

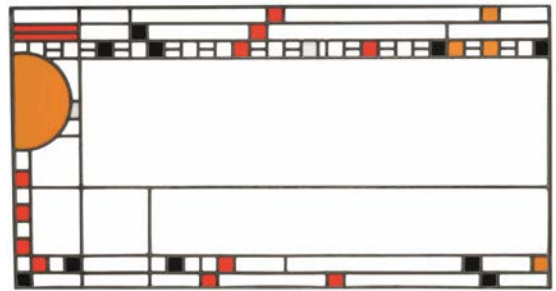
Sotheby's to Present
An Unprecedented Offering of
Frank Lloyd Wright Windows
From One of His Most Pivotal Commissions

Emerging After More Than 25 Years in the
Collection of American Entrepreneur & Connoisseur
Thomas S. Monaghan

Highlighting Sotheby's May Sales of
IMPORTANT DESIGN
In New York

AUCTION 24 MAY
Public Exhibition Opens 19 May

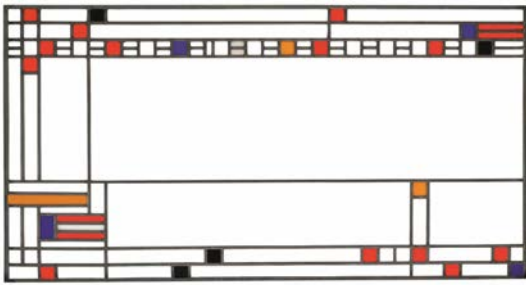
NEW YORK, 9 May 2018 – Sotheby's is pleased to present five exceptional clerestory windows from Frank Lloyd Wright's pivotal Avery Coonley Playhouse in Riverside, Illinois as a highlight of our [Important Design](#) auction on 24 May in New York. Designed by one of America's greatest architects, this suite of stained-glass



windows are on offer from the esteemed collection of Thomas S. Monaghan – the celebrated entrepreneur, philanthropist and founder of Domino's Pizza, who amassed one of the foremost private collections of Wright's designs in the 20th century.

The five works on offer this May present collectors with an unprecedented opportunity to acquire a significant group of windows from this historic commission, two of which are adjacent – a highly

prized trait among collectors. With individual estimates ranging from \$75,000 to \$250,000, the works will be on view in our York Avenue galleries beginning 19 May.



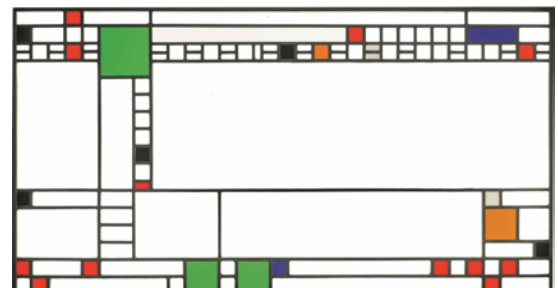
Thomas S. Monaghan remarked: “Architecture is the oldest and greatest of all the fine arts, and Frank Lloyd Wright is the greatest practitioner of that art. I have been a champion of his work for my entire life and long believed that it was only a matter of time before his fame would grow and his artifacts would be valuable. His significance in the canon of great 20th-century artists, particularly as an American, cannot be overstated, and it is a joy for me to share my passion for his work with collectors worldwide this spring.”

Jodi Pollack, Co-Worldwide Head of Sotheby's 20th Century Design Department commented: “It is a privilege to offer this exceptional group of stained-glass windows from the Avery Coonley Playhouse – one of the most important commissions of Frank Lloyd Wright’s career. We are thrilled to bring this superlative and iconic group to the market in the wake of our record-breaking sale of Wright’s recently-rediscovered windows from the Susan Lawrence Dana House last December. It is unprecedented for collectors to be presented with such a large body of material from the Coonley Playhouse, and the offering is even further elevated by the distinguished provenance from the collection of Mr. Thomas S. Monaghan.”

Sotheby’s established a new world auction record for stained-glass windows by Wright when it sold two *Important and Rare “Sumac” Windows* from the Susan Lawrence Dana House in Springfield, Illinois for \$435,000, respectively (estimate \$200/300,000) during the Important Design sale in December 2017.

THE AVERY COONLEY PLAYHOUSE COMMISSION

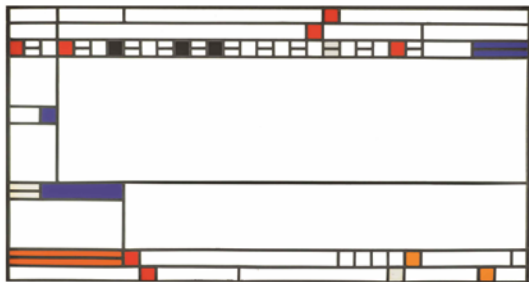
In 1908, Frank Lloyd Wright designed the family home of wealthy Chicago industrialist Avery Coonley and his wife Queene Ferry Coonley in Riverside, Illinois. Upon returning from Europe in 1911, Wright was commissioned to design yet another structure for the family: a school



located on the Coonley estate that their daughter and other neighborhood children could attend. Queene Ferry was a proponent of the Froebel Kindergarten method – a German philosophy that incorporated games and toys to teach its students, which was also practiced by Wright’s mother in his own education and by his wife with their children. With this intimate commonality, Wright was uniquely equipped to build the playhouse.

THE CLERESTORY WINDOWS

Referred to by the architect as a ‘Kinder-Symphony’ (a German phrase meaning “children’s symphony”), the present works capture the spirit of the Froebel method and mark the first and only time that Wright interpreted and depicted an experience in his stained-glass windows. The parade that inspired the scene can be identified through a number of jovial motifs: balloons and confetti can be seen floating freely while American flags are frozen waving in the wind, all in a range of vibrant primary and secondary hues. Signaling a critical departure from his Prairie style, the windows, comprised of *opak* glass, are singular in Wright’s oeuvre – the repetition of circles and squares in glass, and this distinct color palette cannot be found in any of the artist’s other designs, marking not only a dramatic shift in Wright’s own work but also in the history of modern design.



Other outstanding examples of Wright’s celebrated clerestory windows from the Coonley Playhouse can be found in some of the world’s most illustrious institutions, including The Museum of Modern Art, New York, the Art Institute of Chicago (Wright’s alma mater), the High Museum of Art in Atlanta, and the Victoria and Albert

Museum in London. The best known examples from the playhouse currently reside in The Metropolitan Museum of Art in New York.

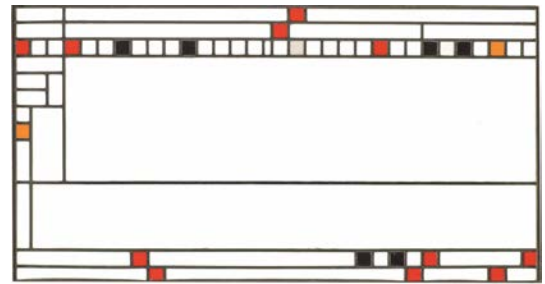
THE METROPOLITAN MUSEUM OF ART ACQUISITION

Of the more than 30 clerestory windows from the famed playhouse, The Met houses the largest examples from the commission – a superlative triptych designed as the school’s centerpiece. Purchased with funds from The Edgar J. Kaufmann Foundation and the Edward C. Moore, Jr. Gifts, the museum acquired the trio in 1967, the same year that the clerestory windows were removed

from the house. The triptych remains on view in the American Wing as part of the institution's permanent collection.

During Frank Lloyd Wright's lifetime, his architecture was front and center in the global debate about what constituted modern architecture. It is thus somewhat ironic that his interiors and decorative designs – which he considered an integral part of his architectural vision – did not become the subject of serious study until some decades after his death in 1959. It was only then that scholars, collectors, and museums began to reassess these designs from a new perspective.

The Metropolitan Museum of Art was a major leader in defining this movement. It acquired the living room from "Northome," the Francis and Mary Little residence (1912-1914) in Wayzata, Minnesota, in 1972 and subsequently installed it in 1982; many of the furnishings for the living room included pieces that Wright had designed for an



earlier residence for the Littles in Peoria, Illinois (1903), one of the few instances where Wright received two commissions from a client. The interior from "Northome" is one of the most imposing and important period rooms in the museum, not to mention being one of the biggest domestic spaces ever designed by Wright. At the same time, the museum formed one of the largest collections of Wright's decorative designs, encompassing some six decades.

The Metropolitan Museum of Art is planning to enrich its remarkable collection with some 60 additional acquisitions from the Monaghan Collection, including works on paper relating to Wright's designs for the residences of Francis and Mary Little, textiles, and inventories of Japanese prints belonging to Wright and the Littles – thus spanning three curatorial departments at the museum.

OTHER HIGHLIGHTS FROM THE MONAGHAN COLLECTION

In addition to the five clerestory windows, the May sale will also offer an architectural rendering of the Coonley Gardener's Cottage and a pair of windows from the same structure (estimates \$8/12,000, respectively). In contrast to the complex geometric forms and brilliant colors of the Playhouse windows, these two extraordinary designs show Wright working in a minimalist aesthetic,

exploring multiple new directions that presage the later work of Mondrian and the De Stijl movement.

An original edition of Wright's celebrated **Wasmuth Portfolio** (estimate \$30/50,000), published in Germany in 1910, is also included in the May sale. The limited-edition set contains two volumes of lithographic plates spanning the architect's commissions from 1893 through 1909, and is regarded as one of the most influential architectural treatises of the 20th century, one that would have a profound effect on early modern architects in Europe.

THOMAS S. MONAGHAN

Born in Ann Arbor, Michigan in 1937, Mr. Monaghan developed a voracious appetite for design at a young age. While living in St. Joseph's Home for Boys – a strict Catholic orphanage in Jackson, Michigan – with his younger brother James, their father since deceased and their mother unable to support two children, Mr. Monaghan often dreamt of acquiring the finer things in life, and extraordinary design and architecture were no exception. He became “spellbound” by a book about Frank Lloyd Wright when visiting his local library at the tender age of 12, and throughout the ensuing years made a concerted effort to visit Wright's structures throughout the United States and beyond.

Upon graduating high school, Mr. Monaghan soon enrolled in the Marines and was honorably discharged in 1959. After returning to Michigan with few job prospects, in 1960 he and his brother borrowed \$900 to purchase DomiNick's Pizzeria in the small town of Ypsilanti. A short time later, he bought his brother's share of the business, and opened additional stores in Ann Arbor and Mt. Pleasant, Michigan. He changed the company's name to Domino's and worked tirelessly to build an extremely profitable business. By the mid-1980s, he was opening almost three stores a day – more than any other restaurant chain. He also had the opportunity to purchase the Detroit Tigers in 1983 and owned them for a decade. By 1998, Domino's had 6,250 stores, and ranked as the world's largest pizza delivery chain. That same year, he sold Domino's to Bain Capital, Inc., for an estimated \$1 billion, leaving behind its day-to-day operations, which he had overseen for 38 years.

The company's headquarters, Domino's Farms Office Park, is located on a sprawling campus in Ann Arbor, Michigan, where another important aspect of Mr. Monaghan's life is palpable. The 940,000-square-foot headquarters is a reflection of Monaghan's labor of love for both the company he built

and his admiration of Frank Lloyd Wright; he modeled the building after his favorite of Wright's designs – the unbuilt McCormick House in Chicago.

A testament to Wright's genius and profound influence on 20th century art, this unique series of stained-glass windows from the Avery Coonley Playhouse presents an unprecedented opportunity for collectors to acquire a landmark series of his celebrated designs, from the exceptional collection of one of the artist's most prominent champions.

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*Estimates do not include buyer's premium. Prices achieved include the hammer price plus buyer's premium and are net of any fees paid to the purchaser where the purchaser provided an irrevocable bid.

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