

# IMPORTANT DESIGN

NEW YORK 24 MAY 2018



Sotheby's EST. 1744



FRONT COVER  
LOT 443  
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LOT 311  
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LOT 481



IMPORTANT  
DESIGN

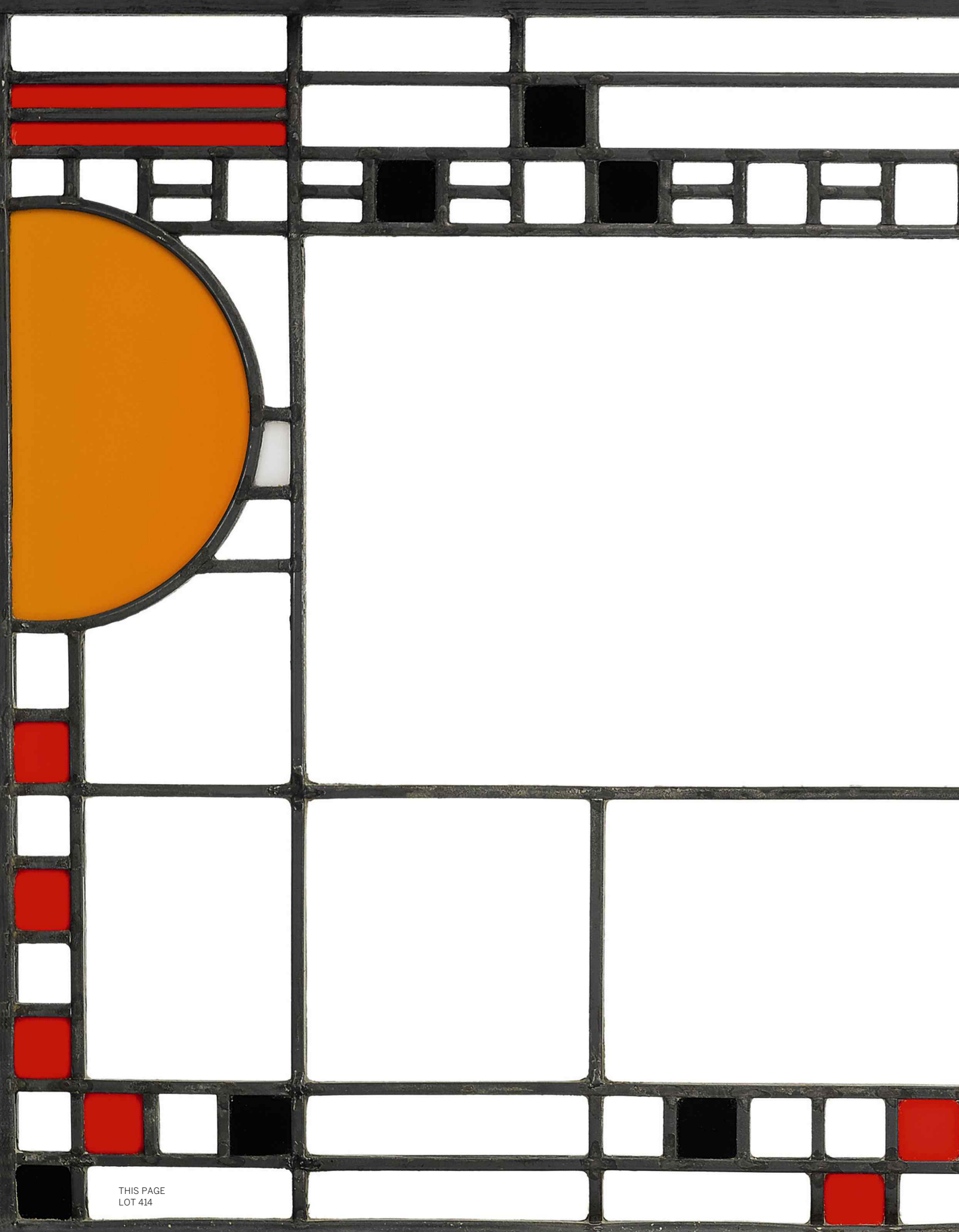




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# IMPORTANT DESIGN

AUCTION IN NEW YORK  
24 MAY 2018  
SALE N09880  
9:30 AM

## EXHIBITION

Saturday 19 May  
10 am-5 pm

Sunday 20 May  
1 pm-5 pm

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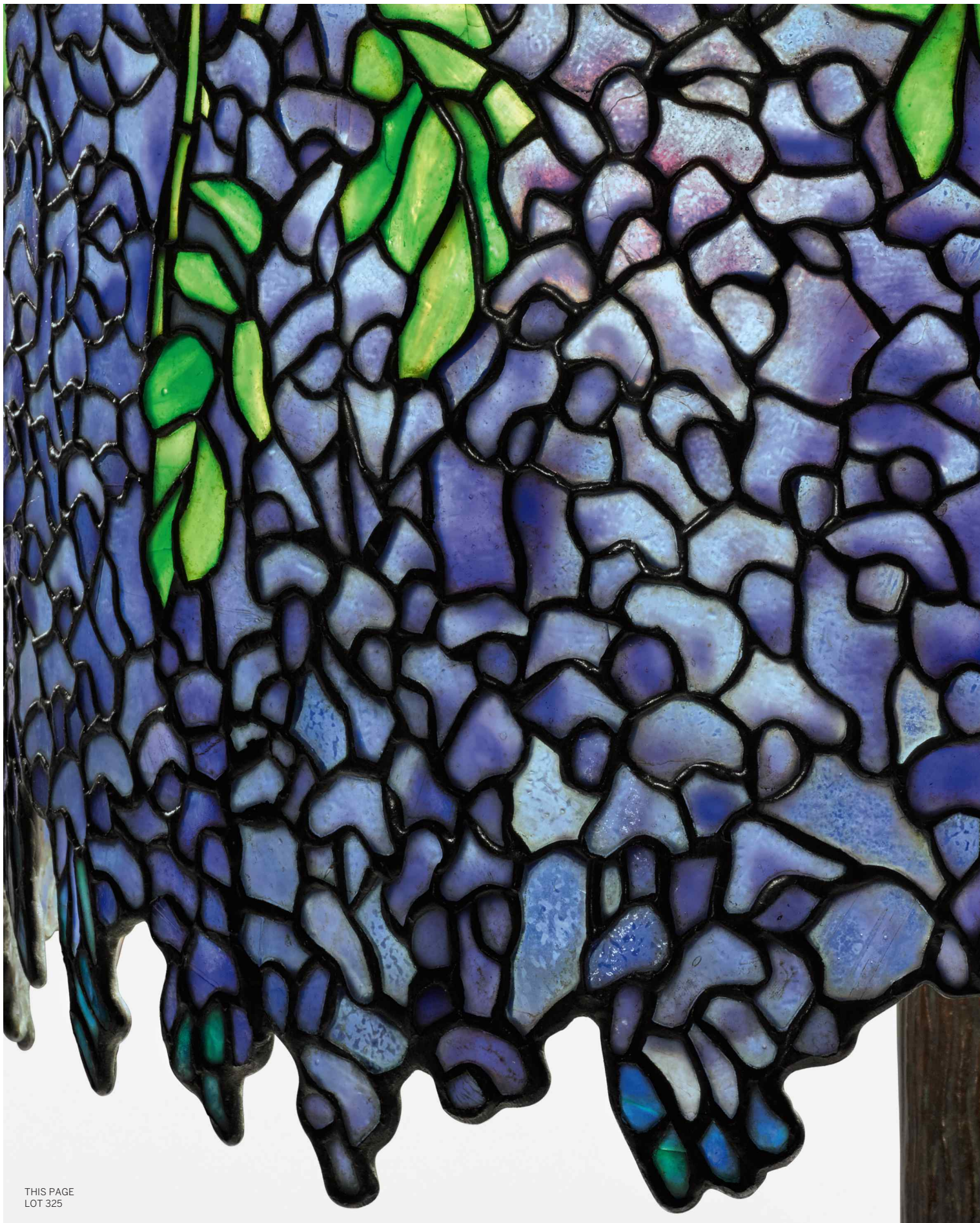
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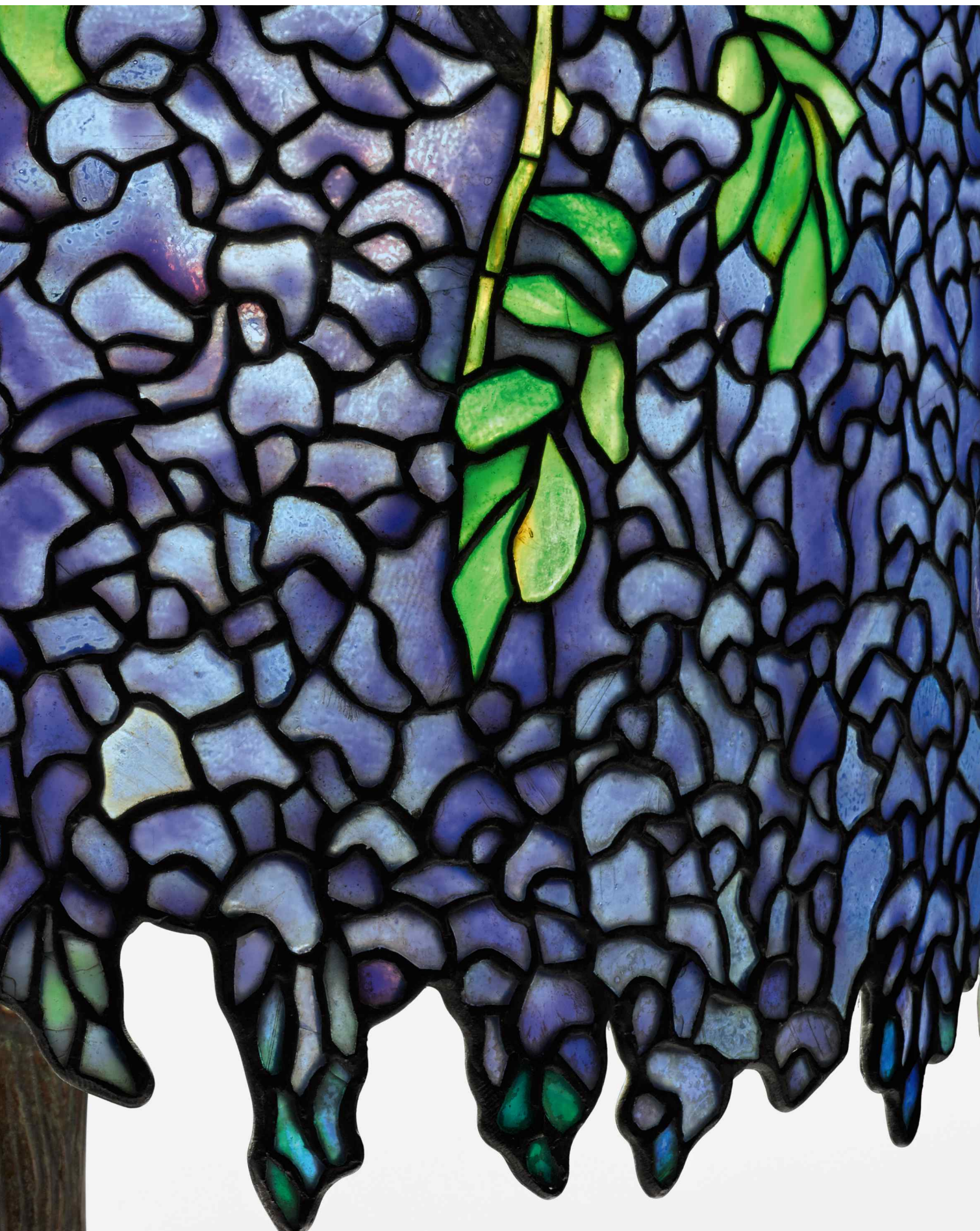




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PROPERTY FROM A PRIVATE GREENWICH,  
CONNECTICUT COLLECTION

301 TIFFANY STUDIOS

**CARVED CAMEO VASE**

circa 1913  
carved and decorated favrile glass  
engraved 3075H L. C. Tiffany-Favrile  
10¼ in. (26 cm) high

**PROVENANCE**

Macklowe Gallery, New York  
Acquired from the above by the present owner,  
circa 2003

**LITERATURE**

Paul Doros, *The Art Glass of Louis Comfort Tiffany*,  
New York, 2013, p. 180 (for related examples)

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





PROPERTY FROM A PRIVATE MANHATTAN  
COLLECTION

302 TIFFANY STUDIOS

"SAXIFRAGE" CANDLESTICK

circa 1905  
gilt bronze  
impressed *TIFFANY STUDIOS/NEW YORK/1331/2*  
18 in. (45.7 cm) high

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

PROPERTY FROM A DISTINGUISHED  
NEW YORK COLLECTION

303 TIFFANY STUDIOS

COUNTER-BALANCE DESK LAMP

circa 1905  
favrile glass, gilt bronze  
shade engraved *L.C.T. Favrile*  
base impressed *TIFFANY STUDIOS/NEW  
YORK/416*

15½ in. (38.4 cm) maximum height  
7⅞ in. (18.1 cm) diameter of shade

**PROVENANCE**

Macklowe Gallery, New York  
Acquired from the above by the present owner,  
1973

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





PROPERTY FROM AN IMPORTANT  
AMERICAN COLLECTION

304 TIFFANY STUDIOS

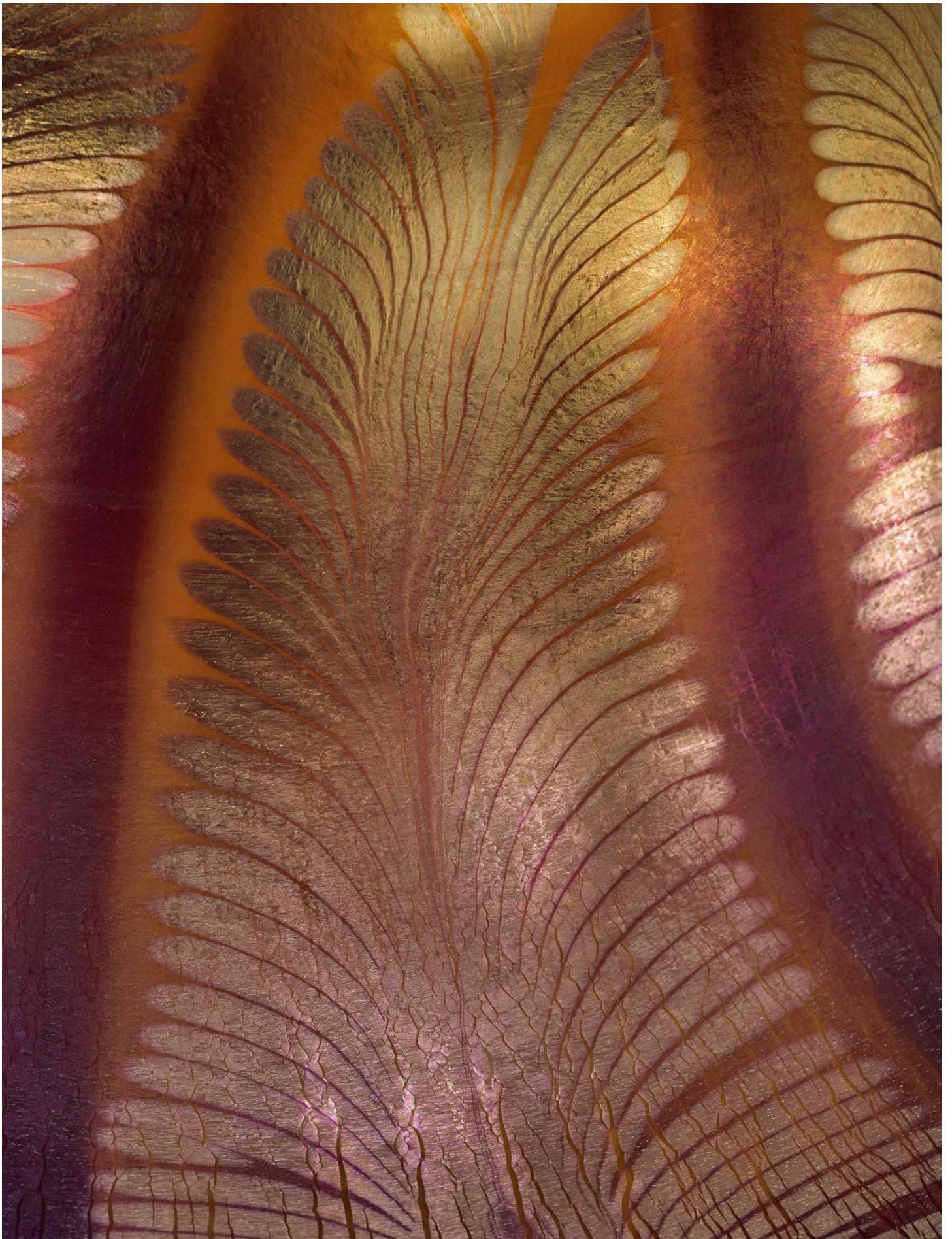
**DECORATED TABLE LAMP**

circa 1920  
favrile glass, gilt metal  
shade engraved *L.C.T. Favrile*  
base engraved *L. C. Tiffany-Favrile*  
23 in. (58.4 cm) high  
14¾ in. (37.5 cm) diameter of shade

**PROVENANCE**

Private Collection, California  
Sotheby's New York, December 5, 1998, lot 717

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



PROPERTY FROM THE COLLECTION OF  
GEORGE AND ROSEMARY LOIS

305 TIFFANY STUDIOS

**"LAVA" VASE**

circa 1906-1907  
favrile glass  
engraved 8873L L. C. *Tiffany-Favrile*  
4½ in. (11.4 cm) high  
5¾ in. (14.6 cm) maximum diameter

**PROVENANCE**

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

**LITERATURE**

Paul E. Doros, *The Tiffany Collection of the Chrysler Museum at Norfolk*, Norfolk, 1978, p. 70 (for a related example)  
Alastair Duncan, *Louis C. Tiffany: The Garden Museum Collection*, Woodbridge, Suffolk, 2004, p. 250 (for a related example)  
Martin Eidelberg, *Tiffany Favrite Glass and the Quest of Beauty*, New York, 2007, p. 29 (for a related example)

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

Legend tells us that the "Lava" glass technique was inspired by Louis C. Tiffany's travels in Italy, where it is said he witnessed the volcanic eruption of Mount Etna. Though apocryphal, the story is certainly conceivable. Nature was Tiffany's greatest muse, and he strove not just to interpret its many forms, but also to innovate new ways of manifesting those interpretations in bronze, leaded glass, and blown glass. The Lava technique, which was the product of years of experimentation, fulfilled both of these goals. Tiffany had already perfected the art of glass-blowing and decoration, but capturing the rough, irregular texture of flowing and cooling lava posed a distinct challenge even to his most talented craftsmen. Due to the complexity of the production process, pieces from the Lava series were only executed from 1906 to 1907 and are therefore exceptionally rare. The present vase possesses all the most desirable qualities for an example from this series: full, luscious gold lava drips; an irregular, naturalistic aperture; and rich, luminous iridescence.





PROPERTY OF A PRIVATE  
NEW JERSEY COLLECTOR

306 TIFFANY STUDIOS

SEVEN-LIGHT "LILY" TABLE LAMP

circa 1915  
favrile glass, patinated bronze  
four shades engraved *L.C.T.*  
two shades engraved *L.C.T. Favrile*  
base impressed *TIFFANY STUDIOS/  
NEW YORK/385*  
20<sup>3</sup>/<sub>8</sub> in. (51.7 cm) high

**PROVENANCE**

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

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



PROPERTY FROM AN IMPORTANT  
AMERICAN COLLECTION

### 307 TIFFANY FURNACES

#### FLOWER BOWL AND FROG

circa 1920  
decorated favrile glass  
bowl engraved 4636L L. C. Tiffany-Favrile  
frog engraved 4637L L. C. Tiffany-Favrile  
4¼ in. (10.8 cm) high  
10 in. (25.4 cm) diameter

#### PROVENANCE

John and Katsy Mecom, Houston, Texas  
Sotheby's New York, *The John and Katsy Mecom  
Collection*, October 3, 1992, lot 276

#### LITERATURE

Alastair Duncan, *Louis C. Tiffany: The Garden  
Museum Collection*, Woodbridge, Suffolk, 2004,  
p. 239 (for a related example)

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

PROPERTY FROM AN IMPORTANT  
AMERICAN COLLECTION

### 308 TIFFANY FURNACES

#### FLOWER BOWL AND FROG

circa 1920  
carved and decorated favrile glass  
bowl engraved 1595N L. C. Tiffany Furnaces - Inc.  
Favrile  
frog engraved 1595N L. C. Tiffany - Inc. Favrile  
4¼ in. (10.8 cm) high  
10¼ in. (26 cm) diameter

#### PROVENANCE

John and Katsy Mecom, Houston, Texas  
Sotheby's New York, *The John and Katsy Mecom  
Collection*, October 3, 1992, lot 276

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



PROPERTY OF A PRIVATE NEW JERSEY  
COLLECTOR

309 TIFFANY STUDIOS

"SPIDER" TABLE LAMP

circa 1915

with a "Mushroom" base and "Spider" finial  
leaded glass, patinated bronze  
shade impressed *TIFFANY STUDIOS*  
*NEW YORK 337*

base impressed *TIFFANY STUDIOS/  
NEW YORK/337*

18½ in. (47 cm) high

15 in. (38.1 cm) diameter of shade

**PROVENANCE**

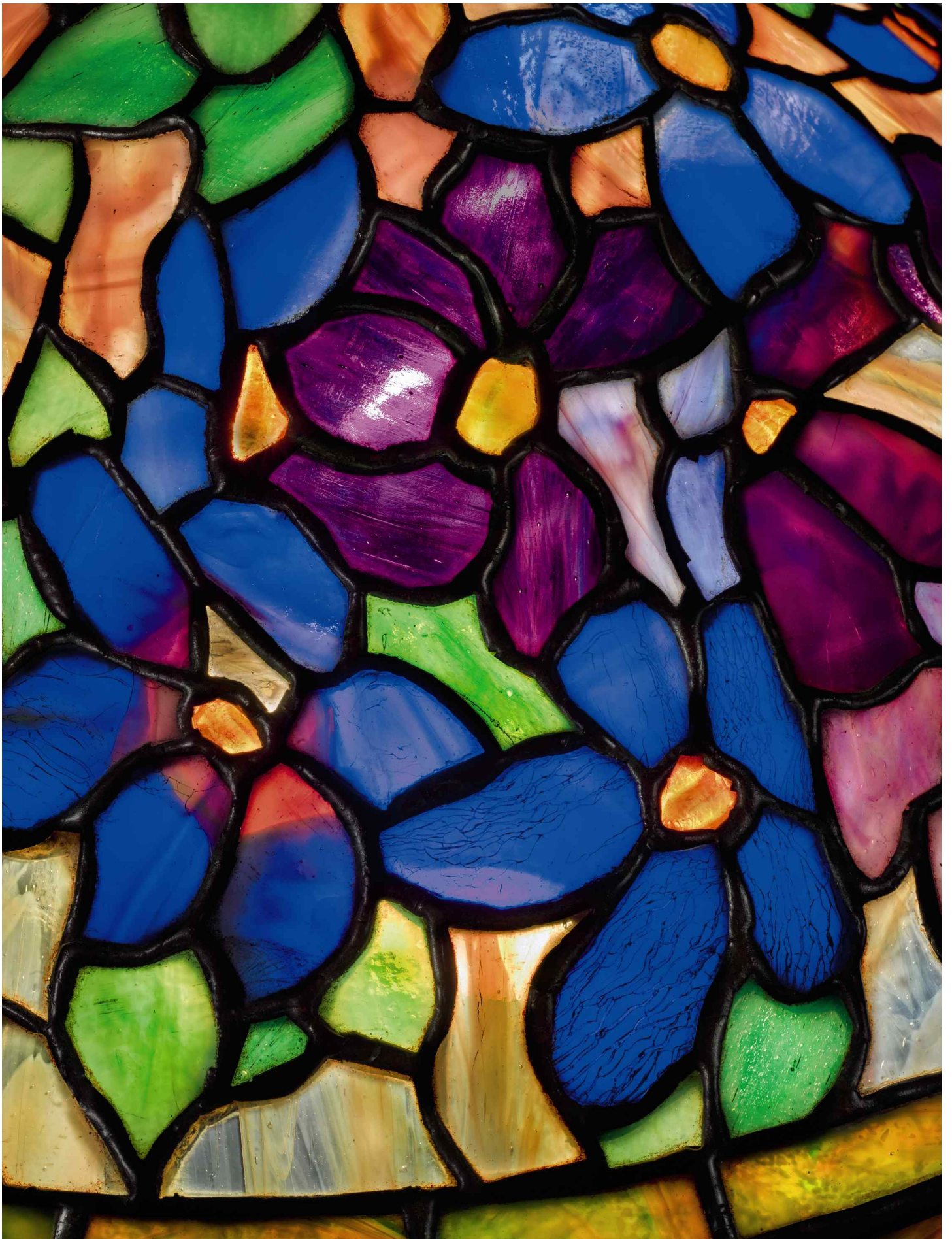
Lillian Nassau, New York

Acquired from the above by the present owner

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









PROPERTY FROM AN IMPORTANT  
AMERICAN COLLECTION

310 TIFFANY STUDIOS

"CLEMATIS" TABLE LAMP

circa 1910

with a "Crutch Oval" table base with

"Turtle-Back" band

leaded glass, favrile glass, patinated bronze

shade impressed *TIFFANY STUDIOS*

*NEW YORK*

oil canister impressed *6816/TIFFANY*

*STUDIOS/NEW YORK*

23 in. (58.4 cm) high

18 $\frac{1}{8}$  in. (46 cm) diameter of shade

PROVENANCE

Christie's New York, June 11, 1999, lot 144

\$ 60,000-80,000

THE REDISCOVERY  
OF AN EXTRAORDINARY  
“ELABORATE  
PEONY” LAMP  
PROPERTY FROM A  
DISTINGUISHED  
BRAZILIAN FAMILY





PROPERTY FROM A DISTINGUISHED  
BRAZILIAN FAMILY

## 311 TIFFANY STUDIOS

### AN IMPORTANT "ELABORATE PEONY" TABLE LAMP

circa 1910  
with a "Roman" base  
leaded glass, patinated bronze  
shade impressed *TIFFANY STUDIOS NEW YORK  
1903*  
base impressed *TIFFANY STUDIOS/NEW  
YORK/529*  
31¼ in. (80.6 cm) high  
22¼ in. (56.5 cm) diameter of shade

#### PROVENANCE

William Edward Lee, Brazil, circa 1910  
By descent to Eduardo Braga Lee (son of William  
Edward Lee), São Paulo, 1934  
By descent to Myriam Lee (widow of Eduardo  
Braga Lee), São Paulo, 1960  
By descent to the present owner, São Paulo, 2017

#### LITERATURE

William Feldstein, Jr. and Alastair Duncan, *The  
Lamps of Tiffany Studios*, New York, 1983,  
pp. 32-33 (for the shade model)  
Alastair Duncan, Martin Eidelberg and Neil Harris,  
*Masterworks of Louis Comfort Tiffany*, London,  
1989, p. 108 (for the shade model)  
Martin Eidelberg, Alice Cooney Frelinghuysen,  
Nancy A. McClelland and Lars Rachen, *The Lamps  
of Louis Comfort Tiffany*, New York, 2005, pp. 154  
and 156 (for the shade model)  
Alastair Duncan, *Tiffany Lamps and Metalware*,  
Woodbridge, Suffolk, 2007, pp. 103 (for the base  
model) and 182 (for the shade model)

**\$ 400,000-600,000**

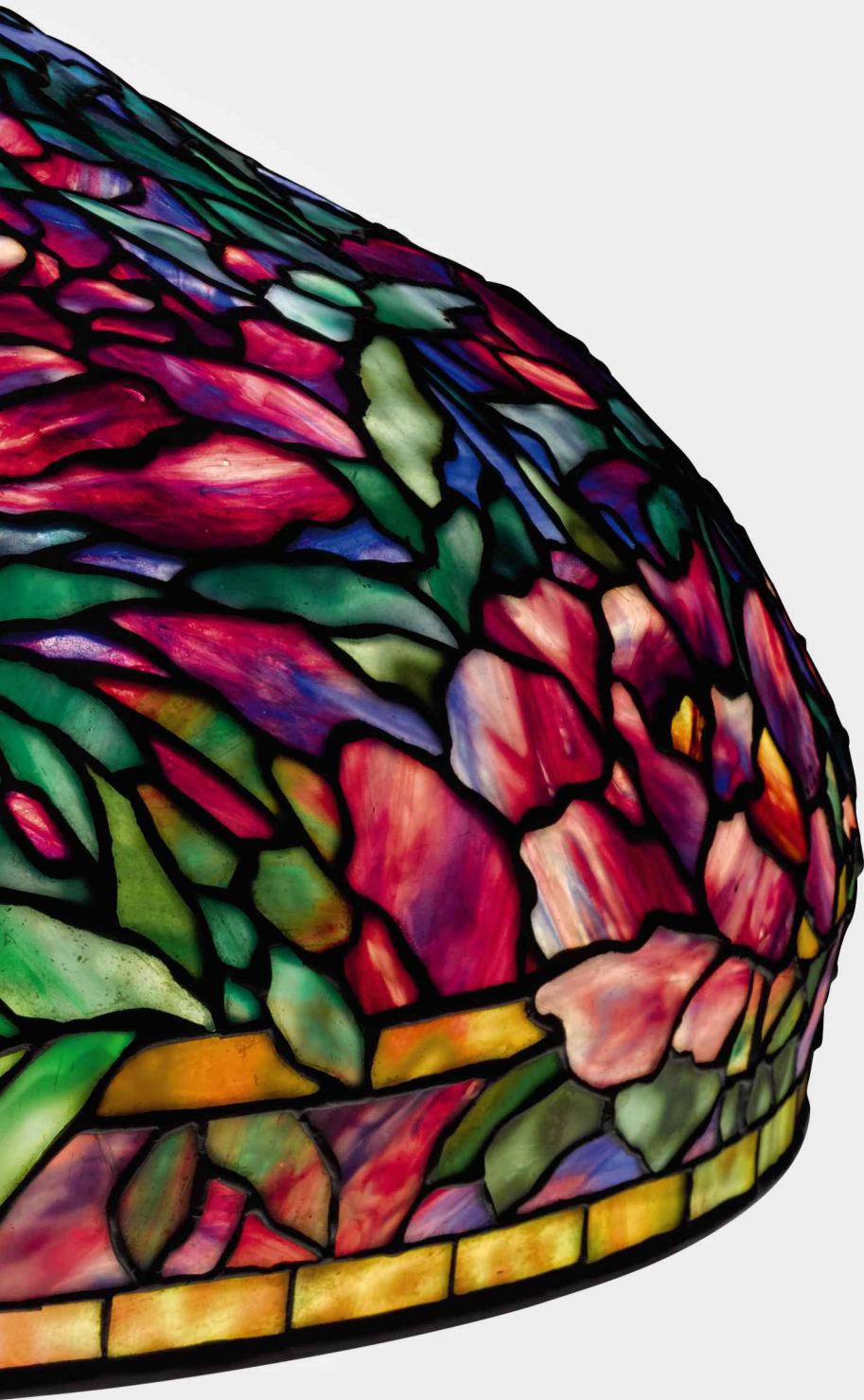
This "Elaborate Peony" Table Lamp hails from a distinguished Brazilian family whose heritage lies in preserving a legacy of taste and refinement. A sage saying has been passed down through the generations: "After a great defeat, always be able to play a piano; after all, you will never know when it will be necessary to rebuild your life." Indeed, every member of the family was required to learn the piano at a renowned conservatory, thereby learning the grace and sophistication of their forebearers and inheriting an asset that would stay with them irrespective of their material possessions.

At the beginning of the 20<sup>th</sup> century, the patriarch of the family extended this tradition to the tangible, bequeathing upon his four children "the essential heirlooms of a family." Each child thereby received a piano from Steinway & Sons, a painting by Pablo Picasso, and a lamp from Tiffany Studios. With the exception of the pianos, the whereabouts of these gifts was thought to have been lost to time. The present sale, however, sees the reemergence of one of these children's Tiffany lamps, enabling the realization of the next chapter of this family's lore through a new lens.









The peony blossom, with its extraordinary lushness and variation in color palette, was the ideal subject for Tiffany's leaded glass shades. The firm produced several variations of the floral motif, highlighting Tiffany's admiration for this springtime flower. The many delicate layers of petals depicted in the "Elaborate Peony"—the most complex and naturalistic of the firm's peony shade variants—features both full, mature blossoms and young, not-yet-bloomed buds, which punctuate the overall composition. Depicting both the fully-bloomed and yet-to-bloom flower imbues the composition with a wonderful Impressionistic quality, as if to capture a single, fleeting moment in nature.

The present Elaborate Peony example is a *tour de force*, exemplifying Tiffany's unparalleled ability as a colorist. Tiffany's craftsmen often surpassed the colors found in nature when executing peony shades, using a range of predominantly pink glass, but the present shade stands apart. Here, luscious hues of magenta, fuschia, deep red, and soft pink combine with lavender, indigo, and violet to bring the peony blossoms to life. They are set against a background of cobalt and azure blue, creating an exceptionally rich display of favrile glass.

PROPERTY FROM A PRIVATE GREENWICH,  
CONNECTICUT COLLECTION

312 TIFFANY STUDIOS

**"DRAGONFLY" TABLE LAMP**

circa 1910

with a "Mushroom" base and "Spider" finial  
leaded glass, patinated bronze

shade impressed *TIFFANY STUDIOS*  
*NEW YORK 1585*

base impressed *TIFFANY STUDIOS/*  
*NEW YORK/337*

18<sup>3</sup>/<sub>8</sub> in. (46.7 cm) high

13<sup>7</sup>/<sub>8</sub> in. (35.2 cm) diameter of shade

**PROVENANCE**

Private Collection, New York

Acquired from the above by the present owner

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



PROPERTY FROM A NORTH CAROLINA  
COLLECTION

313 TIFFANY STUDIOS

"BAMBOO" TABLE LAMP

circa 1905-1910

with a "Bamboo" base and "Bamboo" finial

leaded glass, patinated bronze

shade impressed *TIFFANY STUDIOS NEW YORK*  
1443-5

base impressed *TIFFANY STUDIOS/  
NEW YORK/480*

22¼ in. (56.5 cm) high

16 in. (40.6 cm) diameter of shade

**PROVENANCE**

Private Collection, North Carolina, circa 1970

Thence by descent to the present owner, 2004

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



THE FOLLOWING THREE LOTS  
ARE PROPERTY FROM A PRIVATE  
MANHATTAN COLLECTION

314 TIFFANY STUDIOS

PAIR OF "BAMBOO" CANDLESTICKS

circa 1905-1910  
favrile glass, patinated bronze  
each shade engraved L.C.T.  
each base impressed *TIFFANY STUDIOS/  
NEW YORK/1205*  
16 $\frac{1}{8}$  in. (41 cm) high each

PROVENANCE

Christie's New York, December 7, 2005,  
lot 309

\$ 6,000-8,000

315 TIFFANY STUDIOS

"BAMBOO" CANDLESTICK

circa 1910  
favrile glass, patinated bronze  
base impressed *TIFFANY STUDIOS/  
NEW YORK/1205*  
16 $\frac{5}{8}$  in. (42.2 cm) high

PROVENANCE

Lynda Cunningham, Rochester, New York

\$ 2,000-3,000

316 TIFFANY STUDIOS

"BAMBOO" CANDLESTICK

circa 1905-1910  
favrile glass, patinated bronze  
shade engraved L.C.T.  
base impressed *TIFFANY STUDIOS/  
NEW YORK/428*  
13 $\frac{3}{8}$  in. (33.3 cm) high

PROVENANCE

Lynda Cunningham, Rochester, New York

\$ 1,500-2,500



THE FOLLOWING FIVE LOTS ARE PROPERTY  
FROM A PRIVATE MANHATTAN COLLECTION

317 TIFFANY STUDIOS

**JWELED CANDLESTICK**

circa 1905-1910  
favrite glass, patinated bronze  
shade engraved *L.C.T.*  
base impressed *TIFFANY STUDIOS/  
NEW YORK/1200*  
18½ in. (47 cm) high

**PROVENANCE**

Sheldon Barr Collection, New York  
Acquired from the above by the present owner

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

318 TIFFANY STUDIOS

**CANDLESTICK**

circa 1905  
favrite glass, patinated bronze  
base impressed *TIFFANY STUDIOS/  
NEW YORK/5393*  
19¾ in. (50.2 cm) high

**PROVENANCE**

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

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





319 TIFFANY STUDIOS

CANDLESTICK

circa 1910  
favrite glass, patinated bronze  
base impressed *TIFFANY STUDIOS/  
NEW YORK/S726*  
13¼ in. (33.7 cm) high

**PROVENANCE**  
Sheldon Barr Collection, New York  
Acquired from the above by the present  
owner

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

320 TIFFANY STUDIOS

CANDLESTICK

circa 1905-1910  
favrite glass, patinated bronze  
base impressed *TIFFANY STUDIOS/  
NEW YORK/S714*  
16½ in. (41.9 cm) high

**PROVENANCE**  
Doyle New York, February 26, 2004, lot  
1308

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

321 TIFFANY STUDIOS

CANDLESTICK

circa 1905-1910  
favrite glass, patinated bronze  
shade engraved *L.C.T. Favrite*  
base impressed *TIFFANY STUDIOS/  
NEW YORK* and *1202*  
13¾ in. (34.9 cm) high

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

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



320



321

PROPERTY FROM AN IMPORTANT  
AMERICAN COLLECTION

322 TIFFANY STUDIOS

**PAIR OF SCONCES**

circa 1905  
favrite glass, patinated bronze  
each shade engraved L.C.T.  
12¾ x 12¾ x 7 in. (32.4 x 32.4 x 17.8 cm) each

**PROVENANCE**

Christie's New York, December 10, 1994, lot 542

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





PROPERTY FROM THE COLLECTION OF  
**TEDDY AND ARTHUR**

# Edelman



Artist unknown, *An Evening with Andy Warhol*, 1965, Gelatin silver print, an enlargement made after photo-booth strips

## LOTS 323-327

John Edelman, child number six, discusses his parents' collecting legacy on behalf of the Edelman family

*How would you describe your parent's philosophy on collecting art and objects?*

My parent's philosophy about collecting art and objects was simple: they always bought what they loved, whether it was Old Master paintings, Mexican art, or works by their friend Andy Warhol. It was never about buying as an investment—it was always about gaining a deeper knowledge about something that interested them and acquiring pieces that would bring them joy for many years to come. The most important aspect of their collecting approach was that they did everything together. They really had a shared aesthetic which was extremely rare.

*Eclecticism seems to be a central tenet of your parent's collecting and how they lived with art and object. Was integrating the art, design, and the more classic decorative arts the original intent, or did this naturally occur over the course of their collecting?*

My parents were the definition of eclecticism. They were married for so many years and they went through so many different stages of life together, living in the vibrant West Village in the 50s and 60s and later settling in rural Connecticut in the late 60's, 70's, and 80's until their passing. They were inspired by everything, from their travels through



Baja, Mexico, to Paris, to Italy, to St. Louis and more. Wherever they were, they would take time out to explore local galleries and antique stores in the pursuit of something interesting and special. They were often moved by the simplest things—it didn't matter what they were or what was their value, it was the hunt and the thrill of discovery that drove them to collect. They were passionate and adventurous, and they intuitively knew how to mix things. Only they could have created the incredibly rich and diverse interior they put together for their home.

*The dramatic architectural design of "Alligator Farm" is highly unique and bespoke. Did this unique space and environment inform their collecting, or was the residence designed expressly around the collection?*

The design concept for Alligator Farm was inspired by my parent's discovery of two barns four miles away. They decided reconstruct them on the property but put

the exterior wood from the original barns on the interior. It ended up being the most amazing showplace for great works of art, decorated with Flos lighting, oriental rugs, and hand-tufted European furniture. It was the canvas upon which they build their collection, which happened organically over time. Nothing was ever really pre-planned but the natural evolution created this unique environment that will never be replicated.

*Tiffany lighting and objects was clearly central to your parent's collecting. What do you believe drew them to Tiffany?*

There was always something special about Tiffany lamps that my parents admired. They loved the way the colors fit in the house, their sculptural presence and the architecture of the bases. Wherever they were in the house, they wanted a Tiffany lamp to be within sight. They had luck finding Tiffany pieces while in St. Louis, where they would browse antique stores between either selling leather or

waiting for leather samples to come in. I know on one occasion my father went to St. Louis for a very important meeting with an angry client, and when the salesman picked him from the airport my father said they needed to stop by an antique store before the meeting. They ended up being two hours late for the meeting, but he got his "Wisteria" lamp.

*Tell us about your parent's relationship and history with Andy Warhol. How did they meet and come to work together?*

My parents met Andy Warhol pre-Pop. They were introduced by a magazine editor and, even though he was very quiet, my father liked Andy right away and brought him to meet my mother. The relationship evolved from there: my parents would share their vision and Andy would come back the next day with work. They had a great relationship that lasted many years.

*What is the history behind the whimsical painted ceiling lights by Andy?*

When my parents worked with Andy they had him paint everything from the awning of their St. Louis showroom (which is now in the collection of the Warhol Museum in Pittsburgh) to the showroom lights. He was an artist that wanted to paint everything that was possible, and these plain lamp shades seemed to beg for some kind of decoration. When they were done, they fit beautifully inside the showroom.

*What would your parents want to share with the next generation of collectors based on their own collecting legacy? What advice would they pass on?*

I think that my parents' inherent inquisitiveness drove their collecting and kept them interested, vibrant and alive. They felt collecting was about learning, and young collectors should be guided by the same principle. Their advice would be simple: Collect things that you love. Collect things that you care about. Don't chase investment—chase passion. Collecting should be like falling in love.



Arthur and Teddy Edelman pictured in *Interior Design's Fall Market Tabloid* 2007 issue. Photography by Paul Godwin.









323 TIFFANY STUDIOS

**TWELVE-LIGHT "LILY" FLOOR LAMP**

circa 1915  
favrile glass, gilt bronze  
eight shades engraved *L.C.T. Favrite*  
one shade engraved *5-L.C.T. Favrite*  
one shade engraved *L.C.T.*  
base impressed *TIFFANY STUDIOS/NEW YORK/685*  
55¾ in. (141.6 cm) high

**PROVENANCE**

Acquired by Teddy and Arthur Edelman, circa 1950

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

## 324 TIFFANY STUDIOS

### “NASTURTIIUM” TABLE LAMP

circa 1905

with a rare “Mosaic and Turtle-Back” illuminated base  
leaded glass, mosaic favrile glass, patinated bronze  
shade with small early tag impressed *TIFFANY*  
*STUDIOS/NEW YORK*

base impressed *TIFFANY STUDIOS/NEW*  
*YORK/5858*

34¼ in. (87 cm) high

22¾ in. (57.8 cm) diameter of shade

#### PROVENANCE

Acquired by Teddy and Arthur Edelman, circa 1950

#### LITERATURE

Alastair Duncan, *Tiffany at Auction*, New York, 1981,  
p. 122 (for the base model)

Martin Eidelberg, Alice Cooney Frelinghuysen,  
Nancy A. McClelland and Lars Rachen, *The Lamps*  
*of Louis Comfort Tiffany*, New York, 2005, p. 199  
(for the base model)

Alastair Duncan, *Tiffany Lamps and Metalware*,  
Woodbridge, Suffolk, 2007, pp. 72 (for the shade  
and base pairing) and 155 (for the shade and base  
models)

Martin Eidelberg, Nina Gray and Margaret K. Hofer,  
*A New Light on Tiffany: Clara Driscoll and the*  
*Tiffany Girls*, London, 2007, p. 70 (for the shade  
and base pairing)

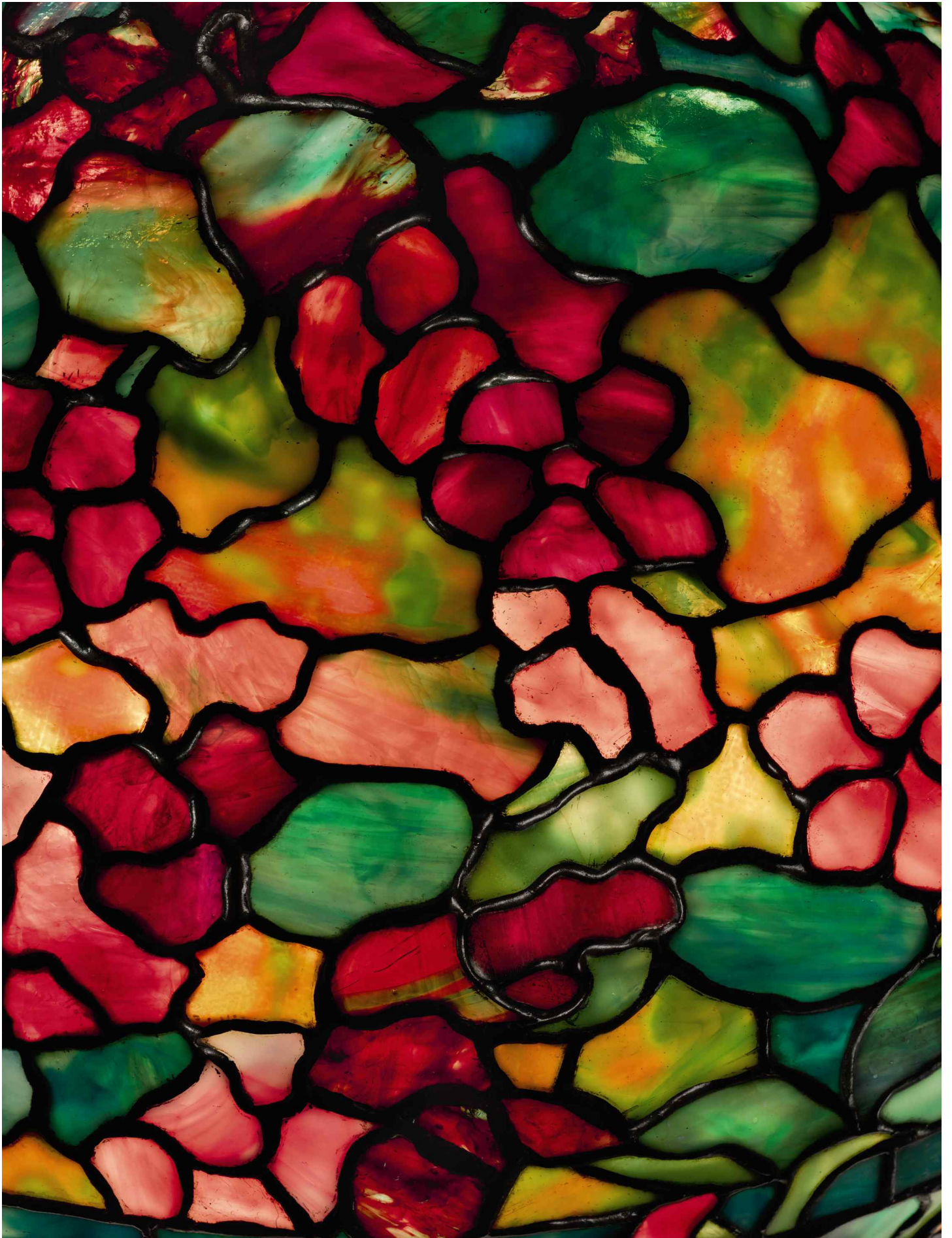
**\$ 350,000-500,000**

Tiffany's line of floral leaded glass lamps show a marked preference for springtime blossoms: daffodils, peonies, wisterias, tulips, crocuses. Their bright, cheerful colors lend themselves beautifully to the passage of light through Tiffany's exceptionally crafted favrile glass. The present “Nasturtium” lamp is exemplary of these cherished qualities. Characterized by a selection of vigorously mottled and striated glass, this shade is imbued with great vitality and dynamism, capturing the delicate nasturtium blossom at full bloom. Shades of soft coral, cherry red, and apricot orange and balanced by cool hues ranging from aqua to emerald green, showing the incredible artistry of Tiffany's glass selectors.

This lamp is further distinguished by the shade pairing with a rare “Mosaic and Turtle-Back” base. Its strong sculptural presence provides an exquisite complement to the exuberant and complex shade design. The wonderfully irregular surface of the iridized Turtle-Back tiles enhance the naturalism of the overall composition and present a rich blue green in perfect harmony with the shade. The lower portion of the base standard and foot are decorated with masterfully executed bands of mosaic favrile glass, transitioning from blue to green. The incredible detailing and coloration make this lamp a masterwork within Tiffany's oeuvre.







## 325 TIFFANY STUDIOS

### "WISTERIA" TABLE LAMP

circa 1905  
with a "Tree" base  
leaded glass, patinated bronze  
shade impressed *TIFFANY STUDIOS/NEW YORK*  
mounting post on underside of shade crown  
impressed *10117*  
top of base column impressed *10117*  
underside of base impressed *5*  
base plate impressed *TIFFANY STUDIOS/NEW YORK/10117* and *5*  
27¼ in. (69.2 cm) high  
18⅜ in. (46.7 cm) diameter of shade

#### PROVENANCE

Acquired by Teddy and Arthur Edelman, circa 1950

#### LITERATURE

William Feldstein, Jr. and Alastair Duncan, *The Lamps of Tiffany Studios*, New York, 1983, pp. 36-37  
Alastair Duncan, *Fin de Siècle Masterpieces from the Silverman Collection*, New York, 1989, p. 40  
Alastair Duncan, *Louis C. Tiffany: The Garden Museum Collection*, Woodbridge, Suffolk, 2004, p. 293  
Martin Eidelberg, Alice Cooney Frelinghuysen, Nancy A. McClelland and Lars Rachen, *The Lamps of Louis Comfort Tiffany*, New York, 2005, pp. 106-107  
Martin Eidelberg, Nina Gray and Margaret K. Hofer, *A New Light on Tiffany: Clara Driscoll and the Tiffany Girls*, London, 2007, p. 48

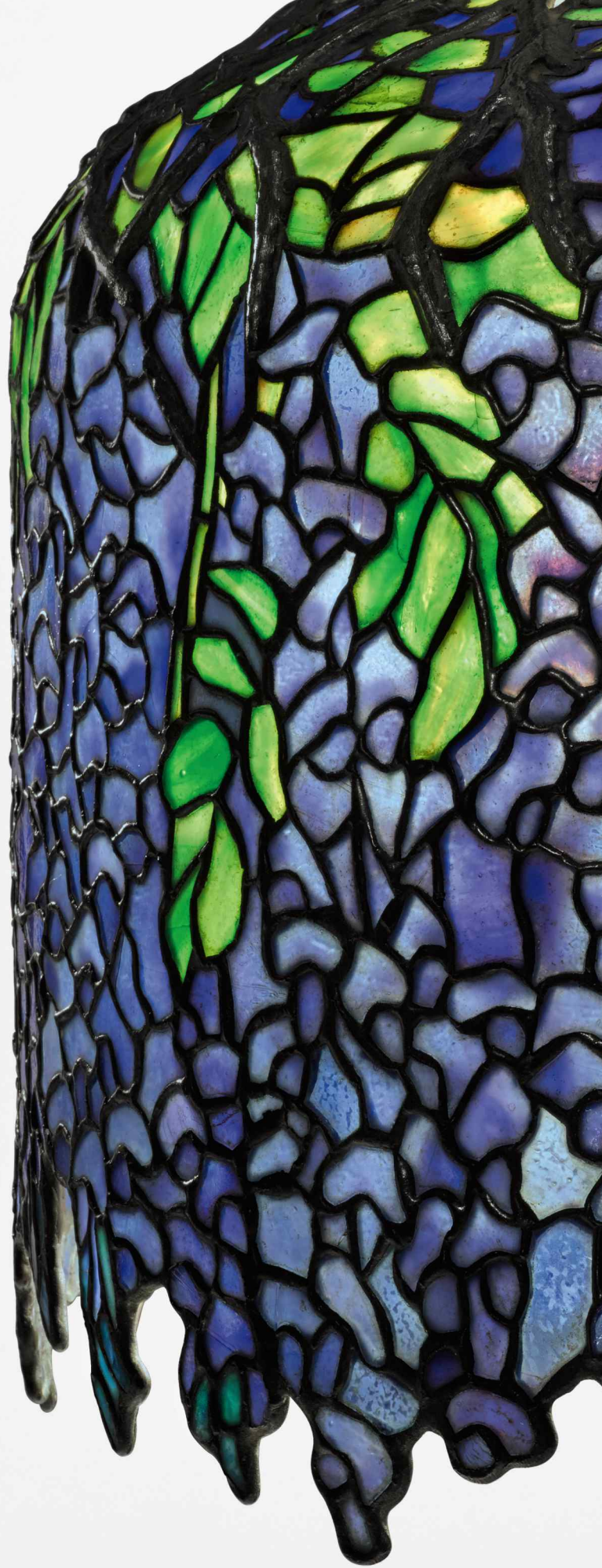
**\$ 400,000-600,000**



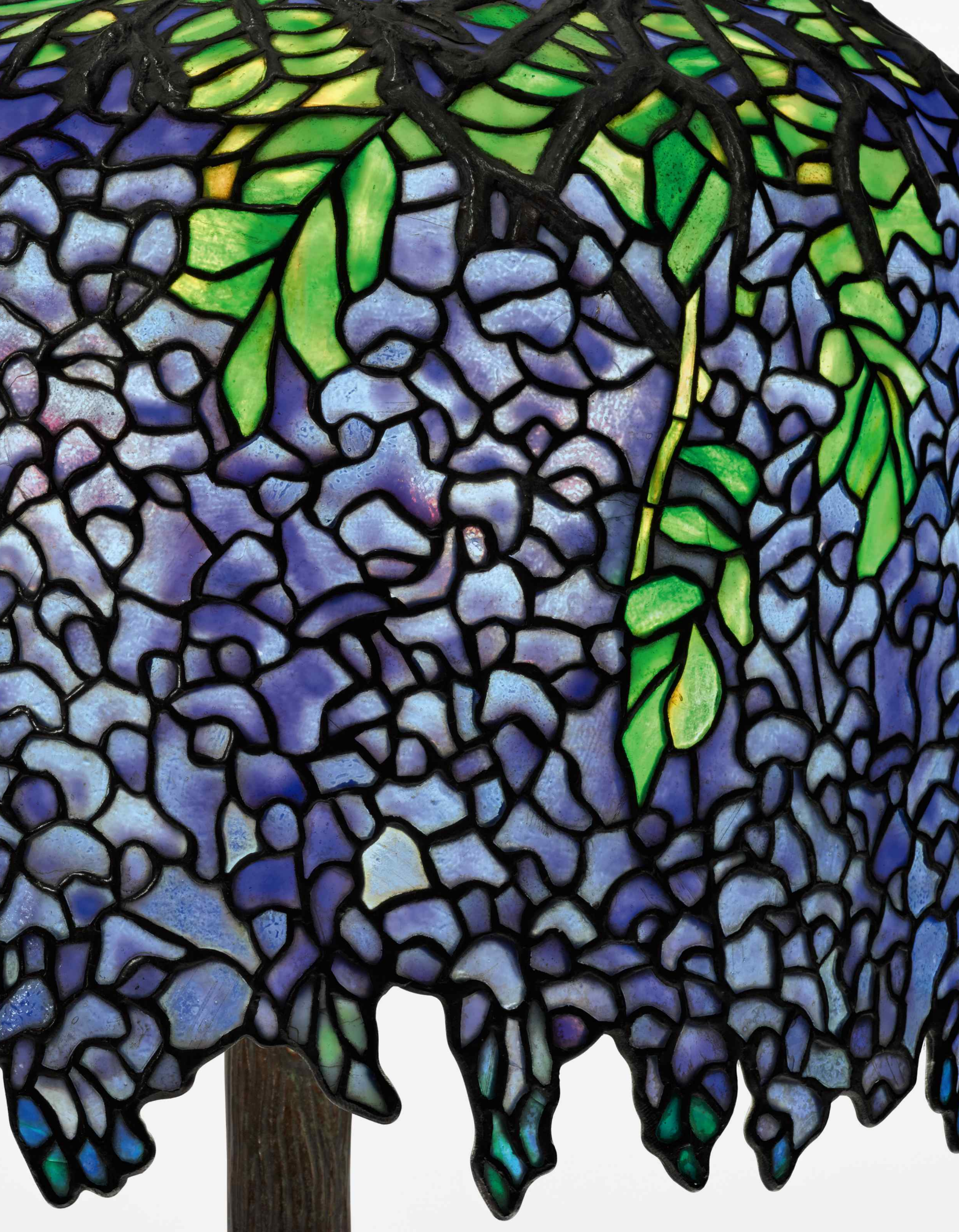
Tiffany's "Wisteria" table lamp model was the firm's most ambitious shade design. Created by Clara Driscoll in 1901, the incredible success of the model is owed to its embrace of the most desirable aesthetic themes that were in vogue at the turn of the century. Its complex design presented an opportunity to showcase the exceptional artistry and technical skill of Tiffany's craftsmen, and it is no wonder that by 1906 the Wisteria was the most expensive item offered by the firm, priced at \$400.

The wisteria vine was a popular subject in Japanese prints and paintings, which had a strong influence on American decorative arts and on Tiffany in particular. In fact, the wisteria was so beloved by Louis C. Tiffany that he made them a prominent feature at his Laurelton Hall estate on Long Island, both indoors as leaded glass depictions and outdoors in the property's expansive gardens. Beyond the reference to Japanese aesthetics in the wisteria blossom itself, Japonism is apparent in the simplification of the floral forms and the graphic quality of the leadwork, which similarly demonstrate Tiffany's embrace of conventionalized decorative motifs. This slight abstraction of the floral form is balanced by the shade's sensitive and faithful bronze depictions of gnarled vines on the shade crown and the textured tree trunk base, which show Tiffany's adherence to naturalism.

Capturing the layers of delicate, dripping wisteria panicles in leaded glass was no easy task, requiring the innovation, ingenuity, and artistic vision that could only be found at Tiffany Studios. In this model, nearly 2,000 individually cut and selected favrile glass tiles culminate to create an impressionistic effect. The lyrical and painterly glass selection is redolent of Impressionism, imparting the blossoms with a sense of dimension. In the present shade, rich cobalt and amethyst is incorporated with soft lavender and sky blue, creating the effect of sunlight falling on the petals. Distinguishing this lamp further, the lower panicles are accented in a range of jewel-tone hues.







326 TIFFANY STUDIOS

**"BAMBOO" TABLE LAMP**

circa 1905

with a telescopic "Bamboo" base and finial

leaded glass, patinated bronze

shade with small early tag impressed *TIFFANY  
STUDIOS/NEW YORK*

base impressed *7358/TIFFANY STUDIOS/NEW  
YORK*

30 in. (76.2 cm) high

22¼ in. (56.5 cm) diameter of shade

**PROVENANCE**

Acquired by Teddy and Arthur Edelman, circa 1950

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









327

PROPERTY FROM THE TEDDY AND  
ARTHUR EDELMAN COLLECTION

327 TIFFANY STUDIOS

**"BELL" FLOOR LAMP**

circa 1910  
favrile glass, gilt bronze  
shade engraved *L.C.T.*  
base impressed *TIFFANY STUDIOS/NEW  
YORK/423*  
57<sup>3</sup>/<sub>8</sub> in. (145.7 cm) high  
12 in. (30.5 cm) diameter of shade

**PROVENANCE**

Acquired by Teddy and Arthur Edelman, circa 1950

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

PROPERTY FROM A DISTINGUISHED  
NEW YORK COLLECTION

328 TIFFANY STUDIOS

**TEN-LIGHT "LILY" TABLE LAMP**

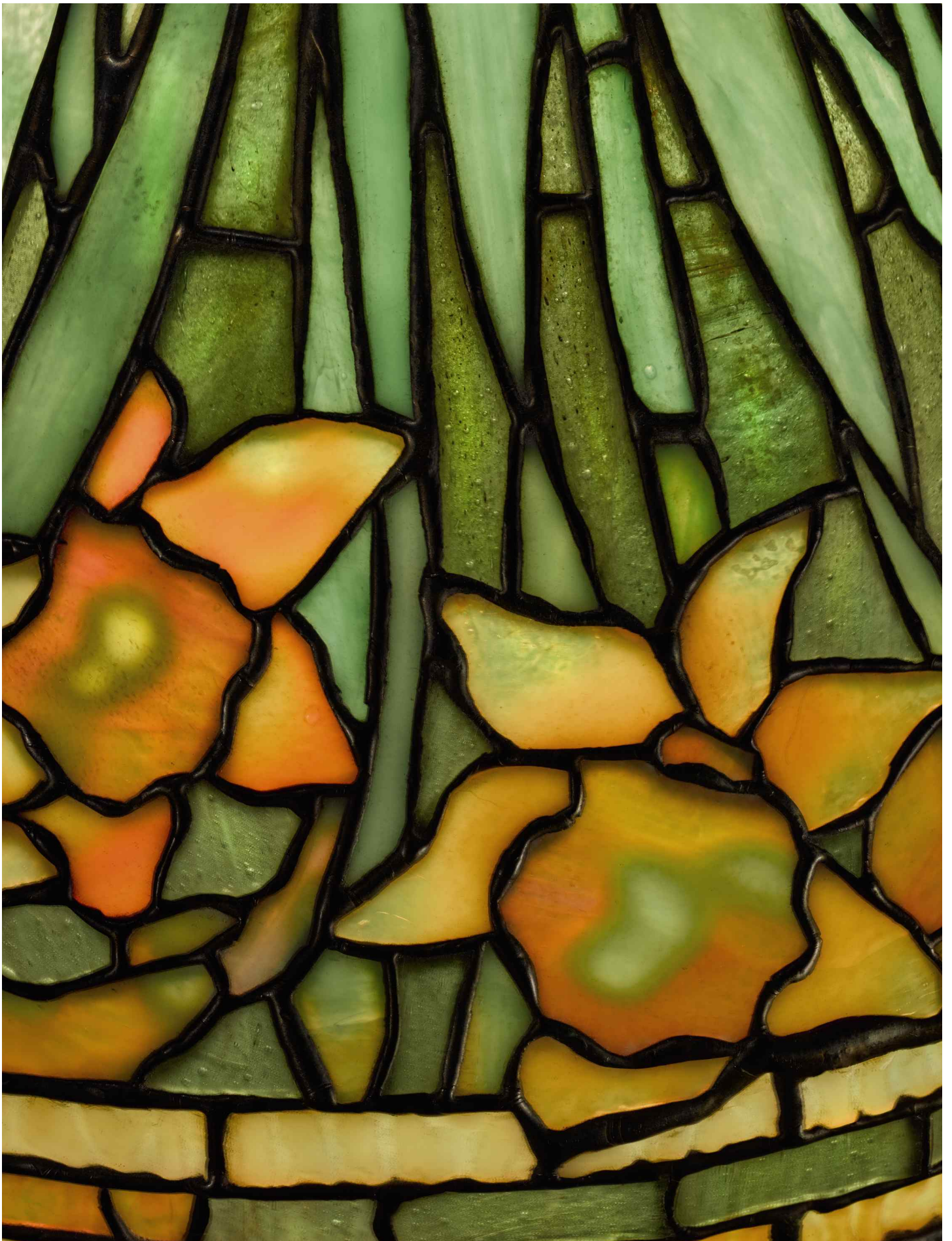
circa 1910  
favrile glass, gilt bronze  
each shade engraved *L.C.T. Favrile*  
base impressed *TIFFANY STUDIOS/NEW  
YORK/381*  
20<sup>7</sup>/<sub>8</sub> in. (53 cm) high

**PROVENANCE**

Minna Rosenblatt, New York  
Acquired from the above by the present owner,  
1972

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









PROPERTY FROM A DISTINGUISHED  
PRIVATE COLLECTION

329 TIFFANY STUDIOS

"DAFFODIL" TABLE LAMP

circa 1915

with a "Twisted Vine" base

leaded glass, gilt bronze

shade impressed *TIFFANY STUDIOS NEW YORK*  
1497

base impressed *TIFFANY STUDIOS/NEW*  
*YORK/443*

26 $\frac{3}{4}$  in. (67.9 cm) high

20 $\frac{3}{8}$  in. (51.7 cm) diameter of shade

**PROVENANCE**

Private Collection

Christie's London, May 6, 1981, lot 218

Acquired from the above by the present owner

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

330 TIFFANY STUDIOS

"MOORISH" TABLE LAMP

circa 1898

with a clear glass chimney (not illustrated)  
favrile glass, copper wire, patinated bronze  
20 in. (50.8 cm) high excluding chimney  
18½ in. (47 cm) diameter of shade

LITERATURE

*The Churchman*, December 1895, n.p. (for an illustration of a related model on display in a Tiffany Studios showroom)

Martin Eidelberg, Alice Cooney Frelinghuysen, Nancy A. McClelland and Lars Rachen, *The Lamps of Louis Comfort Tiffany*, New York, 2005, p. 16 (for a related model)

Alastair Duncan, *Tiffany Lamps and Metalware*, Woodbridge, Suffolk, 2007, p. 50 (for a related model)

With its intricate wirework, beaded decoration and dynamic cast bronze feet, this exceptionally rare lamp is an example of one of Tiffany's earliest forays into lighting design.

\$ 40,000-60,000





PROPERTY FROM AN IMPORTANT  
AMERICAN COLLECTION

331 **TIFFANY STUDIOS**  
**PAIR OF HANGING PRISM LIGHTS**

circa 1910  
favrite glass, patinated bronze  
26¾ in. (67.9 cm) drop  
6¾ in. (17.1 cm) diameter

**PROVENANCE**  
Sotheby's New York, December 6, 2002, lot 384

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

PROPERTY FROM THE ESTATE OF  
CHRISTOPHER JONES, AUSTIN, TEXAS

332 TIFFANY STUDIOS

**AN IMPORTANT AND RARE "DAFFODIL"  
CHANDELIER**

circa 1900  
leaded glass, patinated bronze  
74¼ in. (188.6 cm) maximum drop  
12⅝ in. (32.1 cm) height of shade with upper dome  
36½ in. (92.7 cm) diameter

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

**PROVENANCE**

Private Collection, California  
Roy and Sarita Warshawsky, Chicago, circa 1970  
Sotheby's New York, *The Warshawsky Collection:  
Masterworks of Tiffany and Prewar Design*, May 19,  
2015, lot 47  
Acquired from the above by the present owner

**LITERATURE**

Alastair Duncan, *Tiffany Lamps and Metalware*,  
Woodbridge, Suffolk, 2007, p. 236 (for related  
variants of the model) and p. 321, no. 1278 (for  
the present lot illustrated)  
Martin Eidelberg, Alice Cooney Frelinghuysen,  
Nancy A. McClelland and Lars Rachen, *The Lamps  
of Louis Comfort Tiffany*, New York, 2005, pp. 136-  
140 (for the present lot illustrated)



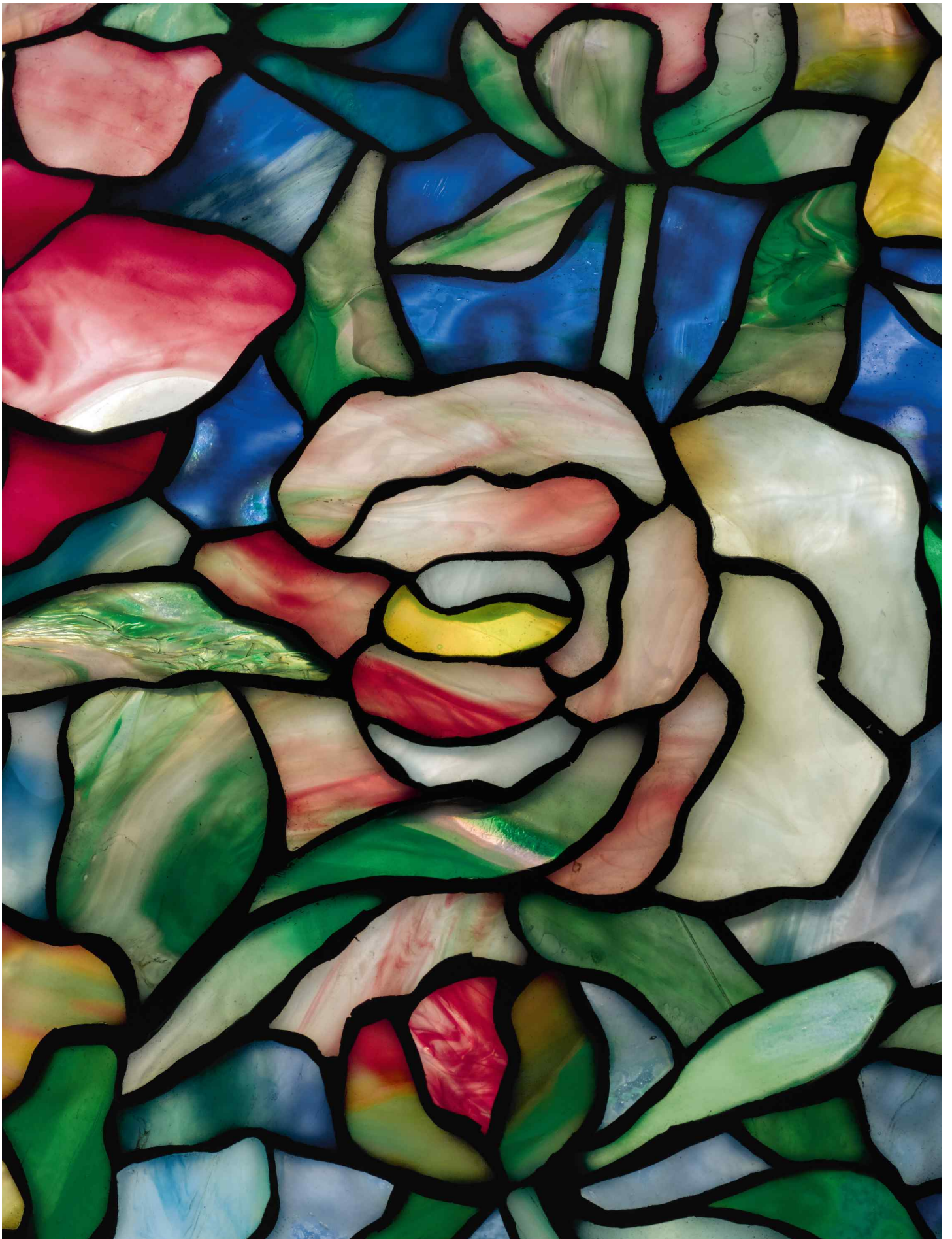






The present “Daffodil” chandelier is the only example of the shade model known to exist. Its organic, undulant ribs recall the tentacles of an octopus, gracefully terminating in spirals beyond the shade’s perimeter. These qualities, in addition to the bent wirework on the crown, are indicative of the chandelier’s early execution—such strong naturalistic motifs and complex decoration was typical of Tiffany’s production at the turn of the century. Comprised by an artistic palette of individually cut and selected confetti and fractured glass tiles, the present chandelier’s exquisite glass selection is a testimony to the unparalleled skill of Tiffany’s craftsmen.

Though wholly unique, this chandelier does belong to a series of closely related “Octopus” shades. One such shade was published in Tiffany’s *Lamps and Fixtures*, a brochure issued by the firm in 1899 to show the new range of lamps being offered. The present shade is distinguished by its elaborate, symmetrical arrangement of daffodil blossoms, buds, and leaves set within each of the shade’s eight sections. The conventionalization of these natural forms is redolent of the design suggestions found in progressive design manuals of the late 19th and early 20th centuries, such as Eugène Grasset’s *Flore ornementale*, Alphonse Mucha’s posters and book illustrations, and others that appeared in periodicals like *La Revue des arts décoratifs*, *L’Art décoratif*, and *Art et décoration*.







PROPERTY FROM AN IMPORTANT  
AMERICAN COLLECTION

### 333 TIFFANY STUDIOS

#### "PEONY" FLOOR LAMP

circa 1915

with a rare "Twisted Vine" floor base

leaded glass, patinated bronze

shade impressed *TIFFANY STUDIOS NEW YORK*

1505

base impressed *TIFFANY STUDIOS/*

*NEW YORK/645*

64½ in. (163.8 cm) high

23 in. (58.4 cm) diameter of shade

#### PROVENANCE

Minna Rosenblatt, New York, 1988

**\$ 120,000-180,000**



PROPERTY FROM AN IMPORTANT  
AMERICAN COLLECTION

334 TIFFANY STUDIOS

"BLACK-EYED SUSAN" TABLE LAMP

circa 1915

leaded glass, patinated bronze

shade impressed *TIFFANY STUDIOS NEW YORK*

base impressed *6847/TIFFANY STUDIOS/NEW  
YORK*

22½ in. (57.2 cm) high

16 in. (40.6 cm) diameter of shade

\$ 25,000-35,000

PROPERTY FROM A PRIVATE  
MANHATTAN COLLECTION

335 TIFFANY STUDIOS

A RARE PAIR OF "DAFFODIL"  
CANDLESTICKS

circa 1910  
patinated bronze  
each impressed *TIFFANY STUDIOS/NEW  
YORK/1242*  
10<sup>3</sup>/<sub>8</sub> in. (26.4 cm) high each

**PROVENANCE**

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

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





336 TIFFANY STUDIOS

"DRAGONFLY" LAMP SCREEN

circa 1910  
leaded glass, gilt bronze  
13 in. (33 cm) drop  
6 $\frac{1}{8}$  x 9 $\frac{3}{4}$  in. (15.6 x 24.8 cm)

PROVENANCE

Charles Sterling, Philadelphia, Pennsylvania,  
circa 1990s  
Acquired from the above by the present owner

LITERATURE

John Loring, *Louis Comfort Tiffany at Tiffany & Co.*,  
New York, 2002, p. 208  
*Timeless Beauty, The Art of Louis Comfort Tiffany,*  
*The Charles Hosmer Morse Museum of American*  
*Art, Atglen, PA, 2016, p. 173*

\$ 8,000-12,000

PROPERTY FROM AN IMPORTANT AMERICAN  
COLLECTION

337 TIFFANY STUDIOS

"VINE BORDER" TABLE LAMP

circa 1910  
leaded glass, patinated bronze  
shade impressed *TIFFANY STUDIOS*  
*NEW YORK 1410*  
base impressed *TIFFANY STUDIOS/*  
*NEW YORK/540*  
15 $\frac{3}{8}$  in. (39.1 cm) high  
12 $\frac{1}{8}$  in. (30.8 cm) diameter of shade

LITERATURE

Alastair Duncan, *Tiffany Lamps and Metalware*,  
Woodbridge, Suffolk, 2007, p. 105 (for the shade  
and base pairing)

\$ 7,000-9,000



PROPERTY FROM A DISTINGUISHED  
PRIVATE COLLECTION

338 TIFFANY STUDIOS

"DRAGONFLY" TABLE LAMP

circa 1905  
leaded glass, patinated bronze  
shade with small early tag impressed *TIFFANY  
STUDIOS/NEW YORK*  
base impressed *28619/TIFFANY STUDIOS/  
NEW YORK* with the Tiffany Glass & Decorating  
Company monogram  
25½ in. (64.8 cm) high  
20½ in. (52.1 cm) diameter of shade

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







PROPERTY FROM AN IMPORTANT  
AMERICAN COLLECTION

339 TIFFANY STUDIOS

"PEONY BORDER" FLOOR LAMP

circa 1910

with a "Chased Pod" Senior floor base and  
"Pig Tail" finial

leaded glass, patinated bronze

shade impressed *TIFFANY STUDIOS NEW YORK*  
1574

base impressed *TIFFANY STUDIOS/  
NEW YORK/28624*

78 $\frac{7}{8}$  in. (200.3 cm) high

24 $\frac{3}{4}$  in. (62.9 cm) diameter of shade

**PROVENANCE**

Christie's New York, December 7, 2001, lot 530

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







PROPERTY FROM A DISTINGUISHED NEW  
YORK COLLECTION

340 TIFFANY STUDIOS

"GERANIUM" TABLE LAMP

circa 1900  
with an illuminated blown-glass base  
leaded glass, favrile glass, patinated bronze  
shade with small early tag impressed *TIFFANY  
STUDIOS*  
20 in. (50.9 cm) high  
17 in. (43.2 cm) diameter of shade

LITERATURE

Alastair Duncan, *Tiffany Lamps and Metalware*,  
Woodbridge, Suffolk, 2007, p. 137 (for the shade  
and base pairing)

\$ 40,000-60,000



PROPERTY FROM AN IMPORTANT AMERICAN  
COLLECTION

341 TIFFANY STUDIOS AND  
GRUEBY FAIENCE  
COMPANY

**"GEOMETRIC" TABLE LAMP**

circa 1906  
electrical conversion executed by Gorham  
Company, Rhode Island  
leaded glass, patinated bronze, glazed earthenware  
shade impressed *TIFFANY STUDIOS NEW YORK*  
1901

base mount impressed *GORHAM CO./QUAS* with  
the firm's 1906 mark  
base with Grueby's partial paper label, retail label,  
and an additional period paper label partially  
concealing the firm's impressed mark  
20¼ in. (51.4 cm) high  
16⅝ in. (42.2 cm) diameter of shade

**PROVENANCE**  
Christie's New York, June 10, 1989, lot 87

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



342 TIFFANY STUDIOS

**"TURTLE-BACK AND GEOMETRIC"  
CHANDELIER**

circa 1915

leaded glass, patinated bronze

58½ in. (148.6 cm) drop

16 in. (40.6 cm) diameter of shade

**PROVENANCE**

Private Collection, Boca Raton, Florida

Thence by descent to the present owner

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





343 TIFFANY STUDIOS

SIX-LIGHT "LILY" AND "TURTLE-BACK"  
CEILING LIGHT

circa 1905  
favrile glass, patinated bronze  
four shades engraved L.C.T. Favrile  
two shades engraved L.C.T.  
8½ in. (21.6 cm) drop  
12¾ in. (32.4 cm) diameter

LITERATURE

Alastair Duncan, *Tiffany at Auction*, New York, 1981,  
p. 187  
Alastair Duncan, *Tiffany Lamps and Metalware*,  
Woodbridge, Suffolk, 2007, p. 325

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

PROPERTY FROM A PRIVATE VIRGINIA  
COLLECTION

344 TIFFANY STUDIOS

**"THREE SCARABS" INKSTAND**

circa 1902  
patinated bronze, period clear glass liner  
impressed *TIFFANY STUDIOS/NEW YORK/25056*  
with the Tiffany Glass & Decorating Company  
monogram  
4 $\frac{1}{8}$  in. (10.5 cm) high

**PROVENANCE**

Private Collection, Port Washington, New York  
Thence by descent to the present owner

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

345 TIFFANY STUDIOS

**SIX-LIGHT JEWELED CANDELABRUM**

circa 1910  
with snuffer inset on reverse of central standard  
favrile glass, patinated bronze  
impressed *TIFFANY STUDIOS/NEW YORK* with  
firm's impressed monogram  
15 $\frac{1}{4}$  x 21 $\frac{5}{8}$  x 4 $\frac{1}{8}$  in. (38.7 x 54.9 x 10.5 cm)

**PROVENANCE**

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

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







346 GUSTAV STICKLEY

PANELED SETTLE, MODEL NO. 189

circa 1902  
executed by the Craftsman Workshops of Gustav  
Stickley, Eastwood, New York  
oak  
with firm's decal  
40 $\frac{7}{8}$  x 84 $\frac{1}{4}$  x 34 $\frac{1}{8}$  in. (103.8 x 214 x 86.7 cm)

PROVENANCE

Private Collection, Delmar, New York, circa 1902  
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. 9 (for a drawing of the model in "Things Wrought," 1902)  
Stephen Gray, *The Early Work of Gustav Stickley*, New York, 1987, p. 75

\$ 25,000-35,000



PROPERTY FROM A PRIVATE NEW YORK CITY  
COLLECTION

347 DIRK VAN ERP

"WARTY" VASE

circa 1911  
hand-wrought copper  
5¼ in. (13.3 cm) high  
7¼ in. (18.4 cm) diameter

PROVENANCE

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

EXHIBITED

*Bay Area Copper 1900-1950: Dirk van Erp & His  
Influence*, California Historical Design, Berkeley,  
November 3-25, 2012

LITERATURE

Gus Bostrom, *Bay Area Copper 1900-1950: Dirk  
van Erp & His Influence*, Berkeley, CA, 2012, p. 12  
(for the present lot illustrated)

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

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

348 DIRK VAN ERP

VASE

circa 1915  
hand-wrought copper  
impressed *DIRK VAN ERP* inside a closed box  
below a windmill  
12¼ in. (31.1 cm) high  
4¾ in. (11.1 cm) diameter

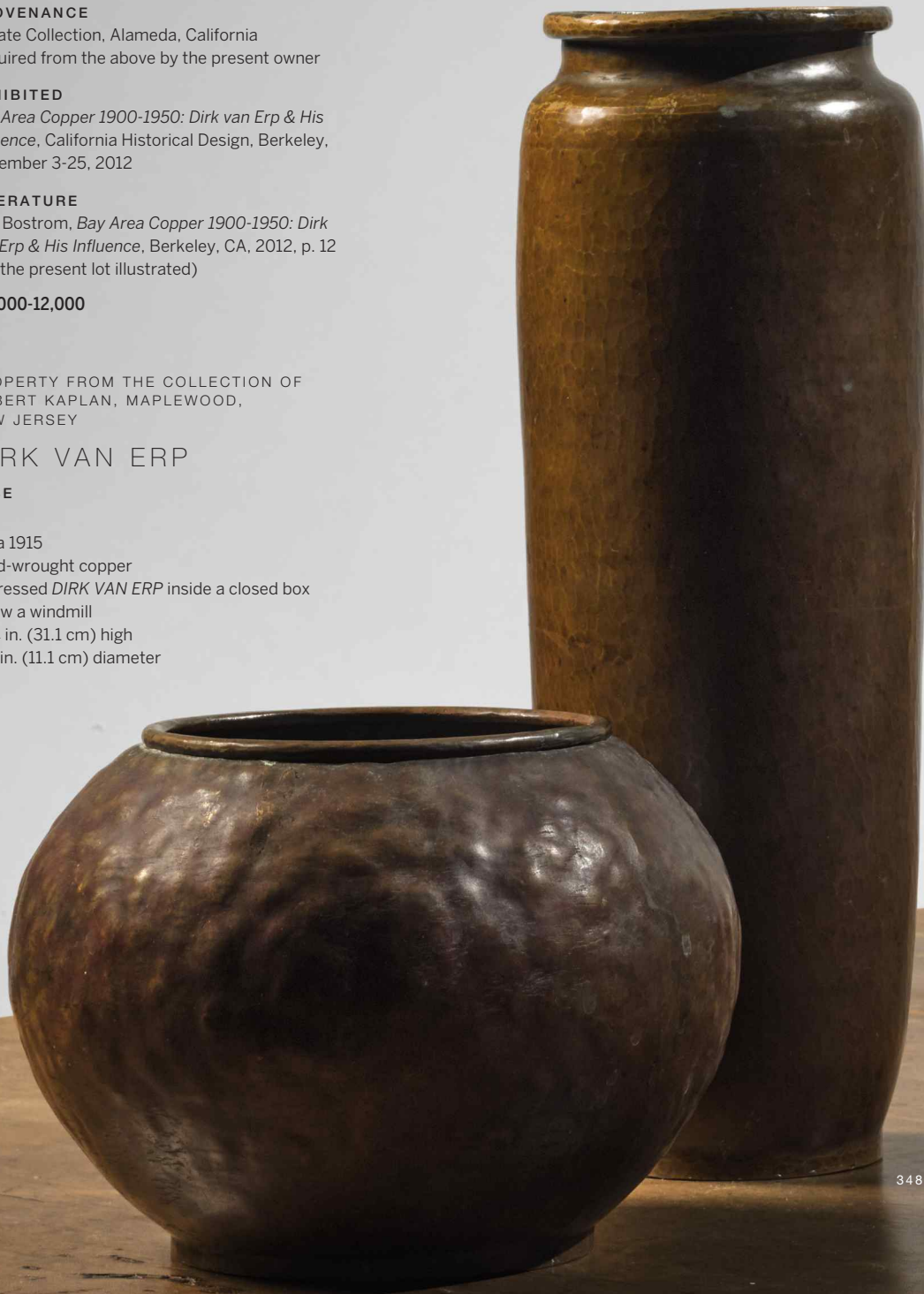
PROVENANCE

Private Collection, Oakland, circa 1915  
Thence by descent  
Acquired from the above by the present owner

LITERATURE

Gus Bostrom, *Dirk Van Erp*, Berkley, 2014, p. 73  
(for a related vase)

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



347

348

349 DIRK VAN ERP

VASE

circa 1911  
hand-wrought copper  
impressed *DIRK VAN ERP* inside a closed box  
below a windmill  
6 $\frac{7}{8}$  in. (17.5 cm) high  
5 $\frac{3}{8}$  in. (13.7 cm) diameter

PROVENANCE

Private Collection, San Francisco, circa 1911  
Thence by descent  
Acquired from the above by the present owner

LITERATURE

David Cathers et al., *Arts and Crafts Metalwork from the Collection of the Two Red Roses Foundation*, Palm Harbor, Florida, 2014, p. 238 (for a larger version of the form)

\$ 7,000-9,000

350 DIRK VAN ERP

"WARTY" VASE

circa 1915  
hand-wrought copper  
impressed *SAN FRANCISCO/DIRK VAN ERP* inside  
a closed box below a windmill  
5 $\frac{1}{2}$  in. (14 cm) high  
7 $\frac{7}{8}$  in. (20 cm) diameter

PROVENANCE

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

LITERATURE

David Cathers et al., *Arts and Crafts Metalwork from the Collection of the Two Red Roses Foundation*, Palm Harbor, Florida, 2014, p. 235 (for a related "Warty" vase)

\$ 10,000-15,000



349

350

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

351 DIRK VAN ERP

**TABLE LAMP**

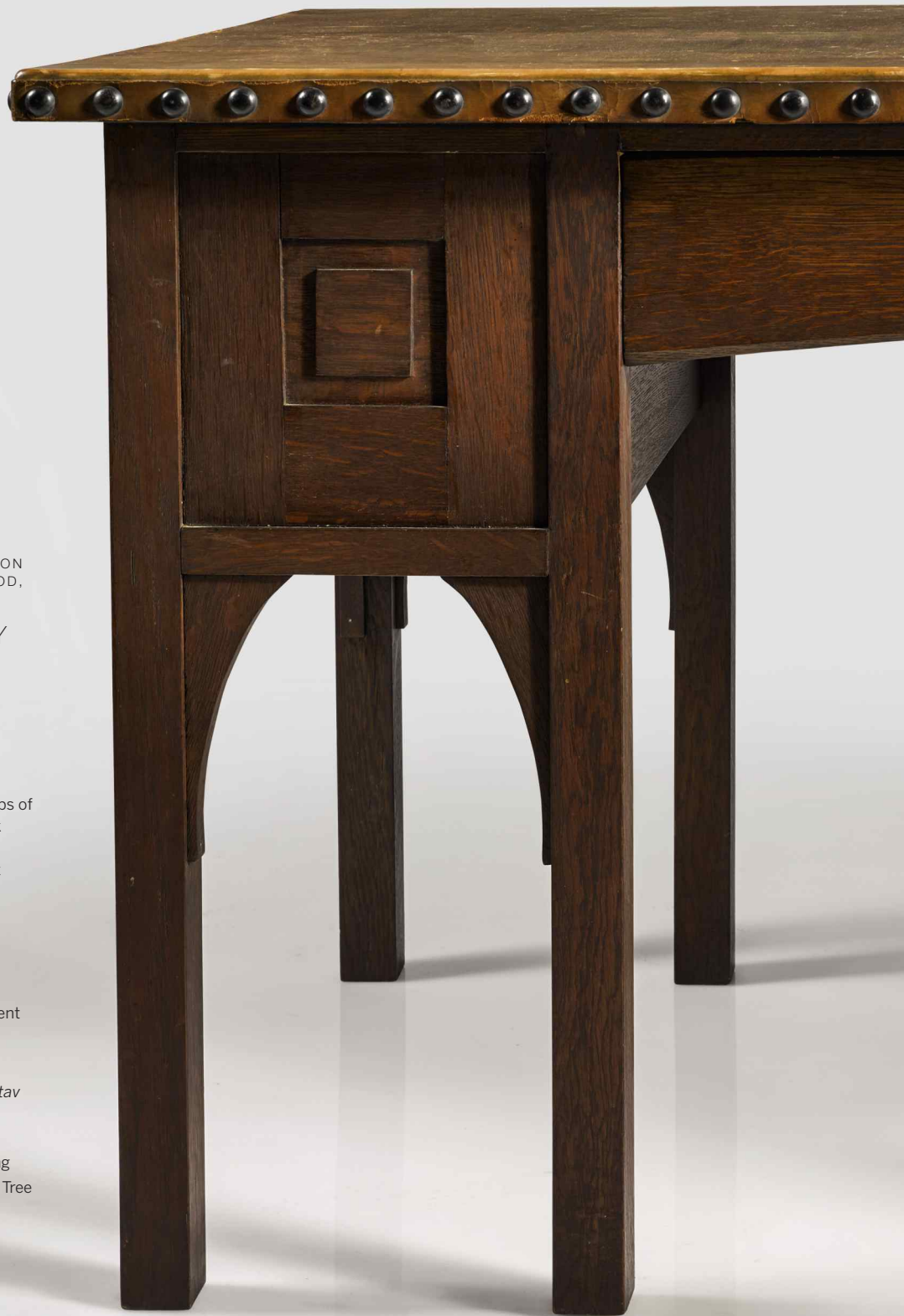
circa 1910  
hand-wrought copper, original mica  
impressed *D'ARCY GAW/DIRK VAN ERP*  
inside a closed box below a windmill  
16¼ in. (41.3 cm) high  
13¾ in. (34 cm) diameter of shade

**PROVENANCE**

Clifford Wilson, San Francisco, California,  
circa 1910  
Thence by descent  
Acquired from the above by the present owner

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





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

352 GUSTAV STICKLEY

**A RARE WRITING TABLE,  
MODEL NO. 417**

circa 1901  
with central drawer and drop-down  
compartments on each side  
executed by the Craftsman Workshops of  
Gustav Stickley, Eastwood, New York  
oak, original leather and iron tacks  
30¼ x 48¾ x 30½ in. (76.8 x 122.9 x  
77.5 cm)

**PROVENANCE**

Private Collection, Watch Hill, Rhode  
Island, 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. 43

An example of this rare eight-leg writing  
table model is in the collection of Crab Tree  
Farm, Lake Bluff, Illinois.

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







PROPERTY FROM AN IMPORTANT  
AMERICAN COLLECTION

353 GUSTAV STICKLEY

AN IMPORTANT AND RARE HALL CLOCK,  
MODEL NO. 3

circa 1902  
with original winding key  
executed by the Craftsman Workshops of Gustav  
Stickley, Eastwood, New York  
oak, copper, brass, clear glass  
with firm's decal  
71 x 21<sup>5</sup>/<sub>8</sub> x 13<sup>3</sup>/<sub>8</sub> in. (180.3 x 54.9 x 34 cm)

**PROVENANCE**

Acquired directly from the Craftsman Workshops  
of Gustav Stickley by Arthur H. Sagendorph,  
circa 1902  
Thence by descent  
Christie's New York, December 9, 1989, lot 24

**LITERATURE**

David Cathers, *Furniture of the American Arts and  
Crafts Movement*, New York, 1981, p. 238  
Stephen Gray, *The Early Work of Gustav Stickley*,  
New York, 1987, p. 95  
Linda H. Roth and Elizabeth Mankin Kornhauser,  
eds., *At Home with Gustav Stickley: American Arts  
& Crafts from the Stephen Gray Collection*, London,  
2008, p. 68  
Judith A. Barter, *Apostles of Beauty: Arts and  
Crafts from Britain to Chicago*, Chicago, 2009,  
p. 100  
Kevin W. Tucker, *Gustav Stickley and the American  
Arts & Crafts Movement*, exh. cat., Seattle, 2010,  
p. 123

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



# GEORGE OHR - “MAD POTTER OF BILOXI” PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

**LOTS 354-361**

George Ohr, the self-proclaimed “Mad Potter of Biloxi,” created thousands of unique ceramic objects over his lifetime. His designs read as modern and visionary today as they did when he executed them at the turn of the twentieth century. With their vivid glazes, furrowed rims, and sinuous handles, Ohr’s sculptural designs often appear to be collapsing in on themselves, as if the kiln had exploded and melted the pieces as they solidified. As he marketed his ceramics to passers-by in his open workshop, Ohr concurrently built up a persona that combined his rugged masculinity with theatrical antics and behavior. As such, each piece that Ohr created is imbued with an eccentric whimsy that serves as an extension of his own madcap personality.

Ohr created the pieces on offer in this sale in the middle to late period of his career, in the years following the fiery destruction of his first studio and thousands of works in his inventory in 1894. Despite this tragedy, Ohr remained vigilant and true to his personal and artistic visions, churning out works with an even greater vitality and fluidity than ever before. “I am the apostle of individuality,” Ohr once declared, “the brother of the human race, but I must be myself and I want every vase of mine to be itself.” Speaking not only to the nature of craftsmanship that defined the Arts and Crafts movement but also the radical designs of abstract artistic movements that followed decades later, Ohr’s legacy lives on today through these spirited and playfully rendered forms.



PROPERTY FROM AN IMPORTANT  
AMERICAN COLLECTION

354 GEORGE E. OHR

VASE

circa 1895-1896  
glazed earthenware  
impressed *BILOXI, MISS./GEO. E. OHR.* and  
numbered 9  
3 $\frac{5}{8}$  in. (9.2 cm) high  
3 $\frac{7}{8}$  in. (9.8 cm) diameter

PROVENANCE

Christie's New York, June 9, 1990, lot 69

\$ 7,000-9,000



PROPERTY FROM AN IMPORTANT  
AMERICAN COLLECTION

355 GEORGE E. OHR

VASE

circa 1898-1910  
glazed earthenware  
signed *G E Ohr* and numbered 3  
5½ in. (13 cm) high  
4⅝ in. (11.7 cm) diameter

PROVENANCE

Christie's New York, June 9, 1990, lot 66

\$ 10,000-15,000





PROPERTY FROM AN IMPORTANT AMERICAN  
COLLECTION

356 GEORGE E. OHR

VASE

circa 1897-1900  
glazed earthenware  
impressed G. E. OHR, *Biloxi, Miss.*  
6 $\frac{7}{8}$  in. (17.5 cm) high  
3 in. (7.6 cm) diameter

PROVENANCE

Christie's New York, June 9, 1990, lot 64

\$ 4,000-6,000

PROPERTY FROM AN IMPORTANT AMERICAN  
COLLECTION

357 GEORGE E. OHR

TWO-HANDLED VASE

circa 1897-1900  
glazed earthenware  
impressed G. E. OHR, *Biloxi, Miss.* and numbered  
18  
6 $\frac{5}{8}$  x 5 $\frac{1}{8}$  x 4 in. (16.8 x 13 x 10.2 cm)

PROVENANCE

Christie's New York, June 9, 1990, lot 80

\$ 4,000-6,000



356



357

PROPERTY FROM AN IMPORTANT  
AMERICAN COLLECTION

358 GEORGE E. OHR

PITCHER

circa 1898-1910  
glazed earthenware  
signed *G E Ohr* and numbered #8  
4<sup>7</sup>/<sub>8</sub> x 5<sup>1</sup>/<sub>4</sub> x 3<sup>3</sup>/<sub>4</sub> in. (12.4 x 13.3 x 9.5 cm)

PROVENANCE

Christie's New York, June 9, 1990, lot 77

\$ 2,000-3,000

PROPERTY FROM AN IMPORTANT  
AMERICAN COLLECTION

359 GEORGE E. OHR

PITCHER

circa 1898-1910  
glazed earthenware  
signed *GE Ohr* and numbered 13  
2<sup>7</sup>/<sub>8</sub> x 6<sup>3</sup>/<sub>4</sub> x 4 in. (7.3 x 15.9 x 10.2 cm)

PROVENANCE

Christie's New York, June 9, 1990, lot 78

\$ 2,500-3,500



358



359



PROPERTY FROM AN IMPORTANT  
AMERICAN COLLECTION

360 GEORGE E. OHR

VASE

circa 1897-1900  
glazed earthenware  
impressed *G. E. OHR./Biloxi, Miss.* and numbered  
#22  
4¾ in. (12.1 cm) high  
3⅞ in. (9.8 cm) diameter

PROVENANCE

Christie's New York, June 9, 1990, lot 73

\$ 3,000-5,000

PROPERTY FROM AN IMPORTANT  
AMERICAN COLLECTION

361 GEORGE E. OHR

VASE

circa 1895-1896  
glazed earthenware  
impressed *BILOXI, MISS./GEO. E. OHR.* and  
numbered 17  
3 in. (7.6 cm) high  
4½ in. (11.4 cm) diameter

PROVENANCE

Christie's New York, June 9, 1990, lot 70

\$ 2,000-3,000



360



361

362 THE ROYCROFTERS

HALL CHAIR, MODEL NO. 031

circa 1906  
*en suite* with the following lot  
oak  
carved with firm's "orb and cross" cypher  
46¾ x 18¾ x 19 cm (118.7 x 47.6 x 48.3 cm)

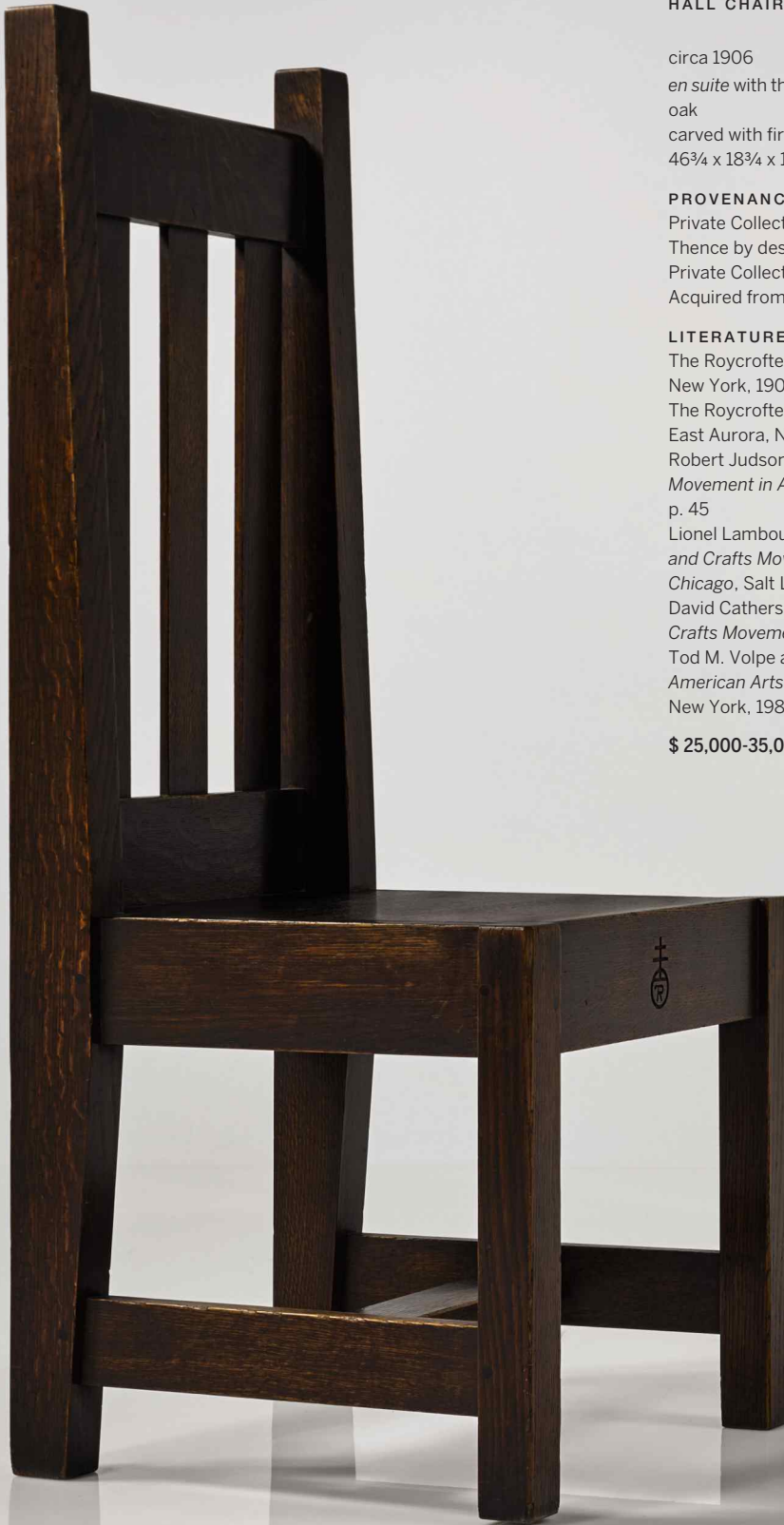
**PROVENANCE**

Private Collection, Harden, Montana, circa 1906  
Thence by descent  
Private Collection, DeKalb, Illinois  
Acquired from the above by the present owner

**LITERATURE**

The Roycrofters, *Roycroft Furniture*, East Aurora, New York, 1906, p. 30  
The Roycrofters, *Roycroft Handmade Furniture*, East Aurora, New York, 1912, p. 46  
Robert Judson Clark, ed., *The Arts and Crafts Movement in America 1876-1916*, Princeton, 1972, p. 45  
Lionel Lambourne, *Utopian Craftsmen: The Arts and Crafts Movement from the Cotswolds to Chicago*, Salt Lake City, 1980, p. 156  
David Cathers, *Furniture of the American Arts and Crafts Movement*, New York, 1981, cover and p. 120  
Tod M. Volpe and Beth Cathers, *Treasures of the American Arts and Crafts Movement, 1890-1920*, New York, 1988, p. 58

\$ 25,000-35,000



363 THE ROYCROFTERS

HALL CHAIR, MODEL NO. 031

circa 1906

*en suite* with the preceding lot

oak

carved with firm's "orb and cross" cypher  
46<sup>5</sup>/<sub>8</sub> x 18<sup>3</sup>/<sub>4</sub> x 19 cm (118.4 x 47.6 x 48.3 cm)

\$ 25,000-35,000



PROPERTY OF AN ARTS & CRAFTS  
COLLECTOR

364 GUSTAV STICKLEY

**AN IMPORTANT AND RARE FIVE-LIGHT  
CHANDELIER FROM THE W. S. MYERS  
FARM, SIDNEY, NEW YORK**

circa 1905

electrolier model no. 592, variant

lantern model no. 205

with the original ceiling canopy, hardware  
and glass shades

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

oak, wrought-iron, opalescent glass shades

76¼ in. (193.7 cm) overall drop

ceiling canopy: 21⅞ x 22 in. (55.6 x 55.9 cm)

**PROVENANCE**

W. S. Myers Farm, Sidney, New York, circa 1905

Christie's New York, June 10, 1989, lot 80

Cathers & Dembrosky, Tenafly, New Jersey

Acquired from the above by the present owner,  
1996

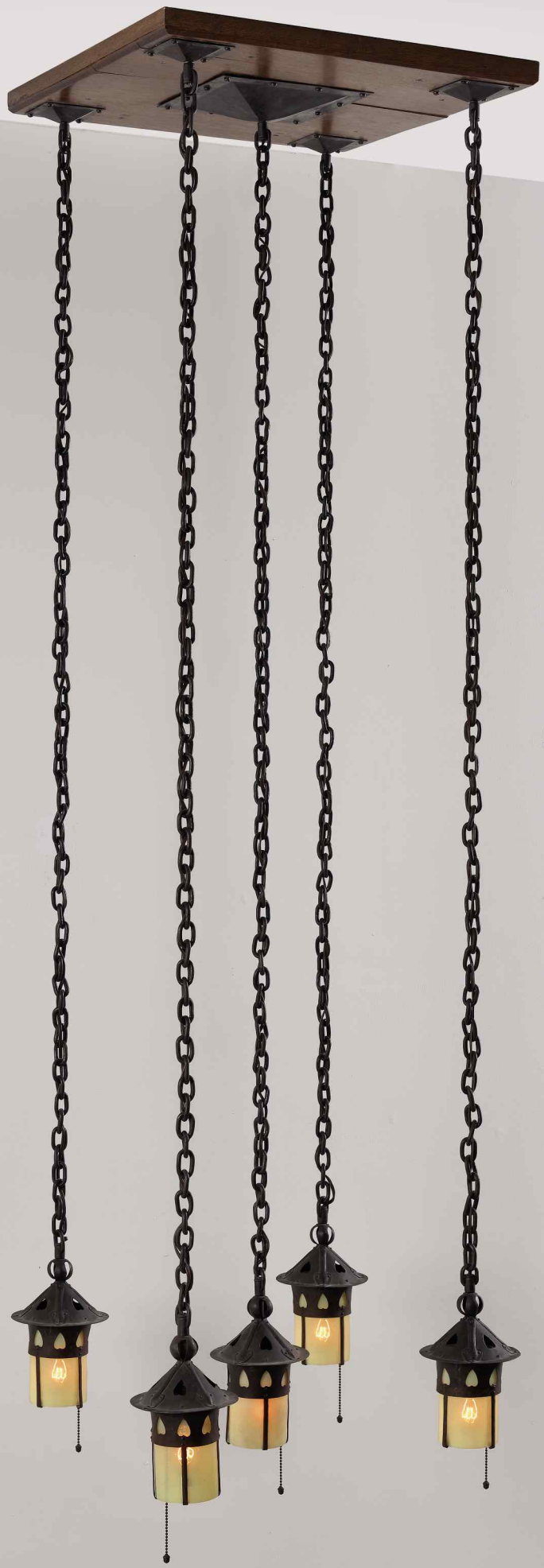
**LITERATURE**

Gustav Stickley, *Craftsman Furniture*, Eastwood,  
New York, October 1912, p. 12 (for the standard  
model with bell lights)

David Cathers, *Stickley Craftsman Furniture  
Catalogs: Unabridged Reprints of Two Mission  
Furniture Catalogues*, New York, 1979, p. 88 (for  
the standard model with bell lights in *Catalogue of  
Craftsman Furniture Made by Gustav Stickley at  
The Craftsman Workshops Eastwood, N.Y., 1910*)  
Stephen Gray, *The Early Work of Gustav Stickley*,  
New York, 1987, p. 164 (for the standard model  
with bell lights)

*From Architecture to Object: Masterworks from  
the American Arts & Crafts Movement*, exh. cat.,  
Hirschl & Adler Galleries, New York, 1989, p. 48

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







A close-up photograph of a dark-stained wooden wardrobe door. The door features a prominent brass handle with a circular ring and a matching brass lock mechanism. The wood grain is clearly visible, and the lighting highlights the texture and the metallic sheen of the hardware. In the background, the interior of the wardrobe is visible, showing several drawers with decorative cutouts.

PROPERTY OF AN ARTS & CRAFTS  
COLLECTOR

365 GUSTAV STICKLEY

WARDROBE, MODEL NO. 624

circa 1902

with eleven interior drawers, an interior mirror, and  
one exterior drawer  
executed by the Craftsman Workshops of Gustav  
Stickley, Eastwood, New York  
oak, hand-wrought copper and brass, mirrored  
glass  
with firm's decal  
71 $\frac{7}{8}$  x 35 x 22 $\frac{5}{8}$  in. (182.6 x 88.9 x 57.5 cm)

**PROVENANCE**

Cathers & Dembrosky, New York  
Acquired from the above by the present owner,  
1992

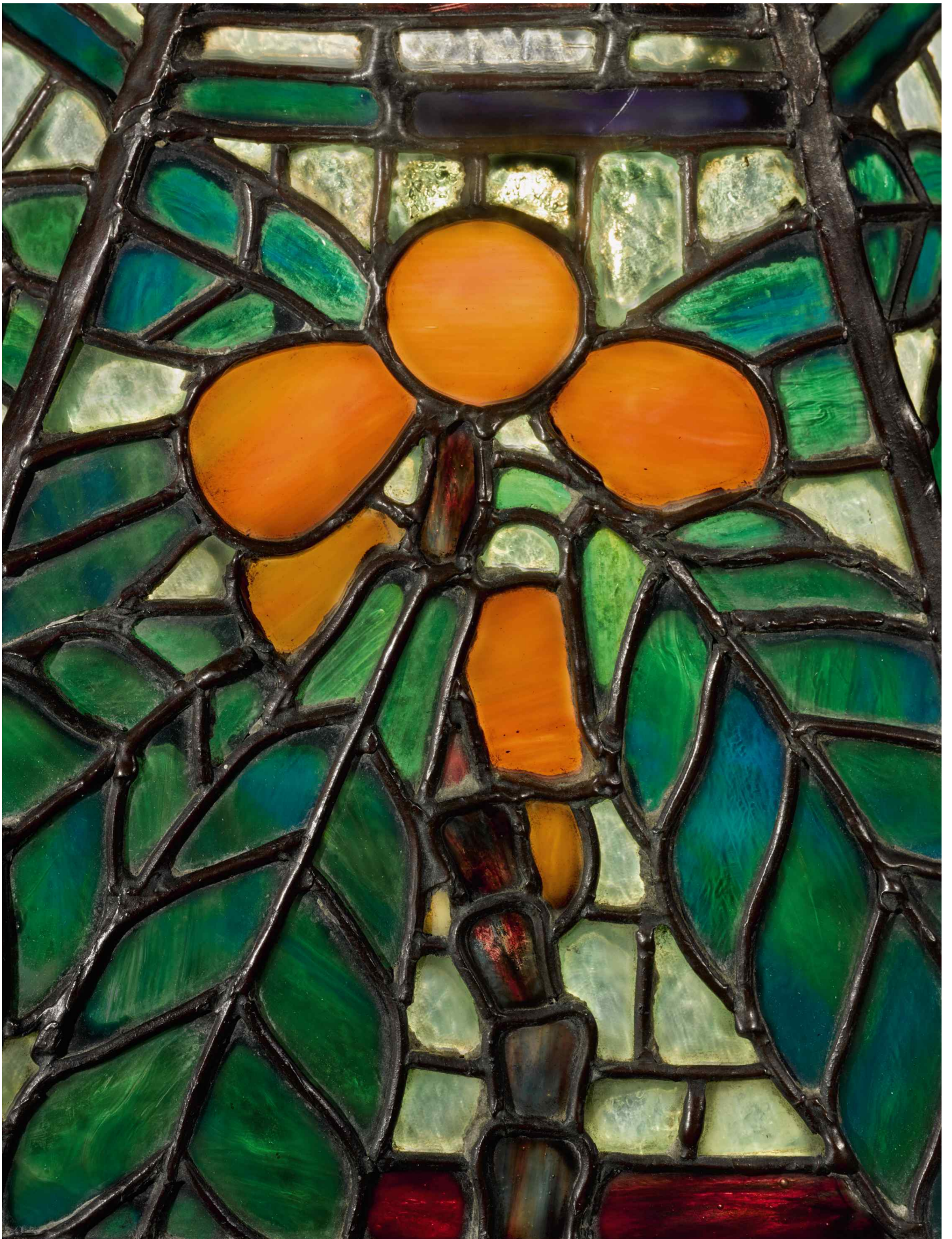
**LITERATURE**

Stephen Gray, *The Early Work of Gustav Stickley*,  
New York, 1987, p. 105

\$ 20,000-30,000









PROPERTY FROM AN IMPORTANT  
AMERICAN COLLECTION

## 366 NEWCOMB COLLEGE

### A RARE TABLE LAMP

circa 1910

leaded glass, glazed earthenware, bronze  
base with firm's impressed monogram and  
impressed *FR* with partial paper label  
22 $\frac{1}{8}$  in. (56.2 cm) high  
16 $\frac{1}{2}$  in. (41.9 cm) maximum diameter  
of shade

#### LITERATURE

Jean Moore Bragg and Dr. Susan Seward,  
*The Newcomb Style*, New Orleans, 2002,  
p. 138 (for a related example illustrated in  
a period advertisement)

#### PROVENANCE

Christie's New York, December 14,  
1996, lot 358

\$ 25,000-35,000

PROPERTY OF A PRIVATE COLLECTION,  
MICHIGAN

367 TECO POTTERY

**"CALLA LILY" VASE, MODEL NO. 141**

circa 1902  
designed by Fritz Albert  
glazed earthenware  
impressed *TECO* twice and numbered *141*  
16½ in. (41.9 cm) high

**PROVENANCE**

Private Collection, Chicago, circa 1920  
Thence by descent  
Private Collection, Shelby, Michigan, acquired from  
the above, 2013  
Thence by descent to the present owner

**LITERATURE**

Walter Ellsworth Gray, "Latter-Day Developments  
in American Pottery-II," *Brush and Pencil*, February  
1902, p. 293  
Sharon S. Darling, *Teco: Art Pottery of the Prairie  
School*, exh. cat., Erie Art Museum, Erie, PA, 1989,  
pp. 105 and 139  
Linda H. Roth and Elizabeth Mankin Kornhauser,  
eds., *At Home with Gustav Stickley: American Arts  
& Crafts from the Stephen Gray Collection*, London,  
2008, p. 95

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





368 GUSTAV STICKLEY

LANTERN, MODEL NO. 324

circa 1905

with the original ceiling canopy, hardware and glass shade

executed by the Craftsman Workshops of Gustav

Stickley, Eastwood, New York

wrought-iron, hammered glass

37<sup>3</sup>/<sub>8</sub> in. (94.9 cm) drop

lantern: 14 x 8<sup>7</sup>/<sub>8</sub> x 8<sup>7</sup>/<sub>8</sub> in. (35.6 x 22.5 x 22.5 cm)

**PROVENANCE**

Private Collection, Syracuse, New York

Acquired from the above by the present owner

**LITERATURE**

Gustav Stickley, *Hand-Wrought Metal Work*,

Syracuse, New York, 1905, p. 27

Gustav Stickley, *Craftsman Furniture*, Eastwood,

New York, October 1912, p. 11

Stephen Gray and Robert Edwards, eds., *Collected*

*Works of Gustav Stickley*, New York, 1981, p. 149

Stephen Gray, *The Early Work of Gustav Stickley*,

New York, 1987, p. 169

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

PROPERTY FROM A PRIVATE NEW YORK CITY  
COLLECTION

369 GUSTAV STICKLEY

**DRESSING MIRROR**

circa 1902  
executed by the Craftsman Workshops of Gustav  
Stickley, Eastwood, New York  
oak, original mirrored glass and wrought-iron  
chains  
with firm's decal  
66¾ in. (169.5 cm) drop  
mirror: 56 x 26 in. (142.2 x 66 cm) including frame

**PROVENANCE**

Private Collection, Dallas, Texas, circa 1902  
Thence by descent  
Acquired from the above by the present owner

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



370 GUSTAV STICKLEY

SET OF FIVE LANTERNS, MODEL NO. 671

circa 1905

with the original ceiling canopies, hardware  
and glass shades  
executed by the Craftsman Workshops of Gustav  
Stickley, Eastwood, New York  
wrought-iron, hammered glass  
each canopy with firm's impressed mark  
15¾ in. (40 cm) drop  
lantern: 10 x 5⅞ x 5⅞ in. (25.4 x 14.9 x 14.9 cm)

**PROVENANCE**

Private Collection, Boston, Massachusetts, circa  
1905

Thence by descent

Acquired from the above by the present owner

**LITERATURE**

Isabelle Anscombe and Charlotte Gere, *Arts &  
Crafts in Britain and America*, New York, 1978, p. 21  
(for the model *in situ* in Gustav Stickley's house at  
Craftsman Farms, Morris Plains, New Jersey)  
Stephen Gray, *The Early Work of Gustav Stickley*,  
New York, 1987, p. 170

**\$ 35,000-45,000**







# MASTERWORKS BY ARCHIBALD KNOX

## FROM AN IMPORTANT MANX COLLECTION

**LOTS 371-389**

Of the many threads comprising the mysterious weave that is creativity, the importance of 'place' is among the most elusive. By 'place' I do not mean culture, contemporary events, politics or even art historical influences that scholars so highly prize; rather, when considering 'place' the ancient Romans had it right in their notion of *genius loci*, the subtle elemental energy that can be felt by and inspire those who inhabit a place. The 'spirit of place' is often portrayed symbolically as supernatural forces and landscapes of magical beauty in myth and fairytale. It was from such a 'place' that Archibald Knox emerged, a master designer whose work epitomized the 'less is more' elegance of the modern but who, more than anything else, was the artistic incarnation of the Manx spirit, born 'on' and 'of' the Isle of Man.

The Isle of Man, *Ellan Vannin* as it is called in Gaelic, is a tiny Celtic outpost of 220 square miles in the Irish Sea. Settled since Neolithic times it counts among its historical inhabitants the Celts, Vikings and early Christians, all of which were spared the homogenizing influence of Rome's legions. For them the island was a universe in miniature, small in scale but immense in natural diversity, with ever-changing skies, jagged coastlines, heather cloaked mountains and leafy glens encircled by a mercurial, many hued sea.

The remains of its dwellers mirror its universality; tombs and stone circles from prehistoric times share island space with carved crosses and ancient churches of stone that bore witness to the Celts conjoining with the Vikings and watching as they became Christian





Here Lies  
**NICHILD KNOX**

Third fourth son of William Knox  
and his collection. Born at  
Cromboerne 9<sup>th</sup> April 1864  
Died at Douglas 27<sup>th</sup> February 1933  
Able and servent of God in  
the ministry of the local  
and their second son

**WILLIAM KNOX**

Engineer. Born at  
Cromboerne 1<sup>st</sup> September 1899  
Died at The Hope, St. John's 29<sup>th</sup>  
October 1934. And their  
youngest daughter ANN KNOX  
Died at The Hope, St. John's 6<sup>th</sup>  
Feb. 1946. Aged 74 years.

over the centuries. The preeminent decorative motif of these peoples is the entrelac or 'Celtic knot', symbolizing their own spiritual entwinement and perhaps eternal life. The Isle of Man is a psycho-spiritual ecosystem of such power that it was the orienting lodestone of inner being and creativity for Archibald Knox, high priest and artistic conduit for its creative essence.

Knox channeled Man's *genius loci* by artistically synthesizing its human history with its natural beauty. He came to know the prehistoric Manx as an ardent 'field walker', collecting tools and stones used by them. From the very start of his artistic training he was captivated by all that was Celtic-Christian, by the crosses and stele, the ornamentation, the calligraphy and the syncretic mytho-folkloric tradition that were its fruits. Winning medals and prizes for his research into these areas, it was Knox who provided illustrations for PMC Kermode's authoritative text on the ancient crosses on Man published in 1892. Though beginning as a copyist, by the time of his artistic maturity Knox had so integrated the spirit of entrelac-inspired ornamentation that it became his signature stylistic motif and an essential component of his greatest silverwork, important examples of which are included in this fine Manx collection. One such object is the large, mysterious silver vessel of 1902 with peaked hat that stands proudly with looped struts upon its base like a being from an ancient Celtic folktale (Lot 375). Another is a vase from

1900 with vertical shafts of ascending entrelac and fitted complemented by rich enameled fields that stands on an entrelac chased base (Lot 382). Knox also assimilated the shape of the Man's Celtic crosses and applied their strong silhouette and powerful sense of volume to his pewter cross clock of 1902, one of his greatest designs (Lot 372).

Complementing these formal design elements is his use of lustrous enamel work and semi-precious stones that are redolent of the colors of the Manx landscape; blue and green for its mutable skies and seas, and shades of mauve, purple, yellow and red for its flower carpeted fields and mountains. Yet what most deeply affirms the influence of the 'spirit of Man' on Knox's creativity is the fact that the vast majority of his masterworks were conceived in Sulby Glen in the north central heart of the island. It was to this bucolic and quintessentially Manx haven that Knox retreated in 1900 in order to create in seclusion, far from London and Liberty's, only returning to the mainland in 1905 as his peak creative time began to wane.

In Knox's skilled hands decoration and form come together in works that are not only 'modern' but also exemplify Man as an artistic and spiritual 'place.' How lucky we are to have this superb collection from that island, formed under the auspices of the same 'spirit of place' from which was born the enchanting genius of its most gifted artistic son, Archibald Knox.

Dr. Stephen A. Martin  
Ardmore, PA

PROPERTY FROM AN IMPORTANT MANX  
COLLECTION

371 ARCHIBALD KNOX

**BISCUIT BOX, MODEL NO. 500/85**

1901

produced by Liberty & Co., London  
hammered silver, blister pearls  
base impressed *CYMRIC/L&Co* with Birmingham  
Assay Office marks  
7 $\frac{7}{8}$  in. (20 cm) high

**LITERATURE**

*Liberty Silver Sketch Book*, Westminster City  
Archives, London, n.d., p.78, no. 500/85  
Stephen A. Martin, ed., *Archibald Knox*, London,  
1995, p. 83 (for the model with enamel and blister  
pearls)  
Adrian J. Tilbrook, *The Designs of Archibald Knox  
for Liberty & Co.*, London, 2000, p. 168, fig. 157 (for  
the model with enamel and blister pearls)  
Stephen A. Martin, *Archibald Knox*, London, 2001,  
p. 245 (for the model with enamel and blister  
pearls)

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

This rare form, which is one of only three known extant examples, also reflects Knox's love of the Celtic incised stones of Man. Rather than employing the cruciform silhouette of his cross clock (lot 372), Knox's design for this biscuit box is more redolent of rectangular stones perhaps having lost their flanges from centuries of winds and rain. Like Manx stones, Knox reinforces the box's stately volume with lyrical outlines and entrelacs. He then caps it with a double-hinged lid with ear-like thumb elements, which add charm and mystery to its functionality. Of additional importance, this box foreshadows Knox's later designs for gravestones from the last two decades of his creative activity after he returned to the island from London in 1912. Usually rectangular in conception, these monumental stones are among the crowning artistic achievements of his post-Liberty years. Like this biscuit box, the Knox's gravestone designs are powerful silhouettes are reinforced by sinuous entrelac laden incised fields for names and dates, creating dramatic memorials.





PROPERTY FROM AN IMPORTANT MANX  
COLLECTION

372 ARCHIBALD KNOX

**TUDRIC CLOCK, MODEL NO. 097**

circa 1902  
produced by Liberty & Co., London  
polished pewter, abalone, white metal  
impressed *TUDRIC/097*  
14½ in. (36.9 cm) high

**PROVENANCE**

Christie's London, October 26, 2010, lot 28  
Acquired from the above by the present owner

**LITERATURE**

*Liberty Pewter Sketch Book*, Westminster City  
Archives, London, n.d., p. 56, no. 097  
Mervyn Levy, *Liberty Style, The Classic Years,  
1898-1910*, London, 1986, p. 49  
*Imagining an Irish Past: The Celtic Revival 1840-  
1940*, exh. cat., The David and Alfred Smart  
Museum of Art, University of Chicago, Chicago,  
1992, no. 29, p. 52, cat no. 55  
Stephen A. Martin, ed., *Archibald Knox*, London,  
1995, p. 90  
*The Liberty Style*, exh. cat., Japan Art & Culture  
Association, Tokyo, 1999, p. 113, no. 167  
Adrian J. Tilbrook, *The Designs of Archibald Knox  
for Liberty & Co*, London, 2000, p. 107, fig. 89  
Stephen A. Martin, *Archibald Knox*, London, 2001,  
p. 235

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

Knox's most iconic design in pewter, the cross clock is directly inspired by Manx crosses and the Celtic-Christian 'spirit of Man.' Ornamented with pewter flanges flanking its tall, robust body that extend a third of the way down from its gently rounded rectangular crown, the resulting cruciform design is undoubtedly Christian in character. The combination of the sacred cruciform shape, its size and then its unexpected numbered face, give this clock an almost mystical feeling. By juxtaposing the soft sheen of unadorned inorganic metal with inlays of abalone shell, a material from the living world, Knox brings together the notion of the eternal and the temporal in a way that transcends a 'secular' sense of time. He seems to have added a layer of metaphoric meaning suggesting the fragility of our shimmering, time-limited, human life that floats upon, and is reflected in the monumentality of the Lord's sacrifice and redemption. This is indeed art made majestic and profound.





PROPERTY FROM AN IMPORTANT MANX  
COLLECTION

373 ARCHIBALD KNOX

PHOTOGRAPH FRAME, MODEL NO. 5377

1915

produced by Liberty & Co., London  
hammered silver, wood easel support,  
clear glass face  
impressed L&Co with Birmingham Assay Office  
marks  
7 $\frac{7}{8}$  x 6 in. (19.3 x 15.24 cm)

**PROVENANCE**

Lyon & Turnbull, Edinburgh, November 13, 2013,  
lot 152  
Acquired from the above by the present owner

**LITERATURE**

*Liberty Silver Sketch Book*, Westminster City  
Archives, London, n.d., p. 277, no. 5377  
*The Liberty Style*, exh. cat., Japan Art & Culture  
Association, Tokyo, 1999, p. 117, no. 175  
Adrian J. Tilbrook, *The Designs of Archibald Knox  
for Liberty & Co*, London, 2000, p. 102  
Stephen A. Martin, *Archibald Knox*, London, 2001,  
p. 231 (for the model in pewter and the model in  
silver with enamel decoration)

\$ 5,000-7,000



PROPERTY FROM AN IMPORTANT MANX  
COLLECTION

374 ARCHIBALD KNOX

EIGHTEEN "MEDEA CYMRIC" TEA SPOONS

six spoons, 1928; three spoons, 1933; five spoons,  
1934; four spoons, 1935

with two original silk-lined presentation boxes  
produced by Liberty & Co., London  
silver, enamel  
each impressed L&Co with Birmingham Assay  
Office marks  
4 $\frac{1}{2}$  in. (11.4 cm) long

**PROVENANCE**

Six spoons:  
Private Collection, Isle of Man  
Acquired from the above by the present owner  
Twelve spoons:  
Lyon & Turnbull, Edinburgh, November 13, 2013,  
lot 147  
Acquired from the above by the present owner

**LITERATURE**

*Liberty Silver Sketch Book*, Westminster City  
Archives, London, n.d., p. 382, no. 331  
Victor Arwas, *The Liberty Style*, London, 1979, n.p.,  
no. 32  
Victor Arwas, *Liberty Style*, Tokyo, 1983, p. 125,  
nos. S.50 and S.51  
*The Liberty Style*, exh. cat., Japan Art & Culture  
Association, Tokyo, 1999, p. 138, no. 239  
Victor Arwas, *Art Nouveau, From Mackintosh to  
Liberty, the Birth of a Style*, London, 2000, p. 117

\$ 5,000-7,000



PROPERTY FROM AN IMPORTANT MANX  
COLLECTION

375 ARCHIBALD KNOX

**A RARE "CYMRIC" PRESENTATION CUP  
AND COVER**

1902-1903

with three handles and original presentation stand  
produced by Liberty & Co., London  
hammered silver, hardstone cabochon, mahogany  
impressed *CYMRIC/L&Co* (partial) with  
Birmingham Assay Office marks, engraved "Ba Ba"  
presentation stand with ivory plaque signed  
*LIBERTY & CO. LTD/REGENT ST. LONDON.*  
12¾ in. (32.4 cm) high overall

**PROVENANCE**

John Jesse, London  
Private Collection, United States  
Christie's New York, *The Maurice & Margo Cohen  
Collection*, June 11, 1999, lot 362  
Acquired from the above by the present owner

**LITERATURE**

Mervyn Levy, *Liberty Style, The Classic Years,  
1898-1910*, London, 1986, p. 91 (for the model  
without its cover)  
Stephen A. Martin, ed., *Archibald Knox*, London,  
1995, p. 80  
Adrian J. Tilbrook, *The Designs of Archibald Knox  
for Liberty & Co*, London, 2000, p. 155, fig. 142 (for  
the model without its cover)  
Stephen A. Martin, *Archibald Knox*, London, 2001,  
p. 180

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

This monumentally conceived vase is one of two examples of this form is known to exist and the only one with its cover. The rarity of this piece is enhanced by its original base, complete with Liberty & Co ivory label on the underside. Its most distinguishing quality, however, is its expression of Man's "spirit of place." Its size, upwardly sweeping silhouette, organic looping feet anchored by entrelacs and almost jaunty, hat-like cover bring to mind the supernatural beings or spirits that can be found in the folklore of the island. This vase has the presence of a sentient being, alive but from another realm, its smooth surface reflecting the outer world while also drawing us in to its world through two strategically placed turquoise keyholes. This is Knox at his most "Manx modern," abstracting form that captures myth and folktale.



PROPERTY FROM AN IMPORTANT MANX  
COLLECTION

376 ARCHIBALD KNOX

“CYMRIC” VASE, MODEL NO. 2024

1901

produced by Liberty & Co., London

silver, enamel

impressed *CYMRIC/L&Co* (partial) with  
Birmingham Assay Office marks and inscribed  
2024

13 $\frac{7}{8}$  in. (35.1 cm) high

**PROVENANCE**

Private Collection, Birmingham, United Kingdom

Sotheby's London, July 3, 2012, lot 167

Acquired from the above by the present owner

**LITERATURE**

*Liberty Silver Sketch Book*, Westminster City  
Archives, London, n.d., p. 441, no. 2024

\$ 18,000-24,000

This vase, the only known example of the form, is the tallest designed by Knox. The linearity of its striking silhouette is complemented by a quintessentially Knox base, with cut outs and suggestions of entrelac that can be found on other fine silver objects. These motifs also foreshadow calligraphic page outlines from masterpieces of his later years like *The Deer's Cry* and *Book of Remembrance*. What makes this vase aesthetically special is how Knox wrapped its slender body with exquisitely drawn and colored entrelac fields, strategically placing one in the lower quadrant of one side and the other on the upper register of the reverse, thus giving the vase an elegant dynamism. Finally, the aesthetics of this slender form must have been in Knox's mind when he designed the towering slate obelisk that marks the grave of another Manx hero, the writer Hall Caine. Like Knox's designs, Caine's novels, are the acknowledged art that is of the "spirit of Man."





PROPERTY FROM AN IMPORTANT MANX  
COLLECTION

377 ARCHIBALD KNOX

"CYRMIC" VASE, MODEL NO. 2021

1901

produced by Liberty & Co., London

silver, enamel

impressed *CYRMIC/L&Co* with Birmingham Assay

Office marks and inscribed 2021

6¾ in. (17.2 cm) high

**PROVENANCE**

Lyon & Turnbull, Edinburgh, November 13, 2013,  
lot 148

Acquired from the above by the present owner

**LITERATURE**

*Liberty Silver Sketch Book*, Westminster City  
Archives, London, n.d., p. 440, no. 2021

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





PROPERTY FROM AN IMPORTANT MANX  
COLLECTION

378 ARCHIBALD KNOX

"CYMRIC" BOWL, MODEL NO. 247

1904

produced by Liberty & Co., London  
silver, enamel  
impressed CYMRIC/L&Co with Birmingham Assay  
Office marks  
3<sup>7</sup>/<sub>8</sub> in. (9.9 cm) high  
6<sup>3</sup>/<sub>4</sub> in. (17.2 cm) diameter

LITERATURE

*Liberty Silver Sketch Book*, Westminster City  
Archives, London, n.d., p. 30, no. 2047 (for the  
model with variant decoration)  
Victor Arwas, *Liberty Style*, Tokyo, 1983, p. 114, no.  
S.9 (for the model without enamel)  
Stephen A. Martin, *Archibald Knox*, London, 1995,  
p. 95 (for the model without enamel)  
Stephen A. Martin, *Archibald Knox*, London, 2001,  
p. 207 (for the model without enamel)

\$ 15,000-20,000

This elegant design succeeds by a restrained  
presentation of form. The simplicity of its looped feet  
and entrelac lozenge are placed within a small field  
of colored enamel - Knox at his most modern. The  
work also suggests the "spirit of Man," calling to mind  
the cauldron of *Manannán mac Lir*, the sea god who  
gives the island its name. His cauldron, like the Holy  
Grail, bestows everlasting life to all those in contact  
with it. The combination of formal and mytho-poetic  
elements ennobles this deceptively restrained form.



PROPERTY FROM AN IMPORTANT MANX  
COLLECTION

379 ARCHIBALD KNOX

**AN EARLY "CYMRIC" VASE, MODEL NO. 244**

1901

produced by Liberty & Co., London  
silver, enamel, hardstone cabochons  
impressed *CYMRIC/L&Co* (partial)/*R<sup>d</sup> 369138* with  
Birmingham Assay Office marks  
7½ in. (19.1 cm) high

**PROVENANCE**

Private Collection, Isle of Man  
Acquired from the above by the present owner

**LITERATURE**

*Liberty Silver Sketch Book*, Westminster City  
Archives, London, n.d., p. 218, no. 244  
Stephen A. Martin, ed., *Archibald Knox*, London,  
1995, p. 100  
*The Liberty Style*, exh. cat., Japan Art & Culture  
Association, Tokyo, 1999, p. 105, no. 141  
Victor Arwas, *Art Nouveau, From Mackintosh to  
Liberty, The Birth of a Style*, London, 2000, p. 123  
Stephen A. Martin, *Archibald Knox*, London, 2001,  
introduction and p. 184

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

Knox's skill with form and decoration is subtly and beautifully expressed in this early version of one of his most famous vase shapes. All the elements of his unique aesthetic are present in this example with a strong volumetric presentation reflective of the stonework on Man, the encircling signature entrelac that surrounds it and the decorative coloration that is evocative of colors of his island home. This elegant synthesis of Knox's aesthetic sings gently of ancient times and the modern design that characterizes Knox's genius.



PROPERTY FROM AN IMPORTANT MANX  
COLLECTION

380 ARCHIBALD KNOX

"TUDRIC" FLAGON, MODEL NO. 0308

circa 1902-1905

glass executed by James Powell & Sons, Whitefriars

produced by Liberty & Co., London

pewter, tinted glass

impressed T/R<sup>o</sup>427516/TUDRIC/0308

12¾ in. (32.4 cm) high

**LITERATURE**

*Liberty Pewter Sketch Book*, Westminster City  
Archives, London, n.d., p. 308, no. 0308

Marvyn Levy, *Liberty Style, The Classic Years,*

*1898-1910*, London, 1986, pp. 110-111 and 118

Stephen A. Martin, ed., *Archibald Knox*, London,

1995, pp. 51 (for the model in a Liberty & Co.

catalogue) and 106 (for the model)

Adrian J. Tilbrook, *The Designs of Archibald Knox*  
*for Liberty & Co.*, London, 2000, p. 117, no. 100

Stephen A. Martin, *Archibald Knox*, London, 2001,

pp. 98 (for the model in a Liberty & Co. catalogue)

and 188 (for the model)

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



PROPERTY FROM AN IMPORTANT MANX  
COLLECTION

381 ARCHIBALD KNOX

"TUDRIC" BOWL, MODEL NO. 0535

circa 1900  
produced by Liberty & Co., London  
pewter  
impressed *TUDRIC/T/R*<sup>459547/0535</sup>  
2¾ x 9¾ x 6½ in. (7 x 24.8 x 16.5 cm)

LITERATURE

*Liberty Pewter Sketch Book*, Westminster City  
Archives, London, n.d., p. 135, no. 0535

\$ 3,000-5,000





PROPERTY FROM AN IMPORTANT MANX  
COLLECTION

382 ARCHIBALD KNOX  
"CYMRIC" VASE, MODEL NO. 2025

1904  
produced by Liberty & Co., London  
silver, enamel  
impressed *CYRMIC/L&Co/2025* with Birmingham  
Assay Office marks  
7¼ in. (18.4 cm) high

**PROVENANCE**

Private Collection, Isle of Man  
Acquired from the above by the present owner

**LITERATURE**

*Liberty Silver Sketch Book*, Westminster City  
Archives, London, n.d., p. 444, no. 2025  
A. J. Tilbrook, *The Designs of Archibald Knox for  
Liberty & Co.*, London, 1995, p. 140  
*The Liberty Style*, exh. cat., Japan Art & Culture  
Association, Tokyo, 1999, p. 104, no. 139  
Victor Arwas, *Art Nouveau, From Mackintosh to  
Liberty, the Birth of a Style*, London, 2000, p. 123  
Stephen A. Martin, *Archibald Knox*, London, 2001,  
p. 184

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

Differing from its more subtle cousin (lot 379), the dramatic side of the "spirit of Man" is captured in this vase. Knox's bold and generous use of strikingly rich enamel, combined with a sharper, if not edgier, style of entrelac speaks of to dynamism of the Manx spirit. This remarkable vase does not sing sweetly, but declares itself boldly like Man's Viking past and its heritage of independence embodied in its parliament, the Tynwald, that was founded one thousand years ago.

PROPERTY FROM AN IMPORTANT MANX  
COLLECTION

383 ATTRIBUTED TO  
DAVID VASEY

PHOTOGRAPH FRAME

1902

with two hinged panels  
produced by Liberty & Co., London  
silver, enamel, copper, pewter easel support  
impressed L&Co with Birmingham Assay Office  
mark, inscribed 52174 and engraved T.S.P./  
October 16, 1902  
6 $\frac{7}{8}$  x 5 $\frac{1}{4}$  in. (16.8 x 13.3 cm)

PROVENANCE

Private Collection, Isle of Man  
Acquired from the above by the present owner

LITERATURE

Victor Arwas, *Liberty Style*, Tokyo, 1983, p. 115,  
no. S.11  
*The Liberty Style*, exh. cat., Japan Art & Culture  
Association, Tokyo, 1999, p. 120, no. 188  
Victor Arwas, *Art Nouveau, From Mackintosh to  
Liberty, the Birth of a Style*, London, 2000, p. 103

\$ 12,000-18,000





PROPERTY FROM AN IMPORTANT MANX  
COLLECTION

384 ATTRIBUTED TO  
DAVID VASEY

MANTLE CLOCK, MODEL NO. 500/39

1903  
produced by Liberty & Co., London  
silver, enamel, glass faceplate  
impressed *CYMRIC/L&Co/50039* with Birmingham  
Assay Office marks  
4<sup>5</sup>/<sub>8</sub> x 3<sup>1</sup>/<sub>4</sub> x 2<sup>3</sup>/<sub>8</sub> in. (11.8 x 8.2 x 6 cm)

PROVENANCE

Private Collection, Isle of Man  
Acquired from the above by the present owner

LITERATURE

*Liberty Silver Sketch Book*, Westminster City  
Archives, London, n.d., p. 196, no. 500/39  
*The Liberty Style*, exh. cat., Japan Art & Culture  
Association, Tokyo, 1999, p. 112, no. 165 (for the  
model with variant enamel and dial)

\$ 15,000-20,000



PROPERTY FROM AN IMPORTANT MANX  
COLLECTION

385 ARCHIBALD KNOX

"CYMRIC" LIDDED BOX AND "CYMRIC"  
HAND MIRROR, MODEL NO. 5183

lidded box, 1903; hand mirror, 1906  
designed as part of a ladies grooming set  
produced by Liberty & Co., London  
silver, enamel, hardstone cabochons, mirrored  
glass  
each impressed *CYMRIC/L&Co/5183* with  
Birmingham Assay Office marks  
lidded box: 3<sup>5</sup>/<sub>8</sub> x 3<sup>5</sup>/<sub>8</sub> in. (9.2 x 9.2 cm)  
hand mirror: 11<sup>1</sup>/<sub>4</sub> x 6<sup>1</sup>/<sub>4</sub> in. (28.5 x 15.9 cm)

LITERATURE

*Liberty Silver Sketch Book*, Westminster City  
Archives, London, n.d., p. 364, no. 5183 (listed as  
part of a ladies grooming set)

Victor Arwas, *Liberty Style*, Tokyo, 1983, p. 136,  
no S.89 (for the mirror)

\$ 6,000-8,000



PROPERTY FROM AN IMPORTANT MANX  
COLLECTION

386 ARCHIBALD KNOX

"CYMRIC" MANTLE CLOCK, MODEL NO.  
5217

1906  
produced by Liberty & Co., London  
silver, enamel, hardstone, mother-of-pearl, clear  
glass faceplate  
impressed L&Co/5217 with Birmingham Assay  
Office marks  
4 x 2 $\frac{7}{8}$  x 1 $\frac{1}{8}$  in. (10.2 x 7.1 x 5 cm)

**PROVENANCE**

Private Collection, Isle of Man  
Acquired from the above by the present owner

**LITERATURE**

*Liberty Silver Sketch Book*, Westminster City  
Archives, London, n.d., p. 198, no. 5217  
Stephen A. Martin, *Archibald Knox*, London, 2001,  
p. 234

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



PROPERTY FROM AN IMPORTANT MANX  
COLLECTION

387 LIBERTY & CO.

**EIGHT NAPKIN RINGS**

1905-1911

the two enameled rings designed by  
William Hair Haseler  
produced by Liberty & Co., London  
silver, enamel

each impressed with Birmingham Assay Office  
marks; set of six smaller rings each impressed  
*L&Co*, four additionally impressed *5063*; enameled  
rings each impressed with artist's mark *W.H.H*  
largest: 1 $\frac{5}{8}$  in. (4 cm) high

**PROVENANCE**

Private Collection, Isle of Man  
Acquired from the above by the present owner

**LITERATURE**

*Liberty Silver Sketch Book*, Westminster City  
Archives, London, n.d., p. 378, no. 5063 (for six  
rings)

Victor Arwas, *Liberty Style*, Tokyo, 1983, p. 119,  
no. S.27 (for one enameled ring)

Victor Arwas, *Art Nouveau, From Mackintosh to  
Liberty, the Birth of a Style*, London, 2000, p. 116  
(for one enameled ring)

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



PROPERTY FROM AN IMPORTANT MANX  
COLLECTION

388 LIBERTY AND CO.  
"CYMRIC" PHOTOGRAPH FRAME

1904  
produced by Liberty & Co., London  
silver, enamel, leather easel support,  
clear glass face  
impressed CYMRIC/L&Co with Birmingham Assay  
Office marks  
7¾ x 6½ in. (19.7 x 15.8 cm)

**PROVENANCE**  
Private Collection, Isle of Man  
Acquired from the above by the present owner

**LITERATURE**  
*Liberty Silver Sketch Book*, Westminster City  
Archives, London, n.d., p. 276, no. 5292 (for the  
model with a variant decoration)  
Victor Arwas, *Liberty Style*, Tokyo, 1983, p. 117,  
no. S.18  
Stephen A. Martin, *Archibald Knox*, London, 2001,  
pp. 230 and 231 (for related examples)

\$ 4,000-6,000



388

PROPERTY FROM AN IMPORTANT MANX  
COLLECTION

389 ARCHIBALD KNOX  
PAIR OF CYMRIC CANDLESTICKS,  
MODEL NO. 25

1905  
produced by Liberty & Co., London  
silver, enamel  
each impressed CYMRIC/L&Co/25 with  
Birmingham Assay Office marks  
6¼ in. (15.9 cm) high each

**PROVENANCE**  
Private Collection, Isle of Man  
Acquired from the above by the present owner

**LITERATURE**  
*Liberty Silver Sketch Book*, Westminster City  
Archives, London, n.d., p. 167, no. 25  
Stephen A. Martin, *Archibald Knox*, London, 2001,  
p. 221 (for a related model)

\$ 3,000-5,000



389

390 HECTOR GUIMARD

**GRILLE**

circa 1905  
produced by Les Fonderies de Saint-Dizier, Haute-  
Marne, France  
patinated cast iron  
impressed GA/1.160  
21¾ x 45⅝ in. (55.2 x 115.9 cm)

**PROVENANCE**

Barry Friedman Ltd., New York  
Acquired from the above by the present owner,  
1997

**LITERATURE**

Maurice Rheims, *Hector Guimard*, Paris, 1985, pp.  
125, 141, 144, 149 and 201 (for related examples)  
Philippe Thiébaud, *Guimard*, exh. cat., Musée  
d'Orsay, Paris, 1992, pp. 57 and 319 (for related  
examples)  
Georges Vigne, *Hector Guimard, Architect Designer  
1867-1942*, New York, 2003, pp. 243, 245 and 274-  
275 (for related examples)

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





391 HUGO LEVEN

PAIR OF CANDELABRUMS, MODEL NO. 4306

circa 1900  
produced by J. P. Kayser Sohn, Krefeld, Germany  
pewter  
each with molded mark KAYSERZINN/4306, one  
also impressed 13 and incised D  
12¼ x 10⅞ x 10¼ in. (31.1 x 25.7 x 26.1 cm) each

PROVENANCE

Private Collection, London  
Sotheby's London, October 5, 2004, lot 100  
Geyer Collection, Pound Ridge, New York  
Sotheby's New York, *20th Century Design Including  
Works by Tiffany Studios from the Geyer Family  
Collection*, March 6, 2013, lot 84  
Acquired from the above by the present owner

LITERATURE

J.P. Kayser Sohn, *Krefeld: Fabrik kunstgewerblicher  
Metallgegenstände. Musterbuch 1907*, Munich,  
reprint, 1982, p. 46  
Eckard Wagner, *Zinn des Jugendstils*, Zons,  
Germany, 1986, p. 108  
Karl H. Bröhan, *Metallkunst: Vom Jugendstil Zur  
Moderne 1899-1939*, Berlin, 1990, p. 327

\$ 4,000-6,000





392 ZSOLNAY

A "FROG AND SNAKE" VASE

circa 1900  
eosin glazed earthenware  
impressed with ZSOLNAY PECS mark and  
6055/1003  
10½ in. (26.7 cm) high  
**\$ 6,000-8,000**





PROPERTY FROM A PRIVATE  
NEW YORK COLLECTION

393 JOHN HENRY DEARLE  
FOR MORRIS & CO.

**"M<sup>c</sup>CULLOCH" CARPET**

pattern designed circa 1900-1902,  
executed circa 1934  
produced by Morris & Co. Art-Workers Ltd.,  
London  
wool  
30 ft 2½ in. x 19 ft ½ in. (920.8 x 580.4 cm)

**PROVENANCE**

Private Collection, London  
Acquired from the above by the present owner,  
2002

**LITERATURE**

Linda Parry, *William Morris Textiles*, New York,  
1983, p. 98 (for the carpet design)  
Linda Parry, *William Morris Textiles*, New York,  
2013, pp. 120-121 (for the carpet design)

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

# IMPORTANT WORKS FROM THE PERSONAL COLLECTION OF SAMUEL YELLIN SOLD TO BENEFIT THE SAMUEL YELLIN PROJECT

## LOTS 394-397

The four lots offered here represent an unusual and robust survey of ironworker Samuel Yellin's oeuvre from among his earliest designs through masterful works designed for his personal use and one repeating a form rendered for one of his most important clients.

The andiron-candle stands were designed under job number 2597 in 1926 for arguably Samuel Yellin's most significant client, Mary Louise Curtis and Edward Bok, two of the most successful and influential residents of the metalworker's adopted hometown of Philadelphia. Yellin's relationship with the couple and their sons began with work in 1912, shortly after he began fulfilling client

commissions. His association with this family did not end until 1939, when Mrs. Curtis placed an order for candlesticks in the year before Yellin's death. The andiron-candle stands offered here (lot 394) were created for Edward Bok's incredible Milton Medary designed masterpiece the Singing Tower on his massive nature preserve, gardens and bird sanctuary in Mountain Lake, Florida. In general, Yellin used his forge surroundings and home as a laboratory for new designs, but occasionally, when he felt a form was especially compelling, he would duplicate it for his personal collection. Here, the designs are utterly distinctive, with elaborate ribbon decorations, unusual twisted-cord hanging trefoils and trees





and upward swooping bird's heads that exemplify the use of such flora and fauna in the extensive ironwork created by Yellin for the Singing Tower and its surroundings. Because of challenges posed by the natural environment in North Florida and because of the experimental nature of Medary's building design, Yellin was similarly innovative with a range of patinas used to finish ironwork for the project including finishes ranging from boiled-oil to paint and enamel.

There are just four known examples of bridge lamps by Samuel Yellin with mica-lined metal shades of conical 'witch's-cap' shape (one in a private New York collection, one in a private Philadelphia collection, one made for the University of Pittsburgh and the present model). These dramatic forms were clearly important to Yellin as all of the examples were retained in his personal collection, but for the one made for the college. Among the most elaborate, the present model (lot 395) was carefully drawn and inventoried in Yellin's "Record" book as item Y-7.

Yellin's masterpiece firescreen offered here (lot 396) represents a high-water mark in his early 1930s Renaissance following periods of masterful works in the teens and twenties which were curtailed by illness and the depression in the years following the stock market crash. Revived by major commissions for the National Cathedral in Washington, D.C. and especially the University of Pittsburgh, Yellin was free again to work with his best draftsman and forgers to push the

boundaries of such a difficult medium as iron. Decorated with bold snake or dragon heads which double as handles with which to lift the object, it is perhaps the structure even more than the ornamentation that sets this work apart as innovative and important. The massive exterior bars are pierced to accommodate hanging the chain-mail links forming the screen, each spinning quatrefoil linked to the next and to the frame only by the strength of its forged flange-ring. Rather than welding (which Yellin abhorred), he used this challenging structure, ironically centering each design element with a massive forge-weld square articulated with patterns of incised geometric detail. The effect of the design is bold, experimental and effective, conveying a remarkable sense of dramatic substantial presence juxtaposed with a light whimsical structure of delicate interlocking elements.

Yellin made very little furniture during his 35 year career as America's foremost ironworker, though early on, a few tables were made for his use at the forge building and in his home. These early tables represent bold experiments in melding traditional European reading table forms with the bold modernism his style brought to historical models. The present table (lot 397) features notable geometric patterning, complex integrated brass detailing and an exquisite acanthus leaf stile that closely mimics a similarly dramatic formation utilized in the structure of Yellin's masterful St. Columba Gates made in 1908 for the Cathedral of St. John the Divine.

PROPERTY SOLD TO BENEFIT THE  
SAMUEL YELLIN PROJECT

394 SAMUEL YELLIN

**PAIR OF ANDIRON-CANDLESTANDS**

1928

wrought-iron

one: 44<sup>3</sup>/<sub>8</sub> x 9<sup>7</sup>/<sub>8</sub> x 25<sup>3</sup>/<sub>4</sub> in. (112.7 x 25.1 x 65.4 cm)

the other: 44 x 10 x 25<sup>7</sup>/<sub>8</sub> in.

(111.8 x 24.4 x 65.7 cm)

**PROVENANCE**

Personal Collection of Samuel Yellin, Philadelphia,  
Pennsylvania

Thence by descent

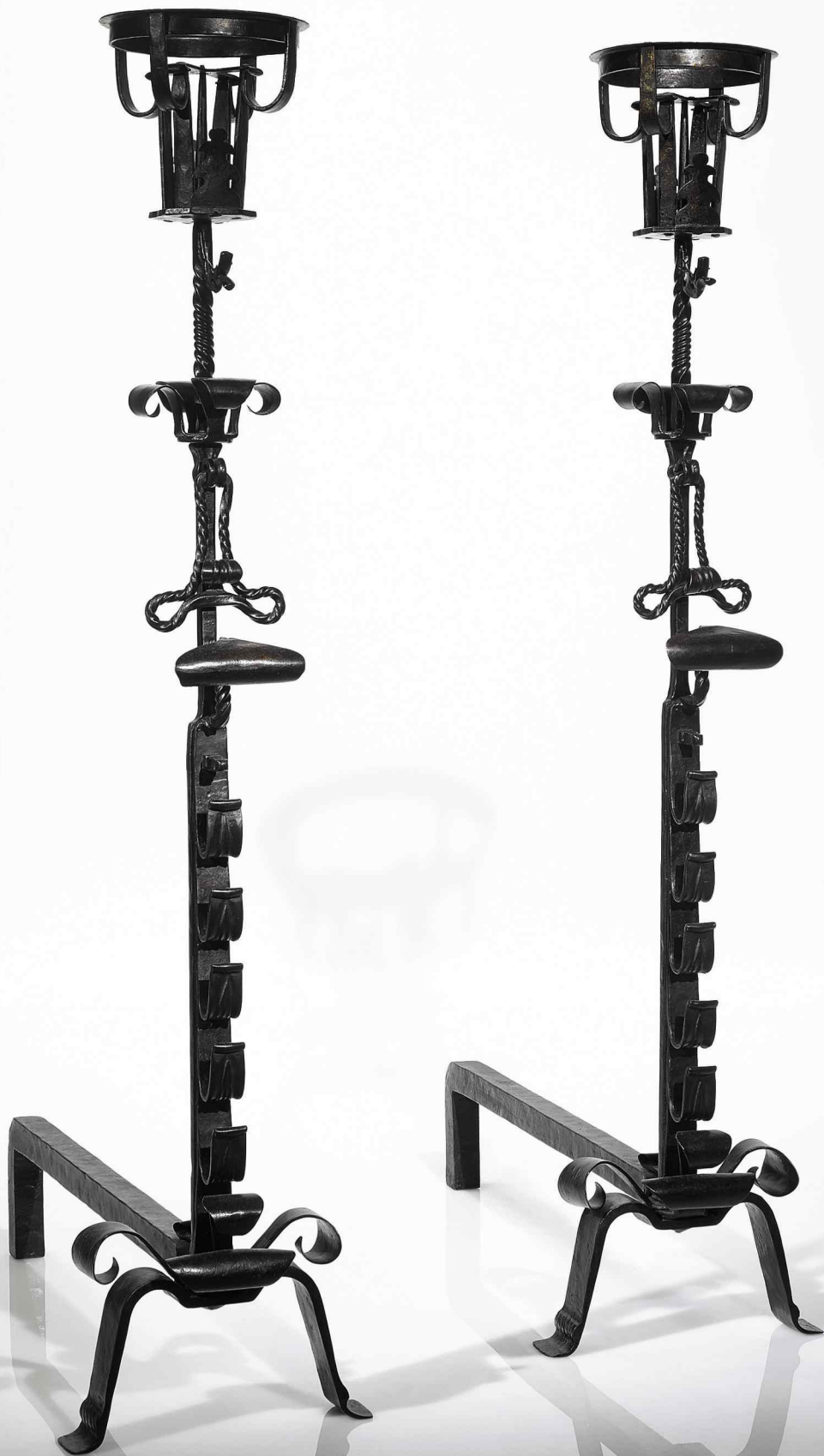
Acquired from the above by the present owner

According to Yellin's records (including drawings, photographs, and order books), the present pair of andiron-candlestands is one of only two examples ever produced of this rare model. The other pair, recorded under order number 2779, was commissioned by Edward Bok for his monumental Singing Tower in Mountain Lake, Florida, where it remains today. Yellin executed the present example either as a prototype for the Bok commission, or as a second set for his own personal collection.

This object will be included in the forthcoming book *Samuel Yellin: Metalworker* by Joseph Cunningham.

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









PROPERTY SOLD TO BENEFIT THE  
SAMUEL YELLIN PROJECT

395 SAMUEL YELLIN

“WITCHES CAP” ADJUSTABLE FLOOR LAMP

circa 1915-1920  
wrought-iron, original mica  
63¾ in. (161.9 cm) high

**PROVENANCE**

Personal Collection of Samuel Yellin, Philadelphia,  
Pennsylvania  
Thence by descent  
Michael Lehr, New York  
Cathers & Dembrosky, Tenafly, New Jersey  
Acquired from the above by the present owner,  
1996

This floor lamp is referenced in Yellin’s records as  
job number 1650. The model is documented in a  
Samuel Yellin Metalworkers Forge inventory drawing  
executed by Harvey Yellin, the artist’s son, as well as  
in four period photographs showing the lamp *in situ*  
in Yellin’s office at the Forge.

This object will be included in the forthcoming book  
*Samuel Yellin: Metalworker* by Joseph Cunningham

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

PROPERTY SOLD TO BENEFIT THE  
SAMUEL YELLIN PROJECT

396 SAMUEL YELLIN

**A UNIQUE FIRESCREEN**

1933  
wrought-iron  
impressed *YELLIN*  
39¾ x 39½ x 12 in. (101 x 100.3 x 30.5 cm)

**PROVENANCE**

Personal Collection of Samuel Yellin, Philadelphia,  
Pennsylvania  
Thence by descent  
Acquired from the above by the present owner,  
2006

**EXHIBITED**

*The Jazz Age: American Style in the 1920s*, Cooper-  
Hewitt, Smithsonian Design Museum, New York,  
April 7-August 20, 2017, The Cleveland Museum of  
Art, Cleveland, Ohio, September 30, 2017-January  
14, 2018

**LITERATURE**

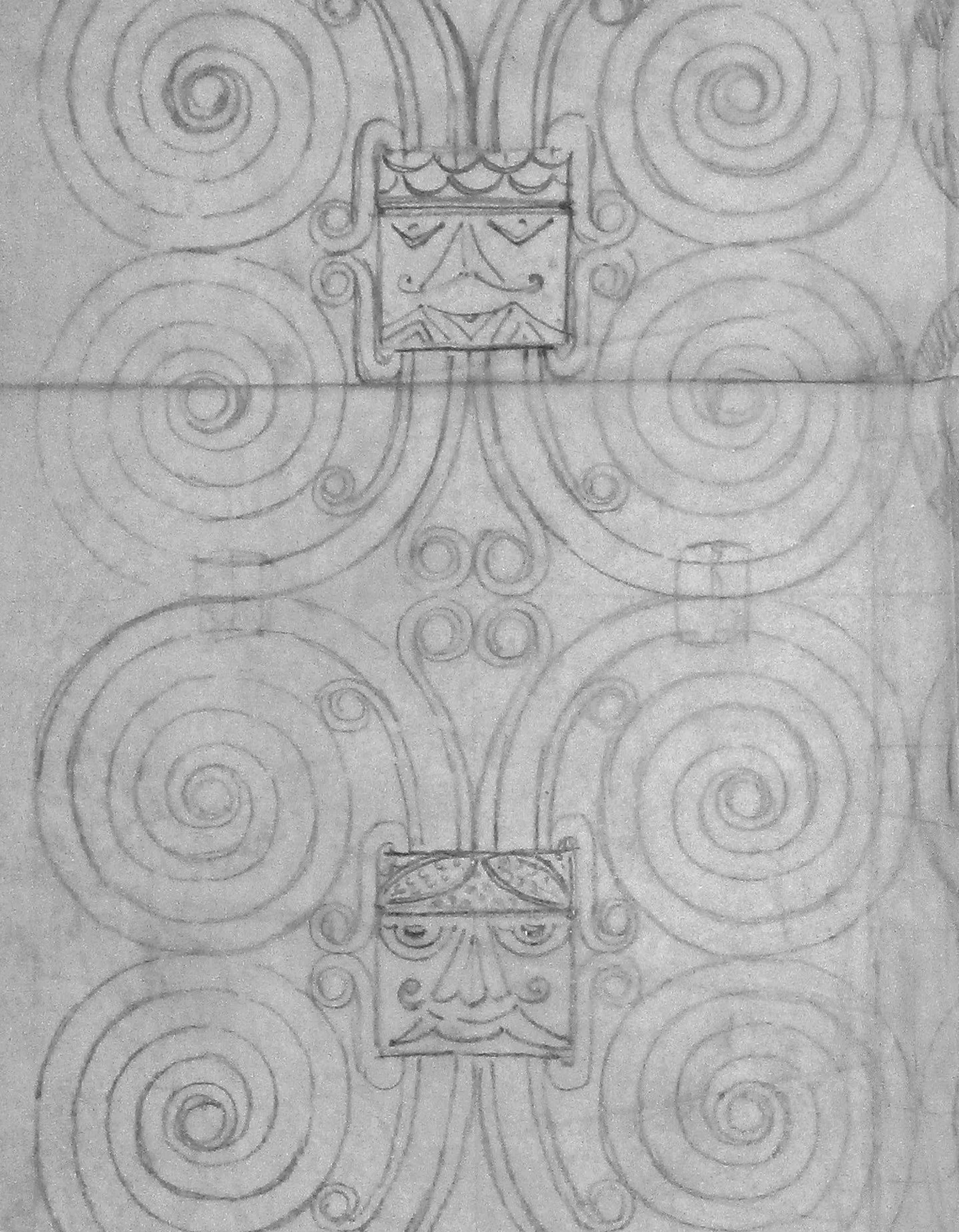
Sarah D. Coffin and Stephen Harrison, *The Jazz  
Age: American Style in the 1920s*, exh. cat., Cooper-  
Hewitt, Smithsonian Design Museum, New York  
and The Cleveland Museum of Art, Cleveland, 2017,  
p. 109 (for the present lot illustrated)

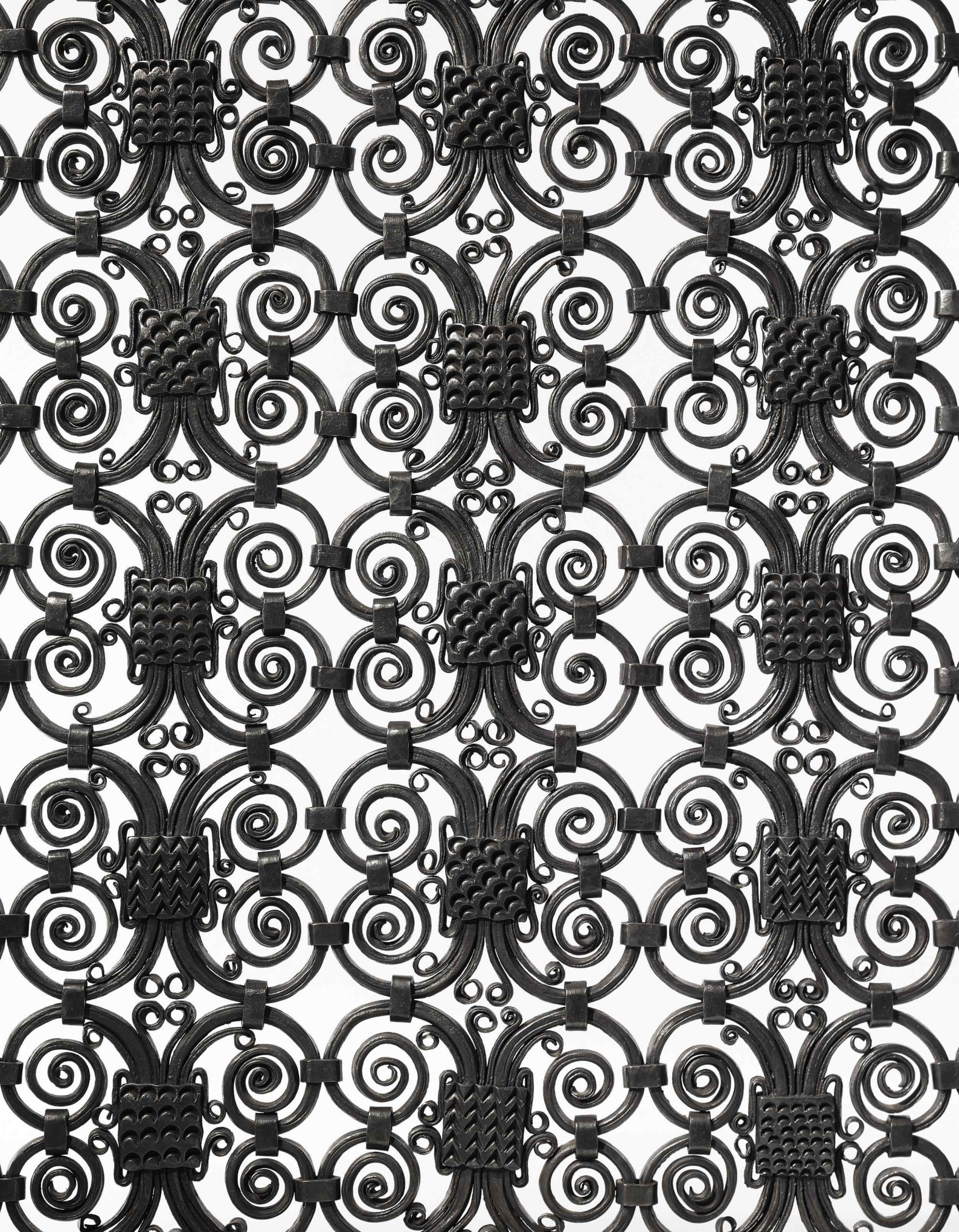
Samuel Yellin designed and produced the present  
firescreen for his own personal use. Five original  
drawings of the design are extant, showing Yellin's  
creative process and stages of refinement. The  
present firescreen is the only example known of this  
design ever to be executed.

This object will be included in the forthcoming book  
*Samuel Yellin: Metalworker* by Joseph Cunningham.

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











PROPERTY SOLD TO BENEFIT THE  
SAMUEL YELLIN PROJECT

397 SAMUEL YELLIN

READING TABLE WITH CANDLESTAND

circa 1908-1912

with adjustable candlestand and drawer with  
red-painted interior  
wrought-iron, brass, marble, painted wood  
impressed *SAMUEL YELLIN* with artist's enameled  
mark

28 $\frac{7}{8}$  in. (73.3 cm) height of table top

20 $\frac{1}{2}$  in. (52.1 cm) diameter

**PROVENANCE**

Personal Collection of Samuel Yellin, Philadelphia,  
Pennsylvania

Thence by descent

Acquired from the above by the present owner

There were a small number of table models shown at the Samuel Yellin Metalworkers Forge throughout the years. Today, in addition to the present lot, only two other related table examples are known: one is in a private collection, and the whereabouts of the other remains unknown. This early model predates any extant accounting records (which began in 1912) or design drawings (the first of which are dated from 1913). The present table was kept by Samuel Yellin for his own collection, no doubt for its superb, complex details and rich variety of metals, which were especially rare in Yellin's early work.

This object will be included in the forthcoming book *Samuel Yellin: Metalworker* by Joseph Cunningham.

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



# THE JACQUELINE FOWLER COLLECTION

**LOTS 398-413**

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

398 HERTER BROTHERS

**SIDE CHAIR**

circa 1877-1879  
ebonized and gilt cherry, maple and satinwood  
marquetry, silk upholstery  
impressed 5213  
36¼ x 17¼ x 16¾ in. (92.1 x 43.8 x 42.5 cm)

**LITERATURE**

Doreen Bolger Burke, et al., *In Pursuit of Beauty: Americans and the Aesthetic Movement*, New York, 1986, p. 166

Katherine S. Howe et al., *Herter Brothers: Furniture and Interiors for a Gilded Age*, New York, 1994, pp. 193-194, 219 (for a detail of the marquetry) and 222 (for a detail of the carving)

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



PROPERTY FROM THE JACQUELINE FOWLER  
COLLECTION

399 CHARLES RENNIE  
MACKINTOSH

TEXTILE DESIGN

1917

watercolor and pencil on wove paper laid down to a  
wove support  
signed in pencil and inscribed *2 Hans Studio/43A Gelbe  
Place Chelsea SW3*  
reverse inscribed *DCA 418*  
sheet: 9 $\frac{3}{8}$  x 7 $\frac{1}{8}$  in. (23.8 x 18.1 cm)  
image: 6 $\frac{3}{4}$  x 6 $\frac{3}{8}$  in. (17.2 x 16 cm)



399

PROVENANCE

The Fine Art Society, London, 1989  
Private Collection  
Christie's London, *Designed by Architects: Important  
Works by Charles Rennie Mackintosh and Others from  
an International Private Collection*, November 6, 2002,  
lot 55  
Acquired from the above by the present owner

EXHIBITED

*Mackintosh and the Glasgow Style*, Suntory Museum of  
Art, Tokyo, September 15-November 5, 2000

LITERATURE

*Mackintosh and the Glasgow Style*, exh. cat., Suntory  
Museum of Art, Tokyo, 2000, p. 138, cat. 40  
Roger Billcliffe, *Charles Rennie Mackintosh, Textile  
Designs*, San Francisco, 1993, p. 84

\$ 3,000-5,000

PROPERTY FROM THE JACQUELINE FOWLER  
COLLECTION

400 CHARLES RENNIE  
MACKINTOSH

CERTOSA DI PAVIA, STUDY OF INTARSIA  
PANEL

1891

watercolor and pencil on wove paper  
titled *INTERSIA PALEL CERTOSA DI PAVIA*.  
sheet: 10 $\frac{3}{4}$  x 14 $\frac{5}{8}$  in. (27.3 x 37.4 cm)  
image: 9 $\frac{1}{4}$  x 13 $\frac{1}{4}$  in. (23.6 x 33.5 cm)

PROVENANCE

Dr. Thomas Howarth, United Kingdom  
Christie's London, *The Dr. Thomas Howard Collection,  
Important Works by Charles Rennie Mackintosh,  
Margaret and Frances Macdonald and Herbert MacNair*,  
February 17, 1994, lot 57  
Acquired from the above by the present owner

EXHIBITED

*Charles Rennie Mackintosh (1868-1928), Memorial  
Exhibition*, Art Gallery of Ontario, Toronto, November  
18-December 31, 1978, no. 70

LITERATURE

*Charles Rennie Mackintosh (1868-1928), Memorial  
Exhibition*, exh. cat., Art Gallery of Ontario, Toronto, p.  
21, no. 70  
Roger Billcliffe, *Mackintosh Watercolours*, New York,  
1978, p. 27, no. 33b

\$ 2,000-3,000



400



401

PROPERTY FROM THE JACQUELINE FOWLER  
COLLECTION

401 CHARLES RENNIE  
MACKINTOSH

“ROME, ARCH OF TITUS”

1891  
watercolor and pencil on wove paper  
initialed and dated in watercolor  
sheet: 9½ x 12½ in. (24.1 x 31.8 cm)  
image: 9½ x 10½ in. (24.1 x 26.7 cm)

**PROVENANCE**

Dr. Thomas Howarth, United Kingdom  
Christie's London, *The Dr. Thomas Howard  
Collection, Important Works by Charles Rennie  
Mackintosh, Margaret and Frances Macdonald and  
Herbert MacNair*, February 17, 1994, lot 17  
Acquired from the above by the present owner

**EXHIBITED**

*Charles Rennie Mackintosh (1868-1928), Memorial  
Exhibition*, Art Gallery of Ontario, Toronto,  
November 18-December 31, 1978, no. 25

**LITERATURE**

*Charles Rennie Mackintosh (1868-1928), Memorial  
Exhibition*, exh. cat., Art Gallery of Ontario, Toronto,  
p. 17, no. 25  
Roger Billcliffe, *Mackintosh Watercolours*, New  
York, 1978, p. 25, no. 17

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



402



403

PROPERTY FROM THE JACQUELINE FOWLER  
COLLECTION

402 CHARLES ROBERT ASHBEE

**COUPE**

1901  
produced by Guild of Handicraft Ltd., London  
gilt silver  
impressed *G of H L<sup>td</sup>* with London Assay Office  
marks  
2½ in. (6.4 cm) high  
8⅝ in. (21.9 cm) diameter

**PROVENANCE**

Private Collection, England  
Sotheby's London, October 19, 1990, lot 246  
Acquired from the above by the present owner

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



PROPERTY FROM THE JACQUELINE FOWLER  
COLLECTION

403 CHARLES ROBERT ASHBEE

COVERED BOX

1903  
produced by Guild of Handicraft Ltd., London  
silver, enamel  
impressed *G of H L<sup>td</sup> London* with London Assay  
Office marks and incised 4739B  
2<sup>3</sup>/<sub>8</sub> in. (6 cm) high  
3<sup>3</sup>/<sub>8</sub> in. (8.6 cm) diameter

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

PROPERTY FROM THE JACQUELINE FOWLER  
COLLECTION

404 JOSEF HOFFMANN

CIGARETTE BOX

circa 1920  
executed by Adolf Wertnik  
produced by the Wiener Werkstätte, Vienna,  
Austria  
silver, enamel, gold plate  
impressed *WIENER WERKSTÄTTE* and *MADE IN  
AUSTRIA* with artist, maker, and Wiener Werkstätte  
monograms, rose marks and silver hallmarks  
¾ x 4<sup>1</sup>/<sub>8</sub> x 3 in. (1.9 x 10.5 x 7.6 cm)

**PROVENANCE**

Sotheby's New York, February 18, 1984, lot 287A  
Acquired from the above by the present owner

**LITERATURE**

Waltraud Neuwirth, *Wiener Werkstätte:  
Schutzmarken/Registered Trade Marks*, Vienna,  
1985, p. 206, fig. 239 (for a related example)

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



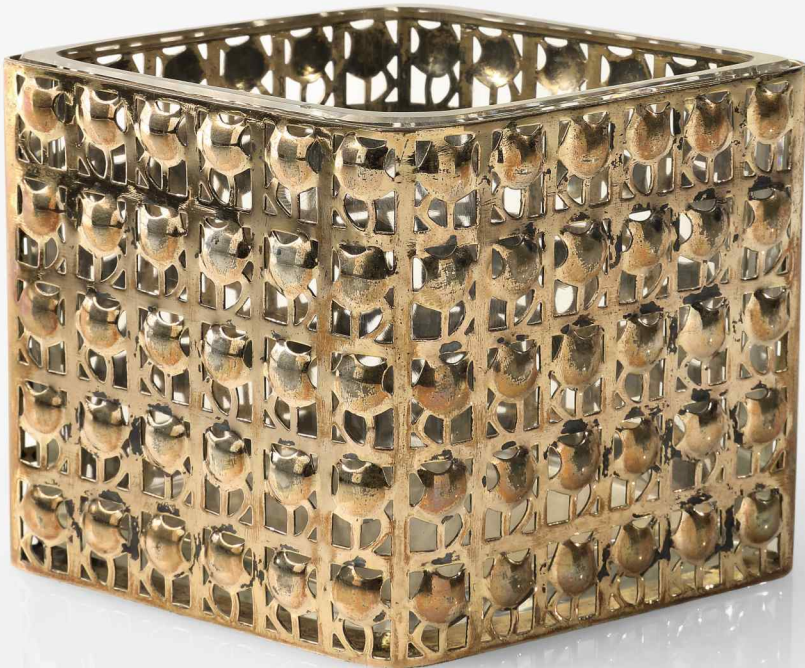
PROPERTY FROM THE JACQUELINE FOWLER  
COLLECTION

405 JOSEF HOFFMANN

VASE

circa 1906  
with glass liner  
executed by Adolf Wertnik, produced by the Wiener  
Werkstätte, Vienna, Austria  
patinated silver, glass  
impressed with artist, maker's and Wiener  
Werkstätte monograms, rose marks and silver  
hallmarks  
3½ x 5⅜ x 3½ in. (8.9 x 13.7 x 8.9 cm)

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



PROPERTY FROM THE JACQUELINE FOWLER  
COLLECTION

406 KOLOMAN MOSER

VASE

circa 1906  
with glass liner  
executed by Stanislaus Teyc, produced by the  
Wiener Werkstätte, Vienna, Austria  
brass, glass  
impressed with artist's and maker's monograms  
and Wiener Werkstätte marks and incised 254 67  
16¾ in. (42.5 cm) high

LITERATURE

Christian Witt-Dorring and Janis Staggs, *Wiener  
Werkstätte: 1903-1932 The Luxury of Beauty*, exh.  
cat., Neue Galerie, New York, 2017, p. 112 (for a  
period photograph showing the design in the 1906  
Wiener Werkstätte exhibition *The Laid Table*)  
The model is referenced in the Archives of the Wiener  
Werkstätte, in the collections of the Museum für  
Angewandte Kunst, Vienna, inventory nos. WWF 97-  
49-5 and WWF 93-41-2.

\$ 3,000-5,000





PROPERTY FROM THE JACQUELINE FOWLER  
COLLECTION

407 JOSEF HOFFMANN

**FOUR VESSELS**

circa 1920  
produced by the Wiener Werkstätte, Vienna  
brass  
each impressed *WIENER WERKSTÄTTE* with  
artist's monogram, one also impressed *MADE IN  
AUSTRIA*  
the tallest: 3 $\frac{3}{8}$  in. (8.6 cm) high

The models are referenced in the Archives of the  
Wiener Werkstätte, in the collections of the Museum  
für Angewandte Kunst, Vienna, inventory nos. WWF  
116-27-8, WWF 187-102, WWF 114-7-4 and WWF  
115-9-6.

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



PROPERTY FROM THE JACQUELINE FOWLER  
COLLECTION

408 JOSEF HOFFMANN

**FOUR-PIECE PLACE SETTING**

circa 1911

comprising a knife, fork, and two spoons

silver, stainless steel

each impressed *WIENER WERKSTÄTTE* with artist

and Wiener Werkstätte monograms, rose marks

and silver hallmarks

knife: 6 $\frac{1}{8}$  in. (15.6 cm) long

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





PROPERTY FROM THE JACQUELINE FOWLER  
COLLECTION

409 JOSEF HOFFMANN

**SPOON**

1905

produced by the Wiener Werkstätte, Vienna  
silver, moonstone  
impressed with Wiener Werkstätte monogram and  
silver hallmarks  
5 $\frac{7}{8}$  in. (14.9 cm) long

**PROVENANCE**

Private Collection, Düsseldorf, Germany  
Sotheby's London, March 2, 1999, lot 11  
Acquired from the above by the present owner

**LITERATURE**

Waltraud Neuwirth, *Josef Hoffmann: Bestecke für  
die Wiener Werkstätte*, Vienna, 1982, p. 166

The model is referenced in the Archives of the  
Wiener Werkstätte, in the collections of the Museum  
für Angewandte Kunst, Vienna, inventory no. WWF  
93-21-3.

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



PROPERTY FROM THE JACQUELINE FOWLER  
COLLECTION

410 JOSEF HOFFMANN

THREE-PIECE TEA SERVICE WITH TRAY

circa 1912  
comprising a teapot, sugar bowl, creamer and two-  
handled tray  
produced by the Wiener Werkstätte, Vienna  
silver-plated metal, metal, ebony  
each piece impressed with monogram *GF*; the  
teapot impressed *WIENER WERKSTÄTTE* with  
artist and Wiener Werkstätte monograms, rose  
mark and silver-plate hallmarks; the sugar bowl  
impressed with artist and Wiener Werkstätte  
monograms, rose mark and silver-plate hallmarks;  
the creamer impressed with artist and Wiener  
Werkstätte monograms and rose mark; the tray  
impressed with Wiener Werkstätte monogram  
teapot: 5 $\frac{1}{8}$  in. (13 cm) high

**PROVENANCE**

Private Collection, Berlin  
Sotheby's London, November 1, 1996, lot 21  
Acquired from the above by the present owner

**LITERATURE**

Waltraud Neuwirth, *Wiener Werkstätte, Avantgarde,  
Art Deco, Industrial Design*, Vienna, 1984, p. 103, ill.  
67 (for the teapot)

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



PROPERTY FROM THE JACQUELINE FOWLER  
COLLECTION

411 GERRIT THOMAS RIETVELD

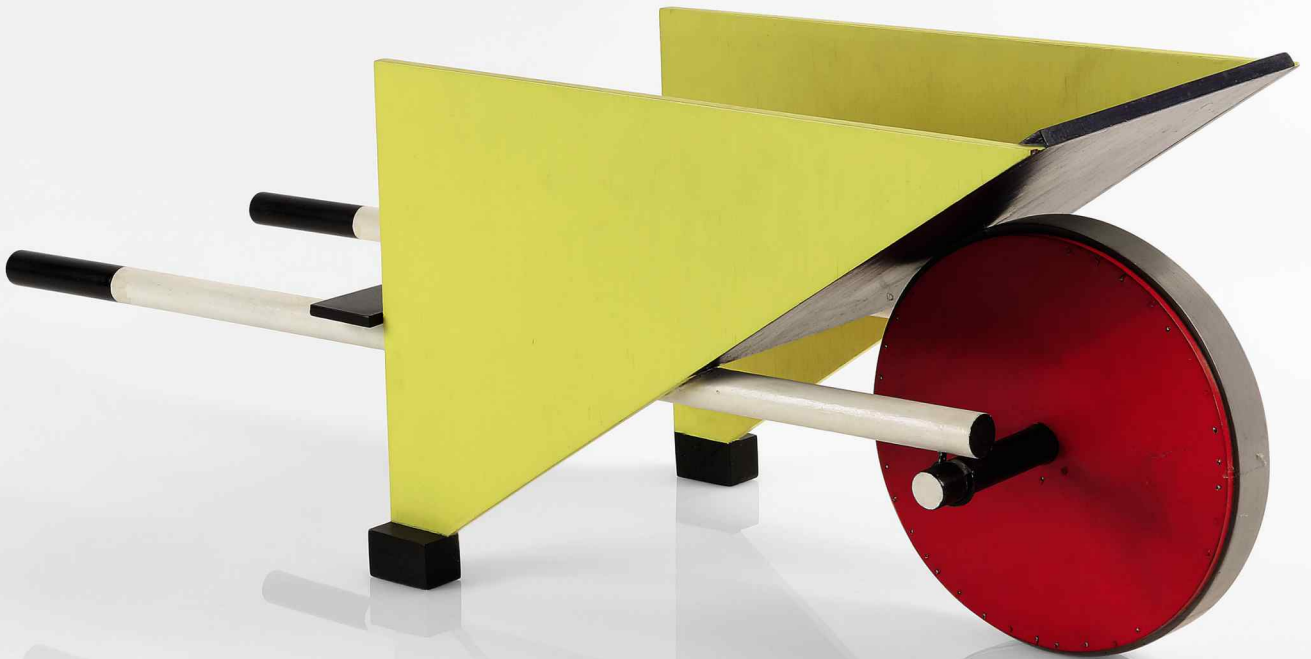
**CHILD'S WHEELBARROW**

designed 1923  
executed by Gerard van de Groenekan, Utrecht,  
The Netherlands  
painted wood  
branded *H.G.M./G.A.v.d. GROENEKAN/DE BILT  
NEDERLAND*  
12½ x 33½ x 10⅞ in. (30.8 x 85.1 x 27.6 cm)

**LITERATURE**

Daniele Baroni, *The Furniture of Gerrit Thomas  
Rietveld*, Woodbury, New York, 1978, p. 53  
*Gerrit Rietveld: A Centenary Exhibition, Craftsman  
and Visionary*, exh. cat. Barry Friedman Ltd., New  
York, 1988, p. 42  
Marijke Küper and Ida van Zijl, *Gerrit Th. Rietveld:  
The Complete Works*, exh. cat., Centraal Museum,  
Utrecht, 1992, p. 90  
Peter Vöge, *The Complete Rietveld Furniture*,  
Rotterdam, 1993, pp. 34-35, 43 and 58-59  
Ida van Zijl, *Gerrit Rietveld*, London, 2010, p. 44

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



PROPERTY FROM THE JACQUELINE FOWLER  
COLLECTION

412 FRANK LLOYD WRIGHT

**SIDE CHAIR FROM THE FRANCIS W. LITTLE  
HOUSE, PEORIA, ILLINOIS**

circa 1903  
oak, leather upholstery  
30 x 15<sup>3</sup>/<sub>4</sub> x 18 in. (76.2 x 40 x 45.7 cm)

**PROVENANCE**

Francis Little House, Peoria, Illinois, circa 1903  
Donald and Virginia Lovness, Stillwater, Minnesota  
Domino's Center for Architecture and Design, Ann  
Arbor, Michigan, 1986

**LITERATURE**

David A. Hanks, *Frank Lloyd Wright, Preserving an  
Architectural Heritage, Decorative Designs from  
The Domino's Pizza Collection*, exh. cat., New York,  
1989, p. 48 (for a variant of the design)

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



PROPERTY FROM THE JACQUELINE FOWLER  
COLLECTION

413 FRANK LLOYD WRIGHT

**CHILD'S CHAIR FROM THE AVERY COON-  
LEY PLAYHOUSE, RIVERSIDE, ILLINOIS**

circa 1912  
birch, leather upholstery  
31 x 15 $\frac{1}{8}$  x 16 $\frac{1}{2}$  in. (78.7 x 38.4 x 41.9 cm)

**LITERATURE**

David A. Hanks, *The Decorative Designs of Frank Lloyd Wright*, New York, 1979, p. 113 (for a period photograph of the model *in situ* in the Avery Coonley Playhouse, Riverside, Illinois)  
Edgar Kaufmann, Jr., *Frank Lloyd Wright at the Metropolitan Museum of Art*, New York, 1982, p. 24 (for a period photograph of the model *in situ*)  
David A. Hanks, *Frank Lloyd Wright, Preserving an Architectural Heritage, Decorative Designs from The Domino's Pizza Collection*, exh. cat., New York, 1989, pp. 80 (for the model) and 81 (for a period photograph of the model *in situ*)  
Thomas A. Heinz, *Frank Lloyd Wright: Interiors and Furniture*, New York, 1994, p. 150

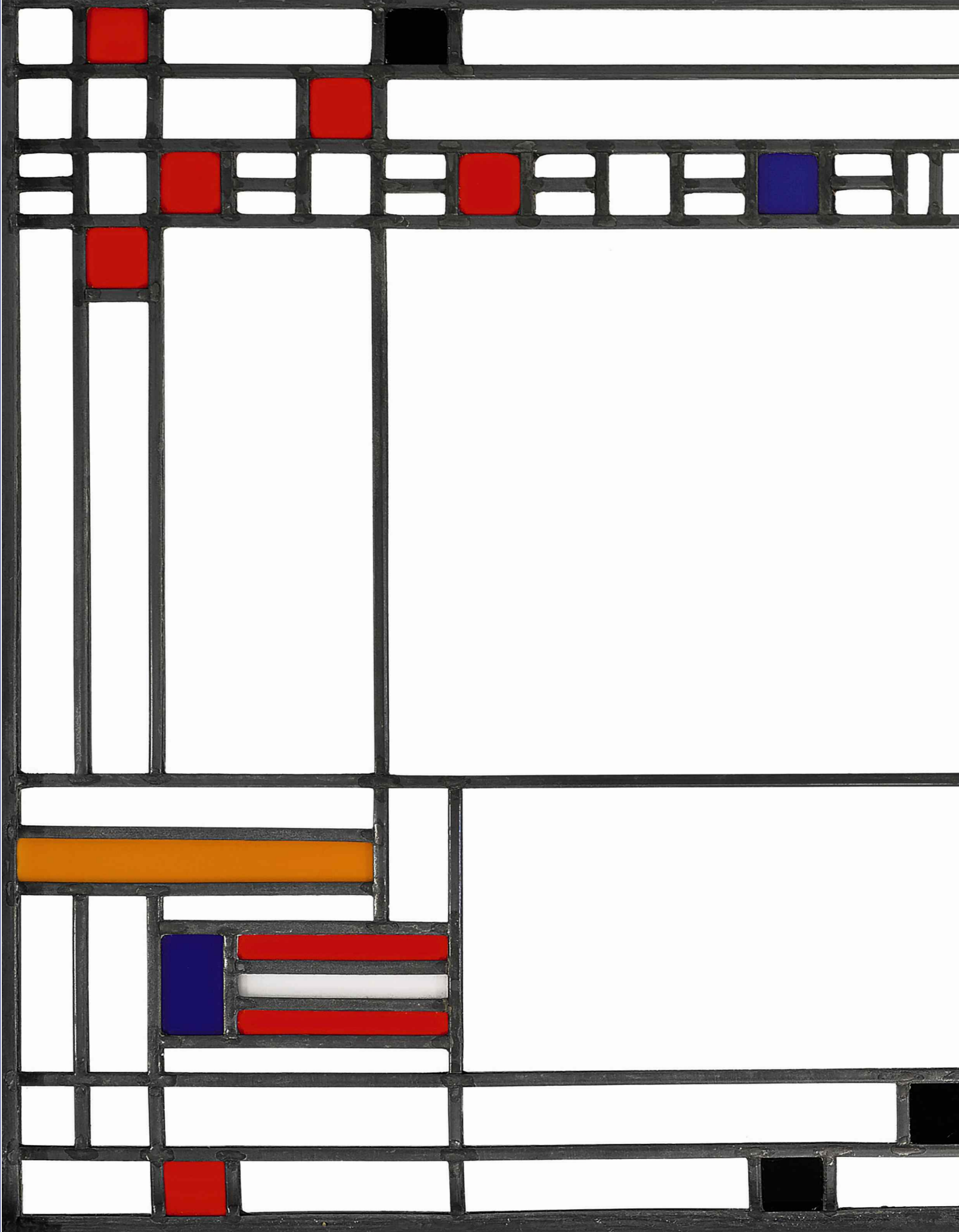
**\$ 6,000-8,000**



MASTERWORKS BY  
FRANK LLOYD WRIGHT

THE THOMAS S. MONAGHAN  
PRIVATE COLLECTION

LOTS 414-421





Thomas Monaghan with a Frank Lloyd Wright dining table and chairs © Taro Yamasaki/The LIFE Images Collection/Getty Images

# A LIFELONG PASSION FOR FRANK LLOYD WRIGHT

BY THOMAS S. MONAGHAN

I was raised in an orphanage, in what had been an imposing, ornate mansion. I was fascinated with the place, and for as long as I can remember I had an interest in architecture. At the age of twelve, I visited the local library and while looking through the architecture section I discovered a book about Frank Lloyd Wright. I was spellbound. Three structures blew me away: the Robie House, the Falling Water House and the Johnson Wax Building. All were more spectacular than anything I had ever seen, yet all different and all by the same architect. This was the beginning of a lifelong interest.

The beauty and genius of Wright's work overwhelmed me. I read everything about him I

could find. I poured over photos of his works and was riveted by his unconventional lifestyle and way of thinking. I even got up the nerve to knock on the door of the Wright house in my hometown of Ann Arbor, Michigan, and ask if I could look around. I was about seventeen at the time, and Mrs. Palmer politely turned me down. Years later, we became very good friends and she even tried to sell me the house

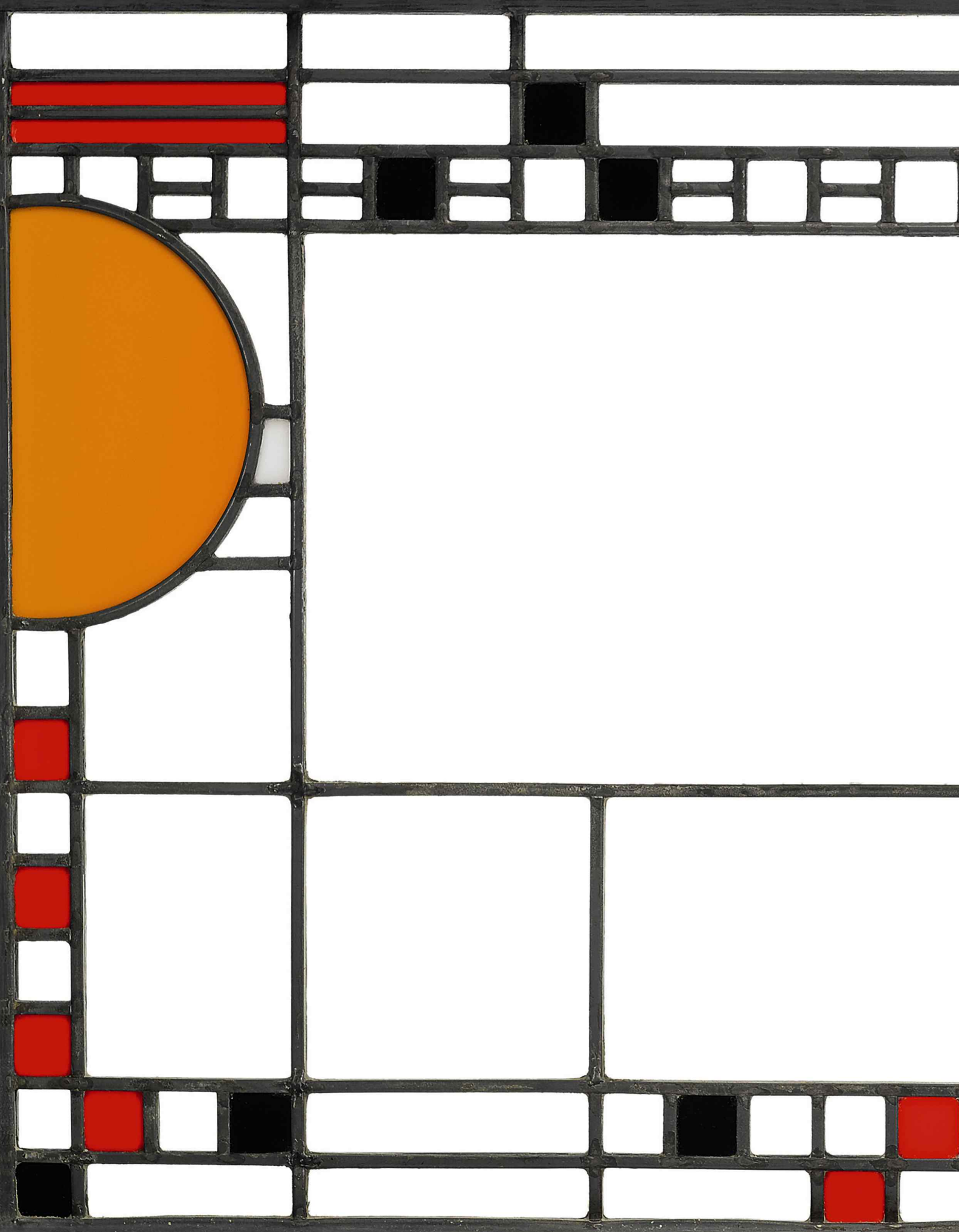
Any time that I could see and experience one of Wright's works, I jumped at the opportunity. When I was stationed in Japan in the Marines, I visited Tokyo to see the Imperial Hotel. While I was home on leave, I went on a date with a girl whose parents coincidentally

owned Wright's Goddard house, next door to his Stoddard House known as the Snowflake house. I had her take me there right away. By the 1970s I had grown Domino's Pizza into a successful business and I hadn't had a vacation in thirteen years, so my family packed up our GMC motor home and embarked on a tour of Wright houses in the mid-west. Admittedly, my wife and kids were less interested in the tour, but I was happy to speak with so many owners of Wright homes and experience the architecture for myself.

I was captivated by the Wright models I saw over the years at the Museum of Modern Art in New York and by the Coonley Playhouse windows I saw at the Renwick Gallery in Washington, D.C., in the early 1980s at an exhibition organized by David Hanks. That planted the seed for starting my own Frank Lloyd Wright Museum, and so I began collecting. The first thing I got was a Frank Lloyd Wright designed Henredon-Heritage Dining Room set—a pretty humble start. I began buying

everything I could: many Frank Lloyd Wright windows (including many Coonley Playhouse Windows and Coonley Gardner's Cottage Windows), artifacts and drawings, and many pieces of furniture. I commissioned models of Wright's houses, and I even bought two cars that had been owned by Frank Lloyd Wright for the classic car collection that I had at the time: a customized Lincoln Continental and a Crosby Hot Shot, both painted Cherokee red.

Building this collection and preserving Wright's legacy has been a labor of love. His work inspired Domino's Farms, the sprawling 0.6 mile-long Prairie Style masterpiece where my company is headquartered. For my family, we built our own modest Frank Lloyd Wright-inspired home. I have been promoting Frank Lloyd Wright my whole life and I knew that it was just a matter of time before his fame would grow and his artifacts would garner the recognition they deserve. After all, architecture is the oldest and greatest of all the fine arts, and Wright is the greatest practitioner of that art.





# FRANK LLOYD WRIGHT'S “KINDER-SYMPHONY”

BY JULIE L. SLOAN

Often hailed as Frank Lloyd Wright's masterpiece in stained-glass design, the windows of the Avery Coonley Playhouse (1912) have been acclaimed as his finest glass composition, on that is unique within his oeuvre. They represent a major departure in his decorative design work that his client, Avery Coonley, recognized as “certainly daring.” Conceived following Wright's return from a year spent in Europe, the windows reflect the artist's revolutionary leap into his own brand of modernism. Gone are pendant chevrons and the warm, sunbaked colors of the Prairie Style that featured in his work before 1910, such as the windows of the Susan Lawrence Dana and Darwin D. Martin houses (1902-1904 and 1903-1905, respectively). They are replaced by a whimsical, jubilant palette of primary and secondary hues in lively circles and

squares, evoking balloons and confetti during a parade. Interspersing the group of windows are depictions of the American flag to complete the effect.

Wright had built a large estate for industrialist Avery Coonley in 1908 in Riverside, Illinois, a suburb of Chicago, comprising a house and, a few years later, a garage and gardener's cottage, all set in an expansive landscape. Coonley's wife, Queene Ferry, was dedicated to the education of the neighborhood children (including her own) in the Froebel Kindergarten method and commissioned the Playhouse as a school. This German instructive approach used games and toys, called the “Gifts and Occupations,” to teach geometry, symmetry, aesthetics, spatial integration, and color theory. Wright's mother and wife had both used

this method to educate him and his children, so he was intimately familiar with Queene's goals. In one of the few statements he ever made alluding to influences on his designs, Wright claimed that "all [the toys] are in my fingers to this day." As Anthony Alofsin has shown in *Frank Lloyd Wright: The Lost Years, 1910-1922, A Study of Influence* (1993), Wright returned from Europe convinced that education, starting with Froebel Kindergarten, was the key to imparting ethical and aesthetic values to the American public, which would elevate public understanding of organic architecture and help to reform society. Guided by this philosophy, Wright called the series of windows he designed for the playhouse a "Kinder-Symphony," a German phrase meaning "children's symphony," combining allusions to both the Froebel method and celebratory parade music.

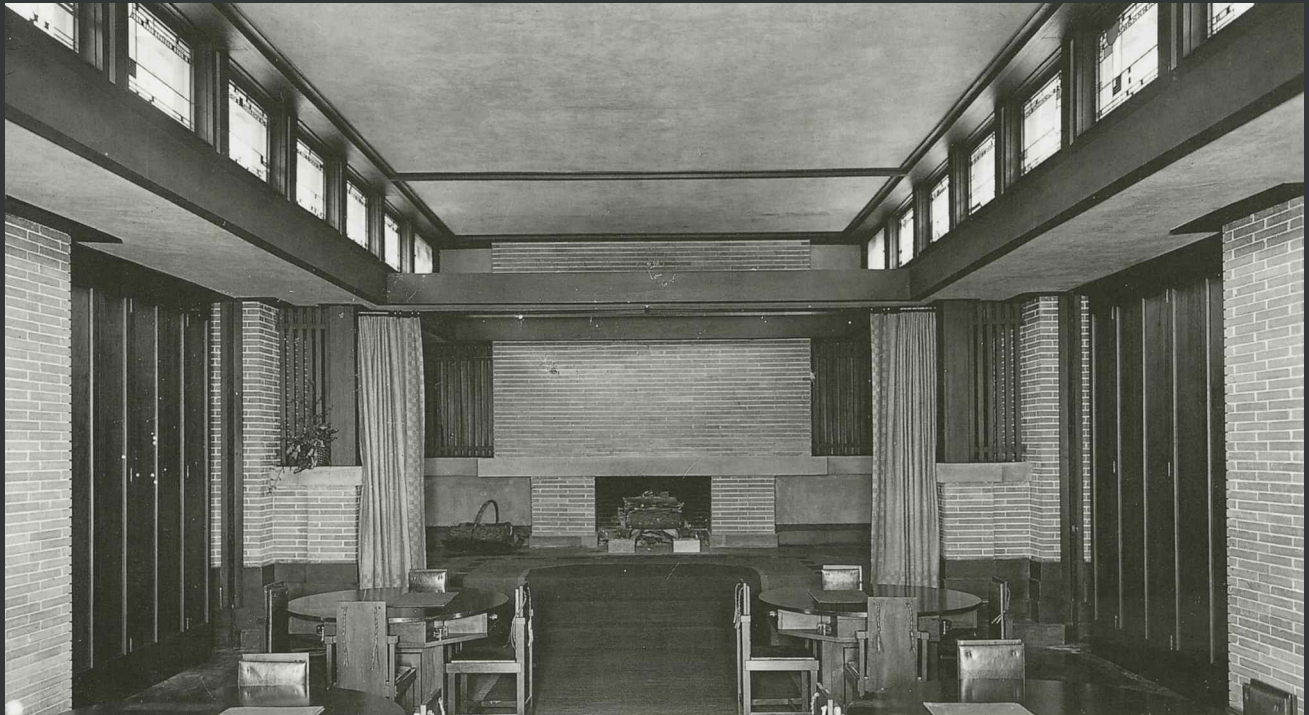
The Coonley Playhouse windows are a singular design in Wright's long career as a window designer on many levels. For one, they represent the only time Wright depicted an event in stained-glass. While Wright never explicitly wrote that a parade was his direct and specific inspiration for his design, the visual reference to this type of event is undeniable, and confetti and balloon motifs are mentioned in correspondences between Wright and Coonley. Avery and Queene's daughter, Elizabeth Coonley Faulkner, even recalled Wright buying a cluster of balloons from a passing peddler and letting them float in his studio in front of the windows, drawing the literal comparison. Avery Coonley himself was not so enchanted with its components. In a letter to Wright in October 1912, after he had taken home a sketch of the "balloon [sic] scheme" to show his wife, he wrote that the balloons were "charming," but that "all were unanimous, however, that the confetti part of the idea is not successful ... particularly

as I have never seen the two associated." It is notable that the confetti (the small colored squares) remained in the design. The Playhouse windows are also the only window scheme in which every window in the house is different, combining into a single composition meant to be read from one opening to the next, without beginning or end. In all of his other buildings, the windows are repeating patterns. Wright never addressed this aspect of his design in writing, leaving us to speculate on its origin, though it is a clear example of Wright's new embrace of asymmetry and abstraction in his decorative work.

Second, the glass palette is unique—never again would Wright combine such a selection of vibrant colors, instead only using them independently in future windows. He had never seen this glass before his trip to Europe. The vibrant yellow, red, blue, and green glass was made exclusively in Germany. Called flashed opak, the glass is made in two



Exterior view of the Avery Coonley Playhouse © 2018 Frank Lloyd Wright Foundation. All Rights Reserved. Licensed by Artist Rights Society



Interior view of the Avery Coonley Playhouse © 2018 Frank Lloyd Wright Foundation. All Rights Reserved. Licensed by Artist Rights Society

layers, a colored layer over a white layer, so that the color appears on one side only—the other side, which Wright placed on the exterior, is solid, opaque white. Characterized by a flat, brilliant quality that was unaltered by the passage of light through it, it would be his favorite colored glass until the end of his use of leaded glass in 1923. In his July 1928 installment of “In the Cause of Architecture,” published in *Architectural Record*, he wrote “I have used, preferably, clear primary colors, like the German flashed-glass, to get decorative effects, believing the clear emphasis of the primitive color interferes less with the function of the window and adds a higher architectural note to the effect of *light* itself [Wright’s emphasis]. The kinder-symphony in the windows of the Coonley Playhouse is a case in point.”

Third, the execution of the Coonley windows was technically challenging. By this time, Wright’s windows were always

manufactured with zinc, brass, or copper came, which is very stiff and does not lend itself to curves easily (lead came, by contrast, traditionally used for stained-glass windows, can be bent easily by hand). Though the craftsmen responsible for the Coonley windows are unknown, we know due to the material that they would have been required to use complicated machinery to cut and bend the zinc comes. While the use of machines could increase the speed of manufacture in multiple windows of the same design, in the case of the Playhouse windows, which are all unique, it would have slowed the process considerably, adding to the cost. The challenge inherent in executing circular zinc comes further underscores the novelty of the Playhouse windows, and helps explain why in the final decade of his use of stained-glass, Wright never repeated any variation of the circles and squares (although he did use them in textiles and graphic design). His future window compositions, most notably for

Midway Gardens, Hollyhock House, (1916-1921), and the Imperial Hotel (1913-1923, never executed), would be based almost solely on triangles.

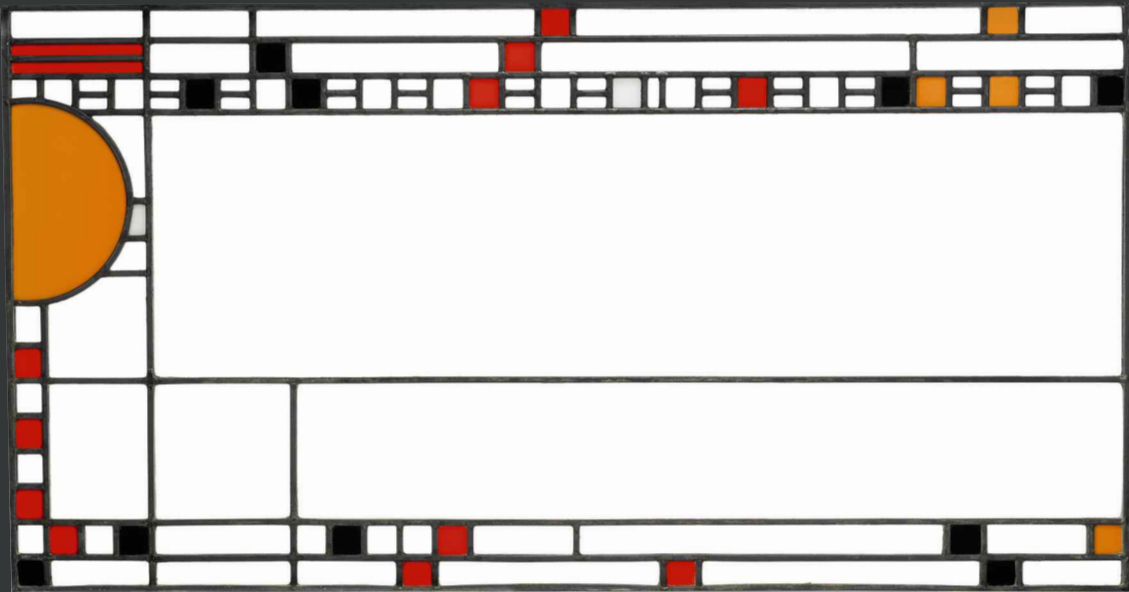
The design was one of Wright’s personal favorites. At least two sample panels were made and Wright kept them at Taliesin near his drafting table. At least one of these was exhibited in the 1914 Chicago Architectural Club annual exhibit at the Art Institute of Chicago. On Wright’s death in 1959, Taliesin Associated Architects even adapted the design in a metal grid with colored glass for his grave marker in Spring Green, Wisconsin—a last and most telling testament to the importance of the Playhouse windows in his remarkable career as well as in the wider Modernist movement to which they belong.

Julie L. Sloan, Stained-Glass Consultant, North Adams, MA

MASTERWORKS FROM THE THOMAS S.  
MONAGHAN PRIVATE COLLECTION

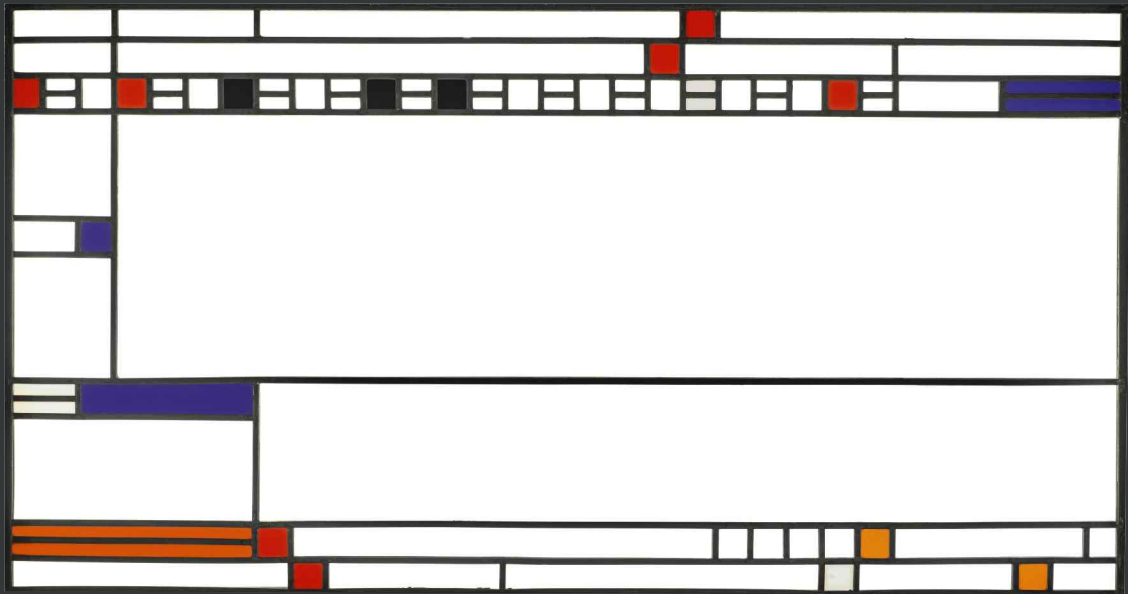
THE AVERY COONLEY PLAYHOUSE  
WINDOWS BY FRANK LLOYD WRIGHT

LOTS 414-418

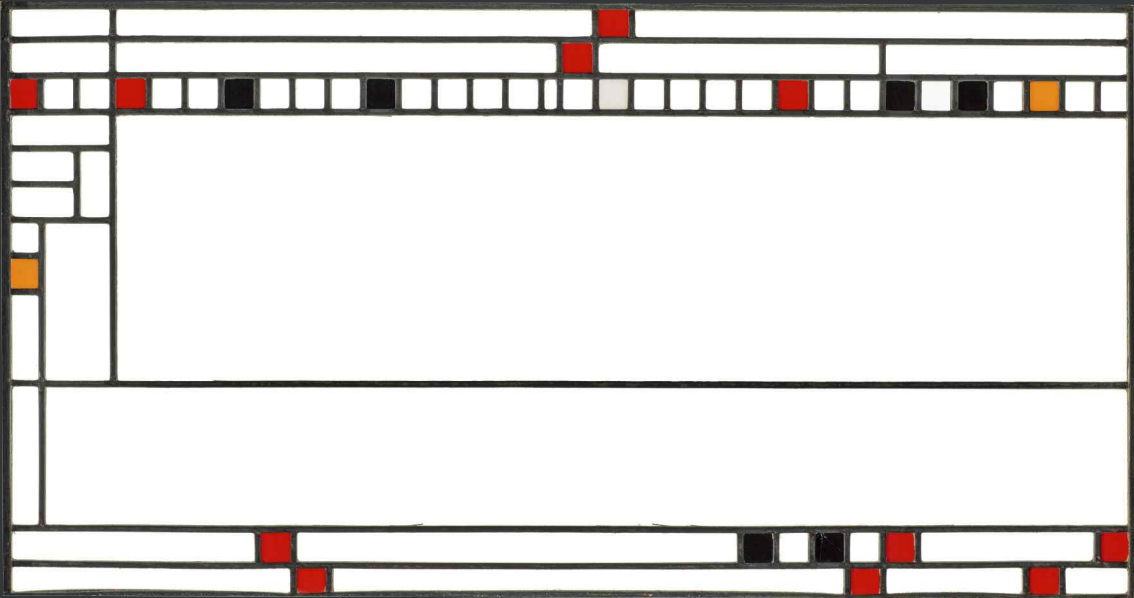












The designs for the Coonley Playhouse are among the most highly prized windows by Frank Lloyd Wright, and some eleven international institutions have acquired examples for their collections, including the Museum of Modern Art, New York; the Metropolitan Museum of Art, New York; the Corning Museum of Glass, Corning, New York; the Toledo Museum of Art, Toledo, Ohio; the Art Institute of Chicago; the Virginia Museum of Fine Arts, Richmond, Virginia; the High Museum of Art, Atlanta; the Los Angeles County Art Museum; the Victoria and Albert Museum, London; Die Neue Sammlung, Munich; and the National Gallery of Australia, Canberra. See page 203 for a select bibliography on lots 414-418.

414 FRANK LLOYD WRIGHT

**CLERESTORY WINDOW FROM THE AVERY COONLEY PLAYHOUSE, RIVERSIDE, ILLINOIS**

circa 1912  
*opak* glass, clear glass, zinc comes, wood frame  
24 x 38¼ in. (61 x 97.2 cm) including frame  
17¾ x 33½ in. (45.1 x 85.1 cm) excluding frame

**PROVENANCE**

Avery and Queene Ferry Coonley, Avery Coonley Playhouse, Riverside, Illinois, 1912-1920  
Thence by acquisition of the Avery Coonley Playhouse, 1920-1967  
Elliot Golub, Winnetka, Illinois, 1967-1986  
Domino's Center for Architecture and Design, Ann Arbor, Michigan, acquired from the above, 1986  
Christie's New York, *Important 20th Century Decorative Arts Including Arts & Crafts and Architectural Designs*, June 9, 1995, lot 49  
Acquired from the above by the present owner

**\$ 150,000-250,000**

415 FRANK LLOYD WRIGHT

**CLERESTORY WINDOW FROM THE AVERY COONLEY PLAYHOUSE, RIVERSIDE, ILLINOIS**

circa 1912  
*opak* glass, clear glass, zinc comes, wood frame  
24 x 38¼ in. (61 x 97.2 cm) including frame  
17¾ x 33½ in. (45.1 x 85.1 cm) excluding frame

**PROVENANCE**

Avery and Queene Ferry Coonley, Avery Coonley Playhouse, Riverside, Illinois, 1912-1920  
Thence by acquisition of the Avery Coonley Playhouse, 1920-1967  
Elliot Golub, Winnetka, Illinois, 1967-1986  
Domino's Center for Architecture and Design, Ann Arbor, Michigan, acquired from the above, 1986  
Christie's New York, *Important 20th Century Decorative Arts Including Arts & Crafts and Architectural Designs*, June 9, 1995, lot 48  
Acquired from the above by the present owner

**\$ 150,000-250,000**

416 FRANK LLOYD WRIGHT

**CLERESTORY WINDOW FROM THE AVERY COONLEY PLAYHOUSE, RIVERSIDE, ILLINOIS**

circa 1912  
*opak* glass, clear glass, zinc comes, wood frame  
24 x 38¼ in. (61 x 97.2 cm) including frame  
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**PROVENANCE**

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Thence by acquisition of the Avery Coonley Playhouse, 1920-1967  
Elliot Golub, Winnetka, Illinois, 1967-1986  
Domino's Center for Architecture and Design, Ann Arbor, Michigan, acquired from the above, 1986  
Christie's New York, *Important 20th Century Decorative Arts Including Arts & Crafts and Architectural Designs*, June 9, 1995, lot 47  
Acquired from the above by the present owner

**\$ 150,000-250,000**

417 FRANK LLOYD WRIGHT

**CLERESTORY WINDOW FROM THE AVERY COONLEY PLAYHOUSE, RIVERSIDE, ILLINOIS**

circa 1912  
*opak* glass, clear glass, zinc comes, wood frame  
24 x 38¼ in. (61 x 97.2 cm) including frame  
17¾ x 33½ in. (45.1 x 85.4 cm) excluding frame

**PROVENANCE**

Avery and Queene Ferry Coonley, Avery Coonley Playhouse, Riverside, Illinois, 1912-1920  
Thence by acquisition of the Avery Coonley Playhouse, 1920-1967  
Elliot Golub, Winnetka, Illinois, 1967-1986  
Domino's Center for Architecture and Design, Ann Arbor, Michigan, acquired from the above, 1986  
Christie's New York, December 9, 1994, lot 245 (one of two)  
Acquired from the above by the present owner

**\$ 75,000-100,000**

418 FRANK LLOYD WRIGHT

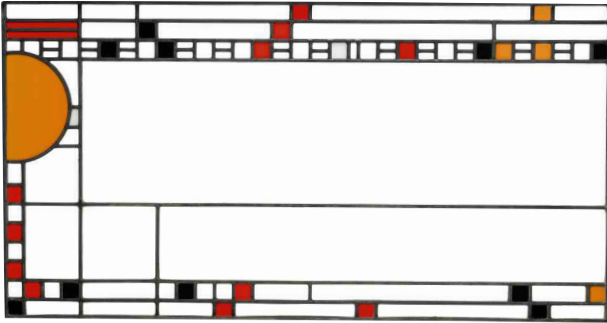
**CLERESTORY WINDOW FROM THE AVERY COONLEY PLAYHOUSE, RIVERSIDE, ILLINOIS**

circa 1912  
*opak* glass, clear glass, zinc comes, wood frame  
24 x 38¼ in. (61 x 97.2 cm) including frame  
17¾ x 33½ in. (45.1 x 85.1 cm) excluding frame

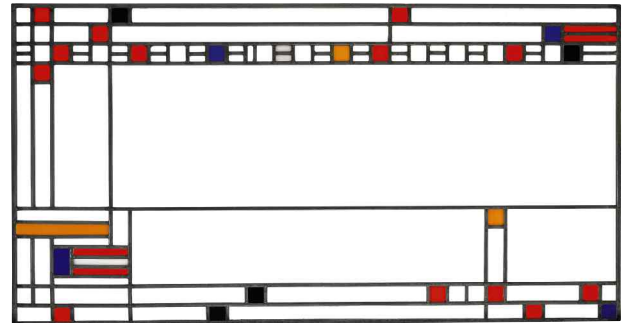
**PROVENANCE**

Avery and Queene Ferry Coonley, Avery Coonley Playhouse, Riverside, Illinois, 1912-1920  
Thence by acquisition of the Avery Coonley Playhouse, 1920-1967  
Elliot Golub, Winnetka, Illinois, 1967-1986  
Domino's Center for Architecture and Design, Ann Arbor, Michigan, acquired from the above, 1986  
Christie's New York, December 9, 1994, lot 245 (one of two)  
Acquired from the above by the present owner

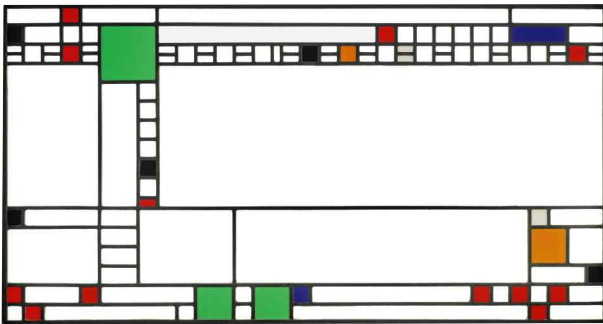
**\$ 75,000-100,000**



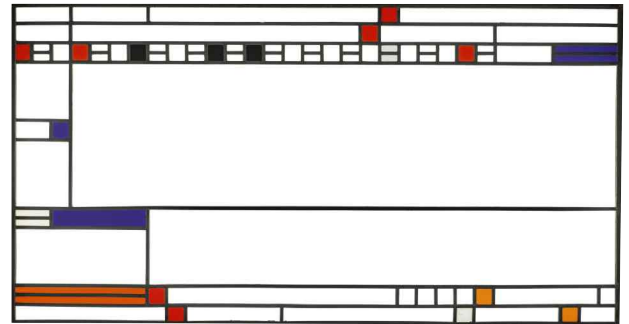
414



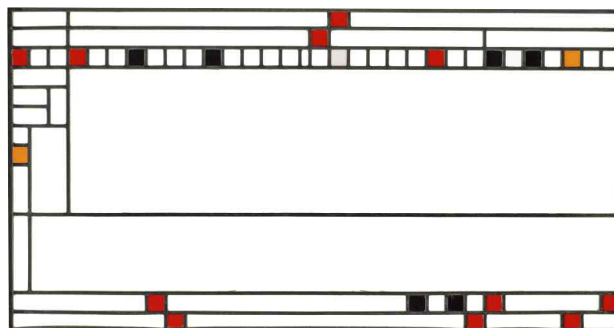
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418

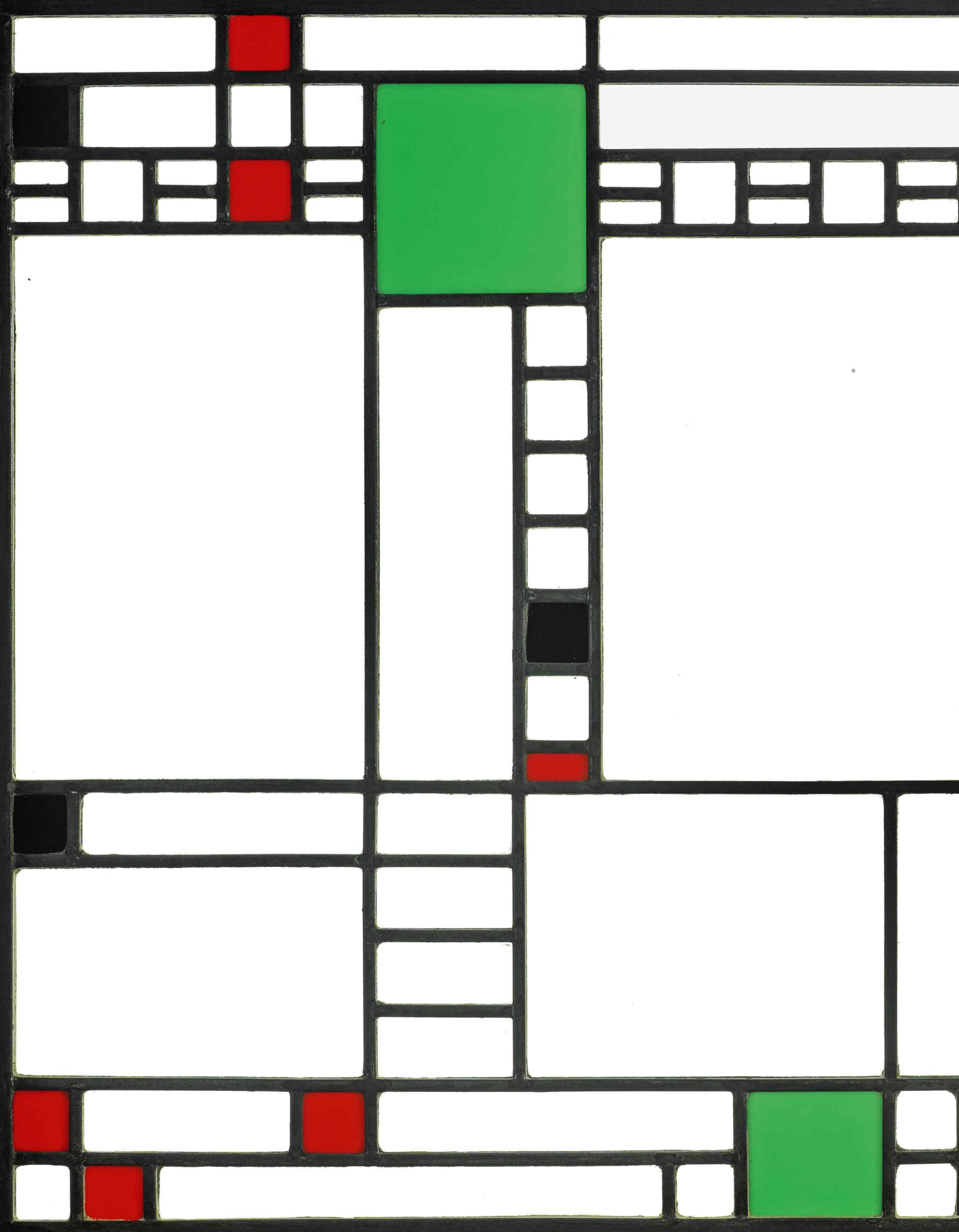
# THE COONLEY PLAYHOUSE WINDOWS: A PARALLEL ABSTRACTION

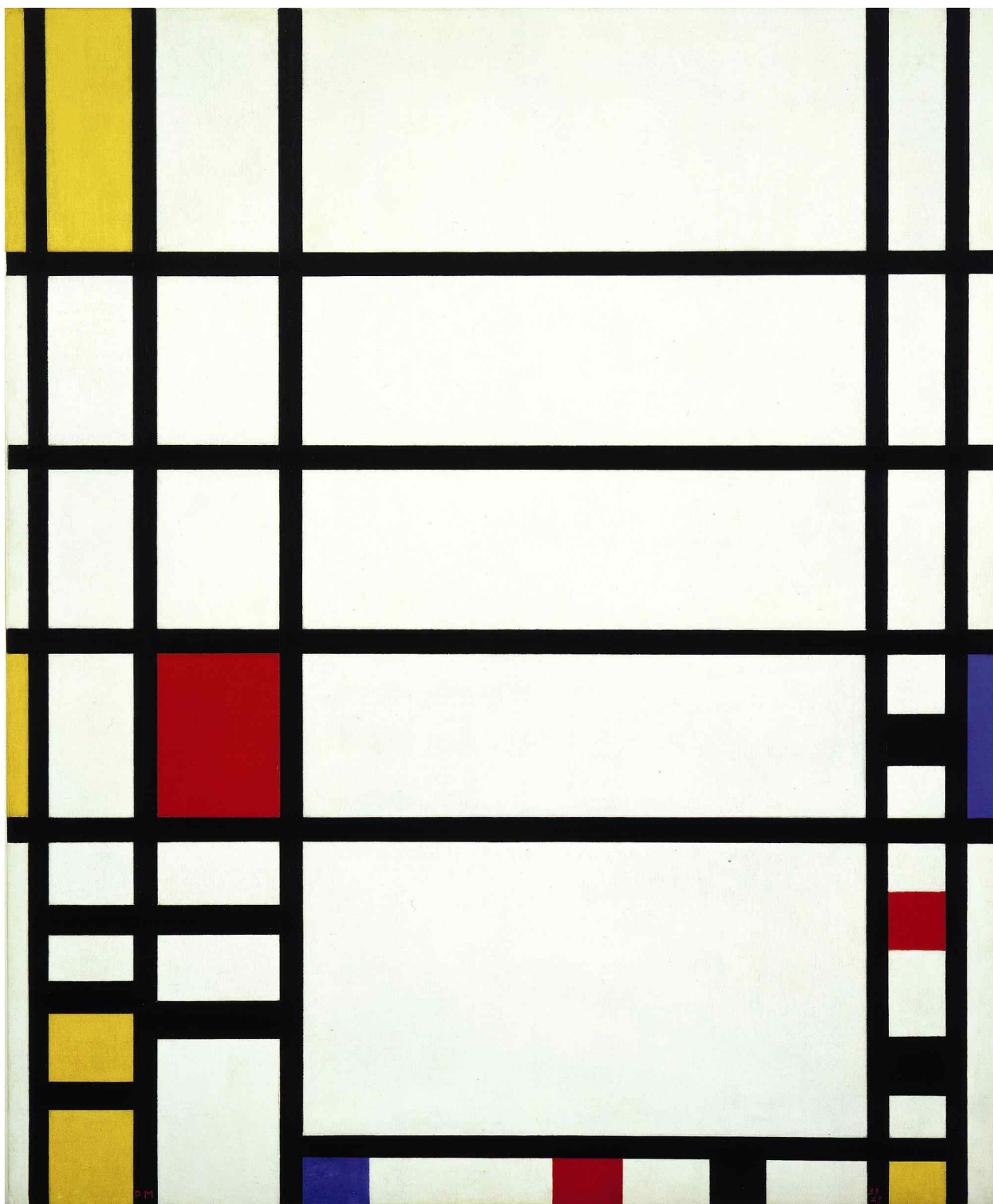
BY ANTHONY ALOFSIN

The windows of the Coonley Playhouse represent the beginnings of a revolution in Frank Lloyd Wright's design of ornament. Commissioned in 1911 by Queene and Avery Coonley, they are among the first demonstrations of the aesthetic turn Wright's work took after spending the year 1909-1910 in Europe with his lover, Mamah Borthwick. The support was crucial as Wright faced re-starting his architectural practice in the midst of personal crisis. Prior to his travels abroad Wright had used platonic geometric shapes of squares, rectangles, and polygons, organized over grids, as the components not only of the floor plans of his buildings but all their parts, including windows, furniture, rugs, and light fixtures. Recalling the precepts of John Ruskin who advocated that ornament should be integrated into the fabric of building, not added on, Wright made ornament into a totalizing event. Basic shapes of rectilinear geometry are clearly seen in the beautiful art glass windows of the Prairie Period. But after his return and, with the start of the playhouse commission, three developments emerged that would profoundly affect his work: the prominence of

circles, dynamic asymmetrical compositions, and abstraction augmented to eliminate any associations with nature.

Some commentators have been tempted to compare the Coonley Playhouse windows with art of the European avant-garde. Artists Frantisek Kupka, Francis Picabia, and Robert Delaunay are often mentioned. To the list could be added Jutta Sika and Theresa Trethan, two young Austrian ceramicists; abstract circles animated the designs of their coffee and tea services, which were published in *The Studio Yearbook of Decorative Art* (1907). Such references usually include the claim that Wright "must have been influenced by them" or vice versa. The assertion is based on formalistic visual analogy: if A looks like B then B has influenced A. As Wright himself observed "Resemblances are mistaken for influences." And a close look at Wright's views of the avant-garde reveal a more complex situation—a parallelism of artistic developments rather than a simple tale of influence. The historical construction of the period shows that Wright was impervious to much of the revolution around him, including Picasso and Braque's launching of Cubism in 1907. When he





Piet Mondrian, *Trafalgar Square*. Museum of Modern Art, Gift of Mr. and Mrs. William A.M. Burden, 1964, accession no. 510.1964  
© The Museum of Modern Art/Licensed by SCALA/Art Resource, NY. Mondrian/Holtzman Trust

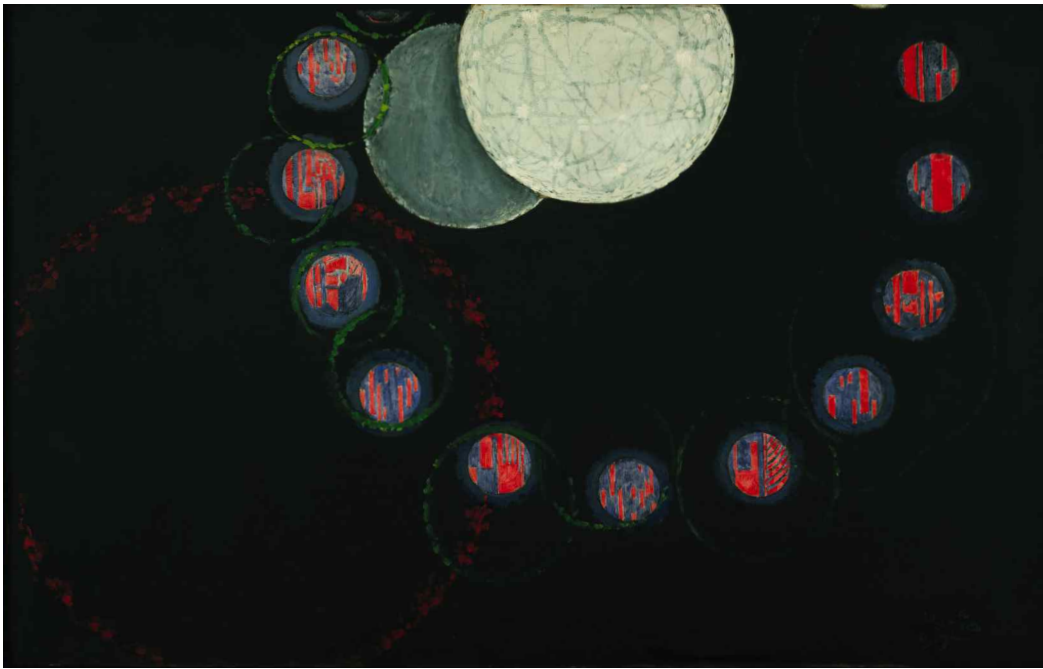
headed to Germany and, eventually Austria, Wright, saw the avant-garde of modern visual arts as the Secession movements, particularly the designers of the Wiener Werkstätte like Kolomon Moser, Josef Hoffman, and the painter Gustav Klimt whose art Wright later said “refreshed” him. By 1909 all the Secession movements had peaked from the acme of their innovations so Wright’s viewpoint may seem to us retardataire, or downright reactionary, but at that time modernism in art had no cohesion or dominance by a single line—many moderns coexisted and shifted quickly.

Wright was certainly aware of Cubism and Futurism by the mid-teens. He described them in correspondence as foreign and suspect, which poses a paradox: Frank Lloyd Wright, identified as the quintessential modern architect, was, with respect to the avant-garde, an anti-modernist. His stance was more nativist as he sought to find the idiom that expressed American identity, freed from European roots. But a pair of underlying threads repositions his centrality. One linkage is the drive towards abstraction fundamental to modernism. At the time of the Playhouse no architect anywhere had pushed abstraction in their art as had Wright. His tendency towards abstraction arose from an inchoate drive, beyond our full grasping, and the precept of “conventionalization.” Wright had studied conventionalization as articulated by Owen Jones in the folios of his *Grammar of Ornament*, published originally in the mid-nineteenth century. Jones called for artists and designers to abstract the forms of nature, not copy them, as the source of a new visual language for contemporary life. His polychromed plates of surface patterns from around the globe and across time provided the raw material for this study. Reflecting reformist intentions, conventionalization—abstraction in twentieth century terms—was a means of leaping beyond historicist imitation and connecting to more primal sources of what some theorists called “pure design.” The Secessionists had followed this route, and Wright saw in their surface art, a “confirmation” of his own reliance on geometry.

The second linkage with early modernism was a conviction in the spiritual content of art. For its adherents, primary geometric forms harnessed through abstraction and coded with color could express universal content. A host of artists created within this rubric from well-known figures like Paul Klee, Wassily Kandinsky, and Piet Mondrian to little-known painters like the Swedish artist Hilma Af Klint. Even the absence of color, in the case of Kazimir Malevich, could express abstract cosmological ideas. Instead of Kupka influencing Wright, a conviction in cosmic symbolism linked them. Lest this seem vague, it is worth noting that Kupka was a Theosophist and spiritualist. As Maurice Tuchman observed in *The Spiritual in Art: Abstract Painting 1890-1985*, Kupka’s *First Steps* relies on astrology with an abstract expression of circles to create “a diagram of the heavens” that is directionless and evocative of infinity. Kupka wrote about the connections between an individual’s inner world and the cosmos. To him the rhythms of geometry spoke of nature’s essence.

Wright came to his own views on the symbolic content of pure geometry independently of the European avant-garde. He articulated his theories in a small book, the *Japanese Print* which he published in the 1911, the same year he started the playhouse designs. “Geometry is the grammar, so to speak of the form,” he wrote. “It is its architectural principle. But there is a psychic correlation between the geometry of the form and our associated ideas which constitute its symbolic value. There resides a certain ‘spell power’ in any geometric form which seems more or less a mystery, and is, as we say, the soul of the thing.” According to Wright “human ideas, moods, and sentiments” exist in basic shapes: “the circle, infinity; the triangle, structural unity; the spire, aspiration; the spiral, organic process; and the square, integrity.”

From this perspective the Coonley Playhouse windows can be seen not only as cues for Froebel gifts and references to the narrative between client and architect for scenarios of balloons,



František Kupka, *The First Step*, 1910-1913. Museum of Modern Art, New York, Hillman Periodicals Fund, object no. 562.1956 © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris

flags, and confetti—all delights for children in kindergarten—but also as vehicles of universal symbolism. Wright conceived all the clerestory windows as two continuous friezes of glass that culminated at one end of the playhouse with a hearth and at the other end with a triptych of monumental windows, the paragons of his art glass now in the collection the Metropolitan Museum of Art. The running band of geometric shapes, redolent of symbolic power, led to primal forces, fire at one end of the sequence and air and light at the other.

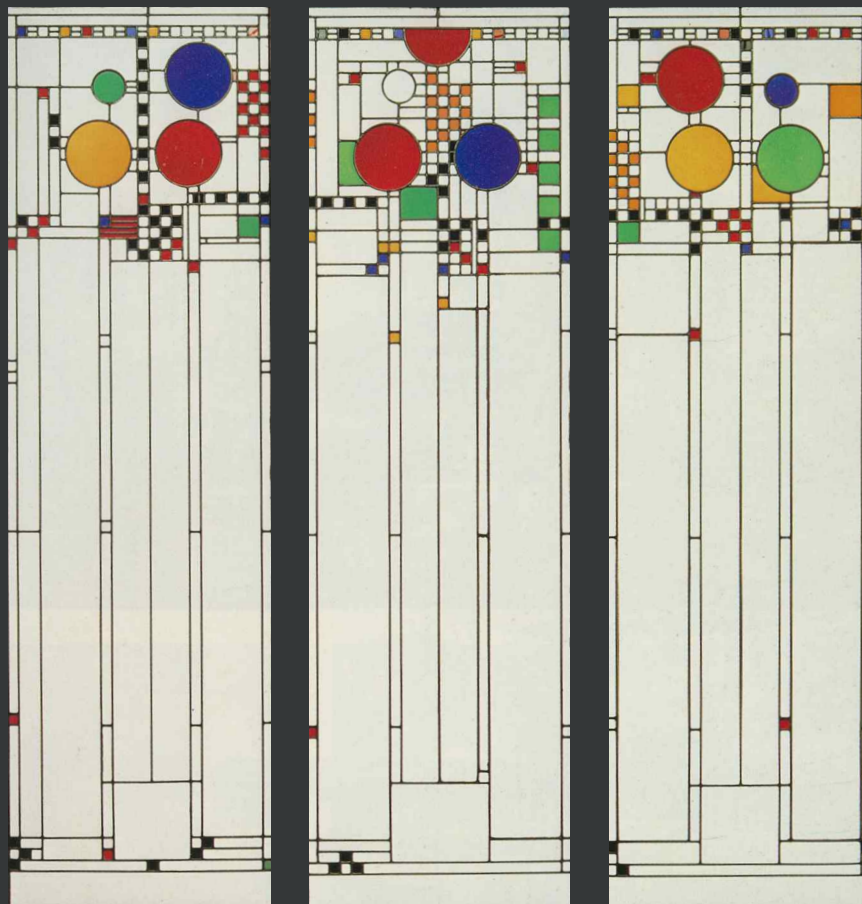
What Wright called “Spell Power” became the driving force for his major projects for the next ten years. Circles are used in numerous designs for the murals at Midway Gardens (1913-14), a theme park in Chicago that immediately followed the playhouse windows. Circles articulated not only graphic designs at Wright’s Imperial Hotel, constructed in Tokyo from 1916-1922, but became motifs of carved abstract sculpture and even tableware. Whereas the playhouse windows had launched the new venture, their design, though asymmetrical in composition,

was linear. They needed to be so because they formed continuous bands. But in Wright’s next series of explorations, linear dominance and biaxial symmetry would yield visually to dynamic diagonals in asymmetrical compositions, ensembles of circles, trapezoids, and triangles unlike anything produced by any architect in America or Europe. Wright relentlessly pushed the abstraction of these compositions until they reached a zenith at the Imperial Hotel. The roots of this artistic revolution go back to the playhouse windows he designed for the Coonleys, sympathetic clients who stood by him as he rose like a phoenix from the ashes of his life. Wright did believe in an avant-garde but saw himself as its sole member. Regardless of others’ radicalisms, he operated with a parallel abstraction. The Coonley Playhouse windows demonstrate his lone prowess.

Anthony Alofsin, FAIA, is an art historian and architect. He is the author of the *Wright in Gotham* (Yale University Press, forthcoming spring 2019).

Anthony Alofsin © 2018





Frank Lloyd Wright, Triptych Windows from the Avery Coonley Playhouse, 1912, Metropolitan Museum of Art, Purchase, The Edgar J. Kaufmann Foundation and Edward C. Moore Jr. Gifts, 1967, accession no. 67.231.1, 67.231.2, and 67.231.3  
 © 2018 Frank Lloyd Wright Foundation. All Rights Reserved. Licensed by Artist Rights Society

## SELECT BIBLIOGRAPHY

### LOTS 414-418

David A. Hanks, *The Decorative Designs of Frank Lloyd Wright*, New York, 1979, pp. 112-113 (for the commission and period photographs of the present windows *in situ*)

Frank Lloyd Wright: *Art in Design*, exh. cat., Hirschl & Adler Modern, New York, 1983, pp. 30 (for a period photograph of the present windows *in situ*)

David A. Hanks, *Frank Lloyd Wright, Preserving an Architectural Heritage, Decorative Designs from The Domino's Pizza Collection*, exh. cat., New York, 1989, pp. 74-81 (for the commission and a period photograph of the present windows *in situ*) and 78-79 (for lots 119 and 120 illustrated)

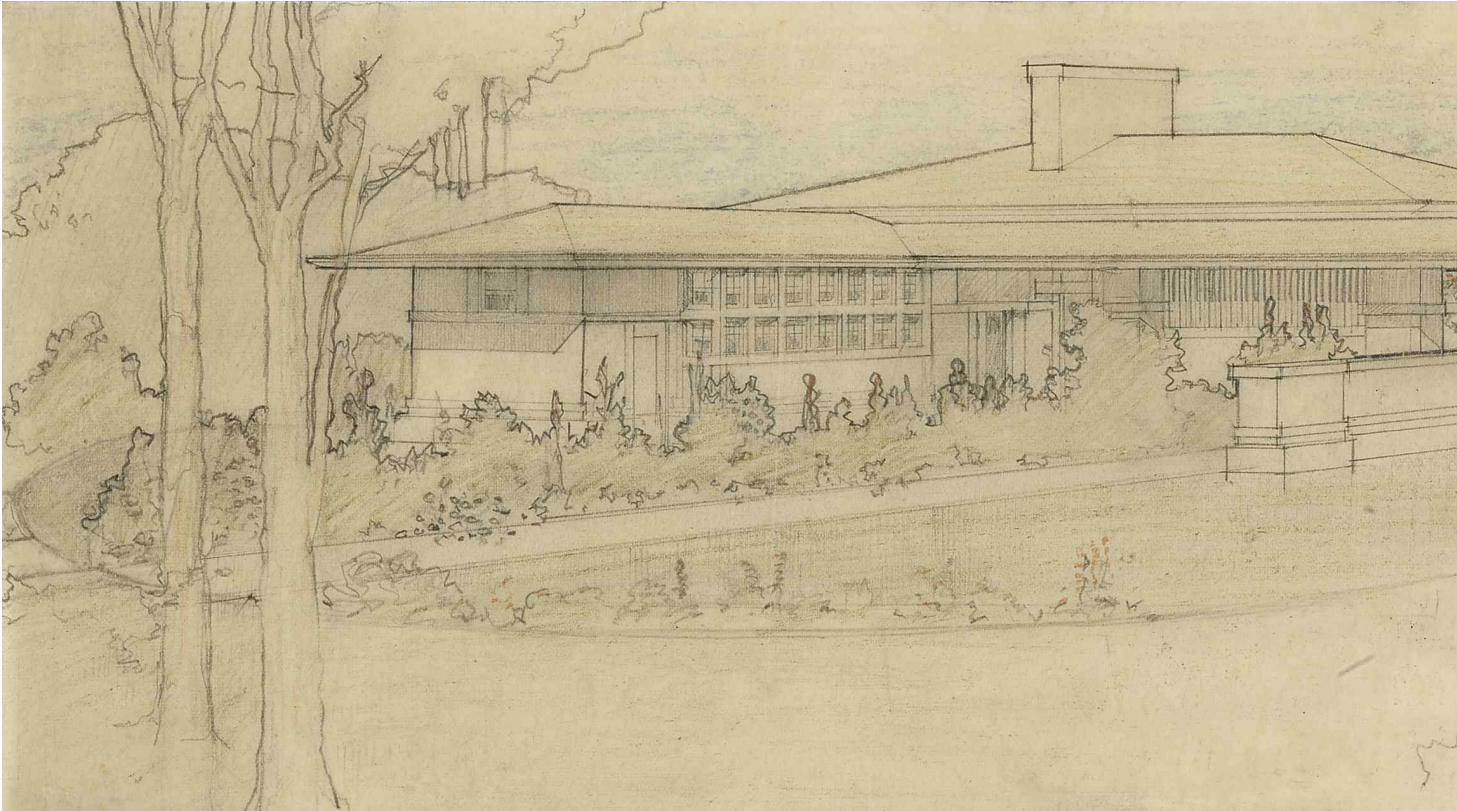
Anthony Alofsin, *Frank Lloyd Wright: The Lost Years, 1910-1922, A Study of Influence*, Chicago, 1993, p. 73 (for a period photograph of the present windows *in situ*)

Terence Riley, ed., *Frank Lloyd Wright: Architect*, exh. cat., The Museum of Modern Art, New York, 1994, p. 165 (for a period photograph of the present windows *in situ*)

Thomas A. Heinz, *Frank Lloyd Wright: Glass Art*, Berlin, 1994, pp. 149-153 (for the commission and period photographs of the present windows *in situ*)

Julie L. Sloan, *Light Screens: The Complete Leaded Glass of Frank Lloyd Wright*, New York, 2001, pp. 284-293 (for the commission, illustrations, period photographs of the present windows *in situ* and artist sketches) and 290-291, nos. 371, 375, 376, 383 and 385 (for lots 116-120 illustrated)

Dean Eastman, *Frank Lloyd Wright's Coonley House: Story of a Masterpiece*, 2012, pp. 71-77 (for the commission and period photographs of the present windows *in situ*)



MASTERWORKS FROM THE THOMAS S.  
MONAGHAN PRIVATE COLLECTION

## 419 FRANK LLOYD WRIGHT

**PERSPECTIVE DRAWING OF THE AVERY  
COONLEY STABLE AND GARDENER'S  
COTTAGE, RIVERSIDE, ILLINOIS**

circa 1911  
pencil and watercolor on Japan paper mounted  
to board  
sheet: 5½ x 19¼ in. (14 x 48.9 cm)

### **PROVENANCE**

Struve Gallery, Chicago  
Acquired from the above by the present owner,  
1986

### **LITERATURE**

Dean Eastman, *Frank Lloyd Wright's Coonley  
House: Story of a Masterpiece*, 2012, p. 70 (for  
an elevation drawing of the Gardener's Cottage  
and Stable from the approximate perspective  
represented in the present drawing)

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



MASTERWORKS FROM THE THOMAS S.  
MONAGHAN PRIVATE COLLECTION

420 FRANK LLOYD WRIGHT

**WINDOW FROM THE AVERY COONLEY  
GARDENER'S COTTAGE, RIVERSIDE,  
ILLINOIS**

circa 1911  
clear and iridized glass, zinc comes, wood frame  
37 x 24 $\frac{1}{8}$  in. (94 x 61.3 cm) including frame  
31 $\frac{1}{8}$  x 19 $\frac{7}{8}$  in. (80.3 x 50.5 cm) excluding frame

**PROVENANCE**

Avery and Queene Ferry Coonley, Avery Coonley  
Gardener's Cottage, Riverside, Illinois, circa 1911  
Thence by acquisition of the Avery Coonley  
Gardener's House  
Prairie Avenue Bookshop, Chicago  
Acquired from the above by the present owner,  
1985

**LITERATURE**

Frank Lloyd Wright, *Ausgeführte Bauten und  
Entwürfe von Frank Lloyd Wright*, Berlin, 1910,  
pl. LVII (for the design drawing)  
Cathy Jean Maloney, *The Gardener's Cottage  
in Riverside, Illinois*, Chicago, 2010, n.p. (for the  
design *in situ* and a design drawing)  
Maria Costantino, *The Life and Works of Frank  
Lloyd Wright*, Philadelphia, 1998, p. 71 (for the  
design *in situ*)  
Julie L. Sloan, *Light Screens: The Leaded Glass of  
Frank Lloyd Wright*, New York, 2001, pp. 200-201

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

MASTERWORKS FROM THE THOMAS S.  
MONAGHAN PRIVATE COLLECTION

421 FRANK LLOYD WRIGHT

**WINDOW FROM THE AVERY COONLEY  
GARDENER'S COTTAGE, RIVERSIDE,  
ILLINOIS**

circa 1911  
clear and iridized glass, zinc comes, wood frame  
37 x 24 $\frac{1}{8}$  in. (94 x 61.3 cm) including frame  
31 $\frac{1}{8}$  x 19 $\frac{7}{8}$  in. (80.3 x 50.5 cm) excluding frame

**PROVENANCE**

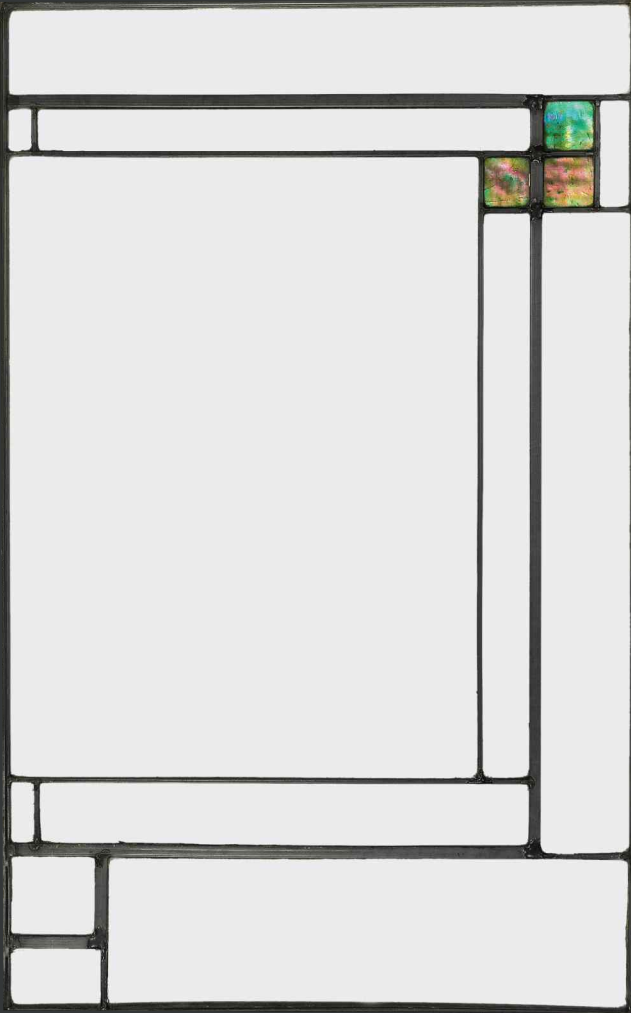
see previous lot

**LITERATURE**

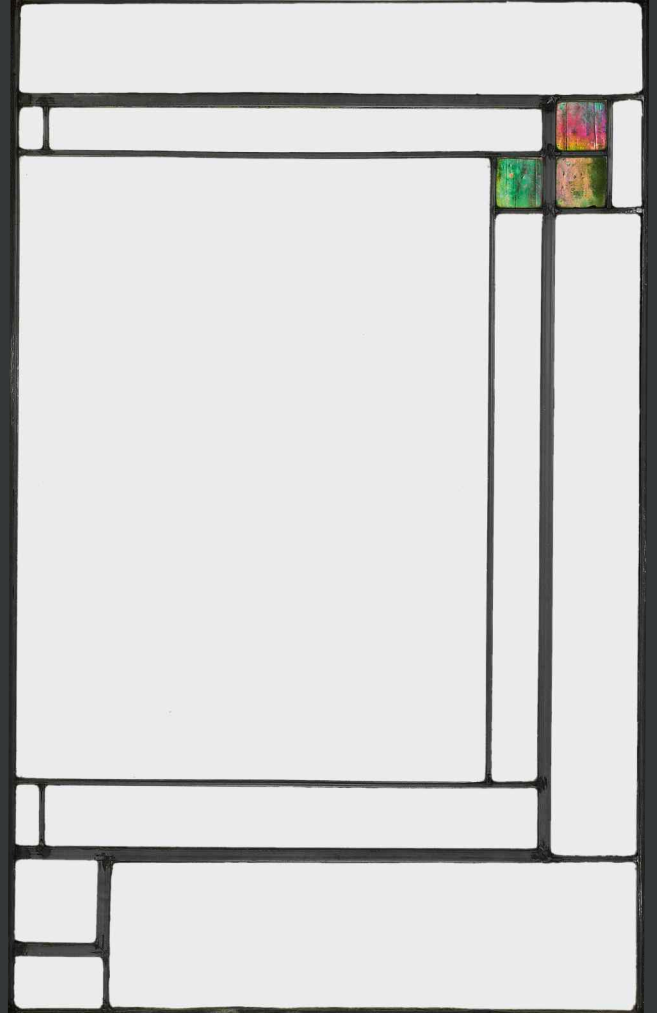
see previous lot

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

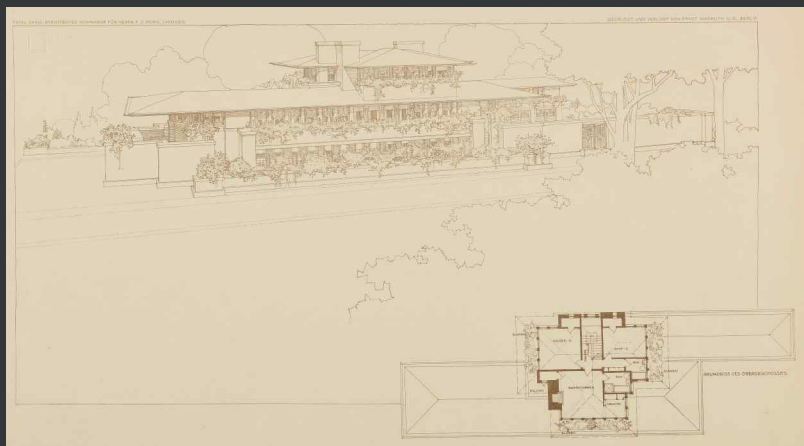
The Avery Coonley Gardener's Cottage windows  
are deceptively simple. Three iridized tiles of amber  
glass are balanced by bold comes, which frame  
out the central viewing pane and are accented by  
lighter horizontal and vertical comes. Characterized  
by strategic asymmetry and harmonious, linear  
composition, the presentation of these windows  
in a more minor structure is indicative of their  
experimental nature, foretelling the modernist De  
Stijl and Bauhaus movements that were yet to come.



420



421



MASTERWORKS FROM THE THOMAS S.  
MONAGHAN PRIVATE COLLECTION

## 422 FRANK LLOYD WRIGHT

### AUSGEFÜHRTE BAUTEN UND ENTWÜRFE VON FRANK LLOYD WRIGHT

1910-1911

comprising two oblong portfolios with 100 unbound lithographed plates as issued

72 plates on cream and gray paper, 28 plates on brown tissue

with the original unbound German and bound English introduction by Frank Lloyd Wright and list of plates published by Ernst Wasmuth Verlag, Berlin ink on paper and tissue with the original publisher's paper-covered quarter-cloth portfolios with ribbon ties

two plates executed with gold ink each plate with title and artist's embossed blindstamp

each portfolio embossed *AUSGEFÜHRTE BAUTEN UND ENTWÜRFE VON FRANK LLOYD WRIGHT*

sheet: 15¾ x 25¼ in. (40 x 64.1 cm) each

portfolio: 25½ x 15¾ in. (64.8 x 40 cm) each

#### LITERATURE

Montgomery Schuyler, "An Architectural Pioneer: Review of the Portfolios containing the works of Frank Lloyd Wright," *Architectural Record*, vol. XXXI, 1912, pp. 427-435 (for a review and illustrations from the Portfolio)

Robert L. Sweeney, *Frank Lloyd Wright: An Annotated Bibliography*, Los Angeles, 1978, pp. 15-18

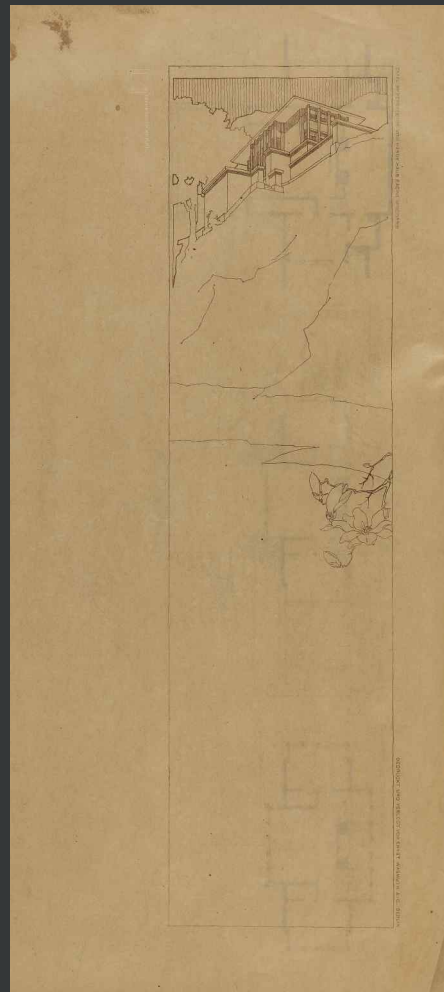
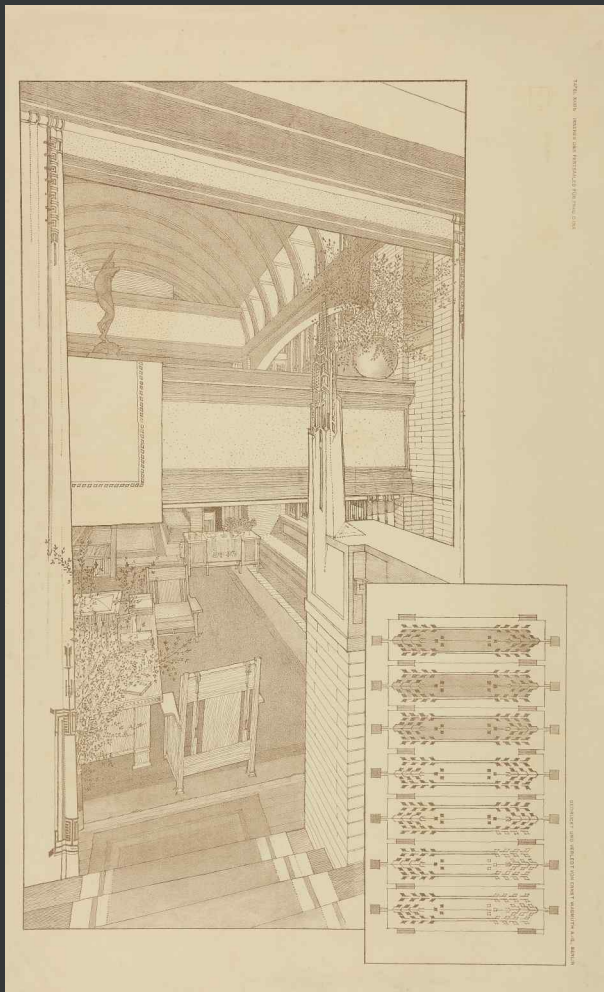
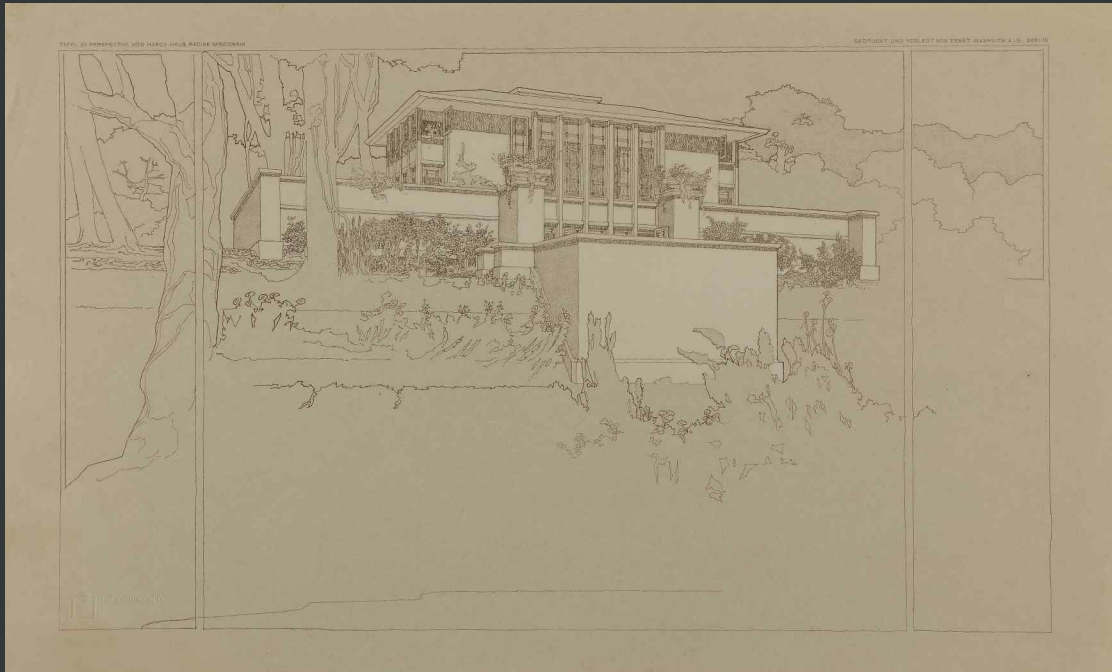
**\$ 30,000-50,000**

In October 1909, Frank Lloyd Wright left his life and family behind in Oak Park, Illinois and set sail across the Atlantic with his lover, Mamah Borthwick. Their scandalous flight to Europe was sensationalized in the media (she was the wife of one of Wright's

clients, Edwin Cheney), and so the couple eventually settled in Fiesole, a small village outside of Florence, Italy, where they would be sheltered from the public eye. There, with the assistance of two draftsmen, Wright compiled *Ausgeführte Bauten und Entwürfe von Frank Lloyd Wright* ("Studies and Executed Buildings of Frank Lloyd Wright"), an oversized, two-volume portfolio comprised of 100 lithographs of the architect's most celebrated buildings, both executed and unrealized. Once complete, it would come to be considered one of the most important and influential architectural publications of the century.

The project was a massive undertaking, requiring existing plans, elevations, and presentation drawings be retraced with quill and ink into a standardized format for publication. The drawings were then printed by Ernst Wasmuth Verlag, Wright's publisher in Berlin, on the largest lithographic stones they had. A wide variety of Wright's buildings were represented—public and private, urban and rural—demonstrating the incredible depth and breadth of his ingenuity. Many of Wright's most seminal works are represented, such as the Frederic Robie House, Susan Lawrence Dana House, Ward Willets House, Darwin Martin House, Avery Coonley House, the Larkin Building, and Unity Temple.

To accompany the plates, Wright authored an introduction that was printed both in English and German. His writing was the product of months of contemplation over the project, which lasted even longer than the process of compiling the portfolio itself. In it he appraised his own work, commented on education, historicism, and the importance of organic architecture. The essay was so dense and poetic, in fact, that Wasmuth had great difficulty translating it into German. Its inclusion with the portfolio underscores Wright's regard for *Ausgeführte Bauten und Entwürfe von Frank Lloyd Wright* as his magnum opus.



PROPERTY OF A PRIVATE CHICAGO  
COLLECTOR

423 PAUL T. FRANKL

**"SKYSCRAPER" CABINET**

circa 1926  
produced by Frankl Galleries, New York  
lacquered and gilt wood  
72½ x 24 x 10½ in. (184.2 x 61 x 26.7 cm)

**PROVENANCE**

Private Collection, California  
Acquired from the above by the present owner,  
circa 1995

**LITERATURE**

Paul T. Frankl, *New Dimensions*, New York, 1928,  
pls. 22-24 (for related models)  
Christopher Long, *Paul T. Frankl and Modern  
American Design*, New Haven, 2007, pp. 67 and 74  
(for related models)

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





Paul T. Frankl designed his first Skyscraper bookcase in the summer of 1925, while staying at his cabin in Woodstock, New York. It took him until the following year, however, to begin to develop what would become his characteristic style: tall, slender “towers” frequently set on broader bases, with sundry compartments and doors, and surmounted by stair-stepped caps. This piece is a very rare example of his early Skyscraper aesthetic. It almost certainly dates from 1926, his first full year of production. Frankl would continue to make Skyscraper bookcases, along with desks, chairs, and other furnishings until the end of the decade. Throughout this period, he experimented with different versions of his basic concept, often altering their dimensions, forms, and detailing. What is especially notable in this design is the ziggurat-like detail at the top of its right-hand side. He tried out this same form on some of his other furnishings from this time, especially chairs and tables, usually as details on the underside, in the guise of aprons. Here it is echoed in the detail of the feet, a feature that one can also find in some of his other Skyscraper bookcases. But its application to the upper portion of this piece—and positioned upward—was perhaps a one-off for him, or, at the very least, limited only to a few examples.

It is possible that this was a custom design—Frankl had only a small number of pieces on display in his gallery at 4 East 48<sup>th</sup> Street, in Manhattan—and he not infrequently made specific designs for his clients, according to their wishes and needs. These designs he then had made by different cabinetmakers—he had no production facilities of his own—and the quality thus varied somewhat, depending on the

maker, and, also, the client’s budget. The relatively crude joinery, hinges, and pulls on this piece, and its decreased dimensions suggest that it was not only early but also for a client of more moderate means and with a smallish apartment. The very largest, most elaborate pieces, accordingly, went to clients with large rooms and very high ceilings.

Frankl’s Skyscraper bookcases from this period did not have metal labels; he only began affixing them later, probably in the second half of 1927, after myriad “copies” began appearing in the marketplace. Before this time, he sometimes employed paper labels, but the very earliest pieces, like this one, are almost always without labels.

Like the great majority of Frankl’s Skyscraper pieces, this one is lacquered. He often specified inexpensive woods to increase his profit margin and painted then to conceal the fact. The underlying green lacquer in this case is the earliest surface; the traces of gold paint on the front edges and cap are very likely also original but atypical for Frankl. He habitually specified silver gilt for his Skyscraper pieces, and the use of gold in this case once more highlights the uncommon qualities of the design.

Taken together, these features are evidence that this piece was a transitional design for Frankl, and made quite early. They highlight the extent to which he was still investigating the possibilities of the form in 1926. It was only later, in 1927, that he would develop his signature look.

Christopher Long  
Martin S. Kermacy Centennial Professor  
University of Texas at Austin



PROPERTY OF AN IMPORTANT PRIVATE  
COLLECTOR

424 PAUL LOBEL

TEA SERVICE

circa 1934

comprising a teapot, a creamer and a sugar bowl  
produced by Wilcox Silver Plate Company, a  
division of International Silver Company, Meriden,  
Connecticut for Carole Stupell, New York  
silver-plated metal, ebonized oak  
each element impressed *WILCOX S.P. CO./  
INTERNATIONAL S CO./N 5873/I S/MADE  
EXCLUSIVELY FOR/carole stupell* with firm's  
cypher and numbered  
teapot: 6½ in. (16.5 cm) high

PROVENANCE

Private Collection, Paris  
Sotheby's Monaco, March 11, 1984, lot 311  
Acquired from the above by the present owner

LITERATURE

*Contemporary American Industrial Art: Thirteenth  
Exhibition*, exh. cat., The Metropolitan Museum of  
Art, New York, 1934, n.p.  
J. Stewart Johnson, *American Modern 1925-1940:  
Design for a New Age*, New York, 2000, front cover  
and p. 107  
Sarah D. Coffin and Stephen Harrison, *The Jazz  
Age: American Style in the 1920s*, exh. cat., Cooper-  
Hewitt, Smithsonian Design Museum, New York  
and The Cleveland Museum of Art, Cleveland, 2017,  
p. 291, fig. 358

\$ 30,000-50,000





425 TEXAS A&M UNIVERSITY

**THE LONGHORN**

1930

published by the Senior Class of the Texas A&M University

pictorial endpapers and ten chromolithographed plates by G.A. Geist

paper printed in halftone and colors, spiderweb glassine tissue guards, embossed black leather binding with hand-painted silver and gilt highlights inscribed with original owner's name

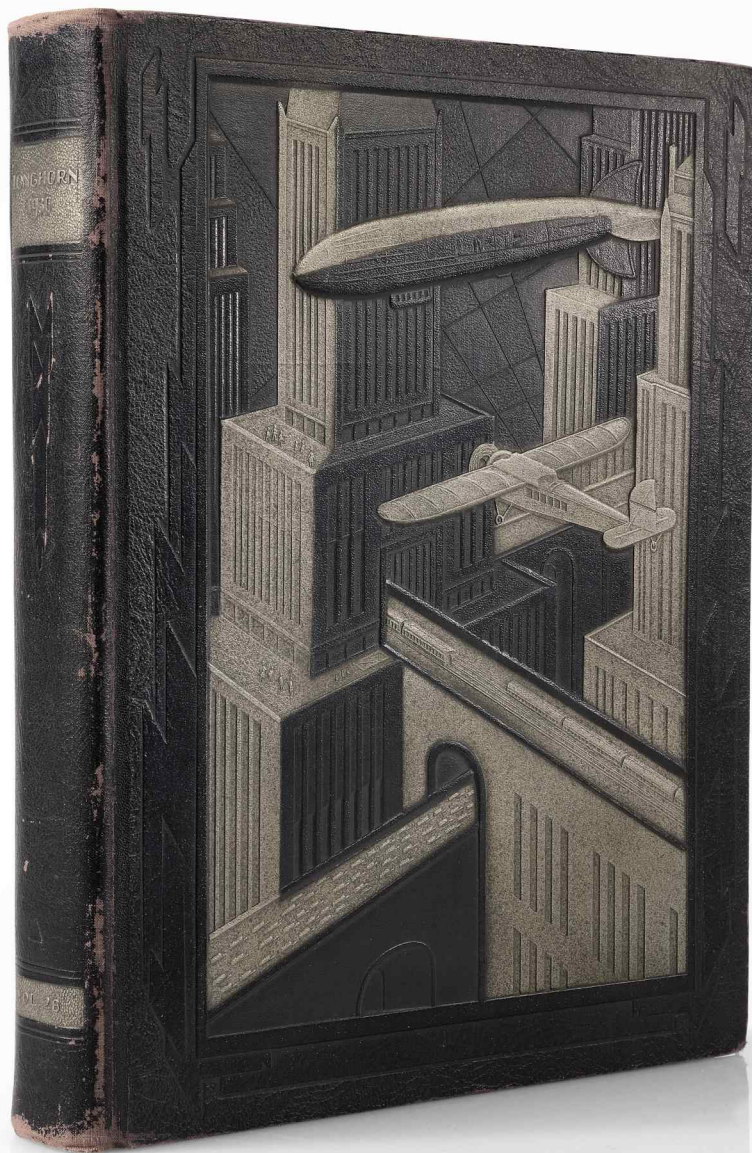
overall: 1<sup>5</sup>/<sub>8</sub> x 9<sup>1</sup>/<sub>2</sub> x 12<sup>1</sup>/<sub>4</sub> in. (4.1 x 24.1 x 31.1 cm)

block: 12 x 9 in. (30.5 x 22.9 cm)

**PROVENANCE**

Francis Kamp McGinnis, Jr., Texas, 1930

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



426 JEAN G. THEOBALD

A FOUR-PIECE "DIAMENT" TEA SERVICE

circa 1928

comprising a teapot, creamer, sugar bowl and tray  
produced by Wilcox Silver Plate Company, a  
division of International Silver Company, Meriden,  
Connecticut

silver-plated metal, Bakelite

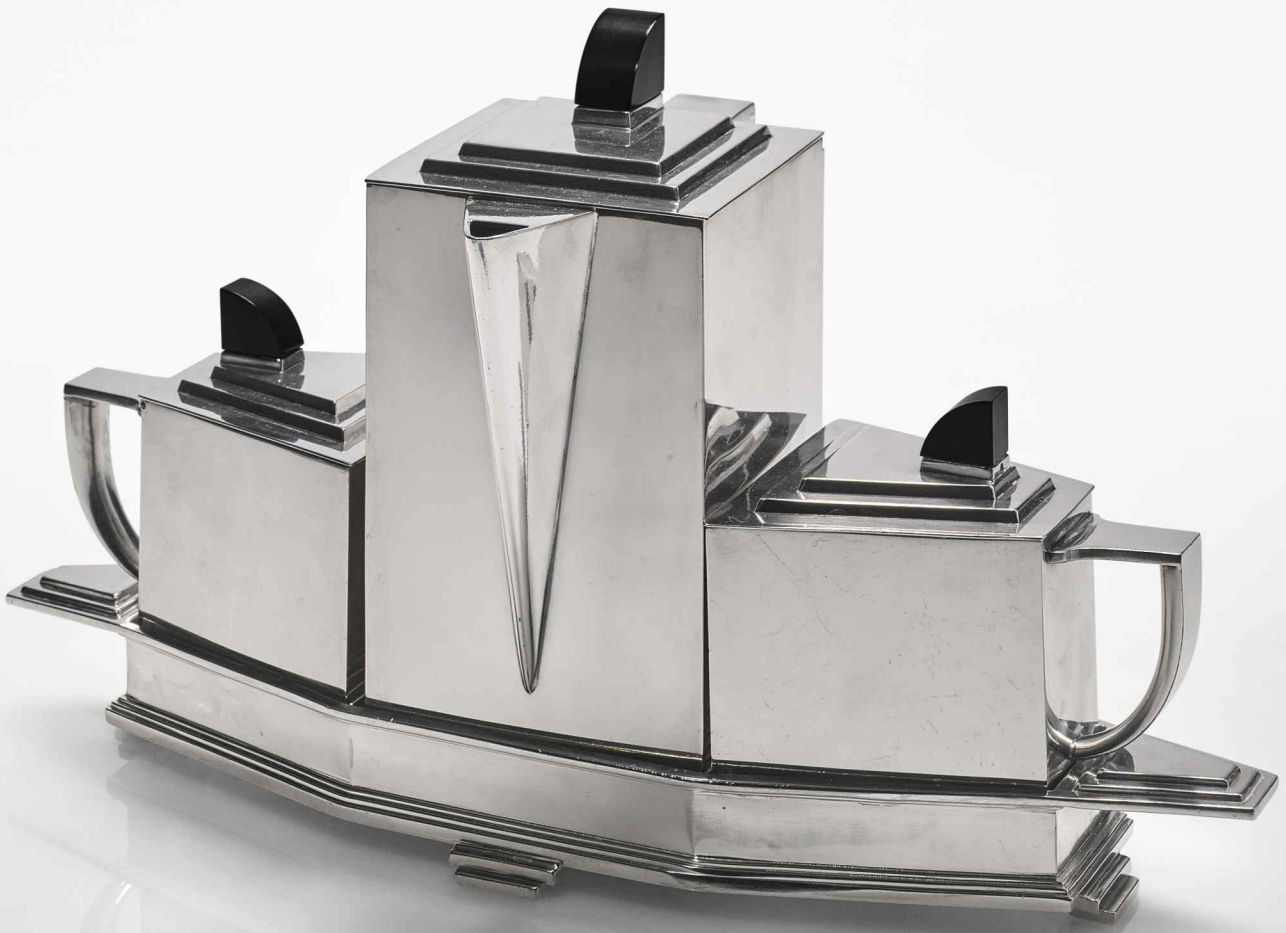
each element numbered and impressed *Wilcox  
Quality/ W.M.Mounts 1982N/ PAT. APPLIED FOR*  
with manufacturer's mark

overall: 7 $\frac{7}{8}$  x 13 $\frac{3}{8}$  x 6 $\frac{5}{8}$  in. (20 x 34 x 16.8 cm)

LITERATURE

Jewel Stern, *Modernism in American Silver: 20th  
Century Design*, exh. cat., Dallas Museum of Art,  
New Haven, 2006, front cover, pp. 34 (for the set  
in an International Silver Co. advertisement, 1928)  
and 69

\$ 5,000-7,000



# THE JEWELER'S EYE: THE PERSONAL COLLECTION OF FRED LEIGHTON

LOTS 427-429

Sotheby's is honored to present the personal collection of the late celebrity jeweler, Fred Leighton.

Mr. Leighton, born Murray Mondschein, was raised in the Bronx. A true New Yorker, his father, Irving, was a taxi driver and real estate salesman and his mother, Renee, cared for the home. From an early age, Mr. Leighton showed an affinity for the art of retailing. After graduating from high school and enrolling in the armed services, Mr. Leighton's eye for fine and unusual objects was further developed while living in Europe. His curiosity, like the collection he would build, was boundless.

After opening a florist's shop in Los Angeles, Mr. Leighton returned to New York in the early 1960s and purchased a shop specializing in Mexican crafts, silver and folk pieces on MacDougal Street in the West Village. This store bore the name "Fred Leighton" after its original owner – a name that Mr. Leighton would legally adopt as his own in 1986.

Having established himself as a trusted and lauded jeweler, Mr. Leighton spent the rest of his life identifying, and transforming heirloom and period jewels into the coveted baubles of society and celebrity clients alike. An early proponent of Art Deco-style jewelry and decorative arts - which are well-represented in his personal collection - Mr. Leighton's fascination with various periods reinvigorated the market for antique pieces that had fallen out of style.

Reflecting his diverse tastes in jewelry, Mr. Leighton's domestic interior was a delightful convergence of genres: Art Deco, Art Nouveau, Victorian and Asian. He and his family lived amongst Leighton's eclectic objects: an Edgar Brandt "Altesse" console adorned with a Buddha, deco crystal urns set behind welcoming arm chairs covered in zebra-style fabric.

The culmination of decades of a sterling reputation as a New York jeweler to the most discerning clients led Mr. Leighton to the bright lights of Hollywood. Nicole

Kidman was the inaugural recipient of Mr. Leighton's "red carpet" styling in 1996, donning an opal choker necklace to compliment her lavender-hued Prada shift dress at the Oscars. That debut launched Mr. Leighton as the coveted purveyor of jewels appreciated for their timeless, and often edgy, designs rather than for their carat weight. Fashion designers and celebrities flocked to work with Mr. Leighton who brought cascading gemstone earrings, diamond headbands and Deco clip brooches to the red carpet. Leighton jewelry complemented fashion instead of overpowering it.

Though he sold his business interests in 2006, his legacy, however, continues to thrive and live on through the store that carries his name, which remains open at 66th and Madison. Fred Leighton passed away in July 2017 at the age of 85. This collection represents the last group of objects to be personally curated by Mr. Leighton. It is a reflection of his passion for the eclectic and a celebration of his eye for beauty.





PROPERTY FROM THE PERSONAL  
COLLECTION OF FRED LEIGHTON

427 ALBERT CHEURET

**"ALOE" LAMP**

circa 1925  
patinated bronze, alabaster  
impressed *Albert Cheuret*  
30½ x 18½ x 18½ in. (77.5 x 47 x 47 cm)

**LITERATURE**

Pierre Kjellberg, *Art Déco Les maîtres du mobilier -  
Le décor des paquebots*, Paris, 1986, front cover  
"Félix Marilhac, Connoisseur's Choice," *The  
Staste*, Tokyo, no. 1, September-October 1990,  
p. 71

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



PROPERTY FROM THE PERSONAL  
COLLECTION OF FRED LEIGHTON

428 EDGAR BRANDT

"ALTESSE" CONSOLE TABLE

circa 1924  
patinated wrought-iron, marble  
36¼ x 62 x 24¼ in. (92.1 x 157.5 x 61.6 cm)

LITERATURE

Ferrobrandt Inc., catalogue, New York, 1926,  
ref. 2216

Joan Kahr, *Edgar Brandt: Master of Art Deco  
Ironwork*, New York, 1999, p. 117 (for a related  
example)

Joan Kahr, *Edgar Brandt: Art Deco Ironwork*,  
Atglen, PA, 2010, p. 100 (for a related example)

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

\$ 20,000-30,000

PROPERTY FROM THE PERSONAL  
COLLECTION OF FRED LEIGHTON

429 LOUIS SÜE AND  
ANDRÉ MARE

SIX-LIGHT SCONCE, MODEL NO. 3039

circa 1930  
gilt bronze, crystal beads  
26½ x 14½ x 7½ in. (67.3 x 36.8 x 19.1 cm)

LITERATURE

Guillaume Janneau, *Le Luminaire: Art Deco Lampen  
1925-1937*, Paris, 1992, p. 61

Florence Camard, *Süe et Mare et la Compagnie des  
Arts Français*, Paris, 1993, pp. 189 and 244

\$ 15,000-20,000





PROPERTY OF AN IMPORTANT AMERICAN  
COLLECTOR

430 RENÉ LALIQUE

**"PERRUCHES" VASE, MARCILHAC NO. 876**

model introduced 1919  
molded glass, white *patiné*  
engraved *R. Lalique*  
9<sup>7</sup>/<sub>8</sub> in. (25.1 cm) high

**PROVENANCE**

Christie's South Kensington, February 9, 2016,  
lot 10  
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

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

PROPERTY OF AN IMPORTANT AMERICAN  
COLLECTOR

431 RENÉ LALIQUE

**"PERRUCHES" VASE, MARCILHAC NO. 876**

model introduced 1919  
molded glass, white *patiné*  
engraved *Lalique*  
9<sup>7</sup>/<sub>8</sub> in. (25.1 cm) high

**PROVENANCE**

Christie's South Kensington, February 9, 2016,  
lot 15  
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

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



430



431



PROPERTY FROM A PRIVATE COLLECTION

432 EDGAR BRANDT

"LE NID" FIRESCREEN

circa 1925  
patinated wrought-iron  
40 $\frac{5}{8}$  x 27 $\frac{7}{8}$  x 10 $\frac{1}{8}$  in. (103.2 x 70.8 x 25.7 cm)

PROVENANCE

Private Collection, New York, circa 1930  
Thence by descent to the present owner

LITERATURE

Henri Clouzot, *La Ferronnerie Moderne*, Paris, 1925, pl. 5 (for the model exhibited at the *Exposition International des Arts Décoratifs*, Paris, 1925)  
Henri Martine, *Exposition des Arts Décoratifs Paris 1925: La Ferronnerie*, Paris, 1925, pl. 40  
Joan Kahr, *Edgar Brandt: Master of Art Deco Ironwork*, New York, 1999, pp. 142 (for the model) and 143 (for a related "Le Nid" door)  
Joan Kahr, *Edgar Brandt: Art Deco Iron Work*, New York, 2010, p. 124 (for the model and a related "Le Nid" door)

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

\$ 30,000-50,000









PROPERTY FROM AN IMPORTANT  
AMERICAN COLLECTION

433 ÉMILE-JACQUES  
RUHLMANN

PAIR OF SCONCES, MODEL NO. 3632NR  
AND 3017AR

circa 1925  
silvered bronze, original alabaster shades  
8 in. (20.3 cm) diameter each

PROVENANCE

Impulsion B Galerie d'Art, Paris  
Sotheby's London, March 31, 1995, lot 218

LITERATURE

Florence Camard, *Ruhlmann: Master of Art Deco*,  
New York, 1984, p. 299  
Emmanuel Bréon and Rosalind Pepall, *Ruhlmann:  
Genius of Art Deco*, Paris, 2004, p. 276 (for a period  
photograph of the model *in situ* in the residence of  
Lord Rothermere, Paris)  
Emmanuel Bréon, *Jacques-Émile Ruhlmann:  
Furniture*, Boulogne-Billancourt, 2004, p. 116 (for  
the above image)  
Florence Camard, *Jacques Émile Ruhlmann*, Paris,  
2009, p. 430 (for the above image)

\$ 25,000-35,000

PROPERTY FROM A PRIVATE CONNECTICUT  
COLLECTION

434 ÉMILE-JACQUES  
RUHLMANN

GUERIDON, MODEL NO. 1161NR

circa 1925  
macassar ebony, ivorine  
branded RUHLMANN and O  
25<sup>3</sup>/<sub>8</sub> in. (64.5 cm) high  
19<sup>7</sup>/<sub>8</sub> in. (50.5 cm) diameter of top

**PROVENANCE**

Christie's New York, February 6, 1980, lot 691  
Acquired from the above by the present owner

**LITERATURE**

"L'Exposition des Arts Decoratifs," *Art et  
Décoration*, July 1925, p. 18 (for a period  
photograph of the model *in situ* in the Hotel d'un  
Collectionneur, *Exposition des Arts Décoratifs*,  
Paris, 1925)  
Yvonne Brunhammer, 1925, Paris, 1976, p. 52 (for a  
period photograph of the model *in situ* in the Hotel  
d'un Collectionneur, *Exposition des Arts Décoratifs*,  
Paris, 1925)  
Florence Camard, *Ruhlmann: Master of Art Deco*,  
New York, pp. 90, 202, 208  
Emmanuel Bréon and Rosalind Pepall, *Ruhlmann:  
Genius of Art Deco*, Paris, 2004, p. 47 (for the  
above period photograph)  
Emmanuel Bréon, *Jacques-Émile Ruhlmann:  
interior design*, Boulogne-Billancourt, 2004, pp. 7  
and 68 (for period photographs of the model *in situ*  
at the residence of Lord Rothermere, Paris)

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



PROPERTY FROM AN IMPORTANT  
AMERICAN COLLECTION

435 JEAN DUNAND

**A RARE TABLE**

circa 1935  
lacquered wood, eggshell  
impressed *JEAN/DUNAND/LACQUER/811*  
27<sup>3</sup>/<sub>8</sub> x 33<sup>1</sup>/<sub>8</sub> x 17<sup>1</sup>/<sub>8</sub> in. (69.5 x 84.1 x 43.5 cm)

**PROVENANCE**

Private Collection, Monaco  
Sotheby's Monaco, April 21, 1991, lot 402

**LITERATURE**

Félix Marcilhac, *Jean Dunand: His Life and Works*,  
London, 1991, p. 249, no. 449

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



PROPERTY FROM THE COLLECTION OF  
HOWARD AND SARETTA BARNET

436 JEAN DUNAND

**DINANDERIE VASE**

circa 1925  
patinated metal  
incised *JEAN DUNAND/3672*  
5 $\frac{5}{8}$  in. (14.3 cm) high

**PROVENANCE**

Historical Design, New York  
Acquired from the above by the present owner,  
1999

**LITERATURE**

*Jean Dunand*, exh. cat., DeLorenzo, New York,  
1985, p. 92 (for a related model)  
*Jean Dunand Jean Goulden*, exh. cat., Kelly Gallery,  
New York, 2013, p. 27 (for the above related model)

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







PROPERTY OF A PALM BEACH COLLECTOR

437 ALBERT CHEURET

CHANDELIER

circa 1925  
silvered bronze, alabaster  
signed *Albert Cheuret*  
12 $\frac{1}{8}$  x 26 $\frac{1}{8}$  x 27 $\frac{1}{2}$  in. (30.8 x 66.4 x 69.9 cm)

PROVENANCE

Private Collection, Geneva  
Sotheby's New York, March 12, 1999, lot 179  
Acquired from the above by the present owner

LITERATURE

Alastair Duncan, *Art Deco Furniture: The French Designers*, New York, 1984, p. 58, no. 33 (for a related model)  
Alastair Duncan, *Art Deco Complete*, New York, 2009, pp. 234-235 (for related models)

\$ 20,000-30,000





438 GILBERT POILLERAT AND  
VADIM ANDROSOV

PAIR OF SCONCES

circa 1945  
gilt and patinated wrought-iron  
each incised *androsov*  
30¾ x 19½ x 9¾ in. (78.1 x 49.5 x 24.8 cm) each

LITERATURE

François Baudot, *Gilbert Poillerat: Maître Ferronnier*,  
Paris, 1992, p. 95

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



# SHOCK OF THE OLD WORKS FROM THE COLLECTION OF A NEW YORK AD-MAN

**LOTS 439-440**

We were Depression Babies – growing up during the presidency of Franklin Delano Roosevelt who was revered by both of our families. I was raised in the Bronx, the son of a Greek florist who expected to turn his store over to his son when he became a man. But I loved to draw, so without telling my papa, I saved all my tips for delivering flowers at the family store, Columbia Florist, so I could become an artist one day. My drawings at P.S. 7 caught the eye of my art teacher, who encouraged me to apply to the High School of Music & Art, a brilliant school founded in 1936 by Mayor Fiorello LaGuardia. When I was enthusiastically accepted, I knew that I would never be a florist.

To this day, I've always thought that Music & Art was the greatest school of learning since Alexander sat at the feet of Aristotle. Not only did my talent flourish there, but I truly became a connoisseur of 7,000 years of the history of art. My first *Shock of the Old* was upon seeing a magazine photo of a Cycladic Mother Goddess. It chilled my young bones. Artists from 3,000 BC had taught me to always draw, and design, with pure, simple, powerful form, so I cut out the picture, pinned it to the bulletin board in my room, and drew it over and over again in one flowing line.

Rosemary is from the once industrial city of Syracuse, New York. She loved and had a talent for drawing since she was





three years old. The nuns at her parochial school thought of her as an artist, and she was. At the age of eleven, she told her father she wanted to one day go to New York City, attend art school, and make a living drawing, possibly as a fashion artist. A few years later, she made it to New York: Rosemary and I met in 1949 on the first day of classes of our first year at Pratt Institute.

After a few days of classes, I realized that I knew more about art and art history than all the teachers. So I convinced Rosemary to leave many classes and we spent our days in the Brooklyn Museum to learn, see and worship the great art that she never had the chance to experience in Syracuse. In the middle of our second year at Pratt, Herschel Levit, a progressive design teacher, told me I was wasting my time at school and that I should be working in advertising. He sent me to a tiny lady named Reba Sochis, a pioneering designer in a field bereft of women. After a few months of working as her head designer at her superb studio, I eloped to Baltimore with Rosemary. It was a sensational new job for me, but I had lost my deferment in

those days of the draft and wound up in the midst of the Korean War.

I came home to Rosie to build our new life—she as a sensational Precisionist painter, and me as an adman: parents, grandparents, and lovers for 66 married years and counting, forever this Tarzan's Jane. In 1960, gaining a reputation as a maverick art director and cultural provocateur, I started my own ad agency, renowned for dozens of marketing miracles that triggered innovative and populist changes in American (and world) culture. Our success led to our ad agency becoming the first to go public, giving Rosemary and me the bucks to buy our first and only home, a 3,000 sq. ft. apartment, that we could fill with the art of our dreams and raise our two sons, Harry and Luke. Our first major purchase was a pristine Cycladic Goulandris Master—my dream come true!

Along with buying thousands of books, mostly on the subject of the history of world art, we went to the Metropolitan Museum of Art every Sunday, religiously. The DNA of scholarship and judgment

that leads to passionate but wise collecting is stored within the great museums of the world, as well as in eclectic collections, such as ours.

Rosemary and I are both collectors and custodians, solidly rooted in a lifelong love affair with each other and art, high and low, ancient and modern, and live with an eclectic collection that literally dominates our Greenwich Village apartment.

For over 60 years, we have lived with Tiffany lamps, an ancient Greek amphora, Eskimo masks, Maori sculpture, a Calder mobile, a Corinthian helmet, Fang heads, ceremonial staffs, an Asmat shield, a Northwest Coast rattle, a Noguchi sculpture, an Easter Island skeleton figure, bannerstones, a Magritte Napoleon head, Muhammad Ali's speed bag, and assorted primitive statuary. Unexpected, mystical, profoundly simple, geometrically enthralling—these seemingly disparate works of art live together in exquisite harmony, surrounding the Lois clan as they dine on Rosemary's delicious moussaka.

George and Rosemary Lois







PROPERTY FROM THE COLLECTION OF  
GEORGE AND ROSEMARY LOIS

439 EDGAR BRANDT AND  
DAUM

**"LA TENTATION" FLOOR LAMP**

circa 1925  
gilt bronze, *pâte de verre*  
shade engraved *DAUM NANCY/FRANCE*  
with the *Croix de Lorraine*  
base impressed *E. BRANDT*  
65¾ in. (167 cm) high  
19¾ in. (50.2 cm) diameter of shade

**PROVENANCE**

DeLorenzo Gallery, New York  
Acquired from the above by the present owner,  
1984

**LITERATURE**

*Catalogue Galeries Edgar Brandt*, Paris, 1930, n.p.  
*Art & Antiques*, March 1993, cover  
Joan Kahr, *Edgar Brandt: Master of Art Deco  
Ironwork*, New York, 1999, p. 156  
Joan Kahr, *Edgar Brandt: Art Deco Ironwork*, New  
York, 2010, p. 133  
Sarah D. Coffin and Stephen Harrison, *The Jazz  
Age: American Style in the 1920s*, exh. cat., Cooper-  
Hewitt, Smithsonian Design Museum, New York  
and The Cleveland Museum of Art, Cleveland, 2017,  
p. 36

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

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

PROPERTY FROM THE COLLECTION OF  
GEORGE AND ROSEMARY LOIS

440 CARLO MOLLINO

**COFFEE TABLE, MODEL NO. 1114**

circa 1950  
produced by Apelli & Varesio, Turin for Singer &  
Sons, New York  
maple, original tempered glass, brass  
each foot impressed *MADE IN ITALY*  
glass top and shelf etched *VITREX*  
18¼ x 52½ x 23¼ in. (46.4 x 132.4 x 59.1 cm)

**PROVENANCE**

Richard Wright, New York  
Acquired from the above by the present owner,  
circa 2000

**LITERATURE**

"Modern by Singer," *Domus*, no. 267, February  
1952, n.p.  
"Nuovi Mobili di Mollino," *Domus*, no. 270, May  
1952, p. 50  
Fulvio Ferrari, *Carlo Mollino Cronaca*, exh. cat.,  
Galerie Fulvio Ferrari, Turin, 1985, p. 129  
Irene de Guttry, *Il Mobile Italiano Degli Anni  
Quaranta e Cinquanta*, Rome, 1992, p. 213  
Giovanni Brino, *Carlo Mollino Architecure as  
Autobiography*, London, 2005, p. 137  
Rossella Colombari, *Carlo Mollino: Catalogo dei  
Mobili - Furniture Catalogue*, Milan, 2005, p. 73  
Fulvio Ferrari and Napoleone Ferrari, *The Furniture  
of Carlo Mollino*, London, 2006, figs. 131 (for a  
period photograph of the model as advertised  
by Singer & Sons, 1950) and 133 (for the design  
drawing)  
Fulvio Ferrari and Napoleone Ferrari, *Carlo Mollino:  
Plywood, 1951*, New York, 2014, figs. 11 and 18 (for  
period photographs of the table base model in  
production at the Apelli & Varesio workshop, 1952)

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





Carlo Mollino's designs do not investigate aesthetics; they do not contemplate history; and above all, they do not imitate. Though Mollino acknowledged the influence of the past and the work of his contemporaries, his furniture innovations were borne purely of his own experience of the world around him. He was a thrill-seeker—he skied, flew planes, and raced cars. He was a photographer, a writer, and an architect. He was enamored with the curves and proportions of the female form. He favored functionalism but had internalized the themes of Art Nouveau, Surrealism, and Futurism. In its essence, Mollino's work might be considered autobiographical: we can see the confluence of the many varied aspects of the artist's life and worldview, but its most striking quality is its singularity.

Mollino did not typically design items for mass-production, but the present table is an exception. Designed in 1950 for the

American furniture maker Singer & Sons, this table is exemplary of the mysterious quality that makes Mollino's work so striking. It has a sensual quality, recalling the human figure in repose. At the same time, however, the table captures the feeling of speed, with our eyes unable to rest as they trace its dynamic, curvilinear frame. Its form is lucid, organic, controlled, and efficient, making it a masterpiece within Mollino's oeuvre.

“Only when a work is not explainable other than in terms of itself can we say that we are in the presence of art. This ineffable quality is the hallmark of an authentic work. Whoever contemplates it receives a ‘shock’ that is unmistakable and, above all, unexplainable—a shock that he or she will try in vain to explain in rational terms. There are no reasons. If there were, we would have a way to build a convenient machine for making art through logic and grammar.” – Carlo Mollino, *Architettura, spazio creato*, 1953

# THE DUMONT COMMISSION: AN EXTRAORDINARY ENSEMBLE BY JEAN ROYÈRE

## LOTS 441-446

*"As a decorator I am against decoration, in the sense that everything that is strictly 'decorative' is what goes out of style the fastest. When you've got a well-designed piece of furniture, the form and volume live on; but in most cases the stuff that is added on is doomed to oblivion."* - "Revue de l'Ameublement" of December 1963.

Characterized by a freedom of form and a charismatic elegance, the works of Jean Royère are both timeless and singular. Royère began his design career at the age of twenty-nine and achieved to global prominence during the greatest period of transition in the decorative arts sphere over the last century. His first foray was with

designs for garden furniture in 1931, and from this humble beginning Royère's career blossomed, encompassing the years of pre-war sophistication and post war optimism. His work evolved continuously until his retirement in the 1970s. As a largely self-taught designer, Royère did not subscribe to a particular school of thought or formal design style. Instead, his designs were wholly unique, drawing inspiration from nature reinterpreting it in an avant-garde manner through experimentations with line, volume and colors.

The following six lots represent an extraordinary ensemble produced by Jean Royère for a private interior in 1958. These works are thoroughly

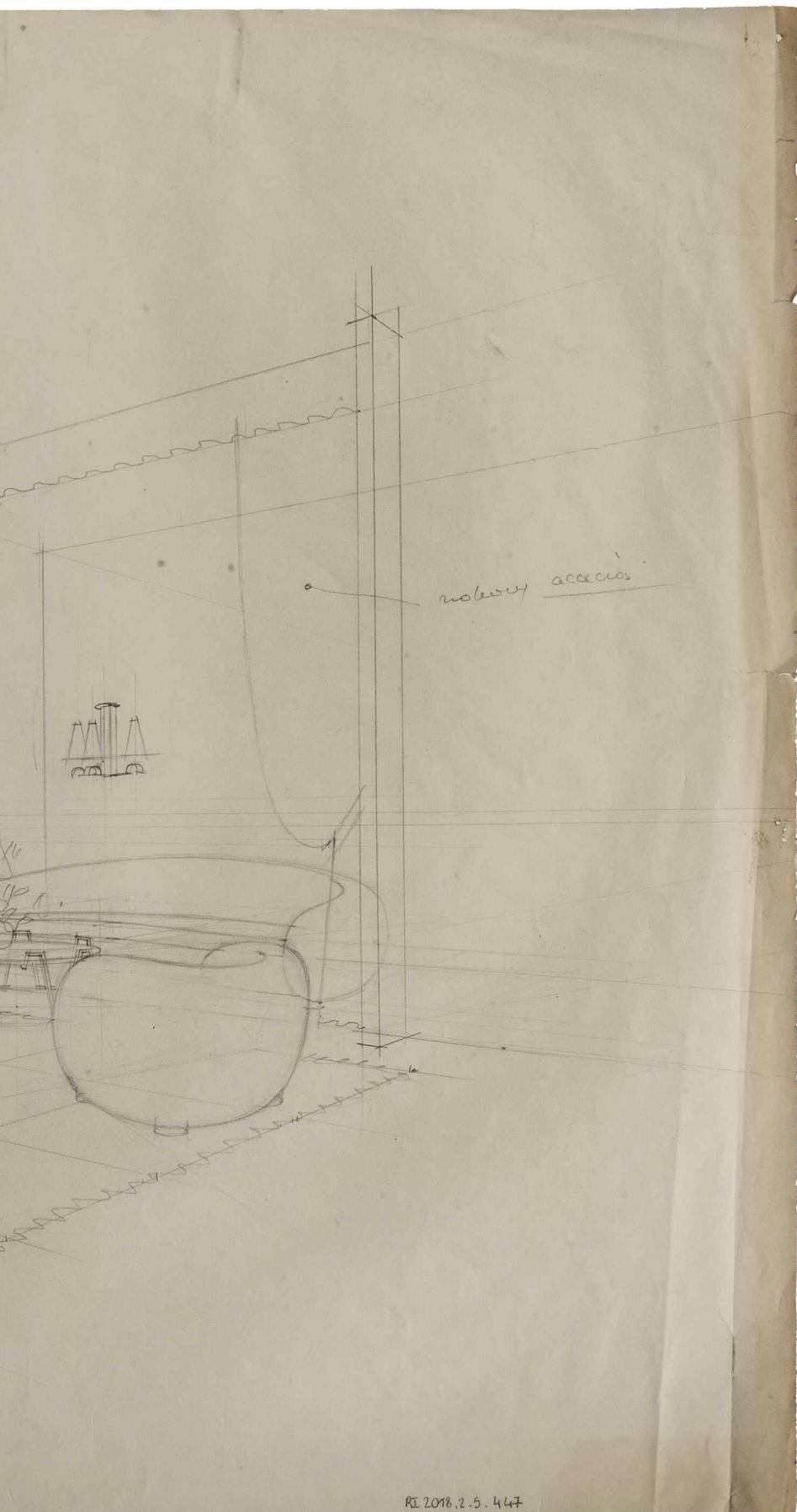


DUMONT

N° 10.725.







Graphite on tracing  
paper study for Dumont  
Residence, 1958  
n. 10.725 © MAD, Paris

documented in the designer's archive (which he donated to the Musée des Arts Décoratifs, Paris) and consist of some of Royère's most lauded designs. Commissioned by the Dumont family, the ensemble comprises a "Boule" sofa and pair of "Boule" armchairs (called "Ours Polaire," meaning "Polar Bear"), an "Étoile" sideboard, "Étoile" dining table, and "Étoile" low table, as well as a set of six dining chairs. The "Ours Polaire" and "Étoile" works by Royère are some of the most successful and wildly popular designs, yet they exist in extremely limited quantities due to the complex and time-consuming production process. The current suite has remained with the same family for the past sixty years, with the client's name inscribed in pencil on the carcass wood of the "Boule" sofa and armchairs. The Dumont name corresponds with Royère's original client inventory from 1958, as well as with photographs documenting the Dumont's home interior.

RI 2018.2.5.447



Dining Room, Dumont  
Residence, 1958  
n.1729 © MAD, Paris

The living room and dining room of the Dumont residence are documented in tracing plans, ekatachroms and period photographs. This provides rare insight into how Royère conceived the functionality of the works in a private home, and documents their aesthetic assimilation into the larger domestic interior. The tracing plan demonstrates Royère's initial concept for the interior, while the photographs provide the final visual realization of the designer's creative plan. Last, the ekatachroms document the vibrant hues of the original, lush upholstery against the colored walls and patterned curtains, creating an air of sophisticated exuberance that was characteristic of the post-war era. Originally upholstered in a light grey fabric, the voluminous and sculptural "Boule" forms are

complemented by the biomorphic lines of the adjacent "Éléphanteau" chair and subtle curves of the "Étoile" low table in the living room. In addition to the primary documentation donated by Royère to the Musée des Arts Décoratifs, this interior of the "young couple" was highlighted in a 1960 article in *Mobilier et Décoration*, further shedding light the cohesive and vibrant interior while emphasizing Royère's successful use of complex, traditional cabinetmaking techniques. The article expounds, "This old 18th century technique, imported from China, has been revived from oblivion by Jean Royère who improved it."

In addition to the thoughtful harmony of organic lines and volumes strategically placed in the living room composition, each element of the ensemble on offer

is iconic in its own right. Immediately recognizable as Royère designs, the elegant contours of these works represent some of the designer's most iconic and rarest achievements in furniture design. Often creating works alluding to animal themes, Royère playfully reduces and abstracts the form of a Polar Bear into a functional avant-garde sculpture. The delightfully rotund "Ours Polaire" is thoughtfully proportioned and, most importantly, comfortable and inviting—perfect for domestic setting. Constructed from a complex bentwood frame, the "Boule" form, similar to the "Étoile" works from this commission, are highly technical to produce. The elegance and poetry of Royère's designs are further emphasized through his

straw marquetry works. The "Étoile" sideboard, low table and dining table each present with a highly dynamic surface of vertical and diagonal lines. Like the "Ours Polaire", the "Étoile" tables abstract nature to create graphic motifs, which are heightened with vibrant bursts of color. They were no doubt all conceived with the intention to complement the sinuous lines and saturated hues of the "Boule" pieces elsewhere in the Dumont interior. With charming stars dotting their surfaces, each "Étoile" piece demonstrates a nuanced variety of tone in the straw marquetry. Both the "Ours Polaire" series and "Étoile" series reflect Royère's progressive and personal vision while utilizing, and subsequently modernizing, sophisticated cabinetmaking traditions.



Living Room, Dumont  
Residence, 1958  
n.1728 © MAD, Paris

PROPERTY FROM A PRIVATE EUROPEAN  
COLLECTION

441 JEAN ROYÈRE

**"ÉTOILE" LOW TABLE FROM THE DUMONT  
RESIDENCE, FRANCE**

1958

straw marquetry, sapele

14 $\frac{1}{8}$  in. (35.9 cm) high

41 $\frac{1}{8}$  in. (104.5 cm) diameter

**PROVENANCE**

Dumont Family, France, 1958

Thence by descent

**LITERATURE**

Madeleine Rolland, "Esoterisme des lignes,"

*Mobilier et Décoration*, no. 6, July 1960, p. 41 (for  
the present lot illustrated in the Dumont interior)

*Jean Royère décorateur à Paris*, exh. cat., Musée  
des Arts Décoratifs, Paris, 1999, p. 72 (for the  
present lot illustrated in the Dumont interior)

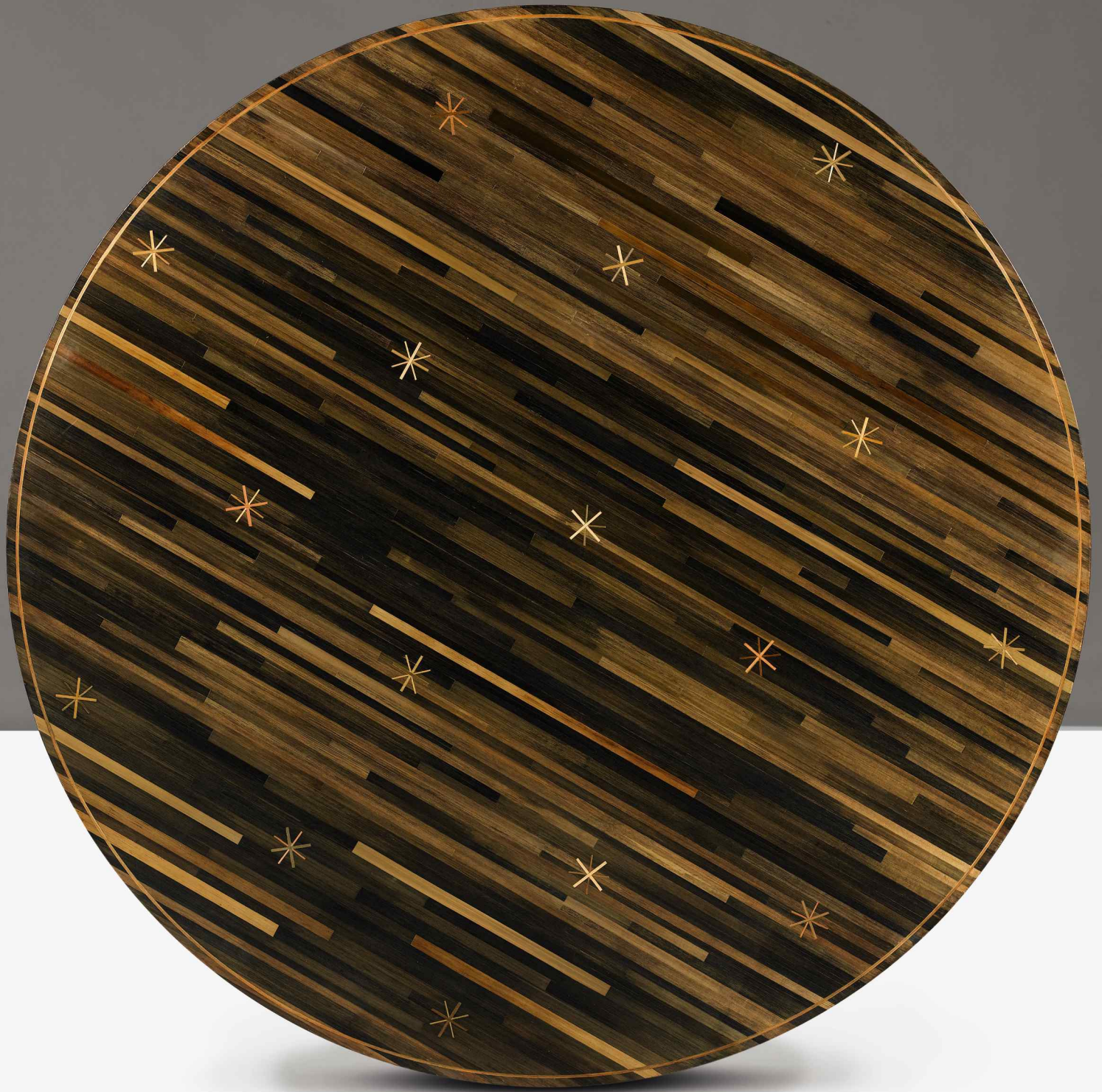
Pierre-Emmanuel Martin-Vivier, *Jean Royère*, Paris,  
2002, pp. 143, 209 and 242-243 (for a variant of  
the model)

Galerie Jacques Lacoste and Galerie Patrick  
Seguin, *Jean Royère*, Paris, 2012, vol. I, pp. 216-28,  
vol. II, p. 62 (for variants of the model)

This low table is documented in the Jean Royère  
Archives, Musée des Arts Décoratifs, Paris,  
tracing plan no. 10.725, ekatachrome no. 139 and  
photograph no. 1728.

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







PROPERTY FROM A PRIVATE EUROPEAN  
COLLECTION

442 JEAN ROYÈRE

"OURS POLAIRE" SOFA FROM THE DUMONT  
RESIDENCE, FRANCE

1958

ebonised beech, alpaca wool upholstery  
with label inscribed JEAN ROYÈRE, carcass wood  
inscribed with client's name in pencil  
31½ x 93¾ x 54¾ in. (80 x 238.1 x 139.1 cm)

**PROVENANCE**

Dumont Family, France, 1958  
Thence by descent

**LITERATURE**

"La résidence française," *Art et Industrie*, no. 8,  
June 1947, p. 20

"Avant, après avec Jean Royère," *Le Décor  
d'Aujourd'hui*, no. 47, 1948, p. 45

"Chez Jean Royère à Paris," *Plaisir de France*,  
March 1949, p. 37

René Chavance, "Les aménagements nouveaux  
de Jean Royère et les réflexions qu'ils inspirent,"  
*Mobilier et Décoration*, no. 8, 1956, pp. 16 and 21

Madeleine Rolland, "Esoterisme des lignes,"  
*Mobilier et Décoration*, no. 6, July 1960, p. 41 (for  
the present lot illustrated in the Dumont interior)  
Patrick Favardin, *Le style 50, un moment de l'art  
français*, Paris, 1987, p. 53





*Jean Royère décorateur à Paris*, exh. cat., Musée des Arts Décoratifs, Paris, 1999, pp. 9, 41, 60-63, 70-71, 72 (for the present lot illustrated in the Dumont interior), 114-115, 122-123 and 161  
Pierre-Emmanuel Martin-Vivier, *Jean Royère*, Paris, 2002, pp. 45, 143, 210-211, 226-229, 231-233 and 266  
Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère*, Paris, 2012, vol. I, pp. 6-7, 26-27, 31-32, 67-68, 80, 94-97, 100, 102-105, 107, 127, 142, 158, 160, 162, 172, 180, 218, 250 and 266, vol. II, pp. 6, 42, 83 and 239-241

This sofa is documented in the Jean Royère Archives, Musée des Arts décoratifs, Paris, tracing plan no. 10.725, ekatachrome no. 140 and photograph no. 1728.

**\$ 350,000-500,000**





PROPERTY FROM A PRIVATE EUROPEAN  
COLLECTION

## 443 JEAN ROYÈRE

**PAIR OF "OURS POLAIRE" ARMCHAIRS  
FROM THE DUMONT RESIDENCE, FRANCE**

1958

ebonized beech, alpaca wool upholstery  
each with label inscribed *JEAN ROYÈRE*, carcass  
wood inscribed with client's name in pencil  
28 x 37<sup>3</sup>/<sub>4</sub> x 37<sup>3</sup>/<sub>8</sub> in. (71.1 x 95.9 x 94.9 cm) each

**PROVENANCE**

Dumont Family, France, 1958  
Thence by descent

**LITERATURE**

René Chavance, "Les aménagements nouveaux  
de Jean Royère et les réflexions qu'ils inspirent,"  
*Mobilier et Décoration*, no. 8, 1956, pp. 16 and 21  
Madeleine Rolland, "Esoterisme des lignes,"  
*Mobilier et Décoration*, no. 6, July 1960, p. 41 (for

the present lot illustrated in the Dumont interior)  
Patrick Favardin, *Le style 50, un moment de l'art  
français*, Paris, 1987, p. 53

*Jean Royère décorateur à Paris*, exhibition  
catalogue, Musée des Arts Décoratifs, Paris,  
1999, pp. 41, 60-63, 70-71, 72 (for the present lot  
illustrated in the Dumont interior), 114-115 and 122  
Pierre-Emmanuel Martin-Vivier, *Jean Royère*, Paris,  
2002, pp. 35, 143, 210-211, 230-231, 233, 241 and  
266

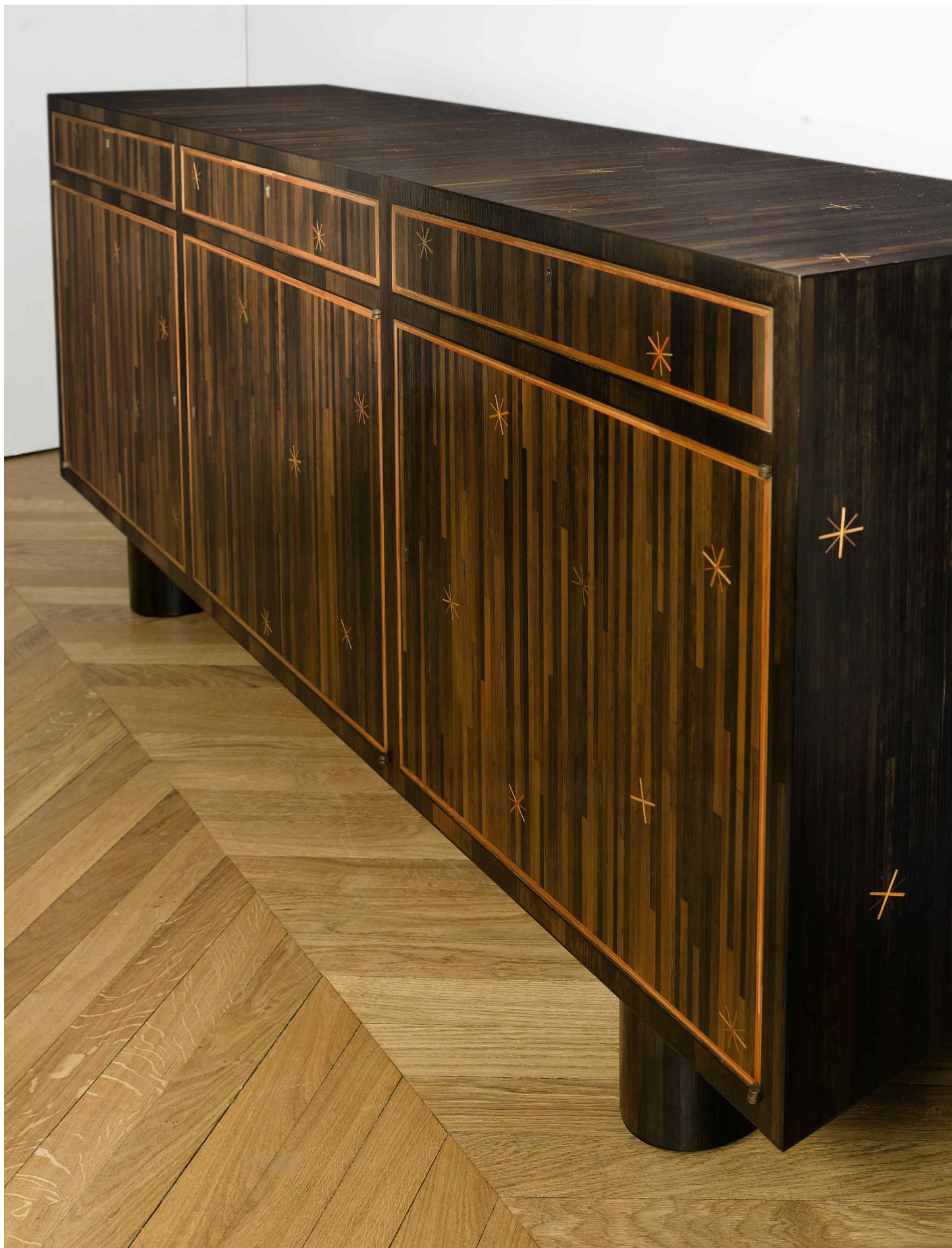
Galerie Jacques Lacoste and Galerie Patrick  
Seguin, *Jean Royère*, Paris, 2012, vol. I, pp. 6-7, 26,  
31, 32-34, 46, 68, 95, 98-107, 126, 158, 160, 162,  
172, 180, 218 and 266, vol. II, pp. 46-47, 82-83, 239  
and 274

One armchair of the pair is documented in the Jean  
Royère Archives, Musée des Arts Décoratifs, Paris,  
tracing plan no. 10.725, ekatachrome no. 140 and  
photograph no. 1728.

**\$ 350,000-500,000**







PROPERTY FROM A PRIVATE EUROPEAN  
COLLECTION

444 JEAN ROYÈRE

"ÉTOILE" SIDEBORD FROM THE DUMONT  
RESIDENCE, FRANCE

1958

straw marquetry, oak interior  
35<sup>5</sup>/<sub>8</sub> x 82<sup>3</sup>/<sub>4</sub> x 18 in. (90.5 x 210.2 x 45.7 cm)

PROVENANCE

Dumont Family, France, 1958  
Thence by descent

LITERATURE

*Ensembles Mobiliers*, vol. 14, 1954, pl. 26 (for a  
related model)

Madeleine Rolland, "Esoterisme des lignes,"

*Mobilier et Décoration*, no. 6, July 1960, p. 40 (for  
the present lot illustrated in the Dumont interior)

*Jean Royère décorateur à Paris*, exh. cat., Musée  
des Arts Décoratifs, Paris, 1999, p. 72 (for the  
present lot illustrated in the Dumont interior)

Pierre-Emmanuel Martin-Vivier, *Jean Royère*, Paris,  
2002, pp. 209-210 and 217 (for variants of the  
model)



Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère*, Paris, 2012, vol. I, 46, 49, 110 and 164-169, vol. II, pp. 72-73 (for variants of the model)

This sideboard is documented in the Jean Royère Archives, Musée des Arts décoratifs, Paris, tracing plan no. 10.725, ekatachrome no. 141 and photograph no. 1729.

\$ 200,000-300,000







PROPERTY FROM A PRIVATE EUROPEAN  
COLLECTION

445 JEAN ROYÈRE

"ÉTOILE" DINING TABLE FROM THE  
DUMONT RESIDENCE, FRANCE

1958  
straw marquetry, sapele  
29¾ in. (75.6 cm) high  
47⅜ in. (120.3 cm) diameter

PROVENANCE

Dumont Family, France, 1958  
Thence by descent

LITERATURE

Madeleine Rolland, "Esoterisme des lignes,"  
*Mobilier et Décoration*, no. 6, July 1960, p. 40 (for  
the present lot illustrated in the Dumont interior)  
*Jean Royère décorateur à Paris*, exh. cat., Musée  
des Arts Décoratifs, Paris, 1999, p. 72 (for the  
present lot illustrated in the Dumont interior)  
Pierre-Emmanuel Martin-Vivier, *Jean Royère*, Paris,  
2002, pp. 242-243 (for a variant of the model)  
Galerie Jacques Lacoste and Galerie Patrick  
Seguin, *Jean Royère*, Paris, 2012, Vol. I, pp. 164-  
166, 216-208, Vol. II, pp. 67 (for variants of the  
model)

This dining table is documented in the Jean Royère  
Archives, Musée des Arts décoratifs, Paris, tracing  
plan no. 10.725, tracing plan no. 7107, ekatachrome  
no. 141 and photograph no.1729.

\$ 100,000-150,000



PROPERTY FROM A PRIVATE EUROPEAN  
COLLECTION

446 JEAN ROYÈRE

SET OF SIX DINING CHAIRS FROM THE  
DUMONT RESIDENCE, FRANCE

1958

ebonized beech, alpaca wool upholstery  
two chairs with original decal labels  
33½ x 17¾ x 20⅞ in. (85.1 x 45.1 x 53 cm) each

**PROVENANCE**

Dumont Family, France, 1958  
Thence by descent

**LITERATURE**

Madeleine Rolland, "Esoterisme des lignes,"  
*Mobilier et Décoration*, no. 6, July 1960, p. 40 (for  
the present lot illustrated in the Dumont interior)  
*Jean Royère décorateur à Paris*, exh. cat., Musée  
des Arts Décoratifs, Paris, 1999, p. 72 (for the  
present lot illustrated in the Dumont interior)  
Galerie Jacques Lacoste and Galerie Patrick  
Seguin, *Jean Royère*, Paris, 2012, vol. II, p. 56

This set of chairs is documented in the Jean Royère  
Archives, Musée des Arts Décoratifs, Paris, tracing  
plan no. 10.725, ekatachrome no. 141 and photograph  
no. 1729.

\$ 40,000-60,000





PROPERTY FROM A PRIVATE CANADIAN  
COLLECTION

447 CLAUDE LALANNE

**POMME BOUCHE**

1980  
number 174 from an edition of 250  
gilt bronze  
impressed 174/250 LALANNE ARTCURIAL with  
artist's monogram  
5¾ in. (14.6 cm) high

**LITERATURE**

John Russell, *Les Lalannes*, Paris, 1975, front cover  
and p. 58 (for related forms)  
*Claude & François-Xavier Lalanne: Fragments*, exh.  
cat., Galerie Enrico Navarra, Paris and JGM Galerie,  
Paris, 2000, p. 67  
*Claude & François-Xavier Lalanne*, exh. cat., Paul  
Kasmin Gallery, New York and Ben Brown Fine  
Arts, London, 2006, pp. 71 (for a related form) and  
109  
Daniel Abadie, *Lalanne(s)*, Paris, 2008, pp. 64-67  
(for related forms)  
*Les Lalanne*, exh. cat., Musée des Arts Décoratifs,  
Paris, 2010, p. 234 (for a related form)  
Paul Kasmin, *Claude & François-Xavier Lalanne*,  
New York, 2012, n.p. (for related forms)  
*Les Lalanne: Fifty Years of Work, 1964-2015*, exh.  
cat., Paul Kasmin Gallery, New York, 2015, pp. 16  
(for a related form) and 43

This lot is accompanied by a Certificate of  
Authenticity from Claude Lalanne and Artcurial.

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



448 CLAUDE LALANNE

**SAC CLÉMATITE**

circa 1989

from an edition of 250

silk, gilt bronze

with leather label signed *Cl. Lalanne* and inscribed

*ARTCURIAL/PARIS*

6 $\frac{3}{8}$  x 7 x 1 $\frac{1}{2}$  in. (16.2 x 17.8 x 3.8 cm)

**PROVENANCE**

Hokin Gallery, Palm Beach

Private Collection, circa 1989

Thence by descent to the present owner

**\$ 7,000-10,000**







# FRANÇOIS-XAVIER LALANNE'S DAZZLING "SAUTERELLE" BAR

Over the course of his multi-decade career, Francois-Xavier Lalanne inspired and delighted viewers with his sculptural interpretations of the natural world. In his extensive and diverse body of work, much of which he co-created with his wife, Claude, Lalanne experimented with imagery, aesthetics, material, and functionality to ignite curiosity and endear his whimsical sculptures. Flora and fauna become cleverly stylized. Animals cast in metal are depicted with soft, expressive features. The scale of his subjects is unexpectedly expanded or reduced. Unlikely plant, animal, and human forms coalesce into charming creatures

drawn from fantasy. Never quite what they seem, each of Lalanne's creations is brought to life through the artist's incorporation of an imaginative element of surprise.

In some of his most exciting work, Lalanne exercised his incredible technical ingenuity to surprise us with transformation and utility. Lalanne rejected that art and decoration are mutually exclusive—both he and Claude preferred their works be enjoyed in the intimacy of home, not beyond the viewer's reach in a museum or gallery. Governed by this philosophy, the thoughtfully conceived functionality of Lalanne's sculptures both bewilders





and domesticates what might otherwise be a fantastic or supernatural form. With a simple movement, a bird spreads its wings and transforms into a table. A woolly sheep provides comfortable seating. A gorilla pulls open its chest to expose a safe. Nature is transformed into sculpture and sculpture physically transforms into utility.

The present lot, Lalanne's exquisite *Sauterelle*, is at one moment a wild, oversize sculpture of a grasshopper, and the next instant its body is opened to function as a bar. Executed in 1970, *Sauterelle* made its public debut in the same year at an exhibition dedicated to the work of Les Lalannes at Galerie



Alexandre Iolas in Paris. It is one of only two examples made with luxurious Sevres porcelain; the other was presented as a gift by President Georges Pompidou to Queen Elizabeth II and the Duke of Edinburgh in 1972 and remains in their collection today.

The bar furniture piece is one that Lalanne explored in multiple animal forms—hippopotamus, carpe, a polymorphic cat. He created sculptures with similar mechanisms to transform into desks, wash basins, even a fireplace within the belly of a baboon. Though his work is wonderfully witty and original, it is not without the influence of history. It is apparent the ways in which Lalanne was

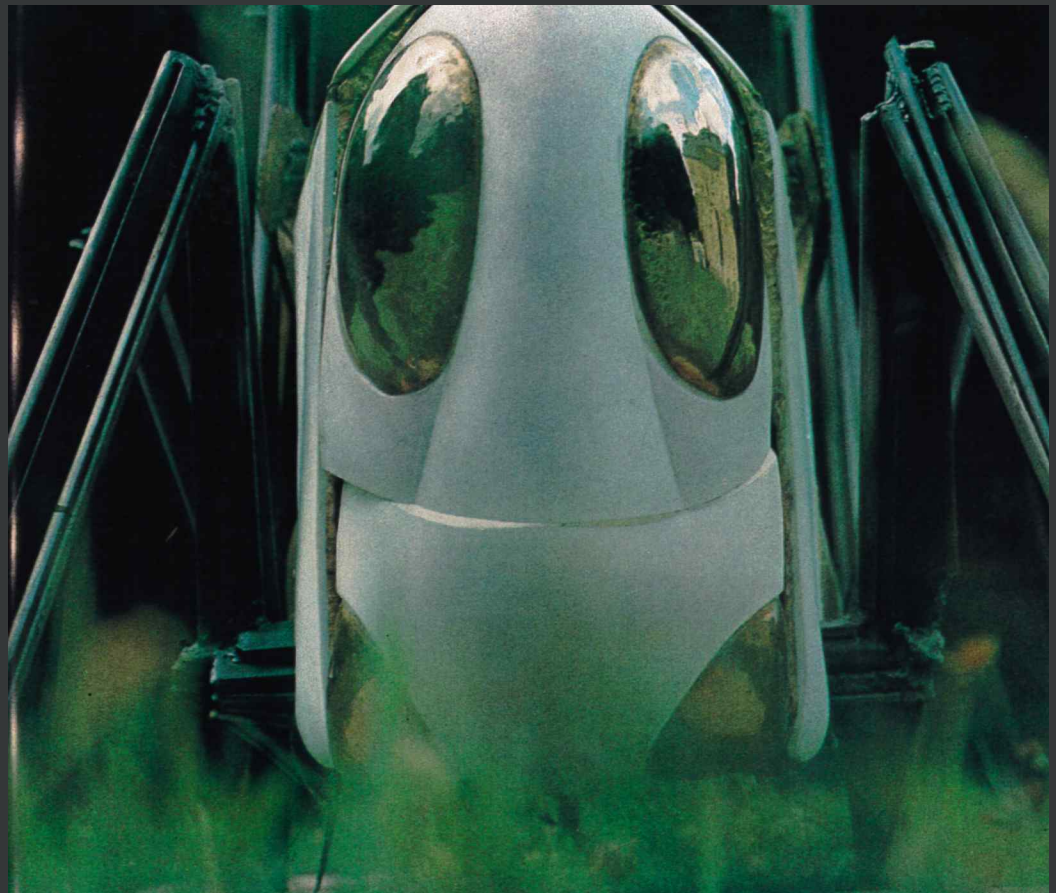
Above:  
Lalanne's Bar "Les Autruches," 1967-1970, sold at Sotheby's Paris, Jacques Grange Collection, November 2017 for €6.2M

Left:  
The only other example of the "Sauterelle" Bar, in the private collection of Queen Elizabeth II.  
Glenn Copus / Evening Standard / Shutterstock

inspired by the Surrealist movement and the innovation of convertible 18<sup>th</sup> Century French furniture. The often massive scale of his sculpture, including that of *Sauterelle*, references Lalanne's personal experience when he worked as a guard in the Egyptian and Assyrian galleries at the Louvre. There, alone in the galleries during closed hours, Lalanne had the ancient monumental stone sculptures to himself to revel in their quiet yet overwhelming power and dignity.

With its hinged porcelain plates closed, the larger-than-life *Sauterelle* has striking sculptural presence. The sharp angles of its welded steel legs bring energy and dynamism to the work, almost making us believe it might suddenly spring into

the air. When opened, the revelation of its utility tames the imposing yet charismatic beast by inviting viewers to approach and interact. Its wings rise up and outward to offer a surface to rest your drink. It is this clever synthesis of art and function, fantasy and familiarity, make *Sauterelle* a quintessential work within Lalanne's oeuvre. It is exemplary of what art critic John Russell described as "a complex art: one which mates Ancient Egypt with *Alice in Wonderland*, zoology with cabinet-making, metaphysics with personal adornment. It is also an art of psychic equilibrium. Its basic temper is inquisitive, undiscouraged, resourceful. It is there to work for us, yet it is not at all servile. It has its own life, and it leads it, and we are the richer for its being around."



PROPERTY FROM A PRIVATE EUROPEAN  
COLLECTION

449 FRANÇOIS -XAVIER  
LALANNE

**"SAUTERELLE" BAR**

1970

from an edition of two  
porcelain, polished brass, steel  
impressed *FRANCOIS-XAVIER/LALANNE/70* with  
artist's monogram  
25<sup>7</sup>/<sub>8</sub> x 33<sup>1</sup>/<sub>2</sub> x 68<sup>3</sup>/<sub>4</sub> in. (65.7 x 85.1 x 174.6 cm)

**PROVENANCE**

Paul Facchetti Gallery, Zurich  
Private Collection, Geneva, 1972  
Galerie Hopkins-Custot, Paris  
Private Collection, Paris, 2005  
Sotheby's Paris, May 27, 2009, lot 9  
Acquired from the above by the present owner

**EXHIBITED**

*Les Tirages restreints de François-Xavier et Claude  
Lalanne*, Galerie Alexandre Iolas, Paris, 1970  
*9ème Pavillon des Antiquaires*, Galerie Hopkins-  
Custot, Paris, April 2005  
*Les Lalanne*, Musée des Arts Décoratifs, Paris,  
March 17-July 4, 2010

**LITERATURE**

"Pas en cage," *Connaissance des Arts*, no. 225,  
November 1970, p. 130 (for the present lot  
illustrated)  
France Bertin, "Un bestiaire pour l'environnement,"  
*Votre Maison*, no. 135, August-September 1970,  
p. 48 (for the present lot illustrated)  
John Russell, *Les Lalannes*, Paris, 1975, p. 66 (for  
a related *Sauterelle* executed in steel and polished  
brass, 1967)  
Daniel Marchesseau, *Les Lalanne*, Paris, 1998,  
p. 71 (for a related form titled *Sauterelle I* executed  
in painted brass, 1967)  
Alan Hamilton, "A Queen's ransom from across  
the globe," *The Times*, April 27, 2002 (for the  
example from this edition in the collection of Queen  
Elizabeth II)  
Pauline Simons, "Un Pavillon dans l'air du temps,"  
*Le Figaro*, April 2, 2005, p. 98 (for the present lot  
illustrated)  
Daniel Abadie, *Lalanne(s)*, Paris, 2008, pp. 92 (for  
the above mentioned related *Sauterelle I* and a  
related design drawing) and 93 (for the present lot  
illustrated)  
*Les Lalanne*, exh. cat., Musée des Arts Décoratifs,  
Paris, 2010, p. 73 (for the present lot illustrated)

**\$ 800,000-1,200,000**





450 ANDRÉ BORDERIE AND  
PIERRE AND VÉRA SZEKELY

**TABLE LAMP**

circa 1955  
glazed earthenware  
with artist's cypher  
16½ in. (41.9 cm) high

**PROVENANCE**

Thomas Fritsch Artrium, Paris  
Acquired from the above by the present owner

**LITERATURE**

Françoise de Loisy, *André Borderie: "Pour l'homme simplement,"* exh. cat., Les Musées d'Angers, Angers, 1998, pp. 24-25 (for a related example)  
Pierre Staudenmeyer, *La céramique française des années 50s/French Pottery of the 50s*, Paris, 2001, p. 124 (for a related example)

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

PROPERTY FROM A DISTINGUISHED  
EUROPEAN COLLECTION

451 JEAN PROUVÉ

"ANTONY" CHAIR, MODEL NO. 356

circa 1955  
produced by Ateliers Jean Prouvé, Nancy, France  
beech plywood, lacquered steel  
33¾ x 19⅜ x 26 in. (85.7 x 49.2 x 66 cm)

**PROVENANCE**

Private Collection, Switzerland  
Acquired from the above by the present owner,  
1996

**LITERATURE**

Galerie Jousse Seguin and Enrico Navarra, *Jean Prouvé*, Paris, 1998, p. 149  
François Moulin, *Jean Prouvé: Le Maître du Métal*,  
Strasbourg, 2001, n.p. and back cover  
Peter Sulzer, *Jean Prouvé: Oeuvre Complète/  
Complete Works, Volume 3: 1944-1954*, Basel,  
2005, pp. 272-273, no. 1243 and 1243.R  
Galerie Patrick Seguin, *Jean Prouvé*, Paris, 2007,  
vol. 2, pp. 271, 278-282 and 511 (for the model in a  
Steph Simon prospectus, circa 1957)  
*Jean Prouvé: The Poetics of the Technical Object*,  
Milan, 2007, p. 311

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







452 MATHIEU MATÉGOT

BENCH AND TWO SIDE CHAIRS

circa 1952

perforated and enameled steel

bench: 30<sup>7</sup>/<sub>8</sub> x 47<sup>1</sup>/<sub>8</sub> x 23 in. (78.4 x 119.7 x 58.4 cm)

chairs: 30<sup>7</sup>/<sub>8</sub> x 17<sup>1</sup>/<sub>8</sub> x 22<sup>1</sup>/<sub>2</sub> in.

(78.4 x 43.5 x 57.2 cm) each

PROVENANCE

Wright Chicago, June 7, 2012, lots 103 and 104

LITERATURE

*Mobilier et Décoration*, Paris, no. 3, April 1952, p. 3  
(for a related model of the chair)

Philippe Jousse and Caroline Mondineu, *Mathieu Matégot*, Paris, 2003, p. 157 (for a related model of the chair in a 1953 advertisement)

\$ 8,000-12,000



453 PIERRE JEANNERET

**"SQUARE" TABLE AND FOUR "V" CHAIRS  
DESIGNED FOR THE STUDENT RESIDENCES  
OF THE UNIVERSITY OF PUNJAB,  
CHANDIGARH, INDIA**

circa 1959-1960

the table: model no. PJ-TA-04-A

the chairs: model no. PJ-SI-25-A

teak, cane, fabric cushion

one chair stenciled *M. 114*, another chair stenciled  
*L/46*

table: 28<sup>3</sup>/<sub>8</sub> x 36<sup>1</sup>/<sub>2</sub> x 36<sup>1</sup>/<sub>4</sub> in. (72.1 x 92.7 x 92.1 cm)

chairs: 31<sup>3</sup>/<sub>4</sub> x 17<sup>1</sup>/<sub>2</sub> x 20<sup>3</sup>/<sub>4</sub> in.

(80.6 x 44.5 x 52.7 cm) each

**PROVENANCE**

Chandigarh, India

Private Collection

Christie's New York, December 8, 2009, lot 229

Acquired from the above by the present owner

**LITERATURE**

Eric Touchaleaume and Gérald Moreau, *Le  
Corbusier, Pierre Jeanneret: L'Aventure Indienne*,  
Paris, 2010, pp. 359 and 585 (for the table) and  
pp. 357 and 561 (for the chair)

Galerie Patrick Seguin, *Le Corbusier, Pierre  
Jeanneret: Chandigarh, India, 1951-66*, Paris, 2014,  
pp. 199, 236-237 and 286 (for the table)

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







454 FINN JUHL

SIX-PANEL MODULAR WALL SYSTEM

designed circa 1955  
 comprising six wall units, four hanging sideboards  
 and twelve shelves  
 produced by Bovirke, Copenhagen, Denmark  
 rosewood, rattan, glass  
 overall: 78<sup>5</sup>/<sub>8</sub> x 186<sup>5</sup>/<sub>8</sub> x 15<sup>1</sup>/<sub>4</sub> in.  
 (199.7 x 474 x 38.7 cm)  
 each panel: 78<sup>5</sup>/<sub>8</sub> x 30<sup>3</sup>/<sub>4</sub> x 7<sup>7</sup>/<sub>8</sub> in.  
 (199.7 x 78.1 x 2.2 cm)

LITERATURE

Esbjørn Hiort, *Finn Juhl: Furniture, Architecture, Applied Art*, Copenhagen, 1990, pp. 22 (cabinet with brass pulls) and 61 (cabinet with wooden pulls)

• \$ 10,000-15,000



PROPERTY FROM A NORTHEAST  
COLLECTION

455 GIO PONTI

"DIAMOND" FLATWARE SERVICE

designed 1958

comprising 89 pieces, including 12 dinner knives, 12  
dinner forks, 12 dinner spoons, 12 butter knives, 12  
lunch forks, 12 cocktail forks, 12 teaspoons, 1 serving  
spoon, 1 slotted serving spoon, 1 serving fork, 1 sugar  
spoon, and 1 cake knife, together with the original  
leather carrying case

produced by Reed & Barton, Taunton,  
Massachusetts

sterling silver, stainless steel

each knife and the spade server impressed REED  
& BARTON/MIRRORSTEEL/STERLING HANDLE;

other pieces impressed Reed & Barton/STERLING;  
carrying case impressed REED & BARTON/  
HANDCRAFTED CHESTS/TARNISH PROOF CLOTH  
twice  
dinner knife: 8 $\frac{3}{8}$  in. (22.5 cm) long

PROVENANCE

Private Collection, Los Angeles

Acquired from the above by the present owner,  
2007

LITERATURE

Jewel Stern, *Modernism in American Silver: 20th  
Century Design*, exh. cat., Dallas Museum of Art,  
New Haven, 2006, p. 245

\$ 8,000-12,000





456 FRANZ HAGENAUER

A MONUMENTAL FEMALE HEAD

circa 1960  
produced by Werkstätte Hagenauer Wien, Vienna  
brass-plated metal  
impressed *HAGENAUER/WIEN/MADE IN/AUSTRIA*  
with the workshop's monogram  
25 $\frac{5}{8}$  x 23 $\frac{3}{4}$  x 16 $\frac{1}{2}$  in. (65.1 x 60.3 x 41.9 cm)

PROVENANCE

Leslie Hindman Auctioneers, Chicago, April 14,  
1996, lot 197  
Acquired from the above by the present owner

LITERATURE

Alfred W. Edward, *Art Deco Sculpture and  
Metalwares*, Atglen, PA, 1996, front cover and p. 50

\$ 10,000-15,000



## 457 GERRIT THOMAS RIETVELD

### "ZIG-ZAG" DINING TABLE AND SET OF SIX "ZIG-ZAG" CHAIRS

executed 1960

executed by Gerard van de Groenekan, Utrecht,  
The Netherlands

oak

the table stamped *H.G.M./G.A.v.d. GROENEKAN/  
DE BILT NEDERLAND* twice

dining table: 28<sup>7</sup>/<sub>8</sub> x 70<sup>5</sup>/<sub>8</sub> x 30<sup>7</sup>/<sub>8</sub> in.

(73.3 x 179.4 x 78.4 cm)

chairs: 29<sup>1</sup>/<sub>8</sub> x 14<sup>1</sup>/<sub>2</sub> x 17<sup>1</sup>/<sub>4</sub> in.

(74 x 36.8 x 43.8 cm) each

#### PROVENANCE

Alphonso "Fons" Johannes Seyler (the artist's  
grandson), acquired directly from Gerard van de  
Groenekan, The Netherlands, 1960

Acquired from the above by the present owner

#### EXHIBITED

*Gerrit Th. Rietveld*, Galerie VIVID, Rotterdam,  
April 7-May 26, 2013

#### LITERATURE

Clement Meadmore, *The Modern Chair: Classics  
in Production*, New York, 1975, pp. 76-79 (for the  
chair)

Daniele Baroni, *The Furniture of Gerrit Thomas  
Rietveld*, New York, 1977, p. 139 (for a period  
photograph of a table and chair set in a Metz & Co.  
exhibition in Amsterdam, 1940)

*Gerrit Rietveld: A Century Exhibition, Craftsman and  
Visionary*, exh. cat., Barry Friedman Ltd., New York,  
1988, p. 51 (for the chair)

Martin Eidelberg, ed., *Design 1935-1965: What  
Modern Was*, Montreal, 1991, p. 316 (for the chair)

Marijke Küper and Ida van Zijl, *Gerrit Th. Rietveld*,  
Utrecht, 1992, p. 202 (for the above period  
photograph)

Peter Vöge, *The Complete Rietveld Furniture*,  
Rotterdam, 1993, pp. 86-87 (for the table)

Ida van Zijl, *Gerrit Rietveld*, London, 2010, p. 103  
(for the above period photograph)

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







458 JOHN DICKINSON  
BOOKCASE

circa 1975  
plastered metal  
72¼ x 37¾ x 18½ in.  
(183.5 x 95.9 x 46 cm)

**PROVENANCE**  
Private Estate, Sebring, Florida  
Acquired from the above by the  
present owner, circa 2003

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



459 JOHN DICKINSON

CONSOLE TABLE, MODEL NO. 57

circa 1970  
galvanized tin, brass  
inscribed *John Dickinson XXIV*  
30 x 57½ x 29½ in. (76.2 x 146.1 x 74.9 cm)

LITERATURE

Bess Winakor, "The Year of the Home," *Midwest Magazine*, April 28, 1974, p. 41  
*Interior Design*, February 1974, p. 31 (for a John Dickinson & Associates advertisement showing the smaller example of the model)  
Tess Souter, "Talking Shop," *House Beautiful*, October 1995, p. 88  
Alexander Hosch, "California Dreamer," *Architectural Digest*, February 2004, p. 65

\$ 10,000-15,000





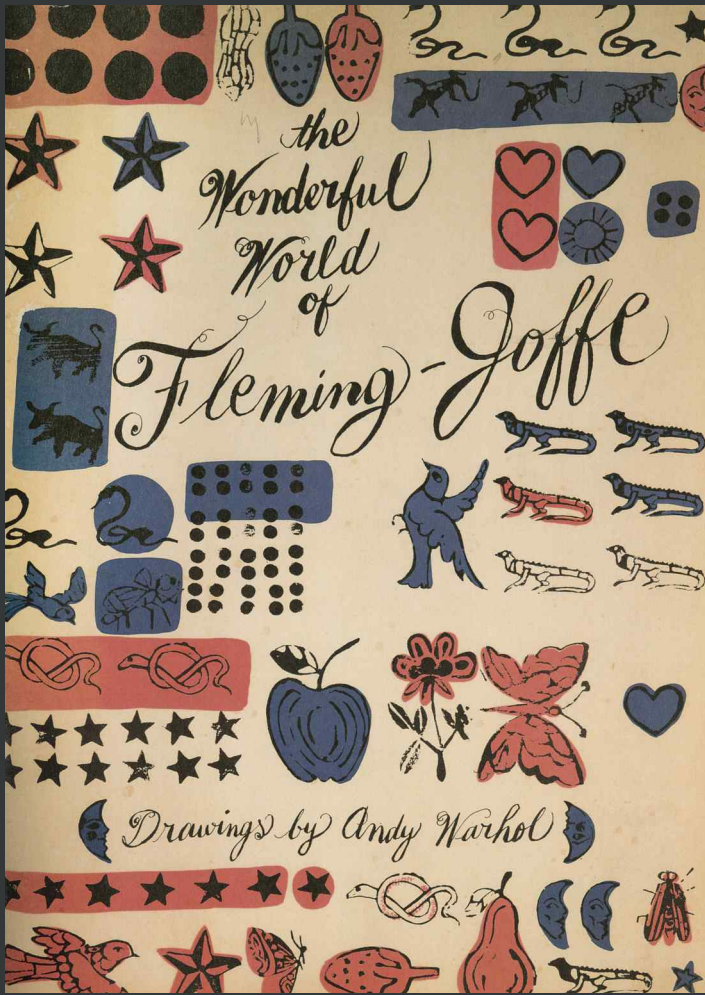
# ANDY WARHOL'S EARLY DAYS A RARE PAIR OF CEILING LIGHTS

Before Andy Warhol emerged into the New York arts scene to eventually achieve international recognition for his reprinted Pop works, he had already developed a notably successful career as a graphic designer and illustrator throughout the 1950s. In 1957, Warhol approached Arthur and Teddy Edelman with his portfolio at their leather goods store, Fleming-Joffe. The couple became immediately enamored with both Warhol's work and his personality; in Teddy's succinct words, "He walked in, we loved his work, and we hired him."

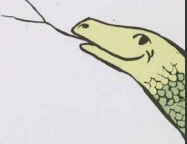
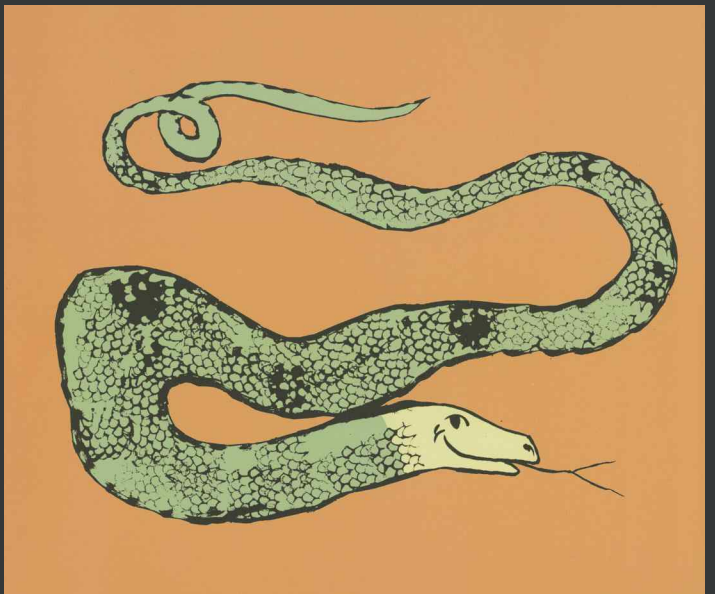
Over the following years through 1964, Warhol took charge of the company's visual identity and fashioned designs that engaged with Fleming-Joffe's distinctive use of tanned and dyed reptile skins. Animals such as snakes, alligators, and lizards often appeared in his works in the form of anthropomorphic cartoons that represented the different leathers for sale, taking on a cheeky tone that matched the droll wit of their creator. The present lights appeared alongside the magazine advertisements, interiors, and other materials that Warhol created to promote the Edelmans' brand and, today, sustain their legacy.








I am a snake.  
I slither like a snake,  
and I look like a snake,  
but I have the  
creative soul of  
an artist and an actor.

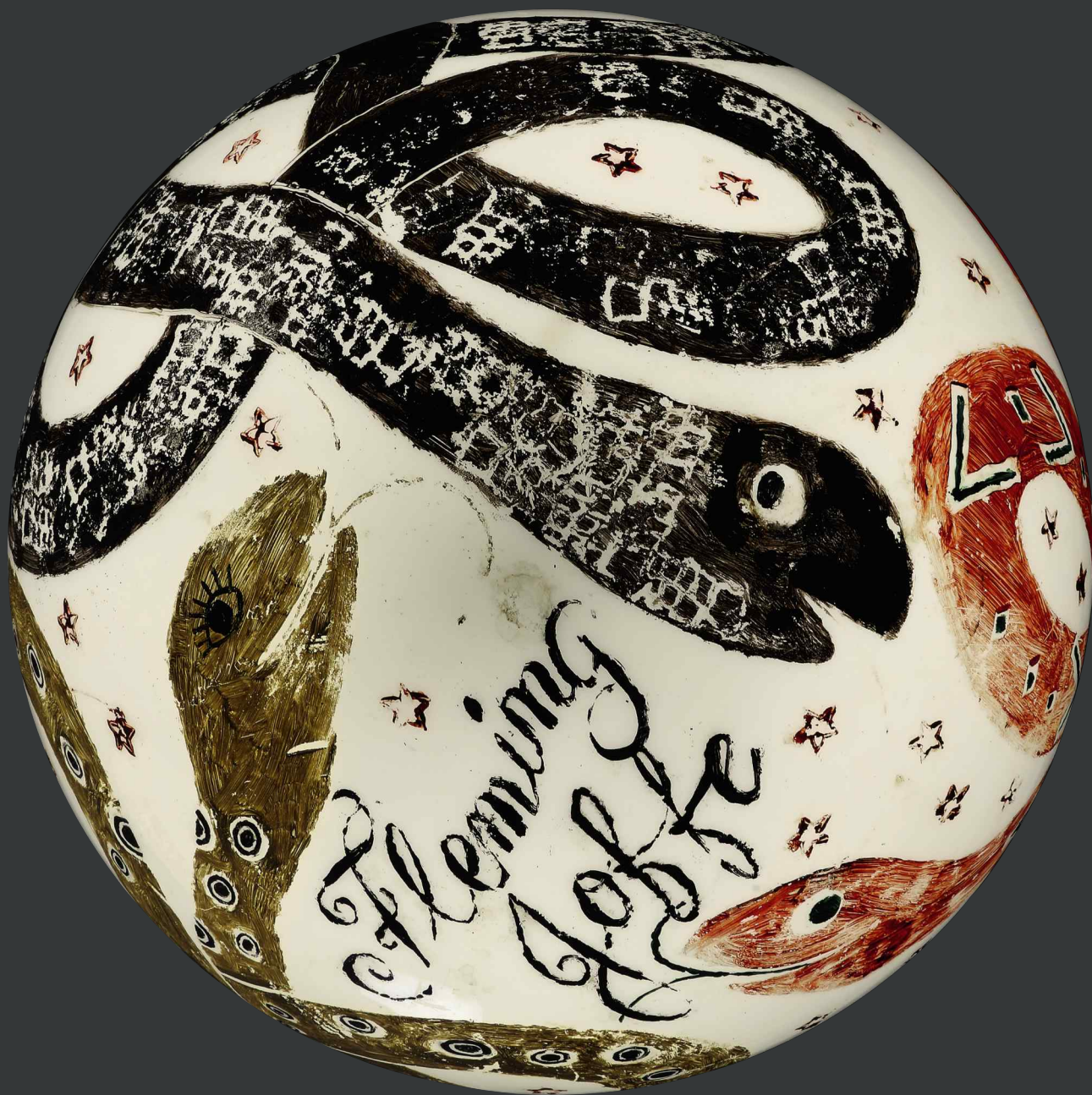



The Python  
Babylisped. I love the python  
Mummieth feet he lookth the nython



Fleming Joffe Ltd.

401 Park ave south  
new york 16 new york  
murrayhill 4-0500



Opposite:  
*The Autobiography of a Snake: Drawings*  
by Andy Warhol, commissioned in  
1963 by Teddy and Arthur Edelman for  
Fleming-Joffe.

460 ANDY WARHOL

CEILING LIGHT

circa 1960  
produced for Fleming-Joffe Ltd., New York  
hand-painted glass, lacquered metal  
painted *Fleming Joffe*  
32 in. (81.3 cm) drop  
15¼ in. (38.7 cm) diameter of shade

PROVENANCE

Acquired directly from the artist, circa 1960

\$ 20,000-30,000



461 ANDY WARHOL

CEILING LIGHT

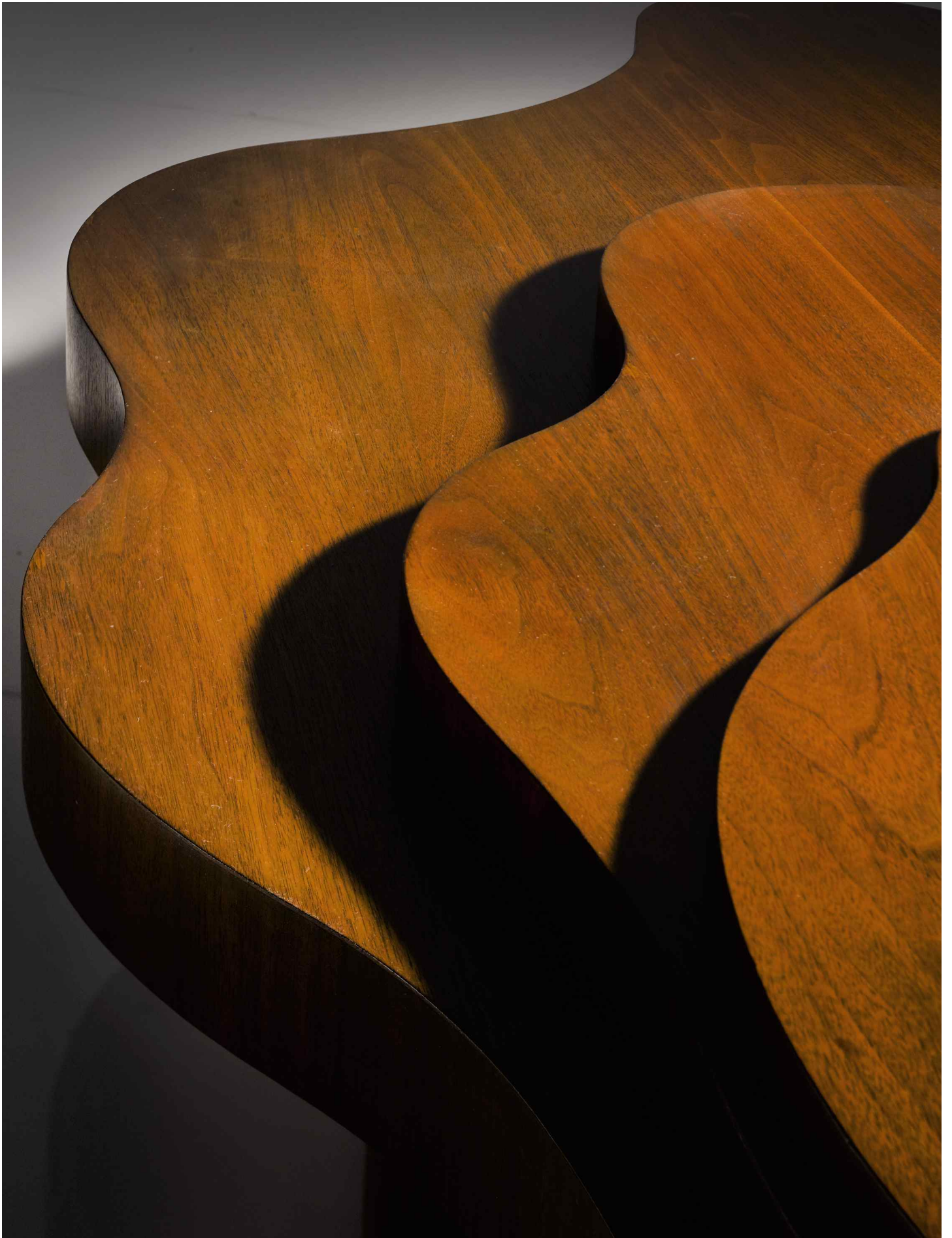
circa 1960  
produced for Fleming-Joffe Ltd., New York  
hand-painted glass, lacquered metal  
painted *Fleming Joffe*  
32 in. (81.3 cm) drop  
15¼ in. (38.7 cm) diameter of shade

PROVENANCE

Acquired directly from the artist, circa 1960

\$ 20,000-30,000





PROPERTY FROM THE RUTH AND JAKE  
BLOOM COLLECTION

462 T.H. ROBSJOHN-GIBBINGS

"MESA" COFFEE TABLE

circa 1951  
produced by Widdicomb Furniture Company,  
Grand Rapids, Michigan  
walnut  
stenciled 8/62/1760-6 with producer's paper label  
16 x 72 $\frac{1}{8}$  x 48 $\frac{7}{8}$  in. (41.9 x 183.2 x 124.1 cm)

LITERATURE

*Widdicomb*, manufacturer's catalog, n. p.  
*House Beautiful*, May 1952, front cover  
Charlotte and Peter Fiell, eds., *50s Decorative Arts*,  
Cologne, 2000, p. 126  
Brooke Kamin Rapaport, *Vital Forms: American Art  
and Design in the Atomic Age, 1940-1960*, Brooklyn,  
NY, 2001, p. 31  
Julie Iovine Merrill, *Modern Americana*, New York,  
2008, p. 201 (for the model in the Widdicomb  
Furniture Company showroom in Grand Rapids, MI)

\$ 50,000-70,000





PROPERTY FROM AN ARIZONA COLLECTOR

463 EDWARD MOULTHROP

**BOWL**

circa 1994

figured tulipwood

signed *ED MOULTHROP/FIGURED*

*TULIPWOOD/304912R*

8¾ in. (22.2 cm) high

23⅜ in. (59.4 cm) diameter

**PROVENANCE**

Joanne Rapp Gallery/The Hand and the Spirit,

Scottsdale, Arizona

Private Collection, Scottsdale, Arizona

Acquired from the above by the present owner

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



PROPERTY FROM AN ARIZONA COLLECTOR

464 EDWARD MOULTHROP

VESSEL

circa 1991  
leopard maple  
signed *ED MOULTHROP/LEOPARD MAPLE/ACER  
RUBRUM/111970* with artist's monogram  
9 $\frac{1}{8}$  in. (23.2 cm) high  
23 $\frac{3}{8}$  in. (59.4 cm) diameter

PROVENANCE

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

\$ 8,000-12,000

PROPERTY FROM AN ARIZONA COLLECTOR

466 EDWARD MOULTHROP

"SATURN" VASE

circa 1991  
figured tulipwood  
signed *ED MOULTHROP/FIGURED TULIPWOOD/  
LIRIODENDRON TULIIFERA/101942-X2* with  
artist's monogram  
14 $\frac{1}{2}$  in. (36.8 cm) high

PROVENANCE

Private Collection, Milford, Connecticut  
Sotheby's New York, November 16, 2007, lot 72  
Acquired from the above by the present owner

\$ 3,000-5,000

PROPERTY FROM AN ARIZONA COLLECTOR

465 EDWARD MOULTHROP

MONUMENTAL VESSEL

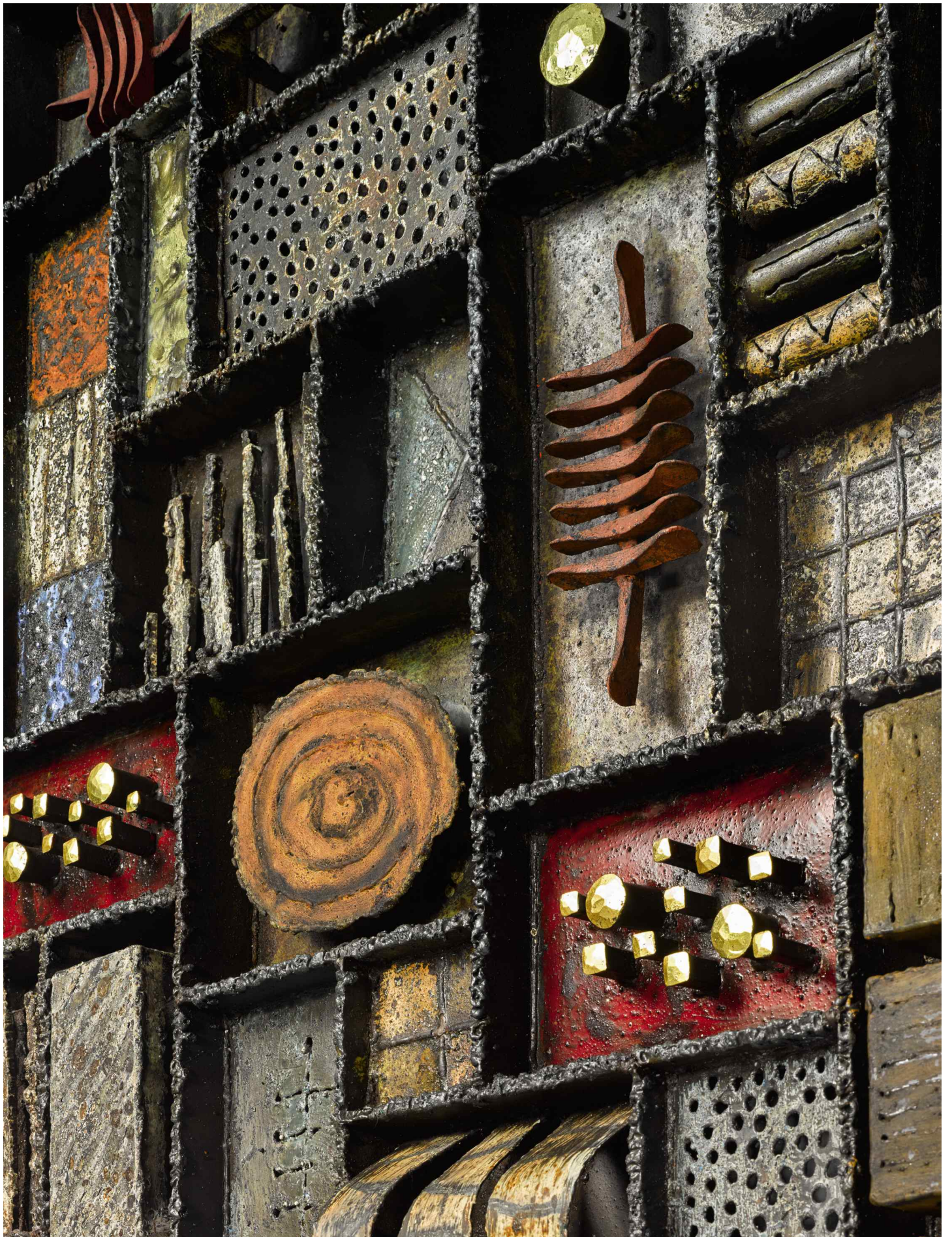
circa 1988  
slippery elm  
signed *ED MOULTHROP/SLIPPERY ELM/ULMUS  
RUBRA/808811* with artist's monogram  
18 $\frac{3}{8}$  in. (46.7 cm) high  
23 $\frac{3}{8}$  in. (59.4 cm) diameter

PROVENANCE

Bonhams New York, December 19, 2007, lot 6473  
Acquired from the above by the present owner

\$ 8,000-12,000





PROPERTY FROM AN IMPORTANT PRIVATE  
COLLECTION, NEW YORK

467 PAUL EVANS

A RARE "SCULPTURE FRONT" SCREEN

1969

together with a later base plate and pedestal  
executed by Dorsey Reading

produced by Paul Evans Studio, New Hope,  
Pennsylvania

lacquered and gilt steel, brass

with welded signature *Paul Evans 69* and Dorsey  
Reading's fabrication mark

overall: 89 x 38<sup>7</sup>/<sub>8</sub> x 6 in. (226.1 x 98.7 x 15.2 cm)

**PROVENANCE**

Private Collection of Dorsey Reading, head  
fabricator of Paul Evans Studio, New Hope,  
Pennsylvania

Rago Auctions, Lambertville, New Jersey, February  
15, 2015, lot 1028

Acquired from the above by the present owner

**EXHIBITED**

*Crafting Modernism: Midcentury American Art and  
Design*, The Museum of Arts and Design, New York,  
October 12, 2011-January 15, 2012

*Paul Evans: Crossing Boundaries and Crafting  
Modernism*, Michener Art Museum, Doylestown,  
Pennsylvania, March 1, 2014-June 1, 2014 and  
Cranbrook Art Museum, Bloomfield Hills, Michigan,  
June 21-October 12, 2014

**LITERATURE**

Jeannine Falino, *Crafting Modernism: Midcentury  
American Art and Design*, exh. cat., The Museum of  
Arts and Design, New York, 2011, p. 22, no. 10 (for  
the present lot illustrated)

Constance Kimmerle, ed., *Paul Evans: Crossing  
Boundaries and Crafting Modernism*, exh. cat.,  
Doylestown, Pennsylvania, 2014, pp. 152-153,  
no. 30 (for the present lot illustrated)

\$ 125,000-175,000









PROPERTY FROM AN IMPORTANT PRIVATE  
COLLECTION, NEW YORK

468 HARRY BERTOIA

UNTITLED (MULTI-PLANE CONSTRUCTION)

circa 1958  
brass-coated steel plates  
49 x 22<sup>3</sup>/<sub>4</sub> x 12<sup>3</sup>/<sub>4</sub> in. (124.5 x 57.8 x 32.4 cm)

**PROVENANCE**

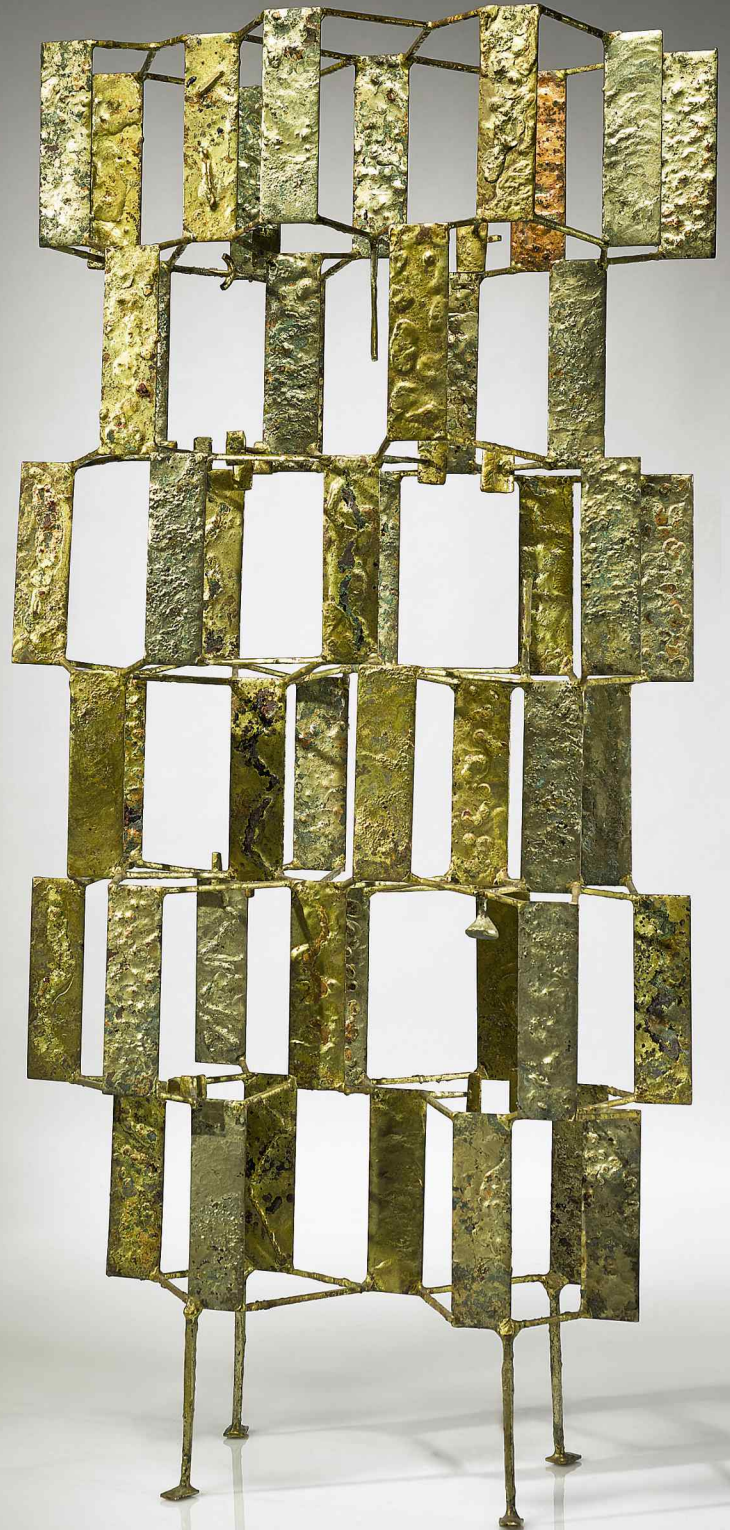
Robert Kidd Gallery, Birmingham, Michigan  
Private Collection, acquired from the above, 1989  
Christie's New York, November 14, 2007,  
lot 158  
Private Collection, New York

**LITERATURE**

June Kompass Nelson, *Harry Bertoia, Sculptor*,  
Detroit, 1970, p. 68 (for related multi-plane  
constructions)  
Nancy N. Schiffer and Val O. Bertoia, *The World of  
Bertoia*, Atglen, PA, 2003, pp. 60, 63, 65-66 and  
80 (for related multi-plane constructions)  
*In Nature's Embrace: The World of Harry Bertoia*,  
exh. cat., Reading Public Museum, Reading,  
2006, p. 37, pl. 45 (for a related multi-plane  
construction)  
Gilberto Granger ed., *Harry Bertoia: Decisi che una  
sedia non poteva a bastare*, Milano, 2009, pp. 157-  
158 (for related multi-plane constructions)  
Celia Bertoia, *The Life and Work of Harry Bertoia*,  
Atglen, PA, 2015, p. 78 (for a related multi-plane  
construction)

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

\$ 60,000-80,000



PROPERTY OF THE BANK OF AMERICA  
COLLECTION: SALE PROCEEDS TO BENEFIT  
NON-PROFIT ORGANISATIONS

469 HARRY BERTOIA

UNTITLED (BUSH)

circa 1977  
welded patinated bronze and copper  
13 x 18 x 15½ in. (33 x 45.7 x 39.4 cm)

PROVENANCE

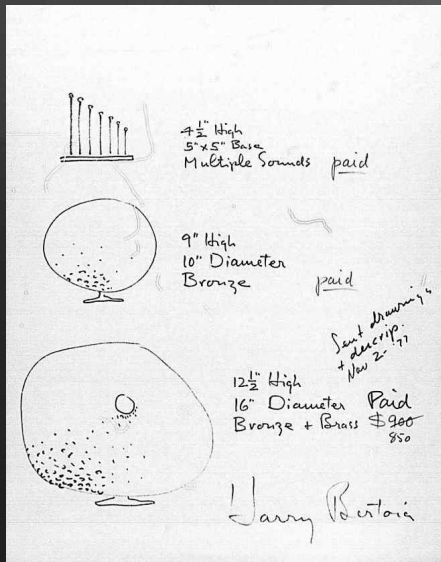
Rainier National Bank, Seattle, Washington, 1977  
Acquired from the above by the present owner

LITERATURE

Nancy N. Schiffer and Val O. Bertioia, *The World of Bertioia*, Atglen, PA, 2003, p. 110 (for related bush forms)

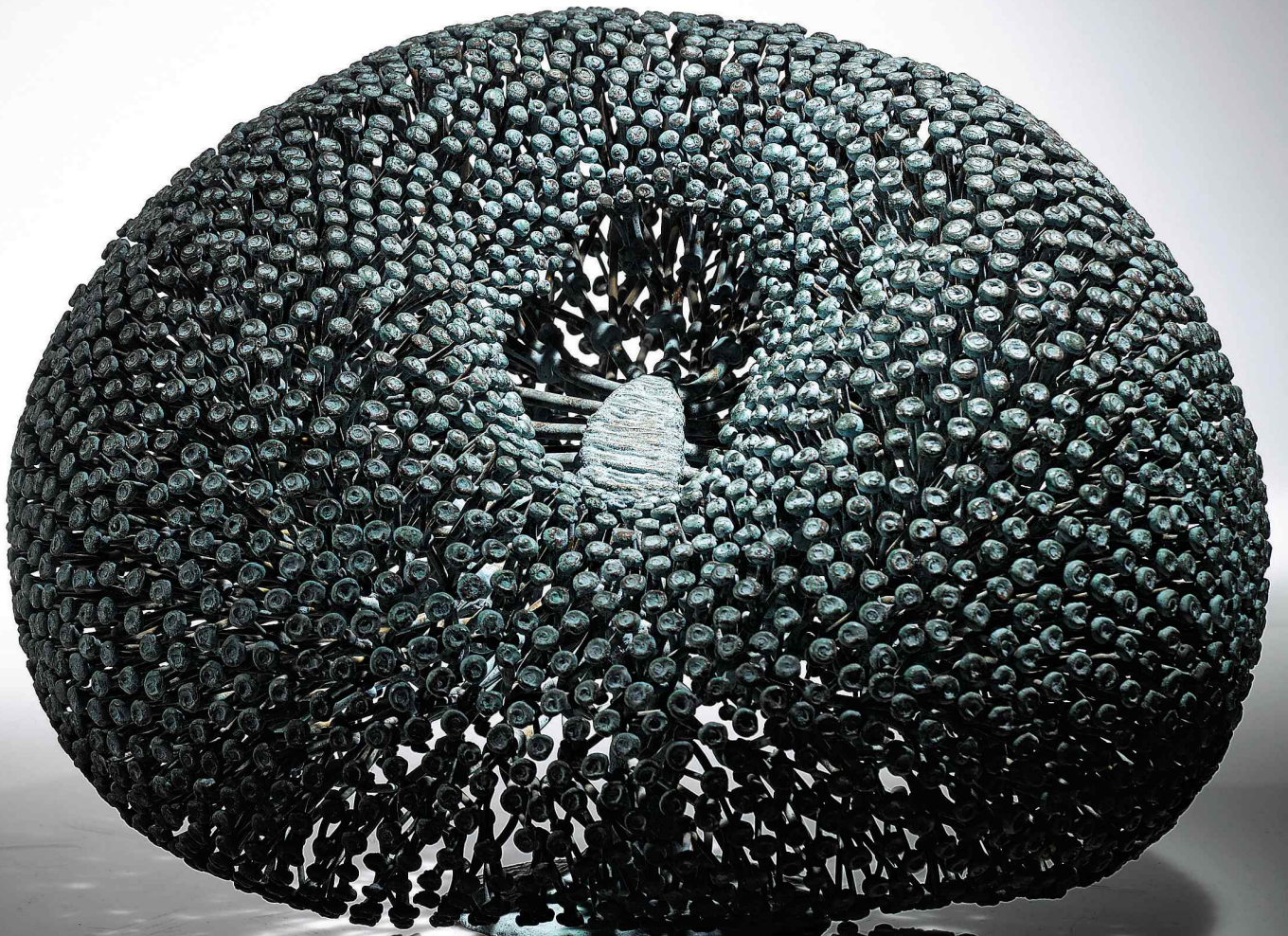
This lot is offered together with a certificate of authenticity from the Harry Bertioia Foundation, Bozeman, Montana.

\$ 60,000-80,000



Preparatory sketch for the model, 1977





470 HARRY BERTOIA

UNTITLED (BUSH)

circa 1971

welded patinated bronze and copper

10½ x 12⅞ x 10 ½in. (26.7 x 32.5 x 26.7 cm)

PROVENANCE

Acquired directly from the artist, early 1970s

LITERATURE

Nancy N. Schiffer and Val O. Bertoia, *The World of Bertoia*, Atglen, PA, 2003, p. 111 (for a related form)

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

\$ 20,000-30,000



471 HARRY BERTOIA

**UNTITLED (BUSH)**

circa 1971  
welded patinated bronze and copper  
7 x 8 <sup>5</sup>/<sub>8</sub> x 8 in. (17.8 x 21.8 x 20.3 cm)

**PROVENANCE**

Acquired directly from the artist, early 1970s

**LITERATURE**

Nancy N. Schiffer and Val O. Bertoia, *The World of Bertoia*, Atglen, PA, 2003, p. 111 (for a related bush model)

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

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





472 HARRY BERTOIA

**UNTITLED (SONAMBIENT)**

circa 1970

with four rows of four rods (16 rods total) with  
cattail tops

beryllium copper, bronze, brass

one rod impressed 336

49½ x 10 x 10 in. (125.7 x 25.4 x 25.4 cm)

**PROVENANCE**

Acquired directly from the artist, early 1970s

**LITERATURE**

Nancy N. Schiffer and Val O. Bertoia, *The World of Bertoia*, Atglen, PA, 2003, pp. 177-229 (for related examples and discussion on Bertoia's sounds sculptures)

Gilberto Granger, ed. *Harry Bertoia: Decisi che una sedia non poteva a bastare*, Milan, 2009, p. 187 (for a related example)

Celia Bertoia, *The Life and Work of Harry Bertoia*, Atglen, PA, 2015, p. 130-146 (for related examples and discussion on Bertoia's sound sculptures)

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

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





# GEORGE NAKASHIMA: AN IMPORTANT PRIVATE COLLECTION FROM BEND, OREGON

**LOTS 473-477**

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 a Christmas vacation 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 addition to the Indian rosewood keys that he uses decoratively 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

473 GEORGE NAKASHIMA

A RARE CROSS-LEGGED COFFEE TABLE

1965

burled English oak

17 x 39<sup>3</sup>/<sub>4</sub> x 20<sup>1</sup>/<sub>4</sub> in. (43.2 x 101 x 51.4 cm)

**PROVENANCE**

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

Thence by descent to the present owner

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

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





PROPERTY FROM THE D.H. MCCOWAN  
COLLECTION

474 GEORGE NAKASHIMA  
"LOUNGE" ROCKER WITH ONE ARM

1965  
American black walnut  
34½ x 30¾ x 33½ in. (87.6 x 78.1 x 85.1 cm)

**PROVENANCE**

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

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

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





PROPERTY FROM THE D. H. MCCOWAN  
COLLECTION

475 GEORGE NAKASHIMA

“CONOID” DINING TABLE

1963

American black walnut, Indian rosewood keys  
27<sup>3</sup>/<sub>4</sub> x 84<sup>1</sup>/<sub>4</sub> x 41<sup>1</sup>/<sub>2</sub> in. (70.5 x 214 x 105.4 cm)

**PROVENANCE**

D. H. McCowan, Bend, Oregon, commissioned  
directly from the artist, 1963  
Thence by descent to the present owner

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

• \$ 20,000-30,000



PROPERTY FROM THE D.H. MCCOWAN  
COLLECTION

476 GEORGE NAKASHIMA

**BENCH**

1959  
walnut  
30<sup>3</sup>/<sub>8</sub> x 53<sup>7</sup>/<sub>8</sub> x 23<sup>1</sup>/<sub>8</sub> in. (77.2 x 136.8 x 58.7 cm)

**PROVENANCE**

D.H. McCowan, Bend, Oregon, commissioned  
directly from the artist, 1959  
Thence by descent to the present owner

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

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

PROPERTY FROM THE D.H. MCCOWAN  
COLLECTION

477 GEORGE NAKASHIMA

**BENCH**

1965  
walnut  
with original owner's name  
31<sup>3</sup>/<sub>4</sub> x 62<sup>3</sup>/<sub>4</sub> x 24<sup>3</sup>/<sub>8</sub> in. (80.6 x 159.4 x 61.9 cm)

**PROVENANCE**

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

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

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



476



477

PROPERTY FROM A MIDWEST COLLECTION

478 GEORGE NAKASHIMA

**A RARE "MINGUREN I" TABLE**

1974

burled English oak

14<sup>7</sup>/<sub>8</sub> x 40<sup>3</sup>/<sub>4</sub> x 16<sup>7</sup>/<sub>8</sub> in. (37.8 x 103.5 x 42.9 cm)

**PROVENANCE**

Private Collection, Washington, D.C.,

commissioned directly from the artist, 1974

Thence by descent to the present owner

With its inviting shape, sloping edges, and delicately burled surfaces, the present lot on offer is a rare example of George Nakashima's "Minguren I" series. The exceptional beauty of this table shines through the dynamic composition of its design. The tabletop pairs the artist's signature free edges with sharply defined sides that slope inward away from the surface, conveying a subdued yet dynamic elegance. The oak's swirling burls are moreover present throughout both the top and the base, which is highly unusual for Nakashima's designs. In choosing the unique components to execute this table's design, Nakashima no doubt anticipated the visual harmony that these disparate elements would form when brought together as one cohesive unit.

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

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











479 ANDRÉ DUBREUIL

PAIR OF OCTOGONAL SIDE TABLES

circa 2003-2006  
patinated steel, copper  
29 x 36½ x 36½ in. (73.7 x 92.8 x 92.8 cm) each

LITERATURE

Jean-Louis Gaillemain, *André Dubreuil: Poète du Fer*,  
Paris, 2006, no. 242

This model was realized by André Dubreuil in four  
unique pairs, each with different measurements and  
slightly different metal treatment.

\$ 10,000-15,000



PROPERTY FROM AN IMPORTANT  
INTERNATIONAL COLLECTION

480 STUDIO JOB

**"PERISHED" CABINET**

2006

from an edition of six plus two artist proofs  
macassar ebony, bird's eye maple  
signed *Job*  
67¼ x 47¼ x 19¾ in. (170.8 x 120 x 50.2 cm)

**PROVENANCE**

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

**LITERATURE**

*International Design Yearbook, 21*, New York, 2006,  
p. 217 (for a related work from the series)

Sophie Lovell, *Furnish: Furniture and Interior Design  
for the 21st Century*, Berlin, 2007, p. 18

Gareth Williams, *Telling Tales: Fantasy and Fear in  
Contemporary Design*, exh. cat., Victoria and Albert  
Museum, London, 2009, p. 97 (for a related work  
from the series)

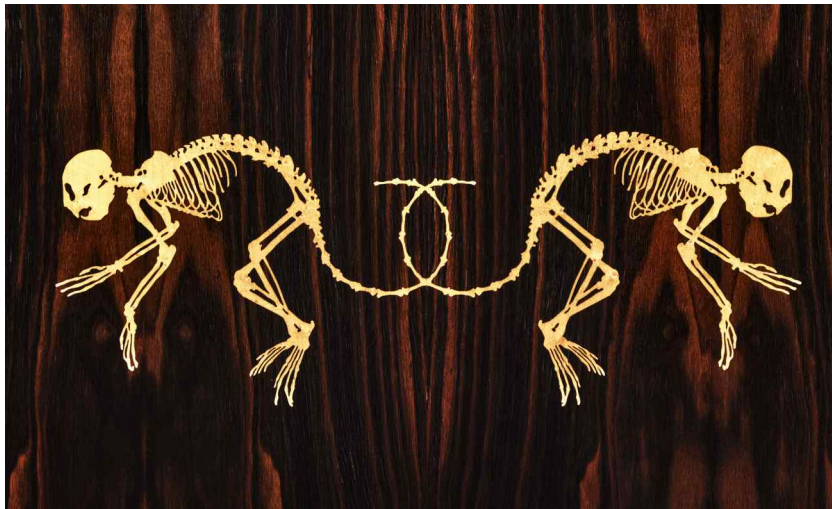
Job Smeets and Nynke Tynagel, *The Book of Job*,  
New York, 2010, pp. 102-107 and 288 (for related  
works from the series)

Adam Lindemann, *Collecting Design*, Cologne,  
2010, p. 135 (for a related work from the series)

Job Smeets, *Studio Job: Monkey Business*, New  
York, 2016, pp. 80-81 (for a related work from the  
series)

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

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







481 FERNANDO AND  
HUMBERTO CAMPANA

"SUSHI" SOFA

circa 2002

the second artist's proof from an edition of six plus  
two artist's proofs and three prototypes  
produced by Estudio Campana, São Paulo, Brazil  
carpet, rubber, ethylene vinyl acetate (EVA), fabric,  
wood, stainless steel  
29½ x 64 x 27 in. (74 x 162.6 x 68.6 cm)

PROVENANCE

Phillips New York, December 10, 2010, lot 29  
Acquired from the above by the present owner

LITERATURE

*Campana Brothers: Complete Works (So Far)*,  
New York, 2010, pp. 174-175 and 266

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



482 FERNANDO AND  
HUMBERTO CAMPANA

**"PANDA BANQUETTE" CHAIR**

designed 2005, executed 2007  
number 20 from an edition of 25  
produced by Estudio Campana, São Paulo, Brazil  
for Moss, New York  
stuffed animals, canvas, stainless steel  
embroidered *PANDA CHAIR/LIMITED EDITION/  
CAMPANA BROTHERS/20/25 2007*  
34½ x 41 x 53 in. (87.6 x 104.1 x 134.6 cm)

**PROVENANCE**

Phillips Hong Kong, November 27, 2016, lot 52  
Acquired from the above by the present owner

**LITERATURE**

*Campana Brothers: Complete Works (So Far)*,  
New York, 2010, pp. 184-185 and 273

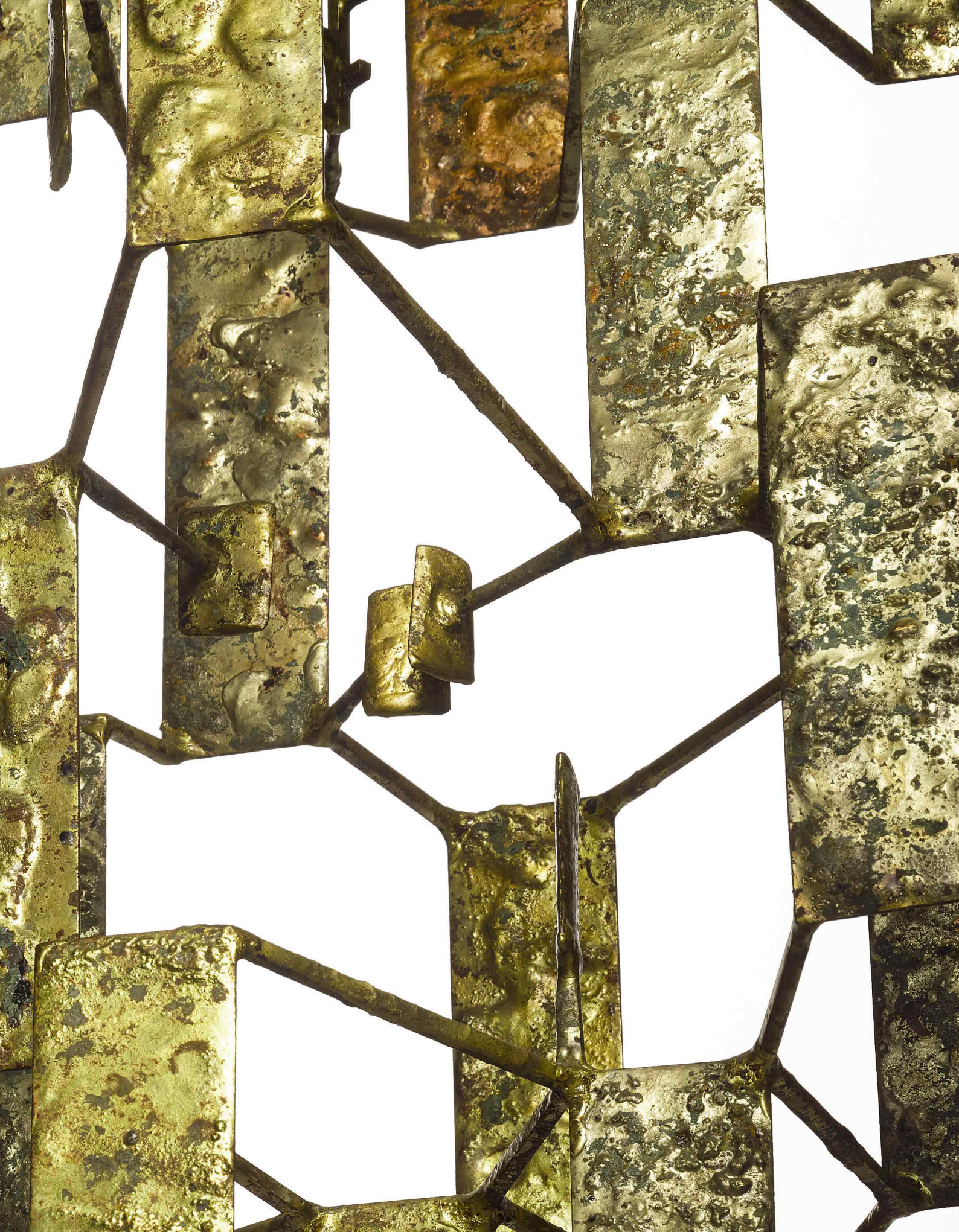
**\$ 20,000-30,000**

END OF SALE









Sotheby's EST. 1744  
Collectors gather here.

# Molesworth

DESIGNING THE AMERICAN WEST



THOMAS MOLESWORTH  
"Gun Fighter" Door, circa 1940  
Estimate \$6,000–8,000

The Ruth and Jake Bloom Collection  
Auction New York 23 May 2018

Viewing 19–22 May

1334 YORK AVENUE, NEW YORK, NY 10021

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Sotheby's EST. 1744  
Collectors gather here.

# A COLLECTION THAT WE DREAMT OF

ART AND DESIGN FROM THE  
HOMES OF DELPHINE AND REED KRAKOFF

Auction New York 23 May 2018



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ANDY WARHOL. \$(4), 1982

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## GUIDE FOR ABSENTEE AND TELEPHONE BIDDERS

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If you are unable to attend an auction in person, you may give Sotheby's Bid Department instructions to bid on your behalf by completing the form overleaf. This service is confidential and available at no additional charge.

### General

This service is free and confidential.

Please record accurately the lot numbers, descriptions and the top hammer price you are willing to pay for each lot.

We will try to purchase the lot(s) of your choice for the lowest price possible and never for more than the maximum bid amount you indicate.

"Buy" or unlimited bids will not be accepted.

Alternative bids can be placed by using the word "OR" between lot numbers. Then if your bid on an early lot is successful, we will not continue to bid on other lots for you. Or, if your early bids are unsuccessful, we will continue to execute bids for alternative lots until a bid is successful.

Bids must be placed in the same order as in the catalogue.

The form should be used for one sale only – please indicate the sale number, title and date on the form.

Please place your bids as early as possible, as in the event of identical bids the earliest received will take precedence. Wherever possible bids should be submitted at least twenty-four hours before the auction.

Where appropriate, your bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Absentee bids, when placed by telephone, are accepted only at the caller's risk and must be confirmed by letter or fax to the Bid Department on +1 212 606 7016.

Please note that the execution of written bids is offered as an additional service for no extra charge at the bidder's risk and is undertaken subject to Sotheby's other commitments at the time of the auction; Sotheby's therefore cannot accept liability for error or failure to place such bids, whether through negligence or otherwise.

Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods. Unsuccessful bidders will be advised.

Please note Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

All bids are subject to the conditions of sale and terms of guarantee applicable to the sale printed in the sale catalogue. Buyer's premium in the amount stated in paragraph 3 of the Conditions of Sale in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable sales tax.

In the event that you are successful, payment is due immediately after the sale unless otherwise agreed in advance. Payment may be made by bank transfer, credit card (which may be subject to a convenience fee), check or cash (up to US\$10,000). You will be sent full details on how to pay with your invoice. 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 US\$10,000.

It is Sotheby's policy to request any new clients or purchasers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's license) and confirmation of permanent address.

We reserve the right to seek identification of the source of funds received.

### Data Protection

Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains from eBay 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 Business, 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 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.

### Important

Please note that the execution of written and telephone bids is offered as an additional service for no extra charge, and at the bidder's risk. It is undertaken subject to Sotheby's other commitments at the time of the auction. Sotheby's therefore cannot accept liability for failure to place such bids, whether through negligence or otherwise. All bids will be executed and are accepted subject to the "Conditions of Sale" and "Terms of Guarantee" printed in the catalogue for the sale. Please note that a buyer's premium in the amount stated in paragraph 3 of the "Conditions of Sale" in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable sales tax.

### New Clients

Please note that we may contact you to request a bank reference. In addition Sotheby's requires a copy of government issued photo ID in order to generate a new account. If you have opened a new account with Sotheby's since 1 December, 2002, and have not already done so, you will be asked to present appropriate documentation confirming your identity before your lots or sale proceeds can be released to you.

### For Written/Fixed Bids

- Bids will be executed for the lowest price as is permitted by other bids or reserves.
- "Buy" or unlimited bids will not be accepted and we do not accept "plus one" bids. Please place bids in the same order as in the catalogue.
- Always indicate a "top limit" — the amount up to which you would bid if you were attending the auction yourself.
- 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.

### For Telephone Bids

Please clearly specify the telephone number on which you may be reached at the time of the sale, including the country code. We will call you from the saleroom shortly before your lot is offered.

## CONDITIONS OF SALE

The following Conditions of Sale and Terms of Guarantee are Sotheby's, Inc. and the Consignor's entire agreement with the purchaser and any bidders relative to the property listed in this catalogue.

The Conditions of Sale, Terms of Guarantee, the glossary, if any, and all other contents of this catalogue are subject to amendment by us by the posting of notices or by oral announcements made during the sale. The property will be offered by us as agent for the Consignor, unless the catalogue indicates otherwise.

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

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

**2. Inspection** Prospective bidders should inspect the property before bidding to determine its condition, size, and whether or not it has been repaired or restored.

**3. Buyer's Premium** 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 is 25% of the hammer price up to and including \$300,000, 20% of any amount in excess of \$300,000 up to and including \$3,000,000, and 12.9% of any amount in excess of \$3,000,000.

**4. Withdrawal** We reserve the right to withdraw any property before the sale and shall have no liability whatsoever for such withdrawal.

**5. Per Lot** Unless otherwise announced by the auctioneer, all bids are per lot as numbered in the catalogue.

**6. Bidding** We reserve the right to reject any bid. The highest bidder acknowledged

by the auctioneer will be the purchaser. The auctioneer has absolute and sole discretion in the case of error or dispute with respect to bidding, and whether during or after the sale, to determine the successful bidder, to re-open the bidding, to cancel the sale or to re-offer and re-sell the item in dispute. If any dispute arises after the sale, our sale record is conclusive. In our discretion we will execute order or absentee bids and accept telephone bids and online bids via BIDnow, eBay, Invaluable or other online platforms as a convenience to clients who are not present at auctions; Sotheby's is not responsible for any errors or omissions in connection therewith. Prospective bidders should also consult sothebys.com for the most up to date cataloguing of the property in this catalogue.

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

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

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

**7. Online Bids via BIDnow or other Online Platforms:** Sotheby's may offer clients the opportunity to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. By participating in a sale via any of these Online Platforms, you acknowledge that you are bound by these Conditions of Sale as well as the Additional Terms and Conditions for Live Online Bidding ("Online Terms"). By participating in a sale via any Online Platform, Bidders accept the Online Terms, as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

**8. Bids Below Reserve** If the auctioneer determines that any opening bid is below the reserve of the article offered, he may reject the same and withdraw the article from sale, and if, having acknowledged an opening bid, he determines that any advance thereafter is insufficient, he may reject the advance.

**9. Purchaser's Responsibility** Subject to fulfillment of all of the conditions set forth herein, on the fall of the auctioneer's hammer, the contract between the consignor and the purchaser is concluded, and the winning bidder thereupon will immediately pay the full purchase price or such part as we may require. Title in a purchased lot will not pass until Sotheby's has received the full purchase price in cleared funds. The purchaser's obligation to immediately pay the full purchase price or such part as we may require is absolute and unconditional and is not subject to any

defenses, setoffs or counterclaims of any kind whatsoever. Sotheby's is not obligated to release a lot to the purchaser until title to the lot has passed and any earlier release does not affect the passing of title or the purchaser's unconditional obligation to pay the full purchase price. In addition to other remedies available to us by law, we reserve the right to impose from the date of sale a late charge of the annual percentage rate of Prime + 6% of the total purchase price if payment is not made in accordance with the conditions set forth herein. Please note Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

Unless otherwise agreed by Sotheby's, all property must be removed from our premises by the purchaser at his expense not later than 30 calendar days following its sale. Purchasers are reminded that Sotheby's liability for loss of or damage to sold property shall cease upon the earlier of (a) 30 calendar days after the date of the auction and (b) our release of the property to the purchaser or the purchaser's designated agent. Upon the expiration of such 30 calendar day period or upon such earlier release, as applicable: (i) the purchaser bears full liability for any and all loss of or damage to the property; (ii) the purchaser releases Sotheby's, its affiliates, agents and warehouses from any and all liability and claims for loss of or damage to the property; and (iii) the purchaser agrees to indemnify and hold Sotheby's, its affiliates, agents and warehouses harmless from and against any and all liability for loss of or damage to property and any all claims related to loss of or damage to the property as of and from and after the time Sotheby's liability for loss or damage to the property ceases in accordance with this paragraph. If any applicable conditions herein are not complied with by the purchaser, the purchaser will be in default and in addition to any and all other remedies available to us and the Consignor by law, including, without limitation, the right to hold the purchaser liable for the total purchase price, including all fees, charges and expenses more fully set forth herein, we, at our option, may (x) cancel the sale of that, or any other lot or lots sold to the defaulting purchaser at the same or any other auction, retaining as liquidated damages all payments made by the purchaser, or (y) resell the purchased property, whether at public auction or by private sale, or (z) effect any combination thereof. In any case, the purchaser will be liable for any deficiency, any and all costs, handling charges, late charges, expenses of both sales, our commissions on both sales at our regular rates, legal fees and expenses, collection fees and incidental damages. We may, in our sole discretion, apply any proceeds of sale then due or thereafter becoming due to the purchaser from us or any affiliated company, or any payment made by the purchaser to us or any affiliated company, whether or not intended to reduce the purchaser's obligations with respect to the unpaid lot or lots, to the deficiency and any other amounts due to us or any affiliated companies. In addition, a defaulting purchaser will be deemed to have granted and assigned to us and our

affiliated companies, a continuing security interest of first priority in any property or money of or owing to such purchaser in our possession, custody or control or in the possession, custody or control of any of our affiliated companies, in each case whether at the time of the auction, the default or if acquired at any time thereafter, and we may retain and apply such property or money as collateral security for the obligations due to us or to any affiliated company of ours. We shall have all of the rights accorded a secured party under the New York Uniform Commercial Code. You hereby agree that Sotheby's may file financing statements under the New York Uniform Commercial Code without your signature. Payment will not be deemed to have been made in full until we have collected good funds. Any claims relating to any purchase, including any claims under the Conditions of Sale or Terms of Guarantee, must be presented directly to Sotheby's. In the event the purchaser fails to pay any or all of the total purchase price for any lot and Sotheby's nonetheless elects to pay the Consignor any portion of the sale proceeds, the purchaser acknowledges that Sotheby's shall have all of the rights of the Consignor to pursue the purchaser for any amounts paid to the Consignor, whether at law, in equity, or under these Conditions of Sale.

**10. Reserve** All lots in this catalogue are offered subject to a reserve, which is the confidential minimum hammer price at which a lot will be sold. No reserve will exceed the low presale estimate stated in the catalogue, or as amended by oral or posted notices. We may implement such reserve by opening the bidding on behalf of the Consignor and may bid up to the amount of the reserve, by placing successive or consecutive bids for a lot, or bids in response to other bidders. In instances where we have an interest in the lot other than our commission, we may bid up to the reserve to protect such interest. In certain instances, the Consignor may pay us less than the standard commission rate where a lot is "bought-in" to protect its reserve.

**11. Tax** Unless exempted by law, the purchaser will be required to pay the combined New York State and local sales tax, any applicable compensating use tax of another state, and if applicable, any federal luxury or other tax, on the total purchase price. The rate of such combined tax is 8.875% in New York City and ranges from 7% to 8.625% elsewhere in New York.

**12. Export and Permits** It is the purchaser's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and are for bidders' general guidance only; Sotheby's and the Consignor make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes.

**13. Governing Law and Jurisdiction** These Conditions of Sale and Terms of Guarantee, as well as bidders', the purchaser's and our respective rights and obligations hereunder, shall be governed by and construed and enforced in accordance with the laws of the State of New York. By bidding at an auction, whether present in person or by agent, order bid, telephone, online or other means, all bidders including the purchaser, shall be deemed to have consented to the exclusive jurisdiction of the state courts of, and the federal courts sitting in, the State of New York. All parties agree, however, that Sotheby's shall retain the right to bring proceedings in a court other than the state and federal courts sitting in the State of New York.

**14. Packing and Shipping** We are not responsible for the acts or omissions in our packing or shipping of purchased lots or of other carriers or packers of purchased lots, whether or not recommended by us. Packing and handling of purchased lots is at the entire risk of the purchaser.

**15. Limitation of Liability** In no event will the aggregate liability of Sotheby's and the consignor 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. From time to time, Sotheby's or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. 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](http://www.sothebys.com). For information about registering to bid on eBay, please see [www.ebay.com/sothebys](http://www.ebay.com/sothebys). For information about registering to bid on Invaluable, please see [www.invaluable.com/invaluable/help.cfm](http://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](http://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](mailto: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](mailto:artloss@artloss.com). The Art Loss Register does not guarantee the provenance or title of any catalogued item against which they search, and will not be liable for any direct or consequential losses of any nature howsoever arising. This statement and the ALR's service do not affect your rights and obligations under the Conditions of Sale applicable to the sale.

## SELLING AT AUCTION

If you have property you wish to sell, Sotheby's team of specialists and client services representatives will assist you through the entire process. Simply contact the appropriate specialist (specialist departments are listed in the 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](http://sothebys.com).

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

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

**Museum Services** Tailored to meet the unique needs of museums and 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.

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## IMPORTANT NOTICES

**Property Collection** As of March 19, 2018, property that is sold, has bought in, or is to be returned to the consignor will be moved to our temporary offsite location at Crozier Fine Arts at One Star Ledger Plaza, 69 Court Street, Newark, NJ (SLP Warehouse). Certain items of property, including jewelry, watches, silver, works on panel and items valued \$10 million or more will remain at 1334 York Avenue. All other property will be moved to our temporary offsite location on the day the applicable sale concludes and is available for pickup after two business days. Invoices and statements will indicate your property's location.

**Property Payment** All property must be paid in full before collection or release from any Sotheby's location. Payment must be made through Sotheby's New York Post Sale Services by way of our acceptable forms of payment methods mentioned on your invoice. To arrange for payment, please contact Post Sale Services at +1 212 606 7444 or USPostSaleServices@sothebys.com. Payment will not be accepted at the offsite facility. Dealers and resale clients should fill out the appropriate forms where applicable or contact Post Sale Services with any questions.

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

**Collection & Shipping** The SLP Warehouse requires 24 hours advanced notice for collection of property. Please arrange this through our Post Sale Services team at +1 212 606 7444 or USPostSaleServices@sothebys.com.

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

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

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

### Important Notice 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.

### Notice Regarding Endangered Species

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

### Important Notice Regarding 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.

### Photography:

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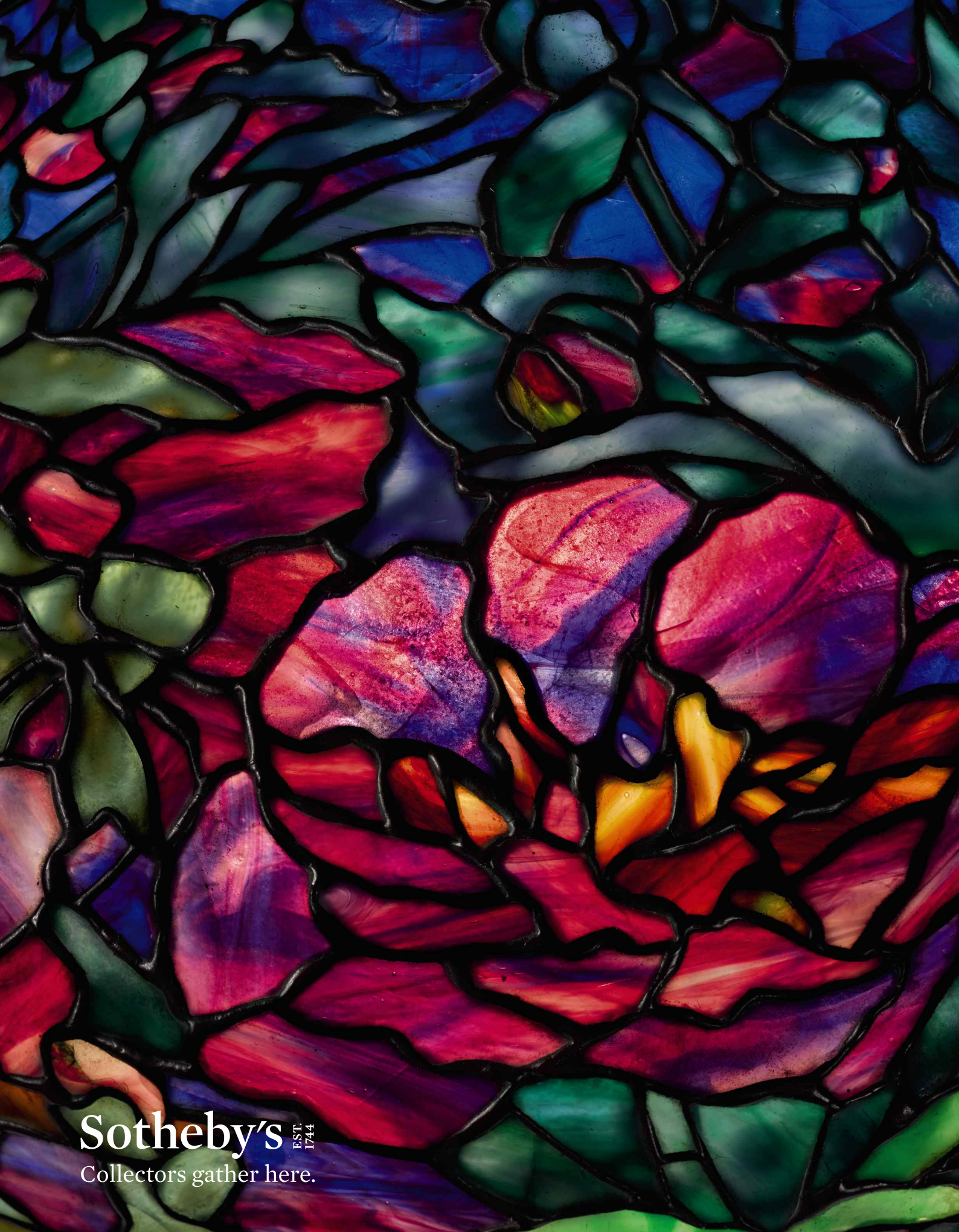
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