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Modern Design | Art

Los Angeles | October 21, 2021





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Los Angeles | Thursday October 21, 2021 at 11am

BONHAMS

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Los Angeles CA 90046
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SALE NUMBER

26867
Lots 1 - 228

AUCTION INFORMATION

Bonded pursuant to California Civil
Code Sec. 1812.600;
Bond No. 57BSBGL0808

CATALOG: \$45

ILLUSTRATIONS

Front Cover: A selection of lots
Inside Front Cover: lot 226
Inside Rear Cover: lot 104
Rear Cover: lot 20

PREVIEW

Saturday, October 16 12pm – 5pm
Sunday, October 17, 12pm – 5pm
Monday, October 18, 10am – 5pm
Tuesday, October 19, 10am – 5pm
Wednesday, October 20,
10am – 5pm

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Los Angeles



Jason Stein
Director

David Trujillo
Specialist

Katherine Miller
Business Administrator

New York



Benjamin Walker
Global Head of Department

Dan Tolson
International Director

Yulia Korbukova
Business Administrator

London



Marcus McDonald
Department Director

Gemma Sanders
Head of Department

Milan



Paris



Benedetta Alpini
Specialist

Catherine Yaiche
Specialist



1

1

DIRK VAN ERP (1860-1933)

Table Lamp

post-1915

hammered copper, mica, with open-box San Francisco mark on underside of base

height 20in (51cm); diameter of shade 17 1/2in (44.5cm)

\$6,000 - 8,000

Provenance

Dr. Norman Levine and the late Morelle Lasky Levine, Los Angeles, California



2

2^w

ROYCROFT (FOUNDED 1895)

Magazine Pedestal

circa 1906

model no. 80, oak, stamped with firm's orb mark on either side

height 63 1/2in (161cm); width 20in (51cm); depth 17 1/2in (44.5cm)

\$6,000 - 8,000

Provenance

Richard Lovell Estate

3^w

RAÚL ANGUIANO (1915-2006)

Alfarera con Cántaro Negro

1977

oil on canvas, signed 'R. Anguiano' and dated
lower left, signed, titled and dated on the
reverse

39 1/2 x 53 1/4 in (100.4 x 135.3 cm)

\$7,000 - 9,000

Provenance

Gift of Hal Stadtmore to the San Diego
Museum of Art, 1984

Sold to Benefit the San Diego Museum of Art's
Acquisitions Fund

Raúl Anguiano was born in 1915 in Guadalajara, Jalisco during the middle of the Mexican Revolution, part of the second generation of Mexican muralists that followed los tres grandes (Rivera, Orozco, and David Alfaro Siqueiros) and who are less well-known. However, Anguiano was a master in his own right, painting murals in the United States, Mexico, and the Vatican. His final mural was painted in Los Angeles, at East Los Angeles College, in the Ingalls Auditorium. *Alfarera con Cántaro Negro* depicts an indigenous woman with a black jug, a repeated theme in Anguiano's work, rendered in what appears to be earthy browns, oranges, and pure white. However, upon closer inspection, vivid flashes of color peek out: yellows, greens, purples and blues that run across the canvas, creating a truly stunning composition from what may seem like more subtle and common subject matter.



3

4^w

L. & J.G. STICKLEY

Rare Octagonal Side Table

circa 1910

model 515, oak

height 24 in (61 cm); width 20 in (50.8 cm);

depth 20 in (50.8 cm)

\$1,200 - 1,800



4



5

5

**BRADLEY & HUBBARD
MANUFACTURING COMPANY (1852-
1940); ATTRIBUTED TO**

Hanging Light
early 20th century
slag glass, patinated metal
drop 42 1/2in (108cm); diameter 24in (61cm)

\$1,000 - 2,000

Provenance

Richard Lovell Estate



6

6^w

STICKLEY BROTHERS

Server
circa 1912
oak, with the firm's branded mark
height 38in (97cm); width 47in (120cm); depth
20in (51cm)

\$1,000 - 1,500

Provenance

Skinner, 20th Century Design, 17 December
2011, lot 4
Private Collection, New York



7

7^w

GUSTAV STICKLEY (1858-1942)

Assembled Set of Nine Ladder Back Side
Chairs
circa 1905
oak, leather, two with red Gustav Stickley
decal
height of tallest 36in (92cm); width 17in
(43cm); depth 16 1/2in (42cm)

\$1,500 - 2,500

Provenance

Struve Gallery, Chicago
Property from an Arizona Estate



8

8

ROOKWOOD POTTERY

Sitting Bull The Great Sioux Chief

1896

decorated by H P McDonald, standard glazed earthenware, impressed Rookwood marks, incised artist signature, titled and numbered '837'

on underside

height 10in (26cm)

\$1,000 - 2,000



9

9

FRANCISCO ZÚÑIGA (1912-1998)

Victoria's Nude (or The Eagerness)

1963

conté crayon and sepia on paper, signed 'Zuniga' and dated 63 lower right

20 x 15 5/8in (50.8 x 39.7cm)

\$2,000 - 3,000

This work was registered by the Fundación Zúñiga Laborde in 2011 and will be included in the forthcoming volume V of Zúñiga's catalogue raisonné.

We would like to thank Ariel Zúñiga for his assistance in cataloguing this work.



10

10

PAIRPOINT (1900-1970)

Miniature Puffy Lamp

early 20th century

with tree trunk base, reverse-painted glass, patinated and gilt metal,

underside of base stamped 'Pairpoint B3079'

height 9 1/2in (24cm); diameter of shade 5in (13cm)

\$800 - 1,200



11^w

FRANK LLOYD WRIGHT (1867-1959)

Dining Table

1903

oak; together with two extension leaves

height 28 3/4in (73cm); width 60in (152.5cm); depth 42 1/4in (107cm)

\$18,000 - 25,000

Provenance

Lydia B. Bauerle Ayers Hagedorn

Professor Walter E. Bauerle

Thence by descent in the family

Lydia Bauerle married John W. Ayers on April 17, 1889. Ayers was a furniture manufacturer who moved to Chicago from Massachusetts in 1887 and established the John W. Ayers Co. in 1895, which produced many of Frank Lloyd Wright's early furniture designs, including chairs for Wright's own studio in Oak Park. Ayers also made furniture for Wright that was illustrated in the 1902 Catalogue of Exhibits for the Chicago Architectural Club, around the time this dining table was produced.

His wife, Lydia Bauerle, was the daughter of Leonhart Bauerle of Bauerle Woodworking Factory (later Armstrong Manufacturing in Petoskey, Michigan). Three of Lydia's brothers ran the Bauerle Brothers Manufacturing Company in Chicago at the beginning of the 20th century. In 1910, Ayers' company was renamed Ayers-Ransom-Bauerle Co. after he became business partners with Mr. Ransom and Walter, Frederick and William Bauerle; perhaps a result of a merger or the Bauerle/Ayers marriage, cementing the relationship between the Bauerle and Ayers firms.

The design of the offered lot bears strong parallels with the table design for the hallway of the Unity Temple, Oak Park, Illinois just two years later in 1905, as well as the table design for the Darwin D. Martin House, Buffalo, New York, that same year in 1903.

Literature

Thomas Heinz, 'Frank Lloyd Wright Interiors and Furniture', Academy Editions, 1994, p. 83 (dining table for the Darwin D Martin House, 1903), p. 105 (table design for the Unity Temple, 1905)

12^w

FRANK LLOYD WRIGHT (1867-1959)

Set of Six Dining Chairs

1903

oak, upholstered seat

height 38in (96.5cm); width 19in (48.5cm); depth 16in (41cm)

\$40,000 - 60,000

Provenance

Lydia B. Bauerle Ayers Hagedorn

Professor Walter E. Bauerle

Thence by descent in the family

Lydia Bauerle married John W. Ayers on April 17, 1889. Ayers was a furniture manufacturer who moved to Chicago from Massachusetts in 1887 and established the John W. Ayers Co. in 1895, which produced many of Frank Lloyd Wright's early furniture designs, including chairs for Wright's own studio in Oak Park. Ayers also made furniture for Wright that was illustrated in the 1902 Catalogue of Exhibits for the Chicago Architectural Club, around the time this set of chairs was produced. His wife, Lydia Bauerle, was the daughter of Leonhart Bauerle of Bauerle Woodworking Factory (later Armstrong Manufacturing in Petoskey, Michigan). Three of Lydia's brothers ran the Bauerle Brothers Manufacturing Company in Chicago at the beginning of the 20th century. In 1910,

Ayers' company was renamed Ayers-Ransom-Bauerle Co. after he became business partners with Mr. Ransom and Walter, Frederick and William Bauerle; perhaps a result of a merger or the Bauerle/Ayers marriage, cementing the relationship between the Bauerle and Ayers firms.

By family repute the design was a precursor or prototype for the slant back chair design that Frank Lloyd Wright conceived for the Larkin Company Administration Building in Buffalo, NY, later that year. This version of the design differs in that it has one less leg stretcher and has an extended backrest.

The Brooklyn Museum has a single side chair in their permanent collection, which closely resembles the design of the chairs in the offered lot.

Literature

Thomas Heinz, 'Frank Lloyd Wright Interiors and Furniture', Academy Editions, 1994, p. 81 (dining chair for the Larkin Company Administrative Building Restaurant, 1903, illustrated)





13



14

13

FREDERICK CARDER (BORN 1864)

Group of Eight Table Objects

circa 1915

for Steuben, ivory glass, comprising five bowls and three vases

height of tallest vase 9in (23cm)

\$1,500 - 2,500

Provenance

Weiss Antiques Gallery, Birmingham, Michigan

Private Collection, California

14

FREDERICK CARDER (BORN 1864)

Group of Five Table Objects

circa 1915

for Steuben, gold Aurene glass, comprising two vases and three

bowls, four with Steuben marks

height of tallest 16in (40cm)

\$1,000 - 1,500

Provenance

Weiss Antiques Gallery, Birmingham, Michigan

Private Collection, California

15

FREDERICK CARDER (BORN 1864)

Group of Six Table Objects

circa 1915

for Steuben, gold Aurene glass, comprising two vases, three bowls, and one plate, each signed

diameter of widest bowl 12in (30cm); tallest vase 12in (30cm)

\$1,200 - 1,800

Provenance

Weiss Antiques Gallery, Birmingham, Michigan

Private Collection, California



15

16

FREDERICK CARDER (BORN 1864)

Group of Eight Table Objects

circa 1915

for Steuben, Aurene glass, comprising five vases, two bowls, and a covered box, six with Steuben marks

height of tallest vase 9in (23cm)

\$1,500 - 2,500

Provenance

Weiss Antiques Gallery, Birmingham, Michigan

Private Collection, California



16



17

17

TIFFANY STUDIOS (1899-1930)

Trefoil Ceiling Light

circa 1910

leaded glass, patinated bronze, tag stamped
'TIFFANY STUDIOS NEW YORK'

diameter 16in (41cm)

\$5,000 - 7,000

18

TIFFANY STUDIOS (1899-1930)

Pine Needle Thermometer

circa 1915

patinated bronze, Favrite glass, stamped
'TIFFANY STUDIOS NEW YORK' on the
reverse

height 8 1/2in (22cm); width 4in (10cm)

\$800 - 1,200

Provenance

Collection of Dr. Billy Utley



18

19

TIFFANY STUDIOS (1899-1930)

Rare Electrified Two Light Candle Lamp

circa 1900

patinated bronze, Favrile glass, stamped
'TIFFANY STUDIOS NEW YORK 4281' with
monogram on underside of base, both shades
etched 'L.C.T.' to fitter rim
height 9 1/2in (24cm); width 7in (18cm); depth
7 1/2in (19cm)

\$6,000 - 8,000

Provenance

Collection of Byron Vreeland, Bel Air, California



19



20

20

TIFFANY STUDIOS (1899-1930)

Rare 'Wild Carrot' Inkstand

circa 1902

patinated bronze, stamped 'Tiffany Studios
New York 23546' with Tiffany Glass
Decorating Co. monogram on the underside
height 4in (10cm); diameter 5 1/4in (13.5cm)

\$5,000 - 7,000

Provenance

Private Collection, California

Literature

Alastair Duncan, Louis C. Tiffany: The Garden
Museum Collection, Woodbridge, Suffolk,
2004, p. 366

Alastair Duncan, Tiffany Lamps and
Metalware, Woodbridge, Suffolk, 2007, p.
430, no. 1709 (model illustrated)

Martin Eidelberg, Nina Gray and Margaret K.
Hofer, A New Light on Tiffany: Clara Driscoll
and the Tiffany Girls, exhibition catalog, New
York Historical Society, New York, 2007, p. 83



21

21

TIFFANY STUDIOS (1899-1930)

Pine Needle Desk Set

circa 1910

comprising a letter holder, paper pad holder with original calendar pad insert, inkwell with liner, double card box, pen tray with pen, letter opener and blotter ends, patinated bronze, Favrite glass, each piece aside from the pen stamped 'TIFFANY STUDIOS NEW YORK' with respective model numbers *height of letter holder 6in (15cm); width 10in (25.5cm); depth 2 1/2in (7cm)*

\$1,500 - 2,500

Provenance

Collection of Dr. Billy Utley



22

22

TIFFANY STUDIOS (1899-1930)

Grapevine Pen Holder

circa 1915

with three pens, patinated bronze, gilt bronze, Favrite glass, pen holder stamped 'TIFFANY STUDIOS NEW YORK 1003'

height 4in (10cm); width 5in (12.5cm)

\$800 - 1,200

Provenance

Collection of Dr. Billy Utley



23

23

TIFFANY STUDIOS (1899-1930)

Grapevine Desk Set

circa 1915

comprising a letter holder, double card holder, rocker blotter, bill file hook, small dish, inkwell with glass liner and clip, patinated bronze, Favrite glass, each piece stamped 'TIFFANY STUDIOS NEW YORK' with respective model numbers

height of letter holder 6 1/4in (16cm)

\$1,500 - 2,500

Provenance

Collection of Dr. Billy Utley

24

TIFFANY STUDIOS (1899-1930)

Large Pine Needle Letter Holder

circa 1915

patinated bronze, Favrite glass, stamped 'TIFFANY STUDIOS NEW YORK 1007'

height 8 3/4in (22cm); width 12 1/2in (32cm); depth 3 1/2in (9cm)

\$800 - 1,200

Provenance

Collection of Dr. Billy Utley



24



25

25

ÉMILE GALLÉ (1846-1904); STYLE OF

Cat

faience, glass

height 13in (33cm); width 8in (20cm); depth 5in (13cm)

\$700 - 1,000

26

ÉMILE GALLÉ (1846-1904); STYLE OF

Companion Pair of Cats

faience, glass

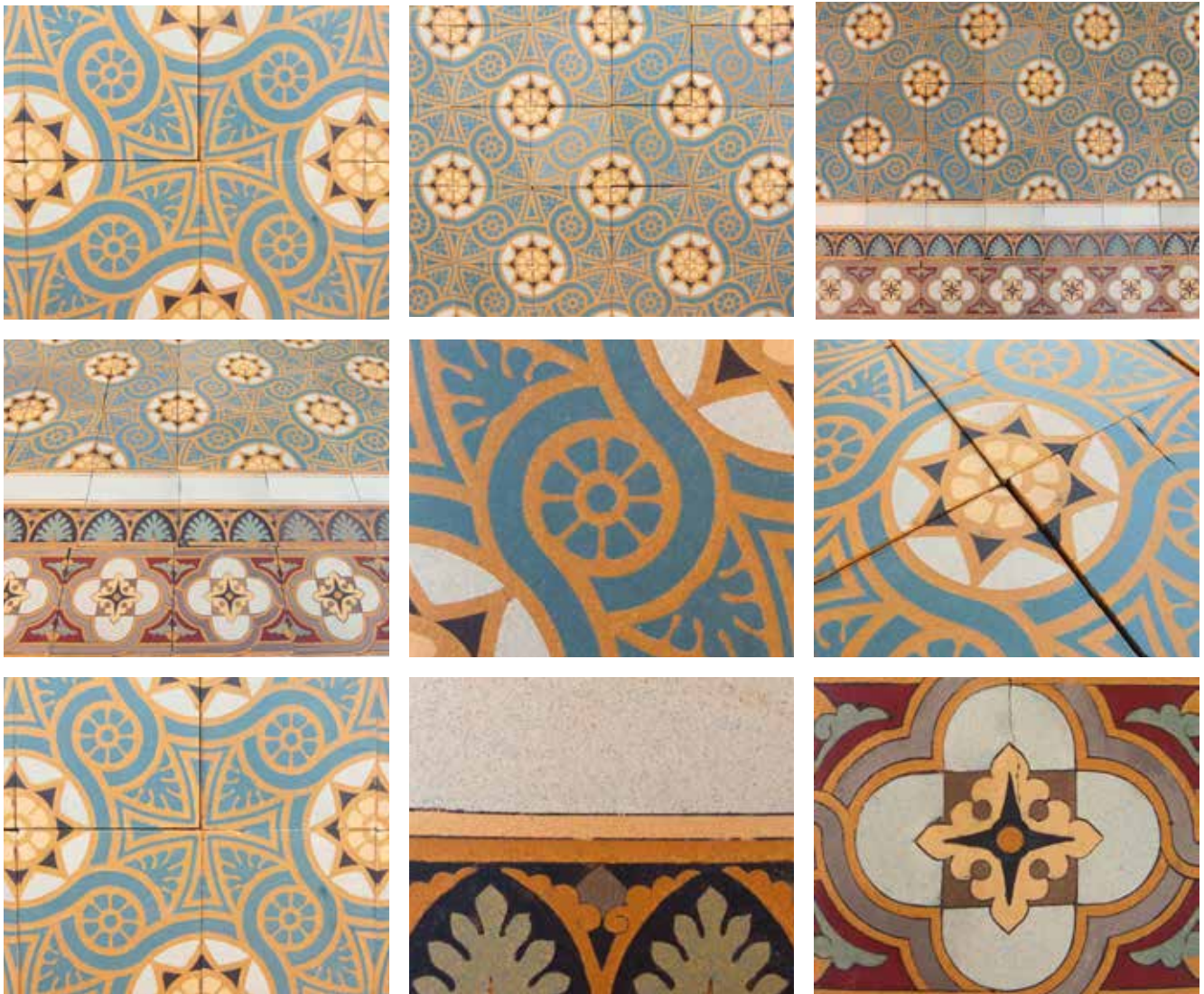
height of tallest 13 1/4in (34cm); width 7 1/2in (19cm); depth 5 3/4in (15cm)

\$1,500 - 2,500



26





(partial lot illustration)

27

BOCH FRERES (FOUNDED 1841)

Set of 618 Rare French Handmade Encaustic Floor Tiles

late 19th century

comprising 434 main field tiles, 107 vegetal themed border tiles
(including 1 corner tile), 77 red border tiles (including 3 corner tiles);
ceramic

*each 6.69 square inches x 0.79 inch thick (43.1 square cm x 5.09cm);
188 square feet total area*

\$4,000 - 6,000

The Boch family won numerous national and international awards for their tile work and were considered the patriarchs of ceramic production in Belgium and France. In 1861, Boch Freres brought the technique of creating encaustic flooring into France. Recognized for their impeccable quality and extraordinary designs, Boch Freres tiles were handmade in small quantities and were installed in Chateau, galleries, government structures, schools, great railway stations as well as the Trianon at Versailles.



28

28^w

**MICHAEL NIEDERMOSER & SOHN
(ACTIVE 1900)**

Bench

circa 1900

lacquered mahogany, brass, upholstery
height 27 1/2in (69.8cm); width 30 5/8in
(77.6cm); depth 15 3/4in (40cm)

\$1,000 - 1,500

Michael Niedermoser belonged to the
Vienesse Society for Arts and Crafts and
was often called on by Josef Maria Olbrich to
execute his designs.

Provenance

Bel Etage, Vienna

Private Collection, Chicago

29

LOETZ

Vase

circa 1900

pewter mounted iridescent glass, engraved
'1850 87/8 1910' along pewter rim, raised
mark '4877' to pewter with three hallmarks on
underside

height 7 1/2in (19cm); diameter of cup 5in
(13cm)

\$1,200 - 1,800



29



30

JOSEF HOFFMANN (1870-1956)

Rare Pierced and Footed Bowl

1908

executed by the Wiener Werkstätte, silver, malachite, coral, impressed JH monogram, WW mark, rose mark, Diana's head mark and an assay mark

height 3 1/4in (8.3cm); length 7 1/4in (18.3cm); depth 5 1/4in (13.3cm)

\$15,000 - 25,000

A pair of silver, malachite and coral bottle coasters of similar design were sold at auction in Vienna in 2014.

Provenance

Private Collection, San Francisco



31



32

31

JAN TOOROP (1858-1928)

The Muses of Music in the Park

1903

pencil and crayon on paper, signed 'J Th. Toorop', inscribed and dated lower right

10 1/4 x 13 1/2in (26 x 34.3cm)

\$2,000 - 4,000

Provenance

Dr. Norman Levine and the late Morelle Lasky Levine, Los Angeles, California

32

ART NOUVEAU

Monumental Vase

circa 1900

glazed earthenware, gilt metal

height 37 1/2in (95cm); width 24in (61cm); depth 17in (43.5cm)

\$2,000 - 3,000

33^w

HECTOR GUIMARD (1867-1942)

Pair of Doors

circa 1895-98

from the Castel Beranger, Paris, leaded glass, oak

height 69 1/2in (177cm); width 17in and 18 1/2in (43.5cm and 47cm);
depth 1in and 2in (2.5cm and 5cm)

\$10,000 - 15,000

Provenance

Private Collection, Paris

Dr. Zack H. Haddad (1937-2020), Los Angeles, California, acquired
from the above, circa 1970

This set of doors is from the Castel Béranger, designed by Hector Guimard and executed between 1895 and 1898. Guimard had taken a commission to build an apartment building in Paris before he traveled to Belgium, where he saw Victor Horta's Hotel Tassel, considered one of the first two Art Nouveau buildings along with Paul Hankar's Hankar House. Inspired, Guimard returned to Paris and convinced his commissioning client, Anne-Elisabeth Fournier, to let him execute his creation in the Art Nouveau style. Castel Béranger thus became one of the first Parisian buildings designed and constructed in the new fashion, and its popularity would bring Guimard several new commissions, including the eventual design of the Paris Metro entrances.



33

34

ART NOUVEAU

Two Decanters

circa 1900

pewter, emerald glass

height of tallest 16 1/4in (41.2cm)

\$1,500 - 2,000



34

35

DAUM FRÈRES (FOUNDED 1825)

Four Vases and a Dish

circa 1925

acid-etched glass, each signed 'DAUM NANCY' with cross of Lorraine
height of largest 7in (18cm); diameter 9in (23cm)

\$1,000 - 1,500



35

36

BACCARAT

Scent Bottle

circa 1928

for Myon, emerald glass, gilt metal, acid-stamped 'myon', 'PARIS FRANCE' and 'BACCARAT FRANCE' on underside, lid stamped 'MADE IN FRANCE'

height 3 1/2in (9cm)

\$400 - 600

To be sold without reserve

Sold to Benefit the San Diego Museum of Art's Acquisitions Fund



36

37

DAUM FRÈRES (FOUNDED 1825)

Boudoir Lamp

circa 1925

acid-etched frosted glass, marked 'DAUM NANCY FRANCE' with cross of Lorraine on the shade and base

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

\$800 - 1,200

Provenance

Private Collection, California



37

38

RENÉ LALIQUE (1860-1945)

Aubepines Decanter

Marcilhac 3157, designed in 1914

colorless glass with blue patina, etched 'R. Lalique France' on underside

height with stopper 12 1/2in (31.5cm)

\$1,200 - 1,800



38



39

RAIMONDS STAPRANS (BORN 1926)

Untitled (Portrait of a Woman)

1955

oil on canvas, signed and dated 'R STAPRANS 55' lower right

19 7/8 x 16in (50.5 x 40.6cm)

\$1,500 - 2,500

39

40

RAIMONDS STAPRANS (BORN 1926)

Untitled (Portrait of a Girl)

1955

oil on canvas, signed and dated 'R STAPRANS 55' lower right

20 x 16in (50.8 x 40.6cm)

\$1,500 - 2,500



40



41



41^w

LEON BOUCHET (1880-1940)

Pair of Bergeres

circa 1925

carved mahogany, silk upholstery

height 34 3/4in (88.2cm); width 34in (86.3cm); depth 34in (86.3cm)

\$2,500 - 3,500

Leon Bouchet was an interior designer whose work was exhibited at all of the Salons of the Societe des Artistes Decorateurs, Salon d'Automne, the 1925 Paris Exposition Internationale des Arts Decoratifs et Industriels Modernes as well as the 1929 Exposition de la Decoration Francaise Contemporaine.

42

LOUIS MAJORELLE (1859-1926) AND DAUM (FOUNDED 1825)

Table Lamp

circa 1925

mottled glass with foil inclusions, wrought iron, etched 'DAUM NANCY FRANCE' with cross of Lorraine on the shade

height 14 1/2in (37cm); diameter of shade 7 1/4in (18.5cm)

\$4,000 - 6,000



42



43

43

FRENCH ART DECO

Table Lamp

circa 1930

leaded milk glass, metal, Macassar ebony

height 10 1/2in (26.6cm); width 9in (22.8); width 4in (10.2cm)

\$1,000 - 1,500

Provenance

Private Collection, California

44

MAISON DESNY (ACTIVE 1927-1933)

Lamp

circa 1928

chromed metal, plate glass, stamped 'DESNY PARIS' and 'MADE IN FRANCE' on underside

height 6 1/4in (16cm); width 5in (12.5cm); depth 5in (12.5cm)

\$1,000 - 2,000

Provenance

Pruskin Gallery, London

Private Collection, California



44



45



45

FRENCH ART DECO

Pair of Table Lamps

circa 1930

silvered wrought iron, frosted glass

height 7 1/2in (19cm); width 6in (15cm); depth 4 1/4in (11cm)

\$800 - 1,200

Provenance

Private Collection, California

46

EDGAR BRANDT (1880-1960)

Ball Lamp

patinated wrought iron, glass, stamped 'E BRANDT' to base of lamp

height 10in (25.4cm); width of base 3 1/2in (9cm); depth of base 3

1/2in (9cm)

\$1,000 - 1,500

Provenance

Private Collection, California



46



47

47

GABRIEL ARGY-ROUSSEAU (1885-1953)

La Coupe Fleurie Nightlight (Bloch-Dermant 23.18)

circa 1923

pate-de-verre, wrought iron, impressed 'G. ARGY-ROUSSEAU'

height 5in (13cm); diameter 5in (13cm)

\$2,500 - 3,500

Provenance

Private Collection, California



48

48

GABRIEL ARGY-ROUSSEAU (1885-1953)

Drooping Petals Nightlight (Bloch-Dermant 23.39)

circa 1923

pate-de-verre, wrought iron, impressed 'G. ARGY-ROUSSEAU'

overall height 6 1/2in (16.5cm)

\$2,500 - 3,500

Provenance

Private Collection, California

49

GABRIEL ARGY-ROUSSEAU (1885-1953)

Masques Nightlight (Bloch-Dermant 23.12)

circa 1923

pate-de-verre, wrought iron, impressed 'G.
ARGY-ROUSSEAU'

overall height 9in (23cm)

\$4,000 - 6,000

Provenance

Private Collection, California





50

50

GABRIEL ARGY-ROUSSEAU (1885-1953)

Boule Veilleuse (Bloch-Dermant 22.15)
circa 1922 glass with later finial and base
pate-de-verre, wrought iron, impressed 'G. ARGY-
ROUSSEAU'
overall height 9 1/2in (24cm)

\$3,000 - 5,000

Provenance

Private Collection, California



51

51

GABRIEL ARGY-ROUSSEAU (1885-1953)

Plaque Lumineuse (Bloch-Dermant 28.12)
circa 1928
pate-de-verre, wrought iron, impressed 'FRANCE G.
ARGY-ROUSSEAU'
height 8 1/4in (21cm); width 6 1/4in (16cm); depth 3in
(7.5cm)

\$1,500 - 2,500

Provenance

Private Collection, California

52

GABRIEL ARGY-ROUSSEAU (1885-1953)

Etoile Nightlight (Bloch-Dermant 28.09)

circa 1928

pate-de-verre, wrought iron, impressed 'G. ARGY-ROUSSEAU'

height 5 1/2in (14cm); width 4 1/2in (11.5cm); depth 3 1/2in (9cm)

\$3,500 - 4,500

Provenance

Private Collection, California



52



53

53

GABRIEL ARGY-ROUSSEAU (1885-1953)

Chevrefeuille Nightlight (Bloch-Dermant 27.34)

circa 1927

pate-de-verre, wrought iron, impressed 'G. ARGY-ROUSSEAU' and 'FRANCE'

overall height 11 3/4in (30cm)

\$8,000 - 12,000

Provenance

Private Collection, California



54

54

JAMES COIGNARD (1925-2008)

Tension Lineaire Rouge Dyptique
mixed media on canvas, signed 'J Coignard' along lower edge of left
canvas (1), signed 'J Coignard' to the reverse of right canvas (2), titled
and numbered on the reverse stretcher of each
each canvas 31 3/4 x 39 1/4in (80.6 x 99.7cm)

\$2,000 - 3,000

55

AMERICAN

Single Sided Martini Glass Sign

1950s

enameled metal and neon, signed with stencil paint 'ARCHER'
height 36in (92cm); width 24in (61cm)

\$800 - 1,200

Provenance

Bonhams, Los Angeles, 20th Century Decorative Arts, 29 September
2009, Lot 1221

Private Collection, New York



55

56

MOTOROLA

51x15 Radio

1941

black catalin with red face

height 6 1/2in (17cm); width 9 1/2in (24cm); depth 6 1/4in (16cm)

\$2,000 - 3,000

Provenance

Private Collection, New York



56

57

MOTOROLA

51 x 16 Radio

1941

yellow catalin with green face

height 6in (15cm); width 9 1/2in (24cm); depth 6 1/2in (16.5cm)

\$2,000 - 3,000

Provenance

Private Collection, New York



57

58

FADA

189 All-American Radio

1940

blue catalin cabinet with red and yellow trim

height 6 1/4in (16cm); width 10in (26cm); depth 5 3/4in (15cm)

\$4,000 - 6,000

Provenance

Private Collection, New York



58



59

**PROPERTY FROM THE ESTATE OF
LAURA ZISKIN
LOTS 59 TO 90**

59^W

CHARLES RENNIE MACKINTOSH (1868-1928); MANNER OF

Pair of Side Chairs

circa 1915

white painted wood

height 44 1/2in (113cm); width 18 1/2in (47cm); depth 20 1/2in (52.1cm)

\$500 - 700

Provenance

Estate of Laura Ziskin

60^W

HERVÉ VAN DER STRAETEN (BORN 1965)

Pair of Epines Side Tables

circa 2004

patinated bronze, lacquer

height 22 1/2in (57.2cm); diameter 19 1/2in (49.5cm)

\$3,000 - 5,000

Provenance

Estate of Laura Ziskin



60

61^w

TORD BOONTJE (BORN 1968)

Blossom Chandelier

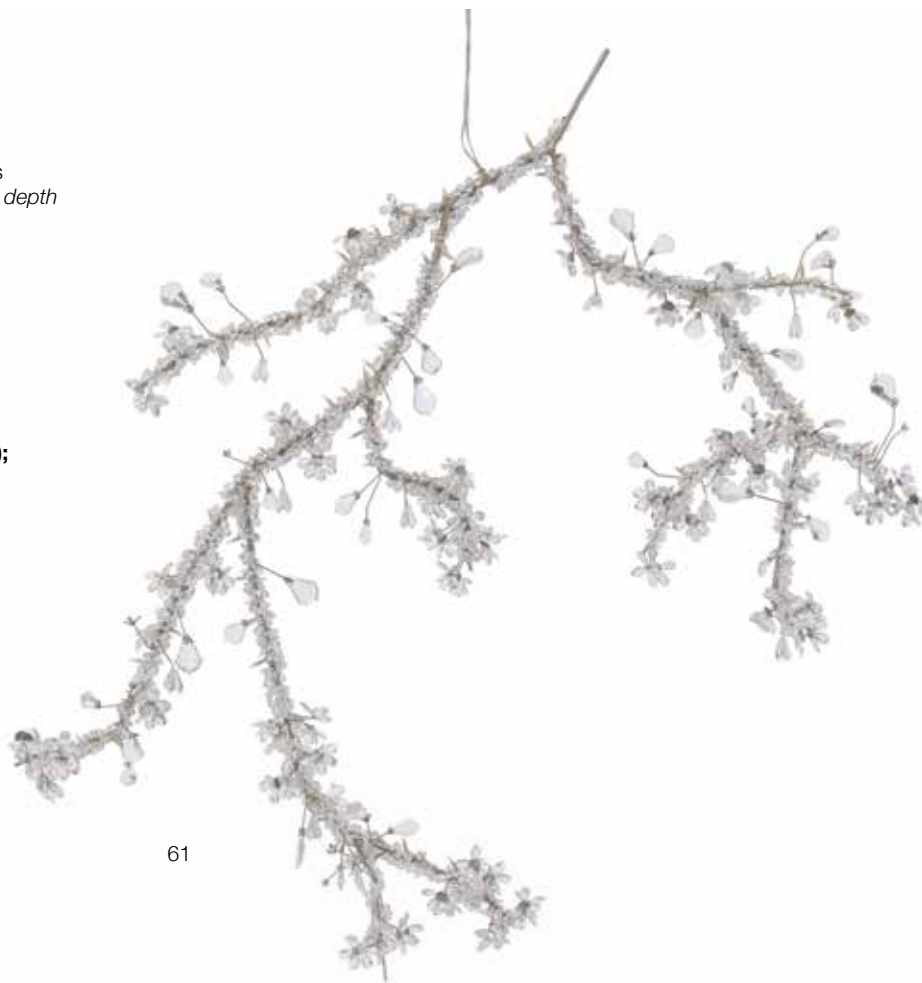
designed 2002

Swarovski crystal, enameled steel, LEDs
height 59in (50cm); width 55in (140cm); depth
16in (40cm)

\$8,000 - 12,000

Provenance

Estate of Laura Ziskin



61

62^w

ANGELO MANGIAROTTI (1921-2012);

ATTRIBUTED TO

Pedestal Table

1970s

Carrara marble

height 28 1/2in (72.3cm); diameter 50in
(127cm)

\$2,500 - 3,500

Provenance

Estate of Laura Ziskin



62



63

63

INDUSTRIAL

Pair of Wall-Mounted Lights
early 20th century
patinated metal, enameled metal, silk cords
length 28in (71.1cm)

\$700 - 900

Provenance

Estate of Laura Ziskin

64^w

WALTER LAMB (ACTIVE 1950S)

Chaise Lounge Model C-4700 and Rocking
Chaise Lounge
1950s
bronze tubing, rope
*height of Model C-4700 32in (81.5cm); width
27in (69cm); length 67in (170cm); height of
rocking chaise lounge 28in (71cm); width 21
1/2in (55cm); length 70in (178cm)*

\$2,000 - 4,000

Provenance

Estate of Laura Ziskin



64



65

65^w

WALTER LAMB (ACTIVE 1950S)

Pair of Chaise Lounges, Model C-4700
1950s

bronze tubing, rope
height 32 (81.5cm); width 27in (69cm); length
67in (170cm)

\$3,500 - 4,500

Provenance

Estate of Laura Ziskin

66^w

MATHIEU MATÉGOT (1910-2001)

Soumba Nesting Tables
circa 1962

enameled metal, with original bronze feet
height of tallest 18 1/2in (47cm); width 14
1/2in (37cm); depth 13in (33cm)

\$1,000 - 1,500

Provenance

Estate of Laura Ziskin



66

67^w

JACQUES ADNET (1901-1984); MANNER OF

Daybed

circa 1950

leather, upholstery

height 24 1/4in (61.1cm); width 83 1/4in (211.4cm); depth 39 5/8in (100.6cm)

\$1,500 - 2,000

Provenance

Estate of Laura Ziskin

68^w

PIERRE JEANNERET (1896-1967)

Low Table

circa 1962

teak

height 16 1/8in (41cm); diameter 24 1/2in (61.5cm)

\$3,500 - 4,500

Provenance

Entry room, Assembly, Chandigarh

Christie's, New York, Jean Prouvé's Prototype Maison Tropicale and Other Works, 5 June 2007, lot 252

Estate of Laura Ziskin

Literature

George H. Marcus, 'Le Corbusier, Inside the Machine for Living', Monacelli Press, 2000, p. 154 (table model illustrated)

67



68





69

69^w

PIERRE JEANNERET (1896-1967)

Triangular Low Table

circa 1962

teak

height 16in (40.6cm); width 32in (81.2cm);

depth 35in (89cm)

\$3,000 - 5,000

Provenance

Reception rooms, Assembly, Chandigarh
Christie's, New York, Jean Prouve's Prototype
Maison Tropicale and Other Works, 5 June
2007, lot 254
Estate of Laura Ziskin

70^w

**RENE GABRIEL (1899-1950); ATTRIBUTED
TO**

Daybed

1940s

limed oak, upholstery

height 38 1/2in (97.7cm); length 81in
(205.7cm); width 43in (109.2cm)

\$1,500 - 2,500

Provenance

Estate of Laura Ziskin



70



71

71^W

CONTINENTAL

Writing Table

19th century

bronze mounted fruitwood, ebonized wood
height 29 1/4in (74.3cm); width 52 1/4in
(132.7cm); depth 23 3/4in (60.4cm)

\$800 - 1,200

Provenance

Estate of Laura Ziskin

72^W

CHARLES DUDOUYT (1903-1969)

Pair of High Back Chairs

circa 1940

carved oak, leather

height 43in (109.2cm); width 25in (63.5cm);
depth 25in (63.5cm)

\$1,200 - 1,800

Provenance

Estate of Laura Ziskin



72



73

73^w

CHRISTIAN LIAIGRE (1943-2020)

Custom Emile Sofa

2006

for Holly Hunt, mahogany, silk, cotton

height 37 1/4in (94.6cm); width 96in
(243.8cm); depth 37 1/4in (94.6cm)

\$1,800 - 2,500

Provenance

Estate of Laura Ziskin

74

TIFFANY STUDIOS (1899-1930)

Linenfold Table Lamp

circa 1920

Favrile glass, patinated bronze, shade

stamped 'TIFFANY STUDIOS N.Y. PAT

APPL'D FOR 1952', base stamped 'TIFFANY
STUDIOS NEW YORK 560'

height 27 1/2in (69.8cm); diameter of shade
20in (50.8cm)

\$3,000 - 5,000

Provenance

Christie's, New York, Important 20th Century
Decorative Art & Design, 5 June 2007, lot 34
Estate of Laura Ziskin



74



75



75^W

POUL CADIVIUS (1911-2011)

Pair of Armchairs

circa 1965

for France and Son, teak, wool, each with France and Son label on underside with serial number
height 24in (60.9cm); width 33in (83.8cm); depth 28 3/4in (73cm)

\$2,500 - 3,500

Provenance

Estate of Laura Ziskin



76

76^W

CARL AUBÖCK (1900-1957)

Low Side Table

1950s

gilt metal, glass, stamped 'MADE IN AUSTRIA AUBÖCK'
height 14 3/4in (37.5cm); width 20in (51cm); depth 14 1/4in (36.2cm)

\$1,000 - 1,500

Provenance

WYETH, New York

Christie's, New York, 20th Century Decorative Art & Design, 25 March 2008, lot 57

Estate of Laura Ziskin



77

77^W

CHARLES F.A. VOYSEY (1857-1941)

Rose Donegal Carpet

circa 1905

wool

length 52in (132cm); width 92in (233.6cm)

\$4,000 - 6,000

Provenance

Christie's, New York, 27 March 1993, lot 101

Christie's, New York, 20th Century Decorative Art & Design, 25 March 2008, lot 174

Estate of Laura Ziskin



78^w

JOSEF FRANK (1885-1967)

Flora Cabinet

circa 1950

printed paper, mahogany

height 55 1/4in (140.3cm); width 47 1/2in

(120.6cm); depth 16in (40.6cm)

\$30,000 - 50,000

Provenance

Bonhams, New York, 20th Century Decorative

Arts, 18 June 2007, lot 2194

Estate of Laura Ziskin



79

79^w

BARBRO NILSSON (1899-1983)

Tree Pattern Rug

circa 1945

for Marta Maas-Fjetterstrom, wool,
embroidered on border 'AB MMF BN'
length 109in (277cm); width 78 3/4in (200cm)

\$2,000 - 3,000

Provenance

Estate of Laura Ziskin

80^w

FRITS HENNINGSEN (1902-1971)

Lounge Chair

1930s

mahogany, leather

height 33in (83.8cm); width 33 3/4in (85.7cm);
depth 36in (91.5cm)

\$3,000 - 5,000

Provenance

Estate of Laura Ziskin



80



81

81^w

BACCARAT; ATTRIBUTED TO

Rare and Impressive Chandelier

circa 1930

cut glass, gilt metal

height including drops 12in (30cm); width 20in (51cm); length 118in (299.7cm)

\$6,000 - 8,000

By repute, the present lot was originally installed in the Dresden Opera House

Provenance

Estate of Laura Ziskin

82^w

FRITS HENNINGSEN (1902-1971)

Lounge Chair

circa 1935

mahogany, horsehair

height 34 3/4in (88.3cm); width 28 1/4in (71.7cm); depth 36in (91.5cm)

\$3,000 - 5,000

Provenance

Estate of Laura Ziskin



82



83^{WY}

ROBERT MARCH (BORN 1950)

Roll Top Desk

circa 1983

rosewood, signed with artist's monogram on
underside

*height 44in (111.7cm); width 56in (142.2cm);
depth 30in (76.2cm)*

\$1,500 - 2,000

Provenance

Estate of Laura Ziskin

84^w

AMERICAN STUDIO

Pedestal Dining Table

black walnut, with removable Lazy Susan
height 29 1/2in (74.9cm); diameter 60in (152.4cm)

\$1,500 - 2,000

Provenance

Estate of Laura Ziskin



84

85^w

GEORGE NAKASHIMA (1905-1990)

Pair of Kneeling Stools

1950s

walnut, woven silk upholstery, one signed with
client's name 'FISCHER' on the underside
*height 6in (15.3cm); width 15 1/2in (39.3cm);
depth 9 3/4in (24.7cm)*

\$1,500 - 2,500

Provenance

Estate of Laura Ziskin



85



86

86^w

ARTURO PANI (1915-1981)

Custom Coffee Table

1960s

steel, brass, glass

height 14 1/2in (36.8cm); width 43in
(109.2cm); depth 23 3/4in (60.3cm)

\$2,000 - 3,000

Provenance

Blackman Cruz, Los Angeles, California
Estate of Laura Ziskin



87

MEXICAN (20TH CENTURY)

Table Lamp

mercury glass, custom silk shade
overall height 32in (81.2cm)

\$300 - 500

Provenance

Estate of Laura Ziskin

87

88^w

LUIS BARRAGÁN (1902-1988)

Pair of Butaque Chairs

circa 1930

white oak, leather, metal studs

height 40in (101.6cm); width 27in (69cm);

depth 32in (81.5cm)

\$8,000 - 12,000

Provenance

José Arriola Adame, Guadalajara, Mexico

Estate of Laura Ziskin

This lot is accompanied by copies of two letters from Carlos Arriola, son of José Arriola Adame, dated September 3, 2004 and October 5, 2004.

Luis Barragán is perhaps the best-known and most-imitated architect of Mexican modernism. Although his house and studio are located in Mexico City, Barragán was from Guadalajara in the state of Jalisco where he completed several projects, including the home of José Arriola Adame. These chairs were included in that home and are based on the centuries-old butaque chairs inspired by Spanish colonial x-frame seats and pre-Columbian Taino duhos. Cuban designer Clara Porset popularized a re-design of these chairs in the mid-twentieth century, and Barragán commissioned her butaques for his projects while also re-interpreting them on his own. A similar butaque is held in the collection of his Mexico City compound, also bearing the distinctly turned armrest supports and stretcher bars.



88

89^w

ARTURO PANI (1915-1981)

Coffee Table

circa 1940

brass, mirror, glass

height 16in (40.6cm); diameter 52in (132cm)

\$1,500 - 2,000

Provenance

Blackman Cruz, Los Angeles, California

Estate of Laura Ziskin



89

90

MODERN

Pair of Table Lamps

mid-20th century

patinated metal, bronze, polished hardstone,

silk shades

overall height 39in (99cm)

\$500 - 700

Provenance

Estate of Laura Ziskin



90

91

HERMES (FOUNDED 1837)

Oversized Paper Clip

1960s

leather, gold-plated brass, impressed signature to brass
'HERMES PARIS' and stamped to leather 'HERMES'
height 3in (7.5cm); width 3 3/4in (9.5cm); depth 8in
(20cm)

\$1,000 - 1,500

91



92

HERMES (FOUNDED 1837)

Horseshoe Candle Holder

1960s

brass, silver-plated brass, stamped 'HERMES PARIS MADE IN
FRANCE' with additional hallmark on underside
height 1in (1.5cm); width 10in (26cm); depth 6in (15cm)

\$1,000 - 1,500

92



93

HERMES (FOUNDED 1837)

Rope Candle Holder

1960s

brass, silver-plated brass, stamped 'HERMES PARIS MADE IN FRANCE' with additional hallmark on underside

height 1in (2.5cm); width 10in (26cm); depth 6in (15cm)

\$1,000 - 1,500



93

94

GUCCI (FOUNDED 1921)

Tray

1970s

leather, glass, pheasant feathers, marked with inset leather patch on the underside 'MADE IN ITALY BY Gucci'

height 1 1/2in (4cm); diameter 8 1/4in (21cm)

\$700 - 900



94



95

95

GUCCI & HERMES (FOUNDED 1921 & 1837)

Four Table Accessories
consisting of a dish, knot paperweight, golf
ball-form bottle opener and holder, silvered
metal

*height of dish 3in (7.5cm); length 5 1/2in
(14cm); width 3in (8cm)*

\$1,500 - 2,000



96

96

BUCCELLATI (FOUNDED 1919)

Photo Frame

1980s

sterling silver, glass, leather, stamped '925
Buccellati' along lower edge with additional
hallmarks

8 x 6 1/4in (20 x 16cm)

\$700 - 900



97

GUCCI (FOUNDED 1921)

Trophy

1970s

sterling silver, enamel, marble, with double GG
insignia at bottom and stamped 'GUCCI ITALY
925' along base

*height 10in (25.5cm); width 6 1/4in (16cm);
depth 4 1/2in (12cm)*

\$2,000 - 3,000



98

98

ALLAN ADLER AND GUCCI (1916-2002 & FOUNDED 1921)

Flask and Cup

hammered sterling silver flask with associated silver plate horse head top and chomped metal cup, flask stamped 'ALLAN ADLER HANDMADE STERLING', cup stamped 'GUCCI MADE IN ITALY'

height of flask 6 1/4in (16cm); width 3 1/2in (9cm); depth 2in (5cm)

\$700 - 900



99

HERMES (FOUNDED 1837)

Letter Holder and Paperclip

silvered metal, each marked 'HERMES PARIS MADE IN FRANCE' with impressed hallmark

height of the letter holder 5 1/4in (13.5cm); width 5in (13cm); depth 3in (7.5cm)

\$1,000 - 1,500



99





100

100

IRA YEAGER (BORN 1938)

Untitled (Lion)

oil on canvas, signed 'Ira Yeager' lower left
diameter 48in (121.9cm)

\$2,500 - 3,500

101

HERMES (FOUNDED 1837)

Table Box

silver plate and vermeil with fitted wood
interior, stamped 'HERMES PARIS MADE IN
FRANCE' on side with associated stamp
height 2in (5cm); width 7 1/2in (19cm); depth
4 3/4in (12.2cm)

\$1,200 - 1,800



101



102

102

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

Wall Panel

1960s

acid-etched, enameled and patinated bronze, acid-etched lower center 'Kelvin Philip Laverne'

height 48in (122cm); width 24in (61cm); depth 1in (2.5cm)

\$800 - 1,200

103^w

SILAS SEANDEL (BORN 1937)

Console Table

mixed metals, concrete, inscribed 'Silas Seandel'

height 29 1/4in (74.2cm); width 66in (167.6cm); depth 16 1/2in (41.9cm)

\$3,000 - 5,000

The offered lot was previously used in a project by Michael S. Smith.

Provenance

Palm Beach Modern Auctions, Palm Beach, Florida, 25 November 2017, lot 199



103



104

104^w

KARIN VAN LEYDEN (1906-1977) AND PAUL LASZLO (1900-1993)

Custom Four Panel Screen

1947

verre églomisé, signed and dated 'Bottega Karin 47'

108 x 142in (274.3 x 360.6cm)

\$6,000 - 8,000

Paul Laszlo was an architect and interior designer who created interiors for Cary Grant, Elizabeth Taylor, Barbara Hutton, Robert Taylor, Barbara Stanwyck and others. Laszlo was known to often use Karin van Leyden's Verre églomisé tiles and panels in his custom commissions.

Provenance

Barbara Stanwyck, Beverly Hills, California

Private Collection, Los Angeles, California

Private Collection, Beverly Hills, California

105^w

TONY DUQUETTE STUDIOS (FOUNDED 1941)

Pair of Floor Lamps

Circa 2000

cast resin on velvet-clad wood base with fabric shades

height to top of finial 51in (130cm); diameter of shades 22in (56cm)

\$2,500 - 3,500

The design of the offered lot was based on 18th century pricket sticks that were part of the original 1949 decor of Tony Duquette's Beverly Hills house known as Dawnridge.



105



106



107

106^w

LUDWIG MIES VAN DER ROHE (1886-1969)

Set of Six MR Armchairs
design introduced 1927
chromed tubular metal, cane
height 32in (81.5cm); width 22in (56cm); depth 30in (76cm)

\$2,500 - 3,500

107^w

FLORENCE KNOLL (1917-2019)

Credenza
designed 1961
for Knoll International, walnut with later wenge stain, leather, steel
height 27 1/2in (70cm); length 71in (181cm); depth 18in (46cm)

\$1,200 - 1,800

Provenance

Private Collection, California



108

108

ALEX (ALECOS) KONTOPOULOS (1905-1975)

La Vie Nouvelle

1966

gouache on cardboard, signed in Greek 'A. Kontopoulos' and dated lower left

35 x 27in (88.9 x 68.6cm)

\$3,000 - 5,000

Provenance

Forsythe Gallery, Ann Arbor, Michigan

109^w

ITALIAN

Low Table

1960s

walnut, glass, patinated wrought iron

height 15 1/2in (39.3cm); width 32 3/4in (83.1cm); depth

17 1/2in (44.4cm)

\$1,000 - 1,500

Provenance

Christie's, New York, 20th Century Decorative Art &

Design, 26 March 2008

Private Collection, Chicago

110^w

NANNA (1923-2005) & JORGEN DITZEL (1921-1961);

STYLE OF

Oda Lounge Chair and Ottoman

designed 1953

stained oak, teak, upholstery

chair height 35 1/2in (93cm); width 34 1/2in (87cm); depth

32in (81.5cm); ottoman height 14 1/2in (37cm); width 18

1/2in (47cm); depth 15 3/4in (40cm)

\$2,000 - 3,000



109



110



111

111

OSWALDO GUAYASAMÍN (1919-1999)

Seis Toros

circa 1955

watercolor and ink on paper, each signed
'GUAYASAMIN'

each 8 x 5in (20.3 x 12.7cm)

\$3,000 - 5,000

The authenticity of this work has been
confirmed by the Fundacion Guayasamín.

112^w

HANS J. WEGNER (1914-2007)

Papa Bear Chair and Ottoman

circa 1950

teak, upholstery, with Danish control tag to
underside of chair

height of chair 39in (99cm); width 35in (89cm);
depth 36in (91.5cm); height of ottoman 16in
(41cm); width 27 1/2in (70cm); depth 16in
(41cm)

\$6,000 - 8,000



112

113^w

CLAUDE VENARD (1913-1999)

L'avion

oil on canvas, signed 'C. Venard' lower right,
inscribed and numbered on the reverse
45 x 57 1/2in (114.3 x 146.1cm)

\$8,000 - 12,000

Provenance

Gregg Juarez Galleries, Los Angeles,
California
Private collection, Los Angeles, California,
acquired from the above, 1970s
By family descent
Sold to benefit the Mesa Verde Foundation

This work is accompanied by a certificate of
authenticity from Galerie Félix Vercel.



113

114^w

HANS J. WEGNER (1914-2007)

Papa Bear Chair and Ottoman

circa 1950

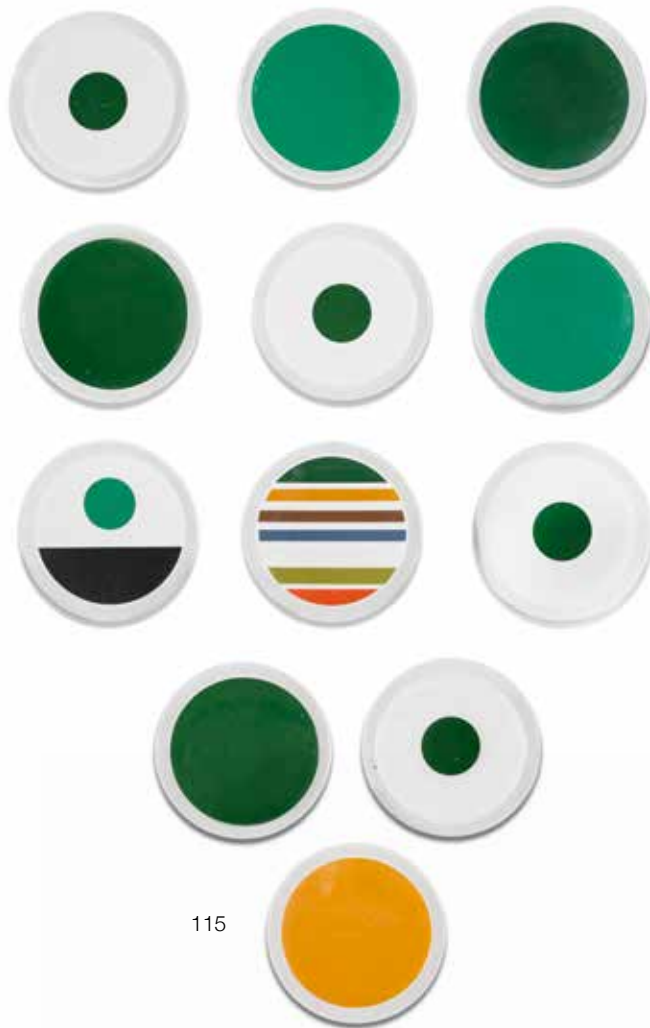
teak, upholstery, with Danish control tag to
underside of chair

height of chair 39in (99cm); width 35in (89cm);
depth 36in (91.5cm); height of ottoman 16in
(41cm); width 27 1/2in (70cm); depth 16in
(41cm)

\$6,000 - 8,000



114



115

115

GIO PONTI (1891-1979)

Twenty-Four Plates

for Franco Pozzi, glazed ceramic, with printed facsimile signature and manufacturer's printed mark 'COLLEZIONE CERAMICA FRANCO POZZI GALLARTE-ITALIA' on underside diameter 10 1/4in (26cm)

\$2,000 - 3,000

116^w

ACHILLE (1918-2002) AND PIER GIACOMO CASTIGLIONI (1913-1968)

Phonograph Model RR-126

1960s

for Brionvega, S.p.A., aluminum, steel, wood, perspex, with maker's mark and model number on reverse

height 25in (63.5cm); width 47 1/2in (121cm); depth 14 3/8in (36.5cm)

\$2,000 - 4,000



116

117

DAVID LYNCH (BORN 1946)

Face #6

1994

black and white photograph, edition of 11, signed 'David Lynch' and with studio stamp verso

14 x 11in (35.6 x 27.9cm)

\$1,500 - 2,000

Provenance

Kohn Turner Gallery, Los Angeles, California

Contemporary Arts Center, Cincinnati, Ohio

Private Collection, Los Angeles, California

Exhibited

Los Angeles, Kohn Turner Gallery, 'David Lynch Photographs and Drawings', May 6- June 3, 1995

Cincinnati, Ohio, Contemporary Arts Center, 'Photo-Op: Tim Burton, Dennis Hopper, David Lynch, John Waters', April 4- June 8, 1997



117

118

GIO PONTI (1891-1979)

Twelve Plates

for Franco Pozzi, glazed ceramic, with printed facsimile signature and manufacturer's printed mark 'COLLEZIONE CERAMICA FRANCO POZZI GALLARTE-ITALIA' on underside

diameter 10 1/4in (26cm)

\$3,000 - 5,000



118



119^w

GUY DILL (BORN 1946)

Untitled (from the Egalmah Series)

circa 1990

pigmented concrete

height 76in (193cm); width 34in (86.4cm);

depth 21 1/2in (54.6cm)

\$2,000 - 4,000

120

GIO PONTI (1891-1979)

Group of Three Tiles

1920s

comprising 'Il Fumatore Stanco', 'Il Piefferairo' and another tile, painted and glazed earthenware, each impressed 'RGM' on the reverse, two with Richard Ginori stamps each 6 x 6in (15 x 15cm)

\$1,200 - 1,800



121^w

SVEND LANGKILDE (20TH CENTURY)

Chest of Drawers

1960s

teak, branded 'LANGKILDE Danish Design MADE IN DENMARK' on reverse
height 28in (71cm); width 78 1/2in (200cm);
depth 17in (44cm)

\$1,500 - 2,000



120



121



122

122

ERIC NASH (BORN 1963)

Hollywood Tower

2020

charcoal on paper, signed 'NASH' lower right
sheet 30 x 44in (76 x 112cm)

\$3,500 - 4,500

The Hollywood Tower, originally known as La Belle Tour, built in 1929, is a large apartment building in Hollywood, California. It was listed in the National Register of Historical Places in 1988.

123^w

GEORGE NELSON (1908-1986) & ASSOCIATES

Bed

designed 1948

model no. 4695, for Herman Miller, primavera, steel, manufacturer's foil label to reverse of headboard

height 32 3/4in (81cm); width 54 1/4in (138cm); length 75 1/2in (192cm)

\$1,000 - 1,500



123



124

124^W

GEORGE NELSON & ASSOCIATES (FOUNDED 1955)

Comprehensive Storage System (CSS)

1961

for Herman Miller, walnut, enameled aluminum, aluminum, and enameled steel; with five uprights and five lights; one drop down cabinet opening to reveal segmented storage compartments, two drawers and a writing surface; the other drop down cabinet opening to a slide out shelf for a turntable and vertical slots for LP storage
height 93in (236cm); width 129in (328cm); depth 14in (36cm)

\$6,000 - 8,000

Provenance

Private Collection, California



125

125

JEAN COCTEAU (1889-1963)

Deux anges à la trompette - étude pour la décoration de la Chapelle Notre-Dame de Jérusalem de Fréjus
1962-63

pencil on paper, unsigned

10 1/2 x 8 1/4 in (26.7 x 21cm)

\$1,500 - 2,500

Provenance

Estate of Jean Cocteau, Milly-la-Forêt, France

Édouard Dermit, legatee of Jean Cocteau, Paris

Chevalier Tony Clark, Los Angeles (acquired from the above)

The authenticity of this work has been confirmed by Annie Guédras.

126

JEAN COCTEAU (1889-1963)

Couple de funambules à New York

1949

ink on paper, signed 'Jean' with a star lower left and inscribed 'Stars' lower right

10 1/2 x 8 1/4 in (26.7 x 21cm)

\$2,500 - 3,500

Provenance

Estate of Jean Cocteau, Milly-la-Forêt, France

Édouard Dermit, legatee of Jean Cocteau, Paris

Chevalier Tony Clark, Los Angeles (acquired from the above)

The authenticity of this work has been confirmed by Annie Guédras.



126



127

127

JEAN COCTEAU (1889-1963)

La répétition de l'Après-midi and Famille Rufus (Double-Sided Work)

1934

ink, wash and pencil on paper, inscribed indistinctly lower left on one side

8 x 10 3/4 in (20.3 x 27.3 cm)

\$3,500 - 4,500

Provenance

Estate of Jean Cocteau, Milly-la-Forêt, France
Édouard Dermit, legatee of Jean Cocteau, Paris
Chevalier Tony Clark, Los Angeles (acquired from the above)

The authenticity of this work has been confirmed by Annie Guédras.

128

No lot

129

JEAN COCTEAU (1889-1963)

Marin – dessin érotique

circa 1931

ink on paper, inscribed 'Toulon' upper right

10 3/4 x 8 1/2 in (27.3 x 21.6 cm)

\$5,000 - 7,000

Provenance

Estate of Jean Cocteau, Milly-la-Forêt, France
Édouard Dermit, legatee of Jean Cocteau, Paris
Chevalier Tony Clark, Los Angeles (acquired from the above)

The authenticity of this work has been confirmed by Annie Guédras.



129



130

130

EDUARDO SARABIA (B. 1976)

History of the World 235

2008

hand-painted ceramic plate, signed, notated and dated 'E Sarabia 2008 #235' on the reverse
diameter 12 1/2in (31.8cm)

\$1,000 - 1,500

Provenance

LA Louver, Venice

Acquired directly from the above by the present owner

131

MANUEL FELGUEREZ (1928-2020)

El Centro de las Formas

late 1970s

bronze, inscribed 'Felguerez' and editioned 2/8

height 7 1/2in (19cm); width 9 1/2in (24.4cm); depth 4in (10cm)

\$1,500 - 2,500



131

132^w

ROY MCMAKIN (BORN 1965)

Cove Dining Table

circa 1987

for Domestic Furniture, Co., maple, maple plywood

height 29in (74cm); length 72in (183cm); width 39in (99cm)

\$1,500 - 2,500



132

133

PEDRO FRIEDEBERG (BORN 1937)

Astroecological Clock

late 1990s

stained and painted wood, parcel gilt, signed in black ink

'PEDRO FRIEDEBERG' on reverse and underside along with artist's initials on foot

height 23 1/4in (59cm); width 15 3/4in (40cm); depth 9 3/4in (24.7cm)

\$3,000 - 5,000

Provenance

Collection of Pedro Friedeberg, Mexico City

Private Collection, California, acquired from the above



133



134

134

PEDRO FRIEDEBERG (BORN 1937)

Aztec Clock

2000

mahogany stained wood, parcel gilt, signed in black ink

'PEDRO FRIEDEBERG'

height 20 1/4in (51.4cm); width 20 1/2in (52.07cm); depth 12 1/2in (31.7cm)

\$3,000 - 5,000

Provenance

Collection of Pedro Friedeberg, Mexico City

Private Collection, California, acquired from the above



135



136

135^w

ARATA ISOZAKI (BORN 1931)

Set of Four High Backed Monroe Chairs

1973/1990

for ICF, ebonized beech, leather, with ICF tag on underside
height 55in (140cm); width 21in (54cm); depth 22in (56cm)

\$1,000 - 1,500

The offered lot was originally designed by Isozaki in 1973 for a bank in Japan.

The title of this chair and the shape of the seat back were inspired by Marilyn Monroe.

Provenance

Private Collection, Beverly Hills, California

136^w

MINORU TOGASHI (BORN 1931)

Stairway into the Void

1982

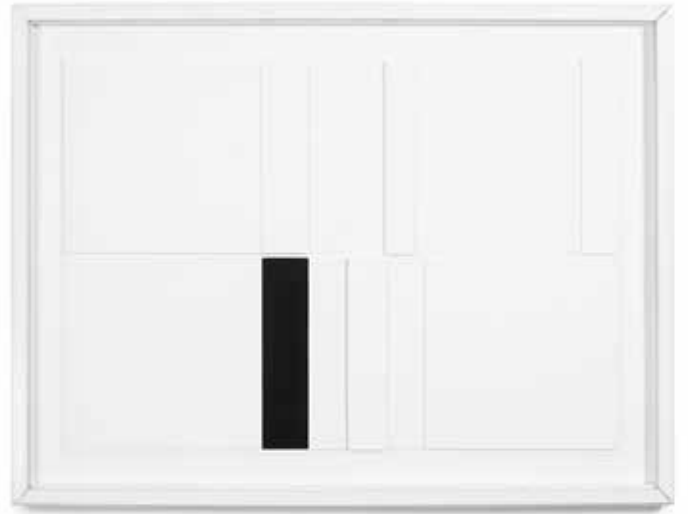
marble, incised 'M Togashi 82 I' to base

height 90 1/2in (230cm); width 12in (20cm); depth 19in (48.5cm)

\$6,000 - 8,000



137



138

137

ALAN REYNOLDS (1926-2014)

Quartet-Canonic IV

1976

card, prepared primer and sealer, four coats of emulsion paint on wood relief, signed 'Reynolds', titled, dated and inscribed on a label on the reverse

36 1/2 x 36 1/2in (92.7 x 92.7cm)

\$3,000 - 5,000

138

ALAN REYNOLDS (1926-2014)

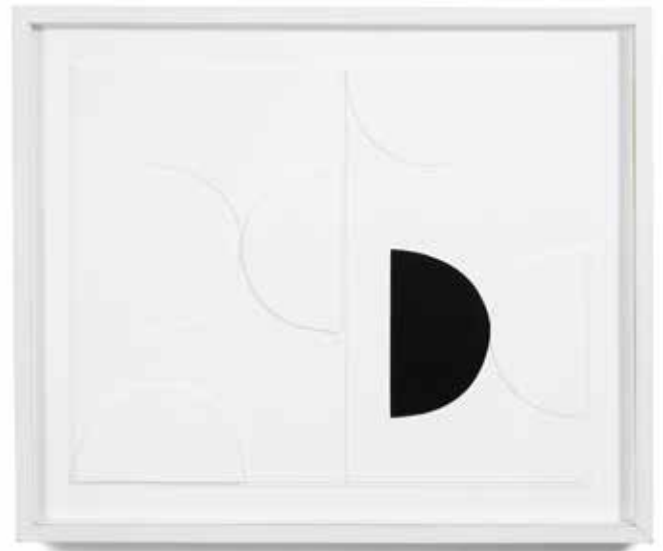
Polyphonic Structure

1975

card, prepared primer and sealer, four coats of emulsion paint on wood relief, signed 'Reynolds', titled, dated and inscribed on a label on the reverse

22 3/4 x 30 1/4in (57.8 x 76.8cm)

\$3,000 - 5,000



139

139

ALAN REYNOLDS (1926-2014)

Untitled

circa 1975

emulsion paint on wood relief with card

24 x 28 3/4in (61 x 73cm)

\$3,000 - 5,000



(partial lot illustrated)

140^w

HANSEN LAMPS (20TH CENTURY)

Pair of Pole Floor Lamps

1970s

brass, Lucite, stamped 'HANSEN LAMPS
NEW YORK' to underside of base
overall height with shade 58in (147cm)

\$1,500 - 2,500

141^w

CONTEMPORARY

Rare and Important Bespoke Desk

solid ebony slab, brilliant cut diamonds, 24k

gold plated carbon steel

height 28 1/2in (72.4cm); width 73in (186cm);

depth 40in (102cm)

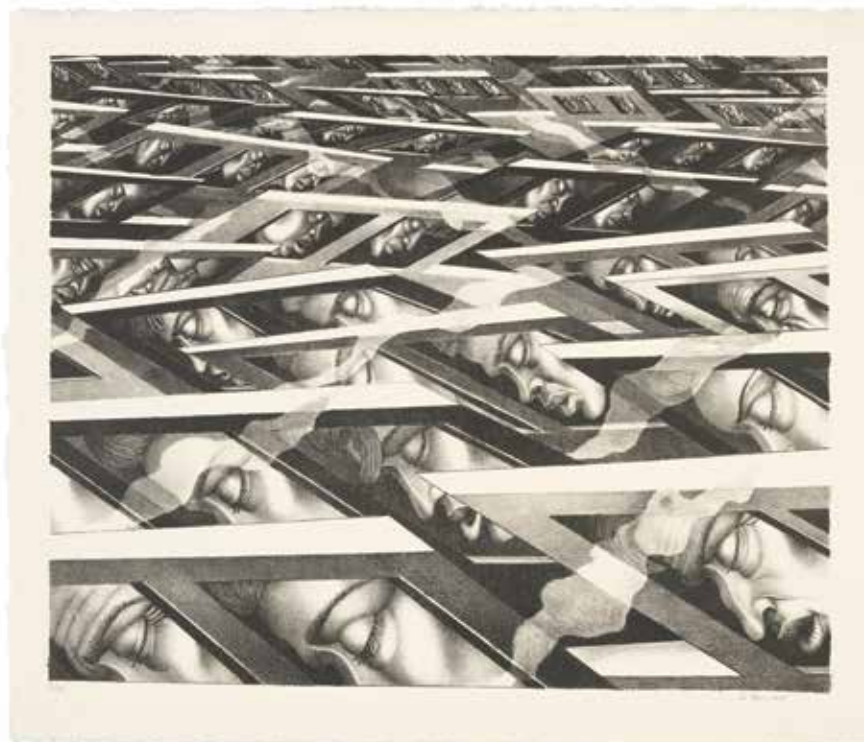
\$30,000 - 50,000

The offered lot is a unique work. It took two years to construct and is embellished with 1,830 diamonds weighing a total of 36 carats.

This piece was named the Nebu Desk by its maker, and Nebu is the Egyptian symbol for gold. In antiquity, Egyptians held a belief that gold was an indestructible and heavenly metal.



142



142

IRVING NORMAN (1906-1989)

From Work

1979

published by Editions Press, San Francisco and Walton Gallery, San Francisco, lithograph on antique white wove Stonehenge, edition 11/90, signed 'I. Norman' lower right
image 19 1/8 x 25in (48.5 x 63.5cm); sheet 22 1/4 x 27 1/2in (56.5 x 69.8cm)

\$800 - 1,200

Provenance

Dr. Norman Levine and the late Morelle Lasky Levine, Los Angeles, California

Without a doubt, Irving Norman is one of the greatest American social surrealists of the 20th century. A Jewish Lithuanian émigré born in Vilnius (then under Russian control) Norman moved to the United States with his family in 1923. In 1938, Norman joined the Abraham Lincoln battalion of the International Brigade to fight Francisco Franco and the Nationalists during the Spanish Civil War. Returning in 1940, Norman sought to confront and describe the atrocities he had seen during his time in Spain and turned to art as his outlet. Norman's surrealist work, inspired by his experiences, socialist stance, and the tenants of Mexican muralism, tells a tale of capitalistic greed, machine-like automatism, and the horrors of modern life.

143



143

RON REZEK (BORN 1946)

Pair of Zinc Table Lamps

circa 1985

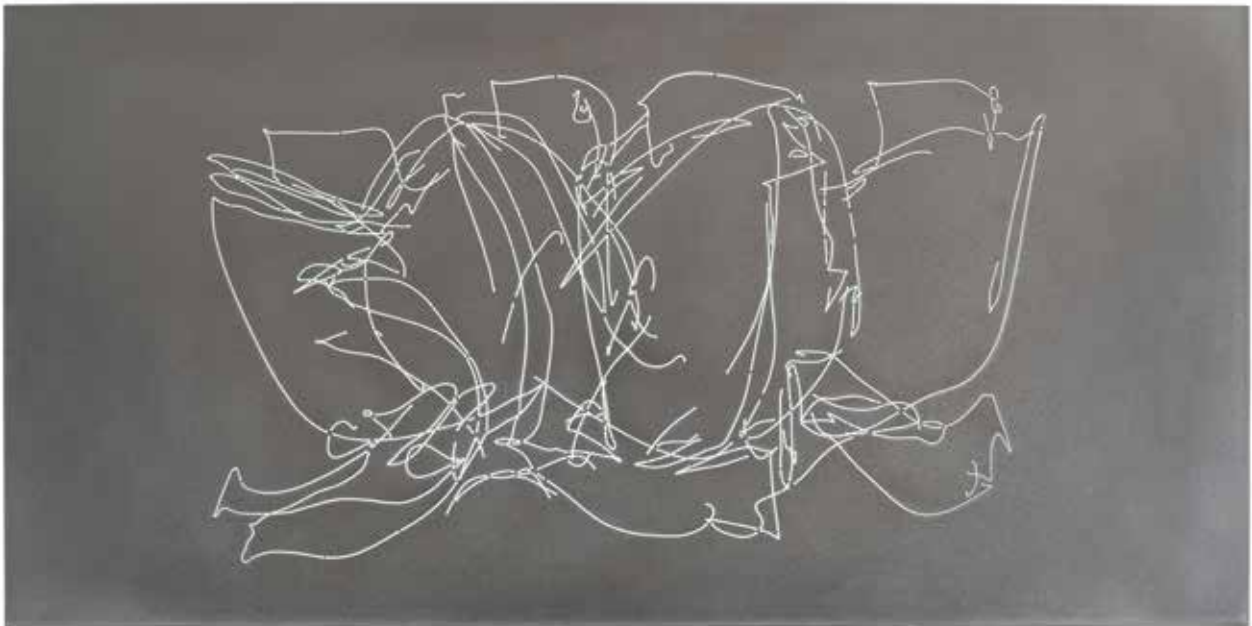
patinated zinc, brass, with maker's label to the underside of the base

height 20in (50.8cm); diameter of shade 13in (33cm)

\$1,000 - 1,500

Provenance

Estate of Barron Hilton



144

144

FRANK GEHRY (BORN 1929)

Walt Disney Concert Hall Lightbox

circa 2003

brushed metal, wood, with artist's signature in ink on the reverse,
numbered 38 from an edition of 40
length 32in (81.2cm); width 16in (40.6cm); depth 3in (7.6cm)

\$1,500 - 2,000

The offered lot was acquired upon the opening of the Walt Disney
Concert Hall in 2003.

Provenance

Private Collection, Malibu, California

145

KARL SPRINGER (1931-1991)

Sculpture Desk Lamp

1980s

chromed metal, brass

height 24in (61cm); width 17in (43cm); depth 5in (12.5cm)

\$1,000 - 1,500

Provenance

Estate of Gene Ewing



145



146

146^w

INGO MAURER (BORN 1932)

Birdie (Chandelier)

designed 2002

metal, goose-feather wings, twelve low-voltage bulbs
height 35in (89cm); widest diameter 24in (61cm)

\$600 - 800

147^w

DANNY LANE (BORN 1955)

Unique Greenback Chair

1997

steel, float glass, knotted elm, five pence coin, ink mark
'Danny Lane 97 1/1'

height 29 1/4in (74cm); width 34 3/4in (88cm); depth 35in (89cm)

\$7,000 - 9,000

Provenance

Danny Lane, London

Christie's, King Street, London, The Chair, 29 October
1997, lot 101

Danny Lane, London

Acquired from the above, 1999



147

148

XUE SONG (BORN 1965)

Tall Mountains, Long Rivers

2002

paper collage and mixed media on canvas,
signed 'Xue Song', titled and dated on the
reverse

33 x 24 1/2in (83.8 x 62.2cm)

\$3,000 - 5,000

149^w

XUE SONG (BORN 1965)

The Immortal Cave

2001

paper collage and mixed media on canvas,
signed 'Xue Song', titled, dated and inscribed
on the reverse

58 x 70 1/2in (147.3 x 179cm)

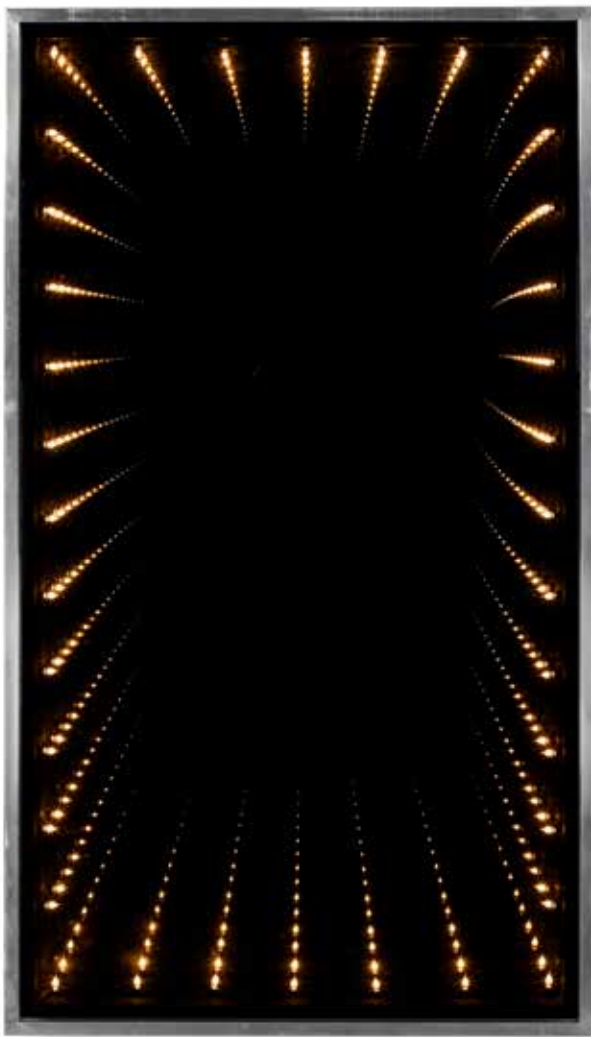
\$7,000 - 10,000



148



149



150

150

EARL REIBACK (1931-2006)

Through the Looking Glass

1976

electric mirror, signed 'Earl Reiback' and numbered '24' on the reverse, also with foil label

height 36in (92cm); width 20in (51cm); depth 3 1/2in (9cm)

\$800 - 1,200

Provenance

Esther-Robles Gallery, Los Angeles, California

Dr. Norman Levine and the late Morelle Lasky Levine, Los Angeles, California

151

PETER SHIRE (BORN 1947)

Atlas Ascending Tableau

1982

glazed ceramic, signed 'SHIRE 1982' along bottom of purple, yellow and red component

height 31in (79cm); width 24in (61cm); depth 13in (33cm)

\$2,000 - 3,000



151



152

152

VASA VELIZAR MIHICH (BORN 1933)

Orb and Ten Cubes

1990-1991

cast laminated acrylic, orb incised '#S 270 Vasa 1990',
one cube incised '#C 244 8/50 Vasa 1991'
diameter of orb 6in (15cm); cubes 2 1/2in (6.5cm) square

\$1,000 - 2,000

153^w

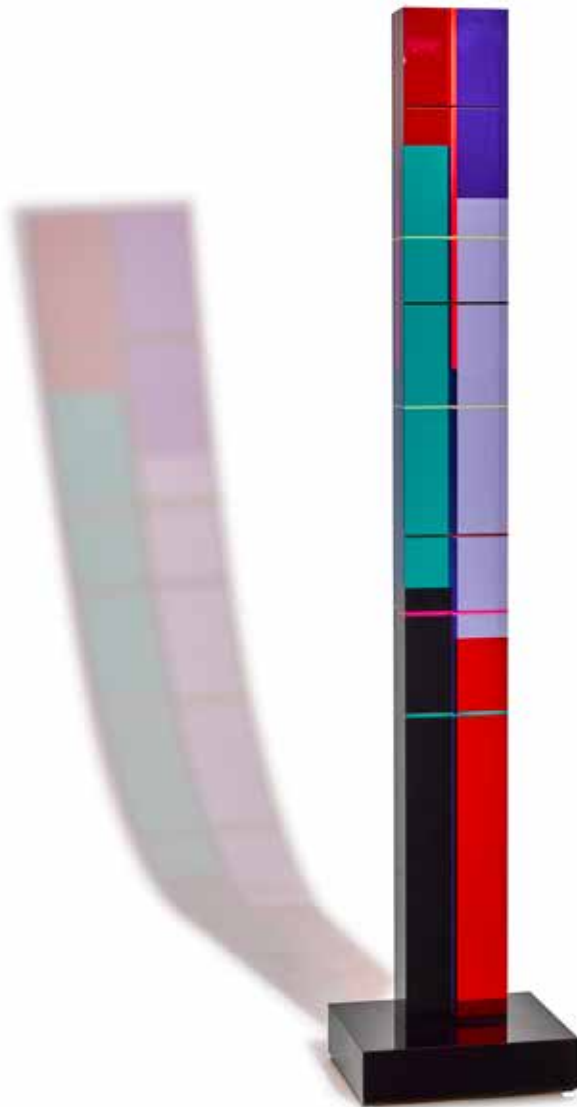
VASA VELIZAR MIHICH (BORN 1933)

Tower

1991

laminated acrylic, incised '#2989 Vasa 1991' along base
height 79 1/4 (201.5cm); width 8 1/4in (21cm); depth 4 1/2in (11.5cm)

\$8,000 - 12,000



153



154



155

154

MARCO ZANINI (BORN 1954)

Set of Six Vega Glasses

1982

for Memphis Milano, blown glass, each inscribed 'M. Zanini per
Memphis by Compagnia Vetraria Muranese'

height of tallest 12 1/2in (32cm)

\$800 - 1,200

Provenance

Estate of Gene Ewing

155

MARCO ZANINI (BORN 1954)

Set of Eight Vega Glasses

1982

for Memphis Milano, blown glass, each inscribed 'M. Zanini per
Memphis by Compagnia Vetraria Muranese'

height of tallest 13in (33cm)

\$1,000 - 1,500

Provenance

Estate of Gene Ewing



156

156
ALESSANDRO MENDINI (1931-2019)
 Grande Brindisi Vase
 2000
 For Venini, blown glass
 height 15 1/2in (39.5cm)

\$800 - 1,200

Provenance
 Private Collection, Europe



157

157
ALESSANDRO MENDINI (1931-2019)
 Grande Altaza
 2003
 For Venini, engraved 'A. Mendini / Venini / 32/99 / 2003'
 height 13 3/4in (40cm)

\$800 - 1,200

Provenance
 Private Collection, Europe



158

158
ALESSANDRO MENDINI (1931-2019)
 Vase
 1998
 for Venini, blown glass, etched 'venini 98 A. Mendini' on underside
 height 19in (48.5cm)

\$1,500 - 2,000

Provenance
 Private Collection, Philadelphia



159

159

MURANO

Vase

mid 20th century

blown glass with applied glass decoration, bears incised signature 'E Nason Fulvio Bianconi' on underside
height 11in (28cm); width 6 1/2in (17cm); depth 5in (12.5cm)

\$1,500 - 2,000

Provenance

Private Collection, Philadelphia

160

ANZOLO FUGA (1914-1998)

Transennati Vase

circa 1962

for AVEM, blown glass

height 5 1/2in (14cm); diameter 9 1/2in (24cm)

\$2,000 - 3,000

Provenance

Private Collection, Philadelphia



160



161

161

ANZOLO FUGA (1914-1998)

Transennati Vase

circa 1962

for AVEI, blown glass

height 4in (10cm); diameter 8in (20cm)

\$3,000 - 5,000

Provenance

Private Collection, Philadelphia

162

ANZOLO FUGA (1914-1998)

Vase

circa 1955

for AVEI, blown glass

height 10 1/2in (27cm); diameter 7 1/2in (19cm)

\$2,000 - 3,000

Provenance

Private Collection, Philadelphia



162



163

163

ERMANNO TOSO (1903-1973)

Nerox Bottle Form

circa 1955

blown glass, remnants of paper label to body

height 24in (61cm)

\$1,500 - 2,000

Provenance

Private Collection, Philadelphia

164

SEGUSO VETRI D'ARTE; ATTRIBUTED TO

Monkey

1960s

blown glass

height 7in (18cm); width 6 1/4in (16cm); depth 3 1/2in (9cm)

\$2,000 - 3,000

Provenance

Private Collection, Philadelphia



164

165

ANZOLO FUGA (1914-1998)

Vase

circa 1955

for AVEI, blown glass

height 21in (53cm); width 8in (20cm); depth 2 1/2in (6.5cm)

\$2,000 - 3,000

Provenance

Private Collection, Philadelphia



166



165

166

MURANO

Bandiere Vase

1950s

fused glass canes, with Murano tag on the underside of the vase

height 16 3/4in (42.5cm); width 7in (19cm)

\$2,500 - 3,500

Provenance

Private Collection, Philadelphia



167

167

ANZOLO FUGA (1914-1998)

Bandiere Vase

1950s

for AVE M, blown glass, pierced and applied with green, blue, white and yellow canes

height 16 1/4in (41.5cm); width 6 1/2in (16.5cm)

\$2,500 - 3,500

Provenance

Private Collection, Philadelphia

Literature

Rosa Barovier Mentasti & Evan Lobel, 'Anzolo Fuga, Murano Glass Artist: Designs for A.V.E.M.', Acanthus Press, 2005, p. 36 (model illustrated)

168

ERCOLE BAROVIER (1889-1974); ATTRIBUTED TO

Vase

blown glass

height 11 1/4in (28.6cm); width 6 1/2in (16.5cm); depth 5 1/2in (14cm)

\$2,500 - 3,500



168

169

ANZOLO FUGA (1914-1998)

Bandiere Vase

circa 1965

for AVE M, blown glass with pierced hole, applied with canes in red, blue and white

height 17 1/2in (44.5cm); width 9 1/2in (24cm)

\$2,000 - 3,000

Provenance

Private Collection, Philadelphia

Literature

Rosa Barovier Mentasti & Evan Lobel, 'Anzolo Fuga, Murano Glass Artist: Designs for A.V.E.M.', Acanthus Press, 2005, p. 36 (model variant illustrated)



169



170

170

ANZOLO FUGA (1914-1998)

Vase

1960s

for AVE M, blown glass

height 13 3/4in (35cm); diameter 8in (20cm)

\$1,500 - 2,500

Provenance

Private Collection, Philadelphia



171

ERCOLE BAROVIER (1889-1974)

Companion Pair of Effeso Table Lamps

circa 1964

for Barovier & Toso, internally decorated, later shades

height including shade 25in (65cm); diameter of base 7in (18cm)

\$2,000 - 4,000

Provenance

Private Collection, Europe

Literature

Attilia Dorigato, 'Ercole Barovier 1889-1974: Vetraio Muranese',
Marsilio Editori, 1989, p. 119 (technique illustrated)



172

RICCARDO LICATA (1929-2014)

Christmas Nativity

1952

for Vetreria Gino Cenedese, comprising eight clear glass blocks internally decorated with polychrome glass and gold powders, two larger examples with later engraved mark 'Riccardo Licata 52', remaining examples with later engraved mark 'R. Licata' *two examples height 13in (33cm); width 6 1/4in (16cm); depth 2in (5cm); other examples height 12 1/2in (32cm); width 7in (18cm); depth 2in (5cm)*

\$20,000 - 30,000

Riccardo Licata designed works for the firm of Vetreria Gino Cenedese near the beginning of his career, 1952-55. During this brief period Licata experimented with a range of abstract and figurative forms submerged within heavy blocks of glass.

Provenance

Private Collection, Rome

Private Collection, Europe, acquired from the above, 2010

Exhibited

Zurich, Museum für Gestaltung, Haus Bellerive, 'Cose Fragili', June 8 -September 13, 2015



173



174

173

ERMANNON NASON (1928-2013)

Applied vase

circa 1960

for Cenedese, opalescent blown glass with applied red and blue glass decoration, etched 'E. Nason' on underside

height 13in (33cm)

\$1,800 - 2,500

Provenance

Private Collection, Europe

174

ERMANNON NASON (1928-2013)

Bird Form

circa 1965

for Cenedese, opalescent blown glass with applied iridescent glass decoration

height 9 1/2in (24cm); length 12in (30cm); width 7 1/2in (19cm)

\$2,000 - 3,000

Provenance

Private Collection, Europe



175

175

MARIO BADIOLI (BORN 1940)

Vase

circa 1960

clear glass with blue glass and gold foil internal decorations, incised indistinctly on base

height 12 1/2in (32cm)

\$800 - 1,200

Provenance

Private Collection, Europe



176

FULVIO BIANCONI (1915-1996)

Pezzato Vase

circa 1985

for Venini, blown glass, acid-etched 'venini murano ITALIA' on the underside

height 8 3/4in (22.5cm); diameter 6 1/4in (16cm)

\$3,000 - 5,000

Provenance

Private Collection, Philadelphia



177

177

POLLIO PERELDA (1915-1984)

Stellato Vase

circa 1955

blown glass

height 10in (25.5); width 5in (13cm); depth 3in (7.5cm)

\$3,000 - 5,000

Provenance

Private Collection, Philadelphia



178

178

POLLIO PERELDA (1915-1984)

'Scritto Pollio' Murrine Vase

circa 1955

for Fratelli Toso, blown glass, with Fratelli Toso label on the underside

height 13 1/4in (34cm); diameter 6in (15cm)

\$2,000 - 3,000

Provenance

Private Collection, Philadelphia

179

FRATELLI TOSO (1902-1980)

Murrine Vase

circa 1964

blown glass

height 13 1/2in (34.5cm)

\$4,000 - 6,000

Provenance

Private Collection, Philadelphia



179



180

180

ERMANNIO TOSO (1903-1973)

Murrine Vase

circa 1965

for Fratelli Toso, blown glass

height 12in (30cm); diameter 6in (15cm)

\$4,000 - 6,000

Provenance

Private Collection, Philadelphia

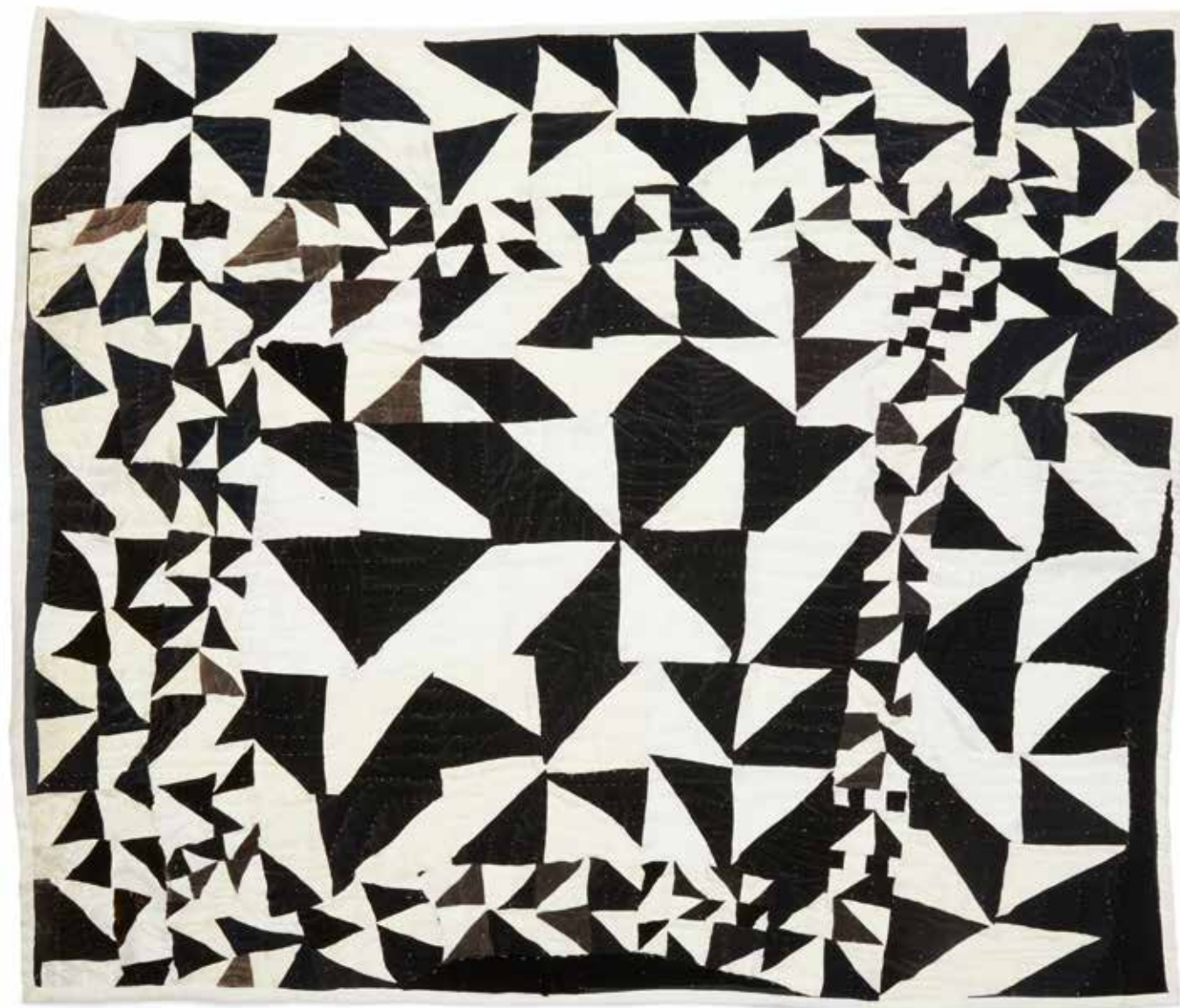
Rosie Lee Tompkins

'Tompkins's work, I came to realize, was one of the century's major artistic accomplishments, giving quilt-making a radical new articulation and emotional urgency. I felt I had been given a new standard against which to measure contemporary art' wrote The New York Times' co-chief art critic, Roberta Smith, recalling the first time she had seen Rosie Lee Tompkins' quilts at the Berkeley Art Museum in 1997. Tompkins's work was and is sensational, and blurs the line between art and craft, whether or not that line truly ever existed.

Rosie Lee Tompkins is actually a pseudonym for Effie Mae Howard (née Martin), born 1936 in southeastern Arkansas. Originally taught to quilt by her mother as a child, Tompkins would not seriously begin her oeuvre until the 1970s in Richmond, California, where she had moved nearly two decades prior as part of the Great Migration. Tompkins original idea was to make quilts and pillows for the local flea markets in and around Richmond to supplement her nursing job, but by the late 1970s she was making enough money from her creations to pursue quilting full-time. Around 1985, Tompkins met Eli Leon, a shy but obsessive collector whose interest in African-American quilt making began around 1980 and would blossom into one of the foremost knowledges in the country. Leon bought every possible quilt he could from Tompkins and championed not only her work, but the work of many African-American quilters of the period, linking their quilts to African textiles, and at times, Modern Art.

Indeed, Tompkins work shares many similarities with both African textiles (as noted by Leon) and Modern Art (as observed by Lawrence Rinder, former director and chief curator of the Berkeley Art Museum and Pacific Film Archive). However, her aesthetic and practice were her own, influenced in large part by the methods and traditions of African-American communities in the South where Tompkins was born. Tompkins practiced improvisational quilting, never planning her quilts or using a template, always cutting fabric freehand, never measuring, working completely on her own intuition. Her quilts have a vibrancy of color, a jumble of shapes, a plethora of fabric that initially seem frenetic but swiftly coalesce into living, breathing pieces that exist both in the tactility of their nature and in the visual complexity of their composition. In the 1997 book that accompanied her first one-woman show at the Berkeley Art Museum, Lawrence Rinder describes the black and white geometric quilt (lot xxx) as having 'a succinctness and lyricism that recalls the early self-referential black paintings of Frank Stella.' Indeed, her quilts have striking similarities to Modern artists of the 20th century and Kuba and Asante textiles (in form and form and practice, respectively), although Tompkins, a deeply religious woman, attributed her inspiration to God.

Whatever her influence, divine or otherwise, Tompkins' oeuvre is as unique as it is varied and is an important reminder that the artistic canon of the 20th century is not only incomplete, but constantly evolving. Tompkins' quilts are dynamic and striking while also being tangibly distinctive and personal, and they further our understanding of the possibilities and delights that rest on the periphery of our own pre-conceived definitions of art.



181^w

ROSIE LEE TOMPKINS (EFFIE MAE HOWARD) (1936-2006)

Half-Squares (Black and White Geometric Quilt)

1987

velvet, velveteen, quilted by Willa Ette Graham and Johnnie Wade
55 x 49in (139.7 x 124.5cm)

\$6,000 - 8,000

Provenance

The artist

Eli Leon (1935-2018) Emeryville, California

Gwen Tandy Head, Berkeley, California, purchased from the above

Private collection, Berkeley, California, by family descent

Exhibited

Richmond, California, Richmond Art Center, 'Showing Up: Maximum-Contrast African-American Quilts', January 10 - March 23, 1996

Berkeley, California, University of California Berkeley Art Museum and Pacific Film Archives, 'MATRIX 173', Early-June - Mid-August 1997

Literature

Richmond, California, Richmond Art Center, 'Showing Up: Maximum-Contrast African-American Quilts', exhibition brochure, 1996 (illustrated)

Berkeley, University of California Berkeley Art Museum and Pacific Film Archives, 'MATRIX 173', exhibition brochure, 1997, (illustrated)

Eli Leon and Lawrence Rinder, 'Rosie Lee Tompkins: Berkeley Art Museum', University of California Berkeley Art Museum, Berkeley, 1997, p. 7 (no. 11, illustrated in color)



182

182^w

ROSIE LEE TOMPKINS (EFFIE MAE HOWARD) (1936-2006)

Untitled (Black and Red Geometric Quilt)
circa 1989

velvet, velveteen, quilted by Irene Bankhead
50 1/2 x 50in (128.3 x 127cm)

\$5,000 - 7,000

Provenance

The artist

Eli Leon (1935-2018) Emeryville, California
Gwen Tandy Head, Berkeley, California,
purchased from the above
Private collection, Berkeley, California, by
family descent

183

ROSIE LEE TOMPKINS (EFFIE MAE HOWARD) (1936-2006)

Untitled (Multicolor Patchwork Quilt)
circa 1997

velveteen and other fabrics with yarn ties
31 3/4 x 24in (80.6 x 61cm)

\$3,000 - 5,000

Provenance

The artist

Eli Leon (1935-2018) Emeryville, California
Gwen Tandy Head, Berkeley, California,
purchased from the above
Private collection, Berkeley, California, by
family descent



183

184^w

ROSIE LEE TOMPKINS (EFFIE MAE HOWARD) (1936-2006)

Untitled (Pieced Quilt with Black Border)
1992

velvet, velveteen and small patches of other fabric, quilted by Irene Bankhead
56 x 38in (142.2 x 96.5cm)

\$5,000 - 7,000

Provenance

The artist
Eli Leon (1935-2018) Emeryville, California
Gwen Tandy Head, Berkeley, California,
purchased from the above
Private collection, Berkeley, California, by
family descent



184



185



185^w

ARBIE WILLIAMS (1916-2003)

Untitled (Two Quilts)

1992

jeans, cotton fabric, velveteen, the larger
quilted by Willa Ette Graham, the smaller
quilted by Willa Ette Graham and Johnnie
Wade

*larger: 73 3/4 x 65 1/2in (187.3 x 166.3cm);
smaller: 69 x 61 1/2in (175.3 x 156.2cm)*

\$1,500 - 2,500

Provenance

Gwen Tandy Head, Berkeley, California
Private collection, Berkeley, California, by
family descent



186

186^w

MARTHA MOOD (1908-1972)

Bullring Tapestry

1962

wool, embroidered lower right 'MARTHA MOOD '62', together with a copy of 'The Sublime Heritage of Martha Mood'
61 1/2 x 40 3/4in (156.2 x 103.5cm)

\$1,200 - 1,800

Martha Mood studied at the California College of Arts and Crafts in Oakland from 1928-29, and earned her Bachelor of Arts from The University of California at Berkeley in 1931. Mood later relocated to Hawaii before ultimately moving to Texas where she became a well-known stitchery artist. Works by Mood were collected by President and Mrs. Lyndon B. Johnson and other prominent Texan families.

Literature

Lester Kierstead Henderson, 'The Sublime Heritage of Martha Mood', Kierstead Publications, 1983, p. 91 (variant bull ring tapestry illustrated)

187^w

MARTHA MOOD (1908-1972)

Forest Families Tapestry

1972

wool, woven signature lower right 'MARTHA MOOD L', dated on the reverse, manufacturer's label on the reverse, together with a copy of 'The Sublime Heritage of Martha Mood'
66 x 57 1/2in (167.6 x 146cm)

\$1,800 - 2,500

Literature

Lester Kierstead Henderson, 'The Sublime Heritage of Martha Mood', Kierstead Publications, 1983, p. 118-127 and cover (tapestry variants illustrated)



187



188



189

188

BOB STOCKSDALE (1913-2003)

Group of Four Bowls

1982-1989

assorted turned woods: black walnut, oak, pistachio, Filipino ebony, each signed, dated and inscribed on underside
largest diameter 7in (18cm)

\$1,200 - 1,800

Provenance

Property from the Estate of Kim Schuefftan, Japan

189^w

ROBERT ERICKSON (BORN 1947)

Pair of Adjustable Rocking Chairs and Ottomans

1993

oak, leather, each inscribed 'Robert Erickson 1993 Nevada City California' with initials and numbers
height of chairs as shown 41in (104cm); width 27 1/2in (70cm); depth 41in (104cm); height of ottomans 16in (41cm); width 20in (51cm); depth 16in (41cm)

\$2,000 - 3,000

Provenance

Acquired directly from the maker
Thence by Descent



190 (partial lot illustrated)



191

190

EVELYN ACKERMAN (1924-2012)

Group of Three Wall Hangings

designed 1959-1963

comprising two hand hooked tapestries and one panel, wool, carved redwood

Hummingbird Flight tapestry 18 x 47in (46 x 120cm); *Plumage* tapestry 10 1/2 x 65in (27 x 164cm); *Warriors* panel 9 x 36in (23 x 92cm)

\$2,000 - 3,000

191^w

GEORGE NAKASHIMA (1905-1990)

Q Bench

1963

walnut, inscribed with client name 'BENNETT' on underside
height 13in (33cm); length 60in (153cm); depth 19in (48.5cm)

\$5,000 - 8,000

The offered lot was one of 30 designs made by George Nakashima for a model home in visionary mid-century real estate developer Edmund Bennett's Valleyview Carderock Springs development in Bethesda, Maryland. Carderock Springs was a development of 400 homes known for clean designs, open floor plans and living spaces that opened to the outdoors. In 2009, this community was officially listed on the National Register of Historic Places as a prime example of "situated modernism", an architectural style where the built environment is gracefully integrated into the natural surroundings.

This bench is accompanied by a copy of 'The Soul of a Tree' by George Nakashima.

Provenance

Acquired directly from Edmund Bennett
Thence by descent

192^w

SAM MALOOF (1916-2009)

Rare Reclining Armchair

1972

walnut, inscribed 'NO. 69 NOV. 1972 SAM MALOOF' on front stretcher bar, together with a matching ottoman by David Potter
height 48in (121.8cm); width 30 5/8in (77.8cm); depth 28 1/2in (72.4cm)

\$5,000 - 7,000

Provenance

David Potter, Los Angeles, California

193

EVELYN ACKERMAN (1924-2012)

Minstrel Hooking

designed 1959

for ERA Industrias, hand hooked wool
18 x 48in (46 x 122cm)

\$1,500 - 2,500

Provenance

Ackerman Archives

Literature

Dan Chavkin and Lisa Thackaberry, 'Hand-In-Hand: Ceramics, Tapestries, Wood Carvings, and Hardware by the California Mid-Century Designers Evelyn & Jerome Ackerman', Pointed Leaf Press, 2014, New York, p. 129 (illustrated)



192



193

Jack Rogers Hopkins

Jack Rogers Hopkins (1920-2006) was a master mid-century California designer and maker.

An influential teacher of art and design at San Diego State University, he also maintained a long-standing studio practice. During his lifetime, Hopkins' furniture, ceramics, jewelry and sculptural works were exhibited both locally and nationally, including the legendary California Design exhibit series (1962-1976) curated by Eudorah Moore and held at the Pasadena Museum of Art.

Hopkins massive environmental seating sculpture, the "Womb Room" was exhibited at the 1976 California Design show and received national press. While no longer extant, the Womb Room is considered one of the most important sculptural works created on the West Coast. Indeed, Jack Rogers Hopkins is now included in the same rarified California design circle as Arthur Espenet Carpenter and Sam Maloof.

The two excellent examples, on offer here, express two distinct stylistic approaches to his preferred technique of stack-lamination in wood. Stack lamination involves the gluing together of strips of wood veneer that are then sanded down and shaped using wood-working tools. The sinuous, delicate lines of the dining table contrast with the more substantial organic form of the seating sculpture which in some ways presaged the look and feel of the Womb Room. Hopkins masterfully captures the organic forms and shapes of nature, inviting the human form to connect and engage. These are both rare and important examples from a celebrated California master designer-craftsman.

Katie Nartonis

Publisher, co-author and editor

"Jack Rogers Hopkins - California Design Maverick: Master mid-century designer-craftsman" (2020)



194^w

JACK ROGERS HOPKINS (1920-2006)

Chair-Table Sculpture

circa 1970

mahogany, branded 'JACK ROGERS HOPKINS'

height 33in (83.8cm); width 41in (104.1cm); depth 30 1/4in (77cm)

\$20,000 - 30,000

This chair-sculpture was included under "Commissions" on Jack Rogers Hopkins's Curriculum Vitae

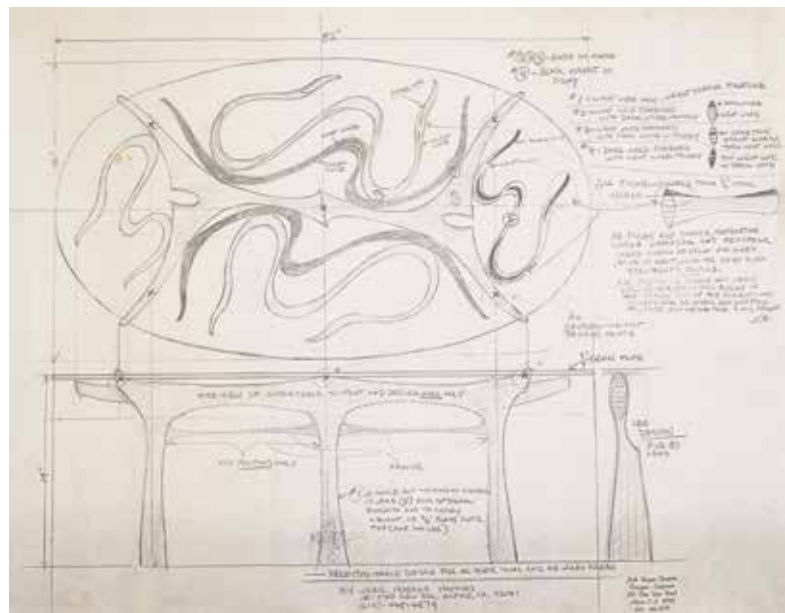
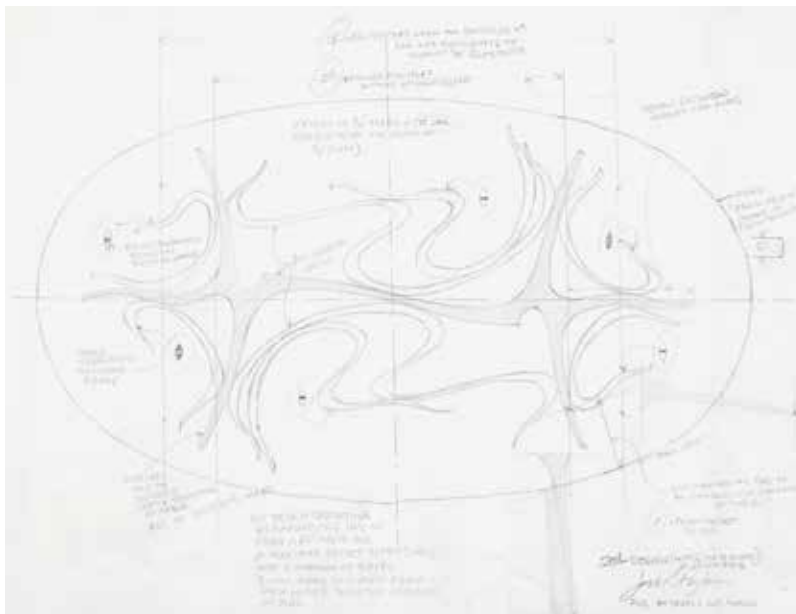
Provenance

Sterling Associates, Palo Alto, California

Dr. Norman Levine and the late Morelle Lasky Levine, Los Angeles, California

Literature

Jeffrey Head & Katie Nartonis, 'Jack Rogers Hopkins California Design Maverick: Master Mid-Century Designer-Craftsman', 2021, p. 47 (similar chair from 1968-1969 in birch and plywood from the personal collection of Jack Rogers Hopkins illustrated and noted as being Hopkins's first chair)



195^w

JACK ROGERS HOPKINS (1921-2006)

Custom Dining Table

1989

bird's eye maple, ebony, glass, branded on base 'JACK ROGERS HOPKINS'

height 29in (74cm); width 46in (117cm); length 82in (208cm)

\$25,000 - 35,000

This dining table was created by Jack Rogers Hopkins for its present owner and is being sold with the original drawings

Provenance

Private Collection, California

Literature

Jeffrey Head & Katie Nartonis, 'Jack Rogers Hopkins California Design Maverick: Master Mid-Century Designer-Craftsman', 2021, p. 33 and p.99 (table drawings illustrated)







196

196^w

FELIX ANGEL (ACTIVE 20TH/21ST CENTURY)

Untitled (Hunt)

1985

acrylic on canvas, signed 'felix angel' and dated lower left

44 x 56in (111.7 x 142.2cm)

\$800 - 1,200

Provenance

Moss Gallery, San Francisco

Gift of Robert Marcus to the San Diego

Museum of Art, 1992

Sold to Benefit the San Diego Museum of Art's Acquisitions Fund



197

197^w

CALIFORNIA STUDIO

Sculpted Chair

circa 1967

redwood, silvered redwood, signed 'JB 67'

height 58 1/2in (148.5cm); width 15in (38cm);

depth 19in (49cm)

\$1,000 - 2,000

Provenance

Dr. Norman Levine and the late Morelle Lasky

Levine, Los Angeles, California

198

VAL BERTOIA (BORN 1949)

Sounding Sculpture (B-2479)

2021

with 50 rods, copper, beryllium copper, brass
*height 47in (120cm); width 11in (28cm); depth
8in (20cm)*

\$4,000 - 6,000

The offered lot is accompanied by a letter of
authenticity from Val Bertioia





199^w

**ELIZABETH GAROUSTE (BORN 1946)
AND MATTIA BONETTI (BORN 1952)**

Rug

wool and raffia, with woven signature 'BG'
114 x 89 1/2in (289.5 x 227.3cm)

\$5,000 - 7,000

200^w

DYLAN LEWIS (BORN 1964)

Lion Head Coffee Table

designed 2004

bronze, glass, facsimile signature 'Dylan' on
two legs, one leg with foundry mark, from an
edition of 33

overall height 16 1/2in (41.9cm); length 61in
(155cm); depth 31 1/2in (80cm)

\$6,000 - 8,000

Provenance

Private Collection, Laguna Niguel, California

199



200

201^w

JOHN CEDERQUIST (BORN 1946)

Zen and the Art of Painting with Wood

2010

from the Mickey Mandalas Series, Baltic birch plywood, epoxy resin, aniline dye and lithography inks, signed in kanji lower right
height 58 1/2in (149cm); width 59 3/4in (152cm); depth 2in (5cm)

\$4,000 - 6,000

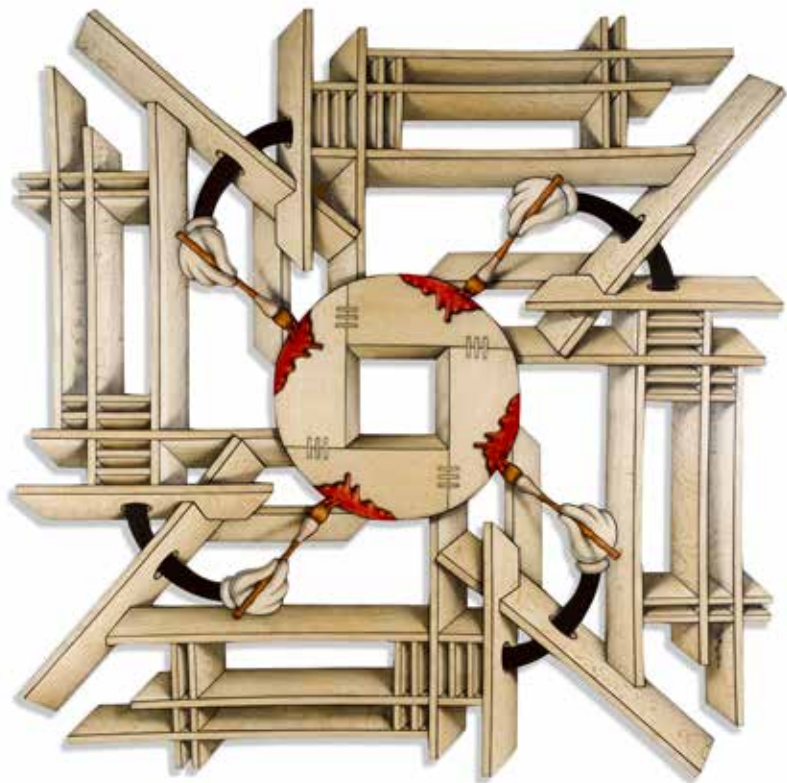
In this series of flat sculptures inspired by the cosmic mandala diagram, Cederquist moved away from furniture to play with the idea of art that is intended for walls. In his "Mickey Mandalas," the formal structure is an assemblage of wooden planks in a truss-like formation that is reminiscent of Japanese or Craftsman style architecture. The iconic black arm and flawless white glove of America's most beloved mouse repeatedly pops through the planks to execute various craft process in a clockwise formation. Poking self-deprecating fun at the cartoonish nature of the handmade, these pieces allude to the issue of skills that are no longer valued or understood and perhaps as outmoded as American illustrated characters from a bygone era.

Provenance

John Cederquist

Exhibited

Craft in America, Los Angeles, California,
February 27 - April 23, 2016



201

202^w

AFTER PABLO PICASSO (1881-1973)

Volutes Tapestry

knotted wool

99 x 75in (251.5 x 190.5cm)

\$5,000 - 7,000



202



203

203

JUN KANEKO (BORN 1942)

Untitled (Plate)

1982

glazed earthenware, incised underneath
'Kaneko 82'

height 24 3/4in (62.8cm); width 19 5/8in
(49.8cm); depth 4in (10.2cm)

\$1,500 - 2,500

204

SHIMAOKA TATSUZO (1917-2007)

Square Bottle with Handmade Japanese Box

1975

with rope impression design, glazed
stoneware, wood, incised maker's mark on
underside of bottle

height of bottle 9in (23cm); width 4in (10cm);
depth 4in (10cm)

\$500 - 700

To be sold without reserve



204

205

PAUL SOLDNER (BORN 1921)

Pedestal Piece 90-26

1990

glazed ceramic, inscribed in black on the base
'9026 9026'

height 28 1/2in (72.3cm); width 34 1/2in
(87.6cm); depth 14 3/4in (37.4cm)

\$2,000 - 3,000

Provenance

Schneider Gallery, Chicago



205

206

RYUICHI KAKUREZAKI (BORN 1950)

Platter

2001

ash-glazed stoneware

height 5 1/2in (14cm); length 32in (82cm);
width 15in (38cm)

\$4,000 - 6,000



206



207



208



209



207

BETTY WOODMAN (1930-2018)

Triple White Vessel

1970s

glazed earthenware

height 12in (30cm); length 15in (38cm); depth 5 1/2in (14cm)

\$2,000 - 4,000

Provenance

Acquired directly from the artist by the present owner

208

BETTY WOODMAN (1930-2018)

White Vessel with Handle

1970s

glazed earthenware, stamped 'WOODMAN' along lower edge

height 10in (25.5cm), width 6 1/2in (16.5cm); depth 6in (15cm)

\$1,000 - 2,000

Provenance

Acquired directly from the artist by the present owner

209

BETTY WOODMAN (1930-2018)

Handled Bowl and Lidded Bowl

1970s

glazed earthenware, handled bowl stamped 'WOODMAN'

height of handled bowl 5in (13cm); diameter 12in (30.5cm); height of

lidded bowl 5 1/2in (14cm); diameter 12in (30.5cm)

\$1,500 - 2,000

Provenance

Acquired directly from the artist by the present owner



210



211

210

BETTY WOODMAN (1930-2018)

Two Hanging Vessels

1970s

partially glazed earthenware, string, leather

length of largest 9in (23cm); width 6 1/2in (16.5cm); depth 5in (13cm)

\$1,200 - 1,800

Provenance

Acquired directly from the artist by the present owner

211

BETTY WOODMAN (1930-2018)

Handled Hanging Vessel

1970s

partially glazed earthenware, braided rope

height 14in (36cm); diameter 8in (20cm)

\$1,000 - 1,500

Provenance

Acquired directly from the artist by the present owner

212

BETTY WOODMAN (1930-2018)

Large Double Gourd Vessel with Handle

1970s

glazed earthenware

height 24in (61cm); width 12in (30cm); depth 7 1/4in (18.5cm)

\$1,500 - 2,000

Provenance

Acquired directly from the artist by the present owner



212



213

213

HIROSHI YAMANO (BORN 1956)

From East to West Fish Hanger #16

2003

blown glass, silver leaf and steel; unsigned

height 27 1/4in (70cm); width 12in (30cm); depth 7in (18cm)

\$1,500 - 2,500

Provenance

Collection of Maria A. Cozzi

214

A. LESAGE (20TH CENTURY)

Owl

carved hardstone, incised 'A LESAGE' on underside

height 10 3/4in (27.5cm); width 9 1/2in (24cm); depth 5in (13cm)

\$1,000 - 1,500

Provenance

Themes & Variations, Notting Hill, London

Private Collection, San Francisco, California



214



215 (two views)



215

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

Footed Bowl

1965

crater-glazed terracotta, signed in black 'NATZLER' and with tag marked 'N631' on underside

height 2 3/4in (7cm); diameter 5in (14cm)

\$1,500 - 2,500

216

No lot



217^w

THERMAN STATOM (BORN 1953)

Ladder

glass, mixed media

height 84in (213.5cm); width 17 1/2in (45cm);

depth 1 1/4in (3cm)

\$3,000 - 5,000



218

218

BERND KOBERLING (BORN 1938)

Untitled

1981

oil on paper, signed 'Koberling' and dated lower right

24 x 34in (60.9 x 86.3cm)

\$1,500 - 2,500

Provenance

Annina Nosei Gallery, New York

219

ANN ROBINSON (BORN 1944)

Copper Cobalt Blue Scallop Bowl #31

1999

kiln cast lead crystal, incised 'a Robinson / 1999
#31 / N.Z.' on underside

height 10 1/4in (26cm); diameter 15in (38.1cm)

\$5,000 - 7,000

Provenance:

Elliot-Brown Gallery, Seattle, Washington



219



220

220
RICHARD NOTKIN (BORN 1948)

Perpetual Motion II

1996

stoneware and patinated bronze, signed and dated on underside 'Notkin 1996'
height 6 1/8in (15.5cm); length 17 1/2in (44.5cm); width 11in (27.9cm)

\$5,000 - 7,000

Provenance

The Clay Studio, Philadelphia

221
LES LAWRENCE (BORN 1940)

New Vision - Tea Pot

circa 1995

porcelain with silkscreen monoprint and stainless steel, artist's label affixed to underside and numbered '#0120960'
height 8 3/4in (22.3cm); length 13in (33cm); width 2 1/2in (6.4cm)

\$1,500 - 2,000



221



222

222
LAURANCE SIMON (BORN 1959)

The Life of a Potter

circa 1990

glazed earthenware, incised underneath
chaise longue 'Laurance'
height 12 7/8in (32.8cm); length 11 1/2in (29.3cm); width 7 1/4in (18.4cm)

\$1,000 - 1,500

Provenance

Andrew Usiskin Gallery of Contemporary Art,
London



223

223

ANTONIA SALMON (BORN 1959)

Group of Three Tall Necked Vases

2001

burnished and smoke-fired thrown stoneware, each signed with artist's mark on underside

height of tallest 10 3/4in (27.3cm); diameter 7 1/2in (19.1cm)

\$700 - 900

Provenance

Barbican Centre, London

Exhibited

Charlotte, North Carolina, Mint Museum of Craft + Design, 'Contemporary British Studio Ceramics: The Grainer Collection', October 1, 2010 - March 13, 2011



224

224^w

ROBERT DAVID BRADY (BORN 1946)

Chock

1997

mixed media, signed on the reverse with artist's initials 'R.B. 97'

height 61in (154.9cm); width 9 1/2in (24.1cm); depth 12in (30.4cm)

\$2,500 - 3,500

Provenance

Braunstein/Quay Gallery, San Francisco

225^w

LOUIS MUELLER (BORN 1943)

He Fought Dragons With a Sword Made of Tears

1996

patinated and oil painted bronze, apparently unsigned

height 65in (165.1cm); width 32 3/4in (83.1cm); depth 20in (50.8cm)

\$2,500 - 3,500

Provenance

Franklin Parrasch Gallery, New York



225



226



227



228

226^w

DALE CHIHULY (BORN 1941)

Zinnia Installation

1995

blown glass, nineteen total pieces
dimensions variable, diameter of largest component 41in (104.1cm); diameter of smallest component 5in (12.7cm)

\$40,000 - 60,000

Provenance

Chihuly Studio, Seattle, Washington
Acquired from the above by the original owner
Private Collection, California

227

DALE CHIHULY (BORN 1941)

Blue and Green Seaform with Red Lip Wrap

1980s

blown glass, signed 'Chihuly'
12 x 12in (30 x 30cm)

\$3,000 - 5,000

Provenance

Otis School of Art and Design Benefit
Auction, 1986
Thence by descent to the present owner

228

DALE CHIHULY (BORN 1941)

Coral Basket with Black Lip Wrap

1998

for Portland Press, blown glass, etched 'PP
98 Chihuly' on underside
height 8 1/2in (22cm); diameter 7in (17.7cm)

\$2,000 - 3,000

229^w

DALE CHIHULY (BORN 1941)

Petrie Chandelier

2009

blown glass, registration number 09.207.ch1
*height 104in (264.1cm); width 72 (182.8cm);
depth 72in (182.8cm)*

\$60,000 - 80,000

Provenance

Private Collection, Seattle

Present lot is being offered in situ.



230^W

TINKER HATFIELD X SEE SEE

Custom Electric SR/F Zero Motorcycle

2020

VIN No. 538ZFAZ71LCK1303

accompanied by the original artwork for the seat by Drat Diestler, charging cable and stand

To be sold without reserve

Through the development of motorcycle racing, modifications on standard machines carried the objective of improving the performance and ultimately making them faster, lighter, and overall better than the competitors. Whether that was for road or dirt racing, many privateers - and makers themselves - proposed mechanical and aesthetic modifications to enhance performance.

Following the 1990s and into the 2000s where the custom culture evolved towards Choppers, street and 'standard' machines were being modified again, essentially through neo-retro designs directly inspired by the 1960s and 1970s. Contrary to their models, these Scramblers, Cafe Racers or Street Trackers became a trend more focused on design and lifestyle rather than performance.

While most of these customs are simple expressions of their owners' skills and tastes, some of them can be considered works of art showcasing an exceptional illustration of craftsmanship and talent, which the motorcycle offered here precisely represents.

Indeed, this machine is one such artistic design piece, the result of a collaboration between two decisive figures in their respective fields. On the design side, the bike was sketched and imagined by the legendary Nike footwear designer Tinker Hatfield, whose timeless designs such as the Air Max and Air Jordan are known across the globe and have become footwear standards in their own right.

On the motorcycling side, Thor Drake, Founder of See See Motorcycles, oversaw the technical preparation of the bike. Through See See Motorcycles and the One Moto Show, Drake has become a name inseparable from Custom Motorcycle Culture, having created a large community of enthusiasts that gather every year to showcase the most spectacular bikes from around the world.

To construct this bike and fully realize Hatfield's vision, Drake used the best components, such as Ohlins inverted forks and rear suspensions, Brembo brakes and details like the Rizoma turn signals. Paramount to the character of the project was the use of a Zero SR/F Electric Motorcycle, one of the most advanced electric bikes on the market and a key starting point for the look and feel of Tinker and Thor's vision.

The result is a stunning machine that could be at ease both on the road and on display in a museum.

--

This motorcycle is sold to benefit the Friends of Columbia County.

END OF SALE





230



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2. In order to bid at the sale, prospective bidders must submit to Bonhams a completed bidder registration form (appearing at the end of this catalog) and any other requested information or references. New bidders and bidders who have not recently updated their registration information must pre-register to bid at least two business days before the sale. Individuals will be required to provide government-issued proof of identity and proof of address. Entity clients will be required to provide documentation including confirmation of entity registration showing the registered name, confirmation of registered address, documentary proof of officers and beneficial owners, proof of authority to transact on behalf of the entity and government-issued proof of identity for the individual who is transacting on the entity's behalf.

We may also request a financial reference and/or deposit from bidders before approving the bidder registration. In the event a deposit is submitted and you are not the successful bidder, your deposit will be returned to you. If you are the successful bidder, any such deposit will be credited to offset the appropriate portion of the purchase price.

We reserve the right to request further information, including regarding the source of funds, in order to complete bidder identification and registration procedures (including completing any anti-money laundering and/or anti-terrorism financing checks we may require) to our satisfaction. If our bidder identification and registration procedures are not satisfied, we may, in our sole discretion, decline to register any bidder or reject any bid or cancel any sale to such bidder.

Every bidder shall be deemed to act as a principal unless prior to the commencement of the sale there is a written acceptance by Bonhams of a bidder registration form completed and signed by the principal which clearly states that the authorized bidding agent is acting on behalf of the named principal. Absent such written acceptance by Bonhams, 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. Every bidder shall be responsible for any use of its assigned paddle or bidding account, regardless of the circumstances.

3. You represent and warrant that: (i) you have provided us with true and correct copies of valid identification and proof of residence and, if applicable, financial and/or corporate documents; (ii) neither you, your principal (if applicable, and subject to Bonhams' prior written acceptance pursuant to paragraph 2 above), nor any individual or entity with a beneficial or ownership interest in either or in the purchase transaction is on the Specially Designated Nationals List maintained by the Office of Foreign Assets Control of the U.S. Department of the Treasury nor subject to any other sanctions or embargo program or regulation in effect in the United States, European Union, England and Wales, or other applicable jurisdictions; (iii) if you are acting as an agent for a principal, you have conducted appropriate due diligence into such principal, and agree that Bonhams shall be entitled to rely upon such due diligence, you will retain adequate records evidencing such due diligence for a period of five (5) years following the consummation of the sale, and will make these records available for inspection upon Bonhams' request; (iv) neither the purchase transaction (including your bidding activity) nor the purchase funds are connected with nor derive from any criminal activity, and they are not designed to nor have they or shall they, violate the banking, anti-money laundering, or currency transfer laws or other regulations (including without limitation, import-export laws) of any country or jurisdiction, or further any other unlawful purpose, including without limitation collusion, anti-competitive activity, tax evasion or tax fraud.

You acknowledge and agree that we may rely upon the accuracy and completeness of the foregoing warranties.

4. 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.

Unless otherwise agreed, payment in good, cleared funds is due and payable within five (5) business days following the auction sale. Whenever the buyer 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 received good, cleared funds for all amounts due. Title in any purchased property will not pass until full and final payment has been received by Bonhams. Accounts must be settled in full before property is released to the buyer. In the event property is released earlier, such release will not affect the passing of title or the buyer's obligation to timely remit full payment.

We reserve the right to refuse to accept payment from a source other than the registered bidder or buyer of record. Once an invoice is issued, we cannot change the buyer's name on an invoice.

Payment for purchases must be made in the currency in which the sale is conducted. Bonhams' preferred payment method is by wire transfer. For final purchases exceeding US \$25,000.00, all payments must be in the form of wire transfer unless other arrangements have been approved in advance. For final purchases below US \$25,000.00, payment may also be made in or by the following methods:

- (i) Cash. Please note that the amount of cash that can be accepted from a given purchaser is limited to US \$5,000 per auction sale (whether by single or multiple related payments). If the amount payable exceeds that sum, the balance must be paid by another method.
- (ii) Cashier's check, money order, or personal check with approved credit drawn on a U.S. bank. A processing fee will be assessed on any returned checks.
- (iii) Visa, MasterCard, American Express or Discover debit

or credit card issued in the name of the purchaser or record. Only one debit or credit card may be used for payment of an account balance. This method of payment may not be available to first time purchasers.

To the fullest extent permitted by applicable law, the buyer grants us a security interest in the property, and we may retain as collateral security for the buyer's obligations to us, any property and all monies held or received by us for the account of the buyer, in our possession. We also retain all rights of a secured party under the Uniform Commercial Code (which shall mean the New York Uniform Commercial Code, except where the Uniform Commercial Code of another state governs the perfection of a security interest in collateral located in that state), and you agree that we may file financing statements without your signature. 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 buyer 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 buyer's breach; (b) cancel the sale, retaining as liquidated damages all payments made by the buyer; 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 buyer 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 buyer 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 buyer. If all fees, commissions, premiums, bid prices and other sums due to us from the buyer 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.

5. 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.

6. 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, re-open the bidding, or to cancel the sale and re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.

We further reserve the right to cancel the sale of any property if (i) you are in breach of your representations and warranties as set forth in paragraph 3 above; (ii) we, in our sole discretion, determine that such transaction might be unlawful or might subject Bonhams or the consignor to any liability to any third party; or (iii) there are any other grounds for cancellation under these Conditions of Sale.

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

8. All lots in the catalog are offered subject to a reserve unless otherwise indicated in the catalog. The reserve is the

Conditions of sale - Continued

confidential minimum bid price at which such lot will be sold and it does not to exceed the low estimate value for the lot. 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 up to the reserve to protect such interest. If the auctioneer determines that any opening or subsequent bid is below the reserve for a lot, (s)he may reject such opening bid and withdraw the item from sale. **CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.**

9. Other than as provided in the Limited Right of Rescission with respect to identification of authorship, all property is sold "AS IS" and any statements contained in the catalog or in any advertisement, bill of sale, announcement, condition report, invoice or elsewhere as to period, culture, source, origin, media, measurements, size, quality, rarity, provenance, importance, exhibition and literature of historical relevance, merchantability, fitness for a particular purpose, or physical condition ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS, WARRANTIES, OR ASSUMPTION OF LIABILITY. Neither Bonhams nor the consignor shall be responsible for any error or omission in the catalog description of any property. 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.

10. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth in the "Buyer's Guide" portion of this catalog. If not so removed, daily storage fees will be payable to us by the buyer as set forth therein. We reserve the right to transfer property not so removed to an offsite warehouse at the buyer's risk and expense, as set forth in more detail in the "Buyer's Guide." Packing and handling of purchased lots are the responsibility of the buyer and at the buyer's entire risk, as are the identification, application for, and cost(s) of obtaining of any necessary export, import, restricted material (e.g. endangered species) or other permit for such lots.

For an additional fee, Bonhams may provide packing and shipping services for certain items as noted in the "Buyer's Guide" section of the catalog.

11. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or our licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent. Bonhams and the consignor make no representation or warranty as to whether the buyer acquires any copyrights on the purchase of an item of Property.

12. Bonhams may, in our discretion, as a courtesy and free of charge, execute bids on your behalf if so instructed by you, provided that neither Bonhams nor our employees or agents will be liable for any error or default (whether human or otherwise) in doing so or for failing to do so. Without limiting the foregoing, Bonhams (including our agents and employees) shall not be responsible for any problem relating to telephone, online, or other bids submitted remotely through any means, including without limitation, any telecommunications or internet fault or failure, or breakdown or problems with any devices or online platforms, including third-party online platforms, regardless of whether such issue arises with our, your, or such third-party's technology, equipment, or connection. By participating at auction by telephone or online, bidders expressly consent to the recording of their bidding sessions and related communications with Bonhams and our employees and agents, and acknowledge their acceptance of these Conditions of Sale as well as any additional terms and conditions applicable to any such bidding platform or technology.

13. These Conditions of Sale shall bind the successors

and assigns of all bidders and buyers 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. No act or omission of Bonhams, its employees or agents, nor any failure thereof to exercise any remedy hereunder, shall operate or be deemed to operate as a waiver of Bonhams' rights under these Conditions of Sale. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

14. These Conditions of Sale and the buyer's and our respective rights and obligations hereunder shall be governed by and construed and enforced in accordance with the laws of the State of New York. 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 buyer of lots consigned hereunder) shall be resolved by the procedures set forth below.

15. You accept and agree that Bonhams will hold and process your personal information and may share and use it as required by law and as described in, and in line with Bonhams' Privacy Policy, available at website at www.bonhams.com/legals/. If you desire access, update, or restriction to the use of your personal information, please email data.protection@bonhams.com.

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 buyer resides or does business. Buyers 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 the fees and expenses of mediation. 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 mediation, arbitration 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 or international arbitration service agreed to by the parties,

and shall be selected as follows: (i) If the arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the 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 an arbitration service, the arbitration shall be conducted by Judicial Arbitration and Mediation Services, Inc. ("JAMS") or another national or international alternative dispute resolution ("ADR") provider of Bonhams' choice, and the arbitrator shall be selected in accordance with JAMS' Streamlined Arbitration Rules and Procedures or the rules of the other ADR provider selected by Bonhams. 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 arbitration service:

- (i) The arbitration shall occur within 60 days following the selection of the arbitrator;
- (ii) The arbitration shall be conducted in New York, New York; 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 New York 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 arbitration.

LIMITED RIGHT OF RESCISSION

If within one (1) year from the date of sale, the original buyer (a) gives written notice to us alleging that the identification of Authorship (as defined below) of such lot as set forth in the UPPERCASE 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 buyer alleging such defect, we have paid the consignor monies owed him in connection with the sale, we shall pay the original buyer the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the buyer on the sale and make demand on the consignor to pay the balance of the original purchase price to the original buyer. Should the consignor fail to pay such amount promptly, we may disclose the identity of

Conditions of sale - Continued

the consignor and assign to the original buyer 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 buyer only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The buyer hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the buyer'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 BUYER'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 UPPERCASE 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 UPPERCASE 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 BUYER 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 BUYER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES. IN NO EVENT SHALL THE AGGREGATE LIABILITY OF BONHAMS AND ITS CONSIGNOR TO A PURCHASER EXCEED THE PURCHASE PRICE ACTUALLY PAID FOR A DISPUTED ITEM OF PROPERTY.

Seller's guide

SELLING AT AUCTION

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

AUCTION ESTIMATES

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

- Attend one of our Auction 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.
- Call our Client Services Department to schedule a private appointment at one of our galleries. If you have a large collection, our specialists can travel, by appointment, to evaluate your property on site.
- Send clear photographs to us of each individual item, including item dimensions and other pertinent information with each picture. Photos should be sent to Bonhams' address in envelopes marked as "photo auction estimate". Alternatively, you can submit your request using our online form at www.bonhams.com/us. Digital images may be attached to the form. Please limit your images to no more than five (5) per item.

CONSIGNING YOUR PROPERTY

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

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

PROFESSIONAL APPRAISAL SERVICES

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

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

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

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

ESTATE SERVICES

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

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

Buyer’s guide

BUYING AND BIDDING AT AUCTION

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

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.

Reserve

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

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 ▲ 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 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, or via email. Irrespective of previous bidding activity a valid Bonhams client account is required to participate in bidding activity. You will be required to provide government-issued proof of identity and residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, government issued proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact. By bidding at auction, whether in person or by agent, by absentee bid, telephone, online or other means, the buyer or bidder agrees to be bound by the Conditions of Sale. Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor up to the amount of the reserve, but never above it. We assume no responsibility for failure to execute bids for any reason whatsoever.

In Person

If you are planning to bid at auction 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, at offsite auction locations and at our Los Angeles, San Francisco and New York galleries.

By Telephone

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 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

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 Bonhams Client Services Department, 7601 W Sunset Boulevard, Los Angeles, California 90046.

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 Client Services for our form.

Collection of Purchases

Scheduling an appointment and payment in full prior to arrival will facilitate the quick release of your property. If you are sending a third-party to collect, please provide details to our Client Services Department at invoices.us@bonhams.com prior to your scheduled pickup or we will be unable to release your property.

For your convenience, pre-allocated 30-minute collection time slots are available Monday through Friday between 9am – 4:30pm. To schedule collection of purchases, please contact our Client Services Department on +1 (323) 850 7500.

Shipping & Removal

Bonhams can accommodate shipping for certain items. If you wish to receive a Bonhams Shipping quote, please confirm as such at the time of registration. 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.

Handling and Storage Charges

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

Notices to all Buyers

Comments in the catalog descriptions about condition are general in nature and are subject to the "as is" clause in our Conditions of Sale printed in this catalog. Condition reports are available upon request from the Department and are strongly recommended for all buyers who cannot view the property in person.

REGULATED SPECIES MATERIALS AND CITES PERMITS

The export of a lot from the United States or import into certain countries may be subject to export or import regulations, licensure and/or other restrictions; in particular, lots containing plant or animal materials such as tortoiseshell, coral, whalebone or certain types of woods, irrespective of age or value, may require the granting of one or more export or import licenses or certificates, or may be banned from import altogether by some countries. Moreover, the ability to obtain an export license or certificate does not insure the ability to obtain an import license or certificate in another country. Lots that contain such regulated species materials may also not be eligible for exportation or for re-importation into the United States if they are not at least 100 years of age. In addition, resales of lots containing certain regulated species materials may be subject to restrictions in some jurisdictions.

Lots noted in the catalog with a Y next to the lot number contain one or more such regulated plant or animal materials. It is the buyer's responsibility to investigate any such restrictions and to obtain any relevant export or import licenses. Please note that this process is governed by local authorities and may take considerable time. Regardless of any delay in the obtaining of an export or import license or certificate or denial of a license's or certificate's issuance, purchased lots shall be paid for in accordance with the Conditions of Sale, and any such delay or denial shall not serve as the basis for cancellation of any sale. Prospective buyers are advised to obtain information from the relevant regulatory authorities regarding export and import restrictions, requirements, and costs prior to bidding.

Prospective buyers should also check with their local (e.g. state) regulatory authorities regarding any local restrictions and/or permit requirements that may apply with respect to purchases of regulated species materials.

Upon request, Bonhams can refer the purchaser to a third party agent to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that any necessary licenses or certificates can be obtained. Please contact the Specialist Department for a suggested list of shipping agents prior to placing a bid if you are uncertain as to whether a lot is subject to export/import license or certificate requirements or related restrictions.

PHYSICAL CONDITION OF LOTS IN THIS AUCTION

PLEASE NOTE THAT THERE IS NO REFERENCE IN THIS CATALOG TO THE PHYSICAL CONDITION OF ANY LOT. INTENDING BIDDERS MUST SATISFY THEMSELVES AS TO THE CONDITION OF ANY LOTS AS SPECIFIED IN THE 'LIMITATION OF LIABILITY' IN THE 'CONDITIONS OF SALE.'

As a courtesy to intending bidders, Bonhams will provide a written indication of the physical condition of lots in this sale if a request is received up to 24 hours before the auction starts. Such report is also available for download from Bonhams website.

NO GUARANTEE OF AUTHENTICITY FOR CHINESE PAINTINGS AND CALLIGRAPHY

Current scholarship in the field of Chinese paintings and calligraphy does not permit unqualified statements as to Authorship or date of execution. The limited right of rescission contained in the Conditions of Sale does not apply to Chinese paintings and Chinese calligraphy. Nonetheless, if within twenty-one days of the sale of any such lot, the original purchaser gives written notice to Bonhams that the lot is a forgery and if within fourteen days after giving such notice, the original purchaser returns the lot to us in the same condition as at the time of sale and demonstrates to our satisfaction that the lot is a forgery, Bonhams will rescind the sale and refund the purchase price received. For this purpose a 'forgery' is defined as a work created with intent to deceive.

NO GUARANTEE OF AUTHENTICITY FOR JAPANESE AND KOREAN PAINTINGS AND CALLIGRAPHY

Current scholarship in the field of Japanese and Korean paintings and calligraphy does not permit unqualified statements as to Authorship or date of execution. The limited right of rescission contained in the Conditions of Sale does not apply to Japanese and Korean paintings, nor to Japanese and Korean calligraphy. Nonetheless, if within twenty-one days of the sale of any such lot, the original purchaser gives written notice to Bonhams that the lot is a forgery and if within fourteen days after giving such notice, the original purchaser returns the lot to us in the same condition as at the time of sale and demonstrates to our satisfaction that the lot is a forgery, Bonhams will rescind the sale and refund the purchase price received. For this purpose a 'forgery' is defined as a work created with intent to deceive.

Oversized (W) Lots – Collection and Storage

Please note that all lots marked with a **W** in the catalogue are oversized and subject to additional storage and shipping methods. All additional lots purchased with **W** lots are considered group lots and will be subject to the same terms as **W** lots.

We encourage you to collect **W** lots from Bonhams by **5pm on Monday, October 25** to avoid accruing additional storage fees. Please note that we are open on Saturday, October 23 and Sunday, October 24 between 12-5pm for weekend "**W**" collections. To arrange an appointment for collection, please contact our Client Services team at invoices.us@bonhams.com. If failed to collect by the above date, **W** lots and additional purchases may be transferred to offsite storage at Box Pack & Ship on **Tuesday, October 26** at the purchaser's risk and expense. Please note, for sold lots removed to Box Pack & Ship there will be transfer and full value protection charges but no daily storage charges due for lots collected within 5 business days of the transfer.

The per-lot charges levied by Box Pack & Ship Services are as follows (plus any applicable sales tax):

FURNITURE/LARGE OBJECTS

Transfer \$85
Daily storage..... \$10
Insurance (on Hammer + Premium + tax) 0.9%

SMALL OBJECTS

Transfer \$42.50
Daily storage..... \$5
Insurance (on Hammer + Premium + tax) 0.9%

All purchases will be available for collection on **Wednesday, October 27** from Box Pack & Ship. Collections appointments must be booked 24 hours in advance with Box Pack & Ship (subject to full payment of all outstanding amounts due to Bonhams and Box Pack & Ship).

For more information regarding storage, shipping, or collection from Box Pack & Ship please contact Box Pack & Ship directly at: **+1 323 432 2477** or daniel@boxpackship.net

Address:
3800 S. Main Street
Los Angeles, CA 90037

All amounts due to Bonhams and all charges due to Box Pack & Ship must be paid by the time of collection of the property. Payment may be made by cash, check, or credit card.

Oversized lots

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(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

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

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Please contact me with a shipping quote (if applicable) ☐
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Tel +1 (323) 850 7500
bids.us@bonhams.com

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Sale no. 26867		Sale venue: Los Angeles	
General Bid Increments:			
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\$200 - 500by 20 / 50 / 80s		\$20,000 - 50,000by 2,000 / 5,000 / 8,000s	
\$500 - 1,000by 50s		\$50,000 - 100,000by 5,000s	
\$1,000 - 2,000by 100s		\$100,000 - 200,000by 10,000s	
\$2,000 - 5,000by 200 / 500 / 800s		above \$200,000at the auctioneer's discretion	
\$5,000 - 10,000by 500s		The auctioneer has discretion to split any bid at any time.	
Customer Number		Title	
First Name		Last Name	
Company name (to be invoiced if applicable)			
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Shipping Address (if different than above):	
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Please note that all telephone calls are recorded.

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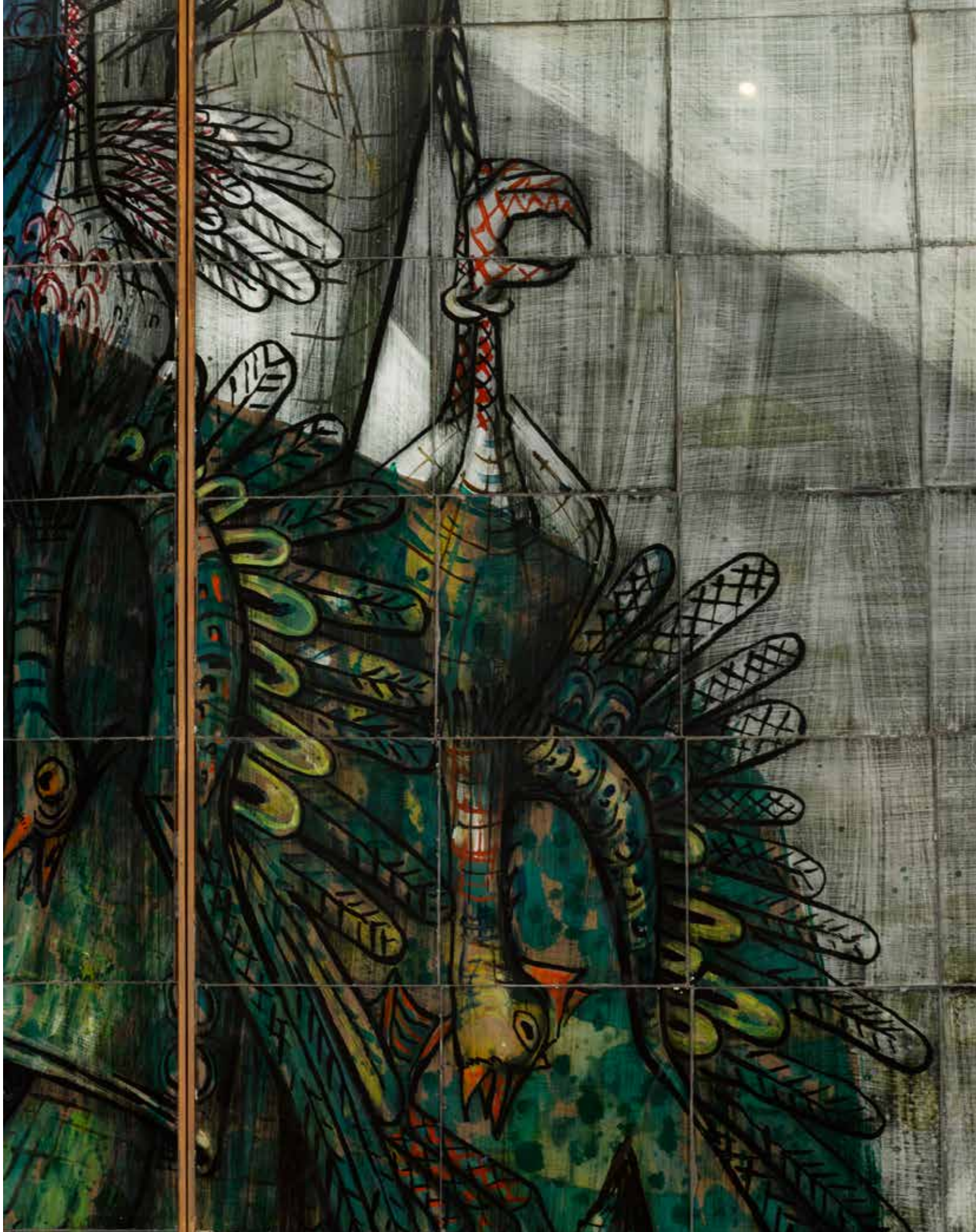
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