

# **20TH CENTURY DECORATIVE ARTS**

Thursday June 11, 2015

New York



# **Bonhams**

NEW YORK



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Thursday June 11, 2015 at 1pm

New York

## **BONHAMS**

580 Madison Avenue  
New York, New York 10022  
[bonhams.com](http://bonhams.com)

## **PREVIEW**

Saturday June 6, 12pm to 5pm  
Sunday June 7, 12pm to 5pm  
Monday June 8, 10am to 7pm  
Tuesday June 9, 10am to 5pm  
Wednesday June 10, 10am to 5pm  
Thursday June 11, 10am to 1pm

## **BIDS**

+1 (212) 644 9001  
+1 (212) 644 9009 fax

To bid via the internet please visit  
[www.bonhams.com/22410](http://www.bonhams.com/22410)

Please note that telephone bids must be submitted no later than 4pm on the day prior to the auction. New bidders must also provide proof of identity and address when submitting bids. Telephone bidding is only available for lots with a low estimate in excess of \$1000.

Please contact client services with any bidding inquiries.

Please see pages 2 to 6 for bidder information including Conditions of Sale, after-sale collection and shipment.

## **SALE NUMBER:** 22410

Lots 1 - 105

## **CATALOG:** \$35

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Bond No. 57BSBGL0808  
Principal Auctioneer: Malcolm J. Barber,  
License No. 1183017

## **INQUIRIES**

### **New York**

Frank Maraschiello, Director  
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## Automated Results Service

+1 (800) 223 2854

## **ILLUSTRATIONS**

Front cover: Lot 36  
Inside front cover: Lot 15  
Inside back cover: Lot 29  
Back cover: Lot 57

## CONDITIONS OF SALE

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

1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the purchaser. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the purchaser EQUAL TO 25% OF THE FIRST \$100,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$100,000 UP TO AND INCLUDING \$2,000,000, AND 12% OF THE AMOUNT OF THE BID PRICE OVER \$2,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any California, Arizona, Colorado, Connecticut, Florida, Georgia, Illinois, Massachusetts, Nevada, New York, Pennsylvania, Texas, Washington, D.C., Washington state, or other state or local sales tax (or compensating use tax) and other applicable taxes.

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

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

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

The purchaser grants us a security interest in the property, and we may retain as collateral security for the purchaser's obligations to us, any property and all monies held or received by us for the account of the purchaser, in our possession. We retain all rights of a secured party under the California Commercial Code. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to other remedies available to us and the consignor by law, including without limitation, the right to hold the purchaser liable for the purchase price, we at our option may either (a) cancel the sale, retaining as liquidated damages all payments made by the purchaser or (b) resell the property, either publicly or privately, and in such event the purchaser shall be liable for

the payment of any deficiency plus all costs and expenses of both sales, our commission at our standard rates, all other charges due hereunder, attorneys' fees, expenses and incidental damages. In addition, where two or more amounts are owed in respect of different transactions by the purchaser to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the purchaser. If all fees, commissions, premiums, bid price and other sums due to us from the purchaser are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

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

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

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

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

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

8. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth in the "Buyer's Guide" portion of the catalog. If not so removed, daily storage fees will be payable to us by the purchaser as set forth therein. We reserve the right to transfer property not so removed to an offsite warehouse at the purchaser's risk and expense, as set forth in more detail in the "Buyer's Guide." Accounts must be settled in full before property will be released. Packing and handling of purchased lots are the responsibility of the purchaser. Bonhams can provide packing and shipping services for certain items as noted in the "Buyer's Guide" section of the catalog.

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

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

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

### MEDIATION AND ARBITRATION PROCEDURES

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

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

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

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

## CONDITIONS OF SALE - CONTINUED

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

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

(A) All arbitration proceedings shall be confidential;

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

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

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

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

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

### LIMITED RIGHT OF RESCISSION

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

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

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

REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

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

### LIMITATION OF LIABILITY

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

## SELLER'S GUIDE

### SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at [www.bonhams.com/us](http://www.bonhams.com/us) for more information or call our Client Services Department at +1 (800) 223 2854 ext. 23550.

### AUCTION ESTIMATES

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

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

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

### CONSIGNING YOUR PROPERTY

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

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

### PROFESSIONAL APPRAISAL SERVICES

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

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

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

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

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

### ESTATE SERVICES

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

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

## BUYER'S GUIDE

### BIDDING & BUYING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams' previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at [www.bonhams.com](http://www.bonhams.com) or call our Client Services Department at +1 (800) 223 2854 ext. 3550.

### Catalogs

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

### Previews

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

### Estimates

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

### Reserves

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

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

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

Similarly, Bonhams may have an economic interest in a lot beyond its commission as a result of making an advance against anticipated proceeds to the consignor which is secured by the consigned property or where it has guaranteed the consignor a minimum auction price for consigned property. Such property, if any, is identified in the catalog with a  $\circ$  symbol next to the lot number.

### Bidding at Auction

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

Valid Bonhams client accounts are required to participate in bidding activity. You can obtain registration information online, at the reception desk or by calling our Client Services Department.

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

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

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

### In Person

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

### Absentee Bids

As a service to those wishing to place bids, we may at our discretion accept bids without charge in advance of auction online or in writing on bidding forms available from us. "Buy" bids will not be accepted; all bids must state the highest bid price the bidder is willing to pay. Our auction staff will try to bid just as you would, with the goal of obtaining the item at the lowest bid price possible. In the event identical bids are submitted, the earliest bid submitted will take precedence. Absentee bids shall be executed in competition with other absentee bids, any applicable reserve, and bids from other auction participants. A friend or agent may place bids on your behalf, provided that we have received your written authorization prior to the sale. Absentee bid forms are available in our catalogs, online at [www.bonhams.com/us](http://www.bonhams.com/us), at offsite auction locations, and at our San Francisco, Los Angeles and New York galleries.

### By Telephone

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

### Online

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

### Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

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

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

### Currency Converter

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

### Buyer's Premium

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

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

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

### Payment

All buyers are asked to pay and pick up by 3pm on the business day following the auction. Payment may be made to Bonhams by cash, checks drawn on a U.S. bank, money order, wire transfer, or by Visa, MasterCard, American Express or Discover credit or charge card or debit card. All items must be paid for within 5 business days of the sale. Please note that payment by personal or business check may result in property not being released until purchase funds clear our bank. For payments sent by mail, please remit to Cashier Department, 220 San Bruno Avenue, San Francisco, CA 94103.

### Sales Tax

California, Arizona, Colorado, Connecticut, Florida, Georgia, Illinois, Nevada, New York, Massachusetts, Pennsylvania, Texas, Washington state and Washington DC residents must pay applicable sales tax. Other state or local taxes (or compensating 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 above.

### Shipping & Removal

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

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

### Collection of Purchases

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

### Handling and Storage Charges

Please note that our offices have requirements for freight elevator usage. Please contact us to schedule an elevator appointment for pickup of any large or awkward items. Bonhams will hold all purchased lots in our gallery until Tuesday June 16 without penalty. After June 16 collection of lots will be by appointment only. Please call +1 (212) 644 9001 at least 24 hours in advance to make an appointment.

Storage charges of \$5 per lot, per day will begin accruing for any lots not collected by the 31st day after the auction. Bonhams reserves the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense. Handling and storage fees will apply.

### Auction Results

To find out the final purchase price for any lot following the sale, please call our automated auction results line at +1 (800) 223 2854 ext. 3400. All you need is a touch-tone telephone and the lot number. Auction results are usually available on the next business day following the sale or online at [www.bonhams.com/us](http://www.bonhams.com/us).



## IMPORTANT NOTICE TO BUYERS

### COLLECTION & STORAGE AFTER SALE

Please note that all oversized lots listed below, that are not collected by **5PM ON TUESDAY, JUNE 16** will be removed to the warehouse of Cadogan Tate Fine Art Storage Limited. Lots not so listed will remain at Bonhams; provided, however, **THAT IF BUYERS OF LISTED LOTS ALSO BUY OTHER NON-LISTED ITEMS, THESE OTHER LOTS WILL ALSO BE REMOVED TO THE WAREHOUSE OF CADOGAN TATE**, so that all lots remain together and buyers can collect their entire purchases from one location. For any questions please refer to the Bonhams department.

### LOTS WILL BE AVAILABLE FOR COLLECTION FROM CADOGAN TATE BEGINNING AT 9.30AM ET ON TUESDAY, JUNE 23.

#### Address

Cadogan Tate  
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|---------------------------------------|------|
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| Daily storage.....                    | \$10 |
| Insurance (on Hammer + Premium + tax) | 0.3% |

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|                                       |         |
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| Daily storage.....                    | \$5     |
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## OVERSIZED LOTS

|    |    |    |     |     |
|----|----|----|-----|-----|
| 10 | 34 | 47 | 72  | 103 |
| 19 | 35 | 52 | 73  | 104 |
| 20 | 36 | 53 | 74  | 105 |
| 21 | 37 | 54 | 79  |     |
| 22 | 38 | 55 | 80  |     |
| 30 | 39 | 57 | 81  |     |
| 31 | 42 | 58 | 82  |     |
| 32 | 44 | 59 | 85  |     |
| 33 | 45 | 63 | 102 |     |

## GLOSSARY

### TYPICAL HEADINGS USED IN THE CATALOG

The following are examples of the terminology used in the catalog. While every reasonable effort has been made to ensure that the statements made in the catalog are correct, all statements and terms in this catalog are subject to the provisions of the Conditions of Sale and the Galleries and Consignors make no warranties or representations with respect to any lot.

### ART NOUVEAU & ART DECO GLASS

#### A Lalique molded amber glass vase: Perruches

Circa 1930

This heading, with date included, means that the piece is, in our opinion, of the period indicated with no major alterations or restorations.

### SCULPTURE

#### A gilt-bronze and tinted marble figure:

Nature Unveiling Herself Before Science

Louis Ernest Barrias, Circa 1890

This heading indicates that the casting was done by the artist or with his direct authorization or supervision.

#### A gilt-bronze and tinted marble figure:

Nature Unveiling Herself Before Science

Cast and Carved from a model by Louis-Ernest Barrias, Circa 1890

This heading indicates that the casting was done by another, i.e., artisans at a foundry.

### CERAMICS

#### A Royal Doulton porcelain footed cup and cover

Circa 1910

This heading indicates that the cup and cover were made at the Doulton factory, circa 1910.

#### A Royal Doulton porcelain footed cup and a cover

Circa 1910

This heading indicates that the cup and cover were made at the Doulton factory, circa 1910, but also that the cup and saucer may not have been "born" together.

#### A Royal Doulton porcelain footed cup and a cover

This indicates that the cup and cover were made at the Doulton factory, but does not specify when, implying that their age is questionable.

### PRINTS AND VINTAGE POSTERS

Condition is noted according to a simplified rating, which has been accepted by most poster dealers. The following ratings, which have been used, with appropriate (+) or (-) indicate slightly better or worse condition.

Condition A: designates a poster in very fine condition; the colors are fresh; there is no significant paper loss, but there may be some slight blemish or scuffing.

Condition B: designates a poster in good condition; light staining may be more pronounced, but no in the image; if there is minor restoration it is not apparent; there may be some discoloration or lightstaining.

Condition C: designates a poster in fair condition; light staining may be more pronounced; restoration, folds or flaking are visible, and there may be some paper loss; but the poster is intact and the image clear.

All posters are linen-backed unless otherwise indicated. Some are unbacked, and some are framed.

## 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 ivory, rhinoceros horn, 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, and, under current law, lots containing African Elephant Ivory may no longer be re-imported into the United States regardless 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. Finally, due to a recent change in New York State regulated species law, **New York State residents will require a permit to purchase any item containing ivory or rhinoceros horn.**

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### QUALITY AND CONDITION

Condition: Although we attempt to include information relating to significant damage, repair and restoration in each lot description, the absence of such reference does not imply that the lot is in good condition and free from faults. Prospective buyers should satisfy themselves by inspection, as to the condition of each lot. Condition reports can be provided on request but are for general guidance only and hence, of necessity, subjective. Whenever possible, please allow 48 hours for the reports to be compiled.



**PROPERTY FROM A NEW YORK  
COLLECTION**

1

**A HANDEL ACID ETCHED AND PAINTED  
GLASS, PATINATED METAL AND  
MARBLE LAVA TABLE LAMP**

Model No. 7555, decorated by Joseph or Mary Palme, first quarter 20th century shade signed HANDEL 7555 PALME, fitter rim stamped HANDEL Lamps PAT'D NO 979664, the conforming base applied with firm's cloth label height 25 1/2in (64.7cm); diameter 18in (45.7cm)

\$4,000 - 6,000

**Literature**

Carole Goldman Hibel, John Hibel and John Fontaine, *The Handel Lamps Book*, Fontaine Publishers, Pittsfield, 1999, p. 156 for an illustration of this rarely seen model.



2



3



4

**PROPERTY OF ANOTHER OWNER**

2

**A TIFFANY FURNACES ENAMELED GILT BRONZE CLOCK AND PAIR OF CANDLESTICKS**

1920-1924

in the *Art Deco* patterneach impressed *LOUIS C. TIFFANY FURNACES. INC./360* and *363* respectively, and hallmarked*height of candlesticks 7 3/4in (19.7cm); height of clock 5 3/4in (14.6cm)*

\$7,000 - 10,000

**PROPERTY FROM AN ARIZONA PRIVATE COLLECTION**

3

**A TIFFANY STUDIOS GILT BRONZE NAUTILUS DESK LAMP**

1899-1918

impressed with Tiffany Glass &amp; Decorating Company monogram and

*TIFFANY STUDIOS NEW YORK D797**height 13in (33cm)*

\$3,000 - 5,000



5

**PROPERTY OF ANOTHER OWNER**

4

**A TIFFANY STUDIOS FAVRILE GLASS AND GILT BRONZE STALACTITE CEILING FIXTURE**

1899-1918

inscribed LCT-Favrile S 552

overall height 26in (66cm); height of shade 10 1/2in (26.6cm);  
diameter 4 1/2in (11.5cm)

\$3,000 - 4,000

**PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION**

5

**A TIFFANY STUDIOS FAVRILE GLASS PAPERWEIGHT VASE**

*circa 1907*

inscribed L.C.T. 6105B

height 5 5/8in (14.5cm); diameter 6 1/2in (16.5cm)

\$10,000 - 15,000



6



7

**PROPERTY OF A WEST COAST COLLECTOR**

6

**A TIFFANY STUDIOS LEADED GLASS AND PATINATED BRONZE GEOMETRIC CHANDELIER***circa 1900*

shade tag impressed *TIFFANY STUDIOS NEW YORK*  
overall approximate drop 32in (81.3cm); diameter 27in (68.6cm)  
**\$18,000 - 24,000**

**Provenance**

Geoffrey Diner Gallery, Washington, DC

Private Collection, Hollywood, acquired from the above, 1996

Acquired from the above by the present owner, 2001

**PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION**

7

**A TIFFANY STUDIOS DECORATED FAVRILE GLASS AND PATINATED BRONZE DESK LAMP***1899-1918*

shade inscribed *L.C.T.*, base impressed *TIFFANY STUDIOS NEW YORK 424*  
height 18in (45.8cm); diameter 7 1/8in (18.2cm)  
**\$3,000 - 5,000**



PROPERTY OF VARIOUS OWNERS

8

**A TIFFANY STUDIOS FAVRILE GLASS AND PATINATED BRONZE CURTAIN BORDER FLOOR LAMP**

1899-1928

shade tags impressed *TIFFANY STUDIOS NEW YORK*, base  
impressed *TIFFANY STUDIOS NEW YORK S185*

*height 77 1/2in (196.9cm); diameter 24 3/4in (62.7cm)*

\$40,000 - 50,000



9



10

9

**A TIFFANY STUDIOS LEADED FAVRILE GLASS APPLE BLOSSOM LAMP SHADE**

1898-1928

brown-green patina,

impressed *TIFFANY STUDIOS NEW YORK 1455-31*

diameter 16in (40.5cm)

\$8,000 - 12,000

**PROPERTY FROM A NEW YORK PRIVATE COLLECTION**

10

**A TIFFANY STUDIOS LEADED FAVRILE GLASS WINDOW**

1892-1928

diameter 41in (104.1cm); including frame 48in (122cm)

\$8,000 - 12,000



PROPERTY OF A LOS ANGELES COLLECTOR

11

**A TIFFANY STUDIOS LEADED GLASS AND PATINATED  
BRONZE TULIP LAMP**

*circa 1928*

shade rim impressed *TIFFANY STUDIOS NEW YORK 1596*, base

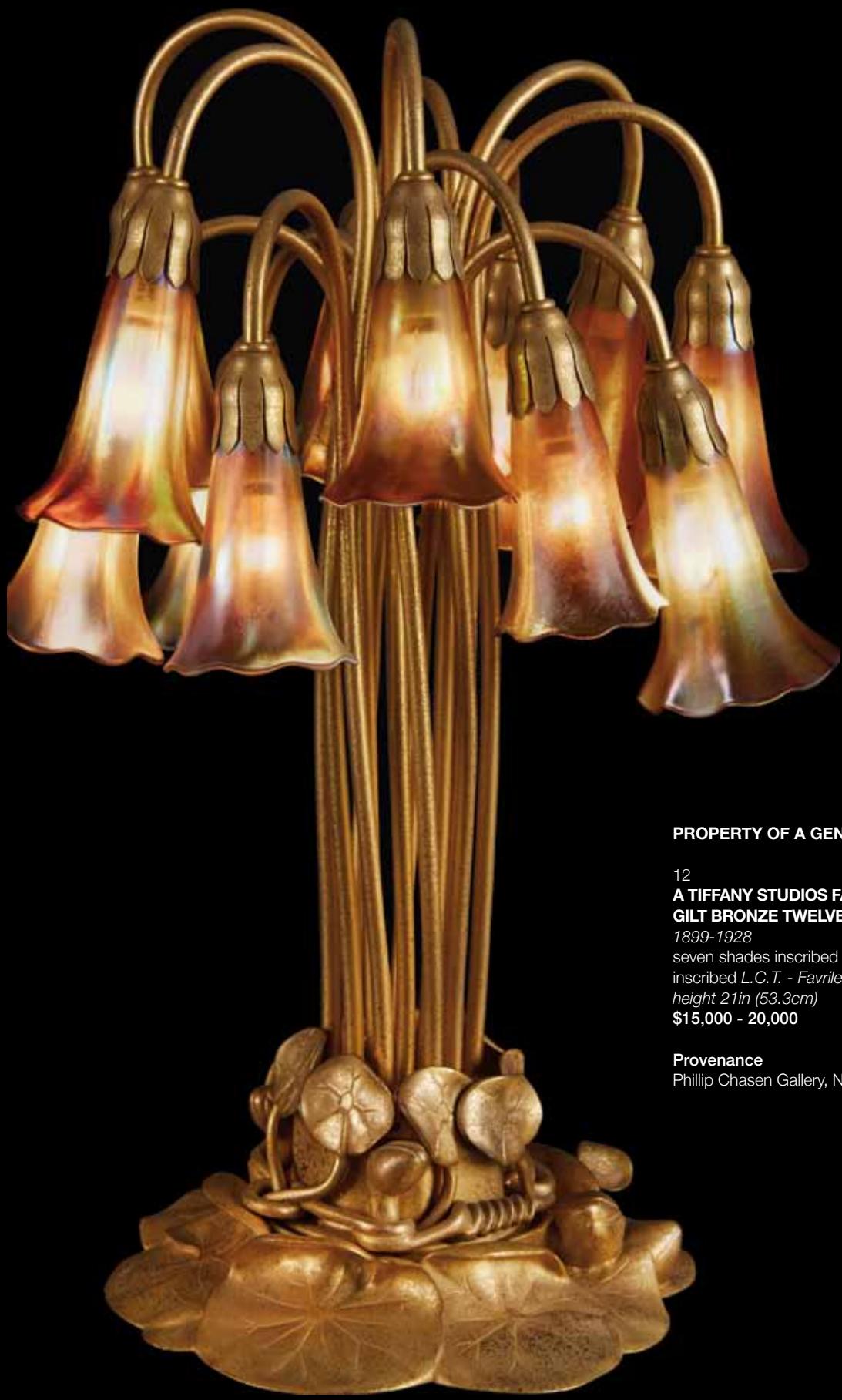
impressed *TIFFANY STUDIOS NEW YORK 531*, has cap

*height 25 1/4 in (64.1 cm); diameter of shade 18in (45.8cm)*

\$20,000 - 30,000

**Provenance**

Clifford Hanson, Sandwich, Massachusetts



PROPERTY OF A GENTLEMAN

12

**A TIFFANY STUDIOS FAVRILE GLASS AND  
GILT BRONZE TWELVE LIGHT LILY LAMP**

1899-1928

seven shades inscribed L.C.T., five shades  
inscribed L.C.T. - Favrile, base unsigned

height 21in (53.3cm)

\$15,000 - 20,000

**Provenance**

Phillip Chasen Gallery, New York



PROPERTY FROM THE HARDER  
COLLECTION

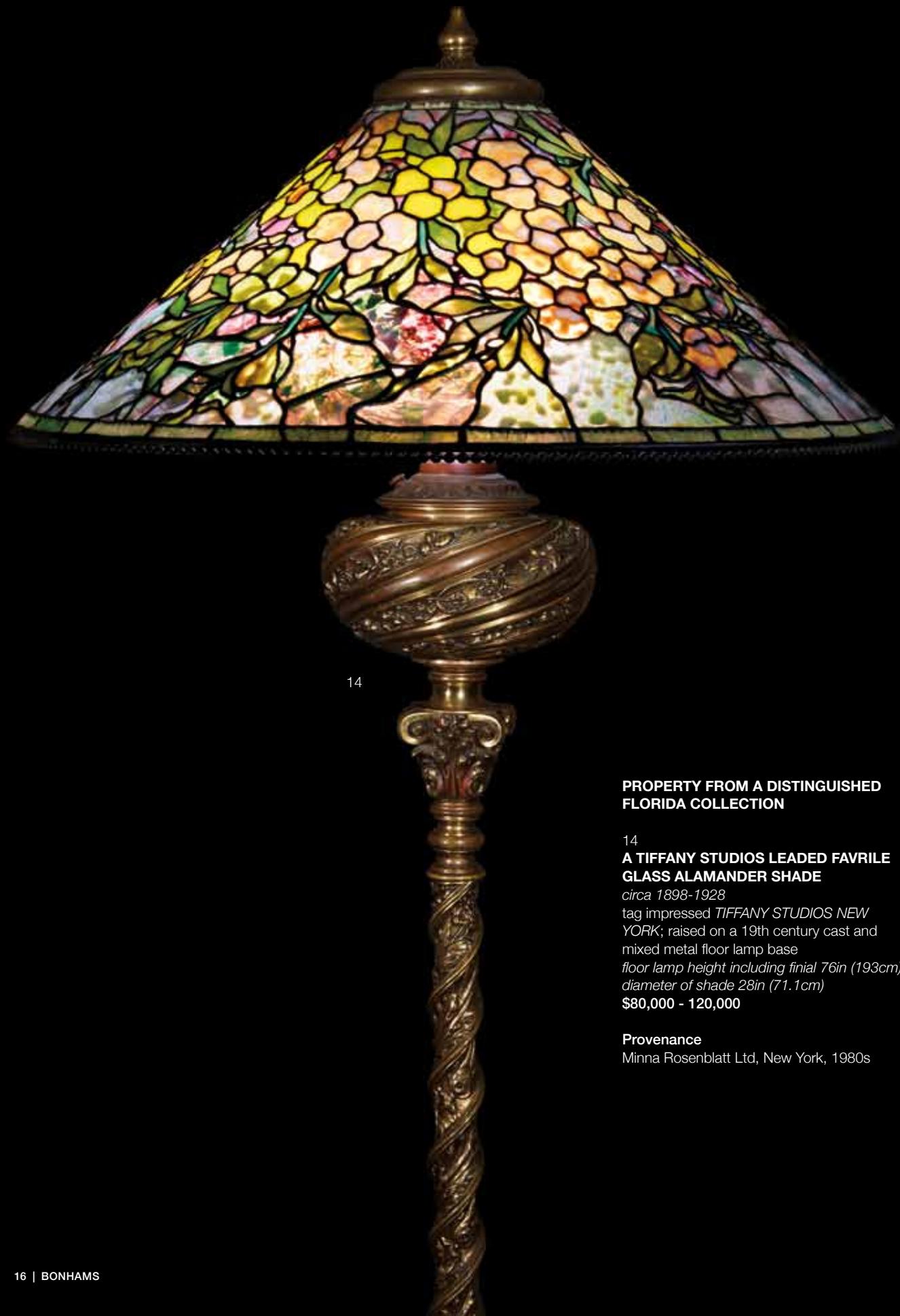
13

**A TIFFANY STUDIOS FAVRILE GLASS  
AND PATINATED BRONZE BLACK-EYED  
SUSAN LAMP**

1899-1918

the base impressed 6859 *TIFFANY STUDIOS*  
*NEW YORK*, the shade bearing tag  
impressed *TIFFANY STUDIOS NEW YORK*  
height 22in (56cm); diameter 16in (40.5cm)  
\$30,000 - 50,000





14

**PROPERTY FROM A DISTINGUISHED  
FLORIDA COLLECTION**

14

**A TIFFANY STUDIOS LEADED FAVRILE  
GLASS ALAMANDER SHADE**

*circa 1898-1928*

tag impressed *TIFFANY STUDIOS NEW YORK*; raised on a 19th century cast and mixed metal floor lamp base

*floor lamp height including finial 76in (193cm);  
diameter of shade 28in (71.1cm)*

**\$80,000 - 120,000**

**Provenance**

Minna Rosenblatt Ltd, New York, 1980s



14 (detail)



**PROPERTY FROM AN ARIZONA  
PRIVATE COLLECTION**

15

**AN EARLY AND RARE TIFFANY STUDIOS  
FAVRILE GLASS AND PATINATED  
BRONZE MOORISH TABLE LAMP**

*circa 1893*

the oil font impressed MAR 27 1888 PAT

APL'D FOR PAT'D JULY 31 1888

height 20 3/4in (52.5cm); diameter 18in 1/4in (46.3cm)

\$40,000 - 60,000

**Provenance**

The Collection of Marcella and Bentley

Watters, California

Thence by descent

**Literature**

Paul Crist, *Mosaic Shades Volume II*, Paul Crist Studios, Santa Fe Springs, 2005, p. 10  
for an illustration of an identical lamp.



PROPERTY FROM A DISTINGUISHED  
FLORIDA COLLECTION

16

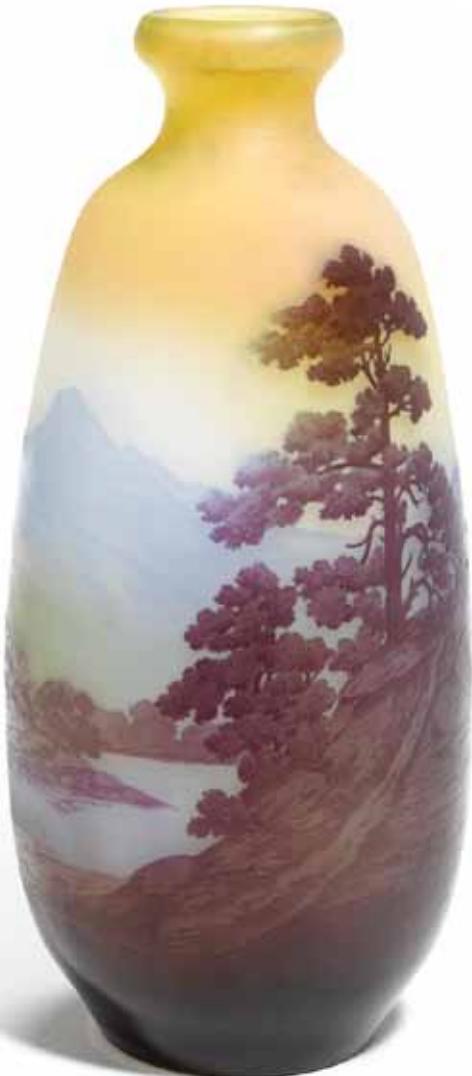
**LOUIS ERNST BARRIAS (FRENCH,  
1841-1905)**

*Nature Revealing Herself Before Science*  
gilt bronze, alabaster, lapis lazuli and marble  
inscribed E. Barrias/Susse Frères Ed Paris, and  
impressed with the foundry's circular seal  
height 29in (73.7cm)

\$35,000 - 55,000



17



18

**PROPERTY OF VARIOUS OWNERS**

17

**A DAUM NANCY CAMEO GLASS HANGING SHADE**

*circa 1900*

signed DAUM NANCY with the croix de Lorraine

height 7in (17.8cm); diameter 16in (40.7cm)

\$3,000 - 5,000

18

**A GALLÉ CAMEO GLASS MOUNTAIN LANDSCAPE VASE**

*circa 1900*

signed Gallé in cameo

height 14in (35.5cm)

\$3,000 - 5,000

19

**A MAJORELLE ORMOLU MOUNTED MAHOGANY CABINET: ÉPIS DE BLÉS**

*circa 1900*

height 90 1/2in (230cm); width 83in (210cm); depth 22in (56cm)

\$10,000 - 15,000

**Literature**

Alastair Duncan, *Louis Majorelle Master of Art Nouveau Design*, Harry N. Abrams Inc., New York, 1991, p. 60, pl. 20-21 for matching serving pieces.





20



22 (part lot)



21

**PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION**

20

**A GAUTHIER POINSIGNON CARVED WOOD POPPY MIRROR***circa 1900**height 41in (104cm); width 33in (83.7cm)*

\$1,200 - 1,800

**Provenance**

Macklowe Gallery, New York

**PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION**

21

**A THREE LEGGED MAHOGANY TABLE ATTRIBUTED TO EUGENE VALLIN***circa 1900**height 30 1/2in (77.5cm); width 31 1/2in (80cm); depth 31 1/2in (80cm) ; together with protective glass top. Two pieces.*

\$3,000 - 5,000

**Provenance**

Christie's London, May 13, 1998, lot 377

**PROPERTY OF ANOTHER OWNER**

22

**A PAIR OF PIERRE SELMERSHEIM CARVED MAHOGANY SIDECHAIRS***circa 1900**height 38in (96.5cm); width 19in (48.3cm); depth 17in (43cm)*

\$2,000 - 3,000

**PROPERTY OF AN ENGLISH  
GENTLEMAN**

23

**A GOOD DAUM NANCY CAMEO GLASS  
SCENIC LAMP**

*circa 1900*

with black metal mount, shade and base  
each signed in cameo *DAUM NANCY* with  
*Croix de Lorraine*

*height 33in (83.6cm); diameter 14 1/2in  
(36.7cm)*

**\$18,000 - 25,000**



23

**A GOOD DAUM NANCY CAMEO GLASS  
SCENIC LAMP**

*circa 1900*

with black metal mount, shade signed in  
cameo *DN*, base signed in cameo *DAUM  
NANCY* with *Croix de Lorraine*

*height 31 3/4in (80.6cm); diameter 13 1/2in  
(34.3cm)*

**\$25,000 - 40,000**



24



25 (part lot)



26



27



28



29

**PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION**

25

**A SET OF TWELVE AUSTRIAN ENAMELED GLASS CUPS WITH SAUCERS**

*Circa 1900*

with gilt accents

*cup height 3 1/4in (8.3cm); saucer diameter 4 7/8in (12.5cm)*

**\$1,500 - 2,500**

**Provenance**

Christie's New York, *Important 20th Century Decorative Arts*, December 8 and 9, 1989, lot 386

**PROPERTY OF VARIOUS OWNERS**

26

**A DAUM NANCY CAMEO GLASS FUCHSIA VASE**

*circa 1900*

signed DAUM NANCY with the croix de Lorraine

*height 22 1/8in (56cm)*

**\$7,000 - 10,000**

27

**A DAUM NANCY ETCHED AND ENAMELED GLASS VASE**

*circa 1910*

with gilt accents and signature Daum Nancy with the Croix de Lorraine

*height 11 7/8in (30.2cm)*

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

**PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION**

28

**A LOETZ IRIDESCENT APPLIED GLASS VASE**

*circa 1900*

inscribed Loetz Austria

*height 8 1/4in (21cm)*

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

**Provenance**

Superior Galleries, Los Angeles, 1992

29

**A LOETZ IRIDESCENT APPLIED GLASS VASE**

*design attributed to Marie Kirschner, circa 1900*

inscribed Loetz Austria

*height 7 1/2in (19cm)*

**\$14,000 - 18,000**

**Provenance**

Sotheby's New York, 20th Century Decorative Arts, June 15, 1994, lot 208



30

**PROPERTY OF VARIOUS OWNERS**

30

**A MAJORELLE CARVED MAHOGANY AND FRUITWOOD MARQUETRY-INLAID MUSIC STAND***circa 1900**height 46in (117cm); width 23in (54.5cm); depth 12in (30.5cm)*  
**\$4,000 - 6,000**

31

**A MAJORELLE CARVED MAHOGANY THREE-TIER SELETTE***circa 1900**height 46 1/2in (118cm); width 17 1/2in (44.5cm); depth 17 1/2in (44.5cm)***\$3,000 - 5,000****Literature**

Alastair Duncan, *Louis Majorelle Master of Art Nouveau Design*, Harry N. Abrams Inc., New York, 1991, p. 203, pl. 129 for a period illustration from the Majorelle catalog.



31

**PROPERTY FROM A DISTINGUISHED FLORIDA COLLECTION**

32

**A CARLO BUGATTI CARVED WALNUT AND PAINTED VELLUM, COPPER, PEWTER, AND BRASS SIDE CHAIR***circa 1902**height 39 1/4in (99.6cm); width 18in (45.7cm); depth 18 1/4in (46.4cm)***\$10,000 - 15,000**

33

**A CARLO BUGATTI CARVED AND EBONIZED OAK AND PARCHMENT, BRASS, PEWTER, AND BONE INLAID ARMCHAIR***circa 1900**height 44 1/4in (112.3cm); width 27 3/4in (70.5cm); depth 25 1/2in (64.8cm)***\$6,000 - 8,000**



32 (detail)



33 (detail)



32



33

**PROPERTY OF THE  
TOLEDO MUSEUM OF ART,  
SOLD TO BENEFIT THE  
ACQUISITIONS FUND**

(Lots 34-39)



## A SUITE OF MACASSAR EBONY FURNITURE BY É.-J. RUHLMANN (1879-1933), MADE FOR THE VIVILLE-YARDLEY SHOP, PARIS, CA. 1926-28.

JARED GOSS, INDEPENDENT SCHOLAR AND FORMER ASSOCIATE  
CURATOR AT THE METROPOLITAN MUSEUM OF ART

É.-J. Ruhlmann was the preeminent French ensemblier of the interwar Art Deco era, and the mid-1920s marks the peak of his ability as a furniture designer. The present group of six lots made around 1926 epitomizes Ruhlmann at his best. Gone is the self-conscious showmanship of his early meubles-précieux, delicate and decidedly non-utilitarian furniture embellished with intricate figural marquetry, carved decoration, or lavish gilding; not yet apparent is the ponderous monumentality or the tenuous modernity of his late work. Ruhlmann's mid-career furniture instead speaks to exquisite, understated, yet sumptuous elegance.

Although it often brings to mind furniture from the late eighteenth century (Ruhlmann readily spoke of the vast sums spent by the French ancien régime nobility for pieces by ébénistes such as André-Charles Boulle and Jean-Henri Riesener, thereby associating himself with the greatest masters of the past and tactfully linking his patrons with aristocracy), Ruhlmann's work is entirely original. Wherever possible, he avoided straight lines or planar surfaces, preferring gently bowed curves that were technically difficult to make. Rich materials – exotic wood veneers, ivory inlays, silvered-bronze hardware – and discrete decoration – geometric marquetry, abstract patterning of diamonds, dots, or dentils – subtly emphasize the sophistication of his forms.

Although Ruhlmann did not make furniture himself, he oversaw each step in the realization of every piece. The process began with his sketch, translated by draftsmen into a series of working drawings from tiny to full scale. Ruhlmann's thorough editing of these allowed each piece to be fully considered, from the overall impression as seen in the sketch, to the refinement of the smallest details which could only be done at full size.

Over his career, Ruhlmann completed a broad array of design projects, ranging from individual components – wallpapers, textiles, carpets, decorative objects, lighting fixtures, and furniture – to complete interiors. Private commissions came from captains of industry and finance, stars of stage and screen, renowned couturiers, and even royalty; commercial projects were carried out for important manufacturers, major banks, and prestigious retailers. Notable clients named in the Ruhlmann archive (held at the Musée des Années 30 in

Boulogne-Billancourt, France) include David-Weill, Doucet, Dubonnet, Gaveau, the King of Siam, the Maharajah of Indore, Pleyel, Renault, Reuter, Rodier, Rothschild, Schlumberger, Schueller, and Voisin. Ruhlmann created interiors for the fashionable restaurants Drouant and Prunier, the ocean liner *Île-de-France*, the Chambre de Commerce et d'Industrie, as well as the French prime minister André Tardieu. In addition to his regular participation in the annual exhibitions of the Société des Artistes-Décorateurs, Ruhlmann contributed work to numerous other important public exhibitions, most conspicuously the great 1925 Exposition des Arts Décoratifs et Industriels Modernes, where his pavilion proved to be the fair's most popular.

These eight pieces of furniture were made for the Paris showroom of the upscale perfume and cosmetics company Viville-Yardley (Viville's dated premises were renovated after the French perfume business was bought in 1924 by Yardley, the well-known English manufacturer of beauty products). Although the commission seems to have been initiated in 1924, because Ruhlmann was so busy with the 1925 exposition it is likely that this furniture was only made between 1926 and 1928, when the modernized shop reopened. As with most of his important commissions, Ruhlmann designed special furniture models which were named for the project, but he also incorporated pre-existing furniture models. Although the present group includes no so-called Yardley pieces (display tables and cabinets for the company's products), it nonetheless comprises an unusually large quantity of furniture from a single commission. The impeccable provenance is equally exceptional: these pieces remained in the possession of Yardley until the late 1960s, when they were acquired by a Parisian antiques dealer who in turn sold them to the Toledo Museum of Art.

Typically for Ruhlmann, details reveal themselves only on close examination: carefully-selected wood grain accentuates legs, table edges, and chair backs; marquetry patterns highlight swelling forms; cabriole and sabre-shaped legs, carved from solid wood and protected with silvered-bronze sabots, terminate – as do the armrests – in discrete scrolls; beautifully-turned stretchers beneath the stool seats are nearly invisible. While such details probably mattered to no one but Ruhlmann himself, they are the very characteristics that make his work extraordinary.



34 (detail)

34

#### **AN EMILE-JACQUES RUHLMANN MACASSAR EBONY AND SILVERED BRONZE TABLE**

*Created for the Viville-Yardley Showroom, 24 avenue de l'Opéra,  
circa 1926  
branded Ruhlmann  
height 29in (73.7cm); width 36 1/2in (92.8cm); depth 36 1/2in (92.8cm)  
**\$80,000 - 120,000***

#### **Provenance**

Viville-Yardley Showroom, Paris, circa 1926  
Jacques Kugel Antiquaire, Paris, acquired from the above late 1960s  
The Toledo Museum of Art, acquired from the above 1970

#### **Exhibited**

Gallery One, The Toledo Museum of Art, Toledo, early 1990s

#### **Literature**

"Treasures for Toledo", *Toledo Museum of Art, Museum News*, Vol. 19, Nos. 2&3, 1976  
Florence Camard, *Jacques Émile Ruhlmann*, Rizzoli International Publications, Inc., New York, 2011, p. 346 for an illustration of a period photograph of the Viville-Yardley Showroom with square table.  
This table is a variant of the Patrouillard model.



34



35

35

#### **AN EMILE-JACQUES RUHLMANN MACASSAR EBONY AND SILVERED BRONZE TABLE**

*Created for the Viville-Yardley Showroom, 24 avenue de l'Opéra, Paris, circa 1926*

*twice branded Ruhlmann*

*height 29 3/4in (75.8cm); length 69in (175.2cm); depth 37in (94cm)*

**\$120,000 - 180,000**

#### **Provenance**

Viville-Yardley Showroom, Paris, circa 1926

Jacques Kugel Antiquaire, Paris, acquired from the above late 1960s

The Toledo Museum of Art, acquired from the above 1970

#### **Exhibited**

*The 1930s Remembered: Part I: "The High Style", The Taft Museum, Cincinnati, 1982*

Gallery One, The Toledo Museum of Art, Toledo, early 1990s

#### **Literature**

"Treasures for Toledo", Toledo Museum of Art, *Museum News*, Vol. 19, Nos. 2&3, 1976

*The 1930s Remembered: Part I: "The High Style"*, The Taft Museum exhibition catalog, Cincinnati, 1982, p. 10

Florence Camard, *Ruhlmann: Master of Art Deco*, Harry N. Abrams, Inc., New York, 1984, p. 163 for the variant Ambassade table.

Emmanuel Bréon, *Jacques-Émile Ruhlmann Furniture*, Flammarion, Paris, 2004, p. 66 for a period photograph of the Viville-Yardley Showroom, Paris featuring either this or an identical table.

Florence Camard, *Jacques Émile Ruhlmann*, Rizzoli International Publications, Inc., New York, 2011, p. 345 for period photograph of the Viville-Yardley Showroom, Paris (mis-identified as London)





36 (detail)



36

36

### **A PAIR OF EMILE-JACQUES RUHLMANN MACASSAR EBONY AND SILVERED BRONZE STOOLS**

*Created for the Viville-Yardley Showroom, 24 avenue de l'Opéra, Paris, circa 1926*

Model 1xe, Reference no. 482NR

both stools branded *Ruhlmann*

*height 17 1/4in (43.8cm); width 26 1/2in (67.3cm); depth 19 5/8in (50cm)*

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

#### **Provenance**

Viville-Yardley Showroom, Paris, circa 1926

Jacques Kugel Antiquaire, Paris, acquired from the above late 1960s

Acquired from the above by the Toledo Museum of Art, 1970

#### **Exhibited**

Gallery One, The Toledo Museum of Art, Toledo, early 1990s

#### **Literature**

"Treasures for Toledo", *Toledo Museum of Art, Museum News*, Vol. 19, Nos. 2&3, 1976

Florence Camard, *Ruhlmann: Master of Art Deco*, Harry N. Abrams, Inc., New York, 1984, p. 147 for a similar model *in situ* in the Fricotelle Salon designed by Ruhlmann and completed by Porteneuve Emmanuel Bréon, *Jacques-Émile Ruhlmann Furniture*, Flammarion, Paris, 2004, front cover and p. 81 for the working drawing for the 1xe stool, p. 83 for Fricotelle Salon

Florence Camard, *Ruhlmann*, Rizzoli, New York, 2009, pp. 272 and 273 for a similar stool *in situ* in the state bedroom at the 1928 Salon des Artistes Décorateurs



37

37

**AN EMILE-JACQUES RUHLMANN MACASSAR EBONY AND SILVERED BRONZE TABLE**

*Created for the Viville-Yardley Showroom, 24 avenue de l'Opéra, Paris, circa 1926*

*branded Ruhlmann*

*height 29 1/2in (75cm); length 69in (175.2cm); depth 37in (94cm)*

**\$120,000 - 180,000**

**Provenance**

Viville-Yardley Showroom, Paris, circa 1926

Jacques Kugel Antiquaire, Paris, acquired from the above late 1960s

The Toledo Museum of Art, acquired from the above 1970

**Exhibited**

Gallery One, The Toledo Museum of Art, Toledo, early 1990s

**Literature**

"Treasures for Toledo", *Toledo Museum of Art, Museum News*, vol. 19. Nos. 2&3, 1976

Florence Camard, *Ruhlmann: Master of Art Deco*, Harry N. Abrams, Inc., New York, 1984, p. 163  
for the variant Amassade table.

Emmanuel Bréon, *Jacques-Émile Ruhlmann Furniture*, Flammarion, Paris, 2004, p. 66 for a period  
photograph of the Viville-Yardley Showroom, Paris featuring either this or an identical table.



Table in situ *Treasures for Toledo* exhibition, The Toledo Muesum of Art, 1976  
Courtesy of The Toledo Muesum of Art



37 (detail)



38

38

**AN EMILE-JACQUES RUHLMANN MACASSAR EBONY AND SILVERED BRONZE TABLE**

*Created for the Viville-Yardley Showroom, 24 avenue de l'Opéra, Paris, circa 1926  
twice branded Ruhlmann*

*height 29in (73.7cm); width 36 1/2in (92.8cm); depth 36 1/2in (92.8cm)  
\$80,000 - 120,000*

**Provenance**

Viville-Yardley Showroom, Paris, circa 1926  
Jacques Kugel Antiquaire, Paris, acquired from the above late 1960s  
The Toledo Museum of Art, acquired from the above 1970

**Exhibited**

Gallery One, The Toledo Museum of Art, Toledo, early 1990s

**Literature**

"Treasures for Toledo", *Toledo Museum of Art, Museum News*, Vol. 19, Nos. 2&3, 1976  
Florence Camard, *Jacques Émile Ruhlmann*, Rizzoli International Publications, Inc., New York, 2011, p. 346 for an illustration of a period photograph of the Viville-Yardley Showroom with square table.  
This table is a variant of the Patrouillard model.



39 (part lot)



34 (detail)



39

39

### A PAIR OF EMILE-JACQUES RUHLMANN MACASSAR EBONY AND SILVERED BRONZE CANNELÉ ARMCHAIRS

Created for the Viville-Yardley Showroom, 24 avenue de l'Opéra, Paris, circa 1926

Reference 62aAR-128NR

branded *Ruhlmann*

height 35 3/4in (91cm); width 25in (63.5cm); depth 22in (55.9cm)

\$50,000 - 80,000

#### Provenance

Viville-Yardley Showroom, Paris, circa 1926

Jacques Kugel Antiquaire, Paris, acquired from the above late 1960s  
The Toledo Museum of Art, acquired from the above 1970

#### Exhibited

*Treasures for Toledo*, The Toledo Museum of Art, Toledo, November 7, 1976 - January 2, 1977

Gallery One, The Toledo Museum of Art, Toledo, early 1990s

#### Literature

Gaston Varenne, "L'Exposition des Arts Décoratifs", *Art et Décoration*, July 1925, p. 16 for the variant Cannelée dining chair model in the Hôtel du Collectionneur

Gabriel Mourey, "The Paris International Exhibition, 1925, First Article: The French Buildings", *The Studio*, vol. 90, 1925, p. 18 for Cannelée dining chair

"Treasures for Toledo", *Toledo Museum of Art, Museum News*, Vol. 19, Nos. 2&3, 1976, p. 75 for an illustration.

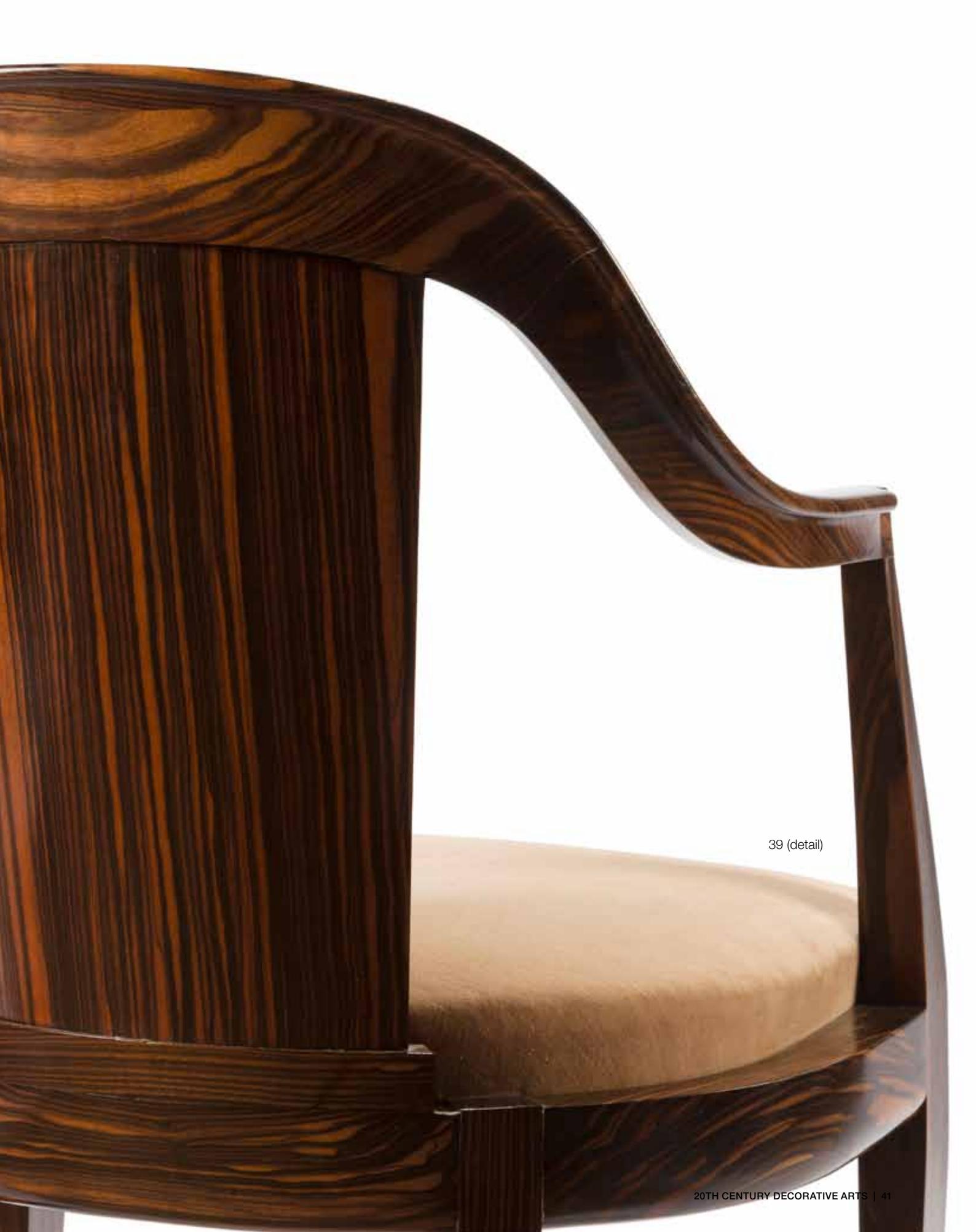
Florence Camard, *Ruhlmann: Master of Art Deco*, Harry N. Abrams, Inc., New York, 1984, pp. 151, 155, and 160 for Cannelée dining chair

*Ruhlmann: Un Génie de l'Art Déco*, Paris, 2002, p. 172 for the variant model in the collection of Musée des Art Décoratifs, Paris

Emmanuel Bréon, *Jacques-Émile Ruhlmann Furniture*, Flammarion, Paris, 2004, p. 66 for a period photograph of the interior of the Parfumerie Viville Yardley, Paris featuring the chairs

*Ruhlmann Genius of Art Deco*, Paris, 2004, p. 282 for the chairs *in situ* in the Viville-Yardley Showroom, circa 1929

The chair model was featured prominently in the legendary Fricotelle dining room, circa 1926.

A close-up, low-angle shot of a vintage-style wooden chair. The backrest is curved and made of dark wood with a prominent grain. A vertical strip of light-colored, vertically striped fabric, possibly silk or satin, is draped over the backrest, creating a sharp contrast. The seat is upholstered in a light-colored, smooth fabric. The lighting is dramatic, highlighting the texture of the wood and the fabric.

39 (detail)

**PROPERTY OF VARIOUS OWNERS**



40

40

**A RENÉ LALIQUE OPALESCENT GLASS STATUETTE: SUZANNE**  
*Marcilac 833, model introduced 1925*  
signed in the mold *R. LALIQUE*  
height 9in (22.9cm)  
\$4,000 - 6,000



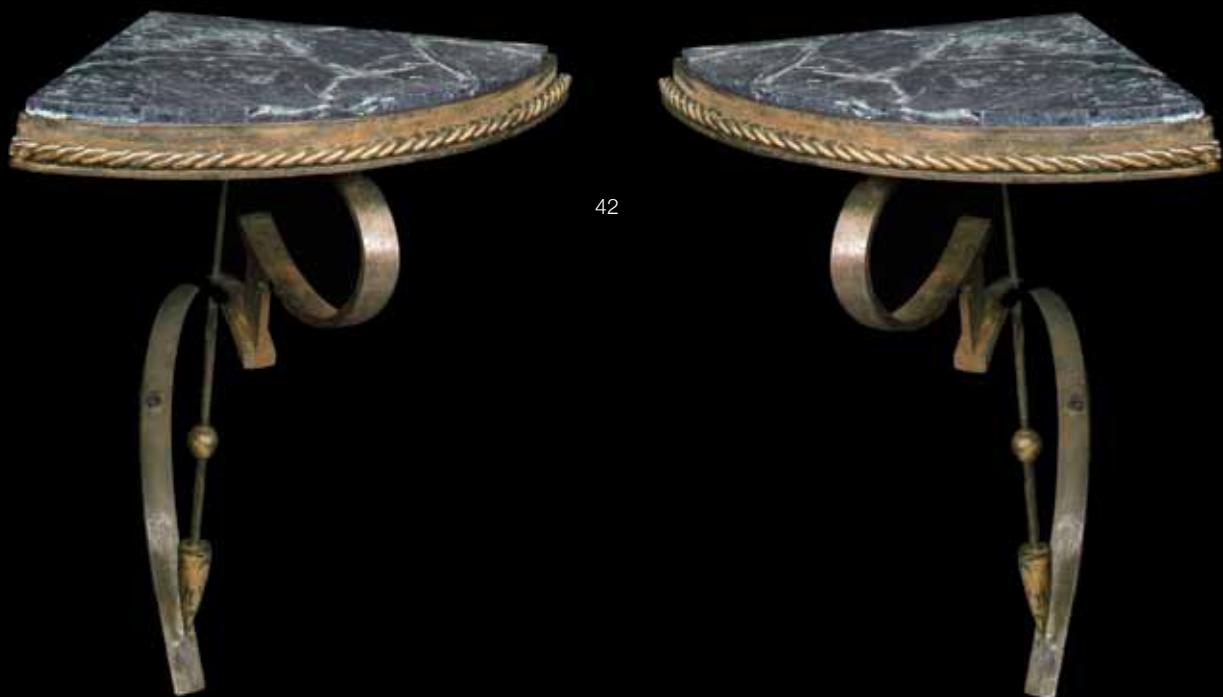
41

41

**A RENÉ LALIQUE MOLDED AND FROSTED GLASS FOUNTAIN SCULPTURE: MOUETTES**  
*Marchilac, p. 870, fig.5, model introduced 1930*  
height 8 1/2in (21.6cm); length 13 1/8in (33.2cm)  
\$4,000 - 6,000

This sculpture was among the figures that comprised the *Mouettes* Fountains, which were exhibited at the 1930 Exposition Internationale d'Anvers, Belgium, the 1931 Colonial Exposition in Paris and the 1932 Exposition d'Art Décoratif Français in Rabat, Morocco.

**PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION**



42

42

**A PAIR OF PARCEL GILT AND PATINATED IRON AND MARBLE CORNER CONSOLES**  
*In the style of Raymond Subes, circa 1930*  
height 9 1/2in (23.5cm); width 14in (36cm)  
\$4,000 - 6,000



43

**PROPERTY OF VARIOUS OWNERS**

43

**TWO RARE RENÉ LALIQUE MOLDED GLASS FOUNTAIN SCULPTURES: PIGEONS**

*Marchilhac 871, fig. 7, model introduced 1932*

*height 11in (28cm); length 12 1/2in (31.7cm); depth 5in (12.6cm)*

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

These sculptures, molded as pigeons in two different positions, were among the series of figures that comprised the *Pigeon* Fountain, which was situated on the Champs-Elysee, Paris until the 1960s.



44 (part lot)



44

**AN ASSEMBLED SET OF NINE ÉMILE JACQUES RUHLMANN PINE AND RUSH CHAIRS**

*model 2704, designed for the "Trout Fishermans Retreat", 1932*  
comprising one armchair, two side chairs, and five lower side chairs  
*armchair height 33in (83.8cm); width 23in (58.4cm) depth 22in (55.8cm); side chair height 32in (81.3cm); width 19in (48.3cm) depth 20in (50.8cm); low side chair height 32in (81.3cm); width 17 1/2in (44.5cm) depth 18in (45.8cm)*  
**\$20,000 - 30,000**

**Provenance**

Bonhams, New York, December 16, 2006, sale 14049, lot 5219 (four side chairs).

**Literature**

Emmanuel Bréon, *Jacques-Émile RUHLMANN furniture*, Paris Editions, 2004, pps. 118-119 for a photograph of the 1932 Salon des Artistes Décorateurs which introduced this suite of chairs.

45

**A GILT BRONZE FLOOR LAMP**

*attributed to Maison Ramsay, 1940s*  
*height 67in (170cm); diameter 18in (45.6cm)*  
**\$1,500 - 2,000**



45



47

**PROPERTY FROM A PRIVATE MARITIME COLLECTION**

46

**AN EDGAR BRANDT AND GEORGE BASTARD CHROME PLATED VASE**

produced for the Compagnie Générale Transatlantique, used on board S.S. Normandie, designed circa 1934  
impressed with the French Line CGT monogram and stamped G.  
BASTARD and E. BRANDT  
height 13 5/8in (34.8cm)  
**\$5,000 - 7,000**

This iconic vase design was created for the Normandie and produced in two sizes. The smaller version measures 10 inches in height, while the taller, more impressive variant stands 13 inches tall - like the example on offer. The larger vessels were on view in the public rooms of the ocean liner.

47

**A JEAN-MAURICE ROTHSCHILD AND EMILE GAUDISSERT NEEDLEPOINT, WOOL TAPESTRY UPHOLSTERED, GILT WOOD CHAIR**

from the Grand Salon of the S.S. Normandie, produced by Baptistein Spade, Paris, the upholstery executed by Aubusson, circa 1934  
height 32in (81cm); width 28in (71cm); depth 34in (86.5cm)  
**\$6,000 - 8,000**

**Literature**

Bruno Foucart, et al, *Normandie Queen of the Seas*, Vendome Press, New York, 1985, pp. 70 and 71 for a period photograph of the Grand Salon featuring the model on offer.

Louis-René Vian, *Art Décoratifs À Bord Des Paquebots Français*, Éditions Fonclare, Paris, 1995, pp.196-199.



46



48



49



50



51

48

**MONTAGUE BIRELL BLACK (BRITISH, 1884-?)**

French Line C.G.T./An Express Luxury Service/France-England-U.S.A./S.S. Ile De France - E.S. Normandie, circa 1936  
lithograph in colors

39 1/4 x 24 1/2in (99.7 x 62.2cm), sight, framed  
\$2,000 - 3,000

49

**ANONYMOUS**

French Line C.G.T./Southampton to New York/Express Luxury Service "Ile de France" "Normandie"/Enquire Within, circa 1936  
lithograph in colors, printed in England  
39 1/2 x 24 1/2in (100.4 x 62.2cm), sight, framed  
\$3,000 - 5,000

Although the artist is unknown, this company lithograph impressively depicts the S.S. Normandie arriving in New York in all her glory.

50

**JAN AUVIGNE (FRENCH, 1859-1952)**

Companie Générale Transatlantique, circa 1937  
lithograph in colors, printed by Éditions L'Atlantique, France  
39 1/2 x 24 1/2in (101.4 x 62.2cm), sight, framed  
\$3,000 - 5,000

51

**JAN AUVIGNE (FRENCH, 1859-1952)**

Cie Gle Transatlantique/French Line/Voyage Inaugural 29 Mai 1935/  
Normandie Le Plus Grand Paquebot du Monde, circa 1935  
offset lithograph in colors, printed by Editions Atlantique, France  
19 3/4 x 11 1/2in (50.2 x 29.2cm), sight, framed  
\$5,000 - 7,000



53

#### PROPERTY FROM A DISTINGUISHED FLORIDA COLLECTION

52

#### A RÉNE LALIQUE MOLDED AND BLACK STAINED GLASS SHADE: NANKING

*Marcilac* 2463, model introduced 1925

with wrought iron mount

shade height 14 1/2in (36.8cm); approximate diameter 14in (35.6cm); overall drop 30 1/4in (76.8cm); width of iron mount 23 1/4in (59.1cm)

\$5,000 - 7,000

A version of the Nanking plafonnier was produced in vase form. Also created in 1925, the model was numbered 971.



52

#### PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

53

#### A CHRISTIAN KRASS UPHOLSTERED AND EBONIZED WOOD ARMCHAIR AND STOOL

*circa* 1930

height of chair 31in (78.7cm); width 28in (71cm); depth 24in (61cm); height of ottoman 18 1/2in (47cm); width 18in (45.6cm); depth 14in (36.8cm)

\$3,000 - 5,000

#### Provenance

Galerie Jacques de Vos, Paris

#### Literature

Alain-Rene Hardy, *Tissus Art Deco en France*, Langlaude Editions, Paris, 2001, p. 210.



54

**PROPERTY FROM ANOTHER OWNER**

54

**A RARE SERGE MOUILLE ENAMELED ALUMINUM, STEEL AND BRASS CEILING LIGHT**

*from the health clinic, Atelier Christian Dior, Paris, designed and manufactured by the Atelier Serge Mouille, circa 1960*  
drop 37in (94cm); width 45in (114.3cm); depth 9 3/4in (24.8cm)  
**\$20,000 - 30,000**

**Provenance**

Atelier Christian Dior, Paris  
Private Collection, Europe  
Bonhams, Los Angeles, April 16, 2014, sale 21596, lot 2168

**Literature**

Pierre-Émile Pralus, *Serge Mouille, Un Classique Français*, Editions du Mont Thou, Paris, 2006, page 163.



54 (detail)



55

**PROPERTY FROM A PRIVATE MARITIME COLLECTION**

55

**A PAIR OF MARC SIMON LEATHER UPHOLSTERED CHROMIUM PLATED METAL CLUB CHAIRS**

*from the Grill Room of the S.S. Normandie, circa 1934*  
height 35in (91.4cm); width 22in (55.8cm); depth 30in (76.2cm)  
**\$4,000 - 6,000**

**Provenance**

Richard Faber, New York

**Literature**

Louis Cheronnet, "Normandie", *Art et Décoration*, July 1935, p. 264  
Bruno Foucart, *et al*, *Normandie Queen of the Seas*, Vendome Press, New York, 1985, p. 83 for an illustration of The Café-Grill and p. 163 for the model *in situ* during a 1937 event celebrating the premier of *The Prisoner of Zenda*, with the Hollywood actor Douglas Fairbanks in attendance.  
Louis-René Vian, *Art Décoratifs À Bord Des Paquebots Français 1880/1960*, Éditions Fonmare, Paris, 1995, p. 207.  
John Maxtone-Graham, *Normandie: France's Legendary Art Deco Oceanliner*, New York, p. 2007, p. 98.

With the vast ocean as a dramatic backdrop, the Grill Room was one of the most popular public spaces aboard the Normandie. The sensational views, however, were rivaled only by the inspired interior designs of Marc Simon. While the legendary First Class Dining Room and Grand Salon featured lavishly appointed environments, the Grill Room commanded attention for its relatively spare but ultimately extremely modern decor and designs. The leather upholstered tubular chrome-plated metal chairs on offer reflect this pared down, sleek sensibility. Very few other examples are known to exist.



56 (detail)

**PROPERTY OF A LADY**

56

**A RARE RENÉ LALIQUE OPALESCENT GLASS VASE: NAIADES**

*Marcilhac 1028, model introduced 1930*

inscribed *R LALIQUE/FRANCE*

height 9 3/4in (25cm); diameter 12in (30cm)

**\$80,000 - 120,000**

This rare opalescent *Naiades* vase is seldom seen at auction or even in private collections. The previous example of this vase that was successfully sold at auction came from the legendary collection of Marvin Kagan and sold for \$178,500 in 1995.



56



57 (detail)



57

**PROPERTY OF VARIOUS OWNERS**

57

**A EUGENE PRINTZ PALMWOOD AND PATINATED IRON DESK**

*circa 1930*

with drawer key

*height 30in (76.2cm); width 51 1/8in (129.8cm); depth 27 1/2in (69.8cm)*

**\$200,000 - 250,000**

**Provenance**

Private Collection, Lyon, France

Galerie Jean-Jacques Dutko, Paris

**Literature**

Guy Bujon and Jean-Jacques Dutko, *E. Printz*, Editions du Regard, Paris, 1986, p. 240 for an illustration of the model.



58

**A RARE ASSEMBLED SET OF ROBERT  
MALLET STEVENS PAINTED WOOD  
FOLDING CHAIRS**

*circa 1934*

comprising two painted red armchairs, two low white side chairs, two red side chairs, and a green and a blue-grey side chair  
*back heights 29-31in (73.7-78.7cm); widths 26in (66cm); depths 16 1/2 -20in (41.9-50.8cm), seat heights 15-17in (38.1-43.1cm)*  
**\$7,000 - 10,000**

59

**A MARCEL BREUER WALNUT  
AND TUBULAR CHROME DOUBLE  
PEDESTAL DESK**

produced by Columbus Tubing Company of Milan, Italy, circa 1933

*height 32in (81cm); length 71in (180cm); depth 37 1/2in (95cm); extended length 83in (210.8cm)*  
**\$7,000 - 10,000**

**Literature**

*Mobili in Tubolare Metallico, Il Caso Columbus,*  
 p. 157 showing page in 1933 catalog.

60

**AN ALDO NASON INTERNALLY  
DECORATED YOKOHAMA GLASS VASE**

*produced by AVEM, 1950s*

*height 8 1/4in (21cm)*

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



60



62

61



63

61

**AN ALDO NASON INTERNALLY DECORATED YOKOHAMA GLASS VASE**

produced by AVEM, 1950s  
inscribed Nason and dedicated  
height 10in (25.4cm)  
**\$7,000 - 10,000**

62

**AN ALDO NASON INTERNALLY DECORATED YOKOHAMA GLASS VASE**

produced by AVEM, 1950s  
height 8in (20.3cm)  
**\$6,000 - 9,000**

63

**A GIUSEPPE SCAPINELLI CAVIUNA WOOD DRAW-LEAF DINING TABLE**

1960s  
has two internal leaves  
height 30in (76.2cm); extended length 76 3/4in (195.7cm); length 62in (157.4cm); depth 35in (88.8cm)  
**\$3,000 - 5,000**



64



66



65

**PROPERTY FROM A NEW YORK COLLECTION**

64

**THREE VENINI CASED AND INTERNALLY DECORATED GLASS SHADES***circa 1955*

smallest with Venini paper label; tallest with partial Venini paper label  
*heights 8in (10.3cm); 9 1/2in (24.1cm); 14in (35.6cm)*

**\$1,200 - 1,800****PROPERTY FROM A PRIVATE SWISS COLLECTION**

65

**A TOBIA SCARPA OCCHI GLASS VASE***1960s*

*height 12in (30.5cm)*  
**\$5,000 - 7,000**

**Provenance**

Barry Friedman Ltd., New York  
Marino Barovier, Venice

**PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION**

66

**A KEN SCOTT FOR VENINI APPLIED AND INTERNALLY DECORATED GLASS FISH***circa 1960*

*length 12 3/4in (32.5cm); together with a stylized teak fish form (2 pieces)*  
**\$1,500 - 2,500**



67



68



69



70

**PROPERTY FROM A PRIVATE SWISS COLLECTION**

67

**AN ERCOLE BAROVIER PORPORA GLASS VASE***circa 1959**height 8 1/2in (21.5cm)*

\$4,000 - 4,500

**Provenance**

Marc Heiremans, Antwerp, Belgium

68

**AN ERCOLE BAROVIER BARBARICO GLASS VASE***1950s**height 10 1/4in (26cm)*

\$1,500 - 2,000

**Provenance**

Marc Heiremans, Antwerp, Belgium

69

**AN ERCOLE BAROVIER ABORGENI GLASS VASE***circa 1953**height 11 1/2in (29cm)*

\$2,000 - 3,000

**Provenance**

Galerie Plaisance, Paris

70

**AN ERCOLE BAROVIER AGATA VASE***circa 1960**height 8 1/2in (21.5cm)*

\$1,500 - 2,000

**Provenance**

Galerie Plaisance, Paris



71



72



73



#### PROPERTY OF VARIOUS OWNERS

71

##### **A JOHN PRIP FOR REED & BARTON SILVER PLATED FIVE-PIECE TEA SET**

*circa 1960*

comprising a *Dimension* pattern coffee pot, tea pot, sugar bowl, and creamer, with black rattan handles

impressed *REED & BARTON/DIMENSION* and numbered

heights 4-8in (10-20.2cm). Together with an *Embassy* pattern tray impressed *REED & BARTON 1145/18/Embassy* length 18in (45.7cm). Five pieces.

\$1,500 - 2,000

72

##### **A PAOLO BUFFA WALNUT ARMCHAIR**

*designed circa 1950, for the Hotel Bristol, Merano, Italy*

*height 35in (89cm); width 28in (71cm)*  
*depth 28in (71cm)*

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

73

##### **A PAIR OF VERNER PANTON TEAK AND METAL BACHELOR TABLES**

*designed 1955 and produced by Fritz Hansen, Denmark*

*each impressed twice MADE IN DENMARK FH*  
*height 16in (40.6cm); width 27 1/2in (69.9cm)*  
**\$2,500 - 3,500**



74



74

**A PAUL EVANS CUT AND WELDED, PATINATED AND ENAMELED STEEL, SLATE, GILT AND LACQUERED WOOD EXECUTIVE DESK**

*Designed and Manufactured by the Paul Evans Studio, circa 1960*

composed of three elements

overall height 37 1/4in (94.5cm); length 108in (274.3cm); depth 61 1/4in (155.5cm)

\$15,000 - 20,000

**Provenance**

Nilufar, Milan

Wright, Chicago, *Objets D'affection*, May 18, 2008, lot 186

John R. Eckel, Jr., Houston

Wright, Chicago, *The Collection of John R. Eckel, Jr.*, June 28, 2011, lot 108

Galerie Yves Gastou, Paris



75



76



77



78

**PROPERTY FROM A PRIVATE SWISS COLLECTION**

75

**TWO ERCOLE BAROVIER OPALINO A FIAMMA GLASS VASES***circa 1958*the smaller incised *Ercole Barovier 1958**heights 12 3/8in (31.5cm) and 6 1/2in (16.5cm)*

\$2,000 - 3,000

**Provenance**

Galerie Plaisance, Paris

**Literature**

Marina Barovier and Attilia Dorigato, *Art of the Barovier- Glassmakers in Murano 1866-1972*, 1993 exhibition catalog, Arsenale Editrice, Verona, p. 180, pl. 154 for another example of this technique.

76

**A TONI ZUCCHERI OTRI GLASS VASE***circa 1970*

bears partial paper label VeArt

*height 27in (61cm)*

\$2,500 - 3,500

77

**A SALVIATI AND CIE. PIRIFORME GLASS VASE***1960s**height 21 1/4in (54cm)*

\$2,000 - 3,000



79

78

**AN ARCHIMEDE SEGUSO CARTOCCIO GLASS VASE**

*circa 1952*

*height 11 1/2in (29cm)*

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

**Provenance**

The family of the artist

**Literature**

Umberto Franzoi, ed. *Art Glass by Archimede Seguso*, Arsenale Editrice, Verona, 1991, pg. 95, for another example.

**PROPERTY OF VARIOUS OWNERS**

79

**A PAUL EVANS BRONZED RESIN, STEEL AND SLATE WALL-MOUNTED CABINET**

*designed by the Paul Evans Studio for Directional USA, 1969*

*incised signature PE 69 to underside*

*height 22 1/2in (57.2cm); width 96 3/4in (245.8cm); depth 20 1/8in (51.1cm)*

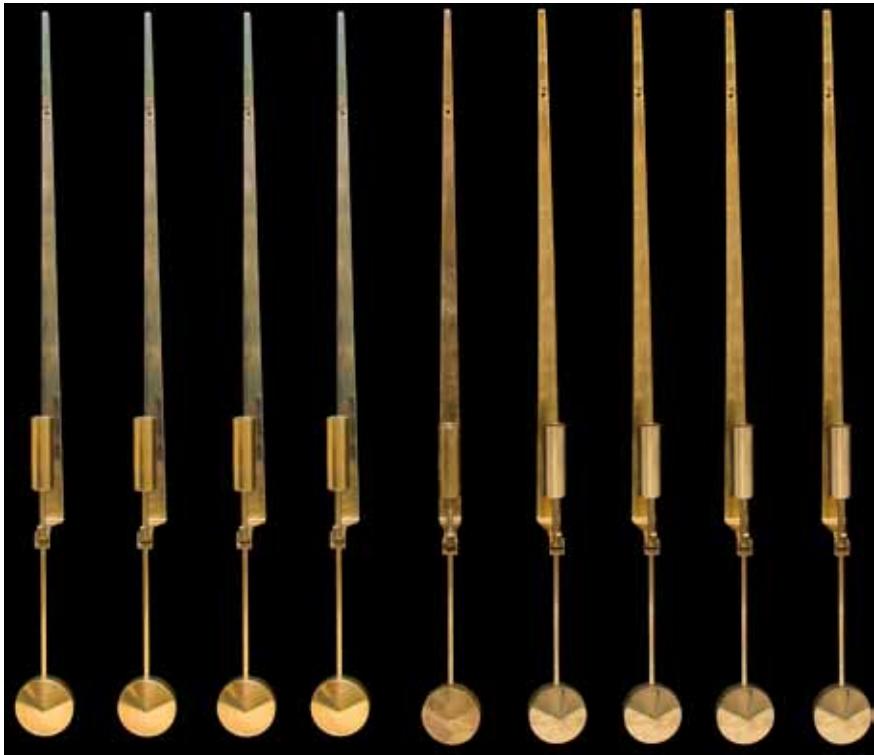
**\$25,000 - 35,000**

**Provenance**

John R. Eckel, Jr., Houston

Wright, Chicago, *The Collection of John R. Eckel, Jr.*, June 28, 2011, lot 126

Galerie Yves Gastou, Paris



80



81

80

**NINE PIERRE FORSELL BRASS APPLIQUES***produced by Skultuna, Sweden, circa 1965**impressed SKULTUNA/1607/SWEDEN/P. Forsell beneath a Crown**hallmark**height 19in (48cm); width 1 1/2in (4cm); depth 3 1/4in (8cm)***\$2,000 - 3,000**

81

**AN A.J. IVERSEN UPHOLSTERED SOFA***attributed to Ole Wanscher, circa 1955**bears an Illums Bolighus Kobenhavn label**height 30 1/2in (77cm); length 74in (188cm); depth 29in (74cm)***\$5,000 - 7,000**



82

82

**A MAX INGRAND CHISEL CUT AND FROSTED GLASS AND BRASS CHANDELIER**

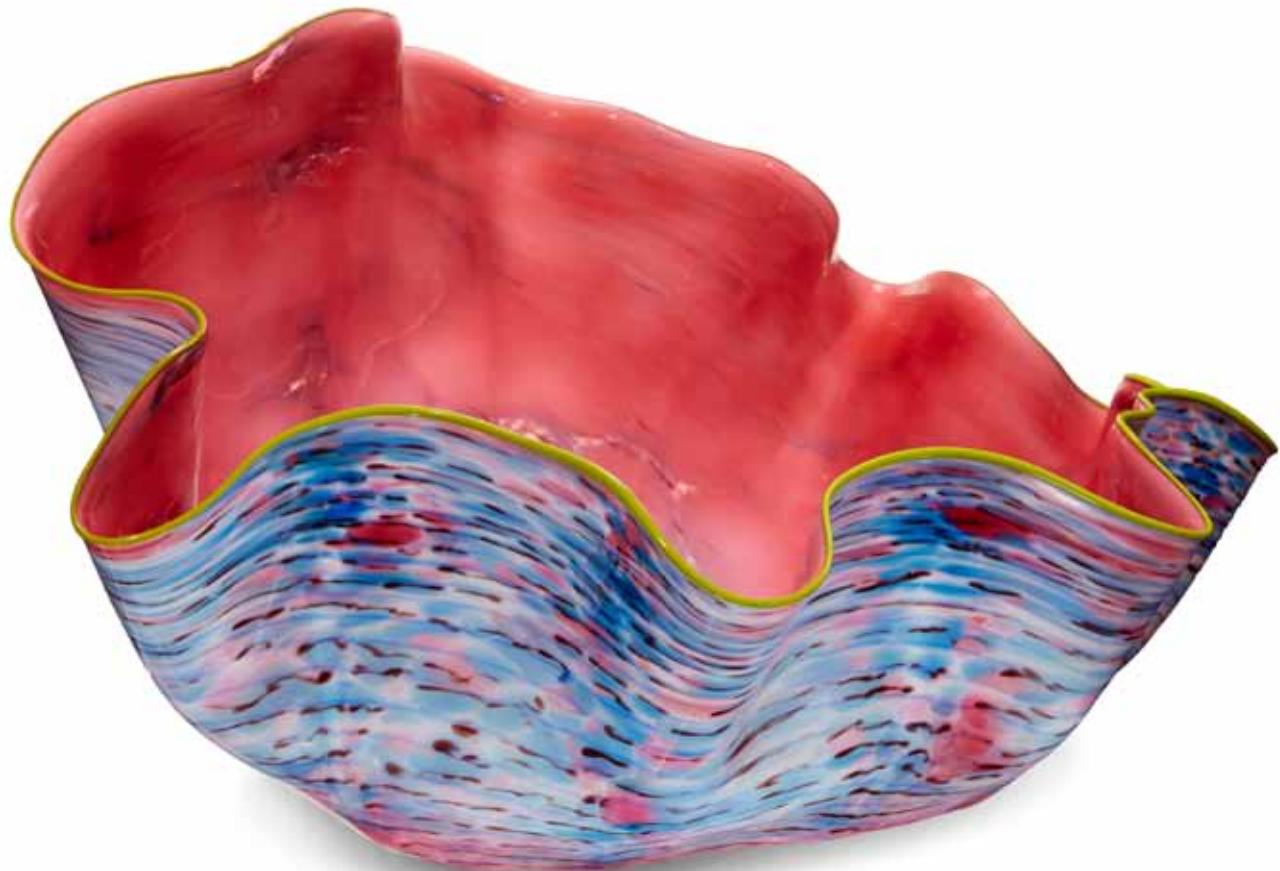
*produced by Fontana Arte, circa 1956*

*approximate drop 28in (71cm); diameter 44in (101.8cm)*

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

**Literature**

Franco Deboni, *Fontana Arte: Gio Ponti, Pietro Chiesa, Max Ingrand*, Allemandi & C., Turin, 2012, fig. 329 for an illustration of the model.



83



84

83

**DALE CHIHULY (AMERICAN, BORN 1941)**

Coral Macchia, 1984

blown glass

inscribed Chihuly 1984

height 12in (30.5cm); width 22in (55.8cm); depth 18in (45.7cm)

\$10,000 - 15,000

84

**WENDY RAMSHAW, OBE RDI (BRITISH, BORN 1939)**

with anodized aluminum holder made by David Watkins

Stacked Garnet ring set, 1990s

18K gold, garnet, metal, anodized aluminum

garnet rings impressed WS/750 with English date marks

height of stand 5 3/4in (14.6cm)

\$1,500 - 2,000



85

**A CAMPANA BROTHERS ROLLED FELT  
AND PAINTED STEEL SUSHI III CHAIR,  
2002**

Produced by Estudio Campana, Brazil  
height 36in (91.4 cm); width 23in (58.4cm)  
depth 30in (76.3cm)  
\$8,000 - 12,000

**Provenance**

Moss, New York  
A New York collector  
The present owner



86



87



88

86

**NORMA MINKOWITZ (AMERICAN, BORN 1937)***Almost There*, 1989crocheted cotton, acrylic paint, colored pencil, shellac  
monogrammed N 89height 13 3/4in (35cm); width 10in (25.4cm); depth 10in (25.4cm)  
\$2,000 - 3,000**PROPERTY FROM THE ESTATE OF ROBERT COOPCHIK**

87

**KYOHEI FUJITA (JAPANESE, 1921-2004)**

Covered Box, No. 10

applied and mold blown glass, with silvered metal rim  
glass inscribed Kyōhei Fujita, with custom wood box, painted with  
Japanese characters  
glass box height 5in (12.7cm); width 6 1/4in (16cm)  
\$4,000 - 6,000**PROPERTY OF VARIOUS OWNERS**

88

**GERTRUDE AND OTTO NATZLER (AUSTRIAN 1908-1971 AND 1908-2007)**

Bowl

glazed earthenware

underside signed NATZLER in black

height 3in (7.6cm); diameter 10 1/4in (26.1cm); depth 10in (25.4cm)  
\$3,000 - 5,000

89

**DAN CLAYMAN (AMERICAN, BORN 1957)***Untitled*

cast glass, patinated copper

height 10 1/8in (25.7cm); width 4 1/2in (11.4cm) depth 2 1/4in (5.7cm)  
\$3,000 - 5,000



89



90



91

**PROPERTY FROM A PRIVATE SWISS  
COLLECTION**

90

**GIJS BAKKER (DUTCH, BORN 1942)**

Munster with Stars brooch (*Holysport Series*),

1998 gold-plated 925 silver, computer

manipulated photo, plexiglass

4 x 3 3/4 x 1/4in (10.2 x 9.5 x .3 cm)

Edition 5 of 5

\$5,000 - 7,000

**PROPERTY OF VARIOUS OWNERS**

91

**ARLENE FISCH (AMERICAN, BORN 1931)**

Shadow Necklace

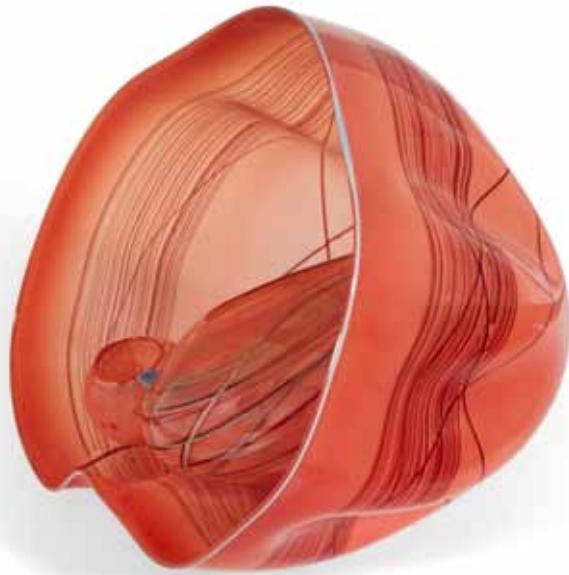
woven sterling silver and 18 karat gold

impressed artist cypher and STERLING and 18K

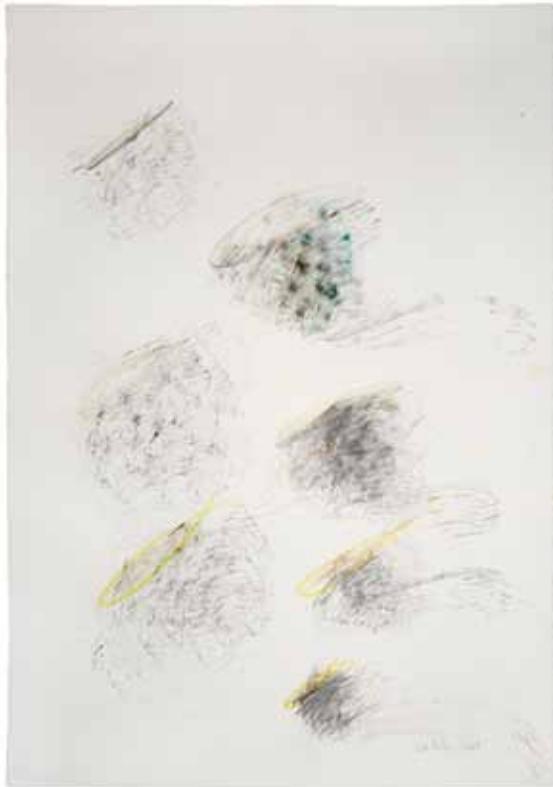
length 10 3/4in (27.3cm). Together with

presentation case. Three pieces.

\$4,000 - 6,000



92



93



94



95

92

**DALE CHIHULY (AMERICAN, BORN 1941)***Red Three-Piece Basket Set, 1979*

blown glass

each piece inscribed Chihuly 79

height 10in (25.3cm); length 11in (27.9cm); depth 9in (22.8cm)

\$5,000 - 7,000

93

**DALE CHIHULY (AMERICAN, BORN 1941)***Untitled Drawing, 1987*

pencil, metallic ink, colored crayon and yellow highlighter on paper

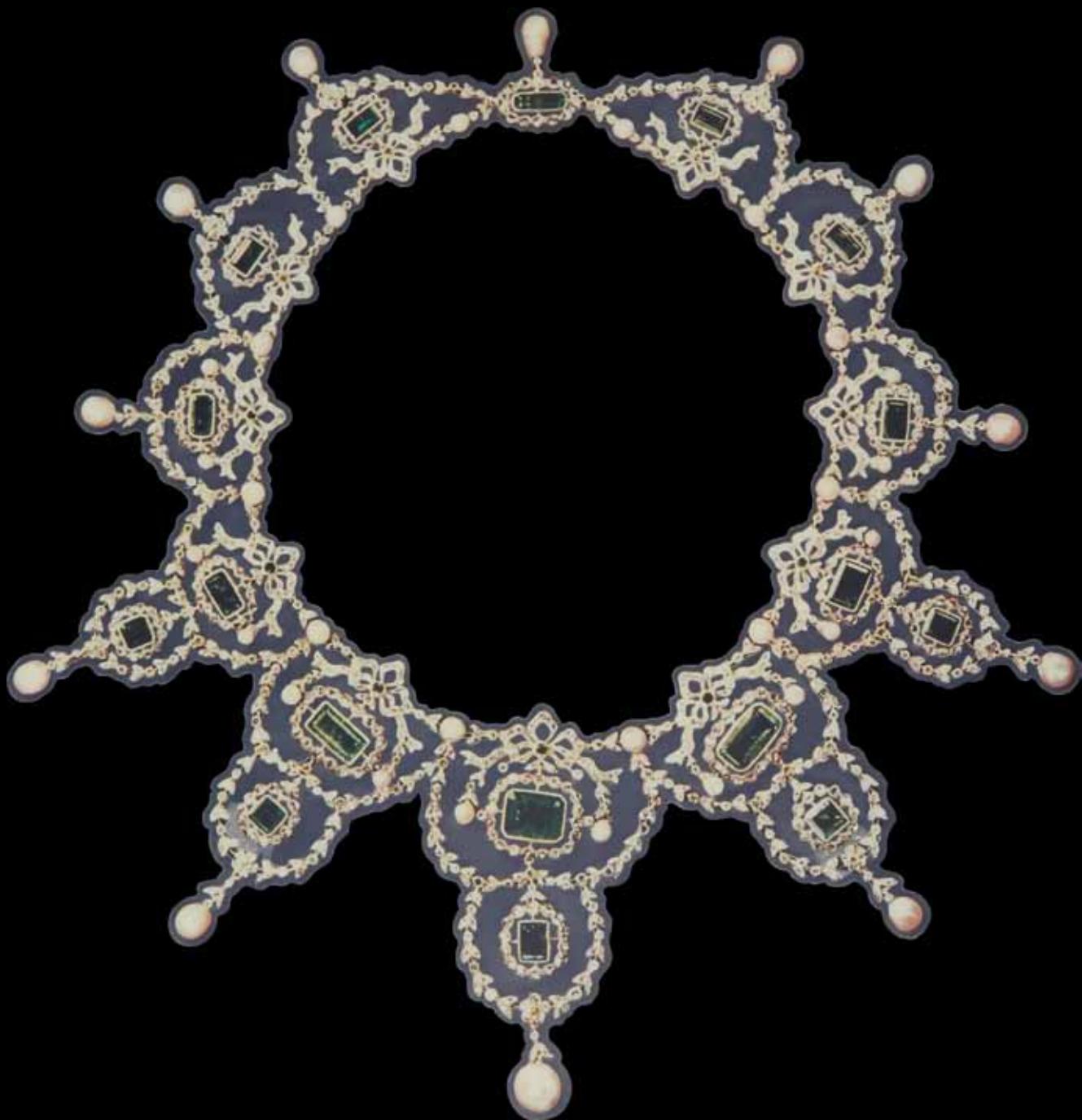
signed and dated in pencil Chihuly 1987

height 30 1/8in (76.5cm); width 22 1/2in (57.2cm), framed

\$2,000 - 3,000

**Provenance**

Foster/White Gallery, Seattle



96

94

**DALE CHIHULY (AMERICAN, BORN 1941)***Two-piece Seaform Set, 1982*

blown glass

inscribed Chihuly Seattle 1982 and Chihuly 82

height 9in (22.8cm); width 8in (20.3cm);

depth 6in (15.2cm)

\$4,000 - 6,000

95

**DALE CHIHULY (AMERICAN, BORN 1941)***Early Three-Piece Macchia Set, 1981*

blown glass

inscribed Chihuly 1981

height 4in (10.2cm); length 11in (27.9cm);

depth 11in (27.9cm)

\$5,000 - 7,000

**PROPERTY FROM A PRIVATE SWISS COLLECTION**

96

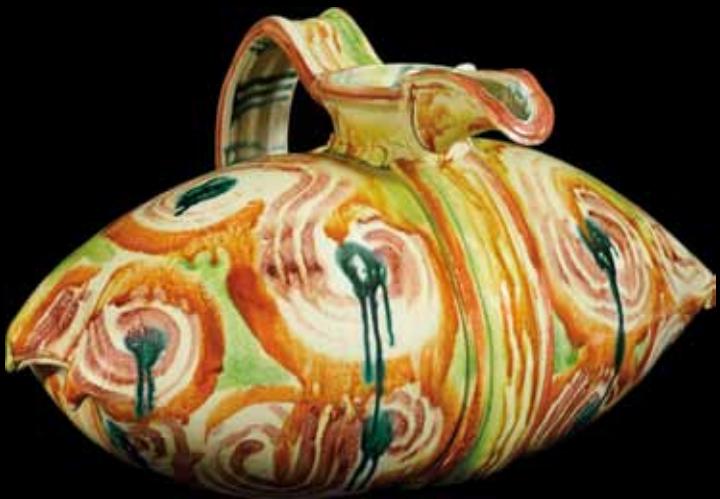
**GIJS BAKKER (DUTCH, BORN 1942)***Pforzheim 1780, 1985*

PVC laminated color photograph

length 14 1/2in (36.8cm)

\$10,000 - 15,000

**Exhibited***Photo-Jewelry: Multiple Exposures*, Museum of Art and Design, New York, May 13, 2014 – September 14, 2014



97



98



99

**THE COLLECTION OF SHERLEY AND BERNARD KOTEEN,  
WASHINGTON, DC**

97

**BETTY WOODMAN (AMERICAN, BORN, 1930)**

*Pillow Pitcher, circa 1983*

glazed earthenware

inscribed *Woodman*

height 13 3/4in (34.9cm); length 26in (66cm); depth 16in (40.6cm).

Together with original auction Purchaser Statement and Catalog Entry.

3 Pieces.

\$3,000 - 5,000

**Provenance**

Sothebys, New York, March 6, 1993, sale 6399, lot 46.

**PROPERTY OF ANOTHER OWNER**

98

**RUTH DUCKWORTH (BRITISH, 1919-2009)**

*Untitled No. 22686, 1986*

porcelain

inscribed *R86 and 22686*

height 12 5/8in (32cm); width 11in (28cm)

\$10,000 - 15,000

**THE COLLECTION OF SHERLEY AND BERNARD KOTEEN,  
WASHINGTON, DC**

99

**MICHAEL LUCERO (AMERICAN, BORN 1953)**

*Man with Bowtie (Pre-Columbus), 1991-92*

hand-built white earthenware with glazes

inscribed *HAND MADE BY MICHAEL LUCERO N.Y.C.*

height 15 1/2in (39.4cm)

\$3,000 - 5,000



100



101



102

**PROPERTY FROM THE ESTATE OF ROBERT COOPCHIK**

100

**STEVEN WEINBERG (AMERICAN, BORN 1954)***Cube: 9810100*

cast, cut and polished glass

inscribed *WEINBERG 980100**height 8 1/4in (21cm); width 8in (20.3cm); depth 8in (20.3cm)*

\$3,000 - 5,000

101

**STEVEN WEINBERG (AMERICAN, BORN 1954)***Cube: 290102*

cast, cut and polished glass

inscribed *WEINBERG 290102**height 9 1/2in (24.2cm); width 9in (22.8cm); depth 9in (22.8cm)*

\$3,000 - 5,000

**PROPERTY OF VARIOUS OWNERS**

102

**JOHN LEWIS (AMERICAN, BORN 1942)***Glacier Coffee Table*

cast and polished glass

*height 17in (43.2cm); diameter 63in (160cm)*

\$12,000 - 18,000



As the 20th century neared its end, so too did Italian businessman Roberto Boscaini fear the demise of the traditions of Italian craftsmanship. Modern industrial processes had long since eclipsed the virtues of handicraft, and it was Boscaini's intent through the 1997 creation of the Boscaro Project to reinvigorate cultural interest in the centuries old techniques of the master artisan. The organization's mission was twofold: to teach a new generation of apprentices the disciplines of the applied arts – not in the classroom, but in the workshop; and to pair leading designers with highly skilled craftsmen and women to produce works of art that explored the creative synergy between the mind and the hand.

Early participants in the Boscaro Project included such luminaries as the master glassmaker Alfredo Barbini, the instrument maker Francesco Bissolotti, the master goldsmith Benito Beniero, and the revered furniture designer Alessandro Mendini. Funded by the Ministry of Foreign Affairs of the Italian government, the Project presented its inaugural show in 1998 at the European Academy for the Arts in Grosvenor Palace, London. The exhibition met with great success and received international media coverage. Two years later the Boscaro Project unveiled the Ettore Sottsass – Andrea Fedeli Collection at the Palazzo Pigorini in Parma.

Andrea Fedeli, born, raised and trained in Florence, is the third generation of a family of restorers. He holds a Masters degree from the Florence State School of Art and is one of the founders of The Region of Tuscany's School of Restoration. A master in the ancient technique of marquetry, he is considered one of the most skillful living restorers. Ettore Sottsass, who passed away in 2007 at the age of 90, is to this day universally recognized as one of the world's most influential postmodern designers. Although trained and active as an architect, a survey of his furniture, glassworks, ceramics, lighting and everyday object designs confirms Sottsass's stature as a true Renaissance man. The collaboration between Sottsass and Fedeli resulted in 28 designs. While the shapes and forms might be viewed as minimalistic, each structure provided a blank canvas for the designer and craftsman to unleash his unique talents. As reflected in the following three lots, the Collection showcases architectural, whimsical and abstract marquetry ornamentation – designed by Sottsass and executed by Fedeli. These improbable, yet captivating, surface decorations fill each piece with undeniable perspective and personality.



103

103

**ETTORE SOTTSASS (WK: ITALIAN, 1917-2007) AND  
ANDREA FEDELI (ITALIAN, BORN 1943)**

"The Sun on the Left and Right" cabinet, 1999  
maple, lime, cherry, canaletto and ebonized  
wood, with brass pulls  
number 2 from an edition of 12  
height 71in (180.3cm); width 45in (114.3cm);  
depth 23 1/4in (59.1cm)  
**\$30,000 - 50,000**

**Provenance**

Galerie Yves Gastou, Paris

**Exhibited**

Ettore Sottsass: 28 Projects For the Tarsia By  
Andrea Fedeli: *The Boscaro Collection* 1999,  
Palazzo Pigorini, Parma, December 2, 2000 -  
January 21, 2001  
*The Ultimate Collection* by Ettore Sottsass,  
Galerie Yves Gastou, Paris, September 20,  
2011 - October 22, 2011

**Literature**

Orio Menoni, Andrea Branzi and Andrea  
Fedeli, *Ettore Sottsass: 28 Progetti Per  
Le Tarsie Di Andrea Fedeli: La Collezione  
Boscaro* 1999, Mazzotta, Milan, p. 63 for an  
illustration of the model.

104

**ETTORE SOTTSASS (WK: ITALIAN, 1917-2007) AND ANDREA FEDELI (ITALIAN, BORN 1943)**

"Black Sun" table, 1999

beech, padouk, olive and black stained pear from an edition of 12

height 32in (81.3cm); diameter 47 1/8in (119.8cm)

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

**Provenance**

Galerie Yves Gastou, Paris

**Exhibited**

*Ettore Sottsass: 28 Projects For The Tarsia By Andrea Fedeli: The Boscaro Collection 1999*, Palazzo Pigorini, Parma, December 2, 2000 - January 21, 2001

*The Ultimate Collection by Ettore Sottsass*, Galerie Yves Gastou, Paris, September 20, 2011 - October 22, 2011

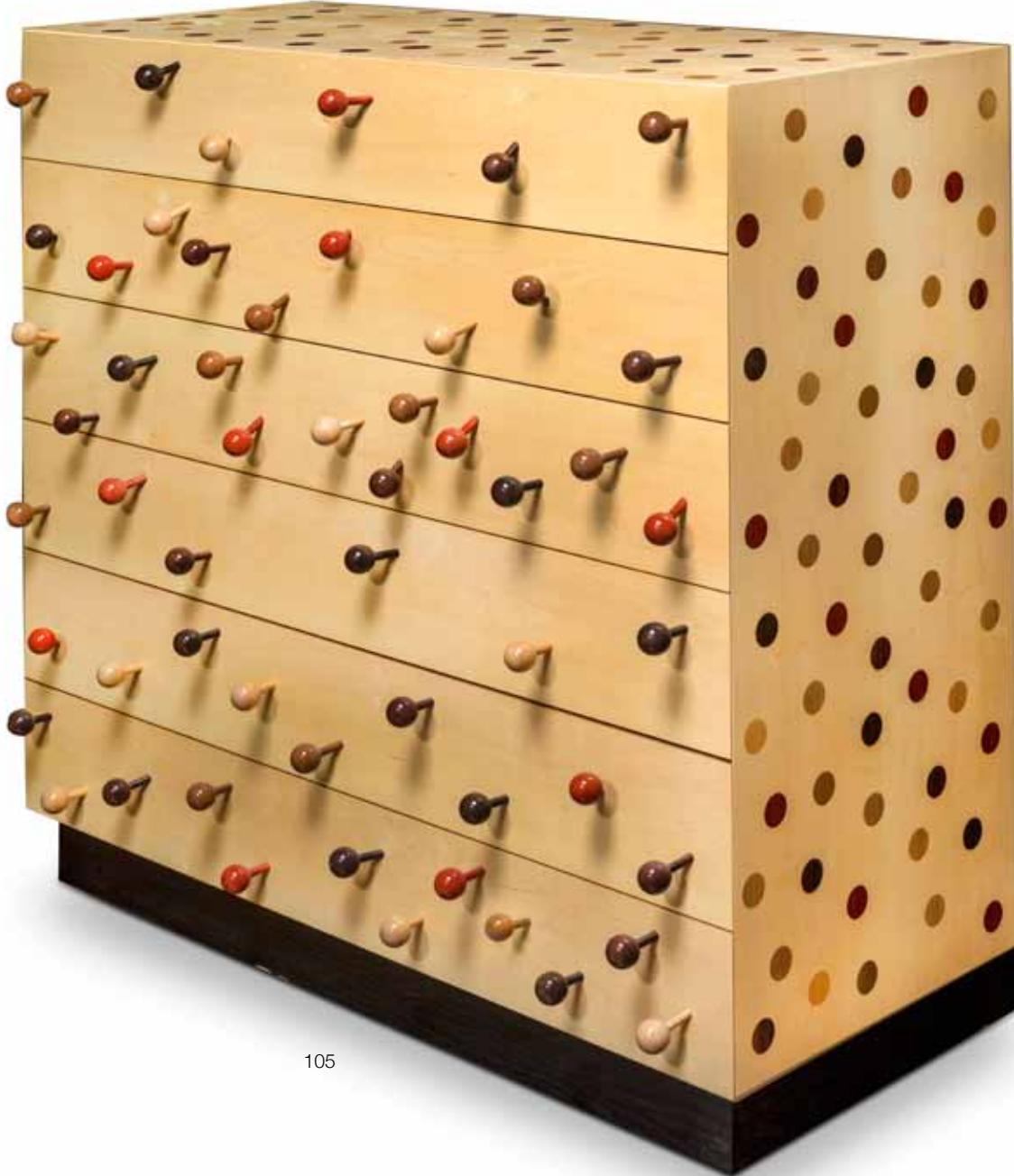
**Literature**

Orio Menoni, Andrea Branzi, Andrea Fedeli, *Ettore Sottsass: 28 Progetti Per Le Tarsie Di Andrea Fedeli, La Collezione Boscaro 1999*, Mazzotta, Milan, 2000, pps. 59-61 for an illustration and sketches of the design.

104 (detail)



104



105

105

**ETTORE SOTTSASS (WK: ITALIAN, 1917-2007) AND  
ANDREA FEDELI (ITALIAN, BORN 1943)**

"Complicated Drawers" dresser, 1999

maple, cypress, walnut, cherry, palisander and ebonized wood  
number 2 from an edition of 12  
height 46 1/2in (118.2cm); width 47 1/4in (120cm); depth 22 1/2in  
(57.2cm)  
**\$15,000 - 20,000**

**Provenance**

Galerie Yves Gastou, Paris

**Exhibited**

Ettore Sottsass: 28 Projects for the Tarsia by Andrea Fedeli: The Boscaro Collection 1999, Palazzo Pigorini, Parma, December 2, 2000 - January 21, 2001  
The Ultimate Collection by Ettore Sottsass, Galerie Yves Gastou, Paris, September 20, 2011 - October 22, 2011

**Literature**

Orio Menoni, Andrea Branzi and Andrea Fedeli, Ettore Sottsass: 28 Progetti Per Le Tarsie Di Andrea Fedeli: La Collezione Boscaro 1999, Mazzotta, Milan, 2000, front cover, pps. 42-45 for illustrations and sketches for the design realized in jewelry case form.

**END OF SALE**

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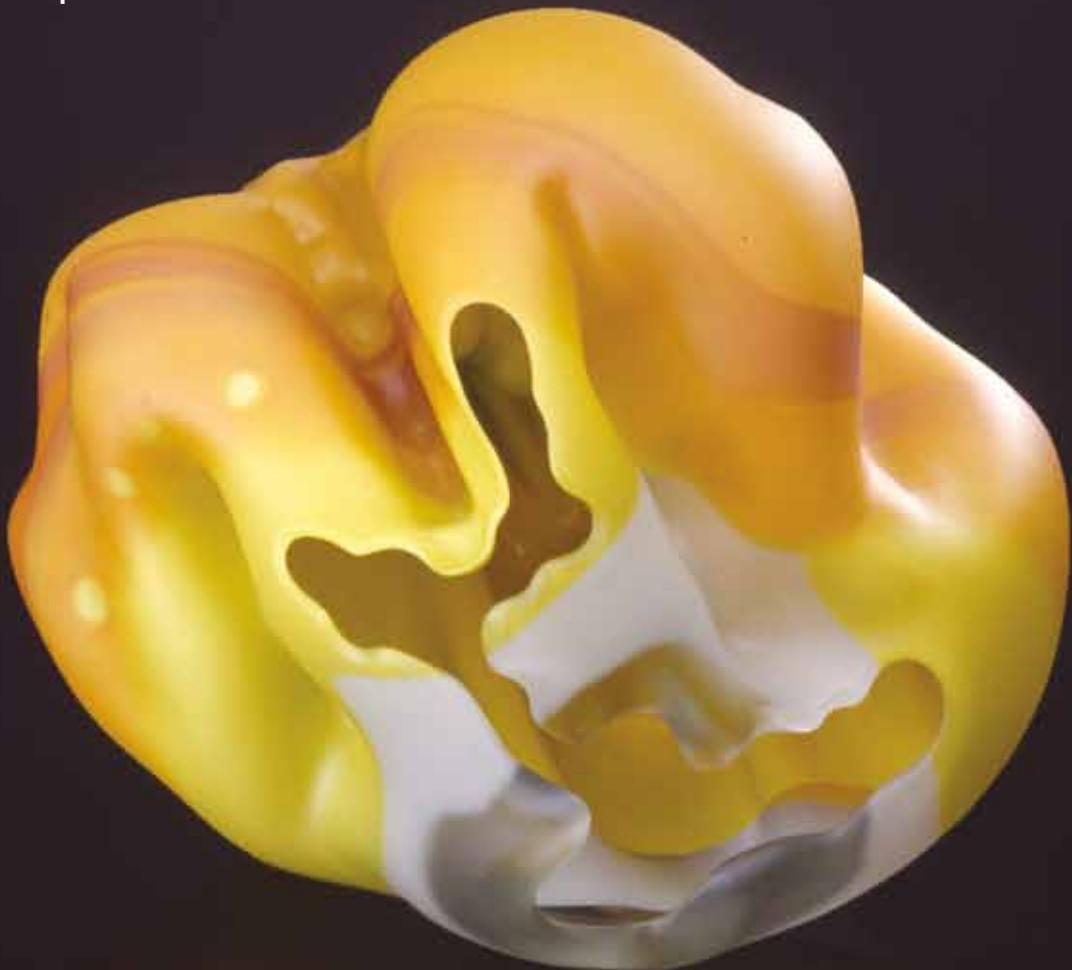
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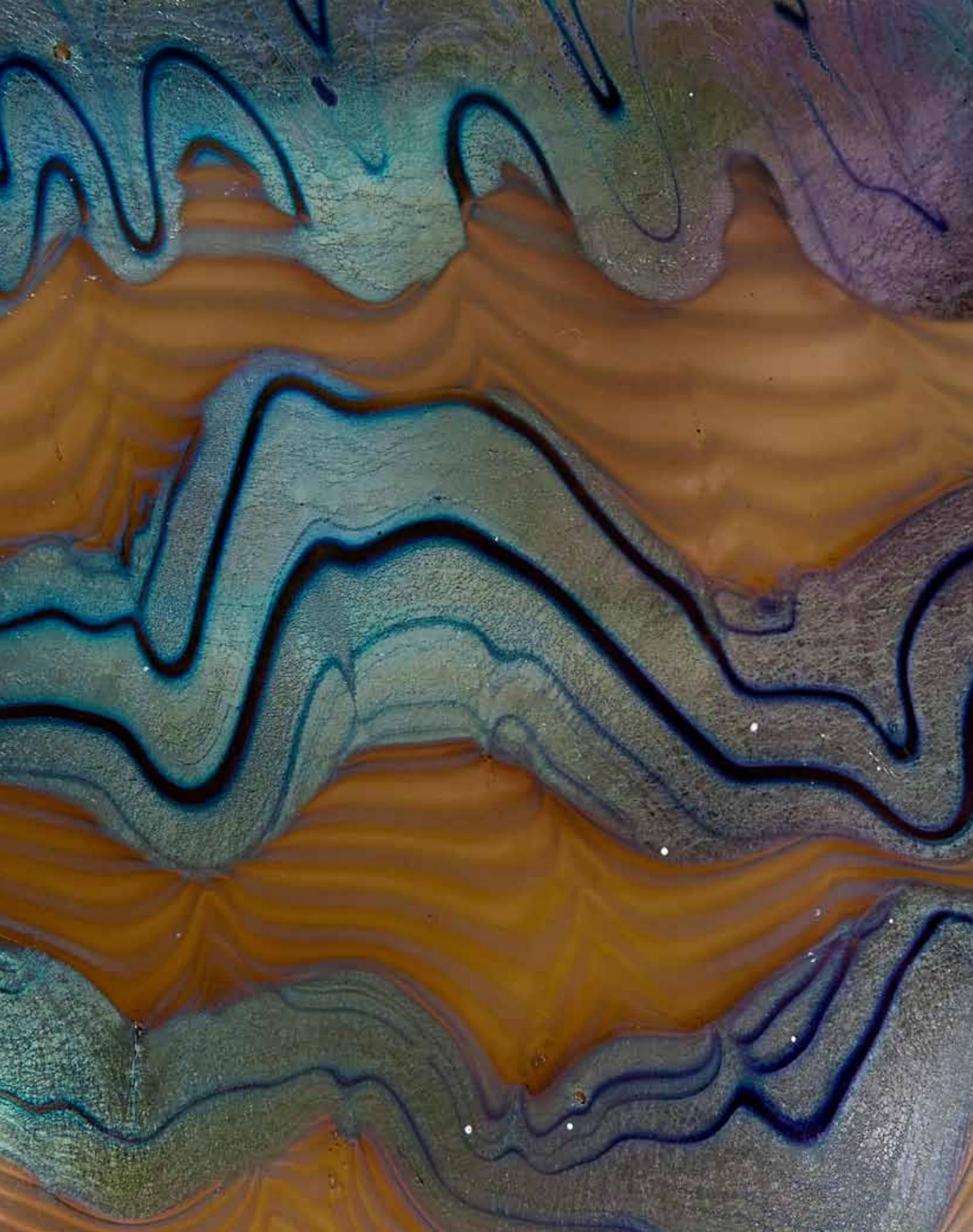
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