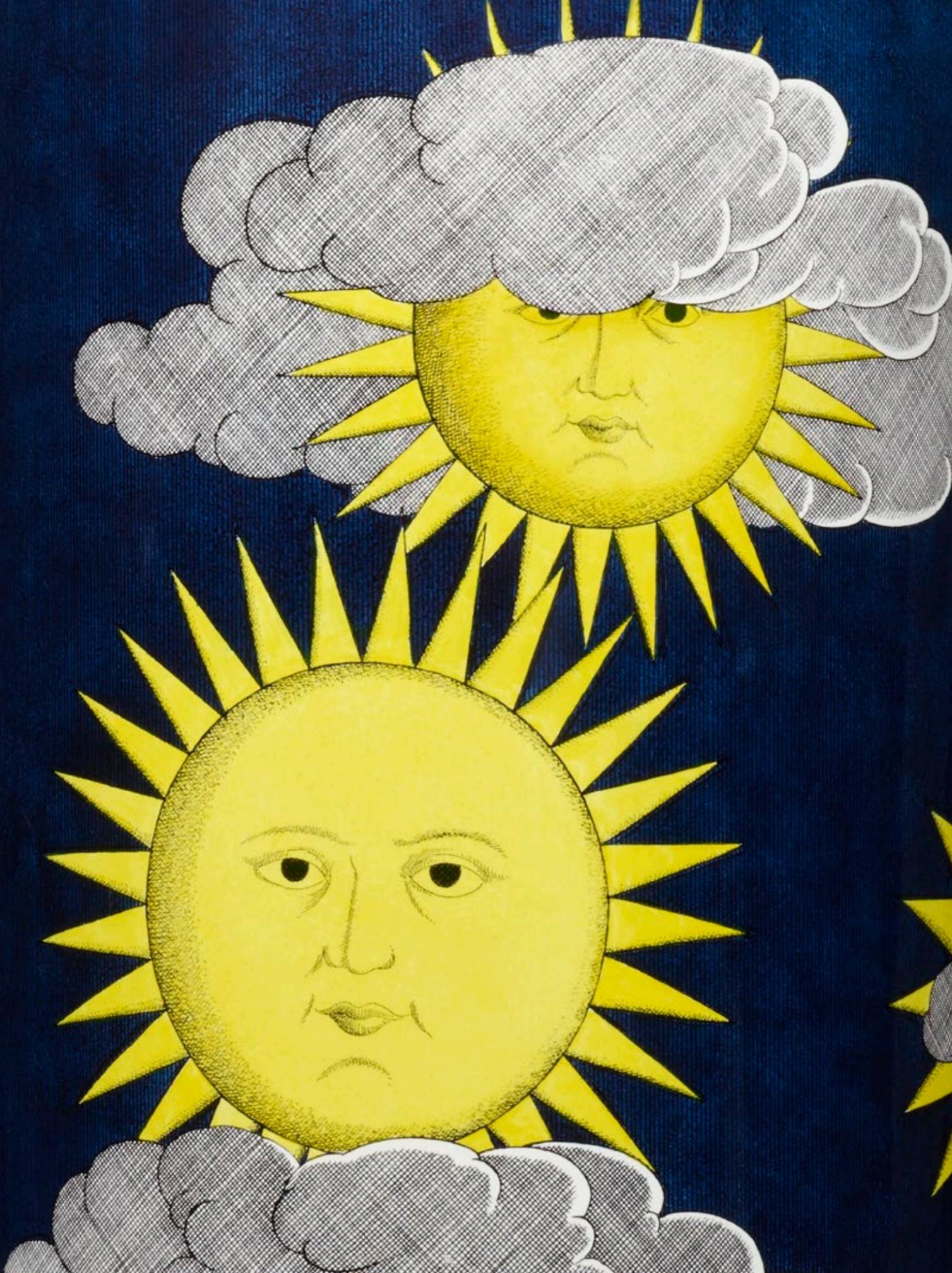


MARKETPLACE

26 MARCH **DESIGN** 2020



**Preview**  
19 - 26 March 2020  
10 am - 5 pm Monday - Friday  
12 - 4 pm Saturday

**Auction** 26 March 2020 Noon cst

# DESIGN

100

**Charles and Ray Eames**  
La Chaise

---

USA/Germany, 1948/c. 2000 | Vitra  
lacquered fiberglass, chrome-plated steel, oak  
34 h x 59 w x 31½ d in (86 x 150 x 80 cm)

---

Though first introduced at the Museum  
of Modern Art, New York in 1948, *La*  
*Chaise* was not produced until 1993. Decal  
manufacturer's label to underside 'Vitra'.

**\$3,000–5,000**



101

**James Prestini** 1908–1993  
Untitled (hand sculpture)

---

c. 1965  
carved walnut  
4 h x 7½ w x 3 d in (10 x 19 x 8 cm)

---

Signed with stamped artist's initial 'P'.

**\$700–900**

Provenance: Acquired directly from  
the artist in 1991 by the present owner



102

**After Alexander Calder**  
Lambrizi tapestry

USA/Guatemala, 1975  
CAC Publications/Bon Art  
hand-woven maguey fiber  
70½ h x 96½ w in (179 x 245 cm)

Woven signature, date and number to lower edge '47/100 CA 75'. This work is number 47 from the edition of 100 published by CAC Publications and Bon Art, Guatemala.

\$7,000–9,000

103

**Alander Espécie**  
lounge chair

Brazil, c. 2014  
nylon rope over steel  
30 h x 31 w x 32 d in (76 x 79 x 81 cm)

Alander Espécie makes artistic interventions on works by icons of Brazilian design. This work features macramé over Flávio de Carvalho's *FDCr* chair.

\$5,000–7,000

Exhibited: *Herdeiro de Tradição – objetos do cotidiano: Ícones do Design*, 2014  
Museu Histórico Nacional, Rio de Janeiro

Provenance: Acquired directly from the artist | Private Collection, Rio de Janeiro



**Paul Evans**

Argente cabinet, model PE 38A

USA, 1972

Paul Evans Studio for Directional  
welded aluminum, enameled steel, slate  
30 3/4 h x 50 w x 22 d in (78 x 127 x 56 cm)Cabinet features two doors  
concealing storage and one adjustable  
shelf. Welded signature and date to edge  
"Paul Evans 72 JL".

\$30,000–50,000

Literature: *Paul Evans: Designer &  
Sculptor*, Head, ppg. 98–99 illustrates  
related design



105

**Margaret De Patta**

brooch, no. 6 and earrings, no. 57

USA, 1947/1947–1957  
sterling silver, pearl  
1½ h × 3¼ w × ½ d in (4 × 8 × 1 cm)

Impressed signature to reverse 'de Patta Sterling'. Impressed signature to reverse of one earring 'de Patta Sterling'. Earrings feature screwback construction and measure: 0.75 h × 1 w × 0.75 d inches.

**\$5,000–7,000**

Literature: *Space, Light, Structure: The Jewelry of Margaret De Patta*, Ilsa-Neuman and Muñiz, ppg. 64, 113, 119, 123

106

**Erwin Hauer**

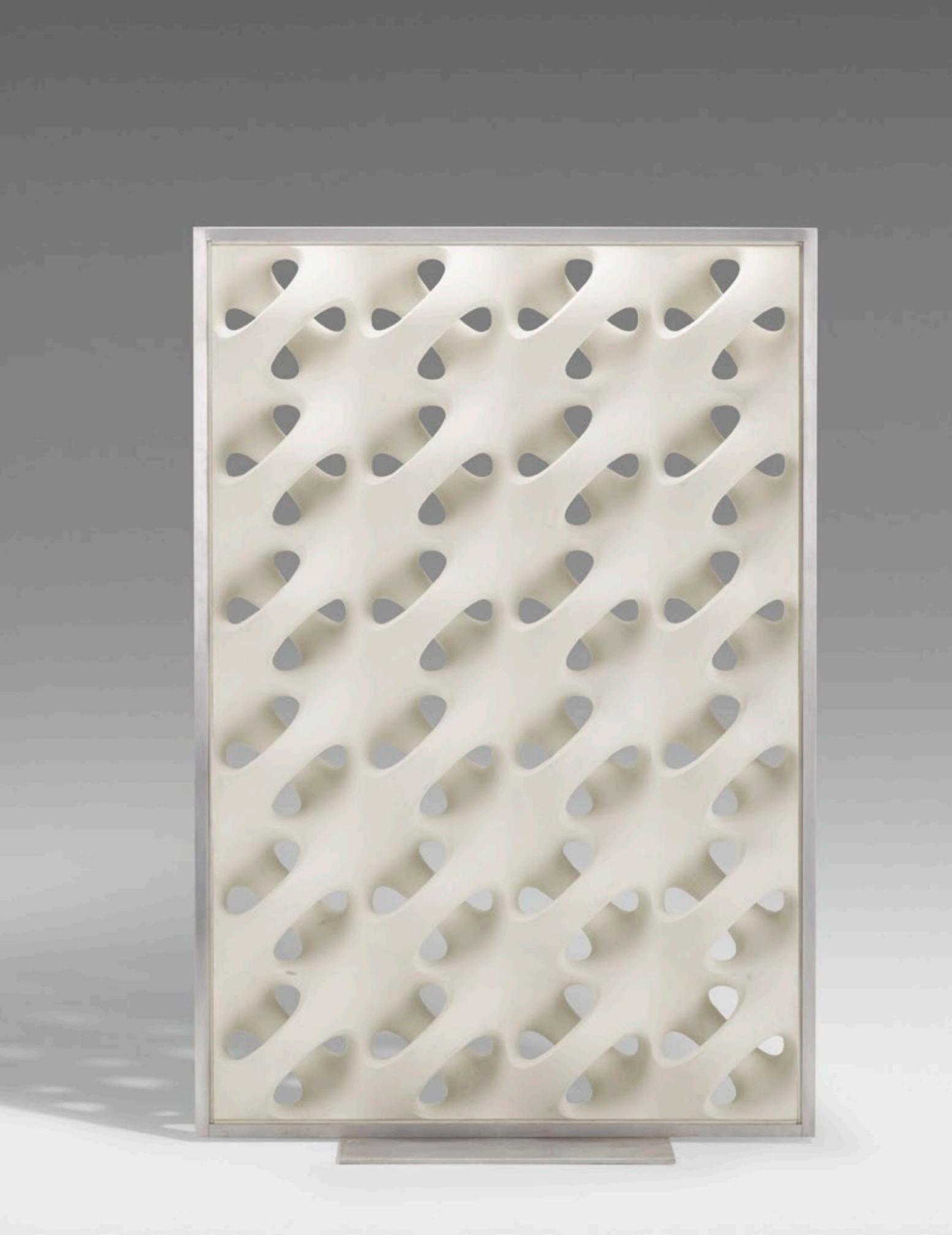
Design 1 architectural screen

Austria/USA, 1950/1995  
composite, steel  
50¼ h × 34 w × 6 d in (128 × 86 × 15 cm)

Sold with a copy of *Continua* by Erwin Hauer. This screen, with its original steel framework, was first cast in the 1950s and re-cast in 1995 under Hauer's direction.

**\$10,000–15,000**

Literature: *Continua*, Hauer, ppg. 10–15



107

**Robert Venturi with Denise  
Scott Brown**  
Art Nouveau chair

USA, c. 1978–1984 | Knoll International  
laminated over plywood  
38½ h × 21 w × 21 d in (98 × 53 × 53 cm)

This chair features the *Grandmother* pattern.

**\$4,000–6,000**

Literature: *Out of the Ordinary*,  
Robert Venturi, Denise Scott Brown and  
Associates: *Architecture, Urbanism, Design*,  
Brownlee, DeLong and Hiesinger, pg. 205



108

**Lynda Benglis** b. 1941  
Olympia Pin

1991  
sterling silver  
2¼ h × 5 w × 1¼ d in (6 × 13 × 3 cm)

Impressed and incised signature and  
number to reverse 'L Benglis de la Verrière  
28/200 925'. This work is number 28  
from the edition of 200 made for the High  
Museum of Art, Atlanta to go along with  
Benglis' retrospective at the museum,  
*Dual Natures* in 1991.

**\$1,000–1,500**

Provenance: High Museum of Art, Atlanta  
Private Collection



109

**Renato Bassoli**  
collection of nine vessels

Italy, c. 1960  
glazed earthenware  
2¾ h x 6¾ dia in (7 x 17 cm)

Smallest example measures: 3 h x 2.75 w x 1.75 d inches. Glazed signature to underside of five examples 'Bassoli Made in Italy'. Incised signature to underside of two examples 'Bass Italy'.

\$5,000–7,000

110

**Shay Alkalay and Raw Edges**  
Stack cabinet

Israel/United Kingdom, 2008  
Established & Sons  
lacquered plywood  
71 h x 24¼ w x 22¼ d in (180 x 62 x 57 cm)

Cabinet features thirteen drawers. Branded manufacturer's mark to interior 'Designed by Shay Alkalay Established & Sons Great Britain'.

\$5,000–7,000

Provenance: Acquired from Luminaire, Chicago in 2008 by the present owner



111

**Charles and Ray Eames**  
DCW

---

USA, 1945/c. 1950  
Evans Products/Herman Miller  
aniline-dyed ash plywood  
28½ h × 19¼ w × 21 d in (72 × 49 × 53 cm)

---

Decal manufacturer's label to underside  
'Manufactured by Evans Products  
Company Molded Plywood Division  
Herman Miller Furniture Company'.

**\$700–900**

Literature: *The Work of the Office  
of Charles and Ray Eames*, Neuhart,  
Neuhart and Eames, ppg. 58–59,  
72–73 *The Herman Miller Collection*,  
manufacturer's catalog, 1948, pg. 62



112

**Charles and Ray Eames**  
ESU 200-C

---

USA, 1950/1952 | Herman Miller  
birch plywood, lacquered masonite,  
fiberglass, chrome-plated steel,  
enameled steel  
32½ h × 47 w × 16½ d in (83 × 119 × 42 cm)

---

Cabinet features five drawers and  
two sliding doors concealing storage.

**\$5,000–7,000**

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



113

**Charles and Ray Eames**  
ESU 150-C

---

USA, 1952 | Herman Miller  
birch plywood, lacquered masonite,  
chrome-plated steel, enameled steel  
20¼ h × 24 w × 16½ d in (51 × 61 × 42 cm)

---

Cabinet features three drawers.

**\$2,000–3,000**

Literature: *The Herman Miller Collection*,  
manufacturer's catalog, 1952, ppg. 104–105  
*Eames Design: The Work of the Office of  
Charles and Ray Eames*, Neuhart, Neuhart  
and Eames, ppg. 126–129

114

**George Nelson & Associates**  
Kangaroo chair

---

USA, 1955 | Herman Miller  
upholstery, chrome-plated steel  
40 h × 36¼ w × 34 d in (102 × 92 × 86 cm)

---

This chair features upholstery with  
the textile design *Dot Pattern* by Charles  
and Ray Eames.

**\$5,000–7,000**

Literature: *George Nelson: Architect,  
Writer, Designer, Teacher*, von Vegesack  
and Eisenbrand, pg. 250



115

**George Nelson & Associates**  
Kangaroo chair

USA, 1955 | Herman Miller  
upholstery, chrome-plated steel  
40 h x 36¼ w x 34 d in (102 x 92 x 86 cm)

This chair features upholstery with  
the textile design *Dot Pattern* by Charles  
and Ray Eames.

**\$5,000–7,000**

Literature: *George Nelson: Architect,  
Writer, Designer, Teacher*, von Vegesack  
and Eisenbrand, pg. 250



116

**Charles and Ray Eames**  
ESU 200

USA, 1950/1952 | Herman Miller  
birch plywood, lacquered masonite,  
fiberglass, chrome-plated steel  
32¼ h x 47 w x 16 d in (82 x 119 x 41 cm)

Cabinet features two sliding doors  
concealing storage.

**\$4,000–6,000**

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

117

**Henry P. Glass**  
Swingline desk

USA, 1952 | Fleetwood Furniture Company  
masonite, lacquered wood, maple  
24¾ h × 38 w × 17.5 d in (63 × 97 × 44 cm)

Desk features a drawer and chair that each swivel. Decal manufacturer's label to interior compartment 'Swingline Fleetwood Furniture Corporation Grand Haven, Michigan'.

**\$3,000–5,000**

Literature: *Henry P. Glass Associates*, studio catalog, pg. 5 illustrates works from series



118

**Henry P. Glass**  
Swingline table

USA, 1955 | Fleetwood Furniture Company  
masonite, lacquered wood, maple  
21¼ h × 51 dia in (54 × 130 cm)

Table features four chairs that swivel. Decal manufacturer's label to underside 'Swingline Fleetwood Furniture Corporation Grand Haven, Michigan'.

**\$2,000–3,000**

Literature: *Henry P. Glass Associates*, catalog, pg. 41

119

**Henry P. Glass**  
Swingline cabinet

USA, 1952 | Fleetwood Furniture Company  
lacquered masonite, masonite, walnut  
33¼ h × 31¾ w × 17½ d in (84 × 81 × 44 cm)

Cabinet features four drawers that swivel open.

**\$7,000–9,000**

Literature: *Henry P. Glass Associates*, studio catalog, pg. 5 illustrates works from series



120

**George Nelson & Associates**  
Marshmallow sofa

---

USA, 1956 | Herman Miller  
upholstery, enameled steel,  
chrome-plated steel  
31½ h × 52 w × 31 d in (80 × 132 × 79 cm)

---

Disc manufacturer's label to underside  
'Herman Miller Designed by George  
Nelson Zeeland, Mich.'. Sofa features  
vintage Alexander Girard for Herman  
Miller upholstery.

**\$10,000–15,000**

Literature: *George Nelson: Architect,  
Writer, Designer, Teacher*, von Vegesack  
and Eisenbrand, pg. 267





121

**Jean Goulden**  
covered box

France, c. 1930  
copper, champlevé enamel  
1 h x 2 dia in (3 x 5 cm)

Incised signature and date to underside  
'Jean Goulden XXXVIII-26'.

**\$7,000–9,000**



122

**Paul László and Maria Rott**  
Rare dresser set

Hungary/Austria, c. 1925  
sterling silver, enamel, horsehair,  
celluloid, glass mirror  
12¾ h x 5¼ w x ½ d in (32 x 13 x 1 cm)

Set includes mirror, compact, powder  
box and two brushes. Impressed mark  
to each example 'Sterling'.

**\$10,000–15,000**

123

publisher's mock-up of *The Guggenheim Museum: Frank Lloyd Wright* book

1960  
printed paper, gelatin silver print  
10 h x 8 w in (25 x 20 cm)

Lot includes a copy of *The Solomon R. Guggenheim Museum* book and a publisher's mock-up including hand-written notes and glued paper and photographs, contained within a presentation case.

\$1,000–1,500



124

**Frank Lloyd Wright**  
Imperial Hotel dinnerware

USA, 1922/1984 | Noritake  
transfer-printed porcelain  
1 h x 10½ dia in (3 x 27 cm)

This design was originally created for the Imperial Hotel, Tokyo designed by Frank Lloyd Wright in 1922. Service includes ten dinner plates, ten salad plates, ten dessert plates, ten bowls, five small bowls, ten saucers and nine teacups; sixty-four pieces in total. Stamped manufacturer's mark to underside of each element 'Heinz and Co. 1984 Noritake Japan'.

\$6,000–8,000

Provenance: Acquired from Fifty/50, New York by the present owner

125

**Frank Lloyd Wright**  
armchair from Price Tower,  
Bartlesville, Oklahoma

USA, 1956  
enameled aluminum, upholstery,  
leather, rubber  
33 h x 28 w x 23 d in (84 x 71 x 58 cm)

\$10,000–15,000

Literature: *Prairie Skyscraper: Frank Lloyd Wright's Price Tower*, Alofsin, pg. 148  
*The Story of the Tower*, Wright, pg. 130

Provenance: Price Tower, Bartlesville, OK | Private Collection | Off The Wall, Los Angeles | Private Collection, Florida





126

architectural elements from the United Nations Secretariat Building, New York, set of three

---

c. 1950  
steel  
49 h x 24 w x 1½ d in (124 x 61 x 4 cm)

---

These are from the perimeter fence taken down in 2008 from the United Nations Secretariat Building, New York, which was principally designed by Oscar Neimeyer, Le Corbusier and Wallace Harrison. Additional examples measure: 33 h x 24 w x 1,5 d inches.

**\$6,000–8,000**

Provenance: United Nations Secretariat Building, New York | Private Collection



127

**Mira Nakashima**  
Frenchman's Cove II dining table

USA, 2004 | Nakashima Studio  
elm, rosewood, walnut  
28½ h × 84 w × 39 d in (72 × 213 × 99 cm)

Slab top features two live edges joined with four rosewood butterflies.

\$10,000–15,000

128

**Mira Nakashima**  
New Chairs, set of eight

USA, 2004 | Nakashima Studio  
American black walnut, hickory  
35½ h × 18¼ w × 20 d in (90 × 46 × 51 cm)

Armchairs measure: 39 h × 24.75 w × 24 d inches. Signed and dated to underside of six examples 'Nakashima 12.21.04'. Signed and dated to underside of two examples 'Nakashima December 20 04'.

\$7,000–9,000



129

**Maija Grotell**  
vase

---

Finland/USA, c. 1945  
glazed stoneware  
8¼ h x 4 dia in (21 x 10 cm)

---

Incised signature to underside 'MG CA'. This work was executed at Cranbrook Academy.

**\$1,500–2,000**

Literature: *Maija Grotell: Works Which Grow from Belief*, Schlanger and Takaezu, pg. 22 illustrates a similar work

Provenance: Private Collection, California



130

**Gertrud and Otto Natzler**  
tall bottle with lip

---

USA, 1968  
wheel-thrown earthenware  
with Cat's Eye glaze  
16½ h x 9½ dia in (42 x 24 cm)

---

Slip signature to underside 'Natzler'  
with applied studio label 'O167'.

**\$10,000–15,000**

Provenance: Acquired directly from the artists | Thence by descent





131

**Harry Bertoia** 1915–1978  
Untitled (Monotype)

c. 1943  
monoprint on rice paper  
10 h x 11 w in (25 x 28 cm)

Sold with a certificate of authenticity  
from the Harry Bertoia Foundation.

**\$1,000–1,500**

Provenance: Collection of the artist  
Museum of Non-Objective Painting  
(later to become the Solomon R.  
Guggenheim Museum) | Steve Lowy,  
New York | Gary Snyder Fine Art,  
New York

132

**Harry Bertoia** 1915–1978  
Untitled (Sonambient)

c. 1970  
beryllium copper, brass  
22 h x 12 w x 3 d in (56 x 30 x 8 cm)

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

**\$15,000–20,000**

Provenance: Private Collection  
Thence by descent



**Paul Evans**  
cabinet, model PE 42

USA, 1970  
Paul Evans Studio for Directional  
welded and enameled steel, slate  
31 h x 96½ w x 21½ d in (79 x 245 x 55 cm)

Cabinet features four doors concealing  
two adjustable shelves. Welded signature  
and date to underside 'Paul Evans 70'.

**\$20,000–30,000**

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

Provenance: Acquired directly from  
Directional at the Merchandise Mart,  
Chicago by the present owner





134

**George Nakashima**  
Minguren I table

---

USA, c. 1965 | Nakashima Studio  
American black walnut, rosewood  
30 h x 42 w x 29 d in (76 x 107 x 74 cm)

---

Table features a joined top and a joined  
based with one rosewood butterfly.

**\$5,000–7,000**

Literature: *George Nakashima:*  
*Full Circle*, Ostergard, ppg. 128–129

135

**Harry Bertoia** 1915–1978  
Untitled (Sonambient)

---

c. 1970  
beryllium copper, brass  
37 h x 12 w x 12 d in (94 x 30 x 30 cm)

---

This work features sixteen rods in  
a four by four configuration. Sold with  
a certificate of authenticity from the  
Harry Bertoia Foundation.

**\$30,000–50,000**

Provenance: Private Collection, New York





136

**Harry Bertoia** 1915–1978  
Untitled (Monotype)

c. 1943  
monoprint on rice paper  
11¼ h × 11¾ w in (30 × 30 cm)

Sold with a certificate of authenticity  
from the Harry Bertoia Foundation.

**\$1,000–1,500**

Provenance: Collection of the artist  
Museum of Non-Objective Painting  
(later to become the Solomon R.  
Guggenheim Museum) | Steve Lowy,  
New York | Gary Snyder Fine Art,  
New York

137

**Harry Bertoia** 1915–1978  
Untitled (Welded Form)

c. 1965  
welded and patinated bronze  
6½ h × 14 w × 9 d in (17 × 36 × 23 cm)

Sold with a letter from Harry Bertoia  
to the original owner and a certificate  
of authenticity from the Harry  
Bertoia Foundation.

**\$10,000–15,000**

Provenance: Acquired directly from  
the artist by Bert Baum | Dr. John Young,  
Quakertown, PA | Thence by descent





138

**Harry Bertoia** 1915–1978  
Untitled (Cut and Bent Bar)

---

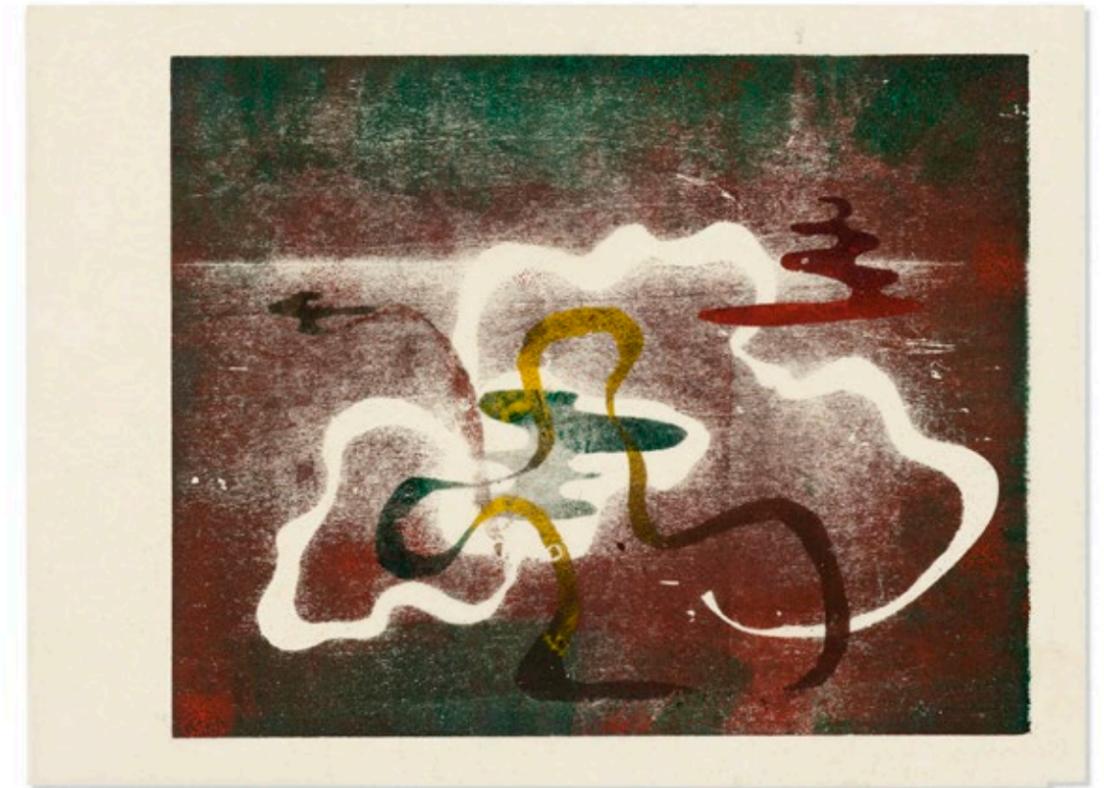
c. 1975  
patinated bronze  
8¼ h × 2 w × 1½ d in (21 × 5 × 4 cm)

---

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

**\$3,000–5,000**

Provenance: Acquired directly  
from the artist | Edward Flanagan  
Thence by descent | Private Collection,  
Florida | Los Angeles Modern Auctions,  
*Art & Design*, 10 June 2018, Lot 146  
Private Collection



139

**Harry Bertoia** 1915–1978  
Untitled (Monotype)

---

c. 1943  
monoprint on rice paper  
7½ h × 10 w in (19 × 25 cm)

---

Sold with a certificate of authenticity  
from the Harry Bertoia Foundation.

**\$1,000–1,500**

Provenance: Collection of the artist  
Museum of Non-Objective Painting  
(later to become the Solomon R.  
Guggenheim Museum) | Steve Lowy,  
New York | Gary Snyder Fine Art,  
New York



140

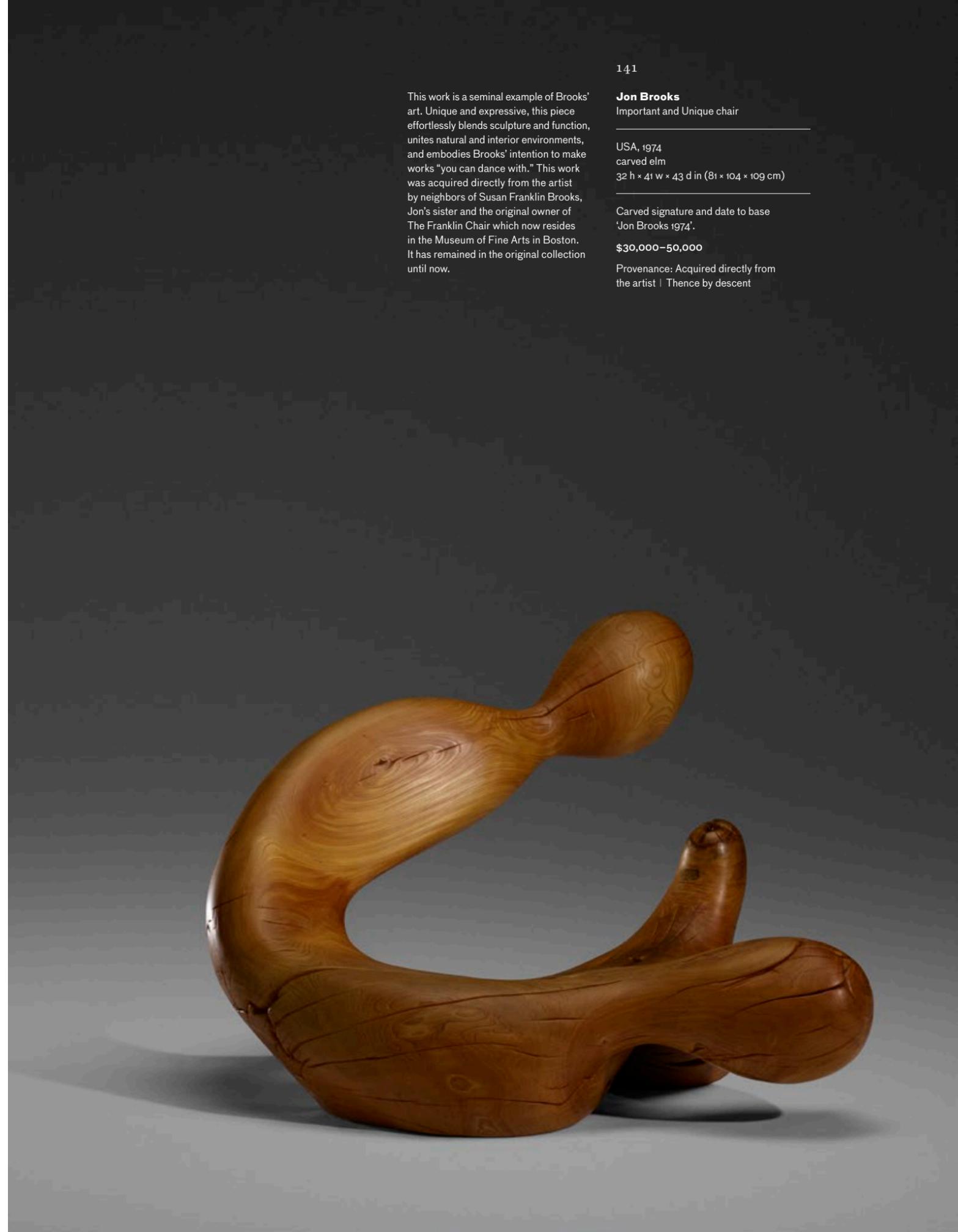
**Harry Bertoia** 1915–1978  
sound box

c. 1960  
pine  
9½ h × 12 w × 12 d in (24 × 30 × 30 cm)

This sound box was hand-built by the artist when he was first experimenting with his sound sculptures. The box served to amplify the sound of his Sonambients as well as enable the artist to measure the volume of the sound. Sold with a certificate of authenticity from the Harry Bertoia Foundation.

**\$700–900**

Provenance: Acquired directly from the artist's son, Val Bertoia by the present owner



141

**Jon Brooks**  
Important and Unique chair

USA, 1974  
carved elm  
32 h × 41 w × 43 d in (81 × 104 × 109 cm)

Carved signature and date to base  
'Jon Brooks 1974'

**\$30,000–50,000**

Provenance: Acquired directly from the artist | Thence by descent

This work is a seminal example of Brooks' art. Unique and expressive, this piece effortlessly blends sculpture and function, unites natural and interior environments, and embodies Brooks' intention to make works "you can dance with." This work was acquired directly from the artist by neighbors of Susan Franklin Brooks, Jon's sister and the original owner of The Franklin Chair which now resides in the Museum of Fine Arts in Boston. It has remained in the original collection until now.

142

**Harry Bertoia** 1915–1978  
Untitled (Welded Form)

---

c. 1975  
welded and patinated bronze  
5¼ h × 2¼ w × 2 d in (15 × 6 × 5 cm)

---

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

**\$3,000–5,000**

Provenance: Acquired from Val Bertoia  
by Bob Kunkle, 1978 | Private Collection  
Wright, *Important Design*, 7 June 2018,  
Lot 129 | Private Collection



143

**George Nakashima**  
coffee table, model 200–66W

---

USA, 1963 | Widdicomb  
American black walnut  
13 h × 66¼ w × 25 d in (33 × 168 × 64 cm)

---

Stamped manufacturer's mark to  
underside 'Sundra 2/63 #200'. Paper  
manufacturer's label to underside  
'Widdicomb Grand Rapids'.

**\$3,000–5,000**

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



**George Nakashima**

Conoid headboard and Conoid platform bed

USA, 1974 | Nakashima Studio

Persian walnut

24 h x 102 w x 75½ d in (61 x 259 x 192 cm)

Bed accommodates a full-sized mattress. Headboard features overhang with one natural edge over four sliding doors concealing storage each and three adjustable shelf. Headboard measures: 24 h x 102 w x 20 d inches. Cabinet measures: 23 h x 78 w x 16 d inches. Platform bed measures: 10 h x 54 w x 75.5 d inches. Signed with client name to underside of platform bed 'Schull'. Sold with original drawings and invoice.

**\$12,000–18,000**

Provenance: William J. Schull  
Rago, *Modern Design*, 20 May 2018,  
Lot 2201 Private Collection





145

**Leo Amino** 1911–1989  
Untitled (No. 45)

1949  
crayon and ink on notebook paper  
6 h x 9 w in (15 x 23 cm)

Signed and dated to lower edge  
'Leo Amino May 49. No. 45'.

**\$2,000–3,000**

Provenance: Estate of the artist | Private  
Collection, New Jersey | Wright, *Design*,  
11 June 2015, Lot 179 | Private Collection

146

**Toshiko Takaezu** 1922–2011  
Closed Form (with rattle)

glazed earthenware  
20¼ h x 21½ w x 20 d in (51 x 55 x 51 cm)

**\$5,000–7,000**

Provenance: Private Collection  
Rago, *Modern Design*, 28 October  
2012, Lot 1088 | Private Collection





147

**Mabel Hutchinson** 1903–1999  
Etruscan Warrior

1968  
wood construction  
52 h x 11 w x 10 d in (132 x 28 x 25 cm)

Incised signature and date to base  
'Mabel Hutchinson 68'.

\$3,000–5,000

Provenance: Collection of A. Arnold  
Private Collection, California



148

**Michele Oka Doner** b. 1945  
Untitled (three works)

c. 1968  
glazed earthenware  
6 h x 5 w x 4 d in (15 x 13 x 10 cm)

These early works were created when Doner was a student at the University of Michigan, Ann Arbor. Signed to verso of one work 'Doner'.

\$3,000–5,000

Exhibited: *Selected Images*, 1968, Detroit Artists Market

Provenance: Acquired from the Detroit Artists Market by the present owner



149

**Harry Bertoia** 1915–1978  
Untitled (Monotype)

c. 1943  
monoprint on rice paper  
11½ h × 11½ w in (29 × 29 cm)

Sold with a certificate of authenticity  
from the Harry Bertoia Foundation.

**\$1,000–1,500**

Provenance: Collection of the artist  
Museum of Non-Objective Painting  
(later to become the Solomon R.  
Guggenheim Museum) | Steve Lowy,  
New York | Gary Snyder Fine Art,  
New York

150

**Paul Evans**  
dining table, model PE 24

USA, c. 1968  
Paul Evans Studio for Directional  
welded and enameled steel, glass  
29¾ h × 84 w × 44 d in (76 × 213 × 112 cm)

**\$5,000–7,000**

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





151

**Toshiko Takaezu** 1922–2011  
bowl

---

glazed earthenware  
18 h x 24 dia in (46 x 61 cm)

---

**\$2,000–3,000**

Provenance: Acquired directly from the artist | Freeman's, *American Furniture, Folk & Decorative Arts*, 20 November 2010, Lot 425 | Private Collection

152

**H. Wayne Raab**  
coffee table

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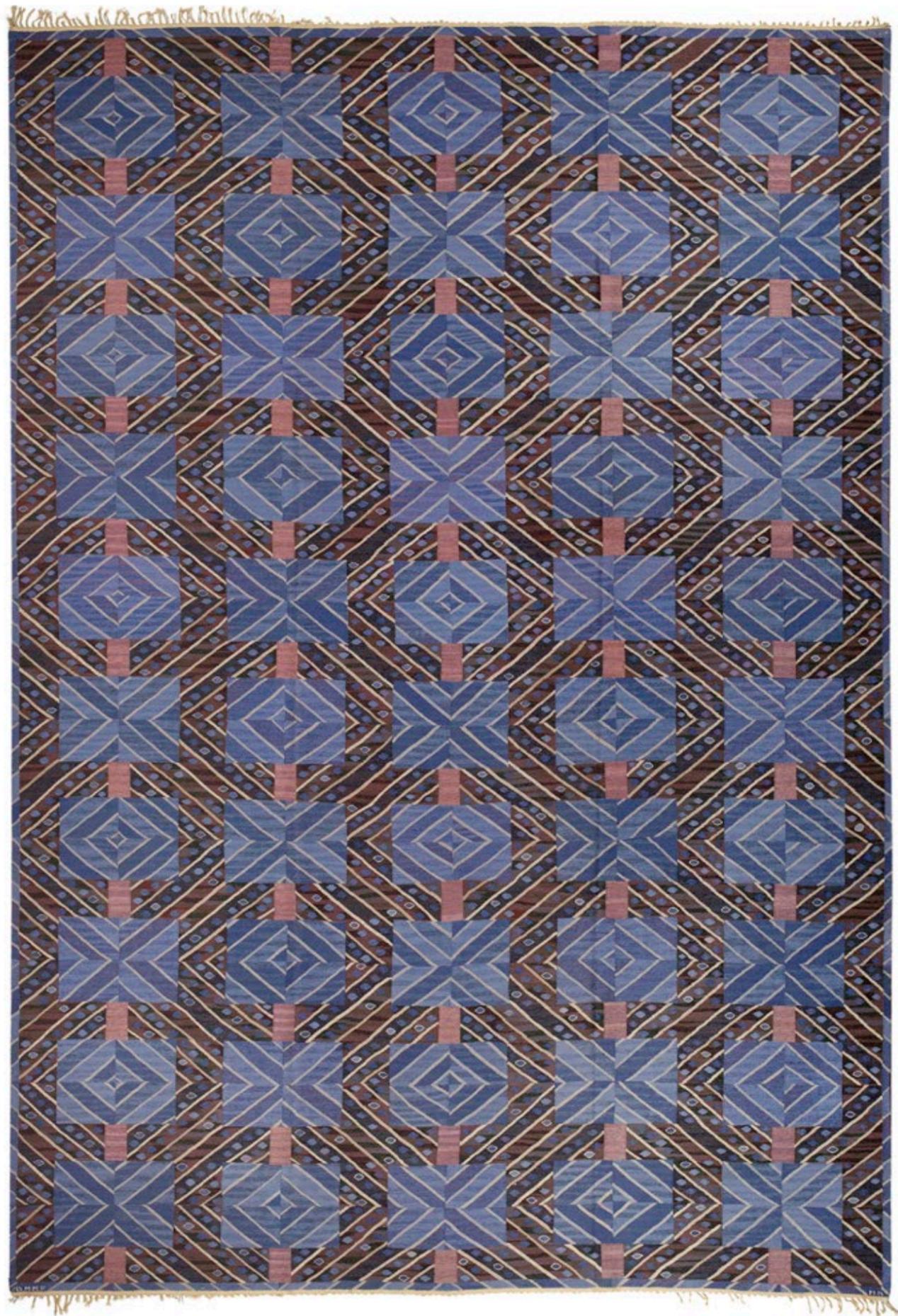
USA, c. 1975  
stack laminated walnut  
18 h x 61 w x 37 d in (46 x 155 x 94 cm)

---

**\$5,000–7,000**

Provenance: Acquired directly from the artist | Private Collection





153

**Marianne Richter**  
monumental Strålarna flatweave carpet

Sweden, 1949  
Märta Måås-Fjetterström AB  
hand-woven wool  
164 w × 238 l in (417 × 605 cm)

Woven signature to edge 'AB MMF MR'.

**\$50,000–70,000**

Provenance: FJ Hakimian, New York | Private Collection, Berkeley Private Collection

154

**Arne Jacobsen**  
Ox lounge chair and ottoman

Denmark, 1966 | Fritz Hansen  
upholstery, vinyl, cast aluminum, plastic  
40½ h × 40 w × 34 d in (103 × 102 × 86 cm)

Ottoman measures: 16 h × 21 d × 21 w inches. Decal manufacturer's label to underside of ottoman 'FH Made in Denmark 6604 by Fritz Hansen'.

**\$10,000–15,000**

Literature: *Arne Jacobsen*, Thau and Vindum, pg. 525





155

**Jean-Michel Wilmotte**  
prototype stools, pair

France/Italy, 1993 | Tecno  
wenge, bronze, leather  
16¾ h × 23¾ w × 15¾ d in  
(43 × 60 × 40 cm)

**\$4,000–6,000**

Provenance: Wright, *Important Design*,  
20 May 2008, Lot 768 | Private Collection

In 1993 Jean-Michel Wilmotte was commissioned to develop new public seating for the Richelieu wing of the Grand Louvre under the direction of I. M. Pei. Among several forms developed for the project, only a few examples were put into limited production exclusively for the museum. These lots are prototypes from this series, illustrating the high quality and unique forms developed for this prestigious commission.

156

**Jean-Michel Wilmotte**  
prototype console

France/Italy, 1993 | Tecno  
lacquered wood,  
chrome-plated steel, leather  
33½ h × 90½ w × 13½ d in  
(85 × 230 × 34 cm)

**\$6,000–8,000**

Provenance: Wright, *Important Design*,  
20 May 2008, Lot 769 | Private Collection



**Jean Prouvé**  
SCAL daybed, model no. 450

---

France, 1952/c. 1956  
Ateliers Jean Prouvé  
enameled steel, upholstery, vinyl  
23½ h × 31½ w × 74 d in (60 × 80 × 188 cm)

---

**\$10,000–15,000**

Literature: *Jean Prouvé*, Galerie  
Patrick Seguin and Sonnabend Gallery,  
ppg. 355, 366–367

Provenance: Private Collection, France  
Galerie Downtown-François Laffanour,  
Paris | Private Collection



158

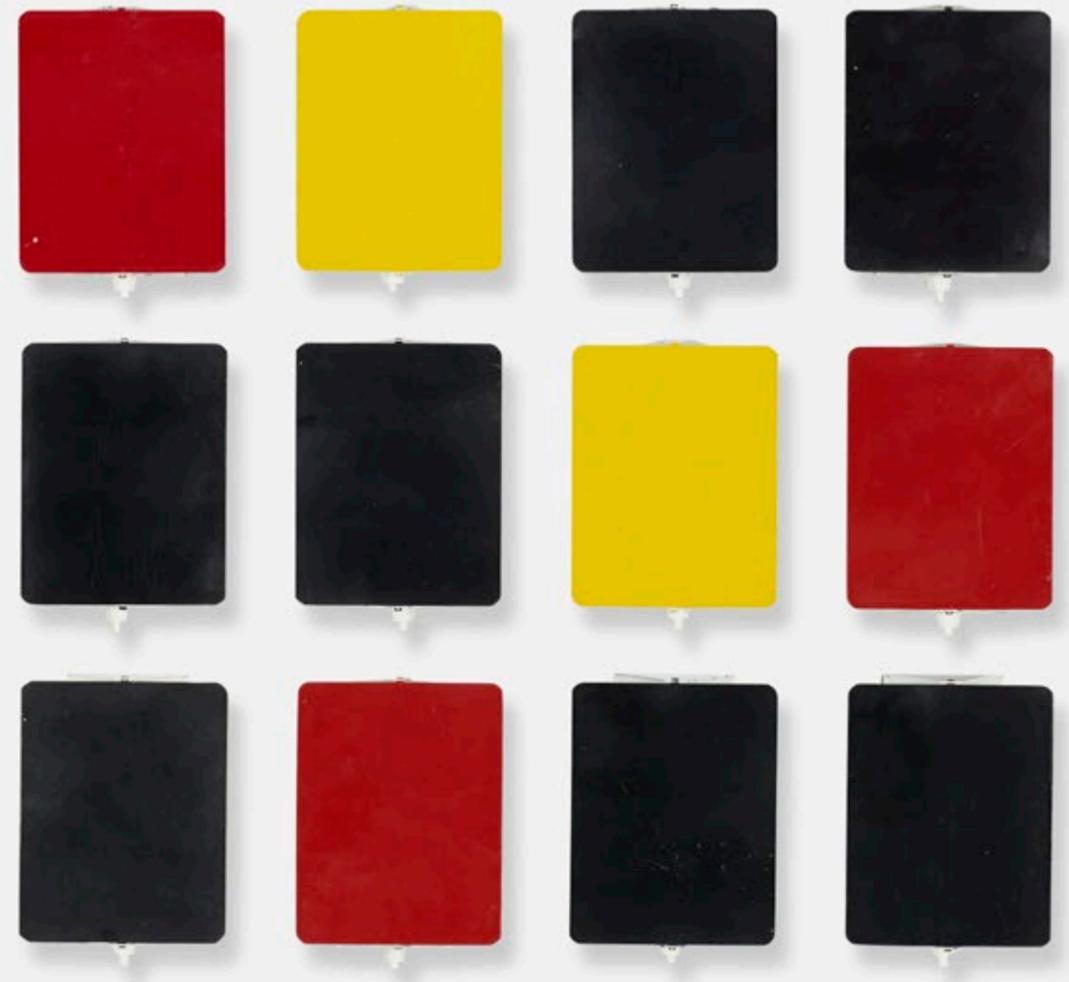
**Jules Wabbes**  
cabinet

Belgium/Italy, c. 1960  
Le Mobilier Universel  
cherry, enameled steel, bronze,  
lacquered wood  
26¾ h × 23 w × 23½ d in (68 × 58 × 60 cm)

**\$3,000–5,000**

Literature: *Jules Wabbes: 1919–1974*  
*Architecte d'Intérieur*, Ferran-Wabbes,  
pg. 142 *J.J. Wabbes*, Galerie Les  
Années 50 and Weinstein, ppg. 15,  
48 illustrates variation

Provenance: Wright, *Important Design*,  
20 May 2008, Lot 646 | Private Collection



159

**Charlotte Perriand**  
wall sconces, set of twelve

France, 1963 | Galerie Steph Simon  
enameled steel  
7 h × 5 w × 2¾ d in (18 × 13 × 7 cm)

Applied foil manufacturer's label  
to each example 'SCE Et4 Made  
in France Classe 1'.

**\$7,000–9,000**

Literature: *Charlotte Perriand Complete Works Volume 3: 1956–1968*, Barsac,  
ppg. 106–107 *Charlotte Perriand: Un Art de Vivre*, Flammarion, pg. 52



160

**Rena Dumas and Peter Coles**  
Pippa occasional table

France, c. 1985 | Hermès  
ebonized maple, nickel-plated brass  
19½ h × 23¾ w × 24 d in (50 × 60 × 61 cm)

Table features removable tray  
and is collapsible.

**\$5,000–7,000**

Provenance: Private Collection, New York

161

**Jean Prouvé**  
Standard Desk, no. BS-7

France, 1942 | Ateliers Jean Prouvé  
enameled steel, oak, aluminum  
28¾ h × 65¾ w × 33 d in (73 × 167 × 84 cm)

Desk features eight drawers,  
two of which contain file storage.

**\$20,000–30,000**

Literature: *Jean Prouvé Complete Works, Vol. 2: 1934–1944*, Sulzer, pg. 289 *Jean Prouvé Complete Works, Vol. 3: 1944–1954*, Sulzer, ppg. 59, 179 illustrates variations *Jean Prouvé*, Galerie Patrick Seguin and Sonnabend Gallery, ppg. 330, 338–339 illustrates variations

Provenance: Private Collection, New York | Private Collection, Southern France | Carvajal, Antibes, *Prestige Sale*, 7 July 2018, Lot 407 | Private Collection, Los Angeles



162

**Pierre Jeanneret**  
writing chair from Chandigarh

---

France/India, c. 1960  
teak, cane, linen  
30½ h × 22½ w × 24½ d in  
(77 × 57 × 62 cm)

---

Stenciled marks to reverse '1.A.5'.

**\$3,000–5,000**

Literature: *Le Corbusier Pierre Jeanneret: The Indian Adventure*, Design-Art-Architecture, Touchaleaume and Moreau, pg. 562



163

**Pierre Jeanneret**  
Box stools from the Private Residences,  
Chandigarh, set of three

---

France/India, c. 1960  
teak  
17 h × 16 w × 12½ d in (43 × 41 × 32 cm)

---

Stenciled marks to one example 'H.F.C.- 99'.

**\$8,000–12,000**

Literature: *Le Corbusier Pierre Jeanneret: The Indian Adventure*, Design-Art-Architecture, Touchaleaume and Moreau, pg. 570

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

**Jean Prouvé**

S.A.M. dining table, model TS 11

---

France, 1941 | Ateliers Jean Prouvé  
oak, enameled steel  
28½ h x 74½ w x 39 d in (72 x 189 x 99 cm)

---

**\$20,000–30,000**

Literature: *Jean Prouvé Complete Works, Volume 2: 1934–1944*, Sulzer, ppg. 280–283  
illustrate variations *Jean Prouvé*, Galerie Patrick Seguin and Sonnabend Gallery, ppg. 251, 405, 437–438

Provenance: Delorenzo 1950, New York Private Collection





165

**Pierre Jeanneret**  
occasional table from the PGI  
Hospital, Chandigarh

France/India, c. 1965–66  
teak  
16 h × 22 w × 21 d in (41 × 56 × 53 cm)

**\$3,000–5,000**

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

Provenance: PGI Hospital,  
Chandigarh, India | Private Collection

166

**Pierre Jeanneret**  
desk and chair from the Administrative  
Buildings, Chandigarh

France/India, c. 1960  
teak, cane, upholstery, aluminum  
30 h × 45 w × 28 d in (76 × 114 × 71 cm)

Chair measures: 32.25 h × 23 d × 20 w  
inches. Desk features four drawers.

**\$10,000–15,000**

Literature: *Le Corbusier Pierre  
Jeanneret: The Indian Adventure, Design-  
Art-Architecture*, Touchaleaume  
and Moreau, ppg. 562–563, 577

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



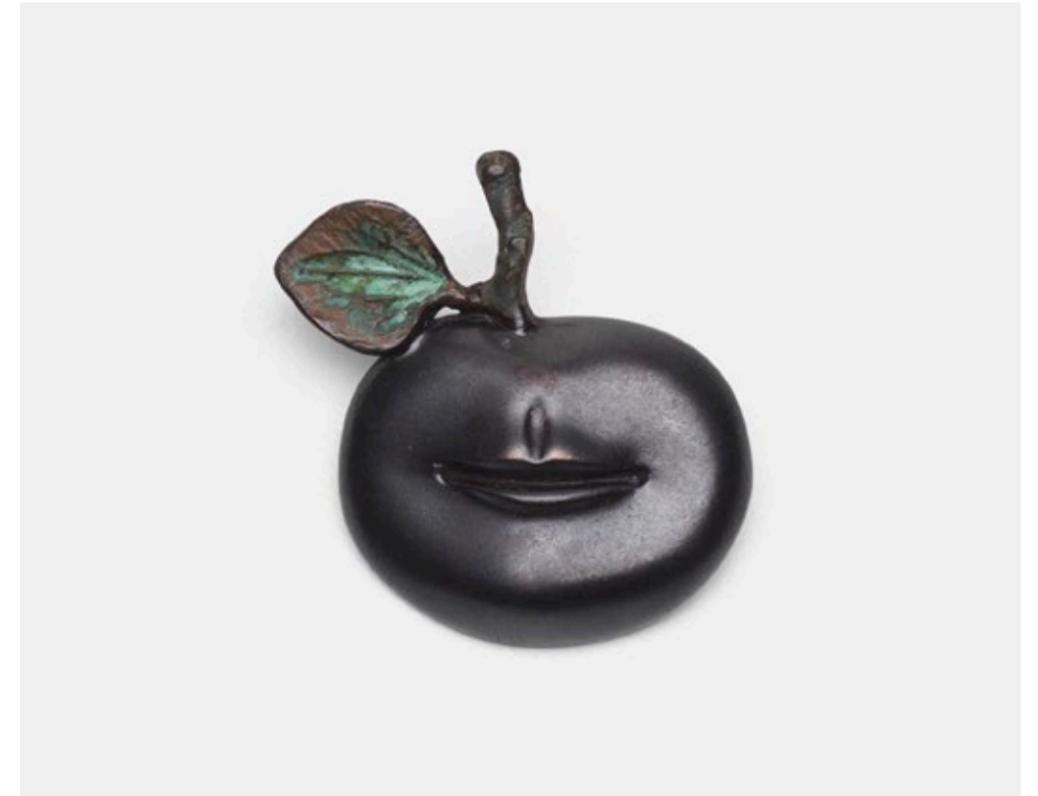
167

**Claude and François-Xavier Lalanne**  
Barracuda letter opener

France, 1998 | Baccarat  
crystal, fruitwood, brass  
3¼ h x 10 w x 1¾ d in (8 x 25 x 4 cm)

Incised signature to lower edge  
'Baccarat fxl 2195'. Sold with original box.

\$2,000–3,000



168

**Claude Lalanne**  
Pomme Bouche brooch

France, 1996 | Arthus-Bertrand  
bronze  
1½ h x 1½ w x ¼ d in (4 x 4 x 1 cm)

Lalanne designed this brooch on the occasion of the exhibition *Les Champs de la Sculpture* in Paris. Impressed signature to reverse 'CL Lalanne A-B Paris'.

\$2,000–3,000

Literature: *Claude & François-Xavier Lalanne*, Paul Kasmin Gallery, pg. 41



169

**Stéphane Galerneau**  
candlesticks, pair

---

France, c. 1995 | Création Galant  
gold-plated pewter  
13 h x 8½ w x 3¼ d in (33 x 22 x 8 cm)

---

Impressed manufacturer's mark to base  
of each example 'Galant Paris'.

**\$2,000–3,000**

170

**Finn Juhl**  
armchair, model NV-46

---

Denmark, 1946 | Niels Vodder  
teak, leather, brass  
33 h x 25¾ w x 24 d in (84 x 65 x 61 cm)

---

This early example retains the original  
brass shoes. Branded manufacturer's mark  
to underside 'Cabinetmaker Niels Vodder  
Copenhagen Denmark Design Finn Juhl'.

**\$5,000–7,000**

Literature: *Dansk Møbelkunst Gennem  
40 Aar 1937–1946*, Jalk, pg. 321





171

**Hervé van der Straeten**  
Coque sconces, pair

France, c. 2004  
hammered brass, patinated bronze  
25½ h × 8¼ w × 5¾ d in (65 × 21 × 15 cm)

Impressed signature to reverse  
of each example 'HV'.

\$7,000–9,000

172

**Jacques Adnet**  
cabinet

France, c. 1950  
Dutch elm, leather, enameled steel,  
brass, bamboo  
59½ h × 64 w × 24 d in (151 × 163 × 61 cm)

Cabinet features two locking doors  
concealing a hanging rod, five adjustable  
shelves and one adjustable drawer.  
Sold with two keys.

\$10,000–15,000

Literature: *Wrapped*, Maison Gerard,  
unpaginated illustrates similar example

Provenance: Tajan, Paris, *Decorative Arts*,  
31 March 2016, Lot 142 | Private Collection,  
Los Angeles





173

**Nicos Zographos**  
Alpha bench

---

Greece/USA, 1963 | Zographos  
brass, leather  
16¾ h × 69 w × 21 d in (43 × 175 × 53 cm)

---

\$3,000–5,000



174

**Pablo Picasso**  
Scène de Tauromachie bowl

---

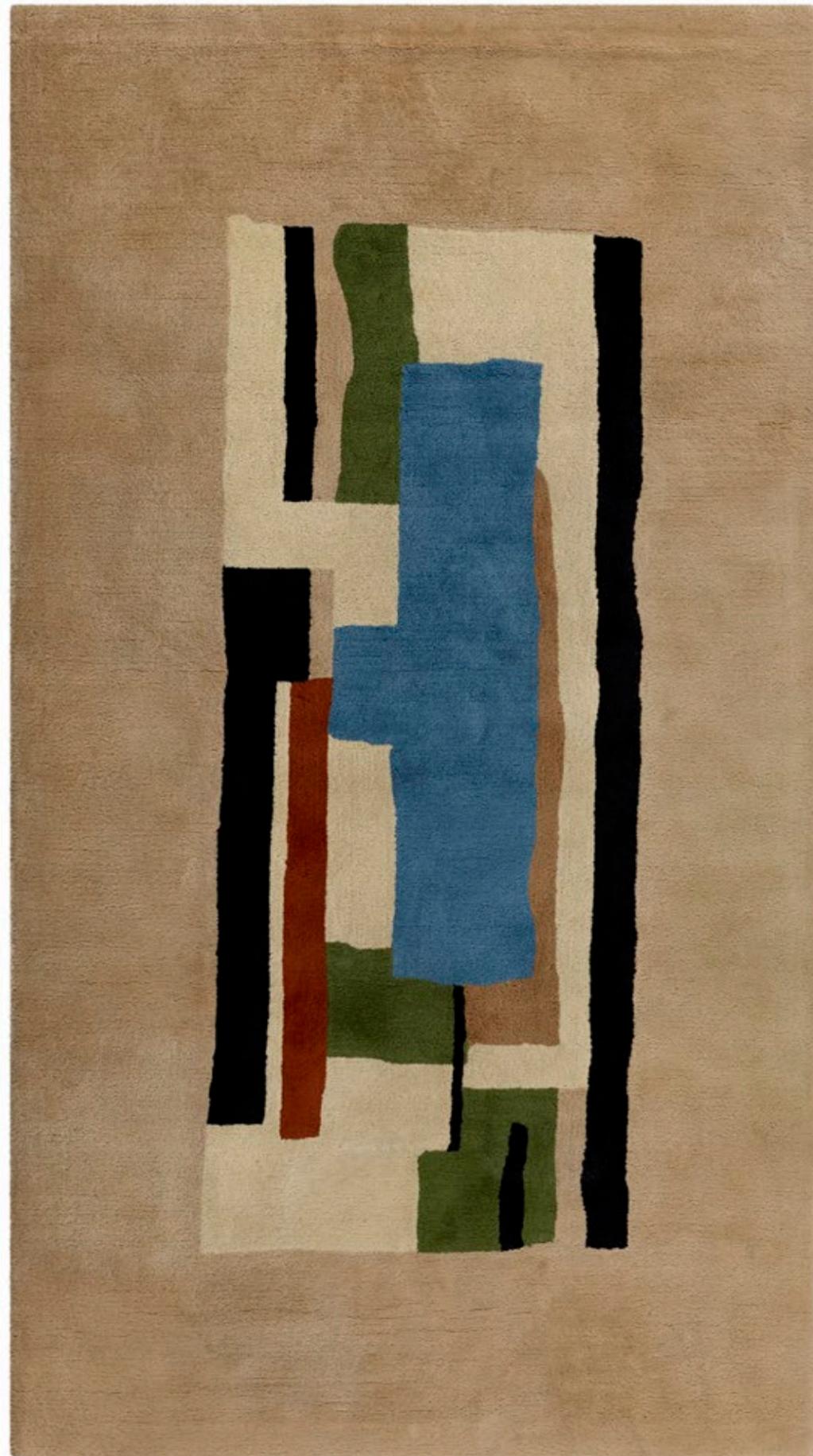
Spain/France, 1954 | Madoura Pottery  
earthenware decorated in engobes  
with partial brushed glaze, grey  
patina to underside  
2¼ h × 6½ dia in (6 × 17 cm)

---

Impressed manufacturer's mark  
to underside 'Madoura Empreinte  
Originale de Picasso'. Incised to  
underside 'K 115 111/150'. This work  
is number 111 from the edition of 150.

\$4,000–6,000

Literature: Ramié 241



175

**After Fernand Léger**  
Blanc tapestry

France, c. 1960  
hand-tufted wool  
107½ w × 63 l in (273 × 160 cm)

Sold with label 'Classic Color Collection  
West-Germany Design by Fernand Léger  
Serial No. 531/87-1 160 cm × 275 cm'.

**\$5,000–7,000**

Literature: *Contemporary French  
Tapestries*, Constantine, pg. 29  
illustrates similar example

176

**Pierre Jeanneret**  
Rare lounge chairs from the M.L.A.  
Flats, Chandigarh, pair

France/India, c. 1955  
teak, leather, sheepskin  
27 h × 20½ w × 31 d in (69 × 52 × 79 cm)

**\$20,000–30,000**

Literature: *Le Corbusier Pierre  
Jeanneret: The Indian Adventure,  
Design-Art-Architecture*, Touchaleaume  
and Moreau, pg. 568

Provenance: M.L.A Flats Building,  
Chandigarh | Private Collection,  
New York | Private Collection



177

**Jean Prouvé**  
SCAL daybed, model no. 450

---

France, 1952/c. 1956  
Ateliers Jean Prouvé  
enameled steel, upholstery, vinyl  
23½ h × 31½ w × 74 d in (60 × 80 × 188 cm)

---

**\$10,000–15,000**

Literature: *Jean Prouvé*, Galerie Patrick Seguin and Sonnabend Gallery, ppg. 355, 366–367

Provenance: Private Collection, France  
Galerie Downtown-François Laffanour,  
Paris | Private Collection



178

**Pia Manu, attribution**  
coffee table

Belgium, c. 1965  
matte chrome-plated steel, cast aluminum  
13 h × 40¼ w × 15¾ d in (33 × 102 × 40 cm)

\$1,000–1,500



179

**Le Corbusier**  
wall lights model LC III, pair

Switzerland/France, 1949–1952/c. 1955  
Guilux  
enameled steel, stamped aluminum  
8½ h × 15¼ w × 5¾ d in (22 × 38 × 15 cm)

Lights feature stamped aluminum  
reflector inserts.

\$7,000–9,000

Literature: *Le Corbusier Furniture  
and Interiors 1905–1965*, Rüegg, pg. 328  
*Le Corbusier Pierre Jeanneret, Chandigarh,  
India*, Galerie Patrick Seguin, pg. 136

These designs were first used in 1949 in  
the Le Corbusier-designed Unité d'habitation  
building, Marseille and are seen later in  
private homes in Chandigarh, India, as well  
as the Palace of the Spinners, Villa Shodan  
and Villa Sarabhai in Ahmedabad, India.  
These lights can be mounted with light  
directed upward or downward.



180

**Elfriede Balzar-Kopp**  
Elephant

Germany, 1929 | Westerwald Art Pottery  
glazed stoneware  
8¼ h x 7 w x 4½ d in (21 x 18 x 11 cm)

Incised signature to underside 'Balzar  
Kopp'. Impressed manufacturer's mark  
to underside 'Made in Germany'.

**\$2,000–3,000**

Provenance: Maison Rapin, Paris  
Sotheby's, Paris, *Saint-Germain-des-Prés:*  
*A Taste for the Greats of 20th-Century*  
*Design*, 25 September 2019, Lot 137  
Private Collection

181

**Frits Henningsen**  
armchair

Denmark, c. 1930  
leather, ribbon mahogany, brass  
34½ h x 26½ w x 26 d in (88 x 67 x 66 cm)

**\$5,000–7,000**

Literature: *Danish Chairs*, Oda, pg. 42



**Pierre Jeanneret**

chairs from Punjab University, Chandigarh,  
set of eight

France/India, c. 1960

teak, cane, upholstery

30 h x 17 w x 18 d in (76 x 43 x 46 cm)

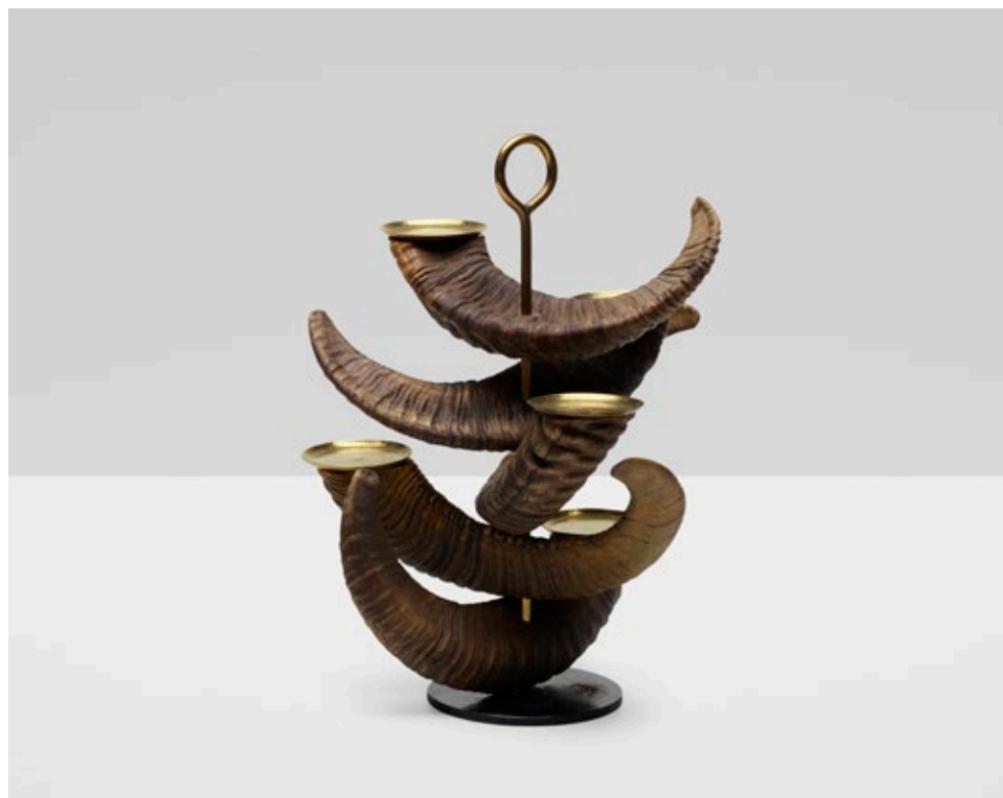
Stenciled marks to four examples.

**\$20,000–30,000**

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

Provenance: Punjab University,  
Chandigarh, India | Private Collection





183

**Carl Auböck II**  
candelabrum

---

Austria, 1961  
horn, brass, enameled steel  
17 h x 12 dia in (43 x 30 cm)

---

Impressed manufacturer's  
mark to handle 'Auböck'.

**\$1,000–1,500**

Literature: *Carl Auböck:  
The Workshop*, Kois, pg. 199

184

**Gerard van den Berg**  
The Rock sofa

---

The Netherlands, 1970 | Montis  
leather over foam  
45¾ h x 80 w x 37 d in (116 x 203 x 94 cm)

**\$3,000–5,000**

Provenance: Private Collection,  
Los Angeles



185

**Pierre Jeanneret**  
Committee armchairs  
from the Assembly, Chandigarh

---

France/India, c.1953  
teak, cow hide  
32 h x 23 w x 27 d in (81 x 58 x 69 cm)

---

**\$15,000–20,000**

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

Provenance: Assembly, Chandigarh, India  
Private Collection



186

**Pierre Jeanneret**  
stools from Punjab University,  
Chandigarh, set of four

---

France/India, c.1965  
teak, cane  
27 h x 16 dia in (69 x 41 cm)

---

Stenciled marks to one example  
'AEDC 53 Thermo. Lab'.

**\$8,000–12,000**

Literature: *Le Corbusier Pierre Jeanneret: The Indian Adventure, Design-Art-Architecture*, Touchaleaume and Moreau, pg. 559

Provenance: Science Lab at Punjab  
University, Chandigarh, India  
Private Collection



187

**Lila Swift and Donald Monell**  
stools, set of two

---

USA, c. 1955  
wrought iron, leather  
18 h x 18 dia in (46 x 46 cm)

---

Additional stool measures:  
12 h x 16 dia inches.

**\$1,000–1,500**

188

**Pierre Jeanneret**  
Easy armchairs from Punjab  
Engineering College, Chandigarh, pair

---

France/India, c. 1955  
teak, cane, linen  
30¼ h x 20½ w x 25½ d in  
(77 x 52 x 65 cm)

---

Stenciled marks to reverse of each  
example 'P.E.C.'.

**\$10,000–15,000**

Literature: *Le Corbusier Pierre Jeanneret, Chandigarh, India*, Galerie Patrick Seguin, ppg. 176, 283 *Le Corbusier Pierre Jeanneret: The Indian Adventure, Design-Art-Architecture*, Touchaleaume and Moreau, pg. 563

Provenance: Punjab Engineering College, Chandigarh, India | Private Collection





189

**Georges Jouve**  
ashtray

---

France, 1951  
glazed stoneware  
3 h × 8½ w × 8½ d in (8 × 22 × 22 cm)

---

Incised artist's cipher to underside.

**\$3,000–5,000**

Literature: *Georges Jouve*, Jousse, pg. 167

190

**Pierre Jeanneret**  
armchairs from Punjab University,  
Chandigarh, pair

---

France/India, c. 1960  
teak, cane, upholstery  
31 h × 20 w × 22 d in (79 × 51 × 56 cm)

---

**\$7,000–9,000**

Literature: *Le Corbusier Pierre Jeanneret: The Indian Adventure*, *Design-Art-Architecture*, Touchaleaume and Moreau, ppg. 569–570

Provenance: Punjab University,  
Chandigarh, India | Private Collection



191

**Pierre Jeanneret**  
armchairs from Punjab University,  
Chandigarh, pair

---

France/India, c. 1960  
teak, cane, upholstery  
31 h x 20 w x 22 d in (79 x 51 x 56 cm)

---

**\$7,000–9,000**

Literature: *Le Corbusier Pierre Jeanneret: The Indian Adventure*, *Design-Art-Architecture*, Touchaleaume and Moreau, ppg. 569–570

Provenance: Punjab University,  
Chandigarh, India | Private Collection



192

**Pierre Jeanneret**  
benches from the M.L.A.  
Flats building, Chandigarh, pair

---

France/India, c. 1955  
teak, cane, upholstery  
20 h x 54 w x 18 d in (51 x 137 x 46 cm)

---

**\$10,000–15,000**

Literature: *Le Corbusier Pierre Jeanneret: The Indian Adventure*, *Design-Art-Architecture*, Touchaleaume and Moreau, pg. 565

Provenance: M.L.A. Flats building,  
Chandigarh, India | Private Collection



193

**Hagenauer Werkstätte**  
 Untitled (Two Heads)

Austria, c. 1970  
 brass  
 22 h x 17 w x 4 3/4 d in (56 x 43 x 12 cm)

Additional work measures: 21.75 h x 17 w x 4.5 d inches. Impressed manufacturer's mark to underside of each example 'WHW Hagenauer Wien Made in Austria'.

\$8,000–12,000

194

**Paul Frankl**  
 Custom dining set

USA, c. 1930  
 lacquered wood, leather, lacquered  
 cork, silvered glass  
 29 3/4 h x 60 dia in (76 x 152 cm)

This dining set was custom designed by Paul Frankl for a project in La Jolla, California. Set includes dining table and ten chairs measuring: 32 h x 19.5 w x 22 d inches. Sold with two 24-inch leaves; table measures 108 inches when fully extended.

\$5,000–7,000

Literature: *American Art Deco Furniture*, Emmett, ppg. 38–39 illustrates this example

Exhibited: Art Deco Museum, Miami Beach, 2012–2018

Provenance: Commissioned directly from the artist for a private residence, La Jolla, CA | Modernism Gallery, Coral Gables, FL



**Marcel Breuer**  
rare armchair for Junkers

Hungary/Germany, c. 1930  
aluminum, original upholstery  
32 h x 22 w x 27 d in (81 x 56 x 69 cm)

Breuer began working with Junkers Aircraft and Motor Works (often known as simply 'Junkers') in 1925, the same year he became the master of the furniture workshop at the Bauhaus and produced his first tubular-steel design. Junkers engineers helped Breuer advance his designs and use of materials. This chair was designed by Breuer and made in collaboration with Junkers. An example of this chair is held in the collection of the Hugo Junkers Museum of Technology, Dessau.

\$3,000–5,000



195

**Samuel Marx**  
sconces from the Alfred Koolish  
Residence, Bel Air, pair

USA, 1954  
nickel-plated brass, frosted glass  
15¼ h x 2½ w x 2½ d in (39 x 6 x 6 cm)

\$1,000–1,500

Literature: *Ultramodern: Samuel Marx  
Architect, Designer, Art Collector*, O'Brien,  
ppg. 170–179 discuss project

Provenance: Alfred Koolish Residence,  
Bel Air, CA | Private Collection

197

**Napier Company**  
Foursome cocktail shaker set

USA, 1934  
silver-plated brass, mahogany  
11½ h x 6 w x 6 d in (29 x 15 x 15 cm)

Impressed manufacturer's mark to underside of each shaker 'Napier U.S. and Foreign Patents Pending'.

**\$1,500–2,000**

Literature: *The Cocktail Shaker*, Khachadourian, pg. 106 *Vintage Bar Ware*, Visakay, pg. 83



198

**Emil Schuelke**  
Penguin cocktail shaker

USA, 1936 | Napier Company  
silver-plated brass  
12¼ h x 4¾ w x 7 d in (31 x 12 x 18 cm)

Impressed manufacturer's mark to underside 'Napier Patents Pend. 234'.

**\$1,500–2,000**

Literature: *Modernism in American Silver: 20th Century Design*, Stern, ppg. 156–157 *Vintage Bar Ware*, Visakay, pg. 82



199

**Napier Company**  
Rooster cocktail shaker

USA, c. 1945  
silver-plated brass  
9½ h x 5¼ w x 7 d in (24 x 13 x 18 cm)

Impressed manufacturer's mark to shaker 'Napier Silver Plate Pat. Pend.'.

**\$2,000–3,000**



200

**Napier Company**  
Clown cocktail shaker

USA, c. 1945  
silver-plated brass  
11½ h x 5 w x 5 d in (29 x 13 x 13 cm)

Sold with strainer, three cups and one shot glass. Impressed manufacturer's mark to underside 'Napier Pat. Pend.'. Impressed manufacturer's mark to underside of cups 'Napier Silver Plate'.

**\$1,000–1,500**

201

**Dunhill**  
Trombone cocktail shaker

United Kingdom/USA, c. 1935  
Napier Company  
silver-plated brass  
15 h x 4¼ dia in (38 x 11 cm)

Impressed manufacturer's mark to underside 'Napier Pat. Pend.'.

**\$3,000–5,000**

Provenance: Private Collection, California





202

**J.A. Henckels**

Zeppelin cocktail shaker and traveling bar

Germany, 1928  
silver-plated brass  
4¼ h × 12¼ w × 3¼ d in (11 × 31 × 8 cm)

Set includes one spoon, four cups, flask, juicer, and funnel with stopper. Impressed manufacturer's mark to spoon 'Germany'. Impressed manufacturer's mark to strainer 'D.R.G.M. 894384 Made in Germany'.

\$5,000–7,000

Literature: *The Cocktail Shaker*, Khachadourian, ppg. 48–49

203

**Marcel Breuer**  
chair

Hungary, c. 1930  
chrome-plated steel, original canvas  
33½ h × 22 w × 16 d in (85 × 56 × 41 cm)

This chair, a variation of model B5, is likely a unique prototype. Marian Willard Johnson (owner of the influential Willard Gallery in New York) was friends and worked with Breuer and other Bauhaus émigrés.

\$3,000–5,000

Literature: *Marcel Breuer*, Droste, Ludwig and Bauhaus Archiv, pg. 66  
illustrates similar form

Provenance: Acquired directly from the artist | Marian Willard Johnson  
Thence by descent



**Joaquim Tenreiro**  
dining table

---

Brazil, c. 1949  
jacaranda, laminate  
30½ h × 94½ w × 34½ d in (77 × 240 × 88 cm)

---

\$20,000–30,000

Literature: *Tenreiro*, Cals, pg. 92  
illustrates similar example

Provenance: Private Collection,  
Rio de Janeiro



**Joaquim Tenreiro**  
dining chairs, set of six

---

Brazil, c. 1960  
jacaranda, cane  
32¼ h × 19½ w × 22 d in (82 × 50 × 56 cm)

---

\$15,000–20,000

Literature: *Tenreiro*, Cals, ppg. 134–136  
*Brazil Modern*, Chen, ppg. 82–83

Provenance: Private Collection,  
Rio de Janeiro





206

**Joaquim Tenreiro**  
illuminated wall-mounted shelf

---

Brazil, 1960  
jacaranda, brass, frosted glass  
39¼ h x 35½ w x 6½ d in (100 x 90 x 17 cm)

---

Shelf features inset lighting. Partial paper distributor's label to reverse 'Industria Brasileira'.

**\$20,000–30,000**

Literature: *Móvel brasileiro moderno*, Editore Olhares, pg. 102 illustrates this example *Brazil Modern*, Chen, pg. 94

Provenance: Private Collection, Rio de Janeiro

207

**Joaquim Tenreiro**  
rocking chair

---

Brazil, c. 1947  
leather, jacaranda  
31 h × 33½ w × 33½ d in (79 × 85 × 85 cm)

---

\$8,000–12,000

Literature: *Tenreiro*, Cals, pg. 79

Provenance: Private Collection,  
Rio de Janeiro



208

**Sergio Rodrigues**  
Eleh bench

---

Brazil, 1965 | Oca  
jacaranda, chrome-plated brass  
14½ h × 59 w × 27 d in (37 × 150 × 69 cm)

---

\$5,000–7,000

Literature: *Sergio Rodrigues*, Icatu, pg. 60  
illustrates similar example *Brazil Modern*,  
Chen, pg. 195

Provenance: Private Collection,  
Rio de Janeiro



209

**Joaquim Tenreiro**  
occasional tables, pair

---

Brazil, c. 1955  
jacaranda, glass  
25¼ h × 29½ w × 21¾ d in (64 × 75 × 55 cm)

---

**\$12,000–15,000**

Provenance: Private Collection,  
Rio de Janeiro

210

**Jorge Zalsupin**  
cabinet

---

Brazil, c. 1965 | L'Atelier  
jacaranda, chrome-plated steel, aluminum  
30½ h × 78¾ w × 15¾ d in (77 × 200 × 40 cm)

---

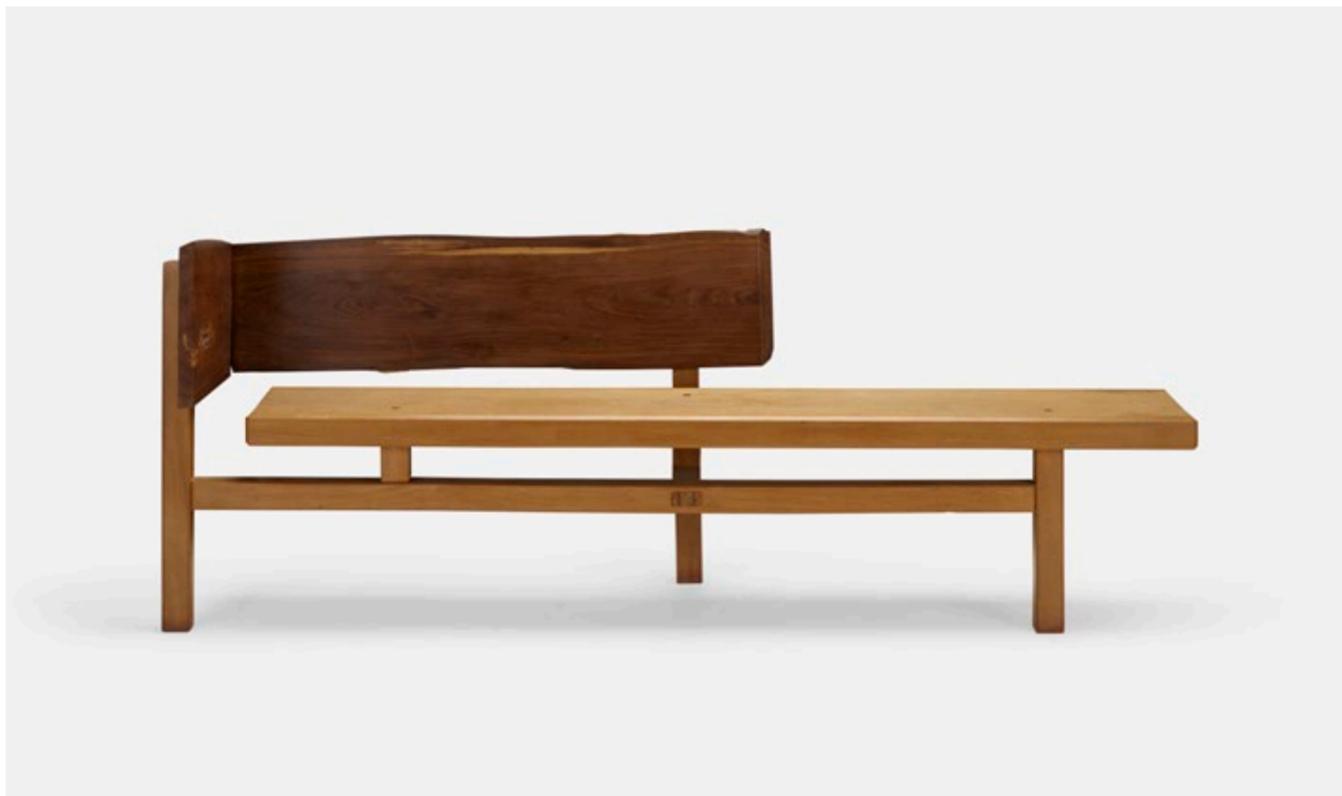
Cabinet features four drawers  
and three doors concealing storage.

**\$7,000–9,000**

Literature: *Brazil Modern*, Chen,  
pg. 232 illustrates similar example

Provenance: Private Collection,  
Rio de Janeiro





211

**Gustavo Bittencourt**  
Tripe bench

---

Brazil, 2015  
peroba and maçaranduba  
32½ h × 84 w × 20 d in (83 × 213 × 51 cm)

---

\$5,000–7,000

Provenance: Private Collection,  
Rio de Janeiro

212

**Henrique Canella**  
prototype Ella armchair

---

Brazil, 2016 | Canella Design  
fruitwood, enameled steel, ebony  
30½ h × 30¾ w × 25 d in (77 × 78 × 64 cm)

---

\$3,000–5,000

Provenance: Private Collection,  
Rio de Janeiro



213

**Domingos Tótoro**  
Estriado bench

---

Brazil, 2014  
recycled cardboard  
32 h x 80 w x 27 d in (81 x 203 x 69 cm)

---

\$7,000–9,000

Provenance: Private Collection,  
Rio de Janeiro



214

**Domingos Tótoro**  
coffee table

---

Brazil, c. 2013 | Gente de Fibra/Viminas  
recycled cardboard, glass  
13 h x 59 dia in (33 x 150 cm)

---

Acid stamp manufacturer's  
mark to glass 'Viminas'.

\$6,000–8,000

Provenance: Private Collection,  
Rio de Janeiro



215

**Domingos Tótoro** b. 1960  
Untitled (disc wall sculpture)

c. 2010  
recycled cardboard  
71 h x 71 w x 2 d in (180 x 180 x 5 cm)

Branded signature to verso  
'Domingos Tótoro'.

**\$7,000–9,000**

Provenance: Private Collection,  
Rio de Janeiro

216

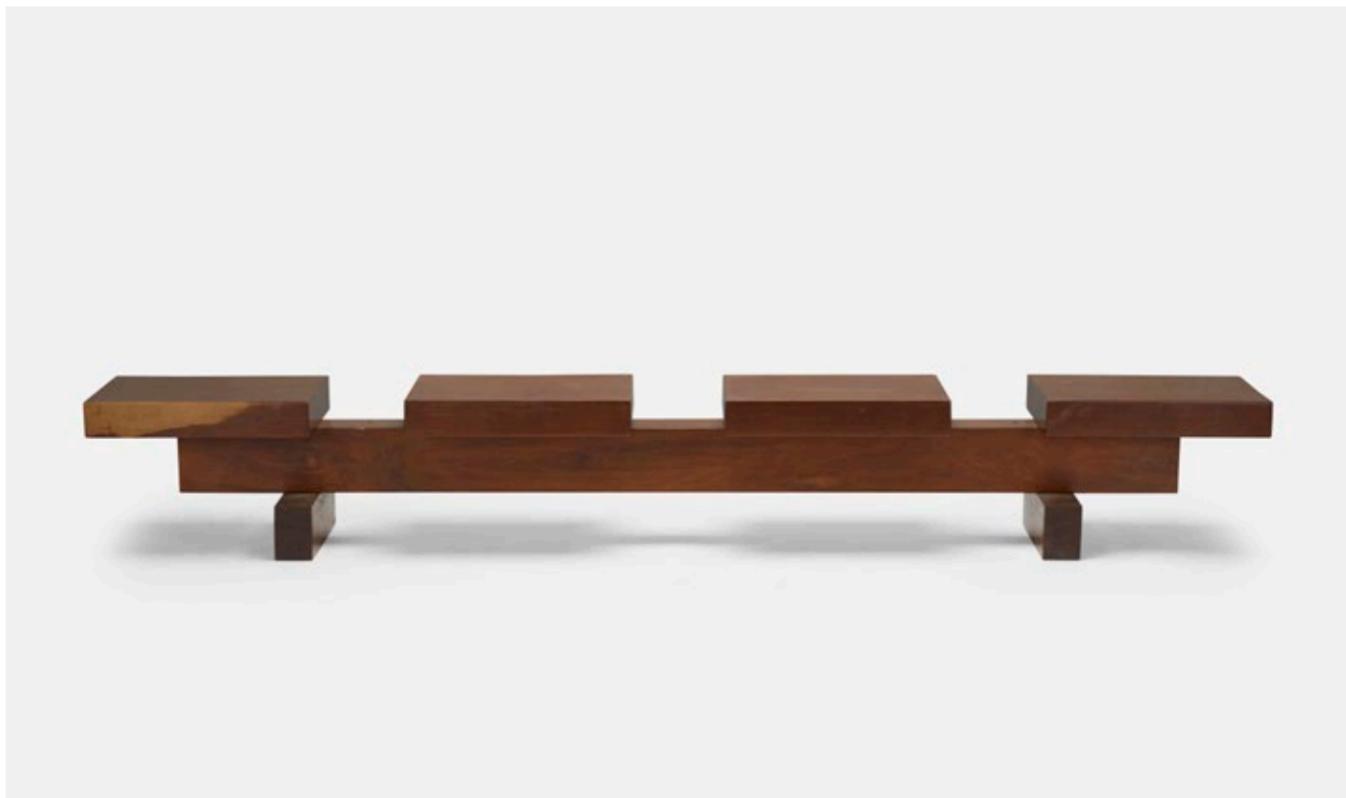
**Estudio Novo Rumo**  
cabinet

Brazil, 1970  
jacaranda, lacquered wood  
31 h x 94½ w x 18 d in (79 x 240 x 46 cm)

**\$5,000–7,000**

Provenance: Private Collection,  
Rio de Janeiro





217

**Zanini de Zanine Caldas**  
Tablete bench

---

Brazil, 2014  
jacaranda  
16 h x 114¼ w x 15½ d in (41 x 290 x 39 cm)

---

\$5,000–7,000

Provenance: Private Collection,  
Rio de Janeiro

218

**Joaquim Tenreiro**  
Curva armchairs, pair

---

Brazil, c. 1960  
jacaranda, cane  
32 h x 21 w x 20 d in (81 x 53 x 51 cm)

---

\$5,000–7,000

Literature: *Tenreiro*, Cals, pg. 127 *Móvel brasileiro moderno*, Editore Olhares, pg. 92 *Brazil Modern*, Chen, ppg. 76–77

Provenance: Private Collection,  
Rio de Janeiro



219

**Joaquim Tenreiro**  
cabinet

---

Brazil, c. 1950  
jacaranda, brass  
31½ h × 98¼ w × 18 d in (80 × 250 × 46 cm)

---

Cabinet features six drawers above  
four doors concealing two shelves.  
Sold with two keys.

**\$30,000–50,000**

Provenance: Private Collection,  
Rio de Janeiro



220

**Joaquim Tenreiro**  
coffee table

---

Brazil, c. 1948  
jacaranda, dolomitic marble  
12½ h × 47¼ dia in (32 × 120 cm)

---

**\$7,000–9,000**

Literature: *Tenreiro*, Cals, pg. 84  
*Brazil Modern*, Chen, pg. 90

Provenance: Private Collection,  
Rio de Janeiro



221

**Forma**  
bench

---

Brazil, c. 1960  
enameled steel, jacaranda, upholstery  
29 h × 62 w × 27 d in (74 × 157 × 69 cm)

---

**\$5,000–7,000**

Provenance: Private Collection,  
Rio de Janeiro



222

**Móveis Cimo**  
cabinet

---

Brazil, c. 1955  
jacaranda, mahogany  
34 h x 37 w x 19½ d in (86 x 94 x 50 cm)

Cabinet features three drawers.

**\$3,000–5,000**

Provenance: Private Collection,  
Rio de Janeiro

223

**Flávio de Carvalho**  
armchair, model FDC1

---

Brazil, 1950  
enameled steel, leather  
30½ h x 30½ w x 31 d in (77 x 77 x 79 cm)

**\$5,000–7,000**

Literature: *Móvel Moderno Brasileiro*,  
Olhares, ppg. 81–83

Provenance: Private Collection,  
Rio de Janeiro



224

**Alander Espécie**  
armchair

---

Brazil, c. 2014  
jacaranda, nylon rope  
32½ h × 27¾ w × 25½ d in (83 × 70 × 65 cm)

Alander Espécie makes artistic interventions on works by icons of Brazilian design. This work features macramé over Sergio Rodrigues' Oscar chair.

**\$3,000–5,000**

Exhibited: *Herdeiro de Tradição – objetos do cotidiano: Ícones do Design, 2014* Museu Histórico Nacional, Rio de Janeiro

Provenance: Acquired directly from the artist | Private Collection, Rio de Janeiro



225

**Brazilian**  
coffee table

---

c. 1970  
jacaranda, glass  
12 h × 43 w × 35½ d in (30 × 109 × 90 cm)

**\$2,000–3,000**

Provenance: Private Collection,  
Rio de Janeiro



226

**Martin Eisler and Carlo Hauner**  
armchairs, set of three

---

Austria/Italy/Brazil, c. 1955 | Forma  
jacaranda, cane, upholstery  
31¼ h × 20 w × 23 d in (79 × 51 × 58 cm)

---

\$3,000–5,000

227

**Joaquim Tenreiro**  
coffee table

---

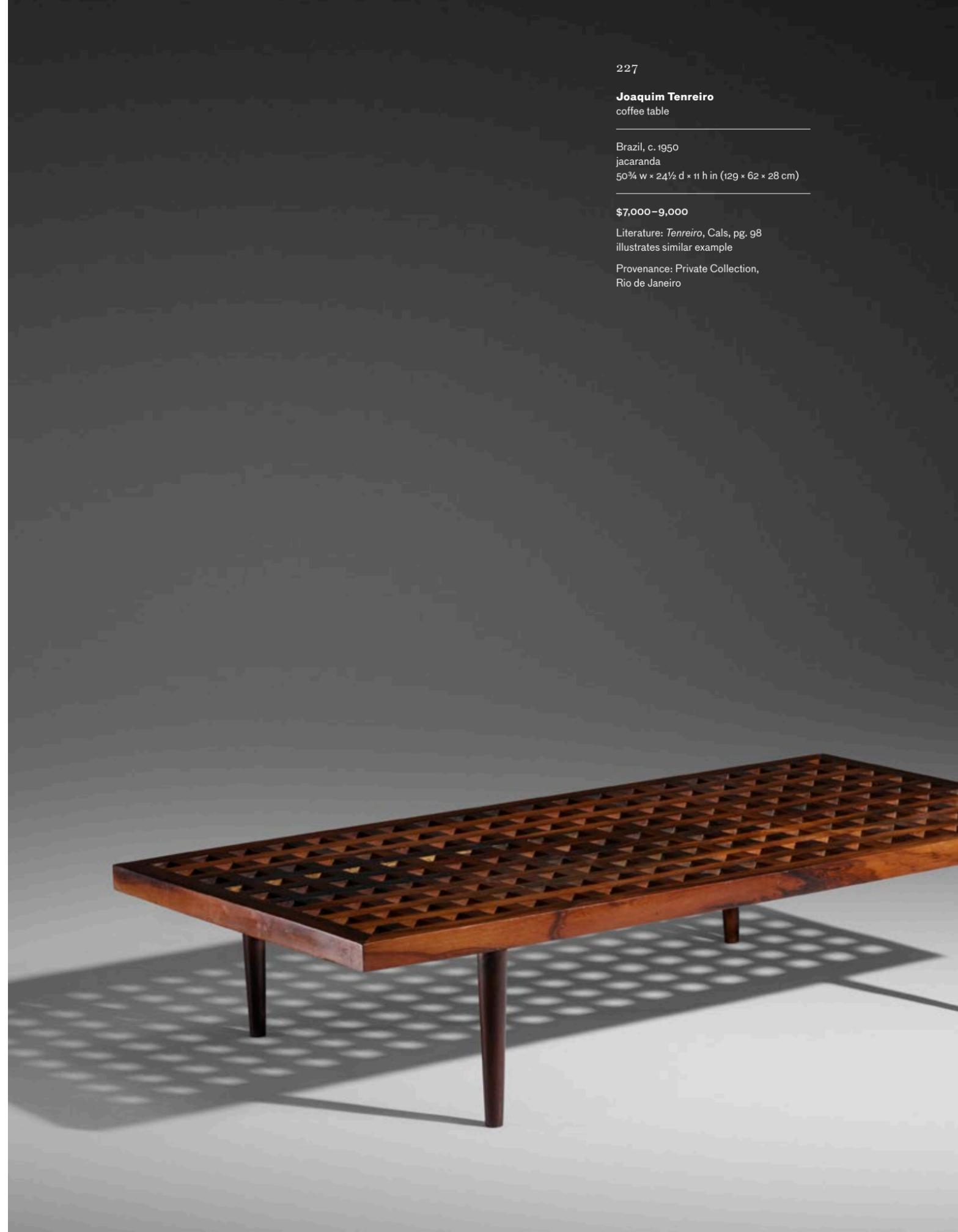
Brazil, c. 1950  
jacaranda  
50¾ w × 24½ d × 11 h in (129 × 62 × 28 cm)

---

\$7,000–9,000

Literature: *Tenreiro*, Cals, pg. 98  
illustrates similar example

Provenance: Private Collection,  
Rio de Janeiro



**Martin Eisler and Carlo Hauner**  
Costela lounge chairs, pair

Austria/Italy/Brazil, c. 1952 | Forma  
lacquered jacaranda, enameled iron  
29¾ h × 28½ w × 31 d in (76 × 72 × 79 cm)

Sold with four vinyl cushions.

\$5,000–7,000

Literature: *Brazil Modern: The Rediscovery of Twentieth-Century Brazilian Furniture*, Chen, pg. 205 *Móvel Moderno Brasileiro*, Olhares, ppg. 234–235





229

**Martin Eisler and Carlo Hauner**  
occasional table

---

Austria/Italy/Brazil, c. 1960 | Forma  
laminated, enameled steel, rattan  
17½ h × 20¼ dia in (44 × 51 cm)

---

Partial paper manufacturer's label  
to underside 'Industria Brasileira'.

**\$700–900**

Provenance: Private Collection,  
Rio de Janeiro



230

**Joaquim Tenreiro**  
dining table

---

Brazil, c. 1960  
jacaranda, dolomitic marble  
30¼ h × 59 w × 35 d in (77 × 150 × 89 cm)

---

**\$15,000–20,000**

Literature: *Tenreiro*, Cals, pg. 172

Provenance: Private Collection,  
Rio de Janeiro

231

**Joaquim Tenreiro**  
armchair

---

Brazil, 1948  
enameled steel, vinyl  
31 w × 29 d × 30 h in (79 × 74 × 76 cm)

---

\$5,000–7,000

Literature: *Tenreiro*, Cals, pg. 87 *Móvel Brasileiro Moderno*, Editore Olhares, pg. 89

Provenance: Private Collection,  
Rio de Janeiro



232

**Sergio Rodrigues**  
Mucki bench

---

Brazil, 1958 | Oca  
jacaranda  
13½ h × 118½ w × 31½ d in (34 × 301 × 80 cm)

---

\$5,000–7,000

Literature: *Sergio Rodrigues*, Cals, pg. 253

Provenance: Private Collection,  
Rio de Janeiro



233

**Albert Paley**  
candelabrum and related drawing

USA, 1999  
forged and fabricated steel  
with a blackened finish, bronze  
20½ h × 9¼ w × 5¼ d in (52 × 23 × 13 cm)

Impressed signature and date to top  
of base '© Albert Paley 1999'. Impressed  
number to underside 'S-64-18'. This work  
is from the edition of 17 and is registered  
with The Paley Archive as # DC 1999 01b.  
Sold with a signed drawing by the artist  
of a related design.

\$7,000–9,000

Literature: *The Art of Albert Paley:  
Iron, Bronze, Steel*, Lucie-Smith,  
pg. 161 illustrates related example

Provenance: Albert Paley Studio  
Rago, *The Albert Paley Archives Part  
I: Creating a Perspective*, 21 January  
2018, Lot 938 | Private Collection

234

**Albert Paley**  
plant stand

USA, 1993  
forged steel, enameled steel  
52½ h × 20 w × 21 d in (133 × 51 × 53 cm)

Impressed signature and date  
to base 'Albert Paley 1993'.

\$10,000–15,000

Literature: *The Art of Albert Paley:  
Iron, Bronze, Steel*, Lucie-Smith,  
pg. 159 illustrates related example

Provenance: Peter Joseph Gallery,  
New York | Private Collection



235

**Rodrigo Simão**  
Feijão rocking chair

---

Brazil, 2015  
enameled steel  
44¾ h × 17½ w × 37 d in (114 × 44 × 94 cm)

---

\$5,000–7,000

Provenance: Private Collection,  
Rio de Janeiro



236

**Ron Krueck and Mark Sexton**  
coffee table from Untitled No. 3, Chicago

---

USA, 1986 | Tesko  
lacquered fiberglass, enameled steel,  
glass, brass  
16½ h × 46 w × 62 d in (42 × 117 × 157 cm)

---

\$3,000–5,000

Provenance: Joan Weinstein, Chicago  
Private Collection | Wright, *Important 20th  
Century Design*, 20 May 2007, Lot 426  
Private Collection

**Henry P. Glass**  
Intimate Island suite

---

USA, 1966 | Deco House, Inc.  
walnut plywood, upholstery  
29½ h × 73 w × 31 d in (75 × 185 × 79 cm)

---

Suite includes sofa, settee and armchair.  
Settee measures: 29 h × 31 d × 50 w  
and armchair measures: 29 h × 33 d  
× 37.75 w inches. Paper manufacturer's  
label to underside of two examples  
'Made by Deco House'.

**\$7,000–9,000**

Literature: *Henry P. Glass Associates*,  
studio catalog, pg. 98

Provenance: Private Collection, Cleveland



238

**Paul Dupré-Lafon**  
valet

France, c. 1935 | Hermès  
rosewood, brass, leather  
53½ h × 17½ w × 21¾ d in  
(136 × 44 × 55 cm)

\$7,000–9,000

Literature: *Dupré-Lafon: Decorateur  
des Millionnaires*, Richer, ppg. 204–205

Provenance: Galerie Marcilhac, Paris  
Private Collection, New York



239

**Hans J. Wegner**  
Papa Bear chair and ottoman

Denmark, 1950 | A.P. Stolen  
original upholstery, teak  
38½ h × 36 w × 36 d in (98 × 91 × 91 cm)

Ottoman measures: 16.25 h × 27.5 w  
× 16 d inches. Danish control tags  
to underside of each element  
'Furnituremakers Danish Control'.

\$5,000–7,000

Literature: *Hans J. Wegner's 100  
Chairs*, Oda, pg. 49 *Wegner: Sitting  
Pretty*, Nielsen, pg. 70

Provenance: Acquired c. 1960 by the  
original owner | Thence by descent



240

**Dorothy Draper**

cabinets from the Espana Group, pair

---

USA, c. 1955 | Heritage Henredon  
lacquered and gilt wood,  
enameled aluminum  
31½ h × 38 w × 30 d in (80 × 97 × 76 cm)

---

Each cabinet features three drawers.  
Branded manufacturer's mark to drawer  
of each example 'Heritage'.

**\$5,000–7,000**

Literature: *In the Pink: Dorothy Draper  
America's Most Fabulous Decorator*,  
Verney, pg. 178

Provenance: Full House, New York  
Collection of Pavel Zoubok and  
Paul A. Baglio Jr.



241

**Pepe Mendoza**  
occasional tables, pair

---

Mexico, c. 1958  
brass, ceramic inlay, glass  
21¾ h × 17¾ dia in (55 × 45 cm)

---

**\$4,000–6,000**



242

**Paul Evans**

wall-mounted Cityscape cabinet  
from the PE 400 series

---

USA, c. 1975 | Paul Evans Studio  
for Directional  
walnut burl, chrome-plated steel  
48 h x 24 w x 13¾ d in (122 x 61 x 35 cm)

---

Cabinet features two bi-fold doors  
concealing four shelves. Impressed  
manufacturer's mark to underside  
'An Original Paul Evans'.

**\$2,000–3,000**

243

**Afra and Tobia Scarpa**

Artona sofa

---

Italy, 1975 | Maxalto  
walnut, leather, ebony, plastic  
29 h x 92 w x 33½ d in (74 x 234 x 85 cm)

---

Cast manufacturer's mark  
to reverse 'Maxalto'.

**\$10,000–15,000**

Literature: *Repertorio 1950–1980*,  
Gramigna, pg. 415 illustrates chair  
from this series



244

**Robert Guillerme and  
Jacques Chambon**  
cabinet

France, c. 1950  
oak, glazed earthenware, brass  
64 h × 58¾ w × 20 d in (163 × 149 × 51 cm)

Cabinet features two locking doors  
concealing four shelves. Sold with key.

\$5,000–7,000



245

**Paul Frankl**  
coffee table, model 5028

USA, c. 1948  
Johnson Furniture Company  
lacquered cork, mahogany  
14½ h × 71½ w × 35½ d in  
(37 × 182 × 90 cm)

Stamped manufacturer's mark  
to underside '5028 274'.

\$7,000–9,000

Literature: *Contemporary Designs  
by Paul T. Frankl*, manufacturer's  
catalog, unpaginated



246

**Geneviève Martineau-Dausset**  
rare daybed

France, 1968 | Galerie Maison et Jardin  
acrylic, upholstery, rosewood  
33½ h × 97½ w × 31 d in (85 × 248 × 79 cm)

This work is a unique example from the collection of the artist. It was created for Maison et Jardin's booth at Salon Artistes Decorateurs (SAD) in 1968 in Paris.

**\$5,000–7,000**

Literature: *Meubles et Sieges Francais d'Aujourd'hui*, catalog, unpaginated

Provenance: Private Collection, Paris | Wright, *Important Design Session 1*, 9 December 2007, Lot 297  
Private Collection

247

**Afra and Tobia Scarpa**  
Artona settee

Italy, 1975 | Maxalto  
walnut, mohair, ebony  
33 h × 66 w × 33½ d in (84 × 168 × 85 cm)

**\$5,000–7,000**

Literature: *Repertorio 1950–1980*, Gramigna, pg. 415 illustrates chair from this series



248

**Hans J. Wegner**  
Papa Bear chair and ottoman

Denmark, 1950 | A.P. Stolen  
original upholstery, teak  
38½ h × 36 w × 36 d in (98 × 91 × 91 cm)

Ottoman measures: 16.25 h × 27.5 w  
× 16 d inches. Danish control tags  
to underside of each element  
'Furnituremakers Danish Control'.

**\$5,000–7,000**

Literature: *Hans J. Wegner's 100  
Chairs*, Oda, pg. 49 *Wegner: Sitting  
Pretty*, Nielsen, pg. 70

Provenance: Acquired c. 1960 by the  
original owner | Thence by descent



249

**Carl Auböck II**  
table lamps, set of two

Austria, 1949  
brass, bamboo, linen  
17½ h × 13 dia in (44 × 33 cm)

These adjustable lamps can  
be tilted at various angles and the  
shades pivot to accommodate the  
tilt. Impressed manufacturer's mark  
to base of each example 'Auböck'.

**\$3,000–5,000**

Literature: *Die Katalog der Werkstatte  
Carl Auböck: 1925–1975*, Auböck, fig. C/04



250

**Paul Rodocanachi**  
Rodo folding stools, pair

---

Greece/Argentina, c. 1938 | Comte  
oak, leather  
15½ h × 28½ w × 16 d in (39 × 72 × 41 cm)

---

**\$5,000–7,000**

Literature: *Jean-Michel Frank*,  
Diego Sanchez, pg. 215

Provenance: Private Collection, Argentina  
Private Collection, New York



251

**Jean-Michel Frank**  
sofa

---

France, c. 1930  
upholstery  
34 h × 76 w × 39 d in (86 × 193 × 99 cm)

---

Sold with a digital copy of the receipt  
from Barry Friedman, Ltd.

**\$7,000–9,000**

Literature: *Jean-Michel Frank*,  
Leopold, pg. 161

Provenance: Barry Friedman,  
Ltd., New York | Private Collection  
Wright, *Design*, 23 March 2017, Lot 192  
Private Collection

252

**Robert Guillaume and  
Jacques Chambron**  
settee

---

France, c. 1950 | *Votre Maison*  
oak, upholstery  
38 h × 64 w × 40 d in (97 × 163 × 102 cm)

---

**\$5,000–7,000**

Literature: *Mobilier Votre Maison*  
1949–1983, exhibition catalog, pg. 20



253

**Paul Frankl**  
coffee table, model 5005

---

USA, c. 1951 | Johnson Furniture Company  
lacquered cork, walnut  
14¾ h × 47½ w × 35½ d in  
(37 × 121 × 90 cm)

---

Stamped manufacturer's mark  
to underside '5005 468'.

**\$5,000–7,000**

Literature: *Paul T. Frankl and Modern  
American Design*, Long, pg. 161 *Johnson  
Furniture Company: Contemporary  
Designs by Paul T. Frankl*, manufacturer's  
catalog, unpaginated



254

**Marc Camille Chaimowicz**  
Dovecot (for I.H.) tapestry

France, 2010  
hand-tufted wool  
65½ w × 104 l in (166 × 264 cm)

This work is unique and was made in collaboration with Dovecot Studios Ltd., Edinburgh.

**\$10,000–15,000**

Exhibited: *Marc Camille Chaimowicz*, 31 October 2010 – 6 February 2011, Inverleith House, Edinburgh | *Jean Genet: The Courtesy of Objects, Chapter One*, 19 April – 21 May 2011, The Gallery at Norwich University College of the Arts, Norwich, UK

Provenance: Cabinet, London  
Private Collection

255

**Robert Guillaume**  
Mathilde settee

France, c. 1970 | *Votre Maison*  
cerused oak, upholstery  
38 h × 98 w × 48 d in (97 × 249 × 122 cm)

**\$3,000–5,000**

Literature: *Mobilier Votre Maison 1949–1983*, exhibition catalog, pg. 15

Provenance: Private Collection,  
Los Angeles



**Philip and Kelvin LaVerne**  
Chan Boucher coffee table

---

USA, c. 1965  
acid-etched and patinated brass  
over pewter and wood  
16½ h × 60½ w × 30½ d in  
(42 × 154 × 77 cm)

---

Etched signature to top  
'Philip + Kelvin LaVerne'.

**\$5,000–7,000**

Literature: *The Art of Philip LaVerne*,  
studio catalog, pg. 11 illustrates  
decorative pattern





257

**Angelo Lelii**  
Executive floor lamp

Italy, c. 1963 | Arredoluce  
nickel-plated brass, enameled  
steel, enameled aluminum  
74¼ h x 6 dia in (189 x 15 cm)

Decal manufacturer's label to underside  
'AL Made in Italy Arredoluce Monza'.

**\$3,000–5,000**

Literature: *Arredoluce Catalogue  
Raisonné: 1943–1987*, Pansera, Padoan  
and Palmaghini, pg. 354, no. 438

258

**Marcello Fantoni**  
Untitled

Italy/USA, c. 1960 | Raymor  
welded and patinated steel  
21½ h x 20 w x 3¾ d in (55 x 51 x 10 cm)

Signed to underside  
'705 Fantoni Italy Raymor'.

**\$2,000–3,000**





259

**Karl Springer**  
Free Form coffee table

---

USA, c. 1970 | Karl Springer Ltd.  
brass, granite  
13¾ h × 48½ w × 34¼ d in  
(35 × 123 × 87 cm)

---

**\$7,000–9,000**

Literature: *Karl Springer Ltd.*,  
manufacturer's catalog, unpaginated,  
illustrates related forms

260

**1970s**  
loungé chairs, pair

---

glass, chrome-plated brass, leather  
29 h × 23 w × 30 d in (74 × 58 × 76 cm)

---

**\$5,000–7,000**

Provenance: B.C. Holland, Chicago  
Acquired from the previous circa 1985  
by the present owner





261

**Paul Evans**  
benches, pair

---

USA, c. 1965  
welded and enameled steel,  
velvet upholstery  
19 h x 54 w x 22 d in (48 x 137 x 56 cm)

---

These PE 11 coffee table bases  
were later adapted to benches.

**\$4,000–6,000**

Literature: *Directional*, manufacturer's  
catalog, unpaginated illustrates base

262

**Philip and Kelvin LaVerne**  
Rare Chi Liang coffee table

---

USA, c. 1965  
acid-etched brass, enameled and  
patinated brass  
18½ h x 50½ w x 22 d in (47 x 128 x 56 cm)

---

Acid-etched signature to top  
'Philip - Kelvin LaVerne'.

**\$12,000–18,000**

Provenance: Private Collection



263

**John Vesey**

Classic Folding benches, pair

---

USA, c. 1958 | John Vesey, Inc.  
aluminum, lacquered wood  
27½ h × 27 w × 12 d in (70 × 69 × 30 cm)

\$7,000–9,000

Literature: *John Vesey, Inc.*,  
manufacturer's catalog, unpaginated



264

**Marcello Fantoni**

Untitled

---

Italy/USA, c. 1970 | Raymor  
glazed stoneware, enameled steel  
23½ h × 17½ w × 8 d in (60 × 44 × 20 cm)

Glazed manufacturer's mark to underside  
'Fantoni Made in Italy B 6/50'. Decal studio  
label to underside of base 'Raymor'.

\$3,000–5,000



265

**1970s**  
coffee table

---

chrome-plated brass, glass  
17 h x 84½ w x 48¼ d in (43 x 215 x 123 cm)

---

**\$2,000–3,000**

Provenance: Collection of Reed  
and Delphine Krakoff

266

**Vladimir Kagan**  
Crescent chairs, pair

---

USA, c. 1970 | Vladimir Kagan  
Designs, Inc.  
mohair, stainless steel  
29 h x 33½ w x 30½ d in (74 x 85 x 77 cm)

---

**\$3,000–5,000**

Literature: *Vladimir Kagan Designs, Inc.*, manufacturer's catalog, unpaginated  
*The Complete Kagan: A Lifetime of Avant-Garde Design*, Kagan, pg. 186



267

**Vladimir Kagan**  
Crescent sofa

---

USA, c. 1970 | Vladimir Kagan  
Designs, Inc.  
upholstery, stainless steel  
28½ h x 68 w x 34 d in (72 x 173 x 86 cm)

**\$3,000–5,000**

Literature: *Vladimir Kagan Designs, Inc.*, manufacturer's catalog, unpaginated  
*The Complete Kagan: A Lifetime of Avant-Garde Design*, Kagan, pg. 187



268

**Samuel Marx**  
desk from the Ehrlich Residence,  
Highland Park, IL

---

USA, c. 1951  
lacquered wood, aluminum, brass  
29¼ h x 60 w x 32 d in (74 x 152 x 81 cm)

Desk features four drawers (one locking)  
and one pull out work surface. Sold with  
two keys.

**\$5,000–7,000**

Provenance: Mr. and Mrs. George Ehrlich,  
Highland Park, IL | Thence by descent  
Wright, *Design*, 23 March 2017, Lot 167  
Private Collection, New York



269

**Willy Guhl**  
dog house

---

Switzerland, c. 1965 | Eternit AG  
fibred concrete  
31 h x 38 w x 30 d in (79 x 97 x 76 cm)

---

**\$1,500–2,000**

Provenance: Private Collection,  
Los Angeles

270

**Colombo Manuelli** b. 1931  
Untitled

---

1966  
stainless steel  
13½ h x 13½ w x 13½ d in (34 x 34 x 34 cm)

Impressed signature and date  
to base 'Manuelli 1966'.

**\$700–900**

Provenance: Private Collection,  
California



271

**Dorothy Draper**  
"Cheese" tables from The  
Greenbrier Hotel, pair

---

USA, c. 1947  
lacquered wood, glass  
23¼ h x 24¼ dia in (59 x 62 cm)

---

**\$3,000–5,000**

Provenance: The Greenbrier Hotel,  
White Sulphur Springs, West Virginia  
Collection of Pavel Zoubok and  
Paul A. Baglio Jr.



272

**Dorothy Draper**  
Carlyle table from The Greenbrier Hotel

---

USA, c. 1947  
lacquered wood  
14½ h x 54 w x 20 d in (37 x 137 x 51 cm)

---

**\$2,000–3,000**

Literature: *In the Pink: Dorothy  
Draper America's Most Fabulous  
Decorator*, Verney, pg. 162

Provenance: The Greenbrier Hotel,  
White Sulphur Springs, West Virginia  
Collection of Pavel Zoubok and  
Paul A. Baglio Jr.



273

**Carl Auböck II**  
wall-mounted coat rack, model 4547

---

Austria, 1953  
maple, brass  
39½ h × 59¼ w × 6 d in (100 × 150 × 15 cm)

---

Sold with nine hooks.

\$10,000–15,000

Literature: *Carl Auböck: The Workshop*, Kois, pg. 167

274

**Frits Henningsen**  
sofa

---

Denmark, c. 1930  
leather, stained beech  
35 h × 69 w × 30 d in (89 × 175 × 76 cm)

---

\$3,000–5,000





275

**Gio Ponti**  
Superleggera chair

Italy, 1957 | Cassina  
ash, rattan  
32½ h × 16 w × 17 d in (83 × 41 × 43 cm)

**\$1,000–1,500**

Literature: *Gio Ponti: Interni, Oggetti, Disegni 1920–1976*, Falconi, pg. 242  
*Gio Ponti: L'Arte Si Innamora Dell'Industria*, La Pietra, ppg. 251–253

Exhibited: *Modern in Your Life: The Good Design Phenomenon 1934–1959*, 6 November–3 January 2019, R & Company, New York

276

**Carlo Mollino**  
Suora floor lamp

Italy, 1947/1994  
marble, brass, parchment, leather  
70 h × 45 w × 43 d in (178 × 114 × 109 cm)

This example is from a limited edition reissue produced by Galleria Colombari in 1994.

**\$10,000–15,000**

Literature: *Carlo Mollino: Architecture as Autobiography*, Brino, pg. 113  
*Carlo Mollino: Catalogo dei Mobili*, Colombari, pg. 51  
*Annicinquanta: La Nascita della Creatività Italiana*, Rumi, pg. 150



277

**Guido Gambone**  
vase

Italy, c. 1955  
glazed stoneware  
29½ h × 5½ dia in (75 × 14 cm)

Glazed signature and donkey mark  
to underside 'Gambone Italy'.

\$3,000–5,000

278

**Guido Gambone**  
table lamp

Italy, c. 1955  
glazed stoneware, linen  
24½ h × 11½ dia in (62 × 29 cm)

Glazed signature and donkey mark  
to underside 'Gambone Italy'.

\$3,000–5,000



279

**Guido Gambone**  
pitcher

Italy, c. 1955  
glazed stoneware  
18¼ h × 13 w × 9¼ d in (46 × 33 × 25 cm)

Glazed signature and donkey mark  
to underside 'Gambone Italy'.

\$4,000–6,000





280

**Piero Fornasetti**  
Armadio Aperto screen

Italy, c. 1985  
lithographic transfer-print on  
lacquered wood  
80¾ h × 72 w × 12 d in (205 × 183 × 30 cm)

This work has been reviewed  
by Barnaba Fornasetti.

**\$6,000–8,000**

Literature: *Fornasetti: Designer  
of Dreams*, Mauriès, pg. 187

Provenance: Private Collection

281

**Charles Siclis**  
armchairs, set of three

France, 1934 | Thonet Frères  
copper-plated steel, leather  
34½ h × 22½ w × 23 d in (88 × 57 × 58 cm)

**\$3,000–5,000**

Literature: *Mobilier et Décoration*,  
Honoré, pg. 26



282

**Piero Fornasetti**  
Sole di Capri umbrella stand

---

Italy, c. 1955/2003 | Fornasetti Milano  
enameled metal, brass  
23 h x 10¼ dia in (58 x 26 cm)

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Manufacturer's mark to edge 'Fornasetti  
Milano Made in Italy N.I. 2003'. Decal  
manufacturer's label to underside  
'Fornasetti Milano Made in Italy'.

**\$2,000–3,000**

Literature: *Fornasetti: The Complete  
Universe*, Fornasetti et. al, pg. 473

283

**Gio Ponti**  
desk from Banca Nazionale del Lavoro,  
Mantova

---

Italy, c. 1954 | ISA Bergamo  
lacquered wood, brass  
31¼ h x 54½ w x 27 d in (79 x 138 x 69 cm)

**\$10,000–15,000**

Provenance: Wannenes, Genoa, *Design*,  
15–16 June 2016, Lot 877 | Private  
Collection, Los Angeles



284

**Oswaldo Borsani**  
armchair, model P38

Italy, 1954 | Tecno  
upholstery, lacquered wood, Bakelite  
32 h x 21½ w x 22 d in (81 x 55 x 56 cm)

\$1,000–1,500

Literature: *Oswaldo Borsani*, Gramigna  
and Itrace, ppg. 207, 236, 375



285

**Gio Ponti**  
Grande Bomboniera Balletto

Italy, 1925 | Richard Ginori  
glazed porcelain  
11 h x 9 w x 5¾ d in (28 x 23 x 15 cm)

Glazed manufacturer's mark to underside  
'Richard Ginori 27-4 Made in Italy Pittoria  
di Doccia Omaggio Agli Snob'.

\$6,000–8,000

Literature: *Gio Ponti Ceramiche 1923–1930*,  
Pirovani, pg. 168 *Gio Ponti alla Manifattura  
di Doccia*, Portoghesi and Pansera, pg. 41



286

**Guido Gambone**  
table lamp

Italy, c. 1955  
glazed stoneware, brass  
30 h x 14 dia in (76 x 36 cm)

Glazed partial signature and donkey mark to underside 'Gambone Italy'.

\$1,500–2,000

287

**Guido Gambone**  
table lamp

Italy, c. 1955  
glazed stoneware, brass  
29 h x 14 dia in (74 x 36 cm)

Glazed partial signature and donkey mark to underside 'Gambone'.

\$1,500–2,000



288

**Guido Gambone**  
vase

Italy, c. 1955  
glazed stoneware  
21¾ h x 9 dia in (55 x 23 cm)

Glazed signature and donkey mark to underside 'Gambone Italy'.

\$5,000–7,000



289

**Gio Ponti**  
Diamond silverware

Italy/USA, 1958 | Reed & Barton  
sterling silver, stainless steel

Complete seven-piece service for twelve, including dinner forks, salad forks, cocktail forks, soup spoons, teaspoons, dinner knives and butter knives, with eleven additional utensils (serving spoon, pierced serving spoon, cold meat fork, gravy ladle, cream ladle, master sugar spoon, master butter knife, pickle/olive fork, tomato server, jelly server and cake knife); 95 pieces total. Impressed manufacturer's mark to each element 'Reed & Barton Sterling'.

**\$7,000–9,000**

Literature: *Modernism in American Silver: 20th Century Design*, Stern, pg. 245



290

**Fontana Arte**  
table lamp

Italy, c. 1954  
crystal, chrome-plated brass,  
paper, enameled steel  
32 h x 20 dia in (81 x 51 cm)

**\$10,000–15,000**

Literature: *Fontana Arte: Gio Ponti, Pietro Chiesa, Max Ingrand, Deboni*, fig. 370

Provenance: Private Collection, Los Angeles | Wright, *Design*, 12 December 2013, Lot 336 | Private Collection



291

**Gio Ponti**

Le quattro stagioni plates, set of four

Italy, 1927–1930 | Richard Ginori  
glazed porcelain  
9 dia × 1½ d in (23 × 4 cm)

Set includes *Primavera*, *Estate*, *Autunno*  
and *Inverno*. Glazed manufacturer's mark  
to reverse of each example 'Richard  
Ginori Pittoria di Doccia Made in Italy'.

\$2,000–3,000

Literature: *Gio Ponti alla manifattura di  
Doccia*, Portoghesi and Pansera, pg. 80



292

**Angelo Lelii**  
table lamp

Italy, c. 1959 | Arredoluce  
enameled aluminum and brass,  
frosted glass, brass  
16½ h × 5¼ w × 5½ d in (42 × 13 × 14 cm)

\$2,000–3,000

Literature: *Arredoluce Catalogue  
Raisonné: 1943–1987*, Pansera, Padoan  
and Palmaghini, pg. 327, no. 277

293

**Gio Ponti**  
sofa

Italy, c. 1948  
upholstery, walnut  
40 h × 58 w × 34 d in (102 × 147 × 86 cm)

This sofa was likely produced by either Cassina or ISA Bergamo. Sold with a digital copy of a letter of expertise from Gio Ponti Archives.

**\$10,000–15,000**

Provenance: Acquired in 2016  
from a Private Estate, Turin by the  
present owner



294

**Gio Ponti**  
lounge chairs, pair

Italy, c. 1948  
upholstery, walnut  
40 h × 29 w × 34 d in (102 × 74 × 86 cm)

These chairs were likely produced  
by either Cassina or ISA Bergamo.  
Sold with a digital copy of a letter  
of expertise from Gio Ponti Archives.

**\$10,000–15,000**

Provenance: Acquired in 2016  
from a Private Estate, Turin by the  
present owner



295

**Guido Gambone**  
vase

Italy, c. 1955  
glazed stoneware  
30 h x 5½ dia in (76 x 14 cm)

Glazed signature and donkey mark  
to underside 'Gambone Italy'.

\$2,000–3,000

296

**Guido Gambone**  
vase

Italy, c. 1955  
glazed stoneware  
20¼ h x 4½ dia in (51 x 11 cm)

Glazed signature and donkey mark  
to underside 'Gambone Italy'.

\$2,000–3,000

297

**Guido Gambone**  
vase

Italy, c. 1955  
glazed stoneware  
11¼ h x 2½ dia in (29 x 6 cm)

Glazed donkey mark to underside.

\$1,500–2,000

Provenance: Collection of Dimitri  
Levas | Wright, *The Design Collection  
of Dimitri Levas*, 8 June 2017, Lot 155  
Private Collection



298

**Guido Gambone**  
table lamp

Italy, c. 1955  
glazed stoneware, brass,  
enameled metal, linen  
35 h x 22 dia in (89 x 56 cm)

\$2,000–3,000





299

**Angelo Lelii**  
table lamp, model 13024

Italy, c. 1963  
enameled iron, matte chrome-plated  
steel, matte chrome-plated brass  
17 h x 4¼ w x 5 d in (43 x 11 x 13 cm)

**\$2,000–3,000**

Literature: *Arredoluce Catalogue  
Raisonné: 1943–1987*, Pansera, Padoan  
and Palmaghini, pg. 354, no. 442

300

**Carlo Mollino**  
Valdostana chair

Italy, 1946/1994 | Gino Allemandi  
maple, brass  
35½ h x 14¾ w x 20 d in (90 x 37 x 51 cm)

Mollino experimented with several variations of this design. He often used it as a chair for his models in his erotic photographs. The original design has never been found. This work is from the edition of twelve produced by Galleria Colombari in 1994. Sold with a certificate of expertise from Galleria Colombari.

**\$7,000–9,000**

Literature: *Carlo Mollino: Catalogo dei Mobili*, Colombari, pg. 48 *Carlo Mollino Photographs 1956–1962*, Museo Casa Mollino, ppg. 196–197 illustrates original chair in situ

Provenance: Rosella Colombari, Milan Private Collection, New York



301

**Martin Eisler and Carlo Hauner**  
armchairs, set of four

---

Austria/Italy/Brazil, c. 1955 | Forma  
enameled steel, rattan  
33¼ h × 25 w × 28 d in (84 × 64 × 71 cm)

---

**\$3,000–5,000**

Provenance: Private Collection,  
Rio de Janeiro



302

**Gino Sarfatti**  
table lamp, model 595

---

Italy, 1961 | Arteluce  
enameled steel, chrome-plated  
steel, enameled aluminum  
14 h × 20 w × 6½ d in (36 × 51 × 17 cm)

---

Decal manufacturer's label to shade  
'AL Milano Arteluce'.

**\$2,000–3,000**

Literature: *Gino Sarfatti: Selected Works 1938–1973*, Romanelli and Severi, ppg. 325, 438



303

**Gio Ponti**  
vase

---

Italy, 1930 | Richard Ginori  
glazed stoneware  
10¼ h × 10 dia in (26 × 25 cm)

---

Glazed manufacturer's mark to underside  
'Richard Ginori S. Cristoforo Milano  
Made in Italy'.

\$2,000–3,000



304

**Gino Sarfatti**  
floor lamp, model 1082 N

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Italy, 1962 | Arteluce  
enameled aluminum, enameled  
steel, nickel-plated brass  
48½ h × 7½ w × 11 d in (123 × 19 × 28 cm)

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\$7,000–9,000

Literature: *Gino Sarfatti*, Diegoni, pg. 82  
*Gino Sarfatti: Selected Works 1938–1973*,  
Romanelli and Severi, pg. 456



305  
**Guido Gambone**  
 vessels, set of two

Italy, c. 1955  
 glazed stoneware  
 4½ h × 8¼ w × 6¼ d in (11 × 21 × 16 cm)

Additional example measures: 3.5 h × 5.25 w × 6.25 d. Glazed signature and donkey mark to underside of each example 'Gambone Italy'.

\$1,500–2,000

306  
**Guido Gambone**  
 vessel

Italy, c. 1955  
 glazed stoneware  
 4½ h × 6½ w × 6½ d in (11 × 17 × 17 cm)

Glazed signature and donkey mark to underside 'Gambone Italy'.

\$1,000–1,500

307  
**Guido Gambone**  
 vessel

Italy, c. 1955  
 glazed stoneware  
 2 h × 8½ w × 7½ d in (5 × 22 × 19 cm)

Glazed signature and donkey mark to underside 'Gambone Italy'.

\$1,000–1,500



308  
**Guido Gambone**  
 vase

Italy, c. 1955  
 glazed stoneware  
 30¼ h × 5 dia in (77 × 13 cm)

Glazed signature and donkey mark to underside 'Gambone Italy'.

\$3,000–5,000

**Giuseppe Scapinelli**  
dining chairs, set of eight

Italy/Brazil, 1950  
caviuna wood, upholstery, brass  
38 h x 17 w x 20 d in (97 x 43 x 51 cm)

Partial distributor's label to underside  
of each example 'Scuto & Riboni Ltda.  
Industria de Moveis de Arte Rua Cornel  
Diogo No 1183 Industria Brasileira'.

**\$5,000–7,000**

Literature: *Móvel Moderno Brasileiro*,  
Olhares, pg.131

Provenance: Private Collection,  
Rio de Janeiro



310

**Silvio Cavatorta, attribution**  
cabinet

Italy, c. 1955  
mahogany, enameled brass,  
mirrored glass, glass  
46¼ h × 74 w × 19 d in (117 × 188 × 48 cm)

Cabinet features six drawers. This console is similar to a documented desk by Cavatorta commissioned by Enrico Mattei and now in the Manchester City, England Art Gallery.

**\$3,000–5,000**

Literature: *Il Mobile Italiano degli anni '40 e '50*, Guttry, ppg. 136–137 illustrates similar example *Modern Furniture Classics: Postwar to Post-Modernism*, Fiell, ppg. 64, 76 illustrates similar example

Provenance: Wannenes, Genoa, *Italian Style*, 17 June 2016, Lot 324 | Private Collection, Los Angeles



311

**Paolo Venini and Carlo Scarpa**  
Diamante Obelischi model 9034, pair

Italy, 1934 | Venini  
glass  
17¼ h × 7 w × 4½ d in (44 × 18 × 11 cm)

Four-line acid stamp to underside of one example 'Venini Murano Made in Italy'. Two-line acid stamp to underside of other example 'Venini Murano'.

**\$5,000–7,000**

Literature: *Venini: Catalogue Raisonné 1921–1986*, Diaz de Santillana, pg. 286



312

**Gio Ponti**  
occasional tables, pair

---

Italy/USA c. 1957 | Singer & Sons  
walnut, travertine  
15 h x 36 w x 16¾ d in (38 x 91 x 43 cm)

---

Paper manufacturer's label to  
each example 'M. Singer & Sons  
New York Chicago'.

**\$7,000–9,000**

Literature: *Singer & Sons*, manufacturer's  
catalog, unpaginated



313

**Stilnovi**  
floor lamp

---

Italy, c. 1960  
brass, enameled aluminum,  
enameled brass  
60 h x 48 w x 14½ d in (152 x 122 x 37 cm)

---

Impressed manufacturer's mark  
to lever 'Italy'. Adjustable height.

**\$2,000–3,000**

**Airborne International**  
Sopho sofa and pair of lounge chairs

---

France, c. 1970  
chromium-plated steel, fiberglass, leather  
38½ h × 79 w × 38 d in (98 × 201 × 97 cm)

---

Lounge chairs measure:  
34 w × 36 d × 37 h inches.

**\$7,000–9,000**

Literature: *Home Contemporain*,  
distributor's catalog, unpaginated



315

**Gaetano Pesce**  
vase

Italy, c. 2000 | Fish Design  
resin  
10¼ h x 9¼ w x 9½ d in (26 x 23 x 24 cm)

\$1,000–1,500



316

**Gaetano Pesce**  
vase

Italy, c. 2000 | Fish Design  
resin  
12¾ h x 10 dia in (32 x 25 cm)

\$1,500–2,000



317

**Gaetano Pesce**  
Triple Play nesting tables, set of three

Italy, c. 1995 | Fish Design  
resin, steel  
14 h x 15½ w x 15½ d in (36 x 39 x 39 cm)

Stamped manufacturer's mark to underside  
of largest example 'Fish Design 70'.

\$2,000–3,000



318

**Massimo Vignelli**  
pendant light, model 4035

---

Italy, 1954–55 | Venini  
internally decorated glass,  
brass-plated metal  
14 h x 5¼ dia in (36 x 13 cm)

---

Adjustable length up to 45 inches.

**\$1,500–2,000**

Literature: *Paolo Venini and his  
Furnace*, Barovier and Sonogo,  
pg. 78 illustrates model

319

**Angelo Mangiarotti**  
planter

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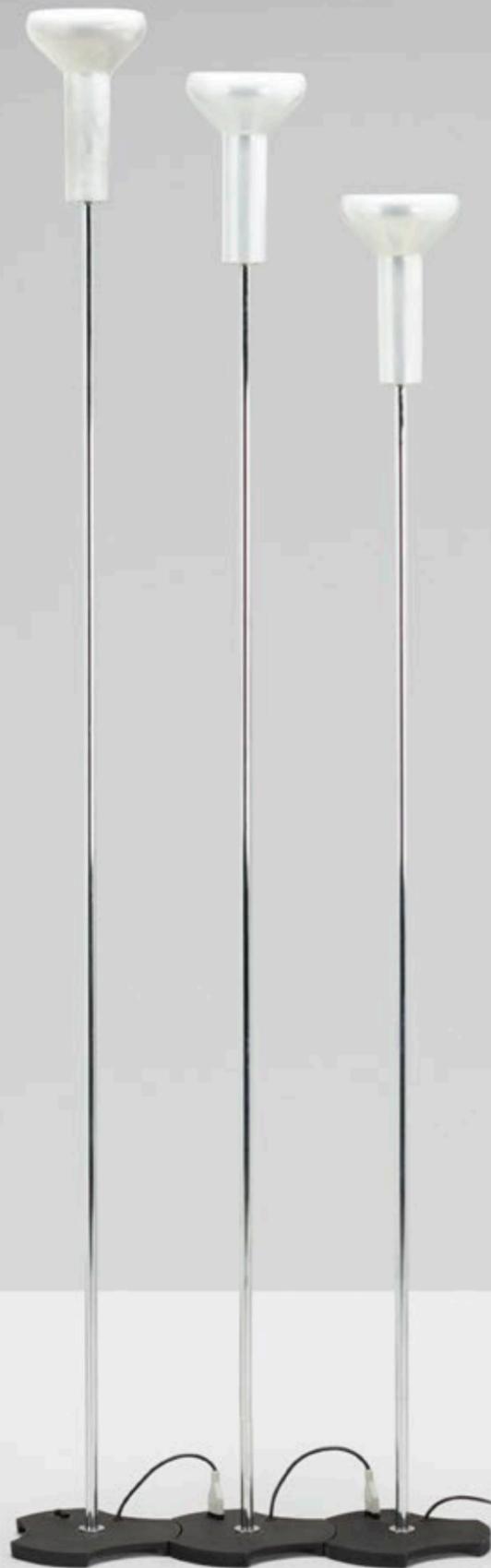
Italy, 1968 | Fratelli Brambilla  
glazed ceramic  
33¼ h x 17½ dia in (84 x 44 cm)

---

Impressed manufacturer's mark  
to underside 'Fratelli Brambilla'.

**\$1,000–1,500**





320

**Gino Sarfatti**  
floor lamps model 1073, set of three

Italy, 1956 | Arteluce  
enameled steel, spun aluminum,  
chrome-plated steel  
81¾ h x 9 dia in (208 x 23 cm)

Additional examples measure: 78.5 h  
and 72.25 h inches. Cast manufacturer's  
mark to base of each example '1073'.

**\$5,000–7,000**

Literature: *Repertorio 1950–1980*,  
Gramigna, pg. 104 *The Complete  
Designer's Lights (1950–1990)*,  
Krzentowski and Krzentowski, pg. 107



321

**Angelo Lelii**  
Contrast table lamp

Italy, c. 1970 | Arredoluce  
enameled aluminum, matte  
chrome-plated steel  
9 h x 3 w x 3¼ d in (23 x 8 x 8 cm)

**\$1,500–2,000**

Literature: *The Complete Designers' Lights  
(1950–1990)*, Krzentowski and Krzentowski,  
pg. 264 *La Luce Italiana*, Bassi, pg. 76

322

**Angelo Lelii**  
table lamp, model 14094

Italy, c. 1970 | Arredoluce  
chrome-plated brass, chrome-plated steel  
9¼ h x 3 dia in (23 x 8 cm)

**\$1,500–2,000**

Literature: *Arredoluce Catalogue  
Raisonné: 1943–1987*, Pansera, Padoan  
and Palmaghini, pg. 367, no. 510

323

**Angelo Lelii**  
table lamp, model 13068

Italy, c. 1964 | Arredoluce  
enameled brass, chrome-plated steel  
10 h x 3¼ dia in (25 x 8 cm)

**\$1,500–2,000**

Literature: *Arredoluce Catalogue  
Raisonné: 1943–1987*, Pansera, Padoan  
and Palmaghini, pg. 355, no. 446

324

**Angelo Lelii**  
table lamp, model 14082

Italy, c. 1969 | Arredoluce  
stainless steel, chrome-plated steel  
11½ h x 3 w x 3½ d in (29 x 8 x 9 cm)

**\$1,500–2,000**

Paper manufacturer's label to underside  
'Made in Italy Arredoluce Monza'.

Literature: *Arredoluce Catalogue  
Raisonné: 1943–1987*, Pansera, Padoan  
and Palmaghini, pg. 365, no. 501



325

**Franco Albini and Franca Helg**  
Ochetta sconces model 141, pair

Italy, 1962 | Arteluce  
enameled brass, painted frosted glass  
17½ h × 4½ w × 16¾ d in (44 × 11 × 43 cm)

Rotating design directs light as needed.  
Decal manufacturer's label to interior  
of one fixture 'AL Milano Arteluce  
Made in Italy'.

**\$3,000–5,000**

Literature: *Zero Gravity*, Franco Albini;  
*Costruire le Modernità*, Bucci and Itrace,  
ppg. 270–271 *Repertorio 1950–2000*,  
Gramigna, pg. 104

326

**Alê Jordão**  
Bullet Chair

Brazil, 2007  
mirror-polished stainless steel,  
bulletproof glass  
37 h × 18 w × 22 d in (94 × 46 × 56 cm)

**\$3,000–5,000**

Provenance: Private Collection,  
Rio de Janeiro



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certificate; (iii) the entity’s shareholders agreement, operating agreement, partnership agreement or trust agreement; and (iv) any of the documents or verifications listed above for any of your entity’s directors and officers; and (b) If you are bidding as agent, we may require you to provide a letter of authorization from your principal, as well as any of the documents or verifications listed above.

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We may set estimated price ranges (low, mid and high) for a lot. A ‘low estimate’ is the lowest potential price in the range; the ‘high estimate’ is the highest potential price in the range; and the ‘mid estimate’ is the median between the two. Pre–sale estimates are intended as guides for prospective bidders. Estimates are preliminary only and are subject to revision by us from time to time in our sole discretion. We make no guarantees, representations or warranties of any kind, express or implied, including, without limitation, regarding the sale price of any lot, whether the lot will sell at all; the price realized at a post–auction sale, or the price realized upon resale, which may be substantially different from our estimates.

#### 10 Condition Reports and Descriptions

As a courtesy, condition reports for any lot are available from Rago/Wright prior to the sale, but Rago/Wright assumes no responsibility for errors and omissions contained in any such report, a Rago/Wright catalogue or other description of a lot that we may make available. Except as set forth in Sections 42.1(a) and (b), any statements made by Rago/Wright with respect to a lot whether in a condition report, a Rago/Wright catalogue or on the Rago/Wright website, 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. Any description of a lot’s dimensions and weights is approximate.

Descriptions we make about lots may not describe all faults or restorations. No description or report about a lot is a substitute for your own examination of a lot.

#### 11 Bidding Increments

Bids at auction must be submitted in the following Bidding Increments:

\$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

Nonconforming bids will not be executed, honored or accepted. However, since we regulate the bidding, we may change the bidding increments in our discretion.

#### 12 Reserve

We may offer each lot subject to a confidential minimum price below which we will not sell the lot (the “**Reserve**”). The auctioneer may open the bidding on any lot below the Reserve by placing a bid on behalf of the seller. We prohibit sellers from bidding on their own lots, but we may seek to satisfy the reserve by bidding on behalf of the seller at the auction up to the reserve. We will endeavor to indicate in the catalogue or by saleroom announcement or notice when parties with an interest in a lot, for example a beneficiary of an estate, may bid on such lot.

#### 13 Absentee Bids

As a convenience to qualified bidders who cannot be present in person on the day of an auction, we will use reasonable efforts to execute bids you submit to us in writing or by phone (“**Absentee Bid**”), subject to the terms of this Agreement.

**Written Absentee Bids** (a) Due. Absentee Bids submitted in writing by mail, delivery, fax, email or a Rago/Wright bidding form on our website must be received by us at least two (2) hours prior to the start of an auction’s published start time. (b) Contingency Bids and Plus Bids. If you cannot be available during the auction, but you submit a written Absentee Bid, you may mark your written bid as a Contingency Bid or a Plus Bid. A “**Contingency Bid**” is a bid with two or more bidding amounts. A “**Plus Bid**” is a bid with your highest bid amount PLUS its next bidding increment that you direct us to make on your behalf if another bidder makes your highest absentee bid.

**Telephone Bids** (a) Due. Absentee bids submitted by phone must be received by us no later 30 minutes before a lot goes on the block. (b) Bids. We will attempt to call you at up to two (2) phone numbers you send to us. However, there can be no assurance that we will succeed in reaching you by phone or accurately placing your bids. (c) Phone Line and Agent. We guarantee you access to one of our phone agents for bidding during an auction if we receive your request by fax, mail, phone, or through a form requesting phone bidding on our website online by 4:00 p.m. on the day prior to the auction. However, we do not have the capacity to assign phone agents to clients who want to listen only or who will not bid the minimum selling price. Therefore, if you request to reserve a phone agent for bidding, you must be willing to open bidding and bid to the low estimate subject to this Agreement. *All calls will be recorded for record–keeping, quality assurance, and training purposes.*

**Absentee Bidding Conditions** (a) Information. In addition to fulfilling any registration and qualification requirements under Section 3 (“*Registration*”) and Section 4 (“*Qualifying to Bid*”), all Absentee Bids must include (i) the correct lot name and number; (ii) your minimum and maximum bid amounts; and (iii) your name and contact information. (b) Confirmation. We endeavor to send each person who submitted an Absentee Bid to us one (1) or more days before the auction with a bid confirmation by 5:00 pm on the day prior to the auction. If you do not receive a bid confirmation, please call us. When you do receive a bid confirmation, you are solely responsible to check it for accuracy. We cannot be liable for errors in bidding including situations in which our bid confirmation contained errors that you did not correct. (c) Disclaimers. We endeavor to handle all absentee bids as your agent, based on your directions. We bid that auction’s bidding increment above the previous bid up to your maximum bid amount. (See Section 11 ‘*Bidding Increments*’). 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. We will place your Absentee Bids at our discretion and at your risk. We enable Absentee Bids as a convenience to our customers, but while we will make every effort to execute your instructions, we cannot be held liable or responsible for any errors or any failure to bid.

#### Third–Party Internet Bidding Services

(a) Third Party Bidding Platforms. We engage third party online bidding platforms to collect or facilitate auction bids (“**Bidding Platforms**”), each of which levy a fee for their services, and have their own rules on fees and how to bid and buy online using these Bidding Platforms. Rago/Wright has no control over, and assumes no responsibility for, the content, privacy policies, or practices of any Bidding Platforms. Your dealings with Bidding Platforms are solely between you and such Bidding Platforms. We encourage you to be aware of, and to read, the terms and conditions and privacy policy of any Bidding Platforms that you visit. You expressly release Rago/Wright from any and

all liability arising from your use of any Bidding Platform or other third–party website or service. (b) Waiver. Absentee Bids left with Bidding Platforms are released to Rago/Wright when a lot comes up for sale. *Under no circumstances, including, but not limited to, negligence, will we and our sellers be liable for any damages, lost profits or any special, incidental, or consequential damages that result from the use of, or the inability to use, these bidding platforms.*

**Cancel Old Absentee Bids** If you submit an Absentee Bid to us directly or through a Bidding Platform but then attend the auction in person, bid by phone or by any other means, it is solely your responsibility to cancel any or all of your submitted Absentee Bids prior to the start of the auction. If you do not or cannot cancel your previously submitted Absentee Bids, regardless of reason, you will be held responsible for the purchase of any lot for which you have placed a Winning Bid.

#### 14 Auction Results

Preliminary auction results will be available online on our website shortly after each auction. Final auction results will be available online once we have audited and verified all sales and bids.

#### 15 The Record of the Sale

Rago/Wright’s records of sale will constitute the factual, accurate record of all transactions you participate in under this Agreement for purposes of any disputes. You agree that if there is a discrepancy between our records and any other records or messages related to a sale or transaction in a lot, our records of sale will govern.

#### 16 Withdrawal

We may withdraw a lot from auction for any reason and with no liability whatsoever for such withdrawal.

### Payment

#### 17 Invoicing

All successful bidders will be sent invoices by e–mail or mail (if we do not have an email address on file) shortly following an auction. *Payment on each invoice for a winning bid is due on receipt of the invoice.* You acknowledge and agree that we may charge your credit card for all charges.

#### 18 Payment for and Collection of Purchases

**All Charges** If your bid is a Winning Bid, you agree to pay the following charges associated with your purchase of such lot: (a) The Hammer Price; (b) The Buyer’s Premium (which, together with the Hammer Price, is sometimes called the “**Sale Fees**”); (c) Any applicable sales tax, late payment charges, Storage Fees, credit card charges, Enforcement Costs, Bidding Platform fees and charges and other costs, damages or charges assessed in accordance with this Agreement (collectively, the “**Buyer Costs**”, and together with the Sale Fees, “**All Charges**”).

**Payment Procedure** You will pay All Charges immediately following Rago/Wright’s delivery of an invoice to you following our acceptance of your Winning Bid unless other arrangements have been approved by Rago/Wright in advance. If Rago/Wright approves of such other arrangement for payment, Rago/Wright may at its discretion require you to make a nonrefundable down payment on All Charges. All payments must be made in US Dollars, in any of the following acceptable forms of payment:

- Cash
- Check, with acceptable identification
- Visa, MasterCard, Discover or American Express
- PayPal at Rago/Wright’s PayPal link: paypal.me/billpayragowright.com

**Credit Card Charges** We may charge and collect an additional 2% of payments made by credit card.

**Late Payment** If payment is not received in full on an invoice hereunder within fifteen (15) days of the invoice’s date, we may charge, and you will pay, interest on the outstanding amount at a rate of 1.5% per month.

#### 19 Enforcement Costs

You will reimburse us for the amount of all expenses we incur, including attorneys’ fees and court costs, in exercising or enforcing any of our rights hereunder or under applicable law, together with interest on all such amounts at 1.5% per month (the **“Enforcement Costs”**) within fifteen (15) days of the date of the invoice for such Enforcement Costs.

#### Sales Tax

#### 20 New Jersey and Illinois

All purchases picked up at or delivered to a New Jersey address will be taxed at the New Jersey state tax rate, currently 6.625%. All purchases picked up at or delivered to an Illinois address will be taxed at the Illinois tax rate, currently 6.25%. All purchases will also be subject to applicable city and county taxes.

#### 21 Nexus

On June 21, 2018, the U.S. Supreme Court decided South Dakota v. Wayfair, Inc., enabling states to impose sales tax responsibilities on **“remote”** sellers, i.e., sellers without a physical presence in the state. Since the ruling, several states have responded by implementing legislation requiring remote sellers to collect sales tax when the total dollar value of purchases sent to that state exceeds a set threshold. Each state sets its own threshold. Exceeding that threshold is known as creating an economic nexus. Like all other remote sellers, Rago/Wright is now required to collect Sales/Use Tax from buyers in these states when the total dollar value of purchases sent to that state creates a nexus. When this occurs, you will see sales tax included on your invoice. The sales tax rate is determined by the state, county, and city where purchases are sent.

#### 22 Resale Certificate

If you have a valid resale certificate on file with us, you will be excepted from being charged the Sales/Use tax. Please send your completed, valid Resale Certificates to ragoauctions@ragoarts.com or fax 609–397–9377.

#### 23 Warning: Use Tax

Even if we have not achieved nexus with your particular state, you acknowledge that it is still your responsibility to pay the proper use tax on your purchases.

#### Pick-up and Storage

#### 24 Pick-Up and Removal

You must remove each lot you have agreed to purchase hereunder (sometimes referred to as a **“Purchased Lot”**) from our premises no later than fourteen (14) days after the sale date of the auction (or date of Private Sale if applicable) (the **“Sale Date”**). You are solely responsible for removal of your Purchased Lot from Rago/Wright facilities and all costs associated with packing, insurance, shipment and delivery of your Purchased Lot to your designated destination.

#### 25 Procedures for Pick-Up and Removal

**Times and Days** You may pick up your Purchased Lot from our facilities during our normal business hours, if you provide us at least 24 hours notice to arrange pick–up. Our facilities are open Monday–Friday, from 9:00 am to 5:00 pm, but closed on government holidays and any Monday following weekend sales held at that location. You must supply and bring your own packing materials. Weekend pick–ups may be made by special arrangement and by appointment only.

**Shippers** If you choose to ship a Purchased Lot from our facility, you are solely responsible for the shipment. We will, at your written direction, release your Purchased Lot to a third–party shipper to pack and ship it. We will work with any shipper of your choosing. Please make sure your shipper carries insurance. We are not responsible for any damage or loss that occurs while your objects are in another’s custody or care. If you choose a shipping method that we have advised against, we may require a waiver from you acknowledging this. For the avoidance of doubt, we will not be responsible for any damage or loss that occurs to a lot once we release it to a third–party shipper.

**Referred Shippers** We may, as a courtesy to you and solely at our discretion and your risk, provide or arrange packing, shipping or similar logistical services, or refer you to third parties who specialize in these services. Any such services referred, provided or arranged by us are at your 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 Rago/Wright from any and all liability arising from your use of any third–party services.

**International Shipments** All international customs, duties, and other tariffs are your responsibility. We and all third–party shippers will declare the Hammer Price plus the Buyer’s Premium as the value of a lot in all cases.

**Oversized Lots** Oversized lots are objects such as furniture, andirons, floor vases, or any other item whose safe packing will exceed the limits of common carriers. The delivery of oversized, large, heavy, or expensive objects is not an inexpensive proposition and we urge you to consider this before bidding.

#### 26 Deadlines for Pick-Up, Storage and Abandonment

As stated above, you must retrieve your Purchased Lots from Rago/Wright’s facilities within 14 days of the Sale Date. And, if you fail to retrieve your Purchased Lot within thirty (30) days after the Sale Date (such 30–day period, the **“Retrieval Period”**), we may, without further notice to you, (a) deliver the Purchased Lot to you at your expense (and invoice you as Buyer Costs); or (b) sell such Purchased Lot at auction without Reserve at a place and time we determine in our sole discretion; or (c) continue to store your Purchased Lot on our, or a third–party’s, premises and charge you a storage fee of \$10 per day per lot (**“Storage Fee”**). You will pay all such Storage Fees and other fees and charges.

#### 27 Consequences of Late Pick-Up and Abandoned Property

Notwithstanding the foregoing, Rago/Wright has no duty to store any lot indefinitely. Any Purchased Lot that is still in our possession sixty (60) days after the end of the Retrieval Period (i.e. 90 days after the Sale Date) will be deemed abandoned by you and title to it, to the extent it has passed to you, will pass to us

(such abandoned property, **“Abandoned Property”**). You authorize Rago/Wright to discard or sell any Abandoned Property and to keep any proceeds from the sale of Abandoned Property. You hereby release Rago/Wright of and from any claims related to such Abandoned Property (including without limitation claims for purchase price refunds, possession of such lot or other damages or losses). You acknowledge and agree that Rago/Wright is not responsible for damage or loss that occurs to Abandoned Property and that Rago/Wright is not responsible for insuring Abandoned Property after the Retrieval Period. You agree that this remedy is reasonable in light of the costs Rago/Wright would have to incur to continue to store and process purchased lots after sale.

#### 28 Full Payment

You will not be permitted to claim or take possession of any lot until All Charges you owe have been paid in full.

#### 29 Export, Import, Endangered Species Licenses and Permits

An export or import license may be required for the export or import of your Purchased Lot to your designated destination. It is your sole responsibility to familiarize yourself with International, U.S. Federal and State laws or requirements regarding the necessary export, import, or other permit required. In addition, many countries prohibit or limit 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. We make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes and will have no responsibility with regard to these matters. You represent, warrant and covenant that, before bidding on a lot, you have examined to your satisfaction whether a license is required to bring the lot to your designated destination or any other area of interest to you. It is solely your 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 will not justify the cancellation of the sale or any delay in making full payment of All Charges for the lot. We will not rescind the sale of a lot that is transferred to you and later seized by government authorities due to the presence of endangered species material. As a courtesy to clients, we may advise people 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.

#### Title and Risk of Loss

#### 30 Title

Title to a Purchased Lot will not pass to you (or the third–party buyer if applicable) until Rago/Wright has received All Charges for a lot.

#### 31 Risk of Loss

Notwithstanding passage of title, risk of loss to your Purchased Lot passes immediately to you: (a) when you or your agent or a shipper pick–ups and takes possession of it; or (b) on the thirty–first (31st) day after the Sale Date (whichever occurs first). We are not responsible for any damage or loss that occurs to your Purchased Lot once risk of loss passes to you or your agent or shipper. Further, if for any reason, you return your Purchased Lot back to us, risk of loss remains with you until your Purchased Lot is delivered to us at our door.

**Exceptions** Under no circumstances will Rago/Wright or its insurers be liable for damage caused by changes in humidity or temperature, conditions or defects inherent to the lot, normal wear and tear, war or acts of terrorism. Payments for loss are limited by Section 31.2 (*Loss Payment Amounts and Limits*).

**Loss Payment Amounts and Limits** You acknowledge and agree that your sole and exclusive remedy for and with respect to any loss or damage to your Purchased Lot for which Rago/Wright is liable pursuant to this Agreement will be receipt of the amounts prescribed in this Section 31.2. Accordingly, for any loss or damage to your Purchased Lot for which you have paid All Charges and for which we bear the risk of loss at the time of the event causing the loss, you will be entitled to the following: (a) Total Loss. For a lot that suffers a Partial Loss, the lot’s Hammer Price and Buyer’s Premium.(b) Partial Loss. For a lot that suffers a Partial Loss:(i) if you choose to refrain from repairing or restoring the lot, we will pay either (at our election) (A) the amount of depreciation in value from the Hammer Price as a result of the loss (and you will keep title to the lot); or (B) the lot’s Hammer Price and Buyer’s Premium (but we or our insurer will take title to the lot); but (ii)if you choose to repair or restore the lot, we will bear the costs to repair or restore the lot, approved by us and our insurer in advance (and you will retain title to the lot).

#### Remedies

#### 32 Security

As security for full payment to us of All Charges in accordance with this Agreement, you grant to us a security interest in your Purchased Lot in accordance with this Agreement (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 to protect and confirm our Security Interest including but not limited to a UCC–1 Financing Statement.

#### 33 Breach

If a buyer fails to make timely payment as required in this Agreement, or breaches any other covenant, representation or warranty in this Agreement, we may, in our discretion, exercise any remedies legally available to us, including, but not limited to, the following: (a) cancel the sale of the lot and any other sale of a lot to you; (b) resell the lot with or without Reserve; (c) retain all amounts you previously paid to us, which will constitute a processing and restocking fee (which you acknowledge would be reasonable in light of the costs we would have to incur to process your breach and attempt to re–auction or resell the lot); (d) reject any bids by you at future auctions; (e) set–off any amounts owed by Rago/Wright to you in satisfaction of unpaid amounts; and/or (f) take any other action we deem necessary or appropriate under the circumstances.

#### 34 Confession of Judgement

Notwithstanding Section 51, if you default on payment of All Charges under this Agreement, you hereby authorize any attorney to appear in a court of record and confess judgment against you in favor of Rago/Wright for the payment of All Charges on your Purchased Lot. Accordingly, the confession of judgment may be without process and for any amount due under this Agreement including collection costs and reasonable attorneys’ fees. This authorization is in addition to all other remedies available to Rago/Wright.

#### 35 Rescission/Voiding of Sale by Rago/Wright

If we become aware of a third party’s adverse claim 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 you paid to us for such lot. This refund will represent your sole remedy against us 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 Rago/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. In addition to the other rights of cancellation contained in this agreement, we may cancel a sale of a lot if we reasonably believe that completing the transaction is or may be unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

#### 36 AML

Rago/Wright is committed to detect and deter money laundering, to protect our sellers from failed transactions and to promote ethics and fairness in our transactions and those generally in the world of art and design. Accordingly, Rago/Wright may, at our discretion, refuse your participation in our sales, auctions or activities; cancel your registration with Rago/Wright; cancel or refuse to accept your bid for lots at any time prior to, during or even after the close of the sale; and require documentation and information to verify your identity or the identity of the officers, directors or beneficial owners of the entity you represent and to verify the legality of the source and use of funds involved in a potential sale.

#### 37 Privacy and Security

We will hold anvd process your personal information for use as described in, and in line with, our privacy policy at www.wright20.com/privacy–policy. All payment information relating to the sale is collected and processed directly by third–party payment processors, and not by Rago/Wright.

#### Special Property

#### 38 Firearms

We only sell antique firearms as defined by the U.S. Bureau of Alcohol, Tobacco and Firearms. Due to state firearms regulations, all handguns, pistols, and revolvers will only be shipped via Federal Express and will only be delivered to a person who holds a Federal Firearms License or a Curios and Relics License. Handguns, pistols, and revolvers can only be picked up at our facilities by a person who holds a Federal Firearms License, or the proper handgun permits of the state where the handgun is sold, which must be shown and logged. There are no exceptions. No firearms will be sold or shipped internationally. It is your sole

responsibility to familiarize yourself with your local laws and requirements for the possession of firearms; to identify and obtain any necessary license or permit prior to bidding; and to abide by all Federal, State and local laws and requirements. Neither Rago/Wright nor the seller makes any representations or warranties as to whether any lot is or is not subject to these regulations and will have no responsibility with regard to these matters.

#### 39 Jewelry

For centuries, natural gemstones have been enhanced in a variety of ways, including heating, oiling and other methods. These treatments are accepted by the international jewelry and gemstone trade. We make no representations or warranties, express or implied, as to whether natural stones have been treated or enhanced, whether specifically referenced or not. All stones have been identified by standard gemological field tests, as the mounting allows, and we will make available to prospective buyers any gemological certificates in our possession. However, it will not always be feasible to obtain a qualified lab report on every stone we offer for sale. If you wish to have a grading or gemological report from an independent recognized laboratory such as the Gemological Institute of America, the European Gemological Laboratories or the American Gemological Institute, you may request one at your own expense or hire an independent adviser of your choosing at your expense. Weights given for stones we offer for sale are based solely on measurements and known gemological formulae; they are approximate, not exact. Weight may differ once a stone is removed from its setting. You are advised to verify weight estimates prior to bidding at auction.

#### 40 Coins and Currency

All coins and currency are sold **“as is”** by us, except as to authenticity. You acknowledge and agree that grading is not an exact science, but a matter of opinion as to condition and other attributes; and that grading can and will differ among third party grading services (even though consensus grading is employed by most), independent experts, dealers, collectors and auction houses, including our own. Opinion as to the grading, condition or other attributes of any lots may have a material effect on value. Coins and currency are sold without any additional express or implied warranty, including, but not limited to, (a) grade; (b) referencing the opinion of a third–party grading service; (c) with no reference to the opinion of a third–party grading service; (d) with reference to our opinion as to grading; (e) subsequently submitted to a third–party grading service for determination or certification; (f) encapsulated and therefore unable to be physically examined.

We reserve the right to differ with the grades assigned to any lot, by certificate or otherwise, regardless of the grading service, and will not be bound by any prior or subsequent opinion, determination or certification by third–party grading services including, but not limited to, National Guaranty Company (NGC), Professional Coin Grading Service (PCGS), Paper Money Guaranty (PMG) and Currency Grading and Authentication (CGA) or any other any grading service, third party organization or dealer. There is no guarantee or warranty implied or expressed that the grading standards we use will meet the standards of any grading service at any time in the future. We have graded uncertified coins and currency with reference to the current interpretation of the American Numismatic Association’s standards at the time of grading.

We may re–grade any lot for any reasons, including, but not limited to a change of grading standards, differences in opinion, mishandling over time.

We will not be liable for any patent or latent defect or controversy pertaining to or arising from any encapsulated coins or currency. In any such instance, your remedy, if any, shall be solely against the service certifying and you hereby agree that you will have no remedy against us.

Please note that certain types of plastic may react with a coin’s metal or transfer plasticizer to notes, causing damage. Avoid storage in materials that are not inert.

#### **Limit of Liability**

#### **41 As Is, Where Is**

Except as expressly stated herein in Section 42.1 (a) and (b), each lot is sold **“as is” “where is”**, with no representation or warranty of any kind from any party (including Rago/Wright or the seller of the lot), express or implied, including warranties of merchantability, fitness for a particular purpose and non–infringement.

#### **42 Warranties**

**Warranties That Are Included** (a) Limited Warranty. For each lot, the seller has represented and warranted to us, and represents and warrants to you, that the seller is the owner of such lot or is acting as authorized agent of the owner of the lot and has the right to transfer title to the lot free of all liens, claims, and encumbrances (the **“Limited Warranty”**). (b) Authorship Warranty. Subject to the following terms and conditions, Rago/ Wright warrants, for a period of two (2) years after the Sale Date, that a lot’s Authorship is true and correct. **“Authorship”** means the creator, designer, culture or source of origin of a lot that is specifically identified in **bold** and CAPITAL type in the lot’s current catalogue, but not including supplemental text or information included in any other descriptions (whether or not in the catalogue). (the **“Authorship Warranty”**)

#### **Warranty Exclusions and Conditions**

Notwithstanding the foregoing, each warranty of any kind or nature on any lot sold by Rago/Wright will be subject to the following conditions: (a) All warranties specifically exclude: (i) Any lot description that states there is a conflict of specialist opinion. (ii) Any typographical errors in lot descriptions or catalogue. (iii) Any lot description listed as “in the style of”, “attributed to”, “the school of”, “in the manner of”, or “after”. (iv) Wear on furniture, flakes, surface scratches, or manufacturing flaws in glass or ceramic lots. (v) Any lot for which, at the time of sale, the statements regarding Authorship made by Rago/Wright conform to the generally accepted opinion of scholars, specialists or other experts when published, despite subsequent discovery of information that modifies such generally accepted opinions. (vi) If the lot’s failure to conform to its Authorship Warranty can only shown by a scientific process which, on the date we published the Authorship description, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the lot; (b) The description of clocks and lighting devices, whether in the catalogue or a condition report, as such descriptions may be incomplete and not identify every mechanical replacement, repair, or defect. The absence of reference to the condition of a clock or lighting device does not imply it to be in working condition or without defects, repairs, restorations, or replacement parts. No warranty is made that any watch is in working condition or without defects, restorations, or working parts. Buyers are advised to check watch works prior to auction. (c)

The description of jewelry, whether in the catalogue or a condition report, is rendered as opinion and not a representation of fact, including, but not limited to, specialist opinion as to authenticity, the enhancement or treatment of gemstones, the weight of gemstones, the country of origin, the authorship or origin (manufacture) of an item, its period or the authenticity of its marks. (d) The benefits of any warranty under this Agreement are only provided to and available for the original buyer of a lot from Rago/Wright, and not to any subsequent purchasers, transferees, successors, heirs, beneficiaries or assigns of the original buyer. We specifically disclaim any warranty for any person other than the original purchaser of the lot from Rago/Wright. (e) Neither the seller nor Rago/Wright makes any warranty or representation, express or implied, as to whether you will acquire any reproduction rights, copyrights or other intellectual property rights in, or with respect to any lot.

**Warranty Claims and Remedies** (a) How To Make A Claim Under Any Warranty Under This Agreement. To make a claim under a warranty under this Agreement, you will do the following: (i) Submit written notice of your claim within sixty (60) days after you become aware of the existence of such a claim, and in any event no later than two (2) years following the Sale Date; and (ii) For a claim under the Authorship Warranty, submit, at your expense, written opinions of at least two (2) experts (whose principal line of business is the appraisal and authentication of art, antiquities, design objects or other valuable objects similar to the lot), that the lot fails to materially conform to the Authorship Warranty; and (iii) If we determine you are entitled to a remedy for a breach of warranty, then prior to receiving a refund of any amount of the Sale Fees paid by you to us, you must return the lot to us in the same condition as it was at the Sale Date. (b) Remedies for Warranties Under this Agreement. Your sole remedies for any violation of a warranty under this Agreement of any kind or nature are the following: (i) if we have not yet paid the seller the seller’s portion of the Sale Fees, then we will refund your payment of the lot’s Sale Fees to you; (ii) if we have paid the seller the seller’s portion of the Sale Fees, then we will either, at our sole option and election: (A) refund to you the lot’s Sale Fees; or (B) make written demand upon the seller for the refund of the portion of the Sale Fees you paid which we paid to the seller and we will refund to you the portion of the Sale Fees which you paid which we retained. If the seller fails to make the refund, we will furnish you with the name and address of the seller and assign all of our rights against the seller to you. You hereby agree that upon this assignment of our rights, we will have no further liability to you or responsibility to pursue your claim against the seller.

#### **43 Limit of Liability**

*In no event shall Rago/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 Rago/Wright be liable to you or any third party for losses in excess of the sale fees paid by you to Rago/Wright for such lot to which the claim relates.* We are not liable for any breach or default by the consignor or seller of a lot or in relation to any terms which are implied into contracts by law and which are the responsibility of the seller of an item.

#### **44 Indemnity, Limit of Liability and Liability**

You agree to indemnify, defend and hold Rago/Wright, its officers, directors, employees, agents and their successors and assigns harmless from and against any and all claims, actions, damages, losses, liabilities and expenses (including reasonable attorneys’ fees and costs) relating to the breach, or alleged breach, of any of your agreements, covenants, representations or warranties contained in this Agreement.

#### **45 intellectual property**

Rago/Wright and our licensors will retain ownership of our intellectual property rights, including, without limitation, copyright to all photographs or other images of the lot created by us (including in your Purchased Lots), as well as 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 Rago/Wright website and each Rago/ Wright catalogue. You may not obtain any rights of ownership, use, reproduction or any other therein by virtue of this Agreement. You may not use any of our trademarks or service marks in any way.

#### **Buyer’s Representations and Warranties**

You hereby represent, warrant and covenant:

#### **46 Legal Status**

If you are acting as an agent for someone who is not signing this Agreement, you and the principal are jointly and severally liable for and subject to the terms and conditions hereunder, to the same extent as though you were acting as principal.

#### **47 Information**

All information you have provided or will provide to Rago/Wright about yourself, your principal if any, your business, your identity and your funds will be totally and completely accurate, truthful and complete.

#### **48 Legal**

The purchase of any lot is not being done for illegal purposes. Your funds are not or will not be linked to any criminal activity, tax fraud, money laundering or terrorist activities; neither you nor any principal or beneficiary you represent is being investigated for, or has been charged or convicted of, any criminal activity, tax fraud, money laundering or terrorist activities.

#### **49 Notify Us**

You will notify us promptly in writing of any events or circumstances that may cause your representations and warranties to be inaccurate or breached in any way.

#### **Disputes and Governing Law**

#### **50 Governing Law**

This Agreement and all rights and obligations relating to it will be governed by the laws of the State of New Jersey and specifically excluding conflict of laws principles and the UN Convention on Contracts for the International Sale of Goods.

#### **51 Dispute Resolution**

Any dispute, controversy or claim arising out of, relating to, or in connection with this Agreement, or the breach, termination, or validity thereof (**“Dispute”**), will be resolved, to the extent possible, within forty–five (45) days through discussions held in good faith between appropriate representatives of the Parties. If the Dispute has not been resolved after the 45–day

discussion period, either Party may refer the Dispute or claim to American Arbitration Association under its Commercial Mediation Procedures, for mediation in Newark, New Jersey for a period of one hundred twenty (120) days. However, if the Dispute is not settled by mediation within the 120–day period, the Dispute will be settled by arbitration administered by the American Arbitration Association in accordance with its Commercial Arbitration Rules. Claims will be heard by a single arbitrator, unless the claim amount exceeds \$250,000, in which case the dispute will be heard by a panel of three arbitrators. The place of arbitration will be Newark, New Jersey. The arbitration and any proceedings conducted hereunder will be governed by the laws of the State of New Jersey, Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958. Hearings will take place pursuant to the standard procedures of the Commercial Arbitration Rules that contemplate in person hearings, though hearings may be conducted virtually with the prior written consent of both parties. Time is of the essence for any arbitration under this Agreement and arbitration hearings will take place within 90 days of filing and awards rendered within 120 days. Arbitrator(s) will agree to these limits prior to accepting appointment. Each party will bear its own costs and expenses and an equal share of the arbitrators’ and administrative fees of arbitration. Except as may be required by law, neither a party nor an arbitrator may disclose the existence, content, or results of any arbitration hereunder without the prior written consent of both parties. The parties agree that failure or refusal of a party to pay its required share of the deposits for arbitrator compensation or administrative charges will constitute a waiver by that party to present evidence or cross–examine witness. In such event, the other party will be required to present evidence and legal argument as the arbitrator(s) may require for the making of an award. Notwithstanding any language to the contrary in the contract documents, the Parties hereby agree that the arbitrator’s decision will be final and nonappealable. The arbitrator’s decision may be entered in any court having jurisdiction thereof.

#### **52 Enforcement Costs**

Notwithstanding the foregoing, if Rago/Wright brings an action to enforce this Agreement and/or to collect any sum due and owing to it, Rago/Wright will be entitled to recover (in addition to any other amounts it is owed) its reasonable attorney’s fees, collection agency fees, and cost of proceedings from you, including without limitation its Enforcement Costs. Notwithstanding the foregoing, Rago/Wright may bring a Dispute for Enforcement Costs or in accordance with Section 32 (*Security*) or Section 34 (*Confession of Judgment*) in any court having jurisdiction over you.

#### **53 Rules**

**No Waiver** Any failure, delay, relaxation or indulgence by a Party in exercising any power or right conferred on that Party by this Agreement does not operate as a waiver of that power or right unless expressed in writing to be a waiver.

**No Reliance** In entering into this Agreement, the “Parties have not relied on any representations or warranties about its subject matter except as provided in this Agreement.

**Amendments** No change, modification, alteration or addition to any provision, or waiver of any provision of this Agreement will be valid unless set forth in writing and signed by each Party.

**Notices** Unless otherwise specified herein, all notices, requests or other communications under or in connection with this Agreement, to or upon the Parties will be made to such addresses and to the persons designated below, or such other people and addresses as provided in writing the receiving Party from time to time, and will be deemed to have been given hereunder only as follows: (a) if delivered by overnight commercial delivery service, upon receipt as evidenced by the records of such service; (b) if sent by certified or registered mail, seven (7) calendar days after posting it; and (c) if sent by email, once the receiving Party confirms its receipt by reply or other written communication.

#### **Notices to Rago/Wright:**

Rago Wright, LLC Attn: Legal Dept  
333 North Main Street, Lambertville NJ 08530

#### **Notice to You (Bidder):**

The address you provide to Rago/Wright during registration or later.

**Further Assurances** You will furnish us, upon our request, with any additional information required to comply with applicable law. You will provide us, upon our request, verification of your identity in an appropriate form.

**Counterparts** This Agreement may be executed in any number of counterparts. Signatures sent using a digital signature service or a web–based acceptance form or by facsimile transmission and scanned executed agreements in PDF format sent by email transmission are each valid and binding and will be deemed an original. All counterparts, taken together, constitute one instrument.

**Translations** If we have provided a translation of this Agreement, we will use this original version in deciding any issues or disputes which arise under this Agreement.

#### **54 Interpretation**

**Validity** If a court or an arbitrator finds that any part of this Agreement is not valid, or is illegal or impossible to enforce, that part of this Agreement will be treated as being deleted, and the rest of this Agreement will not be affected.

**Entire Agreement** This Agreement, including any schedules, exhibits or attachments hereto constitutes the entire agreement between the Parties with respect to the transactions contemplated hereby and supersedes all prior or contemporaneous understandings and agreements of the Parties (whether written or oral) relating to the subject matter of this Agreement.

**Construction** In this Agreement, unless the context otherwise requires: (a) references to sections, exhibits, attachments and schedules are to those in, of and to this Agreement and headings are inserted for convenience only; (b) words importing the plural will include the singular, and vice versa; (c) references to a ‘person’ will be construed as including references to an individual, company, enterprise, firm, partnership, joint venture, association or organization, whether or not having separate legal personality; (d) use of the word ‘will’ as an action attributable to a Party means the Party agrees to, will, promises to and covenants to take the actions following or connected to the use of the word ‘will;’ (e) use of the word ‘may’ as an action attributable to a Party means that Party has the right, but not the obligation, to take the action following or connected to use of the word ‘may;’ and (f) references to ‘it,’ ‘its,’ ‘they,’ ‘their,’ and ‘them,’ will be construed as including any generic, omni–gender pronoun such as she, hers, her, he, his, him, it, its, they, their and them.

#### **Definitions**

The following words and expressions will have the meanings given them below when used in this Agreement:

**Abandoned Property** has the meaning given in Section 27. **Absentee Bid** has the meaning given in Section 13. **Agreement** has the meaning given in the Preamble. **All Charges** has the meaning given in Section 18.1(c). **Authorship Warranty** has the meaning given in Section 42.1(b). **Bidding Increments** has the meaning given in Section 11. **Bidding Platforms** has the meaning given in Section 13.4(a). **buyer** has the meaning given in the Preamble. **Buyer Costs** has the meaning given in Section 18.1(c). **Buyer’s Premium** means the following for any lot: (a) 25% of the Hammer Price (or part thereof) up to and including \$250,000; (b) 20% of the Hammer Price (or part thereof) in excess of \$250,000 up to and including \$3,000,000; and (c) 12% of the Hammer Price (or part thereof) in excess of \$3,000,000. **Contingency Bid** has the meaning given in Section 13.1(b). **Dispute** has the meaning given in Section 51. **Enforcement Costs** has the meaning given in Section 19. **Hammer Price** means the price for a lot (a) 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; or (b) achieved through a Private Sale. **Limited Warranty** has the meaning given Section 42.1(a). **lot** has the meaning given in the Preamble. **Lot Particulars** means provisions, terms, conditions or information about a lot, an auction or a sale that Rago/Wright provides in a catalogue, supplemental statements about a lot or an auction, or at the auction or prior to a bid being accepted. **lots** has the meaning given in the Preamble. **our** has the meaning given in the Preamble. **Partial Loss** means a lot which has been partially damaged or lost and has, as a result, depreciated in value, in Rago/Wright’s insurer’s opinion, by less than fifty percent (50%) of its original value. **Parties** has the meaning given in the Preamble. **Party** has the meaning given in the Preamble. **Plus Bid** has the meaning given in Section 13.1(b). **Private Sale** means a non–public, discrete sale of a lot to a buyer other than through an auction. **Property** has the meaning given in the Preamble. **Purchased Lot** means any lot you have agreed to purchase from or through Rago/Wright under the terms of this Agreement. **Rago/Wright** has the meaning given in the Preamble. **remote** has the meaning given in Section 21. **Reserve** has the meaning given in Section 12. **Retrieval Period** has the meaning given in Section 26. **Sale Date** has the meaning given in Section 24. **Sale Fees** has the meaning given in Section 18.1(b). **Security Interest** has the meaning given in Section 32. **Storage Fee** has the meaning given in Section 26. **Total Loss** means a lot (a) which has been lost; or (b) which has been damaged and has, as a result, depreciated in value, in Rago/Wright’s insurer’s opinion, by more than fifty percent (50%) of its original value. **us**, has the meaning given in the Preamble. **we**, has the meaning given in the Preamble. **Winning Bid** has the meaning given in Section 5. **you**, has the meaning given in the Preamble. **your**, has the meaning given in the Preamble.



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condition@wright20.com

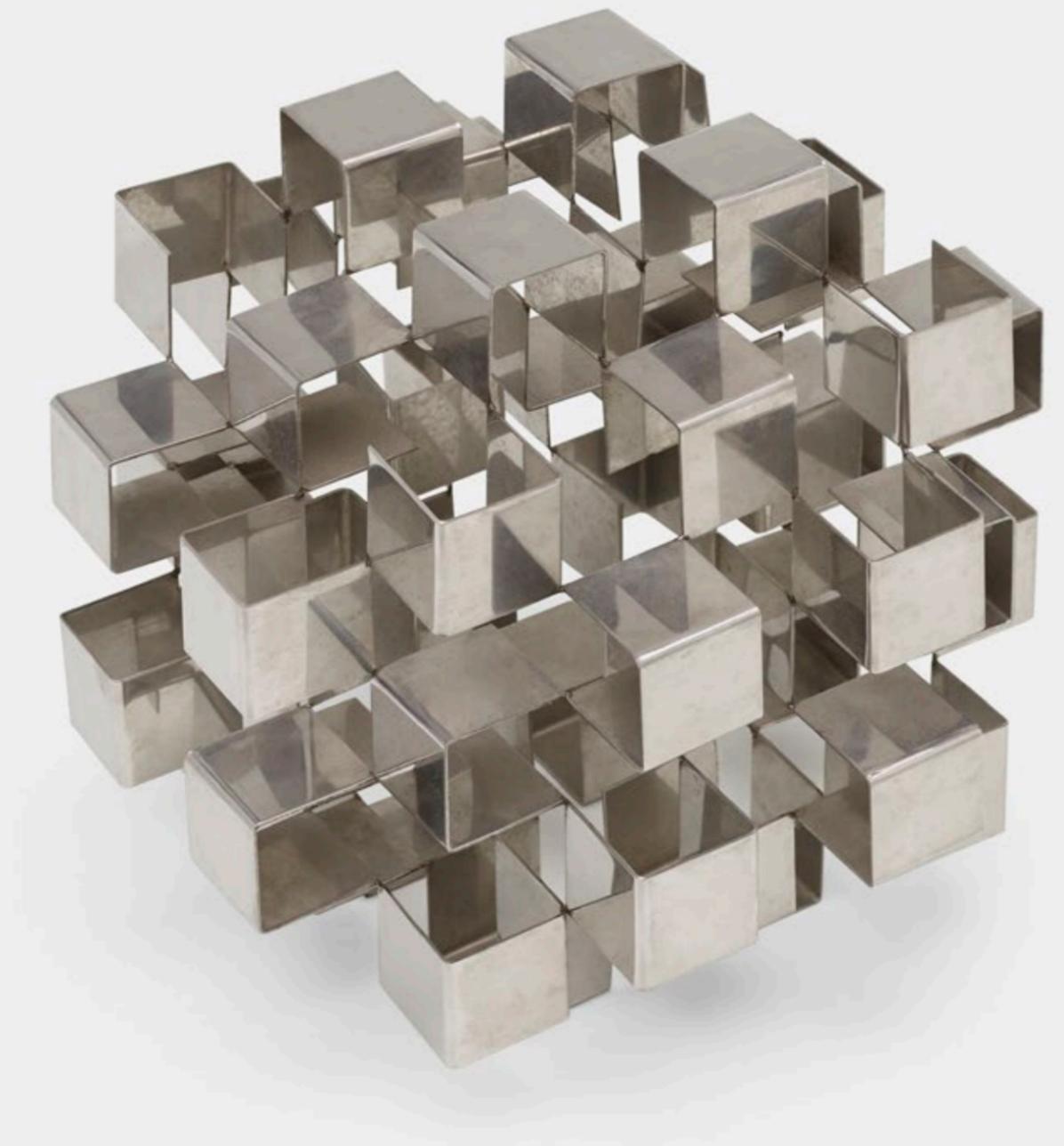
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