

THE MID-C: CONTEMPORARY ART + DESIGN

Wednesday October 25, 2017

Los Angeles

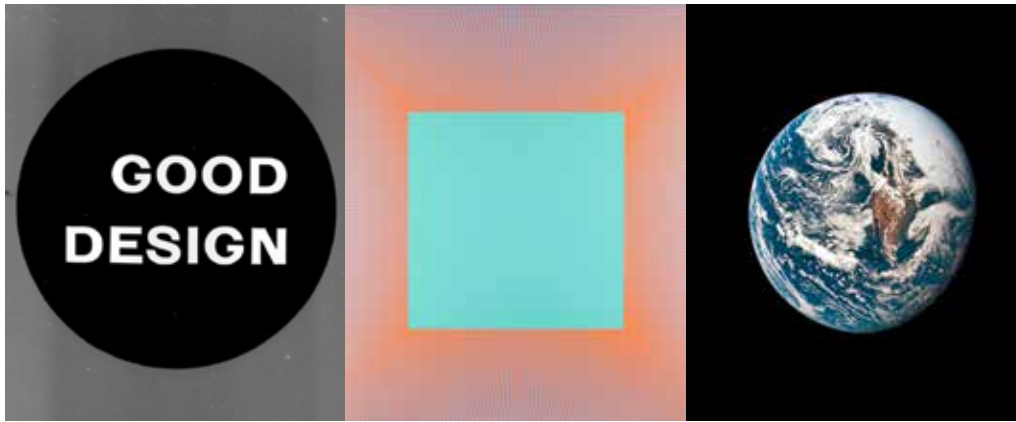


Bonhams

Begin Anywhere

-John Cage





Exhibition catalogue cover of "Good Design", November 21, 1950 through January 28, 1951. The Museum of Modern Art, New York. The Museum of Modern Art Archives, New York.
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Lot 1019, Richard Anuszkiewicz, Aqua Square, 1977-2016

Apollo 10 View of the Earth, 1969. Photo: NASA

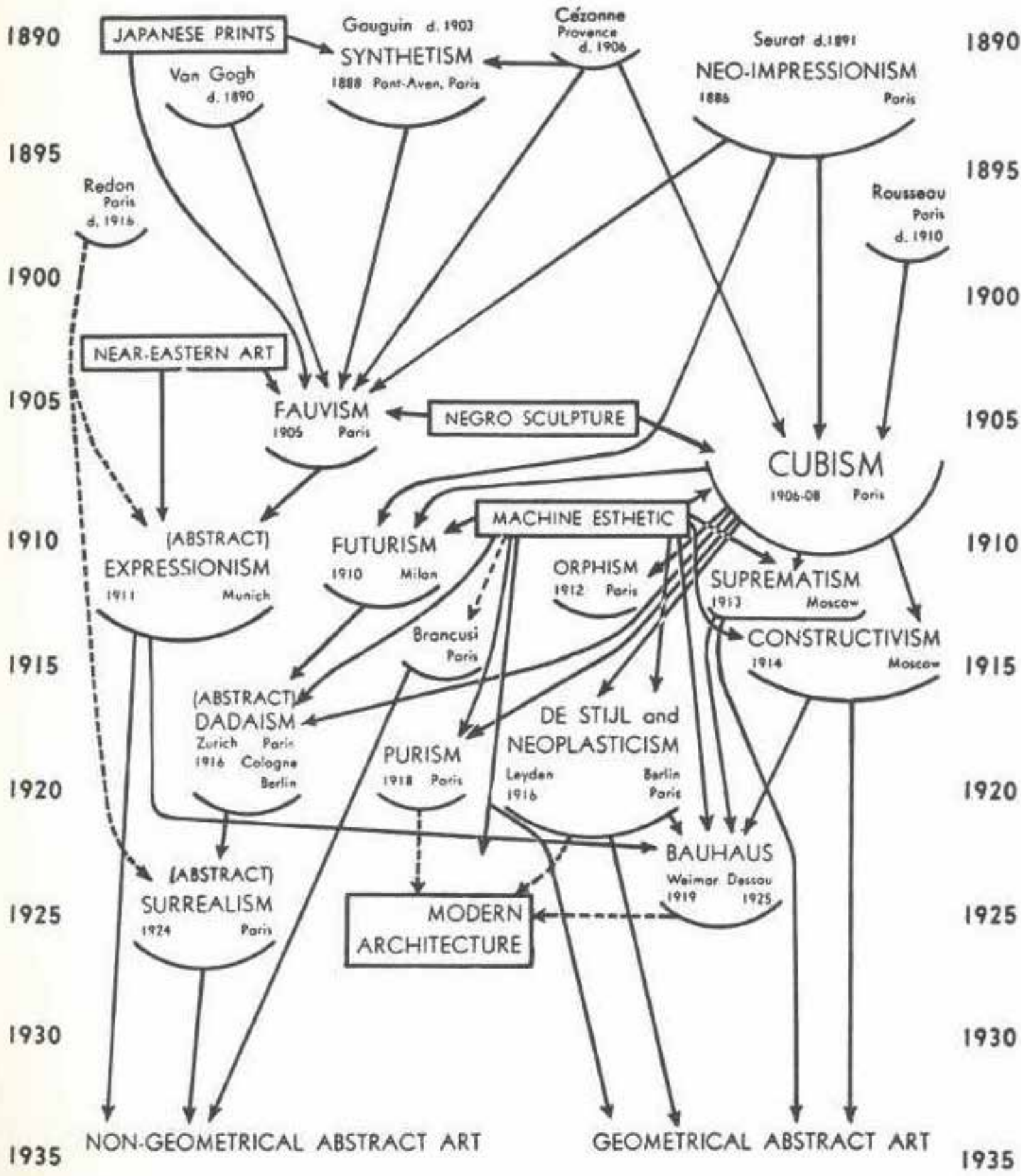
The Midcentury—Taxonomies of the Unclassified by Dane Jensen

Legendary Museum of Modern Art, New York curator Alfred Barr proved one very important thing with his 1936 diagrammatic attempt to connect the movements of Modern art—art is not progressive. Art is not linear. One movement does not necessarily directly lead to another. We can, in effect, when looking at the art historical tableau of Midcentury art, “begin anywhere” (as sound artist John Cage quipped). Art is, rather, less scientific. It is a reflection of life—a complex matrix of overlapping threads that catalyse into what forms a permeable module within the space of creative production. The Midcentury (the period following the close of World War II to the 1970s) is certainly even more challenging to chart than the preceding Modern era Barr sought to taxonomize. The radical cultural shifts in the world during this period were so immensely profound they continue to reverberate even today.

Constellations of artistic expression and movements began to flood a new global art world in the decades following the war. Artists like Magdalena Abakanowicz would continue to process the psychological effects of war and the social revolutions for decades with her haunting, headless textile-driven figurative sculptures. Abstract Expressionist painters and sculptors found new ways of creating through autonomous actions, casting away preparatory sketches in exchange for an immediacy in movement and thought. While the Ab Ex artists like Georges Mathieu were concerned with the “now”, those embracing Geometric Abstraction in the 50s and 60s looked to the future. Humankind had been given the opportunity to see itself in the ultimate self-portrait—a picture of Earth from outer space and Op artists took notice. Poet Archibald MacLeish spoke prophetically about the moment in 1942,

Never in all their history have men been able truly to conceive of the world as one: a single sphere, a globe, having the qualities of a globe, a round earth in which all the directions eventually meet, in which there is not center because every point, or none, is center—an equal earth which all men occupy as equals.¹⁴

⁴ Archibald MacLeish, “Image of Victory” commencement address (Williamstown: Williams College), 1942.



REPRODUCED FROM THE JACKET OF THE ORIGINAL EDITION

Science had collided with human consciousness shattering ideas of what and who were are in the universe. Artists like Richard Anuszkiewicz embraced this idea with his linear, geometric abstractions providing aesthetics that embodied principals of movement, the study of optics, color theory and the link between art and consciousness. This new era saw the birth of computers and the digital age influencing artists like Yvaral to illustrate this new epoch with his illusionary abstractions and later to create works using computational systems.

New advances in materials such as plastic, acrylic, plywood and Plexiglas gave rise to new forms of architecture and products that made living easier. The MoMA exhibition Good Design (1944-56) combined the wonderment of new takes on everyday objects like irons, cheese slicers, and dining chairs with the explosion of consumer culture. The MoMA provided a forum where works of design were not only on exhibit, but could be purchased on the spot. If art and commodity were trying to remain at arm's length they now had become intertwined as never before.



Installation view of exhibition, "Good Design", November 21, 1950 through January 28, 1951. The Museum of Modern Art, New York. The Museum of Modern Art Archives, New York. Photo: Leo Trachtenberg Digital Image © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY



Lot 1046, Ricardo Martínez, Mujer con fuego (rojo), 1960

The rapidity in which culture and science were evolving was mimetic of reactionary art practices which fed off these new developments. One avenue of exploration for an artist in the Post-war epoch can produce a multitude of creative tributaries that will eventually become categorized by art historians as a dizzying array of movements. For example, in the face of a new cultural phenomenon like the emergence of consumerism, artists, in turn, create work that reflect this new culture of consumption by creating works like Andy Warhol's Dollar Sign. And if artists find the linkage between art and commodification as problematic then an additional thread emerges for artists to explore resulting in, perhaps, more ephemeral mediums that are not easily commodifiable, such as performance or video. Then other artists figure out how instrumentalize performance in a way where they can harness a performative action to create a new type of painting, drawing or sculpture. Artists might then become concerned with a perceived overemphasis within the artworld on 'the object' and look for a way for the hierarchy of art production to favor 'the concept' over the finished form which results in the formation of

conceptual art practices. If all that becomes too far afield for some artists, they will begin reappropriating the forms and style found in traditional practices. Ricardo Martínez's use of pre-Colombian works or John Biggers's look at art from Ghana and Nigeria and both illustrative of this approach to artmaking where new styles are created from reifying historical ones. And so the end becomes a beginning and back again. Thusly the Midcentury era stands as a catalyst for the simultaneity of an extraordinarily rich and vast field of approaches, thought and expression where one can "begin anywhere."

THE MID-C: CONTEMPORARY ART + DESIGN

Wednesday October 25, 2017 at 1pm
Los Angeles

BONHAMS

7601 W. Sunset Boulevard
Los Angeles, California 90046
bonhams.com

PREVIEW

Los Angeles

Friday October 20, 12pm to 5pm
Saturday October 21, 12pm to 5pm
Sunday October 22, 12pm to 5pm
Monday October 23, 10am to 5pm
Tuesday October 24, 10am to 5pm

SALE NUMBER: 24279
Lots 1001 - 1062

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CATALOG: \$35

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ILLUSTRATIONS

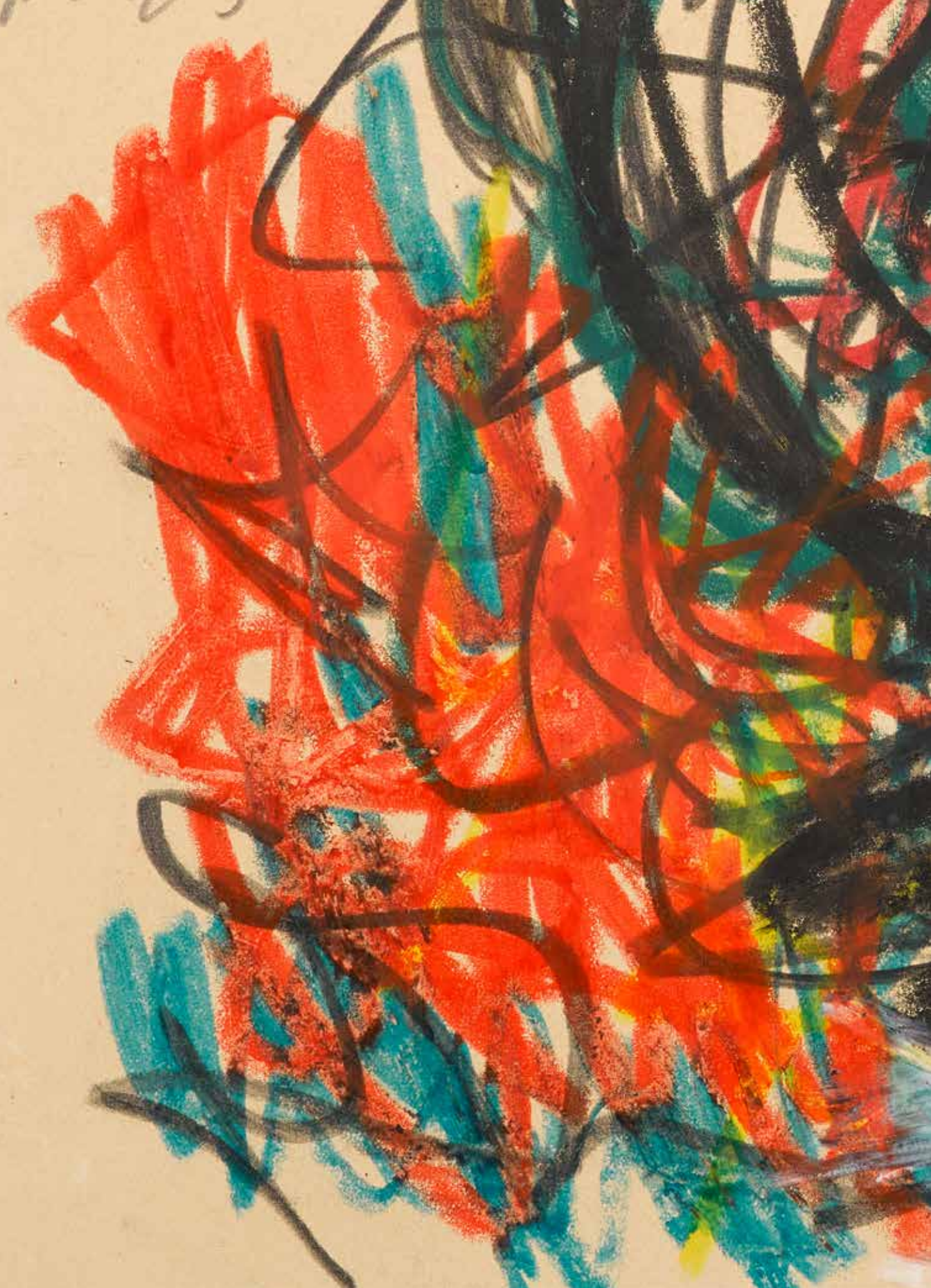
Front cover: Lot 1019
Back cover: Lot 2015

PROPERTY COLLECTION NOTICE

Please note the property will be available for collection in Los Angeles at the time of the auction. Southern California, out-of-state and international buyer property will remain available for collection in our Los Angeles gallery after the auction.



**ABSTRACT
EXPRESSIONISM**





1001

KAREL APPEL (1921-2006)

Untitled, 1954

dedicated, signed, dated and inscribed 'Pour Robert et Beryl avec mon amitiés / K. Appel / 1954' (upper left)

oil pastel on paper laid on illustration board

10 3/4 x 14 1/8 in. (27.3 x 35.9 cm)

\$7,000 - 9,000

Provenance

Collection of Robert Barr (acquired directly from the artist).

By descent from the above to the previous owner.

Acquired from the above by the present owner.



1002

GEORGES MATHIEU (1921-2012)

Untitled, 1956

signed and dated 'Mathieu / 56' (lower right)

gouache on paper laid on linen

19 1/2 x 25 1/2 in. (49.5 x 64.8 cm)

\$7,000 - 9,000

The Georges Mathieu Committee will be able to deliver a certificate of authenticity and to include this artwork in the catalogue raisonné.



1003

RONNIE LANDFIELD (BORN 1947)

Untitled, 1971

signed and dated 'Landfield 71' (on the overlap)

acrylic on canvas

41 1/4 x 33 3/4 in. (104.8 x 85.7 cm)

\$2,000 - 3,000

Provenance

Acquired directly from the artist by the present owner in 1972.



1004

PAUL JENKINS (1923-2012)

Phenomena This Way, 1964

signed 'Paul Jenkins' (lower right)

watercolor on paper

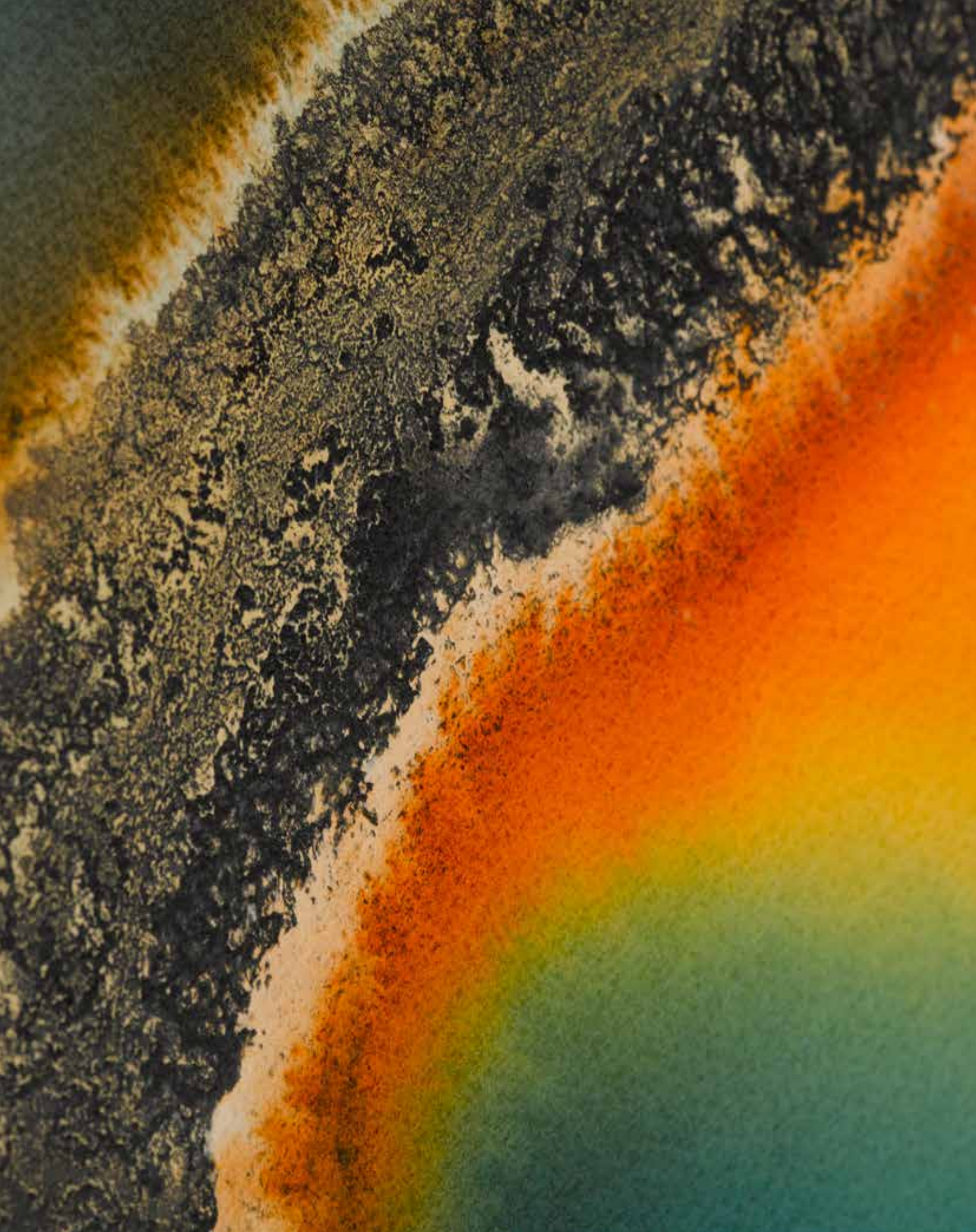
30 1/2 x 22 1/2 in. (77.5 x 57.2 cm)

\$4,000 - 6,000

Provenance

Martha Jackson Gallery, New York.

Private collection, Northern California.





1005

PAUL JENKINS (1923-2012)

Phenomena Two Believers, 1980

signed 'Paul Jenkins' (lower center); signed, titled, dated and inscribed 'Paul Jenkins / Phenomena Two Believers / 1980 St. Croix' (on the reverse)

watercolor on paper

43 1/4 x 31 in. (109.9 x 78.7 cm)

\$5,000 - 7,000

Provenance

Laura Pollak Galleries, San Diego.



**PROPERTY FROM THE ESTATE OF JEROME H. LOUCHHEIM JR., SCOTTSDALE,
ARIZONA**

1006

PAUL JENKINS (1923-2012)

Phenomena Rush of Color, 1979

signed 'Paul Jenkins' (lower left); signed again, titled and dated 'Paul Jenkins "Phenomena
Rush of Color" 1979' (on the reverse)

acrylic on canvas

45 x 41 in. (114.3 x 104.1 cm)

\$12,000 - 18,000

Provenance

Elaine Horwitch Gallery, Scottsdale.

Mr. Jerome H. Louchheim Jr., Scottsdale.

By descent from the above to the present owners.

Exhibited

Scottsdale, Elaine Horwitch Gallery, *Paul Jenkins: Split Front Series*, 27 March - 16 April 1980.





**PROPERTY FROM A PRIVATE
COLLECTION, SAN DIEGO**

1007

FRIEDEL DZUBAS (1915-1994)

Northdrift

signed 'Friedel Dzubas' (lower left);

signed, titled and inscribed 'DZUBAS /

"NORTHDRIFT" / 19" x 38"' (on the reverse)

oil on canvas

38 x 19 in. (96.5 x 48.3 cm)

\$5,000 - 7,000

Provenance

John Berggruen Gallery, San Francisco.

Private Collection.

Attal Galleries, Austin.

Acquired from the above by present owner in
1991.



1008^w

CLEVE GRAY (1918-2004)

Cataract, 1983

signed, dated, titled twice and inscribed 'Gray - '83 / Cataract 55 x 90 / acrylic' (on the reverse)

acrylic on canvas

55 x 90 in. (139.7 x 228.6 cm)

\$6,000 - 8,000



1009^w

CLEVE GRAY (1918-2004)

The Sound of The Pearl in the Ear of The Dawn, 1978

titled twice, inscribed twice, signed and dated "The Sound of The Pearl in the ear of The Dawn" / Edmond Jabe / "The sound of the pearl in the ear of the dawn" / Gray - '78 / acrylic
72 x 84' (on the reverse)

acrylic on canvas

72 x 84 in. (182.9 x 213.4 cm)

\$6,000 - 8,000

Provenance

Ameringer Yohe Fine Art, New York.





PROPERTY FROM A PRIVATE COLLECTION

1010

ARCANGELO IANELLI (1922-2009)

Untitled, 1960

signed, dated and inscribed 'A.IANELLI / 1960-MÜNCHEN' (lower left)

tempera on paper

15 x 12 1/2 in. (38.1 x 31.8 cm)

\$3,000 - 5,000

Provenance

A gift from the artist to the present owner.



PROPERTY FROM A PRIVATE COLLECTION

1011

ARCANGELO IANELLI (1922-2009)

Untitled, 1966

signed and dated 'IANELLI / 1966' (lower right)

watercolor and gouache on paper

14 3/8 x 13 3/8 in. (36.5 x 34 cm)

\$3,000 - 5,000

Provenance

A gift from the artist to the present owner.



1012

FERNANDO DE SZYSZLO (BORN 1925)

What Rainbow is This Black Rainbow?, 1978-81

signed 'Szyszlo' (lower right)

oil on canvas

51 x 63 3/4 in. (129.5 x 161.9 cm)

\$25,000 - 35,000





(detail)



1013

JULES OLITSKI (1922-2007)

Special Language - 1, 1978

signed, titled, dated three times and inscribed 'Jules Olitski / '78 / Special / Special Language - 1 / 1978 / 78-10-1' (on the reverse); titled again (on the stretcher)

acrylic on canvas

23 1/2 x 70 in. (59.7 x 177.8 cm)

\$15,000 - 25,000

Provenance

M. Knoedler & Co., Inc., New York.





1014

JULES OLITSKI (1922-2007)

Jehovah Cover 3, 1975

signed, dated twice, titled and inscribed 'Jules Olitski / '75 / "Jehovah Cover 3" / 75/19/3' (on the reverse)

acrylic on canvas

70 x 30 1/4 in. (177.8 x 76.8 cm)

\$20,000 - 30,000

Provenance

Dart Gallery, Chicago.

Acquired from the above by the present owners in 1976.

Exhibited

Chicago, Dart Gallery, *Jules Olitski: Recent Paintings*, 3 November - 23 December 1975.

Portland, Laura Russo Gallery, *A Portland Collector: Works from the Estate of Margaret Labadie*, 3 May - 2 June 2007.



1015

JEAN-PIERRE PINCEMIN (1944-2005)

Untitled, 1985

dated and signed '1985 / Pincemin' (on the reverse); numbered 'DC 85308' (on the stretcher)

oil and graphite on paper laid on canvas

49 1/2 x 37 3/8 in. (125.7 x 94.9 cm)

\$4,000 - 6,000

Provenance

Denise Cade Gallery, New York.



1016

JOHN BAINBRIDGE COPNALL (1928-2007)

Juan de Retamá, 1965

titled 'retamá' (upper right); 'numbered, signed, titled and dated 'No. 6 por john copnall "juan de retamá" 1965.' (on the reverse)

oil and plaster on board

15 3/4 x 12 1/8 in. (40 x 31 cm)

unframed

\$2,000 - 3,000

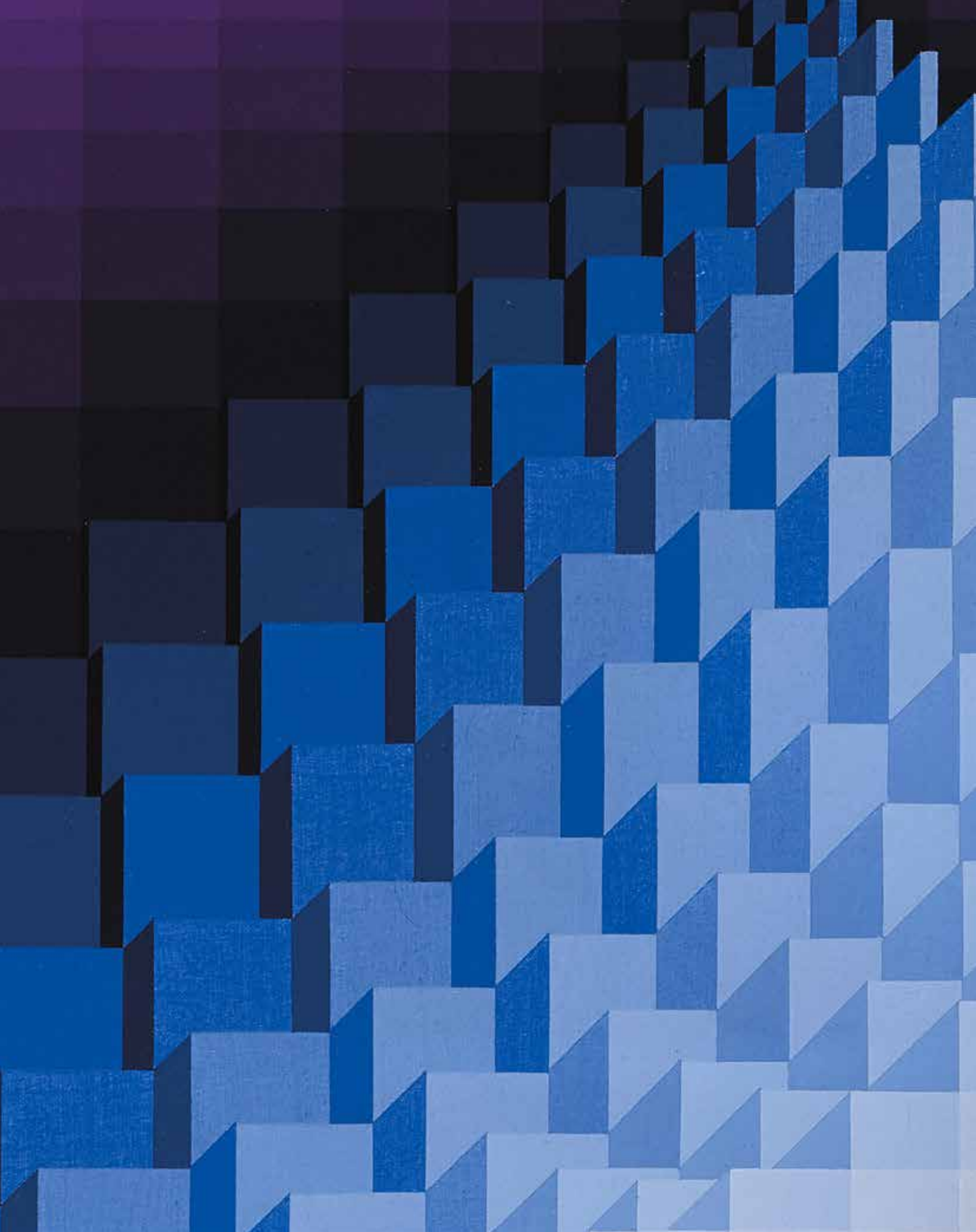
Provenance

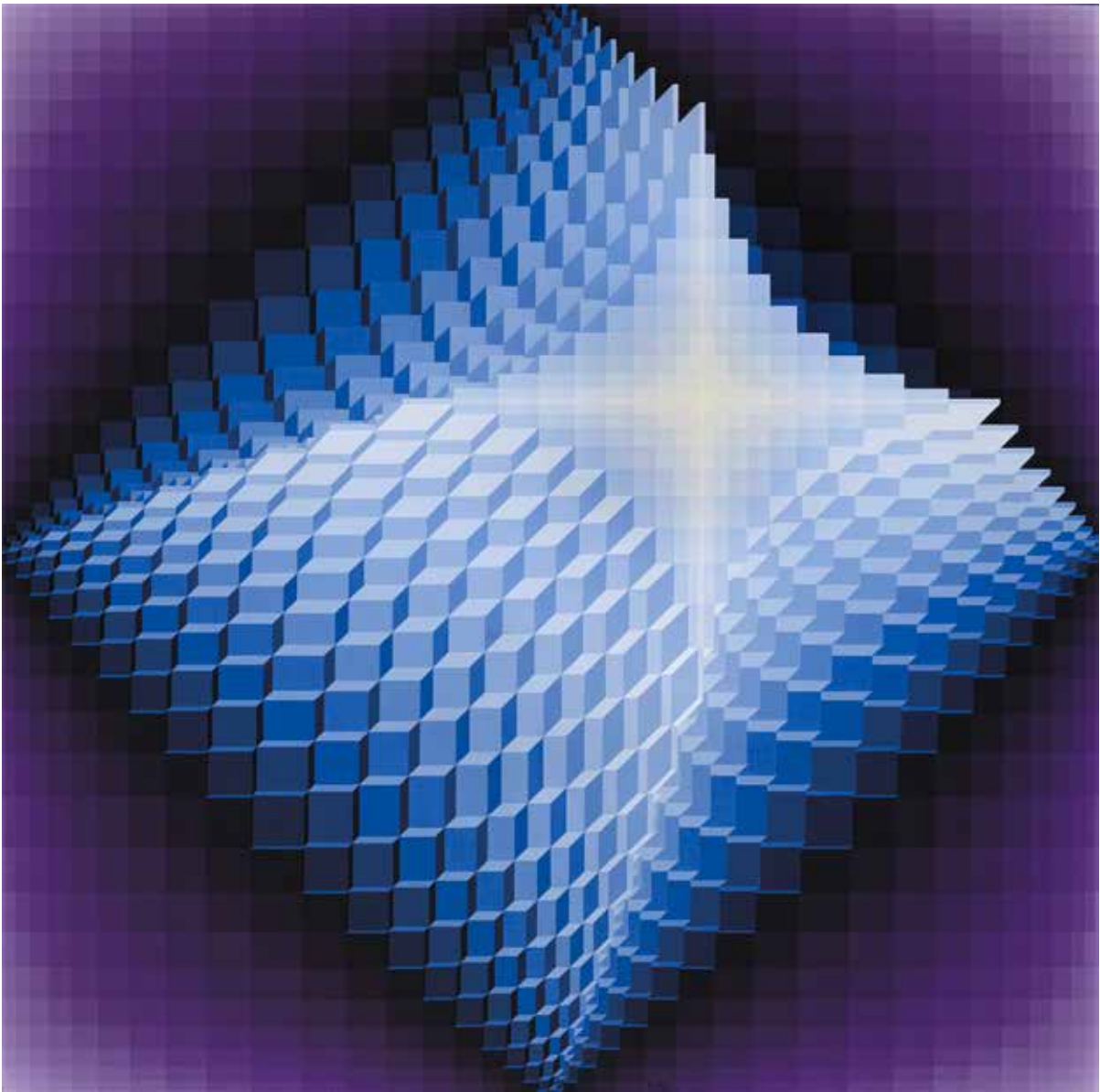
Galería Juana Mordó, Madrid.

Acquired from the above by the present owner in 1966.



**GEOMETRIC
ABSTRACTION**





1017

JEAN-PIERRE VASARELY (YVARAL) (1934-2002)

Structure Pyramidale Bleu-Violet, 1975-77

signed 'YVARAL' (lower center); signed twice, titled, dated and numbered 'YVARAL / "STRUCTURE PYRAMIDALE BLEU-VIOLET" / 1975-1977 / No 1713' (on the reverse)

acrylic on canvas

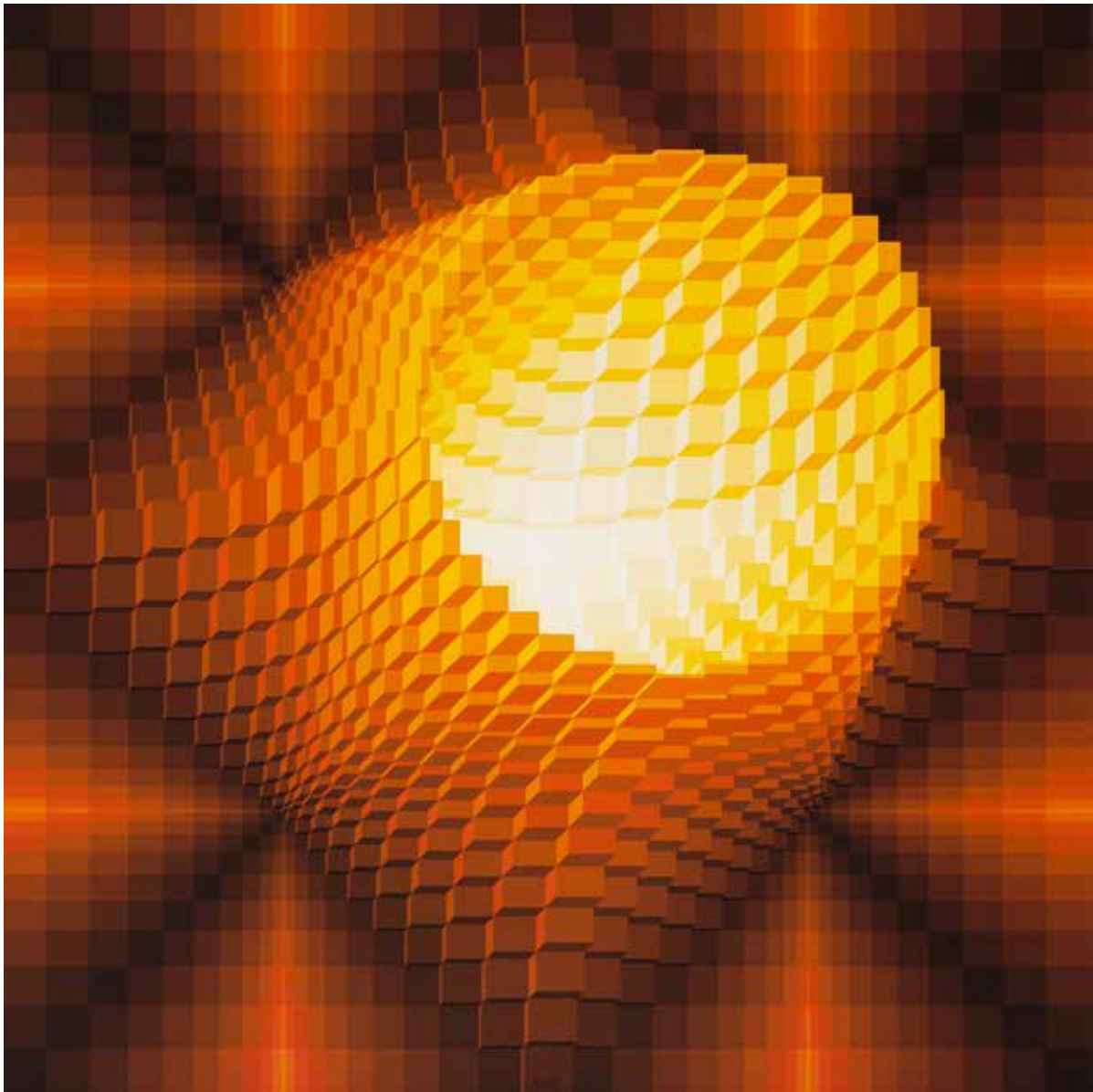
39 1/2 x 39 1/2 in. (100.3 x 100.3 cm)

\$6,000 - 8,000

Provenance

Intercontinental Art Agency, Vancouver.

The authenticity of the present work has been confirmed by Pierre Vasarely, only child of Yvaral and President of the Fondation Vasarely, Aix-en-Provence.



1018

JEAN-PIERRE VASARELY (YVARAL) (1934-2002)

Structure Cubique En Creux, 1975-77

signed 'YVARAL' (lower center); signed twice, titled, inscribed, dated and numbered 'YVARAL / "STRUCTURE CUBIQUE EN CREUX" / ORANGE-BRUN / 1975-1977 / No 1714' (on the reverse)

acrylic on canvas

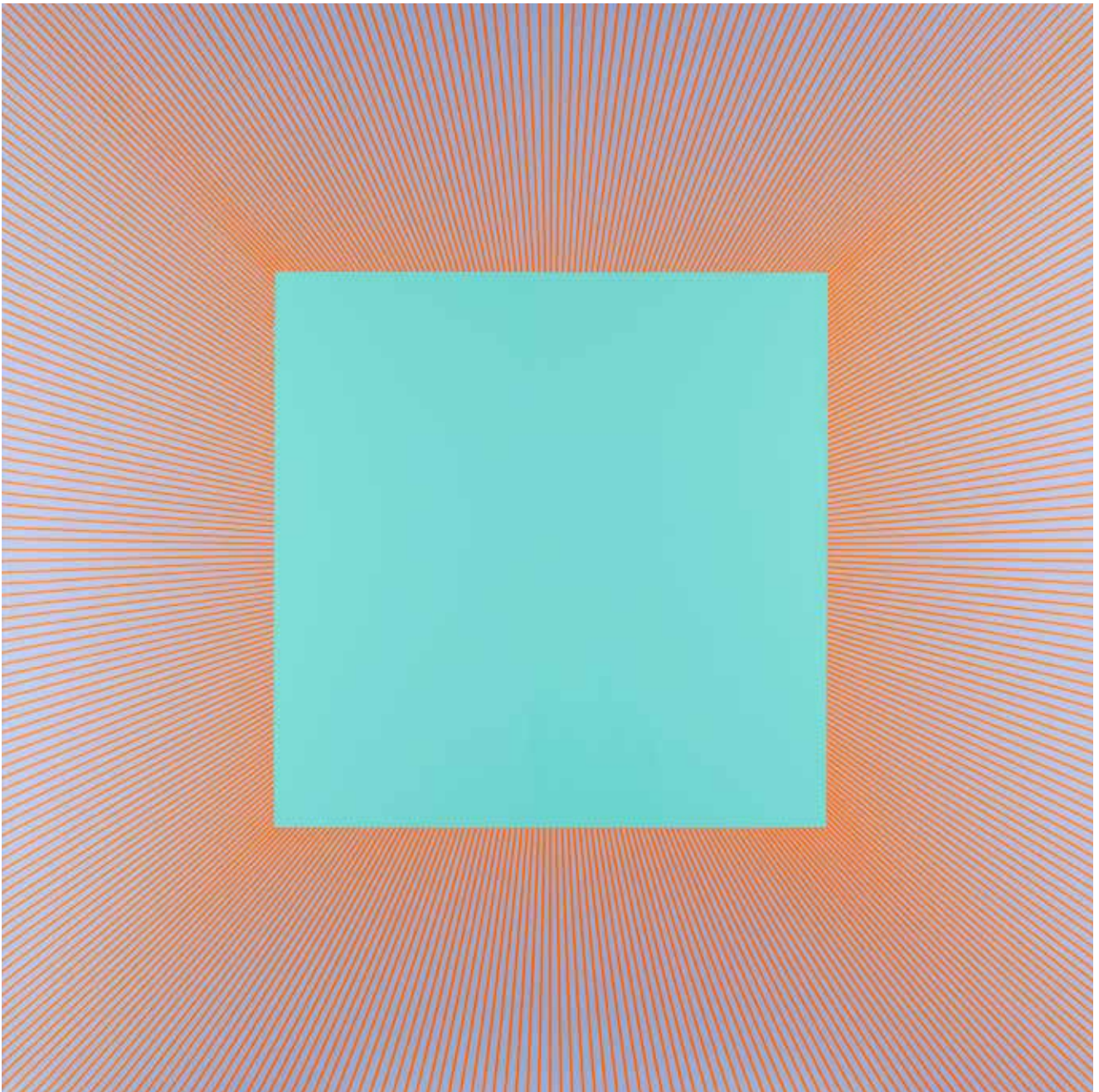
39 1/2 x 39 1/2 in. (100.3 x 100.3 cm)

\$6,000 - 8,000

Provenance

Intercontinental Art Agency, Vancouver.

The authenticity of the present work has been confirmed by Pierre Vasarely, only child of Yvaral and President of the Fondation Vasarely, Aix-en-Provence.



PROPERTY FROM A PRIVATE COLLECTION, UNITED STATES

1019

RICHARD ANUSZKIEWICZ (BORN 1930)

Aqua Square, 1977-2016

numbered, signed and dated '1063 / © RICHARD ANUSZKIEWICZ / 1977-2016' (on the reverse)

acrylic on canvas

48 x 48 in. (121.9 x 121.9 cm)

\$30,000 - 50,000

Provenance

Acquired directly from the artist by the present owner.





PROPERTY OF MAURICE TUCHMAN

1020

PETER STROUD (1921-2012)

The Narrow II, 1966

inscribed, titled and signed 'The Narrow II / Peter Stroud' (on the reverse)

compound emulsion on masonite

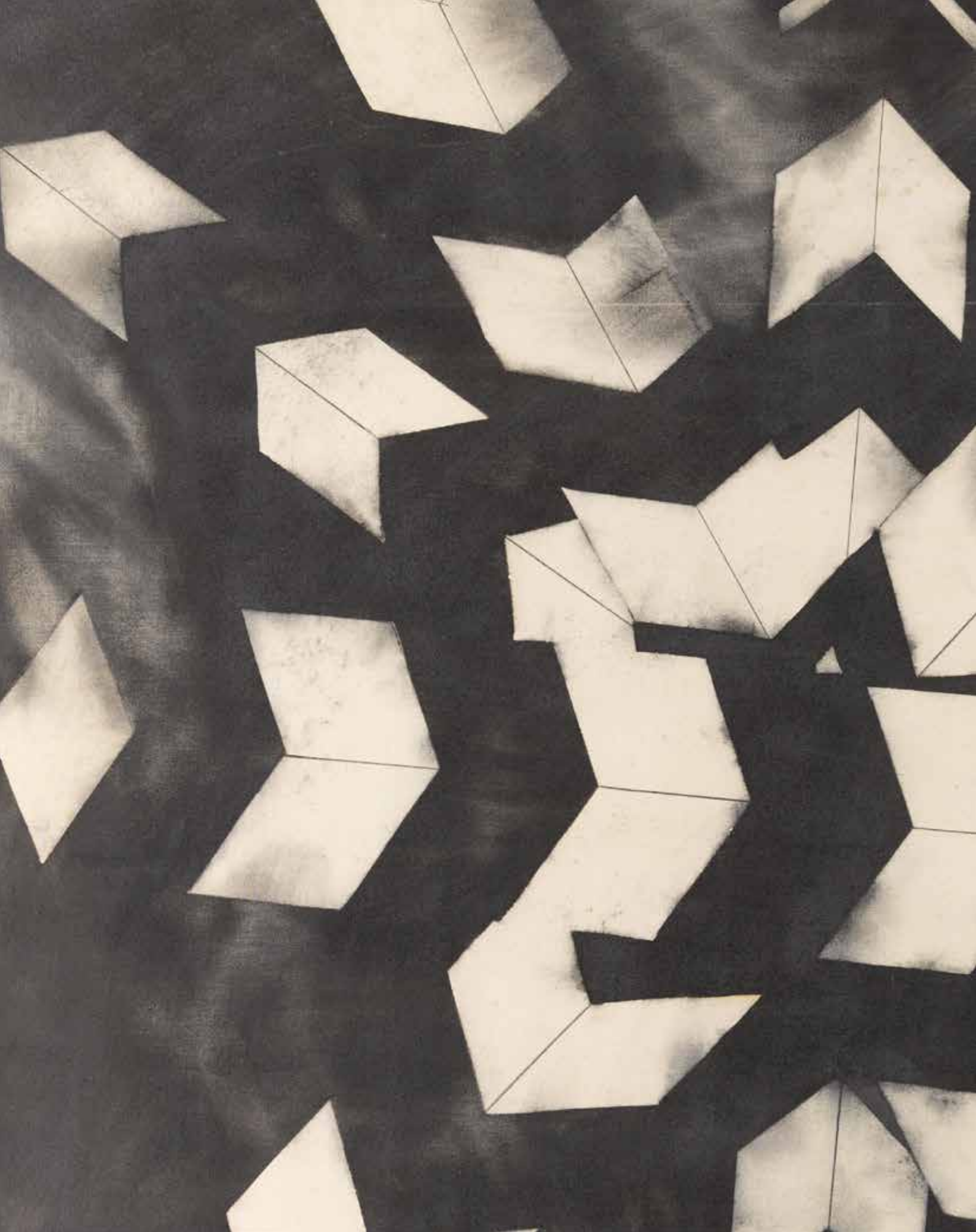
93 x 14 in. (236.2 x 35.6 cm)

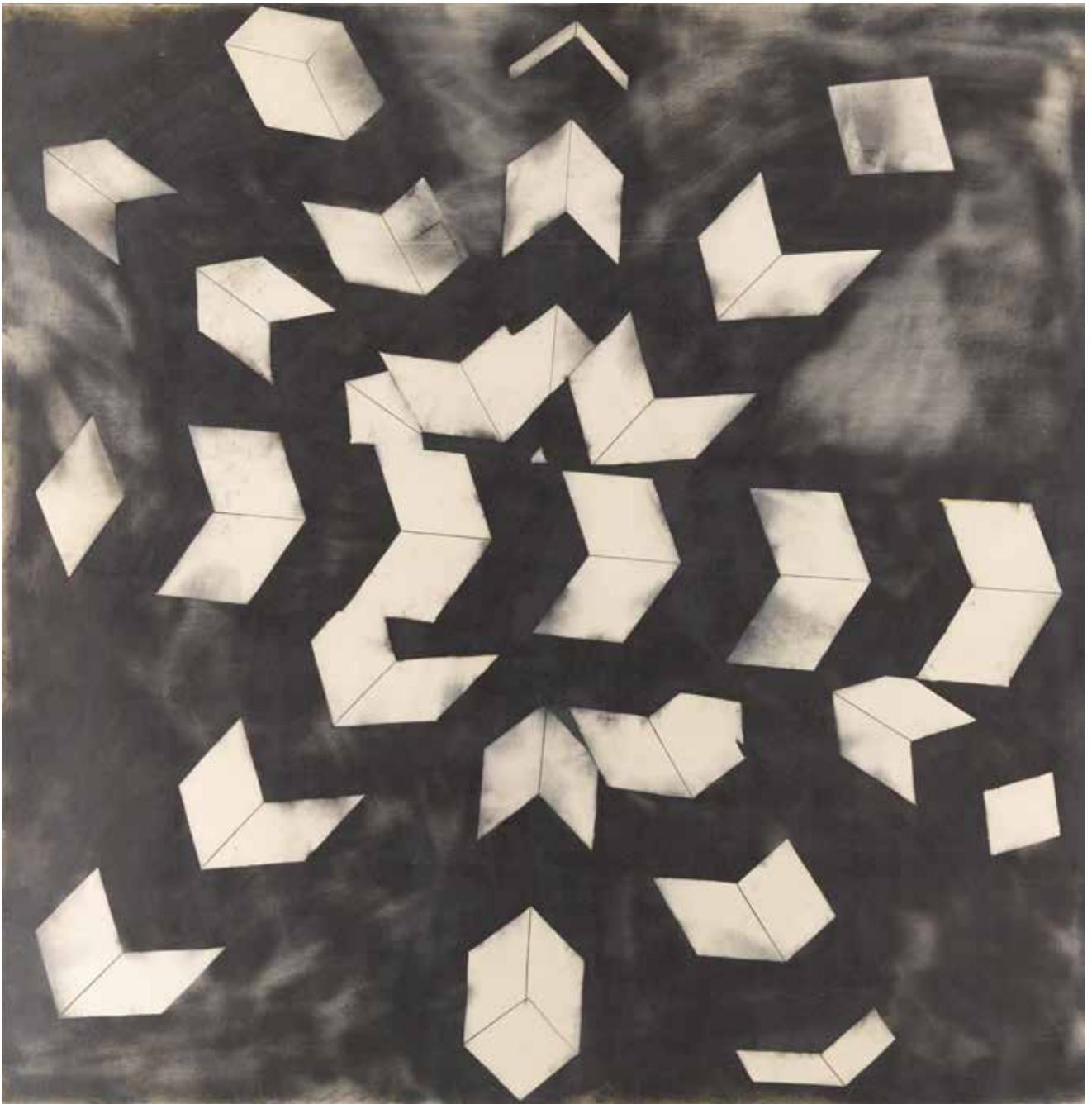
\$4,000 - 6,000

Provenance

Marlborough-Gerson Gallery Inc., New York.

Maurice Tuchman founded the Modern Art Department at the Los Angeles County Museum of Art (LACMA) and organized over 40 exhibitions accompanied by acclaimed catalogs during his 34-year tenure at the museum. Peter Stroud is an important figure in the Op art movement and one of his geometric, color-driven reliefs was included in the seminal exhibition, *The Responsive Eye* (1965), at the Museum of Modern Art in New York.





PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTOR

1021

ALLAN D'ARCANDELO (1930-1998)

Constellation 85, 1971

signed, titled, inscribed and dated twice '© A. D'Arcangelo NYC 1971 "Constellation 85" 60 X 60" BD' (on the reverse)

acrylic and graphite on canvas

60 1/8 x 60 1/8 in. (152.7 x 152.7 cm)

\$15,000 - 25,000



(alternate views)

1022
CHARLES GINNEVER (BORN 1931)
Untitled (Two Cubes)
weathered steel
16 x 13 x 13 in. (40.6 x 33 x 33 cm)

\$2,000 - 3,000



1023

PIOTR KOWALSKI (1927-2004)

Symmetry of a Cube, 1975

numbered 'A 4/9' (lower left) and signed and dated 'Kowalski 1975' (lower right)

sanded engraving on glass

27 1/2 x 27 1/2 in. (69.9 x 69.9 cm)

\$3,000 - 5,000

Provenance

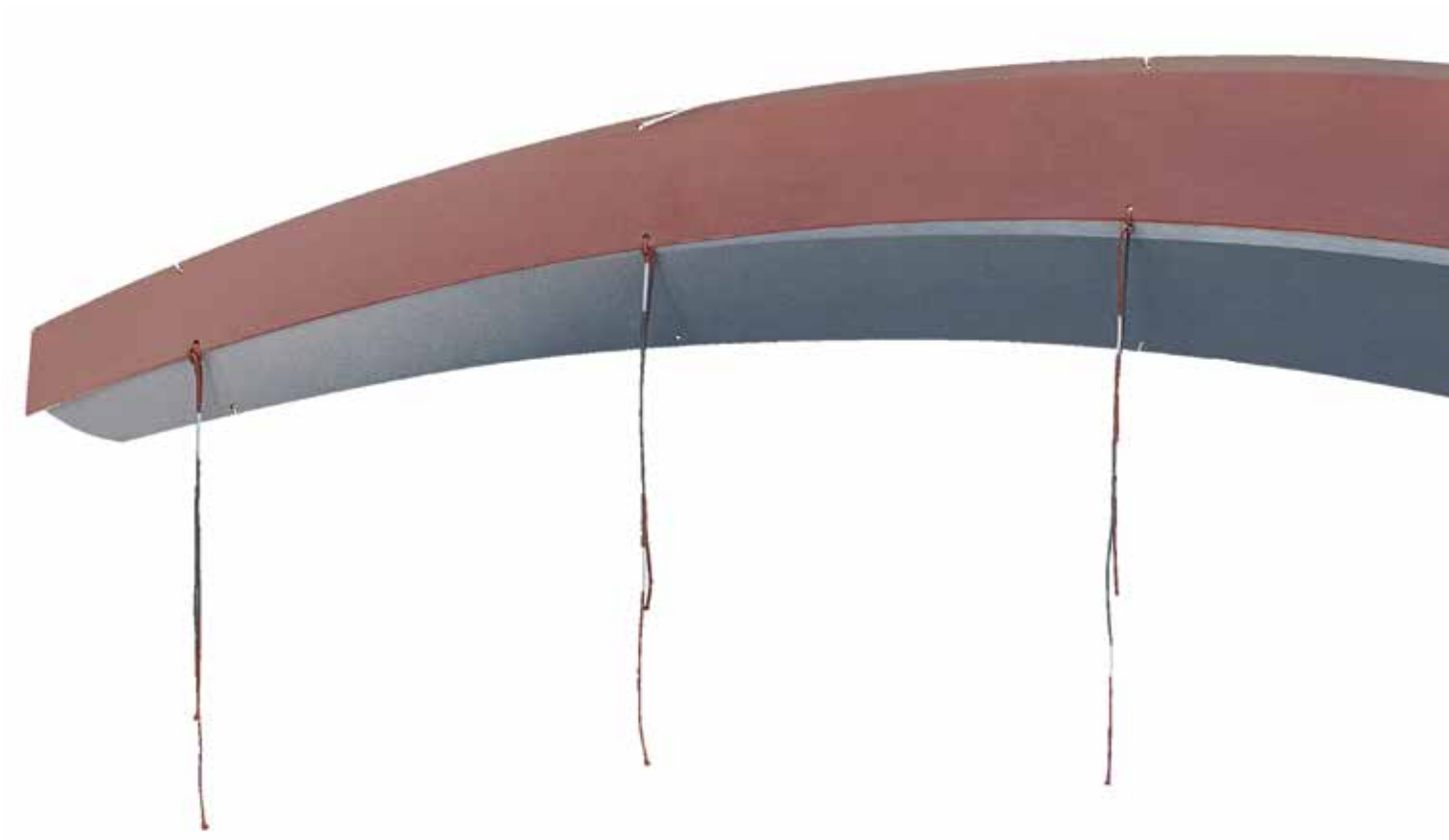
Marlborough Gallery, New York.

Anon. sale, Sotheby's, New York, 12 December 2006, lot 312.

Acquired at the above sale by the present owner.

Literature

Villatte, Oriane, *Piotr Kowalski: The Artist and His Tools, Volume III - Catalogue Raisonné*, University Paris, 2013.
cat no. CG1975-A, ill. in color p.67.





1024^w

SVEN LUKIN (BORN 1934)

Untitled, 1989

signed and dated 'Sven Lukin 1989.' (on the reverse)

acrylic on canvas laid on wood and string

40 x 120 x 3 1/2 in. (101.6 x 304.8 x 8.9 cm)

\$2,500 - 3,500

Provenance

Acquired directly from the artist by the present owner.



PROPERTY FROM A PRIVATE COLLECTION, BEVERLY HILLS

1025

ROBERT ARTHUR GOODNOUGH (1917-2010)

M-6, 1990

signed and dated 'goodnough 90' (lower right); titled, inscribed, signed and dated 'M-6 acrylic + oil / goodnough / 1990' (on the reverse acrylic and oil on canvas

38 1/8 x 62 in. (96.8 x 157.5 cm)

\$3,000 - 5,000

1026^w

JOHN FERREN (1905-1970)

Standing Form, 1960-69

with the Estate of John Ferren stamp (on the underside)

acrylic on wood and metal construction

72 1/2 x 28 3/4 x 15 3/4 in. (184.2 x 73 x 40 cm)

\$2,500 - 3,500

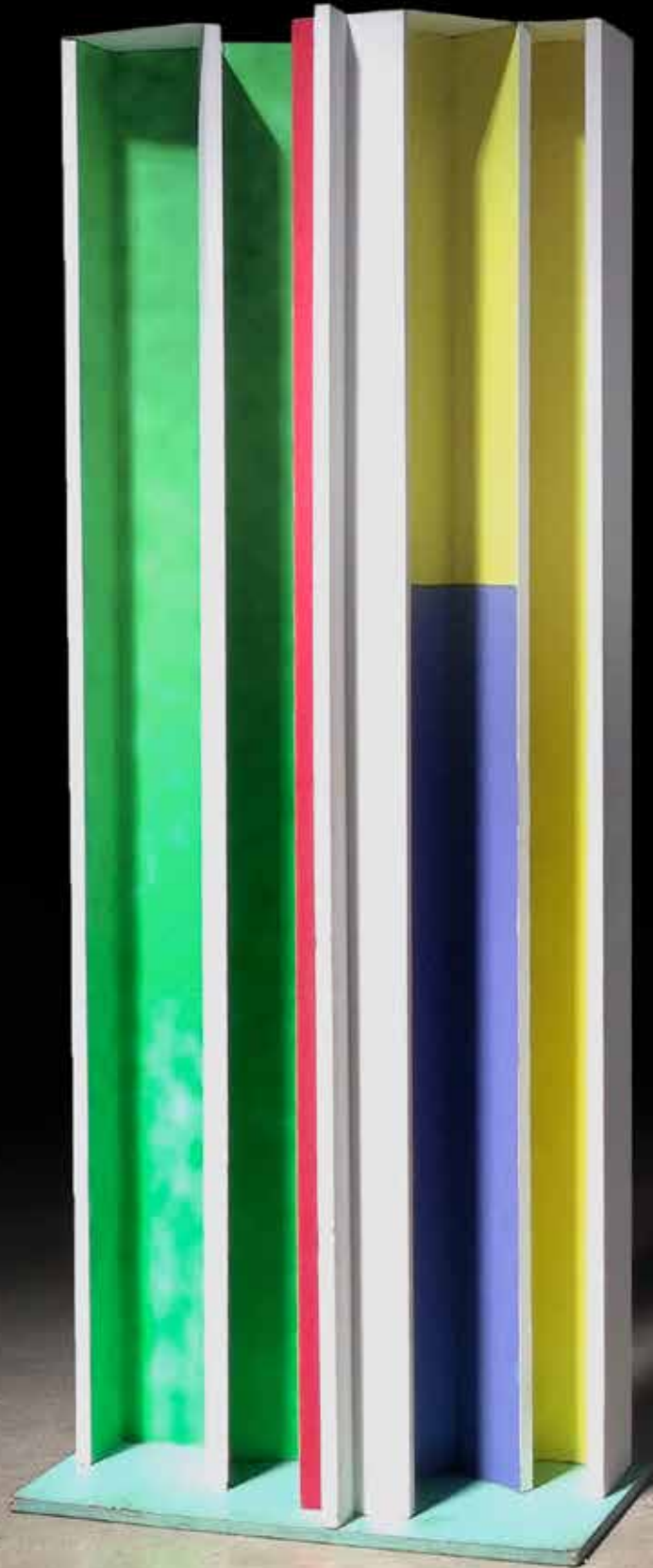
Provenance

Anon. sale, Sotheby's, New York, 31 March 1994, lot 479.

Private Collection, New York.

Anon. sale, Doyle, New York, 10 November 2015, lot 31.

Private Collection, California (acquired from the above).





**CONCEPTUAL
ART**



1027

CLAES OLDENBURG (BORN 1929)

Soft Inverted Q, 1976

initialed, dated and numbered 'CO.76 / 4/12' (on a plaque on the underside)

cast resin and lacquer

18 x 17 1/2 x 15 3/4 in. (45.7 x 44.5 x 40 cm)

This work is number 4 from the edition of twelve plus 2 artist's proofs published by Lippincott, Inc., North Haven, Connecticut.

\$12,000 - 18,000

Provenance

Margo Leavin Gallery, Los Angeles.

Acquired from the above by the present owner in 1977.

Exhibited

Minneapolis, Walker Art Center, *Claes Oldenburg: In the Studio*, August 1992 -February 1993 (another variant exhibited).

Akron, Akron Art Museum, *Oldenburg: The Inverted Q*, 9 October - 4 December 1977 (another edition illustrated p.40 no 46)).

New York, Leo Castelli Gallery, *Claes Oldenburg*, November 1976 (another variant exhibited).

Cleveland, BP Art Collection, *Larger than Life: Monument Proposals by Claes Oldenburg and Large-Scale Outdoor Sculpture by Claes Oldenburg and Coosje van Bruggen*, November 1991 - January 1992 (another variant exhibited).

Literature

Foote, Nancy, *Artforum*, "Oldenburg's Monuments to the Sixties," January 1977, p. 55 (another variant illustrated).

Vogwi, Carol, *New York Times* "A Little 'Q' Gets its Day On the Block," September 2009.





1028^w

MICHAEL CRAIG-MARTIN (BORN 1941)

Pitchfork (Pink), 2008

painted steel

137 7/8 x 22 1/8 x 7/8 in. (350 x 56 x 2.2 cm)

This work is from the edition of three.

\$12,000 - 18,000





1029

ELIZABETH MURRAY (1940-2007)

Untitled, 1975

inscribed and numbered 'M WHITE ST. / 212 226 0894' (on the reverse)

oil stick on paper

45 x 46 in. (114.3 x 116.8 cm)

\$8,000 - 12,000

Provenance

A gift from the artist to the present owner in 1975.



1030
ANDY WARHOL (1928-1987)
Silver Cloud, 1974
silver Mylar
34 3/4 x 52 1/2 in. (88.3 x 133.45 cm)

\$2,000 - 3,000


Provenance

Merce Cunningham Dance Foundation, Inc., New York.
Acquired from the above by the present owner.

The Silver Cloud offered here was created for the performance *Rainforest* (1968). Warhol's Mylar clouds floated in and around dancers whose movements were instructed by legendary choreographer Merce Cunningham to the sounds created by experimental composer John Cage in a rare collaboration between three artists at the height of each of their respective fields.



Merce Cunningham's *Rainforest*, performance date Jan 1971, dancers Mell Wong and Meg Harper . Photograph © James Klosty.



POP

ART





PROPERTY FROM A PRIVATE COLLECTION, IRVINE

1031

ANDY WARHOL (1928-1987)

Dollar Sign, circa 1982

signed 'Andy Warhol' (lower center); with The Estate of Andy Warhol stamp and numbered 'A992.124' (on the reverse)

screenprint ink on handkerchief mounted to canvas

18 x 19 in. (45.7 x 48.3 cm)

\$30,000 - 50,000

Provenance

Wolfryd-Selway Fine Art, Los Angeles.

Acquired from the above by the present owner.



PROPERTY FROM THE COLLECTION OF WILLIAM AND EUGENIE OSMUN

1032

ALEX KATZ (BORN 1927)

A Rose

oil on masonite

7 1/4 x 9 in. (18.4 x 22.9 cm)

\$15,000 - 25,000

Provenance

A gift from the artist to the present owner.

William Osmun was one of the first curators at the Los Angeles County Museum of Art (LACMA), helping to establish the Design department in the mid-1960s and had held curatorial positions at the Cooper-Hewitt Museum and the Metropolitan Museum of Art in New York.

PROPERTY FROM AN IMPORTANT EAST COAST COLLECTION

1033

ARMAN (1928-2005)

Formula One, 2005

signed 'Arman' (lower right) and numbered '41/100' (on the reverse)
sliced Renault F1 toy racecars embedded in polyester resin
19 7/8 x 13 3/4 x 6 3/4 in. (50.5 x 34.9 x 17.1 cm)

\$1,500 - 2,000

This work is recorded in the Arman Studio Archives New York under number: APA# 8400.05.005

PROPERTY FROM AN IMPORTANT EAST COAST COLLECTION

1034

ARMAN (1928-2005)

Untitled, 2004

numbered 'PA. 13/20' (lower left) and signed 'Arman' (lower right)
watch faces embedded in resin in Plexiglas
16 1/2 x 13 3/4 x 3 3/4 in. (41.9 x 34.9 x 9.5 cm)

This work is from the edition of 100 plus 20.

\$1,000 - 1,500

This work is recorded in the Arman Studio Archives New York under number: APA# 8400.04.001.



1035

ARMAN (1928-2005)

Nucleus, 1986

signed 'Arman' (along the upper edge);
inscribed and numbered 'bocquel Fd. HC 1/2'
(along the lower edge)

sliced bronze statue

12 x 5 x 4 1/4 in. (30.5 x 12.7 x 10.8 cm)

This work is one of 2 Hors de commerce
aside from the edition of 8.

\$2,500 - 3,500

Provenance

Private Collection, Minnesota.

A gift from the above to the present owner.

This work is recorded in the Arman Studio
Archives New York under number: APA#
8301.86.023.







PROPERTY FROM A PRIVATE COLLECTION, IRVINE

1036

KEITH HARING (1958-1990)

Untitled

signed 'K. Haring' (upper center)

acrylic on leather

8 1/4 x 10 1/4 in. (21 x 26 cm)

\$8,000 - 12,000

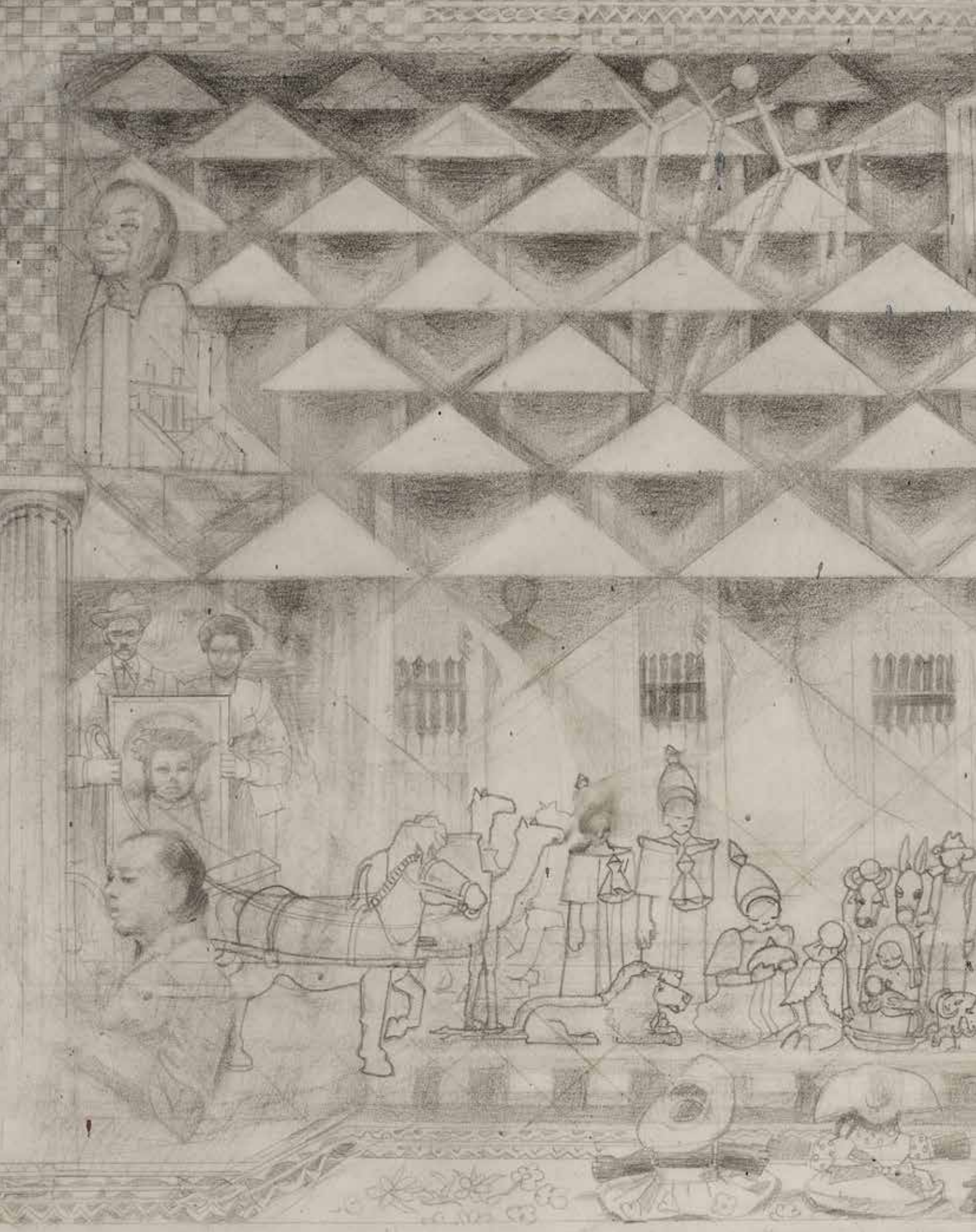
Provenance

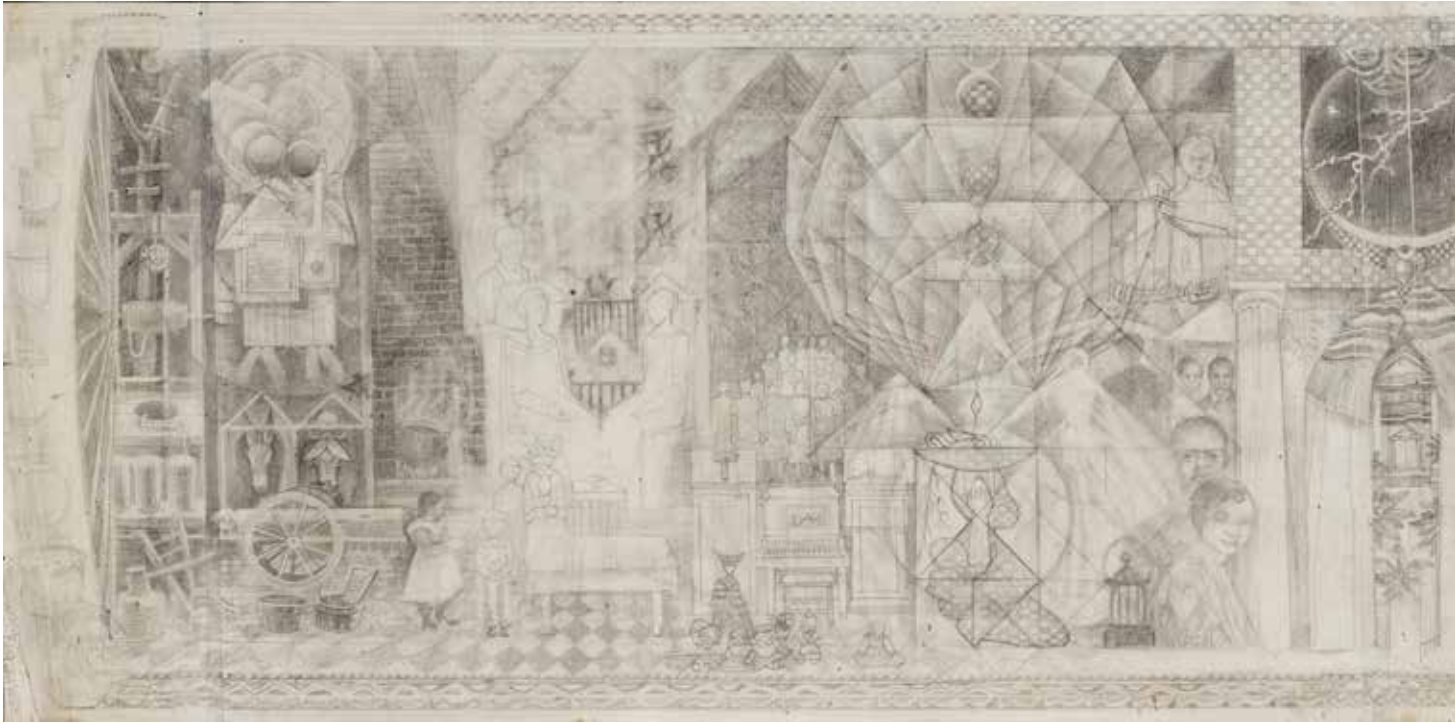
Wolfryd-Selway Fine Art, Los Angeles.

Acquired from the above by the present owner.

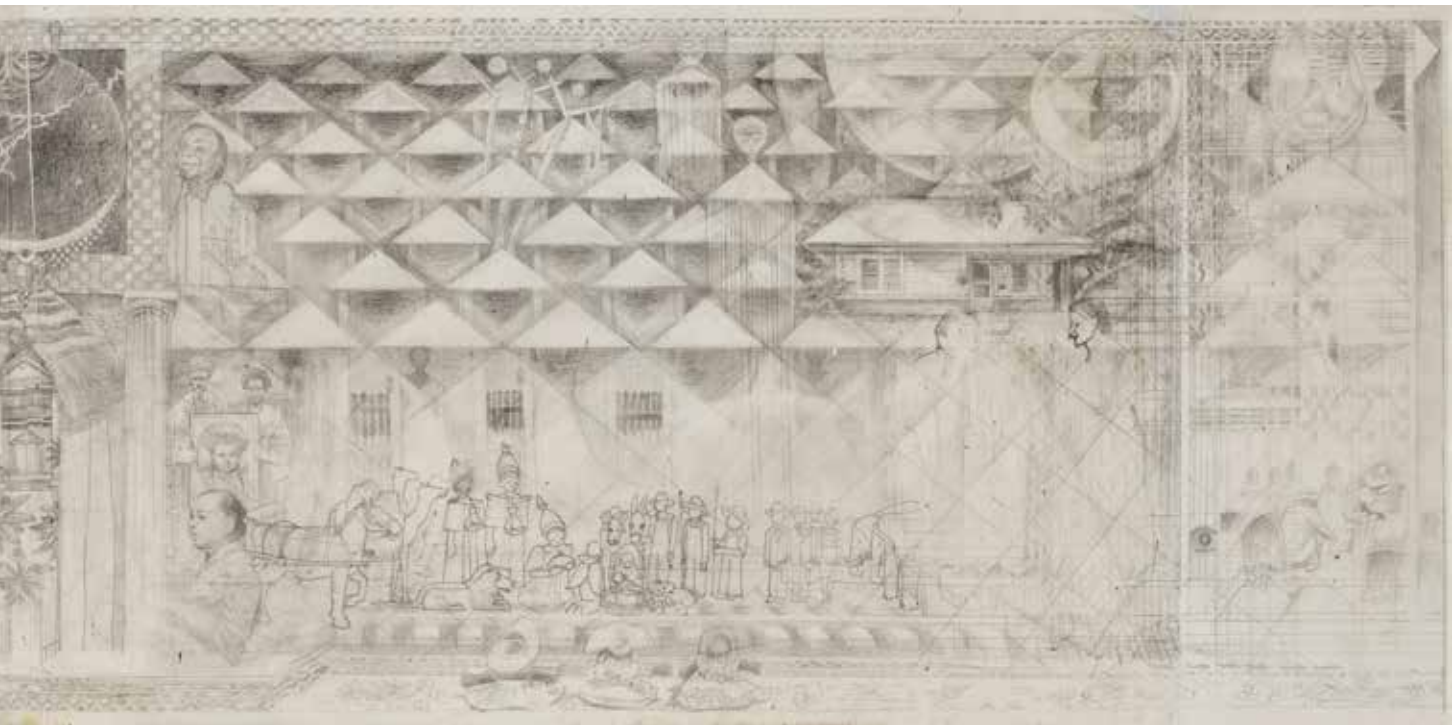


**FIGURATIVE
ABSTRACTION**





Artist John Biggers working on *Mural Christia Adair*, Christia V. Adair Park, Houston, 1983.



1037

JOHN BIGGERS (1924-2001)

Study for the Mural Christia Adair, 1983

graphite on paper

11 1/8 x 43 1/8 in. (28.3 x 109.5 cm)

\$15,000 - 25,000

Provenance

A gift from the artist to the present owner.

It was not easy navigating the artworld for an African American painter in the post-war era in America. Institutional racism had long been embedded within the hegemonic systems governing virtually all aspects of the profession from teaching positions at universities to inclusion in exhibitions and gallery representation. Biggers once had to accept the check for a prize won in a painting competition in a parking lot, robbed by the organizers of receiving the award at a ceremony due to the color of his skin. And yet he preserved, becoming a long-tenured professor at Texas Southern University in Houston and influencing generations of young artists. The force of his artistic style could not be denied. Drawing deeply from his African American heritage, he found initial success in the inclusion of his work into the landmark exhibition, *Young Negro Art* (1943), at the Museum of Modern Art in New York. Stylistically, he found his mature voice following a trip to Ghana, Nigeria, Togo and Benin which proved to be a profound influence in his work, redirecting his paintings into vast narrative tableaux rife with symbolism--seamlessly combing historic African cultural influences with the African American experience. One can imagine what an honor it was to have received an important commission in the mid-1980s to create a mural for the city of Houston in homage to Texas civil rights activist Christia Adair which still stands today. In the *Study for the Christia V. Adair Mural*, we see classic trope used by Biggers of the triangular roofs of Houston's "shotgun houses" as they combine in repetition to form a geometric abstraction. Celestial mythological scenes coexist with images of Adair and Biblical magi in a complex, yet masterfully rendered linear composition. The layers of cultural references and the life of his subject coalesce into a work that is imbued with the monumentality found in the genre of history painting, the textural surface of a Medieval wall tapestry and the artist's Muralist vernacular.



1038

SAUL STEINBERG (1914-1999)

Railway Station, 1952

signed and dated 'STEINBERG / 1952' (lower right); numbered three times and inscribed '131

Railway 300 / 18' (on the reverse)

ink on paper

20 3/8 x 25 1/2 in. (51.8 x 64.8 cm)

\$7,000 - 9,000



1039

ANDY WARHOL (1928-1987)

Untitled (Man and a Woman in a Bar), 1947
with The Estate of Andy Warhol stamp and numbered 'A122.056' (on the reverse)
watercolor, ink and graphite on paper
8 5/8 x 9 5/8 in. (21.9 x 24.4 cm)

\$20,000 - 30,000

Provenance

Collection of Walter Denny Uptegraff III, Ash Fork, Arizona.
By descent from the above to the previous owner.
By descent from the above to the present owner.

Literature

The Andy Warhol Museum, New York, 1994 (illustrated p.156)

This work is accompanied by a letter of opinion issued by The Andy Warhol Authentication Board and The Andy Warhol Foundation for the Visual Arts, Inc.



1040
PIERRE ALECHINSKY (BORN 1927)
Untitled, 1971
signed 'Alechinsky / 1971' (lower right)
watercolor on paper laid on canvas
17 3/8 x 11 1/8 in. (44.1 x 28.3 cm)

\$12,000 - 18,000

Provenance
Gallery Szymon, Antwerp.
Acquired from the above by the present owner.



PROPERTY FROM THE COLLECTION OF WILLIAM AND EUGENIE OSMUN

1041

LARRY RIVERS (1923-2002)

Portrait of Eugenie, 1961

dedicated, signed and dated 'to Eugenie / the other half / among her books / Rivers / Feb

(ugh) '61' (right center)

graphite on paper

24 x 19 in. (61 x 48.3 cm)

\$2,000 - 3,000

Provenance

A gift from the artist to the present owner in 1961.

1042

RED GROOMS (BORN 1937)

Untitled, 1966

dated and signed '1966 / RED GROOMS' (lower right)
ink and watercolor on paper collage on paper board
78 x 65 in. (198.1 x 165.1 cm)

\$40,000 - 60,000

Provenance

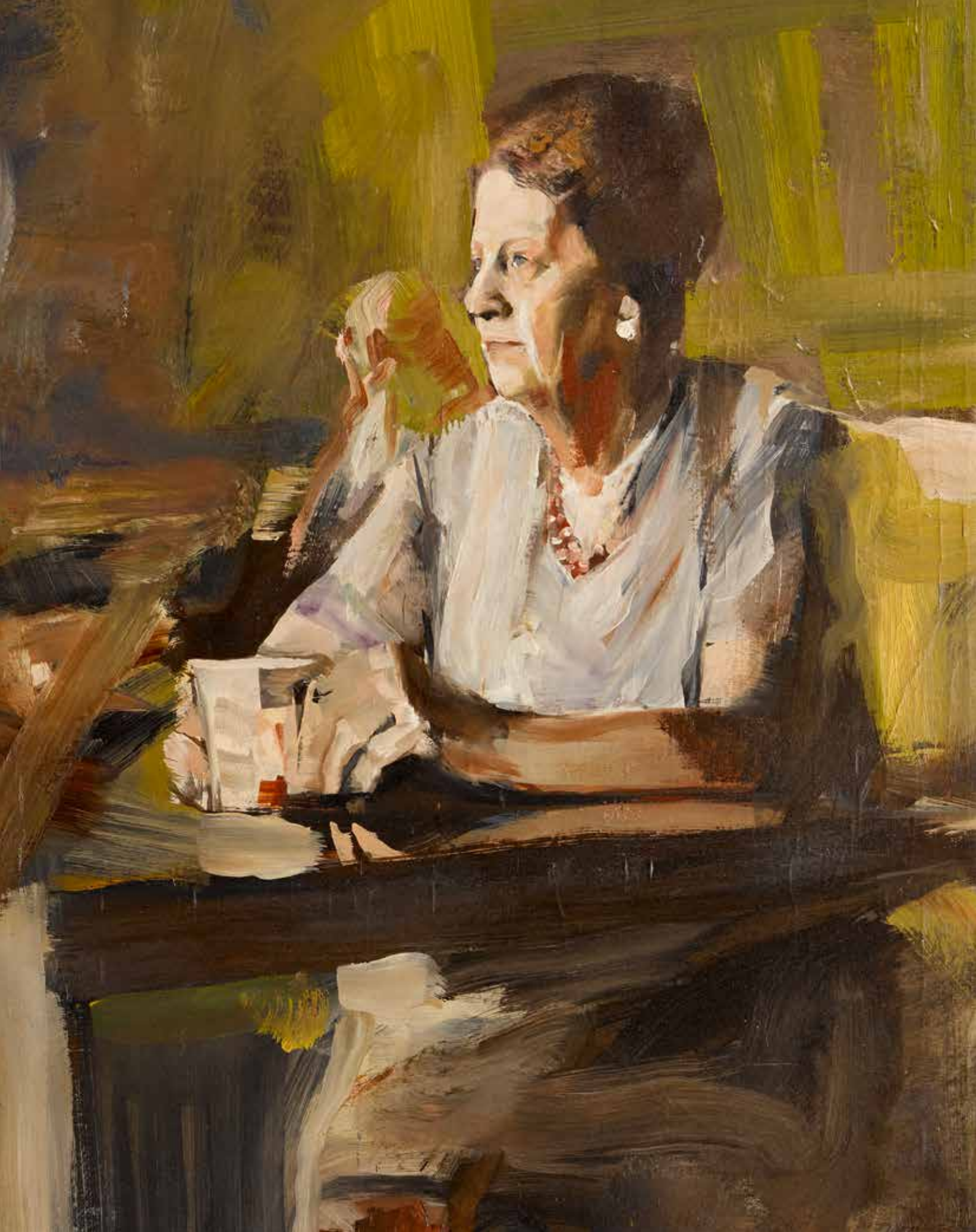
Acquired directly from the artist by the present owner in 1966.



The Famous Players-Lasky partners: Jesse L. Lasky, Adolph Zukor, Samuel Goldwyn and Cecil B. Milne

Adolph Zukor's Famous Players Film Company was one of the biggest players of the silent film era and was later reorganized under the name Paramount Pictures Corporation.







PROPERTY FROM THE ALLAN STONE COLLECTION, NEW YORK

1043

RICHARD ESTES (BORN 1932)

Untitled, 1965

oil on canvas

26 x 34 in. (66 x 86.4 cm)

\$20,000 - 30,000

Provenance

Allan Stone Gallery, New York (acquired directly from the artist).

Exhibited

Boston, Museum of Fine Arts, *Richard Estes: The Urban Landscape*, May 1978 - April 1979, no. 1 (illustrated p. 8).

This exhibition also traveled to:

The Toledo Museum of Art, Toledo.

Nelson Gallery-Atkins Museum, Kansas City.

Hirshhorn Museum, Washington D.C.



PROPERTY FROM THE ALLAN STONE COLLECTION, NEW YORK

1044

RICHARD ESTES (BORN 1932)

People on Park Bench, circa 1964

oil on canvas

34 x 46 in. (86.4 x 116.8 cm)

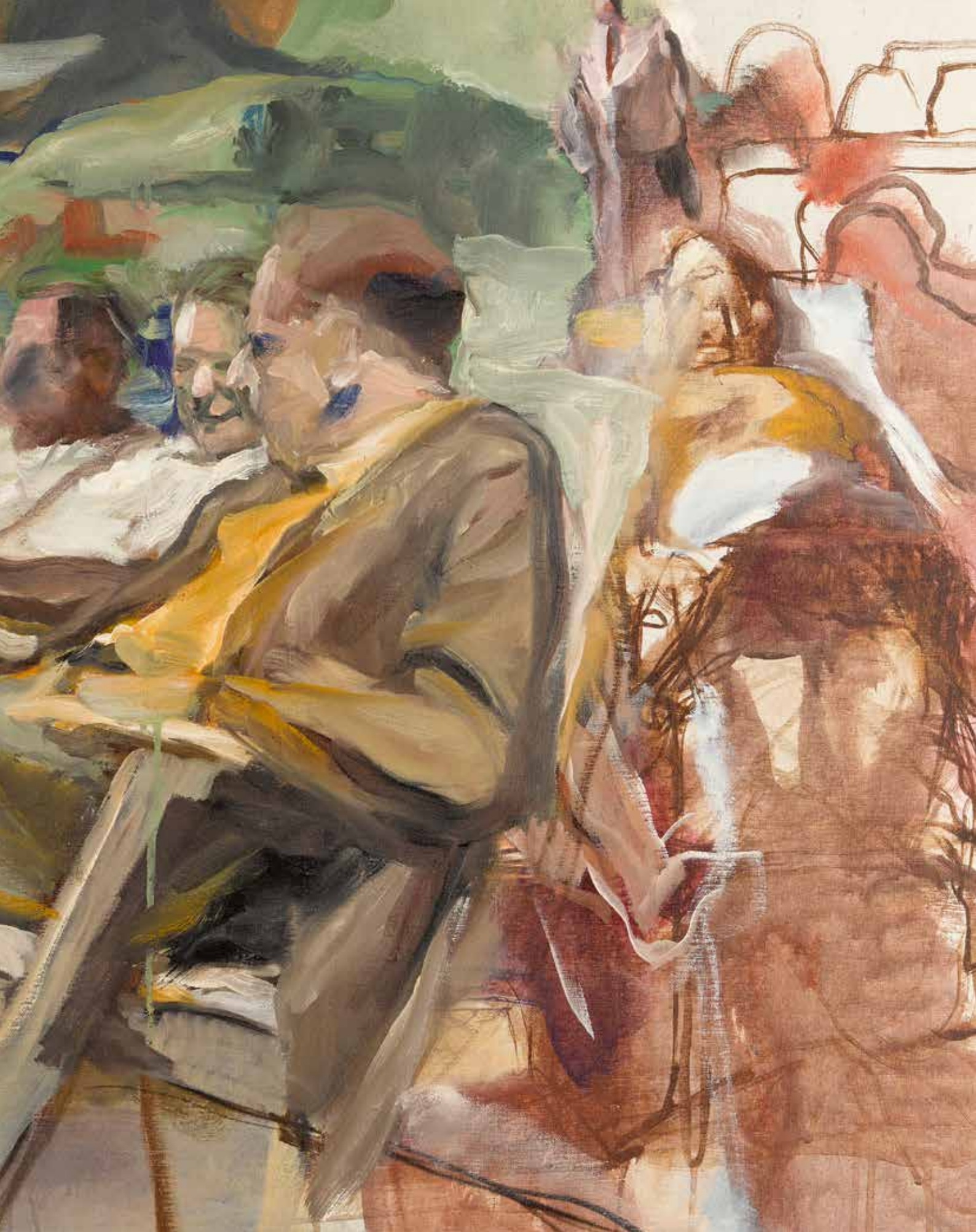
\$25,000 - 35,000

Provenance

Allan Stone Gallery, New York.

Exhibited

Bangor, Ethel H. Blum Gallery, *Selections from the Collection of Clare and Allan Stone*, 20 July - 14 August 2009.





1045^w

MAGDALENA ABAKANOWICZ (1930-2017)

Standing Figure on Bench, 1988

burlap, resin and wood

overall dimensions 80 1/2 x 29 1/4 x 11 1/8

in. (204.5 x 74.3 x 28.3 cm)

\$30,000 - 50,000

Provenance

Veith Turske, Berlin.

Acquired from the above by the present owner.



**PROPERTY FROM THE COLLECTION OF H. LEE TURNER,
KANSAS**

1046

RICARDO MARTÍNEZ (1918-2009)

Mujer con fuego (rojo), 1960

signed and dated 'Ricardo Martinez 60' (lower left); inscribed and titled
(on the reverse)

oil on canvas

45 1/4 x 33 3/8 in. (114.9 x 84.8 cm)

\$30,000 - 50,000

Provenance

Gallery of Modern Art, Scottsdale.

Acquired from the above by the previous owner in 1968.

By descent from the above to the present owners.



1047

FELIPE CASTAÑEDA (BORN 1933)

Maternidad, 1975

signed, dated and numbered 'F. Castañeda 1975 I/V' (lower right)

bronze with green patina on wooden base

13 x 9 1/2 x 8 1/4 in. (33 x 24.1 x 21 cm)

This work is number one from the edition of five.

\$3,000 - 5,000



1048

MANUEL MENDIVE (BORN 1944)

Una figura sin nombre, 1990

signed and dated 'MENDIVE / 1990' (lower right)

oil on canvas

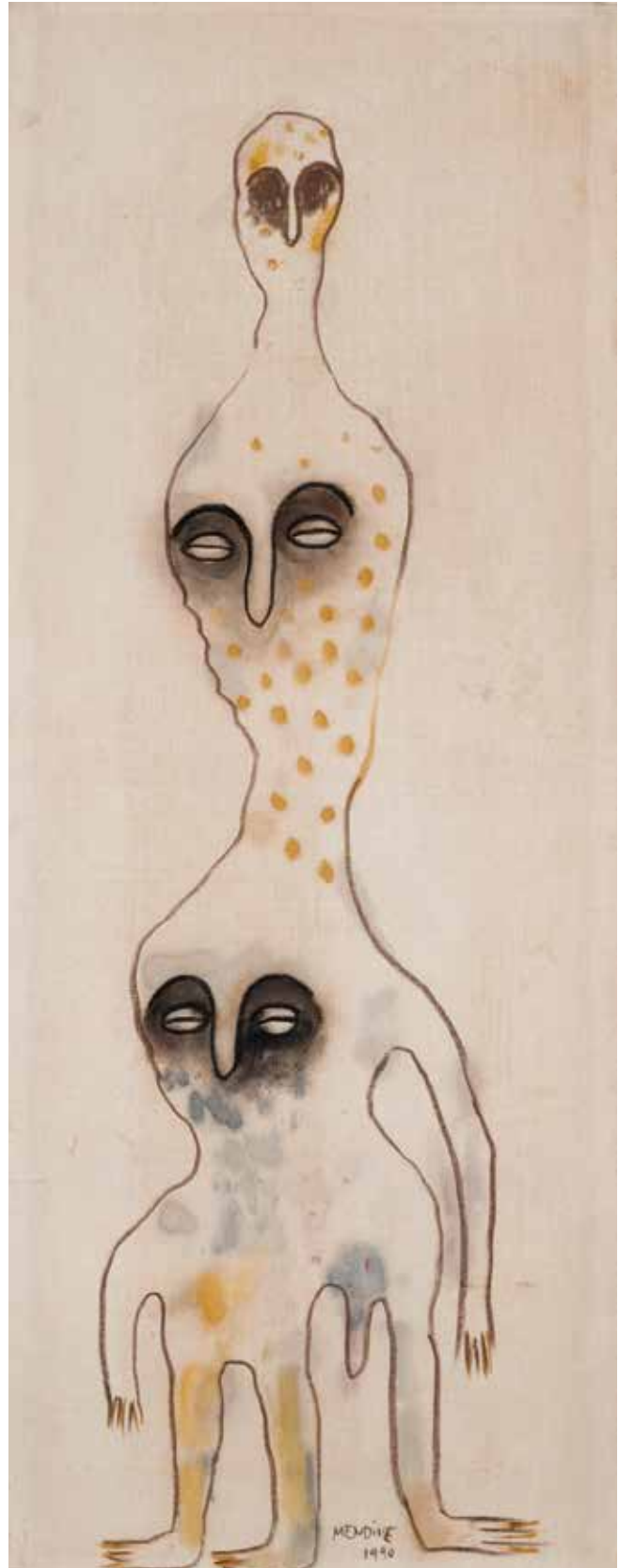
49 x 19 in. (124.5 x 48.3 cm)

unframed

\$12,000 - 18,000

Provenance

Acquired directly from the artist by the present owner in 1990.



1049

LOUISE NEVELSON (1899-1988)

Untitled, 1951

incised and dated 'NEVELSON 51' (on the reverse)

bronze

16 3/4 in x 5 3/4 x 5 1/2 in. (42.5 x 14.6 x 12.7 cm)

\$6,000 - 8,000



**PROPERTY FROM THE ESTATE OF
JEROME H. LOUCHHEIM JR.,
SCOTTSDALE, ARIZONA**

1050

RAFAEL CORONEL (BORN 1932)

Cabeza, 1967

signed 'RAFAEL CORONEL' (lower right);
titled, numbered and signed again 'CABEZA /
432 / RAFAEL / CORONEL' (on the reverse);
numbered again on the stretcher
oil on canvas

27 5/8 x 13 7/8 in. (70.2 x 35.2 cm)

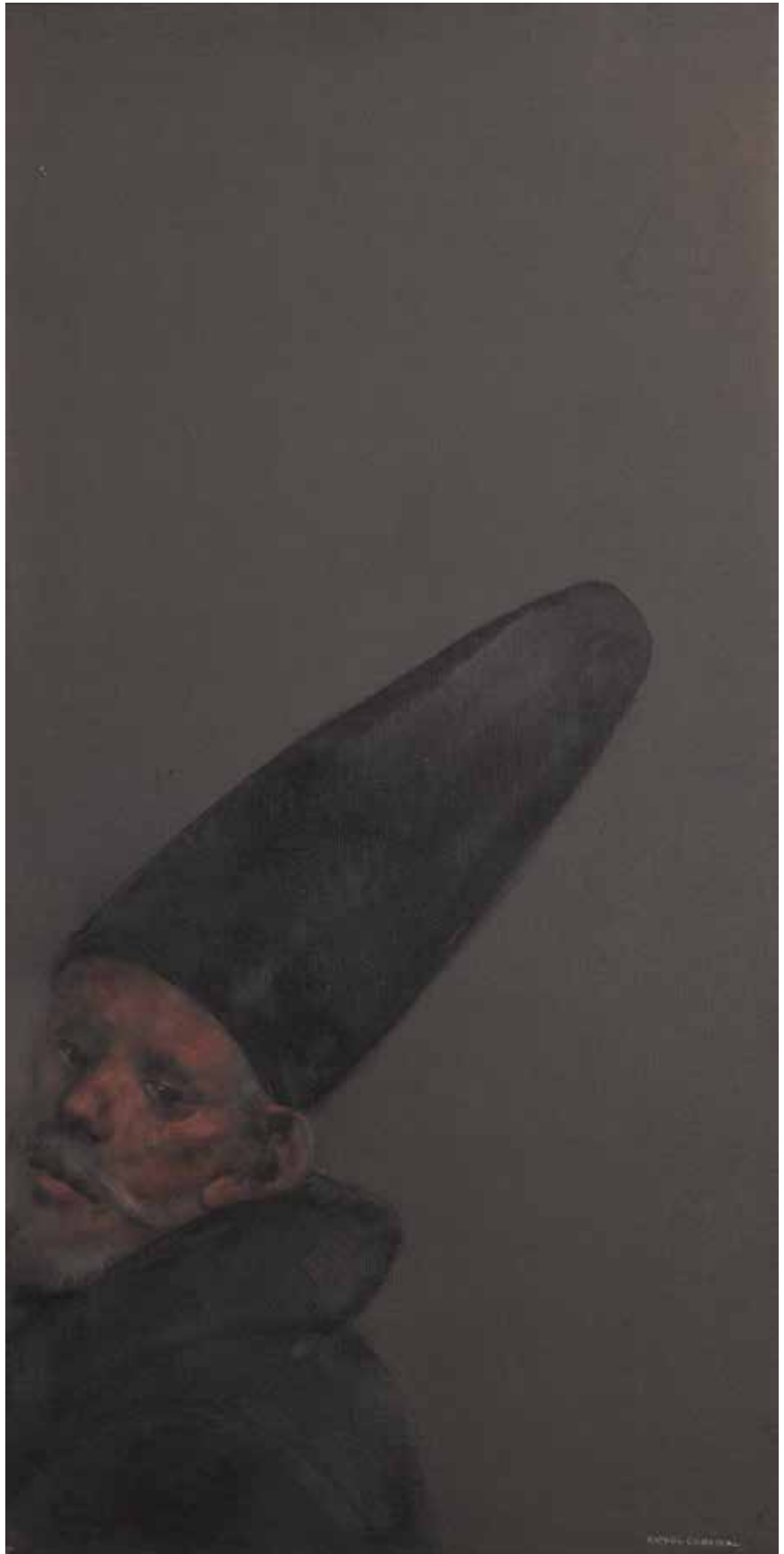
\$8,000 - 12,000

Provenance

Gallery of Modern Art, Scottsdale.

Mr. Jerome H. Louchheim Jr., Scottsdale.

By descent from the above to the present
owners.





PHOTOREALISM

CARRY OUT

SANDWICHES



OPEN
BREAKFAST

SPECIAL
2 Egg Ham and Cheese Toast
7/8
1000 54 100

1051

ROBERT COTTINGHAM (BORN 1935)

Carry Out, 1983

titled 'CARRY OUT' (lower left) and signed and dated 'COTTINGHAM 1983' (lower right)

watercolor, ink and graphite on paper

29 1/4 x 21 in. (74.3 x 53.3 cm)

\$15,000 - 25,000

Provenance

John Berggruen Gallery, San Francisco.

Glenn C. Janss Collection, Sun Valley.

Acquired from the above by the present owner in 1995.

Exhibited

San Francisco Museum of Modern Art, San Francisco, *American Realism: Twentieth Century Drawings and Watercolors*, 7 November - 12 January 1986.

This exhibition also traveled to:

De Cordova and Dana Museum and Park, Lincoln, Massachusetts

Archer M. Huntington Art Gallery, Austin, Texas

Mary Leigh Block Gallery, Evanston, Illinois

Williams College Museum of Art, Williamstown, Massachusetts

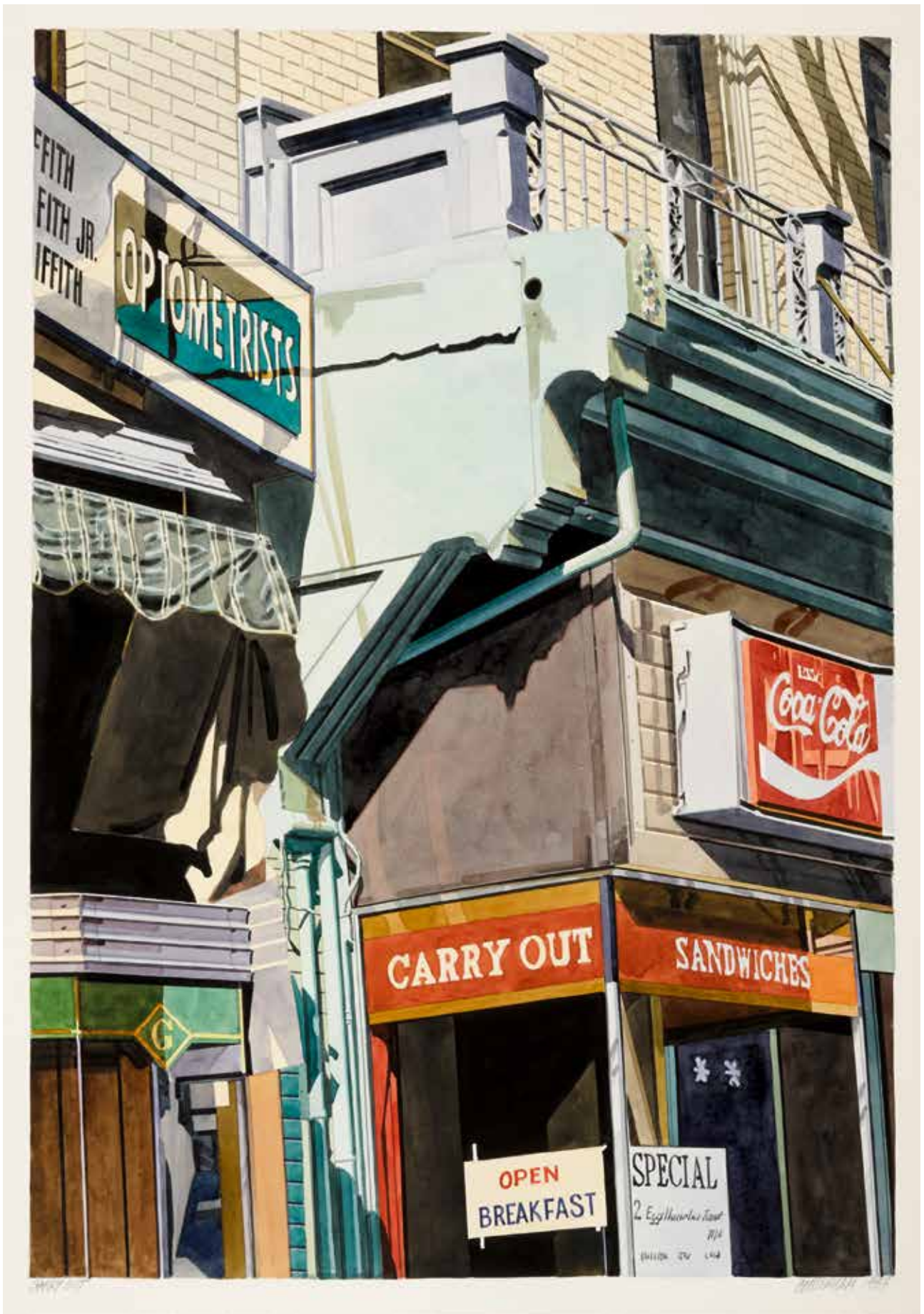
Akron Art Museum, Akron, Ohio

Madison Art Center, Madison, Wisconsin

Boise Art Museum, Boise, Idaho

Literature

Martin, Alvin, *American Realism: Twentieth Century Drawings and Watercolors From the Glenn C. Janss Collection*, New York, 1986 (illustrated in color p. 197).





1052

ROBERT COTTINGHAM (BORN 1935)

Study for Portal II, 1992

signed and dated 'COTTINGHAM 1992' (lower right); titled, dated, inscribed and numbered 'STUDY FOR PORTAL II / 1992 / CTT 25X' (on the reverse)

watercolor and gouache on paper

24 1/2 x 20 1/2 in. (62.2 x 52.1 cm)

\$6,000 - 8,000

Provenance

Harcourts Modern and Contemporary Art, San Francisco.

Acquired from the above by the present owner.

PROPERTY FROM A PRIVATE COLLECTION, WEST HOLLYWOOD

1053

MALCOLM MORLEY (BORN 1931)

Sub Watcher, 1965

titled and signed 'SUB WATCHER / MALCOLM MORLEY' (on the stretcher) and signed again 'MALCOLM / MORLEY' (on the reverse)

oil on canvas

10 1/8 x 8 1/8 in. (25.7 x 20.6 cm)

\$15,000 - 25,000

Provenance

Leo Castelli Gallery, New York.

Acquired from the above by the present owner in 1966.





**PROPERTY FROM THE ALLAN STONE
COLLECTION, NEW YORK**

1054^w

JOHN DEANDREA (BORN 1941)

Man Leaning Against Wall, 1976

polyester, resin and fiberglass, polychromed
in oil

68 1/2 x 19 x 19 in. (174 x 48.3 x 48.3 cm)

\$20,000 - 30,000

Provenance

OK Harris, New York.

Private Collection, New York.

Anon. sale, Sotheby's, New York, 2 November
1994, lot 281.

Allan Stone Gallery, New York (acquired from
the above).

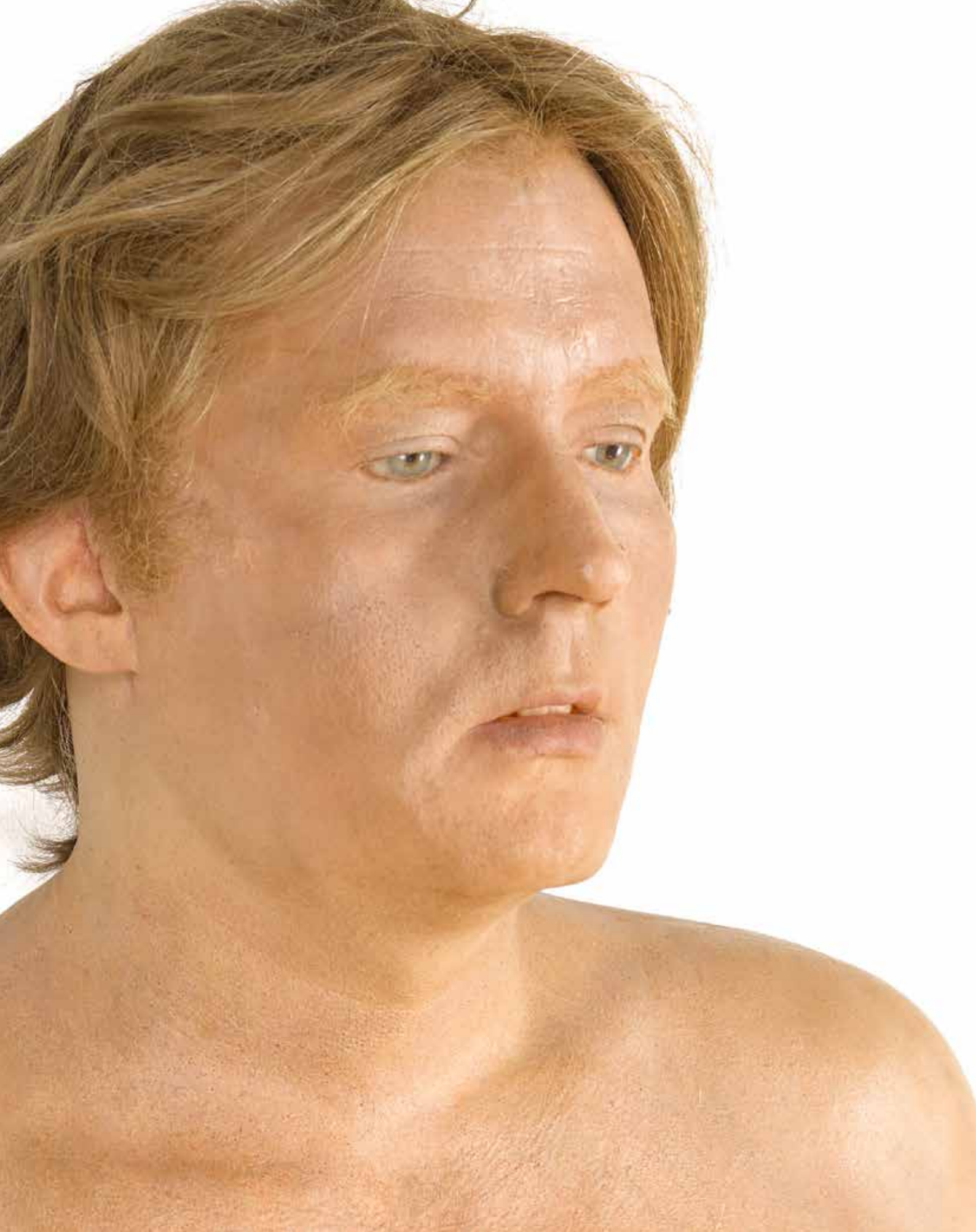
Exhibited

New York, Allan Stone Gallery, *Disrobed*, 31

May - 27 July 2012.

New York, Allan Stone Projects, *Tête-à-Tête:*

Portraits in Dialogue, 25 February - 23 April
2016.





**LATE
MODERNISM**



1055^W

SOREL ETROG (1933-2014)

Untitled

signed 'ETROG' (on the base)

bronze

56 x 15 x 7 3/4 in. (142.2 x 38.1 x 19.7 cm)

\$25,000 - 35,000



(alternate view)



**PROPERTY FROM THE ESTATE OF JEROME H. LOUCHHEIM JR., SCOTTSDALE,
ARIZONA**

1056

CARLOS MÉRIDA (1895-1984)

Hechiceria, 1964

signed and dated 'CARLOS / MERIDA / 1964' (lower right); numbered, titled, signed and dated
again '#23 / "HECHICERIA" - CARLOS - MERIDA - 1964' (on the reverse)

casein on amate paper

16 1/4 x 11 in. (41.3 x 27.9 cm)

\$7,000 - 9,000

Provenance

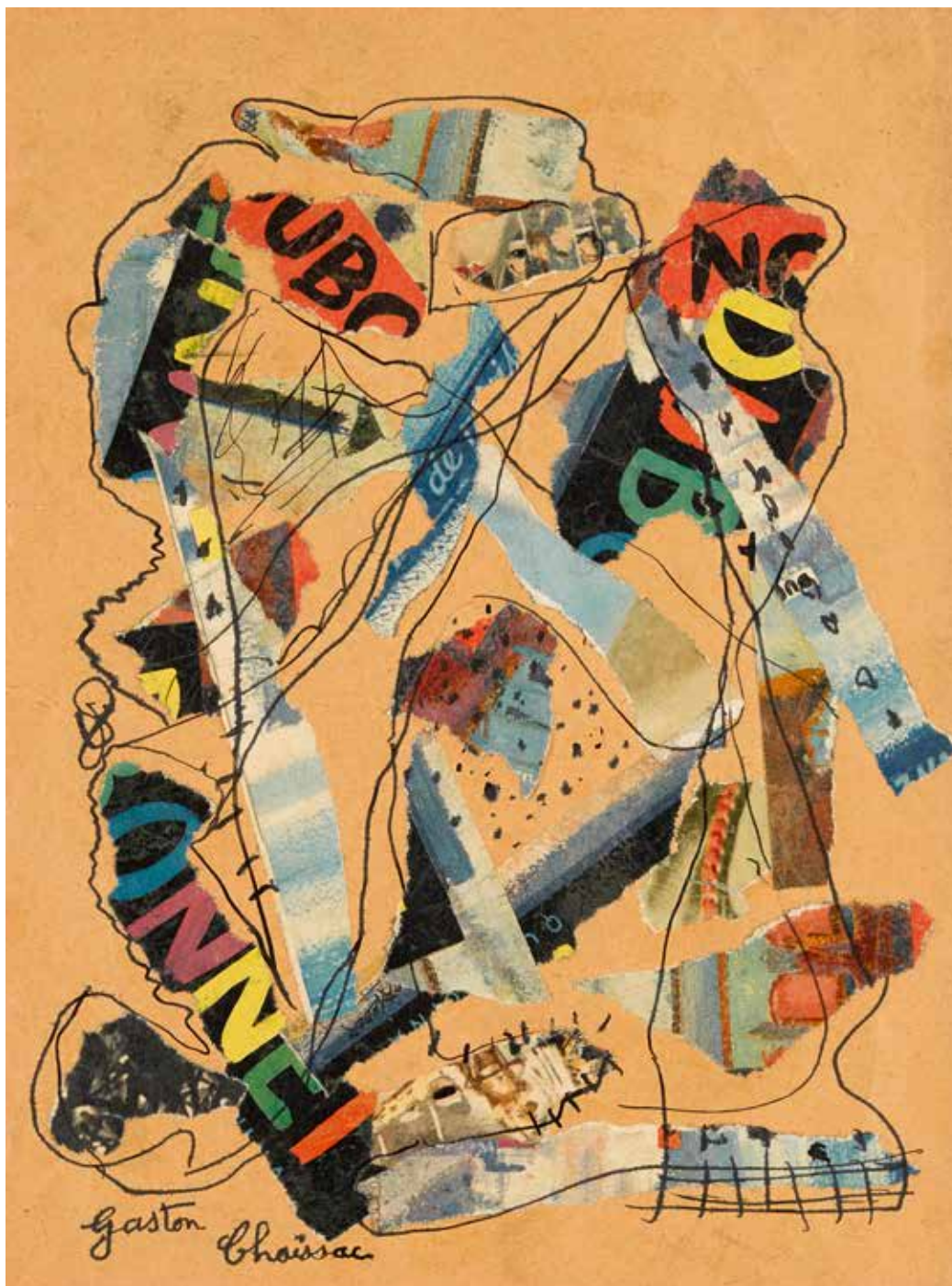
Mr. Jerome H. Louchheim Jr., Scottsdale.

By descent from the above to the present owners.

Exhibited

Scottsdale, Gallery of Modern Art, *An Exhibition of Paintings by Mexican Master Carlos Merida*,
3 December 1963 - 20 January 1964, no. 26 (illustrated p. 5).





1057

GASTON CHAISSAC (1910-1964)

Composition abstraite

signed 'Gaston Chaissac' (lower left)

ink and collage on paper

12 5/8 x 9 1/2 in. (32.1 x 24.1 cm)

\$3,000 - 5,000

Provenance

Anon. sale, Claude Biosgirard, Paris, 11 December 1985, lot 12.

Acquired from the above by the present owner.

1058

GASTON CHAISSAC (1910-1964)

Chaudron, 1955

signed and dated 'Gaston Chaisac 1955' (on one side)

gouach, ink and painted money collage on metal

9 1/2 x 6 1/2 x 7 1/2 in. (24.1 x 16.5 x 19.1 cm)

\$3,000 - 5,000

Provenance

Anon. sale, Francis Briest Auctioneer, Paris, 16 June 1998, lot 108.

Acquired from the above by the present owner.





Donati



PROPERTY FROM A PRIVATE COLLECTION, LA JOLLA

1059

ENRICO DONATI (1909-2008)

Pas Possible, 1994

signed 'Donati' (lower right); inscribed, signed and dated 'Pas Possible / 1994' (on the reverse)

oil and sand on canvas

35 7/8 x 35 7/8 in. (91.1 x 91.1 cm)

\$4,000 - 6,000

Provenance

A gift directly from the artist to the present owner.

**MINIMALIST +
POST-
MINIMALIST
SCULPTURE**

1060

GIÒ POMODORO (1930-2002)

Espansione (Sketch), 1962

dated, inscribed and initialed '62 / M / GP' (on the reverse)

bronze with gold patina

4 1/2 x 6 3/8 x 1 5/8 in. (11.4 x 16.2 x 4.1 cm)

\$3,000 - 5,000

Provenance

Marlborough Gallery, New York.



PROPERTY FROM A PRIVATE COLLECTION, SEATTLE

1061

CLEMENT MEADMORE (1929-2005)

Untitled

welded steel

26 3/4 x 24 x 17 1/2 in. (67.9 x 61 x 44.5 cm)

\$10,000 - 15,000

Provenance

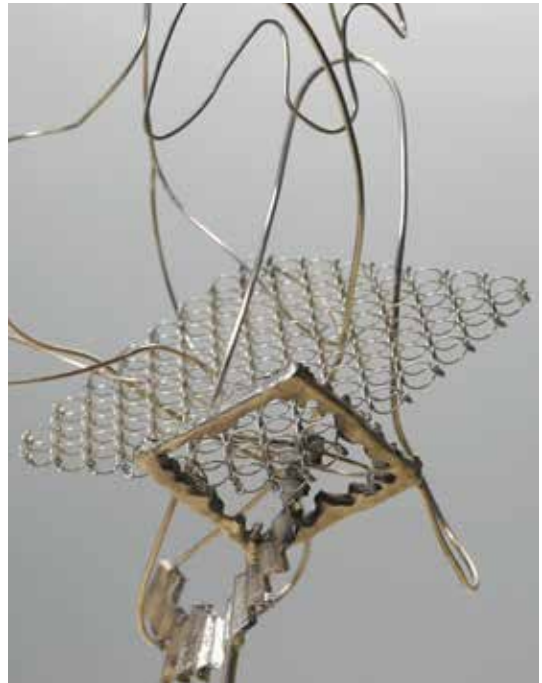
Acquired directly from the artist by the present owner.





(alternate views)





(alternate views)



PROPERTY FROM THE COLLECTION OF ROBERT AND VIRGINIA KRIKORIAN

1062

NANCY STEVENSON GRAVES (1940-1995)

Reese River (from *Sterling* series), 1987

signed, numbered and dated 'N.S. GRAVES - III - 5 - 87' (along the outer center edge)

silver and steel

22 1/4 x 9 1/4 x 11 in. (56.5 x 23.5 x 27.9 cm)

\$10,000 - 15,000

Provenance

Irving Galleries, Palm Beach.

Acquired from the above by the present owner in 1992.

1063 - 2000

No lots





**MID-CENTURY
DESIGN**



**PROPERTY FROM THE COLLECTION OF DRS. JOHN AND
KAREN WOODWARD**

2001

GIO PONTI (1891-1979)

Two A Sette Colori Table Articles

for Venini, 1950s

glass with polychrome canes, together with an A Canne bowl by
Venini

*heights 2 1/2in to 6in (6cm to 15cm); diameters 2 3/4in to 4 3/4in
(6cm to 12cm)*

\$1,800 - 2,500



2001

2002

ERMANNANO NASON (BORN 1928)

Gallinella

executed by Ermmano Nason, circa 1988

blown and applied glass, signed 'E. Nason'

height 11 1/4in (28cm); width 8in (20cm); depth 3 1/2in (8cm)

\$4,000 - 6,000



2002

2003

JAMES CARPENTER (BORN 1949)

Calabash Vase

for Venini, 1985

fused glass tesserae, signed 'venini 85'

height 9in (23cm)

\$2,500 - 3,500



2003

2004

SALVIATI & CO (FOUNDED 1859)

Evialia Vase

circa 1985

blown glass with applied glass band

inscribed 'Salviati'

height 13 1/4in (33.5cm)

\$1,500 - 2,000



2004

2005

FULVIO BIANCONI (1915-1996)

Forato Vase

for Venini, 1946-1965

model 4539 red catalog

blown glass

acid etched three line signature 'venini murano ITALIA'

height 7 1/2in (19cm); width 9 5/8in (24.5cm)

\$1,500 - 2,000

Literature

Marino Barovier and Carl Sonogo, 'Fulvio Bianconi at Venini', Skira, 2015, page 247, design illustrated

2006

FULVIO BIANCONI (1915-1996)

Pezzato Vase

for Venini, circa 1950

model 4913

patchwork glass in American variant colorway, acid etched three

line circular signature 'venini ITALY murano', partial paper label

height 8 1/2in (21cm)

\$7,000 - 9,000

Literature

Marino Barovier and Carl Sonogo, 'Fulvio Bianconi at Venini', Skira, 2015, page 186, design variant illustrated



2005



2006

2007

VICKE LINDSTRAND (1904-1983)

Trees in Fog Vase

for Kosta, 1955-1956

glass, engraved 'vicke Lindstrand KOSTA LU 2005'

height 11 1/4in (28cm); diameter 5 5/8in (14cm)

\$1,500 - 2,000

2008

No Lot



2007

PROPERTY OF VARIOUS OWNERS

2009^w

HANS J. WEGNER (1914-2007)

Set of Eight Round Chairs
designed 1950, model JH501
oak and upholstery
branded 'JOHANNES HANSEN COPENHAGEN DENMARK JH',
some with Knoll paper label
height 30 3/8in (77cm); width 24 3/4in (63cm); depth 18 1/2in (47cm)

\$6,000 - 8,000

Literature

Christian Holmstedt Olesen, 'Hans J. Wegner: Just One Good Chair', Hatje Cantz, 2014, page 135

2010^w

HANS J. WEGNER (1914-2007)

Set of Six Round Chairs
designed 1950, model JH501
oak and upholstery
branded 'JOHANNES HANSEN COPENHAGEN DENMARK JH',
some with Knoll paper label
height 30 3/8in (77cm); width 24 3/4in (63cm); depth 18 1/2in (47cm)

\$4,000 - 6,000



2009

2011^w

HANS J. WEGNER (1914-2007)

Pair of Round Chairs

designed 1950, model JH501

oak and upholstery

branded 'JOHANNES HANSEN COPENHAGEN DENMARK JH',

some with Knoll paper label

height 30 3/8in (77cm); width 24 3/4in (63cm); depth 18 1/2in (47cm)

\$1,500 - 2,000

2010



2011

2012^w

PIERRE JEANNERET (1896-1967)

Pair of Committee Chairs

circa 1953-54

teak and leather

HC/C/59/011, HC/C/133/014

for the High Court, Chandigarh

height 34in (87cm); width 22in (57cm); depth 25 3/4in (65cm)

\$8,000 - 10,000

Literature

E.Touchaleaume/G. Moreau, 'Le Corbusier Pierre Jeanneret The Indian Adventure', page 563 Model PJ-SI-30-A

Similar model in Prem Krishnamurthy ed., 'Catalogue – Amie Siegel', die Keure 2014, pages 28, 33, 40, 68, 178, 179, 196, 197, 281, 288, 289, 302, 303, 305

Similar model in Arthur Rüegg, 'Le Corbusier - Meubles et Intérieurs 1905-1965', Fondation Le Corbusier, Scheidegger & Spiess, 2012, page 358

Hélène Bauchet-Cauquil, François-Claire Prodnou, Patrick Seguin, 'Le Corbusier, Pierre Jeanneret, Chandigarh, India, 1951-66', Galerie Patrick Seguin, 2014, pages 158, 159, 161, 162, 283



2012

2013^w

PIERRE JEANNERET (1896-1967)

Coffee Table

circa 1960

teak

for the Assembly Lounges, Chandigarh

height 15 1/2in (40 cm); depth 32in (81.5 cm)

\$5,000 - 7,000

Literature

E.Touchaleaume/G. Moreau,, 'Le Corbusier Pierre Jeanneret The Indian Adventure', page 588 Model PJ-TB-03-D

Hélène Bauchet-Cauquil, François-Claire Prodnou, Patrick Seguin, 'Le Corbusier, Pierre Jeanneret, Chandigarh, India, 1951-66', Galerie Patrick Seguin, 2014, pages 242, 287

2014^w

PIERRE JEANNERET (1896-1967)

Three Panel Screen

circa 1957- 58

teak, linen

PSA/SCN/93

for the Panjab Secretariat Administration Building, Chandigarh

height 66in (168cm); width 64 1/4in (165cm)

\$4,000 - 6,000

Literature

E.Touchaleaume/G. Moreau, 'Le Corbusier Pierre Jeanneret The Indian Adventure', page 597 Model PJ-DIVERS-01-A

Similar model in Prem Krishnamurthy, 'Catalogue – Amie Siegel', die Keure 2014, pages 69, 75, 210

Similar model in François Laffanour, 'Chandigarh, Pierre Jeanneret', Laffanour Galerie Downtown, Paris, 2015, page 108

Hélène Bauchet-Cauquil, François-Claire Prodnou, Patrick Seguin, 'Le Corbusier, Pierre Jeanneret, Chandigarh, India, 1951-66', Galerie Patrick Seguin, 2014, page 136, detail, page 289



2013

2015^w

LE CORBUSIER (1887-1965) AND PIERRE JEANNERET (1986-1967)

Diabolo Standard Floor Lamp

circa 1964

steel and aluminum

for the High Court and Legislative Assembly Rooms, Chandigarh
height 86 1/2in (220cm)

\$18,000 - 25,000

Literature

E.Touchaleaume/G. Moreau, 'Le Corbusier Pierre Jeanneret The Indian Adventure' page 599 Model LC-LU-02-A

Similar model in Prem Krishnamurthy ed., 'Catalogue - Amie Siegel', die Keure 2014, pages 90, 94, 95, 165, 217

Similar model in Arthur Rüegg, 'Le Corbusier - Furniture and Interiors 1905-1965', Le Corbusier Foundation, Scheidegger & Spiess, 2012, page 359

Hélène Bauchet-Cauquil, François-Claire Prodnon, Patrick Seguin, 'Le Corbusier, Pierre Jeanneret, Chandigarh, India, 1951-66', Galerie Patrick Seguin, 2014, pages 206, 242, 272, 273, 290



2014

2015

2012

2016^w

PIERRE JEANNERET (1896-1967)

Set of Six V Type Cane Seat Chairs

circa 1958-59

teak and rattan

H.C./C.H./85, H.C./C.H./169, H.C./C.H./227, H.C./C.H./229, H.C./C.H./233, H.C./C.H./237

for the High Court, Chandigarh

height 32 1/2in (83cm); width 17in (44cm); depth 20in (52cm)

\$12,000 - 18,000

Literature

E.Touchaleaume/G. Moreau, 'Le Corbusier Pierre Jeanneret The Indian Adventure' page

561 model PJ-SI-25-A

Similar model in Arthur Rüegg, 'Le Corbusier - Meubles et Intérieurs 1905-1965', Fondation

Le Corbusier, Scheidegger & Spiess, 2012, page 355

Similar model in Prem Krishnamurthy ed., 'Catalogue – Amie Siegel', die Keure 2014,

pages 8, 38, 62, 93, 103, 166, 167, 201, 250, 251, 292, 293, 311, 313

Hélène Bauchet-Cauquil, François-Claire Prodnon, Patrick Seguin, 'Le Corbusier, Pierre

Jeanneret, Chandigarh, India, 1951-66', Galerie Patrick Seguin, 2014, pages 196, 197, 198,

199, 232, 284



2017^w

LE CORBUSIER (1887-1965) AND PIERRE JEANNERET (1896-1967)

Conference Table

circa 1963-1964

teak

height 30in (77cm); width 95 1/2in (243cm); depth 44in (112cm)

\$40,000 - 60,000

Literature

E. Touchaleaume, G. Moreau, 'Le Corbusier Pierre Jeanneret The Indian Adventure', page 582 Model LC/PJ-TAT-14-A

Hélène Bauchet-Cauquil, François-Claire Prodnon, Patrick Seguin, 'Le Corbusier, Pierre Jeanneret, Chandigarh, India, 1951-66', Galerie Patrick Seguin, 2014, page 286



2018^w

PIERRE JEANNERET (1896-1967)

Pair of Round High Stools

circa 1965-66

teak

for the Panjab University, Scientific Block, Chandigarh

height 23 1/2in (60cm); depth 15in (39cm)

\$3,500 - 4,500

Literature

E.Touchaleaume/G. Moreau, 'Le Corbusier Pierre Jeanneret The Indian Adventure', page 560 Model PJ-SI-21-C

Hélène Bauchet-Cauquil, François-Claire Prodnon, Patrick Seguin, 'Le Corbusier, Pierre Jeanneret, Chandigarh, India, 1951-66', Galerie Patrick Seguin, 2014, pages 214, 285



2018

2019^w

PIERRE JEANNERET (1896-1967)

Office Table

circa 1957-58

sissoo, cedar and black leather

height 27 1/2in (70cm); length 48in (122cm); depth 32 1/2in (83cm)

\$8,000 - 10,000

A similar model is found in the Musee National, Suisse, Zurich and the City Museum, Chandigarh, sector 10 and Le Corbusier Center, sector 19

Literature

E.Touchaleaume/G. Moreau, 'Le Corbusier Pierre Jeanneret The Indian Adventure' page 572 Model PJ-BU-02-A

Similar model in Prem Krishnamurthy ed., 'Catalogue – Amie Siegel', die Keure 2014, pages 17, 34, 35, 64, 146, 147, 187, 304

Hélène Bauchet-Cauquil, François-Claire Prodnon, Patrick Seguin, 'Le Corbusier, Pierre Jeanneret, Chandigarh, India, 1951-66', Galerie Patrick Seguin, 2014, pages 206, 246, 247, 248



2019

2020^w

PIERRE JEANNERET

Pair of Square High Stools

circa 1965-66

teak

P.U.PHY./85

for the Panjab University, Scientific Department

height 35in (69cm); width 16 1/2in (42.5cm); depth 14 1/2in (38cm)

\$5,500 - 7,500

Literature

E.Touchaleaume/G. Moreau, 'Le Corbusier Pierre Jeanneret The Indian Adventure', page 570 Model PJ-SI-56-A

Hélène Bauchet-Cauquil, François-Claire Prodnon, Patrick Seguin, 'Le Corbusier, Pierre Jeanneret, Chandigarh, India, 1951-66,' Galerie Patrick Seguin, 2014, page 285



2018



2020



2021^w

PIERRE JEANNERET (1896-1967)

Rare Pair of Low Chairs

circa 1955

teak and cow hide

PGI/CH/049 and PGI/CH/050

for the entrance lounge of the Post Graduate Institute Hospital, sector 14, Chandigarh
height 25 1/2in (66cm); width 24in (61cm); 25in (63.5cm)

\$15,000 - 25,000

Literature

Hélène Bauchet-Cauquil, François-Claire Prodnon, Patrick Seguin, 'Le Corbusier, Pierre Jeanneret, Chandigarh, India, 1951-66', Galerie Patrick Seguin, 2014, pages 206, 207, 271, 285



2022

LE CORBUSIER (1887-1965)

Pair of Wall Lamps

circa 1964

'LC III' sheet metal with blue-grey lacquer, aluminum interior reflector from the Mill Owner Association, Ahmedabad (1954) and the Villa Sarabhai (1955)

height 16in (40.6cm); length 22 1/2in (57.2cm); depth 7 1/2in (19.1cm)

\$10,000 - 15,000

Literature

E.Touchaleaume/G. Moreau, 'Le Corbusier Pierre Jeanneret The Indian Adventure' page 600 Model LC-LU-06-A

Hélène Bauchet-Cauquil, François-Claire Prodnon, Patrick Seguin, 'Le Corbusier, Pierre Jeanneret, Chandigarh, India, 1951-66', Galerie Patrick Seguin, 2014, pages 290, 298



2023^w

LE CORBUSIER (1887-1965) AND PIERRE JEANNERET (1896-1967)

Armchair of the Court of the President

circa 1960

teak and cotton

HC/CH/112

for the High Court of Chandigarh

height 53 1/2in (136cm); width 32 1/2in (83cm); depth 32 1/2in (83cm)

\$10,000 - 15,000

Literature

E.Touchaleaume/G. Moreau, 'Le Corbusier Pierre Jeanneret The Indian Adventure', page 567 Model LC/PJ-SI-44-A



PROPERTY FROM A PRIVATE COLLECTION, WEST COAST

2024

ATTRIBUTED TO ISAMU NOGUCHI (1904-1988)

Rare Bowl

by OOI KOJO for Bonniers

designed circa 1944-48, executed 1950s

patinated iron stamped 'Bonniers Japan'

height 2 5/8in (6cm); diameter 6 3/4in (17cm)

\$6,000 - 9,000

Literature

Rychlak, Mori, Murayama and Matsumoto, 'Design: Isamu Noguchi and Isamu Kenmochi',
p. 58 for plaster model illustrations





**HIGH STYLE
DESIGN**



The following lots (2025 – 2031 and 2033) were commissioned for the Work family residence known as *La Mirada* in Monterey, California. *La Mirada* was originally a modest adobe, but ultimately remodeled as a grand entertaining home where famous celebrities and luminaries gathered for events in the mid-20th century. This high-style environment was decorated with custom furniture designed by Old Hollywood's leading interior designer, William (Billy) Haines, as well as custom furnishings and antique furniture that came from the famous Monterey decorator, Frances Elkins. In 1983, the house and its contents were gifted to the Monterey Museum of Art. The museum has used this historic home for special events and its adjacent contemporary gallery wing as an exhibition space.

PROPERTY FROM THE MONTEREY MUSEUM OF ART, SOLD TO BENEFIT THE MUSEUM FUNDS

2025^w

WILLIAM HAINES (1900-1973)

Daybed

1951

biscuit tufted upholstery and ebonized wood

height 27in (68cm); length 136 3/4in (347cm); depth 30in (76cm)

\$6,000 - 8,000

Biscuit tufted upholstery as seen in the offered lot was widely used by Haines throughout his design career.



2025

2026^w

WILLIAM HAINES (1900-1973)

Gemütlich Table

1951

green tortoiseshell spotted leather and ebonized wood

height 27in (68cm); diameter 42in (106cm)

\$8,000 - 12,000

Gemütlich (cozy) tables were used in countless William Haines commissions. The design of the table was intended to inspire conversation in social situations. The offered lot is covered in signature Haines tortoiseshell spotted leather.



2026

2027^w

WILLIAM HAINES (1900-1973)

Pair of Corner Sofas

1951

chenille fabric with fringe borders on peach painted wood frames

height 30in (76cm); width arm to arm 105in (266cm); depth 37 1/2in (95cm)

\$5,000 - 7,000



2027

2028

2028^w

WILLIAM HAINES (1900-1973)

Ribbon Coffee Table

1951

lacquered and hand painted wood

height 15 1/2in (39.5cm); length 72 1/2in (184cm); depth 18in (46cm)

\$2,500 - 3,500

Literature

Peter Schifando and Jean H. Mathison, 'Class Act William Haines Legendary Hollywood Decorator', Pointed Leaf Press, 2005, pages 112-113 for illustrations of coffee tables of similar form designed for the Goetz House, Holmby Hills, CA, 1949



2027

2029^w

PAIR OF INDIAN STAMPED BRASS PEACOCK DECORATIONS

circa 1950

height 26 1/4in (66cm); width 6 3/4in (17cm); depth 27 1/2in (69cm)

\$1,500 - 2,000

The offered lot was either selected by Frances Elkins or William Haines for the Work Family, Monterey, California.

2030^w

GREYHOUND CARD STAND

circa 1950

scagliola and gilt-decorated wood

height 28 1/2in (73cm); width 6 1/2in (16.5cm); depth 16in (41cm)

\$1,500 - 2,500

The offered lot was either selected by Frances Elkins or William Haines for the Work Family, Monterey, California.



2029

2030

2031^w

WILLIAM HAINES (1900-1973)

Set of Three X-Form Benches

1951

gilt-metal, mahogany and upholstery

height 16 3/4in (42cm); width 26in (66cm); depth 15 1/2in 39cm)

\$6,000 - 10,000

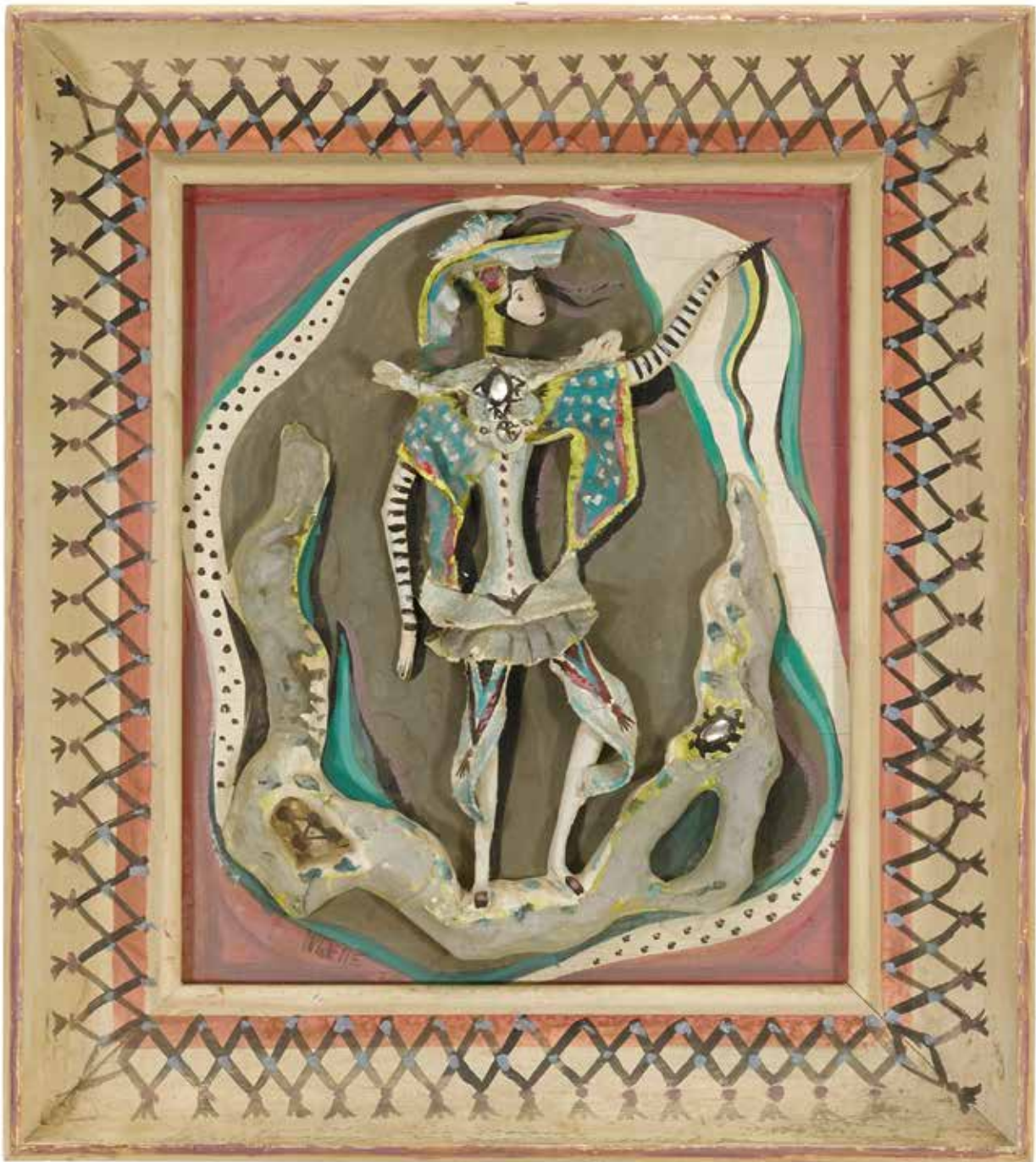
The design for the offered lot was originally created circa 1950 for one of William Haines's most important commissions, the Brody house, in Holmby Hills, California. Similar benches also appeared in 1954 at the Windfohr house in Fort Worth, Texas.

Literature

Peter Schifando and Jean H. Mathison, 'Class Act William Haines Legendary Hollywood Decorator', Pointed Leaf Press, 2005, page 160 for a photograph of this model in the Windfohr house



2031



2032

PROPERTY OF ANOTHER OWNER

2032

TONY DUQUETTE (1914-1999)

Plaster Bas Relief Panel

1940s

signed lower left 'Duquette' and annotated on verso 'Paul Hesse' and 'PAH'
length 16 1/4in (41cm); width 14 1/4in (36cm); depth 2 3/4in (6cm)

\$1,200 - 1,800

**PROPERTY FROM THE MONTEREY
MUSEUM OF ART, SOLD TO BENEFIT
THE MUSEUM FUNDS**

2033^w

FRANCES ELKINS (1888-1953)

Console Table

circa 1950

2032
painted wood, plaster and natural stag horn
height 32in (81.5cm); width 42 1/2in (108cm);
depth 17in (43cm)

\$8,000 - 12,000

Frances Elkins was famous for her plaster
dipped furniture, wall elements and lighting,
which was likely influenced by her close
relationships with Jean-Michel Frank and the
Giacomettis.



2033

**PROPERTY FROM THE COLLECTION OF KIRK PEREIRA,
GRANDSON OF WILLIAM PEREIRA**

2034^w

ERWINE (1909-2003) & ESTELLE (1915-1997) LAVERNE

Pair of Daffodil Chairs

From the Invisible Group, for Laverne Originals, designed 1960
acrylic

together with photocopies of an 'Architectural Digest' article about
William Pereira's home, photographed by Julius Shulman illustrating
the offered chairs in-situ.

height 25 1/4in (64cm); width 30 1/2in (77cm); depth 25 3/4in (65cm)

\$1,500 - 2,500

Provenance

William L. Pereira, Los Angeles

William L. Pereira was a highly acclaimed modernist architect
famous for designing the Transamerica building in San Francisco
among many other important commissions throughout his
distinguished career.

Literature

Michael Krzyzanowski, 'Laverne, Furniture, Textiles &
Wallcoverings', Schiffer, 2007, page 120



2035



2036

2034

PROPERTY OF VARIOUS OWNERS

2035^w

PETER HAMBURGER (BORN 1941)

Six light Chandelier
1970s

Lucite and brass

height 21in (53cm); diameter 26 1/2in (67cm)

\$1,500 - 2,500

2036^w

PAUL EVANS (1931-1987)

'Cityscape' Coffee Table

For Directional, circa 1975

maple burl, brass, glass, signed 'AN ORIGINAL Paul Evans'

height 15 1/4in (38cm); width 30 1/8in (76cm); depth 29in (73cm)

\$1,200 - 1,800

2037^w

PHILIP (1907-1987) AND KELVIN (B. 1937) LAVERNE

Pair of Side Tables

circa 1970

acid-etched, enameled and patinated bronze, signed 'Philip Kelvin Laverne' or 'Kelvin Philip Laverne', one table bearing typed paper label from the Philip LaVerne Collection to Knapp and Tubbs
height 17in (43.5cm); width 18in (45.5cm); depth 18in (45.5cm)

\$2,000 - 3,000

2038^w

ATTRIBUTED TO VLADIMIR KAGAN (1927-2016)

Roll Top Desk

circa 1965

acrylic and silvered wood with laminate writing surface

height 36 1/2in (92cm); width 35in (88cm); depth 22in (55cm)

\$1,500 - 2,500

Literature

Vladimir Kagan, 'The Complete Kagan, A Lifetime of Avant-Garde Design', Pointed Leaf Press, page 180 for an illustration of a variant roll top desk



PROPERTY FROM THE COLLECTION OF MARTIN AND LEE RUBIN

2039^W

MILO BAUGHMAN (1923-2003)

Sectional Sofa

Thayer Coggin, circa 1970

purple upholstery, chrome-plated steel

with paper manufacturer's label to underside 'Thayer Coggin, Inc. High Point, N.C.'

with two red cushions

height 32in (81cm); length 168in (426cm); depth approximately 94in (238cm)

\$7,000 - 9,000







**STUDIO
DESIGN**



**PROPERTY FROM THE COLLECTION OF DRS. JOHN AND
KAREN WOODWARD**

2040

**LINO TAGLIAPIETRA (BORN 1934) AND MARIA GRAZIA
ANGELIN**

Vase

for Effetre International, 1984

blown glass, inscribed Tagliapietra/Angelin By F31 MURANO
15/100 1984'

height 13 1/8in (33.5cm)

\$1,200 - 1,800

2041

LINO TAGLIAPIETRA (BORN 1934)

Vase

for Oggetti, 1982

blown glass, signed 'Lino Tagliapietra F31 MURANO 39/100 1982'

height 11 1/8in (28.2cm)

\$1,200 - 1,500



2040



2041

PROPERTY FROM A PRIVATE COLLECTION, BOSTON, MA

2042

DALE CHIHULY (BORN 1941)

Silver Purple Basket with Yellow Lip Wrap
1993

blown glass, signed 'Chihuly 1993'

height 10 5/8in (27cm); width 10in (25.4cm); depth 9 5/8in (24.5cm)

\$5,000 - 8,000

**PROPERTY FROM THE COLLECTION OF DRS. JOHN AND
KAREN WOODWARD**

2043

LINO TAGLIAPIETRA (BORN 1934)

Vase

for Effetre International, 1990

blown glass, inscribed 'Effetre International Murano 1990'

height 14 1/8in (36cm)

\$1,200 - 1,500



2042



2043

2044^w

LINO TAGLIAPIETRA (BORN 1934)

'Saturno'

for Effetre International, 1988

internally decorated glass, metal stand, signed 'Lino Tagliapietra Effetre International
Murano ITALY 1988 78/250'

height 25in (63cm); width 21 5/8in (54cm); depth 4 7/8in (12cm)

\$3,000 - 5,000



PROPERTY OF ANOTHER OWNER

2045

LINO TAGLIAPIETRA (BORN 1934)

'Anto'

2008

blown glass, signed 'Lino Tagliapietra 2008 K'

height 13 1/2in (46cm); width 11in (28cm); depth 4 1/2in (11.5cm)

\$8,000 - 12,000



SOLD TO BENEFIT THE ACQUISITION FUND OF THE FINE ARTS MUSEUMS OF SAN FRANCISCO

2046

BOB STOCKSDALE (1913-2003)

Group of Three Bowls

1979-80

Monterey cypress and hedge maple, incised artist's marks to underside of each
diameters 7in (18cm) to 9 1/2in (24cm)

\$2,000 - 3,000



PROPERTY OF ANOTHER OWNER

2047

WILLIAM MORRIS (BORN 1957)

Artifact Still Life

1991

blown glass, signed 'William Morris 1991'

width 24in (60cm); depth 24in (60cm)

\$12,000 - 18,000



PROPERTY FROM THE COLLECTION OF ROBERT AND VIRGINIA KRIKORIAN

2048

DALE CHIHULY (BORN 1941)

Two Piece Macchia Set

1987

blown glass

signed 'Chihuly 1987'

height 15in (38cm); width 25in (64cm); depth 17in (43cm)

\$7,000 - 10,000



PROPERTY OF VARIOUS OWNERS

2049

DALE CHIHULY (AMERICAN, BORN 1941)

Four Piece Seaform

1986

blown glass, signed 'Chihuly 1986'

height of largest element 9 1/8in (23cm); width 18in (46cm); depth 16in (40.6cm)

\$6,000 - 9,000



**PROPERTY FROM THE COLLECTION OF DRS. JOHN AND
KAREN WOODWARD**

2050 ^w

STEVE TOBIN (BORN 1957)

Cocoon

1999

blown and applied glass, wrought iron

height 31in (78cm); width of glass 4in (10cm)

\$3,000 - 4,000

2051 ^w

RICHARD ROYAL

Relationship Series

1997

blown glass, signed 'Richard Royal 1997'

height 30 3/4in (78cm)

\$1,500 - 2,500



2050



2051

PROPERTY FROM A PRIVATE COLLECTOR, LA VERNE, CA

2052^w

SAM MALOOF (AMERICAN, 1916-2009)

Six Dining Chairs

1981

American black walnut, upholstery, signed 'No 6, 8, 11, 12, 13' or '15 1981 Sam Maloof

f.A.C.C. JM', Keith Dixon upholstery tag

height 38 3/4in (98.5cm); width 21 5/8in (54.2cm); depth 23 3/4in (60.5cm)

\$10,000 - 15,000



PROPERTY OF ANOTHER OWNER

2053^w

SAM MALOOF (1916-2009)

Circular Pedestal Dining Table

1979

with inset 'Lazy Susan'

inlaid walnut, signed 'No. 9 1979 Sam Maloof F.A.C.C.'

height 27 1/4in (69cm); diameter 66in (168cm)

\$10,000 - 15,000

Literature

Fine Wood Working November/December 1980, Rick Mastelli, 'Sam Maloof. How a home craftsman became one of the best there is', page 53 for a photograph of a table with inset Lazy Susan being created



PROPERTY FROM A PRIVATE COLLECTOR, PORT TOWNSEND, WA

2054^w

SAM MALOOF (1916-2009)

Rocking Chair

1988

ebony inlaid walnut, signed 'No. 20 1988 Sam Maloof f.a.c.c. (c)'
height 43 3/4in (111cm); width 27in (68.6cm); depth 45in (114.4cm)

\$18,000 - 25,000



PROPERTY OF VARIOUS OWNERS

2055^w

GEORGE NAKASHIMA (1905-1990)

Pair of 'Conoid' Chairs

1989

American black walnut, hickory

each signed 'George Nakashima and dated April 15, 1989 and July 24, 1989 respectively
and inscribed Gallery Fair/1 piece for seat'

height 35 1/2in (90cm); width 19 1/2in (49cm); depth 21in (53cm)

\$4,000 - 6,000

Literature

Mira Nakashima, 'Nature Form & Spirit; The Life and Legacy of George Nakashima',
Abrams, 2003, page 173



2056

RUT BRYK (1916-1999)

Mother and Child

for Arabia, circa 1955

glazed stoneware, signed 'Bryk' in black on front and incised 'BRYK' on back

height 12 1/4in (31cm); width 8 5/8in (22cm)

\$1,000 - 1,500

2057

BEATRICE WOOD (AMERICAN, 1893-1998)

Ewer and Vase

gold luster glazed or copper luster glazed earthenware

signed 'BEATO' in black

height of ewer 7in (18cm); width 7in (18cm); depth 4in (10cm); height of vessel 5in (13cm); diameter 3in (8cm)

\$1,000 - 1,500

2058

GERTRUD (1908-1971) AND OTTO NATZLER (1908-2007)

Vase

circa 1962

glazed earthenware

'signed 'Natzler' in black and with paper label numbered 'M509'

height 8in (20cm); width 3 1/2in (9cm); depth 3in (8cm)

\$1,000 - 1,500



2056



2057



2058

PROPERTY FROM A PRIVATE COLLECTION, BOSTON, MA

2059

ROSELINE DELISLE (1952-2003)

Serie Noire

1986

ceramic, signed 'SERE NOIRE 41.86'

height 11 1/2in (29.3cm)

\$1,000 - 1,500

2060

PHILIP CORNELIUS (1934-2015)

'Warrior'

1986

porcelain 'thinware', signed 'COR NEL IUS'

height 7 1/8in (18cm); width 9 3/4in (25cm); depth 4in (10cm)

\$1,000 - 1,500



2059



2060

PROPERTY FROM THE COLLECTION OF DRS. JOHN AND KAREN WOODWARD

2061

BETTY WOODMAN (BORN 1930)

Cactus Vase

glazed earthenware, bracket impressed 'WOODMAN'

height overall 42in (106.7cm)

\$4,000 - 6,000



2062

BETTY WOODMAN (BORN 1930)

Pillow Pitcher and Vase

glazed earthenware, impressed 'WOODMAN'

heights 14in and 14 1/2in (35cm and 36cm); widths 11 1/2in and 15 1/2in (29cm and 39cm);

depths 14 1/2in and 21 1/2in (36cm and 54cm)

\$10,000 - 15,000

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MODERN DECORATIVE ART & DESIGN

December 14, New York

Consignments now invited

PIERRE JEANNERET (1896-1967)

Periodics Rack
circa 1961-62
teak and aluminum

Sold for \$102,500, June 2017

INQUIRIES

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POST-WAR & CONTEMPORARY ART

Los Angeles



Alexis Chompaisal
Director



Dane Jensen
Director



Kylie Hoffman
Cataloguer



Sharon Squires
Director

New York



Jeremy Goldsmith
Director



Megan Murphy
Specialist, Head of Sale



**Jacqueline
Towers-Perkins**
Specialist



Alana Ricca
Junior Specialist

London



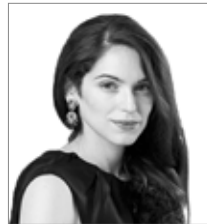
Ralph Taylor
Director, UK Board



Gareth Williams
Departmental Director



Giacomo Balsamo
Departmental Director
Head of Sale



Jacqueline Nowikovsky
Specialist



Amy Thompson
Junior Specialist

Beijing



Yao Yao
Specialist



Ingrid Dudek
Director, Contemporary Art



Ryo Wakabayashi
Tokyo

Hong Kong

Asia Representative

MODERN DECORATIVE ART & DESIGN

Los Angeles



Jason Stein
Director



Angela Past
Senior Specialist



Benjamin Walker
Head of Department



Dan Tolson
Director

New York

CONDITIONS OF SALE

The following Conditions of Sale, as amended by any published or posted notices or verbal announcements during the sale, constitute the entire terms and conditions on which property listed in the catalog shall be offered for sale or sold by Bonhams & Butterfields Auctioneers Corp. and any consignor of such property for whom we act as agent. If live online bidding is available for the subject auction, additional terms and conditions of sale relating to online bidding will apply; see www.bonhams.com/WebTerms for the supplemental terms. As used herein, "Bonhams," "we" and "us" refer to Bonhams & Butterfields Auctioneers Corp.

1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the purchaser. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the purchaser EQUAL TO 25% OF THE FIRST \$150,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$150,000 UP TO AND INCLUDING \$3,000,000, AND 12% OF THE AMOUNT OF THE BID PRICE OVER \$3,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any Arizona, California, Colorado, Connecticut, Florida, Georgia, Illinois, Massachusetts, Nevada, New Jersey, New York, Pennsylvania, Texas, Virginia, Washington, D.C., Washington state, or other state or local sales tax (or compensating use tax) and other applicable taxes.

2. On the fall of the auctioneer's hammer, the highest bidder shall have purchased the offered lot in accordance and subject to compliance with all of the conditions set forth herein and (a) assumes full risk and responsibility therefor, (b) if requested will sign a confirmation of purchase, and (c) will pay the purchase price in full or such part as we may require for all lots purchased. No lot may be transferred. Any person placing a bid as agent on behalf of another (whether or not such person has disclosed that fact or the identity of the principal) may be jointly and severally liable with the principal under any contract resulting from the acceptance of a bid.

Unless otherwise agreed, payment in good funds is due and payable within five (5) business days following the auction sale. Whenever the purchaser pays only a part of the total purchase price for one or more lots purchased, we may apply such payments, in our sole discretion, to the lot or lots we choose. Payment will not be deemed made in full until we have collected good funds for all amounts due.

Payment for purchases may be made in or by (a) cash, (b) cashier's check or money order, (c) personal check with approved credit drawn on a U.S. bank, (d) wire transfer or other immediate bank transfer, or (e) Visa, MasterCard, American Express or Discover credit, charge or debit card. A processing fee will be assessed on any returned checks. Please note that the amount of cash notes and cash equivalents that can be accepted from a given purchaser may be limited.

To the fullest extent permitted by applicable law: The purchaser grants us a security interest in the property, and we may retain as collateral security for the purchaser's obligations to us, any property and all monies held or received by us for the account of the purchaser, in our possession. We also retain all rights of a secured party under the California Commercial Code. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to all other remedies available to us and the consignor by law, we may at our election: (a) hold the purchaser liable for the full purchase price and any late charges, collection costs, attorneys' fees and costs, expenses and incidental damages incurred by us or the consignor arising out of the purchaser's breach; (b) cancel the sale, retaining as liquidated damages all payments made by the purchaser; and/or (c) cancel the sale and/or

resell the purchased property, at public auction and/or by private sale, and in such event the purchaser shall be liable for the payment of all consequential damages, including any deficiencies or monetary losses, and all costs and expenses of such sale or sales, our commissions at our standard rates, all other charges due hereunder, all late charges, collection costs, attorneys' fees and costs, expenses and incidental damages. In addition, where two or more amounts are owed in respect of different transactions by the purchaser to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the purchaser. If all fees, commissions, premiums, bid prices and other sums due to us from the purchaser are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month (or, if lower, the maximum nonusurious rate of interest permitted by applicable law), on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

3. We reserve the right to withdraw any property and to divide and combine lots at any time before such property's auction. Unless otherwise announced by the auctioneer at the time of sale, all bids are per lot as numbered in the catalog and no lots shall be divided or combined for sale.

4. We reserve the right to reject a bid from any bidder, to split any bidding increment, and to advance the bidding in any manner the auctioneer may decide. In the event of any dispute between bidders, or in the event the auctioneer doubts the validity of any bid, the auctioneer shall have sole and final discretion either to determine the successful bidder or to re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.

5. If we are prevented by fire, theft or any other reason whatsoever from delivering any property to the purchaser or a sale otherwise cannot be completed, our liability shall be limited to the sum actually paid therefor by the purchaser and shall in no event include any compensatory, incidental or consequential damages.

6. If a lot is offered subject to a reserve, we may implement such reserve by bidding on behalf of the consignor, whether by opening bidding or continuing bidding in response to other bidders until reaching the reserve. If we have an interest in an offered lot and the proceeds therefrom other than our commissions, we may bid therefor to protect such interest. **CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.**

7. All statements contained in the catalog or in any bill of sale, condition report, invoice or elsewhere as to authorship, period, culture, source, origin, measurement, quality, rarity, provenance, importance, exhibition and literature of historical relevance, or physical condition **ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS OR WARRANTIES.** No employee or agent of Bonhams is authorized to make on our behalf or on that of the consignor any representation or warranty, oral or written, with respect to any property.

8. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth in the "Buyer's Guide" portion of this catalog. Property designated with a "W" and associated purchased lots, if not removed promptly following sale, will be transferred to an offsite warehouse at the purchaser's risk and expense, as set forth in more detail in the "Buyer's Guide." Purchased property that is permitted to remain onsite at Bonhams' facility should be removed at the purchaser's expense not later than 5:00 p.m. Pacific Time

five (5) business days following the date of the sale. If not so removed, a storage fee of \$5.00 per lot per day will be payable to us by the purchaser beginning at the close of the 21st day following the sale, and we may thereafter transfer such property to an offsite warehouse at the purchaser's risk and expense. Accounts must be settled in full before property will be released. Packing and handling of purchased lots are the responsibility of the purchaser. Bonhams can provide packing and shipping services for certain items as noted in the "Buyer's Guide" section of the catalog.

9. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or its licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent.

10. These Conditions of Sale shall bind the successors and assigns of all bidders and purchasers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

11. These Conditions of Sale and the purchaser's and our respective rights and obligations hereunder are governed by the laws of the State of California. By bidding at an auction, each purchaser and bidder agrees to be bound by these Conditions of Sale. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or validity thereof, brought by or against Bonhams (but not including claims brought against the consignor by the purchaser of lots consigned hereunder) shall be resolved by the procedures set forth below.

MEDIATION AND ARBITRATION PROCEDURES

(a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone and/or in person to mediate their differences. If the parties agree, a mutually acceptable mediator shall be selected and the parties will equally share such mediator's fees. The mediator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling mediations. Any communications made during the mediation process shall not be admissible in any subsequent arbitration, mediation or judicial proceeding. All proceedings and any resolutions thereof shall be confidential, and the terms governing arbitration set forth in paragraph (c) below shall govern.

(b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national arbitration service agreed to by the parties, and shall be selected as follows: (i) If the national arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the national arbitration service does not have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on a national arbitration service, the arbitration shall be conducted by the American Arbitration Association, and the arbitrator shall be selected in accordance with the Rules of

CONDITIONS OF SALE - CONTINUED

the American Arbitration Association. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

(c) Unless otherwise agreed to by the parties or provided by the published rules of the national arbitration service:

(i) the arbitration shall occur within 60 days following the selection of the arbitrator;

(ii) the arbitration shall be conducted in the designated location, as follows: (A) in any case in which the subject auction by Bonhams took place or was scheduled to take place in the State of New York or Connecticut or the Commonwealth of Massachusetts, the arbitration shall take place in New York City, New York; (B) in all other cases, the arbitration shall take place in the city of San Francisco, California; and

(iii) discovery and the procedure for the arbitration shall be as follows:

(A) All arbitration proceedings shall be confidential;

(B) The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;

(C) Discovery, if any, shall be limited as follows: (I) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request therefor; (II) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day; (III) Compliance with the above shall be enforced by the arbitrator in accordance with California law;

(D) Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;

(E) The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.

To the fullest extent permitted by law, and except as required by applicable arbitration rules, each party shall bear its own attorneys' fees and costs in connection with the proceedings and shall share equally the fees and expenses of the arbitrator.

LIMITED RIGHT OF RESCISSION

If within one (1) year from the date of sale, the original purchaser (a) gives written notice to us alleging that the identification of Authorship (as defined below) of such lot as set forth in the **BOLD TYPE** heading of the catalog description of such lot (as amended by any saleroom notices or verbal announcements during the sale) is not substantially correct based on a fair reading of the catalog (including the terms of any glossary contained therein), and (b) within 10 days after such notice returns the lot to us in the same condition as at the time of sale, and (c) establishes the allegation in the notice to our satisfaction (including by providing one or more written opinions by recognized experts in the field, as we may reasonably require), then the sale of such lot will be rescinded and, unless we have already paid to the consignor monies owed him in connection with the sale, the original purchase price will be refunded.

If, prior to receiving such notice from the original purchaser alleging such defect, we have paid the consignor monies owed him in connection with the sale, we shall pay the original purchaser the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the purchaser on the sale and make demand on the consignor to pay the balance of the original purchase price to the original purchaser. Should the consignor fail to pay such amount promptly, we may disclose the identity of the consignor and assign to the original purchaser our rights against the consignor with respect to the lot the sale of which is sought to be rescinded. Upon such disclosure and assignment, any liability of Bonhams as consignor's agent with respect to said lot shall automatically terminate.

The foregoing limited right of rescission is available to the original purchaser only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The purchaser hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the purchaser's benefit. Nothing in this section shall be construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. **THE PURCHASER'S SOLE AND EXCLUSIVE**

REMEDY AGAINST BONHAMS FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

"Authorship" means only the identity of the creator, the period, culture and source or origin of the lot, as the case may be, as set forth in the **BOLD TYPE** heading of the print catalog entry. The right of rescission does not extend to: (a) works of art executed before 1870 (unless these works are determined to be counterfeits created since 1870), as this is a matter of current scholarly opinion which can change; (b) titles, descriptions, or other identification of offered lots, which information normally appears in lower case type below the **BOLD TYPE** heading identifying the Authorship; (c) Authorship of any lot where it was specifically mentioned that there exists a conflict of specialist or scholarly opinion regarding the Authorship of the lot at the time of sale; (d) Authorship of any lot which as of the date of sale was in accordance with the then generally-accepted opinion of scholars and specialists regarding the same; or (e) the identification of periods or dates of creation in catalog descriptions which may be proven inaccurate by means of scientific processes that are not generally accepted for use until after publication of the catalog in which the property is offered or that were unreasonably expensive or impractical to use at the time of such publication.

LIMITATION OF LIABILITY

EXCEPT AS EXPRESSLY PROVIDED ABOVE, ALL PROPERTY IS SOLD "AS IS." NEITHER BONHAMS NOR THE CONSIGNOR MAKES ANY REPRESENTATION OR WARRANTY, EXPRESS OR IMPLIED, AS TO THE MERCHANTABILITY, FITNESS OR CONDITION OF THE PROPERTY OR AS TO THE CORRECTNESS OF DESCRIPTION, GENUINENESS, ATTRIBUTION, PROVENANCE OR PERIOD OF THE PROPERTY OR AS TO WHETHER THE PURCHASER ACQUIRES ANY COPYRIGHTS OR OTHER INTELLECTUAL PROPERTY RIGHTS IN LOTS SOLD OR AS TO WHETHER A WORK OF ART IS SUBJECT TO THE ARTIST'S MORAL RIGHTS OR OTHER RESIDUAL RIGHTS OF THE ARTIST. THE PURCHASER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES.

SELLER'S GUIDE

SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at www.bonhams.com/us for more information or call our Client Services Department at +1 (323) 850 7500.

AUCTION ESTIMATES

The first step in the auction process is to determine the auction value of your property. Bonhams' world-renowned specialists will evaluate your special items at no charge and in complete confidence. You can obtain an auction estimate in many ways:

- Attend one of our Auction Appraisal Events held regularly at our galleries and in other major metropolitan areas. The updated schedule for Bonhams Auction Appraisal Events is available at www.bonhams.com/us.
- Call our Client Services Department to schedule a private appointment at one of our galleries. If you have a large collection, our specialists can travel, by appointment, to evaluate your property on site.
- Send clear photographs to us of each individual item, including item dimensions and other pertinent information with each picture. Photos should be sent to Bonhams' address in envelopes marked

as "photo auction estimate". Alternatively, you can submit your request using our online form at www.bonhams.com/us. Digital images may be attached to the form. Please limit your images to no more than five (5) per item.

CONSIGNING YOUR PROPERTY

After you receive an estimate, you may consign your property to us for sale in the next appropriate auction. Our staff assists you throughout the process, arranging transportation of your items to our galleries (at the consignor's expense), providing a detailed inventory of your consignment, and reporting the prices realized for each lot. We provide secure storage for your property in our warehouses and all items are insured throughout the auction process. You will receive payment for your property approximately 35 days after completion of sale.

Sales commissions vary with the potential auction value of the property and the particular auction in which the property is offered. Please call us for commission rates.

PROFESSIONAL APPRAISAL SERVICES

Bonhams' specialists conduct insurance and fair market value appraisals for private collectors, corporations, museums, fiduciaries and government entities on a daily basis. Insurance appraisals, used for insurance purposes, reflect the cost of replacing property in today's retail market. Fair market value appraisals are used for estate,

tax and family division purposes and reflect prices paid by a willing buyer to a willing seller.

When we conduct a private appraisal, our specialists will prepare a thorough inventory listing of all your appraised property by category. Valuations, complete descriptions and locations of items are included in the documentation.

Appraisal fees vary according to the nature of the collection, the amount of work involved, the travel distance, and whether the property is subsequently consigned for auction.

Our appraisers are available to help you anywhere and at any time. Please call our Client Services Department to schedule an appraisal.

ESTATE SERVICES

Since 1865, Bonhams has been serving the needs of fiduciaries – lawyers, trust officers, accountants and executors – in the disposition of large and small estates. Our services are specially designed to aid in the efficient appraisal and disposition of fine art, antiques, jewelry, and collectibles. We offer a full range of estate services, ranging from flexible financial terms to tailored accounting for heirs and their agents to world-class marketing and sales support.

For more information or to obtain a detailed Trust and Estates package, please visit our website at www.bonhams.com/us or contact our Client Services Department.

BUYER'S GUIDE

BIDDING & BUYING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at www.bonhams.com or call our Client Services Department at +1 (323) 850 7500.

Catalogs

Before each auction we publish illustrated catalogs that include dates and times for previews and auctions. Our catalogs also provide descriptions and estimated values for each "lot." A lot may refer to a single item or to a group of items auctioned together. We offer our catalogs by subscription or by single copy. For information on subscribing to our catalogs, you may refer to the subscription form in this catalog, call our Client Services Department, or visit our website at www.bonhams.com/us.

Previews

Auction previews are your chance to inspect each lot prior to the auction. We encourage you to look closely and examine each object on which you may want to bid so that you will know as much as possible about it. Items are sold "as is" and with all faults; illustrations in our catalogs, website and other materials are provided for identification only. At the previews, our staff is always available to answer your questions and guide you through the auction process. Condition reports may be available upon request.

Estimates

Bonhams catalogs include estimates for each lot, exclusive of buyer's premium and tax. The estimates are provided as an approximate guide to current market value and should not be interpreted as a representation or prediction of actual selling prices. They are determined well in advance of a sale and are subject to revision. Please contact us should you have any questions about value estimates.

Reserves

All lots in a catalog are subject to a reserve unless otherwise indicated. The reserve is the minimum price that the seller is willing to accept for a lot. This amount is confidential and does not exceed the low estimated value.

BIDDING AT AUCTION

At Bonhams, you can bid in many ways: in person, via absentee bid, over the phone, or via Bonhams' online bidding facility. Absentee bids can be submitted in person, online, via fax or via email.

A valid Bonhams client account is required to participate in bidding activity. You can obtain registration information online, at the reception desk or by calling our Client Services Department.

By bidding at auction, whether in person or by agent, by absentee bid, telephone, online or other means, the buyer or bidder agrees to be bound by the Conditions of Sale.

Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor up to the amount of the reserve, but never above it.

We assume no responsibility for failure to execute bids for any reason whatsoever.

In Person

If you are planning to bid at auction, you will need to register at the reception desk in order to receive a numbered bid card. To place a bid, hold up your card so that the auctioneer can clearly see it. Decide on the maximum amount that you wish to pay, exclusive of buyer's premium and tax, and continue bidding until your bid prevails or you reach your limit. If you are the successful bidder on a lot, the auctioneer will acknowledge your paddle number and bid amount.

Absentee Bids

As a service to those wishing to place bids, we may at our discretion accept bids without charge in advance of sale by telephone, by facsimile or in writing on bidding forms available from us. "Buy" bids will not be accepted; all bids must state the highest bid price the bidder is willing to pay. Our auction staff will try to bid just as you would, with the goal of obtaining the

item at the lowest bid price possible. In the event identical bids are submitted, the earliest bid submitted will take precedence. Absentee bids shall be executed in competition with other absentee bids, any applicable reserve, and bids from other auction participants. A friend or agent may place bids on your behalf, provided that we have received your written authorization prior to the sale. Absentee bid forms are available in our catalogs, online at www.bonhams.com/us, and at our San Francisco, Los Angeles and New York galleries.

By Telephone

Under special circumstances, we can arrange for you to bid by telephone. To arrange for a telephone bid, please contact our Client Services Department a minimum of 24 hours prior to the sale.

Online

Web users may place absentee bids online from anywhere in the world. To bid online, please visit our website at www.bonhams.com/us.

We are pleased to make our live online bidding facility available to bidders in this sale.

Additional terms and conditions of sale relating to online bidding will apply. Please see www.bonhams.com/24295 or contact the Client Services Department to obtain information and learn how you can register and bid online in this sale.

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

\$50-200	by \$10s
\$200-500	by \$20/50/80s
\$500-1,000	by \$50s
\$1,000-2,000	by \$100s
\$2,000-5,000	by \$200/500/800s
\$5,000-10,000	by \$500s
\$10,000-20,000	by \$1,000s
\$20,000-50,000	by \$2,000/5,000/8,000s
\$50,000-100,000	by \$5,000s
\$100,000-200,000	by \$10,000s
above \$200,000	at auctioneer's discretion

The auctioneer may split or reject any bid at any time at his or her discretion as outlined in the Conditions of Sale.

Currency Converter

Solely for the convenience of bidders, a currency converter may be provided at Bonhams sales. The rates quoted for conversion of other currencies to U.S. Dollars are indications only and should not be relied upon by a bidder, and neither Bonhams nor its agents shall be responsible for any errors or omissions in the operation or accuracy of the currency converter.

Buyer's Premium

A buyer's premium is added to the winning bid price of each individual lot purchased, at the rates set forth in the Conditions of Sale. The winning bid price plus the premium constitute the purchase price for the lot. Applicable sales taxes are computed based on this figure, and the total becomes your final purchase price.

Unless specifically illustrated and noted, fine art frames are not included in the estimate or purchase price. Bonhams accepts no liability for damage or loss to frames during storage or shipment.

All sales are final and subject to the Conditions of Sale found in our catalogs, on our website, and available at the reception desk.

Payment

All buyers are asked to pay and pick up by 3pm on the business day following the auction. Payment may be made to Bonhams by cash, checks drawn on a U.S. bank, money order, wire transfer, or by Visa, MasterCard, American Express or Discover credit or charge card or debit card. All items must be paid for within 5 business days of the sale. Please note that payment by personal or business check may result in property not being released until purchase funds clear our bank.

Sales Tax

Residents of states listed in Paragraph 1 of the Conditions of Sale must pay applicable sales tax. Other state or local taxes (or compensation use taxes) may apply. Sales tax will be automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via common carrier to destinations outside the states listed in

the Conditions of Sale. If you wish to use your resale license please contact Cashiers for our form.

Shipping & Removal

Buyers are to review the Offsite Sold Property Storage page for a list of lots that will be removed to the offsite warehouse of Box Brothers. These designated lots must be retrieved by the buyer prior to the day and time designated on the Offsite Sold Property Storage page. If buyers of these designated lots also buy other lots, such as decorations, rugs or works of art, these lots may also be removed to the warehouse of Box Brothers, so all lots remain together and customers can collect or ship from one location. All other items will remain at Bonhams for a period of 21 days, after which time they may be transferred to offsite storage. [Wine, Jewelry, Natural History, Collectibles, 20th Century Decorative Arts, Rugs, Native American Art, Tribal Art and most Arms & Armor auctions are not included in this policy.](#)

Box Brothers San Leandro (for San Francisco auctions only)
1471 Doolittle Drive, San Leandro, CA 94577
Tel (800) 942 6822; Fax (510) 628 8454

Box Brothers Los Angeles (for Los Angeles auctions only)
220 W. Ivy Ave, Unit C, Inglewood, Ca 90302
+1 (310) 419 9915 or +1 (800) 474 7447

Box Brothers is open Monday-Friday 8am-5pm with Saturday and Sunday hours available. Buyers must contact Box Brothers 24 hours in advance of pickup. Appointments are required.

Bonhams can accommodate shipping for certain items. Please contact our Cashiers Department for more information or to obtain a quote. Refer to Conditions of Sale for special terms governing the shipment of Arms and Wine. Shipments are made during weekday business hours up to four weeks after payment is received. Carriers are not permitted to deliver to P.O. Boxes.

International buyers are responsible for all import/export customs duties and taxes. An invoice stating the actual purchase price(s) will accompany all international purchases.

Simultaneous sale property collection notice:

If this sale previews in multiple cities, please see the title page for details regarding final location of property for collection.

Handling and Storage Charges

Please note: For sold lots removed to Box Brothers, there will be no post-sale storage charge for lots collected within 5 days from the sale date. For lots that remain at Bonhams, there will be no post-sale storage charge for lots collected within 21 days of the sale date. Handling fees may apply.

Lots uncollected at Bonhams after 21 days may be removed to the warehouse of Box Brothers. Handling and storage fees will apply.

Insurance: All sold lots are insured by Box Brothers at the sum of the hammer price plus buyer's premium.

Please refer to Box Brothers for a list of Handling, Storage and Insurance fees.

Payment

Payments for purchased lots must be made directly to Bonhams. Box Brothers will not release property to a buyer unless the buyer has paid Bonhams first. All charges for handling and storage due to Box Brothers must be paid by the time of collection from their warehouse. Please telephone Box Brothers at +1 (800) 474 7447 in advance to ascertain the amount due. **Lots will only be released from Box Brothers' warehouse with a "Release Order" obtained from the cashier's office at Bonhams.**

The removal/storage and/or shipment by Box Brothers of any lots will be subject to their standard Conditions of Business, copies of which are available at Bonhams or from Box Brothers directly.

Auction Results

Auction results are usually available on the next business day following the sale or online at www.bonhams.com/us.

CONTACTS

OFFICERS

Malcolm Barber
Co-Chairman

Matthew Girling
Chief Executive Officer

Laura King Pfaff •
Chairman Emeritus

Leslie Wright
Vice President, Trusts and Estates

Jon King
Vice President, Business Development

Vice Presidents, Specialists
Susan F. Abeles
Rupert Banner
Kayla Carlsen
Judith Eurich
Mark Fisher

Dessa Goddard
Jakob Greisen
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Brooke Sivo
Catherine Williamson
William O'Reilly

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Sale no. 24295		Sale venue: Los Angeles	
General Bid Increments:			
\$10 - 200by 10s		\$10,000 - 20,000by 1,000s	
\$200 - 500by 20 / 50 / 80s		\$20,000 - 50,000by 2,000 / 5,000 / 8,000s	
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\$1,000 - 2,000by 100s		\$100,000 - 200,000by 10,000s	
\$2,000 - 5,000by 200 / 500 / 800s		above \$200,000at the auctioneer's discretion	
\$5,000 - 10,000by 500s		The auctioneer has discretion to split any bid at any time.	
Customer Number		Title	
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