IMPORTANT **DESIGN**

980 Madison Ave **New York** NY **212 585 0200** | 1440 W Hubbard St **Chicago** IL **312 563 0020**

New York Preview
30 May – 7 June
11 am – 5 pm Monday – Saturday

Chicago Preview
30 May – 7 June
10 am – 4 pm Monday – Friday
12 – 4 pm Saturday

Auction 7 June 2018 Noon cst Chicago

IMPORTANT **DESIGN**

wright20.com

Mathias Bengtsson
Slice chair

Denmark, 1999
laser-cut and laminated plywood
36½ w × 30 d × 31½ h in (93 × 76 × 80 cm)

This work is number 14 from the edition of 20.

$20,000–30,000

Literature: *European Design Since 1985: Shaping the New Century*, Miller, Sparke, and McDermott, pg. 102 illustrates variation *Furnish: Furniture and Interior Design for the 21st Century*, Klantern, Lovell, and Meyer, pg. 211 illustrates variation

Provenance: Acquired directly from the artist by the present owner

101

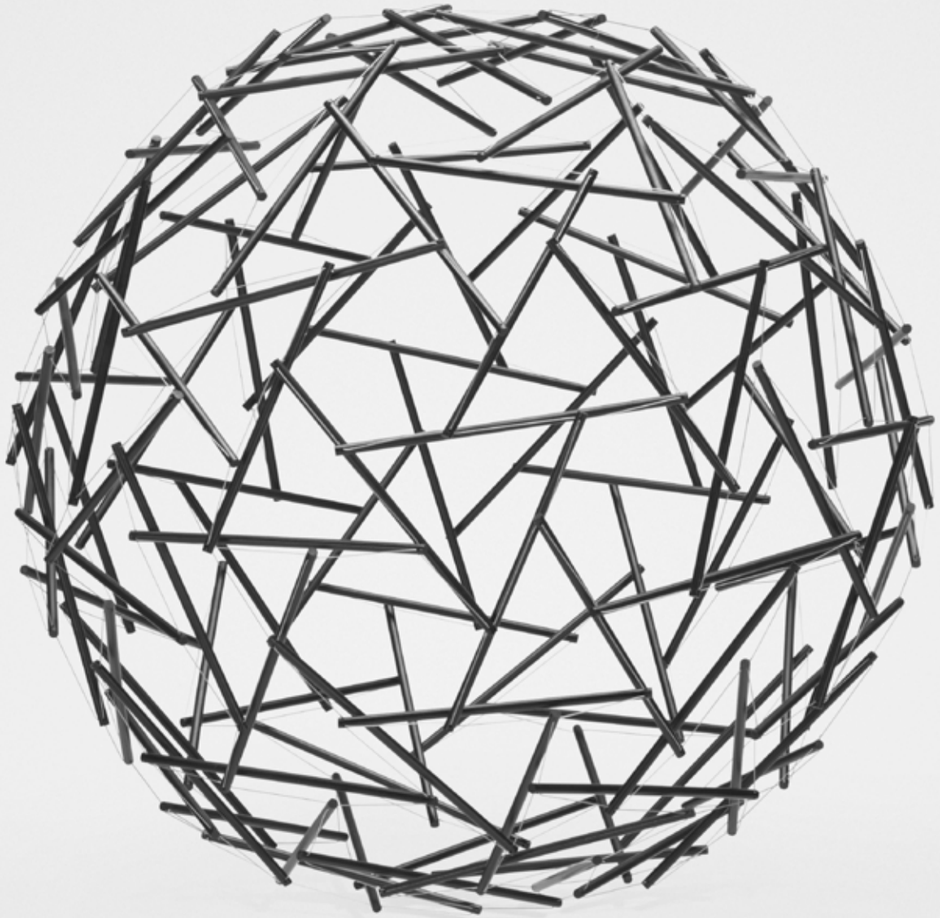
R. Buckminster Fuller
Geodesic Tensegrity Sphere, 120 Strut, 4 Frequency Dome

USA, c. 1980
wood dowels with C 60 Carbon finish, plastic-coated wire
22½ h × 22½ dia in (57 × 57 cm)

This work is number 1 from the edition of 2. Incised signature to one strut: [R. Buckminster Fuller]. Sold with a certificate of authenticity issued by the R. Buckminster Fuller Partners Foundation.

$50,000–70,000

Provenance: Acquired directly from R. Buckminster Fuller by the present owner



John Chamberlain
sofa

USA, c. 1970
suede over urethane foam, nylon parachute, canvas
80 w × 85 d × 31 h in (203 × 216 × 79 cm)

$15,000–20,000

Literature: *John Chamberlain: A Catalogue Raisonné of Sculpture 1954–1985*, Sylvester, pg. 221 *Design = Art: Functional Objects from Donald Judd to Rachel Whiteread*, Bloemink, pg. 78

Exhibited: *January White Sale: Curated by Beth Rudin DeWoody*, January 2011, Loretta Howard Gallery, New York

Provenance: A/D Gallery, New York
Christie's, New York, 2010 | Private Collection, New York

John Chamberlain made his sofas by hand upon commission until the early 1970s when a small edition was produced in Milan, Italy for Daedalus Concepts, New York.

103

Harvey K. Littleton
Red Ringer

USA, 1983
glass
4½ h × 13 w × 11 d in (largest element)

Incised signature and date to each element: [Harvey K. Littleton 4-1983].

$15,000–20,000

104

Harush Shlomo
Out of the Box

Israel, 2016
bronze
20 w × 22 d × 32 h in (51 × 56 × 81 cm)

This work is unique. Incised signature and date to base: [Harush Shlomo 2016].

$10,000–15,000

After Alberto Giacometti
Tête de Femme floor lamps, pair

France, 1933–34/1985 | Excaliber Bronze
cast bronze, linen
20 dia × 68½ h in (51 × 174 cm)

$20,000–30,000

Literature: *The Nelson Rockefeller Collection*, Nieman Marcus catalog, 1980, fig. 50

In 1977 Nelson A. Rockefeller founded Nelson Rockefeller Collection, Inc. and had his collection of original works by Diego and Alberto Giacometti cast in bronze and reproduced in small editions. Signed with impressed manufacturer's mark to base of each example: [NR C 1985 EX NY].

106

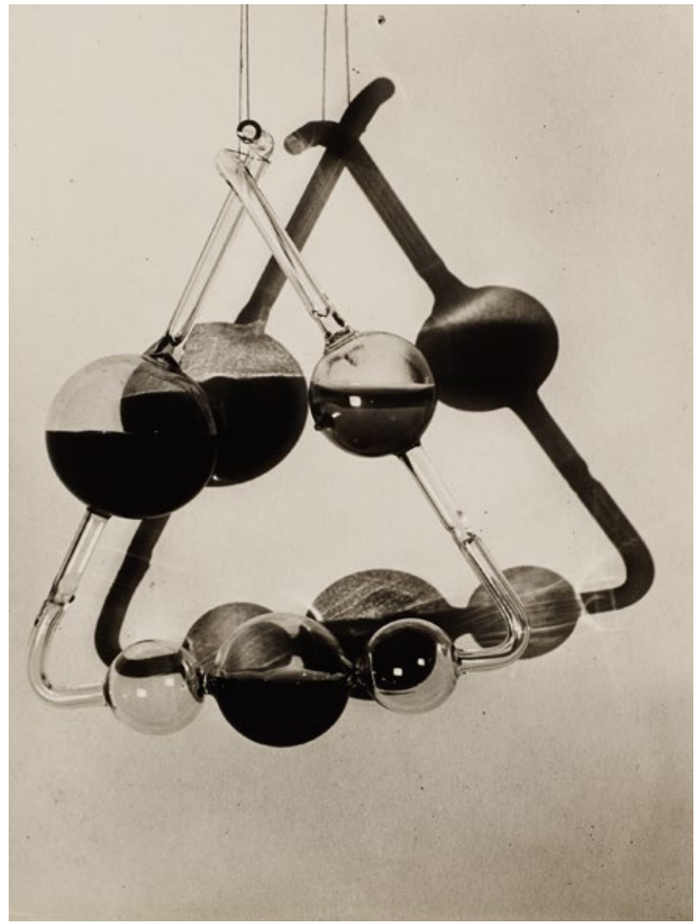
László Moholy-Nagy
Light and Glass Abstraction

Hungary, 1930
vintage gelatin silver print
9½ h × 7 w in (24 × 18 cm)

Stamped studio mark to verso:
[foto moholy-nagy].

$20,000–30,000

Provenance: Arnold Crane,
Chicago | Private Collection



107

Pietro Chiesa
Rare coffee table

Italy, c. 1940 | Fontana Arte
solid stack-laminated mahogany,
mirrored crystal
33¼ w × 17¾ d × 14½ h in (84 × 45 × 37 cm)

$60,000–80,000

Literature: *Il Design Italiano Degli Anni '50*, Branzi, pg. 104, no. 293

Provenance: Christie's, London, *20th Century Decorative Art + Design*, 30 October 2013, Lot 59 | Private Collection, Italy

108

Wendell Castle
table

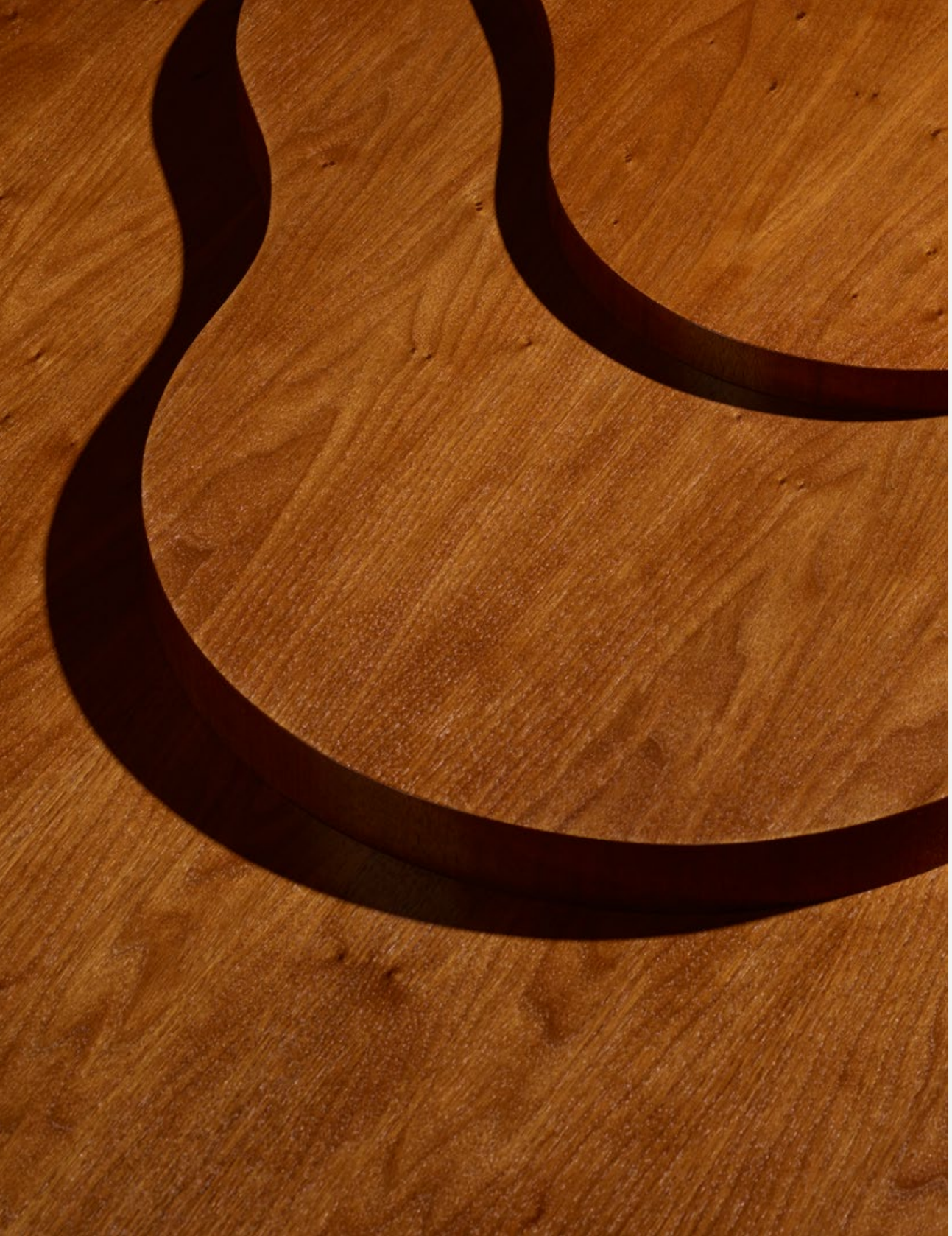
USA, 1978
stack-laminated walnut, glass
24 dia × 35 h in (61 × 89 cm)

Carved signature and date to lower edge:
[W. Castle 78]. This work is unique.

$30,000–50,000

Provenance: Friedman Benda, New York
Private Collection, New York

Wood, I realized, could be shaped and formed and carved in ways limited now only by my imagination!
Wendell Castle



109

T.H. Robsjohn-Gibbings
Important and Rare Mesa table

United Kingdom/USA, 1953 | Widdicomb
walnut
72 w × 50 d × 17 h in (183 × 127 × 43 cm)

Signed with decal manufacturer's label to underside: [Widdicomb designed by T.H. Robsjohn-Gibbings]. Signed with stamped manufacturer's mark to underside: [2/53 1760-6].

$50,000–70,000

Literature: *Widdicomb*, manufacturer's catalog, unpaginated *House Beautiful*, May 1952, cover

110

Wendell Castle
Jersey Girl floor lamp

USA, 2006
gilded gel-coated fiberglass and polychromed gel-coated fiberglass
24 dia × 77½ h in (61 × 197 cm)

This example is from the edition of 8. Incised signature and date to lower edge: [Castle 06].

$5,000–7,000

Literature: *Wendell Castle: A Catalogue Raisonné 1958–2012*, Eerdmans, pg. 391, V.11

Provenance: Friedman Benda, New York | Private Collection, New York

Shiro Kuramata
Furniture in Irregular Forms, Side 1

Japan/Italy, 1970/2002 | Cappellini
lacquered oak, lacquered wood, aluminum, chrome-plated steel
23¾ w × 20½ d × 67¾ h in (60 × 52 × 172 cm)

This work is number 440 from the edition of an unknown size. Sold with original invoice, certificate of authenticity and product certification issued by Cappellini.

$7,000–9,000

Literature: *The Work of Shiro Kuramata: 1967–1974*, Kuramata, ppg. 45–47 *Shiro Kuramata: 1967–1987*, Isozaki, ppg. 17–18 *Shiro Kuramata 1934–1991*, Hara et al., ppg. 45, 48, 130 *Shiro Kuramata and Ettore Sottsass*, 21_21 Design Sight exhibition catalog, ppg. 30, 169 *Shiro Kuramata*, Sudjic, ppg. 154, 255

Provenance: The Magazine, San Francisco
Private Collection

112

Ettore Sottsass
Rare tondos, set of three

Italy, 1959 | Il Sestante
enameled copper
11¾ dia × 1 h in (30 × 3 cm)

Signed with impressed manufacturer's mark to underside of each example: [Il Sestante].

$80,000–100,000

Literature: *Sottsass Enamels 1958*, Ferrari, ppg. 14, 68, 72–73, 80

Provenance: Acquired in the early 1980s from Fulvio Ferrari Gallery, Torino by the present owner
Private Collection, Los Angeles

113

Wendell Castle
Nirvana chair

USA, 2007/2008
polychromed gel-coated fiberglass
with automobile paint
62 w × 34 d × 35½ h in (157 × 86 × 90 cm)

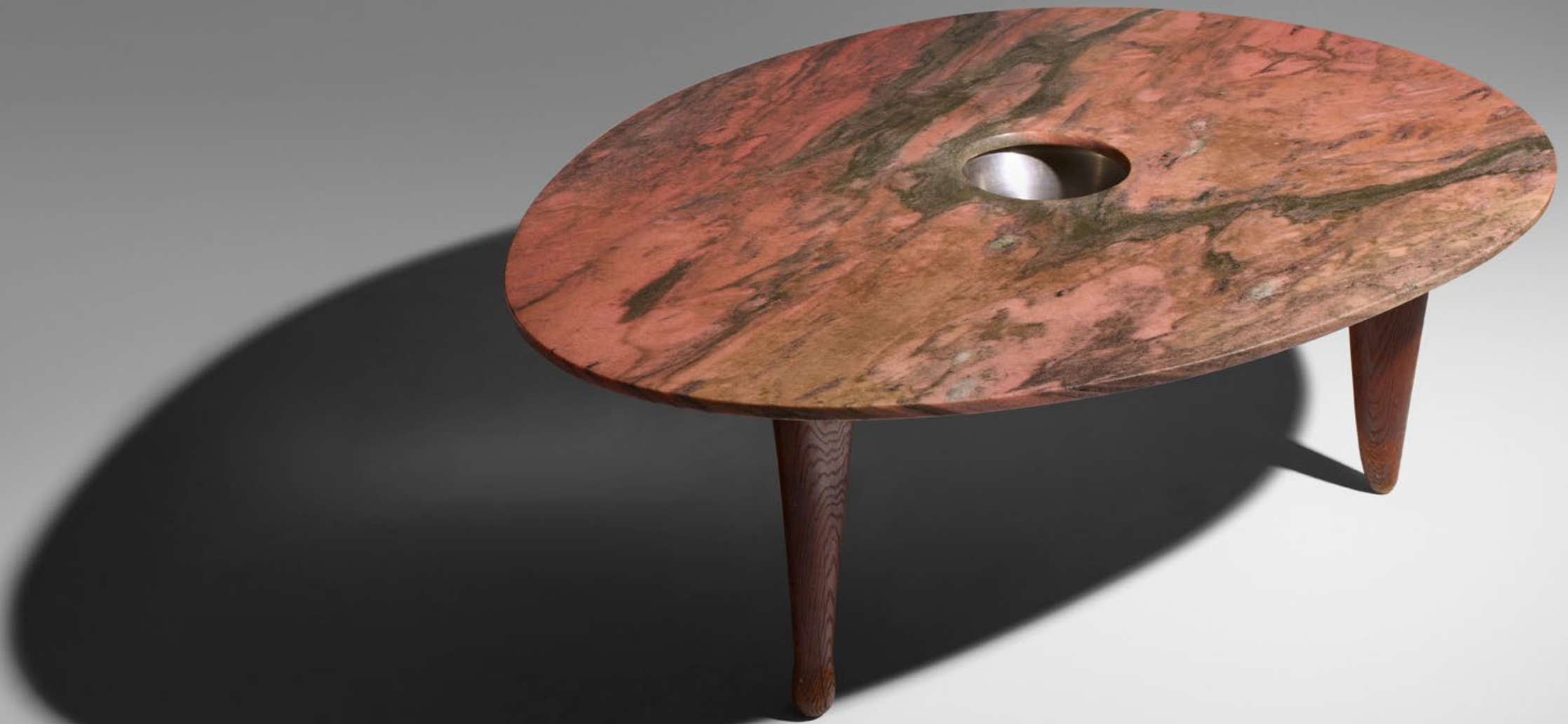
This example is number 1 from the edition of 8. Signed, dated and numbered to underside: [Castle 08 1/8].

$20,000–30,000

Literature: *Wendell Castle: A Catalogue Raisonné 1958–2012*, Eerdmans, pg. 396, V.32

Provenance: Friedman Benda, New York
Private Collection, New York

Isamu Noguchi: Important and Unique Dining Table for Mr. & Mrs. Milton Greene



Everything is sculpture… Any material, any idea without hindrance born into space, I consider sculpture. Isamu Noguchi

Isamu Noguchi
Important and Unique Dining Table
for Mr. & Mrs. Milton Greene

USA, 1948–1949
pink Georgia marble, carved
oak, aluminum
77 w × 57 d × 26 h in (196 × 145 × 66 cm)

$1,000,000–1,500,000

Literature: *Casa Vogue*, April 2009,
no. 31, pg. 125 and cover

Provenance: Mr. & Mrs. Milton Greene,
Weston, CT | Acquired circa 1962 from
the previous | Thence by descent

Poetry in Stone: Furniture as Sculpture

Deborah A. Goldberg, Ph.D.

fig. 1 *Three-Legged Cylinder Lamp*, c. 1944 **fig. 2** *Marble-Topped Coffee Table* for Ailes Gilmour Spinden, Noguchi's sister, 1945

Isamu Noguchi's recently rediscovered pink Georgia marble dining table, circa 1948–49, for fashion photographer Milton H. Greene and his first wife, Evelyn (née Franklin), exemplifies his pivotal role in breaking the boundaries of design by conceiving of his utilitarian objects as sculpture. Its Surrealist-inspired biomorphism and egg shape correspond to both his contemporary artwork and several of his table designs. Noguchi would use its three materials: marble, wood, and aluminum in a range of sculpture and design-related objects.

Milton and Evelyn Greene, at the ages of 26 and 23 years old, respectively, were quite precocious when they commissioned the 44 year-old Noguchi in 1948 to design the table as well as a one-of-a kind "free-form" sofa and ottoman (known in recent years as the *Cloud* sofa and *Cloud* ottoman),[1] for the living area of their home in Weston, Connecticut. Greene recognized the furniture's unique design, using the furniture in fashion photo shoots. For example, he took one of his most iconic photographs, showing actress Marlene Dietrich sitting on the sofa in a studio setting for *Life* in 1952 **(fig. 16)**.[2] Her famous long legs (which were insured by her studio)[3] dominate the composition, with the curved edge of the sofa complementing her bent head and knee. Such photographs add a glamorous aura to the work. In fact, Greene's close friend and business-partner, actress Marilyn Monroe (they had formed Marilyn Monroe Productions in January 1955) lived with him and his second wife Amy and their son Joshua for just over two years,[4] using these objects on a daily basis. She sat on the ottoman for a press photograph at the time of a CBS interview with the Greenes for Edward R. Murrow in April of 1955 **(fig. 7)**.

One would expect a dining table to have four legs, but Noguchi opted for three — all asymmetrically placed, slightly different, and hand-carved — attached to a plywood support covered by an organic piece of rubber on the underside of the marble. The Greene table is a larger version of Noguchi's marble-topped coffee table, also with three legs, that he designed in 1945 for Herman Miller, and manufactured between circa 1947 and 1949. Only six examples are known of the coffee table, each slightly different in terms of measurements and the color of the marble and wood.[5]

The dining table most closely resembles the prototype marble-topped coffee table that Noguchi designed for his sister Ailes Gilmour Spinden **(fig. 2)**, in having one foot ending in a ball and two that are more tapered. Noguchi frequently used the tripod format in other design projects, as in the *Three-legged Dinette or Rudder Table* (1944), *Rudder Stools* (1944), the *Rudder Coffee Table* (c. 1948), his Burden dining table (1946–48), his later prototype hexagonal table for the ALCOA Forecast Program of 1957 (also known as the *Prismatic* table), his earliest lamp design of 1944 **(fig. 1)**, and his later ceramics **(fig. 6)**.[6]

Like the coffee tables, the Greene table has an asymmetrical hole in the top that holds a recessed spun aluminum bowl for a plant or floral arrangement. With handles on each side, this large bowl can be inserted into the table by spinning it into place with a slot-and-turn mechanism, without the need for any fasteners. Noguchi would use a similar mode of assembly for the star base of one of his earliest *Akari* lamps of the 1950s.[7] Under the table, the bowl fits into the center of three pieces of wood that form a triangle, one of the artist's favorite shapes. While the hole in the coffee tables is more asymmetrically placed, the hole in the Greene table is just slightly off-center.

Noguchi, who was half-Japanese, often mixed Japanese aesthetics with modernist ideas. Uncharacteristically low for a dining room table, at 26 inches in height, the Greene table is about seven inches taller than the coffee tables. Was Noguchi creating a hybrid Western / Eastern version of the *chabudai*, a short legged-table used in traditional Japanese homes?[8] The simple and elegant design of this table cannot be fully appreciated in reproduction. From a bird's eye view and when viewed from the side at multiple angles, the table appears to dramatically balance on one leg, with its top recalling traditional Japanese cantilevered roofs.

As well, one can compare the stance of the dining table's feet to the placement of the three wheels on R. Buckminster Fuller's *4D Transport* or *Dymaxion Car*, from 1933 **(fig. 4)**, for which Noguchi made several plaster models during its design stage,[9] or even to the positioning of the wheels on a later World War II fighter jet.[10] In fact, Fuller insisted that his car was not a car at all: "I knew everybody would call it a car. It was the land-taxiing phase of a wingless, twin-orientable-jet-stilts flying

fig. 3 Constantin Brancusi,
Fish, Paris 1930

left fig. 4 R. Buckminister Fuller, *Dymaxion car*, 1934 **fig. 5** Model Pat Donavon lounging on the Noguchi dining table, September 1950 **fig. 6** *Three-Legged Vase*, 1952 **right fig. 7** Marilyn Monroe seated on the Noguchi *Cloud* ottoman with the present table in the foreground in the Greene's home at the time of the interview with Edward R. Murrow for CBS, 1955 **below fig. 8** Noguchi in the backyard of his studio alongside his sculpture *Avatar*, also made in pink Georgia marble, February 1948

device."[11] The table also shares both the streamlining of these vehicles and of Constantin Brancusi's asymmetrical blue-gray marble *Fish*, 1930 **(fig. 3)**. It looks like Noguchi flipped Brancusi's sculpture on its side and altered its contours (He had been the apprentice to the Romanian sculptor in Paris in 1927). Noguchi might have also been considering Brancusi's more recent sculpture, *Flying Turtle*, of 1940–45. For both Noguchi and Brancusi, the beauty of the abstract patterns of the striated marble of their works becomes the focal point. The streamlined forms and marble patterns in Brancusi's works contribute a sense of speed to each composition. Noguchi's table achieves a sense of weightlessness akin to the way Brancusi balanced his sculptures on pedestals.

The Greene table belongs to a small group of the artist's one-of-a-kind and site-specific furniture that he made for individual collectors, several only recently more-fully documented. The first of these commissioned design objects is a stack-laminated rosewood and Herculite plate glass dining room table from 1939 for A. Conger Goodyear, the first president of the Museum of Modern Art and a trustee. Noguchi designed it specifically for an area in front of a large Herculite floor to ceiling window of Goodyear's modernist home, built by Edward Durrell Stone in Old Westbury, Long Island.[12] In 1941, Noguchi designed a laminated primavera wood side table, with a large hole in its composition for the other architect of the Museum, Philip L. Goodwin, for his duplex penthouse at 69th Street and Fifth Avenue. William A. M. Burden, a Trustee of the Museum, and his wife Margaret Livingston Partridge Burden commissioned a number of objects between 1946 and 1948 by Noguchi for their summer seaside residence designed by Wallace K. Harrison in Northeast Harbor, Maine. These included a dining room table, a set of dining chairs, andirons for two fireplaces, and a built-in desk for the master bedroom.[13] Contemporary with the Greene commission, Noguchi designed several objects for the living room of Mr. and Mrs. Samuel C. Dretzin's summer home in Chappaqua, New York, built by the modernist architect Sidney Katz. These included a low coffee table in black Belgian or York fossil marble; a dining room table in red-brown African cocobolo wood, which also featured an inserted planter; and a *Lunar* ceiling light fixture.[14]

Like these projects, the Greene table belonged to a larger design ensemble for their circa 150-year-old rural home on 11 acres, which Milton converted from a barn and stable.[15] In both black and white and color film, Greene photographed Noguchi's table, sofa and ottoman, upholstered in black fabric, in situ. Greene documented Noguchi planning, designing, and at work on these items in September 1948, providing a rare glimpse into the artistic process and the close friendship of the photographer and sculptor. Earlier in the year, in February, Greene also photographed Noguchi at work and with his sculpture in the backyard of his studio (as well as the sculpture alone inside the studio) at 33 MacDougal Alley in Manhattan's West Village **(figs. 8 & 20)**. According to Joshua Greene: "They liked each other very much. Noguchi loved Milton's photography. They liked each other's company." Noguchi was "aware of the house" and "designing with the interior in mind."[16] Greene took several photographs of Noguchi at his home, kneeling down to sketch on a large roll of paper, sitting with two unidentified women (perhaps models), at a rectangular table that Greene used before the creation of Noguchi's table, and Noguchi carving and using a two-handled rasp to plane the wooden fang-like feet of his ottoman **(figs. 10 & 11)**. According to Noguchi, Greene gave him a Leica camera "in exchange for the designing of some furniture for him."[17]

Greene made several changes to his house, including adding a studio, skylights, and tall windows, and tearing out about forty layers of wallpaper to reveal the building's original woodwork and white plaster.[18] With the assistance of another close friend and neighbor, the renowned fashion illustrator, and business partner Joe Eula, Greene gutted and redesigned the house (Eula shared a studio with Greene in New York City). The table, sofa, and ottoman were installed in a large loft-like living area that had a low pile gray wall-to-wall carpet, and the latter two objects were placed in front of a large fireplace surrounded by irregularly placed stones. In a 1955 CBS publicity photograph **(fig. 7)** Marilyn Monroe sits on the ottoman in front of the sofa, within view of the marble table in the right foreground. Greene's photographs show the table surrounded by molded plywood lounge chairs (1949) by Charles and Ray Eames, who also worked with Herman Miller **(figs. 12 & 13)**. The house and Greene's New York studio were later decorated with Noguchi's *Akari* lamps.[19]

Greene placed Noguchi's table in front of the floor-to-ceiling windows overlooking a backyard garden that Noguchi designed with Eula's help in a narrow area running along the entire length of the house alongside a rocky cliff. Only having about 30 feet to work with, from the house to the edge of the cliff, Noguchi placed earth, grass, and planters within the crevices of a rocky terrain, which was an oblong-trapezoid shape.[20] Thus the stone table with its inserted planter rhymed with the exterior setting. This garden was one of Noguchi's first realized landscape designs — a genre he would explore more fully later in his career.

In May 1949, in a brief article titled "Poetic Rocks," *American Artist* magazine described the sofa and ottoman as "'free-form':... (which perhaps resembles an elongated tongue more than anything else) and its kidney-shaped companion piece are both made of foam rubber over no-sag springs and covered with wool tweed." The author continued to describe how Noguchi:

> *visualizes these upholstered pieces as 'rocks that roll around, conform to your shape, can be sat in from more than one angle.' Representatives for the manufacturers, the Herman Miller Furniture Company, immediately add the reassuring information that 'Of course they are actually quite comfortable... and the rock analogy is poetic rather than literal.'*[21]

Their symbolism thus bridged exterior and interior, creating a formal harmony — extending Noguchi's rock garden into the home, and providing a complement to the equally organic and asymmetrical marble table, and the stone wall surrounding the fireplace. Greene photographed Noguchi lounging on the sofa in his home **(fig. 14)**, just as he portrayed several models and Dietrich reclining on either the sofa or table.

Noguchi brought sculptural ideas to furniture design, and with related sculpture that he made of the same stone, he introduced architectural and design ideas. Prior to making the table for the Greenes, Noguchi used three legs and the same Georgia marble for two interlocking sculptures — *Kouros*, of 1945 **(fig. 17)**, and *Avatar*, 1947, also photographed by Greene at Noguchi's studio in New York **(fig. 8)**. He cut the architectural marble

left (clockwise) fig. 9 Isamu Noguchi in the Greene home creating preparatory drawings for his sculptural furnishings, September 1948 **figs. 10 & 11** Noguchi finishing his design on site, seen here carving the legs of the *Cloud* ottoman, March 1949 **above fig. 12** The Noguchi dining table in situ in the Greene's home, staged and photographed for *Look* magazine, 1954 **fig. 13** Milton Greene seated at the Noguchi dining table in his home, March 1949 **fig. 14** Noguchi lounging on the *Cloud* sofa in Greene's home, March 1949

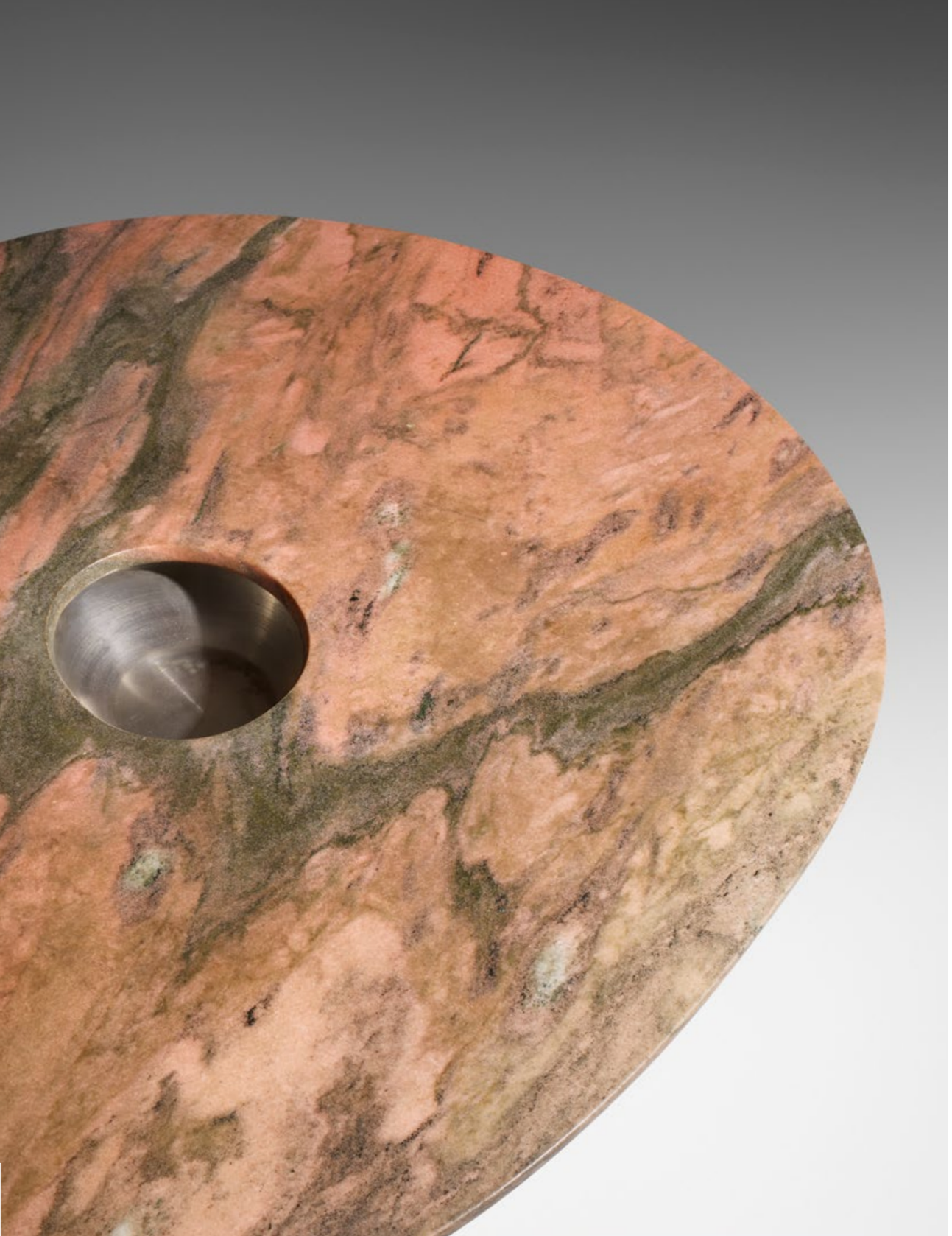


fig. 15 Supermodel Lisa Fonssagrives-Penn posed on the Noguchi table for *Charm* magazine, March 1951

slabs for these sculptures with an electric saw. While the Greene table is best appreciated from a bird's-eye view, these totemic works are meant to be encountered frontally. Like his table, Noguchi also pierced his *Kouros*, giving it six holes or open areas, as in the upper right shoulder. The simple method of locking the dining table's aluminum bowl into place complements the way these sculptures can be put together through gravity alone.

How did the dining room table commission come to be? According to Greene's son Joshua, Noguchi was a close friend of Greene's first wife Evelyn,[22] a model. In 1949, she and Greene divorced, and two years later she married fashion photographer Richard Avedon. Amy Franco, a model who had been engaged to Avedon, would marry Greene in 1953.[23] Noguchi often associated with individuals in the fashion world, so the connection makes sense. Most likely the Greenes met Noguchi through Eliot Elisofon, a staff photographer for *Life* magazine, who took numerous photographs of Noguchi and his work in this decade, and was friends with Noguchi since the 1930s.[24] At the age of 15, Greene first worked with Elisofon, and eventually became his assistant at *Life*.[25] Elisofon owned Noguchi's biomorphic table top sculpture, *Untitled*, from c. 1944, which is composed of a form cut from the same Georgia marble as Greene's table, which intersects a slab of grayish white marble, another material Noguchi used for his coffee tables. Noguchi also designed a similar dining table for Elisofon, which his daughter Elin describes as being large and egg-shaped, made all of wood, with three legs.[26]

On September 25, 1946, in photographing Noguchi's work as newly installed in the Museum of Modern Art's *Fourteen Americans* exhibition for *Life* magazine, Eliot Elisofon paid particular attention to the artist's largest sculpture on display, *Kouros* **(fig. 17)**, including Noguchi cleverly in the images. He photographed Noguchi in profile, resting his chin on the edge of the sculpture, so that that the sculptor joins the art form. He also portrayed *Kouros* looming in the foreground, with the five-foot, five-inch Noguchi leaning against the wall in the distance, dwarfed by the nine-foot figural sculpture.

Greene's photographs of the table and the sofa and ottoman, most never previously published, add a whole other dimension to appreciating Noguchi's design. Like Elisofon, Greene similarly played with scale in photographing himself and others in conjunction with his dining room table. In a self-portrait **(fig. 13)**, he shows himself sitting on one of the Eames chairs pulled up to the table. Appearing pensive, Greene rests his head in his hand. He set up the camera angle from a low vantage point so that he seems like a child at a play table — underscored by the table's low height, the equally low chairs, and his own small stature. In November 1951, Bruce Downes, in *Popular Photography* magazine, in a profile about Greene, stated: "All this charm is wrapped up in a rather smallish package. Greene is short, looks a little like comedian Jerry Lewis and is somewhat as unpredictable... All this experience is surprising, for Greene, at 29, still looks like a coltish youngster."[27]

Greene staged playful fashion shoots at his home with models posed on the furniture. In several of the photographs, models sit or recline on the table, upending its purpose, and treating it as a stool, sofa, or bed. One of Greene's most famous images is his photograph of model Katherine Cassidy stretched out on a cot, published in *Life* magazine in 1950 **(fig. 22)**. With Noguchi's table, he had a much more upscale and artistically crafted perch for his models, treating the cold marble as he would an upholstered surface.

These photographs betray a Surrealist sensibility. In September 1950, from an aerial view, Greene photographed model Pat Donavon reclining in flapper-style (with a haircut resembling that of actress Louise Brooks), supported by her arm, with her feet dangling off the table's edge **(fig. 5)**. She holds a cigarette holder in her right hand and her left hand grazes the interior surface of the aluminum insert, filled with what look like pebbles. Also, in September 1950, a model posed like a sophisticated goddess in a classical style dress and armlet on Noguchi's sofa, photographed by Greene from above and behind and up close, in profile. In another picture by Greene, the model Maggie McNamara looks elfin, sitting on top of the

above fig. 16 Marlene Dietrich seated on the Noguchi *Cloud* ottoman for *Life* magazine, August 1952 **right fig. 17** Installation view featuring *Kouros* from the exhibition, *Fourteen Americans* at The Museum of Modern Art, New York, 1946

above fig. 18 Marilyn Monroe in swimming pool, 1956; **fig. 19** Isamu Noguchi peeking through the hole in the present lot, March 1949

table, which has been transformed into a magic carpet, lily pad, or pool of water. She crosses her legs beneath the billowing fabric of her skirt, whose abstract geometric pattern is reflected in the shiny marble. Greene allowed his models to be themselves. Downes wrote: "Like most first rate photographers he is a first rate director, which means that he does not pose his models but knows how to get them to behave in front of his camera as if they were doing what comes naturally. The big secret, and one that is more important than any other a photographer can have, is that Greene really knows how to relax his models and put them in a happy, joyous mood...."[28]

Greene's appropriation of the table as a prop builds on Noguchi's already established collaboration with leading choreographers, in which he would design dance sets, furniture, and costumes. In March 1951, for *Charm* magazine, Greene portrayed Lisa Fonssagrives-Penn, the world's first supermodel, like a mermaid — reclining, preening on, stretching out across, and sitting on the marble table, with no chair in sight **(fig. 15)**. A trained dancer and sculptor herself, Fonssagrives-Penn showcases her grace and becomes part of the sculptural beauty of the table. Rather than using the table's built-in planter, Greene had two flower arrangements placed on top. In one photo, his model sits upright on the edge, and he photographed the table so that it appears to float and not have legs. In several of the photographs, the table is either set in front of the tall windows and diaphanous curtains of the dining area of his home, with Fonssagrives-Penn framed by its angularity, as in a photograph with her arm bent back where the window frames intersect. In others, she is shown against the stripped down white plaster wall, with its cross beam creating a horizontal just below the top border. Just a year earlier, Fonssagrives' husband Irving Penn had taken several photographs of her in Paris, emphasizing her lithe form, but with her standing upright, as in *Rochas Mermaid Dress*, 1950.

One of Greene's color photographs shows Noguchi's table set for a meal, with modernist tableware, including white porcelain dishes, cups, saucers, and egg-shaped salt and pepper shakers, a glass cruet filled with milk, a glass-covered container for sugar, and wooden bowls — with a view of the garden through the open sliding door nearby **(fig. 12)**. It is a table setting worthy of Irving Penn, known for his modernist color still life photography of 1947.

Greene could portray adults joyfully acting like children. In March 1949, he photographed an amused Noguchi getting down beneath the table and leaning back and supported by his hands so that he could poke his head through the circular hole of the table **(fig. 19)**. In transforming the table into play sculpture, he foreshadowed something that Noguchi would do with the design of his own playground equipment, as in *Octetra* (1968). In a 1969 photograph, Noguchi stuck his torso through one of the circular openings of this object and would dramatically pose behind the hole of his imposing circular granite sculpture, *Black Sun* (1969). Noguchi featured the hole or the circle throughout his oeuvre. As in his earlier image of Noguchi, in 1955 Greene also captured a laughing Marilyn Monroe being silly, while poking her head through a circular inflatable pool float. In a swimming pool in Connecticut, she sits on an inflatable sea horse float, while holding up a drink **(fig. 18)**.

The Greene table demonstrates the fluidity in Noguchi's work between design and sculpture. In his autobiography, Noguchi wrote: "It is clear that I often craved to bring sculpture into a more direct involvement with the common experience of living. At such times I felt there must be a more direct way of contact than the remote one of art."[29] What better way to do this than to design a sculptural dining table? Milton Greene cleverly extended this notion by using Noguchi's table to enliven his fashion photography.[30]

Isamu Noguchi
1904–1988

fig. 20 Isamu Noguchi in his studio garden, February 1948

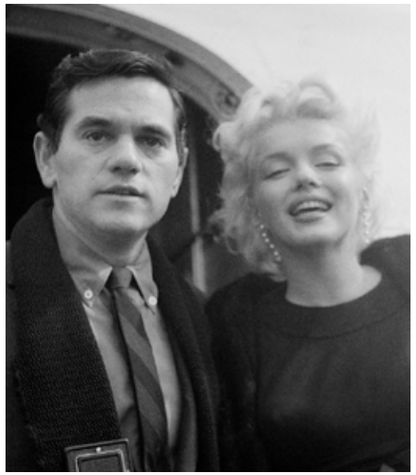
Isamu Noguchi was the son of Yone Noguchi, a Japanese poet, and Léonie Gilmour, an American writer. He was born in Los Angeles in 1904 but lived in Japan from the age of two until 1918 when he returned to the United States to attend school in Indiana. In 1922 Noguchi moved to New York to study pre-medicine at Columbia University. He also took night courses in sculpture with Onorio Ruotolo and soon after, he left Columbia in pursuit of a career in the arts.

In 1927 Noguchi received a Guggenheim Fellowship for a trip to Paris and the far east. For six months in Paris, he worked in the studio of Constantin Brancusi and his own work became more abstract as Noguchi explored working with stone, wood and sheet metal. Noguchi returned to New York and in 1929 he met R. Buckminster Fuller and Martha Graham, colleagues and friends with whom he would later collaborate. In 1938 Noguchi was commissioned to complete a work for the Associated Press building in the Rockefeller Center in New York. Marking his first public sculpture, this work garnered attention and recognition for the artist in the United States.

After the Japanese attack on Pearl Harbor, Noguchi became politically involved. He started Nisei Writers and Artists Mobilization for Democracy, a group dedicated to raising awareness of the patriotism of Japanese Americans, and he volunteered to be placed in an Arizona internment camp where he resided for seven months. Following the war, he spent time in Japan exploring the issues highlighted by the conflict of war; the experiences culminating in sculptural works that were included in the exhibition *Fourteen Americans* hosted by the Museum of Modern Art in New York in 1946.

Noguchi traveled throughout his lifetime and was inspired by experiences, artists and techniques around the world. Never confined by material or a particular movement, Noguchi's aesthetic accomplishments covered a broad range including sculpture, furniture and lighting design, parks, gardens, theater and more. His first retrospective was held at the Whitney Museum of American Art in 1968. He received multiple accolades and awards during his lifetime and in 1986 he represented the United States at the Venice Biennale. A testament to his commitment to public spaces, in 1985 Noguchi opened The Isamu Noguchi Garden Museum in Long Island City, New York (now known as The Noguchi Museum) and today his legacy lives on through the museum's work. Noguchi died in 1988 at the age of eighty-four.

Milton Greene
1922–1985



above fig. 21 Milton Greene and Marilyn Monroe, February 1956 **fig. 22** Model Katherine Cassidy stretched out on a cot, published in *Life* magazine in 1950

Milton H. Greene (1922–1985), famous for his fashion photography and celebrity portraits from the golden age of Hollywood, met Marilyn Monroe on a photo shoot for *Look* magazine in 1953. The pair developed an instant rapport, quickly becoming close friends and ultimately business partners. In 1954, after helping her get out of her studio contract with 20th Century Fox, they created Marilyn Monroe Productions, Inc. Milton and Marilyn were much more than business partners; Marilyn became a part of the Greene family. By the time their relationship had ended in 1957, the pair had produced two feature films, in addition to more than 5,000 photographs of the iconic beauty. There was magic in Milton and Marilyn's working relationship. The trust and confidence they had in each other's capabilities was on full display in each photo.

Greene, was one of the earliest and best photographers working in the early days of color photography. Aside from his outstanding Monroe images, he has worked with a plethora of other celebrities, from Elizabeth Taylor, Frank Sinatra, Sammy Davis Jr. and Audrey Hepburn, to Grace Kelly, Marlene Dietrich, Dizzy Gillespie and Judy Garland. Not only was he a skilled photographer but he put his subjects at ease, allowing their true personalities to shine through. Greene's work was published in several publications including *Vogue*, *Life* and *Harper's Bazaar*.

His interest in photography started when he was just a teenager. Greene was awarded a scholarship to the Pratt Institute but he did not attend. Instead, Greene apprenticed with photojournalist Eliot Elisofon and later assisted Louise Dahl-Wolfe before embarking on his solo career. In 1942, he married his childhood sweetheart, Evelyn Franklin; the pair was very much a part of the bohemian and artistic community of New York. Evelyn and Milton divorced in 1949; she later married Richard Avedon and he the model Amy Franco. By this time models, actors, actresses and musicians were frequently in and out of his New York studio as well as his country cottage in Weston, Connecticut.

Greene passed away in 1985, thinking his life's work was succumbing to the ravages of time. His eldest son, Joshua, began a journey to meticulously restore his father's legacy. A photographer himself, Joshua spent years researching ways to restore his father's photographs as well as cataloging and promoting Milton's vast body of work all over the world. As a result, Joshua established The Archives, a company committed to the restoration and preservation of photography. After spending nearly two decades restoring his father's archive, Joshua Greene and his company are widely regarded as one of the leaders in photographic restoration and have been at the forefront of the digital imaging and large-format printing revolution.

References

[1] The location is unknown for the latter two objects, which were sold by the family at auction. Email to author from Joshua Greene, son of Milton Greene, April 17, 2018. There are five known examples of this set. See "Sculptural Design," Wright, *Design*, December 12, 2013, Lot 120, www.wright20.com.

[2] He also took a photograph of her reclining on the couch.

[3] Susan Stamberg, "Gallery Gives Movie Star Marlene Dietrich The Big-Picture Treatment," NPR (June 19, 2017), www.npr.org.

[4] Conversation with Joshua Greene, son of Milton Greene, April 11, 2018.

[5] See the Noguchi Museum catalogue raisonné (catalogue.noguchi.org).

[6] See Goldberg, "Isamu Noguchi: Visionary Designer and 'World Citizen'," in *Isamu Noguchi, Patent Holder: Designing the World of Tomorrow* (Queens, NY: St. John's University, Dr. M. T. Geoffrey Yeh Art Gallery, in collaboration with The Isamu Noguchi Museum, 2015), 23–26.

[7] The bamboo collar on the bottom of the lamp has a slot that gets progressively narrower. Conversation with Dakin Hart, Senior Curator, Noguchi Museum, April 3, 2018.

[8] This table, which measures about 5.9 to 11.8" in height, was used from the middle of the Meiji era (circa 1890) to around 1955. See Hiroshi Ogawa, ed. "The Origins and Transition of O-zen." Supporting Roles in Food Culture II. PDF.

[9] See Deborah A. Goldberg, *Isamu Noguchi: The Artist as Engineer and Visionary Designer,* 1918–1939, dissertation, Institute of Fine Arts, New York University, September 2000, 182, and the dissertation for a record of Fuller's and Noguchi's collaborations and friendships. See also Shoji Sadao, *Buckminster Fuller and Isamu Noguchi: Best of Friends* (Long Island City, New York: The Isamu Noguchi Foundation and Garden Museum, 2011).

[10] See the Horten H.IX (Go 229 Gotha/Ho-229) prototype, the first delta-wing glider, which was first flown in 1944. I thank Dakin Hart for this observation.

[11] Cited in Hugh Kenner, *Bucky: A Guided Tour of Buckminster Fuller* (New York: William Murrow & Company, 1973), 213, cited in Goldberg, Isamu Noguchi: The Artist as Engineer, 186.

[12] See "Isamu Noguchi's Goodyear Table," Lot 12, www.phillips.com (Phillips, December, 16, 2014).

[13] See Goldberg, *Isamu Noguchi: The Artist as Engineer*, 404–409, for a discussion about these three commissions. The Burden house burned in a fire in 1999 and only one chair, moved to a shed, and a single pair of andirons survived. See "The Burden Chair by Noguchi," www.phillips.com (Phillips, December 4, 2016).

[14] See Lot 175, *Important 20th Century Decorative Art & Design*, Christie's (June 14, 2012) 68–73, and Goldberg, "Isamu Noguchi: Visionary Designer", 19.

[15] The house was recently bulldozed. Conversation with Joshua Greene. The home had 16 rooms. Edward R. Murrow mentions the age of the house, describes the renovation, and provides film footage of Greene's studio and home, but not the room where the furniture was installed, in "Marilyn Monroe – Person to Person – Edward R. Murrow," (April 8, 1955).

[16] Conversation with Joshua Greene.

[17] Letter, Isamu Noguchi to Bernie Bernstein (Noguchi's accountant), June 13, 1949, TheNoguchi Museum Archives.

[18] Conversation with Joshua Greene.

[19] Nicola Scevola, "Private Noguchi, Weston, Connecticut, USA," *Casa Vogue* n. 31, April 2009, not paginated.

[20] Conversation with Joshua Greene. See also Scevola's interview with Joshua Greene.

[21] "Poetic Rocks," American Artist (May 1949), 19. I thank Alex Ross, Managing Editor, The Isamu Noguchi Catalogue Raisonné, for bringing this article to my attention. Thanks also to Janine Biunno, Archivist, Noguchi Museum, for attending to my research questions.

[22] Conversation with Joshua Greene.

[23] See Nicola Scevola.

[24] Eliot Elisofon's daughter, Elin Elisofon, described the lifelong friendship her father had with Noguchi, April 20, 2018.

[25] Greene first met Elisofon, when he worked at August & Co., a photography studio founded by Elisofon and Marty Bauman. Conversation with Elin Elisofon, April 23, 2018, based on an interview between Elin Elisofon and Milton Greene, May 18, 1984.

[26] "It could accommodate eight perhaps." Ibid.

[27] Bruce Downes, "Milton Greene: Fashion's Man of the Hour," *Popular Photography* (November 1951), 102.

[28] Greene played records in his studio and "knows how to make girls really happy at their work." One model said: "He makes you feel that you are important." Ibid., 42 & 102.

[29] Isamu Noguchi, *A Sculptor's World* (New York: Harper & Row, 1968), 159.

[30] I would like to acknowledge Emilie Sims, Director of Research and Content, Wright, for her assistance in sharing Milton Greene's photography with me.

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fig. 6
Photographer unknown ©2018 The Isamu Noguchi Foundation and Garden Museum, New York / Artists Rights Society (ARS), New York

figs. 5, 8–16, 19–20, 22
Photographed by Milton H. Greene ©2018 Joshua Greene • archiveimages.com ©2018 The Isamu Noguchi Foundation and Garden Museum, New York / Artists Rights Society (ARS), New York

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figs. 18, 21
Photographed by Milton H. Greene ©2018 Joshua Greene • archiveimages.com

Ceramics by Hans Coper

115

Hans Coper
Tall bottle vase with disc top

United Kingdom, c. 1967
glazed stoneware
3½ dia × 10 h in (9 × 25 cm)

Impressed signature to underside: [HC].

$20,000–30,000

Literature: *Hans Coper*, Birks, pg. 128

116

Hans Coper
Vessel

United Kingdom, c. 1965
glazed stoneware
4 dia × 7½ h in (10 × 19 cm)

Impressed signature to underside: [HC].

$10,000–15,000

Literature: *Hans Coper*, Birks, ppg. 122–123 illustrate related forms

117

Hans Coper
Pot with disc top

United Kingdom, c. 1965
glazed stoneware
4½ dia × 6½ h in (11 × 17 cm)

Impressed signature to underside: [HC].

$15,000–20,000

Literature: *Hans Coper*, Birks, ppg. 134–135, 162–163

118

Isamu Noguchi
table lamps, pair

USA, 1947 | Knoll Associates
cherry, fiberglass-reinforced polyvinyl
7¼ dia × 15¾ h in (18 × 40 cm)

$4,000–5,000

Literature: *Knoll: A Modernist Universe*, Lutz, pg. 111

119

George Nakashima
Conoid coffee table

USA, 1972
English walnut, rosewood
46¾ w × 32½ d × 13 h in (119 × 83 × 33 cm)

Table features a thick solid board with two rosewood butterflies, large fissure and expressive grain. Signed with client's name to underside: [Ylvisaker]. Sold with a digital copy of the order card and letter of authentication issued by Mira Nakashima.

$15,000–20,000

Provenance: Acquired directly from the artist by Paul Ylvisaker, Cranbury, NJ | Private Collection, New York

120

George Nakashima
Exceptional Free-Edge Sliding
Door Cabinet

USA, c. 1965
American black walnut, Pandanus cloth
84 w × 21¾ d × 24 h in (213 × 55 × 61 cm)

Single board top with expressive grain and free edge featuring knots and protrusions atop finished reverse and three sliding doors concealing open storage and one adjustable shelf. Sold with a letter of authentication issued by Mira Nakashima.

$70,000–90,000

121

Harry Bertoia
Untitled (Sonambient)

USA, c. 1975
beryllium copper, brass, monel
17½ h × 3 w × 3 d in (44 × 8 × 8 cm)

This work features fifteen rods in a single row. Sold with a certificate of authenticity from the Harry Bertoia Foundation.

$30,000–40,000

Provenance: Purchased in 1984 by Hinton Dillard, Dallas
Thence by descent | Wright, *Design*, 8 December 2016, Lot 136
Private Collection

122

George Nakashima
Conoid dining table

USA, 1969
American black walnut, rosewood
93 w × 46 d × 29 h in (236 × 117 × 74 cm)

Table features a single board top with open fissure connected by five rosewood butterflies and two free edges. Sold with original drawing and correspondence from the artist.

$40,000–60,000

Provenance: Acquired directly from the artist by A.J. Guarino, San Antonio, Texas
Thence by descent

123

George Nakashima
table lamp

USA, 1979
American black walnut, rosewood, cherry, parchment
13¼ dia × 32 h in (34 × 81 cm)

Signed and dated to underside: [George Nakashima Sept 1979].

$7,000–9,000

124

Harry Bertoia
Untitled (Bush Form)

USA, c. 1977
welded copper and bronze with applied patina
9 h × 14 w × 11 d in (23 × 36 × 28 cm)

Sold with a certificate of authenticity issued by the Harry Bertoia Foundation.

$15,000–20,000

Provenance: Acquired in 1978 directly from Benjamin Mangel Gallery, Bala Cynwyd, PA | Thence by descent

125

George Nakashima
hanging wall-cabinet

USA, 1958
American black walnut, Pandanus cloth
70¾ w × 14½ d × 14¼ h in (180 × 37 × 36 cm)

Cabinet features a joined top with overhang, free edge and sap-grain detail. Two sliding doors conceal storage and one adjustable shelf. Signed with client's name to reverse: [Sacks]. Sold with digital copies of the order card, invoice and letter of authenticity issued by Mira Nakashima.

$20,000–30,000

Provenance: Acquired directly from the artist by Mr. & Mrs. Ray Sacks, New York
Rago, *Back to Modern*, 15 February 2015, Lot 1057 | Private Collection

126

George Nakashima
nightstands, pair

USA, 1959
American black walnut
17 w × 17 d × 22 h in (43 × 43 × 56 cm)

Each cabinet features two doors concealing one adjustable shelf. Sold with a digital copy of the order card and letter of authentication issued by Mira Nakashima.

$5,000–7,000

Provenance: Acquired in 1959 directly from the artist

127

George Nakashima
Conoid coffee table

USA, 1969
American black walnut
33¾ w × 31½ d × 13 h in (86 × 80 × 33 cm)

Table features single board top with open fissure and free edge on three sides with sap grain details. Signed with client name to underside. Sold with original drawing.

$20,000–30,000

Provenance: Acquired in 1969 directly from the artist

128

George Nakashima
queen-size headboard

USA, 1969
American black walnut, rosewood
90½ w × 3½ d × 34 h in (230 × 9 × 86 cm)

Headboard features a single board with two free edges, one rosewood butterfly and one open fissure with knot and sap grain details. Sold with original drawing by the artist.

$20,000–30,000

Provenance: Acquired in 1969 directly from the artist

129

Harry Bertoia
Untitled (Welded Form)

USA, c. 1975
welded bronze with applied patina
5¾ h × 2¼ w × 2 d in (15 × 6 × 5 cm)

Sold with a certificate of authenticity issued by the Harry Bertoia Foundation.

$5,000–7,000

Provenance: Acquired from Val Bertoia by Bob Kunkle, 1978 | Acquired from the previous by the present owner

130

George Nakashima
Trestle dining table

USA, 1959
American black walnut
110¾ w × 46 d × 29 h in (281 × 117 × 74 cm)

Table consists of two solid boards joined by four rosewood butterflies. Sold with two 18.5-inch leaves; table measures 83 inches when not fully extended. Signed with client's name to underside. Sold with a digital copy of the order card and letter of authentication issued by Mira Nakashima.

$15,000–20,000

Provenance: Acquired in 1959 directly from the artist

131

Harry Bertoia
mallet

USA, c. 1973
ash, baseball, hand-hammered silver, cloth, leather
2¾ w × 14 l in (5 × 36 cm)

Sold with a certificate of authenticity issued by the Harry Bertoia Foundation.

$8,000–12,000

Provenance: Acquired directly from the artist by Clarence Haack, Ventura, CA
Thence by descent | Private Collection

132

Harry Bertoia
Untitled (Gong)

USA, c. 1973
copper with applied patina
33 h × 36¾ w × ¼ d in (84 × 93 × 1 cm)

Sold with a certificate of authenticity issued by the Harry Bertoia Foundation.

$30,000–50,000

Provenance: Acquired directly from the artist by Clarence Haack, Ventura, CA
Thence by descent | Private Collection

133

Harry Bertoia
Pendant

USA, c. 1977
welded bronze
3½ h × 2½ w in (9 × 6 cm)

Sold with a certificate of authenticity issued by the Harry Bertoia Foundation.

$5,000–7,000

Provenance: Acquired directly from the artist by Lesta Bertoia | Gift from the previous to Peter Ruhf | Acquired from the previous by the present owner

134

Paul Evans
wall-mounted cabinet, model PE 39

USA, 1971
Paul Evans Studio for Directional
welded and patinated steel
24½ w × 12½ d × 36 h in (62 × 32 × 91 cm)

Cabinet features two doors concealing storage. Welded signature and date to underside: [Paul Evans 71]. Sold with a digital copy of the original invoice from Directional.

$7,000–9,000

135

Paul Evans
Argente cube, model PE 37

USA, 1968
Paul Evans Studio for Directional
welded and patinated aluminum, slate
16 w × 16 d × 15 h in (41 × 41 × 38 cm)

Incised signature and date to base:
[Paul Evans 68 P].

$5,000–7,000

Literature: *Directional*, manufacturer's catalog, unpaginated *Paul Evans: Crossing Boundaries and Crafting Modernism*, Kimmerle, et.al., pg. 180

136

Paul Evans
Argente cube, model PE 37

USA, 1968
Paul Evans Studio for Directional
welded and patinated aluminum, slate
16 w × 16 d × 15 h in (41 × 41 × 38 cm)

Incised signature and date to base:
[Paul Evans 68 P].

$5,000–7,000

Literature: *Directional*, manufacturer's catalog, unpaginated *Paul Evans: Crossing Boundaries and Crafting Modernism*, Kimmerle, et.al., pg. 180

Jewelry artist, Manette van Hamel created wearable sculpture. Her works in silver have a commanding and elegant presence with bold and extravagant forms punctuated by magnificent, colorful semi-precious gemstones. Born in Deventer, Holland in 1913, Manette didn't start working in the field of jewelry design until she was in late 40s when she took a metalsmithing class taught by Hero Kielman at the Toronto Trade School. She later studied with Rolph Scarlett who encouraged her to pursue the field and set her up with the tools and materials to work in silver and gold. By the late 1960s, Manette's work was widely exhibited in many countries including at the Canadian National Exhibition of 1967, a solo exhibition at the Stedelijk Museum in Amsterdam in 1968 and she won American Craft Council's annual art exhibition in 1970. In 1978 her work was selected to represent the United States at the prestigious international triannual exhibit in Pforzheim, Germany. That same year, her works were included in a group show at the Cooper Hewitt Museum, New York and in 1994 Manette's pieces were included in the *Modern Metalwork* exhibition at the Metropolitan Museum of Art, New York.

The following six pieces not only capture the bold sense of movement in Manette's work, but her vision for the jewelry to serve multiple functions. Many of the works were designed with unique bases for display as sculpture when not worn, and others were designed to be worn on multiple places on the body. Manette's unique vernacular in the design and aesthetic gives triumph to her persistent efforts to redefine jewelry as a wearable art form and these works represent the pure unity of function, aesthetics and ideology. These works were retained by the artist and represents the largest offering of Manette van Hamel's work to appear at auction.

137

Manette van Hamel
necklace

The Netherlands, c. 1975
silver, semi-precious gemstones
4 h × 6½ w × 1¾ d in (10 × 17 × 4 cm)

Sold with artist-designed ebony stand measuring: 3.25 h × 3 dia inches. Incised signature to reverse of pendant: [Manette].

$7,000–9,000

Provenance: Collection of the artist
Thence by descent

138

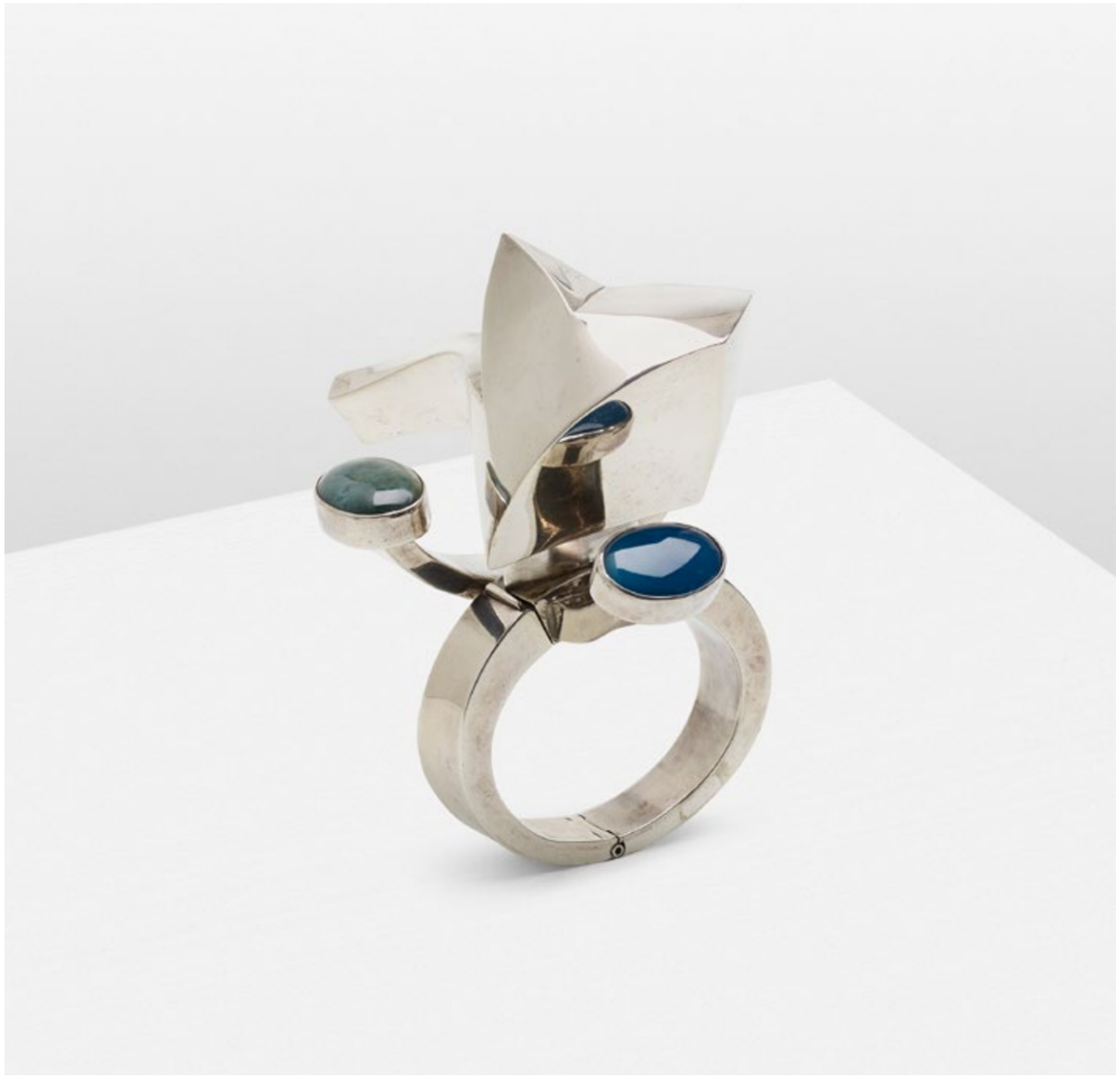
Manette van Hamel
ring

The Netherlands, 1974
silver, turquoise
2¾ h × 2 w × 1¼ d in (7 × 5 × 3 cm)

Ring size: 5.75. Sold with artist-designed maple stand measuring: 5 h × 2.5 dia inches. Incised signature to stand: [Manette].

$5,000–7,000

Provenance: Collection of the artist
Thence by descent



139

Manette van Hamel
bracelet

The Netherlands, c. 1975
silver, semi-precious gemstones
5 h × 3½ w × 4¼ d in (13 × 9 × 11 cm)

Sold with artist-designed acrylic stand measuring: 3.25 h × 3 dia inches. Incised signature to interior: [Manette].

$10,000–15,000

Provenance: Collection of the artist
Thence by descent

140

Manette van Hamel
ring

The Netherlands, c. 1975
silver, gold, semi-precious gemstones, glass
2½ h × 4¾ w × 2¼ d in (6 × 12 × 6 cm)

Ring size: 9.75. Sold with artist-designed ebony stand measuring: 5.5 h × 3.75 w × 2.75 d inches.

$10,000–15,000

Provenance: Collection of the artist
Thence by descent

141

Manette van Hamel
necklace

The Netherlands, 1974
silver, semi-precious gemstones
11½ h × 5¼ w × 1¼ d in (29 × 13 × 3 cm)

Incised signature and date to reverse of pendant: [Manette 1974].

$10,000–15,000

Provenance: Collection of the artist
Thence by descent

142

Manette van Hamel
bracelet

The Netherlands, c. 1975
silver, semi-precious gemstones
4 h × 4½ w × 2¾ d in (10 × 11 × 7 cm)

Sold with artist-designed acrylic stand measuring: 2.75 h × 3 dia inches. Incised signature to interior: [Manette].

$10,000–15,000

Provenance: Collection of the artist
Thence by descent

143

Ettore Sottsass
Quello Che Sento from the Ruins series

Italy, 1992 | Design Gallery Milano
glazed ceramic
15 w × 13 d × 9¼ h in (38 × 33 × 23 cm)

This work is number 1 from the edition of 9. Glazed signature, date and number to underside: [Ettore Sottsass 1992 1/9].

$5,000–7,000

Literature: *Ettore Sottsass: Tutta la Ceramica*, Ferrari, pg. 188 *Ettore Sottsass: Ceramics*, Bischofberger, pg. 170 *Ettore Sottsass: Rovine/Ruins*, Design Gallery Milano, fig. 32

144

Guy Dill
Untitled

USA, c. 1987
enameled steel, hand-painted aluminum
75 h × 48 w × 35 d in (191 × 122 × 89 cm)

Signed and dated later to underside:
[G. Dill 2016].

$7,000–9,000

145

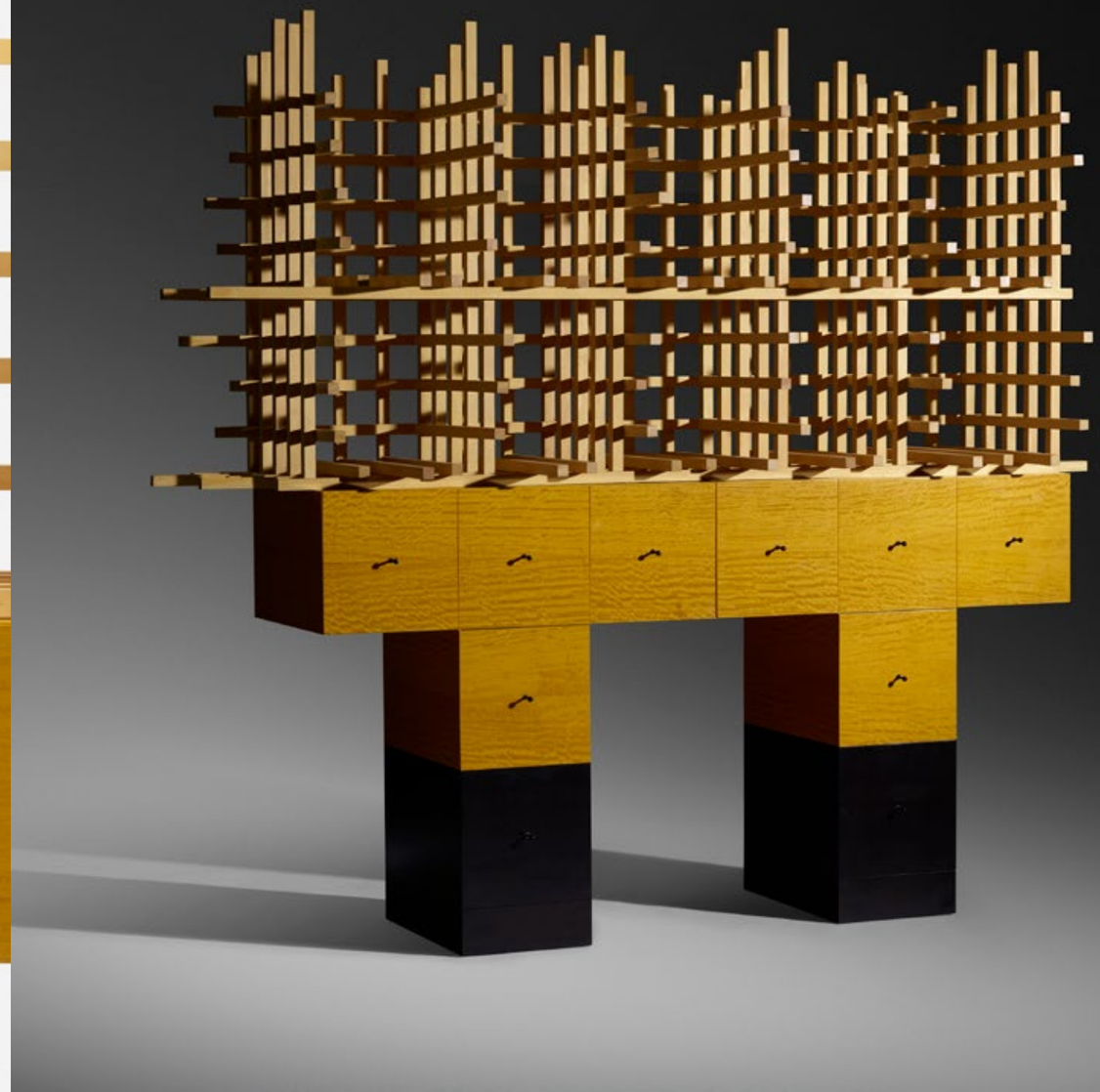
Ettore Sottsass
Cabinet no. 69

Italy/The Netherlands, 2006
Gallery Mourmans
maple, pear wood, maple,
enameled aluminum
88¾ w × 24 d × 78½ h in (225 × 61 × 199 cm)

Cabinet features eight drawers.
This work is from the edition of 6.

$40,000–60,000

Provenance: Friedman Benda, New York
Private Collection, New York



146

Constantin Boym
Missing Monuments prototypes,
collection of twenty

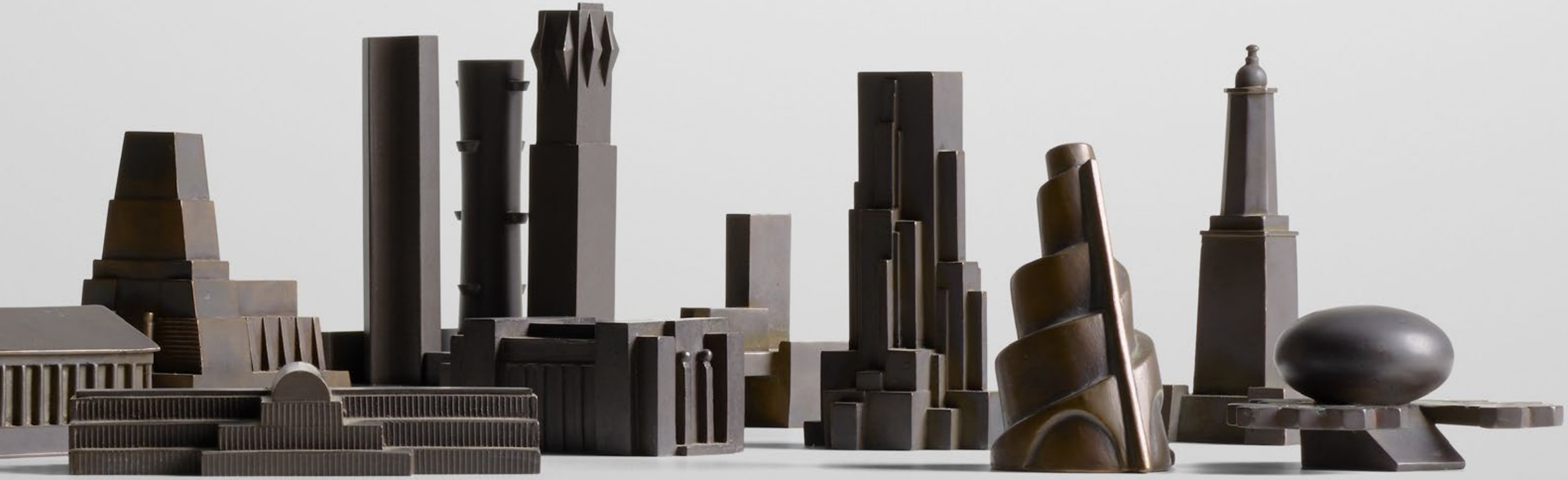
Russia/USA, 1997–99
lost-wax cast bronze, bonded bronze
3½ w × 3 d × 5½ h in (9 × 8 × 14 cm)

Lot is comprised of nineteen bronze prototypes and one bonded bronze model. Incised signature and date to underside of each example. Sold with related informational texts for sixteen examples.

$20,000–30,000

Literature: *Curious Boym: Design Works*, Boym, ppg. 74–81 *Keepsakes: A Design Memoir*, Boym, ppg. 68–73 *Architecture of the Off-Modern*, Boym, pg. 80

Missing Monuments are the miniatures of the famous buildings that do not exist. They may have been destroyed, or have never even been built, like visionary architecture that leaves a profound influence on culture of its time. When a souvenir's referent does not exist, a miniature replica assumes a different meaning. The object becomes an indispensable thing, the only material manifestation of a grand building project.
Constantin Boym



147

Art Smith
Patina necklace

USA, c. 1959
sterling silver
11½ w × ½ d × 8 h in (29 × 1 × 20 cm)

An example of this design is in the collection of the Brooklyn Museum. Impressed signature: [Art Smith sterling].

$10,000–15,000

148

Ettore Sottsass
Vase no. 21

Italy/The Netherlands, 2006
Gallery Mourmans
glass, polished aluminum, Corian
42 h × 14¼ w × 11½ d in (107 × 36 × 29 cm)

This work from the edition of 9.

$8,000–10,000

Exhibited: *Winter Group Show*, 19 January–14 February 2012, Friedman Benda, New York *Ettore Sottsass: The Glass*, 10 April–30 July 2017, Le Stanze del Ventro, Venice

Provenance: Friedman Benda, New York
Private Collection, New York

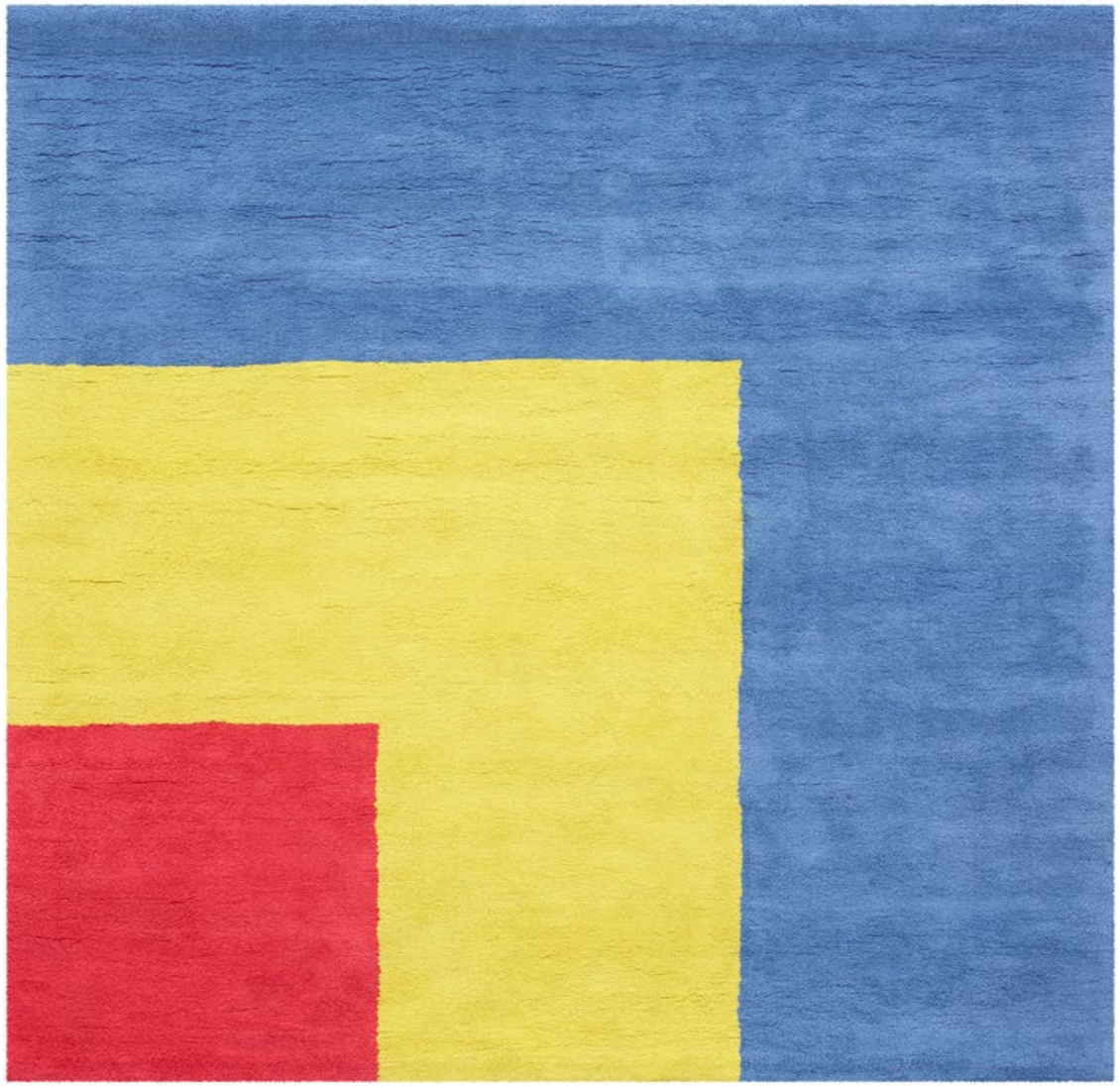
149

After Ellsworth Kelly
Primary tapestry

USA, 1967/1968 | Charles Slatkin Gallery
hand-knotted wool
96 w × 94 l in (244 × 239 cm)

Made in conjunction with the Charles Slatkin Gallery, this work is from the intended edition of twenty of which only four were produced. Woven signature to reverse: [Kelley] (sic).

$10,000–15,000



150

Jon Brooks
occasional table

USA, 1972
ash
65 w × 20 d × 14 h in (165 × 51 × 36 cm)

Incised signature and date
to underside: [Jon Brooks 1972].

$5,000–7,000

151

Ettore Sottsass
lidded vessel

Italy, c. 1955 | Bitossi
glazed stoneware
6¾ dia × 6 h in (17 × 15 cm)

Signed with glazed manufacturer's mark to underside: [303 Italy].

$5,000–7,000

Literature: *Ettore Sottsass: Tutta la Ceramica*, Ferrari, pg. 38

152

Ettore Sottsass
Rare Vaso Tornito

Italy, 1955 | Bitossi
glazed stoneware
3¾ dia × 13¼ h in (10 × 34 cm)

$30,000–40,000

Literature: *Ettore Sottsass: Tutta la Ceramica*, Ferrari, pg. 43, no. 81

Provenance: Friedman Benda, New York | Private Collection, New York

Unique Works by Wharton Esherick from the Collection of Lawrence and Alice Seiver

Photograph by Mansfield Bascom, courtesy of the Wharton Esherick Museum, Malvern, PA

The Fine Art of Woodworking

Few artists can revolutionize an approach to a medium, but Wharton Esherick did just that when he brought modern woodworking into the realm of fine art starting in the late 1920s. Esherick began his career as a painter, but when he turned his attention to utilitarian objects such as chairs, bowls and tables, he won wide renown. Esherick believed the approach to design was a balance of the physical and abstract expressionism that he explored as a painter. His work appears with a flawless understanding of function, but is clearly sculptural from every side. To fully understand the subtle asymmetric detailing and truly see the work, a viewer must circle it. A purity of line is complemented by masterfully carved details. Historic traditions of furniture making did not interest Esherick, and his works celebrate the material alongside the expert hand of its maker.

I would tell Wharton what I needed. But I never told him what it should look like, and I never asked when I would get it. Alice Seiver

In the early 1950s, Alice Seiver sought an artist to produce a flagpole for her home in Villanova. Although she would never succeed in commissioning a flagpole, she found Wharton Esherick, an artist who would have a profound impact on her family, and vice versa. A 1950 sculpture entitled *Reverence* at the Philadelphia Museum had introduced the Seivers to Esherick's work. Beginning in 1955, Esherick would design almost all the notable works of furniture within the Seiver home. As Alice sought to create a home suited for her growing family, she turned to Esherick to solve the practical needs of a large family. Esherick noted many times that Alice was an ideal client, as she left him to pursue his artistic vision without intrusion. And what was created for this interior remains a testament to the vision of the Seiver family and the expertise of Wharton Esherick.

Works by Esherick are rare as most were created almost exclusively on a commission basis, and patrons who gave him artistic freedom were even rarer. As a result, the Seiver interior showcased some of Esherick's foundational ideas alongside bolder, soaring designs. Cantilevered tables made the space more functional, while a large poplar sculptural wall panel was installed to transform the interior. Esherick created works for the Seivers for more than a decade and their interior would become one of the most important commissions in the later portion of his career.

The Seivers' commitment to Esherick as a patron and friend extended well beyond his passing; when they moved homes later in life, their beloved Esherick works moved right along with them. Further, they became involved with the Wharton Esherick Museum, championing the legacy he left behind.

The following twenty-eight lots represent the entirety of the Seiver interior designed by Wharton Esherick, the largest collection of the master woodworker to appear on the auction market.

153

Wharton Esherick
Important sofa for Lawrence
and Alice Seiver

USA, 1958
tulip poplar, walnut, painted
wood, upholstery
96 w × 52 d × 34 h in (244 × 132 × 86 cm)

Carved signature and date to reverse:
[W.E. 1958].

$80,000–120,000

Literature: *Wharton Esherick: The Journey of a Creative Mind*, Bascom, pg. 219
illustrates in situ

Provenance: Lawrence and Alice Seiver, Villanova, PA | Thence by descent

The Seiver dining room featuring the important three-legged dining table (Lot 155) and three *Captain's* chairs.
Photograph by Robert A. Laurer

154

Wharton Esherick
wall-mounted light for Lawrence and Alice Seiver

USA, 1960
walnut, cherry
70 w × 12 d × 64 h in (178 × 30 × 163 cm)

Carved signature and date to reverse: [W.E. 1960].

$25,000–35,000

Literature: *Wharton Esherick: The Journey of a Creative Mind*, Bascom, pg. 216 illustrates in situ

Provenance: Lawrence and Alice Seiver, Villanova, PA | Thence by descent

155

Wharton Esherick
Important three-legged dining table
for Lawrence and Alice Seiver

USA, 1957
walnut
94 w × 46 d × 29¾ h in (239 × 117 × 76 cm)

Carved signature to edge: [W.E. 1957].

$50,000–70,000

Literature: *Wharton Esherick: The Journey of a Creative Mind*, Bascom, pg. 216 illustrates in situ

Provenance: Lawrence and Alice Seiver, Villanova, PA | Thence by descent

156

Wharton Esherick
Captain's chair for Lawrence
and Alice Seiver

USA, 1951
walnut, leather
23¼ w × 21¼ d × 29¾ h in (59 × 54 × 76 cm)

Carved signature and date to reverse: [W.E. 1951].

$7,000–9,000

Literature: *Wharton Esherick: The Journey of a Creative Mind*, Bascom, ppg. 216, 219 illustrate in situ

Provenance: Lawrence and Alice Seiver, Villanova, PA | Thence by descent

157

Wharton Esherick
mirror for Lawrence and Alice Seiver

USA, 1960
maple, mirrored glass
12 w × 1 d × 16 h in (30 × 3 × 41 cm)

Carved signature and date to reverse: [W.E. 1960].

$7,000–9,000

Provenance: Lawrence and Alice Seiver, Villanova, PA | Thence by descent

158

Wharton Esherick
wall-mounted light for Lawrence and Alice Seiver

USA, 1959
walnut, glass
6 w × 37¼ d × 26½ h in (15 × 95 × 67 cm)

Carved signature and date to lower edge: [W.E. 1959].

$10,000–15,000

Literature: *Wharton Esherick: The Journey of a Creative Mind*, Bascom, pg. 218 illustrates in situ

Provenance: Lawrence and Alice Seiver, Villanova, PA | Thence by descent

159

Wharton Esherick
bench for Lawrence and Alice Seiver

USA, 1960
maple
50 w × 25 d × 20 h in (127 × 64 × 51 cm)

Carved signature and date to edge:
[W.E. 1960].

$15,000–20,000

Provenance: Lawrence and Alice Seiver, Villanova, PA | Thence by descent

160

Wharton Esherick
wall panel and shelf for Lawrence and Alice Seiver

USA, 1960
tulip poplar, painted wood
94½ w × 135 h in (240 × 343 cm)

Shelf measures: 45 w × 10.5 d inches.
Carved and dated to lower right panel:
[W.E. 1960].

$20,000–30,000

Literature: *Wharton Esherick: The Journey of a Creative Mind*, Bascom, pg. 219 illustrates in situ

Provenance: Lawrence and Alice Seiver, Villanova, PA | Thence by descent

161

Wharton Esherick
large platter for Lawrence and Alice Seiver

USA, 1960
walnut
32¼ w × 11½ d × 1 h in (82 × 29 × 3 cm)

Carved signature and date to edge: [W.E. 1960]. Carved inscription to reverse: [Alice August 10, 1960].

$7,000–9,000

Literature: *Wharton Esherick: The Journey of a Creative Mind*, Bascom, pg. 216 illustrates in situ

Provenance: Lawrence and Alice Seiver, Villanova, PA | Thence by descent

162

Wharton Esherick
bowl for Lawrence and Alice Seiver

USA, 1962
walnut
13½ w × 7 d × 2¼ h in (34 × 18 × 6 cm)

Carved signature, date and inscription to underside: [W.E. 1962 Larry & Alice August 10 1963].

$3,000–5,000

Provenance: Lawrence and Alice Seiver, Villanova, PA | Thence by descent

163

Wharton Esherick
platter for Lawrence and Alice Seiver

USA, 1959
maple
20½ w × 8 d × 1¼ h in (52 × 20 × 3 cm)

Carved signature and date to edge: [W.E. 1959].

$10,000–15,000

Provenance: Lawrence and Alice Seiver, Villanova, PA | Thence by descent

164

Wharton Esherick
three-legged stool for Lawrence and Alice Seiver

USA, 1960
walnut, hickory
14 w × 13 d × 18¾ h in (36 × 33 × 48 cm)

Carved signature and date to underside: [W.E. 1960].

$3,000–5,000

Provenance: Lawrence and Alice Seiver, Villanova, PA | Thence by descent

165

Wharton Esherick
three-legged stool for Lawrence and Alice Seiver

USA, 1960
walnut, hickory
15 w × 14 d × 18½ h in (38 × 36 × 47 cm)

Carved signature and date to underside: [W.E. 1960].

$3,000–5,000

Provenance: Lawrence and Alice Seiver, Villanova, PA | Thence by descent

166

Wharton Esherick
wall-mounted light for Lawrence
and Alice Seiver

USA, 1969
walnut, later enameled aluminum shade
2 w × 21 d × 19 h in (5 × 53 × 48 cm)

Carved signature to base: [WE 1969].

$1,000–1,500

Provenance: Lawrence and Alice Seiver,
Villanova, PA | Thence by descent

167

Wharton Esherick
Hammer Handle chair for Lawrence
and Alice Seiver

USA, 1952
hickory, maple, leather
18½ w × 18½ d × 30¼ h in (47 × 47 × 77 cm)

Carved signature and date to underside:
[W.E. 1952].

$6,000–8,000

Provenance: Lawrence and Alice Seiver,
Villanova, PA | Thence by descent

168

Wharton Esherick
dining table for Lawrence
and Alice Seiver

USA, 1966
maple
54 w × 39 d × 30 h in (137 × 99 × 76 cm)

Carved signature and date to leg:
[W.E. 1966].

$20,000–30,000

Provenance: Lawrence and Alice Seiver,
Villanova, PA | Thence by descent

169

Wharton Esherick
Hammer Handle chair for Lawrence
and Alice Seiver

USA, 1952
hickory, maple, leather
18½ w × 18½ d × 30¼ h in (47 × 47 × 77 cm)

Carved signature and date to underside:
[W.E. 1952].

$6,000–8,000

Provenance: Lawrence and Alice Seiver,
Villanova, PA | Thence by descent

170

Wharton Esherick
coffee table for Lawrence and Alice Seiver

USA, 1958
walnut
38¾ w × 19 d × 18 h in (98 × 48 × 46 cm)

Carved signature and date to edge:
[1958 W.E.].

$10,000–15,000

Provenance: Lawrence and Alice Seiver, Villanova, PA | Thence by descent

Esherick's carved forms, rather than function as mere decoration, produced meaning — not as a kind of narrative symbolism as in many craft objects, but as a design function, grounding the experience of his work in a consciousness of self-awareness and connectedness. Sheryl Conkelton, Art Historian

I had never thought that furniture had expressive qualities that furniture could have all of the kinds of qualities that painting and sculpture had. It had passion. It had presence, and it could be narrative. That directly came from Wharton Esherick's work.
Wendell Castle

171

Wharton Esherick
console for Lawrence and Alice Seiver

USA, c. 1960
walnut
23½ w × 6 d × 35½ h in (60 × 15 × 90 cm)

$3,000–5,000

Provenance: Lawrence and Alice Seiver, Villanova, PA | Thence by descent

172

Wharton Esherick
mirror for Lawrence and Alice Seiver

USA, 1962
maple, mirrored glass
14 w × 2 d × 50 h in (36 × 5 × 127 cm)

Carved signature and date to edge: [W.E. 1962].

$10,000–15,000

Provenance: Lawrence and Alice Seiver, Villanova, PA | Thence by descent

173

Wharton Esherick
Fair Art Thou (from The Song of Solomon)

USA, 1927
woodcut on paper
11½ h × 8¾ w in (29 × 22 cm)

Signed, titled and numbered to edge: [Fair-Art thou 2/25 Wharton Esherick]. This work number 2 from the edition of 25 published by Centaur Press, Philadelphia. Sold with a copy of *The Song of Solomon* with woodcut illustrations by Wharton Esherick.

$500–700

Provenance: Lawrence and Alice Seiver, Villanova, PA | Thence by descent

174

Wharton Esherick
coffee table for Lawrence and Alice Seiver

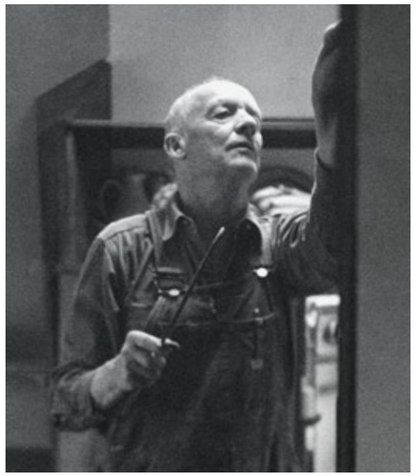
USA, 1960
walnut
39½ w × 20 d × 18¾ h in (100 × 51 × 48 cm)

Carved signature and date to edge: [W. E. 1960].

$25,000–35,000

Literature: *Wharton Esherick: The Journey of a Creative Mind*, Bascom, pg. 219 illustrates in situ

Provenance: Lawrence and Alice Seiver, Villanova, PA | Thence by descent



above Wharton Esherick putting on the finishing touches of the Seiver's kitchen
Photograph by Lawrence Seiver
below Detail of the carved signature of the three-legged dining table (lot 155)

Wharton Esherick
1887–1970

Wharton Esherick was an American artist and craftsman whose influence on craft furniture design and architectural forms spanned decades. Esherick pioneered the Postwar American Studio Craft movement applying a technique that bridged the gap between expressionist art and craft. His furniture was non-traditional: both sculptural and functional while focused on organic, asymmetric forms. Born and raised in Philadelphia, Esherick studied wood and metal working at Central Manual Training High School and later drawing and printmaking at the Pennsylvania Museum School of the Industrial Arts. In 1908 he received a painting scholarship to the Pennsylvania Academy of the Fine Arts, but did not complete the program, instead he pursued commercial art and book illustration while continuing to paint on the side.

In the early 1920s, he moved to rural Paoli, Pennsylvania in order to live a lifestyle more immersed in nature. At this time his woodworking began to take form combining modern art with hand wood shaping creating frames for his paintings which developed into carved woodcuts. By 1926 his sculpture was exhibited at the Whitney Museum in New York, and he began to hand-build a studio on his land, which in 1993 was named a National Historic Landmark and opened to the public as the Wharton Esherick Museum.

Esherick's work was featured in three World's Fairs, and in 1958 he was honored by a retrospective exhibition at the Museum of Contemporary Craft in New York as well as awarded the Gold Medal for Craftsmanship from the American Institute of Architects in 1971. His work has been exhibited by the Philadelphia Museum of Art, Museum of Fine Arts Boston, Smithsonian Institution, and The Metropolitan Museum of Art New York among many others.

175

Wharton Esherick
wall-mounted shelf for Lawrence
and Alice Seiver

USA, c. 1960
cherry
44 w × 9¼ d × 9 h in (NaN × 23 × 23 cm)

$2,000–3,000

Provenance: Lawrence and Alice Seiver,
Villanova, PA | Thence by descent

176

Wharton Esherick
Captain's chair for Lawrence
and Alice Seiver

USA, c. 1958
walnut, leather
23½ w × 21½ d × 30 h in (60 × 55 × 76 cm)

$7,000–9,000

Literature: *Wharton Esherick: The Journey of a Creative Mind*, Bascom, ppg. 216, 219 illustrate in situ

Provenance: Lawrence and Alice Seiver,
Villanova, PA | Thence by descent

177

Wharton Esherick
Captain's chair for Lawrence
and Alice Seiver

USA, 1956
walnut, cherry, leather
22¾ w × 21½ d × 29¾ h in (58 × 55 × 76 cm)

Carved signature and date to reverse:
[W.E. 1956].

$7,000–9,000

Literature: *Wharton Esherick: The Journey of a Creative Mind*, Bascom, ppg. 216, 219 illustrate in situ

Provenance: Lawrence and Alice Seiver,
Villanova, PA | Thence by descent

178

Wharton Esherick
dining table for Lawrence and Alice Seiver

USA, 1956
walnut, cherry
93 w × 48¼ d × 28½ h in (236 × 123 × 72 cm)

Carved signature and date to edge: [W.E. 1956].

$7,000–9,000

Literature: *Wharton Esherick: The Journey of a Creative Mind*, Bascom, pg. 218 illustrates in situ

Provenance: Lawrence and Alice Seiver, Villanova, PA | Thence by descent

This breakfast table was originally supported by a single beam cantilevered from the kitchen wall. The design was sturdy enough for Lawrence to sit on and he did this often to demonstrate its strength. When the family moved from their Main Line home they took all of their Esherick furnishings and added legs to this form for use in their new space.

The Seiver kitchen including the wall-mounted breakfast table *Photograph by Mansfield Bascom, courtesy of the Wharton Esherick Museum, Malvern, PA*

179

Wharton Esherick
Captain's chair for Lawrence
and Alice Seiver

USA, 1958
walnut, cherry, leather
23 w × 21¾ d × 29¾ h in (58 × 55 × 76 cm)

Carved signature and date to reverse:
[W.E. 58].

$7,000–9,000

Literature: *Wharton Esherick: The Journey of a Creative Mind*, Bascom, ppg. 216, 219 illustrate in situ

Provenance: Lawrence and Alice Seiver, Villanova, PA | Thence by descent

180

Wharton Esherick
Captain's chair for Lawrence
and Alice Seiver

USA, 1958
walnut, cherry, leather
23 w × 21¼ d × 29¾ h in (58 × 54 × 76 cm)

Carved signature and date to reverse:
[W.E. 58].

$7,000–9,000

Literature: *Wharton Esherick: The Journey of a Creative Mind*, Bascom, ppg. 216, 219 illustrate in situ

Provenance: Lawrence and Alice Seiver, Villanova, PA | Thence by descent

Wharton Esherick taught me that the making of furniture could be a form of sculpture. Wendell Castle

Significant Works and Commissions by Wharton Esherick

1924 Esherick created his first commissioned furniture designs for Hessian Hill School, Croton, NY

1926 Begins work on his studio, Paoli, PA

1927 Completes *Folding Screen*, last of his carved Arts & Crafts influenced works; begins to move toward establishing his unique asymmetrical and richly carved designs

1928 Begins working with John Schmidt, a local woodworker; writing table for Theodore Dreiser

1929 *Vitrola* cabinet for Helene Koerting Fischer, Chestnut Hill, PA; *Thunder* table for the Hedgerow Theatre, Rose Valley, PA; Begins the spiral stairs in his studio, Paoli, PA

1931 Debuts his *Wagon Wheel* chair; corner desk for Helene Koerting Fischer, Chestnut Hill, PA; *Wagon Wheel* table for Mrs. Alfred Cook

1932 Marjorie Content residence, New York

1933 Sewing cabinet for Helene Koerting Fischer, Chestnut Hill, PA

1935 Curtis Bok residence

1938 Introduced the *Hammer Handle* chairs for the Hedgerow Theatre, Rose Valley, PA

1940 Esherick designs "A Pennsylvania Hill House" for the American Pavilion at the New York World's Fair

1942 Olaf and Ellin Rove residence, Falls Church, VA; Boardroom at Schutte-Koerting Company, Philadelphia (later donated to the Philadelphia Art Museum)

1947 Dining table for Rebecca Winsor Evans, Paoli, PA; T. Henry Miliken residence, Rose Valley, PA

1951 Introduces the *Captain's* chair; music stand for Nathan and Rose Rubinson, New Holland, PA

1956 Lawrence and Alice Seiver, Villanova, PA; Olaf and Ellin Rove residence, Riverside, CT

1958 Nathan and Rose Rubinson residence, New Holland, PA; James and Dena Dannenberg, residence, Philadelphia, PA; Dr. Paul and Hope Makler residence, Philadelphia

1962 Dr. Michael Watson residence, Pittsford, NY

181

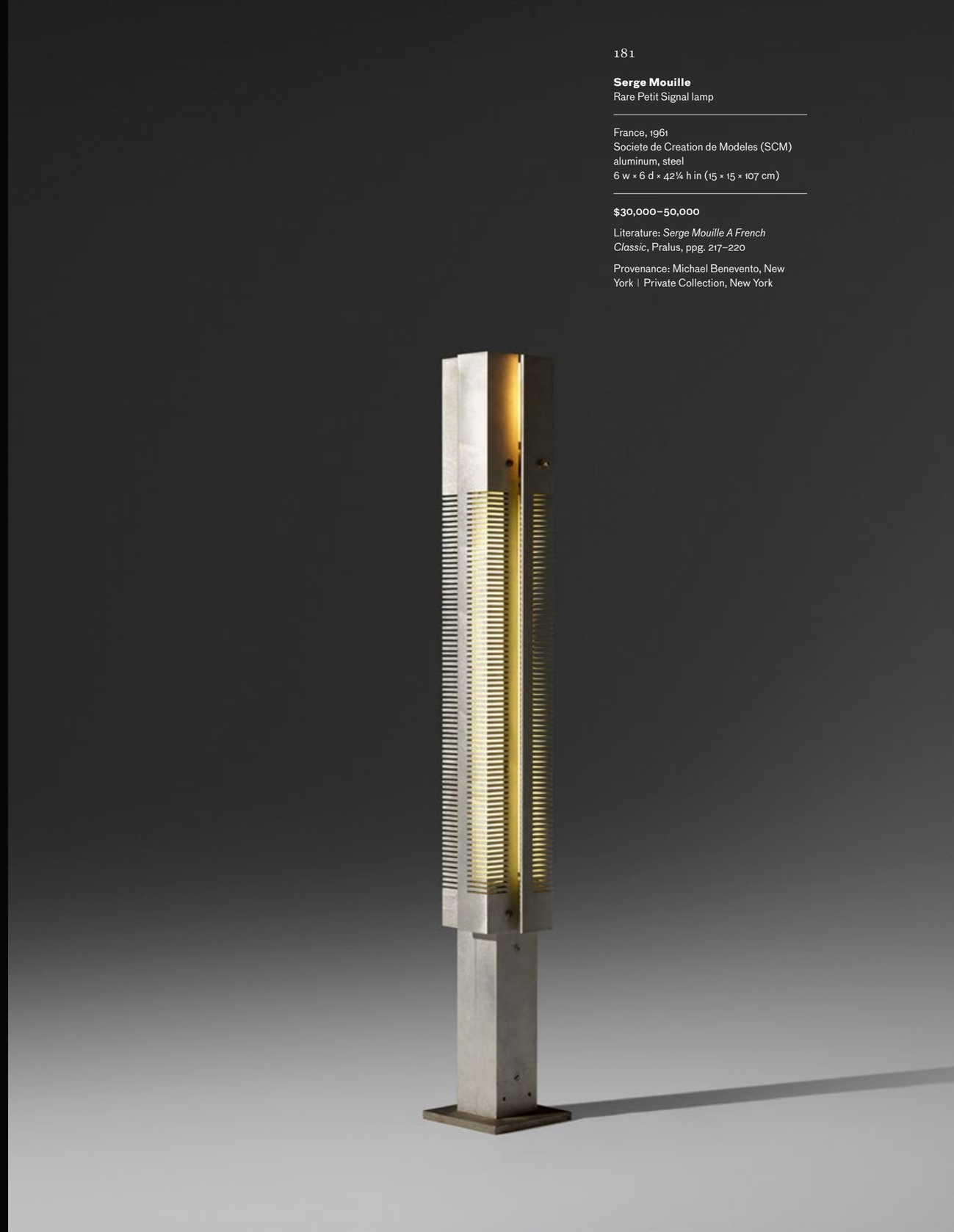
Serge Mouille
Rare Petit Signal lamp

France, 1961
Societe de Creation de Modeles (SCM)
aluminum, steel
6 w × 6 d × 42¼ h in (15 × 15 × 107 cm)

$30,000–50,000

Literature: *Serge Mouille A French Classic*, Pralus, ppg. 217–220

Provenance: Michael Benevento, New York | Private Collection, New York



182

Alexandre Noll
bowl

France, c. 1950
carved mahogany
16¼ w × 9½ d × 2¾ h in (41 × 24 × 7 cm)

Incised signature to underside: [ANoll].

$7,000–9,000

Provenance: Luc Van De Wouwer, Antwerp | Private Collection, New York

183

Charlotte Perriand
Rare dining table from Hôtel le Doron

France, c. 1946
oak
38¾ w × 32¾ d × 28½ h in (98 × 83 × 72 cm)

$10,000–15,000

Provenance: Hôtel le Doron, Méribel
Michael Benevento, New York | Private Collection, New York

184

Serge Mouille
Suspension à Trois Bras Pivotants

France, c. 1958 | Ateliers Serge Mouille
enameled steel, enameled aluminum, brass
68 w × 57 d × 25 h in (173 × 145 × 64 cm)

$30,000–50,000

Literature: *Serge Mouille: A French Classic*, Pralus, ppg. 66, 194–195 *Jean Prouvé/Serge Mouille*, DeLorenzo and Counord, pg. 111

Provenance: Galerie Ch. Diagoni, Paris | galerie fifty fifty, Stuttgart
Private Collection, Dusseldorf

185

Alexandre Noll
bowl

France, c. 1955
carved mahogany
11½ w × 7 d × 2 h in (29 × 18 × 5 cm)

Incised signature to underside: [ANoll].

$4,000–6,000

Provenance: Galerie Chastel-Maréchal, Paris | Private Collection

186

Alexandre Noll
Visage

France, c. 1955
carved ebony
9¼ h × 3½ w × 2 d in (23 × 9 × 5 cm)

Incised signature to underside: [ANoll].

$7,000–9,000

187

Charlotte Perriand
Rare table from Maison de la Tunisie,
Cité Internationale Universitaire de Paris

France, 1952 | Ateliers Jean Prouvé
ash, enameled steel, oak
34¼ w × 33¼ d × 26½ h in (87 × 84 × 67 cm)

Stenciled mark to underside: [417].

$10,000–15,000

Literature: *Charlotte Perriand Complete Works Volume 2: 1940–1955*, Barsac, ppg. 380–381, 422–423

Provenance: Maison de la Tunisie, Cité Internationale Universitaire de Paris
Michael Benevento, New York | Private Collection, New York

188

Charlotte Perriand
large wall sconces, set of eight

France, 1950 | Galerie Steph Simon
enameled steel
5 w × 3 d × 11½ h in (13 × 8 × 29 cm)

$3,000–5,000

Literature: *Charlotte Perriand: Un Art de Vivre*, Flammarion, pg. 52
illustrates variation

189

Serge Mouille
Lampadaire

France, c. 1953 | Ateliers Serge Mouille
enameled aluminum, enameled steel, brass
18¼ w × 29 d × 65½ h in (46 × 74 × 166 cm)

$10,000–15,000

Literature: *Serge Mouille Luminaires 1953–1962*, Alan and Counord, pg. 29

Provenance: Tajan, *Arts Decoratifs du XXe siecle*, 19 May 2015, Lot 170
Private Collection, Los Angeles

Jean Prouvé
Standard desk

France, 1941 | Ateliers Jean Prouvé
enameled steel, oak, Comblanchien limestone, aluminum
63 w × 33 d × 30½ h in (160 × 84 × 77 cm)

Desk features six drawers with aluminum interiors including three file drawers.

$30,000–50,000

Literature: *Jean Prouvé Complete Works, Volume 2: 1934–1944*, Sulzer, pg. 289
Jean Prouvé, Galerie Patrick Seguin and Sonnabend Gallery, ppg. 330, 334–335

191

Jean Prouvé
Antony chair

France, 1954 | Ateliers Jean Prouvé
molded beech plywood, enameled steel, aluminum
19¾ w × 27½ d × 34 h in (50 × 70 × 86 cm)

$20,000–30,000

Literature: *Jean Prouvé Complete Works, Volume 3: 1944–1954*, Sulzer, ppg. 272–273
Jean Prouvé, Galerie Patrick Seguin and Sonnabend Gallery, ppg. 271, 278–279
Jean Prouvé, Navarra, pg. 149

Provenance: Galerie/Jousse Seguin, Paris | Private Collection, Zurich | Wright, *Modernist 20th Century*, 8 December 2002, Lot 154 | Private Collection, New York

192

Charlotte Perriand
wall-mounted shelf

France, c. 1952 | Ateliers Jean Prouvé
oak, diamond point aluminum, enameled steel
74¾ w × 9 d × 9¾ h in (190 × 23 × 25 cm)

Shelf features one sliding door concealing storage.

$25,000–35,000

Literature: *Charlotte Perriand Complete Works Volume 2: 1940–1955*, Barsac, ppg. 347, 372–373

Provenance: Daniel Masson, Nancy
Private Collection, Dusseldorf

193

Charlotte Perriand
low stool

France, 1947 | Galerie Steph Simon
ash
12¾ dia × 10½ h in (32 × 27 cm)

$3,000–5,000

Literature: *Charlotte Perriand Complete Works Volume 2: 1940–1955*, Barsac, pg. 458 *Les Décorateurs Des Années 50*, Favardin, pg. 137 *Charlotte Perriand Décorateur: Art et Décoration*, 1948, pg. 3 *Steph Simon Retrospective 1956–1974*, Laffanour, ppg. 80–81

Provenance: Galerie Downtown, Paris
Private Collection, Dusseldorf

194

Le Corbusier and Pierre Jeanneret
Bridge armchairs from High Court, Chandigarh, pair

France/India, c. 1955
teak, upholstery
25½ w × 26½ d × 35½ h in (65 × 67 × 90 cm)

Painted marks to one example: [H.C. 17/14].

$20,000–30,000

Literature: *Le Corbusier Pierre Jeanneret: The Indian Adventure, Design-Art-Architecture*, Touchaleaume and Moreau, ppg. 567–568 *Le Corbusier Pierre Jeanneret, Chandigarh, India*, Galerie Patrick Seguin, ppg. 136, 139, 282

Provenance: High Court, Chandigarh, India | Private Collection, New York

195

Jean Prouvé
armoire, model AP11

France, 1945 | Ateliers Jean Prouvé
enameled steel, oak
63 w × 21¾ d × 62½ h in (160 × 55 × 159 cm)

Armoire features two sliding doors concealing four adjustable shelves.

$20,000–30,000

Literature: *Jean Prouvé, Complete Works Volume 3: 1944–1954*, Sulzer, ppg. 56–57 *Jean Prouvé*, Galerie Patrick Seguin and Sonnabend Gallery, ppg. 460–461, 474–475

Provenance: Jousse/Seguin, Paris
Private Collection, New York

196

Pierre Jeanneret
stools from Punjab University, Chandigarh, set of three

France/India, c. 1965
teak, steel
15 w × 15 d × 24¼ h in (38 × 38 × 62 cm)

$7,000–9,000

Literature: *Le Corbusier Pierre Jeanneret: The Indian Adventure, Design-Art-Architecture*, Touchaleaume and Moreau, pg. 560

Provenance: Punjab University, Chandigarh, India | Private Collection, New York

197

Charlotte Perriand, Pierre Jeanneret and Le Corbusier
table from Cité de Refuge de l'Armée du Salut, Paris

France, c. 1929
linoleum over wood, enameled steel, ash
31½ w × 31½ d × 28½ h in (80 × 80 × 72 cm)

$7,000–9,000

Literature: *Le Corbusier et Pierre Jeanneret: Ouevre Complete 1929–1934*, Boesiger, pg. 109 *Le Corbusier, Furniture and Interiors 1905–1965*, Ruegg, pg. 303 *Charlotte Perriand Complete Works Volume 2: 1940–1955*, Barsac, ppg. 198–199

Provenance: Cité de Refuge de l'Armée du Salut, Paris | Hanno May, Cologne Private Collection

198

Serge Mouille
Applique simple à deux bras

France, 1954 | Ateliers Serge Mouille
enameled aluminum, enameled steel
9 w × 50 d × 34 h in (23 × 127 × 86 cm)

$10,000–15,000

Literature: *Serge Mouille: A French Classic*, Pralus, ppg. 170–171

199

Pierre Jeanneret
Rare lounge chairs, pair

Switzerland, 1955
oak, rush
20 w × 26¼ d × 28 h in (51 × 67 × 71 cm)

$20,000–30,000

Provenance: Private Collection,
The Netherlands

200

Charlotte Perriand
dining chairs, set of four

France, 1941
ash, jute
16½ w × 18¼ d × 30 h in (42 × 46 × 76 cm)

$5,000–7,000

Literature: *Charlotte Perriand Complete Works Volume 2: 1940–1955*, Barsac, ppg. 102–103 *Charlotte Perriand: Un Art d'Habiter*, Barsac, pg. 251

Provenance: Galerie des Docks, Nice
Private Collection, Dusseldorf

201

Jean Royère
Herbier queen-size bed

France, c. 1939
sycamore, glass, pressed flowers, brass
61 w × 81 d × 33¼ h in (155 × 206 × 84 cm)

$10,000–15,000

Literature: *Jean Royère*, vol. 1, Galerie Jacques Lacoste and Galerie Patrick Seguin, ppg. 88–89 illustrates series

Provenance: Galerie Jean-Marc Lelouch, Paris | Private Collection, Dusseldorf

202

Alexandre Noll
Rare table lamp

France, c. 1918
gilt and carved wood, silk, brass
13¼ dia × 20¾ h in (34 × 53 cm)

Incised signature to lower edge: [ANoll].

$10,000–15,000

Provenance: Acquired from the artist by friends | Thence by descent
Galerie Chastel-Maréchal, Paris
Private Collection

203

Charlotte Perriand
armchairs, pair

France, c. 1947 | Georges Blanchon for l'Equipement de la Maison
ash, rush
21 w × 25½ d × 31¼ h in (53 × 65 × 79 cm)

$10,000–15,000

Literature: *Charlotte Perriand: Un Art d'Habiter*, Barsac, ppg. 274–275, 280, 305

204

Charlotte Perriand
stools from Les Arcs, Savoie, pair

France, c. 1968
pine
16½ w × 17 d × 17 h in (42 × 43 × 43 cm)

$5,000–7,000

Literature: *Charlotte Perriand: Art of Living*, McLeod, ppg. 151–152 discuss project

Provenance: Les Arcs, Savoie, France
Private Collection

205

Charlotte Perriand and Pierre Jeanneret
Bahut no. 1

France, 1939–45 | L'Equipement de la Maison and BCB
ash, mahogany
64½ w × 16 d × 31¾ h in (164 × 41 × 81 cm)

Cabinet features two sliding doors concealing four compartments and two shelves.

$20,000–30,000

Literature: *Charlotte Perriand Complete Works Volume 2: 1940–1955*, Barsac, ppg. 176

Provenance: Galerie Jean-Marc Lelouch, Paris | Private Collection, Dusseldorf

206

Georges Jouve
wall-mounted coat rack

France, c. 1955 | Asselbur
glazed stoneware, gilt steel
18¼ w × 5 d × 19½ h in (46 × 13 × 50 cm)

$3,000–5,000

Provenance: Galerie Chastel-Maréchal, Paris | Private Collection

207

Jean Prouvé
'Semi-Metal' chair, No. 305

France, 1950 | Ateliers Jean Prouvé
enameled steel, beech plywood, aluminum, rubber
16¼ w × 19 d × 32¼ h in (41 × 48 × 82 cm)

$6,000–8,000

Literature: *Jean Prouvé Complete Works, Volume 3: 1944–1954,* Sulzer, ppg. 35, 208–211 *Jean Prouvé*, Galerie Patrick Seguin and Sonnabend Gallery, ppg. 234, 266–269 *Jean Prouvé,* Galerie Jousse Seguin and Galerie Enrico Navarra, ppg. 41, 46

Provenance: DeLorenzo 1950, New York
Private Collection

208

Charlotte Perriand, Pierre Jeanneret and Le Corbusier
table from Cité de Refuge de l'Armée du Salut, Paris

France, c. 1929
enameled steel, maple, linoleum
43½ w × 26 d × 29¼ h in (110 × 66 × 74 cm)

$10,000–15,000

Literature: *Le Corbusier et Pierre Jeanneret: Ouevre Complete 1929–1934*, Boesiger, pg. 109 *Le Corbusier, Furniture and Interiors 1905–1965*, Ruegg, pg. 303 *Charlotte Perriand Complete Works Volume 2: 1940–1955*, Barsac, ppg. 198–199

Provenance: Cité de Refuge de l'Armée du Salut, Paris | Hanno May, Cologne
Private Collection

209

Pierre Guariche
wall-mounted lamp

France, c. 1953 | Disderot
enameled and perforated steel, brass
16 w × 52 d × 33 h in (41 × 132 × 84 cm)

$7,000–9,000

Literature: *Les Décorateurs des Années 50*, Favardin, pg. 166

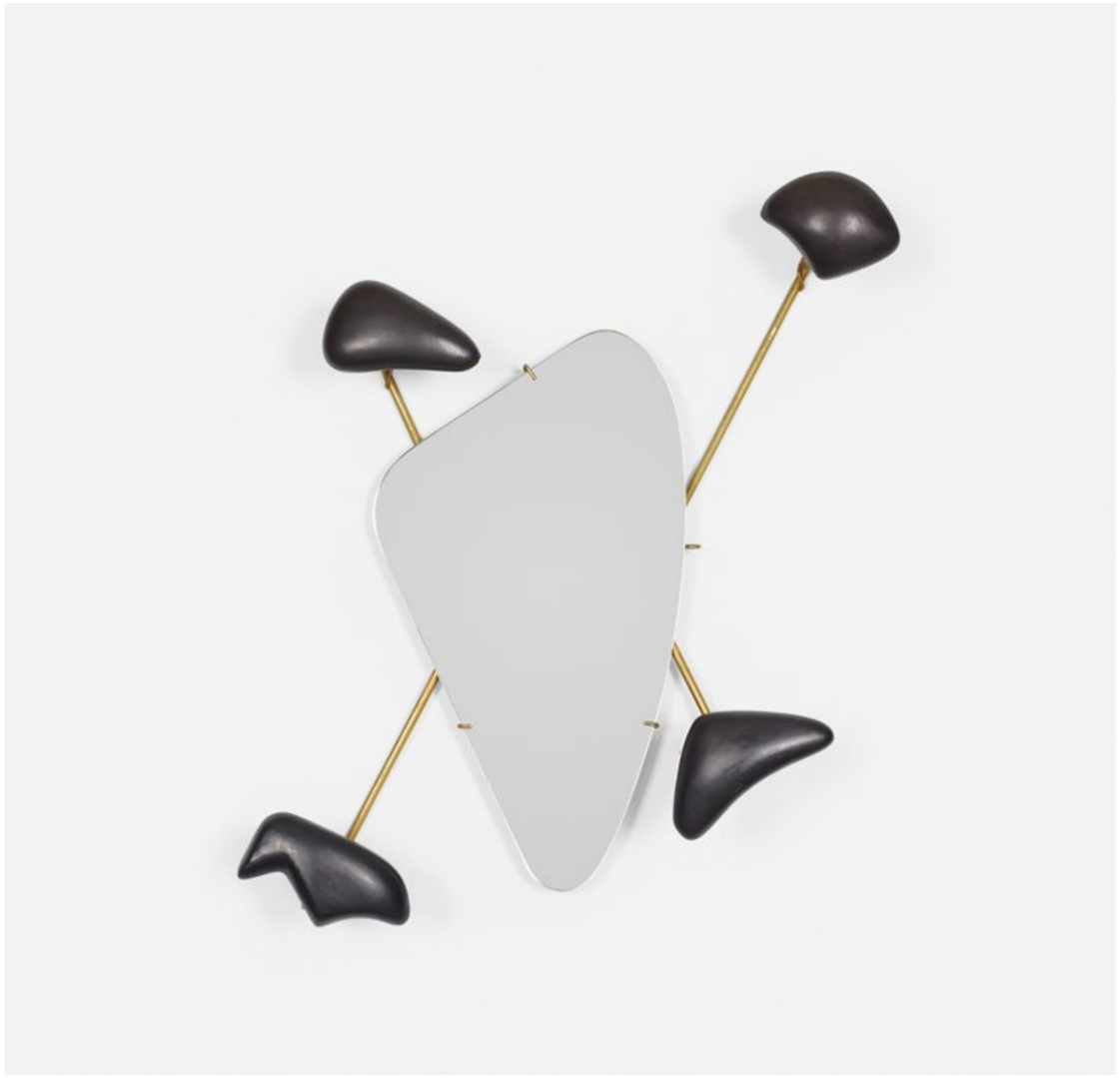
Serge Mouille
Applique à Trois Bras Pivotants

France, 1958 | Ateliers Serge Mouille
enameled steel, enameled aluminum, brass
152 w × 83 d × 57 h in (386 × 211 × 145 cm)

$40,000–60,000

Literature: *Jean Prouvé/Serge Mouille*, DeLorenzo, Alan and Counord, pg. 119 *Serge Mouille Luminaires: 1953–1962*, Alan and Counord, pg. 39 *Serge Mouille: A French Classic*, Pralus, ppg. 93, 174

Provenance: Galerie 1950 Alan, Paris
Private Collection, Munich | Acquired in the 1980s from the previous Private Collection



211

Georges Jouve
wall-mounted coatrack with mirror

France, c. 1955 | Asselbur
glazed stoneware, mirrored glass, gilt steel
19 w × 5 d × 23½ h in (48 × 13 × 60 cm)

$3,000–5,000

Provenance: Galerie Chastel-Maréchal, Paris | Private Collection

212

Alexandre Noll
bowl

France, c. 1950
carved ebony
13½ w × 9½ d × 1 h in (34 × 24 × 3 cm)

Incised signature to underside: [ANoll].

$10,000–15,000

Provenance: DeLorenzo 1950, New York | Cristina Grajales, New York Private Collection

213

Roger Capron
set of four stands

France, c. 1960 | Vallauris
glazed stoneware, wrought iron
10½ w × 7 d × 20 h in (27 × 18 × 51 cm)

Signed with impressed manufacturer's mark to underside of one ceramic element: [Capron Vallauris France].

$7,000–9,000

Literature: *Roger Capron Céramiste,* Staudenmeyer, pg. 151

Provenance: Galerie Chastel-Maréchal, Paris | Private Collection

214

Charlotte Perriand
wall sconces, set of ten

France, 1950 | Galerie Steph Simon
enameled steel
5 w × 2¾ d × 7 h in (13 × 7 × 18 cm)

Signed with applied foil manufacturer's label to each example: [SCE E14 Made in France Classe 1].

$5,000–7,000

Literature: *Charlotte Perriand: Un Art de Vivre*, Flammarion, pg. 52

215

Franco Albini
table, model TL2

Italy, c. 1950 | Poggi
mahogany, enameled steel
70¾ w × 28 d × 28 h in (180 × 71 × 71 cm)

$7,000–9,000

Literature: *Repertorio 1950–1980*, Gramigna, pg. 61 *Franco Albini, 1905–1977*, Piva and Prina, pg. 269 *Franco Albini 1930–1970*, Helg, pg. 152

216

Franco Albini
Tre Pezzi lounge chairs, pair

Italy, 1957 | Poggi
upholstery, enameled steel
31 w × 32 d × 36 h in (79 × 81 × 91 cm)

$10,000–15,000

Literature: *Repertorio 1950–1980*, Gramigna, pg. 107 *Italienisches Mobeldesign: Klassiker von 1945 bis 1985*, Bangert, pg. 9

217

Angelo Lelii
6 Lune ceiling light

Italy, c. 1961 | Arredoluce
brass, frosted glass
69 w × 49 d × 8½ h in (175 × 124 × 22 cm)

$15,000–20,000

Literature: *Arredoluce Catalogue Raisonné: 1943–1987*, Pansera, Padoan and Palmaghini, pg. 342, no. 369 *Arredoluce*, manufacturer's catalog, unpaginated

Provenance: Acquired from Finazzi Designers, Bergamo, Italy by the original owners | Thence by descent

218

Franco Albini and Franca Helg
desk, model TL 22, cart and Luisa chair

Italy, 1950/1958 | Poggi
mahogany, rosewood, upholstery, enameled steel, plastic
77¾ w × 40 d × 28½ h in (197 × 102 × 72 cm)

Chair measures: 21.75 w × 21.5 d × 30.5 h in
Cart measures: 18 w × 27 d × 28.5 h in

$7,000–9,000

Literature: *Repertorio 1950–1980*, Gramigna, pg. 59, 123 *Zero Gravity: Franco Albini Costruire le Modernità*, Bucci and Irace, pg. 268 lists desk design

Provenance: Casa d'Aste Boetto, Genoa
Private Collection, Dusseldorf

219

Osvaldo Borsani
L77 daybed

Italy, 1956 | Tecno
enameled steel
77 w × 36 d × 34 h in (196 × 91 × 86 cm)

Signed with applied manufacturer's label to frame: [T].

$7,000–9,000

Literature: *Osvaldo Borsani*, Gramigna and Irace, ppg. 270–271 *Il Design Italiano Degli Anni '50*, Branzi and de Lucchi, pg. 68 *Repertorio 1950–1980*, Gramigna, pg. 114

220

Angelo Lelii
3 Lune ceiling light

Italy, c. 1961 | Arredoluce
brass, frosted glass
63 w × 28 d × 8½ h in (160 × 71 × 22 cm)

$7,000–9,000

Literature: *Arredoluce Catalogue Raisonné: 1943–1987*, Pansera, Padoan and Palmaghini, pg. 342, no. 368 *Arredoluce*, manufacturer's catalog, unpaginated

Provenance: Acquired from Finazzi Designers, Bergamo, Italy by the original owners | Thence by descent

221

Fontana Arte
sconces model 2051, pair

Italy, c. 1960
stainless steel, frosted glass
7¼ w × 6 d × 17¼ h in (18 × 15 × 44 cm)

$4,000–6,000

Literature: *Fontana Arte*, manufacturer's catalog, unpaginated

222

Piero Fornasetti
Obelischi folding screen

Italy, 1950/1989 | Fornasetti Milano
lithographic transfer-print on lacquered wood, brass, rubber
56 w × 1¼ d × 53½ h in (142 × 3 × 136 cm)

Signed with decal manufacturer's label to reverse: [Fornasetti Milano Made in Italy]. Dated to lower edge: [No. I - I - LXXXIX]. This work has been reviewed by Barnaba Fornasetti.

$8,000–10,000

Literature: *Fornasetti: The Complete Universe*, Fornasetti et. al, ppg. 442–443

223

Angelo Lelii
ceiling light, model 12607

Italy, c. 1957 | Arredoluce
enameled brass, enameled aluminum, frosted glass, brass
26½ w × 20 d × 31 h in (67 × 51 × 79 cm)

$7,000–9,000

Literature: *Arredoluce Catalogue Raisonné: 1943–1987*, Pansera, Padoan and Palmaghini, pg. 305, no. 153
The Complete Designer's Lights II, Krzentowski and Krzentowski, pg. 46

224

Ico and Luisa Parisi, attribution
bar cabinet

Italy, c. 1955
mahogany, brass
25 dia × 35 h in (64 × 89 cm)

This polyhedron-shaped bar features three doors concealing bottle storage.

$10,000–15,000

225

Italian
floor lamp

c. 1950
brass, enameled aluminum, mahogany
22½ w × 32 d × 67 h in (57 × 81 × 170 cm)

$5,000–7,000

226

Angelo Mangiarotti
pair of chairs from Club 44 at
La Chaux-de-Fonds, Switzerland

Italy, 1957
mahogany, upholstery
24 w × 23½ d × 33½ h in (61 × 60 × 85 cm)

$10,000–15,000

Literature: *Angelo Mangiarotti 1955–1964*, Mangiarotti, pg. 113

Provenance: Club 44 at La Chaux-de-Fonds, Switzerland | Private Collection

227

Giuseppe Barovier
A Murrine lidded vessels, pair

Italy, 1918–19 | Artisti Barovier
glass with star murrine and aventurine lip wrap
5¼ dia × 9¼ h in (13 × 23 cm)

Signed with murrina to underside of each example: [AB].

$10,000–15,000

Literature: *Venetian Art Glass: An American Collection 1840–1970*, Barovier, pg. 68 illustrates similar example *Murano Glass: Themes and Variations (1910–1970)*, Heiremans, pg. 14 illustrates similar example

228

Ico Parisi
armchairs, pair

Italy, c. 1951 | Ariberto Colombo
upholstery, lacquered wood
37 w × 34 d × 33 h in (94 × 86 × 84 cm)

$8,000–10,000

Provenance: Casati Gallery, Chicago
Private Collection, Chicago

229

Paolo Venini
Inciso vase

Italy, c. 1956 | Venini
wheel-carved glass
4¾ dia × 18 h in (12 × 46 cm)

Signed with partial three-line acid stamp to underside: [Venini Murano Italia].

$9,000–12,000

Literature: *Venini: Glass Catalogue 1921–2007*, Deboni, pl. 141 illustrates similar example

230

Paolo Venini
Clessidre, set of five

Italy, c. 1955 | Venini
glass, sand
4½ dia × 10¼ h in (11 × 26 cm)

$5,000–7,000

Literature: *Venetian Glass: The Nancy Olnick and Giorgio Spanu Collection*, Olnick and Spanu, fig. 99 illustrates series

231

Marco Zanuso
Martingala chairs, set of three

Italy, c. 1954 | Arflex
upholstery, brass, plastic
31½ w × 35 d × 33½ h in (80 × 89 × 85 cm)

Signed with applied fabric manufacturer's label to underside of each example: [Arflex France 6 Rue Gobert Paris].

$7,000–9,000

Literature: *Marco Zanuso: Design*, Burkhardt, ppg. 58–59 *Il Mobile Italiano Degli Anni '40 e '50*, de Guttry and Maino, pg. 283 *Repertorio 1950–1980*, Gramigna, pg. 81

Provenance: Acquired in 1960 by the original owner | Thence by descent Galerie Chastel-Maréchal, Paris Private Collection

232

Ico Parisi
Rare lamps, model 244

Italy, c. 1960 | Arteluce
brass, glass
20 w × 20 d × 19 h in (51 × 51 × 48 cm)

This ingenious design allows light source to be directed on a flexible arm or diffused within a suspended shade.

$10,000–15,000

Literature: *Arteluce*, manufacturer's catalog, unpaginated

Provenance: Private Collection, Lake Como | Private Collection

233

Pierre Jeanneret
pair of Committee armchairs from
High Court, Chandigarh

France/India, c. 1953
teak, horse hide
23 w × 25 d × 35 h in (58 × 64 × 89 cm)

$25,000–35,000

Literature: *Le Corbusier Pierre Jeanneret, Chandigarh, India*, Galerie Patrick Seguin, ppg. 158–159, 162, 283
Le Corbusier Pierre Jeanneret: The Indian Adventure, Design-Art-Architecture, Touchaleaume and Moreau, ppg. 232–233, 563–564

Provenance: High Court, Chandigarh
Private Collection, London

234

Pierre Jeanneret
sofa from High Court, Chandigarh

France/India, c. 1959
teak, horse hide
55 w × 28 d × 33½ h in (140 × 71 × 85 cm)

$25,000–35,000

Literature: *Le Corbusier Pierre Jeanneret: The Indian Adventure, Design-Art-Architecture*, Touchaleaume and Moreau, pg. 566

Provenance: High Court, Chandigarh, India | Private Collection, London

235

Pierre Jeanneret
set of three file racks from the
Administrative Buildings, Chandigarh

France/India, c. 1957
teak
48 w × 15 d × 26 h in (122 × 38 × 66 cm)

Stenciled marks to two examples:
[D.I.H. 20] and [D.I.H. 39].

$20,000–30,000

Literature: *Le Corbusier Pierre Jeanneret: The Indian Adventure, Design-Art-Architecture*, Touchaleaume and Moreau, ppg. 596–597 *Le Corbusier Pierre Jeanneret, Chandigarh, India*, Galerie Patrick Seguin, ppg. 269, 289

Provenance: Administrative Buildings, Chandigarh | Private Collection, New York

236

Pierre Jeanneret
coffee table from the PGI Hospital, Chandigarh

France/India, c. 1965–66
teak
26½ w × 25 d × 16¼ h in (67 × 64 × 41 cm)

$3,000–5,000

Literature: *Le Corbusier Pierre Jeanneret: The Indian Adventure, Design-Art-Architecture*, Touchaleaume and Moreau, pg. 588

Provenance: PGI Hospital, Chandigarh, India | Private Collection, New York

237

Pierre Jeanneret
bookrack from the Assembly, Chandigarh

France/India, c. 1960–61
teak
36½ w × 14½ d × 27 h in (93 × 37 × 69 cm)

$7,000–9,000

Literature: *Le Corbusier Pierre Jeanneret: The Indian Adventure, Design-Art-Architecture*, Touchaleaume and Moreau, pg. 593 illustrates drawing

Provenance: Assembly, Chandigarh, India | Private Collection, New York

Known for creating contoured, sensual forms in both her ceramic work and built environments, Valentine Schlegel remains one of the most sophisticated, albeit lesser-known, ceramicists of the 20th century. This particular work comes from Mouvements Modernes, the Parisian gallery owned by Pierre Staudenmeyer, author of the seminal work *La Céramique Française des Années 50*

238

Valentine Schlegel
bottle with stopper

France, 1945
glazed stoneware, teak
6 w × 6 d × 13¼ h in (15 × 15 × 34 cm)

Incised signature to underside: [V Schlegel]. Sold with a digital copy of the original invoice from Mouvements Modernes.

$20,000–30,000

Provenance: Mouvements Modernes, Paris | Private Collection, Mainz, Germany

239

Pierre Jeanneret
Rare pair of lounge chairs from the High Court, Chandigarh

France/India, c. 1954
upholstery, teak
21½ w × 28 d × 29 h in (55 × 71 × 74 cm)

$30,000–50,000

Literature: *Le Corbusier Pierre Jeanneret: The Indian Adventure, Design-Art-Architecture*, Touchaleaume and Moreau, pg. 567

Provenance: High Court, Chandigarh, India | Private Collection, London

240

Pierre Jeanneret
dining table from the Cafeteria at Punjab University, Chandigarh

France/India, c. 1959
teak
35¾ w × 35¾ d × 28 h in (91 × 91 × 71 cm)

$7,000–9,000

Literature: *Le Corbusier Pierre Jeanneret: The Indian Adventure, Design-Art-Architecture*, Touchaleaume and Moreau, pg. 585

Provenance: Cafeteria at Punjab University, Chandigarh, India | Robert Rubin, New York | Private Collection, New York

241

Pierre Jeanneret
daybed from the Private Residences, Chandigarh

France/India, c. 1955
teak, upholstery
75 w × 36 d × 24½ h in (191 × 91 × 62 cm)

$10,000–15,000

Literature: *Le Corbusier Pierre Jeanneret: The Indian Adventure, Design-Art-Architecture*, Touchaleaume and Moreau, pg. 591

Provenance: Private Residences, Chandigarh, India | Private Collection, New York

242

Pierre Jeanneret
chairs from Chandigarh, set of ten

France/India, c. 1960
teak, upholstery, cane
17 w × 20½ d × 32½ h in (43 × 52 × 83 cm)

Stenciled marks to seven examples.

$30,000–50,000

Literature: *Le Corbusier Pierre Jeanneret: The Indian Adventure, Design-Art-Architecture*, Touchaleaume and Moreau, pg. 570 *Le Corbusier Pierre Jeanneret, Chandigarh, India*, Galerie Patrick Seguin, pg. 285

Provenance: Chandigarh, India
Private Collection, New York

243

Pierre Jeanneret
coffee table from Chandigarh

France/India, c. 1960
teak, glass
46½ w × 18 d × 15½ h in (118 × 46 × 39 cm)

$8,000–12,000

Literature: *Le Corbusier Pierre Jeanneret, Chandigarh, India*, Galerie Patrick Seguin, ppg. 238–241, 287 *Le Corbusier Pierre Jeanneret: The Indian Adventure, Design-Art-Architecture*, Touchaleaume and Moreau, pg. 589

Provenance: Chandigarh, India
Private Collection, New York

244

Pierre Jeanneret
lounge chairs from Chandigarh, pair

France/India, c. 1955
teak, cane
20 w × 28 d × 26½ h in (51 × 71 × 67 cm)

$20,000–30,000

Literature: *Le Corbusier Pierre Jeanneret: The Indian Adventure, Design-Art-Architecture*, Touchaleaume and Moreau, pg. 563

Provenance: Chandigarh, India | Robert Rubin, New York | Private Collection, New York

245

Pierre Jeanneret
lounge chairs from Chandigarh, pair

France/India, c. 1958
teak, upholstery
29 w × 31 d × 29 h in (74 × 79 × 74 cm)

$30,000–50,000

Literature: *Le Corbusier Pierre Jeanneret: The Indian Adventure, Design-Art-Architecture*, Touchaleaume and Moreau, pg. 564

Provenance: Chandigarh, India
Private Collection, New York

246

Pierre Jeanneret
sofa from Chandigarh

France/India, c. 1958–59
teak, upholstery
67 w × 31 d × 29 h in (170 × 79 × 74 cm)

$30,000–50,000

Literature: *Le Corbusier Pierre Jeanneret: The Indian Adventure, Design-Art-Architecture*, Touchaleaume and Moreau, pg. 564 *Le Corbusier Pierre Jeanneret, Chandigarh, India*, Galerie Patrick Seguin, pg. 282

Provenance: Chandigarh, India
Private Collection, New York

247

Pierre Jeanneret
folding screen from the Administrative Buildings, Chandigarh

France/India, c. 1957
teak, fabric
59½ w × 1¼ d × 65¾ h in (151 × 3 × 167 cm)

Painted marks to one panel.

$7,000–9,000

Literature: *Le Corbusier Pierre Jeanneret, Chandigarh, India*, Galerie Patrick Seguin, pg. 289 *Le Corbusier Pierre Jeanneret: The Indian Adventure, Design-Art-Architecture*, Touchaleaume and Moreau, pg. 597

Provenance: Administrative Buildings, Chandigarh, India | Private Collection, New York

248

Serge Mouille
Agrafee table lamp

France, 1956 | Ateliers Serge Mouille
enameled steel, enameled aluminum, brass
20 w × 11½ d × 29 h in (51 × 29 × 74 cm)

$5,000–7,000

Literature: *Serge Mouille Luminaires 1953–1962*, Alan and Counord, pg. 28 *Steph Simon: Retrospective 1956–1974*, Laffanour, pg. 126 *A French Classic: Serge Mouille*, Pralus, pg. 207

249

Pierre Jeanneret
Rare lounge chairs from Chandigarh, pair

France/India, c. 1953–54
wood, canvas, rope
22½ w × 24 d × 27¾ h in (57 × 61 × 70 cm)

This form was one of the first designs conceived by Pierre Jeanneret upon arriving in Chandigarh and was utilized in his private residence. Stenciled marks to reverse of each example: [WEB/Rope Chair 36/76].

$50,000–70,000

Literature: *Le Corbusier Pierre Jeanneret: The Indian Adventure, Design-Art-Architecture*, Touchaleaume and Moreau, pg. 557

Provenance: Chandigarh, India
Private Collection, London

250

Harald Nielsen
Pyramid flatware set

Denmark, c. 1926 | Georg Jensen
sterling silver, stainless steel

Complete seven-piece service for twelve; eighty-four pieces total. Signed with impressed manufacturer's mark and touchmarks to each element: [Georg Jensen Sterling Denmark]. Sold with original boxes.

$9,000–12,000

Literature: *Georg Jensen: A Tradition of Splendid Silver*, Drucker, ppg. 264–265, 269

251

Finn Juhl
desk

Denmark, 1953 | Bovirke
rosewood, ash, lacquered wood, brass
55 w × 33½ d × 29¾ h in (140 × 85 × 76 cm)

Desk features one 21.5-inch drop leaf; table measures 76.5 inches when fully extended.

$10,000–15,000

Literature: *Finn Juhl and His House*, Hansen, pg. 111 illustrates variation

252

Poul Kjaerholm
PK 9 chairs, set of six

Denmark, 1960 | E. Kold Christensen
original leather, chrome-plated steel
23 w × 23 d × 30 h in (58 × 58 × 76 cm)

Signed with impressed manufacturer's mark to underside of each example.

$20,000–30,000

Literature: *The Furniture of Poul Kjaerholm: Catalogue Raisonné*, Sheridan, ppg. 118–121

253

Raymond Loewy
Discovery flatware

USA, c. 1957 | Wallace Silversmiths
sterling silver, stainless steel

Complete eight-piece service for twelve plus 12 serving pieces, 4 additional spoons and 2 additional dinner forks; 114 pieces total. Signed with cast manufacturer's mark to each element: [Wallace Sterling].

$5,000–7,000

Literature: *Raymond Loewy: Designs for a Consumer Culture*, Porter, fig. 115

254

Poul Kjaerholm
PK 54 dining table

Denmark, 1963 | E. Kold Christensen
marble, matte chrome-plated steel
55 dia × 24½ h in (140 × 62 cm)

Signed with impressed manufacturer's mark to base: [Denmark].

$7,000–9,000

Literature: *The Furniture of Poul Kjaerholm: Catalogue Raisonné*, Sheridan, pg. 128

255

Mogens Lassen
stool

Denmark, 1942 | K. Thomsen
teak
18 w × 14 d × 19½ h in (46 × 36 × 50 cm)

Signed with applied paper manufacturer's label to underside: [K. Thomsen Snedkermester].

$1,500–2,000

Literature: *Danish Chairs*, Oda, pg. 51 *Mestervaerker 100 Ars Dansk Møbelsnedkeri*, Laursen, Matz and Holmsted Olesen, pg. 138

256

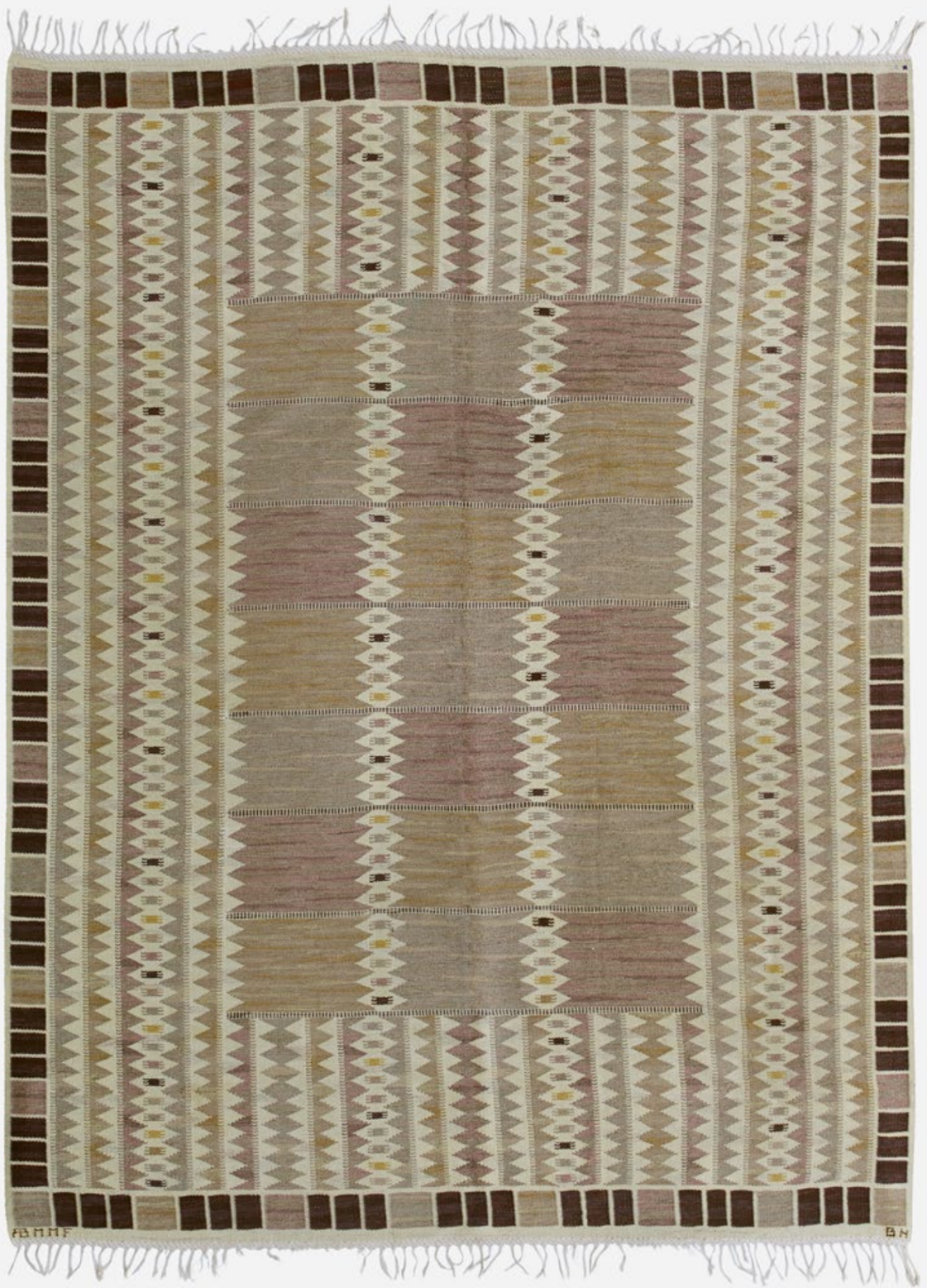
Barbro Nilsson
Salerno flatweave carpet

Sweden, 1948
Märta Måås-Fjetterström AB
hand-woven wool
101 w × 130 l in (257 × 330 cm)

Woven signature to edge: [AB MMF BN].

$7,000–9,000

Literature: *Märta Måås-Fjetterström: Märta flyger igen! 90 år med Märta Måås-Fjetterström*, exhibition catalog, pg. 151



257

Finn Juhl
bench

Denmark, 1959 | Bovirke
rosewood, enameled steel, brass, upholstery, leather
59 w × 18 d × 17 h in (150 × 46 × 43 cm)

$5,000–7,000

Literature: *Finn Juhl: Furniture, Architecture, Applied Art*, Hiort, pg. 57
Danish Chairs, Oda, pg. 95

258

Axel Salto
Budding vase

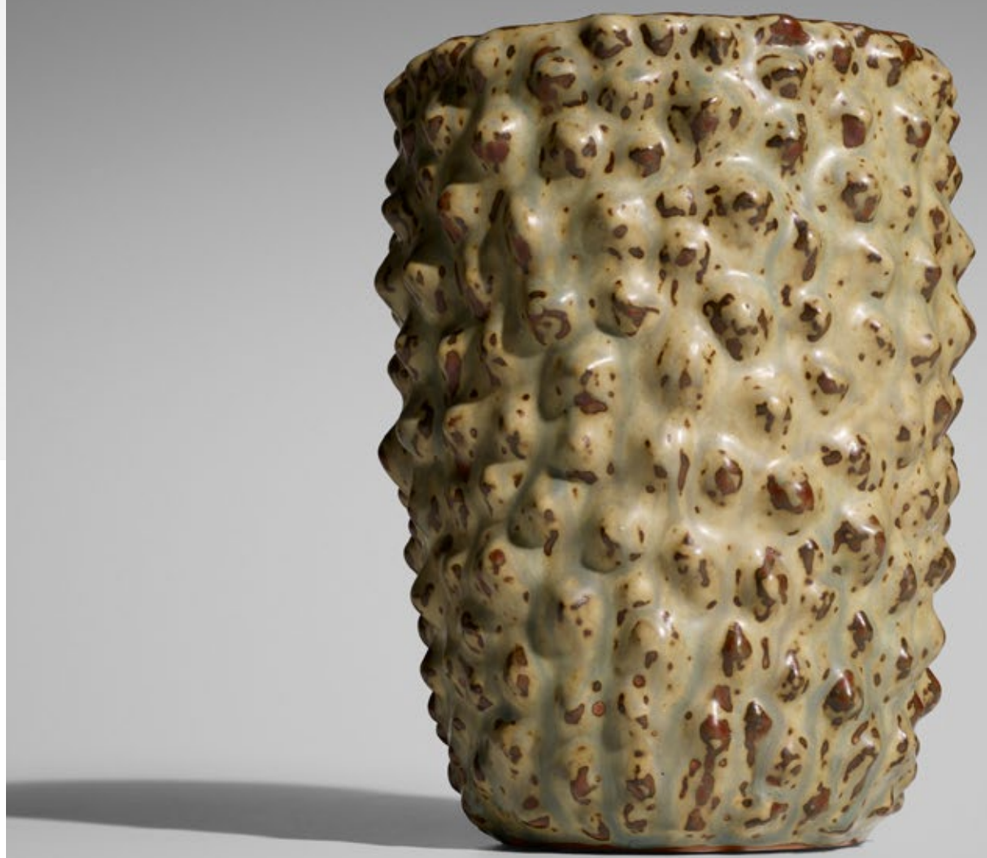
Denmark, 1957 | Royal Copenhagen
stoneware with Sung glaze
8 dia × 10¼ h in (20 × 26 cm)

Incised signature and glazed three line wave mark to underside: [Salto 154 20665]. Stamped stamped manufacturer's mark to underside: [Royal Copenhagen Denmark].

$15,000–20,000

Literature: *Scandinavian Art Pottery: Denmark and Sweden*, Hecht, pg. 19 illustrates series

Provenance: Hostler Burrows, New York | Important Private Collection
Wright, *Design*, 8 December 2016, Lot 143 | Private Collection



259

Kaare Klint
sofa

Denmark, 1937
Rud. Rasmussens Snedkerier
upholstery, mahogany, leather
78½ w × 31 d × 34¼ h in (199 × 79 × 87 cm)

Sold with two pillows upholstered in ostrich leather.

$10,000–15,000

Literature: *Dansk Møbelkunst Gennem 40 Aar: 1937–1946*, Jalk, pg. 29

260

Finn Juhl
Early and Rare armchairs model NV-46, pair

Denmark, 1946 | Niels Vodder
teak, leather, brass
25½ w × 23½ d × 33 h in (65 × 60 × 84 cm)

These early examples retain their original brass shoes. Signed with branded manufacturer's mark to underside of each example: [Cabinet Niels Vodder Copenhagen Denmark Design Finn Juhl].

$20,000–30,000

Literature: *Finn Juhl: Memorial Exhibition*, Hansen et al., ppg. 46–47 *Finn Juhl: Furniture Architecture Applied Art*, Hiort, ppg. 52–53 illustrate variation *Dansk Møbelkunst Gennem 40 Aar 1937–1946*, Jalk, pg. 321 illustrates variation

261

Ilmari Tapiovaara
Rare luggage racks for Rauma-Repola Company, pair

Finland, 1955
beech
27½ w × 27½ d × 11½ h in (70 × 70 × 29 cm)

$5,000–7,000

Provenance: Rauma-Repola Company, Helsinki | Private Collection

262

Barbro Nilsson
Monumental Carnation tapestry weave carpet

Sweden, 1950
Märta Måås-Fjetterström AB
hand-woven wool
109 w × 205 l in (277 × 521 cm)

Woven signature to edge: [AB MMF BN].

$40,000–60,000

Literature: *Märta Måås-Fjetterström: Märta flyger igen! 90 år med Märta Måås-Fjetterström*, exhibition catalog, pg. 152

263

Paavo Tynell
floor lamp, model 9607

Finland, c. 1950 | Taito OY
brass
7 w × 17 d × 51½ h in (18 × 43 × 131 cm)

Signed with impressed manufacturer's mark to underside: [9607 TT Oy Taito ab Made in Finland].

$3,000–5,000

264

Hans J. Wegner
dining table, model JH570

Denmark, 1953 | Johannes Hansen
walnut, oak
116½ w × 41½ d × 29 h in (296 × 105 × 74 cm)

Sold with two 20-inch leaves; table measures 76.5 inches without extensions. Signed with branded manufacturer's mark to underside: [Johannes Hansen Copenhagen Denmark].

$7,000–9,000

Literature: *Dansk Møbelkunst Gennem 40 Aar: 1947–1956*, Jalk, pg. 247

265

Hans J. Wegner
lounge chairs model AP47, pair

Denmark, c. 1960 | AP Stolen
upholstery, chrome-plated steel, leather
37½ w × 41 d × 34½ h in (95 × 104 × 88 cm)

$15,000–20,000

Literature: *Georg Jensen*, distributor's catalog, unpaginated

266

Hans J. Wegner
desk, model AT325

Denmark, c. 1960 | Andreas Tuck
rosewood, chrome-plated steel
78¾ w × 35½ d × 28½ h in (200 × 90 × 72 cm)

Signed with branded manufacturer's mark to underside: [Andr. Tuck Design: Hans J. Wegner Made in Denmark]. Signed with branded manufacturer's mark to underside: [Furniture Makers Danish Control].

$10,000–15,000

Literature: *Georg Jensen*, manufacturer's catalog, unpaginated

267

Hans J. Wegner
cabinet, model RY25

Denmark, 1965 | RY Møbler
rosewood, chrome-plated steel
79 w × 19½ d × 31¼ h in (201 × 50 × 79 cm)

Cabinet features two tambour doors concealing four shelves and four drawers. Signed with applied metal disc to reverse: [Furniture Makers Danish Control].

$5,000–7,000

Literature: *Illums Bolighus: Center of Modern Design*, distributor's catalog, unpaginated

268

Hans J. Wegner
folding tray table, model AT35

Denmark, c. 1960 | Andreas Tuck
teak, oak
28¼ w × 28¼ d × 19 h in (72 × 72 × 48 cm)

Signed with branded manufacturer's mark to underside: [Fabrikat: Andr. Tuck Arkitekt: Hans J. Wegner Denmark].

$1,000–1,500

Literature: *Georg Jensen*, distributor's catalog, unpaginated

269

Tapio Wirkkala
Rare Iceberg vase, model 3043

Finland, c. 1965 | Iittala
still-mold blown crystal
14½ w × 12¾ d × 7 h in (37 × 32 × 18 cm)

Incised signature to underside: [Tapio Wirkkala 3043]. Signed with applied decal manufacturer's label to edge: [i Made in Finland].

$7,000–9,000

Literature: *Tapio Wirkkala: Eye, Hand and Thought*, Aav, pg. 80, 300

270

Ilmari Tapiovaara
Rare stools for Rauma-Repola Company, pair

Finland, 1955
birch, cane
23½ w × 13¾ d × 16 h in (60 × 35 × 41 cm)

These examples are from the edition of twelve stools made for the dormitories of Rauma-Repola Company, Helsinki.

$5,000–7,000

Literature: *Ilmari Tapiovaara: Interior Architect*, Peltonen, pg. 1935

Provenance: Rauma-Repola Company, Helsinki | Private Collection

271

Hans J. Wegner
Valet chair

Denmark, 1953 | Johannes Hansen
oak, teak, brass
19¾ w × 21 d × 37¼ h in (50 × 53 × 95 cm)

Signed with branded manufacturer's mark to underside: [Johannes Hansen Copenhagen Denmark].

$7,000–9,000

Literature: *Hans J. Wegner's 100 Chairs*, Oda, ppg. 64–65 *Hans J. Wegner*, Bernsen, ppg. 36–37 *Danish Chairs*, Oda, ppg. 116–117

272

Wiwen Nilsson
candlesticks, pair

Sweden, c. 1940
sterling silver
15¾ w × 7 d × 5¾ h in (40 × 18 × 15 cm)

Signed with impressed manufacturer's mark with touchmarks to each example: [Wiwen Nilsson Sweden Sterling].

$7,000–9,000

273

Preben Fabricius and Jørgen Kastholm
Scimitar chairs, pair

Denmark, 1962 | Ivan Schlechter
original leather, matte chrome-plated steel
32¼ w × 26 d × 26 h in (82 × 66 × 66 cm)

Signed with branded manufacturer's mark to underside of one example: [IS Danmark].

$10,000–15,000

Literature: *Danish Chairs*, Oda, pg. 196

274

Poul Kjaerholm
PK 80 daybed

Denmark, 1957 | E. Kold Christensen
leather, matte chrome-plated steel,
lacquered wood, rubber
76 w × 32 d × 13 h in (193 × 81 × 33 cm)

Signed with impressed manufacturer's
mark to frame: [Denmark].

$10,000–15,000

Literature: *The Furniture of Poul Kjaerholm: Catalogue Raisonné*, Sheridan, pg. 105

275

Märta Måås-Fjetterström
Dukater flatweave carpet

Sweden, 1924/executed before 1942
hand-woven wool
108 w × 126 l in (274 × 320 cm)

Woven signature to edge: [MMF].

$7,000–9,000

276

Gilbert Watrous
floor lamp

USA/Sweden, 1951 | Bergbom
enameled steel, brass, enameled aluminum
15 w × 48 d × 43 h in (38 × 122 × 109 cm)

This design received the special prize in the Museum of Modern Art's *Low Cost Lighting* competition of 1951. Signed with impressed manufacturer's mark to base: [G-39 Bergbom].

$5,000–7,000

Literature: *Arts & Architecture*, May 1951, unpaginated *Interiors*, April 1951, pg. 138 *Modern Furnishings for the Home*, Hennessey, pg. 245

277

Charles and Ray Eames
Child's chair and stool

USA, 1945 | Evans Products
birch plywood
14 w × 11 d × 14½ h in (36 × 28 × 37 cm)

Stool measures: 14.5 w × 10.5 d × 8.5 h inches.

$3,000–5,000

Literature: *Eames Design: The Work of the Office of Charles and Ray Eames*, Neuhart, Neuhart and Eames, ppg. 54–55

278

Charles and Ray Eames
Early ESU 270-N

USA, 1950 | Herman Miller
birch plywood, zinc-plated steel, lacquered masonite, lacquered plywood, rubber
24¼ w × 16¾ d × 32½ h in (62 × 43 × 83 cm)

Signed with decal manufacturer's label to drawer: [Herman Miller Furniture Company Designed by Charles Eames].

$5,000–7,000

Literature: *Eames Design: The Work of the Office of Charles and Ray Eames*, Neuhart, Neuhart and Eames, ppg. 126–129 *The Herman Miller Collection*, manufacturer's catalog, 1952, ppg. 102–105

Provenance: Skank World, Los Angeles
Private Collection, Los Angeles

279

Charles and Ray Eames
Early ESU 250-N

USA, 1952 | Herman Miller
birch plywood, zinc-plated steel, lacquered masonite, lacquered plywood, rubber
24¼ w × 16¼ d × 32½ h in (62 × 41 × 83 cm)

$2,000–3,000

Literature: *Eames Design: The Work of the Office of Charles and Ray Eames*, Neuhart, Neuhart and Eames, ppg. 126–129 *The Herman Miller Collection*, manufacturer's catalog, 1952, pg. 102–105

Provenance: Skank World, Los Angeles
Private Collection, Los Angeles

280

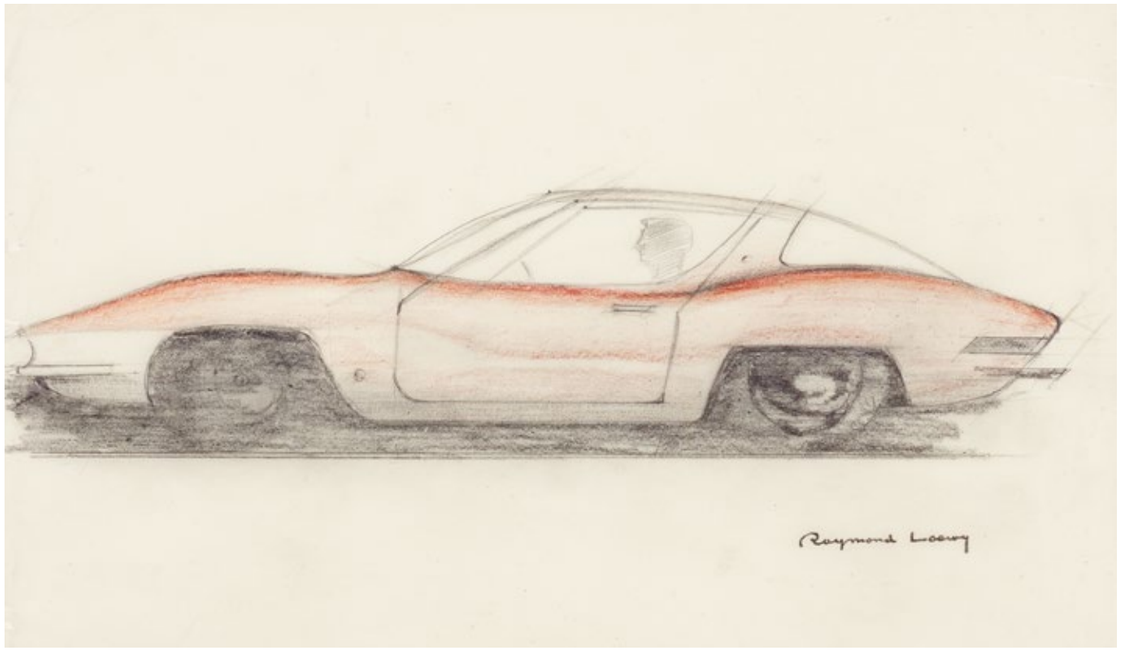
Ray Eames
letter to Alexander Girard

USA, 1948
ink and collage on paper in original frame
13 h × 9 w in (33 × 23 cm)

$10,000–15,000

Provenance: Gift from the artist to Alexander Girard in 1948 | Thence by descent to Sansi Girard | Margolis & Moss, Santa Fe | Private Collection

For posterity, Alexander Girard collaged and framed this cherished letter from his dear friend, Ray Eames. The letter reads: "Dear Sandro, The package arrived safely but it was not until just the other day that I could bear to open it. The string was worn to nothing from being sniffed and you have never heard such oohing and ahing before. Then the contents! My god how sweet, how charming. Sandro, Susan, we love you and miss you. And soon we are sending photographic proof of visiting High Sierra. x and x and Love, Ray"



281

Raymond Loewy
concept sketch for the Studebaker Avanti

USA, c. 1961
graphite and Conté crayon on tracing paper
12 h × 17 w in (30 × 43 cm)

$3,000–5,000

Provenance: Private Collection, Rambouillet, France

282

Raymond Loewy
concept sketch for the Studebaker Avanti

USA, c. 1961
graphite and watercolor on tracing paper
12 h × 17 w in (30 × 43 cm)

Signed to lower right: [Raymond Loewy].

$3,000–5,000

Provenance: Private Collection, Rambouillet, France

283

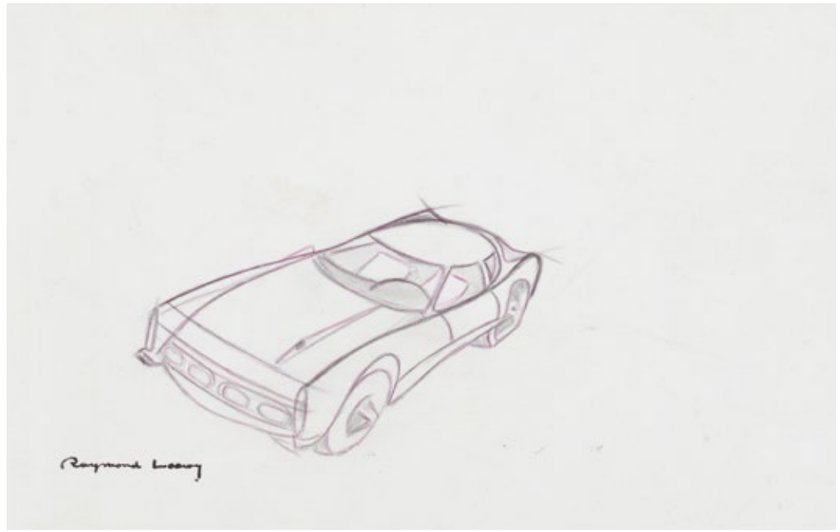
Raymond Loewy
concept sketches for the Studebaker Avanti XLR and a sportscar (two works)

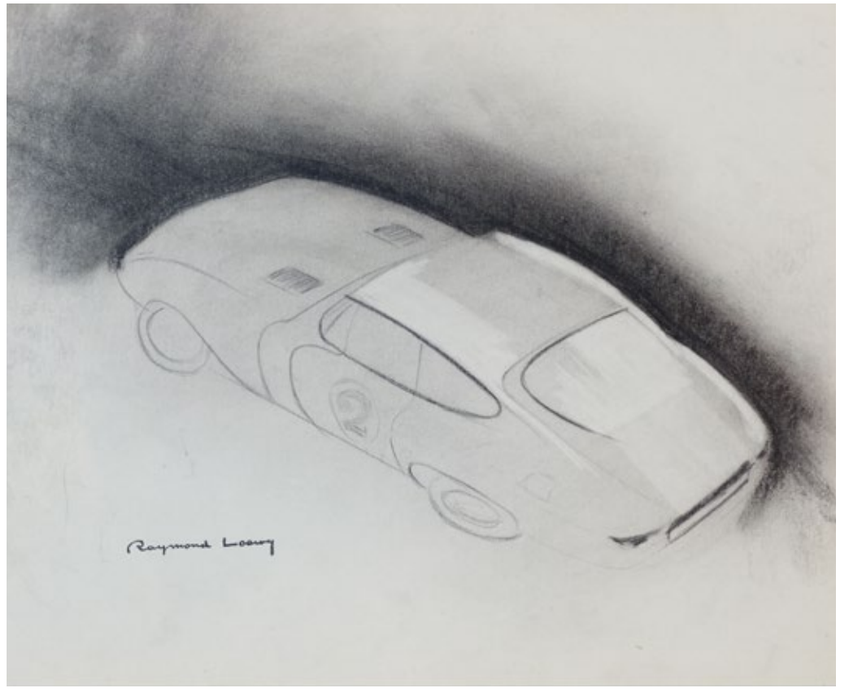
USA, c. 1960
charcoal on paper, graphite and colored pencil on tracing paper
9¾ h × 15¾ w in (25 × 40 cm)

Additional work measures: 11.75 h × 14.75 w inches. Signed to lower left of each work: [Raymond Loewy].

$3,000–5,000

Provenance: Private Collection, Rambouillet, France





284

Gruppo A.R.D.I.T.I. and Gianni Gamberini
B.T.2 table lamp

Italy, 1971 | Nucleo for Sormani
chrome-plated steel, steel wire, magnets, plastic
48 w × 48 d × 25 h in (122 × 122 × 64 cm)

$2,000–3,000

Literature: *Light — Lamps 1968–1973: New Italian Design*, Ferrari and Ferrari, fig. 87

285

Marc Newson
sofa from the Qantas First Class Lounge, Melbourne Airport

Australia, 2007
leather, stainless steel
81 w × 36 d × 28 h in (206 × 91 × 71 cm)

The present sofa recalls the comfort of an old chesterfield while illustrating the sleek, contemporary appeal for which Marc Newson is most well-known. In 2007, Newson designed first class lounges for Qantas Airlines in the Sydney and Melbourne airports. In both locations, the furniture, lighting and spatial arrangements were carefully thought-out to be relaxing and comfortable—clad in colors and materials that would be reminiscent of the Australian landscape. This example comes from the Qantas First Class Lounge, Melbourne Airport.

$7,000–9,000

Provenance: Qantas First Class Lounge, Melbourne Airport
Private Collection, Germany

The following five lots were commissioned directly from Paul Rudolph by Lesley Friedman, who at the time of the commission, was a resident in Rudolph's famous building at 23 Beekman Place. Rudolph originally acquired the building during a housing slump in 1976, keeping the penthouse for himself and converting the first four floors into apartments. Constructed over a twenty year span, the multi-level penthouse featured cantilevered balconies and daring staircases situated atop the existing brownstone. Friedman moved into an apartment on the third floor of 23 Beekman place in 1990 and consulted Rudolph for decorative advice, eventually purchasing several custom pieces designed by the architect.

286

Paul Rudolph
custom benches from 23 Beekman Place, pair

USA, 1991
enameled steel, upholstery
36 w × 24 d × 18½ h in (91 × 61 × 47 cm)

Sold with a digital copy of the certificate of authenticity issued by the Paul Rudolph Foundation.

$3,000–5,000

Provenance: Commissioned directly from the artist by Lesley Friedman, New York

287

Paul Rudolph
custom illuminated shelf from 23 Beekman Place

USA, 1991
enameled steel, acrylic
76 w × 16 d × 14¼ h in (193 × 41 × 36 cm)

Sold with a digital copy of the certificate of authenticity issued by the Paul Rudolph Foundation.

$2,000–3,000

Provenance: Commissioned directly from the artist by Lesley Friedman, New York

288

Paul Rudolph
custom illuminated shelf from 23 Beekman Place

USA, 1991
enameled steel, acrylic
76 w × 16 d × 14¼ h in (193 × 41 × 36 cm)

Sold with a digital copy of the certificate of authenticity issued by the Paul Rudolph Foundation.

$2,000–3,000

Provenance: Commissioned directly from the artist by Lesley Friedman, New York

289

Paul Rudolph
custom table from 23 Beekman Place

USA, 1991
enameled steel, acrylic
42 w × 42 d × 14½ h in (107 × 107 × 37 cm)

Sold with a digital copy of the
certificate of authenticity issued
by the Paul Rudolph Foundation.

$2,000–3,000

Provenance: Commissioned directly
from the artist by Lesley Friedman,
New York

290

Paul Rudolph
custom illuminated occasional tables
from 23 Beekman Place, pair

USA, 1991
enameled steel, acrylic
36 w × 24 d × 18½ h in (91 × 61 × 47 cm)

Sold with a digital copy of the
certificate of authenticity issued
by the Paul Rudolph Foundation.

$2,000–3,000

Provenance: Commissioned directly
from the artist by Lesley Friedman,
New York

291

Pierre Paulin
Ribbon chairs, pair

France/The Netherlands, 1965 | Artifort
Jack Lenor Larsen upholstery,
lacquered wood
40 w × 30 d × 27½ h in (102 × 76 × 70 cm)

Signed with applied foil manufacturer's label to underside each example: [Artifort Design: Pierre Paulin Made in Netherlands].

$9,000–12,000

Literature: *Pierre Paulin: Un Univers de Formes*, Chapoutot, ppg. 66–67
Design for Living: Furniture and Lighting 1950–2000, Hanks and Hoy, pg. 96

292

Ueli Berger, Eleanora Peduzzi-Riva and Heinz Ulrich
Monumental DS 600 Organic sofa

Switzerland, 1972 | De Sede
leather, upholstery
400 w × 38 d × 30 h in (1016 × 97 × 76 cm)

This sofa is comprised of forty-one interchangeable elements.

$10,000–15,000

Literature: *Furniture and Interiors of the 1970s*, Bony, pg. 60

Provenance: Phillips, *Saturday@Phillips*, 10 March 2007, Lot 39 | Private Collection, New York

293

Willy Daro
occasional tables, pair

Belgium, c. 1975
brass, enameled steel, agate
19¾ w × 19¾ d × 14¼ h in (50 × 50 × 36 cm)

Incised signature to each example:
[Willy Daro].

$5,000–7,000

294

Elizabeth Garouste and Mattia Bonetti
Custom canapé

France, 1990
lacquered wood, bronze, upholstery
86½ w × 40 d × 29¾ h in (220 × 102 × 76 cm)

This work is unique. Sold with digital copies of the original design renderings.

$5,000–7,000

Provenance: Commissioned by Mr. and Mrs. Sabbag, Paris
Private Collection, Paris

295

Samuel Marx
bookshelf for the Florsheim
Residence, Chicago

USA, c. 1955
crackle lacquered wood, glass
41 w × 12 d × 30¼ h in (104 × 30 × 77 cm)

$3,000–5,000

Provenance: Collection of Lillian
Florsheim, Chicago | Thence by descent

296

Philip and Kelvin LaVerne
window treatments

USA, c. 1965
acid-etched and patinated brass
175 w × 93 h in (445 × 236 cm)

$10,000–15,000

Provenance: Private Collection,
New York

297

Georges Mathias
occasional tables, pair

Belgium, c. 1980
Pyrite, brass
27 w × 20¾ d × 14 h in (69 × 53 × 36 cm)

Signed with applied brass studio label
to each example: [Studio Mathias].

$5,000–7,000

298

T.H. Robsjohn-Gibbings
consoles from Casa Encantada, Bel Air, pair

United Kingdom/USA, 1937
Peterson Studios
maple, ash, cast brass
30 w × 17 d × 37 h in (76 × 43 × 94 cm)

One console is equipped with a radio and features one drawer and one door concealing an adjustable shelf. Additional example features drop-front secretary and one door concealing adjustable shelf.

$10,000–15,000

Provenance: Hilda Weber, Casa Encantada, Bel Air, CA | Conrad Hilton, Bel Air, CA | Sotheby's, York Avenue Galleries, *Neo-Classical Art Moderne Furniture: Part One*, 18 December 1980, Lot 66 | DeLorenzo Gallery, New York
Private Collection

299

T.H. Robsjohn-Gibbings
Diphros Okladias folding stools model no. 24, pair

United Kingdom/Greece, c. 1969/1978
Saridis of Athens
walnut, leather, brass
22¼ w × 16¼ d × 16½ h in (57 × 41 × 42 cm)

Signed with applied brass manufacturer's label to underside of each example: [Designed by T.H. Robsjohn Gibbings Manufactured by Saridis of Athens].

$10,000–15,000

Provenance: Acquired directly from Saridis of Athens | Thence by descent

300

T.H. Robsjohn-Gibbings
Klini chaise, model no. 11

United Kingdom/Greece, 1961
Saridis of Athens
walnut, horsehair, leather
57½ w × 25½ d × 33½ h in (146 × 65 × 85 cm)

Signed with applied brass manufacturer's label to underside: [Designed by T.H. Robsjohn Gibbings Manufactured by Saridis of Athens]. Sold with horsehair cushion (not shown).

$10,000–12,000

Literature: *The Furniture of Classical Greece*, Robsjohn-Gibbings and Pullin, ppg. 23, 27, 114–117

301

Piero Fornasetti
Cammei mirror

Italy, c. 1950/c. 1960 | Fornasetti Milano
lithographic transfer-printed and
lacquered wood, mirrored glass
19 w × 2 d × 19 h in (48 × 5 × 48 cm)

Signed with decal manufacturer's label to reverse: [Fornasetti Milano Made in Italy]. This work has been reviewed by Barnaba Fornasetti.

$5,000–7,000

Literature: *Fornasetti: The Complete Universe*, Fornasetti et al., ppg. 300–301 illustrate related forms

302

Hervé Van der Straeten
Mycene tables, pair

France, 2001 | Alexandre Biaggi
marble, bronze
31½ w × 31½ d × 20¾ h in (80 × 80 × 53 cm)

$15,000–20,000

Provenance: Acquired from Jacques Grange for a Private New York commission
Private Collection

303

J.A. Henckels
Rare Airplane cocktail shaker
and traveling bar

Germany, c. 1928
silver-plated brass
12½ w × 12 d × 5¼ h in (32 × 30 × 13 cm)

Set includes four cups, one spoon, funnel with stopper, strainer with cap and two flasks. Signed with impressed manufacturer's mark to cups and propeller: [Germany].

$7,000–9,000

Literature: *The Cocktail Shaker*, Khachadourian, ppg. 44–45 *Vintage Barware*, Visakay, pg. 51

304

Machine Age
Rare table lamp

USA, c. 1930
aluminum, Bakelite
14 dia × 18 h in (36 × 46 cm)

$3,000–5,000

Literature: *The Machine Age in America, 1918–1941*, Wilson, Pilgrim and Tashjian, pg. 302

305

Donald Deskey
Rare table lamp

USA, c. 1930 | Deskey-Vollmer, Inc.
nickel-plated brass, enameled aluminum
13 dia × 21½ h in (33 × 55 cm)

$10,000–15,000

Literature: *Donald Deskey: Decorative Designs and Interiors*, Hanks and Toher, pg. 165

306

Pierre Chareau
occasional tables, pair

France, c. 1927/c. 1950
steel, lacquered wood
17¾ w × 18 d × 17¼ h in (45 × 46 × 44 cm)

$20,000–30,000

Literature: *Pierre Chareau Architecte-Meublier 1883–1950*, Vellay and Frampton, ppg. 100, 327

Provenance: Private Collection, Los Angeles

307

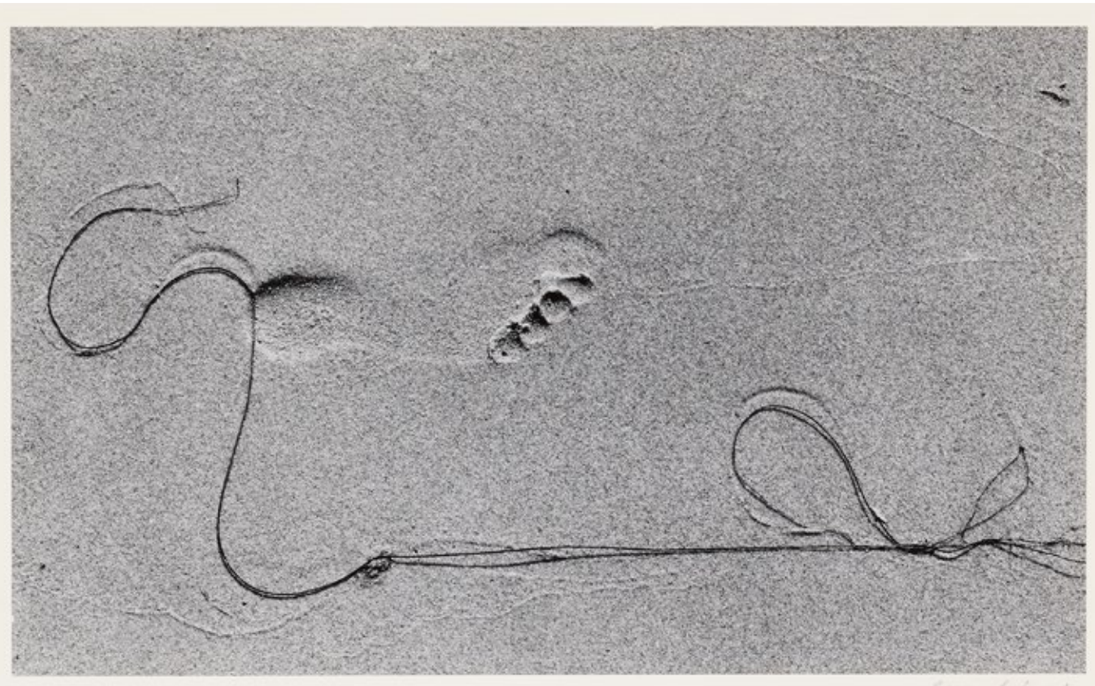
Joseph Sinel
Step On It scale, model S

USA, c. 1929
International Ticket Scale Company
enameled cast iron, enameled steel, mirrored glass, chrome-plated steel, glass
18 w × 25½ d × 77½ h in (46 × 65 × 197 cm)

Signed with stenciled manufacturer's mark to face: [International Ticket Scale Corp 17 East 45th Streen New York, NY]. Sold with orignal booklet.

$7,000–9,000

Literature: *Designing Modernity: The Arts of Reform and Persuasion 1885–1945*, Kaplan, pg. 330 *All Color Book of Art Deco*, Klein, pg. 32



308

Aaron Siskind
Manzanillo, Mexico

USA, 1955
gelatin silver print
19 h × 15 w in (48 × 38 cm)

Signed to lower right: [Aaron Siskind].
Signed, titled and dated to verso:
[Manzanillo, Mexico 1955 Aaron Siskind].

$2,000–3,000

309

Aaron Siskind
Martha's Vineyard 4

USA, 1952
gelatin silver print
8 h × 13¼ w in (20 × 34 cm)

Signed to lower right: [Aaron Siskind].
Signed, titled and dated to verso:
[Martha's Vineyard 4 1952 Aaron Siskind].

$2,000–3,000

Provenance: Arnold Crane, Chicago
Private Collection

Aaron Siskind and Students of the Institute of Design: Works from the Louis H. Sullivan project

In 1952, Aaron Siskind led a group of advanced photography students at the Institute of Design on a comprehensive photographic survey of architecture by Louis Sullivan. Over the span of three years, Siskind and his students photographed over sixty buildings, many of which were in various states of disrepair and demolished shortly thereafter. The significance of the Sullivan photography project is two-fold: on one hand it offered the students an opportunity to hone their technical skills and on the other, it resulted in the documentation of many works by the master architect that had been previously overlooked. Student and project participant Richard Nickel recalled this as "the sublime personal satisfaction of recording the beginning shapes of the first modern creative architect". In 1954, Siskind compiled 126 works from the project illustrating thirty-five Sullivan buildings for the exhibition *Louis H. Sullivan*, marking the largest exhibition of Sullivan building photographs to date. The following eleven photographic lots are comprised of period photographs taken by the students and their teacher and include many images that were chosen to be featured in the 1954 exhibition.

310

Aaron Siskind
Walker Warehouse (one work from the Louis H. Sullivan project)

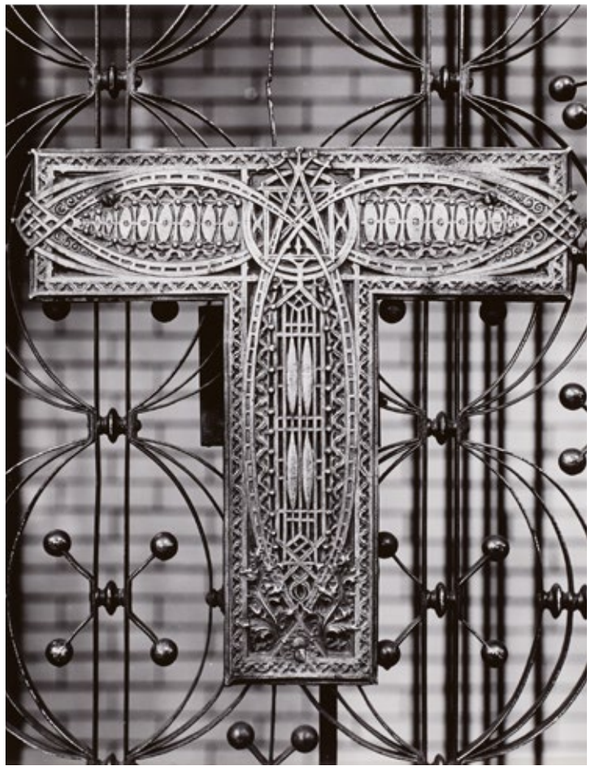
USA, c. 1952
gelatin silver print
8 h × 10 w in (20 × 25 cm)

This work illustrates a detail of the Walker Warehouse designed by Louis Sullivan in 1886. Stamped to verso: [Institute of Design IIT] and signed by the artist.

$2,000–3,000

Literature: *Aaron Siskind and Louis Sullivan: The Institute of Design Photo Section Project*, Plank, illustrates and discusses project

Provenance: Private Collection, Evanston, IL



311

Aaron Siskind and students of the Institute of Design, Chicago
seven works from the Louis H. Sullivan project

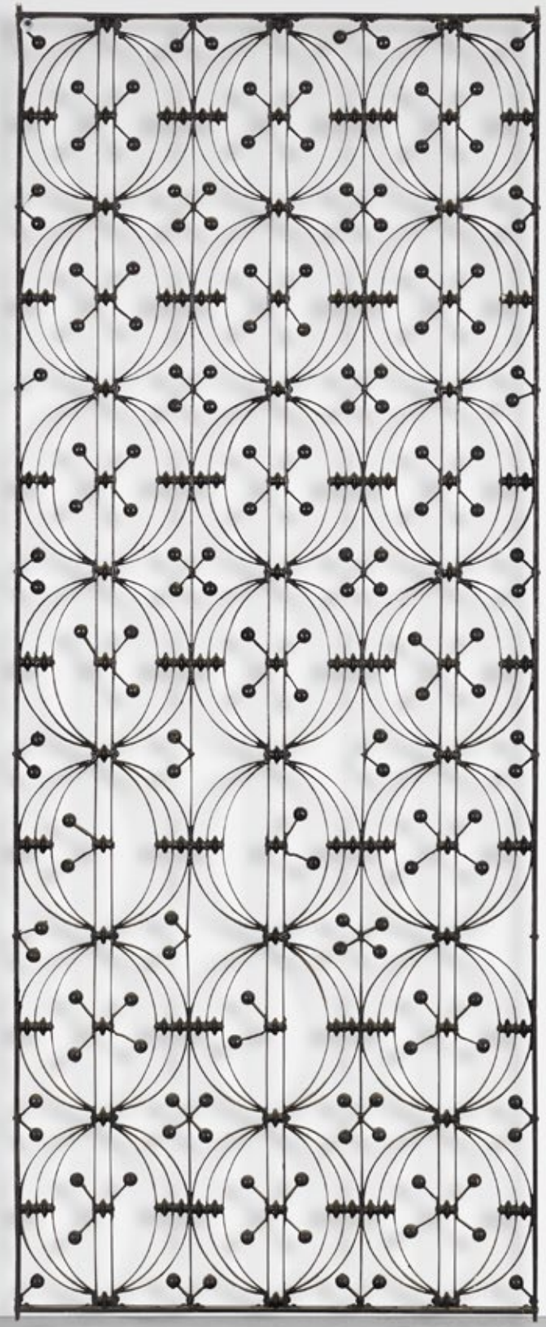
USA, c. 1952
gelatin silver print

$2,000–3,000

Literature: *Aaron Siskind and Louis Sullivan: The Institute of Design Photo Section Project*, Plank, illustrates and discusses project

Provenance: Private Collection, Evanston, IL

Lot is comprised of seven works by Alvin Loginsky and Asao Doi illustrating the Chicago Stock Exchange and the Walker Warehouse designed by Louis Sullivan; three images were featured in the 1954 exhibition *Louis H. Sullivan* at the Institute of Design, Chicago. Stamped to verso of each example: [Institute of Design IIT] and signed by the artist.



312

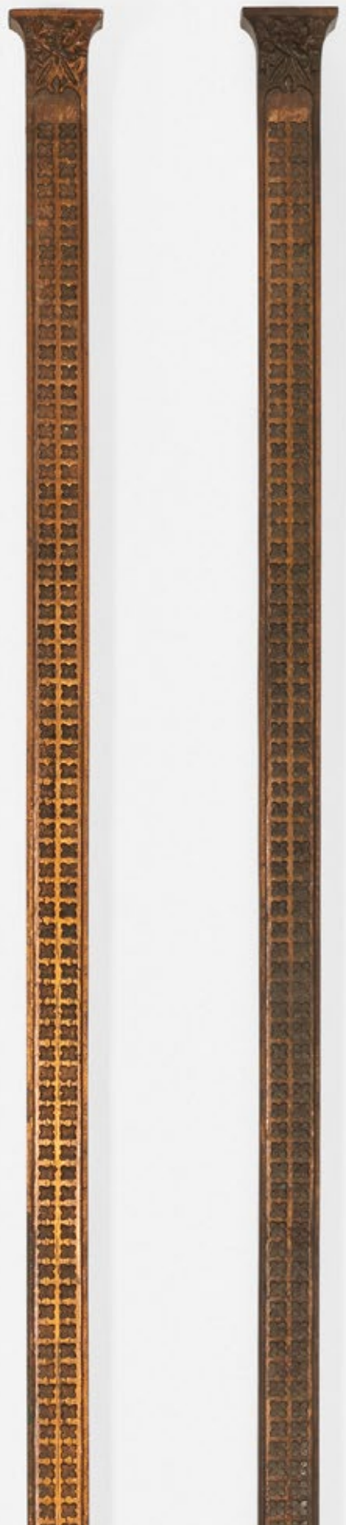
Dankmar Adler and Louis Sullivan
elevator screen from the Chicago Stock Exchange

USA, 1893 | Winslow Brothers
wrought iron
29¼ w × 1 d × 74 h in (74 × 3 × 188 cm)

$15,000–20,000

Literature: *The Trading Room: Louis Sullivan and The Chicago Stock Exchange*, Vinci, ppg. 22–23 *The Complete Architecture of Adler & Sullivan*, Nickel and Siskind, pg. 190

Provenance: Chicago Stock Exchange Private Collection | Thomas and Miriam Walsh, Chicago | Thence by descent to Killian C. Walsh, Chicago



313

Dankmar Adler and Louis Sullivan
elevator pilasters from the Chicago Stock Exchange, pair

USA, 1893 | Winslow Brothers
electroplated copper finish over cast iron
3½ w × 2¼ d × 84 h in (9 × 6 × 213 cm)

$3,000–5,000

Literature: *The Trading Room: Louis Sullivan and the Chicago Stock Exchange*, John Vinci, pg. 21

Provenance: Chicago Stock Exchange Private Collection | Thomas and Miriam Walsh, Chicago | Thence by descent to Killian C. Walsh, Chicago

314

Aaron Siskind and students of the Institute of Design, Chicago
nineteen works from the Louis H. Sullivan project

USA, c. 1952
gelatin silver prints

$4,000–6,000

Literature: *Aaron Siskind and Louis Sullivan: The Institute of Design Photo Section Project*, Plank, illustrates and discusses project

Provenance: Private Collection, Evanston, IL

Lot is comprised of eighteen works by Aaron Siskind, Richard Nickel, Len Gittleman, James Blair, Leon Lewandowski, Alvin Loginsky, Asao Doi and one work by an unknown artist illustrating various office building commissions designed by Louis Sullivan; six images were featured in the 1954 exhibition *Louis H. Sullivan* at the Institute of Design, Chicago. Stamped to verso of each example: [Institute of Design IIT] and signed by the artist to verso of seventeen examples.

315

Aaron Siskind and students of the Institute of Design, Chicago
ten works from the Louis H. Sullivan project

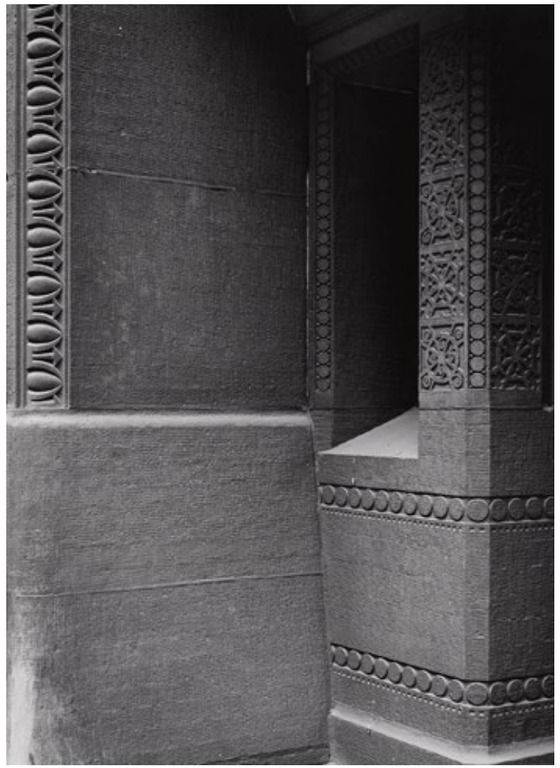
USA, c. 1952
gelatin silver print

$4,000–6,000

Literature: *Aaron Siskind and Louis Sullivan: The Institute of Design Photo Section Project*, Plank, illustrates and discusses project

Provenance: Private Collection, Evanston, IL

Lot is comprised of ten works by Aaron Siskind, Richard Nickel, Leon Lewandowski and Len Gittleman illustrating various bank commissions designed by Louis Sullivan. Stamped to verso of each example: [Institute of Design IIT] and signed by the artist to verso of nine works.



316

Aaron Siskind
Walker Warehouse (two works from the Louis H. Sullivan project)

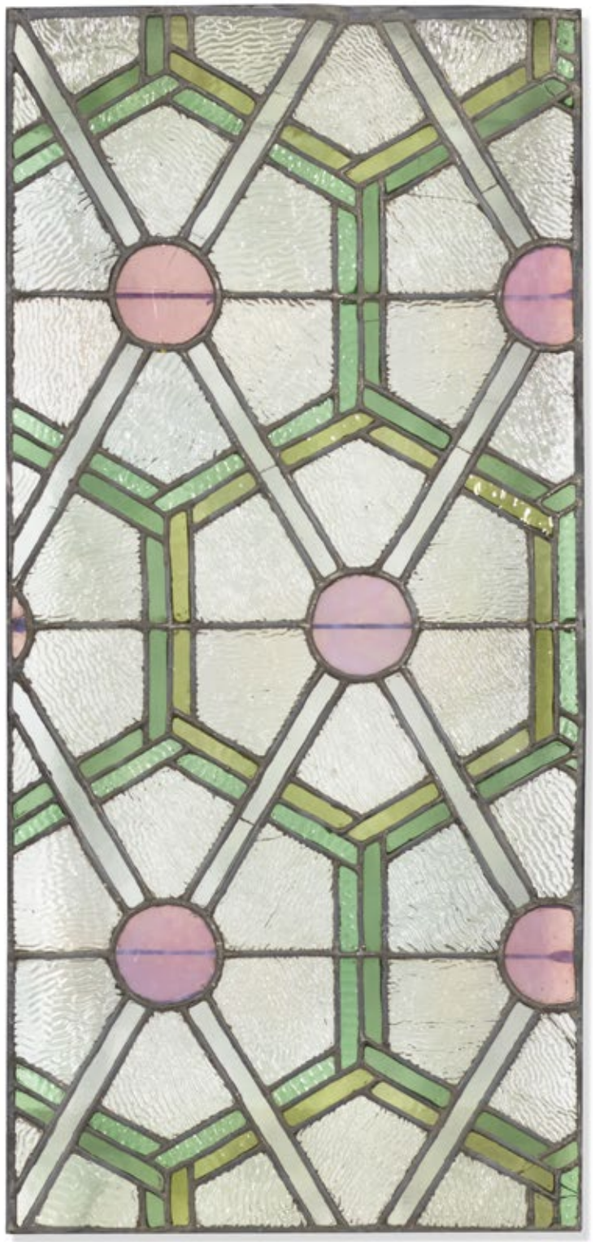
USA, c. 1952
gelatin silver print

$3,000–5,000

Literature: *Aaron Siskind and Louis Sullivan: The Institute of Design Photo Section Project*, Plank, illustrates and discusses project

Provenance: Private Collection, Evanston, IL

Lot is comprised of two works by Aaron Siskind illustrating the Walker Warehouse designed by Louis Sullivan. Stamped to verso of each example: [Institute of Design IIT] and signed by the artist to verso of one example.



317

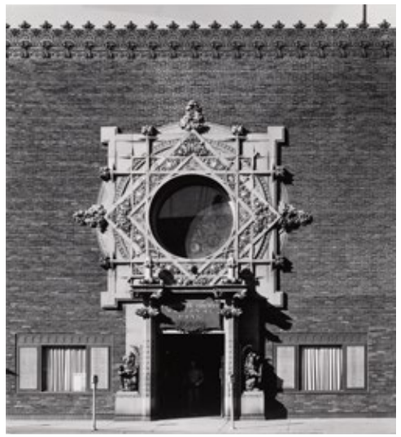
Dankmar Adler and Louis Sullivan
window from the Chicago Stock Exchange

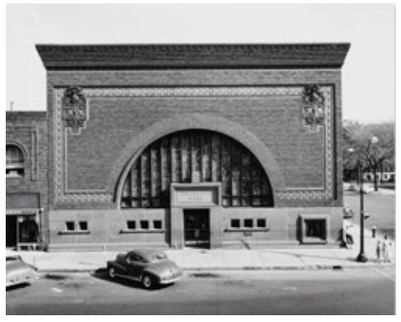
USA, 1894
stained glass, lead
19½ w × 38½ h in (50 × 98 cm)

$6,000–8,000

Literature: *The Trading Room: Louis Sullivan and The Chicago Stock Exchange*, Vinci, ppg. 9, 26, 28–29, 31, 53 *Louis Sullivan: His Life and Work*, Twombly, ppg. 316–317 *Masterpieces of Chicago Architecture*, Zulowsky and Thorne, ppg. 44–45

Provenance: Chicago Stock Exchange
Private Collection, Chicago





318

Aaron Siskind and students of the Institute of Design, Chicago
ten works from the Louis H. Sullivan project

USA, c. 1952
gelatin silver print
8 h × 10 w in (20 × 25 cm)

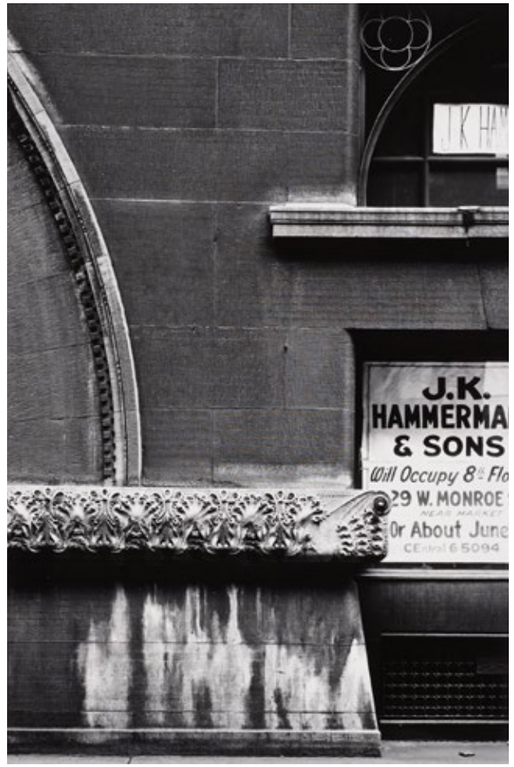
$3,000–5,000

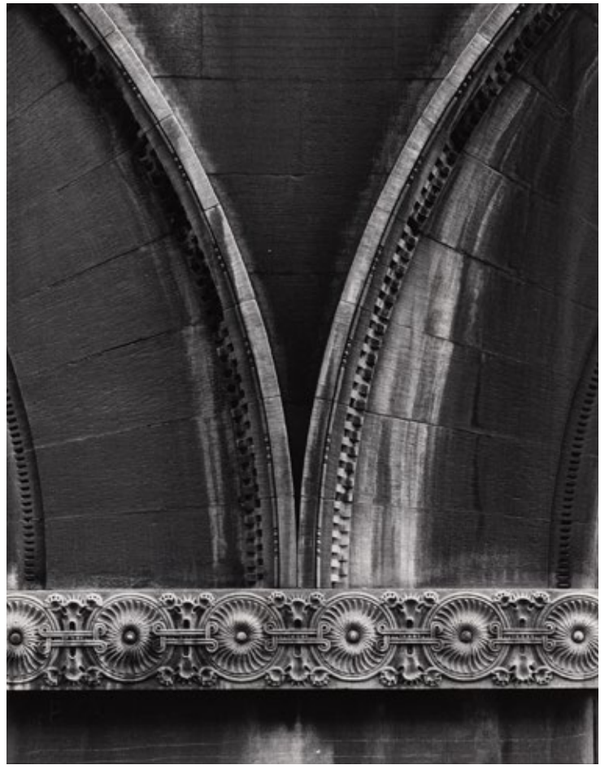
Literature: *Aaron Siskind and Louis Sullivan: The Institute of Design Photo Section Project*, Plank, illustrates and discusses project

Provenance: Private Collection, Evanston, IL

Lot is comprised of ten works by Aaron Siskind, Richard Nickel, Len Gittleman and James Blair illustrating various bank commissions designed by Louis Sullivan; four images were featured in the 1954 exhibition *Louis H. Sullivan* at the Institute of Design, Chicago. Stamped to verso of each example: [Institute of Design IIT] and signed by the artist.

It's ironic that Louis Sullivan's earliest ornament is the least known, yet is among the most powerful he ever created. Terracotta from the Scoville is among the best. Pure organic energy in highly concentrated form. TS





319

Louis Sullivan
exterior lunette from the Scoville Building, Chicago

USA, 1884–85
Northwestern Terra Cotta Company
terracotta
53 w × 8½ d × 27 h in (135 × 22 × 69 cm)

$10,000–15,000

Literature: *The Complete Architecture of Adler & Sullivan*, Nickel and Siskind, pg. 352

Provenance: Scoville Building, Chicago
Private Collection

320

Aaron Siskind
Walker Warehouse (two works from the Louis H. Sullivan project)

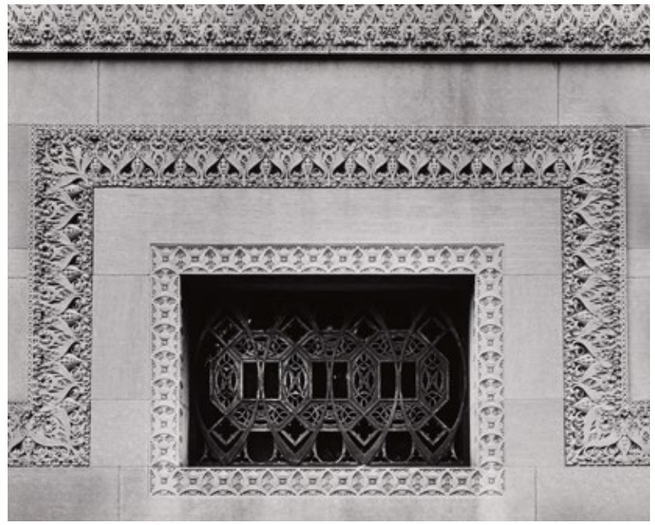
USA, c. 1952
gelatin silver print

$3,000–5,000

Literature: *Aaron Siskind and Louis Sullivan: The Institute of Design Photo Section Project*, Plank, illustrates and discusses project

Provenance: Private Collection, Evanston, IL

Lot is comprised of two works by Aaron Siskind illustrating the Walker Warehouse, Chicago. Stamped to verso of each example: [Institute of Design IIT] and signed by the artist.



321

Aaron Siskind and students of the Institute of Design, Chicago
nine works from the Louis H. Sullivan project

USA, c. 1952
gelatin silver print

$2,000–3,000

Literature: *Aaron Siskind and Louis Sullivan: The Institute of Design Photo Section Project*, Plank, illustrates and discusses project

Provenance: Private Collection, Evanston, IL

Lot is comprised of nine works by Aaron Siskind, Richard Nickel, James Blair and Alvin Loginsky illustrating various tombs designed by Louis Sullivan; three images were featured in 1954 exhibition *Louis H. Sullivan* at the Institute of Design, Chicago. Stamped to verso of eight examples: [Institute of Design IIT] and signed by the artist to verso of seven examples.

322

Louis Sullivan
frieze from the Gage Brothers Building, Chicago

USA, 1898–1900 | Winslow Brothers
cast iron
13¼ w × 2¾ d × 8¼ h in (34 × 7 × 21 cm)

$1,000–1,500

Literature: *The Complete Architecture of Adler & Sullivan*, Nickel and Siskind, ppg. 214, 236–237, 415–416

Provenance: Gage Brothers Building, Chicago

323

Aaron Siskind and students of the Institute of Design, Chicago
eight works from the Louis H. Sullivan project

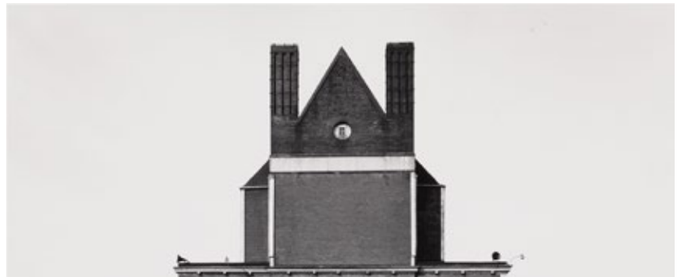
USA, c. 1952
gelatin silver print

$2,000–3,000

Literature: *Aaron Siskind and Louis Sullivan: The Institute of Design Photo Section Project*, Plank, illustrates and discusses project

Provenance: Private Collection, Evanston, IL

Lot is comprised of eight works by Paul Hassel, Leon Lewandowski, Len Gittleman and Richard Nickel illustrating the Auditorium Building designed by Louis Sullivan; seven images were featured in the 1954 exhibition *Louis H. Sullivan* at the Institute of Design, Chicago. Stamped to verso of each example: [Institute of Design IIT] and signed by the artist.



324

Aaron Siskind and students of the Institute of Design, Chicago
seven works from the Louis H. Sullivan project

USA, c. 1952
gelatin silver print

$2,000–3,000

Literature: *Aaron Siskind and Louis Sullivan: The Institute of Design Photo Section Project*, Plank, illustrates and discusses project

Provenance: Private Collection, Evanston, IL

Lot is comprised of seven works by Len Gittleman, Aaron Siskind, Richard Nickel, Leon Lewandowski and Casimir Estramskis illustrating religious and educational institutions designed by Louis Sullivan; six images were featured in the 1954 exhibition *Louis H. Sullivan* at the Institute of Design, Chicago. Stamped to verso of each example: [Institute of Design IIT] and signed by the artist.

325

Aaron Siskind and students of the Institute of Design, Chicago
eleven works from the Louis H. Sullivan project

USA, c. 1952
gelatin silver print

$2,000–3,000

Literature: *Aaron Siskind and Louis Sullivan: The Institute of Design Photo Section Project*, Plank, illustrates and discusses project

Provenance: Private Collection, Evanston, IL

Lot is comprised of eleven works by Aaron Siskind, Richard Nickel, James Blair, Leon Lewandowski and Alvin Loginsky illustrating various residences designed by Louis Sullivan; three images were featured in the 1954 exhibition *Louis H. Sullivan* at the Institute of Design, Chicago. Stamped to verso of ten examples: [Institute of Design IIT] and signed by the artist to verso of nine examples.

326

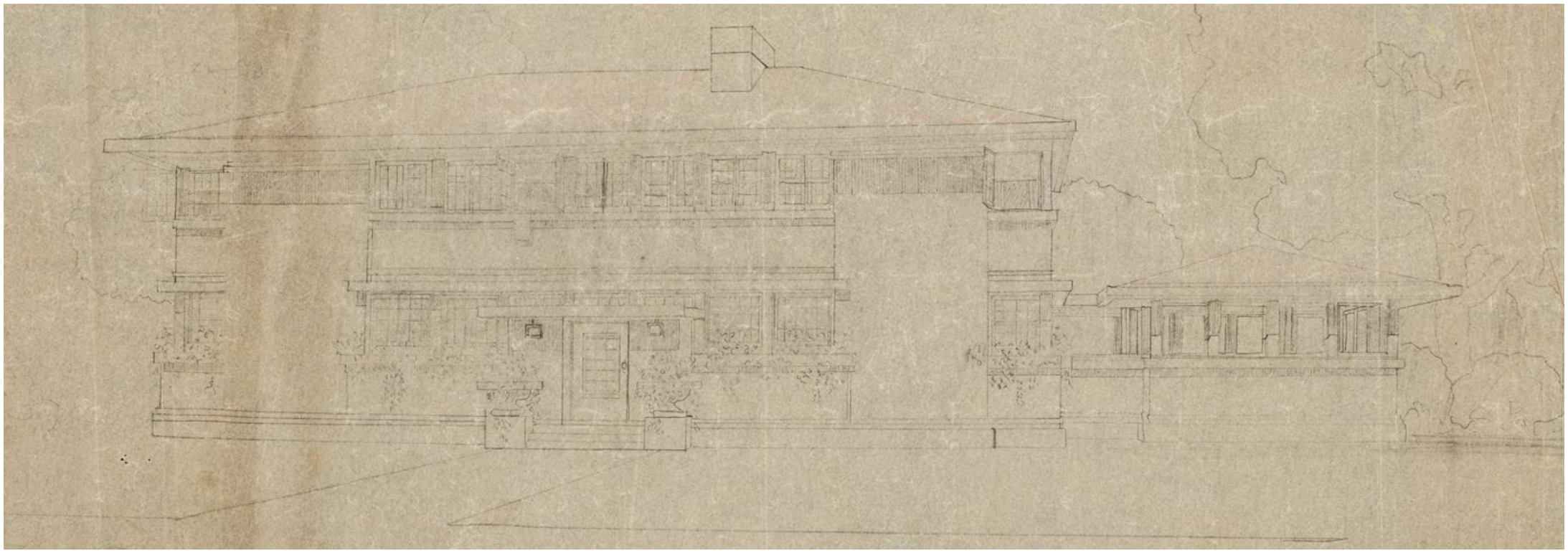
Frank Lloyd Wright
window from the William Fricke House, Oak Park, IL

USA, 1901
stained glass, lead, oak
27¾ w × 1 d × 49¾ h in (70 × 3 × 126 cm)

$15,000–20,000

Literature: *Light Screens: The Complete Leaded Glass Windows of Frank Lloyd Wright*, Sloan, ppg. 140–141 *Frank Lloyd Wright Monograph 1887–1901*, Futugawa and Pfeiffer, ppg. 210–213

Provenance: William Fricke House, Oak Park, IL | Private Collection, Chicago



Wright's design for the Harry E. Brown residence marks the first structure that would have utlized his concrete block system. Ultimately, the house was never constructed due to differences with the owners.

327

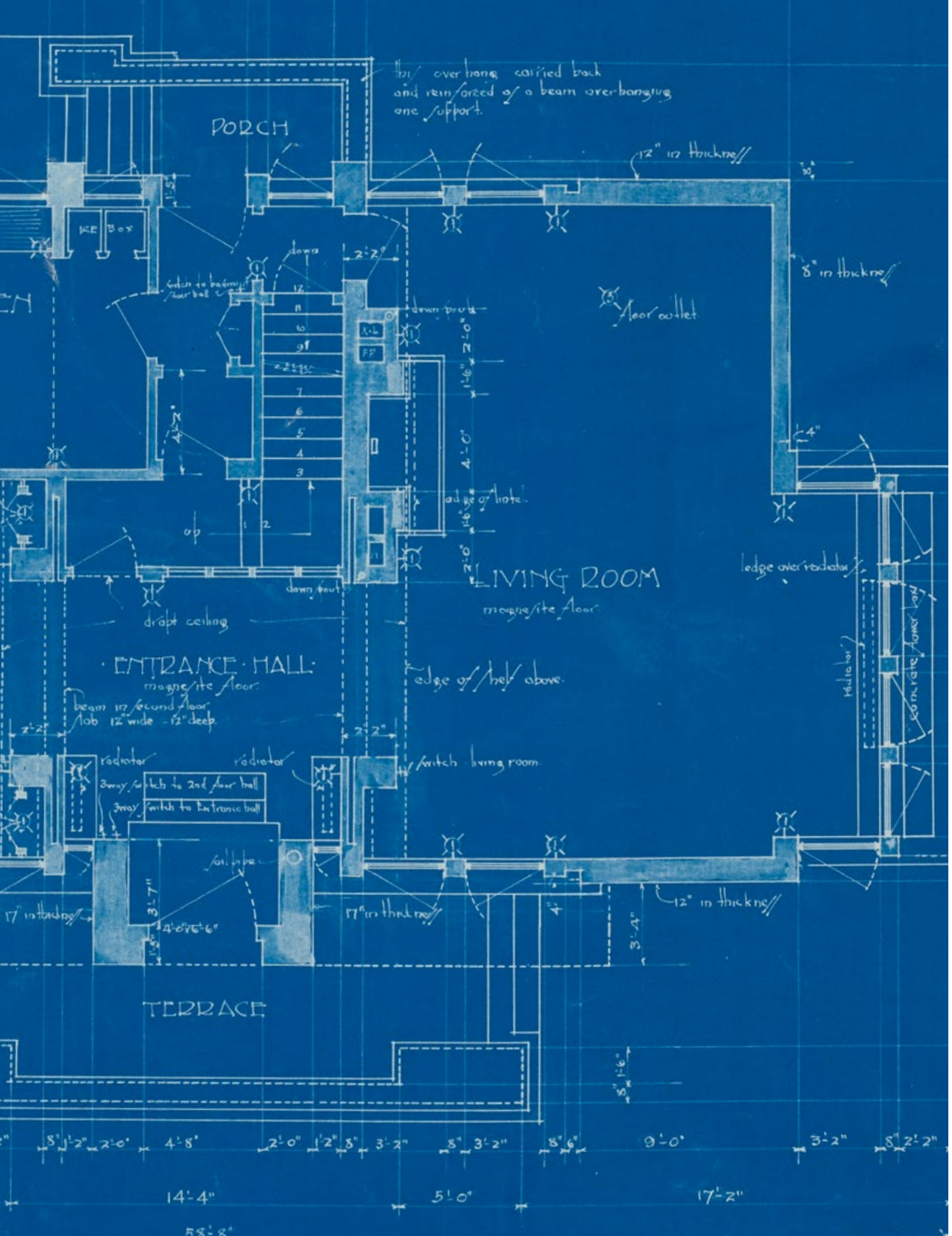
Frank Lloyd Wright
elevation drawing for the Harry E. Brown residence, Genesco, IL

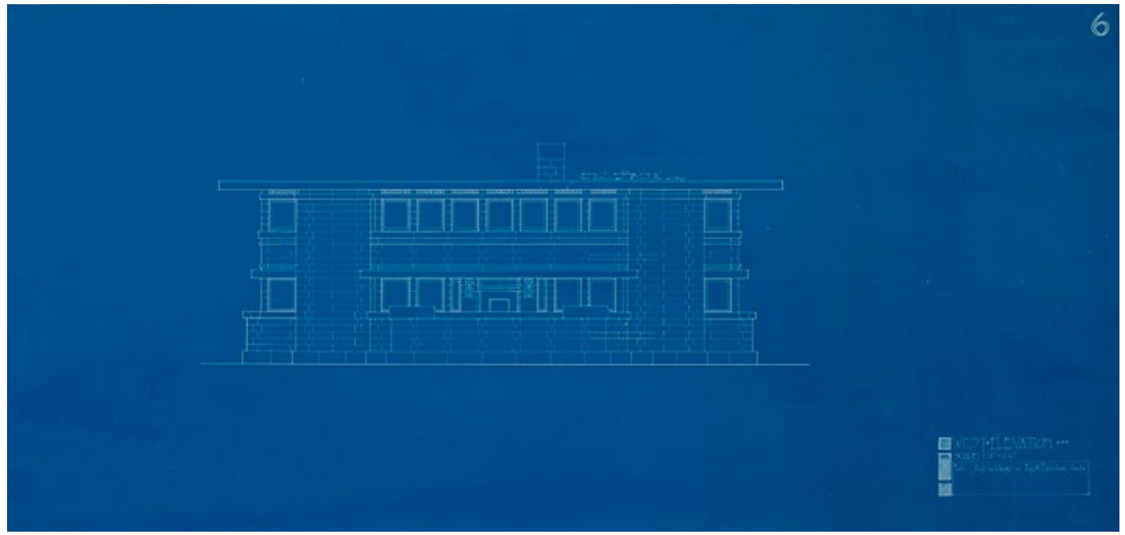
USA, 1906
graphite on tracing paper
12¼ h × 26 w in (31 × 66 cm)

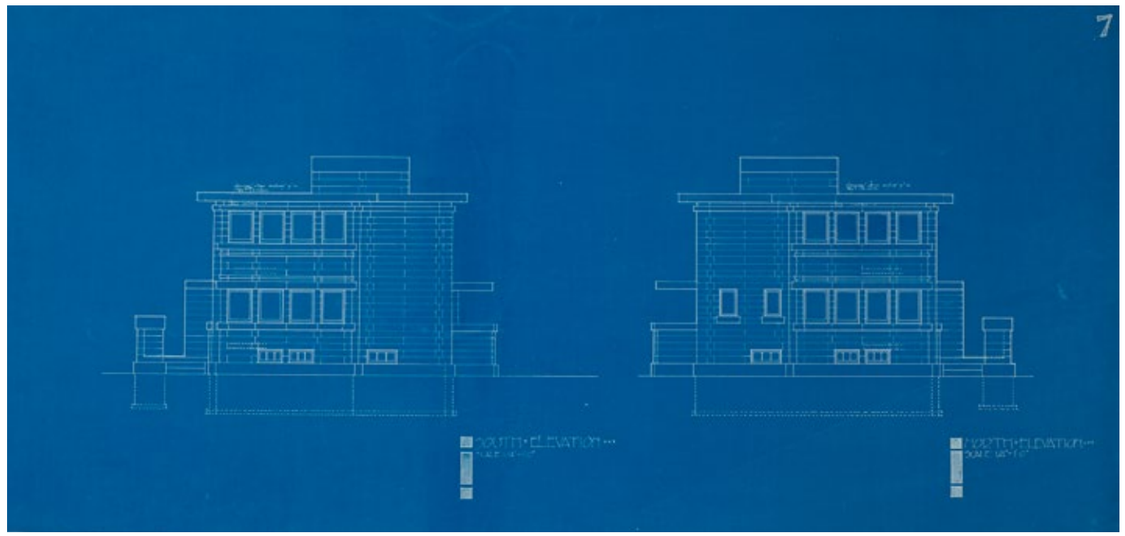
$1,000–1,500

Literature: *Frank Lloyd Wright Monograph 1902–1906*, Pfeiffer and Futugawa, pg. 251

Provenance: Collection of Harry E. Brown
Thence by descent | Private Collection, Evanston, IL







328

Frank Lloyd Wright
set of eight blueprints for the the Harry E. Brown residence, Genesco, IL

USA, 1906
blueprints
18 h × 36 w in (46 × 91 cm)

$1,000–1,500

Literature: *Frank Lloyd Wright Monograph 1902–1906*, Pfeiffer and Futugawa, pg. 251

Provenance: Collection of Harry E. Brown
Thence by descent | Private Collection, Evanston, IL

329

Frank Lloyd Wright
four skylight tiles from the Arizona Biltmore

USA, 1927
cast milk glass, copper
17¾ w × 1¼ d × 13½ h in (45 × 3 × 34 cm)

$2,000–3,000

Literature: *Frank Lloyd Wright Monograph: 1924–1936*, Futagawa and Pfeiffer, ppg. 40–45

Provenance: Arizona Biltmore, Phoenix
Private Collection

330

Frank Lloyd Wright
textile block from the Samuel Freeman House, Los Angeles

USA, 1923
cast concrete
16 w × 4 d × 16 h in (41 × 10 × 41 cm)

$2,000–3,000

Literature: *Frank Lloyd Wright Monograph 1914–1923*, Futugawa and Pfeiffer, ppg. 243–247

Provenance: Samuel Freeman House, Los Angeles | Private Collection, Chicago

Terms & Conditions of the Sale

Each Lot in a Wright Auction or Wright Catalog 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 9 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 (a) photo identification; (b) bank references; (c) a credit card; and (d) a monetary deposit (which will be refunded immediately if you do not submit the highest bid on a lot and will be applied to any Purchase Price Bid).

Assumed Costs and Risks By Bidding, you understand that any Bid you submit can and maybe 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. All sales are final.

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 3,000	$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 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. An additional premium will be added to any successful bid accepted through a third-party site. **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. If Wright approves of such other arrangement for payment, Wright may at its discretion require you to make a nonrefundable down payment on Buyer Costs. 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

Wright reserves the right to charge and collect an additional 2% of payments made by credit card.

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. All sales are final.

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. You hereby grant us the right to prepare and file, any documents sought by us to protect and confirm our security interests including but, not limited to a UCC-1 Financing Statement.

Export, Import and Endangered Species Licenses and Permits Before bidding for any property, prospective buyers are advised to make their own inquiries as to whether a license is required to export a lot from the United States or to import it into another country. Prospective buyers are advised that some countries prohibit the import of property made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, Brazilian rosewood, rhinoceros horn or tortoiseshell, irrespective of age, percentage or value. Accordingly, prior to bidding, prospective buyers considering export of purchased lots should familiarize themselves with relevant export and import regulations of the countries concerned. It is solely the buyer's responsibility to comply with these laws and to obtain any necessary export, import and endangered species licenses or permits. Failure to obtain a license or permit or delay in so doing will not justify the cancellation of the sale or any delay in making full payment for the lot. As a courtesy to clients, Wright will advise clients who inquire about lots containing potentially regulated plant or animal material, but we do not accept liability for errors or for failing to advise on lots containing protected or regulated species.

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 remainingx 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 all amounts already paid by the buyer to Wright, which shall constitute a processing and restocking 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.

Confession of Judgment If you default on payment of one or more Purchase Price Bids under this Agreement, you hereby authorize any attorney to appear in a court of record and confess judgment against you in favor of Wright for the payment of such Purchase Price Bids and all related Buyer Costs. Accordingly, the confession of judgment may be without process and for any amount due on this Note including collection costs and reasonable attorneys' fees. This authorization is in addition to all other remedies available to Wright.

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 Catalog 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 Catalog 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 Catalog 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 Catalog. 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 Catalog, and shall not include any supplemental text or information included in any other descriptions (whether or not in the Wright Catalog).

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 Catalog 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 Catalog. 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 3. **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 1. **Buyer Costs** has the meaning given in Section 2. **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. An additional premium will be added to any successful bid accepted through a third-party site.

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 1. **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 2. **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 Catalog** means the design catalogs 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.

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