

IMPORTANT DESIGN

NEW YORK 13 DECEMBER 2017

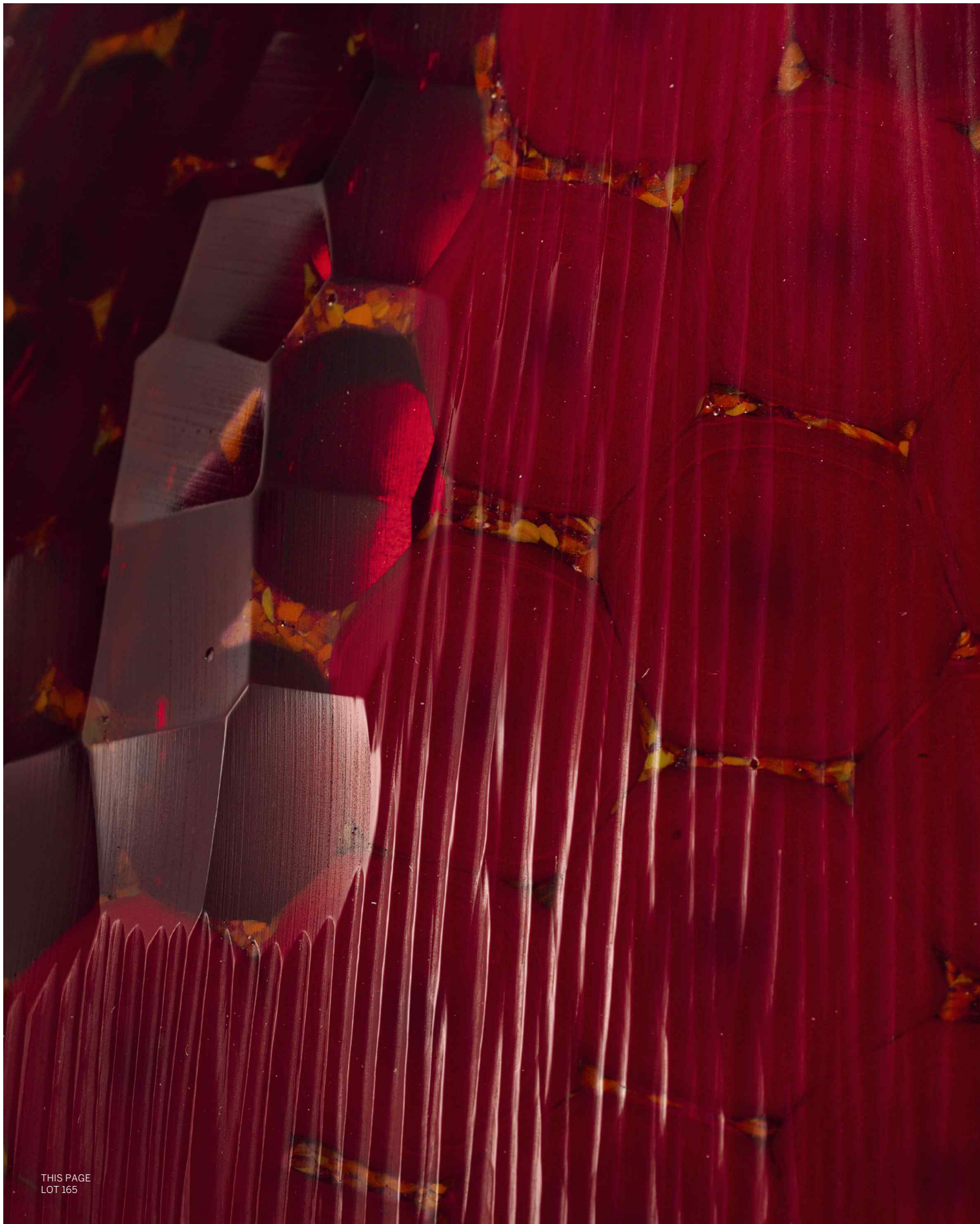


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LOT 165





IMPORTANT DESIGN

AUCTION IN NEW YORK
13 DECEMBER 2017
SALE N09764
10:00 AM

EXHIBITION

Saturday 9 December
10 am-5 pm

Sunday 10 December
1 pm-5 pm

Monday 11 December
10 am-5 pm

Tuesday 12 December
10 am-5 pm

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LOT 53

BACK COVER
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INSIDE FRONT COVER
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INSIDE BACK COVER
LOT 152





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“RENOUNCING OUR POSSESSIONS AND MOVING TO NEPAL”

THE COLLECTION OF HANA SOUKUPOVÁ & DREW AARON

LOTS 1-33

Entrepreneur Drew Aaron and supermodel Hana Soukupová talk art, design, and why they have decided to “renounce their possessions and move to Nepal.”

“Renouncing your possessions and moving to Nepal” – why do you identify with this expression and why have you decided to deaccession part of your collection?

It’s a fun analogy for serious life change that my wife and I decided to make upon starting a family. We’re craving something new and refreshing, and we want our children to grow up outside the urban environment in which we’ve been living.

Both of us came from humble roots and simply want our children to grow up surrounded by nature, as we did. We love New York City and, still maintain a home there, and always will, but this was a life change we discussed for many years before starting a family. I certainly enjoy the finer things in life, but I’m not sure how much I would appreciate them if I had grown up surrounded by luxury. My wife has impeccable taste and appreciates beautiful art and design, but at the same time would be most happy living in a hut in Costa Rica. It’s just who she is.

How did you begin collecting? What was your general philosophy as you built your art and design collections?

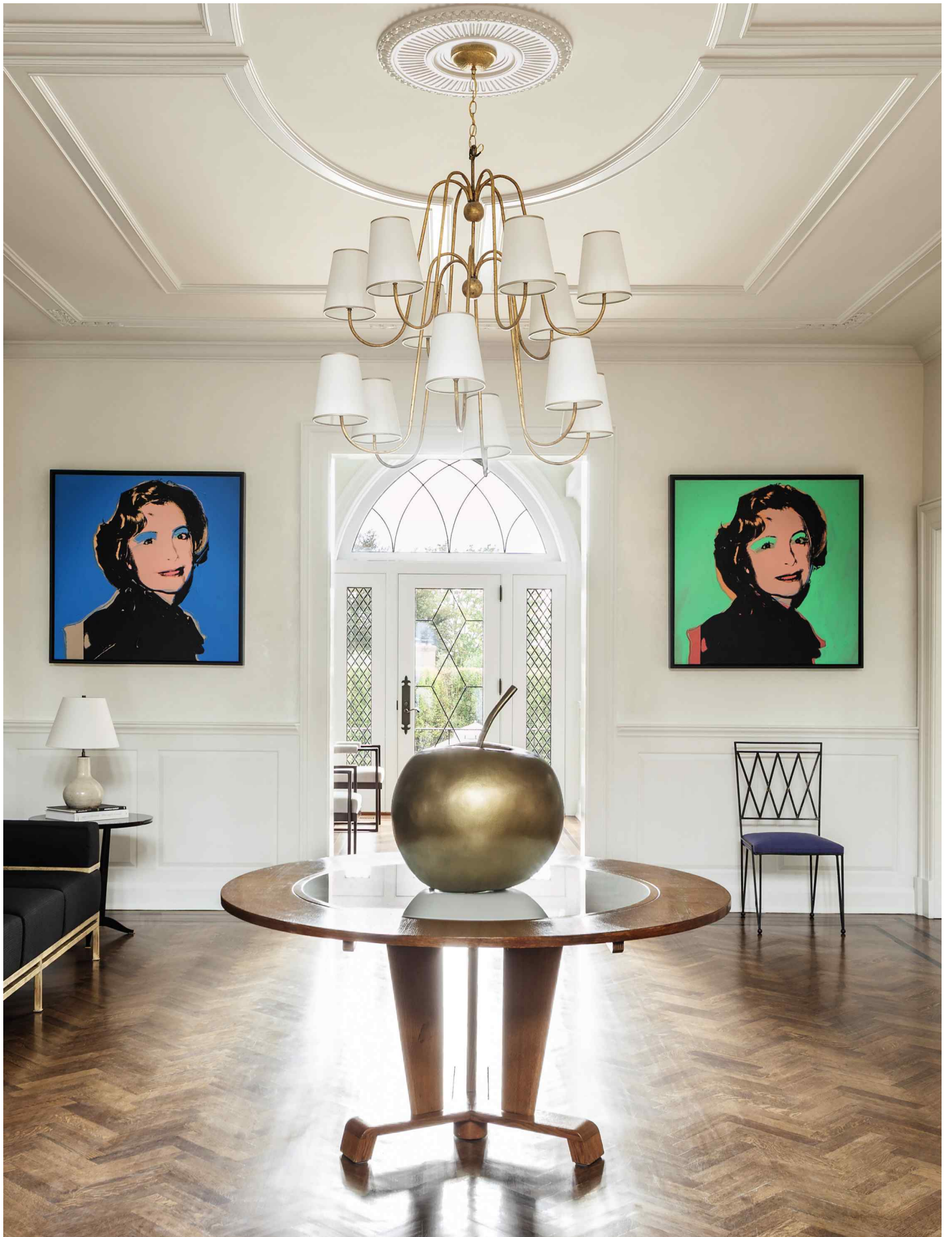
I have been a collector since a very young age. It started off with coins, then baseball cards and to this day it has not ended. The general philosophy has never changed: it’s better to have one great piece than many average pieces. I believe condition and provenance are two of the most important characteristics when collecting.

My wife and I have collected pieces we both believed in and carefully chose things that we loved and wanted to live with. We also considered the market and its confidence in a given artist or designer. While I may be more commercial, and Hana is more artistic and abstract, we complement each other and buy things that we both love and appreciate. We also endeavored to stay one step ahead of the market. We have spent quality time with top collectors and dealers, listening closely to what they’re currently buying, interested in and investigating. We always considered acquisitions of fine art and design as investments, making sure

that designers and artist are valued by the marketplace and show great potential for rise in value in the future. Art and design have become an important and fun alternative investment. We have seen much better return on our investments in art and design than any other type of investment in the financial sector, and we get to live with beautiful pieces that have brought us joy!

How did your art and design collections evolve with time, and how do they relate to each other?

Ten years ago, we hired a brilliant designer, Mark Cunningham, who opened our eyes into the antique and design world. We were hooked from then on. He would give us homework to visit different antique stores and design studios in New York and around the world. French mid-century fine design has a natural fit with postwar contemporary art. When visiting the top art collectors we found ourselves sitting on Royère sofas, with Perriand tables and Jeanneret stools. The conversation between Prouvé and Basquiat, Royère and Warhol is such a



natural fit where the art is enhanced by the elegance and sculptural beauty of the design.

What is it about French postwar design that appeals to you?

Having the opportunity to spend time in the homes of people like Patrick Seguin in Paris, where he displays the finest works of Jeanneret, Le Corbusier and Perriand alongside a diverse array of fine art, is a euphoric experience. The way he mixes art and design makes the room both inspiring and provocative. Many pieces become one – a true installation that you just want to live and dream in. Our home, too, was curated like an ever-evolving installation in which art and design objects would shift until the pieces fell naturally into place.

What is the next chapter of your life as collectors?

We're enjoying a very fun new chapter of life: spending more time outdoors and travelling around the world with our two young children. It's about finding the right balance of living between New York and Spain, travelling throughout Europe, and giving them the opportunity to touch a little bit of everything.

But we are far from giving up our passion for collecting art and design. We have a rustic finca hidden in the mountains of Mallorca where we hang only the art created by our favorite Spanish artists. Some are well-known, like Miro, but most are emerging artists like Jordi Alcaraz, Balusterous, and Albert Pinya. The furnishings have an elegant, simple feel, with many of the pieces coming from Bali and mainland Spain. We are also in the process of finishing a home overlooking the city of Palma and the Mediterranean Sea. It is the polar opposite to our rustic farmhouse. Meg Sharpe, a very impressive up-and-coming interior designer, is creating family home that's a fun mix of vintage retro furnishings from the 60s, 70s, and 80s, and uplifting art from emerging artists. We look forward to this truly new chapter in our life.



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© Christopher Wool



THE COLLECTION OF HANA SOUKUPOVÁ &
DREW AARON

1 PIERRE GUARICHE

“PREFACTO” ARMCHAIR

circa 1951
painted metal, oak and hide upholstery
37³/₈ x 25⁵/₈ x 29¹/₄ in. (94.9 x 65.1 x 74.3 cm)

LITERATURE

Art et Décoration, no. 25, 1951, p. 48
Le Décor D’Aujourd’hui, no. 62, 1951, p. 174
Le Décor D’Aujourd’hui, no. 67, 1951, p. 33
L’Art Ménager Français, September 12, 1952,
pp. 87, 111 and 128
Le Décor D’Aujourd’hui, no. 77, 1953, p. 129
Marie-Laure Jousset, *La collection de Design du
Centre Georges Pompidou*, Paris, 2001, p. 67
Patrick Favardin, *Les Décorateurs des années 50*,
Paris, 2002, p. 215
Pierre Deligny, *Airborne*, Paris, 2012, pp. 24-25

\$ 15,000-25,000

THE COLLECTION OF HANA SOUKUPOVÁ &
DREW AARON

2 MATHIEU MATÉGOT AND
GEORGES JOUVE

“PATTE D’OURS” ASHTRAY

circa 1951
glazed earthenware and painted metal
ashtray with artist’s cypher
23¹/₂ x 11¹/₂ x 13¹/₂ in. (59.7 x 29.2 x 34.3 cm)

PROVENANCE

Jousse Entreprise, Paris
Acquired from the above by the present owner,
2012

LITERATURE

Philippe Jousse and Caroline Mondineu, *Mathieu
Matégot*, Paris, 2003, pp. 89-91
Galerie Jousse Entreprise, *Georges Jouve*, Paris,
2006, p. 167 (for a related model)

\$ 2,000-3,000





THE COLLECTION OF HANA SOUKUPOVÁ &
DREW AARON

3 JACQUES ADNET

MAGAZINE RACK

circa 1950-1955
oak
27¹/₄ x 29⁷/₈ x 16³/₈ in. (69.2 x 75.9 x 41.6 cm)

LITERATURE

"Une Galerie de Tableaux," *Mobilier et Décoration*,
no. 2, March 1958, p. 11 (for a related model)

Sotheby's would like to thank Mr. Alain-René Hardy,
author of *Jacques Adnet*, for his assistance with the
cataloguing of this lot.

\$ 3,000-5,000

THE COLLECTION OF HANA SOUKUPOVÁ &
DREW AARON

4 JACQUES QUINET

STOOL

circa 1940
brass and leather upholstery
18³/₄ x 12 x 13³/₄ in. (46.4 x 30.5 x 64.9 cm)

\$ 4,000-6,000



THE COLLECTION OF HANA SOUKUPOVÁ &
DREW AARON

5 PIERRE JEANNERET

**"PIGEONHOLE" OR "OFFICE TABLE"
DESK-BOOKCASE DESIGNED FOR THE
SECRETARIAT, CHANDIGARH, INDIA**

circa 1957
model no. PJ-BU-02-A
rosewood and leather
28¼ x 48¼ x 32⅛ in. (71.8 x 122.6 x 81.6 cm)

PROVENANCE
Chandigarh, India

LITERATURE
Eric Touchaleaume and Gérald Moreau, *Le
Corbusier, Pierre Jeanneret: L'Aventure Indienne*,
Paris, 2010, pp. 201 and 572
Galerie Patrick Seguin, *Le Corbusier, Pierre
Jeanneret: Chandigarh, India, 1951-66*, Paris, 2014,
pp. 246-248 and 288

• \$ 15,000-20,000

THE COLLECTION OF HANA SOUKUPOVÁ &
DREW AARON

6 PIERRE JEANNERET

**SIDE CHAIR DESIGNED FOR THE
UNIVERSITY OF PUNJAB, CHANDIGARH,
INDIA**

circa 1960
model no. PJ-SI-54-A
teak and rattan
inscribed PSA-WC-86/547 and IPP3
30¾ x 16 x 19 in. (78.1 x 40.6 x 48.3 cm)

PROVENANCE
Chandigarh, India

LITERATURE
Eric Touchaleaume and Gérald Moreau, *Le
Corbusier, Pierre Jeanneret: L'Aventure Indienne*,
Paris, 2010, p. 570
Galerie Patrick Seguin, *Le Corbusier, Pierre
Jeanneret: Chandigarh, India, 1951-66*, Paris, 2014,
pp. 208-209 and 285

\$ 6,000-8,000



5

6





8

Two of three bookcases illustrated

THE COLLECTION OF HANA SOUKUPOVÁ &
DREW AARON

7 MAGNIFIER

circa 1970
chrome-plated metal and glass
6⁷/₈ in. (17.5 cm) high
10 in. (25.4 cm) diameter

PROVENANCE

Mantiques Modern, New York
Acquired from the above by the present owner,
2012

\$1,500-2,000

THE COLLECTION OF HANA SOUKUPOVÁ &
DREW AARON

8 LE CORBUSIER

**THREE BOOKSHELVES FOR LA MAISON
DU BRÉSIL, CITÉ INTERNATIONALE
UNIVERSITAIRE DE PARIS**

circa 1956
oak veneer
27⁵/₈ x 27¹/₂ x 8³/₄ in. (70.2 x 69.9 x 22.2 cm)

PROVENANCE

Fondation Franco-Brésilienne, Cité Internationale
Universitaire de Paris
Patrick Seguin, Paris
Acquired from the above by the present owner,
2012

LITERATURE

Willy Boesiger, ed., *Le Corbusier et son atelier rue
de Sèvres 35: Œuvre complète Vol. 7, 1957-1965*,
New York, 1990, p. 198 (for a related model)
Galerie Patrick Seguin, *Le Corbusier, Pierre
Jeanneret: Chandigarh, India, 1951-66*, Paris, 2014,
p. 26 (for a related model)

See sothebys.com for a photograph of the third
bookcase

\$ 30,000-50,000

THE COLLECTION OF HANA SOUKUPOVÁ &
DREW AARON

9 LE CORBUSIER AND PIERRE JEANNERET

PAIR OF "ADVOCATE" ARMCHAIRS FOR
THE HIGH COURT, CHANDIGARH, INDIA

circa 1955

model no. LC/PJ-SI-41-A

teak and hide upholstery

one chair inscribed C: R. 15

35¼ x 25 x 26¾ in. (89.5 x 63.5 x 67.9 cm) each

PROVENANCE

Chandigarh, India

Patrick Seguin, Paris

Acquired from the above by the present owner,
2012

LITERATURE

Eric Touchaleaume and Gérald Moreau, *Le
Corbusier, Pierre Jeanneret: L'Aventure Indienne*,
Paris, 2010, pp. 169, 171, 174 and 567

Galerie Patrick Seguin, *Le Corbusier, Pierre
Jeanneret: Chandigarh, India, 1951-66*, Paris, 2014,
pp. 136, 138-139, 282 and 323

\$ 30,000-50,000





THE COLLECTION OF HANA SOUKUPOVÁ &
DREW AARON

10 PIERRE JEANNERET

**"OFFICE" ARMCHAIR FROM CHANDIGARH,
INDIA**

circa 1955

model no. PJ-SI-28-B

teak and rattan

29⁵/₈ x 20³/₈ x 19 in. (75.2 x 51.8 x 48.3 cm)

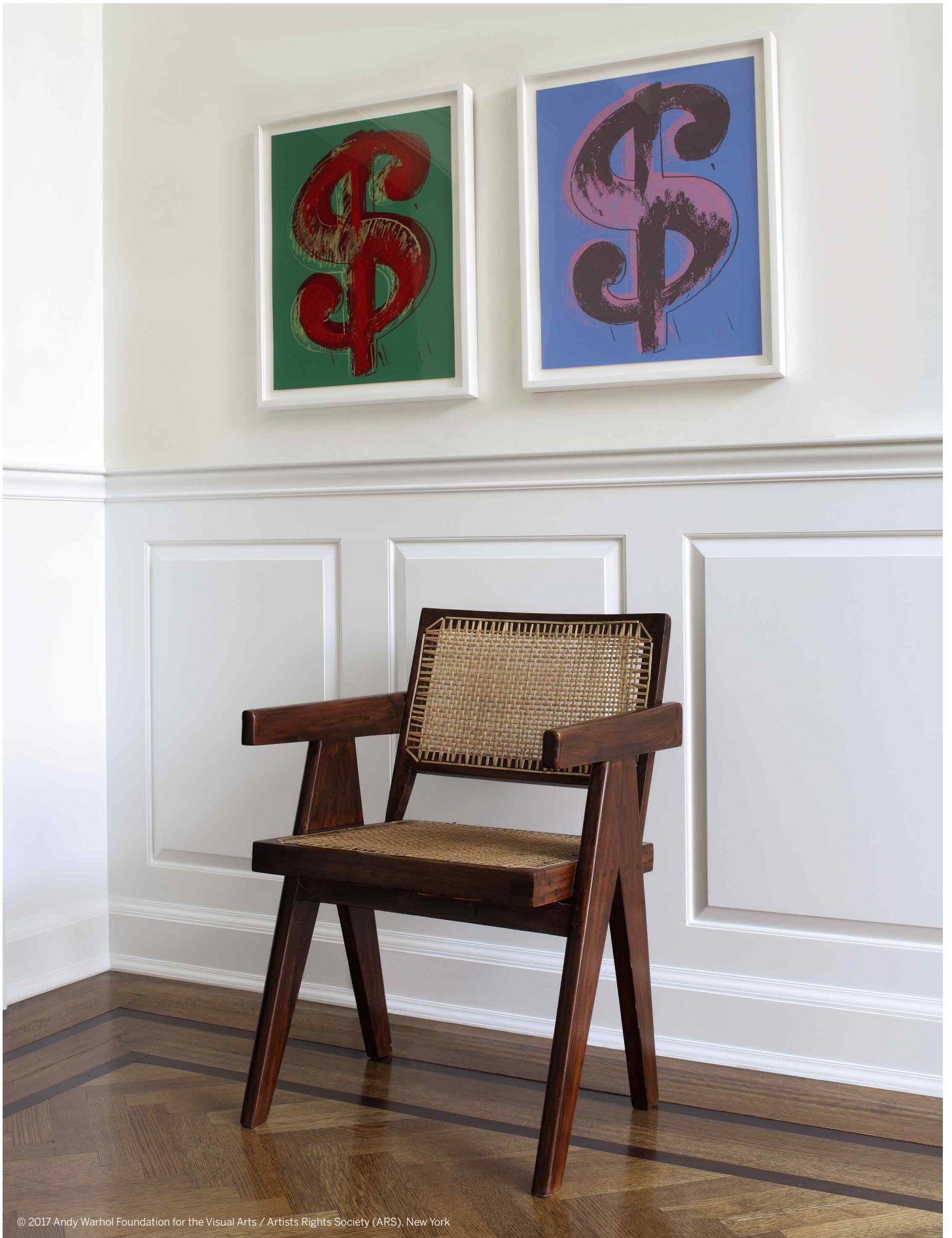
PROVENANCE

Chandigarh, India

LITERATURE

Eric Touchaleaume and Gérard Moreau, *Le
Corbusier, Pierre Jeanneret: L'Aventure Indienne*,
Paris, 2010, p. 562

\$ 5,000-7,000



THE COLLECTION OF HANA SOUKUPOVÁ &
DREW AARON

11 CLAUDE LALANNE

“POMME”

2007
number four from an edition of eight
gilt bronze
top of stem impressed *LALANNE* and numbered
4/8A with artist's monogram
apple impressed *LALANNE/2007* and numbered
4/8A with artist's monogram
23 in. (58.4 cm) high
19½ in. (49.5 cm) diameter

PROVENANCE

Galerie Guy Pieters, Sint-Martens-Latem, Belgium
Private Collection, Antwerp, Belgium
Sotheby's Paris, November 26, 2013, lot 117
Acquired from the above by the present owner

LITERATURE

Daniel Abadie, *Lalanne(s)*, Paris, 2008, pp. 144 and
150-151 (for related examples)
Les Lalanne on Park Avenue, exh. cat., Paul
Kasmin Gallery, New York, 2009, n.p. (for a related
example)
Les Lalanne at Fairchild, exh. cat., Paul Kasmin
Gallery, Coral Gables, 2010, n.p. (for a related
example)
Les Lalanne, exh. cat., Les Arts Décoratifs, Paris,
2010, pp. 35 and 114
Art at Fairchild, exh. cat., Fairchild Tropical Botanic
Garden, Coral Gables, 2010, p. 25 (for the same
related example)
Paul Kasmin, *Claude & François-Xavier Lalanne*,
New York, 2012, n.p. (for related examples)
Les Lalanne: Fifty Years of Work, 1964-2015, exh.
cat., Paul Kasmin Gallery, New York, 2015, pp.
72, 81, 100, 119, 169 and 171-172 (for a related
example)

\$ 150,000-200,000

THE COLLECTION OF HANA SOUKUPOVÁ &
DREW AARON

12 JEAN ROYÈRE

A RARE CENTER TABLE

circa 1947-1948
oak and glass
28¾ in. (72.1 cm) high
57 in. (144.8 cm) diameter

PROVENANCE

Jacques Lacoste, Paris
Acquired from the above by the present owner,
2012

LITERATURE

Galerie Jacques Lacoste & Galerie Patrick Seguin,
eds., *Jean Royère, Vol. 2*, Paris, 2012, p. 68

This model is referenced in the Jean Royère archives,
Musée des Arts Décoratifs, Paris under no. 547 (for a
photograph of the model) and no. 5399 (for a draw-
ing of the model).

\$ 20,000-30,000



11

12









14

THE COLLECTION OF HANA SOUKUPOVA &
DREW AARON

13 IN THE STYLE OF
JACQUES QUINET

PAIR OF ARMCHAIRS

modern
lacquered wood and fabric upholstery
32 x 30 x 32¾ in. (81.3 x 76.2 x 83.2 cm) each

\$ 10,000-15,000

THE COLLECTION OF HANA SOUKUPOVA &
DREW AARON

14 JACQUES QUINET

COFFEE TABLE

circa 1970
lacquered wood and brass
14¾ x 55¾ x 27¾ in. (37.1 x 140.7 x 70.2 cm)

PROVENANCE

Jean-Marc Lefouch, Paris.
Acquired from the above by the present owner
2012

\$ 10,000-15,000

THE COLLECTION OF HANA SOUKUPOVÁ &
DREW AARON

15 CHARLOTTE PERRIAND

STOOL

designed circa 1950
produced by Sentou, Paris, France
mahogany
stamped *bois massif du perigord/sentou* with
producer's mark
16¼ in. (41.3 cm) high
12½ in. (31.8 cm) diameter

LITERATURE

Charlotte Perriand: Interior Equipment, exh. cat.,
The Architectural League of New York, New York,
1997, p. 52
*Steph Simon: Rétrospective 1956–1974: Prouvé,
Perriand, Mouille, Jouve, Noguchi*, exh. cat., Galerie
Downtown, Paris, 2007, p. 80

\$ 4,000-6,000

THE COLLECTION OF HANA SOUKUPOVÁ &
DREW AARON

16 CHARLOTTE PERRIAND

STOOL

circa 1950
maple
10⅝ in. (27 cm) high
12⅞ in. (32.7 cm) diameter

PROVENANCE

Jacques Lacoste, Paris
Acquired from the above by the present owner,
2012

LITERATURE

Charlotte Perriand, *Un Art de Vivre*, exh. cat.,
Musée des Arts Décoratifs, Paris, 1985, p. 50
Charlotte Perriand: Interior Equipment, exh. cat.,
The Architectural League of New York, New York,
1997, p. 61

\$ 5,000-7,000

15



16





17

17 JEAN ROYÈRE

THE COLLECTION OF HANA SOUKUPOVÁ &
DREW AARON

**PAIR OF TWO-LIGHT "JACQUES" WALL
SCONCES**

circa 1948
patinated gilt metal with paper shades
15¼ x 15 x 7¼ in. (38.7 x 38.1 x 18.4 cm) each,
including shades

PROVENANCE

Augustin-Normand Family (friends and patrons of
the artist), Le Havre, France
Artcurial Paris, December 12, 2013, lot 33
Patrick Seguin, Paris
Acquired from the above by the present owner

LITERATURE

Galerie Jacques Lacoste & Galerie Patrick Seguin,
eds., *Jean Royère, Vol. 2*, Paris, 2012, p. 33

This model is referenced in the Jean Royère archives,
Musée des Arts Décoratifs, Paris under no. 1378 (for
a photograph of the model).

\$ 12,000-18,000



THE COLLECTION OF HANA SOUKUPOVÁ &
DREW AARON

18 A MONUMENTAL
CEILING LIGHT

circa 1970
lacquered metal
62½ in. (157.8 cm) drop
15¼ in. (38.7 cm) diameter

\$ 8,000-12,000





THE COLLECTION OF HANA SOUKUPOVÁ &
DREW AARON

19 CHARLOTTE PERRIAND

BENCH

circa 1980
Brazilian oak
18½ x 78¾ x 13½ in. (47 x 200 x 34.3 cm)

LITERATURE

Mary McLeod, ed., *Charlotte Perriand: An Art of Living*, New York, 2003, p. 194 (for a related model)

\$ 6,000-8,000

THE COLLECTION OF HANA SOUKUPOVÁ &
DREW AARON

20 CHRISTOFLE

LARGE "NEST" BOWL

designed 2001, executed 2001-2004
designed by Stéphane Parmentier
silver-plated metal
impressed *Christofle* with firm's mark and silver-plate hallmark
7¾ x 20¾ x 11½ in. (19.7 x 52.7 x 29.2 cm)

\$ 1,500-2,000



THE COLLECTION OF HANA SOUKUPOVÁ &
DREW AARON

21 CHARLOTTE PERRIAND

"NUAGE" BOOKSHELF

circa 1960

oak veneer, lacquered steel and aluminum
28¼ x 110½ x 13¼ in. (71.8 x 279.7 x 33.7 cm)

PROVENANCE

Patrick Seguin, Paris
Acquired from the above by the present owner,
2012

LITERATURE

Charlotte Perriand: Un Art de Vivre, exh. cat.,
Musée des Arts Décoratifs, Paris, 1985, p. 54 (for a
related model)

Jacques Barsac, *Charlotte Perriand: Un Art
d'Habiter, 1903-1959*, Paris, 2005, pp. 420-423 (for
related models)

*Steph Simon: Rétrospective 1956-1974: Prouvé,
Perriand, Mouille, Jouve, Noguchi*, exh. cat., Galerie
Downtown, Paris, 2007, pp. 66-67 and 125 (for the
model in a Steph Simon prospectus)

Charlotte Perriand: L'Aventure Japonaise, exh. cat.,
Musée d'Art Moderne, Saint-Étienne, 2013, p. 176
Jacques Barsac, *Charlotte Perriand, Complete
Works Volume 2, 1940-1955*, Paris, 2015, pp. 411
(for the model in a Steph Simon prospectus), 451
(for a technical drawing of the model) and 468-470
(for related models)

\$ 70,000-100,000





THE COLLECTION OF HANA SOUKUPOVÁ &
DREW AARON

22 **ANDRÉ SORNAY**

SIDE TABLE

circa 1940
birch and oak with cloutage
28 x 13 x 13 in. (71.1 x 33 x 33 cm)

PROVENANCE

Bernd Goeckler, New York
Acquired from the above by the present owner,
2009

\$ 6,000-8,000

THE COLLECTION OF HANA SOUKUPOVÁ &
DREW AARON

23 **JACQUES QUINET**

PAIR OF SIDE TABLES

circa 1970
lacquered wood and brass
14³/₄ x 21⁵/₈ x 21⁵/₈ in. (37.5 x 54.9 x 54.9 cm) each

PROVENANCE

Jean-Marc Lelouch, Paris
Acquired from the above by the present owner,
2012

\$ 10,000-15,000





23

23

THE COLLECTION OF HANA SOUKUPOVÁ &
DREW AARON

24 CHARLOTTE PERRIAND

SIDE TABLE

circa 1960

ash

18 $\frac{3}{8}$ in. (46.7 cm) high

25 $\frac{1}{8}$ in. (63.8 cm) diameter

LITERATURE

Mary McLeod, ed., *Charlotte Perriand: An Art of Living*, New York, 2003, p. 171 (for a related model)

Jacques Barsac, *Charlotte Perriand: Un art d'habiter*, Paris, 2005, pp. 278, 297 and 304 (for related models)

\$ 4,000-6,000



THE COLLECTION OF HANA SOUKUPOVÁ &
DREW AARON

25 ATTRIBUTED TO
JULES LELEU

ARMCHAIR

circa 1940
sycamore and wool upholstery
27 x 28 x 26½ in. (68.6 x 71.1 x 67.3 cm)

\$ 5,000-7,000





27

- THE COLLECTION OF HANA SOUKUPOVÁ &
DREW AARON
- 26 CHARLOTTE PERRIAND
- PAIR OF STOOLS**
- circa 1960
pine
17¼ in. (43.8 cm) high each
12½ in. (31.8 cm) diameter each
- LITERATURE**
Charlotte Perriand, un art de vivre, exh. cat., Musée des Arts Décoratifs, Paris, 1985, p. 58 (for the model *in situ* at Méribel-les-Allues)
Mary McLeod, ed., *Charlotte Perriand: An Art of Living*, New York, 2003, p. 17 (for the above period photograph)
Jacques Barsac, *Charlotte Perriand: Un art d'habiter*, Paris, 2005, p. 8 (for the above period photograph)
Steph Simon: *Rétrospective 1956–1974: Prouvé, Perriand, Mouille, Jouve, Noguchi*, exh. cat., Galerie Downtown, Paris, 2007, p. 81 (for a related model)
- \$ 5,000-7,000**

- THE COLLECTION OF HANA SOUKUPOVÁ &
DREW AARON
- 27 LE CORBUSIER
- BLACKBOARD FOR LA MAISON DU BRÉSIL, CITÉ INTERNATIONALE UNIVERSITAIRE DE PARIS**
- circa 1957-1959
oak and painted cork
27½ x 55 x 4½ in. (69.9 x 139.7 x 11.4 cm)
- PROVENANCE**
Fondation Franco-Brésilienne, Cité Internationale Universitaire de Paris
Galerie Patrick Seguin, Paris
Acquired from the above by the present owner
- LITERATURE**
Willy Boesiger, ed., *Le Corbusier et son atelier rue de Sèvres 35: Œuvre complète Vol. 7, 1957-1965*, New York, 1990, p. 198
- \$ 4,000-6,000**



28

THE COLLECTION OF HANA SOUKUPOVÁ &
DREW AARON

28 JACQUES ADNET

PAIR OF TABLE LAMPS

circa 1940
chromium-plated metal and crystal with paper
shades
15 in. (38.1 cm) high each, including shades

LITERATURE

Alain-René Hardy and Gaëlle Millet, *Jacques Adnet*,
Paris, 2009, p. 242

Sotheby's would like to thank Mr. Alain-René Hardy,
author of *Jacques Adnet*, for his assistance with the
cataloguing of this lot.

\$ 8,000-12,000

THE COLLECTION OF HANA SOUKUPOVÁ &
DREW AARON

29 PIERRE JEANNERET

STOOL DESIGNED FOR THE SCIENCE DEPARTMENT, UNIVERSITY OF PUNJAB, CHANDIGARH, INDIA

circa 1965
model no. PJ-SI-21-B
teak and rattan
stenciled *CPC/AA/DS/87* and painted 24
27½ x 18 x 19 in. (69.9 x 45.7 x 48.3 cm)

PROVENANCE

Chandigarh, India
Patrick Seguin, Paris
Acquired from the above by the present owner,
2012

LITERATURE

Eric Touchaleaume and Gérald Moreau, *Le
Corbusier, Pierre Jeanneret: L'Aventure Indienne*,
Paris, 2010, p. 559
Galerie Patrick Seguin, *Le Corbusier, Pierre
Jeanneret: Chandigarh, India, 1951-66*, Paris, 2014,
pp. 169, 215 and 285

\$ 4,000-6,000



RAIS
MICHEL COMTE
THIRTY YEARS
AND FIVE MINUTES

THE LITTLE BLACK DRESS
Leon Haidji
THE PHOTOBOOK



THE COLLECTION OF HANA SOUKUPOVÁ &
DREW AARON

30 HOWARD MEISTER

"THE LESSON" CHAIR

1988

from an edition of six and two artist proofs
painted steel
signed and dated *Howard Meister/AP/1988*
65¼ x 14 x 15¾ in. (165.7 x 35.6 x 40 cm)

EXHIBITED

Defining Craft I: Collecting for the New Millennium,
American Craft Museum, New York, 2000

Sotheby's would like to thank Howard Meister for his
assistance with the cataloguing of this lot.

\$ 8,000-12,000

THE COLLECTION OF HANA SOUKUPOVÁ &
DREW AARON

31 NOÉ DUCHAUFOUR- LAWRANCE

A UNIQUE "AMMONITE" SHELF

2012

executed by Stefano Ronchetti for Meta, London
two-tone patinated steel
80¾ x 74 x 16¾ in. (205.1 x 188 x 41.6 cm)

PROVENANCE

Mallet Antiques, New York

Acquired from the above by the present owner,
2012

Sotheby's would like to thank Noé Duchaufour-
Lawrance for his assistance with the cataloguing of
this lot.

\$ 10,000-15,000



THE COLLECTION OF HANA SOUKUPOVÁ &
DREW AARON

32 MATHIEU MATEGOT

MAGAZINE RACK

circa 1955
lacquered metal
19¾ x 23 x 10¼ in. (50.2 x 58.4 x 26 cm)

\$ 2,000-3,000

THE COLLECTION OF HANA SOUKUPOVÁ &
DREW AARON

33 MATHIEU MATEGOT

PAIR OF ARMCHAIRS AND SIDE TABLE

circa 1952
painted metal
armchairs: 33½ x 28⅞ x 20¼ in.
(85.1 x 73.3 x 51.4 cm) each
table: 16½ x 17 x 17 in. (41.9 x 43.2 x 43.2 cm)

LITERATURE

Philippe Jousse and Caroline Mondineu, *Mathieu Matégot*, Paris, 2003, pp. 217 (for the chair model) and 219 (for the table model)

\$ 7,000-10,000







PROPERTY OF A PRIVATE MANHATTAN
COLLECTOR

34 GEORGES JOUVE

PAIR OF "PAPILLON" WALL SCONCES

circa 1956
glazed earthenware and painted metal with fabric
shades
each signed *JOUVE* with the artist's cypher
20 $\frac{1}{8}$ x 13 x 4 $\frac{1}{4}$ in. (51.1 x 33 x 10.8 cm) each,
including shades

PROVENANCE

Jousse Entreprise, Paris
Acquired from the above by the present owner

LITERATURE

Galerie Jousse Entreprise, *Georges Jouve*, Paris,
2006, pp. 210-211

\$ 20,000-30,000

PROPERTY OF A PRIVATE NEW YORK
COLLECTOR

35 LE CORBUSIER

STAIRCASE FOR L'UNITÉ D'HABITATION,
FIRMINY, FRANCE

circa 1958
pine and lacquered steel
94¾ x 33½ x 110¾ in. (240.7 x 84.1 x 281.3 cm)
as shown

PROVENANCE

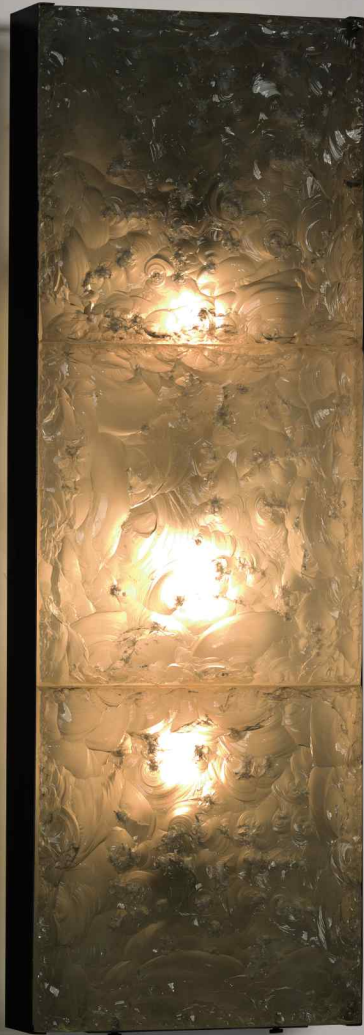
L'Unité d'Habitation, Firminy, France
DeLorenzo 1950, New York
Private Collection, New York
Wright, Chicago, June 11, 2015, lot 107
Acquired from the above by the present owner

LITERATURE

Willy Boesiger, ed., *Le Corbusier et son atelier rue
de Sèvres 35: Œuvre complète Vol. 7, 1957-1965*,
New York, 1990, p. 217
Dominique Lyon, *Le Corbusier Alive*, Paris, 2000,
p. 100 (for a related model)
George H. Marcus, *Inside Le Corbusier: The
Machine for Living*, New York, 2000, p. 154 (for a
related model)

\$ 15,000-20,000





PROPERTY OF A PRIVATE MANHATTAN
COLLECTOR

36 MAX INGRAND

PAIR OF WALL SCONCES

circa 1965
executed by Ateliers Max Ingrand, Paris, France
chromium-plated and lacquered brass and glass
23³/₄ x 8 x 4 in. (60.3 x 20.3 x 10.2 cm) each

PROVENANCE

Galerie Jacques Lacoste, Paris
Acquired from the above by the present owner

LITERATURE

Pierre-Emmanuel Martin-Vivier, *Max Ingrand: Du verre à la lumière*, Paris, 2009, pp. 226-227 (for one sconce of the present lot illustrated)

\$ 15,000-20,000

PROPERTY FROM A PRIVATE COLLECTION

37 JEAN ROYÈRE

PAIR OF "AMBASSADOR" ARMCHAIRS

circa 1950
painted wood and velvet upholstery
42¼ x 29½ x 31½ in. (107.3 x 74.9 x 80 cm) each

PROVENANCE

Delorenzo Gallery, New York
Wolfgang Joop, New York
Sotheby's New York, *Property from the Collection of Wolfgang Joop*, December 12, 2003, lots 381 and 382
Acquired from the above by the present owner

LITERATURE

Le Décor d'Aujourd'hui, no. 54, 1950, p. 47
Axel de Heeckeren, *Jean Royère*, exh. cat., Paris, 1985, pls. 37 and 50
Axel de Favardin, *Le Style 50, Un Moment de l'Art Français*, Brussels, 1987, pp. 47 and 53
Yvonne Brunhammer and Guillemette Delaporte, *Les Styles des Années 30 à 50*, Paris, 1987, p. 103
Jean Royère: décorateur à Paris, exh. cat., Musée des Arts décoratifs, Paris, 1999, pp. 40, 76 and 110
Pierre-Emmanuel Martin-Vivier, *Jean Royère*, Paris, 2002, p. 43
Galerie Jacques Lacoste & Galerie Patrick Seguin, eds., *Jean Royère, Vol. 1*, Paris, 2012, pp. 39-40, 176-181 and 286
Galerie Jacques Lacoste & Galerie Patrick Seguin, eds., *Jean Royère, Vol. 2*, Paris, 2012, pp. 47-49

\$ 120,000-180,000





PROPERTY OF A PRIVATE MANHATTAN
COLLECTOR

38 JEAN ROYÈRE

FOUR-LIGHT "BOUQUET" WALL SCONCE

circa 1950
gilt metal with paper shades
12½ x 31 x 17 in. (31.8 x 78.7 x 43.2 cm) including
shades

PROVENANCE

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

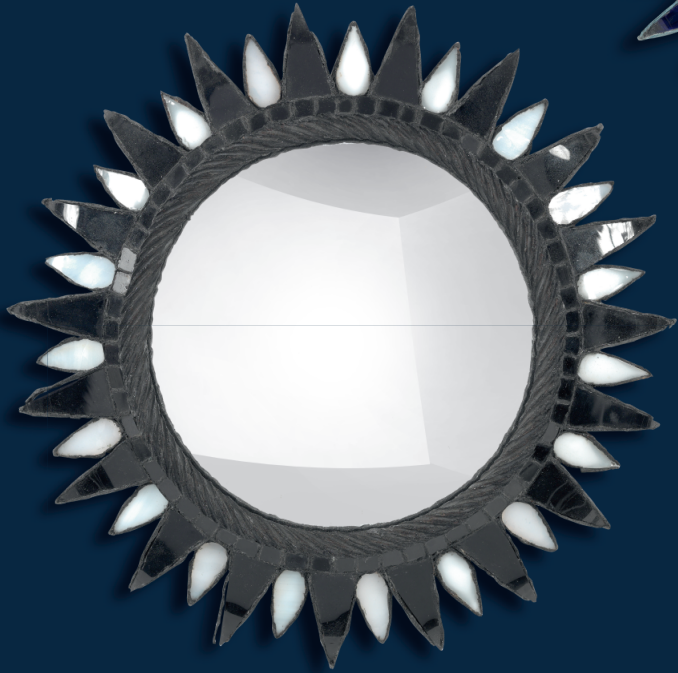
\$ 10,000-15,000





FRENCH DESIGN FROM
AN IMPORTANT
NEW YORK
COLLECTION

LOTS 39-51





39

PROPERTY FROM AN IMPORTANT NEW YORK
COLLECTION

39 LINE VAUTRIN

"GERBERA" MIRROR

circa 1955
tinted talosel resin and mirrored glass
incised *LINE VAUTRIN* and with tag impressed *ROI*
11¼ in. (28.6 cm) diameter

PROVENANCE

Barry Friedman Ltd., New York
Private Collection
Christie's New York, December 8, 2009, lot 230
Acquired from the above by the present owner

LITERATURE

Patrick Mauriès, *Line Vautrin, Miroirs*, Paris, 2004,
pp. 60-61

\$ 15,000-20,000

PROPERTY FROM AN IMPORTANT NEW YORK
COLLECTION

40 LINE VAUTRIN

"SOLEIL À POINTES" MIRROR,
MODEL NO. 2

circa 1955
talosel resin and mirrored glass
incised *LINE VAUTRIN*
9 in. (22.9 cm) diameter

PROVENANCE

Jean-David Botella, Paris
Acquired from the above by the present owner

LITERATURE

Patrick Mauriès, *Line Vautrin, Miroirs*, Paris, 2004,
pp. 40 and 70

\$ 25,000-35,000



PROPERTY FROM AN IMPORTANT NEW YORK
COLLECTION

41 LINE VAUTRIN

**"FOLIE" OR "LE SOLEIL A RENDEZ-VOUS
AVEC LA LUNE" MIRROR**

circa 1958
talosel resin and mirrored glass
25 x 31 in. (63.5 x 78.7 cm)

PROVENANCE

Jean-David Botella, Paris
Acquired from the above by the present owner

LITERATURE

Patrick Mauriès, *Line Vautrin, Miroirs*, Paris, 2004,
pp. 58-59

\$ 80,000-120,000





42



43

PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION

42 LINE VAUTRIN
 "SOLEIL À POINTES" MIRROR,
 MODEL NO. 3

circa 1955
 talosel resin and mirrored glass
 incised *LINE VAUTRIN-XII*
 19 in. (48.3 cm) diameter

PROVENANCE
 Christie's New York, December 14, 2012, lot 105
 Acquired from the above by the present owner

LITERATURE
 Patrick Mauriès, *Line Vautrin, Miroirs*, Paris, 2004,
 p. 71

\$ 30,000-40,000

PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION

43 LINE VAUTRIN
 "SOLEIL À POINTES" MIRROR,
 MODEL NO. 2

circa 1955
 talosel resin and mirrored glass
 incised *LINE VAUTRIN*
 11½ in. (29.2 cm) diameter

PROVENANCE
 Phillips New York, December 17, 2013, lot 202
 Acquired from the above by the present owner

LITERATURE
 Patrick Mauriès, *Line Vautrin, Miroirs*, Paris, 2004,
 pp. 40 and 70

\$ 18,000-24,000

PROPERTY FROM AN IMPORTANT NEW YORK
COLLECTION

44 SERGE MOUILLE

TWO-ARM WALL LIGHT

designed 1954, executed 1961
produced by S.C.M. (Société de Création de
Modèles), Paris
lacquered metal and brass
33½ x 68¾ x 14½ in. (85.1 x 174.6 x 36.8 cm)

LITERATURE

Alan and Christine Counord, *Serge Mouille:
luminaires 1953-1962*, Paris, 1983, p. 28 (for the
model on a display sheet from the Société de
Création de Modèles)
Anthony DeLorenzo & Alan and Christine Counord,
*Two Master Metalworkers: Jean Prouvé/Serge
Mouille*, exh. cat., Paris, 1985, p. 134 (for the model
in a Steph Simon prospectus) and pp. 124-25
Pierre Émile Pralus, *Serge Mouille: A French
Classic*, Saint-Cyr-au-Mont-d'Or, 2006, pp. 66 (for
the model on a display sheet from the Société de
Création de Modèles) and 79, 122, 166-67 and 171

\$ 15,000-20,000

PROPERTY FROM AN IMPORTANT NEW YORK
COLLECTION

45 PIERRE JEANNERET

DAYBED FROM CHANDIGARH, INDIA

circa 1957
teak and hide upholstery
17½ x 79 x 29½ in. (44.5 x 200.7 x 74.9 cm)

PROVENANCE

Chandigarh, India
Galerie Patrick Seguin, Paris
Phillips New York, December 15, 2010, lot 2
Acquired from the above by the present owner

LITERATURE

Eric Touchaleaume and Gérard Moreau, *Le
Corbusier, Pierre Jeanneret: L'Aventure Indienne*,
Paris, 2010, p. 327
Galerie Patrick Seguin, *Le Corbusier, Pierre
Jeanneret: Chandigarh, India, 1951-66*, Paris, 2014,
pp. 152, 153 and 282 (for the present lot illustrated)

\$ 25,000-35,000



44



45



PROPERTY FROM AN IMPORTANT NEW YORK
COLLECTION

46 JEAN BESNARD

TABLE LAMP

circa 1930
glazed earthenware with fabric shade
signed with artist's monogram and *France*
25½ in. (63.8 cm) high

PROVENANCE

Private Collection, Buenos Aires
Phillips New York, September 27, 2012, lot 14
Acquired from the above by the present owner

\$ 8,000-12,000



PROPERTY FROM AN IMPORTANT NEW YORK
COLLECTION

47 CHARLOTTE PERRIAND

PAIR OF ARMCHAIRS, MODEL NO. 21

designed 1935, produced circa 1947

ash and rush

one: 32 x 22 x 25½ in. (81.3 x 55.9 x 64.8 cm)

the other: 30½ x 21⅝ x 25½ in.

(77.5 x 54.9 x 64.8 cm)

\$ 7,000-9,000

PROVENANCE

Phillips New York, June 9, 2010, lot 17

Acquired from the above by the present owner

LITERATURE

Boris Lacroix, "Mobiliers et ensembles de vacances," *Art et Décoration*, no. 9, 1948, pp. 4-5
Mary McLeod, ed., *Charlotte Perriand: An Art of Living*, New York, 2003, pp. 171, 173, 179, 216-217 and 220

Charlotte Perriand, exh. cat., Centre Pompidou, Paris, 2005, p. 109

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

Jacques Barsac, *Charlotte Perriand, L'oeuvre complète, Volume 1, 1903-1940*, Paris, 2015, p. 343



47

PROPERTY FROM AN IMPORTANT NEW YORK
COLLECTION

48 PIERRE JEANNERET

**BENCH DESIGNED FOR THE M.L.A.
HOSTEL, CHANDIGARH, INDIA**

circa 1955

teak

inscribed *PSA/-BN-13*

17 x 54¼ x 18½ in. (43.2 x 137.8 x 46 cm)

PROVENANCE

Chandigarh, India

LITERATURE

Eric Touchaleaume and Gérard Moreau, *Le
Corbusier, Pierre Jeanneret: L'Aventure Indienne*,
Paris, 2010, p. 565 (for a related bench)

\$ 8,000-12,000





49

49 SERGE MOUILLE

PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION

"ANTONY" WALL LIGHT FROM THE CITÉ INTERNATIONALE UNIVERSITAIRE, ANTONY, FRANCE

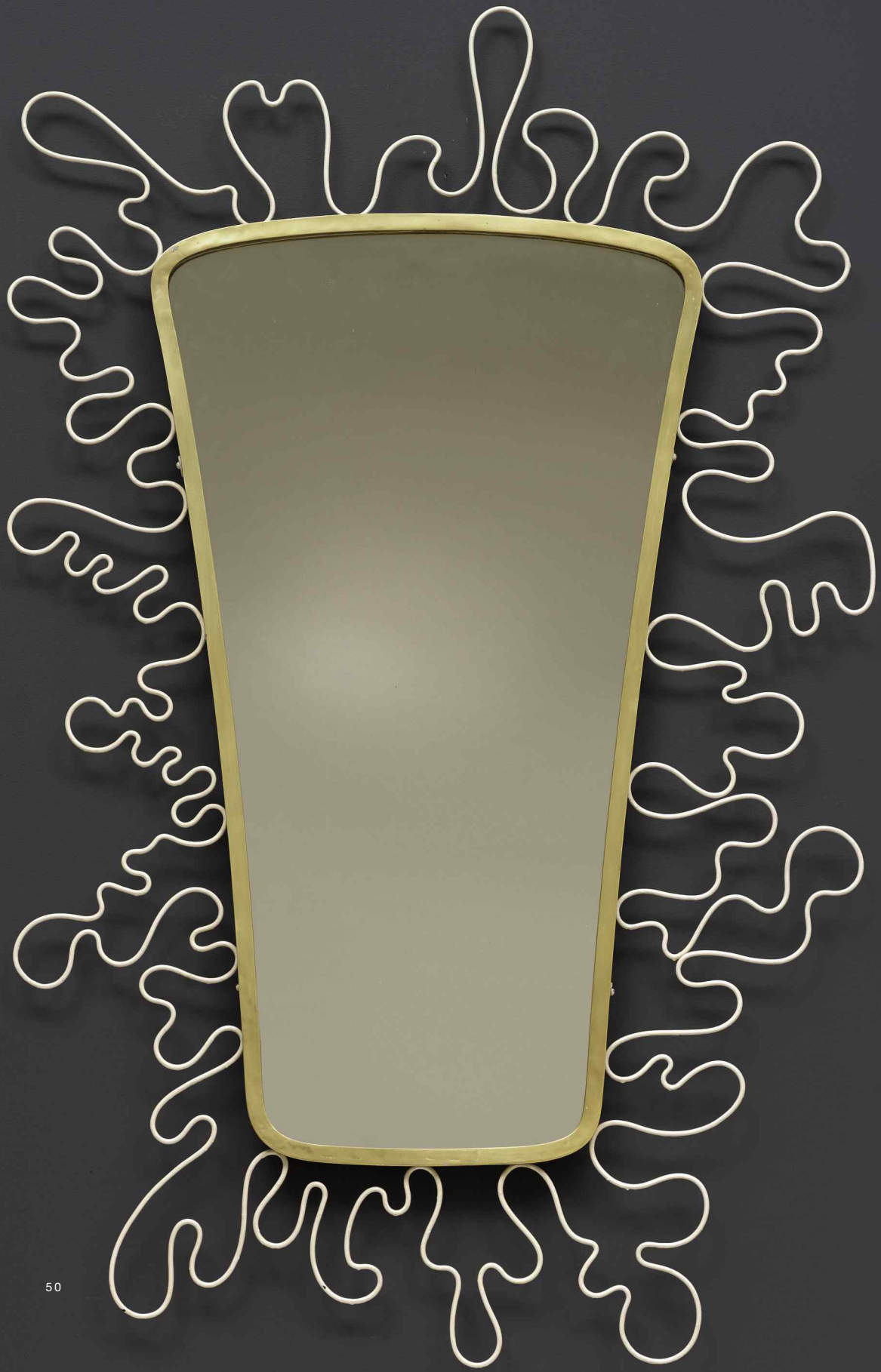
1955
lacquered metal and brass
12 x 12⁷/₈ x 11¹/₂ in. (30.5 x 32.7 x 29.2 cm)

PROVENANCE
Cité Internationale Universitaire, Antony, France
Phillips New York, December 14, 2011, lot 173
Acquired from the above by the present owner

LITERATURE

Alan and Christine Counord, *Serge Mouille: luminaires 1953-1962*, Paris, 1983, p. 28 (for the model on a display sheet from the Société de Création de Modèles)
Anthony DeLorenzo & Alan and Christine Counord, *Two Master Metalworkers: Jean Prouvé/Serge Mouille*, exh. cat., New York and Paris, 1985, p. 133 (for the model in a Steph Simon prospectus)
Pierre Émile Pralus, *Serge Mouille: A French Classic*, Saint-Cyr-au-Mont-d'Or, 2006, pp. 66 (for the model on a display sheet from the Société de Création de Modèles), 91 and 168-169

\$ 6,000-8,000





50 **ATTRIBUTED TO GIOVANNI FERRABINI**

MIRROR

circa 1955
brass, painted metal and mirrored glass
62½ x 38½ in. (158.8 x 97.8 cm)

PROVENANCE

Phillips New York, June 11, 2014, lot 68
Acquired from the above by the present owner

\$ 8,000-12,000

51 **ANDRÉ DUBREUIL**

PAIR OF "PERLES" CANDLE HOLDERS

circa 1990
patinated and parcel-gilt iron, bronze and glass
24½ in. (62.2 cm) high each
12¾ in. (32.4 cm) diameter each

LITERATURE

Claire Downey, *Neo Furniture*, London, 1992, p. 58
Jean-Louis Gaillemain, *André Dubreuil: Poète du Fer, Poet of Iron*, Paris, 2006, frontis and cat. no. 46

\$ 15,000-20,000

MASTERWORKS BY LALANNE FROM AN IMPORTANT MANHATTAN COLLECTION

LOTS 52-54

At midnight during a full moon in 1972, Claude Lanne paid a visit to the zoo. It was a surreal and eagerly anticipated experience for the artist. She had made an appointment with the director of the zoo, who agreed to her request for the remains of a recently deceased crocodile. Lanne had conceived the idea to incorporate the animal's unique form into her bronze work, but she knew it would be impossible to realize without a model. So she waited for nature and fate to take its course. When a crocodile at the zoo died, the zoo director (who was a friend of Niki de Saint Phalle) recognized that the animal, under Lanne's nimble fingers and poetic imagination, would soon begin its next life as a work of art.

Since that night, Lanne has incorporated the "Croco" into an array of her works. Either fragmented or in its entirety, the crocodile motif appears as a chandelier, small table, stool, chair, bench and, in one of the artist's most masterful interpretations of the form, as the present desk and armchairs. Lanne developed the technique of *galvanoplastie*, in which she uses a continuous electric current to apply a metal deposit on the surface of the object. Lanne employs this technique alongside bronze casting to translate the crocodile's rough and scaly form and additional botanical elements into the textured surfaces of the present lots.



Lot 52





Eulogizing his wife's work, François-Xavier Lalanne praised, "All she has to do is persuade the elements to marry each other by soldering, hammering, and filing them." Indeed, Claude Lalanne manipulates her materials with incredible skill and sensitivity to combine her crocodile, which forms the chair backrests and the desktop, with an ensemble of vegetal stems which give the pieces their structure. These organic curves and counter-curves culminate into deeply poetic compositions embellished with delicate bouquets of galvanoplastic cabbage leaves from the Lalannes' garden.

The "Crocodile" armchairs and "Croco" desk epitomize the Surrealist influence that defines Lalanne's work. The significance of her work to the wider Surrealist dialogue of the period is eternalized in a period photograph of Max Ernst, pioneer of the Surrealism movement, sitting in one of these very chairs in the company of the artist. These lots are a unique opportunity to acquire three iconic works from the "Crocodile" series coming from the same collection.

PROPERTY FROM AN IMPORTANT
MANHATTAN COLLECTION

52 CLAUDE LALANNE

“CROCODILE” ARMCHAIR

1997

en suite with the following lot

number eight from an edition of eight

patinated bronze and galvanized copper with

leather upholstered cushion

impressed *Lalanne/97/A* and numbered 8/8 with

artist's monogram

30½ x 24 x 25 in. (77.5 x 61 x 63.5 cm)

PROVENANCE

Galerie Mitterrand, Paris

Acquired from the above by the present owner,

2008

LITERATURE

John Russell, *les lalanne*, Paris, 1975, pp. 70-71

Les Lalannes: Claude and François-Xavier Lalanne,

Marisa del Re Gallery, New York, 1988, n.p.

Daniel Marchesseau, *les Lalanne*, Paris, 1998, pp.

56 and 77

Claude & François-Xavier Lalanne: Fragments, exh.

cat., Galerie Enrico Navarra, Paris and JGM Galerie,

Paris, 2000, pp. 39 and 127

Claude & François-Xavier Lalanne, exh. cat., Paul

Kasmin Gallery, New York and Ben Brown Fine

Arts, London, 2006, p. 99

Daniel Abadie, *Lalanne(s)*, Paris, 2008, pp. 170-171

Les Lalanne, Paris, exh. cat., Les Arts Décoratifs,

Paris, 2010, pp. 88, 90 and 92-93

Paul Kasmin, *Claude & François-Xavier Lalanne*,

New York, 2012, n.p. (for a related stool)

Les Lalanne: Fifty Years of Work, 1964-2015, exh.

cat., Paul Kasmin Gallery, New York, 2015, pp.

72-73 and 103 (for a related settee), 184, 188, 191,

193, 195 and 198-199

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

\$ 300,000-500,000



PROPERTY FROM AN IMPORTANT
MANHATTAN COLLECTION

53 CLAUDE LALANNE

"CROCODILE" ARMCHAIR

1997

en suite with the previous lot

number eight from an edition of eight

patinated bronze and galvanized copper with

leather upholstered cushion

impressed *Lalanne/97/B* and numbered 8/8 with
artist's monogram

34 x 32½ x 25 in. (86.4 x 82.6 x 63.5 cm)

PROVENANCE

Galerie Mitterrand, Paris

Acquired from the above by the present owner,
2008

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

\$ 300,000-500,000



PROPERTY FROM AN IMPORTANT
MANHATTAN COLLECTION

54 CLAUDE LALANNE

"BUREAU CROCODILE"

2009

number six from an edition of eight
patinated and polished bronze
impressed *LALANNE/2009* and numbered 6/8
with artist's monogram
30 x 62 x 24 in. (79.5 x 157 x 61 cm)

PROVENANCE

Galerie Mitterrand, Paris
Acquired from the above by the present owner,
2009

LITERATURE

Daniel Marchesseau, *les Lalanne*, Paris, 1998, pp.
104-105 (for a pair of related console tables)
Paul Kasmin, *Claude & François-Xavier Lalanne*,
New York, 2012, n.p.
Les Lalanne: Fifty Years of Work, 1964-2015, exh.
cat., Paul Kasmin Gallery, New York, 2015, p. 103

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

\$ 350,000-500,000







ARMAND ALBERT RATEAU AN IMPORTANT SUITE FROM THE ARTIST'S RESIDENCE

LOTS 55-57

Overlooking the Seine in the Paris's 6th arrondissement, the residence of Armand Albert Rateau and his wife was of an elegance befitting Rateau's own designs. In 1930, Rateau purchased the private hotel that had previously occupied the space and had finished renovations by 1932. In its new state, 17 quai de Conti served not only as a residence but also an exhibition venue and a studio. The house naturally became the ideal arena for Rateau to observe firsthand how his works could integrate into a living space and the lives of its residents, and the designer took advantage of every ornament, fixture, and room to experiment his designs.

The present armchairs, side table, and daybed once decorated the bedroom of Madame Thérèse Rateau. To unify the three lots in this suite, the designer used motifs of overlapping geometric shapes and botanical elements in silver leaf and lacquer, recalling the tree imagery of the music salon wall panels that he designed for the Paris apartment of Cole Porter, the American jazz musician, in 1927. Thoughtfully designed details, such as the side table's folding bookstand and the daybed's gilt bronze handles, indicate that Rateau produced these works to be both visually and functionally intricate in the context of his wife's bedroom.



PROPERTY FROM A DISTINGUISHED
NEW YORK COLLECTION

55 ARMAND ALBERT RATEAU

PAIR OF ARMCHAIRS FROM THE BEDROOM
OF MADAME RATEAU, PARIS

circa 1932

en suite with the two following lots
silver leaf and wood with lacquer decoration,
silvered bronze and silk upholstery
30 x 25¼ x 28½ in. (76.2 x 64.1 x 72.4 cm) each

\$ 70,000-90,000

PROVENANCE

Bedroom of Madame Thérèse Rateau, wife of the
artist, 17 quai de Conti, Paris, circa 1932
Vallois, Paris

Acquired from the above by the present owner

LITERATURE

Franck Olivier-Vial & François Rateau, *Armand
Albert Rateau*, Paris, 1992, p. 192 (for the present
lot illustrated) and p. 174









The present side table in the bedroom of Madame Thérèse Rateau, circa 1932.
All rights reserved.

PROPERTY FROM A DISTINGUISHED
NEW YORK COLLECTION

56 ARMAND ALBERT RATEAU

**CONVERTIBLE SIDE TABLE FROM THE
BEDROOM OF MADAME RATEAU, PARIS**

circa 1932

en suite with the previous and following lot
fitted with a folding bookstand
silver leaf and wood with lacquer decoration, slate,
silvered bronze and lacquered glass
impressed A.A. RATEAU
31⁵/₈ x 19³/₄ x 13³/₄ in. (80.3 x 50.2 x 34.9 cm)

PROVENANCE

Bedroom of Madame Thérèse Rateau, wife of the
artist, 17 quai de Conti, Paris, circa 1932
Vallois, Paris

Acquired from the above by the present owner

LITERATURE

Franck Olivier-Vial & François Rateau, *Armand
Albert Rateau*, Paris, 1992, pp. 188-189 (for the
present lot illustrated)

\$ 25,000-35,000

PROPERTY FROM A DISTINGUISHED
NEW YORK COLLECTION

57 ARMAND ALBERT RATEAU

**DAYBED FROM THE BEDROOM OF
MADAME RATEAU, PARIS**

circa 1932

en suite with the previous two lots
silver leaf and wood with lacquer decoration, gilt
bronze and silk upholstery
impressed A.A. RATEAU 7097 to the underside
and A.A. RATEAU INVR PARIS to the handles
47³/₈ x 79³/₄ x 47¹/₄ in. (120.3 x 202.6 x 120 cm)

PROVENANCE

Bedroom of Madame Thérèse Rateau, wife of
the artist, 17 quai de Conti, Paris, circa 1932
Vallois, Paris
Acquired from the above by the present owner

LITERATURE

Franck Olivier-Vial & François Rateau, *Armand
Albert Rateau*, Paris, 1992, pp. 188-190 (for the
present lot illustrated)

\$ 40,000-60,000





PROPERTY FROM A PRIVATE MANHATTAN
COLLECTION

58 PAUL POIRET

CONSOLE TABLE

circa 1919
marble and patinated wrought-iron
26 x 53¼ x 14 in. (66 x 135.3 x 35.6 cm)

PROVENANCE

Sotheby's Paris, May 22, 2013, lot 34
Acquired from the above by the present owner

LITERATURE

Yvonne Deslandres, *Poiret*, Paris, 1986, p. 53 (for
the model in the artist's residence, 1919)

\$ 12,000-18,000



Madame Poiret in the Poiret household, with an identical console in the background,
circa 1919

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PROPERTY FROM A PRIVATE CHICAGO
FAMILY

59 ANDRÉ ARBUS

COMMODE

circa 1935
parchment and ivorine
26¼ x 59½ x 17¼ in. (66.7 x 150.2 x 43.8 cm)

PROVENANCE

Paige Rense, former editor-in-chief of *Architectural
Digest*
Christie's New York, June 14, 1986, lot 460
Acquired from the above by the present owner

LITERATURE

"XXVe Salon des Artistes Décorateurs," *Art et
Décoration*, June 1935, p. 205
Yvonne Brunhammer, *André Arbus*, Paris, 1996,
pp. 98-99
Bruno Foucart and Jean-Louis Gaillemin, *Les
Décorateurs des années 40*, Paris, 1998, p. 77

\$ 20,000-30,000



59



60

PROPERTY OF A PRIVATE MANHATTAN
COLLECTOR

60 PIERRE CHAREAU

PAIR OF WALL SCONCES, MODEL NO.
LA254

circa 1925
patinated iron and alabaster
15½ x 5⅝ x 4⅛ in. (39.4 x 14.3 x 10.5 cm) each

PROVENANCE

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

LITERATURE

Marc Vellay and Kenneth Frampton, *Pierre Chareau: Architecte-meublier, 1883-1950*, Paris, 1984, n.p. (for the model illustrated in the *Exposition internationale des art décoratifs et industriels modernes*, Paris, 1925)
Pierre Chareau, architecte, un art intérieur, exh. cat., Centre Pompidou, Paris, 1993, pp. 127, 183 and 188

\$ 20,000-30,000

PROPERTY FROM A PRIVATE COLLECTION

61 EUGÈNE PRINTZ

DESK

circa 1930

Together with a French Art Deco Chair

oak, leather and patinated bronze

table: 29½ x 63 x 23½ in. (74.9 x 160 x 59.7 cm)

chair: 31½ x 18 x 18½ in. (80 x 45.7 x 47 cm)

PROVENANCE

Eric Philippe, Paris

Wolfgang Joop, Monaco

Sotheby's New York, *Property from the Collection*

of Wolfgang Joop, December 12, 2003, lot 332

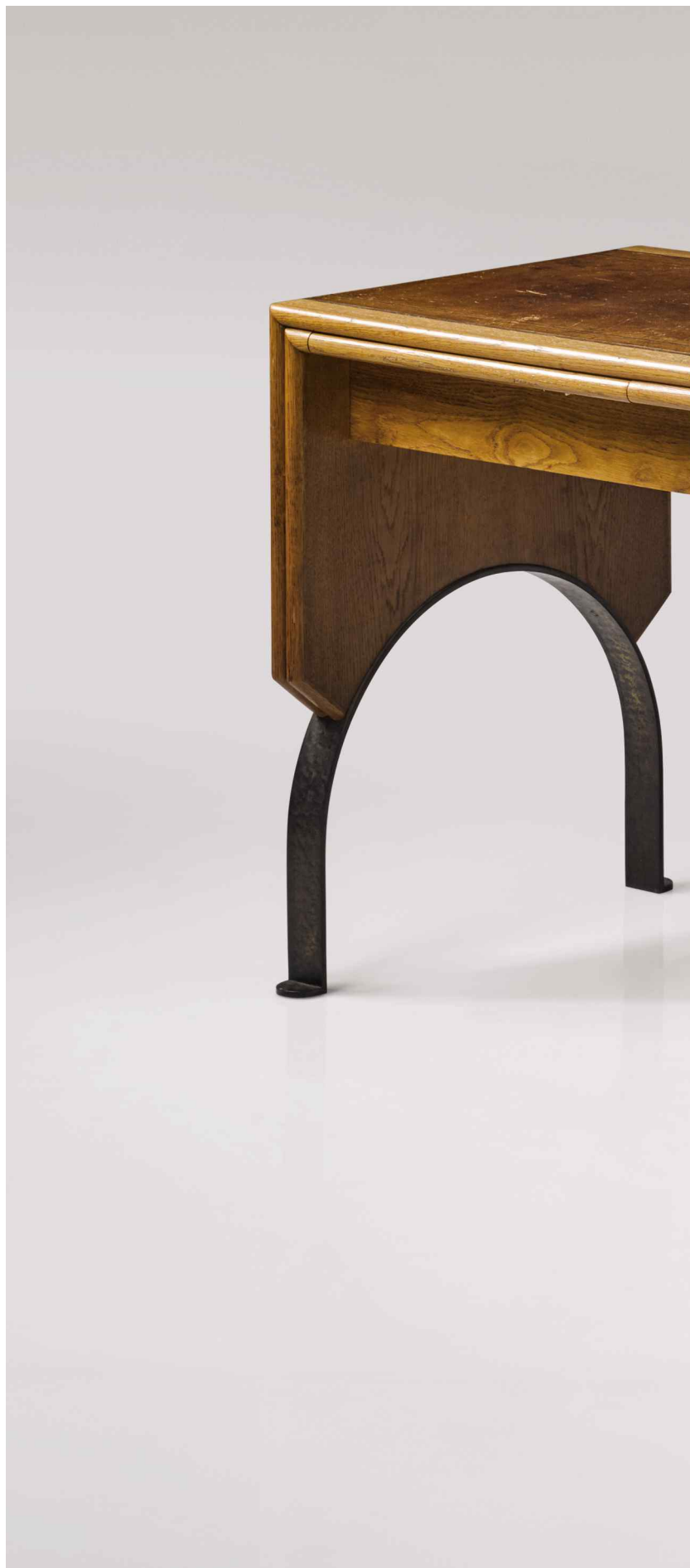
Acquired from the above by the present owner

LITERATURE

Art et Décoration, January 1935, n.p. (for a related model)

Guy Bujon and Jean-Jacques Dutko, *Eugène Printz*, Paris, 1986, pp. 155 and 240 (for a related model)

\$ 60,000-80,000





THE JACQUELINE FOWLER COLLECTION

LOTS 62-67, 71-73 AND 76-77

Jacqueline Fowler has spent a lifetime discovering and collecting exquisite objects of art and design. She has immersed herself fully in this endeavor, trusting her impeccable eye and innate sense for quality to seek out treasures from across a wide range of genres. Nineteenth and early 20th Century works evocative of the human imagination and flights of fantasy and originality have all inspired her.

Not only has Jackie, as she is called by her friends, been the faithful steward of such precious objects, she has also delighted in sharing them with numerous institutions, such as the Metropolitan Museum of Art, the Cooper Hewitt, and the Museum of Fine Arts, Boston. A pioneer in recognizing fashion as an art form, she built up a substantial collection

of exquisite couture—the Jacqueline Loewe Fowler Costume Collection—which entered the Costume Institute at The Met in 1981. Reflecting on her many significant contributions to The Met, curatorial director of Leeds Art Foundation Joseph Cunningham praised Jackie's unwavering dedication, saying, "Jackie's insightful collecting, profound generosity and longstanding support of American and European art at the Metropolitan Museum of Art are inspiring to us. We admire her deep knowledge, exquisite taste and knack for finding the best of the best and generously sharing it with the public." Bruce Barnes, founder of Leeds Art Foundation, echoes that sentiment, adding, "Jackie is a model of sophisticated collection building and profoundly impactful philanthropy."



PROPERTY FROM THE JACQUELINE FOWLER
COLLECTION

62 EILEEN GRAY

STUDY FOR A RUG DESIGN

circa 1930
mixed media collage
the reverse stamped in black ink *Eileen M. Gray*
with printed marks *R. C. Seine 204.930* and *I M P*
Maréchal Paris
4¾ x 4¾ in. (12.1 x 12.1 cm)

PROVENANCE

Sotheby's Monte Carlo, February 10, 1981, lot 1510
Private Collection, Belgium
Sotheby's London, March 2, 1999, lot 38
Acquired from the above by the present owner

LITERATURE

Peter Adam, *Eileen Gray: Architect/Designer*, 1987,
p. 244 (for a rug with a related design)
Philippe Garner, *Eileen Gray: Design and*
Architecture, 1878-1976, Cologne, 1993, pp. 135
(for the above rug) and 136 (for a related gouache)

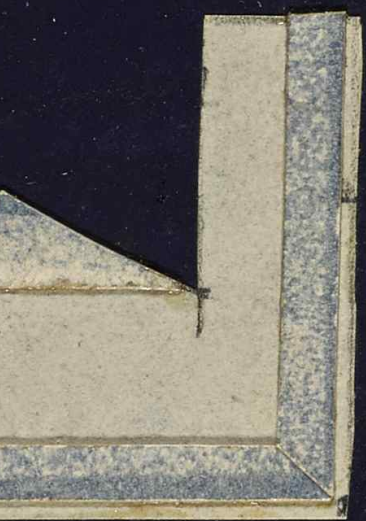
This lot will be included in the catalogue raisonné
written by Mr. Patrice le Fay d'Etchepare d'Ibarrola.

\$ 8,000-12,000





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PROPERTY FROM THE JACQUELINE FOWLER
COLLECTION

63 EILEEN GRAY

**"CENTIMÈTRE" STUDY FOR A RUG DESIGN
FOR E-1027**

circa 1926-1929
gouache on paper
6¾ x 5⅞ in. (17.1 x 14.9 cm)

PROVENANCE

Private Collection, Geneva
Sotheby's New York, May 6, 1989, lot 103
Acquired from the above by the present owner

LITERATURE

Peter Adam, *Eileen Gray: Architect/Designer*, 1987, pp. 183 (for a related design), 246 (for a period photograph showing the realized rug *in situ* at E. 1027, Roquebrune), 205 (for a print showing the realized rug *in situ* at E. 1027, Roquebrune) and 209 (for a period photograph showing the realized rug *in situ* at E. 1027, Roquebrune)
Philippe Garner, *Eileen Gray: Design and Architecture, 1878-1976*, Cologne, 1993, pp. 104 (for the above period photograph), 134 (for a related gouache) and 135 (for a period photograph showing the realized rug *in situ* at E. 1027, Roquebrune)
François Baudot, *Eileen Gray*, New York, 2003, p. 60 (for the above period photograph)
Eileen Gray. Oeuvres sur papier, exh. cat., Galerie Historismus, Paris, 2007, p. 44 (for a related gouache)
Jennifer Goff, *Eileen Gray: Her Work and Her World*, Kildare, 2013, ill. 5.37 (for a related gouache) and 6.15 (for the above period photograph)

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

\$ 10,000-15,000

PROPERTY FROM THE JACQUELINE FOWLER
COLLECTION

64 EILEEN GRAY

RUG

circa 1928
felt and thread
53¼ x 34¾ in. (135.3 x 88.3 cm)

PROVENANCE

Prunella Clough (niece of the artist), United Kingdom
Sotheby's Monaco, May 25, 1980, lot 287
Private Collection, Brussels
Sotheby's Monaco, April 5, 1987, lot 353
Acquired from the above by the present owner

EXHIBITED

Eileen Gray: Designer, Museum of Modern Art, New York, February 7-April 1, 1980

LITERATURE

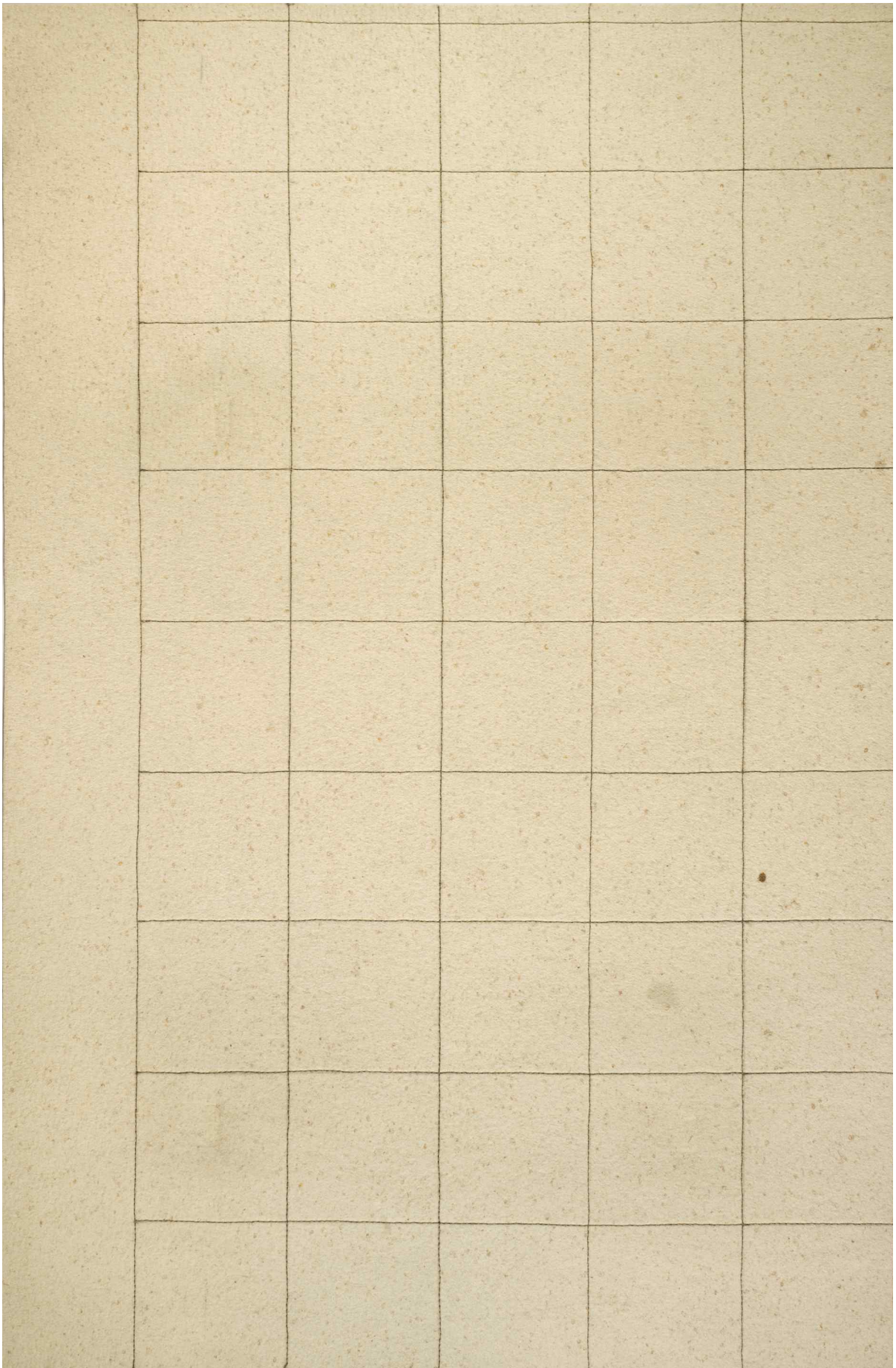
Eileen Gray, Oeuvres sur papier, exh. cat., Galerie Historismus, Paris, 2007, p. 25 (for a drawing of a related rug design)

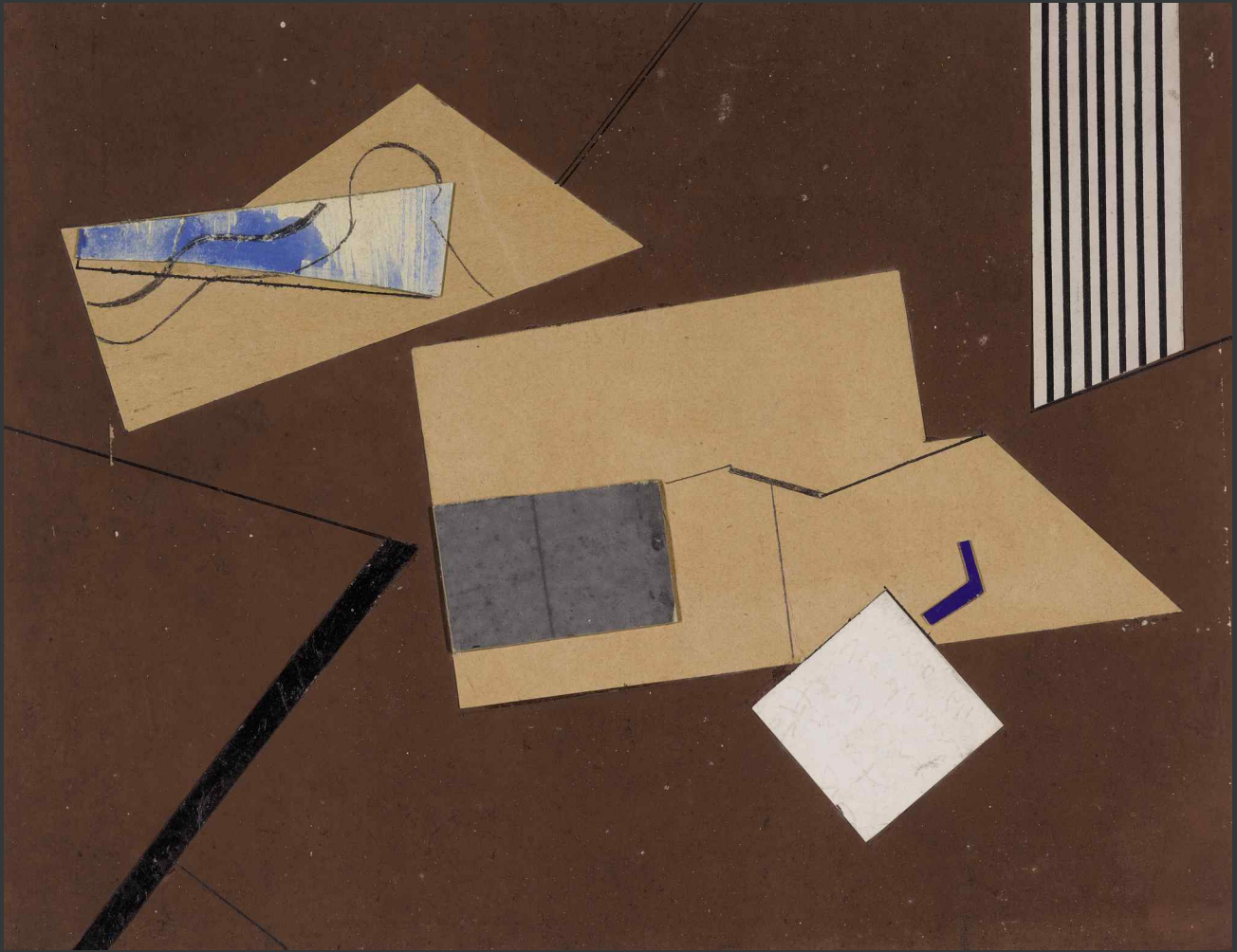
This lot will be included in the catalogue raisonné written by Mr. Patrice le Fay d'Etchepare d'Ibarrola.

\$ 4,000-6,000

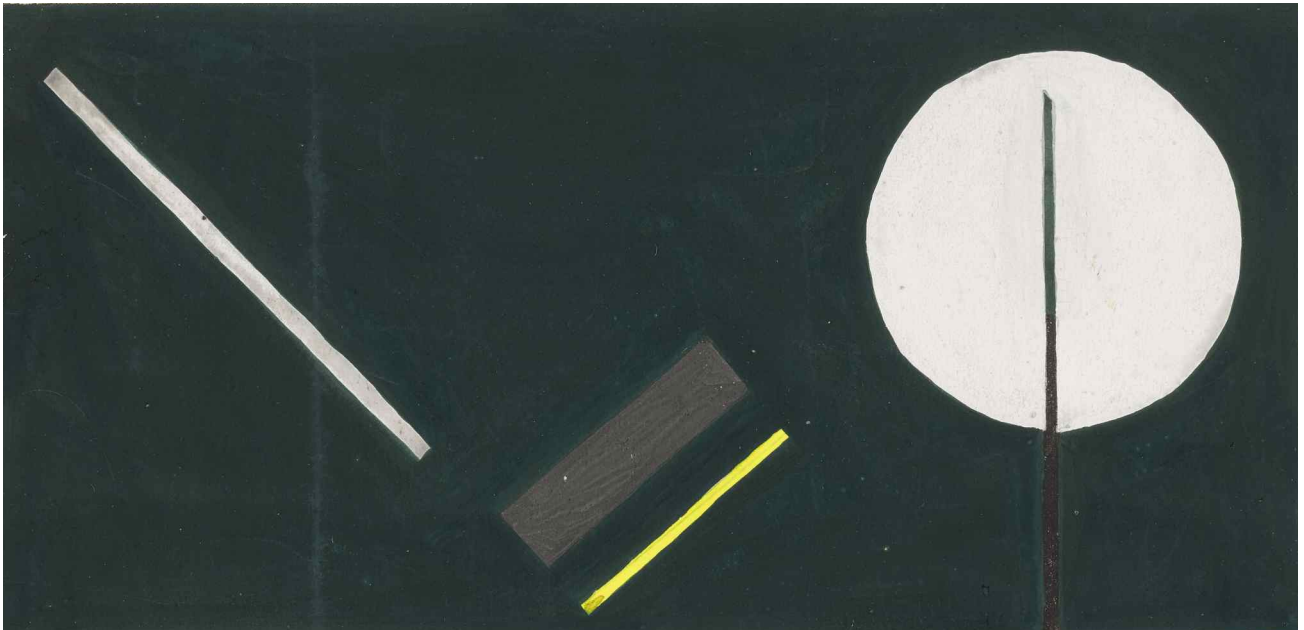


The present lot on display in the 1980 exhibition *Eileen Gray* at the Museum of Modern Art, New York. Installation view of the exhibition, "Eileen Gray," February 6 through April 1, 1980. The Museum of Modern Art, New York. Gelatin silver print, 6 ½ x 9" (16.5 x 22.9 cm). Photographic Archive. The Museum of Modern Art Archives. Photographer: Mali Olatunji. The Museum of Modern Art, New York, NY U.S.A. Digital Image © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY





65



66

65 EILEEN GRAY
 "BOBADILLA" STUDY FOR A RUG DESIGN

PROPERTY FROM THE JACQUELINE FOWLER
 COLLECTION

circa 1925
 collage of paper and card on board with pencil, ink
 and tempera
 the reverse stamped *Eileen M. Gray* and inscribed
Collage
 8½ x 10⅞ in. (21.6 x 27.6 cm)

PROVENANCE
 Rosa Esman Gallery, New York
 Acquired from the above by the present owner,
 1980

EXHIBITED
 Rosa Esman Gallery, New York, February 12–March
 8, 1980

LITERATURE
 Peter Adam, *Eileen Gray: Architect/Designer*, 1987,
 p. 245 (for a related design)
 Philippe Garner, *Eileen Gray: Design and
 Architecture, 1878-1976*, Cologne, 1993, p. 128 (for
 a related gouache)
Eileen Gray, Oeuvres sur papier, exh. cat., Galerie
 Historismus, Paris, 2007, p. 75 (for a related
 gouache)
 Jennifer Goff, *Eileen Gray: Her Work and Her World*,
 Kildare, 2013, ill. 5.27 (for a related gouache)

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

\$ 8,000-12,000

66 EILEEN GRAY
 STUDY FOR A RUG DESIGN

PROPERTY FROM THE JACQUELINE FOWLER
 COLLECTION

circa 1925
 gouache on paper
 4 x 8¼ in. (10.2 x 21 cm)

PROVENANCE
 Private Collection, London
 Sotheby's London, March 2, 1999, lot 45
 Acquired from the above by the present owner

LITERATURE
 Philippe Garner, *Eileen Gray: Design and
 Architecture, 1878-1976*, Cologne, 1993, p. 137 (for
 the present lot illustrated)
Eileen Gray, Oeuvres sur papier, exh. cat., Galerie
 Historismus, Paris, 2007, p. 44 (for a related
 gouache)

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

\$ 6,000-8,000





PROPERTY FROM THE JACQUELINE
FOWLER COLLECTION

67 JEAN GOULDEN

MAQUETTE GOUACHÉE

1928

watercolor, gouache and metallic paint on brown
paper

7³/₈ x 11¹/₂ in. (18.7 x 29.2 cm)

LITERATURE

Bernard Goylden, *Jean Goulden*, Paris, 1989, pp.
58 (for a box decorated with the design) and 59
(for the present lot illustrated)

\$ 4,000-6,000



PROPERTY OF A GENTLEMAN

68 ALBERT FEINAUER

A RARE THREE-PIECE COFFEE SERVICE

circa 1929-1930

comprising a coffee pot, milk jug and sugar bowl produced by the Barbour Silver Company division of the International Silver Company, Meriden, Connecticut

silver-plated metal and cane

teapot and sugar bowl impressed *Barbour/5521*

milk jug impressed *By/Barbour/5521*

teapot: 9³/₈ in. (23.8 cm) high

LITERATURE

"Hollow Ware Makes the Extra Sale," *Dry Goods Economist*, no. 85, January 1931, p. 111 (for the model)

W. Scott Braznell, "Modern Expression in American Silver: The Designs of the Weimar Émigré Albert Feinauer (1866-1955)," *Winterthur Portfolio*, vol. 44, no. 4, 2010, p. 282 (for the model)

Judith A. Barter et. al., "*American Silver in the Art Institute of Chicago*," New Haven, 2016, pp. 221-222 and 249

The present lot is one of two known sets of this model; the other is in the collection of the Art Institute of Chicago (2014.996.1-3).

See catalogue note at Sothebys.com

\$ 8,000-12,000



DESIGN MASTERWORKS FROM AN
IMPORTANT AMERICAN COLLECTION

69 ELSA TENNHARDT

COCKTAIL SET

circa 1928

comprising a cocktail shaker, ice bucket, six goblets
and tray

produced by E. & J. Bass Company, New York

silver-plated brass, cork and glass

cocktail shaker impressed 9164/E. & J.B./U.S.

PATENT #75939

ice bucket impressed 9166/E. & J.B./U.S. PATENT

#75939

goblets each impressed E. & J.B./9165/U.S.

PATENT #75939

tray impressed E. & J.B./9167/U.S. PATENT

#75939 twice

cocktail shaker: 12 $\frac{1}{8}$ in. (30.8 cm) high

tray: 13 $\frac{3}{8}$ x 23 $\frac{7}{8}$ x 13 $\frac{1}{2}$ in. (3.5 x 60.6 x 34.3 cm)

PROVENANCE

Private Collection, circa 1940

Private Collection, United Kingdom

Thence by descent

Sotheby's New York, June 15, 2011, lot 31

Acquired from the above by the present owner

LITERATURE

Sarah Coffin, Stephen Harrison, and Emily Marshall

Orr, *The Jazz Age: American Style in the 1920s*,

exh. cat., Cooper Hewitt, Smithsonian Design

Museum, New York, 2017, p. 187

\$ 20,000-30,000





PROPERTY FROM AN AMERICAN
COLLECTION

70 KEM WEBER

**CLUB CHAIR FROM THE BEDROOM OF THE
BISSINGER RESIDENCE, SAN FRANCISCO,
CALIFORNIA**

circa 1929

lacquered wood and fabric upholstery
30³/₄ x 26¹/₈ x 32 in. (78.1 x 66.4 x 81.3 cm)

PROVENANCE

Mr. and Mrs. John Bissinger, San Francisco, circa
1929

Sotheby's New York, December 18, 2004, lot 691
Acquired from the above by the present owner

LITERATURE

I. B. Gorham, "Comfort Convenience Colour:
Examples from the Designs of Kem Weber on the
Pacific West Coast," *Creative Art*, October 1930,
p. 251 (for a period photograph showing this club
chair *in situ* in the Bissinger residence)

\$ 20,000-30,000



PROPERTY FROM THE JACQUELINE FOWLER
COLLECTION

71 PETER MÜLLER-MUNK

TEA SERVICE

circa 1928-1929

comprising a teapot, creamer and sugar bowl
produced by Peter Müller-Munk Studio, New York
silver and ivorine

each piece impressed *PETER MÜLLER-MUNK/
HANDWROUGHT/STERLING SILVER/925/1000*
with producer's mark

teapot: 6¾ x 9¾ x 6⅞ in. (17.1 x 23.8 x 17.5 cm)

PROVENANCE

Modernism Gallery, New York

Acquired from the above by the present owner

LITERATURE

Rachel Delphia and Jewel Stern, *Silver to Steel: The
Modern Designs of Peter Muller-Munk*, Pittsburgh,
2015, p. 38 (for the present lot illustrated)

\$ 20,000-30,000



PROPERTY FROM THE JACQUELINE FOWLER
COLLECTION

72 ERIK MAGNUSSEN

COVERED COUPE

circa 1928
produced by Gorham Manufacturing Company,
Providence, Rhode Island
silver and ivorine
impressed GORHAM/74/STERLING with artist's
monogram and producer's marks
6 in. (15.2 cm) high
3 $\frac{5}{8}$ in. (9.2 cm) diameter

PROVENANCE

Rago Arts and Auction, Lambertville, December 6,
2009, lot 2057
Acquired from the above by the present owner

LITERATURE

Jewel Stern, *Modernism in American Silver: 20th-Century Design*, New Haven, 2005, p. 32 (for the model in a Gorham Manufacturing Company demonstration window display)

Another version of this model is in the collection of the Newark Museum (84.59A,B).

\$ 5,000-7,000



PROPERTY FROM THE JACQUELINE FOWLER
COLLECTION

73 JOSEF HOFFMANN

COFFEE SERVICE

circa 1920

comprising a coffee pot, creamer, sugar bowl and
tongs

produced by the Wiener Werkstätte, Vienna,
Austria

silver and gold plate with ivorine

each piece engraved with monogram *RBY* and
impressed *WIENER WERKSTÄTTE* with artist and
Wiener Werkstätte monograms, rose marks and
silver hallmarks

coffee pot, sugar bowl and creamer each engraved
R.B. Young

coffee pot: 7¾ in. (19.7 cm) high

The model is referenced in the Archives of the
Wiener Werkstätte, in the collections of the Museum
für Angewandte Kunst, Vienna, inventory no. WWF
96-221-1 (for the photograph) and nos. KI 12056-2-1,
KI 12056-2-2, KI 12056-1 and KI 12082-11 (for the
design drawings).

Sotheby's would like to thank Mrs. Elisabeth Schmut-
termeier, curator of the Wiener Werkstätte Archive
in the MAK, Vienna, for her assistance with the
cataloguing of this lot.

\$ 15,000-20,000







74 JOSEF HOFFMANN

**"BUENOS AIRES" SALON SUITE,
MODEL NOS. 675/C AND 675/F**

circa 1909

comprising a settee and pair of armchairs
produced by Jacob & Josef Kohn, Vienna, Austria
stained beechwood, brass and leather upholstery
each with producer's paper label
one armchair stamped *J. & J. KOHN/Teschen*
Austria

settee: 29 x 53¼ x 27½ in.

(73.7 x 135.3 x 69.9 cm)

armchairs: 29½ x 30½ x 28 in.

(74.9 x 77.5 x 71.1 cm) each

LITERATURE

Jacob & Josef Kohn: Bent-Wood Furniture, cat.,
1916, reprinted Munich, 1980, p. 48

Jane Kallir, *Viennese Design and the Wiener
Werkstätte*, London, 1986, p. 73 (for the armchair)

\$ 15,000-20,000

PROPERTY OF A PRIVATE COLLECTOR

75 CHRISTOPHER DRESSER

A RARE PAIR OF "BOREAS" CHAIRS

1870

cast iron with polychrome decoration and oak
each backrest inscribed *BOREAS* within the design
and impressed *COALBROOKDALE*

each backrest numbered *No. 61* to the reverse
the interior edge of the front legs of each chair
impressed with diamond registration mark and
numbered *No. 239430*

the interior edge of the rear legs of each chair
numbered *No. 239430*

52⁵/₈ x 20¹/₄ x 21¹/₄ in. (133.7 x 51.4 x 54 cm) each

LITERATURE

Jeremy Cooper, *Victorian and Edwardian Furniture and Interiors*, Hong Kong, 1987, p. 130, fig. 300
Widar Halén, *Christopher Dresser, a Pioneer of Modern Design*, London, 2000, pl. 7, p. 15
Christopher Dresser: A Design Revolution, exh. cat.,
Victoria & Albert Museum, London, 2004, p. 112

\$ 15,000-20,000



PROPERTY FROM THE JACQUELINE FOWLER
COLLECTION

76 HERTER BROTHERS

**AN IMPORTANT SIDE CHAIR FROM
THE DINING ROOM OF THE WILLIAM H.
VANDERBILT HOUSE, NEW YORK**

circa 1881-1882
carved oak, brass and parcel-gilt and embossed
leather upholstery
stamped I37
34¾ x 17½ x 18½ in. (88.3 x 44.5 x 47 cm)

PROVENANCE

William H. Vanderbilt, New York, 1881
Cornelius Vanderbilt III, New York, 1885
Margot Johnson, Inc., New York
Acquired from the above by the present owner

LITERATURE

Edward Strahan, *Mr. Vanderbilt's House and
Collection*, vol. 4, pt. 1, Boston, 1883-1884, n.p.
George William Sheldon, *Artistic Houses, Being a
Series of Interior Views of a Number of the Most
Beautiful and Celebrated Homes in the United
States*, vol. 1, New York, 1883, reprint ed. 1971,
p. 116
Arnold Lewis et al., *The Opulent Interiors of the
Gilded Age*, New York, 1987, p. 117 (for a period
photograph showing this model *in situ* in the dining
room of the Vanderbilt House, circa 1883)

\$ 40,000-60,000

Katherine S. Howe et al., *Herter Brothers: Furniture
and Interiors for a Gilded Age*, New York, 1994,
pp. 204-205 (for another chair from this dining
suite in the collection of The Metropolitan Museum
of Art and for an alternate period photograph of the
Vanderbilt dining room showing this model *in situ*)
Alice Cooney Frelinghuysen, "Christian Herter's
decoration of the William H. Vanderbilt house in
New York City," *The Magazine Antiques*, March
1995, pp. 414 and 415 (for a period photograph
showing this model *in situ* in the dining room of the
Vanderbilt House, circa 1883)
Alice Cooney Frelinghuysen, "Artistic Furniture of
The Gilded Age: Herter Brothers and the William
H. Vanderbilt House," *Antiques & Fine Art*, 16th
Anniversary (Spring 2016), p. 169 (for another
chair from this dining suite in the collection of The
Metropolitan Museum of Art and for an alternate
period photograph of the Vanderbilt dining room
showing this model *in situ*)

This chair was commissioned by William H. Vander-
bilt for the grand dining room of his châteauxque
mansion at 640 Fifth Avenue, New York. While the
dining room originally held at least eighteen chairs,
the present lot is one of only two from this dining
suite known to have survived; the other is in the col-
lection of the Metropolitan Museum of Art, New York
(1994.80).









PROPERTY FROM THE JACQUELINE FOWLER
COLLECTION

77 HERTER BROTHERS

**SIDE CHAIR FROM THE DRAWING ROOM
OF ELM PARK, THE LEGRAND LOCKWOOD
MANSION, NORWALK, CONNECTICUT**

circa 1869-1870
parcel-gilt rosewood, mahogany, fruitwood
marquetry and sulfur and stone inlays with fabric
upholstery
35⁵/₈ x 17³/₄ x 17¹/₂ in. (90.5 x 45.1 x 44.5 cm)

PROVENANCE

LeGrand Lockwood, Norwalk, Connecticut, circa
1869
Charles Drelincourt Mathews, 1876
City of Norwalk, Connecticut, 1941
Margot Johnson, Inc., New York
Acquired from the above by the present owner

LITERATURE

Tom Armstrong, "The New Field-McCormick
Galleries in the Art Institute of Chicago," *Magazine
Antiques*, October 1988, New York, pp. 822-835
Art Institute of Chicago Annual Report, 1987-1988,
Chicago, 1988, p. 14, pl. 24

Milo M. Naeve, *Identifying American Furniture*,
Nashville, 1989, p. 24, no. 65
Catherine Hoover Voorsanger, "Gustave Herter,
Cabinetmaker and Decorator," *Magazine Antiques*,
May 1995, New York, pp. 740-751
Milo M. Naeve, *Identifying American Furniture*,
Nashville, 1997
Judith A. Barter et al., *American Arts at The Art
Institute of Chicago: From Colonial Times to World
War I*, Chicago, 1998, pp. 245-248, no. 118
Katherine S. Howe, et al., *Herter Brothers: Furniture
and Interiors for a Gilded Age*, New York, 1994,
pp. 144, 143-45 (for another chair from this
dining suite in the collection of the Art Institute of
Chicago and for two period photos of the LeGrand
Lockwood drawing room showing this model *in
situ*)

This chair is one of six from a parlor suite that was
commissioned by banking magnate LeGrand Lock-
wood for the drawing room of his Second Empire
style country house known as "Elm Park" in Norwalk,
Connecticut, circa 1869. Another chair from this
suite is in the collection of the Art Institute of Chicago
(1988.199).

• \$ 25,000-35,000

78 SAMUEL YELLIN

**GATE AND TRANSOM ENSEMBLE FROM THE
J. WALTER THOMPSON COMPANY OFFICES,
GRAYBAR BUILDING, NEW YORK**

circa 1927-1938
wrought iron
gate: 82 x 36¾ in. (208.3 x 93.3 cm)
transom: 18 x 37 in. (45.7 x 94 cm)

PROVENANCE

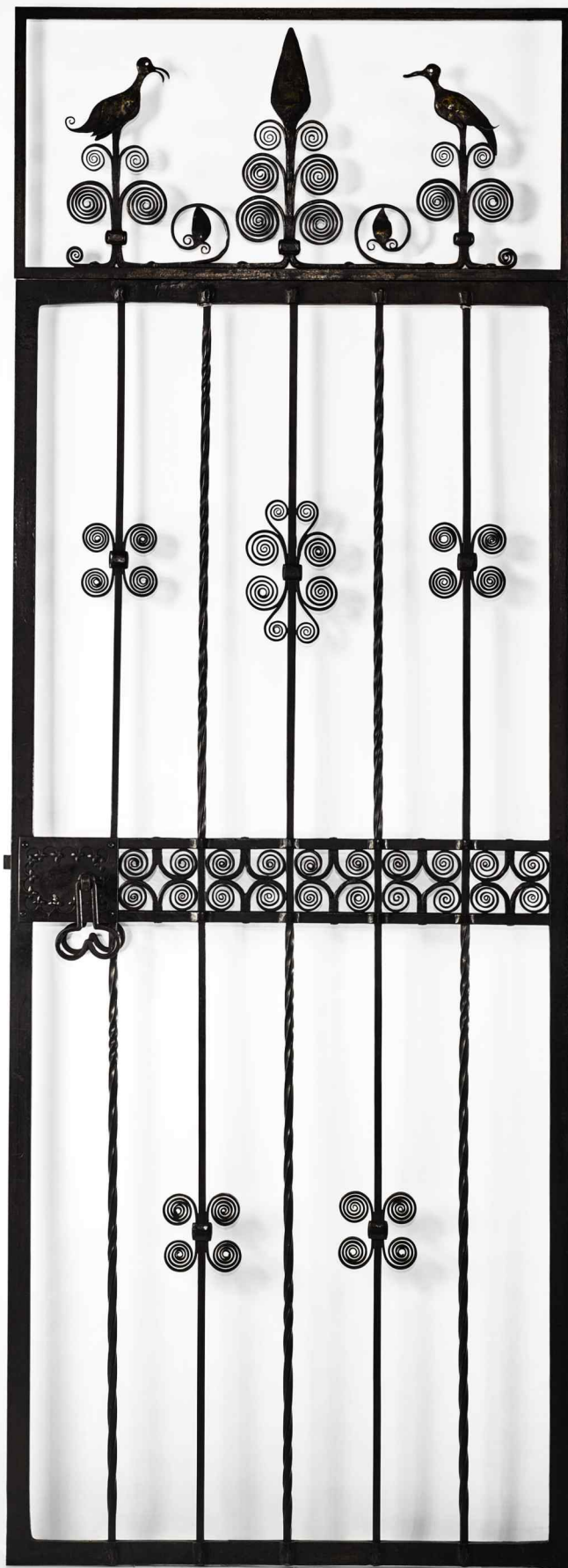
J. Walter Thompson Company offices, Graybar
Building, New York, circa 1927-1938
Gift to Duke University, Durham, North Carolina,
2010
Acquired from the above by the present owner

LITERATURE

J. Walter Thompson Company, *Samuel Yellin,
Cellini of wrought iron and his work as seen at J.
Walter Thompson*, New York, n.p. (for a discussion
and illustrations of the commission)
Wendy Kaplan, *The Arts & Crafts Movement in
Europe & America: Design for the Modern World*,
Los Angeles, 2004, p. 258 (for a related Yellin
prototype grille designed for the Pierpont Morgan
Library Annex, New York, featuring bird and
floral motifs, circa 1928, in the collection of the
Metropolitan Museum of Art)

\$ 25,000-35,000







PROPERTY OF AN EAST COAST COLLECTOR

79 JESSIE PRESTON

THREE-BRANCH CANDELABRUM

circa 1900
patinated bronze
20¼ in. (51.4 cm) high
11¾ in. (29.8 cm) maximum diameter

PROVENANCE

Private Family, Northampton, Massachusetts,
circa 1900
Thence by descent
Acquired from the above by the present owner

LITERATURE

Jessie M. Preston Scrapbook, Ryerson & Burnham
Archives, Art Institute of Chicago, circa 1911-
1943, accession no. 2005.3 (for a period article
describing the work of Jessie Preston and a
drawing of the present model)

Thomas K. Maher, *The Jarvie Shop: The
Candlesticks and Metalwork of Robert R.
Jarvie*, Philmont, NY, 1997, p. 126 (for a related
candelabrum)

Judith A. Barter, *Apostles of Beauty: Arts and
Crafts from Britain to Chicago*, Chicago, 2009,
p. 162 (for a related candelabrum in the collection
of the Art Institute of Chicago)

See Sothebys.com for a period article featuring the
present model.

\$ 8,000-12,000

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

80 GUSTAV STICKLEY

PAIR OF CANDLESTICKS, MODEL NO. 70

circa 1905
design attributed to Victor Toothaker
executed by the Craftsman Workshops of Gustav
Stickley, Eastwood, New York
hand-wrought copper
each impressed with firm's mark
12 in. (30.5 cm) high each

PROVENANCE

Private Collection, Kennebunkport, Maine,
circa 1905
Thence by descent
Acquired from the above by the present owner

LITERATURE

Gustav Stickley, *Craftsman: Hand-Wrought Metal
Work in Iron, Copper and Brass*, Eastwood, New
York, 1908, p. 20
Stephen Gray, *The Early Work of Gustav Stickley*,
New York, 1987, p. 172
David Cathers et al., *Arts and Crafts Metalwork
from the Collection of the Two Red Roses
Foundation*, Palm Harbor, FL, 2014, p. 34 (for a
related model)

\$ 15,000-20,000



81 GUSTAV STICKLEY AND
GRUEBY FAÏENCE
COMPANY

A RARE "MIKADO" PLANT STAND,
MODEL NO. 13

circa 1901
executed by the Craftsman Workshops of Gustav
Stickley, Eastwood, New York
inset tile executed by Grueby Faience Company,
Boston, Massachusetts
mahogany and glazed earthenware
20 x 14 x 14 in. (50.8 x 35.6 x 35.6 cm)

PROVENANCE

Thomas Whitney, Bass-Whitney House,
Newburyport, Massachusetts, circa 1901
Frank Miller, by acquisition of the Bass-Whitney
House, Newburyport, Massachusetts
Thence by descent
Acquired from the above by the present owner

LITERATURE

Stephen Gray, *The Early Work of Gustav Stickley*,
New York, 1987, p. 11

\$ 20,000-30,000



82 GUSTAV STICKLEY AND
GRUEBY FAÏENCE
COMPANY

A RARE "TOKIO" PLANT STAND,
MODEL NO. 10

circa 1901
executed by the Craftsman Workshops of Gustav
Stickley, Eastwood, New York
inset tile executed by Grueby Faience Company,
Boston, Massachusetts
mahogany and glazed earthenware
with remnants of the original paper label
21¾ x 14 x 14 in. (55.2 x 35.6 x 35.6 cm)

PROVENANCE

Private Family, Newton Upper Falls,
Massachusetts, circa 1901
Thence by descent
Acquired from the above by the present owner

LITERATURE

Stephen Gray, *The Early Work of Gustav Stickley*,
New York, 1987, p. 11
A. Patricia Bartinique, *Gustav Stickley, His Craft:
A Daily Vision and a Dream*, Parsippany, NJ, 1992,
p. 24
Linda H. Roth and Elizabeth Mankin Kornhauser,
eds., *At Home with Gustav Stickley: American Arts
& Crafts from the Stephen Gray Collection*, London,
2008, p. 65

\$ 30,000-50,000





**TO
LIVE WITH
ART** PROPERTY FROM
THE JEROME & ELLEN
STERN COLLECTION

LOTS 83-84

The Collection of Jerome and Ellen Stern reflects a lifetime of passionate and thoughtful art collecting. The Sterns searched the globe for contemporary sculpture, photography, paintings and drawings from emerging artists. Their support for young artists also extended to supporting international museums and institutions. As patrons of the Israel Museum and The Metropolitan Museum of Art's African Art Council, the Sterns shared their devotion to cultivating the arts with a global audience. As supporters of the Studio Museum of Harlem and as Trustees of the New Museum, the Sterns introduced young artists from around the world to their native New York.

Ellen, an academic in art history and archaeology, and Jerome, a venture capitalist, met at an art opening for the sculptor Serge Spitzer, who would later design their famous Westhampton artbarn. Throughout their marriage, their collecting ranged from Surrealism and Modernism to African art, photography, design, and Contemporary art. Though their collecting interests were diverse, every piece reveals an intense intellectual curiosity. Although many pieces are thought-provoking and at times even political, their collection also features the rare quality of humor. Each piece evidences Jerome and Ellen's emotional connection to the collection.



Jerome & Ellen Stern at home in the Upper West Side © Frederic Brenner

The Sterns were not just patrons of the art world, but active participants in its changing landscape. Their friendships with the artists represented in the collection were enduring and close. They were committed to collecting the full breadth of Marlene Dumas, Wangechi Mutu and Lynette Yiadom-Boakye's works. They forged loyal friendships with Serge Spitzer and Menashe Kadishman. Jerome and Ellen began collecting Wangechi Mutu early in her career and remained faithful as she gained fame. Wangechi was even married on their Westhampton property. David Hammons visited the Sterns' New York City apartment when his double-sided work on paper was installed in a unique custom-built display of the Sterns' invention.

The Sterns' zeal for discovering new pieces is best illustrated in the acquisition of David Smith's *Voltri-Bolton X*. Jerome drove hours to Bolton Landing, the birthplace of this fundamental series in Smith's career. In his excited determination, he had not adequately prepared for the weather that greeted him. Undeterred, he trudged through the snowbanks in his designer loafers to select his sculpture from among the seminal *Voltri* series.

This collection is characterized by academic rigor, inherent passion and unbridled joy. When the Sterns constructed the artbarn on their Westhampton property—lovingly referred to as “Camp Jerome”—they created not only the ideal

forum for displaying their diverse pieces, but also a space where family, friends and visitors could learn more about emerging artists and find moments of quiet contemplation. The artbarn was home to an ever-changing roster of important works by Anna and Bernhard Blume, Mariko Mori, and Huang Yong Ping, to name a few. It is a symbol of Jerome and Ellen's true commitment to their collection and their dedication to creating a space to enjoy and appreciate their most treasured pieces. Their focus was always to live with family, to live with ideas, to live with joy, and **TO LIVE WITH ART.**

TO LIVE WITH ART: PROPERTY FROM THE
JEROME & ELLEN STERN COLLECTION

83 GREENE & GREENE

**AN IMPORTANT AND RARE LANTERN
FROM THE STAIRWELL OF THE ROBERT R.
BLACKER HOUSE, PASADENA, CALIFORNIA**

circa 1908

designed by Charles Sumner Greene and Henry
Mather Greene
mahogany frame executed in the workshop of Peter
Hall, Pasadena, California

copper-foiled glass panels executed by the Sturdy
Lange Company, Los Angeles, California

copper-foiled iridized and opalescent glass,
mahogany, ebony, silver inlay, brass and leather
straps

27¼ in. (69.2 cm) drop, including mounting beam
lantern: 13½ x 17⅞ x 17¾ in. (34.3 x 45.4 x 45 cm)

PROVENANCE

Robert Roe and Nellie Celeste Canfield Blacker,
Pasadena, California, 1908-1944

Mr. and Mrs. Clarence Otto Bockelman, by
acquisition of the Blacker House and its contents,
late 1940s

Max and Marjorie Hill, by acquisition of the Blacker
House and its contents, circa 1950

Michael Carey Gallery, New York, 1985

Acquired from the above by the present owner, 1991

EXHIBITED

*A "New and Native" Beauty: The Art and Craft of
Greene and Greene*, The Huntington Library, Art
Collections, and Botanical Gardens, San Marino,
California, October 18, 2008-January 26, 2009,
Renwick Gallery, Washington, D.C., March 13-June 7,
2009, Museum of Fine Arts, Boston, July 14-October
18, 2009

LITERATURE

William R. Current and Karen Current, *Greene &
Greene: Architects in the Residential Style*, Dobbs
Ferry, 1977, p. 54 (for the present lot illustrated *in
situ*)

Randell L. Makinson, *Greene & Greene: Architecture
as a Fine Art*, Salt Lake City, 1977, p. 155 (for period
photographs of the present lot illustrated *in situ*)

Brian A. Spencer, ed., *The Prairie School Tradition*,
New York, 1979, p. 195 (for the model)

Randell L. Makinson, *Greene & Greene: The Passion
and the Legacy*, Layton, 1998, pp. 90 and 93 (for
the model)

Bruce Smith and Alexander Vertikoff, *Greene &
Greene Masterworks*, Washington, D.C., 1998,
pp. 13, 131 and 133 (for the model)

Edward R. Bosley, *Greene & Greene*, London, 2000,
pp. 108 and 110 (for the model)

Randell L. Makinson, Thomas A. Heinz and Brad
Pitt, *Greene & Greene: The Blacker House*, Layton,
2000, pp. 26, 46-47 and 60 (for the model) and pp.
67 and 73 (for period photographs of the present
lot illustrated *in situ*)

Marvin Rand, *Greene & Greene*, Layton, 2005,
p. 150 (for the model)

Edward R. Bosley and Anne E. Mallek, eds., *A New
and Native Beauty: The Art and Craft of Greene &
Greene*, London, 2008, frontis and p. 154 (for the
model)

\$ 250,000-350,000






Birds in flight were a favorite subject of the Pasadena architect Charles Sumner Greene (1868-1957), the designing brother in the partnership of Greene & Greene. He and his brother Henry Mather Greene (1870-1954) are known for their Japanesque California bungalows of fantastic woodwork and sprawling design. Birds appear in Charles's earliest colored-glass designs: the front door to the James Culbertson House (1902) in Pasadena and the window of the Jennie Reeve House in Long Beach (1903). In both panels, the birds are executed as lead-sheet silhouettes against sublime yellow, green, and aqua skies. By 1906, the birds had become more realistic in the dining room and bedroom windows of the Adelaide Tichenor House in Long Beach (1904-1905). These were the first windows made for Greene & Greene by the stained-glass firm Sturdy Lange, whose superior craftsmanship was responsible for the production of the finest windows

and lamps in Greene & Greene's repertoire: those of the Robert R. Blacker and David B. Gamble Houses in Pasadena (both 1907-1909).

The Blacker House was built for retired lumber baron Robert Roe Blacker (1845-1931) and his wife, Nellie Canfield (d. 1946) on over five acres in Pasadena, the Edenic suburb of Los Angeles. It was the architects' largest and most complex house to date, complete with furniture, light fixtures, gardens, and outbuildings. Codifying their iconic style, it featured magnificently carved woodwork in mahogany, teak, Douglas fir, and Port Orford cedar bound with wrought iron straps; clinker brick foundations; green-stained exterior shingles; deeply overhanging roofs with projecting rafters; and lustrous glass sparkling from windows and lamps throughout the house. The light fixtures in particular took on a unique prominence with their elegant proportions,



Above: Lot 83 in situ at the Robert R. Blacker House. Maynard L. Parker, photographer. Courtesy of The Huntington Library, San Marino, California



distinguished by dramatic, wide canopies above scintillating iridescent glass panes. Suspended with delicate leather straps, these house-shaped fixtures echo the profile of the residence throughout the building, tying the interior to the exterior in a subtle, graceful way.

This lantern is one of six of similar design from the main hall of the house. Four small lanterns, including the present lot, marked the corners of the room, and two larger lanterns illuminated the center of the room and the stairwell. The lantern offered here was located at the base of the stairs and is identifiable by the unique configuration of its hanging system and the lack of a bottom panel to better light the stairs.

Here for the first time, Charles' birds, which appear on two sides of the lantern, are cut from white glass, not lead sheet. They glow from the soft light transmitted by the interior light source, surrounded by radiant amber glass that is brilliantly iridized to display a wide range of jewel-tone hues. The birds fly amidst stylized clouds outlined in copper foil. Another bird is delicately outlined in inlaid silver below the leaded panels in the mahogany frame, and three others are cut out from the wood above. They have become icons of light instead of black shadows. Japanesque floral designs on a trellis meander across

the leaded glass of the other two sides of the lantern, recalling the lotus flowers that decorate other rooms of the house, notably the living room with its gilded bas-relief frieze and magnificent basket-shaped chandeliers.

Japanese design inspired much of the brothers' work following their visit to the St. Louis World's Fair in 1904 where they experienced Japanese buildings, gardens, and decorative arts (they had also visited the Ho-o-den at the World's Columbian Exposition in 1893 as young men). The experience matured their architectural style, culminating in the Blacker and Gamble Houses. At the Blacker House, the inspiration was first visible in the gardens, then in the expansive, pagoda-like roofs of the house, its wings, and the angled porte-cochere. The interior woodwork, with multiple complex joints held together with complicated iron straps, recalls the joinery of Japanese buildings and furniture. The woodworker Peter Hall (1867-1939) fashioned the mahogany frames of this lantern in the design of a Japanese temple lantern, suspended from the beams from leather cords threaded through partial *tsuba* ("sword guard") shapes in wood.

JULIE L. SLOAN

Stained-Glass Consultant,
North Adams, MA





TO LIVE WITH ART: PROPERTY FROM THE
JEROME & ELLEN STERN COLLECTION

84 GUSTAV STICKLEY

**AN IMPORTANT AND RARE FIVE-LIGHT
ELECTROLIER**

circa 1905

lantern model no. 205 1/2

executed by the Craftsman Workshops of
Gustav Stickley, Eastwood, New York
hand-wrought copper, wrought iron and frosted
amber-tinted glass with the original chestnut
beam

37 in. (94 cm) drop

beam: 84 x 6¼ in. (213.4 x 15.9 cm)

PROVENANCE

Private Northeast Family Collection

Michael Carey Gallery, New York

Acquired from the above by the present owner,
early 1990s

LITERATURE

The Craftsman, July 1906, pp. 541-542 (for a
related seven-light electrolier ensemble and a
related three-light electrolier)

Stephen Gray and Robert Edwards, eds.,
Collected Works of Gustav Stickley, New York,
1981, p. 149 (for the lantern model)

Stephen Gray, *The Early Work of Gustav Stickley*,
New York, 1987, pp. 149 (for the above related
seven-light electrolier ensemble) and 162 (for a
related three-light electrolier)

The present lot retains its original chestnut beam
and is one of only two known extant examples of
this exceedingly rare model.

\$ 150,000-250,000

85 GUSTAV STICKLEY

A RARE MONUMENTAL JARDINIÈRE,
MODEL NO. 275

circa 1905
executed by the Craftsman Workshops of Gustav
Stickley, Eastwood, New York
hand-wrought copper and iron
impressed with firm's mark
18³/₈ in. (46.7 cm) high
19¹/₈ in. (48.6 cm) diameter

PROVENANCE

Private Family, Boston, circa 1905
Thence by descent
Acquired from the above by the present owner

LITERATURE

Stephen Gray and Robert Edwards, eds., *Collected
Works of Gustav Stickley*, New York, 1981, p. 156

\$ 20,000-30,000



85

86 GUSTAV STICKLEY

**A RARE MONUMENTAL JARDINIÈRE,
MODEL NO. 275**

circa 1905
executed by the Craftsman Workshops of Gustav
Stickley, Eastwood, New York
hand-wrought copper
impressed twice with firm's mark
18 $\frac{1}{8}$ in. (46 cm) high
19 $\frac{7}{8}$ in. (50.5 cm) diameter

PROVENANCE

Private Family, Hanover, Canada, circa 1905
Private Collection, Syracuse, New York
Acquired from the above by the present owner

LITERATURE

See previous lot

\$ 20,000-30,000



86

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

87 GUSTAV STICKLEY

DIRECTOR'S TABLE, MODEL NO. 631 1/2

circa 1905
executed by the Craftsman Workshops of Gustav
Stickley, Eastwood, New York
oak
with remnants of the original paper label
29⁵/₈ x 72 x 35³/₄ in. (75.2 x 182.9 x 90.8 cm)

\$ 80,000-120,000

PROVENANCE

Private Family, Syracuse, New York, circa 1905
Beth Cathers and Nick Dembrosky, Tenafly, New
Jersey
Acquired from the above by the present owner

LITERATURE

Gustav Stickley, *Craftsman Furniture*, Eastwood,
New York, 1912, p. 32
Gustav Stickley, *Craftsman House: A Book for
Home-Makers*, New York, 1913, pp. 32 and 35 (for
the standard Director's model shown *in situ* in
period commissions)
Stephen Gray and Robert Edwards, eds., *Collected
Works of Gustav Stickley*, New York, 1981, p. 106
(for the standard model, no. 631)
Leslie Green Bowman, *American Arts & Crafts;
Virtue in Design*, exh. cat. Los Angeles County
Museum of Art, 1990, p. 89
Barbara Mayer, *In the Arts & Crafts Style*, New
York, 1992, p. 151 (for the present lot illustrated)
David Cathers, *Furniture of the American Arts and
Crafts Movement*, Philmont, 1996, p. 213
Linda H. Roth and Elizabeth Mankin Kornhauser,
eds., *At Home with Gustav Stickley: American Arts
& Crafts from the Stephen Gray Collection*, London,
2008, p. 91 (for the standard model, no. 631)
Kevin W. Tucker, *Gustav Stickley and the American
Arts & Crafts Movement*, exh. cat., Seattle, 2010,
p. 139 (for a variant of the model)



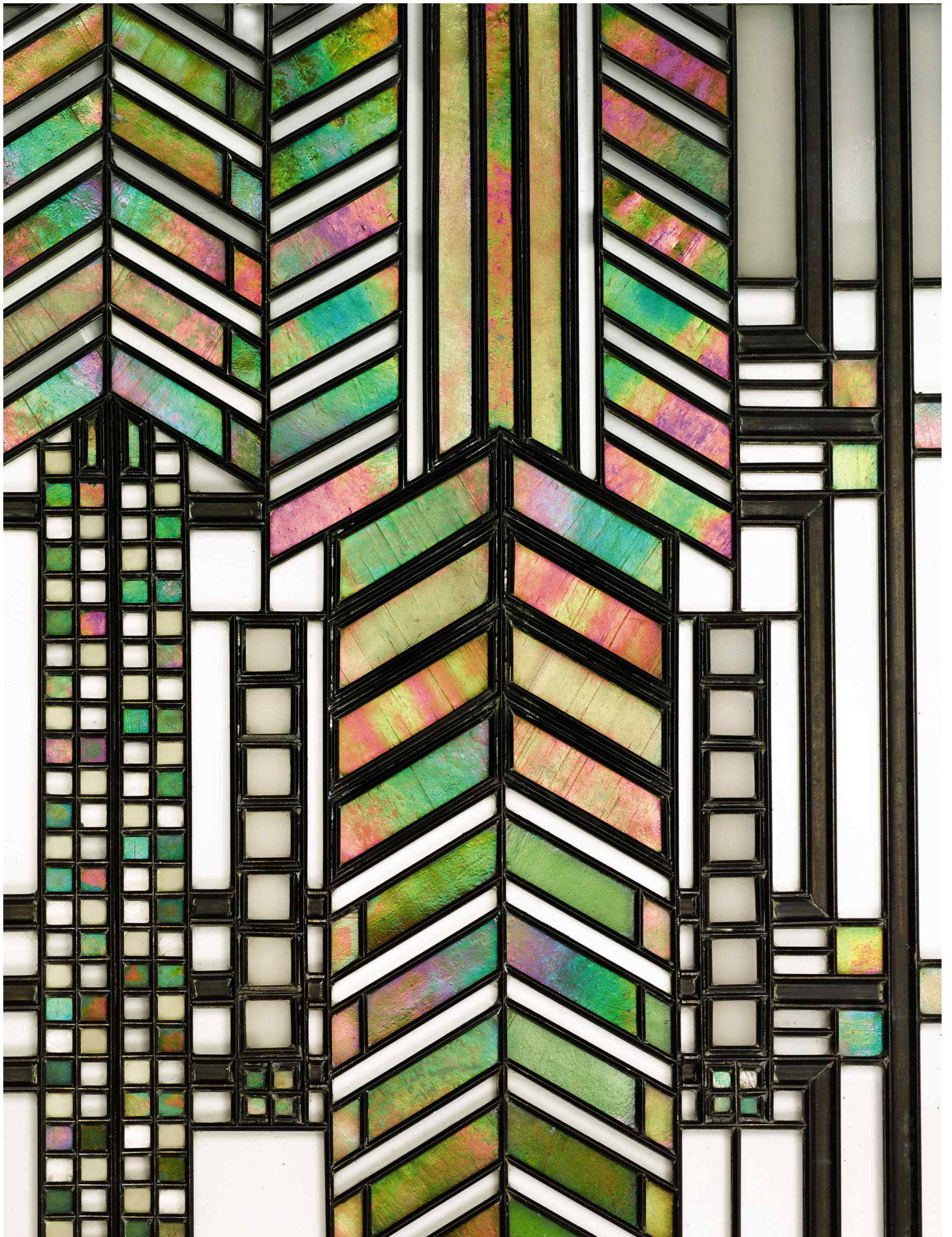


FRANK LLOYD WRIGHT MASTERY IN GLASS

LOTS 88-93

Sotheby's is honored to present the following windows designed for two of Frank Lloyd Wright's most seminal early commissions, the Susan Lawrence Dana House in Springfield, Illinois (1902-1904) and the Darwin D. Martin House in Buffalo, New York (1903-1905). Wright is universally recognized as one of the most important architects and designers of the 20th Century, and the present designs for these two commissions are among his most sophisticated explorations in the medium of stained glass. Executed with the impeccable workmanship of the Linden Glass Company of Chicago, these panels demonstrate Wright's mastery

of form, composition, and material. Abstracted botanical forms cascade in a shower of shimmering iridescence in his "Sumac" and "Tree of Life" windows, bridging naturalism with geometry, the indoors with the outdoors. These panels not only epitomize Wright's iconic design philosophy, but the "Sumac" windows are even further distinguished by their unique historic provenance and rediscovery. The presentation at auction of such important works from Wright's extensive oeuvre is a landmark occasion, made rarer still by the unique opportunity to acquire paired or book-matched panels designed for the Dana and Martin commissions.



PROPERTY FROM A PRIVATE CHICAGO
COLLECTION

88 FRANK LLOYD WRIGHT

AN IMPORTANT AND RARE "SUMAC" WINDOW

circa 1902-1904
en suite with the following lot
designed for the Susan Lawrence Dana House,
Springfield, Illinois
executed by Linden Glass Company, Chicago,
Illinois
iridized glass, opalescent glass and clear glass in
brass-plated "colonial" zinc comes
61 $\frac{3}{8}$ x 20 $\frac{3}{8}$ in. (155.9 x 51.8 cm)

PROVENANCE

Nels E. Johnson, Vice President of Linden Glass
Company, Chicago, by 1942
Marguerite Phillips, Chicago, circa mid 1940s
Thence by descent
Acquired from the above by the present owner

EXHIBITED

*Chicago Architectural Club 20th Annual, including
Exhibition of Frank Lloyd Wright*, Art Institute of
Chicago, March 29-April 26, 1907

LITERATURE

Frank Lloyd Wright, "In the Cause of Architecture,"
Architectural Record, March 1908, p. 165 (for a
period photograph of the present lot exhibited
in the *Chicago Architectural Club 20th Annual,
including Exhibition of Frank Lloyd Wright* at the Art
Institute of Chicago, 1907)
Grant Carpenter Manson, *Frank Lloyd Wright to
1910: The First Golden Age*, New York, 1958, p. 9
(for the design)
David A. Hanks, *The Decorative Designs of Frank
Lloyd Wright*, New York, 1979, pl. 6 (for the Dana
House windows)
Kelmescott Gallery, *Frank Lloyd Wright*, Chicago,
1981, n.p. (for the Dana House windows illustrated

in a period advertisement by Linden Glass
Company in *Architectural Record*)
Thomas A. Heinz, *Frank Lloyd Wright*, New York,
1982, pp. 32-33 (for the windows *in situ* at the Dana
House)
*The Early Work of Frank Lloyd Wright: The
"Ausgeführte Bauten" of 1911*, New York, 1982,
pp. 37 (for the design *in situ*) and 101-103 (for the
present lot exhibited in the Art Institute of Chicago
exhibition, 1907)
Edgar Kaufmann, Jr., *Frank Lloyd Wright at the
Metropolitan Museum of Art*, New York, 1982, p. 4
(for the present lot exhibited in the Art Institute of
Chicago exhibition, 1907)
Tod M. Volpe and Beth Cathers, *Treasures of the
American Arts and Crafts Movement 1890-1920*,
New York, 1988, p. 155 (for the Dana House
windows)
William Allin Storrer, *The Frank Lloyd Wright
Companion*, Chicago, 1993, p. 68 (for the windows
in situ at the Dana House)
Thomas A. Heinz, *Frank Lloyd Wright Glass Art*,
London, 1994, pp. 46-48 and 214 (for the windows
in situ at the Dana House)
Donald Hoffmann, *Frank Lloyd Wright's Dana
House*, Mineola, 1996, pp. 82 (for the windows *in
situ* at the Dana House), 84 (for a design drawing
and an illustration of the windows *in situ* at the
Dana House) and 105 (for the present lot exhibited
in the Art Institute of Chicago exhibition, 1907)
Maria Constantino, *The Life and Works of Frank
Lloyd Wright*, Philadelphia, 1998, p. 56 (for the
windows *in situ* at the Dana House)
Julie L. Sloan, *Light Screens: The Complete Leaded-
Glass Windows of Frank Lloyd Wright*, New York,
2001, pp. 228-231 (for a discussion of the Dana
House, the windows *in situ* and for the above
design drawing)
Kathryn Smith, *Wright on Exhibit: Frank Lloyd
Wright's Architectural Exhibitions*, Princeton, 2017,
pp. 19 and 26 (for the present lot exhibited in the
Art Institute of Chicago exhibition, 1907)

\$ 200,000-300,000

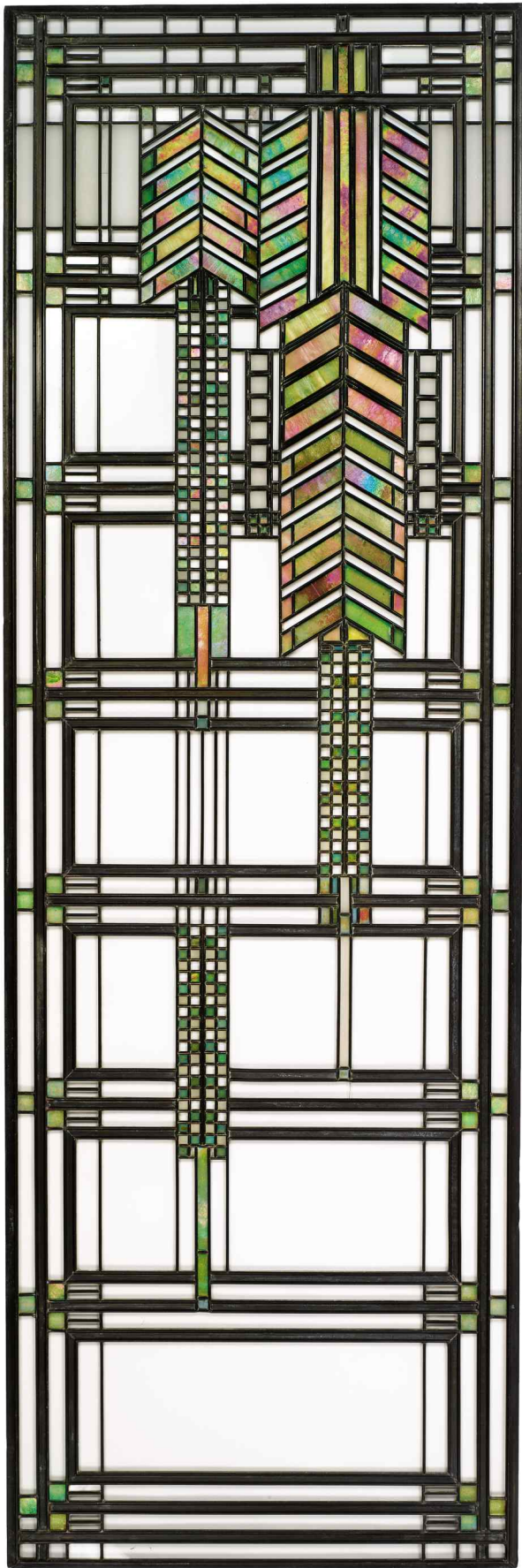
PROPERTY FROM A PRIVATE CHICAGO
COLLECTION

89 FRANK LLOYD WRIGHT

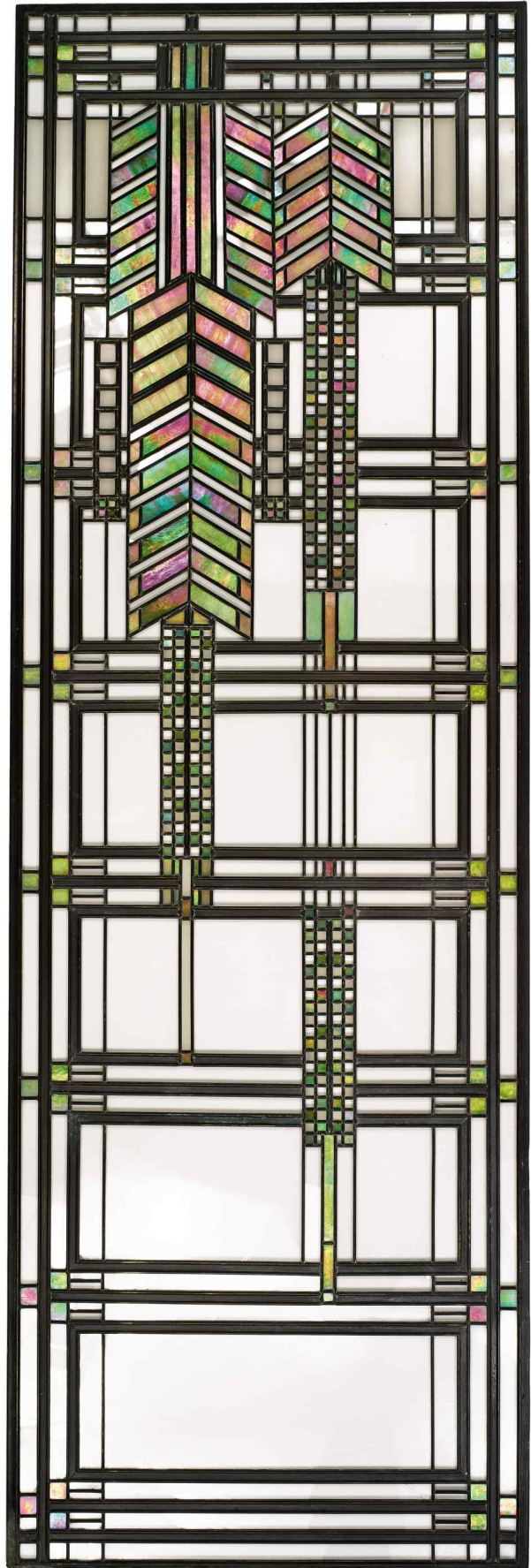
AN IMPORTANT AND RARE "SUMAC" WINDOW

circa 1902-1904
en suite with the previous lot
designed for the Susan Lawrence Dana House,
Springfield, Illinois
executed by Linden Glass Company, Chicago,
Illinois
iridized glass, opalescent glass and clear glass in
brass-plated "colonial" zinc comes
61 $\frac{3}{8}$ x 20 $\frac{3}{8}$ in. (155.9 x 51.8 cm)

\$ 200,000-300,000



88



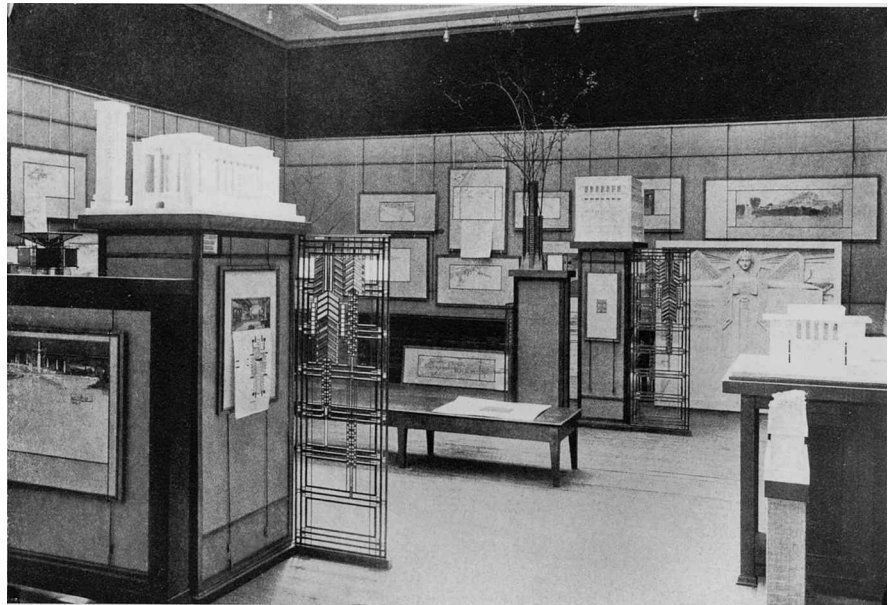
89



THE REDISCOVERY OF TWO MASTERWORKS BY FRANK LLOYD WRIGHT

The rediscovery of these extraordinary “Sumac” windows is one of the most exciting moments in recent Frank Lloyd Wright scholarship. While these windows are well known to scholars and collectors through a series of historic photographs documenting Wright’s work in the 1907 Chicago Architectural Club 20th Annual exhibition at the Art Institute of Chicago in 1907, their whereabouts were unknown until now. Since the early 1940s, the

present windows, along with several other Wright pieces executed by Linden Glass Company, descended through two Chicago families. These families, the Johnsons and Phillips, were neighbors and close friends residing on North Magnolia Street in the Edgewater neighborhood of Chicago. By the early 1940s, and presumably earlier, the windows were in the possession of Nels Ernest Johnson (1871-1954). Johnson worked for the



Linden Glass Company beginning around 1886 and by 1911 he was Vice President of the firm. Later in the 1940s, when the Johnson Family moved from their home, the windows passed possession to the Phillips family.

In the 1907 Chicago Architectural Club exhibition at the Art Institute of Chicago, Wright presented 38 projects representing the pinnacle of his Prairie-period work. Dozens of drawings were displayed both framed and unframed. Models representing Unity Temple (Oak Park, Illinois, 1905-1908), the Larkin Company Administration Building (Buffalo, 1903-1906), and Lincoln Center (an unrealized project) were presented on pedestals. Photographs were scattered on a table to be perused at the visitor's leisure. Several pieces of pottery that Wright had designed for Teco Pottery were also displayed. Wright livened up the gallery with touches of color and sparkle by including at least three windows: the two "Sumac" windows (lots 88 and 89) designed for the Susan Lawrence Dana House and his famous "Tree of Life" window designed for the Darwin D. Martin House. Wright also displayed two lamps designed for the

Dana House, a single-pedestal table lamp and one of the box-shaped lanterns for the Reception Room fountain. Only a brief checklist of the exhibition was published listing the commissions but not the objects. However Wright did commission the Fuermann Brothers, his favored architectural photographers, to document the show.

Kathryn Smith, author of *Wright on Exhibit*, calls this one of the most important exhibits of Wright's extensive career. One of the important results of the exhibition was an article called "In the Cause of Architecture" that Wright published in the March 1908 issue of *Architectural Record*. It was the first of a series of sixteen articles under this title that he wrote for the magazine until 1928. The March 1908 article set out Wright's philosophy of organic design and reproduced the Fuermann Brothers' photographs from the 1907 Art Institute of Chicago exhibition, in addition to nine photographs that document the Dana House commission.

While the initial perception is that the two present "Sumac" windows displayed in

the Art Institute of Chicago exhibition are identical to those installed in the Dana interiors, there are notable differences in their scale and linear composition when closely comparing the two window groups. The exhibition windows are wider and taller by approximately one inch than those in the Dana House. The upper pendant that is composed of three vertical bands of small squares has twenty squares in the exhibition windows, whereas the Dana windows have nineteen. Vertical rectangles of clear glass in the upper corner by the shorter chevron device and above it are wider in the exhibition windows. Additionally, the diagonals of the two large chevron devices do not intersect the horizontals at the same position in both groups. It remains unknown when these windows were produced, but given these subtle differences in linear design and scale, it is likely that they were executed expressly for exhibition purposes.

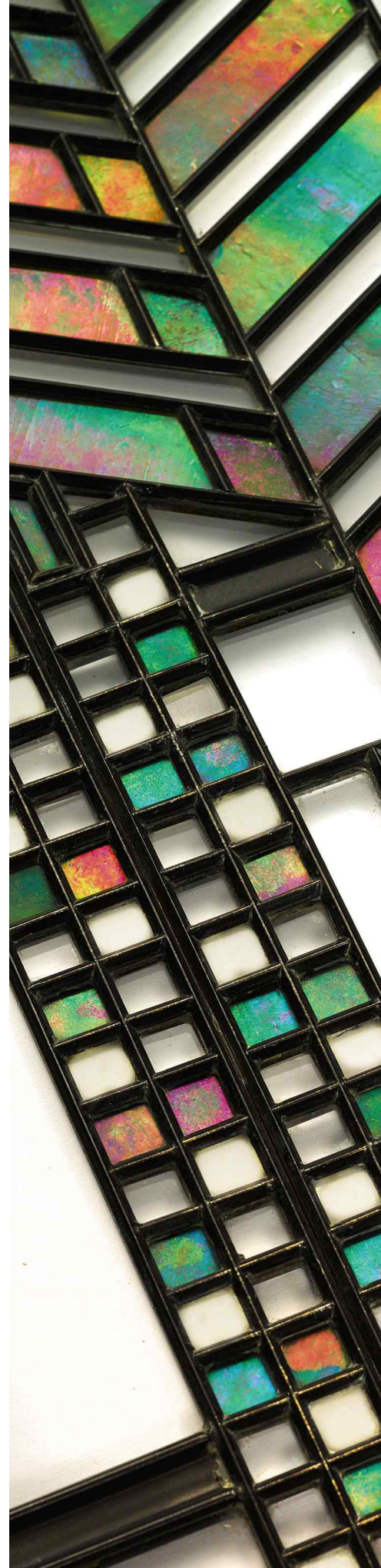
The superior craftsmanship of the present windows could only have been achieved by Wright's preferred stained-glass producer, Linden Glass Company. Opened in 1884 by Frank L. Linden (1859-1934) and Ernest

Above and opposite: The present "Sumac" windows on display in *Chicago Architectural Club 20th Annual, including Exhibition of Frank Lloyd Wright*, Art Institute of Chicago, 1907
 Courtesy of Dover Publications, Mineola, NY, from *Frank Lloyd Wright's Dana House*, 1996 and *The Early Work of Frank Lloyd Wright: The "Ausgeführte Bauten" of 1911*, New York, 1982

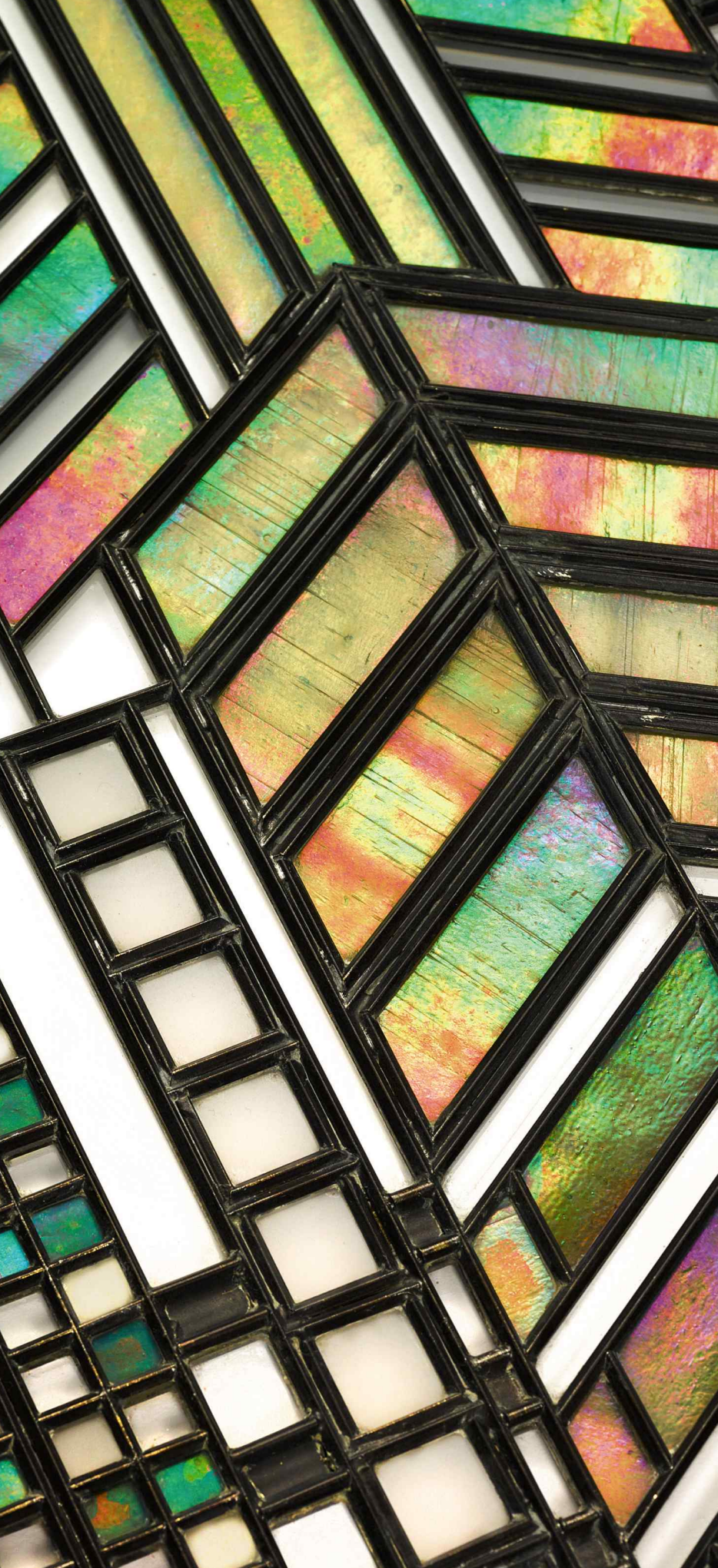


J. Spierling (1856-1931) as the Spierling & Linden Decorating Co., the partnership provided interior decorating services, including murals and stained-glass windows. Shortly after this, Nels Johnson came to work for them as a decorator. By 1890, the firm was doing business as the Linden Glass Co., as well as continuing as Spierling & Linden, when it moved from 333 Wabash Avenue to 1216 Michigan Avenue. In 1892, Ernest J. Wagner (1858-1939) became the manager, remaining until the firm's closure. Around 1905, the company erected a building designed by noted Chicago architect Howard van Doren Shaw (1869-1926). In 1906, the year the Darwin D. Martin House in Buffalo was completed, Linden was the largest stained-glass employer in Chicago, with 50 workers. By 1910, the name had changed to the Linden Co., and Nels Johnson was named Vice President. In each incarnation, the firm produced a wide range of decorative arts in addition to stained glass. A member of the Chicago Architectural Club, the firm often exhibited glass, mural, or interior designs at the annual exhibitions. Linden created more glass for Wright than any other firm, including the Ward Willits House (1901), the Darwin D. Martin complex (1903-1905), the Avery Coonley complex (not including the Playhouse; 1907), the Frederick C. Robie House (1909), and possibly Midway Gardens (1913-1914). The company closed in 1934 with the death of Frank Linden.

The Susan Lawrence Dana House (1902-1904) in Springfield, Illinois, is one of Frank Lloyd Wright's largest and most decoratively ambitious Prairie-period buildings. It also includes his most complex leaded-glass window program, with many different designs spread across over 250 windows in a unified theme. The windows offered here share the same overall complex design of two of the doors in the Dana House Reception Room, which flanked a "Moon Children" fountain and pair of small windows. Wright recalled the doors and windows of the Reception Room as the "finest of all" his glass designs. Warm amber, gold, straw, and moss green draw the visitor into the room to be encircled within a jewel box of windows, doors, skylights, and lamps. In the evening, when all the light is within the house, the resplendent glass reflects hues of pink, blue, green, and gold from its brilliantly iridized surfaces. Each door panel is of a different design, but the pair matches each other in mirror image. Wright's studio in Oak Park, Illinois, produced a very detailed drawing for the two pairs of doors that flanked the reception room fountain. Identified as "C" and "D," under each is written "two like this (one to be reversed)," meaning that two pairs of doors were to be fabricated, but the design of one pair was to be a mirror-image of the other pair. The windows offered here reproduce the "D" window twice, once in reverse.



Above: An interior view of the Susan Lawrence Dana House showing the "Sumac" window design installed in the Reception Room doors
 Courtesy of Dover Publications, Mineola, NY, from *Frank Lloyd Wright's Dana House*, 1996



The Dana House is one of only two houses by Wright for which he identified a floral inspiration for his leaded glass designs. In this commission, the windows represent cascading sumac leaves. Typically, the floral subjects associated with many windows today were not acknowledged as such by Wright. The Dana windows illustrate well his exhortation to "...go to the woods and fields for color schemes. Use the soft, warm, optimistic tones of earths and autumn leaves.... They are more wholesome and better adapted in most cases to good decoration." Fabricated with tiny brass-plated zinc comes in an unusual triangular profile called "colonial," the composition is delicate and intensely intricate. Every joint is mitered, a time-consuming process of notching the unusual came. These windows have a greater proportion of colored glass to clear than most of Wright's windows, because in their interior location there was less need to see through them (they divided the Reception Room from a hallway). Because they receive little direct outside light, their surface color is more important than other Wright windows. For that reason, the colored glass is coated with an iridized treatment created by subjecting the glass sheets to metallic fumes in a furnace, in the same process used by Louis Comfort Tiffany to create his famed favrile glass. The glass for Wright's windows was purchased by his studios from New York and Indiana glass houses. These are the same materials used by Linden Glass in the windows of the Darwin D. Martin House.

The remarkable aesthetic quality, extraordinary glass selection, and skilled execution of the present windows make them masterworks in their own right, but they are enriched even further by their storied provenance and important exhibition history. Few Wright windows of such complexity and historical significance have come to market in recent decades.

JULIE L. SLOAN

Stained-Glass Consultant, North Adams, MA

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

90 FRANK LLOYD WRIGHT

AN IMPORTANT AND RARE "TREE OF LIFE" WINDOW FROM THE DARWIN D. MARTIN HOUSE, BUFFALO, NEW YORK

circa 1903-1905

executed by Linden Glass Company, Chicago, Illinois

iridized glass, opalescent glass, gilt glass and clear glass in brass-plated "colonial" zinc comes, presently installed in a wood frame (not illustrated) 41¾ x 26¾ in. (106.1 x 67.9 cm)

PROVENANCE

Darwin D. Martin House, Buffalo, New York, circa 1903-1905

Richard Feigen Gallery, New York

Acquired from the above by the present owner, circa late 1960s

LITERATURE

Robert Judson Clark, ed., *The Arts and Crafts Movement in America 1876-1916*, Princeton, 1972, p. 74

David A. Hanks, *The Decorative Designs of Frank Lloyd Wright*, New York, 1979, pl. 8

Brian A. Spencer, ed., *The Prairie School Tradition*, New York, 1979, p. 59

The Early Work of Frank Lloyd Wright: The "Ausgeführte Bauten" of 1911, New York, 1982, p. 101 (for the design exhibited in the *Chicago Architectural Club 20th Annual, including Exhibition of Frank Lloyd Wright* at the Art Institute of Chicago, 1907)

David A. Hanks, *Frank Lloyd Wright: Preserving an Architectural Heritage, Decorative Designs from the Domino's Pizza Collection*, New York, 1989, p. 55 (for an example of the design in the Domino's Pizza Collection)

Leslie Green Bowman, *American Arts & Crafts; Virtue in Design*, exh. cat., Los Angeles County Museum of Art, 1990, p. 222 (for a variant of the design)

Thomas A. Heinz, *Frank Lloyd Wright Glass Art*, London, 1994, pp. 96 and 98 (for the design *in situ*)

Diane Maddex, *50 Favorite Furnishings by Frank Lloyd Wright*, New York, 1999, p. 80

Jack Quinan, ed., *Frank Lloyd Wright: Windows of the Darwin D. Martin House*, exh. cat., Burchfield-Penney Art Center, Buffalo State College, Buffalo, 1999, p. 12

Julie L. Sloan, *Light Screens: The Complete Leaded-Glass Windows of Frank Lloyd Wright*, New York, 2001, pp. 257-263 (for a discussion of the Darwin D. Martin House), 257 (for the design *in situ*), 258 (for a variant of the design *in situ*) and 259 (for a variant and a drawing of the design)

Wendy Kaplan, *The Arts & Crafts Movement in Europe & America*, exh. cat., Los Angeles County Museum of Art, 2004, p. 263 (for a variant of the design)

Jack Quinan, *Frank Lloyd Wright's Martin House: Architecture as Portraiture*, New York, 2004, pp. 132 and 135 (for a variant of the design)

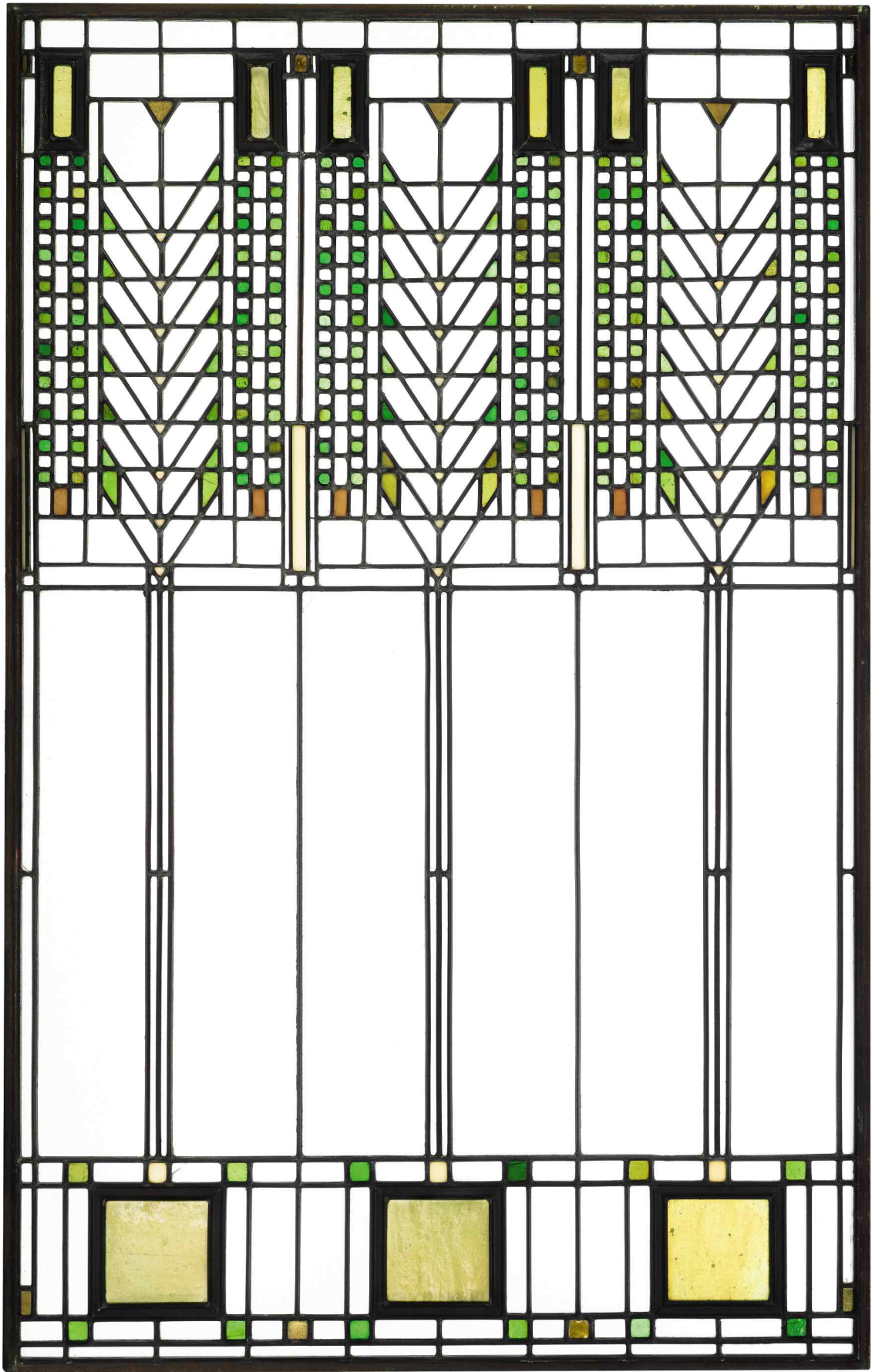
Karen Livingstone and Linda Parry, eds., *International Arts and Crafts*, exh. cat., Victoria and Albert Museum, London, 2005, p. 171

Judith A. Barter, *Apostles of Beauty: Arts and Crafts from Britain to Chicago*, Chicago, 2009, p. 185

Eric Jackson-Forsberg, ed., *Frank Lloyd Wright: Art Glass of the Martin House Complex*, Petaluma, CA, 2009, pp. 43, 55, 80-82 and 84 (for the design and variants)

Kathryn Smith, *Wright on Exhibit: Frank Lloyd Wright's Architectural Exhibitions*, Princeton, 2017, p. 19 (for the design exhibited in the Art Institute of Chicago exhibition, 1907)

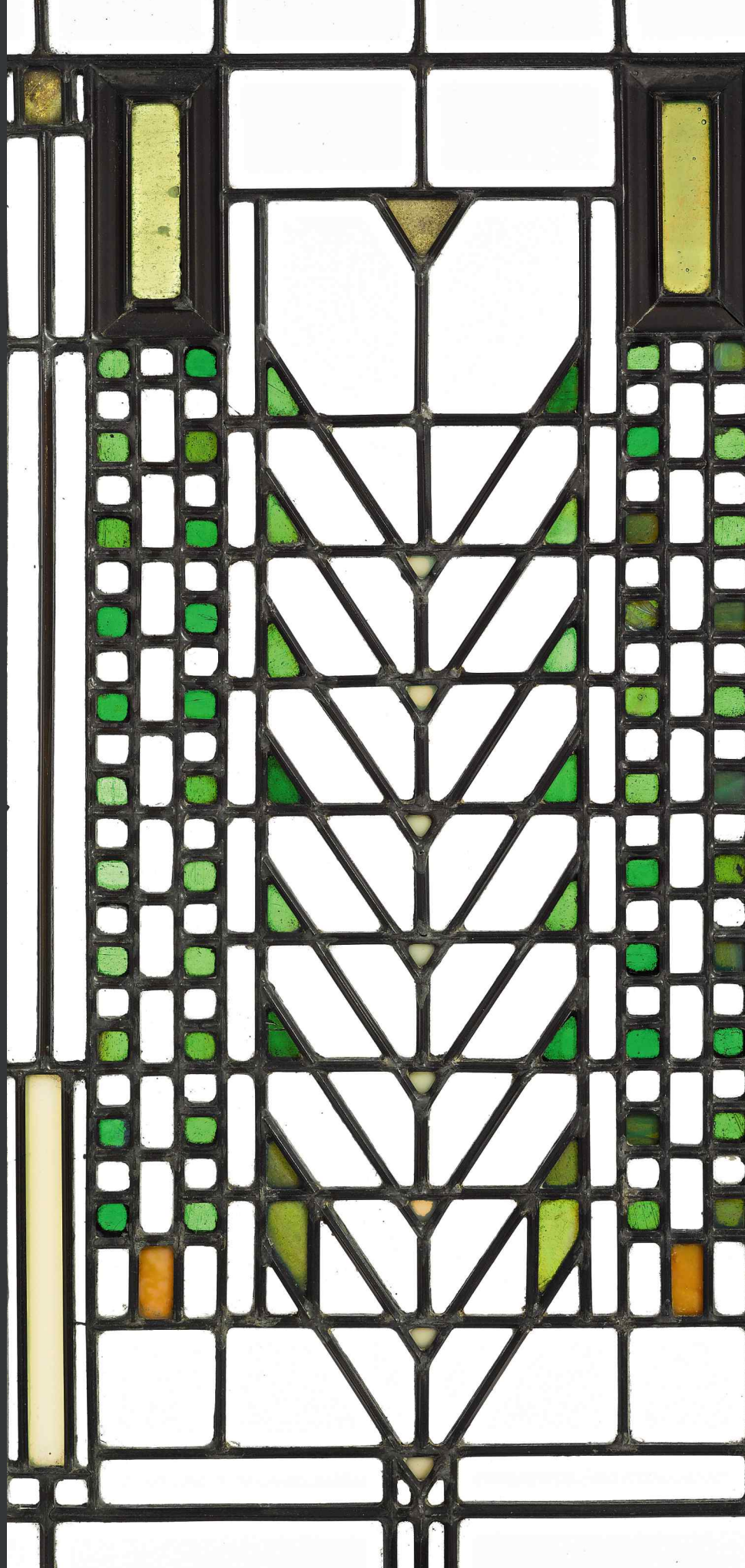
\$ 200,000-300,000

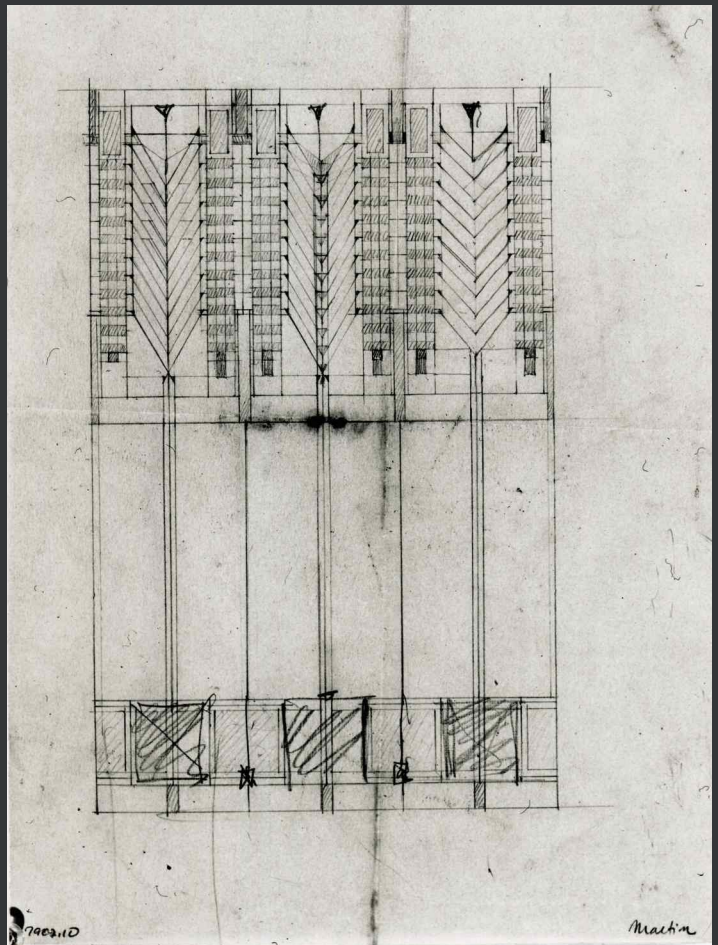


Along with the Susan Lawrence Dana House in Springfield, Illinois (1902-1904), the Darwin D. Martin Complex in Buffalo, New York (1903-1905), is one of Frank Lloyd Wright's most extraordinary structures of the Prairie period (1901-1909). The complex included six individual buildings: the Martin House, the George Barton House, the Martin Gardner's house, and the Martin House outbuildings (carriage house, conservatory, and pergola). All had stained-glass windows of at least fifteen different designs—two-thirds of which decorated the Martin House alone—totaling almost four hundred windows.

The most iconic of the Martin House designs is known widely as the "Tree of Life." The house contained as many as twenty-five variations of this pattern—changes mostly in overall size, but also in pattern between those positioned on the second and first floors. Over fifty windows were made in the "Tree of Life" design and its variants. Most were for the second-floor bedrooms. The present lot (from the earliest group of windows designed for the second floor) represents Wright's most elaborate variant. Made mostly of clear glass, the "trees" are defined by delicate brass-plated came. Tiny sparkling squares of iridized green and amber glass form the leaves, with large warm yellow squares at the bottom forming planters. Later, in 1909, Wright revised this design by eliminating the large yellow squares in the lower register. This design adaptation was at the insistence of Darwin Martin, who requested a simpler, more transparent design for the first floor Reception Room to allow for a more open viewpoint to the exterior. The drawing presented here shows the evolution of the design, with the lower square planters struck from the composition.

The name "Tree of Life" now associated with this window seems to have been applied to it only after 1968, beginning with an exhibition at the Richard Feigen Gallery in New York. Wright himself referred to it only as the "second-floor design." Similarly, the principal first-floor





pattern is now called a “Wisteria,” but many other designs, such as the laylights and the pier-cluster casements, have no such later appellations.

Wright included one of the “Tree of Life” windows in the 1907 Chicago Architectural Club exhibition at the Art Institute of Chicago. It is not known whether it, like the Dana windows in that show, was made as an exhibition piece, was an extra from the house, or was borrowed from the house. However, there are no known extras or exhibition pieces from the Martin complex. Clearly, however, Wright thought it was worthy of a place in the exhibit as one of the outstanding pieces of his oeuvre to date.

Most of the windows were removed during the mid-20th Century. After Darwin Martin’s death in 1935, the house was abandoned until 1954. The carriage house, conservatory, and pergola were demolished in 1962. Most of the windows disappeared in that period, and can now be found in a number of important museum collections around the world, including the Cleveland Museum of Art, the Corning Museum of Glass, the Art Institute of Chicago, the Virginia Museum of Fine Arts, Princeton University Art Museum, Milwaukee Art Museum, and Los Angeles County Museum of Art. Some of them remained with the house and are now in the house museum, Frank Lloyd Wright’s Martin House Complex.

JULIE L. SLOAN

Above: A “Tree of Life” design drawing for the Darwin D. Martin House
Frank Lloyd Wright Foundation, 0405.112 © 2017 Frank Lloyd Wright Foundation.
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PROPERTY FROM AN IMPORTANT AMERICAN
COLLECTION

91 FRANK LLOYD WRIGHT

TWO-PART LAYLIGHT FROM THE DARWIN D. MARTIN HOUSE, BUFFALO, NEW YORK

circa 1903-1905

executed by Linden Glass Company, Chicago,
Illinois

iridized glass, opalescent glass, gilt glass and
clear glass in brass-plated "colonial" zinc comes,
presently installed in a wood frame (not illustrated)

larger panel: 42 $\frac{5}{8}$ x 21 in. (108.3 x 53.3 cm)

smaller panel: 20 x 21 (50.8 x 53.3 cm)

PROVENANCE

Darwin D. Martin House, Buffalo, New York, circa
1903-1905

Richard Feigen Gallery, New York

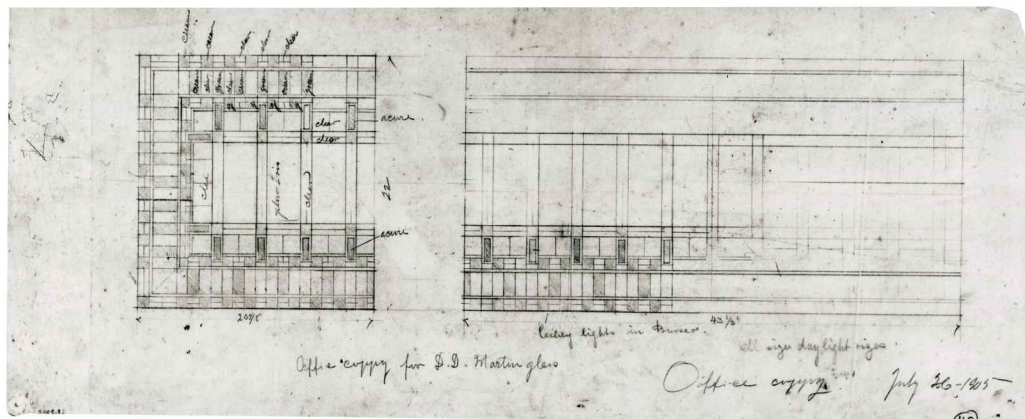
Acquired from the above by the present owner,
circa late 1960s

LITERATURE

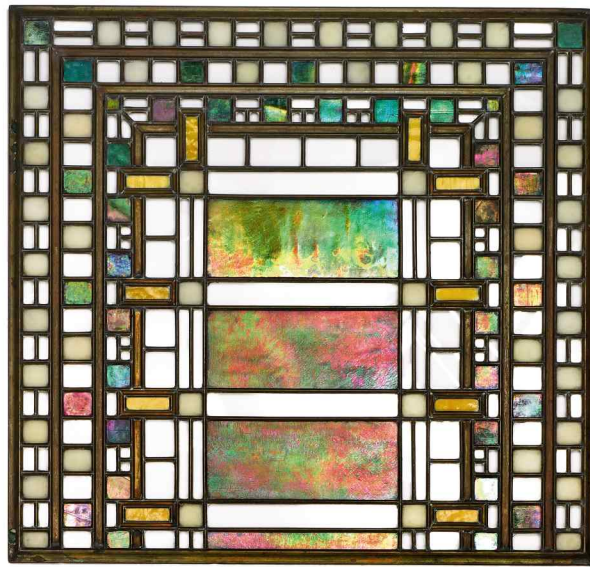
Jack Quinan, ed., *Frank Lloyd Wright: Windows of
the Darwin D. Martin House*, exh. cat., Burchfield-
Penney Art Center, Buffalo State College, Buffalo,
1999, p. 16 (for the smaller panel)

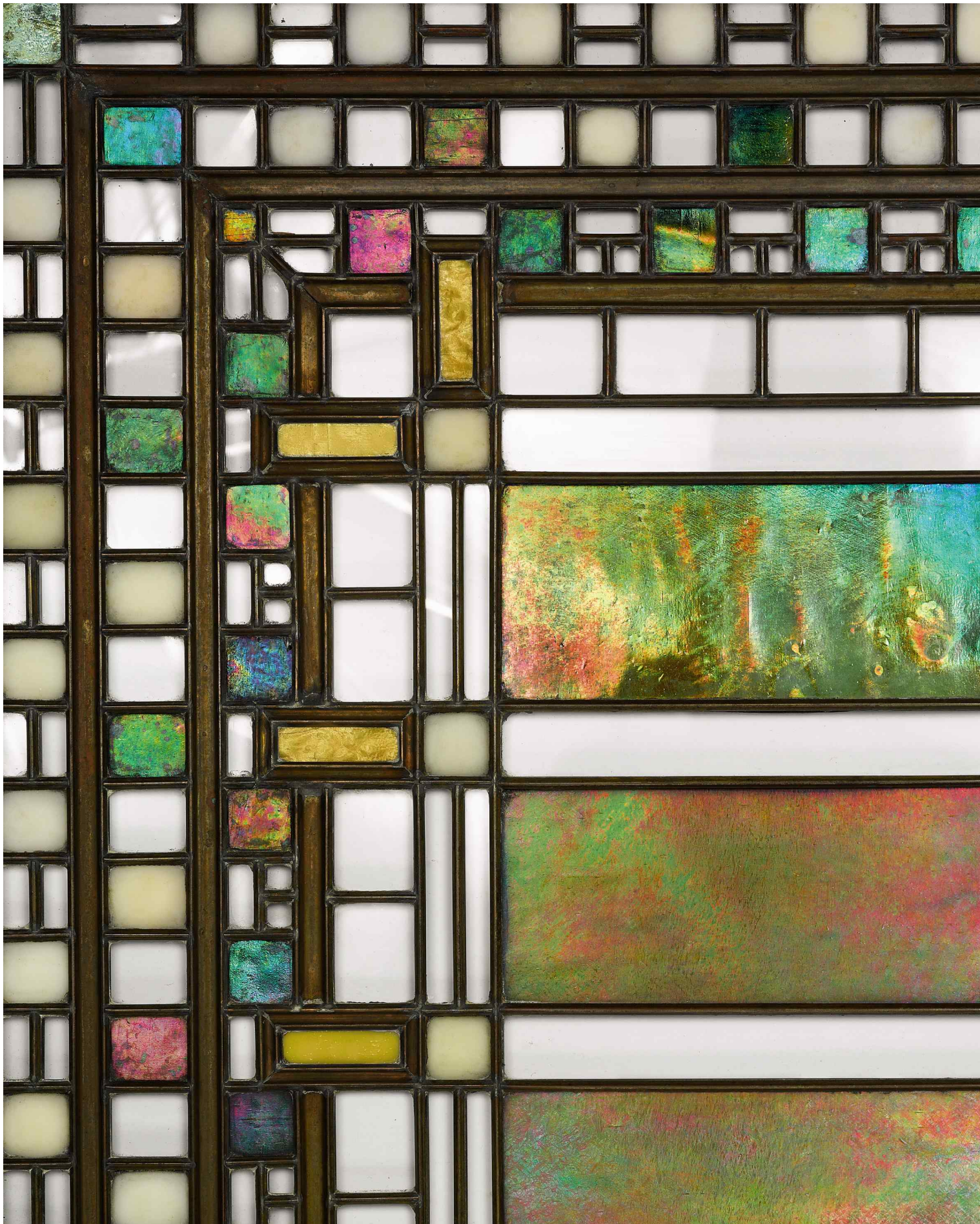
Eric Jackson-Forsberg, ed., *Frank Lloyd Wright: Art
Glass of the Martin House Complex*, Petaluma, CA,
2009, p. 60 (for the design)

\$ 80,000-120,000



A laylight design drawing for the Darwin D. Martin House
Frank Lloyd Wright Foundation, 0405.031 © 2017 Frank Lloyd Wright Foundation.
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The Martin House laylights (flat ceiling panels through which both sunlight and artificial light brighten the rooms) are among the commission's most dynamic designs. The two-part composition offered here, comprised of a square end panel and longer middle panel, displays a complex pattern elevated by the thoughtful juxtaposition of brilliantly iridized glass next to opalescent and clear glass. A myriad of rectangular and square pieces comprise a complex border around a central motif of successive rectangles. Bits of white and amber glass provide calm intervals between shimmering iridized green and gold glass. When seen with reflected light, the overall effect is rhythmic and dazzling. The kaleidoscopic pattern has very little clear glass, making the laylights perhaps the most beautiful of the Martin House windows.

Wright's selection of glass for the laylights was dictated by the practical issues of lighting in residences which were used both day and night. First, by definition, a laylight is illuminated by artificial lighting at night, which required Wright to install incandescent bulbs above each laylight. The bulb must be hidden by the laylight glass, so the design cannot contain much clear glass. At night, the golden light from the bulbs radiates through the colored glass in hues of mossy green, butterscotch, and amber with dark bands formed by the wide casing setting off the design. During the day, light would bounce off the various interior surfaces and strike the glass. Ordinary glass would look dull, so Wright indulged his passion for iridescent glass that would reflect the colors of the rainbow, enlivening the interiors throughout the residence.

JULIE L. SLOAN

PROPERTY FROM A PRIVATE CHICAGO
COLLECTION

92 FRANK LLOYD WRIGHT

"CHEVRON" CASEMENT WINDOW

circa 1903-1905

designed for the Darwin D. Martin House, Buffalo,
New York

executed by Linden Glass Company, Chicago,
Illinois

iridized glass, gilt glass, opalescent glass and clear
glass in brass-plated "colonial" zinc comes
21¾ x 11½ in. (55.2 x 29.2 cm)

PROVENANCE

Nels E. Johnson, Vice President of Linden Glass
Company, Chicago, by 1942

Marguerite Phillips, Chicago, circa mid 1940s

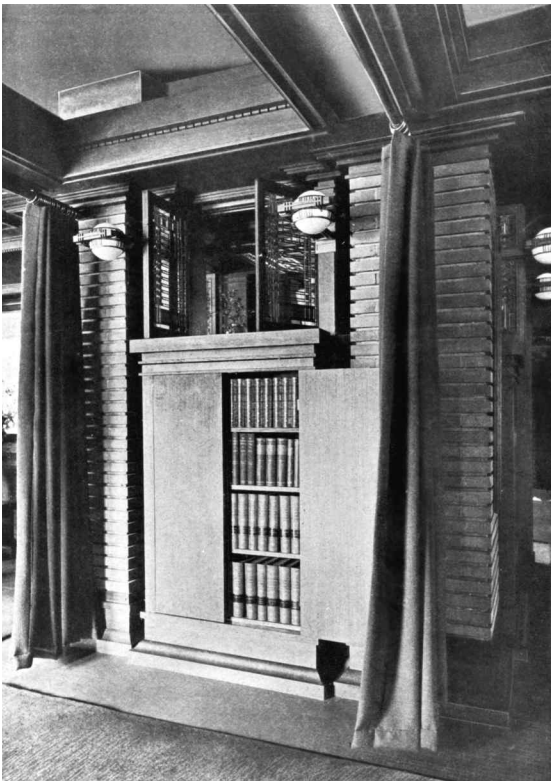
Thence by descent

Acquired from the above by the present owner

LITERATURE

See following lot

\$ 30,000-50,000



Pair of casement windows in the first-floor interior of the Martin House,
circa 1905, courtesy Frank Lloyd Wright Foundation, Scottsdale, AZ

This extraordinary casement window features a vertical pendant chevron motif masterfully articulated in iridized glass. Wright utilized these casement windows in pairs throughout the first floor interior of the Martin House, where they were installed within large freestanding heating piers that served as room dividers. The present lot, with its cascading chevron motif, was positioned in tandem with another from this series mirroring the identical pattern (as seen in the following lot). These casements—nineteen pairs in all—served a practical purpose: they could be opened to help regulate heat. Visually, however, they disguise the structural purpose of the piers by making them look insubstantial and transparent. When open, one can see through the piers from one end of the house to the other on two perpendicular axes. When closed, the iridescent glass, gold leaf, brass-plated came, and clear glass scintillate in both natural and artificial light, no matter the time of day. They are made to be seen from both sides, so whether open or closed, prismatic reflections enliven their surfaces.

JULIE L. SLOAN



PROPERTY FROM AN IMPORTANT AMERICAN
COLLECTION

93 FRANK LLOYD WRIGHT

**"CHEVRON" CASEMENT WINDOW FROM
THE DARWIN D. MARTIN HOUSE, BUFFALO,
NEW YORK**

circa 1903-1905
executed by Linden Glass Company, Chicago,
Illinois
iridized glass, gilt glass, opalescent glass and clear
glass in brass-plated "colonial" zinc comes
21¾ x 11½ in. (55.2 x 29.2 cm)

PROVENANCE

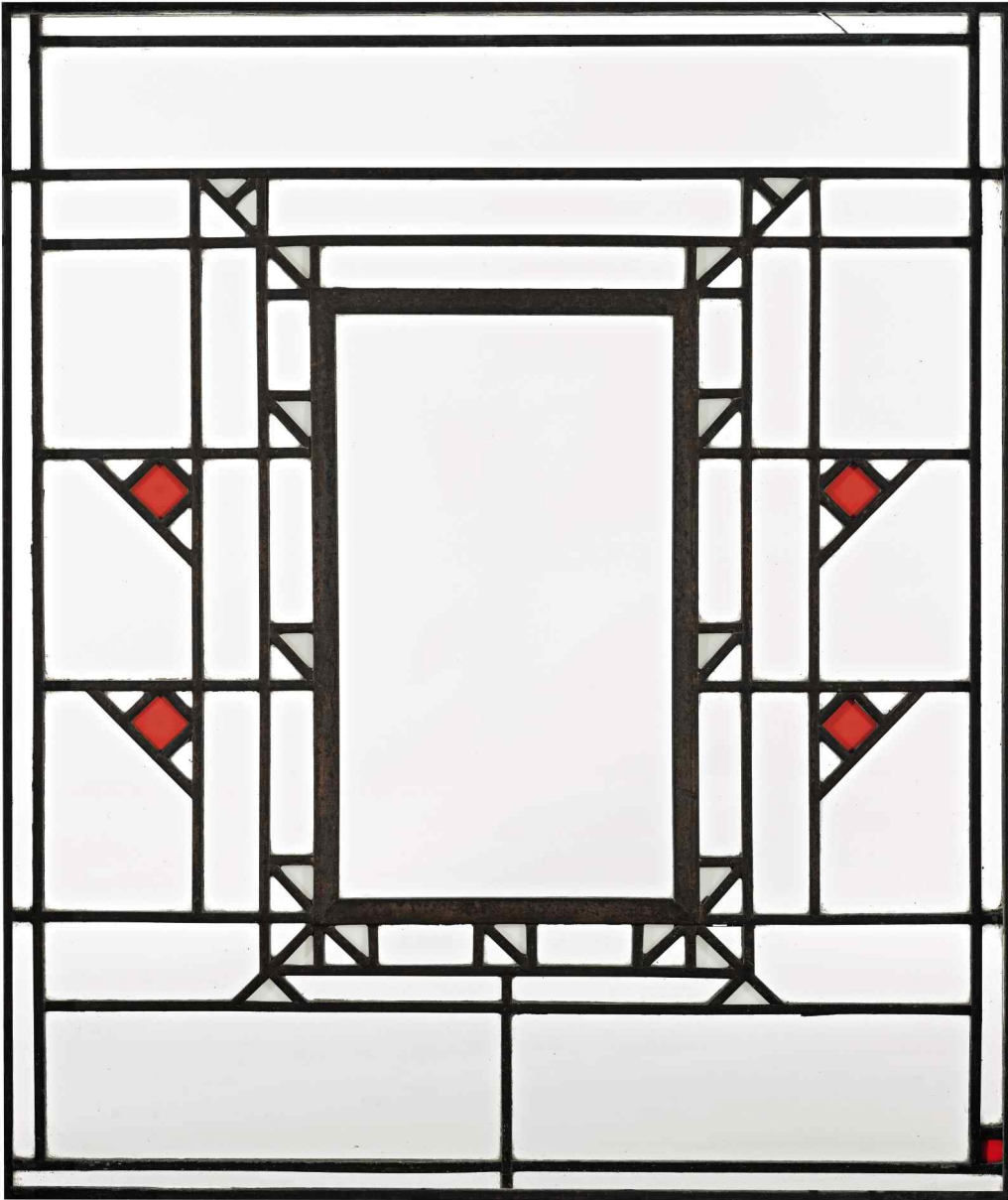
Darwin D. Martin House, Buffalo, New York, circa
1903-1905
Richard Feigen Gallery, New York
Acquired from the above by the present owner,
circa late 1960s

LITERATURE

Frank Lloyd Wright, "In the Cause of Architecture,"
Architectural Record, March 1908, pp. 201-202
(for period photographs of the design *in situ* at the
Martin House)
David A. Hanks, *Frank Lloyd Wright: Preserving an
Architectural Heritage, Decorative Designs from the
Domino's Pizza Collection*, New York, 1989, p. 58
(for an example of the design in the Domino's Pizza
Collection)
Thomas A. Heinz, *Frank Lloyd Wright Glass Art*,
London, 1994, p. 104
Jack Quinan, ed., *Frank Lloyd Wright: Windows of
the Darwin D. Martin House*, exh. cat., Burchfield-
Penney Art Center, Buffalo State College, Buffalo,
1999, frontis and pp. 14 and 23 (for the design *in
situ*)
Julie L. Sloan, *Light Screens: The Complete Leaded-
Glass Windows of Frank Lloyd Wright*, New York,
2001, pp. 257-263 (for a discussion of the Darwin
D. Martin House) and 260 (for the design)
Jack Quinan, *Frank Lloyd Wright's Martin House:
Architecture as Portraiture*, New York, 2004,
pp. 103 (for the design *in situ*) and 133 (for the
design)

\$ 30,000-50,000





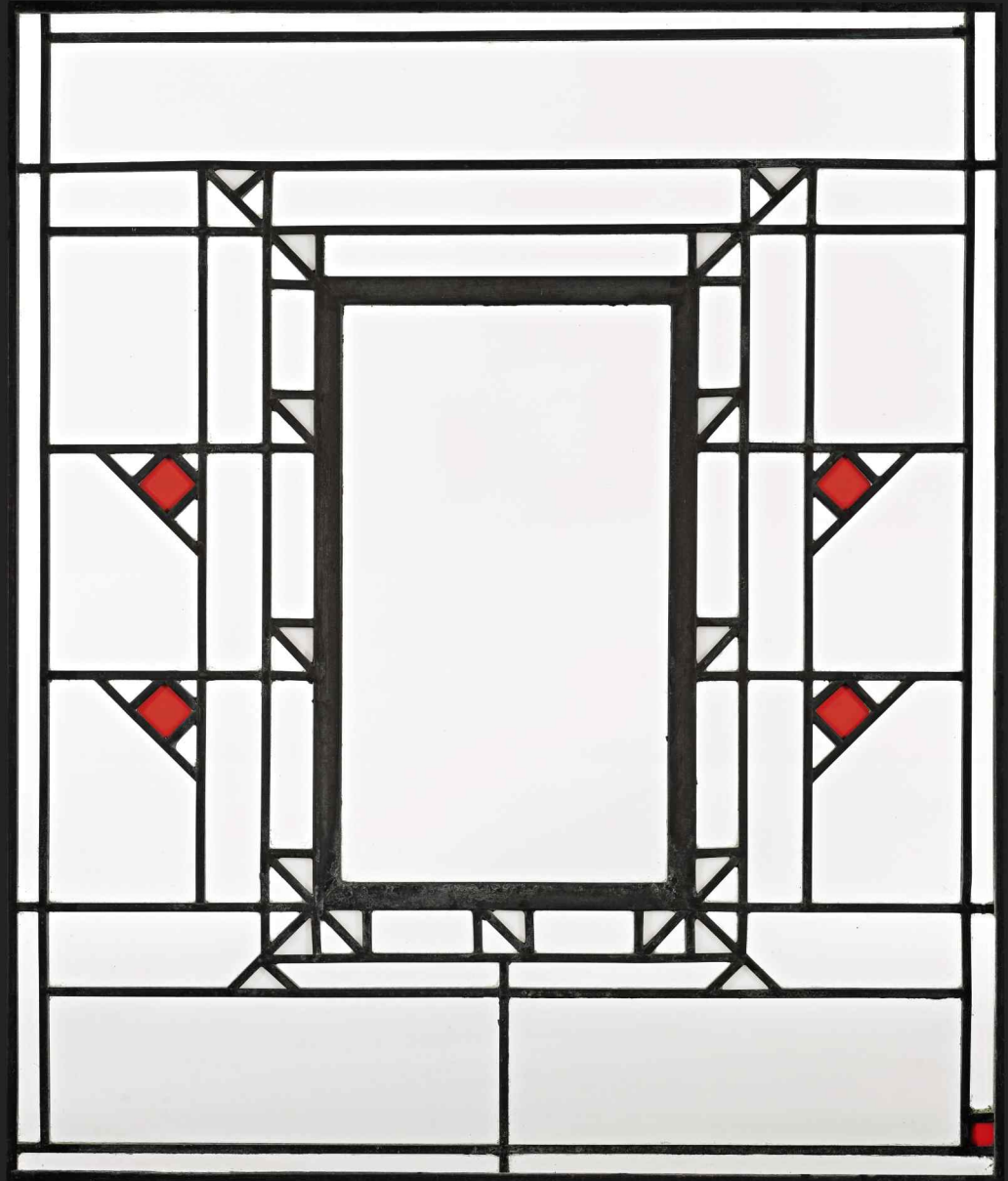
PROPERTY OF BRUCE AND ANN BACHMANN,
CHICAGO

94 FRANK LLOYD WRIGHT

**TWO CLERESTORY WINDOWS FROM
"NORTHOME," THE FRANCIS W. LITTLE
HOUSE, WAYZATA, MINNESOTA**

circa 1912-1914
executed by Temple Art Glass Company, Chicago,
Illinois
clear glass and opaque glass in copper-plated zinc
cames with original painted wood frames (not
illustrated)
27⁷/₈ x 22⁷/₈ in. (70.2 x 58.1 cm) each, including
frames

\$ 12,000-18,000



PROVENANCE

Francis W. Little House, Wayzata, Minnesota, circa 1912-1914

LITERATURE

In Pursuit of Order: Frank Lloyd Wright from 1897 to 1915, exh. cat., Struve Gallery, Chicago, 1989, p. 28
Julie L. Sloan, *Light Screens: The Complete Leaded-Glass Windows of Frank Lloyd Wright*, New York, 2001, pp. 220-225 (for a discussion of the Francis W. Little House)

PROPERTY FROM THE COLLECTION OF PAUL RAPPAPORT, SARATOGA SPRINGS, NEW YORK

95 THE ROYCROFTERS

HUMIDOR

circa 1910
design attributed to Karl Kipp
hand-wrought copper and German silver
impressed with firm's "orb and cross" cypher
5 $\frac{7}{8}$ x 5 $\frac{1}{8}$ x 5 $\frac{1}{8}$ in. (14.9 x 13 x 13 cm)

PROVENANCE

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

LITERATURE

Stephen Gray, ed., *A Catalogue of Roycrofters featuring Metalwork and Lighting Fixtures*, New York, 1989, p. 58
David Cathers et al., *Arts and Crafts Metalwork from the Collection of the Two Red Roses Foundation*, Palm Harbor, FL, 2014, p. 145

\$ 10,000-15,000

96 THE ROYCROFTERS

CANDLESTICK, MODEL NO. C-42

circa 1910
design attributed to Karl Kipp
hand-wrought copper and German silver
impressed with firm's "orb and cross" cypher and
incised 20th C FOX/B-3558
8 $\frac{1}{4}$ in. (21 cm) high

PROVENANCE

20th Century Fox Studios, Los Angeles, California
Private Collection, New York
Acquired from the above by the present owner

LITERATURE

Stephen Gray, ed., *A Catalogue of Roycrofters featuring Metalwork and Lighting fixtures*, New York, 1989, p. 31
David Cathers et al., *Arts and Crafts Metalwork from the Collection of the Two Red Roses Foundation*, Palm Harbor, 2014, pp. 30 and 143

\$ 7,000-9,000



85



96

PROPERTY FROM THE COLLECTION OF PAUL RAPPAPORT, SARATOGA SPRINGS, NEW YORK

97 THE ROYCROFTERS

TRAPEZOIDAL VASE, MODEL NO. C-58

circa 1910
design attributed to Karl Kipp
hand-wrought copper and German silver
impressed with firm's "orb and cross" cypher
6¾ x 2½ x 2½ in. (17.1 x 6.4 x 6.4 cm)

PROVENANCE
Private Collection, Washington, D.C.
Acquired from the above by the present owner

LITERATURE
Stephen Gray, ed., *A Catalogue of Roycrofters featuring Metalwork and Lighting Fixtures*, New York, 1989, p. 36
David Cathers et al., *Arts and Crafts Metalwork from the Collection of the Two Red Roses Foundation*, Palm Harbor, FL, 2014, pp. 132 and 147 (for a related vase)

\$ 10,000-15,000

PROPERTY FROM THE COLLECTION OF PAUL RAPPAPORT, SARATOGA SPRINGS, NEW YORK

98 THE ROYCROFTERS

JEWELRY BOX

circa 1910
design attributed to Karl Kipp
with original suede liner and lock and key
hand-wrought copper and German silver
impressed with firm's "orb and cross" cypher
2¼ x 6¾ x 3⅞ in. (5.7 x 17.1 x 8.6 cm)

PROVENANCE
Private Family, Buffalo, New York, circa 1910
Thence by descent
Acquired from the above by the present owner

LITERATURE
Stephen Gray, ed., *A Catalogue of Roycrofters featuring Metalwork and Lighting fixtures*, New York, 1989, p. 37
David Cathers et al., *Arts and Crafts Metalwork from the Collection of the Two Red Roses Foundation*, Palm Harbor, FL, 2014, p. 150

\$ 12,000-18,000

97



98



99 GUSTAV STICKLEY

**A RARE LANTERN, MODEL NO. 203,
VARIANT**

circa 1903

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

hand-wrought copper, iron and hammered glass

impressed with firm's mark

35½ in. (90.2 cm) drop

lantern: 17½ x 14 x 14 in. (44.4 x 35.6 x 35.6 cm)

PROVENANCE

Private Family, Saranac Lake, New York, circa 1903

Thence by descent

Acquired from the above by the present owner

LITERATURE

The Craftsman, Eastwood, May 1903 (for the
standard model in a period advertisement)

Stickley Craftsman Furniture Catalogs, New York,
1979, p. 90 (for the standard model)

Stephen Gray and Robert Edwards, eds., *Collected
Works of Gustav Stickley*, New York, 1981, p. 147
(for the standard model)

A. Patricia Bartinique, *Gustav Stickley: His Craft*,
Parsippany, NJ, 1992, p. 98 (for the standard
model)

Mr. Stickley's Lighting, exh. cat. The Society
Museum at Craftsman Farms, Asheville, NC, 2012,
pp. 2 and 36 (for the standard model) and 39 (for
another variant of the model)

\$ 30,000-50,000





100

100 GUSTAV STICKLEY

FOUR WALL SCONCES WITH HANGING LANTERNS, MODEL NO. 830, VARIANT

circa 1905
en suite with the following lot
 executed by the Craftsman Workshops of Gustav Stickley, Eastwood, New York
 hand-wrought copper, iron and hammered glass
 each impressed with firm's mark
 13 x 6 x 9 in. (33 x 15.2 x 22.9 cm) each

PROVENANCE

Private Family, Kentucky, circa 1905
 Thence by descent
 Acquired from the above by the present owner

LITERATURE

Stephen Gray, *The Early Work of Gustav Stickley*, New York, 1987, p. 169 (for the standard model)

\$ 30,000-50,000

101 GUSTAV STICKLEY

FOUR-LIGHT CHANDELIER, MODEL NO. 730

circa 1905
en suite with the previous lot
 executed by the Craftsman Workshops of Gustav Stickley, Eastwood, New York
 hand-wrought copper, iron and hammered glass
 impressed with firm's mark
 32¼ in. (81.9 cm) drop
 17½ in. (44.4 cm) wide
 17½ in. (44.4 cm) deep

LITERATURE

Gustav Stickley, *Craftsman Furnishing for the Home*, Eastwood, NY, 1912, p. 12
 Stephen Gray, *The Early Work of Gustav Stickley*, New York, 1987, pp. 164 and 168
 Barbara Mayer, *In the Arts & Crafts Style*, New York, 1992, p. 62

\$ 40,000-60,000

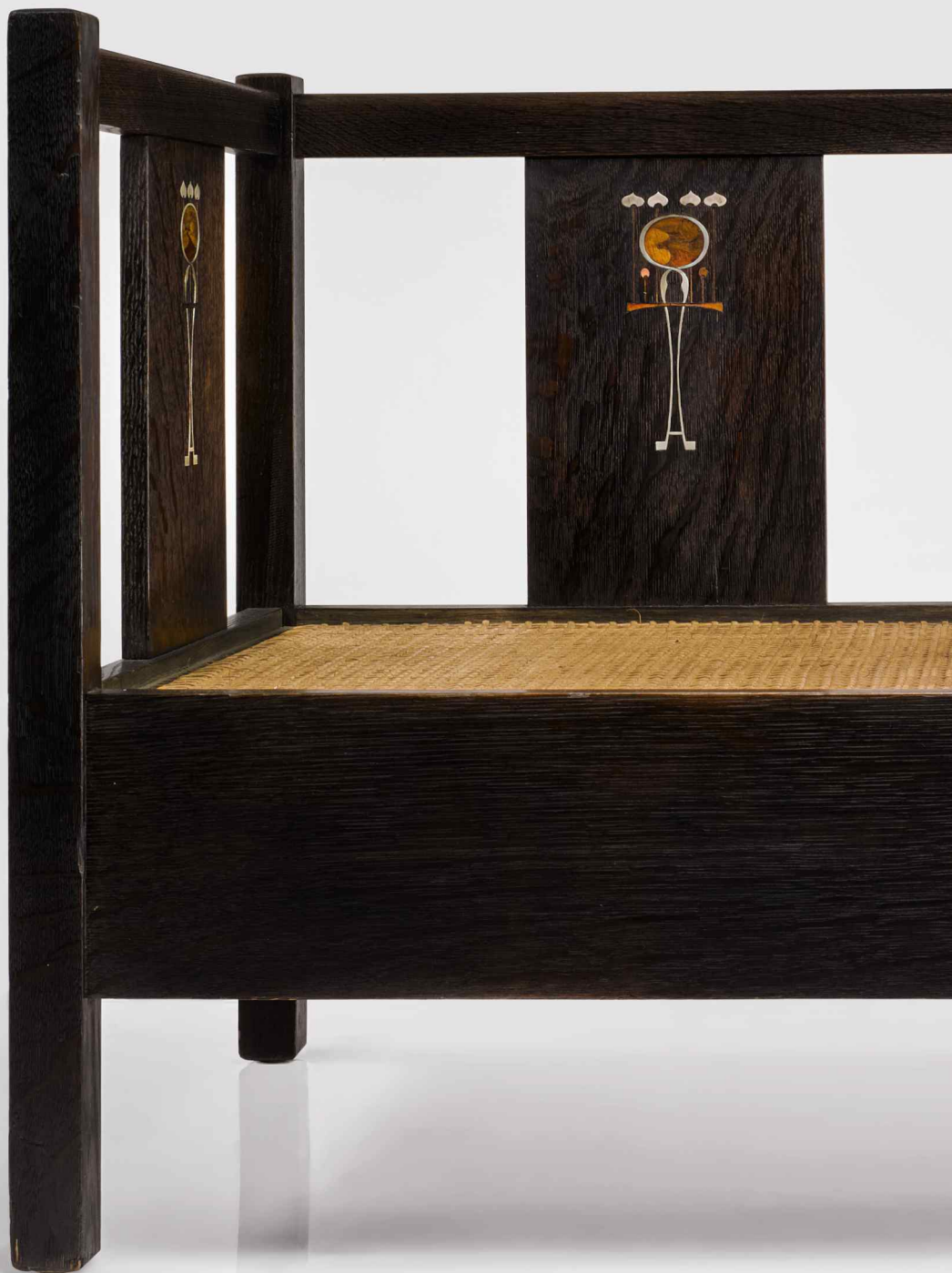


102 HARVEY ELLIS

AN IMPORTANT AND RARE SETTEE

circa 1903
executed by the Craftsman Workshops of Gustav
Stickley, Eastwood, New York
inlays executed by the workshop of George Henry
Jones, New York
ebonized oak with pewter, copper and fruitwood
inlays and caned seat foundation
with firm's decal
30¾ x 50 x 27 in. (78.1 x 127 x 68.6 cm)

\$ 150,000-200,000



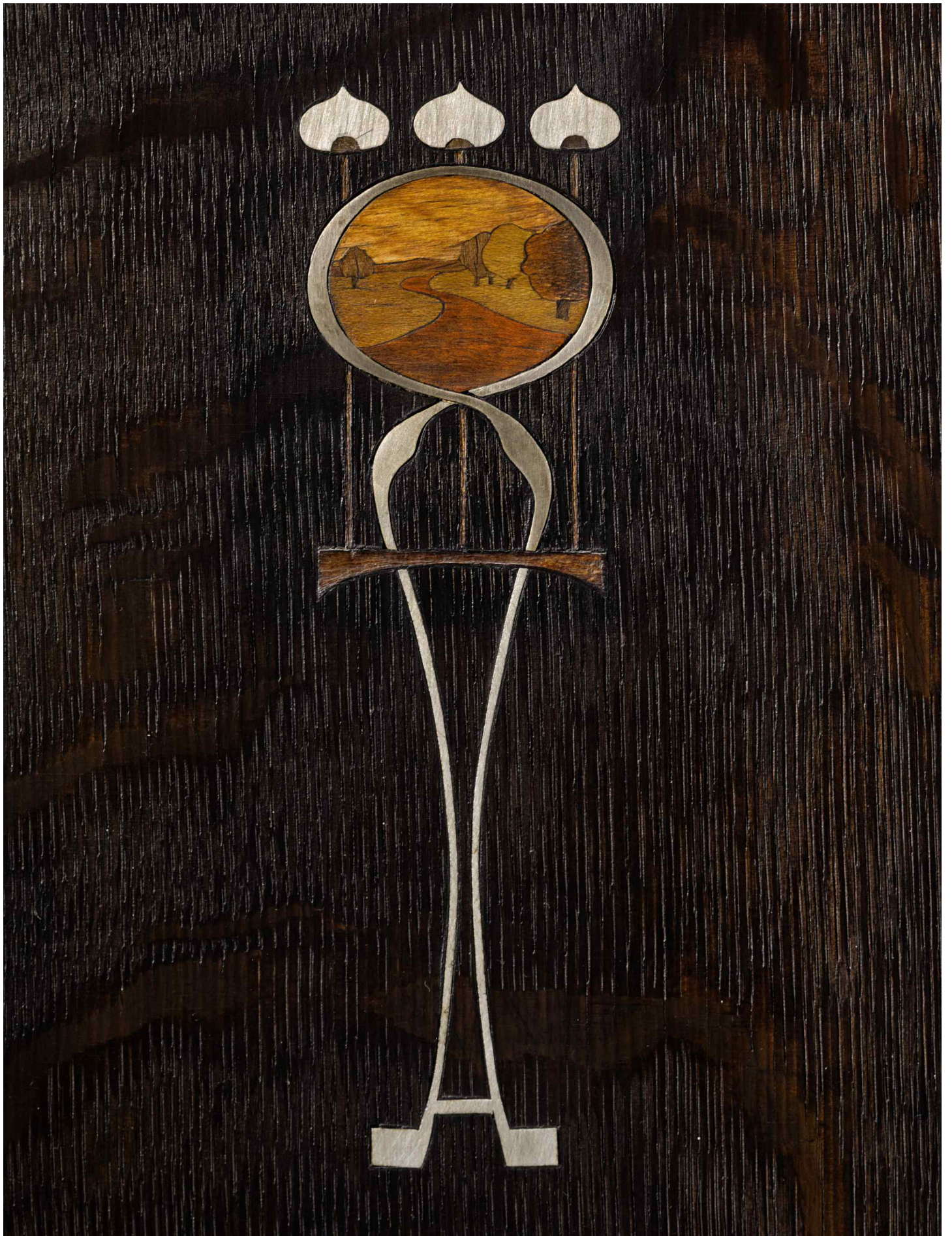
PROVENANCE

Private Family, Colusa, California, circa 1903
Thence by descent
Acquired from the above by the present owner

LITERATURE

Leslie Green Bowman, *American Arts & Crafts; Virtue in Design*, exh. cat., Los Angeles County Museum of Art, 1990, p. 81
David Cathers, *Gustav Stickley*, New York, 2003, p. 95 (for a related settee)
Judith A. Barter, *Apostles of Beauty: Arts and Crafts from Britain to Chicago*, Chicago, 2009, p. 103 (for a related cube chair in the collection of Crab Tree Farm, Lake Bluff, Illinois)





When Harvey Ellis met Gustav Stickley in 1903, he was already an accomplished architect with decades of experience, but the work for which he would eventually become most recognized—his design work for the Craftsman Workshops of Gustav Stickley—was soon to come. He was eccentric, poetic, and regarded by his peers as a genius. He brought to Stickley's workshop a new perspective on the Arts & Crafts style, designing furniture pieces that struck a unique balance between delicacy and boldness, intricacy and simplicity.

The influence of the European Arts & Crafts masters is apparent in Ellis' work, such as the present settee. Like many of his other works, the settee possesses a Josef Hoffmann-sensibility, a designer whose work was an important source of inspiration for Ellis. The form itself is

indebted to a similar model designed by British architect and artist Baillie Scott, and the stylized inlay motif makes reference to the pioneering decorative designs of Charles Rennie Mackintosh. Until Ellis joined Stickley's workshop, marquetry decoration did not figure prominently into the firm's body of work. Ellis, however, called upon Japonese aesthetics to render charming asymmetric landscapes with inlaid wood, surrounded by biomorphic metal inlays. The confluence of these diverse inspirations interpreted through Ellis' unique Arts & Crafts vision made his work immediately distinctive.

The present settee descended in the family of the original owner from the period. Its elegant proportions and exquisite inlaid decorations make this work a superb example of Harvey Ellis' quintessential style.

103 GUSTAV STICKLEY

**FIXED-BACK SPINDLE ARMCHAIR, MODEL
NO. 390**

circa 1905
en suite with the following lot
executed by the Craftsman Workshops of Gustav
Stickley, Eastwood, New York
oak with leather upholstery
with firm's decal
38½ x 28¾ x 30½ in. (97.8 x 73 x 77.5 cm)

\$ 15,000-20,000

PROVENANCE

Private Family, Princeton, New Jersey, circa 1905
Thence by descent
Robert Kaplan, New York
Thomas Figge, Montecito, California
John Toomey Gallery, Oak Park, Illinois
Acquired from the above by the present owner

LITERATURE

Stephen Gray and Robert Edwards, eds., *Collected
Works of Gustav Stickley*, New York, 1981, p. 128
Selections from an Important Private Collection,
John Toomey Gallery, Oak Park, IL, 2017, p. 62 (for
the present lot illustrated)



103

104 GUSTAV STICKLEY

SPINDLE CUBE CHAIR, MODEL NO. 391

circa 1905

en suite with the previous lot
executed by the Craftsman Workshops of Gustav
Stickley, Eastwood, New York
oak with leather upholstery
with firm's decal
29 x 26 $\frac{1}{8}$ x 27 $\frac{3}{4}$ in. (73.7 x 66.4 x 70.5 cm)

\$ 10,000-15,000

LITERATURE

Stephen Gray and Robert Edwards, eds., *Collected Works of Gustav Stickley*, New York, 1981, p. 128
David Cathers, *Furniture of the American Arts and Crafts Movement*, Philmont, NY, 1996, p. 139
Selections from an Important Private Collection,
John Toomey Gallery, Oak Park, IL, 2017, p. 64 (for
the present lot illustrated)



104

DESIGN MASTERWORKS FROM AN IMPORTANT AMERICAN COLLECTION

LOTS 105-125

IN DIALOGUE

Sotheby's Jodi Pollack, Senior Vice President and Co-Worldwide Head of 20th Century Design, spoke with "LFT," a visionary American Collector about art, design and the meaning of stewardship.

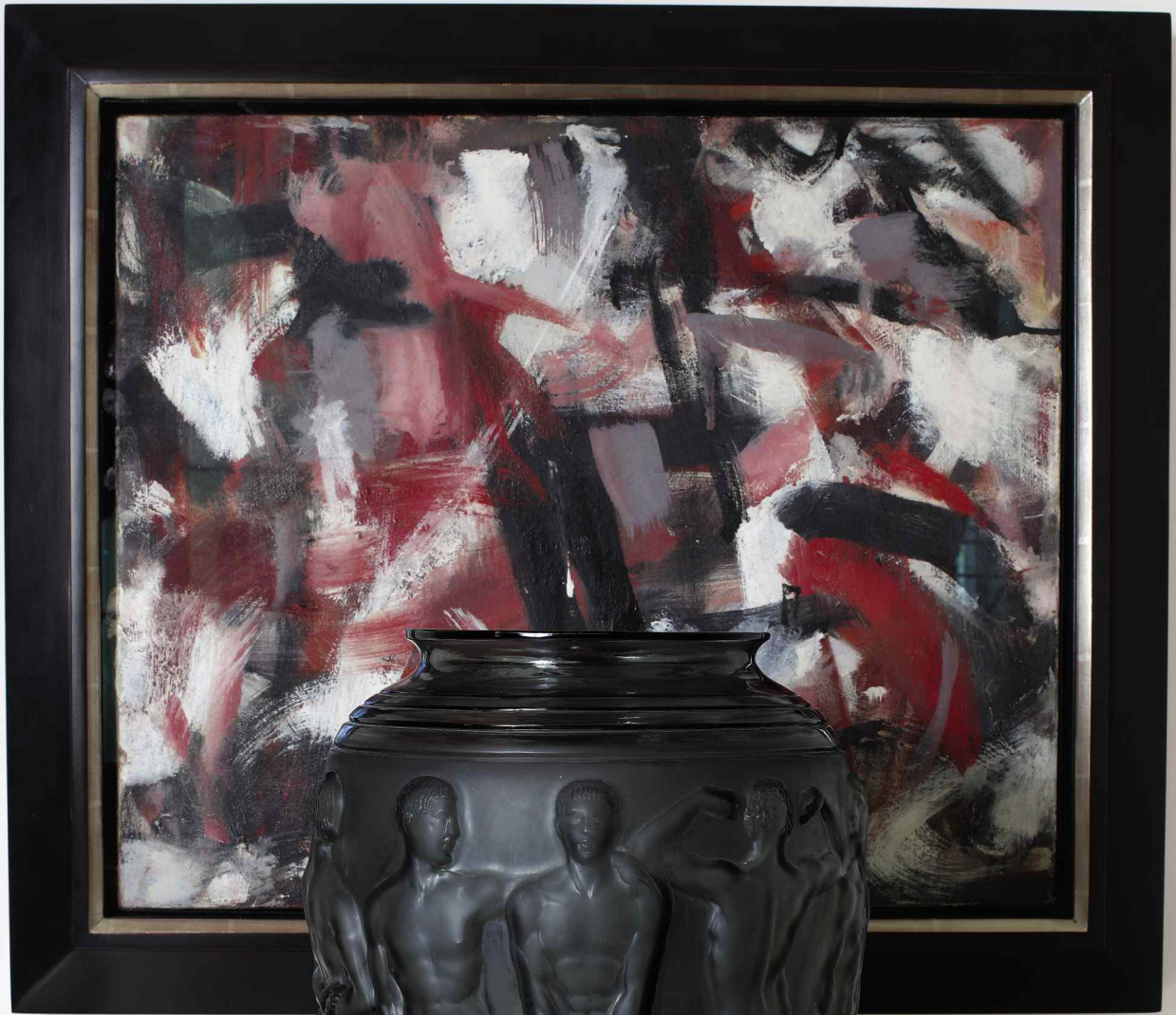
JP *What has been your general philosophy for collecting both fine art and design?*

LFT The philosophy has been very simple: collect what you are passionate about; what you think is beautiful or interesting; objects that make you think; works that make you feel; and enjoy them. Buying the best of the best is a luxury and when you are fortunate enough to be able to do it, do it. Those pieces are the absolute manifestation of the genius of the artist within the object—they are the purest and the most illustrative of the artist's intrinsic

abilities. Any piece in which you can find the hand and heart of the artist is one worth pursuing.

JP *Was integrating your art and design collections the original intent, or did this happen organically over the course of your collecting? How did the design collection evolve, and what role did your art pieces play in that evolution?*

LFT I think I suffered from what many collectors suffer from initially, which is seeing boundaries that delineate the period and style of an object. Over time,







however, when you live with the pieces, you begin to feel that diversity is not a negative, but a positive. The art and design begin to interact and reinforce one another in unexpected and often enlightening ways. It is a completely organic process if the collector allows it. For me, it has been an evolution guided by the art. In a true sense, it is a collaboration of the objects themselves.

JP *Collectors today are more inclined to mix art and objects from different periods and genres to encourage dialogues. This is a relatively new philosophy that has gained momentum in recent years, yet you have been embracing this approach for some time. What has been your approach to integrating prewar and postwar design?*

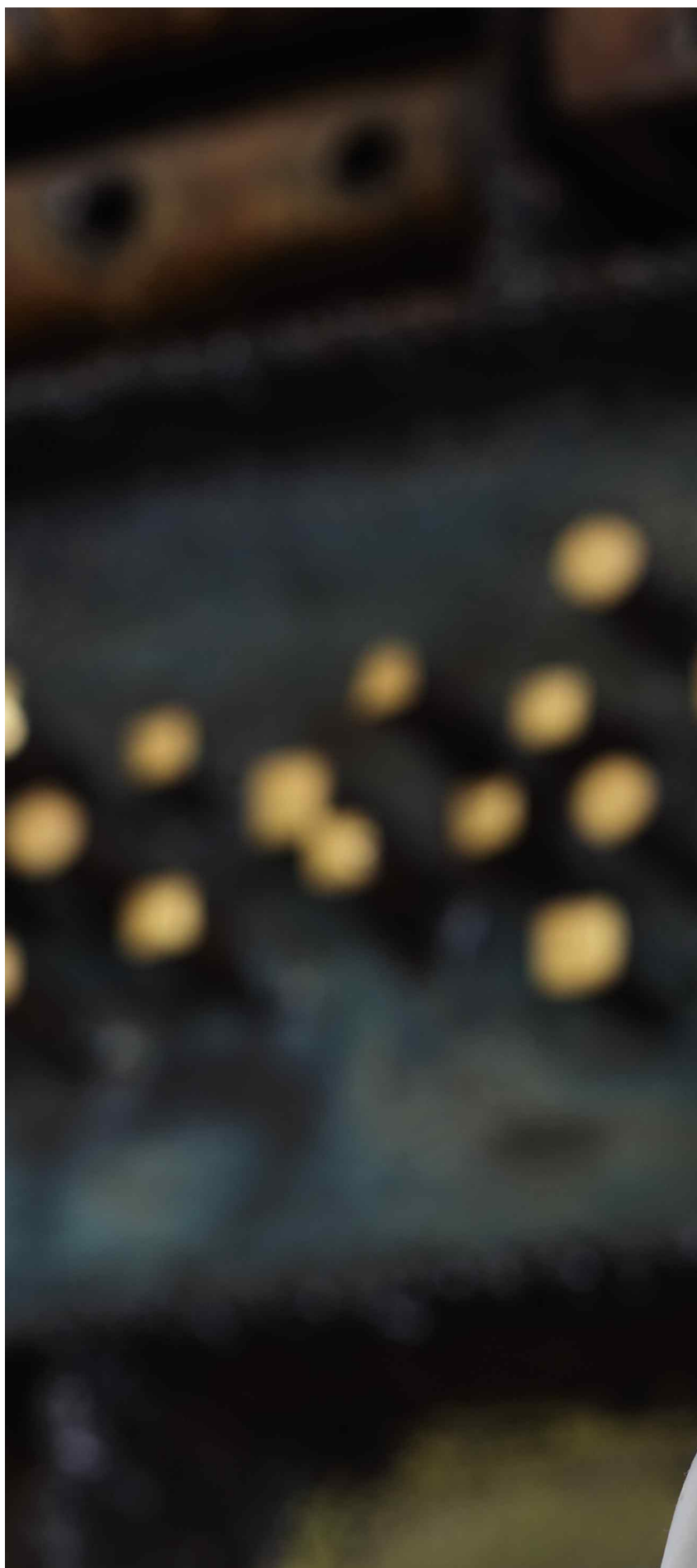
LFT I would love to take credit for anything inspirational but, frankly, that didn't happen. As the collection grew, the terms that inherently separate objects into classifications disintegrated. The notion that works from different or seemingly disparate genres do not belong together faded. Though academically important, this school of thought is limiting. French Art Deco, Tiffany, American Studio—the terms are incredibly important, but I do not sanction the walls they create. One would never imagine that, from a historical perspective, a Bertoia sculpture would look natural on a Lalique table, or that Argy-Rousseau vases would look harmonious on top of a Paul Evans sideboard, but art and creativity are boundless. The way I see it, they should be free, and I invite the kinds of exciting discoveries that can be made by experimenting and intuitively mixing objects.

JP *Lalique has always been central to your collecting. What in particular has always drawn you to Lalique glass?*

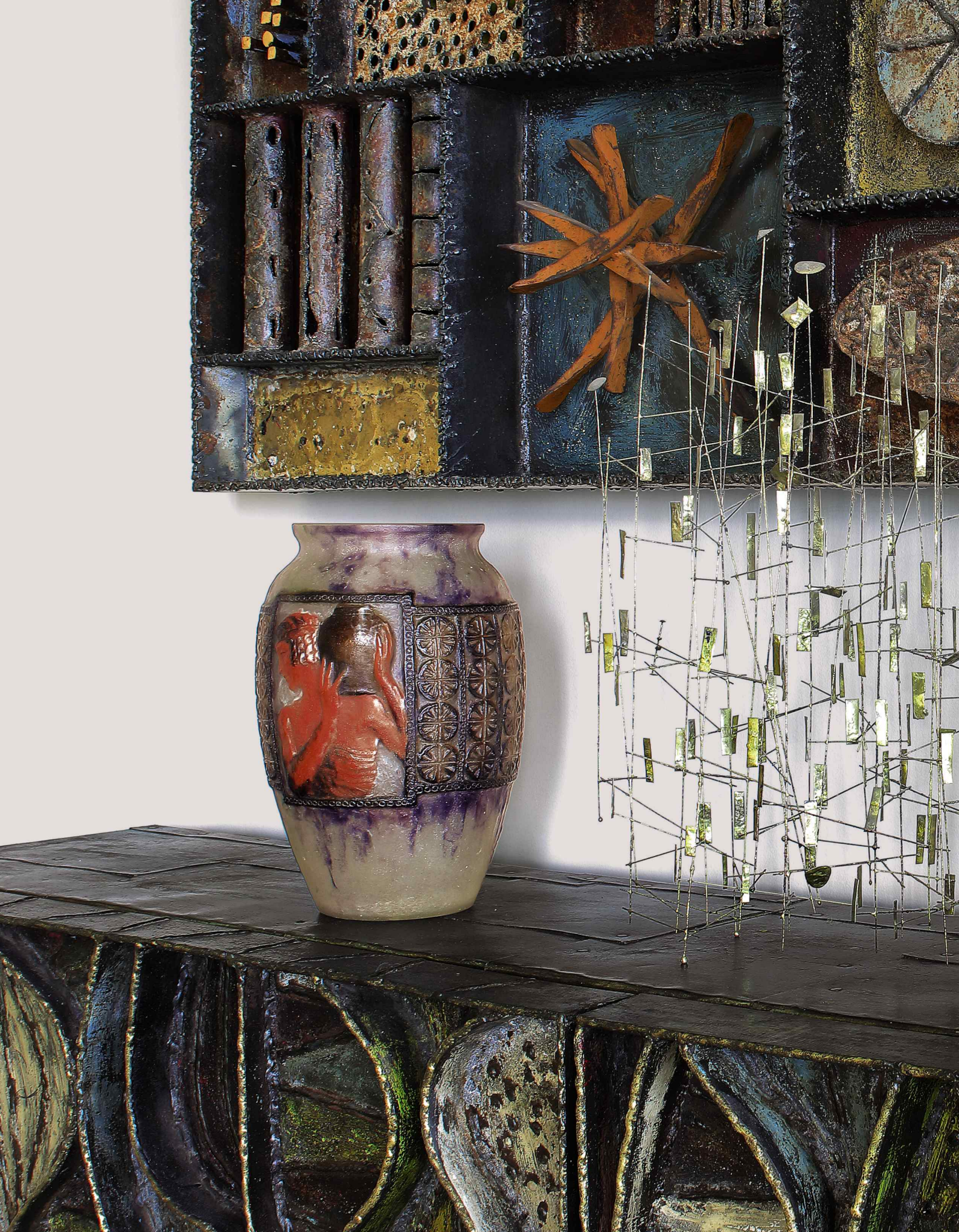
LFT I find a very compelling analogy between Lalique and Warhol, to be quite honest. Warhol often used repetitive images, using space both positive and negative and Lalique, in some ways, does the same thing. It's something that I find visually interesting. The forms presented on the Luxembourg, the Grande Nue and the Palestre (lots 107, 108 and 119, respectively) are forms that have been raised to an iconic status, they have become stylized icons much in the same way Warhol presented his iconic objects.

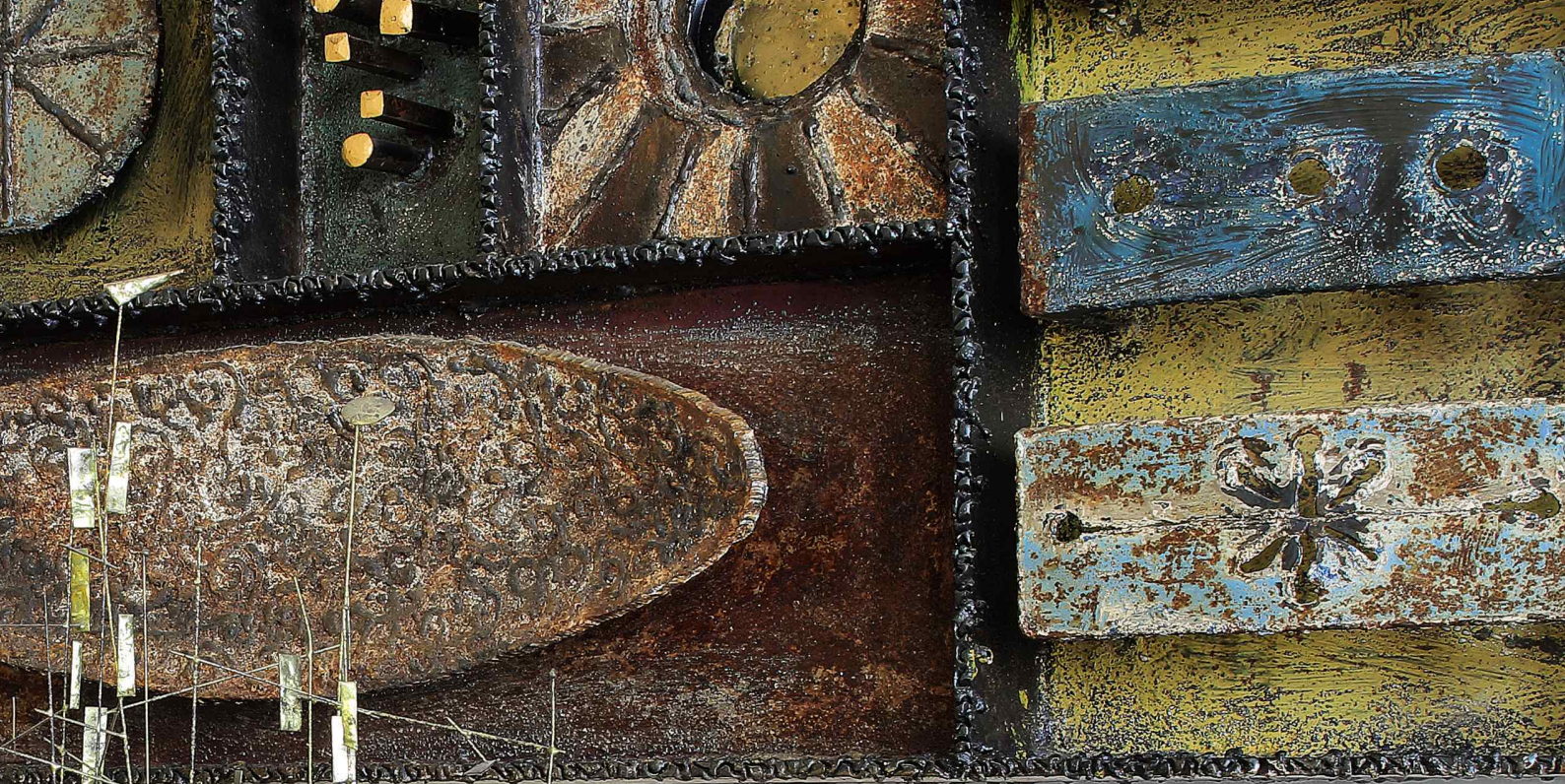
JP *You have mentioned the role of stewardship as being central to your collecting. What does this mean to you as a collector, especially now that you are parting with these objects?*

LFT I truly admire a collector whose desire is to maintain the objects he or she is fortunate to possess in the same condition as received or better. There is something magical about an obsessive collector. Very honorable. This was my ambition. In a very real sense, these objects are part of the heritage of humankind. To be anything less than a steward and to misunderstand that importance, I think, would be a mistake. We must enjoy these objects to the fullest, take personal pleasure in them and then we must pass them on when it is time.









DESIGN MASTERWORKS FROM AN
IMPORTANT AMERICAN COLLECTION

105 GABRIEL ARGY-ROUSSEAU

"LIBATIONS" VASE

circa 1924
pâte-de-verre
signed in the mold G. ARGY-ROUSSEAU and
FRANCE
11 $\frac{5}{8}$ in. (29.5 cm) high

PROVENANCE

Christie's London, November 3, 2015, lot 38
Acquired from the above by the present owner

LITERATURE

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

\$ 30,000-50,000



DESIGN MASTERWORKS FROM AN
IMPORTANT AMERICAN COLLECTION

106 GABRIEL ARGY-ROUSSEAU

"LA DANSE" VASE

circa 1922
pâte-de-verre
signed in the mold G. ARGY-ROUSSEAU
11½ in. (29.2 cm) high

PROVENANCE

Private Collection, New York
Christie's New York, *French Art Glass: An Important
New York Private Collection*, March 23, 2016,
lot 109

Acquired from the above by the present owner

LITERATURE

Janine Bloch-Dermant, *Les Pâtes de Verre: G.
Argy-Rousseau, Catalogue Raisonné*, Paris, 1990,
p. 59, no. 23.02

\$ 30,000-50,000



DESIGN MASTERWORKS FROM AN
IMPORTANT AMERICAN COLLECTION

107 RENÉ LALIQUE

**A RARE "LUXEMBOURG" VASE, MARCILHAC
NO. 1018**

model introduced 1929
molded glass
engraved *R. LALIQUE/FRANCE*
17 $\frac{7}{8}$ in. (45.4 cm) high

PROVENANCE

Private European Collection
Acquired from the above by the present owner,
circa 2000

LITERATURE

Félix Marcilhac, *René Lalique, 1860-1945: maître-verrier: analyse de l'oeuvre et catalogue raisonné*, Paris, 2011, p. 442

\$ 70,000-100,000

Although he had already established a career as a maker of brilliantly crafted Art Nouveau jewelry by the turn of the 20th Century, René Lalique began to develop and hone his work with glass as his main medium in the early 1900s. These years saw Lalique transition from working with metal and enamel to experimenting with mold-blown and press-molded glass, while still retaining the organic, naturalistic forms present in his earlier work. Along with glass objects ranging from perfume bottles and jardinières to ceiling lamps and tables, Lalique was prolific in his production of an array of vases for which he became best known. Following the 1925 Exposition Internationale des Arts Décoratifs, the vases that Lalique created featured an encyclopedic variety of botanic, animal, human, and abstract forms which came to define the Art Deco visual aesthetic.

The "Luxembourg" model reveals Lalique's total mastery of both the molded glass process and the visionary imagination with which he animated his vases. From a technical perspective, the production of such an elaborate form on this grand scale was a tour-de-force and of immense challenge. The model is the largest vase that Lalique fabricated, and the present vase is one of only three examples known to exist today, its rarity suggestive of its challenging execution. Specially made for exhibition purposes, this monumental form exquisitely showcases semi-abstracted female figures that demonstrate the glassmaker's evolution to the more repetitive and symmetrical representation of motifs in his work. This stylistic change is indicative of Lalique's ability to grow artistically over the span of decades and adapt to changing tastes while still remaining an established and internationally renowned master of design and decorative arts.



DESIGN MASTERWORKS FROM AN
IMPORTANT AMERICAN COLLECTION

108 RENÉ LALIQUE

A RARE "GRANDE NUE BRAS LEVÉS"
FIGURE, MARCILHAC NO. 835

model introduced 1921
frosted glass with wood base
engraved *R.LALIQUE*
24½ x 8 x 8 in. (62.2 x 20.3 x 20.3 cm) including
base

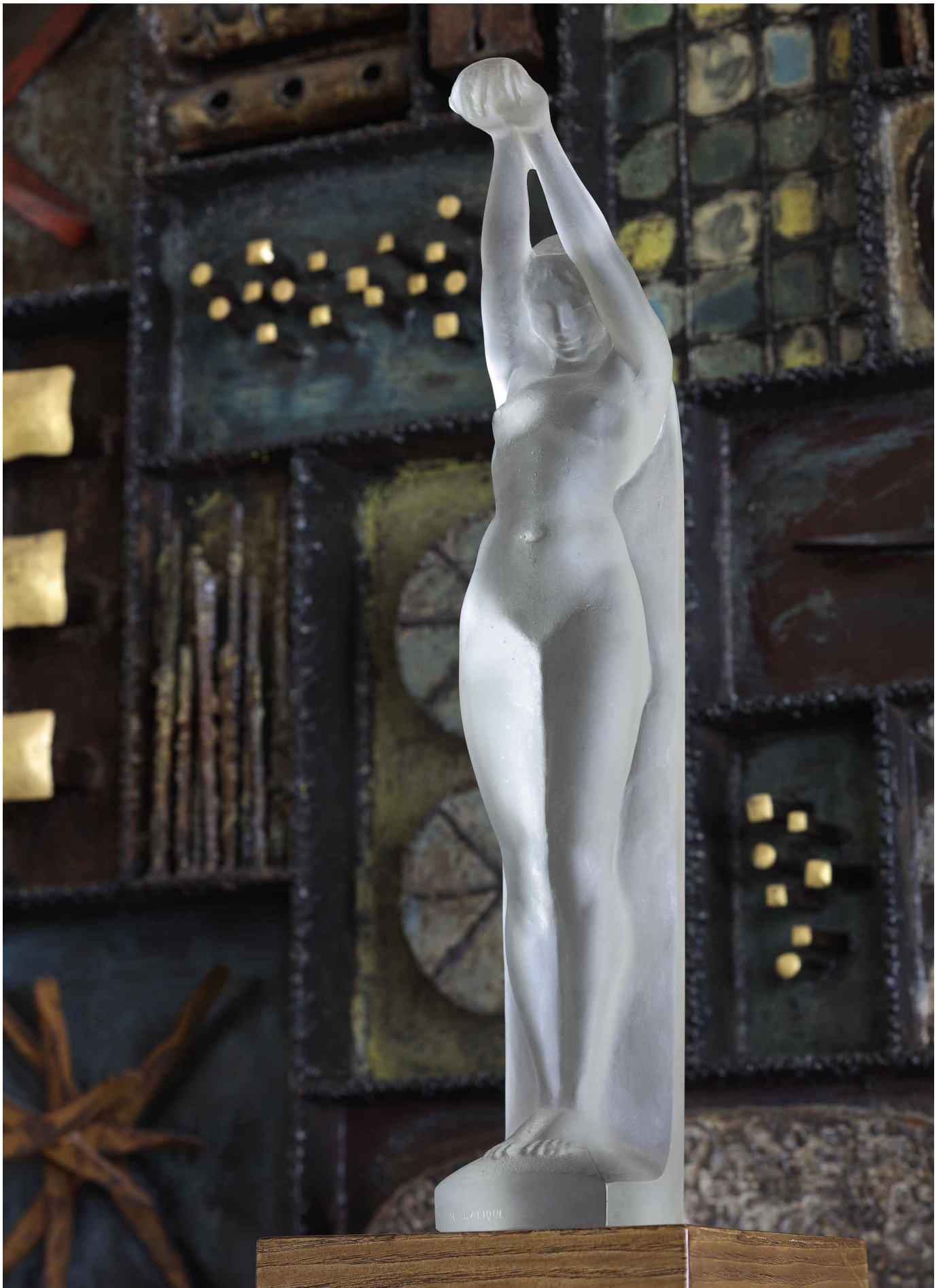
PROVENANCE

Private European Collection
Acquired from the above by the present owner,
circa 2000

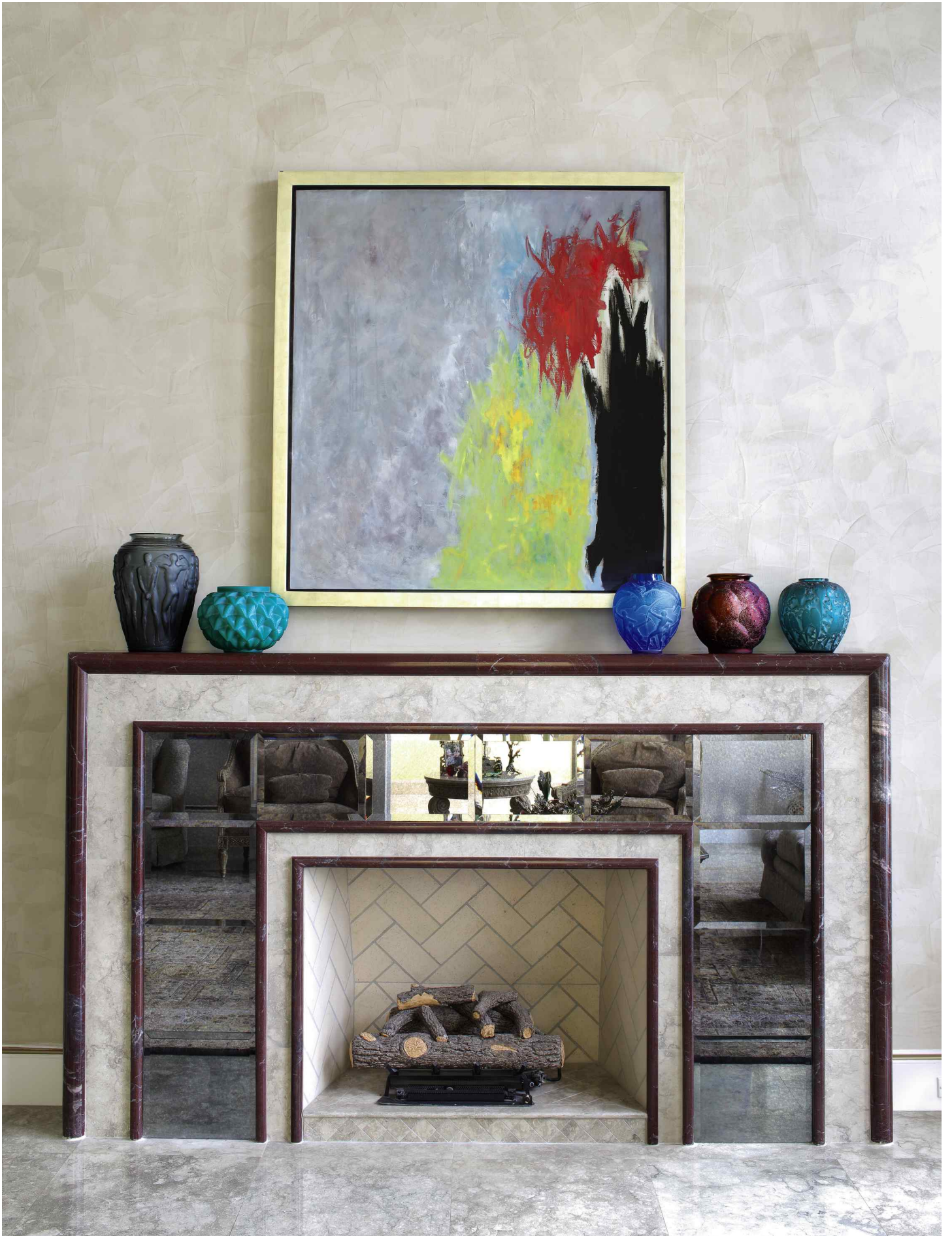
LITERATURE

Félix Marcilhac, *René Lalique, 1860-1945: maître-
verrier: analyse de l'oeuvre et catalogue raisonné*,
Paris, 2011, p. 400

\$ 60,000-80,000



R. LAFFITE



DESIGN MASTERWORKS FROM AN
IMPORTANT AMERICAN COLLECTION

109 RENÉ LALIQUE

"LANGUEDOC" VASE, MARCILHAC NO. 1021

model introduced 1929
triple-cased molded glass
engraved *R. Lalique France N° 1021*
8¾ in. (22.2 cm) high

PROVENANCE

DJL Lalique, New York
Acquired from the above by the present owner

LITERATURE

Félix Marilhac, *René Lalique, 1860-1945: maître-verrier: analyse de l'oeuvre et catalogue raisonné*, Paris, 2011, p. 443

\$ 25,000-35,000



DESIGN MASTERWORKS FROM AN
IMPORTANT AMERICAN COLLECTION

110 RENÉ LALIQUE

"TORTUES" VASE, MARCILHAC NO. 966

model introduced 1926
molded glass
molded R. LALIQUE
10⁵/₈ in. (27 cm) high

PROVENANCE

Christie's London, February 9, 2016, lot 36
Acquired from the above by the present owner

LITERATURE

Félix Marcilhac, *René Lalique, 1860-1945: maître-verrier: analyse de l'oeuvre et catalogue raisonné*, Paris, 2011, p. 432

\$ 15,000-20,000



DESIGN MASTERWORKS FROM AN
IMPORTANT AMERICAN COLLECTION

111 RENÉ LALIQUE

"ALICANTE" VASE, MARCILHAC NO. 998

model introduced 1927
double cased molded glass
engraved *R. Lalique France*
10 in. (25.4 cm) high

PROVENANCE

Christie's London, February 9, 2016, lot 24
Acquired from the above by the present owner

LITERATURE

Félix Marcilhac, *René Lalique, 1860-1945: maître-verrier: analyse de l'oeuvre et catalogue raisonné*, Paris, 2011, p. 438

\$ 20,000-30,000



DESIGN MASTERWORKS FROM AN
IMPORTANT AMERICAN COLLECTION

112 REMBRANDT BUGATTI

“PETIT ELÉPHANT AU REPOS”

model conceived circa 1912
cast between 1912 and 1924
patinated bronze
signed *R. Bugatti* and impressed with foundry mark
CIRE/PERDUE/A.A. HEBRARD and *FRANCE* and
numbered (A5)
7⅞ x 7½ x 4½ in. (20 x 19.1 x 11.4 cm) overall

PROVENANCE

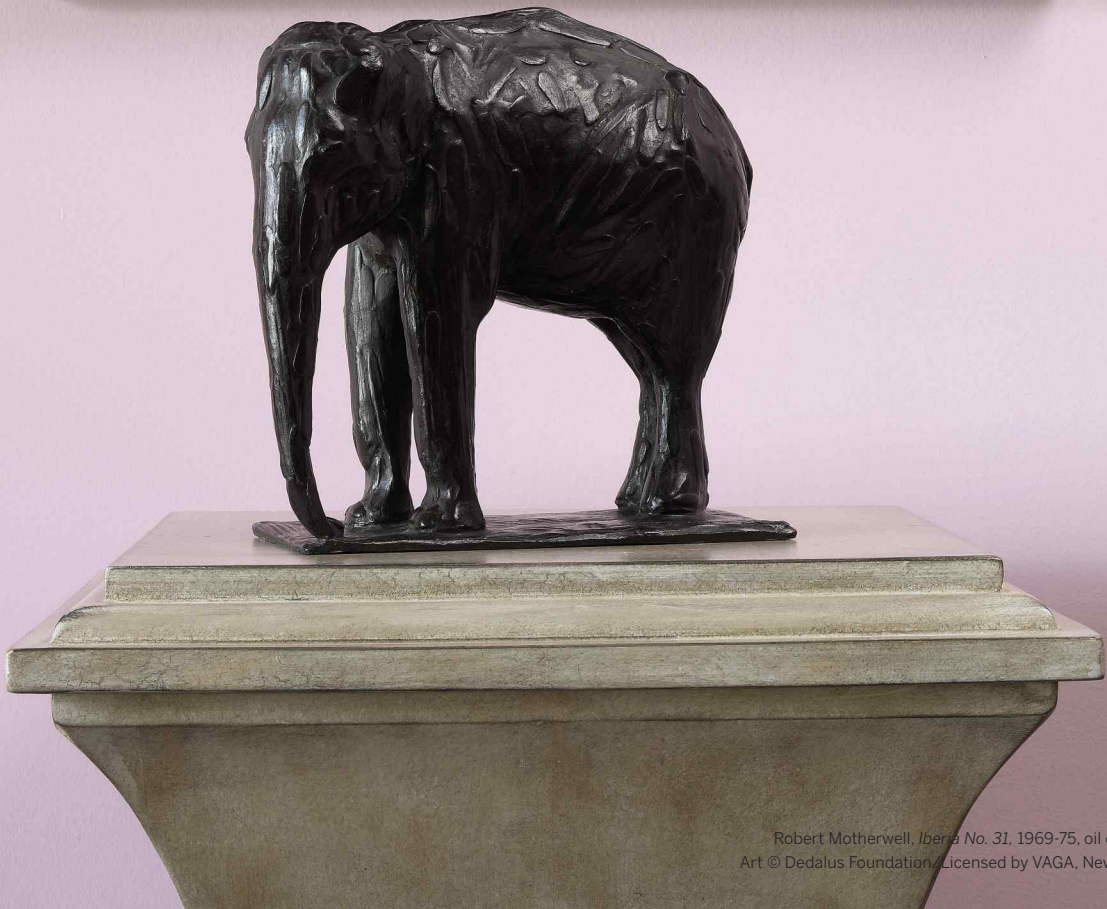
Louis Comfort Tiffany, New York, circa 1924
Lauren Johnson, General Manager of the
Greenbrier Hotel, White Sulphur Springs, West
Virginia
Joseph W. Coleburn, Jr., White Sulphur Springs,
West Virginia, circa 1960
Private Collection
Thence by descent
Sotheby's New York, June 15, 2011, lot 52
Acquired from the above by the present owner

LITERATURE

Philippe Dejean, *Carlo-Rembrandt-Ettore-Jean
Bugatti*, Paris, 1981 p. 202
Jacques-Chalom des Cordes and Véronique
Fromanger Des Cordes, *Rembrandt Bugatti*, Paris,
1987, p. 298
Véronique Fromanger, *Une trajectoire foudroyante,
Rembrandt Bugatti, sculpteur, répertoire
monographique*, Paris, 2016, p. 364, no. 300

\$ 120,000-180,000





Robert Motherwell, *Iberia No. 31*, 1969-75, oil on canvas
Art © Dedalus Foundation, Licensed by VAGA, New York, NY

DESIGN MASTERWORKS FROM AN
IMPORTANT AMERICAN COLLECTION

113 EDGAR BRANDT

CHARGER

circa 1912
patinated wrought-iron
impressed *BRANDT*
22⁷/₈ in. (58.1 cm) diameter

\$ 8,000-12,000

PROVENANCE

Private Collection, New York
Sotheby's New York, June 5, 2001, lot 505
Acquired from the above by the present owner

LITERATURE

Joan Kahr, *Edgar Brandt*, New York, 1999, p. 40
(for a related example)

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



DESIGN MASTERWORKS FROM AN
IMPORTANT AMERICAN COLLECTION

114 RENÉ LALIQUE

"ARCHERS" VASE, MARCILHAC NO. 893

model introduced 1921
molded glass
molded R. LALIQUE and engraved France

PROVENANCE

Christie's London, February 9, 2016, lot 8
Acquired from the above by the present owner

LITERATURE

Félix Marcilhac, *René Lalique, 1860-1945: maître-verrier: analyse de l'oeuvre et catalogue raisonné*, Paris, 2011, p. 415

\$ 15,000-20,000



DESIGN MASTERWORKS FROM AN
IMPORTANT AMERICAN COLLECTION

115 RENÉ LALIQUE

"PERRUCHES" VASE, MARCILHAC NO. 876

model introduced 1919
molded glass
engraved *R. Lalique*
10 in. (25.4 cm) high

PROVENANCE

Christie's London, February 9, 2016, lot 9
Acquired from the above by the present owner

LITERATURE

Félix Marcilhac, *René Lalique, 1860-1945: maître-verrier: analyse de l'oeuvre et catalogue raisonné*, Paris, 2011, p. 410

\$ 15,000-20,000



DESIGN MASTERWORKS FROM AN IMPORTANT
AMERICAN COLLECTION

116 RENÉ LALIQUE

"MALESHERBES" VASE, MARCILHAC NO. 1014

model introduced 1927
cased and molded glass
engraved *R. Lalique France No. 1014*
9 1/8 in. (23.2 cm) high

PROVENANCE

Christie's London, February 9, 2016, lot 117
Acquired from the above by the present owner

LITERATURE

Félix Marcilhac, *René Lalique, 1860-1945: maître-verrier: analyse de l'oeuvre et catalogue raisonné*,
Paris, 2011, p. 442

\$ 5,000-7,000





DESIGN MASTERWORKS FROM AN
IMPORTANT AMERICAN COLLECTION

117 EDGAR BRANDT AND
DAUM

"LA TENTATION" TORCHERE

circa 1925
gilt bronze, glass and marble
shade engraved *DAUM NANCY/France* with the
Cross of Lorraine
base impressed *E. BRANDT/FRANCE*
35 $\frac{7}{8}$ in. (91.1 cm) high
14 in. (35.6 cm) diameter of shade

PROVENANCE

Sotheby's London, April 20, 2001, lot 48
Acquired from the above by the present owner

LITERATURE

Joan Kahr, *Edgar Brandt: Master of Art Deco
Ironwork*, New York, 1999, pp. 156-157 (for related
examples)

Joan Kahr, *Edgar Brandt: Art Deco Ironwork*,
Atglen, PA, 2010, p. 133 (for related examples)

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

\$ 40,000-60,000

DESIGN MASTERWORKS FROM AN
IMPORTANT AMERICAN COLLECTION

118 RENÉ LALIQUE

PAIR OF "QUATRE BRANCHES OXFORD"
CANDELABRAS, MARCILHAC NO. 2105

model introduced 1928
frosted and clear glass and nickel-plated metal
each engraved *R. Lalique/France*
18½ x 12¾ x 5¾ in. (47 x 32.4 x 14.6 cm) each

PROVENANCE

Christie's New York, June 16, 2011, lot 102
Acquired from the above by the present owner

LITERATURE

Félix Marcilhac, *René Lalique, 1860-1945: maître-
verrier: analyse de l'oeuvre et catalogue raisonné*,
Paris, 2011, p. 607

\$ 20,000-30,000





DESIGN MASTERWORKS FROM AN
IMPORTANT AMERICAN COLLECTION

119 RENÉ LALIQUE

**A RARE "PALESTRE" VASE, MARCILHAC
NO. 1012**

model introduced 1928
molded and frosted glass
engraved *R. LALIQUE FRANCE*
15¾ in. (40 cm) high

PROVENANCE

Private European Collection
Acquired from the above by the present owner,
circa 2000

LITERATURE

Félix Marcilhac, *René Lalique, 1860-1945: maître-verrier: analyse de l'oeuvre et catalogue raisonné*, Paris, 2011, pp. 115 and 441

\$ 60,000-80,000

This rare "Palestre" vase showcases the magnificent narrative style and attention to detail with which Lalique executed his work. The artist sets the scene with a gathering of men at a palaestra, or a wrestling school from ancient Grecian times. Depicting this group of athletes with an impressive sense of verisimilitude, Lalique exalts each character with his own sense of individuality evident in details from posture to hairstyle. Some figures take boastful pleasure in showing off their strength and physicality, while others remain reservedly observant or find themselves in more collegial interactions. These distinct interpersonal relationships between the wrestlers replicate the social ambiance that such a public sphere would historically facilitate, and Lalique's very depiction of these classically ideal nudes pays homage to the traditional Greco-Roman vases that preceded Lalique's body of artistic glasswork.

This particular "Palestre" model appears infrequently in gray, adding an air of elusive exclusivity to its distinctive charm. A similar example in dark gray was once in the collection of the entrepreneur and Art Deco collector Steven A. Greenberg and sold at auction in 2012 for over \$350,000.



DESIGN MASTERWORKS FROM AN
IMPORTANT AMERICAN COLLECTION

120 MARC LALIQUE

"CHÊNE" TABLE

designed 1951
molded and frosted glass
each column engraved *Lalique*® *France*
30¼ in. (76.8 cm) high
42 in. (106.7 cm) diameter of top

LITERATURE

Marc and Marie-Claude Lalique, *Lalique par Lalique*,
Paris, 1977, p. 141 (for a double table top version)

\$ 30,000-50,000





DESIGN MASTERWORKS FROM AN
IMPORTANT AMERICAN COLLECTION

121 HARRY BERTOIA

**MAQUETTE FOR THE "COMET" SCULPTURE
DESIGNED FOR W. HAWKINS FERRY**

1964

brass-coated metal wire and bronze
49³/₈ x 18¹/₂ x 18¹/₂ in. (125.4 x 47 x 47 cm)

PROVENANCE

S|2, *Bertoia: A Celebration of Sound and Motion*,
Sotheby's New York, February-March 2014
Acquired from the above by the present owner

EXHIBITED

Bertoia: A Celebration of Sound and Motion, S|2,
Sotheby's New York, February-March 2014

LITERATURE

Nancy N. Schiffer and Val O. Bertoia, *The World of
Bertoia*, Atglen, PA, 2003, pp.146-149 (for
related models)

Celia Bertoia, *The Life and Work of Harry Bertoia*,
Atglen, PA, 2015, p. 65 (for a discussion on
Bertoia's philosophy on wire sculpture design)

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

\$ 150,000-200,000



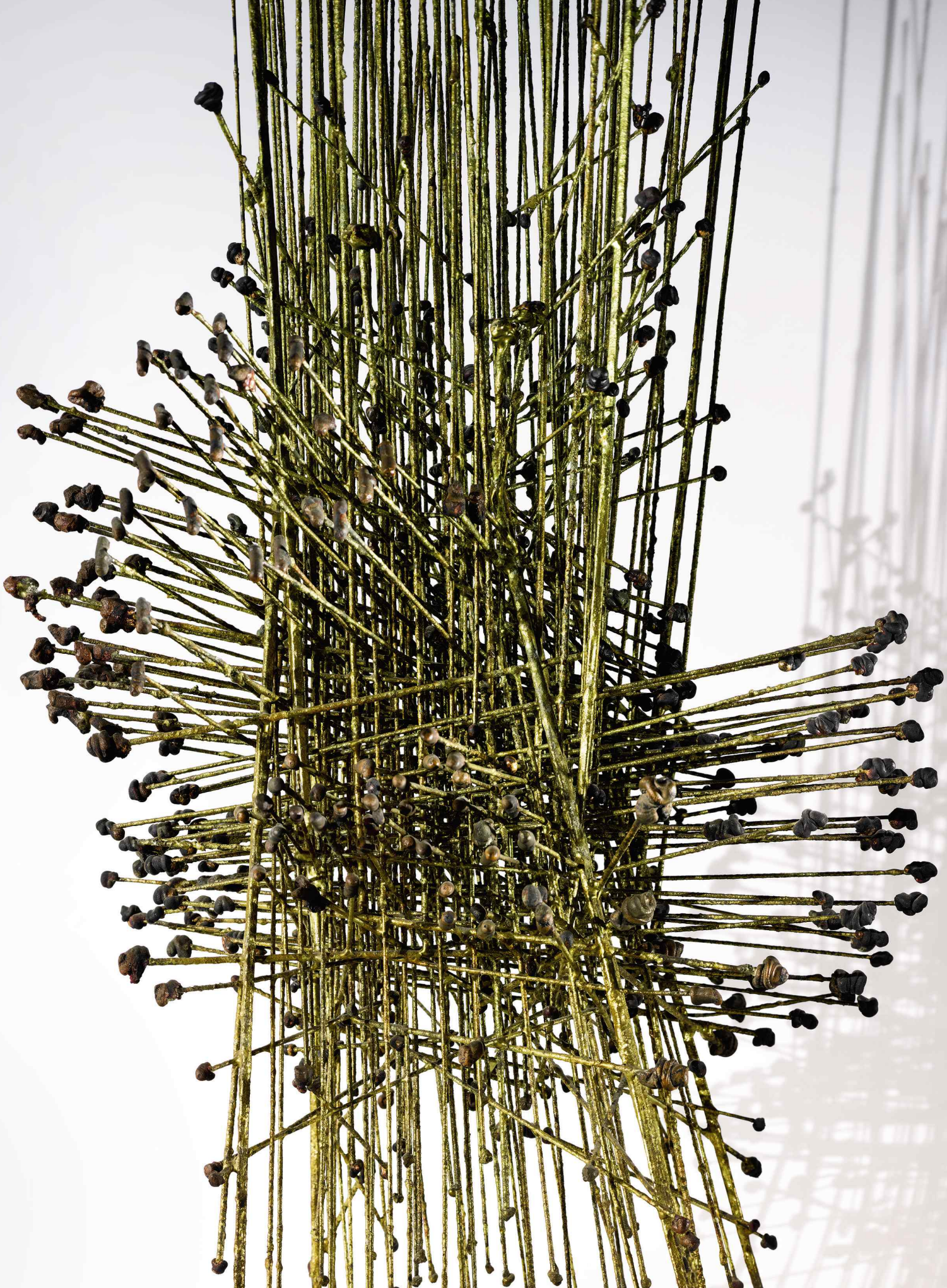
Intensely intricate and domestic in scale, the present work is a maquette for *Comet*, a 1964 monumental sculpture that Harry Bertoia designed for the home interior of W. Hawkins Ferry, an acclaimed 20th century collector and architectural historian. Commissioned in collaboration with architect William Kessler, the large scale sculpture was designed to be hung from the ceiling, ultimately descending fourteen feet. Archival letters establish the direct correspondence between Ferry and Bertoia and convey their thoughts on dimensions and structural possibilities, eventually culminating with the final “comet” design. Upon the sculpture’s completion, Ferry wrote to the artist, “Your sculpture has been hung, and I want to congratulate you for doing such a magnificent job. The piece is perfect for the space; and, when the spotlight is turned on, the effect is positively bril-

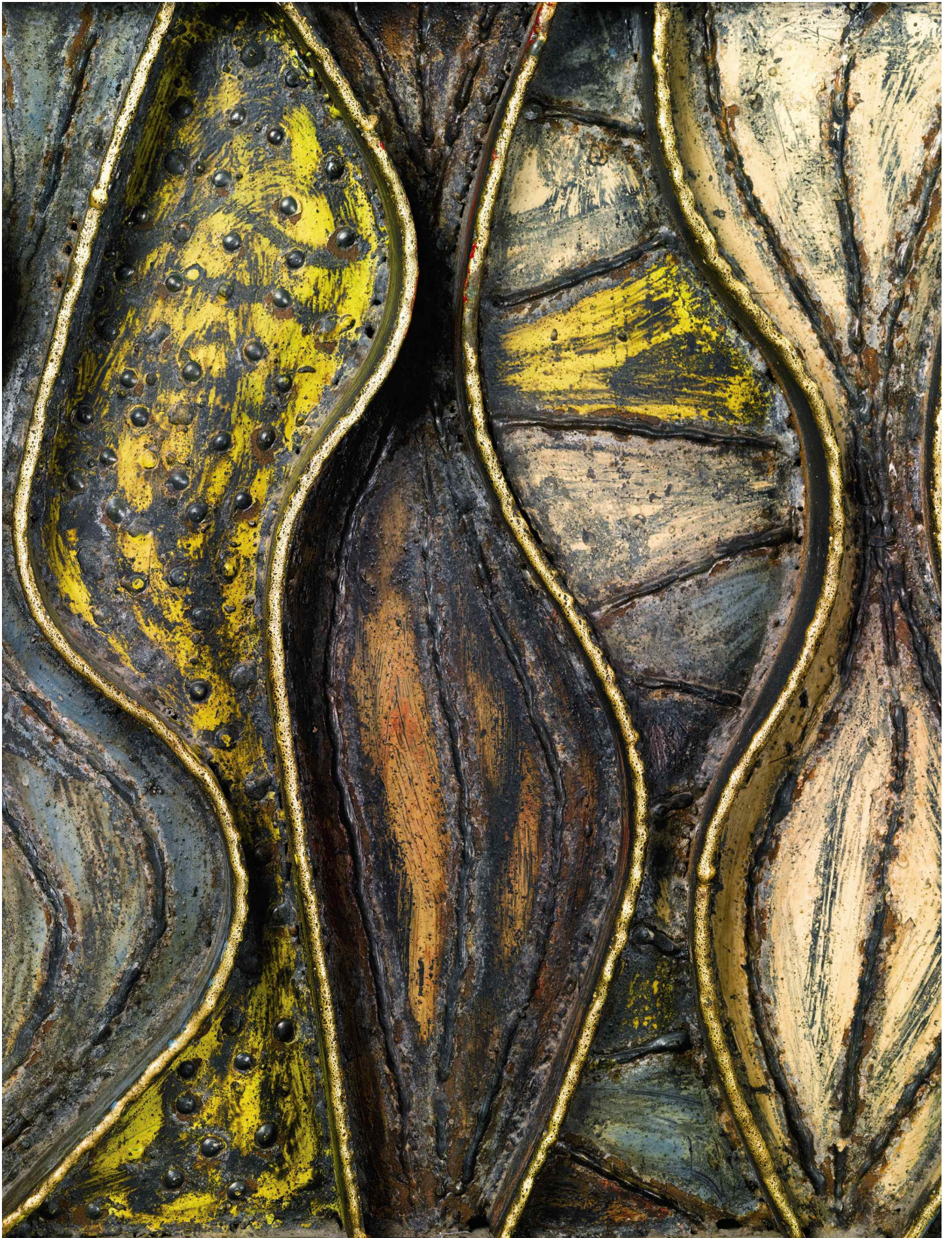
liant.” The present maquette was integral to the transformation of the original design in late 1963 into the full, large-scale realization and subsequent installation in April 1964. The large scale realization of *Comet* is currently housed within the permanent collection of the Detroit Institute of Art (accession no. 1989.19), which W. Hawkins Ferry’s grandfather had founded.

The present lot is an exceptional and rare example from Bertoia’s series of complex wire sculptures executed in the 1960s and 1970s. As a whole, these “comet” forms provide particular insight into the artist’s lifelong investigation of the cosmos. With these works, Bertoia explored the wonder of the astrological phenomenon in metal, approaching the subject with a heightened appreciation for all aspects of aesthetics, from color and texture to proportion and

balance. Through the process of welding individual pieces of bronze-coated piano wire, Bertoia re-envisioned the celestial marvel, manipulating the form into a powerful cosmic sculpture. Bertoia employed the same highly textured yet weightless effect in a series of large scale wire sculptures produced for various public and private interiors; these commissions include *Sunlit Straw*, which he created for the Northwestern National Life Insurance Company in Minneapolis, as well as a similar untitled ceiling sculpture for the Sun Oil Company in Radnor, Pennsylvania. Demarcating a key step in the realization of these large scale interior works, the maquettes were made from the same lustrous brass-coated wire technique that Bertoia utilized for the large scale works and were essential for the final approval of the overall designs.

Above: *Comet*, 1964, the realized sculpture for which the present work is a maquette
© 2014 Estate of Harry Bertoia, Artists Rights Society (ARS), New York





DESIGN MASTERWORKS FROM AN
IMPORTANT AMERICAN COLLECTION

122 PAUL EVANS

"WAVY FRONT" CABINET

1965

produced by Paul Evans Studio, New Hope, PA
lacquered and gilt steel and painted wood
with welded signature PAUL EVANS/65 and Dorsey
Reading's fabrication mark
26 $\frac{1}{4}$ x 72 $\frac{3}{8}$ x 15 in. (66.7 x 183.8 x 38.1 cm)

PROVENANCE

Sollo Rago Auctions, Lambertville, New Jersey,
April 2, 2006, lot 72
Joseph and Sheila Yurcik, Bedford, New York
Sotheby's New York, *Modern Design Visionaries:
The Yurcik Collection*, December 18, 2013, lot 20
Acquired from the above by the present owner

LITERATURE

Jeffrey Head, *Paul Evans: Designer & Sculptor*,
Atglen, PA, 2012, p. 53 (for a related example)

\$ 120,000-180,000



DESIGN MASTERWORKS FROM AN
IMPORTANT AMERICAN COLLECTION

123 PAUL EVANS

A RARE "SCULPTURE FRONT" WALL PANEL

1974

produced by Paul Evans Studio, New Hope,
Pennsylvania

lacquered and gilt steel

with welded signature and dated *Paul Evans/74*

48 x 59⁷/₈ x 5.5 in. (121.9 x 152.1 x 14 cm)

PROVENANCE

Sollo Rago Auctions, Lambertville, New Jersey,
October 25, 2004, lot 214

Joseph and Sheila Yurcik, Bedford, New York
Sotheby's New York, *Modern Design Visionaries:
The Yurcik Collection*, December 18, 2013, lot 7
Acquired from the above by the present owner

LITERATURE

Jeffrey Head, *Paul Evans: Designer & Sculptor*,
Atglen, PA, 2012, p. 33

\$ 100,000-150,000







DESIGN MASTERWORKS FROM AN
IMPORTANT AMERICAN COLLECTION

124 HARRY BERTOIA

UNTITLED (WIRE CONSTRUCTION)

circa 1955
copper wire and sheet metal with gilt patina
20½ x 22 x 5 in. (52.1 x 55.9 x 12.7 cm)

PROVENANCE

Matthew and Selma Leibowitz, acquired directly
from the artist
Christie's New York, September 23, 2005, lot 152
Acquired from the above by the present owner

LITERATURE

Ceilia Bertoia, *The Life and Work of Harry Bertoia*,
Atglen, PA, 2015, p. 65
Nancy N. Schiffer & Val O. Bertoia, *The World
of Bertoia*, Atglen, PA, 2003, p. 59 (for a period
advertisement published by IBM featuring the
present lot in the 1950s)

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

\$ 80,000-120,000

Light and airy in form, yet complex in design, wire constructions were a motif explored by Bertoia in the late 1940s and through 1960s. Brass coated lines and panes, combined with a highly stylized form, the sculpture exhibits a delicate sense of movement and spatial depth defined by its delicate linear composition which continues to evolve from each viewing angle. Acquired directly from Bertoia in the mid-1950s by fellow artist Matthew Leibowitz, the piece remained in his family collection until the early 2000s. An accomplished graphic designer, Mr. Liebowitz was a director for IBM where he utilized the dynamic silhouette of this sculpture as a design element in for one of the company's published advertisements.



DESIGN MASTERWORKS FROM AN
IMPORTANT AMERICAN COLLECTION

125 HARRY BERTOIA

**UNTITLED (MULTI-PLANE WALL
SCULPTURE)**

circa 1965

welded and bronzed steel with brass and nickel
plating

50¼ x 16½ x 8½ in. (127.6 x 41.9 x 21.6 cm)

PROVENANCE

Private Collection, New York, acquired directly
from the artist

Sotheby's New York, June 13, 2012, lot 124

Acquired from the above by the present owner

LITERATURE

Nancy N. Schiffer and Val O. Bertoia, *The World of
Bertoia*, Alglon, Pennsylvania, 2003, p. 80 (for a
related panel sculpture)

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

\$ 50,000-70,000



GEORGE NAKASHIMA

AN IMPORTANT PRIVATE COLLECTION FROM BEND, OREGON

LOTS 126-131

Assembled over the course of twenty years in a small town in Oregon, the diverse collection of the late D. H. McCowan chronicles a lifelong connection with his hometown in Westchester County, Pennsylvania and George Nakashima's nearby workshop in New Hope. The two men forged their relationship in the mid-1950s during the early stages of their careers. Nakashima was working to establish his small business in New Hope, while McCowan was completing his medical residency in Seattle. McCowan's daughter recalls returning to the East Coast for many Christmas vacations and driving with her father to visit Nakashima's studio, no doubt to select woods for upcoming projects.

Nakashima's works from the mid-late 1950s and the 1960s mark a period in his career where he further developed the dramatic possibilities of freeform wood. To this effect, Nakashima's 1955 catalogue

and price list did not publish photographs, but rather displayed drawings of furniture models. This choice was not only stylistic, but also practical, for Nakashima could now spontaneously develop each individual work according to the piece of wood he selected, rather than being held to a pre-established form. These years also saw Nakashima's use of butterfly keys more frequently as a decorative element, rather than solely a functional one. In the lots that follow, Nakashima uses a variety of woods that range from knotty burlled English oak to sinuous American black walnut, in conjunction with Indian rosewood keys decoratively placed in a grain in a grain running against that of the primary wood. Qualities such as these demonstrate not only the care with which Nakashima treated his craft, but also the creative liberties he took as he continued to experiment and develop his life's work.



PROPERTY FROM THE D.H. MCCOWAN
COLLECTION

126 GEORGE NAKASHIMA

"CONOID" BENCH

1965

English walnut and hickory

30 x 91½ x 33½ in. (76.2 x 232.4 x 85.1 cm)

PROVENANCE

D. H. McConwan, Bend, Oregon, commissioned
directly from the artist, 1965

Thence by descent to the present owner

LITERATURE

Derek E. Ostergard, *George Nakashima: Full Circle*,
New York, 1989, pp. 156-157

Mira Nakashima, *Nature Form & Spirit: The Life and
Legacy of George Nakashima*, New York, 2003,
p. 173

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

\$ 25,000-35,000



PROPERTY FROM THE D.H. MCCOWAN
COLLECTION

127 GEORGE NAKASHIMA

"WEPMAN" TABLE

1958
burled English oak
with original owner's name
17 $\frac{1}{8}$ x 24 $\frac{5}{8}$ x 20 $\frac{5}{8}$ in. (43.5 x 62.5 x 52.4 cm)

PROVENANCE

D. H. McConwan, Bend, Oregon, commissioned
directly from the artist, 1958
Thence by descent to the present owner

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

\$ 8,000-12,000



PROPERTY FROM THE D.H. MCCOWAN
COLLECTION

128 GEORGE NAKASHIMA

“SINGLE-PEDESTAL” DESK WITH TURNED
LEG BASE

1958
book-matched burled English oak with Indian
rosewood keys
29¼ x 61 x 34 in. (74.3 x 154.9 x 86.4 cm)

PROVENANCE

D. H. McConwan, Bend, Oregon, commissioned
directly from the artist, 1958
Thence by descent to the present owner

LITERATURE

Mira Nakashima, *Nature Form & Spirit: The Life and
Legacy of George Nakashima*, New York, 2003, pp.
83 (for a pencil drawing of the model from a 1995
catalogue) and 90

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

• \$ 20,000-30,000



PROPERTY FROM THE D.H. MCCOWAN
COLLECTION

129 GEORGE NAKASHIMA

DOUBLE SLIDING-DOOR CABINET

1965

with custom rolling shelves

American black walnut and pandanus cloth
32½ x 83½ x 21⅞ in. (82.6 x 211.1 x 54.9 cm)

PROVENANCE

D. H. McConwan, Bend, Oregon, commissioned
directly from the artist, 1965
Thence by descent to the present owner

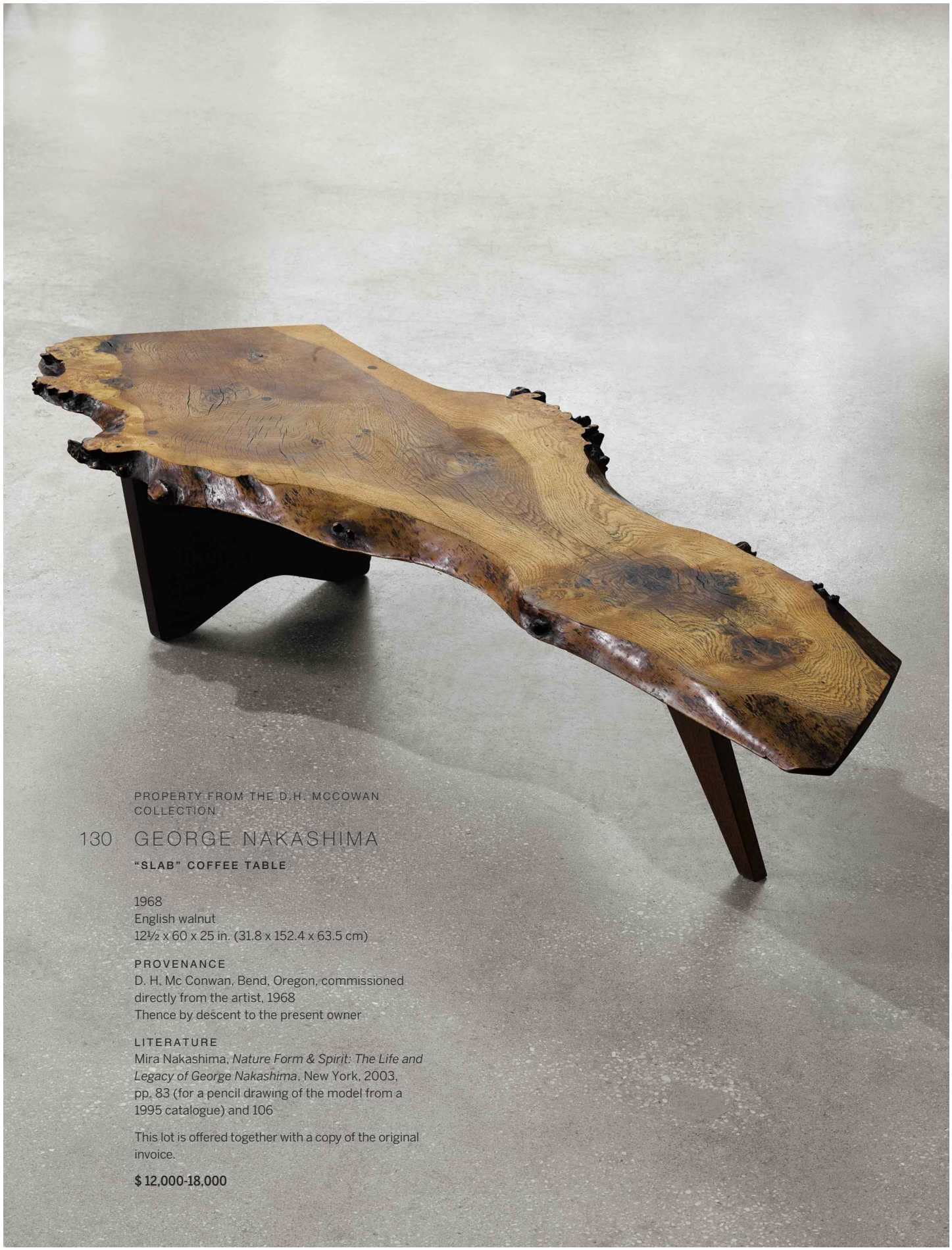
LITERATURE

Mira Nakashima, *Nature Form & Spirit: The Life and
Legacy of George Nakashima*, New York, 2003,
p. 83 (for a pencil drawing of the model from a
1995 catalogue)

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

\$ 20,000-30,000





PROPERTY FROM THE D. H. MCCOWAN
COLLECTION

130 GEORGE NAKASHIMA

"SLAB" COFFEE TABLE

1968
English walnut
12½ x 60 x 25 in. (31.8 x 152.4 x 63.5 cm)

PROVENANCE
D. H. Mc Conwan, Bend, Oregon, commissioned
directly from the artist, 1968
Thence by descent to the present owner

LITERATURE
Mira Nakashima, *Nature Form & Spirit: The Life and
Legacy of George Nakashima*, New York, 2003,
pp. 83 (for a pencil drawing of the model from a
1995 catalogue) and 106

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

\$ 12,000-18,000



PROPERTY FROM THE D.H. MCCOWAN
COLLECTION

131 GEORGE NAKASHIMA

A RARE CROSS-LEGGED TABLE

1966

burled English oak with Indian rosewood key
with original owner's name

28³/₈ x 69 x 36¹/₄ in. (72.1 x 175.3 x 92.1 cm)

PROVENANCE

D. H. McConwan, Bend, Oregon, commissioned
directly from the artist, 1966

Thence by descent to the present owner

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

• \$ 40,000-60,000





PROPERTY FROM A NORTHEAST
COLLECTION

132 GEORGE NAKASHIMA

SET OF TEN "CONOID" CHAIRS

1972-
American black walnut and hickory
each with original owner's name
35½ x 20¾ x 21 in. (90.2 x 50.7 x 53.3 cm) each

\$ 30,000-50,000

PROVENANCE

Private Collection, New Jersey, commissioned
directly from the artist, 1972
Thence by descent to the present owner.

LITERATURE

Derek E. Ostergard, *George Nakashima: Full Circle*,
New York, 1989, p. 155
Mira Nakashima, *Nature Form & Spirit: The Life and
Legacy of George Nakashima*, New York, 2003,
p. 195

This lot is offered together with a copy of the original
invoice and drawings.



PROPERTY FROM A NORTHEAST COLLECTION

133 GEORGE NAKASHIMA
PAIR OF "CONOID CUSHION" CHAIRS

1972

American black walnut, hickory and wool upholstery
each with original owner's name
33½ x 34¼ x 33¼ in. (85.1 x 87 x 84.5 cm) each

\$ 18,000-24,000



133



134

PROVENANCE

Private Collection, New Jersey, commissioned directly from the artist, 1972
Thence by descent to the present owner

LITERATURE

Derek E. Ostergard, *George Nakashima: Full Circle*, New York, 1989, pp. 158-159
Mira Nakashima, *Nature Form & Spirit: The Life and Legacy of George Nakashima*, New York, 2003, pp. 82 (for a pencil drawing of the model from the 1995 catalogue) and 108

This lot is offered together with a copy of the original invoice and drawings.



133

PROPERTY FROM A NORTHEAST COLLECTION

134 **GEORGE NAKASHIMA**

"MINGUREN I" COFFEE TABLE

1972
American black walnut with Indian rosewood keys with original owner's name
15 x 36½ x 39 in. (38.1 x 92.7 x 99.1 cm)

• \$ 25,000-35,000

PROVENANCE

Private Collection, New Jersey, commissioned directly from the artist, 1972
Thence by descent to the present owner

This lot is offered together with a copy of the original invoice and drawings.



PROPERTY FROM THE COLLECTION OF
ROBERT ISBELL, NEW JERSEY

135 GEORGE NAKASHIMA

**A RARE FOUR DOOR SLIDING DOOR
CABINET**

1963

with custom rolling shelves

American black walnut and pandanus cloth
with original owner's name

32 x 90½ x 21⅝ in. (81.3 x 229.9 x 54.9 cm)

PROVENANCE

Robert Isbell, New Jersey, commissioned directly
from the artist, 1963

This lot is offered together with the original invoice.

\$ 40,000-60,000



PROPERTY FROM THE COLLECTION OF
ROBERT ISBELL, NEW JERSEY

136 GEORGE NAKASHIMA

BENCH

1963

walnut

16 x 60 x 18⁵/₈ in. (40.6 x 152.4 x 47.3 cm)

PROVENANCE

Robert Isbell, New Jersey, commissioned directly
from the artist, 1963

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

\$ 8,000-12,000



137 HARRY BERTOIA

PROPERTY OF A PRIVATE AMERICAN
COLLECTOR

UNTITLED (MULTI-PLANE WALL
SCULPTURE)

1957
brass coated steel plates
72⁵/₈ x 18⁷/₈ x 11⁵/₈ in. (184.5 x 47.9 x 29.5 cm)

PROVENANCE
Fairweather Hardin Gallery, Chicago, Illinois
Private Collection, Arizona, 1957
Thence by descent

LITERATURE
Nancy N. Schiffer and Val O. Bertoia, *The World of
Bertoia*, Atglen, PA, 2003, pp. 80-81 (for related
multi-plane sculptures)

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

\$ 40,000-60,000



A HAMPTONS
INTERIOR
PROPERTY OF
A PRIVATE
NEW YORK
COLLECTOR

LOTS 138-142





PROPERTY OF A PRIVATE NEW YORK
COLLECTOR

138 IB KOFOD-LARSEN

**PAIR OF "ELIZABETH" EASY CHAIRS AND
ONE OTTOMAN, MODEL NO. 1156**

designed 1956

produced by Christensen & Larsen, Copenhagen,
Denmark

teak and leather

chairs: 28 x 31 x 30½ in. (71.1 x 78.7 x 77.5 cm) each

ottoman: 14¼ x 23 x 18¼ in. (36.2 x 58.4 x 46.4 cm)

PROVENANCE

Wyeth, New York

Acquired from the above by the present owner

LITERATURE

Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar,*
vol 3: 1947-1956, Copenhagen, 1987, pp. 364-365

Noritsugu Oda, *Danish Chairs,* San Francisco, 1996,
p. 163

Dansk Møbelkunst, *Møbeldesign: Danske Klassikere*
1927-1964, Copenhagen, 2005, pp. 32-33

\$ 15,000-20,000

PROPERTY OF A PRIVATE NEW YORK
COLLECTOR

139 HANS J. WEGNER

SWIVEL CHAIR, MODEL NO. 502

designed 1955
produced by Johannes Hansen, Copenhagen,
Denmark
chromium-plated steel, teak, rubber and steel
Archibald Kenrick casters and leather upholstery
with producer's metal tag
28 $\frac{3}{4}$ x 29 x 21 in. (73 x 73.7 x 53.3 cm)

\$ 10,000-15,000

PROVENANCE

Wright Chicago, June 6, 2013, lot 197
Acquired from the above by the present owner

LITERATURE

Johan Møller Nielsen, *Wegner: en dansk møbelkunstner*, Copenhagen, 1965, pp. 75-76
Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, vol 3: 1947-1956*, Copenhagen, 1987, pp. 324-327
Noritsugu Oda, *Danish Chairs*, San Francisco, 1996, p. 119
Christian Holmsted Olesen, *Hans J. Wegner*, Esbjerg, 2006, pp. 56-57
Arne Karlsen, *Danish Furniture Design in the 20th Century*, Copenhagen, 2007, p. 96
Dansk Møbelkunst, *Hans J. Wegner*, Copenhagen, 2007, pp. 48-49
Christian Holmsted Olesen, *Wegner: just one good chair*, exh. cat., Design Museum Denmark, Copenhagen, 2014, pp. 138-139



PROPERTY OF A PRIVATE NEW YORK
COLLECTOR

140 HANS J. WEGNER

SWIVEL CHAIR, MODEL NO. 502

designed 1955

en suite with the previous lot

produced by Johannes Hansen, Copenhagen,
Denmark

chromium-plated steel, teak, rubber and steel
Kenrick casters and leather upholstery
with producer's metal tag

29 x 29 x 22 in. (73.7 x 73.7 x 55.8 cm)

PROVENANCE

Private European Collection

Wright Chicago, June 6, 2013, lot 198

Acquired from the above by the present owner

\$ 10,000-15,000





PROPERTY OF A PRIVATE NEW YORK
COLLECTOR

141 ADO CHALE
COFFEE TABLE

circa 1980
produced by Ado Chale, Brussels, Belgium
hematite, resin and painted steel
signed *Chale* in brass inlay
13¾ x 36½ x 53⅜ in. (34.9 x 91.8 x 135.6 cm)

PROVENANCE

Private Collection, Brussels, Belgium, acquired
directly from the artist
Phillips London, September 26, 2013, lot 78
Acquired from the above by the present owner

\$ 30,000-50,000

PROPERTY OF A PRIVATE NEW YORK
COLLECTOR

142 ATTRIBUTED TO
FLEMMING LASSEN

SOFA

circa 1950
birch and wool upholstery
29 x 94 x 41 in. (73.7 x 238.8 x 104.1 cm)

\$ 10,000-15,000



PROPERTY FROM AN ARIZONA COLLECTOR

143 EDWARD MOULTHROP

MONUMENTAL VESSEL

circa 1987
black walnut
signed *ED MOULTHROP/BLACK WALNUT/
JUGLANS NIGRA/607861/202991* with artist's
monogram
19¹/₈ in. (48.6 cm) high
23¹/₂ in. (59.7 cm) diameter

PROVENANCE

Joanne Rapp Gallery/The Hand and the Spirit,
Scottsdale, Arizona
Private Collection, Arizona
Acquired from the above by the present owner

\$ 10,000-15,000

PROPERTY FROM AN ARIZONA COLLECTOR

144 EDWARD MOULTHROP

VESSEL

circa 1986
leopard maple
signed *ED MOULTHROP/LEOPARD MAPLE/ACER
RUBRUM/306830* with artist's monogram
11³/₈ in. (28.9 cm) high
16¹/₄ in. (41.3 cm) diameter

PROVENANCE

Private Collection, California
Christie's New York, March 26, 2008, lot 287
Acquired from the above by the present owner

\$ 10,000-15,000



143

144

PROPERTY FROM AN ARIZONA COLLECTOR

145 EDWARD MOULTHROP

SHALLOW BOWL

circa 1988
figured tulipwood
signed *ED MOULTHROP/FIGURED TULIPWOOD/
LIRIODENDRON TULIPIFERA/218861* with artist's
monogram
3⁵/₈ in. (9.2 cm) high
27⁵/₈ in. (70.2 cm) diameter

PROVENANCE

Wright Chicago, December 8, 2009, lot 316
Acquired from the above by the present owner

\$ 6,000-8,000

145

PROPERTY OF AN INTERNATIONAL
COLLECTOR

146 MARIA PERGAY

DINING TABLE

circa 1969
stainless steel
28½ x 90¼ x 58⅝ in. (71.4 x 229.2 x 148.9 cm)

PROVENANCE

Jousse Entreprise, Paris
Acquired from the above by the present owner

LITERATURE

Suzanne Demisch and Stéphane Danant, *Maria Pergay: Complete Works 1957-2010*, Bologna, 2011, pls. 30 and 50

\$ 60,000-80,000







PROPERTY OF AN INTERNATIONAL
COLLECTOR

147 MICHEL BOYER

SIDEBOARD

circa 1970
stainless steel with mahogany interior
27³/₈ x 86³/₄ x 15³/₄ in. (69.5 x 220.3 x 40 cm)

PROVENANCE

Office of Baron Elie de Rothschild, Paris
Christie's Paris, November 21, 2012, lot 93
Jousse Entreprise, Paris
Acquired from the above by the present owner

LITERATURE

Elie Massautis, *Michel Boyer, Son travail de 1968
à 1978*, mémoire de licence ès Histoire de l'Art,
Université de Genève, 2008, n.p.

\$ 18,000-24,000

This sideboard once lived in the personal office of Baron Elie de Rothschild in the Paris headquarters of his family bank, de Rothschild Frères, for which Michel Boyer oversaw and designed the interior. Although Boyer executed this commission in 1970, the Rothschilds had followed and purchased the designer's work for several years beforehand. Alongside other works such as a mural by Guy de Rougemont and a kinetic relief from Gregorino Vardanaga, this unique sideboard from Elie's personal collection shaped the image of the investment bank as starkly chic in its modernity. Throughout the rest of the decade, Boyer gained further recognition for other commissions, like the Hôtel PLM Saint-Jacques and the French diplomatic offices in Washington, D.C. and in Brazil.



Elie de Rothschild's office with the present sideboard at the Rothschild's bank, rue Lafitte in Paris, decorated by Michel Boyer, circa 1971. MB Studio Rouve

PROPERTY OF AN INTERNATIONAL
COLLECTOR

148 MICHEL BOYER

"X" STOOL

circa 1968
produced by Rouve, Paris, France
stainless steel and leather upholstery
16 x 19¾ x 19¾ in. (40.6 x 50.2 x 50.2 cm)

PROVENANCE

Jousse Entreprise, Paris
Acquired from the above by the present owner,
2013

LITERATURE

Les Assises du Siècle Contemporain, exh. cat.,
Musée des Arts Décoratifs, Paris, 1968, p. 39
Anne Fourny, "Un événement dans le mobilier
contemporain, l'acier inoxydable," *Plaisir de
France*, January 1969, p. 49, no. 10
Francis Spar, *Décoration Tradition et Renouveau*,
Paris, 1973, pp. 164 and 193
Anne Bony, *Furniture & Interiors of the 1970s*, Paris,
2005, p. 169

\$ 4,000-6,000

149 GUY DE ROUGEMONT

PAIR OF "NUAGE" TABLE LAMPS

1971
acrylic
each lamp incised *Rougemont/71*
19⅞ x 15½ x 9⅞ in. (50.5 x 39.4 x 23.2 cm) each

PROVENANCE

Christie's London, November 4, 2014, lot 309
Acquired from the above by the present owner

LITERATURE

Philippe Decelle, Diane Hennebert and Pierre Loze,
L'Utopie du Tout Plastique, 1960-1973, Brussels,
1994, p. 98
Charlotte and Peter Fiell, ed., *1000 Lights: 1960 to
Present*, Cologne, 2005, pp. 196-197
Patrick Favardin and Guy Bloch-Champfort, *Les
Décorateurs des années 60-70*, Paris, 2007, p. 176

\$ 10,000-15,000







150 WENDELL CASTLE

MIRROR

1975

cherry and mirrored glass

inscribed 1975.19.18 and with artist's monogram

15½ x 13¼ x 4⅞ in. (39.4 x 33.7 x 12.4 cm)

PROVENANCE

Private Collection, Michigan

Acquired from the above by the present owner

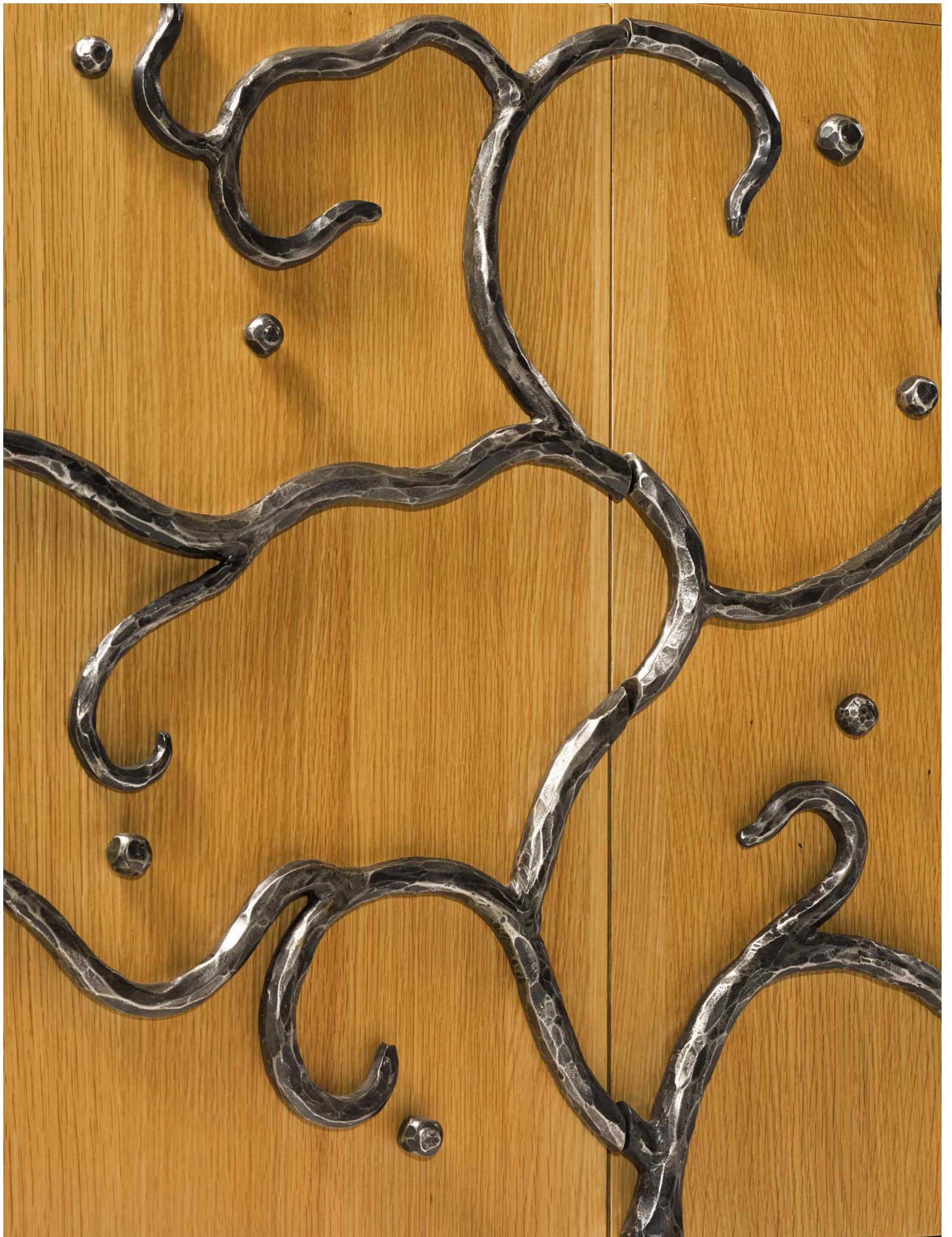
LITERATURE

Emily Evans Eerdmans, *Wendell Castle: A*

Catalogue Raisonné, 1958–2012, New York, 2014,

p. 139, no. II.333

\$ 8,000-12,000



PROPERTY FROM A PRIVATE PHILADELPHIA
COLLECTION

151 ELIZABETH GAROUSTE
AND MATTIA BONETTI

"BELGRAVIA" COMMODE

1989
produced by Néotu, Paris, France
oak veneer and wrought-iron
38 $\frac{1}{8}$ x 72 $\frac{1}{2}$ x 27 $\frac{1}{8}$ in. (96.8 x 184.2 x 68.9 cm)

PROVENANCE

David Whitney Collection, New Canaan,
Connecticut
Sotheby's New York, *The Collection of David
Whitney*, November 16, 2006, lot 299
Lambert Art Collections

Christie's London, *A Visual Odyssey Selections
from LAC (Lambert Art Collection) Staged by
Jacques Grange*, October 14, 2015, lot 4
Acquired from the above by the present owner

LITERATURE

Alex Buck and Matthias Vogt, eds., *Garouste &
Bonetti*, Frankfurt, 1996, p. 130 (for a drawing of
the cabinet)
Élizabeth Vedrenne, *Elizabeth Garouste and Mattia
Bonetti 1981-2001*, Brussels, 2001, p. 10
Mattia Bonetti Drawings, exh. cat., Luhring
Augustine, Verona, Italy, 2005, n.p. (for a drawing
of the cabinet)
Chloé Braunstein-Kriegel and Éric Germain, *les
années Staudenmeyer: 25 ans de Design en France*,
Paris, 2009, p. 358

\$ 60,000-80,000



PROPERTY OF A LOS ANGELES COLLECTOR

152 STUDIO JOB

"BAVARIA" BENCH

2008

from an edition of six

Indian rosewood with polychrome-dyed inlays of African Koto, Pama, tulipwood, ash, Bird's Eye maple, Aningeria, Madrona burl, birch and red gum with marquetry signature *Job*
78½ x 70⅞ x 18¼ in. (199.4 x 180 x 46.4 cm)

PROVENANCE

Moss Gallery, New York

Private Collection, Florida, 2012

Acquired from the above by the present owner

LITERATURE

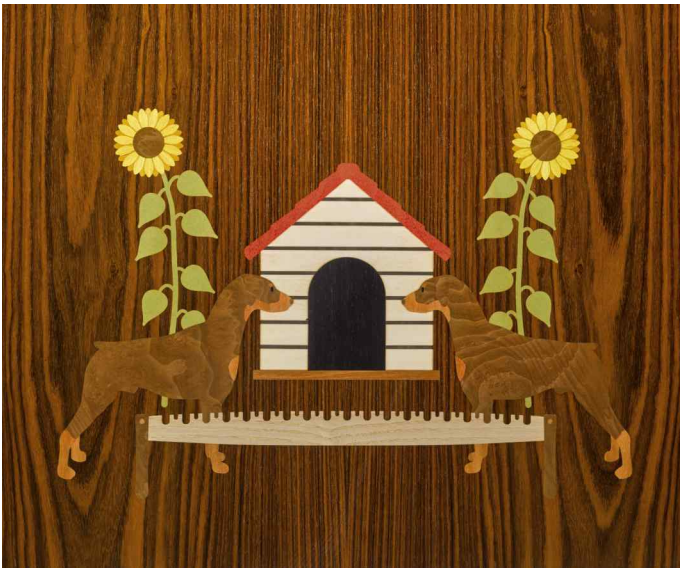
Job Smeets and Nynke Tynagel, *The Book of Job*, New York, 2010, pp. 220-221 (for the present lot illustrated), 216-219 and 222-225 (for related works from the series)

Mark Wilson and Sue-An van der Zijpp, *Studio Job & the Groninger Museum*, exh. cat., Groninger Museum, The Netherlands, 2011, pp. 40-41 (for the pattern)

Job Smeets, *Studio Job: Monkey Business*, New York, 2016, p. 29

Sotheby's would like to thank Studio Job for their assistance with the cataloguing of this lot.

• \$ 50,000-70,000





JORIS LAARMAN THE “BONE” ARMCHAIR

LOT 153

“If evolution had wanted to create a chair,”

Joris Laarman remarks as he gestures to his present “Bone” Armchair model, “then it would look something like that.” This chair’s blend of sculptural beauty and structural strength emerges from a natural selection of sorts. For this design, Laarman looked to an algorithm that mimics the growth structures of trees and bones, simulating how trees naturally add mass to areas that need more physical support, while bones naturally reduce mass from areas that do not require as much strength. Applying the algorithm to furniture design, Laarman explains, “I use the algorithm as a sculptural tool the way a sculptor would use a hammer and

a chisel.” After reducing the armchair to its essential form—that which maintains the work’s overall structural integrity and nothing else—Laarman fortifies the design with his own artistry, making tweaks and adjustments to enhance the chair’s aesthetics.

The “Bone” Armchair distinguishes itself from, yet also echoes, other works in the “Bone Furniture” series. In particular, the white Carrera marble and resin in the present lot provide a stronger connotation to human bone structures compared to other pieces in this collection, such as the sublime aluminum “Bone” Chair that began the series and the “Bone”







Rocker, whose jet black marble lends it an elegantly sleek look. Further, the armchair marks the first “Bone” model that used 3D printing for its casts, which enabled Laarman to daringly experiment with more visually arresting designs. Still, all of the “Bone” pieces are bound together by their likeness to natural forms. Laarman intended for the series to purvey a sense of what he calls “high-tech Art Nouveau,” a perceptive twist that reconciles the machine efficiency that today’s technology enables with the languid, plant-like forms that were iconic during the early 20th century.

Laarman’s features in prominent exhibitions, culminating in a mid-career retrospective currently on view at New York’s Cooper Hewitt, Smithsonian Design Museum (*Joris Laarman Lab: Design in the Digital Age*, September 27, 2017–January 15, 2018), have solidified the magnitude of the Dutch designer’s visionary creations. That digital engineering serves as the genesis of these beautifully functional objects elevates Laarman’s works beyond mere utilitarian products to resplendent models that toe the lines between art, design, and invention. Laarman and his partner, Anita Star, founded the Joris Laarman Lab in 2004, triumphing and harnessing the power of innovative technologies, such as the 3D printing and simulation software that brought the “Bone Furniture” series to life. As conceptually ambitious as it is mechanically attainable, the Lab’s goal is to finesse these technological advances with an artistic vision that remains irreplaceable by machines. At its core, the Laarman Lab promotes design that is quintessentially human, yet necessarily uses technology to come to life. To these ends, Laarman’s construction of the present “Bone” Armchair achieves this goal with the self-possessed elegance present throughout his entire body of work.

PROPERTY FROM AN IMPORTANT
INTERNATIONAL COLLECTION

153 JORIS LAARMAN

"BONE" ARMCHAIR

2007

number four from an edition of twelve
produced by Joris Laarman Lab, Amsterdam, The
Netherlands

Carrara marble powder and casting resin
signed *Joris Laarman* and numbered 4/12
29 x 31 x 38½ in. (73.7 x 78.7 x 97.8 cm)

PROVENANCE

Friedman Benda, New York
Acquired from the above by the present owner,
2008

LITERATURE

Anita Star, ed., *Joris Laarman Lab*, exh. cat.,
Groninger Museum, Groningen, 2015, pp. 74-75
and 94-101

Anita Star, ed., *Joris Laarman Lab*, exh. cat.,
Cooper Hewitt, Smithsonian Design Museum, New
York, 2017, pp. 64-65, 82-89 and 313

\$ 250,000-350,000



PROPERTY FROM AN IMPORTANT
INTERNATIONAL COLLECTION

154 ZAHA HADID

**"SERIF 4" SHELF FROM THE "SEAMLESS"
SERIES**

2006

number four from an edition of twelve
produced by Established & Sons, London
polyurethane-lacquered polyester resin
with two brass roundels impressed *Designed by
Zaha Hadid/Seamless 2006/Serif 4 4/12* with
producer's marks
16 x 158¼ x 16¼ in. (40.6 x 402 x 41.3 cm)

PROVENANCE

Acquired directly from the producer by the
present owner, 2007

LITERATURE

Philip Jodidio, *Hadid: Zaha Hadid Complete
Works, 1979-2013*, Cologne, 2013, pp. 554-557
(for other works from the "Seamless" series)
Aaron Betsky, *The Complete Zaha Hadid*,
London, 2016, p. 246 (for other works from the
"Seamless" series)

\$ 15,000-20,000





PROPERTY FROM AN IMPORTANT NEW YORK
COLLECTION

155 DONALD JUDD

PAIR OF ARMCHAIRS

1996

copper and aluminum

one impressed *DJ4496*©

the other impressed *DJ4596*©

29⁵/₈ x 19³/₈ x 19³/₈ in. (75.2 x 49.2 x 49.2 cm) each

PROVENANCE

Private Collection, New York

Sotheby's New York, December 16, 2015, lot 181

Acquired from the above by the present owner

LITERATURE

Donald Judd Furniture: Retrospective, exh. cat.,

Museum Boijmans van Beuningen, Rotterdam,

1993, p. 53

\$ 30,000-50,000



156 FRANK GEHRY

"FISH" LAMP

circa 1985

produced by New City Editions, Venice, California
Colorcore Formica and glass with lacquered and
stained pine base

66⁷/₈ x 31 x 9³/₄ in. (169.9 x 78.7 x 24.8 cm)

PROVENANCE

Metro Pictures Gallery, New York, 1985

Acquired from the above by the present owner

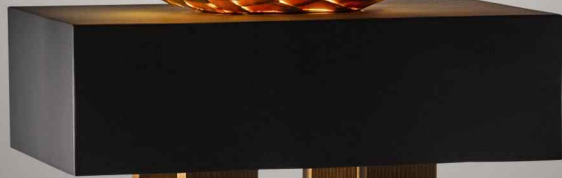
LITERATURE

Kurt W. Forster, *Frank O. Gehry: Art and
Architecture in Discussion*, New York, 1999, p. 112
(for a related model)

J. Fiona Ragheb, ed., *Frank Gehry, Architect*, exh.
cat., Solomon R. Guggenheim Museum, New
York, 2001, pp. 80-83 (for related models and a
discussion on the series)

Mildred Friedman, ed., *Gehry Talks: Architecture
+ Process*, New York, 2002, p. 137 (for a related
model)

\$ 20,000-30,000





TO LIVE WITH ART: PROPERTY FROM THE
JEROME & ELLEN STERN COLLECTION

157 SCOTT BURTON

BENCH

1988-1989
aluminum
33³/₈ x 59⁷/₈ x 32¹/₂ in. (84.8 x 152.1 x 82.6 cm)

PROVENANCE

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

LITERATURE

Scott Burton, exh. cat., Institut Valencià d'Art
Modern, Valencia, 2004, pp. 232, 282 and 286-287

An example from this series is in the collection of the
Museum of Modern Art, New York (ref. 1324.2000.a-c).

\$ 60,000-80,000





PROPERTY FROM AN IMPORTANT NEW YORK
COLLECTION

158 MAARTEN BAAS

A UNIQUE "WHERE THERE'S SMOKE"
THONET CHAIR

2004
produced by Maarten Baas Studio, The
Netherlands
burnt beechwood with epoxy resin finish
with applied metal signature BAAS and metal
label inscribed "Where There's Smoke"/created
by Maarten Baas for Moss NY/THON.15/05/04/
unique piece
34¹/₄ x 17¹/₂ x 21⁷/₈ in. (87 x 44.5 x 55.6 cm)

PROVENANCE

Moss Gallery, New York
Acquired from the above by the present owner,
2009

EXHIBITED

Where There's Smoke, Moss Gallery, New York,
May 15-23, 2004

LITERATURE

Sophie Lovell, *Furnish: Furniture and Interior
Design for the 21st Century*, Berlin, 2007, pp.
68-69 (for related works from the series)
Aad Krol and Timo de Rijk, eds., *Yearbook Dutch
Design*, Rotterdam, 2005, p. 50 (for the present
lot illustrated)
Gareth Williams, *The Furniture Machine:
Furniture since 1990*, London, 2006, p. 35 (for a
related work from the series)

Sotheby's would like to thank Maarten Baas
Studio for their assistance with the cataloguing
of this lot.

\$ 4,000-6,000

PROPERTY FROM AN IMPORTANT NEW YORK
COLLECTION

159 MAARTEN BAAS

"SMOKE" BAROQUE CONSOLE

2005

produced by moooi © and Maarten Baas Studio,
The Netherlands

burnt wood with epoxy resin finish
with metal label inscribed *moooi* © & *BAAS/Smoke*
Unique-Piece by Maarten Baas and signed *Maarten*
30½ x 42⅝ x 17½ in. (77.5 x 108.3 x 44.5 cm)

PROVENANCE

Moss Gallery, New York
Acquired from the above by the present owner,
2009

LITERATURE

Gareth Williams, *The Furniture Machine: Furniture
since 1990*, London, 2006, p. 120 (for related works
from the series)

Sotheby's would like to thank Maarten Baas Studio
for their assistance with the cataloguing of this lot.

\$ 7,000-9,000



PROPERTY FROM A PRIVATE NEW YORK
COLLECTION

160 MARTIN SZEKELY

PROTOTYPE 1 "H.A.P." TABLE

2009

stone, honeycomb aluminum, resin and painted
steel with ferro nero cerato finish

engraved on a metal label underneath the top:

*Table "H.A.P.", 2009/Prototype 1/M. Szekeley/
Edition Galerie kreo*

29³/₈ x 129⁷/₈ x 51¹/₈ in. (75 x 330 x 130 cm)

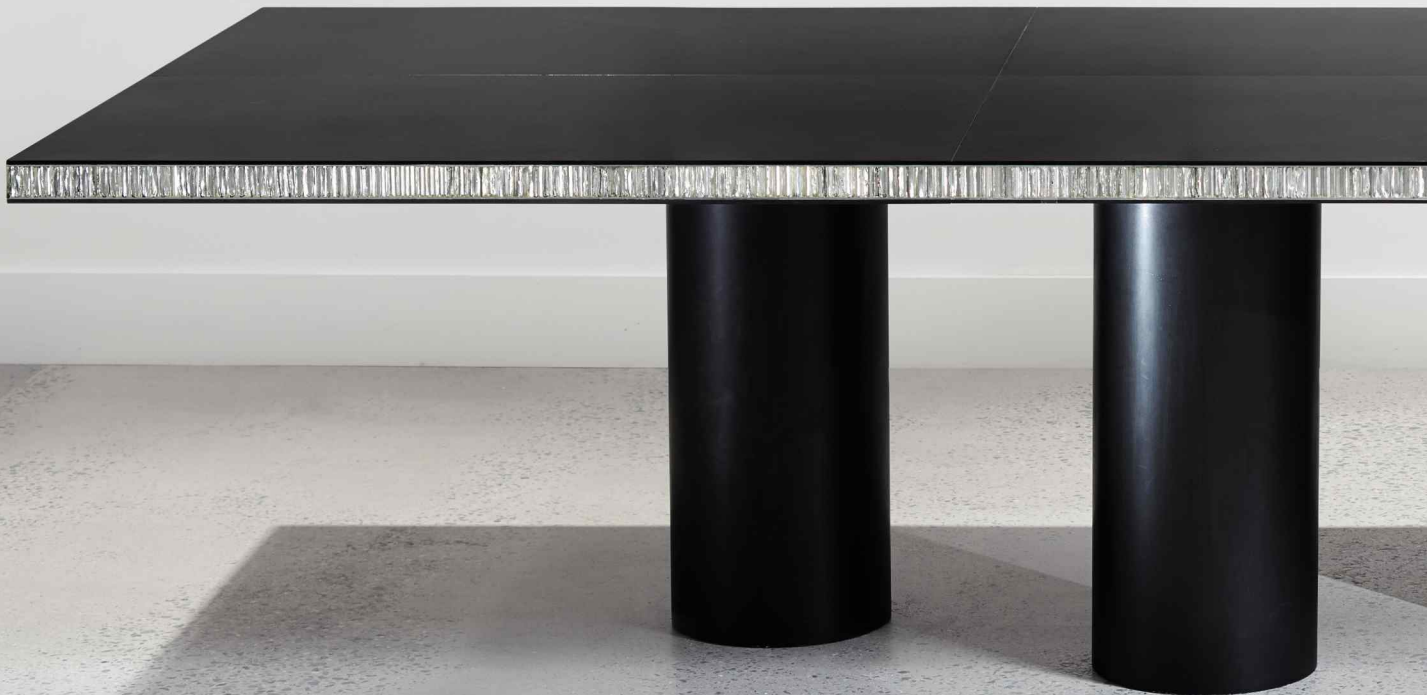
PROVENANCE

Galerie Kreo, Paris

Acquired from the above by the present owner

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

\$ 30,000-50,000





YOICHI OHIRA

REFLECTIONS ON NATURE

LOTS 161-165

In 1973, the opulent forms of Murano glass inspired the young glassworker Yoichi Ohira to emigrate from the Chiba province of Japan to the Italian island to immerse himself in its artistic community. Still based in Murano to this day, Ohira began studying at the Accademia di Belle Arti upon his arrival and eventually partnered with the master glassworkers Livio Serena, Giacomo Barbini, and Andrea Zilio. With his collaborators, Ohira directs an artistic vision that melds the distinguished sensibility of Renaissance and Roman aesthetics with the tender harmony of Japanese, Korean, and Chinese decorative arts. Subtle interplays of contrasts—rough and smooth, dense and transparent—that pervade Ohira's body of work perfectly encapsulate the reconciliation between the artist's native and adopted cultures.

The radiant spectacle of Ohira's works lies in the complex artistic language within each of his objects. Glass's inherent relationship between the clear and the opaque had always fascinated the artist: "In its transparency," Ohira expounds, "I seemed to glimpse the mysterious purity of nature: the sky, the stars, fresh air, clear water, and the white snow." Indeed, the present lots that Ohira created in the mature stages of his career reconcile his mastery of the medium with a lifetime's worth of reflections on the natural world. For instance, dramatic swaths of molten reds and oranges run amidst tar-like pools of pitch black in the "Colata di Lava n. 23" vase (lot 161), evoking the fiery aftermath of a volcanic explosion. With an arresting richness, the following vases communicate Ohira's true understanding of glassmaking's meticulous methods and the beauty that such processes can bear.



PROPERTY FROM AN IMPORTANT
COLLECTION

161 YOICHI OHIRA

UNIQUE "COLATA DI LAVA N. 23" VASE

2005

executed by Maestro Andrea Zilio and Maestro
Giacomo Barbini, Anfora, Murano, Italy
hand-blown glass with murrine, granular and
powder inserts, partial inciso and polished surface
incised *Yoichi Ohira/m° A. Zilio/m° G. Barbini/1/1*
unico/Friday 11-3-2005/murano and with artist's
monogram
16 in. (40.6 cm) high

PROVENANCE

Barry Friedman Ltd., New York
Christie's New York, *Barry Friedman: The Eclectic
Eye*, March 25, 2014, lot 1
Acquired from the above by the present owner

\$ 30,000-50,000





162 YOICHI OHIRA

UNIQUE "FINESTRE N. 28 (VIVA!)" VASE

2007

executed by Maestro Andrea Zilio and Maestro Giacomo Barbini, Anfora, Murano, Italy
hand-blown glass with murrine, battuto and inciso surface

incised *Yoichi Ohira/m° A. Zilio/m° G. Barbini/1/1 unico/Friday 06-7-2007/murano* and with artist's monogram

10⁷/₈ in. (27.6 cm) high

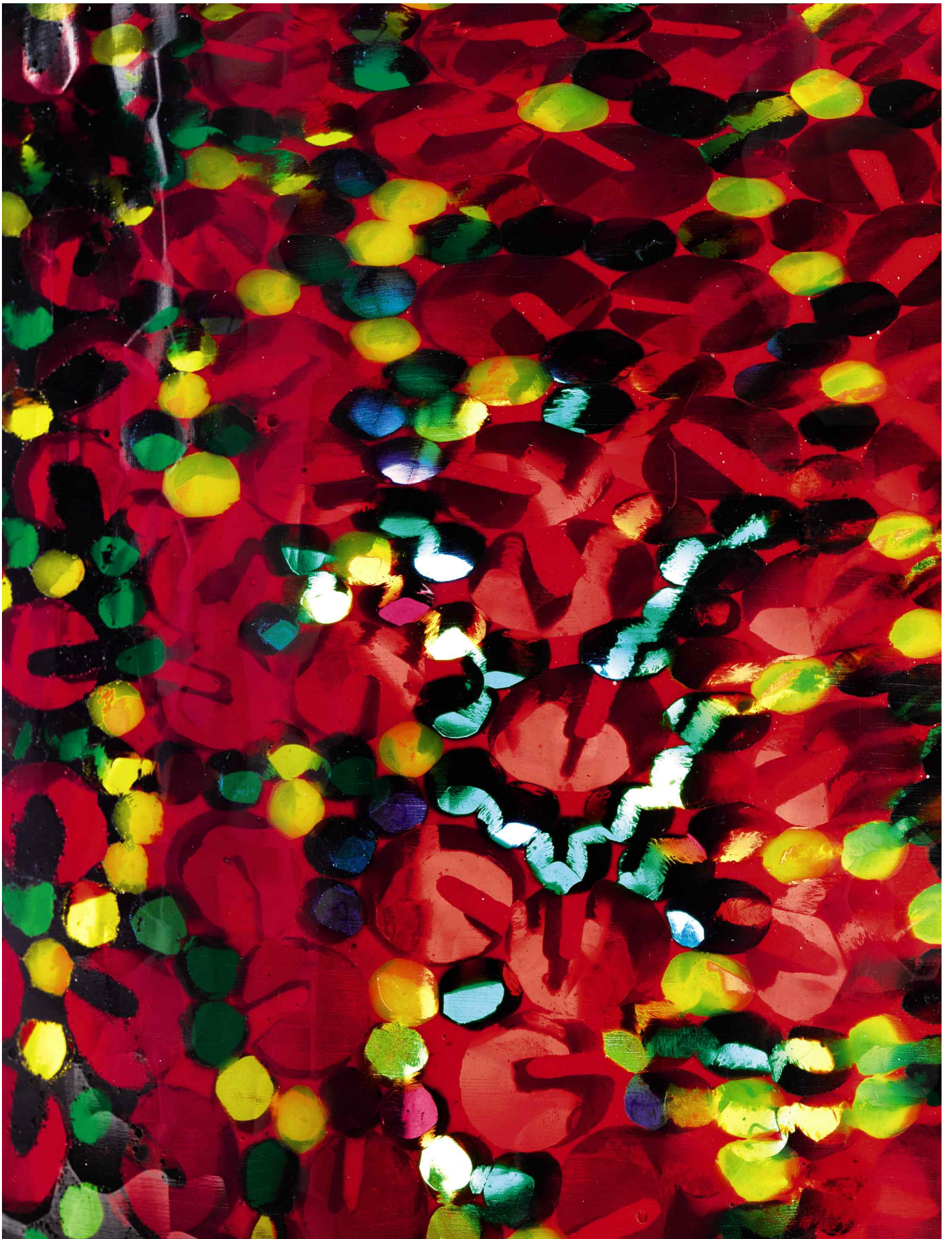
PROVENANCE

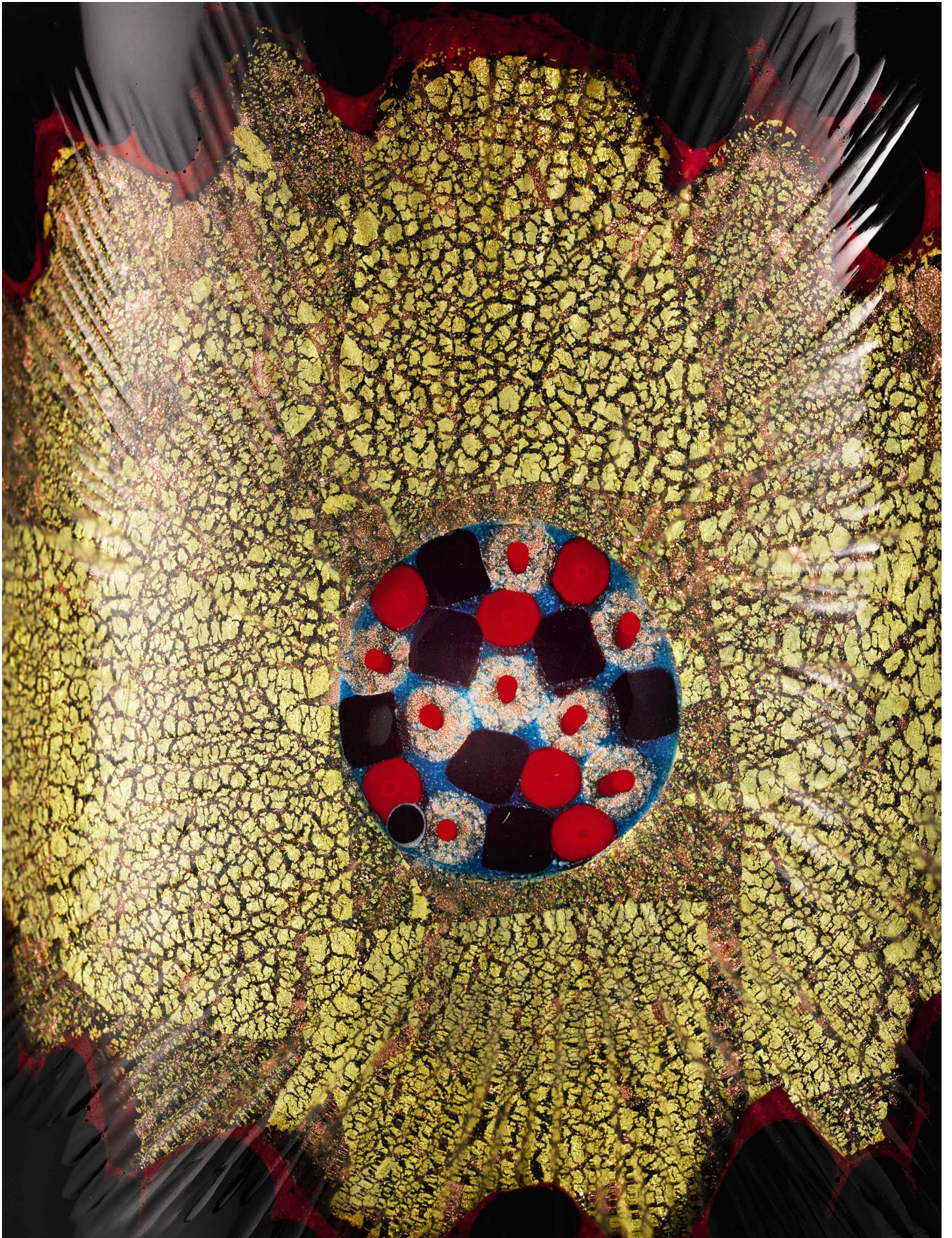
Barry Friedman Ltd., New York

Acquired from the above by the present owner

\$ 25,000-35,000







163 YOICHI OHIRA

**UNIQUE "FIORE DI AVVENTURINA N. 3"
VASE**

2006

executed by Maestro Andrea Zilio and Maestro
Giacomo Barbini, Anfora, Murano, Italy
hand-blown glass with murrine, granular powder
inserts, aventurine, battuto and inciso surface
incised *Yoichi Ohira/m° A. Zilio/m° G. Barbini/1/1*
unico/Thursday 01-6-2006/murano and with
artist's monogram
12¼ in. (31.1 cm) high

PROVENANCE

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

\$ 25,000-35,000



164 YOICHI OHIRA

UNIQUE "MOSAICO SOMMERSO N. 7" VASE

2004

executed by Maestro Andrea Zilio and Maestro
Giacomo Barbini, Anfora, Murano, Italy
hand-blown glass with murrine, battuto and inciso
surface

incised "mosaico sommerso"/Yoichi Ohira/m° A.
Zilio/m° G. Barbini/1/1 unico/Friday 03-12-2004/
murano and with artist's monogram
10¾ in. (27.3 cm) high

PROVENANCE

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

\$ 15,000-20,000



165 YOICHI OHIRA

**UNIQUE VASE FROM THE "MURRINE ROSSE
INCISE" SERIES**

2003

executed by Maestro Livio Serena and Maestro
Giacomo Barbini, Anfora, Murano, Italy
hand-blown glass with murrine, battuto and inciso
surface

incised *Yoichi Ohira/m° L. Serena/m° G.
Barbini/1/1 unico/Friday 04-7-2003/murano* and
with artist's monogram
14 in. (35.6 cm) high

PROVENANCE

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

\$ 12,000-18,000



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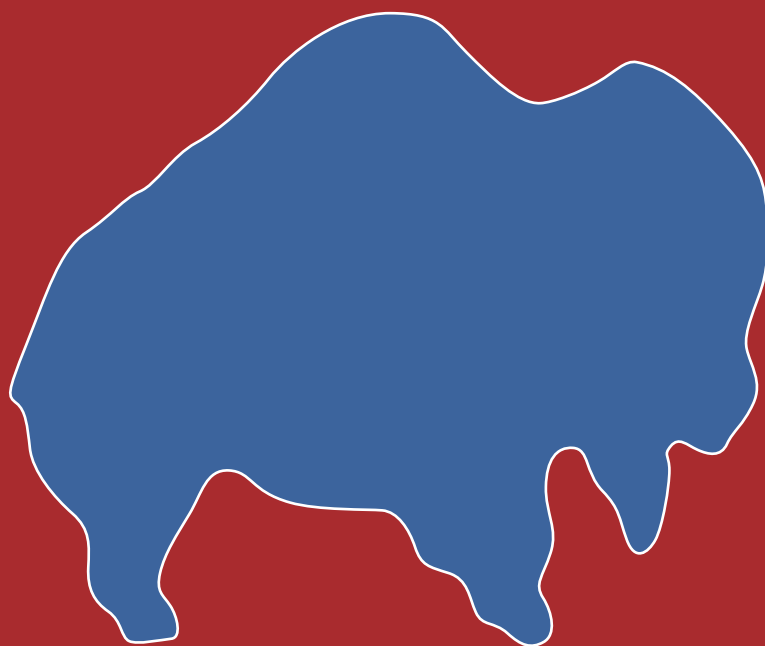
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ANDY WARHOL. \$(4), 1982

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- Alternative bids can be placed by using the word "or" between lot numbers.
- Where appropriate your written bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

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15. Limitation of Liability In no event will our liability to a purchaser exceed the purchase price actually paid.

16. Data Protection Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains from eBay, Invaluable or other sources relating to its clients) for the provision of auction and other art-related services, loan services, client administration, marketing and otherwise to manage and operate its business, or as required by law, in accordance with Sotheby's Privacy Policy. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for these purposes.

Sometimes, Sotheby's may also disclose this information to carefully selected third parties for their own marketing purposes. If you do not wish your details to be used for this purpose, please email enquiries@sothebys.com.

If the client provides Sotheby's with information that is defined by European data protection laws as "sensitive", the client agrees that it may be used for the purposes set out above.

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal information, Sotheby's shall take great care to keep such information secure and in accordance with European data protection principles. By agreeing to these Conditions of Sale, the client is agreeing to such disclosure.

Please be aware that Sotheby's may film auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website, the eBay website, the Invaluable website and other Online Platforms. Telephone bids may be recorded.

Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021. Attn: Compliance, or emailing enquiries@sothebys.com. Sotheby's use of

information collected about eBay users may differ and is governed by the terms of the eBay Privacy Policy and Sotheby's on eBay Live Auction Platform Privacy Policy, which can be found on the Sotheby's on eBay Live Auction Website. Sotheby's use of information collected about Invaluable users may differ and is governed by the terms of the Invaluable Privacy Policy and Sotheby's on Invaluable Online Platform Privacy Policy, which can be found on the Sotheby's on Invaluable Live Auction Website.

TERMS OF GUARANTEE

As set forth below and in the Conditions of Sale, for all lots Sotheby's guarantees that the authorship, period, culture or origin (collectively, "Authorship") of each lot in this catalogue is as set out in the **BOLD** or **CAPITALIZED** type heading in the catalogue description of the lot, as amended by oral or written salesroom notes or announcements. Purchasers should refer to the Glossary of Terms, if any, for an explanation of the terminology used in the Bold or Capitalized type heading and the extent of the Guarantee. Sotheby's makes no warranties whatsoever, whether express or implied, with respect to any material in the catalogue other than that appearing in the Bold or Capitalized heading and subject to the exclusions below.

In the event Sotheby's in its reasonable opinion deems that the conditions of the Guarantee have been satisfied, it shall refund to the original purchaser of record the hammer price and applicable Buyer's Premium paid for the lot by the original purchaser of record.

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

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the original purchaser of record to obtain at the original purchaser of record's cost the reports of two independent and recognized experts in the field, mutually acceptable to Sotheby's and the original purchaser of record. Sotheby's shall not be bound by any reports produced by the original purchaser of record, and reserves the right to seek additional expert advice at its own expense. It is specifically understood and agreed that the rescission of a sale and the refund of the original

purchase price paid (the successful hammer price, plus the buyer's premium) is exclusive and in lieu of any other remedy which might otherwise be available as a matter of law, or in equity. Sotheby's and the Consignor shall not be liable for any incidental or consequential damages incurred or claimed, including without limitation, loss of profits or interest.

ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE BIDDING

The following terms and conditions (the "Online Terms") provide important information related to live online bidding via BIDnow, eBay, Invaluable, and any other Online Platform through which bidding is made available ("Online Platforms").

These Conditions are in addition to and subject to the same law and our standard terms and conditions of sale, including the authenticity guarantee and any other terms and are not intended in any way to replace them. By participating in this sale via any Online Platform, you acknowledge that you are bound by the Conditions of Sale applicable in the relevant sale and by these additional Conditions.

1. The procedure for placing bids via Online Platforms is a one-step process; as soon as the "Bid Now" button is clicked, a bid is submitted. By placing a bid via any Online Platform, you accept and agree that bids submitted in this way are final and that you will not under any circumstances be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from your computer, phone, tablet, or any other device, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges.

2. If you have the leading bid, it will be indicated on the screen with the statement "Bid with you" (on BIDNow) or "You're the highest bidder" (on eBay) or "Bid with you" (on Invaluable). If a bid is placed online simultaneously with a bid placed by a bidder in the room or on the telephone (a "floor" bid), the "floor" bid generally will take precedence; the auctioneer will have the final discretion to determine the successful bidder or to reopen bidding. The auctioneer's decision is final.

3. The next bidding increment is shown on the screen for your convenience. The auctioneer has discretion to vary bidding increments for bidders in the auction room and on the telephones, but bidders using Online Platforms may not be able to place a bid in an amount other than a whole bidding increment. All bidding for this sale will be in the domestic currency of the sale location, and online bidders will not be able to see the currency conversion board that may be displayed in the auction room.

4. The record of sale kept by Sotheby's will be taken as absolute and final in all disputes. In the event of a discrepancy between any online records or messages provided to you and the record of sale kept by Sotheby's, the record of sale will govern.

5. Online bidders are responsible for making themselves aware of all salesroom notices and announcements. All salesroom notices will be read by the auctioneer at the beginning, where appropriate, or during the sale prior to a relevant lot being offered for sale. Sotheby's recommends that online bidders log on at least ten minutes before the scheduled start of the auction to ensure that you have heard all announcements made by the auctioneer at the beginning of the sale.

6. Sotheby's reserves the right to refuse or revoke permission to bid via Online Platforms and to remove bidding privileges during a sale.

7. Purchase information shown in the "Account Activity" section of BIDnow, the "Purchase History" section of the "My eBay" page on eBay and the "Account Activity" section of the "My Invaluable" page on Invaluable is provided for your convenience only. Successful bidders will be notified and invoiced by Sotheby's after the sale. In the event of any discrepancy between any online purchase information and the invoice sent to you by Sotheby's following the respective sale, the invoice prevails. Terms and conditions for payment and collection of property remain the same regardless of how the winning bid was submitted.

8. Sotheby's offers online bidding as a convenience to our clients. Sotheby's will not be responsible for any errors or failures to execute bids placed via Online Platforms, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the BIDnow, eBay, Invaluable or other Online Platform software by either Sotheby's or the client; (ii) a breakdown or problem with the BIDnow, eBay, Invaluable or other Online Platform software; or (iii) a breakdown or problem with a client's internet connection, mobile network or computer. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.

9. Live online bidding via all Online Platforms will be recorded.

10. In the event of any conflict between these Online Terms and Sotheby's Conditions of Sale and Terms of Guarantee, Sotheby's Conditions of Sale and Terms of Guarantee will control.

11. In the event of any conflict between these Online Terms and any term in any agreement between the User and eBay, these Online Terms will control for purposes of all Sotheby's auctions.

12. In the event of any conflict between these Online Terms and any term in any agreement between the User and Invaluable, these Online Terms will control for purposes of all Sotheby's auctions.

BUYING AT AUCTION

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

1. SYMBOL KEY

□ Reserves

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

○ Guaranteed Property

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

△ Property in which Sotheby's has an Ownership Interest

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

⇒ Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the

following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

∨ Interested Parties

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

⊙ Restricted Materials

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

▮ Monumental

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

♀ Premium Lot

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

2. BEFORE THE AUCTION

The Catalogue A catalogue prepared by Sotheby's is published for every scheduled live auction and is available prior to the sale

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

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

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

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

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

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

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

3. DURING THE AUCTION

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

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

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

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

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

Absentee Bidding If it is not possible for you to attend the auction in person, you may place your bid ahead of time. In the back of every catalogue there is an absentee bid form, which you can use to indicate the item you wish to bid on and the maximum bid you are willing to make. Return the completed absentee bid form to Sotheby's either by mail or fax. When the lot that you are interested in comes up for sale, a Sotheby's representative will execute the bid on your behalf, making every effort to purchase the item for as little as possible and never exceeding your limit. This service is free and confidential. For detailed instructions and information, please see the Absentee Bid Form and Guide for Absentee Bidders Instructions at the back of this catalogue.

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

Online Bidding If you cannot attend the auction, it may be possible to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. This service is free and confidential. For information about registering to bid via BIDnow, please see www.sothebys.com. For information about registering to bid on eBay, please see www.ebay.com/sothebys. For information about registering to bid on Invaluable, please see www.invaluable.com/invaluable/help.cfm. Bidders utilizing any online platform are subject to the Online Terms as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

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

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

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

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

Results Successful absentee bidders will be notified after the sale. Absentee bidders will receive a list of sale results if they

enclose a stamped self-addressed envelope with their absentee bid form. Printed lists of auction prices are available at our galleries approximately three weeks following each auction and are sent on request to catalogue purchasers and subscribers. Results may also be obtained online at sothebys.com.

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

4. AFTER THE AUCTION

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

Payment by Cash It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US \$10,000. It is Sotheby's policy to request any new clients or purchasers preferring to make a cash payment to provide: verification of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's license), confirmation of permanent address and identification of the source of the funds.

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

Payment by Check Sotheby's accepts personal, certified, banker's draft and cashier's checks drawn in US Dollars (made payable to Sotheby's). While personal and company checks are accepted, property will not be released until such checks have cleared, unless you have a pre-arranged

check acceptance agreement. Application for check clearance can be made through the Post Sale Services.

Certified checks, banker's drafts and cashier's checks are accepted at Sotheby's discretion and provided they are issued by a reputable financial institution governed by anti-money laundering laws. Instruments not meeting these requirements will be treated as "cash equivalents" and subject to the constraints noted in the prior paragraph titled "Payment By Cash".

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

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

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

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

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

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

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

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

Sotheby's will contact your shipper within 24 hours of receipt of the Bill of Lading to confirm the date and time that your property can be collected. Property will not be released without this confirmation and your shipper must bring the same Bill of

Lading that was faxed to Sotheby's when collecting. All property releases are subject to the receipt of cleared funds.

Please see the Conditions of Sale for further details.

Endangered Species Certain property sold at auction, for example, items made of or incorporating plant or animal materials such as coral, crocodile, ivory, whalebone, tortoiseshell, rhinoceros horn, rosewood, etc., irrespective of age or value, may require a license or certificate prior to exportation and additional licenses or certificates upon importation to another country. Sotheby's suggests that buyers check on their government wildlife import requirements prior to placing a bid. Please note that the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country, and vice versa. It is the purchaser's responsibility to obtain any export or import licenses and/or certificates as well as any other required documentation. In the case of denial of any export or import license or of delay in the obtaining of such licenses, the purchaser is still responsible for making on-time payment of the total purchase price for the lot.

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

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

SELLING AT AUCTION

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

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

(1) In our galleries

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

(2) By photograph

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

(3) In your home

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

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

SOTHEBY'S SERVICES

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

Valuations and Appraisals Sotheby's Valuations and Appraisals Services offers advice regarding personal property assets to trusts, estates, and private clients in order to help fiduciaries, executors, advisors, and collectors meet their goals. We provide efficient and confidential advice and assistance for all appraisal and auction services. Sotheby's can prepare appraisals to suit a variety of needs, including estate tax and planning, insurance, charitable contribution and collateral loan. Our appraisals are widely accepted by the Internal Revenue Service,

tax and estate planning professionals, and insurance firms. In the event that a sale is considered, we are pleased to provide auction estimates, sales proposals and marketing plans. When sales are underway, the group works closely with the appropriate specialist departments to ensure that clients' needs are met promptly and efficiently.

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

Museum Services Tailored to meet the unique needs of museums and nonprofits in the marketplace, Museum Services offers personal, professional assistance and advice in areas including appraisals, deaccessions, acquisitions and special events.

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

INFORMATION ON SALES AND USE TAX RELATED TO PURCHASES AT AUCTION

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

Why Sotheby's Collects Sales Tax

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

Where Sotheby's Collects Sales Tax

Sotheby's is currently registered to collect sales tax in the following states: California, Colorado, Connecticut, Florida, Illinois, Maryland, Massachusetts, Minnesota, Missouri, New Jersey, New York, Ohio, Pennsylvania, Texas and Washington. For any property collected or received by the purchaser in New York City, such property is subject to sales tax at the existing New York State and City rate of 8.875%.

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

Client Arranged Shipping Property collected from Sotheby's New York premises by a common carrier hired by the purchaser for delivery at an address outside of New York is not subject to New York Sales Tax, but if the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered. New York State recognizes shippers such as the United States Postal Service, United Parcel Service, FedEx, or the like as "common carriers". If a purchaser hires a shipper other than a common carrier to pick up property, Sotheby's will collect New York sales tax at a rate of 8.875% regardless of the ultimate destination of the goods. If a purchaser utilizes a freight-forwarder who is registered with the Transportation Security Administration ("TSA") to deliver property outside of the United States, no sales tax would be due on this transaction.

Where Sotheby's is Not Required to Collect Sales Tax

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

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

Restoration and Other Services

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

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

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

GLOSSARY OF TERMS

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

GLOSSARY FOR FURNITURE AND DECORATIONS

LOUIS XV ORMOLU-MOUNTED

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

LOUIS XV ORMOLU-MOUNTED MARQUETRY

COMMODE This heading, without inclusion of the date, indicates that, in our opinion, the piece, while basically of the period, has undergone significant restoration or alteration.

LOUIS XV STYLE ORMOLU-MOUNTED

MARQUETRY COMMODE The inclusion of the word "style" in the heading indicates that, in our opinion, the piece was made as an intentional reproduction of an earlier style.

GLOSSARY FOR SCULPTURE

Bronze Figure of a Woman, Maurice

Giraud-Rivière, CIRCA 1925 This heading indicates that the casting was done by the artist or with his direct authorization or supervision.

Bronze Figure of a Woman, After

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

Maurice Giraud-Rivière, Bronze Figure

of a Woman, CIRCA 1925 This heading indicates that the casting was done by the artist or with his direct authorization or supervision.

GLOSSARY FOR CERAMICS

Meissen Cup and Saucer, CIRCA 1735

This states that the cup and saucer were made at the Meissen factory around the year 1735.

Meissen Cup and Saucer, CIRCA 1735

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

Meissen Cup and Saucer, 1730-50

This states that the cup and saucer were made at the Meissen factory some time between 1730 and 1750.

Meissen Cup and Saucer, DATED 1735

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

'Meissen' Cup and Saucer, 19TH CENTURY

This states that the cup and saucer are of Meissen type, and although of the date specified, not necessarily made at the Meissen factory.

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

IMPORTANT NOTICES

Important Notice for Furniture

As virtually all property in this sale has been subject to use over a considerable period of time, no mention of age cracks, scratches, chips or other minor damages, imperfections or restorations will be made in the individual catalogue entries. Anyone having specific inquiries concerning any particular lot in this sale, should call +1 212 894 1434.

Important Notice Regarding

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

Important Notice Regarding Packing

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

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Collectors gather here.