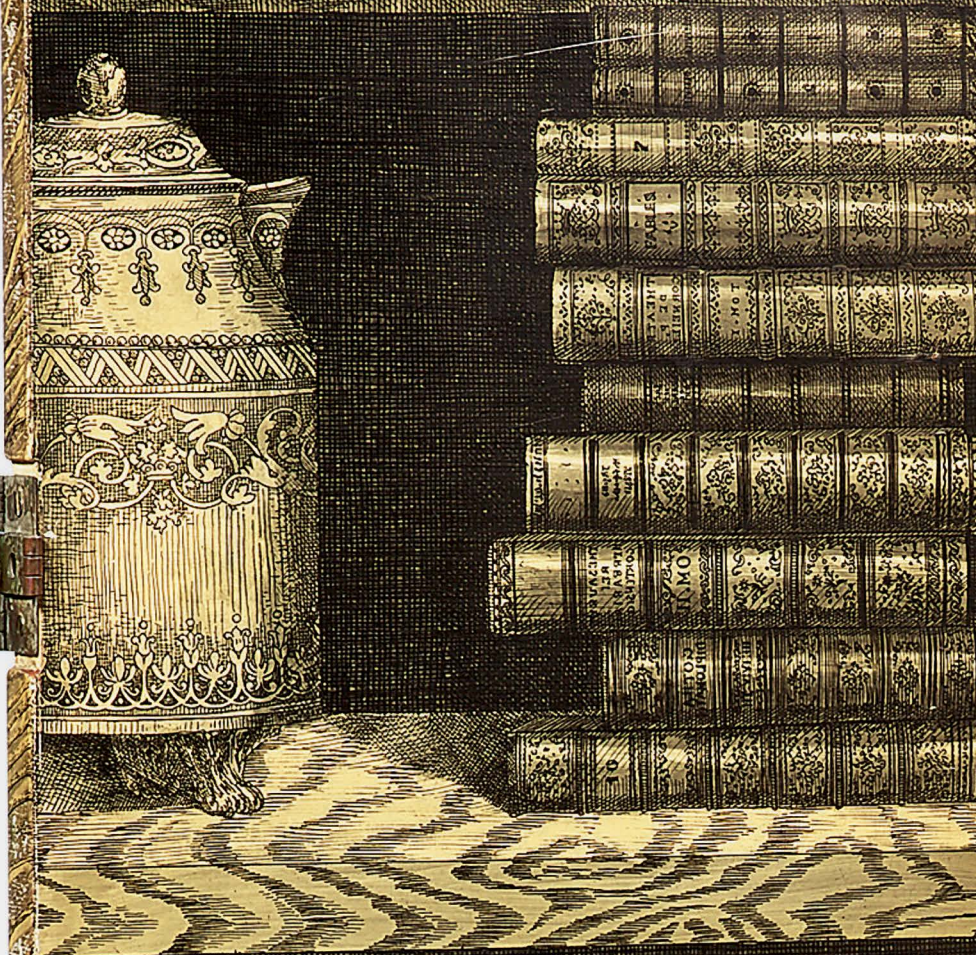




DESIGN

NEW YORK | 7 OCTOBER 2019

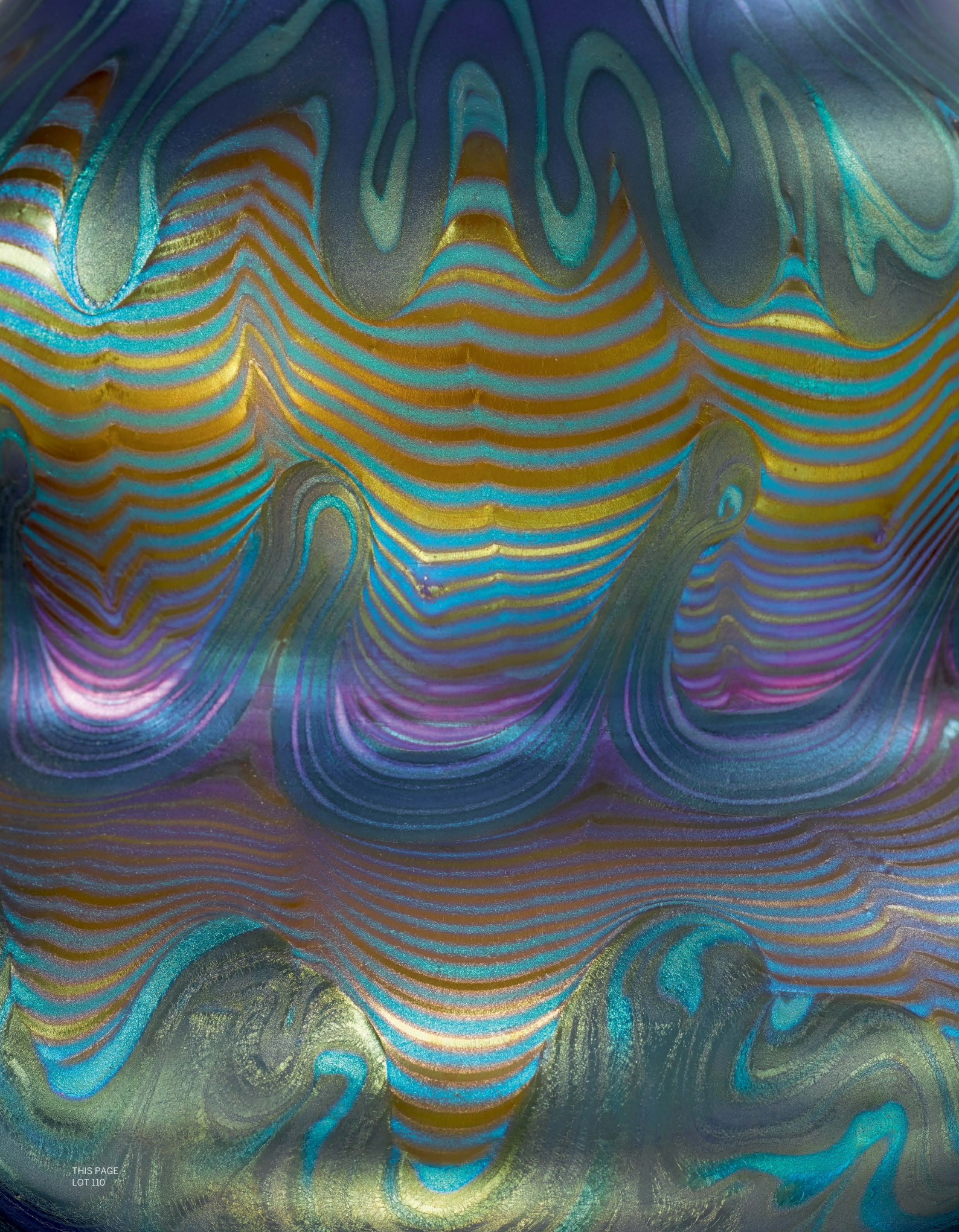
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DESIGN





DESIGN

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7 OCTOBER 2019
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SESSION ONE

NEW YORK
MONDAY
7 OCTOBER 2019
10 AM

LOTS 1-155



THE GEYER COLLECTION

LOTS 1-30

1

TIFFANY STUDIOS

“Tulip” Table Lamp

circa 1905

leaded glass, patinated bronze

shade impressed *TIFFANY STUDIOS NEW YORK*

base impressed *TIFFANY STUDIOS/NEW YORK/D800* with the Tiffany Glass & Decorating Company monogram

23 in. (58.4 cm) high

16 in. (40.6 cm) diameter of shade

PROVENANCE

Macklowe Gallery, New York

Acquired from the above by the present owner

LITERATURE

Alastair Duncan, *Tiffany Lamps and*

Metalware, Woodbridge, Suffolk, 2007, pp.

138, no. 579 and 174, no. 694 (for the shade)

\$ 25,000-35,000





2

TIFFANY STUDIOS

Jeweled "Turtle-Back" Inkstand

circa 1905-1910
with a clear glass inkwell liner
patinated bronze, favrile glass
impressed *TIFFANY STUDIOS/NEW YORK/1067*
4¼ in. (10.8 cm) high
4½ in. (11.4 cm) diameter

PROVENANCE
Bonhams New York
Acquired from the above by the present owner

LITERATURE
Alastair Duncan, *Tiffany Lamps and Metalware*, Woodbridge, Suffolk, 2007, pp. 428, no. 1701 and 436, no. 1730

\$ 3,000-5,000

3

TIFFANY STUDIOS

"Byzantine" Letter Rack

circa 1910-1915
patinated bronze, favrile glass
impressed *TIFFANY STUDIOS/NEW YORK/1006* with the firm's monogram
6 x 10¼ x 2¾ in. (15.2 x 25.7 x 7 cm)

PROVENANCE
Team Antiques, White Plains, New York
Acquired from the above by the present owner

\$ 1,500-2,000

4

TIFFANY STUDIOS

"Swirl" Inkstand

circa 1905
with period favrile glass inkwell liner
patinated bronze, favrile glass
base impressed *TIFFANY STUDIOS/NEW YORK/12/12* with the Tiffany Glass & Decorating Company monogram
inkwell liner engraved *L.C.T.*
3 x 11¾ x 3¾ in. (7.6 x 29.8 x 9.5 cm)

PROVENANCE
Team Antiques, White Plains, New York
Acquired from the above by the present owner

LITERATURE
Alastair Duncan, *Tiffany At Auction*, New York, 1981, p. 55
Alastair Duncan, *Tiffany Lamps and Metalware*, Woodbridge, Suffolk, 2007, p. 434, no. 1717

\$ 4,000-6,000

5

TIFFANY STUDIOS

Kerosene Table Lamp

circa 1905

with clear glass chimney

favrite glass, patinated bronze

shade engraved *L.C.T.*

oil canister impressed *2/TIFFANY STUDIOS/*

NEW YORK/21373 with the Tiffany Glass &
Decorating Company monogram

knobs each impressed *TIFFANY STUDIOS*

base impressed *2*

19 in. (48.3 cm) high including chimney

10 in. (25.4 cm) diameter of shade

\$ 8,000-12,000



6

TIFFANY STUDIOS

“Apple Blossom” Table Lamp

circa 1900-1905

leaded glass, patinated bronze

shade impressed *TIFFANY STUDIOS/NEW YORK*

base impressed *TIFFANY STUDIOS/NEW YORK/33184*

22 in. (55.9 cm) high

15¾ in. (40 cm) diameter of shade

PROVENANCE

For the shade:

Digby Anstalt, Hamburg, Germany

Acquired from the above by the present owner

LITERATURE

Alastair Duncan, *Tiffany Lamps and Metalware*, Woodbridge, Suffolk, 2007, p. 137, no. 574 (for the shade)

\$ 30,000-50,000



TIFFANY STUDIOS

"Favrile Fabrique" Counter-Balance Desk Lamp

circa 1910

leaded glass, patinated bronze

shade impressed *TIFFANY STUDIOS NEW YORK 1947*

base impressed *TIFFANY STUDIOS/NEW YORK/415*

14½ in. (36.8 cm) high as shown

6¼ in. (15.9 cm) diameter of shade

PROVENANCE

Private Collection

Acquired from the above by the present owner

\$ 5,000-7,000





8

8

TIFFANY STUDIOS

Eleven-Piece "Pine Needle" Desk Set

circa 1915

comprising a covered jar, humidor with wood liner, circular box, rectangular box, stamp box, playing cards box, double inkstand with two clear glass inkwell liners, calendar, calendar frame, pin cushion and glue pot

together with a reproduction photograph frame

favrile glass, patinated and gilt bronze

each piece impressed *TIFFANY STUDIOS/NEW YORK* with respective model numbers

covered jar: 6¾ in. (17.1 cm) high

\$ 3,000-5,000



9

9

TIFFANY STUDIOS

Seven-Piece "Grape Vine" Desk Set

circa 1915

comprising a large four-tier letter rack, medium

three-tier letter rack, large box, small box,

thermometer, playing cards box and paper clip

together with a small reproduction letter rack

favrile glass, patinated bronze

each piece impressed *TIFFANY STUDIOS/NEW YORK* with respective model numbers

large letter rack: 8¾ x 12½ x 3¾ in.

(22.2 x 31.8 x 9.5 cm)

\$ 2,500-3,500



10



11

10

TIFFANY STUDIOS

Four "Grape Vine" Photograph Frames

circa 1915

comprising two rectangular frames with oval apertures and two rectangular frames with rectangular apertures

favrile glass, patinated bronze

each impressed *TIFFANY STUDIOS/NEW YORK*

vtwo additionally impressed 949
largest: 7½ x 6⅜ in. (19.1 x 16.2 cm)

\$ 2,000-3,000

11

PROPERTY FROM THE GEYER COLLECTION

TIFFANY STUDIOS

Inkstand

circa 1905

with a clear glass inkwell liner

favrile glass, patinated bronze

impressed 22567/*TIFFANY STUDIOS/NEW*

YORK with the Tiffany Glass & Decorating Company monogram

4 in. (10.2 cm) high

7 in. (17.8 cm) diameter

LITERATURE

Alastair Duncan, *Tiffany Lamps and Metalware*, Woodbridge, Suffolk, 2007, p. 427, no. 1697

\$ 4,000-6,000



12

TIFFANY STUDIOS
AND GRUEBY FAIENCE
COMPANY

"Vine Border" Table Lamp

circa 1905

leaded glass, patinated bronze, glazed
earthenware

shade with small early tag impressed
TIFFANY STUDIOS/NEW YORK

base impressed with the firm's mark and
numbered 161

20½ in. (52.1 cm) high

16 in. (40.6 cm) diameter of shade

\$ 12,000-18,000

TIFFANY STUDIOS

"Vine Border" Table Lamp

circa 1905
 with a blown glass gourd-form base
 leaded glass, favrile glass, patinated bronze
 shade with small early tag impressed
TIFFANY STUDIOS/NEW YORK
 base impressed *TIFFANY STUDIOS/NEW*

YORK/638D with the Tiffany Glass &
 Decorating Company monogram
 oil canister impressed *TIFFANY STUDIOS/*
NEW YORK/D638 with the Tiffany Glass &
 Decorating Company monogram
 18¼ in. (46.4 cm) high
 14 in. (35.6 cm) diameter of shade

PROVENANCE

Sotheby's New York, March 14, 1997, lot 352
 Max Kohler, Zurich
 Christie's New York, June 13, 2006, lot 28
 Acquired from the above by the present
 owner

LITERATURE

Alastair Duncan, *Louis C. Tiffany, Galerie
 Art Focus, Max Kohler Sammlung, Rotkreuz,*
 1997, p. 115 (for the present lot illustrated)

\$ 8,000-12,000



14

TIFFANY STUDIOS

"Grape Vine" Photograph Frame

circa 1915

favrile glass, patinated bronze

impressed *TIFFANY STUDIOS/NEW*

YORK/948

7¼ x 6½ in. (18.4 x 15.6 cm)

\$ 800-1,200



14

15

15

TIFFANY STUDIOS

Two "Grape Vine" Photograph Frames

circa 1915

favrile glass, patinated bronze

each impressed *TIFFANY STUDIOS/NEW*

YORK

larger: 9¾ x 7⅞ in. (23.8 x 20 cm)

smaller: 7½ x 6½ in. (19.1 x 16.5 cm)

\$ 2,000-3,000



16

16

TIFFANY STUDIOS

Two Inkstands

circa 1910

comprising a "Chinese" and an "American Indian" inkstand

each with clear glass inkwell liners

patinated bronze

"Chinese" inkstand impressed *TIFFANY STUDIOS/NEW YORK/1753*

"American Indian" inkstand impressed *TIFFANY STUDIOS/NEW YORK/1183*

"Chinese" inkstand: 4½ x 6¼ x 6¼ in. (11.4 x 15.9 x 15.9 cm)

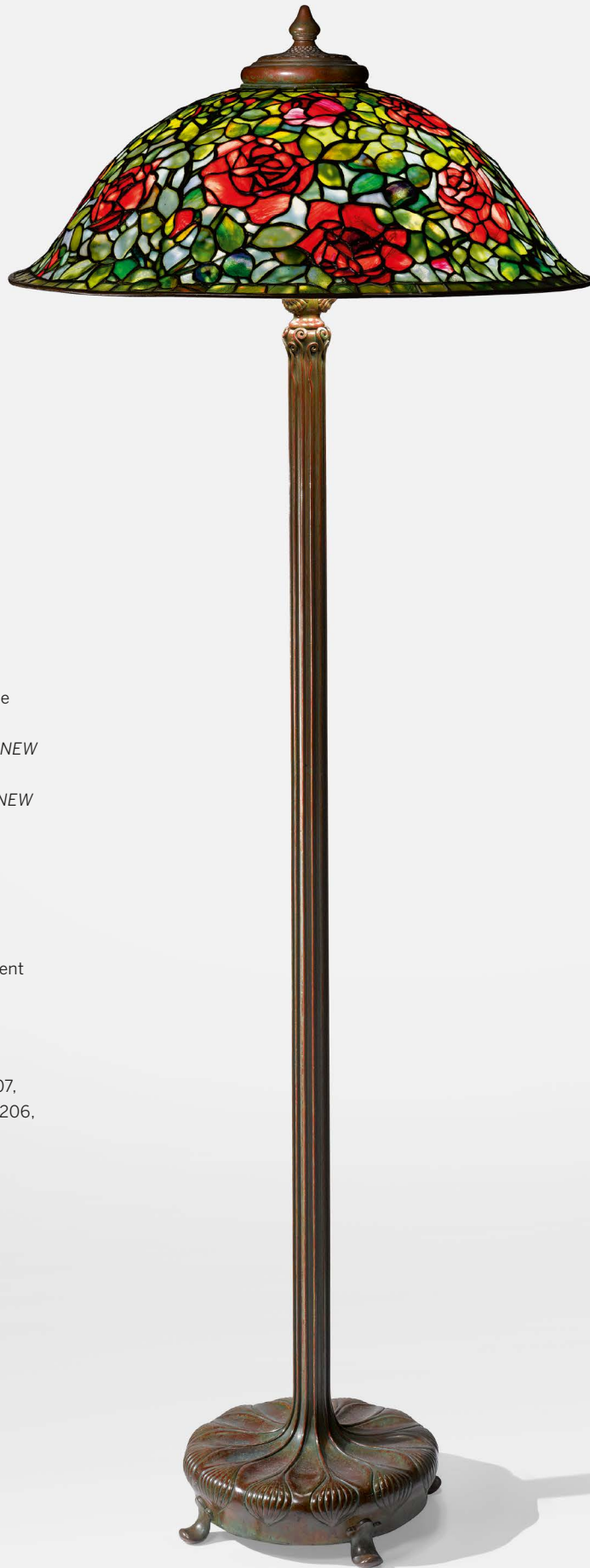
"American Indian" inkstand: 3¾ in. (9.5 cm)

high

5½ in. (14 cm) diameter

\$ 800-1,200





17

TIFFANY STUDIOS

"Rose Bush" Floor Lamp

circa 1910
with a "Chased Pod" Junior floor base
leaded glass, patinated bronze
shade impressed *TIFFANY STUDIOS NEW YORK 1915*
base impressed *TIFFANY STUDIOS/NEW YORK/379*
63¾ in. (161.9 cm) high
25 in. (63.5 cm) diameter of shade

PROVENANCE

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

LITERATURE

Alastair Duncan, *Tiffany Lamps and Metalware*, Woodbridge, Suffolk, 2007, pp. 189, no. 739 (for the shade) and 206, nos. 801-802 (for the base)

\$ 100,000-150,000

18

TIFFANY STUDIOS

“Pine Needle” Photograph Frame

circa 1915
favrile glass, patinated bronze
impressed *TIFFANY STUDIOS/NEW YORK/947*
9½ x 8 in. (24.1 x 20.3 cm)

\$ 500-700

19

TIFFANY STUDIOS

Two “Daisy” Photograph Frames

circa 1905-1910
comprising one red and one green frame
favrile glass, patinated bronze
red frame impressed *TIFFANY STUDIOS/NEW YORK* with the Tiffany Glass & Decorating Company monogram
green frame impressed *TIFFANY STUDIOS/NEW YORK*
red frame: 7¼ x 6 in. (18.4 x 15.2 cm)
green frame: 6½ x 7½ in. (16.5 x 19.1 cm)

LITERATURE

Alastair Duncan, *Tiffany Lamps and Metalware*, Woodbridge, Suffolk, 2007, p. 442, no. 1762

\$ 1,000-1,500



18



19



20

TIFFANY STUDIOS

"Woodbine" Table Lamp

circa 1905-1910

leaded glass, patinated bronze

shade impressed *TIFFANY STUDIOS NEW YORK 1423-7*

base impressed *29939/TIFFANY STUDIOS/NEW YORK* with the Tiffany Glass & Decorating Company monogram

21½ in. (54.6 cm) high

14 in. (35.6 cm) diameter of shade

PROVENANCE

For the shade:

Bonhams New York, June 11, 2009, lot 5046

Acquired from the above by the present owner

For the base:

Phillip Weiss, Oceanside, New York, October 20, 2007, lot 1226

Acquired from the above by the present owner

\$ 25,000-35,000



21

21

TIFFANY STUDIOS

Two "Abalone" Desk Set Articles

circa 1910-1915
 comprising a frame and letter rack
 gilt and polychrome bronze, abalone
 frame impressed *TIFFANY STUDIOS/NEW
 YORK/1166*
 letter rack impressed *TIFFANY STUDIOS/
 NEW YORK/1156*
 frame: 5¾ x 6½ in. (14.6 x 16.5 cm)
 letter rack: 4½ x 6¼ x 2½ in. (11.4 x 15.9 cm)

\$ 800-1,200



22

22

TIFFANY STUDIOS

Four "Ninth Century" Desk Set Articles

circa 1915
 comprising a large letter rack, small letter
 rack, playing cards box and photograph
 frame
 gilt bronze, favrile glass cabochons
 each piece impressed *TIFFANY STUDIOS/
 NEW YORK* with respective model numbers
 photograph frame: 7 x 8½ in. (17.8 x 21.6 cm)

\$ 2,000-3,000

23

TIFFANY STUDIOS

Table Lamp

circa 1905
favrile glass, patinated bronze
shade engraved L.C.T. Favrile
base impressed *TIFFANY STUDIOS/NEW YORK*
oil canister impressed *TIFFANY STUDIOS/NEW YORK/D228* with the Tiffany Glass & Decorating Company monogram
15 in. (38.1 cm) high
7 1/8 in. (18.1 cm) diameter of shade

\$ 4,000-6,000



23

24

TIFFANY STUDIOS

Table Lamp

circa 1905
favrile glass, patinated bronze
shade engraved L.C.T. Favrile
base impressed *S211/TIFFANY STUDIOS/NEW YORK/426*
14 1/2 in. (36.8 cm) high
7 in. (17.8 cm) diameter of shade

\$ 4,000-6,000



24



25

25

TIFFANY STUDIOS

Five-Piece "Zodiac" Desk Set

circa 1915
 comprising a notepad holder, magnifying
 glass, pen tray, rocker blotter and letter
 opener
 gilt and polychrome bronze
 each piece impressed *TIFFANY STUDIOS/
 NEW YORK* with respective model numbers
 pen tray: 10 x 3½ in. (25.4 x 7.9 cm)

\$ 1,000-1,500

26

TIFFANY STUDIOS

Seven-Piece "Venetian" Desk Set

circa 1915
 comprising a clock, stamp box, two
 paperweights, notepad holder, paper clip and
 matchbox holder
 gilt bronze
 each piece impressed *TIFFANY STUDIOS/
 NEW YORK* with respective model numbers
 notepad holder: 4 x 5 x 6 in.
 (10.2 x 12.7 x 15.2 cm)

\$ 1,500-2,000



26

TIFFANY STUDIOS

Thirty-Eight Piece "Bookmark" Desk Set

circa 1915

comprising a tray organizer, large tray, large humidor with original wood liner, small humidor with original wood liner, cigarette humidor with original wood liner, pair of large blotter ends, pair of small blotter ends, set of four blotter corners, pen tray, stamp tray, notepad holder, calendar holder, thread box,

inkstand with a clear glass inkwell liner, pen brush, glue pot, stamp box, clock, letter rack, calendar frame, pair of bookends, matchbox stand and ashtray, matchbox holder, receipt holder, rocker blotter, playing cards box, paperweight, scale, magnifying glass, letter opener and two paper clips together with two associated Tiffany Studios pens

gilt bronze, wood

each piece impressed *TIFFANY STUDIOS/NEW YORK* with respective model numbers
tray organizer: 13¾ x 8¼ in. (34.9 x 21 cm)

\$ 8,000-12,000





28

TIFFANY STUDIOS

Six-Light "Lily" Ceiling Fixture

circa 1910

favrile glass, patinated bronze

five shades engraved *L.C.T.*

one shade engraved *L.C.T. Favrite*

8³/₈ in. (21.3 cm) drop

18¹/₄ in. (46.4 cm) long

10¹/₂ in. (26.7 cm) wide

LITERATURE

Alastair Duncan, *Tiffany Lamps and Metalware*, Woodbridge, Suffolk, 2007, p. 303, no. 1210 (for a related model)

\$ 7,000-10,000

29

TIFFANY STUDIOS

Candlestick

circa 1910
favrite glass, patinated bronze
shade engraved *L.C.T.*
base impressed *TIFFANY STUDIOS/NEW
YORK* with the firm's monogram
12½ in. (31.8 cm) high

\$ 1,500-2,000

30

TIFFANY STUDIOS

Candlestick

circa 1905
favrite glass, patinated bronze
shade incised *L.C.T.*
base impressed *4468/TIFFANY STUDIOS/
NEW YORK*
22¼ in. (56.5 cm) high

\$ 2,000-3,000



29

30



31

PROPERTY FROM AN IMPORTANT AMERICAN
COLLECTION

TIFFANY STUDIOS

"Turtle-Back and Geometric" Table Lamp

circa 1910
with a "Roman" base
leaded glass, patinated bronze
shade impressed *TIFFANY STUDIOS/NEW
YORK*
base impressed *Tiffany Studios/NEW
YORK/529*
34½ in. (87.6 cm) high
22½ in. (57.2 cm) diameter of shade

PROVENANCE

Christie's New York, June 9, 1990, lot 416

\$ 30,000-50,000

PROPERTY FROM A PRIVATE COLLECTION

TIFFANY STUDIOS

“Spider” Table Lamp

circa 1905
with a “Mushroom” base and “Spider” finial
leaded glass, patinated bronze
shade impressed *TIFFANY STUDIOS/NEW YORK*

base impressed *5231/TIFFANY STUDIOS/NEW YORK*

17¾ in. (45.1 cm) high
15⅞ in. (38.6 cm) diameter of shade

\$ 30,000-50,000



PROPERTY FROM A DISTINGUISHED NEW YORK
COLLECTION

TIFFANY STUDIOS

“Magnolia and Peony” Window
from the Feigenspan Mansion,
Newark, New Jersey

circa 1905
with the original “Green Man” marble
fountain (American, late 19th Century) and
painted wood frame
leaded glass selectively plated on the
reverse, marble, painted wood
with acid-etched mark *TIFFANY STUDIOS/
NEW YORK*
83½ in. (212.1 cm) high, excluding frame
46½ in. (118.1 cm) wide, excluding frame

PROVENANCE

Mr. and Mrs. Christian and Marie Feigenspan,
Newark, circa 1905
Red Cross, by acquisition of the Feigenspan
Mansion, circa 1977
Acquired from the above by the present
owner, circa late 1970s

LITERATURE

Alastair Duncan, *Tiffany Windows*, New York,
1980, ill. 54 (for the present lot illustrated)

\$ 100,000-150,000



In 1905, architect Warrington G. Lawrence (1861-1938) built a thirty-seven room mansion on High Street in Newark, New Jersey, for the city's premier brewer, Christian Feigenspan (1876-1939) and his mother, Marie Louise. (Feigenspan Brewery, one of the world's largest at the time, produced a draft called "Pride of Newark," affectionately known as PON beer.) Feigenspan commissioned Lawrence to create his three-story brownstone house in Second Renaissance Revival style in a neighborhood of newly prosperous, mostly German immigrants, around the corner from the home of John Ballantine, another brewer. (Ballantine's house is now part of the Newark Museum and home of a window designed by painter Elihu Vedder for Tiffany Studios). Marie Feigenspan was confined to a wheel-chair, and the house, which still stands, is noted for its accommodation of her handicap. It was declared a National Landmark in 1977, when it served as the headquarters for the American Red Cross in New Jersey. This stunning Tiffany window was a principal feature of the residence.

Lawrence, best known at the time for his pivotal role as chief draftsman and right-hand man for Richard Morris Hunt during the building of George W. Vanderbilt's massive estate, Biltmore, in 1894-1895 in Asheville, North Carolina, was in great demand as a designer of homes for the wealthy in New Jersey in such affluent towns as Elberon, Red Bank, and Rumson. He studied at MIT, and also worked with McKim, Mead & White. Although it is not known whether he had a relationship with Tiffany Studios, he undoubtedly would have been familiar with their work as a New York City-based architect and through his connections with Hunt and McKim, Mead & White, both of whose offices worked with the decorating company.

The unusual window, which surrounds a marble fountain, was originally located in the conservatory on the first floor at the back of the house (sometimes called the sun room

or the palm room). The fountain is integral to the window's design and may have been supplied by Tiffany Studios. In the overall composition, a fictive wall with a low parapet extends behind it, executed in limestone-colored glass to match the marble, as if the fountain and wall are one.

Two large vases rest on the parapet, holding a riot of large pink and salmon peonies. Striated and streaky glass represents the petals. Confetti glass forms the myriad stamens at the centers of the flowers. Peony leaves are created in both mottled glass and by acid-etching, which gives them a dimensional quality. Ivy fashioned with mottled glass spills down the front of the vases and over the edge of the parapet. Roundness and fullness of the vases is suggested by the careful selection and treatment of the spectacular teal, cobalt, and violet-colored glass.

Above and behind the wall stretches a sylvan landscape framed by magnolia trees in bloom. The petals are modeled in creamy white drapery glass with a silken surface, with touches of brilliant yellow silver stain to depict stamens. Tiffany often presented magnolias this way, starting as early as the mid-1880s when he created a window for his own home on 72nd Street in Manhattan that he later moved to Laurelton Hall, his estate on Long Island. (The window is now in the Charles Hosmer Morse Museum in Winter Park, Florida.) Beyond the trees is a distant vista of blue and lavender mountains framing a lake. Acid-etching on several layers of glass produces the effects of cloud shadows on the land. Mottled blue glass fades to wispy white-and-clear glass, evoking cirrus clouds in a peaceful sky. Faint rays of light at the edges of the magnolias that ring the sky suggest that the sun has only just set, or is about to appear above the horizon. The surface of the water captures the glow of the sky as it does at the end of the day, or just before dawn, drawing light into its depths.

JULIE SLOAN, Stained-Glass Consultant,
North Adams, MA



34

TIFFANY STUDIOS

Monumental Vase

circa 1897-1898
favrile glass
engraved with T monogram enclosed by
a diamond and o3082 and with the firm's
paper label
15¼ in. (38.7 cm) high

PROVENANCE

Private European Collection
Acquired from the above by the present
owner

Other examples of blown glass works by
Tiffany Studios with this monogram are
scarce, and of those examples several are
also engraved with an "o" series number,
consistent with the present lot. The
presence of these two markings strongly
indicates the early production of this
vase, which is further distinguished by its
impressive scale and fine decoration.

\$ 8,000-12,000

35

PROPERTY FROM THE ANDREW SHINE
COLLECTION

TIFFANY STUDIOS

Flower Form Vase

circa 1896-1897
favrile glass
engraved L.C.T./o7882
11½ in. (29.2 cm) high

PROVENANCE

Lillian Nassau, New York, 1950s
Joseph H. Heil Collection, New York
The Museum of Modern Art, New York, gift of
Joseph H. Heil, 1960
Christie's New York, June 12, 2003, lot 95
Private Collection, New York
Lillian Nassau, New York
Acquired from the above by the present
owner

EXHIBITED

The Museum of Modern Art, New York,
*Recent Acquisitions: Architecture and Design
Collection*, December 21, 1960-February 12,
1961

\$ 10,000-15,000



34

36

PROPERTY FROM THE ANDREW SHINE COLLECTION

TIFFANY STUDIOS

Ribbed Decorated Cabinet Vase

circa 1897-1989
favrile glass
engraved 3979P L.C.T. Favrile
4 7/8 in. (12.4 cm) high

PROVENANCE

Rago Auctions, Lambertville, New Jersey,
October 27, 2012, lot 934
Acquired from the above by the present
owner

\$ 2,000-3,000

37

PROPERTY FROM THE ANDREW SHINE COLLECTION

TIFFANY STUDIOS

“Cypriote” Cabinet Vase

circa 1895-1896
favrile glass
engraved L.C.T. D1901/Louis C. Tiffany
3 3/8 in. (8.6 cm) high

PROVENANCE

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

LITERATURE

Paul E. Doros, *The Art Glass of Louis Comfort
Tiffany*, New York, 2013, p. 107 (for a related
example)

\$ 6,000-8,000

38

PROPERTY FROM THE ANDREW SHINE COLLECTION

TIFFANY STUDIOS

Decorated Vase

circa 1897-1899
favrile glass
engraved L.C.T./H1220
9 in. (22.9 cm) high

PROVENANCE

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

\$ 4,000-6,000



39

PROPERTY FROM THE ANDREW SHINE COLLECTION

TIFFANY FURNACES

Cake Dish

circa 1922
favrile glass, gilt and enameled bronze
impressed *LOUIS C. TIFFANY FURNACES
INC. 501* with the firm's monogram
7 in. (17.8 cm) high
8 in. (20.3 cm) diameter

PROVENANCE

Louis C. Tiffany Garden Museum Collection,
Matsue, Japan
Michaan's Auctions, Alameda, California,
*Treasures of Louis C. Tiffany from the Garden
Museum, Japan*, November 17, 2012, lot 166
Acquired from the above by the present
owner

LITERATURE

Alastair Duncan, *Louis C. Tiffany: The Garden
Museum Collection*, Woodbridge, Suffolk,
2004, p. 270 (for the present lot illustrated)

\$ 1,000-1,500



39

40

PROPERTY FROM THE ANDREW SHINE COLLECTION

TIFFANY STUDIOS

Carved Compote Dish

circa 1910
favrile glass
engraved *1702 L.C. Tiffany-Favrile* with the
firm's paper label
6½ in. (15.6 cm) high
6½ in. (16.5 cm) diameter

\$ 1,000-1,500



40

41

PROPERTY FROM THE ANDREW SHINE COLLECTION

TIFFANY STUDIOS

“Leaf and Vine” Decorated Vase

circa 1914-1915
favrile glass
engraved 564K L.C Tiffany-Favrile
5¾ in. (14.6 cm) high

\$ 4,000-6,000

42

PROPERTY FROM THE ANDREW SHINE COLLECTION

TIFFANY STUDIOS

Decorated Vase

circa 1895-1896
favrile glass
9⅞ in. (23.2 cm) high

PROVENANCE

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

\$ 4,000-6,000

43

PROPERTY FROM THE ANDREW SHINE COLLECTION

TIFFANY STUDIOS

Decorated Cabinet Vase

circa 1897-1989
favrile glass
engraved o6787
2¾ in. (7 cm) high

\$ 3,000-5,000



44

PROPERTY FROM THE ANDREW SHINE
COLLECTION

TIFFANY STUDIOS

Cabinet Vase

circa 1914-1915
favrile glass
engraved 9129K L.C. Tiffany-Favrile
3¾ in. (8.6 cm) high

PROVENANCE

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

\$ 3,000-5,000

45

PROPERTY FROM THE ANDREW SHINE
COLLECTION

TIFFANY STUDIOS

Blown-Out Cabinet Vase

circa 1897-1898
favrile glass
engraved L.C.T. o4837
3¾ in. (9.5 cm) high

PROVENANCE

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

\$ 3,000-5,000

46

PROPERTY FROM THE ANDREW SHINE
COLLECTION

TIFFANY STUDIOS

Blown-Out Cabinet Vase

circa 1899-1900
favrile glass
engraved o9993 L.C.T.
2¾ in. (7 cm) high

PROVENANCE

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

\$ 4,000-6,000



44



45



46

47

PROPERTY FROM THE ANDREW SHINE
COLLECTION

TIFFANY STUDIOS

"Leaf and Vine" Carved Cameo Vase

circa 1914-1915
favrile glass
engraved 2379J L.C. *Tiffany-Favrile Panama
Pacific Ex-*
12¼ in. (31.1 cm) high

EXHIBITED

Panama-Pacific Exposition, San Francisco,
California, 1915

\$ 4,000-6,000



48

PROPERTY FROM THE ANDREW SHINE
COLLECTION

TIFFANY STUDIOS

"Leaf and Vine" Flower Bowl and Frog

circa 1914-1915
favrile glass
bowl engraved 4023K L.C. *Tiffany-Favrile*
frog engraved 3931K L.C. *Tiffany-Favrile*
3½ in. (8.9 cm) high
9⅞ in. (25.1 cm) diameter

PROVENANCE

John Toomey Gallery, Oak Park, Illinois,
September 15, 2012, lot 469
Acquired from the above by the present
owner

\$ 1,500-2,000



47

48

49

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

TIFFANY STUDIOS

Vase

circa 1926
favrile glass
engraved 9519N L.C. Tiffany-favrile 1658
5¾ in. (14.6 cm) high

PROVENANCE

Sotheby's Chicago, November 8, 1998, lot 376

\$ 2,000-3,000

50

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

TIFFANY STUDIOS

Bud Vase

circa 1907-1910
favrile glass
engraved 1703D L.C. Tiffany-Favrile
7⅞ in. (20 cm) high

PROVENANCE

Macklowe Gallery, New York, circa 1980s

\$ 1,200-1,800

51

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

TIFFANY STUDIOS

Vase

circa 1898-1900
favrile glass
engraved L.C.T. N404
4 in. (10.2 cm) high
4⅞ in. (12.4 cm) maximum diameter

PROVENANCE

Lillian Nassau, New York, circa 1980s

\$ 2,000-3,000



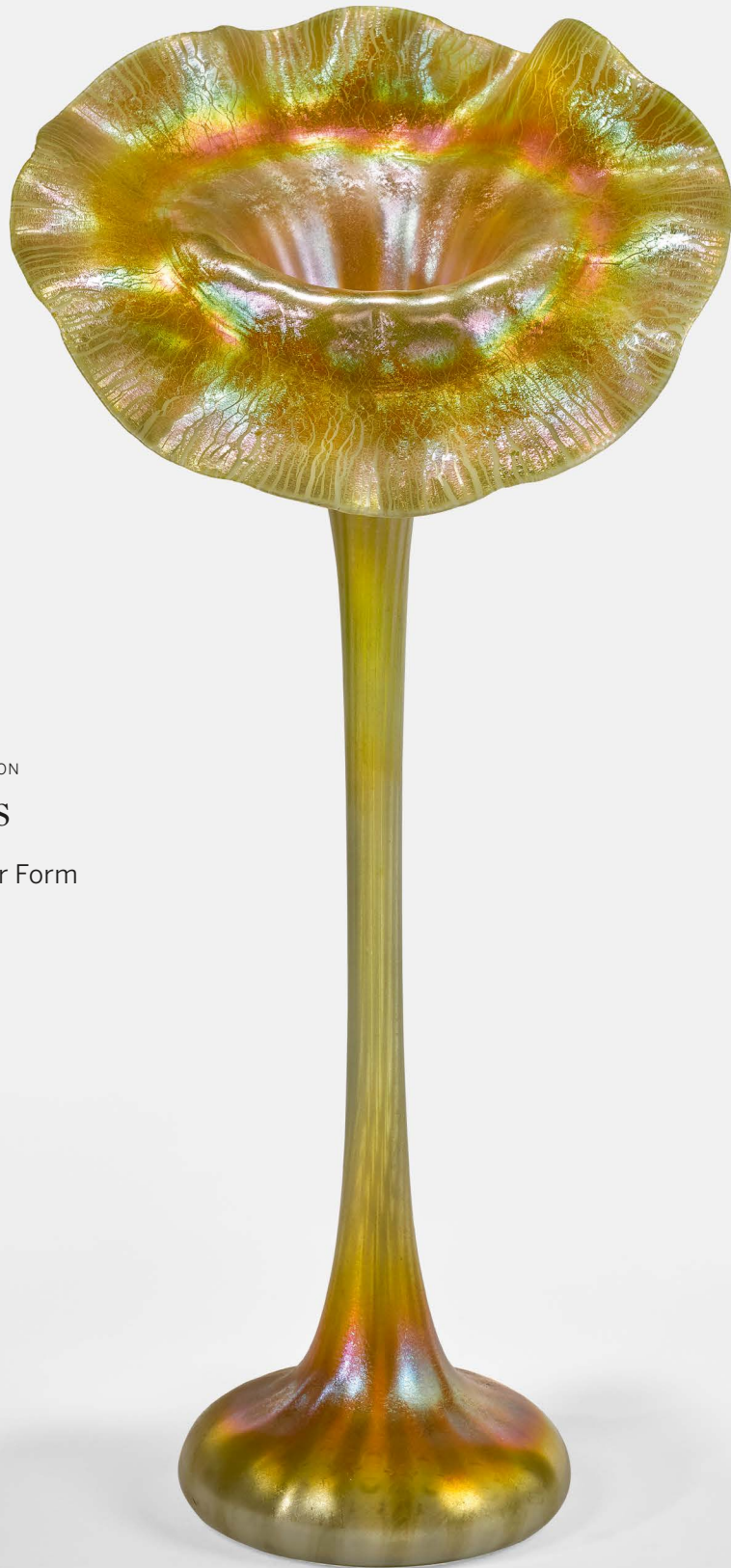
49



50



51



52

PROPERTY FROM A PRIVATE COLLECTION

TIFFANY STUDIOS

“Jack-in-the-Pulpit” Flower Form
Vase

circa 1898-1900

favrite glass

engraved *L.C.T. T809*

16½ in. (41.9 cm) high

7⅝ in. (19.4 cm) diameter of fan

\$ 15,000-20,000



53

PROPERTY FROM A PRIVATE WEST COAST
COLLECTION

TIFFANY STUDIOS

"Dragonfly" Table Lamp

circa 1910-1920

with a telescoping "Claw Feet" base

leaded glass, patinated bronze

impressed *TIFFANY STUDIOS NEW YORK*

base impressed *TIFFANY STUDIOS/NEW
YORK/478*

23 in. (58.4 cm) high as shown

20¼ in. (51.4 cm) diameter of shade

PROVENANCE

Christie's New York, December 10, 2002,
lot 153

Private Collection, Washington

Sotheby's New York, June 12, 2009, Lot 101

\$ 40,000-60,000

54

TIFFANY STUDIOS

Counter-Balance Floor Lamp

circa 1910-1915
favrile glass, patinated bronze
shade engraved *L.C.T. Favrile*
base impressed *TIFFANY STUDIOS/NEW YORK/468*
54 in. (137.2 cm) high
9¾ in. (24.8 cm) diameter of shade

PROVENANCE

Christie's New York, December 8, 1990,
lot 498
Acquired from the above by the present
owner

\$ 4,000-6,000



54

55

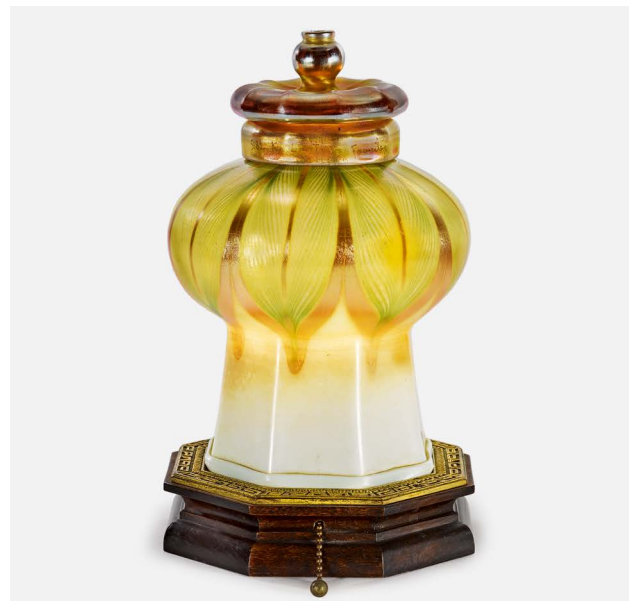
PROPERTY FROM A DISTINGUISHED NEW YORK
COLLECTION

TIFFANY STUDIOS

Mosque Table Lamp

circa 1905
favrile glass, painted wood, gilt metal
shade engraved *5182 K L.C. Tiffany-Favrile*
finial engraved *5182 K L.C.T. Favrile*
9¼ in. (23.5 cm) high

\$ 1,000-1,500



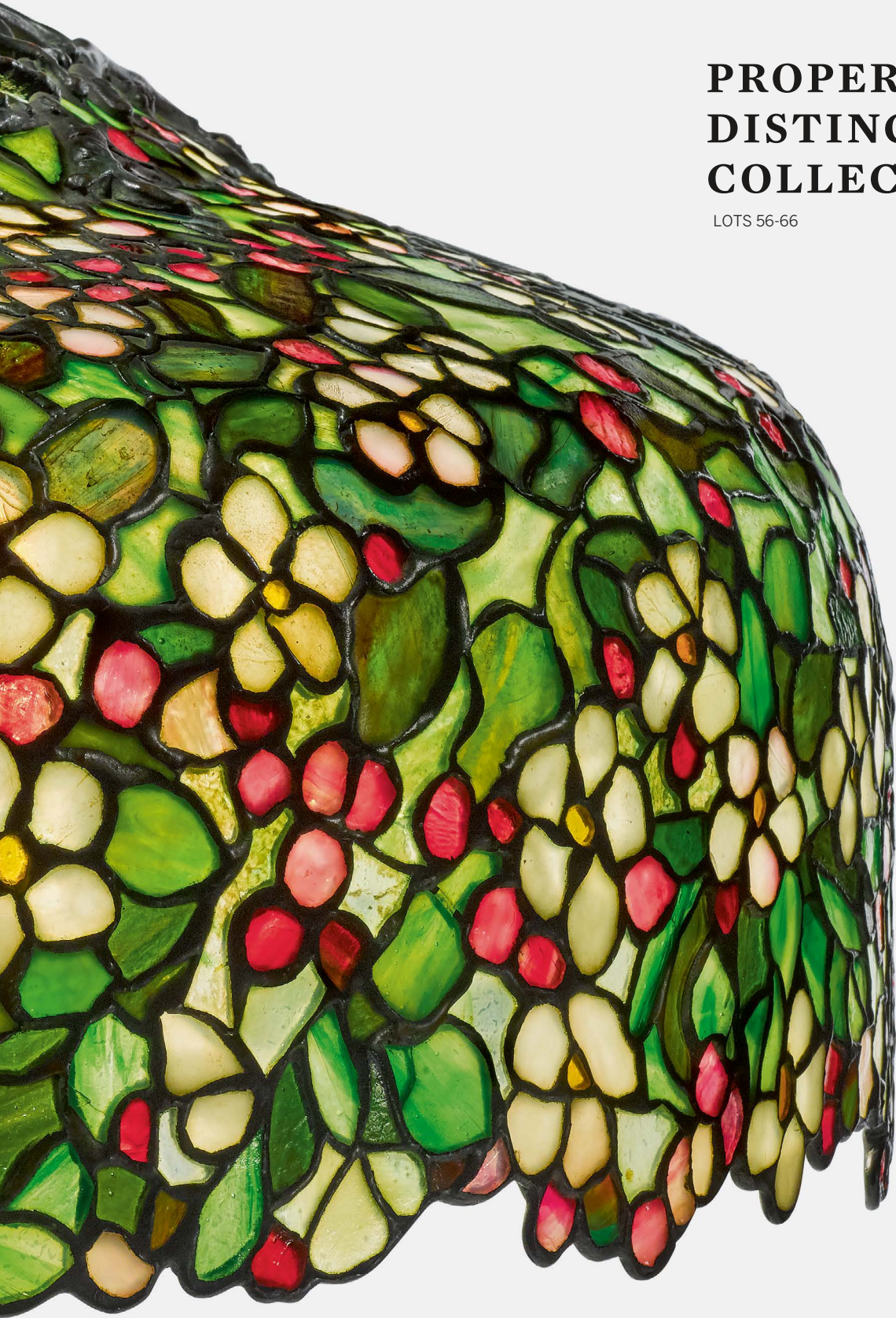
55

47



**PROPERTY OF A
DISTINGUISHED
COLLECTOR**

LOTS 56-66



PROPERTY OF A DISTINGUISHED COLLECTOR

TIFFANY STUDIOS

“Apple Blossom” Table Lamp

circa 1905
with a “Tree” base
leaded glass, patinated bronze
shade impressed *TIFFANY STUDIOS/NEW YORK*
base impressed *TIFFANY STUDIOS/NEW YORK/3158*
29¾ in. (75.6 cm) high
25 in. (63.5 cm) diameter of shade

LITERATURE

Dr. Egon Neustadt, *The Lamps of Tiffany*,
New York, 1970, p. 202

Martin Eidelberg, Alice Cooney
Frelinghuysen, Nancy A. McClelland and
Lars Rachen, *The Lamps of Louis Comfort
Tiffany*, New York, 2005, p. 31 (for a period
photograph of the model *in situ* at Tiffany
Studios' showroom)

Alastair Duncan, *Tiffany Lamps and
Metalware*, Woodbridge, Suffolk, 2007, p. 69,
nos. 260 and 261

\$ 120,000-180,000



57

PROPERTY OF A DISTINGUISHED COLLECTOR

TIFFANY STUDIOS

"Woodbine" Chandelier

circa 1905-1910

leaded glass, patinated bronze

shade impressed *TIFFANY STUDIOS/NEW YORK/609-2*

55 in. (141 cm) drop

25 in. (63.5 cm) diameter of shade

PROVENANCE

Christie's New York, November 21, 1987, lot 213

Acquired from the above by the present owner

\$ 50,000-70,000









PROPERTY OF A DISTINGUISHED COLLECTOR

TIFFANY STUDIOS**“Wisteria” Table Lamp**

circa 1903-1915
 with a “Tree” base
 leaded glass, patinated bronze
 base impressed *TIFFANY STUDIOS/NEW YORK/342*
 27½ in. (69.9 cm) high
 18¼ in. (46.4 cm) diameter of shade

PROVENANCE

Private Collection, acquired directly from
 Tiffany & Co., New York, 1921
 Thence by descent
 Christie’s South Kensington, November 15,
 1976, lot 211
 Acquired from the above by the present
 owner

LITERATURE

Dr. Egon Neustadt, *The Lamps of Tiffany*,
 New York, 1970, p. 215
 Alastair Duncan, *Tiffany At Auction*, New
 York, 1981, pp. 89 and 148
 William Feldstein, Jr. and Alastair Duncan,
The Lamps of Tiffany Studios, New York,
 1983, pp. 36-37
 Alastair Duncan, *Louis C. Tiffany: The Garden
 Museum Collection*, Woodbridge, Suffolk,
 2004, pp. 292-293
 Martin Eidelberg, Alice Cooney
 Frelinghuysen, Nancy A. McClelland and Lars
 Rachen, *The Lamps of Louis Comfort Tiffany*,
 New York, 2005, pp. 106-107
 Alastair Duncan, *Tiffany Lamps and
 Metalware*, Woodbridge, Suffolk, 2007, p. 67
 Martin Eidelberg, Nina Gray and Margaret K.
 Hofer, *A New Light on Tiffany: Clara Driscoll
 and the Tiffany Girls*, London, 2007, p. 48

\$ 300,000-500,000

Designed in 1901 by Clara Driscoll, the
 “Wisteria” lamp quickly became one of
 the most successful models produced
 by Tiffany Studios. Its complex pattern is
 comprised of nearly 2,000 individually cut
 and selected glass tiles. As a result, each
 Wisteria lamp possesses its own distinct
 character and color palette, despite being
 a standard model. Technical aspects of the
 model evolved following its conception at the
 turn of the century. Early examples of the
 shade model, such as the present lot, feature
 a sharp shoulder, whereas later versions
 display a gentler curve descending from the
 upper bronze armature. The glass pattern of
 the model was also revised slightly over the
 years. The pattern of the present shade can
 be dated to 1903. In addition to its rich and
 artistic glass selection, this shade is further
 distinguished by the unusual execution of its
 cast bronze armature. While most Wisteria
 lamps include leaded glass between the
 bronze branches of the armature, here some
 of those spaces are left open. The effect
 is incredibly dynamic and is an indication
 of this shade’s early production and likely
 experimental production.





59

PROPERTY OF A DISTINGUISHED COLLECTOR

TIFFANY STUDIOS

"Geometric" Table Lamp

circa 1910

with a "Roman" base

leaded glass, patinated bronze

shade impressed *TIFFANY STUDIOS/NEW YORK*

base impressed *TIFFANY STUDIOS/NEW YORK/529*

31¾ in. (80.6 cm) high

22¾ in. (57.8 cm) diameter of shade

\$ 20,000-30,000

PROPERTY OF A DISTINGUISHED COLLECTOR

TIFFANY STUDIOS

"Daffodil" Table Lamp

circa 1905
with a rare reticulated blown glass
"Pineapple" base

leaded glass, favrile glass, patinated bronze
shade with small early tag impressed
TIFFANY STUDIOS/NEW YORK
base impressed *TIFFANY STUDIOS/NEW
YORK/28610*

21 in. (53.3 cm) high

14 in. (35.6 cm) diameter of shade

PROVENANCE

Christie's New York, November 21, 1987,
lot 205

Acquired from the above by the present
owner

\$ 50,000-70,000



PROPERTY OF A DISTINGUISHED COLLECTOR

TIFFANY STUDIOS

“Laburnum” Floor Lamp

circa 1910-1915

with a “Chased Pod” Junior floor base

leaded glass, gilt bronze

shade impressed *TIFFANY STUDIOS NEW YORK 1537*

base impressed *TIFFANY STUDIOS/NEW YORK/379*

74½ in. (189.2 cm) high

24¼ in. (61.6 cm) diameter of shade

LITERATURE

Dr. Egon Neustadt, *The Lamps of Tiffany*, New York, 1970, p. 190 (for the shade)

Alastair Duncan, *Louis C. Tiffany: The Garden Museum Collection*, Woodbridge, Suffolk, 2004, p. 282 (for the shade)

Alastair Duncan, *Tiffany Lamps and Metalware*, Woodbridge, Suffolk, 2007, pp. 163, no. 671 and 216, no. 848 (for the shade)

Margaret K. Hofer and Rebecca Klassen, *The Lamps of Tiffany Studios: Nature Illuminated*, New York, 2016, p. 89 (for the shade)

\$ 200,000-300,000







PROPERTY OF A DISTINGUISHED COLLECTOR

TIFFANY STUDIOS

“Dragonfly” Table Lamp

circa 1920
with a telescoping “Chased Pod” base
leaded glass, gilt bronze
shade impressed *TIFFANY STUDIOS 587*
base impressed *Tiffany Studios/NEW YORK/367*
30¾ in. (78.1 cm) high as shown
22½ in. (57.2 cm) diameter of shade

LITERATURE

Dr. Egon Neustadt, *The Lamps of Tiffany*,
New York, 1970, p. 177 (for the shade)
Alastair Duncan, *Louis C. Tiffany: The
Garden Museum Collection*, Woodbridge,
Suffolk, 2004, pp. 304-305 (for the shade)
Martin Eidelberg, Alice Cooney
Frelinghuysen, Nancy A. McClelland and Lars
Rachen, *The Lamps of Louis Comfort Tiffany*,
New York, 2005, pp. 195 and 197 (for the
shade)
Alastair Duncan, *Tiffany Lamps and
Metalware*, Woodbridge, Suffolk, 2007, p.
159, no. 647 (for the shade)

\$ 80,000-120,000





63

63

PROPERTY OF A DISTINGUISHED COLLECTOR

TIFFANY STUDIOS

Three-Light "Lily" Table Lamp

circa 1915

favrile glass, gilt bronze

two shades engraved *L.C.T.*

one shade engraved *L.C.T. Favrile*

base impressed *TIFFANY STUDIOS/NEW YORK/319*

12 7/8 in. (32.7 cm) high

\$ 2,000-3,000



64

64

PROPERTY OF A DISTINGUISHED COLLECTOR

TIFFANY STUDIOS

"Grape Vine" Photograph Frame

circa 1915

favrile glass, gilt bronze

impressed *TIFFANY STUDIOS/NEW YORK/917*

14 x 12 in. (35.6 x 30.5 cm)

\$ 800-1,200



65

65

PROPERTY OF A DISTINGUISHED COLLECTOR

TIFFANY STUDIOS

Twelve-Piece "Venetian" Desk Set

circa 1915

comprising a pair of blotter ends, a letter rack, calendar frame, double inkstand with clear glass inkwell liners, notepad, pen tray, stamp tray, paperweight, pen brush, letter opener and pen

gilt bronze

letter rack, calendar frame, double inkstand, notepad, pen tray, paperweight, pen brush and letter opener each impressed *TIFFANY STUDIOS/NEW YORK* with respective model numbers

blotter ends: 19 1/2 x 2 1/2 in. (49.5 x 6.4 cm) each

\$ 2,000-3,000

PROPERTY OF A DISTINGUISHED COLLECTOR

TIFFANY STUDIOS

"Empire Jewel" Table Lamp

circa 1910
with an "Old English" base
leaded glass, patinated bronze
shade impressed *TIFFANY STUDIOS/NEW YORK*

base impressed *TIFFANY STUDIOS/NEW YORK/557*
25¾ in. (65.4 cm) high
22¼ in. (56.5 cm) diameter of shade

PROVENANCE

Christie's New York, June 15, 1985, lot 540
Jane G. Humphreys
Christie's New York, March 26, 1988, lot 238
Acquired from the above by the present owner

\$ 40,000-60,000





67

PROPERTY FROM A FAMILY COLLECTION

TIFFANY STUDIOS

"Oak Leaf" Table Lamp

circa 1910
with a "Double Scroll" base
leaded glass, gilt bronze
shade impressed *TIFFANY STUDIOS NEW YORK 1467*
base impressed *TIFFANY STUDIOS/NEW YORK/584*
23¼ in. (59.1 cm) high
18¼ in. (46.4 cm) diameter of shade

PROVENANCE

Private Collection, San Francisco, acquired directly from Tiffany Studios
Thence by descent to the present owner

LITERATURE

Alastair Duncan, *Tiffany Lamps and Metalware*, Woodbridge, Suffolk, 2007, p. 110, no. 450 (for the exact shade and base pairing)

\$ 25,000-35,000

68

PROPERTY FROM AN IMPORTANT AMERICAN
COLLECTION

TIFFANY STUDIOS

"Nautilus" Table Lamp

circa 1905
nautilus shell, gilt bronze, mother of pearl
base impressed 23596/TIFFANY STUDIOS/
NEW YORK with the Tiffany Glass &
Decorating Company monogram
13³/₈ in. (34 cm) high

PROVENANCE

Minna Rosenblatt, New York, circa 1980s

• \$ 6,000-8,000



68

69

PROPERTY FROM THE ANDREW SHINE
COLLECTION

TIFFANY STUDIOS

"Nautical" Inkstand

circa 1910-1915
with a clear glass inkwell liner
gilt bronze
impressed *TIFFANY STUDIOS/NEW
YORK/1842*
2⁷/₈ x 5³/₈ x 4¹/₄ in. (7.3 x 13.7 x 10.8 cm)

PROVENANCE

Rago Auctions, Lambertville, New Jersey,
October 27, 2012, lot 931

Acquired from the above by the present
owner

\$ 1,000-1,500



69

69



70

70

TIFFANY STUDIOS

Candlestick

circa 1905
enameled and gilt bronze
impressed S1457 and S1452
18½ in. (46.9 cm) high

PROVENANCE

Sotheby's New York, June 14, 1991, lot 434
Acquired from the above by the present
owner

\$ 2,000-3,000



71

71

TIFFANY STUDIOS

"Favrite Fabrique" Desk Lamp

circa 1920
leaded glass, patinated bronze
shade impressed *TIFFANY STUDIOS NEW
YORK 1941*
base impressed *TIFFANY STUDIOS/NEW
YORK/419*
13¼ in. (33.7 cm) high
9½ in. (24.1 cm) wide

\$ 4,000-6,000



72

PROPERTY OF A GENTLEMAN

TIFFANY STUDIOS

"Poinsettia" Table Lamp

circa 1905-1910

leaded glass, patinated bronze

shade impressed *TIFFANY STUDIOS NEW YORK 1556*

base impressed *Tiffany Studios/NEW YORK/333*

19½ in. (49.5 cm) high

14 in. (35.6 cm) diameter of shade

PROVENANCE

Lillian Nassau, New York

Acquired from the above by the present owner

\$ 25,000-35,000



73

73

PROPERTY FROM THE ANDREW SHINE
COLLECTION

TIFFANY STUDIOS

"Wisteria Seed Pod" Pottery Vase

circa 1901-1903
glazed earthenware
incised *LCT* under the glaze and engraved
L.C. Tiffany-Favrile Pottery/P1165
5¼ in. (13.3 cm) high

PROVENANCE

Kodner Galleries, Inc., Dania Beach, Florida,
October 17, 2012, lot 108
Acquired from the above by the present
owner

LITERATURE

Martin Eidelberg, *Tiffany Favrile Pottery and
the Quest of Beauty*, New York, 2010, pp. 20
and 93, no. 207

\$ 3,000-5,000



74

74

PROPERTY FROM A PRIVATE COLLECTION

TIFFANY STUDIOS

Pottery Vase from the Collection of Louis Comfort Tiffany

circa 1905
glazed earthenware
incised *LCT*, impressed 7 and engraved
Pottery/76A-Coll. L.C. Tiffany-Favrile
5½ in. (14 cm) high
9 in. (22.9 cm) diameter

PROVENANCE

Louis Comfort Tiffany, Laurelton Hall, Laurel
Hollow, New York

\$ 4,000-6,000

LOUIS VUITTON

Steamer Trunk Possibly from the Collection of Louis Comfort Tiffany

circa 1907

with an interior linen-lined organizing tray
printed canvas, beech, brass, leather, linen
stenciled *LCT* on both sides of the trunk
escutcheon impressed with serial number
021826

brass elements impressed with firm's marks
with firm's label printed with the firm's Paris
and London addresses

the trunk exterior with numerous paper
labels

13¼ x 36 x 21½ in. (33.7 x 91.4 x 54.6 cm)

PROVENANCE

Private Collection, New Jersey

Acquired from the above by the present
owner, circa 1970s

\$ 5,000-7,000



The present trunk was purchased from a New Jersey estate in the 1970s, possibly from the former home of Joseph Briggs, the head of Tiffany Studios' mosaic department and personal friend of Louis Comfort Tiffany. According to the Louis Vuitton archive, the trunk's serial number indicates it was produced around 1907. In addition to the two *LCT* monograms stenciled on each

end, the trunk bears many paper labels from various voyages. One such label references Oyster Bay, New York, nearby to Tiffany's residence at Laurelton Hall. Though it is undocumented, the circumstantial evidence surrounding the present trunk supports the theory that it once belonged to Louis Comfort Tiffany and accompanied him on his travels around the globe.





76

76

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

TIFFANY STUDIOS

Adjustable Double Student Lamp

circa 1905
 favrile glass, patinated bronze
 one shade engraved *L.C.T.*
 the other shade engraved *L.C.T. Favrile*
 base impressed *TIFFANY STUDIOS/NEW YORK/316*
 26¼ in. (66.7 cm) high
 22⅞ in. (56.2 cm) wide

PROVENANCE

Private Collection, California
 Sotheby's New York, June 18, 1998, lot 323

LITERATURE

Alastair Duncan, *Tiffany Lamps and Metalware*, Woodbridge, Suffolk, 2007, p. 58

\$ 5,000-7,000



77

77

PROPERTY OF A NEW YORK COLLECTOR

TIFFANY STUDIOS

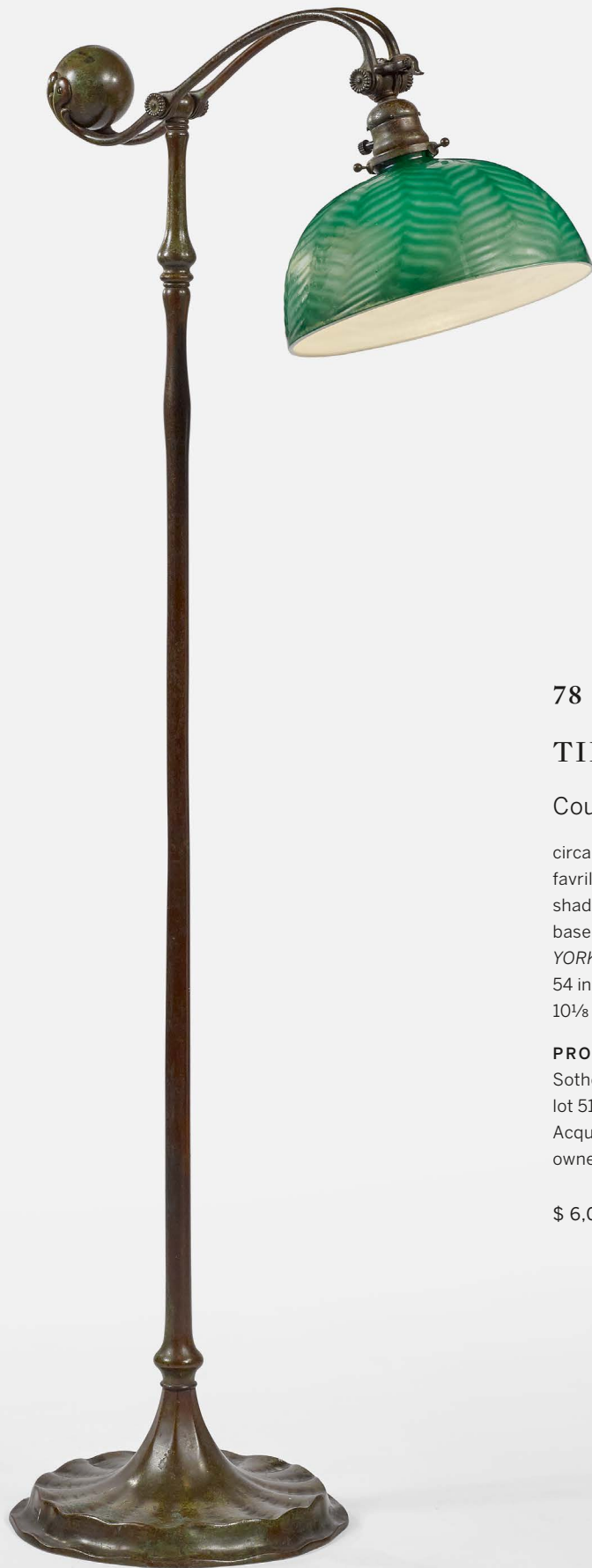
Table Lamp

circa 1905
 favrile glass, patinated bronze
 shade engraved *L.C.T. Favrile*
 base impressed *TIFFANY STUDIOS/NEW YORK/D853* with the Tiffany Glass & Decorating Company monogram
 21¼ in. (54 cm) high
 12 in. (30.5 cm) diameter of shade

PROVENANCE

Private Collection, California
 Christie's New York, December 9, 1989, lot 64
 Acquired from the above by the present owner

\$ 10,000-15,000



78

TIFFANY STUDIOS

Counter-Balance Floor Lamp

circa 1905

favrile glass, patinated bronze

shade engraved *L.C.T.*

base impressed *TIFFANY STUDIOS/NEW YORK/681*

54 in. (137.2 cm) high

10 $\frac{1}{8}$ in. (25.7 cm) diameter of shade

PROVENANCE

Sotheby's New York, December 6, 1996,

lot 519

Acquired from the above by the present owner

\$ 6,000-8,000

ART NOUVEAU FURNITURE FROM

THE GEYER COLLECTION

LOTS 79-88

79

ÉMILE GALLÉ

Vitrine

circa 1900

walnut, fruitwood marquetry, glass

signed *Gallé* within the marquetry

56½ x 25¼ x 15 in. (143.4 x 64.1 x 38.1 cm)

PROVENANCE

Macklowe Gallery, New York

Louis Daniel Brodsky, St. Louis, Missouri,
2001

Leslie Hindman Auctioneers, Chicago,
*The Louis Daniel Brodsky Collection of Art
Nouveau*, February 22, 2015, lot 18

Acquired from the above by the present
owner

LITERATURE

Alastair Duncan and Georges de Bartha,

Gallé Furniture, New York, 2012, p. 312

\$ 10,000-15,000





80

80

LOUIS MAJORELLE

Occasional Table

circa 1900

mahogany, fruitwood marquetry, gilt bronze
29³/₈ x 38 x 28¹/₂ in. (74.6 x 96.5 x 72.4 cm)

PROVENANCE

Hargesheimer Kunstauktionen Düsseldorf,
July 4, 2014, lot 153

Acquired from the above by the present
owner

LITERATURE

Alastair Duncan, *Louis Majorelle: Master of
Art Nouveau Design*, London, 1991, pp. 76
and 166 (for a related example)

Alastair Duncan, *The Paris Salons 1895-1914,
Vol. III: Furniture*, Woodbridge, Suffolk, 1996,
p. 387 (for a related example)

\$ 4,000-6,000



81

81

ÉMILE GALLÉ

Cabinet

circa 1900

with two original keys

rosewood, walnut marquetry, bronze

signed Gallé within the marquetry

42¹/₄ x 26¹/₂ x 15³/₄ in. (107.3 x 67.3 x 40 cm)

PROVENANCE

Christie's London, January 30, 2013, lot 714

Acquired from the above by the present
owner

LITERATURE

Alastair Duncan and Georges de Bartha,
Gallé Furniture, New York, 2012, p. 283

© \$ 7,000-10,000



82

ÉMILE GALLÉ

“Hydrangea” Table Lamp

circa 1900

acid-etched and wheel-polished glass,

patinated metal

signed *Gallé*

32½ in. (82.5 cm) high

14½ in. (36.8 cm) diameter of shade

PROVENANCE

Private Collection

Acquired from the above by the present owner

LITERATURE

Philippe Garner, *Émile Gallé*, London, 1976, p.

54 (for a design with identical wrought-iron mounts)

Alastair Duncan and Georges de Bartha, *Gallé Lamps*, Woodbridge, Suffolk, 2014, p.

28 (for related examples)

\$ 30,000-50,000



83

83

EDWARD COLONNA

Writing Table

circa 1900
mahogany
28 x 39 $\frac{3}{8}$ x 23 $\frac{1}{2}$ in. (71.1 x 100 x 59.7 cm)

PROVENANCE

Christie's London, June 11, 2014, lot 502
Acquired from the above by the present owner

LITERATURE

Yvonne Brunhammer et al., *Art Nouveau Belgium-France*, Houston, 1976, p. 178
Alastair Duncan, *The Paris Salons 1895-1914, Vol. III: Furniture*, Woodbridge, Suffolk, 1996, pp. 109-110 (for a photograph of the model exhibited at the Paris Exposition Universelle 1900)
Victor Arwas, *Art Nouveau: The French Aesthetic*, London, 2002, p. 328

\$ 5,000-7,000



84

84

ÉMILE GALLÉ

Three-Tier Stand

circa 1900
walnut, fruitwood marquetry
signed Gallé within the marquetry
43 $\frac{1}{4}$ in. (109.8 cm) high
19 in. (48.2 cm) diameter

PROVENANCE

Millon et Associés Paris, June 26, 2015, lot 187
Acquired from the above by the present owner

\$ 4,000-6,000

LOUIS MAJORELLE

Vitrine

circa 1905
with original key
walnut, glass, silk
75 x 36¾ x 16½ in. (190.5 x 93.3 x 41.9 cm)

PROVENANCE

Millon et Associés Paris, April 8, 2015, lot 173
Acquired from the above by the present
owner

LITERATURE

Alastair Duncan, *Louis Majorelle: Master of
Art Nouveau Design*, London, 1991, p. 172,
fig. 22

Alastair Duncan, *The Paris Salons 1895-
1914, Vol. III: Furniture*, Woodbridge, Suffolk,
1996, p. 419 (for a photograph of the
model exhibited at the Brussels Exposition
Universelle of 1910)

Majorelle: Un Art de Vivre Moderne, exh. cat.,
Musée de l'École de Nancy, Nancy, 2009,
p. 157

\$ 10,000-15,000



86

LOUIS MAJORELLE

Tea Table

circa 1900
en suite with the following lot
mahogany, fruitwood marquetry
signed *LMajorelle* within the marquetry
31½ in. (79.1 cm) high
31 in. (78.7 cm) diameter

PROVENANCE

Louis C. Tiffany Garden Museum Collection,
Matsue, Japan
Sotheby's Paris, *Chefs-d'Oeuvre Art
Nouveau, Ancienne Collection du Garden
Museum, Japon*, February 16, 2013, lot 57
Acquired from the above by the present
owner

LITERATURE

Alastair Duncan, *Louis C. Tiffany: The Garden
Museum Collection*, Woodbridge, Suffolk,
2004, p. 619 (for related examples from the
Garden Museum Collection)

\$ 3,000-5,000



86

87

LOUIS MAJORELLE

Tea Table

circa 1900
en suite with the previous lot
mahogany, fruitwood marquetry
signed *LMajorelle* within the marquetry
30¾ in. (78.3 cm) high
30½ in. (77.47 cm) diameter

PROVENANCE

Louis C. Tiffany Garden Museum Collection,
Matsue, Japan
Sotheby's Paris, *Chefs d'Oeuvre Art
Nouveau: Ancienne Collection du Garden
Museum, Japon*, February 16, 2013, lot 56
Acquired from the above by the present
owner

\$ 3,000-5,000



87

CAMILLE GAUTHIER

Server

circa 1900
oak, fruitwood marquetry, brass
signed *Camille Gauthier/Nancy*
59¼ x 50½ x 14½ in.
(150.5 x 128.2 x 36.8 cm)

PROVENANCE

Macklowe Gallery, New York
Louis Daniel Brodsky, St. Louis, Missouri,
2012
Leslie Hindman Auctioneers, Chicago,
*The Louis Daniel Brodsky Collection of Art
Nouveau*, February 22, 2015, lot 160
Acquired from the above by the present
owner

LITERATURE

Alastair Duncan, *The Paris Salons 1895-1914*,
Vol. III: Furniture, Woodbridge, Suffolk, 1996,
p. 250 (for a related model)

\$ 10,000-15,000



89

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

DAUM

“Berries” Vase

circa 1910
wheel-carved cameo glass
incised *DAUM NANCY* with the Croix de Lorraine
12³/₈ in. (31.5 cm) high

PROVENANCE
Macklowe Gallery, New York, 1980s

\$ 4,000-6,000



89

90

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

ÉMILE GALLÉ

“Green Orchid” Vase

circa 1900
acid-etched and wheel-carved cameo glass
incised *Gallé*
5⁷/₈ in. (14.7 cm) high

PROVENANCE
Macklowe Gallery, New York, 1980s

\$ 3,000-5,000



91



90

91

PROPERTY FROM AN IMPORTANT AMERICAN
COLLECTION

DAUM

“Pine” Vase

circa 1910
wheel-carved cameo glass
incised *DAUM NANCY* with the Croix de
Lorraine
8 $\frac{3}{8}$ in. (21.3 cm) high

PROVENANCE

Sotheby's New York, March 20, 1993, lot 11

\$ 5,000-7,000

92

PROPERTY FROM AN IMPORTANT AMERICAN
COLLECTION

DAUM

“Crocus” Vase

circa 1910
wheel-carved cameo glass
incised *DAUM NANCY* with the Croix de
Lorraine
11 $\frac{7}{8}$ in. (29.9 cm) high

PROVENANCE

Macklowe Gallery, New York, 1980s

\$ 7,000-10,000

93

PROPERTY FROM AN IMPORTANT AMERICAN
COLLECTION

DAUM

“Berries” Vase

circa 1910
acid-etched cameo glass
incised *DAUM NANCY* with the Croix de
Lorraine
11 $\frac{1}{2}$ in. (29.2 cm) high

PROVENANCE

Christie's New York, June 6, 1992, lot 142

\$ 6,000-8,000



92

93



94

94

PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION

ÉMILE GALLÉ

“Apple Blossom” Vase

circa 1900
acid-etched cameo glass
signed Gallé
14 $\frac{3}{8}$ in. (36.4 cm) high

PROVENANCE

Sotheby's London, November 9, 2010, lot 92

\$ 8,000-12,000

95

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

ÉMILE GALLÉ

“Hydrangea” Vase

circa 1910
acid-etched and cameo glass
signed Gallé
11 $\frac{3}{8}$ in. (28.9 cm) high

PROVENANCE

Sotheby's Monaco, April 21, 1991, lot 46

\$ 4,000-6,000



95

PROPERTY FROM AN IMPORTANT AMERICAN
COLLECTION

LOUIS MAJORELLE

Pair of Sellettes

circa 1907
walnut, fruitwood
each signed *Majorelle Nancy*
50¾ x 19¼ x 19¼ in. (128.9 x 48.9 x 48.9 cm)
each

PROVENANCE

Macklowe Gallery, New York, circa 1980s

LITERATURE

Alastair Duncan, *Louis Majorelle: Master of Art Nouveau Design*, London, 1991, pp. 103 and 205

Alastair Duncan, *The Paris Salons 1895-1914, Vol. III: Furniture*, Woodbridge, Suffolk, 1996, p. 410

\$ 7,000-10,000





97

97

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

LOUIS MAJORELLE

Settee

circa 1900

oak, fruitwood marquetry, velvet upholstery
42 x 48½ x 27½ in. (106.6 x 123.1 x 69.8 cm)

PROVENANCE

Macklowe Gallery, New York, circa 1980s

\$ 4,000-6,000

98

PROPERTY OF A EUROPEAN COLLECTOR

LÉON BÉNOUVILLE

Two-Tier Tea Table

circa 1900

sycamore, fruitwood marquetry, patinated brass

stenciled *BL 216 11*

35⅞ x 30¾ x 20½ in. (90.9 x 78.1 x 52 cm)

PROVENANCE

Leonard and Gerry Trent, New York

The Benedict and Gerry Lou Silverman Collection, New York

Acquired from the above by the present owner

LITERATURE

Alastair Duncan, *Art Nouveau Furniture*, New York, 1982, fig. 138

Alastair Duncan, *Fin de siècle masterpieces from the Silverman Collection*, 1989, p. 118, n. 58 (for the present lot illustrated)

\$ 6,000-8,000



98



99

PROPERTY FROM A NEW JERSEY PRIVATE
COLLECTION

DAUM

"Snails" Table Lamp

circa 1905
acid-etched cameo glass, patinated bronze
19 $\frac{7}{8}$ in. (50.5 cm) high
12 in. (30.4 cm) diameter of shade

PROVENANCE

Donzella, New York
Acquired from the above by the present
owner

LITERATURE

Berenice and Henry Blount, *French Cameo
Glass*, Des Moines, 1968, p. 130
Alastair Duncan, *The Paris Salons 1895-1914,
Volume IV: Ceramics & Glass*, Woodbridge,
Suffolk, 1998, pp. 130 and 136 (for examples
of the "Snail" motif)

\$ 30,000-50,000

100

HENRY VAN DE
VELDE

Pair of "Havana" Armchairs,
Model No. 1111

circa 1897

oak, silk upholstery

36½ x 27 x 27 in. (92.7 x 68.5 x 68.5 cm) each

PROVENANCE

Barry Friedman, New York

Acquired from the above by the present

owner

LITERATURE

Wolf D. Pecher, *Henry van de Velde, Das Gesamtwerk*, Munich, 1981, pp. 86, 106, 134, 150, 217 and 219 (for period photographs of the model)

Klaus-Jürgen Sembach and Birgit Schulte, *Henry van de Velde: Ein Europäischer Künstler seiner Zeit*, Köln, 1993, pp. 25 and 192 (for period photographs of the model)

\$ 8,000-12,000



101

PROPERTY FROM THE TALMOR COLLECTION

**ATTRIBUTED TO
GUSTAVE SERRURIER-
BOVY**

Monumental Vase

circa 1905

produced by the Coen Kurz Company, Tiel,
The Netherlands

brass, copper

impressed *C KURZ & Co/TIEL/833*

17 $\frac{7}{8}$ in. (45.4 cm) high

LITERATURE

Francoise Bigot du Mesnil du Buisson and
Etienne du Mesnil du Buisson, *Serrurier-
Bovy: A Visionary Designer 1858-1910*, Dijon,
2008, pp. 212-213 (for related examples of
vases in copper and brass from the designer)

\$ 5,000-7,000



JOSEF HOFFMANN

Pair of "Buenos Aires"
Chairs, Model No. 675/F

circa 1908-1909

produced by Jacob & Josef Kohn,
Vienna

beech, leather upholstery, brass
each with original manufacturer's
paper label

29 $\frac{5}{8}$ x 31 x 28 $\frac{1}{4}$ in. (75.1 x 78.7 x 71.7
cm) each

LITERATURE

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

Jane Kallir, *Viennese Design and the Wiener
Werkstätte*, London, 1986, p. 73

Leslie Greene Bowman, *American Arts
& Crafts: Virtue in Design*, exh. cat., Los
Angeles, Los Angeles County Museum of Art,
1990, p. 28

Adam Lindemann, *Collecting Design*, Köln,
2010, pp. 70-71

\$ 8,000-12,000



103

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

LÖTZ

Vase

circa 1900
glass
incised *Loetz/Austria*
7 in. (17.7 cm) high

PROVENANCE

Private Collection
Christie's New York, December 14, 1991
lot 165
Acquired from the above by the present owner

\$ 8,000-12,000

104

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

LÖTZ

Vase

circa 1900
glass
incised *Loetz/Austria*
6 in. (15.2 cm) high

PROVENANCE

Superior Galleries, Beverly Hills,
October 17, 1992, lot 43

\$ 5,000-7,000

105

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

LÖTZ

Vase

circa 1901
glass
incised *Loetz/Austria*
9 in. (22.8 cm) high

PROVENANCE

Private Collection
Sotheby's New York, March 8-9, 1991, lot 166

LITERATURE

Ricke et al. *Loetz, Bohmisches Glass, 1880 - 1940, Band 1 Werkmonographie*, Düsseldorf, 1989 p. 333

\$ 6,000-8,000



103

104

105

106

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

LÖTZ

Gooseneck Vase

circa 1900
glass
11¼ in. (28.6 cm) high

\$ 6,000-8,000



106

107

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

LÖTZ

Vase

circa 1898
glass
15½ in. (39.3 cm) high



107

PROVENANCE

Private Collection
Sotheby's New York, November 26-27, 1993,
lot 179

LITERATURE

Ricke et al, *Loetz, Bohmisches Glass, 1880 - 1940, Band 1 Werkmonographie*, Düsseldorf, 1989 p. 329

\$ 4,000-6,000



108

108

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

LÖTZ

Vase

circa 1900
glass
incised *Loetz/Austria*
6¾ in. (17.14 cm) high

PROVENANCE

Private Collection
Sotheby's New York, November 22-23, 1991,
lot 465
Acquired from the above by the present
owner

\$ 7,000-10,000

109

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

LÖTZ

Four-Handled Vase

circa 1901
glass
incised *Loetz/Austria*
5 in. (12.7 cm) high

PROVENANCE

Private Collection
Sotheby's New York, November
30-December 1, 1990, lot 805
Acquired from the above by the present
owner

LITERATURE

Ricke et al, *Loetz, Bohmisches Glass, 1880 -
1940, Band 1 Werkmonographie*, Düsseldorf,
1989 p. 141, plate 122

\$ 7,000-10,000

110

PROPERTY FROM THE ESTATE OF A PRIVATE COLLECTOR, NEW YORK

LÖTZ

Vase

circa 1902
glass
6¾ in. (17.1 cm) high

LITERATURE

Helmut Ricke et al., *Lötz Böhmische Glas
1880-1940*, vol. II, p. 304, no. 5034

\$ 6,000-8,000



109

110

PROPERTY FROM THE THOMAS S. MONAGHAN
PRIVATE COLLECTION

FRANK LLOYD WRIGHT

Clerestory Window from the
Avery Coonley Playhouse,
Riverside, Illinois

circa 1912

opak glass, clear glass, zinc comes, wood
frame

incised *X V I I I*

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

LITERATURE

David A. Hanks, *The Decorative Designs
of Frank Lloyd Wright*, New York, 1979, pp.
112-113 (for the commission and period
photographs of the Avery Coonley Playhouse
interior)

Frank Lloyd Wright: Art in Design, exh. cat.,
Hirschl & Adler Modern, New York, 1983,
pp. 30 (for a period photograph of the Avery
Coonley Playhouse interior)

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 Avery Coonley
Playhouse interior) and 79 (for the present
lot 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 Avery Coonley Playhouse interior)

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 Avery Coonley Playhouse
interior)

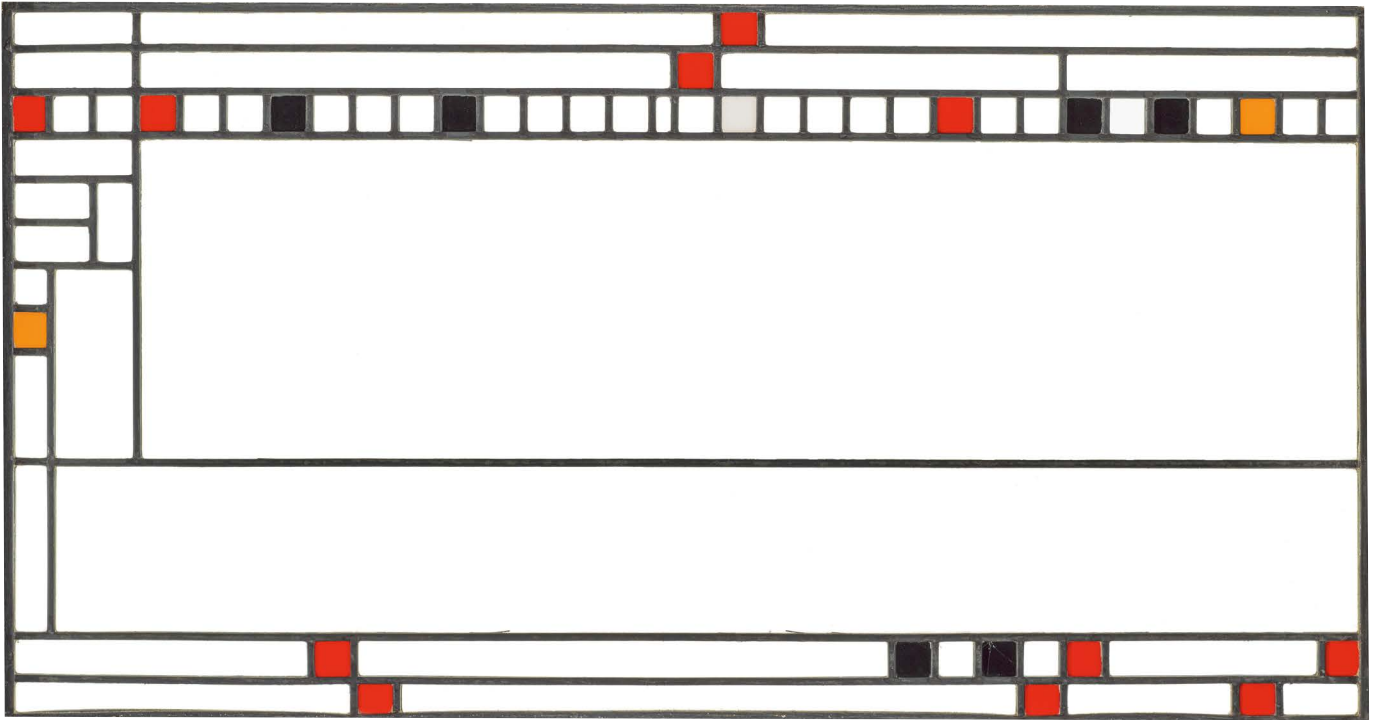
Thomas A. Heinz, *Frank Lloyd Wright:
Glass Art*, Berlin, 1994, pp. 149-153 (for the
commission and period photographs of the
Avery Coonley Playhouse interior)

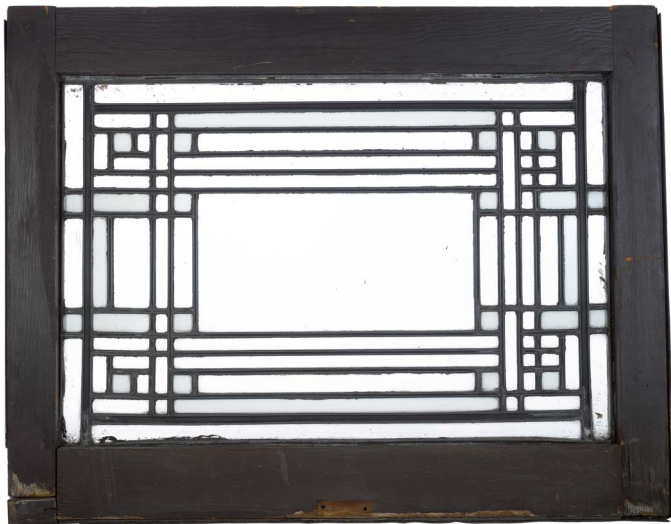
Thomas A. Heinz, *Frank Lloyd Wright:
Glass Art*, Berlin, 1994, pp. 149-153 (for the
commission and period photographs of the
Avery Coonley Playhouse interior)

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 Avery Coonley Playhouse
interior and artist sketches) and 291, no. 371
(for the present lot 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 Avery Coonley Playhouse
interior)

The Coonley Playhouse windows 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.

\$ 25,000-35,000





112

112

PROPERTY FROM THE PRIVATE COLLECTION OF EUGENE SZYMCAK, RACINE, WISCONSIN

FRANK LLOYD WRIGHT

Window from the Hardy House Racine, Wisconsin

circa 1905
en suite with the following two lots
clear and opaque glass, copper-plated zinc comes, original painted wood frame
31½ x 24½ x 2 in. (80 x 62.2 x 5.8 cm) including frame

PROVENANCE

Thomas P. Hardy, Racine, Wisconsin, 1905-1938
By acquisition of the Thomas P. Hardy House:
Sporer Family, Racine, Wisconsin, 1938-1947
Archer Family, Racine, Wisconsin, 1947-1957
Seward Family, Racine, Wisconsin, 1957-1963
Pfisterer Family, Racine, Wisconsin, 1963-1968
Jim and Margaret Yoghourtjian, 1968- 2012
Eugene Szymczak, Racine, Wisconsin, 2012

LITERATURE

Julie L. Sloan, *Light Screens: The Complete Leaded-Glass Windows of Frank Lloyd Wright*, New York, 2001, p. 63

\$ 4,000-6,000



113

113

PROPERTY FROM THE PRIVATE COLLECTION OF EUGENE SZYMCAK, RACINE, WISCONSIN

FRANK LLOYD WRIGHT

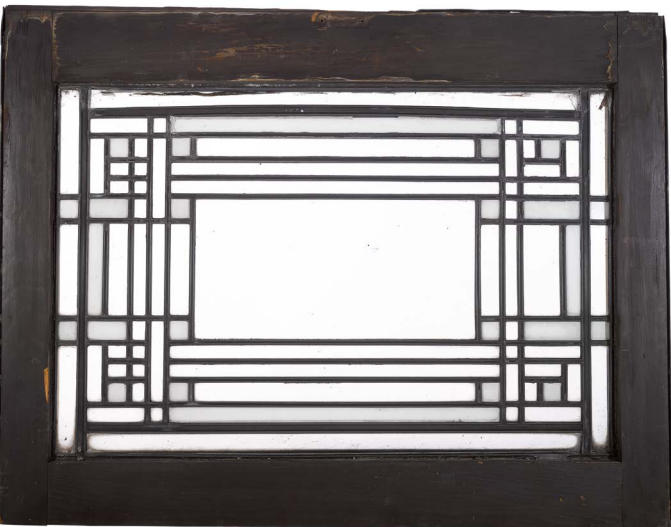
Window from the Hardy House Racine, Wisconsin

circa 1905
en suite with the previous and following lots
clear and opaque glass, copper-plated zinc comes, original painted wood frame
31½ x 24½ x 2 in. (80 x 62.2 x 5.8 cm) including frame

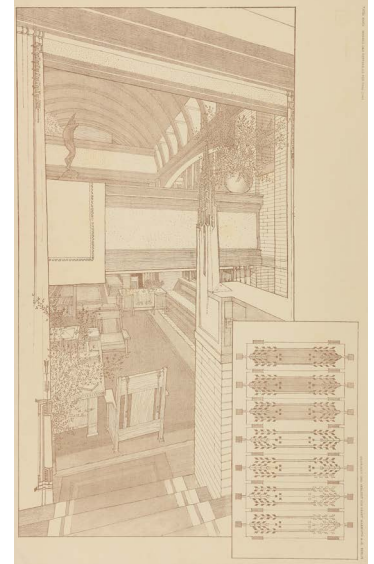
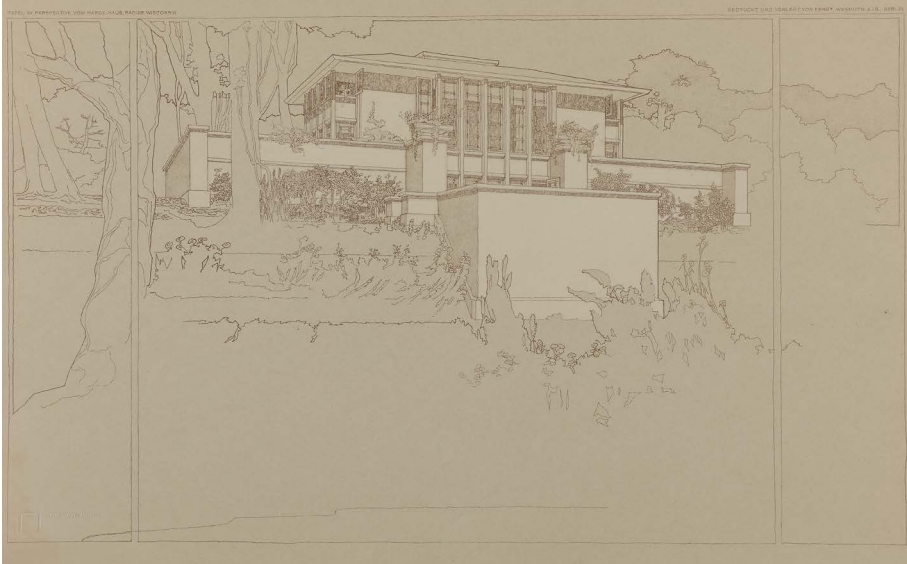
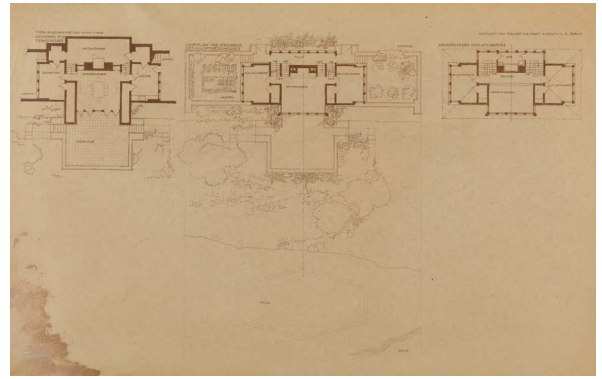
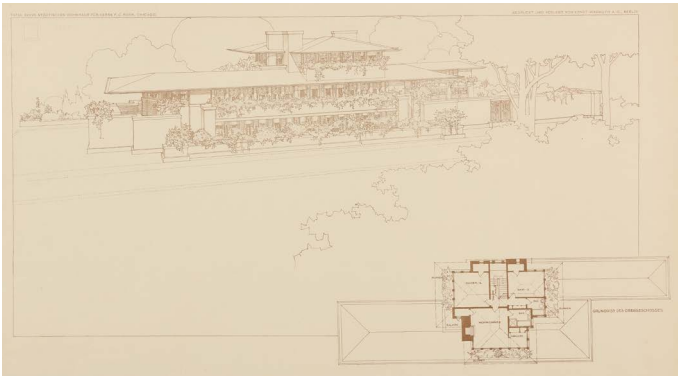
PROVENANCE

See previous lot

\$ 4,000-6,000



114



115 (SELECT PRINTS FROM THE PORTFOLIOS)

114

PROPERTY FROM THE PRIVATE COLLECTION OF
EUGENE SZYMCAK, RACINE, WISCONSIN

**FRANK LLOYD
WRIGHT**

Window from the Hardy House
Racine, Wisconsin

circa 1905
en suite with the previous two lots
clear and opaque glass, copper-plated zinc
comes, original painted wood frame
31½ x 24½ x 2 in. (80 x 62.2 x 5.8 cm)
including frame

PROVENANCE
See previous lot

\$ 4,000-6,000

115

PROPERTY FROM THE THOMAS S. MONAGHAN
PRIVATE COLLECTION

**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

See *catalogue note* at SOTHEBYS.COM

\$ 15,000-20,000

ARCHIBALD KNOX: A LEGACY IN CLOCK MAKING THE TALMOR COLLECTION

LOTS 116-126

116

DAVID VEASEY

"Tree of Life" Tudric Clock,
Model No. 0150

circa 1902-1905

with key

produced by Liberty & Co., London

hammered and polished pewter, enamel,

copper, brass

impressed *MADE/IN/ENGLAND/0150*

13 x 6 $\frac{7}{8}$ x 3 $\frac{1}{8}$ in. (33 x 17.5 x 7.9 cm)

LITERATURE

Liberty Pewter Sketch Book, Westminster

City Archives, London, n.d., p. 57, no. 0150

Paul Carter Robinson, *20th Century Pewter*,

Art Nouveau to Modernism, Woodbridge,

Suffolk, 2012, p. 121 (for a sketch of the

design in the Liberty & Co. catalogue)

\$ 4,000-6,000



117

LIBERTY & CO.

A "Tudric" Clock with Decorative Landscape, Model No. 0383

circa 1902-1905
with key
produced by Liberty & Co., London
hammered and polished pewter, copper,
enamel
impressed *TUDRIC/0383*
9¾ x 6½ x 3 in. (24.8 x 16.5 x 7.6 cm)

PROVENANCE

Private Collection
Style Gallery, London
Acquired from the above by the present
owner, 2013

\$ 3,000-5,000

118

ARCHIBALD KNOX

"Tudric" Clock, Model No. 0761

circa 1902-1905
with key
produced by Liberty & Co., London
polished pewter, enamel, copper, clear glass
faceplate
impressed *MADE/IN/ENGLAND/ENGLISH
PEWTER/0761*
8¾ x 5½ x 4¾ in. (21.3 x 14 x 12.1 cm)

LITERATURE

Liberty Pewter Sketch Book, Westminster
City Archives, London, n.d., p. 60, no. 0761
*Archibald Knox: Beauty and Modernity, a
Designer Ahead of His Time*, exh. cat., The
Archibald Knox Society, London, 2014, p. 16,
no. 13

\$ 3,000-5,000



117



118



119



120

119

ARCHIBALD KNOX

Tudric "Architectural" Clock, Model No. 0629

circa 1902-1905
produced by Liberty & Co., London
polished and hammered pewter, enamel,
copper
impressed 0629/TUDRIC
7 x 4 x 4 in. (17.8 x 10.2 x 10.2 cm)

PROVENANCE

Private Collection, Greater Manchester,
United Kingdom
Acquired from the above by the present
owner, 2007

LITERATURE

Liberty Pewter Sketch Book, Westminster
City Archives, London, n.d., p. 60, no. 0629
Stephen Martin, *Archibald Knox*, London,
1995, p. 91
Adrian J. Tilbrook, *The Designs of Archibald
Knox for Liberty & Co.*, London, 1995, p. 106,
no. 86
Stephen Martin, *Archibald Knox*, London,
2001, p. 233
*Archibald Knox: Beauty and Modernity, a
Designer Ahead of His Time*, exh. cat., The
Archibald Knox Society, London, 2014, p. 14,
no. 6

This example will be published in Dr.
Stephen Martin's forthcoming publication on
Archibald Knox.

\$ 3,000-5,000

120

ARCHIBALD KNOX

"Tudric" Clock, Model No. 0370

circa 1902-1905
produced by Liberty & Co., London
polished pewter, enamel, copper
impressed 0370
8 1/8 x 5 5/8 x 2 1/4 in. (20.6 x 14.3 x 5.7 cm)

LITERATURE

Liberty Pewter Sketch Book, Westminster
City Archives, London, n.d., p. 58, no. 0370
Stephen Martin, *Archibald Knox*, London,
1995, p. 91
Adrian J. Tilbrook, *The Designs of Archibald
Knox for Liberty & Co.*, London, 2000, p. 106,
no. 85
Stephen Martin, *Archibald Knox*, London,
2001, p. 239

This example will be published in Dr.
Stephen Martin's forthcoming publication on
Archibald Knox.

\$ 3,000-5,000



121

121

**ATTRIBUTED TO
ARCHIBALD KNOX**

“Tudric” Clock, Model No. 0290

circa 1905
 produced by Liberty & Co., London
 polished pewter, copper, abalone
 impressed *TUDRIC/HAND-WROUGHT/PEWTER/LIBERTY
 & CO.*
 9⁷/₈ x 5³/₄ x 3¹/₄ in. (25.1 x 14.6 x 8.3 cm)

LITERATURE

Archibald Knox: Beauty and Modernity, A Designer Ahead of His Time, exh. cat., The Archibald Knox Society, London, 2014, p. 18, no. 16

\$ 4,000-6,000

122

ARCHIBALD KNOX

“Tudric” Clock, Model No. 0366

circa 1902-1905
 with key
 produced by Liberty & Co., London
 polished pewter, enamel, copper, brass
 impressed *TUDRIC/0366*
 7³/₄ x 7 x 3¹/₂ in. (19.7 x 17.8 x 8.9 cm)

LITERATURE

Liberty Pewter Sketch Book, Westminster City Archives, London, n.d., p. 58, no. 0366
 Stephen Martin, *Archibald Knox*, London, 2001, p. 238

\$ 4,000-6,000



122

123

ARCHIBALD KNOX

"Tudric" Clock, Model No. 0369

circa 1902-1905

with key

produced by Liberty & Co., London

polished pewter, enamel, copper

impressed *TUDRIC/0369*

7½ x 4½ x 2¼ in. (19.1 x 11.4 x 5.7 cm)

LITERATURE

Liberty Pewter Sketch Book, Westminster City Archives, London, n.d., p. 58, no. 0369

Adrian J. Tilbrook, *The Designs of Archibald Knox for Liberty & Co*, London, 2000, p. 110

Stephen Martin, *Archibald Knox*, London, 2001, p. 239

Archibald Knox: Beauty and Modernity, A Designer Ahead of His Time, exh. cat., The Archibald Knox Society, London, 2014, p. 13, no. 4

This example will be published in Dr. Stephen Martin's forthcoming publication on Archibald Knox.

\$ 3,000-5,000



123

124

ARCHIBALD KNOX

"Tudric" Clock, Model No. 0255

circa 1902-1905

produced by Liberty & Co., London

polished pewter, copper

impressed *TUDRIC/0255*

9 x 5¼ x 3⅝ in. (22.9 x 13.3 x 9.2 cm)

LITERATURE

Liberty Pewter Sketch Book, Westminster City Archives, London, n.d., p. 57, no. 0255

Stephen Martin, *Archibald Knox*, London, 1995, p. 47

Adrian J. Tilbrook, *The Designs of Archibald Knox for Liberty & Co*, London, 2000, p. 108, no. 90 and n.p.

Stephen Martin, *Archibald Knox*, London, 2001, p. 241

Archibald Knox: Beauty and Modernity, a Designer Ahead of His Time, exh. cat., The Archibald Knox Society, London, 2014, p. 16, no. 12

\$ 5,000-7,000



124



125

125

**ATTRIBUTED TO
OLIVER BAKER**

Four-Handled "Tudric" Pot,
Model No. 0864

circa 1900-1905
produced by Liberty & Co., London
hammered pewter, enamel
impressed *H/ENGLISH PEWTER/MADE BY/
LIBERTY & CO/0864*
5 $\frac{5}{8}$ x 10 $\frac{5}{8}$ x 8 in. (14.3 x 27 x 20.3 cm)

LITERATURE

Liberty Pewter Sketch Book, Westminster City Archives, London, n.d., p. 26, no. 0864
Liberty and Co., Cymric Silver Catalog, London, 1899, p.35, no.2 (for the model with different enameled decoration)

\$ 1,500-2,000



126

126

ARCHIBALD KNOX

Tudric "Bollellin" Charger, Model
No. 044

circa 1902-1905
produced by W. H. Haseler, Birmingham
polished pewter, enamel
impressed *MADE/IN/
ENGLAND/"TUDRIC"/044* with crossed and
impressed *SOLKETS*
1 $\frac{1}{2}$ in. (3.8 cm) high
10 $\frac{1}{4}$ in. (26 cm) diameter

PROVENANCE

Collection of Paul Carter Robinson, London
Acquired from the above by the present
owner, 2006

LITERATURE

Liberty Pewter Sketch Book, Westminster City Archives, London, n.d., p. 238, no. 044
Stephen Martin, *Archibald Knox*, London, 2001, pp. 33, 203 and back cover
Paul Carter Robinson, *20th Century Pewter, Art Nouveau to Modernism*, Woodbridge, Suffolk, 2012, p. 142, nos. 2.79 and 2.80

\$ 1,000-1,500

127

PROPERTY FROM AN IMPORTANT MANX
COLLECTION

ARCHIBALD KNOX

"Cymric" Bowl, Model No. 247

1904

produced by Liberty & Co., London

silver, enamel

impressed CYMRIC/L&Co with Birmingham

Assay Office marks

3⁷/₈ in. (9.9 cm) high

6³/₄ 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)

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)

\$ 8,000-12,000

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.
DR. STEPHEN A. MARTIN





128

128

PROPERTY FROM AN IMPORTANT MANX COLLECTION

ARCHIBALD KNOX

Cake Basket, Model No. 0357

circa 1905
 produced by Liberty & Co., London
 polished pewter, enamel
 impressed R⁴449032/TUDRIC/0357
 3½ x 12 x 8¾ in. (8.8 x 30.4 x 22.2 cm)

LITERATURE

Liberty Silver Sketch Book, Westminster City Archives, n.d., p. 134, no. 0357
 Stephen A. Martin, ed., *Archibald Knox*, London, 1995, p. 130 (for the model without enamel)
 Stephen A. Martin, *Archibald Knox*, London, 2001, p. 203 (for the model without enamel)

\$ 1,500-2,000



129

130

129

PROPERTY FROM AN IMPORTANT MANX COLLECTION

ARCHIBALD KNOX

Cymric Lidded Box, Model No. 5060

1901
 produced by Liberty & Co., London
 silver, enamel
 impressed L&C, Birmingham Assay Office marks, and CYMRIC inside on base; impressed Birmingham Assay Office marks on inside of lid; impressed and enameled WL on lid
 1 x 3⅜ x 2½ in. (2.5 x 8.6 x 6.3 cm)

PROVENANCE

Private Collection
 Bonhams London, June, 18, 2014, lot 13
 Acquired from the above by the present owner

LITERATURE

Liberty Silver Sketch Book, Westminster City Archives, n.d., p. 84, no. 5060

\$ 3,000-5,000



130

PROPERTY FROM AN IMPORTANT MANX COLLECTION

ARCHIBALD KNOX

Napkin Ring

circa 1909
 produced by Liberty & Co., London
 silver, enamel
 impressed L&Co with Birmingham Assay Office marks
 1 x 1½ in. (2.5 x 3.8 cm)

LITERATURE

Liberty's 1875-1975, exh. cat., Victoria and Albert Museum, London, 1975, p. 62, fig. D 104 C

\$ 800-1,200

131

PROPERTY FROM AN IMPORTANT MANX COLLECTION

LIBERTY & CO.

Cymric Teapot

1900
 produced by Liberty & Co., London
 silver, cotton string, wood
 impressed L&Co and Birmingham Office marks, incised *McQueen Crafts/2469* and incised 532 on underside of lid
 4¼ x 7 x 5¾ in. (10.8 x 17.8 x 13.7 cm)

PROVENANCE

Private Collection
 Lyon & Turnbull, Edinburgh, November 13, 2013, lot 150
 Acquired from the above by the present owner

\$ 2,000-3,000

132

PROPERTY FROM AN IMPORTANT MANX COLLECTION

ARCHIBALD KNOX

Creamer and Sugar Bowl

1902
 produced by Liberty & Co., London
 silver
 each impressed *CYMRIC/LC&CLd/* Birmingham Assay office marks/*5181*
 creamer: 2 x 2¾ x 2½ in. (5.1 x 7 x 5.5 cm)
 sugar bowl: 1½ x 3¾ x 2¾ in. (3 x 9.5 x 7 cm)

\$ 600-800

133

PROPERTY OF A NOBLEWOMAN

GEORGE MONTAGUE ELLWOOD

Set of Ten Dining Chairs

circa 1900

comprising two armchairs and eight side chairs

produced by J.S. Henry, London

oak, brass and pewter inlay, vinyl upholstery
armchairs: 50½ x 22¼ x 19½ in. (128.2 x 56.5 x 49.5 cm) each

chairs: 49½ x 18 x 18 in. (125.7 x 45.7 x 45.7 cm) each

PROVENANCE

Florian Papp, New York
Acquired from the above by the present owner, 1995

LITERATURE

"Recent English Models for Bedroom Furniture by J. S. Henry," *The Craftsman*, vol. 4, June 1903, p. 206 (for a related model)

Pauline Agius, *British Furniture, 1880-1915*, Woodbridge, United Kingdom, 1978, pp. 115, 133 (for related models)

\$ 20,000-30,000



134

PROPERTY OF A NOBLEWOMAN

**ART DECO DINING
TABLE**

circa 1925
with two extension leaves
walnut, gilt wood
30 x 66¼ x 42¼ in. (76.2 x 168.3 x 107.3 cm)
as shown

PROVENANCE

Florian Papp, New York
Acquired from the above by the present
owner, 1995

\$ 8,000-12,000





135

135

PROPERTY FROM THE ESTATE OF A PRIVATE COLLECTOR, NEW YORK

GABRIEL ARGY-ROUSSEAU

“Tragi-Comique” Vase

circa 1922

pâte-de-verre

signed in the mold G. ARGY-ROUSSEAU

10¼ in. (26 cm) high

LITERATURE

Janine Bloch-Dermant, *Les Pâtes de Verre: G. Argy-Rousseau, Catalogue Raisonné*, Paris, 1990, pp. 56-57 and 190

\$ 7,000-10,000

136

RENÉ LALIQUE

“Deux Figurines” Clock,
Marcilhac No. 726

model introduced 1926

molded and frosted glass, patinated bronze

engraved R. Lalique

14¾ x 13⅞ x 5¾ in. (37.4 x 35.1 x 14.6 cm)

LITERATURE

René Lalique, *Catalogue des Verreries de René Lalique*, Paris, 1932, p. 78

Félix Marcilhac, *René Lalique, 1860-1945: maître-verrier: analyse de l'oeuvre et catalogue raisonné*, Paris, 1989, p. 104

\$ 7,000-10,000



136

137

RENÉ LALIQUÉ

“Oreilles Gravées” Carafe,
Marcilhac No. 3151

model introduced 1911
clear and frosted glass, grey patiné
incised *Lalique*
12 $\frac{7}{8}$ in. (32.5 cm) high

LITERATURE

Gustave Kahn, “Lalique Verrier,” *Art et Décoration*, May 1912, p. 151
Félix Marcilhac, *René Lalique 1860-1945: Maître-Verrier, Analyse de l’Oeuvre et Catalogue Raisonné*, Paris, 2004, pp. 48 (for two examples of the model first exhibited at the Turin Exhibition, 1911) and 737, no. 3151 (for the catalogue raisonné entry)

\$ 18,000-24,000



137

138

RENÉ LALIQUÉ

“Archers” Vase, Marcilhac No.
893

model introduced 1921
molded glass, white patiné
engraved *R. Lalique N°: 893*
10 $\frac{1}{4}$ in. (26 cm) high

LITERATURE

René Lalique, *Catalogue des Verreries de René Lalique*, Paris, 1932, p. 4
Alastair Duncan, *Art Deco Complete*, New York, 2009, p. 200
Félix Marcilhac, *René Lalique, 1860-1945: maître-verrier: analyse de l’oeuvre et catalogue raisonné*, Paris, 2011, p. 415

\$ 10,000-15,000



138

MARC LALIQUE

"Cactus" Table, Model No.
0130400

designed 1951
crystal, stainless steel
28¼ in. (71.5 cm) high
60⅞ in. (152.6 cm) diameter

LITERATURE

Marc and Marie-Claude Lalique, *Lalique par Lalique*, Lausanne, 1977, p. 238
Nicholas M. Dawes, *Lalique Glass*, New York, 1986, p. 131 (for the model photographed in the Lalique company showroom)
Marie-Claude Lalique, *Lalique*, Geneva, 1988, pp. 182-183
Lalique: A Century of Glass for a Modern World, exh. cat., The Fashion Institute of Technology, New York; Lowe Art Museum, Coral Gables; Baltimore Museum of Art, 1989, p. 75 (for the model photographed in the Lalique company showroom)
Pierre Kjellberg, *Le Mobilier du XXème Siècle*, Paris, 2000, p. 355
Lalique: Catalogue Général, Paris, 2000, p. 125

\$ 20,000-30,000



140

PROPERTY FROM THE PERSONAL COLLECTION OF
FRED LEIGHTON

ALBERT CHEURET

Large "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 Marcilhac. Connoisseur's Choice," *The Staste*, Tokyo, no. 1, September-October 1990, p. 71

Jérôme Coignard, "Chez Pierre Bergé et Yves Saint Laurent," *Connaissance des Arts*, January 2006, p. 49

Alastair Duncan, *Art Deco Complete*, New York, 2009, p. 239 (for the "Aloe" chandelier)

\$ 35,000-50,000





141

141

PROPERTY FROM A DISTINGUISHED WEST COAST COLLECTION

EDGAR BRANDT

Pair of "Seated Gazelle"
Bookends

circa 1926-1927
patinated wrought-iron
each impressed *E.Brandt*
6¾ x 6¼ x 3 in. (17.78 x 15.23 x 7.62 cm) each

PROVENANCE

Private Collection
Christie's East, June 10, 1996, lot 135
Acquired from the above by the present owner

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

\$ 3,000-5,000



142

142

PROPERTY FROM A DISTINGUISHED WEST COAST COLLECTION

EDGAR BRANDT

Three-Light Table Lamp

circa 1922-1923
patinated wrought-iron, glass, marble
impressed *E.Brandt*
20 in. (50.8 cm) high

LITERATURE

Joan Kahr, *Edgar Brandt: Art Deco Ironwork*, New York, 2010, p. 71
Joan Kahr, *Edgar Brandt: Master of Art Deco Ironwork*, New York, 1999, p. 82 (for the same model with differently colored shades)

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

\$ 6,000-8,000

143

PROPERTY FROM A DISTINGUISHED WEST COAST COLLECTION

EDGAR BRANDT

Nine Drawings

circa 1929-1930

ink and pencil on drafting and trace paper
6 of the 9 drawings stamped with *ETS EDGAR BRANDT MODELE EN TOUTE PROPRIÉTÉ REPRODUCTION ET UTILISATION INTERDITE* (Model is the Property of Edgar Brandt and co., Use and Reproduction are forbidden)

largest: 25 x 18 in. (63.5 x 45.7 cm) framed

PROVENANCE

Private Collection

Sotheby's New York, November 30 and December 1, 1990, lot 512

Acquired from the above by the present owner

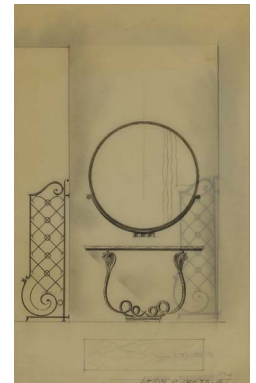
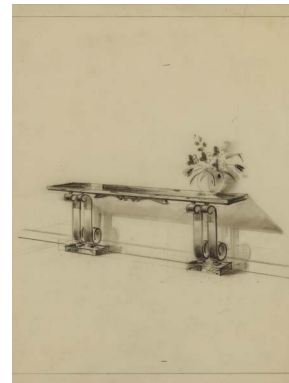
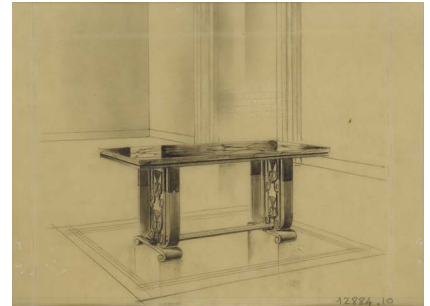
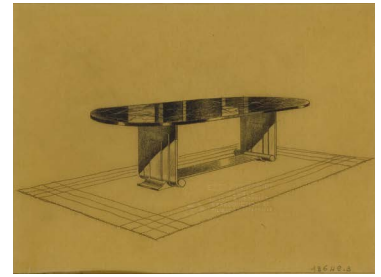
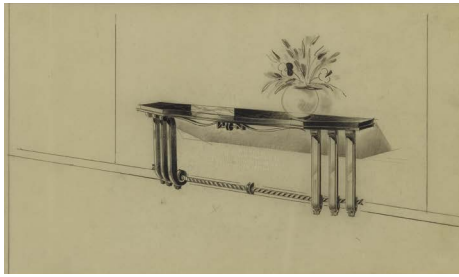
LITERATURE

Joan Kahr, *Edgar Brandt: Master of Art Deco Ironwork*, New York, 199, pp. 206-207 (for drawings 18649.3 and 12884.1)

Joan Kahr, *Edgar Brandt: Art Deco Ironwork*, New York, 2010, p. 176 (for drawing 12884.1)

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

\$ 6,000-8,000



PROPERTY FROM AN IMPORTANT AMERICAN
COLLECTION

ÉMILE-JACQUES RUHLMANN

“Ducharne” Sofa and Pair of Armchairs

circa 1932
chair model no. 237nr
produced by Porteneuve, Paris
macassar ebony, gilt bronze, fabric
upholstery
each branded *DESSINÉ PAR RUHLMANN/
EDITÉ PAR PORTENEUVE*
sofa: 36½ x 63½ x 38 in.
(92.7 x 161.3 x 96.5 cm)
chairs: 35½ x 26½ x 33 in.
(90.2 x 67.3 x 83.8 cm) each

PROVENANCE

Commissioned directly from the artist by a
Private Collector, 1932
Christie's Geneva, May 18, 1991, lot 257 and
259

LITERATURE

Yvonne Brunhammer, *Le Style 1925*, Paris,
1975, p. 60 (for the chair model)
Pierre Kjellberg, *Art Deco: Les Maitres du
Mobilier*, Paris, 1981, p. 167 (for the chair
model)
Florence Camard, *Ruhlmann: Master of Art
Deco*, New York, 1983, pp. 142 and 218-220
(for the chair model)
Yvonne Brunhammer, *Art Deco Style*, New
York, 1984, p. 52 (for the chair model)
Emmanuel Bréon and Rosalind Pepall,
Ruhlmann: Genius of Art Deco, Paris, 2004,
p. 222 (for the chair model)
Florence Camard, *Ruhlmann*, Paris, 2009,
p. 343 (for the chair model)

\$ 40,000-60,000





145

PROPERTY FROM THE COLLECTION OF JEAN
DENOYER

**ÉMILE-JACQUES
RUHLMANN**

Desk from the Maison des
Provinces de France, Cité
Universitaire, Paris

circa 1933

oak, leather

stenciled 45

29¾ x 47 x 27¼ in. (75.6 x 119.4 x 69.2 cm)

LITERATURE

G. Brunon Guardia, "La Maison des
Provinces de France à la Cité Universitaire,"
Art et Industrie, August 1933, p. 32

\$ 6,000-8,000



146

PROPERTY FROM A PRIVATE MANHATTAN
COLLECTION

ANDRÉ SORNAY

"Rondins" Table Lamp

circa 1935
mahogany, copper nailing, parchment shade
with artist's stamp *FRANCE/SORNAY/
BREVETE/ETRANGER*
18 in. (45.7 cm) high
19½ in. (48.7 cm) diameter of shade

LITERATURE

Thierry Roche, *André Sornay: 1920-2000*,
Paris, 2002, p. 151
Alain Marcelpoil, Annik Béras Sornay and
Olivier Lassale, *André Sornay: un Concepteur
d'Avant-Garde*, Paris 2010, p. 202

\$ 3,500-4,500



146

147

SET OF FRENCH FIRE TOOLS

circa 1940
comprising tongs, poker, shovel and stand
gilt bronze
18¾ in. (46.7 cm) high

PROVENANCE

Galerie Anne-Sophie Duval, Paris
Private Collection, Sydney, Australia
Sotheby's New York, December 17, 2014, lot
304
Acquired from the above by the present
owner

\$ 6,000-8,000



147





148

PROPERTY FROM A PRIVATE MANHATTAN
COLLECTION

ANDRÉ SORNAY

Dining Table and Six Chairs

circa 1935

with two extension leaves

table: 29 7/8 x 61 3/4 x 35 1/2 in.

(75.6 x 156.8 x 90.1 cm) as shown

chairs: 35 7/8 x 18 7/8 x 20 1/2 in.

(90.9 x 47.7 x 52 cm) each

rosewood, mahogany, brass, leather
upholstery

the table stamped *FRANCE/SORNAVY/
BREVETE/ETRANGER*

table: 29 7/8 x 61 3/4 x 35 1/2 in.

(75.6 x 156.8 x 90.1 cm) as shown

chairs: 35 7/8 x 18 7/8 x 20 1/2 in.

(90.9 x 47.7 x 52 cm) each

PROVENANCE

Galerie Fred Monnier, Lyons

Acquired from the above by the present
owner, 2011

LITERATURE

Thierry Roche, *André Sornay: 1920-2000*,
Paris, 2002, pp. 106 (for the chair model)
and 131 (for a related dining table)

• \$ 40,000-60,000



149

149

PROPERTY FROM A PRIVATE MANHATTAN COLLECTION

AFTER ANDRÉ SORNAY

Set of Four Side Chairs

contemporary
mahogany, brass, fabric upholstery
35 $\frac{7}{8}$ x 18 $\frac{1}{2}$ x 19 $\frac{1}{2}$ in. (91.1 x 47 x 49.5 cm)
each

PROVENANCE

Galerie Fred Monnier, Lyons
Acquired from the above by the present owner, 2011

LITERATURE

Thierry Roche, *André Sornay: 1920-2000*, Paris, 2002, p. 106

\$ 3,000-5,000

150

PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

JULES LELEU

Rug

circa 1920s
hand-woven wool
with woven signature *LELEU*
120 $\frac{1}{2}$ in. (306 cm) diameter

PROVENANCE

Y&B Bolour, London
Acquired from the above by the present owner, 1994

LITERATURE

Bernard Champigneulle, "La Participation de la France à l'Exposition de Bruxelles," *Mobilier et Décoration*, Paris, no. 1, January 1935, p. 308 (for a period photograph of the rug design at the 1936 Exposition in Brussels)
Viviane Jutheau, *Jules et André Leleu*, Paris, 1989, pp. 68-69 (for related examples)
Jacques Sirat and Françoise Siriex, *Tapis français du XXe siècle: De l'art nouveau aux créations contemporaines*, Paris, 1993, p. 147 (for the above period photograph)

\$ 8,000-12,000



150

151

ANDRÉ SORNAY

Set of Four Bridge Armchairs

circa 1935

mahogany, vinyl upholstery

36 x 20¼ x 18 in. (66 x 51.4 x 45.7 cm) each

LITERATURE

Thierry Roche, *André Sornay: 1902-2000*, Paris, 2002, pp. 30 (for a period drawing of the model), 73 (for a related model), 108 and 155 (for a period drawing of the model)

\$ 15,000-20,000





152



153

152

MAXIME OLD

Dining Table

circa 1940s

cherrywood, copper

30 $\frac{7}{8}$ x 98 x 44 $\frac{3}{4}$ in. (78.2 x 248.9 x 113.6 cm)

LITERATURE

Yves Badetz, *Maxime Old*, Paris, 200, p. 37
(for a related model)

\$ 7,000-10,000

△ 153

MAISON JANSEN

Pair of Low Tables

circa 1950

lacquered wood, gilt bronze

15½ x 20 x 33⅝ in. (39.5 x 51 x 85.5 cm) each

PROVENANCE

Galerie Jacques Lafon, Paris

Delphine and Reed Krakoff, Paris, 2004

Sotheby's New York, *A Collection That We Dreamt Of: Art and Design From the Homes of Delphine and Reed Krakoff*, May 23, 2018, lot 105

LITERATURE

Delphine and Reed Krakoff, *Houses That We Dreamt Of: The Interiors of Delphine and Reed Krakoff*, New York, 2017, p. 101 (for the present lot illustrated)

\$ 4,000-6,000



154

154

GILBERT POILLERAT

Coffee Table

circa 1940

patinated and gilt iron, limestone

21⅞ x 47¼ x 23⅝ in. (55.6 x 12 x 59.9 cm)

LITERATURE

Françoise Baudot, *Gilbert Poillerat, Maître Ferronnier*, Paris, 1992, p. 240

\$ 8,000-12,000



155

155

STYLE OF GILBERT POILLERAT

Coffee Table

circa 1940

patinated iron, limestone

29⅞ x 64½ x 26 in. (75.6 x 163.5 x 66 cm)

\$ 5,000-7,000

End of Session One

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SESSION TWO

NEW YORK
MONDAY
7 OCTOBER 2019
2 PM

LOTS 201-299



LOT 201 (DETAIL)

PROPERTY OF A PRIVATE CHICAGO COLLECTOR

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

LITERATUREPaul 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)

\$ 25,000-35,000

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 48th 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





202



203

202

GEORGE SAKIER

Collection of Twenty-Four Vases

circa 1929-1944
 comprising model nos. 2404, 2408, 2409,
 2425, 2428, 2430 and 2550
 produced by Fostoria Glass Company,
 Moundsville, West Virginia
 glass
 tallest: 13 in. (33 cm) high

LITERATURE

Leslie A. Piña, *Fostoria: Designer George Sakier*, Atglen, PA, 1996, pp. 18-19 (for model no. 2430), 22 (for model no. 2425), 24-25 (for model nos. 2408 and 2428), 26-27 (for model nos. 2409 and 2404) and 64 (for model no. 2550)

\$ 10,000-15,000

203

PROPERTY FROM THE GEYER COLLECTION

**WALTER DORWIN
TEAGUE**

“Bluebird” Radio, Model No. 566

designed circa 1934
produced by Sparton Corporation, Jackson,
Michigan
mirrored glass, chromium-plated metal,
fabric, painted wood
stamped *BLUEBIRD/MODEL566*
14¼ x 14½ x 7 in. (36.2 x 36.8 x 17.8 cm)

LITERATURE

J. Stewart Johnson, *American Modern 1925-1940: Design For a New Age*, exh. cat., The Metropolitan Museum of Art, New York, 2000, p. 95
Reyer Kras, *Icons of Design! The Twentieth Century*, Munich, 2000, p. 57

\$ 2,000-3,000

204

PROPERTY FROM THE COLLECTION OF SUE KOHLER, WASHINGTON, D.C.

ELIEL SAARINEN

Dining Table and Six Dining
Chairs

circa 1940-1949
table model no. F-23; chair model no. F-25
designed for the Flexible Home
Arrangements series by Johnson Furniture
Company, Grand Rapids, Michigan
birch, fabric upholstery
stenciled *F23*
dining table: 30 in. (76.2 cm) high
52 in. (132.1 cm) diameter
chairs: 33 x 18½ x 20 in. (83.8 x 47 x 50.8
cm) each

PROVENANCE

Rago Auctions, Lambertville, New Jersey,
October 24, 2009, lots 702 and 703
The Collection of Sue Kohler, Washington,
D.C.
Thence by descent

LITERATURE

Amy L. Arnold and Brian D. Conway,
*Michigan Modern: Design that Shaped
America*, Layton, UT, 2016, n.p. (for the table
and chairs illustrated in a 1950 *Flexible Home
Arrangements* catalogue)

\$ 4,000-6,000



204



205

205

J. A. HENCKELS

"Zeppelin" Cocktail Shaker and Traveling Bar

circa 1928
 comprising a flask and stopper, strainer/juicer,
 corkscrew, funnel, four graduated shot cups and four
 spoons
 together with the original leather traveling case
 produced by J.A. Henckels, Solingen, Germany
 silver-plated brass, leather
 all pieces marked *GERMANY*, spoons with maker's
 mark and *MADE IN GERMANY*, strainer/juicer marked
DRGM/884384 MADE IN GERMANY, and corkscrew
 marked *DRGM*
 cocktail shaker: 12½ in. (31.8 cm) high

LITERATURE

Simon Khachadourian, *The Cocktail Shaker: The
 Tanqueray Guide*, London, 2000, p. 49

Stephen Visakay, *Vintage Bar Ware: Identification and Value
 Guide*, Padukach, KY, 2000, pp. 50-51 (for related models)

\$ 4,000-6,000



206

206

PROPERTY OF A PRIVATE COLLECTOR

RUSSEL WRIGHT

Six Tablewares

circa 1930-1940
comprising a lemonade pitcher, sherry pitcher, ice bucket
and tongs, covered bowl, flare vase and bun warmer
spun aluminum, raffia, rattan, walnut, mirrored glass
sherry pitcher, lemonade pitcher #367, ice bucket,
covered bowl, flare vase and bun warmer all marked
Russel Wright
tallest: 10¼ in. (26 cm) high

LITERATURE

Ann Kerr, *Collector's Encyclopedia of Russel Wright*,
Paducah, KY, 2002, pp. 38 (for the bun warmer), 42 and
53 (for the sherry pitcher), 46 (for the covered bowl) and
53 (for the lemonade pitcher)
Sarah Nichols, *Aluminum by Design*, New York, 2000, p.
227 (for the lemonade pitcher)
Kraavis Design Center, *Industrial Design in the Modern
Age*, Tulsa, OK, 2018, pp. 186-187 (for the bun warmer
and lemonade pitcher)
William J. Hennessey, *Russel Wright: American Designer*,
Cambridge, MA, 1983, pp. 21 (for the flare vase) and 22
(for the bun warmer)

\$ 3,000-5,000

207

INTERNATIONAL SILVER CO.

"Lighthouse" Cocktail Shaker

circa 1927
produced by International Silver Co., Meriden, Connecticut
silver-plate, cork
impressed with Meridian International Silver Co. mark
and 348 56 OZ PATENTED UAN.11,1927
14 in. (35.6 cm) high

LITERATURE

Simon Khachadourian, *The Cocktail Shaker: The
Tanqueray Guide*, London, 2000, p. 35
Stephen Visakay, *Vintage Bar Ware: Identification and
Value Guide*, Padukach, KY, 2000, p. 45

\$ 6,000-8,000



207



208

208

PROPERTY FROM A PRIVATE WEST COAST COLLECTOR

RUSSEL WRIGHT

Pair of Reflector Floor Lamps

circa 1930s
spun aluminum, wood, enamel, iron
64¾ in. (167 cm) high each

LITERATURE

Ann Kerr, *Collector's Encyclopedia Of Russel Wright*, Seattle, WA, 1993, p. 108

\$ 3,000-5,000

209

PROPERTY FROM A PRIVATE MICHIGAN COLLECTION

HARVEY PROBBER

"Nuclear" Coffee Table, Model No. 201

circa 1949
comprising two semi-circular halves
mahogany
each marked 7 7
configured as a circle: 14¼ in. (36.2 cm) high
47½ in. (120.6 cm) diameter

PROVENANCE

Historical Design, New York
Acquired from the above by the present owner, 2004

LITERATURE

Todd Merrill and Julie V. Iovine, *Modern Americana: Studio Furniture from High Craft to High Glam*, New York, 2008, p. 191
Oscar P. Fitzgerald, *American Furniture: 1650 to the Present*, London, 2018, p. 501

\$ 3,000-5,000



209



210

210

**T.H. ROBSJOHN-
GIBBINGS**

Sofa, Model No. 1727

circa 1950
produced by Widdicomb Furniture Company,
Grand Rapids, Michigan
walnut, brass, fabric upholstery
31 $\frac{3}{8}$ x 72 x 30 in. (80.2 x 182.8 x 76.2 cm)

LITERATURE

The Widdicomb Furniture Company, sales
catalogue, Grand Rapids, Michigan, 1954, n.p.

\$ 5,000-7,000



211

211

PROPERTY FROM AN IMPORTANT AMERICAN
COLLECTION

**T.H. ROBSJOHN-
GIBBINGS**

Magazine Table

circa 1951

produced by Widdicomb Furniture Company,
Grand Rapids, Michigan
walnut
22 x 29 x 23 $\frac{1}{4}$ in. (55.8 x 73.6 x 59 cm)

PROVENANCE

20th Century Gallery, Hudson, New York
Acquired from the above by the present
owner, 1999

LITERATURE

Rathbone Holme and Kathleen Frost,
*Decorative Art 1951-1952: The Studio Year
Book*, London, 1951, p. 31, no. 16

\$ 800-1,200

THE
HISTORY
OF
NOW

THE COLLECTION OF DAVID TEIGER
SOLD TO BENEFIT TEIGER FOUNDATION
FOR THE SUPPORT OF CONTEMPORARY ART

LOTS 212-213

○ 212

JACQUES ADNET

Pair of Armchairs

circa 1930

polished aluminum, fabric upholstery

33¼ x 26 x 33 in. (84.5 x 66 x 83.8 cm) each

PROVENANCE

Galerie Downtown, Paris

Acquired from the above by David Teiger,
1999

LITERATURE

Alain-René Hardy and Gaëlle Millet, *Jacques
Adnet*, Paris, 2014, p. 194

Sotheby's would like to thank Alain-René
Hardy for his assistance with the cataloguing
of this lot.

\$ 15,000-20,000



**LE CORBUSIER,
CHARLOTTE
PERRIAND AND
PIERRE JEANNERET**

Chaise Longue, Model No. 2072

designed 1933
produced by Embru-Werke AG, Switzerland
tubular steel, fabric and leather upholstery
27⁵/₈ x 62 x 22¹/₄ in. (70.1 x 157.5 x 55.9 cm)

PROVENANCE

La Clarté residential building, Geneva,
Switzerland
Galerie Downtown, Paris
Acquired from the above by David Teiger, 1999

LITERATURE

Mary McLeod, ed., *Charlotte Perriand: An Art of Living*, New York, 2003, pp. 12-13, 38, 47, 49, 132, 179 and 205
Arthur Rüegg, ed., *Charlotte Perriand: Livre de Bord, 1928-1933*, Basel, 2004, pp. 36-37 (for a discussion of the design process), 55, 60, 64-65, 68-71, 74-77, 82, 246-248, 278 (for a discussion of production variants) and folios 37-40 (for drawings and photos reproduced from Perriand's log book)
Jacques Barsac, *Charlotte Perriand, Complete Works, Vol. 3: 1956-1968*, Zurich, 2017, pp. 122-123 and 129

\$ 10,000-15,000

The continuous and at times uncontrolled production of the iconic "Chaise Longue Basculante," designed in 1928 by Le Corbusier, Pierre Jeanneret and Charlotte Perriand, makes it difficult to determine the production origin unless the models are classic, early pieces, or have extensively documented provenance. The few, earliest examples of the *chaise longue* were produced by Hour and Labadie. Thonet-Frères manufactured the model from 1930 onwards, and soon production was expanded to Thonet-Mundus, Thonet-Frères' parent company. By 1934 the model was being licensed to companies in Czechoslovakia and Switzerland, including Embru, which produced the present model. Although production was halted during the war, by 1952, yet another manufacturer had come into play, the Swiss department store Wohnbedarf, who had been making the model without the designers' knowledge. In

1965, the Italian company Cassina started to mass produce the model, together with three other designs by Le Corbusier, bringing the chair to fame and more accessible to wider audiences.

The present "Chaise Longue" is an early version of the model manufactured by Embru-Werke in the early 1930s, and differs from known Thonet variants in the rectangular, rather than oval, cross-section stretchers on the frame. The base has circular feet pads that distinguishes it from chairs of other manufacturers. Inspired by the Thonet rocking chairs and Jean Pascaud's Surrepos lounge chair, the seating area freely reclines and its tubular steel structure allows for a smooth movement and multiple positions. The "Machine à repos" (or "resting machine"), as the designers used to call it, has since then become an icon of 20th century Design.



PROPERTY FROM A PRIVATE COLLECTION,
MANHATTAN

ANGELO MANGIAROTTI

"Eros" Dining Table

circa 1969

produced by Tisettanta, Mariano Comense,
Italy

Carrara marble

28½ in. (72.3 cm) high

50⅝ in. (128.5 cm) diameter

PROVENANCE

Mondo Cane, New York

Delphine and Reed Krakoff, East Hampton,
New York, 2007

Sotheby's New York, A Collection That We
Dreamt Of, May 23, 2018, lot 204

Acquired from the above by the present
owner

LITERATURE

Angelo Mangiarotti, Sammenhenger, Oslo,
1985, p. 37 (for related models in the "Eros"
series)

Giuliana Graminga and Paola Biondi, ed.,
Design in Italia: Dell'Arredamento Domestico
473 *Progettisti Degli Ultimi Cinquant'Anni*,
Torino, 1999, p. 294, fig. 2 (for a related
model in the "Eros" series)

Giampiero Bosoni, ed., *Italy: Contemporary
Domestic Landscapes, 1945-2000*, Milan,
2001, p. 227 (for related models in the "Eros"
series)

François Burkhardt, *Angelo Mangiarotti:
Opera Completa / Complete Works*, Milan,
2010, pp. 302-303 (for related models in the
"Eros" series)

\$ 6,000-8,000





215



216



217

215

PROPERTY FROM AN EAST COAST PRIVATE COLLECTION

JEAN PROUVÉ

“Standard” Chair, Model No. 305

circa 1950
en suite with the following two lots
 produced by Ateliers Jean Prouvé, Nancy,
 France
 enameled sheet and tubular steel, molded
 beech plywood, aluminum, rubber
 31¾ x 16½ x 18¾ in. (80.6 x 41.9 x 47.6 cm)

PROVENANCE

Galerie de Beyrie, New York
 Private Collection
 Wright, New York, June 8, 2010, lot 554
 Acquired from the above by the present
 owner

LITERATURE

Galerie Patrick Seguin, *Jean Prouvé*, Paris,
 2007, vol. 2, pp. 266-269
 Charlotte and Peter Fiell, *Chairs: 1,000
 Masterpieces of Modern Design, 1800 to the
 Present Day*, London, 2012, p. 168
*A Passion for Jean Prouvé, From Furniture
 to Architecture, The Laurence and Patrick
 Seguin Collection*, exh. cat., Pinacoteca
 Giovanni e Marella Agnelli, Torino, 2013, p. 32

\$ 4,000-6,000

216

PROPERTY FROM AN EAST COAST PRIVATE COLLECTION

JEAN PROUVÉ

“Standard” Chair, Model No. 305

circa 1950
en suite with the previous and following lots
 produced by Ateliers Jean Prouvé, Nancy,
 France
 enameled sheet and tubular steel, molded
 beech plywood, aluminum, rubber
 31¾ x 16½ x 18¾ in. (80.6 x 41.9 x 47.6 cm)

PROVENANCE

Galerie de Beyrie, New York
 Private Collection
 Wright, New York, June 8, 2010, lot 552
 Acquired from the above by the present
 owner

\$ 4,000-6,000

217

PROPERTY FROM AN EAST COAST PRIVATE COLLECTION

JEAN PROUVÉ

“Standard” Chair, Model No. 305

circa 1950
en suite with the previous two lots
 produced by Ateliers Jean Prouvé, Nancy,
 France
 enameled sheet and tubular steel, molded
 beech plywood, aluminum, rubber
 31¾ x 16½ x 18¾ in. (80.6 x 41.9 x 47.6 cm)

PROVENANCE

Galerie de Beyrie, New York
 Private Collection
 Wright, New York, June 8, 2010, lot 551
 Acquired from the above by the present
 owner

\$ 4,000-6,000



218

PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION

**SEGUSO VETRI
D'ARTE**

Ceiling Light

circa 1948
produced by Seguso, Italy
Pulegoso glass, patinated brass
27 in. (68.5 cm) drop
12¾ in. (32.3 cm) diameter

PROVENANCE

Galerie du Passage, Paris
Acquired from the above by the present owner, circa 2007

\$ 4,000-6,000

219

PROPERTY OF A MANHATTAN COLLECTOR

MAISON JANSEN

Pair of Tables

circa 1960
brushed steel, mirrored glass
29¾ x 42½ x 23½ in. (75.6 x 107 x 59.7 cm)
each

PROVENANCE

Sotheby's New York, June 17, 2004, lot 188
Acquired from the above by the present owner

\$ 6,000-8,000

218



219

220

PROPERTY FROM A NEW YORK COLLECTION

GEORGES JOUVE

“Cylindre” Vase

circa 1955
glazed ceramic
signed *JOUVE* and with the artist’s cypher
9¾ in. (24.7 cm) high

PROVENANCE

Delorenzo, New York
Acquired from the above by the present owner

\$ 2,500-3,500



220

221

PROPERTY FROM A NEW YORK COLLECTION

GEORGES JOUVE

Five Vessels

circa 1957
comprising two “Boule” vases, a “Bouteille”
and two stackable vases
glazed ceramic
each signed *JOUVE* and with the artist’s cypher
largest: 9½ in. (23.3 cm) high

PROVENANCE

Louvre-Victoire Antiques, Paris
Acquired from the above by the present owner

\$ 6,000-8,000



221

222

PROPERTY FROM A NEW YORK COLLECTION

GEORGES JOUVE

Four Vessels

circa 1950s
comprising three “Pichets” and a “Coupe”
glazed ceramic
each signed *JOUVE* and with the artist’s cypher
tallest “Pichet”: 12⅞ in. (30.9 cm) high
“Coupe”: 3½ in. (8.8 cm) high
7¼ in. (18.4 cm) maximum diameter

PROVENANCE

Delorenzo, New York
Acquired from the above by the present owner

\$ 6,000-8,000



222



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223

PROPERTY FROM A PRIVATE WEST COAST COLLECTOR

MARCEL BREUER

Pair of Armchairs, Model No. B35

designed circa 1928-1929, executed circa 1960-1970

produced by Gebrüder Thonet, Vienna
tubular steel, wood, fabric upholstery
33 x 25½ x 30½ in. (83.8 x 64.7 76.5 cm)
each

PROVENANCE

Private Collection, Germany, circa 1960-1970
Acquired from the above by the present owner

LITERATURE

Derek Ostergard, *Bent Wood and Metal Furniture: 1850-1946*. exh. cat., American Federation of Arts, New York, 1987, pp. 286-87, no. 78

\$ 4,000-6,000



224

224

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

POUL KJAERHOLM

Two-Seat Sofa, Model No. PK 31/2

designed 1958, executed circa 1958-1977
produced by E. Kold Christensen A/S,
Denmark
matte chromium-plated steel, leather
upholstery
28 x 54 x 28¼ in. (71.1 x 137.1 x 71.5 cm)

LITERATURE

Christoffer Harlang, Keld Helmer-Petersen and Krestine Kjaerholm, eds., *Poul Kjaerholm*, Copenhagen, 2001, pp. 49 (for a period photograph of the PK 31/2 model *in situ* at the XII Triennale in Milan, 1960), 51 (for a period photograph of the PK 31/2 model *in situ* in the E. Kold Christensen showroom in Bredgade) and 99
Michael Sheridan, *The Furniture of Poul Kjaerholm: Catalogue Raisonné*, New York, 2007, pp. 110-113 (for catalogue entry for the PK 31 model) and 172-173 (for catalogue entry for the PK 32/2 model)
Per H. Hansen and Klaus Petersen, *Moderne Dansk Møbeldesign*, Copenhagen, 2007, p. 215

\$ 5,000-7,000

225

PROPERTY OF A PRIVATE COLLECTION, ST. LOUIS, MISSOURI

BODIL KJAER

Desk and Filing Cabinet

designed 1959
rosewood, chromium-plated steel
desk: 28½ x 72¾ x 36½ in. (72.4 x 183.9 x 91.9 cm)
filing cabinet: 19½ x 17¼ x 24 in. (49.5 x 43.8 x 61 cm)

PROVENANCE

Acquired from the artist by the present owner, Denmark, circa 1975

LITERATURE

Brigitte Ellemann, "Mid Century But Modern, Too," *Elle Decoration UK*, January 2019, p. 47

• \$ 10,000-15,000



225

226

HANS J. WEGNER

Pair of Lounge Chairs, Model No. AP-27

circa 1950s

produced by A. P. Stolen, Denmark

teak, Nanna Ditzel Maharam fabric

upholstery

each stamped with distributor's mark *PUVL*

DINSEN / CABINETMAKER / 7MADVIGS ALLE

COPENHAGAN V / DENMARK

39½ x 28½ x 28 in. (100.3 x 72.3 x 71.1 cm)

each

PROVENANCE

Commissioned directly from the artist,

late 1950s

Private Collection, New York

Acquired from the above by the present

owner

\$ 7,000-10,000

227

PROPERTY FROM AN EAST COAST PRIVATE
COLLECTION

STIG LINDBERG

Three Vases

1963-1967

produced by Gustavsberg Porslinsfabrik,

Sweden

glazed stoneware

each incised *Stig L G* with maker's mark

tallest: 5⅞ in. (14.9 cm) high

PROVENANCE

Christie's New York, September 8, 2006,

lot 108

Acquired from the above by the present

owner

\$ 2,500-3,500



226

228

PROPERTY FROM AN EAST COAST PRIVATE
COLLECTION

DIETER WAECKERLIN

Sideboard

designed 1959

produced by Behr Waeckerlin-Massmobel,
Switzerland

teak veneer, chromium-plated metal
with manufacturer's label and inscribed 48
31½ x 97½ x 22⅞ in. (80 x 247.7 x 58.1 cm)

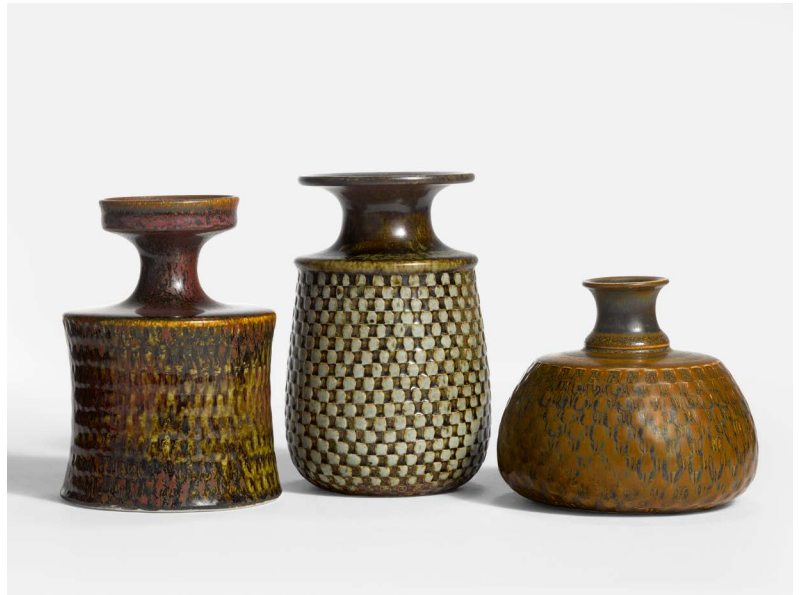
PROVENANCE

Private Collection, Frankfurt
Sotheby's New York, March 28, 2008, lot 67
Acquired from the above by the present
owner

LITERATURE

Dominic Haag-Walther et al., *Dieter
Waeckerlin + Idealheim: Schweizer
Wohnkultur 1950-1980*, Bergheim, Germany,
2018, pp. 16-17 and 86

\$ 5,000-7,000



227



228



229

229

PROPERTY FROM AN EAST COAST PRIVATE
COLLECTION

KURT VERSEN

Floor Lamp

circa 1930

produced by Lightolier, Jersey City, New
Jersey

chromed and copper-plated aluminum

54 $\frac{3}{8}$ in. (138.1 cm) high

14 $\frac{1}{8}$ in. (35.8 cm) diameter of shade

PROVENANCE

Private Collection

Sotheby's New York, December 18, 2008,
lot 138

Acquired from the above by the present
owner

LITERATURE

David Hanks and Anne Hoy, "Streamlining
and Art Deco in American Industrial Design,"
The Magazine Antiques, October 2004, p. 119

\$ 4,000-6,000



230

230

PROPERTY OF A DISTINGUISHED COLLECTOR

FINN JUHL

Table-Bench

circa 1952
produced by Bovirke, Denmark
teak, stained wood, steel, brass
16½ x 58⅞ x 17⅞ in. (40.9 x 149.5 x 45.4 cm)

PROVENANCE

Private Collection
La Galerie Scandinave, Paris
Acquired from the above by the present owner

LITERATURE

Esbørn Hiort, *Finn Juhl: Furniture, Architecture, Applied Art*, Copenhagen, 1990, p. 57
Per H. Hansen and Klaus Petersen, *Dansk Møbeldesign: tendenser hammerslag og historie*, Copenhagen, 2007, p. 110
Noritsugu Oda, *Danish Chairs*, Tokyo, 1996, p. 95
Mike Rømer, *Finn Juhl & Onecollection*, Copenhagen, 2007, pp. 18-19 and 104
Per H. Hansen, *Finn Juhl: Og Hans Haus*, Copenhagen, 2009, pp. 57 and 108

\$ 5,000-7,000

231

BØRGE MOGENSEN

Pair of "Hunting" Chairs, Model No. 2229

designed 1950
executed by Fredericia Stolefabrik, Denmark
oak, saddle leather, brass
26½ x 27¾ x 34 in. (67.3 x 70.4 x 86.3 cm)
each

PROVENANCE

Private Collection, Montreal, circa 1967
Acquired from the above by the present owner, 2018

EXHIBITED

Denmark Pavilion, Montreal World's Fair, 1967

LITERATURE

Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 3: 1947-1956*, Copenhagen, 1987, pp. 155-57 (for period photographs and production drawings)
Arne Karlsen, *Danish Furniture Design in the 20th Century*, Copenhagen, 2007, p. 83
Noritsugu Oda, *Danish Chairs*, San Francisco, 1996, pp. 128-29
Michael Müller, *Børge Mogensen: Simplicity and Function*, Berlin, 2015, pp. 2, 98 and 102-103 (for period photographs and production drawings)

\$ 8,000-12,000



231

232

PROPERTY FROM A DISTINGUISHED NEW YORK
COLLECTION

OLE WANSCHER

Desk

circa 1959
produced by A. J. Iversen, Denmark
mahogany, brass
with manufacturer's label *Snedkermester/
A.J. Iversen/København*
29⁷/₈ x 66¹/₈ x 33¹/₄ in. (75.8 x 167.9 x 84.4 cm)

PROVENANCE

Private Collection
Phillips London, September 24, 2014, lot 54
Acquired from the above by the present
owner

LITERATURE

Grete Jalk, *40 Years of Danish Furniture
Design: The Copenhagen Cabinet-makers'
Guild Exhibitions 1927-1966*, Vol. 4: 1957-
1966, Copenhagen, 1987, pp. 92-93 (for
a period photograph of a closely related
model)

\$ 5,000-7,000



233

PROPERTY FROM AN IMPORTANT AMERICAN
COLLECTION

PAOLO BUFFA

Pair of Lounge Armchairs

circa 1950
walnut, fabric upholstery
32½ x 28 x 30¾ in. (82.5 x 71.1 x 78.1 cm)
each

PROVENANCE

Gallery 25, London
Acquired from the above by the present
owner, 2003

LITERATURE

Roberto Rizzi, *I mobile di Paolo Buffa*, exh.
cat., Mostra Internazionale dell'Arredamento,
Cantù, 2002, pp. 34 and 36 (for a related
model)

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

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

\$ 10,000-15,000

234

PROPERTY FROM AN IMPORTANT AMERICAN
COLLECTION

MOGENS LASSEN

"Egyptian" Folding Table

circa 1940
produced by A. J. Iversen, Denmark
rosewood, brass
21 in. (53.3 cm) high
39⅜ in. (100 cm) diameter

PROVENANCE

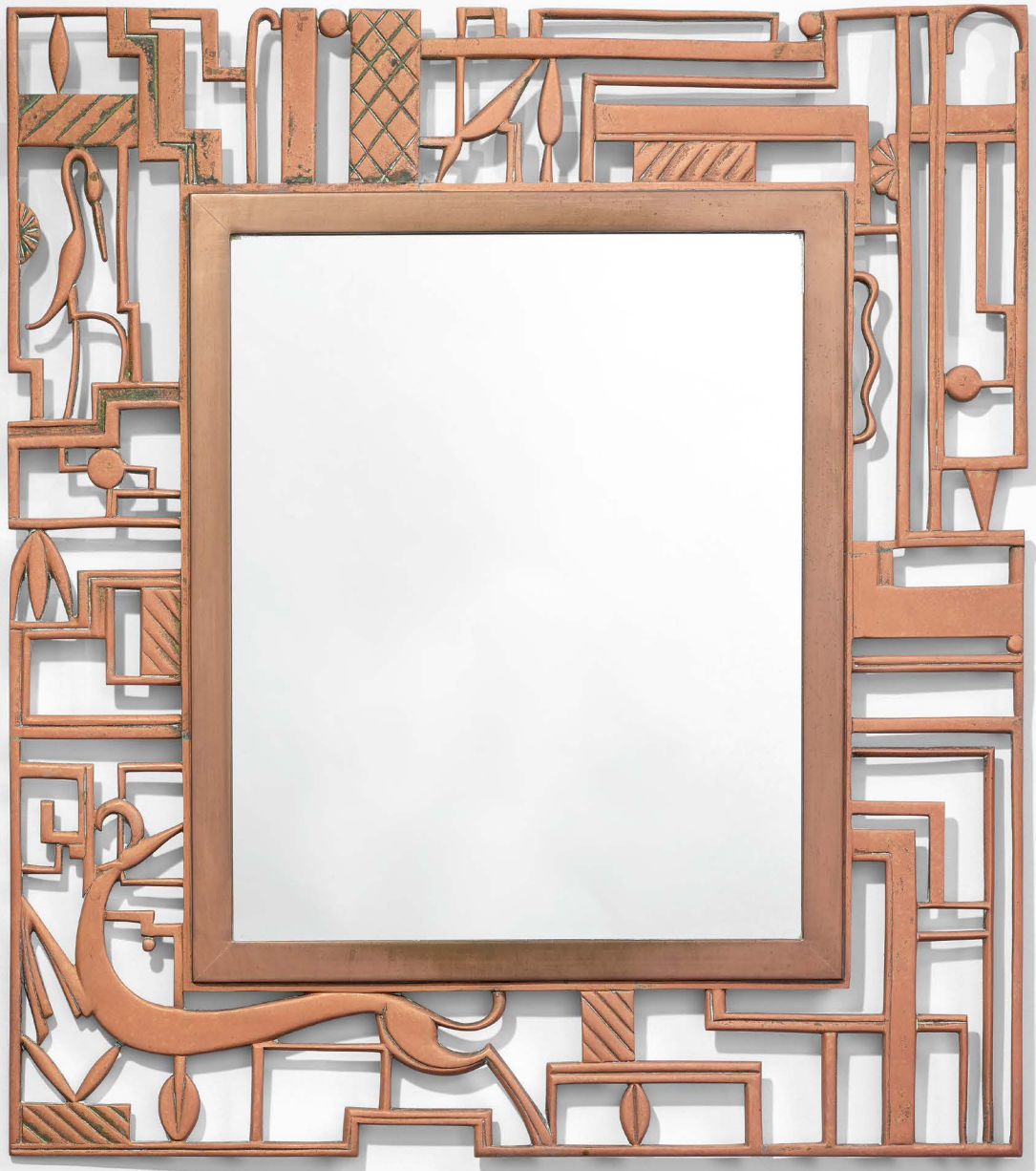
Dansk Mobelkunst, Copenhagen, 2004

LITERATURE

Grete Jalke, *40 Years of Danish Furniture
Design, 1937-1946*, Copenhagen, 1987, p. 115
Bodil Busk Laursen, *Mestervaerker: 100 Aars
Dansk Mobelsnedkeri*, Copenhagen, 2000,
p. 143
Per H. Hansen and Klaus Petersen, *Moderne
Dansk Møbel design*, Copenhagen, 2007,
p. 236

• \$ 4,000-6,000





235

PROPERTY FROM AN IMPORTANT AMERICAN
COLLECTION

KARL HAGENAUER

Mirror

circa 1925
patinated brass, mirrored glass
impressed *KARL HAGENAUER/WEIN/WHW*
MADE IN AUSTRIA
16½ x 14¾ in. (41.9 x 37.5 cm)

PROVENANCE

Private Collection
Sotheby's Monaco, April 21, 1991, lot 349

\$ 3,000-5,000

PROPERTY OF A DISTINGUISHED COLLECTOR

PIERO FORNASETTI**“Libri” and “Strumenti Musicali”
Folding Screen**

designed circa 1952-1954

lithographic transfer-print over wood

53 $\frac{7}{8}$ x 55 $\frac{3}{4}$ x 1 $\frac{1}{4}$ in. (136.8 x 141.6 x 3.1 cm)

fully extended

PROVENANCE

Mobili Decorative Arts, Washington, D.C.

Acquired from the above by the present
owner, 1988**LITERATURE**Patrick Mauriès, *Fornasetti: Designer of
Dreams*, London, 1991, p. 183 (for a “Libri”
screen)*Fornasetti: La Follia Pratica*, exh. cat., Istituto
Italiano di Cultura, Los Angeles, May 10-June
25, 2004, p. 16 (for a “Libri” screen)Barnaba Fornasetti, ed., *Fornasetti: The
Complete Universe*, Milan, 2009, pp. 424
(for a “Libri” screen), 439 (for a “Strumenti
Musicali” screen) and 457 (for a “Libri”
screen)

\$ 6,000-8,000



237

PROPERTY FROM A PRIVATE CALIFORNIA
COLLECTION

PETER VOULKOS

Vessel

1957
glazed earthenware
signed and dated *Voukos '57*
22½ in. (56.4 cm) high

PROVENANCE

Acquired directly from the artist by Ernest
Freed, Los Angeles
Thence by descent
Acquired from the above by the present
owner

\$ 10,000-15,000



238

PROPERTY FROM A DISTINGUISHED CALIFORNIA
COLLECTION

PETER VOULKOS

Vessel

1976
glazed stoneware
signed and dated *Voulkos 76*
29 in. (73.6 cm) high

PROVENANCE

Acquired directly from the artist
Thence by decent to the present owner

LITERATURE

Rose Slivka, *Peter Voulkos: A Dialogue
With Clay*, exh. cat., New York Graphic and
American Crafts Council, New York, 1978, p.
122 (for a similar model)

\$ 20,000-30,000





239

239

**CHARLES EAMES AND
EERO SAARINEN**

Table from the Organic Design
Competition

circa 1941
produced by Red Lion Furniture Company,
Red Lion, Pennsylvania
molded Honduran mahogany plywood,
mahogany
18 x 37½ x 34½ in. (45.72 x 95.2 x 87.6 cm)

LITERATURE

Eliot Noyes, *Organic Design In Home
Furnishing*, Museum of Modern Art, New
York, 1941, p. 30
Arthur Drexler, *Charles Eames: Furniture
from the Design Collection*, the Museum of
Modern Art, New York, 1973, pp. 4 and 11
*The Work of Ray and Charles Eames: A
Legacy of Invention*, New York, 1997, p. 55
Brian Lutz, *Furniture for Everyman*, New York,
2012, p. 86

• \$ 8,000-12,000



240

240

**CHARLES EAMES AND
EERO SAARINEN**

Three Storage Units from the
Organic Design Competition

circa 1941
comprising two cabinets with adjustable
shelves and one chest of drawers
produced by Red Lion Furniture Company,
Red Lion, Pennsylvania
Honduran mahogany veneer
each piece inscribed *Red Lion Table Co.*
shelving units respectively numbered 86, 37
chest of drawers numbered 86
each unit: 22 x 18 x 18 in. (55.8 x 45.7 cm)

LITERATURE

Eliot Noyes, *Organic Design In Home
Furnishing*, Museum of Modern Art, New
York, 1941, p. 26
Arthur Drexler, *Charles Eames: Furniture
from the Design Collection*, the Museum of
Modern Art, New York, 1973, pp. 4, 9 and 11
*The Work of Ray and Charles Eames: A
Legacy of Invention*, New York, 1997, p. 55
Brian Lutz, *Furniture for Everyman*, New York:
2012, p. 86

• \$ 6,000-8,000

241

PROPERTY FROM A PRIVATE CALIFORNIA
COLLECTION

VLADIMIR KAGAN

Sculpted Reclining Chair, Model No. VK100

designed 1958
walnut, fabric upholstery
37½ x 27 x 39 in. (95.3 x 68.6 x 99 cm)

LITERATURE

Vladimir Kagan Designs, sales catalogue,
New York, 1970, p. 4
Charlotte and Peter Fiell, *Decorative Art 60s*,
Köln, 2000, p. 191
Vladimir Kagan, *The Complete Vladimir
Kagan*, New York, 2004, pp. 127 and 264
Charlotte and Peter Fiell, *Chairs: 1,000
Masterpieces of Modern Design, 1800 to the
Present Day*, London, 2012, p. 326

\$ 4,000-6,000



241

242

PROPERTY FROM AN EAST COAST PRIVATE
COLLECTION

VLADIMIR KAGAN

"Tri-Symmetric" End Table, Model No. 413

circa 1960s
produced by Vladimir Kagan Designs, Inc.,
New York
ausubo, glass
18 ¾ x 27 x 22 ¾ in. (47.6 x 68.5 x 57.7 cm)

PROVENANCE

Private Collection
Sotheby's New York, December 18, 2008,
lot 202
Acquired from the above by the present
owner

LITERATURE

Vladimir Kagan, *The Complete Kagan: A
Lifetime of Avant-Garde Design*, New York,
2004, pp. 86-87

\$ 2,000-3,000



242

243

PROPERTY FROM THE D. H. MCCOWAN
COLLECTION

GEORGE NAKASHIMA

Pair of "Conoid Cushion" Armchairs

circa 1960s

American black walnut, hickory, fabric
upholstered cushions

31 x 30½ x 35 in. (78.7 x 77.47 x 88.9 cm)
each

PROVENANCE

D. H. McCowan, Bend, Oregon,
commissioned directly from the artist, circa
1960s

Thence by descent to the present owner

LITERATURE

Mira Nakashima, *Nature Form & Spirit: The
Life and Legacy of George Nakashima*, New
York, 2003, pp. 61 and 82

\$ 7,000-10,000



243



244

244

PROPERTY FROM THE D. H. MCCOWAN
COLLECTION

GEORGE NAKASHIMA

Double Sliding-Door Cabinet

1965
American black walnut, pandanus cloth,
plywood
with original owner's name
31¾ x 59⅞ x 20⅞ in. (80.6 x 152.1 x 51.1 cm)

PROVENANCE

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

LITERATURE

Mira Nakashima, *Nature Form & Spirit: The
Life and Legacy of George Nakashima*, New
York, 2003, p. 82

\$ 10,000-15,000



243

245

PROPERTY FROM A PRIVATE PHILADELPHIA
COLLECTION

HARRY BERTOIA

Untitled (Welded Bronze)

circa 1960
patinated bronze
12½ in. (31.4 cm) high

PROVENANCE

Benjamin Mangel Gallery, Bala Cynwyd,
Pennsylvania, 1979
Prominent Philadelphia Estate
Freeman's, Philadelphia, November 2, 2014,
lot 71
Acquired from the above by the previous
owner

EXHIBITED

Benjamin Mangel Gallery, *Harry Bertoia: A
Retrospective*, November 9-December 10,
1979, Bala Cynwyd, PA

LITERATURE

Harry Bertoia: A Retrospective, exh. cat.,
Benjamin Mangel Gallery, Bala Cynwyd, PA,
November 9-December 10, 1979, cat. no. 50
(for the present lot illustrated)

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

\$ 10,000-15,000



246

PROPERTY FROM THE D. H. MCCOWAN
COLLECTION

GEORGE NAKASHIMA

Pair of "Conoid Cushion"
Armchairs

circa 1960s
American black walnut, hickory, fabric
upholstered cushions
with original owner's name and numbered 8
30½ x 30 x 30¼ in. (77.4 x 76.2 x 76.8 cm) each

PROVENANCE

D. H. McCowan, Bend, Oregon, commissioned
directly from the artist, circa 1960s
Thence by descent to the present owner

LITERATURE

"The House of George Nakashima,
Woodworker," *Arts and Architecture*, January
1950, pp. 22 and 26
Mira Nakashima, *Nature Form & Spirit: The
Life and Legacy of George Nakashima*, New
York, 2003, pp. 61 and 147

\$ 6,000-8,000

247

PROPERTY FROM THE D. H. MCCOWAN
COLLECTION

GEORGE NAKASHIMA

"Host New Chair" Rocker

1965
American black walnut, hickory
with original owner's name and inscribed
ROCKER
36¼ x 25 x 29 in. (89.5 x 63.5 x 73.6 cm)

PROVENANCE

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

LITERATURE

George Nakashima, *The Soul of a Tree: A
Woodworkers' Reflections*, New York, 1988,
pp. 150 (for the drawing) and 167
George Nakashima, exh. cat., Kukje Gallery,
Seoul, 2006, pp. 8 and 32

\$ 2,000-3,000





248

PROPERTY FROM THE D. H. MCCOWAN COLLECTION

GEORGE NAKASHIMA

Pair of "Conoid Cushion" Chairs
and Settee

1957

walnut, plywood, fabric upholstered
cushions

each chair inscribed *CHY756/67, CHX759/28*

settee inscribed *USP 1*

settee: 30½ x 30 x 53 in. (77.4 x 76.2 x
134.2 cm)

chairs: 30½ x 30 x 24 in. (77.4 x 76.2 x 60.4
cm) each

PROVENANCE

D. H. McCowan, Bend, Oregon,
commissioned directly from the artist, 1957
Thence by descent to the present owner

\$ 12,000-18,000



249

PROPERTY FROM THE D. H. MCCOWAN
COLLECTION

GEORGE NAKASHIMA

Three Chests of Drawers

1958

walnut, oak, glass

first: 29¾ x 36 x 19 in.

(75.5 x 91.4 x 48.2 cm)

second: 29¾ x 36 x 20 in.

(75.5 x 91.4 x 50.8 cm)

third: 31¾ x 36 x 20 in.

(80.6 x 91.4 x 50.8 cm)

PROVENANCE

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

LITERATURE

George Nakashima Woodworker, cat., New
Hope, Pennsylvania, 1995, p. 19

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

\$ 10,000-15,000



250

PROPERTY FROM A PRIVATE NEW YORK
COLLECTION

AMERICAN STUDIO BOOKCASE

circa 1970s
walnut, glass
29 x 62 x 16 x in. (73.6 x 157.4 x 40.6 cm)

\$ 800-1,200



250

251

PROPERTY FROM A PHILADELPHIA COLLECTION

GEORGE NAKASHIMA

Daybed

1952
American black walnut, cotton webbing,
fabric upholstered cushion
10 x 84½ x 29⅞ in. (25.4 x 214.6 x 75.8 cm)

PROVENANCE

Acquired directly from the artist by the
present owner, 1952

\$ 6,000-8,000



251



game on

PROPERTY FROM
THE COLLECTION
OF RYAN BRANT

LOTS 252-263

Born into a collecting family with an illustrious presence in the arts, Ryan Brant was raised in an environment of immense creativity and aesthetic stimulation. The Collection of Ryan Brant, carefully assembled, provides perspective for collectors to experience the creative environment in which he lived.

Ryan's impact and influence on the present generation's adaptability to technological innovations and interactive aesthetics is unsurpassed and speaks volumes to Ryan's understanding of the visual experience. Ever a forward thinker, Ryan founded Take-Two Interactive, a power-house in the video-game industry, which radicalized our perception of gaming in the 1990's and through today. Take-Two Interactive, and its subsequent acquisitions, developed some of the worlds most recognized and esteemed video games such as the Grand Theft Auto empire and more recently Red Dead Redemption. The nascent years of Ryan's collecting ran parallel with his budding career. Ahead of the curve, Ryan sought out works by pioneers of digital-photography such as Andreas Gursky and Thomas Struth amongst many others. While although Ryan

left the company in 2007 his tastes were clearly sculpted through the eyes of a video-game designer with a knack for colorful character driven compositions and post-pop imagery. Keeping up with a changing market Ryan's focus shifted and he began collecting artists and designers works in depth and with a discerning eye for quality. This earnestness made way for meaningful relationships which is immediately recognized by the intimacy and continuity throughout the collection. An early collector and advocate for KAWS and avant-garde designers, the collection is not only refreshing and young, but one of depth and knowledge. An arrangement of Sostass's atop a Campana credenza, or a wall of KAWS across from a Zaha Hadid table exude a fun, vibrant atmosphere which offers a glimpse into the way Ryan viewed the world.

Representing some of the most innovative and celebrated artists and designers of the twentieth century, including KAWS, Campana, Sostass, Zaha Hadid and Wendell Castle, the Collection of Ryan Brant illustrates the capacity for human creativity and the importance of playfulness. This tenacious endeavor, and the present collection, is a tribute to a man who brought these works together.

252

ETTORE SOTTASS

Vase

designed 1957, executed 2001
number 8 from an edition of 20
glazed earthenware
signed *Ettore Sottsass/1958/
Riedizione/2001/N. 8/20*
13½ in. (34.3 cm) high

LITERATURE

Giampiero Bosoni, *Il Modo Italiano: Design e
avanguardie artistiche in Italia nel XX secolo*,
Milan and Montreal, 2007, p. 284, fig. 337
(for the model in the Musée des Beaux-Arts
de Montréal)

\$ 2,000-3,000



252

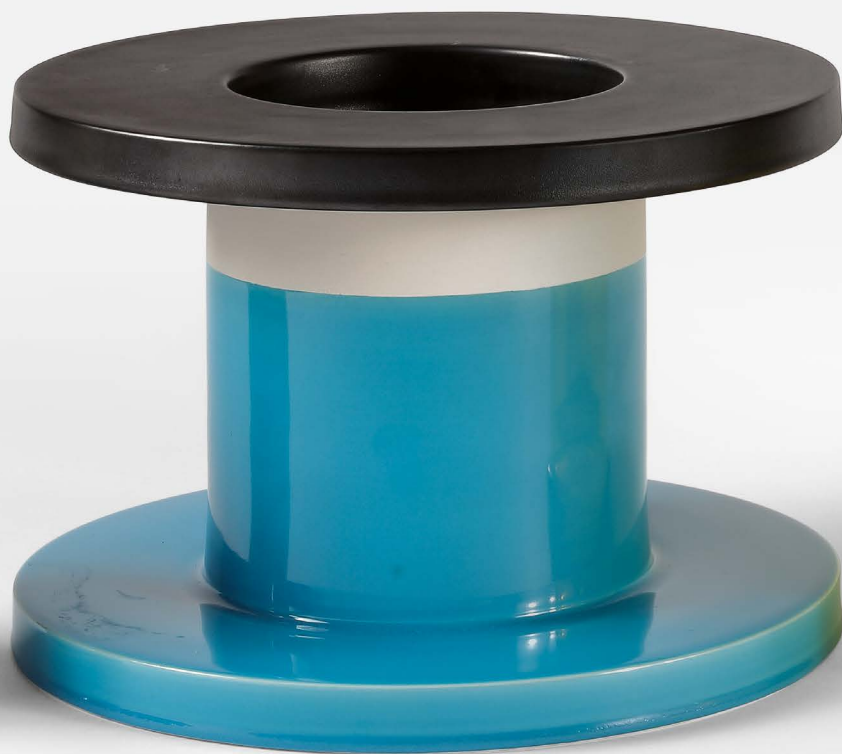
253

ETTORE SOTTASS

Vase

designed 1962
produced by Bitossi-Montelupo, Italy
glazed earthenware
signed *E. Sottsass/Bitossi-Montelupo*
8½ in. (21.5 cm) high

\$ 3,000-5,000



253

254

ETTORE SOTTASS

Vase

circa 1977
number 202 from an edition of 250
produced by Vistosi, Italy
glass
signed *E. Sottsass 202/250/Vistosi*
8¼ in. (20.9 cm) high

\$ 3,000-5,000



254

255

ETTORE SOTTASS

Vase

circa 1956
glazed earthenware
11½ in. (29.2 cm) high

\$ 3,000-5,000



255

256

ETTORE SOTTASS

"Tempus" Wall Cabinet

circa 1965

comprising a mirror and barometer
produced by Poltronova, Agliana, Italy
laminated and stained wood, mirrored glass,
glass, brass

68 x 25¼ x 11½ in. (172.7 x 64.1 x 29.2 cm)

LITERATURE

Ronald T. Labaco, *Ettore Sottsass: Architect and Designer*, exh. cat., Los Angeles County Museum of Art, London, 2006, p. 135 (for a related model)

Philippe Thomé, *Sottsass*, London, 2014, p. 191 (for the model exhibited at the Centro Fly exhibition, Milan, 1965)

\$ 8,000-12,000



257

ETTORE SOTTASS

"Barbarella" Desk, "Tranquilla" Variant

designed circa 1964-1965, executed circa
1985

produced by Poltronova, Agliana, Italy
cherry-veneered wood, laminate-covered
wood, brass
50½ x 43½ x 15¼ in. (128.2 x 110.5 x 38.7 cm)

PROVENANCE

Private Collection, Ohio
Sotheby's New York, March 28, 2008, lot 64
Acquired from the above by the present
owner

LITERATURE

*Ettore Sottsass: Drawings Over Four
Decades*, exh. cat., Galerie für Design-
Zeichnungen, Frankfurt, 1990, n. p. (for an
original drawing of the "Buona" version of
the model)

Ronald T. Labaco, *Ettore Sottsass: Architect
and Designer*, exh. cat., Los Angeles County
Museum of Art, London, 2006, p. 21 (for the
"Buona" version of the model)
Philippe Thomé, *Sottsass*, London, 2014, p.
174 (for the "Buona" version of the model)

\$ 6,000-8,000



**FERNANDO CAMPANA
AND HUMBERTO
CAMPANA**

"Sushi" Sofa

2010

first artist's proof from a limited edition of 12
carpet, rubber, EVA, fabric and estela
handcrafted into sushi rolls, steel
with metal plaque incised *Campana/Sushi*
Sofa 3 persons/Red&Black API
29¹/₈ x 76⁵/₈ x 29¹/₂ in. (73.9 x 195.5 x 74.9 cm)

PROVENANCE

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

LITERATURE

Fernando and Humberto Campana,
*Campana Brothers: The Complete Works (So
Far)*, New York, 2010, pp. 174-175 (for the
multicolor version of the model)

\$ 30,000-50,000





259

**FERNANDO CAMPANA
AND HUMBERTO
CAMPANA**

“Vitória Régia” Stool

designed 2002

carpet, rubber, EVA, fabric and estela,
stainless steel

17 $\frac{1}{8}$ in. (43.5 cm) high

41 in. (104.1 cm) diameter

PROVENANCE

Friedman Benda, New York

Acquired from the above by the present
owner

LITERATURE

Fernando and Humberto Campana,

*Campana Brothers: The Complete Works (So
Far)*, New York, 2010, pp. 27 (for the outdoor
version of the model presented at the
Victoria & Albert Museum, London, 2007),
178-179 and 267

\$ 6,000-8,000





260

FERNANDO CAMPANA
AND HUMBERTO
CAMPANA

PROVENANCE
Gift of the artist

\$ 5,000-7,000

"Sushi" Mirror

2015
carpet, rubber, EVA, fabric, mirrored glass
incised *Campana*
16 x 15 x 1½ in. (40.1 x 38.1 x 3.8 cm)

261

FERNANDO CAMPANA
AND HUMBERTO
CAMPANA

"Edward Scissorhands" Coffee
Table

2014

from an edition of 25 plus 2 artist's proofs

Calacatta marble, burnished bronze

22¾ x 13 x 12 in. (57.7 x 33 x 30.4 cm)

\$ 7,000-10,000



262

WENDELL CASTLE

Sunny

2013
number 2 from an edition of 8
fiberglass with gilding
signed *Castle*, dated 13 and numbered 2/8
19 x 22¼ x 22 in. (48.2 x 56.5 x 55.8 cm)

LITERATURE

Emily Evans Eerdmans, *Wendell Castle: A Catalogue Raisonné, 1958–2012*, New York, 2014, p. 416 (for a related model)

\$ 4,000-6,000



262

263

WENDELL CASTLE

Phoenix Rising

2013
number 1 from an edition of 8
fiberglass with gilding
signed *Castle*, dated 13 and numbered 1/8
17½ x 37½ x 20½ in. (44.4 x 95.2 x 52 cm)

LITERATURE

Emily Evans Eerdmans, *Wendell Castle: A Catalogue Raisonné, 1958–2012*, New York, 2014, p. 416 (for a related model)

\$ 6,000-8,000



263

WENDELL CASTLE

Benny

2009

from an edition of 8 plus 4 artist's proofs
 auto paint on gel-coated fiberglass-
 reinforced plastic, neon light
 signed and dated *Castle 69/09*
 34¼ x 56¾ x 15¾ in. (87 x 144.1 x 40 cm)

PROVENANCE

R20th Century Gallery, New York
 Acquired from the above by the present
 owner

LITERATURE

Todd Merrill and Julie V. Iovine, *Modern
 Americana: Studio Furniture from High Crafts
 to High Glam*, New York, 2008, p. 48

Emily Evans Eerdmans, *Wendell Castle: A
 Catalogue Raisonné, 1958–2012*, New York,
 2014, p. 62, no. II.3

Alastair Gordon, *Wendell Castle: Wandering
 Forms-Works from 1959-1979*, New York,
 2013, pp. 15, 168-170

Davira S. Taragin, Edward S. Cooke, Jr., and
 Joseph Giovanni, *Furniture by Wendell Castle*,
 New York, 1989, p. 38

Donald Albrecht, *Auto-plastic: Wendell Castle
 1968-1973*, R 20th Century, New York, 2004,
 n.p.

\$ 3,000-5,000



265

WENDELL CASTLE

Encouraged Cabinet

1986

stained Japanese ash, ebonized walnut
signed and dated *Wendell Castle 1986*
29 x 41 x 18 in. (73.6 x 104.1 x 45.7 cm)

PROVENANCE

Milliken Gallery, New York
Private Northeast Collection, 1986
Acquired from the above by the preset owner

LITERATURE

Emily Evans Eerdmans, *Wendell Castle: A Catalogue Raisonné, 1958–2012*, New York, 2014, p. 148, no. III.27 (for the present lot illustrated)

\$ 6,000-8,000



265

266

WENDELL CASTLE

Dr. Vermin's Attitude

circa 1986

yellow-stained curly maple, painted poplar,
ebonized cherry
signed and dated *WENDELL CASTLE 1986*
57 x 34 x 15 in. (145 x 86 x 38 cm)

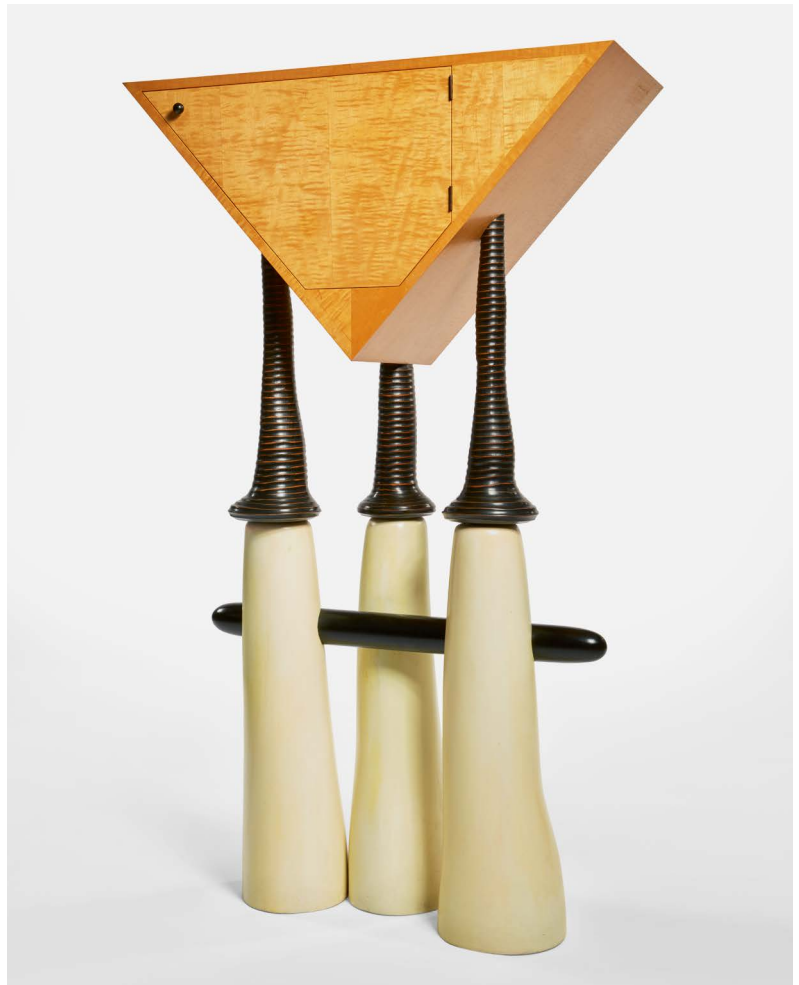
PROVENANCE

Milliken Gallery, New York
Private Northeast Collection, 1986
Acquired from the above by the preset owner

LITERATURE

Emily Evans Eerdmans, *Wendell Castle: A Catalogue Raisonné, 1958–2012*, New York, 2014, p. 149, no. III.30 (for the present lot illustrated)

\$ 6,000-8,000



266



267

268

267

PROPERTY FROM A NEW YORK COLLECTION

RANSOM CULLER

Sectional Sofa

circa 1994
comprising three sections
produced by Thayer-Coggin, High Point,
North Carolina
chromium-plated steel, rubber, wool upholstery
32 x 144 x 88 in. (81.2 x 365.7 x 223.5 cm)

PROVENANCE

Almond Hartzog, San Francisco, California
Acquired from the above by the present
owner, 2015

\$ 6,000-8,000

268

PROPERTY OF A DISTINGUISHED COLLECTOR

MATTIA BONETTI

"Smarties" Coffee Table

2003
number 4 from an edition of 8 plus 2 artist's
proofs
produced by Galerie kreo, Paris
lacquered polyester resin
numbered *N 4/8*, signed *MB* and dated 2003
17⁷/₈ x 55¹/₂ x 35¹/₂ in. (45.4 x 140.9 x 90.1 cm)

PROVENANCE

Galerie kreo, Paris
Acquired from the above by the present
owner, 2004

LITERATURE

Mattia Bonetti, *Mattia Bonetti: Drawings*,
New York, 2005, n.p. (for a drawing of the
model)

\$ 7,000-10,000

269

PROPERTY FROM AN IMPORTANT INTERNATIONAL
COLLECTION

PAIR OF MONUMENTAL ARC FLOOR LAMPS

circa 1990
aluminum
88¹/₂ in. (224.8 cm) high each
86 in. (218.4 cm) wide each

PROVENANCE

Private Collection, Italy
Donzella, New York
Acquired from the above by the present
owner, circa 2006

\$ 4,000-6,000



270

MARC NEWSON

Pair of "Super Guppy" Lamps

1987

produced by Idée, Tokyo
tubular aluminum, glass
with producer's label

73¾ x 33½ x 33 in. (187.3 x 85 x 83.8 cm)
each

PROVENANCE

Galerie kreoo, Paris
Acquired from the above by the present
owner, 2005

LITERATURE

Mario Romanelli, "Marc Newson: Progetti tra
il 1987 e il 1990," *Domus*, March 1990, p. 70
Alice Rawsthorn, *Marc Newson*, London,
1999, pp. 30-33
Conway Lloyd Morgan, *Marc Newson*, New
York, 2001, p. 167
Stephen Crafti, *Request. Response. Reaction:
The Designers of Australia and New Zealand*,
Victoria, 2002, p. 87
Alison Castle, *Marc Newson*, London, 2012,
pp. 22-23

\$ 3,000-5,000

271

MARC NEWSON

"Embryo" Chair

1988

en suite with the following lot
produced by Idée, Tokyo
neoprene, polyurethane foam, aluminum
31⅞ x 33 x 35½ in. (80.7 x 83.8 x 90.1 cm)

PROVENANCE

Galerie kreoo, Paris
Acquired from the above by the present
owner, 2005

LITERATURE

Mario Romanelli, "Marc Newson: Progetti tra
il 1987 e il 1990," *Domus*, March 1990, p. 65
Conway Lloyd Morgan, *Marc Newson*, New
York, 2001, pp. 134-136 and 152-153
Steven Skov Holt and Mara Holt Skov,
*Blobjects and Beyond: The New Fluidity in
Design*, San Francisco, 2005, pp. 40-41
Alison Castle, *Marc Newson*, London, 2012,
pp. 30-33

\$ 2,000-3,000



272

271

272

MARC NEWSON

"Embryo" Chair

1988

en suite with the previous lot
produced by Idée, Tokyo

neoprene, polyurethane foam, aluminum
31 $\frac{7}{8}$ x 33 x 35 $\frac{1}{2}$ in. (80.7 x 83.8 x 90.1 cm)

PROVENANCE

Galerie kreò, Paris

Acquired from the above by the present
owner, 2005

\$ 2,000-3,000



272

270



273

273

CLAUDE LALANNE

"Pomme Bouche" Brooch

designed 1990

produced by Arthus Bertrand, Paris

patinated bronze

monogrammed *C.L* and stamped *LALANNE*

/ *A-B PARIS*

1 $\frac{5}{8}$ x 1 $\frac{5}{8}$ x $\frac{5}{8}$ in. (4 x 4 x 1.5 cm)

\$ 800-1,200

274

PEDRO FRIEDEBERG

Hand Chair

designed circa 1962

gold leaf on carved mahogany

signed *Pedro Friedeberg*

37 $\frac{1}{8}$ x 20 $\frac{3}{4}$ x 22 $\frac{1}{2}$ in. (94.2 x 52.7 x 57.1 cm)

PROVENANCE

Todd Merrill Antiques, New York

Acquired from the above by the present

owner

\$ 5,000-7,000



274

275

PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION

MARC NEWSON

Set of Four "Komed" Chairs

circa 1996
produced by Colber, Italy
painted steel, fabric upholstery
33½ x 21 x 26 in. (85.1 x 53.3 x 66 cm) each

PROVENANCE

Osman restaurant, Komed Media Park,
Cologne, Germany

LITERATURE

Alice Rawsthorn, *Marc Newson*, London,
1999, pp. 136-141
Conway Lloyd Morgan, *Marc Newson*,
London, 2003, pp. 137, 187
Charlotte and Peter Fiell, *Chairs: 1,000
Masterpieces of Modern Design, 1800 to the
Present Day*, London, 2012, p. 635

\$ 15,000-20,000



276

PROPERTY FROM AN IMPORTANT INTERNATIONAL
COLLECTION

DANNY LANE

"Etruscan" Chair

1984

glass, stainless steel, duralumin
38½ x 16 x 25 in. (97.8 x 40.6 x 63.5 cm)

PROVENANCE

Private Collection gifted directly from the
artist

Sotheby's New York, March 28, 2008, lot 14
Acquired from the above by the present
owner

LITERATURE

Charlotte and Peter Fiell, *1000 Chairs*,
Cologne, 2000, p. 593

David Whitehouse, *The Corning Museum of
Glass: A Decade of Glass Collecting 1990-
1999*, New York, 2000, p. 81

Dan Klein, *Artists in Glass: Late Twentieth
Century Masters in Glass*, London, 2001, p. 110

\$ 3,000-5,000



277

PROPERTY FROM THE ESTATE OF MARION STONE,
CHICAGO

DALE CHIHULY

"Seaform"

1986
comprising seven elements
hand-blown glass
engraved *Chihuly 1986*
largest element: 11¼ x 25 x 21½ in. (28.5 x
63.5 x 54.6 cm)

PROVENANCE

Acquired directly from the artist by the
present owner

\$ 6,000-8,000



277

278

PROPERTY FROM THE ESTATE OF MARION STONE,
CHICAGO

DALE CHIHULY

"Soft Cylinder"

1992
hand-blown glass
engraved *Chihuly/92*
21 x 16 x 12¾ in. (53.3 x 40.6 x 32.3 cm)

PROVENANCE

Acquired directly from the artist by the
present owner, 1993

\$ 8,000-12,000



278

279

PROPERTY FROM A PRIVATE COLLECTION,
UNITED STATES

PAUL EVANS

“Cityscape II” Faceted Cabinet, model PE-354

circa 1970
produced by Paul Evans Studio for Directional
Furniture Company, New York
chromium-plated steel, wood veneer
32 x 60 x 25¼ in. (81.3 x 132 x 64.1 cm)

PROVENANCE

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

LITERATURE

Todd Merrill, ed., *Modern Americana: Studio
Furniture From High Craft to High Glam*, New
York, 2008, p. 108 (for a related model from
the series)

Jeffrey Head, *Paul Evans: Designer &
Sculptor*, Atglen, PA, 2012, p. 115

Constance Kimmerle, ed., *Paul Evans:
Crossing Boundaries and Crafting
Modernism*, exh. cat., James A. Michener Art
Museum, Doylestown, 2014, pp. 188-189 (for
a related model from the series)

Patrick Favardin and Guy Bloch-Champfort,
Les Décorateurs des Années 60-70, Paris,
2007 pp. 170-171

\$ 25,000-35,000





PROPERTY OF A MANHATTAN COLLECTOR

PAUL EVANS**“Cityscape II” Sideboard, model PE-480**

circa 1973

produced by Paul Evans Studio for Directional Furniture Company, New York

chromium-plated steel, olive ash burl veneer, lacquered fiberglass

inscribed on underside *14-1 480 SPEC**CHROME/OLIVE 2 60-94-1* and numbered *1*

to 6

32 x 94½ x 21 in. (81.3 x 240 x 53.3 cm)

LITERATUREJeffrey Head, *Paul Evans: Designer & Sculptor*, Atglen, PA, 2012, p. 117Constance Kimmerle, ed., *Paul Evans:**Crossing Boundaries and Crafting**Modernism*, exh. cat., James A. Michener Art

Museum, Doylestown, PA, 2014, pp. 188-189

(for a related model)

\$ 10,000-15,000

281

PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION, MANHATTAN

ROGER TALLON

Set of Four Stools from the "Module 400" Series

circa 1966

produced by Galerie Lacloche, Paris

aluminum, foam

30 x 15 x 15 in. (76.2 x 38.1 x 38.1 cm) each

LITERATURE

*Roger Tallon: Itinéraires d'un Designer
Industriel*, exh. cat., Centre Georges
Pompidou, Paris, October 20, 1993-January
10, 1994, p. 101

\$ 4,000-6,000



281

282

PROPERTY OF A DISTINGUISHED COLLECTOR

HANS BELLMANN

Set of Six "Einpunktstuhl" Chairs

circa 1951

lacquered wood, tubular steel, plastic

two chairs with labels printed *PRODUIT*

SUISSE SCHWEIZERFABRIKAT

32 x 15 $\frac{7}{8}$ x 19 $\frac{1}{2}$ in. (81.2 x 40.3 x 49.5 cm)

each

PROVENANCE

Private Collection

Phillips New York, December 14, 2004, lot 124

Acquired from the above by the present
owner

LITERATURE

Joan Billing and Samuel Eberli, *Hans
Bellmann: Protagonist Der Schweizer
Wohnkultur : Architekt Und Produktgestalter*,
Switzerland, 2015, pp. 71-73, 74 (for a
production drawing) and 152

\$ 6,000-8,000



282



283

283

SOL LEWITT

Unique Coffee Table, Model No. 4 from Table Series V

designed circa 1990-1991, executed 1994
patinated steel, clear glass
14 ³/₄ x 49 x 49 in. (37.4 x 124.4 x 124.4 cm)

PROVENANCE

A/D Gallery, New York
Acquired from the above by the present owner, 1994

LITERATURE

Barbara Bloemink and Joseph Cunningham, *Design ≠ Art: Design Objects from Donald Judd to Rachel Whiteread*, London, 2004, pp. 93-94 (for related coffee table models)

\$ 7,000-10,000



284

284

ROBERT WILSON

"Bessie Smith Breakfast" Chair

1990
designed for the theatrical production
"Cosmopolitan Greetings"
number 4 from an edition of 12
lacquered wood
with brass plaque inscribed *RW Work LTD Editions Dosi Delfini Breakia 4/12 Robert Wilson '90*
39 ¹/₂ x 35 ¹/₂ x 17 ³/₄ in. (100.3 x 90.1 x 45 cm)

PROVENANCE

Private Collection, New York, acquired directly from the artist, 1990
Acquired from the above by the present owner, circa 2005

LITERATURE

Trevor Fairbrother, *Robert Wilson's Vision*, exh. cat., Museum of Fine Arts Boston, 1991, p. 51

\$ 6,000-8,000

285

PROPERTY FROM A NEW YORK COLLECTION

PATRICK JOUIN

“Solid T1” Table

circa 2004
number 1 from an edition of 30
epoxy resin, glass

signed and titled *Patrick Jouin/solid. T1* and
numbered *1/30*
28½ in. (72.3 cm) high
51¼ in. (130.1 cm) diameter

PROVENANCE

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

\$ 10,000-15,000



286

PROPERTY FROM AN IMPORTANT INTERNATIONAL
COLLECTION

ZAHA HADID

“Serif 4” Shelf from the “Seamless” Series

2006
number 4 from an edition of 12
produced by Established & Sons, London
polyurethane-lacquered polyester resin
with two brass roundels impressed *Designed
by Zaha Hadid/Seamless 2006/Serif 4 4/12*
with producer’s marks
15½ x 163 x 17⅛ in. (39.3 x 414 x 43.6 cm)

PROVENANCE

Established & Sons, London
Acquired from the above by the present
owner, 2007

LITERATURE

Seamless, exh. cat., Established & Sons and
Phillips de Pury & Co., New York, 2006, n.p.
Zaha Hadid: Form in Motion, exh. cat.,
Philadelphia Museum of Art, 2011-2012, p.
14-15 (for other works from the “Seamless”
series)
Philip Jodidio, *Hadid: Zaha Hadid Complete
Works, 1979-2013*, Cologne, 2013, pp. 554-
557 (for other works from the “Seamless”
series)
Aaron Betsky, *The Complete Zaha Hadid*,
London, 2016, p. 246 (for other works from
the “Seamless” series)

\$ 10,000-15,000





287

PROPERTY FROM A PRIVATE MICHIGAN
COLLECTION

MAARTEN BAAS

Armchair from the "Sculpt" Series

2007

en suite with the following lot
artist's proof from an edition of 8 plus 2
artist's proofs
produced by Studio Baas & den Herder,
Netherlands
wood, polyurethane foam, leather upholstery
48¾ x 44½ x 35¾ in. (123.8 x 113 x 90.8 cm)

PROVENANCE

Maarten Baas' Studio
Moss, New York
Acquired from the above by the present
owner, 2010

LITERATURE

Desire: The Shape of Things to Come, Berlin,
2008, p. 199

Sophie Lovell, *Limited Edition: Prototypes,
One-Offs and Design Art Furniture*, Basel,
2009, p. 124 (for related works from the
series)

Gareth Williams, *Telling Tales: Fantasy and
Fear in Contemporary Design*, London, 2009,
p. 49 (for a related work from the series)
This lot is offered together with a certificate
of authenticity from the artist.

\$ 12,000-18,000



288

PROPERTY FROM A PRIVATE MICHIGAN
COLLECTION

MAARTEN BAAS

Armchair from the "Sculpt"
Series

2007

en suite with the previous lot
number 3 from an edition of 8 plus 2 artist's
proofs

produced by Studio Baas & den Herder,
Netherlands

wood, polyurethane foam, leather upholstery
signed *Maarten*, titled *Sculpt*, dated *October*
'07 and numbered #3/8

47¼ x 46½ x 35¾ in. (120 x 118.1 x 90.8 cm)

PROVENANCE

Maarten Baas' Studio

Moss, New York

Acquired from the above by the present
owner, 2010

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

\$ 12,000-18,000





289

289

PROPERTY OF A DISTINGUISHED COLLECTOR

HERVÉ VAN DER STRAETEN

Pair of "Pétale" Sconces, Model No. 179

circa 2004

patinated bronze, wicker

30½ x 19 x 8 in. (77.4 x 48.2 x 20.3 cm) each

PROVENANCE

Galerie Van der Straeten, Paris

Acquired from the above by the present owner, 2004

LITERATURE

Fabrizio Rollo, "O Mundo de Muriel," *Registro Geral Magazine*, September 2011, p. 32

Anne Sánchez-Osorio, "Pro-Fusión con Muriel Brandolini," *Casas & Gente*, vol. 26, no. 259, October 2011, p. 55

Jill Sieracki, "Arbiters of Style," *Gotham Magazine*, October 2011, p. 145

"Quartier Libre," *Madame Air France*, no. 144, October-November 2011, p. 167

\$ 3,000-5,000



290

290

FERNAND DRESSE

Coffee Table

circa 1965
inlaid brass, wood, painted metal
incised *Dresse*
12 $\frac{1}{8}$ x 56 x 35 in. (30.7 x 142.2 x 88.9 cm)

\$ 5,000-7,000

291

SHOJI HAMADA

Plate

circa 1970
glazed stoneware
1 $\frac{3}{4}$ in. (4.45 cm) high
8 $\frac{5}{8}$ in. (21.9 cm) diameter

LITERATURE

Shoji Hamada, *A Potter's Way and Work*,
Tokyo, 1984, n. p. (for a related example)

\$ 5,000-7,000



291

292

LUCIE RIE

Footed Bowl

circa 1979
glazed porcelain
impressed with artist's cypher *LR*
3 $\frac{3}{8}$ in. (8.3 cm) high
8 $\frac{3}{4}$ in. (22.2 cm) diameter

LITERATURE

John Houston, ed., *Lucie Rie: A Survey of Her
Life and Work*, London, 1981, p. 88, fig. 205
(for a related example)

Tony Birks, *Lucie Rie*, Yeovil, 1994, front
cover and p. 151 (for a related example)

Lucie Rie: A Retrospective, exh. cat., The
National Art Center, Tokyo, 2010, p. 221, fig.
167 (for a related example)

Emanuel Cooper, *Lucie Rie: Modernist Potter*,
New Haven, 2012, p. 244, fig. 94 (for a
related example)

\$ 12,000-18,000



292

293

RICK OWENS

Tomb Stag Chair

designed 2012

en suite with the following lot
number 9 from an edition of 12 plus 4 artist's
proofs

produced by Rick Owens Furniture, Paris

black plywood, moose antler

signed *Rick Owens* and numbered 9/12R

29¾ x 35½ x 19½ in. (75.5 x 90.1 x 49.5 cm)

PROVENANCE

Dzek, London

Acquired from the above by the present
owner

LITERATURE

Sophie Lovell, *Limited Edition: Prototypes,*

One-Offs and Design Art Furniture, Basel,

2009, p. 143 (for a related example)

Carol Kino, "Feigning Domesticity," *Cultured*,

Summer 2012, p. 71 (for a related model)

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

\$ 8,000-12,000



294

RICK OWENS

Tomb Stag Chair

designed 2012

en suite with the previous lot
artist's proof number 1 from an edition of 12
plus 4 artist's proofs

produced by Rick Owens Furniture, Paris

black plywood, moose antler

signed *Rick Owens* and numbered *AP1/4L*

30¼ x 35½ x 19½ in. (76.8 x 90.1 x 49.5 cm)

PROVENANCE

Dzek, London

Acquired from the above by the present
owner

\$ 8,000-12,000





295

295

PROPERTY FROM A NEW YORK COLLECTION

TOKUJIN YOSHIOKA

“Honey Pop” Chair

designed 2001

from an edition of 300

produced by Tokujin Yoshioka Design, Japan

glassine paper

31½ x 25¾ x 30½ in. (80 x 65.4 x 77.5 cm)

PROVENANCE

Moss, New York

Acquired from the above by the present owner

LITERATURE

Ryu Niimi, *Tokujin Yoshioka Design*, London, 2006, pp. 126-131

Tokujin Yoshioka and Kazuo Hashiba, *Tokujin Yoshioka*, New York, 2010, pp. 25-35

Charlotte and Peter Fiell, *Chairs: 1,000*

Masterpieces of Modern Design, 1800 to the Present Day, London, 2012, p. 670

\$ 4,000-6,000



296

296

MARTIN SZEKELY

"Paris" Coffee Table

circa 2007
from an edition of 8 plus 2 artist's proofs and
2 prototypes
produced by Galerie kreO, Paris
vinalmont limestone, black nickel plating on
stainless steel
15¾ in. (40 cm) high
49⅝ in. (125.9 cm) diameter

PROVENANCE

Galerie kreO, Paris
Acquired from the above by the present
owner, 2007

\$ 10,000-15,000

297

PROPERTY OF A DISTINGUISHED COLLECTOR

MARTIN SZEKELY

"A.C." Console

2005
number 1 from an edition of 8 plus 2 artist's
proofs and 2 prototypes
produced by Galerie kreO, Paris
aluminum, lacquered stainless steel
numbered 1/8, signed Szekely and dated
2005
35½ x 75 x 28 in. (89.4 x 190.5 x 71.1 cm)

PROVENANCE

Galerie kreO, Paris
Acquired from the above by the present
owner, 2005

LITERATURE

Elisabeth Lebovici, *Martin Szekely*, Zurich,
2010, pp. 128-129

\$ 20,000-30,000



MARTIN SZEKELY**"Flat" Coffee Table**

2004

the second artist's proof from an edition of 8 plus 2 artist's proofs and 2 prototypes produced by Galerie kreO, Paris
 mirror-polished stainless steel, lacquered stainless steel, aluminum
 numbered E. A. 2, signed *m. SZEKELY* and dated 2004

15⁵/₈ x 50³/₄ x 38⁵/₈ in. (39.8 x 128.9 x 98 cm)

PROVENANCE

Galerie kreO, Paris

Purchased from the above by the present owner, 2007

LITERATURE

Martin Szekely, ed., *Martin Szekely*, Zurich, 2010, p. 151 (for the circular variation of the model)

Claire Fayolle, *Martin Szekely*, Paris, 2003, p. 61 (for a related model)

\$ 10,000-15,000



299

DONALD JUDD

Table and Chair

designed 1984, executed 2016
table model no. 10; chair model no. 2
produced by Lehni, Switzerland
painted and clear anodized aluminum
both embossed *Donald Judd/Swiss made by
Lehni*; the table numbered 10 and 107 and
dated 2016; the chair numbered 5 and 125
and dated 2016

table: 29½ x 39¾ x 39¾ in. (75 x 100 x
100 cm)

chair: 29½ x 19¾ x 19¾ in. (75 x 50 x 50 cm)

PROVENANCE

Acquired directly from the Judd Foundation
by the present owner

EXHIBITED

*Architecture of Color: The Legacy of Luis
Barragán*, Timothy Taylor, New York,
September 23–November 19, 2016

LITERATURE

Donald Judd: Mobilier, exh. cat., JGM Galerie,
Paris, 2006, p. 12 (for a photograph of the
desk)

Barbara Bloemink and Joseph Cunningham,
*Design ≠ Art: Design Objects from Donald
Judd to Rachel Whiteread*, London, 2004,
pp. 49, fig. 41 (for related models *in situ* in the
A/D Gallery, New York) and p. 168, fig. 154
(for a related model of the chair in copper)
Donald Judd, *A Good Chair is a Good Chair*,
Birmingham, 2010, pp. 72 (for the model of
the chair in wood), p. 86 (in white), p. 91 (in
plywood)

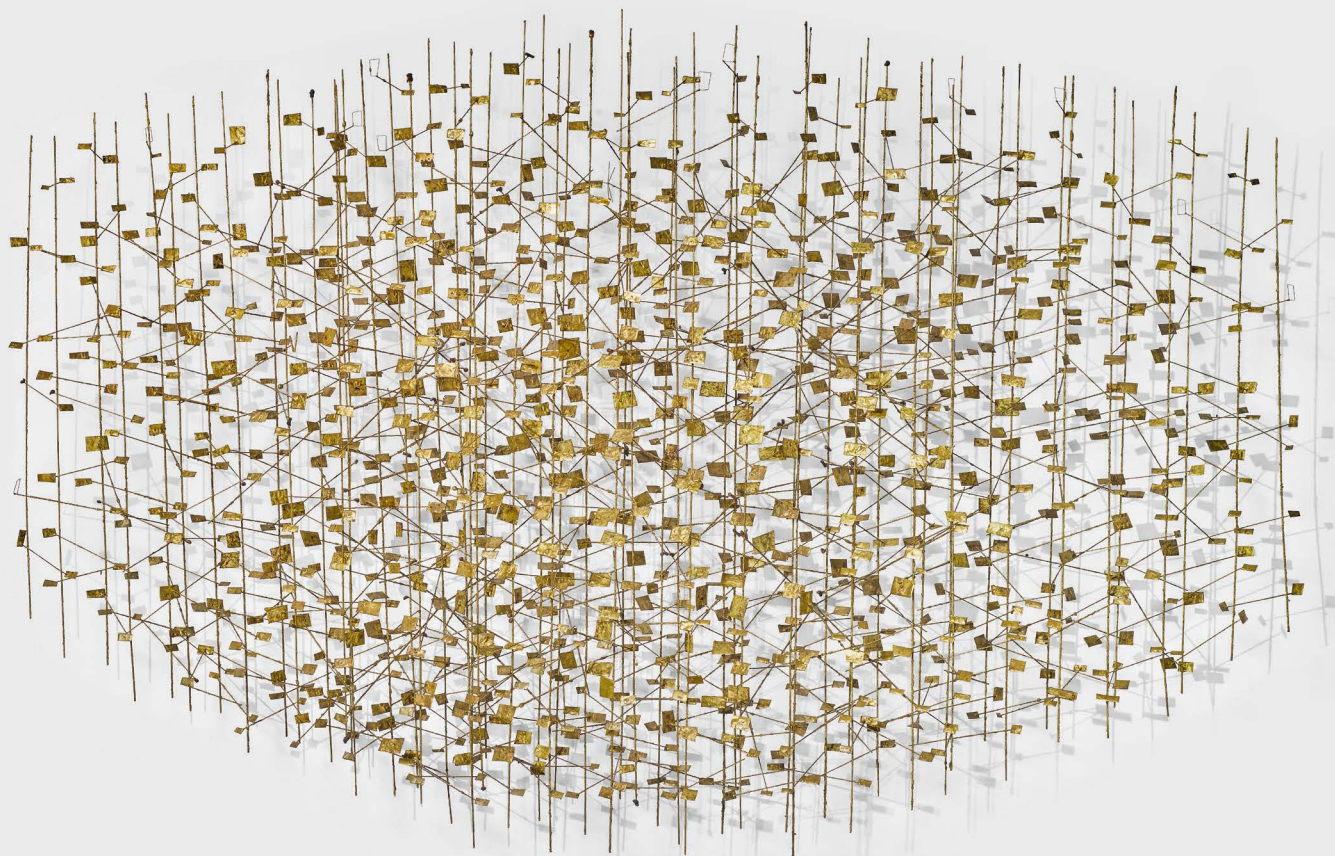
Donald Judd Furniture, Donald Judd
Foundation, New York, 2017, pp. 34-35
(for the model of the chair) and pp. 122-123
(for the model of the desk)

\$ 12,000-18,000



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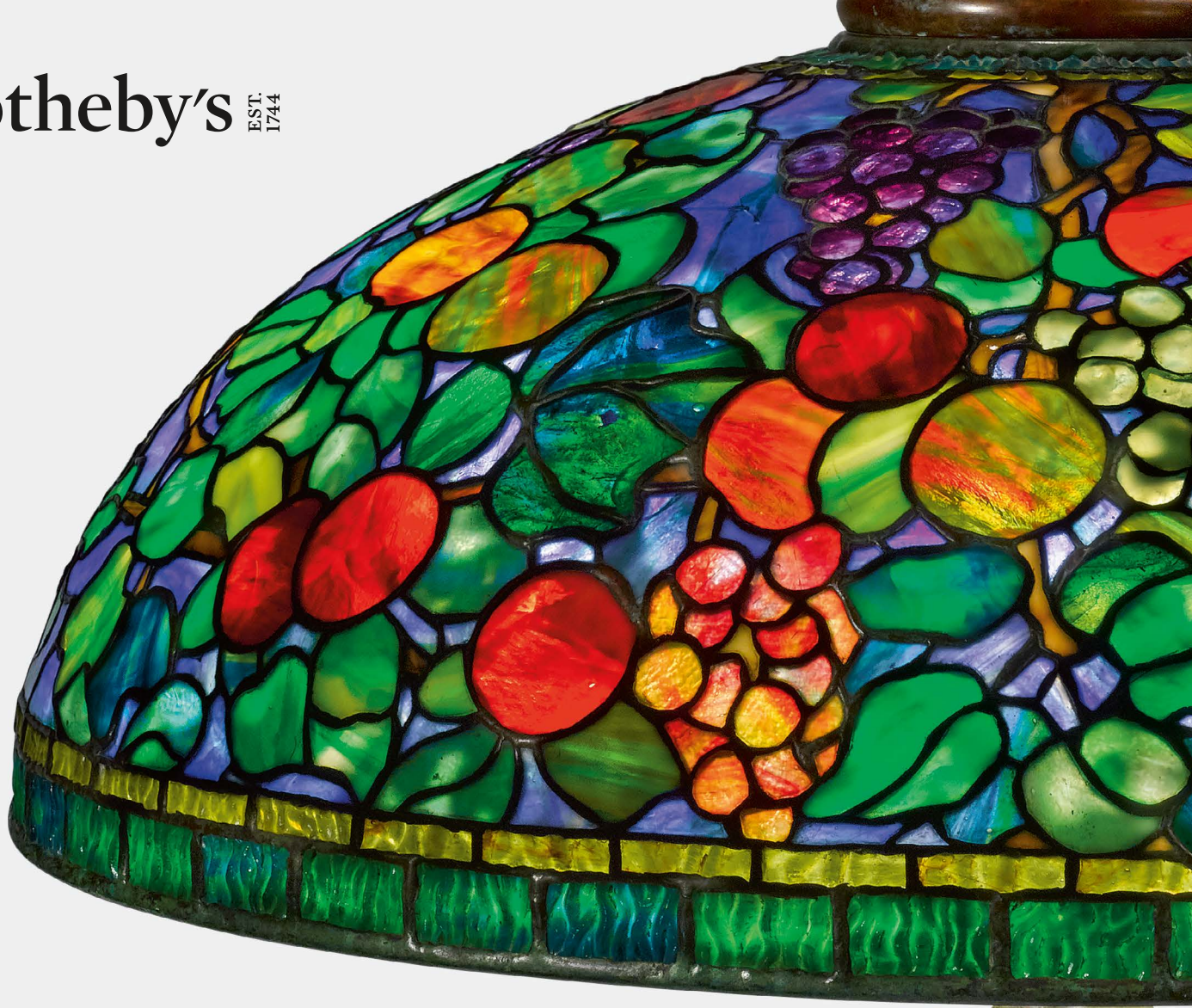
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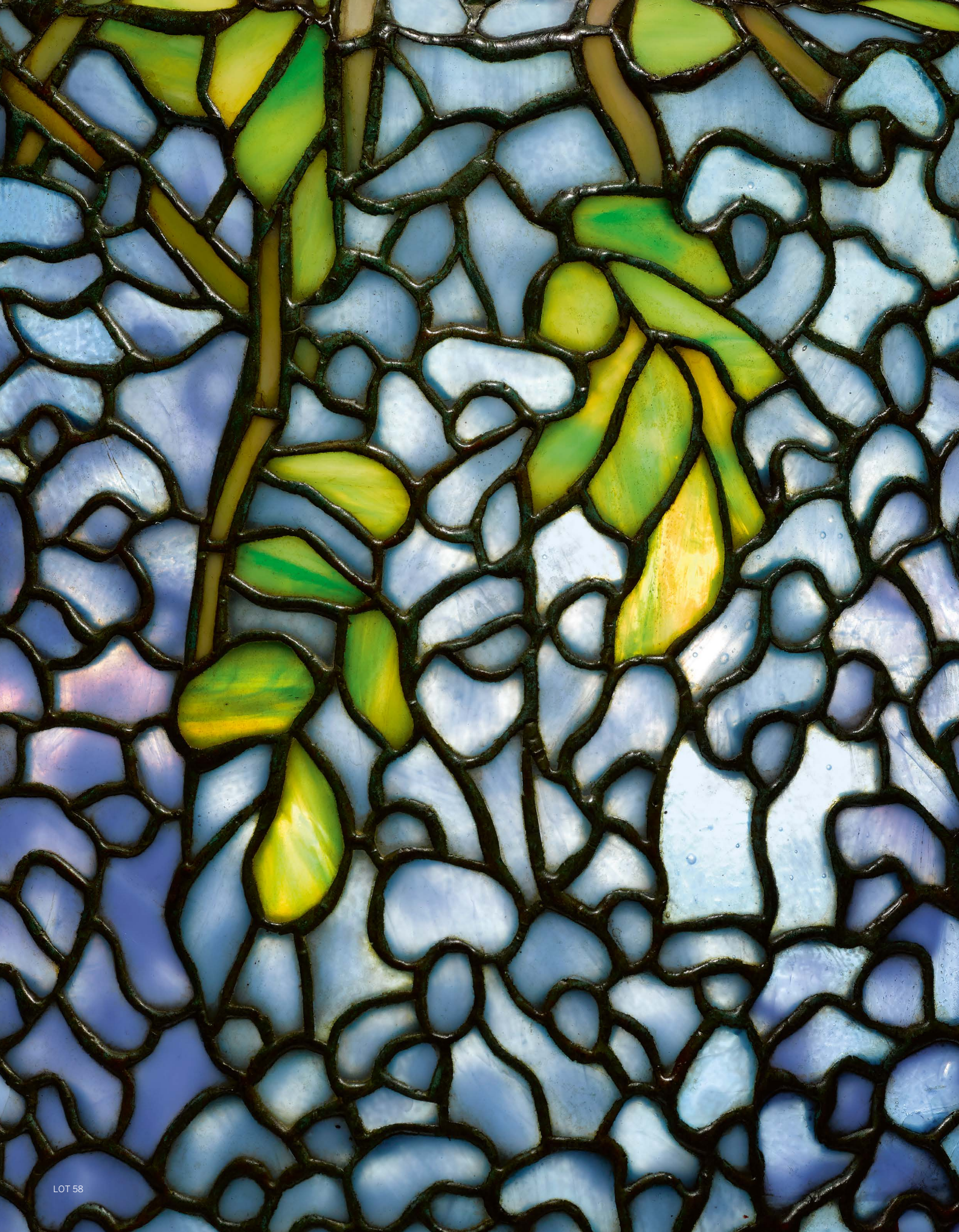
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7. Online Bids via BIDnow or other Online Platforms: Sotheby's may offer clients the opportunity to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. By participating in a sale via any of these Online Platforms, 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 hold and process your personal information and may share it with its subsidiaries and affiliates for use as described in, and in line with, Sotheby's Privacy Policy published on Sotheby's website at www.sothebys.com or available on request by email to enquiries@sothebys.com

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.

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.

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 saleroom notices and announcements. All saleroom 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. From time to time, Sotheby's may enter into irrevocable bid agreements that cover multiple lots. In such instances, the compensation Sotheby's will pay the irrevocable bidder is allocated to the lots for which the irrevocable bidder is not the successful purchaser. Under such circumstances, the total compensation to the irrevocable bidder will not exceed the total buyer's premium and other amounts paid to Sotheby's in respect of any lots for which the irrevocable bidder is not the successful bidder. If 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. For information about registering to bid on eBay, please see www.ebay.com/sothebys. For information about registering to bid on Invaluable, please see www.invaluable.com/invaluable/help.cfm. Bidders utilizing any online platform are subject to the Online Terms as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

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

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

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

Currency Board As a courtesy to bidders, a currency board is operated in many salesrooms. It displays the lot number and current bid in both U.S. dollars and foreign currencies. Exchange rates are approximations based on recent exchange

rate information and should not be relied upon as a precise invoice amount. Sotheby's assumes no responsibility for any error or omission in foreign or United States currency amounts shown.

Results Successful absentee bidders will be notified after the sale. Absentee bidders will receive a list of sale results if they enclose a stamped self-addressed envelope with their absentee bid form. Printed lists of auction prices are available at our galleries approximately three weeks following each auction and are sent on request to catalogue purchasers and subscribers. Results may also be obtained online at sothebys.com.

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

4. AFTER THE AUCTION

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

Payment by Cash It is against Sotheby's general policy to accept payments in the form of cash or cash equivalents.

Payment by Credit Cards Sotheby's accepts payment by credit card for Visa, MasterCard, and American Express only. Credit card payments may not exceed \$50,000 per sale. Payment by credit card may be made (a) online at <https://www.sothebys.com/en/invoice-payment.html>, (b) 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 (a) personal checks and (b) certified, banker's draft and cashier's checks drawn in US Dollars with a face amount of over \$10,000 (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.

Please note that certified checks, banker's drafts and cashier's checks are accepted at Sotheby's discretion and provided they are issued by a reputable financial institution governed by anti-money laundering laws. Instruments not meeting these requirements will be treated as "cash equivalents" and subject to the constraints noted in the prior paragraph titled "Payment By Cash".

Payment by Wire Transfer To pay for a purchase by wire transfer, please refer to the payment instructions on the invoice provided by Sotheby's or contact Post Sale Services to request instructions.

Sales and Use Tax New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York State, regardless of the state or country in which the purchaser resides or does business. Purchasers who wish to use their own shipper who is not a considered a "common carrier" by the New York Department of Taxation and Finance will be charged New York sales tax on the entire charge regardless of the destination of the property. Please refer to "Information on Sales and Use Tax Related to Purchases at Auction" in the back of the catalogue.

Collection and Delivery
Post Sale Services
+ 1 212 606 7444
FAX: + 1 212 606 7043
uspostsaleservices@sothebys.com

Once your payment has been received and cleared, property may be released. Unless otherwise agreed by Sotheby's, all purchases must be removed by the 30th calendar day following a sale.

Shipping Services Sotheby's offers a comprehensive shipping service to meet all of your requirements. If you received a shipping quotation or have any questions about the services we offer please contact us.

Collecting your Property As a courtesy to purchasers who come to Sotheby's to collect property, Sotheby's will assist in the packing of lots, although Sotheby's may, in the case of fragile articles, choose not to pack or otherwise handle a purchase.

If you are using your own shipper to collect property from Sotheby's, please provide a letter of authorization and kindly instruct your shipper that they must provide a Bill of Lading prior to collection. Both documents must be sent to Post Sale Services prior to collection.

The Bill of Lading must include: the purchaser's full name, the full delivery address including the street name and number, city and state or city and country, the sale and lot number.

Sotheby's will contact your shipper within 24 hours of receipt of the Bill of Lading to confirm the date and time that your property can be collected. Property will not be released without this confirmation and your shipper must bring the same Bill of Lading that was faxed to Sotheby's when collecting. All property releases are subject to the receipt of cleared funds.

Please see the Conditions of Sale for further details.

Endangered Species Certain property sold at auction, for example, items made of or incorporating plant or animal materials such as coral, crocodile, ivory, whalebone, tortoiseshell, rhinoceros horn, rosewood, etc., irrespective of age or value, may require a license or certificate prior to exportation and additional licenses or certificates upon importation to another country. Sotheby's suggests that buyers check on their government wildlife import requirements prior to placing a bid. Please note that the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country, and vice versa. It is the purchaser's responsibility to obtain any export or import licenses and/or certificates as well as any other required documentation. In the case of denial of any export or import license or of delay in the obtaining of such licenses, the purchaser is still responsible for making on-time payment of the total purchase price for the lot.

Although licenses can be obtained to export some types of endangered species, other types may not be exported at all, and other types may not be resold in the United States. Upon request, Sotheby's is willing to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that an export license or certificate can be obtained. Please check with the specialist department or the Shipping Department if you are uncertain as to whether a lot is subject to these export/import license and certificate requirements, or any other restrictions on exportation.

The Art Loss Register As part of Sotheby's efforts to support only the legitimate art market and to combat the illegitimate market in stolen property, Sotheby's has retained the Art Loss Register to check all uniquely identifiable items offered for sale in this catalogue that are estimated at more than the equivalent of US\$1,500 against the Art Loss Register's computerized database of objects reported as stolen or lost. The Art Loss Register is pleased to provide purchasers with a certificate confirming that a search has been made. All inquiries regarding search certificates should be directed to The Art Loss Register, First Floor, 63-66 Hatten Garden, London EC1N 8LE or by email at artloss@artloss.com. The Art Loss Register does not guarantee the provenance or title of any catalogued item against which they search, and will not be liable for any direct or consequential losses of any nature whatsoever arising. This statement and the ALR's service do not affect your rights and obligations under the Conditions of Sale applicable to the sale.

SELLING AT AUCTION

If you have property you wish to sell, Sotheby's team of specialists and client services representatives will assist you through the entire process. Simply contact the appropriate specialist (specialist departments are listed in the back of this catalogue), General Inquiries Department or a Sotheby's regional office representative for suggestions on how best to arrange for evaluation of your property.

Property Evaluation There are three general ways evaluation of property can be conducted:

(1) **In our galleries**
You may bring your property directly to our galleries where our specialists will give you auction estimates and advice. There is no charge for this service, but we request that you telephone ahead for an appointment. Inspection hours are 9:30 am to 5 pm, Monday through Friday.

(2) **By photograph**
If your property is not portable, or if you are not able to visit our galleries, you may bring in or send a clear photograph of each item. If you have a large collection, a representative selection of photographs will do. Please be sure to include the dimensions, artist's signature or maker's mark, medium, physical condition and any other relevant information. Our specialists will provide a free preliminary auction estimate subject to a final estimate upon first-hand inspection.

(3) **In your home**
Evaluations of property can also be made in your home. The fees for such visits are based on the scope and diversity of

property, with travel expenses additional. These fees may be rebated if you consign your property for sale at Sotheby's. If there is considerable property in question, we can arrange for an informal "walkthrough."

Once your property has been evaluated, Sotheby's representatives can then help you determine how to proceed should you wish to continue with the auction process. They will provide information regarding sellers' commission rates and other charges, auction venue, shipping and any further services you may require.

SOTHEBY'S SERVICES

Sotheby's also offers a range of other services to our clients beyond buying and selling at auction. These services are summarized below. Further information on any of the services described below can be found at sothebys.com.

Valuations and Appraisals Sotheby's Valuations and Appraisals Services offers advice regarding personal property assets to trusts, estates, and private clients in order to help fiduciaries, executors, advisors, and collectors meet their goals. We provide efficient and confidential advice and assistance for all appraisal and auction services. Sotheby's can prepare appraisals to suit a variety of needs, including estate tax and planning, insurance, charitable contribution and collateral loan. Our appraisals are widely accepted by the Internal Revenue Service, tax and estate planning professionals, and insurance firms. In the event that a sale is considered, we are pleased to provide auction estimates, sales proposals and marketing plans. When sales are underway, the group works closely with the appropriate specialist departments to ensure that clients' needs are met promptly and efficiently.

Financial Services Sotheby's offers a wide range of financial services including advances on consignments, as well as loans secured by art collections not intended for sale.

Museum Services Tailored to meet the unique needs of museums and nonprofits in the marketplace, Museum Services offers personal, professional assistance and advice in areas including appraisals, deaccessions, acquisitions and special events.

Corporate Art Services Devoted to servicing corporations, Sotheby's Corporate Art Services Department can prepare appraisal reports, advise on acquisitions and deaccessions, manage all aspects of consignment, assist in developing arts-management strategies and create events catering to a corporation's needs.

INFORMATION ON SALES AND USE TAX RELATED TO PURCHASES AT AUCTION

To better assist our clients, we have prepared the following information on Sales and Use Tax related to property purchased at auction.

Why Sotheby's Collects Sales Tax

Virtually all State Sales Tax Laws require a corporation to register with the State's Tax Authorities and collect and remit sales tax if the corporation either establishes or maintains physical or economic presence within the state. In the states that impose sales tax, Tax Laws require an auction house, with such presence in the state, to register as a sales tax collector, and remit sales tax collected to the state. New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York, regardless of the state or country in which the purchaser resides or does business.

Where Sotheby's Collects Sales Tax

Sotheby's is currently registered to collect sales tax in the following states: Alabama, Arizona, Arkansas, California, Colorado, Connecticut, District of Columbia, Florida, Georgia, Hawaii, Idaho, Illinois, Indiana, Iowa, Kansas, Kentucky, Maine, Maryland, Massachusetts, Michigan, Minnesota, Missouri, Nebraska, Nevada, New Jersey, New Mexico, New York, North Carolina, Ohio, Oklahoma, Pennsylvania, Rhode Island, South Carolina, Tennessee, Texas, Utah, Vermont, Virginia, Washington, Wisconsin and Wyoming. For any property collected or received by the purchaser in New York City, such property is subject to sales tax at the existing New York State and City rate of 8.875%.

Sotheby's Arranged Shipping If the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered.

Client Arranged Shipping Property collected from Sotheby's New York premises by a common carrier hired by the purchaser for delivery at an address outside of New York is not subject to New York Sales Tax, but if the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered. New York State recognizes shippers such as the United States Postal Service, United Parcel Service, FedEx, or the like as "common carriers". If a purchaser hires a shipper other than a common carrier to pick up property, Sotheby's will collect New York

sales tax at a rate of 8.875% regardless of the ultimate destination of the goods. If a purchaser utilizes a freight-forwarder who is registered with the Transportation Security Administration ("TSA") to deliver property outside of the United States, no sales tax would be due on this transaction.

Where Sotheby's is Not Required

to Collect Sales Tax Sotheby's is not required to collect sales tax on property delivered to states other than those listed above. If the property is delivered to a state where Sotheby's is not required to collect sales tax, it is the responsibility of the purchaser to self-assess any sales or use tax and remit it to taxing authorities in that state.

Sotheby's is not required to collect sales tax for property delivered to the purchaser outside of the United States.

Restoration and Other Services

Regardless of where the property is subsequently transported, if any framing or restoration services are performed on the property in New York, it is considered to be a delivery of the property to the purchaser in New York, and Sotheby's will be required to collect the 8.875% New York sales tax.

Certain Exemptions Most states that impose sales taxes allow for specified exemptions to the tax. For example, a registered re-seller such as a registered art dealer may purchase without incurring a tax liability, and Sotheby's is not required to collect sales tax from such re-seller. The art dealer, when re-selling the property, may be required to charge sales tax to its client, or the client may be required to self-assess sales or use tax upon acquiring the property.

Local Tax Advisors As sales tax laws vary from state to state, Sotheby's recommends that clients with questions regarding the application of sales or use taxes to property purchased at auction seek tax advice from their local tax advisors.

IMPORTANT NOTICES

Property Collection All property that is sold, has bought in, or is to be returned to the consignor will remain at 1334 York Avenue for collection. Exceptions to this policy may include property considered to be oversized and monumental works of art. Invoices and statements will indicate your property's location. Refer to our Property Collection information at www.sothebys.com/pickup.

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 Where applicable, 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.

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 Clocks and Watches

Prospective buyers should satisfy themselves by personal inspection as to the condition of each lot. If the prospective buyer is not able to inspect the piece, as a courtesy to our clients, we are pleased to provide an

opinion of the condition of the property on request. However, since we are not professional clock and watch restorers, any statement of opinion listed is purely subjective and is not a statement of fact. Condition reports may not specify all mechanical replacements or imperfections to the movement, case, dial, pendulum, separate base(s) or dome or any other replacements or additions to the lot.

The absence of a condition report or the absence of a reference to damage in the catalogue does not imply that the lot is in good condition, working order or free from restoration or repair.

Watches in water-resistant cases have been opened to examine movements but no warranties are made that the watches are currently water-resistant.

Please note that we do not guarantee the authenticity of any individual component parts, such as wheels, hands, crowns, crystals, screws, bracelets and leather bands, since subsequent repairs and restoration work may have resulted in the replacement of original parts.

In addition, certain manufacturers will not service or repair pieces if all the component parts are not original to the piece. The refusal of a manufacturer to service or repair a piece on this basis does not constitute grounds to rescind the sale under the Terms of Guarantee.

Furthermore, in reference to bands, we do not guarantee the material of manufacture. Please be advised that the purchaser will be responsible for complying with any applicable export and import matters, particularly in relation to endangered species and the United States Department of Fish and Wildlife Services.

Important Notice to Prospective

Carpet Purchasers Please note that a license is required to export textiles, rugs and carpets of Iranian origin from the United States. Clients should enquire with the U.S. Office of Foreign Assets Control (OFAC) regarding export requirements. As of August 6, 2018 there is a ban on the importation into the United States of Iranian-origin rugs. Please check with the Furniture Department if you are uncertain as to whether a lot is subject to these restrictions or if you need assistance. Catalogue descriptions of property in this sale indicate, whenever possible, major repairs and damages. This is done to aid prospective bidders, but clients are advised that all carpets should be carefully inspected personally, as what constitutes a major repair or damage may prove to be a matter of personal judgement. If one is unable to view the carpets personally, more detailed condition reports are available by calling the Furniture Department at +1 212 606 7213.

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 +1 212 606 7332.

Important Notice for Ceramics

The catalogue descriptions do not include a general indication of repair and damage, and this absence of any comment should not be interpreted as a guarantee of the condition of the lot. All lots are sold "AS IS" as set forth in paragraph 1 of the Conditions of Sale and prospective purchasers are advised that all lots should be viewed personally. Condition reports are available at sothebys.com. Any additional enquiries may be directed to the Ceramics Department at +1 212 606 7332.

Important Notice Regarding

Upholstery Sotheby's is not responsible for any tears, stains, marks, other damage or loss of any interior and/or exterior upholstery and upholstery materials, including, but not limited to, the exterior fabric and interior padding, webbing and springs.

GLOSSARY 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 PAINTINGS

Giovanni Bellini

The work is, in our best judgement, by the named artist. When the artist's forename is not known, a series of asterisks followed by the surname of the artist, whether preceded by an initial or not, indicates that the work is, in our best judgement, by the named artist.

Attributed to Giovanni Bellini

In our opinion, probably a work by the artist but less certainty as to authorship is expressed than in the preceding category.

Studio of Giovanni Bellini

In our opinion, a work by an unknown hand in the studio of the artist which may or may not have been executed under the artist's direction.

Circle of Giovanni Bellini

In our opinion, a work by an as yet unidentified but distinct hand closely associated with the named artist but not necessarily his pupil.

Style of...Follower of Giovanni Bellini

In our opinion, a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil.

Manner of Giovanni Bellini

In our opinion, a work in the style of the artist and of a later date.

After Giovanni Bellini

In our opinion, a copy of a known work of the artist.

The term signed and/or dated and/or inscribed means that, in our opinion, a signature and/or date and/or inscription are from the hand of the artist.

The term bears a signature and/or a date and/or an inscription means that, in our opinion, a signature and/or date and/or inscription have been added by another hand.

Dimensions are given height before width. Pictures are framed unless otherwise stated.

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 FURNITURE AND DECORATIONS

Louis XV Ormolu-Mounted Marquetry

Commode, MID-18TH CENTURY This heading, with date included, means that the piece is, in our opinion, of the period indicated with no major alterations or restorations.

Louis XV Ormolu-Mounted Marquetry

commode This heading, without inclusion of the date, indicates that, in our opinion, the piece, while basically of the period, has undergone significant restoration or alteration.

Louis XV Style Ormolu-Mounted

Marquetry Commode The inclusion of the word "style" in the heading indicates that, in our opinion, the piece was made as an intentional reproduction of an earlier style.

GLOSSARY FOR CERAMICS

Meissen Cup and Saucer, CIRCA 1735

This states that the cup and saucer were made at the Meissen factory around the year 1735.

Meissen Cup and a Saucer, CIRCA 1735

Again, this states that the cup and saucer were made at the Meissen factory around 1735, but it also indicates that the cup and saucer may not have been "born" together.

Meissen Cup and Saucer, 1730-50

This states that the cup and saucer were made at the Meissen factory some time between 1730 and 1750.

Meissen Cup and Saucer, DATED 1735

This states that the cup and saucer were made at the Meissen factory, and that the date 1735 appears within the decoration, although it may not be the actual year of manufacture. Only in the case of factories such as Sevres, Frankenthal and Vienna, which incorporated date letters or numbers into their marks, does the term "Dated" mean the actual year of manufacture.

'Meissen' Cup and Saucer, 19TH CENTURY

This states that the cup and saucer are of Meissen type, and although of the date specified, not necessarily made at the Meissen factory.

Meissen Cup and Saucer

This title without a date simply states that the pieces were made at the Meissen factory, but does not specify when, implying that their age is questionable.

GLOSSARY FOR CARPETS

A Tekke Rug, West Turkestan, FIRST

QUARTER 20TH CENTURY This attribution and ascribed date indicate that, in our opinion, the carpet is an early 20th Century Turkmen rug with no major alteration or restoration. Please note that while every effort is made to maintain accuracy and consistency in terms of date, the dating of carpets is necessarily inexact, and often a matter of opinion. Therefore, the Terms of Guarantee only apply to the Bold Type Heading and do not apply to our statement of the age of a carpet.

A Daghestan Rug, Northeast

Caucasus, CIRCA 1875 reduced in length, reweven areas. This attribution and ascribed date indicate that, in our opinion, the carpet was woven in the Caucasian district of Daghestan around 1875. It also indicates that the carpet has been altered in length and has major reweaves. The notation of condition in catalogue descriptions is as consistent as possible. However, bidders should read the Important Notice for carpets and note that Sotheby's liability with regard to these comments is limited by the Conditions of Sale printed in the front of the catalogue.

Technical Analysis The technical analyses appearing after descriptions of tribal, village and nomadic pile carpets are provided exclusively as a service for those interested in the structure of pile weavings. Please note that all such technical analyses are qualified statements and are made subject to the Conditions of Sale and Terms of Guarantee printed in the catalogue.

The following abbreviations are employed:

H - Horizontal

V - Vertical

S - Clockwise direction of spin

Z - Counter-clockwise direction of spin

Z2S - The spin of the individual strands is clockwise, 2 of these strands are then plied together counter-clockwise to form the yarn. For a thorough description of this method of structural analysis, please refer to David Black, ed., *World Rugs and Carpets*, London, Robert Adkinson, 1985, pp. 20-21, and Irene Emery, *The Primary Structure of Fabrics*, New York, The Spiral Press, 1966.



Yarns are spun and plied in either an 'S' or a 'Z' direction

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THIS PAGE
LOT 82



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