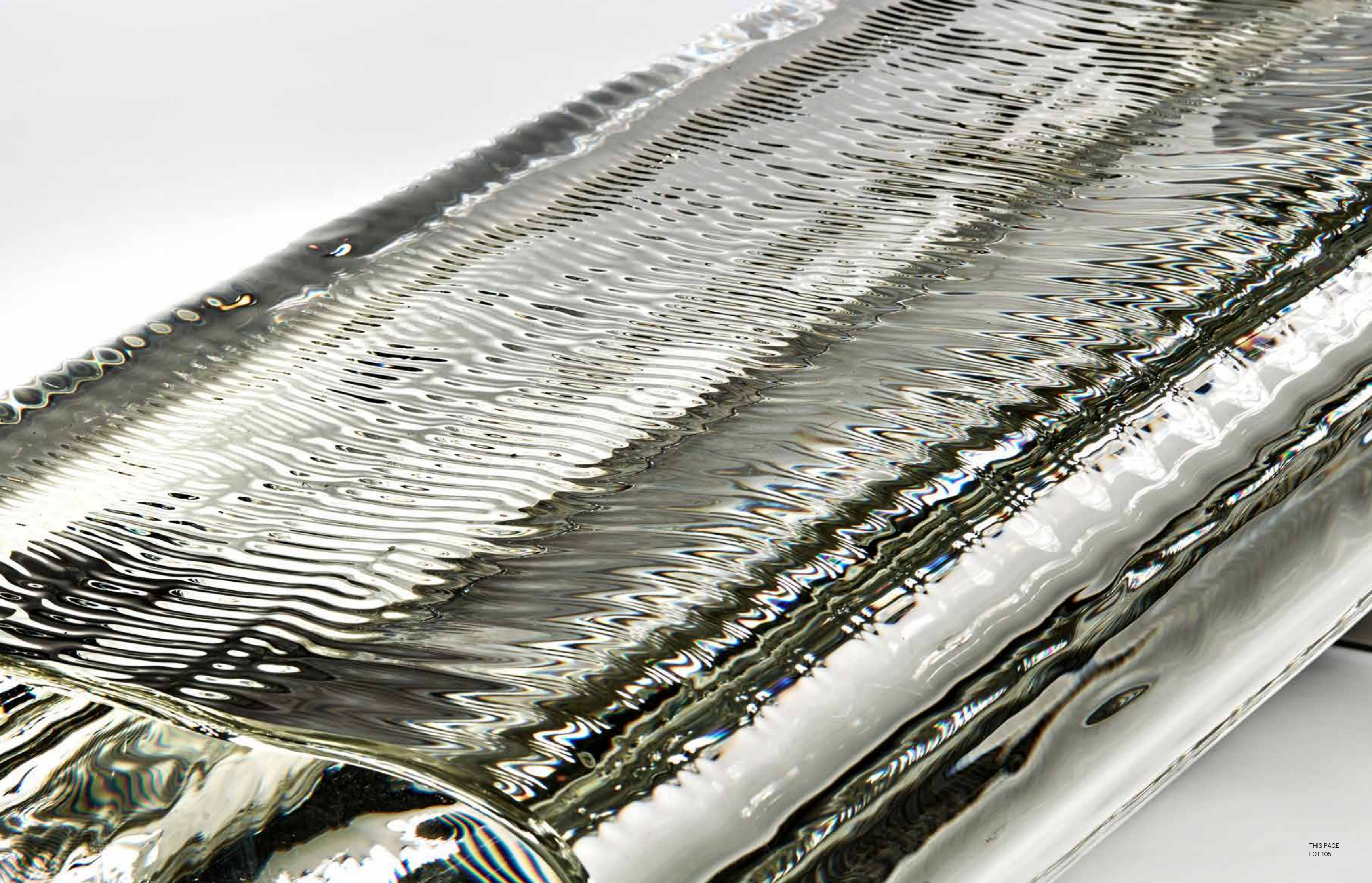


THE COLLECTION OF MICHAEL MAHARAM

design  
agenda

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# designagenda

THE COLLECTION OF MICHAEL MAHARAM

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# vocationavocation

DESIGN EXPERT SIMON ANDREWS SITS DOWN WITH MICHAEL MAHARAM, WHO FOR OVER TWO DECADES HAS CAREFULLY ASSEMBLED AN IMPRESSIVE COLLECTION OF INTERNATIONAL DESIGN. AS FORMER OWNER OF THE CONTEMPORARY TEXTILE COMPANY MAHARAM, MICHAEL ADVOCATED FOR A RIGOROUS AND UNIVERSAL COMMITMENT TO DESIGN THAT CROSS-POLLINATED BETWEEN HIS PROFESSIONAL ENDEAVOURS AND HIS PRIVATE COLLECTING. THE COLLECTION IS AS DIVERSE AS IT IS CAREFULLY-CHOSEN, PROVIDING A COMPOSITIONAL ENVIRONMENT THAT IS CONSIDERED, YET EFFORTLESSLY UNCONTRIVED. THEMES OF TEXTURE, TONE, SHAPE AND SUBSTANCE INTERWEAVE SENSIBILITY ACROSS ALL MEDIUM AND ERAS, CELEBRATING THE MATERIAL INTEGRITY THAT IS AT THE CORE OF HIS VISION.

**Simon Andrews** Michael, I have known you for over twenty years, and as a collector I always felt that you had the most intuitive eye for identifying the very best example of its type. How important is intuition, as a collector?

**Michael Maharam** Much as is the case with fine art, this is very personal...in terms of both the piece, and in the case of serial production, the version, material, and the patina. In iterative serial production there is always the issue of rarity, and of course high-caliber condition and originality are scarce and should be the objective. Ultimately, one should prioritize subjectively...a dog-eared example can be charming, and a piece too fine perhaps too fussy.

**SA** Collecting is a calling. When did you first discover that you might be a collector, did you chose the objects, or did they chose you — and what were those objects?

**MM** In the old days before the dawn of eBay, flea markets were the playground of the inveterate collector. The flea was a place to get lost in the penchant for one's visual sorting and editing which was required when funds were scarce and merchandise abundant. I didn't have much to spend in my late teens and twenties, but plenty of time, thus the much-anticipated weekend treasure hunt. My first real collection was that of mouthpieces for musical instruments. Each had a unique and fascinating form, and the brass and pewter of these mouthpieces always possessed a perfect patina. This collection still sits before me at my desk surrounded by later and loftier acquisitions, but it has held up well. Sadly, though I struggled to find these pieces over the course of years and to this day recall many of the moments when and where I found them, in this world of instant gratification one can now buy them countlessly for a pittance on eBay.

**SA** You are now living in Italy, having left the apartment that you had for seventeen years in New York City. Your arrangements in that interior appeared relaxed and homey, neither too considered nor too cluttered. How important is it to live with the objects that you enjoy collecting?

**MM** Once upon a time I lived in a sterile showroom of an apartment, but thankfully Sabine came along, brought beauty into my life and used (and often scratched and broke) everything in our home...and then I learned to properly use and appreciate my collection. And the hieroglyphics of three young children become points of nostalgia, as well. There are exceptions, and those who plunk down heavily on delicate chairs only do so once at the risk of further inciting my wrath!

**SA** I detect numerous sub-chapters within the narrative of your collecting — for example the survey of important chairs by Gerrit Rietveld, or the organic stoneware structures of Axel Salto. How important is it to really investigate, in depth, the creativity of any artist?

**MM** Homework isn't really a prerequisite...it is a lazy luxury to be guided by one's eye and this alone is sufficient. Expertise is a separate and often fascinating ambition, but it is definitely not critical to the conquest or pleasure of collecting.

**SA** I'd also suggest that your collection is very tactile, inviting interaction with natural materials and revealing a real respect for patina. This is as much relevant to some of the more contemporary works, as it is to older, historic material - would you agree?

**MM** I was always fond of the notion that there wasn't a kilogram of plastic in our entire home...perhaps an exaggeration...but in the French sense of "avoir du poids" or to have weight as a point of seriousness, material substance (and weight) matters to me. I'm very discerning when it comes to collecting plastic, largely because it has limited potential for patina, and the range of textural possibility in natural material is so vast and appealing, from the industrial upward. Patina isn't merely limited to antiquity...in fact, nuanced finish on new pieces is elusive. The properly polished stainless steel of Ron Arad is as beautiful as the luster of vintage Aubock brass.

**SA** The most interesting collections are those that embrace different disciplines, consider varied materials, and can respect objects from all eras. In this way your collection crisscrosses effortlessly over time and medium, rather in the way the warp and the weft of a textile might seamlessly bind together. How important is it to have a holistic attitude to design, to collecting?

**MM** Friction counts as does juxtaposition. We all suffer the desire to surround ourselves with coveted iconography and it's tough to do so without falling into the trap of decorating cliché, but ultimately there's fashion and then there's style and it's always a pleasant surprise to discover interesting dialogue between authorship, era, origin, and language.

**SA** You established Maharam as the leading contemporary textile manufacturer, working both with the estates of noted multidisciplinary designers including Anni Albers, Charles & Ray Eames, Gio Ponti and Alexander Girard, as well as contemporary collaborators such as Hella Jongerius, Konstantin Grcic, and Sir Paul Smith, amongst others. There is a natural synergy here, with your collecting, I believe?





**MM** In the past the most noted designers were few and easily distinguished from their lesser peers...and of course this all plays out historically by way of the timelessness of their work. Easy to discern in retrospect. This distinction is much more challenging to sort out nowadays given the present vastness of “design” and its digital ubiquity. Sorting the good from the less good was once a far simpler matter... today it’s more a case of the good vs. the great. Subjective hair-splitting. In choosing our collaborators at Maharam, we sought to complement our re-editions and to identify those contemporary contributors with a singular, identifiable, and readily articulated language...Hella’s embrace of the imperfect, Konstantin’s distinctive use of geometry and technique and Paul’s fearlessness with color and feeling for whimsy, by example.

**SA** You once wisely observed that one “cannot collect without editing” — and I know that as a collector you have been a thoughtful and sensitive custodian of these works, now soon to be released back to the world. So now, as an “editor”, are there works here that you feel especially privileged to have lived with, or that have memorable stories?

**MM** The answer to this question is perhaps more one of seller’s remorse which only truly becomes evident in retrospect, though leafing through the comp of this catalog I can’t help but feel nostalgia at the memories of friends and family enjoying this apartment...not for its contents, but for the natural ambiance of the place and the ease of being here. Sabine cooking Carbonara for thirty and countless



other meals for guests, the place full of people not paying attention to the collection but enjoying the ambiance it provided. Ultimately, this collection is about hundreds or perhaps thousands of auction catalogs hauled along on airplane rides and sitting by my bedside to be perused at bedtime year after year. Tedious as this sounds, it was a quiet pleasure...the most satisfying variety of shopping I can imagine. And the people who made it possible; in my youth the influence of neighbors with remarkable style, Renee Silverstein and Marilyn Brechner, the good fortune of friendships with truly avid and refined collectors; Michael Boyd, John Birch, Harry Hunt, Neil Logan, Andrée Putman and Federico DeVera to name a few, and the many gallerists and auction house representatives who have guided me. In the end, I find that collecting is more about the journey than about the objects...which are simply the manifestation of the experience. For this I am most grateful.

**SA** And, as you are now creating your exciting new home in Italy, what might the next phase of collecting look like?

**MM** Trees at the top of the list...it doesn't get better. And as a lifelong hoarder with a warehouse full to show for it, I'm now purpose-driven...a place for everything and everything in its place. Collecting is an incurable interminable condition so I'll focus on the manageable; books and music...and a little Caccia Dominioni Sasso.

**SA** My final question — if you were to retrace your steps to the beginning, to the early days of building this collection now to be sold — would you have advice that you would like to share with new or developing collectors?

**MM** Buy what you love, don't overthink, say no more frequently than yes and spend painful sums when there's something you believe in and can't live without...sooner or later you will forget the price though you will always own the pleasure.



# designagenda

THE COLLECTION OF MICHAEL MAHARAM

Lots 1-126

## 1 Adolf Loos COAT RACK

circa 1913  
brass, cast iron  
78½ in. (199.3 cm) high  
19½ in. (49.5 cm) maximum diameter  
\$ 3,000-5,000

### Provenance

Bel Etage Kunsthandel, Vienna, 2016

### Literature

Benedetto Gravagnuolo, *Adolf Loos*, Milan, 1982, p. 153  
(for a period photograph of the model in the Café Capua, Vienna)  
Eva B. Ottillinger, *Adolf Loos: Wohnkonzepte und Möbelentwürfe*,  
Vienna, 1994, p. 131 (for the above mentioned photograph)

This model was designed for the Café Capua in Vienna in 1913.





## 2 Børge Mogensen PAIR OF CABINETS

designed 1951  
model no. 232  
with two period keys  
produced by FDB Møbler, Denmark  
teak, oak, brass  
37 x 48 x 17<sup>5</sup>/<sub>8</sub> in. (94 x 122 x 44.7 cm) each

**Provenance**  
Antik, New York, 2007

\$ 6,000-8,000

### 3 Carl Auböck GLASSWARE SET

circa 1950s  
comprising fourteen cups, one pitcher, one martini pitcher  
(model no. 3749), one whiskey bottle and one cup carrier  
glass, brass, with the original leather, cane and cork  
largest pitcher: 9 $\frac{3}{8}$  in. (23.8 cm) high  
whiskey bottle: 9 in. (22.8 cm) high, including stopper  
cups: 3 $\frac{7}{8}$  in. (9.6 cm) high each  
cup carrier: 6 x 15 $\frac{3}{4}$  x 2 $\frac{1}{4}$  in. (15.2 x 40 x 5.7 cm)

#### Literature

Clemens Koiss, *Carl Auböck: The Workshop*, New York, 2012, p. 115  
(for the martini pitcher)

\$ 2,000-3,000





#### 4 Carl Auböck SEVEN ASHTRAYS

circa 1947  
 comprising two large ashtrays with tampers (including model  
 no. 3515) and a group of five ashtrays on stand  
 brass, cow horn  
 each ashtray impressed *Auböck/MADE IN AUSTRIA*  
 largest: 5<sup>5</sup>/<sub>8</sub> in. (14.2 cm) diameter

**Provenance**  
 Wyeth, New York, 2005-2012

**Literature**  
 Clemens Kois, *Carl Auböck: The Workshop*, New York,  
 2012, p. 211 (for one ashtray)

\$ 1,500-2,500

#### 5 Carl Auböck TWO FRUIT BASKETS

circa 1950  
 brass  
 each impressed *Auböck*, one impressed *MADE IN AUSTRIA*  
 i: 3 x 9<sup>3</sup>/<sub>4</sub> x 6<sup>1</sup>/<sub>4</sub> in. (7.6 x 24.7 x 15.8 cm)  
 ii: 2<sup>3</sup>/<sub>4</sub> x 10<sup>1</sup>/<sub>4</sub> x 5<sup>3</sup>/<sub>4</sub> in. (6.9 x 26 x 14.6 cm)

**Provenance**  
 Christie's South Kensington, November 8, 2005, lot 247

**Literature**  
 Clemens Kois, *Carl Auböck: The Workshop*, New York, 2012, p. 222

\$ 1,200-1,800



## 6 Studio Arditì "PRISMAR" LAMP

circa 1972  
produced by Nucleo for Sormani, Arosio, Italy  
glass, lacquered metal  
with the producer's label signed *nucleo/divisione  
della sormani s.p.a./22060 arosio - italia*  
9¾ x 8½ x 8½ in. (24.7 x 21.5 x 21.5 cm)

### Provenance

R 20th Century, New York, 2004

### Literature

Fulvio & Napoleone Ferrari, *Light-Lamps 1968-1973:  
New Italian Design*, Turin, 2002, fig. 42

\$ 2,000-3,000









### 7 Axel Salto "AKTAEON" MASK

circa 1932  
executed by Royal Copenhagen, Denmark  
stoneware with Solfatara glaze  
with the maker's blue wave mark  
15½ x 14½ x 8⅝ in. (39.3 x 36.8 x 21.8 cm)

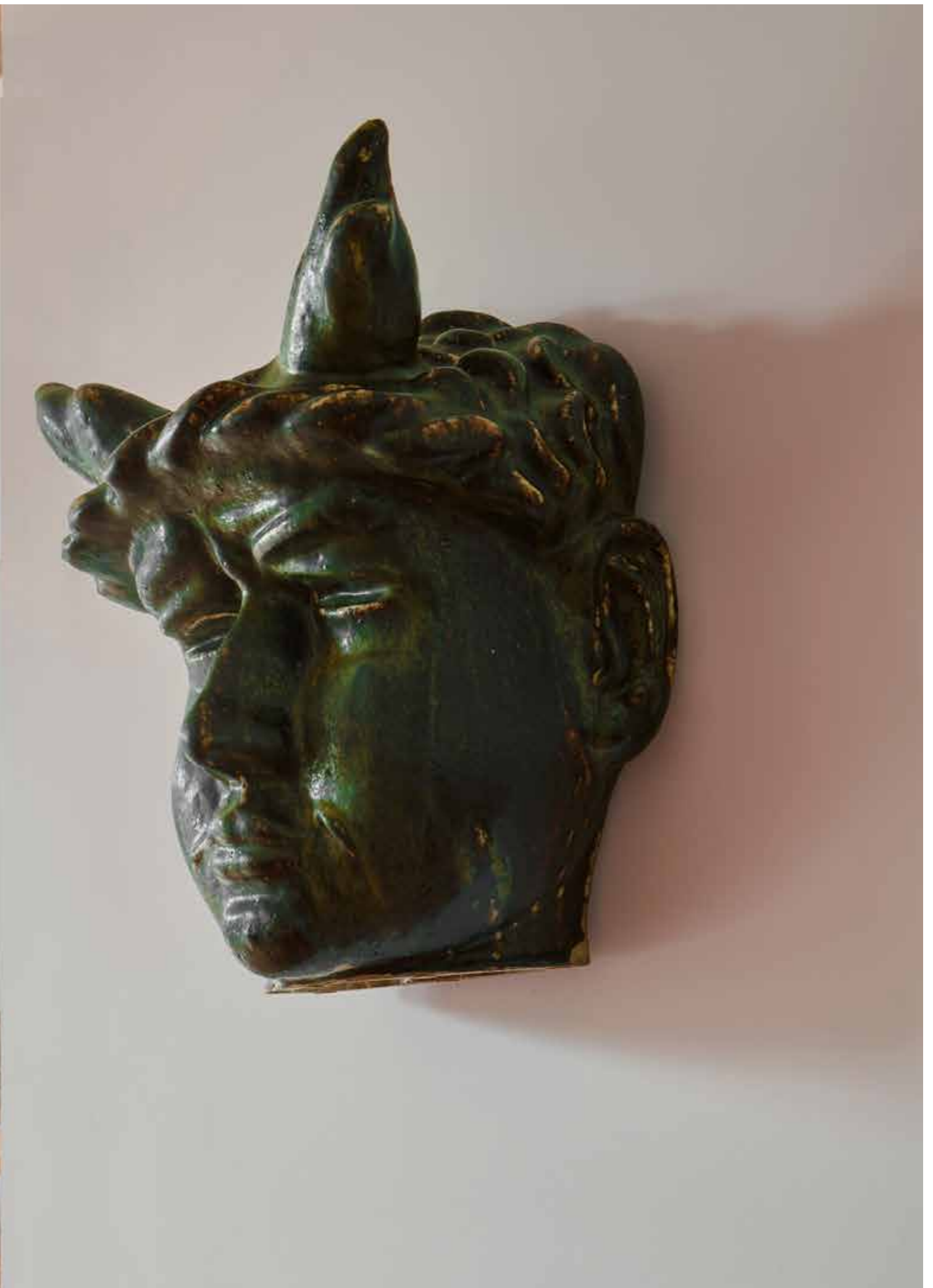
#### **Provenance**

Antik, New York, 2006

#### **Literature**

*Det Braendende Nu*, exh. cat., Kunstindustrimuseet,  
Copenhagen, 1989, p. 39 (for a related example)

\$ 40,000-60,000



## Line + Space: Masterpieces by Gerrit Rietveld

“RIETVELD’S GENIUS WAS ONE OF INQUISITIVE REDUCTION, THE REMOVAL OF THE EXTRANEOUS TO DELIVER PRACTICAL POETRY OF A CEREBRAL, AMBIENT TYPE. CONSISTENT WITHIN ALL THE CHAIRS PRESENTED IN THIS COLLECTION, IS A RESOLUTE CONFIDENCE IN THE AESTHETIC AND INTELLECTUAL VALUE OF REDUCTION.”

Over the course of two decades, Michael Maharam has quietly and diligently assembled one of the most important and complete surveys of authentic and early Gerrit Rietveld chair designs outside of public institutions. The collection reveals the conceptual narrative that confirms Rietveld as one of the most rigorous and innovative thinkers in modern design, fluently certain of concept and skillfully versatile in medium.

The collection is spearheaded by an exceptional example of Rietveld’s century-defining masterpiece — the “Rood Blauwe stoel” of 1919 that was to re-wire critical thought and synthesize boundaries between art, architecture and design — and concludes with symmetrically-paired examples of his final work, the refined Steltman chair of 1963. Rietveld’s genius was one of inquisitive reduction, the removal of the extraneous to deliver practical poetry of a cerebral, ambient type. Consistent within all the chairs presented in this collection, is a resolute confidence in the aesthetic and intellectual value of reduction — the substance of a chair is now merely traced by the delineations of the frame, the components identified, exploded, and now held static in time, space and volume.

Assured in his conceptions, Rietveld proved no less skillful as a constructor of forms. If the chairs in this collection consistently reveal the expressiveness of positive and negative space, then innovation and technique support equal resonance. Punctuating this narrative are chairs made from plywood, from steel rod, or from solid timber dove-tailed and cantilevered into impossible structures. Aspirations towards decoration are tangential yet present in color or contrast, or the suppression of massing through apertures drilled to a seat-back, accented lightly with chalk to emphasize the woodgrain. Deprived of materials during wartime, the Moolenbeek armchair of 1942 reveals as an exercise in the rearrangement of identical components to deliver competent form — no less rigorous than the simple pragmatism of a 1920s Military stool, or the expressive structural streamlining of his post-war Danish chair.

Through these rare artefacts Gerrit Rietveld communicates an important and precious legacy, one defined by certainty and consistency, and undiminished in the capacity to inspire.

**SIMON ANDREWS**  
Independent Expert Consultant, Andrews Art Advisory Ltd.







## 8 Gerrit Rietveld "ROOD BLAUWE" CHAIR

designed 1918-1919, executed early 1920s  
executed by Gerrit Rietveld or Gerard van de Groenekan, The Netherlands  
painted beech  
34½ x 25⅞ x 33 in. (87.6 x 65.5 x 83.8 cm)

\$ 150,000-250,000

### Provenance

Commissioned by Mrs. Charley Toorop for her house "De Vierken",  
Bergen, Holland  
Gifted to Mrs. Henneman, her secretary, circa 1950  
Thence by descent  
Sotheby's Amsterdam, April 17, 1989, lot 584  
Private Collection, United States  
Sotheby's Amsterdam, July 30, 2003, lot 47

### Literature

Daniele Baroni, *The Furniture of Gerrit Thomas Rietveld*, New York, 1978,  
p. 51, no. 2 (for another example of the model)  
Mildred Friedman, ed., *De Stijl: 1917-1931, Visions of Utopia*, New York,  
1982, p. 124 (for other examples of the model)  
*Gerrit Rietveld: A Centenary Exhibition*, exh. cat., Barry Friedman Ltd.,  
New York, 1988, pp. 22-28 (for other examples of the model)  
Marijke Küper and Ida van Zijl, *Gerrit Th. Rietveld*, Utrecht, 1992,  
pp. 74-75 and 79 (for other examples of the model)  
Peter Vöge, *The Complete Rietveld Furniture*, Rotterdam, 1993, pp. 23  
(for an archival photo of Mrs. Charley Toorop possibly sitting in the  
present chair) and 58-59 (for other examples of the model)  
Ida van Zijl, *Gerrit Rietveld*, London, 2010, pp. 31, 35 and 203  
(for other examples of the model)  
Marijke Küper, *Rietveld's Universum*, Rotterdam 2010, pp. 195-201  
(for other examples of the model)  
Marijke Küper and Lex Reitsma, *De stoel van Rietveld*, Rotterdam, 2012,  
p. 178, no. 13 (for the present lot illustrated)

Sotheby's would like to thank Rob Driessen and Jurjen Creman for  
their assistance with the cataloguing of this lot.

Gerrit Rietveld's iconic armchair belongs to a brief yet explosively creative chapter in his development as an architect and designer, capturing the intellectual and artistic tumult of a world now in change. The earliest examples of the chair, shown in its present configuration without side panels, were created around 1920-1921 and the first examples were lightly stained as opposed to painted. In the instances where the original provenance has been preserved, it is evident that these were chairs that were acquired by those friends and colleagues closest to Rietveld's milieu. The example acquired by the Victoria & Albert Museum in 1989 was one of two that had originally belonged to the architect Piet Elling, whilst that obtained by the Museum of Modern Art, New York in 1983 had formerly belonged to the painter Chris Beekman. The same museum was the first to acquire an example of this important form, having been donated by the architect Philip Johnson in 1953, who by turn had acquired the chair from the Dutch ophthalmologist Gezenius ten Doesschate.

Detailed study of the provenance of further examples, retained in both public and private collections, reveals further evidence of the extreme intimacy with which early examples of these chairs were distributed, with original owners representing the artistic avant-garde of the Netherlands and the De Stijl group. These included the writer Tii Brugmans (Rijksmuseum, Netherlands, since 2010), the architect J.J.P. Oud who owned two (one now in the Brooklyn Museum of Art, since 1971), and the painter Jacob Bendien who originally owned the example preserved since 2002 in the High Museum, Atlanta. Other original owners also included the sculptor Steph Uiterwaal, and painters Roelf Jongman and Douwe van Der Zweep. Interestingly, at least two early examples were acquired by clients from outside the arts, including the chair retained in the

Stedelijk Museum that was originally owned by the neurologist Frits Grewel, and another, current location now unrecorded, that was once owned by the teacher Pieter Zeilmaker. These latter two examples offer potential for stimulating debate on the evolving relationship between the arts and the study of psychology and behavior that paralleled intellectual thought in the early twentieth century.

The present example must be situated within this important cultural context, a forward-thinking environment that advocated conceptual and aesthetic inquisitiveness. This example was one of two originally owned by the celebrated painter Charley Toorop (1891-1955), and used in the villa that she herself designed De Vlerken, in Bergen. A contemporary photograph records Toorop seated in her chair. An associate of Bart van Der Leek, and of Piet Mondrian, examples of Toorop's paintings are held in several Dutch institutions, including the Boijmans Van Beuningen Museum, Rotterdam. Her daughter-in-law was the photographer Eva Bensyo, who also owned a grey-painted example of a 'Red / Blue' chair, now in a private collection since 2006.

The chair here offered originally came to market in 1989, and retains a direct line of provenance having passed from Toorop to her secretary, Marijke Henneman, around 1950. The chair then entered the collection of the celebrated New York collector Stanley J. Seeger, before being acquired by the present owner in 2003. Until this date, the chair had been covered with a later layer of pale grey paint, which was meticulously removed to reveal the remarkable original palette of grey, with yellow accents to the terminals here shown (op. cit., Kuper & Reitsma, 2012, p. 99). The type of paint here used is intriguing, as it exhibits a chalky consistency and has





been applied with broad, energetic brushstrokes, and appears consistent with the hand-mixed paints used by Rietveld, and also by Toorop herself. Evidence of successive layers of paint is common to most surviving examples of this design, as the palette was adapted to suit both environment and personal taste, and moreover, Rietveld himself did not ascribe any absolute value to the use of primary colors on these chairs (op. cit., Kuper & van Zijl, 1992, p. 76).

Technically, this chair reveals characteristics entirely consistent with early 1920s manufacture. In addition to the dimensions of the billets, which became progressively thicker over time, the chair features a seat and back delivered from panels of solid wood, and with the distinctive rippling to the underside of having been cut on a bandsaw. Solid seats and backs were used, as here, on the earliest examples of this form, however they were prone to cracking and warping, and by the mid-1920s Rietveld was utilizing rigid plywood boards on subsequent examples, and replacing the solid boards on earlier examples. To the lower back of the present chair is a shallow crack that has been reinforced from the rear, identifying it as one of the few early examples to have retained the original solid boards. These essential details, together with evidence of a thin black stain as the primary surface to the timber, attest to a chair that would have been

executed in the earlier part of the 1920s. All the examples of the chairs executed before 1925 were made by Rietveld himself assisted by three technicians, one of whom was Gerard van de Groenekan and who in 1925 assumed control of workshop production, with Rietveld himself now too busy with architectural projects.

Research undertaken by Marijke Kuper in 2012 records a total of 17 early, pre-war examples of this design preserved in international museum collections. Of these, 5 chairs are preserved in American institutions (MoMA, Brooklyn Museum of Art, High Museum of Art, Atlanta, St Louis Art Museum); 6 in Japanese museums (Osaka City Museum of Modern Art, Toyota Municipal Museum of Art, Ustonomiya Museum of Art); and a further 6 in European museums (Central Museum, Utrecht, Stedelijk, and Rijksmuseum Amsterdam, Victoria & Albert Museum, London, and the Vitra Design Museum, Weil am Rhein).

**SIMON ANDREWS**  
Independent Expert Consultant, Andrews Art Advisory Ltd.

ABOVE: THE PAINTER MRS. CHARLEY TOOROP SITTING IN ONE OF HER TWO "ROOD BLAUWE" CHAIRS, POSSIBLY THE PRESENT LOT. PICTURED IN PETER VÖGE, *THE COMPLETE RIETVELD FURNITURE*, ROTTERDAM, 1993, P. 23.



In 1923 Rietveld was commissioned to design furniture for the Catholic Military Home in Utrecht. The horizontals and verticals of these designs are connected by halved joints reinforced with strong nuts and bolts. The tops of the stool and the table and also the seats of the chairs do not rest directly on the verticals, but on a number of slender cross bars, thereby creating a light spatial construction. The Military stool was originally made in various colors, including black and white, and different shades of grey.

-S.A.

## 9 Gerrit Rietveld "MILITAIR" STOOL

designed 1923, executed circa 1920s-1930s  
executed by Gerard van de Groenekan, The Netherlands  
painted wood and plywood, steel bolts  
17¾ x 17¾ x 15¾ in. (45 x 45 x 40 cm)

\$ 12,000-18,000

### Provenance

Private European Collection  
Christie's London, April 30, 2008, lot 80

### Literature

Daniele Baroni, *The Furniture of Gerrit Rietveld*, Woodbury, 1978, p. 70, no. 29

*Gerrit Rietveld: A Centenary Exhibition*, exh. cat.,  
Barry Friedman Ltd., New York, 1988, pp. 35 and 48

Marijke Küper and Ida van Zijl, *Gerrit Th. Rietveld*, Utrecht,  
1992, p. 93 (for the small version of the model)

Peter Vöge, *The Complete Rietveld Furniture*, Rotterdam,  
1993, pp. 62-63, pl. 60

*Gerrit Rietveld: A Centenary Exhibition*, exh. cat.,  
Barry Friedman Ltd., New York, 1988, p. 48  
(for the small version of the model)

Sotheby's would like to thank Rob Driessen and Jurjen Creman  
for their assistance with the cataloguing of this lot.





## 10 Gerrit Rietveld "BEUGEL" CHAIR

designed circa 1928, executed early 1930s  
executed by Metz & Co., The Netherlands  
silver-painted steel, painted plywood  
29 x 15<sup>5</sup>/<sub>8</sub> x 23<sup>1</sup>/<sub>2</sub> in. (73.6 x 39.6 x 59.6 cm)

\$ 15,000-20,000

### Provenance

Galerie Ulrich Fiedler, Berlin, 2001

### Literature

Daniele Baroni, *The Furniture of Gerrit Rietveld*, Woodbury, 1978,  
p. 116, no. 19

Marijke Küper and Ida van Zijl, *Gerrit Th. Rietveld*, Utrecht, 1992, p. 118

Peter Vöge, *The Complete Rietveld Furniture*, Rotterdam, 1993,  
pp. 74-75, pl. 91

*Gerrit Rietveld: A Centenary Exhibition*, exh. cat., Barry Friedman Ltd.,  
New York, 1988, p. 45

Rob Dettingmeijer, ed., *Rietvelds Universum*, Rotterdam 2010,  
p. 141 (for the model illustrated in a contemporary photograph of  
the Erasmuslaan interior dated 1931)

Ida van Zijl, *Gerrit Rietveld*, London, 2012, p. 99

Sotheby's would like to thank Rob Driessen and Jurjen Creman for  
their assistance with the cataloguing of this lot.





Rietveld's designs for "Beugelstoele", or "Frame Chairs", underlined the architect's quest for reductive rationalism in his furniture designs, evolving the narrative that was initiated with his 'Red Blue' open armchairs of 1919, with the graphic minimalism of the Zig-Zag chairs of 1932. Unlike the 'Schroder', or 'upright' chairs of around the same period, and which retained the rectilinear aesthetic consistent with those earlier models, the various types of "Beugelstoele" offered a more sinuous, organic styling to their structure, enhanced by the dynamic curves of the steel structure paired with a curvaceous, ergonomic seat. Contextualizing the "Beugelstoel" to the late 1920s, it remains challenging to imagine society's willingness to accommodate such reductive, minimalist structures, and yet the model was popular enough to remain in production with Metz until at least the early 1930s. Beyond the unique technical and aesthetic innovations of the design, Rietveld's real triumph with the "Beugelstoel" was to deliver a functionalist, industrialized product that was now democratized as aspirational and stylish concept.

-S.A.





## 11 Gerrit Rietveld "SCHRÖDER" UPRIGHT CHAIR

circa 1928-1930  
executed by Metz & Co., The Netherlands  
silver-painted steel, lacquered plywood  
32<sup>3</sup>/<sub>4</sub> x 17<sup>5</sup>/<sub>8</sub> x 20<sup>1</sup>/<sub>4</sub> in. (83.1 x 44.7 x 51.4 cm)

\$ 25,000-35,000

### Provenance

Fischer Fine Art, London  
Private Collection  
Wright, Chicago, May 18, 2003, lot 144

### Exhibited

*Pioneers of Modern Furniture*, Fischer Fine Art, London, 1990

### Literature

Daniele Baroni, *The Furniture of Gerrit Thomas Rietveld*, New York, 1978, p. 96, no. 33

Walter König, *Stühle aus Stahl: Metallmöbel 1925-1940*, Cologne, 1980, p. 106

*Pioneers of Modern Furniture*, exh. cat., Fischer Fine Art, London, 1991, no. 4 (for the present lot illustrated)

Marijke Kuper and Ida van Zijl, *The Complete Works of Gerrit Rietveld*, Utrecht, 1992, p. 128, no. 148 (described as "upright chair")

Peter Vöge, *The Complete Rietveld Furniture*, Rotterdam, 1993, pp. 20 and 65, pl. 64 (described as "Schröder chair")

Charlotte and Peter Fiell, *1000 Chairs*, Cologne, 2005, p. 194

Rob Dettingmeijer, ed., *Rietveld's Universe*, Rotterdam 2010, p. 143 (for the model in the collections of the Centraal Museum, Utrecht)

Ida van Zijl, *Gerrit Rietveld*, London, 2012, p. 92 (described as "upright chair")

Sotheby's would like to thank Rob Driessen and Jurjen Creman for their assistance with the cataloguing of this lot.



The present chair can be situated as amongst the earliest of Rietveld's designs for steel-framed furniture, and represents an important pivot from the artisanal workshop production of earlier models, towards the aspirations for serial production that would be realized with the Beugelstoel during the late 1920s and into the 1930s. Of simple rectilinear profile, and with modest concessions to comfort offered by the angled seat and hinged back, the design acknowledges the pioneering metal furniture then being developed at the Bauhaus, whilst maintaining the graphic formality of Rietveld's billet furniture of the early 1920s.

Only three examples of this important transitional design are known to exist. One of these, with black-painted seat and grey-painted frame and with provenance to Truus Schröder, is today in the collection of the Centraal Museum, Utrecht. The

third example, with provenance given as the Schröder House, was sold at Sotheby's Amsterdam in 1988. The location of this example, which featured grey-painted seating elements and a silver-painted frame, is currently not recorded.

Whilst reference to this model's association with Truus Schröder is persuasive, the earliest published photograph of the model dates to the "Erasmulaan" model home exhibition of October 1931, and there exists reference to another example being again exhibited the following year at the Werkbundsiedlung, Vienna 1932.

Of these three examples, the present chair is the only example to celebrate the constructivist personality of the structure through the bright primary colors associated with De Stijl. This important and presumably unique variant was included in the seminal 1991 exhibition "Pioneers of Modern Furniture" curated by Fischer Fine Art in London, a retrospective that is today widely regarded as having been pivotal to the reappraisal of important Modernist design.

-S.A.

ABOVE: CHAIR FOR THE SCHRÖDER HOUSE, 1925. FROM MS. SCHRÖDER'S PHOTOGRAPH ALBUM. PICTURED IN PIONEERS OF MODERN FURNITURE, EXH. CAT., FISCHER FINE ART, LONDON, 1991, NO. 4.





## 12 Gerrit Rietveld "ZIG-ZAG" CHAIR

designed and executed circa 1934-1938  
executed by Gerard van de Groenekan or Metz & Co., The Netherlands  
painted wood  
later branded *H.G.M./G.A. v.d. GROENEKAN/DE BILT NEDERLAND*  
29 x 14 x 15<sup>5</sup>/<sub>8</sub> in. (73.6 x 35.5 x 39.6 cm)

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

### Provenance

Collection of Alexander von Vegesack  
Phillips New York, *Masterworks from the Collection of Alexander von Vegesack*, December 8, 2005, lot 56

### Literature

Clement Meadmore, *The Modern Chair: Classics in Production*, New York, 1975, pp. 76-79  
Daniele Baroni, *The Furniture of Gerrit Thomas Rietveld*, New York, 1977, p. 136, no. 25  
*Gerrit Rietveld: A Centenary Exhibition, Craftsman and Visionary*, exh. cat., Barry Friedman Ltd., New York, 1988, p. 51  
Martin Eidelberg, ed., *Design 1935-1965: What Modern Was*, Montreal, 1991, p. 316  
Marijke Küper and Ida van Zijl, *Gerrit Th. Rietveld*, Utrecht, 1992, pp. 147, 179, 202 and 246  
Peter Vöge, *The Complete Rietveld Furniture*, Rotterdam, 1993, p. 83, pl. 120, pp. 109 and 149  
Galerie Ulrich Friedler, *Modern Equipment*, Cologne, 2004, p. 45  
Ida van Zijl, *Gerrit Rietveld*, London, 2010, pp. 103, 132, 139 and 143  
Marijke Kuper and Lex Reitsma, *De stoel van Rietveld*, Rotterdam, 2012, n.p.

Sotheby's would like to thank Rob Driessen and Jurjen Creman for their assistance with the cataloguing of this lot.

### 13 Gerrit Rietveld "ZIG-ZAG" EASY CHAIR

designed 1934, executed 1939-1947  
executed by Gerard van de Groenekan or Metz & Co., The Netherlands  
mahogany, brass bolts  
26½ x 21¾ x 22 in. (67.3 x 54.3 x 55.8 cm)

\$ 40,000-60,000

#### Provenance

Private Collection, The Netherlands  
Thence by descent  
Sotheby's Amsterdam, June 7, 2004, lot 192  
Galerie Frans Leidelmeijer, Amsterdam, 2007

#### Literature

Daniele Baroni, *The Furniture of Gerrit Thomas Rietveld*, New York, 1978, p. 133, no. 53

*Gerrit Rietveld: A Centenary Exhibition*, exh. cat., Barry Friedman Gallery, New York, 1988, p. 53

Marijke Küper and Ida van Zijl, *Gerrit Th. Rietveld: The Complete Works*, Utrecht, 1992, p. 146 (for a related model without openworked backrest)

Peter Vöge, *The Complete Rietveld Furniture*, Rotterdam, 1993, p. 87 (for a related model without openworked backrest)

Luca Dosi Delfini, *The Furniture Collection, Stedelijk Museum*, Amsterdam, 2004, p. 316

Ida van Zijl, *Gerrit Rietveld*, London, 2012, p. 103

Sotheby's would like to thank Rob Driessen and Jurjen Creman for their assistance with the cataloguing of this lot.





The most elemental of all of Rietveld's chair designs, the "Zig-Zag" endures as amongst the most important and influential of all modern furniture design, rendering a structure that becomes invisible once the occupant is seated. With architectural presence that belies ergonomic simplicity, the concept provided ample opportunity for multiple variations, including both arm and armless versions, low lounge variations, and even a child's high-chair. The present example, rare to be executed in mahogany, incorporates full-height arms to deliver load-bearing capacity, and a series of circular perforations, here heightened with white chalk for contrast. This armchair originally formed part of a small group of commissioned furnishings, to also include a set of six "Zig-Zag" dining chairs and a dining table, dispersed in 2004 from the original commissioning state.

-S.A.



## 14 Gerrit Rietveld "MOOLENBEEK" LOUNGE CHAIR AND SIDE TABLE

lounge chair: circa 1942-1943; occasional table:  
designed circa 1941  
the armchair executed by Moolenbeek & Partners, The  
Netherlands; the table executed by  
Gerard van de Groenekan, The Netherlands  
oak

lounge chair: 26 x 23 x 27¾ in. (66 x 58.4 x 70.4 cm)

side table: 15 in. (38.1 cm) high; 15½ in. (39.3 cm)  
diameter

\$ 25,000-35,000





#### Provenance

chair:

Collection of the Moolenbeek Family  
Christie's Amsterdam, June 7, 1988, lot 402  
Phillips New York, December 4, 2000, lot 95  
table:

Collection of the Moolenbeek Family  
Private Collection, Amsterdam  
Sotheby's Amsterdam, November 18, 2002, lot 253

#### Literature

Peter Vöge and Bab Westerveld, *Stoelen: Nederlandse Ontwerpen 1945-1985*, Amsterdam, 1986, p. 67, no. 8

Marijke Kuper and Ida van Zijl, *The Complete Works of Gerrit Rietveld*, Utrecht, 1992, pp. 206, no. 327-328 (for two related tables from the estate of C. Moolenbeek) and 214, no. 345 (for the chair)

Peter Vöge, *The Complete Rietveld Furniture*, 1993, p. 125, pl. 244 (for the chair) and 245 (for the table)

Ida van Zijl, *Gerrit Rietveld*, London, 2012, p. 145 (for the armchair)

Sotheby's would like to thank Rob Driessen and Jurjen Creman for their assistance with the cataloguing of this lot.

Rietveld's refusal to enroll in the state-approved trade guilds during the Nazi occupation of the Netherlands restricted not only his access to projects, but also to basic materials now increasingly redirected to the war effort. The present armchair formed part of a brief series created specifically for branches of the Amsterdamsche Bank in The Hague and in Amsterdam, and was produced by Moolenbeek & Partners during 1942-1943. With only slender slats of basic timber available, Rietveld skillfully creates an effective and efficient load-bearing structure. The accompanying side table was executed during this same period, for the personal use of the Moolenbeek family.

-S.A.



## 15 Gerrit Rietveld "DANISH" CHAIR

designed and executed circa 1946-1950  
executed by W.C. Hulsman, Amsterdam  
painted plywood, laminated wood  
24<sup>1</sup>/<sub>8</sub> x 25<sup>1</sup>/<sub>2</sub> x 20<sup>3</sup>/<sub>4</sub> in. (61.4 x 64.7 x 52.7 cm)

\$ 35,000-50,000

### Provenance

The Estate of Gerrit Thomas Rietveld  
Christie's Amsterdam, *Rietveld and the Rietveld Academie*, June 7,  
1988, lot 401  
Private Collection  
Christie's New York, June 13, 2002, lot 72

### Literature

Daniele Baroni, *The Furniture of Gerrit Thomas Rietveld*, New York,  
1978, p. 159, no. 65

Marijke Küper and Ida van Zijl, *Gerrit Th. Rietveld: The Complete  
Works*, Utrecht, 1992, p. 234

Peter Vöge, *The Complete Rietveld Furniture*, 1993, pp. 140-141, pl. 291

Ida van Zijl, *Gerrit Rietveld*, London, 2012, p. 197

This lot is offered together with five letters from Gerrit Rietveld  
and his son.

Sotheby's would like to thank Rob Driessen and Jurjen Creman  
for their assistance with the cataloguing of this lot.





Rietveld's design for an easy chair skillfully incorporates modern plywood-bending technology to deliver a design assembled from the minimum number of components, and with no visible means of connecting. Both in terms of materials and concept, the "Danish" chair presents as a unified, one-piece entity potentially suitable for serial production. However, despite the elemental simplicity of the design it would appear that very few examples were ultimately produced, and that several of these, including the present example, were retained by the designer. Furthermore, amongst those extant examples, of which around ten only can be counted to exist today, there is a strong degree of variety both in terms of the shapes of the elements, and moreover the colors used, with no two examples being painted alike.

Of these 10 examples, two are prototypes: one of metal, and one of fiberboard, and both are retained in the Centraal Museum, along with an example painted red with white rims. Other painted examples are retained in the Delft Technical University, and on loan to the Rijksmuseum. There exist three examples in natural, unpainted plywood, these being retained in the Minneapolis Museum of Art, the Musée des Beaux-Arts de Montréal, and the Vitra Design Museum.

Only two examples of this important design are in private collections - the present example, and another grey-painted with white rims, sold at auction in 2009. The present example is unique amongst all painted versions of this design, by virtue of the blue-painted plywood strap that contributes to a sensation of visual weightlessness. The chair acquired the title "Danish Chair" subsequent to an exhibition in Denmark in 1952.

-S.A.



## 16 Gerrit Rietveld "STELTMAN" CHAIR (RIGHT)

designed 1963, executed circa 1965-1970  
executed by Gerard van de Groenekan, The Netherlands  
painted oak  
branded *H.G.M./G.A. v.d. GROENEKAN/DE BILT NEDERLAND*  
27 $\frac{1}{8}$  x 19 x 17 $\frac{3}{8}$  in. (69 x 48.2 x 43.6 cm)

\$ 25,000-35,000

### Provenance

Acquired directly from Gerard A. Van De Groenekan, 1970  
Private Collection, Germany  
Sotheby's New York, June 19, 2007, lot 192  
Private Collection, Amsterdam, 2015

### Literature

Daniele Baroni, *The Furniture of Gerrit Rietveld*, Woodbury, 1978,  
p. 158, no. 68  
*Gerrit Rietveld: A Centenary Exhibition*, exh. cat., Barry Friedman Ltd.,  
New York, 1988, p. 60  
Marijke Kuper and Ida van Zijl, *The Complete Works of Gerrit Rietveld*,  
Utrecht, 1992, pp. 332 and 341, no. 646  
Peter Vöge, *The Complete Rietveld Furniture*, Rotterdam, 1993,  
p. 166, no. 371  
Ida van Zijl, *Gerrit Rietveld*, London, 2012, p. 191

Sotheby's would like to thank Rob Driessen and Jurjen Creman  
for their assistance with the cataloguing of this lot.





This design was originally created for the Steltman Jewellery Shop in the The Hague, and was conceived as both left- and right-hand versions that could be associated to create a single seating element. A remarkable design in which positive and negative space occupy equal resonance, the "Steltman" chair must be regarded as a masterpiece, and was the last chair designed by Rietveld before his death the following year. The two chairs originally created for the jewellery store were upholstered in white leather, and are now lost. According to Tjerd Deelstra, a former pupil of Rietveld at the Delft Technical University, the architect had informed him that the lightly transparent cream stain utilized on this and other designs, was selected out of appreciation for the salt-bleached driftwood to be found nearby on the beaches of The Hague.

-S.A.

## 17 Gerrit Rietveld "STELTMAN" CHAIR (LEFT)

designed 1963, executed 1965-1970  
executed by Gerard van de Groenekan, The Netherlands  
painted oak  
branded H.G.M./G.A. v.d. GROENEKAN/DE BILT NEDERLAND  
27½ x 19¼ x 17½ in. (69.8 x 48.8 x 44.4 cm)

\$ 20,000-30,000

### Provenance

Gerrit Rietveld Jr.  
Thence by descent  
Christie's Amsterdam, June 4, 2002, lot 202

### Literature

Daniele Baroni, *The Furniture of Gerrit Rietveld*, Woodbury, 1978,  
p. 158, no. 68  
*Gerrit Rietveld: A Centenary Exhibition*, exh. cat., Barry Friedman Ltd.,  
New York, 1988, p. 60  
Marijke Kuper and Ida van Zijl, *The Complete Works of Gerrit Rietveld*,  
Utrecht, 1992, pp. 332 and 341, no. 646  
Peter Vöge, *The Complete Rietveld Furniture*, Rotterdam, 1993,  
p. 166, no. 371  
Ida van Zijl, *Gerrit Rietveld*, London, 2012, p. 191

Sotheby's would like to thank Rob Driessen and Jurjen Creman  
for their assistance with the cataloguing of this lot.





"A REMARKABLE DESIGN IN WHICH POSITIVE AND NEGATIVE SPACE OCCUPY EQUAL RESONANCE, THE 'STELTMAN' CHAIR MUST BE REGARDED AS A MASTERPIECE, AND WAS THE LAST CHAIR DESIGNED BY RIETVELD BEFORE HIS DEATH THE FOLLOWING YEAR."



## 18 Marcel Breuer AN IMPORTANT DESK SUITE

circa 1926-1927  
comprising one trestle table, one side chair (model no. B5)  
and one armchair (model no. B11)  
the table likely executed by Junkerswerke Dessau, Germany;  
the chairs produced by Standard Möbel Lengyel & Co., Berlin  
oak, nickel-plated tubular steel, with the original "Eisengarn" fabric  
desk: 29<sup>5</sup>/<sub>8</sub> x 61<sup>1</sup>/<sub>2</sub> x 30<sup>3</sup>/<sub>4</sub> in. (75.2 x 156.2 x 78.1 cm)  
chair: 33<sup>3</sup>/<sub>8</sub> x 17<sup>3</sup>/<sub>4</sub> x 21 in. (84.8 x 45 x 53.3 cm)  
armchair: 34 x 19<sup>1</sup>/<sub>2</sub> x 20<sup>3</sup>/<sub>8</sub> in. (86.3 x 49.5 x 51.8 cm)

\$ 40,000-60,000

### Provenance

Florence Henri, Crépy-en-Valois, France  
Galerie Ulrich Fiedler, Berlin, 2004

### Literature

Peter Blake, *Marcel Breuer: Architect and Designer*, New York, 1949,  
p. 19 (for the B5 chair)  
Christopher Wilk, *Marcel Breuer: Furniture and Interiors*, New York,  
1981, pp. 53 (for the table) and 62-65 (for the chairs)  
Alexander von Vegesack, *Deutsche Stahlrohr Möbel*, Munich, 1986,  
pp. 23 and 26  
Magdalena Droste, Manfred Ludewig and Bauhaus Archiv,  
*Marcel Breuer Design*, Cologne, 1994, pp. 67 (for the B5 chair) and 68  
(for the table)  
*Modern Equipment*, exh. cat., Galerie Ulrich Fiedler, Cologne, 2004,  
pp. 28-29 (for the present table), 30-31 (for the present side chair)  
and 32-33 (for the present armchair)  
*Marcel Breuer, Design and Architecture*, exh. cat., Vitra Design  
Museum, Weil am Rhein, 2013, pp. 64 (for a drawing of the trestle  
and side chair) and 128 (for the trestle table)





“THESE WORKS MAY BE REGARDED AS AMONGST THE VERY EARLIEST EXAMPLES OF THE ARCHITECT’S SIGNATURE TUBULAR-STEEL FURNITURE, AND REPRESENT SOPHISTICATED EVOLUTION FROM THE EARLIER DE STIJL -INFLUENCED DESIGNS EXECUTED IN THE CARPENTRY WORKSHOP OF THE BAUHAUS.”

Comprising a table and two chairs, this important group of furnishings by Marcel Breuer has remained intact and complete for close to a century, having been originally acquired in 1927 by the Bauhaus-trained photographer Florence Henri (1893-1982).

These works may be regarded as amongst the very earliest examples of the architect’s signature tubular-steel furniture, and represent sophisticated evolution from the earlier De Stijl -influenced designs executed in the carpentry workshop of the Bauhaus. The open, linear structure of both chair types and of the table trestles reveal Breuer’s rigorous exploration of spatial transparencies framed by a continuous line of nickel-plated tubular steel.

Together with a low stool designed for use in the Bauhaus, the table from Henri’s collection is amongst the very earliest of Breuer’s experimental tubular steel furniture. One of only two examples known to have been produced, both were acquired by Henri in 1927, together with the accompanying B-5 and B-11 chairs. The table was granted a German patent in October 1926, and was executed that same year, with the frames most likely realized by the Junkerswerke Dessau, the aviation manufacturer located in close proximity to the Bauhaus.

Acknowledging that the Bauhaus did not have the capacity to serial-produce his tubular steel designs, Breuer

co-established Standard Möbel in Berlin around late 1926/early 1927 to execute his furniture, including the present B-5 and B-11 chairs acquired by Henri in 1927. Both these chairs are rare to retain their “Eisengarn” textile, and this example of a B-11 armchairs is one of the very first examples produced, lacking the wooden armrests applied to later examples.

Born in the United States, Florence Henri moved to Europe as a child and acquired Swiss citizenship through marriage in 1924. The following year she moved to Paris, studying painting under André Lhote and Fernand Léger, before enrolling at the Bauhaus Dessau to study photography under László Moholy-Nagy. Returning to Paris in 1927, Henri established a successful photography studio, translating her Bauhaus training to advertising projects alongside her own artistic endeavors. This important group of early Marcel Breuer Bauhaus furniture is recorded in a series of photographs taken by Henri whilst at home in her flat in Paris, where friends including Robert and Sonja Delaunay, and Jean Arp and Sophie Tauber-Arp are shown enjoying a lively afternoon whilst seated at this furniture.

-S.A.

ABOVE: ROBERT DELAUNAY, SONJA DELAUNAY, JEAN ARP AND SOPHIE TAUBER-ARP SEATED ON EARLY FURNITURE BY MARCEL BREUER, POSSIBLY THE PRESENT LOT. PHOTOGRAPH BY FLORENCE HENRI, PARIS, CIRCA 1927.







19



20

**19 Piet Hein**  
"URSA MAJOR" CANDELABRUM

circa 1953  
brass  
27 x 22½ x 4¾ in. (68.5 x 57.1 x 12 cm)

**Provenance**  
Estate of the artist  
Collection of Torsten Bröhan  
Sotheby's London, *Pioneering 20th Century Design: The Torsten Bröhan Collection*, March 8, 2005, lot 210  
**\$ 3,000-5,000**

**20 Marianne Brandt**  
LARGE DISH

circa 1928  
model no. ME-160  
silver-plated metal  
1¼ in. (3.1 cm) high  
11⅞ in. (28.4 cm) diameter

**Provenance**  
Private Collection, Chicago  
Sotheby's New York, June 19, 2007, lot 184

**Literature**  
Klaus Weber, *Die Metallwerkstatt am Bauhaus*, Berlin, 1992, p. 153  
**\$ 1,500-2,000**

## Glazes From Out of Nowhere: Axel Salto's Masterful Vessels

The Maharam collection comprises one of the most exceptional groupings of Axel Salto ceramics in the United States. The vessels in the collection share one common thread, Salto's characteristic use of the highly sought-out Solfatara glaze, which grants each of these creations a defining palette of complex and stunning greens. The glaze was named after the sulfurous and semi-dormant volcano on the outskirts of Naples and was developed in the 1930s at Royal Copenhagen by H.A.L. Madslund and Nils Thorsson. Salto favored this difficult glaze, which works best on irregular forms like the ones comprising the present group and creates dazzling variations in color. The variety of forms and textures gathered here attests to the

ceramist's highly skilled practice and his predilection for organic and biomorphic silhouettes, blurring traditional distinctions between form and function. Salto was originally trained as an artist at the Royal Danish Academy of Fine Arts and took an early interest in modernism. After participating in the 1925 International Exhibition in Paris, he fully adopted ceramics as his primary medium of expression, quickly developing a recognizable and experimental style characterized by pieces of three types: fluted, sprouting and budding. In recent years, the fantastical world of Axel Salto received greater attention amongst ceramic and design enthusiasts and continues to inspire new generations of collectors around the world.



## 21 Axel Salto VASE

circa 1944  
executed by Royal Copenhagen, Denmark  
stoneware with Solfatara glaze  
impressed SALTO, with blue wave mark and the firm's painted mark  
7¾ in. (19.6 cm) high  
9¼ in. (23.5 cm) maximum diameter

### Provenance

Antik, New York, 2006

\$ 12,000-18,000



21

## 22 Axel Salto VASE

circa 1948  
executed by Royal Copenhagen, Denmark  
stoneware with Solfatara glaze  
impressed SALTO and with blue wave mark  
6 in. (15.2 cm) high  
5¼ in. (13.3 cm) maximum diameter

### Provenance

Bruun Rasmussen, Copenhagen, April 15, 2005, lot 961

\$ 3,000-5,000



22

## 23 Axel Salto VASE

1957  
executed by Royal Copenhagen, Denmark  
stoneware with Solfatara glaze  
impressed SALTO, numbered 21454, with blue wave mark  
and the firm's painted mark  
4½ in. (11.4 cm) high  
5½ in. (13.9 cm) maximum diameter

### Provenance

Bruun Rasmussen, Copenhagen, June 8, 2007

\$ 2,500-3,500



23

## 24 Axel Salto VASE

circa 1945  
executed by Royal Copenhagen, Denmark  
stoneware with Solfatara glaze  
impressed *SALTO*, numbered 20741 and with blue wave mark  
7⅞ in. (19.8 cm) high  
4½ in. (11.4 cm) maximum diameter

### Provenance

Bruun Rasmussen, Copenhagen, April 15, 2005, lot 958

\$ 1,500-2,000

## 25 Axel Salto VASE

1961  
executed by Royal Copenhagen, Denmark  
stoneware with Solfatara glaze  
impressed *SALTO*, numbered 20818, with blue wave mark  
and the firm's painted mark  
8⅜ in. (21.8 cm) high  
6 in. (15.2 cm) maximum diameter

### Provenance

Jørgen Dalgaard, Copenhagen, 2001

\$ 10,000-15,000





## 26 Axel Salto VASE

1967  
executed by Royal Copenhagen, Denmark  
stoneware with Solfatara glaze  
impressed *SALTO*, numbered 20810, with blue wave mark  
and the firm's painted mark  
9¾ in. (24.7 cm) high  
7½ in. (19 cm) maximum diameter

**Provenance**  
Bruun Rasmussen, Copenhagen, August 14, 2007  
\$ 25,000-35,000





**27 Axel Salto VASE**

1968  
executed by Royal Copenhagen, Denmark  
stoneware with Solfatara glaze  
impressed *SALTO*, numbered 21471, with blue wave mark  
and the firm's painted mark and original paper label  
8<sup>3</sup>/<sub>8</sub> in. (21.3 cm) high  
5<sup>7</sup>/<sub>8</sub> in. (14.7 cm) maximum diameter

**Provenance**

Bruun Rasmussen, Copenhagen, June 11, 2015

\$ 8,000-12,000



27

**28 Axel Salto VASE**

1951  
executed by Royal Copenhagen, Denmark  
stoneware with Solfatara glaze  
impressed *SALTO*, numbered 80668/98X, with blue wave mark  
and the firm's painted mark  
10<sup>1</sup>/<sub>8</sub> in. (25.9 cm) high  
7<sup>3</sup>/<sub>4</sub> in. (19.6 cm) maximum diameter

**Provenance**

Bruun Rasmussen, Copenhagen, October 13, 2006, lot 780

\$ 15,000-20,000



28

**29 Axel Salto VASE**

circa 1944  
executed by Royal Copenhagen, Denmark  
stoneware with Solfatara glaze  
impressed *SALTO*, numbered 207/20, signed *B* in blue  
paint and with blue wave mark  
7 in. (17.7 cm) high  
5¼ in. (13.3 cm) maximum diameter

**Provenance**

Bruun Rasmussen, Copenhagen, April 15, 2005, lot 959

\$ 4,000-6,000

**30 Axel Salto VASE**

1952  
executed by Royal Copenhagen, Denmark  
stoneware with Solfatara glaze  
impressed *SALTO/X*, numbered 20708, with blue wave mark  
and the firm's painted mark  
7 in. (17.7 cm) high  
5¼ in. (13.3 cm) maximum diameter

**Provenance**

Jørgen Dalgaard, Copenhagen, 2001

\$ 4,000-6,000

**31 Axel Salto VASE**

1949  
executed by Royal Copenhagen, Denmark  
stoneware with Solfatara glaze  
impressed *SALTO*, numbered 665\*, with blue wave mark  
and the firm's painted mark  
10⅝ in. (26.9 cm) high  
10½ in. (26.6 cm) maximum diameter

**Provenance**

Antik, New York, 2001

\$ 25,000-35,000

**32 Axel Salto VASE**

circa 1944  
executed by Royal Copenhagen, Denmark  
stoneware with Solfatara glaze  
impressed *SALTO* and with blue wave mark  
8¼ in. (20.9 cm) high  
4 in. (10.1 cm) diameter

**Provenance**

Mark Pollack, New York, 2007

\$ 3,000-5,000

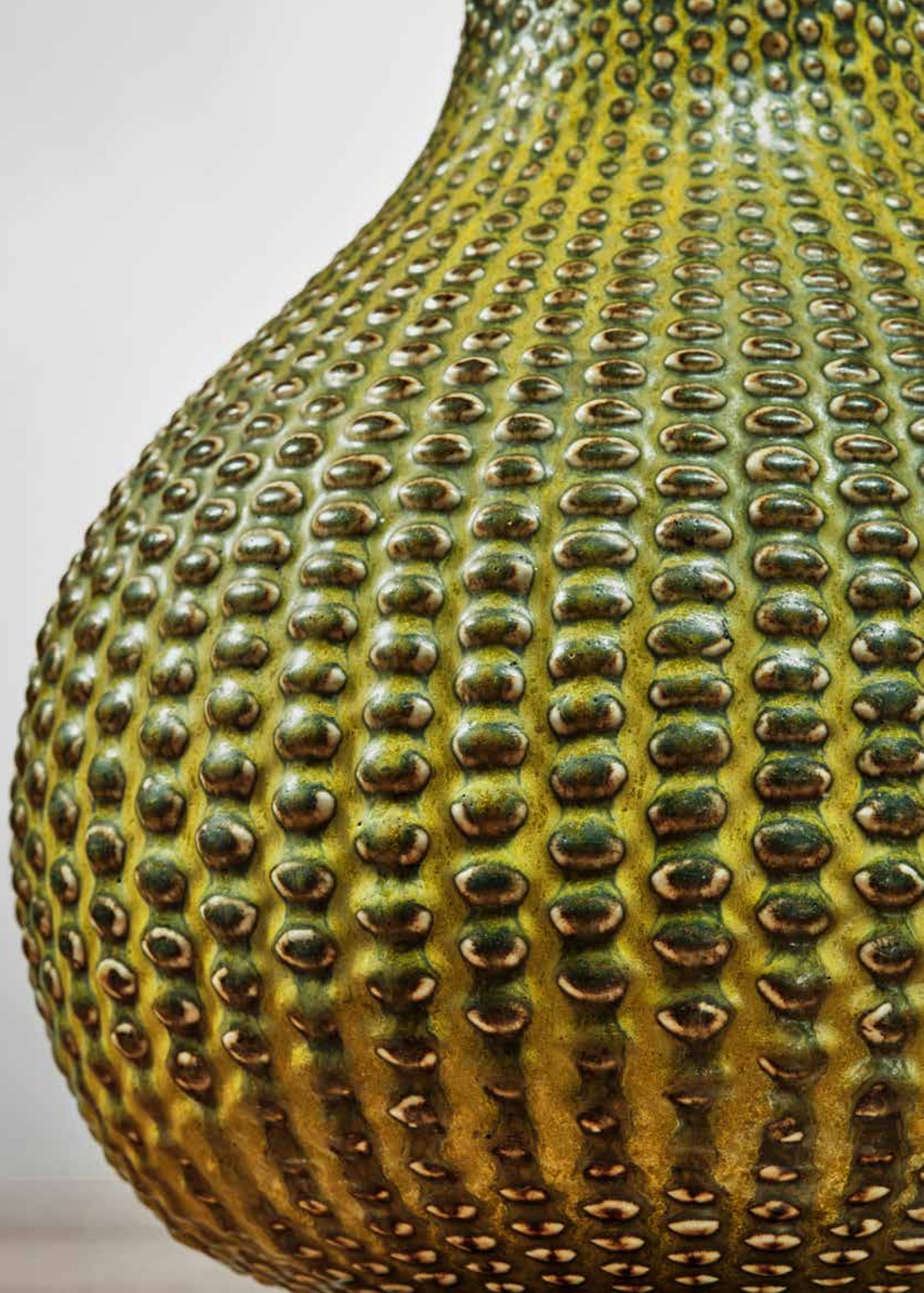


29

30

31

32



### 33 Axel Salto VASE

circa 1944  
executed by Royal Copenhagen, Denmark  
stoneware with Solfatara glaze  
impressed *SALTO* and with blue wave mark  
6 1/8 in. (15.7 cm) high  
8 1/4 in. (20.9 cm) maximum diameter

#### Provenance

Ole Antertanken, Denmark, 2006  
Freeforms, New York, 2007

\$ 7,000-10,000



33

### 34 Axel Salto VASE

1944  
executed by Royal Copenhagen, Denmark  
stoneware with Solfatara glaze  
impressed *SALTO*, with blue wave mark  
and the firm's painted mark  
7 1/4 in. (18.4 cm) high  
4 7/8 in. (12.1 cm) maximum diameter

#### Provenance

Bruun Rasmussen, Copenhagen,  
April 15, 2005, lot 962

\$ 4,000-6,000



34

### 35 Axel Salto BOWL

circa 1944  
executed by Royal Copenhagen, Denmark  
stoneware with Solfatara glaze  
impressed SALTO/XN, with blue wave mark  
and the firm's painted mark  
4¼ in. (10.7 cm) high  
10½ in. (26.6 cm) maximum diameter

#### Provenance

Bruun Rasmussen, Copenhagen, March 6, 2008

\$ 6,000-8,000





### 36 Axel Salto VASE

designed circa 1944, executed 1975-1979  
executed by Royal Copenhagen, Denmark  
stoneware with Solfatara glaze  
impressed SALTO, numbered 20713,  
with blue wave mark and the firm's painted mark  
11½ in. (29.2 cm) high  
10½ in. (26.6 cm) maximum diameter

#### Provenance

Antik, New York, 2004

\$ 25,000-35,000



## 37 Charlotte Perriand ARMCHAIR AND STOOL

designed 1935, executed circa 1950

oak, rush

armchair: 31½ x 21¼ x 25¾ in. (80 x 53.9 x 65.4 cm)

stool: 17¾ x 13½ x 13½ in. (45 x 34.2 x 34.2 cm)

### Provenance

Cristina Grajales, New York, 2003

### Literature

*Charlotte Perriand*, exh. cat., Centre Pompidou, Paris, 2005, p. 109 (for the armchair)

Jacques Barsac, *Charlotte Perriand: Un art d'habiter*, Paris, 2005, pp. 138, 275, 280, 297, 305 and 335 (for the armchair)

Jacques Barsac, *Charlotte Perriand, Complete Works, Vol. 1, 1903-1940*, Paris, 2015, p. 343 (for the armchair)

\$ 6,000-8,000







### 38 Cedric Hartman DESK LAMP

circa 1960s  
nickel-plated metal  
impressed *CEDRIC HARTMAN* twice  
14 x 18½ x 14¼ in. (35.5 x 47 x 36 cm)

#### Provenance

Wyeth, New York, 2007

\$ 2,000-3,000

### 39 Carl Auböck MAGNIFYING GLASS

circa 1959  
model no. 5163  
original leather, glass  
9½ x 5¾ x 1 in. (24 x 14.6 x 2.5 cm)

#### Literature

Clemens Kois, *Carl Auböck: The Workshop*, New York, 2012, p. 58

\$ 1,000-1,500



39

38

### 40 Kaare Klint PROPELLER STOOL WITH TRAY TABLE

designed 1927, executed circa 1960s  
model no. 8783  
produced by Rud. Rasmussen, Copenhagen, Denmark  
teak, canvas  
impressed 35 twice and with two original manufacturer's  
paper labels  
17 x 26⅞ x 19½ in. (43.1 x 68 x 49.5 cm)

#### Literature

Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, vol 4: 1957-1966*, Copenhagen, 1987, pp. 212, 214, 282-283  
Noritsugu Oda, *Danish Chairs*, 1996, Tokyo, pp. 24-45  
Bodil Busk Laursen, Søren Matz, Christian Holmsted Olesen, *Mesterværker: 100 års dansk møbelsnedkeri*, Copenhagen, 2000, p. 138

\$ 4,000-6,000



40



**41 Kaare Klint SETTEE**

designed circa 1935  
produced by Rud. Rasmussen, Copenhagen, Denmark  
original Niger leather, velvet fabric, mahogany  
36 x 52 x 29½ in. (91.4 x 132 x 74.9 cm)

**Provenance**

Dansk Møbelkunst, Copenhagen, 2006

**Literature**

Gorm Harkær, *Kaare Klint: Volume 2*, Copenhagen, 1988, p. 41 (for a related model)

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



## 42 Charlotte Perriand "TROIS PIEDS" CHAIR

designed circa 1947  
ash  
26½ in. (67.3 cm) high  
13⅞ in. (35 cm) maximum diameter

\$ 7,000-10,000

### Provenance

Sotheby's Paris, May 24, 2002, lot 195

### Literature

Mary McLeod, *Charlotte Perriand: An Art of Living*,  
New York, 2003 p. 220  
*Charlotte Perriand*, exh. cat., Centre Pompidou, Paris,  
2005, p. 109  
Jacques Barsac, *Charlotte Perriand: Un Art d'Habiter*,  
Paris, 2005 p. 280



### 43 The Vanilla Workshop CUSTOM ROAD BICYCLE

2008  
hand-crafted by Sacha White for The Vanilla Workshop,  
with first generation Campagnolo C-Record Groupset  
enameled and chrome-plated steel, aluminum, leather,  
hammered copper, silk tubular tires  
signed *Sacha White* and dated 2008 in blue enamel  
40 $\frac{3}{8}$  x 63 $\frac{3}{4}$  x 16 $\frac{3}{4}$  in. (102.6 x 161.9 x 42.5 cm)

#### Provenance

Commissioned directly from The Vanilla Workshop,  
Portland, OR, 2008

\$ 10,000-15,000



The present Vanilla Workshop road bicycle is a unique, one-of-a-kind piece. Built during an era of a nearly 5-year waitlist for custom bikes, the piece was handmade by owner and legendary bicycle builder Sacha White. He hand-carved every lug on the bike and was the sole builder of the frame and fork. A few characteristics further set the piece apart: most of its components are first generation NOS Campagnolo C-Record, including rare Delta brakes and large "Sherrif's Star" hubs. Handlebars are hexagonal Cinelli with custom Vanilla bar-end caps, and wheels are also NOS Campagnolo with silk tubular tires. The bicycle has the signature hand-polished dropouts and headbadge. The stem is custom-made and chrome-plated to a high polish. The bike was painted in-house at Coat Paint shop, located under the same roof as The Vanilla Workshop. Custom bicycles such as this one, as opposed to their more accessible Speedvagen counterparts, have become collectors' items in their own right and are now highly sought after amongst sophisticated cyclist enthusiasts. "2008 was a year that we saw so much beauty come out of our shop," said Scott Ramsey of the Vanilla Workshop. "This was one of those bikes."

**44 Charlotte Perriand FOUR-LEGGED "TOKYO" BENCH**

circa 1955  
offered together with three wool-upholstered cushions  
ash  
10<sup>3</sup>/<sub>8</sub> x 106<sup>1</sup>/<sub>2</sub> x 29 in. (26.4 x 270.5 x 73.6 cm)  
\$ 40,000-60,000



**Provenance**

Jousse Entreprise, Paris, 2003

**Literature**

Mary-McLeod, ed., *Charlotte Perriand: An Art of Living*, New York, 2003 p. 145  
Jacques Barsac, *Charlotte Perriand: Un Art d'Habiter, 1903-1959*, Paris, 2005, pp. 393 (for the production drawing of the five-legged model), 400, 403 and 405  
Jacques Barsac, *Charlotte Perriand: Complete Works, Vol. 2*, Zurich, 2014, p. 442



Charlotte Perriand originally designed the now iconic "Tokyo" bench for the house of her husband Jacques Martin in Tokyo. The model exemplifies the architect's fascination with Japan, its material culture and traditions, which had a tremendous impact on her artistic vision following her first trip there in June 1940. The bench is an homage to the Japanese domestic lifestyle, with a low seat reminiscent of traditional furniture with close proximity to the ground. The present example is a particularly rare and longer version of the model with four legs.





#### 45 Charlotte Perriand SET OF 12 WALL LAMPS

circa 1970  
model no. CP-1  
produced by Steph Simon, Paris  
plastic, enameled metal  
each wall bracket moulded with *Modele C P 1/Charlotte Perriand/Fabrique en France* and *Editions Steph Simon*  
6½ x 4⅞ x 3 in. (16.5 x 12.1 x 7.6 cm) each

#### Provenance

Private Collection, France  
Sotheby's Paris, December 18, 2004, lot 527

#### Literature

*Charlotte Perriand: Un Art de Vivre*, exh. cat., Musée des Arts Décoratifs, Paris, 1985, p. 52  
Patrick Favardin, *Les Décorateurs des Années 50*, Paris, 2002, p. 137

\$ 10,000-15,000

## 46 Charlotte Perriand "BERGER" STOOL

circa 1950  
mahogany  
10½ in. (26.6 cm) high  
12¾ in. (32.3 cm) diameter

**Provenance**  
Orange Group, Los Angeles

**Literature**  
Jacques Barsac, *Perriand, Un art d'habiter*, Paris, 2005, pp. 400 and 405  
*Charlotte Perriand, exh. cat.*, Centre Pompidou, Paris, 2005, pp. 83 and 144  
Jacques Barsac, *Charlotte Perriand, Complete Works, Vol. 2 : 1940-1955*, Paris, 2015, pp. 349, 443-444, 467, 473 and 515

\$ 3,000-5,000



47

## 47 Neil Logan SOFA

2003  
wood, cotton velvet upholstery  
22 x 85 x 33 in. (55.8 x 215.9 x 83.8 cm)

**Provenance**  
Commissioned directly from the artist, 2003

\$ 2,000-3,000



48





**48 J. B. Blunk STOOL**

1963  
cypress  
17¾ x 15 x 12¼ in. (45 x 38 x 31 cm)

**Provenance**  
Gifted from the artist to a friend, Inverness, California  
Private Collection, California  
Sotheby's New York, November 16, 2007, lot 84

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





This expressive early stool by J.B. Blunk personifies the raw design approach of its master craftsman. Combining crisp lines and a superb wood selection, the piece is a prime example of Blunk's bold use of the chainsaw as the primary carving tool. Age has enhanced the fissures and natural cracking of the wood, creating a dynamic and highly organic work. These beautiful signs of age complement the fascinating story of an object that could have easily been forgotten. The stool originally belonged to an equestrian and restaurant owner in the small town of Inverness, California, where Blunk had settled after the Korean war. The original owner's restaurant was located just across the street from the general store where the Blunk family still gets their mail. He did many favors for the locals, including Blunk, who gifted the piece to him in return. For many years, the stool became a utilitarian tool to keep the horse barn door ajar while the owner tended to his horse, and in the process became an ecosystem in and of itself – it is said that the stool once had sprouted grass emerging from the top. The stool was later gifted to a private collector who was friendly with the local equestrian and properly cleaned and rehabilitated the piece, before it entered the Maharam Collection in 2007 through Sotheby's. The present lot is not only inevitably linked to the artist's life in Inverness, it also embodies J.B. Blunk's early reverence for wood in its purest form.

## 49 Osvaldo Borsani FLOOR LAMP

designed 1954  
model no. LT8  
produced by Tecno, Italy  
lacquered metal, brass  
121 in. (307.3 cm) high  
5 in. (12.7) diameter

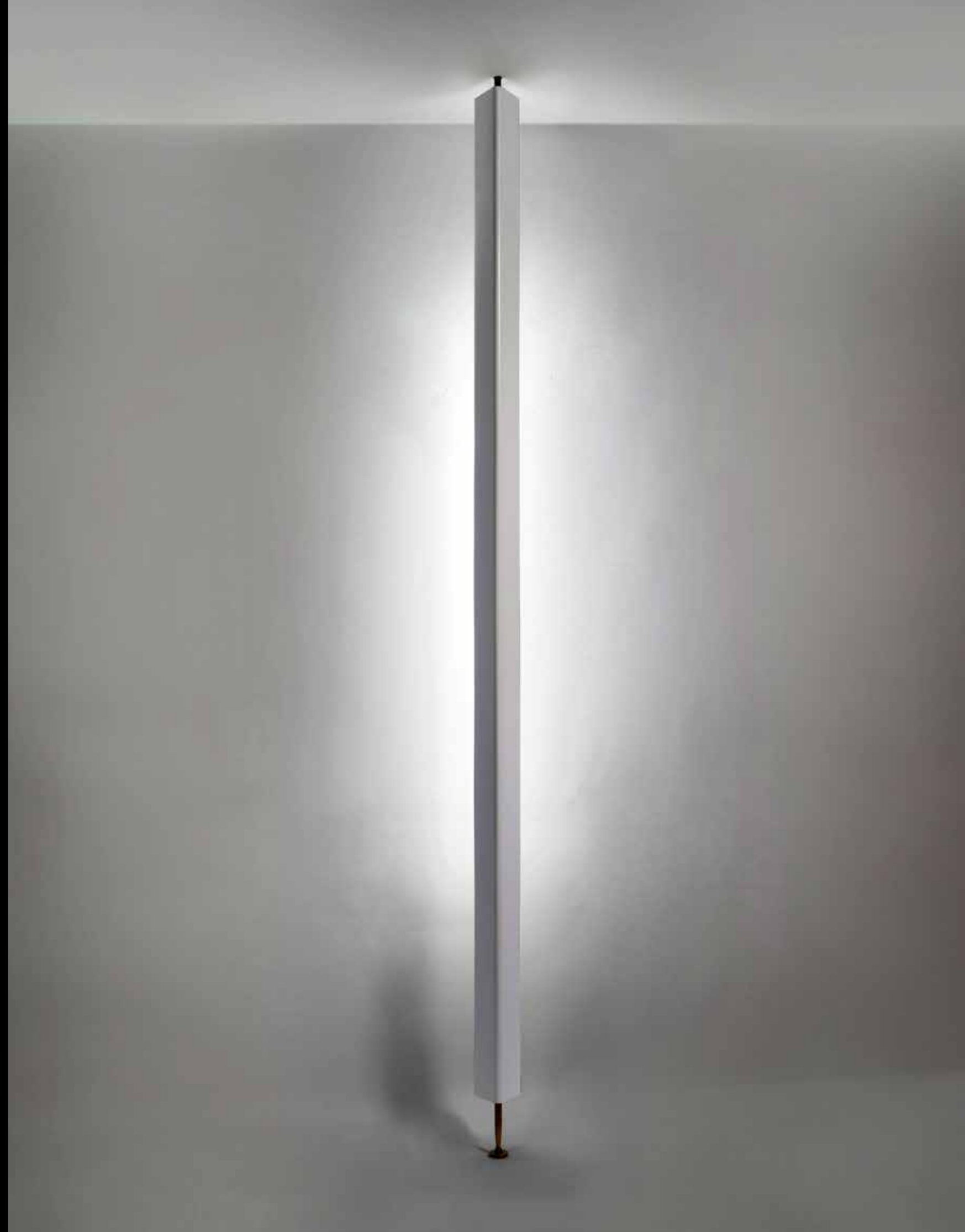
\$ 4,000-6,000

### Provenance

Phillips New York, May 24, 2007, lot 131

### Literature

"Nuova Idea, Nuovo Disegno," *Domus*, no. 331, June 1957, p. 36



## 50 Kaare Klint PAIR OF SETTEES AND OTTOMAN

designed 1933, executed circa 1950s-1960s  
produced by Rud. Rasmussen, Copenhagen, Denmark  
mahogany, Nigerian cowhide  
settees: 31 x 36½ x 24¾ in. (78.7 x 92.7 x 62.8 cm)  
ottoman: 14 x 36½ x 24¾ in. (35.5 x 92.7 x 62.8 cm)

### Provenance

Antik, New York, 2002

\$ 18,000-24,000





### 51 Lila Swift and Donald Monell STOOL

circa 1955  
patinated wrought iron, original leather  
12 in. (30.4 cm) high  
15¾ in. (40 cm) maximum diameter

**Provenance**  
Wyeth, New York, 2008  
\$ 1,000-1,500





**52 Harry Bertoia UNTITLED (SONAMBIENT)**

1960  
seven rows of 7 rods (49 rods total) with cattail tops  
beryllium copper, brass  
50½ x 11⅞ x 11⅞ in. (128.2 x 29.9 x 29.9 cm)

**Provenance**

Wright, Chicago, October 6, 2002, lot 107

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

**\$ 30,000-50,000**





**53 Donald Judd** DESK SET NO. 33/97 WITH TWO CHAIRS

designed 1978, executed 2007  
comprising one desk and two chairs  
douglas fir  
each impressed *DONALD JUDD USA PSF 33/97 © 2007 101*  
desk: 30 x 48 x 33 in. (76.2 x 121.9 x 83.8 cm)  
chairs: 30 $\frac{1}{8}$  x 14 $\frac{7}{8}$  x 15 in. (76.7 x 37.5 x 38 cm) each

**Provenance**

Judd Foundation, New York, 2008

\$ 15,000-20,000







#### 54 Vilhelm Lauritzen TABLE LAMP

designed circa 1928  
produced by Louis Poulsen, Copenhagen, Denmark  
brass  
19¼ in. (48.8 cm) high  
8¾ in. (22.2 cm) diameter of shade

\$ 15,000-20,000

#### Provenance

Dansk Møbelkunst, Copenhagen, 2004

#### Literature

Sigurd Schultz, "Dansk Møbelhaandværk",  
*Nyt Tidsskrift For Kunstindustri*, no. 1, January 1929, p. 149  
Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 1: 1927-1936*, Copenhagen, 1987, p. 65  
Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 2: 1937-1946*, Copenhagen, 1987, pp. 141, 149



## 55 Aino Aalto STOOL

designed 1931-1932  
model no. 606  
produced by O.y. Huonekalu- ja Rakennustyötehdas A.b.,  
Turku, Finland

lacquered tubular steel, painted plywood  
17 in. (43.1 cm) high  
16½ in. (41.1 cm) maximum diameter

\$ 3,000-5,000

### Provenance

Aero, Helsinki, 2003

### Literature

*Alvar Aalto Furniture*, exh. cat., Museum of Finnish  
Architecture, Finnish Society of Crafts and Design, Artek,  
Cambridge, MA, 1985, p. 75, fig. 102

Hatje Cantz, *Alvar & Aino Aalto, Collection Bischofberger*.  
Design, Bonn, 2005, pp. 58 and 61

This model was designed for the Paimio Sanatorium, Finland.



## 56 Mathieu Matégot "BAGHDAD" TABLE LAMP

circa 1954  
enameled perforated sheet metal, brass  
13¼ in. (33.6 cm) high  
7 in. (17.7 cm) diameter

### Provenance

Magen H Gallery, New York, 2005

### Literature

Philippe Jousse and Caroline Mondineu, *Mathieu Matégot*,  
Paris, 2003, pp. 72-76

\$ 6,000-8,000



## 57 Pierre Jeanneret FOUR STOOLS

designed circa 1965-1966  
model no. PJ-SI-22-A

teak, lacquered metal

i: numbered *Bch. 4* in white paint

ii: numbered *CYL-7 / CYL-8 / PHS1* in white paint

iii: numbered *PHS252* in white paint

iv: numbered *Bch. 8* in white paint

height ranging from 22 in. (55.8 cm) to 23 $\frac{7}{8}$  in. (60.4 cm) high

\$ 15,000-20,000

### Provenance

for three stools:

Collection of Eric Touchaleaume, Paris  
Christie's New York, June 5, 2007, lot 262

for one stool:

Private Collection, New York  
Sotheby's New York, December 9, 2005, lot 171

### Literature

Eric Touchaleaume and Gérald Moreau, *Le Corbusier, Pierre Jeanneret: L'Aventure Indienne*, Paris, 2010, p. 560



## 58 Angelo Mangiarotti THREE VESSELS

circa 1960s  
comprising a covered bowl, footed plate and vase  
produced by Bernini, Italy  
cast and patinated bronze  
each impressed *BERNINI ITALY/MANGIAROTTI*  
and with the producer's marks  
covered bowl: 1¾ in. (4.4 cm) high; 5½ in. (13.9 cm) diameter  
footed plate: 6 in. (15.2 cm) high; 9 in. (22.8 cm) diameter  
vase: 5⅞ in. (14.7 cm) high; 8½ in. (21.5 cm) diameter

\$ 8,000-12,000

### Provenance

Casati Gallery, Chicago, 2007

### Literature

"Bronzi", *Domus*, no. 360, November 1959, pp. 47-48  
(for related examples)

"Vasi in bronzo", *Domus*, no. 376, March 1961, pp. 47-49  
(for related examples)

Enrico D. Bona, *Angelo Mangiarotti: Il Processo Del Costruire*,  
Milan, 1980, p. 113

Enrico D. Bona, *Mangiarotti*, Genoa, 1988, p. 34

François Burkhardt, *Angelo Mangiarotti:  
Opera Complete/Complete Works*, Milan, 2010, pp. 268-69

“THE FACT THAT SOMEONE LIKE MICHAEL, AN EARLY PATRON, BELIEVED IN ME AT THE START OF MY CAREER PROVED TO BE LIFE-CHANGING. MICHAEL WAS BRAVE ENOUGH TO GRANT ME MY FIRST COMMISSION, A WOVEN UPHOLSTERY DESIGN, WHICH HE KNEW WOULD BE A SUCCESS. THIS FIRST PROJECT WAS AN OPEN-ENDED QUESTION FRAMED AROUND MUTUAL TRUST AND HIS RESPECT FOR MY IDEAS AND HANDWRITING, WHICH HELPED THE PROJECT TO TAKE OFF. AND AFTER THAT, WE NEVER STOPPED WORKING TOGETHER. HIS SHARP VISION, GREAT EYE FOR QUALITY AND INSIGHTFUL FEEDBACK GAVE ME INSPIRATION TO TAKE EXTRA STEPS IN MY CAREER—WE REALLY SPARK TOGETHER.”

HELLA JONGERIUS



## 59 Hella Jongerius UNIQUE B-SERVICE

2002  
comprising 19 pieces, including two large pots, two pitchers,  
one vase, three bowls, three cups, two small cups,  
three large plates and three small plates  
produced for JongeriusLab by Royal Tichelaar Makkum,  
The Netherlands

glazed porcelain, gilt bronze, cotton threads,  
plastic fasteners

each signed in black paint *Hella*, dated 2002,  
numbered 1 or 2 and with the producer's marks;  
most impressed 405w#451-HJ\*

\$ 6,000-8,000

### Provenance

Moss, New York, 2002

### Literature

Louise Schouwenberg, *Hella Jongerius: Misfit*, London,  
2010, pp. 10, 214 and 298-299 (for related examples  
from the B-Set series)





60



61

### 60 Gio Ponti HAND MIRROR

designed circa 1932  
produced by Fontana Arte, Milan  
clear and tinted mirrored glass  
9<sup>5</sup>/<sub>8</sub> x 4<sup>1</sup>/<sub>2</sub> x 1<sup>1</sup>/<sub>2</sub> in. (21.8 x 11.4 x 1.2 cm)

#### Provenance

Simioli Margherita, 2007

#### Literature

Laura Falconi, *Fontana Arte: Una Storia Transparente*, Milan, 1998, p. 38 (for a related example)

\$ 1,500-2,000

### 61 Finn Juhl TABLE BENCH

circa 1952  
offered together with a later fabric upholstered seat cushion  
produced by Bovirke, Denmark  
teak, stained wood, steel, brass  
16<sup>1</sup>/<sub>8</sub> x 58<sup>7</sup>/<sub>8</sub> x 17<sup>7</sup>/<sub>8</sub> in. (40.9 x 149.5 x 45.4 cm)

#### Provenance

Dansk Møbelkunst, Copenhagen, 2003

#### Literature

Esbørn Hiort, *Finn Juhl: Furniture, Architecture, Applied Art*, Copenhagen, 1990, p. 57

\$ 2,000-3,000





**62 Hans J. Wegner CUBE BAR**

circa 1960  
produced by Andreas Tuck, Denmark  
oak, chrome-plated steel  
impressed *FABRIKAT: ANDR. TUCK/ARKITEKT: HANS J. WEGNER/DENMARK/MADE IN/DENMARK*  
19<sup>5</sup>/<sub>8</sub> x 19<sup>3</sup>/<sub>4</sub> x 20<sup>1</sup>/<sub>2</sub> in. (49.7 x 50.1 x 52 cm)

**\$ 4,000-6,000**



### 63 Carl Auböck SIX BOTTLE STOPPERS

circa 1950s  
brass, cow horn, cork  
three impressed *Auböck* and *MADE IN AUSTRIA*  
foot stopper: 3¼ in. (8.2) high; 3¼ in. (8.2 cm) diameter  
\$ 1,000-1,500

### 64 Carl Auböck TWO BOTTLE OPENERS

circa 1955  
model no. 4687  
stainless steel, original cane and leather  
each impressed *STAINLESS/MADE IN AUSTRIA*,  
one impressed *AUBÖCK* and with the artist's mark  
9½ x 1½ x 3⁄8 in. (24 x 3.8 x 1 cm) each

#### Literature

Clemens Kois, *Carl Auböck: The Workshop*, New York, 2012,  
pp. 104-105

\$ 800-1,200





**65 Ilmari Tapiovaara "MAIJA" FLOOR LAMP**

circa 1955  
produced by Hienoteras Oy, Finland  
painted and enameled metal, brass, original cane  
54<sup>3</sup>/<sub>8</sub> in. (138 cm) high  
15<sup>3</sup>/<sub>4</sub> in. (40 cm) diameter of base

**Provenance**  
Galerie Philippe Denys, Brussels, 2004  
**\$ 4,000-6,000**

**66 Mogens Lassen THREE-LEGGED STOOL**

designed 1942  
produced by K. Thomsen, Copenhagen  
teak  
20 x 18 x 12<sup>1</sup>/<sub>4</sub> in. (50.8 x 45.7 x 31.1 cm)

**Provenance**  
Wyeth, New York, 2007

**Literature**  
Noritsugu Oda, *Danish Chairs*, New York, 1999, p. 51

**\$ 2,000-3,000**







### 67 Hans J. Wegner DINING TABLE

designed circa 1952  
model no. JH567  
produced by Johannes Hansen, Copenhagen  
teak  
impressed with the producer's mark  
28½ x 70¾ x 51¼ in. (72.4 x 179.7 x 130.2 cm) closed  
28½ x 156¾ x 51¼ in. (72.4 x 400 x 130.2 cm.)  
fully extended

#### Provenance

Wyeth, New York, 2010

#### Literature

Johan Møller Nielsen, *Wegner: en dansk møbelkunstner*, Copenhagen, 1965, p. 105

Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, vol 3: 1947-1956*, Copenhagen, 1987, pp. 212-213

\$ 12,000-18,000

### 68 Hans J. Wegner EIGHT "BULLHORN" DINING CHAIRS

designed 1960  
model no. 518  
produced by Johannes Hansen Møbelsnedkeri, Denmark  
teak, rosewood, leather upholstery  
28½ x 28½ x 19¾ in. (72.3 x 72.3 x 50.1 cm) each

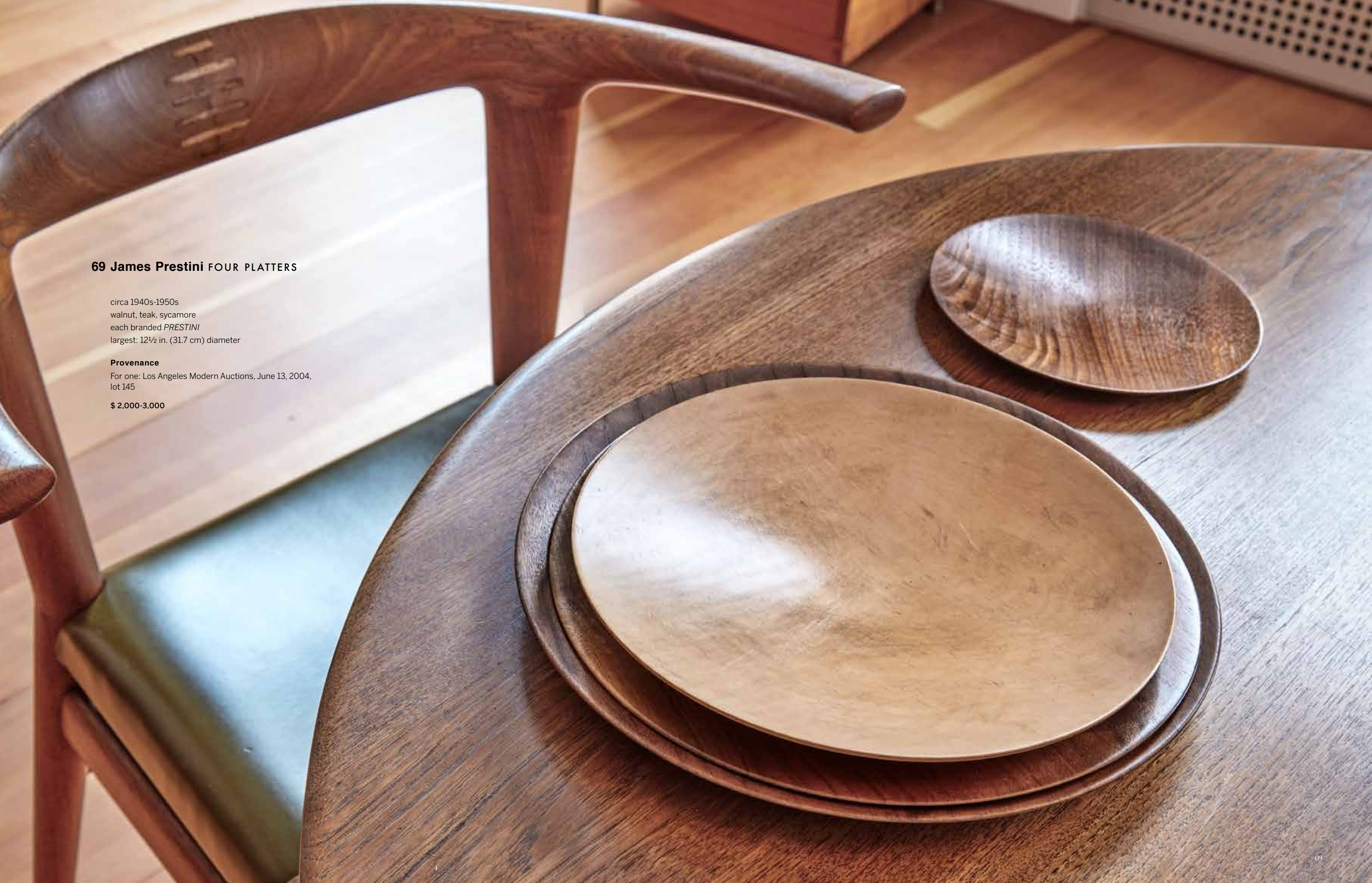
#### Provenance

Wyeth, New York, 2010

#### Literature

Noritsugu Oda, *Danish Chairs*, New York, 1999, p. 120

• \$ 40,000-60,000



**69 James Prestini FOUR PLATTERS**

circa 1940s-1950s  
walnut, teak, sycamore  
each branded *PRESTINI*  
largest: 12½ in. (31.7 cm) diameter

**Provenance**

For one: Los Angeles Modern Auctions, June 13, 2004,  
lot 145

\$ 2,000-3,000

## 70 Tapio Wirkkala "LEAF" PLATE

circa 1951-1954  
executed by Soinne et Kni, Finland  
laminated birch  
monogrammed *TW*  
1 x 18<sup>3</sup>/<sub>8</sub> x 9<sup>1</sup>/<sub>2</sub> in. (2.5 x 46.7 x 24.1 cm)

### Provenance

Aero, Helsinki, 2002

### Literature

*Tapio Wirkkala: Eye, Hand and Thought*, exh. cat.,  
Museum of Art and Design, Helsinki, 2000,  
pp. 228 and 267

\$ 5,000-7,000



## 71 Hans J. Wegner CEILING LIGHT

designed 1943  
model no. JH1  
produced by Johannes Hansen, Copenhagen  
polished and enameled brass  
14 in. (33 cm) height of shade  
20<sup>1</sup>/<sub>2</sub> in. (51.5 cm) diameter of shade

### Provenance

Wyeth, New York, 2012

### Literature

Johan Møller Nielsen, *Wegner: en dansk møbelkunstner*,  
Copenhagen, 1965, pp. 30, 101  
Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar*,  
vol 3: 1947-1956, Copenhagen, 1987, pp. 212-213, 324-325  
Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar*,  
vol 4: 1957-1966, Copenhagen, 1987, p. 163

\$ 5,000-7,000

## 72 Gio Ponti FISH SERVICE

circa 1930  
comprises nine pieces, including one serving dish,  
one sauce boat, one spoon and six plates  
produced by Richard Ginori, Florence, Italy  
glazed and partially gilt porcelain  
the serving dish, sauceboat and six plates with the  
producer's label; the sauceboat and plates signed  
*RICHARD/GINORI* in green enamel and each numbered  
32-7; 32-2; 32-8; 30-1; 12-31; 32-1; and 12-31 respectively  
serving dish: 1½ x 16½ x 11⅝ in. (3.8 x 41.9 x 29.4 cm)  
sauceboat: 2⅞ x 8½ x 5½ in. (6.6 x 21.5 x 14 cm)  
plates: 1 in. (2.5 cm) high; 8½ in. (21.5 cm) diameter

### Literature

*Domus*, no. 62, February 1933, p. 16

\$ 3,000-5,000





### 73 Gio Ponti "DIAMOND" FLATWARE SERVICE

designed 1958  
comprises fifty pieces, including ten dinner forks,  
ten salad forks, ten dinner knives, ten soup spoons and  
ten dessert spoons  
produced by Reed & Barton, Taunton, Massachusetts  
sterling silver  
the knives impressed *REED & BARTON/MIRRORSTEEL/  
STERLING HANDLE*, the forks and spoons impressed  
*Reed & Barton/STERLING*

\$ 8,000-12,000



## 74 Tapio Wirkkala GROUP OF 12 "TOKIO" VASES

designed 1954, executed 1954-1957

produced by Iittala, Finland

mold-blown glass

each incised *TAPIO WIRKKALA IITTALA* and each dated  
between 1954 and 1957

tallest: 7 $\frac{7}{8}$  in. (19.8 cm) high

\$ 6,000-8,000

### Provenance

for eleven vases: Aero, Helsinki, 2002

for one vase: Christie's Amsterdam, June 15, 2004,  
lot 255

### Literature

*Tapio Wirkkala: Eye, Hand and Thought*, exh. cat.,  
Museum of Art and Design, Helsinki, 2000,  
pp. 276 and 304





**75 Tapio Wirkkala**  
**"MARSALKAN SAUYA"**  
**("MARSHALS BATON") VASE**

designed 1954, executed 1956  
model no. TW-3590  
executed by Iittala, Finland  
mold-blown glass  
incised *TAPIO WIRKKALA IITTALA* and dated 56  
12 in. (30.4 cm) high approximately  
2¾ in. (6.9 cm) maximum diameter  
**\$ 2,000-3,000**

**Provenance**

Private Collection Helsinki  
Christie's Amsterdam, November 18, 2003, lot 255

**Literature**

*Tapio Wirkkala, Eye, Hand and Thought*, exh. cat.,  
Museum of Art and Design, Helsinki, 2000, p. 64





76

## 76 Tapio Wirkkala "TULIP" VASE

circa 1954  
model no. TW-2  
produced by Kultakeskus Oy, Hämeenlinna Finland  
silver  
monogrammed TW, impressed AS. OY VAPAUDENTIE  
and with silver hallmarks  
9½ in. (24.1 cm) high  
2⅝ in. (6.6 cm) maximum diameter

### Provenance

Private Collection Helsinki  
Galerie Dewindt, Brussels, 2003

### Literature

*Tapio Wirkkala: Eye, Hand and Thought*, exh. cat.,  
Museum of Art and Design, Helsinki, 2000, p. 360

\$ 1,500-2,000

## 77 Tapio Wirkkala LIDDED BOX

designed circa 1960, executed 1964  
produced by Kultakeskus Oy, Hämeenlinna Finland  
silver, rosewood  
monogrammed TW and with silver hallmarks  
2⅝ x 7¾ x 6½ in. (6 x 19.6 x 16.5 cm)

### Provenance

Christie's South Kensington, March 6, 2001, lot 72

• \$ 1,500-2,000

## 78 Tapio Wirkkala FOUR VASES

circa 1960-1963  
model no. TW-226  
produced by Kultakeskus Oy, Hämeenlinna Finland  
silver  
each monogrammed TW and impressed with silver  
hallmarks; one vase further impressed MEKES Oy;  
another impressed LAURI T. GELIN/Jäänmurtaja Tarmon  
*luovutus* and dated 8.11.1963  
8½ in. (21.5 cm) high each  
3⅞ in. (9.6 cm) maximum diameter

### Provenance

Philippe Denys, Brussels, 2005

### Literature

*Tapio Wirkkala: Eye, Hand and Thought*, exh. cat.,  
Museum of Art and Design, Helsinki, 2000, p. 364  
(for two variations of the model)

\$ 3,000-5,000



77



78

## 79 Hans J. Wegner DINING TABLE

circa 1965  
produced by Johannes Hansen, Copenhagen  
teak, oak  
impressed *JOHANNES HANSEN/COPENHAGEN/DENMARK*  
and with the producer's mark  
28 x 82<sup>3</sup>/<sub>4</sub> x 35<sup>1</sup>/<sub>2</sub> in. (71 x 210 x 90 cm)

### Provenance

Wright, Chicago, March 25, 2007, lot 374

\$ 10,000-15,000





## 80 Hans J. Wegner PAIR OF "SHELL" LOUNGE CHAIRS AND SIDE TABLE

designed circa 1948  
 the chairs model no. CH-07  
 produced by Fritz Hansen, Denmark  
 teak, beech  
 one chair and the table with the original producer's paper tag, numbered 1936 and 1937; the chairs stamped with the producer's mark and numbered 2070  
 chairs: 27½ x 28½ x 25 in. (69.5 x 72.3 x 63.5 cm)  
 side table: 21 x 25¼ x 19½ in. (53.3 x 64 x 49.5 cm)

### Literature

Noritsugu Oda, *Hans J. Wegner, 100 Chairs*, Tokyo, 2002, p. 33 (for the chair)

Maria Lassen, *Møbel design: Danske klassikere, 1925-1975*, Copenhagen, 2000, p. 12 (for the table)

Christian Holmstedt Olesen, "Hans J. Wegner: Just One Good Chair", *Hatje Cantz*, Copenhagen, 2014, p. 176 (for a related chair model)

\$ 5,000-7,000

## 81 Hans J. Wegner "SHELL" SETTEE

designed circa 1948  
 model no. FH-1935  
 produced by Fritz Hansen, Denmark  
 teak, beech  
 with the original producer's paper tag numbered 1935  
 27½ x 48 x 24 in. (69.8 x 121.9 x 60.9 cm)

### Provenance

Dansk Møbelkunst, Copenhagen, 2001

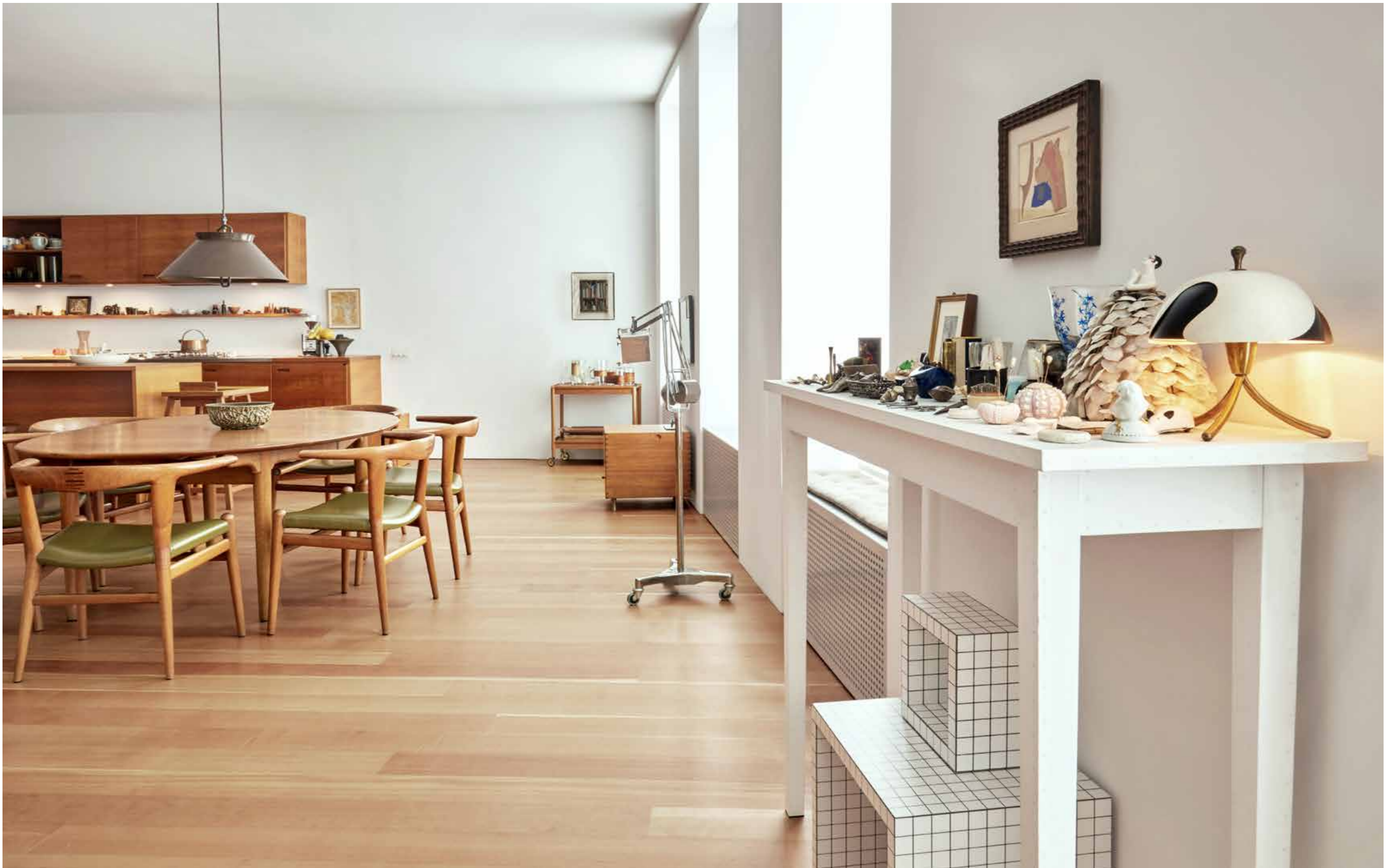
### Literature

Maria Lassen, *Møbel design: Danske klassikere, 1925-1975*, Copenhagen, 2000, p. 12

Christian Holmstedt Olesen, *Hans J. Wegner*, Copenhagen, 2006, p. 64

\$ 4,000-6,000





## 82 Angelo Lelli TABLE LAMP

circa 1952  
model no. 12398  
produced by Arredoluce, Monza, Italy  
brass, lacquered aluminum  
8 3/8 in. (21.3 cm) high  
7 in. (17.7 cm) diameter of shade

\$ 3,000-5,000

### Provenance

Wyeth, New York, 2011

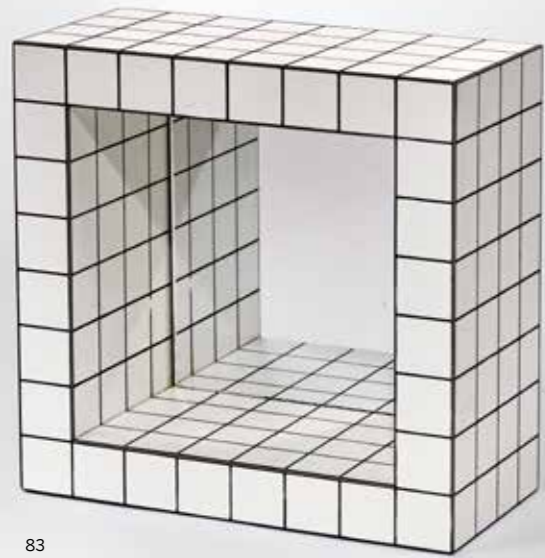
### Literature

Anty Pansera, Alessandro Padoan and Alessandro Palmaghini, *Arredoluce Catalogue Raisonné, 1943-1987*, Milan, 2018, p. 288, no. 54

Sotheby's would like to thank Arredoluce for their assistance with the authentication of this lot.







83

### 83 Superstudio "MISURA" MIRROR

circa 1976  
laminated wood, mirrored glass  
9½ x 9½ x 4¾ in. (24 x 24 x 12 cm)

**Provenance**  
Phillips New York, December 14, 2004, lot 212

**Literature**  
Peter Lang and William Menking, *Superstudio: Life Without Objects*, Milan, 2003, pp. 10, 72, 165 and 169

\$ 1,200-1,800

### 84 Superstudio "MISURA" STOOL

circa 1974  
silk-screen printed laminated wood  
15½ x 17¾ x 14½ in. (40 x 45 x 35 cm)

**Provenance**  
Phillips New York, December 14, 2004, lot 211

**Literature**  
Peter Lang and William Menking, *Superstudio: Life Without Objects*, Milan, 2003, pp. 10 and 168-169

\$ 1,500-2,000

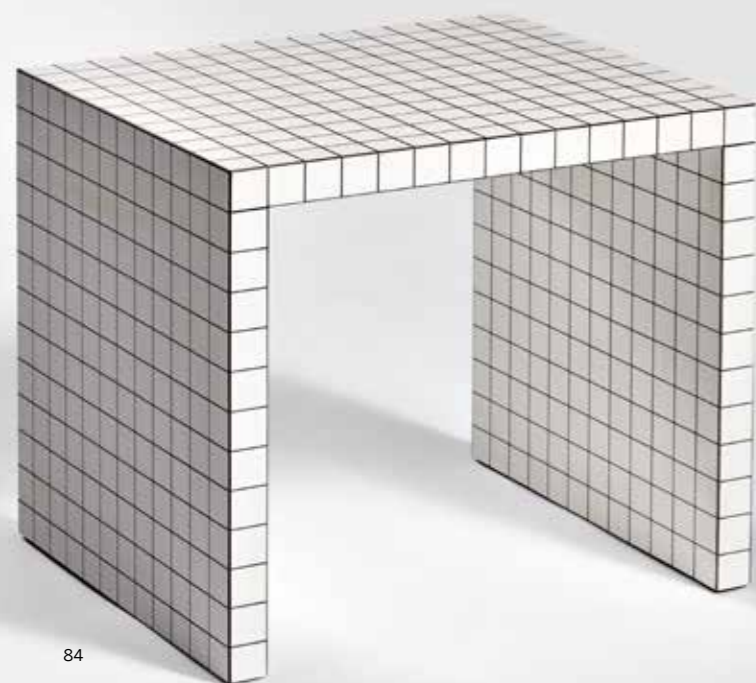
### 85 Ettore Sottsass "YEMEN" VASE

1996  
produced by Venini, Murano, Italy  
doppio incalmo glass  
incised *venini Ettore Sottsass* and dated 96  
11½ in. (29.2 cm) high  
9⅞ in. (24.9 cm) diameter

**Provenance**  
Bonhams Los Angeles, April 17, 2018, lot 265

**Literature**  
Franco Deboni, *Venini Glass Catalogue 1921-2007*, Vol. 2, Turin, 2007, pl. 355

\$ 1,500-2,000



84



85



## 86 Ron Arad "RTW" (REINVENTING THE WHEEL) BOOKSHELF

designed 1996, executed 2004  
number 6 from an edition of 20 plus 5 artists' proofs  
produced by Ron Arad, Italy  
polished stainless steel  
impressed *Ron Arad* and numbered 6/20  
70¾ x 70¾ x 13¾ in. (179.7 x 179.7 x 34.9 cm)

### Provenance

Acquired directly from the artist, London, 2008

### Literature

Deyan Sudjic, *Ron Arad*, London, 1999, pp. 148-152

Paola Antonelli, et al., *Ron Arad: No Discipline*, exh. cat.,  
The Museum of Modern Art, New York, 2009, pp. 21 and 129

Sotheby's would like to thank Ron Arad and Associates Limited  
for their assistance with the cataloguing of this lot.

\$ 25,000-35,000

Executed in Arad's studio, the "RTW" was originally produced in now-closed editions of two sizes, 180 and 130 cm diameter respectively, and with further option for surface treatment, either polished stainless steel like the present example, or patinated carbon steel. Caroline Thorman of Ron Arad Associates has confirmed that this, the larger 180 cm example executed in stainless steel, was realized in limited examples.

In response to the challenging production costs and complex production requirements of the studio-produced examples, a simplified unnumbered version now adjusted for serial production was briefly produced by Hidden, the Netherlands, for commercial retail. These examples featured a less complex arrangement of slats, were produced only from aluminum, and in the smaller diameter of 130 cm.



## 87 Hans J. Wegner "FLAG HALYARD" CHAIR

designed 1950  
model no. GE-225  
produced by Getama, Denmark  
chromium-plated and enameled steel, flagline  
31 x 41¼ x 43½ in. (78.7 x 104.7 x 110.4 cm)

### Provenance

Phillips New York, December 15, 2000, lot 108

### Literature

Johan Møller Nielsen, *Wegner: en dansk møbelkunstner*, Copenhagen, 1965, pp. 54-55

Noritsugu Oda, *Danish Chairs*, 1996, Tokyo, p. 112

Christian Holmsted Olesen, *Wegner: just one good chair*, exh. cat., Design Museum Denmark, Copenhagen, 2014, pp. 78, 170-171 and inside cover

\$ 6,000-8,000



## 88 Paavo Tynell FLOOR LAMP

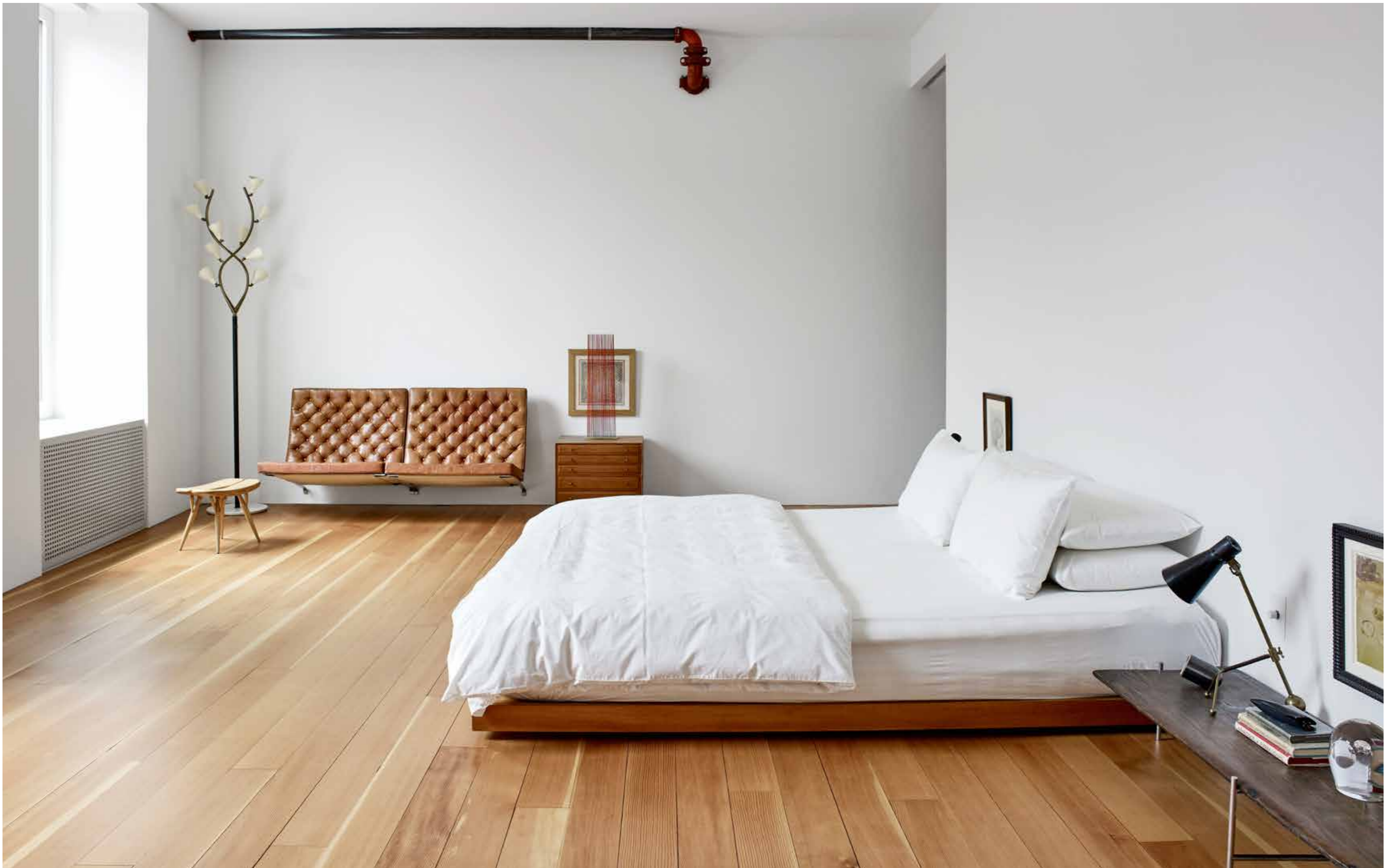
designed 1953  
model no. 9609  
produced by Taito Oy, Helsinki, Finland  
lacquered metal, brass, cane with a fabric pull chain  
60¼ in. (153 cm) high  
9⅞ in. (24.8 cm) diameter of shade

### Provenance

Dansk Møbelkunst, Copenhagen, 2004

\$ 2,000-3,000





## 89 Poul Kjaerholm SETTEE

designed 1956, executed before 1982  
model no. PK-26  
produced by E. Kold Christensen, Denmark  
brushed steel, leather upholstery, canvas back tied  
with halyard cord  
27½ x 60½ x 29½ in. (69.8 x 153.6 x 74.9 cm) as  
pictured

### Provenance

Jackson Design AB, Stockholm, 2006

### Literature

Frederik Sieck, *Contemporary Danish Furniture Design – A Short Illustrated Review*, Copenhagen, 1990, p. 149

Christoffer Harlang, Keld Helmer-Petersen and Krestine Kjaerholm, eds., *Poul Kjaerholm, Copenhagen*, 1999, pp. 89 and 176

Michael Sheridan, *Poul Kjaerholm: Furniture Architect*, exh. cat., Louisiana Museum of Modern Art, Esbjerg, Denmark, 2006, p. 143

Michael Sheridan, *The Furniture of Poul Kjaerholm: Catalogue Raisonné*, New York, 2007, pp. 88-91 and 132

\$ 25,000-35,000

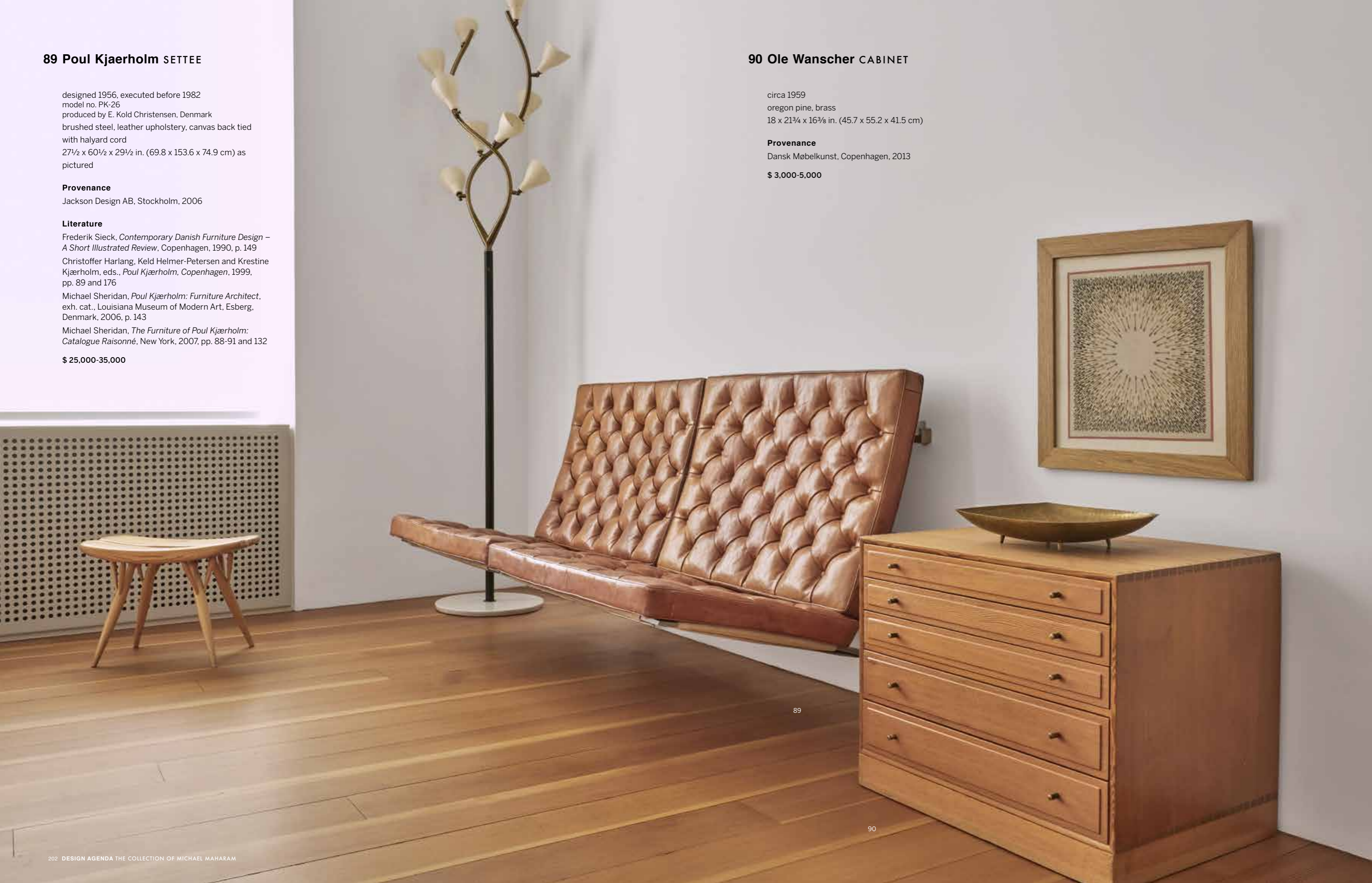
## 90 Ole Wanscher CABINET

circa 1959  
oregon pine, brass  
18 x 21¾ x 16¾ in. (45.7 x 55.2 x 41.5 cm)

### Provenance

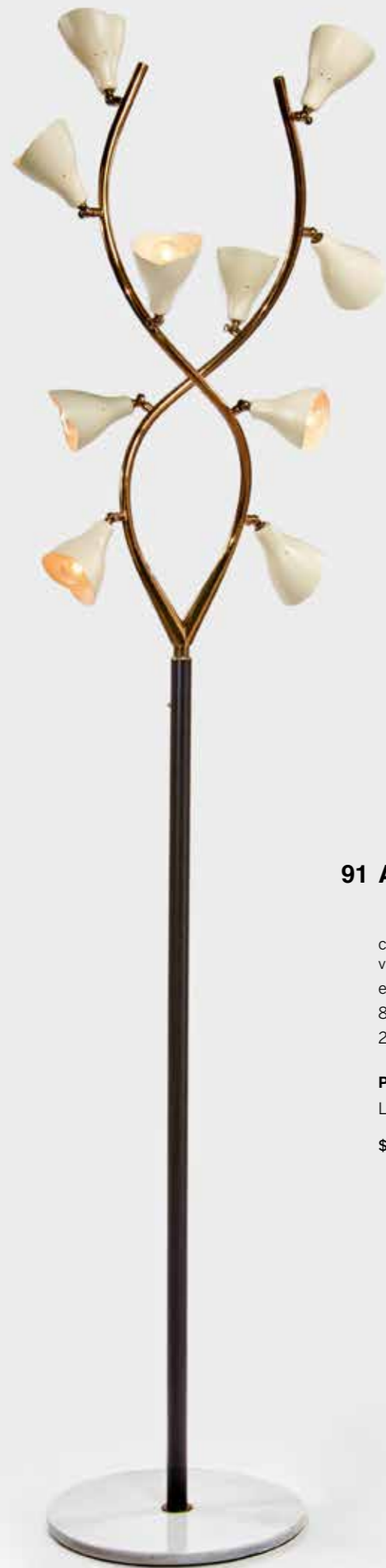
Dansk Møbelkunst, Copenhagen, 2013

\$ 3,000-5,000



89

90



**91 Attributed to Gino Sarfatti FLOOR LAMP**

circa 1945-1951  
variant of model 1034  
enameled metal, brass, marble  
83½ in. (212 cm) high  
21¾ in. (55.2 cm) maximum diameter, as pictured

**Provenance**

Luca Preti, Milan, 2003

\$ 5,000-7,000



## 92 Hans J. Wegner "HOOP" CHAIR

designed 1965, executed after 1986  
model no. PP-130

offered en suite with the following lot  
produced by PP Møbler, Copenhagen, Denmark  
ash, flagline, fabric upholstery, brass, stainless steel  
branded PP MØBLER DENMARK/DESIGN HANS J.  
WEGNER and with the producer's mark  
38½ x 44 x 37 in. (98 x 112 x 94 cm)

\$ 8,000-12,000

### Provenance

Wyeth, New York, 2012

### Literature

Noritsugu Oda, *Danish Chairs*, New York, 1999, p. 125

Noritsugu Oda, *Hans J. Wegner's 100 Chairs*, Tokyo,  
2002, pp. 157-186

This lot is offered together with a certificate of  
authenticity issued by PP Møbler.



## 93 Hans J. Wegner "HOOP" CHAIR

offered en suite with the previous lot

This lot is offered together with a certificate of  
authenticity issued by PP Møbler.

\$ 8,000-12,000







**94 Poul Kjaerholm SIX-PANEL SCREEN**

designed 1956, produced 1961-1980  
model no. PK-111  
produced by E. Kold Christensen, Denmark  
oregon pine  
55 x 54¼ x 3 in. (139.7 x 137.7 x 7.6 cm)

**Provenance**

Wyeth, New York, 2011

**Literature**

Michael Sheridan, *The Furniture of Poul Kjaerholm: Catalogue Raisonné*, New York, 2007 pp. 84-87  
Michael Sheridan, *Poul Kjaerholm: Furniture Architect*, exh. cat., Louisiana Museum of Modern Art, Esbjerg, Denmark, 2006, pp. 134, 154-155 and 189

\$ 4,000-6,000



### 95 Mogens Koch ARMCHAIR

designed 1935  
produced by N. C. Jensen Kjær, Denmark  
oak, original woven pigskin  
33¼ x 25 x 20½ in. (84.4 x 63.5 x 52 cm)

#### Provenance

Dansk Møbelkunst, Copenhagen, 2005

#### Literature

Bodil Busk Laursen, Søren Matz, Christian Holmsted Olesen, *Mesterværker: 100 års dansk møbelsnedkeri*, Copenhagen, 2000, p. 127

\$ 5,000-7,000



95

### 96 Kai Kristiansen BLANKET CHEST

circa 1950  
together with a period key  
produced by Aksel Kjersgaard, Odder, Denmark  
teak, brass  
branded AKSEL KJERSGAARD/ODDER/MADE IN DENMARK  
and numbered 30  
15¾ x 35¾ x 17¾ in. (40 x 90 x 45 cm)

#### Provenance

Wyeth, New York, 2012

\$ 2,500-3,500



96

**97 Ilmari Tapiovaara "PIRKKA" STOOL**

circa 1950  
produced by Laukaan Puu Oy, Finland  
birch  
impressed with the producer's stamps, stamped  
*TAPIOVAARA/DESIGN* and with the artist's mark  
13 x 17 $\frac{1}{8}$  x 11 $\frac{1}{4}$  in. (33 x 43.6 x 28.5 cm)

**Provenance**

Philippe Denys, Brussels, 2000

\$ 600-800

**98 Hans Przyrembel FOOTED BOWL**

circa 1930  
brass  
impressed *A/Hand/Arbeit* and monogrammed *HP*  
2 $\frac{1}{8}$  x 10 $\frac{3}{8}$  x 10 $\frac{3}{8}$  in. (5.5 x 26.4 x 26.4 cm)

**Provenance**

Phillips New York, December 12, 2001, lot 73

**Literature**

Klaus Weber, *Die Metallwerkstatt am Bauhaus*, exh. cat.,  
Ausstellung im Bauhaus-Archiv Museum für Gestaltung,  
Berlin, 1992, p. 247 (for a related example)

\$ 1,500-2,000



97



98



100

99

### 99 Pierre Szekely LOW TABLE

circa 1950s  
pine  
10 $\frac{1}{8}$  x 21 $\frac{1}{8}$  x 15 $\frac{1}{2}$  in. (25.9 x 53.8 x 39.3 cm)

**Provenance**  
Magen H Gallery, New York, 2006

\$ 15,000-20,000

### 100 Tapio Wirkkala PAIR OF TABLE LAMPS

circa 1958  
model no. K11-16  
produced by Idman Oy, Finland  
brass, enameled metal, original leather  
each impressed with the producer's mark  
16 $\frac{1}{4}$  x 6 $\frac{1}{8}$  x 15 in. (41.2 x 15.7 x 38.1 cm) each as pictured

**Provenance**  
Wyeth, New York, 2004

**Literature**  
*Tapio Wirkkala: Eye, Hand and Thought*, exh. cat.,  
Museum of Art and Design, Helsinki, 2000, p. 387

\$ 10,000-15,000



**101 Federico de Vera LOW TABLE**

circa 2003  
tropical hardwood, stainless steel  
8¾ x 60½ x 17¾ in. (22.2 x 153.6 x 45 cm)

**Provenance**  
Acquired directly from the artist, 2003

**\$ 1,000-1,500**

## 102 Alvar Aalto EARLY "SAVOY" VASE

designed 1936, likely executed pre-1949  
model no. 9479  
executed by Karhulan Lasitehtas, Finland  
glass  
incised *ALVAR AALTO II*  
5¾ in. (14.6 cm) high  
10¾ in. (26.4 cm) maximum diameter

\$ 4,000-6,000

### Provenance

Christie's Amsterdam, November 18, 2003, lot 212

### Literature

*Domus*, no. 125, May 1938, p. 36 (for a variant "Savoy" model)

Jennifer Hawkins Opie, *Scandinavia: Ceramics & Glass in the Twentieth Century*, exh. cat., London, 1989, p. 23, cat. no. 189 (for a variant "Savoy" model)

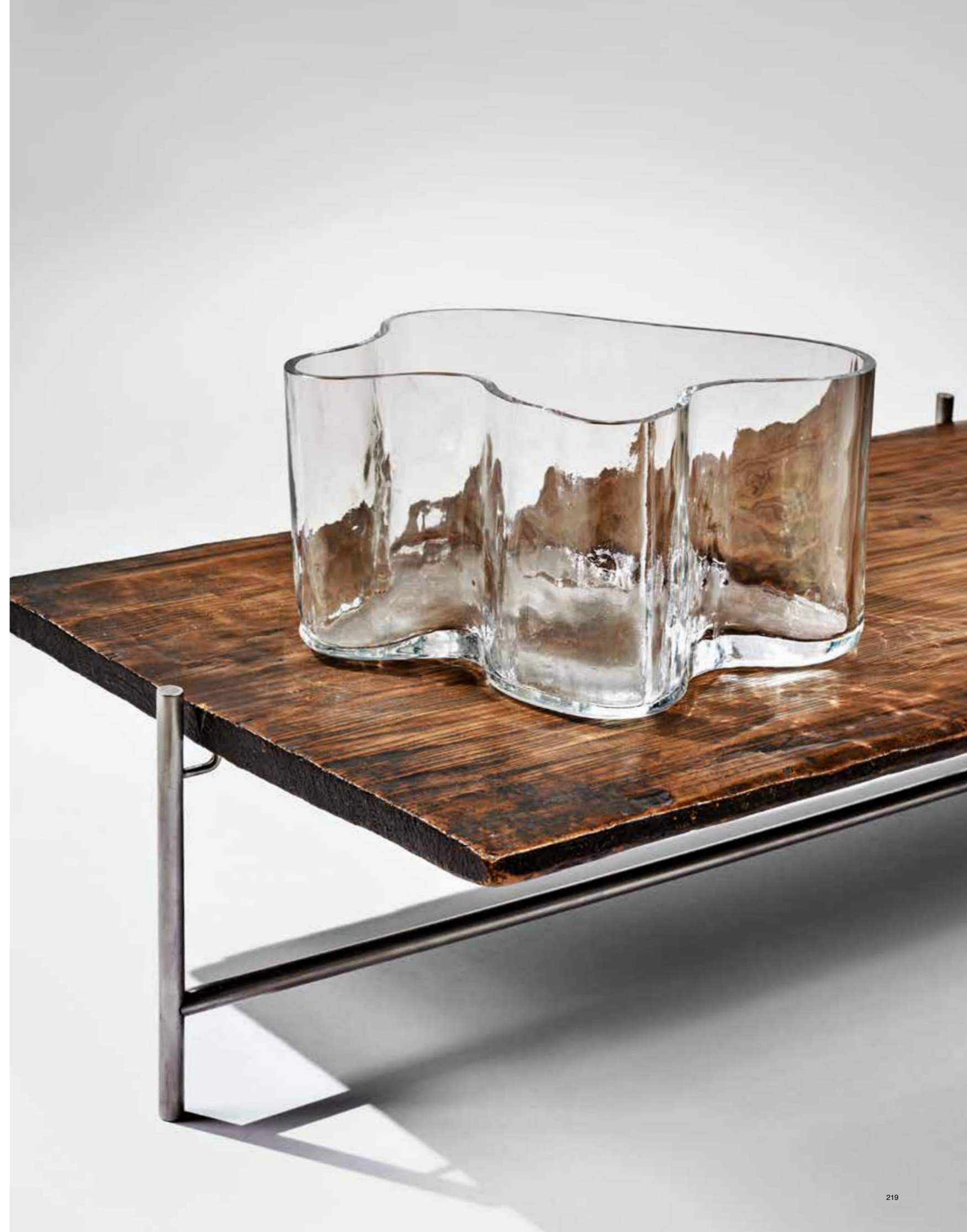
Peter Reed, ed., *Alvar Aalto: Between Humanism and Modernism*, exh. cat., New York, 1998, pp. 193-197, figs 139-144 (for a variant "Savoy" model)

Pirkko Tuukkanen, ed., *Alvar Aalto: Designer*, Vammala, 2002, pp. 199-202 (for a variant "Savoy" model)

Thomas Kellein, ed., *Alvar & Aino Aalto. Design: Collection Bischofberger*, exh. cat., Ostfildern-Ruit, 2004, p. 214 (for a variant "Savoy" model)

Mateo Kries, Jochen Eisenbrand, eds, *Alvar Aalto: Second Nature*, exh. cat., Weil am Rhein, 2014, pp. 224-225, 563-564, cat. nos 341-342 (for a variant "Savoy" model)

Kaisa Koivisto, Pekka Korvenmaa, eds, *Glass From Finland: in the Bischofberger Collection*, Milan, 2015, pp. 136, 316, cat. no. 56 (for a variant "Savoy" model)





Alvar Aalto's timeless and iconic "Savoy" vase, whose design echoes the countless bodies of water populating the designer's native Finland, assuredly represents one of the most significant creations of 20th century Scandinavian art glass. Originally designed in 1936 for a competition organized by Finland's prominent glassworks, Karhula and Iittala, which Aalto entered and won, the model was subsequently presented the following year at the Exposition Universelle in Paris. The model and its many subsequent variants ultimately became known as the "Savoy" vase after it was used as a central component of the furnishing for the luxury Savoy restaurant in Helsinki that opened in 1937. While models from the series are still in production to this day and manufactured in a full spectrum of colors, the present vase was most likely executed by Karhulan before 1949 and is an early example of a particularly rare "Savoy" model with a quadrilateral structure. As opposed to later models produced with cast iron molds by Iittala, this piece was likely made using wood molds into which the forms were blown. Aalto himself took part in the earlier productions of the vase. The result is a superb and highly textural glass structure whose form is reminiscent of the organic and nature-inspired shapes that characterize Aalto's style. The designer himself stated that "form must have a content, and that content must be linked with nature." With its asymmetrical free form and curvy walls, the piece embodies quintessential qualities associated with superior Finnish glass production.

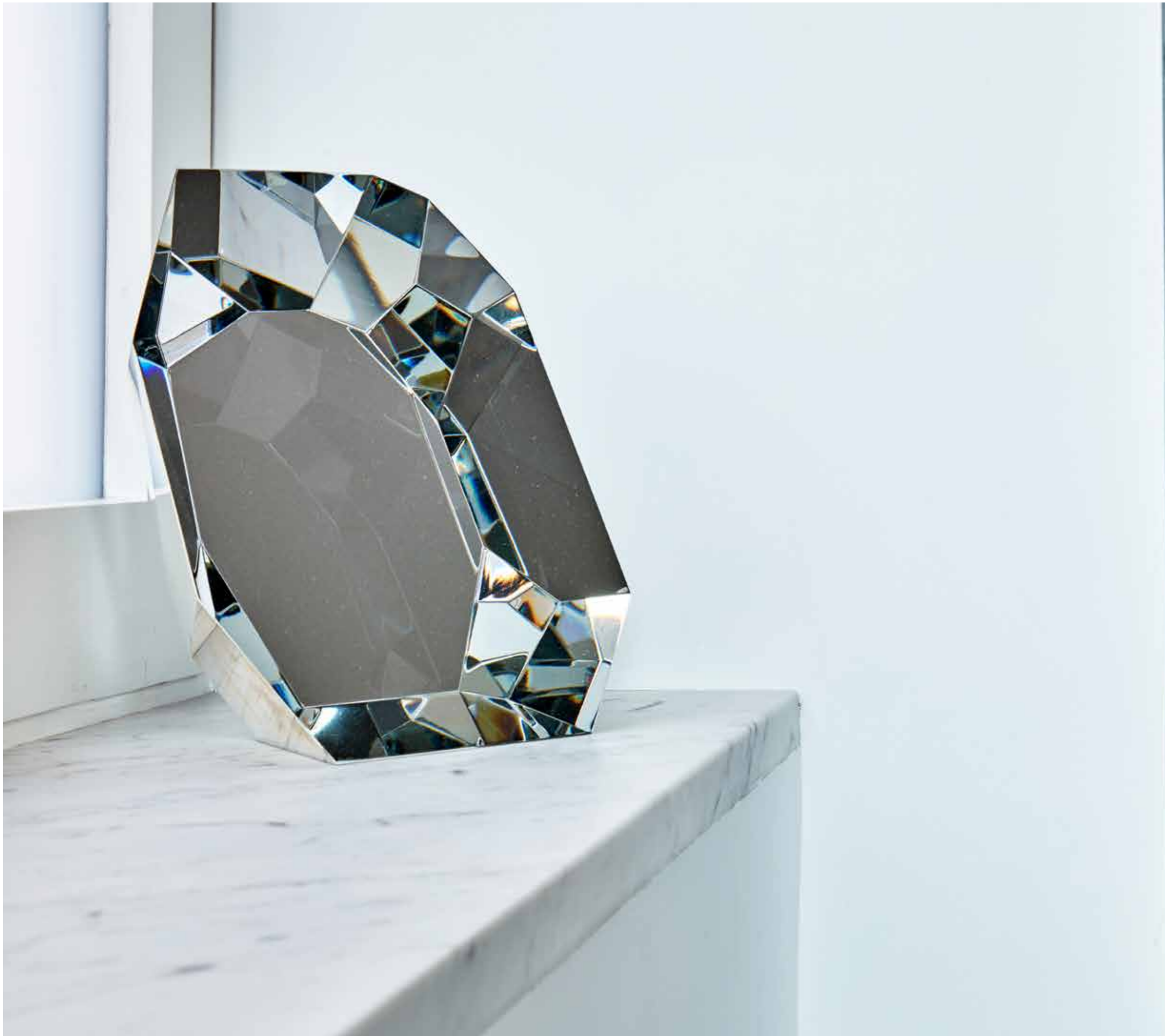
**103 Ward Bennett I-BEAM TABLE**

circa 1963  
chromium-plated nickel  
14 x 13<sup>3</sup>/<sub>8</sub> x 13<sup>3</sup>/<sub>8</sub> in. (35.5 x 34 x 34 cm)

**Provenance**  
Wyeth, New York, 2007  
\$ 2,000-3,000







**104 Florian Ladstätter MIRROR**

2006  
produced by Lobmeyr, Vienna, Austria  
mirrored glass  
9¾ x 8¼ x 6½ in. (24.7 x 20.9 x 16.5 cm) as pictured

**Provenance**

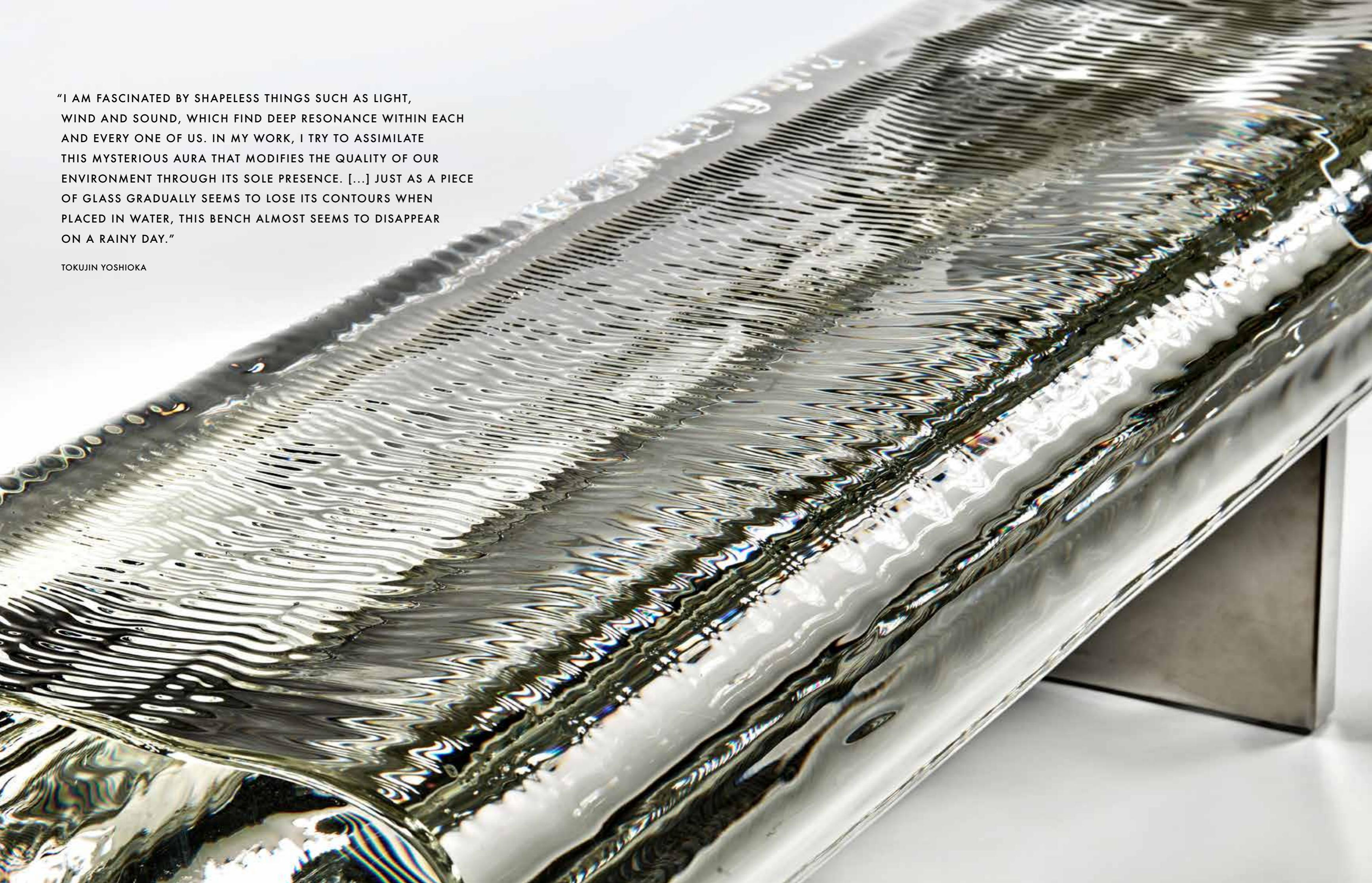
Moss, New York

\$ 3,000-5,000



"I AM FASCINATED BY SHAPELESS THINGS SUCH AS LIGHT,  
WIND AND SOUND, WHICH FIND DEEP RESONANCE WITHIN EACH  
AND EVERY ONE OF US. IN MY WORK, I TRY TO ASSIMILATE  
THIS MYSTERIOUS AURA THAT MODIFIES THE QUALITY OF OUR  
ENVIRONMENT THROUGH ITS SOLE PRESENCE. [...] JUST AS A PIECE  
OF GLASS GRADUALLY SEEMS TO LOSE ITS CONTOURS WHEN  
PLACED IN WATER, THIS BENCH ALMOST SEEMS TO DISAPPEAR  
ON A RAINY DAY."

TOKUJIN YOSHIOKA



## 105 Tokujin Yoshioka "WATER BLOCK" BENCH

designed circa 2002, executed 2004  
number 4 from an edition of 12  
glass, stainless steel  
15¼ x 47¼ x 15⅝ in. (38.7 x 120 x 39.6 cm)

\$ 70,000-100,000



### Provenance

Acquired directly from the artist, 2005

### Literature

Ryu Niimi, *Tokujin Yoshioka Design*, New York, 2006, p. 205

Tokujin Yoshioka, Kazuo Hashiba and Ambra Medda, *Tokujin Yoshioka*, New York, 2010, cover page and pp. 38-43

*Tokujin Yoshioka: Waterfall*, exh. cat., Sherman Contemporary Art Foundation, Sydney, 2011, pp. 9-19 (for a related "Waterfall" bench)

Blaine Brownell, *Matter in the Floating World: Conversations with Leading Japanese Architects and Designers*, New York, 2011, p. 247

*Tokujin Yoshioka: Crystalize*, exh. cat., Museum of Contemporary Art Tokyo, Tokyo, 2013, pp. 12-15 and 86-92

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



## Lasting Impressions: Tokujin Yoshioka's "Water Block" Bench

Through their observations of nature, French Impressionist painters developed an akin understanding of light and water, creating highly textural and poetic representations of their rivers, lakes and oceans. This concern for the two-dimensional representation of such complex natural phenomena is most evident through motifs that are now accepted as canons of Western art— Claude Monet's depictions of his Giverny pond, Renoir's paintings of the Seine and Cézanne's Provençal waterscapes, to name a few.

In the field of design, where the intersection of form and function has been a greater source of concern for architects and furniture makers, few have made it a point to specifically transcribe concepts of transparency and natural energy through light and water. Tokujin Yoshioka may be one of the first contemporary designers to specifically explore such themes, imparting to his creations great artistic sensibility and technical accomplishment.

The present "Water Block" bench designed in 2002 and executed in 2004 is a spectacular example of Yoshioka's pursuit to capture the movement and transparency of water through a strong functional structure made of glass. When viewed firsthand, the bench is an extraordinary technical achievement which creates the illusion that it has somehow been carved out of a block of water. The highly realistic glass surface, with its many undulating curves mimicking ripples of water, was achieved by casting the glass together with rare materials in platinum molds, as opposed to more common stainless or plain steel molds.

"I am fascinated by shapeless things such as light, wind and sound, which find deep resonance within each and every one of us," Yoshioka explained. "In my work, I try to assimilate this mysterious aura that modifies the quality of our environment through its sole presence. [...] Just as a piece of glass gradually seems to lose its contours when placed in water, this bench almost seems to disappear on a rainy day."

This rare example was made as part of a serial glass project started in 2002, with related pieces that include the "Chair that disappears in the rain", a glass armchair specifically conceived for the Roppongi Hills streetscape project. Within the scope of Yoshioka's oeuvre, the "Water Block" bench certainly goes in hand with other furniture pieces that rely on unusually delicate materials like paper ("Honey-Pop" chair), polyester fiber ("Pane" chair) and natural crystals ("Venus" chair).

It was only fitting that the Musée d'Orsay in Paris solicited the designer to participate in the renewal project of their Impressionists Gallery in 2011. Ten examples of Yoshioka's "Water Block" benches permanently entered the museum's collection and were displayed in the galleries alongside masterworks by Manet, Degas, Monet and Renoir, creating an intimate dialogue between past and present. Other examples of the "Water Block" bench are held in the collections of the Museum of Modern Art, Tokyo (Japan), the Saga Prefectural Art Museum (Japan) and the M+ Museum (Hong Kong). This is the first time that the model is presented at auction, providing collectors with an exceptional opportunity to acquire this particularly rare and evocative design.



**106 Naoto Fukasawa REDWOOD CHAIR**

2007  
number 3 from an edition of 12  
produced by Vitra, Birsfelden, Switzerland  
redwood  
impressed *N. Fukasawa/Chair/Vitra Edition*,  
numbered 3/12 and dated 2007  
31¼ × 18 × 23 in. (79 × 46 × 58 cm)

**Provenance**  
Vitra, Birsfelden, Switzerland, 2008  
**\$ 6,000-8,000**



## 107 Herzog & de Meuron and Ai Weiwei SERPENTINE STOOL

2012  
artist's proof from an edition of 20  
hand-sculpted, fired and painted porcelain  
24 in. (60.9 cm) high  
19 in. (48.2 cm) diameter

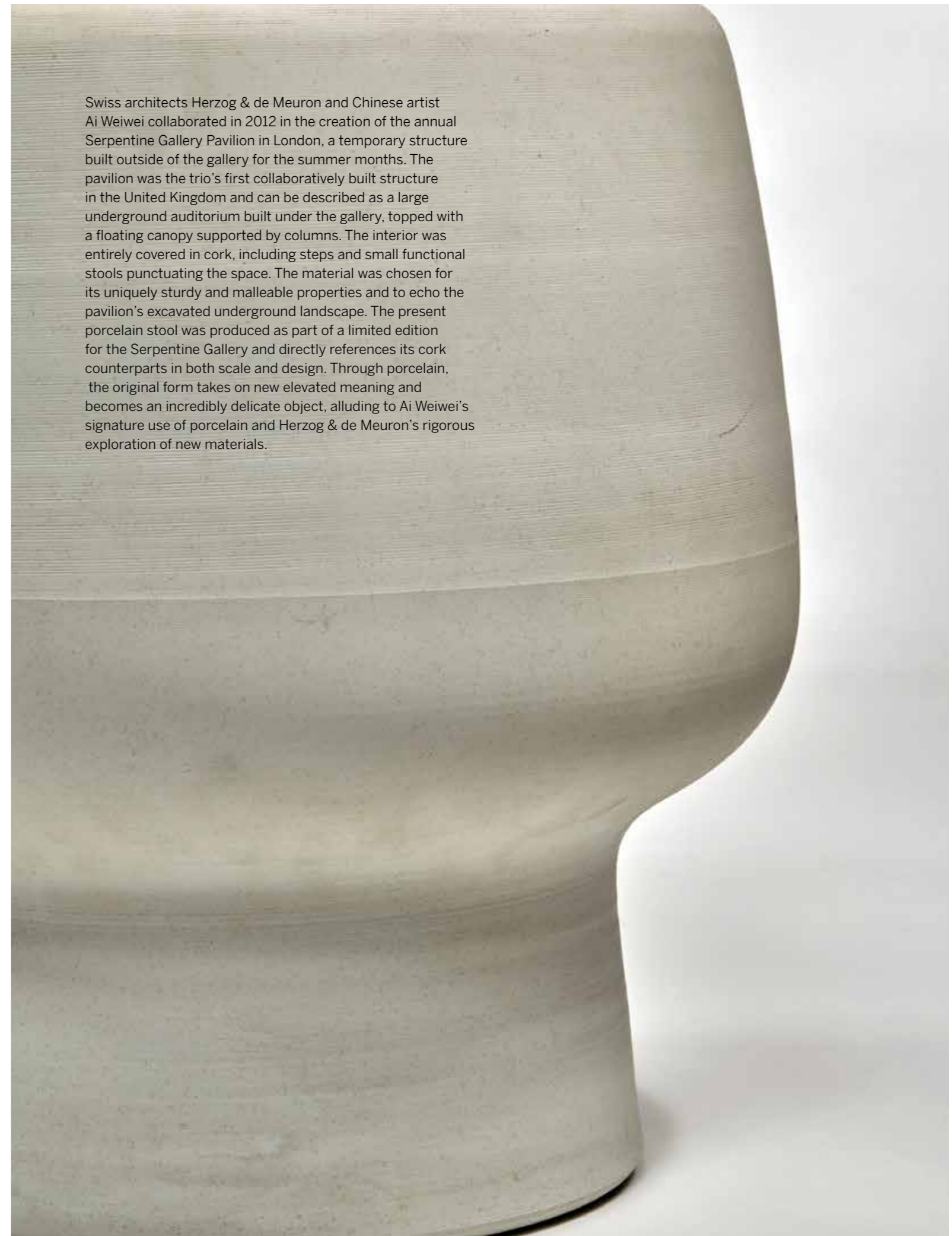
### Provenance

Serpentine Gallery, London, 2012

\$ 15,000-20,000



Swiss architects Herzog & de Meuron and Chinese artist Ai Weiwei collaborated in 2012 in the creation of the annual Serpentine Gallery Pavilion in London, a temporary structure built outside of the gallery for the summer months. The pavilion was the trio's first collaboratively built structure in the United Kingdom and can be described as a large underground auditorium built under the gallery, topped with a floating canopy supported by columns. The interior was entirely covered in cork, including steps and small functional stools punctuating the space. The material was chosen for its uniquely sturdy and malleable properties and to echo the pavilion's excavated underground landscape. The present porcelain stool was produced as part of a limited edition for the Serpentine Gallery and directly references its cork counterparts in both scale and design. Through porcelain, the original form takes on new elevated meaning and becomes an incredibly delicate object, alluding to Ai Weiwei's signature use of porcelain and Herzog & de Meuron's rigorous exploration of new materials.





## 108 Jasper Morrison "WING-NUT" CHAIR

circa 1985  
from an edition of 8  
hardboard, piano hinges and wing-nut connectors  
31 $\frac{7}{8}$  x 15 $\frac{1}{2}$  x 15 $\frac{3}{4}$  in. (81 x 39.2 x 40 cm)

### Provenance

Private Collection, United Kingdom  
Phillips London June 8, 1999, lot 368  
Galerie Ulrich Fiedler, Cologne  
Private Collection, Cologne  
Sotheby's New York, November 16, 2007, lot 131

### Literature

Manolo De Giorgi, "Jasper Morrison 1985-1988," *Domus*,  
May 1988, p. 79

Jasper Morrison, *Jasper Morrison: Designs,  
Projects and Drawings 1981-1989*, London, 1990, p. 25

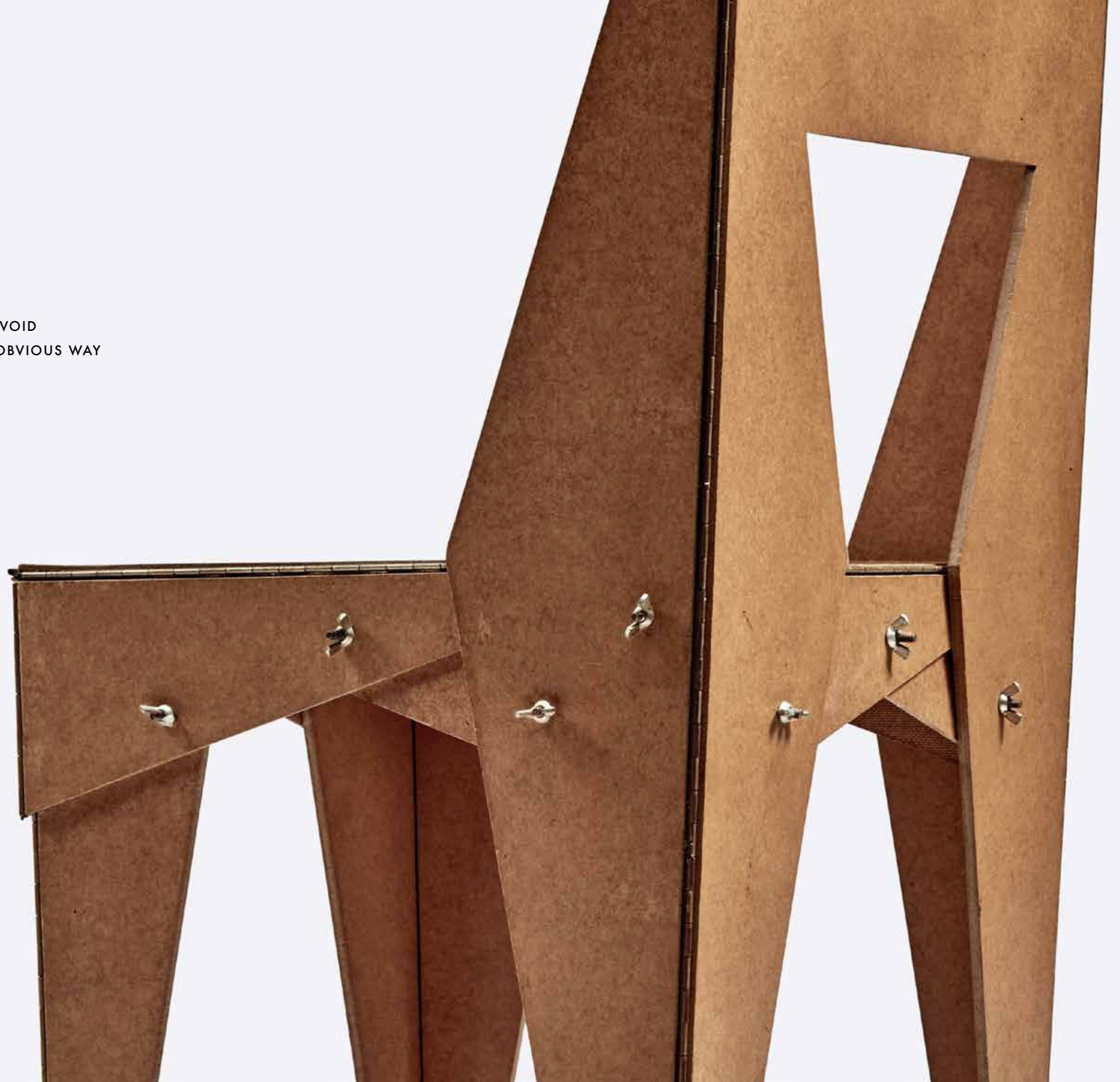
Jasper Morrison, *Everything but the Walls*, Baden,  
Switzerland, 2002, p. 191

**\$ 25,000-35,000**

The "Wing-Nut" chair was designed and hand-built by Jasper Morrison while he was studying at the Royal College of Art, and ultimately sold at his degree exhibition in 1985. The chair combines hardboard panels assembled together using piano hinges and wing-nut connectors to create an overall structure reminiscent of an origami composition. "My intention in designing these items was to avoid designing them... to use materials in the most obvious way and to let them dictate the forms," he stated in 1988. This early work provides an apropos introduction to the work of one of the most celebrated contemporary designers of our time, characterized by bold experimentation and a relentless exploration of new materials. Another example of the present model is held in the collection of the Vitra Design Museum, Weil am Rhein, Germany.

"MY INTENTION IN DESIGNING THESE ITEMS WAS TO AVOID  
DESIGNING THEM... TO USE MATERIALS IN THE MOST OBVIOUS WAY  
AND TO LET THEM DICTATE THE FORMS."

JASPER MORRISONW





## 109 Jasper Morrison VARIATION NO. 11

2005  
comprising two small units and one grand unit  
number 6 from an edition of 12  
produced by Galerie kreo, Paris  
Carrara marble  
with a metal plaque signed *Jasper Morrison/Variation no. 11/*  
*Collection Carrara tables/Edition Galerie Kreo,*  
*limitée à 12 exemplaires, numbered 6/12 and dated 2005*  
small units: 11 $\frac{1}{8}$  x 29 $\frac{1}{2}$  x 15 $\frac{1}{8}$  in. (28.4 x 74.9 x 38.6 cm) each  
grand unit: 11 $\frac{1}{8}$  x 65 $\frac{5}{8}$  x 15 $\frac{1}{8}$  in. (28.4 x 166.6 x 38.6 cm)

### Provenance

Galerie kreo, Paris, 2006

### Literature

Gabriele Neri, *Jasper Morrison*, Milan, 2011, pp. 94-95

\$ 15,000-20,000



The concept behind Jasper Morrison's "Variation" series originated in Tokyo, where the designer came across an ingenious table of Korean origin in an artisanal shop that, years later, inspired him to create systems of easily adjustable and modular tables. The present variation features three stackable elements, whose marble body has been hollowed out and filled with aluminum to reduce weight and improve their overall stability. Limited editions of the forms were made in both oak and Carrara marble and were first introduced at Galerie kreo in 2005.



### 110 Hella Jongerius TWO "REPEAT BIG POTS"

2002

produced for JongeriusLab by Royal Tichelaar Makkum,  
The Netherlands

porcelain, glazed porcelain, cotton thread

each stamped with the producer's marks; one signed  
in black paint *Hella*, dated 2002, numbered 2 and  
impressed *M18/1280°C*; the other signed in black paint  
*a special one for Michael, thanks, Hella x*

13 $\frac{3}{8}$  in. (34 cm) high each

10 $\frac{1}{2}$  in. (26.6 cm) maximum diameter each

#### Provenance

Moss, New York, 2002

#### Literature

Hella Jongerius and Louise Schouwenberg,  
*Hella Jongerius*, New York, 2003, n.p.

\$ 3,000-5,000

**111 Hella Jongerius THREE "GROOVE" BOTTLES AND ONE "LONG NECK" BOTTLE**

circa 2000  
produced for JongeriusLab by Royal Tichelaar Makkum, The Netherlands  
porcelain, glazed porcelain, clear and opaline glass, plastic tape  
each signed *JongeriusLab* on the plastic tape  
"Groove" bottles: 15 $\frac{5}{8}$  in. (39.6 cm) high each; 6 in. (15.2 cm)  
maximum diameter each  
"Long Neck" bottle: 19 $\frac{1}{4}$  in. (48.8 cm) high; 4 $\frac{1}{4}$  in. (10.7 cm)  
maximum diameter

\$ 3,000-5,000

**Provenance**

Moss, New York, 2010

**Literature**

Louise Schouwenberg, *Hella Jongerius: Misfit*, London, 2010, p. 197  
(for related examples)



## 112 Hella Jongerius "POLDER" SOFA

2012

from an edition of 100  
produced by Vitra, Switzerland  
Maharam fabric upholstery, mohair velvet, tweed,  
wool and mixed hardwood  
with the producer's label  
30½ × 115¼ × 39½ in. (77 × 293 × 100 cm)

### Literature

Louise Schouwenberg, *Hella Jongerius: Misfit*, London, 2010,  
pp. 21 and 92-93

This lot is accompanied by a certificate of authenticity  
signed by the artist and a copy of Michael Maharam's book  
*Maharam Agenda* (Baden, 2011).

\$ 15,000-20,000

This limited edition Maharam Polder sofa was produced in  
a series of 100 for the Salone del Mobile, 2011 and features  
high-end Maharam upholstery including mohair velvet,  
Scottish tweed, Paul Smith worsted wool stripes and  
Jongerius textiles. The sofa features a detachable section to  
the right side and a portable arm-rest cushion, as well as a  
custom Bovist stool and belted Queen's cushion originally  
designed for a Polder commissioned by the Netherlands'  
Queen Beatrix.





### 113 Konstantin Grcic STOOL

2004  
number 14 from an edition of 30  
produced by Galerie kreio, Paris, France  
oak  
impressed K. Grcic, numbered 14/30 and dated 2004  
16 x 15<sup>5</sup>/<sub>8</sub> x 7<sup>3</sup>/<sub>4</sub> in. (40 x 39.6 x 19.6 cm)

**Provenance**  
Galerie kreio, Paris, 2006

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





### 114 Jasper Morrison PAIR OF CORK BLOCKS

2007  
number 2 and 3 from an edition of 8 plus 2 artist's proofs  
produced by Vitra, Switzerland  
cork  
each with a metal tag signed *Jasper Morrison/Cork  
Block/Vitra Edition*, dated 2007 and each numbered  
2/12 and 3/12 respectively  
7¾ x 25¼ x 18½ in. (19.6 x 64.1 x 47 cm) each

\$ 6,000-8,000

#### Provenance

Vitra, Switzerland, 2008

The edition run for this model has been limited to a total of 8 pieces plus 2 artist's proofs, as opposed to the edition number of 12 that appears on the blocks' metal tag. The buyer will receive two updated authenticity plaques from Vitra issued in 2011.



### 115 Jasper Morrison PAIR OF CORK CHAIRS

2007  
number 5 and 6 from an edition of 12 plus 2 artist's proofs  
produced by Vitra, Switzerland  
cork  
each with a metal tag signed *Jasper Morrison/Cork  
Chair/Vitra Edition*, numbered 5/24 and 6/24  
and dated 2007  
29 x 18½ x 25 in. (73.6 x 47 x 63.5 cm) each

\$ 18,000-24,000

#### Provenance

Vitra, Switzerland, 2008

#### Literature

Gabriele Neri, *Jasper Morrison*, Milan, 2011, p. 109

The edition run for this model has been limited to a total of 12 pieces plus 2 artist's proofs, as opposed to the edition number of 24 that appears on the chair's metal tag. The buyer will receive an updated authenticity plaque from Vitra issued in 2011.





**116 Lena Rewell THREE ROLLS OF FABRIC**

1965-1967  
produced for Christian Dior, France  
wool  
i: 37 $\frac{3}{4}$  x 48 $\frac{7}{8}$  in. (957 x 124 cm)  
ii: 156 $\frac{3}{4}$  x 52 $\frac{3}{8}$  in. (398 x 133 cm)  
iii: 141 $\frac{3}{4}$  x 49 $\frac{5}{8}$  in. (360 x 126 cm)

**Provenance**

Acquired directly from the artist by the original owner  
Private Collection  
Phillips London, November 17, 2011, lot 26

**\$ 2,000-3,000**



## 117 Donald Judd LIBRARY DESK

designed 1982, executed 2007  
model no. 27  
douglas fir  
impressed *DONALD JUDD USA PSF 27 © 2007 100*  
30 x 88 x 44 in. (76.2 x 223.5 x 111.8 cm)

### Provenance

Judd Foundation, New York, 2007

\$ 15,000-20,000



## 118 Donald Judd BOOKSHELF

designed 1983, executed 2007  
model no. 34  
offered en suite with the following lot  
douglas fir  
impressed *Donald Judd USA PSF, numbered 34 and 101*  
and dated 2007  
55 x 55 x 12½ in. (139.7 x 139.7 x 31.7 cm)

### Provenance

Judd Foundation, 2008

\$ 7,000-10,000



## 119 Donald Judd BOOKSHELF

offered en suite with the preceding lot  
impressed *Donald Judd USA PSF, numbered 34 and 100*  
and dated 2007

\$ 7,000-10,000



## 120 Donald Judd CORNER CHAIR

designed 1984, executed 2007  
model no. 15  
produced by Lehni, Dübendorf, Switzerland  
enameled "Traffic Gray" aluminum  
impressed *Donald Judd TM/Swiss made by Lehni*,  
numbered 15/110 and dated 2007  
29½ x 19¾ x 19¾ in. (74.9 x 50.1 x 50.1 cm)

### Provenance

Judd Foundation, New York, 2007

\$ 4,000-6,000



## 121 Donald Judd ARMCHAIR

designed 1984, executed 2013  
model no. 1  
produced by Lehni, Dübendorf, Switzerland  
clear anodized aluminum  
impressed *Donald Judd TM/Swiss made by Lehni*,  
numbered 1/108 and dated 2013  
29½ x 19¾ x 19¾ in. (74.9 x 50.1 x 50.1 cm)

### Provenance

Judd Foundation, New York, 2007

\$ 4,000-6,000





## 122 Shiro Kuramata "HOW HIGH THE MOON" CHAIR

designed 1986  
produced by Vitra, Switzerland  
nickel-plated steel mesh  
28¼ x 37¼ x 32½ in. (71.7 x 94.6 x 82.5 cm)

### Provenance

Vitra, Switzerland, 2015

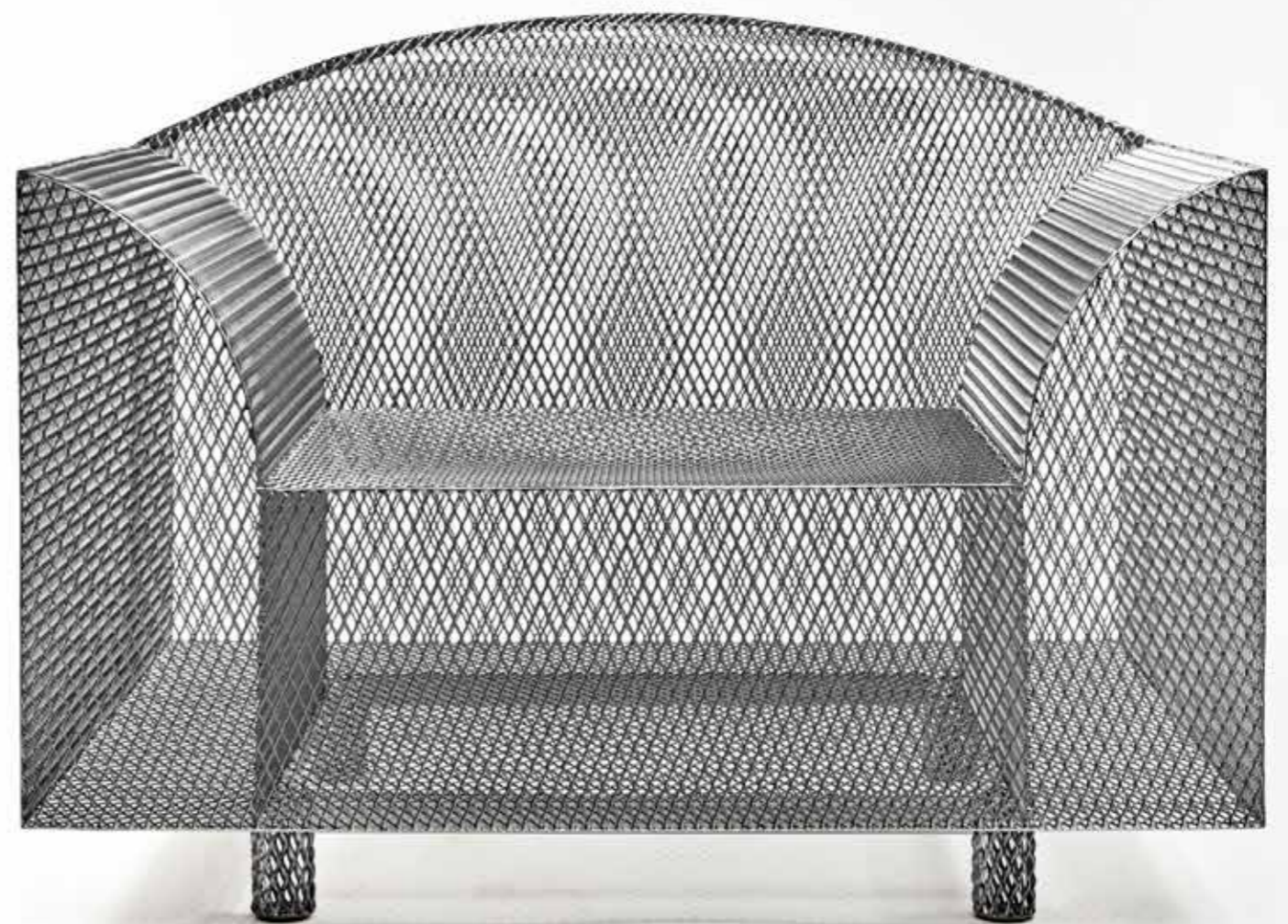
### Literature

*Shiro Kuramata 1934-1991*, exh. cat., Hara Museum of Contemporary Art, Tokyo, 1996, p. 181

Deyan Sudjic, *Shiro Kuramata*, Vol. 1, London, 2013, pp. 102, 114, 139-140

Deyan Sudjic, *Shiro Kuramata*, Vol. 2, London, 2013, p. 340

\$ 5,000-7,000



## 123 Shiro Kuramata "KYOTO" TABLE

circa 1983  
produced by Ishimaru, Tokyo  
terrazzo, glass and chromium-plated metal  
28¼ in. (48.8 cm) high  
23⅝ in. (60 cm) diameter

### Provenance

Piasa, Paris, May 21, 2015, lot 1

### Literature

*Shiro Kuramata 1934-1991*, exh. cat., Hara Museum of Contemporary Art, Tokyo, 1996, pp. 73 and 165 (for the present lot illustrated)

Deyan Sudjic, *Shiro Kuramata*, Vol. 1, London, 2013, pp. 117 and 137

Deyan Sudjic, *Shiro Kuramata*, Vol. 2, London, 2013, p. 323

\$ 12,000-18,000



In 1983 Kuramata began to mix coloured glass fragments into terrazzo, to create a malleable and decorative substance that he termed "Star Piece". Initially trialed in the "Kyoto" table that was eventually retailed by Memphis, the material was subsequently used extensively in Kuramata's interior design schemes, significantly for the floors or walls of the Issy Miyake boutiques in both Ginza and New York. For this latter interior, Kuramata altered the composition of the terrazzo to now incorporate fragments of Coca Cola bottles, acknowledging the American pop culture references often deeply embedded in his oeuvre.



## 124 Studio Job "BAVARIA" SCREEN

2008  
number 1 from an edition of 6  
Indian rosewood, polychrome wood veneers, wood  
marquetry, brass  
with inlaid signature *Job*  
73 x 86½ x 2 in. (185.4 x 219.7 x 5 cm) fully extended

### Provenance

Moss Gallery, New York, 2012

### Exhibited

*Studio Job MAD HOUSE*, Museum of Art and Design,  
New York, March 22-August 21, 2016

### Literature

Job Smeets and Nynke Tynagel, *Studio Job: The Book  
of Job*, New York, 2010, pp. 224-225

• \$ 40,000-60,000







### 125 Studio Job MAGNIFYING GLASS

2013  
with the original wooden box  
polished bronze, glass  
impressed *JOB*, dated *13* and monogrammed *MM*  
11<sup>3</sup>/<sub>4</sub> x 5<sup>1</sup>/<sub>8</sub> x 1<sup>1</sup>/<sub>8</sub> in. (29.8 x 13.2 x 3 cm)

#### **Provenance**

Commissioned directly from the studio, 2013  
This lot is offered together with a certificate of authenticity  
signed by Job Smeets and Nynke Tynagel.

**\$ 3,000-5,000**



## 126 Pair of Antler Armchairs

circa 1920s  
fallow deer antlers, nubuck upholstery  
i: 39¼ x 26 x 25½ in. (99.6 x 66 x 64.7 cm)  
ii: 39¼ x 27 x 27½ in. (99.6 x 67.5 x 68.7 cm)

### Provenance

Wyeth, New York, 2007

• \$ 5,000-7,000







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## ACKNOWLEDGEMENTS

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