROM THE COLLECTION OF GREGG SEIBERT

#### **GUSTAV STICKLEY**

A Rare Six-Leg Settle, Model No. 171

circa 1901 executed by the Craftsman Workshops of Gustav Stickley, Eastwood, New York oak, original leather seat cushions 27½ x 77¼ x 30⅓ in. (68.8 x 196.2 x 76.5 cm)

\$ 30,000-50,000

#### PROVENANCE

From an original interior of a camp in the
Finger Lakes region, Adirondacks, New York,
circa 1901
Dalton's American Decorative Arts,
Syracuse, New York
Cathers & Dembrosky, New York
Acquired from the above by the present
owner, 2002

#### LITERATURE

Stephen Gray, *The Early Work of Gustav Stickley*, New York, 1987, p. 76







PROPERTY FROM THE COLLECTION OF GREGG

#### **GUSTAV STICKLEY**

### Four-Light Chandelier, Model No. 670

circa 1905

en suite with the following two lots executed by the Craftsman Workshops of Gustav Stickley, Eastwood, New York hand-wrought copper, original hammered glass, wrought iron, oak 323/s in. (82.2 cm) overall drop ceiling canopy: 24 x 24 in. (60.9 x 60.9 cm)

#### \$ 70,000-100,000

#### PROVENANCE

Private Collection, California, circa 1905 Thence by descent Cathers & Dembrosky, New York Acquired from the above by the present owner, 2000

#### LITERATURE

Stephen Gray, *The Early Work of Gustav Stickley*, New York, 1987, p. 164
David Cathers, "Attracted to Opposites," *American Bungalow*, Summer 2007, p. 39 (for the present lot illustrated)
David Cathers et al., *Arts and Crafts Lighting from the Collection of the Two Red Roses Foundation*, Palm Harbor, Florida, 2017, pp. 74-75

This rare four-light chandelier, along with the two pairs of sconces in the following two lots, all originally adorned the dining room of a California bungalow that was based on one of Gustav Stickley's Craftsman homes. Other examples of this rare model are in the collections of the Two Red Roses Foundation, Palm Harbor, Florida, and the Lewis Collection at the Virginia Museum of Fine Arts.



PROPERTY FROM THE COLLECTION OF GREGG SEIBERT

#### **GUSTAV STICKLEY**

#### Pair of Sconces, Model No. 830

circa 1905
en suite with the previous and following lots executed by the Craftsman Workshops of Gustav Stickley, Eastwood, New York hand-wrought copper, original hammered glass, wrought iron each with firm's impressed mark 13 x 10½ x 6 in. (33 x 26.6 x 15.2 cm) each

\$ 20,000-30,000

#### PROVENANCE

Private Collection, California, circa 1905 Thence by descent Cathers & Dembrosky, New York Acquired from the above by the present owner, 2000

#### LITERATURE

David Cathers and Alexander Vertikoff, Stickley Style: Arts and Crafts Homes in the Craftsman Tradition, New York, 1999, p. 63 Linda H. Roth and Elizabeth Mankin Kornhauser, eds., At Home with Gustav Stickley: American Arts & Crafts from the Stephen Gray Collection, London, 2008, p. 25





PROPERTY FROM THE COLLECTION OF GREGG SEIBERT

#### **GUSTAV STICKLEY**

#### Pair of Sconces, Model No. 830

circa 1905 en suite with the two previous lots executed by the Craftsman Workshops of Gustav Stickley, Eastwood, New York hand-wrought copper, original hammered glass, wrought iron each with firm's impressed mark  $13 \times 10^{1/2} \times 6$  in.  $(33 \times 26.6 \times 15.2$  cm) each

\$ 20.000-30.000

#### PROVENANCE

Private Collection, California, circa 1905 Thence by descent Rago Auctions, Lambertville, New Jersey September 29, 2007, lot 140 Acquired from the above by the present owner

PROPERTY FROM THE COLLECTION OF GREGG SEIBERT

#### **GUSTAV STICKLEY**

# A Rare Cricket Stool, Model No. 194

circa 1902 executed by the Craftsman Workshops of Gustav Stickley, Eastwood, New York oak with firm's decal  $17 \times 24 \times 13$  in.  $(43.1 \times 60.9 \times 33 \text{ cm})$ 

\$ 8,000-12,000

#### PROVENANCE

Private Family Collection, Lowell, Massachusetts, circa 1902 Thence by descent Acquired from the above by the present owner, 2003

#### LITERATURE

Stephen Gray, *The Early Work of Gustav*Stickley, New York, 1987, p. 89
David Cathers, "Attracted to Opposites,"
American Bungalow, Summer 2007, p. 41 (for the present lot illustrated)





PROPERTY FROM THE COLLECTION OF GREGG SEIBERT

#### **GUSTAV STICKLEY**

#### Mirror, Model No. 107

circa 1902 executed by the Craftsman Workshops of Gustav Stickley, Eastwood, New York oak, original mirrored glass with firm's decal 43<sup>1</sup>/<sub>4</sub> x 28<sup>5</sup>/<sub>8</sub> in. (109.8 x 72.7 cm)

\$ 8,000-12,000

#### PROVENANCE

Private Family Collection, Lowell, Massachusetts, circa 1902 Thence by descent Acquired from the above by the present owner, 2003

#### LITERATURE

Stephen Gray, *The Early Work of Gustav Stickley*, New York, 1987, p.107 David Cathers, "Attracted to Opposites," *American Bungalow*, Summer 2007, p. 39 (for the present lot illustrated)

PROPERTY FROM THE COLLECTION OF GREGG SEIBERT

#### **GUSTAV STICKLEY**

# A Rare Pair of Electric Lanterns, Model No. 226

circa 1905

executed by the Craftsman Workshops of Gustav Stickley, Eastwood, New York hand-wrought copper, wrought iron, smoked glass

each with firm's impressed mark  $14 \times 11 \times 6\frac{1}{2}$  in. (35.5 x 27.9 x 16.5 cm) each

\$ 40,000-60,000

#### PROVENANCE

Collection of John Markus, New York Tim Gleason, New York Acquired from the above by the present

#### LITERATURE

Stephen Gray, *The Early Work of Gustav Stickley*, New York, 1987, p. 169
Kevin W. Tucker, *Gustav Stickley and the American Arts & Crafts Movement*, exh. cat., Dallas Museum of Art, 2010, p. 216 (for the model in the collection of Crab Tree Farm)



PROPERTY OF A NEW YORK COLLECTOR

# GRUEBY FAIENCE COMPANY

#### Vase

circa 1900 glazed earthenware base impressed *GRUEBY FAIENCE CO. BOSTON* 11¾ in. (29.8 cm) high

#### PROVENANCE

Michael Levitan, Winnetka, Illinois Acquired from the above by the present owner

\$ 12,000-18,000

#### 250

PROPERTY OF A NEW YORK COLLECTOR

# GRUEBY FAIENCE COMPANY

#### Vase

circa 1900 glazed earthenware with incised monogram *E.R.* and impressed *GRUEBY FAIENCE CO. BOSTON* 3½ in. (8.8 cm) high

#### PROVENANCE

Private Collection, Northern California Acquired from the above by the present owner

\$ 6,000-8,000



PROPERTY OF A NEW YORK COLLECTOR

# GRUEBY FAIENCE COMPANY

#### Vase

circa 1900 decorated by Marie A. Seaman glazed earthenware with incised artist's monogram M.S., impressed *GRUEBY FAIENCE CO. BOSTON* and stamped 7-26 63/8 in. (16.1 cm) high

\$ 2,500-3,500

#### PROVENANCE

Michael Hingston, Manchester, New Hampshire Acquired from the above by the present owner

#### 252

PROPERTY OF A NEW YORK COLLECTOR

# GRUEBY FAIENCE COMPANY

#### Vase

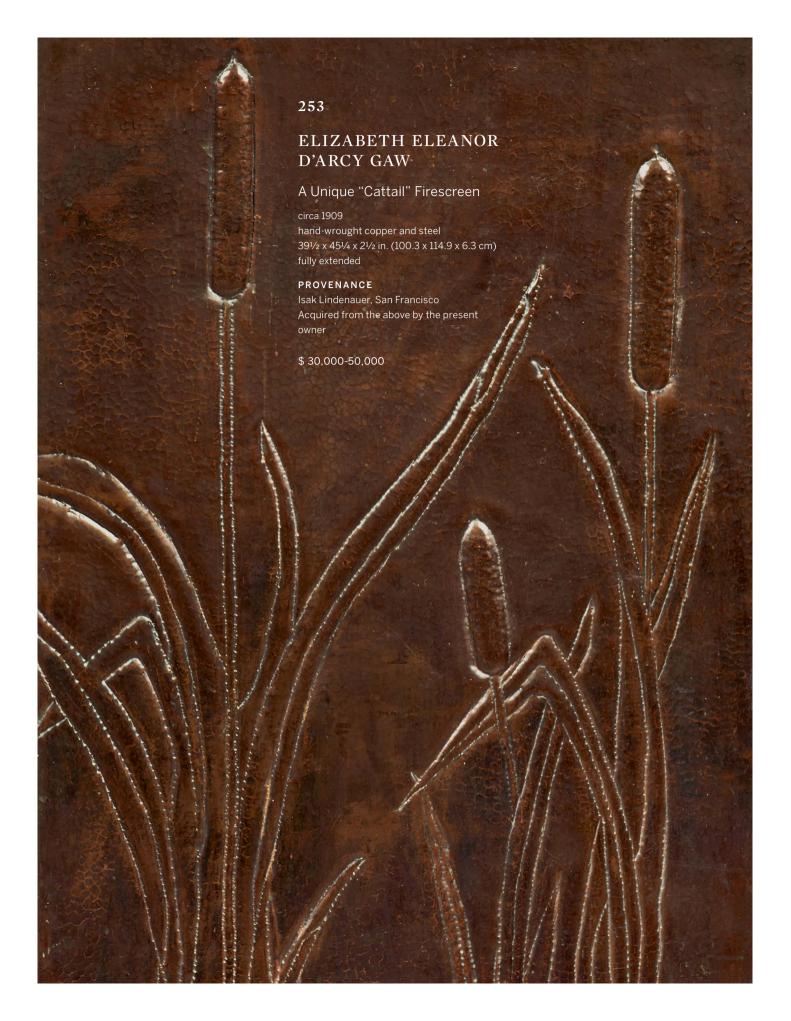
circa 1900 glazed earthenware with incised monogram *MLH* 9 in. (22.8 cm) high

#### PROVENANCE

Ron Burnstein, Los Angeles Acquired from the above by the present owner

\$12,000-18,000







# DIRK VAN ERP

#### "Warty" Vase

circa 1915

hand-wrought copper impressed *DIRK VAN ERP* inside an open box below a windmill and *SAN FRANCISCO* 7 in. (17.7 cm) high 81/s in. (20.6 cm) diameter

#### **PROVENANCE**

Collection of Betsy McCandless, San Francisco, circa 1915 Private Collection, San Francisco Acquired from the above by the present owner

\$ 25,000-35,000

#### LITERATURE

Kenneth R. Trapp, Living the Good Life: The Arts and Crafts Movement in California,
Oakland, CA, 1993, p. 148 (for a related vase in a period photograph)
Gus Bostrom, Bay Area Copper 1900-1950: Dirk van Erp & His Influence, Berkeley, CA, 2012, pp. 17, fig. 33 (for a related vase in a period photograph) and 39, fig. 104 (for the present lot illustrated)
Gus Bostrom, Dirk van Erp, Berkeley, CA, 2014, pp. 49 (for a related vase in a period photograph) and 86 (for the present lot illustrated)
David Cathers et al., Arts and Crafts

David Cathers et al., Arts and Crafts Metalwork from the Collection of the Two Red Roses Foundation, Palm Harbor, Florida, 2014, p. 239





1890-1920, New York, 1988, p. 57





# AN IMPORTANT AND RARE CELLARETTE

#### THE ROYCROFTERS

Founded in East Aurora, New York in 1895 by Elbert Hubbard, the Roycroft community was one of the most successful Arts and Crafts ventures in America. With shops that spanned book binding, leaded-glass and furniture making, the chief criterion that guided the Roycrofter's diverse endeavors was to produce works with impeccable craftsmanship. Stylistically, their products embody the quintessential tenants of the Arts & Crafts movement which they helped to create. Their furniture is characterized by austere lines, rigid geometry, and the absence of decoration, placing emphasis on form and volume and prioritizing functionality. In the present Cellarette, the firm surpasses the domestic, utilitarian needs of their craft to create an incredibly innovative total work of art.

An extraordinarily rare model, the Cellarette is deceptively complex and typifies the Roycrofter's ideals of honest integrity of materials and functionality. The table top features a dramatic overhang on the left and right, capping the elegantly canted sides of the case. The tenon-and-key construction at the corners accent the form without over-embellishing. On the interior is a

revolving tray designed to house bottles and glassware, as well as a shelf for an ice bucket. The overall silhouette is highly nuanced: it is both bold and subtle, recalling the California mission style of furniture that was popular in the period while drawing on the colonial past of the United States. The unique melding of aesthetics is wholly Rovcroft's own, particularly through its method of execution. In creating this piece, wood was first kiln and air dried, and then given a special finishing technique exclusive to the Roycrofters. The finely wrought bronze fittings were produced in the Roycroft community's own metalsmithing studio and are reminiscent of the metalwork of designer C.F.A Voysey.

The present lot is the only known example with hardware executed in bronze, as well as the only example with this style and shape of hardware. These unique features of the present example point to the possibility that it may have been a prototype for other later models that were made with copper hardware. Other examples of this model are in the permanent collections of the Los Angeles County Museum of Art and the Two Red Roses Foundation, Palm Harbor, Florida.





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

#### **GUSTAV STICKLEY**

# Two-Light Chandelier, Model No. 598

circa 1910
executed by the Craftsman Workshops of
Gustav Stickley, Eastwood, New York
wrought iron, original hammered glass, oak
with firm's decal
23 in. (58.4 cm) drop
ceiling canopy: 9 x 9 in. (22.9 x 22.9 cm)

\$ 30,000-50,000

#### PROVENANCE

W.T. Johnson, Lyons, New York, circa 1910 Rago, Lambertville, New Jersey, February 27, 2016, lot 598 Acquired from the above by the present

#### LITERATURE

The Craftsman, vol. XXIV, no. 3, June 1913, pp. 331-333 (for the W.T. Johnson residence including the present lot illustrated in situ) Stephen Gray, The Early Work of Gustav Stickley, New York, 1987, p. 162
Ray Stubblebine, Stickley's Craftsman Homes: Plans, Drawings, Photographs, Layton, Utah, 2006, pp. 277-279





### **GUSTAV STICKLEY**

#### Spindle Desk Lamp, Model No. 506

circa 1908

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

oak, hand-wrought copper, original hammered

with firm's impressed mark  $163\% \times 111/2 \times 81/2$  in. (41.5 x 29.2 x 21.5 cm)

#### **PROVENANCE**

Private Family Collection, West Allis, Wisconsin, circa 1908 Acquired from the above by the present owner

#### LITERATURE

The Craftsman, vol. XVII, no. 1, October 1909, p. 98, fig. 1
The Craftsman, vol. XVII, no. 3, December 1909, pp. 338-339 (for a design drawing of the model)
Stephen Gray, The Early Work of Gustav
Stickley, New York, 1987, p.157
Kevin W. Tucker, Gustav Stickley and the

Kevin W. Tucker, Gustav Stickley and the American Arts & Crafts Movement, exh. cat., Dallas Museum of Art, 2010, p. 212

\$8,000-12,000

#### 258

#### **GUSTAV STICKLEY**

# Umbrella Stand Model, No. 80

circa 1904
executed by the Craftsman Workshops of Gustav
Stickley, Eastwood, New York
oak, hand-wrought copper
with firm's decal and paper label
28½ in. (72.3 cm) high

#### PROVENANCE

Private Family Collection, Youngstown, Pennsylvania, circa 1904 Acquired from the above by the present owner

#### LITERATURE

Stephen Gray and Robert Edwards, eds., Collected Works of Gustav Stickley, New York, 1981, pp. 96 and 123
Linda H. Roth and Elizabeth Mankin Kornhauser, eds., At Home with Gustav Stickley: American Arts & Crafts from the Stephen Gray Collection, London, 2008, p. 100



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

#### **GUSTAV STICKLEY**

# An Important and Rare Settle, Model No. 196

circa 1902 executed by the Craftsman Workshops of Gustav Stickley, Eastwood, New York oak 5534 x 71 x 25 in. (141.6 x 180.4 x 63.5 cm)

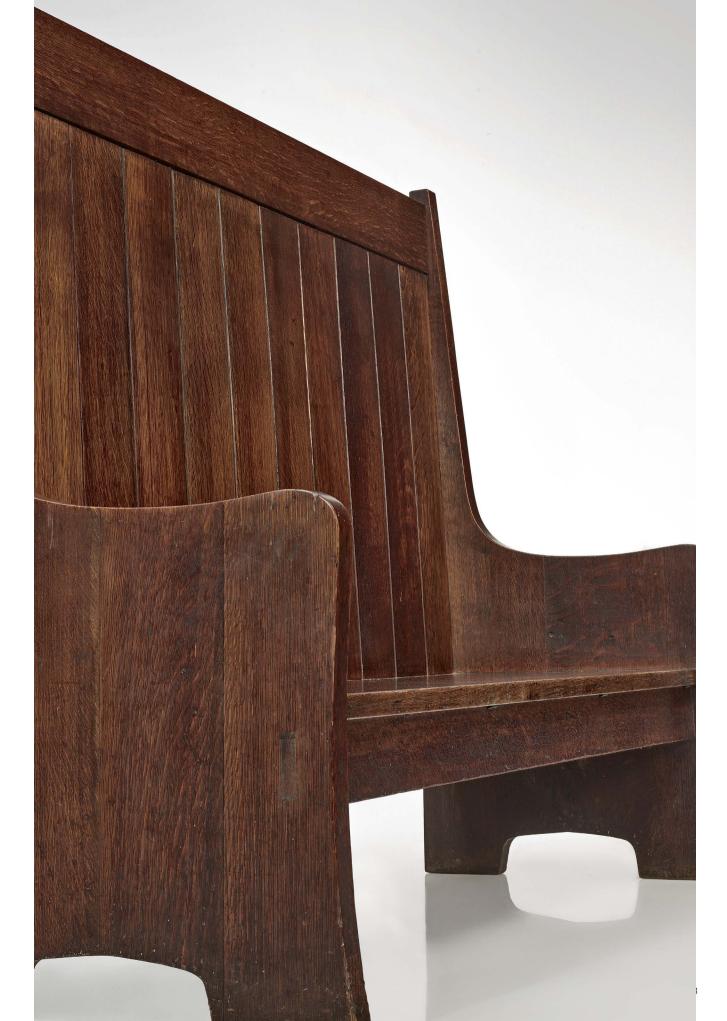
\$ 350,000-550,000

#### **PROVENANCE**

Collection of Elaine and Robert Dillof, Croton Falls, New York, acquired circa 1970s Acquired from the above by the present owner

#### LITERATURE

The Craftsman, August 1902, pp. iii-iv Stephen Gray, The Early Work of Gustav Stickley, New York, 1987, p. 77 Tod M. Volpe and Beth Cathers, Treasures of the American Arts and Crafts Movement, 1890-1920, London, 1988, pp. 30-31 David Cathers and Alexander Vertikoff, Stickley Style: Arts and Crafts Homes in the Craftsman Tradition, New York, 1999, pp. 110-111







# AN IMPORTANT AND RARE SETTLE

# **GUSTAV STICKLEY**

This rare Settle is an iconic example of Gustav Stickley's "honest furniture," with its unadorned surfaces and skilled, visible construction elements. This style of furniture was partially a response against the cluttered Victorian-era interior and machinemade commodities, which resulted in a desire to emulate the medieval guild system of craft. The settle is a storied form, used extensively in the medieval era in all types of settings, from royal halls to farmhouses. The same Settle model was featured in the August 1902 issue of The Craftsman, where it was featured in a living room that was designed to be "convenient and beautiful." The result of furnishings like this Settle's "simplicity of effect" was meant to create a "soothing influence upon the brain." This unique Settle draws inspiration from the integrity of medieval precedents in furniture production, yet ultimately achieves a uniquely modern aesthetic through its purity of essential form and geometric congruency. The present lot is one of only two known extant examples of the form.





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

# DIRK VAN ERP

# Table Lamp

circa 1911 hand-wrought copper, mica base impressed DIRK VAN ERP inside a closed box below a windmill 15½ in. (39.3 cm) high 143/8 in. (36.5 cm) diameter of shade

#### PROVENANCE

Private Family Collection, Piedmont, California, circa 1911 Acquired from the above by the present owner

#### LITERATURE

Gus Bostrom, Bay Area Copper 1900-1950: Dirk van Erp & His Influence, Berkeley, CA, 2012, p. 21, fig. 41 (for a related design)

\$ 25,000-35,000

126



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

#### **GUSTAV STICKLEY**

A Rare Reverse-Tapered Bow-Arm "Morris" Chair, Model No. 2340

circa 1901 executed by the Craftsman Workshops of Gustav Stickley, Eastwood, New York oak 39 x 361/4 x 29 in. (99 x 92 x 73.6 cm)

\$ 60,000-80,000

#### **PROVENANCE**

Private Family Collection, Boston, circa 1901 Collection of Stephen Grey, Philmont, New York

Acquired from the above by the present owner

#### **EXHIBITED**

At Home with Gustav Stickley: American Arts & Crafts from the Stephen Gray Collection, Wadsworth Atheneum Museum of Art, Hartford, Connecticut, October 11, 2008-January 4, 2009

#### LITERATURE

Stephen Gray, The Early Work of Gustav Stickley, New York, 1987, p. 41 Thomas K. Maher, The Kaufmann Collection: The Early Furniture of Gustav Stickley, Cincinnati, OH, 1996, p. 49 (for an example in ash) David Cathers, Gustav Stickley, London, 2003, front cover and p. 44 Linda H. Roth and Elizabeth Mankin Kornhauser, eds., At Home with Gustav Stickley: American Arts & Crafts from the Stephen Gray Collection, London, 2008, p. 75 (for the present lot illustrated) Kevin W. Tucker, Gustav Stickley and the American Arts & Crafts Movement, exh. cat., Dallas Museum of Art, 2010, p. 121







# THE ROYCROFTERS

# Trade Sign

circa 1910 from Beeshy's China Shop, Ridgeway, Ontario, Canada hand-hammered copper, oak 14 x 34 in. (35.5 x 86.3 cm)

\$ 6,000-8,000

#### PROVENANCE

Beeshy's China Shop, Ridgeway, Ontario, circa 1910
Boice Lydell, Lakewood, New York
Acquired from the above by the present owner

#### LITERATURE

The Book of the Roycrofters, East Aurora, NY, 1919, p. 19 (for a period photo with a related trade sign)



PROPERTY OF A PRIVATE COLLECTION, LONDON, ENGLAND

# HARVEY ELLIS

#### Armchair

circa 1903
en suite with the following I ot
executed by the Craftsman Workshops of
Gustav Stickley, Eastwood, New York
inlays executed by the workshop of George
Henry Jones, New York
oak, pewter and copper inlays, leather
upholstery
with applied name card printed with the
original owner's name Mrs. Michael Padden
and with applied paper label for KINSTLER'S
STORAGE WAREHOUSE 300-302-304 WEST
124th ST. NEW YORK

46% x 23 x 24 in. (119.1 x 58.4 x 61 cm)

#### **PROVENANCE**

Michael and Helen Padden Thence by descent

#### LITERATURE

Stephen Gray and Robert Edwards, eds., Collected Works of Gustav Stickley, New York, 1981, p. 52 (for a related model with related inlay decoration)
Stephen Gray, The Early Work of Gustav Stickley, New York, 1987, p. 6
Tod M. Volpe and Beth Cathers, Treasures of the American Arts and Crafts Movement: 1890-1920, New York, 1988, p. 36 (for the model in the collection of Carnegie Museum of Art)
Linda H. Roth and Elizabeth Mankin Kornhauser, eds., At Home with Gustav

Stickley: American Arts & Crafts from the Stephen Gray Collection, London, 2008, p. 90

\$ 20,000-30,000



# HARVEY ELLIS

# Armchair

circa 1903 en suite with the previous lot

\$ 20,000-30,000







# PAIR OF ARMCHAIRS

# HARVEY ELLIS

These iconic inlaid armchairs designed by Harvey Ellis exemplify craft and honesty in both their construction and materials. Gustav Stickley became enamored with the ideals of the Arts and Crafts movement soon after a trip to England in 1898, where he formed a fast friendship with William Morris. Stickley began to craft carefully handmade furniture in oak that revived traditional methods of both construction and inlay. Harvey Ellis, a talented young architect that worked in the Stickley Studios in 1903, was influential in changing the direction of the Stickley Studios. During the tenure of Ellis, the furniture at the

Stickley Studios became lighter, and was distinguished by the use of stylized inlay as seen on the present lots which feature abstracted flowers executed in copper and pewter. Ellis was clearly influenced by the work of English designers like Charles Rennie Mackintosh and Mackay Hugh Baillie Scot in the flowing designs he employed on the present lots. Even more impressive, both of these chairs retain the original calling cards of the first owners, Michael and Helen Padden. A model of the same chairs with variant inlay patterning is held in the permanent collection of the Metropolitan Museum of Art in New York.



PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

# LÖTZ

# Vase

circa 1900 designed by Koloman Moser glass incised *Loetz/Austria* 3½ in. (8.8 cm) high 45% in. (11.6 cm) diameter

\$ 6,000-8,000

#### PROVENANCE

Private Collection Christie's London, April 29, 1992, lot 275

# LITERATURE

Helmut Ricke et al., Lötz Böhmisches Glas 1880-1940, Band II Werkmonographie, Düsseldorf, 1989, p. 74, no. 123



PROPERTY FROM THE COLLECTION OF JEEP AND CARLA HARNED, DURANGO, COLORADO

# LÖTZ

#### Vase

circa 1900 glass incised *Loetz/Austria* 6½ in. (16.5 cm) high

\$ 7,000-10,000

# 267

PROPERTY FROM THE COLLECTION OF JEEP AND CARLA HARNED, DURANGO, COLORADO

# LÖTZ

#### Vase

glass incised Loetz/Austria 4½ in (11.4 cm) high

#### LITERATURE

Helmut Ricke et al., Lötz Böhmisches Glas 1880-1940, Band I Werkmonographie, Düsseldorf, 1989, p. 142, pl. 124 (for a related model)

\$ 6,000-8,000







PROPERTY FROM A PRIVATE COLLECTION

# ÉMILE GALLÉ

# "Chrysanthemum" Table Lamp

circa 1900 cameo glass, patinated bronze the shade and base each signed *Gallé* 29<sup>3</sup>/<sub>4</sub> in. (75.5 cm) high 20<sup>5</sup>/<sub>8</sub> in. (52.3 cm) diameter of shade

### PROVENANCE

Private Collection
Thence by descent to the present owner

#### LITERATURE

Alastair Duncan and Georges de Bartha, Gallé Lamps, Woodbridge, Suffolk, 2014, pp. 6 and 50

\$ 50,000-70,000



PROPERTY FROM A PRIVATE COLLECTION

# FRANÇOIS POMPON

# Coq Dormant

designed circa 1914, executed 1925 executed by A. A. Hébrard, Paris patinated bronze signed Pompon, numbered (9) and with foundry mark Cire Perdue A.-A. Hebrard 8½ x 5 x 12¼ in. (21 x 12.7 x 31.1 cm)

\$ 25,000-35,000

#### PROVENANCE

Galerie Saint Louis, Lyon, France Private Collection, Stamford, Connecticut Thence by descent to the present owner

#### LITERATURE

Robert Rey, "Deux Sculpteurs Animaliers: Pompon," Art et Décoration, January 1922,

Catherine Chevillot, Liliane Colas and Anne Pingeot, François Pompon, Paris, 1994, p. 194, no. 52

Sotheby's would like to thank Liliane Colas for her assistance with the cataloguing of this lot.



François Pompon made a name for himself during the late 19th Century as one of the most talented sculptors in Paris, assisting such revered artists as Auguste Rodin and Camille Claudel. During this period, he often showed works at various Paris salons but, while his skill was admired by his peers, the importance of his work was not widely recognized for several decades. Pompon's later success, which came when the artist was in his sixties, was propelled by his reaction against the increasingly expressionistic style promoted by his contemporaries, such as Rodin. As a result, Pompon developed his own aesthetic, characterized by fluid contours and pure volumes. He turned away from the human form as subject and, inspired by the diverse creatures he viewed at the ménagerie of the Jardin des Plantes, began sculpting animals.

At the Paris Salon d'Automne of 1922, Pompon's work finally received the recognition it deserved. In an issue of Art et Décoration from the same year, one critic explored the contradictory quality of Pompon's seemingly simplistic yet incredibly complex work: "The perfection of the silhouette is an important criteria. If placed in front of a wall the beast projects a shadow that appears to reflect a living subject ('there is a rooster, it is sleeping'), it means that the piece is successful... Is it a scientifically accurate depiction of the animal? No, because the final result does not seek to reproduce nature. Pompon wants to depict the animal under its most constant aspect and capture its essence."

Conceived prior to 1914, Cog Dormant is emblematic of Pompon's pioneering modernist aesthetic, which offered an alternative to Cubist deconstruction. Fonderie Hébrard cast 46 examples of the model in bronze between 1918 and 1932 in editions numbered 1 to 10, A1 to A10, B1 to B10, C1 to C10 and D1 to D6. The present lot, numbered 9, is from the earliest edition of the model, executed in 1925. It was sold at Galerie Saint Louis in Lyon, France, in the same year and was presented as a gift to an American textile merchant. The work has remained within the family since the period. An example of this model is in the collection of the Smithsonian Institution, Washington, D.C. (accession no. 66.4099).





PROPERTY OF A DISTINGUISHED NEW YORK COLLECTOR

# SÜE ET MARE

# "Delompré" Guéridon

circa 1926-1927 lacquered and ebonized wood 211/8 in. (53.8 cm) high 183/8 in. (46.6 cm) diameter

\$ 40,000-60,000

#### PROVENANCE

Commissioned directly from the artist by Jane Renouardt, circa 1926-1927
Galerie Vallois, Paris, 1990
Collection of Claude and Simone Dray,
Neuilly-sur-Seine
Christie's Paris, Collection Claude et Simone
Dray Art Déco, June 8, 2006, lot 253
Acquired from the above by the present owner

#### LITERATURE

Florence Camard, *Süe et Mare et la Compagnie des Arts Français*, Paris, 1993, p. 145 (for the present lot illustrated)

Originally commissioned by actress Jane Renouardt around 1926 for her newly completed home in Saint-Cloud, just outside of Paris, this elegant guéridon is enriched by illustrious provenance. Renouardt's house was described as an architectural masterpiece, home to a combination of state-of the-art Second Empire furniture from her former home and pieces of neoclassical inspiration specifically commissioned for the new residence, which includes the present guéridon. A remarkable desk and chair by the same artists and from the same patron are also presented this season as part of the Modern Masters: Chefs-d'œuvre d'une Collection Privée sale (lot 43). Past owners of the present lot also include Claude and Simone Dray, the prestigious French collectors known for their tremendous collection of superlative works of Art Deco.



# **DESIGN MASTERWORKS FROM** A DISTINGUISHED WEST COAST COLLECTION

LOT 271-281





DESIGN MASTERWORKS FROM A DISTINGUISHED WEST COAST COLLECTION

# JEAN DUNAND

# Pair of "Collarette" Vases

circa 1907

lacquered metal mottled with gold foil each with the original liners, hand-hammered bronze

each impressed *JEAN DUNAND* 9% in. (24.9 cm) high each 9% in. (23.8 cm) diameter each

\$ 80,000-120,000

#### PROVENANCE

Collection of Jean-Claude Brugnot, Paris Collection of Anthony DeLorenzo, New York, 1984

Collection of Jay Bauer, New York, 1985 Collection of Anthony DeLorenzo, New York, 1994

Acquired from the above by the present owner, 1995

#### LITERATURE

Félix Marcilhac, *Jean Dunand: His Life and Work*, London, 1991, p. 294, pls. 874-875 (for the present lot illustrated)



DESIGN MASTERWORKS FROM A DISTINGUISHED WEST COAST COLLECTION

# ÉMILE-JACQUES RUHLMANN

Pair of "Hydravion" Armchairs, Model No. 53AR and 267NR

circa 1923

ébène de Macassar, silvered bronze, leather upholstery

29<sup>3</sup>/<sub>4</sub> x 27<sup>1</sup>/<sub>4</sub> x 37<sup>3</sup>/<sub>4</sub> in. (75.5 x 69.2 x 95.8 cm) each

\$ 180,000-240,000

#### PROVENANCE

DeLorenzo Gallery, New York Acquired from the above by the present owner, 1995

#### LITERATURE

Florence Camard, Ruhlmann: Master of Art Deco, New York, 1983, pp. 33, 80, 134 and

Emmanuel Bréon, Émile-Jacques Ruhlmann: The Designer's Archives, vol. 1, Paris, 2004, p. 87 (for a sketch of the model) Florence Camard, Ruhlmann, Paris, 2009, p. 87



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DESIGN MASTERWORKS FROM A DISTINGUISHED WEST COAST COLLECTION

# ÉMILE-JACQUES RUHLMANN

"Katz" Desk, Model No. 1023AR and 1508NR

circa 1925 with the original key mahogany branded Ruhlmann  $30\frac{1}{4} \times 55\frac{1}{2} \times 31\frac{5}{8}$  in. (76.8 x 141 x 80.3 cm)

\$80,000-120,000

### PROVENANCE

DeLorenzo Gallery, New York Acquired from the above by the present owner, 1993

#### LITERATURE

Emmanuel Bréon, Émile-Jacques Ruhlmann: The Designer's Archives, vol. 2, Paris, 2004, p. 95 (for the model illustrated in a period sketch for the office of Georges-Marie Haardt)





DESIGN MASTERWORKS FROM A DISTINGUISHED WEST COAST COLLECTION

# ÉMILE-JACQUES RUHLMANN

"Russo" Chair, Model No. 63AR and 151NR

circa 1925 rosewood, leather upholstery branded *Ruhlmann* 35½ x 25½ x 26½ in. (89.5 x 64.1 x 67.3 cm)

• \$25,000-35,000

### PROVENANCE

DeLorenzo Gallery, New York Acquired from the above by the present owner, 1993

#### LITERATURE

Emmanuel Bréon, Émile-Jacques Ruhlmann: The Designer's Archives, vol. 1, Paris, 2004, p. 88 (for a sketch of the model) Florence Camard, Ruhlmann, Paris, 2009, p. 280

DESIGN MASTERWORKS FROM A DISTINGUISHED WEST COAST COLLECTION

# JEAN DUNAND

#### Vase

circa 1925 lacquered metal impressed *JEAN DUNAND* and numbered 4338 10½ in. (26 cm) high 11½ in. (29.2 cm) diameter

#### **PROVENANCE**

Collection of Anthony DeLorenzo, New York, circa 1990

Acquired from the above by the present owner, 1995

#### **EXHIBITED**

Salon des Artistes Décorateurs, Paris, 1927

#### LITERATURE

Paul T. Frankl, *New Dimensions*, New York, 1928, pl. 55 (for the present lot illustrated) *Jean Dunand*, exh. cat., DeLorenzo Gallery, New York, 1985, p. 130 (for a related example)

Félix Marcilhac, *Jean Dunand: His Life and Work*, London, 1991, p. 331, pl. 1233 (for the present lot illustrated)

\$ 80,000-120,000

This monumental dinanderie vase with superb lacquered decoration was exhibited at the Salon des Artistes Décorateurs in 1927. Its spherical form and colorful geometric motifs contributed to making it a central focal point of Dunand's presentation at the Salon. The display also included four large screens, a lacquer portrait of Josephine Baker, and a rug woven by Evelyn Wyld, offered this season as part of the Modern Masters: Chefs-d'œuvre d'une Collection Privée sale (lot 281). The critical reception of Dunand's presentation marked a high point in an already very successful year for the artist, who had already won a first prize at the International Exhibition of Madrid earlier that year and was named president of the dinanderie class at the Exposition nationale du Travail.







DESIGN MASTERWORKS FROM A DISTINGUISHED WEST COAST COLLECTION

# PIERRE CHAREAU

# Side Table, Model No. SN3

circa 1927 painted iron, African mahogany 18½ x 193% x 19 in. (47 x 49.2 x 48.2 cm

### PROVENANCE

DeLorenzo Gallery, New York Acquired from the above by the present owner 1996

#### LITERATURE

Marc Vellay and Kenneth Frampton, *Pierre Chareau: Architecte-Meublier, 1883-1950*, Paris, 1984, pp. 69, 100 and 213 Esther da Costa Meyer, *Pierre Chareau: Modern Architecture and Design*, exh. cat., The Jewish Museum, New Haven, 2016, pp. 58-59

\$ 30,000-50,000



# ALEXANDRE NOLL

# AN ICON OF MID-CENTURY CRAFTSMANSHIP

LOT 277-280

The extraordinary ensemble of works by Alexandre Noll presented in this segment embodies the variety and versatility of his practice as a craftsman. From a rare, large-scale pitcher (lot 277) to a sculptural buffet (lot 278) and a cabinet (lot 280), as well as a set of six chairs (lot 279), this offering originating from a distinguished private collection is a testimony to Noll's mastery of woodworking techniques and the unique body of work that he produced at the intersection of sculpture and furniture.

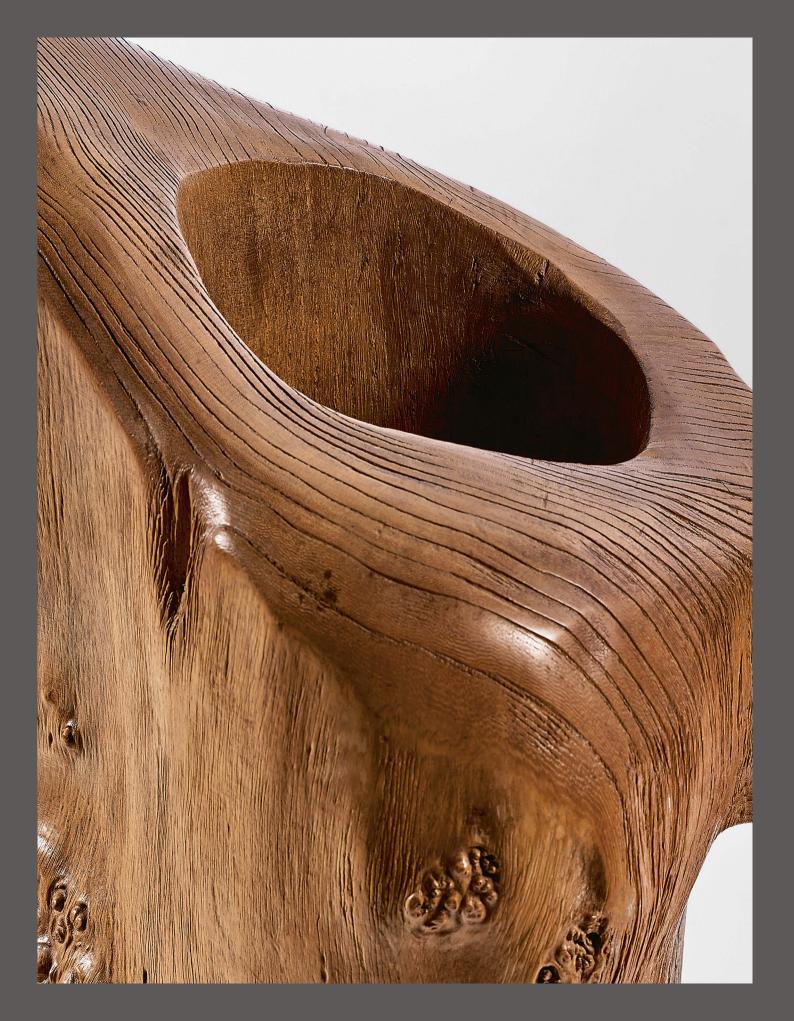
Nothing seemed to predestine Noll to art. Born in Alsace in Eastern France in 1890, he started working as a bank employee before being deployed to Salonique, Greece during World War I, where he was first introduced to wood engraving. Back in Paris, he decided to develop the technique and found early commercial success by designing umbrella handles for the iconic Bon Marché department store. He was also able to work on the creation of his own decorative objects and sculptures that he repeatedly exhibited at the prestigious Paris Salons from 1921 to 1942 as well as the *Compagnie des Arts Français* from 1943 onwards.

Noll used wood as his only medium and means of expression, using it for its elementary power and discovering all its virtues and charms through carving and experimentation. He famously claimed: "I

don't kill the wood, I obey it [...]; I try hard to make sure that my pieces have that primary quality, but I don't think it is incompatible with other elements of beauty, like the precious quality of the material, the extreme care in execution and the fine finishes of decoration." Following nature and the his masterful creations was directly inspired by nature, authentic and unique. He treated wood with passion and respect and refused to inflict the eternal wound of iron: his pieces of furniture were made without any hinge or nail and convey an impression of primitive force and timeless beauty, as best exemplified by the construction of the buffet (lot 284) and cabinet (lot 286).

Through his instinctive approach, Noll created a new language, made of abstract forms, solid volumes and powerfully rounded shapes, looking for answers in the wood. In the context of post-war France, where designers like Le Corbusier, Charlotte Perriand and Pierre Jeanneret made use of new materials and industrial means of production, one must appreciate Alexandre Noll's authentic and in many regards radical approach to design and furniture-making. His contribution to both woodworking techniques and mid-century European art and design remains considerable and is rightfully celebrated among design collectors and mid-century enthusiasts alike.





DESIGN MASTERWORKS FROM A DISTINGUISHED WEST COAST COLLECTION

# ALEXANDRE NOLL

# Monumental Pitcher

circa 1950s sycamore incised *ANoII* 183/s x 81/2 x 111/2 in. (46.7 x 21.5 x 29.2 cm)

\$ 30,000-50,000

#### PROVENANCE

Collection of Wolfgang Joop, New York Phillips New York, December 8, 2005, lot 132 Acquired from the above by the present owner

#### LITERATURE

Roberto Aloi, L'Arredamento Moderno, Milan, 1945, pls. 91 and 92 (for related examples) "Beauté des formes inutiles," *Le Décor d'Aujourd'hui*, May 1956, p. 206 (for the present lot illustrated)
Olivier Jean-Elie and Pierre Passebon, *Alexandre Noll*, Paris, 1992, p. 7 (for a related example)







DESIGN MASTERWORKS FROM A DISTINGUISHED WEST COAST COLLECTION

# ALEXANDRE NOLL

# An Important Two-Door Buffet

circa 1950 pearwood  $325\% \times 393\% \times 181\% \text{ in. } (82.8 \times 100.9 \times 46.3 \text{ cm})$ 

\$ 350,000-550,000

### PROVENANCE

Collection of Wolfgang Joop Christie's Paris, Collection Wolfgang Joop, Œuvres choisies, Arts décoratifs du XXème Siècle et Photographies, November 26, 2010, lot 108 Acquired from the above by the present owner

#### **EXHIBITED**

Alexandre Noll, Charlottenburg Palace, Berlin, June 30-August 27, 2000

#### LITERATURE

Roberto Aloi, L'Arredamento Moderno, Milan, 1945, pl. 221 (for a related model)
Olivier Jean-Elie and Pierre Passebon,
Alexandre Noll, Paris, 1992, p. 33 (for a related model)

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DESIGN MASTERWORKS FROM A DISTINGUISHED WEST COAST COLLECTION

# ALEXANDRE NOLL

# Set of Six Chairs

circa 1950 mahogany five chairs incised ANoII, one chair incised AN  $34^3$ /4 x  $16^1$ /4 x  $15^1$ /2 in. (88.2 x 41.2 x 39.3 cm) each

\$ 150,000-200,000

### PROVENANCE

DeLorenzo Gallery, New York Acquired from the above by the present owner

#### LITERATURE

Roberto Aloi, *L'Arredamento Moderno*, Milan, 1945, pl. 221 Olivier Jean-Elie and Pierre Passebon, *Alexandre Noll*, Paris, 1992, pp. 23 and 47 Pierre Kjellberg, *Le Mobilier du XXème Siècle*, Paris, 2000, p. 455

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DESIGN MASTERWORKS FROM A DISTINGUISHED WEST COAST COLLECTION

#### ALEXANDRE NOLL

## An Important Two-Door Cabinet

circa 1955 hand-carved flame mahogany incised *ANoII*  $35\frac{1}{2} \times 44\frac{3}{4} \times 21\frac{3}{4}$  in. (90.1 x 113.6 x 55.2 cm)

#### PROVENANCE

Collection of Alexandre Noll, Paris
Collection of Odile Noll, Paris
Galerie de Beyrie, Paris
Christie's New York, 21/21 Historical Design:
21 years for the 21st Century, December 19,
2006, lot 562
Acquired from the above by the present owner

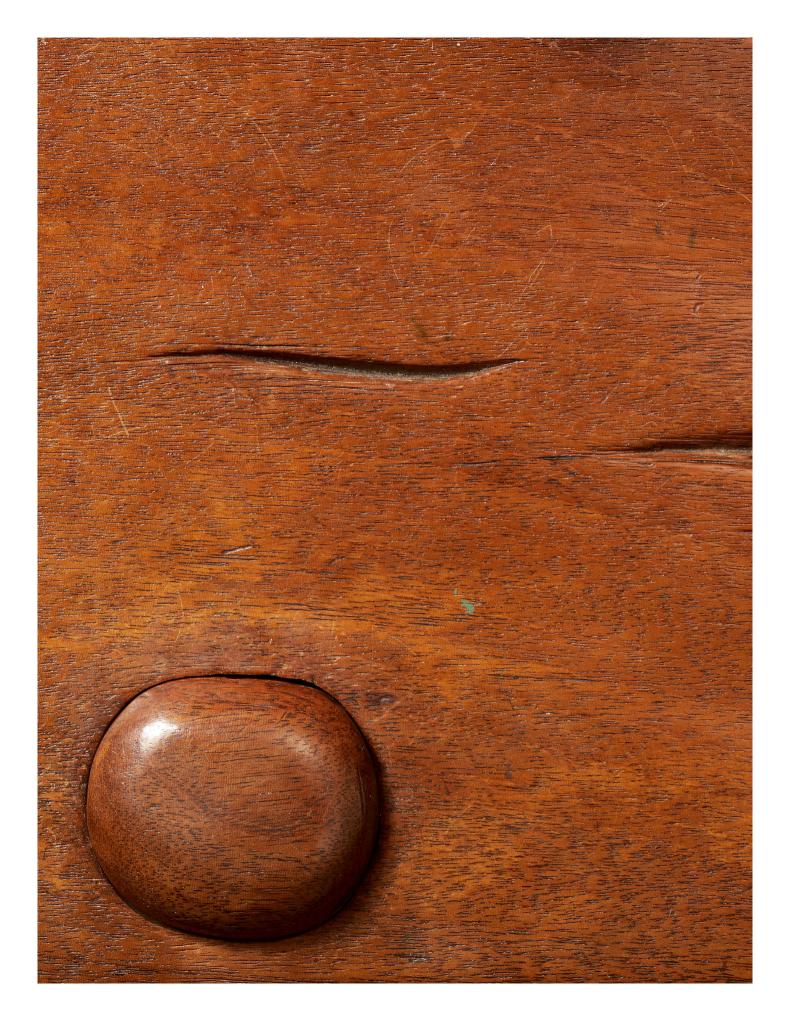
#### LITERATURE

Roberto Aloi, L'Arredamento Moderno, Milan, 1945, pl. 365 (for the present lot illustrated) Olivier Jean-Elie and Pierre Passebon, Alexandre Noll, Paris, 1992, p. 27 (for the present lot illustrated)

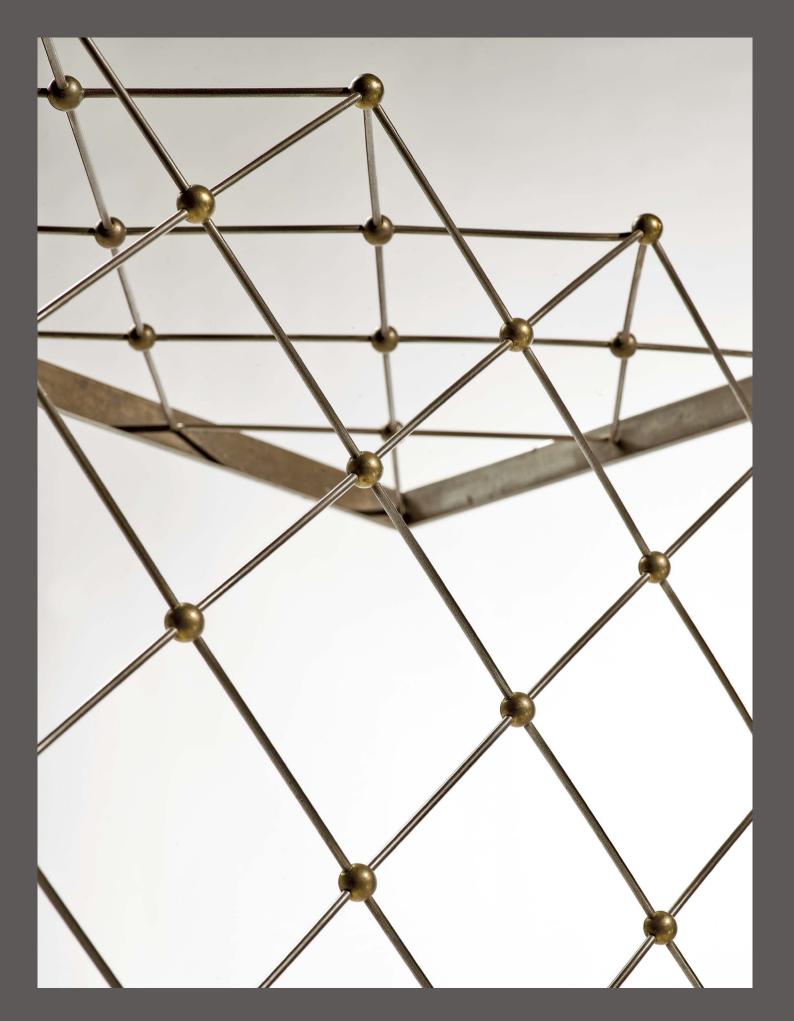
\$ 450,000-650,000

This important cabinet was created by Alexandre Noll specifically for his villa in Fontenay-aux-Roses, just outside of Paris. This work displays superlative sculptural elements and a richly textured wooden surface that are representative of his most successful creations. A key element of the piece is its clever door mechanism, which consists of an organically sculpted oval device placed atop the cabinet doors that one needs to push down to unlock the cabinet doors. This practical appliance further attests to Noll's tremendous craftsmanship and commitment to wood, not compromising its integrity with other materials to serve a particular function. This complex device counts among other inventive technical strategies used by Noll in his cabinetmaking practice, though few are as advanced as the one displayed on this outstanding piece of cabinetry.









DESIGN MASTERWORKS FROM A DISTINGUISHED WEST COAST COLLECTION

## JEAN ROYÈRE

## "Tour Eiffel" Coffee Table

circa 1947 patinated wrought iron, bronze, glass  $13\% \times 51\% \times 21\%$  in. (34 x 130.5 x 55.2 cm)

#### \$ 40.000-60.000

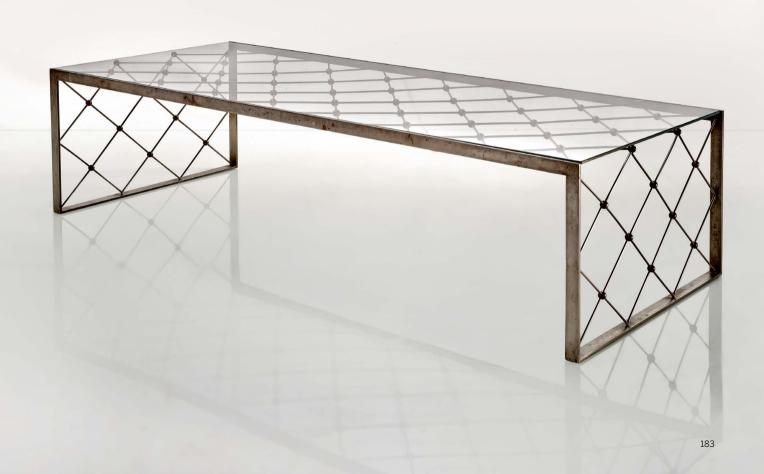
#### **PROVENANCE**

DeLorenzo Gallery, New York Acquired from the above by the present owner

#### LITERATURE

Jean Royère, Décorateur à Paris, exh. cat., Musée des Arts Décoratifs, Paris, 1999, p. 25 Jean Royère, exh. cat., Galerie Jacques Lacoste, Paris, 1999, pp. 96-97 Catherine and Stephane de Beyrie and Jacques Ouaiss, Jean Royère, New York, 2000, p. 16 Adam Lindemann, Collecting Design, Cologne, 2010, p. 184 Galerie Jacques Lacoste and Galerie Patrick Seguin, Jean Royère, Paris, 2012, vol. 1, pp. 142 and 148; vol. 2, pp. 62 and 92-93

Royère first introduced the idea of the crossed bars joined by spheres in 1939. However it was not until his 1947 exhibition at "La Résidence Française" in 1947 where he showed a lamp and a low table of this design that the shape was clearly defined. At the French consulate in Alexandria, Egypt, Royère furnished an entire room in the "Tour Eiffel" style.







PROPERTY OF A DISTINGUISHED NEW YORK COLLECTOR

## PAUL DUPRÉ LAFON

## Table Lamp

circa 1930 produced by Hermès, Paris leather, painted sheet-steel, aluminum, brass impressed HERMÈS PARIS/24 Fg. St. HONORÉ 30% in. (77.2 cm) high 20% in. (52.8 cm) diameter of shade

\$ 8,000-12,000

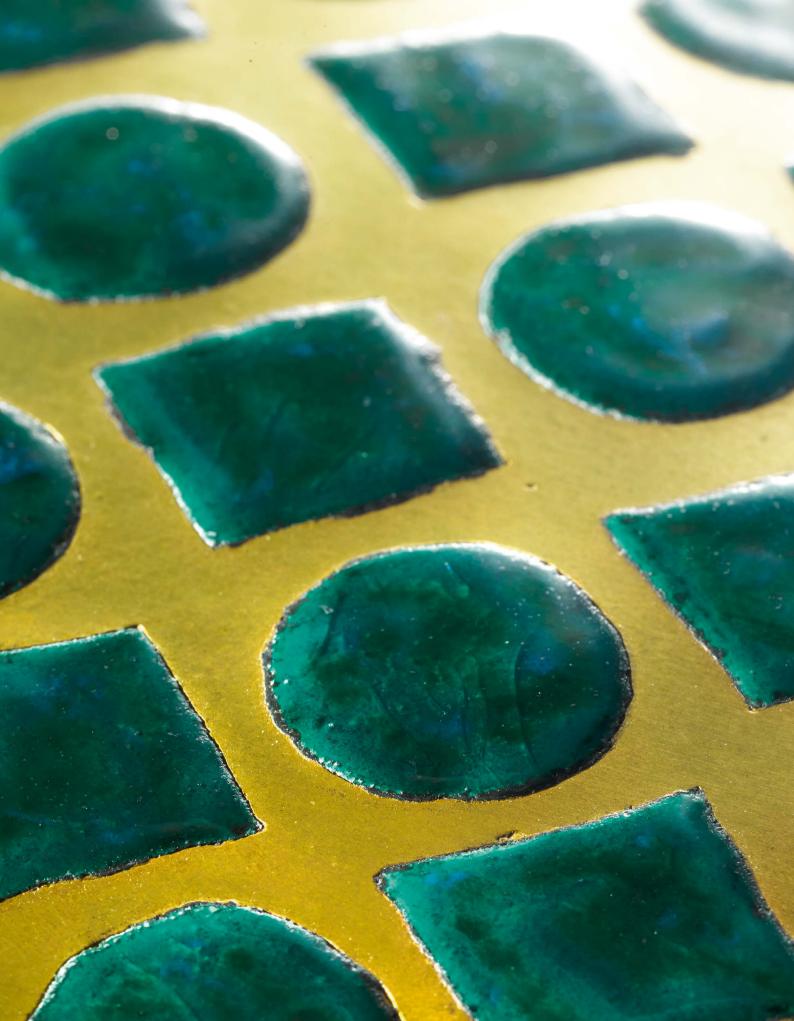
#### PROVENANCE

L'Arc en Seine, Paris Acquired from the above by the present owner, 2007

#### LITERATURE

Thierry Couvrat-Desvergnes, Paul Dupré-Lafon: Décorateur des Millionnaires, Paris, 1990, pp. 157 and 159 (for related models) Bruno Foucart & Jean-Louis Gaillemin, Les Décorateurs des années 40, Paris, 1998, p. 123 Anne Bony, Meubles et Décors des années 40, Paris, 2002, p. 84





PROPERTY FROM AN EAST COAST PRIVATE COLLECTION

## LINE VAUTRIN

## "Mauresque" Box

circa 1950 enameled and gilt bronze, cork signed  $LINE\ VAUTRIN$  1½ x 7½ x 4¾ in. (1.2 x 19.8 x 12 cm)

\$ 4,000-6,000

#### PROVENANCE

Collection of Jacqueline Subra and Isabelle Woolworth, Paris

Christie's New York, *Parisian Fire and Light: Important Works by Line Vautrin*, December 19, 2006, lot 1214

Acquired from the above by the present owner

#### LITERATURE

Patrick Mauriès, *Line Vautrin: Miroirs*, Paris, 2004, pp. 11 and 29 (for related box models) *Line Vautrin: 100 Years of Magnitude*, exh. cat., Maison Gerard, New York, June 2013, p. 34 (for the model with red enamel)



PROPERTY FROM AN EAST COAST PRIVATE COLLECTION

## LINE VAUTRIN

## "Soleil" Mirror

circa 1950 talosel resin, convex mirrored glass 22% in. (57.9 cm) diameter

## PROVENANCE

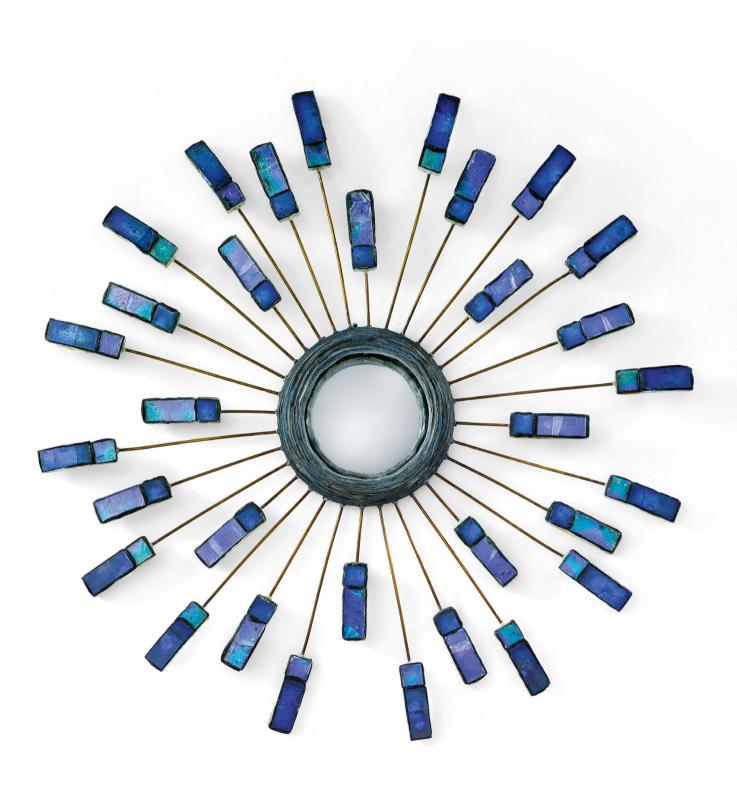
Private Collection Christie's New York, June 13, 2006, lot 108 Acquired from the above by the present owner

#### LITERATURE

Patrick Mauriès, *Line Vautrin: Miroirs*, Paris, 2004, p. 40 (for a period photograph of the model)

\$ 20,000-30,000





PROPERTY FROM AN EAST COAST PRIVATE COLLECTION

## LINE VAUTRIN

## "Étincelle" Mirror

circa 1950 talosel resin, convex mirrored glass, brass signed *L. VAUTRIN* 13½ in (33.5 cm) diameter

#### PROVENANCE

Collection of Jacqueline Subra and Isabelle Woolworth, Paris

Christie's New York, *Parisian Fire and Light: Important Works by Line Vautrin*, December 19, 2006, lot 1252

Acquired from the above by the present owner

#### LITERATURE

Patrick Mauriès, *Line Vautrin: Miroirs*, Paris, 2004, p. 14 (for a period photograph of the model in the artist's studio)

\$ 25,000-35,000

PROPERTY FROM AN EAST COAST PRIVATE COLLECTION

## LINE VAUTRIN

## "Zinnia" Mirror

circa 1958 talosel resin, convex mirrored glass signed *LINE VAUTRIN* and *Miroir de Line Vautrin* in pen on fabric 18½ in. (50 cm) diameter

#### PROVENANCE

Collection of Jacqueline Subra and Isabelle Woolworth, Paris
Christie's New York, *Parisian Fire and Light: Important Works by Line Vautrin*, December 19, 2006, lot 1219
Acquired from the above by the present

#### LITERATURE

Patrick Mauriès, *Line Vautrin: Miroirs*, Paris 2004, pp. 106-107 (for a variant of the model)

\$ 50.000-70.000





# AN IMPORTANT CHAIR BY CARLO MOLLINO

FROM THE DESCENDANTS OF RICCARDO MONCALVO

LOT 287

PROPERTY FROM A PRIVATE COLLECTION, ITALY

## CARLO MOLLINO

## An Important Chair

circa 1953 the model designed for the Casa Editrice Lattes, Turin, Italy produced by Apelli & Varesio, Turin, Italy ash, plywood, rubber, brass, fabric upholstery 34% x 15 x 18¾ in. (88.5 x 38 x 47.6 cm)

\$ 100.000-150.000

#### **PROVENANCE**

Acquired directly from Apelli & Varesio by the family of Riccardo Moncalvo, principal photographer for Carlo Mollino, Turin, Italy, 1953

Thence by descent to the present owner, 1979

#### EXHIBITED

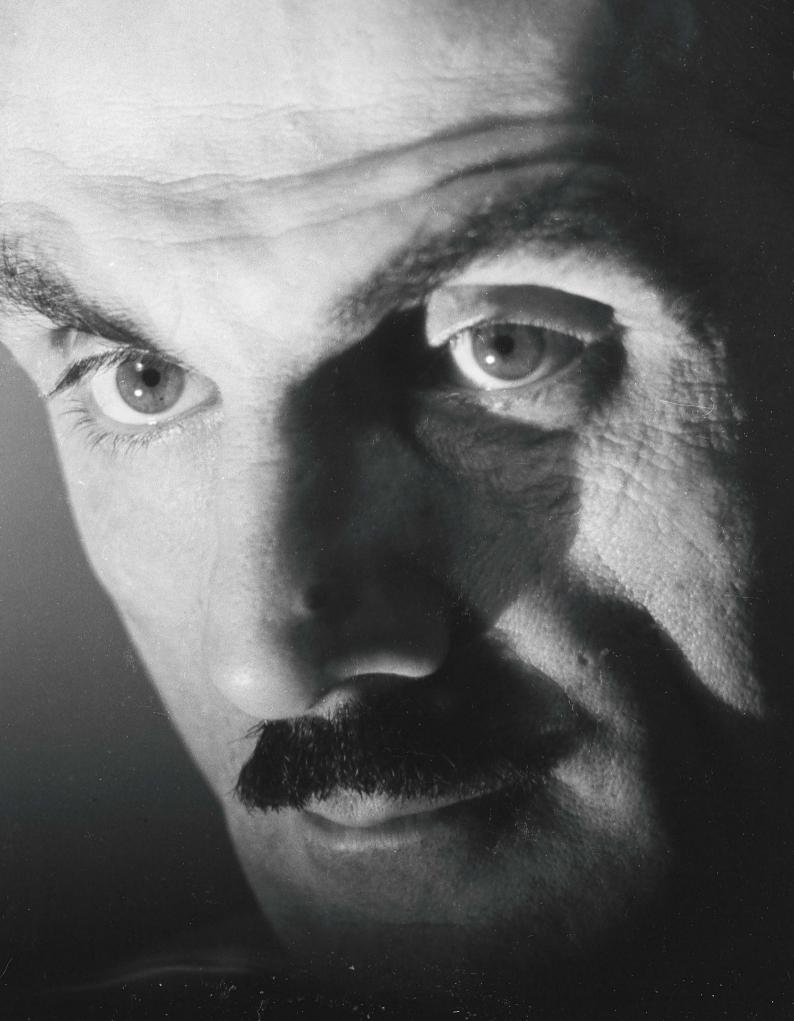
L'étrange univers de Carlo Mollino 1905-1973, Centre Pompidou, Paris, October 4, 1989-January 29, 1990 and Nederlands Architectuurinstituut, Rotterdam, June 1-August 12, 1990

#### LITERATURE

Giovanni Brino, Carlo Mollino, architettura come autobiografia, Milan, 1985, p. 134
Hans Ibelings, Carlo Mollino – Vervlochten passies, Rotterdam, 1990, p. 19
Charlotte and Peter Fiell, 1000 Chairs,
Cologne, 2000, p. 361
Fulvio and Napoleone Ferrari, The furniture of Carlo Mollino, London, 2006, pp. 173 and 228
Fulvio and Napoleone Ferrari, Carlo Mollino, arabeschi, Milan, 2006, p. 93
Chris Dercon, ed., Carlo Mollino: Maniera Moderna, exh. cat., Cologne, 2011, p. 305

The present lot is registered in the library of the Museo Casa Mollino, Turin, as number CM 327-1.





## THE LATTES CHAIR: FUGITIVE EROTICISM

#### BY BRIAN KISH

Originally designed for the Lattes publishing house beginning in 1951, the chair is an essential component of one of Carlo Mollino's largest and most comprehensive commissions, which was finally completed by 1954. This compelling piece is somehow orphaned from that commission since it lacks a pair of connecting metal crossbars between the front and back legs as is the case with its counterparts in the group. It is possibly a prototype that was gifted to Riccardo Moncalvo, Mollino's most trusted interior photographer. It is a subtle work that exudes the confidence of an architect at the height of his creative powers.

All of Mollino's production, whether architecture, interior design, or furniture stands apart in the last century for the way it is imbued with a wide range of personal interests from philosophy to fashion, aeronautics to eroticism while also resonating with a deep connection to the occult. This renders his work extremely complex to decipher.

The structure of this chair with a cartouche shaped back in molded plywood enlivened by exaggerated joint designs, harks back to previous one-offs, such as the chairs for the 1939 Casa G.A. and the 1946 Casa M3. This confirms that Mollino tends to work with the same typology time and again while always conjuring up up new visions. Besides his innovative solutions to bent plywood assembly, beyond his elegantly tapering wooden struts that successfully achieve the

salient forms in tune with the 20th Century Modern idiom, Mollino deftly opens a link back into the 19th century with clever hints that are so subtle as to be almost hidden or fugitive. The aforementioned shield shaped back is but a cypher of the Belle Époque. Meanwhile, the ambiguously profiled brass joints take a step towards a Freudian universe so uncanny as to draw attention to themselves.

The vertical wooden struts are held in bondage to the back legs, setting off a string of meta-meanings intentional or not. Otherwise, with Mollino nothing is gratuitous, especially color. And that manifests itself in the upholstery choice for the seat. Giovanni Brino, his former student and biographer has noted, "The obsessive recurrence of certain colors in the manner of Huysmans, above all bright red, are symptomatic of erotic passion". As a way to explain the meaning of color in his interiors Brino also mentions the numerous chromatic circles "drawn up by Mollino on the basis of manuals of rhabdomancy".

In the end Mollino manipulates the anthropomorphic condition of furniture and transcends it to attain an unknowable reality tinged with brooding surrealism and an oddly sweet but humorous strain of poetics.

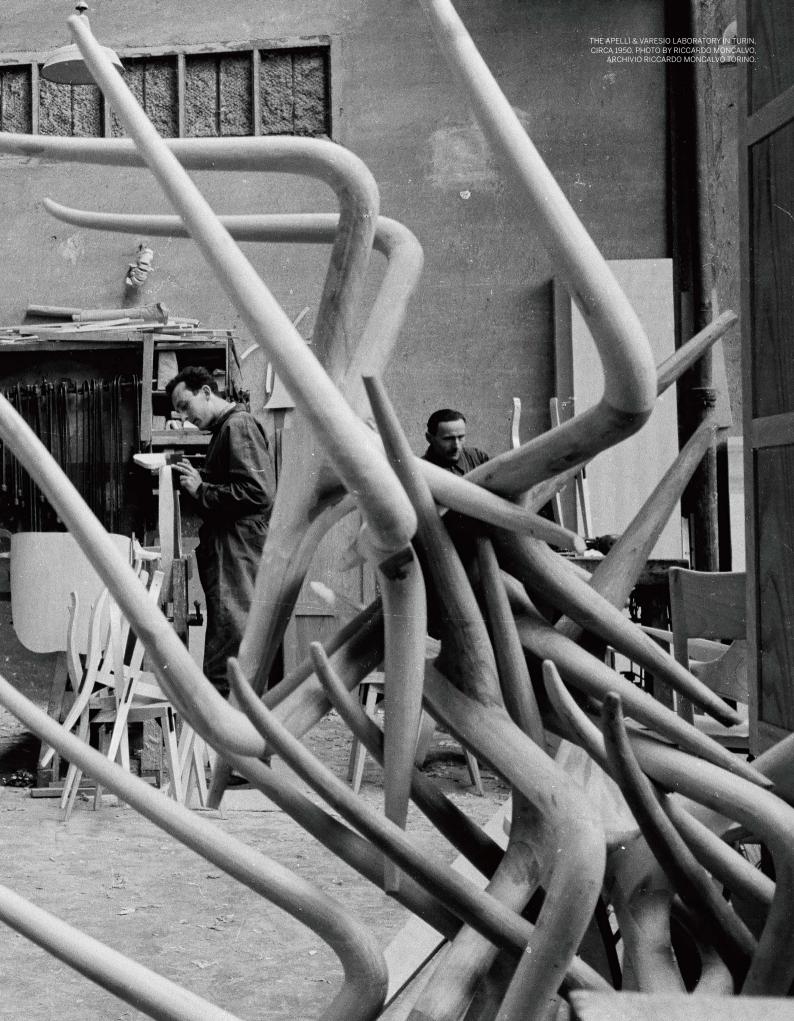
Brian Kish is a curator and specialist in 20th Century Italian architecture and design. Associate member of the Gio Ponti Archives since 2006.

Literature: Giovanni Brino, Carlo Mollino Architecture As Autobiography, Rizzoli, New York, 1987, p. 47









PROPERTY FROM A PRIVATE COLLECTION, AUSTIN, TEXAS

## PIERO FORNASETTI

## Group of 24 "Corno" Glasses

circa 1954 comprising 6 examples of 4 different models produced by Venini, Murano, Italy glass

each signed *venini/murano/ITALIA* largest: 75% in. (19.3 cm) high each 5½ in. (13.2 cm) maximum diameter each

\$ 10,000-15,000



#### PROVENANCE

Acquired by the present owner, circa 2000

#### LITERATURE

Gli artisti di Venini: per una storia del vetro d'arte veneziano, exh. cat., Fondazione Girogio Cini, Milan, 1996, p. 134, no. 186 (for three models illustrated) Anna Venini Diaz de Santillana, *Venini: Catalogue Raisonné, 1921-1986*, Milan, 2000, p. 221, no. 183 (for three models illustrated)
Franco Deboni, *Venini Glass Catalogue, Vol. 2, 1921-2007*, Turin, 2007, no. 153 (for one model illustrated)

Barnaba Fornasetti, ed., *Fornasetti: The Complete Universe*, Milan, 2009, p. 293 (for three models illustrated)



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

## JEAN ROYÈRE

## "Sphère" Coffee Table

circa 1950 travertine, gilt and patinated wrought iron 14 in. (35.5 cm) high 35½ in. (90.1 cm) diameter

\$ 100,000-150,000

#### PROVENANCE

Private Collection, France Galerie Jacques Lacoste, Paris Acquired from the above by the present owner, 2011

#### LITERATURE

Ensembles Mobiliers, vol. 12, 1952, pl. 21 Décor d'Aujourd'hui, January 1953, p. 233 February 1955, p. 55 mi-vingtième siècle, symbolique, pratique October 1956, p. 48 Pierre Kjellberg, Le Mobilier du XX<sup>eme</sup> Siècle, Paris, 1994, p. 560 Jean Royère: décorateur à Paris, exh. cat., 40, 123 and 163 Pierre-Emmanuel Martin-Vivier, Jean Royère, Paris, 2002, pp. 233 and 238 Galerie Jacques Lacoste and Galerie Patrick Seguin, eds., Jean Royère: Volume 1, Paris, 2012, pp. 78 and 160 Galerie Jacques Lacoste and Galerie Patrick 2012, pp. 60 and 174-175 (for a design

drawing of the model)





"SPHÈRE" COFFEE TABLE JEAN ROYÈRE

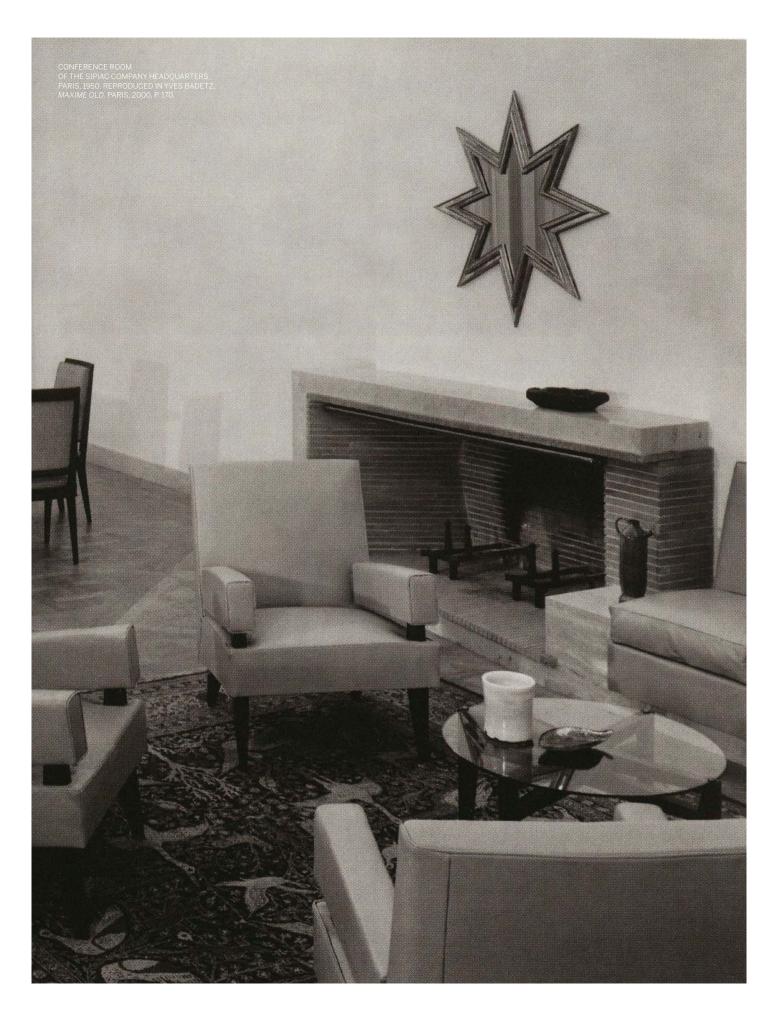


One of Jean Royère's most iconic motifs from the 1950s, the "Sphère" coffee table draws its stylistic inspiration from 16th century armillary spheres. Royère simplified the complex arrangement of astronomical and geometric elements to create three highly stylized spheres on top of which rests a circular limestone top. The superposition of spherical forms and harmonious proportions contributed to the success of this model,

now greatly valued amongst mid-century design collectors. Another example of the "Sphère" coffee table with a black opaline glass surface was executed for one of the designer's few public commissions, the Legation of France in Helsinki in 1950. The "Sphère" motif was used by Royère for the design of an equally successful table and floor lamp model, as well as for a coffee table iteration with a rectangular top.







PROPERTY FROM AN IMPORTANT PRIVATE PARISIAN COLLECTION

# MAXIME OLD

# Mirror

circa 1950 gilt and painted wood, mirrored and colored glass

 $36\frac{3}{8} \times 36\frac{3}{8} \times 3\frac{1}{2} \text{ in. } (92.5 \times 92.5 \times 8.9 \text{ cm })$ 

# PROVENANCE

Galerie Patrick Fourtin, Paris Acquired from the above by the present owner, 2016

# LITERATURE

Yves Badetz, *Maxime Old*, Paris, 2000, pp. 159 and 170





# A RARE "KANGOUROU" ARMCHAIR BY JEAN PROUVÈ

SOLD TO BENEFIT THE CENTER ON GLOBAL JUSTICE AT UC SAN DIEGO

LOT 291

PROPERTY FROM THE COLLECTION OF ROBERT RUBIN AND STÉPHANE SAMUEL, SOLD TO BENEFIT THE CENTER ON GLOBAL JUSTICE AT UC SAN DIEGO

# JEAN PROUVÉ

# A Rare "Kangourou" Armchair, Model No. FV 22

circa 1951 produced by Ateliers Jean Prouvé, Nancy, France

oak, lacquered metal, fabric upholstery 331/8 x 271/4 x 361/4 in. (84.2 x 69.2 x 92 cm)

\$ 120.000-180.000

#### PROVENANCE

Hôtel des Ventes Anticthermal, Nancy, March 25, 2001 Acquired from the above by the present owner

#### **EXHIBITED**

Jean Prouvé: Three Nomadic Structures, Arthur Ross Gallery, Columbia University, Graduate School of Architecture, Planning, and Preservation, New York, April 12-May 10, 2002 and September 12, 2003-April 23, 2004

#### LITERATURE

"L'élément-coque de Jean Prouvé," *Le Décor d'Aujourd'hui*, July 1951, pp. 178-179 (for the model presented at the Salon des Arts Ménagers, Paris, 1951)

Dominique Clayssen, *Jean Prouvé: l'idée* constructive, Paris 1983, pp. 152 and 166 (for the model presented at the Salon des Arts Ménagers, Paris, 1951)

Jean Prouvé: Constructeur, exh. cat., Centre Georges Pompidou, Paris, 1990, p. 116 (for the model presented at the Salon des Arts Ménagers, Paris, 1951) Galeries Jousse Seguin and Enrico Navarra, Jean Prouvé, Paris, 1998, pp. 56-57 Jean Prouvé: La Biennale di Venezia, Paris, 2000, pp. 42 and 44-47

Peter Sulzer, Jean Prouvé: Œuvre Complete/ Complete Works, Volume 2: 1934-1944, Basel, 2000, fig. 11 (for a sketch of the chair model)

Laurence Allégret and Valérie Vaudou, eds., Jean Prouvé et Paris, Paris, 2001, p. 230 Jean Prouvé, 1901-1984: Constructeur, Paris, 2001, fig. 118 (for the model presented at the Salon des Arts Ménagers, Paris, 1951) Jean Prouvé: Three Nomadic Structures, exh. cat., Arthur Ross Gallery, Columbia University, Graduate School of Architecture, Planning, and Preservation, New York, 2002, p. 38 (for an Ateliers Jean Prouvé advertisement illustrating the chair model) Christian Enjolras, Jean Prouvé: Les maisons de Meudon, 1949-1999, Paris, 2003, p. 59 (for the model presented at the Salon des Arts Ménagers, Paris, 1951)

Peter Sulzer, Jean Prouvé: Œuvre Complète/ Complete Works, Volume 3: 1944-1954, Basel, 2005, cat. no. 1135.8

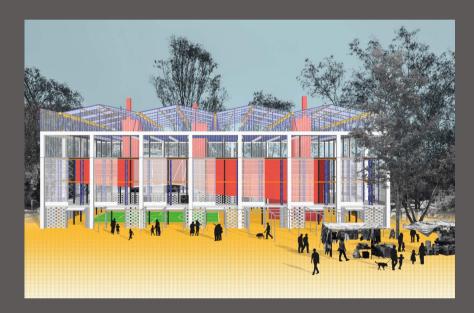






# PROUVE IN TIJUANA

BY BOB RUBIN



Teddy Cruz and Fonna Forman are among the most exciting voices in architecture and urbanism today. In a profession marked by starchitecture worship and megadevelopment, the work they are doing at the informal fringes of Tijuana is providing a necessary counterpoint of modesty, empathy and good old fashioned DIY ingenuity to a profession sorely in need of a reboot.

I first met Teddy in 2008, at a focus group convened by the Museum of Modern Art ahead of its Home Delivery exhibition, survey of prefabrication in architecture. I was there as the custodian of Jean Prouvé's Tropical House, which my wife, Stéphane Samuel and I had donated to the Centre Pompidou after extracting it from Africa and restoring it. Prouvé has been at the center of my relationship with

LEFT: PROUVÉ-INSPIRED MECALUX PREFABRICATED FRAME ASSEMBLED INTO BUS STOP IN INFORMAL TIJUANA SETTLEMENT.
ABOVE: PREFABRICATED FRAME ADAPTED AS ARMATURE FOR A MAISON DU PEUPLE DE TUJUANA TO HOUSE THE UCSD-DIVINA COMMUNITY STATION.

RIGHT: "MAISON TROPICALE" ERECTED AT BRAZZAVILLE FOR ALUMINIUM FRANÇAIS, 1951 REPRODUCED IN *JEAN PROUVÉ: THE POETICS OF THE TECHNICAL OBJECT*, EXH. CAT., VITRA DESIGN MUSEUM, MILAN, 2007, P. 313.

BELOW: SCENARIOS OF ADAPTABILITY AND MOBILITY OF THE MECALUX SYSTEM.



Teddy ever since. I have enthusiastically shared my knowledge and understanding of Prouvé's work with him, and Prouvé's principles have informed Teddy and Fonna's practice. Both are focused on they key social question of how to adequately house the world's burgeoning refugee/immigrant populations. Their shared esthetic is not an a priori one of signature stylistic moves. Rather it flows from an understanding of the humanitarian purposes of the built environment. They are both, to use Bruno Reichlin's term, "poetic functionalists." They aim to develop simple, elegant constructive systems that are portable and easy to erect. They are pragmatic recyclers of the materials around them. Prouvé built his own house in Nancy out of rejected job lots from his factory. Teddy and Fonna have been working

with Mecalux, a Tijuana-based manufacturer of light-weight metal pallet rack systems to adapt some of its mass produced elements for use in informal housing in the city's slums, as well as in a new planned public building. The infill for the housing comes from recycled urban waste from San Diego which is imported into Tijuana and repurposed into new emergency shelters and infrastructure.

We began to refer informally to the planned public building, a community center, as a "Maison du Peuple," in homage to Prouvé's seminal project in Clichy. Ironically, the actual Maison du Peuple is currently under siege from the forces of development and may well be disfigured in the interest of "progress." One day it occurred to me that Teddy and Fonna's deep





connection to Prouvé could be memorialized in this new Tijuana Maison du Peuple. I was still in possession of the elements we did not use in the restoration of the Tropical House. I had made a somewhat smaller prototype out of the elements salvaged from Brazzaville, and so had plenty left. I sent these "remains" in a container to San Diego and suggested to Teddy and Fonna that they use the elements to "brand" the new building - not structurally, of course, but somehow iconographically, while at the same time paying homage to Prouvé directly in the use of the Mecalux elements to create something new. The result does not disappoint. The new Maison du Peuple is no pastiche. It pays homage to Prouvé's social vision while being entirely of our new century and its ever more urgent social imperatives. The remains of the Tropical House will provide an archaeological referent to a building that shares Prouvé's DNA.

Fifteen years ago, I sold much of my collection of Prouvé furniture at auction here at Sotheby's to finance the restoration of the Tropical House. Now I am selling the last major Prouvé object I retained, the sister chair to Lot XX from that sale. All of the proceeds will go to The Center on Global Justice at UC San Diego for Maison du Peuple 2.0 and the development of the constructive system for residential housing. My family has lived with this chair for nearly 20 years and we will be sorry to see it go, but its sale will help advance Prouvé's legacy through Teddy and Fonna's important work.





PROPERTY FROM AN EAST COAST PRIVATE COLLECTION

# SERGE MOUILLE

# Pair of Floor Lamps

circa 1953 painted aluminum, brass 64½ in. (163.8 cm) high each

# PROVENANCE

Acquired directly from Galerie Steph Simon by the original owner, Paris, circa 1982 Private Collection, New York Sotheby's New York, June 16, 2010, lot 92 Acquired from the above by the present owner

# LITERATURE

Madeleine Fuchs, "Les chemins d'un créateur des formes d'aujourd'hui," *Le Décor d'Aujourd'hui*, May 1954, p. 160
Pierre Émile Pralus, *Serge Mouille: A French Classic*, Paris, 2006, pp. 156-157 *Serge Mouille: Luminaires 1953-1962*, exh. cat., Galerie 1950, Paris, 1983, p. 20 (for a drawing of the model)

\$ 20,000-30,000



PROPERTY FROM A DISTINGUISHED PRIVATE

# JEAN ROYÈRE

# "Flaque" Coffee Table

circa 1948 gilt brass, black opaline glass, wood 11½ x 49¾ x 26½ in. (29.2 x 126.3 x 67.3 cm)

\$ 200,000-300,000

# PROVENANCE

Private Collection

Audap & Mirabaud, November 25, 2011, lot

Acquired from the above by the present owner

# LITERATURE

"Sous les tropiques," Le Décor d'Aujourd'hui, October 1953, p. 124

Pierre Kjellberg, Le Mobilier du XX<sup>eme</sup> Siècle, Paris, 1994, p. 558

Jean Royère: décorateur à Paris, exh. cat., Musée des Arts Décoratifs, Paris, 1999, p. 161 Galerie Jacques Lacoste and Galerie Patrick Seguin, eds., Jean Royère: Volume 1, Paris, 2012, p. 240

Galerie Jacques Lacoste and Galerie Patrick Seguin, eds., Jean Royère: Volume 2, Paris, 2012, pp. 58 and 299









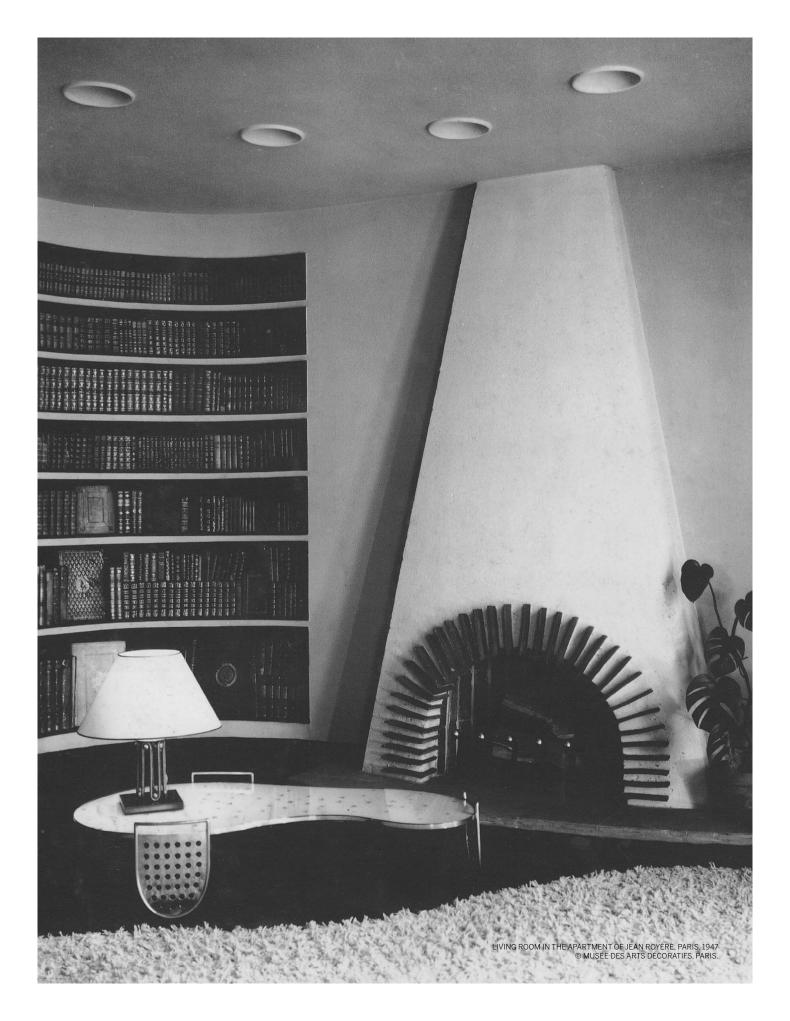
# "FLAQUE" COFFEE TABLE

# JEAN ROYÈRE

"As a decorator I am against decoration, in the sense that everything that is strictly decorative is what goes out of style the fastest. When you've got a well-designed piece of furniture, the form and volume live on," said Jean Royère in a 1963 interview for the Revue de l'Ameublement magazine. Royère, a self-taught designer with international reach, achieved tremendous popularity in the mid-20th century for his avant-garde and playful approach to furniture design. Using bright colors, sinuous contours and noble materials, Royère contributed to defining our contemporary understanding of a creative and international mid-century style. His use of free forms especially was revolutionary in many

regards, drawing inspiration from the curves of Art Nouveau architecture and the simplicity of contemporary Scandinavian design. An emblematic example of Royère's free-spirited approach to his craft is the decoration of the apartment he occupied on rue du Faubourg Saint-Honoré in the late 1940s. Immortalized in a photograph from 1947, the living room featured a "Boule" sofa coexisting with a variant of the "Flaque" low table with three perforated metal feet and an opaline glass top. Together, these two iconic works formed a central focal point in the room and participated in the creation of a particularly harmonious interior defined by wavy lines and gentle curves that embody the essence of the designer's timeless style.

The low table was first presented to the public at the Salon des Artistes Décorateurs in 1949. A rapid commercial success, the table became one of Royère's most iconic and influential designs, and a blueprint for future versions in different sizes, colors and materials. Four years later, he designed a variant of the model with undulating, gilt-iron feet and ball-shaped decorations; and in 1954, introduced a version in marquetry that he presented at the Salon des Arts Ménagers. The model is now particularly rare and highly prized amongst collectors of mid-century French design. Another version of the model is held in the permanent collection of the Musée des Arts Décoratifs in Paris.



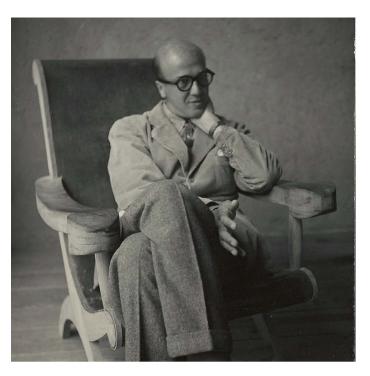


# AN IMPORTANT COLLECTION OF WORKS BY LUIS BARRAGÁN FROM CASA PREITO LOPEZ LOTS 294-297





RIGHT: LUIS BARRAGÁN, CIRCA 1960S. ARCHIVES OF AMERICAN ART, SMITHSONIAN INSTITUTION WASHINGTON, D.C./ COPYRIGHT BARRAGÁN FOUNDATION BIRSFELDEN, SWITZERLAND.



# AN IMPORTANT COLLECTION OF FURNITURE BY LUIS BARRAGÁN FROM CASA PRIETO LÓPEZ

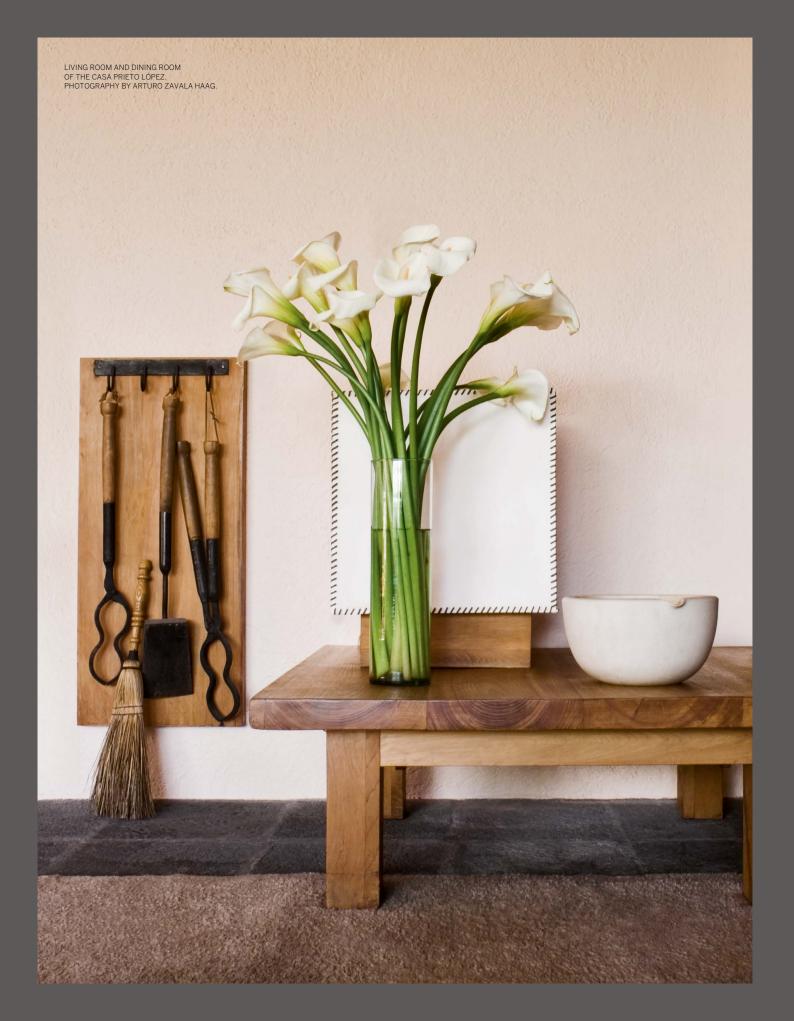
This exceptional ensemble of furniture comprising a cabinet, table lamp, low table, stool and chair is inextricably connected to the house for which they were designed, the well-known Casa Prieto López. This remarkable private residence was built by legendary Mexican architect Luis Barragán (1902-1988) and erected in 1950 as part of a larger project, the Jardines del Pedregal, located in southern Mexico City.

The present owner of the suite, a direct descendant of the original owner of the house. explained that his grandfather bought land in 1946 and was later convinced by the architect to build a house on the newly-acquired plot of land. "Their agreement was that he would not charge for the project but that my grandfather would build the house that he designed," he explains. "It was a win-win situation for both." In the eyes of many architectural historians, Casa Prieto López and the Jardines del Pedregal project are often considered as important milestone in Barragán's career that foreshadowed later important projects such as the Torres de Satélite (1957-1958) and the Cuadra San Cristóbal (1966-1968). For this specific residence, Barragán prioritized the design of the exterior space, first designing the garden and then the house, followed by the furniture, lamps, and even silverware.

Casa Prieto López, like many of the architect's most successful works, is an exploration of the dialogue between interior and exterior, best exemplified by large windows, high ceilings and restrained furnishings. Together, those elements convey an impression of stillness that directly echoes the peaceful nature and raw volcanic grounds surrounding the property.

Barragán was fully invested in the creation of all aspects of the house, and spent several years designing its core furnishings. Most of the pieces were designed and built onsite in a workshop set up by the architect, in which carpenters built furniture according to his specifications. All of the furniture in the house was made with a rare wood referred to as sabino, or Mexican cypress, characterized by its rich texture, knots and reddish color. As exemplified by the present low table (lot 297), characterized by a sturdy and uncluttered structure, Barragán selected large wood boards which allowed him to create particularly robust forms and functional pieces. Cabinets (lot 296) similarly relied on simple construction, varying in size, height and length, and serving as complementary architectural elements fully incorporated into the home. The low table model in particular was also repeated in the interiors of other houses, including

the Casa Barragán (1948), and constitutes a trademark design for Barragán's work with furniture. The "Barcelona" chair and stool (lot 294) were produced slightly later than the rest of the group, towards the end of the 1950s. The chair in particular was developed upon the request of the original owner of the house, who considered purchasing the eponymous chair model by Mies van der Rohe. Yet the idea was quickly abandoned after the architect suggested developing his own version of the iconic model, but in sabino and with leather straps, making this example a particularly rare and statement-making piece within Barragán's work as a furniture designer. Lighting was an equally primordial concern for him, and he favored table lamps rather than overhead lighting to emphasize the muted atmosphere of the house. The present example (lot 295) is the result of Barragán's collaboration with the Mexican ceramist Hugo Velázquez, and was one of several related examples of creamcolored table lamps in stoneware that were prominently installed around the house. It is all the more exceptional that the group remained within the original family since their time of production in the 1950s. They form an enduring example of Luis Barragán's unique vision of furniture design and its contribution to the face of mid-century Mexican architecture.





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, MEXICO CITY

# LUIS BARRAGÁN

# "Barcelona" Chair and Stool

1959

the chair number 1 from an edition of 2 the stool number 1 from an edition of 6 sabino wood, leather, fabric upholstery the stool impressed LUIS BARRAGÁN CASA PRIETO, dated 1959 and numbered 1/6 chair:  $30^3/4 \times 30 \times 29^1/8$  in.  $(78.1 \times 76.2 \times 74.1$  cm) stool:  $16 \times 22^3/4 \times 22^3/4$  in.  $(40.6 \times 57.7 \times 57.7$  cm)

\$ 30,000-50,000

#### **PROVENANCE**

Commissioned directly from the artist by Prieto López, Mexico City, 1959 Thence by descent to the present owner

# LITERATURE

Galaor Carbonell, ed., *Luis Barragán:* Classico del Silencio, Bogotá, Colombia, 1989, pp. 95 and 98 (for the stool model photographed in the Casa Prieto López) Luis Barragán, *Luis Barragán, 1902-1988:* Obra Construida, Seville, 1995, p. 142 (for the stool model photographed in the Casa Prieto López)

José M. Buendía Júlvez, Juan Palomar and Guillermo Eguiarte, *Luis Barragán*, Mexico City, 2001, p. 130 (for the stool model photographed in the Casa Prieto López)





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, MEXICO CITY

# LUIS BARRAGÁN AND HUGO VELÁZQUEZ

# Table Lamp

circa 1962 glazed earthenware, parchment paper, leather 353/4 in. (90.8 cm) high 193/4 in. (50.1 cm) diameter of shade

\$ 20.000-30.000

# PROVENANCE

Commissioned directly from the artist by Eduardo Prieto López, Mexico City, circa 1962

Thence by descent to the present owner

# LITERATURE

Luis Barragán, Luis Barragán, 1902-1988: Obra Construida, Seville, 1995, p. 142 (for a related example photographed in the Casa Eduardo Prieto López) José M. Buendía Júlvez, Juan Palomar and Guillermo Eguiarte, Luis Barragán, Mexico City, 2001, pp. 132 and 135 (for related examples photographed in the Casa Eduardo Prieto López)

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PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, MEXICO CITY

# LUIS BARRAGÁN

# Cabinet

circa 1950s sabino wood 393/s x 353/s x 25 in. (100 x 89.9 x 63.5 cm)

\$ 40,000-60,000

# PROVENANCE

Commissioned directly from the artist by Eduardo Prieto López, Mexico City, circa 1950s

Thence by descent to the present owner

# LITERATURE

Galaor Carbonell, ed., *Luis Barragán: Classico del Silencio*, Bogotá, Colombia, 1989, pp. 95 and 98 (for related examples photographed in the Casa Eduardo Prieto López)

Luis Barragán, *Luis Barragán, 1902-1988: Obra Construida*, Seville, 1995, pp. 142 and 144-145 (for a related example in the Casa Eduardo Prieto López)

José M. Buendía Júlvez, Juan Palomar and Guillermo Eguiarte, *Luis Barragán*, Mexico City, 2001, p. 125 (for the model photographed in the Casa Eduardo Prieto López)



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LIVING ROOM OF THE CASA PRIETO LÓPEZ © BARRAGÁN FOUNDATION BIRSFELDEN, SWITZERLAND.

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, MEXICO CITY

# LUIS BARRAGÁN

# Low Table

circa 1950s sabino wood  $15 \times 41^{1}/2 \times 42 \text{ in. (38.1} \times 105.4 \times 106.6 \text{ cm)}$ 

\$ 30,000-50,000

#### PROVENANCE

Commissioned directly from the artist by Eduardo Prieto López, Mexico City, circa 1950s

Thence by descent to the present owner

#### LITERATURE

Galaor Carbonell, ed., *Luis Barragán: Classico del Silencio*, Bogotá, Colombia, 1989, pp. 95 and 97 (for the model photographed in the Casa Eduardo Prieto López)
Federica Zanco, *Luis Barragán: The Quiet Revolution*, Milan, 2001, p. 124 (for a related model from the Casa Barragán)

José M. Buendía Júlvez, Juan Palomar and Guillermo Eguiarte, *Luis Barragán*, Mexico City, 2001, pp. 130 and 135 (for the model photographed in the Casa Eduardo Prieto López)

Raúl Rispa, ed., *Barragán: The Complete Works*, Princeton, 2003, pp. 126 and 128 (for the model photographed in the Casa Eduardo Prieto López)

María Emilia Orendáin, *En Busca de Luis Barragán, vol. 3: El Recorrido de la Simplicidad*, Guadalajara, 2004, p. 35 (for a related model from the Casa de Tacubaya)



PROPERTY OF AN IMPORTANT EUROPEAN

# FINN JUHL

# Early "Chieftain" Armchair

circa 1949
executed by Niels Vodder, Copenhagen
teak, original leather upholstery
signed NIELS VODDER CABINETMAKER/
COPENHAGEN DENMARK/DESIGN: FINN
JUHL

363/4 x 393/4 x 34 in. (93.3 x 101 x 86.3 cm)

#### **PROVENANCE**

Private Collection Wyeth, New York Private Collection Phillips New York, June 9, 2015, lot 100 Acquired from the above by the present owner

Grete Jalk, ed., Dansk Møbelkunst gennem

#### LITERATURE

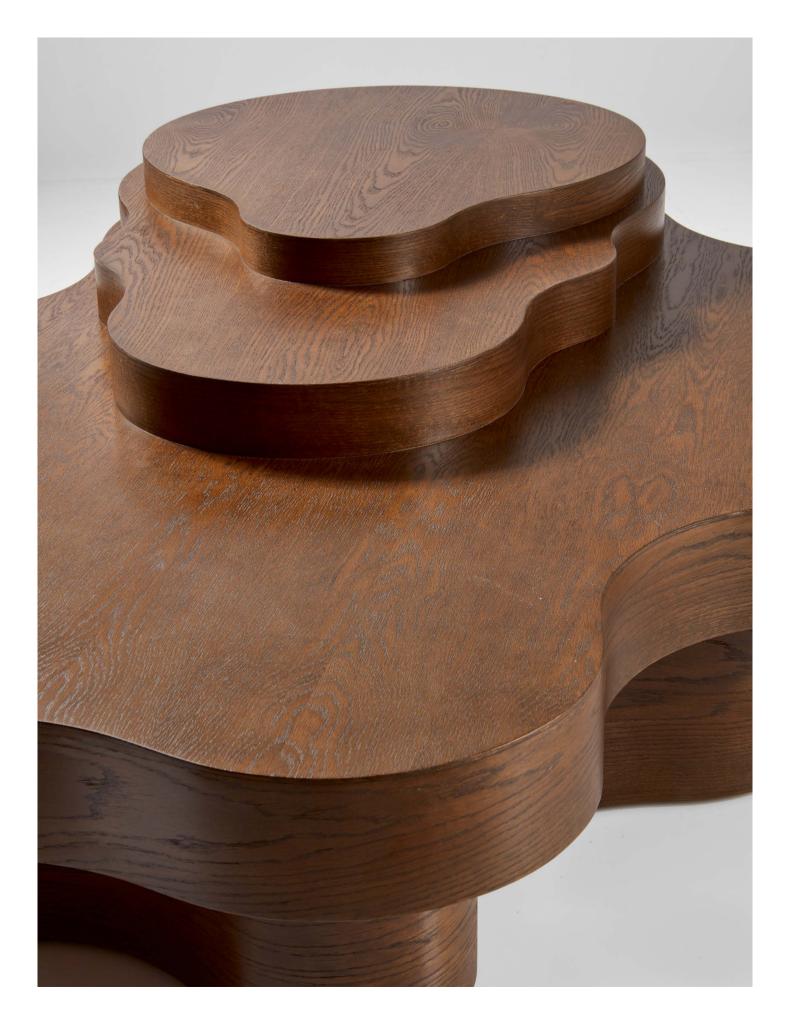
40 aar, Volume 3: 1947-1956, Copenhagen, 1987, pp. 124-25, 233, and 311
Esbjørn Hiort, Finn Juhl: Furniture,
Architecture, Applied Art, Copenhagen, 1990, pp. 23 and 40-41
Patricia Yamada, ed., Finn Juhl Memorial
Exhibition, exh. cat., Osaka, 1990, pp. 6, 10, 22, 36, 56-59 and 134
Noritsugu Oda, Danish Chairs, San Francisco, 1996, pp. 92-93
Per H. Hansen, Finn Juhl: Og Hans Haus,
Copenhagen, 2009, pp. 36, (for a drawing of the model), 37, 39, 40 (for a drawing of the model), 41, 43, 73, 79, 155, 158, 164, 190-191,

\$ 70,000-100,000

193 and 206

First exhibited at the 1949 Danish Cabinetmakers' Guild Exhibition, Denmark's King Frederik allegedly sat in a model of this chair, Finn Juhl to title it the "Chieftain Chair." This early Chieftain Chair is from the first series of chairs designed by Finn Juhl and produced in 1949 by cabinetmaker Niels Vodder. Only 78 chairs of this early model were ever produced, and many were purchased by the Danish Government for their embassies across the world. Finn Juhl was greatly influenced by Egyptian forms in his craft. The construction of this piece, with its curving form and wide planes, evokes the ancient Egyptian thrones used by the pharaohs. The leather upholstery of this lot is original, and was custom made by the noted Danish upholsterer, Ivan Schlechter. Usually produced in a brown or black leather upholstery, this extremely unique piece may be the only one ever produced in white leather.





# T.H. ROBSJOHN-GIBBINGS

# "Mesa" Coffee Table

circa 1952 produced by Widdicomb Furniture Company, Grand Rapids, Michigan stained oak veneer  $21\frac{1}{2}\times73\frac{1}{4}\times47\frac{1}{4} \text{ in. } (54.6\times186.1\times120\text{ cm})$ 

\$ 40,000-60,000

#### PROVENANCE

Galerie Eric Philippe, France Phillips New York, December 14, 2011, lot 188 Acquired from the above by the present owner

### LITERATURE

The Widdicomb Furniture Company, sales catalogue, Grand Rapids, Michigan, 1954, n.p. Charlotte and Peter Fiell, eds., 50s Decorative Arts, Cologne, 2000, p. 126 James Zemaitis and Alexander Payne, The Coffee Table Coffee Table Book, New York, 2003, p. 99 Julie Iovine Merrill, Modern Americana, New York, 2008, pp. 200-201



PROPERTY OF A PRIVATE PENNSYLVANIA COLLECTOR

# GEORGE NAKASHIMA

# Long Chair

1959

walnut, original cotton webbing, original fabric upholstered cushions (*not illustrated*), sea grass pull signed *George Nakashima* and dated *July 28, 1959* 31 x 66½ x 35½ in. (78.7 x 168.9 x 64.7 cm) upright

\$ 40,000-60,000

#### **PROVENANCE**

Private Collection, Merion, Pennsylvania, acquired directly from the artist, 1959
Acquired from the above by the present owner, circa 1989

#### LITERATURE

Derek E. Ostergard, George Nakashima: Full Circle, New York, 1989, pp. 150-151
Steven Beyer, George Nakashima and the Modernist Moment, James A. Michener Art Museum, Doylestown, PA, 2001, pp. 38-39
Mira Nakashima, Nature, Form, & Spirit: The Life and Legacy of George Nakashima, New York, 2003, pp. 53, 59, 82 (for a drawing of the model) and 89

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







# LONG CHAIR

# GEORGE NAKASHIMA

This rare long chair is a superb illustration of how George Nakashima gave "second life to trees" in his craft. Choosing the ideal type of wood for every project was tantamount to Nakashima, as he wished to honor the spirit of the tree in his pieces. It would often take Nakashima years to find the ideal project for a slab of wood in his extensive collection. Nakashima's studio air dried and baked these slabs of wood in a kiln, as Nakashima felt that the wood working process was akin to the finishing of a precious diamond, Paradoxically, Nakashima perfected his Japanese techniques of craft while he was imprisoned in an American internment camp during World War II. Nakashima was exposed to the traditional techniques of woodcraft through working with Japanese craftsmen in the prison camp, and he also learned the ability to adapt his

designs to fit the materials at hand while he was confined. The aim of Japanese woodcraft is to work with nature, rather than against it, and Nakashima embodied this philosophy in making his pieces. This Long Chair displays how Nakashima firmly believed that good craftsmanship possessed "unseen mortality," and making the joinery a perceptible part of his work was a signature of Nakashima's craft. The visible joinery and the fine on this chair to mind the workmanship of the Shakers. Nakashima's work was a natural continuation of the Shaker tradition, and he thought of himself as a "Japanese Shaker." This long chair was commissioned directly from Nakashima and retains its original fabric cushions. This chair represents Nakashima at the height of his career, and the free-edged chair arm contains particularly rich figurations.

PROPERTY OF A PRIVATE PENNSYLVANIA COLLECTOR

# GEORGE NAKASHIMA

# Crossed-Leg "Conoid" Table

circa 1965 walnut with monogram 21 x 27 x 26 in. (53.3 x 68.5 x 66 cm)

\$ 10,000-15,000

#### PROVENANCE

Commissioned directly from the artist by the present owner, circa 1965

#### LITERATURE

Derek E. Ostergard, *George Nakashima: Full Circle*, New York, 1989, p. 126 (for a related model)

Steven Beyer, George *Nakashima and the Modernist Moment*, James A. Michener Art Museum, Doylestown, PA, 2001, pp. 48-49 (for a related model)

Mira Nakashima, *Nature, Form, & Spirit: The Life and Legacy of George Nakashima*, New York, 2003, pp. 177-180 (for a related model)







PROPERTY OF A PRIVATE PENNSYLVANIA COLLECTOR

# GEORGE NAKASHIMA

# "Minguren I" Table

circa 1965 American black walnut with original owner's name  $21\frac{1}{2} \times 29 \times 29$  in. (54.6  $\times$  73.6  $\times$  73.6 cm)

\$ 8,000-12,000

# PROVENANCE

Commissioned directly from the artist by the present owner, circa 1965

#### LITERATURE

Mira Nakashima, *Nature, Form & Spirit: The Life and Legacy of George Nakashima*, New York, 2003, p. 202 (for a drawing of a related model)



# AN IMPORTANT WIRE CONSTRUCTION BY HARRY BERTOIA

PROPERTY FROM THE COLLECTION OF JEAN AND GEORGE S. ROSENTHAL



PROPERTY FROM THE COLLECTION OF JEAN AND GEORGE S. ROSENTHAL

# HARRY BERTOIA

# Untitled (Wire Construction)

1956 brass-coated wire, enamel 32 x 63 x 10 in. (81.1 x 160 x 25.4 cm)

\$ 150,000-200,000

#### **PROVENANCE**

Acquired directly from the artist by Jean and George S. Rosenthal, Cincinnati, Ohio, 1956 Thence by descent to the present owner

#### LITERATURE

June Kompass Nelson, *Harry Bertoia*, *Sculptor*, Detroit, 1970, p. 54, fig. 1 (for a related wire construction at St. John's Unitarian Church, Cincinnati, Ohio; the commission was facilitated by the owner of the present lot)

Nancy N. Schiffer and Val O. Bertoia, *The World of Bertoia*, Atglen, PA, 2003, pp. 51 (for the present lot illustrated with the artist and George Rosenthal *in situ* in Harry Bertoia's studio), 59 (for a period IBM advertisement featuring a related wire construction) and 87-88 (for related "cloud-form" wire constructions)

In Nature's Embrace: The World of Harry Bertoia, exh. cat., Reading Public Museum, Reading, 2006, p. 33 (for a related wire construction)

Celia Bertoia, *The Life and Work of Harry Bertoia*, Atglen, PA, 2015, pp. 39 and 65 (for related wire constructions) and p. 101 (for the above mentioned related wire construction at St. John's Unitarian Church)
Beverly H. Twitchell, *Bertoia*, New York, 2019, pp. 155 and 157 (for related wire constructions)

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









# UNTITLED (WIRE CONSTRUCTION)

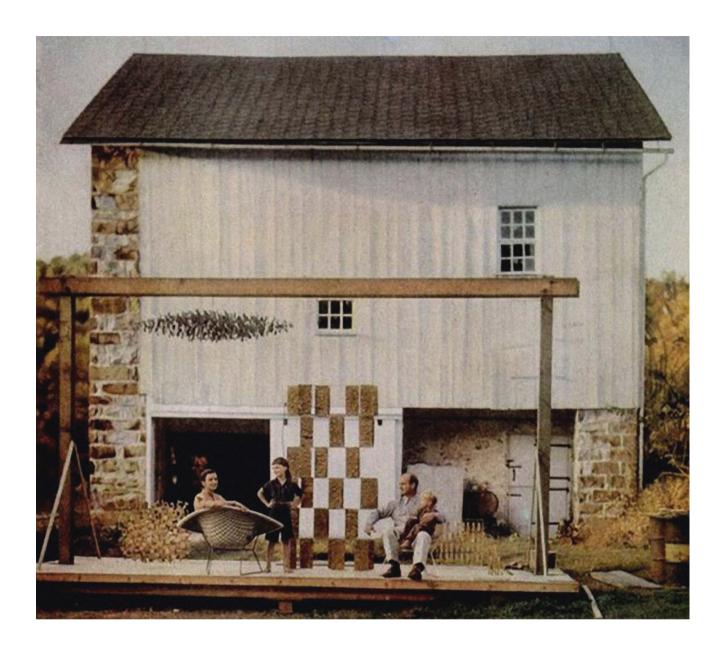
Harry Bertoia (1915-1978) was prolific in his artistic investigations of nature and the cosmos. These studies were manifested in an incredibly diverse variety of mediums: drawings, monotypes, sculptures and even sounds borne of his iconic sonambient sculptures. "At most my work registers a process of inquiry," he explained in 1958, "an expression of joy for life, an aim toward understanding, a mark for existence." His incurable optimism was omnipresent in his work, with each "inquiry" leading intuitively to the next in a remarkably consistent, lifelong artistic evolution that was set in motion by Bertoia's time spent at Cranbrook Academy of Art.

Bertoia arrived at Cranbrook in 1937, a few years after emigrating from his native northern Italy, where he had shown great promise as a young artist. He described his school days as exposing him "to the 'hows' more than to the 'whys' or the 'whats.'" As a student he concentrated in metalsmithing with particular emphasis on jewelry-making, which was one of the most important "hows" in the artist's education. The skills he learned making jewelry would be utilized throughout his career, and Bertoia's embrace of metal as his primary medium during this time would also become permanent. His vision of the "whys" and "whats" of art were also stirring within him, but would not come into full expression until the next decade and beyond.

In addition to his adoption of metal. Bertoia's discovery of wire could be considered one of the artist's most important breakthroughs. He explained:

ABOVE FROM LEFT: FRANK ZACHARY (CO-EDITOR OF PORTFOLIO MAGAZINE), HARRY BERTOIA AND GEORGE ROSENTHAL IN THE ARTIST'S STUDIO, THE PRESENT LOT VISIBLE IN THE BACKGROUND, CIRCA 1956, REPRODUCED IN NANCY N. SCHIFFER AND VAL O. BERTOIA, THE WORLD OF BERTOIA, ATGLEN PA 2003 P 51





"Wire is easy to work with, easy to experiment with. It can be flexed and formed quickly, by hand, allowing almost immediate visual inspection of the form of an idea." After a two years as head of Cranbrook's metalsmith department, he accepted the invitation of Charles and Ray Eames to join them in southern California in 1943, where he studied welding intensively. It was wartime, and so he worked for Evans Products Company manufacturing glider parts. While Bertoia continued to hone his metalworking skills through this experience, he was also assisting Eames was with his development of molded plywood. Bertoia's exposure to and involvement in Eames' experimental process was extremely

influential. A few years later, in the 1950s, Bertoia began experimenting with hyperbolic wire constructions—an echo from his drawings of the 1940s that culminated in his iconic *Diamond* chair for Knoll.

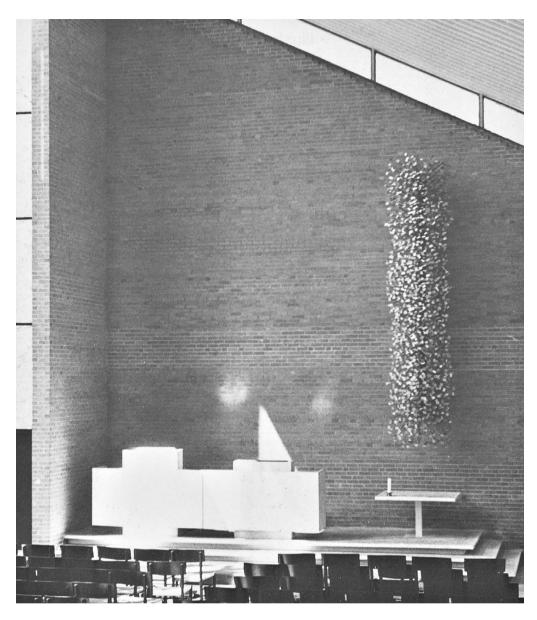
He continued to push the linear vocabulary of this chair into a new realm, enamored by the way wire constructions "pertain to space rather than ground, and their configurations can be light, airy, almost floating." Graphic yet sculptural, when Bertoia abandoned the strict organization of wire he used for the Diamond chair, his wire constructions became highly evocative of nature. By this time, Bertoia's work with Knoll had brought him and his young family to rural

Pennsylvania. The lush forests and peaceful meadows were an inspiration to the artist, who sought to bring himself ever closer to nature. His wire constructions took on informal names such as *Cloud, Straw, Dandelion, Sunburst* and even *Comet.* His general, loosely termed *Wire Constructions* are arguably Bertoia's most abstract and transcendent explorations of the form.

The present *Wire Construction* leaves so much to the imagination, and indeed gives us great insight into the artist's own imagination. Perhaps it is a celestial cloud or an architectural model of the heavens. An entire universe seems to be contained in Bertoia's complex network of intersecting, delicately

RIGHT: ALTAR WIRE CONSTRUCTION BY HARRY BERTOIA AT ST. JOHN'S UNITARIAN CHURCH, CINCINNATI, OHIO, CIRCA 1961. COURTESY OF THE HARRY BERTOIA FOUNDATION.

OPPOSITE: HARRY BERTOIA AND HIS FAMILY AT THEIR HOME IN BARTO PENNSYLVANIA, SEATED IN DIAMOND CHAIRS AMID SEVERAL WIRE CONSTRUCTION SCULPTURES, CIRCA 1953.
COURTESY OF THE HARRY BERTOIA FOLUNDATION.



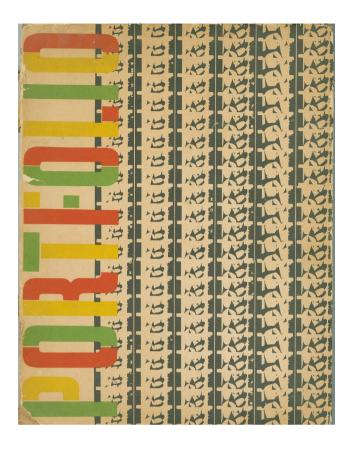
welded golden wires, punctuated with welded embellishments. The present example is particularly intriguing due to its inclusion of enameled elements. It was exceedingly rare for Bertoia to incorporate color into his works, but here he accents the composition with notes of red, yellow and pale grey-green enamel. Such use of polychrome was reserved for more graphic planar constructions and was most famously used in the no longer extant screen made for the St. Louis Airport (1956). In a sense, the polychrome elements in the present work serve as landmarks or reference points as one views the sculpture from all sides. From every vantage point, Wire Construction is reinvented, constantly changing with the viewer's perspective: a red flag, a starburst, a

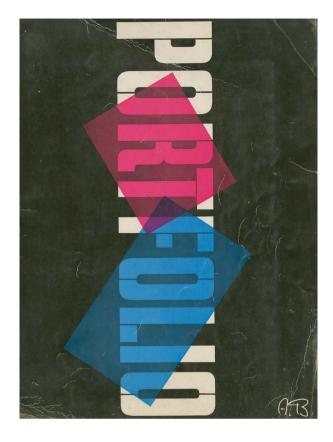
blue stone, or abstract welded elements, create a dynamic ephemerality. The sculpture invites the viewer to contemplate their place in the universe, as Bertoia often did. The meditative and inspirational quality of *Wire Construction* is underscored by its aesthetic kinship to Bertoia's exceptional wire screen reredos for the MIT Chapel (1955), which was executed around the same time as the present work.

It comes as no surprise that this masterwork caught the discerning eye of Cincinnati art collectors Jean and George S. Rosenthal. Like Bertoia, George Rosenthal was drawn to the European avant-garde at an early age. In the late 1930s, he attended the New

Bauhaus (later the Institute of Design) in Chicago where he had the opportunity to study with Lásló Moholy-Nagy and befriended Man Ray. After the Second World War, Rosenthal was able to apply his studies and unique modernist vision through a number of professional endeavors including a publishing business, his own photography, and an art gallery program that he pioneered at Shillito's, a local department store, which reflected a post-war trend at the time, of major department stores establishing high end art galleries within the store.

One of Rosenthal's publishing endeavors was *Portfolio* magazine, which Rosenthal published with graphic designer Alexey





Brodovitch and editor Frank Zachary, considered by many to be a high-point in American graphic design. It was a short lived but supremely influential publication that sacrificed commercial success in order to achieve its aesthetic aims. Nevertheless, it represented a revolution in editorial design and had a pervasive influence on modern visual culture. Portfolio was also notable for a number of significant features, including articles on Alexander Calder, an article on stereoscopy which included 3-D glasses inserted into the magazine, photographs by Isamu Noguchi. It also captured the work of emerging stars such as Irving Penn and Richard Avedon. Most famously, a photo feature which presented for the first time Hans Namuth's iconic photographs of Jackson Pollock in his studio.

Rosenthal began collecting art during a trip to New York in 1949 where he attended the debut exhibition at the legendary Sidney Janis Gallery and acquired his first painting: a 1948 portrait by Fernand Léger entitled Tête de femme (Figure II). Rosenthal intended to use the painting on the cover of the first issue of Portfolio, but Alexey Brodovitch declined to use the Léger on the cover. However, he suggested Rosenthal keep the work for his own collection. In 1962, while in Los Angeles, Rosenthal visited Andy Warhol's groundbreaking exhibition at the Ferus Gallery where he purchased Campbell's Soup Can (Pepper Pot). Over time, George and Jean Rosenthal's prescient collection expanded to include works by both Modern and Contemporary masters including Josef Albers, Max Ernst, Francis Picabia, Jean Dubuffet, Jackson Pollock, Man Ray, Kurt Schwitters, Jean Arp, Pablo Picasso, among others.

Without question, the sculpture the Rosenthals most admired was Harry Bertoia, who also became a close, personal friend. George Rosenthal visited Bertoia's

Pennsylvania studio in the 1950s, at the height of Bertoia's experimentation with wire. A photograph from that visit, showing both Bertoia and Rosenthal, as well as the present Wire Construction that Rosenthal would go on to acquire in 1956, captures the essence of their warm and collaborative friendship. In 1961, Rosenthal helped to secure an ecclesiastical commission for Bertoia, suggesting to his friend, the architect John Garber, that he should create a vertical wire altar screen for St. John's Unitarian Church in Cincinnati. While the Rosenthal collection grew to include seven Bertoia sculptures, Wire Construction was always displayed with pride of place on the mantelpiece of their living room and was fondly nicknamed by the family "the crown."

ABOVE: FRONT COVERS OF PORTFOLIO MAGAZINE.



PROPERTY FROM THE COLLECTION OF GREGG SFIBERT

# GEORGE NAKASHIMA

# An Important "Conoid" Dining Table

1973 English oak burl, walnut 28<sup>3</sup>/<sub>4</sub> x 54 x 89 in. (73 x 137.2 x 226.1 cm)

\$ 250,000-350,000

#### PROVENANCE

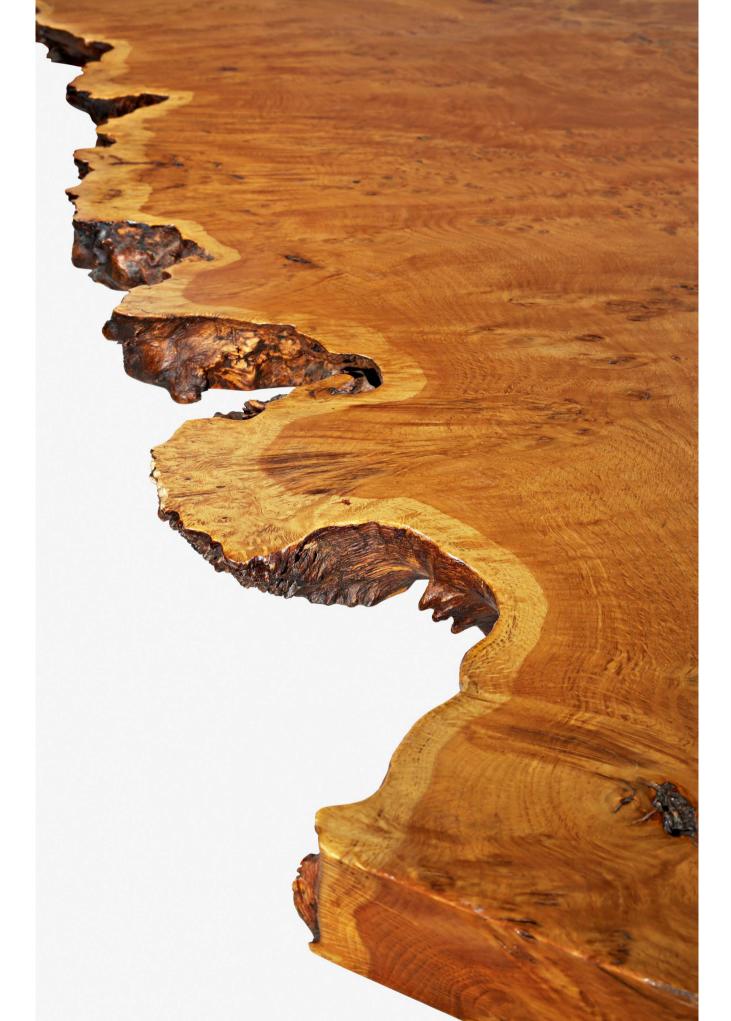
Commissioned directly from the artist by Reverend Thomas W. Phelan, Troy, New York Estate of Reverend Thomas W. Phelan, Troy, New York

Skinner, Boston, June 24, 2006, lot 253 Acquired from the above by the present owner

### LITERATURE

Mira Nakashima, *Nature, Form, & Spirit: The Life and Legacy of George Nakashima*, New York, 2003, p. 174 (for a related model)
David Cathers, "Attracted to Opposites," *American Bungalow*, Summer 2007, p. 39 (for the present lot illustrated)

This lot is offered together with a copy of George Nakashima's book, *Soul of a Tree*, inscribed by the author to the original owner of the present lot, Reverend Thomas W. Phelan, and with a copy of the original order card.









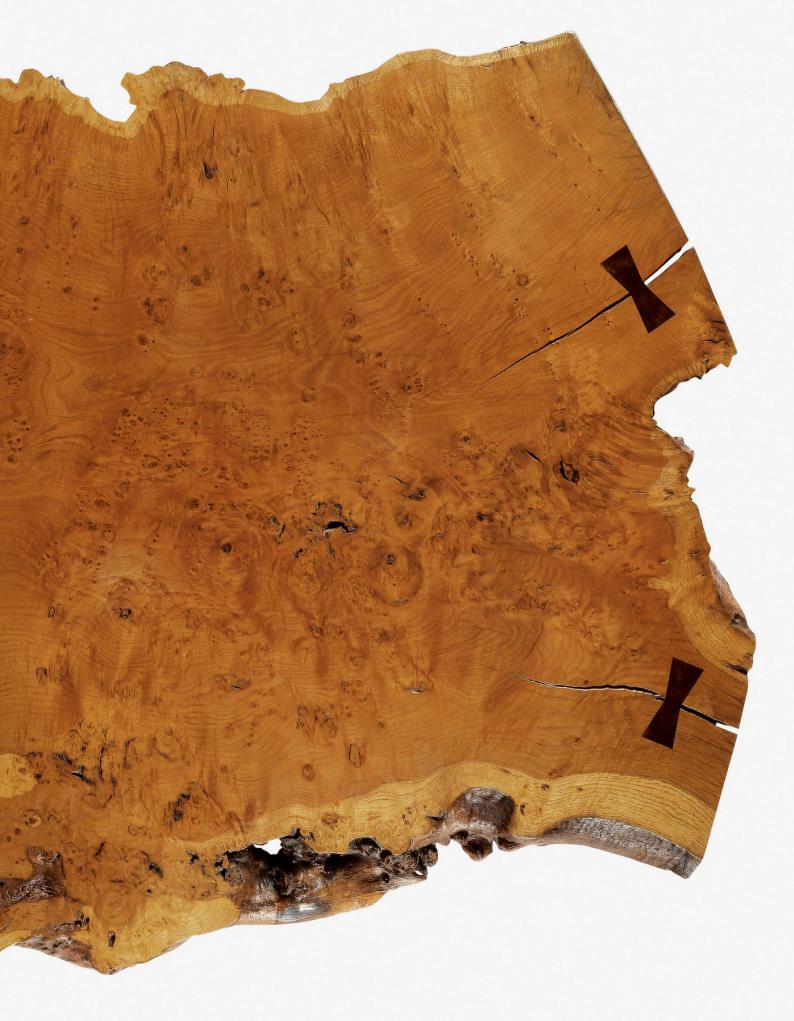
# AN IMPORTANT "CONOID" DINING TABLE

# GEORGE NAKASHIMA

The present dining table is an incredibly rare and superlative example of George Nakashima's use of English oak burl. Nakashima allowed himself to be guided by the natural figuring and free edges of the wood slabs in his extensive collection to inform the way he could give them new life as furniture. For dining tables, he commonly used walnut, "book-matching" a slab so that the wood's figuring was mirrored on both sides of the tabletop. The sublime English oak burl slab of the present dining table must have inspired him greatly. It is distinguished by its dramatic, undulating free-form edges

and textured burls, which imbue the table with strong dynamism. Its surface is richly figured with warm variegated amber tones, accented with occasional blond striations. The wood's natural fissures are accented by butterfly keys, adding graphic visual interest to an otherwise overwhelmingly organic form. The single slab tabletop is remarkably thick, imparting the work with striking sculptural presence. The table is further enriched by its provenance: it was commissioned directly from Nakashima by Reverend Thomas W. Phelan of Troy, New York, who was also a friend of the artist.









PROPERTY FROM THE COLLECTION OF GREGG SEIBERT

# MIRA NAKASHIMA

# Set of Eight "Conoid" Chairs

2006-2014
walnut, hickory
six chairs signed and dated *DELORENZO/ NAKASHIMA*, *June* 9, 2006
two chairs signed with original owner's name *NAKASHIMA/February*, 2014
35½ x 20 x 19 in. (90.1 x 50.8 x 48.2 cm) each

# PROVENANCE

Six chairs: DeLorenzo Gallery, New York, commissioned directly from the artist, 2006 Acquired from the above by the present

owner

Two chairs: Commissioned directly from the artist by the present owner, 2014

## LITERATURE

David Cathers, "Attracted to Opposites," American Bungalow, Summer 2007, p. 39 (for the present lot illustrated)

\$10,000-15,000





PROPERTY FROM THE FAMILY OF KARL FINK AND SONA HOLMAN FINK

## GEORGE NAKASHIMA

## Pair of Double Sliding-Door Sideboards

1958 walnut, pandanus cloth 32½ x 74¾ x 21¾ in. (81.9 x 189.8 x 55.2 cm) each

\$ 30,000-50,000

#### PROVENANCE

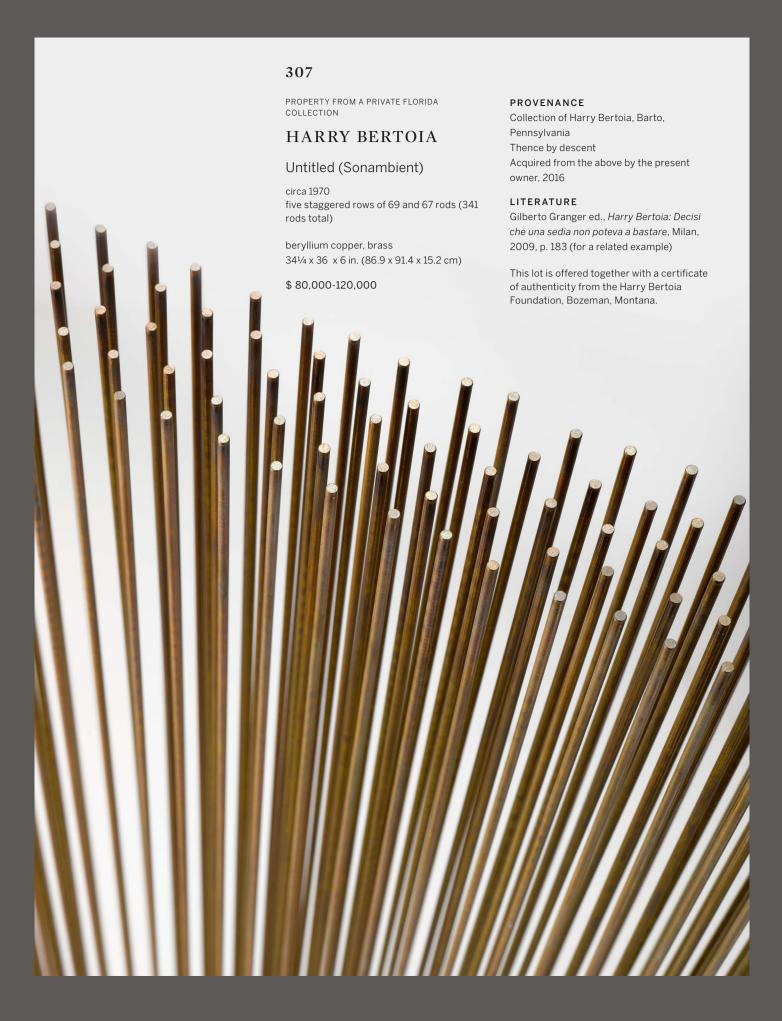
Acquired directly from the artist by the original owner, 1958

Thence by descent to the present owner

This lot is offered together with copies of correspondence between the artist and the original owners.











PROPERTY FROM A PRIVATE FLORIDA COLLECTION

#### HARRY BERTOIA

## Untitled (Bush)

circa 1970 welded and patinated bronze 9 in. (22.8 cm) high 11 in. (27.9 cm) diameter

#### PROVENANCE

Acquired directly from the artist by Edward Flanagan, the artist's studio assistant, circa 1970

Acquired from the above by the present owner, circa 2000

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

\$ 25,000-35,000



## GEORGE NAKASHIMA

"Minguren" Side Table

1978
buckeye burl, walnut
with original owner's name
22½ x 30½ x 31 in. (56.5 x 77.4 x 78.7 cm)

\$ 30,000-50,000

#### PROVENANCE

Private Collection, Philadelphia, acquired directly from the artist, 1978
Acquired from the above by the present owner

#### LITERATURE

Mira Nakashima, *Nature, Form & Spirit: The Life and Legacy of George Nakashima*, New York, 2003, p. 202 (for a drawing of a related model)

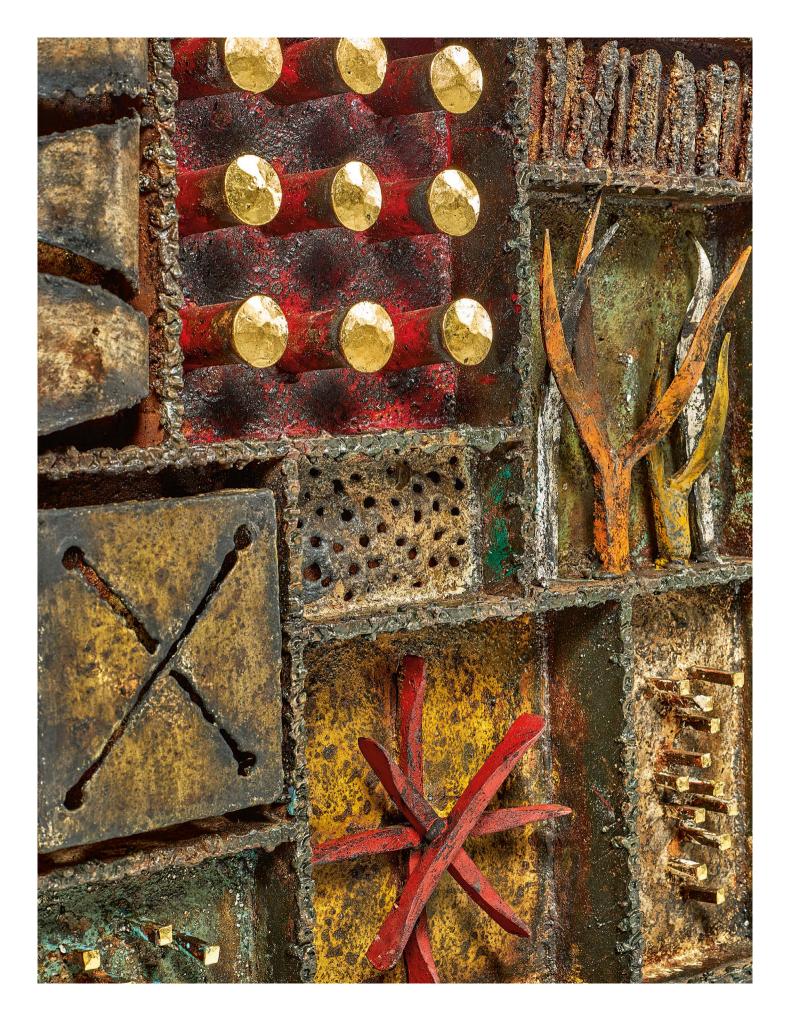
This lot is offered together with a copy of the original order card and design drawing.











## PAUL EVANS

## "Sculpture Front" Sideboard

1974
produced by Paul Evans Studio, New Hope,
Pennsylvania
lacquered and gilt steel, brass, slate
signed and dated *Paul Evans 74*32½ x 90 x 18 in. (81.9 x 228.6 x 45.7 cm)

\$ 140,000-180,000

#### PROVENANCE

Private Collection, acquired directly from the artist

Acquired from the above by the present owner

#### LITERATURE

Todd Merrill and Julie V. Iovine, *Modern Americana: Studio Furniture from High Craft to High Glam*, New York, 2008, pp. 98-99 (for a related sideboard from the "Sculpture Front" series)

Jeffrey Head, Paul Evans: Designer & Sculptor, Atglen, PA, 2012, pp. 42-43 and 47 Constance Kimmerle, ed., Paul Evans: Crossing Boundaries and Crafting Modernism, exh. cat., Doylestown, PA, 2014, pp. 162-163, no. 38









## PAUL EVANS

#### Coffee Table

circa 1961 produced by Paul Evans Studio for Directional Furniture Company, New York enameled bronze, glass 17 in. (43.1 cm) high 48 in. (121.9 cm) diameter

#### PROVENANCE

Lawrence and Eileen Lehman, Toms River, New Jersey, 1961 Acquired from the above by the present owner

\$ 10,000-15,000



PROPERTY FROM THE FAMILY OF KARL FINK AND SONA HOLMAN FINK

## HARRY BERTOIA

## Untitled (Cloud)

circa 1962 brass-coated wire 39 x 62 x 9 in. (99 x 147.5 x 22.8 cm)

\$ 100,000-150,000

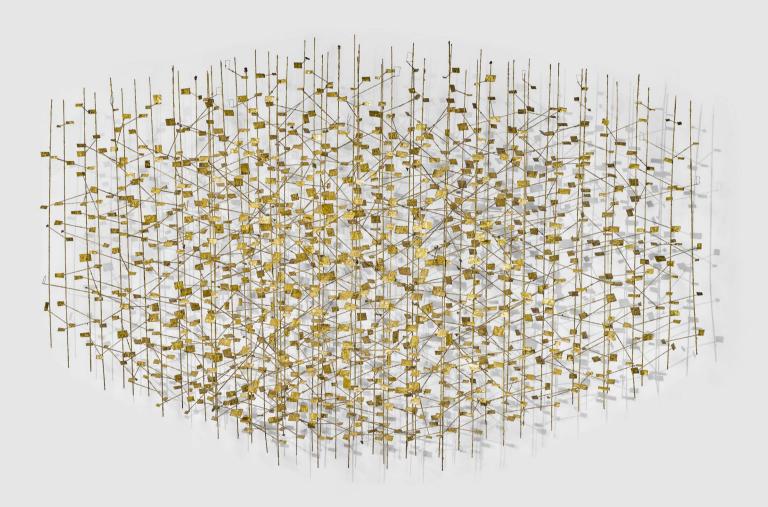
#### PROVENANCE

Acquired directly from the artist by the original owner, circa 1962
Thence by descent to the present owner

#### LITERATURE

Nancy N. Schiffer and Val O. Bertoia, *The World of Bertoia*, Atglen, PA, 2003, pp. 87-88 (for related cloud sculptures)
Beverly H. Twitchell, *Bertoia*, New York, 2019, p. 157 (for a related cloud sculpture)

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



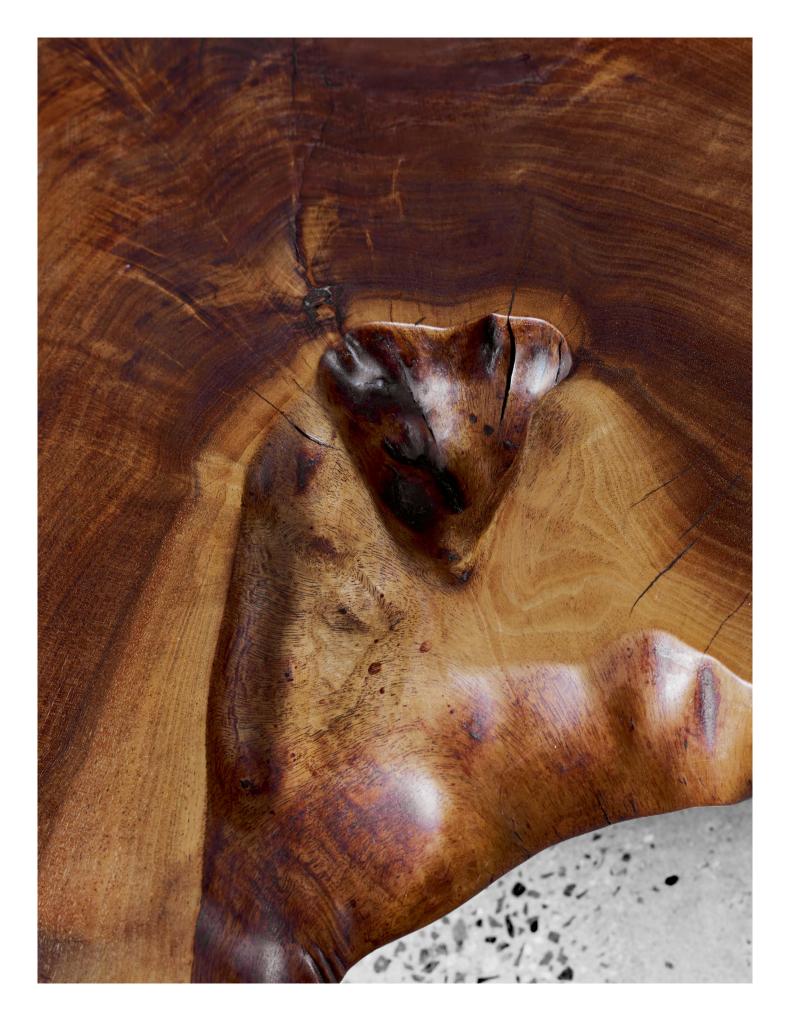


## UNTITLED (CLOUD)

#### HARRY BERTOIA

Harry Bertoia's abstract sculptures manifest his deeply spiritual contemplations of nature and the cosmos. His wire sculptures of the 1960s, such as the present lot, are among his most complex investigations of the universe. Intersecting wires are welded together, many terminating in square bronze elements, culminating in a dense mass of ordered chaos. While the sculpture's delicate composition invites close inspection, its imposing stature demands distance to behold the vastness of its form in its entirety. In this work, it

is as though Bertoia expresses both his longing for understanding of the universe as well as his reverence for its unfathomable mysteries. Bertoia explored these themes in related wire construction sculptures, such as *Comet* (1964) in the collection of the Detroit Institute of Art, and *Sunlit Straw* (1964), an installation at the Northwestern National Life Insurance Company in Minneapolis, Minnesota. The beauty and complexity of the present lot distinguish it as a masterwork within Bertoia's prolific body of work.



PROPERTY FROM THE FAMILY OF KARL FINK AND SONA HOLMAN FINK

#### GEORGE NAKASHIMA

#### "Slab" Coffee Table

1958 walnut, rosewood  $15 \times 83 \times 47^{3}\!\!/_{4} \; \text{in.} \; (38.1 \times 210.8 \times 121.2 \; \text{cm})$ 

• \$25,000-35,000

#### PROVENANCE

Acquired directly from the artist by the original owner, 1958

Thence by descent to the present owner

#### LITERATURE

Derek E. Ostergard, *George Nakashima: Full Circle*, New York, 1989, p. 118 (for a related model)

Mira Nakashima, *Nature, Form, & Spirit: The Life and Legacy of George Nakashima*, New York, 2003, p. 106 (for a related model)

This lot is offered together with copies of correspondence between the artist and the original owners.



# PHILIP LLOYD POWELL

## Pair of "New Hope" Chairs

circa 1961

walnut, cotton webbing, fabric upholstery  $27^{1}/_{2}$  x  $29^{5}/_{8}$  x 27 in. (69.8 x 75.2 x 68.5 cm) each

\$ 15,000-20,000

#### PROVENANCE

Lawrence and Eileen Lehman, Toms River, New Jersey, 1961 Acquired from the above by the present owner

#### LITERATURE

Todd Merrill and Julie V. Iovine, Modern Americana: Studio Furniture from High Craft to High Glam, New York, 2008, p. 106 Constance Kimmerle, ed., Paul Evans: Crossing Boundaries and Crafting Modernism, Doylestown, PA, 2014, p. 23





## HUGO FRANÇA

#### "Tafui" Bench

circa 2008 pequi wood carved HUGO FRANÇA 35½ x 99½ x 72 in. (89.4 x 252.7.3 x 182.8 cm)

\$ 15,000-20,000

#### PROVENANCE

Acquired directly from the artist by the present owner, 2008

#### LITERATURE

Evelise Grunow, Hugo França, Rio de Janeiro, 2007, pp. 90-91 (for a related example)





PROPERTY FROM A PRIVATE ASIAN COLLECTION

#### MARIA PERGAY

"Flying Carpet" Daybed

circa 1970 stainless steel, fabric upholstery  $18^{3}4 \times 11^{7}4 \times 30$  in.  $(47.6 \times 299.1 \times 76.2$  cm)

\$ 70,000-100,000

#### PROVENANCE

Papaya Design Furniture & Studio, Bangkok, Thailand
Acquired from the above by the present

Acquired from the above by the present owners, 2016

#### LITERATURE

"Un événement dans le mobilier contemporain, l'acier inoxydable," *Plaisir de Franc*e, January 1969, p. 45

"Market Spotlight: Beautiful Steel," *Interior Design*, July 1970, p. 62

Suzanne Demisch, *Maria Pergay: Between Ideas and Design*, Verona, 2006, pp. 29, 32, 37, 140 and 142

Patrick Favardin and Guy Bloch-Champfort, Les Décorateurs des années 60-70, Paris, 2007, p. 12

Suzanne Demisch and Stéphane Danant, Maria Pergay: Complete Works 1957-2010, Bologna, 2011, cover, pl. 15 and preceding double page and pl. 30





PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION

#### **GUY DE ROUGEMONT**

## "Nuage" Illuminated Coffee Table

designed 1970, executed 1972 stainless steel, Plexiglas, burlwood veneer incised *Rougemont* and dated 72  $18 \times 531/2 \times 233/4$  in. (45.7 x 135.8 x 60.3 cm)

#### LITERATURE

Rosamund Bernier, "Palm Beach Fable: The Private Wrightsman rooms," *House* and Garden Magazine, May 1984, p. 120 (for a related model photographed in Henri Samuel's study)





This rare coffee table designed in 1970 represents an iteration of the more recognizable "Nuage" coffee table design created by the artist that same year. With only three or four models believed to have been produced by the artist, this variant is particularly rare and presents with a unique burlwood veneered top and one open side to the base. The table was specially commissioned by Henri Samuel for his office in his Paris home, and was eventually placed alongside Design masterpieces by Sylvain Dubuisson, Diego Giacometti, and Philippe Hiquily.

PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION

#### **GUY DE ROUGEMONT**

## "Nuage" Illuminated Coffee Table

circa 1970 polished stainless steel, clear Plexiglas  $18\frac{1}{4} \times 53\frac{3}{8} \times 38\frac{3}{4}$  in. (46.3 x 136.6 x 98.4 cm)

#### LITERATURE

Renée Beslon, Marie-Odile Briot, and Françoise Thieck, *Rougemont 1955-1972*, Paris, 1973, pp. 23-25 (for related models) *Rougemont: Espaces Publics et Arts Décoratifs*, 1965-1990, exh. cat., Musée des Arts Décoratifs, Paris, May 22-August 19, 1990, p. 32

Yvonne Brunhammer and Marie-Laure
Perrin, *Le Mobilier Français* 1960-1998, Paris,
1998, pp. 31 and 136
Anne Bovy, *Furniture & Interiors of the 1970s*,
Paris, 2005, p. 153
Patrick Favardin and Guy Bloch-Champfort, *Les Décorateurs des années* 60-70, Paris,
2007, pp. 24 and 152, 289-290, 292
Emily Evan Eerdmans, *Henri Samuel: Master of the French Interior*, New York, 2018, pp.
124 and 134

\$ 40,000-60,000

The "Nuage" coffee table is an iconic design by French artist Guy de Rougemont originally created in the 1970s as part of a commission for decorator Henri Samuel. Rougemont had presented cloud-shaped sculptures at Galerie Suzy Langlois in 1969 that resonated with Samuel, who prompted the artist to create a design for a cloud-shaped coffee table. The preliminary models were augmented with concealed lightbulbs to the underside, giving the design an additional touch of color. The model has since gained cult following amongst collectors, becoming an icon of 1970s avantgarde design. Its playful and sculptural form proved particularly versatile, with the model experiencing very minor variations in form and color throughout the years.





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, MANHATTAN

#### WENDELL CASTLE

#### Arcadia Bench

2010

stained mahogany stack-laminate with oil finish

signed and dated *CASTLE 2010* 36 x 88 x 31<sup>3</sup>/<sub>4</sub> in. (91.4 x 223.5 x 80.6 cm)

\$ 120,000-180,000

#### PROVENANCE

Barry Friedman, New York, 2010 Acquired from the above by the present owner

#### EXHIBITED

Wendell Castle: Rockin', Barry Friedman Ltd., New York, NY, May 6-June 26, 2010

#### LITERATURE

Wendell Castle: Rockin', Barry Friedman Ltd., New York, 2010, p. 76 (for the model illustrated)

Emily Evans Eerdmans, Wendell Castle: A Catalogue Raisonné, 1958–2012, New York, 2014, cover and pp. 35 and 405, (for the model illustrated)







# PROMISED LAND: WENDELL CASTLE'S ARCADIA

#### BY GLENN ADAMSON

It is rare indeed for an American designer to be the subject of a catalogue raisonné. I can think of only one, in fact: Wendell Castle.¹ It is a sign of his work's importance, influence, and scope that he was accorded this signal act of research and documentation. Castle's career spanned six decades, during which he transited through numerous artistic vocabularies, each a whole world of creative innovation. It says a lot that out of this enormous panoply, *Arcadia* was selected for the book's cover. It was the perfect choice.

Castle had first established his greatness back in the 1960s, with a breakout series of sculptural furniture works. Most of these were made using his signature stack-lamination technique, which allowed him to compose freely in space, free from the restrictions of conventional joinery. Among the most ambitious designs of this era, in scale and conception, was a three-seater settee presently in the collection of the Minneapolis Institute of Art (accession no. 93.9). It exemplified Castle's hybridization

of contemporaneous modernism—reflected in the contours of the seats, which vaguely resemble plastic chairs by Charles and Ray Eames—and an organic sensibility, seen in the tree-like base.

Fast forward to 2010. Castle was just beginning to revisit his early, careerdefining idiom. He retained the basic approach-stack-laminated curvilinear forms—and also reprised certain specific designs. Over forty years on, though, his work had a new sophistication, a refined control of transitions, compound curvature, and interpenetrating forms. Arcadia is a consummate example of this synthesis of old and new. One of the last pieces he ever made in mahogany, it has a richly seductive surface, particularly in its modulated intersections. The cantilevered seats, visually lightened by apertures in their backs, flow into one another like hills in a landscape. Further definition is provided by the unusual notched silhouette of the back.

First displayed in the exhibition Rockin' at Friedman Benda—which otherwise focused on his sleek, laid-back rocking chairs—Arcadia was in many respects a unique achievement, a return that was also a breakthrough. His explorations next took him in a more monumental direction. often expressed in black monochrome; the compositions were often anchored into dramatic tapered cones, a development from the uprights he used here. Arcadia was a turning point, anticipating his triumphant late-career creativity. Castle could not have known it at the time, but his title for the work could not have been better chosen: for truly, it was the gateway to a promised land.

Glenn Adamson is the Senior Scholar at the Yale Center for British Art and most recently the co-curator of Voulkos: The Breakthrough Years at the Museum of Art and Design (2015). His recent publications include Fewer Better Things: The Hidden Wisdom of Objects (2018); The Invention of Craft (2013); Postmodernism: Style and Subversion (2011); The Craft Reader (2010); and Thinking Through Craft (2007).

[1] Wendell Castle: A Catalogue Raisonné (New York: Artist Book Foundation, 2015).







PROPERTY FROM AN IMPORTANT INTERNATIONAL COLLECTION

## SHIRO KURAMATA

# "Acrylic" Stool

circa 1990
number 31 from the edition of 40
manufactured by Ishimaru Co., Ltd., Tokyo,
Japan
acrylic, mallard feathers, aluminum

#### PROVENANCE

Friedman Benda, New York Phillips London, April 28, 2016, lot 147

#### LITERATURE

Makoto Uyeda, ed., *Shiro Kuramata 1934-1991*, exh. cat., Tokyo, 1996, p. 74
Deyan Sudjic, *Shiro Kuramata: Catalogue of Works*, London, 2013, p. 380
Deyan Sudjic, *Shiro Kuramata: Essays and Writings*, London, 2013, p. 107





PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

#### MARTIN SZEKELY

#### Table Blanche

2007

prototype one of two from an edition of 8 plus 2 artist's proofs

produced by Galerie kreo, Paris Corian, aluminum honeycomb signed *MARTIN SZEKELY/PROTO 1* and dated 2007 29½ x 110¼ x 55⅓ in. (75 x 280 x 140 cm)

\$80,000-120,000

#### PROVENANCE

Galerie kreo, Paris

Wright, Chicago, December 13, 2012, lot 422 Acquired from the above by the present owner

#### LITERATURE

Élisabeth Lebovici, Clément Dirié and Martin Szekely, eds., *Martin Szekely*, Zurich, 2010, pp. 78–79

Françoise Guichon, Philippe-Alain Michaud and Martin Szekely, eds., *Martin Szekely: Ne plus dessiner*, exh. cat., Centre Georges Pompidou, Paris, 2011, p. 10

Sotheby's would like to thank Aurélie Julien for her assistance with the cataloguing of this lot.



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

# RONAN AND ERWAN BOUROULLEC

## Triple "Black Light"

2008 number 6 from an edition of 8 produced by Galerie kreo, Paris lacquered aluminum, painted fiberglass, rubber signed *ERB*, dated 2008 and numbered 6/8  $40\frac{1}{6} \times 97\frac{3}{4} \times 47\frac{1}{2}$  in. (102.1 x 248.2 x 120.6 cm)

#### PROVENANCE

Phillips London, September 28, 2010, lot 90 Galerie kreo, Paris Acquired from the above by the present owner, 2011

#### LITERATURE

Anniina Koivu, *Ronan & Erwan Bouroullec:* Works, London, 2012, pp. 159-161 and 299 Cornel Windlin, ed., *Ronan & Erwan Bouroullec: Drawing*, New York, 2013, pp. 192 and 194 (for sketches of the model)

\$ 45,000-60,000

322



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

## MARC NEWSON

# "Orgone" Chair

1993
prototype from an edition of 6 plus 2 artist proofs
produced by POD Edition, UK
aluminum, automotive lacquer
monogrammed MN, stamped MARC
NEWSON POD EDITION, numbered 2/0
32 x 33 x 27 in. (81.2 x 83.8 x 68.5 cm)

#### PROVENANCE

Friedman Benda, New York Acquired from the above by the present owner, 2005

#### LITERATURE

Alice Rawsthorn, *Marc Newson*, London, 1999, pp. 84-87 *Aluminium By Design*, exh. cat, Carnegie Museum of Art, Pittsburgh, October 28, 2000-February 11, 2001, p. 264

Conway Lloyd Morgan, *Marc Newson*, London, 2002, p. 183 *Marc Newson*, exh. cat., Gagosian Gallery, New York, January 25-March 3, 2007, p. 64

Alison Castle, *Marc Newson Works*, London, 2012, pp. 70-76

\$ 200,000-300,000





# "ORGONE" CHAIR

## MARC NEWSON

As a student at Sydney College of the Arts, Marc Newson was classically trained as a silversmith, as it was "the one department that taught you how to build stuff." In his Orgone Chair, we see reflections of that foundational experience as Newson tests to what degree he can manipulate metal to realize his vision. Experimenting with production and materiality, Newson sought to create a surface that called to mind "a giant blob of mercury." He envisioned large-scale works with smooth surfaces that would be both fluid and functional. It wasn't

until he collaborated with coachbuilders that specialized in the restoration of Aston Martin cars that he achieved the result he was looking for: large planes of metal, seamlessly bent and warped to highlight negative space. The present Orgone Chair was formed using the traditional car making techniques of rolling, hammering and welding aluminum panels. The sleek outer skin of this Orgone Chair plays against the cool and sensuous black lacquered interior, existing at the intersection of art and technology.





# FRANÇOIS-XAVIER LALANNE

# "Requin (Petit)"

circa 2003

number 4 from an edition of 8 plus 4 artist's proofs

executed by Deroyaume Fondeur, France patinated bronze

with artist's monogram *F.X.L.*, numbered 4/8 and impressed with the Deroyaume foundry mark

93/8 x 271/2 x 63/4 in. (23.8 x 69.8 x 17.1 cm)

\$ 120,000-180,000

#### PROVENANCE

Paul Kasmin Gallery, New York Acquired from the above by the present owner, 2011

#### LITERATURE

Paul Kasmin, Claude & François-Xavier Lalanne, New York, 2012, n.p. (for the "Très Grand" model)

Adrien Dannatt, *Les Lalanne, Fifty Years of Work*, exh. cat., Paul Kasmin Gallery, New York, 2015, pp. 93 and 125 (for the "Très Grand" model)





# THE ICONIC "BONE" CHAIR BY JORIS LAARMAN

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

LOT 325

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

## JORIS LAARMAN

#### "Bone" Chair

circa 2007 number 6 from an edition of 12 produced by Joris Laarman Lab, Amsterdam, The Netherlands aluminum impressed *Joris Laarman* and numbered 6/12 30 x 17<sup>1</sup>/<sub>4</sub> x 30<sup>3</sup>/<sub>8</sub> in. (76.2 x 43.8 x 77.2 cm)

\$ 500.000-700.000

#### PROVENANCE

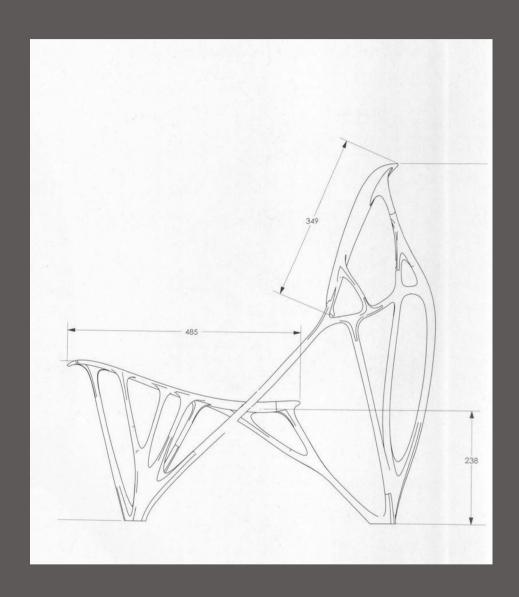
Friedman Benda, New York Acquired from the above by the present owner, 2010

#### LITERATURE

Adam Lindemann, Collecting Design,
Cologne, 2010, p. 49
Ronald T. Labaco, Out of Hand: Materializing
the Postdigital, London, 2013, pp. 31-35 (for
the armchair from the "Bones" series)
Anita Star, ed., Joris Laarman Lab, exh. cat.,
Groninger Museum, Groningen, 2015, pp.
74-75 and 94-101
Anita Star, ed., Joris Laarman Lab, exh.
cat., Cooper Hewitt, Smithsonian Design
Museum, New York, 2017, pp. 6-7, 65, 70-73
and 313

Sotheby's would like to thank Anita Star for her assistance with the cataloguing of this lot





SKETCH FOR THE "BONE" CHAIR
© JORIS LAARMAN LAB / PHOTOGRAPHY: DANIEL NICOLAS





RIGHT: JORIS LAARMAN
AND THE "BONE" CHAIR

© JORIS LAARMAN LAB /
PHOTOGRAPHY: DANIFL NICOLAS



# "BONE" CHAIR

# **JORIS LAARMAN**

The work of Joris Laarman meets at the intersection of technology and craftsmanship. Each work is created through a process of relentless experimentation and refinement, seeking new technologies and combining them with the artistry of the human hand. The "Bone" chair is perhaps the most widely recognizable model from the eponymous series, which also includes designs for an armchair, a chaise, a rocking chair, a bridge table and a bookshelf. In creating each model, Laarman implements early topology optimization algorithms, a technology relying on a software originally intended for the production of automotive chassis components and mimics organic and biological growth. Applied to the design

of furniture, the software was refined and adapted to Laarman's chosen mediums like aluminum

The "bones" after which the series was named is a reference to the constantly evolving structure of bone tissues that develop mass in reaction to stress. "Where trees have the ability to add material where strength is needed, bones have the ability to also reduce material where it is not," notes Laarman. "Our digital age makes it possible to not just use nature as a stylistic reference, but to actually use the underlying principles to generate shapes like an evolutionary process." Laarman originally received some resistance from manufacturers when he first introduced the

idea. He sought to cast his "Bone" pieces in a single piece, which seemed impossible until he found an experimental workshop in the Netherlands. The workshop, specializing in 3D-printed metal castings, successfully cast the first "Bone" chair in aluminum in one piece. contemporary design, masterfully embodying the correlation between art, functionality and technology. Other editions of the chair are held in prestigious museum collections worldwide, including those of the Rijksmuseum in Amsterdam, the Museum of Modern Art in New York, the Museum für Kunst und Geweerde in Hamburg, the Centraal Museum in Utrecht and the Vitra Design Museum in Weil am Rhein.



PROPERTY FROM THE COLLECTION OF DELPHINE AND REED KRAKOFF

## MATTIA BONETTI

# "Tube" Desk

2009 aluminum, glass 31½ x 78⅓ x 39½ in. (80 x 198.6 x 100 cm)

## PROVENANCE

Commissioned directly from the artist by the present owner, 2009

\$ 30,000-50,000



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

# **ELIZABETH GAROUSTE**

# "Tina" Wall Light

circa 2015 executed by Pierre Basse for Galerie En Attendant les Barbares patinated wrought iron, paper shades stamped EG and with the galerie's foundry mark 29 x 46½ x 4½ in. (73.6 x 118.1 x 12.3 cm)

#### PROVENANCE

Galerie En Attendant les Barbares, Paris Acquired from the above by the present owner, 2015

\$ 8,000-12,000



340

IMPORTANT DESIGN







PROPERTY FROM THE COLLECTION OF DELPHINE AND REED KRAKOFF

## PIERRE LE-TAN

# Suite of Children's Playroom Furniture

#### 2008

comprising 23 unique pieces including a pair of chandeliers, a pair of ottomans, two pairs of side tables, a pair of cabinets, one desk, one settee, a set of four side chairs, one dresser, one sideboard, one banquette, two table lamps and a pair of adjustable floor lamps.

painted oak, stainless steel, paper shades

the dresser signed L.-T. and dated 2008 sideboard:  $30^3/4 \times 69^1/4 \times 20^7/8$  in. (78.7 x 175.8 x 52.7 cm)

#### PROVENANCE

Commissioned directly from the artist by the present owners, 2006

#### LITERATURE

Delphine and Reed Krakoff, Houses That We Dreamt Of: The Interiors of Delphine and Reed Krakoff, New York, 2017, pp. 30-31 (for the pair of chandeliers illustrated)

See sothebys.com for additional images of the suite.

\$ 40,000-60,000

# SUITE OF CHILDREN'S PLAYROOM FURNITURE BY PIERRE LE-TAN

**LOT 328** 

This playroom suite created by Pierre Le-Tan (1950-2019) provides a playful and spectacular introduction to the whimsical world of the French artist. A celebrated painter, illustrator and designer, Le-Tan worked across a variety of mediums to create a unique visual style that relied on simple and gentle lines to create fullyrealized fantaisies. He is perhaps best known for his New Yorker cover illustrations, his long-term collaboration with Patrick Modiano, and set designs for film and theater. He also created furniture pieces like the present ensemble, though in very limited number, and rarely gave a flesh to the enigmatic interiors that he laid out on paper.

The genesis of the present suite can be traced to Reed Krakoff's professional collaboration with Le-Tan, who had been hired by luxury fashion company Coach to create illustrations. Commissioned directly from the Krakoffs in 2006 for their children's bedroom in their Manhattan home, the suite was created over a six-month period in the artist's Paris studio, after which the pieces were immediately sent to New York for installation. The furniture comprising this group feature colorful details, sumptuous materials and exquisite drawings painted directly onto the wooden surfaces. The dresser especially presents with a wide array

of illustrations, including stylized stars, tubes of paint, reading glasses, tarot cards, and letters sent to and from the present owners, including one from Duchess Debo Devonshire dated May 2008.

This unique body of work represents one of Pierre Le-Tan's latest commissions, in the lineage of other creations specifically made for esteemed clients. Such projects include the design of furniture for his daughter Olympia's showroom in Paris in 2014 and special furniture commissions for actress Catherine Deneuve and Pauline Savier, the sister of jewelry designer Victoire de Castellane. One of his best-known commissions include Jean Cocteau's Parisian pied-à-terre in the Palais Royal, which he furnished with trompe l'oeil wallpapers depicting Cocteau's famous friends such as Colette, Christian "Bebè" Bérard and Jean Desbordes.

One can see similar visual and pictorial strategies used in the present suite, which displays tremendously imaginative trompe l'oeil features and carefully executed drawings and decorations. Together, these unique objects represent unique and multifaceted aspects of Pierre Le-Tan's artistic practice and constitute an unprecedented auction offering for the artist.









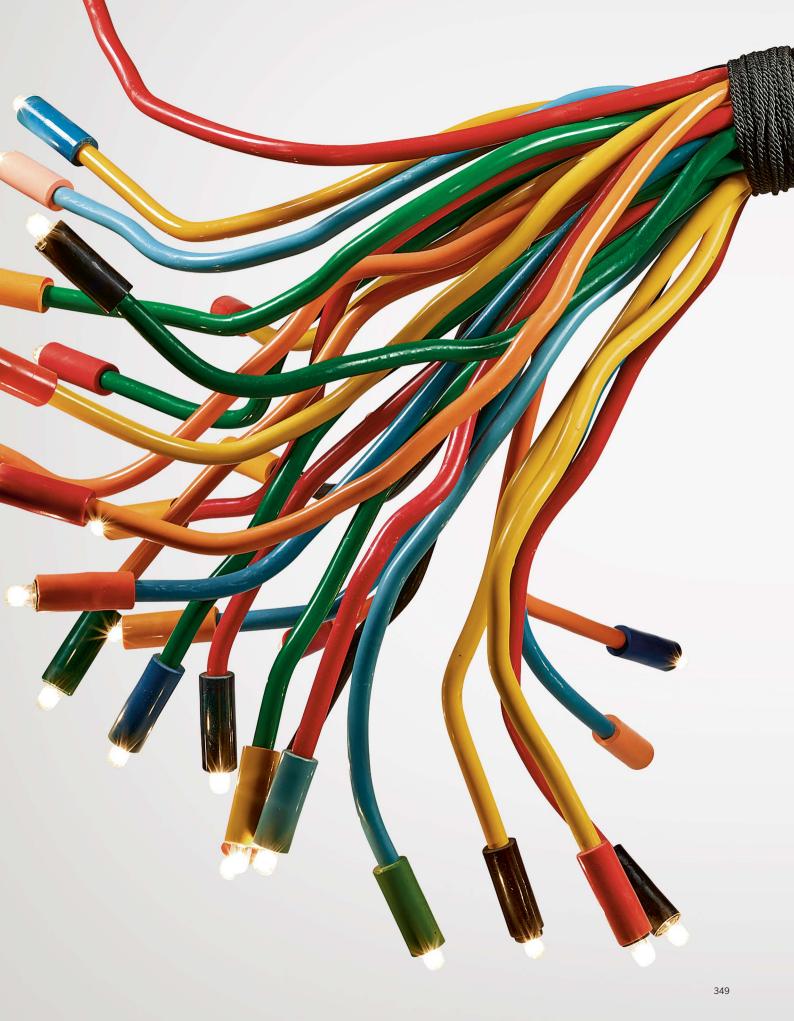
LOT 329-342

Born into a collecting family with an illustrious presence in the arts, Ryan Brant was raised in an environment of immense creativity and aesthetic stimulation. The Collection of Ryan Brant, carefully assembled, provides perspective for collectors to experience the creative environment in which he lived.

Ryan's impact and influence on the present generation's adaptability to technological innovations and interactive aesthetics is unsurpassed and speaks volumes to Ryan's understanding of the visual experience. Ever a forward thinker, Ryan founded Take-Two Interactive, a power-house in the video-game of gaming in the 1990's and through today. Take-Two Interactive, and its subsequent acquisitions, developed some of the worlds most recognized and esteemed video games such as the Grand Theft Auto empire and more recently Red Dead Redemption. The nascent years of Ryan's collecting ran parallel with his budding career. Ahead of the curve, Ryan sought out works by pioneers of digitalphotography such as Andreas Gursky and Thomas Struth amongst many others. While although Ryan left the company in 2007 his

tastes were clearly sculpted through the eyes of a video-game designer with a knack for colorful character driven compositions and post-pop imagery. Keeping up with a changing market Ryan's focus shifted and he began collecting artists and designers works in depth and with a discerning eye for quality. This earnestness made way for meaningful relationships which is immediately recognized by the intimacy and continuity throughout the collection. An early collector and advocate for KAWS and avant-garde designers, the collection is not only refreshing and young, but one of depth and knowledge. An arrangement of Sosstass's atop a Campana credenza, or a wall of KAWS across from a Zaha Hadid table exude a fun, vibrant atmosphere which offers a glimpse into the way Ryan viewed the world.

Representing some of the most innovative and celebrated artists and designers of the twentieth century, including KAWS, Campana, Sottsass, Zaha Hadid and Wendell Castle, the Collection of Ryan Brant illustrates the capacity for human creativity and the importance of playfulness. This tenacious endeavor, and the present collection, is a tribute to a man who brought these works together.



# "Nobody's Perfect" Cabinet

**GAETANO PESCE** 

circa 2002 produced by Zerodesigno, Italy polyresin, plastic signed *ZERODESIGNO/Gaetano Pesce* 55 x 83½ x 19¾ in. (139.7 x 212 x 50.1 cm)

\$10,000-15,000

## 330

# **GAETANO PESCE**

"La In-Portante" Modular Bookshelf from the "Abbraccio" series

circa 2010 comprising 57 adjustable polyurethane resin shelves produced by Le Fablier, Italy polyurethane resin, painted wood, lacquered metal  $86\frac{1}{2} \times 118\frac{3}{4} \times 16\frac{7}{8}$  in. (219.7 x 301.6 x 42.6 cm)

\$ 15,000-20,000









# GAETANO PESCE

# Ceiling Light

circa 2004 resin, cord from an edition of 6 105/8 in. (158.7 cm) drop 75 in. (190.5 cm) maximum diameter

\$ 8,000-12,000

352





## ETTORE SOTTSASS

## "Carlton" Room Divider

circa 1981 manufactured by Memphis, Milan laminated wood with manufacturer's label 77 x 743/4 x 153/4 in. (195.5 x 189.8 x 40 cm)

\$ 8,000-12,000

#### LITERATURE

Memphis Milano, commercial catalogue, Milan, 1986, p. 3
Barbara Radice, Ettore Sottsass, A critical Biography, London, 1993, p. 199
Giampiero Bosoni, Italy: Contemporary Domestic Landscapes, 1945-2000, Milan, 2001, p. 232
Giuliana Gramigna, Repertorio del Design Italiano, 1950-2000, Vol. 2, Turin, 2003, p. 300
Giuliana Gramigna, Le Fabbriche del Design, Turin, 2007, p. 170
Giampiero Bosoni, Il Modo Italiano: Design e avangardie artistiche in Italia nel XX secolo, Milan and Montreal, 2007, p. 311

cover and p. 73 Philippe Thomé, *Sottsass*, London, 2014, p. 303

Patrizia Ranzo, Ettore Sottsass, Milan, 2011,











PROPERTY FROM THE COLUMN OF FRANK

GAME ON: PROPERTY FROM THE COLLECTION OF RYAN BRANT

# FERNANDO CAMPANA AND HUMBERTO CAMPANA

## "Pirarucu" Cabinet

circa 2015 number 1 from an edition of 8 plus 4 artist's proofs Pirarucu leather, gilt metal  $35\% \times 33\% \times 21\%$  in.  $(90.1 \times 85 \times 55.2 \text{ cm})$ 

\$ 12,000-18,000

PROVENANCE
Friedman Benda, New York
Acquired from the above by the present
owner



# FERNANDO CAMPANA AND HUMBERTO CAMPANA

Prototype for a "Pirarucu" Buffet

circa 2013 from an edition of 8 plus 4 artist's proofs and 1 prototype Pirarucu leather, straw  $36\frac{1}{4} \times 79\frac{1}{2} \times 19\frac{1}{2}$  in.  $(92 \times 201.9 \times 49.5 \text{ cm})$ 

#### PROVENANCE

Friedman Benda, New York Acquired from the above by the present owner

\$ 18,000-22,000



360







# FERNANDO CAMPANA AND HUMBERTO CAMPANA

"Cartoon" Sofa

circa 2009 number 1 from an edition of 3 stuffed toys, stainless steel embroidered *CAMPANA/CARTOON SOFA* and numbered #01/03 31½ x 67 x 45¾ in. (79.5 x 180 x 116 cm)

\$ 25,000-35,000

#### PROVENANCE

Friedman Benda, New York Acquired from the above by the present owner

#### LITERATURE

Fernando and Humberto Campana, Campana Brothers: The Complete Works (So Far), New York, 2010, pp. 188-189 and 285





# FERNANDO CAMPANA AND HUMBERTO CAMPANA

"Sushi" Buffet

circa 2014

carpet, rubber, EVA, fabric and estela handcrafted into sushi rolls, brass from an edition of 8 plus 4 artist's proofs  $33\frac{1}{2} \times 71 \times 19\frac{3}{4}$  in.  $(85 \times 180.3 \times 50.1 \text{ cm})$ 

#### PROVENANCE

Friedman Benda, New York Acquired from the above by the present owner

### LITERATURE

Fernando and Humberto Campana, Campana Brothers: The Complete Works (So Far), New York, 2010, p. 290 (for a related model)

\$ 20,000-30,000







GAME ON: PROPERTY FROM THE COLLECTION OF RYAN BRANT

# FERNANDO CAMPANA AND HUMBERTO CAMPANA

# Set of Eight "Harumaki" Side Chairs

circa 2004

carpet, rubber, EVA, fabric and estela handcrafted into sushi rolls, stainless steel  $33^34 \times 18 \times 18^{1/2}$  in.  $(85.7 \times 45.7 \times 47 \text{ cm})$  each

#### PROVENANCE

Friedman Benda, New York Acquired from the above by the present owner

#### LITERATURE

Fernando and Humberto Campana, Campana Brothers: The Complete Works (So Far), New York, 2010, pp. 168-169 and 270

\$ 25,000-35,000









# FERNANDO CAMPANA AND HUMBERTO CAMPANA

# "Sushi" Cabinet

circa 2013 carpet, rubber, EVA, fabric and estela handcrafted into sushi rolls, steel  $71\frac{1}{6} \times 47\frac{1}{2} \times 15^{3}4$  in. (180.8 x 120.6 x 40 cm)

\$ 20,000-30,000

#### PROVENANCE

Friedman Benda, New York Acquired from the above by the present owner







# FERNANDO CAMPANA AND HUMBERTO CAMPANA

# Two-Part "Sushi" Angle Mirror

circa 2012

carpet, rubber, EVA and fabric structured with aluminum, mirrored glass, stainless steel

number 1 from an edition of 8 plus 4 artist's proofs

proper left mirror: 903/4 x 511/8 x 31/8 in.

(230.5 x 129.5 x 7.6 cm)

proper right mirror: 871/8 x 503/4 x 31/8 in.

(220.9 x 128.9 x 7.6 cm)

#### PROVENANCE

Friedman Benda, New York Acquired from the above by the present owner

\$ 8,000-12,000





# FERNANDO CAMPANA AND HUMBERTO CAMPANA

## "Panda" Sofa and Puff

circa 2010-2015

sofa: number 2 from an edition of 3 puff: number 68 from an edition of 150 stuffed animals, canvas, stainless steel sofa: embroidered *CAMPANA/PANDA SOFA* 

and numbered #02/03

puff: embroidered CAMPANA/PANDA PUFF

and numbered #068/150 sofa:  $29\frac{1}{2} \times 70\frac{7}{8} \times 39\frac{3}{8}$  in. (75 x 180 x 100 cm)

puff: 17<sup>3</sup>/<sub>4</sub> in. (45 cm) high 31<sup>1</sup>/<sub>2</sub> in. (80 cm) diameter

\$ 25,000-35,000

#### PROVENANCE

Friedman Benda, New York Acquired from the above by the present owner, 2015

#### LITERATURE

Fernando and Humberto Campana, Campana Brothers: The Complete Works (So Far), New York, 2010, p. 273 (for the sofa)







# PAUL RUDOLPH THE WALKER GUEST HOUSE AN ARCHITECTURAL ICON

LOT 343





Sotheby's is honoured to present The Walker Design auction on December 12. Designed by acclaimed architect Paul Rudolph, the Guest House was commissioned in 1952 by Dr. Walter W. Walker. Grandson of the Minnesota lumber baron, T.B. Walker, who established the Walker Art Center in Minneapolis for his vast art collections, Walt Walker was a young, Harvard-trained doctor turned investment manager who inherited his grandfather's enthusiasm for art and connoisseurship. Rudolph, a risingstar in the field of architecture, was in his thirties when Walker commissioned him for the Guest House, which was the architect's first independent project following his split with the firm of architect Ralph Twitchell. The building is recognized nationally as a treasure of the American mid-century modernist architectural aesthetic, and one of the most significant works within Rudolph's decades-long career.

Walker's newly acquired property on Sanibel Island on Florida's gulf coast offered the setting for the Walker Guest House. In the 1950s, Sanibel was largely undeveloped and accessible only by ferry, yet patron and for location, and Walker fully embraced the radical simplicity of Rudolph's design concept. The plan of the house is a groundbreaking study in the relationship defined Rudolph's body of work. Wood, steel, and glass were employed to create thoughtfully proportioned lines, planes, and volume that shape the inhabitant's experience of both the indoors and outdoors. Rudolph drew on the island's architecture of the Caribbean to create the house's most iconic feature: its adjustable, multi-functional exterior wood panels. Operated through the ingenious use of 77-pound, red-painted cannonball weights sourced locally from Sanibel Island, the panels serve as shutters







when closed and form shady canopies when opened, giving the house a changeable and moveable quality. The Walker family and the residents of Sanibel warmly referred to the house as the "Cannonball." The effect of the panels fulfilled an important requirement for Rudolph who believed people need both "caves" and "goldfish bowls" to live in.

The language that Rudolph used to describe his creations reflected the lush Florida flora and fauna. "It crouches like a spider in the sand" Rudolph stated of his creation, and he called his earliest drawings of the house his "sketches in the sand." Unlike many other icons of the International style, the Walker Guest House gave the Walker family the ability for both openness and privacy. Famous soon after it was built, the Walker Guest House was voted one of the most important houses of the century, along with

Mies van der Rohe's Farnsworth House and Philip Johnson's Glass House, by the readers of *Architecture Record* in 1957. An icon of American modernism, the house is a perfect melding of functionalism and architecture.

A fastidious preservationist, Walt Walker kept the Guest House in pristine original condition while it was enjoyed for decades by the family and their guests. Sotheby's offering of the house is presented together with the original interior furnishings and architectural plans, and it is available for viewing on location in Sanibel. Beyond its service as a home, the Walker Guest House is a representation of the incredibly important legacy of the Walker family, defined by generations of art patronage, philanthropy, and civic duty. It is Sotheby's great honour to offer this icon of American modernist architecture at auction.

ABOVE: EZRA STOLLER, WALKER GUEST HOUSE INTERIOR, CIRCA 1952-1953. PHOTO: ESTO/EZRA STOLLER.

OPPOSITE: EZRA STOLLER, WALKER GUEST HOUSE EXTERIOR, CIRCA 1952-1953. PHOTO: ESTO/EZRA STOLLER.

## PAUL RUDOLPH

#### The Walker Guest House

1952-1953

designed for Dr. Walter Willard Walker, Sanibel, Florida

the interior square plan divided into four quadrants: a living room, a dining room, a bedroom, and a quadrant shared by a kitchen and bathroom

offered together with a set of 5 architectural plans by Paul Rudolph, the original interior furniture designed or selected by Paul Rudolph, and the original kitchen and bathroom fixtures and appliances painted wood and plywood, glass, mesh metal screens, steel rods, painted cast-iron counterweights, cast metal boat cleats, sailing rope, linoleum flooring, grass cloth ceiling interior dimensions:

24 feet 6 inches x 24 feet 6 inches  $(7.5 \times 7.5 \text{ meters})$  approximately outermost exterior dimensions, including outer beams: 40 feet 6 inches x 40 feet 6 inches  $(12.3 \times 12.3 \text{ meters})$  approximately

#### PROVENANCE

Commissioned directly from the architect by Dr. Walter Willard Walker, Sanibel, Florida,

Thence by descent to the present owners

Additional essays and photographs pertaining to this offering are presented in the dedicated catalogue, *Paul Rudolph: The Walker Guest House: An Architectural Icon*, available on sothebys.com. Please contact Sotheby's 20th Century Design Department for further information

The Walker Guest House is being offered for sale in situ, and the purchaser shall be responsible for relocating it from its current location. Please see p. 389 for additional conditions of sale applicable to this lot.

\$ 700,000-1,000,000









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# Sotheby's 54



Harry Bertoia in the Sonambient Barn, Barto, Pennsylvania, 1975

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By participating in any sale, you acknowledge that you are bound by these terms and conditions.

- 1. As Is Goods auctioned are often of some age. The authenticity of the Authorship (as defined below) of property listed in the catalogue is guaranteed as stated in the Terms of Guarantee and except for the Limited Warranty contained therein, all property is sold "AS IS" without any representations or warranties by us or the Consignor as to merchantability, fitness for a particular purpose, the correctness of the catalogue or other description of the physical condition, size, quality, rarity, importance, medium, frame, provenance, exhibitions, literature or historical relevance of any property and no statement anywhere, whether oral or written, whether made in the catalogue, an advertisement, a bill of sale, a salesroom posting or announcement, or elsewhere, shall be deemed such a warranty, representation or assumption of liability. We and the Consignor make no representations and warranties, express or implied, as to whether the purchaser acquires any copyrights, including but not limited to, any reproduction rights in any property We and the Consignor are not responsible for errors and omissions in the catalogue, glossary, or any supplemental material. Sotheby's will not be responsible or liable for damage to frames and glass coverings. regardless of the cause.
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- 6. **Bidding** We reserve the right to reject any bid. The highest bidder acknowledged by the auctioneer will be the purchaser. The auctioneer has absolute and sole discretion in the case of error or dispute with respect to bidding, and whether during or after the sale, to determine the successful bidder, to re-open the bidding, to cancel the sale or

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By participating in the sale, you represent and warrant that any bids placed by you, or on your behalf, are not the product of any collusive or other anti-competitive agreement and are otherwise consistent with federal and state antitrust law.

By participating in the sale, you represent and warrant that:

- (a) The bidder and/or purchaser is not subject to trade sanctions, embargoes or any other restriction on trade in the jurisdiction in which it does business as well as under the laws of the European Union, the laws of England and Wales, or the laws and regulations of the United States, and is not owned (nor partly owned) or controlled by such sanctioned person(s) (collectively, "Sanctioned Person(s)"):
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- (c) The bidder and/or purchaser undertakes that none of the purchase price will be funded by any Sanctioned Person(s), nor will any party be involved in the transaction including financial institutions, freight forwarders or other forwarding agents or any other party be a Sanctioned Person(s) nor owned (or party owned) or controlled by a Sanctioned Person(s), unless such activity is authorized in writing by the government authority having jurisdiction over the transaction or in applicable law or regulation.

In order to bid on "Premium Lots" you must complete the required Premium Lot pre-registration application. Sotheby's decision whether to accept any pre-registration application shall be final. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays.

Sotheby's may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid(s).

7. Online Bids via an Online Platform Sotheby's may offer clients the opportunity to bid on sothebys.com or through the Sotheby's App, or on any other online platform through which bidding may be made available for selected sales. By participating in a sale via any of the Online Platforms, you acknowledge that you are bound by these Conditions of Sale as well as the Additional Terms and Conditions for Online Bidding ("Online Terms"). By participating in a sale via any Online Platform, Bidders accept the Online Terms. as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots

- 8. Bids Below Reserve If the auctioneer deter-mines that any opening bid is below the reserve of the article offered, he may reject the same and withdraw the article from sale, and if, having acknowledged an opening bid, he deter-mines that any advance thereafter is insufficient, he may reject the advance.
- 9. Purchaser's Responsibility Subject to fulfillment of all of the conditions set forth herein, on the fall of the auctioneer's hammer, the contract between the consignor and the purchaser is concluded. and the winning bidder thereupon will immediately pay the full purchase price or such part as we may require. Title in a purchased lot will not pass until Sotheby's has received the full purchase price in cleared funds. The purchaser's obligation to immediately pay the full purchase price or such part as we may require is absolute and unconditional and is not subject to any defenses, setoffs or counterclaims of any kind whatsoever. Sotheby's is not obligated to release a lot to the purchaser until title to the lot has passed and any earlier release does not affect the passing of title or the purchaser's unconditional obligation to pay the full purchase price. In addition to other remedies available to us by law, we reserve the right to impose from the date of sale a late charge of the annual percentage rate of Prime + 6% of the total purchase price if payment is not made in accordance with the conditions set forth herein. Please note Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

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- thereof. In any case, the purchaser will be liable for any deficiency, any and all costs, handling charges, late charges, expenses of both sales, our com-missions on both sales at our regular rates, legal fees and expenses, collection fees and incidental damages. We may, in our sole discretion, apply any proceeds of sale then due or thereafter becoming due to the purchaser from us or any affiliated company, or any payment made by the purchaser to us or any affiliated company, whether or not intended to reduce the nurchaser's obligations with respect to the unpaid lot or lots, to the deficiency and any other amounts due to us or any affiliated companies. In addition, a defaulting purchaser will be deemed to have granted and assigned to us and our affiliated companies, a continuing security interest of first priority in any property or money of or owing to such purchaser in our possession, custody or control or in the possession, custody or control of any of our affiliated companies, in each case whether at the time of the auction, the default or if acquired at any time thereafter, and we may retain and apply such property or money as collateral security for the obligations due to us or to any affiliated company of ours. We shall have all of the rights accorded a secured party under the New York Uniform Commercial Code. You hereby agree that Sotheby's may file financing statements under the New York Uniform Commercial Code without your signature. Payment will not be deemed to have been made in full until we have collected good funds. Any claims relating to any purchase, including any claims under the Conditions of Sale or Terms of Guarantee, must be presented directly to Sotheby's. In the event the purchaser fails to pay any or all of the total purchase price for any lot and Sotheby's nonetheless elects to pay the Consignor any portion of the sale proceeds, the purchaser acknowledges that Sotheby's shall have all of the rights of the Consignor to pursue the purchaser for any amounts paid to the Consignor, whether at law, in equity, or under these Conditions of Sale
- 10. Reserve All lots in this catalogue are offered subject to a reserve, which is the confidential minimum hammer price at which a lot will be sold. No reserve will exceed the low presale estimate stated in the catalogue, or as amended by oral or posted notices. We may implement such reserve by opening the bidding on behalf of the Consignor and may bid up to the amount of the reserve, by placing successive or consecutive bids for a lot, or bids in response to other bidders. In instances where we have an interest in the lot other than our commission, we may bid up to the reserve to protect such interest. In certain instances, the Consignor may pay us less than the standard commission rate where a lot is "bought-in" to protect its reserve
- 11. Tax Unless exempted by law, the purchaser will be required to pay the combined New York State and local sales tax, any applicable compensating use tax of another state, and if applicable, any federal luxury or other tax, on the total purchase price. The rate of such combined tax is 8.875% in New York City and ranges from 7% to 8.625% elsewhere in New York.
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In the event Sotheby's in its reasonable opinion deems that the conditions of the Guarantee have been satisfied, it shall refund to the original purchaser of record the hammer price and applicable Buyer's Premium paid for the lot by the original purchaser of record.

This Guarantee is provided for a period of five (5) years from the date of the relevant auction, is solely for the benefit of the original purchaser of record at the auction and may not be transferred to any third party. To be able to claim under this Guarantee of Authorship, the original purchaser of record must: (i) notify Sotheby's in writing within three (3) months of receiving any information that causes the original purchaser of record to question the accuracy of the Bold or Capitalized type heading, specifying the lot number, date of the auction at which it was purchased and the reasons for such question; and (ii) return the Lot to Sotheby's at the original selling location in the same condition as at the date of sale to the original purchaser of record and be able to transfer good title to the Lot, free from any third party claims arising after the date of such sale

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The following terms and conditions (the "Online Terms") provide important information related to online bidding on sothebys.com or through the Sotheby's App, or on any other online platform through which bidding may be made available ("Online Platforms").

These Conditions are in addition to and subject to the same law and our standard terms and conditions of sale, including the authenticity guarantee and any other terms and are not intended in any way to

- replace them. By participating in this sale via any Online Platform, you acknowledge that you are bound by the Conditions of Sale applicable in the relevant sale and by these additional Conditions.
- 1. For certain sales, bidders are welcome to submit bids in advance of the live auction ("Advance Bids") through the Online Platforms. In order to do so, you must register an account with Sotheby's and provide requested information. You may bid at or above the starting bid displayed on the Online Platforms. Please note that we reserve the right to lower the starting bid prior to the start of the live auction.

For sales where you can place Advance Bids, you may also input a maximum bid which, upon confirmation, will be executed automatically up to this predefined maximum value in response to other bids including bids placed by Sotheby's on behalf of the seller, up to the amount of the reserve (if applicable). Please note that reserves may be set at any time before the start of the live auction and your maximum bid may be executed against the reserve once such reserve is set.

The current leading bid will be visible to all bidders: the value and status of your maximum bid will be visible only to you. unless it is the leading bid. If the status of your bid changes, you will receive notifications via email and push (if you have the Sotheby's App installed) leading up to the live auction. You may raise your maximum bid at any time in advance of the live auction. Once the live auction begins, the auctioneer will open bidding at the current leading bid. The system will continue to bid on your behalf up to your predetermined maximum bid, or you may continue to bid via the Online Platforms during the live auction at the next increment. Upon the closing of each lot, you will receive another email and push. notification indicating whether you have won or lost each lot on which you have placed a bid.

By placing Advance Bids on the Online Platforms, you accept and agree that any such bids are final, that you will not be permitted to retract your bid, and that, should your bid be successful, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges. You may nevertheless lower your maximum bid leading up to the live auction by contacting the Bids Department at 1212 606 7414, except that you may not lower it to a level lower than the current leading bid.

2. Once it commences, a live auction is by its nature fast-moving and bidding may progress very quickly. The procedure for placing bids during the live auction is therefore a one-step process; as soon as the "Place Bid" button is clicked, a bid is submitted. By bidding online, you accept and agree that bids submitted in this way are final and that you will not under any circumstances be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from your computer, electronic or mobile device, you irrevocably agree to pay the full purchase price, including buver's premium and all applicable taxes and other applicable charges.

- 3. The next bidding increment is shown for your convenience. The auctioneer has discretion to vary Increments for bidders in the auction room and on the telephone, but bidders using Online Platforms may not be able to place a bid in an amount other than a whole bidding increment. All bidding for this sale will be in U.S. Dollars, in respect of New York sales, in Pounds Sterling, in respect of London sales, or in Hong Kong Dollars, in respect of Hong Kong sales, and online bidders will not be able to see the currency conversion board that may be displayed in the auction room.
- 4. The record of sale kept by Sotheby's will be taken as absolute and final in all disputes. In the event of a discrepancy between any online records or messages provided to you and the record of sale kept by Sotheby's, the record of sale will govern.
- 5. Online bidders are responsible for making themselves aware of all salesroom notices and announcements, which will be accessible on the Online Platforms.
- 6. Sotheby's reserves the right to refuse or revoke permission to bid via Online Platforms and to remove bidding privileges during a sale.
- 7. The purchase information shown in the "My Bids" section of the Sotheby's App and in the "Account Activity" section of "My Account" on Sothebys.com is provided for your convenience only. Successful bidders will be notified and invoiced after the sale. In the event of any discrepancy between the online purchase information and the invoice sent to you by Sotheby's following the sale, the invoice prevails. Terms and conditions for payment and collection of property remain the same regardless of how the winning bid was submitted.
- 8. Sotheby's offers online bidding as a convenience to our clients. Sotheby's is not responsible for any errors or failures to execute bids placed online, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the online bidding software by either Sotheby's or the client; (ii) a breakdown or problems with the online bidding software; or (iii) a breakdown or problems with a client's internet connection, computer or electronic device. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.
- 9. Online bidding will be recorded.
- 10. In the event of any conflict between these Online Terms and Sotheby's Conditions of Sale and Terms of Guarantee, Sotheby's Conditions of Sale and Terms of Guarantee will control.

# ADDITIONAL CONDITIONS OF SALE APPLICABLE TO LOT 343, THE WALKER GUEST HOUSE

The Walker Guest House is being offered for sale in situ. The purchaser of the Guest House shall be responsible for relocating it from its current location, including obtaining the necessary permits and insurance to do so, posting any bonds as may be required by the relevant authorities, disconnecting, in compliance with applicable codes, any utilities (electric, cable, water, gas, etc.) and covering all associated costs and fees.

Risk of loss for any loss or damage and title to the Guest House shall transfer to the purchaser upon Sotheby's receipt of the full purchase price in cleared funds. Prior to such time, in the event the Property incurs partial loss or damage so that it is not in the state in which it was on the day of the auction, the consignor will either repair or restore the Guest House or elect to reduce the purchase price the purchaser is required to pay by an appropriate amount (as determined by us in our discretion) to cover the damage and any depreciation in value. In the event Property has been damaged and has depreciated in value, in our opinion, by 50% or more, the sale will be rescinded, and Sotheby's will refund the purchaser any amounts paid for the lot, unless otherwise agreed by the purchaser. the consignor and Sotheby's.

The purchaser must initiate the permitting process within 30 days of the auction and must not unreasonably delay relocation of the Guest House. Prior to relocating the Guest House, the purchaser must pay the purchase price in full to Sotheby's and provide to the consignor a valid certificate of insurance and waiver of subrogation in form and substance satisfactory to the consignor naming the consignor as loss payee and additional insured under the purchaser's and/or the purchaser's contractor's insurance policies. The purchaser shall be responsible for any loss or damage to the Guest House or to the real or personal property where the Guest House is currently located that may be sustained in the process of relocating the Guest House. The purchaser hereby agrees to comply with all applicable laws and regulations in connection with the removal of the Guest House from its current location

If the purchaser's application to move or relocate the Guest House is denied by the relevant state or local authorities. the sale will be rescinded and Sotheby's will refund the purchaser the hammer price and applicable Buyer's Premium paid for the lot. Further, if the purchaser either fails to timely initiate the permitting process within 30 days of the auction, or for any reason (other than a denial or rejection by the relevant authorities as described in the foregoing sentence) does not complete the relocation of the Guest House within six months of the date of the auction. Sotheby's and/or consignor (at their respective and sole options/discretion) may rescind the sale subject to a fee of 20% of the hammer price charged to purchaser by Sotheby's and the consignor.

# **BUYING AT AUCTION**

The following will help in understanding the auction buying process as well as some of the terms and symbols commonly used in an auction catalogue. All bidders should read the Conditions of Sale and Terms of Guarantee in this catalogue, as well as the Glossary or any other notices. By bidding at auction, bidders are bound by the Conditions of Sale and Terms of Guarantee, as amended by any oral announcement or posted notices, which together form the sale contract among Sotheby's, the seller (consignor) of the lot and any bidders, including the successful bidder (purchaser).

# 1. SYMBOL KEY

### Reserves

Unless indicated by a box (□), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential minimum hammer price at which a lot will be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate of the lot. If any lots in the catalogue are offered without reserve, such lots will be designated by a box (□). If every lot in a catalogue is offered without a reserve, the Conditions of Sale will so state and this symbol will not be used for each lot.

### O Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot.

# $\Delta$ Property in which Sotheby's has an Ownership Interest

Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

# **∋** Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. From time to time, a Sotheby's shareholder may be an irrevocable bidder. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. From time to time, Sotheby's may enter into irrevocable bid agreements that cover multiple lots. In such instances, the compensation Sotheby's will pay the irrevocable bidder is allocated to the lots for which the irrevocable bidder is not the successful purchaser. Under such circumstances, the total compensation to the irrevocable bidder will not exceed the total buver's premium and other amounts paid to Sotheby's in respect of any lots for which the irrevocable bidder is not the successful bidder. If the irrevocable bid is not secured until after the printing of the auction catalogue. Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. From time to time, Sotheby's or any affiliated company may provide the irrevocable bidder with

financing related to the irrevocable bid. In addition, from time to time, an irrevocable bidder may have knowledge of the amount of a guarantee. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

### 

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

# Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of bidders and the absence of the symbol is not a warranty that there are no restrictions regarding import or export of the Lot; bidders should refer to Condition 12 of the Conditions of Sale. Please also refer to the section on Endangered Species in the information on Buying at Auction.

# **∏** Monumental

Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Bidders are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

# **♀** Premium Lot

In order to bid on "Premium Lots" (in print catalogue or ♦ in eCatalogue) you must complete the required Premium Lot pre-registration application. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please hear in mind that we are unable to obtain financial references over weekends or public holidays. Sotheby's decision whether to accept any pre-registration application shall be final. If your application is accepted, you will be provided with a special paddle number. If all lots in the catalogue are "Premium Lots", a Special Notice will be included to this effect and this symbol will not be used.

# 2. BEFORE THE AUCTION

Bidding in advance of the live auction. For certain sales, if you are unable to attend the auction in person, and wish to bid in advance of the live auction, you may do so on Sothebys.com or the Sotheby's App. In order to do so, you must register an account with Sotheby's and provide requested information. Once you have

done so, navigate to your desired lot, and click the "Place Bid" button. You may bid at or above the starting bid displayed on the Online Platforms. Please note that we reserve the right to lower the starting bid prior to the start of the live auction. You may also input your maximum bid which, upon confirmation, will be executed automatically up to this predefined maximum value, in response to other bids, including bids placed by Sotheby's on behalf of the seller, up to the amount of the reserve (if applicable). The current leading hid will be visible to all hidders: the value and status of your maximum bid will be visible only to you. If the status of your bid changes, you will receive notifications via email and push (if you have the Sotheby's App installed) leading up to the live auction. You may raise your maximum bid at any time in advance of the live auction. Once the live auction begins, the auctioneer will open bidding at the current leading bid. The system will continue to bid on your behalf up to your predetermined maximum hid or you may continue to bid via the Online Platforms during the live auction at the next increment. Upon the closing of each lot in the live auction, you will receive another email and push notification indicating whether you have won or lost each lot on which you have placed a bid.

The Catalogue A catalogue prepared by Sotheby's is published for every scheduled live auction and is available prior to the sale date. The catalogue will help familiarize you with property being offered at the designated auction. Catalogues may be purchased at Sotheby's or by subscription in any categories. For information, please call +1 212 606 7000 or visit sothebys.com. Prospective bidders should also consult sothebys.com for the most up to date cataloguing of the property in this catalogue.

**Estimates** Each lot in the catalogue is given a low and high estimate, indicating to a prospective buyer a range in which the lot might sell at auction. When possible, the estimate is based on previous auction records of comparable pieces. The estimates are determined several months before a sale and are therefore subject to change upon further research of the property, or to reflect market conditions or currency fluctuations. Estimates should not be relied upon as a representation or prediction of actual selling prices.

Provenance In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

Specialist Advice Prospective bidders may be interested in specific information not included in the catalogue description of a lot. For additional information, please contact either a Sotheby's specialist in charge of the sale (all of whom are listed in the front of the catalogue), or Sotheby's Client Services Department. You may also request a condition report from the specialist in charge.

**The Exhibition** An exhibition of the auction property will be held the week prior to the auction on the days listed in the front of the catalogue. There you will have the opportunity to view, inspect and evaluate the property yourself, or with the help of a Sotheby's specialist.

Salesroom Notices Salesroom notices amend the catalogue description of a lot after our catalogue has gone to press. They are posted in the viewing galleries and salesroom or are announced by the auctioneer. Salesroom notices are also posted on the Online Platform for those bidding online. Please take note of them.

Registration Sotheby's may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid. If you are not successful on any lot, Sotheby's will arrange for a refund (subject to any right of set off) of the deposit amount paid by you without interest within 14 working days of the date of the sale. Any exchange losses or fees associated with the refund shall be borne by you. Registration to bid on Premium Lots must be done at least 3 business days prior to the sale.

### 3. DURING THE AUCTION

The Auction Auctions are open to the public without any admission fee or obligation to bid. The auctioneer introduces the objects for sale - known as "lots" - in numerical order as listed in the catalogue. Unless otherwise noted in the catalogue or by an announcement at the auction, Sotheby's acts as agent on behalf of the seller and does not permit the seller to bid on his or her own property. It is important for all bidders to know that the auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing responsive or consecutive bids for a lot. The auctioneer will not place consecutive bids on behalf of the seller above the

Bidding in Person If you would like to bid in person, you may register for a paddle prior to the live auction through the Online Platform or by contacting the Bids Department. Alternatively, you may register for a paddle upon entering the salesroom. The paddle is numbered so as to identify you to the auctioneer. To register, you will need a form of identification such as a driver's license, a passport or some other type of government issued identification. If you are a first-time bidder, you will also be asked for your address, phone number and signature in order to create your account. If you are bidding for someone else, you will need to provide a letter from that person authorizing you to bid on that person's behalf. Issuance of a bid paddle is in Sotheby's sole discretion.

Once the first bid has been placed, the auctioneer asks for higher bids, in increments determined by the auctioneer. To place your bid, simply raise your paddle until the auctioneer acknowledges you. You will know when your bid has been acknowledged; the auctioneer will not mistake a random gesture for a bid.

If you wish to register to bid on a Premium Lot, please see the paragraph above.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses. Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

Advance Bidding For certain sales, bidders are welcome to submit bids in advance of the live auction ("Advance Bids") through the Online Platforms. For these sales, if you submit an "Advance Bid" (as described above in "BEFORE THE AUCTION"), and your bid is not executed up to its maximum value before the auction begins, your bid will continue to be executed automatically on your behalf during the live auction up to your predetermined maximum bid. You may also continue to bid via the Online Platforms at the next increment above your maximum bid.

Telephone Bidding In some circumstances, we offer the ability to place bids by telephone live to a Sotheby's representative on the auction floor. Please contact the Bid Department prior to the sale to make arrangements or to answer any questions you may have. Telephone bids are accepted only at Sotheby's discretion and at the caller's risk. Calls may also be recorded at Sotheby's discretion. By bidding on the telephone, prospective buyers consent thereto.

Live Online Bidding If you cannot attend the live auction, it may be possible to bid live online via the Online Platforms for selected sales. For information about registering to bid on sothebys.com or through the Sotheby's App, please see www.sothebys.com. Bidders utilizing any online platform are subject to the Online Terms as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

**Employee Bidding** Sotheby's employees may bid in a Sotheby's auction only if the employee does not know the reserve and if the employee fully complies with Sotheby's internal rules governing employee bidding.

**US Economic Sanctions** The United States maintains economic and trade sanctions against targeted foreign countries, groups and organizations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

# Hammer Price and the Buyer's

Premium For lots which are sold, the last price for a lot as announced by the auctioneer is the hammer price. A buyer's premium will be added to the hammer price and is payable by the purchaser as part of the total purchase price. The buyer's premium will be the amount stated in the Conditions of Sale.

Currency Board As a courtesy to bidders, a currency board is operated in many salesrooms. It displays the lot number and current bid in both U.S. dollars and foreign currencies. Exchange rates are approximations based on recent exchange rate information and should not be relied upon as a precise invoice amount. Sotheby's assumes no responsibility for any error or omission in foreign or United States currency amounts shown.

**Results** Sale results are available on Sothebys.com and on the Sotheby's App.

International Auctions If you need assistance placing bids, obtaining condition reports or receiving auction results for a Sotheby's sale outside the United States, please contact our International Client Services Department.

### 4. AFTER THE AUCTION

Payment If your bid is successful, you can go directly to Post Sale Services to make payment arrangements. Otherwise, your invoice will be mailed to you. The final price is determined by adding the buyer's premium to the hammer price on a per-lot basis. Sales tax, where applicable, will be charged on the entire amount. Payment is due in full immediately after the sale. However, under certain circumstances. Sotheby's may, in its sole discretion, offer bidders an extended payment plan. Such a payment plan may provide an economic benefit to the bidder. Credit terms should be requested at least one business day before the sale. However, there is no assurance that an extended payment plan will be offered. Please contact Post Sale Services or the specialist in charge of the sale for information on credit arrangements for a particular lot. Please note that Sotheby's will not accept payments for purchased lots from any party other than the purchaser, unless otherwise agreed between the purchaser and Sotheby's prior to the sale.

**Payment by Cash** It is against Sotheby's general policy to accept payments in the form of cash or cash equivalents.

Payment by Credit Cards Sotheby's accepts payment by credit card for Visa, MasterCard, and American Express only. Credit card payments may not exceed \$50,000 per sale. Payment by credit card may be made (a) online at https://www.sothebys.com/en/invoice-payment.html, (b) through the Sotheby's App, (c) by calling in to Post Sale Services at +1 212 606 7444, or (d) in person at Sotheby's premises at the address noted in the catalogue.

Payment by Check Sotheby's accepts personal, certified, banker's draft and cashier's checks drawn in US Dollars (made payable to Sotheby's). While personal and company checks are accepted, property will not be released until such checks have cleared, unless you have a pre-arranged check acceptance agreement. Application for check clearance can be made through the Post Sale Services.

Certified checks, banker's drafts and cashier's checks are accepted at Sotheby's discretion and provided they are issued by a reputable financial institution governed by anti-money laundering laws. Instruments not meeting these

requirements will be treated as "cash equivalents" and subject to the constraints noted in the prior paragraph titled "Payment By Cash".

Payment by Wire Transfer To pay for a purchase by wire transfer, please refer to the payment instructions on the invoice provided by Sotheby's or contact Post Sale Services to request instructions.

Sales and Use Tax New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York State, regardless of the state or country in which the purchaser resides or does business. Purchasers who wish to use their own shipper who is not a considered a "common carrier" by the New York Department of Taxation and Finance will be charged New York sales tax on the entire charge regardless of the destination of the property. Please refer to "Information on Sales and Use Tax Related to Purchases at Auction" in the back of the catalogue.

# **Collection and Delivery**

Post Sale Services + 1 212 606 7444 FAX: + 1 212 606 7043 uspostsaleservices@sothebys.com

Once your payment has been received and cleared, property may be released. Unless other-wise agreed by Sotheby's, all purchases must be removed by the 30th calendar day following a sale.

**Shipping Services** Sotheby's offers a comprehensive shipping service to meet all of your requirements. If you received a shipping quotation or have any questions about the services we offer please contact us.

Collecting your Property As a courtesy to purchasers who come to Sotheby's to collect property, Sotheby's will assist in the packing of lots, although Sotheby's may, in the case of fragile articles, choose not to pack or otherwise handle a purchase.

If you are using your own shipper to collect property from Sotheby's, please provide a letter of authorization and kindly instruct your shipper that they must provide a Bill of Lading prior to collection. Both documents must be sent to Post Sale Services prior to collection.

The Bill of Lading must include: the purchaser's full name, the full delivery address including the street name and number, city and state or city and country, the sale and lot number.

Sotheby's will contact your shipper within 24 hours of receipt of the Bill of Lading to confirm the date and time that your property can be collected. Property will not be released without this confirmation and your shipper must bring the same Bill of Lading that was faxed to Sotheby's when collecting. All property releases are subject to the receipt of cleared funds.

Please see the Conditions of Sale for further details.

Endangered Species Certain property sold at auction, for example, items made of or incorporating plant or animal materials such as coral, crocodile, ivory, whalebone, tortoiseshell, rhinoceros horn, rosewood,

etc., irrespective of age or value, may require a license or certificate prior to exportation and additional licenses or certificates upon importation to another country. Sotheby's suggests that buyers check on their government wildlife import requirements prior to placing a bid. Please note that the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country, and vice versa. It is the purchaser's responsibility to obtain any export or import licenses and/ or certificates as well as any other required documentation. In the case of denial of any export or import license or of delay in the obtaining of such licenses, the purchaser is still responsible for making on-time payment of the total purchase price for

Although licenses can be obtained to export some types of endangered species, other types may not be exported at all, and other types may not be resold in the United States. Upon request, Sotheby's is willing to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that an export license or certificate can be obtained. Please check with the specialist department or the Shipping Department if you are uncertain as to whether a lot is subject to these export/import license and certificate requirements, or any other restrictions on exportation.

The Art Loss Register As part of Sotheby's efforts to support only the legitimate art market and to combat the illegitimate market in stolen property, Sotheby's has retained the Art Loss Register to check all uniquely identifiable items offered for sale in this catalogue that are estimated at more than the equivalent of US\$1,500 against the Art Loss Register's computerized database of objects reported as stolen or lost. The Art Loss Register is pleased to provide purchasers with a certificate confirming that a search has been made. All inquiries regarding search certificates should be directed to The Art Loss Register, First Floor, 63-66 Hatten Garden, London EC1N 8LE or by email at artloss@artloss.com. The Art Loss Register does not guarantee the provenance or title of any catalogued item against which they search, and will not be liable for any direct or consequential losses of any nature howsoever arising. This statement and the ALR's service do not affect your rights and obligations under the Conditions of Sale applicable to the sale.

# **SELLING AT AUCTION**

If you have property you wish to sell, Sotheby's team of specialists and client services representatives will assist you through the entire process. Simply contact the appropriate specialist (specialist departments are listed in the back of this catalogue), General Inquiries Department or a Sotheby's regional office representative for suggestions on how best to arrange for evaluation of your property.

Property Evaluation There are three general ways evaluation of property can be conducted:

(1) In our galleries

You may bring your property directly to our galleries where our specialists will give you auction estimates and advice. There is no charge for this service, but we request that you telephone ahead for an appointment. Inspection hours are 9:30 am to 5 pm, Monday through Friday.

### (2) By photograph

If your property is not portable, or if you are not able to visit our galleries, you may bring in or send a clear photograph of each item. If you have a large collection, a representative selection of photographs will do. Please be sure to include the dimensions, artist's signature or maker's mark, medium, physical condition and any other relevant information. Our specialists will provide a free preliminary auction estimate subject to a final estimate upon first-hand inspection.

# (3) In your home

Evaluations of property can also be made in your home. The fees for such visits are based on the scope and diversity of property, with travel expenses additional. These fees may be rebated if you consign your property for sale at Sotheby's. If there is considerable property in question, we can arrange for an informal "walkthrough."

Once your property has been evaluated, Sotheby's representatives can then help you determine how to proceed should you wish to continue with the auction process. They will provide information regarding sellers' commission rates and other charges, auction venue, shipping and any further services you may require.

### SOTHEBY'S SERVICES

Sotheby's also offers a range of other services to our clients beyond buying and selling at auction. These services are summarized below. Further information on any of the services described below can be found at sothebys.com.

Valuations and Appraisals Sotheby's Valuations and Appraisals Services offers advice regarding personal property assets to trusts, estates, and private clients in order to help fiduciaries, executors, advisors, and collectors meet their goals. We provide efficient and confidential advice and assistance for all appraisal and auction services. Sotheby's can prepare appraisals to suit a variety of needs, including estate tax and planning, insurance, charitable contribution and collateral loan. Our appraisals are widely accepted by the Internal Revenue Service, tax and estate planning professionals, and insurance firms. In the event that a sale is considered, we are pleased to provide auction estimates, sales proposals and marketing plans. When sales are underway, the group works closely with the appropriate specialist departments to ensure that clients' needs are met promptly and efficiently.

Financial Services Sotheby's offers a wide range of financial services including advances on consignments, as well as loans secured by art collections not intended for sale.

**Museum Services** Tailored to meet the unique needs of museums and non-profits

in the marketplace, Museum Services offers personal, professional assistance and advice in areas including appraisals, deaccessions, acquisitions and special events.

Corporate Art Services Devoted to servicing corporations, Sotheby's Corporate Art Services Department can prepare appraisal reports, advise on acquisitions and deaccessions, manage all aspects of consignment, assist in developing artsmanagement strategies and create events catering to a corporation's needs.

# INFORMATION ON SALES AND USE TAX RELATED TO PURCHASES AT AUCTION

To better assist our clients, we have prepared the following information on Sales and Use Tax related to property purchased at auction.

# Why Sotheby's Collects Sales Tax

Virtually all State Sales Tax Laws require a corporation to register with the State's Tax Authorities and collect and remit sales tax if the corporation either establishes or maintains physical or economic presence within the state. In the states that impose sales tax. Tax Laws require an auction house, with such presence in the state, to register as a sales tax collector, and remit sales tax collected to the state. New York sales tax is charged on the hammer price. buyer's premium and any other applicable charges on any property picked up or delivered in New York, regardless of the state or country in which the purchaser resides or does business.

# Where Sotheby's Collects Sales Tax

Sotheby's is currently registered to collect sales tax in the following states: Alabama, Arizona, Arkansas, California, Colorado, Connecticut, District of Columbia, Florida, Georgia, Hawaii, Idaho, Illinois, Indiana, Iowa, Kansas, Kentucky, Maine, Maryland, Massachusetts, Michigan, Minnesota, Missouri, Nebraska, Nevada, New Jersey, New Mexico, New York, North Carolina, Ohio, Oklahoma, Pennsylvania, Rhode Island, South Carolina, Tennessee, Texas, Utah, Vermont, Virginia, Washington, Wisconsin and Wyoming. For any property collected or received by the purchaser in New York City, such property is subject to sales tax at the existing New York State and City rate of 8.875%

**Sotheby's Arranged Shipping** If the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered.

Client Arranged Shipping Property collected from Sotheby's New York premises by a common carrier hired by the purchaser for delivery at an address outside of New York is not subject to New York Sales Tax, but if the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered. New York State recognizes

shippers such as the United States Postal Service, United Parcel Service, FedEx, or the like as "common carriers". If a purchaser hires a shipper other than a common carrier to pick up property, Sotheby's will collect New York sales tax at a rate of 8.875% regardless of the ultimate destination of the goods. If a purchaser utilizes a freight-forwarder who is registered with the Transportation Security Administration ("TSA") to deliver property outside of the United States, no sales tax would be due on this transaction.

Where Sotheby's is Not Required to Collect Sales Tax Sotheby's is not required to collect sales tax on property delivered to states other than those listed above. If the property is delivered to a state where Sotheby's is not required to collect sales tax, it is the responsibility of the purchaser to self-assess any sales or use tax and remit it to taxing authorities in that state.

Sotheby's is not required to collect sales tax for property delivered to the purchaser outside of the United States.

Restoration and Other Services Regardless of where the property is subsequently transported, if any framing or restoration services are performed on the property in New York, it is considered to be a delivery of the property to the purchaser in New York, and Sotheby's will be required to collect the 8.875% New York sales tax.

Certain Exemptions Most states that impose sales taxes allow for specified exemptions to the tax. For example, a registered re-seller such as a registered art dealer may purchase without incurring a tax liability, and Sotheby's is not required to collect sales tax from such re-seller. The art dealer, when re-selling the property, may be required to charge sales tax to its client, or the client may be required to self-assess sales or use tax upon acquiring the property.

**Local Tax Advisors** As sales tax laws vary from state to state, Sotheby's recommends that clients with questions regarding the application of sales or use taxes to property purchased at auction seek tax advice from their local tax advisors.

# IMPORTANT NOTICES

Property Collection All property that is sold, has bought in, or is to be returned to the consignor will remain at 1334 York Avenue forcollection. Exceptions to this policy may include property considered to be oversized and monumental works of art. Invoices and statements will indicate your property's location. Refer to our Property Collection information at www.sothebys.com/bickuin.

Property Payment All property must be paid in full before collection or release from any Sotheby's location. Payment must be made through Sotheby's New York Post Sale Services by way of our acceptable forms of payment methods mentioned on your invoice. To arrange for payment, please contact Post Sale Services at +1 212 606
7444 or USPostSaleServices@sothebys.com.

Payment will not be accepted at the offsite facility. Dealers and resale clients should fill out the appropriate forms where applicable or contact Post Sale Services with any questions.

Loss and Liability Unless otherwise agreed by Sotheby's, all sold property must be removed from any of our premises (including the SLP Warehouse) by the buyer at their expense no later than 30 calendar days following its sale. Buyers are reminded that Sotheby's liability for loss or damage to sold property shall cease no later than 30 calendar days after the date of the auction.

Collection & Shipping Where applicable, the SLP Warehouse requires 24 hours advanced notice for collection of property. Please arrange this through our Post Sale Services team at +12126067444 or USPostSaleServices@sothebys.com.

For in-person collections at our offsite location, please alert Post Sale Services of your proposed collection date, ensure that all outstanding invoices have been paid for, and that you or your agent have the appropriate photo identification upon arrival

If you are using your own shipper to collect property, please provide a letter of authorization and instruct your shipper to email their bill of lading to billsoflading @sothebys.com and ensure the correct collection location is specified.

Sotheby's can arrange for delivery of your property through one of our contracted vendors or can coordinate pick up at our offsite location with you or your shipper directly. Please contact Post Sale Services at +1 212 606 7444 or USPostSaleServices @sothebys.com to start your collection process.

# **Important Notice Regarding Packing**

As a courtesy to purchasers who come to Sotheby's to pick up property, Sotheby's will assist in packing framed paintings. Sotheby's is unable to remove canvases off stretchers or to roll works on paper. Purchasers are advised to contact an independent painting restorer to pack works in this manner.

# Notice Regarding Endangered Species

• Property containing certain endangered species will require a CITES license upon export from the U.S. and may require an additional license upon import into another country. There is no guarantee that such licenses will be granted. In the case of denial of any license or of delay in obtaining such licenses, the purchaser remains responsible for making on-time payment for the total purchase price.

Important Notice Regarding Clocks and Watches Prospective buyers should satisfy themselves by personal inspection as to the condition of each lot. If the prospective buyer is not able to inspect the piece, as a courtesy to our clients, we are pleased to provide an opinion of the condition of the property on request. However, since we are not professional clock and watch restorers, any statement of opinion listed is purely subjective and is not a statement of fact. Condition reports may not specify all mechanical replacements or imperfections

to the movement, case, dial, pendulum, separate base(s) or dome or any other replacements or additions to the lot. The absence of a condition report or the absence of a reference to damage in the catalogue does not imply that the lot is in good condition, working order or free from restoration or repair.

Watches in water-resistant cases have been opened to examine movements but no warranties are made that the watches are currently water-resistant.

Please note that we do not guarantee the authenticity of any individual component parts, such as wheels, hands, crowns, crystals, screws, bracelets and leather bands, since subsequent repairs and restoration work may have resulted in the replacement of original parts.

In addition, certain manufacturers will not service or repair pieces if all the component parts are not original to the piece. The refusal of a manufacturer to service or repair a piece on this basis does not constitute grounds to rescind the sale under the Terms of Guarantee.

Furthermore, in reference to bands, we do not guarantee the material of manufacture. Please be advised that the purchaser will be responsible for complying with any applicable export and import matters, particularly in relation to endangered species and the United States Department of Fish and Wildlife Services.

### Important Notice to Prospective

Carpet Purchasers Please note that a license is required to export textiles, rugs and carpets of Iranian origin from the United States Clients should enquire with the U.S. Office of Foreign Assets Control (OFAC) regarding export requirements. As of August 6, 2018 there is a ban on the importation into the United States of Iranian-origin rugs. Please check with the Furniture Dep artment if you are uncertain as to whether a lot is subject to these restrictions or if you need assistance. Catalogue descriptions of property in this sale indicate, whenever possible, major repairs and damages. This is done to aid prospective bidders, but clients are advised that all carpets should be carefully inspected personally, as what constitutes a major repair or damage may prove to be a matter of personal judgement. If one is unable to view the carpets personally, more detailed condition reports are available by calling the Furniture Department at +1212606

# **Important Notice for Furniture**

As virtually all property in this sale has been subject to use over a considerable period of time, no mention of age cracks, scratches, chips or other minor damages, imperfections or restorations will be made in the individual catalogue entries. Anyone having specific inquiries concerning any particular lot in this sale, should call +1 212 606 7332.

# **Important Notice for Ceramics**

The catalogue descriptions do not include a general indication of repair and damage, and this absence of any comment should not be interpreted as a guarantee of the condition of the lot. All lots are sold "AS IS" as set forth in paragraph 1 of the Conditions of Sale and prospective purchasers are advised that all lots should

be viewed personally. Condition reports are available at sothebys.com. Any addditional enquiries may be directed to the Ceramics Department at +1 212 894 1442.

# Important Notice Regarding

**Upholstery** Sotheby's is not responsible for any tears, stains, marks, other damage or loss of any interior and/or exterior upholstery and upholstery materials, including, but not limited to, the exterior fabric and interior padding, webbing and springs.

# **GLOSSARY OF TERMS**

The following are examples of the terminology used in this catalogue. Please note that all statements made in this catalogue are made subject to the provisions of the Conditions of Sale and Terms of Guarantee printed in this catalogue:

### **GLOSSARY FOR PAINTINGS**

### Giovanni Bellini

The work is, in our best judgement, by the named artist. When the artist's forename is not known, a series of asterisks followed by the surname of the artist, whether preceded by an initial or not, indicates that the work is, in our best judgement, by the named artist.

### Attributed to Giovanni Bellini

In our opinion, probably a work by the artist but less certainty as to authorship is expressed than in the preceding category.

### Studio of Giovanni Bellini

In our opinion, a work by an unknown hand in the studio of the artist which may or may not have been executed under the artist's direction.

# Circle of Giovanni Bellini

In our opinion, a work by an as yet unidentified but distinct hand closely associated with the named artist but not necessarily his pupil.

# Style of...Follower of Giovanni Bellini

In our opinion, a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil.

# Manner of Giovanni Bellini

In our opinion, a work in the style of the artist and of a later date.

# After Giovanni Bellini

In our opinion, a copy of a known work of the artist.

The term signed and/or dated and/or inscribed means that, in our opinion, a signature and/or date and/or inscription are from the hand of the artist.

The term bears a signature and/or a date and/or an inscription means that, in our opinion, a signature and/or date and/or inscription have been added by another hand

Dimensions are given height before width. Pictures are framed unless otherwise stated.

# GLOSSARY FOR SCULPTURE

Bronze Figure of a Woman, Maurice Giraud-Rivière, CIRCA 1925 This heading indicates that the casting was done by the artist or with his direct authorization or supervision

Bronze Figure of a Woman, After Maurice Giraud-Rivière, CIRCA 1925 This heading indicates the casting was done by another, i.e., artisans at a foundry.

Maurice Giraud-Rivière, Bronze Figure of a Woman, CIRCA 1925 This heading indicates that the casting was done by the artist or with his direct authorization or supervision.

# GLOSSARY FOR FURNITURE AND DECORATIONS

# Louis XV Ormolu-Mounted Marquetry

Commode, MID-18TH CENTURY This heading, with date included, means that the piece is, in our opinion, of the period indicated with no major alterations or restorations.

# Louis XV Ormolu-Mounted Marquetry commode This heading, without inclusion

commode This reading, without including the of the date, indicates that, in our opinion, the piece, while basically of the period, has undergone significant restoration or alteration.

Louis XV Style Ormolu-Mounted Marquetry Commode The inclusion of the word "style" in the heading indicates that, in our opinion, the piece was made as an intentional reproduction of an earlier style.

# GLOSSARY FOR CERAMICS

**Meissen Cup and Saucer**, CIRCA 1735 This states that the cup and saucer were made at the Meissen factory around the year 1735

Meissen Cup and a Saucer, CIRCA 1735 Again, this states that the cup and saucer were made at the Meissen factory around 1735, but it also indicates that the cup and saucer may not have been "born" together.

**Meissen Cup and Saucer**, 1730-50 This states that the cup and saucer were made at the Meissen factory some time between 1730 and 1750.

Meissen Cup and Saucer, DATED 1735
This states that the cup and saucer were made at the Meissen factory, and that the date 1735 appears within the decoration, although it may not be the actual year of manufacture. Only in the case of factories such as Sèvres, Frankenthal and Vienna, which incorporated date letters or numbers into their marks, does the term 'Dated' mean the actual year of

'Meissen' Cup and Saucer, 19TH CENTURY This states that the cup and saucer are of Meissen type, and although of the date specified, not necessarily made at the Meissen factory.

Meissen Cup and Saucer This title without a date simply states that the pieces were made at the Meissen factory, but does not specify when, implying that their age is questionable.



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