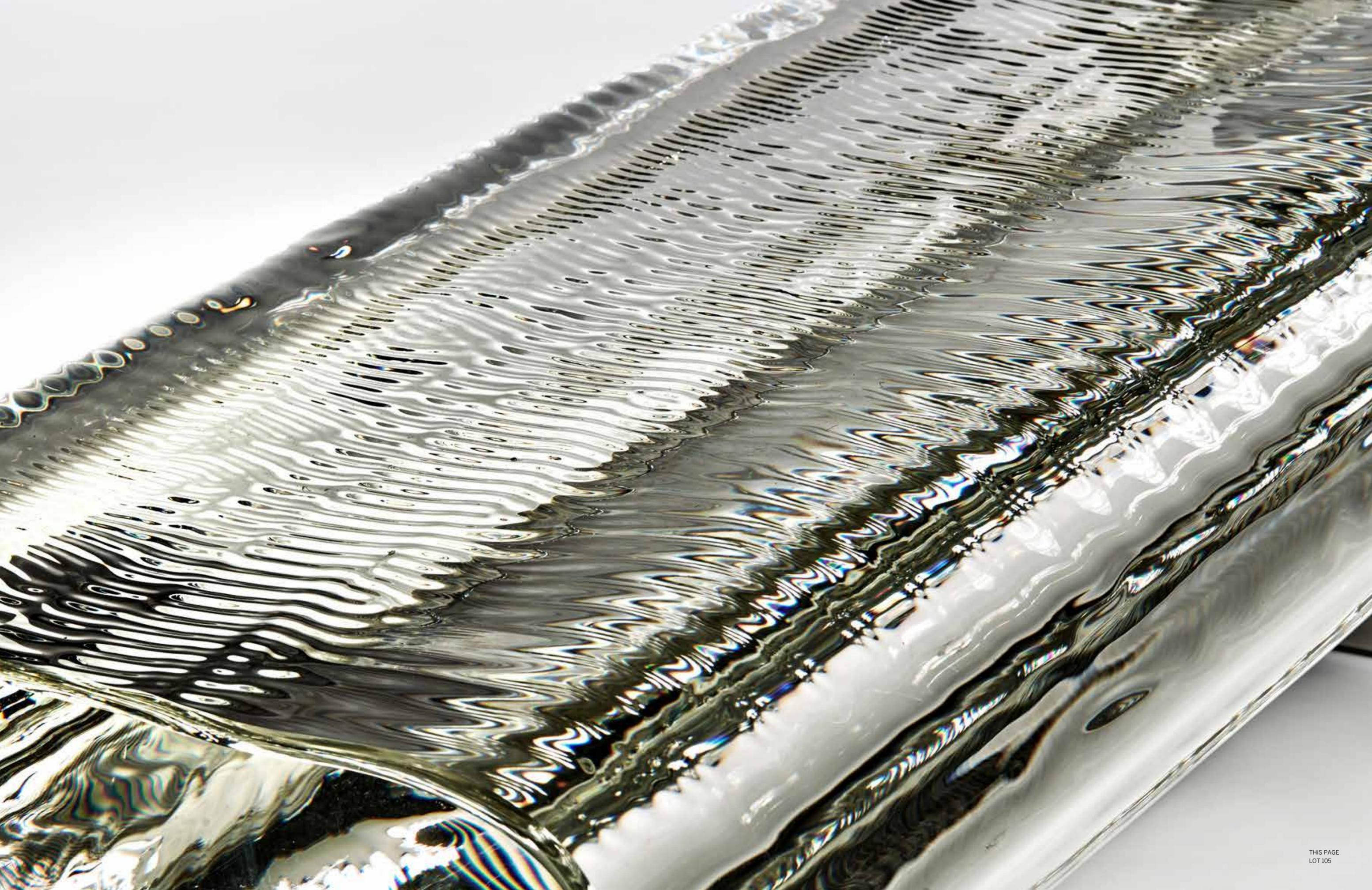


THE COLLECTION OF MICHAEL MAHARAM

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agenda

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Contents

5

AUCTION & EXHIBITION
INFORMATION

6

SPECIALISTS AND ENQUIRIES

18

DESIGN AGENDA:
THE COLLECTION OF
MICHAEL MAHARAM
LOTS 1-126

276

HOW TO BID

277

CONDITIONS OF SALE

278

TERMS OF GUARANTEE
ADDITIONAL TERMS
AND CONDITIONS
FOR LIVE ONLINE BIDDING

279

BUYING AT AUCTION

281

SELLING AT AUCTION
SOTHEBY'S SERVICES
INFORMATION ON SALES
AND USE TAX
IMPORTANT NOTICES

283

ACKNOWLEDGEMENTS





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DESIGN EXPERT SIMON ANDREWS SITS DOWN WITH MICHAEL MAHARAM, WHO FOR OVER TWO DECADES HAS CAREFULLY ASSEMBLED AN IMPRESSIVE COLLECTION OF INTERNATIONAL DESIGN. AS FORMER OWNER OF THE CONTEMPORARY TEXTILE COMPANY MAHARAM, MICHAEL ADVOCATED FOR A RIGOROUS AND UNIVERSAL COMMITMENT TO DESIGN THAT CROSS-POLLINATED BETWEEN HIS PROFESSIONAL ENDEAVOURS AND HIS PRIVATE COLLECTING. THE COLLECTION IS AS DIVERSE AS IT IS CAREFULLY-CHOSEN, PROVIDING A COMPOSITIONAL ENVIRONMENT THAT IS CONSIDERED, YET EFFORTLESSLY UNCONTRIVED. THEMES OF TEXTURE, TONE, SHAPE AND SUBSTANCE INTERWEAVE SENSIBILITY ACROSS ALL MEDIUM AND ERAS, CELEBRATING THE MATERIAL INTEGRITY THAT IS AT THE CORE OF HIS VISION.

Simon Andrews Michael, I have known you for over twenty years, and as a collector I always felt that you had the most intuitive eye for identifying the very best example of its type. How important is intuition, as a collector?

Michael Maharam Much as is the case with fine art, this is very personal...in terms of both the piece, and in the case of serial production, the version, material, and the patina. In iterative serial production there is always the issue of rarity, and of course high-caliber condition and originality are scarce and should be the objective. Ultimately, one should prioritize subjectively...a dog-eared example can be charming, and a piece too fine perhaps too fussy.

SA Collecting is a calling. When did you first discover that you might be a collector, did you chose the objects, or did they chose you — and what were those objects?

MM In the old days before the dawn of eBay, flea markets were the playground of the inveterate collector. The flea was a place to get lost in the penchant for one's visual sorting and editing which was required when funds were scarce and merchandise abundant. I didn't have much to spend in my late teens and twenties, but plenty of time, thus the much-anticipated weekend treasure hunt. My first real collection was that of mouthpieces for musical instruments. Each had a unique and fascinating form, and the brass and pewter of these mouthpieces always possessed a perfect patina. This collection still sits before me at my desk surrounded by later and loftier acquisitions, but it has held up well. Sadly, though I struggled to find these pieces over the course of years and to this day recall many of the moments when and where I found them, in this world of instant gratification one can now buy them countlessly for a pittance on eBay.

SA You are now living in Italy, having left the apartment that you had for seventeen years in New York City. Your arrangements in that interior appeared relaxed and homey, neither too considered nor too cluttered. How important is it to live with the objects that you enjoy collecting?

MM Once upon a time I lived in a sterile showroom of an apartment, but thankfully Sabine came along, brought beauty into my life and used (and often scratched and broke) everything in our home...and then I learned to properly use and appreciate my collection. And the hieroglyphics of three young children become points of nostalgia, as well. There are exceptions, and those who plunk down heavily on delicate chairs only do so once at the risk of further inciting my wrath!

SA I detect numerous sub-chapters within the narrative of your collecting — for example the survey of important chairs by Gerrit Rietveld, or the organic stoneware structures of Axel Salto. How important is it to really investigate, in depth, the creativity of any artist?

MM Homework isn't really a prerequisite...it is a lazy luxury to be guided by one's eye and this alone is sufficient. Expertise is a separate and often fascinating ambition, but it is definitely not critical to the conquest or pleasure of collecting.

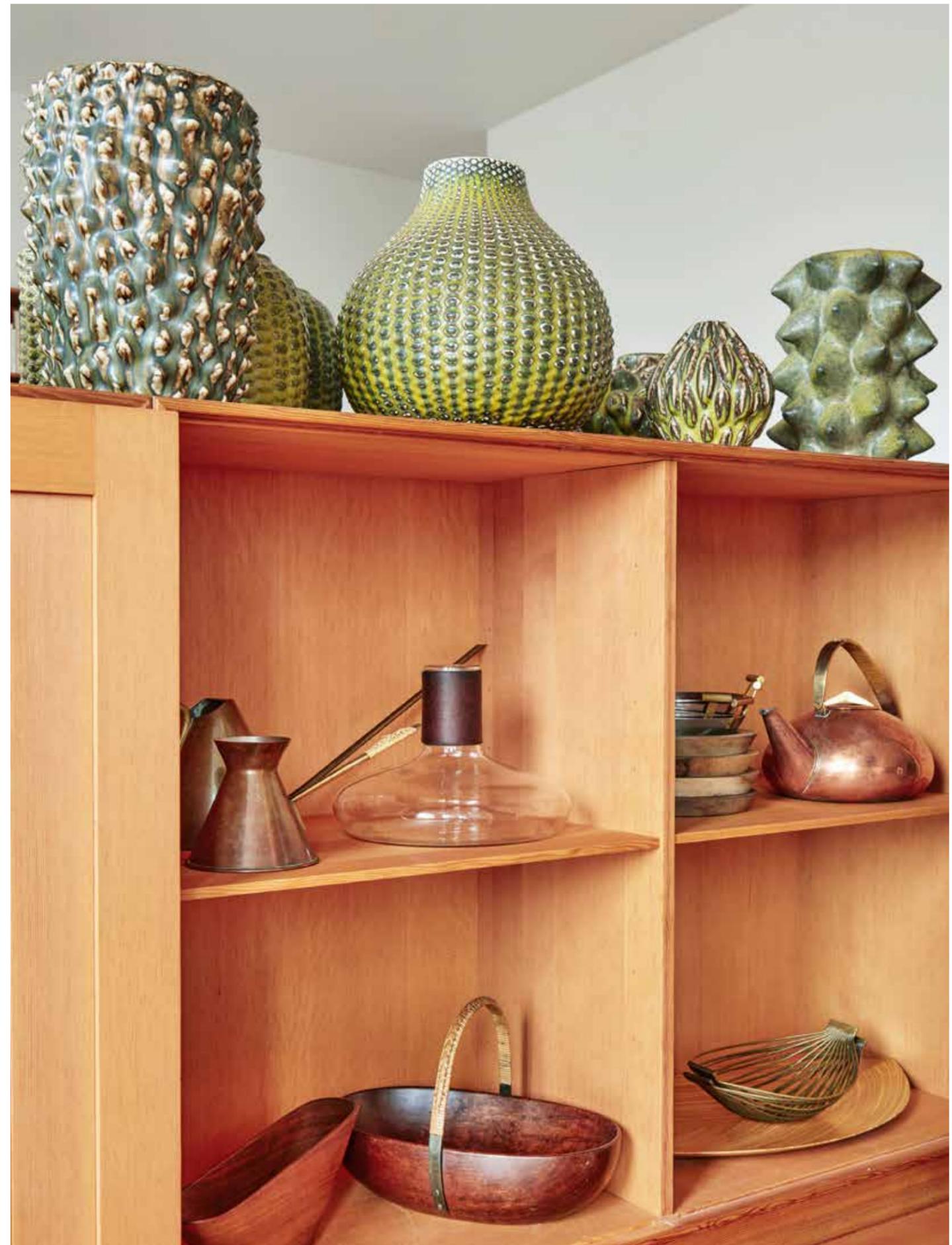
SA I'd also suggest that your collection is very tactile, inviting interaction with natural materials and revealing a real respect for patina. This is as much relevant to some of the more contemporary works, as it is to older, historic material - would you agree?

MM I was always fond of the notion that there wasn't a kilogram of plastic in our entire home...perhaps an exaggeration...but in the French sense of "avoir du poids" or to have weight as a point of seriousness, material substance (and weight) matters to me. I'm very discerning when it comes to collecting plastic, largely because it has limited potential for patina, and the range of textural possibility in natural material is so vast and appealing, from the industrial upward. Patina isn't merely limited to antiquity...in fact, nuanced finish on new pieces is elusive. The properly polished stainless steel of Ron Arad is as beautiful as the luster of vintage Aubock brass.

SA The most interesting collections are those that embrace different disciplines, consider varied materials, and can respect objects from all eras. In this way your collection crisscrosses effortlessly over time and medium, rather in the way the warp and the weft of a textile might seamlessly bind together. How important is it to have a holistic attitude to design, to collecting?

MM Friction counts as does juxtaposition. We all suffer the desire to surround ourselves with coveted iconography and it's tough to do so without falling into the trap of decorating cliché, but ultimately there's fashion and then there's style and it's always a pleasant surprise to discover interesting dialogue between authorship, era, origin, and language.

SA You established Maharam as the leading contemporary textile manufacturer, working both with the estates of noted multidisciplinary designers including Anni Albers, Charles & Ray Eames, Gio Ponti and Alexander Girard, as well as contemporary collaborators such as Hella Jongerius, Konstantin Grcic, and Sir Paul Smith, amongst others. There is a natural synergy here, with your collecting, I believe?





MM In the past the most noted designers were few and easily distinguished from their lesser peers...and of course this all plays out historically by way of the timelessness of their work. Easy to discern in retrospect. This distinction is much more challenging to sort out nowadays given the present vastness of “design” and its digital ubiquity. Sorting the good from the less good was once a far simpler matter... today it’s more a case of the good vs. the great. Subjective hair-splitting. In choosing our collaborators at Maharam, we sought to complement our re-editions and to identify those contemporary contributors with a singular, identifiable, and readily articulated language...Hella’s embrace of the imperfect, Konstantin’s distinctive use of geometry and technique and Paul’s fearlessness with color and feeling for whimsy, by example.

SA You once wisely observed that one “cannot collect without editing” — and I know that as a collector you have been a thoughtful and sensitive custodian of these works, now soon to be released back to the world. So now, as an “editor”, are there works here that you feel especially privileged to have lived with, or that have memorable stories?

MM The answer to this question is perhaps more one of seller’s remorse which only truly becomes evident in retrospect, though leafing through the comp of this catalog I can’t help but feel nostalgia at the memories of friends and family enjoying this apartment...not for its contents, but for the natural ambiance of the place and the ease of being here. Sabine cooking Carbonara for thirty and countless

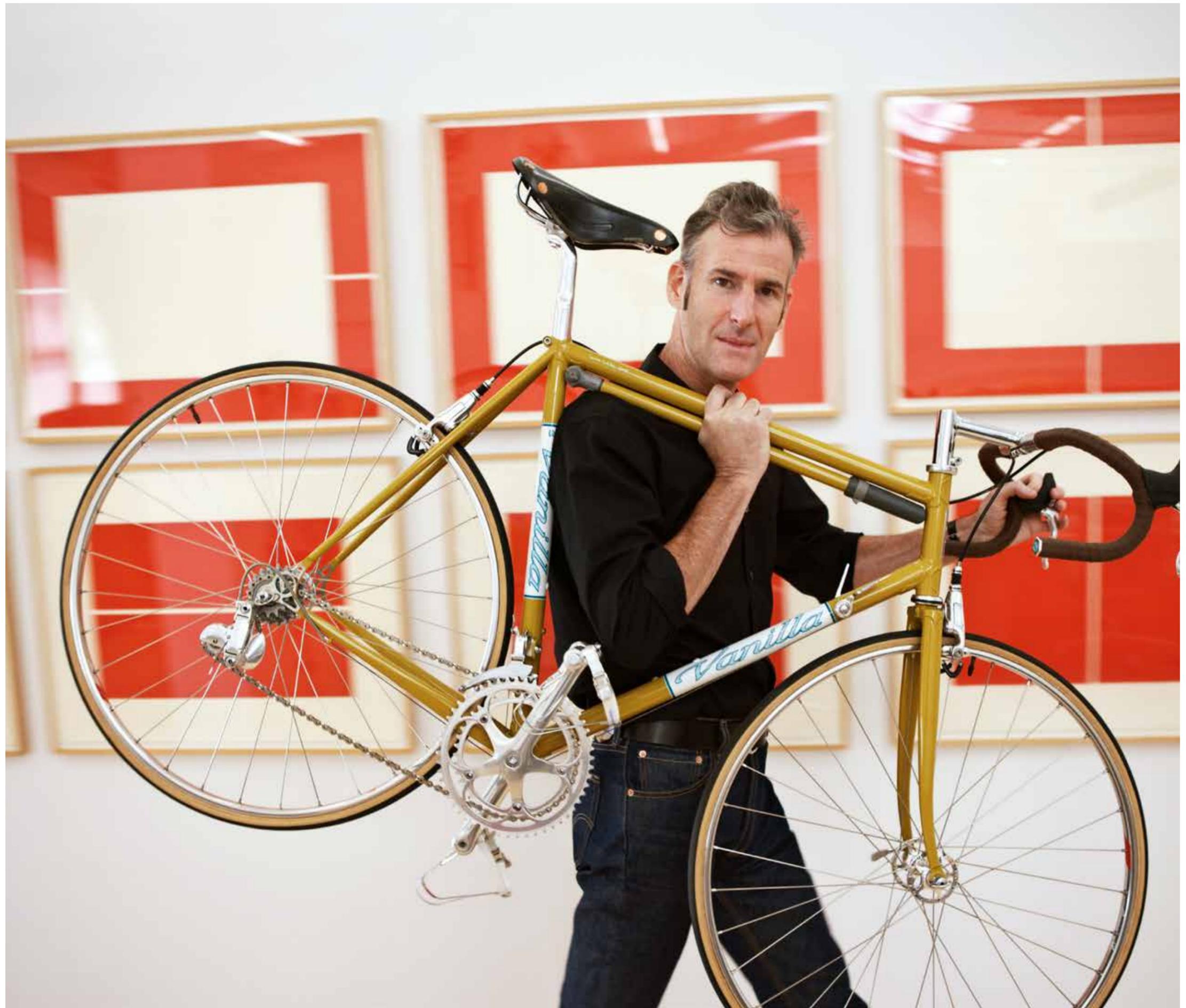
other meals for guests, the place full of people not paying attention to the collection but enjoying the ambiance it provided. Ultimately, this collection is about hundreds or perhaps thousands of auction catalogs hauled along on airplane rides and sitting by my bedside to be perused at bedtime year after year. Tedious as this sounds, it was a quiet pleasure...the most satisfying variety of shopping I can imagine. And the people who made it possible; in my youth the influence of neighbors with remarkable style, Renee Silverstein and Marilyn Brechner, the good fortune of friendships with truly avid and refined collectors; Michael Boyd, John Birch, Harry Hunt, Neil Logan, Andrée Putman and Federico DeVera to name a few, and the many gallerists and auction house representatives who have guided me. In the end, I find that collecting is more about the journey than about the objects...which are simply the manifestation of the experience. For this I am most grateful.

SA And, as you are now creating your exciting new home in Italy, what might the next phase of collecting look like?

MM Trees at the top of the list...it doesn't get better. And as a lifelong hoarder with a warehouse full to show for it, I'm now purpose-driven...a place for everything and everything in its place. Collecting is an incurable interminable condition so I'll focus on the manageable; books and music...and a little Caccia Dominioni Sasso.

SA My final question — if you were to retrace your steps to the beginning, to the early days of building this collection now to be sold — would you have advice that you would like to share with new or developing collectors?

MM Buy what you love, don't overthink, say no more frequently than yes and spend painful sums when there's something you believe in and can't live without...sooner or later you will forget the price though you will always own the pleasure.



designagenda

THE COLLECTION OF MICHAEL MAHARAM

Lots 1-126



1 Adolf Loos COAT RACK

circa 1913
brass, cast iron
78½ in. (199.3 cm) high
19½ in. (49.5 cm) maximum diameter
\$ 3,000-5,000

Provenance

Bel Etage Kunsthandel, Vienna, 2016

Literature

Benedetto Gravagnuolo, *Adolf Loos*, Milan, 1982, p. 153
(for a period photograph of the model in the Café Capua, Vienna)
Eva B. Ottillinger, *Adolf Loos: Wohnkonzepte und Möbelentwürfe*,
Vienna, 1994, p. 131 (for the above mentioned photograph)

This model was designed for the Café Capua in Vienna in 1913.





2 Børge Mogensen PAIR OF CABINETS

designed 1951
model no. 232
with two period keys
produced by FDB Møbler, Denmark
teak, oak, brass
37 x 48 x 17⁵/₈ in. (94 x 122 x 44.7 cm) each

Provenance
Antik, New York, 2007

\$ 6,000-8,000

3 Carl Auböck GLASSWARE SET

circa 1950s
comprising fourteen cups, one pitcher, one martini pitcher
(model no. 3749), one whiskey bottle and one cup carrier
glass, brass, with the original leather, cane and cork
largest pitcher: 9 $\frac{3}{8}$ in. (23.8 cm) high
whiskey bottle: 9 in. (22.8 cm) high, including stopper
cups: 3 $\frac{7}{8}$ in. (9.6 cm) high each
cup carrier: 6 x 15 $\frac{3}{4}$ x 2 $\frac{1}{4}$ in. (15.2 x 40 x 5.7 cm)

Literature

Clemens Koiss, *Carl Auböck: The Workshop*, New York, 2012, p. 115
(for the martini pitcher)

\$ 2,000-3,000





4 Carl Auböck SEVEN ASHTRAYS

circa 1947
 comprising two large ashtrays with tampers (including model
 no. 3515) and a group of five ashtrays on stand
 brass, cow horn
 each ashtray impressed *Auböck/MADE IN AUSTRIA*
 largest: 5⁵/₈ in. (14.2 cm) diameter

Provenance
 Wyeth, New York, 2005-2012

Literature
 Clemens Kois, *Carl Auböck: The Workshop*, New York,
 2012, p. 211 (for one ashtray)

\$ 1,500-2,500

5 Carl Auböck TWO FRUIT BASKETS

circa 1950
 brass
 each impressed *Auböck*, one impressed *MADE IN AUSTRIA*
 i: 3 x 9³/₄ x 6¹/₄ in. (7.6 x 24.7 x 15.8 cm)
 ii: 2³/₄ x 10¹/₄ x 5³/₄ in. (6.9 x 26 x 14.6 cm)

Provenance
 Christie's South Kensington, November 8, 2005, lot 247

Literature
 Clemens Kois, *Carl Auböck: The Workshop*, New York, 2012, p. 222

\$ 1,200-1,800



6 Studio Arditì "PRISMAR" LAMP

circa 1972
produced by Nucleo for Sormani, Arosio, Italy
glass, lacquered metal
with the producer's label signed *nucleo/divisione
della sormani s.p.a./22060 arosio - italia*
9¾ x 8½ x 8½ in. (24.7 x 21.5 x 21.5 cm)

Provenance

R 20th Century, New York, 2004

Literature

Fulvio & Napoleone Ferrari, *Light-Lamps 1968-1973:
New Italian Design*, Turin, 2002, fig. 42

\$ 2,000-3,000







7 Axel Salto "AKTAEON" MASK

circa 1932
executed by Royal Copenhagen, Denmark
stoneware with Solfatara glaze
with the maker's blue wave mark
15½ x 14½ x 8⅝ in. (39.3 x 36.8 x 21.8 cm)

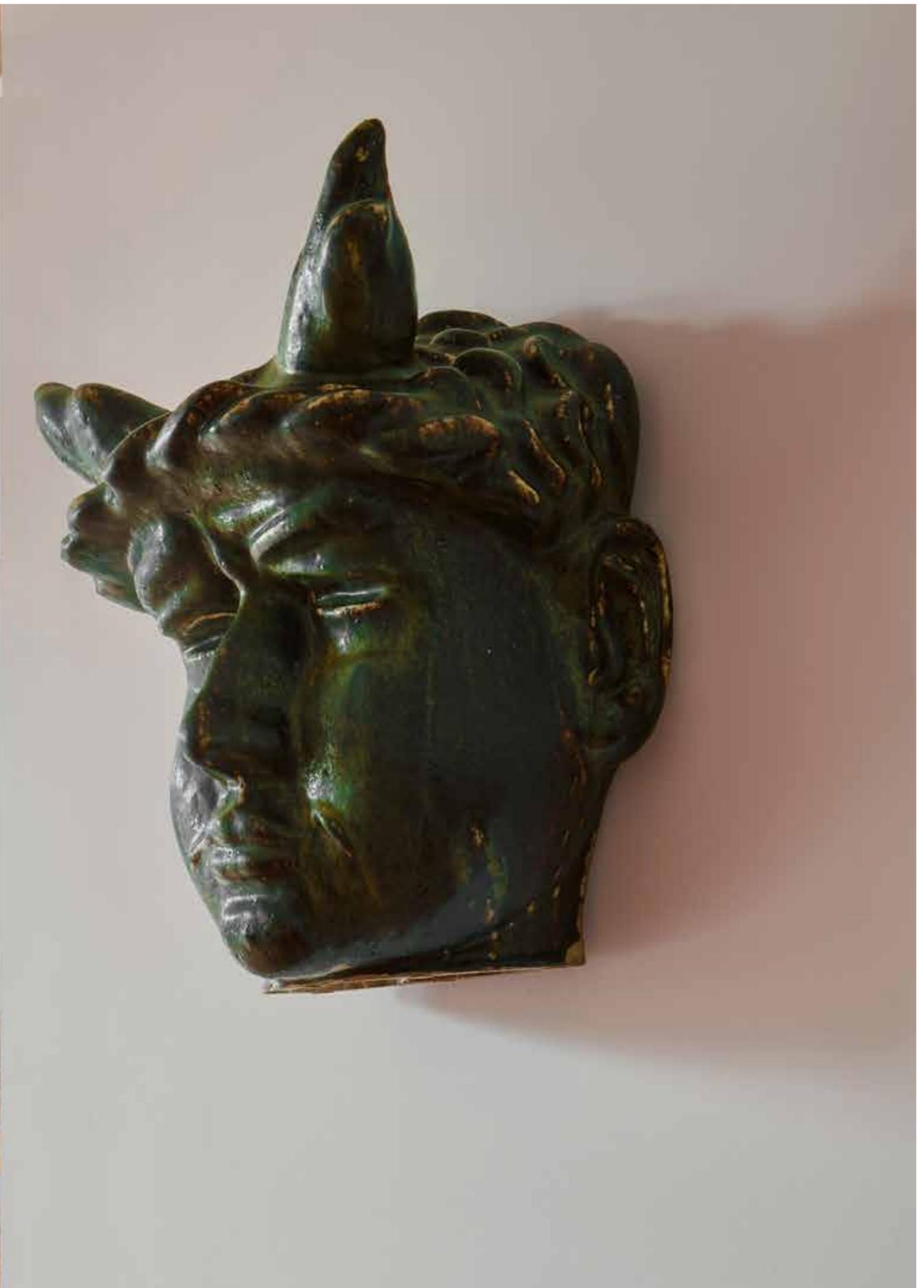
Provenance

Antik, New York, 2006

Literature

Det Braendende Nu, exh. cat., Kunstindustrimuseet,
Copenhagen, 1989, p. 39 (for a related example)

\$ 40,000-60,000



Line + Space: Masterpieces by Gerrit Rietveld

“RIETVELD’S GENIUS WAS ONE OF INQUISITIVE REDUCTION, THE REMOVAL OF THE EXTRANEOUS TO DELIVER PRACTICAL POETRY OF A CEREBRAL, AMBIENT TYPE. CONSISTENT WITHIN ALL THE CHAIRS PRESENTED IN THIS COLLECTION, IS A RESOLUTE CONFIDENCE IN THE AESTHETIC AND INTELLECTUAL VALUE OF REDUCTION.”

Over the course of two decades, Michael Maharam has quietly and diligently assembled one of the most important and complete surveys of authentic and early Gerrit Rietveld chair designs outside of public institutions. The collection reveals the conceptual narrative that confirms Rietveld as one of the most rigorous and innovative thinkers in modern design, fluently certain of concept and skillfully versatile in medium.

The collection is spearheaded by an exceptional example of Rietveld’s century-defining masterpiece — the “Rood Blauwe stoel” of 1919 that was to re-wire critical thought and synthesize boundaries between art, architecture and design — and concludes with symmetrically-paired examples of his final work, the refined Steltman chair of 1963. Rietveld’s genius was one of inquisitive reduction, the removal of the extraneous to deliver practical poetry of a cerebral, ambient type. Consistent within all the chairs presented in this collection, is a resolute confidence in the aesthetic and intellectual value of reduction — the substance of a chair is now merely traced by the delineations of the frame, the components identified, exploded, and now held static in time, space and volume.

Assured in his conceptions, Rietveld proved no less skillful as a constructor of forms. If the chairs in this collection consistently reveal the expressiveness of positive and negative space, then innovation and technique support equal resonance. Punctuating this narrative are chairs made from plywood, from steel rod, or from solid timber dove-tailed and cantilevered into impossible structures. Aspirations towards decoration are tangential yet present in color or contrast, or the suppression of massing through apertures drilled to a seat-back, accented lightly with chalk to emphasize the woodgrain. Deprived of materials during wartime, the Moolenbeek armchair of 1942 reveals as an exercise in the rearrangement of identical components to deliver competent form — no less rigorous than the simple pragmatism of a 1920s Military stool, or the expressive structural streamlining of his post-war Danish chair.

Through these rare artefacts Gerrit Rietveld communicates an important and precious legacy, one defined by certainty and consistency, and undiminished in the capacity to inspire.

SIMON ANDREWS
Independent Expert Consultant, Andrews Art Advisory Ltd.







8 Gerrit Rietveld "ROOD BLAUWE" CHAIR

designed 1918-1919, executed early 1920s
executed by Gerrit Rietveld or Gerard van de Groenekan, The Netherlands
painted beech
34½ x 25⅞ x 33 in. (87.6 x 65.5 x 83.8 cm)

\$ 150,000-250,000

Provenance

Commissioned by Mrs. Charley Toorop for her house "De Vierken",
Bergen, Holland
Gifted to Mrs. Henneman, her secretary, circa 1950
Thence by descent
Sotheby's Amsterdam, April 17, 1989, lot 584
Private Collection, United States
Sotheby's Amsterdam, July 30, 2003, lot 47

Literature

Daniele Baroni, *The Furniture of Gerrit Thomas Rietveld*, New York, 1978,
p. 51, no. 2 (for another example of the model)
Mildred Friedman, ed., *De Stijl: 1917-1931, Visions of Utopia*, New York,
1982, p. 124 (for other examples of the model)
Gerrit Rietveld: A Centenary Exhibition, exh. cat., Barry Friedman Ltd.,
New York, 1988, pp. 22-28 (for other examples of the model)
Marijke Küper and Ida van Zijl, *Gerrit Th. Rietveld*, Utrecht, 1992,
pp. 74-75 and 79 (for other examples of the model)
Peter Vöge, *The Complete Rietveld Furniture*, Rotterdam, 1993, pp. 23
(for an archival photo of Mrs. Charley Toorop possibly sitting in the
present chair) and 58-59 (for other examples of the model)
Ida van Zijl, *Gerrit Rietveld*, London, 2010, pp. 31, 35 and 203
(for other examples of the model)
Marijke Küper, *Rietveld's Universum*, Rotterdam 2010, pp. 195-201
(for other examples of the model)
Marijke Küper and Lex Reitsma, *De stoel van Rietveld*, Rotterdam, 2012,
p. 178, no. 13 (for the present lot illustrated)

Sotheby's would like to thank Rob Driessen and Jurjen Creman for
their assistance with the cataloguing of this lot.

Gerrit Rietveld's iconic armchair belongs to a brief yet explosively creative chapter in his development as an architect and designer, capturing the intellectual and artistic tumult of a world now in change. The earliest examples of the chair, shown in its present configuration without side panels, were created around 1920-1921 and the first examples were lightly stained as opposed to painted. In the instances where the original provenance has been preserved, it is evident that these were chairs that were acquired by those friends and colleagues closest to Rietveld's milieu. The example acquired by the Victoria & Albert Museum in 1989 was one of two that had originally belonged to the architect Piet Elling, whilst that obtained by the Museum of Modern Art, New York in 1983 had formerly belonged to the painter Chris Beekman. The same museum was the first to acquire an example of this important form, having been donated by the architect Philip Johnson in 1953, who by turn had acquired the chair from the Dutch ophthalmologist Gezenius ten Doesschate.

Detailed study of the provenance of further examples, retained in both public and private collections, reveals further evidence of the extreme intimacy with which early examples of these chairs were distributed, with original owners representing the artistic avant-garde of the Netherlands and the De Stijl group. These included the writer Tii Brugmans (Rijksmuseum, Netherlands, since 2010), the architect J.J.P. Oud who owned two (one now in the Brooklyn Museum of Art, since 1971), and the painter Jacob Bendien who originally owned the example preserved since 2002 in the High Museum, Atlanta. Other original owners also included the sculptor Steph Uiterwaal, and painters Roelf Jongman and Douwe van Der Zweep. Interestingly, at least two early examples were acquired by clients from outside the arts, including the chair retained in the

Stedelijk Museum that was originally owned by the neurologist Frits Grewel, and another, current location now unrecorded, that was once owned by the teacher Pieter Zeilmaker. These latter two examples offer potential for stimulating debate on the evolving relationship between the arts and the study of psychology and behavior that paralleled intellectual thought in the early twentieth century.

The present example must be situated within this important cultural context, a forward-thinking environment that advocated conceptual and aesthetic inquisitiveness. This example was one of two originally owned by the celebrated painter Charley Toorop (1891-1955), and used in the villa that she herself designed De Vlerken, in Bergen. A contemporary photograph records Toorop seated in her chair. An associate of Bart van Der Leek, and of Piet Mondrian, examples of Toorop's paintings are held in several Dutch institutions, including the Boijmans Van Beuningen Museum, Rotterdam. Her daughter-in-law was the photographer Eva Bensyo, who also owned a grey-painted example of a 'Red / Blue' chair, now in a private collection since 2006.

The chair here offered originally came to market in 1989, and retains a direct line of provenance having passed from Toorop to her secretary, Marijke Henneman, around 1950. The chair then entered the collection of the celebrated New York collector Stanley J. Seeger, before being acquired by the present owner in 2003. Until this date, the chair had been covered with a later layer of pale grey paint, which was meticulously removed to reveal the remarkable original palette of grey, with yellow accents to the terminals here shown (op. cit., Kuper & Reitsma, 2012, p. 99). The type of paint here used is intriguing, as it exhibits a chalky consistency and has





been applied with broad, energetic brushstrokes, and appears consistent with the hand-mixed paints used by Rietveld, and also by Toorop herself. Evidence of successive layers of paint is common to most surviving examples of this design, as the palette was adapted to suit both environment and personal taste, and moreover, Rietveld himself did not ascribe any absolute value to the use of primary colors on these chairs (op. cit., Kuper & van Zijl, 1992, p. 76).

Technically, this chair reveals characteristics entirely consistent with early 1920s manufacture. In addition to the dimensions of the billets, which became progressively thicker over time, the chair features a seat and back delivered from panels of solid wood, and with the distinctive rippling to the underside of having been cut on a bandsaw. Solid seats and backs were used, as here, on the earliest examples of this form, however they were prone to cracking and warping, and by the mid-1920s Rietveld was utilizing rigid plywood boards on subsequent examples, and replacing the solid boards on earlier examples. To the lower back of the present chair is a shallow crack that has been reinforced from the rear, identifying it as one of the few early examples to have retained the original solid boards. These essential details, together with evidence of a thin black stain as the primary surface to the timber, attest to a chair that would have been

executed in the earlier part of the 1920s. All the examples of the chairs executed before 1925 were made by Rietveld himself assisted by three technicians, one of whom was Gerard van de Groenekan and who in 1925 assumed control of workshop production, with Rietveld himself now too busy with architectural projects.

Research undertaken by Marijke Kuper in 2012 records a total of 17 early, pre-war examples of this design preserved in international museum collections. Of these, 5 chairs are preserved in American institutions (MoMA, Brooklyn Museum of Art, High Museum of Art, Atlanta, St Louis Art Museum); 6 in Japanese museums (Osaka City Museum of Modern Art, Toyota Municipal Museum of Art, Ustonomiya Museum of Art); and a further 6 in European museums (Central Museum, Utrecht, Stedelijk, and Rijksmuseum Amsterdam, Victoria & Albert Museum, London, and the Vitra Design Museum, Weil am Rhein).

SIMON ANDREWS

Independent Expert Consultant, Andrews Art Advisory Ltd.

ABOVE: THE PAINTER MRS. CHARLEY TOOROP SITTING IN ONE OF HER TWO "ROOD BLAUWE" CHAIRS, POSSIBLY THE PRESENT LOT. PICTURED IN PETER VÖGE, *THE COMPLETE RIETVELD FURNITURE*, ROTTERDAM, 1993, P. 23.



In 1923 Rietveld was commissioned to design furniture for the Catholic Military Home in Utrecht. The horizontals and verticals of these designs are connected by halved joints reinforced with strong nuts and bolts. The tops of the stool and the table and also the seats of the chairs do not rest directly on the verticals, but on a number of slender cross bars, thereby creating a light spatial construction. The Military stool was originally made in various colors, including black and white, and different shades of grey.

-S.A.

9 Gerrit Rietveld "MILITAIR" STOOL

designed 1923, executed circa 1920s-1930s
executed by Gerard van de Groenekan, The Netherlands
painted wood and plywood, steel bolts
17¾ x 17¾ x 15¾ in. (45 x 45 x 40 cm)

\$ 12,000-18,000

Provenance

Private European Collection
Christie's London, April 30, 2008, lot 80

Literature

Daniele Baroni, *The Furniture of Gerrit Rietveld*, Woodbury, 1978, p. 70, no. 29

Gerrit Rietveld: A Centenary Exhibition, exh. cat.,
Barry Friedman Ltd., New York, 1988, pp. 35 and 48

Marijke Küper and Ida van Zijl, *Gerrit Th. Rietveld*, Utrecht,
1992, p. 93 (for the small version of the model)

Peter Vöge, *The Complete Rietveld Furniture*, Rotterdam,
1993, pp. 62-63, pl. 60

Gerrit Rietveld: A Centenary Exhibition, exh. cat.,
Barry Friedman Ltd., New York, 1988, p. 48
(for the small version of the model)

Sotheby's would like to thank Rob Driessen and Jurjen Creman
for their assistance with the cataloguing of this lot.



10 Gerrit Rietveld "BEUGEL" CHAIR

designed circa 1928, executed early 1930s
executed by Metz & Co., The Netherlands
silver-painted steel, painted plywood
29 x 15⁵/₈ x 23¹/₂ in. (73.6 x 39.6 x 59.6 cm)

\$ 15,000-20,000

Provenance

Galerie Ulrich Fiedler, Berlin, 2001

Literature

Daniele Baroni, *The Furniture of Gerrit Rietveld*, Woodbury, 1978,
p. 116, no. 19

Marijke Küper and Ida van Zijl, *Gerrit Th. Rietveld*, Utrecht, 1992, p. 118

Peter Vöge, *The Complete Rietveld Furniture*, Rotterdam, 1993,
pp. 74-75, pl. 91

Gerrit Rietveld: A Centenary Exhibition, exh. cat., Barry Friedman Ltd.,
New York, 1988, p. 45

Rob Dettingmeijer, ed., *Rietvelds Universum*, Rotterdam 2010,
p. 141 (for the model illustrated in a contemporary photograph of
the Erasmuslaan interior dated 1931)

Ida van Zijl, *Gerrit Rietveld*, London, 2012, p. 99

Sotheby's would like to thank Rob Driessen and Jurjen Creman for
their assistance with the cataloguing of this lot.





Rietveld's designs for "Beugelstoele", or "Frame Chairs", underlined the architect's quest for reductive rationalism in his furniture designs, evolving the narrative that was initiated with his 'Red Blue' open armchairs of 1919, with the graphic minimalism of the Zig-Zag chairs of 1932. Unlike the 'Schroder', or 'upright' chairs of around the same period, and which retained the rectilinear aesthetic consistent with those earlier models, the various types of "Beugelstoele" offered a more sinuous, organic styling to their structure, enhanced by the dynamic curves of the steel structure paired with a curvaceous, ergonomic seat. Contextualizing the "Beugelstoel" to the late 1920s, it remains challenging to imagine society's willingness to accommodate such reductive, minimalist structures, and yet the model was popular enough to remain in production with Metz until at least the early 1930s. Beyond the unique technical and aesthetic innovations of the design, Rietveld's real triumph with the "Beugelstoel" was to deliver a functionalist, industrialized product that was now democratized as aspirational and stylish concept.

-S.A.





11 Gerrit Rietveld "SCHRÖDER" UPRIGHT CHAIR

circa 1928-1930
executed by Metz & Co., The Netherlands
silver-painted steel, lacquered plywood
32³/₄ x 17⁵/₈ x 20¹/₄ in. (83.1 x 44.7 x 51.4 cm)

\$ 25,000-35,000

Provenance

Fischer Fine Art, London
Private Collection
Wright, Chicago, May 18, 2003, lot 144

Exhibited

Pioneers of Modern Furniture, Fischer Fine Art, London, 1990

Literature

Daniele Baroni, *The Furniture of Gerrit Thomas Rietveld*, New York, 1978, p. 96, no. 33

Walter König, *Stühle aus Stahl: Metallmöbel 1925-1940*, Cologne, 1980, p. 106

Pioneers of Modern Furniture, exh. cat., Fischer Fine Art, London, 1991, no. 4 (for the present lot illustrated)

Marijke Kuper and Ida van Zijl, *The Complete Works of Gerrit Rietveld*, Utrecht, 1992, p. 128, no. 148 (described as "upright chair")

Peter Vöge, *The Complete Rietveld Furniture*, Rotterdam, 1993, pp. 20 and 65, pl. 64 (described as "Schröder chair")

Charlotte and Peter Fiell, *1000 Chairs*, Cologne, 2005, p. 194

Rob Dettingmeijer, ed., *Rietveld's Universe*, Rotterdam 2010, p. 143 (for the model in the collections of the Centraal Museum, Utrecht)

Ida van Zijl, *Gerrit Rietveld*, London, 2012, p. 92 (described as "upright chair")

Sotheby's would like to thank Rob Driessen and Jurjen Creman for their assistance with the cataloguing of this lot.



The present chair can be situated as amongst the earliest of Rietveld's designs for steel-framed furniture, and represents an important pivot from the artisanal workshop production of earlier models, towards the aspirations for serial production that would be realized with the Beugelstoel during the late 1920s and into the 1930s. Of simple rectilinear profile, and with modest concessions to comfort offered by the angled seat and hinged back, the design acknowledges the pioneering metal furniture then being developed at the Bauhaus, whilst maintaining the graphic formality of Rietveld's billet furniture of the early 1920s.

Only three examples of this important transitional design are known to exist. One of these, with black-painted seat and grey-painted frame and with provenance to Truus Schröder, is today in the collection of the Centraal Museum, Utrecht. The

third example, with provenance given as the Schröder House, was sold at Sotheby's Amsterdam in 1988. The location of this example, which featured grey-painted seating elements and a silver-painted frame, is currently not recorded.

Whilst reference to this model's association with Truus Schröder is persuasive, the earliest published photograph of the model dates to the "Erasmulaan" model home exhibition of October 1931, and there exists reference to another example being again exhibited the following year at the Werkbundsiedlung, Vienna 1932.

Of these three examples, the present chair is the only example to celebrate the constructivist personality of the structure through the bright primary colors associated with De Stijl. This important and presumably unique variant was included in the seminal 1991 exhibition "Pioneers of Modern Furniture" curated by Fischer Fine Art in London, a retrospective that is today widely regarded as having been pivotal to the reappraisal of important Modernist design.

-S.A.

ABOVE: CHAIR FOR THE SCHRÖDER HOUSE, 1925. FROM MS. SCHRÖDER'S PHOTOGRAPH ALBUM. PICTURED IN PIONEERS OF MODERN FURNITURE, EXH. CAT., FISCHER FINE ART, LONDON, 1991, NO. 4.





12 Gerrit Rietveld "ZIG-ZAG" CHAIR

designed and executed circa 1934-1938
executed by Gerard van de Groenekan or Metz & Co., The Netherlands
painted wood
later branded *H.G.M./G.A. v.d. GROENEKAN/DE BILT NEDERLAND*
29 x 14 x 15⁵/₈ in. (73.6 x 35.5 x 39.6 cm)

\$ 15,000-20,000

Provenance

Collection of Alexander von Vegesack
Phillips New York, *Masterworks from the Collection of Alexander von Vegesack*, December 8, 2005, lot 56

Literature

Clement Meadmore, *The Modern Chair: Classics in Production*, New York, 1975, pp. 76-79
Daniele Baroni, *The Furniture of Gerrit Thomas Rietveld*, New York, 1977, p. 136, no. 25
Gerrit Rietveld: A Centenary Exhibition, Craftsman and Visionary, exh. cat., Barry Friedman Ltd., New York, 1988, p. 51
Martin Eidelberg, ed., *Design 1935-1965: What Modern Was*, Montreal, 1991, p. 316
Marijke Küper and Ida van Zijl, *Gerrit Th. Rietveld*, Utrecht, 1992, pp. 147, 179, 202 and 246
Peter Vöge, *The Complete Rietveld Furniture*, Rotterdam, 1993, p. 83, pl. 120, pp. 109 and 149
Galerie Ulrich Friedler, *Modern Equipment*, Cologne, 2004, p. 45
Ida van Zijl, *Gerrit Rietveld*, London, 2010, pp. 103, 132, 139 and 143
Marijke Kuper and Lex Reitsma, *De stoel van Rietveld*, Rotterdam, 2012, n.p.

Sotheby's would like to thank Rob Driessen and Jurjen Creman for their assistance with the cataloguing of this lot.

13 Gerrit Rietveld "ZIG-ZAG" EASY CHAIR

designed 1934, executed 1939-1947
executed by Gerard van de Groenekan or Metz & Co., The Netherlands
mahogany, brass bolts
26½ x 21¾ x 22 in. (67.3 x 54.3 x 55.8 cm)

\$ 40,000-60,000

Provenance

Private Collection, The Netherlands
Thence by descent
Sotheby's Amsterdam, June 7, 2004, lot 192
Galerie Frans Leidelmeijer, Amsterdam, 2007

Literature

Daniele Baroni, *The Furniture of Gerrit Thomas Rietveld*, New York, 1978, p. 133, no. 53

Gerrit Rietveld: A Centenary Exhibition, exh. cat., Barry Friedman Gallery, New York, 1988, p. 53

Marijke Küper and Ida van Zijl, *Gerrit Th. Rietveld: The Complete Works*, Utrecht, 1992, p. 146 (for a related model without openworked backrest)

Peter Vöge, *The Complete Rietveld Furniture*, Rotterdam, 1993, p. 87 (for a related model without openworked backrest)

Luca Dosi Delfini, *The Furniture Collection, Stedelijk Museum*, Amsterdam, 2004, p. 316

Ida van Zijl, *Gerrit Rietveld*, London, 2012, p. 103

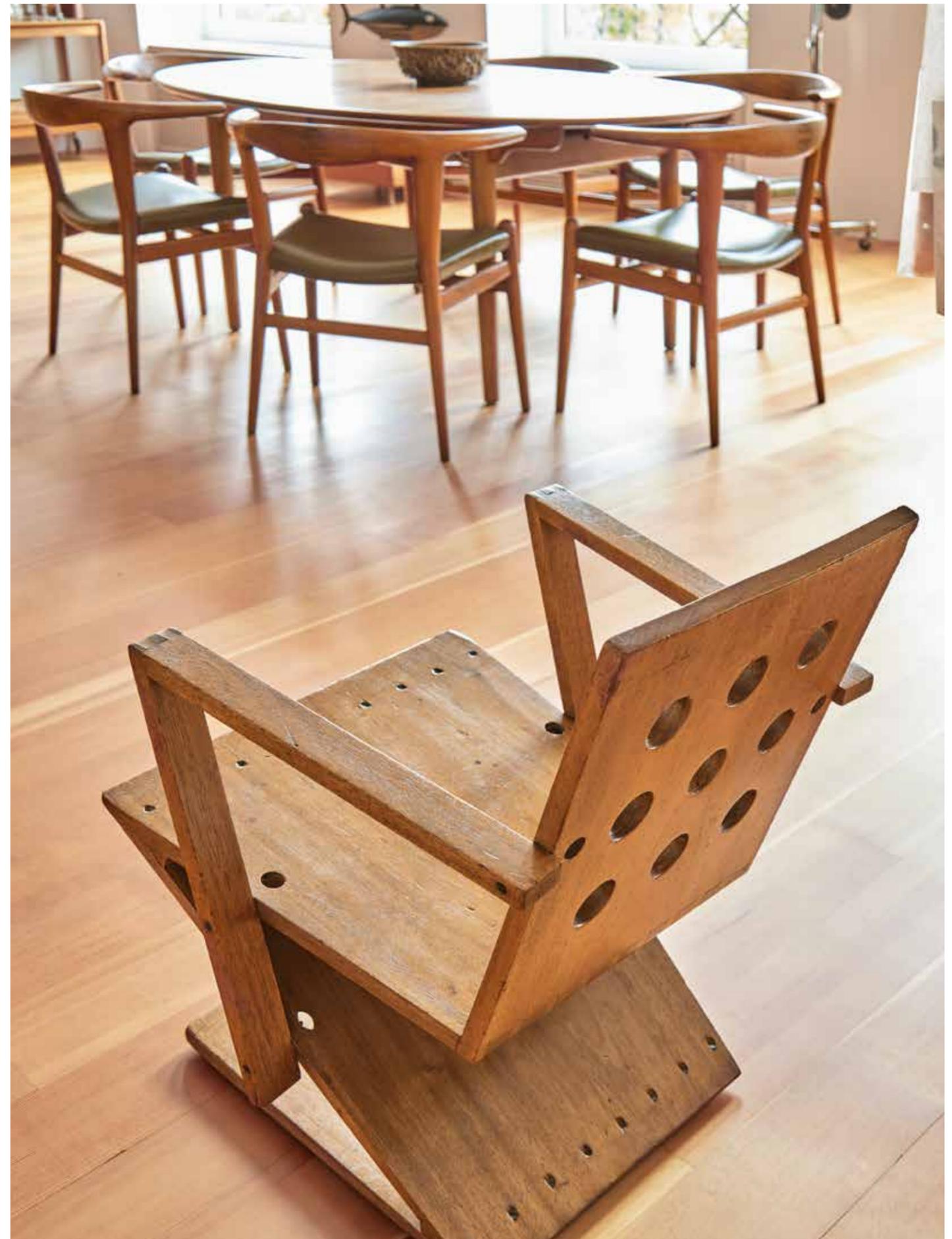
Sotheby's would like to thank Rob Driessen and Jurjen Creman for their assistance with the cataloguing of this lot.





The most elemental of all of Rietveld's chair designs, the "Zig-Zag" endures as amongst the most important and influential of all modern furniture design, rendering a structure that becomes invisible once the occupant is seated. With architectural presence that belies ergonomic simplicity, the concept provided ample opportunity for multiple variations, including both arm and armless versions, low lounge variations, and even a child's high-chair. The present example, rare to be executed in mahogany, incorporates full-height arms to deliver load-bearing capacity, and a series of circular perforations, here heightened with white chalk for contrast. This armchair originally formed part of a small group of commissioned furnishings, to also include a set of six "Zig-Zag" dining chairs and a dining table, dispersed in 2004 from the original commissioning state.

-S.A.



14 Gerrit Rietveld "MOOLENBEEK" LOUNGE CHAIR AND SIDE TABLE

lounge chair: circa 1942-1943; occasional table:
designed circa 1941
the armchair executed by Moolenbeek & Partners, The
Netherlands; the table executed by
Gerard van de Groenekan, The Netherlands
oak

lounge chair: 26 x 23 x 27¾ in. (66 x 58.4 x 70.4 cm)

side table: 15 in. (38.1 cm) high; 15½ in. (39.3 cm)
diameter

\$ 25,000-35,000



Provenance

chair:

Collection of the Moolenbeek Family
Christie's Amsterdam, June 7, 1988, lot 402
Phillips New York, December 4, 2000, lot 95
table:

Collection of the Moolenbeek Family
Private Collection, Amsterdam
Sotheby's Amsterdam, November 18, 2002, lot 253

Literature

Peter Vöge and Bab Westerveld, *Stoelen: Nederlandse Ontwerpen 1945-1985*, Amsterdam, 1986, p. 67, no. 8

Marijke Kuper and Ida van Zijl, *The Complete Works of Gerrit Rietveld*, Utrecht, 1992, pp. 206, no. 327-328 (for two related tables from the estate of C. Moolenbeek) and 214, no. 345 (for the chair)

Peter Vöge, *The Complete Rietveld Furniture*, 1993, p. 125, pl. 244 (for the chair) and 245 (for the table)

Ida van Zijl, *Gerrit Rietveld*, London, 2012, p. 145 (for the armchair)

Sotheby's would like to thank Rob Driessen and Jurjen Creman for their assistance with the cataloguing of this lot.

Rietveld's refusal to enroll in the state-approved trade guilds during the Nazi occupation of the Netherlands restricted not only his access to projects, but also to basic materials now increasingly redirected to the war effort. The present armchair formed part of a brief series created specifically for branches of the Amsterdamsche Bank in The Hague and in Amsterdam, and was produced by Moolenbeek & Partners during 1942-1943. With only slender slats of basic timber available, Rietveld skillfully creates an effective and efficient load-bearing structure. The accompanying side table was executed during this same period, for the personal use of the Moolenbeek family.

-S.A.



15 Gerrit Rietveld "DANISH" CHAIR

designed and executed circa 1946-1950
executed by W.C. Hulsman, Amsterdam
painted plywood, laminated wood
24¹/₈ x 25¹/₂ x 20³/₄ in. (61.4 x 64.7 x 52.7 cm)

\$ 35,000-50,000

Provenance

The Estate of Gerrit Thomas Rietveld
Christie's Amsterdam, *Rietveld and the Rietveld Academie*, June 7,
1988, lot 401
Private Collection
Christie's New York, June 13, 2002, lot 72

Literature

Daniele Baroni, *The Furniture of Gerrit Thomas Rietveld*, New York,
1978, p. 159, no. 65
Marijke Küper and Ida van Zijl, *Gerrit Th. Rietveld: The Complete
Works*, Utrecht, 1992, p. 234
Peter Vöge, *The Complete Rietveld Furniture*, 1993, pp. 140-141, pl. 291
Ida van Zijl, *Gerrit Rietveld*, London, 2012, p. 197

This lot is offered together with five letters from Gerrit Rietveld
and his son.

Sotheby's would like to thank Rob Driessen and Jurjen Creman
for their assistance with the cataloguing of this lot.





Rietveld's design for an easy chair skillfully incorporates modern plywood-bending technology to deliver a design assembled from the minimum number of components, and with no visible means of connecting. Both in terms of materials and concept, the "Danish" chair presents as a unified, one-piece entity potentially suitable for serial production. However, despite the elemental simplicity of the design it would appear that very few examples were ultimately produced, and that several of these, including the present example, were retained by the designer. Furthermore, amongst those extant examples, of which around ten only can be counted to exist today, there is a strong degree of variety both in terms of the shapes of the elements, and moreover the colors used, with no two examples being painted alike.

Of these 10 examples, two are prototypes: one of metal, and one of fiberboard, and both are retained in the Centraal Museum, along with an example painted red with white rims. Other painted examples are retained in the Delft Technical University, and on loan to the Rijksmuseum. There exist three examples in natural, unpainted plywood, these being retained in the Minneapolis Museum of Art, the Musée des Beaux-Arts de Montréal, and the Vitra Design Museum.

Only two examples of this important design are in private collections - the present example, and another grey-painted with white rims, sold at auction in 2009. The present example is unique amongst all painted versions of this design, by virtue of the blue-painted plywood strap that contributes to a sensation of visual weightlessness. The chair acquired the title "Danish Chair" subsequent to an exhibition in Denmark in 1952.

-S.A.



16 Gerrit Rietveld "STELTMAN" CHAIR (RIGHT)

designed 1963, executed circa 1965-1970
executed by Gerard van de Groenekan, The Netherlands
painted oak
branded H.G.M./G.A. v.d. GROENEKAN/DE BILT NEDERLAND
27 $\frac{1}{8}$ x 19 x 17 $\frac{3}{8}$ in. (69 x 48.2 x 43.6 cm)

\$ 25,000-35,000

Provenance

Acquired directly from Gerard A. Van De Groenekan, 1970
Private Collection, Germany
Sotheby's New York, June 19, 2007, lot 192
Private Collection, Amsterdam, 2015

Literature

Daniele Baroni, *The Furniture of Gerrit Rietveld*, Woodbury, 1978,
p. 158, no. 68
Gerrit Rietveld: A Centenary Exhibition, exh. cat., Barry Friedman Ltd.,
New York, 1988, p. 60
Marijke Kuper and Ida van Zijl, *The Complete Works of Gerrit Rietveld*,
Utrecht, 1992, pp. 332 and 341, no. 646
Peter Vöge, *The Complete Rietveld Furniture*, Rotterdam, 1993,
p. 166, no. 371
Ida van Zijl, *Gerrit Rietveld*, London, 2012, p. 191

Sotheby's would like to thank Rob Driessen and Jurjen Creman
for their assistance with the cataloguing of this lot.





This design was originally created for the Steltman Jewellery Shop in the The Hague, and was conceived as both left- and right-hand versions that could be associated to create a single seating element. A remarkable design in which positive and negative space occupy equal resonance, the "Steltman" chair must be regarded as a masterpiece, and was the last chair designed by Rietveld before his death the following year. The two chairs originally created for the jewellery store were upholstered in white leather, and are now lost. According to Tjerd Deelstra, a former pupil of Rietveld at the Delft Technical University, the architect had informed him that the lightly transparent cream stain utilized on this and other designs, was selected out of appreciation for the salt-bleached driftwood to be found nearby on the beaches of The Hague.

-S.A.

17 Gerrit Rietveld "STELTMAN" CHAIR (LEFT)

designed 1963, executed 1965-1970
executed by Gerard van de Groenekan, The Netherlands
painted oak
branded H.G.M./G.A. v.d. GROENEKAN/DE BILT NEDERLAND
27½ x 19¼ x 17½ in. (69.8 x 48.8 x 44.4 cm)

\$ 20,000-30,000

Provenance

Gerrit Rietveld Jr.
Thence by descent
Christie's Amsterdam, June 4, 2002, lot 202

Literature

Daniele Baroni, *The Furniture of Gerrit Rietveld*, Woodbury, 1978,
p. 158, no. 68
Gerrit Rietveld: A Centenary Exhibition, exh. cat., Barry Friedman Ltd.,
New York, 1988, p. 60
Marijke Kuper and Ida van Zijl, *The Complete Works of Gerrit Rietveld*,
Utrecht, 1992, pp. 332 and 341, no. 646
Peter Vöge, *The Complete Rietveld Furniture*, Rotterdam, 1993,
p. 166, no. 371
Ida van Zijl, *Gerrit Rietveld*, London, 2012, p. 191

Sotheby's would like to thank Rob Driessen and Jurjen Creman
for their assistance with the cataloguing of this lot.





"A REMARKABLE DESIGN IN WHICH POSITIVE AND NEGATIVE SPACE OCCUPY EQUAL RESONANCE, THE 'STELTMAN' CHAIR MUST BE REGARDED AS A MASTERPIECE, AND WAS THE LAST CHAIR DESIGNED BY RIETVELD BEFORE HIS DEATH THE FOLLOWING YEAR."

18 Marcel Breuer AN IMPORTANT DESK SUITE

circa 1926-1927
comprising one trestle table, one side chair (model no. B5)
and one armchair (model no. B11)
the table likely executed by Junkerswerke Dessau, Germany;
the chairs produced by Standard Möbel Lengyel & Co., Berlin
oak, nickel-plated tubular steel, with the original "Eisengarn" fabric
desk: 29⁵/₈ x 61¹/₂ x 30³/₄ in. (75.2 x 156.2 x 78.1 cm)
chair: 33³/₈ x 17³/₄ x 21 in. (84.8 x 45 x 53.3 cm)
armchair: 34 x 19¹/₂ x 20³/₈ in. (86.3 x 49.5 x 51.8 cm)

\$ 40,000-60,000

Provenance

Florence Henri, Crépy-en-Valois, France
Galerie Ulrich Fiedler, Berlin, 2004

Literature

Peter Blake, *Marcel Breuer: Architect and Designer*, New York, 1949,
p. 19 (for the B5 chair)
Christopher Wilk, *Marcel Breuer: Furniture and Interiors*, New York,
1981, pp. 53 (for the table) and 62-65 (for the chairs)
Alexander von Vegesack, *Deutsche Stahlrohr Möbel*, Munich, 1986,
pp. 23 and 26
Magdalena Droste, Manfred Ludewig and Bauhaus Archiv,
Marcel Breuer Design, Cologne, 1994, pp. 67 (for the B5 chair) and 68
(for the table)
Modern Equipment, exh. cat., Galerie Ulrich Fiedler, Cologne, 2004,
pp. 28-29 (for the present table), 30-31 (for the present side chair)
and 32-33 (for the present armchair)
Marcel Breuer, Design and Architecture, exh. cat., Vitra Design
Museum, Weil am Rhein, 2013, pp. 64 (for a drawing of the trestle
and side chair) and 128 (for the trestle table)





“THESE WORKS MAY BE REGARDED AS AMONGST THE VERY EARLIEST EXAMPLES OF THE ARCHITECT’S SIGNATURE TUBULAR-STEEL FURNITURE, AND REPRESENT SOPHISTICATED EVOLUTION FROM THE EARLIER DE STIJL -INFLUENCED DESIGNS EXECUTED IN THE CARPENTRY WORKSHOP OF THE BAUHAUS.”

Comprising a table and two chairs, this important group of furnishings by Marcel Breuer has remained intact and complete for close to a century, having been originally acquired in 1927 by the Bauhaus-trained photographer Florence Henri (1893-1982).

These works may be regarded as amongst the very earliest examples of the architect’s signature tubular-steel furniture, and represent sophisticated evolution from the earlier De Stijl -influenced designs executed in the carpentry workshop of the Bauhaus. The open, linear structure of both chair types and of the table trestles reveal Breuer’s rigorous exploration of spatial transparencies framed by a continuous line of nickel-plated tubular steel.

Together with a low stool designed for use in the Bauhaus, the table from Henri’s collection is amongst the very earliest of Breuer’s experimental tubular steel furniture. One of only two examples known to have been produced, both were acquired by Henri in 1927, together with the accompanying B-5 and B-11 chairs. The table was granted a German patent in October 1926, and was executed that same year, with the frames most likely realized by the Junkerswerke Dessau, the aviation manufacturer located in close proximity to the Bauhaus.

Acknowledging that the Bauhaus did not have the capacity to serial-produce his tubular steel designs, Breuer

co-established Standard Möbel in Berlin around late 1926/early 1927 to execute his furniture, including the present B-5 and B-11 chairs acquired by Henri in 1927. Both these chairs are rare to retain their “Eisengarn” textile, and this example of a B-11 armchairs is one of the very first examples produced, lacking the wooden armrests applied to later examples.

Born in the United States, Florence Henri moved to Europe as a child and acquired Swiss citizenship through marriage in 1924. The following year she moved to Paris, studying painting under André Lhote and Fernand Léger, before enrolling at the Bauhaus Dessau to study photography under László Moholy-Nagy. Returning to Paris in 1927, Henri established a successful photography studio, translating her Bauhaus training to advertising projects alongside her own artistic endeavors. This important group of early Marcel Breuer Bauhaus furniture is recorded in a series of photographs taken by Henri whilst at home in her flat in Paris, where friends including Robert and Sonja Delaunay, and Jean Arp and Sophie Tauber-Arp are shown enjoying a lively afternoon whilst seated at this furniture.

-S.A.

ABOVE: ROBERT DELAUNAY, SONJA DELAUNAY, JEAN ARP AND SOPHIE TAUBER-ARP SEATED ON EARLY FURNITURE BY MARCEL BREUER, POSSIBLY THE PRESENT LOT. PHOTOGRAPH BY FLORENCE HENRI, PARIS, CIRCA 1927.







19



20

19 Piet Hein
"URSA MAJOR" CANDELABRUM

circa 1953
brass
27 x 22½ x 4¾ in. (68.5 x 57.1 x 12 cm)

Provenance
Estate of the artist
Collection of Torsten Bröhan
Sotheby's London, *Pioneering 20th Century Design: The Torsten Bröhan Collection*, March 8, 2005, lot 210
\$ 3,000-5,000

20 Marianne Brandt
LARGE DISH

circa 1928
model no. ME-160
silver-plated metal
1¼ in. (3.1 cm) high
11⅝ in. (28.4 cm) diameter

Provenance
Private Collection, Chicago
Sotheby's New York, June 19, 2007, lot 184

Literature
Klaus Weber, *Die Metallwerkstatt am Bauhaus*, Berlin, 1992, p. 153
\$ 1,500-2,000

Glazes From Out of Nowhere: Axel Salto's Masterful Vessels

The Maharam collection comprises one of the most exceptional groupings of Axel Salto ceramics in the United States. The vessels in the collection share one common thread, Salto's characteristic use of the highly sought-out Solfatara glaze, which grants each of these creations a defining palette of complex and stunning greens. The glaze was named after the sulfurous and semi-dormant volcano on the outskirts of Naples and was developed in the 1930s at Royal Copenhagen by H.A.L. Madslund and Nils Thorsson. Salto favored this difficult glaze, which works best on irregular forms like the ones comprising the present group and creates dazzling variations in color. The variety of forms and textures gathered here attests to the

ceramist's highly skilled practice and his predilection for organic and biomorphic silhouettes, blurring traditional distinctions between form and function. Salto was originally trained as an artist at the Royal Danish Academy of Fine Arts and took an early interest in modernism. After participating in the 1925 International Exhibition in Paris, he fully adopted ceramics as his primary medium of expression, quickly developing a recognizable and experimental style characterized by pieces of three types: fluted, sprouting and budding. In recent years, the fantastical world of Axel Salto received greater attention amongst ceramic and design enthusiasts and continues to inspire new generations of collectors around the world.



21 Axel Salto VASE

circa 1944
executed by Royal Copenhagen, Denmark
stoneware with Solfatara glaze
impressed *SALTO*, with blue wave mark and the firm's painted mark
7¾ in. (19.6 cm) high
9¼ in. (23.5 cm) maximum diameter

Provenance

Antik, New York, 2006

\$ 12,000-18,000



21

22 Axel Salto VASE

circa 1948
executed by Royal Copenhagen, Denmark
stoneware with Solfatara glaze
impressed *SALTO* and with blue wave mark
6 in. (15.2 cm) high
5¼ in. (13.3 cm) maximum diameter

Provenance

Bruun Rasmussen, Copenhagen, April 15, 2005, lot 961

\$ 3,000-5,000



22

23 Axel Salto VASE

1957
executed by Royal Copenhagen, Denmark
stoneware with Solfatara glaze
impressed *SALTO*, numbered 21454, with blue wave mark
and the firm's painted mark
4½ in. (11.4 cm) high
5½ in. (13.9 cm) maximum diameter

Provenance

Bruun Rasmussen, Copenhagen, June 8, 2007

\$ 2,500-3,500



23

24 Axel Salto VASE

circa 1945
executed by Royal Copenhagen, Denmark
stoneware with Solfatara glaze
impressed *SALTO*, numbered 20741 and with blue wave mark
7 $\frac{7}{8}$ in. (19.8 cm) high
4 $\frac{1}{2}$ in. (11.4 cm) maximum diameter

Provenance

Bruun Rasmussen, Copenhagen, April 15, 2005, lot 958

\$ 1,500-2,000

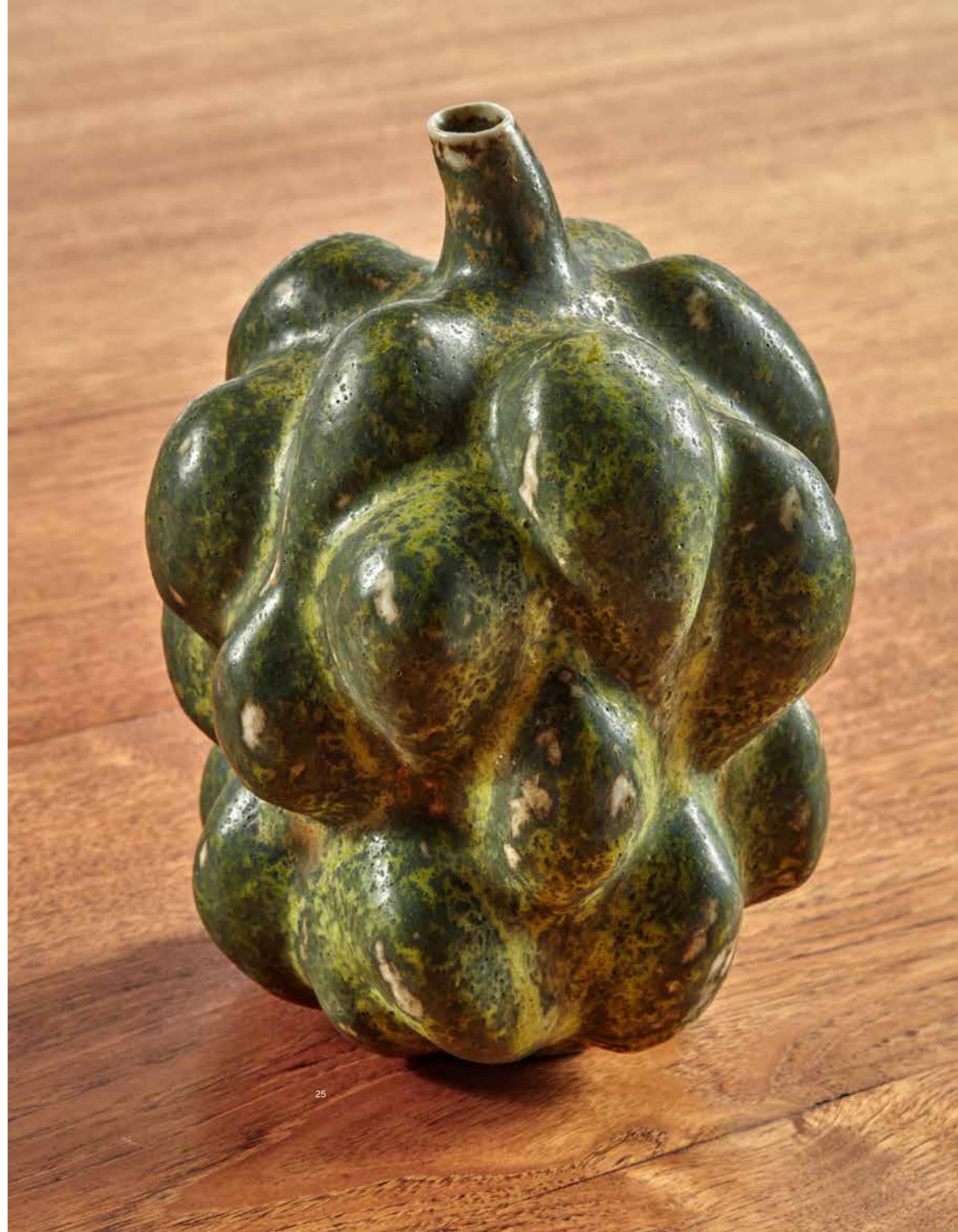
25 Axel Salto VASE

1961
executed by Royal Copenhagen, Denmark
stoneware with Solfatara glaze
impressed *SALTO*, numbered 20818, with blue wave mark
and the firm's painted mark
8 $\frac{3}{8}$ in. (21.8 cm) high
6 in. (15.2 cm) maximum diameter

Provenance

Jørgen Dalgaard, Copenhagen, 2001

\$ 10,000-15,000





26 Axel Salto VASE

1967
executed by Royal Copenhagen, Denmark
stoneware with Solfatara glaze
impressed *SALTO*, numbered 20810, with blue wave mark
and the firm's painted mark
9¾ in. (24.7 cm) high
7½ in. (19 cm) maximum diameter

Provenance
Bruun Rasmussen, Copenhagen, August 14, 2007

\$ 25,000-35,000



27 Axel Salto VASE

1968
executed by Royal Copenhagen, Denmark
stoneware with Solfatara glaze
impressed *SALTO*, numbered 21471, with blue wave mark
and the firm's painted mark and original paper label
8³/₈ in. (21.3 cm) high
5⁷/₈ in. (14.7 cm) maximum diameter

Provenance

Bruun Rasmussen, Copenhagen, June 11, 2015

\$ 8,000-12,000



27

28 Axel Salto VASE

1951
executed by Royal Copenhagen, Denmark
stoneware with Solfatara glaze
impressed *SALTO*, numbered 80668/98X, with blue wave mark
and the firm's painted mark
10¹/₈ in. (25.9 cm) high
7³/₄ in. (19.6 cm) maximum diameter

Provenance

Bruun Rasmussen, Copenhagen, October 13, 2006, lot 780

\$ 15,000-20,000



28

29 Axel Salto VASE

circa 1944
executed by Royal Copenhagen, Denmark
stoneware with Solfatara glaze
impressed *SALTO*, numbered 207/20, signed *B* in blue
paint and with blue wave mark
7 in. (17.7 cm) high
5¼ in. (13.3 cm) maximum diameter

Provenance

Bruun Rasmussen, Copenhagen, April 15, 2005, lot 959

\$ 4,000-6,000

30 Axel Salto VASE

1952
executed by Royal Copenhagen, Denmark
stoneware with Solfatara glaze
impressed *SALTO/X*, numbered 20708, with blue wave mark
and the firm's painted mark
7 in. (17.7 cm) high
5¼ in. (13.3 cm) maximum diameter

Provenance

Jørgen Dalgaard, Copenhagen, 2001

\$ 4,000-6,000

31 Axel Salto VASE

1949
executed by Royal Copenhagen, Denmark
stoneware with Solfatara glaze
impressed *SALTO*, numbered 665*, with blue wave mark
and the firm's painted mark
10⅝ in. (26.9 cm) high
10½ in. (26.6 cm) maximum diameter

Provenance

Antik, New York, 2001

\$ 25,000-35,000

32 Axel Salto VASE

circa 1944
executed by Royal Copenhagen, Denmark
stoneware with Solfatara glaze
impressed *SALTO* and with blue wave mark
8¼ in. (20.9 cm) high
4 in. (10.1 cm) diameter

Provenance

Mark Pollack, New York, 2007

\$ 3,000-5,000

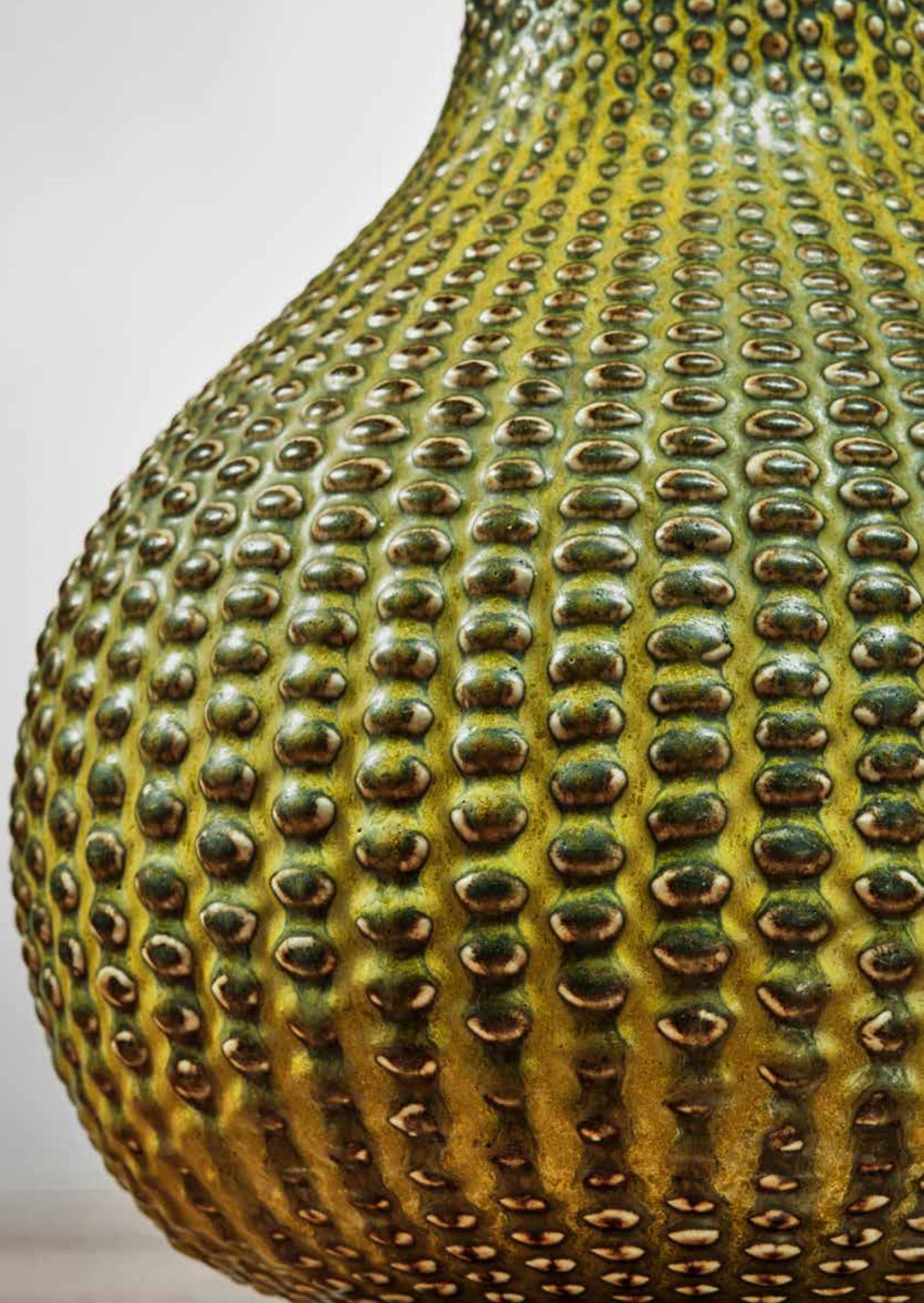


29

30

31

32



33 Axel Salto VASE

circa 1944
executed by Royal Copenhagen, Denmark
stoneware with Solfatara glaze
impressed *SALTO* and with blue wave mark
6 1/8 in. (15.7 cm) high
8 1/4 in. (20.9 cm) maximum diameter

Provenance

Ole Antertanken, Denmark, 2006
Freeforms, New York, 2007

\$ 7,000-10,000



33

34 Axel Salto VASE

1944
executed by Royal Copenhagen, Denmark
stoneware with Solfatara glaze
impressed *SALTO*, with blue wave mark
and the firm's painted mark
7 1/4 in. (18.4 cm) high
4 7/8 in. (12.1 cm) maximum diameter

Provenance

Bruun Rasmussen, Copenhagen,
April 15, 2005, lot 962

\$ 4,000-6,000



34

35 Axel Salto BOWL

circa 1944
executed by Royal Copenhagen, Denmark
stoneware with Solfatara glaze
impressed SALTO/XN, with blue wave mark
and the firm's painted mark
4¼ in. (10.7 cm) high
10½ in. (26.6 cm) maximum diameter

Provenance

Bruun Rasmussen, Copenhagen, March 6, 2008

\$ 6,000-8,000





36 Axel Salto VASE

designed circa 1944, executed 1975-1979
executed by Royal Copenhagen, Denmark
stoneware with Solfatara glaze
impressed SALTO, numbered 20713,
with blue wave mark and the firm's painted mark
11½ in. (29.2 cm) high
10½ in. (26.6 cm) maximum diameter

Provenance

Antik, New York, 2004

\$ 25,000-35,000



37 Charlotte Perriand ARMCHAIR AND STOOL

designed 1935, executed circa 1950

oak, rush

armchair: 31½ x 21¼ x 25¾ in. (80 x 53.9 x 65.4 cm)

stool: 17¾ x 13½ x 13½ in. (45 x 34.2 x 34.2 cm)

Provenance

Cristina Grajales, New York, 2003

Literature

Charlotte Perriand, *exh. cat.*, Centre Pompidou, Paris, 2005, p. 109 (for the armchair)

Jacques Barsac, *Charlotte Perriand: Un art d'habiter*, Paris, 2005, pp. 138, 275, 280, 297, 305 and 335 (for the armchair)

Jacques Barsac, *Charlotte Perriand, Complete Works, Vol. 1, 1903-1940*, Paris, 2015, p. 343 (for the armchair)

\$ 6,000-8,000





38 Cedric Hartman DESK LAMP

circa 1960s
nickel-plated metal
impressed CEDRIC HARTMAN twice
14 x 18½ x 14¼ in. (35.5 x 47 x 36 cm)

Provenance

Wyeth, New York, 2007

\$ 2,000-3,000

39 Carl Auböck MAGNIFYING GLASS

circa 1959
model no. 5163
original leather, glass
9½ x 5¾ x 1 in. (24 x 14.6 x 2.5 cm)

Literature

Clemens Kois, *Carl Auböck: The Workshop*, New York, 2012, p. 58

\$ 1,000-1,500

40 Kaare Klint PROPELLER STOOL WITH TRAY TABLE

designed 1927, executed circa 1960s
model no. 8783
produced by Rud. Rasmussen, Copenhagen, Denmark
teak, canvas
impressed 35 twice and with two original manufacturer's
paper labels
17 x 26⅞ x 19½ in. (43.1 x 68 x 49.5 cm)

Literature

Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, vol 4: 1957-1966*, Copenhagen, 1987, pp. 212, 214, 282-283
Noritsugu Oda, *Danish Chairs*, 1996, Tokyo, pp. 24-45
Bodil Busk Laursen, Søren Matz, Christian Holmsted Olesen, *Mesterværker: 100 års dansk møbelsnedkeri*, Copenhagen, 2000, p. 138

\$ 4,000-6,000





41 Kaare Klint SETTEE

designed circa 1935
produced by Rud. Rasmussen, Copenhagen, Denmark
original Niger leather, velvet fabric, mahogany
36 x 52 x 29½ in. (91.4 x 132 x 74.9 cm)

Provenance

Dansk Møbelkunst, Copenhagen, 2006

Literature

Gorm Harkær, *Kaare Klint: Volume 2*, Copenhagen, 1988, p. 41 (for a related model)

\$ 8,000-12,000



42 Charlotte Perriand "TROIS PIEDS" CHAIR

designed circa 1947
ash
26½ in. (67.3 cm) high
13⅞ in. (35 cm) maximum diameter

\$ 7,000-10,000

Provenance

Sotheby's Paris, May 24, 2002, lot 195

Literature

Mary McLeod, *Charlotte Perriand: An Art of Living*,
New York, 2003 p. 220
Charlotte Perriand, exh. cat., Centre Pompidou, Paris,
2005, p. 109
Jacques Barsac, *Charlotte Perriand: Un Art d'Habiter*,
Paris, 2005 p. 280



43 The Vanilla Workshop CUSTOM ROAD BICYCLE

2008
hand-crafted by Sacha White for The Vanilla Workshop,
with first generation Campagnolo C-Record Groupset
enameled and chrome-plated steel, aluminum, leather,
hammered copper, silk tubular tires
signed *Sacha White* and dated 2008 in blue enamel
40 $\frac{3}{8}$ x 63 $\frac{3}{4}$ x 16 $\frac{3}{4}$ in. (102.6 x 161.9 x 42.5 cm)

Provenance

Commissioned directly from The Vanilla Workshop,
Portland, OR, 2008

\$ 10,000-15,000



The present Vanilla Workshop road bicycle is a unique, one-of-a-kind piece. Built during an era of a nearly 5-year waitlist for custom bikes, the piece was handmade by owner and legendary bicycle builder Sacha White. He hand-carved every lug on the bike and was the sole builder of the frame and fork. A few characteristics further set the piece apart: most of its components are first generation NOS Campagnolo C-Record, including rare Delta brakes and large "Sherrif's Star" hubs. Handlebars are hexagonal Cinelli with custom Vanilla bar-end caps, and wheels are also NOS Campagnolo with silk tubular tires. The bicycle has the signature hand-polished dropouts and headbadge. The stem is custom-made and chrome-plated to a high polish. The bike was painted in-house at Coat Paint shop, located under the same roof as The Vanilla Workshop. Custom bicycles such as this one, as opposed to their more accessible Speedvagen counterparts, have become collectors' items in their own right and are now highly sought after amongst sophisticated cyclist enthusiasts. "2008 was a year that we saw so much beauty come out of our shop," said Scott Ramsey of the Vanilla Workshop. "This was one of those bikes."

44 Charlotte Perriand FOUR-LEGGED "TOKYO" BENCH

circa 1955
offered together with three wool-upholstered cushions
ash
10³/₈ x 106¹/₂ x 29 in. (26.4 x 270.5 x 73.6 cm)
\$ 40,000-60,000



Provenance

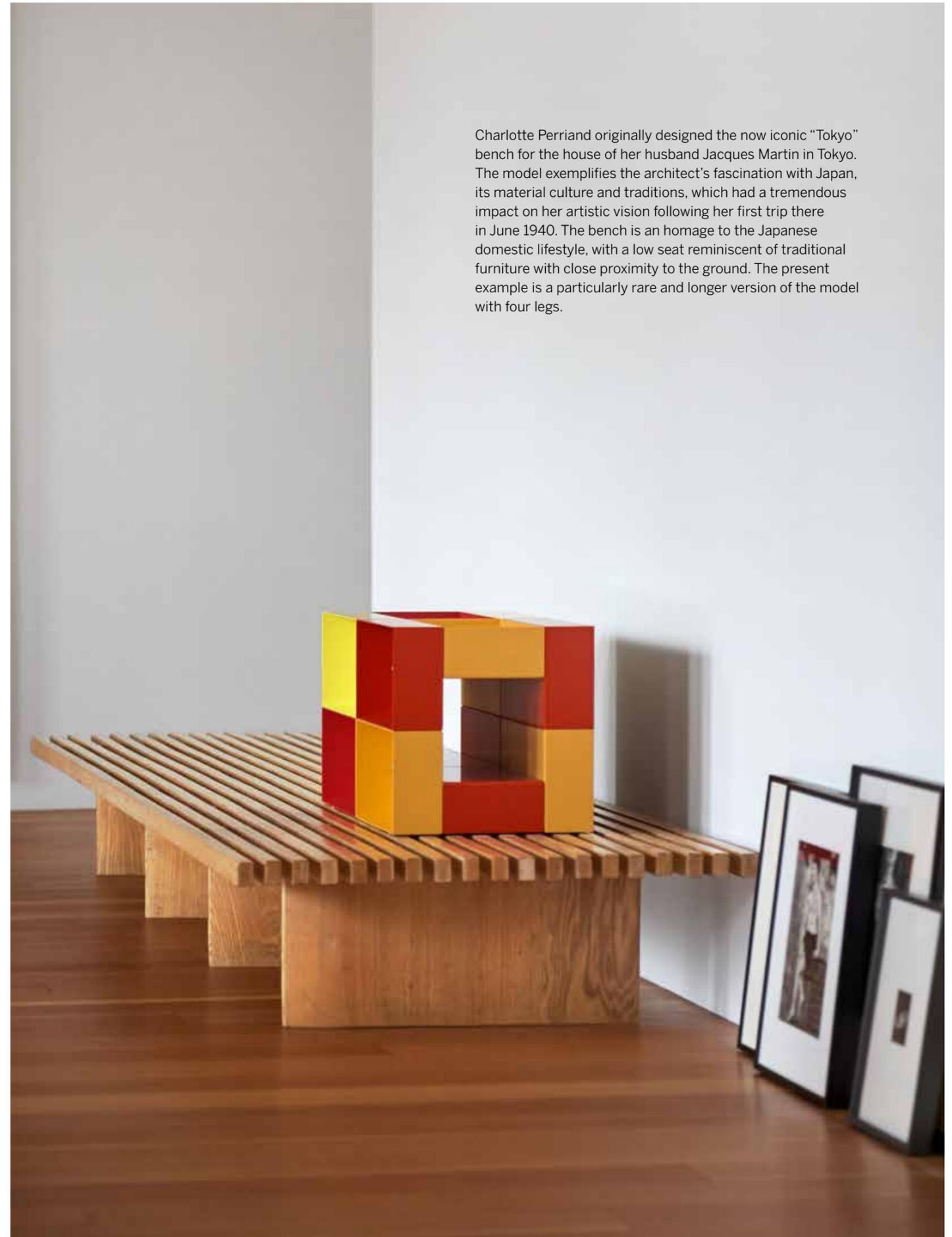
Jousse Entreprise, Paris, 2003

Literature

Mary-McLeod, ed., *Charlotte Perriand: An Art of Living*, New York, 2003 p. 145
Jacques Barsac, *Charlotte Perriand: Un Art d'Habiter, 1903-1959*, Paris, 2005, pp. 393 (for the production drawing of the five-legged model), 400, 403 and 405
Jacques Barsac, *Charlotte Perriand: Complete Works, Vol. 2*, Zurich, 2014, p. 442



Charlotte Perriand originally designed the now iconic "Tokyo" bench for the house of her husband Jacques Martin in Tokyo. The model exemplifies the architect's fascination with Japan, its material culture and traditions, which had a tremendous impact on her artistic vision following her first trip there in June 1940. The bench is an homage to the Japanese domestic lifestyle, with a low seat reminiscent of traditional furniture with close proximity to the ground. The present example is a particularly rare and longer version of the model with four legs.





45 Charlotte Perriand SET OF 12 WALL LAMPS

circa 1970
model no. CP-1
produced by Steph Simon, Paris
plastic, enameled metal
each wall bracket moulded with *Modele C P 1/Charlotte Perriand/Fabrique en France* and *Editions Steph Simon*
6½ x 4⅞ x 3 in. (16.5 x 12.1 x 7.6 cm) each

Provenance

Private Collection, France
Sotheby's Paris, December 18, 2004, lot 527

Literature

Charlotte Perriand: Un Art de Vivre, exh. cat., Musée des Arts Décoratifs, Paris, 1985, p. 52
Patrick Favardin, *Les Décorateurs des Années 50*, Paris, 2002, p. 137

\$ 10,000-15,000

46 Charlotte Perriand "BERGER" STOOL

circa 1950
mahogany
10½ in. (26.6 cm) high
12¾ in. (32.3 cm) diameter

Provenance
Orange Group, Los Angeles

Literature

Jacques Barsac, *Perriand, Un art d'habiter*, Paris, 2005, pp. 400 and 405

Charlotte Perriand, exh. cat., Centre Pompidou, Paris, 2005, pp. 83 and 144

Jacques Barsac, *Charlotte Perriand, Complete Works, Vol. 2 : 1940-1955*, Paris, 2015, pp. 349, 443-444, 467, 473 and 515

\$ 3,000-5,000



47 Neil Logan SOFA

2003
wood, cotton velvet upholstery
22 x 85 x 33 in. (55.8 x 215.9 x 83.8 cm)

Provenance
Commissioned directly from the artist, 2003

\$ 2,000-3,000





48 J. B. Blunk STOOL

1963
cypress
17¾ x 15 x 12¼ in. (45 x 38 x 31 cm)

Provenance
Gifted from the artist to a friend, Inverness, California
Private Collection, California
Sotheby's New York, November 16, 2007, lot 84

\$ 8,000-12,000





This expressive early stool by J.B. Blunk personifies the raw design approach of its master craftsman. Combining crisp lines and a superb wood selection, the piece is a prime example of Blunk's bold use of the chainsaw as the primary carving tool. Age has enhanced the fissures and natural cracking of the wood, creating a dynamic and highly organic work. These beautiful signs of age complement the fascinating story of an object that could have easily been forgotten. The stool originally belonged to an equestrian and restaurant owner in the small town of Inverness, California, where Blunk had settled after the Korean war. The original owner's restaurant was located just across the street from the general store where the Blunk family still gets their mail. He did many favors for the locals, including Blunk, who gifted the piece to him in return. For many years, the stool became a utilitarian tool to keep the horse barn door ajar while the owner tended to his horse, and in the process became an ecosystem in and of itself – it is said that the stool once had sprouted grass emerging from the top. The stool was later gifted to a private collector who was friendly with the local equestrian and properly cleaned and rehabilitated the piece, before it entered the Maharam Collection in 2007 through Sotheby's. The present lot is not only inevitably linked to the artist's life in Inverness, it also embodies J.B. Blunk's early reverence for wood in its purest form.

49 Osvaldo Borsani FLOOR LAMP

designed 1954
model no. LT8
produced by Tecno, Italy
lacquered metal, brass
121 in. (307.3 cm) high
5 in. (12.7) diameter

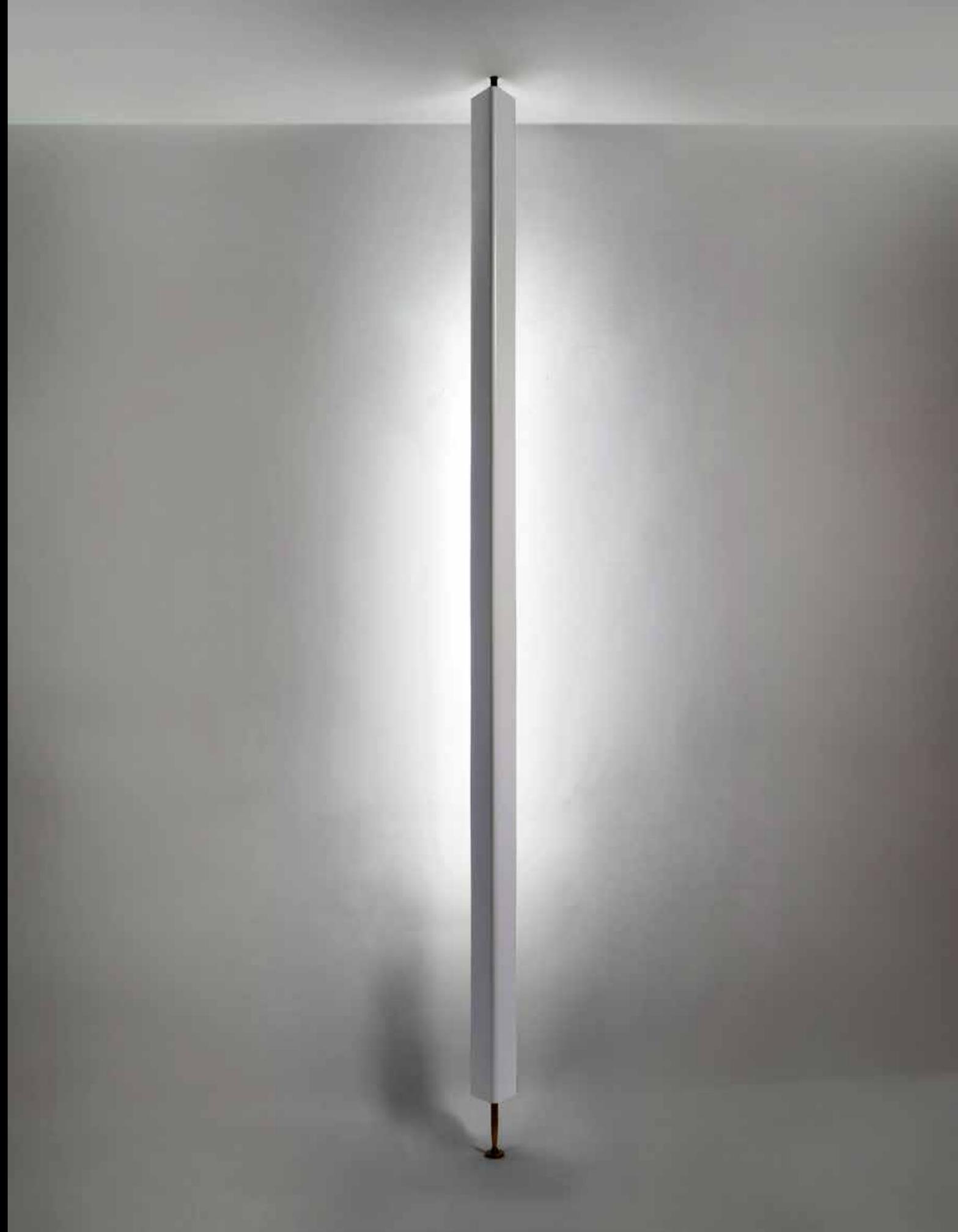
\$ 4,000-6,000

Provenance

Phillips New York, May 24, 2007, lot 131

Literature

"Nuova Idea, Nuovo Disegno," *Domus*, no. 331, June 1957, p. 36



50 Kaare Klint PAIR OF SETTEES AND OTTOMAN

designed 1933, executed circa 1950s-1960s
produced by Rud. Rasmussen, Copenhagen, Denmark
mahogany, Nigerian cowhide
settees: 31 x 36½ x 24¾ in. (78.7 x 92.7 x 62.8 cm)
ottoman: 14 x 36½ x 24¾ in. (35.5 x 92.7 x 62.8 cm)

Provenance

Antik, New York, 2002

\$ 18,000-24,000





51 Lila Swift and Donald Monell STOOL

circa 1955
patinated wrought iron, original leather
12 in. (30.4 cm) high
15 $\frac{3}{4}$ in. (40 cm) maximum diameter

Provenance
Wyeth, New York, 2008
\$ 1,000-1,500





52 Harry Bertoia UNTITLED (SONAMBIENT)

1960
seven rows of 7 rods (49 rods total) with cattail tops
beryllium copper, brass
50½ x 11⅞ x 11⅞ in. (128.2 x 29.9 x 29.9 cm)

Provenance

Wright, Chicago, October 6, 2002, lot 107

This lot is offered together with a certificate of authenticity
from the Harry Bertoia Foundation, St. George, Utah.

\$ 30,000-50,000





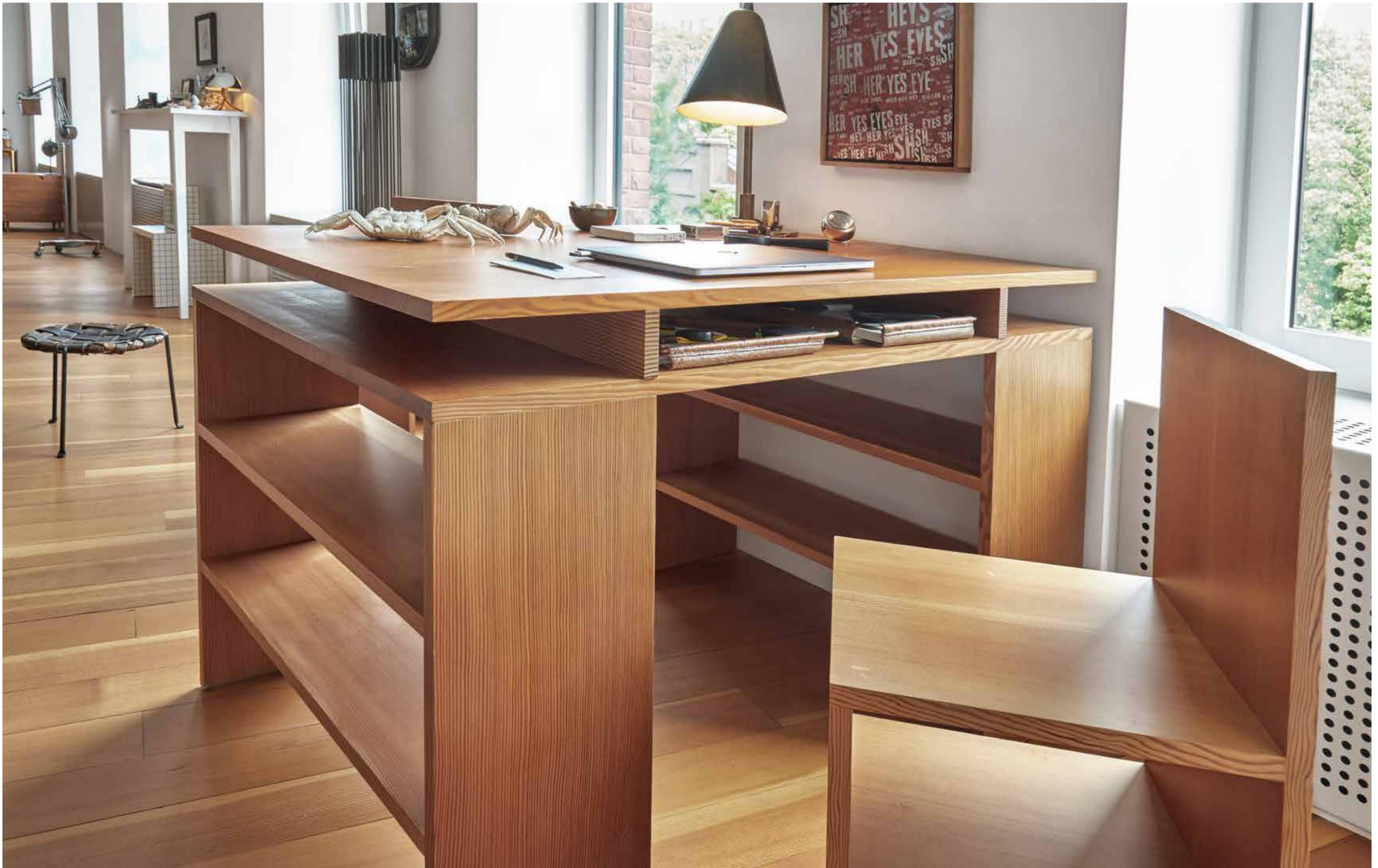
53 Donald Judd DESK SET NO. 33/97 WITH TWO CHAIRS

designed 1978, executed 2007
comprising one desk and two chairs
douglas fir
each impressed *DONALD JUDD USA PSF 33/97 © 2007 101*
desk: 30 x 48 x 33 in. (76.2 x 121.9 x 83.8 cm)
chairs: 30 $\frac{1}{8}$ x 14 $\frac{7}{8}$ x 15 in. (76.7 x 37.5 x 38 cm) each

Provenance

Judd Foundation, New York, 2008

\$ 15,000-20,000





54 Vilhelm Lauritzen TABLE LAMP

designed circa 1928
produced by Louis Poulsen, Copenhagen, Denmark
brass
19¼ in. (48.8 cm) high
8¾ in. (22.2 cm) diameter of shade

\$ 15,000-20,000

Provenance

Dansk Møbelkunst, Copenhagen, 2004

Literature

Sigurd Schultz, "Dansk Møbelhaandværk",
Nyt Tidsskrift For Kunstindustri, no. 1, January 1929, p. 149
Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 1: 1927-1936*, Copenhagen, 1987, p. 65
Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 2: 1937-1946*, Copenhagen, 1987, pp. 141, 149



55 Aino Aalto STOOL

designed 1931-1932
model no. 606
produced by O.y. Huonekalu- ja Rakennustyötehdas A.b.,
Turku, Finland
lacquered tubular steel, painted plywood
17 in. (43.1 cm) high
16½ in. (41.1 cm) maximum diameter

\$ 3,000-5,000

Provenance

Aero, Helsinki, 2003

Literature

Alvar Aalto Furniture, exh. cat., Museum of Finnish
Architecture, Finnish Society of Crafts and Design, Artek,
Cambridge, MA, 1985, p. 75, fig. 102

Hatje Cantz, *Alvar & Aino Aalto, Collection Bischofberger*.
Design, Bonn, 2005, pp. 58 and 61

This model was designed for the Paimio Sanatorium, Finland.



56 Mathieu Matégot "BAGHDAD" TABLE LAMP

circa 1954
enameled perforated sheet metal, brass
13¼ in. (33.6 cm) high
7 in. (17.7 cm) diameter

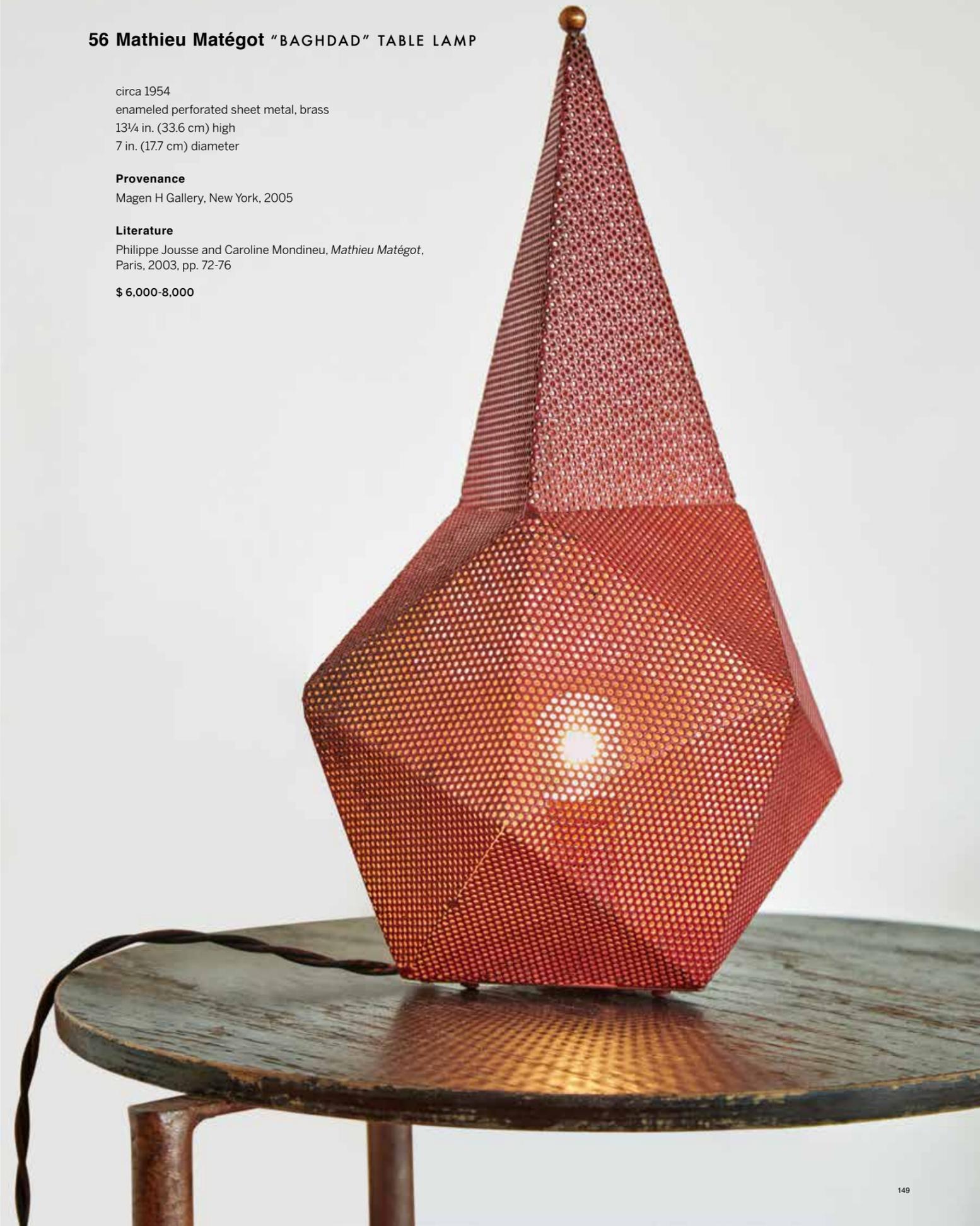
Provenance

Magen H Gallery, New York, 2005

Literature

Philippe Jousse and Caroline Mondineu, *Mathieu Matégot*,
Paris, 2003, pp. 72-76

\$ 6,000-8,000



57 Pierre Jeanneret FOUR STOOLS

designed circa 1965-1966

model no. PJ-SI-22-A

teak, lacquered metal

i: numbered *Bch. 4* in white paint

ii: numbered *CYL-7 / CYL-8 / PHS1* in white paint

iii: numbered *PHS252* in white paint

iv: numbered *Bch. 8* in white paint

height ranging from 22 in. (55.8 cm) to 23 $\frac{7}{8}$ in. (60.4 cm) high

\$ 15,000-20,000

Provenance

for three stools:

Collection of Eric Touchaleaume, Paris

Christie's New York, June 5, 2007, lot 262

for one stool:

Private Collection, New York

Sotheby's New York, December 9, 2005, lot 171

Literature

Eric Touchaleaume and Gérald Moreau, *Le Corbusier, Pierre Jeanneret: L'Aventure Indienne*, Paris, 2010, p. 560



58 Angelo Mangiarotti THREE VESSELS

circa 1960s
comprising a covered bowl, footed plate and vase
produced by Bernini, Italy
cast and patinated bronze
each impressed *BERNINI ITALY/MANGIAROTTI*
and with the producer's marks
covered bowl: 1¾ in. (4.4 cm) high; 5½ in. (13.9 cm) diameter
footed plate: 6 in. (15.2 cm) high; 9 in. (22.8 cm) diameter
vase: 5⅞ in. (14.7 cm) high; 8½ in. (21.5 cm) diameter

\$ 8,000-12,000

Provenance

Casati Gallery, Chicago, 2007

Literature

"Bronzi", *Domus*, no. 360, November 1959, pp. 47-48
(for related examples)

"Vasi in bronzo", *Domus*, no. 376, March 1961, pp. 47-49
(for related examples)

Enrico D. Bona, *Angelo Mangiarotti: Il Processo Del Costruire*,
Milan, 1980, p. 113

Enrico D. Bona, *Mangiarotti*, Genoa, 1988, p. 34

François Burkhardt, *Angelo Mangiarotti:
Opera Complete/Complete Works*, Milan, 2010, pp. 268-69

"THE FACT THAT SOMEONE LIKE MICHAEL, AN EARLY PATRON, BELIEVED IN ME AT THE START OF MY CAREER PROVED TO BE LIFE-CHANGING. MICHAEL WAS BRAVE ENOUGH TO GRANT ME MY FIRST COMMISSION, A WOVEN UPHOLSTERY DESIGN, WHICH HE KNEW WOULD BE A SUCCESS. THIS FIRST PROJECT WAS AN OPEN-ENDED QUESTION FRAMED AROUND MUTUAL TRUST AND HIS RESPECT FOR MY IDEAS AND HANDWRITING, WHICH HELPED THE PROJECT TO TAKE OFF. AND AFTER THAT, WE NEVER STOPPED WORKING TOGETHER. HIS SHARP VISION, GREAT EYE FOR QUALITY AND INSIGHTFUL FEEDBACK GAVE ME INSPIRATION TO TAKE EXTRA STEPS IN MY CAREER—WE REALLY SPARK TOGETHER."

HELLA JONGERIUS



59 Hella Jongerius UNIQUE B-SERVICE

2002
comprising 19 pieces, including two large pots, two pitchers,
one vase, three bowls, three cups, two small cups,
three large plates and three small plates
produced for JongeriusLab by Royal Tichelaar Makkum,
The Netherlands

glazed porcelain, gilt bronze, cotton threads,
plastic fasteners

each signed in black paint *Hella*, dated 2002,
numbered 1 or 2 and with the producer's marks;
most impressed 405w#451-HJ*

\$ 6,000-8,000

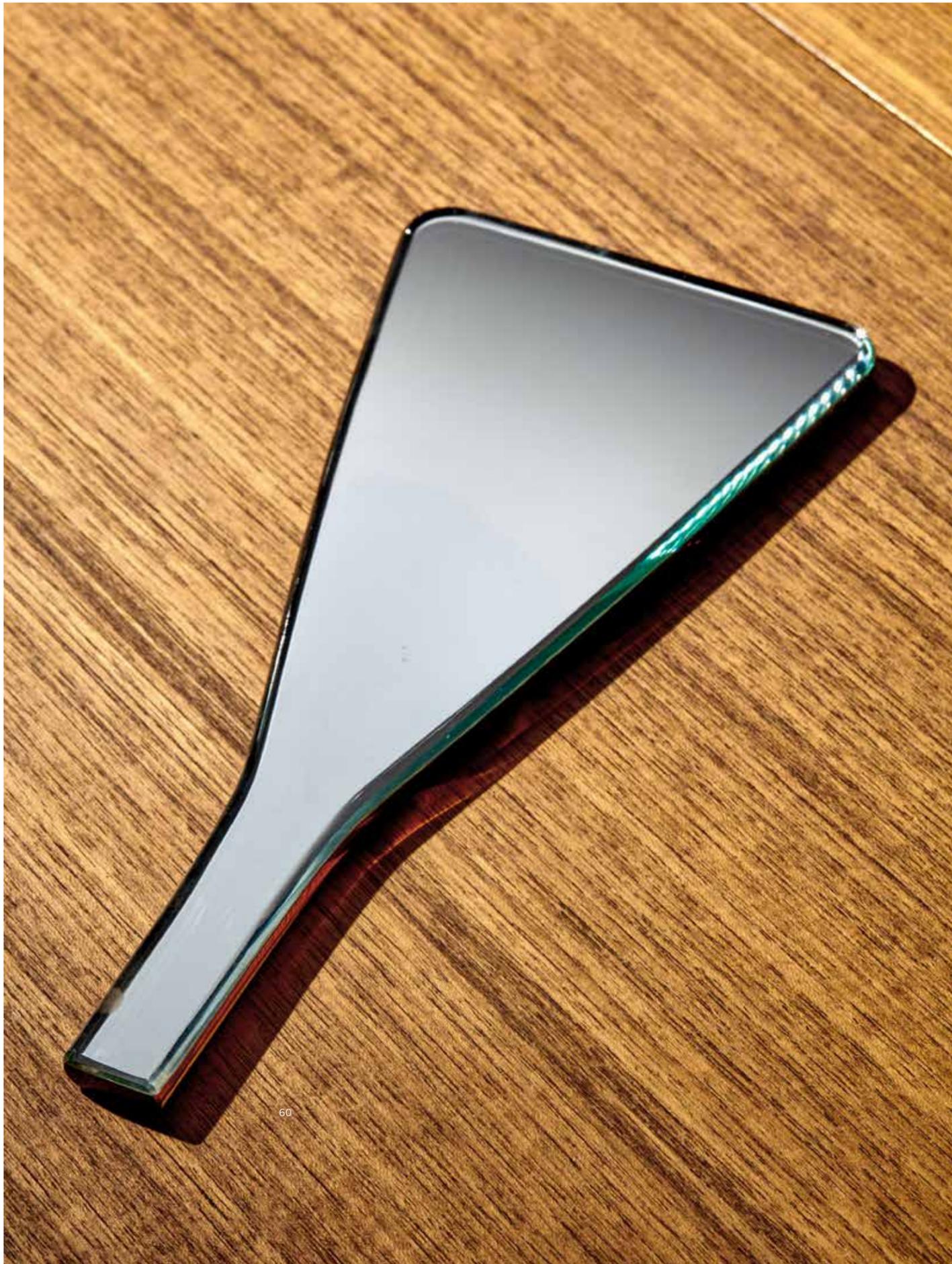
Provenance

Moss, New York, 2002

Literature

Louise Schouwenberg, *Hella Jongerius: Misfit*, London,
2010, pp. 10, 214 and 298-299 (for related examples
from the B-Set series)





60 Gio Ponti HAND MIRROR

designed circa 1932
produced by Fontana Arte, Milan
clear and tinted mirrored glass
9⁵/₈ x 4¹/₂ x 1¹/₂ in. (21.8 x 11.4 x 1.2 cm)

Provenance
Simioli Margherita, 2007

Literature
Laura Falconi, *Fontana Arte: Una Storia Transparente*,
Milan, 1998, p. 38 (for a related example)

\$ 1,500-2,000

61 Finn Juhl TABLE BENCH

circa 1952
offered together with a later fabric upholstered seat cushion
produced by Bovirke, Denmark
teak, stained wood, steel, brass
16¹/₈ x 58⁷/₈ x 17⁷/₈ in. (40.9 x 149.5 x 45.4 cm)

Provenance
Dansk Møbelkunst, Copenhagen, 2003

Literature
Esbørn Hiort, *Finn Juhl: Furniture, Architecture,
Applied Art*, Copenhagen, 1990, p. 57

\$ 2,000-3,000



62 Hans J. Wegner CUBE BAR

circa 1960
produced by Andreas Tuck, Denmark
oak, chrome-plated steel
impressed *FABRIKAT: ANDR. TUCK/ARKITEKT: HANS J. WEGNER/DENMARK/MADE IN/DENMARK*
19⁵/₈ x 19³/₄ x 20¹/₂ in. (49.7 x 50.1 x 52 cm)

\$ 4,000-6,000



63 Carl Auböck SIX BOTTLE STOPPERS

circa 1950s
brass, cow horn, cork
three impressed *Auböck* and *MADE IN AUSTRIA*
foot stopper: 3¼ in. (8.2) high; 3¼ in. (8.2 cm) diameter
\$ 1,000-1,500

64 Carl Auböck TWO BOTTLE OPENERS

circa 1955
model no. 4687
stainless steel, original cane and leather
each impressed *STAINLESS/MADE IN AUSTRIA*,
one impressed *AUBÖCK* and with the artist's mark
9½ x 1½ x 3⁄8 in. (24 x 3.8 x 1 cm) each

Literature

Clemens Kois, *Carl Auböck: The Workshop*, New York, 2012,
pp. 104-105

\$ 800-1,200





65 Ilmari Tapiovaara "MAIJA" FLOOR LAMP

circa 1955
produced by Hienoteras Oy, Finland
painted and enameled metal, brass, original cane
54³/₈ in. (138 cm) high
15³/₄ in. (40 cm) diameter of base

Provenance
Galerie Philippe Denys, Brussels, 2004

\$ 4,000-6,000

66 Mogens Lassen THREE-LEGGED STOOL

designed 1942
produced by K. Thomsen, Copenhagen
teak
20 x 18 x 12¹/₄ in. (50.8 x 45.7 x 31.1 cm)

Provenance
Wyeth, New York, 2007

Literature
Noritsugu Oda, *Danish Chairs*, New York, 1999, p. 51

\$ 2,000-3,000







67 Hans J. Wegner DINING TABLE

designed circa 1952
model no. JH567
produced by Johannes Hansen, Copenhagen
teak
impressed with the producer's mark
28½ x 70¾ x 51¼ in. (72.4 x 179.7 x 130.2 cm) closed
28½ x 156¾ x 51¼ in. (72.4 x 400 x 130.2 cm.)
fully extended

Provenance

Wyeth, New York, 2010

Literature

Johan Møller Nielsen, *Wegner: en dansk møbelkunstner*, Copenhagen, 1965, p. 105

Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, vol 3: 1947-1956*, Copenhagen, 1987, pp. 212-213

\$ 12,000-18,000

68 Hans J. Wegner EIGHT "BULLHORN" DINING CHAIRS

designed 1960
model no. 518
produced by Johannes Hansen Møbelsnedkeri, Denmark
teak, rosewood, leather upholstery
28½ x 28½ x 19¾ in. (72.3 x 72.3 x 50.1 cm) each

Provenance

Wyeth, New York, 2010

Literature

Noritsugu Oda, *Danish Chairs*, New York, 1999, p. 120

• \$ 40,000-60,000



69 James Prestini FOUR PLATTERS

circa 1940s-1950s
walnut, teak, sycamore
each branded *PRESTINI*
largest: 12½ in. (31.7 cm) diameter

Provenance

For one: Los Angeles Modern Auctions, June 13, 2004,
lot 145

\$ 2,000-3,000

70 Tapio Wirkkala "LEAF" PLATE

circa 1951-1954
executed by Soinne et Kni, Finland
laminated birch
monogrammed *TW*
1 x 18³/₈ x 9¹/₂ in. (2.5 x 46.7 x 24.1 cm)

Provenance

Aero, Helsinki, 2002

Literature

Tapio Wirkkala: Eye, Hand and Thought, exh. cat.,
Museum of Art and Design, Helsinki, 2000,
pp. 228 and 267

\$ 5,000-7,000



71 Hans J. Wegner CEILING LIGHT

designed 1943
model no. JH1
produced by Johannes Hansen, Copenhagen
polished and enameled brass
14 in. (33 cm) height of shade
20¹/₂ in. (51.5 cm) diameter of shade

Provenance

Wyeth, New York, 2012

Literature

Johan Møller Nielsen, *Wegner: en dansk møbelkunstner*,
Copenhagen, 1965, pp. 30, 101
Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar*,
vol 3: 1947-1956, Copenhagen, 1987, pp. 212-213, 324-325
Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar*,
vol 4: 1957-1966, Copenhagen, 1987, p. 163

\$ 5,000-7,000

72 Gio Ponti FISH SERVICE

circa 1930
comprises nine pieces, including one serving dish,
one sauce boat, one spoon and six plates
produced by Richard Ginori, Florence, Italy
glazed and partially gilt porcelain
the serving dish, sauceboat and six plates with the
producer's label; the sauceboat and plates signed
RICHARD/GINORI in green enamel and each numbered
32-7; 32-2; 32-8; 30-1; 12-31; 32-1; and 12-31 respectively
serving dish: 1½ x 16½ x 11⅝ in. (3.8 x 41.9 x 29.4 cm)
sauceboat: 2⅞ x 8½ x 5½ in. (6.6 x 21.5 x 14 cm)
plates: 1 in. (2.5 cm) high; 8½ in. (21.5 cm) diameter

Literature

Domus, no. 62, February 1933, p. 16

\$ 3,000-5,000



73 Gio Ponti "DIAMOND" FLATWARE SERVICE

designed 1958
comprises fifty pieces, including ten dinner forks,
ten salad forks, ten dinner knives, ten soup spoons and
ten dessert spoons
produced by Reed & Barton, Taunton, Massachusetts
sterling silver
the knives impressed *REED & BARTON/MIRRORSTEEL/
STERLING HANDLE*, the forks and spoons impressed
Reed & Barton/STERLING

\$ 8,000-12,000



74 Tapio Wirkkala GROUP OF 12 "TOKIO" VASES

designed 1954, executed 1954-1957
produced by Iittala, Finland
mold-blown glass
each incised *TAPIO WIRKKALA IITTALA* and each dated
between 1954 and 1957
tallest: 7⁷/₈ in. (19.8 cm) high

\$ 6,000-8,000

Provenance

for eleven vases: Aero, Helsinki, 2002
for one vase: Christie's Amsterdam, June 15, 2004,
lot 255

Literature

Tapio Wirkkala: Eye, Hand and Thought, exh. cat.,
Museum of Art and Design, Helsinki, 2000,
pp. 276 and 304





75 Tapio Wirkkala
"MARSALKAN SAUYA"
("MARSHALS BATON") VASE

designed 1954, executed 1956
model no. TW-3590
executed by Iittala, Finland
mold-blown glass
incised *TAPIO WIRKKALA IITTALA* and dated 56
12 in. (30.4 cm) high approximately
2¾ in. (6.9 cm) maximum diameter
\$ 2,000-3,000

Provenance

Private Collection Helsinki
Christie's Amsterdam, November 18, 2003, lot 255

Literature

Tapio Wirkkala, Eye, Hand and Thought, exh. cat.,
Museum of Art and Design, Helsinki, 2000, p. 64





76

76 Tapio Wirkkala "TULIP" VASE

circa 1954
model no. TW-2
produced by Kultakeskus Oy, Hämeenlinna Finland
silver
monogrammed TW, impressed AS. OY VAPAUDENTIE
and with silver hallmarks
9½ in. (24.1 cm) high
2⅝ in. (6.6 cm) maximum diameter

Provenance

Private Collection Helsinki
Galerie Dewindt, Brussels, 2003

Literature

Tapio Wirkkala: Eye, Hand and Thought, exh. cat.,
Museum of Art and Design, Helsinki, 2000, p. 360

\$ 1,500-2,000

77 Tapio Wirkkala LIDDED BOX

designed circa 1960, executed 1964
produced by Kultakeskus Oy, Hämeenlinna Finland
silver, rosewood
monogrammed TW and with silver hallmarks
2¾ x 7¾ x 6½ in. (6 x 19.6 x 16.5 cm)

Provenance

Christie's South Kensington, March 6, 2001, lot 72

• \$ 1,500-2,000



77

78 Tapio Wirkkala FOUR VASES

circa 1960-1963
model no. TW-226
produced by Kultakeskus Oy, Hämeenlinna Finland
silver
each monogrammed TW and impressed with silver
hallmarks; one vase further impressed MEKES Oy;
another impressed LAURI T. GELIN/Jäänmurtaja Tarmon
luovutus and dated 8.11.1963
8½ in. (21.5 cm) high each
3⅞ in. (9.6 cm) maximum diameter

Provenance

Philippe Denys, Brussels, 2005

Literature

Tapio Wirkkala: Eye, Hand and Thought, exh. cat.,
Museum of Art and Design, Helsinki, 2000, p. 364
(for two variations of the model)

\$ 3,000-5,000



78

79 Hans J. Wegner DINING TABLE

circa 1965
produced by Johannes Hansen, Copenhagen
teak, oak
impressed *JOHANNES HANSEN/COPENHAGEN/DENMARK*
and with the producer's mark
28 x 82¾ x 35½ in. (71 x 210 x 90 cm)

Provenance

Wright, Chicago, March 25, 2007, lot 374

\$ 10,000-15,000





80 Hans J. Wegner PAIR OF "SHELL" LOUNGE CHAIRS AND SIDE TABLE

designed circa 1948
 the chairs model no. CH-07
 produced by Fritz Hansen, Denmark
 teak, beech
 one chair and the table with the original producer's paper tag, numbered 1936 and 1937; the chairs stamped with the producer's mark and numbered 2070
 chairs: 27½ x 28½ x 25 in. (69.5 x 72.3 x 63.5 cm)
 side table: 21 x 25¼ x 19½ in. (53.3 x 64 x 49.5 cm)

Literature

Noritsugu Oda, *Hans J. Wegner, 100 Chairs*, Tokyo, 2002, p. 33 (for the chair)
 Maria Lassen, *Møbeldesign: Danske klassikere, 1925-1975*, Copenhagen, 2000, p. 12 (for the table)
 Christian Holmstedt Olesen, "Hans J. Wegner: Just One Good Chair", *Hatje Cantz*, Copenhagen, 2014, p. 176 (for a related chair model)

\$ 5,000-7,000

81 Hans J. Wegner "SHELL" SETTEE

designed circa 1948
 model no. FH-1935
 produced by Fritz Hansen, Denmark
 teak, beech
 with the original producer's paper tag numbered 1935
 27½ x 48 x 24 in. (69.8 x 121.9 x 60.9 cm)

Provenance

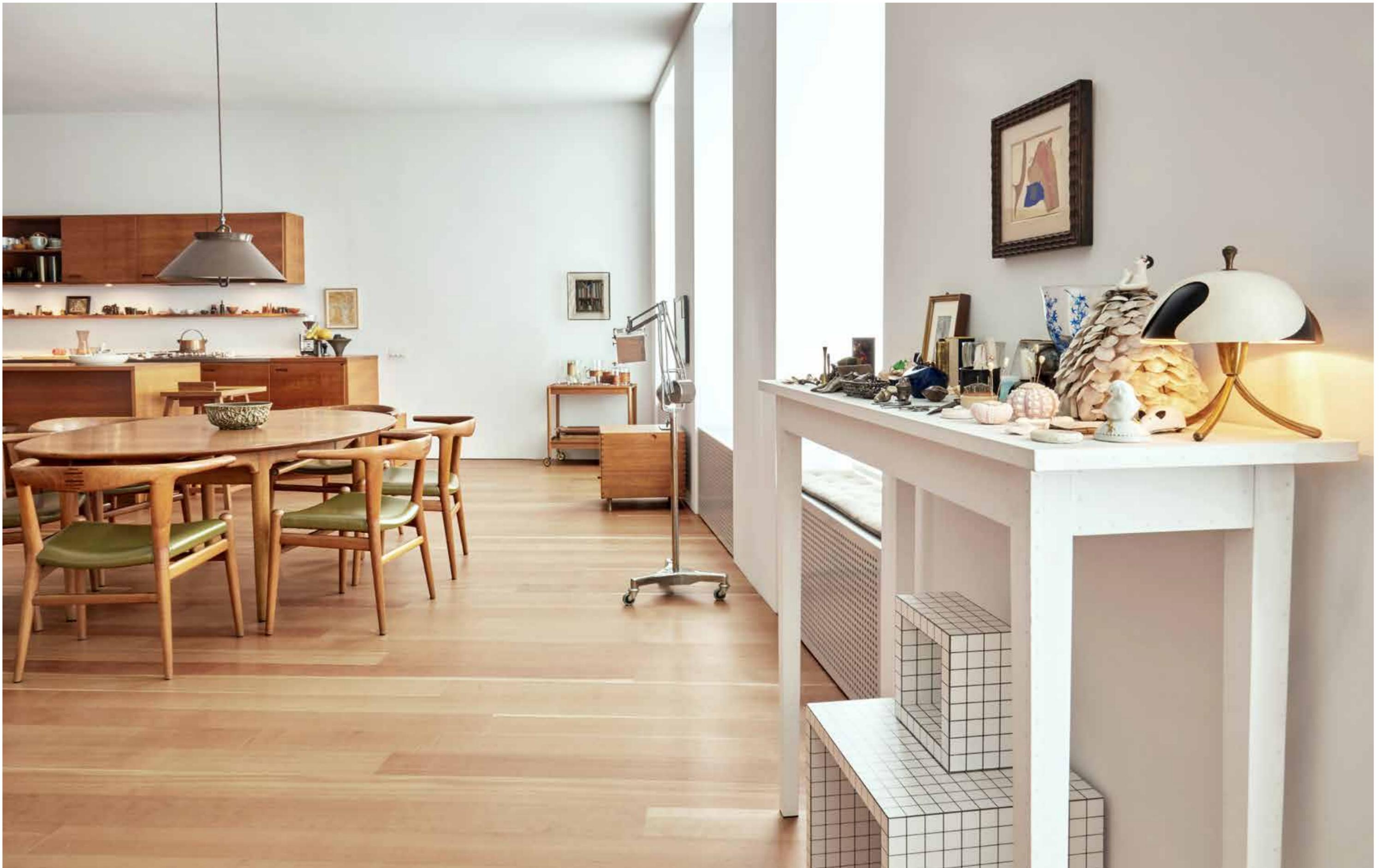
Dansk Møbelkunst, Copenhagen, 2001

Literature

Maria Lassen, *Møbeldesign: Danske klassikere, 1925-1975*, Copenhagen, 2000, p. 12
 Christian Holmsted Olesen, *Hans J. Wegner*, Copenhagen, 2006, p. 64

\$ 4,000-6,000





82 Angelo Lelli TABLE LAMP

circa 1952
model no. 12398
produced by Arredoluce, Monza, Italy
brass, lacquered aluminum
8 3/8 in. (21.3 cm) high
7 in. (17.7 cm) diameter of shade

\$ 3,000-5,000

Provenance

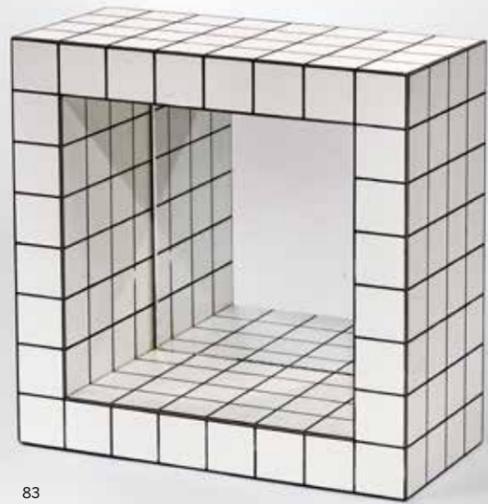
Wyeth, New York, 2011

Literature

Anty Pansera, Alessandro Padoan and Alessandro Palmaghini, *Arredoluce Catalogue Raisonné, 1943-1987*, Milan, 2018, p. 288, no. 54

Sotheby's would like to thank Arredoluce for their assistance with the authentication of this lot.





83

83 Superstudio "MISURA" MIRROR

circa 1976
laminated wood, mirrored glass
9½ x 9½ x 4¾ in. (24 x 24 x 12 cm)

Provenance
Phillips New York, December 14, 2004, lot 212

Literature
Peter Lang and William Menking, *Superstudio: Life Without Objects*, Milan, 2003, pp. 10, 72, 165 and 169

\$ 1,200-1,800

84 Superstudio "MISURA" STOOL

circa 1974
silk-screen printed laminated wood
15½ x 17¾ x 14½ in. (40 x 45 x 35 cm)

Provenance
Phillips New York, December 14, 2004, lot 211

Literature
Peter Lang and William Menking, *Superstudio: Life Without Objects*, Milan, 2003, pp. 10 and 168-169

\$ 1,500-2,000

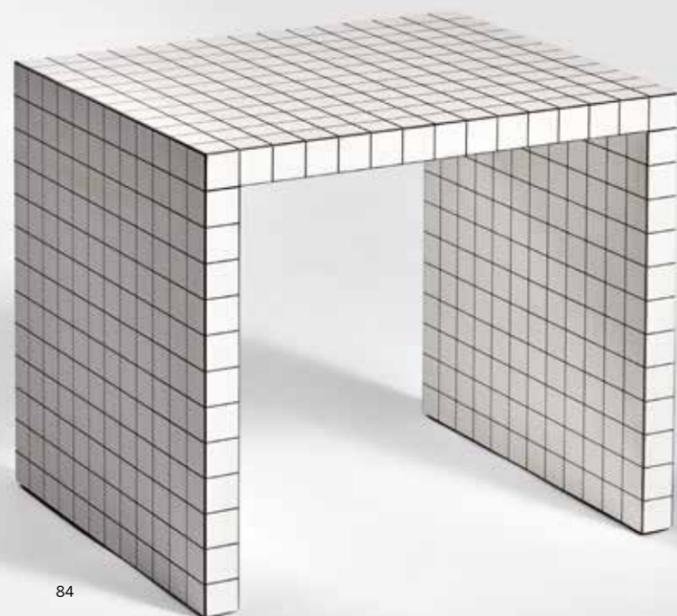
85 Ettore Sottsass "YEMEN" VASE

1996
produced by Venini, Murano, Italy
doppio incalmo glass
incised *venini Ettore Sottsass* and dated 96
11½ in. (29.2 cm) high
9⅞ in. (24.9 cm) diameter

Provenance
Bonhams Los Angeles, April 17, 2018, lot 265

Literature
Franco Deboni, *Venini Glass Catalogue 1921-2007*, Vol. 2, Turin, 2007, pl. 355

\$ 1,500-2,000



84



85



86 Ron Arad "RTW" (REINVENTING THE WHEEL) BOOKSHELF

designed 1996, executed 2004
number 6 from an edition of 20 plus 5 artists' proofs
produced by Ron Arad, Italy
polished stainless steel
impressed *Ron Arad* and numbered 6/20
70¾ x 70¾ x 13¾ in. (179.7 x 179.7 x 34.9 cm)

Provenance

Acquired directly from the artist, London, 2008

Literature

Deyan Sudjic, *Ron Arad*, London, 1999, pp. 148-152

Paola Antonelli, et al., *Ron Arad: No Discipline*, exh. cat.,
The Museum of Modern Art, New York, 2009, pp. 21 and 129

Sotheby's would like to thank Ron Arad and Associates Limited
for their assistance with the cataloguing of this lot.

\$ 25,000-35,000

Executed in Arad's studio, the "RTW" was originally produced in now-closed editions of two sizes, 180 and 130 cm diameter respectively, and with further option for surface treatment, either polished stainless steel like the present example, or patinated carbon steel. Caroline Thorman of Ron Arad Associates has confirmed that this, the larger 180 cm example executed in stainless steel, was realized in limited examples.

In response to the challenging production costs and complex production requirements of the studio-produced examples, a simplified unnumbered version now adjusted for serial production was briefly produced by Hidden, the Netherlands, for commercial retail. These examples featured a less complex arrangement of slats, were produced only from aluminum, and in the smaller diameter of 130 cm.



87 Hans J. Wegner "FLAG HALYARD" CHAIR

designed 1950
model no. GE-225
produced by Getama, Denmark
chromium-plated and enameled steel, flagline
31 x 41¼ x 43½ in. (78.7 x 104.7 x 110.4 cm)

Provenance

Phillips New York, December 15, 2000, lot 108

Literature

Johan Møller Nielsen, *Wegner: en dansk møbelkunstner*, Copenhagen, 1965, pp. 54-55

Noritsugu Oda, *Danish Chairs*, 1996, Tokyo, p. 112

Christian Holmsted Olesen, *Wegner: just one good chair*, exh. cat., Design Museum Denmark, Copenhagen, 2014, pp. 78, 170-171 and inside cover

\$ 6,000-8,000



88 Paavo Tynell FLOOR LAMP

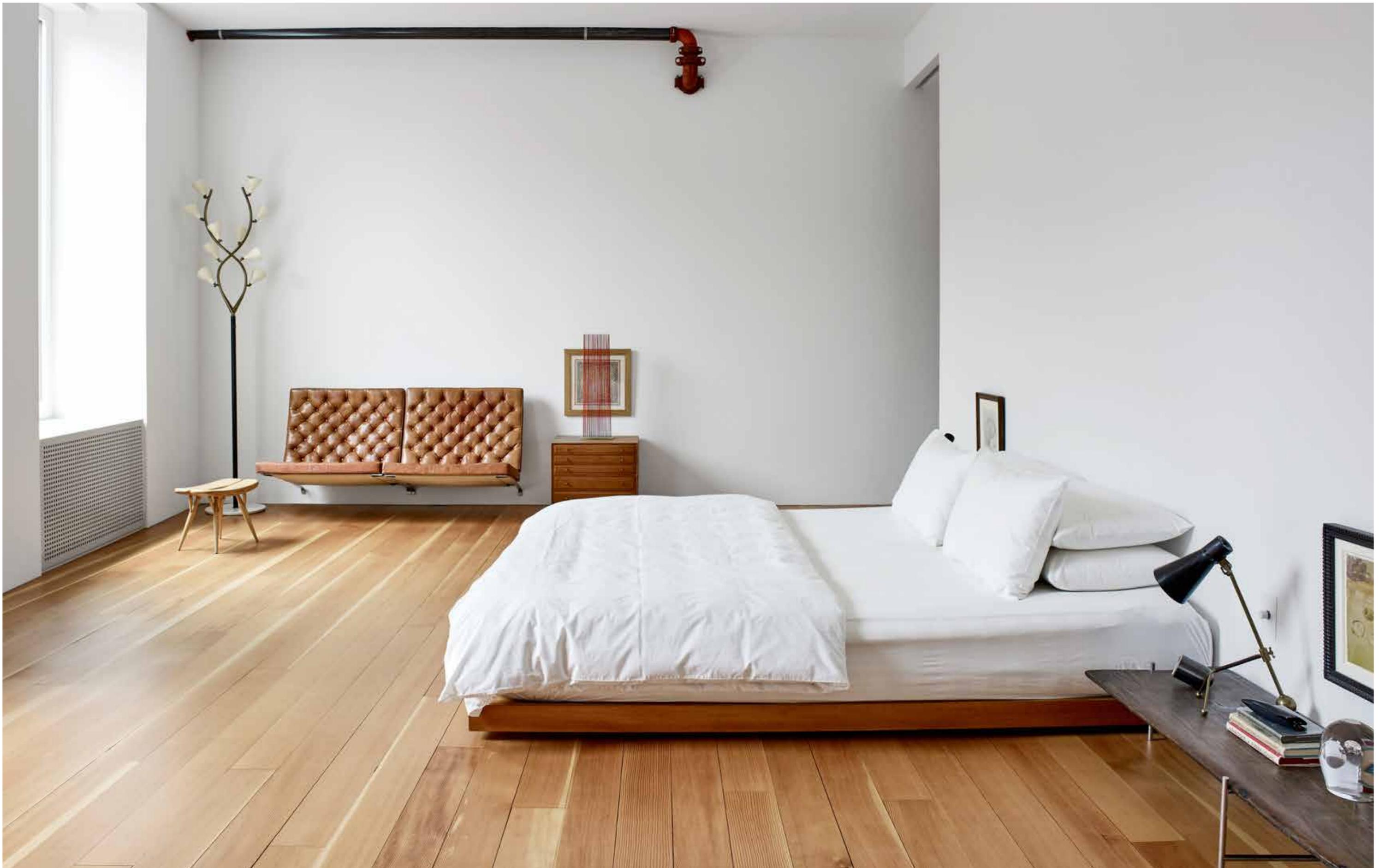
designed 1953
model no. 9609
produced by Taito Oy, Helsinki, Finland
lacquered metal, brass, cane with a fabric pull chain
60¼ in. (153 cm) high
9⅞ in. (24.8 cm) diameter of shade

Provenance

Dansk Møbelkunst, Copenhagen, 2004

\$ 2,000-3,000





89 Poul Kjaerholm SETTEE

designed 1956, executed before 1982
model no. PK-26
produced by E. Kold Christensen, Denmark
brushed steel, leather upholstery, canvas back tied
with halyard cord
27½ x 60½ x 29½ in. (69.8 x 153.6 x 74.9 cm) as
pictured

Provenance

Jackson Design AB, Stockholm, 2006

Literature

Frederik Sieck, *Contemporary Danish Furniture Design – A Short Illustrated Review*, Copenhagen, 1990, p. 149

Christoffer Harlang, Keld Helmer-Petersen and Krestine Kjaerholm, eds., *Poul Kjaerholm, Copenhagen*, 1999, pp. 89 and 176

Michael Sheridan, *Poul Kjaerholm: Furniture Architect*, exh. cat., Louisiana Museum of Modern Art, Esbjerg, Denmark, 2006, p. 143

Michael Sheridan, *The Furniture of Poul Kjaerholm: Catalogue Raisonné*, New York, 2007, pp. 88-91 and 132

\$ 25,000-35,000

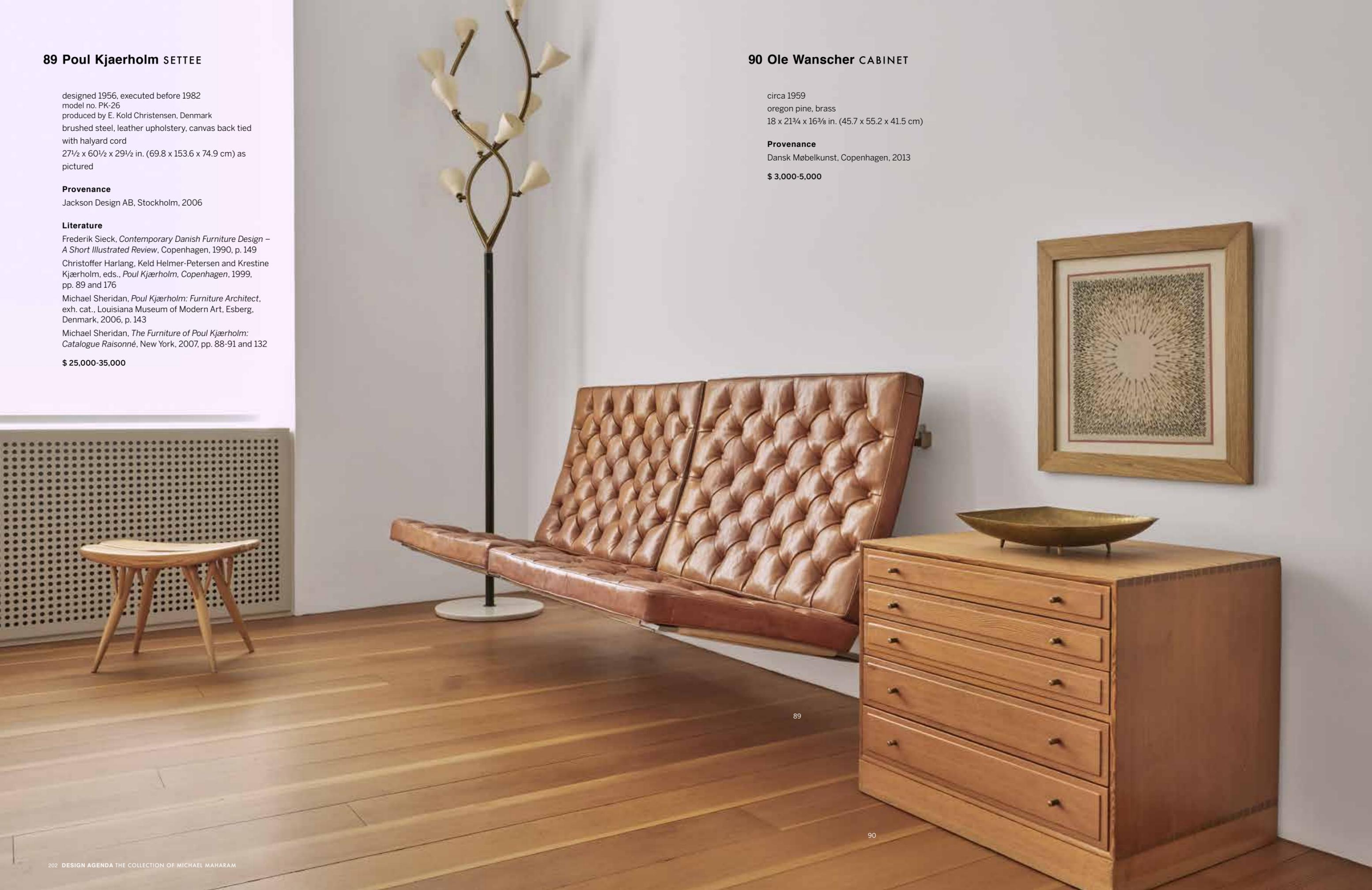
90 Ole Wanscher CABINET

circa 1959
oregon pine, brass
18 x 21¾ x 16¾ in. (45.7 x 55.2 x 41.5 cm)

Provenance

Dansk Møbelkunst, Copenhagen, 2013

\$ 3,000-5,000





91 Attributed to Gino Sarfatti FLOOR LAMP

circa 1945-1951
variant of model 1034
enameled metal, brass, marble
83½ in. (212 cm) high
21¾ in. (55.2 cm) maximum diameter, as pictured

Provenance

Luca Preti, Milan, 2003

\$ 5,000-7,000



92 Hans J. Wegner "HOOP" CHAIR

designed 1965, executed after 1986
model no. PP-130

offered en suite with the following lot
produced by PP Møbler, Copenhagen, Denmark
ash, flagline, fabric upholstery, brass, stainless steel
branded PP MØBLER DENMARK/DESIGN HANS J.
WEGNER and with the producer's mark
38½ x 44 x 37 in. (98 x 112 x 94 cm)

\$ 8,000-12,000

Provenance

Wyeth, New York, 2012

Literature

Noritsugu Oda, *Danish Chairs*, New York, 1999, p. 125

Noritsugu Oda, *Hans J. Wegner's 100 Chairs*, Tokyo,
2002, pp. 157-186

This lot is offered together with a certificate of
authenticity issued by PP Møbler.

93 Hans J. Wegner "HOOP" CHAIR

offered en suite with the previous lot

This lot is offered together with a certificate of
authenticity issued by PP Møbler.

\$ 8,000-12,000





94 Poul Kjaerholm SIX-PANEL SCREEN

designed 1956, produced 1961-1980
model no. PK-111
produced by E. Kold Christensen, Denmark
oregon pine
55 x 54¼ x 3 in. (139.7 x 137.7 x 7.6 cm)

Provenance

Wyeth, New York, 2011

Literature

Michael Sheridan, *The Furniture of Poul Kjaerholm: Catalogue Raisonné*, New York, 2007 pp. 84-87

Michael Sheridan, *Poul Kjaerholm: Furniture Architect*, exh. cat., Louisiana Museum of Modern Art, Esbjerg, Denmark, 2006, pp. 134, 154-155 and 189

\$ 4,000-6,000



95 Mogens Koch ARMCHAIR

designed 1935
produced by N. C. Jensen Kjær, Denmark
oak, original woven pigskin
33¼ x 25 x 20½ in. (84.4 x 63.5 x 52 cm)

Provenance

Dansk Møbelkunst, Copenhagen, 2005

Literature

Bodil Busk Laursen, Søren Matz, Christian Holmsted Olesen, *Mesterværker: 100 års dansk møbelsnedkeri*, Copenhagen, 2000, p. 127

\$ 5,000-7,000



95

96 Kai Kristiansen BLANKET CHEST

circa 1950
together with a period key
produced by Aksel Kjersgaard, Odder, Denmark
teak, brass
branded AKSEL KJERSGAARD/ODDER/MADE IN DENMARK
and numbered 30
15¾ x 35¾ x 17¾ in. (40 x 90 x 45 cm)

Provenance

Wyeth, New York, 2012

\$ 2,500-3,500



96

97 Ilmari Tapiovaara "PIRKKA" STOOL

circa 1950
produced by Laukaan Puu Oy, Finland
birch
impressed with the producer's stamps, stamped
TAPIOVAARA/DESIGN and with the artist's mark
13 x 17 $\frac{1}{8}$ x 11 $\frac{1}{4}$ in. (33 x 43.6 x 28.5 cm)

Provenance

Philippe Denys, Brussels, 2000

\$ 600-800

98 Hans Przyrembel FOOTED BOWL

circa 1930
brass
impressed *A/Hand/Arbeit* and monogrammed *HP*
2 $\frac{1}{8}$ x 10 $\frac{3}{8}$ x 10 $\frac{3}{8}$ in. (5.5 x 26.4 x 26.4 cm)

Provenance

Phillips New York, December 12, 2001, lot 73

Literature

Klaus Weber, *Die Metallwerkstatt am Bauhaus*, exh. cat.,
Ausstellung im Bauhaus-Archiv Museum für Gestaltung,
Berlin, 1992, p. 247 (for a related example)

\$ 1,500-2,000



97



98



100

99

99 Pierre Szekely LOW TABLE

circa 1950s
pine
10 $\frac{1}{8}$ x 21 $\frac{1}{8}$ x 15 $\frac{1}{2}$ in. (25.9 x 53.8 x 39.3 cm)

Provenance
Magen H Gallery, New York, 2006

\$ 15,000-20,000

100 Tapio Wirkkala PAIR OF TABLE LAMPS

circa 1958
model no. K11-16
produced by Idman Oy, Finland
brass, enameled metal, original leather
each impressed with the producer's mark
16 $\frac{1}{4}$ x 6 $\frac{1}{8}$ x 15 in. (41.2 x 15.7 x 38.1 cm) each as pictured

Provenance
Wyeth, New York, 2004

Literature
Tapio Wirkkala: Eye, Hand and Thought, exh. cat.,
Museum of Art and Design, Helsinki, 2000, p. 387

\$ 10,000-15,000



101 Federico de Vera LOW TABLE

circa 2003
tropical hardwood, stainless steel
8¾ x 60½ x 17¾ in. (22.2 x 153.6 x 45 cm)

Provenance
Acquired directly from the artist, 2003

\$ 1,000-1,500

102 Alvar Aalto EARLY "SAVOY" VASE

designed 1936, likely executed pre-1949
model no. 9479
executed by Karhulan Lasitehtas, Finland
glass
incised *ALVAR AALTO II*
5¾ in. (14.6 cm) high
10¾ in. (26.4 cm) maximum diameter
\$ 4,000-6,000

Provenance

Christie's Amsterdam, November 18, 2003, lot 212

Literature

Domus, no. 125, May 1938, p. 36 (for a variant "Savoy" model)

Jennifer Hawkins Opie, *Scandinavia: Ceramics & Glass in the Twentieth Century*, exh. cat., London, 1989, p. 23, cat. no. 189 (for a variant "Savoy" model)

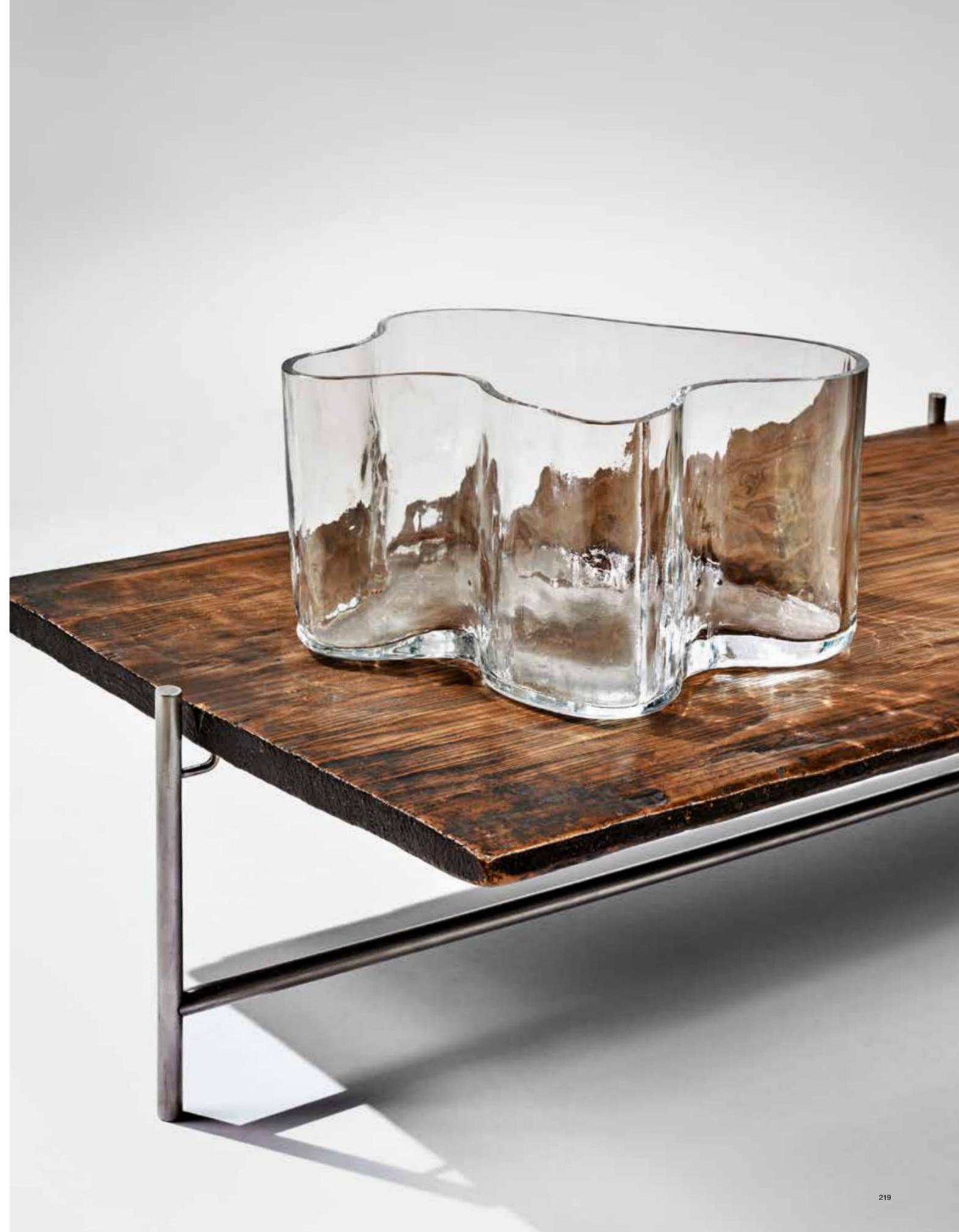
Peter Reed, ed., *Alvar Aalto: Between Humanism and Modernism*, exh. cat., New York, 1998, pp. 193-197, figs 139-144 (for a variant "Savoy" model)

Pirkko Tuukkanen, ed., *Alvar Aalto: Designer*, Vammala, 2002, pp. 199-202 (for a variant "Savoy" model)

Thomas Kellein, ed., *Alvar & Aino Aalto. Design: Collection Bischofberger*, exh. cat., Ostfildern-Ruit, 2004, p. 214 (for a variant "Savoy" model)

Mateo Kries, Jochen Eisenbrand, eds, *Alvar Aalto: Second Nature*, exh. cat., Weil am Rhein, 2014, pp. 224-225, 563-564, cat. nos 341-342 (for a variant "Savoy" model)

Kaisa Koivisto, Pekka Korvenmaa, eds, *Glass From Finland: in the Bischofberger Collection*, Milan, 2015, pp. 136, 316, cat. no. 56 (for a variant "Savoy" model)





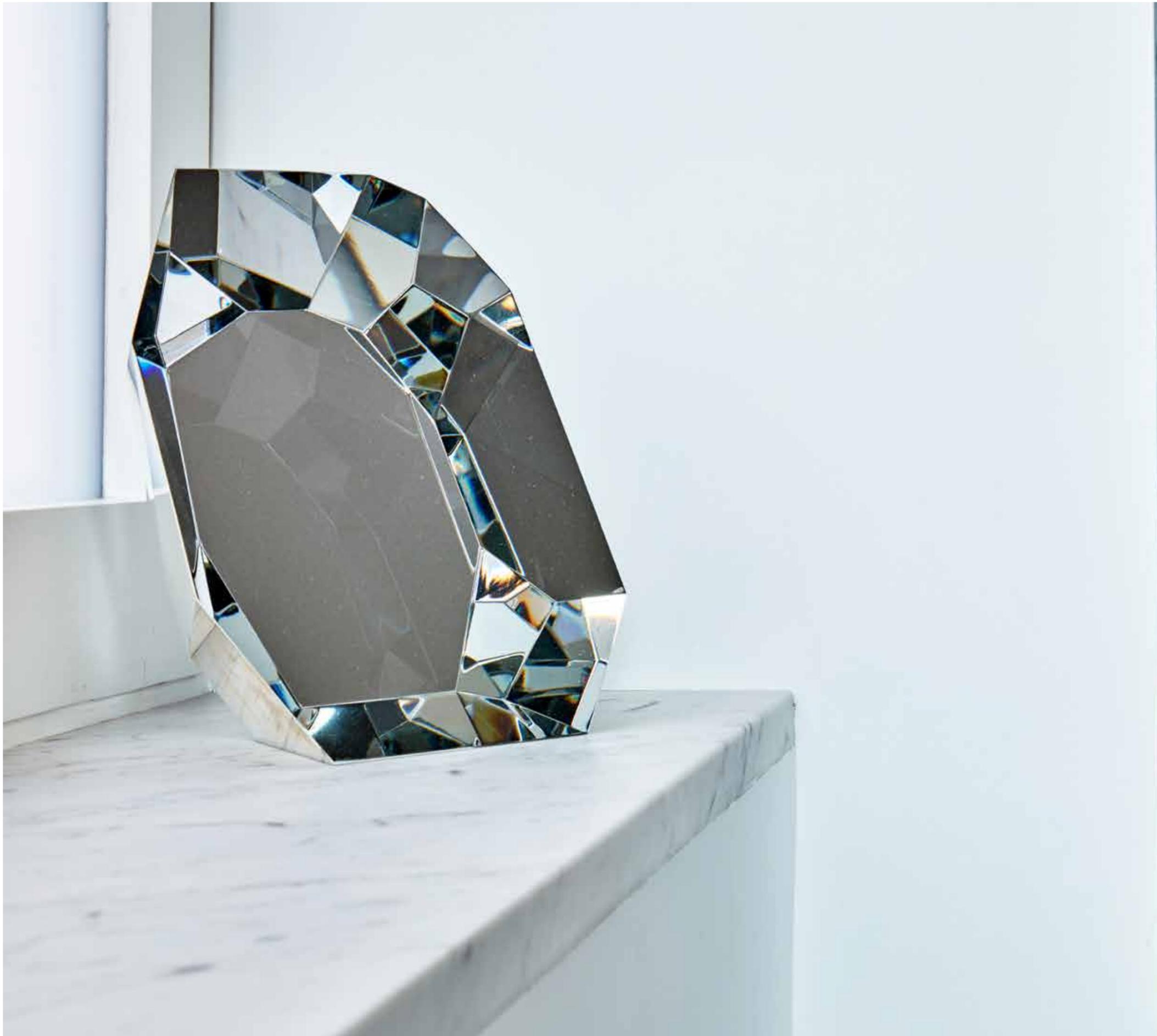
Alvar Aalto's timeless and iconic "Savoy" vase, whose design echoes the countless bodies of water populating the designer's native Finland, assuredly represents one of the most significant creations of 20th century Scandinavian art glass. Originally designed in 1936 for a competition organized by Finland's prominent glassworks, Karhula and Iittala, which Aalto entered and won, the model was subsequently presented the following year at the Exposition Universelle in Paris. The model and its many subsequent variants ultimately became known as the "Savoy" vase after it was used as a central component of the furnishing for the luxury Savoy restaurant in Helsinki that opened in 1937. While models from the series are still in production to this day and manufactured in a full spectrum of colors, the present vase was most likely executed by Karhulan before 1949 and is an early example of a particularly rare "Savoy" model with a quadrilateral structure. As opposed to later models produced with cast iron molds by Iittala, this piece was likely made using wood molds into which the forms were blown. Aalto himself took part in the earlier productions of the vase. The result is a superb and highly textural glass structure whose form is reminiscent of the organic and nature-inspired shapes that characterize Aalto's style. The designer himself stated that "form must have a content, and that content must be linked with nature." With its asymmetrical free form and curvy walls, the piece embodies quintessential qualities associated with superior Finnish glass production.

103 Ward Bennett I-BEAM TABLE

circa 1963
chromium-plated nickel
14 x 13³/₈ x 13³/₈ in. (35.5 x 34 x 34 cm)

Provenance
Wyeth, New York, 2007
\$ 2,000-3,000





104 Florian Ladstätter MIRROR

2006
produced by Lobmeyr, Vienna, Austria
mirrored glass
9¾ x 8¼ x 6½ in. (24.7 x 20.9 x 16.5 cm) as pictured

Provenance
Moss, New York
\$ 3,000-5,000



"I AM FASCINATED BY SHAPELESS THINGS SUCH AS LIGHT,
WIND AND SOUND, WHICH FIND DEEP RESONANCE WITHIN EACH
AND EVERY ONE OF US. IN MY WORK, I TRY TO ASSIMILATE
THIS MYSTERIOUS AURA THAT MODIFIES THE QUALITY OF OUR
ENVIRONMENT THROUGH ITS SOLE PRESENCE. [...] JUST AS A PIECE
OF GLASS GRADUALLY SEEMS TO LOSE ITS CONTOURS WHEN
PLACED IN WATER, THIS BENCH ALMOST SEEMS TO DISAPPEAR
ON A RAINY DAY."

TOKUJIN YOSHIOKA



105 Tokujin Yoshioka "WATER BLOCK" BENCH

designed circa 2002, executed 2004
number 4 from an edition of 12
glass, stainless steel
15¼ x 47¼ x 15⅝ in. (38.7 x 120 x 39.6 cm)

\$ 70,000-100,000



Provenance

Acquired directly from the artist, 2005

Literature

Ryu Niimi, *Tokujin Yoshioka Design*, New York, 2006, p. 205
Tokujin Yoshioka, Kazuo Hashiba and Ambra Medda, *Tokujin Yoshioka*,
New York, 2010, cover page and pp. 38-43

Tokujin Yoshioka: Waterfall, exh. cat., Sherman Contemporary Art
Foundation, Sydney, 2011, pp. 9-19 (for a related "Waterfall" bench)

Blaine Brownell, *Matter in the Floating World: Conversations with
Leading Japanese Architects and Designers*, New York, 2011, p. 247

Tokujin Yoshioka: Crystalize, exh. cat., Museum of Contemporary Art
Tokyo, Tokyo, 2013, pp. 12-15 and 86-92

This lot is offered together with a certificate of authenticity
from the artist.



Lasting Impressions: Tokujin Yoshioka's "Water Block" Bench

Through their observations of nature, French Impressionist painters developed an akin understanding of light and water, creating highly textural and poetic representations of their rivers, lakes and oceans. This concern for the two-dimensional representation of such complex natural phenomena is most evident through motifs that are now accepted as canons of Western art— Claude Monet's depictions of his Giverny pond, Renoir's paintings of the Seine and Cézanne's Provençal waterscapes, to name a few.

In the field of design, where the intersection of form and function has been a greater source of concern for architects and furniture makers, few have made it a point to specifically transcribe concepts of transparency and natural energy through light and water. Tokujin Yoshioka may be one of the first contemporary designers to specifically explore such themes, imparting to his creations great artistic sensibility and technical accomplishment.

The present "Water Block" bench designed in 2002 and executed in 2004 is a spectacular example of Yoshioka's pursuit to capture the movement and transparency of water through a strong functional structure made of glass. When viewed firsthand, the bench is an extraordinary technical achievement which creates the illusion that it has somehow been carved out of a block of water. The highly realistic glass surface, with its many undulating curves mimicking ripples of water, was achieved by casting the glass together with rare materials in platinum molds, as opposed to more common stainless or plain steel molds.

"I am fascinated by shapeless things such as light, wind and sound, which find deep resonance within each and every one of us," Yoshioka explained. "In my work, I try to assimilate this mysterious aura that modifies the quality of our environment through its sole presence. [...] Just as a piece of glass gradually seems to lose its contours when placed in water, this bench almost seems to disappear on a rainy day."

This rare example was made as part of a serial glass project started in 2002, with related pieces that include the "Chair that disappears in the rain", a glass armchair specifically conceived for the Roppongi Hills streetscape project. Within the scope of Yoshioka's oeuvre, the "Water Block" bench certainly goes in hand with other furniture pieces that rely on unusually delicate materials like paper ("Honey-Pop" chair), polyester fiber ("Pane" chair) and natural crystals ("Venus" chair).

It was only fitting that the Musée d'Orsay in Paris solicited the designer to participate in the renewal project of their Impressionists Gallery in 2011. Ten examples of Yoshioka's "Water Block" benches permanently entered the museum's collection and were displayed in the galleries alongside masterworks by Manet, Degas, Monet and Renoir, creating an intimate dialogue between past and present. Other examples of the "Water Block" bench are held in the collections of the Museum of Modern Art, Tokyo (Japan), the Saga Prefectural Art Museum (Japan) and the M+ Museum (Hong Kong). This is the first time that the model is presented at auction, providing collectors with an exceptional opportunity to acquire this particularly rare and evocative design.



106 Naoto Fukasawa REDWOOD CHAIR

2007
number 3 from an edition of 12
produced by Vitra, Birsfelden, Switzerland
redwood
impressed *N. Fukasawa/Chair/Vitra Edition*,
numbered 3/12 and dated 2007
31¼ × 18 × 23 in. (79 × 46 × 58 cm)

Provenance
Vitra, Birsfelden, Switzerland, 2008

\$ 6,000-8,000



107 Herzog & de Meuron and Ai Weiwei SERPENTINE STOOL

2012
artist's proof from an edition of 20
hand-sculpted, fired and painted porcelain
24 in. (60.9 cm) high
19 in. (48.2 cm) diameter

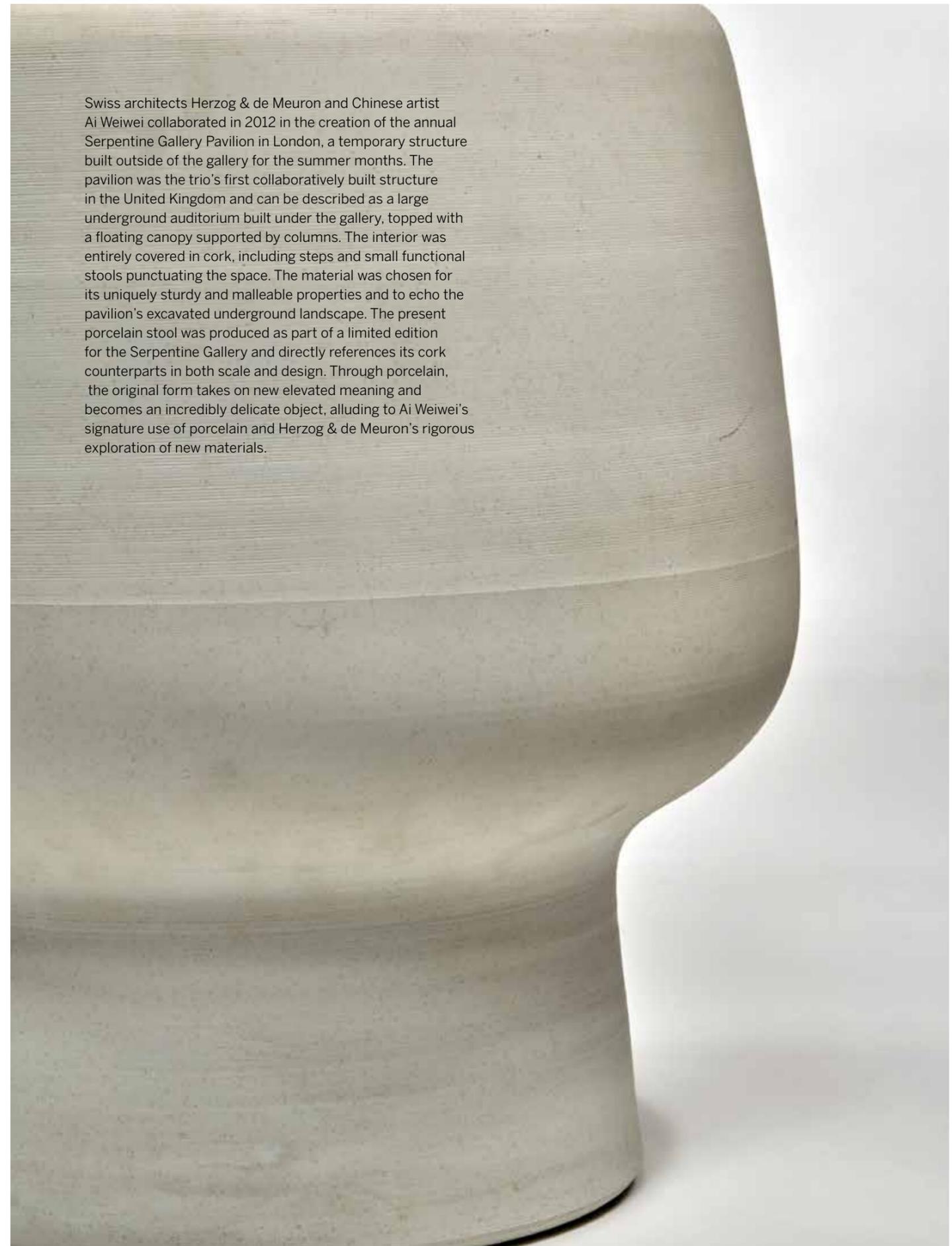
Provenance

Serpentine Gallery, London, 2012

\$ 15,000-20,000



Swiss architects Herzog & de Meuron and Chinese artist Ai Weiwei collaborated in 2012 in the creation of the annual Serpentine Gallery Pavilion in London, a temporary structure built outside of the gallery for the summer months. The pavilion was the trio's first collaboratively built structure in the United Kingdom and can be described as a large underground auditorium built under the gallery, topped with a floating canopy supported by columns. The interior was entirely covered in cork, including steps and small functional stools punctuating the space. The material was chosen for its uniquely sturdy and malleable properties and to echo the pavilion's excavated underground landscape. The present porcelain stool was produced as part of a limited edition for the Serpentine Gallery and directly references its cork counterparts in both scale and design. Through porcelain, the original form takes on new elevated meaning and becomes an incredibly delicate object, alluding to Ai Weiwei's signature use of porcelain and Herzog & de Meuron's rigorous exploration of new materials.





108 Jasper Morrison "WING-NUT" CHAIR

circa 1985
from an edition of 8
hardboard, piano hinges and wing-nut connectors
31 $\frac{7}{8}$ x 15 $\frac{1}{2}$ x 15 $\frac{3}{4}$ in. (81 x 39.2 x 40 cm)

Provenance

Private Collection, United Kingdom
Phillips London June 8, 1999, lot 368
Galerie Ulrich Fiedler, Cologne
Private Collection, Cologne
Sotheby's New York, November 16, 2007, lot 131

Literature

Manolo De Giorgi, "Jasper Morrison 1985-1988," *Domus*,
May 1988, p. 79

Jasper Morrison, *Jasper Morrison: Designs,
Projects and Drawings 1981-1989*, London, 1990, p. 25

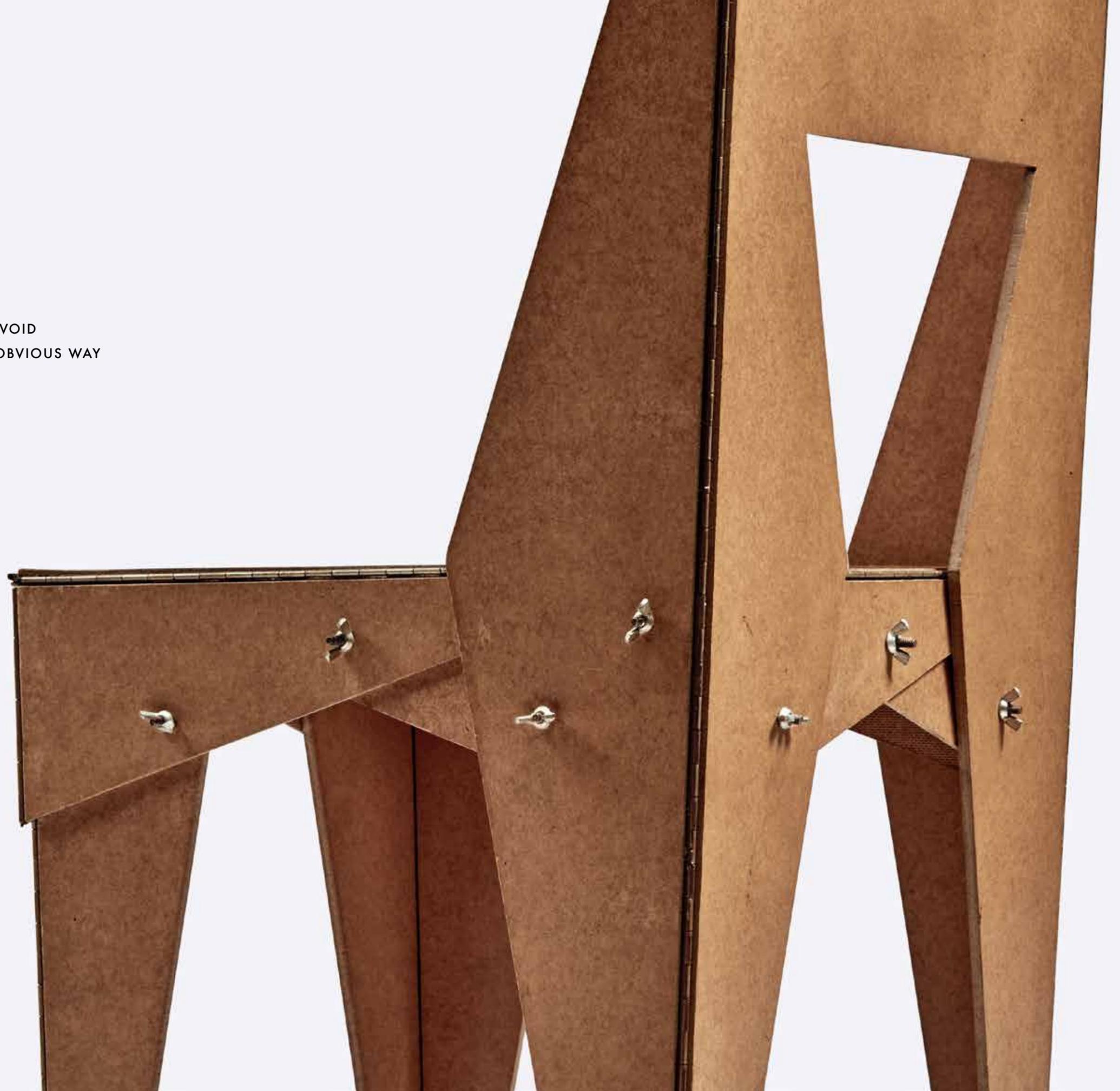
Jasper Morrison, *Everything but the Walls*, Baden,
Switzerland, 2002, p. 191

\$ 25,000-35,000

The "Wing-Nut" chair was designed and hand-built by Jasper Morrison while he was studying at the Royal College of Art, and ultimately sold at his degree exhibition in 1985. The chair combines hardboard panels assembled together using piano hinges and wing-nut connectors to create an overall structure reminiscent of an origami composition. "My intention in designing these items was to avoid designing them... to use materials in the most obvious way and to let them dictate the forms," he stated in 1988. This early work provides an apropos introduction to the work of one of the most celebrated contemporary designers of our time, characterized by bold experimentation and a relentless exploration of new materials. Another example of the present model is held in the collection of the Vitra Design Museum, Weil am Rhein, Germany.

"MY INTENTION IN DESIGNING THESE ITEMS WAS TO AVOID
DESIGNING THEM... TO USE MATERIALS IN THE MOST OBVIOUS WAY
AND TO LET THEM DICTATE THE FORMS."

JASPER MORRISONW



109 Jasper Morrison VARIATION NO. 11

2005

comprising two small units and one grand unit
number 6 from an edition of 12
produced by Galerie kreo, Paris

Carrara marble

with a metal plaque signed *Jasper Morrison/Variation no. 11/*

Collection Carrara tables/Edition Galerie Kreo,

limitée à 12 exemplaires, numbered 6/12 and dated 2005

small units: 11 $\frac{1}{8}$ x 29 $\frac{1}{2}$ x 15 $\frac{1}{8}$ in. (28.4 x 74.9 x 38.6 cm) each

grand unit: 11 $\frac{1}{8}$ x 65 $\frac{5}{8}$ x 15 $\frac{1}{8}$ in. (28.4 x 166.6 x 38.6 cm)

Provenance

Galerie kreo, Paris, 2006

Literature

Gabriele Neri, *Jasper Morrison*, Milan, 2011, pp. 94-95

\$ 15,000-20,000



The concept behind Jasper Morrison's "Variation" series originated in Tokyo, where the designer came across an ingenious table of Korean origin in an artisanal shop that, years later, inspired him to create systems of easily adjustable and modular tables. The present variation features three stackable elements, whose marble body has been hollowed out and filled with aluminum to reduce weight and improve their overall stability. Limited editions of the forms were made in both oak and Carrara marble and were first introduced at Galerie kreo in 2005.



110 Hella Jongerius TWO "REPEAT BIG POTS"

2002
produced for JongeriusLab by Royal Tichelaar Makkum,
The Netherlands
porcelain, glazed porcelain, cotton thread
each stamped with the producer's marks; one signed
in black paint *Hella*, dated 2002, numbered 2 and
impressed *M18/1280°C*; the other signed in black paint
a special one for Michael, thanks, Hella x
13 $\frac{3}{8}$ in. (34 cm) high each
10 $\frac{1}{2}$ in. (26.6 cm) maximum diameter each

Provenance

Moss, New York, 2002

Literature

Hella Jongerius and Louise Schouwenberg,
Hella Jongerius, New York, 2003, n.p.

\$ 3,000-5,000

111 Hella Jongerius THREE "GROOVE" BOTTLES AND ONE "LONG NECK" BOTTLE

circa 2000
produced for JongeriusLab by Royal Tichelaar Makkum, The Netherlands
porcelain, glazed porcelain, clear and opaline glass, plastic tape
each signed *JongeriusLab* on the plastic tape
"Groove" bottles: 15 $\frac{5}{8}$ in. (39.6 cm) high each; 6 in. (15.2 cm)
maximum diameter each
"Long Neck" bottle: 19 $\frac{1}{4}$ in. (48.8 cm) high; 4 $\frac{1}{4}$ in. (10.7 cm)
maximum diameter

\$ 3,000-5,000

Provenance

Moss, New York, 2010

Literature

Louise Schouwenberg, *Hella Jongerius: Misfit*, London, 2010, p. 197
(for related examples)



112 Hella Jongerius "POLDER" SOFA

2012

from an edition of 100
produced by Vitra, Switzerland
Maharam fabric upholstery, mohair velvet, tweed,
wool and mixed hardwood
with the producer's label
30½ × 115¼ × 39½ in. (77 × 293 × 100 cm)

Literature

Louise Schouwenberg, *Hella Jongerius: Misfit*, London, 2010,
pp. 21 and 92-93

This lot is accompanied by a certificate of authenticity
signed by the artist and a copy of Michael Maharam's book
Maharam Agenda (Baden, 2011).

\$ 15,000-20,000

This limited edition Maharam Polder sofa was produced in
a series of 100 for the Salone del Mobile, 2011 and features
high-end Maharam upholstery including mohair velvet,
Scottish tweed, Paul Smith worsted wool stripes and
Jongerius textiles. The sofa features a detachable section to
the right side and a portable arm-rest cushion, as well as a
custom Bovist stool and belted Queen's cushion originally
designed for a Polder commissioned by the Netherlands'
Queen Beatrix.





113 Konstantin Grcic STOOL

2004
number 14 from an edition of 30
produced by Galerie kreO, Paris, France
oak
impressed K. Grcic, numbered 14/30 and dated 2004
16 x 15⁵/₈ x 7³/₄ in. (40 x 39.6 x 19.6 cm)

Provenance
Galerie kreO, Paris, 2006

\$ 8,000-12,000





114 Jasper Morrison PAIR OF CORK BLOCKS

2007
number 2 and 3 from an edition of 8 plus 2 artist's proofs
produced by Vitra, Switzerland
cork
each with a metal tag signed *Jasper Morrison/Cork
Block/Vitra Edition*, dated 2007 and each numbered
2/12 and 3/12 respectively
7¾ x 25¼ x 18½ in. (19.6 x 64.1 x 47 cm) each

\$ 6,000-8,000

Provenance
Vitra, Switzerland, 2008

The edition run for this model has been limited to a
total of 8 pieces plus 2 artist's proofs, as opposed to the
edition number of 12 that appears on the blocks' metal
tag. The buyer will receive two updated authenticity
plaques from Vitra issued in 2011.



115 Jasper Morrison PAIR OF CORK CHAIRS

2007
number 5 and 6 from an edition of 12 plus 2 artist's proofs
produced by Vitra, Switzerland
cork
each with a metal tag signed *Jasper Morrison/Cork
Chair/Vitra Edition*, numbered 5/24 and 6/24
and dated 2007
29 x 18½ x 25 in. (73.6 x 47 x 63.5 cm) each

\$ 18,000-24,000

Provenance
Vitra, Switzerland, 2008

Literature
Gabriele Neri, *Jasper Morrison*, Milan, 2011, p. 109

The edition run for this model has been limited to a
total of 12 pieces plus 2 artist's proofs, as opposed to
the edition number of 24 that appears on the chair's
metal tag. The buyer will receive an updated authenticity
plaque from Vitra issued in 2011.





116 Lena Rewell THREE ROLLS OF FABRIC

1965-1967
produced for Christian Dior, France
wool
i: 37 $\frac{3}{4}$ x 48 $\frac{7}{8}$ in. (957 x 124 cm)
ii: 156 $\frac{3}{4}$ x 52 $\frac{3}{8}$ in. (398 x 133 cm)
iii: 141 $\frac{3}{4}$ x 49 $\frac{5}{8}$ in. (360 x 126 cm)

Provenance

Acquired directly from the artist by the original owner
Private Collection
Phillips London, November 17, 2011, lot 26

\$ 2,000-3,000

117 Donald Judd LIBRARY DESK

designed 1982, executed 2007
model no. 27
douglas fir
impressed *DONALD JUDD USA PSF 27 © 2007 100*
30 x 88 x 44 in. (76.2 x 223.5 x 111.8 cm)

Provenance

Judd Foundation, New York, 2007

\$ 15,000-20,000



118 Donald Judd BOOKSHELF

designed 1983, executed 2007
model no. 34
offered en suite with the following lot
douglas fir
impressed *Donald Judd USA PSF, numbered 34 and 101*
and dated 2007
55 x 55 x 12½ in. (139.7 x 139.7 x 31.7 cm)

Provenance

Judd Foundation, 2008

\$ 7,000-10,000



119 Donald Judd BOOKSHELF

offered en suite with the preceding lot
impressed *Donald Judd USA PSF, numbered 34 and 100*
and dated 2007

\$ 7,000-10,000



120 Donald Judd CORNER CHAIR

designed 1984, executed 2007
model no. 15
produced by Lehni, Dübendorf, Switzerland
enameled "Traffic Gray" aluminum
impressed *Donald Judd TM/Swiss made by Lehni*,
numbered 15/110 and dated 2007
29½ x 19¾ x 19¾ in. (74.9 x 50.1 x 50.1 cm)

Provenance

Judd Foundation, New York, 2007

\$ 4,000-6,000



121 Donald Judd ARMCHAIR

designed 1984, executed 2013
model no. 1
produced by Lehni, Dübendorf, Switzerland
clear anodized aluminum
impressed *Donald Judd TM/Swiss made by Lehni*,
numbered 1/108 and dated 2013
29½ x 19¾ x 19¾ in. (74.9 x 50.1 x 50.1 cm)

Provenance

Judd Foundation, New York, 2007

\$ 4,000-6,000





122 Shiro Kuramata "HOW HIGH THE MOON" CHAIR

designed 1986
produced by Vitra, Switzerland
nickel-plated steel mesh
28¼ x 37¼ x 32½ in. (71.7 x 94.6 x 82.5 cm)

Provenance

Vitra, Switzerland, 2015

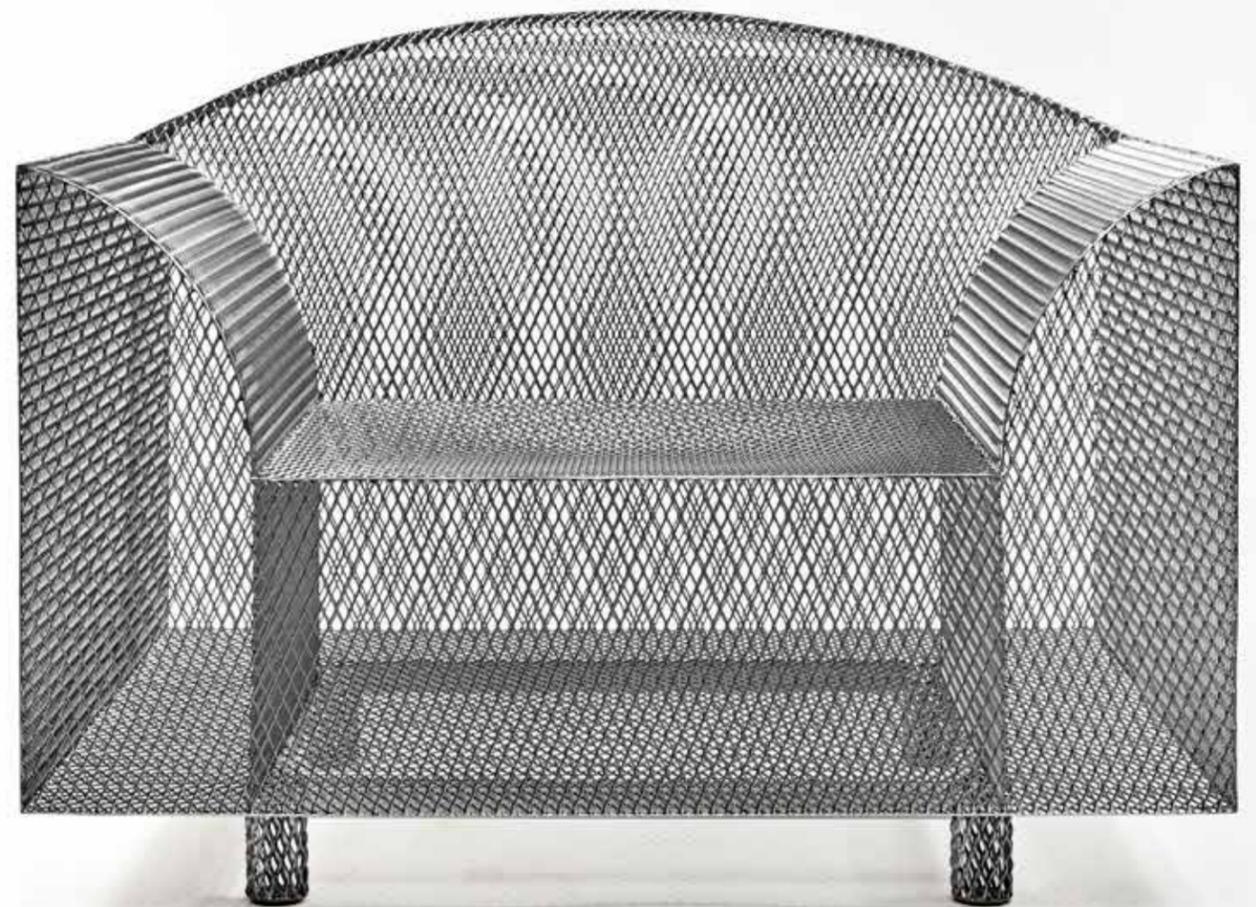
Literature

Shiro Kuramata 1934-1991, exh. cat., Hara Museum of Contemporary Art, Tokyo, 1996, p. 181

Deyan Sudjic, *Shiro Kuramata*, Vol. 1, London, 2013, pp. 102, 114, 139-140

Deyan Sudjic, *Shiro Kuramata*, Vol. 2, London, 2013, p. 340

\$ 5,000-7,000



123 Shiro Kuramata "KYOTO" TABLE

circa 1983
produced by Ishimaru, Tokyo
terrazzo, glass and chromium-plated metal
28¼ in. (48.8 cm) high
23⅝ in. (60 cm) diameter

Provenance

Piasa, Paris, May 21, 2015, lot 1

Literature

Shiro Kuramata 1934-1991, exh. cat., Hara Museum of Contemporary Art, Tokyo, 1996, pp. 73 and 165 (for the present lot illustrated)

Deyan Sudjic, *Shiro Kuramata*, Vol. 1, London, 2013, pp. 117 and 137

Deyan Sudjic, *Shiro Kuramata*, Vol. 2, London, 2013, p. 323

\$ 12,000-18,000



In 1983 Kuramata began to mix coloured glass fragments into terrazzo, to create a malleable and decorative substance that he termed "Star Piece". Initially trialed in the "Kyoto" table that was eventually retailed by Memphis, the material was subsequently used extensively in Kuramata's interior design schemes, significantly for the floors or walls of the Issy Miyake boutiques in both Ginza and New York. For this latter interior, Kuramata altered the composition of the terrazzo to now incorporate fragments of Coca Cola bottles, acknowledging the American pop culture references often deeply embedded in his oeuvre.



124 Studio Job "BAVARIA" SCREEN

2008
number 1 from an edition of 6
Indian rosewood, polychrome wood veneers, wood
marquetry, brass
with inlaid signature *Job*
73 x 86½ x 2 in. (185.4 x 219.7 x 5 cm) fully extended

Provenance

Moss Gallery, New York, 2012

Exhibited

Studio Job MAD HOUSE, Museum of Art and Design,
New York, March 22-August 21, 2016

Literature

Job Smeets and Nynke Tynagel, *Studio Job: The Book
of Job*, New York, 2010, pp. 224-225

• \$ 40,000-60,000







125 Studio Job MAGNIFYING GLASS

2013
with the original wooden box
polished bronze, glass
impressed *JOB*, dated *13* and monogrammed *MM*
11¾ x 5½ x 1½ in. (29.8 x 13.2 x 3 cm)

Provenance

Commissioned directly from the studio, 2013
This lot is offered together with a certificate of authenticity
signed by Job Smeets and Nynke Tynagel.

\$ 3,000-5,000

126 Pair of Antler Armchairs

circa 1920s
fallow deer antlers, nubuck upholstery
i: 39¼ x 26 x 25½ in. (99.6 x 66 x 64.7 cm)
ii: 39¼ x 27 x 27½ in. (99.6 x 67.5 x 68.7 cm)

Provenance

Wyeth, New York, 2007

• \$ 5,000-7,000







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By placing Advance Bids on the Online Platforms, you accept and agree that any such bids are final, that you will not be permitted to retract your bid, and that, should your bid be successful, you irrevocably agree to pay the full purchase price, including buyer’s premium, overhead premium and other applicable charges, and all applicable taxes. You may nevertheless lower your maximum bid leading up to the live auction by contacting the Bids Department at +1 212 606 7414, except that you may not lower it to a level lower than the current leading bid.

2. Once it commences, a live auction is by its nature fast-moving and bidding may progress very quickly. The procedure for placing bids during the live auction is therefore a one-step process; as soon as the “Place Bid” button is clicked, a bid is submitted. By bidding online, you accept and agree that bids submitted in this way are final and that you will not under any circumstances be permitted to amend or retract your bid. If a successful bid is sent to Sotheby’s from your computer, electronic or mobile device, you irrevocably agree to pay the full purchase price, including buyer’s premium, overhead premium and any other applicable charges, and applicable taxes.

3. The next bidding increment is shown for your convenience. The auctioneer has discretion to vary Increments for bidders in the auction room and on the telephone, but bidders using Online Platforms may not be able to place a bid in an amount other than a whole bidding increment. All bidding for this sale will be in U.S. Dollars, in respect of New York sales, in Pounds Sterling, in respect of London sales, or in Hong Kong Dollars, in respect of Hong Kong sales, and online bidders will not be able to see the currency conversion board that may be displayed in the auction room.

4. The record of sale kept by Sotheby’s will be taken as absolute and final in all disputes. In the event of a discrepancy between any online records or messages provided to you and the record of sale kept by Sotheby’s, the record of sale will govern.

5. Online bidders are responsible for making themselves aware of all salesroom notices and announcements, which will be accessible on the Online Platforms.

6. Sotheby’s reserves the right to refuse or revoke permission to bid via Online Platforms and to remove bidding privileges during a sale.

7. The purchase information shown in the “My Bids” section of the Sotheby’s App and in the “Account Activity” section of “My Account” on Sothebys.com is provided for your convenience only. Successful bidders will be notified and invoiced after the sale. In the event of any discrepancy between the online purchase information which may or may not be shown in the My Bids section and the invoice sent to you by Sotheby’s following the sale, the invoice prevails. Terms and conditions for payment and collection of property remain the same regardless of how the winning bid was submitted.

8. Sotheby’s is not responsible for any errors or failures to execute bids placed online, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the online bidding software by either Sotheby’s or the client; (ii) a breakdown or problems with the online bidding software; or (iii) a breakdown or problems with a client’s internet connection, computer or electronic device. Sotheby’s is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.

9. Online bidding will be recorded.

10. In the event of any conflict between these Online Terms and Sotheby’s Conditions of Sale and Terms of Guarantee, Sotheby’s Conditions of Sale and Terms of Guarantee will control.

BUYING AT AUCTION

The following will help in understanding the auction buying process as well as some of the terms and symbols commonly used in an auction catalogue. All bidders should read the Conditions of Sale and Terms of Guarantee in this catalogue, as well as the Glossary or any other notices. By bidding at auction, bidders are bound by the Conditions of Sale and Terms of Guarantee, as amended by any oral announcement or posted notices, which together form the sale contract among Sotheby’s, the seller (consignor) of the lot and any bidders, including the successful bidder (purchaser).

1. SYMBOL KEY

☐ Reserves

Unless indicated by a box (☐), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential minimum hammer price at which a lot will be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate of the lot. If any lots in the catalogue are offered without reserve, such lots will be designated by a box (☐). If every lot in a catalogue is offered without a reserve, the Conditions of Sale will so state and this symbol will not be used for each lot.

○ Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby’s or jointly by Sotheby’s and a third party. Sotheby’s and any third parties providing a guarantee jointly with Sotheby’s benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. A third party providing a guarantee jointly with Sotheby’s may provide an irrevocable bid, or otherwise bid, on the guaranteed property. If this auction has a printed catalogue, a PDF catalogue or both and the guaranteed property symbol for a lot is not included at the time the digital catalogue is initially available for viewing, then Sotheby’s will notify bidders that there is a guarantee on the lot by one or more of the following means: the lot’s specific webpage will be updated to include the guaranteed property symbol, a notice will be added to the Sotheby’s webpage for the auction, or a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot.

△ Property in which Sotheby's has an Ownership Interest

Lots with this symbol indicate that Sotheby’s owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

☞ Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby’s with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. From time to time, a Sotheby’s shareholder may be an irrevocable bidder. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder’s obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. From time to time, Sotheby’s may enter into irrevocable bid agreements that cover multiple lots. In such instances, the compensation Sotheby’s will pay the irrevocable bidder is allocated to the lots for which the irrevocable bidder is not the successful purchaser. Under such circumstances, the total compensation to the irrevocable bidder will not exceed the total buyer’s premium and other amounts paid to Sotheby’s in respect of any lots for which the irrevocable bidder is not the successful bidder.

If this auction has a printed catalogue, a PDF catalogue or both and the irrevocable bid is not secured until after such catalogue is finalized or if there is no printed catalogue or PDF catalogue and the irrevocable bid is not secured until after the digital catalogue is initially available for viewing, then Sotheby’s will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: the lot’s specific webpage will be updated to include the irrevocable bid symbol, a notice will be added to the Sotheby’s webpage for the auction, or a pre-sale or pre-lot announcement will be made indicating that there is an irrevocable bid on the lot. From time to time, Sotheby’s or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. In addition, from time to time, an irrevocable bidder may have knowledge of the amount of a guarantee. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby’s requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

▽ Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full buyer’s premium and overhead premium. In certain instances, interested parties may have knowledge of the reserve. If this auction has a printed catalogue, a PDF catalogue or both and the interested party’s possible participation in the sale is not known until after such catalogue is finalized or if there is no printed catalogue or PDF catalogue and the interested party’s possible participation in the sale is not known until after the digital catalogue is initially available for viewing, then Sotheby’s will notify bidders that an interested party may bid on the lot by one or more of the following means: the lot’s specific webpage will be updated to include the interested parties symbol, a notice will be added to the Sotheby’s webpage for the auction, or a pre-sale or pre-lot announcement will be made indicating that an interested party may bid on the lot.

◎ Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of bidders and the absence of the symbol is not a warranty that there are no restrictions regarding import or export of the Lot; bidders should refer to Condition 12 of the Conditions of Sale. Please also refer to the section on Endangered Species in the information on Buying at Auction.

Π Monumental

Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Bidders are advised to inspect the lot and to contact Sotheby’s prior to the sale to discuss any specific shipping requirements.

⚡ Premium Lot

In order to bid on “Premium Lots” (in print catalogue or ⚡ in the lot’s specific webpage) you may be required to complete a Premium Lot pre-registration application. You must arrange for Sotheby’s to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays. Sotheby’s decision whether to accept any pre-registration application shall be final. If all lots in the catalogue are “Premium Lots”, a Special Notice will be included to this effect and this symbol will not be used.

⊖ US Import Tariff

Please note that this lot is subject to an import tariff. The amount of the import tariff due is a percentage of the value declared upon entry into the United States. The amount of the import tariff is not based on the final hammer price. The buyer should contact Sotheby’s prior to the sale to determine the amount of the import tariff. If the buyer instructs Sotheby’s to arrange shipping of

the lot to a foreign address, the buyer will not be required to pay the import tariff. If the buyer instructs Sotheby’s to arrange shipping of the lot to a domestic address, or if the buyer collects the property in person, or if the buyer arranges their own shipping (whether domestically or internationally), the buyer will be required to pay the import tariff. The import tariff is included in the purchase price and, where applicable, sales tax will be added to the purchase price as per our Sales and Use Tax section.

2. BEFORE THE AUCTION

Bidding in advance of the live auction For certain sales, you may bid in advance of the live auction (“Advance Bids”) on sothebys.com or the Sotheby’s App. In order to do so, you must register an account with Sotheby’s and provide requested information. Once you have done so, navigate to your desired lot, and click the “Place Bid” button. You may bid at or above the starting bid displayed on the Online Platforms. Please note that we reserve the right to amend the starting bid prior to the start of the live auction. You may also input your maximum bid which, upon confirmation, will be executed automatically up to this predefined maximum value, in response to other bids, including bids placed by Sotheby’s on behalf of the seller, up to the amount of the reserve (if applicable). The current leading bid will be visible to all bidders; the value and status of your maximum bid will be visible only to you. If the status of your bid changes, you will receive notifications via email and push (if you have enabled push notifications) leading up to the live auction. You may raise your maximum bid at any time in advance of the live auction. Please note in certain circumstances, clients who have been outbid may be reinstated as the leading bidder and will receive notification via email or push notifications (if enabled on your device).

The Catalogue The catalogue will help familiarize you with property being offered at the designated auction. Prospective bidders should consult sothebys.com for the most up to date cataloguing of the property in this catalogue.

Estimates Each lot in the catalogue is given a low and high estimate, indicating to a prospective buyer a range in which the lot might sell at auction. When possible, the estimate is based on previous auction records of comparable pieces. The estimates are determined several months before a sale and are therefore subject to change upon further research of the property, or to reflect market conditions or currency fluctuations. Estimates should not be relied upon as a representation or prediction of actual selling prices.

Provenance In certain circumstances, Sotheby’s may include in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller’s request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

Specialist Advice Prospective bidders may be interested in specific information not included in the catalogue description of a lot. For additional information, please contact either a Sotheby’s specialist in charge of the sale, or Sotheby’s Client Services Department. You may also request a condition report from the specialist in charge.

Viewing Property will be available for viewing by appointment only at our New York premises, or such other location as we may indicate from time to time. You can schedule a viewing as indicated on our website.

Salesroom Notices Salesroom notices amend the catalogue description after our catalogue is available. They are announced by the auctioneer and/or posted on the sale page. Please take note of them.

Registration Sotheby’s may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid.

If you are not successful on any lot, Sotheby’s will arrange for a refund (subject to any right of set off) of the deposit amount paid by you without interest within 14 working days of the date of the sale. Any exchange losses or fees associated with the refund shall be borne by you. Registration to bid on Premium Lots must be done at least 3 business days prior to the sale.

3. DURING THE AUCTION

The Auction Auctions are open to the public (subject to any governmental health or safety restrictions) without any admission fee or obligation to bid. The auctioneer introduces the objects for sale — known as “lots” — in numerical order as listed in the catalogue. Unless otherwise noted in the catalogue, on the sale page or by an announcement at the auction, Sotheby’s acts as agent on behalf of the seller and does not permit the seller to bid on his or her own property. It is important for all bidders to know that the auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing responsive or consecutive bids for a lot. The auctioneer will not place consecutive bids on behalf of the seller above the reserve.

Bidding in Person In person bidding is currently not available for this auction. For the most up-to-date information regarding in person bidding, please call Sotheby’s or visit Sothebys.com. Bidders are encouraged to submit bids online on Sothebys.com or through the Sotheby’s App.

Absentee Bidding In person bidding is currently not available for this auction. For the most up-to-date information regarding in person bidding, please call Sotheby’s or visit Sothebys.com. Bidders are encouraged to submit bids online on Sothebys.com or through the Sotheby’s App. If you do not wish to bid online during the live auction, you may place your bid ahead of time, either via sothebys.com or the App, or by submitting your bid in writing to the Bids Department. Once the live auction opens, when the lot that you are interested in comes up for sale, the auctioneer will execute the bid on your behalf, making every effort to purchase the item for as little as possible and never exceeding your limit. This service is free and confidential.

Advance Bidding For certain sales, where Advance Bids are accepted, if you submit an “Advance Bid” (as described above in “BEFORE THE AUCTION”), and your bid is not executed up to its maximum value before the auction begins, your bid will continue to be executed automatically on your behalf during the live auction up to your predetermined maximum bid. You may also continue to bid via the Online Platforms at the next increment above your maximum bid. Bidders utilizing any online platform are subject to the Online Terms as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

Telephone Bidding In some circumstances, we offer the ability to place bids by telephone live to a Sotheby’s representative on the auction floor. Please contact the Bid Department prior to the sale to make arrangements or to answer any questions you may have. Telephone bids are accepted only at Sotheby’s discretion and at the caller’s risk. Calls may also be recorded at Sotheby’s discretion. By bidding on the telephone, prospective buyers consent thereto.

Live Online Bidding In person bidding is currently not available for this auction. For the most up-to-date information regarding in person bidding, please call Sotheby’s or visit Sothebys.com. Bidders are encouraged to submit bids online on Sothebys.com or through the Sotheby’s App. For information about registering to bid on sothebys.com or through the Sotheby’s App, please see sothebys.com. Bidders utilizing any online platform are subject to the Online Terms as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

Employee Bidding Sotheby’s employees may bid in a Sotheby’s auction only if the employee does not know the reserve and if the employee fully complies with Sotheby’s internal rules governing employee bidding.

US Economic Sanctions The United States maintains economic and trade sanctions against targeted foreign countries, groups and organizations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Cuba, Iran, North Korea and Sudan. The purchaser’s inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

Hammer Price and the Buyer’s Premium and the Overhead Premium For lots which are sold, the last price for a lot as announced by the auctioneer is the hammer price. A buyer’s premium and overhead premium will be added to the hammer price and are payable by the purchaser as part of the total purchase price. The buyer’s premium and the overhead premium will be the amounts stated in the Conditions of Sale.

Currency Board As a courtesy to bidders, a currency board is operated in many salesrooms. It displays the lot number and current bid in both U.S. dollars and foreign currencies. Exchange rates are approximations based on recent exchange rate information and should not be relied upon as a precise invoice amount. Sotheby’s assumes no responsibility for any error or omission in foreign or United States currency amounts shown.

Results Sale results are available on sothebys.com and on the Sotheby’s App.

International Auctions If you need assistance placing bids, obtaining condition reports or receiving auction results for a Sotheby’s sale outside the United States, please contact our International Client Services Department.

4. AFTER THE AUCTION

Payment If your bid is successful, your invoice will be mailed to you. The final price is determined by adding the buyer’s premium, overhead premium and any other applicable charges to the hammer price on a per-lot basis. Sales tax, where applicable, will be charged on the entire amount. Payment is due in full immediately after the sale. However, under certain circumstances, Sotheby’s may, in its sole discretion, offer bidders an extended payment plan. Such a payment plan may provide an economic benefit to the bidder. Credit terms should be requested at least one business day before the sale. However, there is no assurance that an extended payment plan will be offered. Please contact Post Sale Services or the specialist in charge of the sale for information on credit arrangements for a particular lot. Please note that Sotheby’s will not accept payments for purchased lots from any party other than the purchaser, unless otherwise agreed between the purchaser and Sotheby’s prior to the sale.

Payment by Cash It is against Sotheby’s general policy to accept payments in the form of cash or cash equivalents.

Payment by Credit Cards Sotheby’s accepts payment by credit card for Visa, MasterCard, and American Express only. Credit card payments may not exceed \$50,000 per sale. Payment by credit card may be made (a) online at https://www.sothebys.com/en/invoice-payment.html, (b) through the Sotheby’s App, (c) by calling in to Post Sale Services at +1 212 606 7444, or (d) in person at Sotheby’s premises at the address noted in the catalogue. Please note that Sotheby’s New York office is open on a limited basis by appointment only.

Payment by Check Sotheby’s New York office is open on a limited basis by appointment only. During such time, Sotheby’s cannot accept payment by check (including, but not limited to, personal, certified, banker’s draft or cashier’s checks).

Payment by Wire Transfer To pay for a purchase by wire transfer, please refer to the payment instructions on the invoice provided by Sotheby’s or contact Post Sale Services to request instructions.

Sales and Use Tax New York sales tax is charged on the hammer price, buyer’s premium, overhead premium and any other applicable charges on any property picked up or delivered in New York State, regardless of the state or country in which the purchaser resides or does business. Purchasers who wish to use their own shipper who is not a considered a “common carrier” by the New York Department of Taxation and Finance will be charged New York sales tax on the entire charge regardless of the destination of the property. Please refer to “Information on Sales and Use Tax Related to Purchases at Auction”.

Collection and Delivery
Post Sale Services
+ 1 212 606 7444
FAX: + 1 212 606 7043
uspostsaleservices@sothebys.com

Sotheby’s New York office is open on a limited basis by appointment only. All collections and deliveries for purchased property will be handled by Post Sale Services in coordination with purchasers after the auction. Unless otherwise agreed by Sotheby’s, all property must be removed from our or our vendor’s premises (as indicated on the invoice) by the purchaser at his expense not later than 30 calendar days following the close of the auction. As a reminder your property cannot be released until payment has been received and cleared.

Shipping Services Sotheby’s offers a comprehensive shipping service to meet all of your requirements. If you received a shipping quotation or have any questions about the services we offer please contact us.

Collecting your Property Sotheby’s New York office is open on a limited basis by appointment only. All collections and deliveries for purchased property will be handled by Post Sale Services in coordination with purchasers after the auction. Unless otherwise agreed by Sotheby’s, all property must be removed from our or our vendor’s premises (as indicated on the invoice) by the purchaser at his expense not later than 30 calendar days following the close of the auction. As a courtesy to purchasers who come to Sotheby’s to collect property, Sotheby’s will assist in the packing of lots, although Sotheby’s may, in the case of fragile articles, choose not to pack or otherwise handle a purchase.

If you are using your own shipper to collect property from Sotheby’s, please provide a letter of authorization and kindly instruct your shipper that they must provide a Bill of Lading prior to collection. Both documents must be sent to Post Sale Services prior to collection.

The Bill of Lading must include: the purchaser’s full name, the full delivery address including the street name and number, city and state or city and country, the sale and lot number.

Sotheby’s will contact your shipper within 24 hours of receipt of the Bill of Lading to confirm the date and time that your property can be collected. Property will not be released without this confirmation and your shipper must bring the same Bill of Lading that was faxed to Sotheby’s when collecting. All property releases are subject to the receipt of cleared funds.

Please see the Conditions of Sale for further details.

Endangered Species Certain property sold at auction, for example, items made of or incorporating plant or animal materials such as coral, crocodile, ivory, whalebone, tortoiseshell, rhinoceros horn, rosewood,

etc., irrespective of age or value, may require a license or certificate prior to exportation and additional licenses or certificates upon importation to another country. Sotheby’s suggests that buyers check on their government wildlife import requirements prior to placing a bid. Please note that the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country, and vice versa. It is the purchaser’s responsibility to obtain any export or import licenses and/or certificates as well as any other required documentation. In the case of denial of any export or import license or of delay in the obtaining of such licenses, the purchaser is still responsible for making on-time payment of the total purchase price for the lot.

Although licenses can be obtained to export some types of endangered species, other types may not be exported at all, and other types may not be resold in the United States. Upon request, Sotheby’s is willing to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that an export license or certificate can be obtained. Please check with the specialist department or the Shipping Department if you are uncertain as to whether a lot is subject to these export/import license and certificate requirements, or any other restrictions on exportation.

The Art Loss Register As part of Sotheby’s efforts to support only the legitimate art market and to combat the illegitimate market in stolen property, Sotheby’s has retained the Art Loss Register to check all uniquely identifiable items offered for sale in this catalogue that are estimated at more than the equivalent of US\$1,500 against the Art Loss Register’s computerized database of objects reported as stolen or lost. The Art Loss Register is pleased to provide purchasers with a certificate confirming that a search has been made. All inquiries regarding search certificates should be directed to The Art Loss Register, First Floor, 63-66 Hatten Garden, London EC1N 8LE or by email at artloss@artloss.com. The Art Loss Register does not guarantee the provenance or title of any catalogued item against which they search, and will not be liable for any direct or consequential losses of any nature howsoever arising. This statement and the ALR’s service do not affect your rights and obligations under the Conditions of Sale applicable to the sale.

SELLING AT AUCTION

If you have property you wish to sell, Sotheby’s team of specialists and client services representatives will assist you through the entire process. Simply contact the appropriate specialist (specialist departments are listed in the catalogue), General Inquiries Department or a Sotheby’s regional office representative for suggestions on how best to arrange for evaluation of your property.

Property Evaluation There are three general ways evaluation of property can be conducted:

(1) In our galleries
You may bring your property directly to our galleries where our specialists will give you auction estimates and advice. There is no charge for this service, but we require that you telephone ahead for an appointment.

(2) By photograph
If your property is not portable, or if you are not able to visit our galleries, you may bring in or send a clear photograph of each item. If you have a large collection, a representative selection of photographs will do. Please be sure to include the dimensions, artist’s signature or maker’s mark, medium, physical condition and any other relevant information. Our specialists will provide a free preliminary auction estimate subject to a final estimate upon first-hand inspection.

(3) In your home
Evaluations of property can also be made in your home. The fees for such visits are based on the scope and diversity of property, with travel expenses additional. These fees may be rebated if you consign your property for sale at Sotheby’s. If there is considerable property in question, we can arrange for an informal “walkthrough.”

Once your property has been evaluated, Sotheby’s representatives can then help you determine how to proceed should you wish to continue with the auction process. They will provide information regarding sellers’ commission rates and other charges, auction venue, shipping and any further services you may require.

SOTHEBY’S SERVICES

Sotheby’s also offers a range of other services to our clients beyond buying and selling at auction. These services are summarized below. Further information on any of the services described below can be found at sothebys.com.

Valuations and Appraisals Sotheby’s Valuations and Appraisals Services offers advice regarding personal property assets to trusts, estates, and private clients in order to help fiduciaries, executors, advisors, and collectors meet their goals. We provide efficient and confidential advice and assistance for all appraisal and auction services. Sotheby’s can prepare appraisals to suit a variety of needs, including estate tax and planning, insurance, charitable contribution and collateral loan. Our appraisals are widely accepted by the Internal Revenue Service, tax and estate planning professionals, and insurance firms. In the event that a sale is considered, we are pleased to provide auction estimates, sales proposals and marketing plans. When sales are underway, the group works closely with the appropriate specialist departments to ensure that clients’ needs are met promptly and efficiently.

Financial Services Sotheby’s offers a wide range of financial services including advances on consignments, as well as loans secured by art collections not intended for sale.

Museum Services Tailored to meet the unique needs of museums and non-profits in the marketplace, Museum Services offers personal, professional assistance and advice in areas including appraisals, deaccessions, acquisitions and special events.

Corporate Art Services Devoted to servicing corporations, Sotheby’s Corporate Art Services Department can prepare appraisal reports, advise on acquisitions and deaccessions, manage all aspects of consignment, assist in developing arts-management strategies and create events catering to a corporation’s needs.

INFORMATION ON SALES AND USE TAX RELATED TO PURCHASES AT AUCTION

To better assist our clients, we have prepared the following information on Sales and Use Tax related to property purchased at auction.

Why Sotheby’s Collects Sales Tax Virtually all State Sales Tax Laws require a corporation to register with the State’s Tax Authorities and collect and remit sales tax if the corporation either establishes or maintains physical or economic presence within the state. In the states that impose sales tax, Tax Laws require an auction house, with such presence in the state, to register as a sales tax collector, and remit sales tax collected to the state. New York sales tax is charged on the hammer price, buyer’s premium, overhead premium and any other applicable charges on any property picked up or delivered in New York, regardless of the state or country in which the purchaser resides or does business.

Where Sotheby’s Collects Sales Tax Sotheby’s is currently registered to collect sales tax in the following states: Alabama, Arizona, Arkansas, California, Colorado, Connecticut, District of Columbia, Florida, Georgia, Hawaii, Idaho, Illinois, Indiana, Iowa, Kansas, Kentucky, Louisiana, Maine, Maryland, Massachusetts, Michigan, Minnesota,

Mississippi, Missouri, Nebraska, Nevada, New Jersey, New Mexico, New York, North Carolina, Ohio, Oklahoma, Pennsylvania, Rhode Island, South Carolina, South Dakota, Tennessee, Texas, Utah, Vermont, Virginia, Washington, Wisconsin and Wyoming. For any property collected or received by the purchaser in New York City, such property is subject to sales tax at the existing New York State and City rate of 8.875%.

Sotheby’s Arranged Shipping If the property is delivered into any state in which Sotheby’s is registered, Sotheby’s is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered.

Client Arranged Shipping Property collected from Sotheby’s New York premises by a common carrier hired by the purchaser for delivery at an address outside of New York is not subject to New York Sales Tax, but if the property is delivered into any state in which Sotheby’s is registered, Sotheby’s is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered. New York State recognizes shippers such as the United States Postal Service, United Parcel Service, FedEx, or the like as “common carriers”. If a purchaser hires a shipper other than a common carrier to pick up property, Sotheby’s will collect New York sales tax at a rate of 8.875% regardless of the ultimate destination of the goods. If a purchaser utilizes a freight-forwarder who is registered with the Transportation Security Administration (“TSA”) to deliver property outside of the United States, no sales tax would be due on this transaction.

Where Sotheby’s is Not Required to Collect Sales Tax Sotheby’s is not required to collect sales tax on property delivered to states other than those listed above. If the property is delivered to a state where Sotheby’s is not required to collect sales tax, it is the responsibility of the purchaser to self-assess any sales or use tax and remit it to taxing authorities in that state.

Sotheby’s is not required to collect sales tax for property delivered to the purchaser outside of the United States.

Restoration and Other Services Regardless of where the property is subsequently transported, if any framing or restoration services are performed on the property in New York, it is considered to be a delivery of the property to the purchaser in New York, and Sotheby’s will be required to collect the 8.875% New York sales tax.

Certain Exemptions Most states that impose sales taxes allow for specified exemptions to the tax. For example, a registered re-seller such as a registered art dealer may purchase without incurring a tax liability, and Sotheby’s is not required to collect sales tax from such re-seller. The art dealer, when re-selling the property, may be required to charge sales tax to its client, or the client may be required to self-assess sales or use tax upon acquiring the property.

Local Tax Advisors As sales tax laws vary from state to state, Sotheby’s recommends that clients with questions regarding the application of sales or use taxes to property purchased at auction seek tax advice from their local tax advisors.

IMPORTANT NOTICES

Important Notice to Purchasers Sotheby’s New York office is open on a limited basis by appointment only. Auctions conducted during this time will be processed through Post Sale Services as per usual business procedure. All collections and deliveries for purchased property will be handled by Post Sale Services in coordination with purchasers after the auction. Invoices will be issued to the successful party, which will include total purchase price, payment options, and next steps on delivery. Payment is due immediately.

Property Collection All collections and deliveries for purchased property will be handled by Post Sale Services in coordination with purchasers after the auction. Invoices will be issued to the successful party, which will include total purchase price, payment options, and next steps on delivery. During this time, payment for property is still due as per the Conditions of Sale. Post Sale Services will be in touch for future collection scheduling or shipping arrangements.

Property Payment All property must be paid in full before collection or release from any of our or our vendor's premises. Payment must be made through Sotheby's New York Post Sale Services by way of our acceptable forms of payment methods mentioned on your invoice. To arrange for payment, please contact Post Sale Services at +1 212 606 7444 or USPostSaleServices@sothebys.com. Payment will not be accepted at any offsite facility. Dealers and resale clients should fill out the appropriate forms where applicable or contact Post Sale Services with any questions.

Loss and Liability Unless otherwise agreed by Sotheby's, all sold property must be removed from any of our premises or our vendor's premises by the buyer at their expense no later than 30 calendar days following the auction. Buyers are reminded that Sotheby's liability for loss or damage to sold property shall cease no later than 30 calendar days after the date of the auction.

Collection & Shipping All collections and deliveries for purchased property will be handled by Post Sale Services in coordination with purchasers after the auction.

For any in-person collections at any of our vendor's premises, please alert Post Sale Services of your proposed collection date, ensure that all outstanding invoices have been paid for, and that you or your agent have the appropriate photo identification upon arrival.

If you are using your own shipper to collect property, please provide a letter of authorization and instruct your shipper to email their bill of lading to billsoflading@sothebys.com and ensure the correct collection location is specified.

Sotheby's can arrange for delivery of your property through one of our contracted vendors or can coordinate pick up at our offsite location with you or your shipper directly. Please contact Post Sale Services at +1 212 606 7444 or USPostSaleServices@sothebys.com to start your collection process.

Important Notice Regarding Packing

As a courtesy to purchasers who come to Sotheby's to pick up property, Sotheby's will assist in packing framed paintings. Sotheby's is unable to remove canvases off stretchers or to roll works on paper. Purchasers are advised to contact an independent painting restorer to pack works in this manner.

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