

# Bonhams



**Modern Decorative  
Art + Design**

New York | December 14, 2018



# Modern Decorative Art + Design

New York | Friday December 14, 2018 at 10.30am

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## **BONHAMS**

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## **PREVIEW**

### **New York**

Saturday December 8  
12pm to 5pm  
Sunday December 9,  
12pm to 5pm  
Monday December 10  
10am to 5pm  
Tuesday December 11  
10am to 5pm  
Wednesday December 12  
10am to 5pm  
Thursday December 13  
10am to 5pm

## **SALE NUMBER:** 24848

Lots 1 - 152

## **CATALOG:** \$35

## **LOT SYMBOLS**

**W** - Oversized lots

**Y** - CITES

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## **INQUIRIES**

### **New York**

Benjamin Walker  
Head of Department  
+1 (212) 710 1306  
[benjamin.walker@bonhams.com](mailto:benjamin.walker@bonhams.com)

### Dan Tolson

Director  
+1 (917) 206 1611  
[dan.tolson@bonhams.com](mailto:dan.tolson@bonhams.com)

### Misha Sylver

Administrator  
+1 (917) 206 1614  
[misha.sylver@bonhams.com](mailto:misha.sylver@bonhams.com)

### **Los Angeles**

Jason Stein  
Director  
+1 (323) 436 5466  
[jason.stein@bonhams.com](mailto:jason.stein@bonhams.com)

### Katherine Miller

Administrator  
+1 (323) 436 5445  
[katherine.miller@bonhams.com](mailto:katherine.miller@bonhams.com)

## **ILLUSTRATIONS**

Front cover: Lot 104  
Inside front cover: Lot 13  
Inside back cover: Lot 24  
Back cover: Lot 25

## **REGISTRATION**

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1

**TIFFANY STUDIOS (1899-1918)**

Twelve-Light Lily Lamp

circa 1910

patinated bronze, Favrite glass, bronze stamped

'TIFFANY STUDIOS NEW YORK 382',

height 20in (51cm); width 15in (38cm)

\$8,000 - 12,000



2

**CARL MILLES (1875-1955)**

Femme aux Nénuphars

circa 1900

patinated bronze, signed in the maquette 'C Milles',  
impressed Eug. Blot Paris'

height 10 1/2in (27cm); width 16in (41cm)

**\$5,000 - 7,000**

**Provenance**

Geoffrey Diner Gallery

Private Collection, Washington D.C



3

**DAUM FRÈRES (ESTABLISHED 1878)**

Orchid Vase

circa 1900

glass, acid-etched and hand decorated in enamels,  
acid-etched mark 'Daum Nancy' with the Cross of Lorraine  
*height 20in (51cm); diameter 4 3/4in (12cm)*

**\$5,000 - 7,000**



3

4

**DAUM FRÈRES (ESTABLISHED 1878)**

Winter Landscape Vase

mottled glass, acid etched and hand decorated in enamels,  
enamel mark 'Daum Nancy' with the Cross of Lorraine  
*height 4 1/4in (11cm); width 5 3/4in (14.5cm)*

**\$3,000 - 5,000**



4



5

**DAUM FRÈRES (ESTABLISHED 1878)**

Prunus Vase

circa 1900

glass, overlaid and wheel-carved, acid etched mark  
'Daum Nancy' with the Cross of Lorraine  
*height 9in (23cm); width 4 3/4in (12cm)*

**\$6,000 - 8,000**



5

6

**DAUM FRÈRES (ESTABLISHED 1878)**

Thistle Vase

circa 1900

mottled glass, overlaid, acid etched and hand carved with  
martele surface texture, engraved mark 'Daum Nancy' with  
the Cross of Lorraine  
*height 20 1/4in (51.5cm); diameter 5 1/2in (14cm)*

**\$12,000 - 18,000**



6







7 W

**LOUIS MAJORELLE (1859-1926) AND JACQUES GRUBER (1870-1936)**

Important Monnaie du Pape Ceiling Light from the Villa Majorelle  
1901

wrought iron, tinted and opalescent glass  
height 22 1/2in (57cm); diameter 38 5/8in (98cm)

**\$60,000 - 80,000**

The present lot was designed and produced by Louis Majorelle for use in his home, Villa Majorelle, Nancy.

The villa's interior featured an overriding theme of monnaie du pape flowers in the design of its fixtures and furnishings. This motif is displayed prominently in the design of the front door, as well as two windows in the stairwell which also incorporate glass by Jacques Gruber.

**Provenance**

Louis Majorelle, Villa Majorelle, 1901-1926  
Private Collection, Belgium

**Literature**

Roselyne Bouvier, 'La Villa Majorelle', Musée de l'École de Nancy, 1987, p. 21 (period photograph of present lot in situ at Villa Majorelle)  
Alastair Duncan, 'Master of Art Nouveau Design', Flammarion, 1991



Present lot in situ, La Villa Majorelle, circa 1905.



8 W Y

**JOHN LA FARGE (1835-1910) AND HERTER BROTHERS (1864-1906)**

Pair of Pocket Doors

1881-83

leaded glass, Brazilian rosewood inlaid with mother-of-pearl and brass, lock plate stamped 'Herter Brothers' height 110in (279.5cm); width 24 1/2in (62cm); depth 2 1/4in (6cm)

**\$20,000 - 30,000**

According to 'Artistic Houses', acclaimed stained glass artist John La Farge is recorded to have supplied several windows, screens and a chandelier for the residence of Mr and Mrs John Pierpont Morgan at his home at 36th Street and Madison Avenue, New York City. Christian Herter was also commissioned to supply interior furnishings and decorations in 'polished rose-wood'. A decorative motif predominates in the interior that is described as a 'celtic fretwork of cords'. A sinuous Celtic fretwork inlay in mother-of-pearl may be seen on the present lot. It is possible that the present lot that was designed and made by John La Farge in association with the Herter Brothers was made for the interior of John Pierpont Morgan's home.

**Provenance**

Private Collection, New York

**Literature**

'Artistic Houses', D. Appleton and Company, New York, 1883, p. 77-78







9

**TIFFANY STUDIOS (1899-1930)**

Rare Set of Four Wall Lanterns

circa 1910

leaded glass, patinated bronze

height 19in (48cm); width 4 1/2in (11.5cm); depth 7 1/4in (18cm)

**\$15,000 - 25,000**

**Provenance**

Geoffrey Diner Gallery

Private Collection, Washington D.C.

**Literature**

Alastair Duncan, 'Tiffany at Auction', Rizzoli, 1981, pl.701, p.236  
for a variation





10

**TIFFANY STUDIOS (1899-1930)**

Pair of Mantle Lamps

circa 1910

patinated bronze, Favrile glass, the shades engraved 'L.T.C.'

the bases stamped 'TIFFANY STUDIOS NEW YORK 322'

height 14in (35cm)

\$6,000 - 8,000

**Provenance**

Geoffrey Diner Gallery

Private Collection, Washington D.C.





11

**TIFFANY STUDIOS (1899-1930)**

Rare Counter-Balance Lamp

circa 1905

Favrile glass damascene shade and patinated bronze  
turtleback tiled counter-weight, on a patinated bronze  
'Tyler' base, the base stamped 'TIFFANY STUDIOS/  
NEW YORK', the shade engraved 'L.T.C'

height 27 1/2in (70cm)

**\$25,000 - 35,000**

**Provenance**

Geoffrey Diner Gallery  
Private Collection, Washington D.C

12<sup>W</sup>

**TIFFANY STUDIOS (1899-1930)**

Rare and Early Trumpet Creeper Hanging Lamp

1902-05

leaded glass and patinated bronze

*drop 48 1/2in (123 cm); diameter 25in (63.5 cm)*

**\$100,000 - 150,000**

**Provenance**

Private Collection, Washington D.C.

**Literature**

Alastair Duncan, 'Tiffany at Auction', Rizzoli, 1981, p. 112  
(variant model illustrated)



13 <sup>W</sup>

**TIFFANY STUDIOS (1899-1930)**

Rare Geometric Turtle-Back Banded Hanging Lamp

circa 1905

leaded glass, Favrite glass, patinated bronze, stamped

'TIFFANY STUDIOS NEW YORK'

*shade height 18in (46cm); diameter 30in (76cm);*

*chain height 28 1/2in (72cm)*

**\$50,000 - 70,000**

**Provenance**

Geoffrey Diner Gallery

Private Collection, Washington D.C





14

**TIFFANY STUDIOS (1899-1930)**

Important Tulip Lamp

circa 1910

with a rare reticulated 'Queen Anne's Lace' base

leaded glass, patinated bronze, shade stamped 'TIFFANY STUDIOS

1548'; base stamped 'TIFFANY STUDIOS NEW YORK 397'

*height 28 1/4in (72cm); diameter of the shade 22 1/2in (57cm)*

**\$150,000 - 250,000**

**Provenance**

Lillian Nassau, New York

Acquired from the above by the present owner

**Literature**

Martin Eidelberg, Alice Cooney Frelinghuysen, Nancy A. McClelland and Lars Rachen. 'The Lamps of Louis Comfort Tiffany', 2005, p. 149 (shade illustrated), p. 153 and 196 (base illustrated)





15

**CHARLES RENNIE MACKINTOSH (1868-1928)**

Blackthorn

circa 1910

pencil and watercolor on paper, signed, dated and inscribed  
*height 9 7/8in (25cm); width 7 1/2in (19cm)*

**\$20,000 - 30,000**

**Provenance**

The Fine Art Society, London

'Designed by Architects', Christie's, King Street, London, November 6th,  
2002, lot 57

Geoffrey Diner Gallery

Private Collection, Washington D.C

**Exhibited**

Spring '96, The Fine Art Society, London, Cat. No. 89

Mackintosh and the Glasgow Style, Travelling Exhibition in Japan,

September 2000 - February 2001, p. 140, Cat. No. 146

16

**TIFFANY STUDIOS (1899-1930)**

Paperweight Vase

1902

Favrile glass, applied and carved, engraved 'R9347'  
and with possible Tiffany Studios paper label '233'  
favrile glass

*height 6 1/2in (16.5 cm)*

**\$30,000 - 50,000**

**Provenance**

David Hennen-Morris Jr and Alice Agnew

Thence by descent

The present lot was gifted to Dave Hennen Morris Jr (1900-1975) and Alice Agnew (d.1989) on the occasion of their marriage in New York, January 1926. Dave Hennen Morris Jr was the eldest son of Dave Hennen Morris Sr (1872-1944), Minister to Belgium under President Franklin D. Roosevelt, and Alice Vanderbilt Morris (1874-1950) who was the daughter of Margaret Louisa Vanderbilt (1845-1924), and grand-daughter of William Henry Vanderbilt (1821-1885)







17 W

**SAMUEL YELLIN (1884-1940)**

J. Walter Thompson Company Offices

Graybar Building Gate

circa 1927-38

wrought iron, concentric coiled handle,

frame stamped '3'

height 83 1/2in (212cm); width 36 1/2in  
(92.5cm)

**\$15,000 - 20,000**

**Provenance**

J. Walter Thompson Company, New York,

circa 1927-38

Gifted to Duke University, 2010

Acquired from the above by the present owner

James Walter Thompson (1847-1928) was

an advertising pioneer and founder of the

J. Walter Thompson Company.

In 1927 the New York office moved from 244

Madison Avenue to the Graybar Building at

420 Lexington Avenue. One of the company's

advertising executives, Helen Lansdowne Resor,

commissioned a number of designers, including

Samuel Yellin, to decorate the new corporate

headquarters. Yellin's work on the JWT

headquarters is recorded on job card #2660.





18 W

**SAMUEL YELLIN (1884-1940)**

J. Walter Thompson Company Offices

Graybar Building Gate

circa 1927-38

wrought iron, with tri-foil shaped handle  
height 83 1/2in (212cm); width 36 1/2in  
(92.5cm)

**\$15,000 - 20,000**

**Provenance**

J. Walter Thompson Company, New York,  
circa 1927-38

Gifted to Duke University, 2010

Acquired from the above by the present owner

19 W

**SAMUEL YELLIN (1884-1940)**

J. Walter Thompson Company Offices

Graybar Building Gate

circa 1927-38

wrought iron, with a scroll shaped handle,  
stamped 'YELLIN' on the handle and frame  
*height 83 1/2in (212cm); width 36 1/2in  
(92.5cm)*

**\$15,000 - 20,000**

**Provenance**

J. Walter Thompson Company, New York,  
circa 1927-38

Gifted to Duke University, 2010

Acquired from the above by the present owner





20

**EMILE GALLÉ (1846-1904)**

Rare Egyptian Vase

circa 1925

clear and opalescent glass, overlaid, acid-etched and  
fire polished, intaglio mark 'Gallé'

*height 10 1/8in (26cm); diameter 10 1/2in (27cm)*

**\$15,000 - 20,000**





21

**EDGAR BRANDT (1880-1960) AND DAUM FRÈRES  
(ESTABLISHED 1878)**

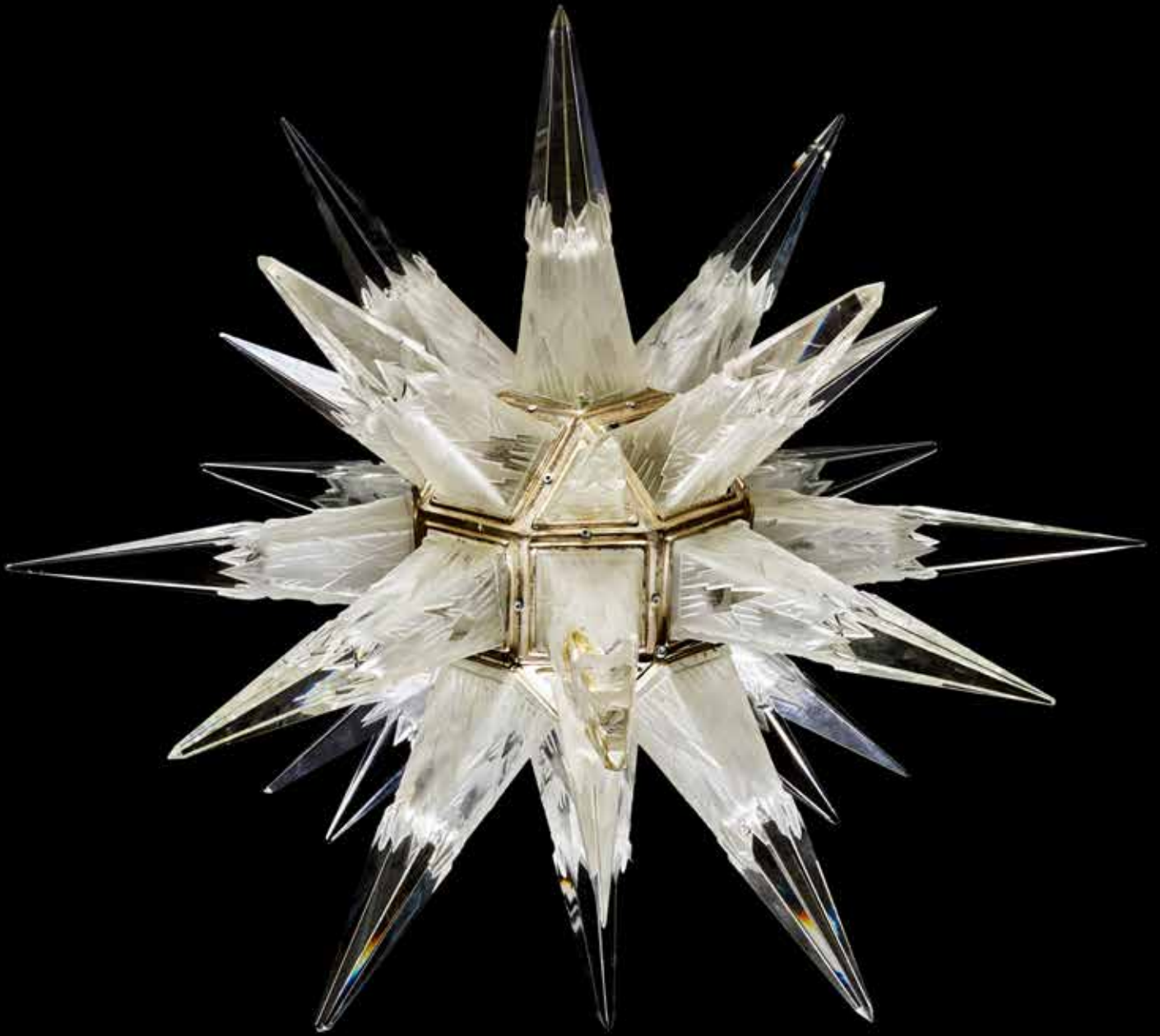
Cobra Table Lamp

circa 1925

gilt bronze, mottled glass, base stamped 'EBRANDT',  
glass engraved 'DAUM NANCY' with the Cross of Lorraine  
*height 20 1/2in (52cm)*

**\$20,000 - 30,000**





22

**CHARLES J. WEINSTEIN COMPANY**

Ceiling Light

designed 1931

clear and frosted glass molded glass, gilt-metal

diameter 26in (66cm)

**\$8,000 - 12,000**

**Literature**

Charlotte and Peter Fiell, '1000 Lights: 1878-1959',  
Taschen, 2004, p. 283 (model illustrated)

23 W

**JACQUES QUINET (1918-1992)**

Occasional Table

1946-48

wrought iron, gilding, marble, pencil mark to underside of marble 'Fortuny'  
*height 21in (53cm); width 43in (109cm); depth 24in (61cm)*

\$20,000 - 30,000

The model relates to a table designed and produced by Jacques Quinet in 1948, and illustrated in *Art et Décoration* that year. The present work is of the same dimensions and uses the same variety of marble for the top, however it differs slightly in design in that there are decorative swags to the legs, and the base of the present lot incorporates a ball and crown decorative device.

**Literature**

'Mobilier et Décoration', Yearbook, 1948, unpaginated (model variant illustrated)

Guitemie Maldonado, 'Jacques Quinet, Les Éditions de l'Amateur, 2000, p. 39 (model variant illustrated)



24

**FRANÇOIS POMPON (1855-1933)**

Pigeon Boulant

1927

carved marble, engraved 'POMPON', together with a certificate of authenticity from Liliane Colas

*height 20 1/2in (52cm); width 5 1/4in (13.4cm); depth 7 3/4in (19.5cm)*

**\$50,000 - 70,000**

**Provenance**

Ernest Robert Graham (1868-1936)

Private Collection, Florida

**Literature**

Pompon 1855 – 1933 Catherine Chevillot, Liliane Colas Gallimard, Anne; Pinget / Electra. réunion des musées nationaux

Pompon completed various versions of the 'Pigeon Boulant' from the mid-1920s, including a plaster version that is in the Musée des Beaux-Arts, Dijon, a version in 'pierre lithographique' and a smaller bronze version that is in the Musée A.G. Poulain, Vernon. This finely carved marble version was a personal order to the architect Ernest Robert Graham (1868-1936). Ernest Robert Graham was one Chicago's most famed architects of the first half of the twentieth century. His firm of Graham, Andersen, Probst & White were responsible for much of the city's iconic Art Deco buildings including the Wrigley Building, Field Museum of Natural History and Merchandise Mart, which when completed in 1930, was the world's largest building.







25

**DIEGO GIACOMETTI (1902-1985)**

Oiseau Fixe

designed circa 1976

bronze with green-brown patina, signed with monogram 'DG'  
*height 4 1/2in (11.5cm); width 5 1/2in (14in); depth 2 3/8in (6cm)*

**\$20,000 - 30,000**

Sold together with a copy of the certificate of authenticity from Pierre Boulanger.

**Provenance**

'Impressionist & Modern Art, Part II', Sotheby's, New York, November, 1997

Acquired from the above by the present owner

26

**ALBERTO GIACOMETTI (1901-1966)**

Étoile Table Lamp

conceived for Jean-Michel Frank

circa 1937

patinated bronze, stamped by the Comité Giacometti 'AG44'  
*height excluding armature 16in (40.5cm); width 3 1/4in (8cm);  
depth 3 1/4in (8cm); overall height 27 7/16in (69.8cm);  
width 7 3/16in (18.4cm); depth 7in (17.8cm)*

**\$40,000 - 60,000**

The authenticity of this work has been confirmed by the Comité Giacometti and is recorded in the Alberto Giacometti database as AG44.

The partners to the present lot with identical provenance, a pair of Étoile table lamps, was sold in these rooms, 14 December, 2017.



**Provenance**

Private Collection, California

**Literature**

Léopold Diego Sanchez, 'Jean-Michel Frank Adolphe Chanaux', Editions du Regard, 1980, p. 200 (model illustrated)  
Françoise Francisci, 'Catalogue de l'œuvre de Diego Giacometti', Éditions Éolia, 1986, vol. 1, p. 32  
Christian Boutonnet and Rafael Ortiz, 'Diego Giacometti', Les Editions de l'Amateur, 2003, p. 42 (model illustrated)  
Pierre-Emmanuel Martin-Vivier, 'Jean-Michel Frank, L'Étrange Luxe du Rien', Edition Norma, 2006, p. 347 (model illustrated)



27

**SYRIE MAUGHAM (1879-1955)**

Table Lamp

circa 1930

plaster, impressed 'MADE IN ENGLAND FOR  
SYRIE MAUGHAM'

*height 20 3/4in (53cm); diameter 5 1/4in (13cm)*

**\$12,000 - 18,000**

**Provenance**

Private Collection, New York



28

28

**LINE VAUTRIN (1913-1997)**

Petit Roi Soleil Mirror

circa 1960

talosel incusted with fragments of gilt mirror plate, engraved mark 'Line Vautrin' and seal 'Roi'  
*diameter 5 1/2in (14cm)*

**\$6,000 - 9,000**

**Provenance**

Jacqueline Subra, Paris  
 acquired from the above, 2000

29

**LINE VAUTRIN (1913-1997)**

Gribiche Mirror

circa 1960

designed 1956, talosel incusted with fragments of gilt mirror plate, engraved mark 'Line Vautrin'  
*diameter 7in (18cm)*

**\$7,000 - 9,000**

**Provenance**

Jacqueline Subra, Paris  
 acquired from the above, 2000

30

**LINE VAUTRIN (1913-1997)**

Soleil a Pointes No. 2 Mirror

circa 1955

talosel incusted with fragments of gilt mirror plate, engraved mark 'Line Vautrin' and 'RIN'  
*diameter 11 1/2in (29cm)*

**\$15,000 - 25,000**

**Provenance**

Jacqueline Subra, Paris  
 acquired from the above, 2000



29



30



31

**LINE VAUTRIN (1913-1997)**

Soleil a Pointes No. 3 Mirror

circa 1960

designed 1956, talosel incrustated with fragments of gilt mirror plate, engraved mark 'Line Vautrin' and seal 'Roi'  
*diameter 18 1/2in (47cm)*

**\$20,000 - 30,000**

**Provenance**

Jacqueline Subra, Paris  
acquired from the above, 2000





32

**EMILE-JACQUES RUHLMANN (1879-1933)**

Rare Drouant Restaurant Panel

1925

one of eight produced, deep acid-etched and frosted glass,  
reverse decorated with gold leaf, within later cast brass frame  
*panel dimensions 27 1/4in x 23 5/8in (69cm x 59.5cm)*

**\$40,000 - 60,000**

The Drouant restaurant was opened by Charles Drouant in 1880, and soon became a meeting place for the city's artistic elite.

Emile-Jacques Ruhlmann was invited to design the new interior during the restaurant's renovation from 1923-24. The present work was one of eight glass wall panels that was designed and created for the Salon Apollinaire within the restaurant's interior.

**Literature**

'L'Art Vivant', #22, November 15, 1925, p. 25 (panels illustrated in situ)



33 W

**CARL EINAR ANDREAS FORSETH (1892-1988)**

Study for the Golden Hall

1921-23

for Vereinigten Werkstätten für Mosaik und Glasmalerei

August Wagner, Berlin, glass tesserae

height 59 3/4in x 16in (162cm x 40.5cm)

**\$10,000 - 15,000**

The present lot was created as a study for part of the monumental mosaic that was created for the Golden Hall in Stockholm from 1921 to 1923. The work would become known as Swedish artist, Carl Einar Forseth's greatest work. Forseth drew inspiration for the Byzantine style of the scheme during his time spent in Istanbul.

**Provenance**

August Wagner Archive

Florian Wagner

Private Collection, London, acquired from the above, 1982

Acquired from the above, 2003

Thence by Descent



34 W

**ANDRÉ RENO (1912-1980) AND JEAN-PIERRE GENISSET  
(1911-1998)**

La Crémaillère Dining Table

1951

wrought-iron with gilt finish, mahogany

height 28 1/4in (72cm); width 108 1/2in (276cm); depth 34 3/4in  
(88.5cm)

**\$15,000 - 20,000**

**Provenance**

Hotel and Restaurant La Croix du Sud, Dakar, Senegal

'20th Century Decorative Art & Design', Christie's, New York,  
26 March, 2008;

Acquired directly from the above



35

**FRATELLI TOSO (1902-1980)**

Murrine Floreall Vase

1903-1914

deep blue internally decorated iridescent glass with murrines,  
with applied opaque iridescent rim

*height 5 1/2in (14cm); diameter 4 1/4in (11cm)*

**\$7,000 - 9,000**

**Literature**

Rossella Junck, 'Murrine e Millefiori, 1839-1940', 2000, pl. 173  
(model variant illustrated)



**NAPOLEONE MARTINUZZI (1892-1977)**

Pair of Delfini

circa 1940

designed 1928-30, for Venini, lattimo and clear glass, faint two-line acid stamp to each 'Venini murano'

*height 13in (33cm); width 4 1/2in (11.5cm); height 12in (30.5cm); width 4in (10cm)***\$4,000 - 6,000****Provenance**

Private Collection, United Kingdom

**Literature**

'Domus', February, 1941, p. XXXV (clear and lattimo variant example illustrated)

Marino Barovier, 'Napoleone Martinuzzi, Venini 1925-1931', Skira, 2013, p. 347-8 (lattimo model illustrated)





37

**CARLO SCARPA (1906-1978)**

Rare Laccato Vase

circa 1940

form model no. 1872, for Venini, mouth blown cased opaque red glass, two-line acid stamp 'venini murano'  
*height 12in (30.5cm); diameter 8 1/2in (22cm)*

**\$30,000 - 50,000**

The Laccati Neri e Rossi series was first presented at the XXI Biennale in Venice in 1940.

The form of this particular model is unusual in that it demonstrates Carlo Scarpa employing a form first conceived by Vittorio Zecchin around 1925, and revisited later by Tomaso Buzzi in 1933 for his laguna series.

**Provenance**

Private Collection, Rome, circa 1940

Private Collection, Rome (acquired from the above, 2003)

Private Collection, Rome (acquired from the above 2018)

**Exhibited**

XXI Biennale, Venice, 1940

XXVI Biennale, Mostra Storica dei Vetri Muranesi, Venice, 1952

XII Triennale, Mostra Retrospettiva di Venini, 1960

**Literature**

Franco Deboni, 'Venini Glass', Allemandi, 2007, p. 111-115

Marino Barovier, 'Carlo Scarpa: Venini 1932-1947', Skira, 2012, p. 280-281 (discussion of the series)

Marino Barovier, 'Tomaso Buzzi at Venini', Skira, 2014, p. 357, 366 (form illustrated in laguna glass and a discussion of the revisited designs)



38

**FLAVIO POLI (1900-1984)**

Incamiciato Vase

circa 1955

for Seguso Vetri d'Arte, cased glass with gold inclusions

height 11in (28cm); diameter 6 1/2in (16.5cm)

**\$4,000 - 6,000**

**Provenance**

Private Collection, West Coast



39

**ARCHIMEDE SEGUSO (1909-1999)**

Macchie Ambra Verde Vase

circa 1955

clear glass internally decorated with green  
and amber and gold inclusions

*height 8in (20cm)*

**Provenance**

Private Collection, West Coast

**Literature**

Umberto Franzoi, 'Art Glass by Archimede Seguso',  
Arsenale Editrice, 1991, p. 94 (technique illustrated)

**\$7,000 - 9,000**



40

**SEGUSO VETRI D'ARTE (1932-1973); ATTRIBUTED TO**

Rare Bowl

circa 1940

fasce bands in plum and pale green with gold inclusions, applied feet  
applied with gold inclusions

*height 4in (10cm); width 6 1/2in (16.5cm); depth 4 1/2in (11.5cm)*

**\$3,000 - 5,000**

**Provenance**

Ziuta Gerstenzang Akston (1901-1994) and Joseph James Akston  
(1895-1983), Palm Beach, Florida

Thence by Descent





41

**FULVIO BIANCONI (1915-1996)**

Fasce Orizzontali Vase

circa 1955

model 1522, for Venini, glass with applied polychrome bands,  
three-line acid stamp 'venini murano ITALIA'

height 17 1/2in (45cm)

**\$8,000 - 12,000**

**Provenance**

Private Collection, Chicago, Illinois

**Literature**

Marino Barovier, 'Fulvio Bianconi at Venini', Skira, 2015, p. 261  
(model illustrated)





# THREE CARLO MOLLINO DOORS: AD INFINITUM

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Brian Kish

These three doors belong to Mollino's earliest and most accomplished interior design: the house of Ada and Cesare Minola from 1944-46.

Here he found sympathetic clients. The fact that Ada was an art dealer surely inspired this most singular 20th century architect to go beyond the realm of pure design to create what can be seen as possibly one of the greatest interiors of the past century.

These three doors were sited at the threshold between the entrance vestibule and the large reception room. Referencing Japanese traditional homes, the panels are scaled in height to the foyer ceiling, however on the other side (in the reception) the ceiling is raised about a foot (30cm). Within each panel there are six triangular frosted glass sheets, a nod to Japanese use of paper screens, whereby both natural and artificial light become diffused. Their functional operation was unusual because it involved three independent pivoting doors that could be configured at random, allowing for larger or smaller apertures. Mollino's obsession with singular or multiple viewpoints is forcefully expressed here.

Physically these ambivalent doors have a coherent tectonic integrity (Mollino was trained as an engineer as well as an architect). Employing a structural diagonal brace, however he renders it as a pictorial tectonic element, that works as an emblem. It is double framed and uncannily is looped back into the past of the mid 19th century, when the outer wooden frames were lacquered black while the inner frame or baguette was gold leafed. This subtle reference to Napoleon III taste and style, is coded in the furnishings, all of which contain a clandestine eroticism in their languid arrangements. Mollino's particular reading of that past was injected by his keen interest in French Surrealism as well as Freudian theories.

"A work is always a stroke of imagination" wrote Molino to Gio Ponti in 1940. In the end all is a world of enchantments for Mollino and these three doors lead to exquisitely seductive rooms, which in turn lead to other excursions into the unknown, ad infinitum.



Photograph of Casa Ada and Cesare Minola, Riccardo Moncalvo, circa 1945.  
Image supplied courtesy of Museo Casa Mollino

42<sup>W</sup>

**CARLO MOLLINO (1905-1973)**

Three Pivoting Panels from Casa Ada and Cesare Minola  
1945

lacquered and gilded wood, glass  
each door height 116 1/2in (296cm); width 42 1/8in (107cm);  
depth 2 1/4in (6cm)

**\$50,000 - 70,000**

The pivoting screens were designed to operate like louvers, separating the apartments' reception room from the living room.

The present lot is offered together with a certificate of authenticity from the Museo Casa Mollino where they are registered under the number CM 93 a, b, c.

Bonhams would like to thank Museo Casa Mollino for their assistance in the cataloguing of this lot.

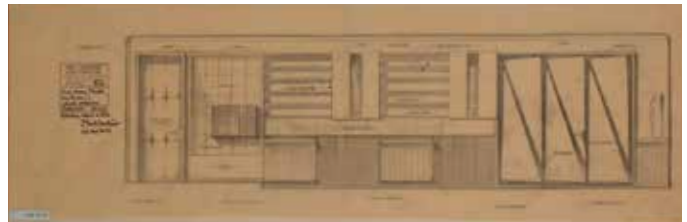
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**Provenance**

Ada and Cesare Minola, Turin  
Private Collection, Turin, acquired from the above, circa 1980  
Private Collection, Turin

**Literature**

'Domus', Issue 227, 1948  
Fulvio and Napoleone Ferrari, 'Carlo Mollino Arabesques',  
Mondadori Electa, 2006, p. 70-71



Design drawing for the present lot by Carlo Mollino, completed 3 April 1945.  
Image supplied courtesy of Museo Casa Mollino





43

**VENINI, ATTRIBUTED TO**

Reticello Table Lamp

circa 1935

brass, internally decorated glass

*height 13 3/4in (35cm); diameter 19 1/2in (49.5cm)*

\$3,000 - 5,000



44

**POUL HENNINGSEN (1894-1967)**

Early Table Lamp, Type 3 1/2 Shades

1927-28

for Louis Poulsen, brass, enameled brass, opal glass,  
stamped PAT.APPL

height 17 1/2in (44.5cm); diameter 13 1/2in (34.5cm)

\$6,000 - 8,000

**Provenance**

Private Collection, Copenhagen

**Literature**

Louis and Tina Jørstian , Poul Erik Munk Nielsen, 'Light Years Ahead:  
The Story of the PH Lamp', Louis Poulsen, 1994, p. 147-51





45

**POUL HENNINGSEN (1894-1967)**

Early Ceiling Light, Type 4/4 Shades

circa 1926-27

for Louis Poulsen, copper, brass, stamped PAT.APPL

height 13in (33cm); diameter 16in (41cm)

**\$5,000 - 7,000**

**Provenance**

Private Collection, Copenhagen

**Literature**

Louis and Tina Jørstian, Poul Erik Munk Nielsen, 'Light Years Ahead: The Story of the PH Lamp', Louis Poulsen, 1994, p. 142-43



46<sup>W</sup>

**POUL HENNINGSEN (1894-1967)**

Important Pre-Production Artichoke Ceiling Light from the Langelinie Pavilion

1958

for Louis Poulsen, solid copper, nickel plated brass, pale pink reflective interior paint, plastic, top plate engraved 'LP'  
*height 26in (66cm); diameter 31in (79cm)*

**\$30,000 - 50,000**

The present lot was one of the original five Artichoke ceiling lights that were commissioned in 1957 from Poul Henningsen by architects Eva and Nils Koppel for use in the Langelinie Pavilion restaurant, Copenhagen.

The original design differs from the later production models in many ways, including the use of nickel plated brass for the frame, a looser arrangement of petal shades, and the use of a pale pink shade of paint for the reflective interior surfaces of the petal shades. The shade of pink that was chosen was that used for the Pink Septima ceiling light, designed in 1930-31.

**Provenance**

Langelinie Pavilion, Copenhagen, 1958

Peter Nicolaisen, Copenhagen, acquired Langelinie Pavilion, 2003

Private Collection, Copenhagen, circa 2015

**Literature**

Louis and Tina Jørstian, Poul Erik Munk Nielsenn, 'Light Years Ahead: The Story of the PH Lamp', Louis Poulsen, 1994, p. 276-81

47 W

**PIERRE JEANNERET (1896-1967)**

Two Easy Armchairs

circa 1955-56

teak, cane; together with later upholstered cushions

height 29in (74cm); width 20 1/4in (51.5cm); depth 25 (63cm)

**\$8,000 - 12,000**

**Provenance**

Chandigarh, India

Private Collection, New York

**Literature**

Eric Touchaleaume, Gerald Moreau, 'Le Corbusier, Pierre Jeanneret, The Indian Adventure, Design-Art-Architecture', Editions Eric Touchaleaume / Galerie 54, 2010, p. 563

Patrick Seguin, 'Le Corbusier, Pierre Jeanneret, Chandigarh, India, 1951-66', Galerie Patrick Seguin, 2014, p. 283

48 W

**PIERRE JEANNERET (1896-1967)**

Coffee Table

circa 1960

teak, glass

height 16in (41cm); width 52in (132cm); depth 17 3/4in (45cm)

**\$6,000 - 8,000**

**Provenance**

Chandigarh, India

Private Collection, New York

**Literature**

Eric Touchaleaume, Gerald Moreau, 'Le Corbusier, Pierre Jeanneret, The Indian Adventure, Design-Art-Architecture', Editions Eric Touchaleaume / Galerie 54, 2010, p. 589 Model PJ-TB-05-B  
Patrick Seguin, 'Le Corbusier, Pierre Jeanneret, Chandigarh, India, 1951-66', Galerie Patrick Seguin, 2014, p. 287





49 W

**PIERRE JEANNERET (1896-1967)**

Pair of Committee Chairs

circa 1960

designed 1953-54, teak, re-upholstered in leather

height 32 3/4in (83cm); width 25 1/2in (65cm); depth 24in (61cm)

**\$8,000 - 12,000**

**Provenance**

Chandigarh, India

Private Collection, New York

**Literature**

Eric Touchaleaume, Gerald Moreau, 'Le Corbusier, Pierre Jeanneret, The Indian Adventure, Design-Art-Architecture', Editions Eric Touchaleaume / Galerie 54, 2010, pp. 232-33, 563-64



50<sup>W</sup>

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

Advocat and Press Sofa

circa 1960

designed 1955-56, teak, upholstery

*height 36in (91.5cm); width 65in (165cm); depth 27in (69cm)*

**\$15,000 - 20,000**

**Provenance**

Chandigarh, India

Private Collection, New York



50

51 W

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

Pair of *Advocat* and *Press* Lounge Chairs

circa 1960

designed 1955-56, teak, upholstery

*chair height 36in (91.5cm); width 27in (69cm); depth 26in (66cm)*

**\$15,000 - 20,000**

**Provenance**

Chandigarh, India

Private Collection, New York

**Literature**

Eric Touchaleaume, Gerald Moreau, 'Le Corbusier, Pierre Jeanneret, The Indian Adventure, Design-Art-Architecture', Editions Eric Touchaleaume / Galerie 54, 2010, p. 567



51



52

52<sup>W</sup>

**PIERRE JEANNERET (1896-1967)**

File Rack

circa 1960

designed 1957-58, sissoo, painted mark 'D.I.H.35'

height 28in (71cm); width 36in (91.5cm); depth 14 1/2in (37cm)

**\$6,000 - 8,000**

**Provenance**

Chandigarh, India

Private Collection, New York

**Literature**

Eric Touchaleaume, Gerald Moreau, Le Corbusier, Pierre Jeanneret, The Indian Adventure, Design-Art-Architecture, Editions Eric Touchaleaume, 2010, p. 597

53<sup>W</sup>

**PIERRE JEANNERET (1896-1967)**

File Rack

circa 1960

designed 1957-58, sissoo, painted mark 'D.I.H.3.'

height 28in (71cm); width 36in (91.5cm); depth 14 1/2in (37cm)

**\$6,000 - 8,000**

**Provenance**

Chandigarh, India

Private Collection, New York

**Literature**

Eric Touchaleaume, Gerald Moreau, Le Corbusier, Pierre Jeanneret, The Indian Adventure, Design-Art-Architecture, Editions Eric Touchaleaume, 2010, p. 597





53



54



54

54<sup>W</sup>

**PIERRE JEANNERET (1896-1967)**

Pair of Stools

circa 1965-66

teak, original vinyl upholstery; sold together with later upholstered seat pads

height 28in (71cm); diameter 15 3/4in (40cm)

**\$3,000 - 5,000**

**Provenance**

Science Department, Punjab University, Chandigarh, India  
Private Collection, New York

**Literature**

Eric Touchaleaume, Gerald Moreau, 'Le Corbusier, Pierre Jeanneret, The Indian Adventure, Design-Art-Architecture', Editions Eric Touchaleaume / Galerie 54, 2010, p. 559



55

**SERGE MOUILLE (1922-1988)**

Two Antony Wall Appliques

circa 1955

designed 1954 for Cité International Universitaire, Antony, for Ateliers Serge Mouille, enameled steel, enameled aluminum, brass  
*height 16 3/4 (42.5cm); width 26in (66cm); depth 12 (30.5cm)*

**\$8,000 - 12,000**

**Provenance**

Private Collection, Europe

**Literature**

Christine and Alan Conour, 'Serge Mouille Luminaires', Le Regard d'Alan Editions, Paris, 1993, unpaginated



56 <sup>W</sup>

**PIERRE JEANNERET (1896-1967)**

Pair of Kangourou Chairs

circa 1960

designed 1955, teak, cane

height 23 1/4in (59cm); width 27in (69cm); depth 21in (53cm)

**\$30,000 - 50,000**

**Provenance**

Chandigarh, India

Private Collection, New York

**Literature**

Eric Touchaleaume, Gerald Moreau, 'Le Corbusier, Pierre Jeanneret, The Indian Adventure, Design-Art-Architecture', Editions Eric Touchaleaume / Galerie 54, 2010, p. 570

Patrick Seguin, 'Le Corbusier, Pierre Jeanneret, Chandigarh, India, 1951-66', Galerie Patrick Seguin, 2014, p. 284





57<sup>W</sup>

**PIERRE JEANNERET (1896-1967)**

Set of Eight Upholstered Office Chairs  
circa 1960

designed 1956, teak, later upholstered in leather; sold  
together with one of the original vinyl upholstered backs  
*height 31 1/2in (80cm); width 21in (53cm); depth 20 1/4in  
(51.5cm)*

**\$20,000 - 30,000**

**Provenance**

Chandigarh, India  
Private Collection, New York

**Literature**

Eric Touchaleaume, Gerald Moreau, Le Corbusier, Pierre  
Jeanneret, *The Indian Adventure*, Design-Art-Architecture,  
Editions Eric Touchaleaume, 2010, p. 561 (armless model  
illustrated)





58 <sup>W</sup>

**PIERRE JEANNERET (1896-1967)**

Three Panel Room Screen

circa 1960

designed 1957-58, teak, fabric

each panel height 67in (170cm); width 21in (53cm)

**\$4,000 - 6,000**

**Provenance**

Secretariat, Legislative Assembly, University of Punjab and various administrative buildings, Chandigarh, India; Private Collection, New York

**Literature**

Eric Touchaleaume, Gerald Moreau, 'Le Corbusier, Pierre Jeanneret, The Indian Adventure, Design-Art-Architecture', Editions Eric Touchaleaume, 2010, p. 597

59 <sup>W</sup>

**PIERRE JEANNERET (1896-1967)**

Caned Bench

circa 1960

designed 1955-56, teak, cane, later upholstered seat cushion,

painted mark 'P.B.E - 54'

height 18in (46cm); width 54in (137cm); depth 18in (46cm)

**\$6,000 - 8,000**

**Provenance**

Chandigarh, India  
Private Collection, New York

**Literature**

Eric Touchaleaume, Gerald Moreau, 'Le Corbusier, Pierre Jeanneret, The Indian Adventure, Design-Art-Architecture', Editions Eric Touchaleaume / Galerie 54, 2010, p. 565



58



59



60<sup>W</sup>

**PIERRE JEANNERET (1896-1967)**

Pair of Office Armchairs

circa 1960

designed 1955-56, teak, cane, painted stencil to each 'P.U.P.S.' and 'P.U.H.B.7.65'

height 29in (74cm); width 21 (53cm); depth 20in (51cm)

**\$6,000 - 8,000**

**Provenance**

Chandigarh, India

Private Collection, New York

**Literature**

Eric Touchaleaume, Gerald Moreau, 'Le Corbusier, Pierre Jeanneret,

The Indian Adventure, Design-Art-Architecture', Editions Eric

Touchaleaume / Galerie 54, 2010, p. 562

61<sup>W</sup>

**PIERRE JEANNERET (1896-1967)**

Pair of Office Armchairs

circa 1960

designed 1955-56, teak, cane

height 29in (74cm); width 21 (53cm); depth 19 1/2in (49.5cm)

**\$6,000 - 8,000**

**Provenance**

Chandigarh, India

Private Collection, New York

**Literature**

Eric Touchaleaume, Gerald Moreau, 'Le Corbusier, Pierre Jeanneret,

The Indian Adventure, Design-Art-Architecture', Editions Eric

Touchaleaume / Galerie 54, 2010, p. 562



62 W

**SERGE MOUILLE (1922-1988)**

Agrafée Deux Rotules

circa 1960

designed 1957, for Ateliers Serge Mouille,  
enameled steel, enameled aluminum, brass  
*height 31in (79cm); width 11in (28cm);  
depth 4 5/8in (11.8cm)*

**\$4,000 - 6,000**

**Provenance**

Private Collection, Europe

**Literature**

Christine and Alan Conour, 'Serge Mouille  
Luminaires', Le Regard d'Alan Editions,  
Paris, 1993, unpaginated



63 W

**GEORGE NAKASHIMA (1905-1990)**

Frenchman's Cove II Dining Table

American black walnut with three butterfly joints, ink mark 'Seligson'  
*height 29in (74cm); width 84in (214cm); depth 49 3/4 (126.5cm)*

**\$12,000 - 18,000**

**Provenance**

Private Collection, California

**Literature**

Mira Nakashima, 'Nature Form & Spirit, The Life and Legacy of  
George Nakashima', Abrams, 2003, p. 167







64 W

**GEORGE NAKASHIMA (1905-1990)**

Rare Hanging Wall Case with Cross-Legged Return  
1960

American black walnut, English burl walnut with free edges and butterfly joint, pandanus cloth, ink mark 'Dr Weiss'  
*wall case height 22in (56cm); width 82in (208cm); depth 16in (41cm); return height 29in (74cm); width 89in (226cm); depth 32 1/2in (82.5cm)*

**\$50,000 - 70,000**

Sold together with a copy of the original design drawing.

**Provenance**

Private Collection, New England





65

**SERGE MOUILLE (1922-1988)**

Trépied Table Lamp

circa 1955

designed 1953, for Ateliers Serge Mouille, enameled steel,  
enameled aluminum, brass

height 17 1/2in (44.5cm); width 13 1/2in (24.5cm);

depth 11 6/8in (30cm)

**\$5,000 - 7,000**

**Provenance**

Private Collection, Europe

**Literature**

Christine and Alan Conour, 'Serge Mouille Luminaires',  
Le Regard d'Alan Editions, Paris, 1993, unpaginated



66

**GEORGE NAKASHIMA (1905-1990)**

Hanging Wall Case

1958

American black walnut, pandanus cloth, mark in red crayon 'Weiss'  
*height 15 1/4in (46cm); width 99in (252cm); depth 17 1/2in (44.5cm)*

**\$30,000 - 50,000**

Sold together with a copy of the original invoice dated 12/6/58,  
order number 58 XV 19.

**Provenance**

Private Collection, New England





67

**HARRY BERTOIA (1915-1978)**

Wire Form Sculpture

circa 1955

steel wire, copper ring

*length 30 1/4in (76cm); diameter 4 1/2in (11cm)*

**\$20,000 - 30,000**

The present lot is offered together with a certificate of authenticity from the Harry Bertoia Foundation.

**Provenance**

Harry Bertoia (1915-1978), Barto, Pennsylvania

Val Bertoia, Bally, Pennsylvania

Acquired from the above by the present owner

68 W

**GEORGE (1905-1990) AND MIRA NAKASHIMA (BORN 1942)**

Corner Cabinet

1991

Persian walnut with free edge and three butterfly joints, oak interior,  
marked in black 'Nakashima Mira 12.19.91'

*height 32in (81.5cm); width of each 80in (203.5cm); depth 23 1/2in  
(59.5cm)*

**\$25,000 - 35,000**

Sold together with a copy of the original invoice. Order date 11/11/89,  
shipping date 12/12/91.

**Provenance**

Private Collection, New England





69

**PETER VOULKOS (1924-2002)**

Untitled (Plate)

1990

wood-fired glazed stoneware, glaze mark 'VOULKOS 90'  
*height 4 1/4in (11cm); diameter 22in (56cm)*

**\$8,000 - 12,000**

**Provenance**

Private Collection, New England



70

**ROBERT TURNER (1913-2005)**

Akan

circa 1985

glazed and sandblasted stoneware, incised mark 'Turner'  
*height 12in (30.5cm); diameter 9in (23cm)*

**\$4,000 - 6,000**

**Provenance**

Helen Drutt Gallery, Philadelphia, Pennsylvania

Acquired from the above, 1992

71

**ROBERT TURNER (1913-2005)**

Ashanti

circa 1991-92

glazed stoneware, sandblasted, incised 'Turner'  
*height 15 1/2in (39cm); diameter 11in (28cm)*

**\$6,000 - 8,000**

**Provenance**

Helen Drutt Gallery, Philadelphia, Pennsylvania

Acquired from the above, June 5, 2005



70

71

72

**RICHARD DE VORE (1933-2006)**

Vessel

1982

hand built, wheel thrown and glazed stoneware

*height 16in (41cm); width 11 1/2in (29cm); depth 8 1/2in (22cm)*

**\$5,000 - 7,000**

**Provenance**

Fred Roth, 1982

Helen Drutt Gallery, Philadelphia, Pennsylvania

Acquired from the above, March 27, 1992



73

**CLAUDE CONOVER (1907-1994)**

Callpulli Vase

circa 1965

glazed stoneware, with original plastic liner, glaze mark  
'CLAUDE CONOVER "CALPULLI"

*height 11in (28m); width 15 1/2in (39.5cm)*

**\$4,000 - 6,000**

**Provenance**

Langman Gallery, Philadelphia, Pennsylvania  
Acquired from the above, April 29, 1989



73

74

**CLAUDE CONOVER (1907-1994)**

Uxug Vase

circa 1965

glazed stoneware, with original plastic liner, glaze mark  
'CLAUDE CONOVER "UXUG"

*height 23in (58.5m); width 14 1/4in (36cm)*

**\$5,000 - 7,000**

**Provenance**

Langman Gallery, Philadelphia, Pennsylvania  
Acquired from the above, April 29, 1989



74

75

**TOSHIKO TAKAEZU (1922-2011)**

Large Closed Vessel

circa 1985

glazed stoneware, with interior rattle

height 26 1/2in (65cm)

\$7,000 - 9,000





76

**TOSHIKO TAKAEZU (1922-2011)**

Two Moon Pots

circa 1985

glazed stoneware, incised marks  
*height 5in (13cm); 7 1/2in (19cm)*

**\$2,500 - 4,000**

**Provenance**

Private Collection, New England





77

**ALEV EBÜZZIYA SIESBYE (BORN 1938)**

Bowl

glazed stoneware with unglazed rim, incised mark 'alev'  
height 7 1/4in (18cm); diameter 11 3/4in (30cm)

**\$8,000 - 12,000**

**Provenance**

Private Collection, New England



78

**ALEV EBÜZZIYA SIESBYE (BORN 1938)**

Bowl

glazed stoneware with band of unglazed decoration,  
incised mark 'alev'

*height 7 1/4in (18cm); diameter 11in (28cm)*

**\$8,000 - 12,000**

**Provenance**

Private Collection, New England





79

**DAISY YOUNGBLOOD (BORN 1945)**

Elysian Mysteries

1981

hand built ceramic, pit fired

*height 22in (56cm); width 10in (26cm); depth 6 1/2in (16.5cm)*

**\$6,000 - 8,000**

**Provenance**

Willard Gallery, New York, 1982

Helen Drutt Gallery, Philadelphia, Pennsylvania

Acquired from the above, March 27, 1992

**Exhibited**

'Daisy Youngblood', Willard Gallery, New York, 1982-82

'Figbottom: A Personal Myth', Helen Drutt Gallery, Philadelphia, Pennsylvania, September 11 - October 26, 1991

'Chthonic Realms: Philadelphia Collects Clay', Helen Drutt Gallery, Philadelphia, Pennsylvania, February 27 - March 28, 1992

80

**LUCIE RIE (1902-1995)**

Conical Bowl

circa 1980

porcelain, with manganese glaze and sgraffito design, impressed 'LR'  
*height 4in (10cm); diameter 7 1/4in (18.5cm)*

**\$20,000 - 30,000**

**Provenance**

Victoria & Albert Museum Craft Shop, South Kensington, London

Acquired from the above 23 February, 1981





81

**RUTH DUCKWORTH (1919-2009)**

Untitled

1980

porcelain, glaze mark 'R80'

height 5in (12.5cm); width 17in (43cm); depth 16 1/2in (42cm)

**\$10,000 - 15,000**

**Provenance**

Private Collection, New England





82

**ROBERT ARNESON (1930-1992)**

Dr Cus

1986

glazed stoneware, cement, incised 'ARNESON 1986'

height 16 1/2in (42cm); width 11in (28cm); depth 7in (18cm)

**\$30,000 - 50,000**

**Provenance**

Private Collection, New England



83



84



83 W

**PHILIP (1907-1987) AND KELVIN LAVERNE (BORN 1937)**

Chan Coffee Table  
circa 1965

acid-etched, enameled and patinated bronze, acid-etched facsimile signature 'PHILIP + KELVIN LAVERNE'  
height 17 1/4in (44cm); width 60in (152.5cm);  
depth 24in (61cm)

**\$4,000 - 6,000**

**Provenance**

Property from the Sarkisian Collection, Colorado

84

**PHILIP (1907-1987) AND KELVIN LAVERNE (BORN 1937)**

Pair of Chan Occasional Tables  
circa 1965

acid-etched, enameled and patinated bronze, acid-etched facsimile signature 'PHILIP + KELVIN LAVERNE'  
height 15 3/4in (40cm); width 18in (46cm);  
depth 10in (25.5cm)

**\$7,000 - 9,000**

85 W

**PHILIP (1907-1987) AND KELVIN LAVERNE (BORN 1937)**

Chan Boucher Coffee Table

circa 1965

acid-etched, enameled and patinated bronze, acid-etched facsimile

signature 'PHILIP + KELVIN LAVERNE'

height 16 1/2in (42cm); width 60 1/2in (154cm); depth 31 1/2in (80cm)

\$6,000 - 8,000



86

**MATHIEU MATÉGOT (1910-2001)**

Java Table Lamp

circa 1960

designed 1954, corrugated iron

height 11 1/2in (28.3cm); width 7 1/4in (18.5cm); depth 6 3/4in (17cm)

**\$10,000 - 15,000**

**Provenance**

Private Collection, New York, acquired 1998

**Literature**

Patrick Favardin, 'Mathieu Matégot', Norma Editions, 2014, p. 188



87

**MATHIEU MATÉGOT (1910-2001)  
AND GEORGES JOUVE (1910-1964)**

Cendrier Patte d'Ours

circa 1950

designed 1950, solid and perforated steel, glazed ceramic

height 24 1/2in (62cm); width 13in (33cm); depth 12in (30cm)

**\$3,000 - 5,000**

**Provenance**

Private Collection, New York, acquired 1998

**Literature**

Patrick Favardin, 'Mathieu Matégot',  
Norma Editions, 2014, p. 112-13





88

**PEDRO FRIEDEBERG (BORN 1936)**

Hand Chair

circa 1975

mahogany, ink mark 'PEDRO FRIEDEBERG'

height 36 1/2 (93cm)

\$7,000 - 9,000



89

**FRANÇOIS STAHLY (1911-2006)**

Petite Fontaine à Bec

circa 1970

patinated bronze, engraved 'Stahly' to interior

height 15in (38cm); width 7 1/2in (19cm);

depth 5 1/2in (14cm)

**\$4,000 - 6,000**

**Provenance**

The Collection of Robert McNamara



90

**GIUSEPPE OSTUNI**

Floor Lamp

circa 1960

for O-Luce, travertine marble, enameled aluminum, gilt metal  
*height 69 3/4in (177cm); width 52in (132cm)*

**\$4,000 - 6,000**



90

91

**STILNOVO**

Three-Arm Floor Lamp

circa 1960

enameled aluminum, brass, brass power switch stamped 'STILNOVO'  
*height 69 3/4in (177cm); width 52in (132cm)*

**\$5,000 - 7,000**



91

92 W

**JULES WABBES (1919-1974)**

Desk and File Cabinet

circa 1970

mahogany, chrome plated steel, each handle stamped 'WABBES'  
*desk height 29 1/4in (74cm); width 71in (180cm); depth 30in (76cm);  
cabinet height 27in (68.5cm); width 23in (58.5cm); depth 20 1/2in  
(52cm)*

**\$8,000 - 12,000**



93 W

**SAMI EL-KHAZEN**

Unique Torchiere della Cultura Ceiling Light

1964-65

for Arredoluce, nickel plated bronze, acrylic  
*height 40in (102cm); 42in (107cm)*

**\$30,000 - 50,000**

Registered in the Arredoluce Archive under number #0192407

The seminal Lebanese architect and artist Sami El-Khazim conceived the design of the Lebanese Pavillion at the World's Fair in New York in 1964. The centerpiece of the Pavillion was a monumental ceiling lamp that was produced by Arredoluce titled, 'Torchiere della Cultura'.

The work was acquired after the fair by The Shah of Iran for use in the palace dining room. The ceiling light was sent to the Arredoluce factory in Monza where it was dismantled and re-engineered into the present smaller proportioned work.

**Provenance**

World's Fair, New York, 1964

Mohammad Reza Pahlavi, The Shah of Iran, 1965

Private Collection, US, 1979

Unidentified Auction, New York

Acquired from the above, 1985

Thence by Descent to the present owner

**Literature**

Anti Pansera, Alessandro Padoan, Alessandro Palmaghini, 'Arredoluce Catalogue Raisonne 1943-1987', Silvana Editoriale, 2018, p. 31  
(period photograph of present lot prior to adaptation)





**GIO PONTI (1891-1979)**

Diamond Pattern Silver Service

designed 1958

for Reed and Barton, comprising of flatware for 12 place settings, including 12 table knives, 12 table forks, 24 lunch forks, 12 lunch knives, 12 dessert spoon, 24 tea spoons, 12 cocktail forks, 10 serving pieces. 118 pieces total, together with one pair of silver salt and pepper shakers, plus companion four-piece silver tea and coffee service on designed by John Prip, each piece stamped 'Reed & Barton Sterling 440' and 'The Diamond', on a Sterling Silver and bakelite tray by Gorham & Co.

*height of coffee pot 11 2/3in (30cm); width of tray 15in (38cm)*

**\$7,000 - 9,000****Literature**

Jewel Stern, 'Modernism in American Silver: 20th Century Design', Dallas Museum of Art, 2006, p. 242-45









95

**ANGELO MANGIAROTTI (1921-2012)**

Group of Four Vases

1971

for Vistosi, molded glass

*largest example height 2 1/2in (6.5cm); width 8 3/4in (22cm)*

**\$4,000 - 6,000**

**Provenance**

Ziuta Gerstenzang Akston (1901-1994) and Joseph James Akston  
(1895-1983), Palm Beach, Florida

Thence by Descent



96

**MAX INGRAND (1908-1969)**

Pair of Wall Appliques

circa 1960

model no. 225, for Fontana Arte, brass, glass

height 15 1/4in (39cm); width 8 1/4in (21cm); depth 3 1/4in (8cm)

**\$7,000 - 9,000**

**Literature**

Franco Deboni, 'Fontana Arte: Gio Ponti, Pietro Chiesa, Max Ingrand',  
Umberto Allemandi, New York, 2012, fig. 342 (model illustrated)



# BORSANI AND THE TRIENNALE, A RENDEZ-VOUS NEVER MISSED

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Brian Kish

During this recent edition of Salone de Mobile, and as a foretaste of the Osvaldo Borsani retrospective (May 15th to the September 15th, 2018 at the Milan Triennale Building) the Borsani Archive opened the Villa Borsani to the public for a full week. The building is just 9 miles north of Milan, within its metropolitan confines, in the small town of Varedo. This is where the family furniture factory and offices were established in the early 1920's, by Osvaldo's father Gaetano Borsani.

After being awarded the gold medal at the 1927 Monza Biennial for a set of living room furniture, fixtures and wall treatments, the company quickly met with success. This anthracite and silver room like subsequent early commissions achieved a singular fusion of Italian Futurist geometries with Viennese inspired decorative design elements replete with flourishes that demonstrate the utmost refinement in materials and craftsmanship.

By the early 30's the Borsani style was in tune with the emergence of a decidedly new Italian look initiated by both Gio Ponti and Giovanni Muzio. This „all' italiana“ approach was indexed to Ponti's writing for *Domus*, wherein he attempts to delineate a specific Mediterranean home ambience that is adapted to modern living and emerging technologies. The company production of that period began to evolve by combining Ponti's historicism and Muzio's Novecento aesthetic with a nod to Parisian Art Deco models.

After developing a lucrative market relying on well-crafted and sumptuous designs, Borsani experienced a sea change when he was invited to participate in the 1933 Milan Triennale. Its program was more ambitious than previous exhibitions and some participants were asked to design a free-standing house with fully furnished and decorated interiors. This allowed Borsani to turn a page in his development. His work suddenly became at once lighter and more open in form by dispensing with decorative embellishments. Most elements were pared down to essentials, contrasting tubular steel, tempered glass, and plain palm wood with expanses of white parchment.

Clearly, this was his way of responding to the influential experiments in architecture of the new Italian Rationalist movement, exemplified by Giuseppe Terragni, Piero Bottoni, and Gino Levi-Montalcini. Meanwhile it also led him to develop a method of his own for all future projects that involved overall planning for living spaces and the extensive use

of modular systems. This approach remained essential to the Borsani firm's expansion in subsequent years. It drove their achievements and inventive solutions, which succeeded in meeting the growing demand for commercial contracting work in the booming postwar years.

Just two years on, in 1935, Borsani opened his large showroom on the Via Montenapoleone, Milan's most prestigious enclave of high-end shopping. The context of this fashionable street may have motivated the company not merely to keep up with new styles and trends but to innovate as well. From the late 30's until the early 40's Borsani ventured many times into surrealism, echoing the disquieting Metaphysical art of Alberto Savinio. He often called upon earthly flora, fauna, and even sea creatures whose forms he carved, painted, or inlaid into endless domestic furniture typologies.

These art-related pieces announced the beginning of Borsani's collaborations with contemporary emerging artists of Milan. It is with these artists, and most notably with Lucio Fontana, that the company first reached an apex through a unique synthesis of design and art. What began with Adriano Spilimbergo, Antonio Voltan, and Ugo Usellini later went a step further with the more radical Fontana and continued with the high-minded Aligi Sassu and Agenore Fabbri. Countless decorative schemes were designed with these artists for private residences and completed in the late forties and early fifties. However, it was with Fontana that Borsani realized his greatest projects, which defined a totally new vision. These involved painted forms and patterns as well as stucco sculptural works created in situ: on walls, ceilings, staircases, and doors. Fontana's imagination deftly swerved its way between Baroque forms and hermetic abstractions.

Borsani's interior architecture enhanced these effects by utilizing tamboured wood paneling or marble surrounds for doors and fireplaces, together with simpler forms for furniture profiles. These total environments stand out as some of the most successful 20th century collaborations between artist and architect.

Eventually Borsani produced a limited number of odd shaped coffee tables and shelving units with bar cabinets that each contained a unique Fontana painting in verre eglomisé. Soon, the next generation of functional works of art and design was born when the company



Oswaldo Borsani, La Triennale di Milano, 16 May - 16 Sept 2018

changed radically under the sweeping new look of Tecno. New artists were commissioned over the years from the Pomodoro brothers in the late fifties, right up to Francois Morellet and Gatulio Alviani in 1991.

From the 1950's to the 1980's the company expanded, opening factories or distribution centers throughout Europe and around the world. The catalyst for this change of fortune occurred when the company name was changed from Borsani to Tecno and a striking new logo was designed in 1954. This opened the way for their products to compete with international companies such as Knoll and Herman Miller.

At each subsequent Milan Triennale, starting with the 10th in 1954 and continuing until 1968, Tecno exhibited design hits time and again; it won steady critical acclaim and many Compasso d'Oro prizes. Among outstanding design achievements that have since become icons of mid-century modernism, we can count three great innovations with an increasing tilt towards tectonic virtuosity: the D70 of 1954, a foldable sofa bed, the P40 of 1955, a reclining chaise-longue, and the P32 of 1956, a swivel armchair.

Without a doubt, Tecno was Borsani's greatest achievement. Endless solutions using his modular systems filled up spaces from new offices buildings to airport and train terminals in Europe and the Middle East. This motivation to innovate continued up to 1984 when Oswaldo Borsani's Tecno won its last Compasso d'Oro, just before he died, for the interior of an Alitalia showroom in Milan.

Returning to architectural history, to the archive and its home, the Villa Borsani (1942), those who had the privilege to view it during the Salone week were immediately reminded of another Milan villa, the Villa Necchi (1932) designed by Piero Portaluppi and now fully open to the public, as well as somewhat famous ever since it was featured in the 2009 film *I am Love*.

These two villas invite comparisons because they are both time-capsules from their respective periods. Knowing that the Villa Necchi was designed by Portaluppi, once Borsani's professor at the Milan Polytechnic, sheds some light into the architectural and design idioms that Borsani appropriated from his master, sometimes even surpassing him.

On entering the villa from the terrace visitors encounter the first three successive and distinct visionary perspective effects. Many more surprises await along the way, harmoniously spaced through every room.

The wide entrance has a double-height stairwell set against a tall window with walnut mullions framing frosted glass panels that diffuse the light flooding in. The zigzagging staircase appears to levitate into the second floor, an effect amplified by trapezoidal transparent crystal balustrades supporting the carved walnut hand rail from the side section of every step. Bronze caps anchor each glass plate into a five-sided side plate. The metal discs act as playful geometries in response to the ceiling coffered with square cavities, every element so shallow and flat as to turn a familiar typology into an abstract

scheme. Borsani's intention to impart a symbolic meaning onto this foyer is evident in the choice of Renaissance heraldic nebuly waves as a floor pattern executed in highly contrasting light grayish and red marble inlays - Candoglia and Rosso di Verona. Beyond its striking optical effect, the pattern evokes the movement of clouds as indicated in its etymology from the Latin "nebula" for clouds or fog, an essential feature the Lombardian landscape, especially in the winter season.

Remarkably intact in their outer architecture and interiors, both villas exemplify a specific Milanese design sensibility of the early and mid 20th century. Only very recently has it begun to be recognized as a critical moment of design history. This would not be possible without the essential contribution of Gio Ponti's editorial work at Domus, which promoted an open, humorous, and poetic approach against the waning orthodoxies of his time. It is this sensibility, radiating throughout Borsani's work, that is now attracting ever more attention to the history of Italian 20th century architecture and design.

This entryway is the first space where visitors encounter multiple visions. There is a harmonious interconnectivity to all the rooms on the ground floor. The spatial distribution is cued to Adolf Loos, particularly to his concept of Raumplan for the domestic realm. Borsani was first exposed to tenets of Loos at the Milan Polytechnic, through professor Gio Ponti who had been in contact with the venerable Viennese master. Borsani also knew a Milanese pupil of Loos, Giuseppe De Finetti, whose 1925 Casa Meridiana stood out as both an enigma and influence to a number of young Italian architects and students. It is interesting to note that Luigi Caccia Dominioni also graduated with Borsani in 1937 and absorbed the Loosian methods.

The living room is the highpoint of this complex program where an abrupt change of level on the way leading to the dining room creates a spatial rupture. The interstitial zone between the rooms is richly rendered using the dark green Serpentine marble for the steps, landing, and for the parapet encasing the living room sofa. Lucio Fontana's ceramic fireplace, adorned with a frieze of battling figures - the „Battaglia" dating from his Neo-Baroque phase, is the focus of the living-room living room along with a row of gilt bronze and Murano glass chandeliers designed by Guglielmo Ulrich.

Every piece of furniture flanking the fireplace and the marble parapet was updated in the mid 1960's using designs from family members. Borsani's daughter Valeria created the cognac leather sectional seating where her husband, Marco Fantoni, designed the smartly functional square coffee table, that gently anchors this ensemble. The mid 1960's Canada armchairs, in upholstered bent plywood, turned out to be Osvaldo's last great chair designs, completing the family group.

It is a surprise to find in Italy any domestic interior of that period almost exclusively furnished with new designs. Here, the living room is good example, it seems to aim at initiating a dialogue with that country's immense cultural heritage: Borsani simply placed an exuberant giltwood mirror over an enormous console table, both Lombardian early 18th Baroque. On top of the console, Fontana placed two large ceramic Commedia dell'arte figures, each in a twisting movement. Set on the opposite wall of Fontana's fireplace, this effect, at turns, brings in a Metaphysical note of disquiet but one resolved with the serene modern appointments. This is the enduring power of a particular Lombardian Modern Classicism that Borsani and others manage to contribute to their era.

Over almost seven decades of design research and production Borsani embraced almost every possible cultural trend of the 20th century including Organism, Rationalism, Surrealism, and more. His company experienced with highly diverse methods and styles in rapid succession, which is without precedent for any Italian manufacturer over that period. It stands as testament to a unique sense of freedom, an independence and confidence that Borsani developed in then thriving erudite social circles that are now extinct or endangered in Milan.

The recent Borsani retrospective, curated and designed by the architect's grandson Tommaso Fantoni, himself an accomplished architect, along with the British architect Lord Norman Foster, gave us a chance to reflect anew on his protean legacy. This time another generation of Borsani, returned once more to the Milan Triennale, to present a complete retrospective that continues a family tradition in the same venue evoked by Osvaldo : " Triennials have stimulated us to always come up with something new, a rendez-vous that we have not missed since 1927"

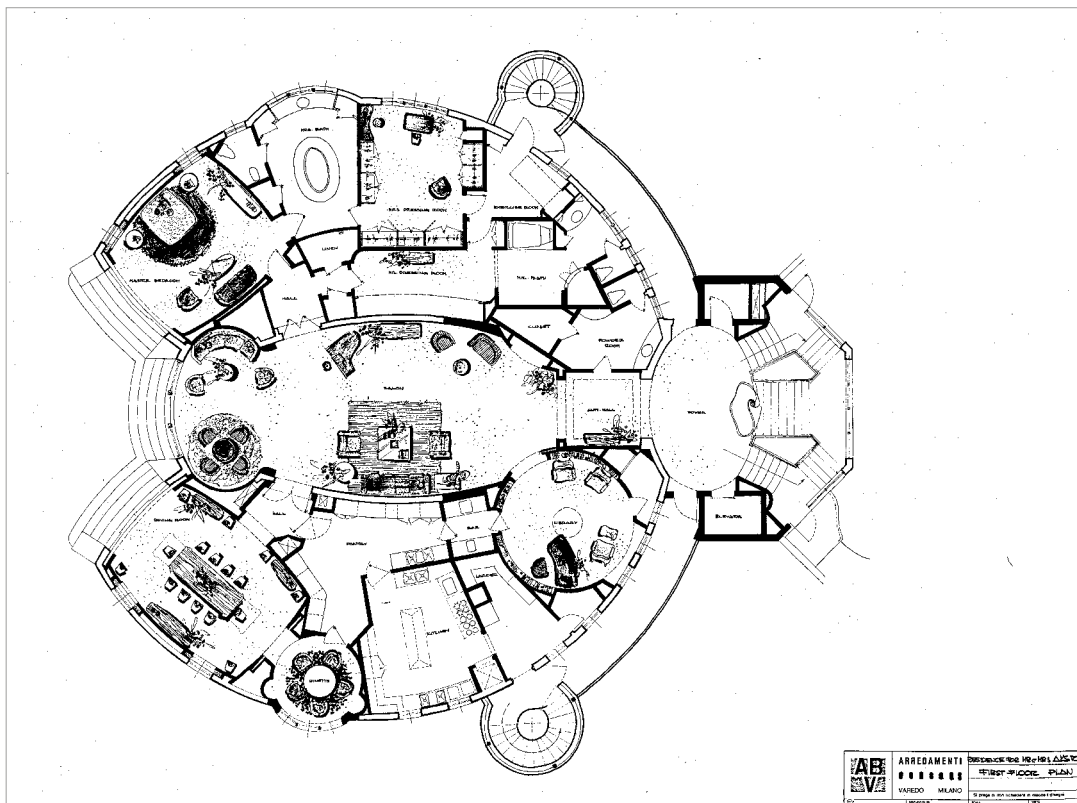


HIDDEN BORSANI GEMS AT  
*LA RONDA*, PALM BEACH

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Brian Kish





Interior plan by Osvaldo and Valeria Borsani, Akston Residence, Palm Beach, circa 1970

Recently uncovered in Florida, one of Osvaldo Borsani's last residential commissions revealed a rich trove both of his Tecno production work, as well as never before seen custom pieces that brilliantly exemplify his creative mind at work.

The fruition of a five-decade long activity in the fields of architecture, furniture design, and interior decoration eventually emerged not in Italy, where the majority of his oeuvre is found, but across the pond in the resplendent sunny weather of Florida's Palm Beach.

In 1970, the clients, Joseph Akston, publisher and editor of *Art Magazine*, and his wife Ziuta Gurzenstang the Q-Tips heiress, were enjoying a passeggiata in Milan's smart San Babila district. By chance they arrived at the Borsani Tecno showroom at number 6 of the fashionable via Montenapoleone, where they not only encountered Osvaldo but his daughter Valeria, also an architect and industrial designer, and a member of the third generation engaged in the family company. A discussion quickly ensued about furnishing the interior of their newly built house (1969) in Palm Beach, *La Ronda* by the Austrian-American architect John Volk. Work on the complex commission started that year (1970) with an estimated 1971 completion date. Numerous blueprint drawings were produced, expanding on standard Tecno models, which led to the creation of wholly new, inspirational designs that complemented the multiple elliptical spaces in the existing domestic structure.

The final program involved Borsani in collaboration with his daughter Valeria, working together on about a dozen custom pieces, along with Tecno designs by Eugenio Gerli. Valeria's husband, Marco

Fantoni contributed an important prototype coffee table, later reiterated as Tecno production model *T147*. The choice of lighting mainly consisted of Murano glass fixtures by Vistosi, with the exception of one brand new floor lamp by Nanda Vigo, her arching *Golden Gate*. This design was strategically placed over a unique Borsani curved desk, helping to "bridge" the enormous heights zones in the ovoid shaped room.

*La Ronda* was in the end a felicitous conjunction between the architecture (a contemporary neo-baroque work by architect John Volk, who was trained at the Beaux Arts School in Paris), the clients (Ziuta Gurzenstang and Joseph Akston, an abstract painter actively exhibiting in the 1960's in addition to being an art publisher), and the interior design team (Osvaldo Borsani, with the assistance of his daughter Valeria). The Borsani team enhanced the pre-existing built envelope, with the client's abundant abstract paintings, an approach that exemplifies their Milanese design sensibility.

Utilizing his latest Techno production designs (modified with bronze plating) and sumptuous one-off creations, the project is at once intellectually rigorous and a model of pure sensual abandonment.

What was created was an extension of that singular Italian approach and method to commissions at the upper echelon. Since as far back as the Renaissance, Italian architects and designers treat the clients as spectators for whom effects are to be staged. At *La Ronda*, the Borsani team surprises at every turn throughout the interconnected elliptical spaces, consolidating these staged effects into a lasting testimonial to a sixty-year career among Italy's preeminent maestri.



97 W

**OSVALDO (1911-1985) AND VALERIA BORSANI**

Unique Occasional Table

1971

brushed steel, lacquered wood

*height 15 1/4in (39cm); width 85in (216cm); depth 18in (46cm)*

**\$4,000 - 6,000**

**Provenance**

Ziuta Gerstenzang Akston (1901-1994) and Joseph James Akston  
(1895-1983), Palm Beach, Florida

Thence by Descent



98 W

**OSVALDO BORSANI (1911-1985)**

Pair of Occasional Tables

1971

model T110 with adaptations, designed 1965, for Tecno, marble,  
brushed steel, painted wood

*height 15 3/4in (40cm); width 35 1/4in (89.5cm); depth 35 1/4in  
(89.5cm)*

**\$4,000 - 6,000**

Design drawing completed 9 February, 1971. A copy of the  
blueprint for this model accompanies the lot.

**Provenance**

Ziuta Gerstenzang Akston (1901-1994) and Joseph James Akston  
(1895-1983), Palm Beach, Florida  
Thence by Descent

**Literature**

Giampiero Bosoni, 'Osvaldo Borsani: Architect, Designer,  
Entrepreneur', Skira/Archivio Osvaldo Borsani, 2018, p. 602



99 W

**OSVALDO (1911-1985) AND VALERIA BORSANI**

Pair of Unique Lounge Chairs and Ottoman

1971

for Tecno, upholstery, brass

chair height 27in (69cm); width 28in (71cm); depth 24 3/4in (65cm);

ottoman height 16 1/2in (42cm); width 24in (61cm); depth 24in (61cm)

**\$10,000 - 15,000**

Design drawing completed 4 February, 1971. A copy of the blueprint for this model accompanies the lot.

**Provenance**

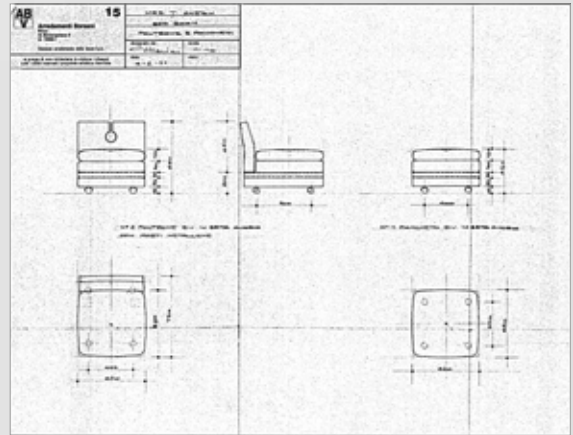
Ziuta Gerstenzang Akston (1901-1994) and Joseph James Akston (1895-1983), Palm Beach, Florida

Thence by Descent

**Literature**

Giampiero Bosoni, 'Osvaldo Borsani: Architect, Designer, Entrepreneur', Skira/Archivio Osvaldo Borsani, 2018, p. 435 (archive photograph of present lot in situ at La Ronda, 1971)

The lounge chairs borrow a single Nebuly cutout from the design of the master bedroom headboard. According to Valeria Borsani, co-designer with her father Osvaldo on this project, this was a deliberate effort to play off the circle image in the large black and white painting and to formally integrate every element within a coherent furniture ensemble.



100 W

**OSVALDO (1911-1985) AND VALERIA BORSANI**

Unique Armchair

1971

for Tecno, leather upholstery, aluminum with bronzed finish

*height 28 1/2in (72cm); width 20in (51cm); depth 17 1/2in (44cm)*

**\$3,000 - 5,000**

**Provenance**

Ziuta Gerstenzang Akston (1901-1994) and Joseph James Akston  
(1895-1983), Palm Beach, Florida

Thence by Descent



101<sup>W</sup>

**OSVALDO (1911-1985) AND VALERIA BORSANI**

Unique Wall-Mounted Console Table

1971

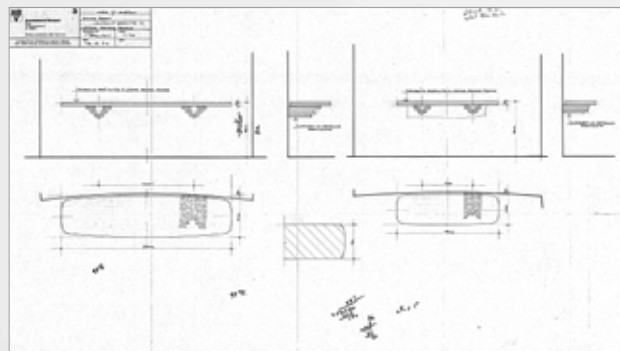
for Tecno, aluminum with a bronzed finish, panga panga wood  
*height 9in (23cm); width 97in (246cm); depth 23 1/2in (59.5cm)*

**\$10,000 - 15,000**

Design drawing completed 5 February, 1971. A copy of the blueprint for this model accompanies this lot.

**Literature**

Giampiero Bosoni, 'Osvaldo Borsani: Architect, Designer, Entrepreneur', *Skira/Archivio Osvaldo Borsani*, 2018, p. 434 (archive photograph of present lot in situ at La Ronda, 1971)







102 W

**NANDA VIGO (BORN 1936)**

Early Golden Gate Floor Lamp

1971

designed 1970, for Arredoluce, chrome-plated steel

height 95 1/2in (243cm)

**\$7,000 - 9,000**

**Provenance**

Ziuta Gerstenzang Akston (1901-1994) and Joseph James Akston  
(1895-1983), Palm Beach, Florida

Thence by Descent

**Literature**

Clemence & Didier Krzentowski, 'The Complete Designers' Lights II',  
JRP Ringier, 2014, p. 283

Giampiero Bosoni, 'Osvaldo Borsani: Architect, Designer,  
Entrepreneur', Skira/Archivio Osvaldo Borsani, 2018, p. 435  
(archive photograph of present lot in situ at La Ronda, 1971)

103 W

**OSVALDO (1911-1985) AND VALERIA BORSANI**

Unique Desk

1971

for Tecno, leather, wood, solid brass

height 82in (208cm); width 26 1/2 (67.5cm)

**\$15,000 - 30,000**

Design drawing completed 10 February, 1971. A copy of the blueprint for this model accompanies the lot.

**Provenance**

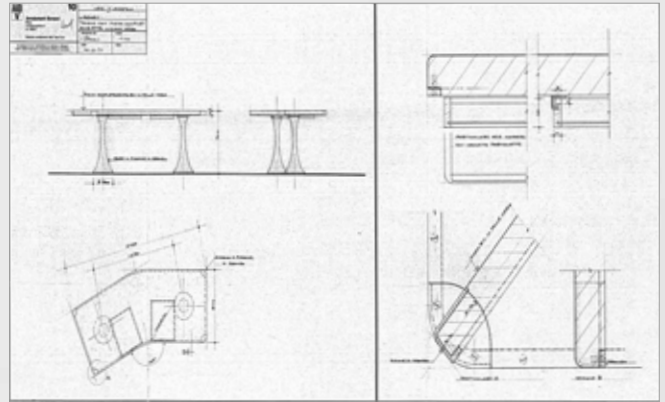
Ziuta Gerstenzang Akston (1901-1994) and Joseph James Akston (1895-1983), Palm Beach, Florida

Thence by Descent

**Literature**

Giampiero Bosoni, 'Osvaldo Borsani: Architect, Designer, Entrepreneur', Skira/Archivio Osvaldo Borsani, 2018, p. 435 (archive photograph of present lot in situ in La Ronda, 1971)

This custom desk is a reprise from the earlier T96 desk of 1956. In this version, Borsani echoes the large elliptical architecture of this stately room. Placed at the far end, in a recessed window bay, it spans the termination point of its ellipse. Here Borsani cues his project to late 1960's organicism while utilizing sumptuous materials: a leather covered top is smartly balanced between highly polished brass supports that are gracefully profiled in the form of elongated trumpets.



104 <sup>W</sup>

**OSVALDO (1911-1985) AND VALERIA BORSANI**

Unique Occasional Table

1971

for Tecno, brushed steel

height 14 1/2in (37cm); width 56 1/4in (144cm); 27 3/4in (70.5cm)

**\$15,000 - 30,000**

The present work is illustrated in the interior plan for the salon by Osvaldo and Valeria Borsani.

Valeria Borsani confirms that the present unique work was designed by Osvaldo and Valeria Borsani.

**Provenance**

Ziuta Gerstenzang Akston (1901-1994) and Joseph James Akston (1895-1983), Palm Beach, Florida  
Thence by Descent

**Literature**

Giampiero Bosoni, 'Osvaldo Borsani: Architect, Designer, Entrepreneur', Skira/Archivio Osvaldo Borsani, 2018, p. 602



This is a tour de force of amalgamated geometries and one of Borsani's last great designs. Essentially one folded sheet of steel serves double duty as both "leg" support and "table top" surface. Taking the X motif from the console tables, but rendering it in the negative, this leaves just half of the X outline to carry the split oval top. A doubling up of two cantilevers fused into one functional item, it is meant to be used as both magazine container and coffee table. The design is a coda for the rest of the pictorial geometries used throughout this domestic program.



105 W

**OSVALDO (1911-1985) AND VALERIA BORSANI**

Unique Wall-Mounted Chest of Drawers and Mirror

1971

for Tecno, alcantara covered oak, bronze pulls, lacquered wood, mirror plate  
*chest height 18 (46cm); width 78 3/4in (200cm); depth 23 1/4in; mirror height 64 1/2in (164cm); width 43 1/2in (110cm)*

**\$15,000 - 20,000**

Design drawing completed 5 February, 1971.  
A copy of the blueprint accompanies the lot.

**Provenance**

Ziuta Gerstenzang Akston (1901-1994) and Joseph James Akston (1895-1983), Palm Beach, Florida  
Thence by Descent

**Literature**

Giampiero Bosoni, 'Oswaldo Borsani: Architect, Designer, Entrepreneur', *Skira/Archivio Oswaldo Borsani*, 2018, p. 435 (archive photograph of present lot in situ in La Ronda, 1971)





106 <sup>W</sup>

**OSVALDO (1911-1985) AND VALERIA BORSANI**

Unique Bed

1971

model L150 bed frame, designed 1966, custom headboard,  
for Tecno, brass, wood, upholstery  
*height 36in (91.5cm); width 81in (206cm); depth 74in (188cm)*

**\$8,000 - 12,000**

Design drawing completed 3 February, 1971. A copy of the blueprint for this model accompanies the lot.

**Provenance**

Ziuta Gerstenzang Akston (1901-1994) and Joseph James Akston  
(1895-1983), Palm Beach, Florida  
Thence by Descent

**Literature**

Giampiero Bosoni, 'Osvaldo Borsani: Architect, Designer,  
Entrepreneur', Skira/Archivio Osvaldo Borsani, 2018, p. 435  
(archive photograph of present lot in situ in La Ronda, 1971)

Here Borsani updates his 1940's highly stylized headboards with a paired down but compelling elegant solution to the private master bedroom. The bed base is a re-interpretation of the L150 from 1966. Using a repeated crenelated pattern, along the top of the headboard, this enigmatic design is derived from medieval and Renaissance heraldry. Referred to as Nebuly this motif is associated with waves, fog, and clouds, which seems appropriate to the Palm Beach site, though Borsani used this pattern in other designs, most famously for the marble floor inlay of his 1941 villa near Milan. The use of the inner golden brass lining in these Nebuly cutouts, paired with an ivory toned white fabric, imparts a magisterial dimension to this inner sanctum of tranquility



107<sup>W</sup>

**OSVALDO (1911-1985) AND VALERIA BORSANI**

Set of four Unique High Back Dining Chairs

1971

for Tecno, upholstery, aluminum with bronzed finish

height 43 1/4in (110cm); width 24in (61cm); depth 20 1/2in (52cm)

**\$10,000 - 15,000**

Design drawing completed 12 February, 1971. A copy of the blueprint for this model accompanies the lot.

**Provenance**

Ziuta Gerstenzang Akston (1901-1994) and Joseph James Akston (1895-1983), Palm Beach, Florida  
Thence by Descent

**Literature**

Giampiero Bosoni, 'Osvaldo Borsani: Architect, Designer, Entrepreneur', *Skira/Archivio Osvaldo Borsani*, 2018, p. 434 (archive photograph of present lot in situ at La Ronda, 1971)



108<sup>W</sup>

**OSVALDO (1911-1985) AND VALERIA BORSANI**

Set of four Unique High Back Dining Chairs

1971

for Tecno, upholstery, aluminum with bronzed finish

height 43 1/4in (110cm); width 24in (61cm); depth 20 1/2in (52cm)

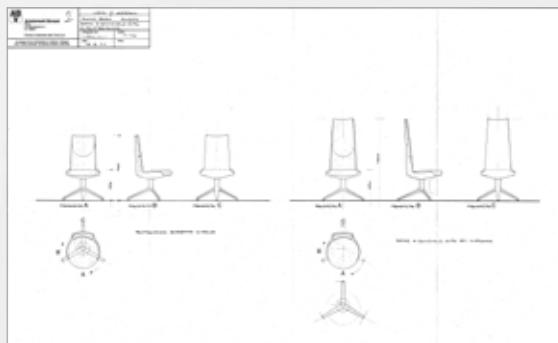
**\$10,000 - 15,000**

**Provenance**

Ziuta Gerstenzang Akston (1901-1994) and Joseph James Akston

(1895-1983), Palm Beach, Florida

Thence by Descent



109 W

**OSVALDO (1911-1985) AND VALERIA BORSANI**

Set of Six Unique Dining Chairs

1971

for Tecno, upholstery, aluminum with bronzed finish

height 33 3/4in (85.5cm); width 20 1/2in (52cm); depth 19in (48cm)

**\$15,000 - 25,000**

Design drawing completed 12 February, 1971. A copy of the blueprint for this model accompanies the lot.

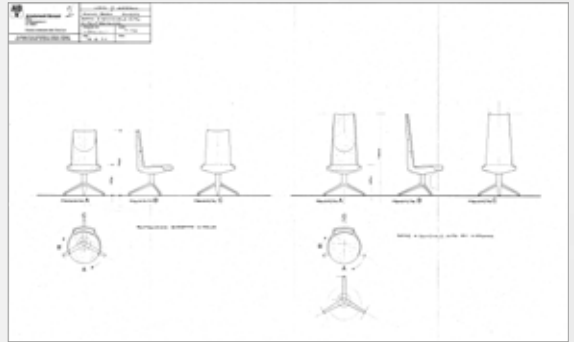
**Provenance**

Ziuta Gerstenzang Akston (1901-1994) and Joseph James Akston (1895-1983), Palm Beach, Florida

Thence by Descent

**Literature**

Giampiero Bosoni, 'Osvaldo Borsani: Architect, Designer, Entrepreneur', Skira/Archivio Osvaldo Borsani, 2018, p. 434 (archive photograph of present lot in situ in La Ronda, 1971)





110<sup>W</sup>

**EUGENIO GERLI (BORN 1923)**

Dining Table

1971

model T69A with adaptations, designed 1963-64, for Tecno, aluminum with bronzed finish, glass, label 'Tecno Milano' height 25 3/4in (65.5cm); diameter 53 3/4in (136.5cm)

**\$4,000 - 6,000**

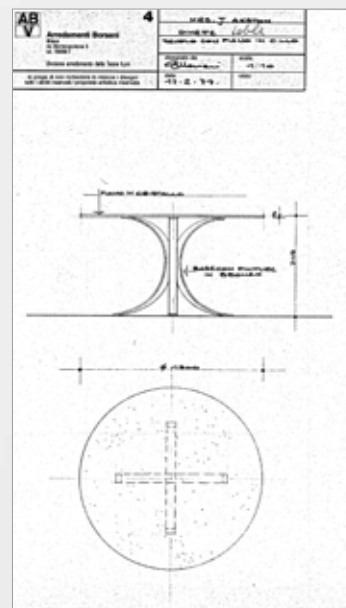
Design drawing completed 17 February, 1971. A copy of the blueprint for this model accompanies the lot.

**Provenance**

Ziuta Gerstenzang Akston (1901-1994) and Joseph James Akston (1895-1983), Palm Beach, Florida  
Thence by Descent

**Literature**

Giampiero Bosoni, 'Osvaldo Borsani: Architect, Designer, Entrepreneur', Skira/Archivio Osvaldo Borsani, 2018, p. 494





111

**LUCIANO VISTOSI (BORN 1931)**

Three Table Lamps

1971

for Vetreria Vistosi, hand-blown glass, each engraved 'Vistosi 1971'  
*height 16 1/4in (41cm); width 11in (28cm); height 21 1/4in (54cm);  
width 13in (33cm); height 30in (76cm); width 15 1/2in (39.5cm)*

**\$3,000 - 5,000**

**Provenance**

Ziuta Gerstenzang Akston (1901-1994) and Joseph James Akston  
(1895-1983), Palm Beach, Florida  
Thence by Descent

**Literature**

Charlotte and Peter Fiell, '1000 Lights 1960 to Present', Taschen,  
2005, p. 287



112<sup>W</sup>

**MARCO FANTONI**

Pre-Production Occasional Table

1971

model T147, designed 1971, later produced by Tecno, lacquered wood, brushed steel, glass, manufacturer's label 'Tecno'  
*height 18 1/4in (46.5cm); width 51in (129.5cm); depth 51in (129.5cm)*

**\$3,000 - 5,000**

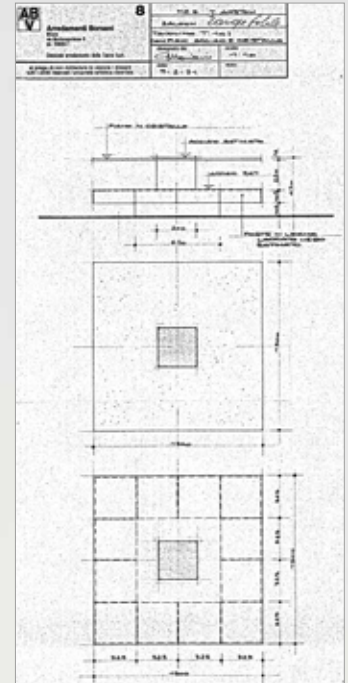
Design drawing completed 9 February, 1971. A copy of the blueprint for this model accompanies the lot.

**Provenance**

Ziuta Gerstenzang Akston (1901-1994) and Joseph James Akston (1895-1983), Palm Beach, Florida  
Thence by Descent

**Literature**

Giampiero Bosoni, 'Osvaldo Borsani: Architect, Designer, Entrepreneur', Skira/Archivio Osvaldo Borsani, 2018, p. 537



113

**LUCIANO VISTOSI (BORN 1931)**

Rare Table Lamp

1971

for Vetreria Vistosi, hand-blown opaque glass with clear glass lense  
*height 15in (38cm); width 5 1/2in (14cm)*

**\$2,000 - 3,000**

**Provenance**

Ziuta Gerstenzang Akston (1901-1994) and Joseph James Akston  
(1895-1983), Palm Beach, Florida  
Thence by Descent

114

**LUCIANO VISTOSI (BORN 1931)**

Rare Table Lamp

1971

for Vetreria Vistosi, hand-blown glass, engraved 'Vistosi 1971'  
*height 15 3/4in (40cm); width 19in (48cm)*

**\$2,000 - 3,000**



113



114

115 W

**OSVALDO (1911-1985) AND VALERIA BORSANI**

Unique Revolving Occasional Table

1971

for Tecno, travertine marble, stainless steel, aluminum,  
with rotating glass top, paper label 'Tecno Milano'  
*height 18in (46cm); diameter 43in (109cm)*

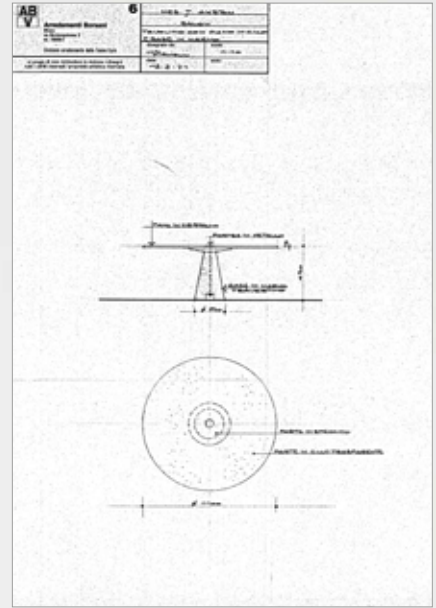
**\$4,000 - 6,000**

Osvaldo first conceived the design for an occasional table with a revolving circular glass top around 1940. The present lot represents a reworking of this concept.

Design drawing completed 9 February, 1971. A copy of the blueprint for this model accompanies the lot.

**Provenance**

Ziuta Gerstenzang Akston (1901-1994) and Joseph James Akston  
(1895-1983), Palm Beach, Florida  
Thence by Descent



116

**FAUSTO MELOTTI (1901-1986)**

Vaso Luna

circa 1950

glazed stoneware, impressed 'MELOTTI MILANO ITALY'  
height 11 1/2in (29cm); width 9in (23cm)

**\$6,000 - 8,000**

This work is registered with the Archivio Fausto Melotti, Milan.

**Provenance**

Fausto Melotti Studio, Milan

Ziuta Gerstenzang Akston (1901-1994) and Joseph James Akston  
(1895-1983), Palm Beach, Florida, acquired directly from the above,  
circa 1950

Thence by Descent



116

117

**FAUSTO MELOTTI (1901-1986)**

Vaso Luna

circa 1950

glazed stoneware, impressed 'MELOTTI MILANO ITALY'  
height 11 3/4in (29.5cm); width 9in (23cm)

**\$6,000 - 8,000**

This work is registered with the Archivio Fausto Melotti, Milan.

**Provenance**

Fausto Melotti Studio, Rome

Ziuta Gerstenzang Akston (1901-1994) and Joseph James Akston  
(1895-1983), Palm Beach, Florida, acquired directly from the above,  
circa 1950

Thence by Descent



117



118

**FAUSTO MELOTTI (1901-1986)**

Vaso Pavone

circa 1955

glazed stoneware, impressed mark

'MELOTTI MILAN ITALY'

height 18 3/4in (47.5cm); width 15in (38cm)

**\$15,000 - 20,000**

This work is registered with the Archivio  
Fausto Melotti, Milan.

**Provenance**

Fausto Melotti Studio, Milan

Ziuta Gerstenzang Akston (1901-1994)

and Joseph James Akston (1895-1983),

Palm Beach, Florida, acquired directly

from the above, circa 1955

Thence by Descent



119

**FAUSTO MELOTTI (1901-1986)**

Vaso Cono Alto

circa 1955

glazed stoneware, painted glaze mark 'CHANTAL ITALY',  
seven dots and paper label 'BN34'

*height 7 1/4in (18.2cm); width 7 1/2in (19cm)*

**\$4,000 - 6,000**

This work is registered with the Archivio Fausto Melotti, Milan.

**Provenance**

Fausto Melotti Studio, Milan

Ziuta Gerstenzang Akston (1901-1994) and Joseph James Akston  
(1895-1983), Palm Beach, Florida, acquired directly from the above,

circa 1955

Thence by Descent



120

**FAUSTO MELOTTI (1901-1986)**

Coppa

circa 1950

glazed stoneware, painted glaze mark 'MELOTTI'  
*height 15 1/4in (38.5cm); width 14 1/2in (37cm)*

**\$15,000 - 20,000**

This work is registered with the Archivio Fausto Melotti, Milan.

**Provenance**

Fausto Melotti Studio, Milan

Ziuta Gerstenzang Akston (1901-1994) and Joseph James Akston  
(1895-1983), Palm Beach, Florida, acquired directly from the above,  
circa 1950

Thence by Descent



121

**FAUSTO MELOTTI (1901-1986)**

Large Coppa

circa 1950

glazed stoneware, seven black glaze dots to underside  
*height 5 3/4in (14.5cm); width 12 1/2in (32cm)*

**\$8,000 - 12,000**

This work is registered with the Archivio Fausto Melotti, Milan.

**Provenance**

Fausto Melotti Studio, Milan

Ziuta Gerstenzang Akston (1901-1994) and Joseph James Akston  
(1895-1983), Palm Beach, Florida, acquired directly from the above,  
circa 1950

Thence by Descent





122

**FAUSTO MELOTTI (1901-1986)**

Vaso Brocca

circa 1955

glazed stoneware, impressed mark  
'FAUSTO MELOTTI MADE IN MILAN ITALY'  
and paper label 'No.5'

height 19 1/2in (49.5cm); width 11 1/4in  
(28.5cm)

**\$10,000 - 15,000**

This work is registered with the Archivio  
Fausto Melotti, Milan.

**Provenance**

Fausto Melotti Studio, Milan

Ziuta Gerstenzang Akston (1901-1994)  
and Joseph James Akston (1895-1983),  
Palm Beach, Florida, acquired directly from  
the above, circa 1955

Thence by Descent



123

**FAUSTO MELOTTI (1901-1986)**

Group of four Coppetta

circa 1950

blue/grey, mottled navy blue, green/gold and cream glazed stoneware,  
underside of each painted with seven glaze dots

*height 2 1/4in (6cm); width 5 1/2in (14cm)*

**\$5,000 - 7,500**

This work is registered with the Archivio Fausto Melotti, Milan.

**Provenance**

Ziuta Gerstenzang Akston (1901-1994) and Joseph James Akston  
(1895-1983), Palm Beach, Florida

Thence by Descent



124

**FAUSTO MELOTTI (1901-1986)**

Large Coppa

circa 1950

glazed stoneware, paper label 'MELOTTI MILANO' and seven black  
glaze dots

*height 6in (15cm); width 13 1/2in (34.6cm)*

**\$8,000 - 12,000**

This work is registered with the Archivio Fausto Melotti, Milan.

**Provenance**

Fausto Melotti Studio, Milan

Ziuta Gerstenzang Akston (1901-1994) and Joseph James Akston  
(1895-1983), Palm Beach, Florida, acquired directly from the above,  
circa 1950

Thence by Descent



125

**FAUSTO MELOTTI (1901-1986)**

Group of four Coppetta

circa 1950

iridescent pink, pink/cream, copper/blue and heavy iridescent brown  
glazed stoneware, underside of each painted with seven glaze dots  
*height 2 1/2in (6.3cm); width 5 1/2in (14cm)*

**\$5,000 - 7,000**

This work is registered with the Archivio Fausto Melotti, Milan.

**Provenance**

Fausto Melotti Studio, Milan

Ziuta Gerstenzang Akston (1901-1994) and Joseph James Akston  
(1895-1983), Palm Beach, Florida, acquired directly from the above,  
circa 1950

Thence by Descent



126

**BIRGER KAIIPIAINEN (1915-1988)**

Rare Vase

1949

body model no.7409, for Richard Ginori, ceramic with iridescent glaze, glaze manufacturer's mark 'Richard Ginori Made in Italy 1-49-1', hand painted glaze mark 'KAIIPIAINEN'

height 11 in (28cm); width 10 1/2 in (27cm)

**\$5,000 - 7,000**

Birger Kaipiainen spent six months in Italy in 1949 as part of an artist exchange program. During his brief time there he also produced a small number of designs for influential ceramic manufacturer, Richard Ginori, that drew their inspiration from Gothic and Etruscan art, as well as Byzantine mosaics.

The present lot is one these rare examples of work from Kaipiainen's brief time spent at Richard Ginori.

Bonhams would like to thank Oliva Ruccelai for her assistance in the cataloguing of this lot.

**Literature**

Marianne Aav, 'Arabia: Ceramics, Art, Industry', Designmuseo, 2009, p. 262 (for a discussion on the topic)





127 W

**ALEXANDER CALDER (1898-1976)**

Green Ball

1971

for Tapisserie d'Aubusson Pinton, hand woven wool, woven facsimile signature 'Calder' and 'PF', woven mark to reverse 'EX.A', maker's label with faded hand written details to reverse, and retailer label 'Art Vivant Inc, New Rochelle, N.Y.'

77 3/4in x 55in (197cm x 139.5cm)

**\$6,000 - 8,000**

**Provenance**

Ziuta Gerstenzang Akston (1901-1994) and Joseph James Akston (1895-1983), Palm Beach, Florida

Thence by Descent



128 <sup>W</sup>

**ANDREA CASCELLA (1919-1990)**

Supporto per un Cristallo  
1985

granite, engraved 'AC'; sold together with a maquette for the work  
*height 23 1/2in (60cm); width 27 1/2in (70cm); depth 27 1/2in (70cm);  
maquette height 6 1/2in (16.5cm)*

**\$12,000 - 18,000**

The present work is accompanied with a certificate of the work issued by the artist. The work is registered with the Archivio Andrea Cascella, Milan, under number AC SC 0211.

**Provenance**

Walter Fontana Collection, Milan (acquired directly from the artist, 1985)



129<sup>W</sup>

**CLAUDE LALANNE (BORN 1924)**

Structure Végétal aux Papillons Chandelier

1998

gilt and patinated bronze, galvanized copper, with fifteen lights,  
stamped 'LALANNE 1/1 CL 98 LALANNE'

*height 29 1/2in (75cm); diameter 46in (117cm)*

**\$150,000 - 250,000**

**Provenance**

Private Collection, Houston, Texas and Carmel, California

**Literature**

Daniel Abadie, 'Lalanne(s)', Flammarion, 2008, p. 282  
(model variant illustrated)

Claude and Francois-Xavier Lalanne, 'Les Lalannes', exhibition  
catalogue, Musées des Arts Décoratifs, Paris, 2010, p. 90  
(model variant illustrated)







130 W

**CLAUDE LALANNE (BORN 1924)**

Structure Végétal Candelabra

1999

bronze with applied patina, stamped  
'99 LALANNE, 2 and monogrammed CL'  
*height 35 1/2in (90cm); width 22in (56cm);  
depth 22in (56cm)*

**\$60,000 - 80,000**

**Provenance**

Private Collection, Houston, Texas and  
Carmel, California

**Literature**

Daniel Abadie, 'Lalanne(s)', Flammarion, 2008,  
p. 280

Claude and François-Xavier Lalanne,  
'Les Lalannes', exhibition catalogue, Musées  
des Arts Décoratifs, 2010, p. 100, 102



131

**FRANÇOIS-XAVIER LALANNE (1927-2008)**

Carpe d'Or

1987

edition Artcurial, gilt resin, impressed  
'FXL LALANNE 170/250 ARTCURIAL'  
height 11 3/4in (30cm); width 21 3/4in  
(55.2cm); depth 4 1/2in (11.5cm)

**\$25,000 - 35,000**

**Provenance**

Private Collection, acquired directly from  
Artcurial, 1987

**Literature**

Robert Rosenblum, 'Les Lalanne', Skira,  
1991, p. 45





132

**INGRID DONAT (BORN 1957)**

Table aux Caryatides

2001

wood, patinated bronze, stamped 'I.D. 3/8 LANDOWSKI  
FONDEUR 2001'

*height 17 1/2in (44.5cm); width 31 3/4in (81cm);  
depth 29 3/4in (75.5cm)*

**\$15,000 - 20,000**

From the edition of 8, plus 4 artist's proofs.

**Provenance**

Private Collection, New York

**Literature**

Anne Bony, 'Ingrid Donat', Norma Editions/Carpenters  
Workshop Gallery, 2017, p. 275 (related model illustrated)





133 W

**PIERO GILARDI (BORN 1942)**

Catasta nel Bosco

2006

paint on polyurethane

height 40in (102cm); width 40in (102cm); depth 10in (26cm)

**\$8,000 - 12,000**

Sold together with a copy of the certificate of authenticity from 'Fondazione Centro Studi Piero Gilardi'.

Bonhams would like to thank Piero Gilardi for his assistance with the cataloguing of this lot.

**Provenance**

Private Collection, Lugano, Switzerland



134 W

**WENDELL CASTLE (1932-2018)**

Maccabees Clock

1988

Swiss pearwood, poplar, Swiss pear veneer, gold and silver leaf, Egyptian calfskin detailing, electric clock movement, signed 'Wendell Castle 1988'

*height 114in (289.6cm); diameter 48in (121.9cm)*

**\$25,000 - 35,000**

**Provenance**

Maccabee Mutual Life Insurance Company,  
Southfield, Michigan  
Private Collection, Florida

**Exhibited**

'Furniture by Wendell Castle', Detroit Institute of Arts, Detroit, Michigan, December 5, 1989 - February 4, 1990 to American Craft Museum, New York, February 14 - April 30, 1991

**Literature**

Richard Benson, 'Carving out a Corporate Image', *Inland Architect*, May/June 1988

Mary Anne Craft, 'Parallel Histories', *Corporate Art News*, November, 1988  
p. 170

Emily Evans Eerdmans, 'Wendell Castle: A Catalogue Raisonne 1958-2012', *The Artist Foundation Book*, 2014, p. 170

135 <sup>W</sup>

**WENDELL CASTLE (1932-2018)**

We All Have Reasons

1997

cherry and painted and carved wood, carved mark 'Castle 97'  
*height 38in (96.5cm); width 76in (193cm); depth 18in (45.7cm)*

**\$30,000 - 50,000**

**Exhibited**

'Wendell Castle', Leo Kaplan Modern, New York, NY,  
November 6 - 29, 1997

**Literature**

Emily Evans Eerdmans, 'Wendell Castle: A Catalogue Raisonne  
1958-2012', The Artist Foundation Book, 2014, p. 329



136<sup>W</sup>

**ATELIER VAN LIESHOUT (FOUNDED 1995)**

Large Prototype Family Lamp

2007

for Albion Gallery, London, later produced in an edition of twelve, fiberglass

height 84 1/4 (214cm); width 52 1/2 (133.5cm); depth 56 1/2in (143.5cm)

**\$30,000 - 50,000**

The present lot is the larger variant of the design that was executed in two sizes. Examples of work from the collective are held in the permanent collections of the Museum of Modern Art, New York and the Stedelijk Museum, Amsterdam.







137 <sup>W</sup>

**MARK BRAZIER-JONES (BORN 1956)**

Tzar Chandelier

2002

glass, steel

*drop height 33in (84cm); diameter 20in (51cm)*

**\$7,000 - 9,000**

**Provenance**

Private Collection, Lugano, Switzerland

**Literature**

Charlotte and Peter Fiell, 'Mark Brazier-Jones', Fiell Publishing, 2012, P. 169

138 <sup>W</sup>

**TOM DIXON (BORN 1959)**

Pair of Spiral Floor Lamps

circa 1995

gold leaf, steel

height 60in (153cm); diameter 19in (48cm)

**\$4,000 - 6,000**

**Provenance**

Private Collection, Lugano, Switzerland



139 <sup>W</sup>

**TOM DIXON (BORN 1959)**

Crown Chair

circa 1990

gilded steel

height 38 3/4in (98.5cm); width 24in (61cm); depth 21in (53cm)

**\$3,000 - 5,000**

**Provenance**

Private Collection, Switzerland

**Literature**

Michael Collins, 'Tom Dixon', Architecture Design and Technology Press, 1990, P. 36-37

140 <sup>W</sup>

**TOM DIXON (BORN 1959)**

Jester Chair

circa 1990

gilded steel

height 41in (104cm); width 28in (71cm); depth 19in (48cm)

**\$3,000 - 5,000**

**Provenance**

Private Collection, Switzerland

**Literature**

Michael Collins, 'Tom Dixon', Architecture Design and Technology Press, 1990, P. 66



139



140



141 W

**MARK BRAZIER-JONES (BORN 1956)**

Pair of Dew Lamps

designed 1990

steel, bronze, glass

height 95in (201cm); diameter 22in (56cm)

**\$4,000 - 6,000**

**Provenance**

Private Collection, Lugano, Switzerland

**Literature**

Charlotte and Peter Fiell, 'Mark Brazier-Jones', Fiell Publishing, 2012, P. 85

142<sup>W</sup>

**MARK BRAZIER-JONES (BORN 1956)**

Pair of Lunar Chairs

circa 2000

bronze, wool, cast mark to each 'Mark Brazier Jones'

height 31in (79cm); width 39in (81.5cm);  
depth 30in (76cm)

**\$4,000 - 6,000**

**Provenance**

Private Collection, Lugano, Switzerland

**Literature**

Charlotte and Peter Fiell, 'Mark Brazier-Jones',  
Fiell, 2012, p. 108

143

**MARK BRAZIER-JONES (BORN 1956)**

Pair of Olympia Appliques

designed 1986

steel, copper, glass

height 29in (74cm); width 11in (28cm)

**\$2,000 - 3,000**

**Provenance**

Private Collection, Lugano, Switzerland

**Literature**

Charlotte and Peter Fiell, 'Mark Brazier-Jones',  
Fiell, 2012, P. 70



143



142



144 W

**TOM DIXON (BORN 1959)**

Unique Vitrine

circa 1995

steel, glass, bronze

height 76 1/2in (194.5cm); width 38in (97cm);

depth 23 3/4in (60cm)

**\$5,000 - 7,000**

**Provenance**

Private Collection, Lugano, Switzerland



145 <sup>W</sup>

**TOM DIXON (BORN 1959)**

Unique Desk

circa 1995

steel, leather, wood

height 28 1/4in (72cm); width 47 1/4in (120cm);

depth 23 3/4in (60cm)

**\$4,000 - 6,000**

**Provenance**

Private Collection, Lugano, Switzerland

146

**TOM DIXON (BORN 1959)**

Bull Chair

circa 1995

welded steel

height 28 1/4in (72cm); width 17in (43cm);

depth 15 1/2in (39cm)

**\$3,000 - 5,000**

**Provenance**

Private Collection, Lugano, Switzerland

**Literature**

Michael Collins, 'Tom Dixon', Architecture Design and Technology Press, 1990, P. 70-73



145



146

147 <sup>W</sup>

**STANISLAV LIBENSKÝ (1921-2002), JAROSLAVA BRYCHTOVÁ  
(BORN 1921)**

Early Imprint of an Angel

1997

cast glass

engraved 'S.Libenský J. Brychtová 1996-97'

*height 33in (84cm); width 43 1/2in (110cm); depth 12 1/2in (32cm)*

**\$70,000 - 90,000**

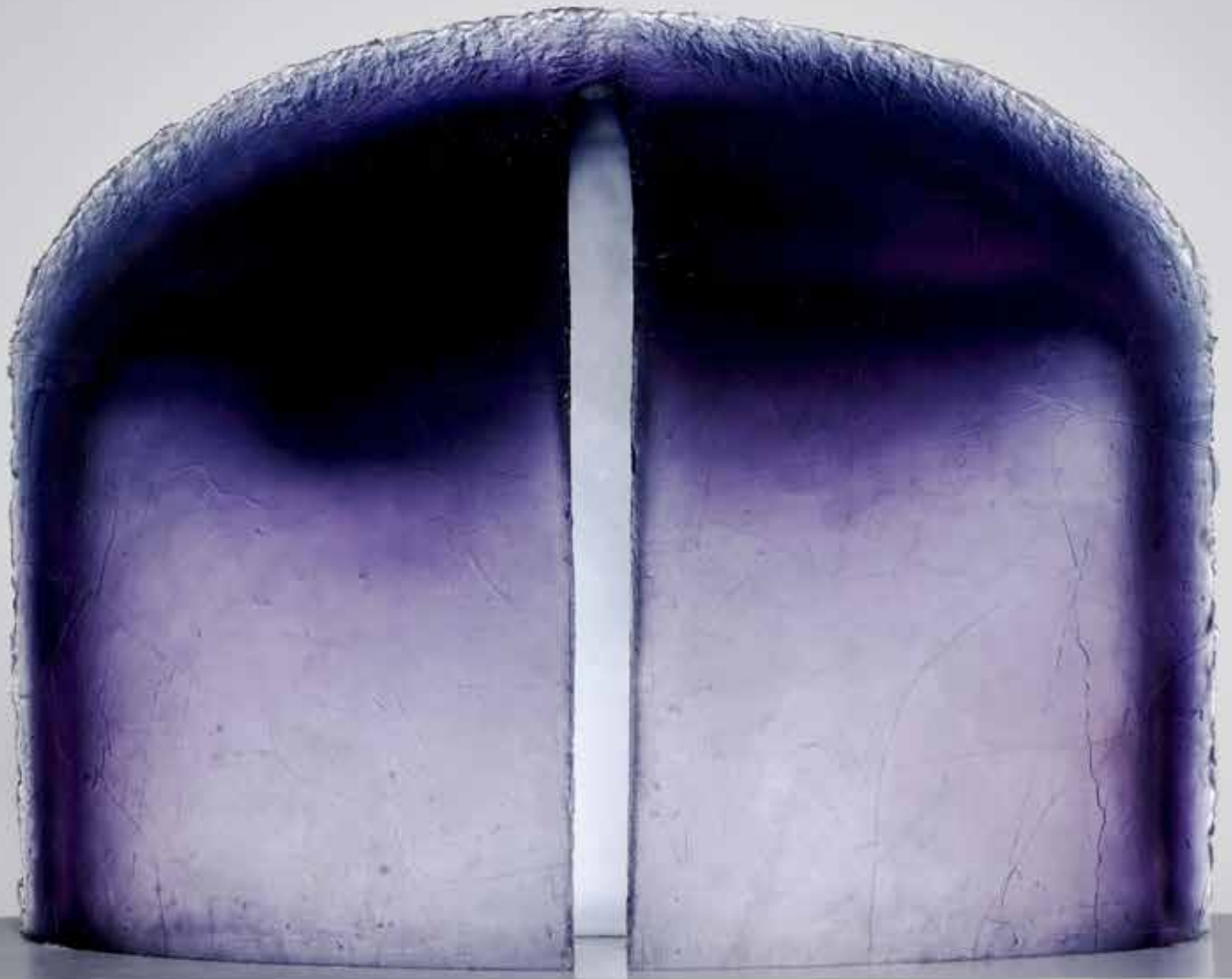
**Provenance**

Private Collection, Florida

The above work represents a high-point in the career of the internationally acclaimed, Czechoslovakian-based, husband-and-wife team of artists, who over a 45 year career defined the modern sculptural glass movement by fully exploring the medium and the relationships between light, color, form and space.

Imprint of an Angel comes from a final chapter of works that featured a limited number of technically masterful, large-scale creations in cast glass that focused on themes of the human spirit and what the artist referred to as the "inner-light". The monumental mass of cast glass is a bold, geometric image of the human torso that is subject to a careful manipulation of light which illuminates the interior space, creating a clear image; a body permeated with the image of an 'Angel'. The work is a modernist shroud-like depiction of inner-light and its imprint on the body, conveying definite themes of spirituality, redemption and morality, on a scale that only Libenský and Brychtová could ever achieve.

The present lot pre-dates two other versions of the work; 'Imprint of an Angel I'(1999) from the collection of The Museum of Fine Arts, Houston (accession 2002.45). And 'Imprint of an Angel II'(1999) from the collection of The Corning Museum of Glass (accession 2004.3.10).





148

148

**KAM TIN**

**Emerald Mirror**

2017

bronze, natural emerald cabochons, convex mirror plate

*diameter 10in (25.5cm)*

**\$20,000 - 30,000**

149<sup>W</sup>

**KAM TIN**

**Cloud Table**

2012

polished bronze, stamped 'KAM TIN 7/25'

*height 14 1/4in (36cm); width 26 1/4in (66.5cm);*

*depth 20 1/2in (52cm)*

**\$6,000 - 8,000**

150<sup>W</sup>

**KAM TIN**

**Cloud Table**

2012

polished bronze, stamped 'KAM TIN 9/25'

*height 14 1/4in (36cm); width 26 1/4in (66.5cm);*

*depth 20 1/2in (52cm)*

**\$6,000 - 8,000**



149



150



151

**KAM TIN**

Coffee Table

2012

polished bronze, turquoise

height 10 1/2in (27cm); width 23 3/4in (60.5cm);

depth 19in (48cm)

**\$15,000 - 20,000**

152

**KAM TIN**

Coffee Table

2012

polished bronze, turquoise, stamped 'KAM TIN 8/25'

height 13 1/2in (34cm); width 23 3/4in (60.5cm);

depth 19in (48cm)

**\$15,000 - 20,000**



151

152

# Bonhams

AUCTIONEERS SINCE 1793



## A Private Single Owner Collection of Lalique Glass

Knightsbridge, London | Wednesday 20 February 2019

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### ENQUIRIES

Mark Oliver  
mark.oliver@bonhams.com  
+44 (0) 20 7393 3856  
[bonhams.com/20thcenturydecarts](http://bonhams.com/20thcenturydecarts)

Bonhams is thrilled to be offering this single-owner collection to the market of over 200 items, including car mascots and an exceptional range of highly-curated decorative items.

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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](http://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 \$250,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$250,000 UP TO AND INCLUDING \$4,000,000, AND 12.5% OF THE AMOUNT OF THE BID PRICE OVER \$4,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any Alabama, Arizona, California, Colorado, Connecticut, Florida, Georgia, Hawaii, Illinois, Indiana, Kentucky, Maine, Massachusetts, Michigan, Minnesota, Nevada, New Jersey, New York, North Carolina, Ohio, Pennsylvania, Rhode Island, Texas, Virginia, Washington, D.C., Washington state, Wisconsin, Wyoming or other state or local sales tax (or compensating use tax) and other applicable taxes. With regard to New York sales tax, please refer to the "Sales and Use Tax" section of these Conditions of Sale.

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 the catalog. If not so removed, daily storage fees will be payable to us by the purchaser as set forth therein. We reserve the right to transfer property not so removed to an offsite warehouse at the purchaser's risk and expense, as set forth in more detail in the "Buyer's Guide." 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.

### SALES AND USE TAX

New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property collected or delivered in New York State, regardless of the state or country in which the purchaser resides or does business. Purchasers who make direct arrangements for collection by a shipper who is considered a "private" or "contract" carrier by the New York Department of Taxation and Finance will be charged New York sales tax, regardless of the destination of the property. Property collected for delivery to a destination outside of New York by a shipper who is considered a "common carrier" by the New York Department of Taxation and Finance (e.g. United States Postal Service, United Parcel Service, and FedEx) is not subject to New York sales tax, but if it is delivered into any state in which Bonhams is registered or otherwise conducts business sufficient to establish a nexus, Bonhams may be required by law to collect and remit the appropriate sales tax in effect in such state. Property collected for delivery outside of the United States by a freight-forwarder who is registered with the Transportation Security Administration ("TSA") is not subject to New York sales tax.

### 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

## CONDITIONS OF SALE - CONTINUED

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 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](http://www.bonhams.com/us) for more information or call our Client Services Department at +1 (212) 644 9001.

### 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 Evaluation Events held regularly at our galleries and in other major metropolitan areas. The updated schedule for Bonhams Auction Evaluation Events is available at [www.bonhams.com/us](http://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](http://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](http://www.bonhams.com/us) or contact our Client Services Department.

**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](http://www.bonhams.com) or call our Client Services Department at +1 (212) 644 9001.

**Catalogs**

Before each auction we publish illustrated catalogs. Our catalogs provide descriptions and estimated values for each "lot." A lot may refer to a single item or to a group of items auctioned together. The catalogs also include the dates and the times for the previews and auctions. 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](http://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. Except as expressly set forth in the Conditions of Sale, 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 low and high value estimates for each lot, exclusive of the buyer's premium and tax. The estimates are provided as an approximate guide to current market value based primarily on previous auction results for comparable pieces, 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**

Unless indicated by the  $\sigma$  symbol next to the lot number, which denotes no reserve, all lots in the catalog are subject to a reserve. The reserve is the minimum auction price that the consignor is willing to accept for a lot. This amount is confidential and does not exceed the low estimate value.

**Auction House's Interest in Property Offered at Auction**

On occasion, Bonhams may offer property in which it has an ownership interest in whole or in part or otherwise has an economic interest. Such property, if any, is identified in the catalog with a  $\blacktriangle$  symbol next to the lot number(s).

Bonhams may also offer property for a consignor that has been guaranteed a minimum price for its property by Bonhams or jointly by Bonhams and a third party. Bonhams and any third parties providing a guarantee may benefit financially if the guaranteed property is sold successfully and may incur a financial loss if its sale is not successful. Such property, if any, is identified in the catalog with a  $\circ$  symbol next to the lot number(s).

**Bidding at Auction**

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

Valid Bonhams client accounts are 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 by placing responsive or consecutive bids for a lot 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 for the first time, 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 auction price 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 auction online 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](http://www.bonhams.com/us), at offsite auction locations, 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**

We offer live online bidding for most auctions and accept absentee bids online for all our auctions. Please visit [www.bonhams.com/us](http://www.bonhams.com/us) for details.

**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' auctions. 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. For payments sent by mail, please remit to Cashier Department, 220 San Bruno Avenue, San Francisco, CA 94103.

**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**

Bonhams can accommodate shipping for certain items. Please contact our Cashiers Department for more information or to obtain a quote. Carriers are not permitted to deliver to PO boxes.

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

**Collection of Purchases**

Please arrange for the packing and transport of your purchases prior to collection at our office. If you are sending a third party shipper, please request a release form from us and return it to +1 (212) 644 9009 prior to your scheduled pickup. To schedule collection of purchases, please call +1 (212) 644 9001.

**Handling and Storage Charges**

Please note that our office has requirement for freight elevator usage. Please contact us to schedule an elevator appointment for pickup of any large or awkward items. On 15 January 2019 oversized lots (noted as W next to the lot number and/or listed on page 162) will be sent to Door to Door Services where transfer and full value protection fees will be immediately applicable. Storage charges will begin accruing for any lots not collected within 5 business days of the date of auction. All other sold lot will be retained in Bonhams Gallery until 15 January 2019. Collection of lots will be by appointment only. Please call +1 (212) 644 9001 at least 24 hours in advance to make an appointment.

**Storage charges of \$5 per lot, per day will begin accruing for any lots not collected within 14 calendar days of Auction.**

Bonhams Reserve the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense. Further transfer, handling, storage and full value protection fees will apply if move to a warehouse of our choice.

**Auction Results**

All you need is a touch-tone telephone and the lot number. Auction results are usually available on the next business day following the sale or online at [www.bonhams.com/us](http://www.bonhams.com/us).



**IMPORTANT NOTICE TO BUYERS**

**COLLECTION & STORAGE AFTER SALE**

Please note that all oversized lots listed below and marked with a W in the catalogue will be removed to the warehouse of Door to Door Services herein referred to as Door To Door on 15 January 2019. Lots not so listed will remain at Bonhams.

**W LOTS WILL BE AVAILABLE FOR COLLECTION FROM DOOR TO DOOR BEGINNING AT 9AM ET ON 16 JANUARY 2019.**

**Address**

Door To Door Services  
50 Tannery Rd #8A  
Somerville, NJ 08876

Lots will be available for collection 24hrs following transfer to Door to Door every business day from 9am to 5pm ET.

Collections appointments must be booked 24 hours in advance (subject to full payment of all outstanding amounts due to Bonhams and Door To Door) by contacting Door To Door at 1-908-707-0077 ext 2070

**HANDLING & STORAGE CHARGES**

Please note: For sold lots removed to Door To Door there will be transfer and Full value protection charges but no storage charge due for lots collected by 22 January 2019. For sold lots that remain at Bonhams, there will be no storage charge for lots collected within 21 days of the sale date.

The per-lot charges levied by Door To Door Services are as follows (plus any applicable sales tax):

**FURNITURE/LARGE OBJECTS**

Transfer ..... \$75  
Daily storage..... \$10  
Insurance (on Hammer + Premium + tax) 0.3%

**SMALL OBJECTS**

Transfer ..... \$37.50  
Daily storage..... \$5  
Insurance (on Hammer + Premium + tax) 0.3%

Please contact Michael Van Dyke at Door To Door  
+1 908 707 0077 ext 2070  
+1 908 707 0011 (fax)  
quotes@dttdusa.com

For more information and estimates on domestic and International shipping Please contact Michael Van Dyke at Door To Door  
+1 908 707 0077 ext 2070  
+1 908 707 0011 (fax)  
quotes@dttdusa.com

**PAYMENT**

All amounts due to Bonhams and all charges due to Door To Door Services must be paid by the time of collection of the property from their warehouse.

**TO MAKE PAYMENT IN ADVANCE**

Telephone +1 (908) 707 0077 ext 2070 to ascertain the amount due, payable by cash, check, or credit card.

**PAYMENT AT TIME OF COLLECTION**

May be made by cash, check, or credit card.

Lots will only be released from Door To Door's warehouse upon production of the "Collection Slip" obtained from the Cashier's office at Bonhams.

The removal and/or storage by Door To Door of any lots will be subject to their standard Conditions of Business, copies of which are available at Bonhams.

**PLEASE NOTE**

Door To Door does not accept liability for damage or loss, due to negligence or otherwise, exceeding the sale price of such goods, or at their option the cost of repairing or replacing the damaged or missing goods.

Door To Door reserves a lien over all goods in their possession for payment of storage and all other charges due them.

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**OVERSIZED LOTS**

7	18	42	50	56	61	83	98	103	108	127	134	139	145
8	19	46	51	57	62	85	99	104	109	128	135	140	147
12	23	47	52	58	63	92	100	105	110	129	136	141	148
13	33	48	53	59	64	93	101	106	112	130	137	142	149
17	34	49	54	60	68	97	102	107	115	133	138	144	

## CONTACTS

### OFFICERS

Malcolm Barber  
Co-Chairman

Matthew Girling  
Chief Executive Officer

Laura King Pfaff •  
Chairman Emeritus

Leslie Wright  
Deputy Chairman Vice President,  
Trusts and Estates

Vice Presidents, Specialists  
Rupert Banner  
Mark Fisher  
Dessa Goddard  
Jeremy Goldsmith  
Jakob Greisen  
Bruce MacLaren  
Scot Levitt  
Mark Osborne  
Brooke Sivo  
Catherine Williamson

### REPRESENTATIVES

#### Arizona

Terri Adrian-Hardy, (602) 859 1843

#### California

David Daniel  
(916) 364 1645, Central Valley

#### California

Brooke Sivo  
(760) 350 4255, Palm Springs  
(760) 567 1744, San Diego

#### Chicago

Natalie B. Waechter, (773) 267 3300

#### Colorado

Lance Vigil  
(720) 355 3737, Denver •

#### Florida

April Matteini, (305) 978 2459  
Alexis Cronin Butler, (305) 878 5366

#### Georgia

Mary Moore Bethea, (404) 842 1500 •

#### Illinois

Natalie B. Waechter, (773) 267 3300

#### Massachusetts/New England

Amy Corcoran, (617) 742 0909

#### Nevada

David Daniel, (775) 831 0330

#### New Mexico

Terri Adrian-Hardy, (602) 859 1843

#### Oregon and Idaho

Sheryl Acheson, (971) 727 7797

#### Texas - Dallas

Mary Holm (214) 557 2716

#### Texas, Oklahoma and Louisiana

Lindsay Davis (713) 855 7452

#### Virginia and Washington DC

Mid-Atlantic Region  
Gertraud Hechl, (202) 422 2733 •

#### Washington

Heather O'Mahony, (206) 566 3913

#### Canada, Toronto, Ontario

Kristin Kearney, (416) 462 9004 •

#### Montreal, Quebec

David Kelsey, (514) 894 1138 •

### BONHAMS \*

**NEW YORK DEPARTMENTS**  
580 Madison Avenue  
New York, New York 10022  
(212) 644 9001

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Darren Sutherland, (212) 461 6531

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Ming Hua, (646) 837 8132  
Harold Yeo, (917) 206 1628 •

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### CLIENT SERVICES DEPARTMENT

#### San Francisco

(415) 861 7500  
(415) 861 8951 fax

Monday - Friday, 9am to 5pm

#### Los Angeles

(323) 850 7500  
(323) 850 6090 fax

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Daniel Hersksee, (415) 503 3271  
Lingling Shang, (415) 503 3207 •  
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#### Prints & Photographs

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#### Space History

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#### Trusts & Estates

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\* Indicates saleroom  
• Indicates independent contractor

# Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

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**Paddle number (for office use only)**

**General Notice:** This sale will be conducted in accordance with Bonhams Conditions of Sale, and your bidding and buying at the sale will be governed by such terms and conditions. Please read the Conditions of Sale in conjunction with the Buyer's Guide relating to this sale and other published notices and terms relating to bidding. Payment by personal or business check may result in your property not being released until purchase funds clear our bank. Checks must be drawn on a U.S. bank.

**Notice to Absentee Bidders:** In the table below, please provide details of the lots on which you wish to place bids at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Buyer's Guide in the catalog for further information relating to instructions to Bonhams to execute absentee bids on your behalf. Bonhams will endeavor to execute bids on your behalf but will not be liable for any errors or non-executed bids.

**Notice to First Time Bidders:** New clients are requested to provide photographic proof of ID - passport, driving license, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorizing the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bankers reference.

**Notice to online bidders:** If you have forgotten your username and password for [www.bonhams.com](http://www.bonhams.com), please contact Client Services.

**If successful**

- I will collect the purchases myself
- Please contact me with a shipping quote (if applicable)
- I will arrange a third party to collect my purchase(s)

**Please email or fax the completed Registration Form and requested information to:**

Bonhams Client Services Department  
580 Madison Avenue  
New York, New York 10022  
Tel +1 (212) 644 9001  
Fax +1 (212) 644 9009  
bids.us@bonhams.com

# Bonhams

Sale title: Modern Decorative Art + Design		Sale date: December 14, 2018	
Sale no. 24848		Sale venue: New York	
<b>General Bid Increments:</b>			
\$10 - 200 .....by 10s		\$10,000 - 20,000 .....by 1,000s	
\$200 - 500 .....by 20 / 50 / 80s		\$20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s	
\$500 - 1,000 .....by 50s		\$50,000 - 100,000 .....by 5,000s	
\$1,000 - 2,000 .....by 100s		\$100,000 - 200,000 .....by 10,000s	
\$2,000 - 5,000 .....by 200 / 500 / 800s		above \$200,000 .....at the auctioneer's discretion	
\$5,000 - 10,000 .....by 500s		The auctioneer has discretion to split any bid at any time.	
Customer Number		Title	
First Name		Last Name	
Company name (to be invoiced if applicable)			
Address			
City		County / State	
Post / Zip code		Country	
Telephone mobile		Telephone daytime	
Telephone evening		Fax	
Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.			
E-mail (in capitals) _____			
By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.			
I am registering to bid as a private client <input type="checkbox"/>		I am registering to bid as a trade client <input type="checkbox"/>	
Resale: please enter your resale license number here _____ We may contact you for additional information.			

SHIPPING	
Shipping Address (if different than above):	
Address: _____	Country: _____
City: _____	Post/ZIP code: _____

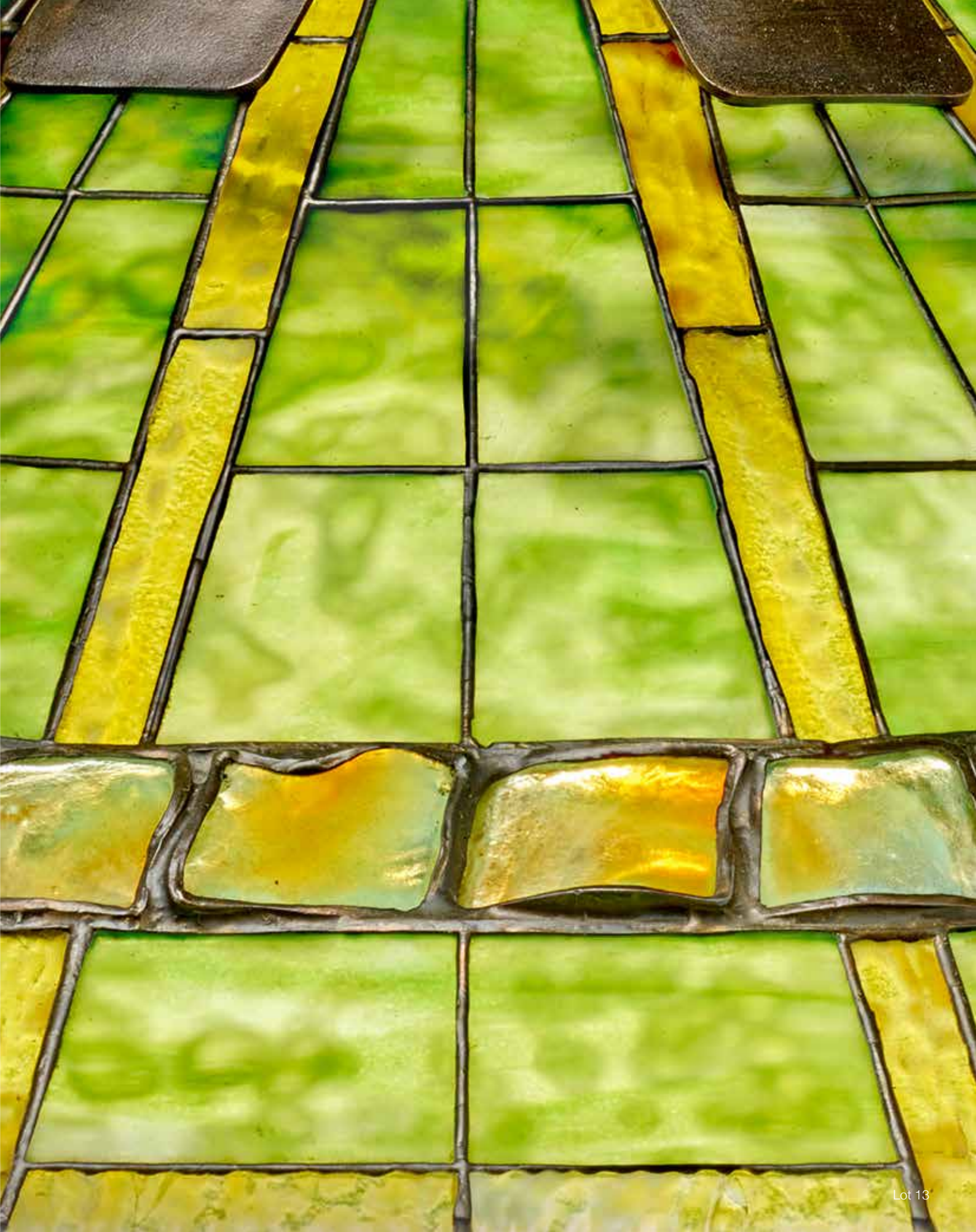
**Please note that all telephone calls are recorded.**

Type of bid (A-Absentee, T-Telephone)	Lot no.	Brief description (In the event of any discrepancy, lot number and not lot description will govern.) If you are bidding online there is no need to complete this section.	MAX bid in US\$ (excluding premium and applicable tax) Emergency bid for telephone bidders only*

**You instruct us to execute each absentee bid up to the corresponding bid amount indicated above.**

\* Emergency Bid: A maximum bid (exclusive of Buyer's Premium and tax) to be executed by Bonhams **only** if we are unable to contact you by telephone or should the connection be lost during bidding.

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND SHALL BE LEGALLY BOUND BY THEM, AND YOU AGREE TO PAY THE BUYER'S PREMIUM, ANY APPLICABLE TAXES, AND ANY OTHER CHARGES MENTIONED IN THE BUYER'S GUIDE OR CONDITIONS OF SALE. THIS AFFECTS YOUR LEGAL RIGHTS.	
Your signature: _____	Date: _____





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