



# Bonhams

Modern Decorative  
Art + Design

New York | June 7, 2019



# Modern Decorative Art + Design

New York | Friday, June 7 2019 at 11am

---

## BONHAMS

580 Madison Avenue  
New York, New York 10022  
[bonhams.com](http://bonhams.com)

## PREVIEW

### New York

Saturday June 1  
12pm to 5pm  
Sunday June 2  
12pm to 5pm  
Monday June 3  
10am to 5pm  
Tuesday June 4  
10am to 5pm  
Wednesday June 5  
10am to 5pm  
Thursday June 6  
10am to 5pm

**SALE NUMBER:** 25457  
Lots 1 - 145

**CATALOG:** \$35

## LOT SYMBOLS

**W** - Oversized lots  
**Y** - CITES

## BIDS

+1 (212) 644 9001  
+1 (212) 644 9009 fax

To bid via the internet please visit  
[www.bonhams.com/25457](http://www.bonhams.com/25457)

Please note that telephone bids must be submitted no later than 4pm on the day prior to the auction. New bidders must also provide proof of identity and address when submitting bids. Telephone bidding is only available for lots with a low estimate in excess of \$1,000.

Please contact client services with any bidding inquiries.

Please see pages 160 to 163 for bidder information including Conditions of Sale, after-sale collection and shipment.

## INQUIRIES

### New York

Benjamin Walker  
Global Head of Department  
+1 (212) 710 1306  
[benjamin.walker@bonhams.com](mailto:benjamin.walker@bonhams.com)

Dan Tolson  
International Director  
+1 (917) 206 1611  
[dan.tolson@bonhams.com](mailto:dan.tolson@bonhams.com)

Misha Sylver  
Administrator  
+1 (917) 206 1614  
[misha.sylver@bonhams.com](mailto:misha.sylver@bonhams.com)

### Los Angeles

Jason Stein  
Director  
[jason.stein@bonhams.com](mailto:jason.stein@bonhams.com)  
+1 (323) 436 5466

Katherine Miller  
Administrator  
+1 (323) 436-5445  
[katherine.miller@bonhams.com](mailto:katherine.miller@bonhams.com)

## ILLUSTRATIONS

Front cover: Lot 135  
Inside front cover: Lot 130  
Inside back cover: Lot 138  
Back cover: Lots 38 & 39

## REGISTRATION IMPORTANT NOTICE

Please note that all customers, irrespective of any previous activity with Bonhams, are required to complete the Bidder Registration Form in advance of the sale. The form can be found at the back of every catalogue and on our website at [www.bonhams.com](http://www.bonhams.com) and should be returned by email or post to the specialist department or to the bids department at [bids.us@bonhams.com](mailto:bids.us@bonhams.com)

To bid live online and / or leave internet bids please go to [www.bonhams.com/auctions/25457](http://www.bonhams.com/auctions/25457) and click on the Register to bid link at the top left of the page.



# Specialists for this auction

---

## New York



## Los Angeles

Benjamin Walker  
**Global Head of Department**

Dan Tolson  
**International Director**

Jason Stein  
**Director**

## London



Mark Oliver  
**Department Director**

Gemma Sanders  
**Head of Department**

Duane Kahlhamer  
**Senior Specialist**

## Milan



Luca Curradi  
**Specialist**

Catherine Yaiche  
**Specialist**

Emilie Millon  
**Specialist**



1

**PETER HANSEN (1880-1947)**

Rare Mantel Clock

circa 1910

model no. 85, for L. & J.G. Stickley, oak, acid-etched copper

height 23in (58.5cm); width 16in (40cm)

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

**Provenance**

Geoffrey Diner Gallery, Washington DC

Private Collection, Washington DC, acquired from the above, 2002



2<sup>w</sup>

**GUSTAV STICKLEY (1858-1942)**

Drop-Arm Morris Chair

circa 1905

model no. 369, for the Craftsman Workshops of Gustav Stickley,  
Eastwood, New York, oak, later leather upholstered cushions  
*height 40 (101cm); width 39 1/2in (95cm); depth 32 1/4in (82cm)*

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

**Provenance**

Geoffrey Diner Gallery, Washington DC

Private Collection, Washington DC, acquired from the above, 2000



3<sup>w</sup>

**GAVIN MORTON (1867-1954) & G.K. ROBERTSON**

Rare Donegal Carpet  
circa 1900  
hand woven wool pile  
196 x 137in (500 x 348cm)

\$25,000 - 35,000

**Provenance**

Geoffrey Diner Gallery, Washington DC  
Private Collection, Washington DC, acquired from the above, 2001

**Literature**

Malcolm Haslam & David Black, 'Arts and Crafts Carpets', Rizzoli, 1991, p. 105, 109 (design variants illustrated)





4 W

**HARVEY ELLIS (1852-1904); AFTER**

Chest of Drawers

circa 1910

model no. 913, for the Craftsman Workshops of Gustav Stickley,  
Eastwood, New York, stained curly maple, inlaid with copper and  
fruitwoods, bronze pulls, faint paper label

*height 50 1/2 (128cm); width 36in (91cm); depth 20in (51cm)*

**Provenance**

Geoffrey Diner Gallery, Washington DC

Private Collection, Washington DC, acquired from the above, 2005

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



5

**LIBERTY & CO (FOUNDED 1875)**

Mantle Clock

circa 1905, pewter and enamel, stamped 'Made in England English Pewter 0761'  
height 8 1/2 in (21.5cm); width 4 7/8in (12.5cm)

\$5,000 - 7,000



6

**TIFFANY STUDIOS (1899-1919)**

Mushroom Table Lamp

circa 1910

patinated bronze, leaded glass, shade stamped 'TIFFANY STUDIOS NEW YORK';

base stamped 'TIFFANY STUDIOS NEW YORK 337'

height 17 1/2in (44.4cm); diameter of shade 15 1/4in (38.7cm)

\$20,000 - 30,000

**Provenance**

Private Collection, California, acquired circa 1970



7<sup>W</sup>

**C. F. A. VOYSEY (1857-1941)**

Donegal Donnemara Carpet  
circa 1900  
machine woven wool  
177in x 102in (450cm x 260cm)

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

**Provenance**

Geoffrey Diner Gallery, Washington DC  
Private Collection, Washington DC, acquired from the above, 2003

**Literature**

Malcolm Haslam & David Black, 'Arts and Crafts Carpets', Rizzoli, 1991,  
p. 122 (design variants illustrated)



8 W

**GUSTAV STICKLEY (1858-1942)**

Wardrobe

circa 1905

model no. 920, for the Craftsman Workshops of Gustav Stickley,  
Eastwood, New York, oak, copper, faint paper label  
*height 59 1/4 (150.5cm); width 34in (87cm); depth 17in (43cm)*

**Provenance**

Geoffrey Diner Gallery, Washington DC

Private Collection, Washington DC, acquired from the above, 2001

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



**TIFFANY & CO. (FOUNDED 1837)**

Water Pitcher

circa 1880

silver and mixed-metals, in the Japonese taste, spot-hammered with applied decoration, stamped 'Tiffany & Co. Makers 5051/ Sterling Silver/8280/925-1000' and initial M for Edward C. Moore, 1873-91  
*height 9in (23cm)*  
*gross weight 36oz*

**Provenance**

Ken Hill, Christie's, South Kensington, 13 September, 1999, lot 114  
 Private Collection

**Literature**

John Loring, 'Magnificent Tiffany Silver', Harry N. Abrams, Inc., Publishing, 2001, p. 38

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

This pitcher was designed by Edward C. Moore, director at Tiffany & Co. from 1873-91. Moore was responsible for introducing the 'Japanesque' style that became internationally recognized, in particular at the Paris Exhibition of 1878, and established the firm as the world's most celebrated and influential goldsmiths and jewelers.





10  
**LIBERTY & CO (FOUNDED 1875); ATTRIBUTED TO**  
Wall Mirror  
circa 1900  
copper over wood, inset with Ruskin glazed stoneware roundels  
*34 3/4in x 28 3/4in (88cm x 73cm)*

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

**Provenance**  
Geoffrey Diner Gallery, Washington DC  
Private Collection, Washington DC, acquired from the above, 2002

11 W  
**GUSTAV STICKLEY (1858-1942)**  
Rare Blanket Chest  
1902  
for the Craftsman Workshops of Gustav Stickley, Eastwood,  
New York, oak, copper strap work with hammered texture,  
stamped with ink decal  
*height 18in (45cm), width 48 1/2in (123cm), depth 20in (51cm)*

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

**Provenance**  
Geoffrey Diner Gallery, Washington DC  
Private Collection, Washington DC, acquired from the above, 2002

10



11





12<sup>W</sup>

**TIFFANY STUDIOS (1899-1919)**

Rare and Early Swirling Leaf Floor Lamp

1901-02

designed 1901, Favrite glass and patinated bronze,  
base model no. 21551

*height of base 69in (175.2cm); diameter of shade  
25in (63.5cm)*

**\$70,000 - 90,000**

**Provenance**

Private Collection, California, acquired circa 1970

**Literature**

Dr Egon Neustadt, 'The Lamps of Tiffany',  
The Neustadt Museum of Tiffany Art, Inc, New York,  
1970, p. 36

Alastair Duncan, 'Tiffany Lamps and Metalware',  
Woodbridge, Suffolk, 2007, p. 200

13

**JOSEF HOFFMANN (1870-1956); ATTRIBUTED TO**

Basket

1900-03

executed by Alexander Sturm & Co., silver, stamped maker's marks  
and Vienna silver assay marks

*height 4 3/4in (12.06cm); width 8in (20.32cm); depth 3 7/8in (9.8cm)*

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

The firm of Alexander Sturm & Co., worked with designs by Koloman Moser  
and Josef Hoffmann until 1903, and again after 1925.

**Provenance**

Private Collection, California





14

**ADOLF LOOS (1870-1933)**

Unique Table Lamp

1902

glass, brass, silk shade

height 23 3/4in (60cm); width 10in (25cm); depth 10in (25cm)

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

The present lot was commissioned from Adolf Loos as part of the interior for the apartment of Gustav and Marie Turnovsky at 19 Wohlebengasse, Vienna.

**Provenance**

Gustav Turnovsky, Vienna, 1902

Private Collection, Germany

**Literature**

Schachel Rukschcio, 'Adolf Loos: Leben und Werk', Residenz Verlag, 1982, p. 424

15

**EMILE GALLÉ (1846-1904)**

Pavot Wall Cabinet

circa 1900

walnut inlaid with fruitwoods, burl maple, inlaid facsimile signature

'Galle'

height 26in (66cm); width 27 1/2in (70cm); depth 10 1/4in (26cm)

\$4,000 - 6,000

**Provenance**

Private Collection, California



16<sup>w</sup>

**EMILE GALLÉ (1846-1904)**

Desk and Chair

circa 1900

walnut, inlaid with Indian rosewood, fruitwood, palmwood, design with inlaid facsimile signature 'Galle Nancy'

*desk height 38in (96.5cm); width 38in (96.5cm); depth 23 1/2in (59cm);*

*chair height 39 1/2in (100.5cm)*

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

**Provenance**

Private Collection, California







17 W<sup>□</sup>

**HECTOR GUIMARD (1867-1942); AFTER**

Reproduction After The Original Paris Metropolitan Railings and Portal  
Second Half of the Twentieth Century

enameled and painted bronze, comprising of the following:

- 2 pillars
  - 2 arches
  - 1 upper sign holder
  - 1 lower sign holder
  - 2 stirrup inserts on the pillars and signaling globes, 2 inserts merging the 'helmets' and 'crest'
  - 2 red signaling globes
  - 2 corner angle posts
  - 10 intermediate posts
  - 12 shields
  - 12 upper arches
  - 24 connecting irons with 'flame' finals cut at the ends, along with several lengths of U-shaped irons to maintain the railing in its length
- portal height 164 1/2in (418cm); width 155in (394cm); depth 35in (90cm); four panel railing height 41in (104cm); width 170in (432cm) depth 10 1/2in (27.5cm)*

**\$100,000 - 200,000**

Bonhams would like to thank Frédéric Descouturelle, Le Cercle Guimard, Paris, for his assistance in cataloguing this lot.









18<sup>w</sup>

**CARLO BUGATTI (1856-1940)**

Desk and Chair

circa 1900

walnut, ebonized walnut, parchment, silk, copper, pewter inlay,  
mirror plate

height 77 1/2in (197cm); width 28 1/2in (72cm); depth 9 1/2in  
(24cm); chair height 44 1/2in (112.5cm); width 15 1/4in (39cm)

**\$15,000 - 25,000**

**Provenance**

Private Collection, California



19

**OTTO PRUSCHER (1880-1949)**

Tea and Coffee Service

circa 1920

executed by J. C. Klinkosch, comprising teapot, coffee pot, sugar bowl, creamer, tray, silver, later fruitwood handles, each stamped with Austrian assay marks and '800'

*coffee pot height 7 3/4in (19.5cm); teapot height 6 1/2in (16.5cm); sugar bowl height 3in (7.5cm); creamer height 4in (10cm); tray width 17in (43cm)*

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

Klinkosch produced a number of designs for both Josef Hoffmann and Otto Pruscher.



20

**JEAN BESNARD (1889-1958)**

Table Lamp

circa 1935

glazed and incised stoneware, parchment shade, incised 'JEAN  
BESNARD FRANCE'

*height 18 3/4in (47.6cm); diameter of shade 15 3/4in (40cm)*

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

**Provenance**

Galerie de Vos, Paris

Private Collection, New York, acquired from the above, 2000

'Important 20th Century Design, An Interior by Alan Wanzenberg:

Masterworks of French Design', Sotheby's, New York, 17 December,  
2014

Private Collection, California, acquired from the above



21 W

**DÉCORATION INTERIEUR MODERN (D.I.M.)**

Sideboard

circa 1930

palm wood, bronze

height 40 1/2in (103cm); width 88 1/2in (225cm); depth 21 3/4in (55cm)

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

**Provenance**

Galerie Plaisance, Paris

Private Collection, New York, acquired from the above, circa 2000





22 W

**EDGAR BRANDT (1880-1960)**

Ceiling Lamp

circa 1930

wrought-iron, alabaster, stamped 'EBRANDT'

drop 45in (114cm); diameter 26 1/4in (67cm)

**\$15,000 - 25,000**

**Provenance**

Private Collection, New York

23 WY<sup>□</sup>

**EUGENE PRINTZ (1889-1948)**

Occasional Table

1929

model no. 93, mahogany, stamped 'EUGENE PRINTZ A PARIS 1929 FOREIGN' and ink stamp 'FOREIGN'

height 23in (58.5cm); width 33 1/4in (84.5cm); depth 15 1/2in (39cm)

\$8,000 - 12,000

Bonhams would like to thank Amélie Marcihac for allowing us to access her archive for the cataloguing of the present lot.

According to the Commercial Catalogue for Galerie Printz, only fifteen examples of the present lot were produced.

**Literature**

'Meubles, Objets d'Art', Galerie Printz, No.1, Paris, 1934, p. 25



24<sup>w</sup>

**PAUL T. FRANKL (1886-1958)**

Skyscraper Bookcase

circa 1930

designed 1926, for Frankl Galleries, lacquered wood

height 86 1/4in (219cm); width 39in (99cm); depth 11 3/4in (30cm)

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

**Provenance**

Seymour Stein Collection, New York

**Literature**

Paul T. Frankl, 'New Dimensions', New York, 1928, p. 22-24  
(for related models)

Christopher Long, 'Paul T. Frankl and Modern American Design',  
New Haven, 2007, pp. 67, 74



25

**ISAMU NOGUCHI (1904-1988)**

Bust of Rosita Winston

1934

carved ebony, engraved 'ISAMU', on carved ebony pedestal  
and red lacquered wood platform (not illustrated)  
*height of bust 12in (30cm); width 6 1/2in (16.5cm)*

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

The present lot is registered with the Noguchi Foundation under no. 128.

**Provenance**

Commissioned directly from the artist, 1934

Thence by descent





26<sup>w</sup>

**PAUL T. FRANKL (1886-1958)**

Pair of Skyscraper Bookcases

circa 1930

designed 1926, for Frankl Galleries, lacquered wood  
each height 86 1/4in (219cm); width 39in (99cm); depth 11 3/4in (30cm)

**\$50,000 - 80,000**

**Provenance**

Seymour Stein Collection, New York

**Literature**

Paul T. Frankl, 'New Dimensions', New York, 1928, p. 22-24  
(for related models)

Christopher Long, 'Paul T. Frankl and Modern American Design',  
New Haven, 2007, pp. 67, 74





27

**VIKTOR SCHRECKENGOST (1906-2008)**

Jazz Plate

designed 1931

glazed earthenware, glaze mark to front 'VIKTOR SCHRECKENGOST',

reverse signed in glaze 'VIKTOR SCHRECKENGOST', and 'SS D-4'

and later printed label 'VSFsn3774'

diameter 12in (30.4cm)

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

The present lot is registered with the Viktor Schreckengost Foundation under inventory number 3774.



28

**RÉNE HERBST (1891-1982)**

Vase

1925

glazed stoneware, glaze mark 'RH France'

height 12 1/4in (31cm); diameter 10 1/2in (27cm)

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

**Provenance**

René Herbst, Paris

Galerie de Beyrie, New York

Private Collection, New York, acquired from the above, 1999

**Literature**

'La Maison de René Herbst: Prototypes and Rare Pieces by René Herbst from 1925 to 1949', Galerie de Beyrie, New York, p. 33



29

**FRANÇOIS POMPON (1855-1933)**

Ours Blanc

1955-65

designed 1927, this example executed 1955-65 for Valsuani, bronze with a dark brown patina, signed in the cast 'Pompon' and stamped 'Valsuani Cire Perdue'

*height 9 1/2in (24.3cm); width 18in (45.5cm); depth 4 1/4in (11cm)*

**\$18,000 - 22,000**

The present lot is sold together with the certificate of authenticity from Liliane Colas. The work is registered under reference N183E.



30

**ALEXANDRE NOLL (1890-1970)**

Untitled (Sculpture)

circa 1950

carved ebony, engraved 'ANOLL'

height 10 3/4in (27.3cm); width 6in (15.2cm);

depth 4 1/2in (11.4cm)

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

**Provenance**

Hemisphere Gallery, London

Private Collection, New York, acquired from  
the above, circa 1995



31 Y

**ALEXANDRE NOLL (1890-1970)**

Untitled (Sculpture)

circa 1950

carved mahogany, engraved 'ANOLL'

height 13 3/8in (34cm); width 12 1/4in (31cm); depth 4 7/8in (12.4cm)

**\$18,000 - 25,000**

**Provenance**

Mobilier XX, Paris

Private Collection, New York, acquired from the above circa 1995



32<sup>Y</sup>

**ALEXANDRE NOLL (1890-1970)**

Pitcher and Cups

designed 1952

mahogany, comprising pitcher and six cups, each engraved 'ANOLL'  
*height of pitcher 10 3/4in (27.5cm); each cup 4 3/4in (12cm)*

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

**Provenance**

Delorenzo-1950, New York

Private Collection, Europe





33<sup>Y</sup>

**ALEXANDRE NOLL (1890-1970)**

Untitled (Sculpture)

circa 1950

carved mahogany, engraved 'ANOLL'

height 21 1/4in (54cm); width 10 1/2in (26.7cm); depth 6in (15.2cm)

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

**Provenance**

Hemisphere Gallery, London

Private Collection, New York, acquired from the above circa 1995



# GIOVANNI GARIBOLDI A WHIRLWIND OF INFLUENCES WITH ENIGMATIC RESULTS

Brian Kish

In 1946 Giovanni Gariboldi was appointed creative director of Richard Ginori; one of Europe's most prestigious manufacturers of fine quality porcelains since the early 18th century. Since he was also trained as an architect, he also quickly eased into the position of interior designer for no less than 18 new showrooms that were opened from 1947 to 1951 up and down the Italian peninsula.

This pair of amble leather upholstered armchairs were specifically designed for one of the four Roman locations; the most prestigious of which was located at Piazza di Spagna. The interior furniture, fixtures and fittings were cued to the baroque frenzy of the piazza itself. Somehow Gariboldi managed to distill the combined energies flowing from the Bernini fountain and cascading staircases and translate them into the subtleties of his exquisite furniture and ceramics. The chairs were placed in a antechamber off the main showroom. They were positioned directly in front of three separate gilded stucco reliefs: a large fireplace, a cartouche mirror, and a floating console. All three design elements display an exaggerated use of intertwining volutes, arabesques, and foliage that are further amplified by their scale.

In contrast, the chairs impart sobriety to this surreal gesamtkunstwerk. As furniture designs they are closer in

method to an artist's approach in that they are essentially pictorial. Gariboldi treats them like his ceramic designs for Ginori, which had begun more than 20 years before he became involved in planning showrooms. The armchairs segmented openings at the upper back, are similar in shape to the overall back support, setting up an interplay of voids and solids. The undulating lines of their arms impart a seductive interlocking of all visual components. The bronze studs running up the backs seem to have been deliberately enlarged in order to manipulate visual scale readings. The same can be said of the four scaled up bronze cylindrical feet. Paradoxically these distortions are discreetly seductive and compelling.

The chair design is clearly reflected in the large green and white stoneware vase (lot 37) designed in the same period as the chairs 1950. The monumental ceramic object engages the viewer with its sweeping upward-bound form that terminates in two lateral openings almost identical to those of the chairs.

Gariboldi almost suggests associations with handles or windows, even though there is no hint at any utilitarian intent. The overall cool green matte finish is interrupted at the base by a repetition of white squares with green dots in relief. These dappled patterned ornaments are reminiscent of pastry decorations, a theme that he revisited in other ceramic creations for Ginori around that time.



Richard Ginori Showroom, Piazza di Spagna, Rome, 1950

Expanding on other poetic associations, Gariboldi keeps returning to one of his favorite forms, the Acanthus leaf, a plant that is also ubiquitous in ancient Roman ornaments. Two examples in this sale best illustrate that primary leitmotiv: the gold leafed carved wood mirror (lot 35) and the large gray and white ceramic vase (lot 36), both from circa 1938-40. The mirror derives from late 18th century Italian precedents, particularly from the Piedmont. All action is at the top with intricate carving and a marvel of complex, yet confident design. A lyrical balanced jumble of acanthus foliage with twisting cords holding all in place and allowing one solitary lotus to spring forth.

The same image appeared elsewhere in etched glass mirrors, exotic wood intarsia, and the upper backs of gilt wood dining room chairs done in tandem with his closest collaborator in furniture Paolo Buffa. Like the green stoneware high vase, the warm gray vase with its band of ivory and white acanthus also has a monumental presence whose form recalls both antique Roman and Chinese precedents in bronze and ceramics. With all these objects we truly find ourselves in a whirlwind of influences with enigmatic results.

34 W

**GIOVANNI GARIBOLDI (1908-1971)**

Pair of Rare Lounge Chairs

circa 1950

for Colli, leather close nail upholstery, bronze

height 32in (80cm); width 30in (76cm); depth 26 1/2in (67cm)

**\$15,000 - 25,000**

The present works are reputed to have been the property of Roberto Rossellini and Ingrid Bergman for use in their holiday home in Liguria. The model was primarily designed and produced for the Richard Ginori showroom in Rome in 1950.

A copy of the original drawing for the model accompanies the lot and is also viewable online, together with a certificate of authenticity from the Colli Archive.

**Provenance**

The Estate of Roberto Rossellini & Ingrid Bergman, Liguria, 1950, by repute

Private Collection, Milan

**Literature**

Giacinta Cavana Di Gualdana, 'Gariboldi', Corraino Edizioni, 2010, p. 62 (model featured in-situ in the Richard Ginori showroom, Piazza di Spagna, Rome, 1950)





35

**GIOVANNI GARIBOLDI (1908-1971)**

Wall Mirror

circa 1940

for Quartri, carved, gilded and painted fruitwood,  
mirror plate

*height 56 3/4in (144cm); width 25 1/2in (65cm)*

**\$9,000 - 12,000**

**Provenance**

Private Collection, New York



36

**GIOVANNI GARIBOLDI (1908-1971)**

Early Vase

circa 1940

model no. 7479, for Richard Ginori, glazed stoneware, impressed '7479', glazed San Cristoforo mark and number '896'

height 14 in (36cm); diameter 13in (33cm)

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

**Provenance**

Private Collection, New York

37

**GIOVANNI GARIBOLDI (1908-1971)**

Large Vase

1953

model no. 6931, for Richard Ginori, glazed stoneware, impressed '6931', glaze mark 'RICHARD GINORI MADE IN ITALY 11-53-2' with San Cristoforo mark

height 21 1/2in (54.5cm); width 11 3/4in (30cm); depth 7 1/2in (19cm)

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

**Provenance**

Private Collection, New York





Oscar Stonorov (center) with Frank Lloyd Wright, Bruno Zevi and Carlo Scarpa, Venini glassworks, 1952

## PAOLO VENINI (1895-1959) AND OSCAR STONOROV (1905-1970): A FRIENDSHIP FORGED IN GLASS

---

The following six lots were consigned by a descendent of the late modernist architect, city planner, friend, and collaborator of Paolo Venini, Le Corbusier and Frank Lloyd Wright – Oscar Stonorov.

Born in Frankfurt in 1905, he went on to study at the University of Florence and the Eidgenössische Technische Hochschule in Zurich from 1924-25, where he mentored under the Swiss architect, Karl Moser.

After his studies, he moved to Paris to become an apprentice under French sculptor, Aristide Maillol. Whilst in the city he also began a life changing association with two of the founding members of the Congrès International d'Architecture Moderne (C.I.A.M.), André Lurçat and Le Corbusier. During his years in Paris, Stonorov also edited the first volume on the complete works of Le Corbusier and Pierre Jeanneret, and in the process forged a lifelong friendship with Le Corbusier.

The following year he emigrated to the United States, inspired by the work and philosophy of Frank Lloyd Wright and Le Corbusier, and there he sought to find an application for all he had learnt in architecture and town planning. Stonorov was amongst the very first in a long wave of gifted modernist artists and architects to leave the vibrant creative centers of Europe to make their mark in the metropolises of the new world. On arriving in the US, he quickly found work in Philadelphia where he became the architect for a major public housing project in 1934. By 1940 he had joined Philadelphia architects, George Howe and Louis Kahn, to design a series of

further housing developments in the city, and by 1942 Stonorov and Kahn established a formal architectural practice together.

From 1951-52, he was invited to organize the exhibition for his idol, Frank Lloyd Wright, 'Sixty Years of Living Architecture: The Work of Frank Lloyd Wright', on the site of what would later become the Guggenheim. Stonorov's work on the project for Frank Lloyd Wright resulted in the two striking up a great friendship. In 1952 they would travel to Venice, where on a tour of the Venini workshop, Stonorov would be introduced to one of the most talented glass designers and visionary entrepreneurs of the 20th century, Paolo Venini. The meeting resulted in the two collaborating on a project together from 1956-57 to design the United Automobile Workers head office in Detroit, where Venini would design a series of polychrome fused glass windows. This installation would become one of the very last designs by Venini before he passed away in 1959.

From Oscar Stonorov's first meeting with Paolo Venini in 1952, until his death in 1959, Stonorov often accompanied by his family, would make multiple trips to Venice to stay with Venini, his wife, Ginette Gignous, and their daughter, Anna. Venini also visited their family farm in Pennsylvania. During this period, Oscar Stonorov was gifted a number of works by Venini, Fulvio Bianconi, and Carlo Scarpa, of which the present lots are the highlights. These works remain tokens of a friendship and fruitful creative collaboration between two of the most influential creative forces of the second half of the 20th century.

38

**PAOLO VENINI (1895-1959)**

Rare A Dame Murrine Vase

circa 1955

model no. 3941, designed 1953, for Venini, hand-blown fused glass, three line acid-stencil 'venini murano ITALIA' and remnants of paper label 'VENINI MURANO MADE IN ITALY 3941'

height 10 1/2in (26.8cm); diameter 4 3/4in (12cm)

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

**Provenance**

Paolo Venini, Venice

Oscar Stonorov, Pennsylvania, gifted by the above 1956-59

Thence by Descent

**Literature**

Waltraud Neuwirth, 'Italian Glass 1950-1960', Dr Waltraud Neuwirth, 1987, p. 214

Marino Barovier & Carla Sonego, 'Paolo Venini and his Furnace', Skira, 2016, p. 165



Handwritten text in Arabic script, appearing to be a dense collection of notes or a manuscript page. The text is written in black ink on aged, yellowish paper. The script is highly stylized and cursive, characteristic of traditional Arabic calligraphy. The text is arranged in multiple columns, with some lines being more prominent than others. The overall appearance is that of a well-used, possibly historical, document.



39

**PAOLO VENINI (1895-1959)**

Rare Mezzaluna Zolfo Murrine Vase

circa 1955

model no. 3911, designed 1954, for Venini, hand-blown fused glass,

three line acid-stencil 'venini murano ITALIA'

height 4 1/2in (11.5cm); diameter 4in (10cm)

\$20,000 - 30,000

**Provenance**

Paolo Venini, Venice

Oscar Stonorov, Pennsylvania, gifted by the above 1956-59

Thence by Descent

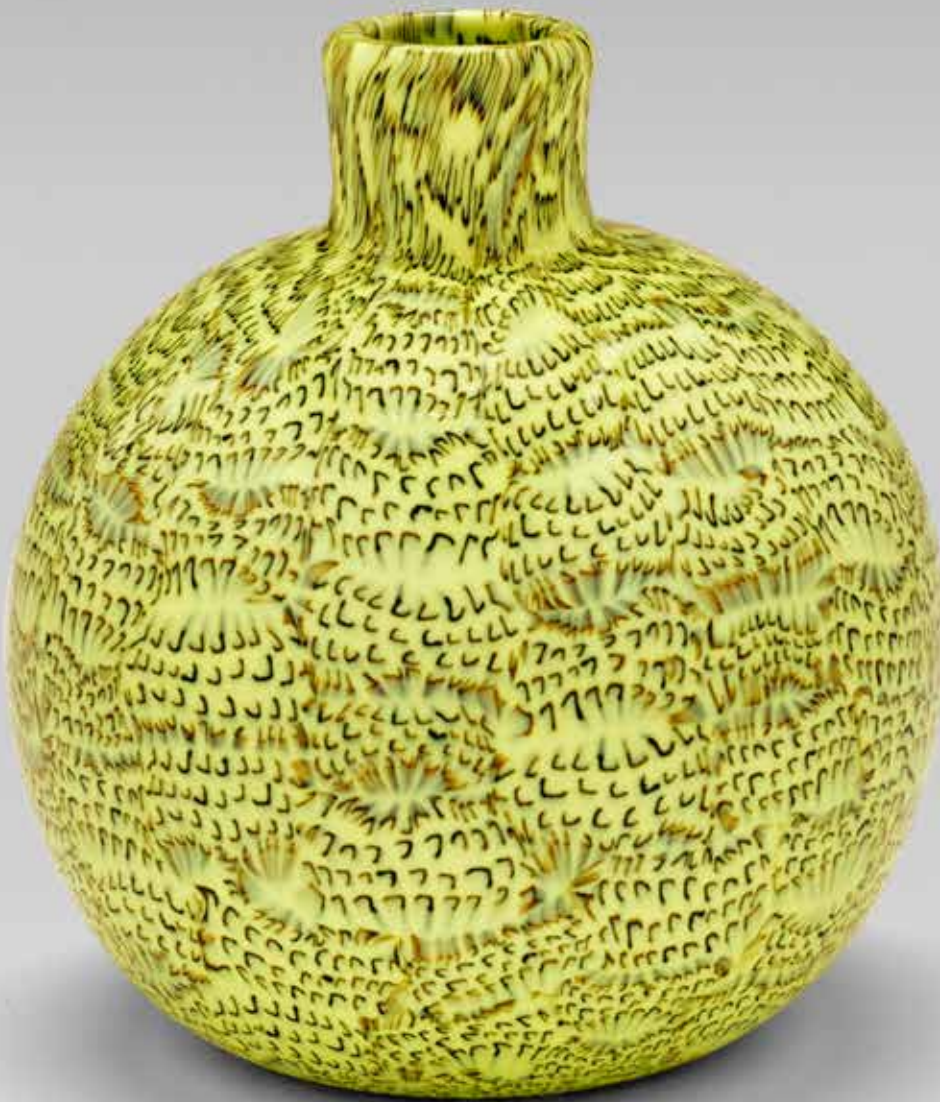
**Exhibitions**

XXe Milan Triennale, 1954

**Literature**

Marino Barovier & Carla Sonogo, 'Paolo Venini and his Furnace',

Skira, 2016, p. 180



**PAOLO VENINI (1895-1959)**

Inciso Vase

1956-59

model 3681, designed 1956, for Venini, blown glass with wheel carved inciso surface texture, three line acid-stencil 'venini murano ITALIA'  
*height 7 3/4in (19.5cm); diameter 5 1/2in (14cm)*

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

The model was produced by Paolo Venini after a form that had been devised by Carlo Scarpa during his tenure at the firm during the 1930s.

The example that was presented at the Venice Biennale in 1956 was also in light violet glass like the present lot. It is possible, considering that Paolo Venini and Oscar Stonorov had begun work together early that year on the Solidarity House commission in Detroit, that the example shown at the Biennale was gifted to Stonorov on one of his subsequent visits to Paolo Venini and his workshop.

**Provenance**

Paolo Venini, Venice

Oscar Stonorov, Pennsylvania, gifted by the above 1956-59

Thence by Descent

**Exhibited**

XXVIII Venice Biennale, 1956

**Literature**

Marino Barovier &amp; Carla Sonego, 'Paolo Venini and his Furnace',

Skira, 2016, p. 250



41

**CARLO SCARPA (1906-1978)**

Large Mezza Filigrana Vase

circa 1945

model no. 3986, designed 1945, for Venini, hand-blown fused glass, engraved 'venini italia' prior to being gifted 1966-69  
*height 11 1/4in (28.5cm); diameter 8in (20cm)*

\$7,000 - 9,000

**Provenance**

Venini & Co., Venice

Oscar Stonorov, Pennsylvania, gifted by the above 1966-69

Thence by Descent

**Exhibited**

XXVIe Venice Biennale, 1952

**Literature**

Marino Barovier, 'Carlo Scarpa, Venini 1932-1947', Skira, 2012, p. 159



42

**FULVIO BIANCONI (1916-1996)**

Fasce Orizzontale Vase

circa 1955

model no. 4515, designed 1951 for Venini, ruby red glass with iridescent surface, faint circular acid-stencil 'venini murano'

height 8 1/4in (21cm); width 2 3/4in (7cm); 2 3/4in (7cm)

\$4,000 - 6,000

**Provenance**

Paolo Venini, Venice

Oscar Stonorov, Pennsylvania, gifted by the above 1956-59

Thence by Descent

**Literature**

Marino Barovier & Carla Sonego, 'Fulvio Bianconi at Venini', Skira, 2015, p. 246



43

**FULVIO BIANCONI (1916-1996)**

Fasce Verticali Vase

circa 1955

model no. 4405, designed 1951, for Venini, hand-blown fused glass,  
engraved 'venini italia' prior to being gifted 1966-69  
*height 10 1/4in (26cm); diameter 5 1/2in (14cm)*

\$7,000 - 9,000

**Provenance**

Venini & Co, Venice

Oscar Stonorov, Pennsylvania, gifted by the above 1966-69

Thence by Descent

**Literature**

Marino Barovier & Carla Sonego, 'Fulvio Bianconi at Venini', Skira,  
2015, p. 208





### THOMAS STEARNS (1936-2006)

The trajectory of Venini would have been poorly lacking if not for the brief contribution of the American artist Thomas Stearns. It was the foresight of Paolo Venini himself that brought the young 24 year old painter from Cranbrook Academy of Art to a position as guest designer at Venini.

Though lasting less than 3 years, from 1960 to 1962 Stearn's tenure made such an impact that he won first prize in glass design at the 1962 Venice Biennale, although the honor was withdrawn when the juror committee found the artist guilty of American heritage. The works he designed and created, with the technical assistance of Venini Master blower Francesco Ongaro, marked a return to the brilliance of Carlo Scarpa whose predilection for off register colors had been a catalyst in Stearn's development of his own idiom. The influence of New York Abstract Expressionists on his work is plain to see in his blurry

stratification of horizontal form as in Mark Rothko or vertical stripes as in Barnett Newman's "zips".

The work cultivates an approach to the sublime that resonates in deep, drenched colors harmonizing with engaging surface techniques. In the end he created less than a dozen forms and prototypes, but enough to distinguish him as one of the mid-20th century's glass design masters. Today his achievements are again attracting interest from design historians, collectors, and curators. A long overdue re-evaluation is scheduled for the Autumn of 2019 with the upcoming Thomas Stearn retrospective at Le Stanze del Vetro in Venice.

#### **Brian Kish**

Curator and Specialist in 20th Century Italian Architecture & Design, and Associate Member of the Gio Ponti Archives

**THOMAS STEARNS (1936-2006)**

Rare Nebbia Lunare Vase

executed 1961-62

model no. 8625, for Venini, partially wheel-carved translucent glass

cased in pasta glass, acid stencil 'venini murano ITALIA'

*height 4 1/4in (10.8cm); width 4 1/4in (10.8); depth 4 1/8in (10.5)***\$20,000 - 30,000****Literature**

'Domus', no. 01, 1962 (example in the same colorway illustrated)

Marc Heiremans, 'Art Glass from Murano 1910-1970', Arnoldsche, 1993, p. 288

Helmut Ricke, Eva Schmitt, 'Italian Glass, Murano, Milan 1930-1970', Prestel, 1997, p. 170



45

**ERCOLE BAROVIER (1889-1974)**

Pair of Barbarico Vases

1951

for Barovier & Toso, blown glass with textured surface decoration and gold foil particles, paper label to one 'BAROVIER & TOSO MADE IN ITALY'

*height 12 3/4in (32.5cm); diameter 4in (10cm)*

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

**Provenance**

Private Collection, New York

**Literature**

Waltraud Neuwirth, 'Italian Glass 1950-1960', Dr Waltraud Neuwirth, 1987, p. 176 (model illustrated)

Attilia Dorigato, 'Ercole Barovier 1889-1974, Vetraio Muranese', Marsilio Editori, 1989, p. 92-93





46

**ERCOLE BAROVIER (1889-1974)**

Rare Monumental Graffito  
Barbarico Opaco Vase  
circa 1955  
designed 1952 for Barovier &  
Toso, internally decorated glass  
with gold foil inclusions  
*height 18 1/2in; width (47cm);  
depth 8in (20cm)*

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

**Provenance**

Private Collection, California

**Literature**

Attilia Dorigato, 'Ercole Barovier 1889-1974, Vetraio Muranese', Marsilio Editori, 1989, p. 121 (model variant illustrated)  
Marc Heiremans, 'Art Glass from Murano 1910-1970', Arnoldsche, 1993, p. 52 (model variant illustrated)  
Marc Heiremans, '20th Century Murano Glass', Arnoldsche, 1996, p. 118 (model illustrated)



47

**FULVIO BIANCONI (1916-1996)**

Pezzato Vase

circa 1955

model no. 4397, designed 1951 for Venini, custom colors,

clear, egg plant, rose pink and turquoise tesserae

height 7 5/8in (19.3cm)

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

**Literature**

Marino Barovier, Carla Sonogo, 'Fulvio Bianconi at Venini',

Skira, 2015, p. 185 (model variant illustrated)



48

**ERCOLE BAROVIER (1889-1974)**

Intarsio Vase

circa 1965

for Barovier & Toso, hand blown fused glass, manufacturer's paper label with ink mark 'G126'

height 14 1/2in (36.8cm); width 10 1/2in (26.6cm); depth 5in (12.7cm)

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

**Provenance**

Private Collection, Arizona, acquired in Milan, circa 1965

Thence by descent

**Literature**

Attilia Dorigato, 'Ercole Barovier 1889-1974, Vetraio Muranese', Marsilio Editori, 1989, p. 114 (model variant illustrated)



49

**FULVIO BIANCONI (1916-1996)**

Two Fasce di Colore Bowls

executed 1966-1970

for Venini, glass with applied polychrome bands, each engraved 'venini italia'

*height 3in (7.5cm); diameter 5 3/4in (14.5cm); height 2 1/2in (6.5cm); diameter 5in (12.5cm)*

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

**Literature**

Marino Barovier, 'Fulvio Bianconi at Venini', Skira, 2015, p. 263 (model variant illustrated)



50

**PAOLO VENINI (1895-1959)**

Zanfirico Vase

circa 1955

for Venini, hand blown glass, acid stencil mark 'venini murano ITALIA'

height 6 1/4in (16cm)

\$2,000 - 3,000

**Provenance**

Private Collection, Chicago, Illinois





51

**GIÒ PONTI (1891-1979)**

Morandiana V Bottle

circa 1950

model no. 4491, for Venini, designed 1949-50, mole-grey glass with lattimo base and stopper, together with model no. 4498 bottle by Paolo Venini also in mole-grey and lattimo glass, Gio Ponti example with early circular foil label 'VENINI MURANO S.A.'

heights 13 1/4in (33.5cm); 13 3/4in (35cm)

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

**Exhibited**

XXVIII Biennale, Venice, 1956

**Literature**

Marino Barovier and Carla Sonogo, 'Paolo Venini and his Furnace', Skira, 2016, pages 280, 399

---

**La Vita**

**è Mistero**

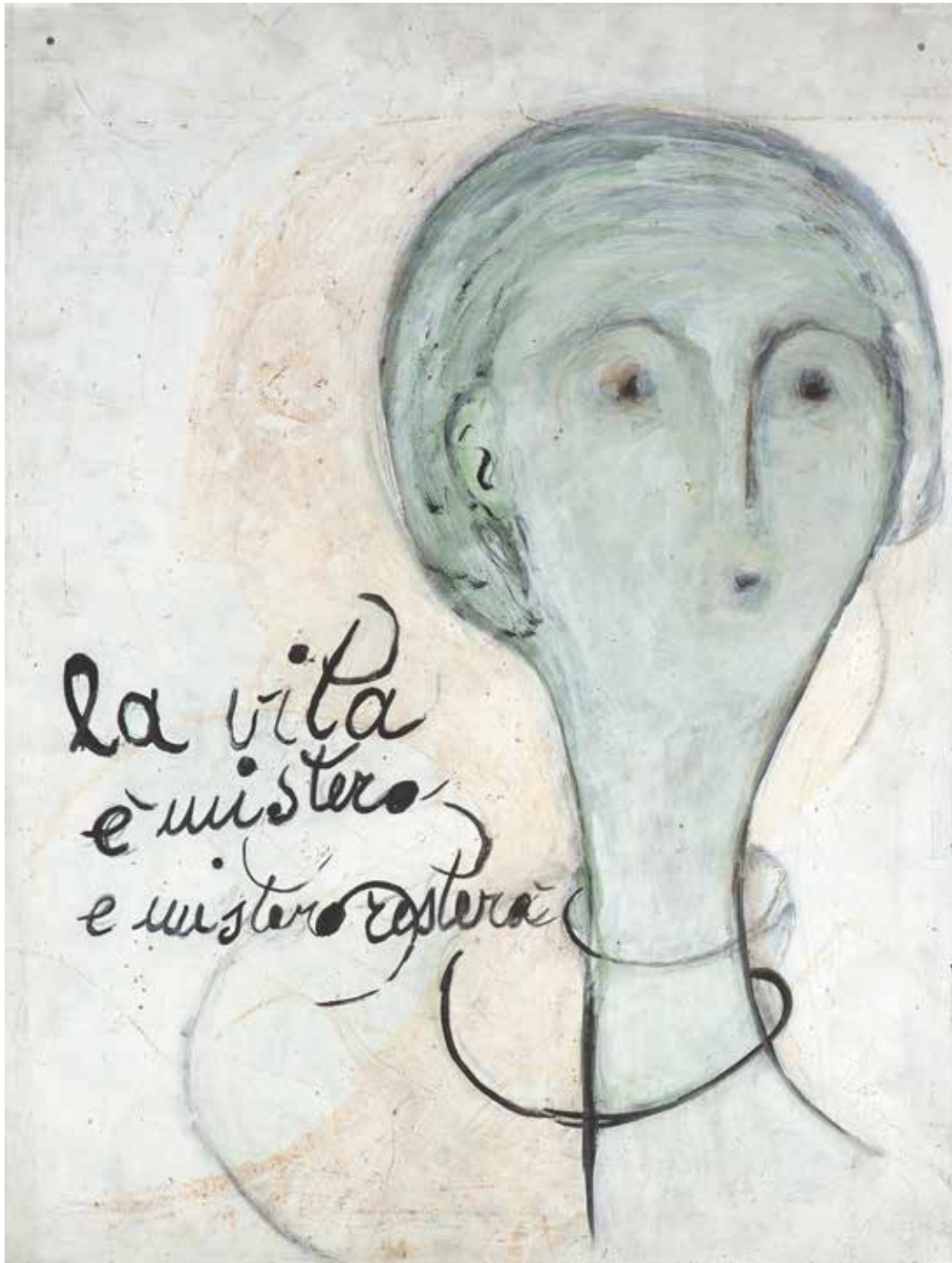
**e Mistero Resterà (life is a mystery and so will it remain)**

When he wrote these words Gio Ponti was nearly in his eightieth year and still active, producing three important projects, two of which were almost completed - the Denver Art Museum and the massive Cathedral in Taranto.

The third, still in preparation, was the most complex and destined to cover the entire Beaubourg/Les Halles site in Paris. During that time, he also turned increasingly to drawing and painting for his own experiments without a context or commission. For most of these late projects he used Perspex, taking full advantage of the inherent qualities of the support. While these works were often executed in bright colored hues, this example stands out for its almost monochrome surface and poetic text. His delicate paint handling is underscored by the expressively traced words to achieve a convincing result.

Brian Kish

---



52

**GIÒ PONTI (1891-1979)**

La Vita è Mistero e Mistero Resterà

circa 1970

oil on Perspex, inscription to left side 'La vita è mistero e mistero resterà'; sold together with a certificate of authenticity from the Gio Ponti Archives

31 1/2in x 20in (80cm x 50cm)

\$15,000 - 25,000

**Provenance**

Gio Ponti

Matteo Licitra

Collection of Filippo Antonino Raffa, Milan, acquired from the above, circa 1992

53

**PIETRO CHIESA (1892-1948)**

Wall Mirror

circa 1940

by Fontana Arte, tinted glass, mirror plate, brass, acid-stencil mark  
'FONTANA ARTE'

*height 36in (90cm); width 19 1/4in (49cm)*

**Literature**

Franco Deboni, 'Fontana Arte: Gio Ponti, Pietro Chiesa, Max Ingrand', Allemandi & C., 2012, fig. 385, 433 (related later models by Max Ingrand)

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





54<sup>W</sup>

**PAOLO BUFFA (1903-1970)**

Pair of Armchairs

circa 1955

walnut, later upholstered cushions

height 33 1/2in (85cm); width 27in (69); depth 22 1/2in (57cm)

**\$7,000 - 9,000**

**Literature**

'Alcuni Mobili di Paolo Buffa', Domus, no. 178, October, 1942, p. 431



55 W

**STILNOVO (FOUNDED 1946)**

Ceiling Light

circa 1950

brass

drop 42in (106.5cm)

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

**Provenance**

Collection of Filippo Antonino Raffa, Milan



56

**OSVALDO BORSANI (1911-1985)**

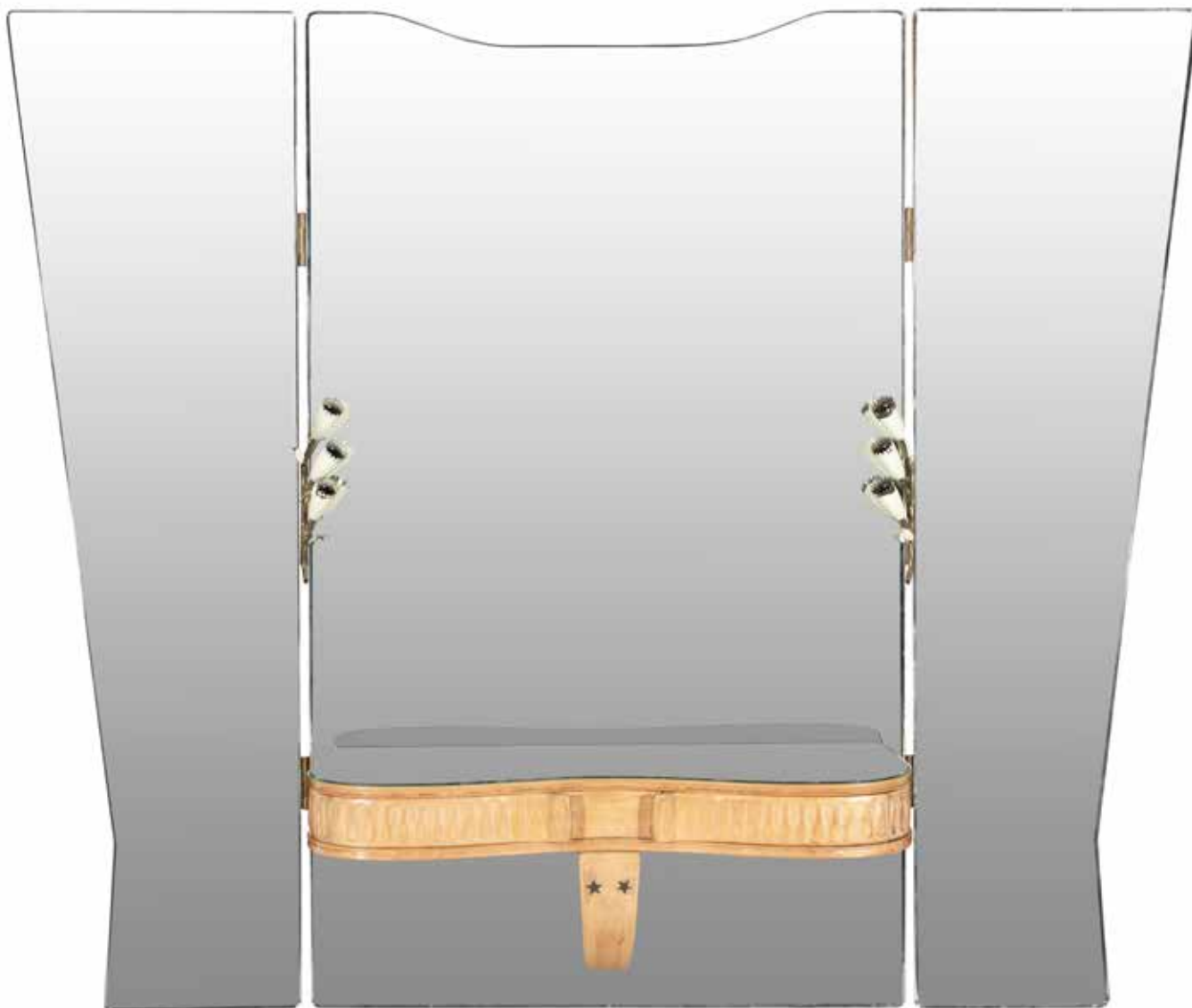
Rare Illuminated Mirrored Console

circa 1950

for l'Atelier di Varedo, fruitwood, mirror plate

height 59cm (150cm); width 69in (175cm); depth 12 1/4in (31cm)

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



57

**MAX INGRAND (1908-1969)**

Wall Mirror

1964

for Fontana Arte, polished glass, mirror plate  
*diameter 23 1/2in (60cm); depth 2 1/2in (6cm)*

**\$7,000 - 9,000**

**Provenance**

Private Collection, France



58

**MAX INGRAND (1908-1969)**

Pair of Ceiling Lights

circa 1960

for Fontana Arte, polished and acid-frosted glass, nickel-plated steel

height 38in (97cm); width 6in (15cm); depth 3 3/4in (9.5cm)

\$5,000 - 7,000

**Literature**

Franco Deboni, 'Fontana Arte: Gio Ponti, Pietro Chiesa, Max Ingrand', Allemandi & C., 2012, fig. 314 (model variant illustrated)





59

**FULVIO BIANCONI (1916-1996)**

Rare Standard Lamp

circa 1955

model no. 2241, designed 1951 for Venini, blown  
and applied glass, brass hardware

*height excluding shade 59 1/4in (150.5cm);*

*diameter 7 1/2in (19cm)*

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

**Literature**

Marino Barovier and Carla Sonogo, 'Fulvio Bianconi  
at Venini', Skira, 2015, p. 489

60 W

**JOE COLOMBO (1930-1971)**

Illuminated Combi-Center  
circa 1965

designed 1963, for Bernini, walnut, aluminum, acrylic  
height 55 1/2in (141cm); diameter 33 1/4in (84.5cm)

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

The system was awarded the Silver Medal at the XIIIe Milan Triennale.

**Provenance**

Private Collection, Rome

Thence by descent, acquired by the above in 1972

**Literature**

Ignazia Favata, 'Joe Colombo and Italian Design of the Sixties',  
The MIT Press, 1988, p. 66-67



61

**MASSIMO VIGNELLI (1931-2014)**

Rare Table Lamp

circa 1955

designed for Venini 1954-55, tea-dust opalino glass, brass,  
circular foil label 'VENINI S.A. MURANO'

*base height 14 1/2in (37cm) diameter 5 1/2in (14cm)*

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

**Literature**

'Domus', December, 1955, no. 313 (ceiling lamp variant illustrated)

Marino Barovier and Carla Sonego, 'Paolo Venini and his Furnace',  
Skira, 2016, p. 474 (ceiling lamp variant illustrated)





62

**ANGELO LELII (1915-1979)**

Adjustable Wall Light

designed 1952

model no. 12395, brass, aluminum, transfer label to interior of wall

bracket 'MADE IN ITALY ARREDOLUCE MONZA' and Arredoluce

Archive inventory label

*height 30in (76cm); width 30in (76cm)*

**\$7,000 - 9,000**

The present lot has been registered with the Arredoluce Archive.

**Literature**

Anty Pansera, Alessandro Padoan, Alessandro Palmaghini, 'Arredoluce

Catalogo Ragionato 1943-1987', Silvana Editoriale, 2018, p. 287





63

**GINO SARFATTI (1912-1985)**

Pair of Rare Ceiling Lights

1940

model no. 3016F, for Arteluce, enameled aluminum, methacrylate  
diffusers, brass

*diameter 21 1/4in (53cm); depth 4 3/4in (12cm)*

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

The present lot features the only examples of the model that are known to exist. The citation listed below, by Marco Romanelli and Sandra Severi, features the design drawing, but not the realized design itself.

**Provenance**

Gino Sarfatti, Villa Sarfatti, Lake Como

Sandra Severi Sarfatti, Milan

**Literature**

Marco Romanelli & Sandra Severi, 'Gino Sarfatti, Selected Works 1938-1973', Silvana Editoriale, 2012, p. 482

64

**GINO SARFATTI (1912-1985)**

Rare Table Lamp

1940

model no. 518, for Arteluce, brass, enameled aluminum, glass diffuser  
*height 14 1/4in (36cm); diameter 12 1/4in (31cm)*

\$15,000 - 20,000

**Provenance**

Sandra Severi Sarfatti, Milan

**Literature**

Marco Romanelli & Sandra Severi, 'Gino Sarfatti, Selected Works 1938-1973',  
Silvana Editoriale, 2012, p. 422





65

**GINO SARFATTI (1912-1985)**

Pair of Appliques

1963

model no. 239/1, for Arteluce, brown enameled aluminum, glass  
*width 15 3/4in (40cm); shade diameter 12in (30cm)*

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

**Provenance**

Sandra Severi Sarfatti, Milan

**Literature**

Marco Romanelli & Sandra Severi, 'Gino Sarfatti, Selected Works  
1938-1973', Silvana Editoriale, 2012, p. 415



66

**GINO SARFATTI (1912-1985)**

Ceiling Light

1963

model no. 2042, for Arteluce, brown enameled aluminum, glass  
*height 11 3/4in (30cm); diameter 28 3/4in (73cm)*

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

**Provenance**

Sandra Severi Sarfatti, Milan

**Literature**

Marco Romanelli & Sandra Severi, 'Gino Sarfatti, Selected Works  
1938-1973', Silvana Editoriale, 2012, p. 479

67

**GINO SARFATTI (1912-1985)**

Rare Variant Table Lamp

1956

model no. 566, for Arteluce, enameled aluminum, crackle painted cast iron, chrome plated steel

*height 19 3/4in (50cm); width 6 1/4in (16cm)*

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

The present lot features a bulb socket sleeve enameled in a custom order navy blue enamel.

**Provenance**

Sandra Severi Sarfatti, Milan

**Literature**

Marco Romanelli & Sandra Severi, 'Gino Sarfatti, Selected Works 1938-1973', Silvana Editoriale, 2012, p. 432





68

**VITTORIANO VIGANÒ (1919-1996)**

Floor Lamp

1960

model no. 1078, for Arteluce, crackle painted aluminum

height 63in (160cm); width 6 1/2in (17cm); depth 6 1/2in (17cm)

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

**Provenance**

Sandra Severi Sarfatti, Milan

**Literature**

Clémence & Didier Krzentowski, 'The Complete Designers' Lights II',  
JRP Ringier, 2014, p. 191

69

**GINO SARFATTI (1912-1985)**

Rare Height Adjustable Table Lamp

designed 1973

model no 609, enameled aluminum, steel and iron, Bakelite

fully extended height 18 1/4in (46.5cm); diameter 18 1/2in (47cm)

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

**Provenance**

Collection of Filippo Antonino Raffa, Milan

**Exhibited**

XV Milan Triennale, September, 1973

**Literature**

Marco Romanelli & Sandra Severi, 'Gino Sarfatti, Selected Works 1938-1973', Silvana Editoriale, 2012, p. 440







70

**GINO SARFATTI (1912-1985)**

Ceiling Lamp

designed 1946-48

model no 2022, for Arteluce, brass, enameled aluminum, frosted glass  
*height 27 1/2in (70cm); width 27 1/2in (70cm)*

**\$7,000 - 9,000**

**Provenance**

Collection of Filippo Antonino Raffa, Milan

**Literature**

Marco Romanelli & Sandra Severi, 'Gino Sarfatti, Selected Works 1938-1973', Silvana Editoriale, 2012, p. 463

# THE BIRTH OF A MODERN MASTER

## HANS WEGNER (1914-2007)

---

In 1927, aged 13, Wegner started his apprenticeship as a cabinetmaker to Master H.F. Stahlberg. Following his qualification, he went on to study joinery at the Technical College in Copenhagen. As part of his studies, he was sent to the Museum of Decorative Art to analyze examples of furniture in the permanent collection. During this period of his studies, he became aware of the Cabinetmaker's Guild Exhibitions, and of the collaborative role in these exhibitions



Hans Wegner at the School of Arts and Crafts, Copenhagen, circa 1936

between both Master Cabinetmaker and designer. At this moment he resolved to become not only a craftsman, but also a designer, and to produce and sell his own works.

In 1936 he enrolled at the School of Arts and Crafts, where he studied under Olga Mølgaard Nielsen. Just two years later, Wegner entered two furniture designs for the Cabinetmaker's Guild Exhibition, a dining suite, and an easy chair, executed by Ove Lander. Later that year he moved to Århus, initially to work in the architectural offices of Erik Møller and Flemming Lassen, but quickly became involved in the project for the new Århus Town Hall. Arne Jacobsen and Erik Møller had won a competition for the commission, and in turn, selected the young Hans Wegner to work on the furniture designs for the interior. At the age of 24, and still one year away from graduating from the School of Arts and Crafts, Wegner moved to the drawing office of Arne Jacobsen and Erik Møller to begin the design of the furniture for the company Planmøbel, Århus.

Just two years later in 1940, Wegner would begin his fruitful relationship with the cabinetmakers Johannes Hansen that would last for the next 25 years, however, it was his brief and fortuitous commission for Århus Town Hall where the young designer first had the opportunity to display his exceptional talent to the world.

71 W Y

**HANS WEGNER (1914-2007)**

Unique Desk

1938-39

executed by Cabinetmaker Planmøbel; M. Lauresen and I.C.A. Nielsen for  
Århus Town Hall, mahogany, sycamore, two tambour doors enclosing shelved  
compartments, two retractable platforms, glass and mahogany shelves, metal  
label to underside 'Ab2b 10'

*height 29 1/2in (75cm); 75in (190.5cm) x 37 1/2in (95cm)*

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

The present lot represents one of the very earliest designs by Hans Wegner.



72

**KNUD ANDERSEN (1892-1966)**

Vase and Cover

circa 1935

for Royal Copenhagen, stoneware, patinated bronze, glazed mark

'JN', three wavy blue lines 'E6-3 1919 V'

height 9 1/4in (23.5cm); diameter 7 1/4in (18cm)

\$4,000 - 6,000



73

**KARL GUSTAV HANSEN (1914-2002)**

Rare Candelabra

1957

model no. 433, for Hans Hansen, sterling silver, stamped 'Hans Hansen DENMARK STERLING 433 ANNO 1957'; sold together with a Hans Hansen promotional photograph for the model dated May 12, 1956 and in pencil 'Art Institute Exhibition' height 7 3/8in (18.7cm); width 9 1/2in (24cm); depth 8 3/4in (22cm)

\$5,000 - 7,000

**Provenance**

Private Collection, New York



74<sup>w</sup>

**FINN JUHL (1912-1989)**

Desk

1936

for Niels Vodder, painted wood, lacquered top, brass, bank of two drawers to each side

*height 27 1/2in (70cm); width 63 1/4in (160cm); depth 27 1/2in (70cm)*

**\$15,000 - 25,000**

**Provenance**

Private Collection, New York



75 W Y

**HANS WEGNER (1914-2007)**

Set of Six Rare Lattice Chairs with Rounded Corners  
circa 1950

designed 1942, for Johannes Hansen, comprising a pair of armchairs and four side chairs, Cuban mahogany, later upholstery, paper labels 'JOHANNES HANSEN SNEDKERMESTER TELEFON 13940'  
*armchair height 34 1/2in (88cm); width 23 1/2in (60cm); depth 18in (48cm); side chair height 33 3/4 (86cm); width 17in (43cm); depth 20 1/2in (52cm)*

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

The present model was the first chair design by Hans Wegner to be acquired by the Designmuseum Danmark for their permanent collection.

**Provenance**

Bruun Rasmussen, Copenhagen, Denmark  
Private Collection, New York, acquired from the above, March 9, 2017

**Exhibited**

Cabinetmaker's Guild Exhibition, Johannes Hansen, 1942

**Literature**

Grete Jalk, '40 Years of Danish Furniture Design', Volume 2, p. 168–169  
Christian Holmsted Olesen, 'Wegner: Just One Good Chair', Hatje Cantz, 2014, p. 43





76  
**JAIS NIELSEN (1885-1961)**  
Rare Judas and the Lightning Figural Sculpture  
circa 1930  
for Royal Copenhagen, glazed stoneware, glaze mark 'JAIS',  
wavy blue lines and 'ROYAL COPENHAGEN'  
height 31in (79cm); width 23in (58.5cm); depth 10in (25.5cm)

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



77  
**JAIS NIELSEN (1885-1961)**  
Rare Moses and the Serpent Figural Sculpture  
1944  
for Royal Copenhagen, sang-de-boeuf glazed stoneware, incised  
mark 'JAIS', glaze mark of wavy blue lines and '20168 ROYAL  
COPENHAGEN DENMARK'  
height 28 1/2in (72.5cm); width 17 1/2in (44cm); depth 8in (20cm)

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



78

**KNUD KHYN (1880-1969)**

The Wrestler Rare Monumental Figural Sculpture

circa 1930

probably a unique work for Royal Copenhagen, glazed stoneware,

glaze mark 'KK', and wavy blue lines

height 29in (74cm); width 23 1/2in (60cm); depth 19in (48cm)

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

Although this model exists in a smaller form, the present monumental example is thought to be a unique work.



79 W

**HANS WEGNER (1914-2007)**

Set of Eight The Chairs

circa 1971

model JH501, Johannes Hansen for Knoll International, oak,  
upholstery, each branded 'JOHANNES HANSEN COPENHAGEN  
DENMARK JH' and Knoll International paper labels

height 30 3/8in (77cm); width 24 3/4in (63cm); depth 18 1/2in (47cm)

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



The designer Charles Pfister contracted Knoll International to design a new office system for the Weyerhaeuser Headquarters in 1971. The present lot formed part of Pfister's original interior scheme.

**Provenance**

Weyerhaeuser Company Collection

**Literature**

Christian Holmstedt Olesen, 'Wegner Just One Good Chair', Hatje Cantz, 2014, p. 135





80

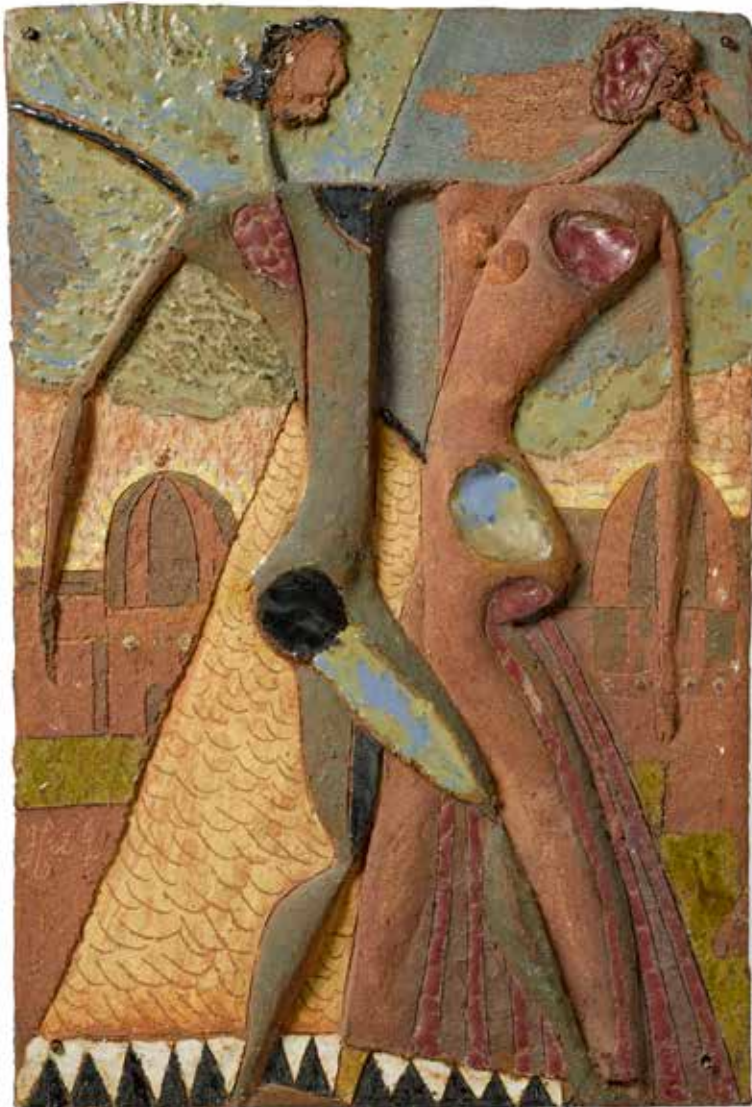
**KARL LARSEN (1897-1977)**

Rare Bison Figural Sculpture

1947

for Royal Copenhagen, numbered 9 from the edition of 15, glazed stoneware, incised mark 'KL', glaze mark of wavy blue lines, '20866 9/15' and 'ROYAL COPENHAGEN DENMARK'  
*height 10 1/4in (26cm); width 22in (56cm); depth 10 1/4in (26cm)*

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



81

**TYRA LUNDGREN (1897-1979)**

Figural Abstraction

1968

unique placque for Gustavsberg, stoneware, incised 'TL 68'  
*22 x 15in (56 x 38cm)*

**\$1,500 - 2,500**



82

**TYRA LUNDGREN (1897-1979)**

Bird Abstraction

circa 1970

unique placque for Gustavsberg, stoneware with matte and gloss glazes,

impressed 'GUSTAVSBERG'

27 1/2 x 21in (70 x 53cm)

**\$1,500 - 2,500**



83 W

**FRIEDL BAKALOWITS**

Large Miracle Ceiling Lamp

circa 1965

for Bakalowits & Sohne, glass, brass

height 23 1/2in (60cm); diameter 24in (61cm)

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

**Provenance**

Private Collection, New York

84 W

**HANS WEGNER (1914-2007)**

Set of Four Cow Horn Chairs

circa 1970

model JH505, designed 1952, for Johannes Hansen, teak, cane, remnants of Knoll International paper label to one chair  
*height 29 1/2in (75cm); width 21in (53.5cm); 18in (46cm)*

**Provenance**

Private Collection, Florida

**Literature**

Christian Holmsted Olesen, 'Wegner: Just One Good Chair', Hatje Cantz, 2014, p. 136

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



85 W

**POUL KJAERHOLM (1929-1980)**

Pair of PK22 Lounge Chairs

designed 1956, these examples produced by E. Kold Christensen 1956-1981,

matte chrome-plated steel, leather, each stamped 'EKC'

height 28 1/2in (72cm); width 25in (63.5cm); depth 23 1/4in (59cm)

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

**Provenance**

Private Collection, New York

**Literature**

Michael Sheridan, 'The Furniture of Poul Kjaerholm: Catalogue Raisonné',

Gregory R. Miller & Co., New York, 2007, p. 73





86 W

**POUL KJAERHOLM (1929-1980)**

PK61 Coffee Table

designed 1956, this example produced by E. Kold Christensen 1961-1981,  
matte chrome-plated steel, flint rolled Cippolino marble, stamped 'EKC'  
*height 13in (33cm); width 33 1/2in (85cm); depth 33 1/2in (85cm)*

\$3,000 - 5,000

**Provenance**

Private Collection, New York

**Literature**

Michael Sheridan, 'The Furniture of Poul Kjaerholm: Catalogue Raisonné',  
Gregory R. Miller & Co., New York, 2007, p. 79





87

**STILNOVO (FOUNDED 1946)**

Standard Lamp

circa 1955

enameled steel, brass, enameled aluminum, transfer label to shade  
'STILNOVO MILANO ITALY'

height 77in (196cm); width 24in (61cm)

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

**Provenance**

Clémence & Didier Krzentowski, 'The Complete Designers' Lights II',  
JRP Ringier, Paris, 2014, p. 152 (related model illustrated)

88

**PIERRE JEANNERET (1896-1967)**

Magazine Rack

circa 1955

teak

height 27in (68.5cm); width 37in (94cm); depth 15in (38cm)

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

**Provenance**

Chandigarh, India  
Private Collection, New York

**Literature**

Eric Touchaleaume, Gerald Moreau, 'Le Corbusier, Pierre Jeanneret,  
The Indian Adventure, Design-Art-Architecture', Éditions Eric  
Touchaleaume / Galerie 54, 2010, p. 593



89<sup>w</sup>

**PIERRE JEANNERET (1896-1967)**

Pair of Easy Chairs

circa 1955

teak, cane, together with later upholstered cushions, one example  
with painted mark 'PSA 79'

height 30in (76cm); width 23in (58cm); depth 21in (53cm)

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

**Provenance**

Chandigarh, India

Private Collection, New York

**Literature**

Eric Touchaleaume, Gerald Moreau, 'Le Corbusier, Pierre  
Jeanneret, The Indian Adventure, Design-Art-Architecture', Éditions  
Eric Touchaleaume / Galerie 54, 2010, p. 563

Patrick Seguin, 'Le Corbusier, Pierre Jeanneret, Chandigarh, India,  
1951-66, Galerie Patrick Seguin, 2014, p. 283



90<sup>w</sup>

**PIERRE JEANNERET (1896-1967)**

Pair of Easy Chairs  
circa 1955

teak, cane, together with later upholstered cushions, one example with painted mark 'PSA 59', the other with painted mark 'PSA 93'  
*height 30in (76cm); width 23in (58cm); depth 21in (53cm)*

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

**Provenance**

Chandigarh, India  
Private Collection, New York

**Literature**

Eric Touchaleaume, Gerald Moreau, 'Le Corbusier, Pierre Jeanneret, The Indian Adventure, Design-Art-Architecture', Éditions Eric Touchaleaume / Galerie 54, 2010, p. 563

Patrick Seguin, 'Le Corbusier, Pierre Jeanneret, Chandigarh, India, 1951-66, Galerie Patrick Seguin, 2014, p. 283



91 W

**PIERRE JEANNERET (1896-1967)**

Public Bench

circa 1960

teak, later re-upholstered

height 34 1/2in (88cm); width 57in (145cm); depth 23 1/2in (60cm)

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

**Provenance**

Chandigarh, India

Private Collection, New York

**Literature**

Eric Touchaleaume, Gerald Moreau, 'Le Corbusier, Pierre Jeanneret, The Indian Adventure, Design-Art-Architecture', Éditions Eric Touchaleaume / Galerie 54, 2010, p. 566



92 W

**PIERRE JEANNERET (1896-1967)**

Public Bench

circa 1960

teak, later re-upholstered

*height 34 1/2in (88cm); width 57in (145cm); depth 23 1/2in (60cm)*

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

**Provenance**

Chandigarh, India

Private Collection, New York

**Literature**

Eric Touchaleaume, Gerald Moreau, 'Le Corbusier, Pierre Jeanneret, The Indian Adventure, Design-Art-Architecture', Éditions Eric Touchaleaume / Galerie 54, 2010, p. 566



93 W

**PIERRE JEANNERET (1896-1967)**

Slated Bench

circa 1955

teak, together with later upholstered cushion

height 17 1/2in (44.5cm); width 54in (137cm); depth 18 1/4in (46.5cm)

**\$7,000 - 9,000**

**Provenance**

Chandigarh, India

Private Collection, New York

**Literature**

Eric Touchaleaume, Gerald Moreau, 'Le Corbusier, Pierre Jeanneret, The Indian Adventure, Design-Art-Architecture', Éditions Eric Touchaleaume / Galerie 54, 2010, p. 565

94 W

**PIERRE JEANNERET (1896-1967)**

Slated Bench

circa 1955

teak, together with later upholstered cushion

height 17 1/2in (44.5cm); width 54in (137cm); depth 18 1/4in (46.5cm)

**\$7,000 - 9,000**

**Provenance**

Chandigarh, India

Private Collection, New York

**Literature**

Eric Touchaleaume, Gerald Moreau, 'Le Corbusier, Pierre Jeanneret, The Indian Adventure, Design-Art-Architecture', Éditions Eric Touchaleaume / Galerie 54, 2010, p. 565



93

94



95 W

**MATHIEU MATÉGOT (1910-2001)**

Oiseau de Feu Aubusson Tapestry

circa 1960

for Tapisserie d'Aubusson Pinton, label and monogrammed in the  
weave 'PF'

78 3/4 x 100 1/2in (200 x 255cm)

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

**Provenance**

Private Collection, New York





96 W

**PIERRE JEANNERET (1896-1967)**

Administrative Desk and Office Cane Chair  
circa 1960

teak, aluminum, chair with cane seat and back and later upholstered  
seat cushion, desk with painted mark 'AB'  
desk height 30in (76cm); 45in (114.5cm); depth 28in (71cm); chair  
height 32in (81cm); width 21 1/4in (54cm); depth 20in (51cm)

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

**Provenance**

Chandigarh, India  
Private Collection, New York

**Literature**

Eric Touchaleaume, Gerald Moreau, 'Le Corbusier, Pierre Jeanneret,  
The Indian Adventure, Design-Art-Architecture', Éditions Eric  
Touchaleaume / Galerie 54, 2010, p. 577

97 W

**PIERRE JEANNERET (1896-1967)**

Set of Eight Office Cane Chairs

circa 1955

teak, cane, together with later upholstered seat cushions, one chair with painted mark 'C.O.A. (Aud.) 18' and one other marked 'D.A./C.P.-6'  
*height 31 1/4in (79cm); width 19 1/2in (49.5cm); depth 18 1/2in (47cm)*

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



**Provenance**

Chandigarh, India  
Private Collection, New York

**Literature**

Eric Touchaleaume, Gerald Moreau, 'Le Corbusier, Pierre Jeanneret,  
The Indian Adventure, Design-Art-Architecture', Éditions Eric  
Touchaleaume / Galerie 54, 2010, p. 562





98 w

**MATHIEU MATÉGOT (1910-2001)**

Echappée Tapestry

circa 1960

for Tapeçarias de Portalegre, from the edition of six, label signed in ink

'Mategot', numbered in the selvedge '1172 2/6'

82 3/4 x 90 1/4in (210 x 229cm)

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

**Provenance**

Private Collection, New York

99 W

**PIERRE JEANNERET (1896-1967)**

Pair of Easy Chairs

circa 1955

teak, cane, together with later upholstered cushions, one

example with painted mark 'PSA 84'

height 30in (76cm); width 23in (58cm); depth 21in (53cm)

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

**Provenance**

Chandigarh, India

Private Collection, New York

**Literature**

Eric Touchaleaume, Gerald Moreau, 'Le Corbusier, Pierre Jeanneret, The Indian Adventure, Design-Art-Architecture', Éditions Eric Touchaleaume / Galerie 54, 2010, p. 563

Patrick Seguin, 'Le Corbusier, Pierre Jeanneret, Chandigarh, India, 1951-66, Galerie Patrick Seguin, 2014, p. 283



100

**ANTONIO PIVA (BORN 1936)**

Rare Sterling Silver Cruet Set

1972

for San Lorenzo, Milan, comprising oil and vinegar bottle, salt and pepper and tray, sterling silver, blown glass by Salviati internally decorated with silver foil, each silver element with Italian assay marks for Ascoli Piceno '925', '859' and '14'  
*tray diameter 8 1/4in (21cm); height of oil and vinegar bottles 6 1/8in (15.5cm)*

\$800 - 1,200

**Literature**

'The Work of The Silversmith's Studio 1970-1995', San Lorenzo Milano, Victoria & Albert Museum, October 1995-April 1996, Electa, p. 93



101

**GIANFRANCO FRATTINI (1926-2004)**

Rare Sterling Silver Flatware Service

1972

for Frattini, comprising 12 dinner forks, 12 dinner knives, 12 dinner spoons, 12 fish forks, 12 fish knives, 12 dessert forks, 12 dessert knives, 12 dessert spoons, 12 teaspoons, 1 ladle, 4 serving spoons, 2 serving forks, 2 fish servers, each element stamped with Italian assay marks for Alessandria 'Frattini', '925', omega symbol in a square and '20AL' in a lozenge (119)

*length of largest element ladle 12 1/4in (31cm); length of smallest element tea spoon 4in (10cm)*

\$7,000 - 9,000



102

**GIANFRANCO FRATTINI (1926-2004)**

Pair of Rare Photograph Frames

1972

lacquered wood, glass

*height 12 1/4in (31cm); width 11 3/4in (27.5cm); depth 4in (10cm)*

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





103

**GIANFRANCO FRATTINI (1926-2004)**

Rare Sterling Silver Chess Set

1972

for Frattini, comprising eighteen chess pieces and lacquered wood presentation box, silver, acrylic, each chess piece stamped with Italian Alessandria assay marks 'Frattini', '925', omega symbol in a square and '20AL' in a lozenge (34)

*presentation box height 7in (18cm); width 7in (18cm); depth 1 1/2in (4cm)*

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



104

**GINO SARFATTI (1912-1985)**

Two Table Lamps

designed 1971

model no. 607, for Arteluce, aluminum, one example with white crackle paint, the other with caviar grey crackle paint

*height 12 1/4in (31cm); diameter 15 1/4in (39cm)*

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

**Provenance**

Collection of Filippo Antonino Raffa, Milan

**Literature**

Marco Romanelli & Sandra Severi, 'Gino Sarfatti, Selected Works 1938-1973', Silvana Editoriale, 2012, p. 440



105

**CHARLOTTE PERRIAND (1903-1999)**

Set of Thirteen CP-1 Wall Appliques

designed 1950

for Galerie Steph Simon, enameled steel, foil label to each

'SCE E14 Made in France Classe 1'

*height 7in (13cm); width 5in (13cm); depth 2 3/4 (7cm)*

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





106

**GAE AULENTI (1927-2012)**

Sketch from *The Italian Metamorphosis*, 1943-1968  
1994

pencil on paper, laid on Fabriano paper, signed and dated to  
lower right 'NY Gae Aulenti dicembre 1994'

16in x 11 3/4in (40.5cm x 30cm)

\$4,000 - 6,000

The sketch was made by Gae Aulenti in December 1994 in the atrium  
of The Guggenheim Museum during the seminal exhibition, *The Italian  
Metamorphosis*, 1943-1968, October 6, 1994-January 22, 1995.

**Provenance**

Collection of Filippo Antonino Raffa, Milan

107 W

**M. VUILLERMOZ**

Bar Cabinet

circa 1970

for Dambrine, articulated doors revealing fitted interior, lacquered wood  
*height 35in (89cm); diameter 25in (63.5cm)*

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





108  
**ANZOLO FUGA (1914-1998)**  
Panel  
circa 1960  
blown glass  
26in x 48in (66cm x 122cm)

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

**Provenance**  
Anzolo Fuga, Venice  
Private Collection, New York City, acquired from the above, circa 1965

109<sup>W</sup>

**T.H. ROBSJOHN-GIBBINGS (1905-1976)**

Rare Extending Desk and Chair

circa 1955

for Widdicomb, stained walnut, upholstery, desk stamped 'S198 M901 RW',

chair stamped 'S149 M610'

desk height 29 3/4in (75cm); width 71 1/4in (181cm);; depth 39in (99cm)

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

**Provenance**

Alan Moss, New York

Private Collection, New York, acquired from the above, 2005



110<sup>W</sup>

**GEORGE (1905-1990) AND MIRA NAKASHIMA (BORN 1942)**

Custom Screen

1996

redwood burl, American black walnut, three oak butterfly joints  
*height 95 3/4in (243cm); width 94in (239cm); depth 30in (76cm)*

**Provenance**

Alexander Gotz, London

Private Collection, California

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

The boards were selected by George Nakashima, however the final screens were not completed until after George's passing in 1990.





111 W

**GEORGE (1905-1990) AND MIRA NAKASHIMA (BORN 1942)**

Custom Screen

1996

Redwood burl, American black walnut, three oak butterfly joints  
*height 96 1/2in (245cm); width 96in (244cm); depth 29in (74cm)*

**Provenance**

Alexander Gotz, London

Private Collection, California

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



112

**HARRY BERTOIA (1915-1978)**

Untitled (Welded Form)

circa 1958

welded bronze, with applied patina

height 7 3/4in (19.5cm); width 5 3/4in (14.5cm); depth 3in (7.5cm)

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

Sold together with a certificate of authenticity from the Harry Bertoia Foundation

Bonhams would like to thank the Harry Bertoia Foundation for their kind assistance in the cataloguing of this lot.

**Provenance**

Harry Bertoia, Barto, Pennsylvania

Michael Hall, New York (gifted from the above, circa 1958)



113

**HARRY BERTOIA (1915-1978)**

Untitled (Rare Vase Form)

circa 1960

welded bronze

height 14 1/4in (36cm); width 5in (12.5cm); depth 5in (12.5cm)

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

Bonhams would like to thank the Harry Bertoia Foundation for their kind assistance in the cataloguing of this lot.

**Provenance**

Harry Bertoia, Barto, Pennsylvania

Michael Hall, New York (gifted from the above, circa 1960)



114 W

**PHILIP (1907-1987) AND KELVIN LAVERNE (BORN 1937)**

Eternal Forest Table

circa 1965

acid-etched, enameled and patinated brass over pewter and wood, unmarked  
*height 17 3/4in (45cm); diameter 41 3/4in (106cm)*

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



115 W

**PHILIP (1907-1987) AND KELVIN LAVERNE (BORN 1937)**

Chan Dining Table

circa 1965

acid-etched, enameled and patinated brass over pewter and wood,

acid-etched facsimile signature 'Philip Kelvin Laverne'

height 29in (73.6cm); diameter 55in (139.7cm)

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

**Provenance**

Private Collection, Oregon





116

**PETER VOULKOS (1924-2002)**

Anaqua

1968

gas fired wheel-thrown, stoneware sections, stacked and joined with clay pass-throughs, red iron slip and clear glaze  
*height 32in (81.5cm); diameter 11in (28cm)*

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

Registered under number CR681.9-G with the Voulkos & Co. Catalogue Project Quest Database.

**Provenance**

Quay Gallery, San Francisco, Collection of Julius Blank, Northern California, acquired directly from the above  
Thence by descent

Made in California, Bonhams, San Francisco, 21 May, 2012

**Exhibited**

San Francisco, Quay Gallery, Peter Voulkos: Pottery, June 4-30, 1968; San Francisco Museum of Art, 'Peter Voulkos: A Retrospective: 1948-1978', February 17-April 2, 1978, no. 113  
Contemporary Arts Museum, Houston  
Museum of Contemporary Crafts, New York  
Milwaukee Art Center, Milwaukee  
San Francisco, Braunstein/Quay Gallery  
Peter Voulkos: 'The Montana, Otis & Berkeley Years: 1950s-1970s', January 22-February 21, 2009, no. 10

**Literature**

Jim Melchert, 'Peter Voulkos: A Return to Clay', *Craft Horizons*, September-October, 1968, P. 20  
Rose Slivka, 'Peter Voulkos: A Dialogue in Clay', New York: New York Graphics Society in association with American Crafts Council, 1978, no. 48, p. 73



117

**PETER VOULKOS (1924-2002)**

Large Vessel

1957

glazed ceramic with polychrome glaze engobes/slips  
26in (66cm); diameter 18 1/2in (47cm)

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

Registered under number CR533.2-G with the Voulkos  
& Co. Catalogue Project Quest Database.

**Provenance**

Peter Voulkos, Los Angeles, California

Pauline Anon, Los Angeles, California, acquired from the  
above, 1957

20th Century Decorative Arts, Bonhams, Los Angeles,  
October 27, 2015

The Estate of Paul Coady, acquired from the above

118 W

**MARCEL BREUER (1902-1981)**

Unique Table

1968

granite

*height 28 1/4in (73cm); width 120in (305cm); depth 54in (137cm)*

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





The present lot was designed by Marcel Breuer for the interior of the Armstrong building in New Haven Connecticut that he designed together with architect, Robert Gatje.

Breuer designed a total of three unique elongated hexagonal tables, each measuring eight, ten and twelve feet in length respectively.

**Provenance**

Armstrong Rubber Company Headquarters, New Haven, Connecticut

Acquired directly from the above





119 □

**JOSEPH JAMES AKSTON (1898-1983)**

Spheres Aux Triangles Aubusson Tapestry  
circa 1970

for Les Ateliers Pinton Frères, hand-woven wool, woven mark  
to lower right 'Akston PF', Pinton Frères and Art Vivant Inc,  
New Rochelle, NY, retail label to reverse  
65 1/4in x 86 1/2in (166 x 220)

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

**Provenance**

Ziuta Gersenstang Akston (1901-1994) and Joseph James Akston  
(1895-1983), Palm Beach, Florida  
Thence by Descent

120 W

**OSVALDO (1911-1985) AND VALERIA BORSANI**

Unique Lounge Table

1971

for Tecno, leather, lacquered wood, mirror plate, with four drawers to each side

height 18in (46cm); width 71in (180.5cm); depth 24in (61cm)

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

Design drawing completed 9th January, 1971. A copy of the blueprint accompanies this lot.

**Provenance**

Ziuta Gersenstang Akston (1901-1994) and Joseph James Akston (1895-1983), Palm Beach, Florida  
Thence by Descent

**Literature**

Gampiero Bosoni, 'Osvaldo Borsani: Architect, Designer, Entrepreneur', Skira/Archivio Osvaldo Borsani, 2018, p. 435





121 <sup>W</sup>

**OSVALDO (1911-1985) AND VALERIA BORSANI**

Unique Illuminated Mirror

1971

for Tecno, chrome-plated steel, aluminum, mirror plate  
*height 67in (170cm); width 11 3/4in (30cm); depth 9 1/2in (24cm)*

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

**Provenance**

Ziuta Gersenstang Akston (1901-1994) and Joseph James Akston  
(1895-1983), Palm Beach, Florida

Thence by Descent

122 W □

**OSVALDO (1911-1985) AND VALERIA BORSANI**

Pair of Unique Occasional Tables

1971

model T150, designed 1966, for Tecno, suede covered oak, lacquered wood, mirror glass, each with revolving internal storage compartment

*height 18in (45.5cm); diameter 30 1/2in (75cm)*

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

Design drawing completed 9th February, 1971. A copy of the blueprint accompanies this lot.

**Provenance**

Ziuta Gersenstang Akston (1901-1994) and Joseph James Akston (1895-1983), Palm Beach, Florida

Thence by Descent

**Literature**

Gampiero Bosoni, 'Osvaldo Borsani: Architect, Designer, Entrepreneur', Skira/Archivio Osvaldo Borsani, 2018, p. 500





123 W

**LUCIANO VISTOSI (BORN 1931)**

Custom Monumental Sculpture

1971

blown glass

*height 64in (163cm); width 33in (84cm); depth 16in (41cm)*

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

**Provenance**

Ziuta Gersenstang Akston (1901-1994) and Joseph James Akston (1895-1983), Palm Beach, Florida

Thence by Descent

**Literature**

Gampiero Bosoni, 'Osvaldo Borsani: Architect, Designer, Entrepreneur', Skira/Archivio Osvaldo Borsani, 2018, p. 435

124<sup>W</sup>

**OSVALDO (1911-1985) AND VALERIA BORSANI**

Unique Console Table

1971

for Tecno, cast aluminum, lacquered wood, brushed steel

*height 29 1/4in (74cm); width 118 1/4in (300.5cm); depth 17in (43cm)*

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

Design drawing completed 11th February, 1971. A copy of the blueprint accompanies this lot.

**Provenance**

Ziuta Gersenstang Akston (1901-1994) and Joseph James Akston (1895-1983), Palm Beach, Florida

Thence by Descent





125 <sup>W</sup>

**LUCIANO VISTOSI (BORN 1931)**

Custom Monumental Sculpture

1971

blown glass

*height 69 1/2in (176.5cm); width 32 1/4in (82cm); depth 13in (33cm)*

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

**Provenance**

Ziuta Gersenstang Akston (1901-1994) and Joseph James Akston  
(1895-1983), Palm Beach, Florida

Thence by Descent

**Literature**

Gampiero Bosoni, 'Osvaldo Borsani: Architect, Designer,  
Entrepreneur', Skira/Archivio Osvaldo Borsani, 2018, p. 435





126 W

**LUCIANO VISTOSI (BORN 1931)**

Custom Monumental Sculpture

1971

blown glass

*height 66in (168cm); width 32in (81.5cm); depth 13in (33cm)*

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

**Provenance**

Ziuta Gersenstang Akston (1901-1994) and Joseph James Akston  
(1895-1983), Palm Beach, Florida

Thence by Descent

**Literature**

Gampiero Bosoni, 'Osvaldo Borsani: Architect, Designer,  
Entrepreneur', Skira/Archivio Osvaldo Borsani, 2018, p. 435

127 W

**MARIA PERGAY (BORN 1930)**

Daybed

1968-69

for Design Steel, France, brushed stainless steel, upholstered seat cushions

*height 15in (38cm); width 118in (300cm); depth 39 3/8in (100cm)*

**\$70,000 - 90,000**

Sold together with a certificate of authenticity from Maison Pergay, dated March 12, 2019.

The seller met Maria Pergay during a period of work in the Middle-East during the early 1970s. They went on to commission Pergay to decorate their apartment on Avenue De Fré in Uccle, Brussels in 1974. During this time the present lot was commissioned.

The seat cushions were originally upholstered in wine red rabbit's fur.

This lot has been re-upholstered in white for the preview

**Provenance**

Private Collection, Belgium, commissioned directly from Maria Pergay in 1974

Thence by descent

**Literature**

Suzanne Demisch & Stephane Danant, 'Maria Pergay: Complete Works 1957-2010', Damiani, 2011, p. 113







128<sup>W</sup>

**PHILIPPE HIQUILY (1925-2013)**

Fontaine Mobile II

1979

patinated brass

*height overall 79in (200cm); basin width 60in (152cm);  
depth 36in (91cm)*

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

This work was authenticated by the 'Committee Hiquily', France. A certificate of authenticity may be obtained from the 'Committee Hiquily'.

**Provenance**

Galerie Yves Gastou, Paris

Private Collection, California, acquired from the above,  
circa 2000

**Literature**

Jean-François Roudillon & Tara Hiquily, 'Philippe Hiquily:  
Catalogue Raisonné 1948-2011', Volume I, Galerie Loft,  
2012, lt. 195, p. 260





129<sup>W</sup>

**FRANÇOIS-XAVIER LALANNE (1927-2008)**

Tortue Topiaire

1987

black patinated copper, with topiary shell, stamped 'FXL' and 'Lalanne', numbered '2/8', together with a certificate of authenticity from Claude Lalanne  
*length 49in (125cm); width 35in (86cm); height 15in (38cm)*

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

**Provenance**

Private Collection, France, acquired directly from the designer, 1987

**Literature**

Daniel Marchessau, 'Les Lalanne', Flammarion, 1998, p. 108 (model variant illustrated)

Daniel Abadie, 'Lalanne(s)', Flammarion, 2008, p. 176-177, 179-180





130

130

**FRANÇOIS-XAVIER LALANNE (1927-2008)**

Pot a l'Oiseau

1998

for Porcelain de Paris, porcelain, molded mark  
'LALANNE PARIS FL'

height 5in (13cm); width 6in (15cm)

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

The present work was designed and produced for the exhibition Les Lalannes a Bagatelle, Paris, 1998.

**Provenance**

Private Collection, France

131

**FRANÇOIS-XAVIER LALANNE (1927-2008)**

Set of Six Coquetier Poule

circa 1990

porcelain, molded mark to each 'LALANNE FRANCE'

height 2 3/4in (7cm); width 3 1/2in (9cm)

**\$1,000 - 2,000**

**Provenance**

Private Collection, France



131



132 W

**FRANÇOIS-XAVIER LALANNE (1927-2008)**

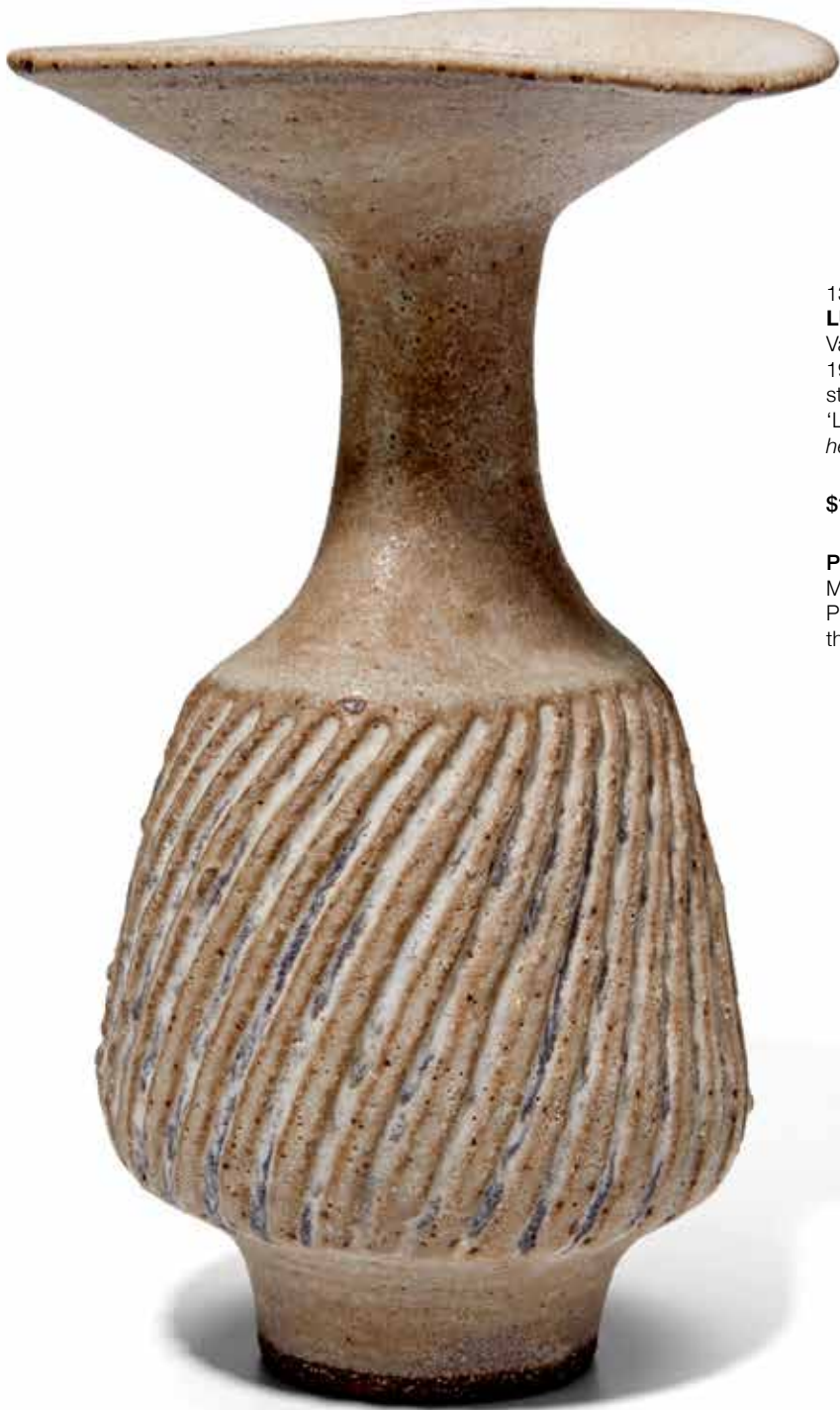
Oiseau d'Argent Table

1995-2000

designed 1992 for Artcurial, initialed 'FXL' and stamped 'Lalanne' and 'Artcurial', aluminum  
*height 30 1/8in (76.5cm); width 35 1/2in (90.1cm); depth 31 1/2in (80cm)*

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





133

**LUCIE RIE (1902-1995)**

Vase with Flaring Lip

1978-80

stoneware with white pitted glaze, impressed  
'LR'

height 9 1/4in (23.2cm)

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

**Provenance**

Martha Schneider Gallery, Illinois

Private Collection, New York, acquired from  
the above, 1985

134

**LUCIE RIE (1902-1995)**

Bottle with Cylindrical Body and Flaring Lip

1968-70

porcelain, golden manganese glaze, with two radiating bands of sgraffito in blue glaze, impressed 'LR'

height 11 5/8in (29.6cm)

**\$15,000 - 25,000**

**Provenance**

Garth Clark Gallery, New York

Private Collection, New York, acquired from the above, 1985



135 W

**STUDIO JOB (FOUNDED 1998)**

Unique Industry/Perished DRESSOIR

2006

macassar ebony, exterior inlaid with birds's eye maple, interior with partial inlay to shelf edge and 'JOB' tag, inlaid dedication with motif of two primate skeletons to the reverse  
height 37 1/2in (95cm); width 78 3/4in (200cm); depth 13 3/4in (35cm)

\$40,000 - 60,000



The present work represents the only example that combines inlaid motifs from both the 'Perished' and 'Industry' series.

**Provenance**

Private Collection, London, commissioned direct from Studio Job, 2006

**Literature**

Job Smeets, Nynke Tynagel, 'Book of Job', Rizzoli, 2010, p. 226, 229  
(variant models illustrated)



136<sup>w</sup>

**MARTIN SZEKELY (BORN 1956)**

H.K. Steps

2010

from the Heroic Carbon Collection, for Galerie Kreo, numbered 4 from the edition of 8, carbon fiber, felt, printed mark 'M. SZEKELY 'H.K. STEPS' 2010 GALERIE KREO' and engraved '4/8'

*height 25 3/4in (65.5cm); width 40 1/4in (102cm); depth 21 1/4in (54cm)*

**\$7,000 - 9,000**



137

**STUDIO JOB (FOUNDED 1998)**

Pitchfork / Shovel

2008

from the Farm Series, edition of six, solid polished bronze, each stamped 'JOB 08 3/6'  
shovel length 46in (117cm); width 9in (23cm); pitchfork length 46 1/2in (118cm); width 8 3/4in (22cm)

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

**Provenance**

Private Collection, London

**Literature**

Job Smeets, Nynke Tynagel, 'Book of Job', Rizzoli, 2010, p. 208 (these examples illustrated)



138

**YOICHI OHIRA (BORN 1946)**

Unique La Lacca dell'India Vase

2002

hand blown by master glassblower Livio Serena and ground by master cutter/grinder Giacomo Barbini, hand-blown canes, with internal aventurine decoration, engraved 'Yoichi Ohira Mo. L. Serena Mo. g. Barbini 1/1 Unico Wednesday 23-10-2002 Murano' height 5 1/2in (14cm); diameter 8 3/4in (22.2cm)

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

**Provenance**

Yoichi Ohira

Barry Friedman, New York, acquired from the above, 2003

Private Collection, New York







139

**YAYOI KUSAMA (BORN 1929)**

Golden Spirit

2005

for Sevres, numbered 6 from the edition of 18, glazed bisque-fired porcelain, together with original presentation box, molded marks '6/18 S 2005'

*height 16in (41cm); width 6 3/4in (17cm)*

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



140

**WILLIAM MORRIS (BORN 1957)**

Urn

model no. A91206.03, blown glass, with applied prints, enameled steel stand, engraved 'William Morris 1990' vase height 28 1/2" (72.5cm); width 19in (48cm); depth 11 1/2in (29cm)

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

**Provenance**

'Habatat Galleries', Boca Raton, Florida  
Private Collection, Florida, acquired from the above, 1992



141

**WILLIAM MORRIS (BORN 1957)**

Petroglyph Vessel

1990

blown glass, engraved 'William Morris 1990'

height 26in (66cm); width 20in (51cm); depth 7in (18cm)

**\$15,000 - 25,000**

**Provenance**

'Joanne Lyon Gallery Inc., Aspen, Colorado

Private Collection, Florida, acquired from

the above, 1991







142

**BERTIL VALLIEN (BORN 1938)**

Idols

2003

cast and internally and externally decorated cast glass, steel frame  
height 32 1/2in (82cm); width 30 1/2in (77.5cm); depth 3 1/2in (9cm)

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

**Provenance**

'Heller Gallery', New York, New York  
Private Collection, Florida, acquired from the above, 2005



143

**WILLIAM MORRIS (BORN 1957)**

Warrior III

2004

model no. H1601.10.04, blown glass, enameled steel,  
apparently unsigned  
*height 50in (127cm); width 21in (53cm)*

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

**Provenance**

Bill Lowe Gallery, Atlanta, Georgia

144

**PETR HORA (BORN 1949)**

Green Sphinx

1999

cast glass, with acid frosted surface, engraved 'Petra Hora 99'  
*height 15 3/4in (40cm); width 19in (48cm); depth 6in (15cm)*

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

**Provenance**

'Habatat Galleries', Boca Raton, Florida

Private Collection, Florida, acquired from the above, 1999





145

**STANISLAV LIBENSKÝ (1921-2002) & JAROSLAVA BRYCHTOVÁ (BORN 1921))**

The Red Table

1988-93

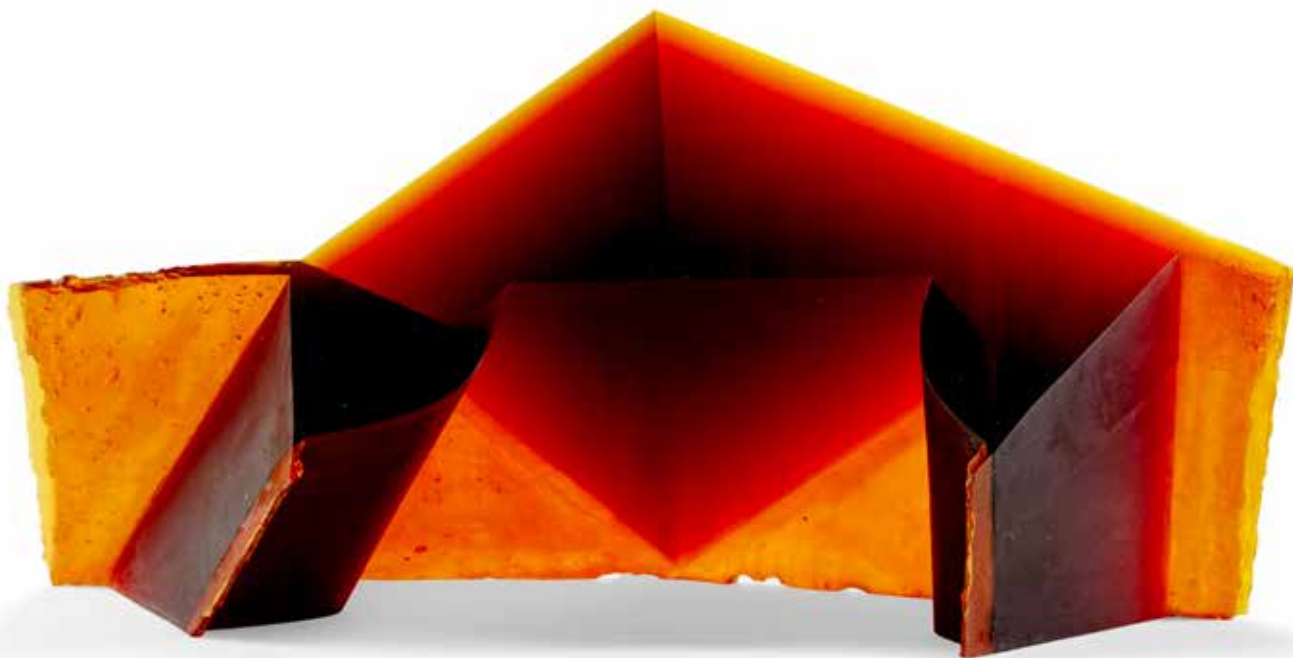
cast glass, acid frosted and polished surfaces, engraved 'S. Libensky J. Brychtova 1988-93'  
*height 16in (41cm); width 33in (84cm); depth 12in (30.5cm)*

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

**Provenance**

'Habatat Galleries', Boca Raton, Florida

Private Collection, Florida, acquired from the above, 1993



# Conditions of Sale

The following Conditions of Sale, as amended by any published or posted notices or verbal announcements during the sale, constitute the entire terms and conditions on which property listed in the catalog shall be offered for sale or sold by Bonhams & Butterfields Auctioneers Corp. and any consignor of such property for whom we act as agent. If live online bidding is available for the subject auction, additional terms and conditions of sale relating to online bidding will apply; see [www.bonhams.com/WebTerms](http://www.bonhams.com/WebTerms) for the supplemental terms. As used herein, "Bonhams," "we" and "us" refer to Bonhams & Butterfields Auctioneers Corp.

1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the purchaser. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the purchaser EQUAL TO 27.5% OF THE FIRST \$3,000 OF THE BID PRICE, 25% OF THE AMOUNT OF THE BID PRICE ABOVE \$3,000 UP TO AND INCLUDING \$400,000, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$400,000 UP TO AND INCLUDING \$4,000,000, AND 13.9% OF THE AMOUNT OF THE BID PRICE OVER \$4,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any Alabama, Arizona, California, Colorado, Connecticut, Florida, Georgia, Hawaii, Idaho, Illinois, Iowa, Indiana, Kentucky, Louisiana, Maine, Massachusetts, Michigan, Minnesota, Nevada, New Jersey, New York, North Carolina, Ohio, Pennsylvania, Rhode Island, Texas, Utah, Virginia, Washington, D.C., Washington state, Wisconsin, Wyoming or other state or local sales tax (or compensating use tax) and other applicable taxes. With regard to New York sales tax, please refer to the "Sales and Use Tax" section of these Conditions of Sale.

2. On the fall of the auctioneer's hammer, the highest bidder shall have purchased the offered lot in accordance and subject to compliance with all of the conditions set forth herein and (a) assumes full risk and responsibility therefor, (b) if requested will sign a confirmation of purchase, and (c) will pay the purchase price in full or such part as we may require for all lots purchased. No lot may be transferred. Any person placing a bid as agent on behalf of another (whether or not such person has disclosed that fact or the identity of the principal) may be jointly and severally liable with the principal under any contract resulting from the acceptance of a bid.

Unless otherwise agreed, payment in good funds is due and payable within five (5) business days following the auction sale. Whenever the purchaser pays only a part of the total purchase price for one or more lots purchased, we may apply such payments, in our sole discretion, to the lot or lots we choose. Payment will not be deemed made in full until we have collected good funds for all amounts due.

Payment for purchases may be made in or by (a) cash, (b) cashier's check or money order, (c) personal check with approved credit drawn on a U.S. bank, (d) wire transfer or other immediate bank transfer, or (e) Visa, MasterCard, American Express or Discover credit, charge or debit card. A processing fee will be assessed on any returned checks. Please note that the amount of cash notes and cash equivalents that can be accepted from a given purchaser may be limited.

To the fullest extent permitted by applicable law: The purchaser grants us a security interest in the property, and we may retain as collateral security for the purchaser's obligations to us, any property and all monies held or received by us for the account of the purchaser, in our possession. We also retain all rights of a secured party under the California Commercial Code. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to all other remedies available to us and the consignor by law, we may at our election: (a) hold the purchaser liable for the full purchase price and any late charges, collection costs, attorneys' fees and costs, expenses and incidental damages incurred by us or the consignor arising out of the purchaser's breach; (b) cancel the sale, retaining as liquidated damages all payments made

by the purchaser; and/or (c) cancel the sale and/or resell the purchased property, at public auction and/or by private sale, and in such event the purchaser shall be liable for the payment of all consequential damages, including any deficiencies or monetary losses, and all costs and expenses of such sale or sales, our commissions at our standard rates, all other charges due hereunder, all late charges, collection costs, attorneys' fees and costs, expenses and incidental damages. In addition, where two or more amounts are owed in respect of different transactions by the purchaser to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the purchaser. If all fees, commissions, premiums, bid prices and other sums due to us from the purchaser are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month (or, if lower, the maximum nonusurious rate of interest permitted by applicable law), on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

3. We reserve the right to withdraw any property and to divide and combine lots at any time before such property's auction. Unless otherwise announced by the auctioneer at the time of sale, all bids are per lot as numbered in the catalog and no lots shall be divided or combined for sale.

4. We reserve the right to reject a bid from any bidder, to split any bidding increment, and to advance the bidding in any manner the auctioneer may decide. In the event of any dispute between bidders, or in the event the auctioneer doubts the validity of any bid, the auctioneer shall have sole and final discretion either to determine the successful bidder or to re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.

5. If we are prevented by fire, theft or any other reason whatsoever from delivering any property to the purchaser or a sale otherwise cannot be completed, our liability shall be limited to the sum actually paid therefor by the purchaser and shall in no event include any compensatory, incidental or consequential damages.

6. If a lot is offered subject to a reserve, we may implement such reserve by bidding on behalf of the consignor, whether by opening bidding or continuing bidding in response to other bidders until reaching the reserve. If we have an interest in an offered lot and the proceeds therefrom other than our commissions, we may bid therefor to protect such interest. CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.

7. All statements contained in the catalog or in any bill of sale, condition report, invoice or elsewhere as to authorship, period, culture, source, origin, measurement, quality, rarity, provenance, importance, exhibition and literature of historical relevance, or physical condition ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS OR WARRANTIES. No employee or agent of Bonhams is authorized to make on our behalf or on that of the consignor any representation or warranty, oral or written, with respect to any property.

8. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth in the "Buyer's Guide" portion of the catalog. If not so removed, daily storage fees will be payable to us by the purchaser as set forth therein. We reserve the right to transfer property not so removed to an offsite warehouse at the purchaser's risk and expense, as set forth in more detail in the "Buyer's Guide." Accounts must be settled in full before property will be released. Packing and handling of purchased lots are the responsibility of the purchaser. Bonhams can provide packing and shipping services for certain items as noted in the "Buyer's Guide" section of the catalog.

9. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or its licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent.

10. These Conditions of Sale shall bind the successors and assigns of all bidders and purchasers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

11. These Conditions of Sale and the purchaser's and our respective rights and obligations hereunder are governed by the laws of the State of California. By bidding at an auction, each purchaser and bidder agrees to be bound by these Conditions of Sale. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or validity thereof, brought by or against Bonhams (but not including claims brought against the consignor by the purchaser of lots consigned hereunder) shall be resolved by the procedures set forth below.

## SALES AND USE TAX

New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property collected or delivered in New York State, regardless of the state or country in which the purchaser resides or does business. Purchasers who make direct arrangements for collection by a shipper who is considered a "private" or "contract" carrier by the New York Department of Taxation and Finance will be charged New York sales tax, regardless of the destination of the property. Property collected for delivery to a destination outside of New York by a shipper who is considered a "common carrier" by the New York Department of Taxation and Finance (e.g. United States Postal Service, United Parcel Service, and FedEx) is not subject to New York sales tax, but if it is delivered into any state in which Bonhams is registered or otherwise conducts business sufficient to establish a nexus, Bonhams may be required by law to collect and remit the appropriate sales tax in effect in such state. Property collected for delivery outside of the United States by a freight-forwarder who is registered with the Transportation Security Administration ("TSA") is not subject to New York sales tax.

## MEDIATION AND ARBITRATION PROCEDURES

(a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone and/or in person to mediate their differences. If the parties agree, a mutually acceptable mediator shall be selected and the parties will equally share such mediator's fees. The mediator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling mediations. Any communications made during the mediation process shall not be admissible in any subsequent arbitration, mediation or judicial proceeding. All proceedings and any resolutions thereof shall be confidential, and the terms governing arbitration set forth in paragraph (c) below shall govern.

(b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national arbitration service agreed to by the parties, and shall be selected as follows: (i) If the national arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the national arbitration service does not

# Conditions of Sale - Continued

have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on a national arbitration service, the arbitration shall be conducted by the American Arbitration Association, and the arbitrator shall be selected in accordance with the Rules of the American Arbitration Association. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

(c) Unless otherwise agreed to by the parties or provided by the published rules of the national arbitration service:

(i) the arbitration shall occur within 60 days following the selection of the arbitrator;

(ii) the arbitration shall be conducted in the designated location, as follows: (A) in any case in which the subject auction by Bonhams took place or was scheduled to take place in the State of New York or Connecticut or the Commonwealth of Massachusetts, the arbitration shall take place in New York City, New York; (B) in all other cases, the arbitration shall take place in the city of San Francisco, California; and

(iii) discovery and the procedure for the arbitration shall be as follows:

(A) All arbitration proceedings shall be confidential;

(B) The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;

(C) Discovery, if any, shall be limited as follows: (I) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request therefor; (II) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day; (III) Compliance with the above shall be enforced by the arbitrator in accordance with California law;

(D) Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;

(E) The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.

To the fullest extent permitted by law, and except as

required by applicable arbitration rules, each party shall bear its own attorneys' fees and costs in connection with the proceedings and shall share equally the fees and expenses of the arbitrator.

## LIMITED RIGHT OF RESCISSION

If within one (1) year from the date of sale, the original purchaser (a) gives written notice to us alleging that the identification of Authorship (as defined below) of such lot as set forth in the **BOLD TYPE** heading of the catalog description of such lot (as amended by any saleroom notices or verbal announcements during the sale) is not substantially correct based on a fair reading of the catalog (including the terms of any glossary contained therein), and (b) within 10 days after such notice returns the lot to us in the same condition as at the time of sale, and (c) establishes the allegation in the notice to our satisfaction (including by providing one or more written opinions by recognized experts in the field, as we may reasonably require), then the sale of such lot will be rescinded and, unless we have already paid to the consignor monies owed him in connection with the sale, the original purchase price will be refunded.

If, prior to receiving such notice from the original purchaser alleging such defect, we have paid the consignor monies owed him in connection with the sale, we shall pay the original purchaser the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the purchaser on the sale and make demand on the consignor to pay the balance of the original purchase price to the original purchaser. Should the consignor fail to pay such amount promptly, we may disclose the identity of the consignor and assign to the original purchaser our rights against the consignor with respect to the lot the sale of which is sought to be rescinded. Upon such disclosure and assignment, any liability of Bonhams as consignor's agent with respect to said lot shall automatically terminate.

The foregoing limited right of rescission is available to the original purchaser only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The purchaser hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the purchaser's benefit. Nothing in this section shall be construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. **THE PURCHASER'S SOLE AND**

**EXCLUSIVE REMEDY AGAINST BONHAMS FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.**

"Authorship" means only the identity of the creator, the period, culture and source or origin of the lot, as the case may be, as set forth in the **BOLD TYPE** heading of the print catalog entry. The right of rescission does not extend to: (a) works of art executed before 1870 (unless these works are determined to be counterfeits created since 1870), as this is a matter of current scholarly opinion which can change; (b) titles, descriptions, or other identification of offered lots, which information normally appears in lower case type below the **BOLD TYPE** heading identifying the Authorship; (c) Authorship of any lot where it was specifically mentioned that there exists a conflict of specialist or scholarly opinion regarding the Authorship of the lot at the time of sale; (d) Authorship of any lot which as of the date of sale was in accordance with the then generally-accepted opinion of scholars and specialists regarding the same; or (e) the identification of periods or dates of creation in catalog descriptions which may be proven inaccurate by means of scientific processes that are not generally accepted for use until after publication of the catalog in which the property is offered or that were unreasonably expensive or impractical to use at the time of such publication.

## LIMITATION OF LIABILITY

EXCEPT AS EXPRESSLY PROVIDED ABOVE, ALL PROPERTY IS SOLD "AS IS." NEITHER BONHAMS NOR THE CONSIGNOR MAKES ANY REPRESENTATION OR WARRANTY, EXPRESS OR IMPLIED, AS TO THE MERCHANTABILITY, FITNESS OR CONDITION OF THE PROPERTY OR AS TO THE CORRECTNESS OF DESCRIPTION, GENUINENESS, ATTRIBUTION, PROVENANCE OR PERIOD OF THE PROPERTY OR AS TO WHETHER THE PURCHASER ACQUIRES ANY COPYRIGHTS OR OTHER INTELLECTUAL PROPERTY RIGHTS IN LOTS SOLD OR AS TO WHETHER A WORK OF ART IS SUBJECT TO THE ARTIST'S MORAL RIGHTS OR OTHER RESIDUAL RIGHTS OF THE ARTIST. THE PURCHASER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES.

## Seller's Guide

### SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at [www.bonhams.com/us](http://www.bonhams.com/us) for more information or call our Client Services Department at +1 (212) 644 9001.

### AUCTION ESTIMATES

The first step in the auction process is to determine the auction value of your property. Bonhams' world-renowned specialists will evaluate your special items at no charge and in complete confidence. You can obtain an auction estimate in many ways:

- Attend one of our Auction Evaluation Events held regularly at our galleries and in other major metropolitan areas. The updated schedule for Bonhams Auction Evaluation Events is available at [www.bonhams.com/us](http://www.bonhams.com/us).
- Call our Client Services Department to schedule a private appointment at one of our galleries. If you have a large collection, our specialists can travel, by appointment, to evaluate your property on site.
- Send clear photographs to us of each individual item, including item dimensions and other pertinent information with each picture. Photos should be sent to Bonhams' address in envelopes marked

as "photo auction estimate". Alternatively, you can submit your request using our online form at [www.bonhams.com/us](http://www.bonhams.com/us). Digital images may be attached to the form. Please limit your images to no more than five (5) per item.

### CONSIGNING YOUR PROPERTY

After you receive an estimate, you may consign your property to us for sale in the next appropriate auction. Our staff assists you throughout the process, arranging transportation of your items to our galleries (at the consignor's expense), providing a detailed inventory of your consignment, and reporting the prices realized for each lot. We provide secure storage for your property in our warehouses and all items are insured throughout the auction process. You will receive payment for your property approximately 35 days after completion of sale.

Sales commissions vary with the potential auction value of the property and the particular auction in which the property is offered. Please call us for commission rates.

### PROFESSIONAL APPRAISAL SERVICES

Bonhams' specialists conduct insurance and fair market value appraisals for private collectors, corporations, museums, fiduciaries and government entities on a daily basis. Insurance appraisals, used for insurance purposes, reflect the cost of replacing property in today's retail market. Fair market value appraisals are used for estate,

tax and family division purposes and reflect prices paid by a willing buyer to a willing seller.

When we conduct a private appraisal, our specialists will prepare a thorough inventory listing of all your appraised property by category. Valuations, complete descriptions and locations of items are included in the documentation.

Appraisal fees vary according to the nature of the collection, the amount of work involved, the travel distance, and whether the property is subsequently consigned for auction.

Our appraisers are available to help you anywhere and at any time. Please call our Client Services Department to schedule an appraisal.

### ESTATE SERVICES

Since 1865, Bonhams has been serving the needs of fiduciaries – lawyers, trust officers, accountants and executors – in the disposition of large and small estates. Our services are specially designed to aid in the efficient appraisal and disposition of fine art, antiques, jewelry, and collectibles. We offer a full range of estate services, ranging from flexible financial terms to tailored accounting for heirs and their agents to world-class marketing and sales support.

For more information or to obtain a detailed Trust and Estates package, please visit our website at [www.bonhams.com/us](http://www.bonhams.com/us) or contact our Client Services Department.

# Buyer's Guide

## BIDDING & BUYING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at [www.bonhams.com](http://www.bonhams.com) or call our Client Services Department at +1 (212) 644 9001.

### Catalogs

Before each auction we publish illustrated catalogs. Our catalogs provide descriptions and estimated values for each "lot." A lot may refer to a single item or to a group of items auctioned together. The catalogs also include the dates and the times for the previews and auctions. We offer our catalogs by subscription or by single copy. For information on subscribing to our catalogs, you may refer to the subscription form in this catalog, call our Client Services Department, or visit our website at [www.bonhams.com/us](http://www.bonhams.com/us).

### Previews

Auction previews are your chance to inspect each lot prior to the auction. We encourage you to look closely and examine each object on which you may want to bid so that you will know as much as possible about it. Except as expressly set forth in the Conditions of Sale, items are sold "as is" and with all faults; illustrations in our catalogs, website and other materials are provided for identification only. At the previews, our staff is always available to answer your questions and guide you through the auction process. Condition reports may be available upon request.

### Estimates

Bonhams catalogs include low and high value estimates for each lot, exclusive of the buyer's premium and tax. The estimates are provided as an approximate guide to current market value based primarily on previous auction results for comparable pieces, and should not be interpreted as a representation or prediction of actual selling prices. They are determined well in advance of a sale and are subject to revision. Please contact us should you have any questions about value estimates.

### Reserves

Unless indicated by the  $\sigma$  symbol next to the lot number, which denotes no reserve, all lots in the catalog are subject to a reserve. The reserve is the minimum auction price that the consignor is willing to accept for a lot. This amount is confidential and does not exceed the low estimate value.

### Auction House's Interest in Property Offered at Auction

On occasion, Bonhams may offer property in which it has an ownership interest in whole or in part or otherwise has an economic interest. Such property, if any, is identified in the catalog with a  $\blacktriangle$  symbol next to the lot number(s).

Bonhams may also offer property for a consignor that has been guaranteed a minimum price for its property by Bonhams or jointly by Bonhams and a third party. Bonhams and any third parties providing a guarantee may benefit financially if the guaranteed property is sold successfully and may incur a financial loss if its sale is not successful. Such property, if any, is identified in the catalog with a  $\circ$  symbol next to the lot number(s).

### Bidding at Auction

At Bonhams, you can bid in many ways: in person, via absentee bid, over the phone, or via Bonhams' live online bidding facility. Absentee bids can be submitted in person, online, via fax or via email.

Valid Bonhams client accounts are required to participate in bidding activity. You can obtain registration information online, at the reception desk or by calling our Client Services Department.

By bidding at auction, whether in person or by agent, by absentee bid, telephone, online or other means, the buyer or bidder agrees to be bound by the Conditions of Sale.

Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, and

from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor by placing responsive or consecutive bids for a lot up to the amount of the reserve, but never above it.

We assume no responsibility for failure to execute bids for any reason whatsoever.

### In Person

If you are planning to bid at auction for the first time, you will need to register at the reception desk in order to receive a numbered bid card. To place a bid, hold up your card so that the auctioneer can clearly see it. Decide on the maximum auction price that you wish to pay, exclusive of buyer's premium and tax, and continue bidding until your bid prevails or you reach your limit. If you are the successful bidder on a lot, the auctioneer will acknowledge your paddle number and bid amount.

### Absentee Bids

As a service to those wishing to place bids, we may at our discretion accept bids without charge in advance of auction online or in writing on bidding forms available from us. "Buy" bids will not be accepted; all bids must state the highest bid price the bidder is willing to pay. Our auction staff will try to bid just as you would, with the goal of obtaining the item at the lowest bid price possible. In the event identical bids are submitted, the earliest bid submitted will take precedence. Absentee bids shall be executed in competition with other absentee bids, any applicable reserve, and bids from other auction participants. A friend or agent may place bids on your behalf, provided that we have received your written authorization prior to the sale. Absentee bid forms are available in our catalogs, online at [www.bonhams.com/us](http://www.bonhams.com/us), at offsite auction locations, and at our San Francisco, Los Angeles and New York galleries.

### By Telephone

Under special circumstances, we can arrange for you to bid by telephone. To arrange for a telephone bid, please contact our Client Services Department a minimum of 24 hours prior to the sale.

### Online

We offer live online bidding for most auctions and accept absentee bids online for all our auctions. Please visit [www.bonhams.com/us](http://www.bonhams.com/us) for details.

### Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

\$50-200.....	by \$10s
\$200-500.....	by \$20/50/80s
\$500-1,000.....	by \$50s
\$1,000-2,000.....	by \$100s
\$2,000-5,000.....	by \$200/500/800s
\$5,000-10,000.....	by \$500s
\$10,000-20,000.....	by \$1,000s
\$20,000-50,000.....	by \$2,000/5,000/8,000s
\$50,000-100,000.....	by \$5,000s
\$100,000-200,000.....	by \$10,000s
above \$200,000.....	at auctioneer's discretion

**The auctioneer may split or reject any bid at any time at his or her discretion as outlined in the Conditions of Sale.**

### Currency Converter

Solely for the convenience of bidders, a currency converter may be provided at Bonhams' auctions. The rates quoted for conversion of other currencies to U.S. Dollars are indications only and should not be relied upon by a bidder, and neither Bonhams nor its agents shall be responsible for any errors or omissions in the operation or accuracy of the currency converter.

### Buyer's Premium

A buyer's premium is added to the winning bid price of each individual lot purchased, at the rates set forth in the Conditions of Sale. The winning bid price plus the premium constitute the purchase price for the lot. Applicable sales taxes are computed based on this figure, and the total becomes your final purchase price.

Unless specifically illustrated and noted, fine art frames are not included in the estimate or purchase price. Bonhams accepts no liability for damage or loss to frames during storage or shipment.

All sales are final and subject to the Conditions of Sale found in our catalogs, on our website, and available at the reception desk.

### Payment

All buyers are asked to pay and pick up by 3pm on the business day following the auction. Payment may be made to Bonhams by cash, checks drawn on a U.S. bank, money order, wire transfer, or by Visa, MasterCard, American Express or Discover credit or charge card or debit card. All items must be paid for within 5 business days of the sale. Please note that payment by personal or business check may result in property not being released until purchase funds clear our bank. For payments sent by mail, please remit to Cashier Department, 220 San Bruno Avenue, San Francisco, CA 94103.

### Sales Tax

Residents of states listed in Paragraph 1 of the Conditions of Sale must pay applicable sales tax. Other state or local taxes (or compensation use taxes) may apply. Sales tax will be automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via common carrier to destinations outside the states listed in the Conditions of Sale. If you wish to use your resale license please contact Cashiers for our form.

### Shipping & Removal

Bonhams can accommodate shipping for certain items. Please contact our Cashiers Department for more information or to obtain a quote. Carriers are not permitted to deliver to PO boxes.

International buyers are responsible for all import/export customs duties and taxes. An invoice stating the actual purchase price will accompany all international purchases.

### Collection of Purchases

Please arrange for the packing and transport of your purchases prior to collection at our office. If you are sending a third party shipper, please request a release form from us and return it to +1 (212) 644 9009 prior to your scheduled pickup. To schedule collection of purchases, please call +1 (212) 644 9001.

### Handling and Storage Charges

Please note that our office has requirement for freight elevator usage. Please contact us to schedule an elevator appointment for pickup of any large or awkward items. On Tuesday 25 June oversized lots (noted as W next to the lot number and/or listed on page 163) will be sent to Door to Door Services where transfer and full value protection fees will be immediately applicable. Storage charges will begin accruing for any lots not collected within 10 business days of the date of auction. All other sold lot will be retained in Bonhams Gallery until Friday 28 June. Collection of lots will be by appointment only. Please call +1 (212) 644 9001 at least 24 hours in advance to make an appointment. Storage charges of \$5 per lot, per day will begin accruing for any lots not collected within 14 calendar days of the auction. Bonhams Reserve the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense. Further transfer, handling, storage and full value protection fees will apply if move to a warehouse of our choice.

**Storage charges of \$5 per lot, per day will begin accruing for any lots not collected within 14 calendar days.** Bonhams Reserve the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense. Further transfer, handling, storage and full value protection fees will apply if move to a warehouse of our choice.

### Auction Results

All you need is a touch-tone telephone and the lot number. Auction results are usually available on the next business day following the sale or online at [www.bonhams.com/us](http://www.bonhams.com/us).

## IMPORTANT NOTICE TO BUYERS

### COLLECTION & STORAGE AFTER SALE

Please note that all oversized lots listed below and marked with a W in the catalogue will be removed to the warehouse of Door To Door Services herein referred to as Door To Door on Tuesday 25 June. Lots not so listed will remain at Bonhams.

### W LOTS WILL BE AVAILABLE FOR COLLECTION FROM DOOR TO DOOR BEGINNING AT 9AM ET ON WEDNESDAY 26 JUNE.

#### Address

Door To Door Services  
50 Tannery Rd #8A  
Somerville, NJ 08876

Lots will be available for collection 24hrs following transfer to Door to Door every business day from 9am to 5pm ET.

Collections appointments must be booked 24 hours in advance (subject to full payment of all outstanding amounts due to Bonhams and Door To Door) by contacting Door To Door at 1-908-707-0077 ext 2070

## HANDLING & STORAGE CHARGES

Please note: For sold lots removed to Door To Door there will be transfer and Full value protection charges but no storage charge due for lots collected by Tuesday 25 June. For sold lots that remain at Bonhams, there will be no storage charge for lots collected within 14 days of the sale date. The per-lot charges levied by Door To Door Services are as follows (plus any applicable sales tax):

The per-lot charges levied by Door To Door Services are as follows (plus any applicable sales tax):

### FURNITURE/LARGE OBJECTS

Transfer ..... \$75  
Daily storage..... \$10  
Full Value Protection  
(on Hammer + Premium + tax) 0.3%

### SMALL OBJECTS

Transfer ..... \$37.50  
Daily storage..... \$5  
Full Value Protection  
(on Hammer + Premium + tax) 0.3%

Please contact Michael Van Dyke at Door To Door  
+1 908 707 0077 ext 2070  
+1 908 707 0011 (fax)  
quotes@dtdusa.com

For more information and estimates on domestic and International shipping Please contact Michael Van Dyke at Door To Door  
+1 908 707 0077 ext 2070  
+1 908 707 0011 (fax)  
quotes@dtdusa.com

## PAYMENT

All amounts due to Bonhams and all charges due to Door To Door Services must be paid by the time of collection of the property from their warehouse.

### TO MAKE PAYMENT IN ADVANCE

Telephone +1 (908) 707 0077 ext 2070 to ascertain the amount due, payable by cash, check, or credit card.

### PAYMENT AT TIME OF COLLECTION

May be made by cash, check, or credit card.

Lots will only be released from Door To Door's warehouse upon production of the "Collection Slip" obtained from the Cashier's office at Bonhams.

The removal and/or storage by Door To Door of any lots will be subject to their standard Conditions of Business, copies of which are available at Bonhams.

### PLEASE NOTE

Door To Door does not accept liability for damage or loss, due to negligence or otherwise, exceeding the sale price of such goods, or at their option the cost of repairing or replacing the damaged or missing goods.

Door To Door reserves a lien over all goods in their possession for payment of storage and all other charges due them.

---

## Oversized Lots

2	34	92	120
3	54	93	121
4	55	94	122
7	60	95	123
8	71	96	124
11	74	97	125
12	75	98	126
16	79	99	127
17	83	107	128
18	84	109	129
21	85	110	132
22	86	111	135
23	89	114	136
24	90	115	
26	91	118	

# Bonhams Specialist Departments

---

## 19th Century Paintings

London  
Charles O' Brien  
+44 20 7468 8360  
New York  
Madalina Lazen  
+1 212 644 9108

## 20th Century British Art

London  
Matthew Bradbury  
+44 20 7468 8295

## 20th Century Fine Art

San Francisco  
Sonja Moro  
+1 415 694 9002

## Aboriginal Art

Australia  
Francesca Cavazzini  
+61 2 8412 2222

## African, Oceanic & Pre-Columbian Art

Los Angeles  
Fredric W. Backlar  
+1 323 436 5416 •

## American Paintings

New York  
Jennifer Jacobsen  
+1 917 206 1699

## Antiquities

London  
Francesca Hickin  
+44 20 7468 8226

## Antique Arms & Armour

London  
David Williams  
+44 20 7393 3807

## Art Collections, Estates & Valuations

London  
Harvey Cammell  
+44 (0) 20 7468 8340

New York  
Sherri Cohen  
+1 917 206 1671

Los Angeles  
Leslie Wright  
+1 323 436 5408  
Joseph Francaviglia  
+1 323 436 5443

Lydia Ganley  
+1 323 436 4496  
San Francisco  
Victoria Richardson  
+1 415 503 3207  
Celeste Smith  
+1 415 503 3214

## Australian Art

Australia  
Merryn Schriever  
+61 2 8412 2222 Alex Clark  
+61 3 8640 4088

## Australian Colonial Furniture and Australiana

+61 2 8412 2222

## Books, Maps & Manuscripts

London  
Matthew Haley  
+44 20 7393 3817  
New York  
Ian Ehling  
+1 212 644 9094 Darren Sutherland  
+1 212 461 6531

## Los Angeles

Catherine Williamson  
+1 323 436 5442  
San Francisco  
Adam Stackhouse  
+1 415 503 3266

## British & European Glass

London  
John Sandon  
+44 20 7468 8244

## British Ceramics

London  
John Sandon  
+44 20 7468 8244

## California & Western Paintings & Sculpture

Los Angeles  
Scot Levitt  
+1 323 436 5425  
Kathy Wong  
+1 323 436 5415  
San Francisco  
Aaron Bastian  
+1 415 503 3241

## Carpets

London  
Helena Gumley-Mason  
+44 20 8393 2615

## Chinese & Asian Art

London  
Asaph Hyman  
+44 20 7468 5888  
Rosangela Assennato  
+44 20 7393 3883

## Edinburgh

Ian Glennie  
+44 131 240 2299

## New York

Bruce MacLaren  
+1 917 206 1677

## Los Angeles

Rachel Du  
+1 323 436 5587  
San Francisco  
Dessa Goddard  
+1 415 503 3333

## Hong Kong

Xibo Wang  
+852 3607 0010

## Sydney

Yvett Klein  
+61 2 8412 2231

## Chinese Paintings

Hong Kong  
Iris Miao,  
+852 3607 0011

## Clocks

London  
James Stratton  
+44 20 7468 8364  
New York  
Jonathan Snellenburg  
+1 212 461 6530

## Coins & Medals

London  
John Millensted  
+44 20 7393 3914  
Los Angeles  
Paul Song  
+1 323 436 5455

## Entertainment Memorabilia

London  
Katherine Schofield  
+44 20 7393 3871  
Los Angeles  
Catherine Williamson  
+1 323 436 5442  
Dana Hawkes  
+1 978 283 1518

## European Ceramics

London  
Sebastian Kuhn  
+44 20 7468 8384

## European Paintings

London  
Charles O' Brien  
+44 20 7468 8360  
New York  
Madalina Lazen  
+1 212 644 9108  
Los Angeles  
Mark Fisher  
+1 323 436 5488  
Rocco Rich  
+1 323 436 5410

## European Sculptures & Works of Art

London  
Michael Lake  
+44 20 8963 6813

## Furniture and Decorative Art

London  
Thomas Moore  
+44 20 8963 2816  
Los Angeles  
Angela Past  
+1 323 436 5422  
Anna Hicks  
+1 323 436 5463  
San Francisco  
Jeffrey Smith  
+1 415 215 7385

## Greek Art

London  
Anastasia Orfanidou  
+44 20 7468 8356

## Golf Sporting Memorabilia

Edinburgh  
Kevin McGimpsey  
+44 131 240 2296  
Hamish Wilson  
+44 131 240 0916

## Irish Art

London  
Penny Day  
+44 20 7468 8366

## Impressionist & Modern Art

London  
India Phillips  
+44 20 7468 8328  
New York  
Caitlyn Pickens  
+1 212 644 9135  
Los Angeles  
Kathy Wong  
+1 323 436 5415

## Indian, Himalayan & Southeast Asian Art

New York  
Mark Rasmussen  
+1 917 206 1688  
Hong Kong  
Edward Wilkinson  
+852 2918 4321

## Islamic & Indian Art

London  
Oliver White  
+44 20 7468 8303

## Japanese Art

London  
Suzannah Yip  
+44 20 7468 8368  
New York  
Jeff Olson  
+1 212 461 6516

## Jewellery

London  
Jean Ghika  
+44 20 7468 8282  
Emily Barber  
+44 20 7468 8284

## New York

Brett O'Connor  
+1 212 461 6525  
Caroline Morrissey  
+1 212 644 9046  
Camille Barbier  
+1 212 644 9035

## Los Angeles

Emily Waterfall  
+1 323 436 5426  
San Francisco  
Shannon Beck  
+1 415 503 3306  
Hong Kong  
Paul Redmayne  
+852 3607 0006

## Marine Art

London  
Veronique Scorer  
+44 20 7393 3962

**Mechanical Music**

London  
Jon Baddeley  
+44 20 7393 3872

**Modern & Contemporary  
African Art**

London  
Giles Peppiatt  
+ 44 20 7468 8355  
New York  
Hayley Grundy  
+1 917 206 1624

**Modern & Contemporary  
Middle Eastern Art**

London  
Nima Sagharchi  
+44 20 7468 8342

**Modern & Contemporary  
South Asian Art**

London  
Tahmina Ghaffar  
+44 207 468 8382

**Modern Decorative  
Art + Design**

London  
Mark Oliver  
+44 20 7393 3856  
New York  
Benjamin Walker  
+1 212 710 1306  
Dan Tolson  
+1 917 206 1611  
Los Angeles  
Jason Stein  
+1 323 436 5466

**Motor Cars**

London  
Tim Schofield  
+44 20 7468 5804  
New York  
Rupert Banner  
+1 212 461 6515  
Eric Minoff  
1 917 206 1630  
Evan Ide  
+1 917 340 4657  
Los Angeles  
Jakob Greisen  
+1 415 503 3284  
Michael Caimano  
+1 929 666 2243  
San Francisco  
Mark Osborne  
+1 415 503 3353  
Europe  
Philip Kantor  
+32 476 879 471

**Automobilia**

London  
Toby Wilson  
+44 20 8963 2842  
Adrian Papiros  
+44 20 8963 2840

**Motorcycles**

London  
Ben Walker  
+44 20 8963 2819  
James Stensel  
+44 20 8963 2818  
Los Angeles  
Craig Mallery  
+1 323 436 5470

**Museum Services**

San Francisco  
Laura King Pfaff  
+1 415 503 3210

**Native American Art**

San Francisco  
Ingmars Lindbergs  
+1 415 503 3393

**Natural History**

Los Angeles  
Claudia Florian  
+1 323 436 5437  
Thomas E. Lindgren  
+1 310 469 8567 •

**Old Master Pictures**

London  
Andrew Mckenzie  
+44 20 7468 8261  
Los Angeles  
Mark Fisher  
+1 323 436 5488

**Orientalist Art**

London  
Charles O'Brien  
+44 20 7468 8360

**Photography**

New York  
Laura Paterson  
+1 917 206 1653  
Los Angeles & San Francisco  
Morisa Rosenberg  
+1 323 436 5435  
+1 415 503 3259

**Post-War and  
Contemporary Art**

London  
Ralph Taylor  
+44 20 7447 7403  
New York  
Muys Sniijders,  
+212 644 9020  
Jacqueline Towers-Perkins,  
+1 212 644 9039  
Lisa De Simone,  
+1 917 206 1607  
Los Angeles  
Sharon Squires  
+1 323 436 5404  
Laura Bjorstad  
+1 323 436 5446

**Prints and Multiples**

London  
Lucia Tro Santafe  
+44 20 7468 8262  
New York  
Deborah Ripley  
+1 212 644 9059  
Los Angeles  
Morisa Rosenberg  
+1 323 447 9374

**Russian Art**

London  
Daria Khristova  
+44 20 7468 8334  
New York  
Yelena Harbick  
+1 212 644 9136

**Scientific Instruments**

London  
Jon Baddeley  
+44 20 7393 3872  
New York  
Jonathan Snellenburg  
+1 212 461 6530

**Scottish Pictures**

Edinburgh  
Chris Brickley  
+44 131 240 2297

**Silver & Gold Boxes**

London  
Ellis Finch  
+44 20 7393 3973

**Sporting Guns**

London  
Patrick Hawes  
+44 20 7393 3815

**Space History**

San Francisco  
Adam Stackhouse  
+1 415 503 3266

**Travel Pictures**

London  
Veronique Scorer  
+44 20 7393 3962

**Watches &  
Wristwatches**

London  
Jonathan Darracott  
+44 20 7447 7412  
New York  
Jonathan Snellenburg  
+1 212 461 6530  
Hong Kong  
Tim Bourne  
+852 3607 0021

**Whisky**

Edinburgh  
Martin Green  
+44 131 225 2266  
Hong Kong  
Daniel Lam  
+852 2918 4321

**Wine**

London  
Richard Harvey  
+44 20 7468 5811  
San Francisco  
Christine Ballard  
+1 415 503 3221  
Hong Kong  
Daniel Lam  
+852 2918 4321

**Client Services Departments****U.S.A.**

**San Francisco**  
(415) 861 7500  
(415) 861 8951 fax  
Monday - Friday, 9am to 5pm

**Los Angeles**

(323) 850 7500  
(323) 850 6090 fax  
Monday - Friday, 9am to 5pm

**New York**

(212) 644 9001  
(212) 644 9009 fax  
Monday - Friday, 9am to 5pm

**Toll Free**

(800) 223 2854

**U.K.**

Monday to Friday 8.30 to 6.00 +44  
(0) 20 7447 7447

**Bids**

+44 (0) 20 7447 7447  
+44 (0) 20 7447 7401 fax  
To bid via the internet please visit  
bonhams.com

• Indicates independent contractor

# Bonhams Global Network

## International Salerooms

**London**  
101 New Bond Street  
London W1S 1SR  
+44 20 7447 7447  
+44 20 7447 7400 fax

**New York**  
580 Madison Avenue  
New York, NY  
10022  
+1 (212) 644 9001  
+1 (212) 644 9007 fax

**Hong Kong**  
Suite 2001  
One Pacific Place  
88 Queensway  
Admiralty  
Hong Kong  
+852 2918 4321  
+852 2918 4320 fax

**London**  
Montpelier Street London  
SW7 1HH  
+44 20 7393 3900  
+44 20 7393 3905 fax

## Offices and Associated Companies

### AFRICA

**Nigeria**  
Neil Coventry  
+234 (0)8110 033 792  
+27 (0)7611 20171  
neil.coventry@bonhams.com

**South Africa - Johannesburg**  
Penny Culverwell  
+27 (0)71 342 2670  
penny.culverwell@bonhams.com

### AUSTRALIA

**Sydney**  
97-99 Queen Street,  
Woollahra, NSW 2025  
Australia  
+61 (0) 2 8412 2222  
+61 (0) 2 9475 4110 fax  
info.aus@bonhams.com

**Melbourne**  
Como House  
Como Avenue  
South Yarra  
Melbourne VIC 3141  
Australia  
+61 (0) 3 8640 4088  
+61 (0) 2 9475 4110 fax  
info.aus@bonhams.com

### ASIA

**Beijing**  
Vivian Zhang  
Unit S102A, Beijing  
Lufthansa Center,  
50 Liangmaqiao Road,  
Chaoyang District,  
Beijing 100125, China  
+86 (0) 10 8424 3188  
beijing@bonhams.com

**Singapore**  
Bernadette Rankine  
11th Floor, Wisma Atria  
435 Orchard Road  
Singapore 238877  
+65 (0) 6701 8038  
+65 (0) 6701 8001 fax  
bernadette.rankine@bonhams.com

**Taiwan**  
37th Floor, Taipei 101  
Tower  
No. 7 Xinyi Road,  
Section 5  
Taipei, 100  
+886 2 8758 2898  
+886 2 8758 2897 fax  
taiwan@bonhams.com

### EUROPE

**Austria**  
Thomas Kamm  
+49 (0) 89 2420 5812  
austria@bonhams.com

**Belgium**  
Boulevard  
Saint-Michel 101  
1040 Brussels  
+32 (0) 2 736 5076  
belgium@bonhams.com

**France**  
4 rue de la Paix  
75002 Paris  
+33 (0) 1 42 61 10 10  
paris@bonhams.com

**Germany - Cologne**  
Katharina Schmid  
+49 (0) 221 9865 3419  
+49 (0) 157 9234 6717  
cologne@bonhams.com

**Germany - Hamburg**  
Marie Becker Lingenthal  
+49 (0) 17 4236 0022  
hamburg@bonhams.com

**Germany - Munich**  
Maximilianstrasse 52  
80538 Munich  
+49 (0) 89 2420 5812  
munich@bonhams.com

**Germany - Stuttgart**  
Neue Brücke 2  
New Bridge Offices  
70173 Stuttgart  
+49 (0) 711 2195 2640  
+49 (0) 157 9234 6717  
stuttgart@bonhams.com

**Greece**  
7 Neofytou Vamva  
Street  
Athens 10674  
+30 (0) 210 3636 404  
athens@bonhams.com

**Ireland**  
31 Molesworth Street  
Dublin 2  
+353 (0) 1 602 0990  
ireland@bonhams.com

**Italy - Milan**  
Via Boccaccio 22  
20123 Milano  
+39 0 2 4953 9020  
milan@bonhams.com

**Italy - Rome**  
Via Sicilia 50  
00187 Roma  
+39 06 485 9000  
rome@bonhams.com

**The Netherlands**  
De Lairessestraat 154  
1075 HL Amsterdam  
+31 (0) 20 67 09 701  
amsterdam@bonhams.com

**Portugal**  
Rua Bartolomeu Dias  
nº160. 1º  
Belem  
1400-031 Lisbon  
+351 218 293 291  
portugal@bonhams.com

**Spain - Barcelona**  
Teresa Ybarra  
+34 930 156 686  
+34 680 347 606  
barcelona@bonhams.com

**Spain - Madrid**  
Núñez de Balboa no  
4-1C  
28001 Madrid  
+34 915 78 17 27  
madrid@bonhams.com

**Switzerland - Geneva**  
Rue Etienne-Dumont 10  
1204 Geneva  
+41 (0) 22 300 3160  
geneva@bonhams.com

**Switzerland - Zurich**  
Andrea Bodmer  
Dreikönigstrasse 31a  
8002 Zürich  
+41 44 281 9535  
zurich@bonhams.com

### NORTH AMERICA

**USA**  
Representatives:  
**Arizona**  
Terri Adrian-Hardy  
+1 (602) 859 1843  
arizona@bonhams.com

**California Central Valley**  
David Daniel  
+1 (916) 364 1645  
sacramento@bonhams.com

**California Palm Springs**  
Brooke Sivo  
+1 (760) 350 4255  
palmsprings@bonhams.com

**California San Diego**  
Brooke Sivo  
+1 (760) 567 1744  
sandiego@bonhams.com

**Colorado**  
Lance Vigil  
+1 (720) 355 3737  
colorado@bonhams.com

**Florida**  
April Matteini  
+1 (305) 978 2459  
miami@bonhams.com  
Alexis Butler  
+1 (305) 878 5366  
miami@bonhams.com

**Georgia**  
Mary Moore Bethea  
+1 (404) 842 1500  
georgia@bonhams.com

**Illinois & Midwest**  
Natalie B. Waechter  
+1 (773) 267 3300  
Shawn Marsh  
+1 (773) 680 2881  
chicago@bonhams.com



---

**Edinburgh**

22 Queen Street  
Edinburgh  
EH2 1JX  
+44 131 225 2266  
+44 131 220 2547 fax

**Los Angeles**

7601 W. Sunset Boulevard  
Los Angeles  
CA 90046  
+1 (323) 850 7500  
+1 (323) 850 6090 fax

**San Francisco**

220 San Bruno Avenue  
San Francisco  
CA 94103  
+1 (415) 861 7500  
+1 (415) 861 8951 fax

---

**UNITED KINGDOM****Massachusetts**

Amy Corcoran  
+1 (617) 742 0909  
boston@bonhams.com

**Nevada**

David Daniel  
+1 (775) 831 0330  
nevada@bonhams.com

**New Mexico**

Terri Adrian-Hardy  
+1 (602) 859 1843  
newmexico@bonhams.com

**Oregon**

Sheryl Acheson  
+1 (971) 727 7797  
oregon@bonhams.com

**Texas – Dallas**

Mary Holm  
+1 (214) 557 2716  
dallas@bonhams.com

**Texas – Houston**

Lindsay Davis  
+1 (713) 855 7452  
texas@bonhams.com

**Virginia**

Gertraud Hechl  
+1 (202) 422 2733  
virginia@bonhams.com

**Washington**

Heather O'Mahony  
+1 (206) 566 3913  
seattle@bonhams.com

**Washington DC  
Mid-Atlantic Region**

Gertraud Hechl  
+1 (202) 422 2733  
washingtonDC@bonhams.com

**Canada****Toronto, Ontario**

Kristin Kearney  
340 King St East  
2nd Floor, Office 213  
Toronto ON  
M5A 1K8  
+1 (416) 462 9004  
info.ca@bonhams.com

**Montreal, Quebec**

+1 (514) 209 2377  
info.ca@bonhams.com

**MIDDLE EAST****Israel**

Joslyne Halibard  
+972 (0)54 553 5337  
joslyne.halibard@bonhams.com

**SOUTH AMERICA****Brazil**

+55 11 3031 4444  
+55 11 3031 4444  
fax

**South East  
England****Guildford**

Millmead,  
Guildford,  
Surrey GU2 4BE  
+44 1483 504 030  
+44 1483 450 205  
fax

**Isle of Wight**

+44 1273 220 000

**Representative:  
Brighton & Hove**

Tim Squire-Sanders  
+44 1273 220 000

**West Sussex**

+44 (0) 1273 220 000

**South West  
England****Bath**

Queen Square House  
Charlotte Street  
Bath BA1 2LL  
+44 1225 788 988  
+44 1225 446 675  
fax

**Cornwall – Truro**

36 Lemon Street  
Truro  
Cornwall  
TR1 2NR  
+44 1872 250 170  
+44 1872 250 179  
fax

**Exeter**

The Lodge  
Southernhay West  
Exeter, Devon  
EX1 1JG  
+44 1392 425 264  
+44 1392 494 561  
fax

**Tetbury**

Eight Bells House  
14 Church Street  
Tetbury  
Gloucestershire  
GL8 8JG  
+44 1666 502 200  
+44 1666 505 107  
fax

**Representatives:  
Dorset**

Matthew Lacey  
+44 1935 815 271

**East Anglia and  
Bury St. Edmunds**

Michael Steel  
+44 1284 716 190

**Norfolk**

The Market Place  
Reepham  
Norfolk NR10 4JJ  
+44 1603 871 443  
+44 1603 872 973  
fax

**Midlands****Knowle**

The Old House  
Station Road  
Knowle, Solihull  
West Midlands  
B93 0HT  
+44 1564 776 151  
+44 1564 778 069  
fax

**Oxford**

Banbury Road  
Shipton on Cherwell  
Kidlington OX5 1JH  
+44 1865 853 640  
+44 1865 372 722  
fax

**Yorkshire & North  
East England****Leeds**

The West Wing  
Bowcliffe Hall  
Bramham  
Leeds  
LS23 6LP  
+44 113 234 5755  
+44 113 244 3910  
fax

**North West England****Chester**

2 St Johns Court,  
Vicars Lane,  
Chester,  
CH1 1QE  
+44 1244 313 936  
+44 1244 340 028  
fax

**Manchester**

The Stables  
213 Ashley Road  
Hale WA15 9TB  
+44 161 927 3822  
+44 161 927 3824  
fax

**Channel Islands****Jersey**

La Chasse  
La Rue de la Vallée  
St Mary  
Jersey JE3 3DL  
+44 1534 722 441  
+44 1534 759 354  
fax

**Representative:  
Guernsey**

+44 1481 722 448

**Scotland****Bonhams West  
of Scotland**

Kirkhill House  
Broom Road East  
Newton Mearns  
Glasgow  
G77 5LL  
+44 141 223 8866

**Wales****Representatives:  
Cardiff**

Jeff Muse  
+44 2920 727 980

# Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

--	--	--	--

**Paddle number (for office use only)**

**General Notice:** This sale will be conducted in accordance with Bonhams Conditions of Sale, and your bidding and buying at the sale will be governed by such terms and conditions. Please read the Conditions of Sale in conjunction with the Buyer's Guide relating to this sale and other published notices and terms relating to bidding. Payment by personal or business check may result in your property not being released until purchase funds clear our bank. Checks must be drawn on a U.S. bank.

**Notice to Absentee Bidders:** In the table below, please provide details of the lots on which you wish to place bids at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Buyer's Guide in the catalog for further information relating to instructions to Bonhams to execute absentee bids on your behalf. Bonhams will endeavor to execute bids on your behalf but will not be liable for any errors or non-executed bids.

**Notice to First Time Bidders:** New clients are requested to provide photographic proof of ID - passport, driving license, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorizing the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bankers reference.

**Notice to online bidders:** If you have forgotten your username and password for [www.bonhams.com](http://www.bonhams.com), please contact Client Services.

**If successful**

- I will collect the purchases myself
- Please contact me with a shipping quote (if applicable)
- I will arrange a third party to collect my purchase(s)

**Please email or fax the completed Registration Form and requested information to:**

Bonhams Client Services Department  
 580 Madison Avenue  
 New York, New York 10022  
 Tel +1 (212) 644 9001  
 Fax +1 (212) 644 9009  
[bids.us@bonhams.com](mailto:bids.us@bonhams.com)



Sale title: Modern Decorative Art + Design		Sale date: June 7, 2019	
Sale no. 25457		Sale venue: New York	
<b>General Bid Increments:</b>			
\$10 - 200 .....by 10s		\$10,000 - 20,000 .....by 1,000s	
\$200 - 500 .....by 20 / 50 / 80s		\$20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s	
\$500 - 1,000 .....by 50s		\$50,000 - 100,000 .....by 5,000s	
\$1,000 - 2,000 .....by 100s		\$100,000 - 200,000 .....by 10,000s	
\$2,000 - 5,000 .....by 200 / 500 / 800s		above \$200,000 .....at the auctioneer's discretion	
\$5,000 - 10,000 .....by 500s		The auctioneer has discretion to split any bid at any time.	
Customer Number		Title	
First Name		Last Name	
Company name (to be invoiced if applicable)			
Address			
City		County / State	
Post / Zip code		Country	
Telephone mobile		Telephone daytime	
Telephone evening		Fax	
Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.			
E-mail (in capitals) _____			
By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.			
I am registering to bid as a private client <input type="checkbox"/>		I am registering to bid as a trade client <input type="checkbox"/>	
Resale: please enter your resale license number here _____ We may contact you for additional information.			

SHIPPING	
Shipping Address (if different than above):	
Address: _____	Country: _____
City: _____	Post/ZIP code: _____

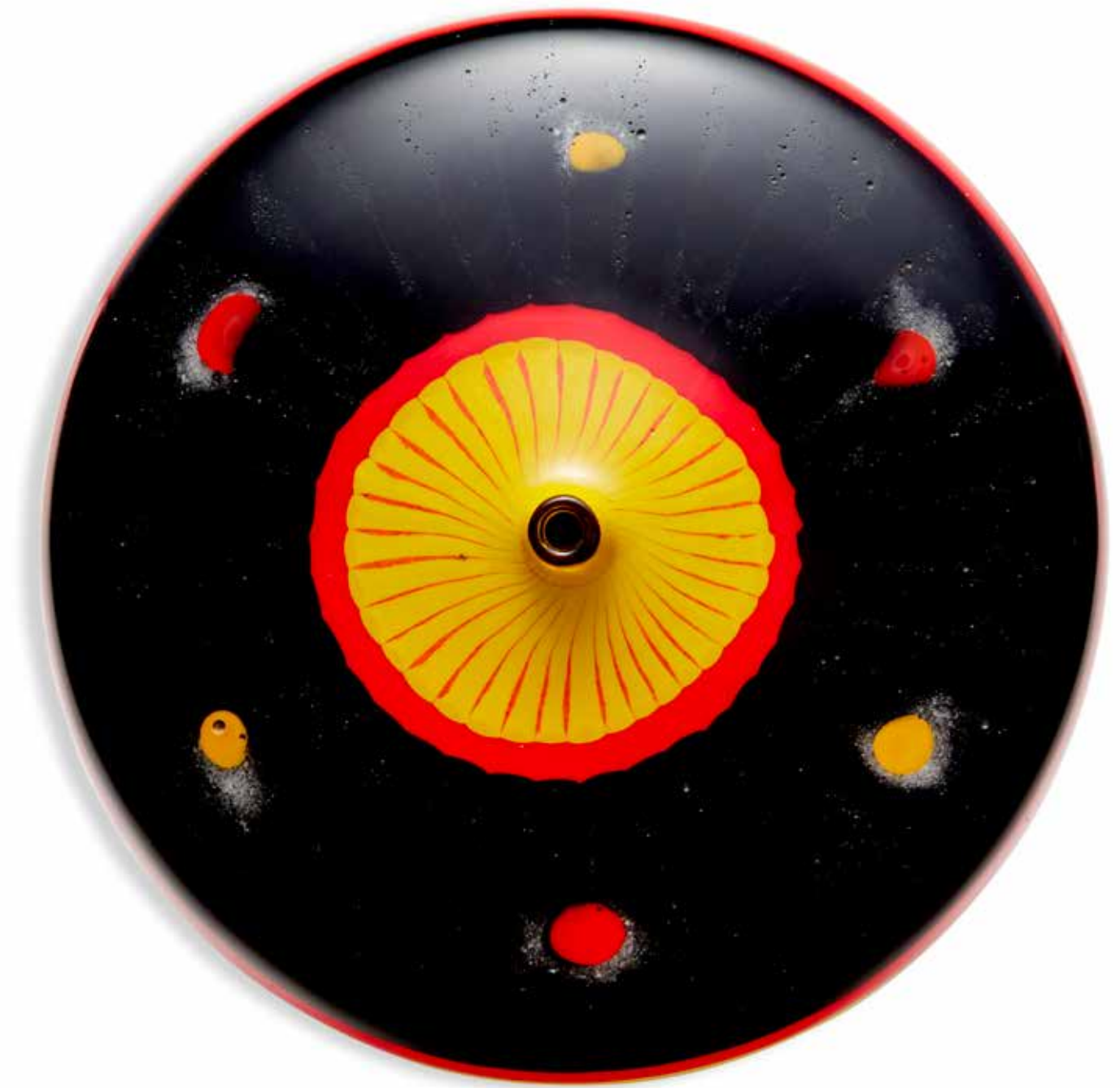
**Please note that all telephone calls are recorded.**

Type of bid (A-Absentee, T-Telephone)	Lot no.	Brief description (In the event of any discrepancy, lot number and not lot description will govern.) If you are bidding online there is no need to complete this section.	MAX bid in US\$ (excluding premium and applicable tax) Emergency bid for telephone bidders only*

**You instruct us to execute each absentee bid up to the corresponding bid amount indicated above.**

\* Emergency Bid: A maximum bid (exclusive of Buyer's Premium and tax) to be executed by Bonhams only if we are unable to contact you by telephone or should the connection be lost during bidding.

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND SHALL BE LEGALLY BOUND BY THEM, AND YOU AGREE TO PAY THE BUYER'S PREMIUM, ANY APPLICABLE TAXES, AND ANY OTHER CHARGES MENTIONED IN THE BUYER'S GUIDE OR CONDITIONS OF SALE. THIS AFFECTS YOUR LEGAL RIGHTS.	
Your signature: _____	Date: _____





**Bonhams**  
580 Madison Avenue  
New York, NY 10022

---

+1 212 644 9001  
bonhams.com

**AUCTIONEERS SINCE 1793**