

boyd

International Style The Boyd Collection



Wright
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WRIGHT

7 November 11 am cst

I. Masterworks
II. Life of Design
III. Word + Image

International Style The Boyd Collection

Preview / Chicago
31 October – 7 November 2019
10 am – 5 pm
Monday – Friday

Preview / New York
31 October – 7 November 2019
10 am – 6 pm Tuesday – Saturday
507 West 27th Street
New York, NY 10001



I. Masterworks

An employee seated at her desk in the main workroom of the Johnson Wax Building, 1936. Johnson, S.C., and Son, Inc. Administration Building. Frank Lloyd Wright, architect. Historic Architecture and Landscape Image Collection, c. 1865-1973, Ryerson and Burnham Archives, The Art Institute of Chicago. Digital File #67682.



100

Frank Lloyd Wright
chair from the Johnson Wax building, Racine, Wisconsin
USA, c. 1938
STEELCASE FURNITURE COMPANY
enameled steel, upholstery, rubber
18 W x 22 D x 34 H IN (46 x 56 x 86 CM)

literature
Frank Lloyd Wright Monograph 1924-1936, Pfeiffer and Futugawa,
ppg. 254-255 illustrate this model in situ

provenance
Johnson Wax Building, Racine, WI
Private Collection, Chicago
Wright, *Important Design (Day 1)*, 9 December 2008, Lot 247
Collection of Michael and Gabrielle Boyd

\$30,000 - 50,000



The main workroom of the Johnson Wax Building, 1936. Johnson, S.C., and Son, Inc. Administration Building. Frank Lloyd Wright, architect. Historic Architecture and Landscape Image Collection, c. 1865-1973, Ryerson and Burnham Archives, The Art Institute of Chicago. Digital File #20410.



The front salon of Miss Cranston's Willow Tea Rooms, Glasgow, c. 1903. Photograph courtesy of Annan Photographs, Glasgow



101

Charles Rennie Mackintosh
Ladderback chair from Miss Cranston's Willow Tea Rooms, Glasgow
UNITED KINGDOM, c. 1903
ebonized oak, rush
18 W x 16 D x 41¼ H IN (46 x 41 x 105 CM)

literature
Mackintosh Furniture, Billcliffe, ppg. 100, 106 *Mackintosh Architecture*, Cooper, ppg. 70–73
Charles Rennie Mackintosh as a Designer of Chairs, Alison, ppg. 62–63

provenance
Commissioned directly from the artist by Miss Catherine Cranston
for the Willow Tea Rooms, Glasgow
Sotheby's, London, *Fine 20th Century Design*, 27 October 2009, Lot 9
Collection of Michael and Gabrielle Boyd

\$15,000–20,000

The artist may have a very rich psychic organization—an easy grasp and a clear eye for essentials—a great variety of aptitudes—but that which characterizes him above all else—and determines his vocation—is the exceptional development of the imaginative faculties—especially the imagination that creates—not only the imagination that represents... The artist cannot attain to mastery in his art unless he is endowed in the highest degree with the faculty of imagination.

Charles Rennie Mackintosh



102

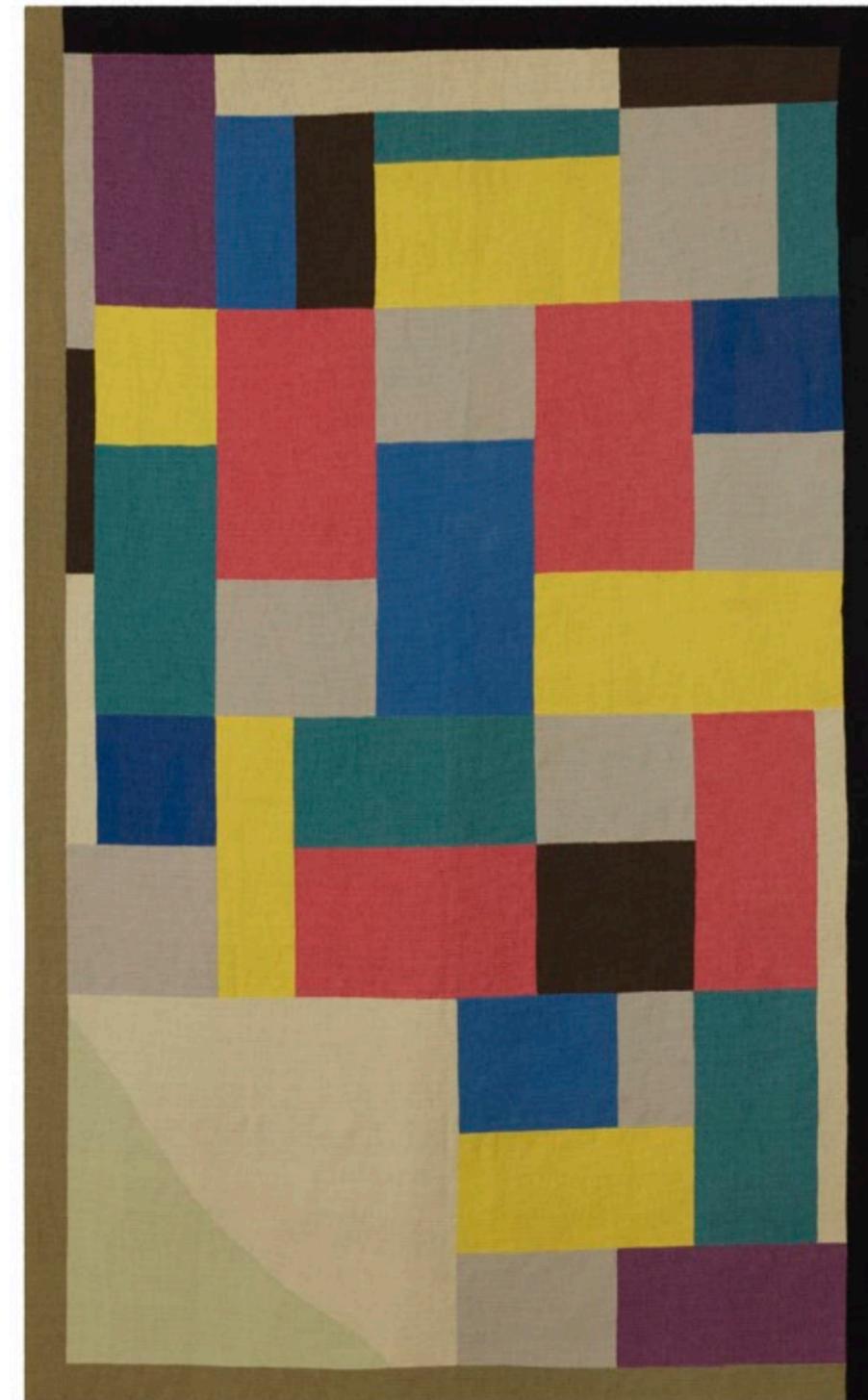
After Theo van Doesburg
Peinture pure tapestry
FRANCE, 1920/1964
TABARD FRÈRES & SŒURS AUBUSSON
hand-woven wool
72 H x 45 W IN (183 x 114 CM)

Fabric manufacturer's label to reverse 'Antimite Definitif Mitin TAAB 1m16 1m81
Cartoon de van Doesburg Edite par Tabard Frères & Sœurs Aubusson No 1083'.

literature
Theo van Doesburg Oeuvre Catalogue, Hoek, ppg. 269–2870, no. 652 illustrate
painting and discuss tapestry commission
Modernist Paradise: Niemeyer House | Boyd Collection, Webb, pg. 122 illustrates this example

provenance
Acquired directly from the collection of Nelly van Doesburg
Christie's, Amsterdam, *20th Century Decorative Arts*, 24 June 2003, Lot 247
Collection of Michael and Gabrielle Boyd

\$15,000–20,000





Identity Pieces Works by Gerrit Rietveld from the Collection of Michael and Gabrielle Boyd

As an art student at the University of California in the late 1970s and early 1980s, Michael Boyd created geometric abstract paintings that alluded to the compositions of great non-objective painters like Mondrian and Malevich, only to be struck by how difficult it was to achieve a minimal work without superfluous ornamentation. The “art of reduction,” as Boyd describes it, was more complicated than it seemed, and has enthralled the collector for years.

The same notion is what first appealed to Boyd in the work of Gerrit Rietveld, which he describes as “three-dimensional Mondrian”. A self-proclaimed fanatic for the Dutch master, Boyd’s selection of works by Rietveld (the cornerstone of his collection) speaks to his sensibilities on a personal level, “I’m captivated with the early or proto-modernism in that hand-built art and objects were meant to look like they were machine-made...on one level the objects have a hand-wrought folk art sensibility and on another level the pieces represent the struggle to get to a universal place without ego”.

To Boyd, Rietveld’s oeuvre represents a purity of form, concentrated vigor with timeless appeal. These are the qualities that drive his passion for collecting and inspire his own creative output. The exceptional works offered here are identity pieces for both Rietveld and Boyd, embodiments of ambition captured in singular designs, encapsulating the philosophy of both their creator and their devotee.

103

Gerrit Rietveld
High-backed armchair
THE NETHERLANDS, 1924 / c. 1955
G.A. VAN DE GROENEKAN
lacquered wood
28½ W x 28 D x 35 H IN (72 x 71 x 89 CM)

Gerrit Rietveld initially designed this chair for the Rietveld Schröder House in 1924 and utilized the form in several subsequent interiors. Signed with branded manufacturer's mark to underside 'H.G.M. G.A.V.D. Groenekan De Bilt Nederland'.

literature
The Furniture of Gerrit Thomas Rietveld, Baroni, ppg. 66–67
Gerrit Th. Rietveld: The Complete Works 1888–1964, Kuper and van Zijl, pg. 104
The Complete Rietveld Furniture, Vöge, ppg. 64–65
Modernist Paradise: Niemeyer House I Boyd Collection, Webb, pg. 107 illustrates this example

provenance
Collection of Michael and Gabrielle Boyd

\$40,000–60,000



104

Gerrit Rietveld
Red Blue chair

THE NETHERLANDS, 1918/c.1960
G.A. VAN DE GROENEKAN
painted wood, steel
26 W x 32½ D x 34¼ H IN (66 x 83 x 87 CM)

Signed with branded manufacturer's mark to underside 'H.G.M. G.A.V.D.
Groenekan De Bilt Nederland'.

literature

The Complete Rietveld Furniture, Vöge, ppg. 58–59
Gerrit th. Rietveld: The Complete Works 1888–1964, Kuper and van Zijl, ppg. 74–76
Sitting on the Edge: Modernist Design from the Collection of Michael and Gabrielle Boyd,
Antonelli, Betsky, Boyd and Garner, pl. 8 illustrates this example

exhibited

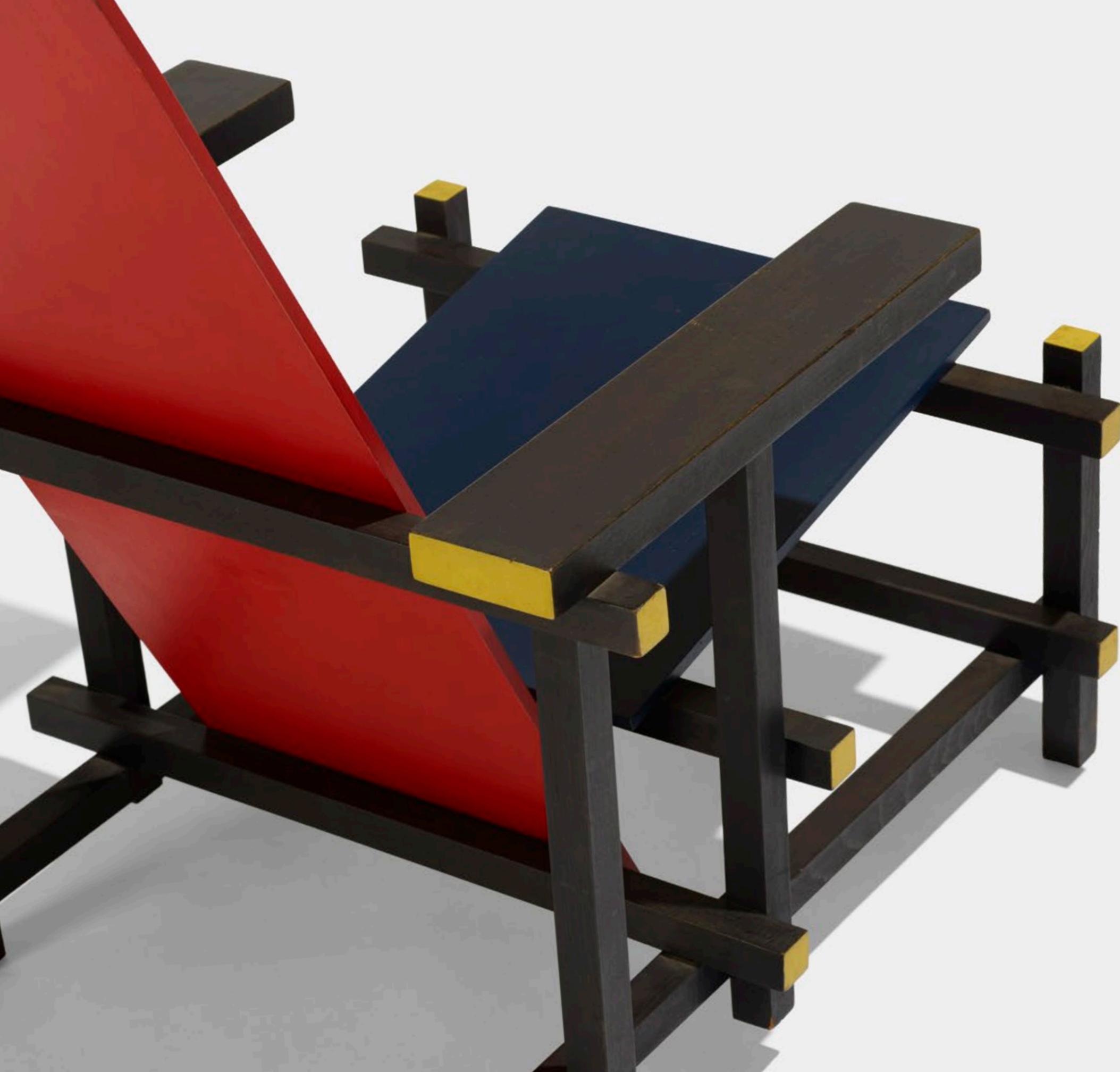
Sitting on the Edge: Modernist Design from the Collection of Michael and Gabrielle Boyd,
20 November 1998–23 February 1999, San Francisco Museum of Modern Art

provenance

Collection of Michael and Gabrielle Boyd

\$10,000–15,000





Gerrit Rietveld 1888–1964

Gerrit Rietveld was a celebrated designer and architect, famous for bringing the principles of the De Stijl Movement to these disciplines. Rietveld was born in 1888 in Utrecht, Netherlands to a family of cabinetmakers and later studied drafting and architecture. Rietveld opened his own furniture studio in 1917 and soon after became involved with the De Stijl Movement. In 1918, he designed his now-famous *Red Blue* armchair, which was heralded as a distillation of the movement's emphasis on geometry, primary colors and an objective language of forms. He regarded this chair, and others he would design, as "spatial creations," rather than simply furniture. The Schröder House in Utrecht, designed by Rietveld in 1924, is regarded as the architectural embodiment of the ideals of De Stijl and his most important work. In 1928, Rietveld distanced himself from De Stijl and became concerned with the challenges of affordable housing. He was a visionary in designing prefabricated and standardized buildings, of which the architectural world would not consider more seriously until the 1950s. In the 1930s and 1940s, Rietveld largely worked on private commissions and designed enduring modernist icons such as the *Crate* chair and *Zig Zag* chair, both from 1934. His last major work before his death in 1964 was the Van Gogh Museum in Amsterdam, which was completed in 1973.

105

Joseph Henry Sweeney b.1908

Untitled

c.1940

lacquered wood construction

27½ H x 10¼ W x 10½ D in (70 x 26 x 27 CM)

literature

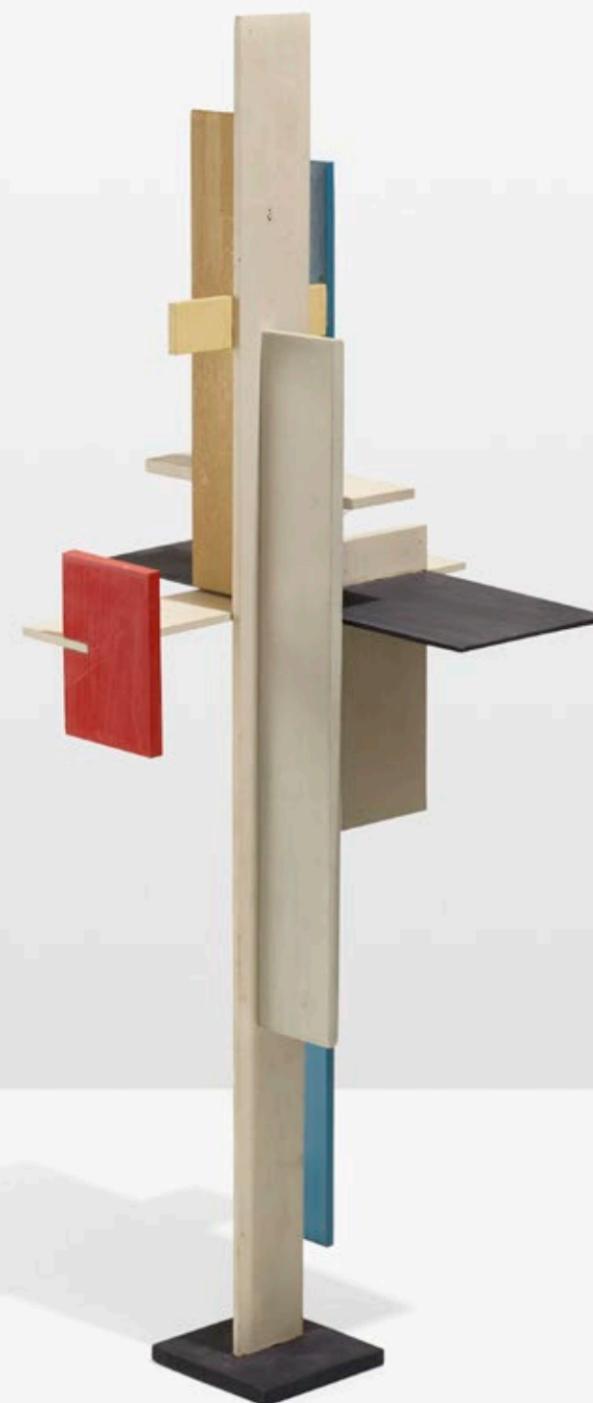
Modernist Paradise: Niemeyer House | Boyd Collection, Webb, pg. 83 illustrates this example

provenance

Treadway & Toomey Auctions, *20th Century Decorative Arts*, 4 December 2004, Lot 752

Collection of Michael and Gabrielle Boyd

\$3,000–5,000



A sketch for this wheelbarrow appears in a letter to architect J.J.P. Oud dated October 5th, 1923. It is likely that Rietveld made the first wheelbarrow, a prototype, as a gift for Oud's son Hans on the occasion of his fourth birthday in 1923. The present lot was crafted by G.A. van de Groenekan in the 1950s.

106

Gerrit Rietveld**Child's wheelbarrow**

THE NETHERLANDS, 1923/c.1955

G.A. VAN DE GROENEKAN

lacquered wood, metal

32 W x 11½ D x 15 H IN (81 x 29 x 38 CM)

Signed with stamped manufacturer's mark to underside 'H.G.M. G.A.V.D.
Groenekan De Bilt Nederland'.

literature

Gerrit th. Rietveld: The Complete Works 1888–1964, Kuper and van Zijl, pg. 90

The Complete Rietveld Furniture, Vöge, pp. 58–59

Gerrit Rietveld, van Zijl, pg. 44

Modernist Paradise: Niemeyer House I Boyd Collection, Webb, pg. 108 illustrates this example

provenance

Collection of Michael and Gabrielle Boyd

\$10,000–15,000



107

Gerrit Rietveld
Hoge Stoel

THE NETHERLANDS, 1919/c.1955
G.A. VAN DE GROENEKAN
stained and painted wenge
25½ W x 24 D x 36 H IN (65 x 61 x 91 CM)

Signed with branded manufacturer's mark to underside 'H.G.M. G.A.V.D.
Groenekan De Bilt Nederland'.

literature

The Furniture of Gerrit Thomas Rietveld, Baroni, ppg. 56–57
The Complete Rietveld Furniture, Vöge, ppg. 52–53
G. Rietveld Architect, Bertheux, no. 21
Modernist Paradise: Niemeyer House I Boyd Collection, Webb, ppg. 76, 109
illustrate this example

provenance

Collection of Michael and Gabrielle Boyd

\$30,000–50,000



108

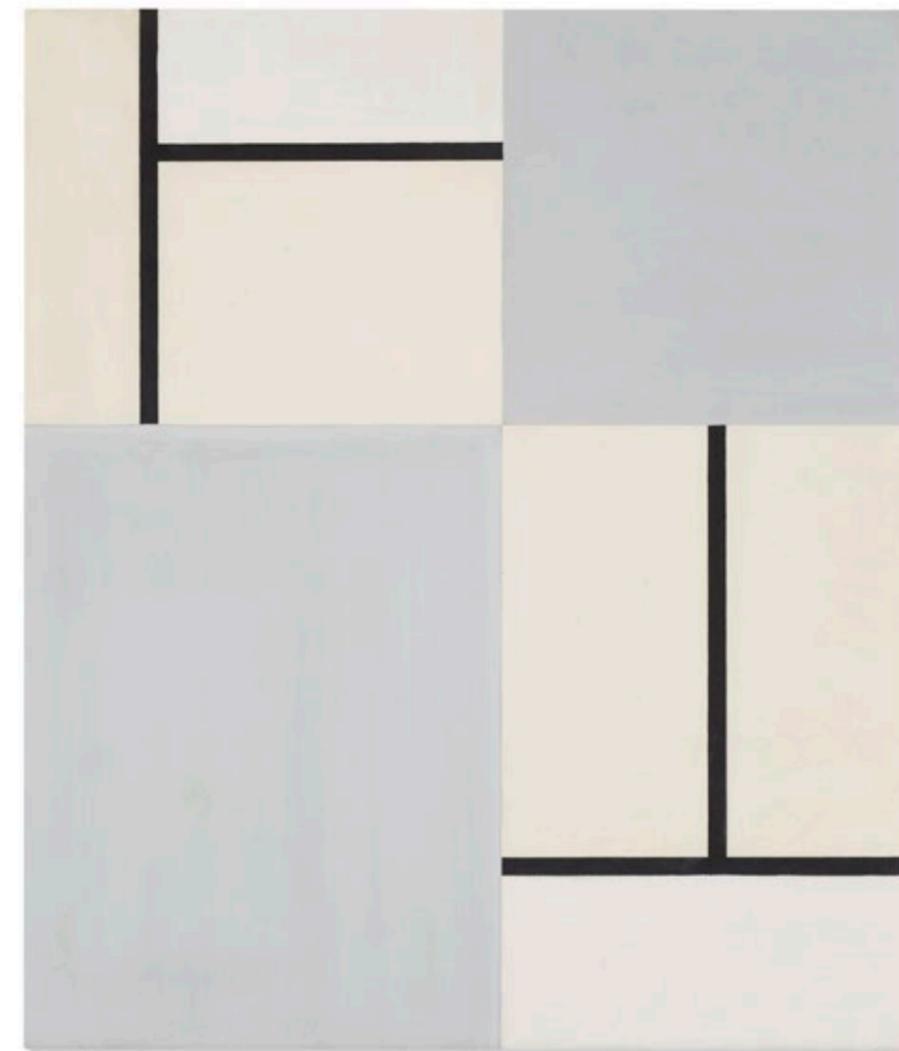
John McLaughlin 1898–1976
Untitled
1948
tempera on board
27 ¾ H x 23 ¾ W in (70 x 60 CM)

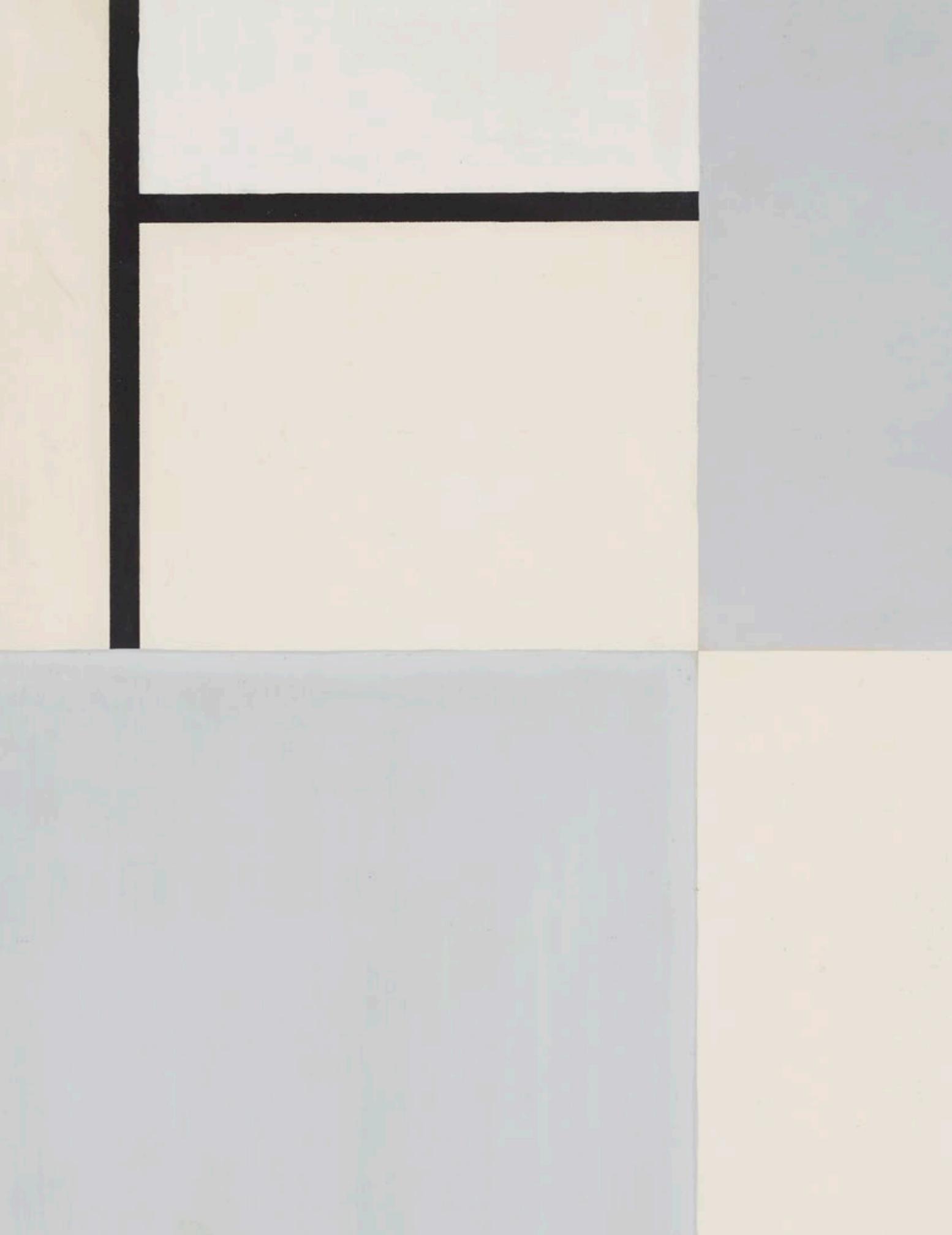
Signed and dated to verso 'McLaughlin 1948'.

provenance
Bryce Bannatyne Gallery, Venice, CA
Acquired from the previous in 1992, Collection of Michael and Gabrielle Boyd

\$100,000 – 150,000

My purpose is to achieve the totally abstract. I want to communicate only to the extent that the painting will serve to induce or intensify the viewer's natural desire for contemplation without benefit of a guiding principle. I must therefore free the viewer from the demands or special qualities imposed by the particular by omitting the image (object). This I manage by the use of neutral forms. John McLaughlin



**John McLaughlin** 1898–1976

Self-taught and pioneering hard-edge painter John McLaughlin is considered one of the most significant and compelling postwar artists of his time. Born in Sharon, Massachusetts in 1898, McLaughlin served in the Navy during World War I and married Florence Emerson (the grandniece of Ralph Waldo Emerson) in 1928. The couple moved to Japan in 1935 where McLaughlin studied Japanese language and art and upon their return to Boston, opened The Tokaido, Inc., an art gallery specializing in Asian objects and Japanese prints. The outbreak of World War II brought McLaughlin back to Japan once again where he worked as a translator until his service ended in 1946 and the artist settled in Dana Point, California to begin painting fulltime. Inspired by the work of Kazimir Malevich and Piet Mondrian, he drew upon his time overseas to create precise, geometric compositions devoid of representation. Citing 16th-century Japanese painters and Zen Buddhism, McLaughlin sought to provoke introspection in his work and create a meditative state for contemplation. In 1952, the artist stopped using curves altogether, and precise, rectilinear forms dominated his paintings. The same year, the artist had his first solo exhibition at the Felix Landau Gallery in Los Angeles and later showed with André Emmerich in New York and Zürich. In 1959, his work was included in the seminal exhibition *Four Abstract Classicists* at the Los Angeles County Museum of Art where the term "hard-edge" painting was coined. McLaughlin died in 1976, and in 2016, he was the subject of a long-overdue retrospective at the Los Angeles County Museum of Art solidifying him as one of the most important American painters of the 20th Century. Today, his work is held in many prominent collections including the San Francisco Museum of Modern Art, the Whitney Museum of American Art in New York and the Albright-Knox Gallery in Buffalo.

109

Gerrit Rietveld
Beugelstoel

THE NETHERLANDS, 1927/c.1930
METZ & CO.
molded and lacquered plywood, enameled steel
15¼ W × 24 D × 23½ H IN (40 × 61 × 60 CM)

An identical example was selected by Philip Johnson and given to the Museum of Modern Art in the 1930s.

literature

The Complete Rietveld Furniture, Vöge, ppg. 74–75
Gerrit Rietveld, van Zijl, ppg. 85, 92, 99
The Furniture of Gerrit Thomas Rietveld, Baroni, ppg. 116–117
Modernist Paradise: Niemeyer House I Boyd Collection, Webb, pg. 109 illustrates this example

provenance

The Torsten Bröhan Collection, Berlin
Sotheby's, London, 1 November 1996, Lot 166
Collection of Michael and Gabrielle Boyd

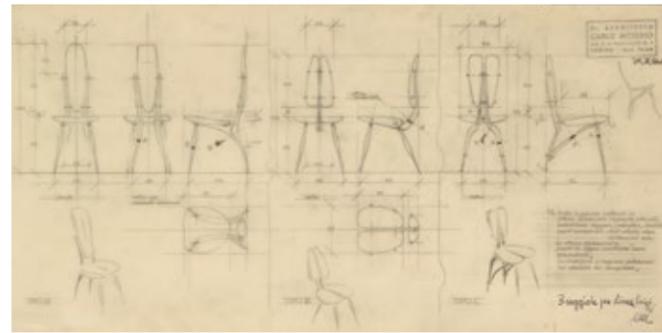
\$20,000–30,000



Everything is permissible as long as it is fantastic. Carlo Mollino



Drawing by Carlo Mollino for the present chair design. Courtesy Museo Casa Mollino, Torino



Carlo Mollino Ergonomic Perfection

by Fulvio and Napoleone Ferrari

The chair model designed for Lisa and Luigi Licitra-Ponti has a special “soul” that manifests a key aspect of Carlo Mollino’s work and his artistic signature. Mollino is not merely a designer, or at least not in the way that society expects: a person that works for a manufacturing company. In fact, he has never collaborated for any company’s catalogue. To the contrary, his furniture is unique, and designed for each specific client (and occasionally for himself).

It is precisely this rarity and certainty that make Mollino’s works valuable in the art market: they are unique and true works of art. Their substantial value consists of their ability to weave a special bond between art and technique. It is not a mere coincidence that one of the books Mollino published is entitled *Architecture, Art and Technique*.

More than any other example of his work, the chair for Lisa Ponti exhibits an artistic spirit bonded to an engineered structure; a series of lightening holes in the twin brass back that copies the technique used by engineers to strengthen the structures of bridges and airplanes. The testing of many design sketches of the chair shows that the search for a definite, perfect form was achieved as a result of diverse inspirations, brought together with three different models: A, B and C.

The final choice is that of *Tipo B*, an unprecedented double seat and double back chair that not only has an organic “flavor,” but also constitutes a true and real organism made out of legs, spine, lungs and buttocks. Among the three models, that of *Tipo B* is the most rational: the shape of the back is perfectly married to the structure of the spine; therefore, it is ergonomically perfect; the legs are thin and without cross bracing, making one float in the seat and backrest which are covered in white, a color that Mollino hardly ever uses and one which allows the polished brass nuts of the chair to flirtatiously shine.

The six chairs that constituted the original decor were used daily for thirty years until they were sold in the 1980s. This lengthy practical test demonstrates yet another aspect of Mollino’s project: the chair’s exceptional quality. Seventy years after its creation, the chair is still in its original, perfect condition.





110

Carlo Mollino
Important Tipo B chair from the Lisa Ponti Apartment
ITALY, 1950
brass, Resinflex
15¼ W x 22¼ D x 38¼ H IN (39 x 57 x 97 CM)

This work is one of only six examples of the *Tipo B* chairs designed by Carlo Mollino. Mollino gave the set of six chairs, a sofa and two armchairs to Lisa Ponti (daughter of Gio Ponti) and Luigi Licitra on the occasion of their wedding. The present lot is registered in the library of the Museo Casa Mollino, Turin, as number CM255-3.

literature

Carlo Mollino: Architettura come Autobiografia, Brino, pg. 77
The Furniture of Carlo Mollino, Ferrari and Ferrari, ppg. 148–150, 227
L'étrange univers de l'architecte Carlo Mollino, Burkhardt and Eveno, ppg. 89, 119
Carlo Mollino 1905–1973, Gabetti and Irace, pg. 159 illustrates technical drawing
Modernist Paradise: Niemeyer House I Boyd Collection, Webb, ppg. 28, 136–138 illustrate this example

provenance

Gift from the artist to Lisa Ponti and Luigi Licitra, Casa Licitra Ponti, Milan
Gansevoort Gallery, New York
Acquired from the previous in 1997, Collection of Michael and Gabrielle Boyd

\$300,000 – 500,000

left Interior of the Ada and Cesare Minola House with the Mollino designed radio cabinet right Mollino's Vigna Nuova chair, Photo by Fulvio Ferrari; Images Courtesy Museo Casa Mollino, Torino



111

Carlo Mollino
Untitled (drawing for a radio cabinet)
 ITALY, c.1944–46
 graphite on paper
 9 ½ H x 6 ½ W IN (24 x 17 CM)

The present lot illustrates the side elevation of a radio gramophone cabinet designed for the Ada and Cesare Minola House, Turin.

literature
The Furniture of Carlo Mollino, Ferrari and Ferrari, pg. 134, pls. 209, 211 illustrate cabinet in situ

exhibited
Carlo Mollino, Premier Designer, Dernière Artisan, des Années '50, 1984, Galerie Denys Bosselet, Paris

provenance
 Galerie Denys Bosselet, Paris
 Acquired from the previous in 1984, Private Collection
 Christie's, New York, *Important 20th Century Decorative Art & Design*, 9 December 2009, Lot 245
 Collection of Michael and Gabrielle Boyd

\$5,000–7,000

112

Carlo Mollino
Untitled (drawing for a chair)
 ITALY, 1948
 graphite on paper
 7 H x 6 ¼ W IN (18 x 16 CM)

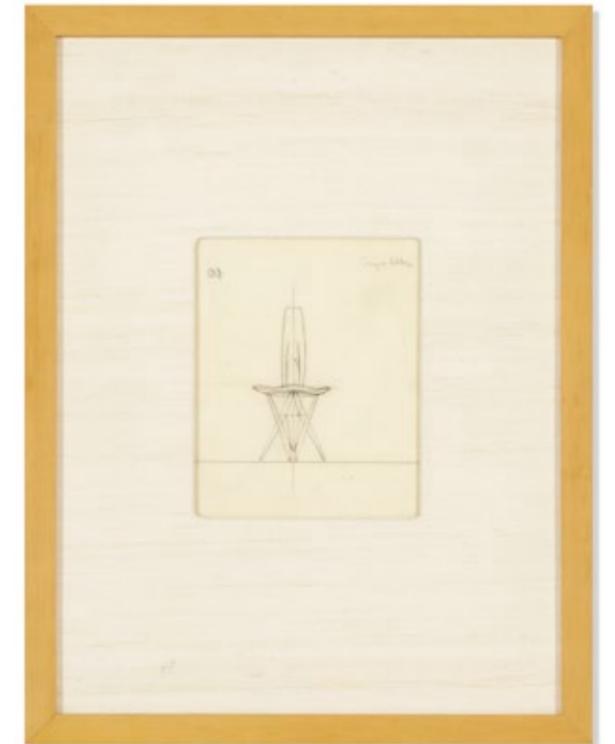
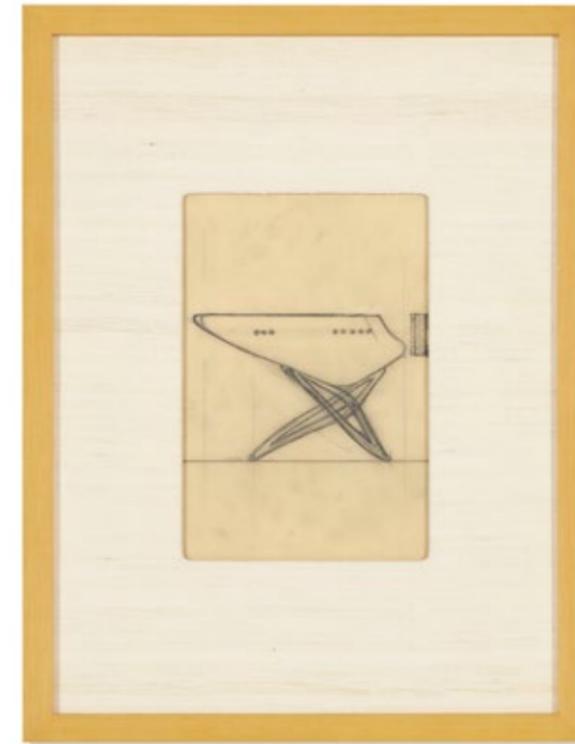
The present lot illustrates the front elevation of a chair designed for the Galleria Vigna Nuova, Turin.

literature
The Furniture of Carlo Mollino, Ferrari and Ferrari, pg. 129, pls. 195–196 illustrate realized chair

exhibited
Carlo Mollino, Premier Designer, Dernière Artisan, des Années '50, 1984, Galerie Denys Bosselet, Paris

provenance
 Galerie Denys Bosselet, Paris
 Acquired from the previous in 1984, Private Collection
 Christie's, New York, *Important 20th Century Decorative Art & Design*, 9 December 2009, Lot 246
 Collection of Michael and Gabrielle Boyd

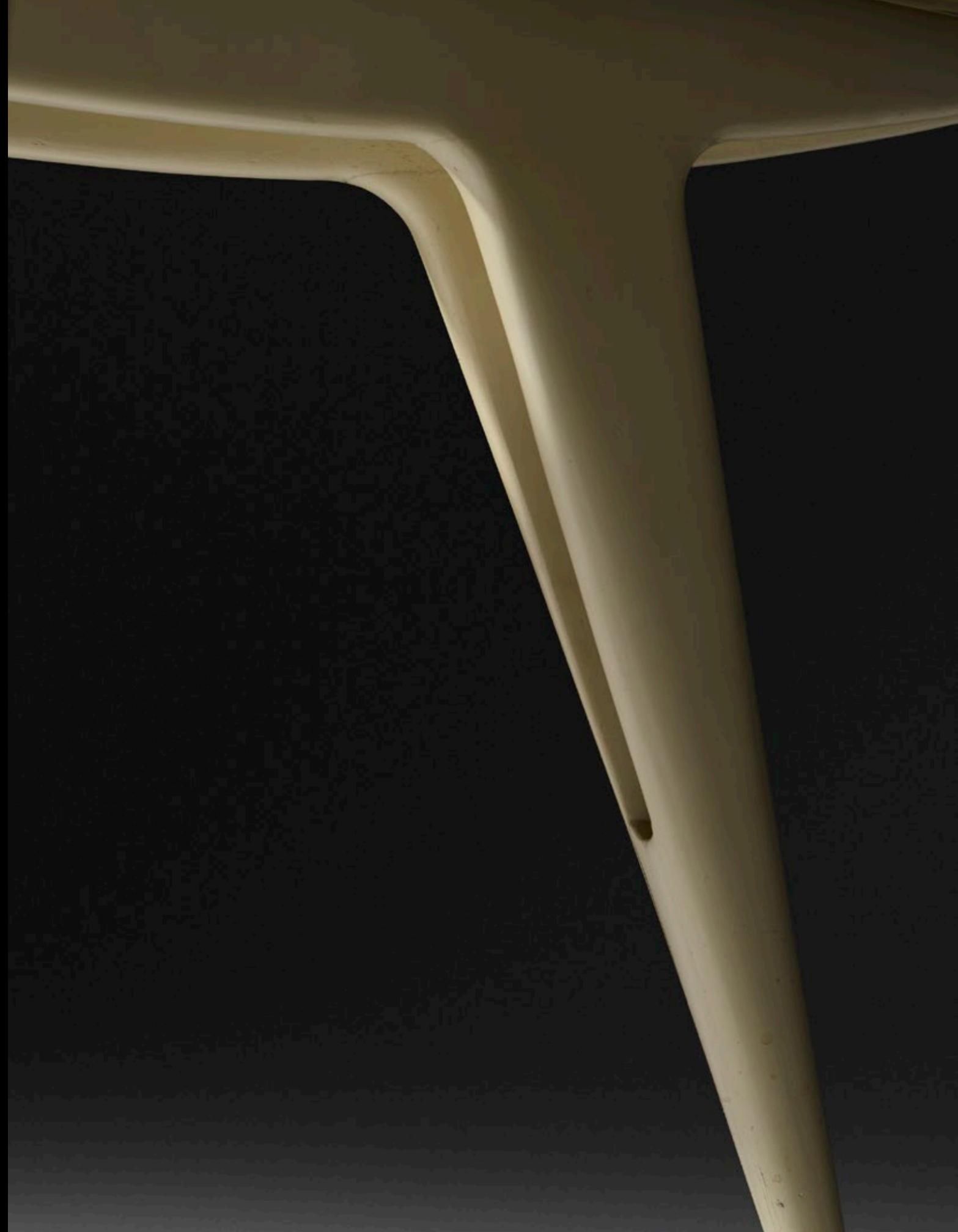
\$5,000–7,000





A Gio Ponti coffee table in the Metz & Co. showroom, 1950s.

The present lot originated in The Netherlands, the first owners acquiring the coffee table from Metz & Co, a department store for luxury goods in Amsterdam. Metz & Co, was known to carry the most fashionable and modern furniture designs and during the 1950s the works of Gio Ponti and Carlo Pagani were included in their showrooms.



113

Gio Ponti
coffee table

ITALY, c.1952
lacquered wood, glass
37 DIA x 17 ¼ H IN (94 x 45 CM)

literature

Metz & Co: de creatieve jaren, Timmer, pg. 161
Gio Ponti: L'arte Si Innamora Dell'Industria, La Pietra, pg. 200–201 illustrate variations

provenance

Acquired from Metz & Co. by the original owner, The Netherlands
Sotheby's, Amsterdam, *20th Century Decorative Arts and Design*, 30 November 2004
Collection of Michael and Gabrielle Boyd

\$15,000–20,000



René Herbst
dining chairs, set of six
FRANCE, 1930
ÉTABLISSEMENTS RENÉ HERBST
nickel-plated tubular steel, zebra hide
19¼ W x 20 D x 26 H IN (50 x 51 x 66 CM)

Set includes two armchairs and four dining chairs; dining chairs measure:
17.25 w x 16.75 d x 28 h inches.

literature

Sitting on the Edge: Modernist Design from the Collection of Michael and Gabrielle Boyd, Antonelli, Betsky, Boyd and Garner, pl. 31 illustrates one example

exhibited

Sitting on the Edge: Modernist Design from the Collection of Michael and Gabrielle Boyd, 20 November 1998 – 23 February 1999, San Francisco Museum of Modern Art

provenance

Collection of Michael and Gabrielle Boyd

\$20,000–30,000



Luba artist**Prestige stool, female caryatid**

DEMOCRATIC REPUBLIC OF CONGO, c.1965

carved wood

11 W x 10 ¼ D x 15 ¾ H IN (28 x 26 x 40 CM)

provenance

Magen H Gallery, New York

Collection of Michael and Gabrielle Boyd

\$5,000 – 7,000



116

Man Ray 1890 – 1976**Iris**

1926

vintage gelatin silver print

9 ¼ H x 7 ¾ W IN (25 x 20 CM)

Signed with partial stamped studio mark to verso and with ADAGP agency credit.

provenance

Collection of the artist

Thence by descent

Estate of Juliet Man Ray, Paris

Sotheby's, London, *Man Ray Sale: Part II*, 23 March 1995, Lot 141

Collection of Michael and Gabrielle Boyd

\$7,000 – 9,000



117

Man Ray 1890 – 1976**Lay Figure in a Bowl**

c.1926

vintage gelatin silver print

8 H x 10 W IN (20 x 25 CM)

provenance

Collection of the artist

Thence by descent

Estate of Juliet Man Ray, Paris

Sotheby's, London, *Man Ray Sale: Part I*, 22 March 1995, Lot 33

Collection of Michael and Gabrielle Boyd

\$7,000 – 9,000

The primary factor is proportion. Arne Jacobsen



118

Arne Jacobsen
Egg chair and ottoman
DENMARK, 1958
FRITZ HANSEN
original leather, cast aluminum, plastic
34½ W x 32 D x 42 H IN (88 x 81 x 107 CM)

Ottoman measures: 22 w x 16 d x 17 h inches.

literature
Arne Jacobsen, Thau and Vindum, ppg. 471–472
Danish Chairs, Oda, pg. 60
Modernist Paradise: Niemeyer House I Boyd Collection, Webb, ppg. 78 illustrate this example

provenance
Collection of Michael and Gabrielle Boyd

\$10,000–15,000



119

Rudolph M. Schindler
suite of four units from the Milton and Ruth Shep Commission, Los Angeles
AUSTRIA/USA, c.1933
ash, steel
42 W x 21 D x 13½ H IN (107 x 53 x 34 CM)

Smaller examples measure: 21 w x 21 d x 13.5 h inches. Each unit features two drawers.

literature
The Furniture of R.M. Schindler, Berns/Gebhard, ppg. 132, 136
Living in a Modern Way: California Design 1930–1965, Kaplan, pg. 73

provenance
Milton and Ruth Shep, Los Angeles
Acquired from Penny Perlmutter circa 1995, Collection of Michael and Gabrielle Boyd

\$30,000 – 50,000



An interesting plainness is the most difficult and most precious thing to achieve. Rudolph M. Schindler



Rudolph M. Schindler 1887–1953

Rudolph Michael Schindler was an Austrian-born architect and designer who came to define the landscape of mid-century modernism in southern California. His education began at the Imperial Technical Institute in Vienna from 1906 to 1911 before studying under Otto Wagner and Adolf Loos at the Academy of Fine Arts from 1910 to 1913. Schindler eventually sought the mentorship of Frank Lloyd Wright in Chicago. In 1920, he was hired by Wright to oversee the important Hollyhock House commission in Los Angeles. Schindler would remain in California for the rest of his life.

His iconic home and studio, the Schindler Chase House on Kings Road, set the stage for California Modernism. The construction featured a minimalist approach and linear form built in sleek concrete with sliding glass doors opening to gardens—all of which became staples of the southern California style. The space was designed for communal living and Schindler shared the space with his wife Pauline among many other important figures including Richard Neutra and John Cage. Between the years of 1920 and 1953 he designed numerous residential commissions such as the Lovell Beach House (1922), Rodriguez House (1942), Kallis House (1946), and the Tischler House (1949). While Rudolph Schindler's death was untimely, his legacy and philosophy continues to be celebrated in his iconic structures.

120

James Prestini 1908–1993
Construction #203
c.1970
chrome-plated steel
27 H x 24 W x 16 D IN (69 x 61 x 41 CM)

Signed with impressed studio marks to underside 'Prestini 203'. This work is unique.

provenance
Collection of James Prestini
Los Angeles Modern Auctions, *20th Century Design*, 7 December 2003, Lot 149
Collection of Michael and Gabrielle Boyd

\$5,000–7,000



121

Gerrit Rietveld

Zig Zag armchair

THE NETHERLANDS, c. 1932/c. 1965

G.A. VAN DE GROENEKAN

chalked oak, steel

21 W x 21½ D x 27½ H IN (53 x 55 x 70 CM)

literature

Gerrit Rietveld, van Zijl, pg. 134

The Complete Rietveld Furniture, Vöge, pp. 84–85

Gerrit th. Rietveld: The Complete Works 1888–1964, Kuper and van Zijl, pg. 146

Modernist Paradise: Niemeyer House I Boyd Collection, Webb, pg. 109

illustrates this example

provenance

Christie's, Amsterdam, *20th Century Decorative Arts*, 21 December 1999, Lot 231

Collection of Michael and Gabrielle Boyd

\$30,000–50,000





In 1960, pioneering French industrial designer Roger Tallon created the present form, a demountable chair for the Parisian branch of the fast-food chain, Wimpy. Comprised of a two-part molded plywood seat and backrest secured atop an aluminum base, the *Wimpy* chair is a tribute to Charles and Ray Eames, whom Tallon deeply admired.

Roger Tallon
Wimpy chair

FRANCE, c. 1960
SENTOU

molded and lacquered plywood, cast aluminum
17¼ W x 16 D x 29½ H IN (45 x 41 x 75 CM)

literature

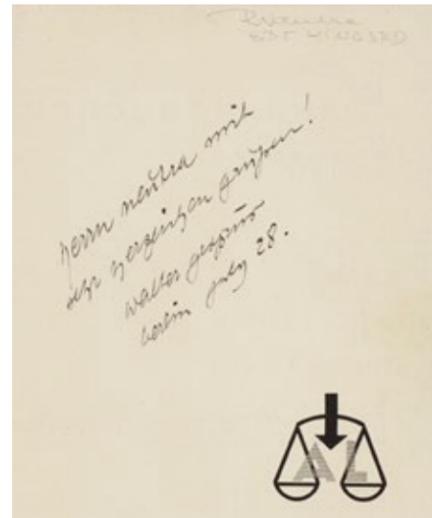
Roger Tallon: Itinéraires d'un Designer Industriel, Centre Georges Pompidou, pg. 97

provenance

Collection of Michael and Gabrielle Boyd

\$3,000–5,000





The first volume of this set includes a dedication from Gropius to Neutra, "To my dear friend, this is my new project", making it a uniquely important artifact.

Volume one of this complete set was a gift from Walter Gropius to Richard Neutra. This special inscribed volume was acquired from Art Books Only in Santa Barbara. The other thirteen volumes were acquired from the Estate of James Prestini, an American artist and craftsman who worked in the Bauhaus tradition.



123

Walter Gropius
Bauhausbücher, set of fourteen
GERMANY, 1925–1930
printed paper

provenance
Volume 1: Gift from Walter Gropius to Richard Neutra
Art Books Only, Santa Barbara
Volumes 2–14: Estate of James Prestini
Collection of Michael and Gabrielle Boyd

\$10,000–15,000

Bauhausbücher 1: Walter Gropius: International Architektur
Bauhausbücher 2: Paul Klee: Pedagogisches Skizzenbuch
Bauhausbücher 3: Adolf Meyer: Ein Versuchshaus des Bauhauses im Weimar
Bauhausbücher 4: Die Bühne im Bauhaus
Bauhausbücher 5: Piet Mondrian Neue Gestaltung
Bauhausbücher 6: Theo van Doesburg: Grundbegriffe der Neuen Gestaltenden Kunst
Bauhausbücher 7: Neue Arbeiten der Bauhauswerkstätten
Bauhausbücher 8: László Moholy-Nagy: Malerei, Photographie, Film
Bauhausbücher 9: Wassily Kandinsky: Punkt und Linie zu Fläche, 2. Auflage
Bauhausbücher 10: J.J.P. Oud: Hollandische Architektur
Bauhausbücher 11: Kasimir Malewitsch: Die Gegenstandslose Welt
Bauhausbücher 12: Walter Gropius: Bauhaus Bauten Dessau
Bauhausbücher 13: Albert Gleizes: Kubismus
Bauhausbücher 14: László Moholy-Nagy: Von Material zu Architektur

124

Alvar Aalto
Cantilever lounge chair, model 31/42
FINLAND, 1932
ARTEK
birch plywood, laminated beech
24 W x 30 D x 27½ H IN (61 x 76 x 70 CM)

literature

Alvar & Aino Aalto Design: Collection Bischofberger, Kellein, ppg. 42–47
Modernist Paradise: Niemeyer House I Boyd Collection, Webb, pg. 99 illustrates this example

provenance

Collection of Michael and Gabrielle Boyd

\$5,000–7,000



125

Marcel Breuer
desk chair for Bryn Mawr College, Pennsylvania
HUNGARY, 1938
birch
18¼ W x 19 D x 33 H IN (46 x 48 x 84 CM)

Shortly after Marcel Breuer moved to the United States in the fall of 1937, he was commissioned by Bryn Mawr College to design furnishings for the rooms of the new Rhoads Residence Hall. The college wanted modern pieces for the interior of the Gothic building and Breuer's designs for a desk, chair, bookshelves, dresser and mirror were chosen to outfit the rooms.

literature

Marcel Breuer: Furniture and Interiors, Wilk, ppg. 148–151 discuss the commission, fig. 155 illustrates designs
Modernist Paradise: Niemeyer House I Boyd Collection, Webb, pg. 115 illustrates this example

provenance

Bryn Mawr College, Pennsylvania
Collection of Michael and Gabrielle Boyd

\$3,000–5,000





126

Paul Rudolph
sofa from the Rudolph Penthouse, 23 Beekman Place
USA, c. 1975
enameled steel, leather
96 W x 33½ D x 25 H IN (244 x 85 x 64 CM)

literature
Modernist Paradise: Niemeyer House I Boyd Collection, Webb, pg. 190 illustrates this example

provenance
Paul Rudolph, 23 Beekman Place, New York
Collection of Michael and Gabrielle Boyd

\$5,000–7,000

127

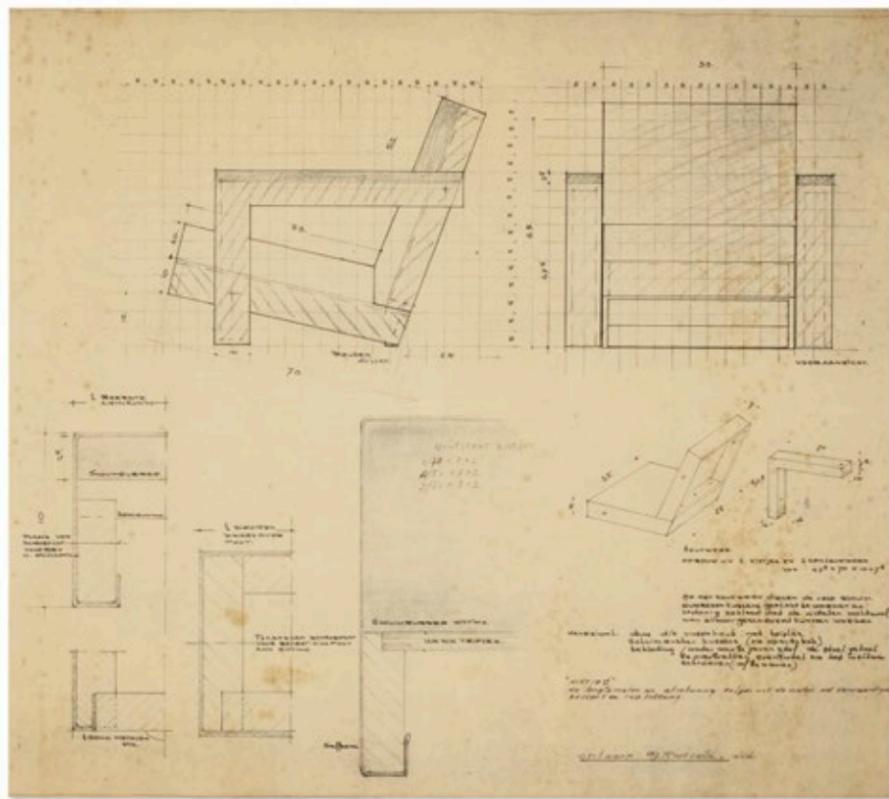
Gerrit Rietveld
wall-mount coat rack for Dr. Rein Harrenstein's office
THE NETHERLANDS, c. 1930
enameled steel
27½ W x 9½ D x 8 H IN (70 x 24 x 20 CM)

literature
Gerrit Th. Rietveld: The Complete Works 1888–1964, Kuper and van Zijl, pg. 132 discusses commission
Sitting on the Edge: Modernist Design from the Collection of Michael and Gabrielle Boyd, Antonelli, Betsky, Boyd and Garner, pg. 160 illustrates this example

exhibited
Sitting on the Edge: Modernist Design from the Collection of Michael and Gabrielle Boyd, 20 November 1998–23 February 1999, San Francisco Museum of Modern Art

provenance
Dr. Rein and An Harrenstein-Schröder, Amsterdam
Collection of Michael and Gabrielle Boyd

\$10,000–15,000



128

Gerrit Rietveld
technical design for an armchair
THE NETHERLANDS, c. 1935
print on paper with graphite
19 H x 21 W IN (48 x 53 CM)

literature

The Complete Rietveld Furniture, Vöge, ppg. 96–97 illustrate realized chair
Gerrit th. Rietveld: The Complete Works 1888–1964, Kuper and van Zijl, pg. 175 illustrates realized chair

provenance

Collection of Michael and Gabrielle Boyd

\$3,000–5,000

129

Ludwig Mies van der Rohe
Early Barcelona stool
GERMANY, c. 1929
BERLINER METALLWERKSTÄTTEN JOSEF MÜLLER OR BAMBERG METALLWERKSTÄTTEN
chrome-plated steel, leather
23 W x 22 D x 16 H IN (58 x 56 x 41 CM)

This Barcelona stool features a chrome-plated frame with a dual-screw lap joint at each cross bar.

literature

Mies van der Rohe: Architecture and Design in Stuttgart, Barcelona, Brno, von Vegesack, ppg. 37–39

provenance

Collection of Michael and Gabrielle Boyd

\$5,000–7,000





The present design illustrated in the dining room of Sardi's Restaurant, c. 1933. Photographer, W. P. Woodcock

130

Rudolph M. Schindler
armchair from Sardi's Restaurant, Hollywood
AUSTRIA/USA, 1932–33
WARREN MCARTHUR CORPORATION
spun aluminum, original upholstery, rubber
25 W × 26 D × 34½ H IN (64 × 66 × 88 CM)

Sold with framed photograph of this design in situ.

literature

Living in a Modern Way: California Design 1930–1965, Kaplan, pg. 71
The Furniture of R.M. Schindler, Berns, pg. 118
Modernist Paradise: Niemeyer House I Boyd Collection, Webb, ppg. 170–171
illustrates this example

provenance

Sardi's Restaurant, Hollywood
A K Eleven 14, Venice, CA
Collection of Michael and Gabrielle Boyd

\$15,000–20,000



131

Marcel Breuer
adjustable armchair, model B7A
HUNGARY/AUSTRIA, 1926–27
THONET
chrome-plated steel, lacquered wood, steel, Eisengarn
22 W × 24 D × 32 H IN (56 × 61 × 81 CM)

literature
Die Absatzsteigerung der Thonet-Stahlrohrmöbel, manufacturer's catalog, unpaginated
Marcel Breuer, Droste and Ludewig, ppg. 104–105
Sitting on the Edge: Modernist Design from the Collection of Michael and Gabrielle Boyd,
Antonelli, Betsky, Boyd and Garner, pl. 16 illustrates this example

exhibited
Sitting on the Edge: Modernist Design from the Collection of Michael and Gabrielle Boyd, 20
November 1998–23 February 1999, San Francisco Museum of Modern Art

provenance
Collection of Michael and Gabrielle Boyd

\$7,000–9,000



132

Marcel Breuer
chair, model 307
HUNGARY, 1932
WOHNBEDARF AG FOR STYLCLAIR
aluminum, upholstery
16 W x 22 D x 30 H IN (41 x 56 x 76 CM)

literature

Stylclair: ses meubles Duralumin, distributor's catalog, unpaginated
Sitting on the Edge: Modernist Design from the Collection of Michael and Gabrielle Boyd, Antonelli, Betsy, Boyd and Garner, pl. 33 illustrates this example

exhibited

Sitting on the Edge: Modernist Design from the Collection of Michael and Gabrielle Boyd, 20 November 1998 – 23 February 1999, San Francisco Museum of Modern Art

provenance

Collection of Michael and Gabrielle Boyd

\$3,000–5,000



133

Marcel Breuer
lounge chair
HUNGARY, c. 1931–34
EMBRU AG FOR WOHNBEDARF AG
aluminum, lacquered wood
22½ W x 35 D x 37 H IN (57 x 89 x 94 CM)

literature

Marcel Breuer, Droste and Ludewig, ppg. 119, 122–123 illustrate similar examples
Marcel Breuer: Furniture and Interiors, Wilk, pg. 125 illustrates similar example
Modernist Paradise: Niemeyer House I Boyd Collection, Webb, pg. 117 illustrates this example

provenance

Collection of Michael and Gabrielle Boyd

\$5,000–7,000



134

Man Ray 1890–1976**Halteres – Square Dumb Bells**

1944–45

carved ebony, velvet lined wooden box

9½ H x 2 W x 2 D IN (24 x 5 x 5 CM)

Case measures: 12 H x 8 W x 3 D IN

Incised signature to each example 'Man Ray'. Signed, titled and dated to label 'Square Dumb Bells - Man Ray 1944 Original'. This work is unique.

literature

Modernist Paradise: Niemeyer House I Boyd Collection, Webb, pg. 41 illustrates this work

exhibited

Man Ray, 1971–72, Museum Boymans-van Beuningen, Rotterdam and Musée

National d'Art Moderne, Paris

Man Ray, 1972, Louisiana Museum, Humlebæk, Denmark

provenance

Collection of the artist

Thence by descent

Estate of Juliet Man Ray, Paris

Sotheby's, London, *Man Ray Sale: Part II*, 23 March 1995, Lot 512

Collection of Michael and Gabrielle Boyd

\$20,000–30,000

135

Roberto Gabetti and Aimaro Isola

Rare drafting stool

ITALY, 1951

BORCA

elm, leatherette, steel

21½ W × 21½ D × 29 H IN (55 × 55 × 74 CM)

Only four examples of this adjustable drafting stool were produced.

literature

Gabetti e Isola Mobili 1950–1970, Ferrari, pg. 17 illustrates this example

provenance

Studio Gabetti & Isola, Turin

Fulvio Ferrari, Turin

Private Collection, New York

Wright, *Important Design*, 8 June 2010, Lot 508

Collection of Michael and Gabrielle Boyd

\$15,000–20,000



136

Pierre Jeanneret

pair of lounge chairs from Chandigarh, India

FRANCE/INDIA, c.1960

teak, cane

19 W × 27 D × 29½ H IN (48 × 69 × 75 CM)

Painted marks to reverse of one example.

literature

Le Corbusier Pierre Jeanneret: The Indian Adventure, Design-Art-Architecture, Touchaleaume and Moreau, ppg. 565–566

provenance

Chandigarh, India

Private Collection

Collection of Michael and Gabrielle Boyd

\$20,000–30,000



137

Poul Henningsen
PH 3.5/2 table lamp
DENMARK, 1951
LOUIS POULSEN
bronze, enameled aluminum, frosted glass, Bakelite
14¼ DIA × 18½ H IN (36 × 47 CM)

literature
Light Years Ahead: The Story of the PH Lamp Louis Poulsen, Jorstian and Nielsen, pg. 202

provenance
Mark McDonald, New York
Collection of Michael and Gabrielle Boyd

\$7,000–9,000



138

Børge Mogensen
Rare armchair
DENMARK, c.1955
FREDERICIA
oak, upholstery, wrought iron
28 W × 35 D × 28 H IN (71 × 89 × 71 CM)

provenance
Collection of Michael and Gabrielle Boyd

\$3,000–5,000



139

Arne Jacobsen
sofa, model 3300
DENMARK, 1956
FRITZ HANSEN
matte chrome-plated steel, original leather
71 W x 31 D x 28 H IN (180 x 79 x 71 CM)

literature
Arne Jacobsen, Thau and Vindum, pg. 466
Modernist Paradise: Niemeyer House I Boyd Collection, Webb, pg. 177
illustrates this example

provenance
Collection of Michael and Gabrielle Boyd

\$5,000 - 7,000





140

George Nelson & Associates

Coconut chair and ottoman

USA, 1956

HERMAN MILLER

Naugahyde, enameled steel, chrome-plated steel, aluminum

42 W x 33 D x 32 H IN (107 x 84 x 81 CM)

Ottoman measures: 23.5 w x 19 d x 16.5 h inches.

literature

George Nelson: Architect, Writer, Designer, Teacher, von Vegesack and Eisenbrand, pg. 249

Modern Furnishings for the Home, Vol. 2, Hennessey, pg. 74

provenance

Collection of Michael and Gabrielle Boyd

\$5,000 – 7,000

141

George Nelson & Associates

Miniature cabinet

USA, 1950

HERMAN MILLER

walnut, stained ash, enameled aluminum, enameled brass

20 ¼ W x 13 ¾ D x 32 H IN (51 x 35 x 81 CM)

Cabinet features four drawers and one door concealing storage.

literature

George Nelson: Architect, Writer, Designer, Teacher, von Vegesack and Eisenbrand, pg. 245

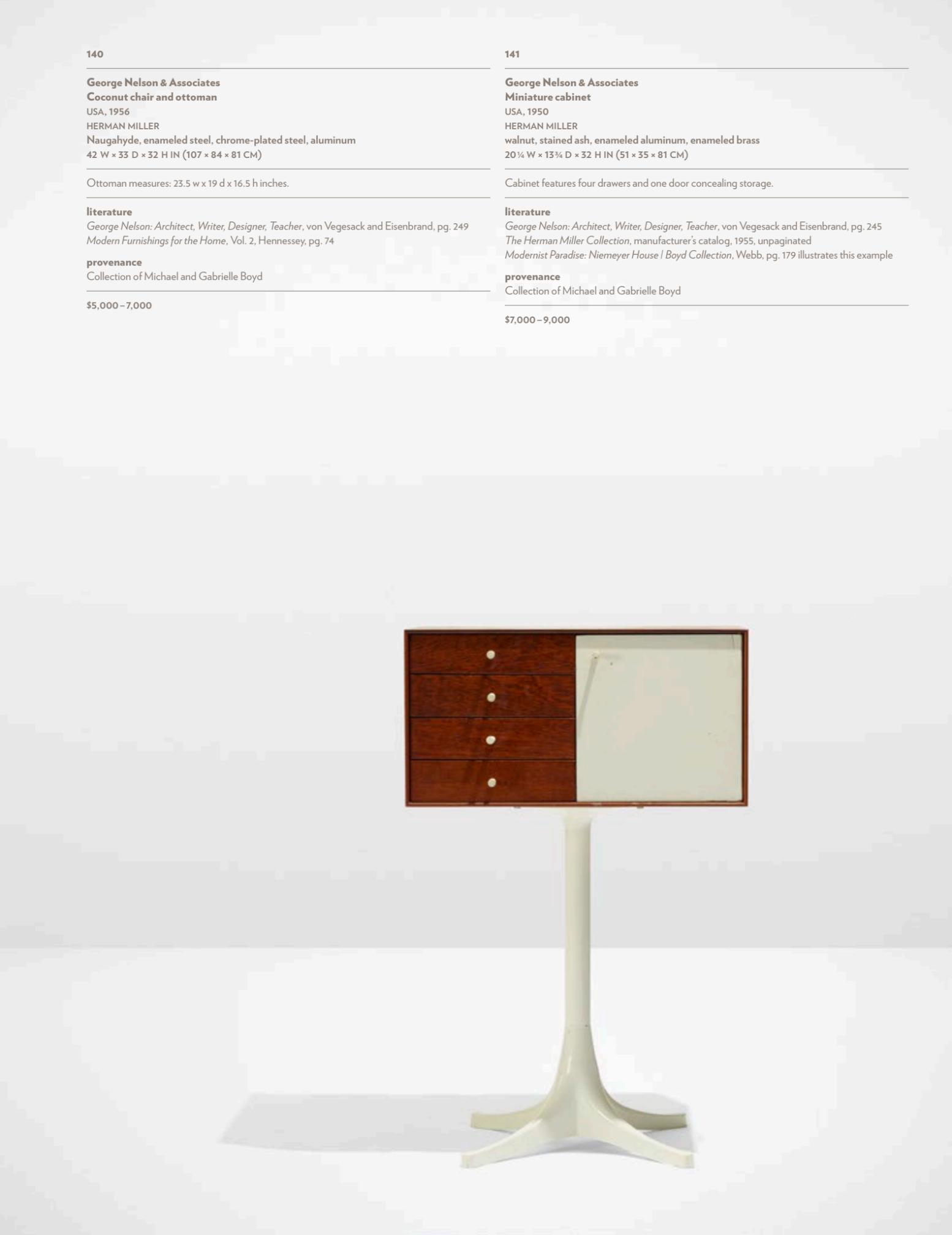
The Herman Miller Collection, manufacturer's catalog, 1955, unpaginated

Modernist Paradise: Niemeyer House / Boyd Collection, Webb, pg. 179 illustrates this example

provenance

Collection of Michael and Gabrielle Boyd

\$7,000 – 9,000



II. Life of Design



142

**Italian
wall lamp**
c. 1950
enameled aluminum, brass, enameled steel
13 W x 48 D x 18 H IN (33 x 122 x 46 CM)
\$1,500–2,000



143

Hendrik Van Keppel and Taylor Green stool

USA, c. 1950 | VKG
enameled steel, plastic cording
14 ½ W × 19 D × 34 ¼ H IN (37 × 48 × 87 CM)
\$700–900

144

Hendrik Van Keppel and Taylor Green dining chairs, set of four

USA, c. 1950 | VKG
enameled steel, plastic cording
18 W × 26 D × 31 H IN (46 × 66 × 79 CM)
\$3,000–5,000

145

Hendrik Van Keppel and Taylor Green double-wide chaise lounge

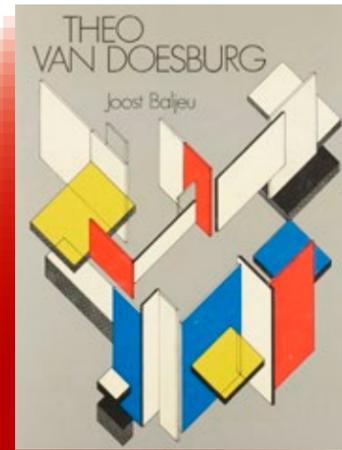
USA, c. 1950 | VKG
enameled steel, plastic cording
69 W × 32 D × 19 H IN (175 × 81 × 48 CM)
\$2,000–3,000

146

John Risley Duyan lounge chair

USA, c. 1952
rattan, enameled steel, bamboo
36 W × 40 D × 39 H IN (91 × 102 × 99 CM)
Literature Domus V: 1960–1964,
Fiell and Fiell, ppg. 116–117
\$2,000–3,000





206 De Stijl survey, twenty-four

James Prestini 1908–1993
Untitled (study)
c. 1953
plaster, marble base
28¾ H × 16 W × 14¼ D IN (73 × 41 × 36 CM)
Provenance Estate of James Prestini
\$3,000–5,000

Isamu Noguchi
coffee table, model IN-50
USA, 1944 | HERMAN MILLER
maple, glass
50 W × 36 D × 15¼ H IN (127 × 91 × 40 CM)
Literature *Isamu Noguchi: Sculptural Design*, Eisenbrand, Posch and von Vegesack, pg. 118 *The Herman Miller Collection*, Nelson, ppg. 56–57
\$3,000–5,000



Bamana artist
Monkey (N'Gon Koun) mask
 MALI, 20th Century
 carved wood
 6¾ W × 3 D × 11 H IN (17 × 8 × 28 CM)
 \$700–900

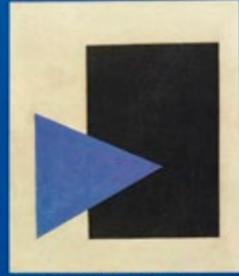


Josef Hoffmann
chairs model no. 729, pair
 AUSTRIA, 1909 | J & J KOHN
 lacquered beech, upholstery
 24 W × 18 D × 29 H IN (61 × 46 × 74 CM)
Literature *Josef Hoffmann: Architect and Designer 1870–1956*, Meyer, pg. 34
Sitting on the Edge: Modernist Design from the Collection of Michael and Gabrielle Boyd, Antonelli, Betsky, Boyd and Garner, pl. 3 illustrates one example
Exhibited *Sitting on the Edge: Modernist Design from the Collection of Michael and Gabrielle Boyd*, 20 November 1998–23 February 1999, San Francisco Museum of Modern Art
 \$3,000–5,000

Donald Knorr
chair, model 132U
 USA, 1948 | KNOLL ASSOCIATES
 enameled steel
 22 W × 22 D × 28 H IN (56 × 56 × 71 CM)
 This design won first prize at the 1948 International Competition for Low Cost Furniture by the Museum of Modern Art, New York.
Literature *Prize Designs for Modern Furniture*, Kaufmann, pg. 13 *What Modern Was: Design 1935–1965*, Eidelberg, ppg. 62–63 *Objects of Design from the Museum of Modern Art*, Antonelli, pg. 196
 \$2,000–3,000



MALEVITCH



Actes du Colloque International
 tenu au Centre Pompidou, Musée national d'Art moderne,
 publiés sous la direction de Jean-Claude Marcadé
 CAHIERS DES AVANT-GARDES - L'AGE D'HOMME

222 Kazimir Malevich monographs, twenty-five

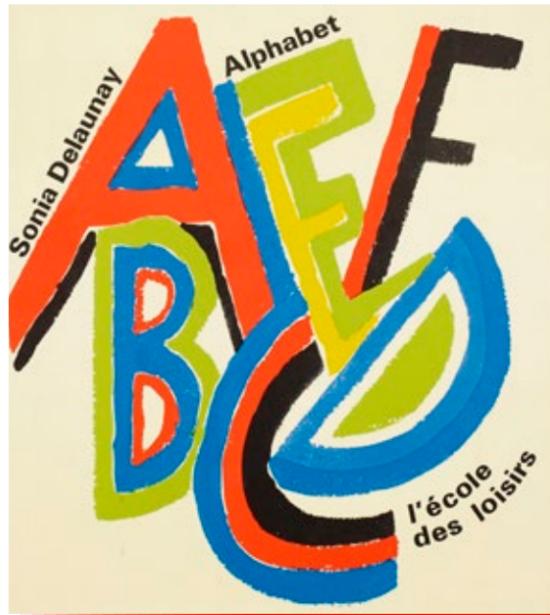
**Gebrüder Thonet**

209 armchairs, set of six
 AUSTRIA/SWITZERLAND, 1900/c. 1935
 AG MÖBELFABRIK HORGENGLARUS
 steam bent beech, cane
 22 W x 22 D x 30 H IN (56 x 56 x 76 CM)
 Impressed manufacturer's mark to underside
 of each example 'Horgen Glarus Made
 in Switzerland'.

Literature Paul Rand: *Modernist Design*,
 Nunoo-Quarcoo, pg. 344 illustrates
 these examples in situ

Provenance Collection of Paul Rand
 Wright, *Paul Rand: The Art of Design*,
 13 September 2018, Lot 187

\$3,000–5,000



288 Sonia and Robert Delaunay monographs, nineteen



153

Adolf Loos
foot rest

AUSTRIA, c. 1905
steam bent beech, beech plywood, rubber
7½ W × 17 D × 10 H IN (19 × 43 × 25 CM)
Literature *Sitting on the Edge: Modernist Design from the Collection of Michael and Gabrielle Boyd*, Antonelli, Betsky, Boyd and Garner, pl. 7 illustrates this example
Exhibited *Sitting on the Edge: Modernist Design from the Collection of Michael and Gabrielle Boyd*, 20 November 1998–23 February 1999, San Francisco Museum of Modern Art
\$1,000–1,500

154

Achille and Pier Giacomo Castiglioni
Sella stool

ITALY, 1957 | ZANOTTA
enameled steel, stainless steel, leather, chrome-plated steel
11 W × 12 D × 30 H IN (28 × 30 × 76 CM)
Literature *Achille Castiglioni: Complete Works*, Polano, pg. 123
\$1,500–2,000

155

Osvaldo Borsani
P31 chair

ITALY, 1963 | TECNO
ribbon mahogany plywood, enameled steel, plastic
21 W × 21½ D × 32½ H IN (53 × 55 × 83 CM)
Literature *Osvaldo Borsani*, Gramigna and Irace, pg. 277 *Tecno: A Discreetly Technical Elegance*, Bosoni, pg. 225 *Osvaldo Borsani*, Gramigna and Irace, pg. 116–117
Sitting on the Edge: Modernist Design from the Collection of Michael and Gabrielle Boyd, Antonelli, Betsky, Boyd and Garner, pg. 7 illustrates this example
Exhibited *Sitting on the Edge: Modernist Design from the Collection of Michael and Gabrielle Boyd*, 20 November 1998–23 February 1999, San Francisco Museum of Modern Art
\$3,000–5,000

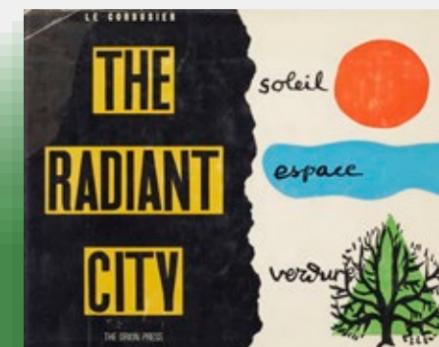
Otto Wagner
chairs from the Postal Savings Bank,
Vienna, pair
AUSTRIA, 1902 | THONET
stained beech, steel
15 ¼ W x 20 D x 34 ¾ H IN (40 x 51 x 88 CM)
Stamped manufacturer's mark
to underside of one example 'Thonet'.
Provenance Post Office Savings Bank, Vienna
\$1,000–1,500

Arne Jacobsen
Grand Prix chair, model 3130
DENMARK, 1957 | FRITZ HANSEN
teak plywood
19 W x 18 D x 30 ½ H IN (48 x 46 x 77 CM)
Branded manufacturer's mark to underside
'Made by FH Denmark' with 'Furnituremakers
Danish Control'.
Literature *Arne Jacobsen*, Thau and
Vindum, pg. 397 *Modernist Paradise:*
Niemeyer House | Boyd Collection,
Webb, pg. 120 illustrates this example
Provenance WonderWood, Amsterdam
\$500–700





248 Le Corbusier monographs, fourteen



158

Raymond Loewy
collection of three architectural
renderings
USA, c.1960

ink and graphite on heavy paper
15 1/2 H x 20 W IN (39 x 51 CM)
Signed with applied label to lower right
of each work: 'Design-Planning-Research
Raymond Loewy/William Snaith, Inc. 10
East 59th Street NY, NY 10022'.
\$4,000-5,000

159

Max Bill
Ulmer stools, set of four
SWITZERLAND, 1954/c. 2000
pine, beech
15 3/4 W x 11 1/2 D x 17 3/4 H IN (40 x 29 x 44 CM)
Stamped to underside of each
example 'Max Bill'.
\$2,000-3,000



160

Egon Eiermann
SE 69 three-legged chair
GERMANY, 1952 | WILDE & SPIETH
molded and lacquered plywood,
enameled steel, rubber
18 ¼ W × 19 D × 28 ½ H IN (46 × 48 × 72 CM)
Decal manufacturer's label to underside
'Wilde Und Spieth Ober Esslingen
Ges. Gesch.'
\$2,000–3,000

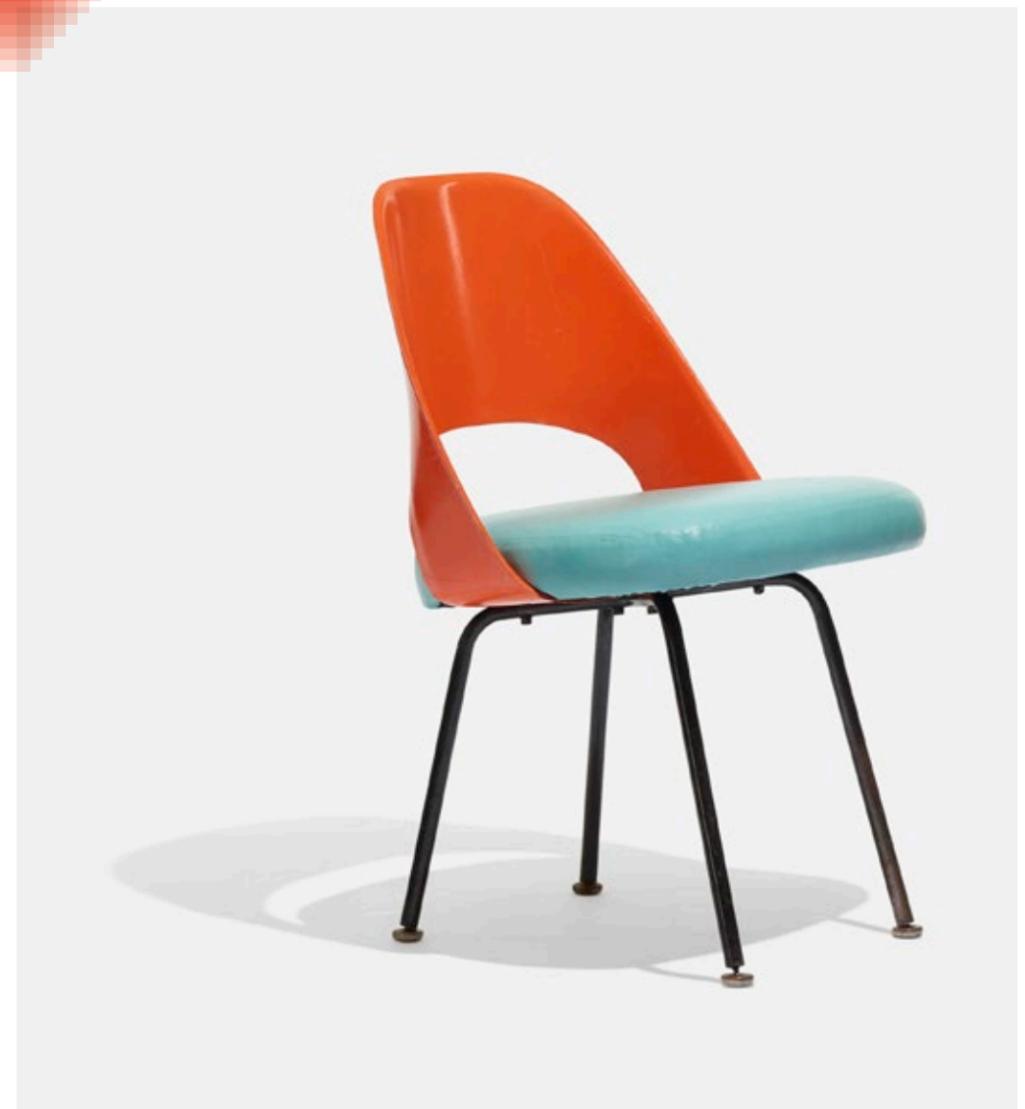
161

Mart Stam
armchair
GERMANY, 1932 | THONET
chrome-plated steel, lacquered wood
22 ¼ W × 18 D × 31 ½ H IN (58 × 46 × 80 CM)
Metal disc manufacturer's label
to reverse 'Thonet'.
\$1,500–2,000

162

Eero Saarinen
chair, model 72 P*PSB
USA, 1948 | KNOLL ASSOCIATES
molded fiberglass, enameled steel, vinyl
21 ½ W × 21 D × 31 H IN (55 × 53 × 79 CM)
Literature Knoll Furniture: 1938–1960,
Rouland and Rouland, pg. 50
\$500–700

262 Czech Cubism survey, fifteen



163

Verner Panton
S-chair, model 275
DENMARK/AUSTRIA, 1956/c. 1966 | THONET
laminated walnut
16½ W × 21¾ D × 31¾ H IN (42 × 55 × 81 CM)
Literature *Verner Panton: The Collected Works*, Remmele, pg. 249
Provenance Thonet Museum, Frankenberg, Germany | Christie's, Amsterdam, *20th Century Decorative Arts*, 15 June 2004, Lot 238
\$3,000–5,000

164

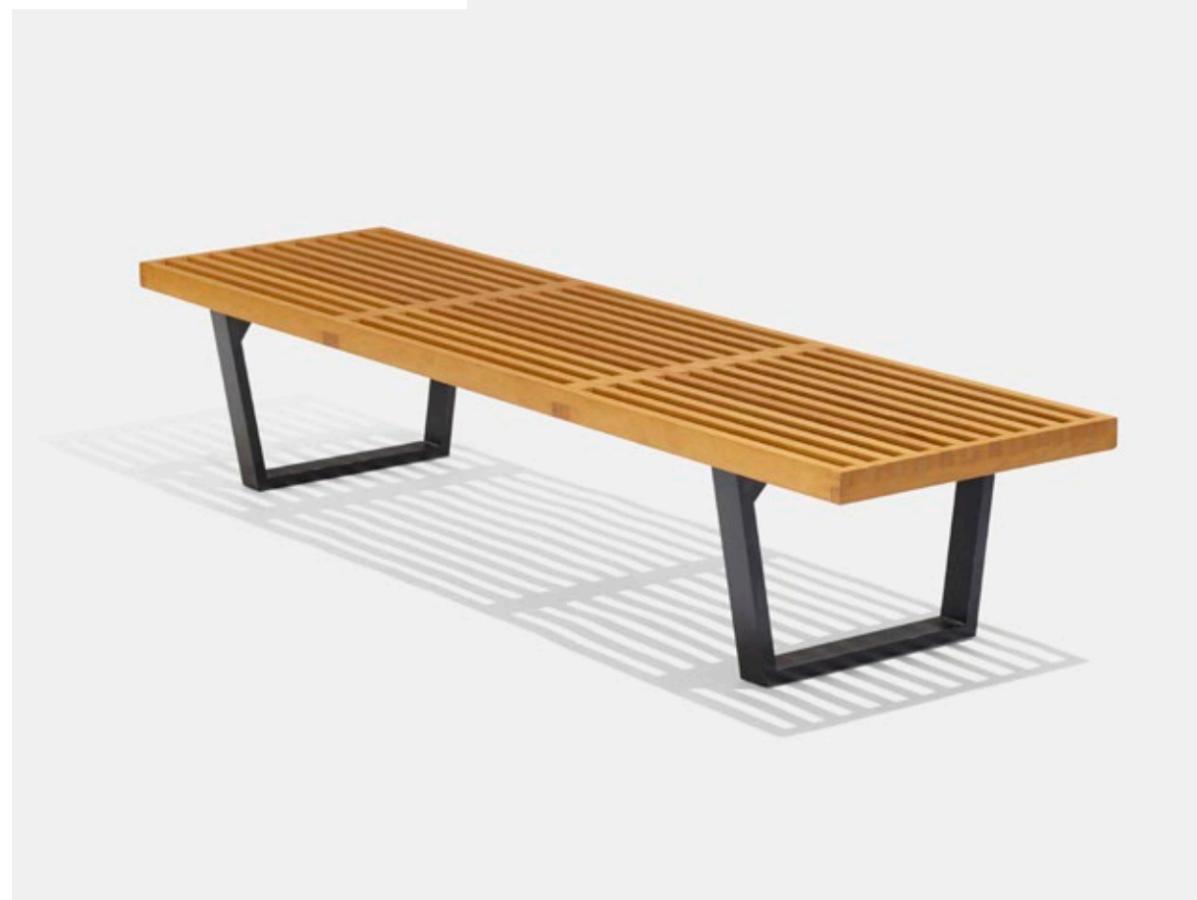
George Nelson & Associates
Slat bench
USA, 1946 | HERMAN MILLER
birch, lacquered wood
36 W × 18½ D × 14 H IN (91 × 47 × 36 CM)
Literature *George Nelson: Architect, Writer, Designer, Teacher*, von Vegesack and Eisenbrand, pg. 243
\$1,000–1,500

165

Arne Jacobsen
AJ floor lamp
DENMARK, 1957 | LOUIS POULSEN
enameled steel
7 W × 11 D × 51 H IN (18 × 28 × 130 CM)
Literature *Arne Jacobsen*, Thau and Vindum, pg. 475
\$1,500–2,000

166

George Nelson & Associates
Slat bench, model 4692
USA, 1946 | HERMAN MILLER
birch, lacquered wood
70¾ W × 18½ D × 13¾ H IN (180 × 47 × 35 CM)
Literature *George Nelson: Architect, Writer, Designer, Teacher*, von Vegesack and Eisenbrand, pg. 243 *The Herman Miller Collection*, manufacturer's catalog, 1955, unpaginated
\$1,500–2,000



167

**Warren McArthur
chair, model 1150**

USA, c. 1935

WARREN MCARTHUR CORPORATION

aluminum, vinyl

17 W x 22 D x 33½ H IN (43 x 56 x 85 CM)

Decal manufacturer's label to underside
of frame 'Warren McArthur Corporation
One Park Ave. New York City'.

Literature *Warren McArthur Corporation,*
Donnelly, pg. 17

\$1,500–2,000



168

**Arne Jacobsen
silverware for the snack bar
at the SAS Royal Hotel, Copenhagen**

DENMARK, c. 1960 | A. MICHELSEN

sterling silver, stainless steel

Jacobsen designed this range of silverware
for the snack bar at the SAS Royal Hotel
in Copenhagen. It was later sold by A.
Michelsen and the New York retailer, H.
Nils. Complete seven piece service for twelve
plus twenty additional utensils and eight
serving pieces; 112 pieces total. Impressed
manufacturer's mark to each element

'H. Nils A. Michelsen Sterling Danmark'.
Literature *Arne Jacobsen, Thau
and Vindum*, pg. 440

\$5,000–7,000



169

**Hans Coray
Landi chairs, pair**

SWITZERLAND, 1951

aluminum, plastic, rubber

18¼ W x 22 D x 28¼ H IN (46 x 56 x 73 CM)

These are the final variation of the *Landi*
chair with a separate perforated seat and
backrest. Signed with partially applied decal
manufacturer's label to underside of each
example 'Stendig Made in Switzerland'.

\$900–1,200

Hendrik Van Keppel and Taylor Green
chaise lounges, pair
 USA, c. 1950 | VKG
 enameled steel, plastic cording
 21 W × 56 D × 23 H IN (53 × 142 × 58 CM)
 \$3,000–5,000

173

Charles and Ray Eames
DKR-1
 USA, 1951 | HERMAN MILLER
 molded fiberglass, vinyl,
 chrome-plated steel, rubber, plastic
 18½ W × 20 D × 31 H IN (47 × 51 × 79 CM)
 Molded manufacturer's mark
 to underside 'Herman Miller'.
Literature Eames Design: The Work
of the Office of Charles and Ray Eames,
 Neuhart, Neuhart and Eames, ppg. 150–153
The Herman Miller Collection,
 manufacturer's catalog, 1952, pg. 98
 \$700–900

174

Charles and Ray Eames
LTRs, pair
 USA, 1950 | HERMAN MILLER
 laminate over wood, zinc-plated steel
 15¼ W × 13¼ D × 10 H IN (39 × 34 × 25 CM)
 Metal disc manufacturer's label to underside
 of one example 'Designed by Charles
 Eames Herman Miller Zeeland, Mich'.
Literature Eames Design: The Work of the
Office of Charles and Ray Eames, Neuhart,
 Neuhart and Eames, pg. 148 *The Herman*
Miller Collection, manufacturer's
 catalog, 1952, pg. 115
 \$1,500–2,000

170

Adrien Claude
armchair
 FRANCE, c. 1945
 aluminum, perforated and enameled steel
 22 W × 24 D × 31 H IN (56 × 61 × 79 CM)
Literature Art Deco Furniture, Duncan, fig. 106
 \$2,000–3,000

George Nelson & Associates 171
pedestal occasional table
 USA, 1954/c. 1970 | HERMAN MILLER
 laminate, enameled aluminum, rubber
 21¼ W × 16¼ D × 22½ H IN (55 × 43 × 57 CM)
 \$500–700



175

**Modernist
chairs, pair**

c. 1950
cowhide, enameled steel
33 W × 24 D × 29 H IN (84 × 61 × 74 CM)
\$1,500–2,000

176

**Arne Jacobsen
chair, model 3105**

DENMARK, 1965/1967 | FRITZ HANSEN
molded and lacquered plywood, matte
chrome-plated steel, rubber, plastic
20 W × 18 D × 30 H IN (51 × 46 × 76 CM)
Molded manufacturer's mark to underside
'Made in Denmark 1967 FH by Fritz Hansen'.
Literature *Arne Jacobsen*, Thau and
Vindum, pg. 33 *Modernist Paradise:
Niemeyer House | Boyd Collection*,
Webb, pg. 121 illustrates this example
\$500–700

177

Arne Jacobsen

Sevener chair, model 3107

DENMARK, 1955 | FRITZ HANSEN
leather, matte chrome-plated steel
18½ W × 20 D × 31 H IN (47 × 51 × 79 CM)
Impressed manufacturer's mark
to underside 'FH Denmark'.
Decal disc label to underside
'Furnituremakers Danish Control'.
Literature *Arne Jacobsen*, Thau
and Vindum, pg. 395 discusses series
\$1,000–1,500





178

Hans Coray
Early and Rare Landi chair
SWITZERLAND, 1938
P.W. BLATTMANN WADENSWIL
anodized aluminum, aluminum, rubber
20 W x 27 D x 29 3/4 H IN (51 x 69 x 76 CM)
Signed with impressed manufacturer's mark
to underside "Switzerland".
*Literature Swiss Furniture and Interiors
in the Twentieth Century*, Ruegg, pg. 158
*Sitting on the Edge: Modernist Design from
the Collection of Michael and Gabrielle
Boyd*, Antonelli, Betsky, Boyd and Garner,
pl. 45 illustrates this example
Exhibited *Sitting on the Edge: Modernist
Design from the Collection of Michael
and Gabrielle Boyd*, 20 November 1998–23
February 1999, San Francisco Museum
of Modern Art
\$3,000–5,000

179

French
stools, pair
c. 1950
enameled steel
19 1/2 W x 18 D x 28 1/2 H IN (50 x 46 x 72 CM)
\$1,500–2,000

180

Robert Mallet-Stevens
dining chairs, set of six
FRANCE, c. 1931
painted steel, painted wood
16 W x 20 D x 32 H IN (41 x 51 x 81 CM)
*Literature Robert Mallet-Stevens: l'Oeuvre
Complète*, Centre Pompidou, ppg. 62–63, 173
\$3,000–5,000



Arne Jacobsen

Ant chair, model 3100

DENMARK, 1952 | FRITZ HANSEN

teak plywood, matte chrome-plated steel,
rubber, plastic

20 ½ W × 20 D × 30 H IN (52 × 51 × 76 CM)

Stamped manufacturer's mark to underside

'FH Made in Denmark'. Impressed

manufacturer's mark to underside of base

'FH Denmark'.

Literature *Arne Jacobsen*,

Thau and Vindum, ppg. 389–393

Provenance Modern Artifacts, San Francisco

\$700–900

George Nelson & Associates

Pretzel armchairs model 5890, pair

USA, 1952 | HERMAN MILLER

birch plywood, leather

26 W × 18 ½ D × 30 H IN (66 × 47 × 76 CM)

Literature *George Nelson: Architect,*

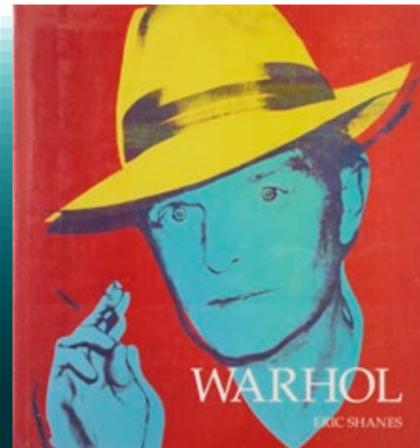
Writer, Designer, Teacher, von Vegesack

and Eisenbrand, pg. 248 *George Nelson:*

The Design of Modern Design,

Abercrombie, pg. 203

\$3,000–5,000



353 Andy Warhol monographs, twenty-two

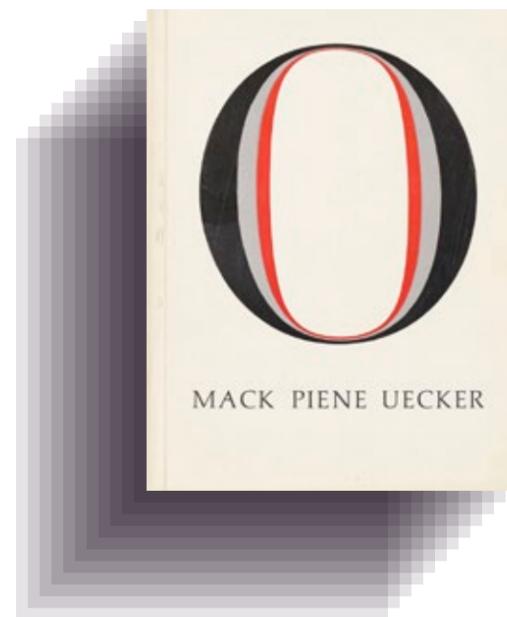
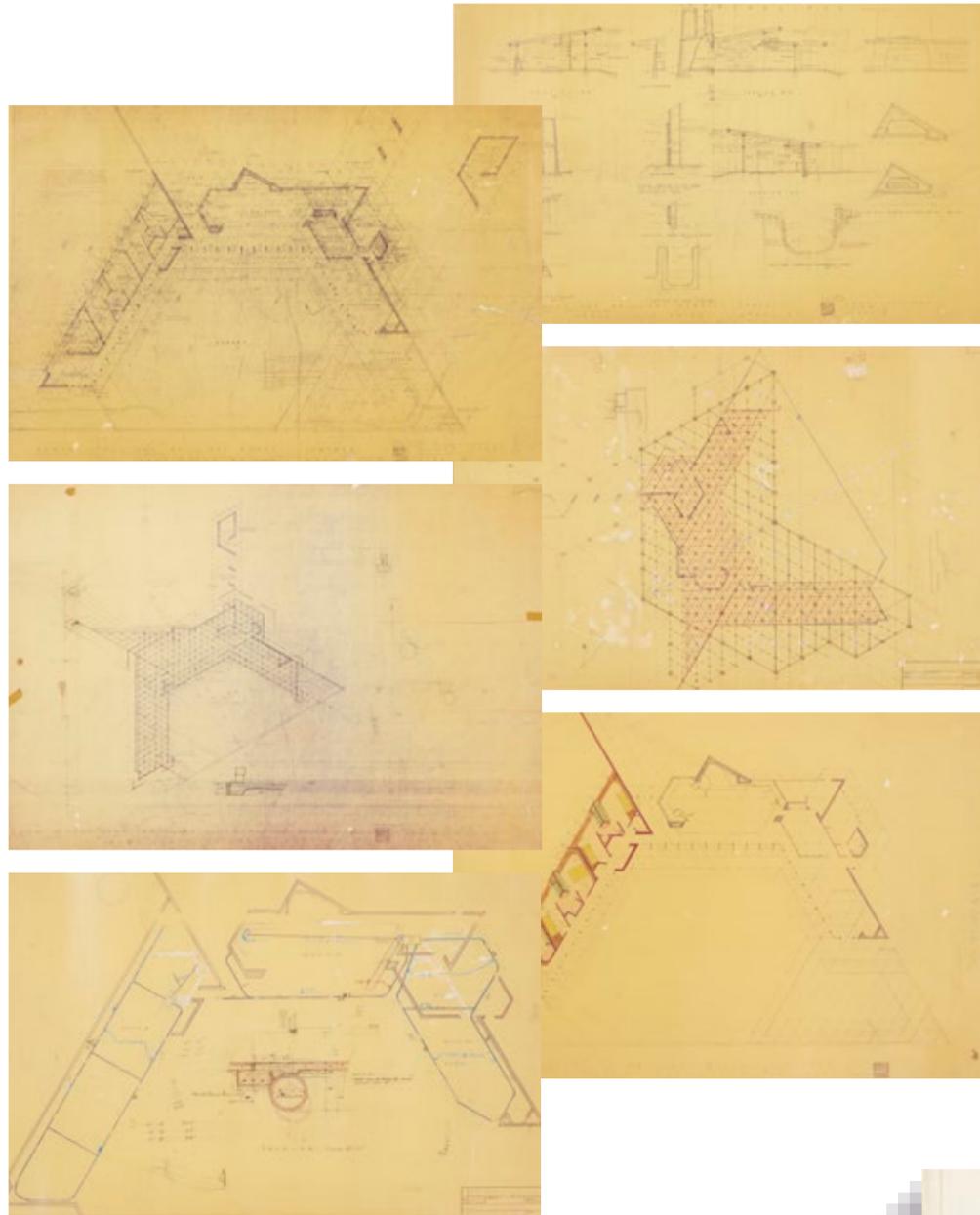


Thonet
desk chair
GERMANY, c. 1915
bent and stained beech
15½ W × 18 D × 30½ H IN (39 × 46 × 77 CM)
Partial paper manufacturer's label to underside 'Thonet'. Branded manufacturer's mark to underside 'Thonet'. Applied brass distributor's label to underside 'Adr. Koller & Van OS Rotterdam Amsterdam Den Haag'.
\$1,000–1,500

West African
Helmet mask and two prestige stools
20th Century
carved wood
8½ W × 8½ D × 39¼ H IN (22 × 22 × 101 CM)
Lot includes one Songye stool featuring a figure with a Kifwebe mask, one Luba stool and one West African helmet mask.
\$700–900

Isamu Noguchi
coffee table, model IN-50
USA, 1944 | HERMAN MILLER
walnut, glass
50½ W × 36 D × 15¼ H IN (128 × 91 × 40 CM)
Literature Isamu Noguchi: Sculptural Design, Eisenbrand, Posch and von Vegesack, pg. 118 *The Herman Miller Collection*, Nelson, ppg. 56–57
\$3,000–5,000





209 ZERO Group and Arte Povera survey, fourteen

Frank Lloyd Wright
collection of blueprints for the Fawcett
House, Los Banos
USA, c. 1959
blueprints, copies
Collection includes twenty-six blueprints and photocopies of blueprints related to Frank Lloyd Wright's Fawcett House in Los Banos, California.
\$2,000–3,000

Austrian
armchair
c. 1900
elm, upholstery
22½ W x 20 D x 32½ H IN (57 x 51 x 83 CM)
\$700–900



188

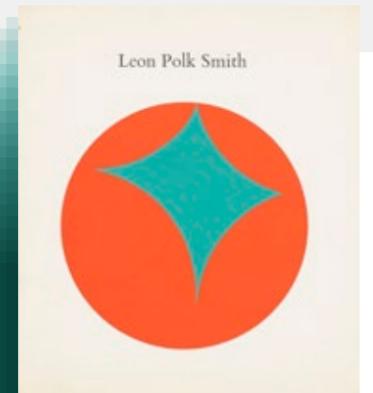
Erich Dieckmann, attribution
armchair
c. 1935
beech, cane
22 W x 24½ D x 34¾ H IN (56 x 62 x 87 CM)
\$1,000–1,500

189

Hugo Häring
chair
c. 1930
enameled steel, leather
16 W x 20 D x 34 H IN (41 x 51 x 86 CM)
\$3,000–5,000

190

Marcel Breuer
Long chaise
HUNGARY, c. 1935 | ISOKON FURNITURE CO.
laminated beech, upholstery
24¾ W x 54 D x 28¾ H IN (62 x 137 x 72 CM)
Literature Marcel Breuer Furniture and Interiors, Wilk, ppg. 126–133 *Modernism: Modernist Design 1880–1940*, Duncan, ppg. 156–157 *Modernist Paradise: Niemeyer House / Boyd Collection*, Webb, pg. 114
illustrates this example
\$3,000–5,000



Arne Jacobsen
floor lamp from the SAS Royal Hotel
DENMARK, 1957 | LOUIS POULSEN
enameled steel, silk
13 3/4 W x 8 3/4 D x 72 H IN (35 x 22 x 183 CM)
Literature *Arne Jacobsen, Thau and Vindum*,
ppg. 80, 434, 436
Provenance SAS Royal Hotel, Copenhagen
Christie's, South Kensington, *Scandinavian
Design*, 6 September 2000, Lot 156
\$3,000–5,000



Alvar Aalto
X-Leg stool, model 601
FINLAND, 1954 | ARTEK
birch, leather
17 1/4 W x 17 1/4 D x 17 1/4 H IN (45 x 45 x 45 CM)
Literature *Alvar & Aino Aalto Design:
Collection Bischofberger, Kellein*, pg. 150
\$500–700

Arne Jacobsen
Swan chair, model 3320
DENMARK, 1957 | FRITZ HANSEN
leather, cast aluminum, plastic
29 1/2 W x 25 D x 29 3/4 H IN (75 x 64 x 74 CM)
Literature *Arne Jacobsen, Thau and Vindum*,
pg. 469 *Sitting on the Edge: Modernist Design
from the Collection of Michael and Gabrielle
Boyd*, Antonelli, Betsky, Boyd and Garner,
pl. 89 illustrates this example *Modernist
Paradise: Niemeyer House | Boyd Collection*,
Webb, ppg. 119, 177 illustrate this example
Exhibited *Sitting on the Edge: Modernist
Design from the Collection of Michael and
Gabrielle Boyd*, 20 November 1998–23
February 1999, San Francisco Museum
of Modern Art
\$2,000–3,000





194

Ernest Race
Antelope chairs, set of four
UNITED KINGDOM, c. 1950 | RACE FURNITURE
painted wood, enameled steel,
enameled brass
21 ½ W × 22 ¼ D × 31 ¼ H IN (55 × 57 × 79 CM)
The *Antelope* chair was designed for the Festival of Britain in 1951, where it gained much critical acclaim. It went on to win the silver medal at the Tenth Triennale Furniture Fair in Milan that same year.
\$1,000–1,500

195

Adolf Schneck
armchair, model A 64 F
GERMANY / AUSTRIA, c. 1935 | THONET
painted and bent wood
20 ½ W × 24 D × 31 ½ H IN (52 × 61 × 80 CM)
Branded manufacturer's mark to underside 'Thonet'. Decal manufacturer's label to underside 'Thonet'.
Literature Bent Wood and Metal Furniture: 1850–1946, Ostergard, pg.145
\$1,000–1,500

196

Danish
benches, pair
c. 1950
walnut, upholstery
60 W × 19 D × 17 H IN (152 × 48 × 43 CM)
\$1,000–1,500





197

Marcel Breuer
B33 side chair
HUNGARY / AUSTRIA, 1929 | THONET
chrome-plated steel, Eisengarn
19 W x 27 D x 34 H IN (48 x 69 x 86 CM)
Literature Modernist Paradise: Niemeyer
House | Boyd Collection, Webb, pg. 117
illustrates this example
\$3,000–5,000

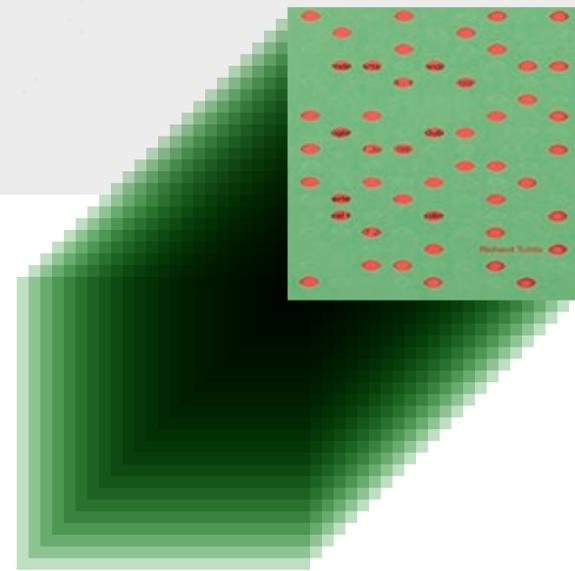
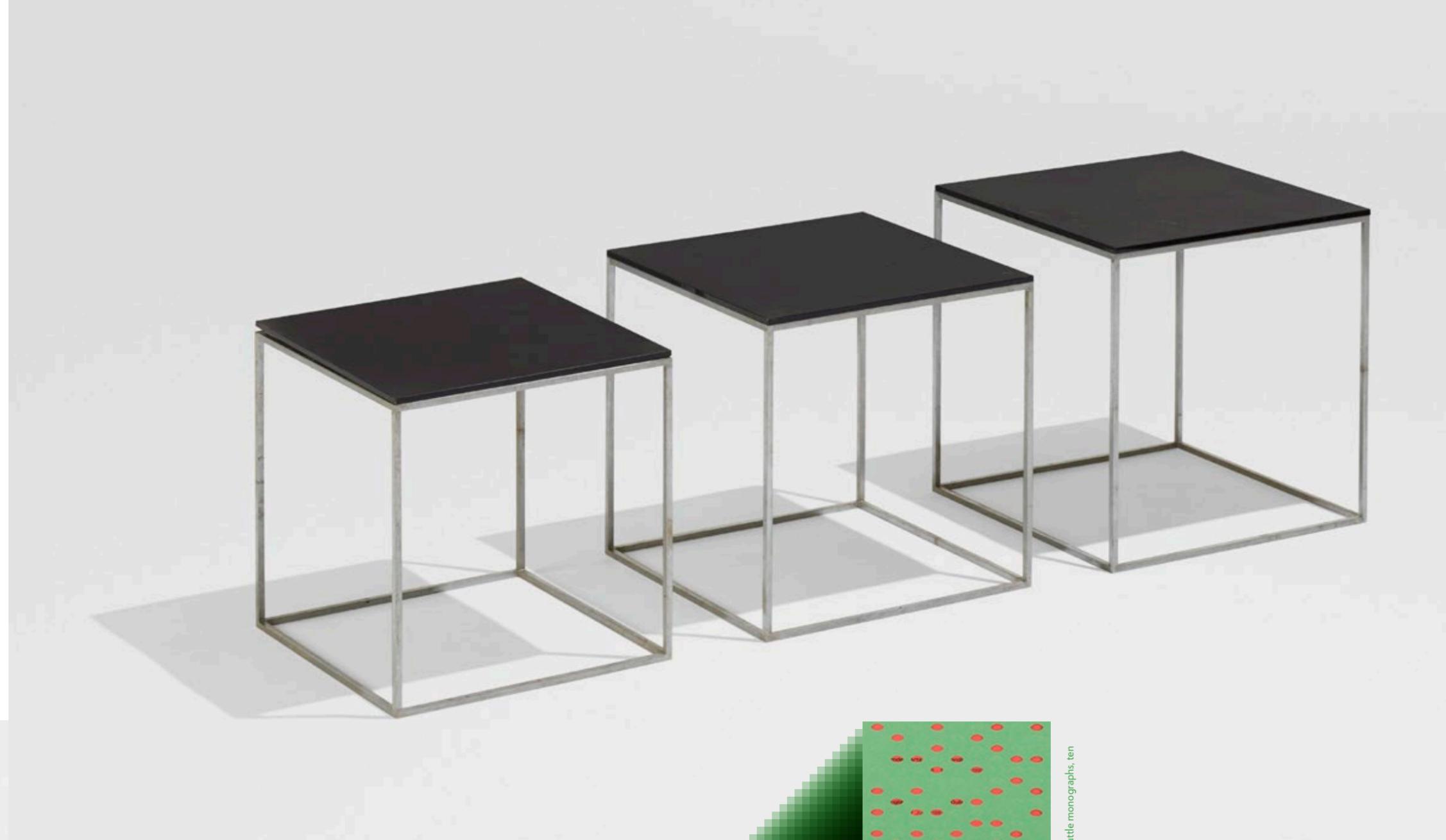
198

In the manner of Robert Mallet-Stevens
chair
FRANCE, c. 1910
painted steel, plywood
16 W x 20 D x 32½ H IN (41 x 51 x 83 CM)
\$700–900

199

Alexander Girard and Charles Eames
coffee table
USA, 1967 | HERMAN MILLER
laminated over aluminum, cast
aluminum, rubber
30 DIA x 16 H IN (76 x 41 CM)
This collaborative work was never
put into production.
\$3,000–5,000





289 Richard Tuttle monographs, ten

200

Overman AB
lounge chair and ottoman

SWEDEN, c. 1970
Girard upholstery, cast aluminum, plastic
30 1/2 W x 32 D x 39 H IN (77 x 81 x 99 CM)
Ottoman measures: 24 W x 20 D x 16.5 h
inches. Paper manufacturer's label
to underside of each element 'Made
by Overman AB Tranas Sweden'.
\$700-900

201

Poul Kjaerholm
PK 71 nesting tables, set of three

DENMARK, 1957 | E. KOLD CHRISTENSEN
matte chrome-plated steel, acrylic
11 W x 11 D x 11 1/4 H IN (28 x 28 x 29 CM)
Literature *The Furniture of Poul Kjaerholm:*
Catalogue Raisonné, Sheridan, ppg. 108-109
\$1,500-2,000



202

**Italian
occasional table**

c. 1950
Italian walnut, copper, glass
34 W x 17½ D x 19½ H IN (86 x 44 x 50 CM)
\$1,500–2,000

203

**Swedish
sofa**

c. 1950
mohair, elm
92½ W x 61 D x 27½ H IN (235 x 155 x 70 CM)
\$3,000–5,000



318 Robert Mangold monographs, eleven



George Nelson & Associates
Steelframe nightstand, model 4053
USA, 1950 | HERMAN MILLER
enameled steel, laminate,
lacquered wood, aluminum
17 W x 18 ½ D x 24 ½ H IN (43 x 47 x 62 CM)
Nightstand features one drawer and one shelf.
Literature *George Nelson: Architect,*
Writer, Designer, Teacher, von Vegesack
and Eisenbrand, pg. 244 *The Herman*
Miller Collection, manufacturer's
catalog, 1955, unpaginated
\$300–500

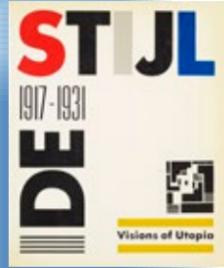


III. Word + Image



205

Architecture and Design survey, twenty-four \$300-500



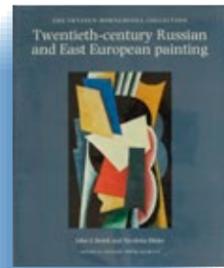
206

De Stijl survey, twenty-four \$400-600



207

Carl Buchheister monographs, five \$100-150



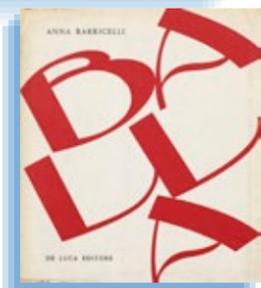
208

Collections survey, sixteen \$300-500



209

ZERO Group and Arte Povera survey, fourteen \$300-500



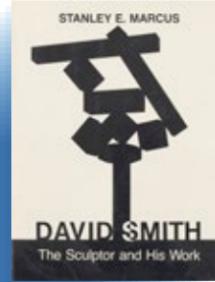
210

Giacomo Balla monographs, twelve \$200-300



211

Ron Arad monographs, three \$100-150



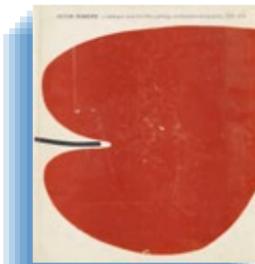
212

David Smith monographs, twenty-five \$500-700



213

Rare Bauhaus periodicals, four \$1,000-1,500



214

Victor Pasmore monographs, six \$100-150



215

Graphic Design survey, thirty-two \$400-600



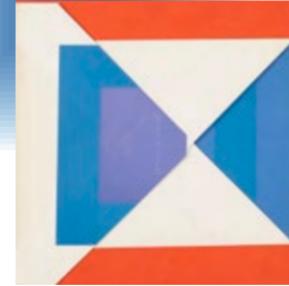
216

Garry Winogrand monographs, four \$100-150



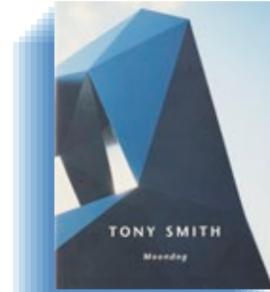
217

Russian Art survey, thirty-two \$500-700



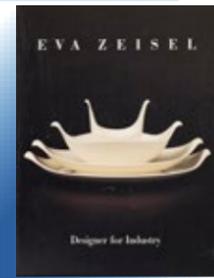
218

Formen der Farbe by Dieter Honisch \$150-200



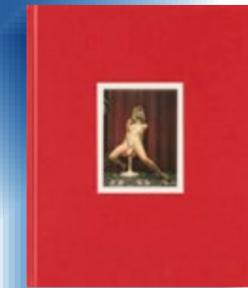
219

Tony Smith monographs, eight \$200-300



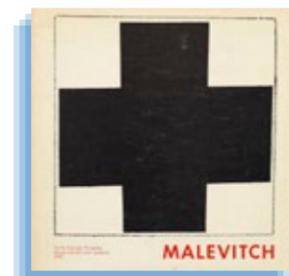
220

Architecture and Design survey, thirty-four \$600-800



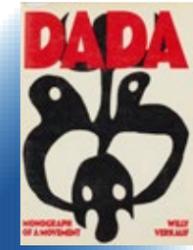
221

Carlo Mollino monographs, six \$200-300



222

Kazimir Malevich monographs, twenty-five \$500-700



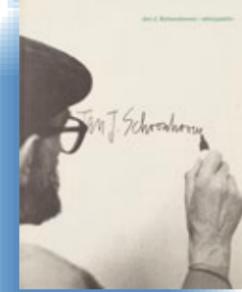
223

Art survey, forty \$600-800



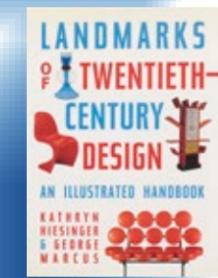
224

Hiroshi Sugimoto monographs, seven \$300-500



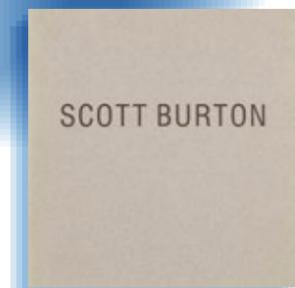
225

Jan Schoonhoven monographs, fourteen \$300-500



226

Architecture and Design survey, thirty-one \$400-600



227

Scott Burton monographs, four \$100-150



228

Max Bill monographs, two \$200-300



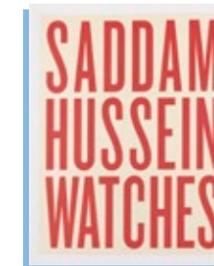
229 International Architecture, three volume set \$200-300



235 Architecture and Design survey, thirty-six \$300-500



241 Cy Twombly monographs, twenty-eight \$600-800



247 Madonna Sex and Martin Parr: Saddam Hussein Watches, two \$200-300



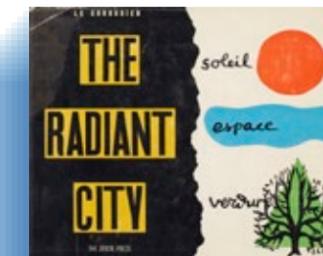
230 Photography and Architecture survey, fifteen \$500-700



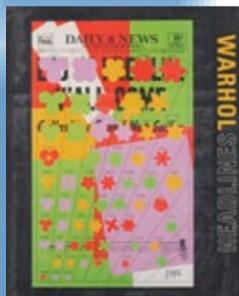
236 Marc Newson monographs, four \$100-150



242 Sol LeWitt monographs, nine \$500-700



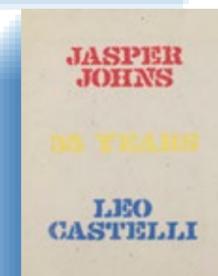
248 Le Corbusier monographs, fourteen \$400-600



231 Andy Warhol monographs, twenty-three \$300-500



237 Marcel Breuer monographs, five \$200-300



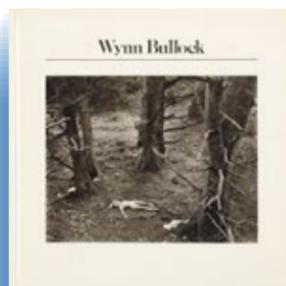
243 Jasper Johns monographs, sixteen \$200-300



249 Photography survey, twenty \$500-700



232 Jean Prouvé monographs, nine \$400-600



238 Wynn Bullock Photography survey, twenty-six \$500-700



244 Hans Richter monographs, six \$150-200



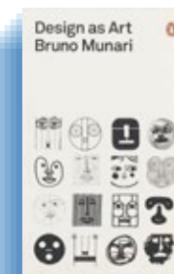
250 Robert Smithson monographs, five \$200-300



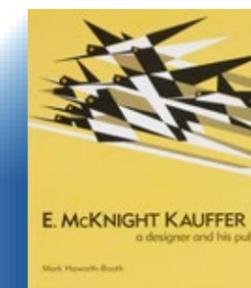
233 Photography monographs, thirty-one \$500-700



239 Eilfriede Stegemeyer Experimental Photography survey, thirty-one \$500-700



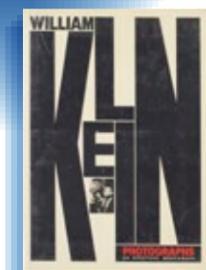
245 Design as Art Bruno Munari monographs, eight \$200-300



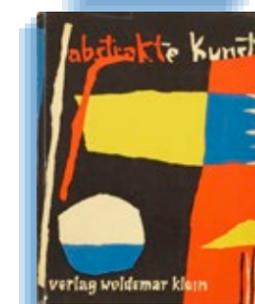
251 E. McKnight Kauffer Architecture and Design survey, thirty \$500-700



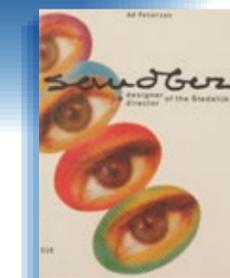
234 César Domela Various Artist monographs, thirty-six \$600-800



240 William Klein monographs, six \$100-150



246 abstrakte Kunst Art survey, thirty-one \$600-800



252 sandberg Graphic Design survey, twenty-nine \$400-600



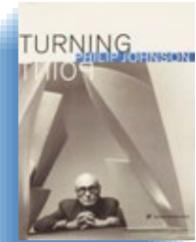
253
Kazimir Malevich
and Galerie Gmurzynska
survey, sixteen
\$600-800



259
Photography
monographs, twenty-five
\$500-700



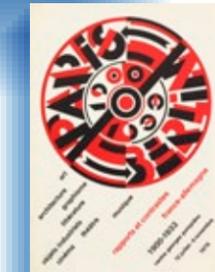
265
Architecture and Design
survey, thirty-three
\$500-700



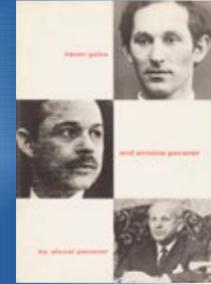
271
Philip Johnson
monographs, nine
\$200-300



254
John Chamberlain
monographs, twelve
\$200-300



260
Paris Modern survey, six
\$300-500



266
Various Artist
monographs, fifty
\$400-500



272
La Nouvelle Abstraction
Américaine 1950-1970,
three volume set
\$200-300



255
Francis Picabia
monographs, eighteen
\$300-500



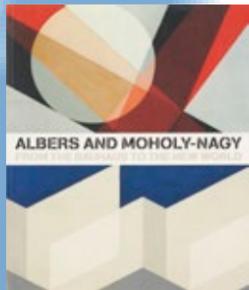
261
Architecture and Design
survey, twenty-four
\$700-900



267
Frank Stella
monographs, ten
\$150-200



273
Shiro Kuramata
monographs, three
\$100-150



256
László Moholy-Nagy
monographs, seventeen
\$200-300



262
Czech Cubism
survey, fifteen
\$400-600



268
Eileen Gray
monographs, four
\$100-150



274
Roy Lichtenstein
monographs, twenty-five
\$300-500



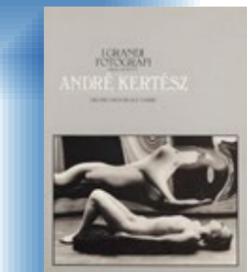
257
Global Architecture,
sixty-four
\$1,500-2,000



263
Leon Polk Smith
monographs, eighteen
\$150-200



269
Various Artist monographs,
fifty-one
\$400-600



275
André Kertész
monographs, nine
\$200-300



258
Photography
monographs, twenty-four
\$500-700



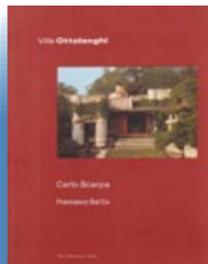
264
Piet Mondrian
monographs, eighteen
\$500-700



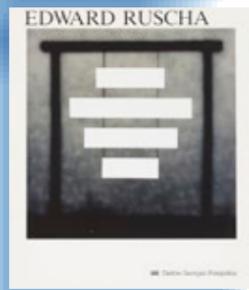
270
Jean Prouvé
monographs, eleven
\$600-800



276
Russian Art survey,
twenty-three
\$500-700



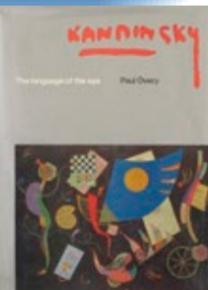
277
Carlo Scarpa
monographs, twenty
\$400-600



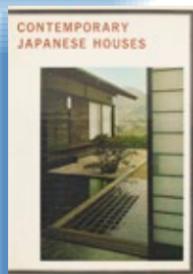
278
Ed Ruscha
monographs, twenty-eight
\$1,500-2,000



279
African and Oceanic
Art survey, thirty
\$700-900



280
Wassily Kandinsky
monographs, fifteen
\$500-700



281
Japanese House
and Garden survey, nine
\$200-300



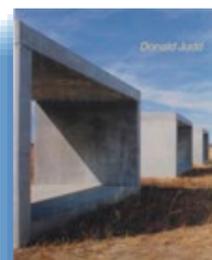
282
Art survey, twenty-seven
\$700-900



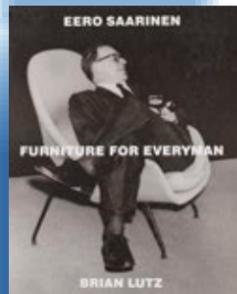
283
African and Oceanic Art
survey, thirty-two
\$700-900



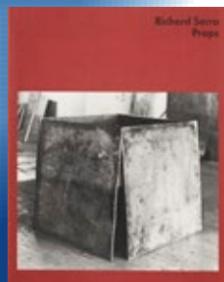
284
Willi Baumeister
monographs, seven
\$200-300



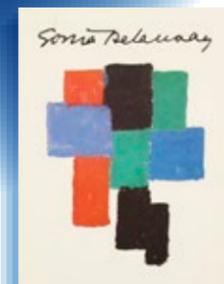
285
Donald Judd
monographs, nine
\$300-500



286
Architecture and Design
survey, twenty-six
\$300-500



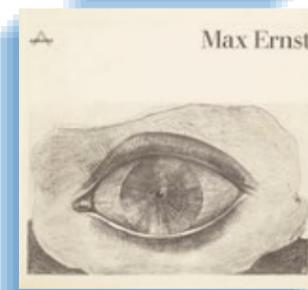
287
Richard Serra
monographs, thirty-eight
\$1,000-1,500



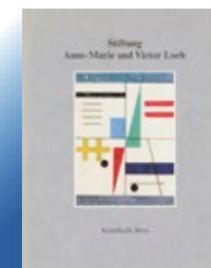
288
Sonia and Robert Delaunay
monographs, nineteen
\$300-500



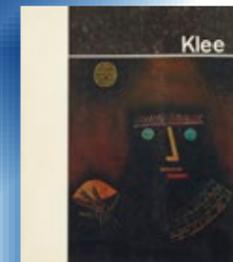
289
Richard Tuttle
monographs, ten
\$200-300



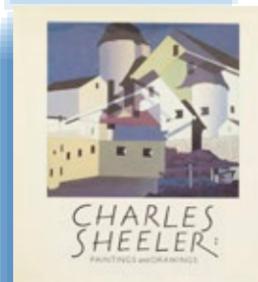
290
Max Ernst monographs, six
\$150-200



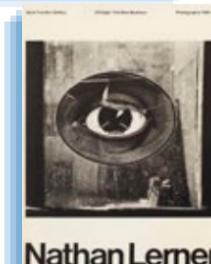
291
Various Artist
monographs, forty-one
\$300-500



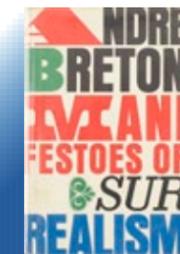
292
Paul Klee
monographs, fourteen
\$300-500



293
Charles Sheeler
monographs, ten
\$150-200



294
Photography
monographs, thirty-two
\$500-700



295
Architecture and Design
survey, twenty-seven
\$300-500



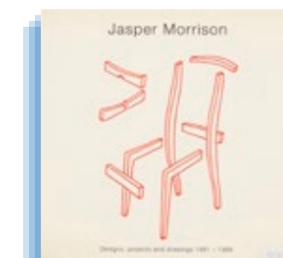
296
Yayoi Kusama
monographs, twenty
\$500-700



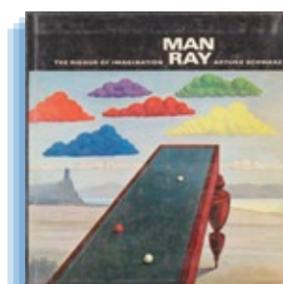
297
Bauhaus survey, fifteen
\$300-500



298
The Sculpture of Isamu
Noguchi, 1924-1979:
A Catalogue
\$1,000-1,500



299
Jasper Morrison
monographs, four
\$100-150

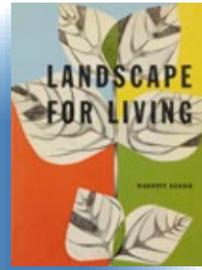


300
Man Ray
monographs, thirty-six
\$300-500



301

Berenice Abbott: Changing New York, A Book of Photographs \$500-700



307

Gardens survey, twenty-one \$400-600



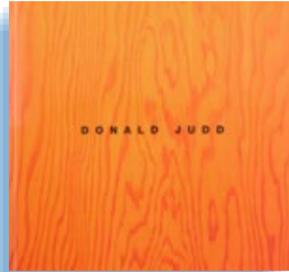
313

Modern California Houses: Case Study Houses 1945-1962 \$200-300



319

Architecture and Design survey, twenty-six \$400-600



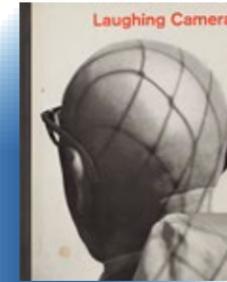
302

Donald Judd monographs, eight \$300-500



308

De Stijl periodicals, three \$500-700



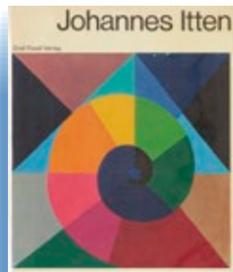
314

Photography survey, twenty-six \$500-700



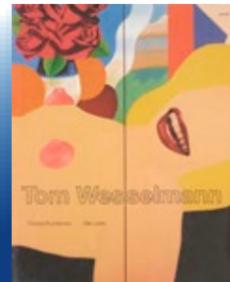
320

Bauhaus survey, twenty-three \$500-700



303

Various Artist monographs, thirty-one \$300-500



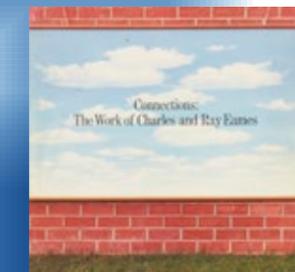
309

Various Artist monographs, forty \$400-500



315

Architecture and Design survey, twenty-nine \$500-700



321

Architecture and Design survey, twenty-seven \$500-700



304

Kurt Schwitters monographs, twenty-three \$500-700



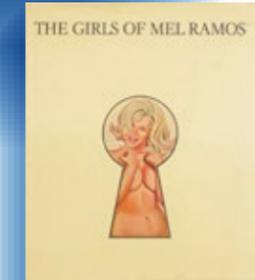
310

Architecture and Design survey, sixteen \$500-700



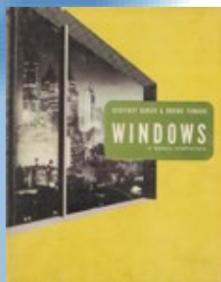
316

Art survey, twenty-three \$700-900



322

Mel Ramos monographs, eight \$100-150



305

Architectural and Technical Detail survey, seventeen \$400-600



311

Architecture and Design survey, twenty-three \$400-600



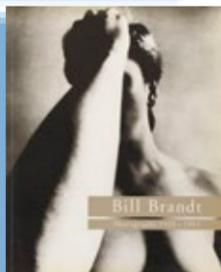
317

Experimental Photography survey, thirty-two \$500-700



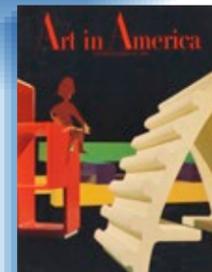
323

Graphic Design survey, twenty-nine \$400-600



306

Bill Brandt monographs, ten \$150-200



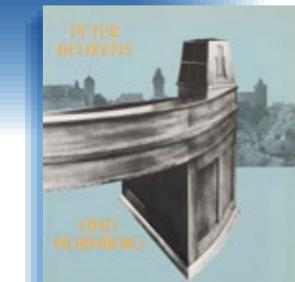
312

Art in America and art periodicals, one hundred and thirty-three \$1,000-1,500



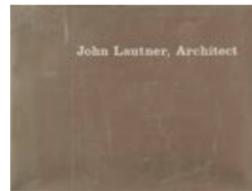
318

Robert Mangold monographs, eleven \$300-500



324

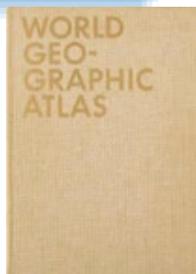
Architecture and Design survey, thirty-nine \$300-500



325
John Lautner monograph
\$200-300



326
African and Oceanic
Art survey, thirty-four
\$700-900



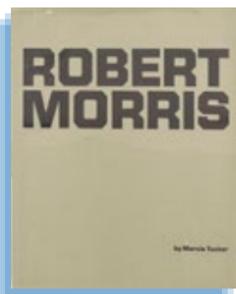
327
World Geographic
Atlas: A Composite
of Man's Environment
by Herbert Bayer
\$100-150



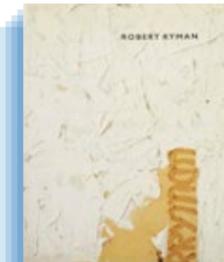
328
Julius Shulman:
Modernism Rediscovered,
three volume set
\$500-700



329
Experimental Art
survey, two
\$200-300



330
Robert Morris
monographs, twelve
\$200-300



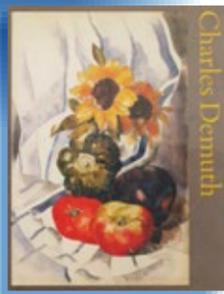
331
Robert Ryman
monographs, five
\$300-500



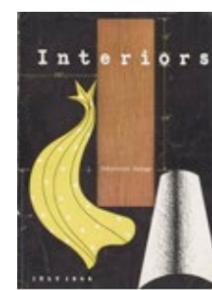
332
Architecture and Design
survey, twenty-four
\$500-700



333
Gardens survey,
twenty-seven
\$400-600



334
Charles Demuth
monographs, five
\$150-200



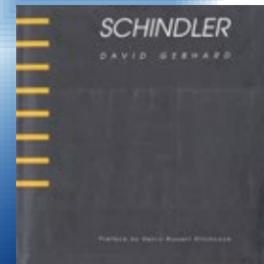
335
Design periodicals,
seventy-seven
\$300-500



336
Photography
survey, twenty-four
\$500-700



337
New York Photography
survey, eighteen
\$200-300



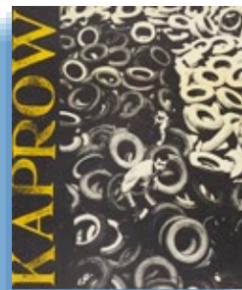
338
Architecture and Design
survey, thirty-five
\$500-700



339
Technics and Creativity:
Selections from Gemini
G.E.L., two
\$100-150



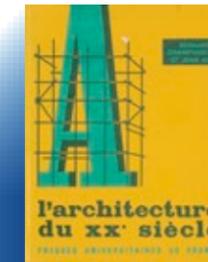
340
Chair Design survey, five
\$200-300



341
Experimental Art
survey, seven
\$400-600



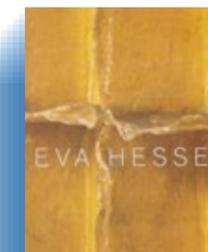
342
Various Artist
monographs, forty-nine
\$300-500



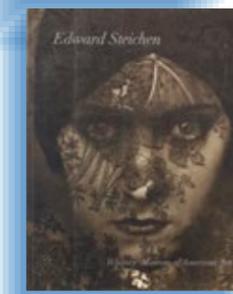
343
Architecture and Design
survey, twenty-four
\$600-800



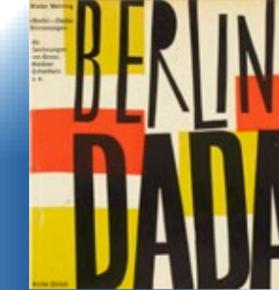
344
Ellsworth Kelly
monographs, eight
\$200-300



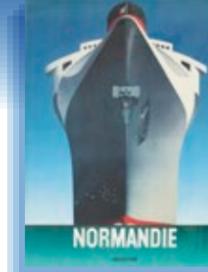
345
Eva Hesse
monographs, fourteen
\$500-700



346
Edward Steichen
monographs, six
\$150-200



347
Art survey, thirty-one
\$600-800



348
French Design
survey, eleven
\$2,000-3,000



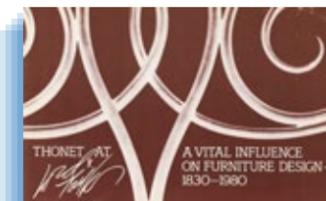
349

Various Artist monographs, fifty \$1,000–1,500



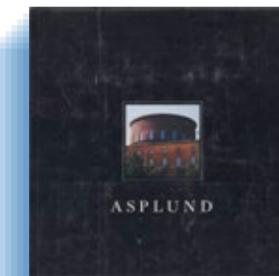
355

Gardens survey, twenty-eight \$300–500



361

Gebrüder Thonet survey, five \$300–500



365

Erik Gunnar Asplund monographs, eight \$200–300



350

Pop Art survey, eleven \$300–500



356

Art survey, thirty-seven \$700–900



362

Various Artist monographs, thirty-seven \$300–500



366

Architecture and Design survey, twenty-seven \$400–500



351

Mission Spirituelle De L'Art: A Propos de L'Oeuvre de Sophie Taeuber-Arp et de Jean Arp \$500–700



357

Architecture and Design survey, fourteen \$300–500



363

Richard Neutra monographs, six \$300–500



367

Collections survey, twelve \$500–700



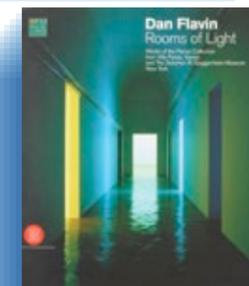
352

The Structurist, twenty \$200–300



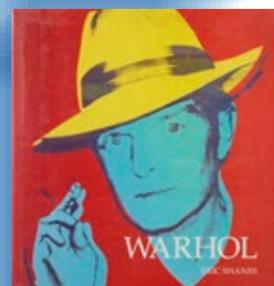
358

František Kupka monographs, six \$100–150



364

Dan Flavin monographs, thirteen \$500–700



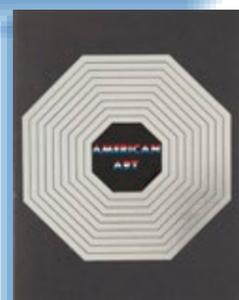
353

Andy Warhol monographs, twenty-two \$300–500



359

Alvar and Aino Aalto monographs, twenty-four \$200–300



354

Art survey, fifty-six \$600–800



360

Abstract Art survey, seven \$400–600

Terms & Conditions of the Sale

1.1 Introduction

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.

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.

1.2 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 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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