

*from Noguchi to Lalanne*

# IMPORTANT DESIGN

NEW YORK 25 MAY 2021 | PARIS 26 MAY 2021



**Sotheby's** EST. 1744









*from Noguchi to Lalanne*

## IMPORTANT DESIGN

NEW YORK 25 MAY 2021 | PARIS 26 MAY 2021

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25 MAY 2021  
10 AM

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*from Noguchi to Lalanne*

# IMPORTANT DESIGN

NEW YORK 25 MAY 2021  
10 AM | LOTS 1-174







1

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

## TIFFANY STUDIOS

### "Cypriote" Vase

circa 1926  
favrile glass  
engraved 6390N L.C. Tiffany-Favrile  
6¾ in. (17.1 cm) high

#### PROVENANCE

Christie's New York, June 16, 2011, lot 10  
Acquired from the above by the present owner

\$ 8,000-12,000





2

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

## TIFFANY STUDIOS

### Decorated Vase

circa 1898-1900  
favrile glass  
engraved *L.C.T. K164* with firm's paper label  
9 in. (22.9 cm) high

#### PROVENANCE

Christie's New York, June 16, 2011, lot 26  
Acquired from the above by the present owner

\$ 3,000-5,000



2

3

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

## TIFFANY STUDIOS

### Decorated Vase

circa 1897  
favrile glass  
engraved *o5225 L.C.T.* with firm's paper label  
5¾ in. (14.6 cm) high

#### PROVENANCE

Christie's New York, June 16, 2011, lot 2  
Acquired from the above by the present owner

\$ 5,000-7,000



3

4

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

## TIFFANY STUDIOS

### Vase

circa 1900-1903  
favrile glass  
engraved *L.C. Tiffany-Favrile V307*  
7 in. (17.8 cm) high

#### PROVENANCE

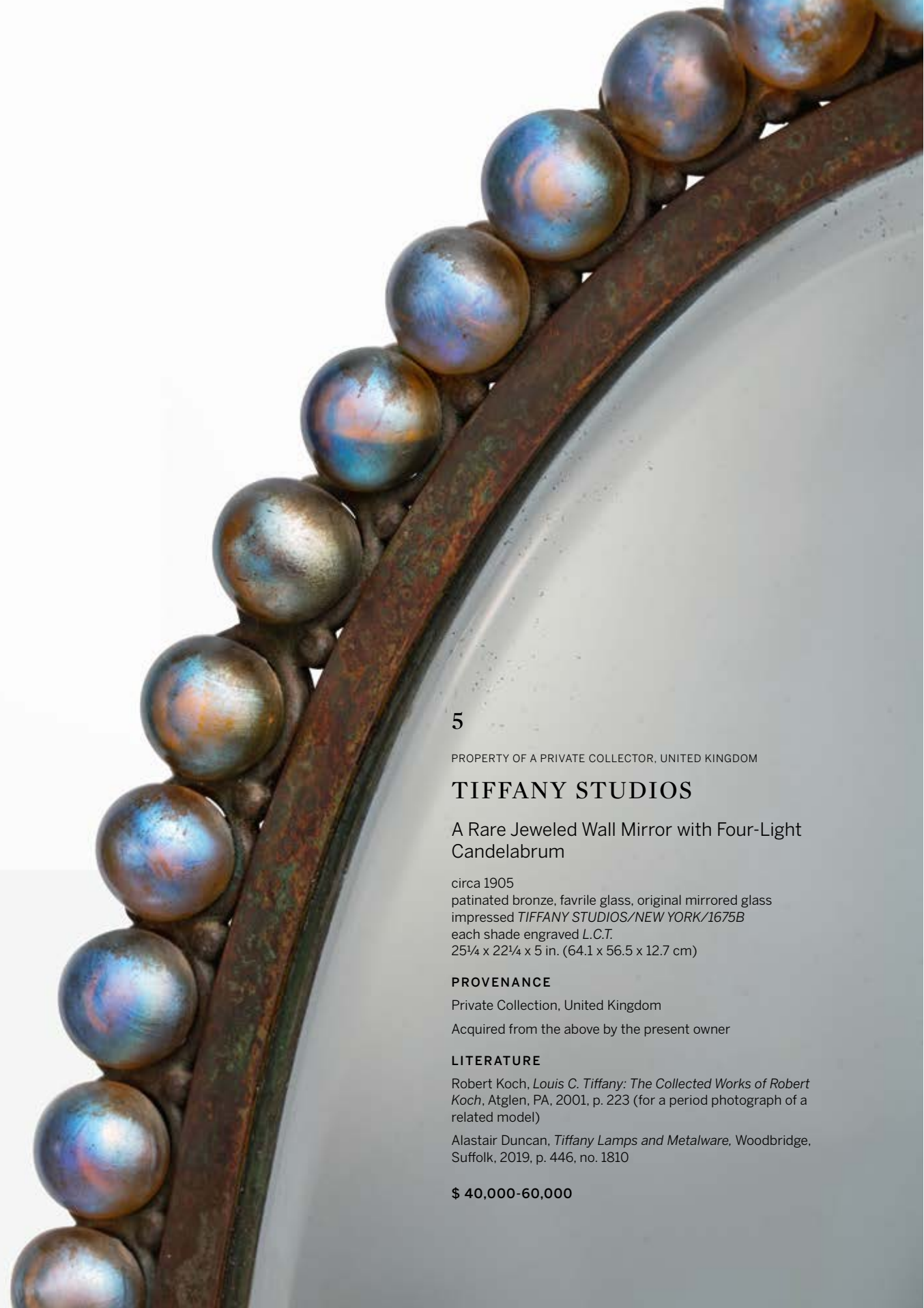
Christie's New York, June 16, 2011, lot 25  
Acquired from the above by the present owner

\$ 4,000-6,000



4





5

PROPERTY OF A PRIVATE COLLECTOR, UNITED KINGDOM

## TIFFANY STUDIOS

A Rare Jeweled Wall Mirror with Four-Light  
Candelabrum

circa 1905  
patinated bronze, favrile glass, original mirrored glass  
impressed *TIFFANY STUDIOS/NEW YORK/1675B*  
each shade engraved *L.C.T.*  
25¼ x 22¼ x 5 in. (64.1 x 56.5 x 12.7 cm)

### PROVENANCE

Private Collection, United Kingdom  
Acquired from the above by the present owner

### LITERATURE

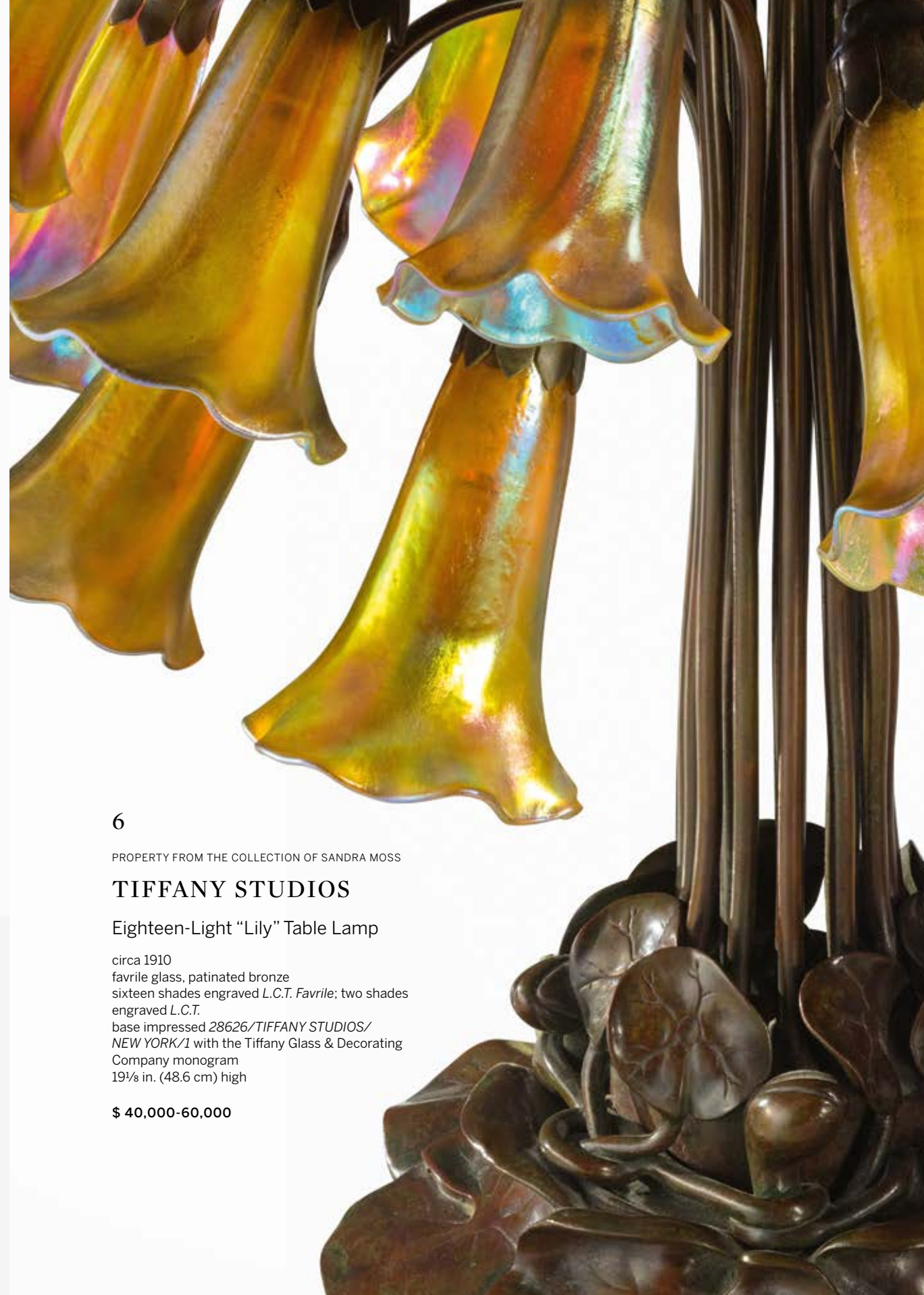
Robert Koch, *Louis C. Tiffany: The Collected Works of Robert Koch*, Atglen, PA, 2001, p. 223 (for a period photograph of a related model)

Alastair Duncan, *Tiffany Lamps and Metalware*, Woodbridge, Suffolk, 2019, p. 446, no. 1810

\$ 40,000-60,000







6

PROPERTY FROM THE COLLECTION OF SANDRA MOSS

## TIFFANY STUDIOS

### Eighteen-Light "Lily" Table Lamp

circa 1910  
favrile glass, patinated bronze  
sixteen shades engraved *L.C.T. Favrile*; two shades  
engraved *L.C.T.*  
base impressed 28626/TIFFANY STUDIOS/  
NEW YORK/1 with the Tiffany Glass & Decorating  
Company monogram  
19½ in. (48.6 cm) high

\$ 40,000-60,000







PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

## TIFFANY STUDIOS

### “Daffodil” Table Lamp

circa 1910  
 leaded glass, patinated bronze  
 shade impressed *TIFFANY STUDIOS NEW YORK*  
 base impressed *262/TIFFANY STUDIOS/NEW YORK*  
 26 in. (66 cm) high  
 20 in. (50.8 cm) diameter of shade

#### PROVENANCE

Est-Ouest, Tokyo, October 30-31, 1991, lot 72

#### LITERATURE

Dr. Egon Neustadt, *The Lamps of Tiffany*, New York, 1970, pp. 106-107 (for the shade)

Alastair Duncan, *Tiffany At Auction*, New York, 1981, pp. 60, 84, 106 and 125 (for the shade)

Martin Eidelberg, Alice Cooney Frelinghuysen, Nancy A. McClelland and Lars Rachen, *The Lamps of Louis Comfort Tiffany*, New York, 2005, pp. 62 and 141 (for the shade)

Alastair Duncan, *Tiffany Lamps and Metalware*, Woodbridge, Suffolk, 2007, p. 153, no. 634 (for the shade)

David A. Hanks, *Louis Comfort Tiffany, Treasures from the Driehaus Collection*, New York, 2013, p. 56 (for the base)

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







8

PROPERTY FROM THE COLLECTION OF DAVID AND LINDSAY  
MORGENTHALER, CLEVELAND, OHIO

## TIFFANY STUDIOS

### "Peony" Table Lamp

circa 1905  
with a telescoping "Chased Pod" base  
leaded glass, patinated bronze  
shade with small early tag impressed *TIFFANY STUDIOS/  
NEW YORK*  
base impressed *TIFFANY STUDIOS/NEW YORK/4840* with  
the Tiffany Glass & Decorating Company monogram  
32 in. (81.3 cm) high  
22½ in. (57.2 cm) diameter of shade

#### PROVENANCE

Charles Maurer, Cleveland, Ohio  
Acquired from the above by the present owner

**\$ 90,000-120,000**









9

PROPERTY FROM THE ESTATE OF A PRIVATE COLLECTOR, NEW YORK

## TIFFANY STUDIOS

"Peacock" Vase

circa 1898  
favrite glass  
engraved *L.C.T. o7473* with firm's paper label  
18¾ in. (47.6 cm) high

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







10

PROPERTY FROM THE ESTATE OF A PRIVATE COLLECTOR, NEW YORK

**TIFFANY STUDIOS**

Decorated "Gooseneck" Vase

circa 1900-1903  
favrile glass  
engraved *L.C.T. Y6366*  
14¾ in. (37.5 cm) high

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

11

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

**TIFFANY STUDIOS**

Flacon

circa 1915  
with stopper and stand  
favrile glass, gilt and enameled bronze  
stopper engraved *19*  
stand impressed *FAVRILE 414* with firm's logo  
14½ in. (36.8 cm) high

**PROVENANCE**

Christie's New York, June 16, 2011, lot 9  
Acquired from the above by the present owner

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

10



11











12

PROPERTY OF A CALIFORNIA FAMILY

## TIFFANY STUDIOS

### “Pony Wisteria” Table Lamp

circa 1905  
leaded glass, patinated bronze  
shade impressed *TIFFANY STUDIOS/NEW YORK*  
base impressed *TIFFANY STUDIOS/NEW YORK/6535*  
17 in. (43.2 cm) high  
10¼ in. (26 cm) diameter of shade

#### PROVENANCE

Private Collection, circa 1950  
Thence by descent to the present owner

#### LITERATURE

Dr. Egon Neustadt, *The Lamps of Tiffany*, New York, 1970, p. 214 (for the shade and base pairing)  
Alastair Duncan, *Tiffany At Auction*, New York, 1981, p. 97 (for the shade and base pairing)  
Vivienne Couldrey, *The Art of Louis Comfort Tiffany*, Secaucus, NJ, 1997, p. 23 (for the shade and base pairing)  
Martin Eidelberg, Alice Cooney Frelinghuysen, Nancy A. McClelland and Lars Rachen, *The Lamps of Louis Comfort Tiffany*, New York, 2005, p. 108 (for the shade and base pairing)  
Alastair Duncan, *Tiffany Lamps and Metalware*, Woodbridge, Suffolk, 2019, p. 79, no. 349 (for the shade); p. 126, no. 489 (for the base)

\$ 120,000-180,000





13

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

## TIFFANY STUDIOS

### "River of Life" Window

circa 1920  
leaded and acid-etched glass selectively plated on the reverse  
signed *Louis C. Tiffany N.Y.*  
48<sup>3</sup>/<sub>4</sub> x 28<sup>3</sup>/<sub>4</sub> in. (123.8 x 73 cm) excluding frame

#### PROVENANCE

Macklowe Gallery, New York, late 1980s

#### LITERATURE

David A. Hanks, *Louis Comfort Tiffany: Treasures from the Driehaus Collection*, exh. cat., Richard H. Driehaus Museum, Chicago, 2013, p. 183 (for a related "River of Life" window)

\$ 150,000-200,000











TIFFANY'S MAGNIFICENT  
"FRUIT" LAMP

PROPERTY FROM THE COLLECTION  
OF JEEP AND CARLA HARNED



PROPERTY FROM THE COLLECTION OF JEEP AND CARLA HARNED

## TIFFANY STUDIOS

### A Rare "Fruit" Table Lamp

circa 1910-1915  
with a rare internally illuminated "Turtle-Back" base  
leaded glass, patinated bronze  
shade impressed *TIFFANY STUDIOS NEW YORK 1519-4*  
base impressed *TIFFANY STUDIOS/NEW YORK/355*  
33¼ in. (84.5 cm) high  
24¼ in. (61.6 cm) diameter of shade

\$ 300,000-500,000

#### PROVENANCE

For the shade:

Lillian Nassau, New York

Burt Sugarman, Los Angeles

Christie's New York, December 10, 1998, lot 371

Acquired from the above by the present owner

#### LITERATURE

Dr. Egon Neustadt, *The Lamps of Tiffany*, New York, 1970, pp. 35 and 158 (for the shade); p. 155 (for the base with mosaic inlays)

Alastair Duncan, *Tiffany At Auction*, New York, 1981, p. 122, no. 330 (for the base with mosaic inlays)

William Feldstein, Jr. and Alastair Duncan, *The Lamps of Tiffany Studios*, New York, 1983, p. 111 (for the shade); pp. 103 and 125 (for the base with mosaic inlays)

Alastair Duncan, *Fin de Siècle Masterpieces from the Silverman Collection*, New York, 1989, pp. 24 (for the shade) and 28 (for the base with mosaic inlays)

Robert Koch, *Louis C. Tiffany's Glass, Bronzes, Lamps: A Complete Collector's Guide*, New York, 1989, p. 128 (for the base with mosaic inlays)

Takeo Horiuchi, ed., *The World of Louis Comfort Tiffany: A Selection from the Anchorman Collection*, Nagoya, Japan, 1994, p. 72 (for the base with mosaic inlays)

Alice Cooney Frelinghuysen, *Louis Comfort Tiffany at the Metropolitan Museum of Art*, New York, 1998, p. 71 (for a watercolor study of the present shade model)

Robert Koch, *Louis C. Tiffany: The Collected Works of Robert Koch*, Atglen, PA, 2001, p. 240 (for the base with mosaic inlays)

Alastair Duncan, *Louis C. Tiffany: The Garden Museum Collection*, Woodbridge, Suffolk, 2004, p. 305 (for the base with mosaic inlays)

Martin Eidelberg, Alice Cooney Frelinghuysen, Nancy A. McClelland and Lars Rachen, *The Lamps of Louis Comfort Tiffany*, New York, 2005, pp. 72 (for the above mentioned watercolor study), 83 (for the base with mosaic inlays), 84-87 (for the shade) and 196 (for the base with mosaic inlays)

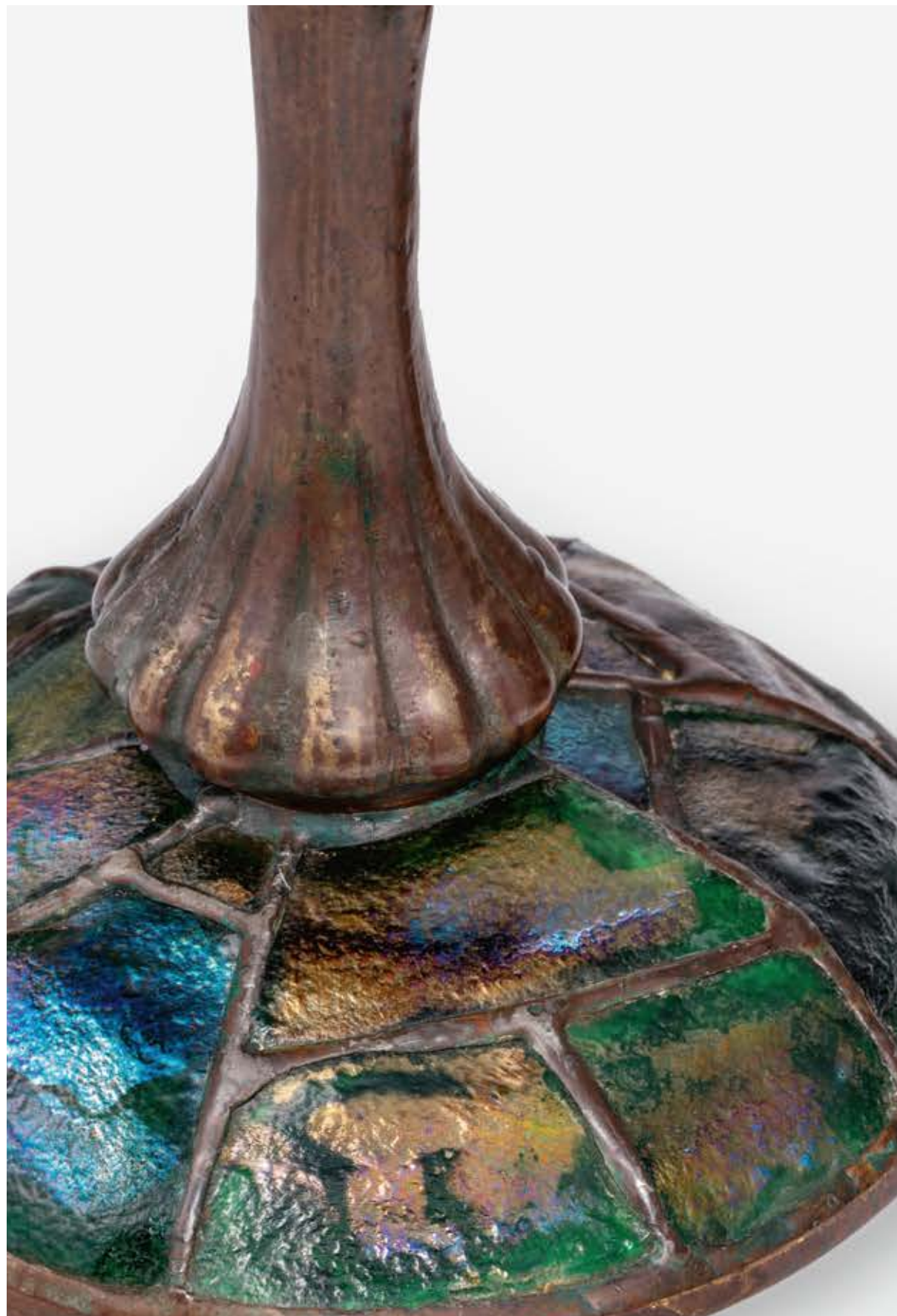
Alastair Duncan, *Tiffany Lamps and Metalware*, Woodbridge, Suffolk, 2007, p. 72, no. 275 and p. 155, no. 641 (for the base with mosaic inlays); p. 106, no. 430, p. 107, no. 436 and p. 160, no. 657 (for the shade); p. 189, no. 739 (for the base)

Martin Eidelberg, Nina Gray and Margaret K. Hofer, *A New Light on Tiffany: Clara Driscoll and the Tiffany Girls*, exh. cat., New York Historical Society, 2007, p. 69 (for the base with mosaic inlays)

Margaret K. Hofer and Rebecca Klassen, *The Lamps of Tiffany Studios: Nature Illuminated*, New York, 2016, p. 113 (for the shade); pp. 124 and 127 (for the base with mosaic inlays)







15

PROPERTY FROM A REGIONAL MATTITUCK ESTATE

## TIFFANY STUDIOS

Jeweled "Turtle Back" Candlestick

circa 1902  
patinated bronze, favrile glass  
impressed 10069/TIFFANY STUDIOS/NEW YORK  
13 $\frac{1}{4}$  in. (33.6 cm) high

### PROVENANCE

Charles Morris Mount, New York  
Thence by descent to the present owner

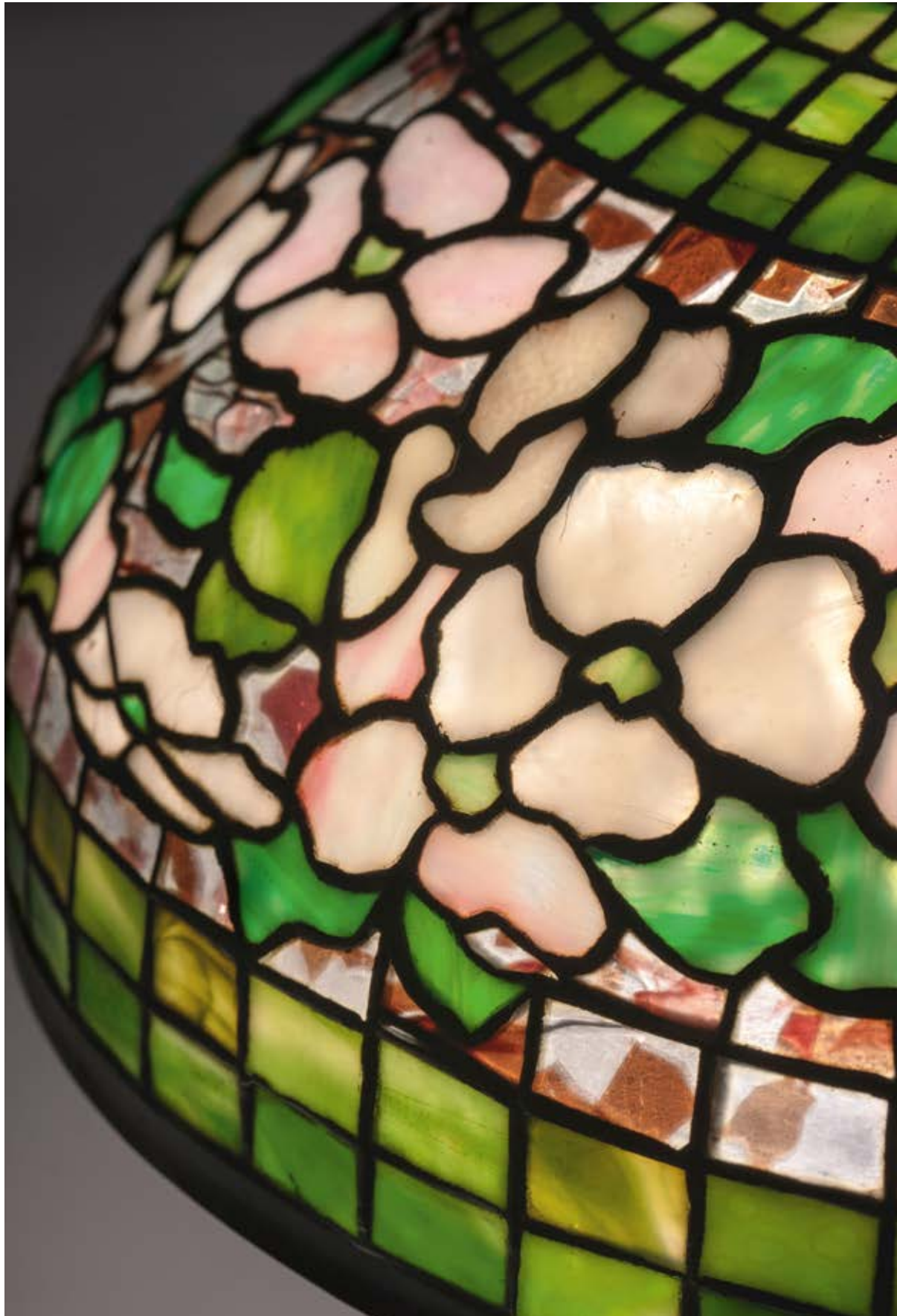
### LITERATURE

Alastair Duncan, *Tiffany Lamps and Metalware*, Woodbridge, Suffolk, 2019, p. 410, no. 1681 (for a related model)

\$ 12,000-18,000







16

PROPERTY FROM A PRIVATE SWISS COLLECTOR

**TIFFANY STUDIOS**

"Banded Dogwood" Table Lamp

circa 1905  
with a rare "Openwork Arch" base  
leaded glass, patinated bronze  
shade with small early tag impressed *TIFFANY  
STUDIOS/NEW YORK*  
30<sup>3</sup>/<sub>4</sub> in. (76.8 cm) high  
20<sup>1</sup>/<sub>2</sub> in. (52.1 cm) diameter of shade

**PROVENANCE**

Macklowe Gallery, New York  
Acquired from the above by the present owner,  
circa 1970s

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



17

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

## TIFFANY STUDIOS

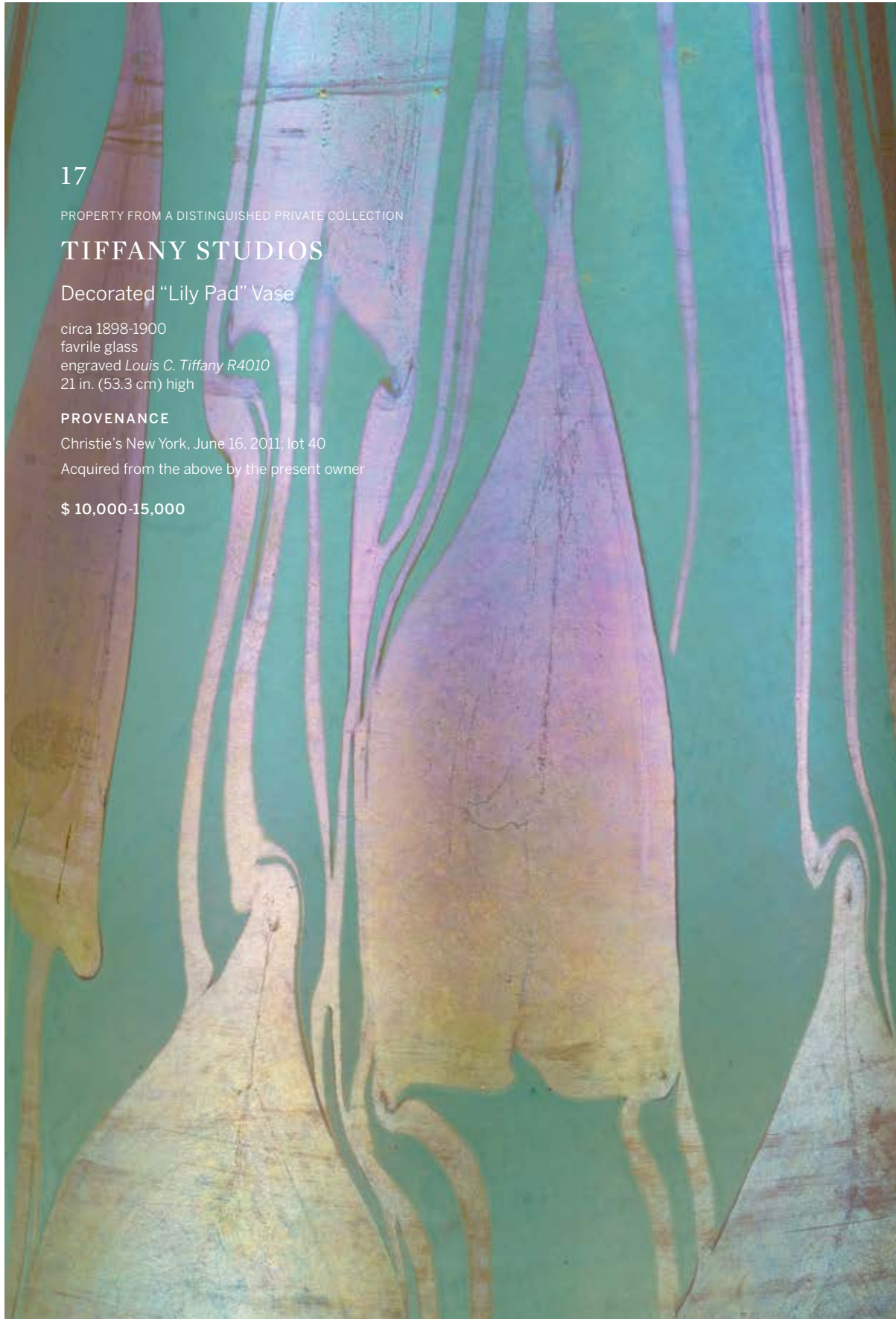
### Decorated "Lily Pad" Vase

circa 1898-1900  
favrite glass  
engraved *Louis C. Tiffany R4010*  
21 in. (53.3 cm) high

#### PROVENANCE

Christie's New York, June 16, 2011, lot 40  
Acquired from the above by the present owner

\$ 10,000-15,000







18

PROPERTY FROM A PRIVATE FAMILY COLLECTION

## TIFFANY STUDIOS

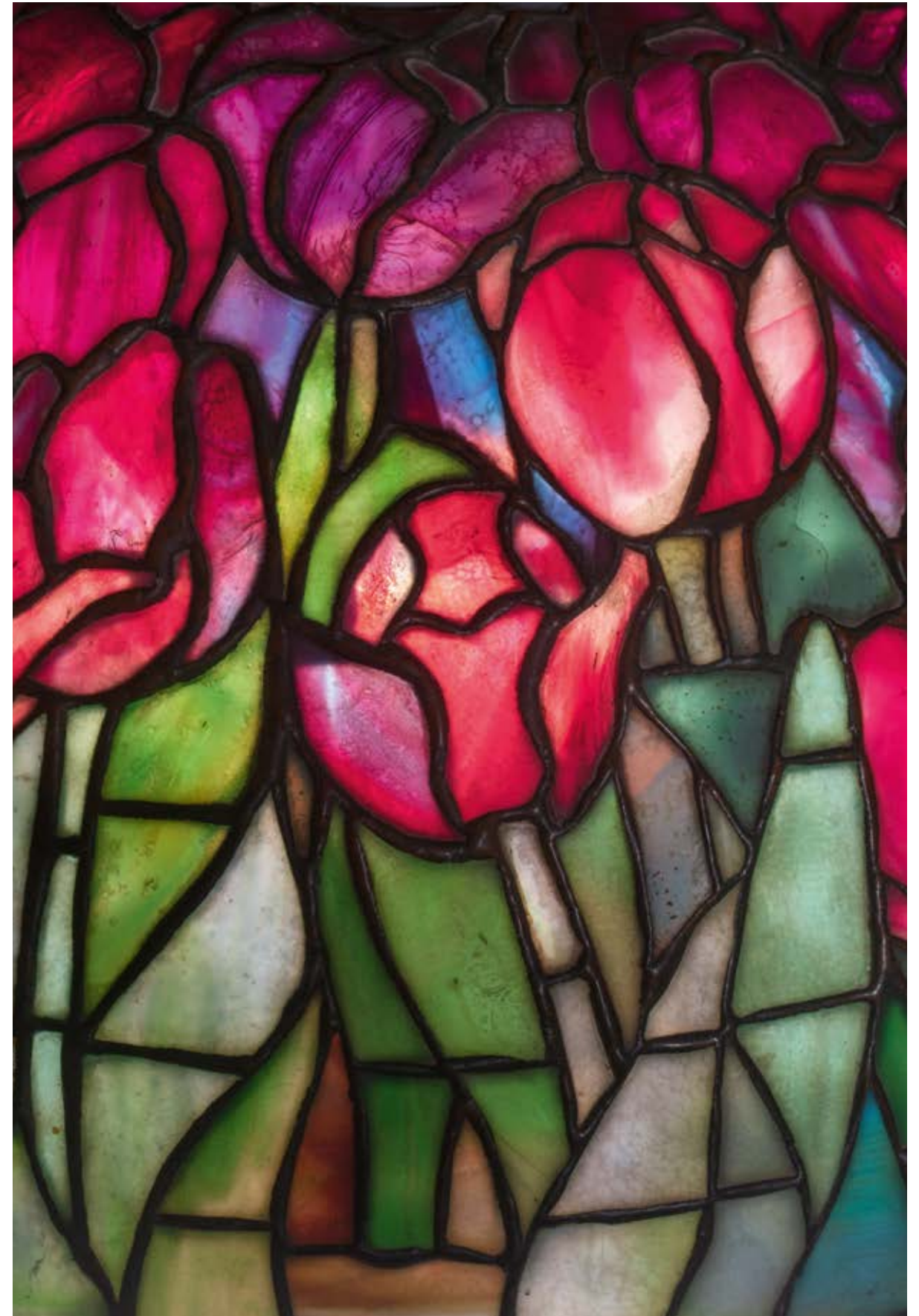
### "Tulip" Table Lamp

circa 1910  
leaded glass, patinated bronze  
shade impressed *TIFFANY STUDIOS NEW YORK 1536*  
base impressed *TIFFANY STUDIOS/NEW YORK/534*  
22 $\frac{1}{8}$  in. (56.2 cm) high  
15 $\frac{7}{8}$  in. (40.3 cm) diameter of shade

#### PROVENANCE

Private Family Collection, likely acquired directly from  
Tiffany Studios, circa 1910  
Thence by descent to the present owner

**\$ 40,000-60,000**





PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

**TIFFANY STUDIOS****"Nasturtium Trellis" Chandelier**

circa 1910  
 leaded glass, patinated bronze  
 shade impressed *TIFFANY STUDIOS NEW YORK 607-5*  
 64 in. (162.6 cm) drop  
 26¾ in. (67.9 cm) diameter of shade

**PROVENANCE**

Macklowe Gallery, New York, 1989

**LITERATURE**

Martin Eidelberg, Alice Cooney Frelinghuysen,  
 Nancy A. McClelland and Lars Rachen,  
*The Lamps of Louis Comfort Tiffany*, New York, 2  
 005, pp. 124-125

Alastair Duncan, *Tiffany Lamps and  
 Metalware*, Woodbridge, Suffolk, 2019,  
 p. 249, no. 987-988

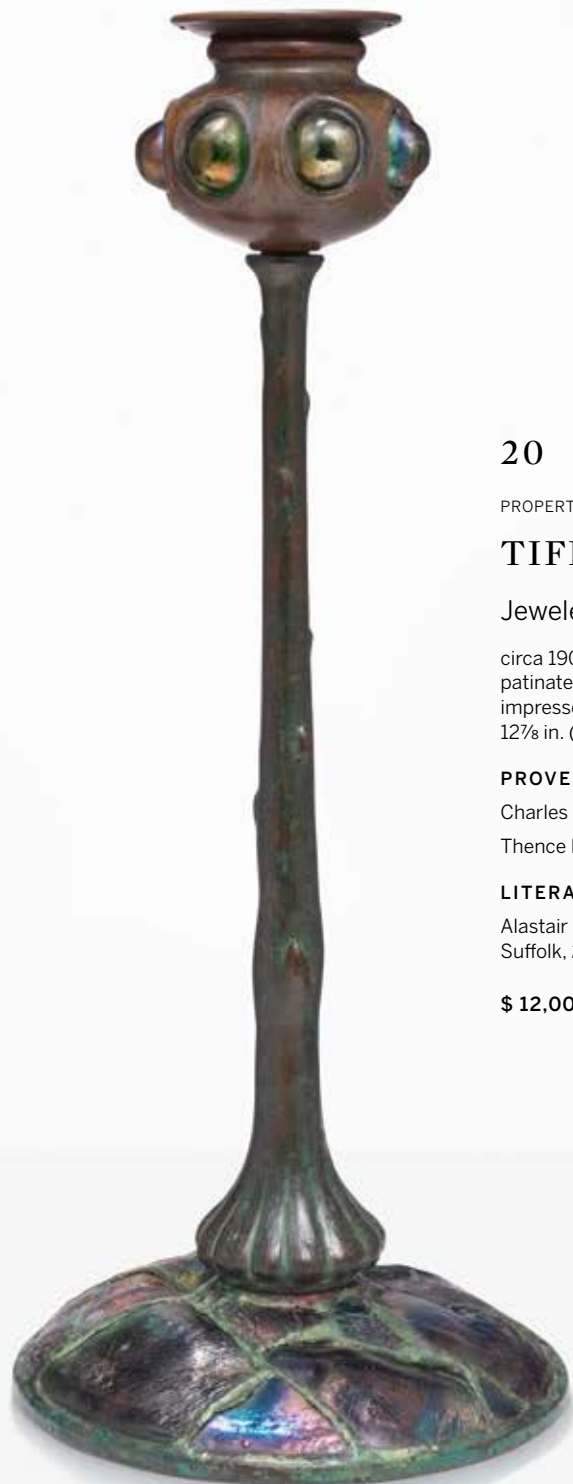
\$ 60,000-80,000











20

PROPERTY FROM A REGIONAL MATTITUCK ESTATE

**TIFFANY STUDIOS**

Jeweled "Turtle Back" Candlestick

circa 1902  
patinated bronze, favrile glass  
impressed *TIFFANY STUDIOS/NEW YORK/4261*  
12<sup>7</sup>/<sub>8</sub> in. (32.7 cm) high

**PROVENANCE**

Charles Morris Mount, New York  
Thence by descent to the present owner

**LITERATURE**

Alastair Duncan, *Tiffany Lamps and Metalware*, Woodbridge, Suffolk, 2019, p. 410, no. 1681 (for a related model)

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

21

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

**TIFFANY STUDIOS**

Decorated Bowl

circa 1900-1903  
favrile glass  
engraved *Louis C. Tiffany W2312*  
5<sup>3</sup>/<sub>4</sub> in. (14.6 cm) high  
9<sup>1</sup>/<sub>2</sub> in. (24.1 cm) maximum diameter

**PROVENANCE**

Christie's New York, June 16, 2011, lot 8  
Acquired from the above by the present owner

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







22

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

TIFFANY STUDIOS

Flower Form Vase

circa 1898-1900  
favrile glass  
engraved *L.C.T. T1274*  
16<sup>7</sup>/<sub>8</sub> in. (42.9 cm) high

PROVENANCE

Christie's New York, June 16, 2011, lot 44  
Acquired from the above by the present owner

\$ 12,000-18,000

23

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

TIFFANY STUDIOS

Flower Form Vase

circa 1898-1900  
favrile glass  
engraved *L.C.T. N4809* with firm's partial paper label  
14<sup>1</sup>/<sub>2</sub> in. (36.8 cm) high

PROVENANCE

Christie's New York, June 16, 2011, lot 78  
Acquired from the above by the present owner

\$ 5,000-7,000



xx



xxx





24

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

**TIFFANY STUDIOS**

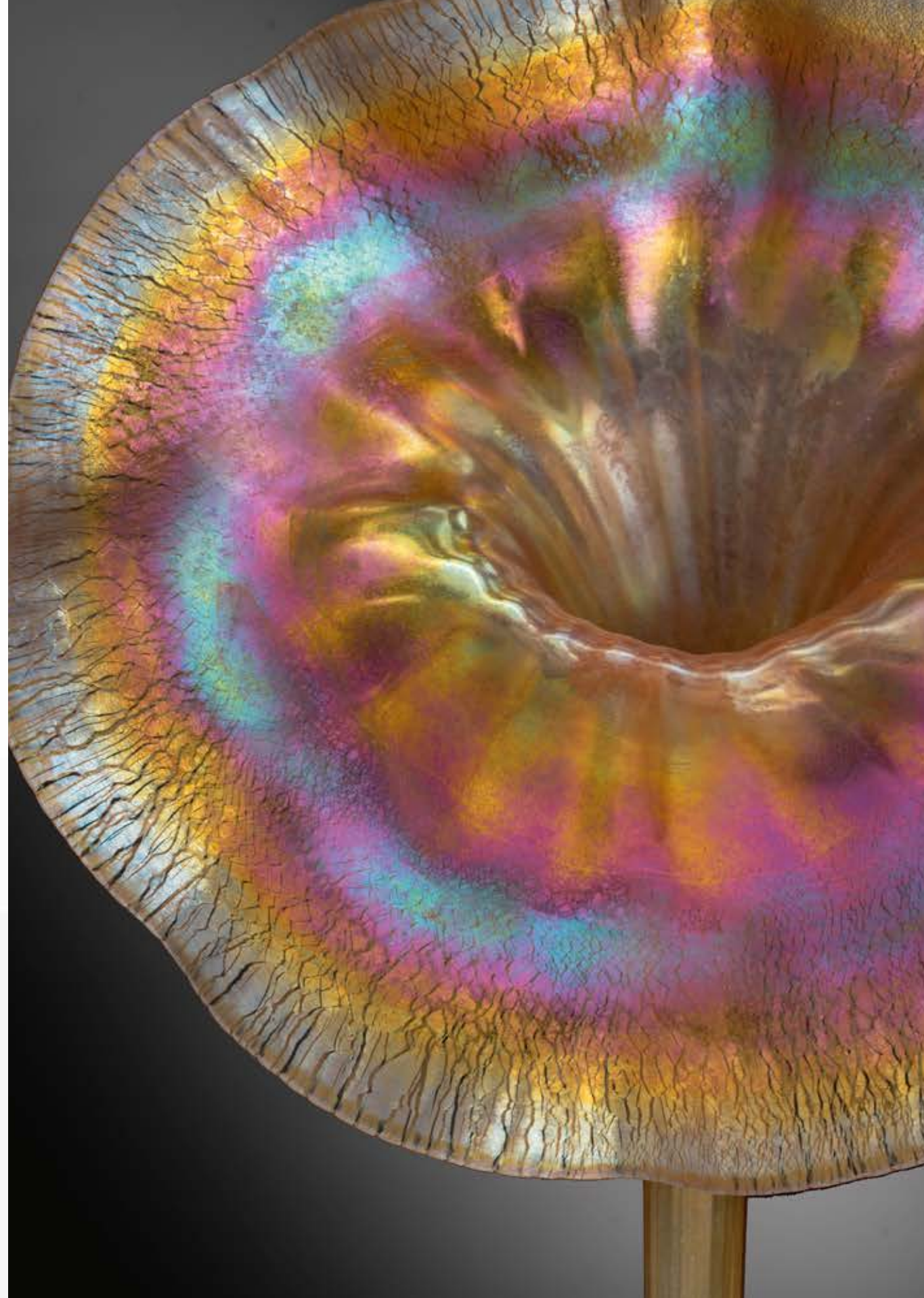
“Jack-in-the-Pulpit” Vase

circa 1900-1903  
favrite glass  
engraved *L.C.T./Y5740*  
17<sup>7</sup>/<sub>8</sub> in. (45.4 cm) high  
9<sup>3</sup>/<sub>4</sub> in. (24.8 cm) diameter of fan

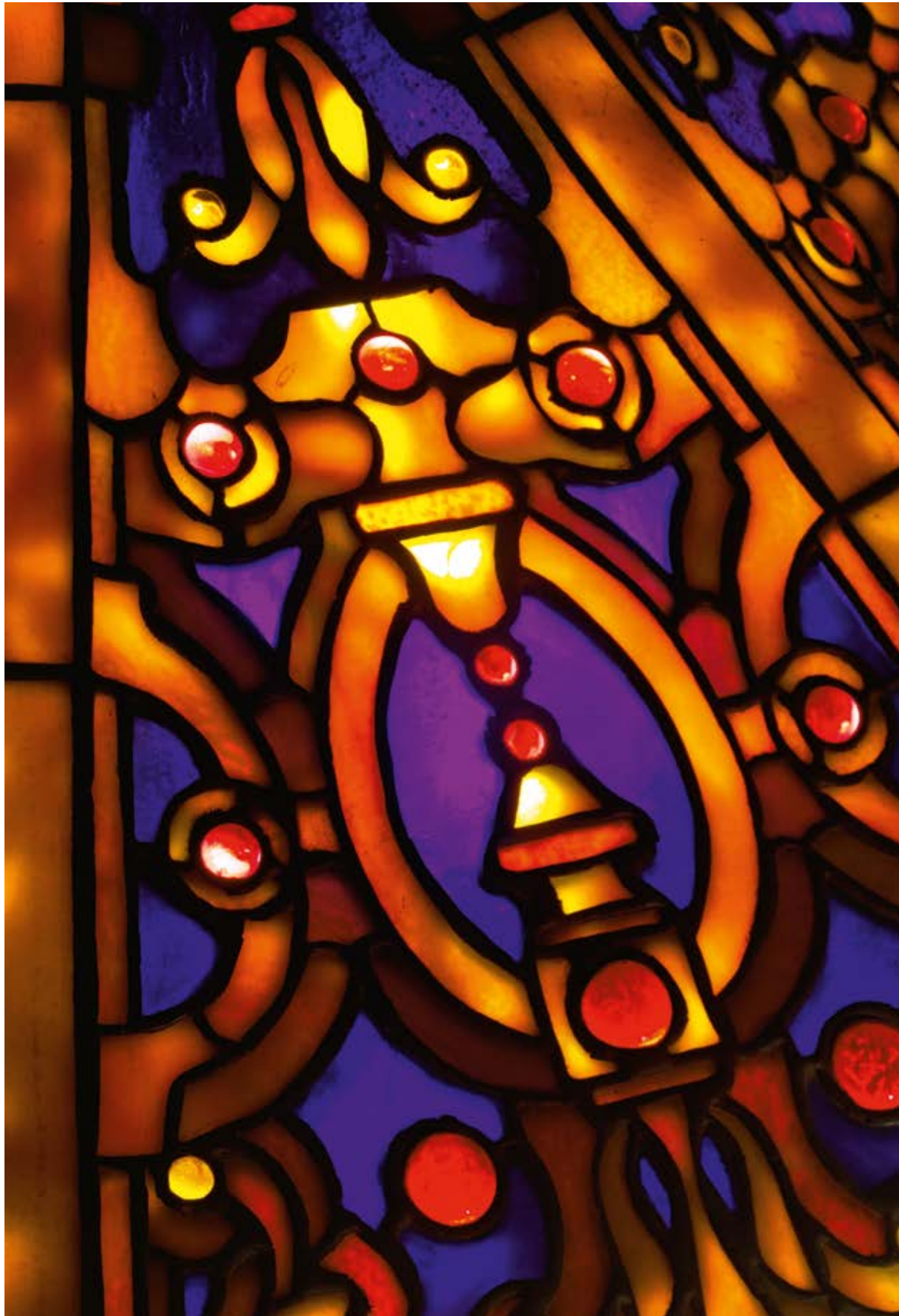
**PROVENANCE**

Christie's New York, 16 June 2011, lot 76  
Acquired from the above by the present owner

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







25

PROPERTY FROM THE ESTATE OF A PRIVATE COLLECTOR, NEW YORK

## TIFFANY STUDIOS

### "Elizabethan" Table Lamp

circa 1910  
with an "Old English" base  
leaded glass, gilt bronze  
shade impressed *TIFFANY STUDIOS N.Y. 1954*  
base impressed *TIFFANY STUDIOS/NEW YORK/557*  
25 $\frac{3}{4}$  in. (65.4 cm) high  
23 $\frac{3}{4}$  in. (60.3 cm) diameter of shade

\$ 60,000-80,000

### LITERATURE

Dr. Egon Neustadt, *The Lamps of Tiffany*, New York, 1970, p. 70 (for the shade)

Margaret K. Hofer and Rebecca Klassen, *The Lamps of Tiffany Studios: Nature Illuminated*, New York, 2016, p. 38 (for the shade)

Alastair Duncan, *Tiffany Lamps and Metalware*, Woodbridge, Suffolk, 2019, p. 126, no. 493 (for the base); p. 215, no. 834 (for the shade and base pairing)





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## TIFFANY STUDIOS

### "Favrile Fabrique" Table Lamp

circa 1915  
with an "American Indian" base  
favrile glass, gilt bronze  
shade impressed *TIFFANY STUDIOS NEW YORK 1924*  
*PAT. APPL'D FOR*  
19 in. (48.3 cm) high  
14¼ in. (36.2 cm) diameter of shade

#### LITERATURE

Alastair Duncan, *Tiffany Lamps and Metalware*,  
Woodbridge, Suffolk, 2019, pp. 120, no. 467 and 192,  
no. 755 (for the base); p. 209, no. 813 (for the shade)

\$ 10,000-15,000





PROPERTY FROM THE ESTATE OF PATSY R. TAYLOR

## TIFFANY STUDIOS

### "Bamboo" Chandelier

circa 1910  
leaded glass, patinated bronze  
shade impressed *TIFFANY STUDIOS NEW YORK 1521-6*  
55 in. (139.7 cm) drop  
24 in. (61 cm) diameter of shade

#### PROVENANCE

Laura Steadman Gallery, New York  
Acquired from the above by the present owner, circa 1960s

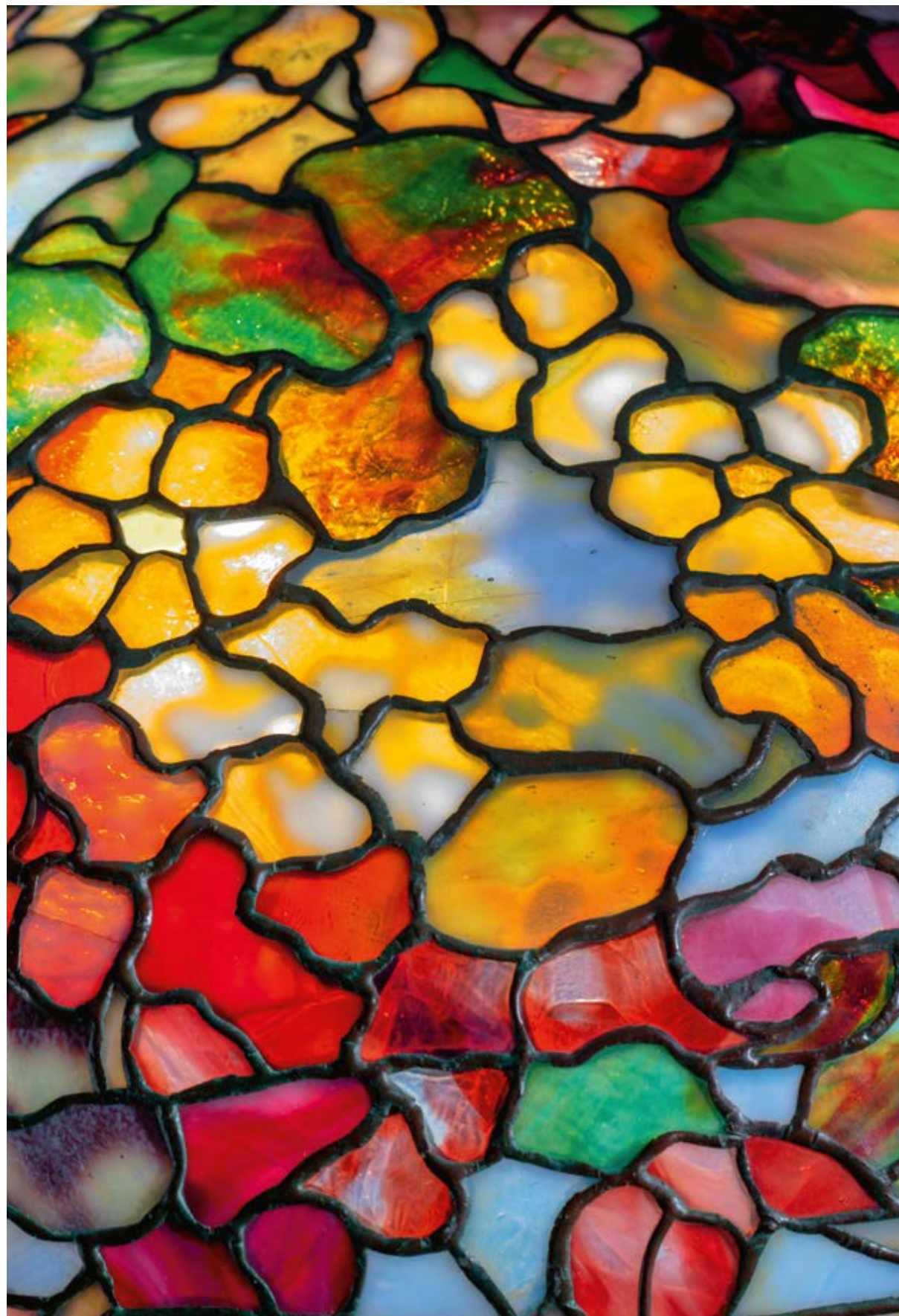
#### LITERATURE

Alastair Duncan, *Tiffany Lamps and Metalware*, Woodbridge, Suffolk, 2019, pp. 180, no. 722 and 238, no. 943 (for the shade)

\$ 50,000-70,000







28

PROPERTY FROM THE COLLECTION OF DAVID AND LINDSAY MORGENTHALER, CLEVELAND, OHIO

## TIFFANY STUDIOS

### "Nasturtium" Table Lamp

circa 1905  
with a telescoping "Chased Pod" base  
leaded glass, patinated bronze  
shade with small early tag impressed *TIFFANY STUDIOS/NEW YORK*  
base impressed *TIFFANY STUDIOS/NEW YORK* and *TIFFANY STUDIOS/NEW YORK/21345* with the Tiffany Glass & Decorating Company monogram  
32 in. (81.3 cm) high  
22½ in. (57.2 cm) diameter of shade

#### PROVENANCE

Charles Maurer, Cleveland, Ohio  
Acquired from the above  
by the present owner

\$ 60,000-80,000





PROPERTY FROM THE COLLECTION OF JEEP AND CARLA HARNED

**TIFFANY STUDIOS  
AND GRUEBY FAIENCE  
COMPANY**

**"Poppy" Table Lamp**

circa 1904  
base modeled by Ruth Erickson  
leaded glass, patinated bronze, glazed earthenware  
shade impressed *TIFFANY STUDIOS NEW YORK 1461-18*  
base with firm's mark, artist's monogram and with firm's  
paper label and St. Louis World's Fair 1904 paper label  
20 in. (50.8 cm) high  
17 in. (43.2 cm) diameter of shade

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



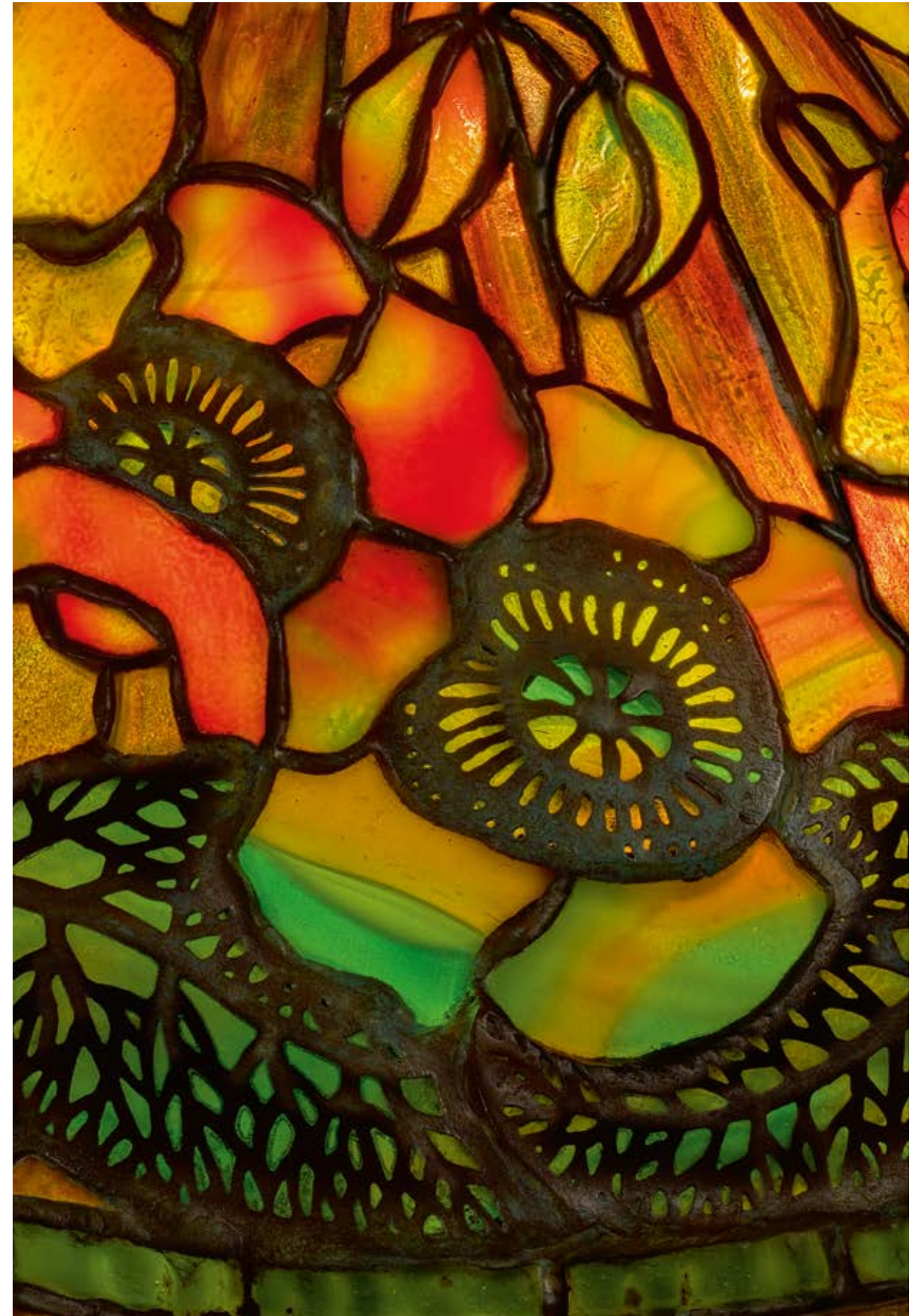
**EXHIBITED**

St. Louis World's Fair, St. Louis, Missouri, April 30-December 1, 1904 (for the base)

**LITERATURE**

Alastair Duncan, *Tiffany At Auction*, New York, 1981, p. 65 (for the shade)

Alastair Duncan, *Tiffany Lamps and Metalware*, Suffolk, 2019, p. 159, no. 648 (for the shade)





30

PROPERTY FROM A PRIVATE SWISS COLLECTOR

## TIFFANY STUDIOS

### “Fish Scale” Table Lamp

circa 1915  
leaded glass, patinated bronze  
shade impressed *TIFFANY STUDIOS NEW YORK 1549*  
base impressed *TIFFANY STUDIOS/NEW YORK/531*  
30 in. (76.2 cm) high  
22¼ in. (56.5 cm) diameter of shade

#### PROVENANCE

Macklowe Gallery, New York  
Acquired from the above by the present owner, circa 1970s

#### LITERATURE

Alastair Duncan, *Tiffany Lamps and Metalware*, Woodbridge, Suffolk, 2019, p. 189, no. 750 (for the shade); pp. 118, no. 459 and 209, no. 812 (for the base)

\$ 30,000-50,000











31

PROPERTY FROM A NEW YORK COLLECTOR

## GUSTAV STICKLEY

Library Table, Model No. 407

circa 1902  
executed by the Craftsman Workshops of Gustav Stickley,  
Eastwood, New York  
oak, original leather, brass tacks  
marked with the firm's decal  
30<sup>3</sup>/<sub>8</sub> in. (77.1 cm) high  
49 in. (124.5 cm) diameter

### PROVENANCE

Private Collection, Wychoff, New Jersey, circa 1902  
Thence by descent  
Acquired from the above by present owner

\$ 15,000-20,000

### LITERATURE

"The Craftsman House," *The Craftsman*, Vol. IV, No. 2,  
Eastwood, NY, May 1903, p. 89 (for a drawing of the model)

Stephen Gray and Robert Edwards, eds., *Collected Works  
of Gustav Stickley*, New York, 1981, p. 42 (for the above  
mentioned drawing)

Stephen Gray, *The Early Works of Gustav Stickley*, New York,  
1987, p. 46

David Cathers, *Gustav Stickley*, London, 2003, pp. 44 and 73

Karen Livingstone and Linda Parry, eds., *International Arts  
and Crafts*, London, 2005, p. 157

Kevin W. Tucker, *Gustav Stickley and the American Arts &  
Crafts Movement*, New Haven, 2010, pp. 44 (for a period  
photograph of the model on display in the Pan-American  
Exposition, Buffalo, New York, 1901) and 142 (for a period  
photograph of the model on display at the Mechanics'  
Institute, Rochester, New York, 1903)





PROPERTY FROM A NEW YORK COLLECTOR

## GUSTAV STICKLEY

### Bow-Arm "Morris" Chair, Model No. 2340

circa 1901  
 executed by the Craftsman Workshops of Gustav Stickley,  
 Eastwood, New York  
 oak, rope, original leather seat cushions (not illustrated)  
 marked with the firm's decal  
 37 x 31 $\frac{3}{8}$  x 37 in. (94 x 79.7 x 94 cm)

#### PROVENANCE

Private Collection, Wellesley, Massachusetts, circa 1902  
 Thence by descent  
 Acquired from the above by present owner

#### LITERATURE

"An Arts and Crafts Exhibition," *The Craftsman*, Vol. II, No. 1,  
 Eastwood, NY, April 1902, p. 48 (for a drawing of the model  
 exhibited at the Arts and Crafts Exhibition, Springfield, MA)

Stephen Gray and Robert Edwards, eds., *Collected Works  
 of Gustav Stickley*, New York, 1981, p. 41 (for the above  
 mentioned drawing)

Stephen Gray, *The Early Work of Gustav Stickley*, New York,  
 1987, p. 93

Tod M. Volpe and Beth Cathers, *Treasures of the American  
 Arts & Crafts Movement, 1890-1920*, London, 1988, p. 31

A. Patricia Bartinique, *Gustav Stickley, His Craft*, exh.  
 cat., Craftsman Farms, Parsippany, NJ, November 15,  
 1992-January 31, 1993, pp. 28-29

Barbara Mayer, *In The Arts & Crafts Style*, London, 1993,  
 p. 127

Thomas K. Maher, *The Kaufmann Collection: The Early  
 Furniture of Gustav Stickley*, Cincinnati, OH, 1996, p. 73

David Cathers, *Furniture of the American Arts and Crafts  
 Movement: Furniture Made by Gustav Stickley, L. & J.G.  
 Stickley and the Roycroft Shop*, Philmont, NY, 1996, p. 144

David Cathers and Alexandra Vertikoff, *Stickley Style: Arts  
 and Crafts Homes in the Craftsman Tradition*, New York, 1999,  
 p. 180

\$ 10,000-15,000





33

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

## GUSTAV STICKLEY

Lantern, Model No. 766

circa 1905  
executed by the Craftsman Workshops of Gustav Stickley,  
Eastwood, New York  
hammered copper, wrought iron, hammered glass  
impressed with the firm's decal  
24¼ in. (61.6 cm) drop  
lantern: 13 x 13 x 12¾ in. (33 x 33 x 32.4 cm)

### PROVENANCE

Private Collection, Skaneateles, New York, circa 1905  
Thence by descent  
Acquired from the above by the present owner

### LITERATURE

Gustav Stickley, *Catalogue of Craftsman Furniture*, sales  
catalogue, New York, 1910, p. 91  
Stephen Gray, *The Early Works of Gustav Stickley*, New York,  
1987, p. 171  
Douglas Congdon-Martin, *The Gustav Stickley Photo  
Archives*, Atglen, PA, 2002, p. 219

\$ 30,000-50,000







34

34

PROPERTY FROM A NEW YORK COLLECTOR

**GUSTAV STICKLEY**

“Tom Jones” Drink Stand, Model No. 99

circa 1900  
 executed by the Craftsman Workshops of Gustav Stickley,  
 Eastwood, New York  
 oak  
 29¾ x 16¼ x 15⅝ in. (75.6 x 41.3 x 39.7 cm)

**PROVENANCE**

William I. Buchanan, Buffalo, New York, circa 1901  
 Thence by descent  
 Acquired from the above by the present owner

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



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**GUSTAV STICKLEY**

Mantel Clock

circa 1902  
 executed by the Craftsman Workshops of Gustav Stickley,  
 Eastwood, New York  
 oak, clear and hammered glass, copper, brass  
 marked with the firm's decal  
 21 x 13½ x 7¾ in. (53.3 x 34.3 x 19.7 cm)

**PROVENANCE**

Private Collection, Cotuit, Massachusetts, circa 1902  
 Thence by descent  
 Private Collection, New York  
 Acquired from the above by present owner

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





HARVEY ELLIS' MASTERY  
IN INLAID DESIGN

PROPERTY FROM AN IMPORTANT  
AMERICAN COLLECTION



PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

**HARVEY ELLIS****An Important Inlaid Drop-Front Desk**

circa 1903  
 executed by the Craftsman Workshops of Gustav Stickley,  
 Eastwood, New York  
 together with an original glass inkwell executed by Steuben  
 Glass Works  
 oak with copper, pewter and fruitwood inlays and wrought  
 iron hardware  
 marked with the firm's decal  
 46 $\frac{3}{8}$  x 41 $\frac{7}{8}$  x 11 $\frac{1}{2}$  in. (117.8 x 106.4 x 29.2 cm)

**PROVENANCE**

Cathers and Dembrosky, New York  
 Acquired from the above by the present owners

**EXHIBITED**

*High Styles: Twentieth-Century American Design*, Whitney  
 Museum of American Art, New York, September 19,  
 1985-February 16, 1986

**LITERATURE**

David Cathers, *Genius in the Shadows: The Furniture of  
 Harvey Ellis*, exh. cat., Jordan-Volpe Gallery, New York, 1981,  
 fig. 5  
 Frederick R. Brandt, *Late 19th and Early 20th Century  
 Decorative Arts: The Sydney and Frances Lewis Collection in  
 the Virginia Museum of Fine Arts*, Richmond, 1985, pp. 120-121  
 Lisa Phillips and David A. Hanks, *High Styles: Twentieth-  
 Century American Design*, exh. cat., Whitney Museum of  
 American Art, New York, 1985, p. 17 (for the present lot  
 illustrated)  
 Stephen Gray, *The Early Work of Gustav Stickley*, New York,  
 1987, p. 116

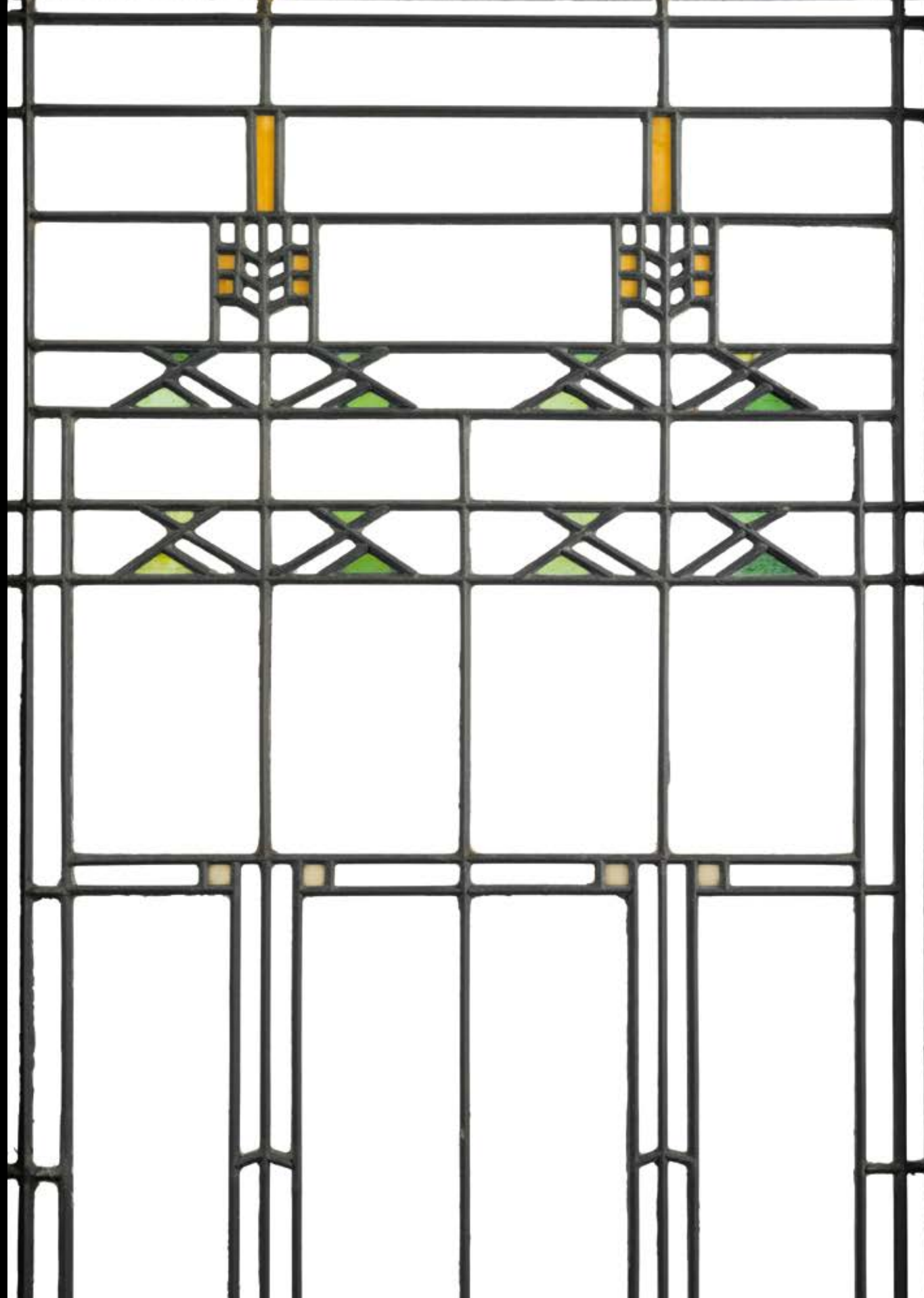
Tod M. Volpe and Beth Cathers, *Treasures of the American  
 Arts and Crafts Movement 1890-1920*, New York, 1988, p. 32  
 Janet Kardon, ed., *The Ideal Home: The History of Twentieth-  
 Century American Craft 1900-1920*, New York, 1993, p. 222  
 David Cathers, *Furniture of the American Arts and Crafts  
 Movement: Furniture Made by Gustav Stickley, L. & J.G.  
 Stickley and the Roycroft Shop*, Philmont, NY, 1996, p. 181 (for  
 the model in the collection of the Virginia Museum of Fine  
 Arts, Richmond)  
 David Cathers and Alexander Vertikoff, *Stickley Style: Arts  
 and Crafts Homes in the Craftsman Tradition*, New York, 1999,  
 pp. 67 and 92  
 Karen Livingstone and Linda Parry, eds., *International Arts  
 and Crafts*, London, 2005, p. 159  
 Silas Kopf, *A Marquetry Odyssey: Historical Objects and  
 Personal Work*, New York, 2008, fig. 207  
 Judith A. Barter, *Apostles of Beauty: Arts and Crafts from  
 Britain to Chicago*, Chicago, 2009, p. 102  
 Kevin W. Tucker et al., *Gustav Stickley and the American Arts  
 and Crafts Movement*, Dallas, 2010, p. 147 (for the model in  
 the collection of the Virginia Museum of Fine Arts, Richmond)  
 Barry Shifman, *Arts & Crafts, Art Nouveau, Art Deco:  
 Selections from the Sydney and Frances Lewis Decorative  
 Arts Galleries at the Virginia Museum of Fine Arts*, Richmond,  
 2015, p. 34 (for the model in the collection of the Virginia  
 Museum of Fine Arts, Richmond)

**\$ 150,000-200,000**



AN IMPORTANT PAIR OF  
DOORS FROM THE  
DARWIN D. MARTIN HOUSE

PROPERTY FROM THE COLLECTION  
OF LAWRENCE GALBO





PROPERTY FROM THE COLLECTION OF LAWRENCE GALBO,  
BUFFALO, NEW YORK

## FRANK LLOYD WRIGHT

Pair of Conservatory Doors from the Darwin  
D. Martin House, Buffalo, New York

circa 1903-1905  
executed by the Linden Glass Company, Chicago, Illinois  
opalescent, iridized and clear glass, brass-plated "colonial"  
zinc comes, original wood door frames (not illustrated)  
58 $\frac{1}{8}$  x 14 $\frac{1}{4}$  in. (147.6 x 36.2 cm) for each glass panel  
78 x 24 $\frac{1}{8}$  x 1 $\frac{3}{4}$  in. (198.1 x 61.3 x 4.4 cm) for each door frame

### PROVENANCE

Darwin D. Martin House, Buffalo, New York  
Private Collection, Buffalo, New York  
Acquired from the above by the present owner

### EXHIBITED

*Frank Lloyd Wright: Windows of the Darwin D. Martin House*,  
Burchfield-Penney Art Center, Buffalo, New York, July 31–  
November 28, 1999

*Light Screens: The Leaded Glass of Frank Lloyd Wright*,  
American Craft Museum, New York, May 10–September  
2, 2001, Grand Rapids Art Museum, Michigan, October  
12, 2001–January 6, 2002, Allentown Art Museum,  
Pennsylvania, February 21–April 28, 2002, High Museum of  
Art, Atlanta, Georgia, June 8–September 1, 2002, Orange  
County Art Museum, Newport Beach, California, October 5,  
2002–January 5, 2003, Renwick Gallery, Washington, D.C.,  
March 14–July 20, 2003

### LITERATURE

Edgar Kaufmann, *Frank Lloyd Wright at the Metropolitan  
Museum of Art*, New York, 1982, p. 22 (for a period  
photograph of a related door *in situ*)

David A. Hanks, *Frank Lloyd Wright, Preserving an  
Architectural Heritage, Decorative Designs from The Domino's  
Pizza Collection*, exh. cat., New York, 1989, pp. 56 (for a  
related window) and 57 (for a period photograph of a related  
window *in situ*)

Thomas A. Heinz, *Frank Lloyd Wright: Glass Art*, London,  
1994, p. 103 (for a related window)

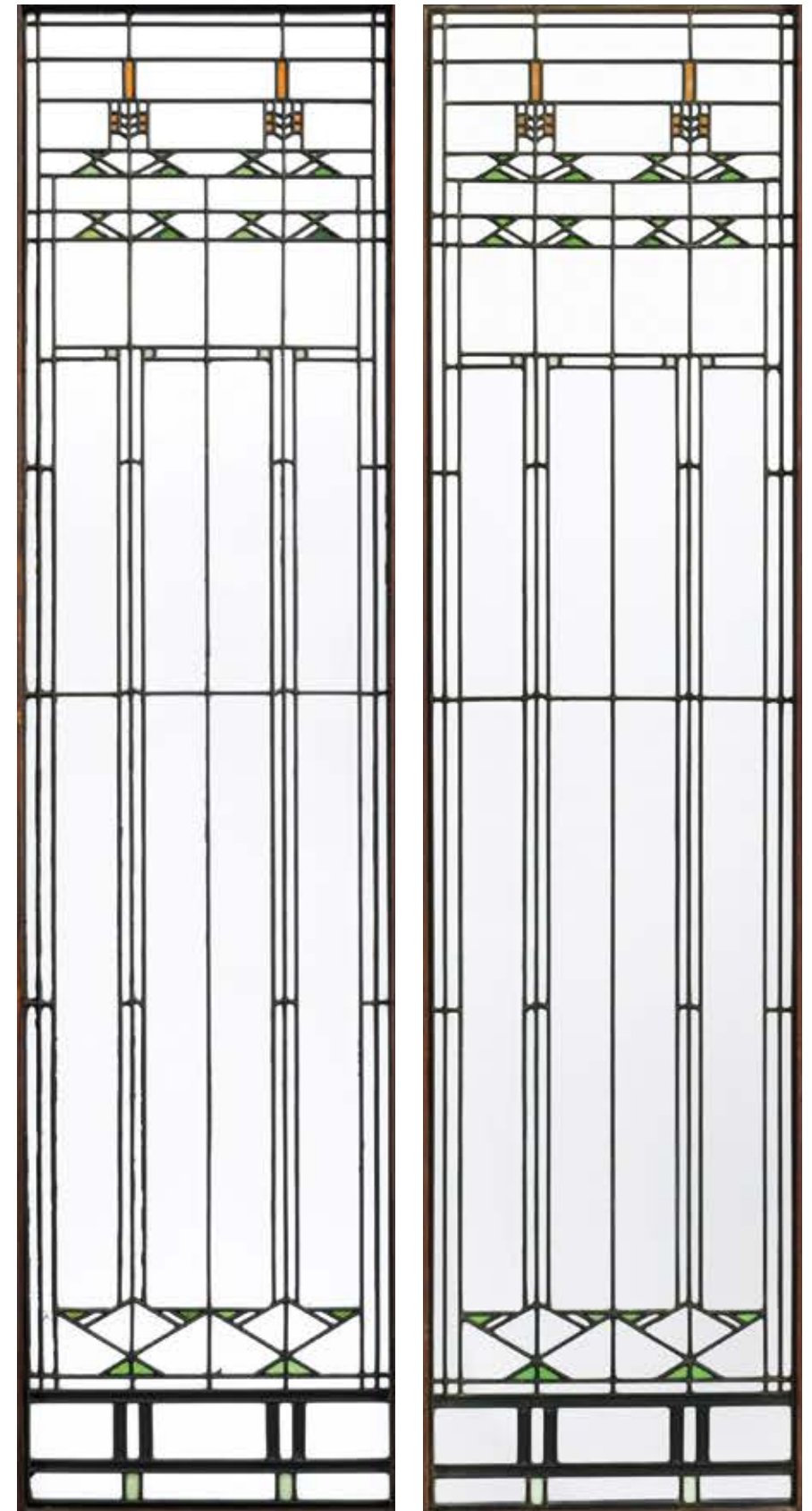
Jack Quinan, ed., *Frank Lloyd Wright: Windows of the Darwin  
D. Martin House*, exh. cat., Burchfield-Penney Art Center,  
Buffalo State College, Buffalo, July 31–November 28, 1999, p.  
17 (for a related window)

Julie L. Sloan, *Light Screens: The Leaded Glass of Frank Lloyd  
Wright*, exh. cat., New York, 2001, pp. 84 (for a drawing of a  
related window) and 85 (for the present lot illustrated)

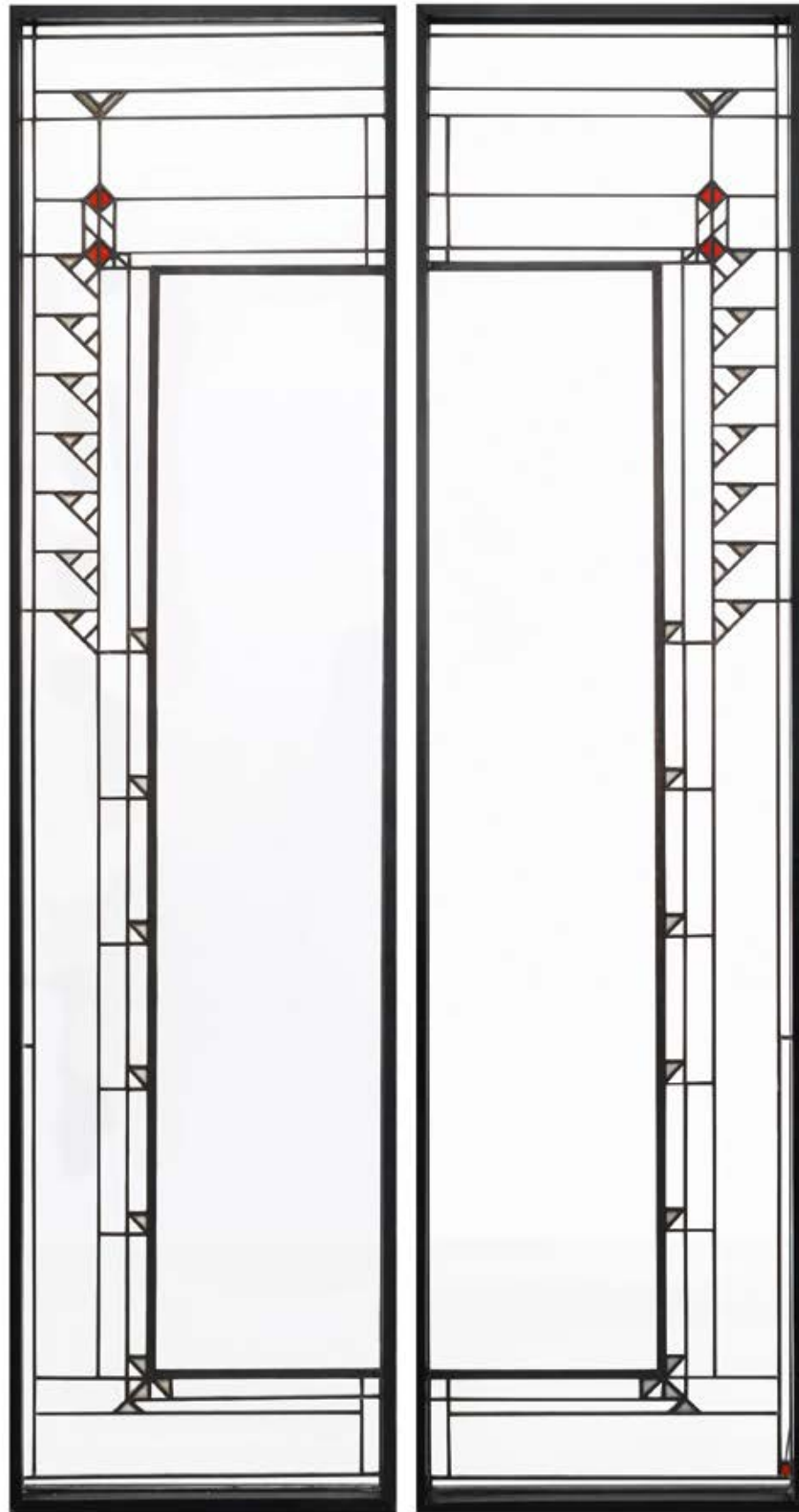
Julie L. Sloan, *Light Screens: The Complete Leaded-Glass  
Windows of Frank Lloyd Wright*, New York, 2001, pp. 262 (for  
a related window *in situ*) and 263 (for a drawing of a related  
window)

Eric Jackson-Forsberg, ed., *Frank Lloyd Wright: Art Glass of  
the Martin House Complex*, San Francisco, 2009, pp. 6 (for  
related doors *in situ*) and 67 (for a related door panel)

\$ 80,000-120,000







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PROPERTY FROM THE COLLECTION OF LAWRENCE GALBO,  
BUFFALO, NEW YORK

## FRANK LLOYD WRIGHT

Pair of Doors from the Francis W. Little House, "Northome," Wayzata, Minnesota

circa 1912-1914  
executed by the Temple Art Glass Company, Chicago, Illinois  
opaque and clear glass, copper-plated zinc came, original  
painted wood door frame (not illustrated)  
69¼ x 17¼ in. (175.9 x 43.5 cm) for each glass panel  
85½ x 25¾ x 2¾ in. (217.2 x 65.4 x 7 cm) for each door  
frame

### PROVENANCE

Francis W. Little House, "Northome," Wayzata, Minnesota

Urban Remains, Chicago

Acquired from the above by the present owner, circa 2012

### LITERATURE

Edgar Kaufmann, *Frank Lloyd Wright at the Metropolitan Museum of Art*, New York, 1982, pp. 28 and 35 (for photographs and drawings of related windows)

David A. Hanks, *Frank Lloyd Wright: Preserving an Architectural Heritage*, New York, 1989, p. 85 (for a photograph of related doors)

William Allin Storrer, *The Frank Lloyd Wright Companion*, Chicago, 1993, p. 174-175 (for period photographs of related windows *in situ*)

Thomas Heinz, *Frank Lloyd Wright: Glass Art*, London, 1994, pp. 156, 158-159 (for related doors and windows)

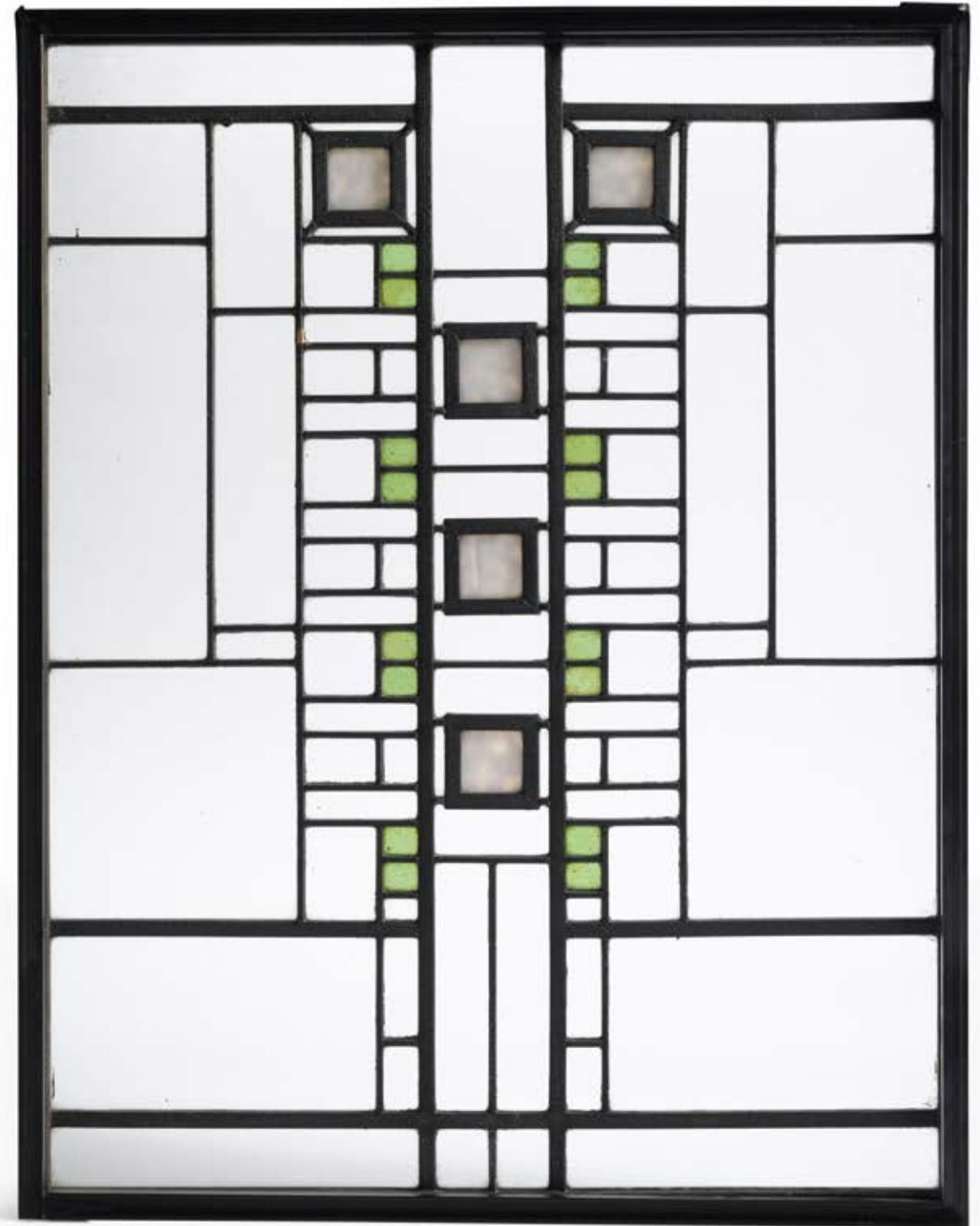
Julie L. Sloan, *Light Screens: The Complete Leaded-Glass Windows of Frank Lloyd Wright*, New York, 2001, pp. 220 and 221-222 (for photographs of related windows *in situ*)

Julie L. Sloan, *Light Screens: The Leaded-Glass of Frank Lloyd Wright*, New York, 2001, pp. 126-127 (for related windows and doors)

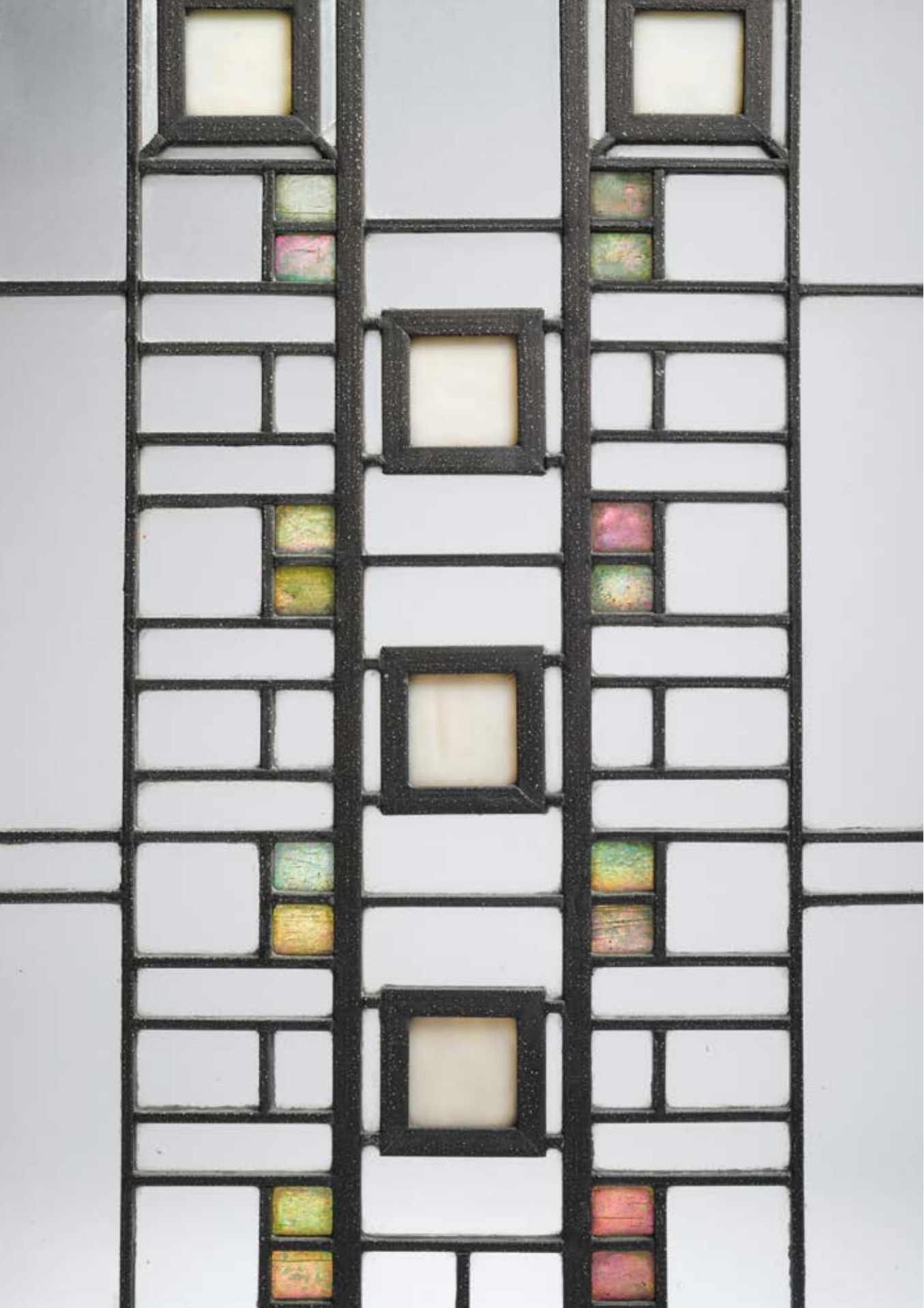
\$ 40,000-60,000



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

**FRANK LLOYD WRIGHT**Window from the Avery Coonley House,  
Riverside, Illinoiscirca 1908  
executed by the Linden Glass Company, Chicago, Illinois  
iridized, opalescent and clear glass, zinc came  
29¼ x 22¾ x ¾ in. (74.3 x 57.8 x 1.9 cm)**PROVENANCE**Avery Coonley House, Riverside, Illinois  
Hindman Chicago, April 23, 1995, lot 109  
Acquired from the above by the present owner**LITERATURE**Richard Guy Wilson, *From Architecture to Object: Masterworks of the American Arts & Crafts Movement*, New York, 1989, pp. 68 (for a detail) and 93 (for a pair of related windows)David A. Hanks, *Frank Lloyd Wright, Preserving an Architectural Heritage, Decorative Designs from The Domino's Pizza Collection*, exh. cat., New York, 1989, pp. 69 (for a related window) and 71 (for a period photograph of related windows *in situ*)Julie L. Sloan, *Light Screens: The Leaded Glass of Frank Lloyd Wright*, exh. cat., New York, 2001, p. 103 (for a related door window)Julie L. Sloan, *Light Screens: The Complete Leaded-Glass Windows of Frank Lloyd Wright*, New York, 2001, pp. 189-191 (for related windows *in situ*)Alan Hess, *Frank Lloyd Wright: The Houses*, New York, 2005, pp. 106 and 113 (for related windows *in situ*)Dean Eastman, *Frank Lloyd Wright's Coonley House: Story of a Masterpiece*, Riverside, IL, 2012, pp. 138, 170**\$ 8,000-12,000**







PROPERTY FROM A PRIVATE AMERICAN COLLECTION

**FRANK LLOYD WRIGHT**

Tall-Back Spindle Chair from the Warren  
Hickox House, Kankakee, Illinois

circa 1900  
executed by John W. Ayers & Co.  
oak, velvet upholstery  
51 x 18¾ x 19½ in. (129.5 x 47.6 x 49.5 cm)

**PROVENANCE**

Warren Hickox House, Kankakee, Illinois

Michael Fitzsimmons, Chicago

Barbra Streisand, Los Angeles

Christie's New York, *The Barbra Streisand Collection*,  
November 29, 1999, lot 498

Acquired from the above by the present owner

**LITERATURE**

David A. Hanks, *The Decorative Designs of Frank Lloyd Wright*,  
New York, 1979, pp. 201-202 (for a reference to the execution  
of these chairs by cabinetmaker John W. Ayers & Co., and  
a reference to the exhibition of the Hickox tall-back spindle  
chair form in the 1902 annual exhibition of the Chicago  
Architectural Club at the Art Institute of Chicago)

David A. Hanks, *Frank Lloyd Wright, Preserving an  
Architectural Heritage, Decorative Designs from The Domino's  
Pizza Collection*, exh. cat., New York, 1989, pp. 14 and 37 (for  
related models from the Ward W. Willits House, Highland  
Park, Illinois)

Leslie Greene Bowman, *American Arts and Crafts: Virtue in  
Design*, Los Angeles, 1990, p. 94 (for a related model from the  
Ward W. Willits House, Highland Park, Illinois)

William Allin Storrer, *The Frank Lloyd Wright Companion*,  
Chicago, 1993, p. 53 (for a discussion of the Warren Hickox  
House)

Thomas Heinz, *Frank Lloyd Wright: Interiors and Furniture*,  
London, 1994, front cover and pp. 34-35, 40 (for related  
models from the Susan Lawrence Dana House, Springfield,  
Illinois), 70, 72-73 (for related models from the Ward W. Willits  
House, Highland Park, Illinois)

Gerald W.R. Ward, Nonie Gadsden, Kelly L'Ecuyer and Melinda  
Talbot Nasardinov, *American Decorative Arts and Sculpture*,  
Boston, 2006, p. 159, fig. 27 (for an example of the model in  
the collections of the Museum of Fine Arts, Boston)

Kathryn Smith, *Wright on Exhibit: Frank Lloyd Wright's  
Architectural Exhibitions*, Princeton, 2017, p. 10 (for a  
reference to the execution of these chairs by cabinetmaker  
John W. Ayers & Co., and a reference to the exhibition of  
the Hickox tall-back spindle chair form in the 1902 annual  
exhibition of the Chicago Architectural Club at the Art  
Institute of Chicago)

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





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## GUSTAV STICKLEY

### Gong

circa 1901  
together with the original striker  
executed by the Craftsman Workshops of Gustav Stickley,  
Eastwood, New York  
oak, bronze, iron, leather cord  
with retail label printed *GEO. C. FLINT CO./WEST 23RD ST.,  
N.Y.*  
36¾ x 22⅝ x 10⅜ in. (67.9 x 57.5 x 26.3 cm)

#### PROVENANCE

Private Collection, Brookline, Massachusetts, circa 1901  
Thence by descent  
Acquired from the above by the present owner

#### LITERATURE

*The Craftsman*, Vol. 1, No. 2, Eastwood, NY, November 1901,  
p. 50 (for a period photograph of the model exhibited at the  
Pan-American Exposition, Buffalo, NY, 1901)

Stephen Gray and Robert Edwards, *Collected Works of  
Gustav Stickley*, New York, 1981, p. 16

Stephen Gray, *The Early Works of Gustav Stickley*, New York,  
1987, pp. 62 (for a drawing of the model from the "Chips from  
the Workshops of the United Crafts" catalogue, 1901) and 113

A. Patricia Bartinique, *Gustav Stickley, His Craft*, exh.  
cat., Craftsman Farms, Parsippany, NJ, November 15,  
1992-January 31, 1993, p. 33

Barbara Mayer, *In The Arts & Crafts Style*, San Francisco,  
1993, p. 49

David Cathers, *Gustav Stickley*, New York, 2003, pp. 48 (for  
the above mentioned period photograph) and 108 (for a  
period photograph of the model exhibited in the Craftsman  
model room, Marshall Field and Company, Chicago, 1904)

\$ 30,000-50,000







42

## THE ROYCROFTERS

"Ali Baba" Bench, Model No. 046

circa 1905  
oak with split log seat and the original intact bark  
carved with firm's "orb and cross" cypher  
19¼ x 42 x 13⅞ in. (48.9 x 106.7 x 35.2 cm)

### PROVENANCE

Private Collection, Shaker Heights, Ohio, circa 1905

Thence by descent

Acquired from the above by the present owner

### LITERATURE

*Roycroft Handmade Furniture*, sales catalogue, East Aurora, NY, 1912, reprinted, New York, 1973, p. 16

Barbara Mayer, *In The Arts & Crafts Style*, San Francisco, 1993, pp. 127 and 198

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







43

## THE ROYCROFTERS

### "Build Strong" Motto Sign

circa 1905  
carved oak split log with the original intact bark on the reverse, iron  
carved with firm's "orb and cross" cypher  
16½ x 42 x 3¼ in. (40.9 x 106.7 x 8.2 cm)

#### PROVENANCE

Private Collection, Cambridge, Massachusetts, circa 1905  
Thence by descent  
Acquired from the above by the present owner

#### LITERATURE

*Roycroft Handmade Furniture*, sales catalogue, East Aurora, NY, 1912, reprinted, New York, 1973, pp. 24 (for a period photograph of related motto signs at the Roycroft Inn) and 33 (for this and related motto signs)

\$ 25,000-35,000





44

PROPERTY FROM A CALIFORNIA COLLECTOR

**ROBERT RIDDLE JARVIE**

Pair of "Beta" Candlesticks

circa 1902  
together with the original bobeches  
patinated copper  
each impressed *Jarvie/B*  
12½ in. (31.7 cm) high each

**PROVENANCE**

Private Collection, Mandeville, Louisiana, circa 1904  
Thence by descent  
Acquired from the above by the present owner

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

45

PROPERTY FROM A VIRGINIA COLLECTOR

**CHARLES FREDERICK  
EATON**

Three-Panel Tea Screen

circa 1904  
iron, brass, oyster shell, mother of pearl, agate, abalone  
impressed *CHARLES FREDERICK EATON/SANTA BARBARA  
CAL.*  
5⅝ x 15 x ⅛ in. (14.3 x 38.1 x 0.3 cm) fully extended

**PROVENANCE**

Private Collection, Washington, D.C., circa 1904  
Thence by descent  
Acquired from the above by the present owner

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





46

PROPERTY OF A CALIFORNIA COLLECTOR

### GREENE AND GREENE

Lantern from the Adelaide Tichenor House,  
Long Beach, California

circa 1904  
leaded glass, patinated brass  
35 in. (88.9 cm) drop  
lantern: 10<sup>3</sup>/<sub>8</sub> x 8<sup>5</sup>/<sub>8</sub> x 8<sup>3</sup>/<sub>4</sub> in. (26.3 x 21.9 x 22.2 cm)

#### PROVENANCE

Adelaide Tichenor House, Long Beach, California  
Private Collection, Santa Cruz, California  
Thence by descent  
Acquired from the above by the present owner

#### LITERATURE

Randell L. Makinson, *Greene & Greene: Furniture and Related Designs*, Santa Barbara, CA, 1979, p. 31  
*Art and Craft: Furniture and Decorations by Greene & Greene*, exh. cat., The Arts & Crafts Shop, Sausalito, CA, 1987, p. 9

\$ 15,000-20,000



47

## SAMUEL YELLIN

Pair of Andirons for the Office of Mr. Downs,  
Westinghouse Air Brake Company, Wilmerding,  
Pennsylvania

1927  
hand-wrought iron  
each impressed *SAMUEL YELLIN*  
i. 42 x 11<sup>3</sup>/<sub>8</sub> x 27 in. (106.7 x 28.9 x 68.6 cm)  
ii. 41<sup>3</sup>/<sub>4</sub> x 12 x 27 in. (106 x 30.5 x 68.6 cm)

### PROVENANCE

Westinghouse Air Brake Company, Wilmerding, Pennsylvania  
The George Westinghouse Museum, Wilmerding, Pennsylvania  
Real Estate Developer  
Acquired from the above by the present owner

### LITERATURE

Sarah D. Coffin and Stephen Harrison, *The Jazz Age: American Style in 1920s*, exh. cat., Cooper Hewitt, Smithsonian Design Museum, New York and The Cleveland Museum of Art, Cleveland, 2017, p. 108 (for related andirons for the Westinghouse Air Brake Company)

Joseph Cunningham, *The Metalwork of Samuel Yellin*, chapter 12, forthcoming, 2022 (for the present lot illustrated and discussed)

\$ 30,000-50,000





PROPERTY FROM A PRIVATE FAMILY COLLECTION

**SAMUEL YELLIN**

## Firescreen

1923  
wrought iron  
31¼ x 63 x 1 in. (79.4 x 160 x 2.5 cm) fully  
extended

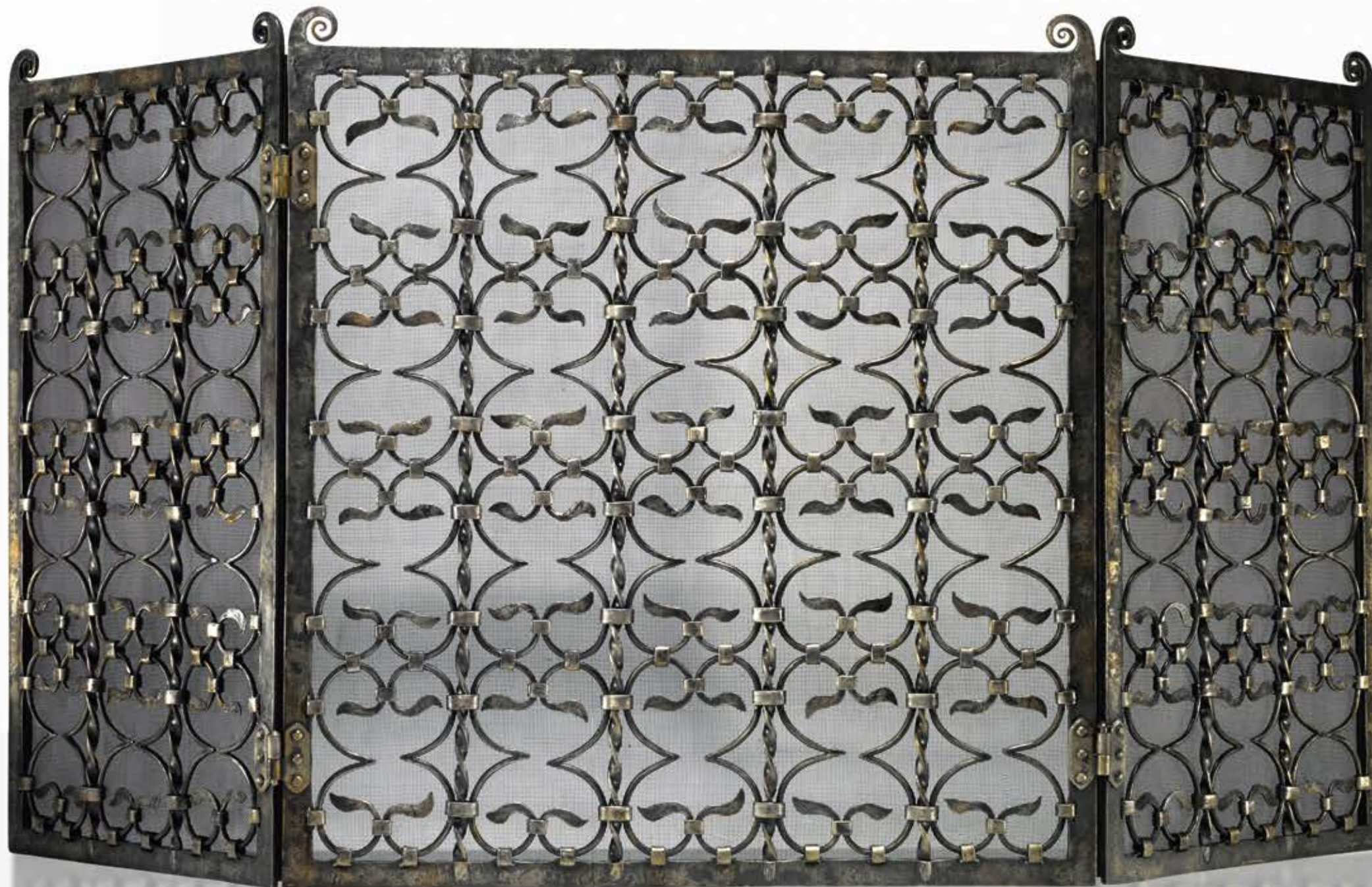
**PROVENANCE**

Commissioned directly from the artist by  
Harry R. Allen, New York, 1923

Thence by descent to the present owner

Authenticated by Clare Yellin, the artist's  
granddaughter, in 2020, and then impressed  
*SAMUEL YELLIN*.

\$ 40,000-60,000





49

PROPERTY FROM A PRIVATE FAMILY COLLECTION

## SAMUEL YELLIN

### Pair of Floor Lamps

circa 1925  
wrought iron, parchment shade  
each impressed *SAMUEL YELLIN*  
66½ in. (168.9 cm) high each  
5½ in. (14 cm) diameter of each shade

#### PROVENANCE

Commissioned directly from the artist by Harry R. Allen, New York, circa 1925

Thence by descent to the present owner

#### LITERATURE

Jack Andrews, *Samuel Yellin, Metalworker*, Ocean City, MD, 1992, p. 8 (for a period photograph of a related model in Samuel Yellin's workshop)

\$ 20,000-30,000





PROPERTY FROM A PRIVATE AMERICAN COLLECTION

**CHARLES RENNIE  
MACKINTOSH****Balustrade Element from Miss Cranston's  
Willow Tea Rooms, Glasgow, Scotland**

circa 1903  
wrought iron and leaded glass  
presently mounted on a painted wood board  
35¼ x 30⅞ x 1½ in. (89.5 x 78.4 x 1.3 cm)

**PROVENANCE**

Willow Tea Rooms, Glasgow, Scotland

William Ward, Esq.

Thomas Howarth

Christie's London, *The Dr. Thomas Howarth Collection*,  
February 17, 1994, lot 135

Acquired from the above by the present owner

**\$ 40,000-60,000**

THE WILLOW TEA ROOMS, GLASGOW, SCOTLAND, ILLUSTRATED  
IN *DEKORATIVE KUNST*, APRIL 1905, P. 260

**LITERATURE**

Thomas Howarth, *Charles Rennie Mackintosh and the  
Modern Movement*, London, 1977, pl. 54 (for a period  
photograph of the balustrade in "The Willow" dining room,  
1904)

Roger Billcliffe, *Charles Rennie Mackintosh: The Complete  
Furniture, Furniture Drawings & Interior Designs*, London,  
1986, p. 129 (for the above mentioned period photograph)

Wendy Kaplan, ed., *Charles Rennie Mackintosh*, London,  
1996, p. 276 (for the above mentioned period photograph)





PROPERTY FROM A PRIVATE LONDON COLLECTION

## CARLO BUGATTI

### An Important Dressing Table and Chair

circa 1902  
 executed by A. De Vecchi & Co, Milan  
 partially-painted vellum, wood, mirrored glass, clear glass,  
 brass, bronze and fabric tassels  
 the chair with a metal tag signed *FABB. ITAL. MOBILI  
 ARTISTICI/A. DE VECCHI & C./GIA. C. BUGATTI & C./MILANO*  
 desk: 59 x 29¾ x 19 in. (149.8 x 75.5 x 48.2 cm)  
 chair: 36¾ x 17½ x 18 in. (93.3 x 44.7 x 45.7 cm)

\$ 80,000-120,000

#### PROVENANCE

Private Collection, Milan  
 Acquired from the above by the present owner

#### EXHIBITED

*Esposizione Internazionale d'Arte Decorativa Moderna*, Turin,  
 1902

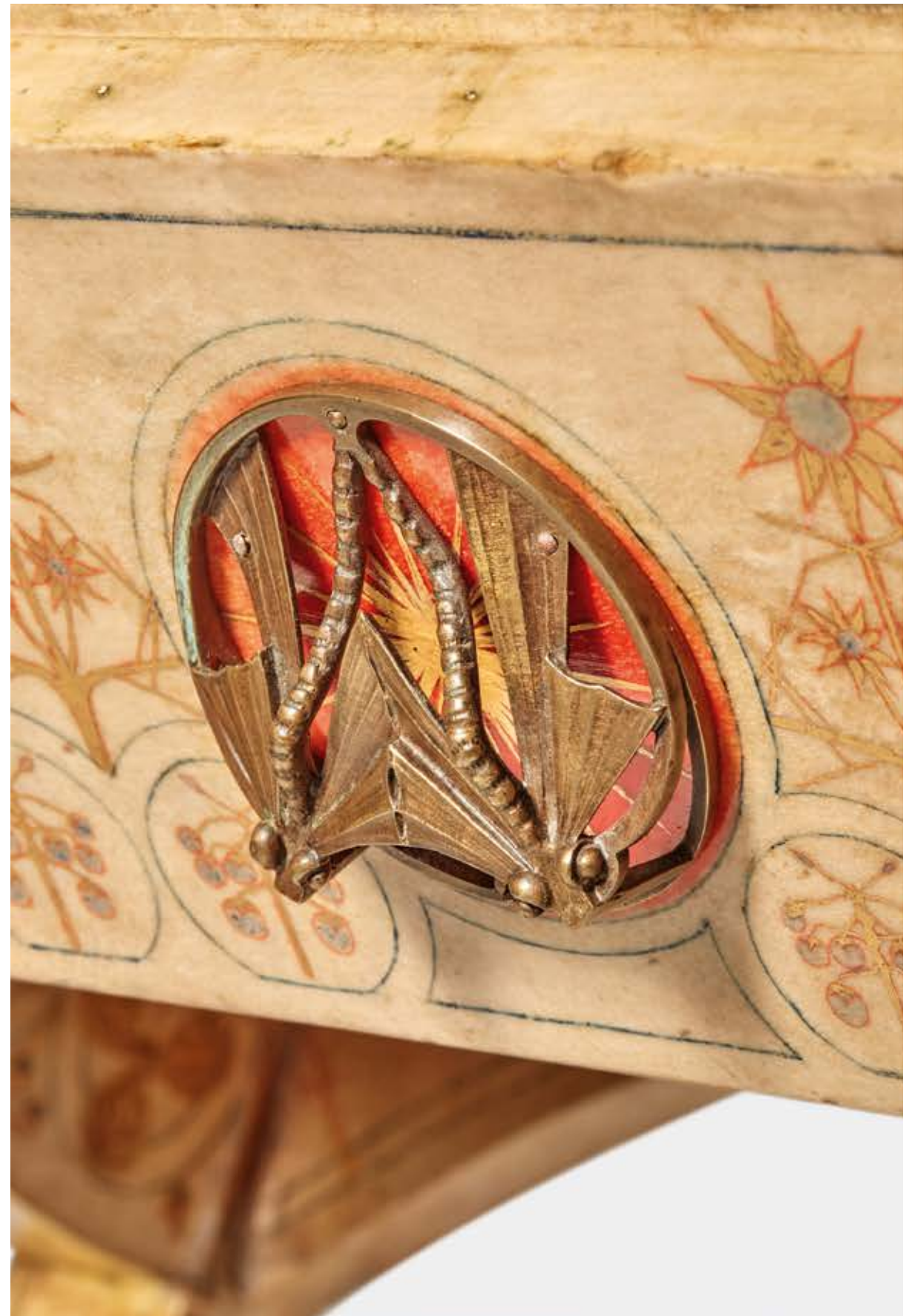
#### LITERATURE

Marie-Madeleine Massé, *Carlo Bugatti au Musée d'Orsay*,  
 Paris, 2001, pp. 63 (for a photograph of the present lot at  
 the Turin Esposizione, 1902), 73, 88 and 101 (for period  
 photographs of the set)

Philippe Dejean, Nadine Coleno, *Carlo - Rembrandt - Ettore -  
 Jean Bugatti*, Nancy, 1981, p. 49 (for a period photograph of  
 the present lot from the Turin catalogue, 1902)









AN IMPORTANT AND RARE  
VANITY SET BY JOSEF HOFFMAN

FROM A PRIVATE FAMILY COLLECTION





PROPERTY FROM A PRIVATE FAMILY COLLECTION, NEW YORK

## JOSEF HOFFMANN

### An Important and Rare Vanity Set

1919

comprising one table mirror, two perfume bottles with stoppers, one large and one small lidded box, two circular lidded boxes and one ring dish produced by the Wiener Werkstätte, Vienna, Austria  
silver, mirrored glass

table mirror impressed *WW* and *JH* with Austrian silver hallmarks and Rose trademark; perfume bottles and lidded boxes each impressed *WIENER/WERK/STATTE*, monogrammed *WW* and *JH* with an Austrian silver hallmark and Rose trademark; ring dish impressed *WIENER/WERK/STATTE* and monogrammed *WW* with an Austrian silver hallmark

table mirror: 14½ x 15½ x 5¾ in. (36.8 x 39.4 x 14.6 cm)

perfume bottles: 7½ x 3 x 3 in. (18.1 x 7.6 x 7.6 cm) each

large lidded box: 3½ x 6¾ x 3¾ in. (8.9 x 16.2 x 8.6 cm)

small lidded box: 3¼ x 4¾ x 3¾ in. (8.2 x 12.1 x 8.6 cm)

circular lidded boxes: 3¼ in. (8.2 cm) high each; 3¾ in.

(9.2 cm) diameter each

ring dish: 4¾ in. (11.7 cm) high; 4¾ in. (11.1 cm) diameter

#### PROVENANCE

Presented to the present owners as a wedding gift, 1957

\$ 100,000-150,000















53

PROPERTY FROM AN IMPORTANT PENNSYLVANIA COLLECTION

## ERNEST BOICEAU

"Tulipes" Rug

circa 1929  
hand-woven *Point de Cornely* wool  
with woven signature *EBoiceau*  
31¾ x 155½ in. (795.6 x 395 cm)

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

### PROVENANCE

Commissioned directly from the artist by Diane Tate and Marian Hall, circa 1929

Collection of Andy Warhol, Paris, circa 1970

Acquired from the above by the present owner, circa 1994

### LITERATURE

Galerie Eric Philippe, ed., *Collections*, Paris, 2021, pp. 70-71  
(for the present lot illustrated)

Sotheby's would like to thank Mr. Eric Philippe for his assistance with the cataloguing of this lot.





54

**ALBERT CHEURET**

Pair of "Aloe" Sconces

circa 1925  
patinated bronze, alabaster  
each impressed *Albert Cheuret*  
16½ x 16¾ x 6¾ in. (41.9 x 41.6 x 17.1 cm) each

**PROVENANCE**

Private Collection, New York  
Acquired from the above by the present owner, 2013

**\$ 40,000-60,000**





55

**ALBERT CHEURET**

“Aloe” Chandelier

circa 1925  
*en suite* with the following lot  
patinated bronze, alabaster  
impressed *Albert Cheuret*  
28½ in. (72.3 cm) drop  
31 in. (78.7 cm) maximum diameter

**\$ 40,000-60,000**

**PROVENANCE**

Private Collection, New York  
Acquired from the above by the present owner, 2013

**LITERATURE**

Alastair Duncan, *Art Deco Complete: The Definitive Guide to the Decorative Arts of the 1920s and 1930s*, New York, 2009, p. 235 (for a related “Aloe” chandelier)



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**ALBERT CHEURET**

“Aloe” Chandelier

circa 1925  
*en suite* with the preceding lot  
patinated bronze, alabaster  
impressed *Albert Cheuret*  
29¾ in. (74 cm) drop  
31 in. (78.7 cm) maximum diameter

**\$ 40,000-60,000**

**PROVENANCE**

Private Collection, New York  
Acquired from the above by the present owner, 2013

**LITERATURE**

Alastair Duncan, *Art Deco Complete: The Definitive Guide to the Decorative Arts of the 1920s and 1930s*, New York, 2009, p. 235 (for a related “Aloe” chandelier)





57

**ALBERT CHEURET**

Console Table

circa 1925  
partially-silvered and patinated bronze, painted iron, marble  
impressed *Albert Cheuret*  
37¼ x 47¾ x 12⅝ in. (94.6 x 120.6 x 32 cm)

**PROVENANCE**

Jean-Claude Brugnot, Paris

Acquired from the above by the present owner, late 1980s

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





58

PROPERTY FROM THE ESTATE OF A PRIVATE COLLECTOR, NEW YORK

## GABRIEL ARGY-ROUSSEAU

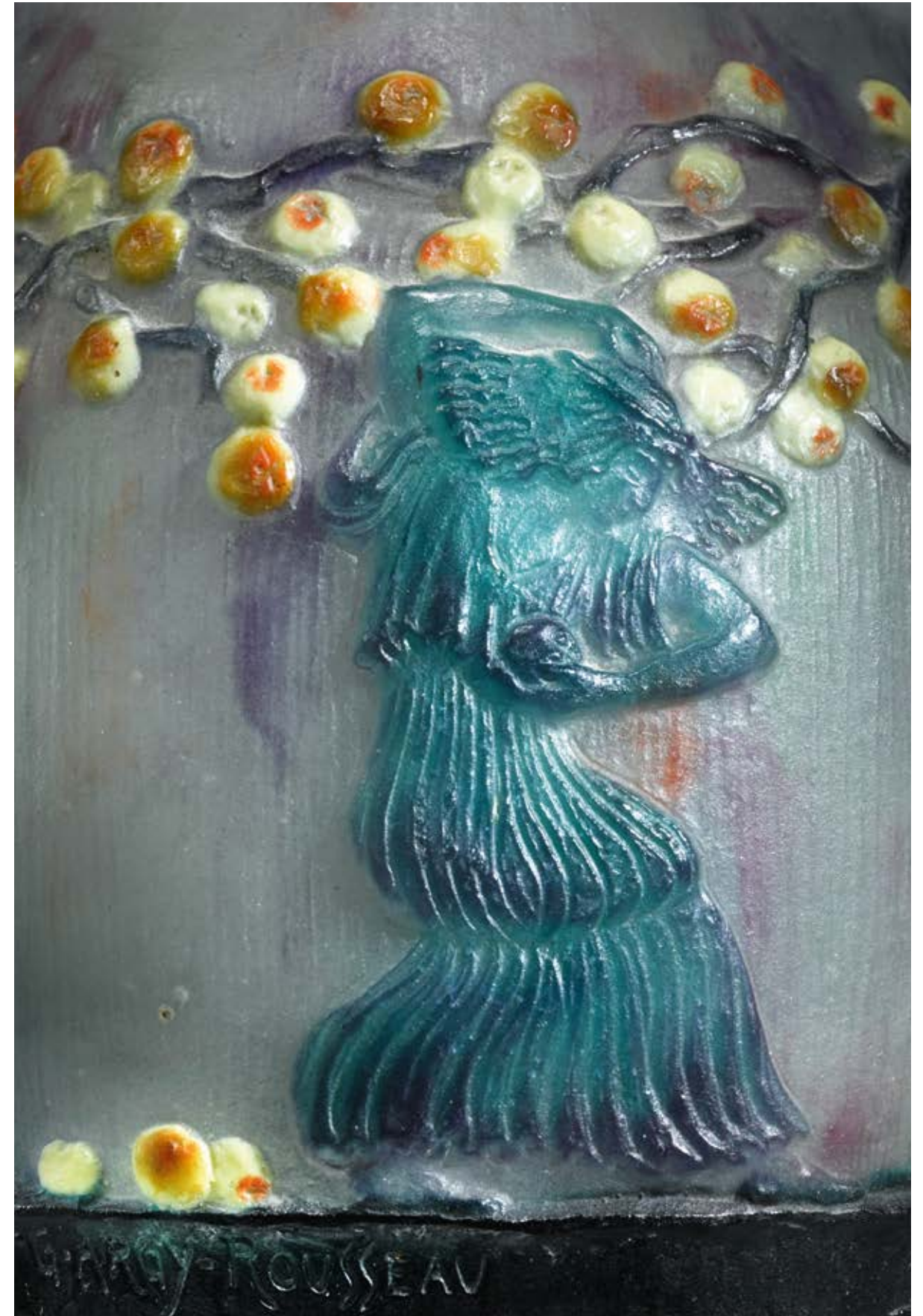
"Le Jardin des Hespérides" Vase

circa 1926  
pâte-de-verre  
signed G. ARGY-ROUSSEAU in the mold and numbered  
22807  
9 $\frac{5}{8}$  in. (24.4 cm) high

### LITERATURE

Janine Bloch-Dermant, *Les Pâtes de Verre: G. Argy-Rousseau*,  
*Catalogue Raisonné*, Paris, 1990, pp. 72-73 and 208, no. 26.01

\$ 12,000-18,000







59

PROPERTY FROM THE ESTATE OF A PRIVATE COLLECTOR, NEW YORK

**GABRIEL ARGY-ROUSSEAU**

"Lions" Vase

circa 1926  
*pâte-de-verre*  
signed in the mold G. ARGY-ROUSSEAU and FRANCE  
8¾ in. (22.2 cm) high

**LITERATURE**

Janine Bloch-Dermant, *Les Pâtes de Verre: G. Argy-Rousseau*,  
*Catalogue Raisonné*, Paris, 1990, pp. 78 and 209, no. 26.08

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





60

PROPERTY FROM THE ESTATE OF A PRIVATE COLLECTOR, NEW YORK

**GABRIEL ARGY-ROUSSEAU**

“Musiciens Grecs” Vase

circa 1928  
*pâte-de-verre*  
signed in the mold G. ARGY-ROUSSEAU and FRANCE  
9<sup>7</sup>/<sub>8</sub> in. (25.1 cm) high

**LITERATURE**

Janine Bloch-Dermant, *Les Pâtes de Verre: G. Argy-Rousseau*,  
*Catalogue Raisonné*, Paris, 1990, p. 216, no. 28.03

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



61

PROPERTY FROM THE ESTATE OF A PRIVATE COLLECTOR, NEW YORK

**GABRIEL ARGY-ROUSSEAU**

“Libations” Vase

circa 1924  
*pâte-de-verre*  
signed in the mold G. ARGY-ROUSSEAU and FRANCE  
11<sup>3</sup>/<sub>4</sub> in. (29.8 cm) high

**LITERATURE**

Janine Bloch-Dermant, *Les Pâtes de Verre: G. Argy-Rousseau*,  
*Catalogue Raisonné*, Paris, 1990, pp. 60-61 and 196, no. 24.01

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







62

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

## EDGAR BRANDT

### "Danseur" Firescreen

circa 1929  
wrought iron  
impressed *MADE IN FRANCE/EBRANDT*  
38 $\frac{5}{8}$  x 29 $\frac{1}{4}$  x 12 $\frac{1}{4}$  in. (98.1 x 74.3 x 31.1 cm)

\$ 30,000-50,000

### PROVENANCE

Acquired by George G. Booth directly from the artist, 1929  
Cranbrook Academy of Art, Bloomfield Hills, Michigan, 1929-1972

Sotheby's Parke Bernet, *The Cranbrook Collections*, May 2, 1972, lot 117

Acquired from the above by the present owner

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





PROPERTY OF AN IMPORTANT MIDWESTERN COLLECTION

## JEAN DUNAND

### "Marabou Stork" Panel

circa 1934  
based on the design for the "La Chasse" panel installation  
from the smoking room of the Normandie ocean liner  
lacquered metal, fine cast concrete  
49 x 26½ x 1⅞ in. (124.4 x 67.3 x 3 cm)

#### PROVENANCE

Galerie du Luxembourg, Paris  
Private Collection, United States  
Acquired from the above by the present owner

#### LITERATURE

Bruno Foucart et al., *Normandie: Queen of the Seas*, New York, 1985, p. 79 (for the original panel installation reinstalled on the Liberté ocean liner)

Félix Marcilhac, *Jean Dunand his Life and Works*, London, 1991, pp. 154 and 319, cat. no. 1113 (for a variant of the present example)

Louis-René Vian, *Arts Décoratifs à Bord des Paquebots Français, 1880/1960*, Paris, 1992, p. 202 (for the model from the Normandie's smoking room)

\$ 30,000-50,000





64

PROPERTY FROM THE COLLECTION OF DR. STEPHEN E. KELLY

## CLÉMENT MÈRE

### Pair of Cabinets

circa 1920  
together with two original keys  
lacquered wood, ivorine, with a silk-lined interior  
35½ in. (90.1 cm) high each  
12 in. (30.4 cm) diameter each

#### PROVENANCE

Tajan Monaco, December 16, 1978, lot 322

Gunter Sachs

Sotheby's London, *The Gunter Sachs Collection*, May 23, 2012, lot 193

Private Collection, Paris

Sotheby's Paris, May 22, 2013, lot 36

Acquired from the above

#### LITERATURE

*Passions Privée: Collections Particulières d'Art Moderne et Contemporain en France, 1995-1996*, exh. cat., Musée d'Art Moderne de la Ville de Paris, p. 441 (for the present lot in the apartment of Gunter Sachs)

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







65

PROPERTY FROM THE COLLECTION OF DR. STEPHEN E. KELLY

**ALBERT CHEURET**

"Cobra" Console and Mirror

circa 1925  
patinated bronze, marble, mirrored glass  
impressed *Albert Cheuret*  
82½ x 20 x 10¼ in. (209.5 x 50.8 x 26 cm)

**PROVENANCE**

Christie's New York, December 13, 1996, lot 205  
Acquired from the above

**LITERATURE**

Yvonne Brunhammer, *Arts Décoratifs des Années 20*, Paris, 1991, p. 261

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





66

PROPERTY FROM THE COLLECTION OF DR. STEPHEN E. KELLY

**ÉMILE-JACQUES  
RUHLMANN**

A Unique "Lorcía" Table, Model No. NR1510/  
AR1029

circa 1930  
amboyna veneer, ivorine, gilt bronze  
branded *Ruhlmann* three times  
30 x 59¼ x 29½ in. (76.2 x 150.4 x 74.9 cm)

**PROVENANCE**

Commissioned directly from the artist by Gabrielle Lorcía,  
Paris

Galerie Vallois, Paris

Millon & Robert, Paris, *Collection of Geneviève & Pierre  
Hebey*, October 28, 1999, lot 34

Sotheby's, Paris, *Émile-Jacques Ruhlmann et quelques  
artistes modernistes: une collection privée*, June 4, 2009, lot 78

Acquired from the above

**LITERATURE**

Florence Camard, *Ruhlmann: Master of Art Deco*, New York,  
1984, pp. 152 (for the present lot illustrated) and 284 (for the  
variant of the model with a shagreen-lined top)

Alastair Duncan, *Art Deco Furniture*, New York, 1984, p. 107  
(for the present lot illustrated)

*1971-1996: 25 ans d'Art Deco*, exh. cat., Galerie Vallois, Paris,  
1996, p. 19 (for the present lot illustrated)

*Ruhlmann: un génie de l'Art déco*, exh. cat., Musée des  
Années 30, Paris, 2002, p. 295 (for the present lot illustrated)

Florence Camard, *Ruhlmann*, Paris, 2009, p. 339 (for the  
present lot illustrated)

**\$ 70,000-100,000**





67

PROPERTY FROM THE COLLECTION OF DR. STEPHEN E. KELLY

**ÉMILE-JACQUES  
RUHLMANN**

“Bibol Gonse” Corner Cabinet, Model No.  
NR2432

circa 1927  
*ébène de Macassar*, silvered metal  
impressed *Ruhlmann* and numbered 2/B  
39½ x 50½ x 23½ in. (100.3 x 128.2 x 59.6 cm)

**PROVENANCE**

Commissioned directly from the artist by the Bibol Family  
Millon & Associés, Paris, November 25, 1999, lot 162  
Laurent Negro, Château de Gourdon, France  
Christie's Paris, *Les Collections du Château de Gourdon*,  
March 30, 2011, lot 385  
Acquired from the above

**LITERATURE**

Florence Camard, *Ruhlmann: Master of Art Deco*, New York,  
1984, p. 161 (for the model in the Gonse interior, Paris, 1927)  
Florence Camard, *Ruhlmann*, Paris, 2009, p. 334 (for the  
present lot illustrated)

**\$ 40,000-60,000**





PROPERTY FROM THE COLLECTION OF DR. STEPHEN E. KELLY

**PIERRE PATOUT, HENRI-ERNEST BRECY AND ÉMILE ROUCHERET**

Pair of Tobacco Jars

1925

executed by the Manufacture Nationale de Sèvres, France  
glazed stoneware  
monogrammed *E.R.*, impressed *S1925G/MADE IN FRANCE/Brecy* and dated 1925  
10 in. (25.4 cm) high each  
5½ in. (13.9 cm) diameter each

**PROVENANCE**

Mr. & Mrs. John D. Rockefeller, Jr., New York  
Christie's New York, March 31, 1998, lot 47  
Acquired from the above

**EXHIBITED**

*Art Deco Ceramics*, Kelly Gallery, New York, June 11-August 13, 2014

*The Jazz Age: American Style in the 1920s*, traveling exhibition, Cooper Hewitt, Smithsonian Design Museum, New York, April 7-August 20, 2017; The Cleveland Museum of Art, Cleveland, Ohio, September 23, 2017-January 14, 2018

\$ 10,000-15,000

**LITERATURE**

"L'Exposition des Arts Décoratifs, L'Architecture: Section Française," *Art et Décoration*, January-June 1925, p. 214 (for an exterior view of the Pavilion of the Manufacture Nationale de Sèvres)

Yvonne Brunhammer, *1925*, Paris, 1976, p. 71 (for an exterior view of the Pavilion of the Manufacture Nationale de Sèvres)

Victor Arwas, *Art Deco*, New York, 1980, p. 26 (for an exterior view of the Pavilion of the Manufacture Nationale de Sèvres)

Yvonne Brunhammer, *Arts Décoratifs des Années 20*, Paris, 1991, p. 64 (for an exterior view of the Pavilion of the Manufacture Nationale de Sèvres)

Emmanuel Bréon, ed., *1925: Quand l'Art Déco séduit le monde*, Paris, 2013, pp. 124 (for a related example) and 125 (for an exterior view of the Pavilion of the Manufacture Nationale de Sèvres)

*Art Deco Ceramics*, exh. cat., Kelly Gallery, New York, 2014, p. 16 (for the present lot illustrated)

Sarah D. Coffin and Stephen Harrison, *The Jazz Age: American Style in the 1920s*, exh. cat., Cooper Hewitt, Smithsonian Design Museum, New York and The Cleveland Museum of Art, Cleveland, 2017, p. 54 (for the present lot illustrated)







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PROPERTY FROM THE COLLECTION OF DR. STEPHEN E. KELLY

## LOUIS SÛE AND ANDRÉ MARE

Pair of Console Tables

circa 1925  
ironwork executed by Richard Desvallières  
patinated wrought iron, pink marble  
38¾ x 77 x 20¼ in. (98.4 x 195.5 x 51.4 cm) each

### PROVENANCE

Monteux Family  
Sotheby's Monaco, April 17, 1988, lot 300  
Jean-Claude Brugnot, Paris  
Millon & Robert, Paris, *Collection of Jean-Claude Brugnot*,  
June 18, 1993, lot 56  
Collection of Yiannis Latsis, Athens  
Sotheby's London, May 19, 2010, lot 91  
Acquired from the above

\$ 50,000-70,000

### LITERATURE

Guillaume Janneau, *Le Fer*, Paris, 1924, pl. 21 (for a related model made for the Parfumerie d'Orsay)  
Florence Camard, *Süe et Mare et La Compagnie des Arts Français*, Paris, 1993, p. 257  
Pierre Kjellberg, *Le Mobilier du XXe Siècle*, Paris, 1994, pp. 162-163  
Alastair Duncan, *Art Deco Complete*, Paris, 2010, pp. 366-367 (for related examples)







70

PROPERTY OF A PRIVATE NEW YORK COLLECTOR

## RENÉ LALIQUE

"Borromée" Vase, Marcilhac No. 1017

model introduced 1928  
molded glass  
stencil etched R. LALIQUE/FRANCE  
9 $\frac{1}{8}$  in. (23.3 cm.) high

### LITERATURE

Félix Marcilhac, *René Lalique 1860-1945: Maître-Verrier, Analyse de l'Œuvre et Catalogue Raisonné*, Paris, 2004, p. 442, no. 1017

\$ 30,000-50,000





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PROPERTY FROM A PRIVATE AMERICAN COLLECTION

## RENÉ LALIQUE

“Escargot” Vase, Marcilhac No. 931

model introduced 1920  
molded glass  
signed *R. LALIQUE*  
8¼ in. (20.9 cm) high

\$ 8,000-12,000

### LITERATURE

Félix Marcilhac, *René Lalique, 1860-1945: Maître-Verrier: Analyse de l'Œuvre et Catalogue Raisonné*, Paris, 2011, p. 424, no. 931



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PROPERTY FROM A PRIVATE AMERICAN COLLECTION

## RENÉ LALIQUE

“Poissons” Vase, Marcilhac No. 925

model introduced 1921  
molded glass  
signed *R. LALIQUE* and incised *France*  
6¾ in. (17.1 cm) high

\$ 8,000-12,000

### PROVENANCE

Lillian Nassau, New York  
Acquired from the above by the present owner, 1980

### LITERATURE

Félix Marcilhac, *René Lalique, 1860-1945: Maître-Verrier: Analyse de l'Œuvre et Catalogue Raisonné*, Paris, 2011, p. 422, no. 925





73

PROPERTY FROM A PRIVATE COLLECTION

## EUGÈNE PRINTZ

### Desk

circa 1930  
together with a French Art Deco Chair  
oak, leather and patinated bronze  
table: 29½ x 63 x 23½ in. (74.9 x 160 x 59.7 cm)  
chair: 31½ x 18 x 18½ in. (80 x 45.7 x 47 cm)

### PROVENANCE

Eric Philippe, Paris  
Wolfgang Joop, Monaco  
Sotheby's New York, *Property from the Collection of Wolfgang Joop*, December 12, 2003, lot 332  
Acquired from the above by the present owner

### LITERATURE

*Art et Décoration*, January 1935, n.p. (for a related model)  
Guy Bujon and Jean-Jacques Dutko, *Eugène Printz*, Paris, 1986, pp. 155 and 240 (for a related model)

\$ 50,000-70,000





74

PROPERTY FROM A MANHATTAN TOWNHOUSE

## PIERRE CHAREAU

### Pair of Side Tables

circa 1926  
mahogany, painted iron  
24 $\frac{7}{8}$  in. (62.9 cm) high each  
21 $\frac{5}{8}$  in. (54.8 cm) diameter each

#### PROVENANCE

Galerie Mathivet, Paris

Acquired from the above by the  
present owner, 2000

\$ 20,000-30,000



#### LITERATURE

Marc Vellay and Kenneth Frampton, *Pierre Chareau: Architecte-Meublier, 1883-1950*, Paris, 1984, p. 291 (for period photographs of the model from the clubhouse of the Beauvallon Golf Club)

Esther da Costa Meyer, *Pierre Chareau: Modern Architecture and Design*, exh. cat., The Jewish Museum, New Haven, 2016, p. 261 (for one of the above mentioned photographs)

The model was originally created for the Clubhouse of the Beauvallon Golf Club.



75

## EUGÈNE PRINTZ

### Pair of Armchairs

circa 1930  
each with a sliding and adjustable seat and backrest  
walnut, brass, velvet fabric upholstery  
each with the artist's impressed monogram  
33<sup>7</sup>/<sub>8</sub> x 24<sup>1</sup>/<sub>2</sub> x 28<sup>1</sup>/<sub>2</sub> in. (86 x 62 x 72 cm) each, upright

\$ 60,000-80,000

#### PROVENANCE

Galerie Marcihac, Paris

Acquired from the above by the present owner

#### LITERATURE

Guy Bujon and Jean-Jacques Dutko, *Printz*, Paris, 1986, p. 138  
(for a period photograph of the model in the apartment of  
Madame D.)





76

PROPERTY OF A COACHELLA VALLEY, CALIFORNIA COLLECTOR

## SYRIE MAUGHAM

### Table Lamp

circa 1935  
after a table lamp design by Alberto and Diego Giacometti  
painted plaster  
impressed *MADE IN ENGLAND FOR SYRIE MAUGHAM*  
24 in. (61 cm) high

#### PROVENANCE

Private Collection, Maine

Acquired from the above by the present owner

#### LITERATURE

*Diego Giacometti*, exh. cat., The Greenberg Gallery, St. Louis, May 4-June 1, 1985, and Marisa del Re Gallery, New York, June 6, 1985, p. 16 (for the model by Alberto and Diego Giacometti)

Michel Butor and Jean Vincent, *Diego Giacometti*, Paris, 1985, p. 130 (for the above mentioned model)

Daniel Marchesseau, *Diego Giacometti*, Paris, 1986, p. 34

Léopold Diego Sanchez, *Jean-Michel Frank*, Paris, 1997, p. 239 (for the above mentioned model in gilt plaster)

Pierre-Emmanuel Martin-Vivier, *Jean-Michel Frank*, Paris, 2006, p. 323 (for the above mentioned model)

Pauline C. Metcalf, *Syrie Maugham, Staging Glamorous Interiors*, New York, 2010, pp. 8 and 64

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





77

PROPERTY FROM AN IMPORTANT PENNSYLVANIA COLLECTION

## JEAN-MICHEL FRANK

### A Rare Desk

circa 1930  
executed by Chanaux & Pelletier, Paris  
rosewood, vellum  
numbered 5133 and stamped CP within a circle  
29<sup>7</sup>/<sub>8</sub> x 70<sup>5</sup>/<sub>8</sub> x 37<sup>3</sup>/<sub>4</sub> in. (75.5 x 179.3 x 95.8 cm)

• \$ 120,000-180,000

### PROVENANCE

Collection of Dr. François Debat, Saint-Cloud, France  
Galerie Anne-Sophie Duval, Paris  
Acquired from the above by the present owner

### LITERATURE

Léopold Diego Sanchez, *Jean-Michel Frank*, Paris, 1980, p. 100 (for the present lot illustrated in the residence of Dr. François Debat, Saint-Cloud, France)

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







Dr. François Debat was a pivotal figure in the Parisian decorative arts scene of the 1920s and 1930s. An accomplished doctor and the founder of a pharmaceutical laboratory in Garches, a city on the outskirts of the French capital, Debat was also a forward-looking aesthete and an avid collector. He founded the periodical *Art et Médecine* and organized the first edition of the Salon de la Peinture in 1936 in the neighboring city of Saint-Cloud, to which his decorator and artist friend René Crevel participated. The home of Dr. Debat was a carefully curated space in

which Art Deco design took center stage, as evidenced by the corresponding image of the present Jean-Michel Frank desk in his private study. Made with an exquisite combination of rosewood and vellum, the desk embodies its creator's predilection for a smooth design, most evident in the curved edges of the tabletop and sculpted bases on either side. Not documented outside of the present commission, this rare design provides an opportunity for Art Deco enthusiasts and Jean-Michel Frank collectors to acquire an exceptional work by the illustrious designer.

ABOVE: THE PRESENT DESK IN THE OFFICE OF DR. FRANÇOIS DEBAT, SAINT-CLOUD, FRANCE



78

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

## ALBERTO GIACOMETTI

### Pair of "Étoile" Table Lamps

designed circa 1935, executed by Diego Giacometti after 1966

patinated bronze, fabric shades  
each impressed *DIEGO* and monogrammed *DG*  
16¼ in. (41.3 cm) high each, excluding fittings  
10 in. (25.4 cm) diameter of each shade

#### PROVENANCE

Acquired directly from Diego Giacometti by the present owner, circa 1980

This lot is offered together with a certificate of authenticity from the Comité Giacometti for each lamp, which are recorded in the Alberto Giacometti database under numbers 4009 and 4010.

**\$ 180,000-240,000**







isamu **noguchi**  
a newly discovered masterwork



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

**ISAMU NOGUCHI****An Important Table**

1945-1947  
 marble, mahogany, spun aluminum  
 18½ x 38¼ x 26¼ in. (47 x 97.1 x 66.6 cm)

**PROVENANCE**

Private Collection, New York, by the 1950s  
 Thence by descent to the present owner

**\$ 700,000-1,000,000****LITERATURE**

"Fashion and Function are Combined: New Contemporary Designs Have Their Own Elegance," *New York Herald Tribune*, October 3, 1948 (for a period photograph of the model)

"On and off The Avenue: About the House," *The New Yorker*, February 12, 1949, p. 67 (for a review of the model retailed at Bloomingdale's, New York)

Ann Pringle, "A Sculptor Plans a Home," *New York Herald Tribune*, February 15, 1949, p. 14 (for a discussion of the model and other free-form tables designed by Noguchi)

Nancy Grove and Diane Botnick, *The Sculpture of Isamu Noguchi, 1924-1979: A Catalogue*, New York, 1980, no. 809 (for a period photograph of the model)

Bonnie Rychlak, et. al., *Design: Isamu Noguchi and Isamu Kenmochi*, New York, 2007, cover page and p. 40 (for another example of the model with a pink marble top)

Nicola Scevola, "Private Noguchi, Weston, Connecticut, USA," *Casa Vogue*, April 2009, no. 31, p. 125 and cover (for another example of the model with a pink marble top)

Deborah A. Goldberg, *Isamu Noguchi, Patent Holder: Designing the World of Tomorrow*, exh. cat., The Noguchi Museum, New York, 2014, p. 3 (for another example of the model, recorded as item no. 809 C2 in the Isamu Noguchi Catalogue Raisonné)

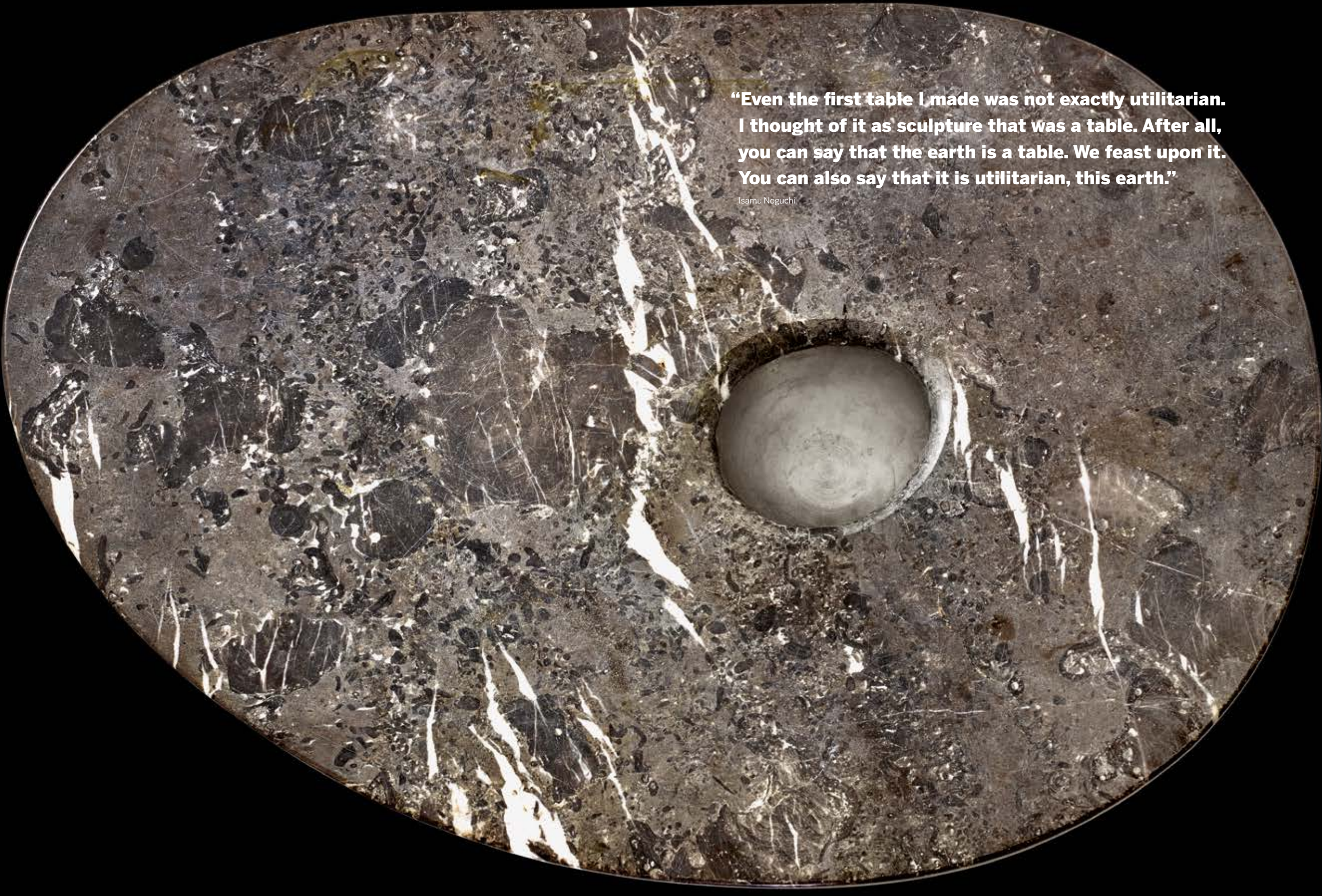
Amy Auscherman, Sam Grawe and Leon Ransmeier, ed., *Herman Miller: A Way of Living*, London, 2019, p. 169 (for a period photograph of the model in the Herman Miller showroom, Los Angeles, circa 1950)

This table is included in the Isamu Noguchi Catalogue Raisonné under number 809-A3.

Sotheby's would like to thank art historian Deborah A. Goldberg, Ph.D., for her assistance with the cataloguing of this lot.







**“Even the first table I made was not exactly utilitarian. I thought of it as sculpture that was a table. After all, you can say that the earth is a table. We feast upon it. You can also say that it is utilitarian, this earth.”**

Isamu Noguchi





## THE SCULPTOR AND THE TABLE

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

A unique example of an extremely rare design, the present lot originates from a small series of tables designed by Isamu Noguchi in 1945. Recent scholarship has identified three variations of this table design produced from 1945 to 1949 – each group distinguishable by its formal qualities and production details. The present table, which embodies the extraordinary fusion of marble, mahogany and aluminum, is among three examples believed to be from the earliest series of the form, each personally executed by Noguchi himself between 1945-1947. Each of these tables is distinguished by having three hand-sculpted legs of varying profiles, a hand-sculpted free-form marble top, and a hand-welded spun aluminum bowl which sits asymmetrically within a carved aperture in the top.

The earliest recorded example presently in the collection of The Noguchi Museum (no. 809 A1) was in the collection of the artist's sister, Ailes Gilmour Spinden, and dates back to 1945. The second recorded example (no. 809 A2), currently in a corporate Japanese collection, presents very similar formalistic qualities in the sculptural treatment of the legs and organic aspect of the seemingly edgeless top. The present piece, a newly discovered example, is recorded as no. 809 A3 and is the third and last known example from this first series executed between 1945-1947.

An important feature of these early tables is the

three asymmetrical legs sculpted from tight grained redwoods, including mahogany and other exotic woods, which were carved by Noguchi himself and present with exceptional sculptural presence. The three legs, each presenting unique attributes of their own, exemplify Noguchi's symbiosis of sculpture and design in his conception of utilitarian objects. The tables produced during this two-year span also stand out by their stone selection, each presenting distinct variations in hues and composition that contribute to the unique identity of each table. The top on the present table, a rich dark grey variegated marble with vigorous white veining and inclusions, is particularly unusual within Noguchi's body of work from this period, imparting the table's organic form with a strong dynamic sensibility that sets it apart from other examples.

The present table holds a unique place within this complex and fascinating narrative, being one of the earliest works from the series produced by Noguchi himself. This outstanding work transcends its utilitarian function and emerges as a work of sculpture instilled with the artist's masterful treatment of wood, stone and metal. This exciting discovery of the present example marks the first occasion that a table from this early formative series is presented at auction, making this a particularly important and historic event for Noguchi connoisseurs and collectors.

ABOVE: PERIOD PHOTOGRAPH OF THE EARLIEST RECORDED EXAMPLE OF THE PRESENT TABLE DESIGN (NO. 809A-1), PRESENTLY HELD IN THE COLLECTIONS OF THE NOGUCHI MUSEUM. IMAGE COURTESY OF THE ISAMU NOGUCHI FOUNDATION AND GARDEN MUSEUM, NEW YORK ©INFGM / ARS







AN IMPORTANT AND UNIQUE  
DESK BY LOUIS KAHN

FROM THE MORTON AND LENORE WEISS HOUSE



THE PRESENT DESK PHOTOGRAPHED IN THE LIVING ROOM OF THE WEISS HOUSE. IMAGE COURTESY OF THE LOUIS I. KAHN COLLECTION, UNIVERSITY OF PENNSYLVANIA AND THE PENNSYLVANIA HISTORICAL AND MUSEUM COMMISSION.



80

LOUIS KAHN

A Unique Desk from the Morton and Lenore Weiss House, East Norriton Township, Pennsylvania

designed 1949, executed 1950  
executed by the Alexander Woodwork Co., Philadelphia  
walnut, birch, brass  
27¾ x 78 x 36 in. (70.4 x 198.1 x 91.4 cm)

\$ 70,000-100,000



PROVENANCE

Morton and Lenore Weiss, East Norriton Township, Pennsylvania

Thence by descent to a Private Collection, Philadelphia  
Freeman's Auctions, Philadelphia, October 8, 2017, lot 40  
Acquired from the above by the present owner

LITERATURE

Yutaka Saito, *Louis I. Kahn Houses 1940-1974*, Tokyo, 2003, p. 265 (for the present lot photographed in the Weiss House)  
George H. Marcus and William Whitaker, *The Houses of Louis Kahn*, New Haven, 2013, pp. 85 (for a production drawing of the present lot), 86 (for a period photograph of the present lot in the Weiss House) and 124 (for a period photograph of the present lot in the Weiss House)



PROPERTY FROM THE COLLECTION OF LAWRENCE GALBO,  
BUFFALO, NEW YORK

## FRANK LLOYD WRIGHT

### Pair of "Usonian" Chairs

circa 1939  
cypress  
27<sup>3</sup>/<sub>8</sub> x 25<sup>1</sup>/<sub>2</sub> x 32 in. (69.5 x 64.8 x 81.3 cm) each

#### PROVENANCE

Christie's New York, June 7, 1996, lot 208  
Private Collection  
Phillips New York, December 15, 2010, lot 80  
Acquired from the above by the present owner

\$ 15,000-20,000

#### LITERATURE

John Sergeant, *Frank Lloyd Wright's Usonian Houses: The Case for Organic Architecture*, New York, 1984, p. 52 (for a related model)

Spencer Hart, *Wright Rooms*, Glasgow, Scotland, 1998, pp. 108-109 (for photographs of the model in the Eric V. Brown House, Kalamazoo, Michigan)

Dixie Legler Guerrero, *Frank Lloyd Wright: The Western Work*, San Francisco, 1999, pp. 66-67 (for related models in the Brandes Residence, Issaquah, Washington)

Virginia Terry Boyd, *Frank Lloyd Wright and the House Beautiful: Designing an American Way of Living*, exh. cat., International Arts and Artists, Washington D.C., 2005, pp. 63 and 157 (for related models)

Alan Hess and Alan Weintraub, *Frank Lloyd Wright Mid-Century Modern*, New York, 2007, pp. 120, 122 and 166-67 (for related models)







82

PROPERTY FROM A PRIVATE COLLECTION, LONDON

## PIERRE JEANNERET

Set of Six Side Chairs, Model No. PJ-SI-25-D

designed circa 1958-1959  
teak, cane  
33 $\frac{3}{4}$  x 16 $\frac{7}{8}$  x 20 $\frac{1}{2}$  in. (85.7 x 42.6 x 52 cm) each

### PROVENANCE

Chandigarh, India

Acquired from the above by the present owner, circa 2004-2010

### LITERATURE

Eric Touchaleaume and Gérald Moreau, *Le Corbusier, Pierre Jeanneret, The Indian Adventure*, Paris, 2010, p. 561

\$ 15,000-20,000





83

PROPERTY FROM A PRIVATE COLLECTION, LONDON

## PIERRE JEANNERET

“Square” Table, Model No. PJ-TA-04-A

designed circa 1959-1960

teak

signed *S.R (U.T) T-U* in white paint

27<sup>3</sup>/<sub>4</sub> x 35<sup>5</sup>/<sub>8</sub> x 35<sup>7</sup>/<sub>8</sub> in. (70.4 x 90.5 x 91 cm)

### PROVENANCE

Chandigarh, India

Acquired from the above by the present owner, circa 2004-2010

### LITERATURE

Eric Touchaleaume and Gérald Moreau, *Le Corbusier, Pierre Jeanneret: L'Aventure Indienne*, Paris, 2010, pp. 359 and 585

\$ 7,000-10,000

84

PROPERTY FROM A PRIVATE COLLECTION, LONDON

## PIERRE JEANNERET

Pair of Stools, Model No. PJ-SI-21-B

designed circa 1965

teak

one chair numbered *12/134* and signed *Ent. 3* in white paint; the other numbered *18/131*, signed *Ent. 94* and with remnants of an old metal tag

28<sup>3</sup>/<sub>4</sub> x 20<sup>5</sup>/<sub>8</sub> x 20<sup>5</sup>/<sub>8</sub> in. (73 x 52.3 x 52.3 cm) each

\$ 5,000-7,000

### PROVENANCE

Chandigarh, India

Acquired from the above by the present owner, circa 2004-2010

### LITERATURE

Eric Touchaleaume and Gérald Moreau, *Le Corbusier, Pierre Jeanneret: L'Aventure Indienne*, Paris, 2010, p. 559 (for a variant with caning to the seat)





PROPERTY FROM A PRIVATE COLLECTION, LONDON

## PIERRE JEANNERET

Pair of Easy Chairs, Model No. PJ-SI-29-A

designed circa 1955-1956

teak, cane

30¼ x 20⅝ x 27¾ in. (76.8 x 52.3 x 70.4 cm) each

### PROVENANCE

Chandigarh, India

Acquired from the above by the present owner, circa 2004-2010

### LITERATURE

Eric Touchaleaume and Gérald Moreau, *Le Corbusier, Pierre Jeanneret: L'Aventure Indienne*, Paris, 2010, p. 563

\$ 10,000-15,000







86

PROPERTY FROM A PRIVATE COLLECTION, LONDON

**PIERRE JEANNERET**

Armchair, Model No. PJ-SI-46-A

designed circa 1963-1964  
teak, cane  
31¼ x 20½ x 22½ in. (80.6 x 52 x 57 cm)

\$ 5,000-7,000

**PROVENANCE**

Chandigarh, India  
Acquired from the above by the present owner,  
circa 2004-2010

**LITERATURE**

Eric Touchaleaume and Gérald Moreau, *Le Corbusier, Pierre Jeanneret, L'Aventure Indienne, Design-Art-Architecture*, Paris, 2010, p. 568

87

PROPERTY FROM A PRIVATE COLLECTION, LONDON

**PIERRE JEANNERET**

Pair of Bedside Tables, Model No. PJ-R-09-A

designed circa 1955-1956  
teak  
one table numbered 14/23 and signed *PB MLA PLAT No 36*  
in white paint  
21 x 19½ x 17½ in. (53.5 x 49.5 x 44.5 cm) each

**PROVENANCE**

Chandigarh, India  
Acquired from the above by the present owner, circa 2004-2010

**LITERATURE**

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

\$ 8,000-12,000





PROPERTY FROM A PROMINENT PRIVATE COLLECTION

## PIERRE JEANNERET

Pair of Side Chairs, Model No. PJ-SI-25-D

designed circa 1959  
stained teak, cane  
31¼ x 18¼ x 19 in. (79.3 x 46.3 x 48.3 cm) each

\$ 10,000-15,000

### PROVENANCE

Galerie Downtown, Paris

Acquired from the above by the present owner, 2016

### LITERATURE

Eric Touchaleaume & Gérald Moreau, *Le Corbusier, Pierre Jeanneret, The Indian Adventure*, Paris, 2010, p. 561







89

## SERGE MOUILLE

A Monumental Three-Light Wall Sconce

circa 1954  
lacquered and painted metal, brass  
56½ in. (143.5 cm) high  
80¾ in. (205.1 cm) longest arm including shade  
147¾ in. (375.2 cm) widest configuration including shades

### PROVENANCE

Acquired directly from the artist by the present owner, 1985

### LITERATURE

Pierre Émile Pralus, *Serge Mouille: A French Classic*, Paris, 2006, p. 174

\$ 25,000-35,000



90

PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION

## JEAN PROUVÉ

### Sideboard, Model No. BA 12

circa 1951

produced by Ateliers Jean Prouvé, Nancy, France  
oak-veneered wood, oak, enameled bent sheet steel  
39¼ x 78¾ x 18¼ in. (100.2 x 199.7 x 46.2 cm)

#### PROVENANCE

Dollander Family, Villa Saint-Clair, Bormes les Mimosas,  
France

Galerie Patrick Seguin, Paris

Acquired from the above by the present owner

**\$ 70,000-100,000**

#### LITERATURE

Peter Sulzer, *Jean Prouvé: Œuvre complète/Complete Works, Vol. 3: 1944-1954*, Basel, 2005, pp. 171 and 173 (for a drawing of the model)

Galerie Patrick Seguin and Sonnabend Gallery, ed., *Jean Prouvé, Vol. 1*, Paris, 2007, p. 70 (for a related model)

Galerie Patrick Seguin, ed., *Jean Prouvé, Vol. 2*, Paris, 2007, pp. 460, 479 and 512 (for related examples)





91

PROPERTY FROM THE COLLECTION OF MARC JACOBS

## JEAN PROUVÉ

Pair of "Direction" Armchairs, Model No. 352

circa 1951  
produced by Ateliers Jean Prouvé, Nancy, France  
enameled sheet and tubular aluminum, oak, leather  
upholstery  
32 x 24 x 23½ in. (81.2 x 60.9 x 59.6 cm) each

\$ 50,000-70,000



### LITERATURE

Peter Sulzer, *Prouvé: Complete Works, Volume 3*, Bale, 2005, p. 214, no. 1209

Galerie Patrick Seguin, ed., *Jean Prouvé, Volume 2*, Paris, 2007, pp. 299, 310 and 312

Peter Sulzer, *Jean Prouvé, Œuvre complète, Volume 4: 1954-1984*, Basel, 2008, p. 85





92

PROPERTY FROM THE COLLECTION OF MICHAEL AND RENÉE SILVERSTEIN

## SERGE MOUILLE

### "Simple" Floor Lamp

circa 1953  
lacquered metal  
63 $\frac{3}{8}$  in. (161 cm) high

#### PROVENANCE

DeLorenzo Gallery, New York

Acquired from the above by the present owner, 1992

#### LITERATURE

Madeleine Fuchs, "Les chemins d'un créateur des formes d'aujourd'hui," *Le Décor d'Aujourd'hui*, May 1954, p. 160

Pierre Émile Pralus, *Serge Mouille: A French Classic*, Paris, 2006, pp. 156-157

*Serge Mouille: Luminaires 1953-1962*, exh. cat., Galerie 1950, Paris, 1983, p. 20 (for a drawing of the model)

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



PROPERTY FROM A NEW YORK PRIVATE COLLECTION

## JEAN ROYÈRE

### Sofa

circa 1948  
oak, bouclé wool upholstery  
29 x 78¼ x 35 in. (66 x 198 x 85 cm)

#### PROVENANCE

Gallery 1950, New York  
Acquired from the above by the present owner

#### LITERATURE

Galerie Jacques Lacoste and Galerie Patrick Seguin, eds.,  
*Jean Royère: Volume 1*, Paris, 2012, p. 254 (for a period  
photograph of the model in a villa in Thonon-les-Bains,  
circa 1950)

\$ 80,000-120,000





PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION

## JEAN ROYÈRE

### "Bouquet" Wall Sconce

circa 1950  
gilt brass, paper shades  
17½ x 32½ x 18 in. (44.4 x 82.5 x 45.7 cm) including shades

#### PROVENANCE

Galerie Jacques Lacoste, Paris  
Private Collection, Paris  
Sotheby's New York, May 23, 2019, lot 18  
Acquired from the above by the present owner

#### LITERATURE

René Chavance, "Aménagements officiels et installations privées par Jean Royère," *Mobilier et Décoration*, no. 7, 1951, p. 28

René Chavance, "Une visite à Jean Royère," *Mobilier et Décoration*, no. 1, 1953, pp. 3 and 13

Colette Natal, "Les adolescents chez eux," *Le Décor d'aujourd'hui*, no. 77, 1953, p. 142

*Jean Royère: décorateur à Paris*, exh. cat., Musée des Arts Décoratifs, Paris, 1999, p. 31

Pierre-Emmanuel Martin-Vivier, *Jean Royère*, Paris, 2002, p. 185

Galerie Jacques Lacoste and Galerie Patrick Seguin, eds., *Jean Royère: Volume I*, Paris, 2012, pp. 78 and 80

Galerie Jacques Lacoste and Galerie Patrick Seguin, eds., *Jean Royère: Volume II*, Paris, 2012, p. 30

\$ 30,000-40,000





95

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

## JEAN ROYÈRE

### A Rare Cabinet

circa 1938  
together with two period keys  
rosewood, brass  
62<sup>3</sup>/<sub>4</sub> x 94<sup>1</sup>/<sub>2</sub> x 19<sup>5</sup>/<sub>8</sub> in. (159.3 x 240 x 49.7 cm)

#### PROVENANCE

Private Collection, Paris  
Acquired from the above by the present owner

This model is photographed in the Archives Jean Royère  
under no. 462 and dated 1938.

• \$ 30,000-50,000







96

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

## JEAN ROYÈRE

### Pair of Sconces

circa 1955  
patinated wrought iron, paper shades  
16½ x 23¾ x 13⅞ in. (41.9 x 60.3 x 33.3 cm) each

#### PROVENANCE

Wolfgang Joop, Paris

Christie's Paris, *Collection Wolfgang Joop, Œuvres Choisies: Arts décoratifs du XXè siècle et Photographie*, November 26, 2010, lot 116

Acquired from the above by the present owner

#### LITERATURE

*Jean Royère, Décorateur à Paris*, exh. cat., Musée des Arts Décoratifs, Paris, October 8, 1999-January 30, 2000, p. 38 (for a period photograph of the model in the home of architect Alfred Bernard, Paris, 1955-1958)

Alessandra Scarpa, ed., *Ensembles Mobiliers 1956*, Bibliothèque de l'Image, Tours, 2005, pl. 12

\$ 25,000-35,000





PROPERTY FROM A PRIVATE COLLECTOR

**GIO PONTI**

Pair of "Diamond" Armchairs from the Villa Goldschmidt, Buenos Aires, Argentina

circa 1953  
 offered *en suite* with the following lot  
 produced by Cassina, Italy  
 brass, skai, green velvet upholstery  
 27 x 31¾ x 32 in. (68.6 x 80.6 x 81.3 cm) each

**\$ 50,000-70,000****PROVENANCE**

Villa Goldschmidt, Buenos Aires, Argentina  
 Private Collection, South America  
 Private Collection, New York  
 Private Collection, Los Angeles  
 Wright, Chicago, December 8, 2009, lot 250  
 Private Collection, New York  
 Thence by descent to the present owner

**LITERATURE**

"Una porta, e nuovo mobili," *Domus no. 321*, August 1956, pp. 21-24 (for period photographs of the model in the Lisa Ponti House, Milan, Italy)

*Gio Ponti 1891-1979*, exh. cat., The Seibu Museum of Art, Tokyo, September 19-October 7, 1986, pp. 127-128 (for photographs of the model in Gio Ponti's sitting room, Milan, 1957), 140

Laura Falconi, *Gio Ponti: Interni, Oggetti, Disegni, 1920-1976*, 2004, p. 182

Ugo La Pietra, ed., *Gio Ponti*, New York, 2009, pp. vi, 250 (for a photograph of the model in Gio Ponti's sitting room, Milan), 324 (for a photograph of the model in Villa Nemazee, Tehran, 1960)

This lot is offered together with a certificate of expertise from the Gio Ponti Archives.





PROPERTY FROM A PRIVATE COLLECTOR

## GIO PONTI

"Diamond" Sofa from the Villa Goldschmidt,  
Buenos Aires, Argentina

circa 1953  
offered *en suite* with the preceding lot  
produced by Cassina, Italy  
brass, skai, green velvet upholstery  
27½ x 79 x 30½ in. (69.8 x 200.7 x 77.5 cm)

### PROVENANCE

Villa Goldschmidt, Buenos Aires, Argentina  
Private Collection, South America  
Private Collection, New York  
Private Collection, Los Angeles  
Wright, Chicago, December 8, 2009, lot 249  
Private Collection, New York  
Thence by descent to the present owner

\$ 50,000-70,000

### LITERATURE

"Una porta, e nuovo mobili," *Domus* no. 321, August 1956, pp. 21-24 (for period photographs of the model in the Lisa Ponti House, Milan, Italy)

Laura Falconi, *Gio Ponti: Interni, Oggetti, Disegni, 1920-1976*, p. 182

This lot is offered together with a certificate of expertise from the Gio Ponti Archives.







99

PROPERTY FROM A PRIVATE COLLECTOR

**MAX INGRAND**

"Dahlia" Chandelier, Model No. 1460

circa 1954  
produced by Fontana Arte, Milan  
brass, glass  
24½ in. (62.2 cm) drop  
62 in. (157.5 cm) diameter

\$ 25,000-35,000

**PROVENANCE**

Christie's London, October 2, 2007, lot 120  
Acquired from the above by the present owner

**LITERATURE**

Laura Falconi, *Fontana Arte 1932-1998*, Milan, 1998, p. 212,  
pl. 102



100

PROPERTY FROM A PRIVATE COLLECTOR

**MAX INGRAND**

Pair of "Dahlia" Sconces, Model No. 1461

circa 1950  
produced by Fontana Arte, Milan  
brass, glass  
i. 30 x 6½ x 4¾ in. (76.2 x 16.5 x 12.1 cm)  
ii. 30 x 5⅞ x 5 (76.2 x 14.9 x 12.7 cm)

**PROVENANCE**

Bernd Goeckler, New York  
Acquired from the above by the present owner, 2007

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







101

PAOLO VENINI

Vase

circa 1954  
murrine glass  
9¼ in. (23.5 cm) high

**PROVENANCE**

Acquired in Venice, mid 1950s  
Thence by descent to the present owner

**LITERATURE**

Franco Deboni, *Venini Glass Catalogue 1921-2007*,  
*Volume II*, Turin, 2007, pl. 148 (for a model with  
similar decoration)

\$ 40,000-60,000





102

PROPERTY FROM A PROMINENT PRIVATE COLLECTION

## GIO PONTI

### Unique Desk and Wall Shelf

circa 1960  
designed for a villa, Liguria, Italy  
mahogany, mahogany-veneered wood, brass  
drawers unit: 29½ x 35½ x 24⅞ in. (74.9 x 90.2 x 63.2 cm)  
desktop: 1⅞ x 82¾ x 25 in. (3.5 x 210.2 x 63.5 cm)  
wall shelf: 4½ x 83 x 10¼ in. (11.4 x 210.8 x 26 cm)

#### PROVENANCE

Private Collection, Liguria, Italy, 1960s

Thence by descent

Phillips London, April 28, 2015, lot 234

Acquired from the above by the present owner

This lot is offered together with a certificate of expertise from the Gio Ponti Archives.

\$ 20,000-30,000







103

103

**PAAVO TYNELL**

Pair of Rare Wall Lights

circa 1966  
 produced by Idman, Helsinki, Finland  
 brass, glass, frosted glass  
 each stamped *Idman TT/Made in Finland* and impressed  
*LIGHTOLIER/SS 1966*  
 10½ x 6½ x 7¼ in. (25.7 x 16.5 x 18.4 cm) each

**PROVENANCE**

Private Collection, Helsinki, Finland  
 Acquired from the above by the present owner

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

104

**PAAVO TYNELL**

Desk Lamp, Model No. 5061

circa 1950  
 produced by Taito Oy, Helsinki, Finland  
 brass, opaque glass  
 impressed *TAITO/5061*  
 17 in. (43.2 cm) high  
 15¾ in. (40 cm) diameter of shade

**PROVENANCE**

Private Collection, Helsinki, Finland  
 Acquired from the above by the present owner

**LITERATURE**

*Idman valaisimia*, sales catalogue, no. 135, 1953, p. 43  
*Idman valaisimia*, sales catalogue, no. 136, 1954, p. 49  
*Finland House Lighting: harmony in lighting for harmony in living, original designs by Paavo Tynell*, sales catalogue, New York, 1955, p. 26

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



104





105

## HANS J. WEGNER

A Unique Easy Chair, Model No. JH521

circa 1953  
executed by Johannes Hansen, Copenhagen, Denmark  
oak, teak, fabric and leather upholstery  
with a plaque signed *JOHANNES HANSEN/CABINET  
MAKER/COPENHAGEN DENMARK/DESIGNED H.J. WEGNER*  
38<sup>3</sup>/<sub>4</sub> x 35<sup>1</sup>/<sub>4</sub> x 34 in. (98.4 x 89.5 x 86.4 cm)

### PROVENANCE

Estate of a Johannes Hansen Cabinetmakers Employee,  
Denmark

Acquired from the above by the present owner

### LITERATURE

Johan Møller Nielsen, *Wegner: en dansk møbelkunstner*,  
Copenhagen, 1965, p. 61

Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, vol 3: 1947-  
1956*, Copenhagen, 1987, pp. 244-245, 324-325

Noritsugu Oda, *Danish Chairs*, Tokyo, 1996, p. 106

Jens Bernsen, *Hans J. Wegner on Design*, Copenhagen, 1995,  
p. 13

Christian Holmsted Olesen, *Danske Designere Hans J.  
Wegner*, Denmark, 2006, p. 43

Anne Karlsen, *Danish Furniture Design in the 20th Century*,  
Copenhagen, 2007, p. 90 (for a related model)

Christian Holmsted Olesen, *Wegner: just one good chair*, exh.  
cat., Design Museum Denmark, Copenhagen, 2014, p. 107

The present lot is the only known example of the JH521 Easy  
Chair with teak armrests.

**\$ 50,000-70,000**



PROPERTY FROM A PROMINENT PRIVATE COLLECTION

## HANS J. WEGNER

Sabre-Legged Dining Table, Model No. AT304

circa 1958  
produced by Andreas Tuck, Odense, Denmark  
teak, oak, brass  
branded *FABRIKAT ANDR TUCK/ARKITEKT HANS J WEGNER/DENMARK* and *MADE IN/DENMARK*  
27<sup>5</sup>/<sub>8</sub> x 121<sup>1</sup>/<sub>8</sub> x 41<sup>1</sup>/<sub>8</sub> in. (70.2 x 309.6 x 105.7 cm) with extension leaves

\$ 12,000-18,000

### PROVENANCE

Nilufar Gallery, Milan

Acquired from the above by the present owner, 2019

### LITERATURE

Christian Holmsted Olesen, *Wegner, Just One Good Chair*, Berlin, 2014, p. 241





107

**POUL HENNINGSEN**

Rare "Anchor" Chandelier with PH 3/2  
Shades

circa 1928  
produced by Louis Poulsen, Copenhagen, Denmark  
nickel-plated metal, frosted glass  
35 in. (88.9 cm) drop  
34½ in. (87.6 cm) diameter

**PROVENANCE**

Private Collection, Copenhagen, Denmark  
Acquired from the above by the present owner

**LITERATURE**

Louis Poulsen, *Light Years Ahead: The Story of the PH Lamp*,  
Copenhagen, 1994, p. 191 (for a related model)

\$ 15,000-20,000





108

FLEMMING LASSEN

Settee

designed 1940  
*en suite* with the following lot  
executed by cabinetmaker Jacob Kjær, Copenhagen  
stained ash, sheepskin upholstery  
30 x 60½ x 31 in. (76.2 x 153.7 x 78.7 cm)

\$ 15,000-20,000

PROVENANCE

Private Collection, Copenhagen, Denmark  
Acquired from the above by the present owner

LITERATURE

Hans Chr. Hansen, "Snedkerlaugets 14. Møbeludstilling," *Nyt Tidsskrift For Kunstindustri*, no. 1, January 1940, p. 171 (for the armchair version of the model)

Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 2: 1937-1946*, Copenhagen, 1987, p. 116 (for the armchair version of the model)



109

FLEMMING LASSEN

Pair of Armchairs

designed 1940  
*en suite* with the preceding lot  
executed by cabinetmaker Jacob Kjær, Copenhagen  
stained ash, sheepskin upholstery  
i. 30¼ x 29½ x 29 in. (76.8 x 74.9 x 73.7 cm)  
ii. 29¾ x 29½ x 29 in. (75.6 x 74.9 x 73.7 cm)

PROVENANCE

Private Collection, Copenhagen, Denmark  
Acquired from the above by the present owner

LITERATURE

Hans Chr. Hansen, "Snedkerlaugets 14. Møbeludstilling," *Nyt Tidsskrift For Kunstindustri*, no. 1, January 1940, p. 171

Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 2: 1937-1946*, Copenhagen, 1987, p. 116 (for a variant of the model)

\$ 20,000-30,000









110

PROPERTY FROM A PRIVATE COLLECTION

## JOAQUIM TENREIRO

### A Rare "Mesa Triangular" Table

circa 1960  
jacaranda, reverse-painted glass  
29½ x 72 x 70¾ in. (74.9 x 182.9 x 179.7 cm)

#### PROVENANCE

R & Company, New York  
Private Collection  
Wright, Chicago, October 25, 2018, lot 290  
Acquired from the above by the present owner

#### LITERATURE

Ascânio MMM and Ronaldo do Rego Macedo, *Joaquim Tenreiro: Madeira Arte e Design*, Rio de Janeiro, 1985, pp. 93, 118

Marcelo Vasconcellos and Maria Lúcia Braga, *Móvel Brasileiro Moderno*, Rio de Janeiro, 2012, p. 101

Aric Chen, *Brazil Modern: The Rediscovery of Twentieth-Century Brazilian Furniture*, New York, 2016, pp. 100-101

• \$ 50,000-70,000





111

PROPERTY FROM A PRIVATE COLLECTION

## JOAQUIM TENREIRO

Set of Nine Dining Chairs

circa 1960  
jacaranda, vinyl upholstery  
28<sup>1</sup>/<sub>8</sub> x 22<sup>3</sup>/<sub>4</sub> x 22<sup>1</sup>/<sub>2</sub> in. (71,4 x 57,8 x 57,1 cm) each

### PROVENANCE

R & Company, New York  
Private Collection  
Wright, Chicago, October 25 2018, lot 291  
Acquired from the above by the present owner

### LITERATURE

Ascânio MMM and Ronaldo do Rego Macedo, *Joaquim Tenreiro: Madeira Arte e Design*, Rio de Janeiro, 1985, pp. 25, 54-55, 93  
Soraia Cals and Maria Cecília Loschiavo dos Santos, *Joaquim Tenreiro*, Rio de Janeiro, 1998, pp. 120-121  
Aric Chen, *Brazil Modern: The Rediscovery of Twentieth-Century Brazilian Furniture*, New York, 2016, pp. 66-68  
Alberto Vicente and Marcelo Vasconcellos, *Móvel Moderno Brasileiro, Brazilian Modern Design*, Sao Paulo, 2017, p. 8

• \$ 60,000-80,000



PROPERTY FROM A PRIVATE COLLECTION, SÃO PAULO, BRAZIL

## JOAQUIM TENREIRO

### Bar

circa 1950  
together with three original keys  
produced by Tenreiro Móveis e Decorações, Rio de Janeiro,  
Brazil  
jacaranda, painted wood, formica  
with two Tenreiro Móveis e Decorações paper labels  
37¼ x 78¾ x 14⅞ in. (94.6 x 200 x 37.8 cm)

• \$ 50,000-70,000

### PROVENANCE

Residência Rua Suécia, São Paulo, Brazil, circa 1950  
Acquired from the above by the present owner, 2017





113

LINA BO BARDI, MARCELO  
FERRAZ AND MARCELO  
SUZUKI

“Girafa” Chair

circa 1990  
executed by the Marcenaria Baraúna workshop, São Paulo  
spruce wood  
branded *BARAÚNA*  
36 $\frac{5}{8}$  x 16 $\frac{1}{2}$  x 19 in. (93 x 41.9 x 48.3 cm)

**PROVENANCE**

Acquired directly from Marcenaria Baraúna by the present owner, circa 1990

**LITERATURE**

Instituto Lina Bo E. P. M. Bardi, ed., *Tempos de Grossura: O Design No Impasse*, São Paulo, 1994, p. 78 (for the model photographed inside Casa do Benin na Bahia, Salvador, Brazil)

Olivia de Oliveria, “Lina Bo Bardi: Obra Construída,” *Revista Internacional de Arquitetura*, no. 23-24, 2002, pp. 79, 146 and 171

Mina W. Hugerth, Frederico Duarte, Ethel Leon and Mariana Wilderom, *Marcenaria Baraúna: móvel como arquitetura*, São Paulo, 2017, pp. 38-39 (for drawings of the model) and 40-43 (for the model and related examples)

Marcelo Carvalho Ferraz, ed., *Lina Bo Bardi*, São Paulo, 2018, p. 286

This lot is offered together with a certificate from Marcenaria Baraúna, São Paulo, Brazil.

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





PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

**HUGO FRANÇA**

"Taja" Settee

circa 2007  
*pequi* wood  
 impressed HUGO/FRANÇA  
 44½ x 92¼ x 66¼ in. (113 x 234 x 168.3 cm)

**PROVENANCE**

Sotheby's New York, June 12, 2009, lot 1

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

Evelise Grunow, *Hugo França: The Story of the Tree*, New York, 2008, pp. 18 (for a related example)

Working with salvaged fallen trunks from the south Bahia rainforest in eastern Brazil, Hugo França harnesses the natural power and presence of colossal *pequi* trees and translates it into superbly sculpted forms. Motivated by what he calls "minimum intervention," França's designs expand upon the indigenous practices of the Pataxó Indians of the region, with whom he studied woodworking for over ten years.





115

## HARRY BERTOIA

Untitled (Sonambient)

1968  
nine staggered rows of 5 and 4 rods (41 rods total) with  
cattail tops  
beryllium copper, brass  
52½ x 11⅞ x 11⅞ in. (133.3 x 30 x 30 cm)

### PROVENANCE

Acquired directly from the artist by Jill and Peter Wohlauer,  
Boston, 1968

Thence by descent

Acquired from the above by the present owner

### LITERATURE

Nancy N. Schiffer and Val O. Bertoia, *The World of Bertoia*,  
Atglen, PA, 2003, p. 190 (for a related example)

*Harry Bertoia, Decisi Che Una Sedia Non Poteva Bastare*,  
exh. cat., Museo Civico d'Arte, Pordenone, 2009, p. 186 (for a  
related example)

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

\$ 40,000-60,000





116

**GEORGE NAKASHIMA**

Long Chair

circa 1959-1961  
American black walnut, cotton webbing  
26¼ x 67 x 35½ in. (66.6 x 170.1 x 90.1 cm)

**PROVENANCE**

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

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

**LITERATURE**

Derek E. Ostergard, *George Nakashima: Full Circle*, New York, 1989, pp. 150-151

Steven Beyer, *George Nakashima and the Modernist Moment*, James A. Michener Art Museum, Doylestown, PA, 2001, pp. 38-39

Mira Nakashima, *Nature, Form, & Spirit: The Life and Legacy of George Nakashima*, New York, 2003, pp. 55, 59, 82 (for a drawing of the model) and 89

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



117

PROPERTY FROM THE COLLECTION OF CURTIS LEE SMITH, JR.

## GEORGE NAKASHIMA

"Minguren II" Table

1986

American black walnut, rosewood key

signed *George Nakashima*

28<sup>3</sup>/<sub>8</sub> x 84<sup>3</sup>/<sub>4</sub> x 32<sup>3</sup>/<sub>8</sub> in. (72.1 x 215.3 x 82.2 cm)

### PROVENANCE

Commissioned directly from the artist by the present owner.

1986

• \$ 30,000-50,000





118

GEORGE NAKASHIMA

“Conoid” Bench

1985

American black walnut, hickory, rosewood keys  
signed *George Nakashima* and dated *July 19 1985*  
32½ x 71½ x 29 in. (82.5 x 181.6 x 73.7 cm)

PROVENANCE

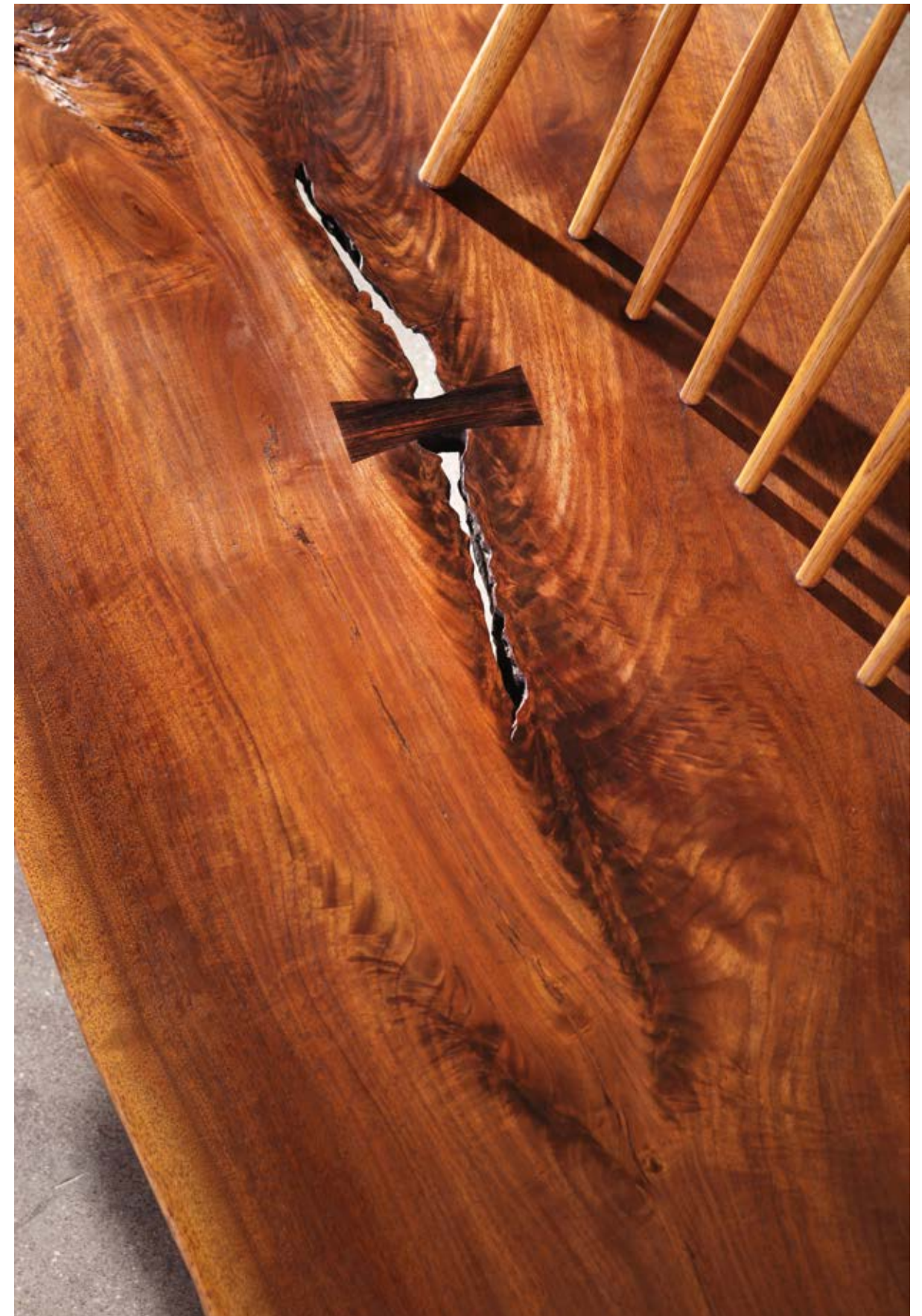
Commissioned directly from the artist by Edward A. Pereles,  
Philadelphia

Private Collection

Acquired from the above by the present owner

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

• \$ 30,000-50,000









119

**HARRY BERTOIA**

Untitled (Bush)

1976  
welded bronze  
20½ in. (52 cm) high  
21¾ in. (58 cm) maximum diameter

**PROVENANCE**

Acquired directly from the artist by Benjamin Mangel Gallery, Bala Cynwyd, Pennsylvania, 1976

Collection of Jim and Nan Morrissey, Wyomissing, Pennsylvania

Freeman's Auctions, Philadelphia, December 6, 2016, lot 47

Acquired from the above by the present owner

**LITERATURE**

Nancy N. Schiffer and Val O. Bertoia, *The World of Bertoia*, Atglen, PA, 2003, pp. 109-113 (for related bush forms)

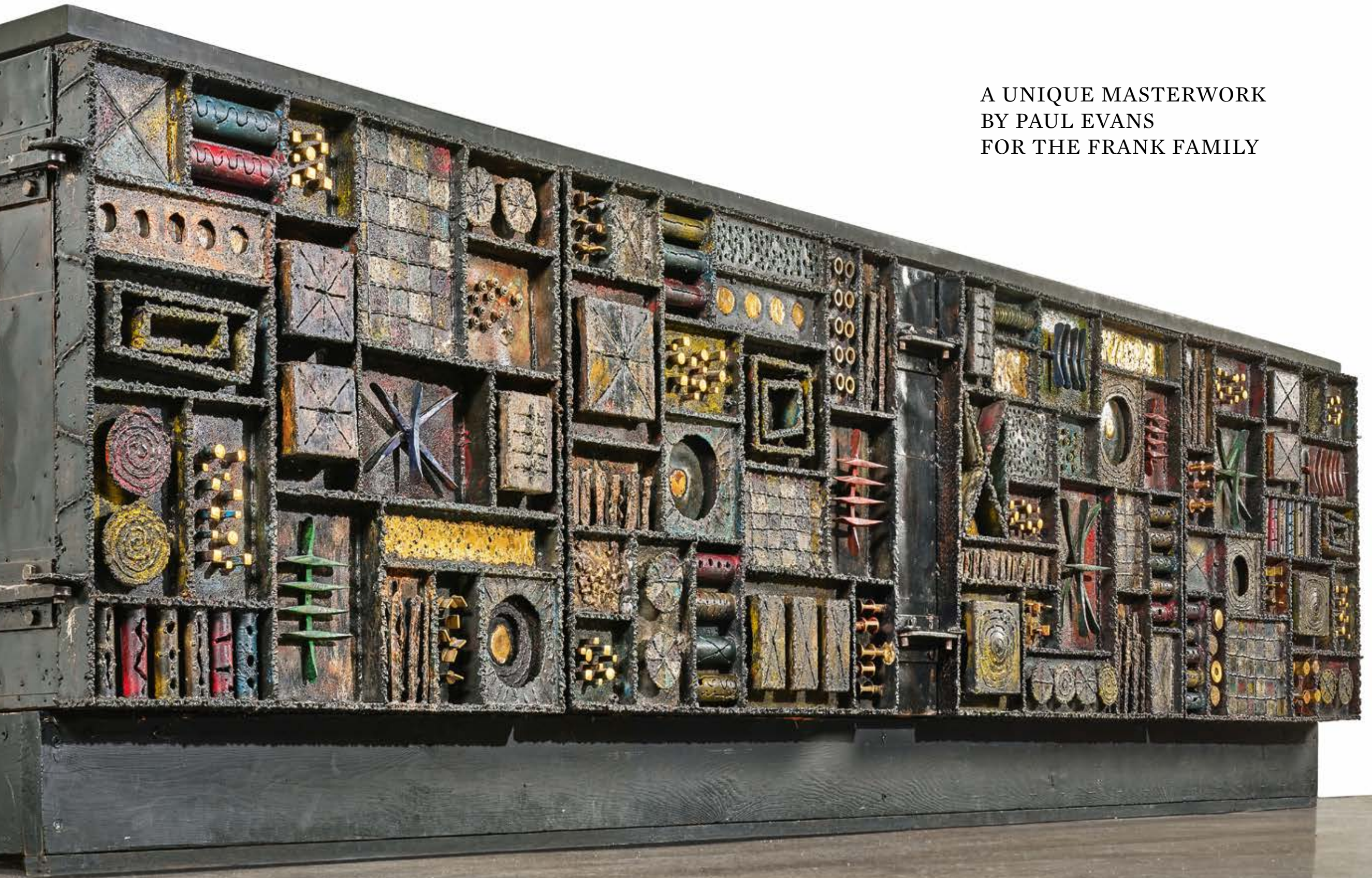
This lot is offered together with a certificate of authenticity from the Harry Bertoia Foundation, St. George, Utah.

**\$ 80,000-120,000**





A UNIQUE MASTERWORK  
BY PAUL EVANS  
FOR THE FRANK FAMILY





120

PROPERTY FROM A PRIVATE COLLECTION, LONG ISLAND, NEW YORK

## PAUL EVANS

### A Unique "Sculpture Front" Cabinet

1967

the interior fitted with a liquor cabinet, flatware drawer and seven adjustable shelves; the flatware drawer executed by Phillip Lloyd Powell, New Hope, Pennsylvania  
lacquered, gilt, painted and patinated steel, brass, slate, gilt and painted wood  
signed PAUL EVANS and dated 67 with Dorsey Reading's fabrication mark

31½ x 123 x 23½ in. (84.1 x 312.4 x 59.7 cm)

\$ 180,000-240,000

#### PROVENANCE

Commissioned directly from the artist by Elliott and Rita Frank, Roslyn, New York, 1967

Thence by descent to the present owner

#### LITERATURE

Jeffrey Head, *Paul Evans: Designer & Sculptor*, Atglen, PA, 2012, pp. 40-41 (for a related cabinet from the "Sculpture Front" series)











121

PROPERTY FROM A PRIVATE COLLECTION, LONG ISLAND, NEW YORK

**PAUL EVANS**

Wall Console

circa 1967  
 produced by Paul Evans Studio, New Hope, Pennsylvania  
 welded and enameled steel, copper, painted wood, slate  
 6½ x 60¼ x 13 in. (16.5 x 153 x 33 cm)

**PROVENANCE**

Acquired directly from the artist by Elliott and Rita Frank, Roslyn, New York, circa 1967

Thence by descent to the present owner

**LITERATURE**

Jeffrey Head, *Paul Evans: Designer & Sculptor*, Atglen, PA, 2012, p. 72 (for related models)

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

122

**GEORGE NAKASHIMA**

“Conoid Cushion” Chair and “Greenrock” Ottoman

1989

American black walnut, leather upholstery  
 each signed *Nakashima* and dated *Nov 30 1989*  
 chair: 33¾ x 34¼ x 30 in. (85.7 x 88.2 x 76.2 cm)  
 ottoman: 10⅞ x 20¾ x 20¾ in. (27.4 x 52.7 x 52.7 cm),  
 excluding cushion

**PROVENANCE**

The Birkhill Collection, Michigan

Treadway Toomey Auctions, Oak Park, IL, November 18, 2018,  
 lot 3 (for the ottoman) and 4 (for the chair)

Acquired from the above by the present owner

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





123

## HARRY BERTOIA

### Untitled (Multi-Plane Construction)

circa 1955  
brass-coated steel  
84½ x 21⅛ x 15¾ in. (213.3 x 55.8 x 40.6 cm)

#### PROVENANCE

Private Collection  
Thence by descent to the present owner

\$ 80,000-120,000

#### LITERATURE

Celia Bertoia, *The Life and Work of Harry Bertoia*, Atglen, PA, 2015, p. 39 (for a related example)

Beverly H. Twitchell, *Bertoia*, New York, 2019, p. 167 (for a related example)

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







## BERTOIA: ON THE POETRY AND MYSTERY OF NATURE

Sculpture was the means by which artist Harry Bertoia expressed his contemplations of nature, spirituality and the cosmos. Embracing the boundlessness and mystery inherent in these themes and concepts, Bertoia permitted interpretation and poetic ambiguity even in the presentation of his works, encouraging the collector to display his sculpture the way it resonated with them most. The present Multi-Plane Construction, which is an impressively large example of the form, was displayed at one point as a centerpiece on a dining table. This was possibly the purpose for which it was originally commissioned, but it also includes structural provisions for it to be mounted to a wall either vertically or horizontally. Its versatility thus imparts life and energy to this work, consistent with the artist's intent and inspiration.





124

**HARRY BERTOIA**

Untitled (Flower)

circa 1957  
nickel alloy melt coated with brass and copper  
38½ in. (97.7 cm) high  
18 in. (45.7 cm) maximum diameter

**PROVENANCE**

The Museum of Modern Art, New York  
The Fairweather Hardin Gallery, Chicago, 1959  
Staempfli Gallery, New York  
Private Collection, New York  
Thence by descent to the present owner

**EXHIBITED**

*Recent Sculpture U.S.A.*, selling exhibition, The Museum of Modern Art, New York, May 13-August 16, 1959

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

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







125

PROPERTY FROM THE COLLECTION OF CURTIS LEE SMITH, JR.

## MIRA NAKASHIMA

### "Bahut" Cabinet

1991

American black walnut, burlled walnut, rosewood keys  
signed *Nakashima Mira* and dated 11.21.91  
54¾ x 43 x 23¾ in. (139.1 x 109.2 x 60.3 cm)

#### PROVENANCE

Commissioned directly from the artist by the present  
owner, 1991

#### LITERATURE

Mira Nakashima, *Nature Form & Spirit: The Life and Legacy  
of George Nakashima*, New York, 2003, p. 115 (for a related  
model)

• \$ 15,000-20,000







126

PROPERTY FROM THE COLLECTION OF CURTIS LEE SMITH, JR.

**MIRA NAKASHIMA**

Dining Table

1992  
American black walnut, rosewood keys  
signed *Mira Nakashima* and dated *Feb 6, 1992*  
28½ x 84 x 41¾ in. (72.4 x 213.4 x 106 cm)

**PROVENANCE**

Commissioned directly from the artist by the present owner, 1992

• \$ 7,000-10,000





PROPERTY FROM THE COLLECTION OF CURTIS LEE SMITH, JR.

## GEORGE NAKASHIMA AND MIRA NAKASHIMA

### Six Conoid Chairs

1986-1992  
comprising four chairs executed by George Nakashima and  
two chairs executed by Mira Nakashima  
American black walnut, hickory

one signed *George Nakashima* and dated *Dec 5 1986*, three  
signed *George Nakashima* and dated *May 25 1989*, two  
signed *Nakashima* and dated *2.6.92*  
35½ x 20 x 21 in. (90.2 x 50.8 x 53.3 cm) each

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

#### PROVENANCE

Commissioned directly from the artists by the present owner

#### LITERATURE

George Nakashima, *The Soul of a Tree: A Woodworker's Reflections*, New York, 1988, pp. 108, 143 (for drawings of the model), 167, 169, 177, 183, 187

Derek E. Ostergard, *George Nakashima: Full Circle*, exh. cat., American Craft Museum, New York, 1989, p. 155

Mira Nakashima, *Nature Form & Spirit: The Life and Legacy of George Nakashima*, New York, 2003, pp. 173-175, 195, 212-213 (for photographs of the model in the collections of the Metropolitan Museum of Art, New York), 215-216 (for photographs of the model in Nelson Rockefeller's Japanese House, Pocantico Hills, New York, 1974), 223, 226-227, 248

Edward S. Cooke, Jr., Gerald W.R. Ward and Kelly H. L'Ecuyer, *The Maker's Hand: American Studio Furniture, 1940-1990*, exh. cat., Museum of Fine Arts, Boston, 2003, p. 30





128

PROPERTY FROM THE COLLECTION OF CURTIS LEE SMITH, JR.

## GEORGE NAKASHIMA

### Triple Sliding Door Cabinet

1985-1987

American black walnut, pandanus cloth  
signed *George Nakashima* and dated *Jan 30 1987*  
30 $\frac{1}{8}$  x 102 x 18 in. (76.5 x 259.1 x 45.7 cm)

#### PROVENANCE

Commissioned directly from the artist by the present owner,  
1985

\$ 30,000-50,000

#### LITERATURE

George Nakashima, *The Soul of a Tree: A Woodworker's Reflections*, New York, 1988, pp. 39, 170-172, 203 (for related models)

Derek E. Ostergard, *George Nakashima: Full Circle*, exh. cat., American Craft Museum, New York, 1989, p. 166 (for a related model)

Mira Nakashima, *Nature Form & Spirit: The Life and Legacy of George Nakashima*, New York, 2003, pp. 174 and 181 (for related models)





129

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

## HARRY BERTOIA

### Untitled (Multi-Plane Construction)

circa 1955  
brass-coated steel  
22<sup>3</sup>/<sub>8</sub> x 12 x 5<sup>3</sup>/<sub>4</sub> in. (56.8 x 30.5 x 14.6 cm)

#### PROVENANCE

Christie's New York, March 16, 2010, lot 95  
Acquired from the above by the present owner

#### LITERATURE

Celia Bertoia, *The Life and Work of Harry Bertoia*, Atglen, PA, 2015, p. 78 (for a related model)

Beverly H. Twitchell, *Bertoia*, New York, 2019, p. 154 (for a related model)

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

**\$ 40,000-60,000**







130

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

**HARRY BERTOIA**

Untitled (Multi-Plane Construction)

circa 1955  
brass-coated steel  
22 $\frac{1}{8}$  x 7 $\frac{1}{4}$  x 3 $\frac{3}{8}$  in. (56.2 x 18.4 x 8.6 cm)

**PROVENANCE**

Christie's New York, March 16, 2010, lot 96  
Acquired from the above by the present owner

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

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



131

## WENDELL CASTLE

Desk

1964  
walnut  
monogrammed *W.C.* and dated *64*  
28¼ x 20¾ x 19½ in. (71.7 x 51.8 x 49.5 cm)

### PROVENANCE

Private Collection, Aiken, South Carolina, circa 1960s  
Acquired from the above by the present owner

### LITERATURE

Emily Evans Eerdmans, *Wendell Castle: A Catalogue Raisonné, 1958-2012*, New York, 2014, p. 104, fig. II.167 (for a closely related model)

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

\$ 25,000-35,000





132

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION,  
MANHATTAN

## HARRY BERTOIA

### Untitled (Dandelion)

1958  
stainless steel wires, chrome-plated tubular steel, marble  
83 in. (210.8 cm) high  
31½ in. (80 cm) maximum diameter

#### PROVENANCE

Gift from the artist to Florence Knoll Bassett, 1958  
Phillips New York, June 9, 2010, lot 103  
Acquired from the above by the present owner

#### LITERATURE

June Kompass Nelson, *Harry Bertoia: Sculptor*, Detroit, 1970,  
pl. 68-69 (for drawings of related examples)  
Nancy N. Schiffer and Val O. Bertoia, *The World of Bertoia*,  
Atglen, 2003, p. 126 (for a related example)  
Beverly H. Twitchell, *Bertoia*, New York, 2019, p. 203 (for a  
related example)

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

**\$ 150,000-200,000**











BERTOIA'S DANDELION  
FROM THE  
NEIMAN MARCUS  
COLLECTION



133

PROPERTY FROM THE NEIMAN MARCUS COLLECTION

## HARRY BERTOIA

### Untitled (Dandelion)

1965  
gilt stainless steel, brass and slate  
77¾ in. (197.4 cm) high  
32¼ in. (81.9 cm) diameter

#### PROVENANCE

Staempfli Gallery, New York

Acquired from the above by the present owner, 1965

#### EXHIBITED

Staempfli Gallery, New York, 1965

#### LITERATURE

June Kompass Nelson, *Harry Bertoia, Sculptor*, Detroit, 1970, fig. 67 (for a related example)

Gilberto Granger, ed., *Harry Bertoia: Decisi che una sedia non poteva a bastare*, Milan, 2009, p. 105 (for a related example)

Celia Bertoia, *The Life and Work of Harry Bertoia*, Atglen, PA, 2015, front cover and pp. 150-151 (for related examples)

Beverly H. Twitchell, *Bertoia*, New York, 2019, p. 203 (for a related example)

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

**\$ 200,000-300,000**







## AVATARS & ALLEGORIES

A COLLECTION OF LALANNE  
FROM THE ESTATE OF PIERRE M.  
SCHLUMBERGER

LOTS 134-139

The collection of Pierre M. Schlumberger comprises a selection of art objects united by many common threads—themes of animalia, anthropomorphism and the blurring of boundaries between man and beast, all of which evoke a sense of fairytale wonder. Some of the most whimsical pieces are works by Claude and François-Xavier Lalanne, which speak to the vivid imagination and sophisticated taste of their owner and wonderfully complement an impressive art collection further comprised of anthropomorphic African figures and Surrealist masterworks. Pierre M. Schlumberger particularly enjoyed visiting the iconic French duo in their home and studio of Ury and became an avid collector and consistent patron of the two artists. He assembled a spectacular collection of some of their most illustrious forms, from Claude's *Pomme Bouche* to François-Xavier's "Pigeon" Table Lamp, making the following chapter a remarkable homage to Les Lalanne.



134

PROPERTY FROM THE ESTATE OF PIERRE M. SCHLUMBERGER

**FRANÇOIS-XAVIER  
LALANNE**

*Oiseau Bleu*

circa 1988  
number 13 from an edition of 250  
executed by Artcurial, Paris  
patinated bronze  
incised *artcurial* and numbered 13/250  
7 in. (17.7 cm) high  
3<sup>7</sup>/<sub>8</sub> in. (9.6 cm) maximum diameter

**PROVENANCE**

Artcurial, Paris  
Acquired from the above by the present owner, 1993

**LITERATURE**

Robert Rosenblum, *Les Lalanne*, Geneva, 1991, p. 122  
Paul Kasmin, *Claude & François-Xavier Lalanne*, New York,  
2012, n.p.

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





135

PROPERTY FROM THE ESTATE OF PIERRE M. SCHLUMBERGER

## CLAUDE LALANNE

### *Pomme Bouche*

designed circa 1980  
number 12 from an edition of 250  
executed by Artcurial, Paris  
gilt bronze  
impressed *LALANNE/ARTCURIAL* and numbered *12/250*  
5½ in. (13.9 cm) high  
4⅝ in. (11.6 cm) maximum diameter

#### PROVENANCE

Artcurial, Paris

Acquired from the above by the present owner, 1993

#### LITERATURE

John Russell, *Les Lalannes*, Paris, 1975, front cover and p. 58  
(for related forms)

*Claude & François-Xavier Lalanne: Fragments*, exh. cat.,  
Galerie Enrico Navarra, Paris and JGM Galerie, Paris, 2000,  
p. 67

*Claude & François-Xavier Lalanne*, exh. cat., Paul Kasmin  
Gallery, New York and Ben Brown Fine Arts, London, 2006,  
pp. 71 (for a related form) and 109

Daniel Abadie, *Lalanne(s)*, Paris, 2008, pp. 64-67 (for related  
forms)

*Les Lalanne*, exh. cat., Musée des Arts Décoratifs, Paris, 2010,  
p. 234 (for a related form)

Paul Kasmin, *Claude & François-Xavier Lalanne*, New York,  
2012, n.p. (for related forms)

*Les Lalanne: Fifty Years of Work, 1964-2015*, exh. cat., Paul  
Kasmin Gallery, New York, 2015, pp. 16 (for a related form)  
and 43

**\$ 40,000-60,000**





136

PROPERTY FROM THE ESTATE OF PIERRE M. SCHLUMBERGER

**CLAUDE LALANNE**

"Gui" Mirror

designed circa 1985  
number 36 from an edition of 450  
executed by Artcurial, Paris  
gilt bronze, mirrored glass  
incised *cl. lalanne*, impressed *ARTCURIAL* and numbered  
36/450  
8 x 8 x 4 in. (20.3 x 20.3 x 10.1 cm) as illustrated

**PROVENANCE**

Artcurial, Paris  
Acquired from the above by the present owner

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





137

PROPERTY FROM THE ESTATE OF PIERRE M. SCHLUMBERGER

**CLAUDE LALANNE**

Unique "Garlic" Box

circa 1970  
silvered bronze  
incised *LALANNE*  
4½ x 3 x 2½ in. (11.4 x 7.6 x 6.3 cm)

**PROVENANCE**

Gifted from Alexander Iolas Gallery to the present owner

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



138

PROPERTY FROM THE ESTATE OF PIERRE M. SCHLUMBERGER

**CLAUDE LALANNE**

Unique *Main-Fenouil*

1967  
patinated bronze  
monogrammed *CL*, dated *67* and impressed *C* within a circle  
7¼ x 5⅝ x 2⅞ in. (18.4 x 14.2 x 7.1 cm)

**PROVENANCE**

Alexander Iolas Gallery, Paris

Acquired from the above by the present owner

**LITERATURE**

Grace Gluck, "New York Gallery Notes," *Art in America*, May 1967 (for a related *Main-Fenouil* sculpture)

Daniel Marchesseau, *Les Lalanne*, Paris, 1998, p. 65

Catherine Loewer, ed., *Claude et François-Xavier Lalanne: Fragments*, 2000, p. 107

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





139

PROPERTY FROM THE ESTATE OF PIERRE M. SCHLUMBERGER

**FRANÇOIS-XAVIER  
LALANNE**

“Pigeon” Table Lamp

designed circa 1991  
number 361 from an edition of 900  
executed by Artcurial, Paris  
patinated bronze, patinated copper, glass  
monogrammed *fxl*, impressed *ARTCURIAL* and numbered  
*361/900*  
8½ x 10¾ x 5¼ in. (21.5 x 26.4 x 13.3 cm)

**PROVENANCE**

Artcurial, Paris

Acquired from the above by the present owner, 1993

**LITERATURE**

Daniel Abadie, *Lalanne(s)*, Paris, 2008, p. 131

*Les Lalanne*, Paris, exh. cat., Musée des Arts Décoratifs, Paris, 2010, p. 214

Paul Kasmin, *Claude & François-Xavier Lalanne*, New York, 2012, n.p.

Adrien Dannatt, *Les Lalanne, Fifty Years of Work*, exh. cat., Paul Kasmin Gallery, New York, 2015, p. 129

Adrian Dannatt, *François-Xavier and Claude Lalanne: In the Domain of Dreams*, New York, 2018, p. 119

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







CLAUDE LALANNE'S  
ICONIC "GINKGO" SERIES

LOTS 140-142 AND 149-153





140

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTOR

## CLAUDE LALANNE

### “Ginkgo” Dining Table

2009  
number 1 from an edition of 8  
gilt bronze  
impressed *LALANNE* and Ø 155, monogrammed *CL*,  
numbered *1/8* and dated 2009  
28½ in. (71.6 cm) high  
60¾ in. (154.3 cm) maximum diameter

#### PROVENANCE

Ben Brown Fine Arts, Hong Kong  
Acquired from the above by the present owner, 2015

#### LITERATURE

Daniel Marchesseau, *Les Lalanne*, Paris, 1998, p. 130  
Reed Krakoff, Ben Brown and Paul Kasmin, *Claude & François-Xavier Lalanne*, exh. cat., Paul Kasmin Gallery, New York and Ben Brown Fine Arts, London, 2006, pp. 16-17, 46 and 94-95  
Daniel Abadie, *Lalanne(s)*, Paris, 2008, pp. 266-267  
Paul Kasmin, *Claude & François-Xavier Lalanne*, New York, 2012, n.p.  
Adrian Dannatt, *François-Xavier and Claude Lalanne: In the Domain of Dreams*, New York, 2018, pp. 222-223

\$ 500,000-700,000





141

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTOR

## CLAUDE LALANNE

### Pair of "Ginkgo" Chairs

designed circa 1996, executed 2009  
artist's proofs number 1E and 1F from an edition of 8 plus 4  
artist's proofs  
gilt bronze  
each impressed LALANNE, monogrammed CL, dated 2009  
and respectively numbered 1/4 E and 1/4 F  
30¼ x 22⅞ x 21 in. (76.8 x 57.9 x 53.3 cm) each

#### PROVENANCE

Ben Brown Fine Arts, Hong Kong

Acquired from the above by the present owner, 2015

\$ 300,000-400,000

#### LITERATURE

Daniel Marchesseau, *Les Lalanne*, Paris, 1998, pp. 130-131

Daniel Abadie, *Lalanne(s)*, Paris, 2008, pp. 266-267

*François-Xavier & Claude Lalanne: Dreams for the Light of Day*, exh. cat., Gerald Peters Gallery, New York and Santa Fe, 2000, p. 51

*Claude & François-Xavier Lalanne*, exh. cat., Paul Kasmin Gallery, New York and Ben Brown Fine Arts, London, 2006, p. 95

Paul Kasmin, *Claude & François-Xavier Lalanne*, New York, 2012, n.p.

Adrian Dannatt, *François-Xavier et Claude Lalanne, In the Domain of Dreams*, New York, 2018, pp. 23, 167-169, 217, 222-223, 239 and 249



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTOR

## CLAUDE LALANNE

### Pair of "Ginkgo" Side Chairs

designed circa 1996, executed 2003-2009  
 number 2F and 7H from an edition of 8  
 gilt bronze  
 each impressed *LALANNE*, monogrammed *CL*, respectively  
 dated 2003 and 2009 and numbered 2/8 F and 7/8 H  
 31<sup>1</sup>/<sub>8</sub> x 17<sup>1</sup>/<sub>2</sub> x 17<sup>5</sup>/<sub>8</sub> in. (79.2 x 44.4 x 44.7 cm) each

#### PROVENANCE

Ben Brown Fine Arts, Hong Kong

Acquired from the above by the present owner, 2015

\$ 220,000-280,000



#### LITERATURE

Daniel Marchesseau, *Les Lalanne*, Paris, 1998, pp. 130-131

Daniel Abadie, *Lalanne(s)*, Paris, 2008, pp. 266-267

Paul Kasmin, *Claude & François-Xavier Lalanne*, New York, 2012, n.p.

Adrian Dannatt, *François-Xavier et Claude Lalanne, In the Domain of Dreams*, New York, 2018, p. 249









CLAUDE LALANNE'S WHIMSICAL  
BUTTERFLY CHANDELIER





143

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTOR

## CLAUDE LALANNE

Unique "Structure Végétale aux Papillons" Chandelier

2014  
including twelve candle lights and three extension stems with butterflies  
gilt bronze, galvanized copper  
impressed LALANNE, monogrammed CL,  
numbered 1/1 and dated 2014  
106¾ in. (271 cm) high including extension stems  
23¼ in. (59 cm) high excluding extension stems  
49½ in. (125.7 cm) maximum diameter

\$ 700,000-900,000

### PROVENANCE

Ben Brown Fine Arts, Hong Kong

Acquired from the above by the present owner, 2015

### LITERATURE

*Claude & François-Xavier Lalanne, Fragments*, exh. cat., Galerie Enrico Navarra and JGM Galerie, Paris, 2000, p. 123 (for a related example)

*François-Xavier & Claude Lalanne: Dreams for the Light of Day*, Gerald Peters Gallery, exh. cat., New York, 2000, p. 60 (for a related example)

*Les Lalanne*, exh. cat., Musée des Arts Décoratifs, Paris, 2010, p. 90 (for a related example)

*Les Lalanne: Fifty years of work, 1964–2015*, exh. cat., Paul Kasmin Gallery, New York, 2015, pp. 185-191 and 203 (for related examples)

Adrian Dannatt, *François-Xavier and Claude Lalanne: In the Domain of Dreams*, New York, 2018, pp. 157 and 244-247 (for related examples)







144

**FRANÇOIS-XAVIER  
LALANNE**

*Les Deux Grues*

1986  
number 2A and 2B from an edition of 8 plus 4 artist's proofs  
gilt bronze  
each monogrammed *fxl* and respectively numbered *2/8 A*  
and *2/8 B*  
i: 11 x 9<sup>3</sup>/<sub>8</sub> x 3<sup>1</sup>/<sub>8</sub> in. (27.9 x 23.8 x 8.1 cm)  
ii: 12<sup>1</sup>/<sub>4</sub> x 9<sup>1</sup>/<sub>4</sub> x 3<sup>7</sup>/<sub>8</sub> in. (31.1 x 23.4 x 9.6 cm)

**PROVENANCE**

Acquired directly from the artist

**LITERATURE**

*François-Xavier & Claude Lalanne, Dreams for the Light of Day*, exh. cat., Gerald Peters Gallery, New York and Santa Fe, 2000, p. 77

*Claude & François-Xavier Lalanne, Fragments*, exh. cat., Galerie Enrico Navarra and JGM Galerie, Paris 2000, p. 60

Paul Kasmin, *Claude & François-Xavier Lalanne: Art, Work, Life*, New York, 2012, n.p. (for a related model)

Adrian Dannatt, *Les Lalanne: Fifty Years of Work, 1964-2015*, New York, 2015, p. 129

Adrian Dannatt, *François-Xavier & Claude Lalanne: In the Domain of Dreams*, New York, 2018, pp. 118 and 119

**\$ 80,000-120,000**







# CHEZ KAY

PROPERTY FROM THE COLLECTION OF KAY UNGER









○ 145

CHEZ KAY: PROPERTY FROM THE COLLECTION OF KAY UNGER

**FRANÇOIS-XAVIER  
LALANNE**

*Mouton de Laine*

designed circa 1965, executed 1988  
patinated bronze, wool  
dated 88  
35<sup>5</sup>/<sub>8</sub> x 37<sup>1</sup>/<sub>2</sub> x 19 in. (90.4 x 95.2 x 48.2 cm)

**\$ 500,000-700,000**

**PROVENANCE**

Carl Schlosberg Fine Arts, Sherman Oaks, California  
Collection of Nancy and Julius Epstein, 1988  
Thence by descent to the present owner

**EXHIBITED**

*Sculpture: Works in Bronze*, Carl Schlosberg Fine Arts,  
Sherman Oaks, California, November 6-27, 1988





○ 146

CHEZ KAY: PROPERTY FROM THE COLLECTION OF KAY UNGER

**FRANÇOIS-XAVIER  
LALANNE**

*Mouton de Laine*

designed circa 1965, executed 1988  
patinated bronze, wool  
impressed *LALANNE* and dated 88  
35 $\frac{5}{8}$  x 37 $\frac{1}{2}$  x 19 in. (90.4 x 95.2 x 48.2 cm)

\$ 500,000-700,000

**PROVENANCE**

Carl Schlosberg Fine Arts, Sherman Oaks, California  
Collection of Nancy and Julius Epstein, 1988  
Thence by descent to the present owner

**EXHIBITED**

*Sculpture: Works in Bronze*, Carl Schlosberg Fine Arts,  
Sherman Oaks, California, November 6-27, 1988









## AN IMPORTANT CROCODILE SUITE

FROM THE HISTORIC COLLECTION OF  
CLAUDE AND FRANÇOIS-XAVIER LALANNE







147

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

## CLAUDE LALANNE

### "Crocodile" Settee

2016  
number 6 from an edition of 8  
gilt bronze  
impressed *LALANNE*, monogrammed *CL*, numbered 6/8 and  
dated 2016  
32 x 48 x 23½ in. (81.2 x 121.9 x 59.6 cm)

#### PROVENANCE

Private Collection of the Artist

Sotheby's Paris, *L'Univers Lalanne: Collection Claude & François-Xavier Lalanne*, October 23, 2019, lot 35

Acquired from the above by the present owner

#### LITERATURE

*Les Lalanne*, exh. cat., Musée des Arts Décoratifs, Paris, 2010, pp. 88 and 134

*Les Lalanne, Fifty Years of Work, 1964–2015*, exh. cat., Paul Kasmin Gallery, 2015, New York, pp. 72-73

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









LOT 148 DISPLAYED AT THE HOME OF CLAUDE AND FRANÇOIS-XAVIER LALANNE, FRANCE.



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PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

## CLAUDE LALANNE

### Pair of Croco-Consoles

designed circa 1994, executed 2012  
from an edition of 8

gilt bronze  
impressed *CLAUDE LALANNE*, monogrammed *CL* and dated  
2012

i: 38 x 23<sup>3</sup>/<sub>8</sub> x 14<sup>3</sup>/<sub>4</sub> in. (96.5 x 59.4 x 37.4 cm)  
ii: 39 x 23<sup>3</sup>/<sub>8</sub> x 14<sup>3</sup>/<sub>4</sub> in. (99 x 59.4 x 37.4 cm)

\$ 700,000-900,000

#### PROVENANCE

Private Collection of the Artist

Sotheby's Paris, *L'Univers Lalanne: Collection Claude & François-Xavier Lalanne*, October 23, 2019, lot 27

Acquired from the above by the present owner

#### LITERATURE

Daniel Marchesseau, *Les Lalanne*, Paris, 1998, pp. 104-105

*Les Lalannes*, exh. cat., JGM Galerie, Paris, 2002, p. 15

Reed Krakoff, Ben Brown and Paul Kasmin, *Claude & François-Xavier Lalanne*, exh. cat., Paul Kasmin Gallery, New York and Ben Brown Fine Arts, London, 2006, pp. 50-51

*Les Lalanne, Fifty Years of Work, 1964-2015*, exh. cat., Paul Kasmin Gallery, 2015, New York, p. 73















149

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

**CLAUDE LALANNE**

“Ginkgo” Dining Table

2008  
number 8 from an edition of 8  
aluminum  
impressed *LALANNE*, monogrammed *CL*, dated 2008 and  
numbered 8/8 and Ø 140  
28¾ in. (71.7 cm) high  
56¾ in. (144.1 cm) maximum diameter

**PROVENANCE**

Acquired directly from the artist by the present owner

**\$ 250,000-350,000**





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PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

## CLAUDE LALANNE

### Pair of "Ginkgo" Chairs

2005  
artist's proofs number 2A and 2B from an edition of 8 plus 4  
artist's proofs  
executed by Figini Fondeur  
aluminum  
each impressed LALANNE, monogrammed CL, dated 2005  
and respectively numbered EA 2/4 A and EA 2/4 B; one chair  
twice impressed with the foundry mark  
31 x 23 x 21¼ in. (78.7 x 58.4 x 53.9 cm) each

#### PROVENANCE

Acquired directly from the artist by the present owner

#### LITERATURE

Daniel Marchesseau, *Les Lalanne*, Paris, 1998, pp. 130-131  
(for the model in gilt bronze)

Daniel Abadie, *Lalanne(s)*, Paris, 2008, pp. 266-267 (for a  
maquette of the model in copper)

*Claude & François-Xavier Lalanne*, exh. cat., Paul Kasmin  
Gallery, New York and Ben Brown Fine Arts, London, 2006, p.  
95 (for the model in gilt bronze)

Paul Kasmin, *Claude & François-Xavier Lalanne*, New York,  
2012, n.p.

Adrian Dannatt, *François-Xavier et Claude Lalanne, In the  
Domain of Dreams*, New York, 2018, pp. 23, 167-169, 217, 222-  
223, 239 and 249 (for the model in gilt bronze)

\$ 150,000-200,000





151

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

## CLAUDE LALANNE

### Set of Three "Ginkgo" Side Chairs

2008

number 7E, 7F and 7G from an edition of 8  
executed by Figini Fondevur

aluminum

each impressed *LALANNE*, monogrammed *CL* and dated  
2008, impressed with the foundry mark and respectively  
numbered 7/8 E, 7/8 F and 7/8 G

30¼ x 17¾ x 18½ in. (76.8 x 45 x 47 cm) each

### PROVENANCE

Acquired directly from the artist by the present owner

### LITERATURE

Daniel Marchesseau, *Les Lalanne*, Paris, 1998, pp. 130-131  
(for the model in gilt bronze)

Daniel Abadie, *Lalanne(s)*, Paris, 2008, pp. 266-267 (for the  
model in gilt bronze)

Paul Kasmin, *Claude & François-Xavier Lalanne*, New York,  
2012, n.p. (for the model in gilt bronze)

**\$ 150,000-200,000**













PROPERTY FROM A MANHATTAN COLLECTION

**CLAUDE LALANNE**

## "Ginkgo" Coffee Table

2007

number 6 from an edition of 8

aluminum

impressed *LALANNE*, monogrammed *CL*, dated 2007 and

numbered 6/8

16<sup>7</sup>/<sub>8</sub> x 48<sup>1</sup>/<sub>4</sub> x 28<sup>1</sup>/<sub>4</sub> in. (42.6 x 122.5 x 71.5 cm)**PROVENANCE**

Galerie Mitterrand, Paris

Acquired from the above by the present owner

**\$ 150,000-200,000****LITERATURE**Daniel Marchesseau, *Les Lalanne*, 1998, Paris, p. 130 (for a related model in gilt bronze)*François-Xavier & Claude Lalanne: Dreams for the Light of Day*, exh. cat., Gerald Peters Gallery, New York and Santa Fe, 2000, p. 51*Claude & François-Xavier Lalanne*, exh. cat., Paul Kasmin Gallery, New York and Ben Brown Fine Arts, London, 2006, pp. 46 (for a detail of a related model in gilt bronze) and 95 (for a related model in gilt bronze)



153

PROPERTY FROM A MANHATTAN COLLECTION

## CLAUDE LALANNE

### “Ginkgo” Bench

1998  
number 4A from an edition of 8  
aluminum  
impressed *LALANNE*, monogrammed *CL*, dated 98 and  
numbered 4/8 A  
29<sup>7</sup>/<sub>8</sub> x 46<sup>1</sup>/<sub>2</sub> x 24<sup>1</sup>/<sub>2</sub> in. (75.6 x 118.1 x 62.2 cm)

#### PROVENANCE

Galerie Mitterrand, Paris  
Acquired from the above by the present owner, 2001

#### LITERATURE

Daniel Marchesseau, *Les Lalanne*, Paris, 1998, pp. 132-133  
*François-Xavier & Claude Lalanne: Dreams for the Light of Day*, exh. cat., Gerald Peters Gallery, Great Falls, MT, 2000, p. 51  
*Claude & François-Xavier Lalanne*, exh. cat., Paul Kasmin Gallery, New York, 2006, p. 35  
Paul Kasmin, *Claude & François-Xavier Lalanne*, New York, 2012, n.p.

\$ 120,000-180,000





154

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

**FRANÇOIS-XAVIER  
LALANNE**

*Fontaine Pleureuse*

designed circa 1983, executed 1984  
epoxy stone, aluminum  
with a metal tag impressed *LALANNE/ORIGINAL*,  
monogrammed *fxl* and dated 1984  
33½ x 43¾ x 34 in. (85 x 111 x 86.3 cm)

\$ 250,000-350,000

**LITERATURE**

*Les Lalanne*, exh. cat., Galerie Christian Fayt, Knokke-Heist, 1984, pl. 31

*François-Xavier & Claude Lalanne: Dreams for the light of day*, exh. cat., Gerald Peters Gallery, Santa Fe, 2000, p. 16

Daniel Marchesseau, *Les Lalanne*, Paris, 1998, p. 78 (for a monumental variant of the present model at the Hakone Museum, Japan)

*Les Lalanne*, exh. cat., Musée des Arts Décoratifs, Paris, 2010, pp. 114, 121 and 131 (for the related *La Dormeuse* model)

Daniel Abadie, *Lalanne(s)*, Paris, 2008, pp. 16-17, 338 and 329 (for a monumental variant of the present model at the Hakone Museum, Japan)



CLAUDE AND FRANÇOIS-XAVIER LALANNE WITH THE *FONTAINE PLEUREUSE*, 1983



PHOTO COURTESY OF BORIS KIRPOTIN







155

CLAUDE LALANNE

Pair of *Chaises de Carlo*

2007  
number 1A and 1B from an edition of 8  
offered *en suite* with the following lot  
gilt bronze, patinated copper  
each impressed *LALANNE*, monogrammed *CL*, dated 2007  
and respectively numbered *1/8 A* and *1/8 B*  
30½ x 15 x 15⅝ in. (77.4 x 38.1 x 39.6 cm) each

PROVENANCE

Acquired directly from the artist by the present owner

\$ 40,000-60,000



156

CLAUDE LALANNE

Pair of *Chaises de Carlo*

2007  
number 1C and 1D from an edition of 8  
offered *en suite* with the preceding lot  
gilt bronze, patinated copper  
each impressed *LALANNE*, monogrammed *CL*, dated 2007  
and respectively numbered *1/8 C* and *1/8 D*  
30½ x 15 x 15⅝ in. (77.4 x 38.1 x 39.6 cm) each

PROVENANCE

Acquired directly from the artist by the present owner

\$ 40,000-60,000





157

**FRANÇOIS-XAVIER  
LALANNE**

“Crapaud” Chair

designed circa 1968, executed 2005  
number 4A from an edition of 250  
*en suite* with the following lot  
silvered polyester  
monogrammed *FXL* and numbered *4A/250*  
31 x 42½ x 36¼ in. (78.7 x 107.9 x 92 cm)

**PROVENANCE**

Acquired directly from the artist by the present owner

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

**LITERATURE**

*Les Lalannes*, exh. cat., Galerie Iolas, Paris, 1967, n.p.  
John Russell, *Les Lalannes*, Paris, 1975, pp. 72-73  
*Les Lalanne*, exh. cat., Musée d'Agen, Agen, 1976, cover page  
Robert Rosenblum, *Les Lalanne*, Geneva, 1991, pp. 77 and 115  
Daniel Marchesseau, *Les Lalanne*, Paris, 1998, p. 38  
Daniel Abadie, *Lalanne(s)*, Paris, 2008, pp. 96-97, 302 and 339  
*Les Lalanne*, exh. cat., Musée des Arts Décoratifs, Paris, 2010, pp. 14, 44-45 and 48-49  
*Les Lalanne, 50 Years of Work, 1964–2015*, exh. cat., Paul Kasmin Gallery, New York, 2015, pp. 4, 31, 83 and 105  
Adrian Dannatt, *François-Xavier & Claude Lalanne, In the Domain of Dreams*, New York, 2018, pp. 5, 64, 74-75, 195 and 262



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**FRANÇOIS-XAVIER  
LALANNE**

“Crapaud” Chair

designed circa 1968, executed 2005  
number 1B from an edition of 250  
*en suite* with the preceding lot  
silvered polyester  
monogrammed *FXL* and numbered *1B/250*  
31 x 42½ x 36¼ in. (78.7 x 107.9 x 92 cm)

**PROVENANCE**

Acquired directly from the artist by the present owner

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

**LITERATURE**

*Les Lalannes*, exh. cat., Galerie Iolas, Paris, 1967, n.p.  
John Russell, *Les Lalannes*, Paris, 1975, pp. 72-73  
*Les Lalanne*, exh. cat., Musée d'Agen, Agen, 1976, cover page  
Robert Rosenblum, *Les Lalanne*, Geneva, 1991, pp. 77 and 115  
Daniel Marchesseau, *Les Lalanne*, Paris, 1998, p. 38  
Daniel Abadie, *Lalanne(s)*, Paris, 2008, pp. 96-97, 302 and 339  
*Les Lalanne*, exh. cat., Musée des Arts Décoratifs, Paris, 2010, pp. 14, 44-45 and 48-49  
*Les Lalanne, 50 Years of Work, 1964–2015*, exh. cat., Paul Kasmin Gallery, New York, 2015, pp. 4, 31, 83 and 105  
Adrian Dannatt, *François-Xavier & Claude Lalanne, In the Domain of Dreams*, New York, 2018, pp. 5, 64, 74-75, 195 and 262





PROPERTY FROM A PRIVATE MANHATTAN COLLECTION

**MARIA PERGAY****"Flying Carpet" Daybed**

circa 1970  
 stainless steel, leather upholstery  
 16¼ x 117¾ x 39⅜ in. (41.2 x 300 x 100 cm)

**PROVENANCE**

Private Collection, New York  
 Sotheby's New York, July 30, 1996, lot 657  
 Private Collection, New York  
 Sotheby's New York, November 16, 2007, lot 110  
 Acquired from the above by the present owner

**\$ 70,000-100,000****LITERATURE**

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

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

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

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

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







160

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

## WIEKI SOMERS

### *Gi (Right Decision)*

2013  
artist's proof number 2 from an edition of 6 plus 2 artist's  
proofs and 1 prototype  
polyester concrete, Perspex, anodized aluminum, cord,  
stainless steel  
with a plaque signed "Gi"/Wieki Somers/Edition Galerie kreO,  
dated 2013 and numbered E.A.2  
95½ x 30½ x 12 in. (242.5 x 77.5 x 30.5 cm)

#### PROVENANCE

Galerie kreO, Paris

Acquired from the above by the present owner, 2013

#### LITERATURE

David Bramston and YeLi, *Idea Searching for Design: How to  
Research and Develop Design Concepts*, London, 2016, p. 11

\$ 20,000-30,000





161

PROPERTY OF A MANHATTAN COLLECTOR

## INGRID DONAT

“Mekano” Console Table

2014

painted concrete

29½ x 59 x 15¼ in. (74.9 x 149.8 x 40 cm)

### PROVENANCE

Barry Friedman Ltd., New York

Acquired from the above by the present owner

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





162

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

**RONAN AND ERWAN  
BOUROULLEC**

“Chaînes” Mineral Triple

2016

number 4 from an edition of 8 plus 2 artist's proofs and 2 prototypes

produced by Galerie kreò, Paris

plaster, metal

one shade of each structure signed *Chaines mineral triple/ Galerie kreò*, numbered *n° 4/8*, monogrammed *ERB*, dated 2016; each shade numbered *1/3*, *2/3* and *3/3* respectively adjustable height ranging from 92½ in. (235 cm) to 102¾ in. (260 cm)

7½ in. (18 cm) maximum diameter

**PROVENANCE**

Galerie kreò, Paris

Acquired from the above by the present owner, 2017

**LITERATURE**

*Ronan & Erwan Bouroullec Chaînes*, exh. cat., Galerie Kreò, Paris, April 11, 2016-July 1, 2017, pp. 9-10, 20

Alice Morby, “Bouroullec Brothers suspend chains of light from ceiling of Galerie Kreò,” *Dezeen Magazine*, London, November 7, 2016

**\$ 40,000-60,000**

[HTTPS://DOL.NY.GOV/SYSTEM/FILES/DOCUMENTS/2021/02/P825.PDF](https://dol.ny.gov/system/files/documents/2021/02/p825.pdf)





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PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

## MARTIN SZEKELY

"M.L." Table with Black Top

2002  
number 7 from an edition of 8 plus 2 artist's proofs and 2 prototypes  
produced by Galerie kreò, Paris  
lacquered aluminum, stainless steel  
engraved *m. Szekeley*, dated 2002 and numbered *No 7/8 Editions KREO*  
29½ in. (74.9 cm) high  
78¾ in. (200 cm) diameter

\$ 50,000-70,000

### PROVENANCE

Galerie kreò, Paris  
Private Collection, France  
Phillips New York, June 11, 2014, lot 106  
Acquired from the above by the present owner

### LITERATURE

Claire Fayolle, Alison M. Gingeras, and Christian Schlatter, *Martin Szekeley*, Paris, 2003, pp. 44-45, 59  
Clément Dirié, ed., *Martin Szekeley*, Zurich, 2010, pp. 93-95  
Françoise Guichon, Philippe-Alain Michaud, Martin Szekeley, *Martin Szekeley: Ne plus dessiner*, exh. cat., Centre Georges Pompidou, Paris, 2011, p. 13

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





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PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

## SHIRO KURAMATA

### Glass Chair

circa 1976  
number 22 from an edition of 40  
produced by Mihoya Glass, Tokyo  
glass  
35 x 35<sup>3</sup>/<sub>8</sub> x 23<sup>3</sup>/<sub>8</sub> in. (88.9 x 89.8 x 60 cm)

#### PROVENANCE

Barry Friedman, New York

Christie's New York, *Barry Friedman: The Eclectic Eye*, March 24, 2014, lot 24

Acquired from the above by the present owner

#### LITERATURE

Tanaka Ikko and Koike Kazuko, *Japan Design: The Four Seasons in Design*, San Francisco, 1984, p. 118, no. 49

*Shiro Kuramata 1934-1991*, exh. cat., Hara Museum of Contemporary Art, Tokyo, Japan, 1996, pp. 24, 42-43 and 149

Arata Isozaki, Shiro Kuramata and Ettore Sottsass, *Shiro Kuramata 1967-1987*, Tokyo, Japan, 1988, p. 57

Deyan Sudjic, *Shiro Kuramata: Essays and Writings*, London, 2013, front cover and pp. 93-94

Deyan Sudjic, *Shiro Kuramata: Catalogue of Works*, London, 2013, p. 297

\$ 30,000-50,000





165

PROPERTY FROM INGO MAURER GMBH

**INGO MAURER**

Unique "Once in a Blue Moon" Table

1996

comprising a table with integrated lighting installation and a

suspended mirror

produced by Ingo Maurer GmbH, Munchen, Germany

corian, mirrored glass

table: 29½ x 106 x 55 in. (74.9 x 269.2 x 139.7 cm)

suspended mirror: 29½ in. (74.9 cm) diameter

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

This unique table, a stunning *tour-de-force* attesting to Ingo Maurer's ingenuity with lighting design, includes a hollow Corian base fitted with a spotlight. The light beams upward through a circular opening in the table top and against a mirror suspended above the table which reflects the light onto the tabletop.





166

PROPERTY FROM INGO MAURER GMBH

**INGO MAURER**

“XXL Dome” Hanging Light

1999

produced by Ingo Maurer GmbH, Munchen, Germany

partially-painted fiberglass

dome: 39½ x 70 in. (100.3 x 177.8 cm)

Π \$ 5,000-7,000





167

PROPERTY FROM THE COLLECTION OF RICHARD L. WEISMAN

## FRANK GEHRY

### "Fish" Lamp

circa 1985  
produced by New City Editions, Venice, CA  
ColorCore formica, glass, lacquered plywood  
82¼ x 33 x 24 in. (208.9 x 83.8 x 61 cm)

#### LITERATURE

J. Fiona Ragheb, ed., *Frank Gehry, Architect*, New York, 2001, pp. 81 and 83 (for related models)

Mildred Friedman, ed., *Gehry Talks: Architecture + Process*, New York, 2002, p. 137 (for a related wall light at the University of Minnesota Art and Teaching Museum)

Francesco Dal Co and Kurt W. Forster, *Frank O. Gehry: The Complete Works*, Milan, 2003, pp. 278-279 (for related models)

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





168

PROPERTY FROM THE ESTATE OF A PRIVATE COLLECTOR, NEW YORK

## WILLIAM MORRIS

“Artifact: Shard with Bone Pins”

1995  
blown and decorated glass, steel  
16½ x 25¾ x 5½ in. (41.3 x 65.4 x 14 cm)

### LITERATURE

William Morris and Gary Blonston, *William Morris: artifacts/glass*, New York, 1996, p. 44 (for the present lot illustrated)

This lot is recorded in the William Morris Studio inventory as AS295.01.18.

\$ 20,000-30,000







169

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

**JUDY KENSLEY MCKIE**

"Panther" Coffee Table

circa 1989  
number 6 from an edition of 12 plus 4 artist's proofs  
executed by Mussi Artworks Foundry, Berkeley, California  
patinated bronze, glass  
each panther monogrammed ©JKM, dated 1989 and each  
respectively numbered 6/12 A and 6/12 B  
16½ x 40 x 50½ in. (41 x 101.6 x 128.3 cm)

**PROVENANCE**

Pritam & Eames, East Hampton, 1989

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







170

**HERVÉ VAN DER STRAETEN**

“Anneau” Console Table, Model No. 206

circa 2002  
from an edition of 30  
varnished and blackened pearwood, patinated bronze  
with the artist's monogram *HV*  
31 $\frac{1}{8}$  x 49 $\frac{5}{8}$  x 11 $\frac{3}{8}$  in. (79 x 126 x 28.9 cm)

**PROVENANCE**

Ralph Pucci, New York

Acquired from the above by the present owner, 2007

**LITERATURE**

*Hervé van der Straeten: Profusion*, exh. cat., Galerie Flore,  
Brussels, September 7-October 8, 2016, pp. 58-59

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





171

**HERVÉ VAN DER STRAETEN**

Pair of "Volubile" Lamps, Model No. 320

circa 2006  
black and gold patinated bronze, fabric shades  
each inscribed with the artist's monogram *HV*  
25¾ in. (65.4 cm) high each  
25½ in. (63.8 cm) maximum diameter of each shade

\$ 7,000-10,000

**PROVENANCE**

Galerie Hervé van der Straeten, Paris  
Acquired from the above by the present owner, 2011

**LITERATURE**

*Hervé van der Straeten: Profusion*, exh. cat., Galerie Flore, Brussels, September 7-October 8, 2016, p. 56 (for a related model)





172

HERVÉ VAN DER STRAETEN

“Empilée” Console Table, Model No. 405

circa 2003  
from an edition of 20  
lacquered wood, patinated bronze  
33 x 78¾ x 23⅞ in. (83.8 x 200 x 60 cm)

PROVENANCE

Galerie Hervé van der Straeten, Paris  
Acquired from the above by the present owner, 2009

\$ 25,000-35,000



173

HERVE VAN DER STRAETEN

Pair of “Coque” Sconces

circa 2004  
hammered brass, patinated bronze  
one sconce with the artist's monogram *HV*  
25½ x 8½ x 5½ in. (64.7 x 21.5 x 13.9 cm) each

\$ 5,000-7,000



○ 174

THE GINNY WILLIAMS COLLECTION

## SCOTT BURTON

### Seat-Leg Table

designed 1986  
porto beige limestone  
28¾ x 56 x 56 in. (73 x 142.2 x 142.2 cm)

#### PROVENANCE

Max Protetch Gallery, New York  
Acquired from the above by the present owner, 2007

Π \$ 30,000-50,000



End of Sale



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**3. Buyer's Premium; Overhead Premium** A buyer's premium and an overhead premium will be added to the hammer price and are payable by the purchaser as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including \$400,000, 20% of any amount in excess of \$400,000 up to and including \$4,000,000, and 13.9% of any amount in excess of \$4,000,000. The overhead premium is 1% of the hammer price.

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(b) Where acting as agent (with Sotheby's prior written consent), the principal is not a Sanctioned Person(s) nor owned (or partly owned) or controlled by Sanctioned Person(s); and

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whether to accept any pre-registration application shall be final. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays.

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8. Sotheby's is not responsible for any errors or failures to execute bids placed online, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the online bidding software by either Sotheby's or the client; (ii) a breakdown or problems with the online bidding software; or (iii) a breakdown or problems with a client's internet connection, computer or electronic device. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.

9. Online bidding will be recorded.

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### 1. SYMBOL KEY

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

#### Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's



and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. A third party providing a guarantee jointly with Sotheby's may provide an irrevocable bid, or otherwise bid, on the guaranteed property. If this auction has a printed catalogue, a PDF catalogue or both and the guaranteed property symbol for a lot is not included in such catalogue or if there is no printed catalogue or PDF catalogue and the guaranteed property symbol for a lot is not included at the time the digital catalogue is initially available for viewing, then Sotheby's will notify bidders that there is a guarantee on the lot by one or more of the following means: the lot's specific webpage will be updated to include the guaranteed property symbol, a notice will be added to the Sotheby's webpage for the auction, or a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot.

#### **▲ Property in which Sotheby's has an Ownership Interest**

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

#### **➤ Irrevocable Bids**

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. From time to time, a Sotheby's shareholder may be an irrevocable bidder. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. From time to time, Sotheby's may enter into irrevocable bid agreements that cover multiple lots. In such instances, the compensation Sotheby's will pay the irrevocable bidder is allocated to the lots for which the irrevocable bidder is not the successful purchaser. Under such circumstances, the total compensation to the irrevocable bidder will not exceed the total buyer's premium and other amounts paid to Sotheby's in respect of any lots for which the irrevocable bidder is not the successful bidder. If this auction has a printed catalogue, a PDF catalogue or both and the irrevocable bid is not secured until after such catalogue is finalized or if there is no printed catalogue or PDF catalogue and the irrevocable bid is not secured until after the digital catalogue is initially available for viewing, then Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: the lot's specific webpage will be updated to include the irrevocable bid symbol, a notice will be added to the Sotheby's webpage for the auction, or a pre-sale or pre-lot announcement will be made indicating that there is an irrevocable bid on the lot. From time to time, Sotheby's or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid.

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

#### **∨ Interested Parties**

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full buyer's premium and overhead premium. In certain instances, interested parties may have knowledge of the reserve. If this auction has a printed catalogue, a PDF catalogue or both and the interested party's possible participation in the sale is not known until after such catalogue is finalized or if there is no printed catalogue or PDF catalogue and the interested party's possible participation in the sale is not known until after the digital catalogue is initially available for viewing, then Sotheby's will notify bidders that an interested party may bid on the lot by one or more of the following means: the lot's specific webpage will be updated to include the interested parties symbol, a notice will be added to the Sotheby's webpage for the auction, or a pre-sale or pre-lot announcement will be made indicating that an interested party may bid on the lot.

#### **● Restricted Materials**

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

#### **▮ Monumental**

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

#### **🔒 Premium Lot**

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

#### **⊖ US Import Tariff**

Please note that this lot is subject to an import tariff. The amount of the import tariff due is a percentage of the value declared upon entry into the United States. The amount of the import tariff is not based on the final hammer price. The buyer should contact Sotheby's prior to the sale to determine the amount of the import tariff. If the buyer instructs Sotheby's to arrange shipping of the lot to a foreign address, the buyer will not be required to pay the import tariff. If the buyer instructs Sotheby's to arrange shipping of the lot to a domestic address, or if the buyer collects the property in person, or if the buyer arranges their own shipping (whether domestically or internationally), the buyer will be required to pay the import tariff. The import tariff is included in the purchase price and, where applicable, sales tax will be added to the purchase price as per our Sales and Use Tax section.

## **2. BEFORE THE AUCTION**

**Bidding in advance of the live auction** For certain sales, you may bid in advance of the live auction ("Advance Bids") on sothebys.com or the Sotheby's App. In order to do so, you must register an account with Sotheby's and provide requested information. Once you have done so, navigate to your desired lot, and click the "Place Bid" button. You may bid at or above the starting bid displayed on the Online Platforms. Please note that we reserve the right to amend the starting bid prior to the start of the live auction. You may also input your maximum bid which, upon confirmation, will be executed automatically up to this predefined maximum value, in response to other bids, including bids placed by Sotheby's on behalf of the seller, up to the amount of the reserve (if applicable). The current leading bid will be visible to all bidders; the value and status of your maximum bid will be visible only to you. If the status of your bid changes, you will receive notifications via email and push (if you have enabled push notifications) leading up to the live auction. You may raise your maximum bid at any time in advance of the live auction. Please note in certain circumstances, clients who have been outbid may be reinstated as the leading bidder and will receive notification via email or push notifications (if enabled on your device).

**The Catalogue** The catalogue will help familiarize you with property being offered at the designated auction. Prospective bidders should consult sothebys.com for the most up to date cataloguing of the property in this catalogue.

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

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

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

**Viewing** Property will be available for viewing by appointment only at our New York premises, or such other location as we may indicate from time to time. You can schedule a viewing as indicated on our website.

**Salesroom Notices** Salesroom notices amend the catalogue description after our catalogue is available. They are announced by the auctioneer and/or posted on the sale page. Please take note of them.

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

## **3. DURING THE AUCTION**

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

**Bidding in Person** In person bidding is currently not available for this auction. For

the most up-to-date information regarding in person bidding, please call Sotheby's or visit Sothebys.com. Bidders are encouraged to submit bids online on Sothebys.com or through the Sotheby's App.

**Absentee Bidding** In person bidding is currently not available for this auction. For the most up-to-date information regarding in person bidding, please call Sotheby's or visit Sothebys.com. Bidders are encouraged to submit bids online on Sothebys.com or through the Sotheby's App. If you do not wish to bid online during the live auction, you may place your bid ahead of time, either via sothebys.com or the App, or by submitting your bid in writing to the Bids Department. Once the live auction opens, when the lot that you are interested in comes up for sale, the auctioneer will execute the bid on your behalf, making every effort to purchase the item for as little as possible and never exceeding your limit. This service is free and confidential.

**Advance Bidding** For certain sales, where Advance Bids are accepted, if you submit an "Advance Bid" (as described above in "BEFORE THE AUCTION"), and your bid is not executed up to its maximum value before the auction begins, your bid will continue to be executed automatically on your behalf during the live auction up to your predetermined maximum bid. You may also continue to bid via the Online Platforms at the next increment above your maximum bid. Bidders utilizing any online platform are subject to the Online Terms as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

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

**Live Online Bidding** In person bidding is currently not available for this auction. For the most up-to-date information regarding in person bidding, please call Sotheby's or visit Sothebys.com. Bidders are encouraged to submit bids online on Sothebys.com or through the Sotheby's App. For information about registering to bid on sothebys.com or through the Sotheby's App, please see sothebys.com. Bidders utilizing any online platform are subject to the Online Terms as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

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

**US Economic Sanctions** The United States maintains economic and trade sanctions against targeted foreign countries, groups and organizations. There may be restrictions on the

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

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

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

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

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

## **4. AFTER THE AUCTION**

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

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



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

**Payment by Check** Sotheby's New York office is open on a limited basis by appointment only. During such time, Sotheby's cannot accept payment by check (including, but not limited to, personal, certified, banker's draft or cashier's checks).

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

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

**Collection and Delivery**  
Post Sale Services  
+ 1 212 606 7444  
FAX: + 1 212 606 7043  
[uspostaleservices@sothebys.com](mailto:uspostaleservices@sothebys.com)

Sotheby's New York office is open on a limited basis by appointment only. All collections and deliveries for purchased property will be handled by Post Sale Services in coordination with purchasers after the auction. Unless otherwise agreed by Sotheby's, all property must be removed from our or our vendor's premises (as indicated on the invoice) by the purchaser at his expense not later than 30 calendar days following the close of the auction. As a reminder your property cannot be released until payment has been received and cleared.

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

**Collecting your Property** Sotheby's New York office is open on a limited basis by appointment only. All collections and deliveries for purchased property will be handled by Post Sale Services in coordination with purchasers after the auction. Unless otherwise agreed by Sotheby's,

all property must be removed from our or our vendor's premises (as indicated on the invoice) by the purchaser at his expense not later than 30 calendar days following the close of the auction. As a courtesy to purchasers who come to Sotheby's to collect property, Sotheby's will assist in the packing of lots, although Sotheby's may, in the case of fragile articles, choose not to pack or otherwise handle a purchase.

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

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

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

Please see the Conditions of Sale for further details.

**Endangered Species** Certain property sold at auction, for example, items made of or incorporating plant or animal materials such as coral, crocodile, ivory, whalebone, tortoiseshell, rhinoceros horn, rosewood, etc., irrespective of age or value, may require a license or certificate prior to exportation and additional licenses or certificates upon importation to another country. Sotheby's suggests that buyers check on their government wildlife import requirements prior to placing a bid. Please note that the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country, and vice versa. It is the purchaser's responsibility to obtain any export or import licenses and/or certificates as well as any other required documentation. In the case of denial of any export or import license or of delay in the obtaining of such licenses, the purchaser is still responsible for making on-time payment of the total purchase price for the lot.

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

**The Art Loss Register** As part of Sotheby's efforts to support only the legitimate art market and to combat the illegitimate market in stolen property, Sotheby's has retained the Art Loss

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

## SELLING AT AUCTION

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

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

### (1) In our galleries

You may bring your property directly to our galleries where our specialists will give you auction estimates and advice. There is no charge for this service, but we require that you telephone ahead for an appointment.

### (2) By photograph

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

### (3) In your home

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

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

## SOTHEBY'S SERVICES

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

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

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

**Museum Services** Tailored to meet the unique needs of museums and non-profits in the marketplace, Museum Services offers personal, professional assistance and advice in areas including appraisals, deaccessions, acquisitions and special events.

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

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

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

**Why Sotheby's Collects Sales Tax** Virtually all State Sales Tax Laws require a corporation to register with the State's Tax Authorities and collect and remit sales tax if the corporation either establishes or maintains physical or economic presence within the state. In the states that impose sales tax, Tax Laws require an auction house, with such presence in the state, to register as a sales tax collector, and remit sales tax collected to the state. New York sales tax is charged on the hammer price, buyer's premium, overhead premium and any other applicable charges on any property

picked up or delivered in New York, regardless of the state or country in which the purchaser resides or does business.

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

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

**Client Arranged Shipping** Property collected from Sotheby's New York premises by a common carrier hired by the purchaser for delivery at an address outside of New York is not subject to New York Sales Tax, but if the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered. New York State recognizes shippers such as the United States Postal Service, United Parcel Service, FedEx, or the like as "common carriers". If a purchaser hires a shipper other than a common carrier to pick up property, Sotheby's will collect New York sales tax at a rate of 8.875% regardless of the ultimate destination of the goods. If a purchaser utilizes a freight-forwarder who is registered with the Transportation Security Administration ("TSA") to deliver property outside of the United States, no sales tax would be due on this transaction.

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

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

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

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

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

## IMPORTANT NOTICES

### Important Notice to Purchasers

Sotheby's New York office is open on a limited basis by appointment only. Auctions conducted during this time will be processed through Post Sale Services as per usual business procedure. All collections and deliveries for purchased property will be handled by Post Sale Services in coordination with purchasers after the auction. Invoices will be issued to the successful party, which will include total purchase price, payment options, and next steps on delivery. Payment is due immediately.

**Property Collection** All collections and deliveries for purchased property will be handled by Post Sale Services in coordination with purchasers after the auction. Invoices will be issued to the successful party, which will include total purchase price, payment options, and next steps on delivery. During this time, payment for property is still due as per the Conditions of Sale. Post Sale Services will be in touch for future collection scheduling or shipping arrangements.

**Property Payment** All property must be paid in full before collection or release from any of our or our vendor's premises. Payment must be made through Sotheby's New York Post Sale Services by way of our acceptable forms of payment methods mentioned on your invoice. To arrange for payment, please contact Post Sale Services at +1 212 606 7444 or [USPostSaleServices@sothebys.com](mailto:USPostSaleServices@sothebys.com). Payment will not be accepted at any offsite facility. Dealers and resale clients should fill out the appropriate forms where applicable or contact Post Sale Services with any questions.

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



**Collection & Shipping** All collections and deliveries for purchased property will be handled by Post Sale Services in coordination with purchasers after the auction.

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

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

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

**Important Notice Regarding Packing**

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

**Important Notice to Prospective Carpet Purchasers**

Please note that a license is required to export textiles, rugs and carpets of Iranian origin from the United States. Clients should enquire with the U.S. Office of Foreign Assets Control (OFAC) regarding export requirements. As of August 6, 2018 there is a ban on the importation into the United States of Iranian-origin rugs. Please check with the Furniture Department if you are uncertain as to whether a lot is subject to these restrictions or if you need assistance. Catalogue descriptions of property in this sale indicate, whenever possible, major repairs and damages. This is done to aid prospective bidders, but clients are advised that all carpets should be carefully inspected personally, as what constitutes a major repair or damage may prove to be a matter of personal judgement. If one is unable to view the carpets personally, more detailed condition reports are available by calling the 20th Century Design Department at +1 212 606 7170.

**Important Notice for Furniture**

As virtually all property in this sale has been subject to use over a considerable period of time, no mention of age cracks, scratches, chips or other minor damages, imperfections or restorations will be made in the individual catalogue entries. Anyone having specific inquiries concerning any particular lot in this sale, should call the 20th Century Design Department at +1 212 606 7170.

**Important Notice for Ceramics**

The catalogue descriptions do not include a general indication of repair and damage, and this absence of any comment should not be

interpreted as a guarantee of the condition of the lot. All lots are sold "AS IS" as set forth in paragraph 1 of the Conditions of Sale and prospective purchasers are advised that all lots should be viewed personally. Condition reports are available at [sothebys.com](http://sothebys.com). Any additional enquiries may be directed to the 20th Century Design Department at +1 212 606 7170.

**Important Notice Regarding Upholstery**

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

**GLOSSARY FOR FURNITURE AND DECORATIONS**

**Louis XV Ormolu-Mounted Marquetry Commode**

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

**Louis XV Ormolu-Mounted Marquetry commode**

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

**Louis XV Style Ormolu-Mounted Marquetry Commode**

The inclusion of the word "style" in the heading indicates that, in our opinion, the piece was made as an intentional reproduction of an earlier style.

**GLOSSARY FOR CERAMICS**

**Meissen Cup and Saucer**

CIRCA 1735 This states that the cup and saucer were made at the Meissen factory around the year 1735.

**Meissen Cup and a Saucer**

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

**Meissen Cup and Saucer**

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

**Meissen Cup and Saucer**

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

**'Meissen' Cup and Saucer**

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

**Meissen Cup and Saucer**

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

**GLOSSARY FOR CARPETS**

**A Tekke Rug, West Turkestan**

FIRST QUARTER 20TH CENTURY This attribution and ascribed date indicate that, in our opinion, the carpet is an early 20th Century Turkmen rug with no major alteration or restoration. Please note that while every effort is made to maintain accuracy and consistency in terms of date, the dating of carpets is necessarily inexact, and often a matter of opinion. Therefore, the Terms of Guarantee only apply to the Bold Type Heading and do not apply to our statement of the age of a carpet.

**A Daghestan Rug, Northeast Caucasus**

CIRCA 1875 reduced in length, rewoven areas. This attribution and ascribed date indicate that, in our opinion, the carpet was woven in the Caucasian district of Daghestan around 1875. It also indicates that the carpet has been altered in length and has major reweaves. The notation of condition in catalogue descriptions is as consistent as possible. However, bidders should read the Important Notice for carpets and note that Sotheby's liability with regard to these comments is limited by the Conditions of Sale printed in the front of the catalogue.

**Technical Analysis** The technical analyses appearing after descriptions of tribal, village and nomadic pile carpets are provided exclusively as a service for those interested in the structure of pile weavings. Please note that all such technical analyses are qualified statements and are made subject to the Conditions of Sale and Terms of Guarantee printed in the catalogue.

The following abbreviations are employed:

- H - Horizontal
  - V - Vertical
  - S - Clockwise direction of spin
  - Z - Counter-clockwise direction of spin
  - Z2S - The spin of the individual strands is clockwise, 2 of these strands are then plied together counter-clockwise to form the yarn.
- For a thorough description of this method of structural analysis, please refer to David Black, ed., *World Rugs and Carpets*, London, Robert Adkinson, 1985, pp. 20-21, and Irene Emery, *The Primary Structure of Fabrics*, New York, The Spiral Press, 1966.



Yarns are spun and plied in either an 'S' or a 'Z' direction

**Design:**

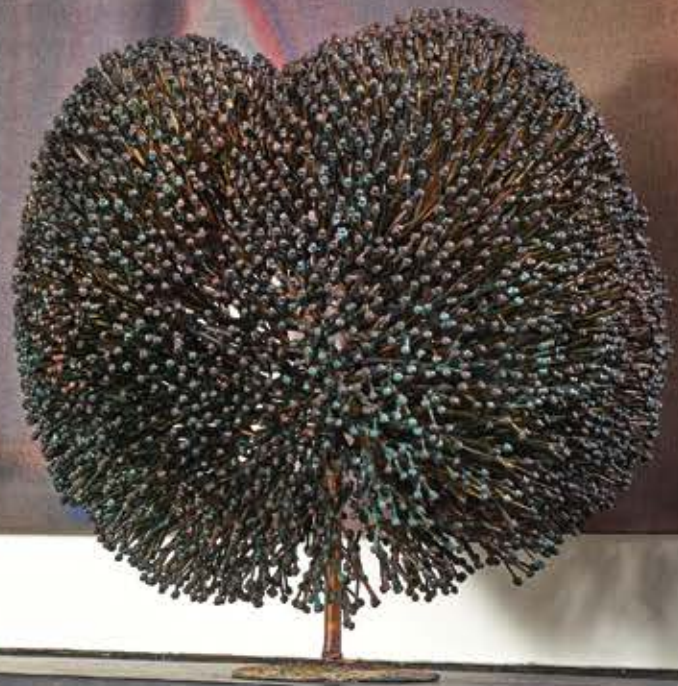
Eri Koizumi  
Uli Monch

**Photography:**

Jon Lam  
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David Schlegel  
Paul Shima











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