



8 DECEMBER **DESIGN** 2016

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AUCTION 8 DECEMBER NOON CST CHICAGO

DESIGN

CHICAGO PREVIEW 1-8 DECEMBER 10 AM-4 PM MONDAY-FRIDAY
12-4 PM SATURDAY, SUNDAY BY APPOINTMENT



Collection of Ardelle & Arthur Smilowitz

The following twenty-two lots represent a selection from the Collection of Ardelle and Arthur Smilowitz. Sharing an eye for design, color, and talent, Ardelle and Arthur spent decades assembling a fabulous collection that includes American midcentury design through contemporary works. Masterfully curated, the collection is a testament to their deep appreciation for quality, craftsmanship and materials.

The collection demonstrates a pioneering vision of modern design and it attests to their exemplary stewardship and the relationships they cultivated with the artists they collected including Harry Bertoia and Ka-Kwong Hui among others. The Smilowitz family established a particularly strong connection with the renowned woodworker George Nakashima and visited him often at his New Hope studio and campus. The works by Nakashima offered here represent some of his earliest works to appear at auction; dating from 1957 onward, these designs pair an extraordinary wood selection with remarkably intricate handmade detailing.

100 **GEORGE NAKASHIMA** WEPMAN OCCASIONAL TABLE
USA, c. 1975 | FRENCH OLIVE ASH, HICKORY | 14 W × 12½ D × 20 H IN (36 × 32 × 51 CM)

Sold with a letter of authentication from Mira Nakashima. \$3,000–5,000

LITERATURE: *George Nakashima, Woodworkers*, studio catalog, unpaginated
PROVENANCE: Acquired directly from the artist by Ardelle and Arthur Smilowitz



101 **GEORGE NAKASHIMA** SLAB COFFEE TABLE
USA, 1967 | ENGLISH WALNUT | 37 W × 14 D × 12 H IN (94 × 36 × 30 CM)

Table features a single slab top with three free edges. Signed with client name to underside: [Smilowitz].
Sold with a photocopy of original drawing and a letter of authentication from Mira Nakashima. \$6,000–8,000

PROVENANCE: Acquired directly from the artist by Ardelle and Arthur Smilowitz



102 **GEORGE NAKASHIMA** EARLY AND IMPORTANT TRESTLE DINING TABLE
USA, 1957 | AMERICAN BLACK WALNUT | 36 ¼ W × 103 D × 27 H IN (92 × 262 × 69 CM)

Table features two solid book-matched slabs with sap grain, free edges, expressive figuring and five rosewood butterflies.
Sold with a photocopy of the original drawing and a letter of authentication from Mira Nakashima. \$40,000 – 60,000

PROVENANCE: Acquired directly from the artist by Ardelle and Arthur Smilowitz



103 **GEORGE NAKASHIMA AND BEN SHAHN** PSALM 133 AND FRAME
USA, 1966 | HOLLY, LITHOGRAPH ON PAPER | 37 W × 4 ½ D × 26 ½ H IN (94 × 11 × 67 CM)

Nakashima custom designed this frame to house *Psalm 133*, a lithograph by his friend and social-realist artist, Ben Shahn. Sold with a photocopy of the original invoice and a letter of authentication from Mira Nakashima. \$5,000–7,000

PROVENANCE: Acquired directly from the artist by Ardelle and Arthur Smilowitz



104 **GEORGE NAKASHIMA** GRASS-SEATED CHAIRS, SET OF FOUR
USA, 1966 | AMERICAN BLACK WALNUT, WOVEN SEA-GRASS | 23 W × 20 D × 27 ½ H IN (58 × 51 × 70 CM)

Sold with a photocopy of the original invoice and a letter of authentication from Mira Nakashima. \$6,000–8,000

LITERATURE: *George Nakashima, Woodworkers*, studio catalog, unpaginated

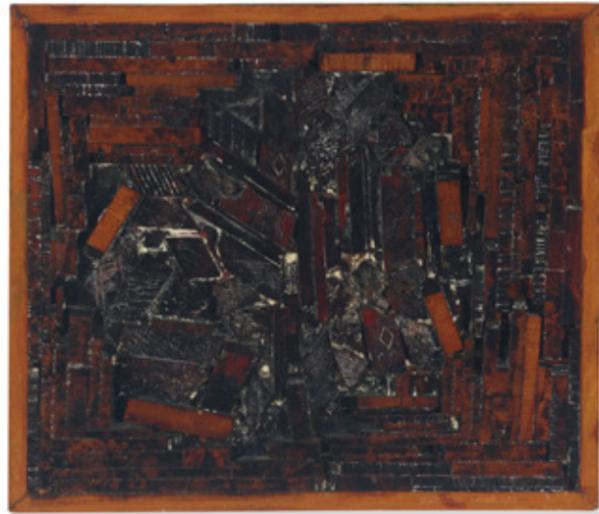
PROVENANCE: Acquired directly from the artist by Ardelle and Arthur Smilowitz



105 **BERNARD LANGLAIS** UNTITLED, CHINESE SYMBOL AND THE RANCH (THREE WORKS)
USA, c. 1960 | WOOD CONSTRUCTION | 11 ¼ H x 17 ¼ W IN (28 x 44 CM) (LARGEST)

Impressed signature to each work: [Bernard Langlais]. \$5,000 – 7,000

PROVENANCE: Acquired from Area Gallery, New York in 1961 by Ardelle and Arthur Smilowitz



106 **GEORGE NAKASHIMA** PEDESTAL TABLE
USA, 1966 | AMERICAN BLACK WALNUT | 35 W x 34 ¾ D x 27 ¼ H IN (89 x 88 x 69 CM)

Signed with client name to underside: [Smilowitz]. Sold with photocopy of the original drawing, a photocopy of the original invoice and a letter of authentication from Mira Nakashima. \$6,000 – 8,000

PROVENANCE: Acquired directly from the artist by Ardelle and Arthur Smilowitz



107 **ANGELO LELII** THREE-ARM FLOOR LAMP
ITALY, c. 1950 | ARREDOLUCE | BRASS, ENAMELED STEEL, ENAMELED ALUMINUM | 35 W × 35 D × 65 H IN (89 × 89 × 165 CM)

Signed with stamped manufacturer's mark to top of base: [Made in Italy Arredoluce Monza]. This work has been reviewed by the Arredoluce Archive, Italy. \$5,000–7,000

PROVENANCE: Estate of Ardelle and Arthur Smilowitz



108 **ED MOULTHROP** VESSEL
USA, c. 1980 | ORANGEWOOD | 8 ¾ DIA × 5 ½ H IN (22 × 14 CM)

Signed to underside: [Moulthrop Orangewood]. \$2,000–3,000

PROVENANCE: Purchased from The Elements Gallery, New York in 1980 by Ardelle and Arthur Smilowitz



109 **HARRY BERTOIA** UNTITLED (WELDED FORM)
USA, c. 1957 | BRASS-COATED STEEL | 4 3/4 H x 1 3/4 W x 1 1/2 D IN (12 x 4 x 4 CM)

Sold with a title of authentication from Bertioia Studio. \$5,000–7,000

PROVENANCE: Gift of the artist to Ardelle and Arthur Smilowitz



110 **STUART DAVIS** DETAIL STUDY FOR CLICHÉ
USA, 1957 | LITHOGRAPH ON PAPER | 12 1/2 H x 14 3/4 W IN (32 x 37 CM)

Signed and numbered to lower edge: [Stuart Davis 10/40]. This work is number 10 from the edition of 40. \$3,000–5,000

PROVENANCE: Estate of Ardelle and Arthur Smilowitz



111 **HARVEY K. LITTLETON** UNTITLED (VASE)
USA, 1964 | GLASS | 8 ¼ W × 4 D × 10 ¼ H IN (21 × 10 × 26 CM)
Signed and dated to underside: [Littleton 64]. \$2,000 – 3,000
PROVENANCE: Estate of Ardelle and Arthur Smilowitz



112 **PIERO FORNASETTI** ACRIMBOLDESCA PLATES, SET OF TWELVE
ITALY, c. 1955 | FORNASETTI MILANO | TRANSFER-PRINTED PORCELAIN WITH HAND APPLIED DECORATION | 8 DIA × ¾ H IN (20 × 2 CM)
Signed with stamped manufacturer's mark to underside of each example: [Acrimboldesca Fornasetti Milano Made in Italy].
These works have been reviewed by Barnaba Fornasetti. \$1,500 – 2,000
LITERATURE: *Fornasetti: The Complete Universe*, Fornasetti et al., pg. 616, fig. 168
PROVENANCE: Estate of Ardelle and Arthur Smilowitz

113 **PIERO FORNASETTI** OGGETTI SU COROMANDEL TRAY
ITALY, c. 1955 | FORNASETTI MILANO | LITHOGRAPHIC TRANSFER PRINT ON ALUMINUM | 17 ¾ W × 13 ½ D × 1 ½ H IN (45 × 34 × 4 CM)

Signed with decal manufacturer's label to underside: [Fornasetti Milano Made in Italy]. This work has been reviewed by Barnaba Fornasetti. \$1,000–1,500

LITERATURE: *Fornasetti: The Complete Universe*, Fornasetti et al., pg. 522, fig. 20
PROVENANCE: Estate of Ardelle and Arthur Smilowitz

114 **PIERO FORNASETTI** MANO TRAY
ITALY, c. 1952 | FORNASETTI MILANO | LITHOGRAPHIC TRANSFER PRINT ON ACRYLIC | 10 ¼ W × 8 ½ D × ¾ H IN (26 × 22 × 2 CM)

Signed with impressed manufacturer's mark to underside: [Fornasetti Milano Made in Italy].
This work has been reviewed by Barnaba Fornasetti. \$500–700

LITERATURE: *Fornasetti: The Complete Universe*, Fornasetti et al., pg. 548, fig. 228
PROVENANCE: Estate of Ardelle and Arthur Smilowitz



115 **PEDRO FRIEDEBERG** SET OF THREE MINIATURE BUTTERFLY CHAIR MODELS
MEXICO, c. 1970 | HAND-PAINTED WOOD, TRANSFER-PRINTED PAPER | 8 ½ W × 6 ½ D × 9 ½ H IN (22 × 17 × 24 CM)

Signed to each example: [Pedro Friedeberg]. \$4,000–6,000

PROVENANCE: Acquired from Gallery Victor, Acapulco, Mexico in 1971 by Ardelle and Arthur Smilowitz



Ka-Kwong Hui

Ka-Kwong Hui was at the height of his artistic career when he met the Smilowitz family in 1967. Educated at the Shanghai School of Fine Arts and the Kwong Tung School of Art in Guangzhou, Hui immigrated to the United States in 1948. Following the completion of his MFA from the prestigious ceramics program at Alfred University, Hui came to New York where his works drew the attention of a number of noted artists including Roy Lichtenstein with whom he began collaborating in 1964. Lichtenstein encouraged Hui to create a series of cups and mannequins and many note Hui's influence on the artist's later tableware designs. Works by Hui from the 1960s show a strict linear decorative scheme executed in a brilliant primary palette that sophisticatedly contradicts the rich organically-shaped sculptural forms. Hui believed "Art is elements. If you can make all these different elements work, that is art." This remarkable collection of hand-thrown works by Hui was acquired directly from the artist by the Smilowitz family and represents a period in the artist's career deeply influenced by his pop art contemporaries. Two of the works (Lots 116 and 121) were included in the artist's solo exhibition at the Museum of Contemporary Crafts, New York in the spring of 1967.



116 **KA-KWONG HUI** UNTITLED
USA, c. 1967 | GLAZED STONEWARE | 21 H x 8 W x 8 1/2 D IN (53 x 20 x 22 CM)

Signed to underside: [K.K. Hui]. \$2,000 – 3,000

LITERATURE: *The New York Times*, 23 March 1967, pg. L30 illustrates this example *Craft Horizons*,
May/June 1967, cover illustrates this example

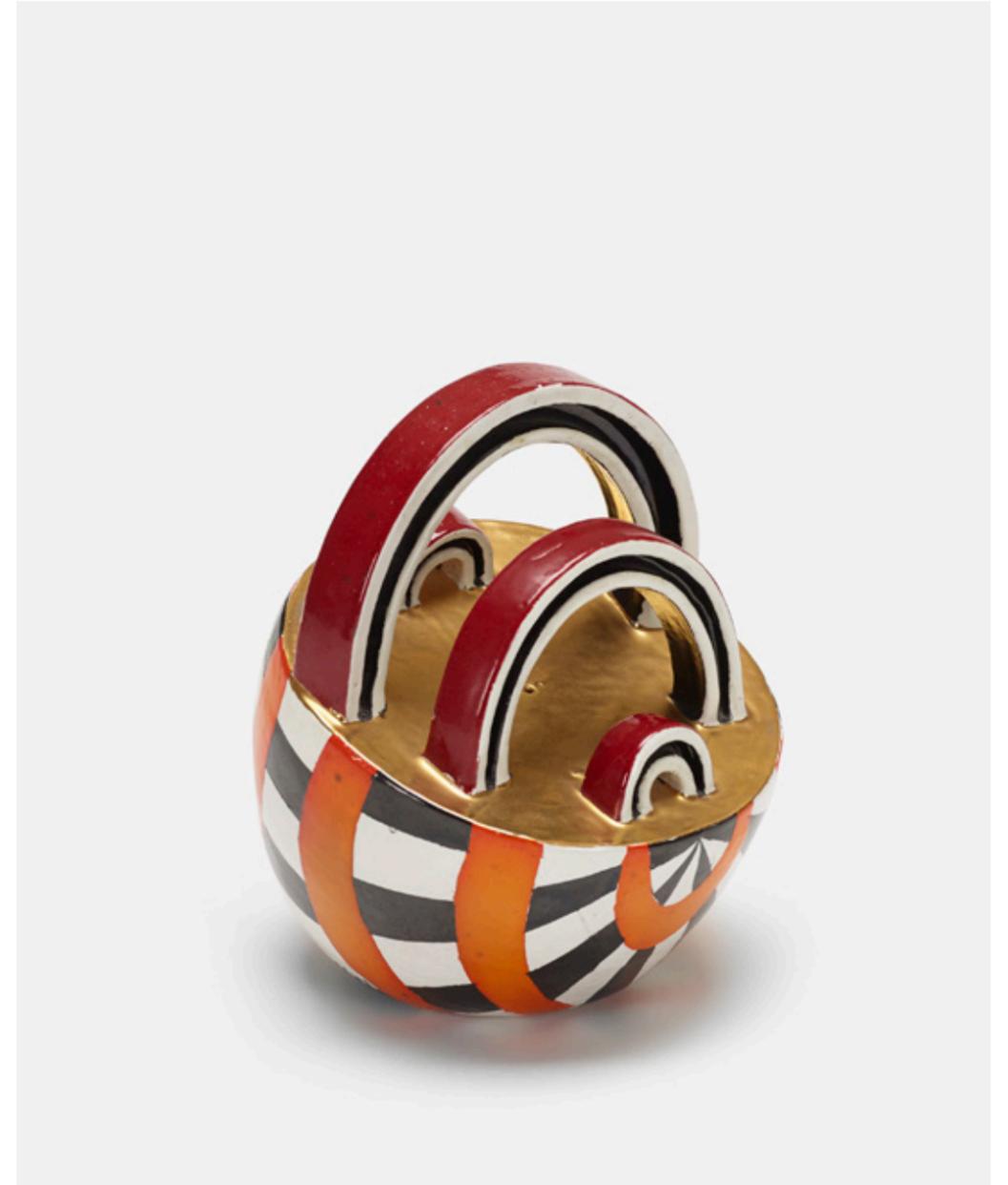
EXHIBITED: *Hui Ka-Kwong*, 17 March – 14 May 1967, Museum of Contemporary Craft, New York
PROVENANCE: Acquired directly from the artist circa 1967 by Ardelle and Arthur Smilowitz



117 **KA-KWONG HUI** UNTITLED
USA, c. 1967 | GLAZED STONEWARE | 12 1/4 H x 10 DIA IN (31 x 25 CM)

Signed to lower edge: [Hui]. \$2,000 – 3,000

PROVENANCE: Acquired directly from the artist circa 1967 by Ardelle and Arthur Smilowitz



118 **KA-KWONG HUI** UNTITLED
USA, c. 1967 | GLAZED STONEWARE | 17 ½ H × 9 DIA IN (44 × 23 CM)

Signed to underside: [Hui]. \$2,500–3,500

PROVENANCE: Acquired directly from the artist circa 1967 by Ardelle and Arthur Smilowitz



119 **KA-KWONG HUI** UNTITLED
USA, c. 1967 | GLAZED STONEWARE | 21 ¼ H × 24 W × 11 ½ D IN (54 × 61 × 29 CM)

Signed to underside: [K.K. Hui]. \$3,000–5,000

PROVENANCE: Acquired directly from the artist circa 1967 by Ardelle and Arthur Smilowitz



120 **KA-KWONG HUI** UNTITLED
USA, c. 1967 | GLAZED STONEWARE | 21 H x 14 DIA IN (53 x 36 CM)

Signed to underside: [Hui K.K.]. \$3,000 – 5,000

PROVENANCE: Acquired directly from the artist circa 1967 by Ardelle and Arthur Smilowitz



121 **KA-KWONG HUI** UNTITLED
USA, c. 1967 | GLAZED STONEWARE | 15 1/2 H x 7 DIA IN (39 x 18 CM)

Signed to underside: [Hui K.K.]. \$1,500 – 2,000

LITERATURE: *Craft Horizons*, May/June 1967, cover illustrates this example
EXHIBITED: *Hui Ka-Kwong*, 17 March – 14 May 1967, Museum of Contemporary Craft, New York
PROVENANCE: Acquired directly from the artist circa 1967 by Ardelle and Arthur Smilowitz





122 **GEORGE NAKASHIMA** MINGUREN | COFFEE TABLE

USA, 1986 | MAPLE BURL, AMERICAN BLACK WALNUT | 53 ½ W × 28 D × 15 ¼ H IN (136 × 71 × 39 CM)

George Nakashima hand-selected this special, figured tabletop at the request of the original owners. The expressive and unusually thick slab top displays numerous fissures, recesses, burls, knots, continuous free edge and a naturally formed 'bridge' to one edge. The light-colored and sculptural tabletop stands in balanced contrast to the minimal, dark walnut base. Nakashima added a unique profile to the slab base that tapers in three dimensions away from the center. Signed and dated to underside: [George Nakashima April 1986] with client name to underside: [Fabricand]. Sold with original correspondence from George Nakashima, a photocopy of the rendering for the table, a photocopy of the original order card and a letter of authentication from Mira Nakashima. \$70,000–90,000

PROVENANCE: Joyce and Herb Fabricand, Mt. Dora, FL | Kai and Jenny Woo, Long Beach, NY | Private Collection





123 **GEORGE NAKASHIMA** TRESTLE DINING TABLE
USA, 1959 | AMERICAN BLACK WALNUT, EAST INDIAN ROSEWOOD | 84 W x 46 3/4 D x 28 3/4 H IN (213 x 119 x 73 CM)

Table features joined boards with four rosewood butterflies. Sold with a photocopy of the original drawing and invoice, a photocopy of the original order card and a letter of authentication from Mira Nakashima. \$8,000 – 12,000

PROVENANCE: Acquired directly from the artist | Kille Family Collection

124 **GEORGE NAKASHIMA** NEW CHAIRS, SET OF SIX
USA, 1959 | AMERICAN BLACK WALNUT, HICKORY | 18 3/4 W x 21 D x 36 H IN (48 x 53 x 91 CM)

Sold with a photocopy of the original invoice, a photocopy of the original order card and a letter of authentication from Mira Nakashima. \$10,000 – 15,000

LITERATURE: *George Nakashima, Woodworkers*, studio catalog, unpaginated

PROVENANCE: Acquired directly from the artist | Kille Family Collection

125 **GEORGE NAKASHIMA** CABINET
USA, 1958 | AMERICAN BLACK WALNUT | 44 W × 21½ D × 31¾ H IN (112 × 55 × 81 CM)

Cabinet features three drawers. Sold with a photocopy of the original invoice, a photocopy of the order card and a letter of authentication from Mira Nakashima. \$4,000–6,000

PROVENANCE: Acquired directly from the artist | Kille Family Collection



126 **CLAUDE CONOVER** YIGNAL VESSEL
USA, c. 1965 | GLAZED STONEWARE | 14 W × 10 D × 18¾ H IN (36 × 25 × 48 CM)

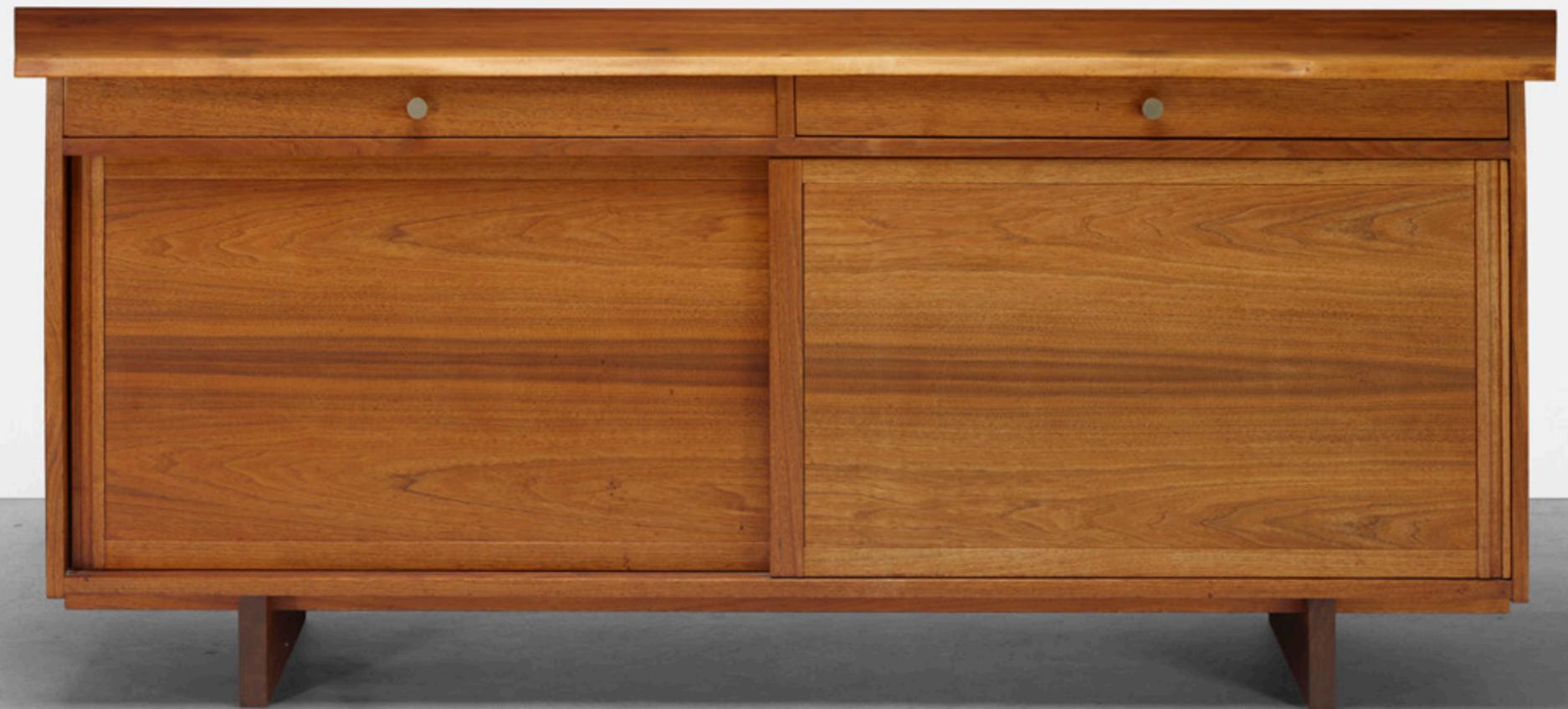
Signed and titled to underside: [Claude Conover Yignal]. \$5,000–7,000



127 **GEORGE NAKASHIMA** CABINET
USA, 1958 | AMERICAN BLACK WALNUT, CHROME-PLATED BRASS | 83 W x 21 D x 31 3/4 H IN (211 x 53 x 81 CM)

Cabinet features two drawers above two sliding doors concealing four adjustable shelves. Sold with a photocopy of the original invoice, a photocopy of the order card and a letter of authentication from Mira Nakashima. \$15,000 – 20,000

PROVENANCE: Acquired directly from the artist | Kille Family Collection



128 **GEORGE NAKASHIMA** SLAB COFFEE TABLE

USA, 1959 | ENGLISH WALNUT | 43 W x 32 D x 13 H IN (109 x 81 x 33 CM)

Single slab top featuring highly figured and expressive grain with deep bark pocket, large knot fissure and two free edges.
Sold with a photocopy of the original order card and a letter of authentication from Mira Nakashima. \$15,000 – 20,000

PROVENANCE: Time, Inc., New York | Private Collection | Wright, *Design*, 12 December 2013, Lot 141 | Private Collection





129 **RUDE OSOLNIK** COLLECTION OF TEN BOWLS
 USA, 1961 | CHERRY, WALNUT, SNAKE WOOD, SASSAFRAS, TEAK, ROSEWOOD, GUANACASTE, BRAZILIAN ROSEWOOD,
 ZEBRAWOOD, BUBINGA | 8 DIA × 3 H IN (20 × 8 CM)
 Signed, dated and inscribed with wood species to underside of each example: [Rude Osolnik 1961]. \$10,000–15,000

130 **GEORGE NAKASHIMA** TRUNDLE BED
 USA, 1958 | CHERRY, PLYWOOD | 75 W × 39 D × 10 H IN (191 × 99 × 25 CM)
 Sold with a photocopy of the original order card and a letter of authentication from Mira Nakashima. \$3,000–5,000
 PROVENANCE: Mrs. McLean, Birmingham, MI | Private Collection



131 **GEORGE NAKASHIMA** GREENROCK CONSOLE TABLE
USA, 1977 | AMERICAN BLACK WALNUT | 60 W × 19¼ D × 25 H IN (152 × 49 × 64 CM)

Table features highly-figured single-slab top with expressive grain and knot details. Sold with a photocopy of the original invoice, a photocopy of the order card and a letter of authentication from Mira Nakashima. \$50,000 – 70,000

LITERATURE: *George Nakashima Woodworkers*, studio catalog, unpaginated

PROVENANCE: Friedlander Family, New Jersey | Wright, *Important 20th Century Design*, 4 December 2005, Lot 297
Private Collection, New York



132 **GEORGE NAKASHIMA** GRASS-SEATED CHAIRS, SET OF SIX
USA, 1957 | AMERICAN BLACK WALNUT, WOVEN SEA-GRASS | 22 ½ W × 19 D × 27 ¼ H IN (57 × 48 × 69 CM)

Sold with a photocopy of the original order card and a letter of authentication from Mira Nakashima. \$7,000–9,000

LITERATURE: *George Nakashima, Woodworker*, studio catalog, unpaginated

PROVENANCE: Acquired directly from the artist's studio in 1957 by Mrs. Burt Rosen, New Rochelle, NY | Thence by descent



133 **GEORGE NAKASHIMA** TURNED LEG DINING TABLE
USA, 1957 | AMERICAN BLACK WALNUT | 72 W × 40 ½ D × 28 ¾ H IN (183 × 103 × 73 CM)

Table features joined board top with three rosewood butterflies and two free edges. Sold with two 17-inch leaves; table measures 106 inches when fully extended. Sold with a photocopy of the original order card and a letter of authentication from Mira Nakashima. \$10,000–15,000

LITERATURE: *George Nakashima, Woodworker*, studio catalog, unpaginated

PROVENANCE: Acquired directly from the artist's studio in 1957 by Mrs. Burt Rosen, New Rochelle, NY | Thence by descent

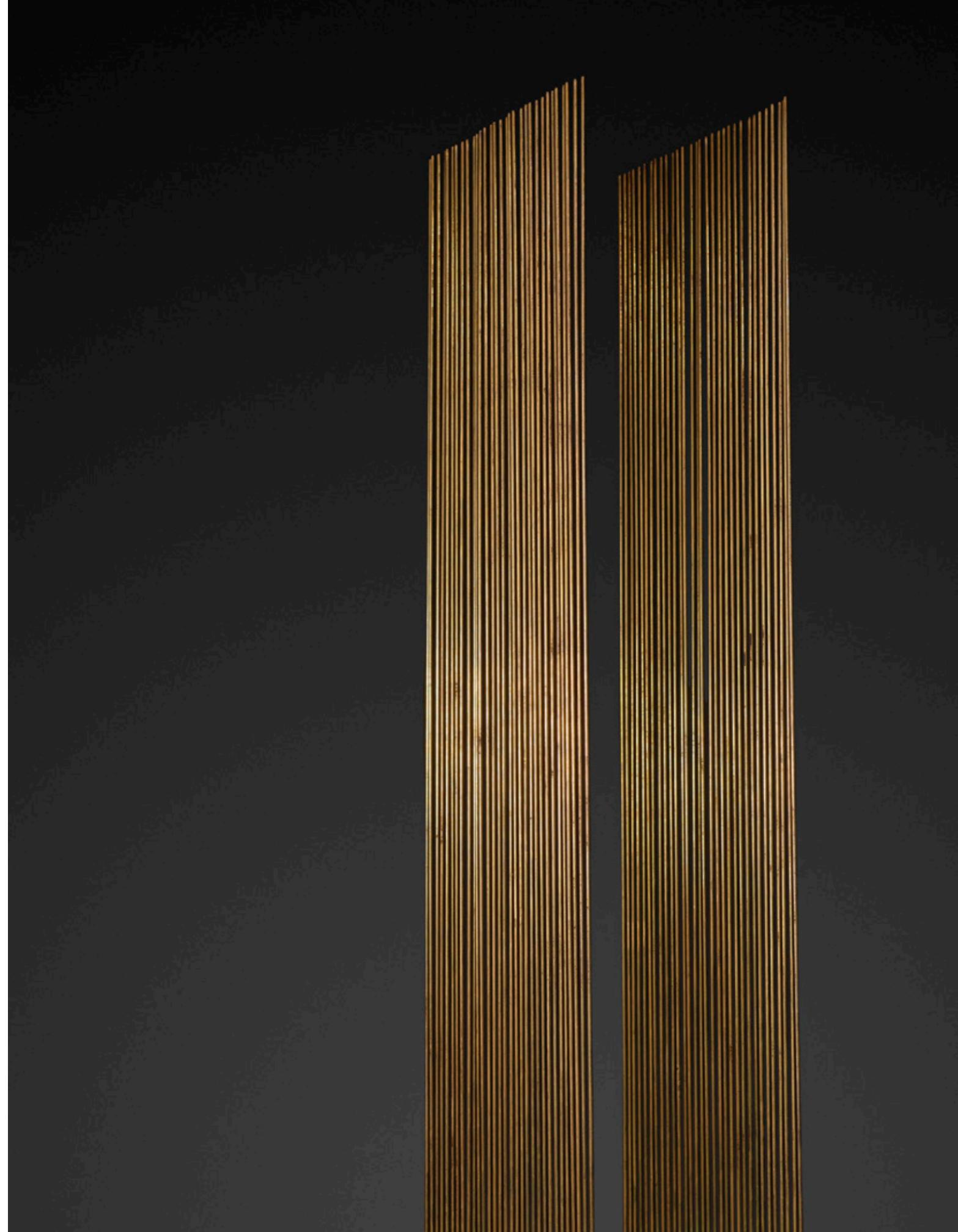


134 **HARRY BERTOIA** UNTITLED (SONAMBIENT) FROM THE STANDARD OIL COMMISSION
USA, 1974 | BERYLLIUM COPPER AND BRASS | 23 1/4 H x 8 W x 5 D IN (59 x 20 x 13 CM)

This work features sixty-two rods in two rows of thirty-one. Sold with a title of authentication from Bertioia Studio. \$20,000–30,000

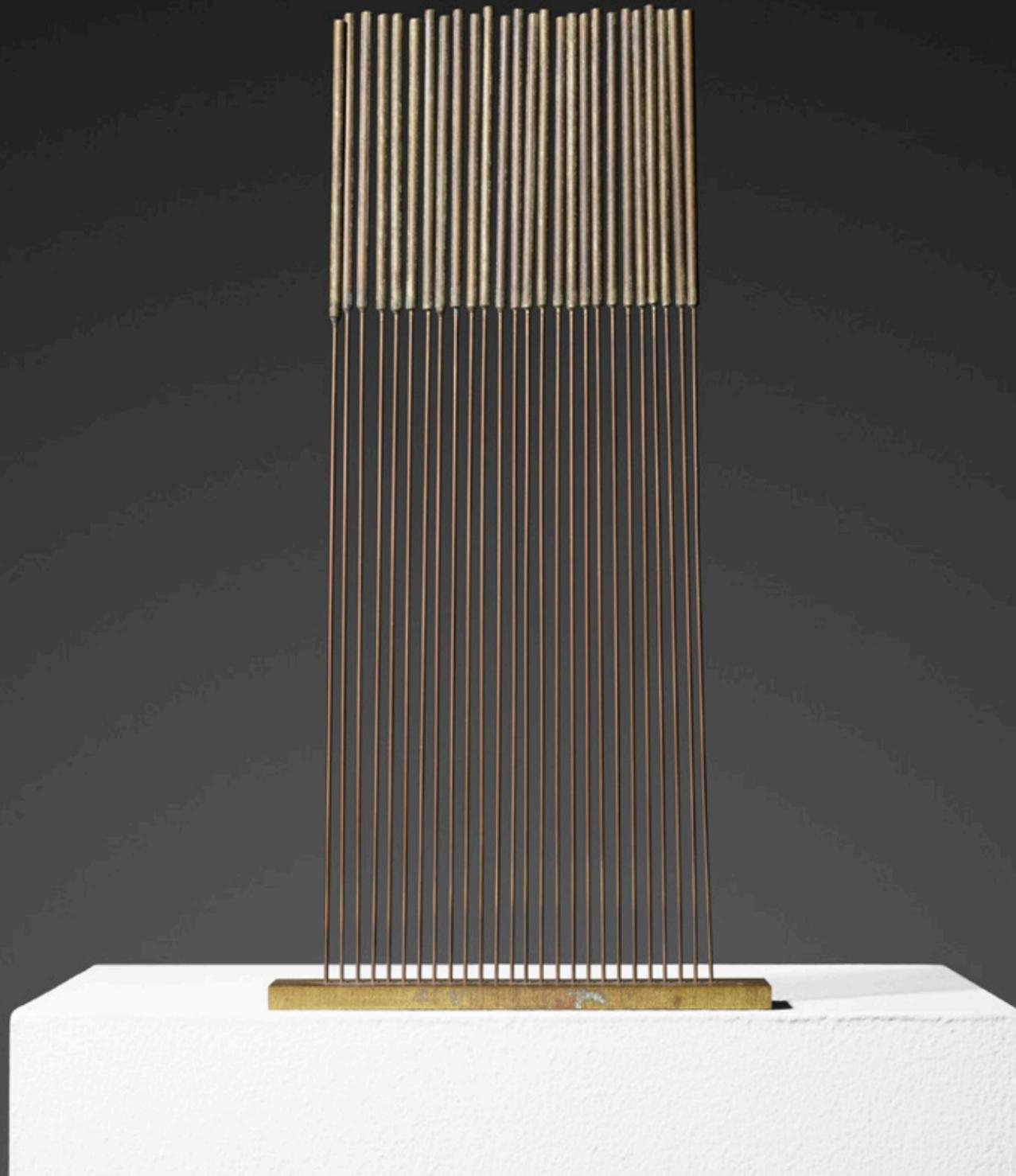
LITERATURE: *The World of Bertioia*, Schiffer and Bertioia, pg. 187 discusses the commission

PROVENANCE: Standard Oil Building, Chicago | Wright, *Harry Bertioia Masterworks from the Standard Oil Commission*, 6 June 2013, Lot 116 | Private Collection



135 **HARRY BERTOIA** UNTITLED (SONAMBIENT)
USA, c. 1972 | BERYLLIUM COPPER AND BRASS | 16 ¼ H x 8 W x 2 ½ D IN (41 x 20 x 6 CM)

This work features twenty-six rods in a single row. Sold with a title of authentication from Bertioia Studio. \$15,000 – 20,000

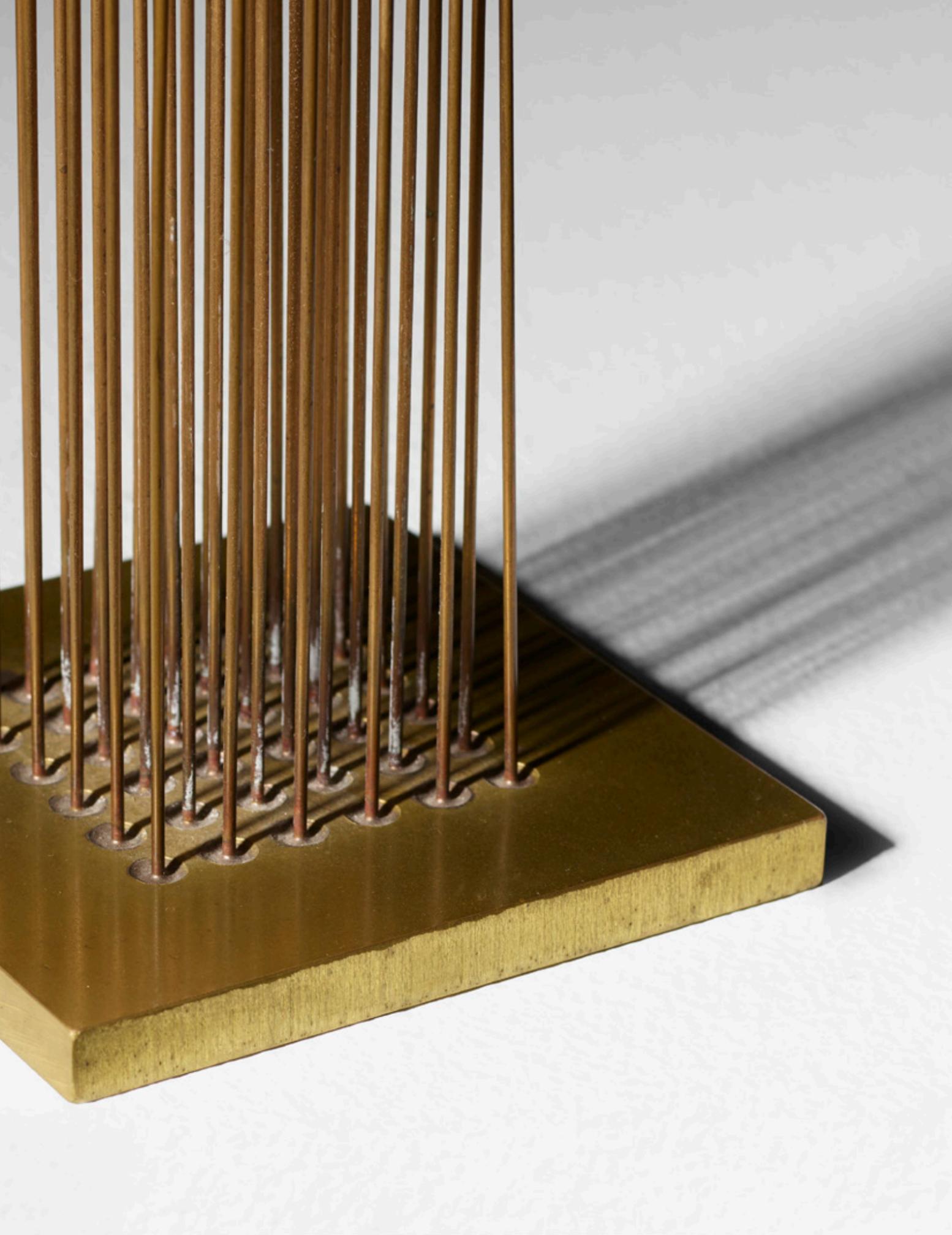


136 **HARRY BERTOIA** UNTITLED (SONAMBIENT)
USA, c. 1975 | BERYLLIUM COPPER, BRASS, MONEL | 17 ½ H x 7 W x 3 D IN (44 x 18 x 8 CM)

This work features fifteen rods in a single row. Sold with a photocopy of a certificate of authenticity from the Harry Bertoia Foundation. \$20,000 – 30,000

PROVENANCE: Purchased in 1984 by Hinton Dillard, Dallas | Thence by descent

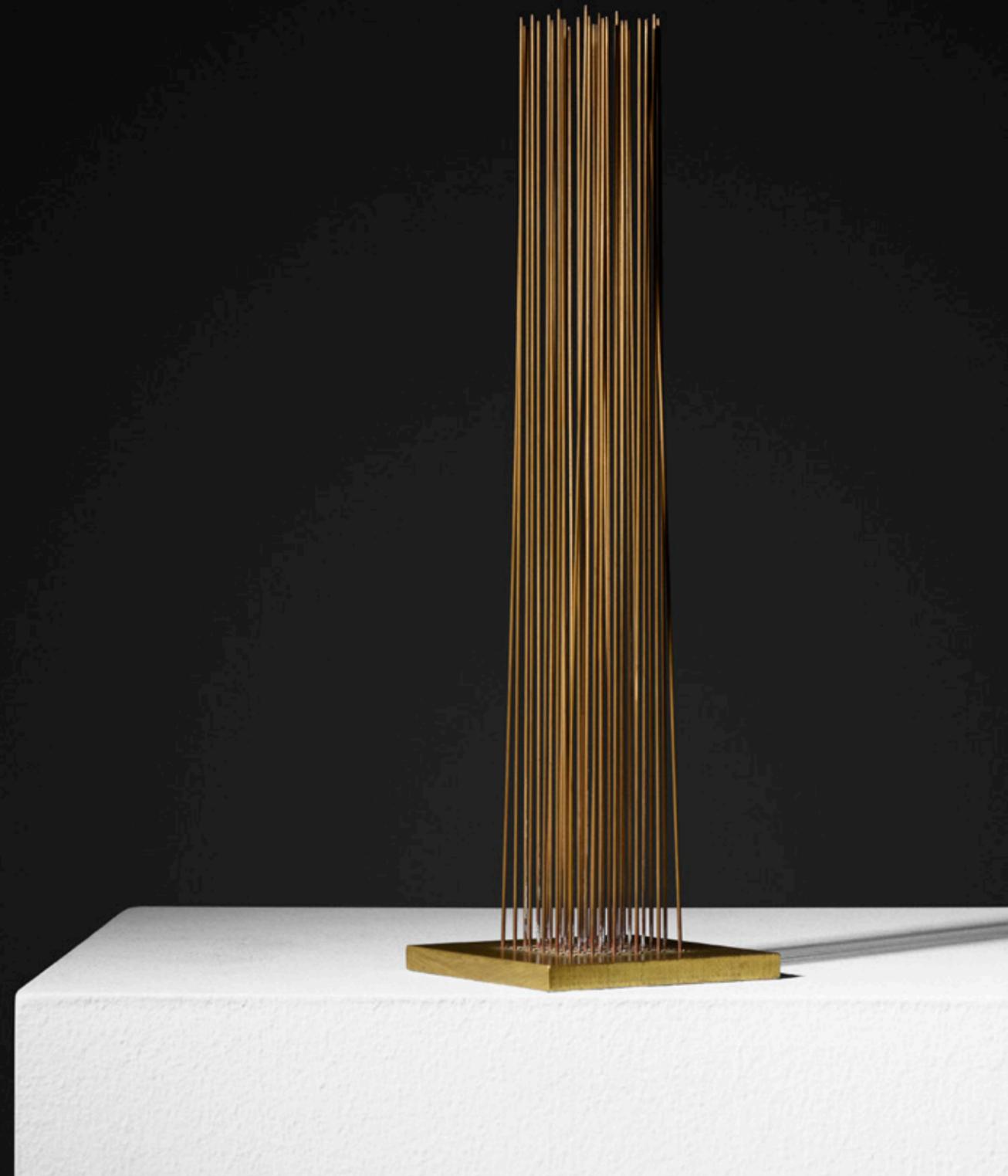




137 **HARRY BERTOIA** UNTITLED (SONAMBIENT)
USA, c. 1975 | BRONZE, BRASS | 14 1/4 H x 4 W x 4 D IN (36 x 10 x 10 CM)

This work features thirty-six rods in six rows of six. Sold with a photocopy of a certificate of authenticity from the Harry Bertoia Foundation. \$15,000 – 20,000

PROVENANCE: Purchased in 1984 by Hinton Dillard, Dallas | Thence by descent



138 **HARRY BERTOIA** UNTITLED (MONUMENTAL SPRAY)
USA, c. 1961 | BERYLLIUM-COPPER, GRANITE | 63 H x 40 DIA IN (160 x 102 CM)

This large-scale and exceptionally rare Spray features richly colored beryllium-copper wire as opposed to stainless steel found on most examples. Sold with a title of authentication from Bertoia Studio. \$30,000–50,000

PROVENANCE: Acquired in 1961 by Robert Muir | Acquired from the previous circa 1990 by the present owner



139 **HARRY BERTOIA** BROOCH
USA, c. 1943 | SILVER | 2¾ W × 1½ H IN (7 × 4 CM)

\$20,000–30,000

LITERATURE: *Harry Bertoia: Sculptor*, Nelson, fig. 15 illustrates this example



140 **PAUL EVANS** DINING TABLE, MODEL PE 46
USA, 1967 | PAUL EVANS STUDIO FOR DIRECTIONAL | WELDED AND PATINATED STEEL, GLASS | 34 DIA × 29½ H IN (86 × 75 CM)

\$7,000–9,000

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



Axel Salto



The eight ceramic works represented here speak to the vastly creative collaboration between the Danish designer, Axel Salto and the master manufacturing firm, Royal Copenhagen. Presented as a unified, yet multifaceted group, the passion of a true collector is visible. Salto's range, choice of scale, glazing and surface details are each uniquely highlighted in this important collection.

141 **AXEL SALTO** BUDDING VASE
DENMARK, c. 1967 | ROYAL COPENHAGEN | STONEWARE WITH OXBLOOD GLAZE | 13 DIA × 10 H IN (33 × 25 CM)
Signed with three-line glaze mark to underside. \$30,000 – 50,000
LITERATURE: *Scandinavian Art Pottery: Denmark and Sweden*, Hecht, pg. 19 illustrates series
PROVENANCE: Hostler Burrows, New York | Important Private Collection



Incised signature and glazed three line wave mark and number to underside: [Salto 21329] with stamped manufacturer's mark: [Royal Copenhagen Denmark]. \$20,000–30,000

LITERATURE: *Forces of Nature: Axel Salto*, Dalgaard and Salto, pg. 42 illustrates related form *Scandinavian Art Pottery: Denmark and Sweden*, Hecht, pg. 19 illustrates series

PROVENANCE: Hostler Burrows, New York | Important Private Collection



143 **AXEL SALTO** BUDDING VASE

DENMARK, c. 1958 | ROYAL COPENHAGEN | STONEWARE WITH SUNG GLAZE | 7½ DIA × 10¼ H IN (19 × 26 CM)

Incised signature and glazed three line wave mark and number to underside: [Salto 154 20665] with stamped manufacturer's mark: [Royal Copenhagen Denmark]. \$10,000 – 15,000

LITERATURE: *Scandinavian Art Pottery: Denmark and Sweden*, Hecht, pg. 19 illustrates series
PROVENANCE: Hostler Burrows, New York | Important Private Collection





144 **AXEL SALTO** TRIPLE GOURD VASE
DENMARK, c. 1965 | ROYAL COPENHAGEN | STONEWARE WITH SOLFATARA GLAZE | 8 ¼ DIA × 15 H IN (21 × 38 CM)

Incised signature and glazed three line wave mark and number to underside: [Salto 20653] with stamped manufacturer's mark:
[Royal Copenhagen Denmark]. \$10,000–15,000

LITERATURE: *Det Brændende Nu: Axel Salto*, Dybdahl, pg. 37 illustrates similar example *Scandinavian Art Pottery: Denmark and Sweden*,
Hecht, pg. 18 illustrates similar example

PROVENANCE: Hostler Burrows, New York | Important Private Collection



Incised signature and glazed three line wave mark and number to underside: [Salto 21373] with stamped manufacturer's mark: [Royal Copenhagen Denmark]. Sold with original design rendering. \$50,000–70,000

LITERATURE: *Forces of Nature: Axel Salto*, Dalgaard and Salto, pg. 7 *Det Brændende Nu: Axel Salto*, Dybdahl, pg. 79 illustrates similar example

PROVENANCE: Acquired in 1999 from Antik/Hostler Burrows, New York | Important Private Collection



DENMARK, c. 1956 | ROYAL COPENHAGEN | STONEWARE WITH SUNG GLAZE | 11 ¼ DIA × 17 ½ H IN (29 × 44 CM)

Incised signature with glazed three-line manufacturer's mark to underside: [Salto 21376]. \$20,000 – 30,000

LITERATURE: *Forces of Nature: Axel Salto*, Dalgaard and Salto, pg. 17 illustrates motif

PROVENANCE: Hostler Burrows, New York | Important Private Collection



147 **AXEL SALTO** VINE BOWL

DENMARK, c. 1965 | ROYAL COPENHAGEN | EARTHENWARE WITH SOLFATARA GLAZE | 5 ¼ DIA × 2 H IN (15 × 5 CM)

Incised signature and glazed three line wave mark to underside: [Salto] with stamped manufacturer's mark: [XN 28]. \$2,000–3,000

PROVENANCE: Hostler Burrows, New York | Important Private Collection



148 **AXEL SALTO** BUDDING FRUITS VASE

DENMARK, c. 1956 | ROYAL COPENHAGEN | STONEWARE WITH DARK SUNG GLAZE | 9 DIA × 6 ¼ H IN (23 × 16 CM)

Incised signature and glazed three line wave mark and number to underside: [Salto] with stamped manufacturer's mark: [Royal Copenhagen Denmark]. \$7,000–9,000

LITERATURE: *Forces of Nature: Axel Salto*, Dalgaard and Salto, pg. 14 illustrates similar example
PROVENANCE: Hostler Burrows, New York | Important Private Collection



149 **NILS THORSSON** BOWL
DENMARK, c. 1965 | ROYAL COPENHAGEN | EARTHENWARE WITH SOLFATARA GLAZE | 12 ¼ W × 9 D × 4 ¼ H IN (31 × 23 × 11 CM)

Incised initial and glazed three line wave mark to underside: [NT x 20485] with stamped manufacturer's mark:
[Royal Copenhagen Denmark]. \$2,000 – 3,000

PROVENANCE: Hostler Burrows, New York | Important Private Collection



150 **ARNO MALINOWSKI** VASE
DENMARK, c. 1965 | ROYAL COPENHAGEN | EARTHENWARE WITH SOLFATARA GLAZE | 7 ½ DIA × 8 H IN (19 × 20 CM)

Incised signature and glazed three line wave mark to underside: [AM 20291] with stamped manufacturer's mark to underside:
[Royal Copenhagen Denmark]. \$3,000 – 5,000

PROVENANCE: Hostler Burrows, New York | Important Private Collection



151 **ARNE BANG BOWL**
DENMARK, c. 1940 | ENAMELED STONWARE | 13 DIA × 3 H IN (33 × 8 CM)

Glazed signature and number to underside: [AB 154]. \$3,000–5,000

PROVENANCE: Carolle Thibault-Pomerantz, New York | Important Private Collection



152 **ARNE BANG VASE**
DENMARK, c. 1940 | ENAMELED STONWARE | 10 DIA × 15½ H IN (25 × 39 CM)

Glazed signature and number to underside: [AB 88]. \$5,000–7,000

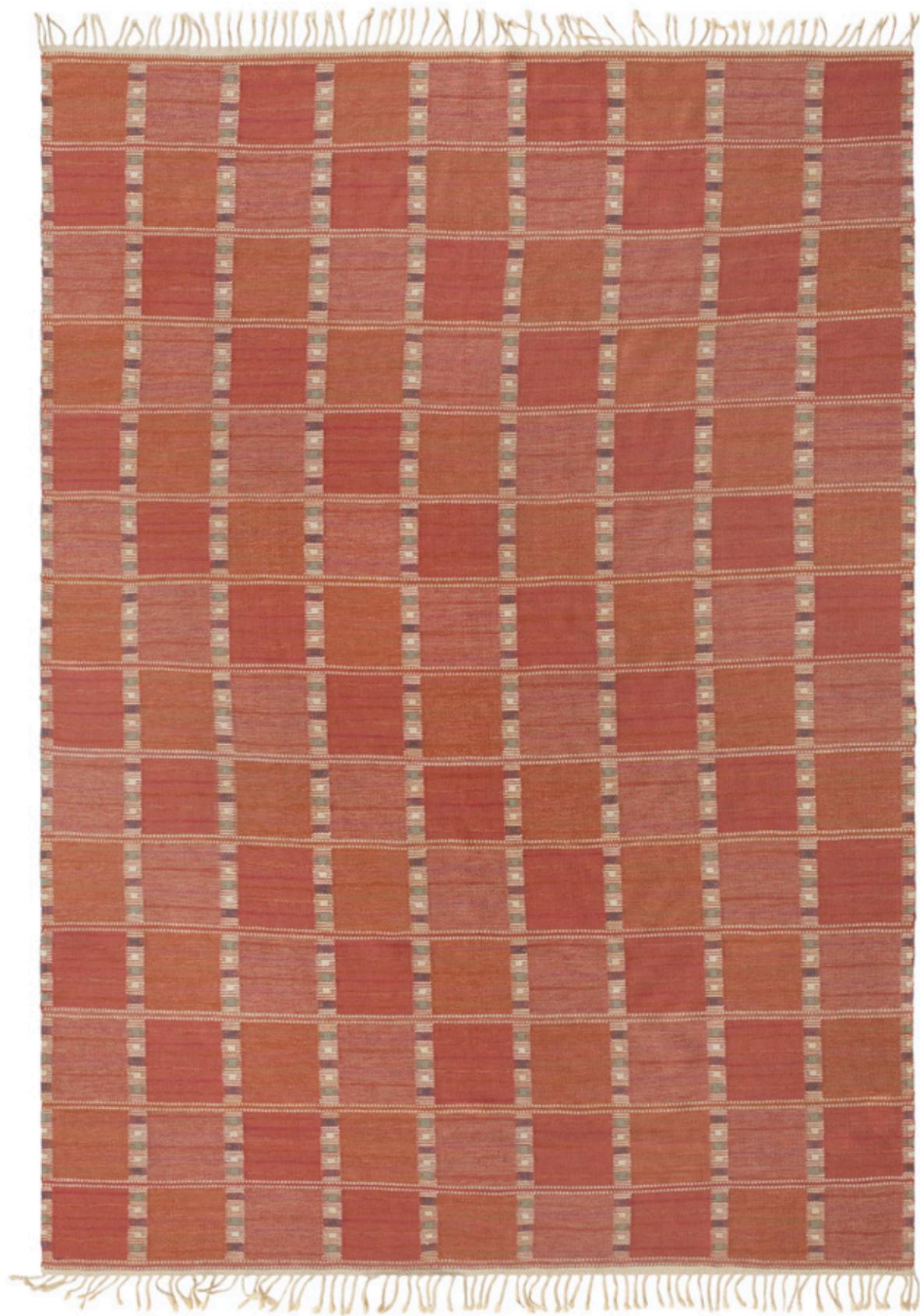
PROVENANCE: Hostler Burrows, New York | Important Private Collection



154 **FRITS HENNINGSEN** WINGBACK ARMCHAIR
DENMARK, 1935 | LEATHER, CARVED AND STAINED OAK | 27 W x 40 D x 45 ½ H IN (69 x 102 x 116 CM)
\$40,000–60,000

LITERATURE: *Mesterværker: 100 års dansk møbelsnedkeri*, Laursen, pg. 39 *Sourcebook of Scandinavian Furniture: Designs for the 21st Century*, Gura, pg. 20
PROVENANCE: John and B. Lee Dorn, Midland, TX | Private Collection





155 **BARBRO NILSSON** RARE FALURUTAN FLATWEAVE CARPET
SWEDEN, 1952 | MÄRTA MÅÅS-FJETERSTRÖM AB | HAND-WOVEN WOOL | 94 W × 138 L IN (239 × 351 CM)

Woven signature to edge: [AB MMF BN]. \$30,000 – 50,000

PROVENANCE: Wright, *Design*, 27 March 2014, Lot 194 | Private Collection

156 **HANS J. WEGNER** OX CHAIR AND OTTOMAN
DENMARK, 1960 | A.P. STOLEN | UPHOLSTERY, CHROME-PLATED STEEL | 39 W × 40 D × 35 H IN (99 × 102 × 89 CM)

Ottoman measures: 29.5 w × 21 d × 14 h inches. Sold with a signed letter of provenance. \$10,000 – 15,000

LITERATURE: *Hans J. Wegner's 100 Chairs*, Oda, ppg. 94–95 *Hans J. Wegner*, Bernsen, pg. 81 *Danish Chairs*, Oda, pg. 121
PROVENANCE: Gift from the artist in 1972 to the Acunto de Lorenzo Family | Thence by descent | Private Collection, Malmo



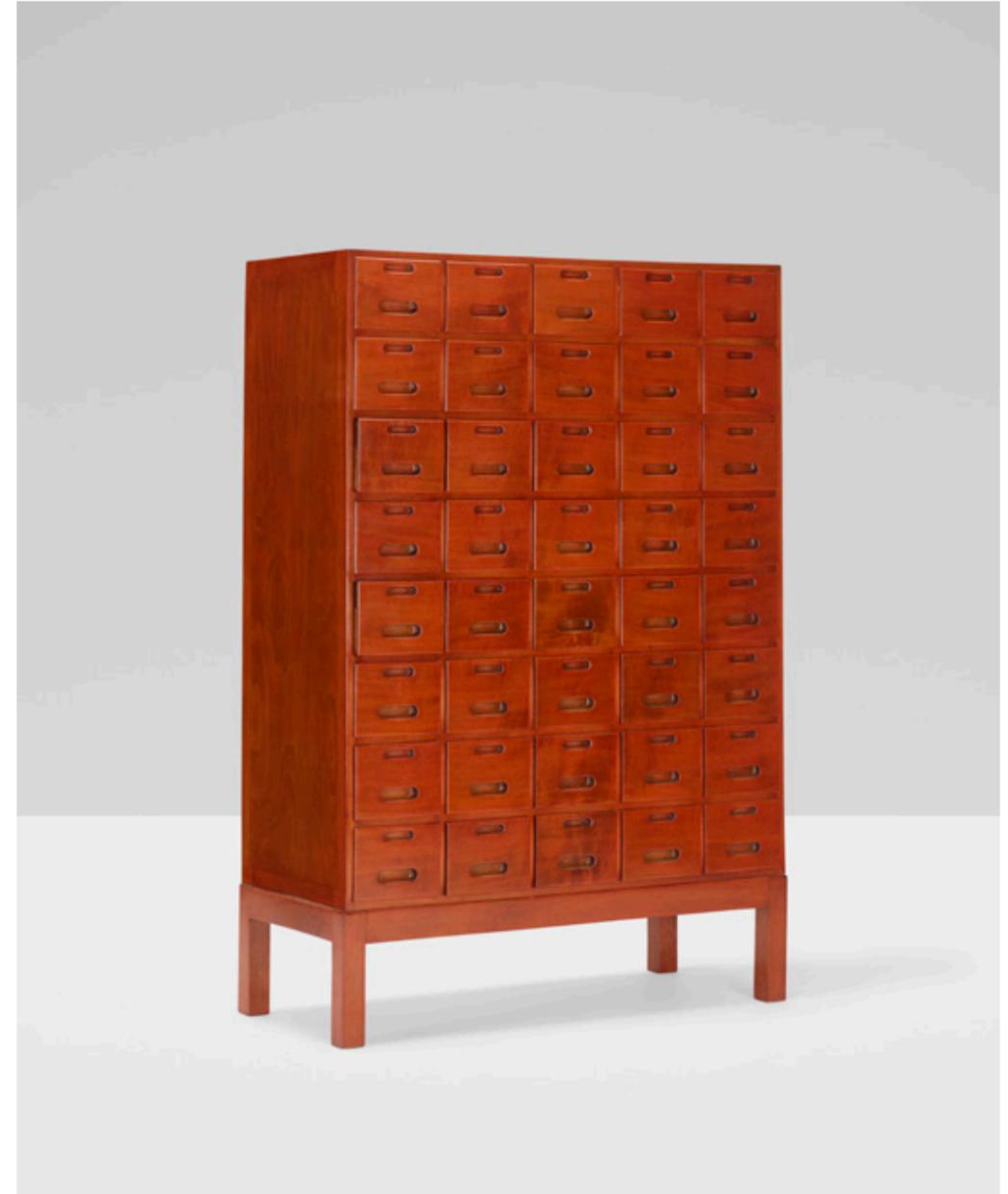
157 **ARNE VODDER** CABINET
DENMARK, c. 1960 | SIBAST FURNITURE | STAINED TEAK, LACQUERED WOOD, CHROME-PLATED STEEL
98 ¼ W x 18 ½ D x 31 ½ H IN (250 x 47 x 80 CM)

Cabinet features seven drawers, two sliding doors concealing three shelves and a drop-front door concealing one shelf. \$7,000–9,000





158 **H.M. BIRKEDAL HANSEN & SON** CABINET
DENMARK, c. 1940 | STAINED BEECH | 37 ¾ W × 16 ¼ D × 55 ½ H IN (96 × 41 × 141 CM)
Cabinet features forty drawers. Stamped to reverse and to drawer: [H.M. Birkedal Hansen & Son Kobenhavn]. \$7,000–9,000
PROVENANCE: Eric Philippe, Paris | Private Collection



159 **PAAVO TYNELL** FLOOR LAMPS, PAIR
FINLAND, 1954 | IDMAN | ENAMELED ALUMINUM, CANE, ENAMELED STEEL, BRASS | 10 W × 16 D × 58½ H IN (25 × 41 × 149 CM)

Signed with impressed manufacturer's mark to stem of both examples: [Idman]. \$5,000–7,000

160 **MARIANNE RICHTER** FASAD FLATWEAVE CARPET
SWEDEN, 1963 | MÄRTA MÅÅS-FJETTERSTRÖM AB | HAND-WOVEN WOOL | 93½ W × 108 L IN (237 × 274 CM)

\$10,000–15,000

LITERATURE: *Märta Måås-Fjetterström: Märta flyger igen! go år med Märta Måås-Fjetterström*, exhibition catalog, pg. 170



161 **FINN JUHL** LOUNGE CHAIRS, PAIR
DENMARK, 1958 | FRANCE & SØN | TEAK, UPHOLSTERY, BRASS | 31 ½ W × 32 D × 29 ½ H IN (80 × 81 × 75 CM)

Signed with applied brass manufacturer's label to underside of each example: [FF France & Søns Denmark]. \$5,000–7,000

LITERATURE: *Finn Juhl: Memorial Exhibition*, Hansen et al., ppg. 84–85, 142



162 **FINN JUHL** LOUNGE CHAIRS, PAIR
DENMARK, 1958 | FRANCE & SØN | TEAK, UPHOLSTERY, BRASS | 31 ½ W × 32 D × 29 ½ H IN (80 × 81 × 75 CM)

Signed with applied brass manufacturer's label to underside of each example: [FF France & Søns Denmark]. \$5,000–7,000

LITERATURE: *Finn Juhl: Memorial Exhibition*, Hansen et al., ppg. 84–85, 142



163 **ARNE JACOBSEN** EGG CHAIR AND OTTOMAN
DENMARK, 1958 | FRITZ HANSEN | LEATHER, CAST ALUMINUM, PLASTIC | 35 ½ W × 32 D × 42 H IN (90 × 81 × 107 CM)

Ottoman measures: 22 w × 16 d × 16.5 h inches. Signed with molded manufacturer's mark to underside of chair:
[FH Made in Denmark 520015]. \$10,000–15,000

LITERATURE: *Arne Jacobsen*, Thau and Vindum, ppg. 471–472 *Danish Chairs*, Oda, pg. 60

164 **BARBRO NILSSON** SALERNO FLATWEAVE CARPET
SWEDEN, 1948 | MÄRTA MÅÅS-FJETTERSTRÖM AB | HAND-WOVEN WOOL | 94 W × 126 L IN (239 × 320 CM)

Woven signature to edge: [AB MMF BN]. \$20,000–30,000

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



165 **OSCAR NIEMEYER** LOW TABLE

BRAZIL, c. 1980 | TENDO BRASILEIRA | LACQUERED PLYWOOD, RUBBER | 73 ¾ W × 19 ½ D × 9 ¾ H IN (187 × 50 × 25 CM)

Signed with applied manufacturer's label to underside: [Tendo Brasileira Industria e Comercio de Moveis Ltda]. \$15,000–20,000

LITERATURE: *Furniture By Architects*, Emery, ppg. 220, 224





166 **CHARLOTTE PERRIAND** WALL LAMPS, SET OF TEN
FRANCE, 1950 | GALERIE STEPH SIMON | ENAMELED STEEL | 5 W × 2¼ D × 7 H IN (13 × 7 × 18 CM)
\$5,000–7,000

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

167 **ROLPH SCARLETT** ARROW NECKLACE
USA, c. 1965 | STERLING SILVER, AGATE, GLASS | 5½ W × 16 D × 1 H IN (14 × 41 × 3 CM)
Incised signature to reverse: [Scarlett]. \$5,000–7,000



*I learned that wood has two lives: the first, as trees; the second, as tables
and chairs, beds and cupboards, floors and brooms, bowls and ladles, houses
and sheds, cribs and coffins. — José Zanine Caldas*



168 **JOSÉ ZANINE CALDAS** PILÃO ARMCHAIR
BRAZIL, 1979 | ANGELIM PEDRA | 26 ½ W × 24 D × 32 H IN (67 × 61 × 81 CM)

Sold with a certificate of authenticity from Euclides Zanine Caldas Neto. \$10,000 – 15,000

169 **JOSÉ ZANINE CALDAS** PILÃO ARMCHAIR
BRAZIL, 1979 | ANGELIM PEDRA | 26 ½ W × 24 D × 32 H IN (67 × 61 × 81 CM)

Sold with a certificate of authenticity from Euclides Zanine Caldas Neto. \$10,000 – 15,000



170 **JOSÉ ZANINE CALDAS** CHAIR
BRAZIL, c. 1955 | TEAK, VINYL, STEEL | 18 W × 20 D × 29 H IN (46 × 51 × 74 CM)
\$1,500–2,000



171 **SERGIO RODRIGUES** GORDON DESK
BRAZIL, 1962 | OCA | ROSEWOOD, NICKEL-PLATED BRASS | 79 W × 37½ D × 29½ H IN (201 × 95 × 75 CM)
Desk features two drawers and two open storage compartments. \$8,000–12,000
LITERATURE: *Sergio Rodrigues*, Cals, ppg. 116,262



172 **HUGO FRANÇA** CABRIUNA
BRAZIL, 2013 | SOLID CARVED PEQUI WOOD | 76½ W × 18½ D × 75¼ H IN (194 × 47 × 192 CM)

Hugo França's works retain the power and presence of the pequi tree and honors the culture of the South Bahia region from which it originated. This richly sculptural form was designed as seating and harnesses França's "minimum intervention" that allows the colossal salvaged trees to retain its unique characteristics. \$40,000–60,000

PROVENANCE: R & Company, New York



173 **BRAZILIAN** LOUNGE CHAIR
c. 1958 | UPHOLSTERY, LACQUERED WOOD | 24 W x 32 D x 34 ½ H IN (61 x 81 x 88 CM)
\$2,000–3,000



174 **BRANCO & PRETO** DINING TABLE
BRAZIL, c. 1955 | JACARANDA, GLASS | 82 ½ W x 39 ½ D x 29 ¾ H IN (210 x 100 x 76 CM)
\$7,000–9,000



175 **JOAQUIM TENREIRO** BOOKSHELF

BRAZIL, c. 1954 | TENREIRO MÓVEIS E DECORAÇÕES | JACARANDA, REVERSE-PAINTED GLASS | 79 W x 14¾ D x 65¼ H IN (201 x 37 x 166 CM)

Bookshelf features one cabinet with two doors concealing a drop-front desk, one cabinet with a drop-front door concealing storage, and one cabinet with two sliding doors concealing two shelves. Signed with applied paper manufacturer's label to reverse of cabinet: [Tenreiro Móveis E Decorações Indústria Brasileira]. \$40,000 – 60,000

LITERATURE: *Tenreiro*, Cals, pg. 78

PROVENANCE: Private Collection, Brazil | Sotheby's, New York, *Important Postwar and Contemporary Design*, 16 November 2007, Lot 92
Private Collection



Le Corbusier often distilled his design philosophy into elemental symbols. The recurring forms found in the architect's art and buildings were often inspired or directly generated by metaphor, symbol or figurative reference. The symbol of the open hand was one that Le Corbusier invented early in his career and became the emblem of the government of Chandigarh. Intended to symbolize "the hand to give and the hand to take; peace and prosperity, and the unity of mankind," this icon spoke not only the ideology of the government, but the founding utopian principles upon which Le Corbusier created his master plan for this city. As a result, the open hand imagery appears frequently in a number of locations throughout the commission, including a monumental sculpture envisioned as its centerpiece

The present lot features one cast metal sculpture and one hand carved teak sculpture by Rattan Singh for this iconic monument. The works were given to the architect Habib Rahman by personal friend Pierre Jeanneret in the 1960s and have remained in the Rahman family until now.



176 **AFTER LE CORBUSIER** TWO MODELS FOR MONUMENT OF THE HAND, CHANDIGARH
c. 1964 | CARVED TEAK, CAST METAL WITH APPLIED PATINA | 13 W x 3 D x 9 H IN (33 x 8 x 23 CM)

Signed with printed paper label to reverse of teak example: [Rattan Singh Modeller Chief Architect's Office Chandigarh]. \$20,000–30,000

PROVENANCE: Gift from Pierre Jeanneret to Habib Rahman, Delhi | Thence by descent

177 **PABLO PICASSO** CAVALIER ET CHEVAL
SPAIN/FRANCE, c. 1952 | MADOURA POTTERY | WHITE EARTHENWARE WITH ENGOBE DECORATION | 8 ½ H x 7 ¼ W x 5 ½ D IN (22 x 18 x 14 CM)

Incised manufacturer's mark and number to reverse: [Madoura Edition Picasso 180/300]. This work is number 180 from the edition of 300 published by Madoura Pottery. \$10,000 – 15,000

LITERATURE: *Picasso: Catalogue of the Edited Ceramic Works 1947–1971*, Ramié, pg. 77, pl. 137
PROVENANCE: Francis Huger McAdoo, Califon, NJ | Private Collection, Watchung, NJ



178 **SERGIO RODRIGUES** ALEX DINING TABLE
BRAZIL, 1960 | OCA | JACARANDA, FORMICA, ALUMINUM | 51 3/4 DIA x 29 1/2 H IN (131 x 75 CM)

\$10,000 – 15,000

LITERATURE: *Sergio Rodrigues*, Cals, pg. 266



179 **SERGIO RODRIGUES** DINING CHAIRS, SET OF SIX
BRAZIL, c. 1975 | OCA | JACARANDA, VINYL | 19 W x 19 D x 36 H IN (48 x 48 x 91 CM)

Signed with applied metal manufacturer's label to reverse of three examples: [Bloch Editores S.A.]. \$15,000 – 20,000



180 **SERGIO RODRIGUES** CABINET
BRAZIL, c. 1964 | OCA | JACARANDA | 77 ¼ W × 24 ¾ D × 31 ½ H IN (196 × 63 × 80 CM)

Cabinet features six drawers. \$5,000–7,000

PROVENANCE: Rede Manchete, Rio de Janeiro | Private Collection



181 **BRAZILIAN** SOFA
c. 1960 | ROSEWOOD, UPHOLSTERY, BRASS | 87 W × 33 D × 29 H IN (221 × 84 × 74 CM)

\$5,000–7,000



182 **CHARLOTTE PERRIAND** BENCH FROM CITÉ CANSADO, MAURITANIA
FRANCE, 1958 | NÉGRONI AND MÉTAL MUEBLE FOR GALERIE STEPH SIMON | LACQUERED MAHOGANY, ENAMELED STEEL, LAMINATE, UPHOLSTERY
102 W x 27 1/2 D x 26 H IN (259 x 70 x 66 CM)

Bench features one drawer and three cushions (not shown). \$8,000 – 10,000

PROVENANCE: Cité Cansado, Mauritania | Private Collection, Paris



183 **JOAQUIM TENREIRO** LOUNGE CHAIRS, PAIR
BRAZIL, c. 1954 | TENREIRO MÓVEIS E DECORAÇÕES | UPHOLSTERY, CABREUVA | 34 W × 30 D × 32 ½ H IN (86 × 76 × 83 CM)

\$5,000–7,000

LITERATURE: *Tenreiro*, Cals, ppg. 108–11



184 **JOAQUIM TENREIRO** COFFEE TABLE
BRAZIL, 1958 | TENREIRO MÓVEIS E DECORAÇÕES | JACARANDA, MILK GLASS | 55 W × 22 ½ D × 13 ¾ H IN (140 × 57 × 35 CM)

\$5,000–7,000





185 **GINO SARFATTI** FLOOR LAMP, MODEL 1063
ITALY, 1954 | ARTELUCE | ENAMELED STEEL | 14 W x 18½ D x 85 H IN (36 x 47 x 216 CM)
\$25,000–35,000

LITERATURE: *Gino Sarfatti: Selected Works 1938–1973*, Romanelli and Severi, ppg. 252, 452
Il Design Italiano Degli Anni '50, Branzi, pg. 226
PROVENANCE: *Wright, Design*, 17 October 2013, Lot 195 | Private Collection

186 **GIO PONTI** DESK

ITALY, c. 1950 | GIORDANO CHISEA | RIBBON MAHOGANY, BRASS | 35 ¼ W × 20 D × 27 ½ H IN (90 × 51 × 70 CM)

Desk features three drawers. \$10,000 – 15,000



187 **FONTANA ARTE** SCONCES, PAIR

ITALY, c. 1950 | CRYSTAL, BRASS | 5 ½ W × 7 D × 30 H IN (14 × 18 × 76 CM)

Signed with impressed marks: [Fontana Italy]. \$7,000 – 9,000



188 **FONTANA ARTE** ASH STAND, MODEL 2087
ITALY, c. 1950 | CRYSTAL, ENAMELED STEEL, ENAMELED BRASS, BRASS | 8 ½ DIA × 27 ¾ H IN (22 × 70 CM)
Signed with acid stamp to edge of glass: [Fontana]. \$2,000 – 3,000
LITERATURE: *Fontana Arte*, manufacturer's catalog, unpaginated



189 **GINO SARFATTI** CHANDELIER
ITALY, c. 1950 | ARTELUCE | BRASS, FROSTED GLASS | 39 DIA × 29 ¾ H IN (99 × 76 CM)
Impressed signature to frame: [Arteluce Made in Italy]. \$10,000 – 15,000

190 **MAX INGRAND** RARE TABLE LAMP
ITALY, c. 1955 | FONTANA ARTE | CRYSTAL, BURNISHED AND POLISHED BRASS, SILK | 12 W x 5 1/2 D x 24 1/4 H IN (30 x 14 x 62 CM)

\$20,000–30,000

LITERATURE: *Max Ingrand: Du Verre à la Lumière*, Emmanuel and Vivier, ppg. 193, 195
Fontana Arte: Gio Ponti, Pietro Chiesa, Max Ingrand, Deboni, fig. 363



191 **PIETRO CHIESA** CEILING LIGHT
ITALY, c. 1945 | FONTANA ARTE | CRYSTAL, BRASS, ENAMELED BRASS | 14 ½ W × 24 D × 7 ½ H IN (37 × 61 × 19 CM)

Signed with impressed manufacturer's mark to one element: [Fontana Italy]. \$7,000–9,000



192 **TOMASO BUZZI** FLOOR LAMP, MODEL 502
ITALY, 1933 | VENINI | ALBA GLASS WITH GOLD LEAF, BRASS | 12 ¼ DIA × 68 H IN (31 × 173 CM)

Signed with impressed manufacturer's mark to base: [Venini Murano]. \$10,000–15,000

LITERATURE: *Tomaso Buzzi at Venini*, Barovier, pg. 417



193

CARLO SCARPA FENICI VASE

ITALY, 1928–31 | MVM CAPPELLIN | IRIDIZED GLASS | 5 DIA × 8 H IN (13 × 20 CM)

Signed with three-line acid stamp to underside: [MVM Cappellin Murano]. \$10,000–15,000

LITERATURE: *Carlo Scarpa: I Vetri di un Architetto*, Barovier, ppg. 67, 195 illustrate model and technique
Venetian Art Glass: An American Collection 1840–1970, Barovier, pg. 223 illustrates technique



194 **MAX INGRAND** CANDLE HOLDER
ITALY, c. 1955 | FONTANA ARTE | CRYSTAL, BRASS | 95 W x 7 1/2 D x 2 1/4 H IN (241 x 19 x 6 CM)
\$3,000–5,000

195 **FONTANA ARTE** SCONCES, PAIR
ITALY, c. 1953 | FONTANA ARTE | CRYSTAL, BRASS | 8 W x 3 1/2 D x 30 1/2 H IN (20 x 9 x 77 CM)
\$10,000–15,000

LITERATURE: *Fontana Arte: Gio Ponti, Pietro Chiesa, Max Ingrand, Deboni*, fig. 333
Il Design Italiano Degli Anni '50, Branzi, pg. 231
PROVENANCE: Private Collection, Paris





196 **GINO SARFATTI** CHANDELIER, MODEL 2109/16
ITALY, 1962 | ARTELUCE | ENAMELED STEEL, GLASS, ALUMINUM, CHROME-PLATED STEEL | 54 ½ DIA × 28 ½ H IN (138 × 72 CM)

Sold with a certificate of expertise from Sandra Severi Sarfatti. \$20,000 – 30,000

LITERATURE: *The Complete Designers' Lights (1950–1990)*, Krenzowski and Krenzowski, pg. 182

197 **ICO PARISI** CONSOLE
ITALY, 1949 | SPARTACO BRUGNOLI | STAINED BEECH | 44 W × 12 ½ D × 31 ½ H IN (112 × 32 × 80 CM)

\$15,000 – 20,000

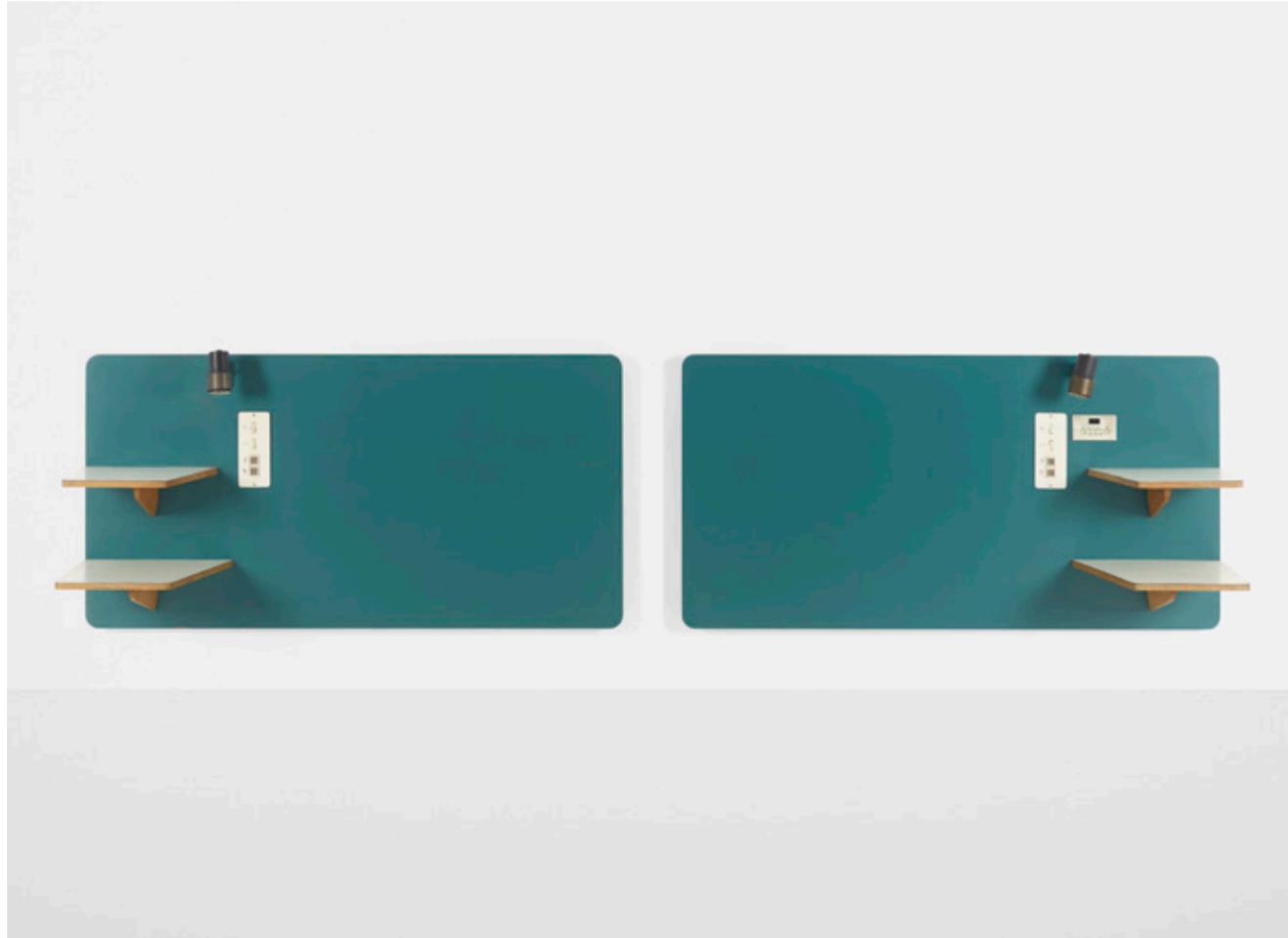
LITERATURE: *Il Mobile Italiano Degli Anni '40 e '50*, de Guttry and Maino, pg. 217 *Repertorio 1950–1980*, Gramigna, pg. 61



198 **GIO PONTI** PAIR OF HEADBOARDS FROM THE HOTEL PARCO DEI PRINCIPI, ROME
ITALY, 1964 | GIORDANO CHIESA | LAMINATE, PLASTIC, ASH, BRASS, ENAMELED BRASS | 116 W × 17 ½ D × 29 ½ H IN (295 × 44 × 75 CM)

\$5,000–7,000

LITERATURE: *Gio Ponti: L'Arte Si Innamora Dell'Industria*, La Pietra, ppg. 365, 368–373
PROVENANCE: Hotel Parco dei Principi, Rome | Private Collection



199 **ANGELO LELII** RARE FLOOR LAMP
ITALY, c. 1970 | ARREDOLUCE | ENAMELED STEEL, MATTE CHROME-PLATED STEEL | 8 ½ W × 12 ½ D × 72 H IN (22 × 32 × 183 CM)

Signed with decal manufacturer's label to underside: [Made in Italy Arredoluce Monza]. This work has been reviewed by the Arredoluce Archive, Italy \$7,000–9,000

200 **ANGELO LELII** FLOOR LAMP
ITALY, 1955 | ARREDOLUCE | BRASS, ENAMELED ALUMINUM, PERFORATED AND ENAMELED STEEL, MARBLE | 11 ½ DIA × 75 ½ H IN (29 × 192 CM)

This lamp features a rotating shade that modulates the light through a perforated screen. This work has been reviewed by the Arredoluce Archive, Italy \$5,000–7,000

LITERATURE: *La Rivista dell'Arredamento*, No. 11, November 1955, pg. 36



201 **ANGELO LELII** CALLA TABLE LAMP
ITALY, c. 1950 | ARREDOLUCE | ENAMELED BRASS | 19 ½ W × 16 ½ D × 32 ¾ H IN (50 × 42 × 83 CM)

Signed with impressed manufacturer's marking to underside: [AL]. This work has been reviewed by the Arredoluce Archive, Italy.
\$5,000–7,000



202 **GIO PONTI** BENCHES, PAIR
ITALY, c. 1950 | WALNUT, UPHOLSTERY | 19 W × 19 D × 21 ½ H IN (48 × 48 × 55 CM)

Sold with a certificate of expertise from the Gio Ponti Archives. \$7,000–9,000





203 **MAX INGRAND** SCONCES MODEL 2080, PAIR
ITALY, c. 1955 | FONTANA ARTE | BRASS, FROSTED GLASS | 2 W × 4 3/4 D × 15 1/2 H IN (5 × 12 × 39 CM)

\$5,000 – 7,000

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

204 **VITTORIO GREGOTTI, LODOVICO MENEGHETTI AND GIOTTO STOPPINO** PROTOTYPE CAVOUR LOUNGE CHAIR AND OTTOMAN
ITALY, 1959 | UPHOLSTERY, STAINED AND LAMINATED ASH | 31 W × 36 D × 40 H IN (79 × 91 × 102 CM)

Ottoman measures: 26.25 w × 20 d × 20.5 h inches. \$5,000 – 7,000



205 **GIO PONTI** PAIR OF HEADBOARDS FROM THE ROYAL HOTEL, NAPLES
ITALY, 1955 | GIORDANO CHIESA | ASH, ALUMINUM, PLASTIC | 128 W × 16 ½ D × 31 ½ H IN (325 × 42 × 80 CM)

\$5,000–7,000

PROVENANCE: The Royal Hotel, Naples | Private Collection



206 **FONTANA ARTE** SCONCES, PAIR
ITALY, c. 1953 | FONTANA ARTE | CRYSTAL, BRASS | 5 W × 3 D × 29 H IN (13 × 8 × 74 CM)

\$7,000–9,000

LITERATURE: *Fontana Arte: Gio Ponti, Pietro Chiesa, Max Ingrand, Deboni*, fig. 333 *Il Design Italiano Degli Anni '50*, Branzi, pg. 231

207 **GUIDO GAMBONE** BOWL
ITALY, c. 1955 | GLAZED STONEWARE | 8 3/4 W x 8 3/4 D x 3 3/4 H IN (22 x 22 x 10 CM)

Glazed signature and donkey mark to underside: [Gambone Italy]. \$3,000 – 5,000



208 **GUIDO GAMBONE** VASE
ITALY, c. 1955 | GLAZED STONEWARE | 5 1/2 DIA x 23 1/4 H IN (14 x 59 CM)

Partial glazed signature and donkey mark to underside. \$5,000 – 7,000



Kippy Stroud

A Grand Accumulator



by Patterson Sims

My cousin Marion Boulton Stroud (called from childhood Kippy) was a grand accumulator. She vigorously assembled people, experiences, prize-winning dogs, art, and many properties and buildings. She filled her several houses with works of art and design, a selection of which are distributed in several Wright sales. As it was located in many places, the extent of her personal art and design holdings were unknown to even her closest associates.

Kippy had as many phone numbers as a small town and collected gadgets and the appliances she liked in astonishing numbers (she seriously, if somewhat inexplicably, brought six coffee makers with her when we traveled to the opening of the 2015 Venice Biennale). The conventions and rituals of her genteel suburban upbringing as an only child gave way in her adult life to a peripatetic existence devoted to art and artists, creative thinking, and public service, all fueled by a tireless work ethic and her extraordinary generosity.

Kippy (1939-2015) descended on the Stroud side from a family and English town famous for the cloth it made. In the late 1960s in her life-long base of Philadelphia she began her professional life as director of the Philadelphia Museum of Art's art sales and rental program. She then worked at and later was artistic director of Prints in Progress, a program that brought inner-city youth and practicing artists together. In 1977 she founded Philadelphia's Fabric Workshop (which added "and Museum" to its name in 1996). Its proclaimed and realized purpose "was to stimulate experimentation among leading contemporary artists and to share the process of creating works of art with the public." FWM has also served as an education center for Philadelphia's youth who, as printing apprentices, learn technical and vocational skills along with approaches to creative expression. The Fabric

Workshop reflected and emerged at the height of "Pattern and Decoration" art, art made for everyday use, a fusion of furniture and sculpture, and a significant breakdown of the rigid demarcation of art and craft. As Kippy noted of those early years of the Fabric Workshop, "The question of high vs. low and art vs. craft became irrelevant once we began to work with artists, since their work could be all of these at once."

To the very end of her life, working with an expanded and hardworking staff, Kippy functioned as the FWM's chief funder, artistic director and curator, publications director, educator, and administrator. More than 600 artists have been invited there to use its studio facilities, equipment, and expert technicians to create work in all media. Its prescient vision and prodigious artistic range is suggested in this very partial list of artists who have worked at FWM: Marina Abramovic, Doug Aitken, Janine Antoni, Christine Borland, Louise Bourgeois, Chris Burden, Willie Cole, Tom Friedman, Theaster Gates, Felix Gonzalez-Torres, Ann Hamilton, Howard Hodgkin, Cai Guo-Qiang, David Ireland, Joan Jonas, William Kentridge, Robert Kushner, Tristin Lowe, Virgil Marti, Robert Morris, Claes Oldenburg, Faith Ringgold, Sarah Sze, Yinko Shonibare, Lorna Simpson, Kiki Smith, Ryan Trecartin, Richard Tuttle, Bill Viola, Ursula von Rydingsvard, William Wegman, Karl Wirsum, Betty Woodman, and Claire Zeisler. The FWM's permanent collection includes not only completed works of art by these artists, but also material research, samples, prototypes, and photography and videos of artists making and speaking about their work and its production.

The same year Kippy started the Fabric Workshop, she joined the Board of Directors at the Philadelphia Museum of Art. She was attracted to the museum by her love of art and close friendship with Anne d'Harnoncourt, the museum's legendary

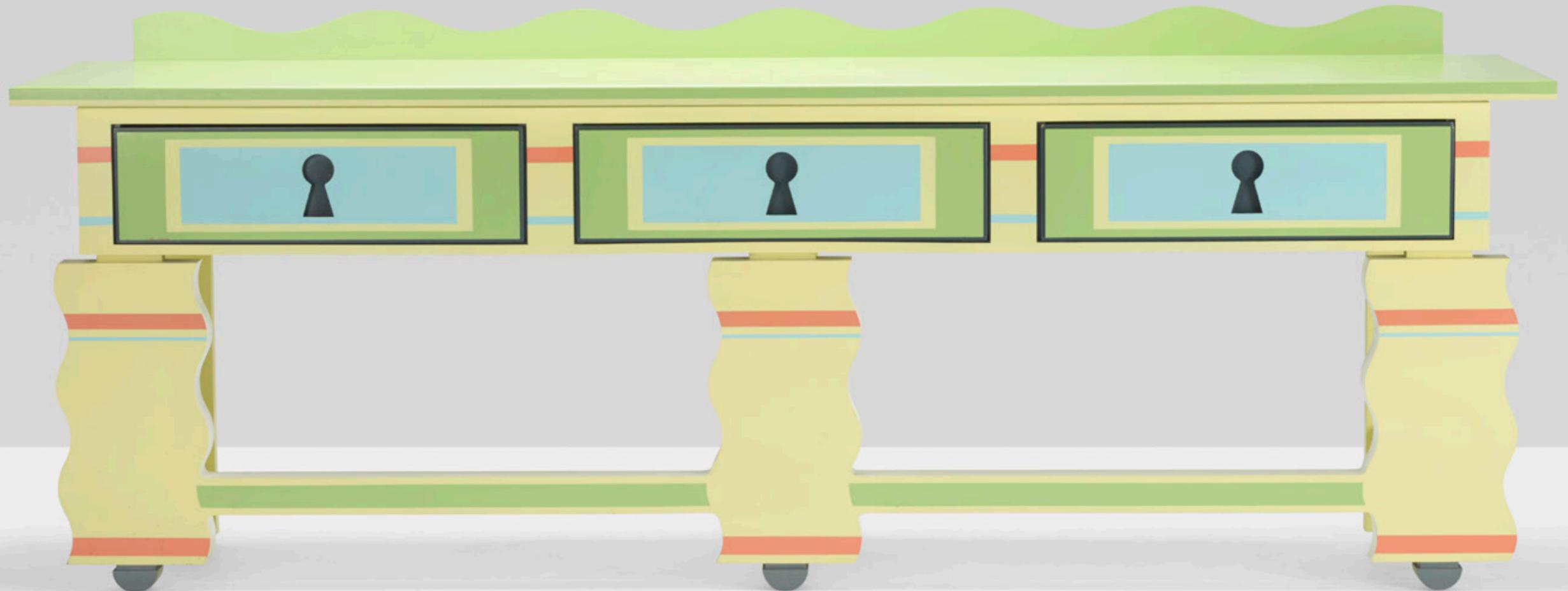
modern art curator and, starting in 1982, Director. Kippy remained on the Board for the rest of her life. She served on four of its art acquisition committees, and was the chair of the Prints, Drawings, and Photographs Committee. She donated or gave funds to the Philadelphia Museum of art for the acquisition of 320 art works and was also affiliated with and generous to many other US museums and arts initiatives.

Kippy's other consuming activity was what she called Acadia Summer Art Program, abbreviated to ASAP or, as it was more affectionately known, Kamp Kippy. This summertime residency program was located on Mount Desert Island in Maine. Famed for its natural beauty and Acadia National Park, this where Kippy and many of her relatives maintained summer places. On the least occupied side of the island, Kippy established a small campus of several lively buildings decorated and designed by her friend Steven Izenour of the Philadelphia architectural firm of Venturi, Scott Brown & Associates. Through her lifetime, she "curated" and hosted an international mix of visual artists, curators, museum directors, patrons, and other creative thinkers with their partners and offspring. They stayed in the numerous properties she owned and rented on the island and congregated on the ASAP campus for dinners with lectures, all carefully documented for the vast Kamp Kippy archive, and went on boat trips with lobster sandwich picnics.

Kippy profusely commingled her friendships with artists and her numerous acquisitions of art. Many artists responded to her generosity by giving her examples of their work. She venerated and was delighted to live with furniture by past masters like Donald Deskey, Ray and Charles Eames, Warren McArthur, Isamu Noguchi, Eero Saarinen and Philadelphia's underappreciated Wharton Esherick, but she was most devoted

to the art and artists of her own time. Her taste was inclusive, she owned in depth examples of austere Shaker design while esteeming the post-modern ornamentation of Robert Venturi, from whom, along with architecture, she commissioned major pieces of furniture. She found the intersection of art and design and sculpture and furniture in the work of Scott Burton, Jorge Pardo, Richard Tuttle, and Franz West fascinating. The medium of clay had particular appeal to her, abetted by her close friendships with Jun Kuneko, Richard Devore, Mineo Mizuno, and Betty Woodman. Buying innovative lighting fixtures and designs was yet another way for her to integrate art into her everyday domestic life.

In her later decades Kippy's role and presence in the art world greatly expanded, and she traveled more widely. The Fabric Workshop and Museum moved to its new, much larger, space and pursued even more ambitious projects with artists. In her final acts of generosity, Kippy authorized that the majority of her art, real estate, other assets, including all the work in these sales, be sold and the funds go to the foundation she had established before her death. The primary role of the Marion Boulton Stroud Foundation is to provide financial support to the Fabric Workshop and Museum and then, as possible and in whatever form it may take, Acadia Summer Arts Program/ Kamp Kippy. All who knew and cared for Kippy are committed to keeping her crowning artistic programs and vivid, munificent personality remembered, honored, and alive.



210 **ROBERT VENTURI WITH DENISE SCOTT BROWN** TIFFANY LAMP
USA, 2001 | TRANSFER PRINT ON ACRYLIC, ENAMELED STEEL | 13¾ W × 4½ D × 16 H IN (35 × 11 × 41 CM)

This lamp was intended to go into wider production, however it did not make it past the prototype phase and only a few examples were made. Sold with a photocopy of the original drawing by Venturi. \$3,000–5,000

PROVENANCE: Estate of Marion Boulton Stroud, Philadelphia



211 **ROBERT VENTURI WITH DENISE SCOTT BROWN** QUEEN ANNE CHAIRS, PAIR
USA, 1984 | KNOLL INTERNATIONAL | LAMINATE OVER PLYWOOD | 26¾ W × 23 D × 38½ H IN (68 × 58 × 98 CM)

Signed with paper manufacturer's label to underside of each example: [Knoll Int. Venturi Chair]. \$4,000–6,000

LITERATURE: *Design For Living: Furniture and Lighting 1950–2000*, Hanks and Hoy, ppg. 166–167 *Designed by Architects in the 1980s*, Capella and Larrea, pg. 173 *Out of the Ordinary, Robert Venturi, Denise Scott Brown and Associates: Architecture, Urbanism, Design*, Brownlee, De Long and Hiesinger, pg. 209

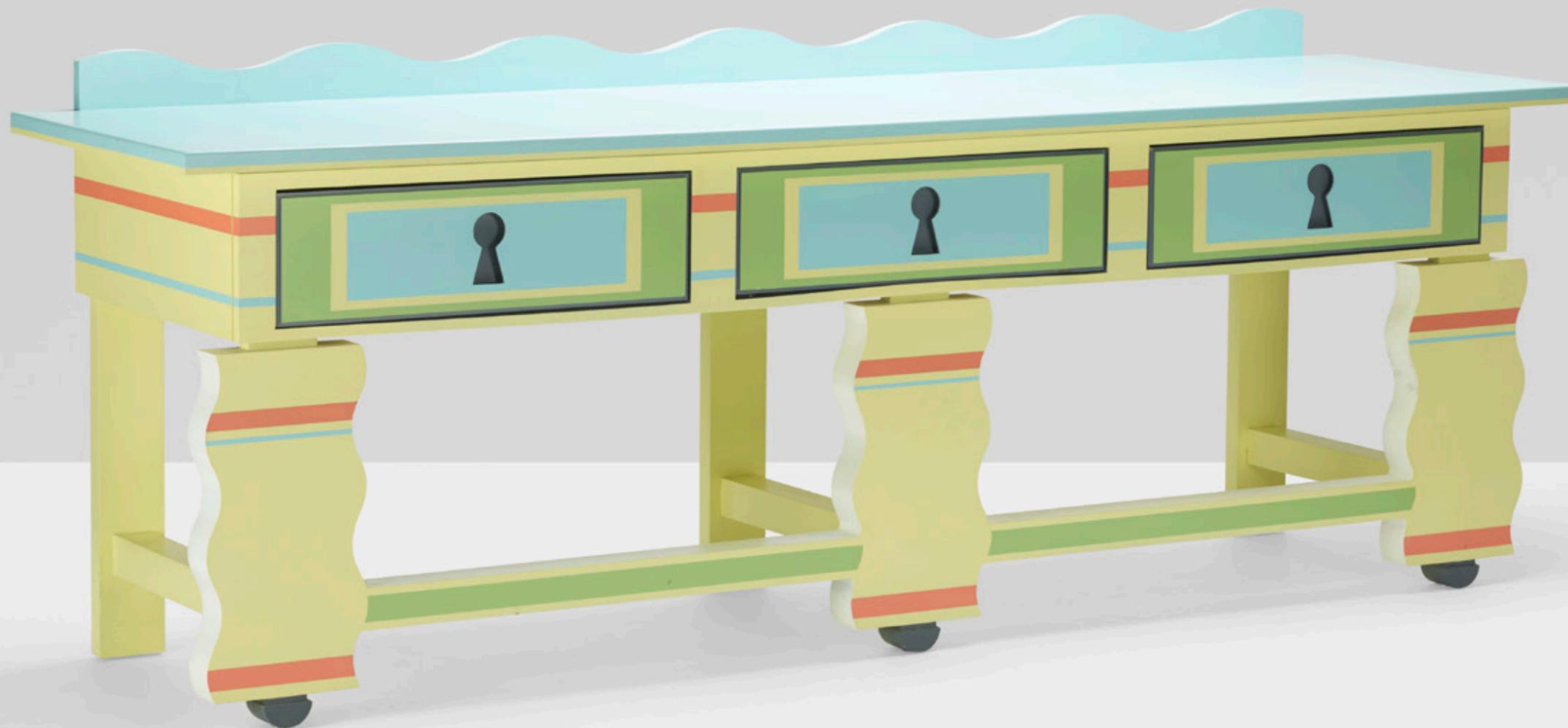
PROVENANCE: Phillips, 8 December 2003, Lot 188 | Estate of Marion Boulton Stroud, Philadelphia



212 **ROBERT VENTURI WITH DENISE SCOTT BROWN** CUSTOM CONSOLE
USA, 2002 | LACQUERED WOOD | 98 W × 25½ D × 37 H IN (249 × 65 × 94 CM)

Console features three drawers. Sold with a photocopy of the preliminary sketch by Venturi. This work is unique. \$20,000–30,000

PROVENANCE: Estate of Marion Boulton Stroud, Philadelphia



213 **ROBERT VENTURI WITH DENISE SCOTT BROWN** EMPIRE CHAIRS, SET OF FOUR
USA, 1984 | KNOLL INTERNATIONAL | MAPLE PLYWOOD | 24 W × 22 D × 32 ¼ H IN (61 × 56 × 82 CM)
\$10,000 – 15,000

LITERATURE: *Design For Living: Furniture and Lighting 1950–2000*, Hanks and Hoy, pg. 166 *Out of the Ordinary, Robert Venturi, Denise Scott Brown and Associates: Architecture, Urbanism, Design*, Brownlee, De Long and Hiesinger, pg. 210
PROVENANCE: Estate of Marion Boulton Stroud, Philadelphia



214 **ROBERT VENTURI WITH DENISE SCOTT BROWN** TIFFANY LAMP
USA, 2001 | TRANSFER PRINT ON ACRYLIC, ENAMELED STEEL | 13 ¼ W × 4 ½ D × 16 H IN (35 × 11 × 41 CM)
Sold with a photocopy of the original drawing by Venturi. \$3,000 – 5,000

PROVENANCE: Estate of Marion Boulton Stroud, Philadelphia



215 **ROBERT VENTURI WITH DENISE SCOTT BROWN** TIFFANY LAMP
USA, 2001 | TRANSFER PRINT ON ACRYLIC, ENAMELED STEEL | 13¾ W × 4½ D × 16 H IN (35 × 11 × 41 CM)

Sold with a photocopy of the original drawing by Venturi. \$3,000–5,000

PROVENANCE: Estate of Marion Boulton Stroud, Philadelphia



216 **ROBERT VENTURI WITH DENISE SCOTT BROWN** CUSTOMIZED DESK
USA, c. 2000 | LACQUERED WOOD | 76 W × 30 D × 37 H IN (193 × 76 × 94 CM)

Kippy Stroud commissioned Robert Venturi and Denise Scott Brown to apply their *Best Flowers* pattern on an existing modern desk. This pattern was a favorite of Kippy's and was utilized within the Fabric Workshop and Museum. Desk features seven drawers.

LITERATURE: *Out of the Ordinary, Robert Venturi, Denise Scott Brown and Associates: Architecture, Urbanism, Design*, Brownlee, De Long and Hiesinger, pg. 78 illustrates floral motif

PROVENANCE: Estate of Marion Boulton Stroud, Philadelphia



217 **ROBERT VENTURI WITH DENISE SCOTT BROWN** CANDLESTICKS, SET OF SIX
USA, 1985–86 | CLETO MUNARI FOR SWID POWELL | SILVER-PLATED BRASS | 6 ½ W × 6 ½ D × 8 ½ H IN (17 × 17 × 22 CM)

Signed with impressed manufacturer's mark to each example: [Swid Powell R. Venturi Made in Italy Silver Plated]. \$3,000–5,000

LITERATURE: *Out of the Ordinary, Robert Venturi, Denise Scott Brown and Associates: Architecture, Urbanism, Design*, Brownlee, De Long and Hiesinger, pg. 224

PROVENANCE: Estate of Marion Boulton Stroud, Philadelphia



218 **ROBERT VENTURI WITH DENISE SCOTT BROWN** DINING SET
USA, 1984 | KNOLL INTERNATIONAL | LAMINATE OVER PLYWOOD | 60 DIA × 29 H IN (152 × 74 CM)

Dining set includes four Chippendale chairs and one Urn table all featuring the *Grandmother* pattern designed by Denise Scott Brown. Chairs measure: 25.25 w × 24 d × 37.25 h inches. \$20,000–30,000

LITERATURE: *Out of the Ordinary, Robert Venturi, Denise Scott Brown and Associates: Architecture, Urbanism, Design*, Brownlee, DeLong and Hiesinger, ppg. 208–209

PROVENANCE: Estate of Marion Boulton Stroud, Philadelphia



219 **ROBERT VENTURI WITH DENISE SCOTT BROWN** GOTHIC REVIVAL CHAIR
USA, 1984 | KNOLL INTERNATIONAL | LAMINATE OVER PLYWOOD | 21 ½ W × 23 D × 41 H IN (55 × 58 × 104 CM)

Chair features the *Grandmother* pattern designed by Denise Scott Brown. \$5,000–7,000

LITERATURE: *Out of the Ordinary, Robert Venturi, Denise Scott Brown and Associates: Architecture, Urbanism, Design*, Brownlee, De Long and Hiesinger, pg. 211

PROVENANCE: Christie's East, *Important Design*, 27 November 1999, Lot 128 | Estate of Marion Boulton Stroud, Philadelphia



220 **HELLA JONGERIUS** URN
THE NETHERLANDS, c. 2005 | ROYAL TICHELAAR MAKKUM | GLAZED PORCELAIN WITH APPLIED DECORATION | 11 ½ DIA × 13 ½ H IN (29 × 34 CM)

Signed to underside: [Hella #5]. Signed with impressed manufacturer's mark to side: [M18 1280 C]. Signed with stamped manufacturer's mark to underside: [Makk. M]. \$1,500–2,000

PROVENANCE: Estate of Marion Boulton Stroud, Philadelphia





Betty Woodman

221 **BETTY WOODMAN** PLATTER
USA, 2004 | GLAZED EARTHENWARE | 15 1/2 H x 23 1/2 W x 2 1/2 D IN (39 x 60 x 6 CM)

Glazed signature and date to verso: [Betty Woodman 04]. \$2,000 – 3,000

PROVENANCE: Acquired directly from the artist in 2004 | Estate of Marion Boulton Stroud, Philadelphia



222 **BETTY WOODMAN** PLATTER
 USA, 2004 | GLAZED EARTHENWARE | 12¼ H x 29 W x 2 D IN (31 x 74 x 5 CM)
 Glazed signature and date to verso: [Betty Woodman 04]. \$2,000 – 3,000
 PROVENANCE: Acquired directly from the artist in 2004 | Estate of Marion Boulton Stroud, Philadelphia

223 **BETTY WOODMAN** PLATTER
 USA, c. 2000 | GLAZED EARTHENWARE | 11¾ H x 18¾ W x 2½ D IN (30 x 48 x 6 CM)
 Partial impressed signature to verso: [Woodman]. \$1,500 – 2,000
 PROVENANCE: Acquired directly from the artist in 2004 | Estate of Marion Boulton Stroud, Philadelphia

224 **BETTY WOODMAN** PLATTER
 USA, c. 2000 | GLAZED EARTHENWARE | 27 H x 12½ W x 2½ D IN (69 x 32 x 6 CM)
 Impressed signature to verso: [Woodman]. \$2,000 – 3,000
 PROVENANCE: Acquired directly from the artist in 2004 | Estate of Marion Boulton Stroud, Philadelphia

225 **BETTY WOODMAN** PLATTER
 USA, c. 2000 | GLAZED EARTHENWARE | 25½ H x 14 W x 3 D IN (65 x 36 x 8 CM)
 Partial impressed signature to verso: [Woodman]. \$2,000 – 3,000
 PROVENANCE: Acquired directly from the artist in 2004 | Estate of Marion Boulton Stroud, Philadelphia



226 **JEFF KOONS** SPLIT ROCKER (VASE)
USA, 2012 | BERNARDUAD | GLAZED PORCELAIN | 14 H x 15 W x 13 1/2 D IN (36 x 38 x 34 CM)

This work is number 277 from the edition of 9500 published by Bernarduad. Signed with stamped manufacturer's mark to underside:
[Split-Rocker Jeff Koons Edition Limitee 0277/9500 2012 Bernarduad Manufacture De Porcelaine 1863]. \$2,000–3,000

PROVENANCE: Estate of Marion Boulton Stroud, Philadelphia



227 **JEFF KOONS** PUPPY (VASE)
USA, 1998 | ART OF THIS CENTURY | WHITE GLAZED PORCELAIN | 17 1/2 H x 17 W x 11 D IN (44 x 43 x 28 CM)

This work is number 1582 from the edition of 3000 published by Art of this Century. Incised signature, date and number to underside:
[Art of this Century Koons '98 1582/3000]. Sold with original box. \$7,000–9,000

PROVENANCE: Estate of Marion Boulton Stroud, Philadelphia



228 **JEFF KOONS** PUPPY (VASE)
USA, 1998 | ART OF THIS CENTURY | WHITE GLAZED PORCELAIN | 17 ½ H × 17 ½ W × 11 ½ D IN (44 × 44 × 29 CM)

This work is number 751 from the edition of 3000 published by Art of this Century. Incised signature, date and number to underside: [Koons '98 751/3000]. Signed with impressed manufacturer's mark to underside: [Art of this Century]. \$7,000–9,000

PROVENANCE: Estate of Marion Boulton Stroud, Philadelphia



229 **ROBERT TURNER** UNTITLED
USA, c. 1985 | GLAZED STONEWARE | 9 ¾ DIA × 11 H IN (25 × 28 CM)

Incised signature to underside: [Turner]. \$3,000–5,000

PROVENANCE: Acquired in 1986 from Helen Drutt Gallery, Philadelphia | Estate of Marion Boulton Stroud, Philadelphia

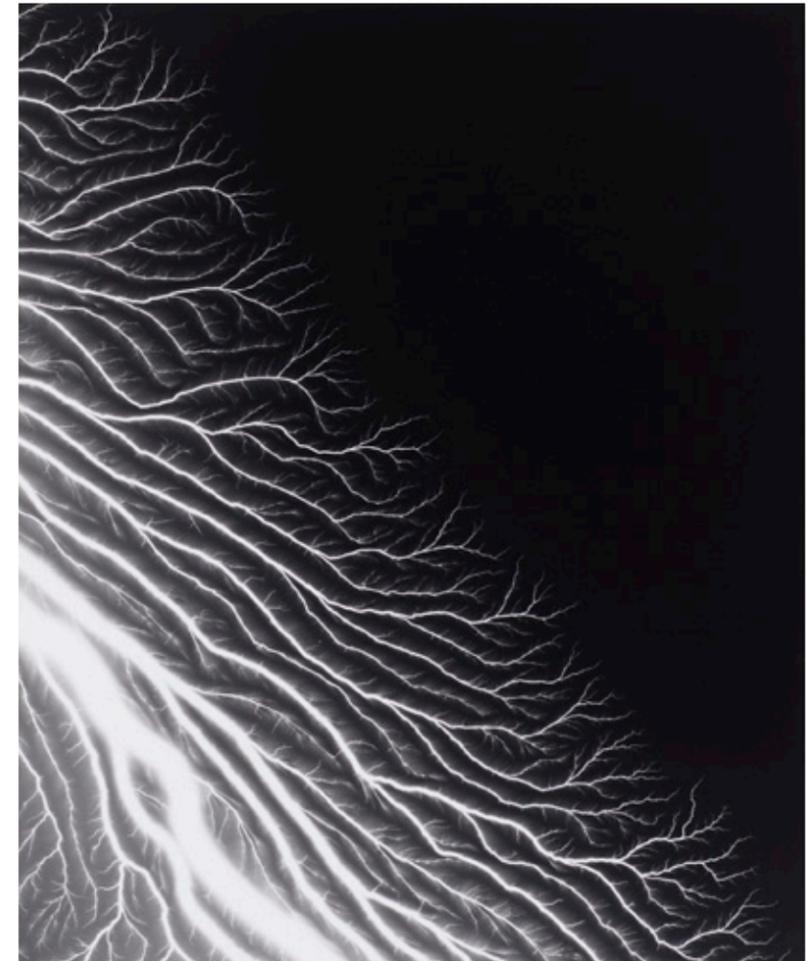




230 **HIROSHI SUGIMOTO** THE LONG NEVER AND LIGHTNING FIELDS 304
JAPAN, 2014 | GELATIN SILVER PRINT | 13 1/2 H x 10 3/4 W IN (34 x 27 CM)

Lot is comprised of *The Long Never*, a special edition book containing sixty-five works by Sugimoto and *Lighting Fields 304*, a gelatin silver print from the *Lighting Fields* series. Signed to backing paper margin: [Sugimoto]. Impressed number to lower margin: [12/25 19. 304]. This work is from the edition of 25 printed by the artist. Sold with aluminum case. \$7,000 – 9,000

PROVENANCE: Estate of Marion Boulton Stroud, Philadelphia



231 **NYMPHENBURG** CLARA RHINOCEROS, PAIR
GERMANY, 2002 | GLAZED PORCELAIN | 14 ½ W x 5 ½ D x 7 ½ H IN (37 x 14 x 19 CM)

Signed and impressed manufacturer's mark to underside of each example: [1826] with stamped touchmarks. \$1,000 – 1,500

PROVENANCE: Moss, New York | Estate of Marion Boulton Stroud, Philadelphia



232 **JUN KANEKO** CUPS, SET OF FIVE
USA, c. 1990 | GLAZED EARTHENWARE | 3 ½ DIA × 4 ¼ H IN (9 × 11 CM)
Glazed signature to underside of each example: [Kaneko]. \$1,500–2,000
PROVENANCE: Estate of Marion Boulton Stroud, Philadelphia



233 **JUN KANEKO** UNTITLED (PLATE)
USA, 1986 | GLAZED EARTHENWARE | 26 H × 20 ½ W × 3 D IN (66 × 52 × 8 CM)
Glazed signature and date to verso: [Kaneko 86]. \$2,000–3,000
PROVENANCE: Estate of Marion Boulton Stroud, Philadelphia



234 **ARLENE SHECHET** MONUMENT FOR KIPPY
USA, 2014 | GLAZED CERAMIC | 10 ½ H x 7 W x 4 ½ D IN (27 x 18 x 11 CM)

\$5,000–7,000

PROVENANCE: Acquired directly from the artist in 2015 | Estate of Marion Boulton Stroud, Philadelphia



235 **FRANZ WEST** ONKEL CHAIR
AUSTRIA, 2002 | STEEL, NYLON | 18 W x 22 ½ D x 34 ½ H IN (46 x 57 x 88 CM)

\$5,000–7,000

PROVENANCE: Acquired in 2007 from Arndt & Partner, Berlin | Estate of Marion Boulton Stroud, Philadelphia



236 **FRANZ WEST** ONKEL CHAIRS, PAIR
AUSTRIA, 2002 | STEEL, NYLON | 18 W × 22½ D × 34½ H IN (46 × 57 × 88 CM)

\$10,000–15,000

PROVENANCE: Acquired in 2007 from Arndt & Partner, Berlin | Estate of Marion Boulton Stroud, Philadelphia



237 **JUN KANEKO** UNTITLED (EIGHT WORKS)
USA, 1982 | GLAZED STONEWARE | 12 H × 9½ W × 2 D IN (30 × 24 × 5 CM)

Each work is from the edition of 125. Glazed signature and date to verso of each example: [Kaneko 82 125]. \$3,000–5,000

PROVENANCE: Estate of Marion Boulton Stroud, Philadelphia



238 **RICHARD DEVORE** REQUIEM
USA, c. 1980 | GLAZED STONEWARE | 11 W x 10 D x 16 H IN (28 x 25 x 41 CM)

\$5,000–7,000

PROVENANCE: Acquired in 1997 from Helen Drutt Gallery, Philadelphia | Estate of Marion Boulton Stroud, Philadelphia



239 **RICHARD DEVORE** LARGE OPEN BOWL
USA, 1976 | GLAZED STONEWARE | 14 DIA x 5 H IN (36 x 13 CM)

\$3,000–5,000

PROVENANCE: Acquired in 1986 from Helen Drutt Gallery, Philadelphia | Estate of Marion Boulton Stroud, Philadelphia

240 **RICHARD DEVORE** BOWL
USA, c. 1980 | GLAZED STONEWARE | 8 ¼ DIA x 3 ¼ H IN (21 x 8 CM)

\$2,000–3,000

PROVENANCE: Estate of Marion Boulton Stroud, Philadelphia





241 **JILL BONOVI** COLLECTION OF SIXTEEN BOWLS
USA, c. 2010 | GLAZED PORCELAIN WITH APPLIED DECORATION | 7 DIA × 3 H IN (18 × 8 CM)

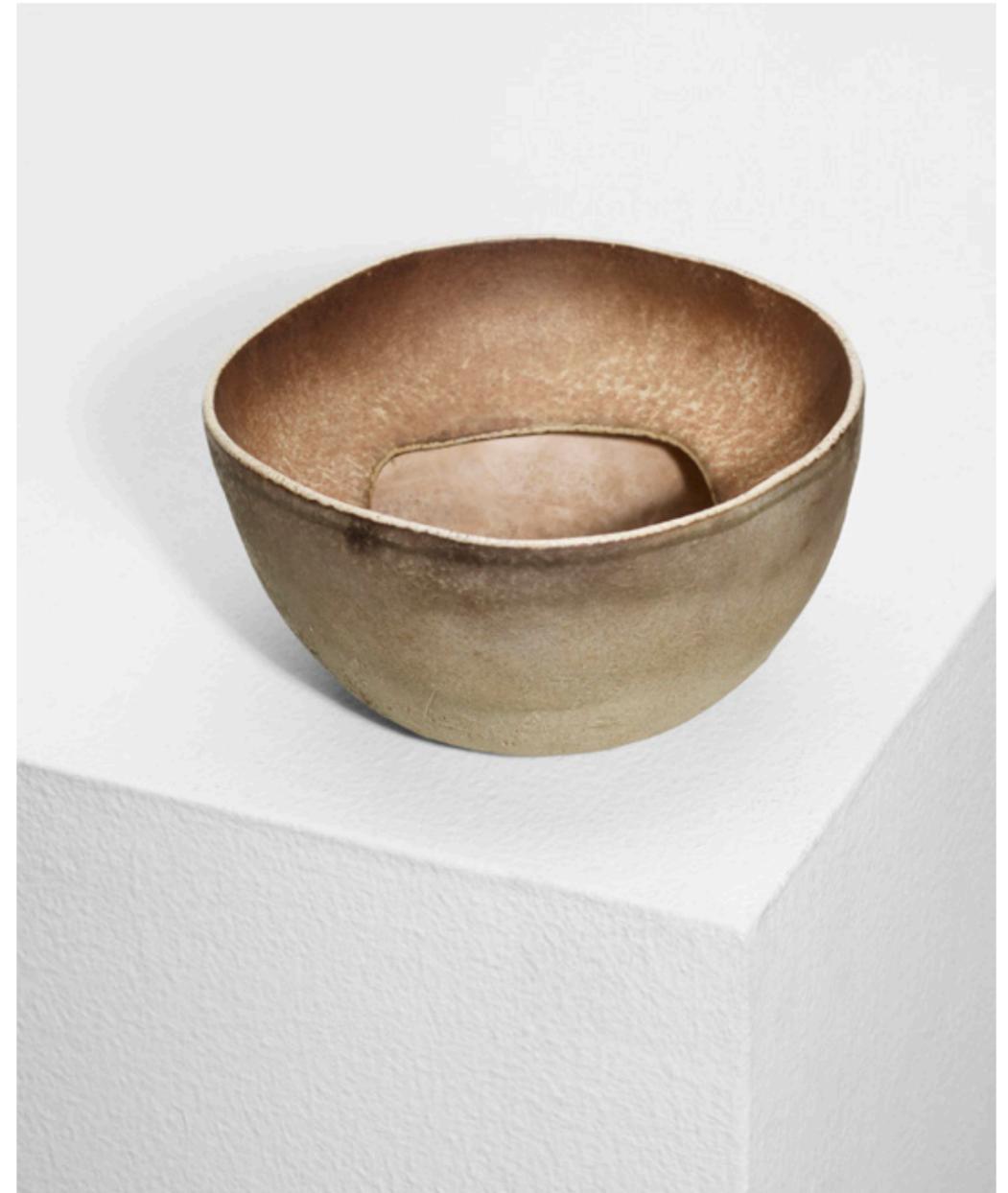
\$3,000–5,000

PROVENANCE: Estate of Marion Boulton Stroud, Philadelphia

242 **RICHARD DEVORE** BOWL
USA, c. 1980 | GLAZED STONEWARE | 5¾ DIA × 3¼ H IN (15 × 8 CM)

\$2,000–3,000

PROVENANCE: Estate of Marion Boulton Stroud, Philadelphia



243 **VERNER PANTON** PANTONIC 5010 CHAIR
DENMARK, 1992 | STUDIO HAG | LACQUERED AND BENT PLYWOOD | 17 ¾ W × 21 D × 35 ½ H IN (45 × 53 × 90 CM)

Signed with paper manufacturer's label to underside: [Hag Inc Greensboro N.C.]. \$2,000–3,000

LITERATURE: *Verner Pantan: The Collected Works*, von Vegesack and Remmele, pg. 275
PROVENANCE: Galere, West Palm Beach | Estate of Marion Boulton Stroud, Philadelphia



244 **INGO MAURER** FLORA DEE TABLE LAMP
GERMANY, 2001 | LED, ENAMELED STEEL, CHROME-PLATED STEEL | 6 W × 4 D × 22 H IN (15 × 10 × 56 CM)

Signed with decal manufacturer's label to base: [Ingo Maurer Flora Dee Ingo Maurer Munich Germany]. Sold with original box. \$1,000–1,500

PROVENANCE: Estate of Marion Boulton Stroud, Philadelphia



245 **ETTORE SOTTASS** CUSTOM DINING TABLE
ITALY, 1987 | ULTIMA EDIZIONE | CARRARA MARBLE, MACCHIAVECCHIA MARBLE | 120 W x 40½ D x 29½ H IN (305 x 103 x 75 CM)

Collector Jean Pigozzi commissioned Ettore Sottsass to design this unique table for his New York apartment. \$10,000–15,000

PROVENANCE: Jean Pigozzi, New York | Phillips de Pury, *20–21st Design Art*, 2–7 December 2003, Lot 189
Estate of Marion Boulton Stroud, Philadelphia



246 **TETSUYA YAMADA** UNTITLED
JAPAN/USA, 1997 | WOOD, GLAZED STONEWARE | 15 W × 14¾ D × 46½ H IN (38 × 37 × 118 CM)

\$5,000–7,000

PROVENANCE: Acquired directly from the artist | Estate of Marion Boulton Stroud, Philadelphia

247 **TETSUYA YAMADA** UNTITLED (THREE WORKS)
JAPAN/USA, 1997 | WOOD, GLAZED STONEWARE | 13 W × 12½ D × 69 H IN (33 × 32 × 175 CM)

\$10,000–15,000

PROVENANCE: Acquired directly from the artist | Estate of Marion Boulton Stroud, Philadelphia



248 **BEATRICE WOOD** BOWL
USA, c. 1965 | GLAZED EARTHENWARE | 2½ H × 10¼ DIA IN (6 × 26 CM)

Incised signature to underside: [W Beato]. \$2,000–3,000

PROVENANCE: Estate of David Whitney | Sotheby's, New York, *An American Visionary: The Collection of David Whitney*, 29 October 2006, Lot 8 | Estate of Marion Boulton Stroud, Philadelphia



249 **TETSUYA YAMADA** EXTERNIZATION #22
JAPAN/USA, 2001 | SODA FIRED STONEWARE | 11 ½ W x 7 D x 14 ¾ H IN (29 x 18 x 37 CM)

\$3,000 – 5,000

PROVENANCE: Estate of Marion Boulton Stroud, Philadelphia

250 **SCOTT BURTON** TRIPOD TABLE
USA, 1979–81/1984 | WALNUT PLYWOOD | 19 DIA x 19 ½ H IN (48 x 50 CM)

This works number 14 from the edition of 30. Signed, dated and numbered to underside: [14/30 MSS SB 84]. \$5,000 – 7,000

PROVENANCE: Acquired directly from the artist in 1984 | Estate of Marion Boulton Stroud, Philadelphia

Kippy's taste in design was eclectic and ranged from midcentury modernism to contemporary craft. However, her interest in the decorative arts also included early twentieth century American art pottery. Her focus was on contemporary design and crafts, some commissioned for her. Certain objects were of interest because of work carried out at the Fabric Workshop, seen, for example, in pieces by Betty Woodman and Scott Burton. Other favorites are the decorative designs of Robert Venturi. Loyalty to Philadelphia and Pennsylvania also were part of the mix, seen in examples of Wharton Esherick and Philadelphia crafts. If there seem to be many loyalties, it is because that was part of Kippy's generous character. —David Hanks



251 **RICHARD TUTTLE** MESA CHAIRS, PAIR
USA, 1995 | ASH | 15 ¼ W × 14 ¼ D × 29 ½ H IN (39 × 36 × 75 CM)

\$6,000–8,000

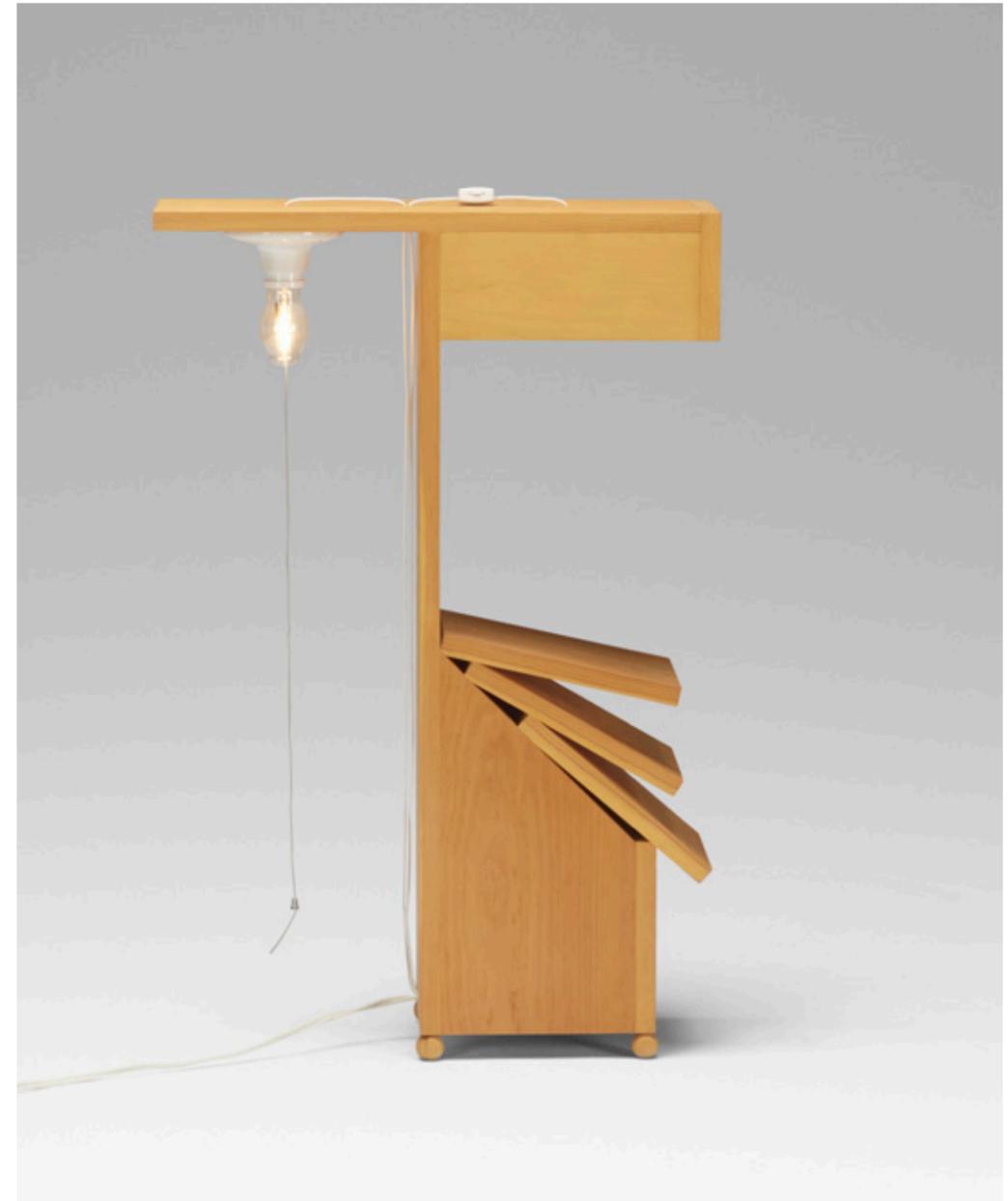
PROVENANCE: Estate of Marion Boulton Stroud, Philadelphia



252 **RICHARD TUTTLE** LAMP WITH NO STYLE
USA, 1994 | A/D EDITIONS | PINE, FROSTED GLASS | 21 W × 7 D × 31 ¾ H IN (53 × 18 × 81 CM)

This work is number 10 from the edition of 50. Signed with applied metal label to underside: [Richard Tuttle A/D 10/50]. \$3,000–5,000

PROVENANCE: A/D Gallery, New York | Estate of Marion Boulton Stroud, Philadelphia



253 **RICHARD TUTTLE** MEI MEI'S LAMP
USA, 1994 | A/D EDITIONS | MAPLE, GLASS | 16 W × 17½ D × 21¼ H IN (41 × 44 × 54 CM)

This work is number 6 from the edition of 10. Signed and numbered to underside: [R Tuttle A/D 6/10]. \$3,000 – 5,000

PROVENANCE: Acquired in 1996 from A/D Gallery, New York | Estate of Marion Boulton Stroud, Philadelphia



254 **WHARTON ESHERICK** HAMMER HANDLE CHAIRS, PAIR
USA, 1952 | CARVED AND STAINED ASH, LEATHER | 18 W × 19½ D × 31 H IN (46 × 50 × 79 CM)

Carved signature and date to stretcher of each example: [W.E. 1952]. \$15,000 – 20,000

PROVENANCE: Estate of Marion Boulton Stroud, Philadelphia



255 **DALE CHIHULY** EARLY BASKET
USA, c. 1975 | GLASS | 9½ H x 14 W x 13 D IN (24 x 36 x 33 CM)

\$3,000–5,000

PROVENANCE: Estate of Marion Boulton Stroud, Philadelphia



256 **DALE CHIHULY** ROMAN RED SEAFORM SET
USA, 2006 | GLASS | 5 H x 11 DIA IN (13 x 28 CM)

Set is composed of two elements. Incised signature and date to underside of one element: [Chihuly PP 06]. \$4,000–6,000

PROVENANCE: Norton Museum of Art, West Palm Beach, FL | Estate of Marion Boulton Stroud, Philadelphia



257 **DALE CHIHULY** COBALT BLUE BASKET WITH RED LIP WRAP
USA, 1994 | GLASS | 8 H x 8 1/2 DIA IN (20 x 22 CM)

Incised signature and date to underside: [Chihuly P.P 94]. \$3,000 – 5,000

PROVENANCE: American Craft Museum, New York | Estate of Marion Boulton Stroud, Philadelphia



258 **DALE CHIHULY** EARLY BASKET
USA, c. 1975 | GLASS | 8 H x 11 DIA IN (20 x 28 CM)

\$3,000 – 5,000

PROVENANCE: Estate of Marion Boulton Stroud, Philadelphia



259 **DALE CHIHULY** EARLY BASKET
USA, c. 1975 | GLASS | 8 ½ H × 11 ½ W × 9 ½ D IN (22 × 29 × 24 CM)

\$3,000–5,000

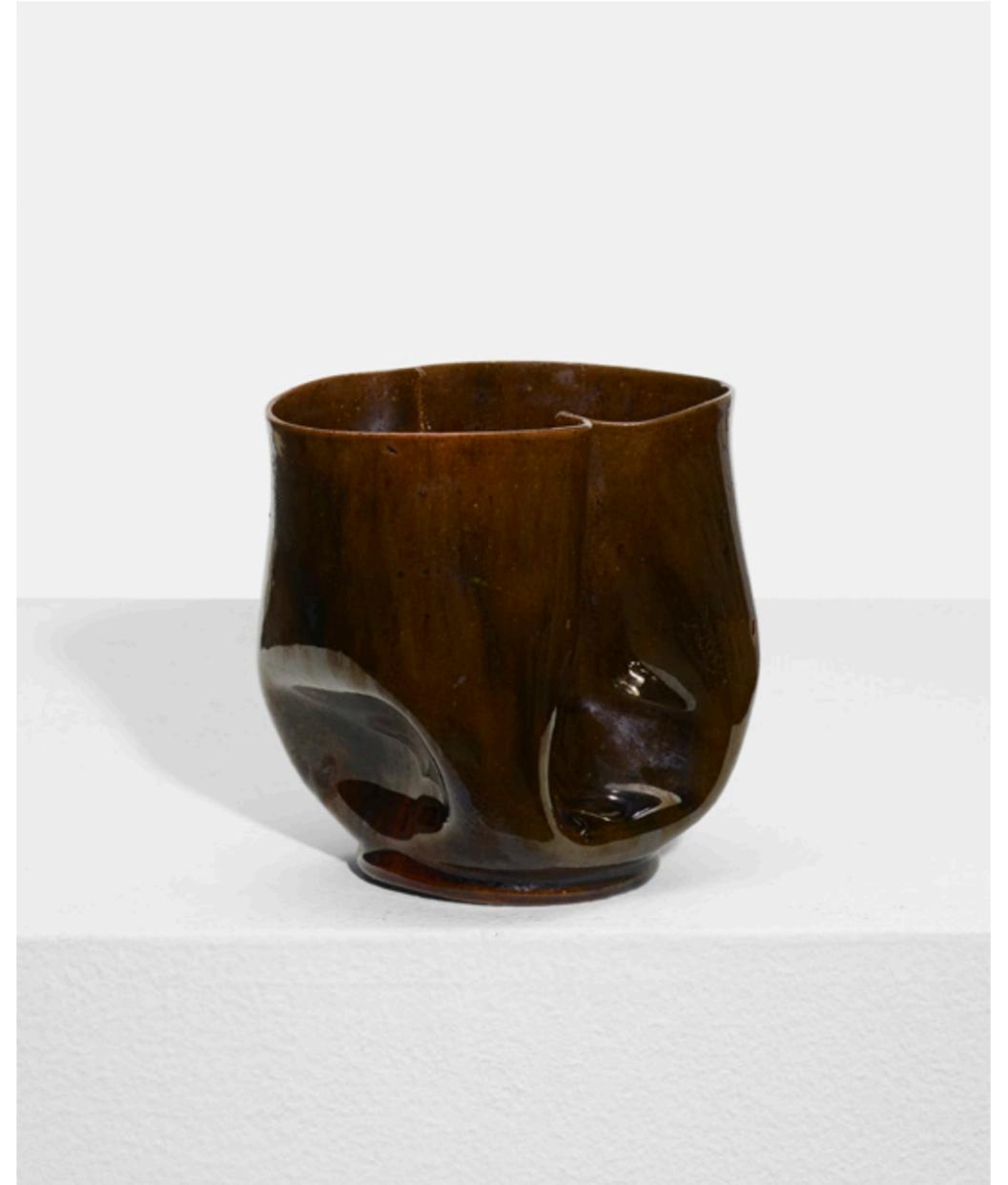
PROVENANCE: Estate of Marion Boulton Stroud, Philadelphia



260 **GEORGE OHR** UNTITLED
USA, 1900 | GLAZED EARTHENWARE | 5 ½ W × 4 D × 5 H IN (14 × 10 × 13 CM)

Impressed signature to underside: [G.E. OHR Biloxi, Miss.]. \$3,000–5,000

PROVENANCE: Acquired in 2004 from Andrea Rosen Gallery, New York | Estate of Marion Boulton Stroud, Philadelphia



261 **WARREN MCARTHUR** DESK AND CHAIR, MODEL 1111
USA, c. 1935 | WARREN MCARTHUR CORPORATION | LACQUERED WOOD, ALUMINUM, VINYL, SPUN ALUMINUM
44 ½ W × 24 ½ D × 28 ½ H IN (113 × 62 × 72 CM)

Chair measures: 17 w × 19.5 d × 32 h inches. Signed with applied paper manufacturer's label to underside of chair:
[Manufactured by Warren McArthur Furniture, Ltd Los Angeles CA]. \$3,000 – 5,000

LITERATURE: *Warren McArthur Corporation*, manufacturer's catalog, pg. 69 illustrates chair
PROVENANCE: Christie's, New York, *Important 20th Century Decorative Arts*, 10–11 December 1993, Lot 572
Estate of Marion Boulton Stroud, Philadelphia



262 **DONALD DESKEY** FLOOR LAMP
USA, c. 1931 | DESKEY-VOLLMER, INC. | NICKEL-PLATED BRASS, PAPER | 11 ¾ W × 11 ¾ D × 55 ¾ H IN (30 × 30 × 142 CM)
\$5,000 – 7,000

LITERATURE: *Donald Deskey: Decorative Designs and Interiors*, Hanks, pg. 89
PROVENANCE: Christie's, New York, *Important 20th Century Decorative Arts*, 10–11 December 1993, Lot 573
Estate of Marion Boulton Stroud, Philadelphia



263 **KENILWORTH STUDIOS** COCKTAIL SET
USA, c. 1930 | SPUN ALUMINUM, TEAK | 4 ¼ DIA × 12 ½ H IN (11 × 32 CM)

Set includes shaker and eight cups. Signed with impressed manufacturer's mark to each element: [Kenilworth Studios]. \$2,000–3,000



264 **WALTER DORWIN TEAGUE** LENS BOWL
USA, 1932 | STEUBEN | GLASS | 12 DIA × 2 ¼ H IN (30 × 6 CM)

Signed with incised manufacturer's mark to underside: [Steuben]. \$3,000–5,000

LITERATURE: *Glass + Glamour: Steuben's Modern Moment 1930–1960*, Albrecht, ppg. 37, 88



265 **DONALD DESKEY** COATRACK
USA, c. 1930 | DESKEY-VOLLMER, INC. | CHROME-PLATED BRASS, CHROME-PLATED STEEL | 18 W x 18 D x 67 1/4 H IN (46 x 46 x 171 CM)
\$4,000–6,000



266 **GILBERT ROHDE** RARE ARMCHAIR
USA, c. 1933 | TROY SUNSHADE COMPANY | CHROME-PLATED STEEL, UPHOLSTERY | 25 W x 30 D x 31 H IN (64 x 76 x 79 CM)
\$6,000–8,000

LITERATURE: *Gilbert Rohde: Modern Design for Modern Living*, Ross, pg. 108 illustrates similar example



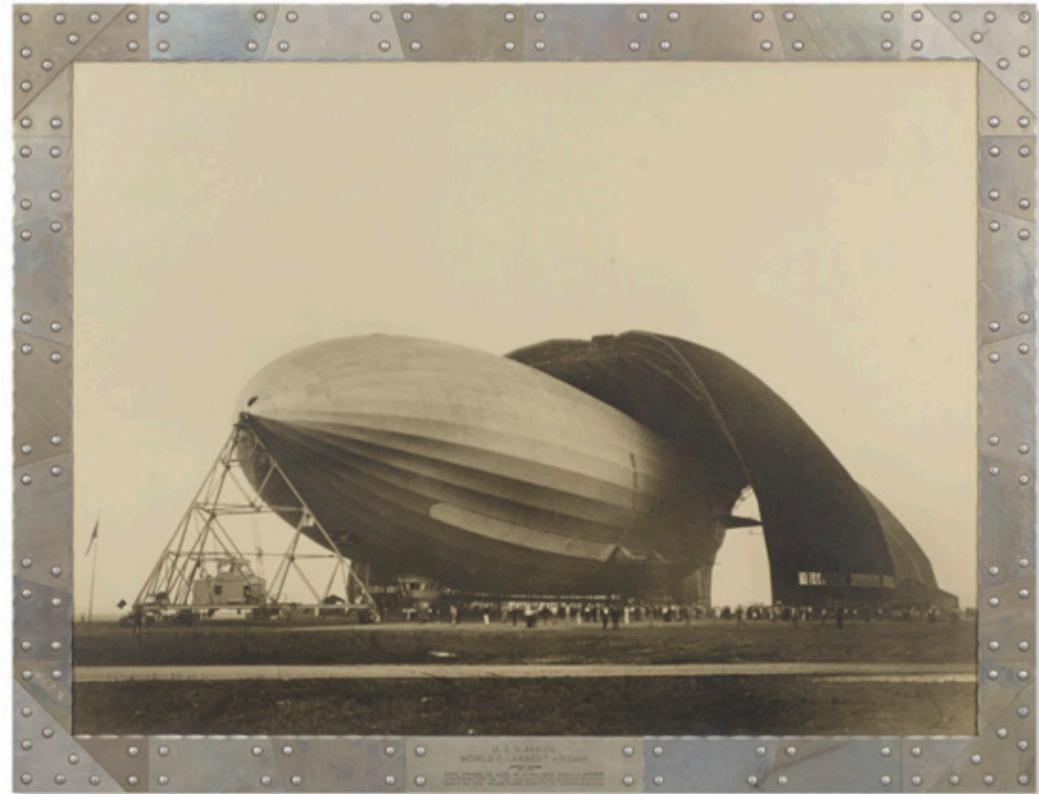
267 **MAISON DESNY** CENTERPIECE
FRANCE, c. 1930 | SILVER-PLATED BRASS | 11 DIA × 6 H IN (28 × 15 CM)
Signed with impressed manufacturer's mark to stand: [Desny Paris Made in France Depose]. \$10,000–15,000



268 **MARGARET BOURKE-WHITE** GOODYEAR ZEPPELIN
USA, 1931 | GELATIN SILVER PRINT, DURALUMIN, GLASS | 20 ¼ H x 26 W IN (51 x 66 CM)

This work retains original presentation frame constructed from the same material used for the girder of the United States Airship Akron built by Goodyear Zeppelin Corporation. Signed to lower right: [Bourke-White]. \$3,000 – 5,000

LITERATURE: *Aluminum by Design*, Nichols, pg. 207



269 **HAROLD VAN DOREN** AIR KING SKYSCRAPER RADIO, MODEL 66
USA, 1933 | AIR KING PRODUCTS CO. | PLASTIC, BRASS, GLASS | 8 ¾ W x 7 ½ D x 12 H IN (22 x 19 x 30 CM)

Signed with applied metal manufacturer's label to reverse: [Air-King Products Co., Inc B'klyn NY USA 64015]. \$10,000 – 15,000





270 **EUGENIO QUARTI** DINING SET
ITALY, c. 1930 | WALNUT, UPHOLSTERY | 55 DIA × 30¾ H IN (140 × 78 CM)

Dining set includes table, six side chairs and two armchairs. Sold with two 23.5-inch leaves; table measures 102 inches when fully extended.
Sold with photocopy of a period photograph of this design stamped by Eugenio Quarti S.A. \$20,000–30,000



271 **PAUL FRANKL** SKYSCRAPER OCCASIONAL TABLE
USA, c. 1927 | FRANKL GALLERIES | LACQUERED WOOD, WALNUT | 16 ¼ W × 16 ¼ D × 26 H IN (41 × 41 × 66 CM)

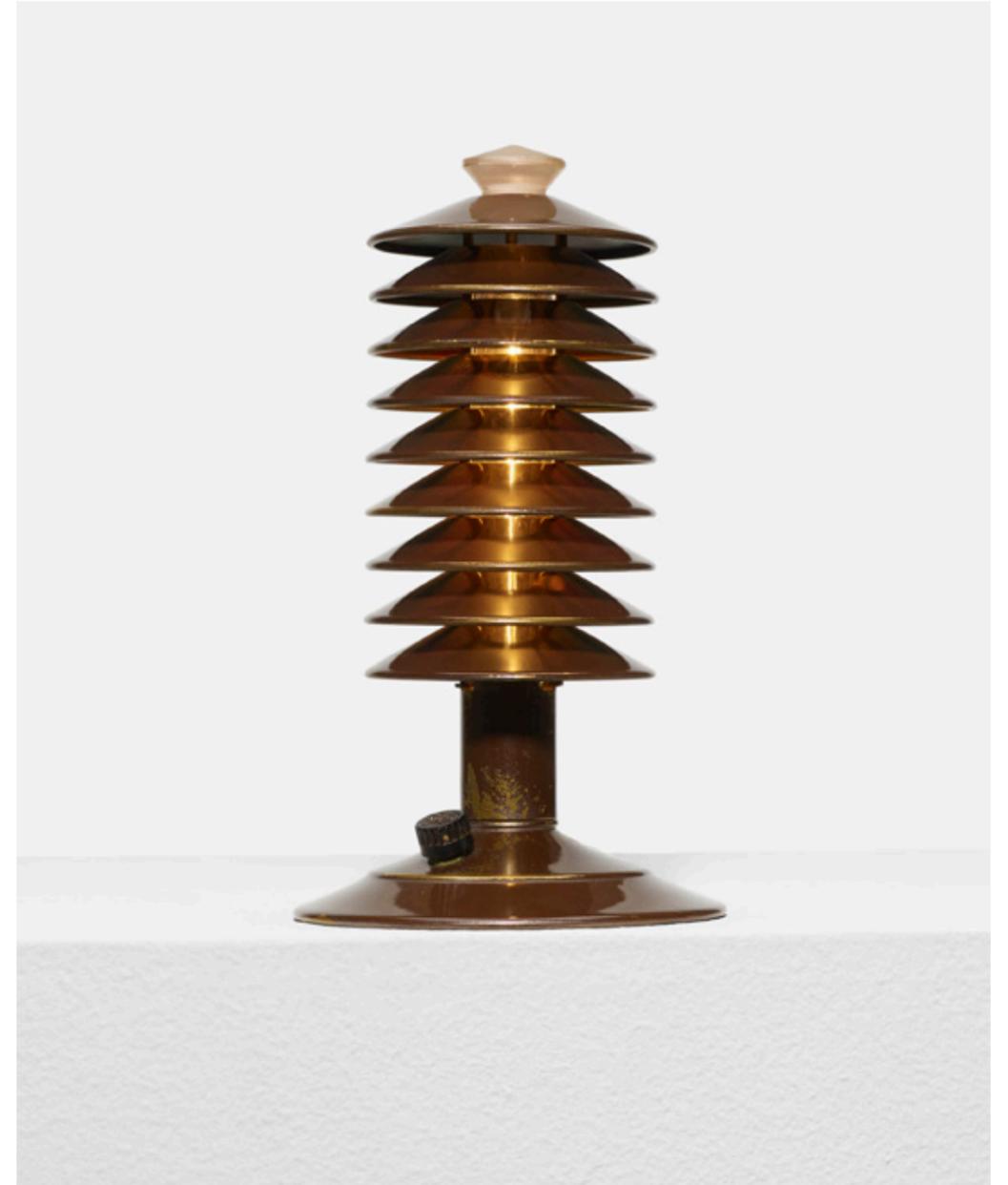
\$10,000–15,000

LITERATURE: *Paul T. Frankl and Modern American Design*, Long, pg. 73



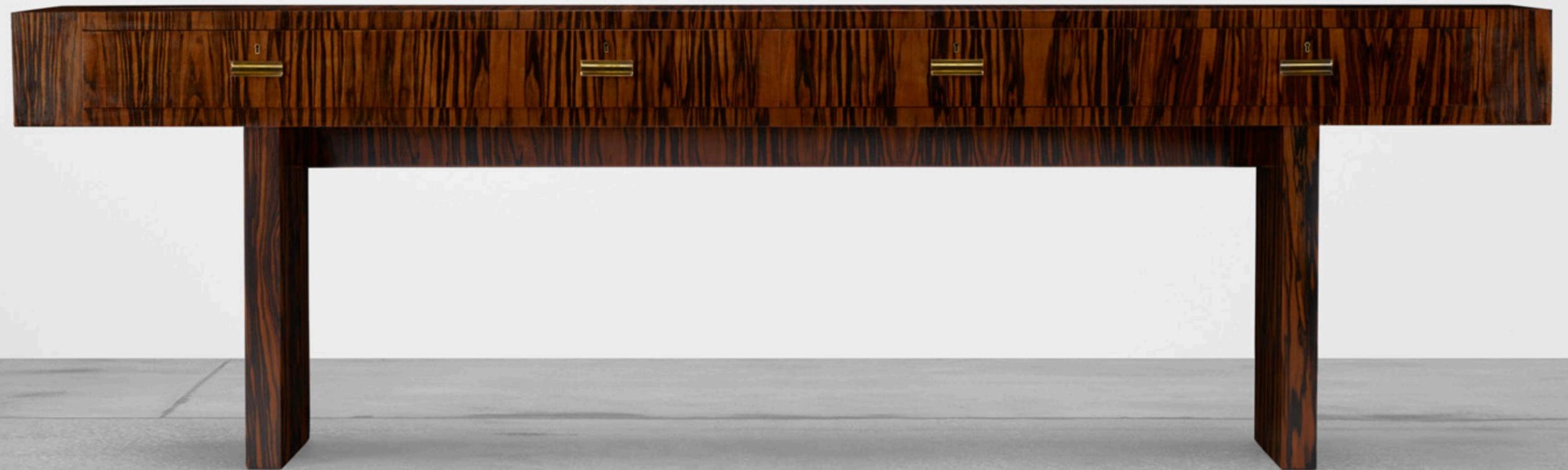
272 **WALTER VON NESSEN** TABLE LAMP
USA, 1932 | MILLER LAMP CO. | ENAMELED BRASS, GLASS | 4 ½ DIA × 8 H IN (11 × 20 CM)

\$4,000–6,000



273 **BERNHARD PFAU, ATTRIBUTION** CONSOLE
GERMANY, c. 1928 | MACASSAR EBONY, SILVERED BRASS | 117 W x 19 D x 35½ H IN (297 x 48 x 90 CM)

Console features four drawers. \$10,000–15,000



274 **DONALD DESKEY** TABLE LAMP
USA, c. 1930 | DESKEY-VOLLMER, INC. | BRASS, LACQUERED PARCHMENT | 7 ¼ W × 10 D × 12 H IN (18 × 25 × 30 CM)

\$8,000–12,000

LITERATURE: *Donald Deskey: Decorative Designs and Interiors*, Hanks, pg. 182 illustrates related form



275 **JULES BOUY** CUSTOM ARMCHAIR FOR CARLOS SALZEDO
USA, c. 1931 | HAND-HAMMERED STEEL, UPHOLSTERY | 30 W × 33 D × 38 H IN (76 × 84 × 97 CM)

Signed with impressed mark to verso: [J B Trademark]. \$20,000–30,000

PROVENANCE: Carlos Salzedo, Camden, ME | Private Collection, New York
Wright, *Important 20th Century Design*, 3 December 2006, Lot 108 | Private Collection, New York



276 **KARL HAGENAUER** CANDLESTICKS, PAIR
AUSTRIA, c. 1930 | HAGENAUER WERKSTÄTTE | CAST BRASS | 6 ½ W × 2 ¼ D × 5 ¾ H IN (17 × 6 × 15 CM)

Signed with impressed manufacturer's mark to underside of each example: [WHW Made in Austria]. \$4,000–6,000



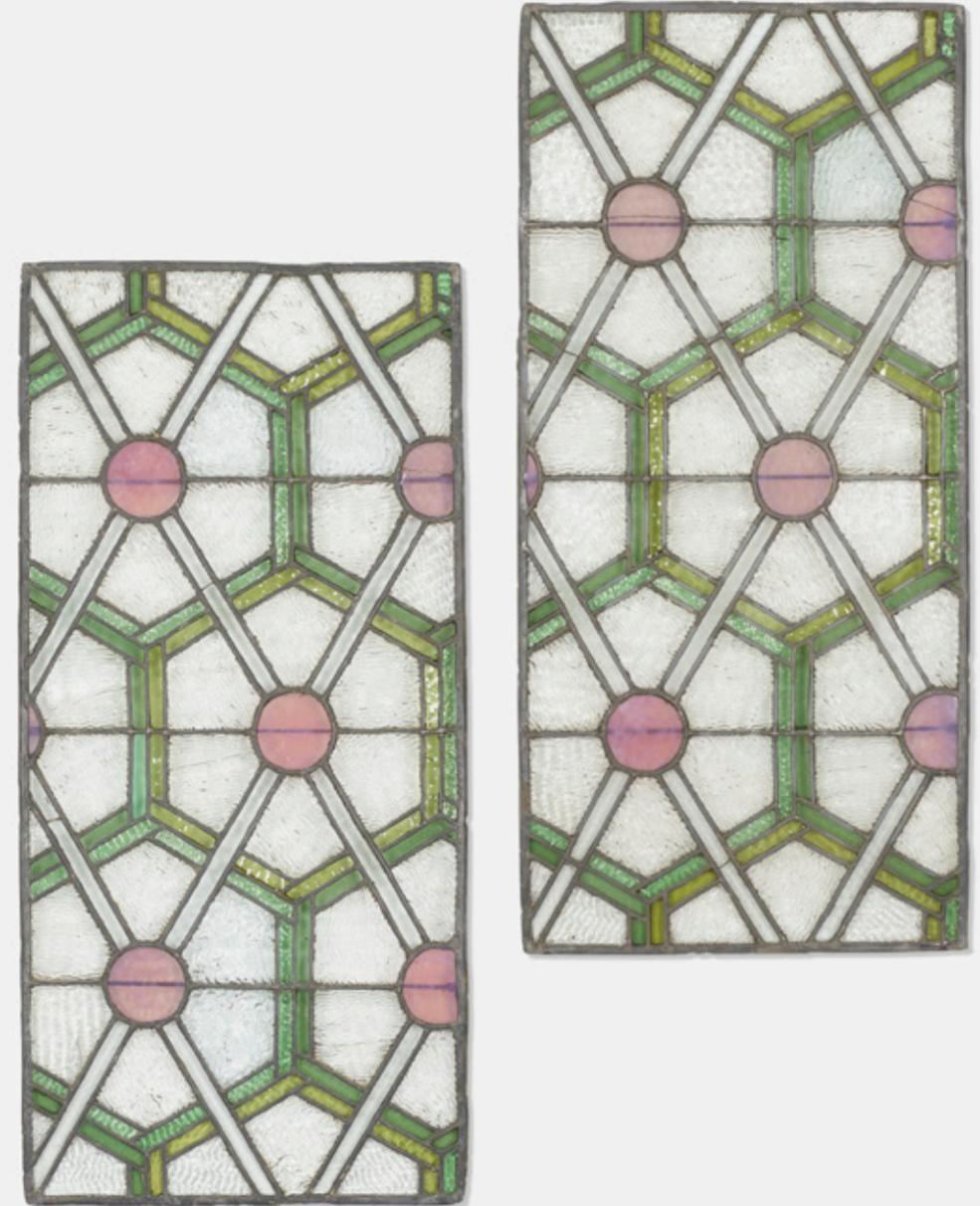
277 **RUSSEL WRIGHT** RARE BOBO BOOKEND
USA, c. 1930 | RUSSEL WRIGHT, INC. | CHROME-PLATED BRASS | 5 W × 4 ¼ D × 4 ½ H IN (13 × 11 × 11 CM)

\$3,000–5,000

LITERATURE: *The Collector's Encyclopedia of Russel Wright*, Kerr, pg. 25



278 **ARCHIBALD KNOX** CYMRIC FORK
UNITED KINGDOM, c. 1903 | LIBERTY & CO. | STERLING SILVER, ENAMEL | 7 W × ½ D × ½ H IN (18 × 1 × 1 CM)
Signed with impressed manufacturer's mark and touchmarks to underside: [Cymric L & Co.]. \$5,000–7,000
LITERATURE: *Archibald Knox*, Martin, pg. 214 illustrates this example



279 **DANKMAR ADLER AND LOUIS SULLIVAN** PAIR OF WINDOWS FROM THE CHICAGO STOCK EXCHANGE
USA, 1894 | STAINED GLASS, LEAD | 17 W × 36 H IN (43 × 91 CM)

The stained glass windows for the Chicago Stock Exchange were executed by George Louis Healy and Louis Julian Millet. These windows were originally part of a large arrangement installed directly above the trading floor. Less than half of the original glass art from the Chicago Stock Exchange was recovered making this an exceptionally rare pair of panels. \$10,000–15,000

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

280 **DANIEL BURNHAM** ELEVATOR INDICATOR FROM THE FISHER BUILDING, CHICAGO
USA, 1896 | WINSLOW BROTHERS | CAST IRON, WROUGHT IRON | 48 W x 3 D x 32 H IN (122 x 8 x 81 CM)

\$5,000 – 7,000

PROVENANCE: Fisher Building, Chicago | Private Collection



281 **DANKMAR ADLER AND LOUIS SULLIVAN** NEWEL POST FROM THE CHICAGO STOCK EXCHANGE
USA, 1893 | WINSLOW BROTHERS | ELECTRO-PLATED COPPER FINISH OVER CAST IRON | 8 W x 5 D x 63 H IN (20 x 13 x 160 CM)

\$5,000 – 7,000

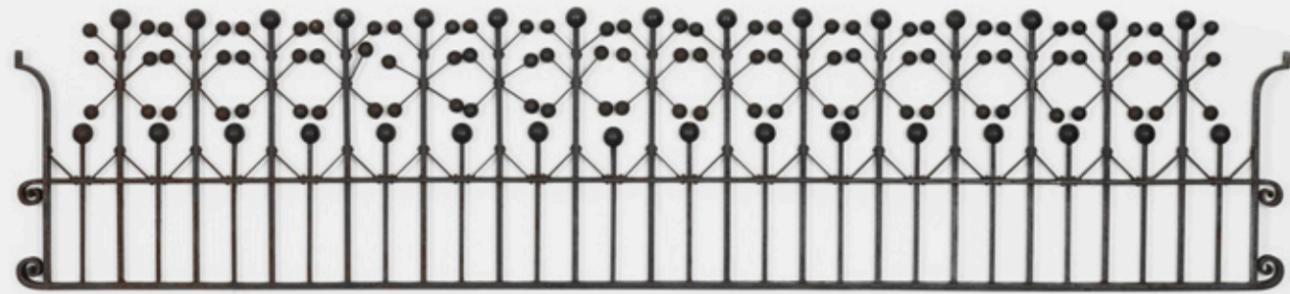
PROVENANCE: Chicago Stock Exchange | Private Collection



282 **DANKMAR ADLER AND LOUIS SULLIVAN** ORNAMENTAL FRIEZE FROM THE CHICAGO STOCK EXCHANGE
USA, 1893 | WINSLOW BROTHERS | WROUGHT IRON | 67 W × 1 D × 15 H IN (170 × 3 × 38 CM)

\$5,000 – 7,000

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



283 **DANKMAR ADLER AND LOUIS SULLIVAN** ELEVATOR DOOR FROM THE CHICAGO STOCK EXCHANGE
USA, 1893 | WINSLOW BROTHERS | WROUGHT IRON, ELECTRO-PLATED COPPER FINISH OVER CAST IRON | 44 ½ W × 3 D × 84 H IN (113 × 8 × 213 CM)

Sold with kick plate (not shown). \$10,000 – 15,000

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



284 **DANKMAR ADLER AND LOUIS SULLIVAN** ELEVATOR CASING FROM THE CHICAGO STOCK EXCHANGE
USA, 1893 | WINSLOW BROTHERS | ELECTRO-PLATED COPPER FINISH OVER CAST IRON | 67 W x 2 D x 18 H IN (170 x 5 x 46 CM)

\$7,000 – 9,000

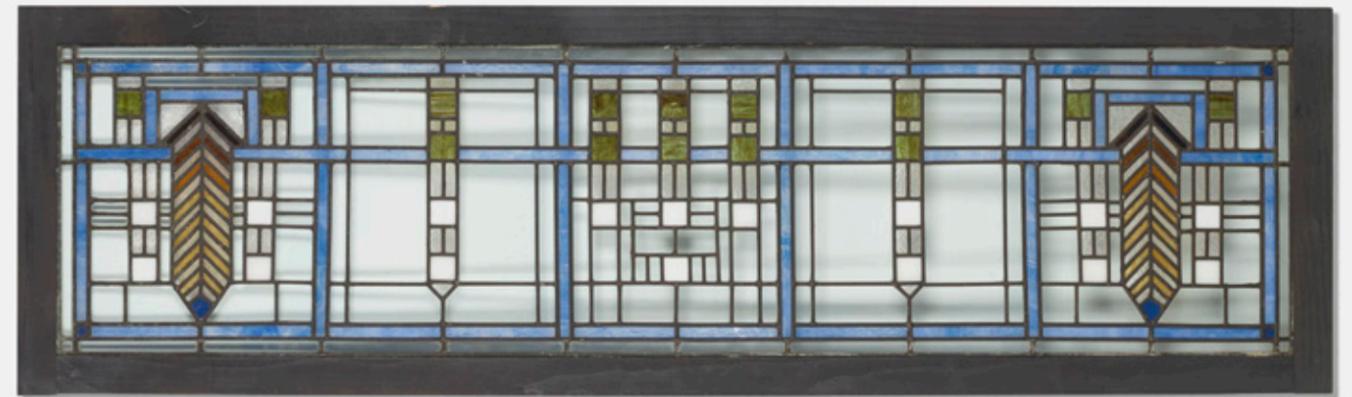
LITERATURE: *The Trading Room: Louis Sullivan and the Chicago Stock Exchange*, John Vinci, pp. 21, 23
PROVENANCE: Chicago Stock Exchange | Private Collection





285 **ARTHUR HEUN, ATTTIBUTION** WINDOW
USA, c. 1905 | GLASS, COPPER-PLATED ZINC CAMES | 27 ½ W x ¾ D x 43 ½ H IN (70 x 2 x 110 CM)
\$10,000 – 15,000

286 **ARTHUR HEUN, ATTTIBUTION** TRANSOM WINDOW
USA, c. 1905 | GLASS, COPPER-PLATED ZINC CAMES | 48 ¾ W x ¾ D x 14 ½ H IN (124 x 2 x 37 CM)
\$5,000 – 7,000



Arthur Heun was born in Michigan and moved to Chicago in 1888 to follow a career in architecture. Initially working alongside Frank Whitehouse, Heun would develop into a highly sought after architect and member of the Chicago Architectural Club following the Prairie school aesthetic similar to his mentors Frank Lloyd Wright and Louis Sullivan. These windows showcase passages of densely articulated geometric shapes with an interplay of transparent and clear glass that allowed the views of the exterior into unique homes at the turn of the century.

The present lots are likely from a Midwestern residence, and show the richly detailed design and execution attributed to Arthur Heun.

287 **PAUL LASZLO, ATTRIBUTION** CABINET
GERMANY, c. 1925 | LACQUERED WOOD, SILVERLEAF OVER CARVED WOOD
50 ½ W x 24 D x 35 ½ H IN (128 x 61 x 90 CM)

Cabinet features six drawers and one door concealing storage. \$8,000 – 10,000



288 **DANKMAR ADLER AND LOUIS SULLIVAN** BALUSTRADE FROM THE GUARANTY BUILDING, BUFFALO, NEW YORK
USA, 1894 | WINSLOW BROTHERS | WROUGHT IRON | 9 ¾ W x 33 ¾ H IN (25 x 86 CM)

\$2,000 – 3,000

PROVENANCE: Guaranty Building, Buffalo | Private Collection





289 **PHILIP AND KELVIN LAVERNE** RARE PHAROAH TABLE
USA, c. 1965 | ACID-ETCHED AND ENAMELED PATINATED BRASS OVER PEWTER AND WOOD | 54 ¼ DIA × 26 H IN (138 × 66 CM)

\$10,000 – 15,000

LITERATURE: *The Art of Philip LaVerne*, studio catalog, pg. 20 illustrates decorative pattern
PROVENANCE: Private Collection, San Diego



290 **AFRA AND TOBIA SCARPA** SET OF TEN AFRICA CHAIRS FROM THE ARTONA SERIES
ITALY, 1975 | MAXALTO | WALNUT, EBONY, LEATHER, BRASS | 22 W x 18 D x 31 H IN (56 x 46 x 79 CM)

The *Artona* series was the first line produced by Maxalto, the specialist division of B&B Italia set up in 1975 to concentrate exclusively on the production of high-end, artisanal wood furniture. The series, which included The *Africa* chair, was a rebellion against the prevailing use of plastics in design during the preceding period. Signed with impressed manufacturer's mark to each example. \$20,000–30,000

LITERATURE: *Repertorio 1950–1980*, Gramigna, pg. 415 *Afra e Tobia Scarpa: Architetti e Designers*, Piva, pg. 146 *Casa Vogue*, December 1975, pg. 95



291 **PHILIP AND KELVIN LAVERNE** FANTASIA COFFEE TABLE
USA, c. 1965 | ACID-ETCHED AND ENAMELED BRASS OVER WOOD | 48 W x 26 D x 15 3/4 H IN (122 x 66 x 40 CM)

\$5,000–7,000

LITERATURE: *The Art of Philip LaVerne*, studio catalog, pg. 9 illustrates decorative pattern



292 **ADO CHALE** TABLE LAMP
BELGIUM, c. 1980 | BRASS-COATED STEEL, PETRIFIED WOOD, FROSTED GLASS | 14 1/2 W x 8 D x 25 1/2 H IN (37 x 20 x 65 CM)

Signed with incised manufacturer's mark to reverse: [Chale]. \$9,000–12,000



293 **MERET OPPENHEIM** TRACCIA TABLE FROM THE ULTRAMOBILE COLLECTION
SWITZERLAND/ITALY, 1936/c. 2000 | SIMON GAVINA | GOLD LEAF OVER WOOD, CAST BRONZE | 26 ¾ W × 20 ¾ D × 25 ½ H IN (68 × 53 × 65 CM)

Sold with a certificate of authenticity from Simon. \$5,000–7,000

LITERATURE: *Surreal Things: Surrealism and Design*, Wood, ppg. 270–271 *Simon Gavina*, manufacturer's catalog, pg. 22



294 **JACQUES ADNET** COFFEE TABLE
FRANCE, c. 1950 | LEATHER, BRASS-COATED STEEL, GLASS | 37½ W × 16½ D × 18¾ H IN (95 × 42 × 48 CM)

\$2,000–3,000

LITERATURE: *Jacques Adnet*, Hardy and Millet, pg. 127



295 **JACQUES ADNET** FLOOR LAMP
FRANCE, c. 1950 | SADDLE-STITCHED LEATHER OVER STEEL | 9 W × 20½ D × 58 H IN (23 × 52 × 147 CM)

\$7,000–9,000

296 **JACQUES ADNET** FLOOR LAMP
FRANCE, c. 1950 | SADDLE-STITCHED LEATHER OVER STEEL | 9 W × 20½ D × 58½ H IN (23 × 52 × 149 CM)

\$7,000–9,000



297 **T.H. ROBSJOHN-GIBBINGS** SOFA, MODEL 1678
UNITED KINGDOM/USA, c. 1955 | WIDDICOMB | WALNUT, UPHOLSTERY | 84 W × 34 D × 32 ½ H IN (213 × 86 × 83 CM)

\$5,000–7,000

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



298 **ANGELO OSTUNI** FLOOR LAMP, MODEL 380
ITALY, c. 1960 | O-LUCE | NICKEL-PLATED BRASS, ENAMELED BRASS, LINEN | 16 DIA × 66 H IN (41 × 168 CM)

\$2,000–3,000





299 **PEDRO FRIEDEBERG** EARLY AND RARE HAND CHAIRS, PAIR
MEXICO, c. 1970 | CARVED MAHOGANY | 18 W × 21 D × 33½ H IN (46 × 53 × 85 CM)
Hand-painted signature to each: [Pedro Friedeberg]. \$20,000 – 30,000
PROVENANCE: Private Collection, Palm Beach, FL



300 **JACQUES ADNET** TABLE LAMPS MODEL 7706, PAIR
FRANCE, c. 1930 | BACCARAT | CRYSTAL, NICKEL-PLATED BRASS, PAPER, BRASS | 6 DIA × 11 ½ H IN (15 × 29 CM)

\$7,000–9,000

LITERATURE: *Jacques Adnet*, Hardy and Millet, pg. 242



301 **CHRISTIAN KREKELS** COFFEE TABLE
BELGIUM, c. 1980 | ETCHED BRASS, ENAMELED STEEL | 58 ½ W × 38 ¼ D × 16 H IN (149 × 97 × 41 CM)

Incised signature to top: [Christian Krekels]. \$5,000–7,000



302 **CHRISTIAN DANINOS** BUBBLE CHAIR
FRANCE, c. 1968 | FORMES NOUVELLES | ACRYLIC, ENAMELED STEEL | 47 W × 46 H IN (119 × 117 CM)
\$7,000–9,000

LITERATURE: *Le Mobilier Français 1960–1998*, Bruhammer and Perrin, pg. 116



303 **INNOCENTE GANDINI** SUNLIGHT TABLE LAMP
ITALY, c. 1970 | ARREDOLUCE | CHROME-PLATED STEEL, MIRRORED AND FROSTED GLASS, ALUMINUM | 15½ W × 6½ D × 18½ H IN (39 × 17 × 47 CM)
\$2,000–3,000

LITERATURE: *Light — Lamps 1968–1973: New Italian Design*, Ferrari and Ferrari, fig. 173



304 **YONEL LBOVICI** SATELLITE CARRÉE TABLE LAMP
FRANCE, 1971 | ACRYLIC, CHROME-PLATED STEEL | 15½ W × 9 D × 16 H IN (39 × 23 × 41 CM)
\$15,000 – 20,000

LITERATURE: *Les décorateurs des années 60–70*, Favardin, pg. 236



305 **ISAMU NOGUCHI** WIND CATCHER (IN82-2088)
USA, 1982 | GEMINI G.E.L. | HOT-DIPPED GALVANIZED STEEL | 121 H x 17 ¼ W x 17 ½ D IN (307 x 44 x 44 CM)

Welded signature and date to lower edge: [I.N. 82] and signed with applied publisher's plaque to side: [Isamu Noguchi Wind Catcher 4/18 Published by Gemini G.E.L. The Isamu Noguchi Foundation 1983 IN82-2088]. This work is number 4 from the edition of 18 published by Gemini G.E.L., Los Angeles. \$40,000–60,000

LITERATURE: *Isamu Noguchi at Gemini 1982-1983*, McClure, pg. 49

PROVENANCE: Wright, *Important Design*, 11 December 2007, Lot 489 | Private Collection, London





306 **ISAMU NOGUCHI** SHAFT & ROOT (IN82-2101)

USA, 1982/1983 | GEMINI G.E.L. | HOT-DIPPED GALVANIZED STEEL | 122 H x 25 3/4 W x 19 D IN (310 x 65 x 48 CM)

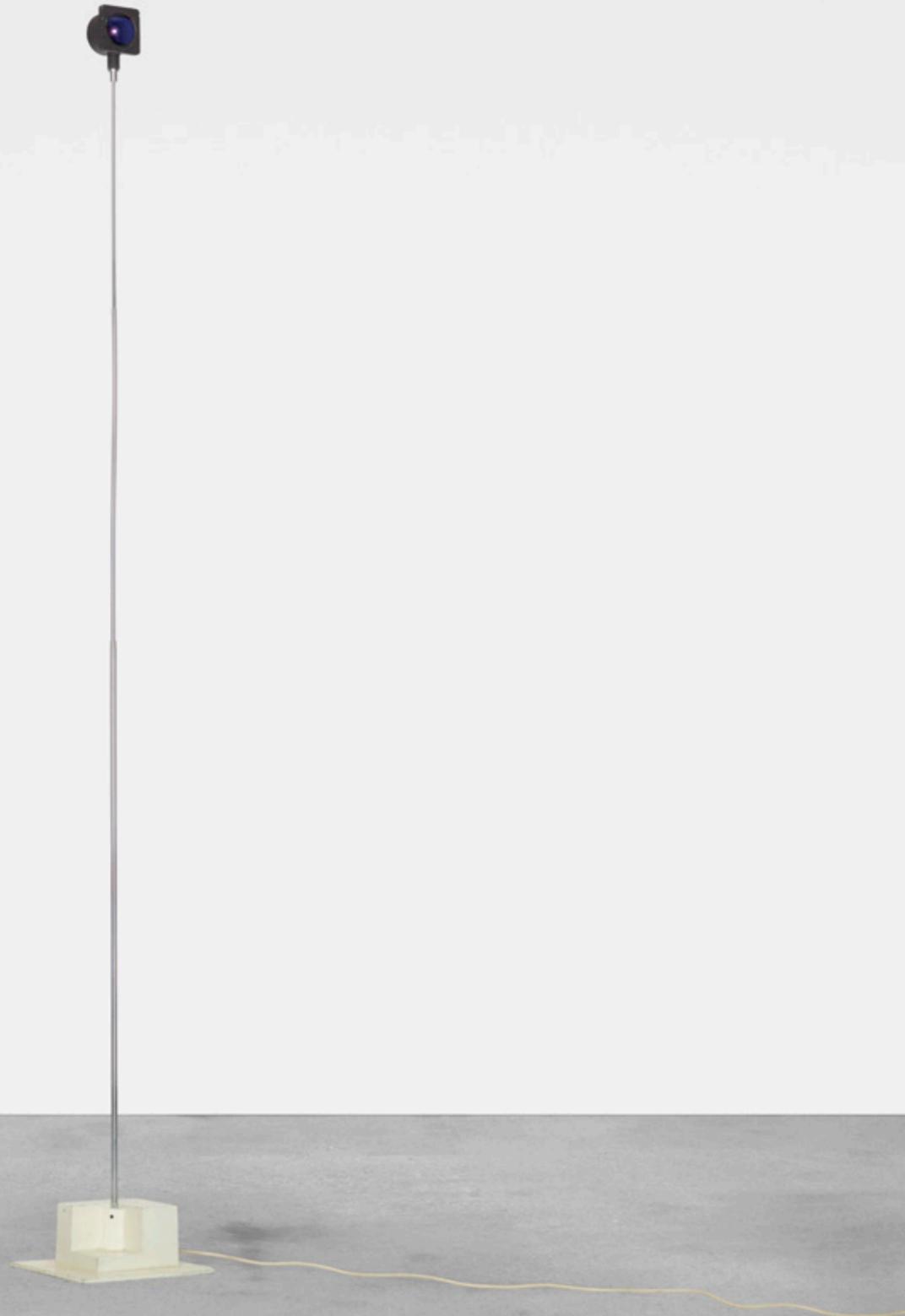
Welded signature and date to edge: [IN 82]. Signed with applied publishers plaque to underside: [Isamu Noguchi Shaft & Root 8/18 published by Gemini G.E.L. Isamu Noguchi Foundation 1983 IN82-2101]. This work is number 8 from the edition of 18 published by Gemini G.E.L., Los Angeles. \$40,000–60,000

LITERATURE: *Isamu Noguchi at Gemini 1982–1983*, McClure, ppg. 46–47

PROVENANCE: Wright, *Important Design*, 7 June 2012, Lot 176 | Private Collection, London

307 **VASSILAKIS TAKIS** SIGNAL
GREECE, 1968 | ENAMELED ALUMINUM, CHROME-PLATED STEEL, ACRYLIC | 9 ½ W × 8 ¼ D × 78 H IN (24 × 21 × 198 CM)

Signed with applied label to underside: [Unlimited Bath Widcombe Manor Bath Takis Series Signals No 1968 Voltage 110/220].
\$7,000 – 9,000



308 **ACHILLE CASTIGLIONI** RARE POLET LAWN CHAIR
ITALY, 1992 | INTERFLEX | LACQUERED WOOD, UPHOLSTERY, NYLON MESH | 27 W × 34 D × 69 ½ H IN (69 × 86 × 177 CM)

Chair fully reclines to be used as a daybed. \$3,000 – 5,000

LITERATURE: *Achille Castiglioni: Complete Works*, Polano, pg. 402



309 **YOICHI OHIRA** VASE

JAPAN, 1999 | INTERNALLY DECORATED GLASS WITH POLICHROME BANDS | 9 ½ DIA × 8 ¼ H IN (24 × 21 CM)

This unique work was executed with Maestro Livio Serena. Incised to underside:
[Yoichi Ohira Mo L. Serena 1/1 Unico Friday 5 March 1999 Murano]. \$7,000–9,000

LITERATURE: *Yoichi Ohira: A Phenomenon in Glass*, Friedman, pg. 166–179 illustrate technique



310 **ANGELO MANGIAROTTI** CONSOLE FROM THE EROS COLLECTION

ITALY, 1971 | SKIPPER | MARBLE | 87 ¼ W × 19 ¼ D × 28 ½ H IN (223 × 49 × 72 CM)

\$10,000–15,000

LITERATURE: *Su Mangiarotti: Architettura, Design, Scultura, Finessi*, ppg. 182–185
Angelo Mangiarotti: Matter and Sense, Casati, unpaginated, illustrates models from the series





311 **WARD BENNETT** SLED CHAIRS, PAIR
USA, 1966 | BRICKEL ASSOCIATES | WICKER, CHROME-PLATED STEEL, LEATHERETTE, BAMBOO | 29 ¼ W × 33 ½ D × 25 ¾ H IN (74 × 85 × 65 CM)
\$4,000 – 6,000

312 **BENJAMIN BALDWIN** CUSTOM CHANDELIER FROM THE C.F. MURPHY JR. RESIDENCE, CHICAGO
USA, 1958 | CHROME-PLATED BRASS | 87 W × 8 D × 36 H IN (221 × 20 × 91 CM)
\$5,000 – 7,000

PROVENANCE: Mr. and Mrs. C.F. Murphy, Jr., Chicago | Private Collection, California

313 **FABIO LENCI, ATTRIBUTION** SOFA
ITALY, c. 1967 | VINYL, GLASS, ENAMELED STEEL, WALNUT | 80 W x 36 D x 29 H IN (203 x 91 x 74 CM)
\$7,000–9,000



314 **FABIO LENCI, ATTRIBUTION** LOUNGE CHAIR
ITALY, c. 1967 | VINYL, GLASS, ENAMELED STEEL, WALNUT | 36 W x 36 D x 29 H IN (91 x 91 x 74 CM)
\$3,000–5,000





315 **LORENZO BURCHIELLARO** MIRROR
ITALY, c. 1970 | ALUMINUM, MIRRORED GLASS, CHROME-PLATED STEEL | 23 ¾ W × 2 D × 58 ½ H IN (60 × 5 × 149 CM)

Impressed signature to upper edge of frame: [Burchiellaro]. \$5,000–7,000

316 **SIDO AND FRANÇOIS THEVENIN** UPS STOOLS, PAIR
FRANCE, 1984 | SAWAYA & MORONI | WROUGHT IRON, LEATHER, BRASS | 14 W × 14 D × 34 H IN (36 × 36 × 86 CM)

Signed with applied foil manufacturer's label to each example: [Sawaya and Moroni Milano Made in Italy]. \$7,000–9,000

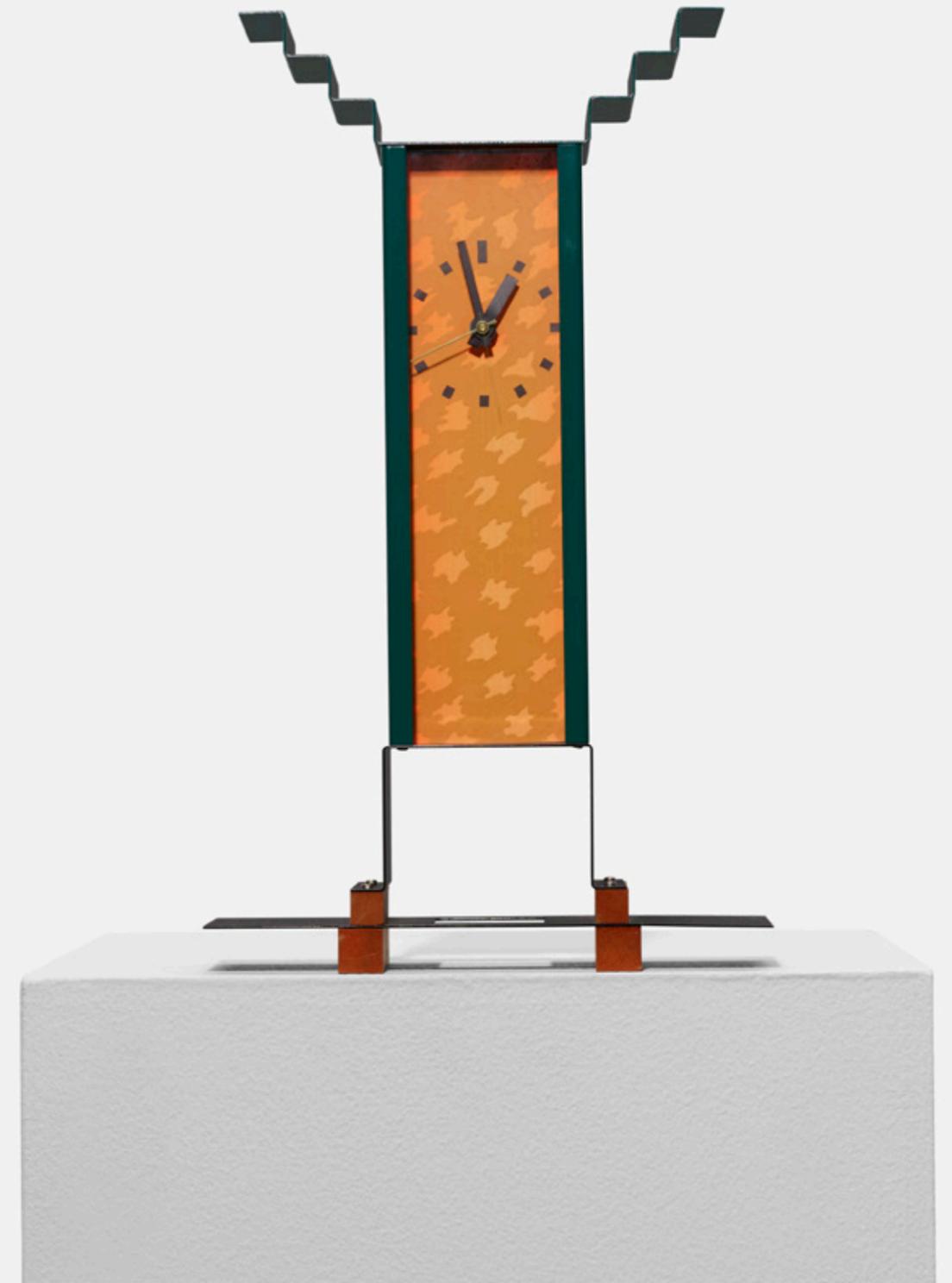
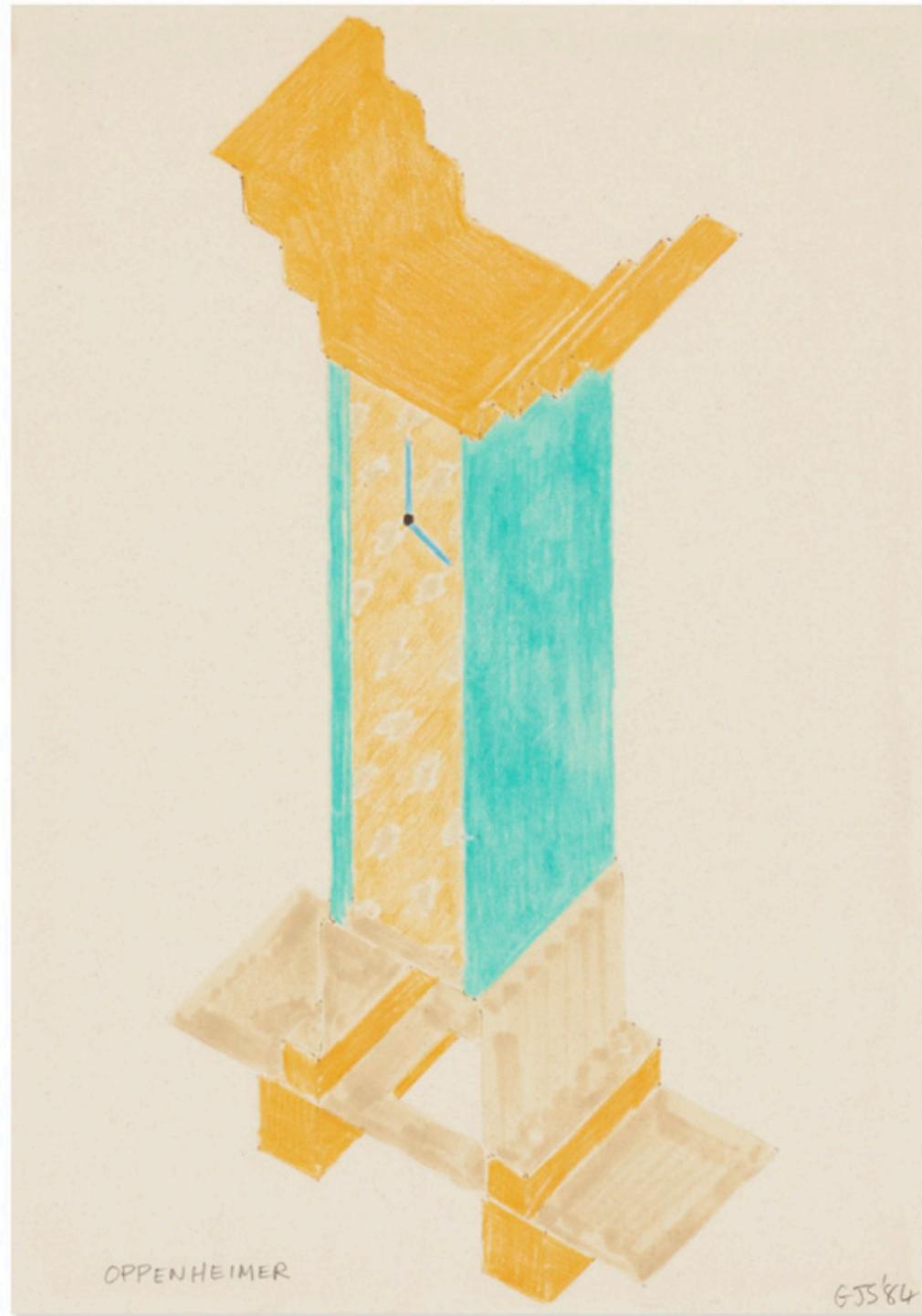
PROVENANCE: Private Collection, Lugano, Switzerland | Wright, *Important Design*, 11 December 2014, Lot 140 | Private Collection



317 **GEORGE SOWDEN** OPPENHEIMER TABLE CLOCK FROM OBJECTS FOR THE ELECTRONIC AGE
ITALY, 1983/1984 | ARC 74 | ENAMELED STEEL, STAINED ASH, GLASS | 10 W x 3 1/2 D x 17 H IN (25 x 9 x 43 CM)

Signed, dated and titled to lower edge: [Oppenheimer GJS 84]. Signed with decal manufacturer's label to reverse:
[Objects for the Electronic Age Milano 1983 George J. Sowden]. Sold with original design rendering. \$3,000 – 5,000

LITERATURE: *Objects for the Electronic Age*, Arc 74 manufacturer's catalog, unpaginated



318 **TOM DIXON** EXTRUDED CHAIR
UNITED KINGDOM, 2007 | EXTRUDED PETG PLASTIC | 25 W x 25 D x 34 H IN (64 x 64 x 86 CM)

This hand-made work is from the edition of 12 examples in black. \$3,000–5,000



319 **TOM DIXON** EXTRUDED CHAIR
UNITED KINGDOM, 2007 | EXTRUDED PETG PLASTIC | 23 W x 22 D x 33 H IN (58 x 56 x 84 CM)

This hand-made work is from the edition of 12 examples in orange. \$3,000–5,000



320 **SOL LEWITT** DINING TABLE

USA, 1998 | ENAMELED STEEL, GLASS | 113 3/4" W x 46 1/4" D x 30" H IN (289 x 117 x 76 CM)

This work is from the edition of 10 produced by the Renaissance Society, Chicago. \$20,000–30,000



321 **CLAUDIO SALOCCHI** CENTRO BOOKCASE
ITALY, 1959 | SORMANI | ROSEWOOD, ENAMELED STEEL, LACQUERED WOOD | 30 3/4 W x 30 3/4 D x 84 H IN (78 x 78 x 213 CM)

This example features a cabinet with a single door concealing one shelf. \$5,000–7,000

LITERATURE: *Repertorio 1950–1980*, Gramigna, pg. 159



322 **EDWARD WORMLEY** OCCASIONAL TABLE, MODEL 319
USA, c. 1960 | DUNBAR | WALNUT, NATZLER CERAMIC TILE | 29 DIA x 23 H IN (74 x 58 CM)

Table features rotating top. Signed with applied brass rectangular manufacturer's label to underside: [Dunbar Berne Indiana].
\$3,000–5,000

LITERATURE: *Dunbar Furniture Corporation for Indiana, Berne, Indiana*, manufacturer's catalog 1962, unpaginated



323 **MARIO BELLINI** CAMALEONDA MODULAR SOFA
ITALY, 1971 | B&B ITALIA | BUFFALO LEATHER, CHROME-PLATED STEEL | 192 W × 72 D × 27 H IN (488 × 183 × 69 CM)

This modular sofa is comprised of eight units that can be linked together or used individually. Signed with applied manufacturer's label to underside of each element: [B&B Italia Novedrate, Como Sistema Cameleonda Designer M. Bellini Modello Depositato Collaudo CGGH] and [Made in Italy for B&B America Inc]. \$10,000 – 15,000

LITERATURE: *Repertorio 1950–1980*, Gramigna, pg. 341 *Italy: The New Domestic Landscape*, Branzi, pg. 120
Domus, November 1971, unpaginated *Domus*, July 1972, unpaginated

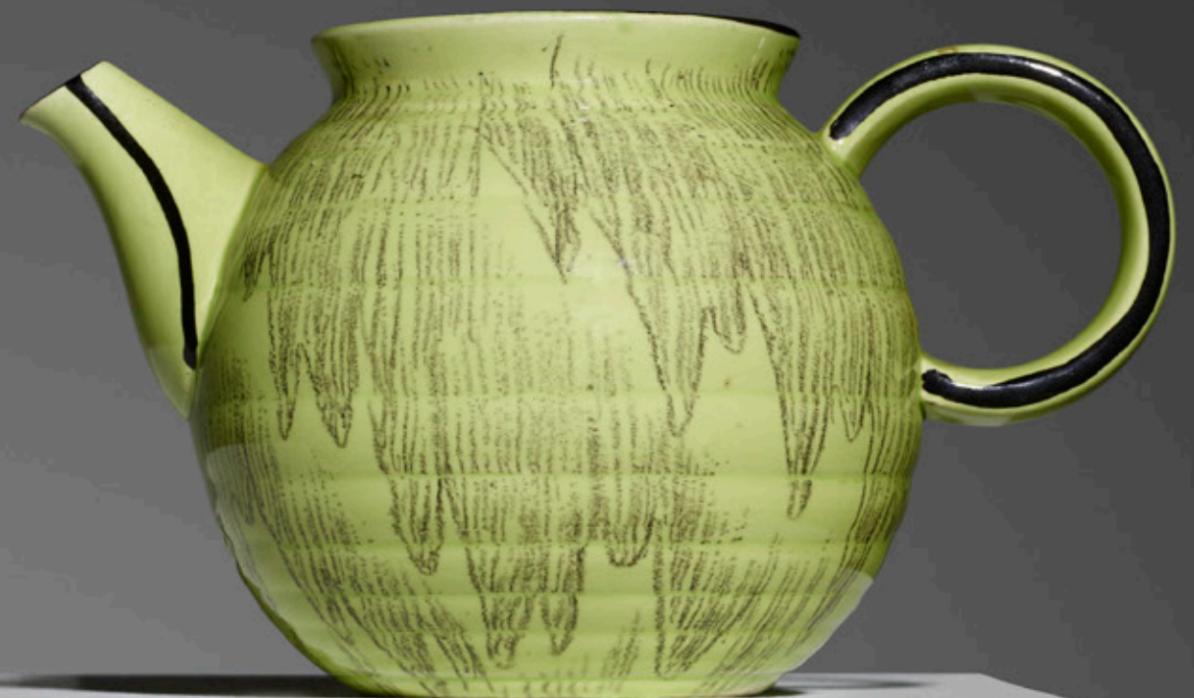


Throughout her eighty year career, Eva Zeisel (1906-2011) created works that defined her vision of modern design. As tangible objects of beauty, her designs transform with interaction. They are intended to be held and touched as well as to delight the eye. They are works of sculpture in addition to being functional. Her timeless, classic designs are in the collections of major museums worldwide, including the British Museum and the Metropolitan Museum of Art, New York. Zeisel's mantra was "the playful search for beauty". She wrote that "For every use and every production process there are equally attractive solutions". Zeisel is considered one of the major designers of the 20th and 21st centuries and is often mentioned alongside midcentury visionaries such as Alvar Aalto, Ray and Charles Eames, and Russel Wright.

Born in Hungary, Zeisel began as a painter, but soon turned to pottery in order to support herself. After an apprenticeship in the potter's guild, she worked in the commercial design world, which at the time was primarily dominated by men. She went on to design for factories in many countries in Europe, including Germany and Russia as well as in the United States. Although Eva never called herself an artist, she referred to herself as "a maker of things", her designs have a deeply individual, sensual aesthetic which is uniquely her own.

The rare works offered here are from Eva Zeisel's own personal collection and showcase some of her earliest and momentous collaborations with noted firms in Germany and the United States. These daring modern designs are a richly personal snapshot into Zeisel's many extraordinary achievements.

Eva Zeisel



324 **EVA ZEISEL** LIDDED CASSEPOLE DISH
HUNGARY/USA, 1947 | RIVERSIDE CERAMICS COMPANY | GLAZED PORCELAIN, BRASS | 9 DIA x 5 H IN (23 x 13 CM)

Signed with stamped manufacturer's mark to underside: [California Riverside China Eva Zeisel]. \$3,000 – 5,000

LITERATURE: *Eva Zeisel: Life, Design, and Beauty*, Kirkham, Moore and Wolframm, pg. 83

PROVENANCE: Collection of the artist

325 **EVA ZEISEL** PROTOTYPE MUSEUM SHAPE BOWL
HUNGARY/USA, 1945 | CASTLETON CHINA | UNGLAZED PORCELAIN | 16 W x 14 D x 5½ H IN (41 x 36 x 14 CM)

\$3,000 – 5,000

LITERATURE: *Eva Zeisel: Life, Design, and Beauty*, Kirkham, Moore and Wolframm, pg.69 illustrates related work

PROVENANCE: Gift from the artist circa 1946 | Returned to the artist circa 2005



In 1942, Eva was commissioned by the Museum Modern Art to design a pure white, elegant, porcelain dinnerware service that would look like an heirloom. The manufacturer was Castleton China in Newcastle, Pennsylvania. This set was shown at a solo exhibition at the Museum of Modern Art in 1946, the first the museum had ever presented solely dedicated to a female artist. This exhibition was pivotal in establishing Zeisel as a major American designer.

The founder of Castleton, had been deeply influenced by the 1941 Museum of Modern Art exhibit *Organic Design in Home Furnishing*, and wanted to introduce the new modern esthetic into the pieces made by his firm. The Museum chose to give the design commission to Zeisel, whose work they had seen previously. The contract called for the Museum of Modern Art to approve each piece for inclusion in the set. No design suggestions were made, but some pieces were not selected. This large, asymmetrical, unglazed salad bowl was not included in the original set, and is the only one in existence. When Eva and one of her Pratt students were setting up the Museum of Modern Art exhibition, Eva gave her the bowl as a wedding gift. In 2005, she returned it to Eva who displayed it in her studio.

326 **EVA ZEISEL** INKWELL
HUNGARY/GERMANY, 1929 | SCHRAMBERGER MAJOLIKAFABRIK | GLAZED CERAMIC | 7 ¼ W × 2 D × 2 ¼ H IN (18 × 5 × 6 CM)

\$3,000–5,000

PROVENANCE: Collection of the artist



327 **EVA ZEISEL** TEAGLASS STANDS AND TRAY
HUNGARY/GERMANY, 1929 | SCHRAMBERGER MAJOLIKAFABRIK | GLAZED CERAMIC | 12 ¼ W × 7 ¾ D × 1 ¼ H IN (31 × 20 × 3 CM)

Lot includes one tray and three tea glass stands each measuring: 4 w × 3 d × 2 h inches. Signed with glazed manufacturer's mark to underside of tray and one tea glass stand: [K]. \$5,000–7,000

LITERATURE: *Eva Zeisel: Life, Design, and Beauty*, Kirkham, Moore and Wolframm, pg. 51 illustrates these examples
PROVENANCE: Collection of the artist



These tea glass holders and their tray were produced in 1929 by the Schramberger Majolika Fabrik, in the Black Forest region of Germany. These pieces afford a rare and early glimpse into her dynamic collaboration with the firm. At age 23, Eva kept their 350 employees busy for almost two years, during which she introduced over 200 new designs. Although the Bauhaus was using geometry in a serious way at the time, Eva used geometry in a playful and popular way. These works represent the earliest works by Zeisel to appear at auction.

328 **EVA ZEISEL** CANDLEHOLDER
HUNGARY/USA, 1947 | RIVERSIDE CERAMICS COMPANY | GLAZED PORCELAIN | 5½ W x 4 D x 2 H IN (14 x 10 x 5 CM)

\$4,000–6,000

PROVENANCE: Collection of the artist

329 **EVA ZEISEL** CLOVERWARE SERVING SET
HUNGARY/USA, 1947 | CLOVER BOX COMPANY | ACRYLIC PLASTIC | 14 W x 14 D x 2¼ H IN (36 x 36 x 6 CM)

Set includes one large serving dish, two small dishes and one spoon. \$6,000–8,000

LITERATURE: *Eva Zeisel: Life, Design, and Beauty*, Kirkham, Moore and Wolframm, ppg. 84–86

PROVENANCE: Collection of the artist



The present lot demonstrates the emergence of Eva's design ideology of "the playful search for beauty". Her goal with the *Cloverware* series was twofold: to create "free, lively forms in plastic" and to introduce these newly developed acrylics as a suitable material for tableware. Zeisel created 15 distinctly biomorphic shapes in three richly colored hues. The edges glow with reflected light. During World War II, the Clover Box Company had made plastic windshields for fighter planes and were looking for a new project after the war. Zeisel and the owner experimented until they came up with a new production technique; she cut a shape, the top view of the pieces, out a piece of plywood. Then they laid a flat piece of acrylic plastic on top of it. They warmed the plastic until it sagged and then used an air pump to pull it down from below. No molds were used to create these shapes.

330 **EVA ZEISEL** CONDIMENT SET
HUNGARY/USA, 1947 | RIVERSIDE CERAMICS COMPANY | GLAZED PORCELAIN | 4 3/4 DIA x 7 H IN (12 x 18 CM)

Set includes one cruet and two bowls. Signed with stamped manufacturer's mark to underside of one example:
[California Riverside China Eva Zeisel]. \$4,000 – 6,000

LITERATURE: *Eva Zeisel: Life, Design, and Beauty*, Kirkham, Moore and Wolframm, pg. 80
PROVENANCE: Collection of the artist



331 **EVA ZEISEL** COLLECTION OF TABLEWARE
HUNGARY/USA, 1947 | RIVERSIDE CERAMICS COMPANY | GLAZED PORCELAIN | 9 1/2 DIA x 3/4 H IN (24 x 2 CM)

Collection includes three plates, two teacups and one saucer. Signed with stamped manufacturer's mark to underside of each element:
[California Riverside China Eva Zeisel]. \$5,000 – 7,000

PROVENANCE: Collection of the artist



Although Eva designed this shape for Schramberger, later the factory made a special agreement with Wheelock, an importer based in Wisconsin, to export this set to the United States. Other agreements by Wheelock specified that Wheelock would do the decorations, but in this case the decoration was hand painted by artists at Schramberger prior to export.



332 **EVA ZEISEL** BLACK FOREST TEA SERVICE
HUNGARY/GERMANY, c. 1929 | SCHRAMBERGER MAJOLIKAFABRIK FOR WHELOCK | HAND-PAINTED AND GLAZED CERAMIC
13 DIA x 3/4 H IN (33 x 2 CM)

Service includes teapot, sugar pot, creamer and tray. Signed with stamped manufacturer's mark to underside of each element:
[SMF Germany Wheelock Black Forest Handpainted Pottery]. \$5,000 – 7,000

PROVENANCE: Collection of the artist



333 **EVA ZEISEL** COLLECTION OF TABLEWARE

HUNGARY/USA, 1947 | RIVERSIDE CERAMICS COMPANY | GLAZED PORCELAIN | 9 ½ DIA × ¾ H IN (24 × 2 CM)

Collection includes two plates, one bowl and one teacup. Signed with stamped manufacturer's mark to underside of each element: [California Riverside China Eva Zeisel]. \$4,000 – 6,000

PROVENANCE: Collection of the artist

334 **EVA ZEISEL** LIDDED CASSEROLE DISH

HUNGARY/USA, 1947 | RIVERSIDE CERAMICS COMPANY | GLAZED PORCELAIN, BRASS | 9 DIA × 5 H IN (23 × 13 CM)

Signed with stamped manufacturer's mark to underside: [California Riverside China Eva Zeisel]. \$3,000 – 5,000

LITERATURE: *Eva Zeisel: Life, Design, and Beauty*, Kirkham, Moore and Wolframm, pg. 83

PROVENANCE: Collection of the artist



In 1947 Eva Zeisel began designing for The Riverside Ceramic Company, Riverside, California a small firm with a particular expertise in glaze work that produced intricate thin-walled ceramics. Zeisel's work for Riverside incorporated unusual and richly curvilinear modern designs that were further heightened by the deeply saturated and modulated hues of the glazes. Works from Zeisel's line were exhibited at the Museum of Modern Art, New York in September 1947 and a number of works remain in the museum's permanent collection. For various reasons, the factory closed shortly after they made this set, so these remain among Zeisel's rarest pieces.

335 **EVA ZEISEL** LIDDED VESSELS, SET OF TWO
HUNGARY/GERMANY, 1929 | SCHRAMBERGER MAJOLIKAFABRIK | GLAZED CERAMIC | 3 ¼ DIA × 4 H IN (8 × 10 CM)

\$4,000–6,000

LITERATURE: *Eva Zeisel: Life, Design, and Beauty*, Kirkham, Moore and Wolframm, pg. 51 illustrates these examples
PROVENANCE: Collection of the artist



336 **EVA ZEISEL** MONDRIAN TABLEWARE SERVICE
HUNGARY/GERMANY, 1929 | SCHRAMBERGER MAJOLIKAFABRIK | HAND-PAINTED AND GLAZED CERAMIC | 7 ½ DIA × ½ H IN (19 × 1 CM)

Service includes four plates, four cups and three saucers. Signed with stamped manufacturer's mark to underside of each element: [Majolika Schramberger Handgemak]. \$7,000–9,000

LITERATURE: *Eva Zeisel: Life, Design, and Beauty*, Kirkham, Moore and Wolframm, ppg. 50–51
PROVENANCE: Collection of the artist



337 **EVA ZEISEL** TEAPOT

HUNGARY/GERMANY, 1929 | SCHRAMBERGER MAJOLIKAFABRIK | GLAZED CERAMIC | 8 ½ W × 5 ¼ D × 5 H IN (22 × 13 × 13 CM)

Signed with stamped manufacturer's mark to underside: [Germany 22]. \$3,000–5,000

LITERATURE: *Eva Zeisel: Life, Design, and Beauty*, Kirkham, Moore and Wolframm, pg. 48 illustrates related work

PROVENANCE: Collection of the artist



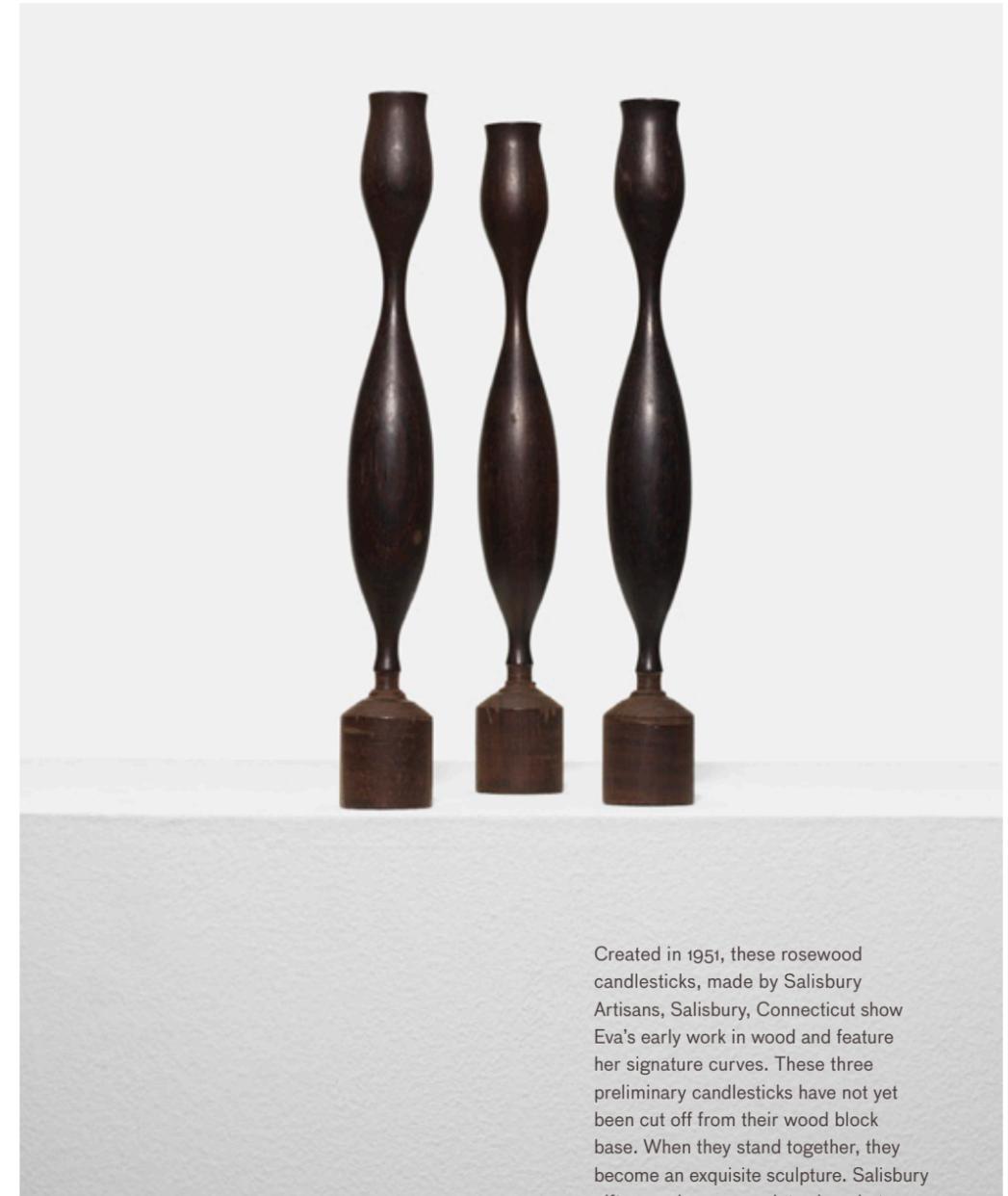
338 **EVA ZEISEL** PROTOTYPE CANDLESTICKS, SET OF THREE

HUNGARY/USA, 1951 | SALISBURY ARTISANS | TURNED ROSEWOOD | 1 ½ DIA × 11 ½ H IN (4 × 29 CM)

\$5,000–7,000

LITERATURE: *Eva Zeisel: Life, Design, and Beauty*, Kirkham, Moore and Wolframm, ppg. 92–93

PROVENANCE: Collection of the artist



Created in 1951, these rosewood candlesticks, made by Salisbury Artisans, Salisbury, Connecticut show Eva's early work in wood and feature her signature curves. These three preliminary candlesticks have not yet been cut off from their wood block base. When they stand together, they become an exquisite sculpture. Salisbury giftware pieces were introduced at the Akron Art Institute. Their distinctly feminine shapes foreshadow many of Eva's later designs.

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A

ADLER, DANKMAR 279, 281–284, 288

ADNET, JACQUES 294–296, 300

B

BALDWIN, BENJAMIN 312

BANG, ARNE 151–153

BELLINI, MARIO 323

BENNETT, WARD 311

BERTOIA, HARRY 109, 134–139

BONOVITZ, JILL 241

BOURKE-WHITE, MARGARET 268

BOUY, JULES 275

BRANCO & PRETO 174

BURCHIELLARO, LORENZO 315

BURNHAM, DANIEL 280

BURTON, SCOTT 250

BUZZI, TOMASO 192

C

CASTIGLIONI, ACHILLE 308

CHALE, ADD 292

CHIESA, PIETRO 191

CHIHULY, DALE 255–259

CONOVER, CLAUDE 126

D

DANINOS, CHRISTIAN 302

DAVIS, STUART 110

DESKEY, DONALD 262, 265, 274

DEVORE, RICHARD 238–240, 242

DIXON, TOM 318–319

E

ESHERICK, WHARTON 254

EVANS, PAUL 140

F

FONTANA ARTE 187–188, 195, 206

FORNASETTI, PIERO 112–114

FRANÇA, HUGO 172

FRANKL, PAUL 271

FRIEDEBERG, PEDRO 115, 299

G

GAMBONE, GUIDO 207–208

GANDINI, INNOCENTE 303

GREGOTTI, VITTORIO 204

H

H.M. BIRKEDAL HANSEN & SON 158

HAGENAUER, KARL 276

HENNINGSSEN, FRITS 154

HEUN, ARTHUR 285–286

HUI, KA-KWONG 116–121

I

INGRAND, MAX 190, 194, 203

J

JACOBSEN, ARNE 163

JONGERIUS, HELLA 220

JUHL, FINN 161–162

K

KANEKO, JUN 232–233, 237

KENILWORTH STUDIOS 263

KNOX, ARCHIBALD 278

KOONS, JEFF 226–228

KREKELS, CHRISTIAN 301

L

LANGLAIS, BERNARD 105

LASZLO, PAUL 287

LAVERNE, PHILIP AND KELVIN 289, 291

LE CORBUSIER 176

LEBOVICI, YONEL 304

LELII, ANGELO 107, 199–201

LENCI, FABIO 313–314

LEWITT, SOL 320

LITTLETON, HARVEY K. 111

M

MAISON DESNY 267

MANGIAROTTI, ANGELO 310

MAURER, INGO 244

MCARTHUR, WARREN 261

MENEGHETTI, LODOVICO 204

MOULTHROP, ED 108

N

NAKASHIMA, GEORGE 100–104, 106, 122–125, 127–128, 130–133

NESSEN, WALTER VON 272

NIEMEYER, OSCAR 165

NILSSON, BARBRO 155, 164

NOGUCHI, ISAMU 305–306

NYMPHENBURG 231

O

OHIRA, YOICHI 309

OHR, GEORGE 260

OPPENHEIM, MERET 293

OSOLNIK, RUDE 129

OSTUNI, ANGELO 298

P

PANTON, VERNER 243

PARISI, ICO 197

PERRIAND, CHARLOTTE 166, 182

PFAU, BERNHARD 273

PICASSO, PABLO 177

PONTI, GIO 186, 198, 202, 205

Q

QUARTI, EUGENIO 270

R

RICHTER, MARIANNE 160

ROBSJOHN-GIBBINGS, T.H. 297

RODRIGUES, SERGIO 171, 178–180

ROHDE, GILBERT 266

S

SALOCCHI, CLAUDIO 321

SALTO, AXEL 141–150

SARFATTI, GINO 185, 189, 196

SCARLETT, ROLPH 167

SCARPA, AFRA AND TOBIA 290

SCOTT BROWN, DENISE 209–219

SCARPA, CARLO 193

SHAHN, BEN 103

SHECHET, ARLENE 234

SOTTSASS, ETTORE 245

SOWDEN, GEORGE 317

STOPPINO, GIOTTO 204

SUGIMOTO, HIROSHI 230

SULLIVAN, LOUIS 279, 281–284, 288

T

TAKIS, VASSILAKIS 307

TEAGUE, WALTER DORWIN 264

TENREIRO, JOAQUIM 175, 183–184

THEVENIN, SIDO AND FRANÇOIS 316

TURNER, ROBERT 229

TUTTLE, RICHARD 251–253

TYNELL, PAAVO 159

V

VAN DOREN, HAROLD 269

VENTURI, ROBERT 209–219

VODDER, ARNE 157

W

WEGNER, HANS J. 156

WEST, FRANZ 235–236

WOOD, BEATRICE 248

WOODMAN, BETTY 221–225

WORMLEY, EDWARD 322

WRIGHT, RUSSEL 277

Y

YAMADA, TETSUYA 246–247, 249

Z

ZANINE CALDAS, JOSÉ 168–170

ZEISEL, EVA 324–338

Q

QUARTI, EUGENIO 270

R

RICHTER, MARIANNE 160

ROBSJOHN-GIBBINGS, T.H. 297

RODRIGUES, SERGIO 171, 178–180

ROHDE, GILBERT 266

S

SALOCCHI, CLAUDIO 321

SALTO, AXEL 141–150

SARFATTI, GINO 185, 189, 196

SCARLETT, ROLPH 167

SCARPA, AFRA AND TOBIA 290

SCOTT BROWN, DENISE 209–219

SCARPA, CARLO 193

SHAHN, BEN 103

SHECHET, ARLENE 234

SOTTSASS, ETTORE 245

SOWDEN, GEORGE 317

STOPPINO, GIOTTO 204

SUGIMOTO, HIROSHI 230

SULLIVAN, LOUIS 279, 281–284, 288

T

TAKIS, VASSILAKIS 307

TEAGUE, WALTER DORWIN 264

TENREIRO, JOAQUIM 175, 183–184

THEVENIN, SIDO AND FRANÇOIS 316

TURNER, ROBERT 229

TUTTLE, RICHARD 251–253

TYNELL, PAAVO 159

V

VAN DOREN, HAROLD 269

VENTURI, ROBERT 209–219

VODDER, ARNE 157

W

WEGNER, HANS J. 156

WEST, FRANZ 235–236

WOOD, BEATRICE 248

WOODMAN, BETTY 221–225

WORMLEY, EDWARD 322

WRIGHT, RUSSEL 277

Y

YAMADA, TETSUYA 246–247, 249

Z

ZANINE CALDAS, JOSÉ 168–170

ZEISEL, EVA 324–338

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