

# DESIGN MASTERWORKS

NEW YORK



***VIRICHI***

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Alexander Calder

Gio Ponti

José Zanine Caldas

George Nakashima

Walter Dorwin Teague

Marc Newson

Claire Falkenstein

Charlotte Perriand

Ico & Luisa Parisi

Barbro Nilsson

Jean Royère

Scott Burton

Jean Dunand

Jean Prouvé

Marcel Breuer

Frank Lloyd Wright

Paul Evans

Axel Einar Hjorth

Finn Juhl

Albert Paley

Edward Wormley



I

Alexander Calder  
light fixture for Léonie and Geddes Parsons  
USA, c.1960  
hand-cut and formed aluminum, carved wood, steel wire  
28.5 w × 19.75 d × 39 h inches

This work is registered in the archives of the Calder Foundation, New York. This work is unique.

**provenance** Gift from the artist to Léonie and Geddes Parsons | Thence by descent to John Parsons | Christie's, *Post War and Contemporary Art*, Lot 788, Sale 1120, 26 September 2002 | Acquired from the previous by the present owner | Important private collection

\$100,000—150,000

The basis of everything for me  
is the universe. Alexander Calder



In his hands, Calder effortlessly formed a piece of sheet metal into the folded shade of the lamp. There is an impression of motion to the form, not unlike that found in his better-known mobiles, and its biomorphic shape suggests the wings of a bird, or perhaps the ocean’s undulating waves.

**Pragmatic Elegance**  
**Calder’s Household Objects**

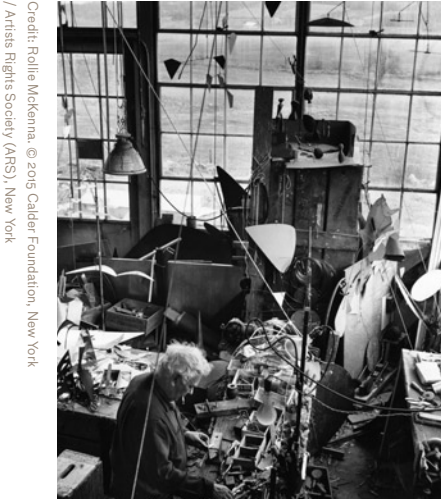
**On a social call to their good friends and neighbors Léonie and Geddes Parsons in Roxbury, Connecticut, seminal 20th-century sculptor Alexander Calder and his wife Louisa once found themselves sitting around the table of the Parsons’ uncomfortably dark kitchen. The light above their heads was exceptionally faint. “You need a goddamn lamp. I’ll make you one!”<sup>1</sup> Calder exclaimed, and soon afterwards he made good on that promise. The artist returned to his friends’ house, bestowing them with the handmade light fixture pictured here and installed it himself in their kitchen, in place of the offending dim bulb. The gesture, both pragmatic and moving, was not lost on the Parsons family, who kept the lamp in use in their homes for decades to come.**

Making things by hand was not only a personal aesthetic, but also a way of life for Alexander Calder. From the time he was a child, he was engaged in finding his own solution to a given problem by creating an object that could solve it. This natural instinct was nurtured by his parents—both artists themselves—who, as he recounted later “were all for my efforts to build things myself—they approved of the homemade.”<sup>2</sup> In this way, he frequently amused himself and his sister Peggy with toys of his own device, made from common items found around the house, or picked up from the street. The proclivity thus ingrained, he carried it with him into adulthood. As a young art student living in a one-room apartment in New York in 1926, Calder found himself with no clock. In that tiny home, he was unable to tell the time. Undaunted, he proceeded to make a sundial, in the shape of a rooster, from a single piece of wire which he then placed on his south-facing windowsill, an economical and elegant solution if ever there was one.

It was this down-to-earth approach that helped lead to Calder’s many extraordinary artistic achievements. After leaving New York in 1926 for an extended stay in Paris, Calder dreamed up his legendary *Cirque Calder*, the miniature circus he conceived based on his experiences studying the live Ringling Brothers and Barnum & Bailey Circus in New York. The assemblage, which eventually grew to over 125 individual pieces, was entirely made by Calder from wire, cloth, string, and a multitude of found and everyday articles. Like the many household objects that Calder would come to make over the years, the circus figures seem to be imbued with a certain alchemy. In Calder’s hands, a wine cork transformed into a ringmaster, a swath of mesh into an acrobat’s safety net, and scraps of white paper into fluttering white doves. His ingenuity continued to serve him; it was in early 1931, while attempting to solve the problem of how to activate sculpture, that Calder invented the mobile, an entirely original art form that eventually brought him great renown.



© Paul Almasy/Corbis. © 2015 Calder Foundation, New York / Artists Rights Society (ARS), New York



Credit: Rollie McKenna. © 2015 Calder Foundation, New York / Artists Rights Society (ARS), New York

**top: Ceiling lamp made of metal cake molds by Alexander Calder in his home located in Saché, France. bottom: Alexander Calder in his studio.**

In 1933, Calder and his young wife Louisa purchased a dilapidated farmhouse in rural Roxbury, Connecticut where they settled to raise a family. Over the years Calder made countless objects for himself, his wife, and daughters that were no less remarkable for being items that were intended to serve a function. From a large wooden crate that had contained their personal effects shipped back to them from France, Calder built kitchen cabinets. A dinner bell for Louisa made from robin’s egg blue glass and adorned with graceful wire armatures from which dangle the “clappers” (other, multi-colored glass pieces) is mobile-like in its sophistication and delicacy. Photographs taken in later years show an extraordinary array of grills, trays, ladles, and other utensils hanging from racks in the Roxbury kitchen, nearly all of them Calder-made.

While many of these items were made for use in his own household, Calder’s generosity towards his friends and acquaintances was legendary, and many were touched to find themselves recipients of these gifts both magical and handy. In one famous story, Calder’s good friend (and soon-to-be son-in-law) Jean Davidson had purchased a mill house in the French countryside, and had undertaken a grand renovation of its fireplace. Upon completion of the project, Davidson invited over three-dozen friends to a dinner party. However, in his excitement Davidson overlooked an important component: he had nothing to cook with over the fire. It was Calder who came to the rescue, remembering afterwards that he “hunted around...and found an old garden chair made completely of iron. I wove some wire across where the back had been, and we cocked it up on the fire and it served very well as a grill. Steak à *la chaise* came to be the spécialité maison.”<sup>3</sup>

And what of the light fixture, made for good friends all those years ago? In his hands, Calder effortlessly formed a piece of sheet metal into the folded shade of the lamp. There is an impression of motion to the form, not unlike that found in his better-known mobiles, and its biomorphic shape suggests the wings of a bird, or perhaps the ocean’s undulating waves. Constructed from stripped down industrial sheet metal, the light fixture would not be out of place hanging in a downtown loft or—as it once did—a rustic farmhouse. A utilitarian object that is no less practical for being beautiful, in many ways it is the quintessential Calder gift.

<sup>1</sup> According to Parson Family lore. <sup>2</sup> Alexander Calder and Jean Davidson, *Calder, An Autobiography with Pictures* (New York: Pantheon Press, 1966), 21. <sup>3</sup> *Ibid.*, 220.



**Alexander Calder**  
**Cat Lamp, 1928**



## Alexander Calder 1898-1976

Born in 1898 to Nanette Lederer Calder and Alexander Stirling Calder, a painter and a sculptor respectively, Alexander Calder was encouraged to be creative and make things by hand. As a child he made gifts for his family and jewelry for his sister's dolls. In 1915, Calder attended Stevens Institute of Technology in New Jersey graduating in 1919 with a degree in mechanical engineering because his parents didn't want him to struggle as an artist. After completing school, Calder work a myriad of jobs including draftsman for Edison Company, a staff member at *Lumber* magazine, coloring maps for a hydraulics engineer and timekeeper for a logging camp.

In the spring of 1922 Calder attended night classes in drawing and the following year he decided to pursue a career as a painter. By 1925 Calder had his first art exhibition and he made his first sculptures out of wood and wire. In 1926, Calder relocated to Paris, socializing with the Parisian avant-garde, and started making wire portraits and abstract sculptures. His kinetic works, a departure from traditional sculpture, became known as 'mobiles', a term coined by Marcel Duchamp.

Calder's artistic endeavors ranged from mobiles to stabiles (static sculptures) both small and large, to jewelry and paintings. Today his works can be found in numerous museum collections around the world including The Whitney Museum of American Art, the Centre Georges Pompidou, Paris and the Museo Nacional Centro de Arte Reina Sofía in Madrid.

**If you can imagine a thing, conjure it up in space  
— then you can make it...The universe is real but  
you can't see it. You have to imagine it. Once you  
imagine it, you can be realistic about reproducing it.**

Alexander Calder



Portrait of American artist and sculptor Alexander Calder (1898-1976) as he poses near several of his sculpture mobiles, 1970.

Photo by Bernard Gotfryd/Getty Images. © 2015 Calder Foundation, New York / Artists Rights Society (ARS), New York

Gio Ponti

Rare lounge chairs, pair

Italy, 1949–1950 | Ariberto Colombo

lacquered wood, upholstery

26 w x 33 d x 39.5 h inches

Sold with a certificate of expertise from the Gio Ponti Archives.

**literature** *Italiano* *Degli Anni '40 e '50*, de Guttry and Maino, pg. 234

*Gio Ponti: Interiors, Objects, Drawings 1920–1976*, Falconi, pg. 92

illustrates similar form

\$70,000–90,000

**I believe that each piece of furniture, though always functional...should engage the imagination of the person who designs it, and the person who looks at it.** Gio Ponti





**Reconstructing the original purity of the form—function relationship does not derive from functionality: it derives from a real need of ours... to restore a harmonious relationship between form and function in an essentiality that excludes any memory of other formal origins.** Gio Ponti

Gio Ponti Iconic Wing Chairs



**“I believe that each piece of furniture, though always functional... should engage the imagination of the person who designs it, and the person who looks at it.” –Gio Ponti**

With this rare pair of matched lounge chairs, Gio Ponti cleverly reinterprets and modernizes the traditional wing-chair. Introduced into the repertoire of European craftsman in the seventeenth century, the wing-chair was designed to provide a warm, comfortable seat by the fireside. It derives its name from the “wings” attached to the back of the chair intended to trap the heat from the fire and offer protection from drafts.

The classic form of wing-chair is usually fully upholstered, including the wings and armrests. In a bold departure from its traditional form, Ponti creates a sculptural structure of burlled walnut that frames the sides of the chair in a seamless ribbon-like loop. From the solidly planted front legs of the chair, the wood framework swells ever-so-slightly as it climbs upward to create the bold curve of the arms, declining gradually to join the slanted seatback, and rising again to form the trapezoidal wings. From the top of the chair it descends vertically until it reaches the junction where the two ribbons of the frame join to provide a solid support for the slanted lower back of the chair; from there, it divides again to form the base of the seat and canted back legs.

While Ponti radically redesigns the form of the wing-chair, he retains its original function as a comfortable piece of furniture. The broad expanses of upholstery, slanted back, and flat headrest demonstrate the designer’s concern for and command of ergonomics. These are chairs that invite people to sit down, lean back, and relax as they enjoy the company of family and friends.

**1933** Lounge chair,  
V Triennale di Milano  
**1946** Lounge chair,  
executed by Ariberto  
colombo



**1949** Villa Vaj a lounge  
chair, Piacenza  
**1949** Lounge chair, Cassina  
**1951** Triennale armchairs,  
ISA Bergamo

At the same time, there is decidedly something whimsical about Ponti’s design. The trapezoidal shape of the wings clearly echoes their traditional form however he undermines their original purpose by replacing the solid surface with a void. Viewing the profile of the chair from the side, it almost appears to be animate—the contours of dark framework takes on the appearance of a seated human being.

Ponti typically produced a series of prototypes for his furniture which he reworked thereafter, creating numerous variations of the original design. In this case, his initial version of the wing-chair dates to the early years of his career, c. 1927–29. While it conforms to the traditional form of the wing-chair, Ponti customized it by adding curved wood, post-and-lintel-style armrests. In 1933 he significantly altered this prototype for the wing-chair in the bedroom of the *V Triennale Exhibition* in Milan, replacing the upholstered wings with a continuous wood framework which defines the open form of the wings and rounded armrests. When furniture production in Italy began to revive after the war in the late 1940s, Ponti re-introduced the wing-chair to the design world. From then on through the mid-1960s, he invented a dozen different versions of the wing-chair for private clients and the furniture manufacturers, Cassina, Dassai, and I.S.A. Bergamo.



**1955** Lounge chair  
model 811, Cassina,

**1963** Continuum armchair,  
Pierantonio Bonacina

**1964** Armchairs from  
the Hotel Parco dei  
Principi Rome, Cassina

The designs basically fall into two categories—those that are fully upholstered and those that incorporate a wood or metal framework and upholstery. Among the fully upholstered versions, Ponti varied the size and shape of the solid wings and armrests, as well as the fabrics. Lounge chairs of this type were produced in great numbers to provide comfortable public seating in three of Ponti's major design projects, the Conte Grande cruise-ship, the Hotel Royal, Naples, and the Parco dei Principi Hotel, Rome. Whereas Ponti employed the traditional form of the wing-chair in his designs for the upholstered versions, he was far more inventive in the series of variants with a wood/metal framework. From one version to another, he altered the shape, size, and profile of the wings, armrests, and legs, as well as the configuration and proportions of the upholstered parts of the chair in relation to the framework.

Among Ponti's experiments in reinventing the wing-chair, this pair of matched lounge chairs are unique, not only for their rarity, but for the singular contemporary character of their dynamic design. In comparison with his other wing-chairs, they are distinguished by the fluid elegance of the sculptural framework which define the graceful contours of the upholstered seat and backrest. In keeping with Ponti's usual high standards of production, the furniture's clean-lined modernism is executed with superb craftsmanship that excites visual interest.

Created in Ponti's most productive years in the fields of both architecture and design, these beautiful chairs embody his theory of "the finite form," wherein the perfected object displays its essential form and function: "Reconstructing the original purity of the form-function relationship does not derive from functionality: it derives from a real need of ours...to restore a harmonious relationship between form and function in an essentiality that excludes any memory of other formal origins." —Gio Ponti

— Perri Roberts

Gio Ponti

Rare Sofa for Palazzo Liviano

3

**Gio Ponti**  
**Rare sofa for Palazzo Liviano, University of Padova**  
Italy, 1939 | Fratelli Scremin  
Italian walnut, leather  
59.25 w × 26 d × 34.75 h inches

Sold with a certificate of expertise from the Gio Ponti archives.  
Lot is also accompanied by a copy of research documentation prepared by Laura Falconi as well as copies of original correspondence and invoices from Gio Ponti, Fratelli Scremin and the University of Padova. Signed with applied brass manufacturer’s label to reverse: [Mobili D’Arte Flli. Scremin Belluno].

**literature** *Scremin: Mobili d’arte*, de Guttly and Maino, pg. 67 illustrates this work *Gio Ponti Designer: Padova 1936–1941*, Universo, pg. 50  
*Gio Ponti: Interiors, Objects, Drawings, 1920–1976*, Falconi, ppg. 121–123 discuss commission *Archive of the Museum of Archaeological Sciences and Art of Liviano, Padova*, images, documentation and drawings of this model  
**provenance** Palazzo Liviano, University of Padova | Private collection, New York

\$50,000–70,000









**The most resistant element is not wood,  
is not stone, is not steel, is not glass.  
The most resistant element in building is  
art. Let's make something very beautiful.**

Gio Ponti

**Gio Ponti** Design of Palazzo Liviano

**Gio Ponti was awarded the commission for the design of the Palazzo Liviano, or School of Philosophy and Letters at the University of Padova in 1934. From the architecture and its construction to the furniture, interior design and artistic decoration, the project allowed Ponti to realize a total integration of arts. The Stairway of Knowledge at the Palazzo Liviano, with its multi-colored marble steps and frescos painted by Ponti, is one of his most widely known accomplishments.**

While the number of furniture pieces produced for the commission was not large by today's standards, it was a substantial project for the time. Ponti designed sofas, tables, chairs and armchairs of different styles and shapes for the Palazzo Liviano. He worked with factories equipped for mass production, such as Melichiorre Bega's company in Bologna and Meroni & Fossati in Brianza, as well as craftsmen in Lombardy, Veneto and Liguria to shorten the lead-time. The University of Padova project had a modest budget so instead of the exotic and rare materials that Ponti normally used for his wealthy clientele in the 1930s, he specified beech, walnut, cherry, oak and chestnut for the pieces of the commission. To ensure stability, Ponti's designs included thicker woods and veneers. To meet his high standard for beauty, Ponti requested pieces be cut from the same boards with matched grain. Further, the designs featured invisible joinery and hidden hardware.

The present sofa comes from this important commission. Though a solid and massive work, the sofa exhibits a graceful and slim elegance with its tapered and double-flared form, exemplary of Ponti's mature style. Made of walnut by the craftsmen of Fratelli Scremin, Belluno, the sofa was completed around 1939 for the Palazzo Liviano. The University of Padova's archives suggests that eleven examples of this sofa were ordered to accommodate the relatively small staff size (ten full-time teachers, eleven consultants and twenty-eight independent lecturers) while corresponding documents from the manufacturer's archives confirm that only six examples were completed.



left: Detail of the manufacturer's label applied to the reverse of this sofa. right: The Stairway of Knowledge at the Palazzo Liviano

Images courtesy of Gio Ponti Archives, Milan

Laura Falconi, author, professor and Gio Ponti scholar, extensively researched this form. The above text cites facts from her findings as well as documents directly from the archive of the Museum of Archaeological Sciences and Art of Liviano, Padova.



The piece is considered to be the witness of a rare and unique accomplishment in the history of the decorative arts and of the rising national design. Laura Falconi



Image courtesy of Gio Ponti Archives, Milan.

Gio Ponti at the Palazzo Liviano, c. 1940

### Gio Ponti 1891-1979

Gio Ponti excelled at painting as a child and expressed a fervent interest in the arts. Feeling that a career in architecture was preferable to that of a painter, Ponti's parents encouraged him to pursue the former and in 1914 he enrolled at the Faculty of Architecture at the Politecnico di Milano. His studies were interrupted by war, and in 1915 he was forced to postpone his education. He served as a captain in the Pontonier Corps until 1919, earning multiple military honors. After graduating in 1921, Ponti married Giulia Vimercati, the daughter of local aristocracy and started an architecture firm. During this time, Ponti aligned himself with the neo-classical movement, Novecento and championed a revival of the arts and culture. In 1928, Ponti founded *Domus*, a periodical tailored to artists and designers, as well as the broader public. A shift occurred in the 1930s when Ponti took up a teaching post at his alma mater, the Politecnico di Milano. In search of new methods to express Italian modernity, Ponti distanced himself from the sentiments of Novecento and sought to reconcile art and industry. Together with the engineers, Eugenio Soncini and Antonio Fornaroli, Ponti enjoyed great success in the industrial sector, securing various commissions throughout Italy. In the 1950s, he gained international fame with the design of the Pirelli Tower in Milan and he was asked to be a part of the urban renewal of Baghdad, collaborating with top architects from around the world. His 1957 book, *Amate l'architettura*, is considered to be a microcosm of his work — an incredible legacy spanning art, architecture, industrial design, publishing and academia.

José Zanine Caldas  
Important Custom dining table for the Gomes Residence  
Brazil, c.1970  
salvaged, old-growth Vinhatico  
71 w × 62 d × 31.5 h inches

This table is comprised of salvaged Vinhatico wood stumps found in Bahia, Brazil after the local forest there was clear-cut. Caldas made this table for his engineer, whose house was located in Joatinga.

provenance Paulo Gomes, Joatinga, Rio de Janeiro, Brazil  
Private collection

\$70,000 — 90,000





## José Zanine Caldas The Brazilian Identity

**This table was made for a house owned by my father’s engineer Paulo Gomes, whose house was in Joatinga overlooking Baja de Tijuca in Rio De Janeiro, Brazil. The entire house was made from salvaged material in my father’s style of ecological architecture. The table was made from found wood from stumps found in Bahia, Brazil. The forest was cleared and my father employed local villagers to get this wood that was left to rot. These woods my father used are named “Madeira Nobre” or “Noble Wood” in English because of their superior qualities and hardness. This table is a unique piece and there is no other exactly the same.**  
— Zanini de Zanine Caldas, 2015

Historical importance is placed on divergent ideologies in the twentieth century, with progress and industrialization holding reign over ecological and environmental awareness. How then does an architect respond to his country falling to European colonialism? How does he foster a movement of preservation and sensitive creativity imbuing nature and serene rawness to all of his accomplishments, architecture and furniture?

José Zanine Caldas' table presented here is comprised of Vinhatico (Plathymenia reticulata), a rot-resistant South American legume tree used often in structural modalities and traditionally for canoes. Caldas employed numerous canoe carvers in his workshops, in both an architectural and furniture capacity, utilizing their skills and experience with the wood to inform his furniture designs. The wood's ability to fend off natural destructive forces adds to its longevity as a design form, and compliments the designer's efforts to preserve a Brazilian identity.

Highly sculptural, innocent and deeply spiritual, this table is a testament to his adoration of natural fissures, nuances and organic qualities inherent in the wood itself. Although never formally trained as an architect, he was a renowned model-maker for many different architects. While most architects of his generation studied extensively, Caldas developed his own style through doing and making. His architecture is referenced in his furniture designs through a quaint and seductive simplicity. The top of the table consists of three joined segments from the same tree, exposing large filled knots and fissures that are highlighted by a sap grain perimeter, exploiting the tree's natural contrasting qualities. His use of a pure Brazilian vernacular in the construction and aesthetic of his design gives triumph to his persistent and applauded efforts to restore the forests that surrounded him his whole life. Zanine Caldas' furniture and architecture reflects the magical beauty of the Brazilian landscape. Trees were the single most important theme in his oeuvre, and the thoughtful, careful selection of the natural motifs utilized by the artist was central to his life, epitomized in this work.

**[I]n my work, be it houses or furniture  
or mystical objects, there is no intention  
other than that of sheltering and reflecting  
Brazil’s human and non-human nature.**

Jose Zanine Caldas





**Zanine is a fortunate case of a self-taught man. His school was life itself and architecture, his natural and inevitable path.** Oscar Niemeyer



**Jose Zanine Caldas 1918-2001**

José Zanine Caldas was born in Belmonte, a region of southern Bahia, in 1918. His father was a doctor, a profession that was underappreciated at the time. At a young age, Caldas was fascinated with his environment and adored trees developing a philosophy that trees have two lives—first as a tree, and second as furniture, floors, objects, caskets, utensils, and so forth. During his youth, he traveled extensively through Africa, immersing himself in various cultures and peoples of Nigeria, Ghana, Togo, Dahomey (now Benin) and Senegal. He was deeply moved by the musical, architectural and self-sufficient customs in Africa. He traveled to China and realized that humanity is much the same across the globe, maintaining similar practices in all geographical areas he visited.

Zanine Caldas became more and more cognizant and conscientious of his environment, and specifically the Brazilian landscape that was rapidly being clear-cut and destroyed as room was made for livestock and agriculture. Local carpenters had begun working under tenets of French and European architecture promoting colonial styles over traditional South American tropical styles and abandoning what previous generations of Brazilian architects learned from Africa and Asia. In response, Zanine Caldas began teaching and training traditional architecture and furniture design to students both in and outside of universities. Caldas was ostracized in architectural communities for not having earned an architectural degree, despite this Caldas made models for various projects by Oscar Niemeyer and Lucio Costa. In the 1980s, Caldas established an important and crucial institution known as the Foundation Center for the Development of the Application of Brazilian Wood (DAM), in an effort to educate and reverse the immediate and rampant destruction of the rain forests in Brazil. Zanine Caldas writes, "When I feel that our country is in the throes of an urban consumerist epidemic and is eagerly depredating the forests, I remember my father: we must cure it." Up until his death in 2001, Zanine Caldas kept his natural visions alive, and would plant a new tree in place of any tree that he used. This simple philosophy has carried over to his son Zanini de Zanine Caldas, who maintains workshops much aligned with his father's legacy.



George Nakashima  
Important Asa-no-ha cabinet for the International Paper Company  
USA, 1980–1981  
American black walnut, Port Orford Cedar, Pandanus cloth  
153.5 w × 19.25 d × 27 h inches

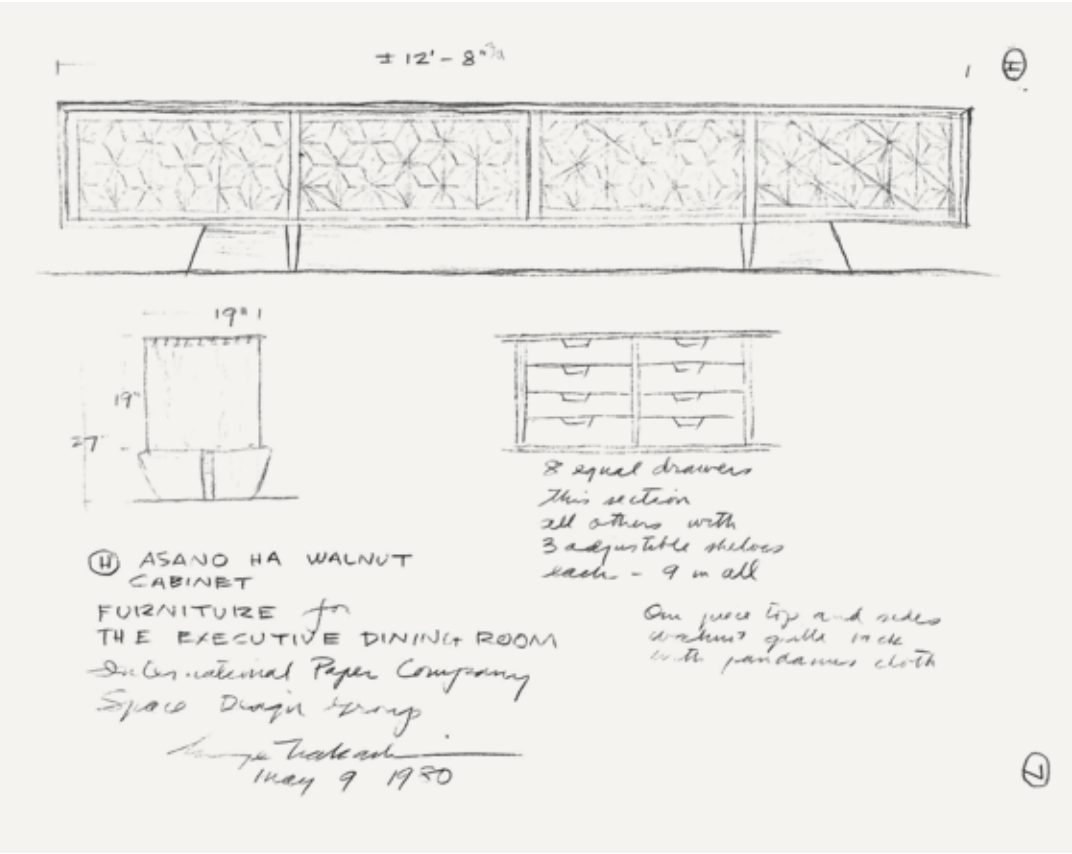
Highly-grained cabinet with dovetail joinery and four rare *Asa-no-ha* sliding doors concealing two adjustable shelves and eight drawers. This work is unique. Sold with a letter of authentication from Mira Nakashima and a copy of the original drawing of this form.

**literature** *Interior Design*, September 1981, pg. 292 illustrate this example in situ *Nature Form & Spirit: The Life and Legacy of George Nakashima*, Nakashima, ppg. 204–207 illustrate decorative pattern and related forms *George Nakashima: Full Circle*, Ostergard, ppg. 166–169 illustrate related form and pattern  
**provenance** International Paper Company, New York | Private collection, Los Angeles | Los Angeles Modern Auctions, December 2004, Lot 137  
Private collection

\$400,000 – 600,000







Drawing by George Nakashima for the International Paper Company, c. 1980

right: The present lot featured in Interior Design magazine, 1981  
bottom: Drawing by George Nakashima for the floorplan of Board Chairman's dining room, 1980

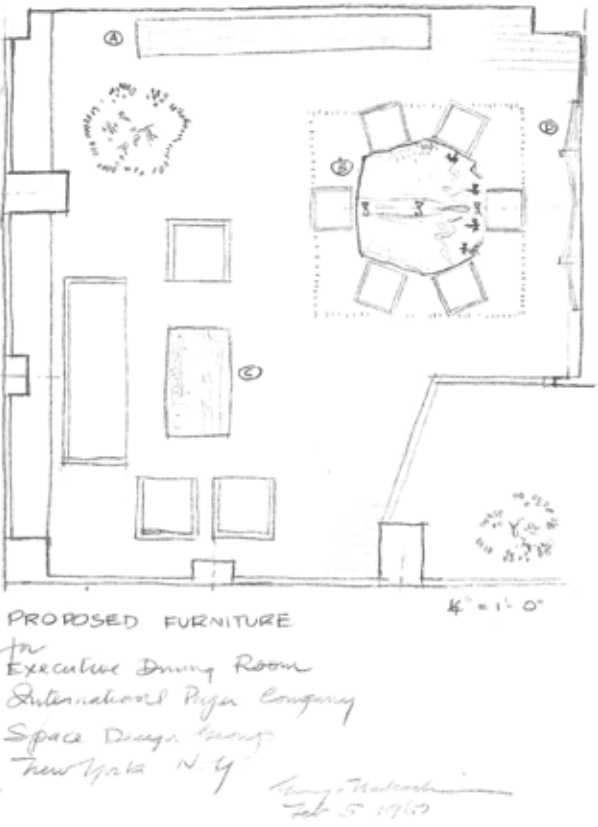


Image courtesy of Interior Design Magazine, September, 1981, Photographer Mark Ross

In 1980 George Nakashima was commissioned by the International Paper Company, one of the largest paper companies in the world, to design furnishings for their headquarters in New York. Like his groundbreaking interior for the Krosnick family, this public project pushed the limits of Nakashima's creativity as he was given the opportunity to design on a monumental scale for the company's expansive offices. The collection was comprised of several impressive and large-scale works, including screens, room dividers, coffee tables and cabinets.

The present lot comes from this important commission. It was included in the Board Chairman's dining room. Measuring more than twelve feet in length, it is one of the longest cabinets Nakashima ever made. This exceptional work is further distinguished by its Asa-no-ha sliding doors. The intricate pattern, an abstraction of the Asian Palm, was a traditional Japanese decoration often used on Shoji screens in wealthy households. In the late 1960s, Nakashima began incorporating the Asa-no-ha pattern into his furniture and lighting designs. The complex pattern featuring twelve pieces of wood joined by hand was special ordered and made by skilled craftsmen at a workshop in Japan. Very few examples of Nakashima designs feature Asa-no-ha doors.

It requires a genuine fight to produce one well designed object of relatively permanent value.  
George Nakashima





### George Nakashima 1905-1990

George Nakashima was born in Spokane, Washington in 1905. He attended the University of Washington where he excelled in architecture courses and was awarded a scholarship to study at the Ecole Americaine des Beaux-Arts in Fontainebleau. Nakashima completed his master's degree from MIT in 1930, and worked for a brief time as a mural painter before losing his job during the depression. Nakashima sold his car, moved to Paris and then to Tokyo in 1934. In Japan, he worked at the architectural firm of Antonin Raymond where he was exposed to the Japanese folk art tradition. In 1937, Nakashima traveled to India to supervise the construction of Golconde, a dormitory for Sri Aurobindo Ashram.

Nakashima returned to the United States settling in Seattle, Washington where he worked for an architect and constructed his first furniture designs in the basement of a local Boys Club. During World War II, he and his family were sent to a Japanese internment camp in Idaho. Antonin Raymond petitioned for and attained their release under the condition that Nakashima would work on his farm in New Hope, Pennsylvania. Relocated, Nakashima began making furniture again. He produced a line for Knoll in 1946 and designed the Origins line for Widdicomb in 1957, but it is his studio works and important commissioned forms for which he is most admired.

Walter Dorwin Teague  
Nocturne radio, model 1186  
USA, 1935 | Sparton Corporation  
mirrored midnight blue Tufflex glass, satin chrome steel, painted wood  
43.25 w × 12 d × 46 h inches

**literature** *The Machine Age in America 1918–1941*, Brooklyn Museum of Art, pg. 26 *Modernism: Modernist Design 1880–1940*, Duncan, pg. 216  
**provenance** Collection of Roger E. Dillon | Thence by descent

\$70,000–90,000

A portion of the proceeds will be donated towards furthering ongoing research and clinical trials to make cancer immunotherapy treatments more readily available.

The ultimate icon of modernity,  
one grammatically ahead of its time

Alastair Duncan





We are not building big and little gadgets—  
we are building an environment.

Walter Dorwin Teague

Walter Dorwin Teague Icon of Modernity

Daring and brilliant ensemble in glass and metal by Walter Dorwin Teague....A circle of midnight blue Tufflex mirror glass rests in a satin chrome cradle...Beautiful stage setting for High Fidelity receiver cleverly concealed behind the chrome barred grille...Eleven tubes...High Fidelity performance...Five bands, American and foreign broadcast and short wave, and government weather broadcast reception...150 to 400 kilocycles...530 to 20,000 kilocycles...Silent accurate tuning or program preselection by the Viso-Glo electric eye...Airplane guide light...High Fidelity...Two speed tuning control...and 12-inch auditorium speaker...

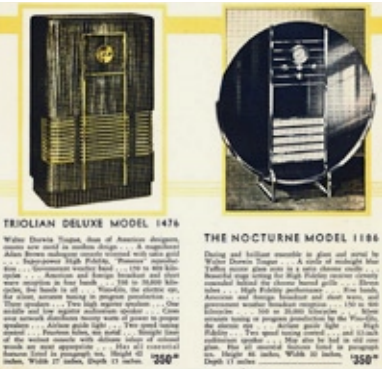
Billed as “The Style Sensation of the Radio World,” Walter Dorwin Teague’s Sparton Nocturne radio, model 1186 was unveiled to the world at the New York Radio Exposition in September of 1935. In the weeks preceding the exhibition, Sparton created a buzz around Teague’s revolutionary radio nearly four-feet in height with advertisements featuring the circular design draped with a cloth and a model kneeling beside it, teasing to reveal the form.

The large midnight blue tufflex mirrored glass radio was the most daring of four designs Teague created for Sparton in 1935 for their 1936 catalogs. Embracing materials of the industrial world, Teague’s Nocturne radio elegantly transforms a utilitarian object into a work of art; it was, as Alastair Duncan writes, “The ultimate icon of modernity, one grammatically ahead of its time.” Marketed to a high-end market and intended for posh interiors, hotels, theaters or other similar venues, the deluxe Nocturne cost \$350–375 (or nearly the cost of an automobile) and was a large investment during the Depression.



It is unknown how many examples of the Nocturne radio were produced, but as a result of the original high price and the fragility of the materials few are known to exist today. Aside from the present lot, other examples can be found in a few private collections and a handful of museum collections including the Los Angeles County Museum of Art, The Dallas Museum, The Wolfsonian—FIU in Miami Beach, the Minneapolis Institute of Arts and the Philbrook Museum of Arts in Tulsa.

The present lot comes from the collection of the late Roger E. Dillon, an avid radio collector who was passionate about restoring antique radios to their original 'glory'. Dillon thoroughly researched the coveted Nocturne radio becoming an expert on the form and he was consulted for the recent award-winning documentary, *Teague: Design & Beauty*. This rare and magnificent example retains its original mirrors in nearly perfect condition as well as its original chrome also in very good condition. Dillon expertly restored and cleaned the radio components hidden in the cabinet behind the blue mirrored disc; and today it emits the sumptuous sounds it would have produced when it was first released in 1936.



left: A Sparton ad published in 1935.  
above: A 1935 Sparton brochure featuring the Nocturne Radio, model 1186





### Walter Dorwin Teague 1883-1960

Walter Dorwin Teague was born in the small farming town of Decatur, Indiana in 1883. Inspired by books on architecture, he developed a remarkable talent for drawing. In 1903 he moved to New York, studying painting at the Art Students League of New York by night and honing his drafting skills as a successful illustrator in advertising firms around the city during the day. For Teague, everything changed after a trip to Paris in 1926 where he studied Bauhaus design and the work of Le Corbusier. He returned with a desire to elevate the significance of machine-made objects by combining consumer tastes with the high values of art and he started his own industrial design firm. As a design consultant, Teague developed the idea of corporate identity and branding for an impressive client list including Ford, Corning Glass, Polaroid, Boeing and Texaco. He designed several popular camera models for Kodak, including the hugely successful Brownie. Teague desired to create meaningful connections between industry and the consumer and found the perfect outlet for his vision in directing the design of the 1939 World's Fair. A celebration of industry and technology, the fair embodied the aesthetic of the Machine-Age, a term Teague helped coin. His 1940 book, *Design This Day: The Technique of Order in the Machine Age*, remains one of the most powerful statements on design in the 20th Century.



Marc Newson  
Event Horizon table  
Australia, 1992 | POD Edition  
polished aluminum, enameled aluminum  
70.5 w × 38 d × 32.25 h inches

This work is number 2 of 3 artist proofs aside from the edition of 10. Signed with impressed manufacturer’s mark to edge: [Marc Newson POD Edition Event Horizon 1992].

provenance Galerie Kreo, Paris | Halsey Minor | Phillips de Pury, New York, 13 May 2010, Lot 17 | Property of a distinguished private collector | Christie’s, *Important 20th Century Decorative Art & Design*, 12 June 2014, Lot 282 | Important private collection, New York

\$200,000 — 300,000









above: Prototype for the Event Horizon table  
right page: Marc Newson's Kelvin 40 Concept Jet, 2004

## The Epic Event Horizon

In theoretical astronomy, an “Event Horizon” is the boundary of a black hole. Beyond that margin, nothing—not even light—can escape the pull of the immense gravitational forces at the heart of the uncanny celestial objects formed by the inward collapse of a star. Event Horizons are the mouths of “the seductive dragons of the universe,” as the writer Robert Coover described black holes, “emitting a negative radiance that draws all toward them, gobbling up all who come too close.”

Marc Newson's *Event Horizon* table also represents a threshold—one in the universe of design. There is nothing negative in its radiance nor in its seductive power. Produced by the Australian designer in an edition of 10 in 1992, the *Event Horizon* table—along with its companion pieces, the following year's “Orgone” chair and stretch lounge, in a suite of polished and enameled aluminum furniture—announced the arrival of a fully-refined new furniture aesthetic: sleek, seamless, sculptural; organic and yet industrial; retro-futuristic. More significantly, the *Event Horizon* table heralded a new technocratic design sensibility. Newson, born in 1963, has been at the vanguard of a generation of designers who embrace science, mathematics and technological advances as both an inspiration for and a fundamental basis of their work.

Marc Newson has justifiably been called the most influential and accomplished industrial designer of our day. Shoes, cutlery, toilets, toys, glassware, wristwatches, a flashlight, salt and pepper mills, cell phones, fountain pens, luggage, a camera, a champagne bucket and a dish-drying rack—it's difficult to name a household object he hasn't designed. He is also one of the most enterprising and open to the novel and experimental. Newson has employed materials as various as carbon fiber, polypropylene, marble, a Japanese plaster incorporating dried grasses, Corian, electroformed nickel, and a linen and resin composite called Micarta. He has used advanced techniques that range from rapid 3-D prototyping and laser sintering to blow-molding and hydrojet cutting.

To survey the creations of many leading contemporary designers—those of young cutting-edge talents such as Joris Laarman, Konstantin Gric, Ronan and Erwan Bouroullec, and Mathias Bengtsson; newer works by older hands like Ron Arad, Zaha Hadid, and Martin Szekely—is to see Newson's influence at play. His pioneering work fostered the design ethos that produced such current practices as the eager employment of newly-

developed industrial materials and the search for novel applications of familiar ones, and the use of computer-guided and laser-powered modeling and fabrication methods. Today's designers, like Newson, could describe their creations as “technical experiments which need a medium to exist” and found expression as furniture.

When the European Aeronautic Defence and Space Company announced plans in 2007 to start a private space tourism program, Newson was chosen to design the interior of the rocket ship. He has designed a concept car for Ford, a prototype jet—the Kelvin 40, for Paris's Fondation Cartier pour l'art contemporain in 2003—a powerboat, surfboards, and the interiors of Qantas airlines and private planes. Speed, space travel, sci-fi, and streamlined form have been constant themes in his career—all part of a fascination Newson traces to watching the Apollo moon landings as a six-year-old boy. “A sense of utopia; a sense of optimism pervaded” around that NASA mission, he has recalled. “It led me to want to create things, to explore things, to be ambitious.”

Appropriately, the object that brought Newson the attention of the international design community was named for an American aerospace company, the *Lockheed Lounge*. Long, flowing, and voluptuous—“a fluid metallic form, like a giant blob of mercury,” in Newson's words—the lounge is as much sculpture as furniture. Made of a fiberglass body sheathed in thin riveted aluminum panels, it is a post-modern-meets-post-industrial interpretation of the 19th century recamier sofa that also resembles a prop-driven aircraft fuselage. Newson began working on the lounge design not long after his graduation in 1984 from the Sidney College of the Arts, where he specialized in jewelry-making. Bolstered by a grant from the Australian crafts council, he built six sculptural seating pieces, which were exhibited at a Sydney art gallery in 1986. The lounge prototype was noticed by the design press worldwide.

Newson refined the piece over the next two years and produced 15 examples of what by then he called the *Lockheed Lounge*. Most were sold between 1988 and 1990 to local buyers for around \$1,000 apiece. Today, the *Lockheed Lounge* holds the auction price record—\$3.7 million—for a work by a living designer. And yet Newson considers the lounge something of a disappointment. “I had a pretty good idea of what it would look like: a seamless, smooth, shiny object,” he has said. “I never wanted it to be covered in panels. That was the only way I could think of to achieve something close to the effect I visualized.”



© Marc Newson, Ltd.

The *Event Horizon* table would finally fulfill Newson's ideal. The road to achieving that design began with his search for the automobile of his dreams. By 1991, Newson had established a studio in Paris, supported by an assortment of commissions from companies that included the Italian furnishings makers Flos and Capellini. With the windfall profit from a perfume bottle design for Shiseido, Newson decided to buy an Aston Martin DB4, a classic roadster manufactured from 1958 to 1963, the epitome of the sexy, sleek, whippet-fast British sports car. He went to check out an available example located in a town north of London at a high-end auto body shop that specialized in Aston Martin restorations. Their work was a revelation: here were artisan-technicians who could fabricate a design like the *Event Horizon* table to his exact specifications. “What they do is more akin to silversmithing,” Newson would say. “They work metal as if it were a piece of fabric or plasticene. What you see in the end is this incredibly sensual and refined object.”

The *Event Horizon* table is an exercise in contrasts, contradictions and illusions—an “impossible mind-fuck,” as Newson described it, half in jest, to design critic Alice Rawsthorn. It is solid, yet has an almost liquid appearance; it is all-metal, but light in weight. It is a table, yet it has an interior space—and what an interior, that draws you in towards the contoured funnels of its black hole-like legs. The present lot is the only example of the *Event Horizon* table with an interior enameled in blue—Bugatti blue, along with Ferrari red and British racing green, the three colors Newson originally chose for the piece to honor European motor sports, before adding orange, yellow and lime green. The *Event Horizon* table is a machine. Cold, aerodynamic and lustrous, its profile hearkens to the air-intake scoop in the hood of Newson's beloved Aston Martin DB4. And yet the table has the wholeness of a living thing. It has a continuous skin; it seems almost to breathe. If the *Lockheed Lounge* is Frankenstein, stitches and all, the *Event Horizon* table is Galatea.

“I'm a geek,” Marc Newson once said. “Geeks are interested in the details.” Those who share his concerns might well regard the *Event Horizon* table as his first true, perfected masterpiece.

**Both my sculptural work and the production furniture have always had as much to do with what is not there as with is there — the voids, the interior spaces, the things that you don't see.**

Marc Newson



### **Marc Newson b.1963**

Born in Sydney in 1963, Marc Newson spent his childhood traveling in Europe and Asia. His mother took a job working for a leading Australian architecture firm, exposing Newson to design at early age. He attended Sydney College of the Arts to study jewelry and sculpture, graduating in 1984. Newson was awarded a grant from the Australian Crafts Council to stage his first exhibition where he presented his Lockheed Lounge Chair that would be purchased by the National Gallery of Southern Australia. Newson moved to Tokyo in 1989 where he met the owner of Idée, Teuro Kurosaki with whom he would produce numerous designs for over the years. From Tokyo, Newson moved to Paris before settling in London and opening his own design studio, Marc Newson Ltd. Not one to be categorized, Newson has designed cars, jets, and watches in addition to his iconic furniture. In 2005, Time magazine named him one of the 100 most influential people in the world. His work is housed in the collections of several major museums around the globe including the Museum of Modern Art, New York, the Victoria and Albert Museum, London, and the Centre Georges Pompidou, Paris.



8

Claire Falkenstein  
Untitled (Point as Set)  
USA, c.1972  
welded and patinated copper, fused glass  
21.5 h x 22 w inches

**provenance** Acquired directly from the artist | Private collection

\$30,000–50,000

**The surface becomes the interior...  
with the lattice, the wonderful thing  
is, not only do you have the motion,  
(the moving of the interior to the exterior;  
the exterior to the interior), but you  
also have the vision. It’s transparent.**  
Claire Flakenstein



With its juxtaposition of both disquiet and vulnerability, *Untitled* harnesses a potent vitality, like a diminutive but powerful eruption frozen in a moment of time.

### Claire Falkenstein Unfettered Topology

In *Untitled (Point as Set)*, by esteemed 20th century sculptor Claire Falkenstein, a complex network of welded copper tubes encase, but do not entirely contain, brightly colored shards of glass that glint at intervals through the metal’s open construction. Originating from her *Point as Set* series, the sculpture is indicative of the artist’s theory for that group of works, which she once described as being related to “the language of mathematics and thus to the under-surface relations in nature.”<sup>1</sup> Indeed, a close reading of the object might alternately reveal the three-dimensional manifestation of a complex arithmetical theorem, or the mysterious elegance of a knotty tumbleweed.

Like the charged sculptures for which she became known, Falkenstein herself was a dynamic force. Born in Oregon in 1908, and raised in the San Francisco Bay area, she began her career at the University of California at Berkeley, when she was given her first commercial gallery show while still a college student. Throughout her life Falkenstein pursued her work with unrelenting focus, leaving California and her husband behind in 1950 to move to Paris, a city that had long compelled her as an artist. She also had studios in Rome, Milan, Venice, and New York before finally returning to California and settling in the Los Angeles area in the 1960s. Though she knew, and was friendly with, a wide variety of artists both personally and professionally—from Clyfford Still to Karel Appel to Richard Diebenkorn—she refused to subscribe to a singular school of thought when it came to her own practice, preferring instead to remain fiercely independent. Falkenstein’s autonomy is evident in her output, which is so distinctive that it cannot easily be compared with that of her peers.

Photo by Teresa Maria



*The New Gates of Paradise*  
designed by Claire Falkenstein  
in 1961 for Peggy Guggenheim’s  
museum-palace in Venice

Instead she adhered to, and insisted upon, her own artistic vocabulary. The spherical form was a constant motif in her body of work, as was the sophisticated, crisscrossing structural network. Near the end of her life, Falkenstein referred to the “topological structure” of her sculpture, noting that “The surface becomes the interior...with the lattice, the wonderful thing is, not only do you have the motion, (the moving of the interior to the exterior; the exterior to the interior), but you also have the vision. It’s transparent.”

The artist’s description perfectly encapsulates the enigmatic *Untitled (Point as Set)*. The dense tangle of copper and glass is imbued with an almost kinetic energy, conveying a feeling of movement though it sits stationary, and there is a tension to the work that seems to reflect Falkenstein’s own lifelong restlessness. At the same time, the transparency to which she refers is also apparent. One can easily become lost in examining the webbed structure, peering through its orifices in search of the splashes of deep red and blue that hint below its depths. With its juxtaposition of both disquiet and vulnerability, *Untitled* harnesses a potent vitality, like a diminutive but powerful eruption frozen in a moment of time.

— Jessica Holmes

<sup>1</sup> Ronald Alley, *Catalogue of the Tate Gallery’s Collection of Modern Art other than Works by British Artists* (London: Tate Gallery and Sotheby Parke-Bernet, 1981), 213.

<sup>2</sup> Oral history interview with Claire Falkenstein, 1995 Mar. 2–21, Archives of American Art, Smithsonian Institution.





Photo by Ralph Crane/The LIFE Picture Collection/Getty Images

**Claire Falkenstein 1908-1997**

Claire Falkenstein was born in 1908 in Coos Bay on the coast of Oregon. Falkenstein did not intend to study art when she entered the University of California at Berkeley in 1927, but quickly discovered that it was her true passion and had her first solo exhibition at the East-West Gallery in San Francisco that year. She continued her studies under Alexander Archipenko at Mills College, where she met such luminaries as Laszlo Moholy-Nagy.

After graduating, Falkenstein taught at various schools in the Bay Area throughout the 1930s and 1940s, including the California School of Fine Arts alongside Clyfford Still and Richard Diebenkorn. At this time, The California School of Fine Arts was the center for Abstract Expressionism in San Francisco, which inspired the artist to pursue a more free-form gesture in her painting. This influence was evident in her works exhibited in 1948 at the San Francisco Museum of Art.

In 1950 Falkenstein moved to Paris, where she became close with fellow American artists Sam Francis, Paul Jenkins, and Mark Tobey. She became the only non-German artist included in the 1952 Werkbund exhibition and was exhibited frequently over the decades.

Falkenstein passed away in 1997. Her work has been exhibited globally and is housed in institutions such as Tate Modern in London; Centre Pompidou in Paris; Smithsonian American Art Museum in Washington, D.C.; Los Angeles County Museum of Art; and the Museum of Modern Art and Solomon R. Guggenheim Museum, both in New York.

Charlotte Perriand

Free-form dining table

France, c. 1955 | André Chetaille for Galerie Steph Simon

mahogany

93 w × 42.5 d × 28.75 h inches

**literature** *Charlotte Perriand: Un Art d'Habiter*, Barsac, ppg. 436–439

*Steph Simon: Retrospective 1956–1974*, Laffanour, ppg. 68–71

**provenance** Galerie Patrick Seguin, Paris | Private collection

\$100,000–150,000

Ambiance costs nothing.  
We do not live in museums.

Charlotte Perriand







## Charlotte Perriand Democratic Beauty

The tactile quality of the materials and the physicality of the form engage the negative space, a quality emphasized in Japanese aesthetic. The natural curvature of the table top allows all who are seated the table to face one another and engage in conversation while economizing on space.

Charlotte Perriand boarded the Japanese ocean liner *Hakusanmaru* just one day after the German army captured Paris in 1941. She had been invited one month prior by the Imperial Ministry of Commerce and Industry, at the suggestion of Sori Yanagi, to serve as an industrial design consultant to the Department of Trade Promotion. Many years later in her autobiography, Perriand would remember the day she left with uncertainty, saying, “When I left Paris, I’d been at a crossroads that had inexorably led me to a place I didn’t know, hadn’t even suspected existed. My luggage should have stayed on the platform at the Gare de Lyon. I shouldn’t have taken the train to Marseilles that day.” Europe and Asia were engulfed in conflict, and Japan took advantage of the occupation of France to extend its military control over French Indochina. Perriand, of course, had no way to know that her time spent in Asia would result in some of the most significant changes to her life; she later recalled “Is that what’s known as destiny?”

In the years leading up to her time abroad, Perriand had undergone a series of changes of her own. In 1937 Perriand left Le Corbusier’s studio after ten years, the depression had taken its toll on all of Europe as it teetered on the brink of war, and the designer increasingly distanced herself from her glass and metal designs of the late 1920s. Instead, Perriand designs took on more democratic sensibilities. Active in the leftist, radical political sect, Perriand was charged with the mission to design inexpensive furniture for the people who needed it the most. She found inspiration on her frequent retreats to the mountains of Savoy, meeting with local craftsmen and immersing herself in nature. She designed her first free-form desk in 1938 for Jean-Richard Bloch. The wood was salvaged from the Temps Nouveaux Pavilion, its satiny finish and voluptuous form was meant “to make the room sing”.

In Japan, Perriands schedule was full with visits around the country. She spent her first several months in the countryside, visiting craftsmen in remote villages. Perriand immersed herself in the culture, experiencing Japan both physically and spiritually. In keeping with the path she was forging back in France, Perriand was especially interested in the rich craft-art tradition of Japanese artisans who utilized ancient techniques and natural materials. She studied woodworking and the intricacies of Japanese tea ceremonies, revealing a world of harmonious simplicity that she would translate in her designs.



Photo courtesy of the Archives Charlotte Perriand



**top: Free-form desk designed for Jean-Richard Bloch’s Ce Soir office, Paris, 1938 bottom: Perriand with Junzo Sakakura (at left, facing camera) and two craftsmen, 1941**

Coinciding with her discoveries in Japan, her host country was becoming ever more engulfed in the war that was spreading across Asia and Europe. Perriand traveled to Hanoi in 1941 with the intention of returning to France by way of the United States. Her plans were abruptly shattered when Japan bombed Pearl Harbor, a declaration of war. Unable to return to Japan let alone France, Perriand remained in Vietnam for the next five years where she would meet and marry her husband Jacques Martin and give birth to their daughter, Pernette. She later recalled, “The pressures of war were growing, and suffering was in the air. I had to counter death with life. Paradoxically, I decided to do so at the worst possible moment.”

Throughout two decades of turmoil, Perriand’s aesthetic had undergone a dramatic evolution. The horrors of war and economic instability only heightened her desire to create affordable and beautiful furniture, and she continued to cultivate joyful and harmonious spaces. Returning to Europe after the war, Perriand believed more than ever in celebrating the simple joys of everyday life, the inherent beauty of nature and engaging peacefully with her surroundings. This humanist sentiment, both a reaction to the time, but also inherent in the designer, culminated in Perriand’s philosophy, *l’art d’habiter* or *the art of living* — a doctrine that would provide foundation and inspiration for the rest of her life.

The present lot, a sumptuous free-form table, typifies this evolution. The tactile quality of the materials and the physicality of the form engage the negative space, a quality emphasized in Japanese aesthetic. The natural curvature of the table top allows all who are seated the table to face one another and engage in conversation while economizing on space. It stands as an invitation to sit, eat, enjoy friends and family and take pleasure in life’s simple tasks - to participate in the art of living.



Even today, this manner of being pervades every aspect of Japanese life and profoundly affects the visitor. There is no difference between city and country. Architecture, nature and man are one. Charlotte Perriand



Photo courtesy of Mary McLeod, New York.

Charlotte Perriand 1903-1999

At the age of twenty-four Charlotte Perriand approached Le Corbusier and asked to join the designer's famed studio. While studying at Paris's Ecole de l'Union Centrale des Arts Décoratifs, Perriand read two of Le Corbusier's most notable works *Ver une architecture* and *L'Art decorative d'aujourd'hui* prompting her to distance herself from the Art Deco aesthetic and seek out a style more relevant to the machine-age. Le Corbusier famously turned her away, stating 'we don't embroider cushions here.' Months later, after seeing her *Bar sous le toi* the Salon D'Automne exhibition in Paris, he apologized and hired her on. Perriand worked in his studio for ten years, collaborating with Le Corbusier and Pierre Jeanneret on numerous projects, most notably a set of tubular steel chairs that would become one of her most well-known designs. In the 1930s, concerned with social issues, Perriand worked to create functional and affordable designs. Moving away from the machine-age aesthetic of glass and metal, Perriand began experimenting with natural materials. She traveled to Japan as an official advisor on industrial design to the Ministry for Trade and Industry and became enamored with the simplistic beauty of Japanese design. Perriand studied local woodworking and immersed herself in the functional yet refined forms. Perriand revitalized her career upon returning to Europe in 1947, creating harmonious simplicity in her designs — what she called *l'art d'habiter*. She continued her collaboration with Le Corbusier on the Unité d'Habitation in Marseilles and worked with Fernand Léger and Jean Prouvé on various commissions. In 1985, her long career was celebrated with a retrospective at the Musée des Arts Décoratifs in Paris. Today her works can be found in numerous institutions around the world and she remains one of the most influential designers of the 20th Century.

Ico and Luisa Parisi  
pair of Custom bookcases from Casa Larini, Como  
Italy, 1950 | Fratelli Rizzi  
Italian walnut, chrome-plated steel, glass  
61.5 w × 21 d × 131.75 h inches

Cabinets feature fourteen adjustable shelves, four drawers, an illuminated vitrine, drop-front desk, two doors concealing adjustable shelving and one steel ladder for accessing the top shelves.

literature *Architetti*, no. 3, 1950, pg. 27 illustrates in situ  
provenance Casa Larini, Como | Private collection, Milan

\$50,000–70,000





## Elegant Design Reading the Parisi Library For Casa Larini

**These monumental bookcases designed in 1948, for the library in the Casa Larini, were an early commission for the then newly founded architecture office of Ico and Luisa Parisi. The office, La Ruota (The Wheel), had just opened in 1947, in the lakeside town of Como, when various small commissions started coming their way. In this instance, they were asked to design interior furnishings. It wasn't until 1951 that they would design entire villas for many clients in the Como region.**

The Casa Larini commission was documented in the August 1950 issue of the vanguard modern journal, *Architetti*. The article discusses the influence a visit to an aeronautical parts factory, specializing in the production of gliders and propellers, had on the works of Ico and Luisa; the author writes: “That plant developed advanced techniques for profiled plywood which gave the elements produced, maximum efficiency with minimal weight and thickness. These purely utilitarian techniques inspired Parisi, the emerging architect, to create furniture where every element more specifically performs a function, where every structural part has a gauge exactly proportional to the forces that need to be sustained.”

The *Architetti* article illustrates a dozen works from the Casa Larini commission and designs for two of the pieces can be traced to this factory visit: the hallway console and the library bookcases. Both are emblematic of the designers evolving methodologies. The glass topped console is composed of sinuous turned wood, creating a Rococo frenzy. Such a biomorphic form, at the site of entrance, resounded a note of disquiet. This disruption was tempered with seemingly familiar archetypes throughout the home, as in the highly functional library displays. Two tall bookcases in carefully crafted walnut have an initial appearance of sober monumentality. When installed at Casa Larini, they flanked a traditional marble fireplace mantle. At the top, both cases were connected by a floating shelf unit bridging the two vertical parts. This way of physically hemming in the fireplace turns the library wall into a metaphysical collage.



Courtesy Archivio del Design di Ico Parisi, Como

The present lot featured  
in *Architetti*, August 1950

This element in the Casa Larini is a result of the fascinating synthesis of the two architects, Ico and Luisa, who by working together, created some of the most complex and yet coherent Italian mid-20th century designs. Ico Parisi interned and worked with the great Rationalist architect Giuseppe Terragni and later enrolled in the architecture department at Lausanne University. While Luisa (née Aiani), graduated from two of Milan's prestigious institutes, the Brera Belle Arti (in fine art) and the Politecnico (in architecture) where she studied under the influential Gio Ponti. Both Ponti and Terragni had a clear impact on the development of their young protégés, which is discernible in numerous design and architectural works created during the couple's long partnership.

The influence of Ponti and Terragni on Ico and Luisa is evident in the Casa Larini library displays. Eight boxes are stacked above four bases and all are encased in lateral frames that are attenuated and profiled as Ponti might have done. Terragni's influence is more subtle, but manifest in the boxes which are suspended and slightly jutting out, recalling the architect's abstracted window surrounds. In the hands of his former student, Ico, these elements are deftly unified in sophisticated tectonics, such as steel rods horizontally connecting the upper units, the varying small wooden spacers, all enhanced by voids, a negative space that paradoxically functions as a visual unifier.

From 1947 on the Parisi's work shows traces of a tension between the newer Metaphysical/Surrealist impulses emanating from Gio Ponti and the lingering Rationalist functionality of the prewar Giuseppe Terragni. One could conjecture that this is what characterizes the couple's collaboration. Ponti's influence on Luisa and Terragni's on Ico. This led to a synthesis with an emphasis on tectonics, a precise understanding of the specific properties of material, and a penchant for elevating objects of daily use to new heights of elegance. The Casa Larini commission is a singular collection of objects, alternating between functionality and a pursuit of ideal forms, between bourgeois comfort and an open defiance of convention.

— Brian Kish







One could conjecture that this is what characterizes the couple's collaboration. Ponti's influence on Luisa and Terragni's on Ico. This led to a synthesis with an emphasis on tectonics, a precise understanding of the specific properties of material, and a penchant for elevating objects of daily use to new heights of elegance and singularity by recourse to complex geometries and conspicuous juxtaposition techniques.

### **Ico Parisi 1916-1996 Luisa Parisi 1914-1990**

Domenico 'Ico' Parisi was born in Palermo in 1916 and began working in the construction trades in 1931. Luisa Parisi (née Aiani), was born two years earlier in 1914 and studied art at the prestigious Brera Belle Arti and architecture under Gio Ponti at the Politecnico in Milan. The young designers were exposed to vibrant and often conflicting movements of Italian design during their studies, molding their early design aesthetics. In 1936, Ico was exposed to the theories of writer and architect Alberto Sartoris while working in the studio of the Rationalist architect Giuseppe Terragni. The experience would have a profound impact on his career. In 1945 he organized the first of a series of contemporary furniture exhibitions in Como. In addition to his own designs, the Como exhibitions included works by designers such as Silvio Longhi and Paolo Buffa. Ico and Luisa were both members of the Alta Quota which emphasized an integration of the arts and architecture. In 1947, the couple married and together, the husband and wife team founded La Ruota, a design studio in Como. The duo would secure numerous important commissions including Casa Fraccaroli and the furniture design for State Library in Milan. Ico would travel to Lausanne, Switzerland between 1949 and 1952 to study under Alberto Sartoris at the Institute Atheneum. Upon his return to Italy, La Ruota became a space for collaborating, a meeting place for artists and architects alike. In the creative environment Ico and Luisa fostered, the duo designed some of their most iconic furniture, as well as ceramics, glass and jewelry. Their designs found commercial success with companies including M.I.M., Singer & Sons, Altamira, Longhi and Cappellini and most notably, a long and fruitful relationship with the Italian manufacturer, Cassina.



II

Barbro Nilsson  
Important and Monumental Salerno carpet  
Sweden, 1946 | Märta Måås-Fjetterström AB | hand-woven wool  
217 w × 287 l inches

Woven signature to edge: [AB MMF BN].

**literature** Märta Måås-Fjetterström: Märta flyger igen!  
90 år med Märta Måås-Fjetterström, exhibition catalog, pg. 151  
**provenance** Acquired c. 1998 from J.P. Willborg, Stockholm by  
the present owner | Important private collection

\$50,000–70,000









## Texture, Hue & Pattern

**During her tenure as the Creative Director of Märta Måås-Fjetterström AB, from 1942 to 1970, Barbro Nilsson developed an exceptional use of color in combination with dozens of original patterns. As a designer and weaver, her command of the textile arts was technical, hands-on, and aesthetic. While Nilsson's use of Rölakan, a traditional Swedish weaving method, was well established at the studio, she advanced the technique, setting a precedence for what was possible.**

Rölakan, also known as a flat weave, interlocking method, lent itself to geometrical forms with inlays. Nilsson made special use of the weave's slits and diagonals, creating more of a relationship between color, shape and form. This is most immediately visible with the background and foreground of her textile designs. The effect becomes an almost three-dimensional illusion, with multiple planes of depth, although diagramed and then constructed in a flat, two-dimensional layout. The detail and finesse is more suggestive of needle work than a large hand-operated weaving loom.

Nilsson's color palette was both vibrant and subtle. New and artful color combinations appeared, further enhancing a pattern's visual texture. To achieve such results, multiple colors of wool yarn, at times nearly imperceptible, were often blended into one. This reinforced Nilsson's imaginative compositions and themes which were most often tied to nature. Whether the subjects of her pattern were flowers, blueberries, seashells, or seaweed the effect she produced was an aesthetic comfort, with a calming, rhythmic repetition. Nilsson's expressive designs help define the interior space in which they are placed and also provide connection to the outdoors.

The origin of the Salerno pattern is unusual because it commemorates a historical event, albeit in a stylized, highly interpretative way. In 1947 a plane accident involving the Swedish Air Force occurred near Salerno, Italy. Inspired by the international event, Nilsson created the design which was presented to the Archbishop for the Salerno Chapel, in gratitude for the care given to the Swedish crew. The pattern is generally considered to be an abstract, symbolic representation of an aircraft. Another perspective, given Nilsson's affinity toward nature, is seeing the pattern as a coastline with small color accents representing boats or sparkles of water. especially since the Salerno pattern was first done in blue. The Salerno pattern was also available in brown, grey, and red.

Early examples of the Salerno carpet were commissioned by: The Scandinavian Bank (Malmo), The Swedish American Line (Gothenburg), The Swedish Embassy in Brussels, Belgium and clothing manufacturer Hj. Söderberg (Uppsala). The design was also scaled for residential use shortly after its introduction in 1948. A number of variations evolved from Nilsson's original pattern, further highlighting the dynamic adaptability of the pattern's intricacies while ensuring its beauty.

— Jeffrey Head



## Barbro Nilsson 1899-1983

Barbro Nilsson trained as a textile artist and wove all of her own designs. From 1934–1947, Nilsson taught at Konstfack, Stockholm (University of College of Arts, Crafts and Design) and from 1947–1957 she was the head of the school's textile department.

In 1942 Barbro Nilsson became the artistic director and chief designer at the Märta Måås-Fjetterström workshop where she continued in the tradition of high quality and craftsmanship. Nilsson created many flatweave, pile and tapestry-woven carpets for Märta Måås-Fjetterström. Her designs often feature simple patterns with an emphasis on color, the subtle variations in hue enlivening her works.

**Whether the subjects of her pattern were flowers, blueberries, seashells, or seaweed the effect she produced was an aesthetic comfort, with a calming, rhythmic repetition.**

Jean Royère

Rare Floor Lamp

12

Jean Royère  
Rare floor lamp  
France, c. 1960  
enameled steel, brass, linen  
20 w × 19.5 d × 67 h inches

Sold with a copy of Axel de Heeckeren’s publication, *Jean Royère (1902-1981) Créateur et Décorateur*.

**literature** *Jean Royère (1902–1981) Créateur et Décorateur*, de Heeckeren, pl. 24 illustrates this example *Jean Royère Archive*, no. 1733, pg. 35  
**exhibited** *Jean Royère (1902–1981) Créateur et Décorateur*, 17 April–20 May 1985, Jansen, Paris  
**provenance** Acquired in 1985 from Madame Raoul Duval, owner of *Jean Royère Gallery* at rue du Faubourg Saint Honoré by the present owner  
Private collection of Monsieur A. de. H.

\$30,000–50,000





The work of Jean Royère work is not technical, it is sculptural. It is a creative expression of luxury incorporated into the whole interior design concept.



Photograph of this design included in the Jean Royère Archive

Jean Royère is unique in the pantheon of designers of the 20th century. His work is typified by custom, bespoke designs for elite clients and interiors and the work is as fresh today as it was when first introduced over 60 years ago. His work went beyond Paris, with showrooms and commissions in the Middle East, South America and North Africa as well as across France. As a lighting designer, his output is unparalleled in France by the range of innovative forms such as the Liane floor lamp, a completely new concept in lighting design at the time. Interested in the gracious dispersion of light within the interior space, Royère created an aesthetic experience for living in both the private and public realms. He was charged with redesigning the ambient lighting of the Fouquets restaurant on the Champs-Elysees, Paris that is still active today. The work of Jean Royère work is not technical; it is extremely imaginative and sculptural. It is a creative expression of luxury incorporated into the whole interior design concept.

This floor lamp is one of only a few known examples of this design. Like many of his designs, the present lamp is not purely rationalist in terms of functionality; however the expressive aspects are not superfluous. Appearing like an elongated heart, the structure stands at the same scale as a human figure, with the glowing cylindrical light source at the height of the human heart. This rare work appears in the bound archives Jean Royère maintained of his designs of which two copies are known; one is found at the Musée des Arts Décoratifs at the Louvre and the second originated with the collection of Professor Micha Djordjevic, partner of Jean Royère.

Photo courtesy of the Archives Jean Royère, Galerie Jacques Lacoste.



Storefront for the Jean Royère Gallery located at rue du Faubourg Saint Honoré, Paris



**I always had a thing about interior design...  
as a child I did not want toys: I asked to  
be allowed to decorate a room.** Jean Royère



### Jean Royère 1902-1981

At the age of twenty-nine, Jean Royère left his comfortable position as a banker with a law degree to pursue his long-held passion for design. He immersed himself in the every aspect of the trade, studying cabinet making in the workshops of the Faubourg Saint Antoine in Paris and making furniture for family and friends in his spare time. In 1934 he took on his first important commission designing a new layout for the Brasserie Carlton on the Champs Elysée and he exhibited at the famed Salon d'Automne. In 1937, Royère exhibited his designs at the Société des Artistes Décorateurs officially launching his career as designer and he opened his own firm in 1943. Favoring strong lines and organic forms, Royère designed each piece of furniture to contribute to the overall interior, but his use of rich materials and luxurious forms made for designs that could also stand alone. His lush creations were favored by a variety of high profile clients across Europe, the Middle East and Latin America. His agency in Cairo, opened in 1946, attracted wealthy and powerful patrons including King Farouk, King Hussein of Jordan and the Shah of Iran. While the aftershock of the war caused many consumers to desire an old-world aesthetic, Royère stayed true to his modern sensibilities and continued to design works to suit elegant interiors. His long and celebrated career was marked with a major show at the Musée des Arts Décoratifs in 1999, eighteen years after his death in 1981.

13

Jean Royère  
Créneaux nesting tables, set of three  
France, 1954  
gold-patinated iron, black glass  
19.75 w × 11.75 d × 15.75 h inches

**literature** *Jean Royère*, Galerie Jacques Lacoste and Galerie Patrick Seguin, ppg. 70, 197  
**provenance** Galerie Patrick Seguin, Paris | Private collection, New York

\$40,000—60,000





Scott Burton  
prototype Steel Furniture table  
USA, 1978–1980  
rusted and lacquered hot-rolled steel  
55.5 w × 35.25 d × 29 h inches

This work is a prototype aside from the edition of three sets of Steel Furniture, each of which included a dining table for four. This table is slightly larger than the editioned table.

**literature** *Scott Burton*, Baltimore Museum of Art exhibition catalog, ppg. 8, 76 discuss the edition and prototypes *Scott Burton*, Svestka, pg. 63 illustrates works from the edition  
**provenance** Gift from the artist | Private collection, Palm Springs Phillips, New York, *Design and Design Art*, 14 December 2006, Lot 252 Private collection, New York

\$70,000–90,000



Furniture Landscape  
Occupying the Space between Art and Design

“When the term “applied” art is used judiciously, it defines that object which is both *useful* and of uniquely harmonious, inventive form. As such, it is parallel to and entirely equivalent with the “fine art” object which is useless and of uniquely harmonious, inventive form.” – B. Richardson, *Scott Burton*, exh. cat., Baltimore Museum of Art, 1986, p. 19

Fine art and design, or applied arts, have for the most part been ghettoized into separate fields. Scott Burton understood that it was at the juncture of these fields that the most intriguing objects could be made — works which have the sensitivity of sculptural forms, but which can speak to a public outside of the established art world in their real world utilitarian value. *Steel Furniture Table* and *Steel Furniture Chair* are two such works that exhibit both sculptural and utilitarian attributes. By quoting from both design and fine art, Burton created a unique aesthetic that is specific to his concept of what art’s aims should be and to the era in which he worked.

One can begin by offering a traditional fine art description of *Steel Furniture Table* and *Steel Furniture Chair*. Both exhibit a virtuosity of form, each constructed from a single piece of steel. Their mass is dense — once placed they are not easily moved, so ideas of site-specificity are paramount to understanding the sculptures. By elevating the quotidian to the level of high art, Burton speaks to a neo-Dada lineage, recalling such works as *Painted Bronze*, Jasper Johns’ sculpture depicting two beer cans cast in bronze. When considering artistic lineage, the artist could use the work to quote Pablo Picasso’s *Chair* from 1961, which similarly employs one sheet of steel. Of course, confining the works to a fine-art reading would ignore their utilitarian aspects, arguably one of the most important qualities of the pieces. An understanding of design history helps to further contextualize the artist’s thinking and material decisions. The creation of furniture from a single sheet of any material became possible with the invention of wood bending technology in the mid-nineteenth century. It was not until 1927 when Gerrit Rietveld created the *Birza* chair from a single sheet of fiberboard that the practice was fully integrated into design. Rietveld worked alongside the artists Piet Mondrian and Theo van Doesburg as part of the de *Stijl* movement, attempting to reduce forms to their essential elements in order



Scott Burton  
*Bronze Chair, 1972-1975*

© 2015 Estate of Scott Burton  
Artist Rights Society (ARS), NY



Pablo Picasso  
*The Chair, 1961*

© 2015 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

Making a truly democratic art that spoke to as large an audience as possible became a paramount concern for Burton.

to create a new utopian era in which hierarchies were shattered and equality of man would be achieved, at least in part, through a joint revolution in art, design and architecture. However, even a collection of both design and art historical facts and precedents cannot fully explain the power and purposes of these works. While part of a lineage of artists and designers, Burton has an esthetic and theoretical framework that is uniquely his own, which is often rooted to the site of exhibition.

Burton first took the domestic chair into the realm of fine art with *Bronze Chair*, which he conceived of in 1972 and fully realized in 1975. The artist cast a salvaged Grand Rapids Queen Anne style chair in bronze and placed it on the street in front of Artist’s Space as part of an exhibition in 1975. Just as with Johns’ *Painted Bronze*, *Bronze Chair* becomes a piece of fine art sculpture by virtue of its medium. However, instead of placing the work in the interior of the gallery to signal this transformation, Burton positions the piece to appear discarded on the street, in very much the same fashion as he came across the original wooden chair that served as the basis for this sculpture. In a time when the streets of SoHo were often covered with such debris, it looked like yet another portable item that could be taken by any passerby. However its extreme weight made it impossible to carry and ensured that it would remain where it was installed. Through a careful tension between place, material, and subject, Burton places the work in a space between the fields of art and design, between the theoretical and the lived experience.

They are not overtly assertive and dramatic like Smith’s works. They are simple forms that lend themselves to a use, but which aspire to more than simply providing a place to sit or place an object on.



Vladimir Tatlin in coat of his own design in front of stove design, c.1919

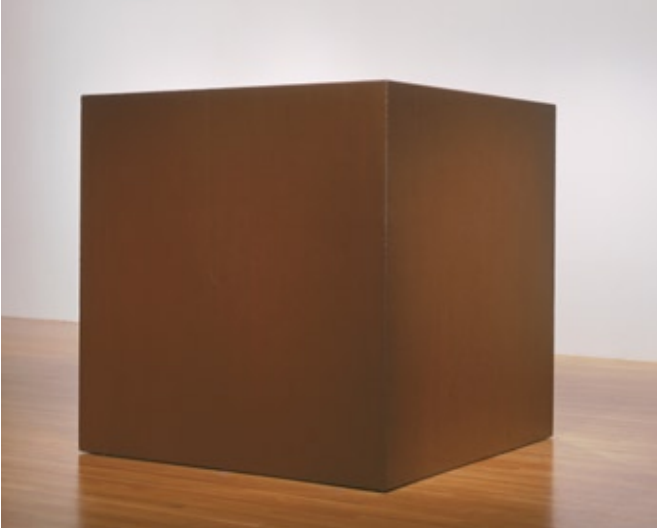
*Bronze Chair* is also very much in tune with the socio-political climate of the 1970s. By signaling the domestic in the public forum of a New York street, *Bronze Chair* speaks to the assertion of the second-wave feminists that the “personal is political” – a phrase that began as the title of an essay by Carol Hanisch that was published in *Notes from the Second Year: Women’s Liberation in 1970* and remained a rallying cry for members of the movement. With the radical civic change that was occurring through-out the sixties and seventies, equally radical forms of art arouse, of which Burton was intimately involved. Much of the artwork of the 1960s and 70s in America dealt with the relationship of the single individual to the larger community. Minimalists such as Tony Smith, Richard Serra, Donald Judd, and Carl Andre built sculptures from industrial materials which analyzed the relationship between viewer, artwork and the site of exhibition. Some of these artists like Robert Morris as well as artists not associated with Minimalism engaged in Performance art, which further explored ideas of the body’s relationship to the world around it. Starting in the late 1960s, Burton wrote extensively on both Minimalism and Performance art, building the theoretical framework that would serve as the basis of his own artistic practice. In an article written for *ArtNews* in 1966 on Tony Smith’s renowned work *Die*, Burton reveals what inspires him most in artwork: “*Die*, with a minimum of form, indelibly gives form to – shapes –its environment. What is around it, outdoors as well as in begins to ‘lead up’ to it, as to a climax. (...) *Die* has such a presence (...) It demands and provokes affective response” (S. Burton “Tony Smith: Old Master and the New Frontier”, D. Gettsy, ed., *Scott Burton: Collected Writings on Art and Performance 1965–1975*, pg.43). Burton was captivated by the way in which a sculpture, paired down to its essential form could affect the entire space around it, transforming its surroundings into an aspect of itself, in essence blending the line between architecture and art—the site of exhibition and that which is being exhibited. The true power of *Die* is that it can affect its environment in such a direct way that its power is perceptible to those outside of the artworld. Making a truly democratic art that spoke to as large an audience as possible became a paramount concern for Burton.

“I feel the world is now in such bad shape that the interior liberty of the artist is a pretty trivial area. (...) Communal and social values are now more important. What office workers do in their lunch hour is more important than my pushing the limits of my self-expression” (S. Burton qtd. in B. Richardson, *Scott Burton*, The Baltimore Art Museum, exh. cat., pg. 10). Like the utopian Constructivist artist Vladimir Tatlin working in the interwar period in Russia, Burton believed that art should be in the service of the widest range of people possible, not confined to the relatively small and privileged class of art aficionados. In his article for *Make a Political Statement written in 1974*, he praises Tatlin for advocating that artists create works that transcend the useless realm of fine art and meet the quotidian needs of as many people as possible. “The art class is a conservative and stagnant class. It cannot hope to become a politically active class in its group social behavior. (...) But so far artists have not produced new styles or kinds of art that relate to more than a small part of the rest of the people or that have any vital relation to the energies — expressed or frustrated — of the whole culture. (...) Tatlin was right when he designed /invented a new stove, a set of clothing, an orniopter, and a media megatower” (S. Burton

“Make A Political Statement”, D. Gettsy, ed., *Scott Burton: Collected Writings on Art and Performance 1965–1975*, pg.244). Just as Tatlin desired to affect wide-spread social change through creating art that also had utilitarian value as quotidian design objects, Burton desired his art to speak to the everyday lives of as many people as possible. The form of the chair and table — the basic furniture that surrounds the average person at school, work, home, etc, was the most effective form of escaping the ghetto of fine art.

In order to insert his work into a circuit outside of the established art world, Burton strove to create sculptures that were relatively silent and unassuming in comparison with the works of the artists he admired such as Smith. This sense of quietude is captured in his instructions for a performance piece he wrote: “Theme is psychology but not of “characters” –specific fictional individuals. Not drama. A sequence of moving tableaux vivants; performed sculpture. Not verbal but plastic and visual. But not abstract; behavior of performer imitates actuality. But not illusionistic (pantomime). Pseudo-real gestures and poses, without the specialized or symbolic movements of dance. “Narrative.” Attitudes rather than emotions” (*Ibid.*, 225).” This description can easily capture the nature of his physical sculpture: They are not mimetic – pure recapitulations of design forms. They are not overtly assertive and dramatic like Smith’s works. They are simple forms that lend themselves to a use, but which aspire to more than simply providing a place to sit or place an object on.

*Steel Furniture Table* and *Steel Furniture Chair* capture the essence of Burton’s grand social project. Inserted into any location, they call into question the basic assumptions about the function of design objects, architecture and, depending on the location, fine art, in a subtle yet poignant way.



© 2015 Estate of Tony Smith / Artists Rights Society (ARS), New York

Tony Smith  
*Die*, 1962



I feel the world is now in such bad shape that the interior liberty of the artist is a pretty trivial area. (...) Communal and social values are now more important. What office workers do in their lunch hour is more important than my pushing the limits of my self-expression. Scott Burton



Scott Burton  
Steel Furniture chair  
USA, 1978–1979  
lacquered hot-rolled steel  
32.5 h × 18.75 w inches

Steel Furniture was comprised of an edition of three sets, each set including six chairs and various other forms. This work is number 4 of 6 from the first set in the edition of three. Signed: [58/79/1/4/6].

**literature** *Scott Burton*, Baltimore Museum of Art exhibition catalog, ppg. 8, 76 *Scott Burton*, Svestka, pg. 63 illustrates artwork from this edition  
**provenance** Droll/Kolbert Gallery, New York | Jeanne Siegel, New York  
Private collection

£20,000–30,000







Photo by Fred W. McDarrah/Getty Images



**Scott Burton 1939-1989**

Scott Burton was born in 1939 in Greensboro, Alabama and moved to Washington, D.C. with his mother when his parents separated. Burton found his passion for art early, studying with the artist Leon Berkowitz while he was in high school and progressing to the Hans Hofmann School of Fine Arts in Provincetown.

Doubting his ability to make a career as an artist, Burton turned to literature, obtaining a B.A. from Columbia in 1962 and an M.A. from New York University in 1963. During this time, he began a relationship with the painter John Bulton, who introduced him to the New York art community. Throughout the 1960s, Burton attempted to be a playwright and librettist, but in 1965 started writing art criticism. In 1966, he began as an editorial associate at ARTnews, under the editorship of Thomas B. Hess and eventually became an editor himself.

By the late 1960s, Burton began staging performances that featured men interacting with found furniture. In 1975, he realized his first sculpture in bronze, initiating the sculptural work that he would become best known for throughout the 1970s and 80s.

Burton passed away due to AIDS related complications in 1989 at fifty years old. His work is in major institutions including the Tate Modern in London, the Museum of Modern Art and the Whitney Museum of American art, both in New York and the Walker Art Center in Minneapolis. His public art installations are in many cities across America including New York, Seattle, Cincinnati, and Portland.

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Jean Dunand  
Coquille d'oeuf table  
Switzerland/France, c. 1925  
lacquer over wood, eggshell lacquer  
21.25 w × 13.75 d × 14.75 h inches

Impressed signature to underside: [Jean Dunand Laqueur 305].  
Sold with a certificate of authenticity issued by the Dunand family.

**literature** *Jean Dunand: His Life and His Works*, Marcilhac, ppg. 79, 247, fig. 436 illustrates related examples  
**provenance** Christie's, New York, 19 December 2006, Lot 936  
Acquired from the previous by the present owner

\$60,000—80,000





In addition to this technique, Dunand's pioneering use of coquille d'oeuf created a complex lacquer surface on the top with visually stunning craquelure giving the table a light texture and subtle patterning.

Fascinated by the mysterious beauty of Japanese lacquer, Jean Dunand sought out the master artist Seizo Sugawara to learn the craft, thereby becoming one of the first western artists to work in the ancient technique known as urushi.

This traditional lacquer technique involves a delicate mixture of cinnabar and poisonous sap, which is applied in dozens of successive ultra-thin layers. Each layer requires finer grades of polishing, ultimately creating an extraordinary surface with both rich depth and high sheen. In addition to this technique, Dunand's pioneering use of coquille d'oeuf created a complex lacquer surface on the top with visually stunning craquelure giving the table a light texture and subtle patterning. Used on small objects the eggshell lacquer lends itself well to the graphic quality of the visual patterns, much like inlay. In larger panels, the eggshell allows subtle patterns to appear through the natural craquelure and the quiet nuances of the eggshells, a quality important to a pure example of Art Deco design. The present lot, composed of simplified vertical and horizontal elements, relates to the then contemporary avant-garde movements of De Stijl and Russian Constructivism through its direct coloration and deliberate form. But more so, it embodies the essential tenets of Japanese lacquer work, in that the character of the form should be enhanced, and not obscured by the use of lacquer. Transforming the ancient art of lacquer work by applying it to clean, precise, Art Deco forms, Dunand created an innovative expression of design that married ancient and modern.



## Jean Dunand 1877-1942

Jean Dunand was born in Lancy, Switzerland, in 1877. Beginning his formal training at the School of Industrial Arts in Geneva, Dunand excelled at creating decorative arts. Apprenticing at the workshop of noted sculptor Jean Damp in Paris, Dunand became accomplished in the arts of sculpture and carving. Inspired by Japanese art, Dunand developed his skills in repoussé metalworking, creating elegant bowls and vases of copper. To learn the Japanese art of lacquer, Dunand made a deal with Seizo Sugawara trading his skills in bronze for lessons in lacquer work skills. Following the First World War, Dunand created his own studio exclusively for making lacquered Art Deco furniture and interiors. Trying his hand at a new craft, Dunand extended his metalworking skills to jewelry, fashioning pieces deeply reminiscent of Cubist sculpture and African tribal art, and he exhibited his jewelry in a show alongside pieces by Elsa Schiaparelli and Jeanne Lanvin in 1924. Elected vice president of the metal display by his peers for the International Exhibit of Modern and Industrial and Decorative Art, Dunand was additionally asked to create a room representing the theme of "A French Embassy Abroad." The elegant, black and red lacquered smoking room was a crowd favorite. An innovative craftsman in every sense of the word, Dunand combined the complex art of lacquer with the geometric and precise forms of Art Deco, creating an entirely new and groundbreaking style.

17

Jean Prouvé  
Important cabinet, no. 150  
France, 1950 | Ateliers Jean Prouvé  
oak, enameled steel, enameled aluminum, brass  
78.5 w × 17.75 d × 39.25 h inches

Cabinet features two doors concealing three adjustable oak shelves.

**literature** *Jean Prouvé Complete Works, Volume 3: 1944–1954*, Sulzer, ppg. 171–172 *Jean Prouvé*, Galerie Patrick Seguin and Sonnabend Gallery, ppg. 460, 479–480  
**provenance** Acquired directly from Ateliers Jean Prouvé | Grenier collection, Paris | Galerie Patrick Seguin, Paris | Private collection, New York

\$60,000—80,000

18

Jean Prouvé  
Important cabinet, no. 150  
France, 1950 | Ateliers Jean Prouvé  
oak, enameled steel, enameled aluminum, brass  
78.5 w × 17.5 d × 39.25 h inches

Cabinet features two doors concealing four adjustable metal shelves.

**literature** *Jean Prouvé Complete Works, Volume 3: 1944–1954*, Sulzer, ppg. 171–172 *Jean Prouvé*, Galerie Patrick Seguin and Sonnabend Gallery, ppg. 460, 479–480  
**provenance** Acquired directly from Ateliers Jean Prouvé | Grenier collection, Paris | Galerie Patrick Seguin, Paris | Private collection, New York

\$60,000—80,000











Marcel Breuer  
Rare chaise lounge  
Hungary/England, 1936 | Isokon Furniture Co. for Heal & Sons  
molded and cut maple plywood, upholstery  
55 w × 23.5 d × 32.25 h inches

**literature** *Marcel Breuer: Furniture and Interiors*, Wilk, ppg. 136, 139  
**provenance** Private collection, England | François de Bonfils Lavernelle, France | Private collection, France

\$30,000—50,000

I am as much interested in the smallest detail as in the whole structure. Marcel Breuer







## Defining the 20th Century Chaise Lounge

### 1928

Charlotte Perriand designs the LC-4 chaise in collaboration with Le Corbusier and Pierre Jeanneret. The designers routinely adapted traditional forms through the use of both natural and industrial materials, such as cowhide and tubular steel, to create a modern edition of an established design. An important radical breakthrough was the unisex nature of their work; by 1929 there no longer existed a distinction between male and female chair types. Not only does this help promote a sense of equality, but it also sets a precedent for making universal furniture.

### 1931

Jack Pritchard founds the Isokon Company to promote and realize modern design.

### 1933

Marcel Breuer designs the aluminum chaise lounge, model 313. The reallocation of metal production for military use in preparation of the Second World War hindered the commercial success of the design.

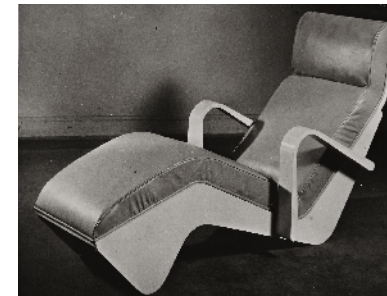
### 1934

Walter Gropius immigrates to England and forms a partnership with the British architect E. Maxwell Fry and meets Jack Pritchard.

### 1935

Breuer moves to England to work with Gropius and Pritchard. Isokon evolves into the Isokon Furniture Company as a means to realize and disseminate modern ideas, products, and objects. Realizing and understanding the potential for plywood, Pritchard stresses it as Isokon's primary focus and material of choice.

**Standardization, in itself creative and sound, becomes sterile without frequent reappraisal, without starting forth again and again from point zero. Experiment is one of the responsibilities of the architect...** Marcel Breuer



### 1935 - 1936

At the suggestion of Gropius, Breuer designs a modified version of his model 313 aluminum chaise lounge in plywood for the Isokon Furniture Company.

### 1936

Breuer designs the present lot, a reclining chair for Heal & Sons, experimenting with variations of the Long Chair. The chair foreshadows his future designs as it anticipates his abandonment of molded plywood altogether in favor of cut plywood construction. An example of this design resides in the permanent collection of the Museum of Modern Art, New York.

### 1936

Breuer is commissioned to install the Ventris apartment in North London. For Ventris, Breuer designs a cutout plywood chair and couch that build upon the present lot's form and structure.

### 1937

Around this time, Alvar Aalto designs his cantilevered chaise, model 39.

### 1939

The prominent Frank Family of Pittsburgh commissions Gropius and Breuer to design their home in the upscale area of Oakland.

### 1942

Frederick Kiesler designs his Multi-use chair for Peggy Guggenheim and her Post-Impressionist and Surrealist art galleries. The curvaceous and organic form made of plywood suggests the influence of Breuer.

## Retrospection and Innovation Breuer’s Reclining chair

While not invented in the 20th century, the chaise lounge exemplified modern ideals of comfort and leisure and Marcel Breuer was one of the many designers around the world who explored variations on the form. Early 20th century examples of the chaise were found in steel tube and aluminum; the LC-4, designed by Charlotte Perriand in 1928, was one of the first ergonomic chaise lounges made from an amalgamation of organic and industrial materials. Breuer too worked with tubular steel and then developed a series of furniture in aluminum, creating his chaise lounge, model 313. As technologies advanced and the availability of materials shifted (World War II made metal scarce), designs for the chaise progressed into works made of bent plywood and later from cut plywood. The present lot typifies Breuer’s creative process and influences, and the details evince the evolution of its realization.

In search of new opportunities, Breuer moved to England in 1935 to work for the Isokon Furniture Company under the direction of Jack Pritchard and Walter Gropius. Isokon Furniture Company materially articulated modern thought through innovative design and cost effective manufacturing. Jack Pritchard, the company’s founder, emphasized plywood as the firm’s material of choice as he hoped to eschew the cold, unforgiving qualities of metal. With the goal of proliferating modern design in mind, Breuer’s

first project for the company was to create a variation of the aluminum chaise lounge using plywood. The resulting design, the Isokon Long Chair, incorporates aspects of Alvar Aalto’s plywood furniture and serves as one of the first truly ‘organic’ or ‘biomorphic’ designs of the time. Unlike its aluminum predecessor, however, fabrication of the Isokon Long Chair necessitated twice as much material and posed several structural problems requiring additional supports and ultimately hindering the simplified, organic aesthetic he desired. While a visual success, the Isokon Long Chair and the manufacturing of molded plywood was expensive. Not only were the parts outsourced to Venesta in Estonia but new tools and molds were also needed for each design modification.

In continual pursuit of cost efficiency, Breuer realized the present lot while investigating the advantages of cut versus molded plywood. The components of cut plywood designs could be systematically and economically cut from large sheets of laminated wood so the construction of such designs inherently involved less time, labor, and money. This reclining chair proved to Breuer the financial benefits of cut plywood. The realization of this specific reclining chair is critical to understand the general lineage of Breuer’s designs as it portends his abandonment of molded plywood altogether and serves as the avant-garde predecessor of his creative output. The armchairs created in 1936 for the Ventris apartment in London exhibit Breuer’s experimentation with cut plywood. Once settled in the States in 1937, the reclining chairs commissioned for the Frank House reflect an even further mutation as it combined both the form of a reclining and with the cut out construction of the Ventris apartment arm chair.

Welcoming new ideas, Breuer valued the work of his contemporaries and respectfully synthesized their influences with his own work, a testament to his admiration not only for the objects being created as well as those who created them, but also for the advancement of modern design as a set of principles to live by. Designers such as Frederick Kiesler followed in Breuer’s footsteps. His iconic biomorphic chair designed for Peggy Guggenheim in which aspects of molded and cut plywood are even further evolved into a multi-faceted and increasingly organic shape.



The realization of this specific reclining chair is critical to understand the general lineage of Breuer’s designs as it portends his abandonment of molded plywood altogether and serves as the avant-garde predecessor of his creative output.

## Marcel Breuer 1902 -1981

Marcel Breuer’s parents encouraged their children to take interest in culture and the arts from an early age, and when the Hungarian born designer turned eighteen he secured a scholarship to the prestigious Fine Arts Academy in Vienna. Uninterested in the lengthy discussions about aesthetic tradition and eager for a more practical education, he took a job in an architectural firm. When a friend told him about a new art school in Weimar Germany called the Bauhaus, Breuer promptly enrolled. Under the guidance of director Walter Gropius, Breuer became one of six apprentices to join the furniture workshop, producing his earliest known design in 1921, the *African Chair*. Breuer graduated in 1924 and after a brief time in Paris, returned to the school as the head of the of the carpentry worship in 1925. Inspired by his first bicycle, Breuer began working on designs for a chair made of tubular steel. The revolutionary steel club armchair, known as the *Wassily*, remains one of his most well-known designs to date. In 1935, he joined former Bauhaus director Walter Gropius in England to work on a line of plywood furniture for Isokon and when Gropius took a teaching position at Harvard, Breuer moved to Cambridge and became a professor as well. Together the pair formed an architectural practice and began construction on their own homes and various residential projects around the area. In 1946, Breuer left Harvard to set up office in New York, taking on various commissions including an exhibition house with furnishings for the Museum of Modern Art in 1949. The MoMA project renewed interest in the designer, and Breuer completed several important commissions including the Whitney Museum, IBMs La Gaude Laboratory and the UNESCO headquarters in Paris. Though Breuer preferred to be considered an architect first, the importance of his early furniture designs cannot be denied. He remains one of the most revolutionary and important figures of the 20th Century.



Frank Lloyd Wright

Important and Rare Urn from the Edward C. Waller House

Frank Lloyd Wright  
Important and Rare urn from the Edward C. Waller House,  
River Forest, Illinois  
USA, 1899 | James A. Miller and Brother  
hand-hammered copper, galvanized tin  
19 dia × 18 h inches

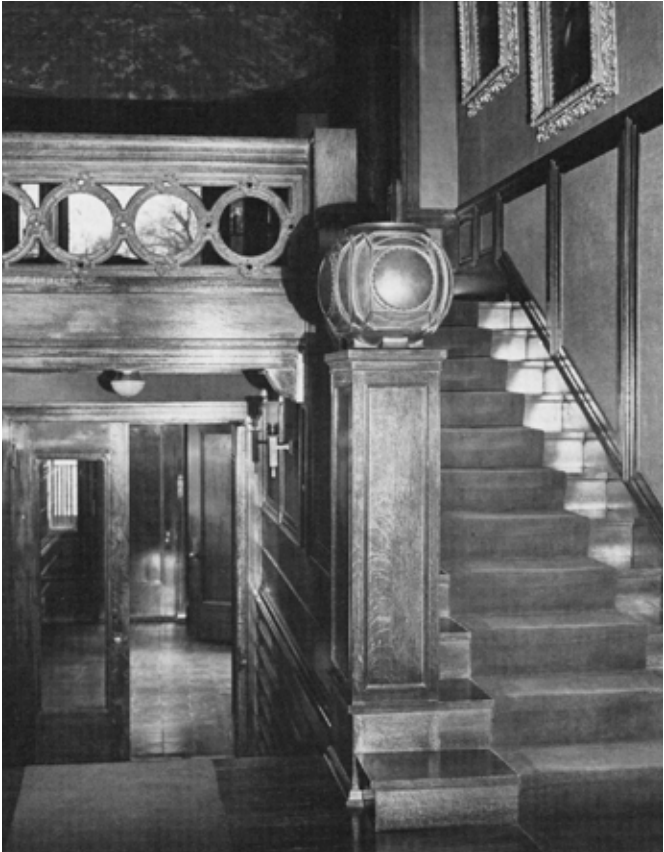
This works retains it’s original liner; signed in pencil to liner:  
[E.C. Waller].

**literature** *The Decorative Designs of Frank Lloyd Wright*, Hanks, ppg. 70–71  
*Frank Lloyd Wright: Preserving an Architectural Heritage, Decorative Designs from The Domino's Pizza Collection*, Hanks, ppg. 42–43  
*Treasures of the American Arts and Crafts Movement: 1890–1920*, Volpe and Cathers, pg. 134  
*Frank Lloyd Wright and the Prairie School*, Brooks, pg. 46  
*Frank Lloyd Wright: Interiors and Furntiure*, Heinz, ppg. 26, 114–115  
**provenance** Waller Family Estate | Hanzel Auction Galleries, Chicago  
Marilyn and Wilbert R. Hasbrouck Collection, Chicago | With Barry Friedman and Scott Elliot | Ralph Esmerian Collection, New York | Leslie Hindman Auctioneers, *Fine Furniture and Decorative Arts*, 3 October 2011, Lot 944 | Important private collection

\$700,000–900,000

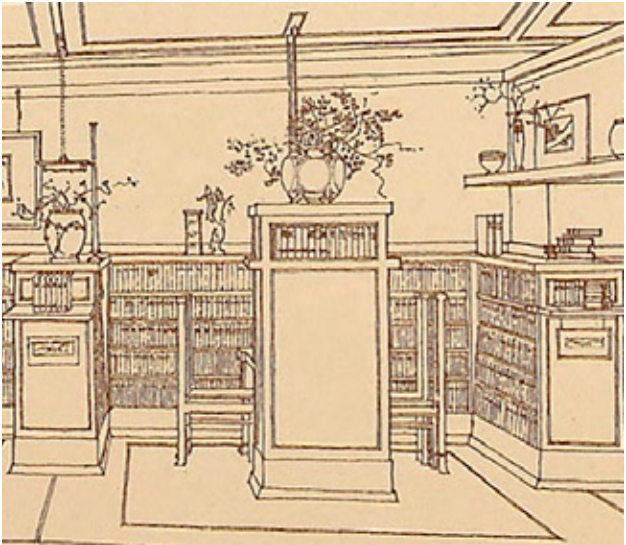


**True ornament is not a matter of prettifying externals. It is organic with the structure it adorns, whether a person, a building, or a park. At its best it is an emphasis of structure, a realization in graceful terms of the nature of that which is ornamented.** Frank Lloyd Wright



Entrance Hall of the Edward C. Waller House c. 1899 likely featuring the present lot.

Detail of Plate XXXVI from the Wasmuth Portfolio showing the copper urn in the interior of Browne's Bookstore, 1910.



Frank Lloyd Wright is the most important architect of the 20th century. Prolific and visionary, Wright changed the American architectural landscape, defining cultural values through structure and space. He created harmonious environments, considering all details of a project from the architecture within the landscape to the furniture and decorative objects within its interior. It was this attention to detail that was coordinated from form and ornamentation all the way down to its specific placement within an interior that indicates Wright's interest in the Arts & Crafts movement at the turn of the century.

Wright used several decorative forms repeatedly in his interior design; the copper urn was among his favorite objects and he included it in drawings and prints as early as the 1890s. In 1902, the Chicago Architectural Club included drawings and objects by Frank Lloyd Wright in an exhibition and one of his copper urns was among the items on view. Despite his appreciation for the form, the number of projects with urns was small; it is estimated that only nine were produced. Wright incorporated urns into the interiors of the Joseph Husser House, Chicago (1899); Edward C. Waller Residence, River Forest (1899); the Susan Lawrence Dana House, Springfield (1902); the Avery Coonley House, Riverside (1907); Browne's Bookstore, Chicago (1908); Unity Temple, Oak Park (1908) as well as his own Home and Studio also in Oak Park (1889/1898).

The present lot is one of two urns from the Edward C. Waller House remodeled by Frank Lloyd Wright in 1899 and is among the very earliest examples of this form. One of the urns was centered on the dining table while the other was placed in the entrance hall where the circular motifs of the vessel echoed the circular shapes of the baluster in the railing of the upstairs landing. While all of Wright's urns feature a geometric pattern with a combination of circles and squares, there were two variants of the design. There are more examples displaying an open hexagon above and below the central medallion. This example, complete with its original liner, features the rarer 'bow tie' motif above and below the central medallion.





### Frank Lloyd Wright 1867-1959

During his seventy year career as an architect, Frank Lloyd Wright created more than 1,100 designs, half of which were realized and a large portion of which came about later in his life. Wright was born in Richland Center, Wisconsin in 1867. He enrolled at the University of Wisconsin in 1885 to study civil engineering, completing only two years of the program. After working for Joseph Silsbee on the construction of the Unity Chapel, Wright decided to pursue a career in architecture and he moved to Chicago where he began an apprenticeship at the famed architectural firm Adler and Sullivan, working directly with Louis Sullivan until 1893.

After parting ways, Wright moved to Oak Park, Illinois. Working from his home studio, he developed a system of design developed from grid units and rooted in an appreciation of natural materials that would come to be known as the Prairie School of Architecture and would change the landscape of American design forever. Wright devoted himself to teaching and writing during the 1920s and 30s. 1935 marked the beginning of an immense surge of creativity and productivity as he began work on his most celebrated residential design, Fallingwater. In the 1940s and 50s Wright focused on his Usonian designs that reflected his belief in democratic architecture, offering middle class residential options. In 1943, Wright took on his most demanding commission, the Solomon R. Guggenheim Museum in New York. The Museum, which would open its doors six months after his death in 1959, would be called his most significant work.



21

Paul Evans  
Important Sculpture Front cabinet  
USA, 1964 | Paul Evans Studio  
gilt and enameled steel, painted wood, slate  
98.5 w × 25 d × 22.5 h inches

Cabinet features four doors concealing storage.  
Welded signature to edge of door: [Paul Evans].

exhibited America House, Birmingham, MI, 1966  
provenance America House, Birmingham, MI, 1966 | Private collection,  
Michigan | Sotheby's, New York, *Important 20th Century Design*,  
5 December 2006, Lot 198 | Acquired from the previous by the present owner

\$150,000—200,000







this page: Sculptural panel by Paul Evans featured in an American House catalog, c. 1965 right: Paul Evans, Dorsey Reading and “Cool” applying patina to a sculpture front cabinet, c. 1966



Image courtesy of Dorsey Reading.



Image courtesy of Paul Evans

Texture and Surface

Paul Evans created several innovative production techniques resulting in a distinctive set of aesthetics. Instead of producing a singular signature look, he constantly experimented and refined his designs. He avoided narrowly branding himself in order to introduce a variety of individual, contrasting and varied pieces, while maintaining the highest degree of quality, regardless of size or the material used in the construction, whether it was a one-of-a-kind commissioned piece or produced for his Directional Furniture Line.

The present lot is exemplary of Evans' most compositionally diverse surface, the sculpted steel front cabinet featuring a variety of texture, color and pattern. Approximately only 75 of these cabinets were produced, making them the rarest of Evans furniture designs. These sculpted steel pieces also included decorative panels and room dividers. Each one was made with custom-designed, hand-forged elements, abstract motifs and shapes. Each part was painted with a different oil-based pigment then treated with heat and acid. The result was colorful and gave the pieces a rough, textured appearance. These small fragments were then welded into a boxlike set of vignettes. When seen together, in a completed cabinet front, the assemblage comprises a façade with depth and variety. The surface becomes a sculptural fabric, a tapestry.

The color palette for these pieces, while thematic, varied depending on the season. Evans collaborated with Robert “Cool” Thomas Sr., his finishing specialist on the steel front cabinets. During each season the two men would visit the expansive fields near the Evans studio and note the colors and textures they saw in nature. “Cool” with a painter’s eye, worked with Evans and interpreted what they had seen as he treated and painted each object in the façade.

Among Evans' divergent approach to creating different surfaces, each aesthetic, while incomparable, shares one common feature: A rhythm and flow whether the pattern is swirling, askew or at right angles. Also, with every surface treatment the process, technique and effort appears deceptively simple.

—Jeffrey Head





**Metalwork has been one of the neglected areas in American design, and has been unfortunate in being controlled by traditionalists in its design, and by the taste of large scale commercial producers who have demonstrated little interest in contemporary form.**

Paul Evans



### Paul Evans 1931-1987

Born in Trenton, New Jersey in 1931, Paul Evans exhibited talent for design at an early age. He studied woodworking in high school and briefly attended the Philadelphia Textile Institute. Evans was awarded the Aileen O. Webb Scholarship in 1950 and studied at the prestigious Rochester Institute of Technology's School for American Craftsmen. He would continue his studies at Cranbrook in 1952 with a focus on metalwork. In 1953 he took a position as the metal craftsman at the living museum, Old Sturbridge Village. Feeling that his creativity was being stifled, Evans left the museum in 1955 to find a more stimulating environment. He opened a showroom with fellow designer Phillip Lloyd Powell and the two would begin a decade long collaboration. Evans began experimenting with welded and enameled sculpture in the early 1960s, catching the eye of the Directional furniture company. Directional was looking for handmade furniture with distinctive character and Evans' new American craft designs were a perfect fit. In 1971, Evans developed the brass and chrome Cityscape line for Directional marking a departure from his earlier sculptural works. In the 1980s, working with his son Keith, an electrical engineer, he continued to experiment with new materials and design increasing minimal forms with kinetic elements. Together, they formed Zoom, Inc. in 1983 and began a relationship with the Design Institute of America. In 1987, just one day after his retirement, Evans suffered his third heart attack and died.



Axel Einar Hjorth  
Utö dining table  
Sweden, c. 1930 | Nordiska Kompaniets Verkstäder  
stained and laminated pine  
67 w × 21.5 d × 29 h inches

**literature** *Axel Einar Hjorth: Möbelarkitekt*, Björk, Ekström and Ericson, pg. 130 *Axel Einar Hjorth: Sportstugemöbler*, Eric Philippe exhibition catalog, ppg. 30–31

**provenance** Important private collection

\$30,000–50,000





## Axel Einar Hjorth and the Sportstugemöbler

**For more than a decade Axel Einar Hjorth had the opportunity to develop his ideas in a limitless and creative way and today, he is credited with making some of the most interesting modernist pieces, not only in Sweden, but in the whole of Scandinavia. In 1929, just two years after becoming the furniture architect for the prestigious Nordiska Kompaniet, Hjorth presented a line of furniture called *Sportstugemöbler*, or *weekend house furniture*, at the spring exhibition. The designs consisted of simple lines and construction rendered in pine that mixed aesthetics from the peasant handicraft with international modernism.**

Besides looking great, the *Sportstugemöbler* line exhibits the layered artistic quality of Axel Einar Hjorth's hand and vision. The sculptural layer is maybe easiest seen in the Utö coffee table (1932), aka the Brancusi table, a name found on a drawing in the NK archive and refers to Hjorth's admiration of the sculptor. At the time, the office at NK had an extensive collection of magazines and books dedicated to contemporary French sculpture.

In another layer you'll find traces of Swedish society and political life. Starting in the late 19th century, the bourgeoisie began purchasing land and building large summerhouses in the archipelago. They would relocate their entire households and staff during the summer months while the men commuted by steamboat to the city for work. In the 1930s the ruling Social democrats introduced a law that gave all employees the right to two weeks of vacation every year. The working-class often used it to help parents or relatives with the harvest but the growing middle class followed the bourgeoisie to the archipelago. NK and Axel Einar Hjorth found a ground for a new market with these new smaller weekend homes. The pieces of Hjorth's *Sportstugemöbler* line are aptly named after islands in the archipelago: *Utö*, *Sandhamn*, *Lövö*, *Värmdö*, etc.

Furthermore, *Sportstugemöbler* has a depth in its reference to traditional peasant art through the use of a common wood, pine. The Swedish peasantry aesthetics have for centuries been based on a pure essentiality, something the writer Carl Jonas Love Almquist calls "the importance of the Swedish poverty." This idea of "Swedish poverty" is not monetary, but rather it is a mentality that has also been discussed as an important source for simple Shaker designs. Axel Einar Hjorth who lived his first year in a tiny village had of course a special tie to the farmer's simple furniture and way of life and his furniture line speaks to this.



The Island of Utö

Despite the seemingly perfect fit, Hjorth's idea about furnishing the archipelago clashed with reality. The rather conservative middle class did not appreciate the modern touch of the furniture, the reference to peasant art or the use of the simple pine wood. Sweden was rather late to industrialization and its new growing middle-class where too close to it to appreciate the simplicity of form.

NK tried to find a new market for the line by lowering the price point, but because of the quality and production, it was unable to compete with the prices of furniture by other manufacturers. So while NK tried to meet the need of the larger middle class, it was only the progressive upper class that bought into Hjorth's *Sportstugemöbler*, acquiring pieces for their small hunting lodges or for a single modernized room in their large houses. As a result, some models were manufactured in very limited numbers and produced until the early 1950s.

In 2009, the *Sportstugemöbler* line was included in the first Swedish book published on Axel Einar Hjorth. This rare furniture line had never before by published in a book or magazine and its discovery was celebrated by audiences around the world. Since 2009, works from Hjorth's *Sportstugemöbler* have been shown by the most prestigious dealers, collected by museums such as the Swedish National Museum and published in international publications. Today, Hjorth is often viewed as a precursor to the modern designs popularized by Charlotte Perriand, Jean Royère, Pierre Chapo or Josef Frank.

— Thomas Ekström



Exhibition installation featuring Hjorth's Utö line of Sportstugemöbler, c. 1932



**The English critic P. Morton Shand characterized the Jubilee Exhibition as the beginning of the breakthrough of Swedish decorative arts**

### **Axel Einar Hjorth 1888-1959**

Axel Einar Hjorth is commonly regarded as the most significant furniture designer of Sweden in the era between the great wars, though his life was afflicted with dramatic changes. Born poor and raised by a single mother in the small village of Krokek, they spent his first years under very modest circumstances. At five, the two moved to the burgeoning industrial town of Norrköping where they lived under economic pressure. Hjorth's mother's financial state diminished and at the age of twelve, the young boy was adopted-away to a well-off family. The young Axel learned new social codes, increased his education and become a skillful actor in the bourgeois life in a developing city.

In 1908, at the age of twenty, Hjorth moved to Stockholm to study at Högre Konstindustriella Skolan (later to be Konstfack). After two years and the death of his stepfather who did not leave him an inheritance, he was forced to break off his studies before completion. Hjorth found work in both small and major furniture companies in Stockholm before becoming the head of the assembly section of Jubileumsutställningen (the Jubilee Exhibition) in Gothenburg 1923. The English critic P. Morton Shand characterized this exhibition, largely curated by Hjorth, as the beginning of the breakthrough of Swedish decorative arts: "The Gothenburg Exhibition of 1923 revealed [...] that [Sweden was] almost the only one that really counted as far as design and craftsmanship were concerned."

In 1927, Hjorth acquired the most prestigious job a furniture architect could get in Sweden – head of the furniture department at Nordiska Kompaniet (NK). At that time, the department store was the most important furniture producer and above all, the most exclusive one. Furniture from NK was often executed by skilled carpenters in exotic wood with inlays and expensive woodwork. It was at NK that Hjorth made his name as furniture designer.



**Finn Juhl**  
custom wall-mounted sofa from the Villa K. Kokfeldt,  
**Hellerup, Denmark**  
Denmark, 1953 | Niels Vodder  
upholstery, enameled steel  
130 w x 32 d x 39.25 h inches

Sold with Juhl's original floor plan and elevation of this form.

**literature** *Dansk Møbelkunst Gennem 40 Aar: 1947–1956*, Jalk, ppg. 162–163 illustrate related form *Finn Juhl: Furniture, Architecture, Applied Art*, Hiort, ppg. 100–101 illustrate similar example  
**provenance** Villa K. Kokfeldt, Hellerup | Dansk Møbelkunst, Copenhagen Private collection

\$70,000–90,000

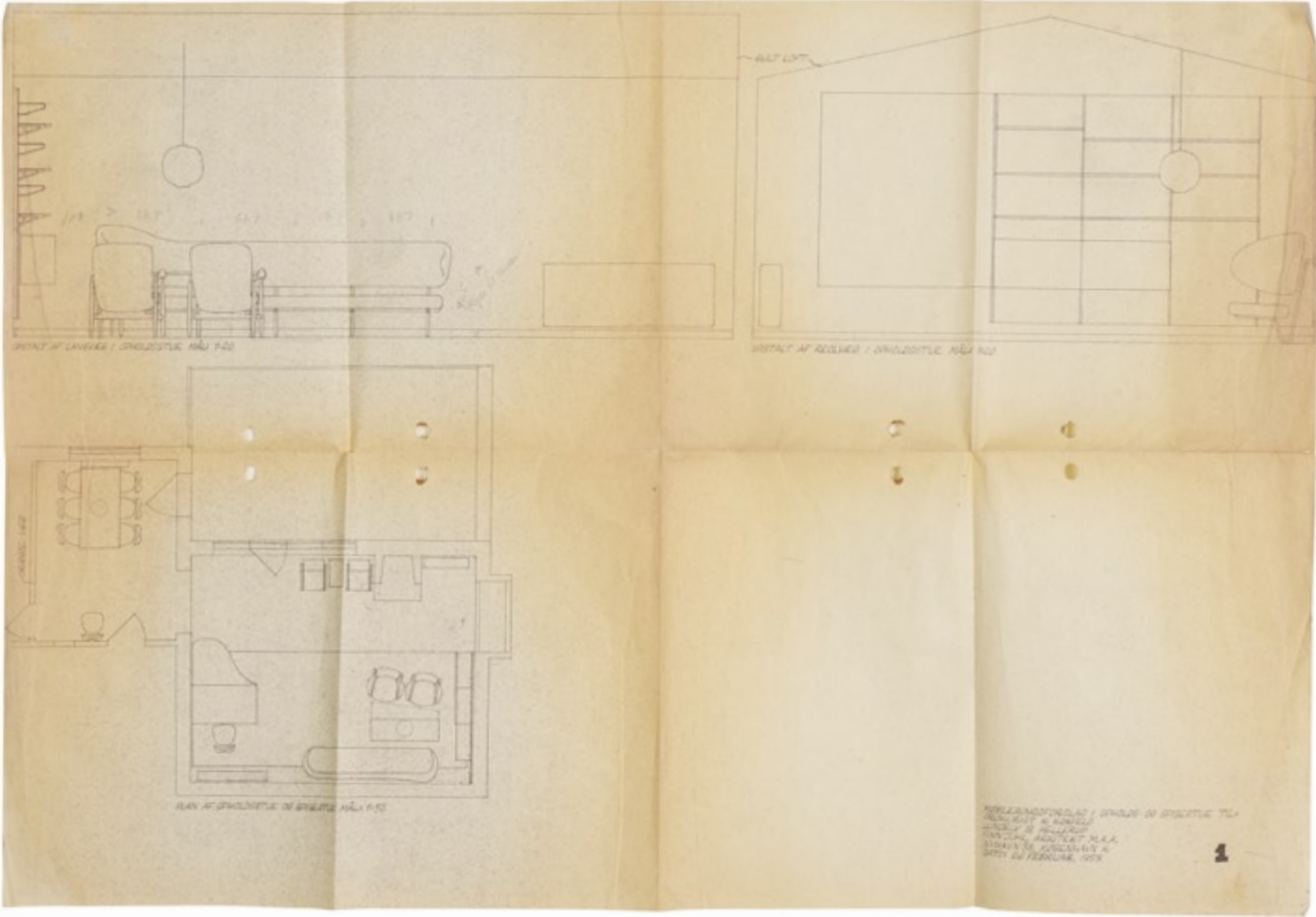
One cannot create happiness with beautiful objects, but one can spoil quite a lot of happiness with bad ones.

Finn Juhl









Original floor plan and elevation of the present lot.

A chair is not just a product of decorative art in a space, it is a form and a space itself.

Finn Juhl

Finn Juhl Form over Function

Without embellishment and expertly crafted, Finn Juhl’s furniture creations are distinguished from the work of his Danish contemporaries by their expressive and sculptural form. Trained as an architect and a lover of art, Juhl’s works reveal the influence of the contemporary arts on developing his aesthetic. Stressing form over function, Juhl’s earliest works made by Niels Vodder were closely aligned with Surrealism and inspired by the human forms of Jean Arp. For example, the Pelican chair introduced in 1940 at the Danish Cabinetmakers Guild features a dramatic and curvaceous shape that recalls forms in nature.

Juhl approached furniture design as though he were a sculptor; he explained, “A chair is not just a product of decorative art in a space, it is a form and a space itself.” Yet, he was also quick to define furniture as furniture and not as art. By mid-century, Juhl had found a more balanced blend of form and function without sacrificing the visual impact of his designs. In 1950 at the Danish Cabinetmakers Guild, Juhl introduced a sofa (a precursor to the present lot) with an organically shaped seat back attached to the wall and seat with tubular steel frames. Svend Erik Moller, a reviewer of the exhibition, wrote: “Finn Juhl has found the basis for his own very personal idiom in modern abstract art and in natural organic forms.”

The present lot is a custom sofa for the Villa K. Kokfeldt in Hellerup, Denmark in 1953. A variation of the sofa introduced in 1950, this large wall-mounted work features a long curved headrest with wraparound ears, reminiscent of his Pelican chair. By attaching the piece to the wall, the sofa becomes a more permanent structure within its environment while the biomorphic shape is mounted like a piece of art suspended from the wall.



### Finn Juhl 1912-1989

Finn Juhl aspired to be an art historian in his youth, but forced to compromise with his disapproving father, he enrolled at the Royal Danish Academy of Fine Arts to study architecture. Juhl initially began designing his own furniture to outfit his apartment while at university, commissioning a young Niels Vodder for the construction. In 1943, he was hired by the architecture firm of Vilhelm Lauritzen, and what began as a summer job would last for eleven years. Juhl was so busy with work at the firm, he never took his final exams. Nevertheless, he was accepted into the Danish Architects Association without ever graduating. Juhl found himself designing more interiors than actual structures, but considered himself an architect first and foremost. Juhl designed pieces for the annual Cabinetmaker's Guild exhibitions in the 1940s and enjoyed his first major commission in 1946 with the Bing & Grøndahl department store. In 1951, Juhl met Edgar Kaufmann, an American architect and director of the Industrial Design department at the Museum of Modern Art, New York. The two were fast friends and became collaborators, Kaufmann employing Juhl to arrange the *Good Design* exhibition at the Merchandise Mart in Chicago. The exhibition heightened the designer's demand in the US and he was commissioned by the United Nations to design the Trusteeship Council Chamber at their headquarters in New York. Throughout his long career, Juhl would take on commissions and exhibitions throughout the US and Europe. When it came to an exhibition of his own work, there was no one better suited for the job and in 1982 he organized his own retrospective at the Museum of Decorative Art in Copenhagen.





Albert Paley

Important and Early music stand

USA, 1971

forged and fabricated steel, brass and copper

24.5 w × 28 d × 45.5 h inches

This work is believed to be the first piece of furniture Paley designed.

**literature** *The Art of Albert Paley*, Lucie-Smith, ppg. 44, 47, 121

illustrate this work

**provenance** Acquired directly from the artist by Beth Pollack, Boston

Private collection

\$30,000–50,000

**I think that the response to ornament — the response is not through the intellect but it’s through the senses and through the emotion, and I think that it’s just something that you inherently align with because of your physical, emotional, sensual self.** Albert Paley



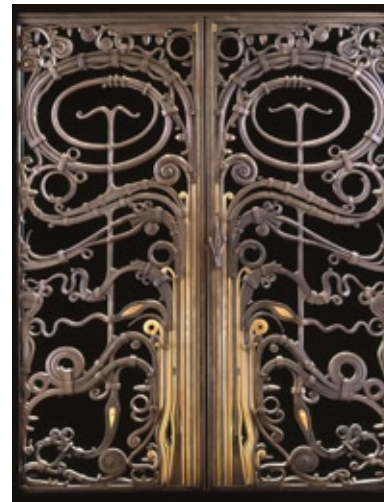
**I dealt directly with the material, directly with structure, directly with all that kind of balance and proportion and I didn't draw.** Albert Paley



Courtesy of Paley Studios Archives.



Photo by Gina Taro, courtesy of Paley Studios Archives.



**top: Albert Paley forging metal, c. 2008 bottom: Portal Gates for the Renwick Gallery of the Smithsonian American Art Museum, 1974**

## Forging a Pure Artistic Expression

**“Looking back and every piece you do is a foundation for the next work. For this, the main element probably took me four days to forge. When I see it it’s better than what I remember. I’m a perfectionist and not conservative. I try to experience the broadest spectrum I can. This was a personal challenge and represented the limits of what I could do. After this work, I started using power machinery.”**  
— Albert Paley

After a decade working primarily with silver and goldsmithing for jewelry designs, by 1969 Albert Paley began working with metal. The present lot, created in 1971, was the largest piece of metal work to date and almost certainly the first piece of ‘furniture’ made by Albert Paley. Executed in forged steel, bronze and copper by Paley independently, without assistants, and made completely by hand without the aid of power tools, this work represents the purity Paley sought in his work as he began the investigation of new materials and forms. This extraordinary work directly precedes his seminal Renwick gates of 1972, which put Paley’s work on a national stage and brought wide acclaim.

The form of the music stand is based on the forged aesthetic. Seeking a pure expression of his artistic investigation, all the finishes are derived directly from the heat and scale (the term which black in blacksmithing refers which is the layer of oxides that form on the surface of metal during heating). The piece itself is constructed without welding using either rivets or wrapping techniques wherein a hot bar is wrapped around a cold bar thus shrinking and making a structural bond.

Ultimately, Paley sought a work that strikes a balance between structural and functional concerns and aesthetic values and artistic expression. Paley notes, “One informs the others”. All elements play a role in finding that balance. If a rivet is needed, it must also serve the aesthetic concern. This work shows Paley’s interest in how one interacts with an object. The jewelry created early in Paley’s career was worn or placed on the body therefore becoming activated. Here, the music stand gestures to you through its upward arc. The coils on the shelf rest are made with in mind the experience of standing and touching as one would turn pages and employ the stand.





### Albert Paley b.1944

Albert Paley's most famous commission, the portal gates of the Renwick Gallery of the National Museum of American Art at the Smithsonian Institution at Washington D.C., was completed in 1974 just five years after he made his first piece of ironwork. Trained at Tyler School of Art as a jeweler, Paley acquired a command for working with metals exploring the inherent and natural qualities of his materials and pushing them to their full potential.

Paley's jewelry of the 1960s and 1970s were exceptional statements of bodily ornamentation or wearable works of art that forged the way for the functional and decorative objects he would later make. Crossing the boundaries between art and craft, Paley has established himself as one of the greatest metal artists in the country. Throughout his career, he has completed several important private and public site-specific commissions, his works have been widely published and can be found in multiple major museum collections around the world.



**Everytime I become involved in an investigation I start at the beginning with the primary elements.** Albert Paley

25

Edward Wormley  
Rare bench, model 4871  
USA, 1948  
walnut, cherry, Henning Watterston upholstery, leather  
87 w × 25 d × 34.25 h inches

**literature** *Interiors*, 1951, pg. 138 *Dunbar Book of Modern Furniture*,  
manufacturer's catalog, 1953, pg. 38 *Edward Wormley: The Other Face  
of Modernism*, Gura, Kennedy and Weinberg, pg. 11  
**provenance** Phillips, New York, *Design*, 15 June 2012, Lot 96  
Private collection

\$20,000–30,000

**Modernism means freedom – freedom  
to mix, to choose, to change, to embrace  
the new but to hold fast to what is good.**  
Edward Wormley







**Furniture is needed for practical reasons, and because it must be there, it may as well be as pleasant as possible to look at, and in a less definable psychological way, comforting to the spirit.** Edward Wormley

## A Distinctly American Modernism



Edward Wormley's apartment in New York City, c. 1958

Edward Wormley's genius was in his conversancy with design history, attention to detail, and his very conviviality. Wormley possessed a keen eye for style and proportion, an ability to work both with fine materials and industrial techniques, and a commitment to comfort and flexibility. His best designs rank with the best designs of the period, either for usefulness and economic value, or for sheer exuberance and imagination. Yet, somehow, Wormley managed to be misunderstood—both then and now—as a transitional figure, an adapter rather than a form-giver. In truth, as design historian Judith Gura argued, “he represented an alternative direction of modernism, one that sought a new design aesthetic without abandoning the precepts of the past.” Wormley's brand of modernism allowed for familiarity, memory, and personality. His interiors balanced accent pieces for drama and excitement with an underlying architectural sensibility that favored clean lines and simple elegance. His art was an art of assemblage, of juxtaposition and composition, whether of elements within a piece or pieces within a setting. Wormley's career represents a complex achievement: balancing old and new, he created a body of work that was comfortable and familiar, yet still managed to send the underlying message of modernism to places it might not otherwise have reached.

Wormley's demanding oeuvre was realized by Dunbar Furniture. Located in Berne, Indiana, Dunbar drew on a community of immigrant Swiss craftsmen capable not only of machining to close tolerances, but also of performing intensive hand-carving, sanding and finishing on case pieces and frames, and equally painstaking hand-tufting and stitching on upholstered pieces. Writing in *Furniture Production* in 1958, Clifford Cox noted that Dunbar offered 60 different finishes including natural waxed ash and hand-rubbed oil walnut, along with 120 Wormley-selected fabrics featuring designs by Dorothy Liebes, Boris Kroll, Jack Lenor Larsen, and Henning Watterston. Overall, it was a happy collaboration that produced an extensive body of work of a quality and variety unmatched by other American factories at the time, and unlikely to be challenged again.



The New York Dunbar showroom, c. 1951

The spindle settee, model 4871, of which only a few examples are known to exist, exemplifies Wormley's love of classicism and Dunbar's extraordinary old-world craftsmanship. Designed at the same moment as the iconic and forward-looking *Listen-to-Me chaise*, model 4873, which pushed the envelope in new laminate technology, the spindle settee taxed Dunbar's hand-carving and joining abilities to create a design at once delicate and solidly built. Part of Wormley's efforts to create a distinctly American modern style, begun with the New World Group in 1941, the settee clearly references a Windsor birdcage (or spindle back) chair of the first quarter of the 19th century, and a Shaker bench of the mid-19th century. Significantly, both of these antecedents can be considered proto-modern—lean and austere, they appear fresh to modern eyes, and require little transformation to fit into modernist interiors. Wormley's treatment is hence nuanced—he cleans up the lines so that the slender vertical spindles are precisely regular and evenly spaced, forming a colonnade contained within an equally thin frame, and rising from the thin straight line of the seat. The sweeping horizontality typical of a Wormley sofa is broken up here by the raised middle section, which creates a rhythm both above and below the seat, providing a dynamic visual element to a light and architecturally graceful composition. The original yellow cushion adds an extra accent of color, as does the contrasting tones of the wood—both integral features of Wormley's furniture and interior schemes.

The true measure of the spindle settee lies in the fact that one example graced Wormley's own living room in his apartment on the East River in Manhattan, an artfully wrought space that was photographed repeatedly for use in Dunbar promotional literature and shelter magazines. Placed along a glass curtain wall separating the interior from a wrap-around terrace, the settee was central to the harmonious architectural ordering of a space containing a seemingly disparate range of furnishings and objects, both old and new. The transparency of the design permitted an unobstructed view through it of the terrace and the city beyond that, a constituent of mid century indoor/outdoor living, as was the actual physical lightness of the piece—it could be moved around easily. The varying heights of the settee itself—a step up from the low *Long John bench* often in front of it—contributed to the up and down movement of the eye across the entire space, carefully orchestrated by Wormley to provide visual coherence and repose. Plainly, the settee must be regarded as a favorite of one of America's great designers and interior designers.

— Larry Weinberg



**Modern... is an expression of attitudes toward living and cannot be the same for everyone.**

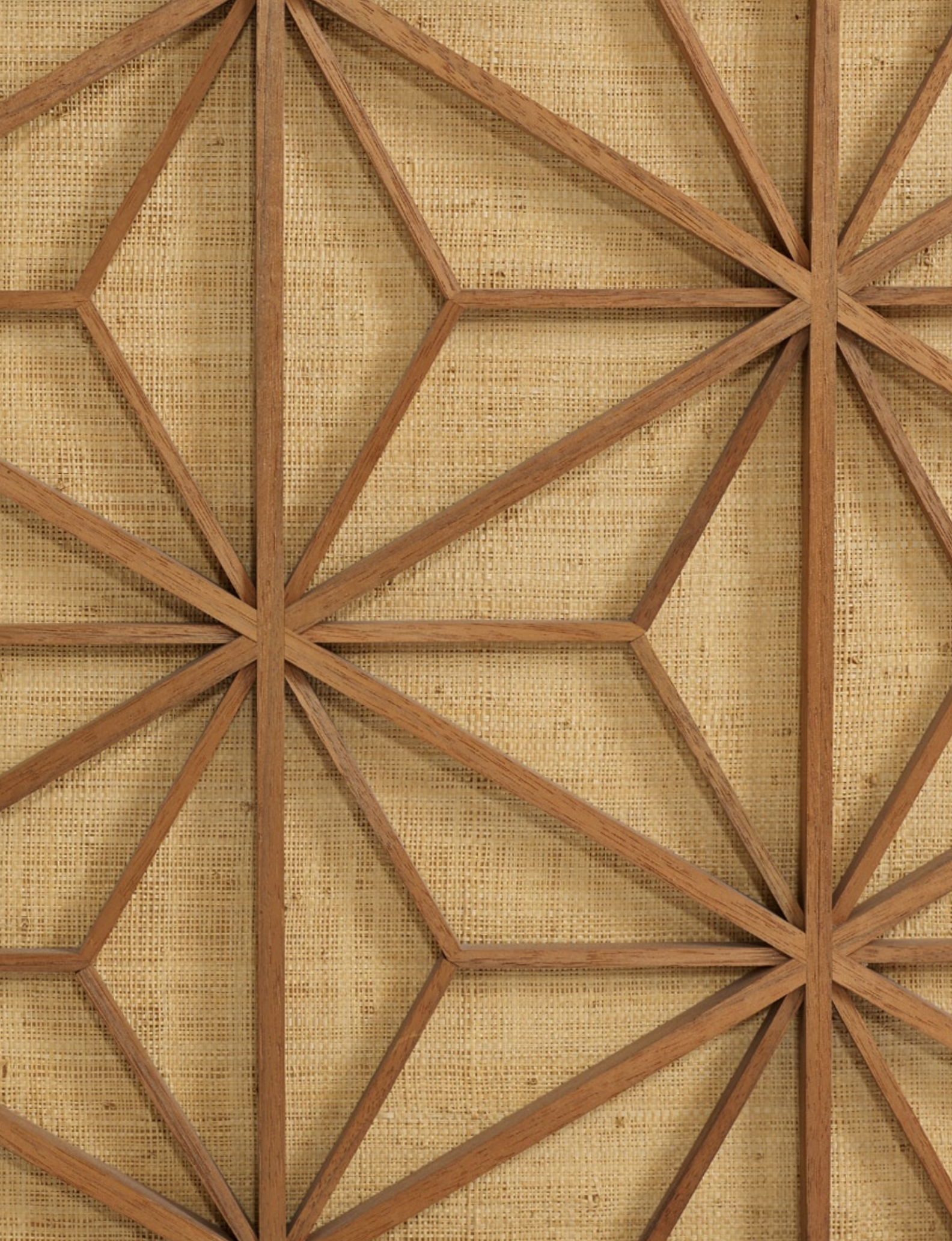
Edward Wormley



**Wormley 1907-1995**

Edward Wormley was not only one of America’s most significant and influential modernist designers, but also one of its busiest. From 1932 until his retirement in the late 1960s—except for a brief stint with Drexel Furniture—Wormley was Dunbar’s in-house designer, responsible for producing up to two lines of this country’s most prestigious and expensive furniture per year. Born in a farming community in Illinois in 1907, Wormley became a self-taught man of the world. Cosmopolitan and urbane, by all accounts gregarious, witty, and charming, he read and traveled extensively, easily assimilating ideas, experiences, and even collected artifacts into his own design work.





Each Lot in a Wright Auction or Wright Catalogue is offered subject to the following Terms and Conditions of Sale (“Terms”), as supplemented in writing or otherwise by us at any time prior to the sale. By Registering to Bid, Bidding, or otherwise purchasing a Lot from Wright, you agree to be bound by these Terms. In these Terms, “we,” “us,” “our,” “Wright” or similar terms mean R. Wright, Inc. and any of its agents, and “you,” “your,” “buyer” or similar terms mean a person Bidding on or buying a Lot at a Wright Auction, Private Sale, Wright Now Sale or otherwise through us. Please see Section g below for the meanings of capitalized terms or phrases that are not defined elsewhere in these Terms.

1 Bidding at Auction

**Prerequisites** To Bid, you must Register to Bid with us in advance of the sale. In addition to our general registration requirements, we reserve the right to require photo identification and bank references.

**Assumed Costs and Risks** By Bidding, you understand that any Bid you submit can and may be regarded as the Purchase Price Bid for a particular Lot; accordingly, your Bid constitutes a legally binding agreement to purchase the Lot in accordance with your Bid if accepted by the auctioneer. You agree to assume personal responsibility to pay the Purchase Price Bid, plus the Buyer’s Premium and any additional charges that become due and payable in connection with your purchase of a Lot; and that upon the fall of the auctioneer’s hammer or other indication by the auctioneer that bidding has closed for a particular Lot, if your last Bid is the Purchase Price Bid, you agree to purchase the Lot and assume all risk of loss and damage to such Lot, in addition to any obligations, costs and expenses relating to its handling, shipping, insurance, taxes and export.

**Auctioneer Discretion** The auctioneer has the right, in his absolute discretion, to determine the conduct of any Wright Auction sale, including, without limitation, to advance the bidding, to reject any Bid offered, to withdraw any lot, to reoffer and resell any lot, and to resolve any dispute in connection with such sale. In any such case, the judgment of the auctioneer is final, and shall be binding upon you and all other participants in such sale.

**Bidding Increments** All Wright Auction sales will be conducted in the following increments, and nonconforming Bids will not be executed, honored or accepted:

\$25 to 500	\$25 increment
\$500 to 1,000	\$50 increment
\$1,000 to 2,000	\$100 increment
\$2,000 to 5,000	\$200 increment
\$3,000 to 5,000	\$250 increment
\$5,000 to 10,000	\$500 increment
\$10,000+	\$1,000 increment or auctioneer’s discretion

**Reserve** All Lots may be offered subject to a confidential minimum price below which the Lot will not be sold (the “Reserve”). The auctioneer may open the bidding on any lot below the Reserve by placing a Bid on behalf of the Seller. The auctioneer may continue to Bid on behalf of the Seller up to the amount of the Reserve, either by placing consecutive Bids or by placing Bids in response to other bidders.

**Remote Bidding** As a convenience to buyers who cannot be present on the day of a Wright Auction and have Registered to Bid, we will use reasonable efforts to execute (i) written, properly completed absentee Bids described on Wright bid forms delivered to us prior to that sale; or (ii) Bids delivered to us via the Internet, whether by properly completed Wright absentee bid forms or, if available, a live bidding service authorized by Wright. We assume no responsibility for a failure to execute any such Bid, or for errors or omissions made in connection with the execution of any such Bid. If requested prior to a Wright Auction in writing, we will use reasonable efforts to contact the buyer by telephone to enable the buyer to Bid by telephone on the day of the sale, but we assume no responsibility for errors or omissions made in connection with any such arrangement (including without limitation miscommunication of instructions given over the phone or failure to establish a connection prior to a sale). You acknowledge that there may be additional terms and conditions governing the use of any third-party service in connection with Bidding on the Internet, including, but not limited to, those providing for additional charges and fees relating to the execution of such Bids. Wright has no control over, and assumes no responsibility for, the content, privacy policies, or practices of any third party websites or services. You expressly release Wright from any and all liability arising from your use of any third-party website or services. Additionally, your dealings with such third party sites, including payment and delivery of goods, and any other terms (such as warranties) are solely between you and such third parties. We encourage you to be aware of, and to read, the terms and conditions and privacy policy of any third-party website or service that you visit.

2 Payment for and Collection of Purchases

**You Pay Buyer Costs** If your Bid results in a Purchase Price Bid (or you agree to pay the purchase price for a Lot as a part of a Wright Now Sale or Private Sale), you agree to pay the following charges associated with the purchase of such Lot:

**i.** Hammer Price (for Auction Sales) or Lot purchase Price (for Wright Now Sales and Private Sales); **ii.** Buyer’s Premium (for Auction Sales) which is 25% of the Hammer Price (or part thereof) up to and including \$100,000; 20% of the Hammer Price (or part thereof) in excess of \$100,000 up to and including \$1,000,000; and 12% of the Hammer Price (or part thereof) in excess of \$1,000,000. **iii.** any applicable sales tax, late payment charges, storage fees, Enforcement Costs or other costs, damages or charges assessed in accordance with these Terms (for all sales) ((i) – (iii) collectively, the “Buyer Costs”). All purchases will be subject to state sales tax in Illinois or New York unless the buyer has provided us with a valid certificate of exemption from such tax.

**Payment Procedure** You agree to pay all Buyer Costs immediately following Wright’s acceptance of the Purchase Price Bid unless other arrangements have been approved by Wright in advance. All payments must be made in US Dollars, in any of the following acceptable forms of payment:

- Cash
- Check, with acceptable identification
- Visa, MasterCard or American Express

**Title and Risk of Loss** Title to a Lot purchased in accordance with these Terms shall not pass to the buyer until Wright has received the Buyer Costs (including clearance of checks and wire transfers). We reserve the right to delay delivery of or otherwise prevent access to any purchased Lot until Wright has received all Buyer Costs. Notwithstanding passage of title, risk of loss to a Lot passes immediately to buyer upon Wright’s acceptance of a Purchase Price Bid.



**Security** As security for full payment to us of all amounts due from the buyer and prompt collection of your purchased Lots in accordance with these Terms, we retain, and the buyer grants to us, a security interest in any Lot purchased by the buyer in accordance with these Terms (and any proceeds thereof), and in any other property or money of the buyer in our possession or coming into our possession subsequently (“Security Interest”). We may apply any such money or treat any such property in any manner permitted under the Uniform Commercial Code and/or any other applicable law. Upon request, you will sign and promptly return any documents sought by us to protect and confirm our interests including but not limited to a UCC-1 Financing Statement.

**Delivery** Buyer is solely responsible for collection of purchased Lots from Wright facilities, including making arrangements and paying all costs associated with packing and delivery. We may, as a courtesy to the buyer, provide or arrange packing, shipping or similar logistical services, or refer the buyer to third parties who specialize in these services. Any such services referred, provided or arranged by us are at the buyer’s sole risk and expense, we assume no responsibility for any act or omission of any party in connection with any such service or reference, and we make no representations or warranties regarding such parties or their services. You expressly release Wright from any and all liability arising from your use of any third-party website or services.

**Storage, Abandonment and Related Charges** All purchased Lots not collected from Wright’s facilities by buyer or buyer’s authorized agents within thirty (30) days following the Sale Date will become subject to storage fees of not less than \$5 per day. A late payment fee equal to 1.5% per month may be assessed on any Buyer Costs remaining unpaid thirty (30) days following the Sale Date. If a purchased Lot has not been collected from us within sixty (60) days after the Sale Date, and Wright has not consented to continue to store the Lot, the buyer will be deemed to have defaulted under these Terms, and, in addition to any other remedies we may have at law or equity, we shall be entitled to foreclose on the Security Interest by selling such Lots and using the proceeds from such sale for any purpose (including payment of storage fees and administrative expenses of handling such matter), without any further liability to the buyer. You agree that this remedy is reasonable in light of the costs Wright would have to incur to continue to store and process purchased Lots after sale.

**Breach** If a buyer fails to make timely payment as required in these Terms, or breaches any other covenant, representation or warranty in this Agreement, we shall be entitled, in our discretion, to exercise any remedies legally available to us, including, but not limited to, the following:

**i.** cancellation of the sale of the Lot to the non-paying buyer, including the sale of any other Lot to the same buyer (whether or not paid); **ii.** reselling the Lot, at public or private sale, with or without reserve; **iii.** retention of any amounts already paid by the buyer as a processing fee (which you acknowledge would be reasonable in light of the costs Wright would have to incur to process your breach and attempt to re-auction or resell the Lot); **iv.** rejection of any Bids by the buyer at future auctions; **v.** setting-off any amounts owed by Wright to the buyer in satisfaction of unpaid amounts; and/or **vi.** taking any other action we deem necessary or appropriate under the circumstances.

### 3 Limited Warranty

“As Is”, “Where Is”. Except as expressly stated below, each Lot is sold “as is” “where is”, with no representation or warranty of any kind from any party (including Wright or the consignors of the Lots), express or implied, including warranties of merchantability, fitness for a particular purpose and non-infringement. Because you are responsible for satisfying yourself as to condition or any other matter concerning each purchased Lot, you are advised to personally examine any Lot on which you intend to bid prior to the auction and/or sale. As a courtesy, condition reports for any Lot are available from Wright prior to the sale, but Wright assumes no responsibility for errors and omissions contained in any such report, a Wright Catalogue or other description of a Lot that may be available on the Wright website. Any statements made by Wright with respect to a Lot (whether in a condition report, a Wright Catalogue or on the Wright website), whether orally or in writing, are intended as statements of opinion only, are not to be relied upon as statements of fact and do not constitute representations or warranties of any kind.

**Authorship Warranty** Subject to the following terms and conditions, Wright warrants, for a period of two (2) years following the date of sale, the information presented in a Wright Catalogue with respect to Authorship of any Lot is true and correct, so long as the name of the Author is set forth unqualifiedly in a heading in **Bold** type in the applicable and most current Wright Catalogue. The term “Author” or “Authorship” means the creator, designer, culture or source of origin of the property, as the case may be, as specifically identified in **Bold** type in the applicable and most current Wright Catalogue, and shall not include any supplemental text or information included in any other descriptions (whether or not in the Wright Catalogue).

**Exclusions from and Conditions to the Authorship** Warranty Notwithstanding, this warranty is subject to the following:

**i.** The benefits of this warranty are only available to the original buyer of a Lot from Wright, and not to any subsequent purchasers, transferees, successors, heirs, beneficiaries or assigns of the original buyer. **ii.** This warranty shall not apply to any Lot for which a Wright Catalogue description states that there is a conflict of opinion among specialists as to Authorship. **iii.** This warranty shall not apply to any Lot for which, at the time of sale, the statements regarding Authorship made by Wright conformed with the generally accepted opinion of scholars, specialists or other experts, despite the subsequent discovery of information that modifies such generally accepted opinions. **iv.** The buyer must provide written notice of any claim under this warranty to Wright (validated by no fewer than two (2) written opinions of experts whose principal line of business is the appraisal and authentication of art, antiquities, design objects or other valuable objects similar to the Lot) not later than thirty (30) days after becoming aware of the existence of such a claim, an in any event no later than two (2) years following the date of sale, and must return the Lot subject to such claim to Wright in the same condition as at the time of the original sale. Wright reserves the right to appoint two independent specialists to examine the Lot and evaluate the buyer’s claim prior to buyer’s receipt of any remedy pursuant to this warranty.

#### Buyer’s Only Remedy for Authorship Warranty Breach

The buyer’s sole remedy, and Wright’s sole liability, under this warranty shall be the cancellation of the sale of the Lot in question, or (if the sale has already concluded) the refund of the purchase price originally paid by such buyer for the Lot in question (not including any late fees, taxes, shipping, storage or other amounts paid to Wright in accordance with these Terms). Buyer hereby waives any and all other remedies at law or equity with respect to breaches of this warranty.

**Limit of Liability.** In no event shall wright be liable to you or any third party for any consequential, exemplary, indirect, special, punitive, incidental or similar damages, whether foreseeable or unforeseeable, regardless of the cause of action on which they are based, even if advised of the possibility of such damages occurring. With respect to any sale of a lot, in no event shall wright be liable to you or any third party for losses in excess of the purchase price paid by you to wright for such lot to which the claim relates.

### 4 Rescission or Voiding of Sale by Wright

If we become aware of an adverse claim of a third party relating to a Lot purchased by you, we may, in our discretion, rescind the sale. Upon notice of our election to rescind a sale, you will promptly return such Lot to us, at which time we will refund to you the Hammer Price and Buyer’s Premium paid to us by you for such Lot. This refund will represent your sole remedy against us and/or the consignor in case of a rescission of sale under this paragraph, and you agree to waive all other remedies at law or equity with respect to the same. If you do not return such Lot to us in accordance with this paragraph, you agree to indemnify, defend and hold Wright, its officers, directors, employees, agents and their successors and assigns, harmless from any damages, costs, liabilities or other losses (including attorney’s fees) arising as a result of such third party claim.

### 5 Copyright Notice

Wright and its licensors will retain ownership of our intellectual property rights, including, without limitation, rights to the copyrights and trademarks and other images, logos, text, graphics, icons, audio clips, video clips, digital downloads in, and the “look and feel” of, the Wright website and each Wright Catalogue. You may not obtain any rights of ownership, use, reproduction or any other therein by virtue of these Terms or purchasing a Lot. You may not use any of our trademarks or service marks in any way.

### 6 Severability

If any provision of these Terms is held by any court to be invalid, illegal or unenforceable, the invalid/illegal/unenforceable aspect of such provision shall be disregarded and the remaining Terms enforced in accordance with the original document and in accordance with applicable law.

### 7 Governing Law

These Terms shall be governed by and interpreted in accordance with the law of the State of Illinois and, by Registering to Bid or Bidding in the Wright Auction (whether personally, by telephone or by agent), the you agree to submit to the exclusive jurisdiction of the state and federal courts located in Cook County, Illinois in connection with any matter related to these Terms, the Wright Auction or other sale of a Lot to you by Wright.

### 8 Expenses

In addition to the foregoing, you agree to pay to Wright or Seller on demand the amount of all expenses paid or incurred by Wright and Seller, including attorneys’ fees and court costs paid or incurred by Wright or Seller in exercising or enforcing any of its rights hereunder or under applicable law, together with interest on all such amounts at 1.5% per month (the “Enforcement Costs”) within thirty (30) days of the buyer’s receipt of Wright’s invoice for such Enforcement Costs.

### 9 Definitions

The following terms have the following meanings: **Author** and **Authorship** have the meanings given in Section 4. **Bidding, Bid** or **place a Bid** means a prospective buyer’s indication or offer of a price he or she will pay to purchase a Lot at a Wright Auction which conforms with the provisions of Section 2. **Buyer Costs** has the meaning given in Section 3. **Buyer’s Premium** means the following for any Lot: (i) 25% of the Hammer Price (or part thereof) up to and including \$100,000; (ii) 20% of the Hammer Price (or part thereof) in excess of \$100,000 up to and including \$1,000,000; and (iii) 12% of the Hammer Price (or part thereof) in excess of \$1,000,000.

**Hammer Price** means the price for a Lot established by the last bidder and acknowledged by the auctioneer before dropping the hammer or gavel or otherwise indicating the bidding on such Lot has closed. **Lot** means the personal property offered for sale by Wright, whether at a Wright Auction, Private Sale, Wright Now Sale or otherwise. **Passed Lot** is a Lot which does not reach its reserve or otherwise fails to sell at a Wright Auction. **Private Sale** is a non-public, discrete sale of a Lot (such Lot typically not being exhibited by Wright). **Purchase Price Bid** means the bid submitted by a Buyer for a Lot which is accepted as the Hammer Price, or in the case of Private Sales or Wright Now Sales, the price accepted by Wright for the sale of such Lot.

**Register to Bid** or **Registering to Bid** means providing Wright with your complete, accurate contact information (including address, phone and email) and a current, valid credit card number (including security code), and (i) in the case of phone or absentee bidders, a properly completed Wright bid form and (ii) in the case of online bidders, registration with such authorized third-party online auctioneer service providers described on our website on the How to Bid page. **Reserve** has the meaning given in Section 2. **Sale Date** means, in the case of Wright Auctions, the date of the closing of bidding for a particular Lot and acceptance of the Purchase Price Bid for such Lot; in the case of all other sales by Wright, the date Wright agrees in writing to sell a Lot to a buyer.

**Security Interest** has the meaning given in Section 3. **Seller** means the owner of a Lot offered for sale at a Wright Auction, Private Sale, Wright Now Sale or other sale administered by Wright.

**Terms** has the meaning given in the Introduction to this Agreement. **Wright Auction** means the sale of Lots to the public through competitive bidding administered by Wright (including sales administered through a third-party Internet auctioneer authorized by Wright). **Wright Catalogue** means the design catalogues published by Wright which features Lots available at particular Wright Auctions. **Wright Now Sale** is a sale of a Lot consigned to Wright by a third party, either posted on Wright’s website directly or solicited after a Lot fails to sell at auction.

Auction  
19 November 2015 noon cst

Exhibition  
3–19 November 11 am–6 pm  
Tuesday– Saturday

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