



**20TH CENTURY  
DECORATIVE ARTS**

Thursday December 17, 2015

New York

**Bonhams**

NEW YORK



# 20TH CENTURY DECORATIVE ARTS

Thursday December 17, 2015 at 10am,  
Immediately following the Artistry of Tiffany: Selections  
from a Prominent American Collection auction  
New York

## **BONHAMS**

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

## **PREVIEW**

Saturday December 12, 12pm to 5pm  
Sunday December 13, 12 pm to 5pm  
Monday December 14, 10am to 5pm  
Tuesday December 15, 10am to 5pm  
Wednesday December 16, 10am to 5pm

## **BIDS**

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

To bid via the internet please visit  
[www.bonhams.com/22513](http://www.bonhams.com/22513)

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:** 22513

Lots 1000 - 1059

**CATALOG:** \$35

## **INQUIRIES**

### **New York**

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### **Los Angeles**

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Angela Past, Senior Specialist  
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Automated Results Service  
+1 (800) 223 2854

## **ILLUSTRATIONS**

Front cover: Lot 1029  
Back cover: Lot 1036

## **IMPORTANT HOLIDAY SHIPPING NOTICE**

Bonhams will close for the holidays  
at 5pm on Wednesday, December  
23, 2015 and will reopen at 9am on  
Monday, January 4, 2016.

If you would like to have your  
property shipped out prior to  
our closure, please contact the  
Cashiering department to submit  
payment for your purchases and  
shipping charges in full by 5pm on  
Wednesday, December 16, 2015.

## 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;

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

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

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

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

### Bidding at Auction

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

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

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

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

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

### In Person

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

### Absentee Bids

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

### By Telephone

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

### Online

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

### Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

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

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

### Currency Converter

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

### Buyer's Premium

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

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

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

### Payment

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

### Sales Tax

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

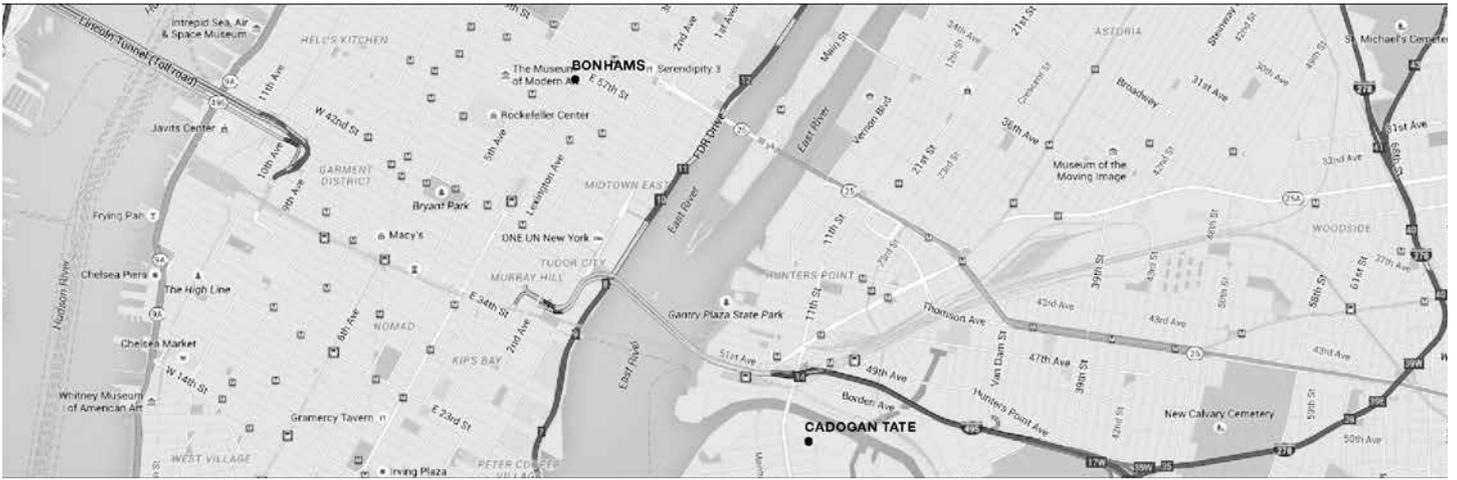
Please note that our offices have requirements for freight elevator usage. Please contact us to schedule an elevator appointment for pickup of any large or awkward items. Bonhams will hold all purchased lots in our gallery until Wednesday December 23 without penalty. After December 23 collection of lots 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**

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**OVERSIZED LOTS**

1015	1029	1037	1054
1016	1031	1038	1056
1019	1032	1039	1057
1022	1033	1040	1058
1025	1034	1043	
1026	1035	1045	
1027	1036	1046	



1000 (detail)

**PROPERTY FROM A WESTCHESTER, NEW YORK COLLECTION**

1000

**TIFFANY STUDIOS**

*Rose Bush Floor Lamp, circa 1913*

leaded glass and patinated bronze shade impressed LC TIFFANY FAVRILE 9894A, the decorated Junior floor lamp base stamped

TIFFANY STUDIOS NEW YORK 379

height including finial 64in (162.6cm); diameter 24 3/4in (63cm)

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

**Provenance**

Sotheby's New York, *Fine Art Nouveau & Art Deco*, November 20-21, 1981, lot 616A

**Literature**

Dr. Egon Neustadt, *The Lamps of Tiffany*, The Neustadt Museum of Tiffany Art, Inc., New York,

1970, p. 156, fig. 219 for an illustration of the model

Alastair Duncan, *Tiffany At Auction*, Rizzoli, New York, 1979, pp. 68 and 81 for related examples of the shade

The Rose shade is notable for its vivid display of colored flowers, a bouquet of varied reds that is all the more spectacular because of its generous scale. The underside of the shade reveals the marbled nature of the glass that was chosen, and the great skill required of the selector to choose textures and patterns which, when assembled, suggest the richness of the flower's many petals.

In contrast to the many conical and domed shades made by Tiffany Studios, this gently rounded shape with a gracefully flaring edge is rare. Enthusiasts often refer to it as a "helmet" but Tiffany Studios apparently did not give it a standardized name. A similar shape, but with a geometric pattern, was introduced quite early, just before 1900. Yet it was not until after 1910 that Tiffany Studios reverted in earnest to the shape. In addition to new geometric patterns, the firm issued intricate designs such as the Rose and the Salamander. These new models first appeared on the 1913 Price List.

The price of the Rose shade alone, without a base, cost \$160. This was on a par with the Peony and other intricate floral designs. It was substantially higher than, say, the 20-inch Dragonfly, which cost only \$90. The difference in prices reflected not only the Rose's larger size but also the long hours required to cut the many, complexly shaped, individual pieces. The labor-intensive nature of such elaborate floral models is recorded in the ledger kept by the lamp department from early 1921 through 1923. In contrast to the many Dragonfly, Daffodil, and other floral models executed during this period, only two Rose shades were made. The work on the first Rose shade required 70 days, and the other was completed in 59 days. Other elaborate floral lamps required equally large expenditures of time. This reminds us why these lamps were always considered luxury goods.

- Martin Eidelberg



1000



1001



1002

**PROPERTY OF ANOTHER OWNER**

1001

**TIFFANY STUDIOS**

*Favrile Fabrique Counterbalance Floor Lamp*  
first quarter 20th century

Favrile and leaded glass, patinated bronze  
shade impressed *TIFFANY STUDIOS N. Y. PAT. APPL'D FOR 1936*,  
base stamped *TIFFANY STUDIOS NEW YORK 468*  
height 54 3/4in (139cm)

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

**PROPERTY FROM A NEW JERSEY PRIVATE COLLECTION**

1002

**TIFFANY STUDIOS**

*Desk Lamp, circa 1910*

Favrile glass and patinated bronze  
shade inscribed *L.C.T.*; base stamped *TIFFANY STUDIOS NEW YORK 606*

height 13in (33cm); diameter 6 7/8in (17.5cm)

**\$4,500 - 6,500**



1003

1003

**TIFFANY STUDIOS**

*Flower Form Vase, circa 1903*

Favrile glass

inscribed *L.C.T. T1690*, with firm's paper label

height 12 1/2in (31.8cm)

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

**PROPERTY FROM A PRIVATE CHICAGO COLLECTION**

1004

**TIFFANY STUDIOS**

*Twelve-Light Lily Floor Lamp, circa 1910*

Favrile and iridescent glass and bronze

five shades engraved *L.C.T. Favrile*, one shade engraved *L.C.T.*,

six modern shades unsigned, base impressed *TIFFANY STUDIOS*

*NEW YORK 685*

height 55in (140cm)

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



1004



1005

1005

**TIFFANY STUDIOS**

*Geometric Table Lamp, circa 1915*

leaded glass and patinated bronze  
shade impressed *TIFFANY STUDIOS NEW YORK 1913*, base  
impressed *TIFFANY STUDIOS NEW YORK 532*  
*height 22in (55.9cm); diameter 20 1/2in (52cm)*  
**\$10,000 - 15,000**

**PROPERTY FROM A WEST COAST FAMILY**

1006

**TIFFANY STUDIOS**

*circa 1910*

*Turtleback Tile Table Lamp*

leaded glass and patinated bronze  
shade impressed *TIFFANY STUDIOS NEW YORK*, tag to underside of  
base stamped *6882 TIFFANY STUDIOS NEW YORK*  
*height 23 1/4in (59cm); diameter 18 1/4in (46.3cm)*  
**\$40,000 - 60,000**

**Provenance**

Rowland Starr, Toledo, acquired prior to 1921  
Thence by descent to the present owner

**PROPERTY OF ANOTHER OWNER**

1007

**TIFFANY STUDIOS**

*Curtain Border Floor Lamp, circa 1910*

leaded glass and patinated bronze  
shade tag stamped *TIFFANY STUDIOS NEW YORK*, base impressed  
*TIFFANY STUDIOS NEW YORK 375*  
*height 77 1/2in (196.8cm); diameter 24 1/2in (62.3cm)*  
**\$45,000 - 55,000**

**Provenance**

Macklowe Gallery, New York



1006



1007

PROPERTY FROM A PRIVATE CHICAGO COLLECTION

1008

**TIFFANY STUDIOS**

*An Early Floral Bouquet Shade, circa 1902*

leaded glass

with modern six-arm light cluster and heat cap

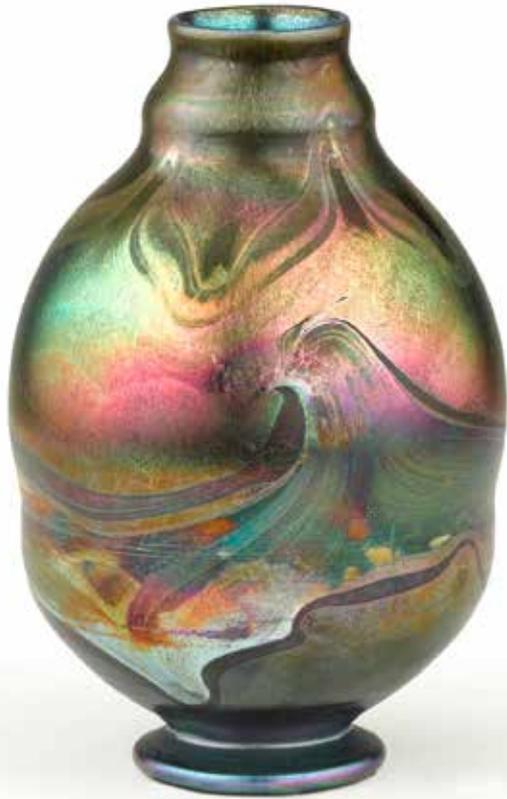
diameter 28 1/4in (71.6cm)

\$90,000 - 120,000





1008



1009

**PROPERTY FROM A NEW YORK COLLECTION**

1009

**TIFFANY STUDIOS**

*Decorated Vase, circa 1899*

Favrile glass

inscribed *L.C.T. L415*

height 6in (15.2cm)

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

1010

**MARTIN BROTHERS (1873-1915)**

*Aquatic Vase, 1892*

glazed and incised stoneware

inscribed *Martin Brothers 11-1892 London & Southall*

height 12in (30.5cm); approximate width 12in (30.5cm)

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



1010



1010 (detail)





**PROPERTY FROM A PROMINENT  
AMERICAN COLLECTION**

1011 ▲

**DAUM FRÈRES (EST. 1878)**

*Landscape Vase, circa 1900*

vitrified cameo glass

engraved *Daum Nancy* with the Cross of  
Lorraine

*height 10 1/8in (25.7cm)*

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

**Provenance**

Private Collection, Paris

1011



**PROPERTY FROM A PROMINENT  
AMERICAN COLLECTION**

1012 ▲

**DAUM FRÈRES, (EST. 1878)**

*Magnolia Vase, circa 1900*

wheel-carved cameo glass

inscribed *DAUM NANCY FRANCE* with the  
Cross of Lorraine

height 10 1/8in (25.8cm)

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

**Provenance**

Private Collection, Paris

1012



1013

**PROPERTY FROM A SAN FRANCISCO, CALIFORNIA COLLECTION**

1013  
**DAUM FRÈRES (EST. 1878)**  
*Bryony Vase, circa 1900*  
applied and enameled cameo glass  
cameo signature *DAUM NANCY* with the Cross of Lorraine  
height 21 3/4in (55.3cm)  
**\$8,000 - 12,000**



1014



1015

**PROPERTY FROM A NEW JERSEY PRIVATE COLLECTION**

1014  
**GUSTAV GURSCHNER (1873-1971)**  
*Vase, circa 1905*  
patinated bronze  
stamped *GURSCHNER* and *K.K. KUNST-ERZGIESSERE WIEN 1505*  
height 10in (25.4cm)  
**\$5,000 - 7,000**



1016

**PROPERTY OF A NEW JERSEY PRIVATE COLLECTOR**

1015

**CARLO BUGATTI (1855-1940)**

*End Table, circa 1900*

carved walnut and painted vellum, copper, pewter and brass  
height 26in (66cm); width 17in (43.2cm); depth 17in (43.2cm)

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

**PROPERTY OF A NEW YORK GENTLEMAN**

1016

**ANTHONY (TONY) SELMERSHEIM (1871-1971)**

*Server with Mirror, circa 1905*

*the tiles attributed to Pierre-Adrien Dalpayrat*

mahogany with ceramic tile insets

server branded *Tony SELMERSHEIM*

server height 39 1/4in (99.7cm); width 55 1/8in (140cm); depth 17 3/4in (45.1cm)

mirror height 45 1/4in (115cm); width 63 3/4in (162cm)

**\$5,000 - 8,000**



1017



1018



1018

**PROPERTY OF A NEW JERSEY PRIVATE COLLECTOR**

1017

**DAUM FRÈRES (EST. 1878)**

*Vase, circa 1925*

etched glass

inscribed *DAUM NANCY FRANCE* with the Cross of Lorraine

height 11in (28cm); diameter 10in (25.4cm)

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

1018

**KATSU HAMANAKA (1895-1982)**

*Two Octagonal Trays, circa 1930*

lacquered wood

each signed *Hama/naka*, the smaller tray with abstract motif further

marked *B* with indistinct characters

tray with leaf motif 15 1/4in x 20 1/2in (38.7cm x 52.1cm)

smaller tray 13 5/8in x 13 5/8in (34.8cm. x 34.8cm)

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

**Provenance**

Anne Sophie Duval, Paris (the tortoiseshell-patterned tray)



1019

1019  
**EUGÈNE PRINTZ (1879-1948)**

*Three-Panel Screen, circa 1930*

palissander

*height 62 1/2in (65cm); width of each panel 23 1/2in (59.7cm)*

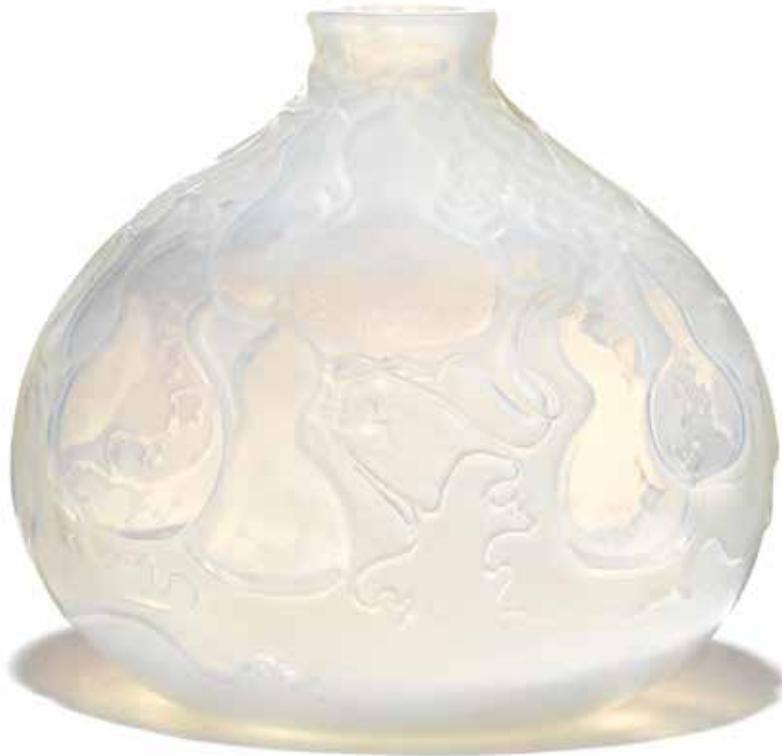
**\$7,000 - 9,000**

**Provenance**

Private Collection of Monsieur André Goldet, whose home on avenue du Moréchal Maunory was decorated entirely by Eugène Printz

Camard, Paris, February 2006, lot 65

Acquired from the above by the present owner



1020

**PROPERTY OF VARIOUS OWNERS**

1020

**RENÉ LALIQUE (1860-1945)**

*Courges Vase*

*Marcilac 900, model introduced 1914*

opalescent glass

inscribed *R. Lalique France* and signed in the mold *R. LALIQUE*

height 7 1/2in (19.1cm)

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

1021

**RENÉ LALIQUE (1860-1945)**

*Serpent Vase*

*Marcilhac 896, model introduced 1924*

molded, frosted and clear glass

signed in the mold *R. LALIQUE*

height 9 7/8in (25.2cm)

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

**Provenance**

Isador Cohen, New York, acquired circa 1945  
Thence by descent to the present owner

1022

**SERGE ROCHE (1898-1988)**

*Stool, circa 1934*

mirrored glass, painted, plastered, carved  
and upholstered wood

height 17 1/2in (44.5cm); width 23 1/2in

(59.8cm); depth 16in (40.8cm)

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

**Provenance**

Frank and Adele Rand, Santa Fe, circa 1935  
Thence by descent

**Literature**

Patrick Mauries, *Serge Roche*, Paris, 2006,  
pp. 9 for a period photo of the model in the  
*Exposition de Miroirs*, Galerie Serge Roche,  
Paris, 1934; p. 35 for a period photo of a pair  
of the model in Galerie Art et Industrie, Paris,  
1936; and pp. 36-37 and 158 for a pair from  
the residence of Elsie de Wolfe



1021



1022

The design of the present lot perfectly captures the *touch-a-tout* sensibilities and connoisseurship of Serge Roche at the height of his influence in the 1930s. First shown at the legendary exhibition of antique mirrors which Roche curated and supplemented with his own furniture designs at his gallery in the Rue St. Honoré in 1934, this paw-footed *sella curulis* shows Roche mastering an ancient form of decorative arts, which descended through the French Court over the centuries (a superb example is the folding stool commissioned for Marie Antoinette's Salon des Jeux at Compiègne, now in the Wrightsman Collection at the Metropolitan Museum of Art, New York), to which Roche contributes his own dramatic interpretation of the silvered and mirrored fantasies of Versailles.

Roche's expertise in the history, design and magical qualities of the mirror, and his talents as both an antiquarian as well an interior designer of French surrealist taste made his gallery a popular destination for American Francophiles, and it is no surprise that examples of his most popular and transportable designs occasionally are unearthed on the American secondary market today. This recently discovered example was owned by the well-traveled New Mexican newspaper magnate Frank Rand and his wife Adele, who furnished their 1930s Santa Fe estate, partially designed by the Pueblo revival architect John Gaw Meem, with antiques as well as the latest French pieces.

-James Zemaitis



Lauren Bacall (© Koball Collection)

## LAUREN BACALL (1924-2014)

Earlier this year, Bonhams had the distinction of presenting the Estate of Lauren Bacall at auction. The auction brought to the forefront many insights into the personality and character of the internationally acclaimed actress- revelations that were, until then, largely not known to the public. Perhaps the most significant insight was that Lauren Bacall was the epitome of the incurable collector.

She mentioned once that she was completely in awe of artistic genius- that an artist could conceive a concept and translate that idea into a physical, three-dimensional object thrilled her. She studied endlessly; she read voraciously; she sought out those who could further her enlightenment- she, when the possibility arose, met and developed a relationship with the artist- she was compelled to completely understand the artist's intent. Lauren Bacall collected works by Alexander Calder, Frances Picabia, Barbara Hepworth, Jean Arp, Constantin Brancusi, Henry Moore, Michael Flannigan, Lynn Chadwick and Alberto Giacometti, among others. Although she amassed a significant collection of two-dimensional art, it was sculpture that she was drawn to. She loved the tactile nature of sculpture- the concept, the texture, the patina. These offered lamps were among her most prized possessions.

## ESTATE OF LAUREN BACALL

1023

### ALBERTO GIACOMETTI (1901-1966)

*Tête de Femme Table Lamp*  
conceived circa 1937, later cast  
patinated bronze  
height 20 1/4in (51.4cm)  
**\$40,000 - 60,000**

The authenticity of this work has been confirmed by the Giacometti Committee and is registered in the Alberto and Annette Giacometti database as number 3497.

### Literature

Léopold Diego Sanchez, John David Edwards & Jacques Boulay, *Jean-Michel Frank: Adolphe Chenaux*, Paris, 1980, illustration of another cast p. 200

François Francisci, *Diego Giacometti: Catalogue de l'oeuvre, vol. 1*, Paris, 1986, pp. 26 and 27

Daniel Marchesseau, *Diego Giacometti*, Paris, 1986, pp. 11 and 35  
Christian Boutonnet and Rafael Ortiz, *Diego Giacometti*, exhibition catalog, Galerie l'Arc en Seine, Paris, 2003, p. 35



1023



Lauren Bacall, circa 1950 (Silver Screen Collection/Getty Images)

1024

**ALBERTO GIACOMETTI (1901-1966)**

*Tête de Femme Floor Lamp*

*conceived 1933-1934, later cast*

patinated bronze

impressed *DIEGO* with artist's mark, underside molded *FIGURE*

*height 61in (154.9cm)*

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

The authenticity of this work has been confirmed by the Giacometti Committee and is included in the Alberto and Annette Giacometti Foundation database as number 3505.

**Literature**

Michel Butor, *Diego Giacometti*, Paris, 1985, p. 125 for a related example

Daniel Marchesseau, *Diego Giacometti*, Paris, 1986, p. 11

François Francisci, *Diego Giacometti Catalogue de l'oeuvre, vol. I*, Paris, 1986, p. 30

Léopold Diego Sanchez, *Jean-Michel Frank, Adolphe Chanaux*, Paris, 1997, pp. 115 and 250

François Baudo, *Diego Giacometti*, Paris, 1998, p. 34

Christian Boutonnet and Rafael Ortiz, *Diego Giacometti*, Paris, 2003, p. 34

Pierre-Emmanuel Martin-Vivier, *Jean-Michel Frank*, Paris, 2006, pp. 143, 198, 199 and 250



1024



1025

**PROPERTY OF A NEW JERSEY COLLECTOR**

1025

**PIERO FORNASETTI (1913-1988)**

*Center Table, circa 1960*

hand-painted and lithographic transfer print on lacquered metal

signed *FORNASETTI MILANO MADE IN ITALY*

*height 29 1/2in (74.9cm); diameter 67in (170.2cm)*

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

**Provenance**

Amy Perlin, New York

**Literature**

Patrick Mauries, *Piero Fornasetti Designer of Dreams*, London, 1991, p. 95 for an illustration of a variant of the Procuratie Nuove motif incorporated in a Venetian blind

The present table top motif is based on the Procuratie Nuove, an architectural structure that lines one side of the Piazza San Marco in Venice.



1026



**PROPERTY OF VARIOUS OWNERS**

1026

**DONALD DESKEY (1894-1989)**

*Pair of lounge chairs, circa 1932  
from the Radio City Music Hall, New York, New York  
mahogany, leather upholstery  
with Radio City inventory label  
height 33 1/2in (85cm); width 33 1/2in (85cm); depth 34in (86cm)  
\$60,000 - 80,000*

These oversized club chairs were from a caché of furniture removed from Radio City Music Hall during the 1980 renovation. The furniture languished in storage for decades until it was acquired by the present owner. A similar armchair from the Men's Smoking Room, also professionally conserved like the present lot, was sold at Sotheby's New York on December 15, 2012, lot 45.



Sardi's Restaurant, Los Angeles, circa 1932, reproduced in a promotional brochure for Warren McArthur Corporation.



Press photograph, dated November 1, 1936, with the caption "Six Firemen were hurt, three seriously, in an effort to extinguish a \$100,000 blaze that destroyed the famous Sardi's Restaurant, dining place of celebrities, this afternoon. The men were injured when the flaming roof collapsed, penning them within the building. Photo shows an interior view after the fire."

1027

**RUDOLPH M. SCHINDLER (1887-1953)**

*An Important and Rare Armchair from Sardi's Restaurant, Los Angeles, 1932-33*

produced by the Warren McArthur Corporation

aluminum, rubber, leather upholstery

height 34 1/2in (87.63cm); width 24 3/4in (62.86cm); depth 24 3/4in (62.86cm)

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

**Provenance**

Private Collection, Los Angeles

**Literature**

*Warren McArthur Aluminum Furniture*, promotional brochure, 1933, for a period photograph of the chairs in Sardi's

Marla C. Berns, ed, *The Furniture of R.M. Schindler*, Seattle, 1997, pp. 114-119 for an article by Pamela Post on the commission and period photos of the chairs

Michael Webb, *Modernist Paradise: Niemeyer House, Boyd Collection*, New York, 2007 for the chair in the collection of Michael and Gabrielle Boyd

Wendy Kaplan, and Bobbye Tigerman, *Living in a Modern Way, California Design 1930-1965*, Cambridge, MA, 2011, pp. 71, and 337 for the chair in the collection of Michael and Gabrielle Boyd



1027

R.M. Schindler's glamorous design for Sardi's Restaurant, completed in 1932, represented a departure from the International Style of his residential commissions. Fusing Hollywood pizzazz with the tools of the American Machine Age (streamlining, mass-produced industrial products), Schindler created an *au courant* culinary stage for the movie industry to see and be seen. Sardi's starring role was short-lived however, as it was destroyed by fire in 1936. Only three of the chairs from the dining room are presently known to have survived. One of the three, recently on view in LACMA's important *California Design* exhibition, is in the collection of Michael and Gabrielle Boyd. The other two were recently identified in a private collection.

As Christopher Long writes in the *California Design* catalog, the chair's design "presents a stripped-down silhouette. Like the Opce ice gun, the banded armrests drew from science-fiction cartoon and one-reelers – as if the chair itself offered a glimpse of things

to come." Schindler enlisted Warren McArthur to manufacture the chairs for the commission, and in McArthur's 1932 promotional pamphlet there is an interior shot of the chairs in Sardi's, without any mention of Schindler as architect or designer. After McArthur moved his factory from Los Angeles to Rome, New York later that year, his business expanded and he included a variant of Schindler's armchair, minus the curvy sleigh feet, in his new catalog (see Wright Chicago, March 28, 2004, Lot 286 for an example of the model). As documented in the Schindler Archives in the Architecture and Design Collection of the University of California, Santa Barbara, an enraged Schindler wrote McArthur in June 1933 to complain about the similarity of the arms and backrest. McArthur responded that the chair design was never meant to be exclusive to Sardi's, but the variant disappeared from later McArthur catalogs.

-James Zemaitis



**PROPERTY OF A LOS ANGELES,  
CALIFORNIA PRIVATE COLLECTION**

1028

**FULVIO BIANCONI (1915-1996)**

*Rare Monumental Fasce Orizzontali vase,  
circa 1955*

*by Venini*

blown and applied lamp worked glass,  
faint circular acid-stencil *venini murano* for  
production 1955-59

*height 19 1/4in (49cm); width at widest point  
8 3/4in (20cm)*

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

We would like to thank Marc Heiremans for his  
kind assistance in the cataloguing of this lot.

**Provenance**

Property of a Private Collector,  
Los Angeles, California

**Literature**

Marc Heiremans, *Art Glass from Murano 1910-  
1970*, Arnoldsche, Stuttgart, 1993, page 282  
Helmut Ricke, and Eva Schmitt, *Italian Glass  
Murano Milan 1930-1970, The Collection of  
The Steinberg Foundation*, Prestel, New York,  
1997, page 116

**PROPERTY OF A NEW YORK COLLECTOR**

1029

**CHARLES AND RAY EAMES  
(1907-1978 AND 1912-1988)**

*First-Edition ESU-240-C Storage Unit,  
1950-1952*

*Manufactured by Herman Miller,*

*Zeeland, Michigan*

black enameled steel angle supports, birch  
plywood shelves and drawers, polychrome  
lacquered masonite panels, cream fiberglass  
sliding doors, and perforated aluminum panel  
with firm's paper label

*height 58 3/4in (149.3cm); width 47in  
(119.4cm); depth 16 7/8in (43cm)*

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

**Provenance**

Private New York Collection, acquired directly  
from Herman Miller, early 1950s

**Literature**

John Neuhart, Marilyn Neuhart and Ray  
Eames, *Eames Design: The Work of the Office  
of Charles and Ray Eames*, New York, 1989,  
pp. 126-129 for related examples

Martin Eidelberg, ed., *Design 1935-1965:  
What Modern Was*, Montreal, 1991, p. 60

1028



1029



1030

**PROPERTY FROM A CALIFORNIA PRIVATE COLLECTION**

1030

**ISAMU NOGUCHI (1904-1988), ATTRIBUTED TO**

*Bowl*

*designed and executed circa 1950, by Ooi Kojo, for Bonniers*

cast iron

cast mark to underside Bonniers Japan

*height 2 1/2in (6.4cm); width 6 3/4in (17.2cm); depth 7in (17.8cm)*

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

**Literature**

Rychlak, Mori, Murayama and Matsumoto, *Design: Isamu Noguchi and Isamu Kenmochi*, p. 58 for illustrations of plaster models

Deborah A. Goldberg, *Isamu Noguchi Patent Holder: Designing the World of Tomorrow*, New York, 2015, p. 41 for a period photograph of the plaster models

As proven by the recent firm attribution of Isamu Noguchi as the designer of the streamlined Bakelite case for the kitchen timer manufactured by the Measured Time Company in La Porte, Indiana in 1932, there are still academic paths to be pursued concerning the artist's later commercial partnerships. In the late 1940s, Noguchi filed patents (which were not approved) and created plaster models (now lost) for an unrealized line of ashtrays. The amoebic, auricular designs included two which were nearly identical in shape to the present lot. In the 1950s, the Swedish-owned New York department store Bonnier's, who exhibited and retailed Noguchi's *Akari* lighting sculptures, and who later sold the work of the Japanese studio potter Hamada, retailed these cast iron bowls which were produced in Japan.



1031



1032

**PROPERTY FROM THE COLLECTION OF JENETTE KAHN**

1031

**JEAN PROUVÉ (1901-1984)**

*Metropole Chair, model no. 305, circa 1950s*

*manufactured by Les Ateliers Jean Prouvé, Nancy, France*

*painted bent and tubular steel, oak-veneered plywood*

*height 32in (81.3cm); width 16 1/2in (42cm); depth 18 1/4in (46.3cm)*

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

**Provenance**

Orange Group, New York

Acquired from the above by the present owner, 2000

**Literature**

Jenette Kahn, *In Your Space: Personalizing Your Home and Office*,

New York, 2002, p. 257 for the present lot illustrated

Galerie Patrick Seguin, *Jean Prouvé: Volume 2*, Paris, pp. 234,

266-269

The present two lots represent a classic pairing of two of Prouvé's most iconic designs: The "Standard" Chair, first designed in 1934, and refined in 1950; and the "Compas" table base of 1953, here seen in its asymmetrical version with a laminated top, and therefore probably produced as part of the series sold by Galerie Steph Simon in the late 1950s. They were selected by the consignor from the inventory of the early Prouvé dealer Michael Benevento for their superb original condition and elegant form.

1032

**JEAN PROUVÉ (1901-1984)**

*Compas Desk, circa 1950s*

*Manufactured by Les Ateliers Jean Prouvé, Nancy, France*

*painted bent and tubular steel, laminated wood*

*height 29in (73.7cm); width 55in (139.7cm); depth 26in (66cm)*

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

**Provenance**

Orange Group, New York

Acquired from the above by the present owner, 2000



1033



1034

**PROPERTY FROM THE LEON BOHN ESTATE**

1033<sup>Y</sup>

**FINN JUHL (1912-1989)**

*Two-Piece Wall Mounted Cabinet*

*designed and executed circa 1959, for Bovirke*

Brazilian rosewood and brass

both cabinets with branded mark to reverse *BOVIRKE MADE*

*IN DENMARK*

*height 17 3/4in (45cm); overall width 123 1/2in (313.7cm); depth 15 3/4in (40cm)*

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

**Literature**

Esbjørn Hort, *Finn Juhl, Furniture, Architecture, Applied Art*, The Danish Architectural Press, Copenhagen, 1990, p. 23, model variant illustrated.

1034

**HANS J. WEGNER (1914-2007)**

*Valet Chair*

*produced by Johannes Hansen, Copenhagen, circa 1953*

teak, oak and brass

*height 37in (94cm); width 20in (50.8cm); depth 18in (45.7cm)*

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

**Literature**

"Hans Wegner in Retrospect", *Interior Design*, June 1965, p. 132 for related example

Christian Holmsted Olesen, *Wegner, Just One Good Chair*, Hatje Cantz Verlag, Ostfildern, 2014, p. 128



**PROPERTY FROM A PENNSYLVANIA  
PRIVATE COLLECTION**

1035

**GEORGE NAKASHIMA (1905-1990)**

*Grass Seated Chair and Ottoman, 1964*

Walnut and bailing twine

*chair height 26 1/2in (67.3cm); width 18in  
(45.8cm); depth 18 1/4in (46.4cm)*

*ottoman height 12 1/2in (31.8cm); width 16in  
(40.7cm); depth 18in (45.8cm)*

**\$1,200 - 1,500**

This lot is accompanied by the original  
1964 invoice.

**Provenance**

Acquired directly from George Nakashima,  
Woodworker, New Hope, 1965



1035



1036

1036

**GEORGE NAKASHIMA (1905-1990)**

*Conoid Bench with Spindle Back, 1965*

walnut and hickory

*height 30 1/4in (76.8cm); length 88 1/2in (224.8cm); depth 37 1/2in (95.3cm)*

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

This lot is accompanied by the original sketch for the work.

**Provenance**

Acquired directly from George Nakashima, Woodworker, New Hope, 1965





1037

1037

**GEORGE NAKASHIMA (1905-1990)**

*Single Arm One-Piece Seat Lounge Chair, 1965*

walnut and hickory

*height 33in (83.8cm); width 32in (81.3cm);*

*depth 18 1/2in (47cm)*

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

This lot is accompanied by the original 1965 invoice with artist signature

**Provenance**

Acquired directly from George Nakashima, Woodworker, New Hope, 1965

**PROPERTY FROM A PALO ALTO, CALIFORNIA PRIVATE COLLECTION**

1038

**GEORGE NAKASHIMA (1905-1990)**

*Pair of Cushion Armchairs, 1957*

American black walnut

*height 30 1/2in (77.5cm); width 29 1/2in*

*(75cm); depth 23 1/2in (60cm)*

**\$9,000 - 12,000**

This lot is accompanied by a copy of the original invoice

**Provenance**

Private Collection, Palo Alto, acquired directly from George Nakashima, New Hope, 1957

Thence by descent to the present owner

1039

**GEORGE NAKASHIMA (1905-1990)**

*Double Pedestal Desk, 1957*

American black walnut

*height 29in (73.7cm); width 60 1/4in (153cm);*

*depth 31in (78.7cm)*

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

This lot is accompanied by a copy of the original invoice

**Provenance**

Private Collection, Palo Alto, acquired directly from George Nakashima, New Hope, 1957

Thence by descent to the present owner



1038



1039



1040

**PROPERTY FROM THE LEON BOHN ESTATE**

1040

**HANS J. WEGNER (1914-2007)**

*Pair of Folding Chairs*

*designed and manufactured circa 1949, for Johannes Hansen, model JH512*

teak and woven cane

branded **JOHANNES HANSEN COPENHAGEN DENMARK** and with the firm's monogram

*height 30 1/4in (76.2cm); width 24 1/2in (62.2cm); depth 18in (45.8 cm)*

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

**Literature**

Christian Holmsted Olesen, *Wegner, Just One Good Chair*, Hatje Cantz Verlag, Ostfildern, 2014, pp. 78 and 183 for period illustrations of the model.

**PROPERTY OF VARIOUS OWNERS**

1041

**LUCIE RIE (1902-1995)**

*Vase*

mixed clays with integral blue and cream spiral

impressed with artist's seal

*height 10in (25.4cm)*

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

1042

**LUCIE RIE (1902-1995)**

*Cylindrical vase with flaring lip*

glazed porcelain

impressed with artist's seal and marked *CD KT 234DX*

*height 9 1/8in (23.3cm)*

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

**PROPERTY FROM THE COLLECTION OF DAPHNE FARAGO**

1043<sup>□</sup>

**TOM LOESER (BORN 1957)**

*Chest of Drawers, 1992*

carved and painted oak, milk paint

*height 33in (83.7cm); width 67in (170.2cm) depth 21in (53.3cm)*

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

**Exhibited**

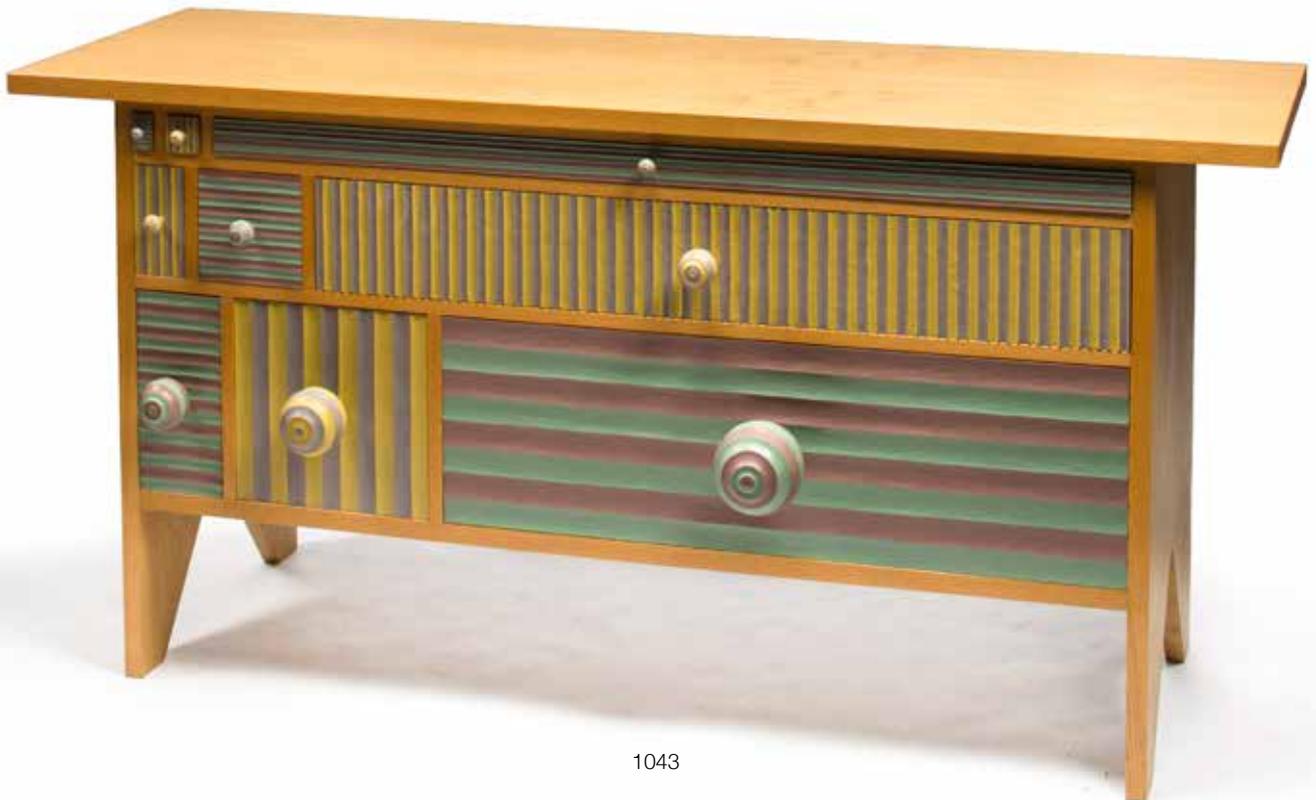
*Sixty Five Drawers, Eleven Doors and Four Lids*, Peter Joseph Gallery, New York, 1992.



1041



1042



1043



1044

**PROPERTY OF VARIOUS OWNERS**

1044

**DALE CHIHULY (BORN 1941)**

*Soft Blanket Cylinder*

blown and applied glass

height 19 7/8in (50.5cm); width 15 3/4in (40cm); depth 12 1/4in (31.1cm)

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

1045

**IB KOFOD-LARSEN (1921-2003)**

*King Solomon Chair*

produced by *The Megiddo Collection*, Denmark/Israel, circa 1972

rosewood, hammered copper, bronze, leather upholstery

inset with firm's circular metal tag *THE MEGIDDO COLLECTION*

**MADE IN ISRAEL**

height 45in (114.3cm); width 30in (76.2cm); depth 31in (78.7cm)

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



1045



1046 (detail)

**PROPERTY OF A PRIVATE MARYLAND COLLECTION**

1046

**PETER VOULKOS (1924-2002)**

*Monumental Stack Vessel, 1989*

thrown and wood fired ceramic

incised VOULKOS

height 37in (94cm); diameter 27in (68.6cm)

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

**Provenance**

Acquired directly from the artist

Jan Cowles

Donna Schneier Fine Arts, Palm Beach

A fearless innovator, artist, sculptor and teacher, Peter Voulkos (1924-2002) is widely recognized as one of the world's most daring and influential ceramists of the 20th century. With an inquisitive mind and a boundless appreciation for the vitality of the material, Voulkos experimented with clay throughout his 50-year career in such a dynamic fashion that he re-contextualized the boundaries between craft and abstract expressionism. Discovering a passion for ceramics while studying at Montana's Bozeman State College in the late 1940s, he began his career by producing beautifully executed earthenware dinner services, many of which were critically acclaimed and awarded prizes. However, it wasn't until teaching at North Carolina's progressive Black Mountain College in the summer of 1953, alongside the likes of Robert

Rauschenberg, Josef Albers, John Cage and Merce Cunningham that Voulkos began to dramatically redefine his approach to the medium. He was profoundly impacted by the ideas and work of these varied artists, as well as the painters he met in New York City, and soon thereafter was shattering the tenets of traditional ceramics by introducing his bold, asymmetrical, monumental and non-utilitarian vessels, chargers and sculptures. Voulkos next moved to California and turned his attention to sculpting in bronze, but by the late 1960s, he returned his focus to the further exploration of clay. Mass, weight, amorphous shapes and surface treatment took on ever-greater importance. Voulkos, aided by the use of a wood-burning kiln, went on to produce large "stack" works, including the powerful piece on offer.



1046



**PROPERTY OF DAPHNE FARAGO**

1047<sup>2</sup>

**RICHARD DEVORE (1933-2006)**

*Asymmetrical Rim Vase*

hand-built glazed stoneware

numbered in glaze 669

height 18 7/8in (48cm); diameter 11in  
(27.9cm)

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

1047



1048

**PROPERTY OF A PRIVATE MARYLAND COLLECTION**

1048

**JUN KANEKO (BORN 1942)**

*Wall Slab, 2003*

glazed ceramic

signed *KANEKO 03*

height 21 1/2in (54.6cm); width 29 1/2in (75cm)

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

**Provenance**

Maurine Littleton Gallery, Washington, DC, 2003

**PROPERTY OF ANOTHER OWNER**

1049

**VAL BERTOIA (BORN, 1949)**

*Sonambient Sound Sculpture B-1881, 2015*

silicon bronze and parcel-silvered brass

inscribed *B 1881*

height 17 1/2in (44.4cm); width 6in (15.3cm); depth 7in (17.8cm)

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

2015 marks the 100 year anniversary of the birth of master furniture and sculpture designer Harry Bertoia. In celebration of this historic moment in time, Bertoia Studio has created the B-1881 sound sculpture on offer. Designed in a B formation and composed of 100 rods to commemorate each year since Harry's birth, this lithe sculpture elicits an intimate visual and tonal experience.



1049 (detail)



1049



1050



1052



1051



1053

**PROPERTY OF A PRIVATE MARYLAND COLLECTION**

1050

**RICHARD MARQUIS (BORN 1945)**

*Joker E Teapot, 1992*

blown, applied and enamel painted glass, silicone

inscribed *1992 Marquis E*

height 24 1/2in (62.2cm)

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

**Provenance**

Elliot - Brown Gallery, Seattle, 1998

**PROPERTY OF VARIOUS OWNERS**

1051

**STEVEN WEINBERG (BORN 1954)**

*Untitled 290901, 1990*

cast, cut and polished glass

inscribed *WEINBERG 290901*

height 9in (22.9cm); width 9in (22.9cm); depth 9in (22.9cm)

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

**Provenance**

Habatat Galleries, Florida

1052

**DALE CHIHULY (BORN 1941)**

*Four-Piece Sea Form Set, 1981*

blown glass

largest element engraved *Chihuly 1981*

height of largest element 6in (15.2cm); width 12 1/2in (31.8cm); depth

12in (30.5cm)

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

**Provenance**

Foster/White Gallery, Seattle

**PROPERTY FROM THE ESTATE OF KELLY JO DOWD**

1053

**DALE CHIHULY (BORN 1941)**

*Macchia, 2006*

blown and applied glass

engraved *Chihuly 06*

height 11in (28cm); width 13 1/2in (34.3cm); depth 14 1/4in (36.2cm)

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

We would like to thank Dena Rigby for her kind assistance in the cataloging of this lot.

In 2006, the *Macchia* on offer was specially created and presented to Kelly Jo Dowd and her daughter, Dakota Dowd, a 13-year-old golf prodigy, in recognition of the young girl's participation in the LPGA's prestigious Ginn Club & Resorts Open. A larger version of this dazzling blown glass sculpture was awarded to the winner of the tournament, Mi Hyun Kim.



1054

#### **PROPERTY OF A GENTLEMAN**

1054

##### **GEORG BALDELE (BORN 1968)**

*Vertical Glitterbox, Ceiling lamp*

*designed and manufactured circa 2002, for Swarovski, from the Crystal Palace Series*

glass and chrome plated brass

mounting hardware not included

*height 98 1/2in (251.2cm)*

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

##### **Literature**

Clarissa Hupertz and Michelle Ogundehin, *Swarovski Crystal Palace: The Art of Light and Crystal*, New York, 2010, pp. 90-93 and 197 for related examples

#### **PROPERTY OF A PRIVATE MARYLAND COLLECTION**

1055

##### **LAURA DE SANTILLANA (BORN 1955)**

*Sacco, 2010*

hand-blown and shaped clear and colored glass

engraved *LAURA DE SANTILLANA 2010*

*height 13in (33cm); width 15 1/4in (38.7cm); depth 1 3/4in (4.6cm)*

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

##### **Provenance**

Acquired directly from the artist, 2011



1055



1056

**PROPERTY OF A SOUTHWEST COLLECTOR**

1056

**VICTOR DINOVI (BORN 1945)**

*Tête A Tête, 1997*

bubinga and wenge

inscribed *Victor DI NOVI Santa Barbara Ca. June 1997*

height 30 3/4in (78.2cm); width 51 1/4in (130.2cm); depth 19 1/2in (49.5cm)

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

**Literature**

"Modern Design Meets Craft", *American Craft*, August/September 2015, p. 78 for an illustration of a related example.



1057

**PROPERTY BELONGING TO A NEW YORK FAMILY**

1057

**SAM MALOOF (AMERICAN, 1916-2009)**

*Rocking Chair, 1994*

fiddleback maple and ebony

branded *No. 40 1994 Sam Maloof d.f.a r.i.s.d* and with woodworkers' monograms *M.j. LW div*

height 44 1/2in (113cm); width 26 1/4in (66.6cm); depth 44 1/2in (113cm)

**\$35,000 - 45,000**

**Provenance**

Acquired directly from the artist, 1994

**Literature**

Jeremy Adamson, *The Furniture of Sam Maloof*, Washington, D.C., 2001, p. 206 for a related model in fiddleback maple and ebony



1058



1059

**PROPERTY OF A GENTLEMAN**

11058

**GEORG BALDELE (BORN 1968)**

*Horizontal Glitterbox, Ceiling Lamp*

*designed and manufactured circa 2002, for Swarovski, from the Crystal Palace series*

glass and chrome plated brass

mounting hardware not included

*height 12 1/2in (32cm); width 56 1/2in (143.5cm); depth 9 3/4in (25cm)*

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

**PROPERTY FROM A PRIVATE MARYLAND COLLECTION**

1059

**TOOTS ZYNSKY (BORN 1951)**

*Ragazze Chaos Vase*

fused and slumped color glass threads

bears artist's monogram Z

*height 9in (22.9cm); width 14 1/4in (36.2cm); depth 9in (22.9cm)*

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

**Provenance**

Habatat, Banyan Trail

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\* Indicates saleroom

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# Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

# Bonhams

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

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

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

SHIPPING	
Shipping Address (if different than above):	
Address: _____	Country: _____
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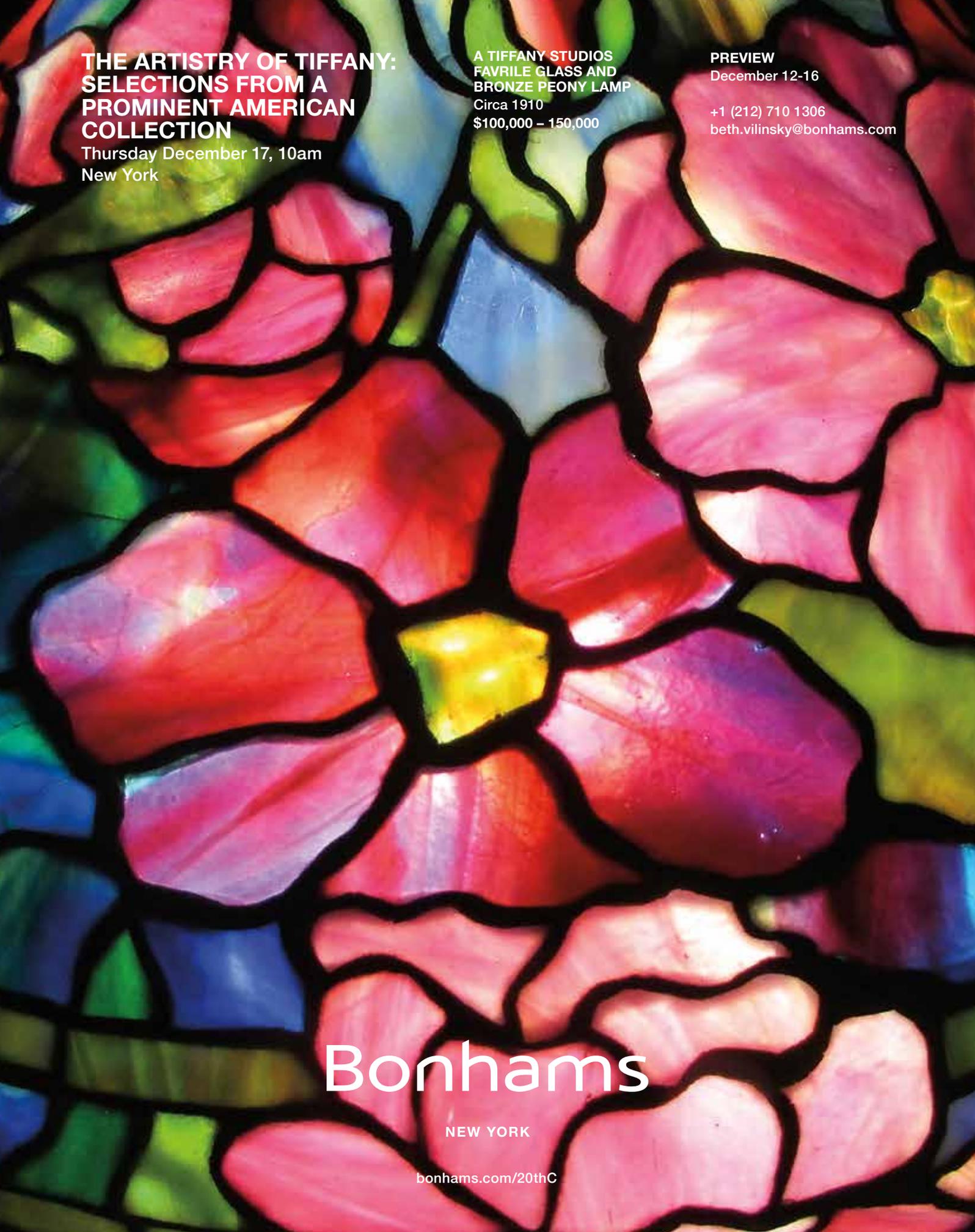
**Please note that all telephone calls are recorded.**

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

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

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

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Your signature: _____	Date: _____



**THE ARTISTRY OF TIFFANY:  
SELECTIONS FROM A  
PROMINENT AMERICAN  
COLLECTION**

Thursday December 17, 10am  
New York

**A TIFFANY STUDIOS  
FAVRILE GLASS AND  
BRONZE PEONY LAMP**  
Circa 1910  
\$100,000 – 150,000

**PREVIEW**  
December 12-16

+1 (212) 710 1306  
[beth.vilinsky@bonhams.com](mailto:beth.vilinsky@bonhams.com)

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NEW YORK

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**THE ELEGANT HOME**

Select Furniture, Silver, Clocks,  
Decorative and Fine Arts  
February 29, Los Angeles  
April 12, New York  
Consignments now invited

**A FRENCH GILT AND PATINATED  
BRONZE FIGURAL GROUP:**  
**GLORIA VICTUS**

Jean Antonin Mercié  
(French, 1845-1916)  
F. Barbedienne foundry, Paris  
late 19th century  
Sold for \$37,500

**INQUIRIES**

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andrew.jones@bonhams.com

+1 (212) 710 1300  
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**Bonhams**

[bonhams.com/furniture](http://bonhams.com/furniture)

**THE MODERN HOUSE**

April 21, Los Angeles

Consignments now invited

**FRANZ WEST (1947-2012)**

Onkel Stuhl, 2002

woven synthetic textile, steel

height 33 3/8in (84.5cm)

\$10,000 - 15,000

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**Bonhams**

**PRIVATE COLLECTIONS**  
Select Furniture, Decorative  
Arts, Silver and Clocks  
September 26, New York  
Consignments now invited

**A SELECTION OF MEISSEN  
PORCELAIN FROM THE ESTATE  
OF GLORIA KANE**  
Estimates from \$3,000 to 8,000

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# Bonhams

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## PRINTS AND MULTIPLES

Consignments now invited  
for 2016 auctions

**WAYNE THIEBAUD**

Candy Apples, 1987

Color woodcut

Sold for \$47,500

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SANTORA -

August 27 1966

George Nakashima

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