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STRUCTURE & ORNAMENT

STUDIO JEWELRY 1900 TO THE PRESENT

CURATED BY
MARK MCDONALD

PREVIEW / NEW YORK
31 January–6 February 2020
12–5 pm Monday–Saturday

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PREVIEW / NEW JERSEY
8–12 February 2020
12–5 pm daily

333 North Main St
Lambertville, NJ 08530

AUCTION / NEW JERSEY
12 February 2020
11 am eastern

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1900 TO THE PRESENT

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MARK MCDONALD

STRUCTURE & ORNAMENT A CONTINUUM

Creating this sale has been a look back and a lunge forward for me, reviving treasured old connections and encouraging me to stretch my focus in new directions.

The core material of this auction—mid-century modernist studio jewelry—has always been a large part of my professional career. At Fifty/50, our gallery in Manhattan from 1980 to 1993, my partners and I were pioneers in this field: researching, gathering, and exhibiting the best work available to us. Our 1984 exhibition and catalogue, *Structure and Ornament: Studio Jewelry 1940-1960*, featured many pieces purchased, or consigned directly, from key jewelers of that era, or from their friends and families. I have maintained many of these relationships to this day. And several pieces from that original show have found their way into this auction.

The Fifty/50 endeavor in 1984 established a market and platform for the resale of this material, benefiting buyers, as well as sellers, and serving as my inspiration for the title of this auction. One of my goals for this sale is that it too will establish a viable and healthy marketplace for studio jewelry from 1900 to the present, with this informative catalogue serving as a guide and reference—a lasting document, like our original *Structure and Ornament* catalogue and the definitive *Messengers of Modernism: American Studio Jewelry 1940-1960*, by Toni Greenbaum, twelve years later.

This sale is built on the foundation of two major collections, assembled in the 1980s, by incredibly astute early connoisseurs. My job has been to create and curate a body of work expanding the scope of these consignments, including earlier twentieth century pieces, and continuing the thread into more contemporary work.

The important point I want to stress in this presentation is the continuum of the modern studio jewelry movement throughout the past one hundred years—the interconnected ideas, techniques, and materials. It has been a revelation that so many contemporary jewelers are familiar with and admit to being highly influenced by the work of the mid-century jewelers.

Both self-taught and university trained artists habitually reflect their surrounding influences, be it their teachers, concurrent art movements, and/or past and present cultural histories. For all contemporary jewelers, there exists a foundation upon which they have built their careers. For example, Albert Paley studied with Phillip Fike in Detroit, Arline Fisch studied with Earl Pardon at Skidmore College, and William Harper studied with John Paul Miller at the Cleveland Institute of Art. Ed Wiener was self-taught and was influenced by both 1950s abstract expressionism and ancient gold jewelry that he saw at the Metropolitan Museum of Art. Sam Kramer was heavily swayed by the Dada and Surrealist movements. Art Smith studied sculpture at Cooper Union, worked in fellow jeweler Winnifred Mason's retail shop, and his "wearable art" was deeply affected by his study of African history and art, which he discovered in books at the Brooklyn Public Library.

Many exceptional university programs with talented instructors not only taught traditional technique but also encouraged material and conceptual experimentation: Tyler School of Art, SUNY New Paltz, Skidmore, University of Wisconsin, Stanley Lechtzin, Olaf Skoogfors, Thomas Gentille, and Earl Pardon top that long list.

Many contemporary jewelers are indebted to the post-WWII European masters, especially Italian and German goldsmiths, such as Arnaldo and Giò Pomodoro, Giampaolo Babetto, and Hermann Jünger. It is impossible to overstate the importance of the Padua School, led by three great professors: Babetto, Mario Pinto, and Francesco Pavan. Annamaria Zanella, creator of the sublime *Penelope* brooch (lot 208) benefitted from their leadership.

Margaret De Patta was deeply influenced by Bauhaus principles and the painting, sculpture, and photography of László Moholy-Nagy, who she studied with at the New Bauhaus in Chicago in 1940. Eleanor Moty writes about being heavily influenced by De Patta's work, both stylistically and conceptually. Moty, who credits architect Steven Holl (my favorite living architect and friend) with informing her work in structure, light, and shadow, preceded Lisa Gralnick as head of the jewelry department at University of Wisconsin, Madison.

Another common thread in the tapestry of this sale is the use of uncommon or experimental new materials and unusual techniques. Josef Hoffmann used mother of pearl, instead of precious stones, in his spectacular comb from the Wiener Werkstätte. Earl Pardon and William Harper took enameling to the highest level of technical genius. John Paul Miller, arguably America's premier twentieth century goldsmith, is credited with reviving the ancient technique of gold granulation. Elsa Freund incorporated her own slumped glass and ceramic "beads" in her work. Lisa Gralnick created acrylic masterpieces even though she is best known as a master metalsmith. Ibram Lassaw perfected a "molten" grid-work technique to translate his three-dimensional sculpture into wearable art.

In assembling this auction, and attempting to create a broad yet cohesive focus, I've had the opportunity to make new connections and relationships. I have been pleased at the response to my appeals for support...collectors, artists, and gallerists have been enthusiastic, encouraging, instructive, and generous. I am grateful to Karen Davidov, Helen Drutt, Stefan Friedman, Toni Greenbaum, Sienna Patti, the "Susans", my old, dear friend Pat Shaw, and my incorrigible partner in crime, Ken Dukoff.

I could not have done this without the help from my talented and patient co-workers Megan Whippen, Ely Maris, Emilie Sims, Ellen Winston and Jennifer Mahanay. And of course thanks to David Rago and Richard Wright for the chance to expand my world.

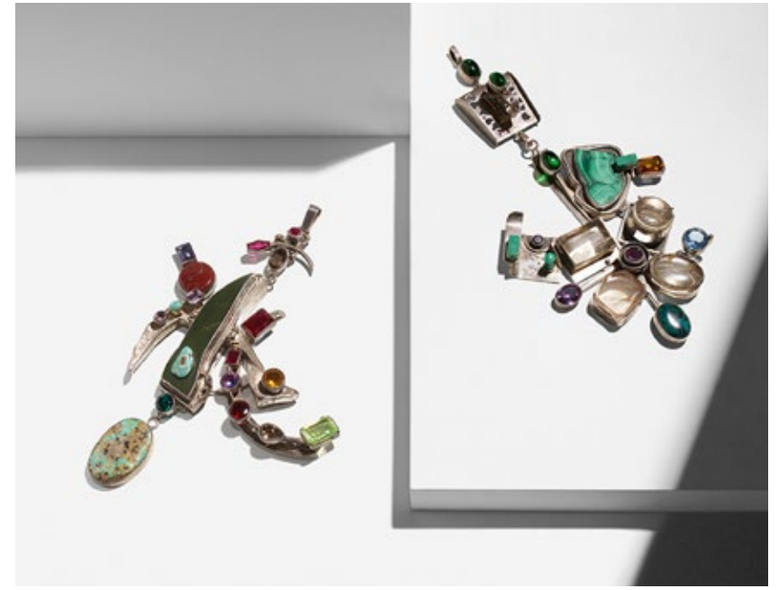
TONI GREENBAUM

MODERN HANDMADE JEWELRY

Jewelry is one of the most graphic indicators of personal identity. In sync with the body, it helps to define the individuals who wear it. Jewelry is also among the most revealing examples of material culture. The necklaces, earrings, bracelets, rings, and brooches worn by people throughout the ages contain powerful clues about the eras, traditions, habitations, and societies in which they lived.

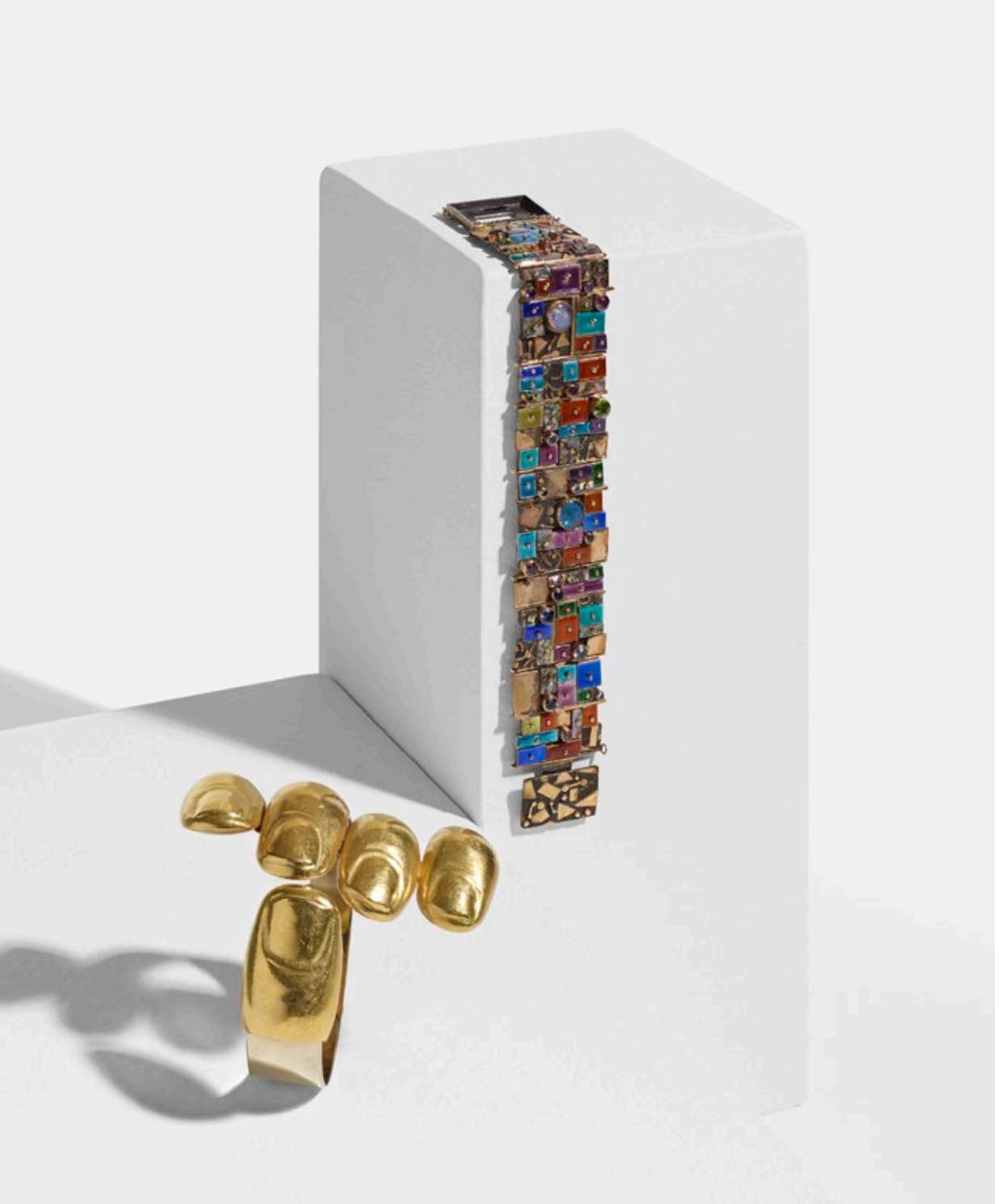
To this day, jewelry continues to act as an important signifier. The twentieth century, along with the first two decades of the twenty-first, is particularly rich in what we refer to as "studio jewelry." Studio jewelry, which is invariably handmade, can simply celebrate process and provide an alternative to fine or costume jewelry, but it can also harbor deeper meanings—concepts far beyond jewelry's usual function as decoration, commemoration, or talisman. Studio jewelry exists at the nexus of art, craft, and design, often reflecting aesthetic concerns, theoretical doctrines, political agendas, or popular trends. Most studio jewelry is either unique or produced in limited edition. It can be fabricated from precious metals and gemstones, created from materials outside the norm, or both. Studio jewelry may be easy to wear, or present tactical challenges. All in all, it is a most compelling adornment—whether we regard it technically, stylistically, artistically, or even existentially.

Structure and Ornament: Studio Jewelry from 1900 to the Present offers outstanding work by artists whose primary focus is the body, along with those seeking to expand their practices beyond painting and sculpture. It is a truly dazzling array, illustrating the continuum of studio jewelry from the turn of the twentieth century to the turn of the twenty-first, and beyond. This is also a landmark event, as it is the first exhibition and sale organized by an American auction house to be dedicated solely to studio jewelry on an international scale. Mark McDonald, a noted authority on twentieth and twenty-first century applied art, has meticulously curated the collection, which contains some of the field's most iconic examples.



One of the highlights is a magnificent silver and mother of pearl comb—reconfigured as a choker, but with the original tortoise shell fitting intact—by Wiener Werkstätte master Josef Hoffmann. Another is *Goldfinger* (1969), a seminal work by Italian sculptor and jeweler Bruno Martinazzi. *Goldfinger* is a dramatic 20k yellow and 18k white gold cuff bracelet, forged in the guise of a human hand, which holds the wearer's wrist in a vice-like grip. It symbolizes Martinazzi's stated view of the hand as "an instrument of knowledge and invention, meant to establish a relationship with others." Also on view are two rare pendants (shown above), from 1954 and 1976, by Rolph Scarlett, a Canadian-born painter and jeweler as well as industrial and stage designer, who is represented by numerous paintings in the collection of the Solomon R. Guggenheim Museum in New York City. Scarlett spent much of his life in Woodstock, New York, where, in the 1950s, 60s, and 70s, he made enormous rings and pendants of silver and brightly colored semi-precious stones, reminiscent of the geometric abstraction displayed in his paintings.

Important examples of mid-twentieth century modernist jewelry by Art Smith—in particular, a unique hammered copper wire collar—biomorphic brooches by Sam Kramer, Constructivist pins by Margaret De Patta, and a kinetic silver neckpiece, along with several forged wire fibulae by Claire Falkenstein are for sale. A reversible silver and enamel bracelet by Earl Pardon; a gold, moss agate, sand, and epoxy brooch by Irena Brynner; and the Martha Graham brooch—based upon Barbara



Morgan's famous photograph of the dancer—by Ed Wiener are especially noteworthy, as they were in the groundbreaking exhibition *Structure and Ornament: American Modernist Jewelry 1940-1960* at Fifty/50 Gallery in 1984. Scarcely seen late modernist works by John Paul Miller, Ruth Roach, Christian Schmidt, John Prip, Albert Paley, and Phillip Fike are featured as well.

The sale presents a treasury of "classics" by contemporary masters, such as Otto Künzli Hermann Jünger, Karl Fritsch, Robert Baines, Giampaolo Babetto, Gerd Rothmann, William Harper, and Lisa Gralnick, whose oeuvre is represented by both a black acrylic cube cuff bracelet, from 1988, and subsequent "deconstructed" brooches of 18k gold. Conceived as an edition, Künzli's pioneering bangle bracelet, *Gold Makes You Blind* (1980), questions long-held notions about preciousness and wear. It is fabricated from a black rubber tube within which a gold ball is concealed, its presence indicated only by a spherical bulge in the rubber. The gold ball is revealed if the encasement erodes through use; originally, Künzli had agreed to replace the rubber tube as needed.

This auction additionally includes a refreshing mix of works by some of contemporary jewelry's rising stars, such as the *Night is Quiet Sea* brooch that centers on an antique ferrotype mounted in oxidized silver, with two applied baroque pearls and a hidden garnet, by German jeweler Bettina Speckner, and a brooch assembled from silver, enameled silver, rock, and glass by Australian Helen Britton. Dutch jeweler and product/lighting designer Herman Hermsen is represented by a massive collar of black PVC, mounted with large green and blue glass stones, which references both historical idioms and up-to-the-minute design. A sizable ring and exceptional double dragonfly bracelet—made from plastic and repurposed faux gemstones—by Austrian artist Petra Zimmermann also addresses the history of jewelry, and its aesthetic value regardless of the materials used, as well as the transitory nature of beauty.

Due to the compatibility of method and material, sculptors, from time to time, have embraced jewelry's small format. Arnaldo Pomodoro habitually incorporated jewelry into his practice, echoing the complex textures of his monumental bronze sculptures in the rough surfaces of elegant gold bracelets. A prime example of such a bracelet, from 1965, is in the sale, along with a sleek stainless steel brooch from 1960 by José de Rivera, and pendants from the same period by Ibram Lassaw, who regarded jewelry as maquettes for his larger works. The auction also boasts a rare ceramic brooch by Beatrice Wood, featuring two figures reminiscent of those seen on her clay vessels.

For those who admire modern and contemporary art, decorative art, or design, S*tructure and Ornament: Studio Jewelry from 1900 to the Present* provides an unparalleled opportunity to observe and acquire some of the best work available.

GIAMPAOLO BABETTO

Giampaolo Babetto originally trained to be an architect in the 1960s, but when he realized he loved working directly with materials, he became a jeweler. As part of the venerated Padua School, Babetto looked to traditional goldsmith techniques and the rigorous, immaculate forms of the Renaissance (particularly those of architect Andrea Palladio) to create concrete, elegant pieces. He describes his "empty but solid" works as having "an inwardness"—sensitive objects that, by avoiding excessive decoration, "have a soul." Babetto's work has also evolved to be in conversation with the heroic forms of contemporary minimalists like Carl Andre and Donald Judd and his inclusion of enamel, beginning in the 1980s, was inspired by an exhibition of Japanese lacquerware that he saw at The Metropolitan Museum of Art.

100

GIAMPAOLO BABETTO
ring

Italy, 1984/2009 | 18 karat white gold
1¾ h × 1¾ w × ½ d in (4 × 4 × 1 cm)
This work is number 2 from the edition of 7. Signed, dated and numbered to interior 'Babetto 84 09 2/7'. Impressed to interior '750' and '173 PD'. Ring size: 6.

Estimate $3,000–5,000

Literature *Jewelry of our Time: Art, Ornament and Obsession*, Drutt and Dormer, pg. 290 *Jewelry by Artists In the Studio 1940–2000*, L'ecuyer, pg. 133

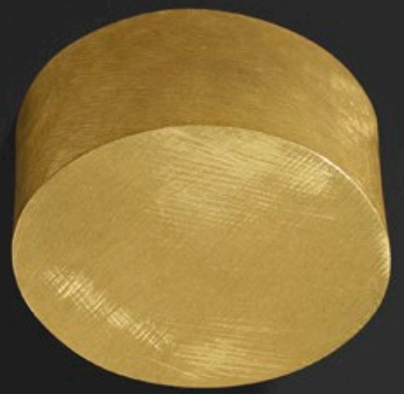
101

GIAMPAOLO BABETTO
necklace

Italy, 2000 | 18 karat gold, niello
6 dia × 1¼ d in (15 × 3 cm)
Signed and dated to interior 'Babetto 18K 2000'. Impressed to interior '173 PD'.

Estimate $20,000–30,000

Provenance Collection of Susan Grant Lewin



102

GIAMPAOLO BABETTO
brooch

Italy, 2011 | 18 karat gold, pigment
4 h × 3¾ w × 1¼ d in (10 × 10 × 3 cm)
Signed and dated to clasp 'Babetto 2011'. Impressed to clasp '750' and '173 PD'.

Estimate $10,000–15,000

103

GIAMPAOLO BABETTO
brooch

Italy, 2012 | 18 karat gold, pigment
3¾ h × 3½ w × 1¼ d in (10 × 9 × 3 cm)
This work is number 3 from the edition of 7. Signed, dated and numbered to clasp 'Babetto 3/7 2012'. Impressed to clasp '750 and '173 PD'.

Estimate $10,000–15,000

104

GIAMPAOLO BABETTO
brooch

Italy, 1983/2010 | 18 karat gold
1 h × 1¾ w × 2 d in (3 × 4 × 5 cm)
This work is number 4 from the edition of 7. Signed, dated and numbered to reverse 'Babetto 4/7 1983 2010'. Impressed to reverse '750' and '173 PD'.

Estimate $10,000–15,000

Provenance Rotasa Collection

105

RONALD HAYES PEARSON
necklace

USA, c. 1965 | 14 karat gold
6 h × 4¼ w × 1 d in (15 × 11 × 3 cm)
Impressed signature to reverse 'Pearson 14k'.

Estimate $1,000–1,500

Literature *Modernist Jewelry 1930–1960: The Wearable Art Movement*, Schon, pg. 204
Provenance Private Collection, California

106

STUART DEVLIN
brooch

Australia/United Kingdom, 1979
gold, amethyst, jade, rhodochrosite, pearl
2¼ h × 2¼ w × ¾ d in (6 × 6 × 2 cm)
This brooch can also be worn as a pendant. Impressed touchmarks to stem.

Estimate $3,000–4,000

107

BENT EXNER
kinetic ring

Denmark, c. 1960 | 18 karat gold, pearl
1½ h × ¾ w × ¼ d in (4 × 20 × 1 cm)
The pearls are suspended within their settings and swing. Impressed signature to interior 'Exner 750'. Ring size: 6.5.

Estimate $1,000–1,500

108

ERNEST BLYTH
pair of earrings

United Kingdom, c. 1965 | gold, emerald
1¾ h × ¾ w × ½ d in (4 × 2 × 1 cm)

Estimate $1,000–1,500

Provenance Collection of Peggy de Salle, Bloomfield Hills, MI
Collection of Patricia Shaw

109

ERNEST BLYTH
bracelet

United Kingdom, c. 1965 | gold
2¾ h × 3 w × 2½ d in (7 × 8 × 6 cm)

Estimate $3,000–5,000

Provenance Collection of Peggy de Salle, Bloomfield Hills, MI
Collection of Patricia Shaw

MARGARET DE PATTA

More than any other jewelry designer of the twentieth century, Margaret De Patta unified the visual theories of early progressive movements with mid-century design sensibilities to create jewelry that, while seemingly minimal, is built upon studied, complex relationships of light, form and space. De Patta was one of the first jewelry designers to elevate nontraditional materials beyond their humble origins—metal elements were layered to create depth, convex and faceted quartz added an entrancing range of optical effects and overall compositions were meticulous, as though they were clear, clean answers to conundrums only De Patta could see. As a student of the New Bauhaus and its populist spirit in the 1940s, De Patta also led the charge on the debate over mass-producing art jewelry, arguing that good design should be accessible. The present lots represent this era (which De Patta explored only for a short time, as the reality of the demands of scaled production took too much time away from designing), and also includes superb, unique works from both earlier and later in her career.

110

MARGARET DE PATTA
brooch and pair of earrings

USA, c. 1950
sterling silver, faceted quartz, onyx
3 h × 2½ w × ½ d in (8 × 6 × 1 cm)
Quartz was faceted by lapidary Francis Sperisen, San Francisco. Impressed artist's ciper to clasp on brooch.

Estimate $4,000–6,000

Literature *Space, Light, Structure: The Jewelry of Margaret De Patta*, Ilsa-Neuman and Muñiz, pg. 93 illustrates related brooch

111

MARGARET DE PATTA
brooch, model no. 10 (Running Ghost)

USA, 1947/1947–1957 | sterling silver
2 h × 2½ w × ½ d in (5 × 6 × 1 cm)
Impressed artist's cipher and mark to reverse 'Sterling'.

Estimate $2,000–3,000

Literature *Space, Light, Structure: The Jewelry of Margaret De Patta*, Ilsa-Neuman and Muñiz, pg. 116

112

MARGARET DE PATTA
brooch, model no. 4

USA, 1944/1946–1957 | sterling silver
1¾ h × 2¾ w × ½ d in (4 × 7 × 1 cm)
Impressed artist's cipher and mark to reverse 'Sterling'.

Estimate $2,000–3,000

Literature *Space, Light, Structure: The Jewelry of Margaret De Patta*, Ilsa-Neuman and Muñiz, pg. 43

113

MARGARET DE PATTA
brooch, model no. 6

USA, 1946/1946–1957 | sterling silver, quartz
2 h × 3¼ w × ½ d in (5 × 8 × 1 cm)
Impressed artist's cipher and signature to reverse 'De Patta Sterling'.

Estimate $4,000–6,000

Literature *Space, Light, Structure: The Jewelry of Margaret De Patta*, Ilsa-Neuman and Muñiz, pg. 43

114

MARGARET DE PATTA
unique brooch

USA, c. 1936–1938 | sterling silver, quartz
2¼ dia × ¼ d in (6 × 1 cm)
Impressed artist's cipher to reverse.

Estimate $2,500–3,500

115

MARGARET DE PATTA
earrings, model no. 34

USA, 1943/1948–1957 | sterling silver
¾ h × ¾ w × ¾ d in (2 × 2 × 2 cm)
Impressed signature to reverse of one earring 'Sterling De Patta'.

Estimate $1,000–1,500

Literature *Space, Light, Structure: The Jewelry of Margaret De Patta*, Ilsa-Neuman and Muñiz, pg. 113
Provenance Private Collection, California

JOSEF HOFFMANN

Josef Hoffmann is one of the most central figures in early twentieth century design and was part of the founding of both the Vienna Secession movement in 1897 and Wiener Werkstätte in 1903—effectively bridging the transition from late nineteenth century decorative movements to the rigors and clarity of modernism. The Secessionists advocated that the applied arts be put on equal footing as the fine arts and put forth the idea of *Gesamtkunstwerk*—wherein the clothes and jewelry you wore, the house you lived in and the plate you ate from culminated in a total aesthetic perspective. Wiener Werkstätte, formed from a rift in the Secessionist movement, created all matters of exquisitely crafted wares, with their jewelry being the most emblematic of the radical emerging sensibilities—instead of value being tied to materials, it was in the artisanship and uniqueness of each piece. The present lot is a superb record of this transitional era in design and in Hoffmann's career; his most well-known jewelry is his colorful,structured brooches that recall ornamental façades and the paintings of his close friend and collaborator, Gustav Klimt. This comb is exceptionally rare, as it does not use the square format Hoffmann preferred and instead is a sensuous, elegant free-form work that uses the flowing, organic design elements of Art Nouveau. At the same time, the restricted color palette of white and silver points to Hoffmann's shift toward modernism, which also began appearing in his architecture—most notably in his greatest work, the Palais Stoclet (1905-1911). The present work, in both its lushness and refinement, embodies the aesthetic and ideological shifts in the studio jewelry and design movements at large in the twentieth century.

116

JOSEF HOFFMANN
hair comb

Austria, 1909 | Wiener Werkstätte
gilt silver, mother of pearl, cultured pearls, tortoise shell
2½ h × 5 w × 1 d in (6 × 13 × 3 cm)
The preparatory sketch and a period photograph of this work (model no. G 955) is held in the collection of the Austrian Museum of Applied Arts (MAK), Vienna. Impressed artist's cipher and rose mark to reverse. Sold with accompanying detachable hair comb.

Estimate $20,000–30,000

Literature *The Studio, Vol. 52*, pg. 191
Art Nouveau Jewelry, Becker, pl. 184
Josef Hoffmann Designs, MAK, pl. 220 illustrates sketch for this work *Dictionaire International Bijou*, de Cerval, pg. 178
Provenance Barry Friedman, Ltd., New York | Collection of Patricia Shaw

My initial exposure to the cool, elegant work of Eva Eisler was at the Brooklyn Museum in 2009. A small group of complementary jewelry from the museum's collection was displayed with the exhibition *From the Village to Vogue: The Modernist Jewelry of Art Smith*. The perfect balance and exacting technical execution of her brooch from 1988 in silver spoke to my strong sense of order. —MARK MCDONALD

EVA EISLER

Eva Eisler was raised in Communist-era Prague and her jewelry is concerned with the philosophical and intellectual implications of the tensions and harmonies possible in material, form and space. Highly rational and ordered, Eisler's works reflect her built environment as well as the awesome and fearsome dominance of technology in our lives. Eisler uses the visual purity of minimalism to create works that are elegant and refined and, despite their modest size, have an internal scale that makes them feel immense and full of gravitas. About her work, she says that she aims to "capture something of the essence of timelessness—not necessarily that which is likeable or pleasing today, but will be meaningful two hundred years from now".

117

EVA EISLER
brooch

Czech Republic, 1988 | sterling silver
¾ h × 4¼ w × ¾ d in (2 × 11 × 2 cm)
Signed and dated to reverse 'Eisler 88'.

Estimate $3,000–5,000

Provenance Collection of Susan Grant Lewin

118

EVA EISLER
brooch

Czech Republic, 1988
stainless steel, slate
1 h × 5 w × 1 d in (3 × 13 × 3 cm)
Signed and dated to reverse 'Eisler 88'.

Estimate $4,000–6,000

Provenance Collection of Susan Grant Lewin

119

EVA EISLER
brooch from the Tension Series

Czech Republic, 1990
stainless steel, sterling silver
3 h × 2¾ w × 1 d in (8 × 7 × 3 cm)
Signed and dated to reverse 'ER 90'.

Estimate $4,000–6,000

120

ETTORE SOTTSASS
ES1 ring

Italy, 1967 | GEM Montebello
rhodium-treated sterling silver
1½ h × 1¼ w × 1¼ d in (4 × 3 × 3 cm)
This work is from the intended edition of 200 published by GEM Montebello, Milan. Impressed manufacturer's mark and touchmarks to interior 'Ettore Sottsass 1967 200 ex ES/1 925'. Ring size: 9. Sold with original box.

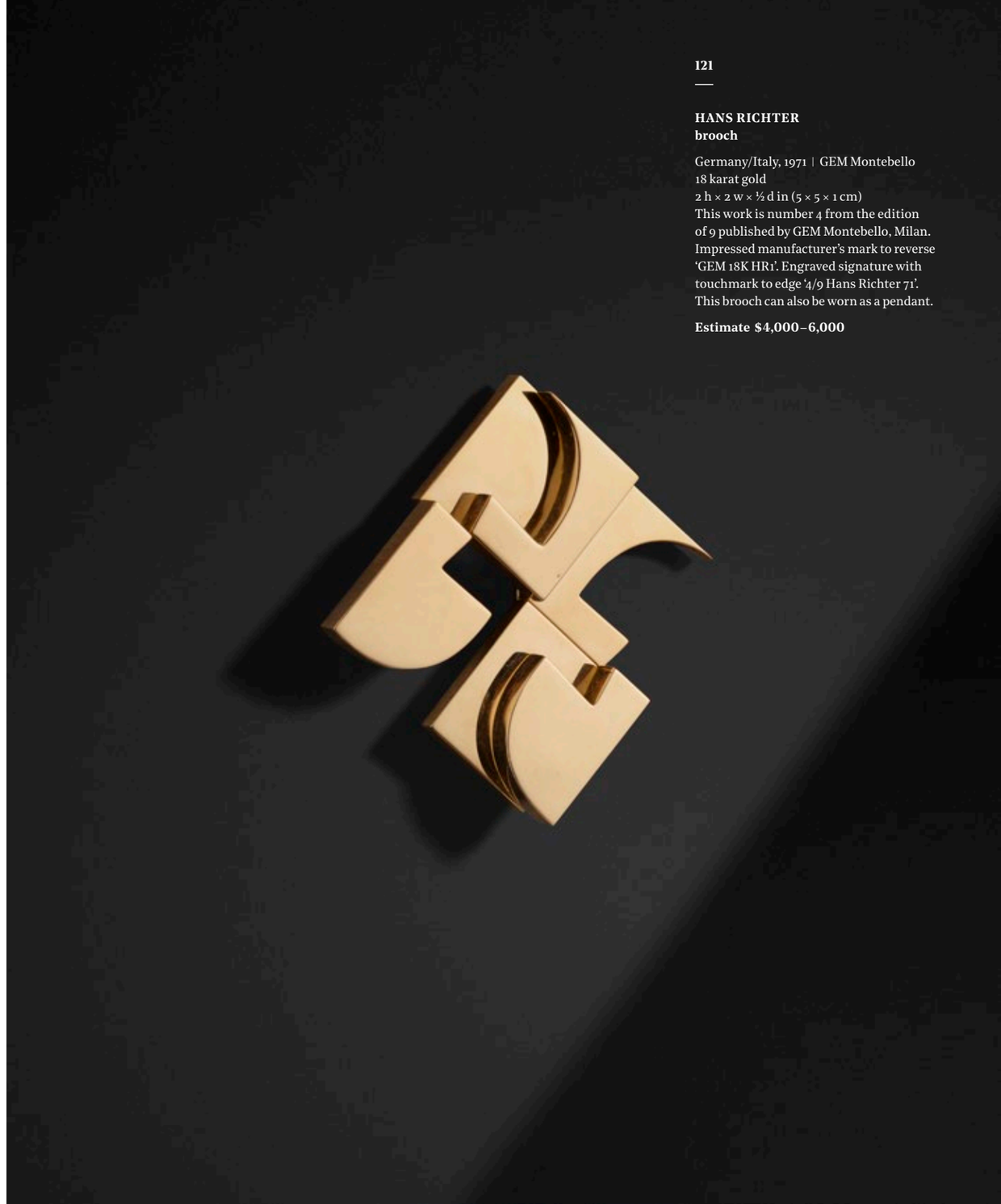
Estimate $2,000–3,000

121

HANS RICHTER
brooch

Germany/Italy, 1971 | GEM Montebello
18 karat gold
2 h × 2 w × ½ d in (5 × 5 × 1 cm)
This work is number 4 from the edition of 9 published by GEM Montebello, Milan. Impressed manufacturer's mark to reverse 'GEM 18K HR1'. Engraved signature with touchmark to edge '4/9 Hans Richter 71'. This brooch can also be worn as a pendant.

Estimate $4,000–6,000



ALBERT PALEY

Although he only made jewelry for a short part of his career, Albert Paley left an indelible mark on the field by integrating the ornamentation and extravagance of Art Nouveau within a uniquely American idiom of industrialism and immense scale—characteristics which persisted in his public sculptures in the years to come. Rejecting the codas of minimalism and pop art in the late 1960s, Paley instead created works out of technical mastery, direct manipulation of materials, historical forms, and extreme imaginations of new ways jewelry can relate to the body—all currents in the craft movement that were much inspired by Phillip Fike. While a graduate student at Tyler School of Art and Architecture in Philadelphia in 1966, Paley saw a lecture by Fike on fibulae (clasps) and integrating mechanism with form. The previous year, Fike was studying in Italy and had an ecstatic encounter with ancient Etruscan fibulae, a form that would occupy his interests for the next fifty years. Contemporary iterations of ancient forms would permeate many who studied under Fike, who taught at Wayne State University in Detroit for forty-five years, including his student Stanley Lechtzin, who was Paley's teacher at Tyler. The resonance of the three present works (Fike was also making interlocking rings in the 1960s) illustrates the closeness of the jewelry community at this time and how artists innovated the medium together.

122

ALBERT PALEY
brooch

USA, 1971 | forged, fabricated and oxidized sterling silver with gold inlay, 14 karat gold, labradorite, sapphire, pearl
8½ h × 5¾ w × 1½ d in (22 × 15 × 4 cm)
Impressed signature to reverse 'Paley Sterling 14k'. This work is registered with The Paley Archive as # JP 1971 05.

Estimate $25,000–35,000

Literature *Albert Paley Sculptural Ornament*, Renwick Contemporary American Craft Series, pg. 45 illustrates this example
Provenance Collection of the artist

123

ALBERT PALEY
interlocking ring

USA, 1969 | 14 karat gold, tourmaline
1 h × 1 w × 1 d in (3 × 3 × 3 cm)
Signed to interior of each ring 'Paley 14K'.
Ring size: 5. This work is registered with
The Paley Archive as # JR 1969 07.

Estimate $9,000–12,000

Literature *Albert Paley Sculptural Ornament*, Renwick Contemporary American Craft Series, pg. 28 illustrates this example
Provenance Collection of the artist

124

PHILLIP FIKE
fibula

USA, 1968 | 14 karat yellow gold plate
wire, grenadilla wood
4 h × 1¼ w × 1¼ d in (10 × 3 × 3 cm)
This work contains kinetic elements,
with the wooden segments able to swivel.

Estimate $2,000–3,000

Literature *Albert Paley Sculptural Ornament*, Renwick Contemporary American Craft Series, pg. 63 illustrates this example
Provenance Acquired directly
from the artist by Patricia Shaw

I first saw Lisa Gralnick's work in an article in *Metalsmith* magazine. Her *Anti-Gravity Neckpiece #5* featured on the cover grabbed my attention. I rarely paid attention to contemporary jewelry in 1992. I was drawn to and fascinated by the mechanics and the tough materials. These "ruptured machines" with their gears, chains, pulleys and weights pulled me into Lisa's world and I watched as she evolved, using acrylic, gold and steel in uncommon fashion. I am thrilled to offer several iconic examples by this modern master. —MARK MCDONALD

LISA GRALNICK

Lisa Gralnick's sublime and stark jewelry invokes a tension between thinking and sensing. The intellectual, mathematical and philosophical concerns of her work are grounded in a mastery of traditional goldsmith techniques, creating jewelry that, in Gralnick's words, "refuses to behave." Her acrylic works, severe and matte-black, stand as inert relics, relating the wearer to the broader arc of the history of industry and objects, while her exquisite works in gold are rigorous and poetic. Inspired by a lecture by artist Reinhard Mucha in the late 1980s, Gralnick says she became "obsessed with the notion of the non-neutrality of materials" and that this inherently suggested a non-neutrality of other things, such as language, leading her works to be instilled with "second or third generation metaphor."

125

LISA GRALNICK
Magnolia ring

USA, 1997 | 18 karat gold
1¼ h × ¾ w × ¾ d in (3 × 2 × 2 cm)
Signed to interior of band 'Gralnick 18K'. Ring size: 7.

Estimate $3,500–4,500

Literature *Master Metalsmith: Lisa Gralnick, Scene of the Crime*, Metal Museum, pg. 34 illustrates this example
Provenance Collection of the artist

126

LISA GRALNICK
bracelet

USA, 1988 | acrylic, gold (hidden clasp)
3¼ h × 3¼ w × 3¼ d in (8 × 8 × 8 cm)
Signed to interior 'Lisa Gralnick'.

Estimate $2,000–3,000

Literature *American Art Jewelry Today*, Lewin, pg. 107 illustrates this example
Master Metalsmith: Lisa Gralnick, Scene of the Crime, Metal Museum, pg. 14 illustrates this example
Provenance Collection of the artist

127

LISA GRALNICK
brooch

USA, 2002 | 18 karat gold
2¼ dia × ½ d in (6 × 1 cm)
Signed and dated to reverse 'Lisa Gralnick 18K 2002'.

Estimate $4,000–5,000

Literature *Master Metalsmith: Lisa Gralnick, Scene of the Crime*, Metal Museum, pg. 35 illustrates this example
Provenance Rotasa Collection

128

LISA GRALNICK
brooch

USA, 1988 | acrylic
3 dia × 1 d in (8 × 3 cm)
Signed to reverse 'Lisa Gralnick'.

Estimate $3,000–5,000

Literature *Master Metalsmith: Lisa Gralnick, Scene of the Crime*, Metal Museum, pg. 13 illustrates this example
Provenance Collection of Susan Grant Lewin

129

LISA GRALNICK
brooch

USA, 2005 | 18 karat gold
2¼ dia × ¼ d in (6 × 1 cm)
Signed and dated to reverse '18K Lisa Grainick 2005'.

Estimate $4,500–5,500

Literature *Master Metalsmith: Lisa Gralnick, Scene of the Crime*, Metal Museum, pg. 37 illustrates this example
Provenance Collection of the artist

One month after Claire's death in 1997, her studio assistant and personal confidant, Stefan, invited me to her home and studio in Venice, California to look in "Claire's Box". This amazing trove, her personal collection, formed the foundation of the brilliant exhibition of her jewelry at the Long Beach Museum of Art in 2004. When the exhibition closed, I was asked by her estate to find collectors and institutions to acquire these rare masterworks. Lot 135 was included in that exhibition. —MARK MCDONALD

CLAIRE FALKENSTEIN

As an artist of singular innovation and energy, Claire Falkenstein explored a range of mediums but became known for her expansive wire structures that often included found glass and wood. She first began making jewelry in the late 1940s and upon moving to Paris in 1950, it became her primary focus. Working out of a tiny studio and with not much money, Falkenstein created works inspired by the free-form abstraction popular among Paris' avant-garde circles with castoff and nontraditional materials. The present works date from this era and are predecessors to the large-scale commissions she would take on in the 1960s. Though intimate in scale, they are imbued with Falkenstein's inimitable ability to create forms that exist beyond the physical space they inhabit.

130

CLAIRE FALKENSTEIN
pair of earrings

USA, 1952 | sterling silver
1¼ h × ½ w × 1 d in (3 × 1 × 3 cm)

Estimate $1,000–1,500

Literature *Modernist Jewelry 1930–1960: The Wearable Art Movement*, Schon, pg. 101 illustrates this example
Provenance Collection of Joanne and Fred Doloresco | Private Collection

131

CLAIRE FALKENSTEIN
brooch

USA, c. 1950 | silver wire, glass
3¾ h × 4½ w × 2 d in (10 × 11 × 5 cm)
Impressed signature to edge 'C. Falkenstein.'

Estimate $2,500–3,500

Provenance Collection of the artist
Private Collection

132

CLAIRE FALKENSTEIN
necklace

USA, 1952 | sterling silver
5½ h × 7 w × ¾ d in (14 × 18 × 2 cm)
Impressed signature to edge 'Claire'.

Estimate $4,000–6,000

Literature *Modernist Jewelry 1930–1960: The Wearable Art Movement*, Schon, pg. 100 illustrates this example
Provenance Collection of Joanne and Fred Doloresco | Private Collection

133

CLAIRE FALKENSTEIN
brooch

USA, c. 1950 | copper wire
1¼ h × 2¾ w × ¼ d in (3 × 7 × 1 cm)

Estimate $2,500–3,500

Provenance Collection of the artist
Private Collection

134

CLAIRE FALKENSTEIN
brooch

USA, c. 1950 | brass wire
1¼ h × 6 w × ¼ d in (3 × 15 × 1 cm)

Estimate $1,500–2,000

135

CLAIRE FALKENSTEIN
belt buckle

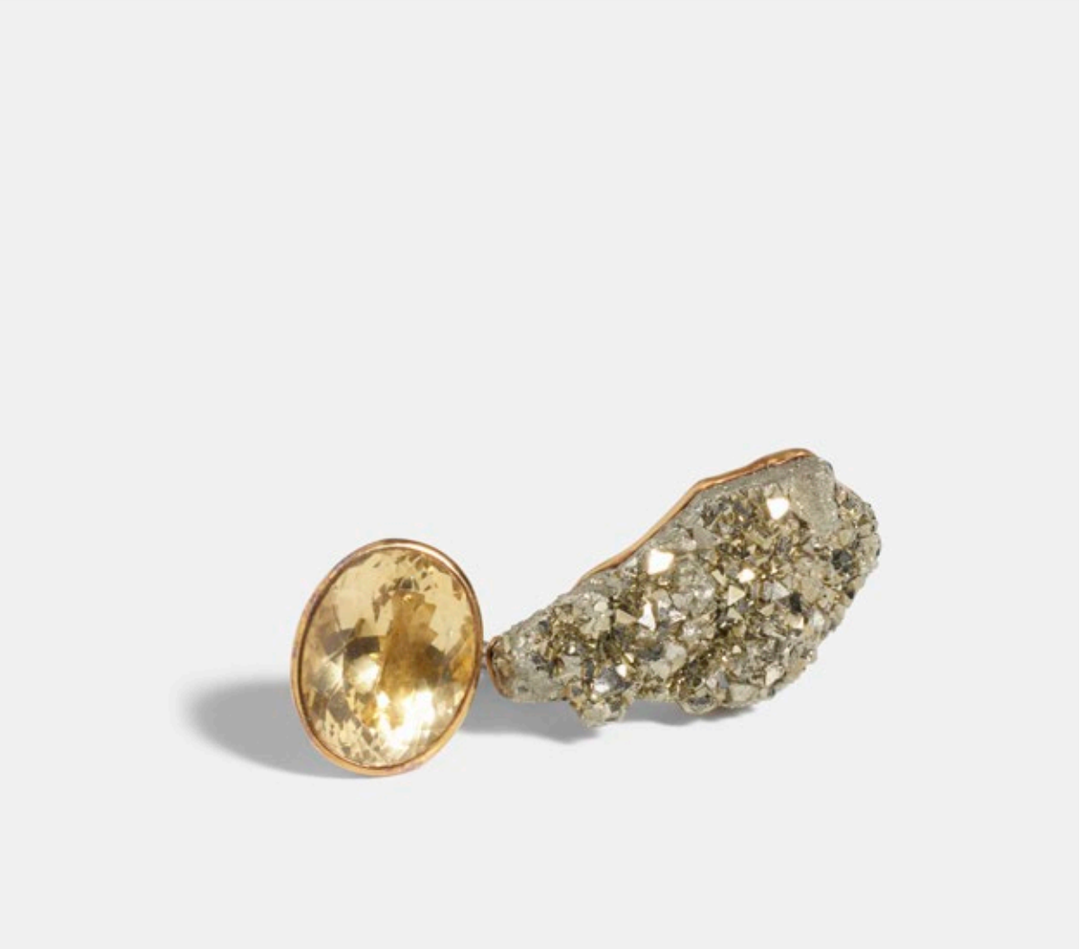
USA, c. 1950 | brass wire with silver solder
2¼ h × 5½ w × 1 d in (6 × 14 × 3 cm)

Estimate $4,500–5,500

Literature *The Modernist Jewelry of Claire Falkenstein*, Long Beach Museum of Art, pl. 77 illustrates this example
Exhibited *The Modernist Jewelry of Claire Falkenstein*, 2004, Long Beach Museum of Art
Provenance Collection of the artist
Private Collection

I like using things which may not traditionally be set together or be what we perceive of as valuable. It can be a pebble or piece of old concrete but you set it with an amazing stone and suddenly a completely different kind of dialogue begins to happen for both pieces.

CÉCILE ZU HOHENLOHE



136

CÉCILE ZU HOHENLOHE
double ring

Germany, c. 2015
22 karat gold, pyrite, yellow citrine
1¼ h × 3 w × 1 d in (3 × 8 × 3 cm)
Ring size: 7.

Estimate $15,000–20,000

Provenance Moss, New York
Collection of Susan Grant Lewin

137

ELSA FREUND
necklace

USA, c. 1960 | silver, glass, ceramic
9 h × 4½ w × ¾ d in (23 × 11 × 2 cm)
Pendant measures: 3 h × 2.5 w inches.
Signed to reverse 'Elsa'.

Estimate $1,500–2,000

138

ELSA FREUND
necklace

USA, c. 1960
sterling silver, ceramic, glass
31 l in (79 cm)
Pendant measures: 3.25 h × 2.25 w × 0.5 d inches. Signed to reverse with touchmarks 'Elsa'.

Estimate $1,000–1,500

ELSA FREUND

Elsa Freund spent the majority of her life as a school teacher and only began creating jewelry in the 1940s, when she and her husband opened a summer art camp in her native Arkansas. As a self-taught jeweler, she relied upon wrapping metal wire, rather than welding, to create airy, graceful pieces. With a background in ceramics, Freund also took an experimental approach to incorporating colorful stones and beads, which were usually of her own invention, by way of firing broken, antique bits of glass and tile that she collected.

139

MARY SCHIMPFF WEBB
ring

USA, c. 1970 | rutilated quartz, sterling silver, 14 karat gold
1 h × 1 w × ½ d in (3 × 3 × 1 cm)
Signed to interior '14K Schimpff Ster'.
Ring size: 8.

Estimate $1,000–1,500

Provenance Collection of Patricia Shaw

140

ASTRID FOG
bracelet, model no. 221

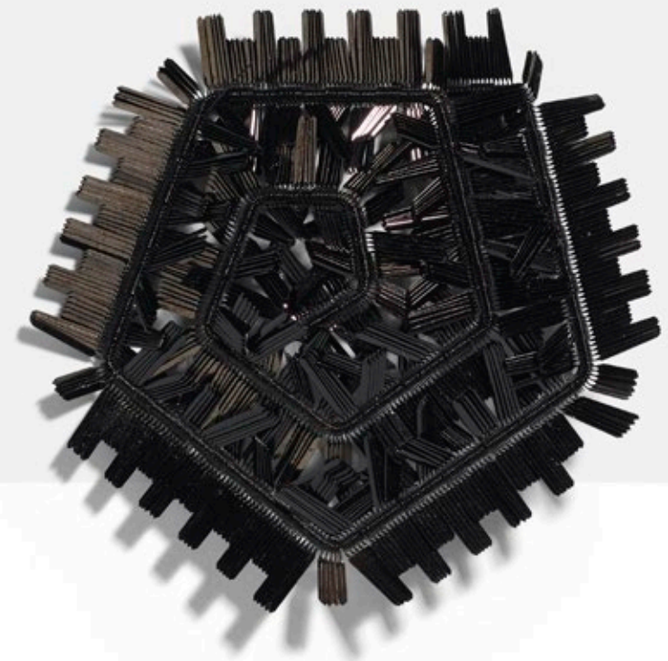
Denmark, c. 1960 | Georg Jensen
sterling silver
7½ h × 3½ dia in (19 × 9 cm)
Impressed manufacturer's mark to interior 'Georg Jensen 925 S Denmark 221'.

Estimate $3,000–5,000

Literature *Georg Jensen: A Tradition of Splendid Silver*, Drucker, pg. 155 illustrates period advertisement with related designs

SERGEY JIVETIN

With a background in engineering and a deep interest in humans' ecological impact, Uzbekistan-born Sergey Jivetin creates jewelry that exists as phenomena of time and space. Jivetin takes advantage of the intimate scale of jewelry and its relationship to personal space to relate the wearer to technology and the built environment's tension with nature. He believes that art and science should "shed the elite status that segregates them" to open up both to further exploration and "pluralistic experiences."



141

SERGEY JIVETIN
brooch from Time Structures series

Uzbekistan/USA, c. 2005
watch hands, stainless steel
2¾ h × 2¾ w × ¼ d in (7 × 7 × 1 cm)

Estimate $4,500–5,500

142

JANTJE FLEISCHHUT
Brooch b.619

The Netherlands, 2005
gold, resin, fiberglass
1¾ h × 2½ w × 1¾ d in (4 × 6 × 4 cm)

Estimate $2,000–3,000

Provenance Rotasa Collection

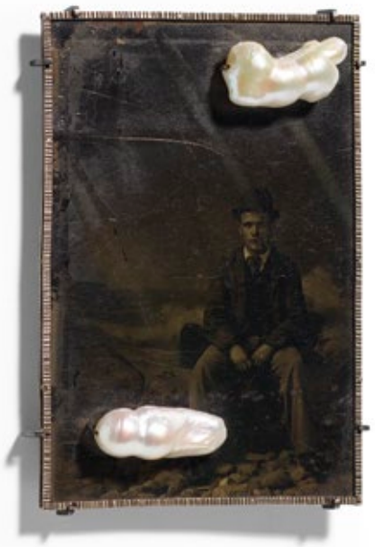
143

JEAN CLAUDE CHAMPAGNAT
brooch

France, c. 1960 | 14 karat yellow gold
3½ h × 3 w × 1 d in (9 × 8 × 3 cm)
Signed to reverse 'J. C. Champagnat Paris Made in France 899'. Impressed touchmarks to clasp '14K'.

Estimate $2,000–3,000

Provenance Alain Cical, Paris
Collection of Patricia Shaw



144

BETTINA SPECKNER
Night is Quiet Sea brooch

Germany, 2010 | ferrotype, silver, baroque pearl, garnet cabochon (to reverse)
3½ h × 2½ w × ¾ d in (9 × 6 × 2 cm)
Applied signature to reverse 'S'.

Estimate $2,500–3,500

Exhibited *Bettina Speckner: a rose is a rose is a rose*, 15 October – 14 November 2010, Sienna Patti Gallery, Lenox, MA

145

HELEN BRITTON
brooch

Australia, c. 2005
silver, paint, rhodonite, glass
3½ h × 2½ w × 1 d in (9 × 6 × 3 cm)
Impressed touchmark to reverse.

Estimate $4,000–5,000

Provenance Collection of Susan Beech

146

GIOVANNI SICURO
bracelet

Italy, 2014 | silver, niello
3½ dia × 1¾ d in (9 × 4 cm)
Incised to interior 'MINTO'.

Estimate $4,000–6,000

Provenance Ornamentum, Hudson, NY | Collection of Susan Grant Lewin

This magic, this mystery, has to do with giving the viewer something unexpected, a feeling that they may be experiencing an object that does not reveal all its secrets. There is magic in the unknown and I attempt to make objects of the unknown.

WILLIAM HARPER

147

WILLIAM HARPER
necklace

USA, c. 1985 | tooled gold with cloisonné inlay, sterling silver, shell
14 h × 3¼ w × ½ d in (36 × 8 × 1 cm)
Pendant measures: 4.5 h × 3.25 w × 0.5 d inches.

Estimate $10,000–15,000

Provenance Collection of Susan Beech

148

WILLIAM HARPER
Saint Agatha pendant

USA, 1982 | gold and silver cloisonné enamel on copper and fine silver, 14 karat gold, 24 karat gold, sterling silver, bone, ebony, shell, tourmaline
7 h × 3 w × ¾ d in (18 × 8 × 2 cm)
Signed, titled and dated to reverse 'William Harper 1982 Saint Agatha'.

Estimate $8,000–10,000

Literature *William Harper: Artist as Alchemist,* Manhart, cat. no. 54 illustrates this example
Exhibited *William Harper: Artist as Alchemist*, 4 November – 10 December 1989, The Orlando Museum of Art, Orlando, FL
Provenance Yaw Gallery, Birmingham, MI | Collection of Patricia Shaw

149

WILLIAM HARPER
Jealousy brooch from The Seven Deadly Sins

USA, 1989 | tooled gold with cloisonné inlay, shell and peridot
6¾ h × 1½ w × ¾ d in (17 × 4 × 2 cm)
Signed, title and dated to reverse 'William Harper 1989 The Seven Deadly Sins, Jealousy'.

Estimate $10,000–12,000

150

IRENA BRYNNER
ring

USA, c. 1950 | 14 karat gold, baroque cultured pearl
1¼ h × ¾ w × 1 d in (3 × 2 × 3 cm)
Signed to interior '14K by Brynner'.
Ring size: 8.

Estimate $700–900

Provenance Collection of Patricia Shaw

151

IRENA BRYNNER
brooch

USA, c. 1950 | 14 karat gold, moss agate, sand composite, gold fillings and epoxy
1¼ h × 3¼ w × ½ d in (3 × 8 × 1 cm)
Signed to reverse 'I. Brynner'.

Estimate $700–900

Literature *Structure and Ornament: American Modernist Jewelry 1940–1960*, Cutler, Isaacson and McDonald, pl. 10 illustrates this example
Exhibited *Structure and Ornament: American Modernist Jewelry 1940–1960*, 1984, Fifty/50 Gallery, New York
Provenance Fifty/50 Gallery, New York
Collection of Patricia Shaw

IRENA BRYNNER

Irena Brynner decided to become a jewelry designer after seeing the work of Claire Falkenstein in 1950. Her sculptural approach, also inspired by the ornate, organic forms of Antoni Gaudí, is heightened by her expressive use of wire, warm-toned metals and pearls and stones in rich, captivating colors. Brynner's creations are notable for their sensitivity to the contours and scale of the body.

I met Irena Brynner in our original search for material for the first Fifty/50 exhibition in 1984 and acquired a number of excellent pieces from her personal collection including lot 151. She was a fascinating and rather glamorous character in the process of re-inventing herself as a cabaret singer, performing traditional Eastern European folksongs in a Greenwich Village piano café. —MARK MCDONALD

PETER CHANG

Peter Chang's bright, fantastical works are informed by his background as a sculptor and graphic designer, as well as time spent at the Liverpool College of Art in the 1980s. Even while at its lowest economic ebb, Liverpool was a cultural hub for underground music and fashion and the creative, raw atmosphere inspired Chang to begin making jewelry using discarded plastic in technically exciting ways. Chang's work is equally inspired by the modern aesthetics of East and West (he is of Chinese and British heritage) and his biomorphic forms of imagined flora and fauna create surrealist realms that are both refined and vulgar—an end and also a beginning.

The image of the Peter Chang bracelet on the cover of Helen Drutt's pivotal 1995 book *Jewelry of Our Time: Art Ornament and Obsession* was etched on my mind long before I actually saw his jewelry in person. It's a thrill to offer three excellent examples of his work in this sale. —MARK MCDONALD

152

PETER CHANG
bracelet

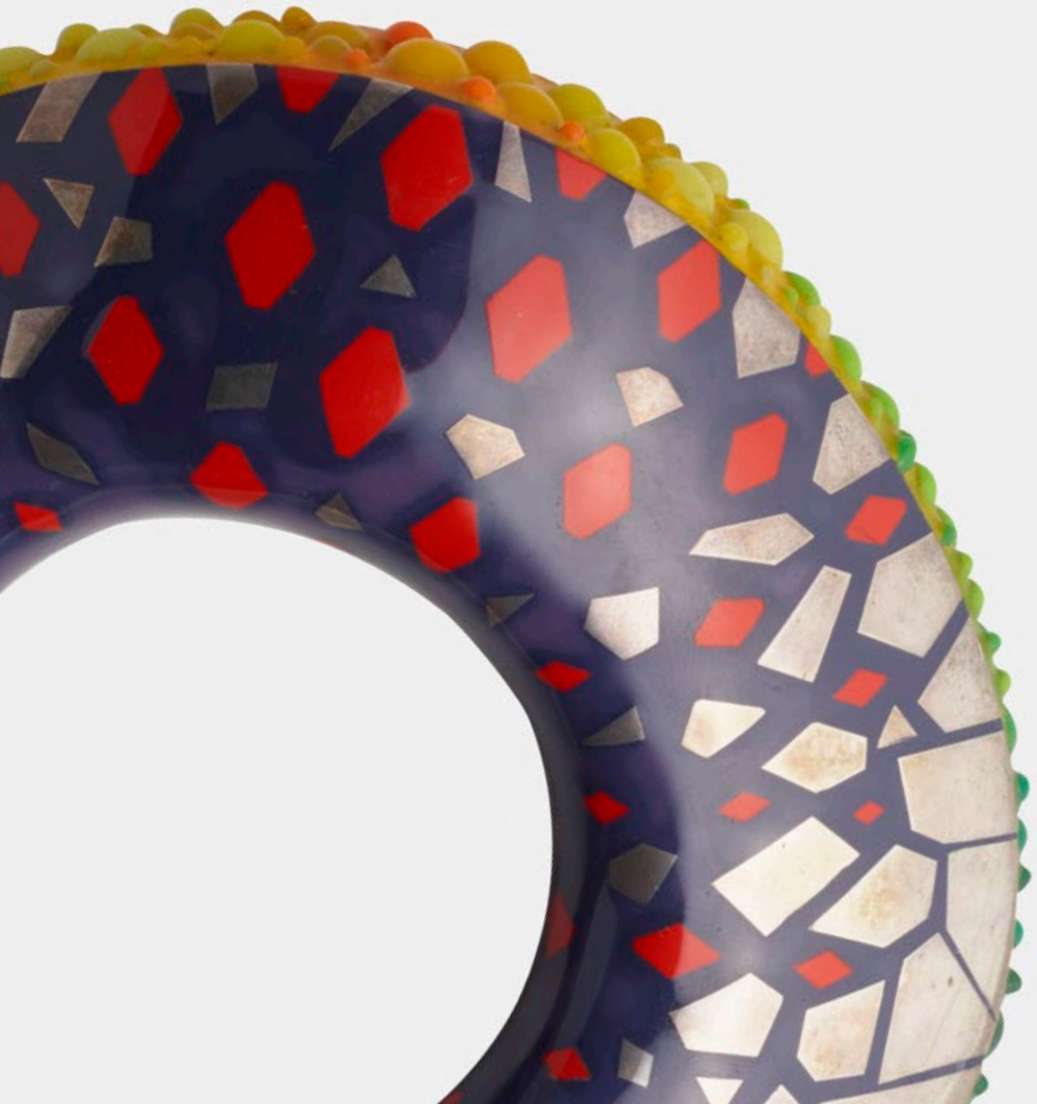
United Kingdom, 1996 | acrylic resin
2½ h × 6½ w × 6¼ d in (6 × 17 × 16 cm)

Estimate $20,000–30,000

Provenance Collection of Sylvia Elsesser Velvet da Vinci, San Francisco | Collection of Susan Beech

I am interested in the eternal cyclical events of birth, growth, decay and death.

PETER CHANG



153

PETER CHANG
brooch

United Kingdom, c. 2005
acrylic resin, aluminum
4¾ h × 1 w × ½ d in (12 × 3 × 1 cm)

Estimate $7,000–9,000

Provenance Collection of Helen Drutt
Collection of Susan Beech

154

PETER CHANG
brooch

United Kingdom, c. 1995
acrylic resin, steel
3½ h × 2¾ w × ¾ d in (9 × 7 × 2 cm)

Estimate $7,000–9,000

Literature *Peter Chang: It's Only Plastic*, Arnoldsche, pg. 83 illustrates related form
Provenance Collection of Helen Drutt
Collection of Susan Beech

I believe that my actions are searching for signs to be able to grow, to become more humane and free, to bear witness to art; man is a being that can wrest something from the *panta rhei* ("flowing of everything," Heraclitus), something that cannot expire, something with which heaven becomes more buoyant.

BRUNO MARTINAZZI

155

BRUNO MARTINAZZI
Goldfinger bracelet

Italy, 1969
20 karat yellow gold, 18 karat white gold
2½ h × 3 w × 2 d in (6 × 8 × 5 cm)
This work is number 11 from the edition of 12. Signed and numbered to edge and interior 'Martinazzi XI/XII'.

Estimate $15,000–20,000

Literature *Jewelry by Artists In the Studio 1940–2000*, L'ecuyer, pg. 110 *Ornament as Art: Avant-Garde Jewelry from the Helen Williams Drutt Collection*, The Museum of Fine Arts, Houston, pg. 209
Provenance Helen Drutt, Philadelphia
Collection of Patricia Shaw

ELEANOR MOTY

Eleanor Moty works in the modern formalist tradition of Margaret De Patta, using the interplay of light, planes and topography to create brooches (her sole focus) that are self-contained landscapes. While still a student at Tyler School of Art and Architecture (where she studied under Stanley Lechtzin and was a classmate of Albert Paley's), she significantly advanced the techniques of photoetching and electroplating. Early in her career, she embraced emerging movements in contemporary jewelry, such as fantasy-cut gemstones and the use of semi-precious stones and industrially-produced materials. Moty builds up her brooches through a collage-like process around a particular stone to highlight its inherent qualities and the lapidary's artistic choices, often using pearls, slate, Micarta, and broad, satin-finished silver planes to accentuate the stone; she names the work only after it has been finished, according to the feeling, story or place it evokes.

156

ELEANOR MOTY
Talus brooch

USA, 2017 | sterling silver, 14 karat gold, 18 karat gold, slate, pyrite, black paper Micarta
3 h × 1½ w × ¾ d in (8 × 4 × 2 cm)
Signed and dated to reverse 'Moty © 2017 Sterling 18k 14k'.

Estimate $5,000–7,000

157

ELEANOR MOTY
Phantom Shadow brooch

USA, 2008 | sterling silver, 14 karat gold, phantom quartz
2½ h × 1½ w × ¾ d in (6 × 4 × 2 cm)
Signed and dated to reverse 'Moty © 2008 Sterling 14k'. Stone cut by lapidary Tom Munsteiner, Stipshausen, Germany.

Estimate $5,000–7,000

SAM KRAMER

Sam Kramer studied jewelry design in Pittsburgh and began his career in the 1940s, pedaling surrealist-inspired jewelry on the streets of Greenwich Village. He became a downtown personality, eventually establishing a shabby studio and shop full of taxidermy, swords, shells, bones, Mexican, Indian and Native American artifacts, and unusual stones and beads he salvaged from antique shops. A flyer by Kramer from this era (which were handed out on the streets by women dressed in space costumes and painted green) says that his jewelry "evolves from the dream world and the art world". His oddball reputation did not precede him though, as he was one of the most respected mid-century jewelry designers. Fellow designer Ed Wiener called him "a legend [that] demolished conformity with savage surrealism. He was always a touchstone…never compromised by new movements or styles or hipsters." Kramer's works continue to be celebrated for their sensual strangeness and subversion of austere modernism.

158

SAM KRAMER
brooch

USA, c. 1955
sterling silver, copper, amber, onyx
2½ h × 2½ w × 1¼ d in (6 × 6 × 3 cm)
Impressed artist's cipher and mark to reverse 'Sterling'.

Estimate $3,000–5,000

159

SAM KRAMER
brooch

USA, c. 1955 | sterling silver, natural pearl, striped agate, copper
2¾ h × 2½ w × 1 d in (7 × 6 × 3 cm)
Impressed artist's cipher and mark to reverse 'Sterling'.

Estimate $2,000–3,000

160

SAM KRAMER
brooch

USA, c. 1955 | sterling silver, garnet
1½ h × 2½ w × ¾ d in (4 × 6 × 2 cm)
Impressed atist's cipher and mark
to reverse 'Sterling'.

Estimate $1,000–1,500

161

SAM KRAMER
pair of earrings

USA, c. 1955 | sterling silver, faceted garnet
2 h × 1¾ w × ¼ d in (5 × 4 × 1 cm)
Impressed artist's cipher and mark
to reverse of each earring 'Sterling'.

Estimate $1,500–2,000

162

RACHEL GERA
necklace

USA, c. 1975 | silver, gemstones
including amethyst, citrine and garnet
22 h × 5¼ w × 1 d in (56 × 13 × 3 cm)

Estimate $3,000–4,000

ROBERT LEE MORRIS

Robert Lee Morris' jewelry combines sensual, organic materials with bold and elegant forms. He began his career studying art and archaeology and began making jewelry in the 1960s under the auspices of William Morris and the Arts and Crafts movement (he even founded a short-lived commune modeled after Morris' theories on a socialist utopia). Having moved over twenty times as a child, Morris was also influenced by cultures from around the world. In the 1970s he created monumental pieces that brought together primitive and futuristic icons and caught the eye of SoHo gallerists, *Vogue*, designers such as Karl Lagerfeld and Donna Karan and high-profile clients like Cher and Bianca Jagger. Morris' statement pieces echo the sublime beauty of nature in their splendor and complexity. In recent years, he was expanded his practice to include sculpture and aids in global initiatives to train and support young jewelry artisans.

163

ROBERT LEE MORRIS
choker

USA, c. 1975 | ebony, sterling silver, brass-plated sterling silver, zebrawood, shell
14 h × 5½ w × 1¼ d in (36 × 14 × 3 cm)
Pendant drop: 8 inches. Signed to reverse of pendant 'Robert Lee Morris'.

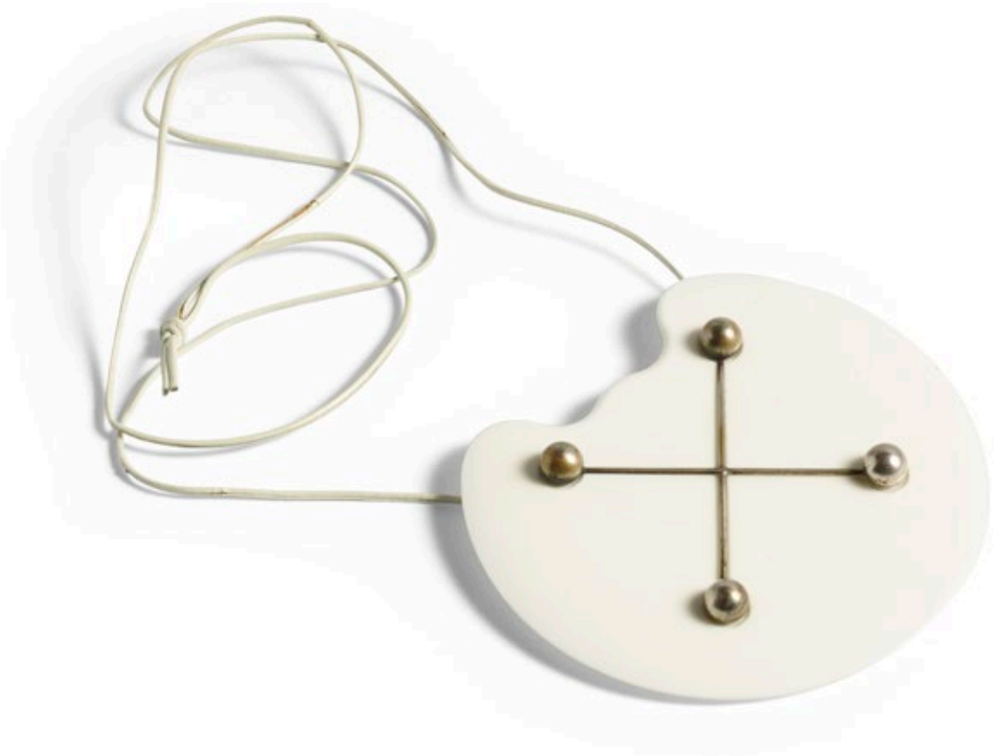
Estimate $5,000–7,000

164

ROBERT LEE MORRIS
Percussion bracelet

USA, c. 1975 | ebony, sterling silver, brass-plated sterling silver, zebrawood
2 w × 7 l in (5 × 18 cm)

Estimate $3,500–4,500



GIÒ & ARNALDO POMODORO

Arnaldo Pomodoro and his brother Giò came of age in Milan's avant-garde circles of the 1950s and are largely known for their sculpture and stage design. Both began making jewelry during this time; Arnaldo created exquisite works in gold and Giò, more inclined toward untraditional materials, created fashionable, assemblage-like pieces. As one of the leaders of the postwar new abstraction movement, Arnaldo is celebrated for his massive, architectonic works whose forms are inspired by industry, mechanics, and processes of destruction and regeneration. The present bracelet, dense, complex and resplendent, condenses the power and energy of his work into a wearable piece of sculpture. Giò's necklace, lightweight and heraldic, complements his reliefs and sculptures that deal with empty space, tension and light.

165

GIÒ POMODORO
necklace

Italy, c. 1965 | GEM Montebello
acrylic, metal, leather cord
4¼ h × 4¾ w × ½ d in (11 × 12 × 1 cm)
Pomodoro collaborated on this necklace with fashion designer Emanuel Ungaro.

Estimate $1,500–2,000

166

ARNALDO POMODORO
bracelet

Italy, 1965 | gold
2 h × 2½ w × 2½ d in (5 × 6 × 6 cm)
Signed and dated to interior 'Arnaldo Pomodoro 1965'.

Estimate $15,000–20,000

167

BETTY COOKE
kinetic brooch

USA, 1951 | sterling silver, carved walnut
2¾ h × 2¾ w × ¼ d in (7 × 7 × 1 cm)
This brooch was created by Cooke in 1951 while attending a summer session at Cranbrook Academy of Art. Signed to reverse 'Cooke'.

Estimate $700–900

Provenance Harlan Collection, Bloomfield Hills, MI | Collection of Patricia Shaw

168

BETTY COOKE
necklace

USA, c. 1960 | sterling silver, brass
5½ h × 5¼ w × ¼ d in (14 × 13 × 1 cm)
Signed to reverse 'Cooke'.

Estimate $1,500–2,000

BETTY COOKE

Betty Cooke began her career in the 1940s driving around the country, trying to sell her jewelry designs to museums and shops that featured the designs of Knoll and Herman Miller (very few boutiques for modernist jewelry existed at the time). Her works have much in common with the clean, organic simplicity and "good design" ethos of American modernism; the influences of the New Bauhaus, Harry Bertoia, Isamu Noguchi and fellow jewelry designer Margaret De Patta are felt in Cooke's stylish, approachable works, which often feature kinetic elements and combinations of different metals and woods.

There is so much I could say about my friend Betty—she's a gem! I urge you, as soon as possible, to go to Baltimore and visit the unassuming legend in her realm, The Store Ltd., in the village of Cross Keys. —MARK MCDONALD

ALEXANDRE NOLL

Alexandre Noll set out "to make of wood all that could be made out of wood" in his distinctively organic and dynamic sculptures, furniture, décor and jewelry. At a time when many designers were embracing industrial materials and mass-production, Noll stayed committed to unique, handmade works whose inspiration sprang directly from the qualities of the materials. The present works, though modest in scale and form, relate to the wearer with the same impact as Noll's larger sculptural works, acting as a covenant between humanity's artistic impulses and the natural world's many splendors.

169

ALEXANDRE NOLL
pendant

France, c. 1950
carved walnut, leather cord
3 h × 1½ w × ½ d in (8 × 4 × 1 cm)
Signed to reverse 'AN'.

Estimate $2,000–3,000

170

ALEXANDRE NOLL
pendant (Croix)

France, c. 1950 | ebony, leather cord
3¼ h × 2½ w × ¼ d in (8 × 6 × 1 cm)

Estimate $3,000–5,000

Literature *Alexandre Noll*, Jean-Elie and Passebon, ppg. 73, 126

171

ALEXANDRE NOLL
pendant

France, c. 1950
tropical hardwood, nylon cord
2½ h × 2½ w × ¼ d in (6 × 6 × 1 cm)
Signed to reverse 'AN'.

Estimate $2,000–3,000

JOSÉ DE RIVERA

José de Rivera was a machinist, blacksmith and sculptor for nearly thirty years before turning his attention to jewelry. Born in Louisiana and of Creole descent, de Rivera moved to Chicago in 1922 and was inspired to create art by the works he saw at The Field Museum and a pivotal trip he took to Europe in 1932. His immaculate surfaces and open, organic forms recall the spatially sensitive and malleable forms of Naum Gabo and Jean Arp, as well as the thrum and optimism of mid-century America. The present brooch echoes one of de Rivera's most famous works, the sculpture *Flight*, made for the Newark Airport in 1938-39.

172

JOSÉ DE RIVERA
brooch

USA, 1960 | stainless steel
4½ h × 2½ w × ¼ d in (11 × 6 × 1 cm)
Signed to reverse 'de Rivera'.

$3,000–5,000

In learning about Arline Fisch's long productive career, I discovered that she studied with Earl Pardon. These two early pieces reflect his influence and naturally they appeal to me. —MARK MCDONALD

ARLINE FISCH

Arline Fisch redefined contemporary metalworking in the 1970s by applying textile techniques to the ancient craft. These two early works, made not long after she studied with jewelry designer Earl Pardon at Skidmore College from 1951 to 1952, show Fisch's interest in the simple but dramatic forms found in Etruscan, Egyptian and pre-Columbian civilizations and her skill at combining materials in unexpected ways. The finely inlaid woods on the brooch and the inventive hidden clasp of the broad, elegant necklace speak to an artist committed to innovation and reverence for the medium. Fisch has proclaimed that, in creating jewelry, her "mission is to please and exalt the wearer."

173

ARLINE FISCH
early brooch

USA, c. 1955 | mahogany, rosewood, ebony, walnut, sterling silver
3½ h × 1¼ w × ¼ d in (9 × 3 × 1 cm)
Impressed artist's cipher and mark to reverse 'Sterling'.

Estimate $1,000–1,500

Provenance Private Collection, California

174

ARLINE FISCH
early necklace

USA, c. 1955
sterling silver, brass, copper
5½ h × 5 w × ¾ d in (14 × 13 × 2 cm)
Impressed artist's cipher and mark to hidden clasp 'Sterling'.

Estimate $2,000–3,000

175

PAUL LOBEL
brooch

USA, c. 1950 | sterling silver
2¼ h × 4¼ w × ½ d in (6 × 11 × 1 cm)
Signed to reverse 'Lobel Sterling'.

Estimate $1,000–1,500

176

PAUL LOBEL
necklace

USA, c. 1940 | sterling silver
7½ h × 5½ w × ¼ d in (19 × 14 × 1 cm)
Signed to reverse 'Lobel Sterling'.

Estimate $1,500–2,000

Paul Lobel, illustrator, industrial designer, and Greenwich Village jeweler, thought "there was too much trash in costume jewelry of the 1940s." His abstract style was based on simple recognizable forms created with flat silver shapes and wire. I feel like he was the bridge between the two-dimensional jewelry prominent in the Art Deco 1930s and the freeform, biomorphic, three-dimensional sculptural work to emerge from the Village after WWII. —MARK MCDONALD

IBRAM LASSAW

Originally an Abstract Expressionist sculptor and painter, Ibram Lassaw began creating jewelry in the 1950s, with Nelson Rockefeller being an early and ardent collector. He first became interested in metalwork through creating welded relief maps while he was in the army. Lassaw was part of the postwar bohemian Greenwich Village community and his robust, energetic works in gilt metal were inspired by the wide range of influences present at the time, including the synergistic theories of Buckminster Fuller, Jungian psychology, Zen Buddhism and Jewish mysticism.

177

IBRAM LASSAW
Untitled (Pendant)

USA, c. 1968
bronze over wire with phosphor-copper
3 h × 3¾ w × ¾ d in (8 × 10 × 2 cm)
Sold with a certificate of authenticity issued by Denise Lassaw, archivist of Ibram Lassaw Studio.

Estimate $1,500–2,000

Provenance Gift from the artist Charlotte Park | Thence by descent Private Collection, California

178

IBRAM LASSAW
Untitled (Pendant)

USA, c. 1970 | bronze over wire
3¼ h × 2¼ w × ½ d in (8 × 6 × 1 cm)
Signed to reverse 'Lassaw'.

Estimate $1,500–2,000

179

IBRAM LASSAW
Untitled (Pendant)

USA, c. 1975 | gold-plated bronze over wire
2¾ h × 3 w × ½ d in (7 × 8 × 1 cm)
Signed to reverse 'Lassaw'.

Estimate $3,000–5,000

180

IBRAM LASSAW
Untitled (Pendant)

USA, c. 1985 | gold vermeil
2½ h × 2¾ w × ½ d in (6 × 7 × 1 cm)
Signed to reverse 'Lassaw'.

Estimate $2,500–3,500

ART SMITH

Art Smith was one of the most admired mid-century jewelry designers, bringing sophistication and drama to large-scale works made for everyday-wear. Smith was the son of Jamaican immigrants living in Brooklyn and, as the only prominent African-American jewelry designer of the era, he ran an esteemed studio and showroom (with only two assistants) in Greenwich Village for thirty-three years. This collection includes Smith's sinuous, striking works of the 1940s, fashionable pieces from the 1950s when Smith gained more widespread appeal, as well as a unique prototype of a necklace he designed for a friend in the 1960s, when he turned his attention to commissions and unique one-offs for luminaries (and close friends) such as Duke Ellington, Lena Horne and choreographer Talley Beatty.

181

ART SMITH
kinetic earrings

USA, c. 1950 | sterling silver
3½ h × 3½ w × 1½ d in (9 × 9 × 4 cm)
Sold with a certificate of authenticity from the estate of Art Smith.

Estimate $1,500–2,000

182

ART SMITH
Half and Half necklace

USA, c. 1949 | brass
7 h × 8 w × 1¾ d in (18 × 20 × 4 cm)
Impressed signature to reverse 'Art Smith'. Sold with a certificate of authenticity from the estate of Art Smith.

Estimate $4,000–6,000

Literature *Art as Adornment: The Life and Works of Arthur George Smith*, Russell, pg. 135

183

ART SMITH
necklace

USA, c. 1978 | copper
8¾ h × 15¾ w × 2 d in (22 × 40 × 5 cm)
This unique work is one of two prototypes for the *Sister Silver* neckpiece, which Smith made for his friend Sister Karen Daley, a Catholic nun. Sold with a certificate of authenticity from the estate of Art Smith.

Estimate $3,000–5,000

Literature *Art as Adornment: The Life and Works of Arthur George Smith*, Russell, pg. 187–188 illustrates related form
Provenance Collection of the artist's estate
Private Collection

184

ART SMITH
necklace

USA, c. 1955 | brass, copper
5 h × 6 w × 1½ d in (13 × 15 × 4 cm)
Impressed signature to reverse 'Art Smith'. Sold with a certificate of authenticity from the estate of Art Smith.

Estimate $3,000–5,000

185

ART SMITH
Six Sides cuff

USA, c. 1950 | brass
2¾ h × 3¾ w × 2¾ d in (7 × 10 × 7 cm)
Impressed signature to edge 'Art Smith'. Sold with a certificate of authenticity from the estate of Art Smith.

Estimate $2,000–3,000

Provenance Collection of the artist's estate | Private Collection

186

ART SMITH
brooch

USA, c. 1945 | brass with applied patina
3¼ h × 4 w × ½ d in (8 × 10 × 1 cm)
This brooch can also be worn as a pendant.
Sold with a certificate of authenticity
from the estate of Art Smith.

Estimate $1,000–1,500

187

ART SMITH
necklace

USA, c. 1960 | brass
8 h × 5 w × 1 d in (20 × 13 × 3 cm)
Signed to reverse 'Art Smith'. Sold
with a certificate of authenticity
from the estate of Art Smith.

Estimate $3,000–5,000

188

ART SMITH
Insect cufflinks

USA, c. 1952
sterling silver, 14 karat gold
1 h × 1 w × 1 d in (3 × 3 × 3 cm)
Signed to reverse of each cufflink 'Art Smith'. Sold with a certificate of authenticity from the estate of Art Smith.

Estimate $1,000–1,500

Literature *Art as Adornment: The Life and Works of Arthur George Smith*, Russell, pg. 131
Provenance Collection of the artist's estate | Private Collection

189

ART SMITH
ring

USA, c. 1960
sterling silver, 14 karat gold, amethyst
1¼ h × 1½ w × ¾ d in (3 × 4 × 2 cm)
Signed to interior '14K Sterling Art Smith'. Ring size: 6.25. Sold with a certificate of authenticity from the estate of Art Smith.

Estimate $1,500–2,000

190

ART SMITH
Cover Girl choker

USA, c. 1967 | sterling silver
2 h × 4½ w × 4½ d in (5 × 11 × 11 cm)
Sold with a certificate of authenticity from the estate of Art Smith.

Estimate $3,000–5,000

Literature *Art as Adornment: The Life and Works of Arthur George Smith*, Russell, pg. 178

Gold jewelry became empty of content. In 1980 I stopped using gold for a while. I wanted to achieve detachment in hope that, after a period of abstinence, I would be able to re-appraise gold. A final work with gold was created as a manifestation of this decision: a bangle of black rubber, the interior consisting of a golden ball, like a snake with a small elephant in its belly. It was time for gold to return to darkness. This is perhaps a bauble for dangerous times.

OTTO KÜNZLI

191

—

OTTO KÜNZLI
Gold Makes You Blind bracelet

Switzerland/Germany, 1980
synthetic rubber, 18 karat gold
3¼ dia × ½ d in (8 × 1 cm)

Estimate $2,000–3,000

Literature *American Art Jewelry Today*, Lewin, pg. 20–21 *Jewery by Artists In the Studio 1940–2000*, L'ecuyer, pg. 200

ROLPH SCARLETT

Rolph Scarlett was one of the founding artists of the Solomon R. Guggenheim Museum in 1939 (originally called The Museum of Non-Objective Painting) and, despite falling into obscurity in the 1950s after the museum broadened its scope and he re-located to Woodstock, NY, he continued to paint and design jewelry until his death in 1984. Over the course of his seventy-five-year career Scarlett explored many art movements, but was always interested in the energy and rhythm of pure aesthetic and the expressionist urges behind them. Scarlett was apprenticed to his uncle's jewelry firm when he was just fourteen and, through creative iterations of being a painter, set designer and industrial designer, he continually returned to jewelry throughout his life. The present works share much with the fantastical and vibrant compositions of Scarlett's paintings, especially those from the 1940s, when he was exploring exploded spatial planes and lyrical geometries, finding a spiritual order and spontaneity among diverse colors and forms.

192

ROLPH SCARLETT
pendant

USA, 1976
silver with gemstones including rutilated quartz, malachite, aquamarine, turquoise, citrine and garnet
12 h × 6 w × 1½ d in (30 × 15 × 4 cm)
Signed and dated to reverse 'Rolph Scarlett 1-20-76'.

Estimate $10,000–15,000

Provenance Collection of Sandra and Samuel Esses, Woodstock, NY
Private Collection

193

ROLPH SCARLETT
pendant

USA, 1954 | silver with gemstones including garnet, carnelian, agate, turquoise and amethyst
11 h × 8 w × 1¼ d in (28 × 20 × 3 cm)
Signed and dated to reverse 'Rolph Scarlett 10-28-54 6-13-54 8-15-29'.

Estimate $10,000–15,000

Provenance Collection of Sandra and Samuel Esses, Woodstock, NY
Private Collection

194

JOHN PRIP
Crab brooch

USA, 1950–52 | sterling silver, 14 karat gold
2¾ h × 2 w × ½ d in (7 × 5 × 1 cm)
Signed to reverse 'John Prip Sterling'.

Estimate $500–700

Literature *John Prip: Master Metalsmith*, exhibition catalog, pg. 21, pl. 9
Provenance Collection of Patricia Shaw

195

CHRISTIAN SCHMIDT
necklace

USA, c. 1970 | sterling silver, 14 karat gold
14½ h × 5 w × ¾ d in (37 × 13 × 2 cm)
Signed to interior of locket 'Christian Schmidt Sterling 14K'.

Estimate $3,000–5,000

HARRY BERTOIA

From a young age, Bertoia had a natural talent for working in metal. At twenty-two, he was overseeing the metalworking studio at Cranbrook Academy of Art and, alongside making his prints and sculptures, he began creating jewelry. As with much of his work, Bertoia's jewelry is directly influenced by nature and takes an almost microscopic viewpoint of the energies and forms of insects, amoeba and plants. Initially, jewelry was akin to sketching for Bertoia, a way to explore new ideas and materials, while his later jewelry contains the full-scale power of his larger sculptural works. The present works are from around his time at Cranbrook in the 1940s.

196

HARRY BERTOIA
hair pin

USA, c. 1945 | sterling silver
¼ h × 4¼ w × ½ d in (1 × 11 × 1 cm)

Estimate $2,000–3,000

Literature *In Nature's Embrace: The World of Harry Bertoia*, exhibition catalog, unpaginated *The Life and Work of Harry Bertoia: The Man, The Artist, The Visionary*, Bertoia, pg. 23 illustrates this example
Exhibited *In Nature's Embrace: The World of Harry Bertoia*, 16 September 2006 – 7 January 2007, Reading Public Museum, PA
Provenance Collection of Torsten Bröhan | Sotheby's, *Pioneering 20th Century Design: The Torsten Bröhan Collection*, 8 March 2005, Lot 137
Private Collection

197

HARRY BERTOIA
brooch

USA, c. 1943 | ebony and sterling silver
¾ h × 2½ w in (2 × 6 cm)
Sold with a certificate of authenticity issued by the Harry Bertoia Foundation.

Estimate $5,000–7,000

Literature *The World of Bertoia*, Bertoia and Schiffer, pg. 23 illustrates this example
Provenance Estate of Harry Bertoia
Ihlenfeld Collection | Private Collection
Wright, *Modern Design*, 7 October 2007, Lot 107 | Private Collection

198

RUTH ROACH
bracelet

USA, c. 1950 | sterling silver
2¼ h × 2¾ w × 2¾ d in (6 × 7 × 7 cm)
Signed to interior 'Roach Sterling'.

Estimate $2,000–3,000

199

BOB WINSTON
brooch

USA, c. 1950 | silver
1¾ h × 4¼ w × ¾ d in (4 × 11 × 2 cm)
Impressed artist's cipher to reverse.

Estimate $2,000–3,000

GIJS BAKKER

Gijs Bakker uses the medium of jewelry as a means to explore contemporary notions of aesthetics, material, value, and historicism. Using humor and irony, Bakker, who also designs furniture, lighting and exhibitions, attacks traditional approaches to jewelry as beautifying adornment and its insistence on craftsmanship. Along with gold and precious stones, Bakker incorporates photography to great effect, at times presenting not jewelry, but conceptual caricatures of what we expect jewelry to be. The present work is a photographic reproduction of a baroque necklace made in Pforzheim, Germany, a city famous for its jewelry industry, which was established in 1767 and still prospers today (it is also home to the world's only museum solely devoted to jewelry).

200

GIJS BAKKER
Pforzheim 1780 necklace

The Netherlands, 1985/2006
PVC laminated color photograph
14½ w × 14½ h in (37 × 37 cm)
Signed and dated to verso 'G Bakker 1985/2006'

Estimate $1,500–2,000

Literature *Postmodernism: Style and Subversion, 1970–1990*, Adamson, pg. 88
Exhibited *Photo-Jewelry: Multiple Exposures*, 13 May – 14 September 2014, Museum of Art and Design, New York
Provenance Friedman Benda Gallery, New York | Private Collection

EARL PARDON

As a self-taught jewelry designer, Earl Pardon brought his skills from the mediums of painting and sculpture to create colorful, exuberant works, born of a reverence for the endless possibilities of material and technique. Pardon borrowed the proud, stately forms of Pre-Columbian and African jewelry and incorporated a modern aesthetic also seen in the work of Alexander Girard and Alexander Calder. Pardon combined gold and silver, exquisite enamelwork, and natural materials such as coral, wood and ivory, often hiding stones on the reverse of pieces and creating a heightened sense of intimacy between the work and the wearer.

201

EARL PARDON
bracelet with reversible elements

USA, 1954 | sterling silver, enamel
1¾ w × 7½ l in (4 × 19 cm)
Signed to one element 'Pardon'.

Estimate $4,000–6,000

Literature *Structure and Ornament: American Modernist Jewelry 1940–1960*, Cutler, Isaacson and McDonald, pl. 55 illustrates this example

I met Earl in 1983 in our initial outreach to excavate jewelry for the original *Structure and Ornament* at Fifty/50. We credit that fateful visit, the day we secured twenty great archival pieces from Earl and his wife's personal collection, as the true beginning of our endeavor. The thrill of this early discovery and the lasting relationship we developed with Earl stand out as seminal in my early memory. —MARK MCDONALD

202

EARL PARDON
brooch

USA, c. 1985 | sterling silver, 14 karat gold, enamel, mother of pearl, ebony, bone, gemstones
1½ h × 2¼ w × ¼ d in (4 × 6 × 1 cm)
Signed with touchmarks to reverse 'Sterling 14K Pardon'.

Estimate $2,500–3,500

Provenance Fifty/50 Gallery, New York
Collection of Patricia Shaw

203

EARL PARDON
bracelet

USA, c. 1985 | sterling silver, 14 karat gold, enamel on silver, mother of pearl, gemstones including moonstone, peridot and amethyst
1 w × 7.75 l inches
Signed to reverse 'Sterling 14k Pardon'.

Estimate $4,000–6,000

Provenance Fifty/50 Gallery, New York
Collection of Patricia Shaw

For me, order means to utilize control, to give reason and purpose to each line I draw, each brush stroke, each shape of a sculpture and each solder joint in a piece of jewelry. My work must contain an honesty of construction which is consistent with the nature of the materials and tools being used.

EARL PARDON

204

EARL PARDON
necklace

USA, c. 1975
sterling silver, 14 karat gold, brass, quartz, gemstones, pearl, diamond
7 h × 5 w × ¼ d in (18 × 13 × 1 cm)
Pendant measures: 2.25 dia inches.
Signed to chain 'Sterling 14k Pardon'.

Estimate $3,000–5,000

Provenance Private Collection
Collection of Patricia Shaw

GIORGIO VIGNA

Giorgio Vigna, who is also a sculptor and painter, makes jewelry whose power resides in the direct experience of wearing it—its weight on the body, the sounds it makes when one moves and the feel of the materials against the skin. The tactile sensuality of Vigna's works, made exclusively of gold, silver, copper and glass, elevate the forms to the realm of cosmic talismans.

205

GIORGIO VIGNA
necklace

Italy, c. 2015 | silver, glass
6½ dia × 1½ d in (17 × 4 cm)

Estimate $10,000–15,000

Provenance Cipriani family
Collection of Susan Grant Lewin

206

WENDY RAMSHAW
ringset

United Kingdom, c. 1990
silver, gold-plated silver
4¾ h × 1¼ dia in (12 × 3 cm)
Set is comprised of seven rings and a base. Impressed touchmarks to interior of each ring. Ring sizes: 7.75.

Estimate $2,000–3,000

207

WENDY RAMSHAW
ring

United Kingdom, c. 1975
18 karat gold, garnet
1 h × ¾ w × ½ d in (3 × 2 × 1 cm)
Signed with touchmarks to interior 'WR 750'.
Ring size: 7.

Estimate $1,000–1,500

Provenance Collection of Patricia Shaw

208

WENDY RAMSHAW
Orbit necklace

United Kingdom, 1988
nickel alloy and resin
9 dia in (23 cm)

Estimate $7,000–9,000

Literature *Ornament as Art: Avant-Garde Jewelry from the Helen Williams Drutt Collection*, The Museum of Fine Arts, Houston, ppg. 260–261
Provenance Electrum Gallery, London
Collection of Patricia Shaw

WENDY RAMSHAW

Beginning with her colorful folded-paper jewelry of the 1960s, Wendy Ramshaw became a pioneer of bringing "self-assembly"—an idea which had caught on in many areas of postwar design, to jewelry. Ramshaw creates works that are made of parts and sections, "so that the owner can share in the way the piece is worn". Much of her jewelry, as well as her many large-scale architectural commissions, use motifs relating to cosmology, the movement of objects in space and the challenge of finding order in complexity. *The Orbit* series features necklaces that, over the years, built up and then took away elements; the present lot comes at the middle of the series and marks the peak of its intricacy. Ramshaw's ringsets, which she began creating in the early 1970s, have become emblematic of her ever-evolving output.

ED WIENER

A self-taught jeweler, Ed Wiener was a link between the earlier and emerging generations of contemporary art jewelry, mentoring many up-and-coming designers in Greenwich Village beginning in the 1940s. In addition to his store in New York, Arts and Ends, Wiener often worked out of Provincetown, where he was inspired by the vibrant arts scene there that included Hans Hoffmann and Adolph Gottlieb. The present lots all come from this earlier period in his career, when he was creating sleek, wearable works inspired by the organic shapes found in sculptures by Naum Gabo and Henry Moore, as well as the movements of jazz and modern dance.

209

ED WIENER
bracelet

USA, 1948 | sterling silver
4½ h × 3 w × 2¼ d in (11 × 8 × 6 cm)
Signed to interior 'Sterling Ed Wiener'.
This example is the largest bracelet ever designed by Wiener.

Estimate $1,000–1,500

Literature *Modernist Jewelry 1930–1960: The Wearable Art Movement*, Schon, pg. 64
Jewelry by Artists In the Studio 1940–2000, L'ecuyer, pg. 254

210

ED WIENER
Dancer brooch

USA, 1947–48 | sterling silver
3 h × 2¼ w × ½ d in (8 × 6 × 1 cm)
This brooch was modeled after dancer and choreographer Martha Graham.
Signed to reverse 'Ed Wiener Sterling'.

Estimate $1,000–1,500

211

ED WIENER
brooch

USA, c. 1955 | sterling silver, quartz
2¼ h × 3¾ w × ½ d in (6 × 10 × 1 cm)
Signed to reverse 'Ed Wiener Sterling'.

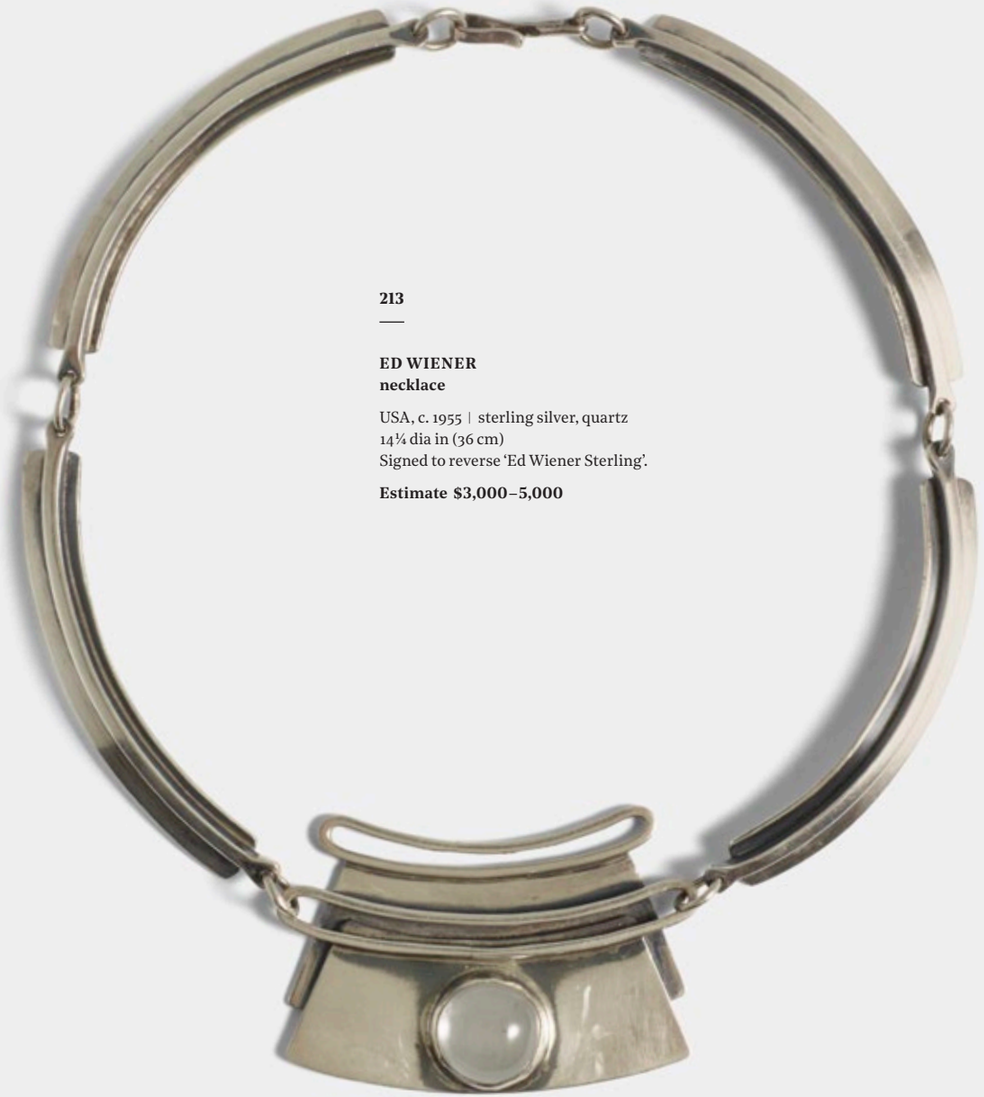
Estimate $2,000–3,000

212

ED WIENER
bracelet

USA, c. 1950 | sterling silver
3 h × 2¾ w × 1¾ d in (8 × 7 × 4 cm)
Signed to interior 'Ed Wiener Sterling'.

Estimate $1,000–1,500



213

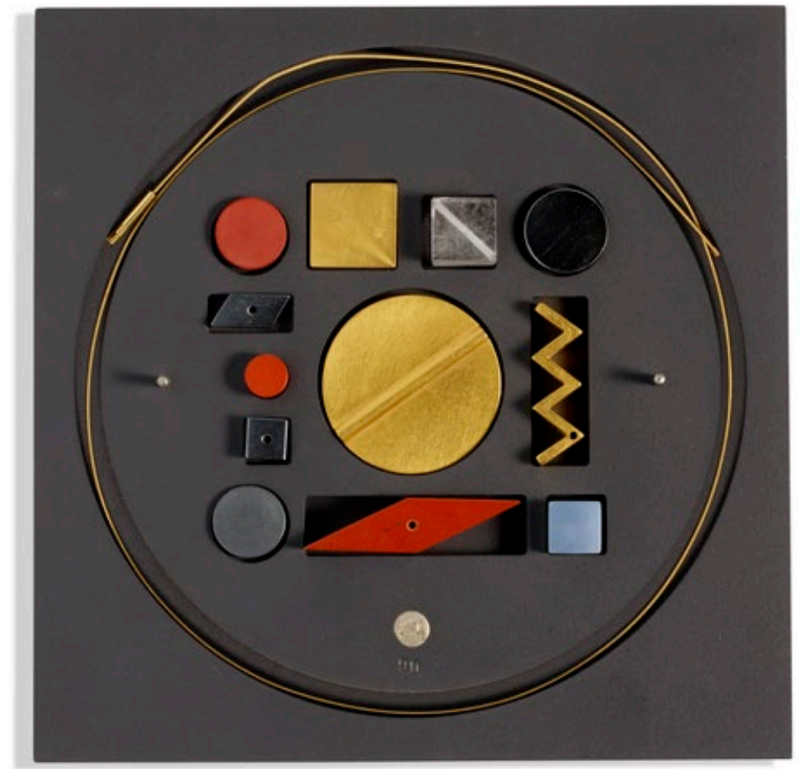
ED WIENER
necklace

USA, c. 1955 | sterling silver, quartz
14¼ dia in (36 cm)
Signed to reverse 'Ed Wiener Sterling'.

Estimate $3,000–5,000

HERMANN JÜNGER

Hermann Jünger was one of Germany's most accomplished and innovative goldsmiths, incorporating contemporary intellectual and philosophical leanings into the ancient medium. Though classically trained and a master in an array of techniques, Jünger embraced irregular surfaces, chance and randomness and took a collage-like approach to building up surfaces with both found and precious materials. Jünger's pendant boxes of the 1980s are his most enduring contribution to jewelry design, as they emphasize the personal, ritualistic relationship of jewelry to its wearer and our universal desire to "make".



214

HERMANN JÜNGER
necklace from Schmuckkasten Series

1990 | Niessing
18 karat gold, gold-plated silver, jasper, hematite, quartz, carnelian
5¾ h × 5¾ w × ¾ d in (15 × 15 × 2 cm)
Set includes cord with twelve components. Necklace length: 21 inches. Components range in size from 1.5 to 0.25 inches. Stamped artist's cipher and date to interior of box '90'. Manufacturer's mark to clasp 'Niessing 750'.

Estimate $8,000–10,000

Literature *Jewelry of Our Time: Art, Ornament and Obsession*, Drutt and Dormer, pg. 127 illustrates related example
Provenance Rotasa Collection

215

KARL FRITSCH
ring

Germany, 2013
silver, copper, bronze, cubic zirconia
1¼ h × 1¼ w × 1¾ d in (3 × 3 × 4 cm)
Signed and dated to interior 'KF 13'.
Ring size: 6.5.

Estimate $3,000–5,000

216

KARL FRITSCH
ring

Germany, 2005 | patinated silver
1½ h × 1½ w × 1¼ d in (4 × 4 × 3 cm)
Signed to reverse 'KF'. Ring size: 7.

Estimate $2,500–3,500

Provenance Galerie RA, Amsterdam
Collection of Susan Beech

What I find really fascinating, and one of the reasons why it's so interesting to make jewelry, is the moment of recognition when something that comes across as cute and pretty, has on second glimpse an almost obscene grotesqueness. I would say this works best in jewelry, where politeness and cold-blooded anger can clash mercilessly into one another.

KARL FRITSCH

217

KARL FRITSCH
ring

Germany, 2010
steel, silver, found elements
2¼ h × 1½ w × 1½ d in (6 × 4 × 4 cm)
Ring size: 7.

Estimate $5,000–7,000

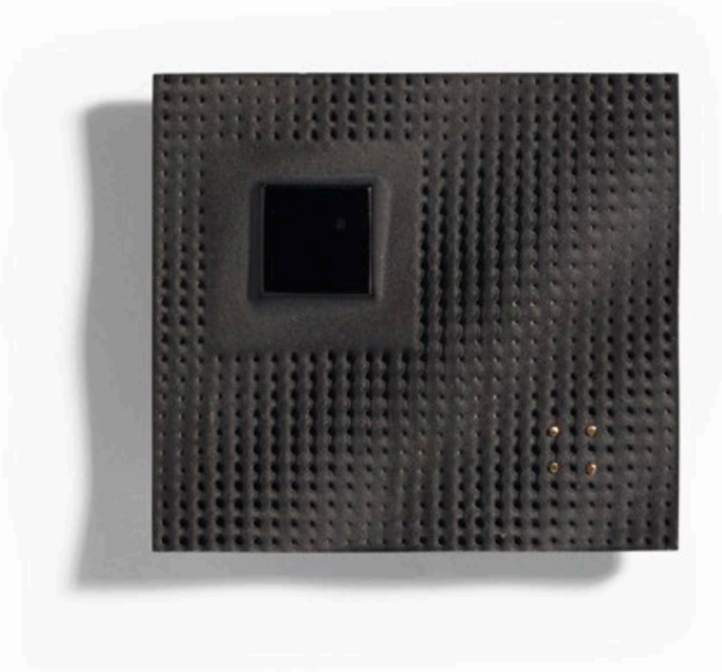
Provenance Ornamentum, Hudson, NY | Collection of Susan Beech

218

DONALD FRIEDLICH
brooch from Pattern series

USA, 1989
slate, onyx, sterling silver, 14 karat gold
1¾ h × 1¾ w × ¼ d in (4 × 4 × 1 cm)
This brooch can also be worn as
a pendant. Signed and dated to reverse
'Friedlich 1989 Sterling 14K'.

Estimate $1,500–2,000



219

PETER HOOGEBOOM
Oak necklace

The Netherlands, 2014
porcelain, silver, remanium
22 l in (56 cm)

Estimate $6,000–8,000

Provenance Galerie RA, Amsterdam
Collection of Susan Beech

Color is an emotion. Color is what stimulates the vision of the piece of work in its entirety. I cannot think of a piece of jewelry without color; sometimes the color of metal is too cold. I love the color of rust; oxidized iron is a chemical reaction that brings a marvelous unity and togetherness of colors. Color is my answer to problems that afflict everyday life.

ANNAMARIA ZANELLA

220

ANNAMARIA ZANELLA
Penelope brooch

Italy, 2006
gold, patinated iron, ebony, silver
3 h × 3¾ w × ¾ d in (8 × 10 × 2 cm)
Signed and dated to reverse
'Zanella 2006'.

Estimate $10,000–15,000

Provenance Charon Kransen Arts, New York | Collection of Susan Beech

221

TERHI TOLVANEN
Mossy Branch necklace

Finland, 2015 | steel, malachite-chrysocolla, labradorite, quartz, prehnite, hazelnut wood, cement, paint
11 h × 8 w × 2 d in (28 × 20 × 5 cm)

Estimate $7,000–9,000

Provenance Ornamentum, Hudson, NY | Collection of Susan Beech

222

BEATRICE WOOD
brooch

USA, c. 1970 | glazed earthenware
4 h × 2 w × ¼ d in (10 × 5 × 1 cm)
Signed to reverse 'Beato'.

Estimate $1,000–1,500

223

IRIS EICHENBERG
Weiss brooch

Germany, 2005 | silver, porcelain
3½ h × 3½ w × 1¼ d in (9 × 9 × 3 cm)

Estimate $1,500–1,800

Provenance Rotasa Collection

PETRA ZIMMERMANN

Petra Zimmerman uses plastics and found costume jewelry to create works with a Pop-inflection, that are tuned into kitsch and have a subversive attitude toward conventional aesthetics. Zimmerman employs the expressive gestures of fine art, the decorative motifs of applied arts and the visual language of mass media to create works that meld the personal with the historical.

224

PETRA ZIMMERMANN
bracelet

Austria, c. 2010 | lacquered and gilt resin, gemstones, pearl, found vintage costume jewelry elements
3 h × 5½ w × 4½ d in (8 × 14 × 11 cm)

Estimate $8,000–10,000

Provenance Ornamentum, Hudson, NY | Collection of Susan Grant Lewin

225

PETRA ZIMMERMANN
ring

Austria, c. 2012 | resin, gold, gemstones
2 h × 2¼ w × 1½ d in (5 × 6 × 4 cm)
Ring size: 5.5

Estimate $3,000–5,000

Provenance Ornamentum, Hudson, NY | Collection of Susan Grant Lewin

226

GERD ROTHMANN
Four Finger bracelet

Germany, 1995 | gold
2¾ dia × 1¾ d in (7 × 4 cm)
Sold with original box.

Estimate $10,000–15,000

Provenance Ornamentum, Hudson, NY | Collection of Susan Beech

227

GERD ROTHMANN
Homage to Calder pair of earrings

Germany, 2018 | silver, pearl, lacquer
2½ h × 2½ w × ½ d in (6 × 6 × 1 cm)
Signed and dated to reverse of each earring 'Rothmann 2018'.

Estimate $3,000–5,000

GERD ROTHMANN

Since the 1970s, Gerd Rothmann has been creating jewelry that is intimately concerned with adornment and the body. Using casts, Rothmann creates works in gold, silver and tin that are tailor-made to an individual's body. Impressions of fingerprints, belly buttons and noses echo the wearer's own body and sets up a poetic resonance that is elevated by the sumptuous warmth of the materials and techniques used.

JOHN PAUL MILLER

John Paul Miller studied at the Cleveland Institute of Art in the late 1930s and taught there for four decades, all the while, rather quietly, becoming one of the most accomplished American goldsmiths. He is best known for his revival of the ancient Roman technique of granulation, which allowed him to craft splendid surface textures on the many insects, crustaceans and creatures he so lyrically depicted in his jewelry. As a teacher, Miller inspired a whole generation of jewelry designers (including William Harper, who studied with him in the 1960s) and brought a modern expressiveness to an ancient medium. Miller cited his biggest influences as classical music and the wonders of nature (he spent every summer in the Rocky Mountains) and asserted that "through looking, seeing and drawing, you get to know the world around you."

228

JOHN PAUL MILLER
Scorpion necklace

USA, 1964
18 karat gold, enamel, nylon cord
2¾ h × 2¾ w × ½ d in (7 × 7 × 1 cm)
This pendant can also be worn as a brooch. Stamped to reverse '18K'. Sold with digital copies of documentation from The Cleveland Museum of Art.

Estimate $20,000–30,000

Exhibited *Forty-Sixth Annual Exhibition of Works by Artists and Craftsmen of the Western Reserve*, 6 May – 14 June 1964, The Cleveland Museum of Art

229

RESIA SCHOR
ring

USA, 1974 | gold, emerald, diamond
1 h × 1 w × 1½ d in (3 × 3 × 4 cm)
Signed and dated to interior 'Resia Schor 1974 NY'. Ring size: 6.

Estimate $3,500–4,500

230

HERMAN HERMSEN
collar

The Netherlands, 1989 | PVC, glass
11½ h × 14½ w in (29 × 37 cm)
Signed and dated to reverse 'Herman Hermsen 1989'.

Estimate $4,000–5,000

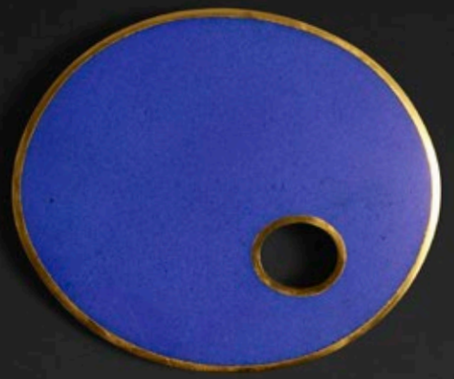
Provenance Galerie Marzee, Nijmegen, The Netherlands
Collection of Susan Beech

231

CAROLYN KRIEGMAN
necklace

USA, 1969 | acrylic, Plexiglas, metal
21 h × 10 w × 8 d in (53 × 25 × 20 cm)
Signed and dated to reverse 'C Kriegman 69'. The central disc contains plastic beads that move.

Estimate $1,500–2,000



232

JOHN IVERSEN
brooch

USA, 1997 | enamel on gold
2¼ h × 2¾ w × ¼ d in (6 × 7 × 1 cm)
Incised signature and date to reverse 'Iversen 97'.

Estimate $3,500–4,500

233

JAMIE BENNETT
brooch

USA, 1983 | enamel on copper, silver
2 h × 2 w × ¼ d in (5 × 5 × 1 cm)
Signed and dated to reverse 'JA Bennett 83'.

Estimate $4,000–6,000

ROBERT BAINES

Robert Baines is a scholar and master of ancient goldsmith techniques, reviving practices that stretch back to the Bronze Age and applying them to fantastical, intricate works that impart a modern mythology and mysticism. Though his approach was first inspired by the 11th century monk and goldsmith Theophilus, Baines incorporates humor, satire and pop cultural iconography to create relics from imagined histories.

234

ROBERT BAINES
Leopard pendant

Australia, 2012
silver, powdercoat, electroplate, lacquer, found object, gemstones
6½ h × 5¼ w × ¾ d in (17 × 13 × 2 cm)
This pendant can also be worn as a brooch.

Estimate $8,000–10,000

Provenance Galerie Biro, Munich
Collection of Susan Beech

ARMAND WINFIELD

Armand Winfield was a pioneering plastics consultant and technician for nearly seven decades in a diverse range of fields including architecture, medicine and engineering. From 1945 to 1947, when he was only in his twenties, he and his younger brother Rodney, who was studying painting at Cooper Union, ran a jewelry studio in the bohemian Greenwich Village. At the time, Winfield was working as a museum conservator and was searching for a way to preserve items in plastic; his first experimentations used butterflies, paper, fabric and plants. Finding themselves amidst the "wearable art" movement in jewelry, Winfield and his brother took it to a most eloquent conclusion and recruited artists to create original, miniature artworks to be encased in acrylic in a method invented by Winfield that did not damage or distort the art and gave the works a floating effect. A feature in *Cosmopolitan* magazine in 1947 brought Winfield Fine Art in Jewelry much fanfare and business, but the endeavor quickly lost steam as Winfield turned his focus to his true passion for plastics. Throughout his life, he continued to do conservation work for museums, create art and established another gallery in 2001. The jewelry made in this short period of time was exhibited at Walker Art Center in 1948 and was soon after put into storage; only recently has Winfield's work been rediscovered as perfectly-preserved relics of the experimentation and ambitions of the era.

235

ARMAND WINFIELD
brooch

USA, 1945–47 | Winfield Fine Art in Jewelry
painting encased in acrylic
1¾ h × 1¾ w × ½ d in (4 × 4 × 1 cm)
Artwork by Martin Bloom. Signed to reverse 'Designed by Martin Bloom Winfield Pat. Pend.'.

Estimate $1,000–1,200

Literature *Everyday Art Quarterly: A Guide to Well Designed Products*, Walker Art Center, 1948, pg. 9 illustrates related works
Provenance Collection of Marbeth Schon Private Collection

236

ARMAND WINFIELD
brooch

USA, 1945–47 | Winfield Fine Art in Jewelry
paper collage encased in acrylic, silver, gold
7½ h × 3 w × ½ d in (19 × 8 × 1 cm)
Artwork by Hilda Perth. Signed to reverse of largest element 'Designed by Hilda Pertha Winfield Pat. Pend'.

Estimate $1,800–2,200

Literature *Everyday Art Quarterly: A Guide to Well Designed Products*, Walker Art Center, 1948, pg. 9 illustrates related works
Provenance Collection of Marbeth Schon Private Collection

237

ARMAND WINFIELD
brooch

USA, 1945–47 | Winfield Fine Art in Jewelry
screenprint encased in acrylic
2 h × 2 w × ½ d in (5 × 5 × 1 cm)
Artwork by Nell Blaine. Signed to reverse 'Winfield Pat. Pend. B'.

Estimate $600–800

Literature *Everyday Art Quarterly: A Guide to Well Designed Products*, Walker Art Center, 1948, pg. 9 illustrates related works
Provenance Collection of Marbeth Schon Private Collection

238

JUNE SCHWARCZ
bracelet

USA, c. 1980 | gold-plated copper
2¼ dia in (6 cm)

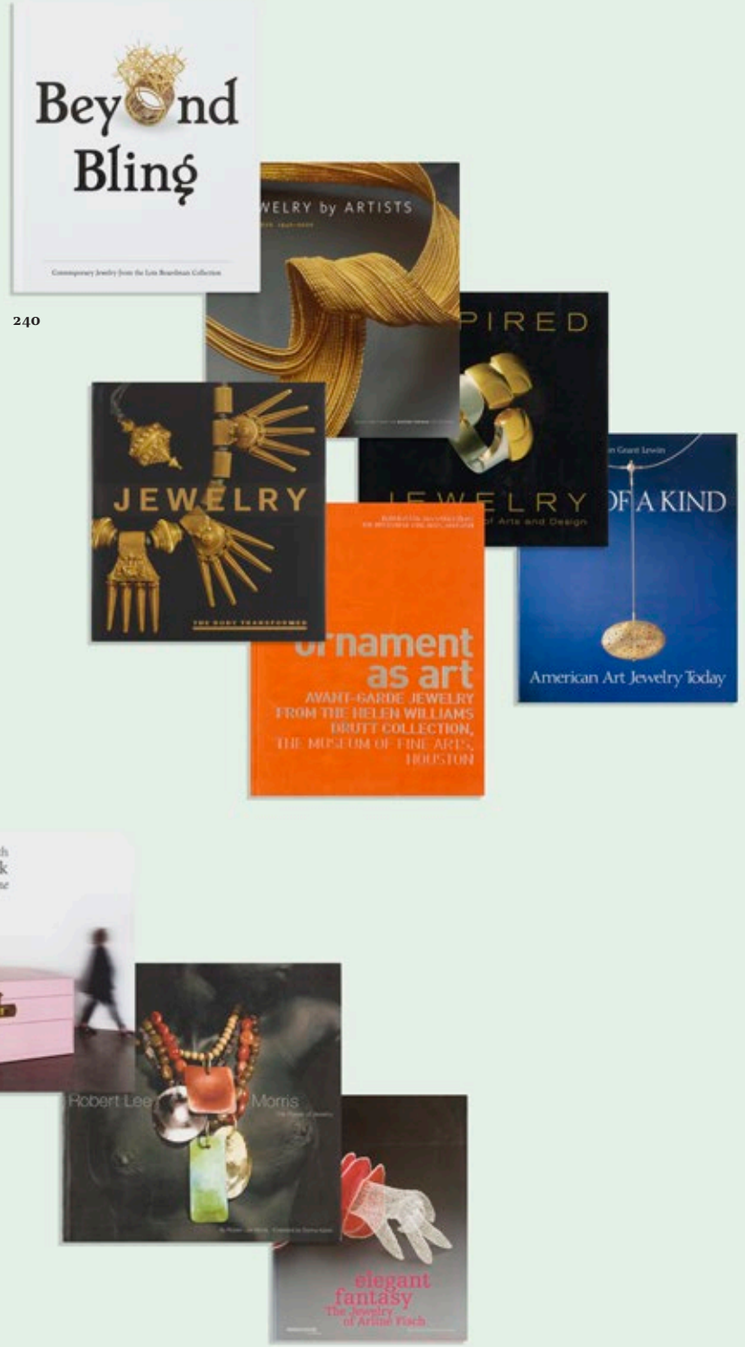
Estimate $2,000–3,000

239

DANIEL KRUGER
necklace

South Africa, 2006
enamel on copper, gold, sterling silver, silk
8½ h × 7 w × ¾ d in (22 × 18 × 2 cm)
Impressed to clasp '925'.

Estimate $5,000–7,000



240

241

242

240

collection of six books on contemporary jewelry

Estimate $300–500

241

collection of four monographs on contemporary jewelry designers

Estimate $200–300

242

collection of eight books on modern jewelry

Estimate $400–600

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