

IMPORTANT DESIGN





Exhibition

3–10 December 2019

10 am–5 pm Monday–Friday

12–4 pm Saturday

1440 West Hubbard Street Chicago Illinois 312 563 0020

Auction 10 December 2019 Noon ct

IMPORTANT**DESIGN**

wright20.com





100

Claude Lalanne
Les Phagocyte spoons, set of ten

France, c. 1991 | Artcurial
sterling silver
1½ w × ¾ d × 5½ h in (4 × 2 × 14 cm)

Impressed signature to each example
'C. Lalanne Artcurial'.

\$5,000–7,000

Literature: *Lalanne(s)*, Abadie,
ppg. 164–165

101

Rei Kawakubo
Chair No. 8

Japan, c. 1987 | Comme des Garçons
stainless steel, plastic
14 w × 18½ d × 25½ h in (36 × 47 × 65 cm)

Decal registration label to underside
'Property of: Comme des Garçons
116 Wooster Street Soho NYC 10012'.

\$7,000–9,000

Literature: *Comme des Garçons*,
manufacturer's catalog, 1990, unpaginated

Provenance: Comme des Garçons,
New York | Acquired from the previous
in the late 1990s by the present owner





102

**Claude and François-Xavier
Lalanne**

Doigt, set of five

France, c. 1970
cast copper
¾ w × ½ d × 1 h in (2 × 1 × 3 cm)

\$5,000–7,000

Literature: *Lalanne(s)*, Abadie,
ppg. 216–217 illustrate similar examples



103

Sterling Ruby b. 1972
Untitled (two works)

2010
glazed stoneware
1½ h × 6¼ w × 4½ d in (4 × 16 × 11 cm)

Additional work measures: 1 h × 4 w ×
3 d inches. Incised signature and date
to underside of each work 'SR 10'.

\$7,000–9,000

Provenance: Gift from the artist
Private Collection, Miami



104

Studio Job
Industry Cabinet

Belgium, 2009/2013
Indian rosewood, white bird's eye
maple marquetry
71 w × 16 d × 35½ h in (180 × 41 × 90 cm)

Cabinet features two doors concealing
two shelves. Marquetry signature to lower
right 'Job'. This work is from the edition
of 6 plus two artist's proofs and was made
to order in 2013.

\$70,000–90,000

Provenance: Chamber, New York
Acquired from the previous in 2015
by the present owner





105

Claude Lalanne
lolas demitasse spoons, set of ten

France, 1966
sterling silver
1 w × ½ d × 4¼ h in (3 × 1 × 11 cm)

Impressed signature to each example
'Cl Lalanne'.

\$5,000–7,000

Literature: *Lalanne(s)*, Abadie, pg. 163

106

Harush Shlomo
Out of the Box

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

This work is unique. Incised signature
and date to base 'Harush Shlomo 2016'.

\$10,000–15,000

Provenance: Private Collection
Wright, *Important Design*, 7 June 2018,
Lot 104 | Private Collection, Austin



Claude Lalanne
Les Phagocytes demitasse spoons,
set of ten

France, c. 1991 | Artcurial
sterling silver
1 w × ¼ d × 4 h in (3 × 1 × 10 cm)

Signed with impressed manufacturer's
mark to each example 'Cl Lalanne'
with touchmarks.

\$5,000–7,000



César (César Baldaccini)
Le Sein pendant

France, c. 1978/1998
18 karat gold, diamond
1¼ w × 1¼ d × ¾ h in (3 × 3 × 2 cm)

Pendant can also be worn as a brooch.
Incised signature to reverse '98 Cesar'.
Stamped to reverse '750'. Total weight:
17.54 grams.

\$3,000–5,000

John Dickinson

The great room of John Dickinson's
San Francisco Firehouse residence.
Photo by Fred Lyon



Making the Ordinary Extraordinary

By R. Louis Bofferding

“One should never design with the idea of being extraordinary,” said John Dickinson, the San Francisco furniture and interior designer in a 1978 interview. “I don’t like viewing my designs as sculpture...this is not art, it’s decoration.” To say otherwise would have been pretentious, yet the quote doesn’t quite square with the work itself. Take, for example, three items: the armoire that’s trompe-l’œil-painted to resemble a Bay Area row house facade, the tables “draped” with galvanized-tin tablecloths, and the hand-carved African fetishes he mounted on bull-nosed bases, and sprayed with glossy white automobile enamel. All, like pretty much everything he designed, are nothing if not extraordinary.

Dickinson hit the mark, however, in another interview in which, to mix metaphors, he cracked the door open between design and art. “Design is like vocabulary. There are so many ways to say the same familiar things, so originality is paramount. After all, somehow, somewhere, it’s all been done before.” This explains the course he embarked on a decade earlier, when the concept of post modernism was still in gestation, that allowed him to tack between modernism and historicism, function and eccentricity. The result was a body of work that was, for the most part, practical, cerebral, and elegant.

John Dickinson was born in 1920, and raised in Berkeley. Around 1940 he went to New York, enrolled at Parsons, and left before graduating to work at Lord & Taylor in display, and the interior design department, then run by William Pahlmann. He designed furniture for W. & J. Sloan and Drexel. Returning to California, he worked at I. Magnin in Los Angeles, married, and built a house in Redlands that he decorated, which appeared in a 1951 magazine, his first published work. In 1956 he set himself up as an independent decorator. Then, his wife died in childbirth, and Dickinson became an alcoholic. Sometime later a San Francisco decorator, E. Coleman Dick, offered him a job if he stopped drinking. Having reached rock bottom, he did. From there, with a talent like his, the only way to go was up.



A view of the Firehouse looking towards the interior rooms; the monumental display cabinet is illustrated on the left.

Fast forward to 1965, by which time Dickinson had reestablished himself as an independent designer. Receiving an inheritance on his parents' death, he bought an 1893 Pacific Heights firehouse, which had miraculously survived the 1906 earthquake and fire. For the next twenty years he would tweak it architecturally, and furnish it so remarkably, that it became one of the most published dwellings of the day. Initially, though, he moved in with just a few possessions. He furnished it gradually with what struck his eye, and what he could afford, which was the Victorian, Edwardian, and Arts-and-Crafts antiques that no one else then wanted. Not that his decor was *faux de mieux*, as it were. "I love the 19th century," he said, because "it wasn't as classical as the eighteenth, or slick as the twentieth." In any case, the astonishing result was a must-see among the local gentry, and visiting design-world worthies, including David Hicks, Andrée Putman, and, of all people, Sister Parish.

Gradually, as Dickinson's career began to take off, he replaced the antiques with furniture of his own devising. One of the pieces that he had made for himself, just prior to moving in, is the aforementioned armoire, painted in trompe-l'œil to resemble a typical Bay Area gingerbread row house. Having seen "photographs of a collection of furniture owned by the Duchess of Windsor...fantastic stuff...I was so hooked that I sat right down and taught myself how to fool the eye." What he was looking at was a pair of 1930s Louis XV-style commodes by Jansen. They were trompe-l'œil painted with ribbons, butterflies, and feathers in pastels. Dickinson, however, painted in earth tones a chipped façade that had seen better days. In the years that would follow, new designs were added, and recently purchased antiques with good bones were altered, often beyond recognition, to suit his purpose and demanding aesthetic. Among them is the towering cabinet where he placed those glossy white African fetishes.

If nearly everything in the sale comes from his firehouse, absolutely everything belongs, or once belonged, to Carlene Safdie. She inherited Dickinson's estate, and recently donated some two hundred of his exquisitely rendered working drawings to the San Francisco Museum of Modern Art. She was a former Miss America contestant, "the runner up for Idaho, where there isn't a lot of competition," says she with typical, self-deprecating humor. Those good looks, along with her charm, wit, and kind heart, seduced Dickinson, who was by then openly gay. In 1972 she landed in San Francisco with her financier husband, Ed, and would come to engage Dickinson to decorate their 1920s Julia Morgan townhouse, her two very high-end fashion boutiques on Sacramento Street, and, when Ed bought it in 1979, the Sonoma Mission Inn. If her husband didn't cotton to Dickinson from the get go (getting in a fender bender while cruising the Tenderloin in Ed's Rolls Royce didn't help), he became an admirer when Dickinson pulled off the decoration of the Inn on time, on budget, and to rave press reviews. Long since sold, and subsequently dismantled, many of the furnishings were lost, but Carlene rescued a couple of lamps, and an imposing pair of standing lamps from the lobby, which are in this sale.

Those standing lamps are yet another instance of Dickinson taking inspiration from the 1930s (by this time the Art Deco revival was in full swing). His model was derived—copied, actually—from an Alberto Giacometti bronze model commissioned by Jean-Michel Frank, and christened *feuille* (leaf). Dickinson's leafy version has a wrought-iron core sheathed in papier-mache, faux painted to replicate the oxidized patina of the ancient bronzes that had inspired Giacometti in the first place. Frank, it should be noted, exerted an enormous influence on Dickinson, which he let pass unacknowledged. This could be construed as the anxiety of influence, although what Dickinson did with it invariably came off looking like Dickinson. A more likely explanation is that he simply didn't want his work to be seen through the scrim of history. After all, as quoted above, "originality is paramount" precisely because "it's all been done before." And so Dickinson could regard the post-modernist dilemma with some dispassion.

Dickinson did acknowledge, however, the influence of tribal Africa. At the decidedly down-market Cost Plus, he purchased a brand new Ugandan traveling stool that inspired his plaster end table, made in two sizes, which has since become his signature design. In addition, he had a few more hand-carved from pine, in a variety of sizes, for the firehouse. On another shopping expedition there he filled his cart with a group of new African fetish figures that he transformed into fetishes of modern design, and exhibited in a 1974 room for a SFMOMA benefit show house. Today, their colonialist implications provoke a sense of unease, but Dickinson's eye was a roving one, which alighted on Victorian furniture here, African fetishes there, and anything in between that suited his purpose.

And now let's revisit Dickinson's masterpiece as an interior designer, the great room of the firehouse, in it's second and final 1970s incarnation. We needn't single out here the works that are in it, which are seen on the pages that follow, but it's instructive to point out commonalities with Frank's masterpiece in Paris, the salon of Vicomte Charles and Marie-Laure de Noailles. Both silhouette white upholstery against tawny-hued walls, and both break a rule, successfully, with the use of low-slung furniture in a high ceilinged room. The color palettes were derived from materials left in their natural state. In Frank's case they're luxurious: straw marquetry, bronze, ivory, and rock crystal, presented against a backdrop of parchment-sheathed walls. Whereas Dickinson's are unassuming: waxed oak, steel, and brass, against a backdrop of walls and a ceiling stained by smoke, which, over the decades, had wafted from cigars and cigarettes of idling firemen. Not only did Dickinson preserve the staining, he sealed it in, and hired a faux painter to augment it.

How did he channel the ethos of Frank when the first monograph on his work appeared in 1979, just three years before Dickinson's death? The answer is found in San Francisco itself. Frank decorated the Russian Hill penthouse of Templeton Crocker in 1928. He provided the architect David Adler, and the decorator Syrie Maugham, with furnishings for the Celia Tobin Clark house, on which they collaborated in nearby Hillsborough. He supplied sales desks for a boutique in a Magnin department store, and, decades later, Dickinson would come to place one of them when decorating the bedroom suite of the painter Ralph DuCasse, whose white-on-white canvases hung in the firehouse. And then there was Frances Elkins, an important decorator, and a friend of Frank's, who imported his furniture, and lived with some of it herself in nearby Monterey. It's also quite possible that Dickinson, when a Parsons student, actually encountered Frank, who, as a war refugee, had lectured there just prior to his 1941 suicide.

Dickinson, on occasion, took what he needed not only from Frank, but Syrie Maugham too, as well as Paul Frankl, T. H. Robsjohn-Gibbings, and others besides. Yet, as with the Giacometti standing lamp, the result was always, ironically, inimitably his own. As Dickinson said about his rooms—which could have said about his furniture, too—"What I do is always mine. I want my work to be instantly recognizable. I think this idea that everyone pays lip service to, that a room should reflect the client more than the decorator, is utter nonsense. Clients come to you for a look. It can be tempered and diluted or softened, but my rooms always end up looking like me. There's no way I can avoid that, and I don't want to."

Louis Bofferding is a New York antiques dealer. In 1997 he delivered a lecture on Dickinson at the Los Angeles County Museum of Art, and in 2004 he mounted an exhibition of the work in his gallery.

John Dickinson

Unique bar domes for the Firehouse, set of three

USA, c. 1974
enameled steel, brass, marble
17 w × 11 d × 22 h in (43 × 28 × 56 cm)

\$10,000–15,000

Literature: *The New York Times Book of Interior Design and Decoration*, Skurka, pg. 158 illustrates these examples in situ

Provenance: Collection of the artist
Thence by descent to Carlene Safdie

John Dickinson

Unique bar console for the Firehouse, San Francisco

USA, c. 1974
gel-coated fiberglass, brass
66¼ w × 23 d × 30¾ h in (168 × 58 × 78 cm)

Console features two removable lids for ice bucket storage.

\$30,000–50,000

Literature: *The New York Times Book of Interior Design and Decoration*, Skurka, pg. 158 illustrates this example in situ

Exhibited: *Art of Wine*, 29 April–4 May 1974, San Francisco Museum of Modern Art

Provenance: Collection of the artist
Thence by descent to Carlene Safdie



These unique bar domes and console were designed for John Dickinson's Firehouse residence in San Francisco. In 1974, Dickinson featured them in one of the several decorator's spaces he designed for the San Francisco Museum of Modern Art's *Art of Wine* show. A drawing of the space illustrating these forms is now in the museum's permanent collection.

In 1980, Dickinson completed his last major commission, a redesign of the historic Sonoma Mission Inn & Spa. The resort was owned by Dickinson's close friend and patron, Carlene Safdie who hired him to update the 100-room mission-style hotel with his signature color palette and refined, yet imaginative aesthetic. These lamps were utilized in the resort's lobby and guest suites.

111

John Dickinson
floor lamps from the Sonoma Mission Inn & Spa, pair

USA, 1980
papier-mâché over iron, linen
19 dia x 74¼ h in (48 x 189 cm)

\$30,000–50,000

Literature: *Modern Americana: Studio Furniture From High Craft to High Glam*, Iovine and Merrill, pg. 232 discusses commission

Provenance: Sonoma Mission Inn & Spa, Sonoma | Collection of Carlene Safdie





The present lot illustrated
in the great room of Dickinson's
San Francisco Firehouse.

112

John Dickinson
Prototype African table for the Firehouse,
San Francisco

USA, c. 1973
carved and stained pine
16½ w × 20 h in (42 × 51 cm)

This prototype table was designed for
John Dickinson's Firehouse residence in
San Francisco and was used as the basis
for subsequent examples in plaster.

\$15,000–20,000

Literature: *Modern Americana: Studio
Furniture From High Craft to High Glam*,
lovine and Merrill, pg. 230 illustrates
this example in situ

Provenance: Collection of the artist
Thence by descent to Carlene Safdie



John Dickinson
Rope table, model 111

USA, c. 1975
painted plaster
17½ dia × 18¾ h in (44 × 48 cm)

\$7,000–9,000

Literature: *Les Décorateurs des
Années 60–70*, Favardin and Bloch-
Champfort, pg. 160

Provenance: Collection of the artist
Thence by descent to Carlene Safdie





114

Selected by John Dickinson
kerosene lamp base

19th Century
brass
6¼ dia × 7 h in (16 × 18 cm)

Incised manufacturer's mark to underside
'Patronen Fabrik'.

\$2,000–3,000

Provenance: Collection of the artist
Thence by descent to Carlene Safdie

115

John Dickinson
Draped table, model 107

USA, 1972
galvanized steel, brass
27 w × 26 d × 24 h in (69 × 66 × 61 cm)

\$10,000–15,000

Literature: *Modern Americana: Studio Furniture From High Craft to High Glam*,
Iovine and Merrill, pg. 234
Les Décorateurs des Années 60–70,
Favardin and Bloch-Champfort, pg. 161

Provenance: Collection of the artist
Thence by descent to Carlene Safdie



John Dickinson
X-Leg table

USA, c. 1970
plaster, painted plaster
20½ w × 19½ d × 21½ h in (52 × 50 × 55 cm)

\$6,000–8,000

Literature: *Modern Americana: Studio Furniture From High Craft to High Glam*,
Iovine and Merrill, pg. 232

Provenance: Private Collection



John Dickinson
Amphora table lamp from
the Sonoma Mission Inn & Spa

USA, 1980
painted wood, papier-mâché over steel,
linen, brass
18 dia × 33½ h in (46 × 85 cm)

\$15,000–20,000

Provenance: Sonoma Mission Inn & Spa,
Sonoma | Collection of Carlene Safdie





118

John Dickinson
Unique cabinets, pair

USA, c. 1975
lacquered wood, marble, brass
50 w × 19 d × 34¾ h in (127 × 48 × 88 cm)

Each cabinet features two doors
concealing divided storage.

\$7,000–9,000

Literature: *The New York Times Book of
Interior Design and Decoration*, Skurka,
pg. 160 illustrates one example in situ

Provenance: Collection of the artist
Thence by descent to Carlene Safdie





The present lot illustrated
in situ, overlooking the great
room of the Firehouse.

119

John Dickinson
Monumental Phrenology heads
with pedestals for the Firehouse, pair

USA, c. 1975
lacquered fiberglass, lacquered
wood, canvas
26 w × 24 d × 161 h in (66 × 61 × 409 cm)

Heads measure: 22 w × 26 d × 47.5 h inches. John Dickinson sourced and repainted these monumental phrenology heads in his signature color palette to sit atop custom designed pedestals for his Firehouse residence in San Francisco. The pedestals feature revolving bases and open storage to the reverse which Dickinson utilized for stereo equipment.

\$10,000–15,000

Literature: *Modern Americana: Studio Furniture From High Craft to High Glam*, Iovine and Merrill, pg. 231 illustrates these examples in situ *Les Décorateurs des Années 60–70*, Favardin and Bloch-Champfort, pg. 162 illustrates these examples in situ *The New York Times Book of Interior Design and Decoration*, Skurka, ppg. 156–157 illustrate these examples in situ

Provenance: Collection of the artist
Thence by descent to Carlene Safdie
Private Collection



120

John Dickinson
Prototype Trompe-l'œil side chair

USA, c. 1975
hand-carved and lacquered pine
20½ w × 26 d × 38 h in (52 × 66 × 97 cm)

Cloth label to underside 'John Dickinson
A.I.D. San Francisco'.

\$7,000–9,000

Provenance: Collection of the artist
Thence by descent to Carlene Safdie



121

John Dickinson
display cabinet for the Firehouse,
San Francisco

USA, c. 1975
oak, glass
67 w × 19½ d × 126½ h in (170 × 50 × 321 cm)

This display cabinet was designed for
John Dickinson's Firehouse residence in
San Francisco. Cabinet is comprised of
two units; the top unit features two glass
doors concealing one adjustable shelf
and the lower portion features two doors
concealing one adjustable shelf.

\$20,000–30,000

Provenance: Collection of the artist
Thence by descent to Carlene Safdie
Private Collection



Selected by John Dickinson
Unique sculpture

c. 1970
driftwood, abalone, brass
51 h x 21 w x 13 d in (130 x 53 x 33 cm)

\$7,000–9,000

Provenance: Collection of the artist
Thence by descent to Carlene Safdie



John Dickinson
chairs for Carlene Safdie, pair

USA, 1974
upholstery
27 w × 27 d × 38 h in (69 × 69 × 97 cm)

These chairs were custom designed for Carlene Safdie, Dickinson's longtime patron and friend.

\$10,000–15,000

Provenance: Collection of Carlene Safdie



Selected by John Dickinson
collection of four tabletop accessories

20th Century
marble, walnut burl, glazed porcelain with
applied decoration, acrylic
4¾ dia × 4¾ h in (12 × 12 cm)

Collection includes two spheres
with stands and two match holders.

\$1,000–1,500

Provenance: Collection of the artist
Thence by descent to Carlene Safdie



125

Selected by John Dickinson
collection of four lidded boxes

c. 1940
enamelware over steel, brass
19 w × 10 d × 6½ h in (48 × 25 × 17 cm)

\$1,000–1,500

Literature: *Modern Americana: Studio Furniture From High Craft to High Glam*, Iovine and Merrill, pg. 231 illustrates these examples in situ *The New York Times Book of Interior Design and Decoration*, Skurka, pg. 155 illustrates these examples in situ

Provenance: Collection of the artist
Thence by descent to Carlene Safdie

126

John Dickinson
Custom armchairs, pair

USA, 19th Century/c. 1975
oak, leatherette, brass
29 w × 28½ d × 39¾ h in (74 × 72 × 101 cm)

Dickinson custom upholstered these 19th century armchairs in beige leatherette with black and white piping for the living room of his Firehouse residence. Cloth label to underside of one example 'John Dickinson A.I.D. San Francisco'.

\$12,000–18,000

Literature: *Modern Americana: Studio Furniture From High Craft to High Glam*, Iovine and Merrill, pg. 231 illustrates these examples in situ *Les Décorateurs des Années 60–70*, Favardin and Bloch-Champfort, pg. 159 illustrates these examples in situ *The New York Times Book of Interior Design and Decoration*, Skurka, ppg. 155, 157 illustrate these examples in situ

Provenance: Collection of the artist
Thence by descent to Carlene Safdie





An early photograph of Dickinson in the great room of his Firehouse with the present lot, circa 1965.

127

John Dickinson
Early Trompe-l'œil cabinet

USA, 1963–1964
hand-painted wood
48½ w × 36 d × 88 h in (123 × 91 × 224 cm)

This early cabinet was crafted by Paul Grunner and hand-painted by John Dickinson for his first residence. Ten years later, Dickinson designed several of the decorator's spaces for the San Francisco Museum of Modern Art's *Art of Wine* show and included this cabinet. Cabinet features two doors concealing four drawers and storage. Signed and dated to base 'John Dickinson 1964'.

\$30,000–50,000

Exhibited: *Art of Wine*, 29 April–4 May 1974, San Francisco Museum of Modern Art

Provenance: Collection of the artist
Thence by descent to Carlene Safdie





128

John Dickinson

Prototype Rope table for the Firehouse,
San Francisco

USA, c. 1975

hand-carved and stained pine
17½ dia × 18¾ h in (44 × 48 cm)

This hand-carved *Rope* table was originally designed for John Dickinson's Firehouse residence in San Francisco. It was later carefully disassembled and used to create a mold which would be used in the production of subsequent plaster examples.

\$10,000–15,000

Provenance: Collection of the artist
Thence by descent to Carlene Safdie





129

Selected by John Dickinson
lighters, set of three

c. 1975
fruitwood, stainless steel, gemstone
3¼ w × 3¼ d × 3¾ h in (8 × 8 × 10 cm)

\$3,000–5,000

Literature: *Les Décorateurs des Années 60–70*, Favardin and Bloch-Champfort, ppg. 159–160 illustrate these examples in situ *The New York Times Book of Interior Design and Decoration*, Skurka, pg. 155 illustrates these examples in situ

Provenance: Collection of the artist
Thence by descent to Carlene Safdie



130

John Dickinson
Tree Trunk pedestals, pair

USA, c. 1975
papier-mâché over wood
15 dia × 40¼ h in (38 × 102 cm)

\$10,000–15,000

Provenance: Collection of the artist
Thence by descent to Carlene Safdie





A bedroom at the Firehouse illustrating the present lot, flanked on either side by two consoles (Lot 118) with the driftwood sculpture (Lot 122) looking on.

131

John Dickinson

Faux Bamboo bed for the Firehouse,
San Francisco

USA, c. 1975
carved and stained mahogany
74 w x 90 d x 139¾ h in (188 x 229 x 355 cm)

This queen-sized bed was designed for John Dickinson's Firehouse residence in San Francisco.

\$15,000–20,000

Literature: *The New York Times Book of Interior Design and Decoration*, Skurka, pg. 160 illustrates this example in situ

Provenance: Collection of the artist
Thence by descent to Carlene Safdie
Private Collection



John Dickinson

Unique cellarette for the Firehouse,
San Francisco

USA, c. 1975
hand-painted wood, 19th century enameled
metal feet, brass
24½ w × 17 d × 23¼ h in (62 × 43 × 59 cm)

This work was crafted by Otto Schreier and
hand-painted by John Dickinson. Stamped
to interior 'Otto Schreier Cabinetmaker'.

\$7,000–9,000

Literature: *The New York Times Book of
Interior Design and Decoration*, Skurka,
pg. 158 illustrates this example in situ

Provenance: Collection of the artist
Thence by descent to Carlene Safdie



John Dickinson

Twig occasional table, model 109

USA, 1971
painted plaster
32½ w × 22½ d × 23 h in (83 × 57 × 58 cm)

\$10,000–15,000

Literature: *Modern Americana:
Studio Furniture From High Craft to
High Glam*, Iovine and Merrill, pg. 235
Les Décorateurs des Années 60–70,
Favardin and Bloch-Champfort, pg. 162

Provenance: Collection of the artist
Thence by descent to Carlene Safdie





134

Selected by John Dickinson
lidded box

19th Century
lacquered wood, antler, carved bone, brass
11¼ w × 6¾ d × 10 h in (29 × 17 × 25 cm)

\$2,000–3,000

Provenance: Collection of the artist
Thence by descent to Carlene Safdie

135

John Dickinson
Wicker table lamps from the Sonoma
Mission Inn & Spa, pair

USA, c. 1979
plaster, linen
40 dia × 26 h in (102 × 66 cm)

\$6,000–8,000

Literature: *Modern Americana:
Studio Furniture From High Craft to
High Glam*, Iovine and Merrill, pg. 232
discusses commission

Provenance: Sonoma Mission Inn & Spa,
Sonoma | Collection of Carlene Safdie



Pierre Jeanneret

Kangourou chairs from Chandigarh, pair

France/India, c. 1955

teak, cane

21 w × 28 d × 25½ h in (53 × 71 × 65 cm)

\$60,000–80,000

Literature: *Le Corbusier Pierre Jeanneret: The Indian Adventure*, Design-Art-Architecture, Touchaleaume and Moreau, ppg. 570–571 *Le Corbusier Pierre Jeanneret, Chandigarh, India*, Galerie Patrick Seguin, ppg. 204–205, 284

Provenance: Chandigarh, India
Private Collection





Pierre Jeanneret
folding screen from the Administrative
Buildings, Chandigarh

France/India, c. 1957
teak, linen, brass
63 w × 1½ d × 67¼ h in (160 × 4 × 171 cm)

\$7,000–9,000

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

Provenance: Administrative Buildings, Chandigarh, India | Private Collection

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

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

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

\$10,000–15,000

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

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



Pierre Jeanneret
dining table from Chandigarh

France/India, c. 1960–61

teak

72 w × 41½ d × 30 h in (183 × 11 × 76 cm)

\$20,000–30,000

Literature: *Le Corbusier Pierre Jeanneret: The Indian Adventure, Design-Art-Architecture*, Touchaleaume and Moreau, pg. 583 *Le Corbusier Pierre Jeanneret, Chandigarh, India*, Galerie Patrick Seguin, ppg. 232–235, 286

Provenance: Chandigarh, India
Private Collection





140

Pierre Jeanneret

dining chairs from Punjab University
Student Residences, Chandigarh,
set of eight

France/India, c. 1958–59
teak, cane, upholstery
18 w × 20 d × 32½ h in (46 × 51 × 83 cm)

\$20,000–30,000

Literature: *Le Corbusier Pierre Jeanneret:
The Indian Adventure, Design-Art-
Architecture*, Touchaleaume and Moreau,
pg. 561

Provenance: Punjab University
Student Residences Chandigarh, India
Private Collection



141

Jean Prouvé
Pivoting stool

France, c. 1944
carved and stained oak, enameled iron
21 w × 21 d × 32¼ h in (53 × 53 × 82 cm)

\$30,000–50,000

Literature: *Jean Prouvé, Complete Works*
Volume 2: 1934–1944, Sulzer,
ppg. 308–309 illustrate this example

Provenance: Galerie Cremniter-Laffanour,
Paris | Private Collection





142

Pierre Jeanneret
sofa from Chandigarh

France/India, c. 1958–59
teak, cowhide
66 w × 32 d × 35 h in (168 × 81 × 89 cm)

\$30,000–50,000

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

Provenance: Chandigarh, India
Private Collection

143

Pierre Jeanneret
lounge chairs from Chandigarh, pair

France/India, c. 1958–59
teak, cowhide
27 w × 32 d × 36 h in (69 × 81 × 91 cm)

\$30,000–50,000

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

Provenance: Chandigarh, India
Private Collection

Pierre Jeanneret

executive desk and chair from the
Administrative buildings, Chandigarh

France/India, c. 1957/c. 1960

teak, steel, cane, upholstery

71¼ w × 73 d × 28 h in (182 × 185 × 71 cm)

Chair measures: 18 w × 22 d × 33 h inches.

Desk features three doors concealing
storage; return features three doors
concealing two compartments and
open storage.

\$20,000–30,000

Literature: *Le Corbusier Pierre Jeanneret:
The Indian Adventure, Design-Art-
Architecture*, Touchaleaume and Moreau,
ppg. 561, 576

Provenance: Administrative buildings,
Chandigarh | Private Collection





145

Pierre Jeanneret
Rare sewing stools from Chandigarh, pair

France/India, c. 1955–56
teak
16 w × 16 d × 17½ h in (41 × 41 × 44 cm)

\$4,000–6,000

Provenance: Chandigarh, India
Private Collection

146

Pierre Jeanneret
writing chair from Chandigarh, India

France/India, c. 1960
teak, cane
23½ w × 26 d × 31½ h in (60 × 66 × 80 cm)

\$4,000–6,000

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





147

Pierre Jeanneret
bench from the M.L.A. Flats building,
Chandigarh

France/India, c. 1955–56
lacquered wood, upholstery
53¼ w × 16¼ d × 18 h in (135 × 41 × 46 cm)

\$7,000–9,000

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

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

148

Georges Jouve
Rare table lamp

France, c. 1950
glazed stoneware, linen
14 dia × 23 h in (36 × 58 cm)

Incised signature and artist's
cipher to underside 'Jouve'.

\$20,000–30,000

Literature: *Georges Jouve*, Galerie Jousse
Enterprise, pg. 306 illustrates drawing

Provenance: Private Collection, France



149

Pierre Jeanneret
Committee armchairs from the High Court,
Chandigarh, pair

France/India, c. 1953
teak, leather
22½ w × 26 d × 35 h in (57 × 66 × 89 cm)

\$20,000–30,000

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

Provenance: Chandigarh, India | Private Collection, Paris | Wright, *Design*, 22 March 2018, Lot 150 | Private Collection



150

Alexandre Noll
lidded box

France, c. 1950
carved ebony
7½ w × 6 d × 3½ h in (19 × 15 × 9 cm)

Carved signature to underside 'A Noll'.

\$5,000–7,000

151

Alexandre Noll
bowl

France, c. 1950
carved ebony
7½ w × 4 d × ¾ h in (19 × 10 × 2 cm)

Carved signature to underside 'A Noll'.

\$2,000–3,000



152

Pierre Jeanneret
bookcase from the College of Fine Art,
Chandigarh

France/India, c. 1960
teak, glass
53¾ w × 11 d × 35 h in (137 × 28 × 89 cm)

\$5,000–7,000

Literature: *Le Corbusier Pierre Jeanneret: The Indian Adventure, Design-Art-Architecture*, Touchaleaume and Moreau, pg. 594

Provenance: College of Fine Art,
Chandigarh, India | Private Collection

153

Jacques and Dani Ruelland
collection of six vases

France, c. 1960
glazed stoneware
2¾ dia × 17¼ h in (7 × 44 cm)

Incised signature to underside
of each example 'Ruelland'.

\$7,000–9,000



154

Pierre Jeanneret

Committee chair from High Court,
Chandigarh

France/India, c. 1953
teak, cowhide
23½ w × 26 d × 34½ h in (60 × 66 × 88 cm)

\$10,000–15,000

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

Provenance: High Court, Chandigarh
Private Collection



155

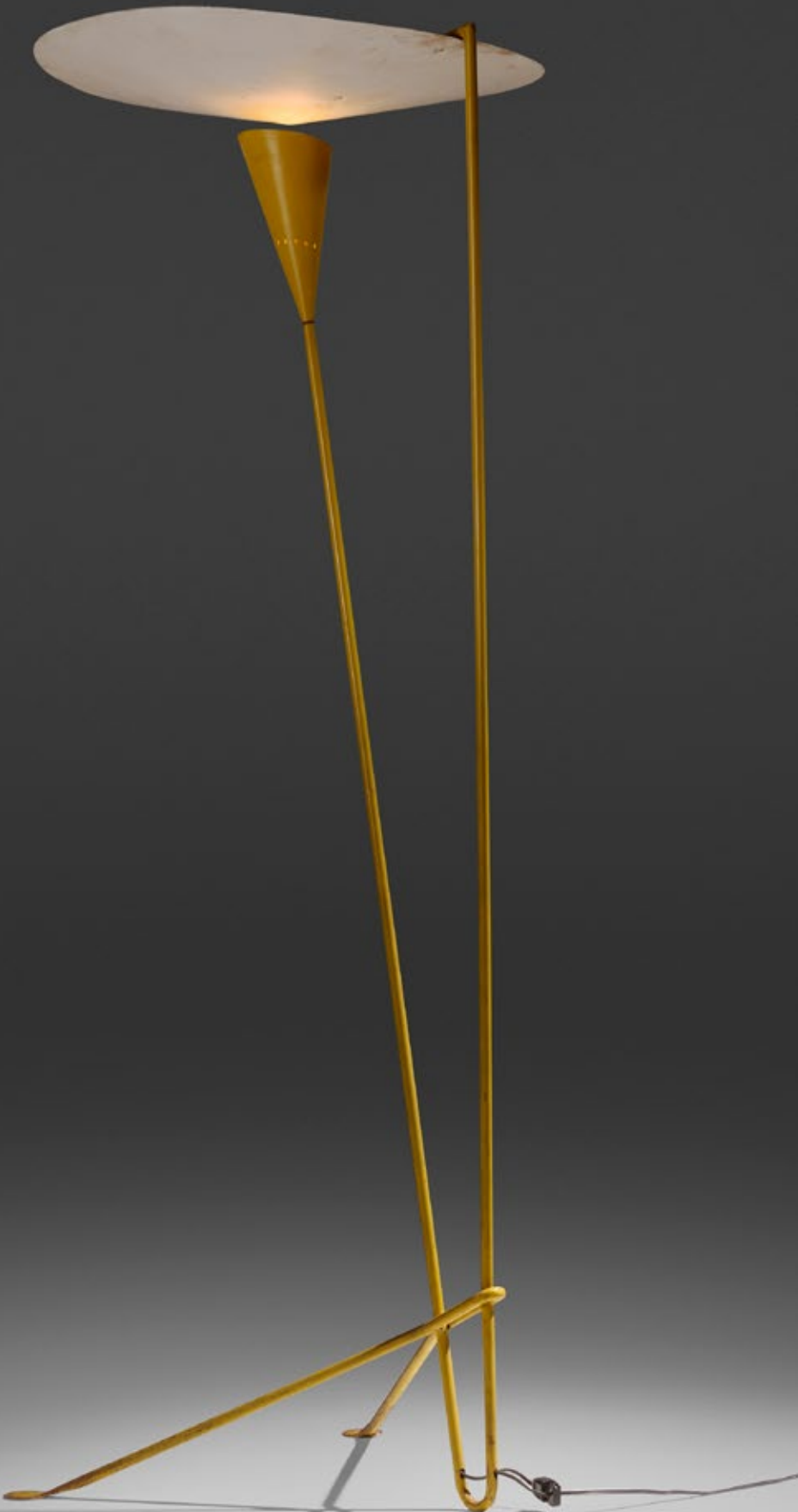
Michel Buffet

floor lamp

France, 1950 | R. Mathieu
enameled steel and aluminum
23½ w × 24½ d × 68½ h in
(60 × 62 × 174 cm)

\$7,000–9,000

Literature: *Lumieres*, Centre Georges Pompidou, pg. 101 *The Complete Designers' Lights*, Krzentowski and Krzentowski, pg. 33





156

Alexandre Noll
bowl

France, c. 1950
carved ebony
8¼ w × 4¼ d × 1½ h in (21 × 11 × 4 cm)

Carved signature to underside 'A Noll'.
\$2,000–3,000

157

Alexandre Noll
bowl

France, c. 1950
carved ebony
7¼ w × 3¼ d × 1 h in (18 × 8 × 3 cm)

Carved signature to underside 'A Noll'.
\$2,000–3,000



158

Charlotte Perriand
table, model 506

France, 1953 | Ateliers Jean Prouvé
for Galerie Steph Simon
enameled steel, laminate over wood, rubber
34 w × 34 d × 28 h in (86 × 86 × 71 cm)

\$5,000–7,000

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





159

Pierre Jeanneret

Rare four-panel folding screen from the Administrative Buildings, Chandigarh

France/India, c. 1957
teak, fabric, steel, rubber
82 w × 2 d × 72¼ h in (208 × 5 × 184 cm)

\$7,000–9,000

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

Provenance: Administrative Buildings, Chandigarh, India | Private Collection

160

Pierre Jeanneret

Y-frame armchairs from Chandigarh, pair

France/India, c. 1960
teak, cane
20 w × 24 d × 32½ h in (51 × 61 × 83 cm)

Painted marks to reverse of each example.

\$10,000–15,000

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

Provenance: Chandigarh, India
Private Collection





In the late 1950s, Gerrit Rietveld's grandson Alphonso "Fons" Johannes Seyler and his family embarked on a journey that took them from their home in The Netherlands to the Caribbean island of Aruba. Fons—the son of Guus Seyler and Elisabeth Rietveld—and his wife Gerda, were to manage Cas di Cultura, a cultural center in the capital city of Oranjestad that still operates as a hub for theater and music to this day. As a parting gift, Rietveld's trusted cabinetmaker and longtime assistant, Gerard van de Groenekan, presented the family with this dining suite: a sleek table and set of six *Zig-Zag* chairs. After over a decade on the island, the family returned to The Netherlands in 1971 with the dining suite in tow. It remained a cherished fixture in the Seyler's home until 2011, when it was acquired by the present owner.

An Important Dining Suite

From the Family of Gerrit Rietveld



Gerrit Rietveld

Important Zig Zag dining suite
for Alphonso "Fons" Johannes Seyler

The Netherlands, 1932–34/c. 1960

G.A. van de Groenekan
elm, brass

70¾ w × 31 d × 29 h in (180 × 79 × 74 cm)

Suite includes table and six chairs each
measuring: 14.5 w × 17 d × 29 h inches.
Branded manufacturer's mark to underside
of table 'H.G.MG.A. van de Groenekan
De Bilt Nederland'. Sold with a letter
of provenance from the Seyler family.

\$30,000–50,000

Literature: *The Furniture of Gerrit Thomas Rietveld*, Baroni, ppg. 137–139 *Gerrit Th. Rietveld: The Complete Works 1888–1964*, Kuper and van Zijl, ppg. 145–147, 202 *Gerrit Rietveld*, van Zijl, ppg. 103, 132 *The Complete Rietveld Furniture*, Vöge, ppg. 832–83, 86–87

Exhibited: *Gerrit Th. Rietveld*, 7 April – 26 May 2013, Galerie VIVID, Rotterdam

Provenance: Gift from Gerard van de Groenekan to Alphonso "Fons" Johannes Seyler (Rietveld's grandson) | Acquired from the previous by the present owner



162

Gerrit Rietveld
Amersfoortse chair

The Netherlands, 1949/1954 | Nemefa
enameled steel, lacquered wood, canvas
23 w × 26 d × 29 h in (58 × 66 × 74 cm)

\$5,000–7,000

Literature: *Gerrit Th. Rietveld: The Complete Works 1888–1964*, Kuper and van Zijl, pg. 233 *The Complete Rietveld Furniture*, Vöge, ppg. 140–141

Provenance: Private Collection,
The Netherlands



163

Gerrit Rietveld
Early Crate chair

The Netherlands, 1934
G.A. van de Groenekan
lacquered deal
23 w × 29 d × 24¾ h in (58 × 74 × 63 cm)

\$5,000–7,000

Literature: *The Complete Rietveld Furniture*, Vöge, ppg. 88–89 *G.Th. Rietveld 1888–1964*, Kuper and van Zijl, pg. 155

Provenance: Purchased in the 1990s
from Indigo Gallery, Groningen
Private Collection, The Netherlands



Richard Meier

Prototype daybed and maquette

USA, 2009

lacquered wood, leather, acrylic

83¼ w × 38½ d × 18½ h in (211 × 98 × 47 cm)

Maquette measures: 14.5 w × 7.25 d × 3 h in

\$10,000–15,000

Provenance: Commissioned directly from the designer by Wiebe Elzenga, The Netherlands | Acquired from the previous by the present owner

In 2009, Richard Meier was approached by the former director of Knoll Europa, Wiebe Elzenga, to create a series of furniture for Belgium-based architect, Michel Jaspers. For the project, Meier designed a flat daybed and a version of his iconic armchair with leather seats. Ultimately, the armchairs never went into production and only six examples of the daybed were made. The present lot is the prototype and sold with the original maquette and a copy of the design drawing by Meier.



165

Richard Meier
Prototype armchair

USA, 2011
lacquered wood, leather
21 w × 20 d × 27¼ h in (53 × 51 × 69 cm)

This prototype armchair featuring a leather seat was never put into production. Decal manufacturer's label to reverse 'RM 2011'. Sold with a copy of the design drawing by Richard Meier.

\$3,000–5,000

Provenance: Commissioned directly from the designer by Wiebe Elzenga, The Netherlands | Acquired from the previous by the present owner

166

Richard Meier
Prototype armchair

USA, 2011
lacquered wood, leather
21 w × 20 d × 27¼ h in (53 × 51 × 69 cm)

This prototype armchair featuring a leather seat was never put into production. Sold with a copy of the design drawing by Richard Meier.

\$3,000–5,000

Provenance: Commissioned directly from the designer by Wiebe Elzenga, The Netherlands | Acquired from the previous by the present owner



167

Richard Meier
Limited Edition armchair

USA, 2013 | Strada
lacquered wood
21¼ w × 19½ d × 27½ h in (54 × 50 × 70 cm)

This work is number 32 from the edition of 50. Impressed signature to underside 'RM'. Metal manufacturer's label to underside 'RM 32/50 2013 Richard Meier Collection by Strada'.

\$5,000–7,000



In 2013, Richard Meier and Wiebe Elzenga collaborated on a re-launch of *The Richard Meier Collection* for Elzenga's company Strada Projects which included the present lot, a limited edition variation of Meier's iconic armchair in red and black.



168

Werner Graeff
Motorrad-konstruktion (sketch)

Germany, c. 1922
pencil and ink on paper
11¾ h × 23½ w in (30 × 60 cm)

The present lot features an illustration of a motorcycle with rider and an infant in a pram drawn on the back cover of a film exhibition folder. It is likely a sketch related to Graeff's illustration *Motorrad-konstruktion* published in *De Stijl*, 5, No. 12, 1922.

\$2,000–3,000

Literature: *De Stijl*, 5, No. 12, 1922, pg. 202 illustrates related drawing

Provenance: Estate of Theo and Nelly van Doesburg, Meudon | Christie's, Amsterdam, *Modern and Contemporary Art*, 9 June 1998, Lot 157 | Private Collection, The Netherlands

169

Bart van der Leck
cushions, set of two

The Netherlands, c. 1930
cotton, linen
20 w × 12 d × 3 h in (51 × 30 × 8 cm)

Additional example measures: 16 w × 13 d × 2.5 h inches. These cushions were made by Bart van der Leck for his personal collection and are likely color and material studies related to his textile designs for Metz & Co.

\$5,000–7,000

Provenance: Bart van der Leck
Mrs. N. Schonk-van der Leck | Thence by descent | Christie's, Amsterdam, *20th Century Decorative Arts*, 23 May 2000, Lot 238 | Private Collection, The Netherlands



170

Bart van der Leck
Rare reversible pile carpet

The Netherlands, 1929–1935
Cogolin for Metz & Co.
hand-knotted wool
53 w × 22 h in (135 × 56 cm)

\$15,000–20,000

Provenance: Private Collection,
The Netherlands



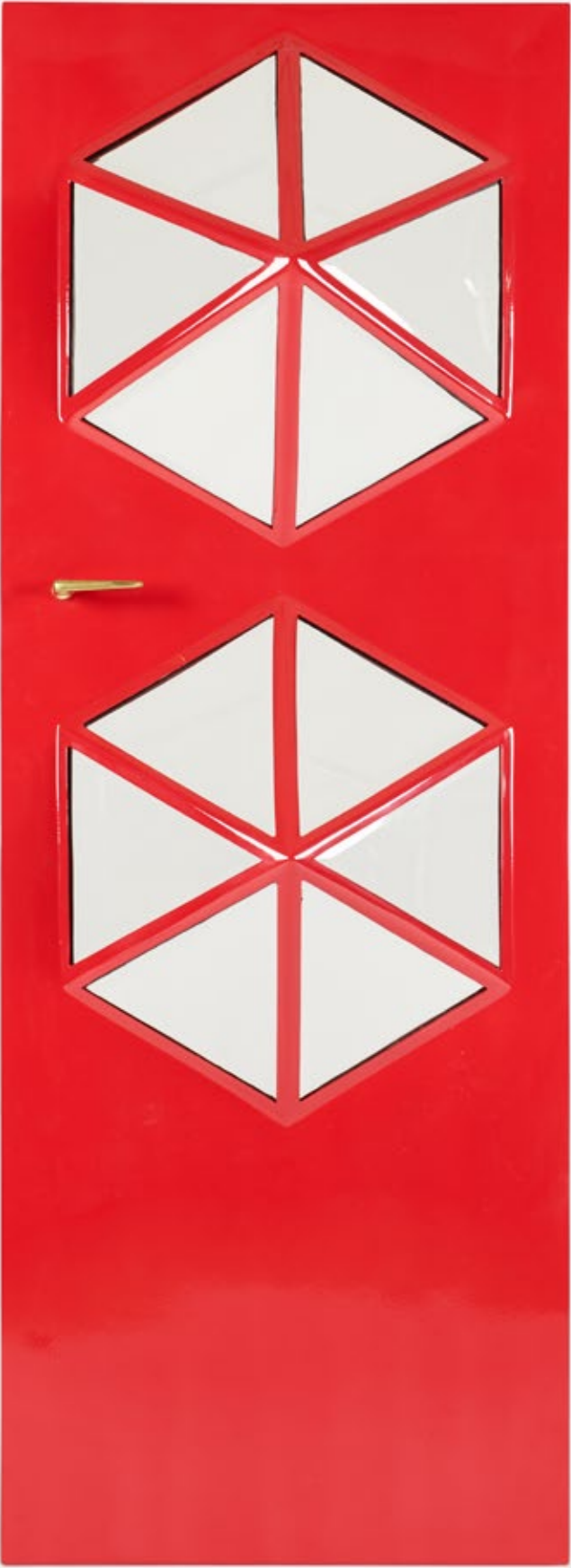
Exterior of Shin'en Kan
(The Price House), 1956.
Price, Joe, House and Studio
(second). Bruce Goff, architect.
Archival Image Collection,
Ryerson and Burnham Archives,
The Art Institute of Chicago

Works from Shin'en Kan

Home of the Faraway Heart

Bruce Goff established a home and studio in Price Tower in Bartlesville, Oklahoma in 1955; he had been close to the Price family for years, particularly Joe Price, an avid collector of Edo-period art who became a patron of Goff's eccentric and imaginative architecture. In 1956, Price commissioned Goff to build him "an escape from the pressures of society...a world emphasizing ultimate comfort both mentally and physically...without the barriers of preconceived notions, customs and habits." The result, Shin'en Kan (meaning "home of the faraway heart" in Japanese and named after the Edo artist Ito Jakuchu's studio), became one of Goff's most fully-realized (and lavish) expressions of his idiosyncratic style. Built on an open, triangular floorplan, the home was centered around a sunken hexagonal seating area with plush white carpet (visitors were instructed to take their shoes off at the door). Thin strips of iridescent plastic hung from the ceiling—which was covered in white goose feathers—walls were coated with gold-anodized aluminum and supports were constructed from craggy stones and turquoise glass cullets. Price's collection of Japanese screens and monumental scrolls decorated the luxe space.

The present lots are original architectural elements from Shin'en Kan; the door and window's design echoes the shape of the central living space, the windows casting shadowy mosaics of hexagons and triangles inside the home. A confounding and entrancing mix of bachelor-pad-grotto, escapist ski-lodge and Japanese spa, Shin'en Kan is one of Goff's most significant works—so close to his heart that his gravestone features a cullet of glass from the building. Sadly, Shin'en Kan was destroyed by arson in 1996. Its importance endures now only through a small number of furnishings and elements salvaged from the home.



171

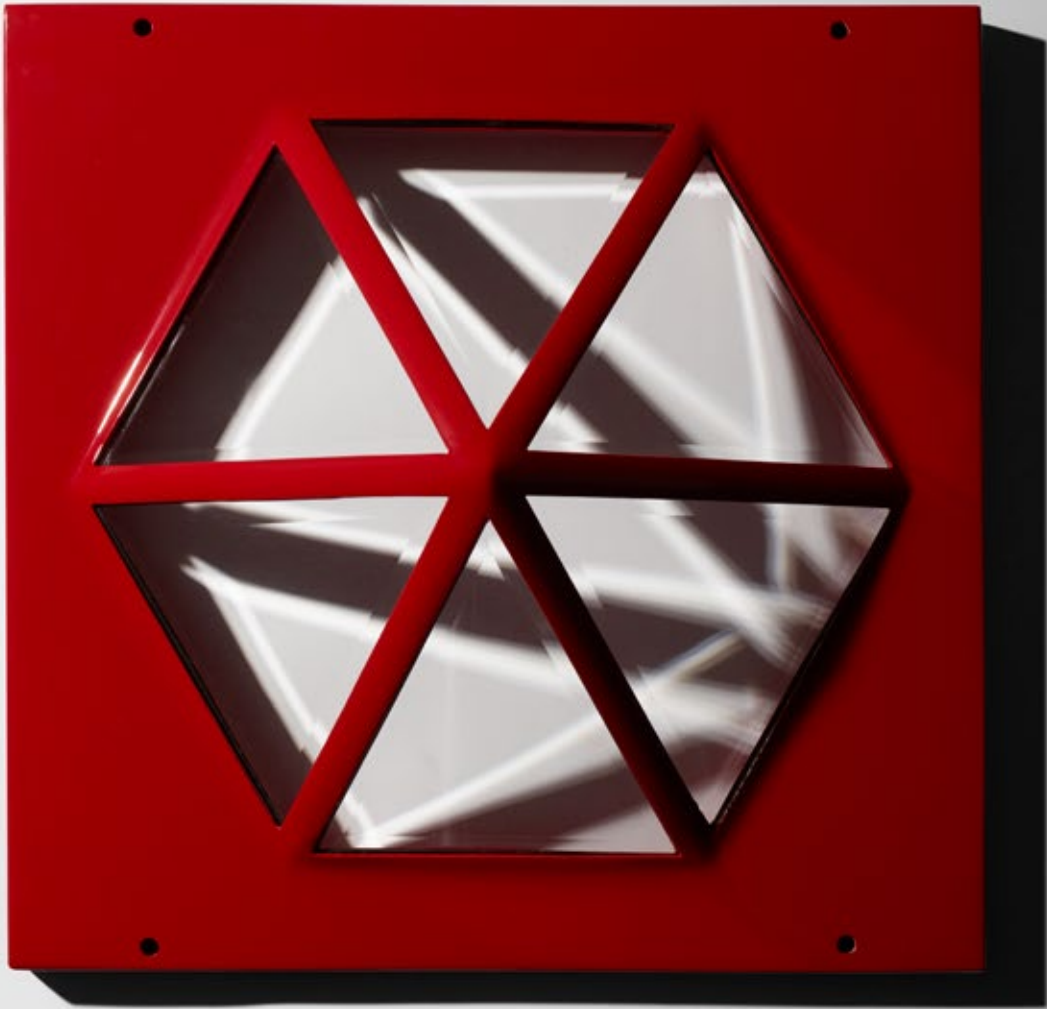
Bruce Goff
door from Shin'en Kan (The Price House),
Bartlesville, Oklahoma

USA, 1956
enameled steel, beveled leaded glass,
brass
27½ w × 9½ d × 74½ h in (70 × 24 × 189 cm)

\$20,000–30,000
Literature: *The Architecture of Bruce Goff*, Cook, pg. 82 *Bruce Goff: Towards Absolute Architecture*, De Long, ppg. 142–145 discuss commission
Provenance: Shin'en Kan (The Price House), Bartlesville, Oklahoma | Private Collection, Oklahoma | Acquired in 2010 from the previous by Dr. Brian and Becky Hinrichs



Above Interior view of the kitchen at Shin'en Kan illustrating a bay of hexagonal windows.
 Below A hexagonal door and large windows looking out onto a Japanese garden at Shin'en Kan. *Price, Joe, House and Studio (second)*. Bruce Goff, architect. Archival Image Collection, Ryerson and Burnham Archives, The Art Institute of Chicago



172

Bruce Goff
 window from Shin'en Kan (The Price House), Bartlesville, Oklahoma

USA, 1956
 enameled steel, beveled leaded glass
 28 w x 9 d x 28 h in (71 x 24 x 71 cm)

\$8,000–10,000

Literature: *The Architecture of Bruce Goff*, Cook, pg. 82 illustrates commission
Bruce Goff: Towards Absolute Architecture, De Long. ppg. 142–145 discuss commission

Provenance: Shin'en Kan (The Price House), Bartlesville, Oklahoma | Private Collection, Oklahoma | Acquired in 2010 from the previous by Dr. Brian and Becky Hinrichs

Maarten van Severen
LK 94 low cabinet on wheels

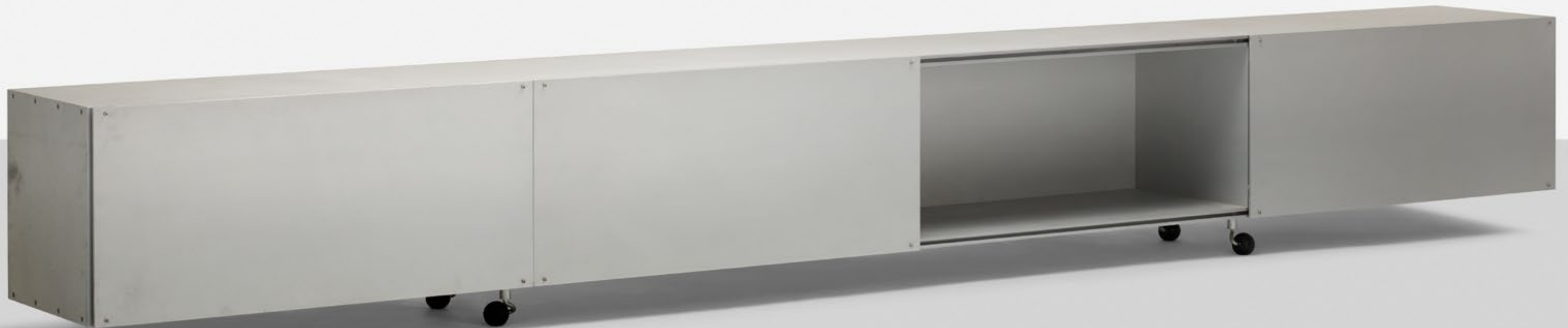
Belgium, 1994–1995/2011
Top-Mouton / Aiki
anodized aluminum
141 w × 16½ d × 19¼ h in (358 × 42 × 49 cm)

Cabinet features three sliding doors
and four storage compartments.

\$10,000–15,000

Literature: *Maarten van Severen Werken/*
Work, van Severen, ppg. 87, 246–47, 252

Provenance: Acquired from Aiki in 2011
by the present owner



Isamu Noguchi

Rudder coffee table, model IN-52

USA, 1944 | Herman Miller
lacquered wood, aluminum
50 w × 35½ d × 15¼ h in (127 × 90 × 39 cm)

\$15,000–20,000

Literature: *Isamu Noguchi: Sculptural Design*, Eisenbrand, Posch and von Vegesack, pg. 279 *The Herman Miller Collection*, manufacturer's catalog, 1948, ppg. 66–67

Provenance: Private Estate, Southampton, New York | Private Collection, New York





175

Pierre Jeanneret
Scissor chairs model 92, pair

Switzerland/USA, 1948/c. 1955
Knoll Associates
birch, upholstery, chrome-plated steel
23 w × 32 d × 30 h in (58 × 81 × 76 cm)

\$5,000–7,000

Literature: *Knoll Furniture: 1938–1960*, Rouland and Rouland, pg. 72 *Knoll Design*, Larrabee and Vignelli, pg. 42 *Modern Furnishings for the Home*, Hennessey, pg. 48 *Les Décorateurs des Années 50*, Favardin, pg. 78

176

Charles and Ray Eames
ESU 200-C

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

Cabinet features three drawers and
two sliding doors concealing storage.
Decal manufacturer's label to interior
of two drawers 'Herman Miller Furniture
Company Zeeland Michigan Designed
by Charles Eames'.

\$5,000–7,000

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

Provenance: Private Collection,
Amagansett, NY



Bernard Schottlander
floor lamp

United Kingdom/Austria, c. 1956
J.T. Kalmar, Inc.
enameled steel, enameled aluminum
25½ w × 54 d × 63½ h in (65 × 137 × 161 cm)

\$5,000–7,000

Literature: *Illuminazione D'Oggi*,
Aloi, pg. 203



Arne Jacobsen
Egg chairs, pair

Denmark, 1958/1992 | Fritz Hansen
leather, cast aluminum, plastic
35 w × 31½ d × 42 h in (89 × 80 × 107 cm)

Cast manufacturer's mark to underside
of each example 'FH Made in Denmark'.
Decal manufacturer's label to underside
of each example 'Fritz Hansen Made
in Denmark 1992'.

\$7,000–9,000

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

Provenance: Skank World, Los Angeles
Wright, *Design*, 15 March 2004, Lot 356
and 357 | Private Collection, Illinois





179

Paavo Tynell
chandelier

Finland, c. 1950 | Taito OY
brass
32 dia × 42½ h in (81 × 108 cm)

\$30,000–50,000

Literature: *Paavo Tynell ja Taito Oy*,
Aav, pg. 103 illustrates related form





180

Hans J. Wegner
The Chairs, set of eight

Denmark, 1949 | Johannes Hansen
oak, cane
24¾ w × 21 d × 30½ h in (63 × 53 × 77 cm)

Branded manufacturer's mark to
underside of each example 'Johannes
Hansen Copenhagen Denmark'.

\$15,000–20,000

Literature: *Hans J. Wegner*, Bernsen,
pg. 70 *Hans J. Wegner's 100 Chairs*,
Oda, ppg. 36–37 *Danske Stole*, Ditzel
and Ditzel, ppg. 36–37 *Dansk Møbelkunst
Gennem 40 Aar: 1947–1956*, Jalk, pg. 99



181

Finn Juhl
Early Chieftain lounge chair

Denmark, 1949 | Niels Vodder
teak, suede
40 w × 37 d × 37 h in (102 × 94 × 94 cm)

Branded manufacturer's mark to underside 'Cabinetmaker Niels Vodder Made in Denmark Design Finn Juhl'. Metal distributor's label to underside 'Illums Bolighus København'.

\$30,000–50,000

Literature: *Finn Juhl: Furniture, Architecture, Applied Art*, Hiort, ppg. 40–41 *Danish Chairs*, Oda, ppg. 92–93





182

Ib Kofod-Larsen
cabinet

Denmark, c. 1960 | Faarup Møbelfabrik
rosewood, mahogany
90½ w × 19½ d × 30 h in (230 × 50 × 76 cm)

Cabinet features four drawers above four doors concealing three adjustable shelves and five felt-lined drawers. Foil manufacturer label to interior of one drawer 'Faarup Møbelfabrik Made in Denmark Design: Ib Kofod Larsen'.

\$5,000–7,000



183

Poul Henningsen
Artichoke lamp

Denmark, 1957 | Louis Poulsen
copper, enameled steel, enameled aluminum, chrome-plated brass, chrome-plated steel, steel wire
34 dia in (86 cm)

Paper manufacturer's label to housing 'Louis Poulsen Type 17102'.

\$3,000–5,000

Literature: *Light Years Ahead: The Story of the PH Lamp*, Jorstian and Nielsen, ppg. 276–278



184

Axel Einar Hjorth

Lovö dining chairs, set of eight

Sweden, c. 1930/c. 1945
Nordiska Kompaniets Verkstäder
pine, ebonized wood, upholstery
18¾ w × 19 d × 37¼ h in (48 × 48 × 95 cm)

\$30,000–50,000

Literature: *Axel Einar Hjorth: Sportstugemöbler*, Eric Philippe exhibition catalog, ppg. 31–32

Frits Henningsen
Rare Wingback armchair

Denmark, 1935
leather, lacquered oak
26½ w × 40½ d × 45 h in (67 × 103 × 114 cm)

\$25,000–35,000

Literature: *Mesterværker: 100
års dansk møbelsnedkeri*, Laursen,
pg. 39 *Sourcebook of Scandinavian
Furniture: Designs for the 21st
Century*, Gura, pg. 20



Hans J. Wegner
Swivel Office chair

Denmark, 1955 | Johannes Hansen
teak, matte chrome-plated steel,
leather, plastic
28¾ w × 21 d × 29 h in (73 × 53 × 74 cm)

Metal manufacturer's label to
underside 'Johannes Hansen Cabinet
Maker Copenhagen Denmark Design
H. J. Wegner'.

\$15,000–20,000

Literature: *Danish Chairs*, Oda,
pg. 119 *Hans J. Wegner's 100 Chairs*,
Oda, ppg. 82–83 *Hans J. Wegner:*
On Design, Bernsen, pg. 80



Paavo Tynell
chandelier, model 9041

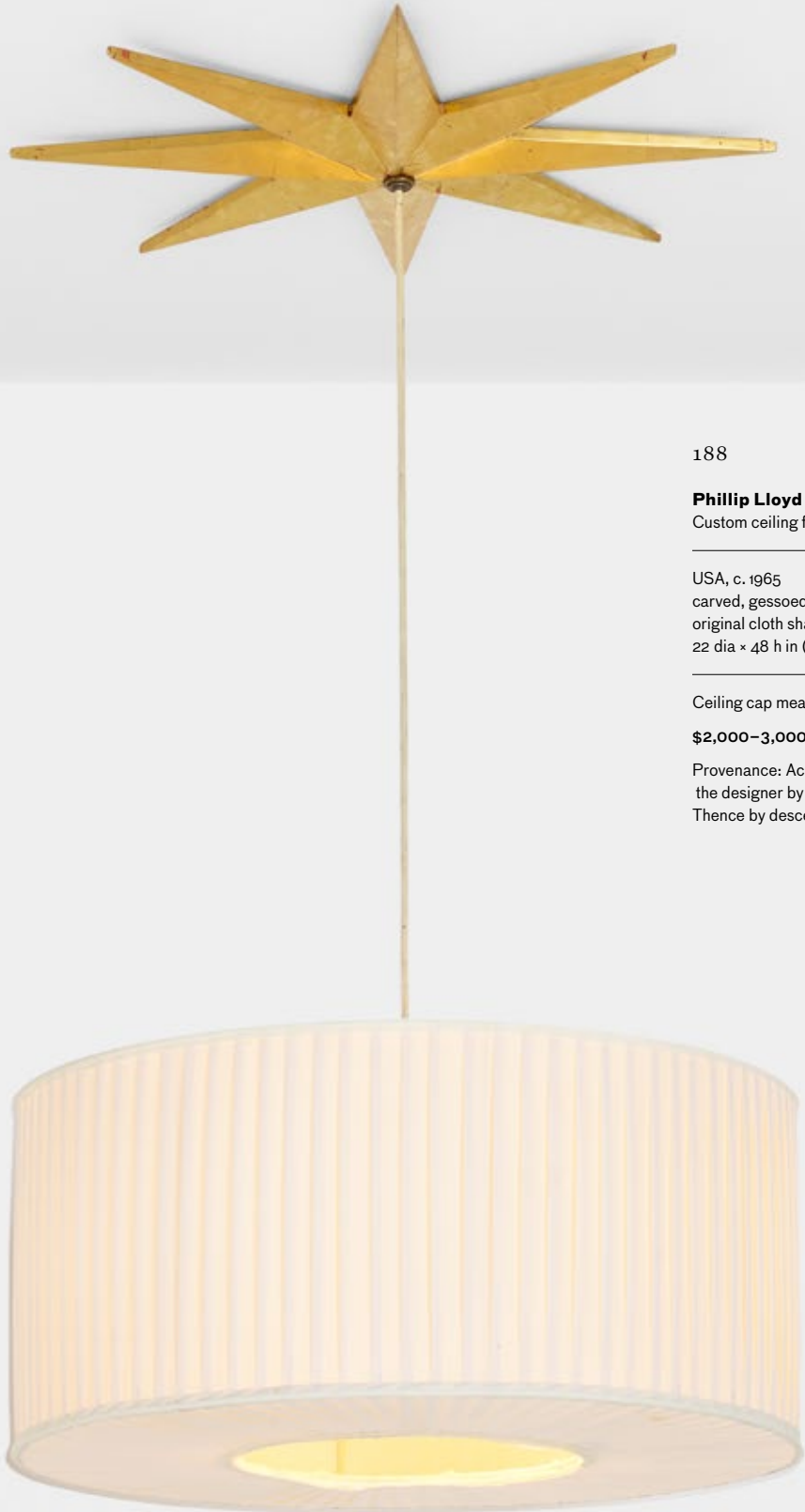
Finland, c. 1948 | Taito OY
brass, perforated brass
36 w × 36 d × 33 h in (91 × 91 × 84 cm)

Impressed manufacturer's mark
to base of stem 'Taito AB'.

\$30,000–50,000

Literature: *Finland House*, distributor's
catalog, unpaginated

Provenance: Private Collection, Toledo
Private Collection, Ohio



188

Phillip Lloyd Powell
Custom ceiling fixture

USA, c. 1965
carved, gessoed and gilt wood, brass,
original cloth shade
22 dia × 48 h in (56 × 122 cm)

Ceiling cap measures: 23 dia × 1.5 h inches.
\$2,000–3,000
Provenance: Acquired directly from
the designer by Ruth Elkins Hirschberg
Thence by descent

189

George Nakashima
cabinet

USA, c. 1955 | Nakashima Studio
American black walnut
60 w × 19¾ d × 32 h in (152 × 50 × 81 cm)

Cabinet features joined top with dovetail
joinery, expressive graining and two doors
concealing eight drawers. Sold with a letter
issued by Mira Nakashima.

\$5,000–7,000





190

Harry Bertoia 1915–1978
Untitled (Sonambient)

c. 1975
beryllium copper and brass
28 h × 11¼ w × 6 d in (71 × 29 × 15 cm)

This work features 112 rods in five rows.
Sold with a certificate of authenticity from
the Harry Bertoia Foundation.

\$20,000–30,000

Provenance: Private Collection



191

Harry Bertoia 1915–1978
Untitled (Spill Cast)

1963
bronze with applied patina
44 h × 35½ w × 14½ d in (112 × 90 × 37 cm)

Sold with original drawing by the artist
and a certificate of authenticity from the
Harry Bertoia Foundation.

\$20,000–30,000

Exhibited: *Bertoia, Recent Bronzes*,
26 February–16 March 1963, Staempfli
Gallery, New York

Provenance: Staempfli Gallery, New York
George and Rose Berman, Pottstown, PA
Ihlenfeld Collection | Private Collection



192

George Nakashima
New Chair Rocker without Arms

USA, c. 1960 | Nakashima Studio
American black walnut, hickory, walnut
18¾ w × 28 d × 33½ h in (48 × 71 × 85 cm)

Signed to underside 'Studio Rocker
Nakashima'. Sold with a letter issued
by Mira Nakashima.

\$3,000–5,000

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



193

Kristina Riska b. 1960
Monumental Urn

c. 2012
glazed earthenware
54½ h × 17¼ dia in (138 × 44 cm)

Impressed artist's cipher to side.

\$5,000–7,000

194

Phillip Lloyd Powell
cabinet

USA, c. 1965
carved and sculpted walnut, cleft slate,
laminated wood
96 w × 18½ d × 27¾ h in (244 × 47 × 70 cm)

Cabinet features three drawers and four
doors concealing one drawer and one shelf.

\$10,000–15,000

Provenance: Acquired directly from
the artist by Ruth Elkins Hirschberg
Thence by descent



195

George Nakashima
coffee table

USA, c. 1965 | Nakashima Studio
rosewood
82½ w × 26 d × 13¼ h in (210 × 66 × 34 cm)

Table features a single board top with sap grain detail, expressive figuring and free edges. Sold with a letter issued by Mira Nakashima.

\$25,000–35,000

Provenance: Private Collection | Wright, *Modern Design*, 20 March 2005, Lot 231
Private Collection



196

George Nakashima
Conoid bench

USA, 1989 | Nakashima Studio
American black walnut, hickory, rosewood
68½ w × 32 d × 32 h in (174 × 81 × 81 cm)

Highly-figured, single board plank with two free edges, fissure, large knot and butterfly detail. Signed and dated to underside 'George Nakashima June 13 1989'. Sold with a letter issued by Mira Nakashima.

\$30,000–50,000

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

Provenance: Acquired directly from the artist in 1989 | Private Collection
Thence by descent





197

Paul Evans
stool

USA, c. 1965 | Paul Evans Studio
welded, polychromed and patinated
steel, cowhide
19 dia x 19½ h in (48 x 50 cm)

\$2,000–3,000

Literature: *Paul Evans: Designer & Sculptor*,
Head, pg. 74 illustrates related examples

198

Paul Evans
cabinet, model PE-40A

USA, c. 1965
Paul Evans Studio for Directional
welded, gilt and patinated steel, slate
72 w x 21¼ d x 31¼ h in (183 x 55 x 81 cm)

Cabinet features two folding doors
concealing two adjustable shelves
and storage.

\$20,000–30,000

Literature: *Directional*, manufacturer's
catalog, unpaginated *Paul Evans: Designer
& Sculptor*, Head, ppg. 75, 77

Provenance: Acquired directly from
the artist by the present owner





199

Paul Evans
tension lamp

USA, c. 1965 | Paul Evans Studio
torch-cut, welded and enameled steel,
walnut, original cloth shade
13½ dia × 96 h in (34 × 244 cm)

\$2,000–3,000

Literature: *Phillip Lloyd Powell*,
studio catalog, unpaginated

Provenance: Private Collection
Thence by descent

200

Claude Conover
Teyan vessel

USA, c. 1965
stoneware
15 w × 15 d × 21 h in (38 × 38 × 53 cm)

Signed and titled to underside
'Claude Conover Teyan'.

\$5,000–7,000





201

Tage Frid
occasional table

Denmark, c. 1965
walnut
15 w × 15 d × 20½ h in (38 × 38 × 52 cm)

Carved signature to underside
‘Tage Frid Walnut’.

\$3,000–5,000

202

Wendell Castle
Shoo-in

USA, 2005
patinated bronze, walnut
10½ h × 2½ w × 2½ d in (27 × 6 × 6 cm)

Carved signature and date to base ‘Castle 05’. This work is from the edition of 6.

\$3,000–5,000

Literature: *Wendell Castle: A Catalogue Raisonné 1958–2012*, Eerdmans, pg. 311, no. IV.282





203

Rose and Erni Cabat
collection of seventeen Feelies

USA, 1970–1985
glazed stoneware
4 dia × 5¾ h in (10 × 15 cm)

Incised signature to underside
of each example 'Cabat'.

\$10,000–15,000

204

George Nakashima
Triple Sliding Door Cabinet

USA, 1954 | Nakashima Studio
American black walnut, white oak
89 w × 20 d × 36¾ h in (226 × 51 × 93 cm)

Sold with digital copy of original invoice
and a letter issued by Mira Nakashima.

\$10,000–15,000

Provenance: Acquired directly from
the artist in 1954 by Mrs. Arthur Ricker,
New Hope | Thence by descent



205

**Paul Evans and
Phillip Lloyd Powell**
wall-mounted room divider

USA, c. 1965
polychromed wood, enameled and gilt
steel, bronze
30½ w × 2¼ d × 82½ h in (77 × 6 × 210 cm)

\$3,000–5,000

Literature: *Phillip Lloyd Powell*,
studio catalog, unpaginated *Paul Evans:*
Designer and Sculptor, Head, pg. 129

Provenance: Acquired directly from
the artist by Ruth Elkins Hirschberg
Thence by descent





206

Phillip Lloyd Powell

Custom corner desk with cabinet

USA, c. 1965

figured, carved, and painted walnut

73 w × 25 d × 52½ h in (185 × 64 × 133 cm)

Cabinet features four large drawers;
desk features one drawer.

\$5,000–7,000

Provenance: Acquired directly from
the artist by Ruth Elkins Hirschberg
Thence by descent



207

**Elizabeth Garouste
and Mattia Bonetti**
table lamp

France, c. 1999 | Baguès
silver-plated brass, crystal, paper
8 dia × 18½ h in (20 × 47 cm)

\$2,000–3,000

Provenance: Collection of
Reed and Delphine Krakoff

208

**Elizabeth Garouste
and Mattia Bonetti**
wall sconces, pair

France, 1999 | Baguès
silver-plated brass, crystal, mirrored glass
15½ dia × 4½ d in (39 × 11 cm)

\$8,000–10,000

Provenance: Collection of
Reed and Delphine Krakoff



Vladimir Kagan
Swan Back sofa

USA, 1955 | Kagan-Dreyfuss, Inc.
upholstery, enameled steel, matte
chrome-plated steel
115 w × 68 d × 30 h in (292 × 173 × 76 cm)

\$10,000–15,000

Literature: *The Complete Kagan:
A Lifetime of Avant Garde Design*, Kagan,
ppg. 104–105

Provenance: Private Collection | Wright,
Modern Design, 29 March 2012, Lot 268
Private Collection, West Palm Beach





210

Jean-Michel Frank
occasional tables, pair

France, c. 1938 | Comte
enameled iron, leather
23½ w × 15¾ d × 19¾ h in (60 × 40 × 50 cm)

Sold with certificate of authenticity issued
by the Comité Jean-Michel Frank.

\$20,000–30,000

Literature: *Jean-Michel Frank*, Sanchez,
pg. 221 illustrates similar example

Provenance: Private Collection, Santiago,
Chile | Thence by descent, Buenos Aires
Private Collection, New York

211

Jean-Michel Frank
guéridons from Hotel Horizonte,
Mar del Plata, pair

France, c. 1940 | Comte
enameled iron, wrought iron
19¼ w × 14¼ d × 24½ h in (49 × 36 × 62 cm)

Sold with certificate of authenticity
issued by the Comité Jean-Michel Frank.

\$20,000–30,000

Literature: *Jean-Michel Frank*, Sanchez,
pg. 147

Provenance: Hotel Horizonte, Mar del
Plata, Buenos Aires | Private Collection,
Buenos Aires | Private Collection, New York



212

Ado Chale
Sphere

Belgium, c. 1970
bronze
9½ h × 9½ dia in (24 × 24 cm)

This work is unique. Wright would like to thank Ado Chale for his assistance in cataloging this work.

\$4,000–6,000

Literature: *Ado Chale*, Chale, pg. 57
illustrates similar works

213

Jean-Michel Frank
tabourets, pair

France, c. 1938 | Comte
gilt iron, leather
20 w × 15¼ d × 18½ h in (51 × 39 × 47 cm)

Sold with certificate of authenticity issued by the Comité Jean-Michel Frank.

\$30,000–50,000

Literature: *Jean-Michel Frank*, Sanchez, pg. 198

Provenance: Private Collection, Santiago, Chile | Thence by descent, Buenos Aires Private Collection, New York





214

Paul Dupré-Lafon
Rare table lamp

France, c. 1950 | Hermès
crocodile and stacked box leather, paper
14 dia × 22½ h in (36 × 57 cm)

This rare example features a crocodile
base. Stamped manufacturer's mark to
underside of base 'Hermès-Paris'.

\$10,000–15,000

Literature: *Dupré-Lafon: Decorateur des
Millionnaires*, Desvergnès, ppg. 159, 171, 184
illustrate similar examples

215

Hermès
Unique trunk

France, c. 1955
transfer-printed and lacquered vellum,
leather, brass, goatskin leather
25 w × 17 d × 14 h in (64 × 43 × 36 cm)

This unique goatskin leather-lined trunk
was designed for a Belgian industrialist.
Impressed manufacturer's mark to lock and
clasps 'Hermès Paris'.

\$10,000–15,000

Provenance: Private Collection, Belgium
Private Collection, New York





216

Rolls Royce
Pegasus 105 turbine mirror

United Kingdom, c. 1985
titanium, aluminum, mirrored glass
47 w × 4 d × 47 h in (119 × 10 × 119 cm)

\$7,000–9,000

Provenance: Estate of David Graham,
Toronto | Acquired from the pervious
in 2019 by the present owner

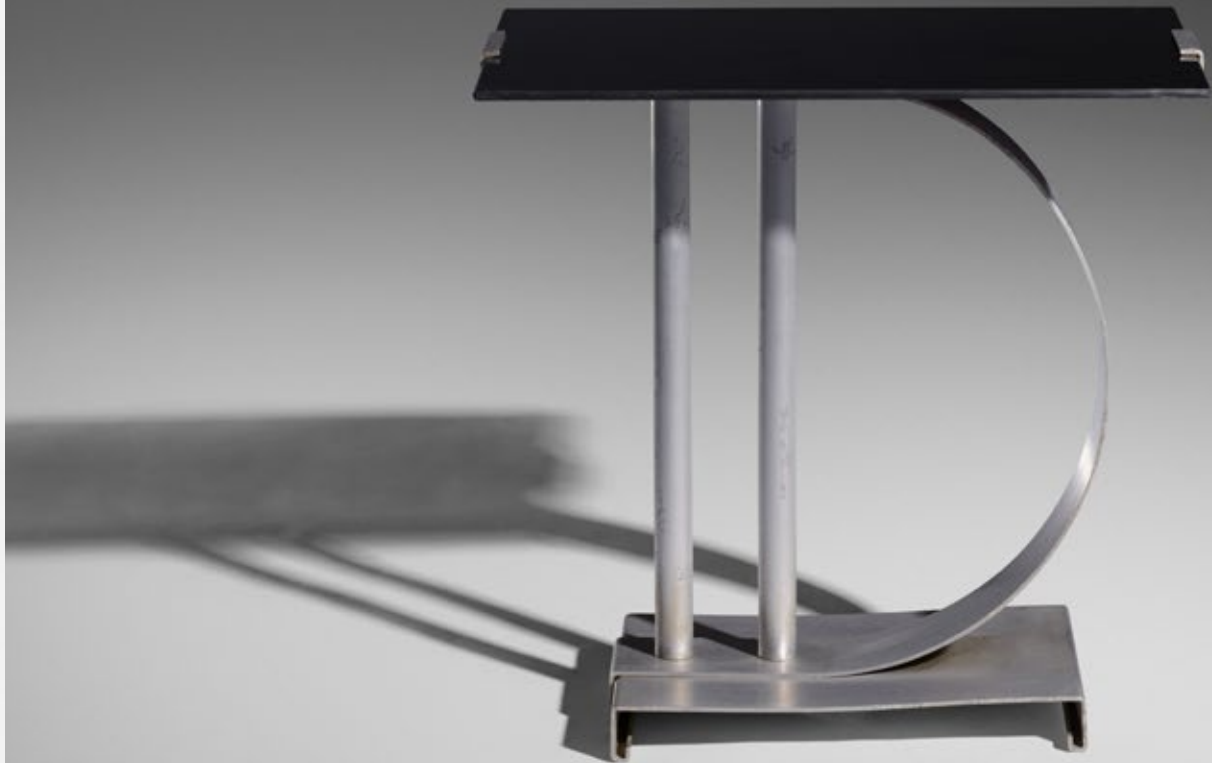
217

Walter Von Nessen
Rare occasional table

USA, 1931 | Nessen Studio, Inc.
aluminum, Vitrolite
18¼ w × 12 d × 18 h in (46 × 30 × 46 cm)

\$10,000–15,000

Literature: *Annual of American Design 1931*,
Leonard and Glassgold, pg. 68



Rena Dumas
chess set

France, c. 1985 | Hermès
chrome-plated steel, matte chrome-plated
steel, brass, chrome-plated brass, laminate
23½ w × 23½ d × 18 h in (60 × 60 × 46 cm)

Set includes table, chessboard
and thirty-two chess pieces.

\$3,000–5,000



Ludwig Mies van der Rohe
Tugendhat chairs, pair

Germany/USA, 1928/c. 1960 | Knoll
Associates
stainless steel, leather
29½ w × 26½ d × 33½ h in (75 × 67 × 85 cm)

\$5,000–7,000

Literature: *Mies van der Rohe Furniture and Interiors*, Blaser, ppg. 74–75 *Mies van der Rohe: Less Is More*, Blaser, ppg. 58–59



220

Hermès
table lamp

France, c. 1950
stacked box leather, nickel-plated brass,
brass, paper
12 dia × 16½ h in (30 × 42 cm)

Stamped manufacturer's mark to base
'Hermès-France 24 FG ST Honore'.

\$5,000–7,000



221

Karl Lagerfeld
Punching Suitcase with gloves and
footwork mat from the Celebrating
Monogram project

Germany/France, 2014 | Louis Vuitton
vinylized canvas, leather, brass, vinyl
18 w × 6 d × 16 h in (46 × 15 × 41 cm)

Set includes boxing gloves, footwork mat
and travel case. Embossed manufacturer's
mark to interior of bag 'Louis Vuitton Paris
Made in France'. Printed signature to
dustbag 'K.L.'. Sold with original dustbag.

\$9,000–12,000



222

François-Xavier Lalanne
Coquetiers Poule, pair

France, c. 1990
Porcelaine de Paris porcelain
3¼ w × 3½ d × 3 h in (8 × 9 × 8 cm)

Printed signature to underside of one example 'Lalanne' with cast manufacturer's mark 'Pertoria Limoges'. Cast signature to underside of one example 'Lalanne France'.
\$3,000–5,000



223

Edward Wormley
sofa, model 4907R

USA, 1949 | Dunbar
upholstery, rosewood, brass
110 w × 36 d × 31 h in (279 × 91 × 79 cm)

\$6,000–8,000
Literature: *Dunbar: Fine Furniture of the 1950s*, Piña, pp. 30–31, 172–173



224

Alicia Moi for Claude de Muzac
plate

France, c. 1970
gold-plated brass
11 w × 10¼ d × 1 h in (28 × 26 × 3 cm)

\$5,000–7,000

225

Tony Duquette
table lamps, pair

USA, c. 1955
carved and painted wood,
enameled metal, silk
14 dia × 41 h in (36 × 104 cm)

\$2,000–3,000

Provenance: Estate of Michael and Michelle Ertzan | Bonham's, Los Angeles, *20th Century Decorative Arts Including Property from the Estate of Michael and Michelle Ertzan*, 16 April 2012, Lot 2270
Private Collection, Los Angeles





226

Oscar Bach
mirror

USA, c. 1935
bronze with applied patina, mirrored glass
26 h x 18¾ w x 1¼ d in (66 x 48 x 3 cm)

Incised signature to verso 'Oscar Bach'.

\$3,000–5,000

227

Philip and Kelvin LaVerne
Creation of Man occasional tables, pair

USA, c. 1965
patinated brass and bronze over pewter
18½ w x 11½ d x 18½ h in (47 x 29 x 47 cm)

Etched signature to top of each example
'Philip and Kelvin LaVerne'.

\$7,000–9,000

Literature: *The Art of Philip LaVerne: Sculpture II, Bronze and Pewter Tables*, studio catalog, pg. 6

Provenance: Private Collection,
Miami Beach



228

Francois-Xavier Lalanne
Barracuda letter opener

France, 1998 | Baccarat
crystal, fruitwood, brass
10¼ w × ½ d × 1½ h in (26 × 1 × 4 cm)

Incised signature to lower edge 'Baccarat
fxl 19'. Sold with original box.

\$2,000–3,000



229

Paul Frankl
coffee table, model 5005

USA, c. 1951 | Johnson Furniture Company
lacquered cork, lacquered mahogany
48 w × 36 d × 14¾ h in (122 × 91 × 37 cm)

Stamped manufacturer's mark
to underside '5005-190'.

\$5,000–7,000

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

230

José Zanine Caldas
Custom monumental bookcase

Brazil, 1970
solid reclaimed Ipê
134½ w × 15½ d × 34 h in (342 × 39 × 86 cm)

This monumental bookcase
was custom made for an interior
in Ipanema, Rio de Janeiro.

\$20,000–30,000

Provenance: Private Collection, Ipanema,
Rio de Janeiro | Wright, *Important Design*,
7 June 2012, Lot 309 | Private Collection





231

Hermès
Unique chess set

France, c. 1950
leather, chrome-plated brass, gold-plated
brass, rosewood
8½ w × 10½ d × 1¼ h in (22 × 27 × 3 cm)

Set is comprised of thirty-two pieces,
game board and carrying case. Impressed
manufacturer's mark to clasp 'Hermès'.
Impressed manufacturer's mark to edge
of case 'Hermès-Paris'.

\$9,000–12,000

232

Shiro Kuramata
How High the Moon double-seater

Japan, 1986/2007 | Ishimaru Co., Ltd.
epoxy coated nickel-plated steel
58¾ w × 32¼ d × 27½ h in
(149 × 82 × 70 cm)

This work is number 24 from the
edition of 30. Sold with a digital
copy of the original certificate.

\$10,000–15,000

Literature: *Shiro Kuramata 1934–1991*,
Hara et al., ppg. 21, 56–57, 59, 177, 181
Shiro Kuramata, Sudjic, pg. 340

Provenance: Private Collection, London
Wright, *Important Design*, 2 June 2009,
Lot 115 | Private Collection, Paris





233

J.A. Henckels
Airplane smoker's companion

Germany, c. 1930
silver-plated brass, rubber
9¾ w × 10½ d × 4¾ h in (25 × 27 × 12 cm)

Airplane features two cigarette cases, a hinged compartment for cigars, four ashtrays and a match safe with striker. Signed with impressed manufacturer's mark to wheel well 'Made in Germany D.G.R.M.'.

\$2,000–3,000



234

Guy Lartigue
console

France, 1953
mahogany, oak, patinated steel
112 w × 37¼ d × 29½ h in (284 × 95 × 75 cm)

In 1953, the Chambre Syndicale de la Sidérurgie Française (Trade Union Chamber of the French Steel Industry) commissioned Lartigue to design this console for their location on Rue de Madrid, Paris.

\$7,000–9,000

Provenance: Chambre Syndicale de la Sidérurgie Française, Paris | DeLorenzo 1950, New York | Private Collection



235

Aldo Rossi
Study for Il Sacro Monte

Italy, 1987
ink and watercolor on paper
22 h x 12 w in (56 x 30 cm)

Signed, titled and dated to lower edge
'Study for Il Sacro Monte AR 87'.

\$10,000–15,000

Exhibited: *Aldo Rossi/Prints and Drawings*,
Max Protetch Gallery, New York,
24 October–12 December 1992

Provenance: Acquired by the present owner
in 1992 from Max Protetch Gallery, New York

236

Carol Egan
Custom ottomans, pair

USA, 2018
polished bronze, walnut, upholstery
21½ dia x 19 h in (55 x 48 cm)

Irish furniture designer Carol Egan
blends technology with fine traditional
workmanship to create exquisite hand-
crafted pieces. These custom, made-to-
order ottomans were crafted in polished
statuary bronze and feature an elegant
walnut inlay.

\$10,000–15,000

Provenance: Maison Gerard, New York
Private Collection





237

Man Ray
chess set

USA, 1920/1947
anodized aluminum
1 dia × 2 h in (3 × 5 cm)

Signed with impressed mark to each king 'R'. Sold with wooden box.

\$10,000–15,000

Literature: *Man Ray: The Rigour of Imagination*, Schwarz, ppg. 203, 217
Schachspiele Wandel Im Laufe Der Kunst — Und Kulturgeschichte, Siebert, pg. 17

Provenance: David Stewart Galleries, Los Angeles | Thence by descent to Mrs. David Stewart | Private Collection Christie's, New York, *Impressionist and Modern, Post-War and Contemporary Art*, 20 February 2001, Lot 40
Private Collection



238

Miguel Berrocal
Paloma Box and Retrato de Paloma

Spain, 1970–73/1964–76
nickel-plated aluminum, brass, alpaca, lapis lazuli
26 w × 10 d × 22 h in (66 × 25 × 56 cm)

Impressed manufacturer's mark to vanity '© iara Berrocal 363/2000'.
Impressed manufacturer's mark to reverse of buckle 'Berrocal 2062'.
Sold with original instruction booklets.

\$18,000–22,000

Literature: *Antologica Berrocal 1955–1984*, Gallego, Opus 126, ppg. 232–235 and Opus 136, ppg. 314–317

Provenance: Fundación Escultor Berrocal Private Collection, New York

239

Gio Ponti
Diamond silverware

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

Complete five-piece service for twelve with eleven serving pieces and eight additional utensils; 79 pieces total. Signed with impressed manufacturer's mark to each element 'Reed & Barton Sterling'.

\$5,000–7,000

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



240

Pietro Chiesa
cabinet

Italy, c. 1938 | Fontana Arte
birch, mirrored glass, brass
47¼ w × 15½ d × 36¼ h in (120 × 39 × 92 cm)

Cabinet features two doors concealing three shelves. Impressed manufacturer's mark to door 'F/X'.

\$30,000–50,000

Literature: *Fontana Arte: Gio Ponti, Pietro Chiesa, Max Ingrand, Deboni*, fig. 183

Provenance: Christie's, New York, East, *Important Design*, 27 December 1999, Lot 96 | Private Collection





241

Gio Ponti and Paolo De Poli
collection of four Uccelli

Italy, c. 1950
enameled copper
4 w × 4½ d × 4¼ h in (largest)

Incised signature to underside
of each example 'De Poli'.

\$3,000–5,000

Literature: *De Poli: Smalti Enamels*
Emaux Emaile Esmaltes, Ponti,
fig. 40 *Gio Ponti: L'Arte Si Innamora*
Dell'Industria, La Pietra, pg. 314



242

Angelo Lelli
Triennale floor lamp, model 12128

Italy, 1947 | Arredoluce
brass, enameled aluminum
35 w × 35 d × 65 h in (89 × 89 × 165 cm)

Impressed manufacturer's mark to
underside 'Made in Italy Arredoluce
Monza'.

\$5,000–7,000

Literature: *Arredoluce Catalogue*
Raisonné: 1943–1987, Pansera, Padoan
and Palmaghini, ppg. 114, 277, no. 7

Provenance: Acquired directly from
the original owner by the present owner

243

Ettore Sottsass

Geometrici vase, model 585 and ashtray,
model 444

Italy, 1962–63

Società Ceramica Toscana di Figline
for Il Sestante Gallery

glazed ceramic

8¾ w × 8¾ d × 8¾ h in (22 × 22 × 22 cm)

Ashtray measures: 5.5 w × 5.5 d × 3 h
inches. Signed and numbered to underside
of vase 'Sottsass Il Sestante 585 Italy'.
Signed and numbered to underside
of ashtray 'Sottsass Il Sestante 444 Italy'.

\$7,000–9,000

Literature: *Ettore Sottsass: Tutta
la Ceramica*, Ferrari, pg. 100



244

Ettore Sottsass

Onde vase, model 630

Italy, 1969 | Società Ceramica Toscana
di Figline for Il Sestante Gallery

glazed ceramic

6½ w × 3¾ d × 11½ h in (17 × 10 × 29 cm)

Signed and numbered to underside
'Sottsass Il Sestante 630 Italy'.

\$3,000–5,000

Literature: *Ettore Sottsass: Tutta
la Ceramica*, Ferrari, ppg. 165–166





245

Paolo Venini
Millefiori mirror

Italy, c. 1952 | Venini
Millefiori murrine with amber glass
panels, mirrored glass
23¾ w × 2¼ d × 29½ h in (60 × 6 × 75 cm)

\$10,000–15,000

Literature: *Paolo Venini and his Furnace*,
Barovier and Sonago, pg. 133 illustrates
similar example *Venini: Catalogue
Raisonné 1921–1986*, Diaz de Santillana,
pg. 288 illustrates model

246

Ignazio Gardella
Rare Digamma sofa

Italy, 1957 | Gavina
upholstery, enameled steel, brass
77½ w × 34 d × 33 h in (197 × 86 × 84 cm)

This rare sofa was only available
from Gavina by special-order and
few examples are known.

\$20,000–30,000

Literature: *Gardella*, Argan, pg. 193
illustrates series *Il Design in Italia
Dell'Arredamento Domestico*, Gramigna
and Biondi, pg. 220 illustrates related
form *Il Design Italiano Degli Anni 50*,
Branzi and De Lucchi, pg. 122 illustrates
related form

Provenance: Private Collection





247

Ettore Sottsass
vase, model no. 912

Italy, 1959 | Bitossi
glazed stoneware
6½ w × 6½ d × 6 h in (17 × 17 × 15 cm)

Numbered and inscribed to underside
'912 Italy'. Paper distributor's label
to underside '# 480 Raymor'.

\$3,000–5,000

Literature: *Ettore Sottsass: Tutta
la Ceramica*, Ferrari, pg. 85



248

Pietro Chiesa
Luminator floor lamp

Italy, 1934 | Fontana Arte
enameled aluminum, brass
12 dia × 74¾ h in (30 × 190 cm)

\$5,000–7,000

Literature: *Domus 1940–1949, Volume
II*, Fiell and Fiell, pg. 475 *Fontana Arte:
Gio Ponti, Pietro Chiesa, Max Ingrand,
Deboni*, pl. 96 *La Luce Italiana: Design
delle Lampade 1945–2000*, Bassi, pg. 17
Fontana Arte: Una Storia Trasparente,
Falconi, pg. 57



This unique table was custom made for a Knoll executive and expertly carved by master woodworker Pierluigi Ghianda in pearwood, a material not utilized for production examples.

249

Gianfranco Frattini
Unique and Custom Kyoto table

Italy, c. 1974 | Pierluigi Ghianda
pearwood, ebony
84½ w × 27 d × 14 h in (215 × 69 × 36 cm)

Impressed studio mark to top one leg.

\$20,000–30,000

Literature: *Il Design in Italia: Dell'Arredamento Domestico*, Gramigna and Biondi, pg. 209 illustrates variation
Repertorio 1950–1980, Gramigna, pg. 402 illustrates variation

Provenance: Custom ordered by the original owner | Private Collection MFDG, New York



250

Gio Ponti and Paolo De Poli
collection of three Diavoli

Italy, c. 1950
enameled copper
4 w × 2½ d × 3¾ h in (largest)

Incised signature to underside
of each example 'De Poli'.

\$3,000–5,000

Literature: *Gio Ponti: L'Arte Si Innamora Dell'Industria*, La Pietra, pg. 314 *De Poli: Smalti Enamels Emaux Emaile Esmaltes*, Ponti, fig. 38

251

Augusto Bozzi
Kosmos sofa

Italy, 1954 | Saporiti
upholstery, enameled steel, brass, rubber
75 w × 26 d × 34 h in (191 × 66 × 86 cm)

Decal manufacturer's labels to frame
'Fratelli Saporiti (Italia) Modello Brevettato' and 'Made in Italy'.

\$9,000–12,000

Literature: *Undicesima Triennale*,
Exhibition Catalog Milano 1957,
unpaginated illustrates related form



252

Italian
table lamp

c. 1955
brass, marble, brushed steel
24 w × 24 d × 34½ h in (61 × 61 × 88 cm)

\$6,000–8,000

Provenance: Form and Function,
New York | Private Collection



253

Pietro Chiesa
floor lamp

Italy, c. 1935 | Luigi Fontana Milano
(later called Fontana Arte)
brass, glass
24½ dia × 72 h in (62 × 183 cm)

Foil manufacturer's label to one glass
element 'A. Luigi Fontana Milano'.

\$7,000–9,000

Literature: *Fontana Arte*: Gio Ponti,
Pietro Chiesa, *Max Ingrand*, *Deboni*,
figs. 112, 113



254

Marco Zanuso
Lady lounge chairs, pair

Italy, 1951 | Arflex
upholstery, metal
31 w × 36 d × 33 h in (79 × 91 × 84 cm)

\$5,000–7,000

Literature: *Il Mobile Italiano Degli Anni '40 e '50*, de Guttry and Maino, pg. 282 *Repertorio 1950–1980*, Gramigna, pg. 65



255

Marco Zanuso
Lady sofa

Italy, 1951 | Arflex
upholstery, metal
80 w × 33 d × 31 h in (203 × 84 × 79 cm)

\$5,000–7,000

Literature: *Il Mobile Italiano Degli Anni '40 e '50*, de Guttry and Maino, pg. 282 illustrates related forms *Repertorio 1950–1980*, Gramigna, pg. 65 illustrates related forms





256

Fulvio Bianconi
collection of twelve Fazzoletto vases

Italy, 1948 | Venini
incamiciato glass, glass with alternating
glass rods
12 w × 11 d × 10½ h in (largest)

Incised signature to underside of two
examples 'Venini Italia'. Three-line acid
stamp to underside of four examples
'Venini Murano Italia'. Signed with circular
three-line acid stamp to underside of one
example 'Venini Italy Murano'.

\$5,000–7,000

Literature: *Venini Glass: Catalogue 1921–
2007*, Deboni, figs. 177–178 illustrate series
Venini: Catalogue Raisonné 1921–1986, Diaz
de Santillana, pg. 297 illustrates series

257

Gio Ponti
coffee table

Italy, 1950 | Singer & Sons
Italian walnut, brass, glass
14¼ h × 40½ dia in (36 × 103 cm)

\$7,000–9,000

Literature: *Esempi di Arredamento
Moderno: Tavoli*, Tavolini, Carrelli,
Aloi, fig. 38 *Gio Ponti: L'Arte Si Innamora
Dell'Industria*, La Pietra, ppg. 200–201
Gio Ponti: Interni, Oggetti, Disegni
1920–1976, Falconi, pg. 160



Piero Fornasetti

collection of twenty-four Tema
e Variazioni plates

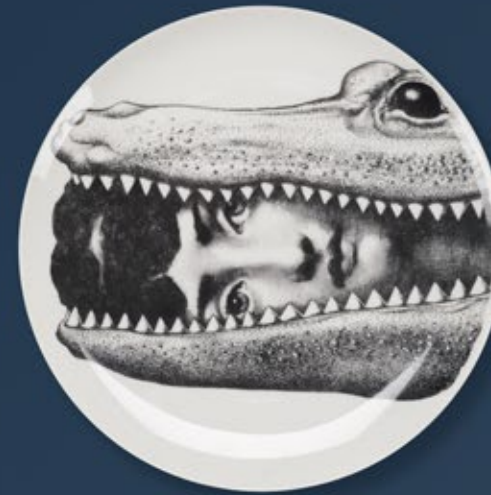
Italy, c. 1955–65 | Fornasetti Milano
transfer-printed porcelain
10¼ w × 1 d × 10¼ h in (26 × 3 × 26 cm)

Stamped manufacturer's mark to verso
of each example 'Tema e Variazioni
Fornasetti Milano Made in Italy'.
These works have been reviewed
by Barnaba Fornasetti.

\$5,000–7,000

Literature: *Fornasetti: The Complete
Universe*, Fornasetti et al., pp. 623–640
illustrate series

Provenance: David Stuart Gallery,
Los Angeles | Private Collection



Terms & Conditions of the Sale

Each Lot in a Wright Auction or Wright Catalog is offered subject to the following Terms and Conditions of Sale (“Terms”), as supplemented in writing or otherwise by us at any time prior to the sale. By Registering to Bid, Bidding, or otherwise purchasing a Lot from Wright, you agree to be bound by these Terms. In these Terms, “we,” “us,” “our,” “Wright” or similar terms mean R. Wright, Inc. and any of its agents, and “you,” “your,” “buyer” or similar terms mean a person Bidding on or buying a Lot at a Wright Auction, Private Sale, Wright Now Sale or otherwise through us. Please see Section 9 below for the meanings of capitalized terms or phrases that are not defined elsewhere in these Terms.

1 Bidding at Auction

Prerequisites To Bid, you must Register to Bid with us in advance of the sale. In addition to our general registration requirements, we reserve the right to require (a) photo identification; (b) bank references; (c) a credit card; and (d) a monetary deposit (which will be refunded immediately if you do not submit the highest bid on a lot and will be applied to any Purchase Price Bid).

Assumed Costs and Risks By Bidding, you understand that any Bid you submit can and maybe regarded as the Purchase Price Bid for a particular Lot; accordingly, your Bid constitutes a legally binding agreement to purchase the Lot in accordance with your Bid if accepted by the auctioneer. You agree to assume personal responsibility to pay the Purchase Price Bid, plus the Buyer’s Premium and any additional charges that become due and payable in connection with your purchase of a Lot; and that upon the fall of the auctioneer’s hammer or other indication by the auctioneer that bidding has closed for a particular Lot, if your last Bid is the Purchase Price Bid, you agree to purchase the Lot and assume all risk of loss and damage to such Lot, in addition to any obligations, costs and expenses relating to its handling, shipping, insurance, taxes and export. All sales are final.

Auctioneer Discretion The auctioneer has the right, in his absolute discretion, to determine the conduct of any Wright Auction sale, including, without limitation, to advance the bidding, to reject any Bid offered, to withdraw any lot, to reoffer and resell any lot, and to resolve any dispute in connection with such sale. In any such case, the judgment of the auctioneer is final, and shall be binding upon you and all other participants in such sale.

Bidding Increments All Wright Auction sales will be conducted in the following increments, and nonconforming Bids will not be executed, honored or accepted:

\$25 to 500	\$25 increment
\$500 to 1,000	\$50 increment
\$1,000 to 2,000	\$100 increment
\$2,000 to 3,000	\$200 increment
\$3,000 to 5,000	\$250 increment
\$5,000 to 10,000	\$500 increment
\$10,000+	\$1,000 increment or auctioneer’s discretion

Reserve All Lots may be offered subject to a confidential minimum price below which the Lot will not be sold (the “Reserve”). The auctioneer may open the bidding on any lot below the Reserve by placing a Bid on behalf of the Seller. The auctioneer may continue to Bid on behalf of the Seller up to the amount of the Reserve, either by placing consecutive Bids or by placing Bids in response to other bidders.

Remote Bidding As a convenience to buyers who cannot be present on the day of a Wright Auction and have Registered to Bid, we will use reasonable efforts to execute (i) written, properly completed absentee Bids described on Wright bid forms delivered to us prior to that sale; or (ii) Bids delivered to us via the Internet, whether by properly completed Wright absentee bid forms or, if available, a live bidding service authorized by Wright. We assume no responsibility for a failure to execute any such Bid, or for errors or omissions made in connection with the execution of any such Bid. If requested prior to a Wright Auction in writing, we will use reasonable efforts to contact the buyer by telephone to enable the buyer to Bid by telephone on the day of the sale, but we assume no responsibility for errors or omissions made in connection with any such arrangement (including without limitation miscommunication of instructions given over the phone or failure to establish a connection prior to a sale). You acknowledge that there may be additional terms and conditions governing the use of any third-party service in connection with Bidding on the Internet, including, but not limited to, those providing for additional charges and fees relating to the execution of such Bids. Wright has no control over, and assumes no responsibility for, the content, privacy policies, or practices of any third party websites or services. You expressly release Wright from any and all liability arising from your use of any third-party website or services. Additionally, your dealings with such third party sites, including payment and delivery of goods, and any other terms (such as warranties) are solely between you and such third parties. We encourage you to be aware of, and to read, the terms and conditions and privacy policy of any third-party website or service that you visit.

2 Payment and Collection of Purchases

You Pay Buyer Costs If your Bid results in a Purchase Price Bid (or you agree to pay the purchase price for a Lot as a part of a Wright Now Sale or Private Sale), you agree to pay the following charges associated with the purchase of such Lot:

i. Hammer Price (for Auction Sales) or Lot purchase Price (for Wright Now Sales and Private Sales); ii. Buyer’s Premium (for Auction Sales) which is 25% of the Hammer Price (or part thereof) up to and including \$100,000; 20% of the Hammer Price (or part thereof) in excess of \$250,000. An additional premium will be added to any successful bid accepted through a third-party site. iii. any applicable sales tax, late payment charges, storage fees, Enforcement Costs or other costs, damages or charges assessed in accordance with these Terms (for all sales) ((i) – (iii) any applicable sales tax, late payment charges, storage fees, Enforcement Costs or other costs, damages or charges assessed in accordance with these Terms (for all sales) ((i) – (iii) collectively, the “Buyer Costs”). All purchases will be subject to state sales tax unless the buyer has provided us with a valid certificate of exemption from such tax.

Payment Procedure You agree to pay all Buyer Costs immediately following Wright’s acceptance of the Purchase Price Bid unless other arrangements have been approved by Wright in advance. If Wright approves of such other arrangement for payment, Wright may at its discretion require you to make a nonrefundable down payment on Buyer Costs. All payments must be made in US Dollars, in any of the following acceptable forms of payment:

- Cash
- Check, with acceptable identification
- Visa, MasterCard or American Express

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

Title and Risk of Loss Title to a Lot purchased in accordance with these Terms shall not pass to the buyer until Wright has received the Buyer Costs (including clearance of checks and wire transfers). We reserve the right to delay delivery of or otherwise prevent access to any purchased Lot until Wright has received all Buyer Costs. Notwithstanding passage of title, risk of loss to a Lot passes immediately to buyer upon Wright’s acceptance of a Purchase Price Bid. All sales are final.

Security As security for full payment to us of all amounts due from the buyer and prompt collection of your purchased Lots in accordance with these Terms, we retain, and the buyer grants to us, a security interest in any Lot purchased by the buyer in accordance with these Terms (and any proceeds thereof), and in any other property or money of the buyer in our possession or coming into our possession subsequently (“Security Interest”). We may apply any such money or treat any such property in any manner permitted under the Uniform Commercial Code and/or any other applicable law. You hereby grant us the right to prepare and file, any documents sought by us to protect and confirm our security interests including but, not limited to a UCC-1 Financing Statement.

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

Delivery Buyer is solely responsible for collection of purchased Lots from Wright facilities, including making arrangements and paying all costs associated with packing and delivery. We may, as a courtesy to the buyer, provide or arrange packing, shipping or similar logistical services, or refer the buyer to third parties who specialize in these services. Any such services referred, provided or arranged by us are at the buyer’s sole risk and expense, we assume no responsibility for any act or omission of any party in connection with any such service or reference, and we make no representations or warranties regarding such parties or their services. You expressly release Wright from any and all liability arising from your use of any third-party website or services.

Storage, Abandonment and Related Charges All purchased Lots not collected from Wright’s facilities by buyer or buyer’s authorized agents within thirty (30) days following the Sale Date will become subject to storage fees of not less than \$5 per day. A late payment fee equal to 1.5% per month may be assessed on any Buyer Costs remaining unpaid thirty (30) days following the Sale Date. If a purchased Lot has not been collected from us within sixty (60) days after the Sale Date, and Wright has not consented to continue to store the Lot, the buyer will be deemed to have defaulted under these Terms, and, in addition to any other remedies we may have at law or equity, we shall be entitled to foreclose on the Security Interest by selling such Lots and using the proceeds from such sale for any purpose (including payment of storage fees and administrative expenses of handling such matter), without any further liability to the buyer. You agree that this remedy is reasonable in light of the costs Wright would have to incur to continue to store and process purchased Lots after sale.

Breach If a buyer fails to make timely payment as required in these Terms, or breaches any other covenant, representation or warranty in this Agreement, we shall be entitled, in our discretion, to exercise any remedies legally available to us, including, but not limited to, the following:

- i. cancellation of the sale of the Lot to the non-paying buyer, including the sale of any other Lot to the same buyer (whether or not paid); ii. reselling the Lot, at public or private sale, with or without reserve; iii. retention of all amounts already paid by the buyer to Wright, which shall constitute a processing and restocking fee (which you acknowledge would be reasonable in light of the costs Wright would have to incur to process your breach and attempt to re-auction or resell the Lot); iv. rejection of any Bids by the buyer at future auctions; v. setting-off any amounts owed by Wright to the buyer in satisfaction of unpaid amounts; and/or vi. taking any other action we deem necessary or appropriate under the circumstances.

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

3 Limited Warranty

“As Is”, “Where Is”. Except as expressly stated below, each Lot is sold “as is” “where is”, with no representation or warranty of any kind from any party (including Wright or the consignors of the Lots), express or implied, including warranties of merchantability, fitness for a particular purpose and non-infringement. Because you are responsible for satisfying yourself as to condition or any other matter concerning each purchased Lot, you are advised to personally examine any Lot on which you intend to bid prior to the auction and/or sale. As a courtesy, condition reports for any Lot are available from Wright prior to the sale, but Wright assumes no responsibility for errors and omissions contained in any such report, a Wright Catalog or other description of a Lot that may be available on the Wright website. Any statements made by Wright with respect to a Lot (whether in a condition report, a Wright Catalog or on the Wright website), whether orally or in writing, are intended as statements of opinion only, are not to be relied upon as statements of fact and do not constitute representations or warranties of any kind.

Authorship Warranty Subject to the following terms and conditions, Wright warrants, for a period of two (2) years following the date of sale, the information presented in a Wright Catalog with respect to Authorship of any Lot is true and correct, so long as the name of the Author is set forth unqualifiedly in a heading in **Bold** type in the applicable and most current Wright Catalog. The term “Author” or “Authorship” means the creator, designer, culture or source of origin of the property, as the case may be, as specifically identified in **Bold** type in the applicable and most current Wright Catalog, and shall not include any supplemental text or information included in any other descriptions (whether or not in the Wright Catalog).

Exclusions from and Conditions to the Authorship Warranty Notwithstanding, this warranty is subject to the following:

- i. The benefits of this warranty are only available to the original buyer of a Lot from Wright, and not to any subsequent purchasers, transferees, successors, heirs, beneficiaries or assigns of the original buyer. ii. This warranty shall not apply to any Lot for which a Wright Catalog description states that there is a conflict of opinion among specialists as to Authorship. iii. This warranty shall not apply to any Lot for which, at the time of sale, the statements regarding Authorship made by Wright conformed with the generally accepted opinion of scholars, specialists or other experts, despite the subsequent discovery of information that modifies such generally accepted opinions. iv. The buyer must provide written notice of any claim under this warranty to Wright (validated by no fewer than two (2) written opinions of experts whose principal line of business is the appraisal and authentication of art, antiquities, design objects or other valuable objects similar to the Lot) not later than thirty (30) days after becoming aware of the existence of such a claim, an in any event no later than two (2) years following the date of sale, and must return the Lot subject to such claim to Wright in the same condition as at the time of the original sale. Wright reserves the right to appoint two independent specialists to examine the Lot and evaluate the buyer’s claim prior to buyer’s receipt of any remedy pursuant to this warranty.

Buyer’s Only Remedy for Authorship Warranty Breach

The buyer’s sole remedy, and Wright’s sole liability, under this warranty shall be the cancellation of the sale of the Lot in question, or (if the sale has already concluded) the refund of the purchase price originally paid by such buyer for the Lot in question (not including any late fees, taxes, shipping, storage or other amounts paid to Wright in accordance with these Terms). Buyer hereby waives any and all other remedies at law or equity with respect to breaches of this warranty.

Limit of Liability In no event shall wright be liable to you or any third party for any consequential, exemplary, indirect, special, punitive, incidental or similar damages, whether foreseeable or unforeseeable, regardless of the cause of action on which they are based, even if advised of the possibility of such damages occurring. With respect to any sale of a lot, in no event shall wright be liable to you or any third party for losses in excess of the purchase price paid by you to wright for such lot to which the claim relates.

4 Rescission or Voiding of Sale by Wright

If we become aware of an adverse claim of a third party relating to a Lot purchased by you, we may, in our discretion, rescind the sale. Upon notice of our election to rescind a sale, you will promptly return such Lot to us, at which time we will refund to you the Hammer Price and Buyer’s Premium paid to us by you for such Lot. This refund will represent your sole remedy against us and/or the consignor in case of a rescission of sale under this paragraph, and you agree to waive all other remedies at law or equity with respect to the same. If you do not return such Lot to us in accordance with this paragraph, you agree to indemnify, defend and hold Wright, its officers, directors, employees, agents and their successors and assigns, harmless from any damages, costs, liabilities or other losses (including attorney’s fees) arising as a result of such third party claim.

5 Copyright Notice

Wright and its licensors will retain ownership of our intellectual property rights, including, without limitation, rights to the copyrights and trademarks and other images, logos, text, graphics, icons, audio clips, video clips, digital downloads in, and the "look and feel" of, the Wright website and each Wright Catalog. You may not obtain any rights of ownership, use, reproduction or any other therein by virtue of these Terms or purchasing a Lot. You may not use any of our trademarks or service marks in any way.

6 Severability

If any provision of these Terms is held by any court to be invalid, illegal or unenforceable, the invalid/ illegal/unenforceable aspect of such provision shall be disregarded and the remaining Terms enforced in accordance with the original document and in accordance with applicable law.

7 Governing Law

These Terms shall be governed by and interpreted in accordance with the law of the State of Illinois and, by Registering to Bid or Bidding in the Wright Auction (whether personally, by telephone or by agent), the you agree to submit to the exclusive jurisdiction of the state and federal courts located in Cook County, Illinois in connection with any matter related to these Terms, the Wright Auction or other sale of a Lot to you by Wright.

8 Expenses

In addition to the foregoing, you agree to pay to Wright or Seller on demand the amount of all expenses paid or incurred by Wright and Seller, including attorneys’ fees and court costs paid or incurred by Wright or Seller in exercising or enforcing any of its rights hereunder or under applicable law, together with interest on all such amounts at 1.5% per month (the “Enforcement Costs”) within thirty (30) days of the buyer’s receipt of Wright’s invoice for such Enforcement Costs.

9 Definitions

The following terms have the following meanings: **Author** and **Authorship** have the meanings given in Section 3. **Bidding, Bid** or **place a Bid** means a prospective buyer’s indication or offer of a price he or she will pay to purchase a Lot at a Wright Auction which conforms with the provisions of Section 1. **Buyer Costs** has the meaning given in Section 2. **Buyer’s Premium** means the following for any Lot: (i) 25% of the Hammer Price (or part thereof) up to and including \$100,000; (ii) 20% of the Hammer Price (or part thereof) in excess of \$100,000 up to and including \$1,000,000; and (iii) 12% of the Hammer Price (or part thereof) in excess of \$1,000,000. An additional premium will be added to any successful bid accepted through a third-party site.

Hammer Price means the price for a Lot established by the last bidder and acknowledged by the auctioneer before dropping the hammer or gavel or otherwise indicating the bidding on such Lot has closed. **Lot** means the personal property offered for sale by Wright, whether at a Wright Auction, Private Sale, Wright Now Sale or otherwise. **Passed Lot** is a Lot which does not reach its reserve or otherwise fails to sell at a Wright Auction. **Private Sale** is a non-public, discrete sale of a Lot (such Lot typically not being exhibited by Wright). **Purchase Price Bid** means the bid submitted by a Buyer for a Lot which is accepted as the Hammer Price, or in the case of Private Sales or Wright Now Sales, the price accepted by Wright for the sale of such Lot.

Register to Bid or **Registering to Bid** means providing Wright with your complete, accurate contact information (including address, phone and email) and a current, valid credit card number (including security code), and (i) in the case of phone or absentee bidders, a properly completed Wright bid form and (ii) in the case of online bidders, registration with such authorized third-party online auctioneer service providers described on our website on the How to Bid page. **Reserve** has the meaning given in Section 1. **Sale Date** means, in the case of Wright Auctions, the date of the closing of bidding for a particular Lot and acceptance of the Purchase Price Bid for such Lot; in the case of all other sales by Wright, the date Wright agrees in writing to sell a Lot to a buyer.

Security Interest has the meaning given in Section 2. **Seller** means the owner of a Lot offered for sale at a Wright Auction, Private Sale, Wright Now Sale or other sale administered by Wright.

Terms has the meaning given in the Introduction to this Agreement. **Wright Auction** means the sale of Lots to the public through competitive bidding administered by Wright (including sales administered through a third-party Internet auctioneer authorized by Wright). **Wright Catalog** means the design catalogs published by Wright which features Lots available at particular Wright Auctions. **Wright Now Sale** is a sale of a Lot consigned to Wright by a third party, either posted on Wright’s website directly or solicited after a Lot fails to sell at auction.

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