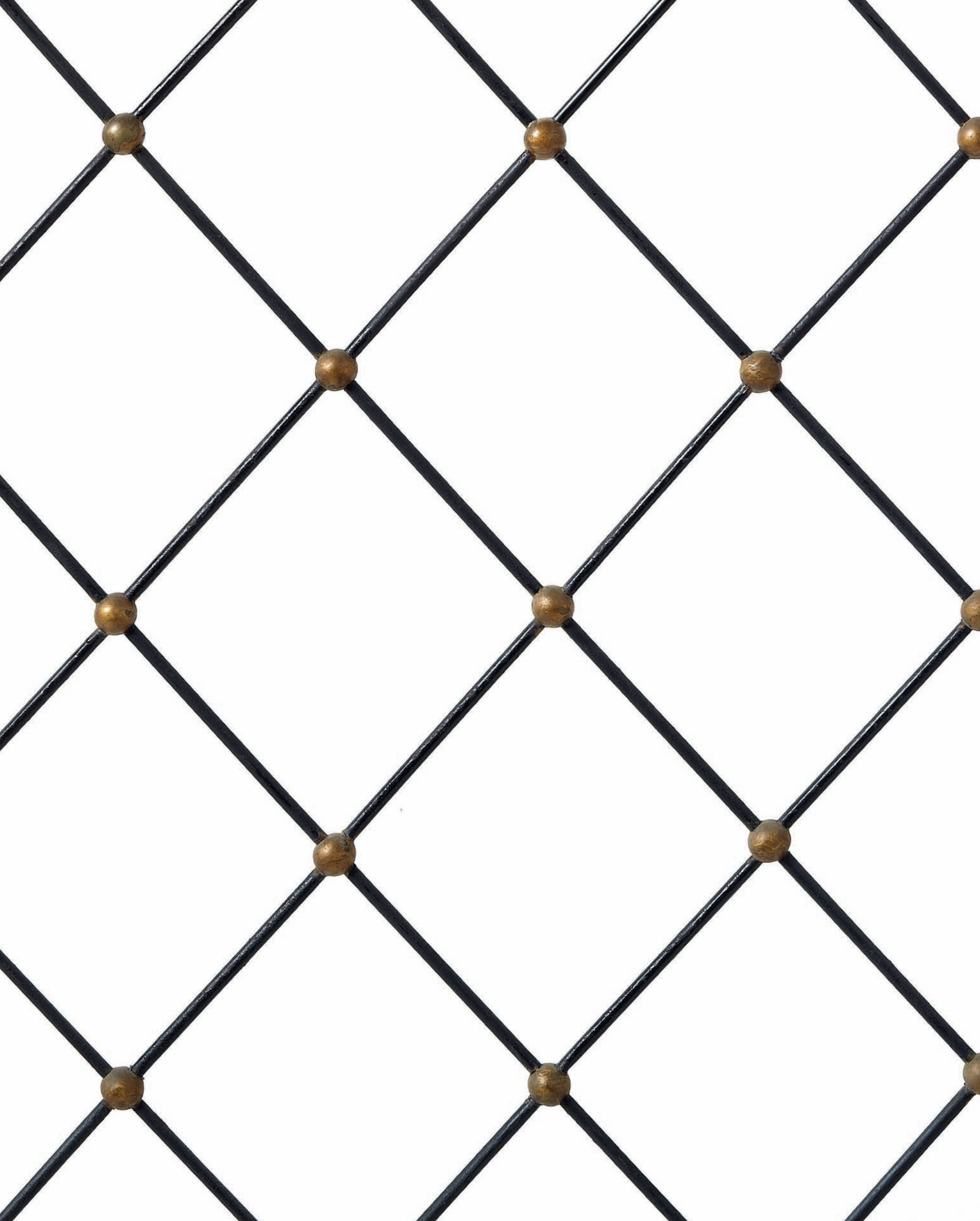


PHILLIPS
de PURY & COMPANY

DESIGN

25 MAY 2011 NEW YORK









DESIGN

25 **MAY** 2011 2PM 450 PARK AVENUE **NEW YORK**

LOTS 1-176

VIEWING

450 Park Avenue New York 10022

Thursday 19 May 2011, 10am – 8pm

Friday 20 May 2011, 10am – 6pm

Saturday 21 May 2011, 10am – 6pm

Sunday 22 May 2011, 12pm – 6pm

Monday 23 May 2011, 10am – 6pm

Tuesday 24 May 2011, 10am – 6pm

Front cover Nendo, *"Cabbage Chair,"* ca. 2008, Lot 94

Inside front cover Jean Royère, *Large "Tour Eiffel séparation morale" screen,* ca. 1947, Lot 29 (detail)

Title page Ettore Sottsass Jr., *Vase, model no. 388,* ca. 1960, Lot 82

1 **LUCIE RIE** 1902-1995

Blue bowl with golden rim, ca. 1987

Stoneware, vivid blue and manganese glazes. Underside impressed with artist's seal.
3 1/2 in. (8.9 cm.) high, 9 1/2 in. (24.1 cm.) diameter

Estimate \$12,000-18,000

LITERATURE Tony Birks, *Lucie Rie*, French edition, Vendin Le Viel, 2006, p.199
for a similar example





2 **LUCIE RIE** 1902-1995

Miniature bottle, ca. 1978

Porcelain, manganese and terra cotta glazes. Blue inlaid lines around shoulder, top and bottom of neck. Impressed with artist's seal.

5 1/4 in. (13.3 cm.) high

Estimate \$6,000-9,000

LITERATURE *Lucie Rie*, exh. cat. Crafts Council — The Victoria and Albert Museum, London, 1981, p. 88, item 209 for a similar example



3 **LUCIE RIE** 1902-1995

Footed bowl, ca.1978

Porcelain, golden manganese, terra cotta and turquoise glazes, two bands of vertical sgraffito repeated inside and out. Impressed with artist's seal.

4 in. (10.2 cm.) high, 5 1/4 in. (13.3 cm.) diameter

Estimate \$6,000-9,000



4 **HANS COPER** 1920-1981

Early bottle with dotted pattern, ca. 1954

Stoneware, layered porcelain slips and manganese glaze. Impressed with artist's seal.

8 1/4 in. (21 cm.) high

Estimate \$4,000-6,000



5 **HANS COPER** 1920-1981

Early bowl with abstract bird design, ca. 1955

Stoneware, glaze. Impressed with artist's seal.

3 in. (7.6 cm.) high, 7 1/4 in. (18.4 cm.) diameter

Estimate \$8,000-12,000

LITERATURE *Hans Coper Retrospective: Innovation in 20th Century Ceramics*, exh. cat., The Museum of Ceramic Art, Hyogo, 2009, pp.38-39 for similar examples

6 **LUCIE RIE** 1902-1995

Tall vase, ca. 1964

Stoneware, cream glaze with active elements mixed into the body material creating a brown and blue speckle. Impressed with artist's seal.

19 1/8 in. (48.7 cm.) high

Estimate \$18,000-24,000

LITERATURE *Lucie Rie*, exh. cat. Crafts Council — The Victoria and Albert Museum, London, 1981, p. 88, item 151 for a similar example





7

7 **LUCIE RIE** 1902-1995
Small rounded bowl, ca. 1968
 Stoneware, mixed clays thrown together, dolomite glaze. Impressed with artist's seal.
 4 in. (10.2 cm.) high, 4 3/4 in. (12.1 cm.) diameter

Estimate \$3,000-4,000

EXHIBITED "Lucie Rie," Crafts Council London, 1992, No. 10.10

8



8 **LUCIE RIE** 1902-1995
Small angled vase, ca. 1962
 Stoneware, white glaze, brown manganese speckles coming from mineral elements mixed into the body. Impressed with artist's seal.
 5 1/2 in. (14 cm.) high

Estimate \$3,000-4,000



9 **LUCIERIE** 1902-1995

Rare large cylindrical vase, ca. 1954

Stoneware, layered manganese and green glazes over an incised grid design. Impressed with artist's seal.

16 in. (40.6 cm.) high

Estimate \$12,000-18,000



10

10 **HANS COPER** 1920-1981
Black pot on cylindrical foot, ca. 1970
 Stoneware, black manganese glaze over a textured body squeezed to an oval at the lip.
 Impressed with artist's seal.
 6 in. (15.2 cm.) high

Estimate \$8,000-12,000

LITERATURE Tony Birks, *Hans Coper*, French edition, Vendin Le Viel, 2006, p.198 for a similar example

11



11 **HANS COPER** 1920-1981
Black form with central collar, ca. 1958
 Stoneware, black glaze over a textured body. Impressed with artist's seal.
 5 1/2 in. (14 cm.) high

Estimate \$5,000-7,000



12 **HANS COPER** 1920-1981

Black "Cycladic" form, ca. 1976

Stoneware, black glaze over an incised linear design.

Impressed with artist's seal.

7 3/4 in. (19.7 cm.) high

Estimate \$15,000-20,000

LITERATURE *Hans Coper – Innovation in 20th Century Ceramics*, exh. cat., The Museum of Ceramic Art, Hyogo, 2009, touring exhibition, p. 110, item 92 for a similar example



13 **RUTH DUCKWORTH** 1919 - 2009

Sculptural form, ca. 2003

Porcelain. Underside incised with "R."

4 x 9 1/4 x 3 1/2 in. (10.2 x 23.5 x 8.9 cm.)

Estimate \$3,000-5,000



14 **LUCIE RIE** 1902-1995

Tall flattened vase, ca. 1960

Stoneware, mushroom-colored glaze with a strong manganese speckle. Impressed with artist's seal.

14 3/4 in. (37.5 cm.) high

Estimate \$12,000-18,000

PROVENANCE Bonhams, *Contemporary Ceramics: Swansong of the 20th Century*, London, June 9, 1999, Lot 212



15

15 **LUCIE RIE** 1902-1995
Small oval pot, ca. 1978
 Porcelain, white glaze. Circular at the foot rising to an oval turned-in lip. Impressed with artist's seal.
 4 in. (10.2 cm.) high, 3 in. (7.6 cm.) diameter
Estimate \$3,000-4,000

16



16 **LUCIE RIE** 1902-1995
Vase with flaring lip, ca. 1965
 Porcelain, white glaze over an incised radiating sgraffito design to the top of the flared lip. Impressed with artist's seal.
 8 1/2 in. (21.5 cm.) high
Estimate \$6,000-9,000



17 **LUCIE RIE** 1902-1995

White bowl with golden lip, ca. 1980

Porcelain, white and manganese glazes. Impressed with artist's seal.

3 3/4 in. (9.5 cm.) high, 8 in. (20.3 cm.) diameter

Estimate \$12,000-18,000

LITERATURE Tony Birks, *Lucie Rie*, French edition, Vendin Le Viel, 2006, illustrated p. 184



18

18 HANS COPER 1920-1981
Composite pot on foot with central disc, ca. 1965
 Stoneware, layered porcelain slips and manganese glazes over a textured body.
 Impressed with artist's seal.
 4 1/2 in. (11.4 cm.) high
Estimate \$6,000-9,000
LITERATURE Tony Birks, *Hans Coper*, French edition, Vendin Le Viel, 2006, p.131 for a similar example

19 HANS COPER 1920-1981
Small buff spherical pot on cylindrical foot, ca. 1968
 Stoneware, layered porcelain slips and manganese glaze. Impressed with artist's seal.
 4 in. (10.2 cm.) high
Estimate \$4,000-6,000

19





20 **HANS COPER** 1920-1981

Composite "Dogbone" form vase, 1965

Stoneware, layered manganese glazes and porcelain slips.

9 1/4 in. (23.5 cm.) high

Estimate \$9,000-12,000

PROVENANCE Garth Clark Gallery, New York

LITERATURE Tony Birks, *Hans Coper*, French edition, Vendin Le Viel, 2006, illustrated p.126



21 **LUCIE RIE** 1902-1995

Vase with flaring lip, ca. 1978

Porcelain, golden manganese glaze with sgraffito design on shoulder and lip.

Impressed with artist's seal.

8 3/4 in. (22.2 cm.) high

Estimate \$8,000-12,000

LITERATURE Tony Birks, *Lucie Rie*, Marston House, 2004, p.158 for a similar example



22 **LUCIE RIE** 1902-1995

Monumental flattened vase, ca. 1965

Stoneware, off-white pitted glaze with strong manganese speckle.

Impressed with artist's seal.

16 1/2 in. (41.9 cm.) high

Estimate \$16,000-24,000

LITERATURE *Lucie Rie*, exh. cat., Crafts Council – The Victoria and Albert Museum, London, 1981, p. 81, item 150 for a similar example; Tony Birks, *Hans Coper*, French edition, Vendin le Vieil, 2006, p. 149 for a similar example

23 **LUCIE RIE** 1902-1995

Tall vase with flaring neck, ca. 1976

Mixed clays thrown together and glazed to produce an integral spiral of color.

Impressed with artist's seal.

12 1/2 in. (31.8 cm.) high

Estimate \$16,000-24,000





24 LUCIE RIE 1902-1995

Bottle, ca. 1972

Porcelain, manganese and blue glaze, sgraffito design around shoulder and lip, inlaid horizontal lines around shoulder, top and bottom of neck. Impressed with artist's seal.
7 3/8 in. (18.7 cm.) high

Estimate \$8,000-12,000

LITERATURE John Houston, *Lucie Rie*, exh. cat., Crafts Council – The Victoria and Albert Museum, London, 1981, p. 48, item 21 for a similar example



25 **LUCIE RIE** 1902-1995

Oval bowl, ca.1957

Porcelain, yellow and manganese glazes with a band of sgraffito design around the rim. Impressed with artist's seal.

4 1/4 in. (10.8 cm.) high, 7 1/2 in. (19.1 cm.) diameter

Estimate \$12,000-18,000

LITERATURE John Houston, *Lucie Rie*, exh. cat., Crafts Council – The Victoria and Albert Museum, London, 1981, p. 72, item 90 for a similar example



Reverse of the present lot

PROPERTY OF A NEW YORK COLLECTOR

26 ARMAND ALBERT RATEAU 1882-1938

Rare hand mirror, ca. 1925

Bronze, mirrored glass, ivory, brass. Impressed with "AA RATEAU/INV_/PARIS."

12 1/2 x 5 1/4 x 3/4 in. (31.8 x 13.3 x 1.9 cm.)

Estimate \$15,000-20,000 Σ

LITERATURE Alastair Duncan, *A.A. Rateau*, exh. cat., DeLorenzo Gallery, New York, 1990, pp. 24, 32, 58, 61; Franck Olivier-Vial and François Rateau, *Armand Albert Rateau: Un Baroque Chez les Modernes*, Paris, 1992, p. 62

The present bronze and ivory hand mirror by Armand Albert Rateau is one of a very few extant examples of this model. One, sold at Christie's Paris in May 2005, belonged to Florence Blumenthal, the wife of banker George Blumenthal, an early supporter of Rateau. That example bears Mrs. Blumenthal's initials as well as the insignia of the French Legion of Honor, awarded to her in 1922. Another mirror is in the permanent collection of the Metropolitan Museum of Art, New York (Accession Number 25.170). Gifted by the artist, it accompanies a dressing table purchased directly from Rateau by Joseph Breck, the museum's curator of decorative arts, during his visit to the Pavillon de l'Élégance at the 1925 Exposition Internationale in Paris.



27 **JEAN ROYÈRE** 1902-1981
Pair of "Cœur" armchairs, ca. 1950
Oak, fabric (2).
Each: 35 in. (88.9 cm.) high

Estimate \$20,000-30,000

PROVENANCE Phillips de Pury & Company, *Design*, New York, December 17, 2008, Lot 119
LITERATURE Jean Royère, *Décorateur à Paris*, exh. cat., Musée des Arts Décoratifs, Paris, 1999, p. 64 and p. 99 for a drawing; Bruce Wolmer, ed., *Art + Auction*, October 2005, illustrated front cover



28 **JEAN ROYÈRE** 1902-1981

Ceiling light, ca. 1948

Painted tubular metal, paper.

39 1/2 in. (100.3 cm.) drop

Estimate \$18,000-22,000

LITERATURE Roberto Aloï, *L'Arredamento Moderno*, Modern Furnishing, Milan, 1955, fig. 378 for a similar wall light; Catherine and Stéphane de Beyrie and Jacques Ouais, *Jean Royère*, New York, 2000, inside front cover for a drawing of a similar example



29 **JEAN ROYÈRE** 1902-1981

Large "Tour Eiffel séparation morale" screen, ca. 1947

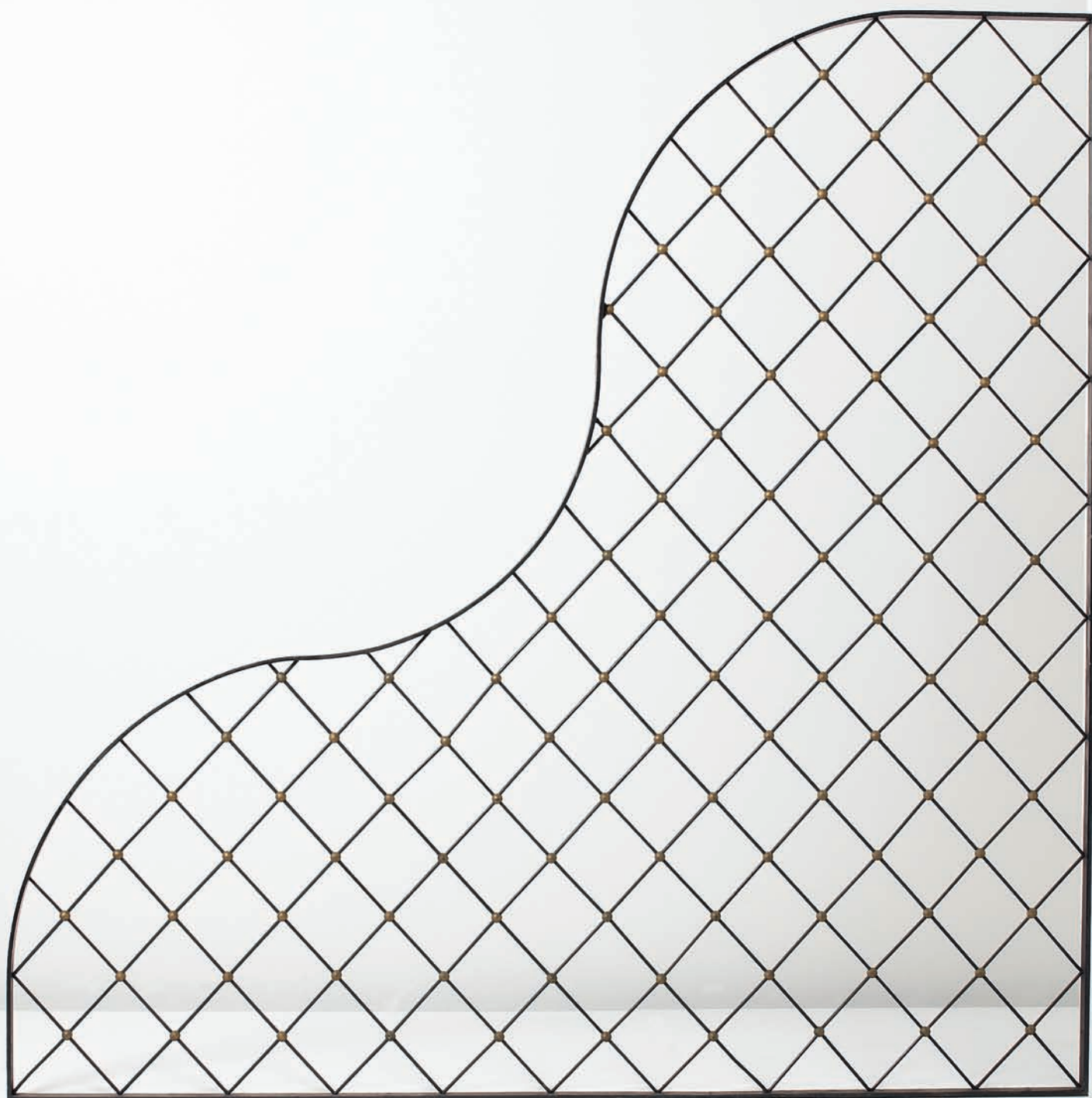
Painted iron, painted metal.

98 x 98 x 1 3/4 in. (248.9 x 248.9 x 4.4 cm.)

Estimate \$12,000-18,000

PROVENANCE Galerie de Beyrie, New York

LITERATURE Catherine and Stéphane de Beyrie and Jacques Ouais, *Jean Royère*, New York, 2000, illustrated p. 15





30 **GEORGES JOUVE** 1901-1964

Table lamp, ca. 1960

Glazed ceramic, brass, fabric. Underside incised with "Jouve/France."

33 1/2 in. (85.1 cm.) high, with shade

Estimate \$12,000-18,000

PROVENANCE Phillips de Pury & Company, *Design*, New York, December 13, 2007, Lot 150

LITERATURE Philippe Jousse and Galerie Jousse Entreprise, *Georges Jouve*, Paris, 2005, p. 201 for similar examples

31 **PIERRE JEANNERET** 1896-1967

"Public" bench, model no. PJ-SI-37-B, from Chandigarh, India, ca. 1959-1960

Hide, teak. Stretcher painted with "2 / 99 (R.),"

33 1/2 x 55 x 23 in. (85.1 x 139.7 x 58.4 cm.)

Estimate \$15,000-22,000

PROVENANCE Chandigarh, India

LITERATURE Eric Touchaleaume and Gerald Moreau, *Le Corbusier, Pierre Jeanneret: The Indian Adventure: Design-Art-Architecture*, Paris, 2010, p. 566



32 **JEAN ROYÈRE** 1902-1981

Daybed, ca. 1930

Maple-veneered wood, metal. Manufactured by Gouffé, France. Headboard with metal label with "GOUFFÉ/46.48.50.Faubourg St. Antoine-PARIS."

31 5/8 x 82 1/2 x 39 1/2 in. (80.3 x 209.6 x 100.3 cm.)

Estimate \$35,000-45,000

LITERATURE Jean Royère, *Décorateur à Paris*, exh. cat., Musée des Arts Décoratifs, Paris, 1999, p. 24 for a similar example; Pierre-Emmanuel Martin-Vivier, *Jean Royère*, Paris, 2002, p. 74 for a similar example





33 CLÉMENT ROUSSEAU 1872-1950

Table lamp, ca. 1930

Shagreen, ivory, walnut, paper. Underside incised with "Clement Rousseau."

17 3/8 in. (44.1 cm.) high

Estimate \$7,000-9,000 Σ

LITERATURE "Le Mobilier Art Deco en galuchat," *Connaissance des arts*, no. 628, 2005, pp. 94-99 for similar examples

34 **JEAN ROYÈRE** 1902-1981

"Croisillon Alexandrie" sofa, ca. 1948

Oak, fabric.

36 x 75 7/8 x 33 1/2 in. (91.4 x 192.7 x 85.1 cm.)

Estimate \$18,000-22,000

LITERATURE Catherine and Stéphane de Beyrie and Jacques Ouais, *Jean Royère*, New York, 2000, p. 98 for the "Croisillon Alexandrie" armchair; Pierre-Emmanuel Martin-Vivier, *Jean Royère*, Paris, 2002, pp. 119-121 for similar examples



35 **JEAN ROYÈRE** 1902-1981
"Quilles" dressing table and stool, ca. 1956
Dressing table: oak, brass; stool: oak, fabric (2).
Dressing table: 35 x 38 3/4 x 19 in. (88.9 x 98.4 x 48.3 cm.); stool: 22 1/2 in. (41.6 cm.) high

Estimate \$18,000-22,000

LITERATURE Pierre-Emmanuel Martin-Vivier, *Jean Royère*, Paris, 2002, pp. 186-187



36 **JEAN ROYÈRE** 1902-1981

Pair of “Quilles” side tables, ca. 1956

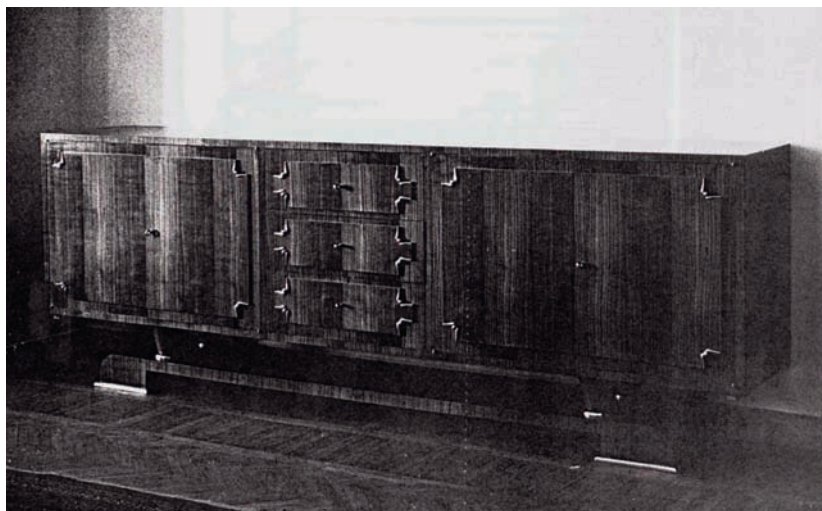
Oak (2).

Each: 22 3/4 in. (57.8 cm.) high, 18 in. (45.7 cm.) diameter

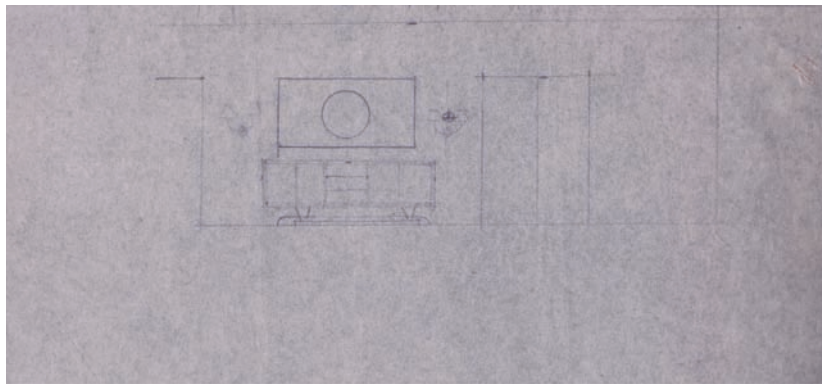
Estimate \$10,000-15,000

LITERATURE Pierre-Emmanuel Martin-Vivier, *Jean Royère*, Paris, 2002, p. 186





A similar example in the Shah of Iran's palace, Tehran, ca. 1958



A preparatory drawing for the present model

Archives Galerie Jacques Lacoste and Galerie Patrick Seguin, Paris

37 **JEAN ROYÈRE** 1902-1981

"Shah d'Iran" sideboard, ca. 1962

Cherry-veneered wood, brass.

35 1/2 x 102 3/8 x 18 3/4 in. (90.2 x 260 x 47.6 cm.)

Estimate \$15,000-25,000

PROVENANCE Private Collection, Metz, France

LITERATURE Catherine and Stéphane de Beyrie and Jacques Ouais, *Jean Royère*, New York, 2000, pp. 132-133 for a similar example

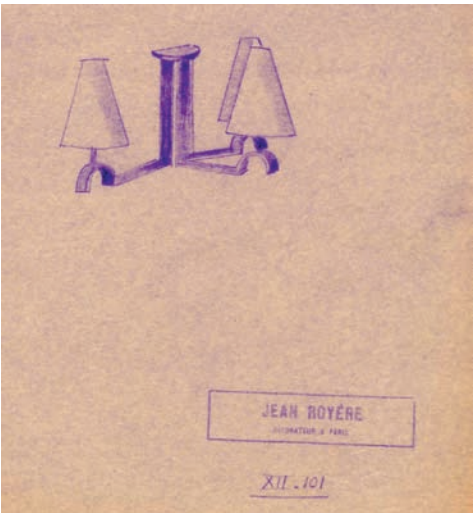




38 JEAN ROYÈRE 1902-1981
Pair of three-arm "Fond perdu" wall lights, ca. 1948
 Painted iron, paper (2).
 Each: 14 1/4 x 17 x 9 1/2 in. (36.2 x 43.2 x 24.1 cm.)

Estimate \$18,000-28,000

PROVENANCE Private Collection, Nice, France
LITERATURE Charlotte and Peter Fiell, *30s, 40s Decorative Art*, Cologne, 2000, p. 413 for an example of the "Fond perdu" floor lamp



Preparatory drawing for the present model





39 JEAN ROYÈRE 1902-1981

Pair of 'studded' beds with integrated headboard, ca. 1962

Lemon-veneered wood, brass.

35 1/2 x 79 x 118 1/2 in. (90.2 x 200.7 x 301 cm.)

Estimate \$12,000-20,000

PROVENANCE Private Collection, Metz, France

LITERATURE Catherine and Stéphane de Beyrie and Jacques Ouais, *Jean Royère*, New York, 2000, p. 114-115 for a 'studded' coffee table and sideboard



40 **MATHIEU MATÉGOT** 1910-2001

"Satellite" ceiling light, ca. 1953

Painted perforated sheet metal, painted metal. Manufactured by Atelier Matégot, France.
43 1/2 in. (110.5 cm.) drop

Estimate \$20,000-25,000

PROVENANCE DeLorenzo 1950, New York

LITERATURE Patrick Favardin, *Les Années 50: Les Carnets du Chineur*, Paris, 1999, p. 22;
Patrick Favardin, *Les Décorateurs des Années 50*, Paris, 2002, p. 39; Philippe Jousse and Caroline
Mondineu, *Mathieu Matégot*, Paris, 2003, pp. 64-69, 137, 187, 189 for a drawing, and p. 249





41 **MATHIEU MATÉGOT** 1910-2001

Rare "Trèfle" mirror, ca. 1950

Painted perforated sheet steel, mirrored glass. Manufactured by Atelier Matégot, France.

19 5/8 x 19 5/18 x 2 7/8 in. (49.8 x 49 x 7.3 cm.)

Estimate \$7,000-9,000

PROVENANCE Collection of the Artist, France; thence by descent



42 **MATHIEU MATÉGOT** 1910-2001

Ceiling light, 1950s

Painted perforated sheet metal, painted metal, plastic. Manufactured by Atelier Matégot, France.

48 in. (121.9 cm.) drop

Estimate \$20,000-25,000

PROVENANCE Gösta Åbergh, Stockholm

The present lot belonged to modernist architect Gösta Åbergh (1920-2006), who in the 1950s designed the campus for Konstfack, University College of Arts, Crafts and Design, in Stockholm.



43 POUL KJÆRHOLM 1929-1980

Coffee table, model no. PK 61, designed 1956-1957

Chrome-plated steel, marble. Manufactured by E. Kold Christensen, Denmark.

Frame impressed with manufacturer's mark.

12 7/8 x 32 1/2 x 32 1/2 in. (32.7 x 82.6 x 82.6 cm.)

Estimate \$10,000-15,000

PROVENANCE Philippe Denys, Brussels

LITERATURE Bernd Polster, *Design Directory Scandinavia*, New York, 1999, p. 237; Christoffer Harlang, Keld Helmer-Petersen and Krestine Kjærholm, eds., *Poul Kjærholm*, Copenhagen, 1999, p. 22; Michael Sheridan, *The Furniture of Poul Kjærholm: Catalogue Raisonné*, New York, 2007, pp. 78-81



44 POUL KJÆRHOLM 1929-1980

Adjustable "Hammockchair," model no. PK 24, ca. 1967

Cane, polished stainless steel, Niger leather. Manufactured by E. Kold Christensen, Denmark.
35 1/4 in. (89.5 cm.) high

Estimate \$10,000-15,000

LITERATURE Frederik Sieck, *Contemporary Danish Furniture Design: A Short Illustrated Review*, Copenhagen, 1990, p. 148; Noritsugu Oda, *Danish Chairs*, San Francisco, 1996, p. 187; Christoffer Harlang, Keld Helmer-Petersen and Krestine Kjærholm, eds., *Poul Kjærholm*, Copenhagen, 1999, p. 29 for a drawing, pp.118-119 and 179; Michael Sheridan, *The Furniture of Poul Kjærholm: Catalogue Raisonné*, New York, 2007, pp. 142-145



45 HANS WEGNER 1914-2007

Pair of folding chairs, model no. JH-512, ca. 1949

Oak, cane, brass. Manufactured by Johannes Hansen, Denmark. Frame of each branded with "JOHANNES HANSEN/COPENHAGEN/DENMARK" and manufacturer's mark (2). Each: 29 5/8 in. (75.2 cm.) high

Estimate \$8,000-12,000

LITERATURE Esbjørn Hiort, *Modern Danish Furniture*, New York, 1956, pp. 66-67; Johan Møller Nielson, *Sitting Pretty: Wegner en Dansk Møbelkunstner*, Copenhagen, 1965, pp. 48, 53, 98-99, 102, 106-107; Frederik Sieck, *Contemporary Danish Furniture Design: A Short Illustrated Review*, Copenhagen, 1990, p. 222; Jens Bernsen, *Hans J. Wegner: On Design*, exh. cat., Dansk Design Center, Copenhagen, 1995, pp. 13, 15, 77, 114 for a similar example; Noritsugu Oda, *Danish Chairs*, San Francisco, 1996, p. 110; Bernd Polster, *Design Directory Scandinavia*, New York, 1999, p. 355

46 **HANS WEGNER** 1914-2007

"Ox" lounge chair and ottoman, model no. AP-46, ca. 1960

Leather, tubular steel. Manufactured by AP Stolen, Denmark (2).

Chair: 32 in. (81.3 cm.) high; ottoman: 13 1/2 in. (34.3 cm.) high

Estimate \$15,000-20,000

LITERATURE Johan Møller Nielson, *Sitting Pretty: Wegner en Dansk Møbelkunstner*, Copenhagen, 1965, pp. 71-72; Frederik Sieck, *Contemporary Danish Furniture Design: A Short Illustrated Review*, Copenhagen, 1990, p. 219; Jens Bernsen, *Hans J. Wegner: On Design*, exh. cat., Dansk Design Center, Copenhagen, 1995, pp. 19, 23, 43, and 81; Noritsugu Oda, *Danish Chairs*, San Francisco, 1996, p. 121; Bernd Polster, *Design Directory Scandinavia*, New York, 1999, p. 354 for a similar example





47 **HANS WEGNER** 1914-2007

Bench, model no. JH-555, ca. 1951

Oak, fabric. Manufactured by Johannes Hansen, Denmark. Underside with metal label with "JOHANNES HANSEN/CABINET MAKER/COPENHAGEN · DENMARK/DESIGN: H.J. WEGNER."

30 1/4 x 57 x 30 1/4 in. (76.8 x 144.8 x 76.8 cm.)

Estimate \$4,000-6,000

LITERATURE Johan Møller Nielson, *Sitting Pretty: Wegner en Dansk Møbelkunstner*, Copenhagen, 1965, p. 99

48



48 POUL KJÆRHOLM 1929-1980

Folding stool, model no. PK 91, ca. 1961

Chrome-plated steel, canvas. Manufactured by E. Kold Christensen, Denmark. Frame impressed with manufacturer's mark.

15 1/8 x 23 5/8 x 17 3/4 in. (38.4 x 60 x 45.1 cm.)

Estimate \$8,000-12,000

LITERATURE Noritsugu Oda, *Danish Chairs*, San Francisco, 1996, pp. 184-85; Christoffer Harlang, Keld Helmer-Petersen and Krestine Kjærholm, eds., *Poul Kjærholm*, Copenhagen, 1999, pp. 106-107, 178; Charlotte and Peter Fiell, eds., *60s Decorative Art*, Cologne, 2000, p. 74; Michael Sheridan, *The Furniture of Poul Kjærholm: Catalogue Raisonné*, New York, 2007, pp. 124-127

49



49 POUL KJÆRHOLM 1929-1980

Folding stool, model no. PK 91, ca. 1961

Chrome-plated steel, canvas. Manufactured by E. Kold Christensen, Denmark. Frame impressed with manufacturer's mark.

15 1/8 x 23 5/8 x 17 3/4 in. (38.4 x 60 x 45.1 cm.)

Estimate \$8,000-12,000

LITERATURE Noritsugu Oda, *Danish Chairs*, San Francisco, 1996, pp. 184-85; Christoffer Harlang, Keld Helmer-Petersen and Krestine Kjærholm, eds., *Poul Kjærholm*, Copenhagen, 1999, pp. 106-107, 178; Charlotte and Peter Fiell, eds., *60s Decorative Art*, Cologne, 2000, p. 74; Michael Sheridan, *The Furniture of Poul Kjærholm: Catalogue Raisonné*, New York, 2007, pp. 124-127



50 **PAAVO TYNELL** 1890-1973

Floor lamp, 1940s

Brass, cane, plastic. Manufactured by Taito Oy, Finland. Top of stem impressed with "TAITO."

58 in. (147.3 cm.) high

Estimate \$3,000-5,000

51 **POUL KJÆRHOLM** 1929-1980

Stool, model no. PK 33, ca. 1959

Chrome-plated steel, leather, painted laminated plywood, rubber. Manufactured by E. Kold Christensen, Denmark. Top of frame impressed with manufacturer's mark.

13 1/4 in. (33.7 cm.) high, 21 1/8 in. (53.7 cm.) diameter

Estimate \$6,000-8,000

PROVENANCE Vance Trimble, New York

LITERATURE Frederik Sieck, *Contemporary Danish Furniture Design: A Short Illustrated Review*, Copenhagen, 1990, p. 148; Christoffer Harlang, Keld Helmer-Petersen and Krestine Kjærholm, eds., *Poul Kjærholm*, Copenhagen, 1999, pp. 36-37; Michael Sheridan, *The Furniture of Poul Kjærholm: Catalogue Raisonné*, New York, 2007, pp. 114-117 for similar examples

Spring steel formed the basis for much of Poul Kjærholm's furniture. He tempered hard frames with natural materials — canvas, cane, and leather — allowing for the evidence of wear. Manufacturer E. Kold Christensen supplied Kjærholm's PK 33 stools with vegetable-tanned leather cushions which were fitted into the shallow bowls of their plywood seats. The present stool, a rare example, has a cured goatskin cushion.







The design for the present lot was conceived as part of a living room environment for the Selettiva International Furniture Competition in Cantù, Italy in September of 1957. Tapiovaara and his assistants, Chas McGee and Kirsi Hyvarinen, won the "Secondo Premio ex-aequo" prize in the living environment category at the competition, as decided by a panel of judges which included Carlo Mollino.

52 ILMARI TAPIOVAARA 1914-1999

Large bookshelf with storage units, ca. 1957-1958

Teak, teak-veneered wood, painted teak-veneered wood, metal. Manufactured by La Permanente Mobili, Italy. Reverse of panels marked in pencil with "FONDO/CS" and inside of one upright stenciled with "LA PERMANENTE/MOBILI/CANTU."

79 1/8 x 191 1/4 x 12 7/8 in. (201 x 485.8 x 32.7 cm.)

Estimate \$12,000-18,000

PROVENANCE Arnaboldi, Cantù, Italy; Masotto Family, Cantù, Italy

LITERATURE *Seconda Mostra Selettiva e Concorso Internazionale del Mobile*, exh. cat. appendix, Cantù, Italy, September 14-29, 1957, p. 14; "Vetrina :Due progetti di Tapiovaara realizzati di la permanente mobile di Cantù," *La Rivista dell'Arredamento*, September 1958, n.p.; *Glianni della Selettiva, Ente Qualità Cantù*, exh. cat., Galleria "Mobili d'Arte", Cantù, Italy, October 7-19 November, 1995, p. 19 for a similar example; Pekka Korvenmaa, *Ilmari Tapiovaara*, Salamanca, 1997, pp. 128-129 for similar examples



53 **BODIL MANZ** b. 1943

"Angular form decorated with grey interrupted lines," 2001

Cast porcelain, transfer-printed glaze. Underside painted with "BODIL MANZ" and with artist's monogram.

5 3/4 in. (14.6 cm.) high

Estimate \$3,000-4,000

PROVENANCE Garth Clark Gallery, New York

54 **HANS WEGNER** 1914-2007

Desk, model no. JH-8110, 1960s

Wenge, chrome-plated steel. Manufactured by Johannes Hansen, Denmark. Underside with plastic label with "Design: Hans P. Wegner/MADE IN COPENHAGEN DENMARK BY/ Johannes Hansen/CABINETMAKERS."

26 3/4 x 75 x 37 3/8 in. (67.9 x 190.5 x 94.9 cm.)

Estimate \$20,000-30,000

PROVENANCE Philippe Denys, Brussels





55 **VLADIMIR KAGAN** b. 1927

Unique "Unicorn" vanity stool, ca. 1966

Aluminum, original Jack Lenor Larsen fabric. Produced by Kagan-Dreyfuss, USA.

22 7/8 in. (58.1 cm.) high

Estimate \$3,000-5,000

PROVENANCE Acquired directly from the artist

LITERATURE Vladimir Kagan, *The Complete Kagan: Vladimir Kagan: a Lifetime of Avant-garde Design*, New York, 2004, pp. 158-159 for the side chair version



56 **RICHARD DEVORE** 1933-2006

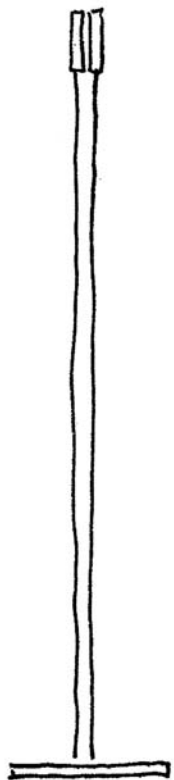
Large bowl form, ca. 1985

Stoneware, layered glazes.

5 1/2 in. (14 cm.) high, 15 3/4 in. (40 cm.) diameter

Estimate \$6,000-8,000

PROVENANCE Exhibit A, Chicago



10' High
16"x16" Base
Beryllium Copper

Harry Bertola

57 **HARRY BERTOIA** 1915-1978

"Sonambient" sounding sculpture, 1978

Beryllium copper, brass. Together with the original receipt drawing (pictured above).
120 x 16 x 16 in. (304.8 x 40.6 x 40.6 cm.)

Estimate \$70,000-90,000

PROVENANCE Lawrence and Lillian Samach, Allentown, Pennsylvania

LITERATURE Nancy N. Schiffer and Val O. Bertola, *The World of Bertola*, Atglen, 2003, p. 11
for a similar example

In a letter dated October 1978, one month before he died, Harry Bertola sent a line drawing of the present lot to Lawrence and Lillian Samach of Allentown, Pennsylvania. Two warbling lines — the rods of the proposed sculpture — imply future movement, the oscillation of sound waves, and, perhaps, the flutter of parallel lives. Commissioned by the couple, this ten-foot sounding sculpture comprises two long beryllium copper rods surmounted by brass caps. When played, the caps strike, and strike again, then 'kiss', and kiss again, then sway together until the end.



58 **GEORGE NAKASHIMA** 1905-1990

"Odakyu" cabinet, 1986

Walnut, cedar, *asa-no-ha* grasscloth doors. Interior signed in black marker with "George Nakashima/Dec 1986." Together with a copy of the original order card from George Nakashima Studio.

Estimate \$30,000-40,000

PROVENANCE Full Circle Gallery, Alexandria, VA; Anne Henderson, Washington, DC

LITERATURE George Nakashima, *The Soul of a Tree, A Woodworker's Reflections*, Tokyo, 1981, p. 139 for a drawing of the *asa-no-ha* joinery, pp. 162 and 172; Derek E. Ostergard, *George Nakashima, Full Circle*, exh. cat., American Craft Museum, New York, 1989, p. 169, fig. 35; Mira Nakashima, *Nature, Form & Spirit: The Life and Legacy of George Nakashima*, New York, 2003, p. 206 for a drawing and p. 207

The "Odakyu" cabinet, designed in 1976 for the Odakyu HALC Department Store in Tokyo, was added to New Hope studio production in 1983. George Nakashima, maintaining a focus on traditional Japanese craft, decorated the cabinet doors with *asa-no-ha*, an abstraction of overlapping hemp leaves traditionally used in shoji screens from the mid-19th century. The pattern, a symbol of rapid growth and good fortune, is formed with extremely complex lap joints uniting twelve wood members at its center.



59 **SHIRO TSUJIMURA** b. 1947

Large floor-standing jar, 2005

Stoneware, ash glaze. Incised with artist's mark. Together with signed and sealed artist's box.
20 in. (50.8 cm.) high

Estimate \$8,000-12,000



For a number of years I had realized that sculpture had existed in silence through time...
I thought: 'Why is sound left outside?' **HARRY BERTOIA**

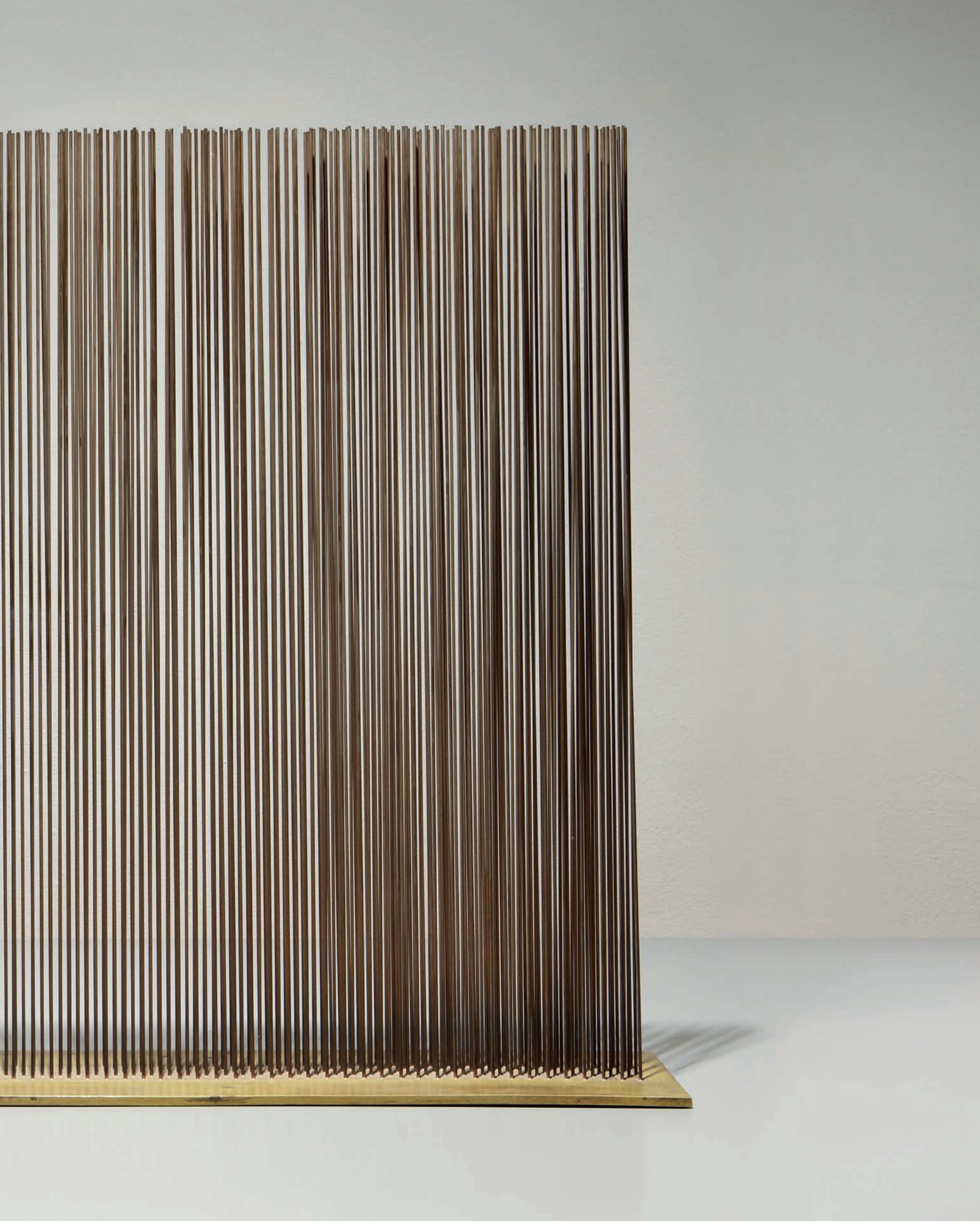
60 HARRY BERTOIA 1915-1978
"Sonambient" sounding sculpture, ca. 1970
Beryllium copper, bronze.
26 x 36 x 5 3/4 in. (66 x 91.4 x 14.6 cm.)

Estimate \$120,000-180,000

PROVENANCE Sollo Rago Modern Auctions, Lambertville, October 23, 2004, Lot 451;
Sotheby's, *The Collection of Robert Isabell*, New York, December 17, 2009, Lot 30
EXHIBITED Hermès, New York, February 15-March 15, 2011
LITERATURE Nancy N. Schiffer and Val O. Bertioia, *The World of Bertioia*, Atglen, 2003, pp.
196-197 for similar examples







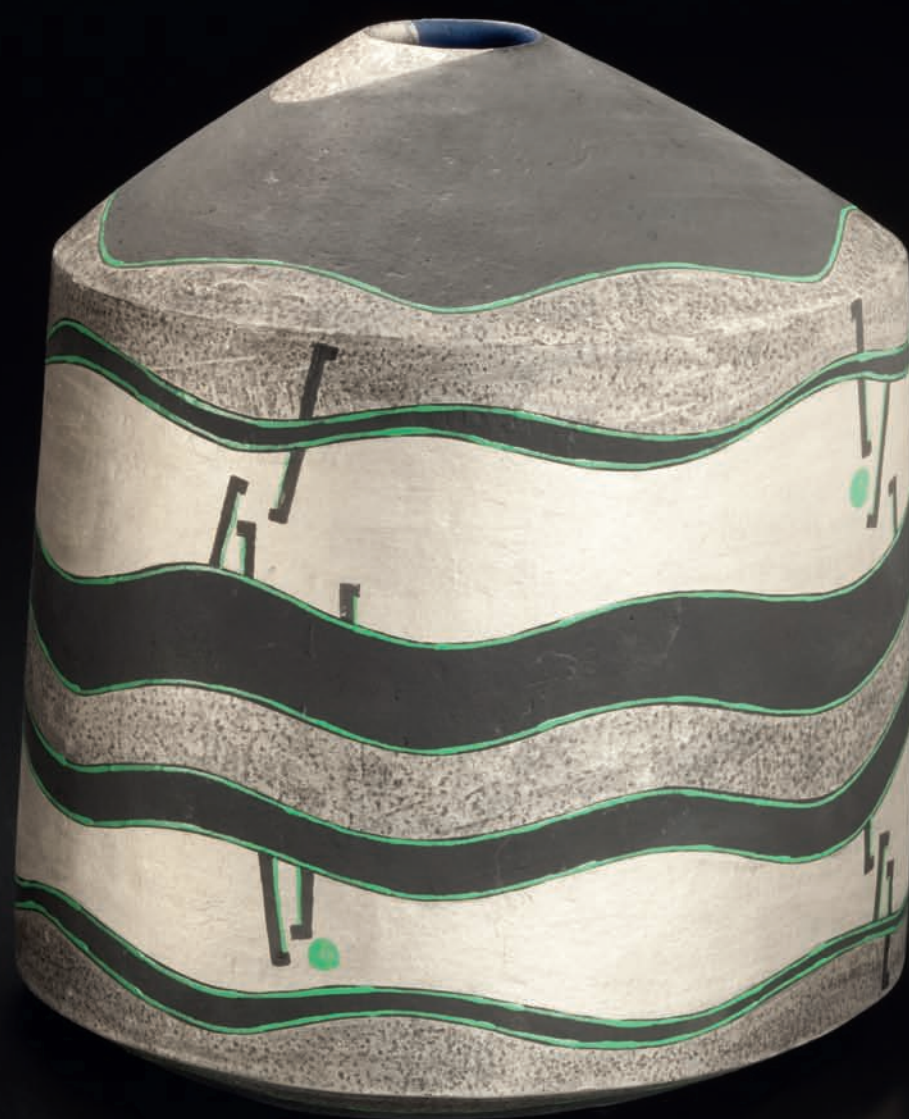
61 **HIROAKI "TAIMEI" MORINO** b. 1934

Large vase form with hook design, 1989

Stoneware, glaze. Painted with artist's signature. Together with signed and sealed artist's box.

13 x 10.5 x 11.5 in. (33 x 26.7 x 29.2 cm.)

Estimate \$15,000-20,000





62 ISAMU NOGUCHI 1904-1988

Pair of table lamps, ca. 1945

Cherry wood, fiberglass-reinforced PVC, steel. Manufactured by Knoll, USA (2).

Each: 16 in. (40.6 cm.) high

Estimate \$3,000-5,000

LITERATURE Martin Eidelberg, ed., *Design 1935-1965: What Modern Was*, New York, 1991, p. 125; Alexander von Vegesack, et al., eds., *Isamu Noguchi, Sculptural Design*, exh. cat., Vitra Design Museum, Weil am Rhein, 2001, pp. 274 and 276



63 T.H. ROBSJOHN-GIBBINGS 1905-1976

"Mesa" table, ca. 1950

Birch-veneered plywood. Manufactured by Widdicomb Furniture Company, USA.

Underside stamped with "SORREL/10/54/1760-6."

16 x 74 1/4 x 51 in. (40.6 x 188.6 x 129.5 cm.)

Estimate \$25,000-30,000

LITERATURE Charlotte and Peter Fiell, *50s Decorative Art*, Cologne, 2000, p. 126; Leslie Piña, *Fifties Furniture*, Atglen, 2000, p. 130; Alexander Payne and James Zemaitis, *The Coffee Table Coffee Table Book*, London/New York, 2003, p. 99, fig. 60



64 VLADIMIR KAGAN b. 1927

"Unicorn" sofa, model no. U 522, ca. 1967

Aluminum, fabric. Manufactured by Kagan-Dreyfuss, USA.

32 x 83 x 37 in. (81.3 x 210.8 x 94 cm.)

Estimate \$20,000-25,000

LITERATURE Vladimir Kagan, *The Complete Kagan: Vladimir Kagan: a Lifetime of Avant-garde Design*, New York, 2004, p. 272, pp. 157 and 264 for drawings, and pp. 158-159 for a similar example



65 **VLADIMIR KAGAN** b. 1927

"Unicorn" sofa, model no. U 522, ca. 1967

Aluminum, fabric. Manufactured by Kagan-Dreyfuss, USA.

32 x 83 x 37 in. (81.3 x 210.8 x 94 cm.)

Estimate \$20,000-25,000

LITERATURE Vladimir Kagan, *The Complete Kagan: Vladimir Kagan: a Lifetime of Avant-garde Design*, New York, 2004, p. 272, pp. 157 and 264 for drawings, and pp. 158-159 for a similar example

66 **SUEHARU FUKAMI** b. 1947

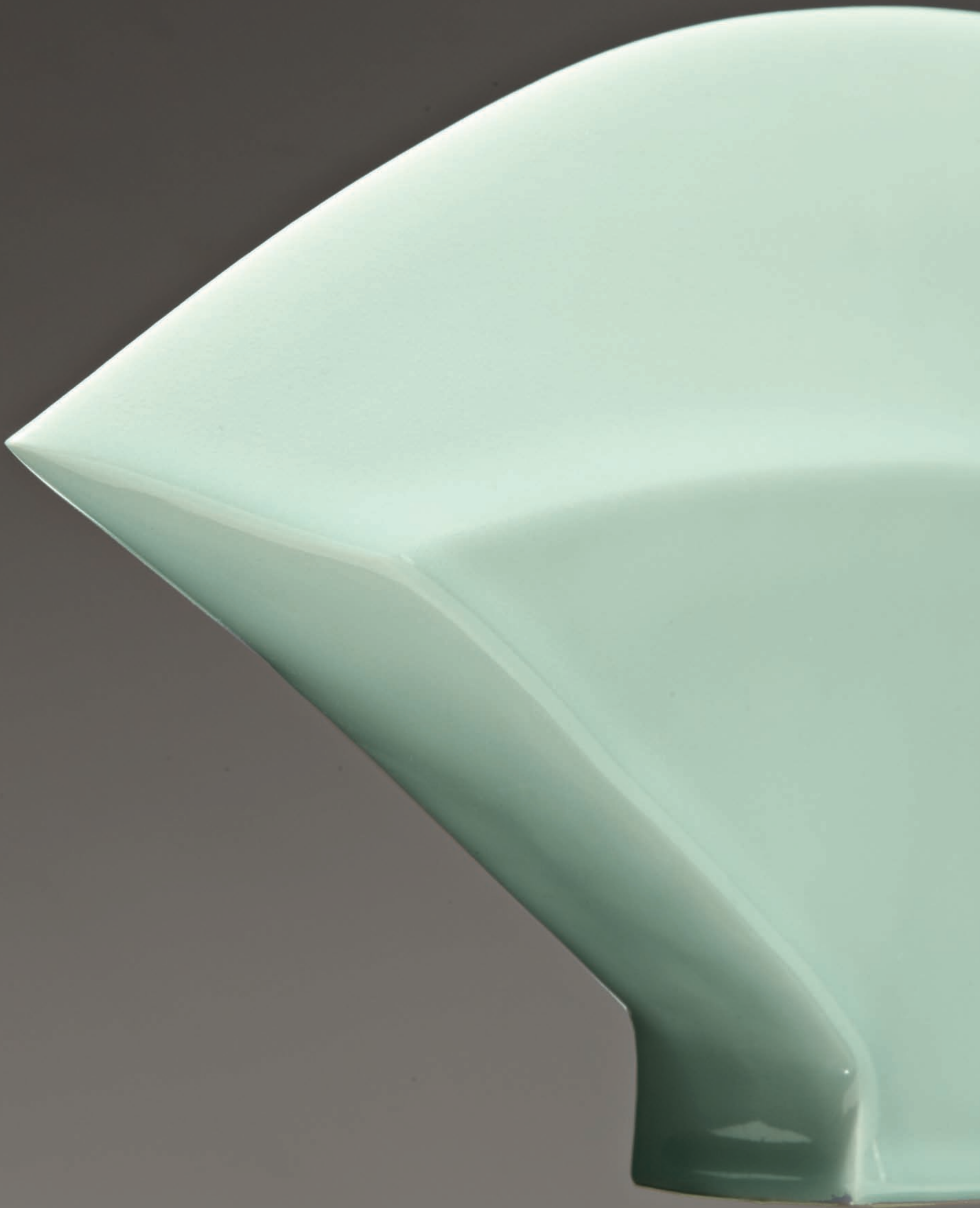
"Harukeku II," 1992

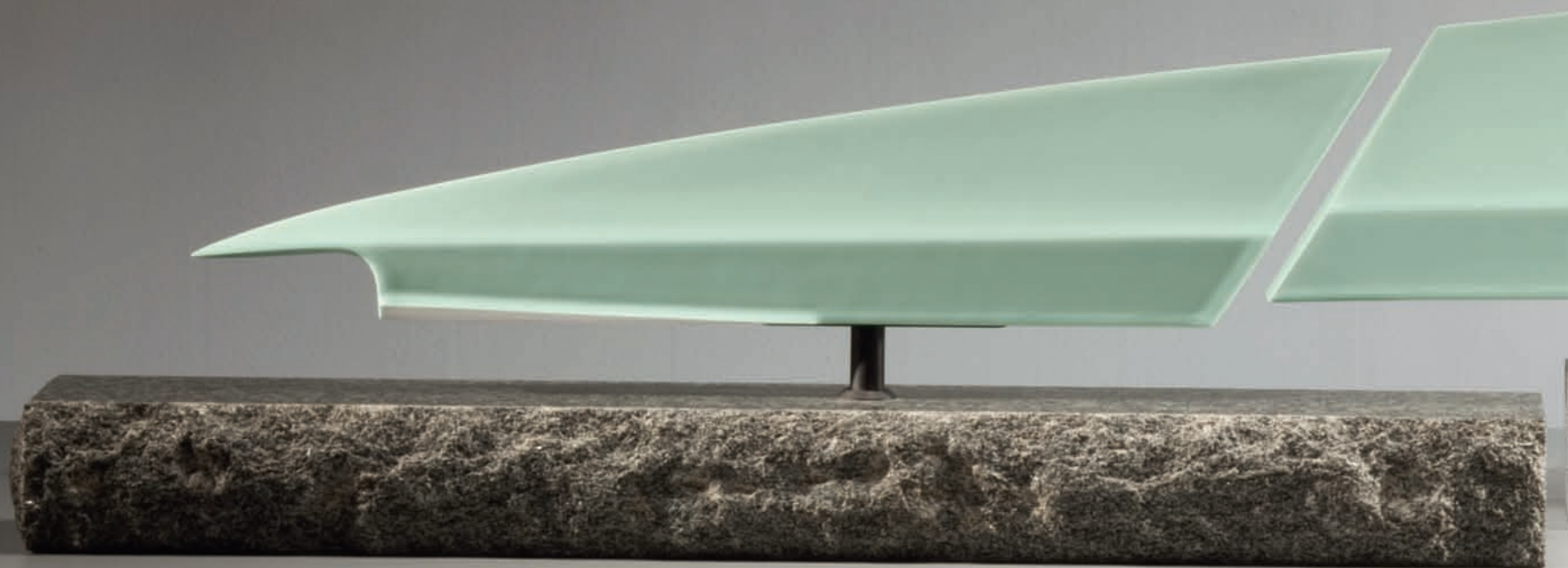
Porcelain, celadon glaze, granite. Reverse incised with artist's signature and numbered 3/8.
Together with signed and sealed artist's box. (2).

4 x 44 x 6 in. (10.2 x 111.8 x 15.2 cm.) and 13 x 36 x 6 in. (33 x 91.4 x 15.2 cm.)

Depth dimension is variable.

Estimate \$18,000-25,000







67 **HARRY BERTOIA** 1915-1978

"Dandelion" sculpture, 1960s

Gilt stainless steel, stainless steel, marble.

78 x 25 x 25 in. (198.1 x 63.5 x 63.5 cm.)

Estimate \$150,000-200,000

PROVENANCE Christie's, *Impressionist and Modern, Post-War and Contemporary Art*, New York, February 20, 2001, Lot 93

LITERATURE Nancy N. Schiffer and Val O. Bertolia, *The World of Bertolia*, Atglen, 2003, pp. 125, 129, and 130 for similar examples



68 **KAZUO YAGI** 1918-1979

"Sleep," 1974

Blackware. Together with signed and sealed artist's box.

7 3/4 x 10 x 8 1/2 in. (19.7 x 25.4 x 21.6 cm.)

Estimate \$30,000-40,000

LITERATURE Inui Yosiaki, ed. *Modern Ceramics*, Tokyo, 1975, illustrated p. 60





69 **OSAMU SUZUKI** 1926-2001

"Ark," 1987

Porcelain, celadon glaze, wood. Underside of porcelain element impressed with artist's seal. Together with signed and sealed artist's box.

3 3/4 x 3 1/2 x 2 1/8 in. (9.5 x 8.9 x 5.4 cm.), including base

Estimate \$1,200-1,800 ●

70 **ISAMU NOGUCHI** 1904-1988

"Wind Catcher," 1983

Galvanized steel. Produced by Gemini G.E.L., USA. Number 18 from the edition of 18. Reverse with metal plaque engraved with "ISAMU NOGUCHI/Wind Catcher 18/18/Published by Gemini G.E.L. @/83635 Melrose Avenue, Los Angeles, California 90069/©/Isamu Noguchi: Foundation 1983 IN82 2088."
120 1/2 x 17 1/4 x 17 1/4 in. (306.1 x 43.8 x 43.8 cm.)

Estimate \$80,000-100,000

LITERATURE Michael McLure, *Isamu Noguchi at Gemini 1982-1983*, Los Angeles, 1993, p. 49; Isamu Noguchi, *The Isamu Noguchi Garden Museum*, New York, 1987, p. 269





71

71 **OSAMU SUZUKI** 1926-2001
Square vase, 1965
 Stoneware, "Iraho" glaze. Side impressed with artist's seal. Together with signed and sealed artist's box.
 11 3/4 x 5 x 6 in. (29.8 x 12.7 x 15.2 cm.)
Estimate \$4,000-6,000 ●

72



72 **OSAMU SUZUKI** 1926-2001
Square vase, 1960s
 Stoneware, white glaze. Impressed with artist's seal. Together with signed and sealed artist's box.
 7 3/4 x 4 x 4 in. (19.7 x 10.2 x 10.2 cm.)
Estimate \$3,000-4,000 ●



73 **OSAMU SUZUKI** 1926-2001

"Clay Form," 1964

Stoneware, glaze. Together with signed and sealed
artist's box.

11 3/4 x 6 1/2 x 7 in. (29.8 x 16.5 x 17.8 cm.)

Estimate \$16,000-24,000

74 **OSAMU SUZUKI** 1926-2001

"House of Horse," 1980

Stoneware, glaze. Impressed with artist's seal and "'80." Together with signed and sealed artist's box.

20 x 11 x 9 3/4 in. (50.8 x 27.9 x 24.8 cm.)

Estimate \$25,000-30,000



PROPERTY OF A COLLECTOR

75 **JOAQUIM TENREIRO** 1906-1992

Adjustable rocking chaise longue, ca. 1947

Cabreúva, fabric, cane. Produced by Tenreiro Móveis e Decorações, Brazil. Inside of left-facing leg with paper label with "Tenreiro Móveis e Decorações/Rusa 7 de Marco, 30/00/Fab, N.o 221/2."

32 x 65 1/2 x 26 in. (81.3 x 166.4 x 66 cm.)

Estimate \$40,000-60,000

PROVENANCE R 20th Century, New York

LITERATURE Soraia Cals, *Tenreiro*, Rio de Janeiro, 2000, p. 78





PROPERTY OF A COLLECTOR

- 76 **JOAQUIM TENREIRO** 1906-1992
Sofa with loose mantles, ca. 1954
Peroba, fabric.
25 1/2 x 70 x 28 3/4 in. (64.8 x 177.8 x 73 cm.)

Estimate \$20,000-30,000

PROVENANCE R 20th Century, New York

LITERATURE Soraia Cals, *Tenreiro*, Rio de Janeiro, 2000, p. 105

PROPERTY OF A COLLECTOR

77 **JOAQUIM TENREIRO** 1906-1992

Pair of armchairs with loose mantles, ca. 1954

Peroba, fabric (2).

Each: 26 in. (66 cm.) high

Estimate \$12,000-18,000

PROVENANCE R 20th Century, New York

LITERATURE Soraia Cals, *Tenreiro*, Rio de Janeiro, 2000, p. 104





PROPERTY OF A COLLECTOR

78 **HUGO FRANÇA** b. 1954

"Pitumbu I" console, 2006

Pequi wood. Produced by Atelier Hugo França, Brazil. One leg branded with
"Hugo/FRANÇA/design."

34 x 97 1/2 x 24 1/4 in. (86.4 x 247.7 x 61.6 cm.)

Estimate \$15,000-20,000

PROVENANCE R 20th Century, New York

LITERATURE Julia Chapman, "An Old Friend of Ancient Wood," *The New York Times*, March
6, 2008, p. 20 for a similar example

PROPERTY OF A COLLECTOR

79 **JOAQUIM TENREIRO** 1906-1992

Sofa, ca. 1960

Jacaranda, fabric. Produced by Tenreiro Móveis e Decorações, Brazil.

29 7/8 x 86 1/2 x 32 1/4 in. (75.9 x 219.7 x 81.9 cm.)

Estimate \$15,000-20,000

PROVENANCE R 20th Century, New York



80 **JOSÉ ZANINE CALDAS** 1919-2001

Bench, ca. 1970
Wood, hide. Side branded with "Zanine."
31 1/4 x 67 x 36 3/4 in. (79.4 x 170.2 x 93.3 cm.)

Estimate \$12,000-18,000

PROVENANCE Private Collection, São Paulo, Brazil; Sotheby's, *Important 20th Century Design*, New York, June 14, 2006, Lot 104; Private Collection, New York
LITERATURE Suely Ferreira da Silva, *Zanine: Sentir e Fazer*, Rio de Janeiro, 1995, fig. 38





PROPERTY OF A EUROPEAN COLLECTOR

81 **ETTORE SOTTASS JR.** 1917-2007

Vase, model no. 588, 1962-1963

Glazed earthenware. Produced for Galleria Il Sestante, Italy. From the "Ceramiche a colaggio" series. Underside signed in ink with "SOTTASS/IL/SESTANTE/588/ITALY."
10 1/2 in. (26.7 cm.) high

Estimate \$7,000-9,000

PROVENANCE Phillips de Pury & Company, *Design*, New York, Thursday, June 12, 2008, Lot 161

LITERATURE *Domus*, no. 422, January 1965, p. 54; *Domus*, no. 749, May 1993, p. 70; Fulvio Ferrari, *Ettore Sottsass Tutta la Ceramica*, Turin, 1996, illustrated p. 99, pl. 3

PROPERTY OF A EUROPEAN COLLECTOR

82 **ETTORE SOTTASS JR.** 1917-2007

Vase, model no. 388, ca. 1960

Glazed ceramic. Produced by Bitossi for the Società Ceramica Toscana di Figline for Galleria Il Sestante, Italy. Underside painted with "SOTTASS IL SESTANTE 388 ITALY."
13 in. (33 cm.) high

Estimate \$7,000-9,000

LITERATURE *Domus*, no. 749, May 1993, p. 68; Fulvio Ferrari, *Ettore Sottsass Tutta la Ceramica*, Turin, 1996, p. 90, fig. 342



PROPERTY OF A EUROPEAN COLLECTOR

83

ETTORE SOTTASS JR. 1917-2007

"Onde" vase, model no. 629, 1969

Glazed earthenware. Produced by the Società Ceramica Toscana di Figline for Galleria Il Sestante, Italy. From the "Onde" series. Underside signed in marker with "SOTTASS/IL SESTANTE/629/ITALY."

11 1/2 in. (29.2 cm.) high

Estimate \$4,000-6,000

LITERATURE Domus, no. 749, May 1993, p. 71; Fulvio Ferrari, *Ettore Sottass Tutta la Ceramica*, Turin, 1996, p. 166, fig. 749

PROPERTY OF A EUROPEAN COLLECTOR

84

ETTORE SOTTASS JR. 1917-2007

Bowl, model no. 444, 1962-1963

Glazed earthenware. Produced for Galeria Il Sestante, Italy. Underside signed in marker with "SOTTASS/IL/ SESTANTE/444/ITALY."

3 3/8 x 5 1/2 x 5 1/2 in. (8.6 x 14 x 14 cm.)

Estimate \$800-1,200

LITERATURE Fulvio Ferrari, *Ettore Sottass Tutta la Ceramica*, Turin, 1996, p. 99, pl. 386

PROPERTY OF A EUROPEAN COLLECTOR

85

ETTORE SOTTASS JR. 1917-2007

"Onde" vase, model no. 633, 1969

Glazed earthenware. Produced by the Società Ceramica Toscana di Figline for Galleria Il Sestante, Italy. From the "Onde" series. Underside signed in marker with "SOTTASS/IL SESTANTE/633 ITALY."

5 7/8 x 20 1/8 x 4 3/4 in. (14.9 x 51.1 x 12.1 cm.)

Estimate \$2,000-3,000

LITERATURE Domus, no. 749, May 1993, p. 71; Fulvio Ferrari, *Ettore Sottass Tutta la Ceramica*, Turin, 1996, p. 165, figs. 744-745

PROPERTY OF A EUROPEAN COLLECTOR

86

ETTORE SOTTASS JR. 1917-2007

"Fischietto" vase, model no. 594, 1962

Glazed earthenware. Produced by the Società Ceramica Toscana for Galleria Il Sestante, Italy. Underside signed in marker with "SOTTASS/IL SESTANTE/594 ITALY."

5 5/8 in. (14.3 cm.) high, 7 1/2 in. (19.1 cm.) diameter

Estimate \$2,000-3,000

LITERATURE Ettore Sottass Jr., "Ceramiche a colaggio, per la serie," *Domus*, January 1965, p. 54; *Domus*, no. 749, May 1993, p. 70; Fulvio Ferrari, *Ettore Sottass Tutta la Ceramica*, Turin, 1996, p. 103, fig. 404

83



85



84



86





87 ROBERTO GABETTI and AIMARO ISOLA 1925-2000, b. 1928
Rare complete "Series Box," from the Unità Residenziale Ovest, Ivrea, 1969-1971
 Plastic-laminated wood, plastic, chrome-plated tubular metal, felt, rubber, leather.
 Manufactured by Olivetti, Italy. Base of lamp molded with "MADE IN FRANCE TUBANO 33.5." Comprising kitchen sink, stove, storage units, tables, stools, benches, floor lamp, and range (23).
 Unit: variable; Floor lamp: 80 in. (203.2 cm.) high

Estimate \$15,000-20,000

PROVENANCE Unità Residenziale Ovest, Ivrea, Italy
LITERATURE *Casabella: rivista di urbanistica architettura e disegno industriale*, Milan, no. 374, 1973, p. 11 for further reading; Fulvio Ferarri, *Gabetti e Isola Mobili: 1950-1970*, 1986, p. 83, fig. 87 for and image of the rug; and pp. 68-69, figs. 71-72 for images of furniture; *Domus*, no. 713, February 1990, p. 104 for further reading; *Gabetti e Isola: oper di architettura*, 1996, p. 141-142; *Gabetti e Isola: progetti e architetture: 1950-1985*, Milan, 2001, p. 47 for corresponding architectural plans; Paolo Scrivano and Patrizia Bonifazio, *Olivetti Builds: Modern Architecture in Ivrea*, Milan, 2001, p. 168 for a picture of the furniture *in situ*

The West Residential Unit was a 1968 commission of eighty-five apartments designed for young employees recently hired at Olivetti. Architects Gabetti and Isola nestled the entire backside of the semi-circular building into the side of a steep slope, leaving only the west elevation and flat roof visible from outside. Each apartment's front door was situated underground leading residents and locals to refer to the building as "Talponia" or "Mole City."



Preparatory drawing by Aimaro Isola

Courtesy of Aimaro Isola



Image: Archivio Storico Olivetti, Ivrea.
Photograph: Gianni Berengo Gardin

The present model *in situ*, the 1970s

88 **JOE COLOMBO** 1930-1971

"Sella 1001" lounge chair, ca. 1963

Painted bent plywood, vinyl, steel. Manufactured by Comfort, Italy.
22 in. (55.9 cm.) high

Estimate \$7,000-9,000

LITERATURE Ignazio Favata, *Joe Colombo and Italian Design of the Sixties*, Cambridge, 1988, pp. 38-39; Mateo Kries, *Joe Colombo Inventing the future*, Weil am Rhein, 2005, pp. 146-147, fig. 90; Charlotte and Peter Fiell, eds., *Domus Vol. VI 1965-1969*, Cologne, 2006, p. 164



89 ALBERTO ROSSELLI 1921-1976

Important pair of "Moby Dick" lounge chairs, designed 1969

Fiberglass-reinforced polyester. Produced by Saporiti, Italy (2).

Each: 31 7/8 x 58 1/4 x 25 3/8 in. (81 x 148 x 64.5 cm.)

Estimate \$22,000-28,000

LITERATURE *Modern Chairs 1918-1970*, exh. cat., Whitechapel Gallery, London, 1970, p. 120; Andrea Branzi, *Il Design Italiano 1964-1990, Un Museo Del Design Italiano*, Milan, 1996, p. 75; Lesely Jackson, *The Sixties*, London, 1998, p. 195; *Italian Architectural Digest*, "Italian Style 1945-2005" issue, November 2005, p. 537 for a period photograph of the chair; Charlotte and Peter Fiell, eds., *Domus Vol. VI 1965-1969*, Cologne, 2006, pp. 540-541 for an advertisement

Alberto Rosselli was a member of Studio PFR (1952-1976), along with Antonio Fornaroli and Gio Ponti. Together they completed work on the Pirelli Tower in Milan.





90 **GINO SARFATTI** 1912-1985

Floor lamp, model no. 1063, ca. 1954

Painted metal, fluorescent tube. Manufactured by Arteluce, Italy. Base with sticker with "MADE IN ITALY."

84 7/8 in. (215.6 cm.) high

Estimate \$18,000-22,000

LITERATURE Andrea Branzi and Michele De Lucchi, eds., *Il Design Italiano Degli Anni '50*, Milan, 1985, p. 226 for a similar example; Charlotte and Peter Fiell, eds., *1000 Lights, Vol. 1: 1879 to 1959*, Cologne, 2005, p. 477 for a similar example; Galerie Christine Diegoni, *Gino Sarfatti*, Paris, 2008, cover and p. 45, pp. 44, 145-146, 151 and 154 for similar examples; Chloé Braunstein-Kriegel and Éric Germain, *Les années Staudenmeyer, 25 ans de design en France*, Paris, 2009, p. 275



91 PHILIP MICHAEL WOLFSON b. 1958

Prototype "Line" low lounge, 2007

Carbon fiber. Produced by Patrick Brillet/The Apartment Design & Art Gallery, Ltd., UK.

Prototype for the edition of eight.

24 1/2 x 39 3/8 x 31 1/2 in. (62.2 x 100 x 80 cm.)

Estimate \$10,000-15,000

PROVENANCE Patrick Brillet Fine Art, Ltd., London

EXHIBITED "Super Design," No. 1, The Piazza, London, October 9–October 14, 2007

LITERATURE Robert Klanten, et al., eds., *Desire The Shape of Things to Come*, Berlin, 2008, p. 86, fig. 2 for another example from the "line" series; Sophie Lovell, *Limited Edition: Prototypes, One-Offs and Design Art Furniture*, Basel, 2009, illustrated p. 163

92 **ROY McMAKIN** b. 1956

Unique custom sideboard, 2000

Walnut, wood, lacquered wood, metal. Produced by Big Leaf Manufacturing, USA.

Together with the original drawings.

27 1/4 x 119 3/4 x 19 3/4 in. (69.2 x 304.2 x 50.2 cm.)

Estimate \$30,000-40,000

PROVENANCE Acquired directly from the artist

LITERATURE Michael Darling, *Roy McMakin: A Door Meant as Adornment*, exh. cat. Museum of Contemporary Art, Los Angeles, 2003, p. 52-53 for a similar example



I don't think Roy has designed an ironing board yet, but I'm sure it would double as a painting. **JOHN BALDESSARI**



93 **AMANDA LEVETE and FUTURE SYSTEMS** b. 1959

"Drift" bench, ca. 2006

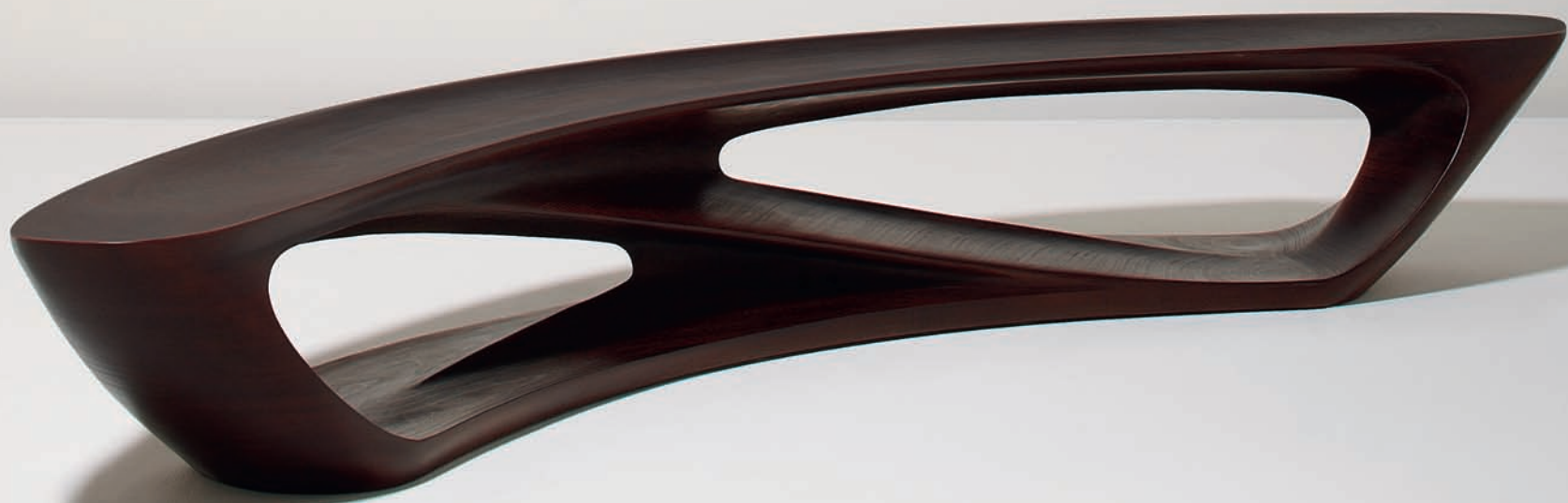
Stained laminated beechwood. Produced by Established & Sons, UK. Number eight from the edition of 12. Bottom with metal label with "Designed by/Amanda Levene/Future Systems/Drift 8/12/Established & Sons/British Made/Limited."

16 3/8 x 113 1/2 x 35 in. (41.6 x 288.3 x 88.9 cm.)

Estimate \$60,000-80,000

PROVENANCE Established & Sons, London

LITERATURE *Architectural Record*, Vol. 195, issue 1, p. 63; John Stones, *Display: 2-D and 3-D Design for Exhibitions, Galleries, Museums, Trade Shows*, 2008, p. 139; Julie Taraska, "Industrial Evolution," *Metropolis*, pp. 221-222; Rowan Moore, "Modern Family: Architect Amanda Levene brings her radical, curvaceous vision to her functional home for six," *Vogue*, May 2011, p. 255





Images courtesy of Nendo. Photography by Masayuki Hayashi.

94 NENDO

"Cabbage Chair," ca. 2008

Nonwoven fabric.

29 1/2 x 29 1/2 x 25 5/8 in. (75 x 75 x 65 cm.)

Estimate \$12,000-18,000

EXHIBITED "Nendo: Ghost Stories," Friedman Benda, New York, February 27-April 22, 2009

LITERATURE Robert Klanton, et al., *The Shape of Things to Come*, Berlin, 2008, pp. 138-139; Barbara J. Bloemink, et al., *The State of Things: Design and the 21st Century*, Holon, 2010, p. 126; Nendo: *Thin Black Lines + Blurry White Surfaces*, exh. cat., Phillips de Pury & Company, London, 2010, p. 36

The present lot is one of 16 white "Cabbage Chairs" produced in 2008 on the occasion of *Nendo: Ghost Stories*, an exhibition held early the following year at Friedman Benda, New York. In addition to white chairs, Nendo produced ten black and 14 black-and-white examples for the exhibition.

"Cabbage Chair" is in the permanent collections of the Museum of Modern Art, the Museum of Arts and Design, the Cooper-Hewitt, National Design Museum, New York, and the Musée des Arts Décoratifs, Paris, among others.





95 **KATSUYO AOKI** b. 1972

"Predictive Dream XV," 2010

Cast porcelain with white glaze. Together with artist's aluminum carry case and a certificate of authenticity.

7 1/2 x 6 1/2 x 8 1/2 in. (19.1 x 16.5 x 21.6 cm.)

Estimate \$6,000-9,000



96 **MAARTEN BAAS** b. 1978

Six "Clay" chairs, 2006-2007

Painted synthetic clay, metal. Handmade by Baas & den Herder, The Netherlands. Each chair back inset with metal lettering "BAAS," the undersides of three signed in marker with "Maarten/februari '07," two with "Maarten/Septembre '06" and one with "June '0[obscured]/Maarten" (6).

Tallest: 28 3/4 in. (73 cm.) high

Estimate \$12,000-18,000

PROVENANCE Moss, New York

LITERATURE Laurie Manfra, "Maarten Baas: Furniture Iconoclast," *American Craft*, October/November 2007, pp. 52-53; Tom Dixon, et al., & *Fork*, New York, 2007, pp. 26-27; Adam Lindemann, *Collecting Design*, Cologne, 2010, the front cover and pp. 262-263

97 **MAARTEN BAAS** b. 1978

Large "Clay" dining table, 2007

Painted synthetic clay, metal. Handmade by Baas & den Herder, The Netherlands for Moss, USA. One leg inset with metal lettering "BAAS" and underside signed in marker with "Clay dining table #3/Maarten februari '07." Number three from the edition of five.

28 3/4 x 104 1/2 x 49 1/2 in. (73 x 265.4 x 125.7 cm.)

Estimate \$30,000-40,000

PROVENANCE Moss, New York

LITERATURE Adam Lindemann, *Collecting Design*, Cologne, 2010, the front cover and pp. 262-263



Dutch designer Maarten Baas combines crude materials and bright surfaces to joyous effect. His lacquered "Clay" chairs, first exhibited at Milan's Salone del Mobile in 2006, are a spirited departure from "Where There's Smoke," his dark nativity. Those earlier appropriated works, which Baas had scorched with acetylene, celebrated wrack and ruin. Touched by hand, not fire, "Clay" represents a reversal of sorts: Baas builds up rather than tears down a wide range of furniture — chairs, tables, beds. In close collaboration with Bas den Herder, his studio fabricator, Baas hand-models industrial clay around the metal skeleton of each piece. "I also am formed out of clay," said Elihu to Job — an age-old metaphor. Baas enlivens skin and bones with one of eight standard lacquers. But beyond color and materials, nothing is standard. Each chair dances its own way.



98 **RON ARAD** b. 1951

"Light table," 1990s

Mirror-polished stainless steel, mild steel. Produced by Ron Arad and One-Off Ltd., UK.

From the edition of 20.

29 1/8 x 85 3/4 x 41 3/4 in. (74 x 217.8 x 106 cm.)

Estimate \$80,000-100,000

LITERATURE Deyan Sudjic, *Ron Arad: Restless Furniture*, New York, 1989, p. 105 for a similar example





99 **RON ARAD** b. 1951

Rocking chair, 1981

Chrome-plated tubular metal, rubber-covered springs. Manufactured by One-Off Ltd., UK.
28 in. (71.1 cm.) high

Estimate \$3,000-5,000

LITERATURE Juli Capella and Quim Larrea, *Designed by Architects in the 1980s*, New York, 1988, p. 18; Deyan Sudjic, *Ron Arad: Restless Furniture*, New York, 1989, pp. 38-39; Matthew Collings, *Ron Arad Talks to Matthew Collings*, London, 2004, pp. 38 and 57-59; Paola Antonelli, Jonathan Safran Foer, Marie-Laure Jousset, *Ron Arad: No Discipline*, New York, 2009, p. 173

100 **MAURIZIO CATTELAN** b. 1960

"Cerberino" table, designed 1989

Patinated iron, glass. Manufactured by Dilmos, Italy.

29 1/2 in. (74.9 cm.) high, 59 1/2 in. (151.1 cm.) diameter

Estimate \$5,000-7,000





101 **PHILIPPE STARCK** b. 1949

"Stanton Mick, Electrorama," illuminated room divider, ca. 1979

Frosted glass, chrome-plated metal, painted metal, plastic.

78 x 55 x 29 in. (198.1 x 139.7 x 73.7 cm.)

Estimate \$12,000-18,000

EXHIBITED "Philippe Starck," Centre Pompidou, Paris, February 26-May 12, 2003

LITERATURE Christine Colin and Philippe Starck, *Starck*, Paris, 1988, pp. 54 and 274; *Starck Explications: Ouvrage Publié à l'Occasion de l'Exposition Philippe Starck*, exh. cat., Paris, 2003





102 **GWYN HANSSEN PIGOTT** b. 1935

"Still life," a bottle and two beakers, ca. 1995

Porcelain, glazes. Impressed artist's seals and painted marks (3).

Bottle: 10 ³/₈ in. (26.4 cm.) high;

larger beaker: 6 in. (15.2 cm.) high;

shorter beaker: 5 ³/₈ in. (13.7 cm.) high

Estimate \$3,000-4,000

103 **ELIZABETH FRITSCH** b. 1940
Spout pot, "Dark windows" pattern, ca. 1992
Stoneware, painted colored slips.
11 x 5 1/2 x 2 in. (27.9 x 14 x 5.1 cm.)

Estimate \$6,000-9,000

LITERATURE Edward Lucie-Smith, *Elizabeth Fritsch – Vessels from another world*, London, 1993 p.17 for a similar example





104 **GORDON BALDWIN** b. 1932
"Painting in the form of a bowl," 1975
Earthenware, painted colored slips and glazes. Painted with "GB 75."
6 1/2 in. (16.5 cm.) high, 12 1/2 in. (31.8 cm.) diameter

Estimate \$2,000-3,000



105 **GORDON BALDWIN** b. 1932

"Rounded vessel on a base," 1984

Earthenware, painted glazes and slips. Painted with "GB 84/Jan."

7 1/2 x 14 x 8 1/2 in. (19.1 x 35.6 x 21.6 cm.)

Estimate \$4,000-6,000

LITERATURE www.anthonysawcollection.org for similar examples

To me the drama of crummy materials — you know, on a stormy sea the small ship is going to survive where the Titanic sinks. **RICHARD TUTTLE**

106 **RICHARD TUTTLE** b. 1941
Dining table, ca. 1992
Marble, painted plywood.
28 x 96 x 40 in. (71.1 x 243.8 x 101.6 cm.)

Estimate \$15,000-20,000

PROVENANCE Collection of the Artist, New York
LITERATURE Elizabeth A.T. Smith, "Design Projects," *The Art of Richard Tuttle*, exh. cat., San Francisco Museum of Modern Art, 2005, pp. 290-291 for a discussion of Tuttle's design work

Richard Tuttle makes paper from raw pulp; he favors humble materials — plywood, wire, tissue, tin — what he refers to as "...small, insignificant non-entities compared to the power of nature." For forty years he has worked across a range of disciplines including sculpture, painting, drawing, printmaking, and design. Tuttle built the present table for his own apartment in downtown New York. The marble sits on painted blocks set at angles to each other. Gravity holds the table together (other forces of attraction bind the dinner guests). Marble seems a departure: the power of nature bearing down? Curator Elizabeth Smith writes: "Whereas he sees the making of art as very much an individual act, he defines the participatory aspect of design as 'a way to overcome the artist's natural alienation...'" His table becomes that place to eat, talk and overcome.





107 **MARIJN VAN DER POLL** b. 1973

"Do Hit" chair, ca. 2000

Stainless steel, sledgehammer. One of ten chairs commissioned by Droog, The Netherlands. Laser-engraved and impressed to side of chair with "do hit by marijn van der poll for droog no. 48."

Chair: 30 x 40 x 35 1/2 in. (76.2 x 101.6 x 90.2 cm.)

Estimate \$4,000-6,000

EXHIBITED "Finding Form," Atlanta Contemporary Art Center, Atlanta, Georgia, October 5-December 22, 2007

LITERATURE Fiona Rattray, "Smashing Ideas," *The Independent*, London, May 14, 2000, p. 25; Gareth Williams, *The Furniture Machine: Furniture since 1990*, London, 2006, p. 126; Anneke Moors, ed., *Simply Droog: 10 + 3 years of creating innovation and discussion*, Amsterdam, 2006, pp. 57 and 224-225; *Design Centre Design*, exh. cat., Galeries nationales du Grand Palais, Paris, 2007, p. 242



Scan above to see the chair hammered

This example was performed at the Atlanta Contemporary Art Center in 2007.



108 **ANDREW LORD** b. 1950

Untitled, 2000 and "*Closed Eye*," 2004

Vase and book: glazed ceramic; drawing: conté crayon on paper, framed. Underside of vase signed in marker with "1 of 2/Andrew Lord/2000," underside of book signed in marker with "2 of 2," lower right corner of drawing marked with "AL 04", and reverse with paper label with "PAUL KASMIN GALLERY/Andrew Lord/Closed Eye, 2004/White conte on Somerset black paper..."(3)

Book: 2 7/8 x 11 x 18 5/8 in. (7.3 x 27.9 x 47.3 cm.);

Vase: 27 in. (68.6 cm.) high

Drawing: 22 x 30 in. (55.9 x 76.2 cm.)

Estimate \$5,000-7,000

PROVENANCE Drawing: Paul Kasmin Gallery, New York



109 **ANNE KRAUS** 1956-2003

"Can I Give You Hope," 1986

Slipcast white stoneware, glaze. Underside with paper label and painted with "ANNE/KRAUS/1986/NEW JERSEY" and artist's monogram.

7 3/4 x 6 1/2 x 6 1/4 in. (19.7 x 16.5 x 15.9 cm.)

Estimate \$4,000-6,000

PROVENANCE Garth Clark Gallery, New York

109

110



110 **ANNE KRAUS** 1956-2003

"Green Light Go Ahead," 1989

Slipcast white stoneware, glaze. Underside painted with "GO/FORWARD," artist's monogram, "SHINING/LEAF" and "ANNE KRAUS."

1 3/4 in. (4.4 cm.) high, 11 in. (27.9 cm.) diameter

Estimate \$2,000-3,000

PROVENANCE Garth Clark Gallery, New York

"Grail Quest," 1986

Slipcast white stoneware, glaze.

"Overcome": Underside of saucer with paper labels and painted with artist's monogram. Underside of cup with paper label and painted with "ANNE/KRAUS" and artist's monogram. Saucer: 6 3/4 in. (17.1 cm.) diameter; cup: 3 1/2 in. (8.9 cm.) high

"Suddenly I Turned and Saw Everything I Had Missed Before": Underside of saucer painted with "VICTORIOUS/SURRENDER" and artist's monogram. Underside of cup painted with "ANNE/KRAUS" and artist's monogram. Saucer: 7 1/4 in. (18.4 cm.) diameter; cup: 3 1/2 in. (8.9 cm.) high

"Light Will Prevail": Underside of saucer painted with "AND YOU WILL DREAM AGAIN," "GRAIL-QUEST SET" and artist's monogram. Underside of cup painted with "ANNE/KRAUS," "EVENING/CUP" and artist's monogram. Saucer: 7 in. (17.8 cm.) diameter; cup: 3 1/2 in. (8.9 cm.) high

Yellow set: Underside of saucer painted with "DO NOT HESITATE No! No! No!" and artist's monogram. Underside of cup painted with "GRAIL-QUEST SET/2/4/ANNE/KRAUS" and artist's monogram (8). Saucer: 6 1/4 in. (15.9 cm.) diameter; cup: 3 1/2 in. (8.9 cm.) high

Estimate \$3,000-4,000

PROVENANCE Garth Clark Gallery, New York

EXHIBITED "Drawn To The Surface: Artists in Clay and Glass," Pittsburgh Center for The Arts, August 12-October 21, 1987; "A Pot Is A Pot...Or Is It? Vessels Functional And Not," Athenaeum Museum, Alexandria, VA, April 24-June 5, 1988

LITERATURE *Drawn To The Surface: Artists in Clay and Glass*, exh. cat., Pittsburgh Center for The Arts, 1987, p. 25





112 **SAYAKA SHINGU** b. 1976
"Shoku No Tou," 2010
Stoneware, glaze.
11 1/2 x 5 1/2 x 5 3/4 in. (29.2 x 14 x 14.6 cm.)

Estimate \$1,500-2,000 ●

PROPERTY FROM A NEW YORK COLLECTION

113 **ELIZABETH GAROUSTE and MATTIA BONETTI** b. 1949, b. 1953

"Prince Impérial" chair, 1985

Painted wood, raffia. Edited by Galerie Néotù, France. Front of seat monogrammed in pen with "BG."

54 3/4 in. (139.1 cm.) high

Estimate \$3,000-5,000

LITERATURE Nadia Croquet, and Laurent Le Bon, *Elizabeth Garouste and Mattia Bonetti*, Paris, 1998, fig. 10; Charlotte and Peter Fiell, eds., *1000 Chairs*, Cologne, 2000, p. 597; Charlotte and Peter Fiell, *Modern Classics, Postwar to Postmodernism*, London, 2001, p. 167, fig. 141; *Design Contre Design*, exh. cat., Galeries nationales du Grand Palais, Paris, 2007, p. 215; Chloé Braunstein-Kriegel and Éric Germain, *Les années Staudenmeyer, 25 ans de design en France*, Paris, 2009, p. 352

The present model is in the permanent collection of The Musée des Arts Décoratifs, Paris. According to the artist, fewer than ten examples of this chair were produced.

Phillips de Pury & Company would like to thank Mattia Bonetti for his assistance cataloguing this lot.





114 **RYÜICHI KAKUREZAKI** b. 1950

"Shin in," 2002

Stoneware, ash glaze. Incised with artist's monogram. Together with signed and sealed artist's box.

7 1/4 x 7 1/4 in. (18.4 x 18.4 cm.)

Estimate \$3,000-4,000 ●



115 **MASAYUKI INOUE** b.1957

"TK-091," 2009

Stoneware with volcanic elements mixed into the body material,
glaze. Together with signed and sealed artist's box.

5 1/2 x 6 x 6 in. (14 x 15.2 x 15.2 cm.)

Estimate \$2,000-3,000 ●



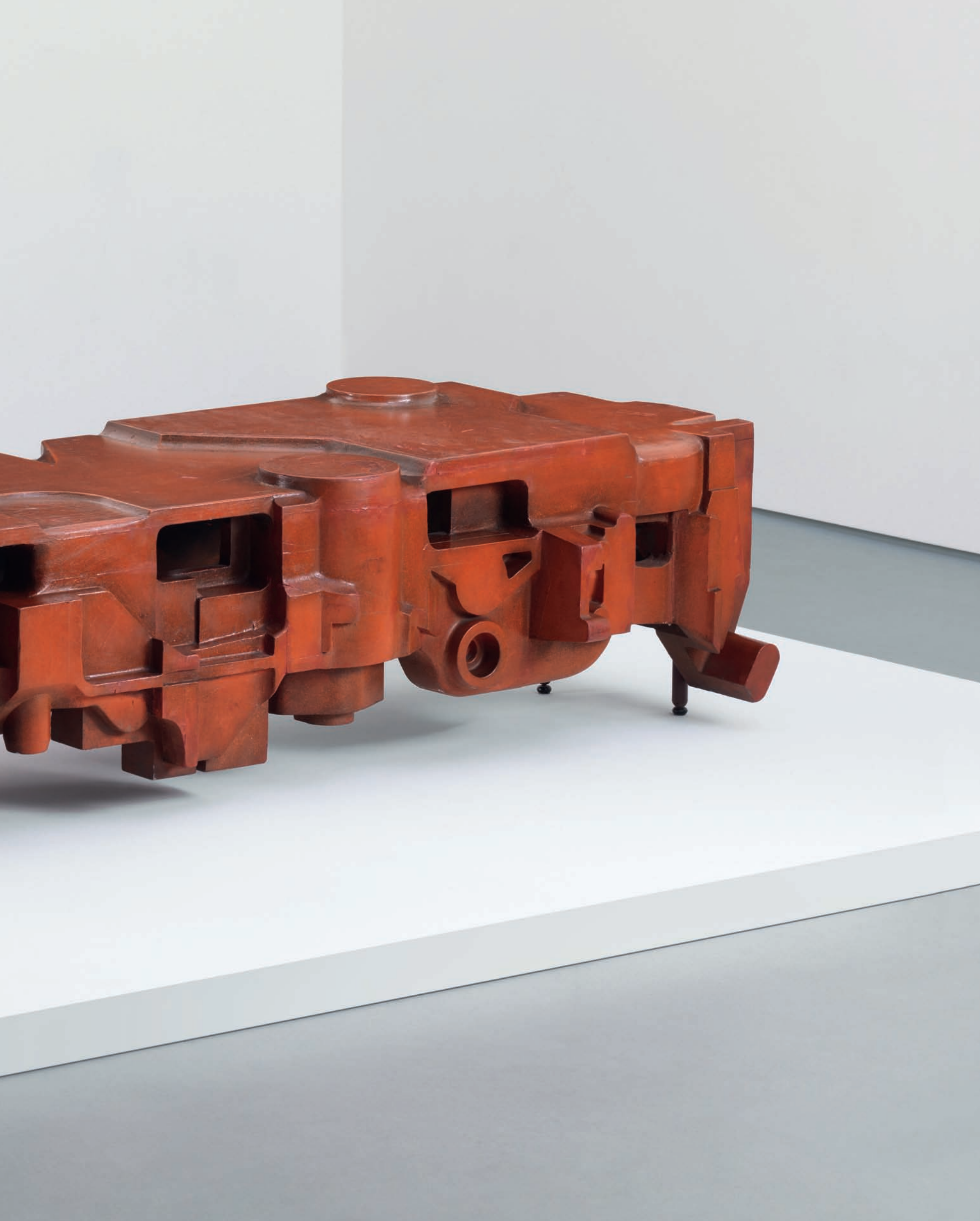
116 **GRUPPO NP2**
NERONE CECCARELLI and GIOVANNI PATUZZI 1937-1996, b. 1932

Unique table, ca. 1969

Sculpted and painted wood. Together with a certificate of authenticity
from the Nerone Giovanni Ceccarelli Archive.

23 x 112 x 34 in. (58.4 x 284.5 x 86.4 cm.)

Estimate \$15,000-20,000



117 **FERNANDO AND HUMBERTO CAMPANA** b. 1961, b. 1953

"Cartoon" chair, ca. 2007

Stuffed toy animals, tubular stainless steel. Produced by Estudio Campana, Brazil. Number 18 from the edition of 25, comprised of five chairs with stuffed Mickey toy animals, ten chairs with stuffed Mickey and Minnie toy animals, and ten chairs with stuffed Mickey, Minnie, and Pluto toy animals, plus five examples from the Disney Collection and five artist's proofs. One animal embroidered with "CARTOON CHAIR 18/25 CAMPANAS & Disney" and one embroidered with "© Disney."
36 in. (91.4 cm.) high

Estimate \$35,000-45,000

PROVENANCE Acquired directly from the artists

LITERATURE Werner Lippert and Petra Wenzel, eds., *U.F.O.: Blurring the boundaries between art and design*, exh. cat., Grenzgänge Kunst und Design, Dusseldorf, 2009, p. 61; *Campana Brothers, Complete Works (So Far)*, New York, 2010, pp. 188-189 and p. 285 for a similar example





118 **STEVEN MONTGOMERY** b. 1954

"Regensis #2," 1988

Painted ceramic. Underside incised with "STEVEN/MONTGOMERY."

6 1/4 x 13 1/2 x 14 in. (15.9 x 34.3 x 35.6 cm.)

Estimate \$4,000-6,000



119 **STEVEN MONTGOMERY** b. 1954

"Hybrid Teapot #3," 1991

Painted ceramic. Underside incised with "STEVEN/MONTGOMERY/'91."

31 1/4 x 21 1/2 x 10 in. (79.4 x 54.6 x 25.4 cm.)

Estimate \$6,000-9,000

PROVENANCE Acquired directly from the artist

EXHIBITED "The Eccentric Teapot: Four Hundred Years of Innovation, Curated by Garth Clark," 1992, Touring Exhibition: Shigaraki Ceramic Cultural Park; Gallery Koyanagi, Tokyo; Seibu Gallery, Tokyo, Japan

120 **CARLO BUGATTI** 1856-1940

Cabinet, ca. 1880-1900

Parchment, ebonized wood, pewter, brass, bone, mirrored glass.

62 1/2 x 39 1/2 x 25 in. (158.8 x 100.3 x 63.5 cm.)

Estimate \$30,000-40,000

PROVENANCE Sotheby's, *Important Twentieth Century Decorative Works of Art*, New York, December 4-5, 1998, Lot 517; Private Collection, Monte Carlo

EXHIBITED "Carlo Bugatti, A World of Imagination," Istituto Italiano di Cultura, Toronto, February 9–May 27, 1995; "The Exotic and the Theatrical: Turn of the Century Furniture by Carlo Bugatti," Montreal Museum of Decorative Arts, October 18, 1995–January 7, 1996



121 **MATALI CRASSET** b. 1965

Pair of small "Diamonds are a Girl's Best Friend I" ceiling lights, ca. 2009

Paktong, glass, mirrored glass, frosted glass. Produced by Meta, UK in collaboration with Belmont Metals, Glaschütte Lamberts, and Heritage Metalworks. Each frame impressed with makers's marks and numerals "1" and "2" (2).

One ceiling light: 45 1/4 in. (114.9 cm.) drop; the other: 47 in. (119.4 cm.) drop

Estimate \$35,000-45,000

PROVENANCE Mallett, New York

LITERATURE *The First Collection: Meta*, exh. cat., Mallet, London, 2008, pp. 30-39 for similar examples; Julie Taraska, "Past Forward," *Metropolis*, November 2008, p. 80 for the larger ceiling light; "Shortlist: Dark Destroyers," *The World of Interiors*, March 2011, p. 37 for the larger ceiling light



122 **MATALI CRASSET** b. 1965

Set of eight "Diamonds are a Girl's Best Friend I" wall lights, ca. 2008

Paktong, glass, mirrored glass, frosted glass. Produced by Meta, UK in collaboration with Belmont Metals, Glaschütte Lamberts, and Heritage Metalworks. Each frame impressed with makers' marks and numerals "1" through "14" (8).

Each: 18 x 12 1/4 x 6 3/4 in. (45.7 x 31.1 x 17.1 cm.)

Estimate \$55,000-65,000

PROVENANCE Mallett, New York

LITERATURE *The First Collection: Meta*, exh. cat., Mallet, London, 2008, pp. 30-39 for the ceiling light; Julie Taraska, "Past Forward," *Metropolis*, November 2008, p. 80 for the ceiling light; "Shortlist: Dark Destroyers," *The World of Interiors*, March 2011, p. 37 for the ceiling light; Julie Taraska, "Past Forward," *Metropolis*, November 2008, p. 80 for the ceiling light; "Shortlist: Dark Destroyers," *The World of Interiors*, March 2011, p. 37 for the ceiling light



When I want to eat a piece of gingerbread, I choose a piece that is plain, not a piece shaped like a heart, or a baby, or a cavalryman, covered over and over with decoration.

ADOLF LOOS



123 ADOLF LOOS 1870-1933

Unique monumental bookcase, ca. 1905

Stained pine, mahogany, glass, brass. Produced by Friedrich Otto Schmidt, Austria.

Together with a certificate of authenticity from Dr. Markus Kristan.

90 1/2 x 238 1/2 x 44 7/8 in. (229.9 x 605.8 x 114 cm.)

Estimate \$60,000-90,000

PROVENANCE Galerie bei der Albertina, Vienna

LITERATURE Burkard Rukschcio, Roland Schacel, *Adolf Loos: Leben und Werk*, Salzburg, Vienna, 1982, p. 444, no. 454 for a similar example; Benedetto Gravagnuolo, *Adolf Loos: Theory and Works*, Milan, 1995, pp. 208-209 for a similar example; Markus Kristan, *Adolf Loos, Wohnungen in zeitgenössischen Photographien aus dem Archiv des Architekten*, Vienna, 2001, p. 50 for a similar example; Rainald Franz; Inge Podbrecky; et al, *Leben mit Loos*, Vienna, 2008, p. 18 for a similar example









124 **JOSEF FRANK** 1885-1967

Set of eight dining chairs, ca. 1928-1930

Maple, leather, painted metal. Comprising six side chairs and two armchairs (8).

Each: 33 1/2 in. (85.1 cm.) high

Estimate \$14,000-18,000

PROVENANCE Henriette Steiner, Vienna

LITERATURE *Model Rum Værk*, Copenhagen, 2000, p. 65 for a similar example of the armchair;
Christopher Long, *Frank: Life and Work*, Chicago, 2002, p. 100, fig. 93 and p. 146, fig. 137 for
similar examples





Courtesy Heikki Havas/Alvar Aalto Museum

The present model *in situ* at the "Rautatalo" commercial building, Helsinki, ca. 1955

125 **ALVAR AALTO** 1898-1976

Door handle, 1952-1957

Bronze, later Lucite mount. Produced by Valaistus, Finland. Handle impressed with "VALAISTUS," and incised with "MATILLE HYVIÄ ELÄKEVUOSIA TYÖTOVERIT" (Good retirement years to Matti from colleagues.)

20 1/2 x 2 x 4 in. (52.1 x 5.1 x 10.2 cm).

Estimate \$3,000-5,000

LITERATURE Aarno Ruusuvuori, ed., *Alvar Aalto 1898-1978*, Helsinki, 1978, p. 145, fig. 202 for Richard Weston, *Alvar Aalto*, London, 1955, p. 164, fig. 38

Alvar Aalto first designed the present model bronze door handles for the Rautatalo (Iron House) office building in Helsinki, which he completed in 1955. He subsequently used this design in other projects. As visible in the catalogue illustration, his handles could be stacked at varying levels, allowing for easy use depending on one's height. Finnish architect Juhani Pallasmaa refers to the door handle as the "handshake of the building." In this sense, door handles introduce and define the experience of entering a given space; they are the starting point for our engagement with architecture. Jean-Paul Sartre wrote in *La Nausée*: "I stopped short because I felt in my hand a cold object which held my attention through a sort of personality. I opened my hand, looked: I was simply holding the door-knob."



126 **ALVAR AALTO** 1898-1976

Set of twelve stacking chairs, model no. 611, designed 1929

Laminated birch plywood, birch. Manufactured by Artek, Finland/Sweden. Underside of five chairs stamped with "AALTO DESIGN/ARTEK," two chairs with "AALTO DESIGN/ARTEK/Made In Sweden," and one chair with "ARTEK/aalto-design/MADE IN FINLAND" (12).

Each: 31 3/8 in. (79.7 cm.) high

Estimate \$18,000-20,000

LITERATURE Juhani Pallasmaa, ed., *Alvar Aalto Furniture*, Helsinki, p. 66, fig. 75 and p. 125; Pirkko Tuukkanen, ed., *Alvar Aalto Designer*, Vammala, 2002, pp. 59 and 162; Thomas Kellein, *Alvar & Aino Aalto Design: Collection Bischofberger*, Zurich, 2005, p. 19



127 **ALVAR AALTO** 1898-1976

Pair of lounge chairs, model no. 44, ca. 1933

Molded laminated birch, fabric. Manufactured by Finmar, Ltd., Finland. Each with underside of one arm with manufacturer's label (2).

Each: 26 in. (66 cm.) high

Estimate \$8,000-12,000

LITERATURE Juhani Pallasmaa, ed., *Alvar Aalto Furniture*, Helsinki, 1984, p. 86, fig. 139 and p. 126; Pirkko Tuukkanen, ed., *Alvar Aalto Designer*, Vammala, 2002, p. 165







128 **WALTER GROPIUS** 1883-1969

Set of four window handles, ca. 1930

Nickel-plated metal, Bakelite. Manufactured by Ernst Wagener Solingen, Germany.

Three handles impressed with "E.W.S. GES GESCH" (4).

Each: 3 1/4 x 1 x 3 1/2 in. (8.3 x 2.5 x 8.9 cm.)

Estimate \$1,500-2,000

129 **CHARLOTTE PERRIAND, PIERRE JEANNERET**

and LE CORBUSIER 1903-1999, 1896-1967, 1887-1965

Table, model no. B307, ca. 1935

Painted glass, plywood, aluminum, tubular chrome-plated metal. Manufactured by Thonet Frères, France.

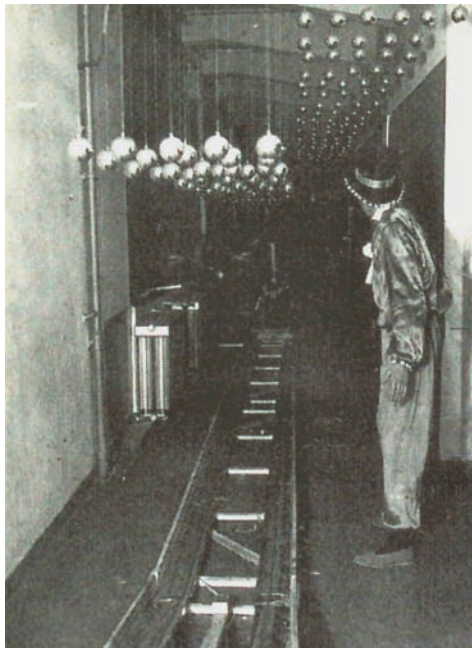
28 3/4 x 43 1/2 x 23 3/4 in. (73 x 110.5 x 60.3 cm.)

Estimate \$20,000-35,000

PROVENANCE Crèmerie Chez Soi, Marseille, France

LITERATURE Alexander von Vegesack, et al., eds., *Thonet Tubular Steel Furniture, First Complete Catalogue Collection of German and French Models 1930–1931*, Weil Am Rhein, 1989, n.p.; W. Boesiger, ed., *Le Corbusier et Son Atelier rue de Sevres 35, Œuvre Complète Volume 2 · 1929-1934*, New York, 1990, pp. 43–44, 46 and 85; Mary McLeod, ed., *Charlotte Perriand: An Art of Living*, New York, 2003, p. 51, fig. 21 and p. 54, fig. 25; Marie Laure Jousset, *Charlotte Perriand*, exh. cat., Centre Pompidou, Paris, 2005, p. 19; Jacques Barsac, *Charlotte Perriand: Un Art d'Habiter*, Paris, 2005, pp. 62, 79, 80–81, 87 and 118





Examples of the present lot at the "Metallisches Fest" entrance hall, 1929

130 BAUHAUS

Mirror ball for the "Metallisches Fest," Dessau, ca. 1929

Mirrored glass, chrome-plated metal. Produced by the Bauhaus Metallwerkstatt, Germany.

11 1/2 in. (29.2 cm.) drop, 9 3/4 in. (24.8 cm.) diameter

Estimate \$5,000-7,000

LITERATURE Klaus Weber, ed., *Die Metallwerkstatt Am Bauhaus*, exh. cat., Bauhaus-Archiv Museum für Gestaltung, Berlin, 1992, p. 34, figs. 35-37; Magdalena Droste and Bauhaus Archiv, *Bauhaus: 1919-1933*, Cologne, 1993, p. 179 for the mirror ball depicted on the cover of the 1931 Bauhaus wallpaper catalogue; Jeannine Fiedler and Peter Feierabend, eds., *Bauhaus*, Cologne, 1999, p. 136; Barry Bergdoll and Leah Dickerman, *Bauhaus 1919-1933: Workshops for Modernity*, exh. cat., Museum of Modern Art, New York, 2009, p. 297, figs. 413-14 for the mirror ball depicted on two covers of 1931 Bauhaus wallpaper catalogues

Originally conceived as "Church Bells, Doorbells, and Other Bells," the theme party held by the Bauhaus on February 9, 1929 evolved into the "Metallisches Fest," a celebration before Marianne Brandt left her post as head of the metal workshop.





An interlocking scarf joint on one of the present chairs



131 LUDWIG MIES VAN DER ROHE 1886-1969

Pair of "Barcelona" chairs, model no. 250, and a "Tugendhat" table, model no. MR 150, ca. 1955-1958

Chairs: chrome-plated steel, leather; table: chrome-plated steel, glass. Manufactured by Waldemar Stiegler for Knoll International, Germany (3).

Each chair: 29 in. (73.7 cm.) high; table: 18 3/4 x 38 1/2 x 38 1/4 in. (47.6 x 97.8 x 97.2 cm.)

Estimate \$20,000-30,000

PROVENANCE Private Collection, Berlin

SELECTED LITERATURE Chairs: *Mobilia*, March 1958, np.; Alexander von Vegesack and Matthias Kries, *Mies van der Rohe: Architecture and Design in Stuttgart, Barcelona, Brno, Geneve*, 1998, pp. 69-70; Christiane Lange, *Ludwig Mies van der Rohe & Lilly Reich: Möbel und Räume*, Krefeld, 2006, pp. 174-75; Helmut Reuter and Birgit Schulte, eds., *Mies and Modern Living: Interiors, Furniture, Photography, Ostfildern*, 2008, p. 184, fig. 188 for an advertisement by Knoll International. Table: Ludwig Glaeser, *Ludwig Mies van der Rohe: Furniture and Furniture Drawings from the Design Collection and the Mies van der Rohe Archive*, New York, 1977, p. 60; Terence Riley and Barry Bergdoll, eds., *Mies in Berlin*, New York, 2001, p. 45

Phillips de Pury & Company would like to thank Dr. Hans Deuerler, Mies van der Rohe expert, and Dr. Friederike Deuerler, Department of Mechanical Engineering, Bergische Universität Wuppertal, Germany, for their assistance cataloguing this lot.



Since their first appearance in the German Pavilion at the 1929 International Exposition in Barcelona, Mies van der Rohe's cantilevered "Pavilion" or "Barcelona" chairs have been produced by a variety of firms and have undergone a number of modifications in material and manufacture. In *Mies and Modern Living* (2008), Helmut Reuter and Birgit Schulte refer to the very rare pre-war examples as "Pavilion" chairs and postwar examples as "Barcelona". They trace nineteen of the former and believe that only approximately two dozen pre-war chairs may have been produced in total, likely all of them by Berliner Metallgewerbe Jos. Müller, a small company which supplied the furnishings and metal fittings for the Barcelona pavilion as well as Mies's Tugendhat House in Brno. Although production of the chairs in Germany stopped prior to the Second World War, it resumed again in 1954 when Waldemar Stiegler, a metalworking company in Marbach am Neckar, began manufacturing them as Model no. 250 for Knoll International, the first overseas branch of Knoll Associates. The present chairs, assembled from separate side pieces and cross bars similar to prewar examples, date from Waldemar Stiegler's early postwar production.



132 **FRANÇOIS TURPIN**

Chaise longue, ca. 1933

Painted metal, canvas.

30 1/4 x 65 x 21 5/8 in. (76.8 x 165.1 x 54.9 cm.)

Estimate \$10,000-15,000

LITERATURE Pierre Migennes, "Les meubles de jardin de François Turpin," *Art et Décoration*, May 1933, pp. 153-154; Anne Bony, *Les Années 30*, Paris, 1987, p. 851



133 **RENÉ HERBST** 1891-1982

Side chair, 1930s

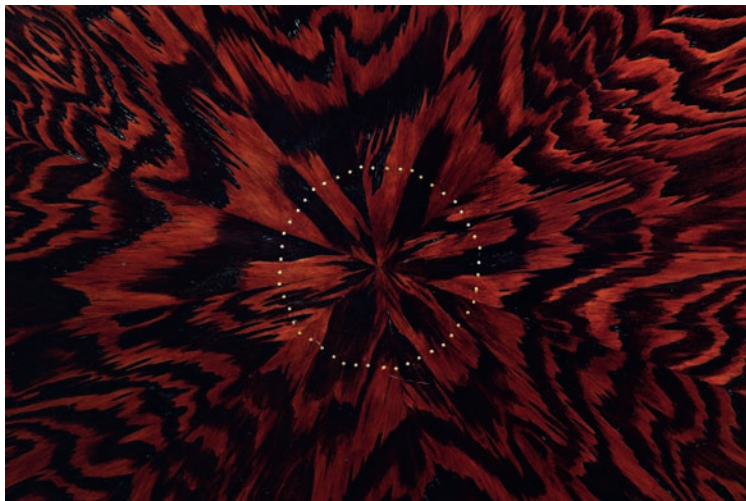
Chrome-plated tubular metal, leather.

31 1/4 in. (79.4 cm.) high

Estimate \$5,000-7,000

PROVENANCE Galerie Downtown, Paris

LITERATURE Catherine and Stéphane de Beyrie, *la maison de rené herbst*, exh. cat., Galerie de Beyrie, New York, 1999, p. 18 for a similar example



134 **ANDRÉ SORNAY** 1902-2000

Occasional table, ca. 1935

Stained Oregon pine-veneered wood, brass. Underside branded with "FRANCE/SORNAY/
BREVETÉ/ETRANGER."

27 7/8 in. (70.8 cm.) high, 33 3/4 in. (85.7 cm.) diameter

Estimate \$20,000-30,000

PROVENANCE Bernd Goeckler Antiques, New York





135 **LE CORBUSIER** 1887-1965

Wall light, from La Maison du Brésil, Cité Internationale Universitaire de Paris, 1957-1959

Painted steel, aluminum, plastic, fluorescent tube, incandescent bulb.

4 x 27 1/2 x 2 1/8 in. (10.2 x 69.9 x 5.4 cm.)

Estimate \$4,000-7,000

PROVENANCE La Maison du Brésil, Fondation Franco-Brésilienne, Cité Internationale Universitaire de Paris



136 LE CORBUSIER 1887-1965
Bookshelf, from La Maison du Brésil, Cité Internationale Universitaire de Paris, 1957-1959
Oak-veneered wood.
27 1/2 x 27 1/2 x 8 3/4 in. (69.9 x 69.9 x 22.2 cm.)

Estimate \$8,000-12,000

PROVENANCE La Maison du Brésil, Fondation Franco-Brésilienne, Cité Internationale Universitaire de Paris
LITERATURE W. Boesiger, ed., *Le Corbusier et Son Atelier rue de Sevres 35, Œuvre Complète Volume 7 · 1957-1965*, New York, 1990, p. 198

137 LE CORBUSIER 1887-1965
Bookshelf, from La Maison du Brésil, Cité Internationale Universitaire de Paris, 1957-1959
Oak-veneered wood.
27 1/2 x 27 1/2 x 8 3/4 in. (69.9 x 69.9 x 22.2 cm.)

Estimate \$8,000-12,000

PROVENANCE La Maison du Brésil, Fondation Franco-Brésilienne Cité Internationale Universitaire de Paris
LITERATURE W. Boesiger, ed., *Le Corbusier et Son Atelier rue de Sevres 35, Œuvre Complète Volume 7 · 1957-1965*, New York, 1990, p. 198



138 **PIERRE JEANNERET** 1896-1967

"V Type" chair, model no. PJ-SI-25-A, from Chandigarh, India, 1958-1959

Teak, cane.

32 1/4 in. (81.9 cm.) high

Estimate \$6,000-9,000

PROVENANCE Chandigarh, India

LITERATURE Eric Touchaleaume and Gerald Moreau, *Le Corbusier, Pierre Jeanneret: The Indian Adventure – Design-Art-Architecture*, Paris, 2010, pp. 356-357 and 561

139 **JEAN PROUVÉ** 1901-1984

"Compas cafétéria" table, model no. 512, ca. 1953

Painted bent sheet steel, laminated wood. Manufactured by Les Ateliers Jean Prouvé, France.
27 1/2 x 45 1/4 x 31 1/2 in. (69.9 x 114.9 x 80 cm.)

Estimate \$12,000-18,000

PROVENANCE Galerie Patrick Seguin, Paris

LITERATURE Galeries Jousse Seguin and Enrico Navarra, *Jean Prouvé*, Paris, 1998, pp. 73–75; *Jean Prouvé Constructeur 1901–1984*, exh. cat., Musée des Beaux-Arts, Paris, 2001, p. 90 for similar examples; Peter Sulzer, *Jean Prouvé: Œuvre Complète, Volume 3: 1944–1954*, Basel, 2005, pp. 268–269; Galerie Patrick Seguin, *Jean Prouvé, Volume 2*, Paris, 2007, pp. 430–431





140 SERGE MOUILLE 1922-1988

"Antony" table lamp, ca. 1955

Painted aluminum, steel, brass.

17 1/4 in. (43.8 cm.) high

Estimate \$5,000-7,000

LITERATURE Pierre Émile Pralus, *Serge Mouille: A French Classic*, Saint Cyr au Mont d'Or, 2006, p. 205

141 LE CORBUSIER 1887-1965

Mechanic's desk, 1952

Oak, metal.

27 1/2 x 66 x 42 in. (69.9 x 167.6 x 106.7 cm.)

Estimate \$25,000-35,000

PROVENANCE Equipment room for the elevator machinery, Unité d'Habitation, Marseille; Private Collection, Marseille; Christie's, *Jean Prouvé's Prototype Maison Tropicale and Works by Jean Prouvé, Charlotte Perriand, Le Corbusier and Pierre Jeanneret from the Collection of Eric Touchaleaume*, New York, June 5, 2007, Lot 220

EXHIBITED "Le Corbusier – Tapisserie dite de 'Marie Cuttoli' dans un environnement de mobilier provenant de la Cité Radieuse de Marseille, Paris," Galerie 54, Paris, May-June 2004

LITERATURE Allen Brooks, ed., *The Le Corbusier Archive, Vol. 17: Unité d'habitation, Marseille-Michelet*, p. 501, plan no. 30767 for the technical drawing





142 SERGE MOUILLE 1922-1988

Large three-arm wall light, 1950s

Painted aluminum, painted tubular metal, brass. Manufactured by Atelier Serge Mouille, France.

60 x 124 x 63 in. (152.4 x 315 x 160 cm.), fully extended

Estimate \$50,000-70,000

PROVENANCE Galerie Downtown, Paris

LITERATURE Alan and Christine Counord, *Serge Mouille, Luminaires, 1952-1962*, Paris, 1983, p. 39; Anthony DeLorenzo, ed., *Jean Prouvé/Serge Mouille*, New York, 1985, p. 119; Pierre Émile Pralus, *Serge Mouille a French Classic*, Saint Cyr au Mont d'Or, 2006, p. 174





143 **PIERRE JEANNERET** 1896-1967

"Square" dining table, model no. PJ-TA-05-A, from Chandigarh, India, ca. 1961-1962

Teak. One side of table top and one leg with painted text.

27 3/4 x 34 1/2 x 34 1/4 in. (70.5 x 87.6 x 87 cm.)

Estimate \$6,000-9,000

PROVENANCE Chandigarh, India

LITERATURE Eric Touchaleaume and Gerald Moreau, *Le Corbusier, Pierre Jeanneret: The Indian Adventure*, Paris, 2010, pp. 359 and 585

144 **PIERRE JEANNERET** 1896-1967

Pair of "Senate" armchairs, from Chandigarh, India, ca. 1952-1956

Teak, leather (2).

Each: 34 1/2 in. (87.6 cm.) high

Estimate \$20,000-30,000

PROVENANCE Chandigarh, India

LITERATURE Norma Evenson, *Chandigarh*, Los Angeles, 1966, pls. 114-115; Philippe Sers, ed., *Le Corbusier Œuvre Tissé*, Paris, 1987, p. 80; W. Boesiger, ed., *Le Corbusier et Son Atelier rue de Sevres 35, Œuvre Complète Volume 7 - 1957-1965*, New York, 1990, p. 91; Eric Touchaleaume and Gerald Moreau, *Le Corbusier, Pierre Jeanneret: The Indian Adventure - Design-Art-Architecture*, Paris, 2010, pp. 232-233 and 563





145 **LE CORBUSIER and CHARLOTTE PERRIAND** 1887-1965, 1903-1999
Wardrobe/room divider, from La Maison du Brésil, Cité Internationale Universitaire de Paris, 1957-1959
 Oak, painted oak, molded plastic, painted metal. Each plastic drawer molded with "MODELE CHARLOTTE PERRIAND/BREVETE S.G.D.G." and each wooden drawer stamped with "-312."
 59 3/8 x 70 x 26 in. (150.8 x 177.8 x 66 cm.)

Estimate \$18,000-28,000

PROVENANCE La Maison du Brésil, Fondation Franco-Brésilienne, Cité Internationale Universitaire de Paris

LITERATURE Françoise Choay, "Vous montre le Pavillon du Brésil que Le Corbusier vient d'achever à la Cité Universitaire de Paris," *L'Oeil*, September 1959, pp. 54-59; W. Boesiger, ed., *Le Corbusier et Son Atelier rue de Sevres 35, Œuvre Complète Volume 7 · 1957-1965*, New York, 1990, p. 198 for a drawing; Elisabeth Vedrenne, *Le Corbusier: Mémoire du Style*, Paris, 1998, pp. 66-67; "Le Corbu à La Cité U.," *L'Oeil*, November 1998, pp. 70-75; Jacques Barsac, *Charlotte Perriand - Un Art d'Habiter*, Paris, 2005, pp. 466-467 for drawings and p. 468



Courtesy Gallery Patrick Seguin, Paris

The present model *in situ*, La Maison du Brésil, Cité Internationale Universitaire de Paris.



146 **CHARLOTTE PERRIAND** 1903-1999

Bench, from Cité Cansado, Mauritania, ca. 1958

Painted metal, oak. Editioned by Steph Simon, France.

9 1/4 x 103 x 27 1/2 in. (23.5 x 261.6 x 69.9 cm.)

Estimate \$10,000-15,000

PROVENANCE Cité Cansado, Cansado, Mauritania

LITERATURE Jacques Barsac, *Charlotte Perriand-Un Art d'Habiter*, Paris, 2005, pp. 403 and 430 for similar examples



147 **ALEXANDRE NOLL** 1880-1970

Sculpture, ca. 1946

Ebony. Base incised with "ANoll."

8 1/2 in. (21.6 cm.) high

Estimate \$15,000-20,000

PROVENANCE DeLorenzo 1950, New York

EXHIBITED "Alexandre Noll: Les Maîtres de L'Art Décoratif Contemporain: Collection dirigée par R. Moutard –Uldry," Geneva, April 1, 1954

LITERATURE Pierre Cailler, ed., *Alexandre Noll: Les Maîtres de L'Art Décoratif Contemporain: Collection dirigée par R. Moutard –Uldry*, exh. cat., Geneva, April 1, 1954, illustrated fig. 18; Olivier Jean-Elie and Pierre Passebon, *Alexandre Noll*, Paris, 1999, illustrated p. 92

148 **PIERRE JEANNERET** 1896-1967
"Easy" armchair, model no. PJ-SI-29-A, from Chandigarh, India, ca. 1955-1956
Teak, cane.
28 1/4 in. (71.8 cm.) high

Estimate \$10,000-15,000

PROVENANCE Administrative Building, Chandigarh, India
LITERATURE Norma Evenson, *Chandigarh*, Los Angeles, 1966, pls. 82-83; Sarbjit Bahga and Surinder Bahga, *Le Corbusier and Pierre Jeanneret: Footprints on the Sands of Indian Architecture*, New Delhi, 2000, p. 258; Kiran Joshi, ed., *Corbusier's Concrete: Challenges Of Conserving Modern Heritage*, New Delhi, 2005 pp.158-159; Eric Touchaleaume and Gerald Moreau, *Le Corbusier, Pierre Jeanneret: The Indian Adventure – Design-Art-Architecture*, Paris, 2010, pp. 342-343, 352-355, 375 and 563

149 **PIERRE JEANNERET** 1896-1967
"Easy" armchair, model no. PJ-SI-29-A, from Chandigarh, India, ca. 1955-1956
Teak, cane.
28 1/4 in. (71.8 cm.) high

Estimate \$10,000-15,000

PROVENANCE Administrative Building, Chandigarh, India
LITERATURE Norma Evenson, *Chandigarh*, Los Angeles, 1966, pls. 82-83; Sarbjit Bahga and Surinder Bahga, *Le Corbusier and Pierre Jeanneret: Footprints on the Sands of Indian Architecture*, New Delhi, 2000, p. 258; Kiran Joshi, ed., *Corbusier's Concrete: Challenges Of Conserving Modern Heritage*, New Delhi, 2005 pp. 158-159; Eric Touchaleaume and Gerald Moreau, *Le Corbusier, Pierre Jeanneret: The Indian Adventure – Design-Art-Architecture*, Paris, 2010, pp. 342-43, 352-355, 375 and 563

148



149





Reverse of the present lot

150 **JEAN PROUVÉ** 1901-1984

Coat rack, from CNET, Cité Technique, Cachan, ca. 1955

Lacquered bent sheet steel, lacquered tubular steel, tubular steel, oak, painted wood.

59 x 22 5/8 x 83 1/4 in. (149.9 x 57.5 x 211.5 cm.)

Estimate \$30,000-45,000

PROVENANCE Centre National d'Enseignement, Cité Technique (CNET), Cachan, France

LITERATURE Galerie Patrick Seguin, *Jean Prouvé, Volume 2*, Paris, 2007, p. 463





151

151 CHARLOTTE PERRIAND 1903-1999
Console, from Cité Cansado, Mauritania, ca. 1958
 Laminated wood, lacquered steel. Produced by Galerie Steph Simon, France.
 29 1/2 x 39 1/4 x 19 1/4 in. (74.9 x 99.7 x 48.9 cm.)

Estimate \$3,000-6,000

PROVENANCE Cité Cansado, Cansado, Mauritania
LITERATURE W. Boesiger, ed., *Le Corbusier et Son Atelier rue de Sevres 35, Œuvre Complète Volume 7 · 1957-1965*, New York, 1990, p. 198 for a similar example; Jacques Barsac, *Charlotte Perriand-Un Art d'Habiter*, Paris, 2005, p. 469 for a similar example

152 JEAN PROUVÉ 1901-1984
Bed, model no. 17, from the Lycée Fabert, Metz, ca. 1935
 Painted bent sheet steel, painted tubular steel, tubular aluminum, fabric.
 33 3/4 x 31 x 75 1/2 in. (85.7 x 78.7 x 191.8 cm.)

Estimate \$4,000-7,000

PROVENANCE Lycée Fabert, Metz, France
LITERATURE Peter Sulzer, *Jean Prouvé: Œuvre Complète, Volume 2: 1934-1944*, Basel, 2000, pp. 111, fig. 534.2,3 and 113, fig. 536; Galerie Patrick Seguin, *Jean Prouvé, Volume 2*, Paris, 2007, p. 354

152



153 **PIERRE JEANNERET** 1896-1967

"Library" chair, model no. PJ-SI-51-A, from Chandigarh, India, 1959-1960

Teak, cane. Back of seat painted with "H.Sc. C. (LB.) 8."

30 1/2 in. (77.5 cm.) high

Estimate \$5,000-8,000

PROVENANCE Administrative Building, Chandigarh, India

LITERATURE Norma Evenson, *Chandigarh*, Los Angeles, 1966, pl. 78; Kiran Joshi, *Documenting Chandigarh: Volume 1*, Ahmedabad, 1999, p. 225, fig.3; Eric Touchaleaume and Gerald Moreau, *Le Corbusier, Pierre Jeanneret: The Indian Adventure – Design-Art-Architecture*, Paris, 2010, pp. 368, 374 and 569

154 **PIERRE JEANNERET** 1896-1967

"Writing" table, model no. PJ-BU-11-A, from Chandigarh, India, ca. 1960

Teak, aluminum.

28 x 46 7/8 x 28 1/2 in. (71.1 x 119.1 x 72.4 cm.)

Estimate \$12,000-18,000

PROVENANCE Chandigarh, India

LITERATURE Eric Touchaleaume and Gerald Moreau, *Le Corbusier, Pierre Jeanneret: The Indian Adventure – Design-Art-Architecture*, Paris, 2010, p. 575

153

154



155 **CHARLOTTE PERRIAND** 1903-1999

Table and pair of benches, ca. 1962

Mahogany (3).

Table: 27 7/8 x 96 3/8 x 26 7/8 in. (69.5 x 244.8 x 68.3 cm.);

each bench: 16 7/8 x 96 3/8 x 12 3/4 in. (42.9 x 244.8 x 32.4 cm.)

Estimate \$30,000-40,000

PROVENANCE Cristina Grajales Gallery, New York

LITERATURE François Laffanour and Galerie Downtown, *Charlotte Perriand: Brésil*, exh. cat.,
Galerie Downtown, Paris, 2007, section .2 throughout for a similar example



156 **JEAN PROUVÉ** 1901-1984

Swiveling office chair, model no. 353, ca. 1951

Painted bent sheet steel, painted tubular steel, bent sheet aluminum, leather, oak.

Manufactured by Les Ateliers Jean Prouvé, France.

28 3/4 in. (73 cm.) high

Estimate \$40,000-50,000

LITERATURE Peter Sulzer, *Jean Prouvé: Œuvre Complète, Volume 3: 1944-1954*, Basel, 2005, p. 215, fig. 1209.6.1; Galerie Patrick Seguin, *Jean Prouvé, Volume 2*, Paris, 2007, pp. 299 and 307



157 **CHARLOTTE PERRIAND and JEAN PROUVÉ** 1903-1999, 1901-1984

Free-form coffee table, ca. 1956

Oak, painted steel. Manufactured by Les Ateliers Jean Prouvé

and editioned by Galerie Steph Simon, France.

14 1/2 x 47 1/2 x 29 1/2 in. (36.8 x 120.7 x 74.9 cm.)

Estimate \$45,000-55,000

PROVENANCE Galerie Sentou, Paris; Cristina Grajales Gallery, New York

LITERATURE Jacques Barsac, *Charlotte Perriand: Un Art d'Habiter*, Paris, 2005, p. 434 for a similar example and pp. 394 and 429 for specification sheets; Galerie Patrick Seguin and Sonnabend Gallery, *Jean Prouvé*, Paris, 1998, p. 406; Galeries Jousse Seguin and Enrico Navarra, *Jean Prouvé*, Paris, 1998, p. 95



158 **GAETANO SCIOLARI**

Floor lamp, ca. 1956

Molded acrylic, painted metal, brass. Manufactured by Stilnovo, Italy. Reverse of shade with label with "MILANO/STILNOVO/ITALY."

74 1/4 in. (188.6 cm.) high

Estimate \$4,000-6,000

LITERATURE Roberto Aloï, *L'Arredamento Moderno, Modern Furnishing*, Milan, 1955, fig. 223 for an example of the desk lamp



159 **CARLO MOLLINO** 1905-1973

Pair of armchairs, from the RAI Auditorium, Turin, 1952

Velvet, tubular brass. Side of one armchair with metal label with "524" and other side with metal labels with "524," "D," and "XI." Side of other armchair with metal label with "388" and other side with metal labels with "388" and "VIII" (2).

Each: 33 1/2 in. (85.1 cm.) high

Estimate \$8,000-12,000

PROVENANCE Radio Audizioni Italiane (RAI) Auditorium, Turin;
Primavera Gallery, New York

LITERATURE Fulvio Ferrari, *Carlo Mollino Cronaca*, Turin, 1985, p. 72, fig. 104 for a photograph of the armchairs *in situ*; Gionvanni Brino, *Carlo Mollino: Architecture as Autobiography*, Milan, 1987, figs. 343 and 345; Fulvio Ferrari and Napoleone Ferrari, *The Furniture of Carlo Mollino*, New York, 2006, p. 228



160 **ANGELO LELLI**

Ceiling light, ca. 1955

Brass, aluminum, painted metal, frosted glass. Manufactured by Arredoluce, Italy.

15 1/2 in. (39.4 cm.) drop, 39 in. (99.1 cm.) diameter

Estimate \$7,000-9,000

LITERATURE *Interni: Rivista dell'arredamento*, March 1955, p. 29





161 **FELIX AGOSTINI** 1912-1974

Pair of "Erato" wall lights, ca. 1955

Patinated bronze, fabric. Together with a certificate of authenticity from Dominique Kerguenne Agostini, daughter of the artist (2).

Each: 19 1/2 x 12 1/2 x 5 3/4 in. (49.5 x 31.8 x 14.6 cm.)

Estimate \$10,000-15,000



162 **MICHEL MANGEMATIN** b. 1928

Coffee table, ca. 1962

Bronze, glass.

14 in. (35.6 cm.) high, 49 in. (124.5 cm.) diameter

Estimate \$8,000-12,000

LITERATURE *Antagonismes 2: L'Objet*, exh. cat., Musée des Arts Décoratifs, Paris, 1962, p. 86



163 **FONTANA ARTE**

Mirror, model no. 2014 A, 1963

Mirrored glass, colored glass, nickel-plated metal. Reverse of mirror with stamp "MA / 9 Nov. 1963."

31 5/8 x 23 1/8 x 2 3/8 in. (80.3 x 58.7 x 6 cm.)

Estimate \$4,000-6,000

PROVENANCE Bernd Goeckler Antiques, New York

LITERATURE *Vitrum*, no. 133, September- October 1962, p. 74



164 ATTRIBUTED TO
ICO PARISI 1916-1996
Pair of lounge chairs, 1950s
Walnut, fabric (2).
Each: 34 1/4 in. (87 cm.) high

Estimate \$8,000-12,000

PROVENANCE Phillips de Pury & Company, *Design*, London, April 24, 2008, Lot 102
LITERATURE Charlotte and Peter Fiell, eds., *Domus Vol. IV*, Cologne, 2006, pp. 58-59 for a similar example



165 **CARLO MOLLINO** 1905-1973

Set of six "Lutrario" chairs, from the Lutrario Ballroom, Turin, 1959-1960

Painted tubular iron, painted iron, Resinflex, bent oak plywood, brass. Produced by Doro, Italy. Back of each chair (one partially obscured) with decal "DORO/CUNEO" and four additionally with paper label "SC INTERNATIONAL/poltrone & arredi" (6).

Each: 29 3/4 in. (75.6 cm.) high

Estimate \$15,000-20,000

PROVENANCE Lutrario Ballroom, Turin; Galerie Downtown, Paris

LITERATURE Fulvio Ferrari, *Carlo Mollino Cronaca*, Turin, 1985, p. 140, fig. 234; Fulvio Ferrari and Napoleone Ferrari, *The Furniture of Carlo Mollino*, New York, 2006, pp. 153 and 231



166 **OSVALDO BORSANI and ARNALDO POMODORO** 1911-1985, b. 1926

Bed, model no. 8604, 1958

Sheet brass, tubular brass, bronze, painted steel, fabric. Produced by Arredamento Borsani, Italy.

Frame: 48 1/2 x 72 x 75 1/2 in. (123.2 x 182.9 x 191.8 cm.);

mattress: 7 x 69 x 73 in. (17.8 x 175.3 x 185.4 cm.)

Estimate \$15,000-20,000

LITERATURE Roberto Aloï, *L'Arredamento Moderno, Modern Furnishing*, Milan, 1964, p. 295 for a similar example





167 **CARLO SCARPA** 1906 - 1978

Spherical vase, model no. 5932, ca. 1929-1930

Bloomed purple glass with applied gold leaf. Produced by Maestri Vetrai Muranesi Cappellin & C., Italy. Underside with remnants of a paper label.

5 1/4 in. (13.3 cm.) high

Estimate \$12,000-18,000

PROVENANCE Anna Patrassi, Milan

LITERATURE Marino Barovier, *Carlo Scarpa: Glass of an Architect*, Milan, 1999, pp. 194-195 and 261 for similar examples; Marina Barovier, *Carlo Scarpa: I vetri di Murano 1927-1947*, Padua, 2001, p. 47 for the model



168 ATTRIBUTED TO
PAOLO BUFFA 1903-1970

Unique chest, ca. 1940
Walnut, walnut-veneered wood, brass, glass.
37 1/2 x 80 x 19 1/2 in. (95.3 x 203.2 x 49.5 cm.)

Estimate \$35,000-40,000

PROVENANCE Phillips de Pury & Company, *Design*, London, April 24, 2008, Lot 96



169 CARLO SCARPA 1906 - 1978

Rare and important chandelier, model no. 5315 A 12, ca. 1941

Lattimo glass, clear glass, brass. Manufactured by Venini, Italy.

43 1/2 in. (110.5 cm.) drop, 36 1/2 in. (110.5 x 92.7 cm.) diameter

Estimate \$25,000-30,000

LITERATURE *Catalogo Blu*, Venini, Murano, Soffiati, 1934-1936, p. 181; Roberto Aloï, *L'Arredamento Moderno, Modern Furnishing*, Milan, 1939, fig. 187 for a similar example; Anna Venini de Santillana, *Venini Catalogue Raisonné 1921-1986*, Milan, 2000, p. 264; Franco Deboni, *Venini Glass, Its history, artists and techniques, Volume 1*, Milan, 2007, pp. 128 and 144 for a similar example and p. 264, pl. 181, fig. 5315 A 12 for a preparatory drawing





170 **GIO PONTI** 1891-1979

"Diamond" flatware service for twelve, designed 1958

Forks and spoons: sterling silver; knives: sterling silver, polished stainless steel.

Manufactured by Reed & Barton, USA. Each fork and spoon impressed with "Reed & Barton/STERLING;" knives impressed with "REED & BARTON/MIRRORSTEEL/STERLING HANDLE." Comprising 12 dinner forks, 12 salad forks, 12 dinner knives, 12 butter knives, 12 soup spoons, 12 teaspoons, olive fork, serving fork, serving spoon, two salad servers, soup ladle, sauce ladle, cheese knife, fish knife, cake server, candle snuffer, jam spoon, sugar spoon, and salt spoon (86).

Dinner knife: 8 7/8 in. (22.5 cm.) long

Estimate \$7,000-9,000

LITERATURE Andrea Branzi and Michele De Lucchi, eds., *Il Design Italiano Degli Anni '50*, Milan, 1985, pp. 234-235 for examples of other flatware designed by Gio Ponti; Ugo La Pietra, ed. *Gio Ponti*, New York, 2009, pp. 300-301 and 308-309 for examples of other flatware designed by Gio Ponti



171 **GIO PONTI** 1891-1979

Two-piece cabinet, from the Domus Nova series, ca. 1927-1929

Cherry wood, bronze. Produced by La Rinascente, Italy. Together with a certificate of authenticity and archive label from the Gio Ponti Archives.

63 1/2 x 34 3/8 x 13 1/8 in. (161.3 x 87.3 x 33.3 cm.)

Estimate \$12,000-18,000

PROVENANCE Wright, *Important Design*, December 9, 2007, lot 133

LITERATURE Ugo La Pietra, ed. *Gio Ponti*, New York, 2009, pp. 8-9, 12-13 for similar examples; Laura Falconi, *Gio Ponti: Interni, Oggetti, Disegni 1920-1976*, Milan, 2004, pp. 44-45, 230-231 for similar examples

172 **CARLO SCARPA** 1906 - 1978

Flaring vase, model no. 5948, ca. 1929

Red pâte de verre with applied gold leaf, lightly bloomed. Produced by Maestri Vetrai Muranesi Cappellin & C., Italy.

8 3/4 in. (22.2 cm.) high

Estimate \$18,000-24,000

PROVENANCE Anna Patrassi, Milan

LITERATURE Marino Barovier, *Carlo Scarpa: Glass of an Architect*, Milan, 1999, pp. 73 and 196, fig. 60, for the model and p. 258 for a period illustration of a similar example; Marina Barovier, *Carlo Scarpa: I vetri di Murano 1927-1947*, Padua, 2001, p. 43 for the technique







173 **VENINI**

Four monumental wall lights, model no. 413, ca. 1931-1935

Lattimo glass, brass. Manufactured by Venini, Italy. Three of the brass fixtures impressed with "23," "13," and "33" (4).

Each: 31 x 5 x 8 in. (78.7 x 12.7 x 20.3 cm.)

Estimate \$9,000-14,000

LITERATURE Anna Venini Diaz de Santillana, *Venini Catalogue Raisonné 1921-1986*, Milan, 2000, p. 258, pl. 149, fig. 413 for a preparatory drawing; Franco Deboni, *Venini Glass, Its history, artists and techniques, Volume 1*, Milan, 2007, pl. 149, fig. 413 for a preparatory drawing

174 **MAX INGRAND** 1908-1969

Pair of ceiling lights, model no. 2079, ca. 1955

Clear and frosted glass, painted tubular metal, painted metal. Manufactured by Fontana Arte, Italy (2).

Each: 8 1/2 in. (21.6 cm.) drop, 16 in. (40.6 cm.) diameter

Estimate \$20,000-30,000

LITERATURE *Fontana Arte: Illuminazione*, Milan, 1950s, p. 54; Laura Falconi, *Fontana Arte: Una Storia Trasparente*, Milan, 1998, pp. 96 and 123 for similar examples



175 **MAX INGRAND** 1908-1969

Floor lamp, model no. 2003, 1950s

Tubular brass, brass, glass, opaque glass. Manufactured by Fontana Arte, Italy.

71 in. (180.3 cm.) high

Estimate \$7,000-9,000

LITERATURE *Fontana Arte: Illuminazione*, Milan, 1950s, p. 76



176 **FONTANA ARTE**

Large mirror and wall-mounted console, 1960s

Mirror: Mirrored glass, colored mirrored glass, brass; wall-mounted console: clear glass, brass. Manufactured by Fontana Arte, Italy (2).

Mirror: 39 3/8 in. (100 cm.) diameter; wall-mounted console: 2 1/4 x 40 x 9 in. (5.7 x 101.6 x 22.9 cm.)

Estimate \$10,000-15,000

LITERATURE Roberto Aloï, *L'Arredamento Moderno, Modern Furnishing*, Milan, 1964, p. 127





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GUIDE FOR PROSPECTIVE BUYERS

BUYING AT AUCTION

The following pages are designed to offer you information on how to buy at auction at Phillips de Pury & Company. Our staff will be happy to assist you.

CONDITIONS OF SALE

The Conditions of Sale and Authorship Warranty which appear later in this catalogue govern the auction. Bidders are strongly encouraged to read them as they outline the legal relationship among Phillips, the seller and the buyer and describe the terms upon which property is bought at auction. Please be advised that Phillips de Pury & Company generally acts as agent for the seller.

BUYER'S PREMIUM

Phillips de Pury & Company charges the successful bidder a commission, or buyer's premium, on the hammer price of each lot sold. The buyer's premium is payable by the buyer as part of the total purchase price at the following rates: 25% of the hammer price up to and including \$50,000, 20% of the portion of the hammer price above \$50,000 up to and including \$1,000,000 and 12% of the portion of the hammer price above \$1,000,000.

1 PRIOR TO AUCTION

Catalogue Subscriptions

If you would like to purchase a catalogue for this auction or any other Phillips de Pury & Company sale, please contact us at +1 212 940 1240 or +44 20 7318 4010.

Pre-Sale Estimates

Pre-Sale estimates are intended as a guide for prospective buyers. Any bid within the high and low estimate range should, in our opinion, offer a chance of success. However, many lots achieve prices below or above the pre-sale estimates. Where "Estimate on Request" appears, please contact the specialist department for further information. It is advisable to contact us closer to the time of the auction as estimates can be subject to revision. Pre-sale estimates do not include the buyer's premium or any applicable taxes.

Pre-Sale Estimates in Pounds Sterling and Euros

Although the sale is conducted in US dollars, the pre-sale estimates in the auction catalogues may also be printed in pounds sterling and/or euros. Since the exchange rate is that at the time of catalogue production and not at the date of auction, you should treat estimates in pounds sterling or euros as a guide only.

Catalogue Entries

Phillips may print in the catalogue entry the history of ownership of a work of art, as well as the exhibition history of the property and references to the work in art publications. While we are careful in the cataloguing process, provenance, exhibition and literature references may not be exhaustive and in some cases we may intentionally refrain from disclosing the identity of previous owners. Please note that all dimensions of the property set forth in the catalogue entry are approximate.

Condition of Lots

Our catalogues include references to condition only in the descriptions of multiple works (e.g., prints). Such references, though, do not amount to a full description of condition. The absence of reference to the condition of a lot in the catalogue entry does not imply that the lot is free from faults or imperfections. Solely as a convenience to clients, Phillips de Pury & Company may provide condition reports. In preparing such reports, our specialists assess the condition in a manner appropriate to the estimated value of the property and the nature of the auction in which it is included. While condition reports are prepared honestly and carefully, our staff are not professional restorers or trained conservators. We therefore encourage all prospective buyers to inspect the property at the pre-sale exhibitions and recommend, particularly in the case of any lot of significant value, that you retain your own restorer or professional advisor to report to you on the property's condition prior to bidding. Any prospective buyer of photographs or prints should always request a condition report because all such property is sold unframed, unless otherwise indicated in the condition report. If a lot is sold framed, Phillips de Pury & Company accepts no liability for the condition of the frame. If we sell any lot unframed, we will be pleased to refer the purchaser to a professional framer.

Pre-Auction Viewing

Pre-auction viewings are open to the public and free of charge. Our specialists are available to give advice and condition reports at viewings or by appointment.

Electrical and Mechanical Lots

All lots with electrical and/or mechanical features are sold on the basis of their decorative value only and should not be assumed to be operative. It is essential that, prior to any intended use, the electrical system is verified and approved by a qualified electrician.

Symbol Key

The following key explains the symbols you may see inside this catalogue.

O Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price. The guarantee may be provided by Phillips de Pury & Company, by a third party or jointly by us and a third party. Phillips de Pury & Company and third parties providing or participating in a guarantee may benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. A third party guarantor may also bid for the guaranteed lot and may

be allowed to net the financial remuneration received in connection with the guarantee against the final purchase price if such party is the successful bidder.

In this catalogue, if property has Oð next to the lot number, the guarantee of minimum price has been fully financed by third parties.

Δ Property in Which Phillips de Pury & Company Has an Ownership Interest

Lots with this symbol indicate that Phillips de Pury & Company owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

● No Reserve

Unless indicated by a ●, all lots in this catalogue are offered subject to a reserve. A reserve is the confidential value established between Phillips de Pury & Company and the seller and below which a lot may not be sold. The reserve for each lot is generally set at a percentage of the low estimate and will not exceed the low pre-sale estimate.

Σ Endangered Species

This property may require an export, import or endangered species license or permit. Please refer to Paragraph 4 of the Guide for Prospective Buyers and Paragraph 11 of the Conditions of Sale.

2 BIDDING IN THE SALE

Bidding at Auction

Bids may be executed during the auction in person by paddle or by telephone or prior to the sale in writing by absentee bid.

Bidding in Person

To bid in person, you will need to register for and collect a paddle before the auction begins. Proof of identity in the form of government issued identification will be required, as will an original signature. We may also require that you furnish us with a bank reference. New clients are encouraged to register at least 48 hours in advance of a sale to allow sufficient time for us to process your information. All lots sold will be invoiced to the name and address to which the paddle has been registered and invoices cannot be transferred to other names and addresses. Please do not misplace your paddle. In the event you lose it, inform a Phillips de Pury & Company staff member immediately. At the end of the auction, please return your paddle to the registration desk.

Bidding by Telephone

If you cannot attend the auction, you may bid live on the telephone with one of our multi-lingual staff members. This service must be arranged at least 24 hours in advance of the sale and is available for lots whose low pre-sale estimate is at least \$1000. Telephone bids may be recorded. By bidding on the telephone, you consent to the recording of your conversation. We suggest that you leave a maximum bid, excluding the buyer's premium and any applicable taxes, which we can execute on your behalf in the event we are unable to reach you by telephone.

Absentee Bids

If you are unable to attend the auction and cannot participate by telephone, Phillips de Pury & Company will be happy to execute written bids on your behalf. A bidding form can be found at the back of this catalogue. This service is free and confidential. Bids must be placed in the currency of the sale. Our staff will attempt to execute an absentee bid at the lowest possible price taking into account the reserve and other bidders. Always indicate a maximum bid, excluding the buyer's premium and any applicable taxes. Unlimited bids will not be accepted. Any absentee bid must be received at least 24 hours in advance of the sale. In the event of identical bids, the earliest bid received will take precedence.

Employee Bidding

Employees of Phillips de Pury & Company and our affiliated companies, including the auctioneer, may bid at the auction by placing absentee bids so long as they do not know the reserve when submitting their absentee bids and otherwise comply with our employee bidding procedures.

Bidding Increments

Bidding generally opens below the low estimate and advances in increments of up to 10%, subject to the auctioneer's discretion. Absentee bids that do not conform to the increments set below may be lowered to the next bidding increment.

\$50 to \$1,000	by \$50s
\$1,000 to \$2,000	by \$100s
\$2,000 to \$3,000	by \$200s
\$3,000 to \$5,000	by \$200s, 500, 800 (i.e. \$4,200, 4,500, 4,800)
\$5,000 to \$10,000	by \$500s
\$10,000 to \$20,000	by \$1,000s
\$20,000 to \$30,000	by \$2,000s
\$30,000 to \$50,000	by \$2,000s, 5,000, 8,000
\$50,000 to \$100,000	by \$5,000s
\$100,000 to \$200,000	by \$10,000s
above \$200,000	auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

PHILLIPS
de PURY & COMPANY



CONTEMPORARY ART
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JEAN MICHEL BASQUIAT *Self Portrait*, 1985 **Estimate** £2,200,000 – 2,800,000

3 THE AUCTION

Conditions of Sale

As noted above, the auction is governed by the Conditions of Sale and Authorship Warranty. All prospective bidders should read them carefully. They may be amended by saleroom addendum or auctioneer's announcement.

Interested Parties Announcement

In situations where a person allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of the lot or a party providing or participating in a guarantee on the lot, Phillips de Pury & Company will make an announcement in the saleroom that interested parties may bid on the lot.

Consecutive and Responsive Bidding

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 consecutive bids or bids in response to other bidders.

4 AFTER THE AUCTION

Payment

Buyers are required to pay for purchases immediately following the auction unless other arrangements are agreed with Phillips de Pury & Company in writing in advance of the sale. Payments must be made in US dollars either by cash, check drawn on a US bank or wire transfer, as noted in Paragraph 6 of the Conditions of Sale. It is our corporate policy not to make or accept single or multiple payments in cash or cash equivalents in excess of US\$10,000.

Credit Cards

As a courtesy to clients, Phillips de Pury & Company will accept American Express, Visa and Mastercard to pay for invoices of \$10,000 or less.

Collection

It is our policy to request proof of identity on collection of a lot. A lot will be released to the buyer or the buyer's authorized representative when Phillips de Pury & Company has received full and cleared payment and we are not owed any other amount by the buyer. Promptly after the auction, we will transfer all lots to our warehouse located at 29-09 37th Avenue in Long Island City, Queens, New York. All purchased lots should be collected at this location during our regular weekday business hours. As a courtesy to clients, we will upon request transfer purchased lots suitable for hand carry back to our premises at 450 West 15th Street, New York, New York for collection within 30 days following the date of the auction. For each purchased lot not collected from us at either our warehouse or our auction galleries by such date, Phillips de Pury & Company will levy a late collection fee of \$50, an additional administrative fee of \$10 per day and insurance charges of 0.1% of the Purchase Price per month on each uncollected lot.

Loss or Damage

Buyers are reminded that Phillips de Pury & Company accepts liability for loss or damage to lots for a maximum of five days following the auction.

Transport and Shipping

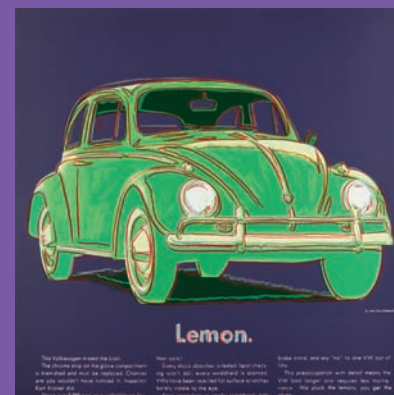
As a free service for buyers, Phillips de Pury & Company will wrap purchased lots for hand carry only. We will, at the buyer's expense, either provide packing, handling and shipping services or coordinate with shipping agents instructed by the buyer in order to facilitate such services for property purchased at Phillips de Pury & Company. Please refer to Paragraph 7 of the Conditions of Sale for more information.

Export and Import Licenses

Before bidding for any property, prospective bidders are advised to make independent inquiries as to whether a license is required to export the property from the United States or to import it into another country. It is the buyer's sole responsibility to comply with all import and export laws and to obtain any necessary licenses or permits. The denial of any required license or permit or any delay in obtaining such documentation will not justify the cancellation of the sale or any delay in making full payment for the lot.

Endangered Species

Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, rhinoceros horn or tortoiseshell, irrespective of age, percentage or value, may require a license or certificate prior to exportation and additional licenses or certificates upon importation to any foreign country. 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. We suggest that prospective bidders check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's sole responsibility to obtain any necessary export or import licenses or certificates as well as any other required documentation. The denial of any required license or certificate or any delay in obtaining such documentation will not justify the cancellation of the sale or any delay in making full payment for the lot.



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CONDITIONS OF SALE

The Conditions of Sale and Authorship Warranty set forth below govern the relationship between bidders and buyers, on the one hand, and Phillips de Pury & Company and sellers, on the other hand. All prospective buyers should read these Conditions of Sale and Authorship Warranty carefully before bidding.

1 INTRODUCTION

Each lot in this catalogue is offered for sale and sold subject to: (a) the Conditions of Sale and Authorship Warranty; (b) additional notices and terms printed in other places in this catalogue, including the Guide for Prospective Buyers, and (c) supplements to this catalogue or other written material posted by Phillips de Pury & Company in the saleroom, in each case as amended by any addendum or announcement by the auctioneer prior to the auction.

By bidding at the auction, whether in person, through an agent, by written bid, by telephone bid or other means, bidders and buyers agree to be bound by these Conditions of Sale, as so changed or supplemented, and Authorship Warranty.

These Conditions of Sale, as so changed or supplemented, and Authorship Warranty contain all the terms on which Phillips de Pury & Company and the seller contract with the buyer.

2 PHILLIPS de PURY & COMPANY AS AGENT

Phillips de Pury & Company acts as an agent for the seller, unless otherwise indicated in this catalogue or at the time of auction. On occasion, Phillips de Pury & Company may own a lot, in which case we will act in a principal capacity as a consignor, or may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

3 CATALOGUE DESCRIPTIONS AND CONDITION OF PROPERTY

Lots are sold subject to the Authorship Warranty, as described in the catalogue (unless such description is changed or supplemented, as provided in Paragraph 1 above) and in the condition that they are in at the time of the sale on the following basis.

(a) The knowledge of Phillips de Pury & Company in relation to each lot is partially dependent on information provided to us by the seller, and Phillips de Pury & Company is not able to and does not carry out exhaustive due diligence on each lot. Prospective buyers acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested. Notwithstanding the foregoing, we shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with our role as auctioneer of lots in this sale and in light of (i) the information provided to us by the seller, (ii) scholarship and technical knowledge and (iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

(b) Each lot offered for sale at Phillips de Pury & Company is available for inspection by prospective buyers prior to the auction. Phillips de Pury & Company accepts bids on lots on the basis that bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the lot and the accuracy of its description.

(c) Prospective buyers acknowledge that many lots are of an age and type which means that they are not in perfect condition. As a courtesy to clients, Phillips de Pury & Company may prepare and provide condition reports to assist prospective buyers when they are inspecting lots. Catalogue descriptions and condition reports may make reference to particular imperfections of a lot, but bidders should note that lots may have other faults not expressly referred to in the catalogue or condition report. All dimensions are approximate. Illustrations are for identification purposes only and cannot be used as precise indications of size or to convey full information as to the actual condition of lots.

(d) Information provided to prospective buyers in respect of any lot, including any pre-sale estimate, whether written or oral, and information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather a statement of opinion held by Phillips de Pury & Company. Any pre-sale estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time by Phillips de Pury & Company in our absolute discretion. Neither Phillips de Pury & Company nor any of our affiliated companies shall be liable for any difference between the pre-sale estimates for any lot and the actual price achieved at auction or upon resale.

4 BIDDING AT AUCTION

(a) Phillips de Pury & Company has absolute discretion to refuse admission to the auction or participation in the sale. All bidders must register for a paddle prior to bidding, supplying such information and references as required by Phillips de Pury & Company.

(b) As a convenience to bidders who cannot attend the auction in person, Phillips de Pury & Company may, if so instructed by the bidder, execute written absentee bids on a bidder's behalf. Absentee bidders are required to submit bids on the "Absentee Bid Form," a copy of which is printed in this catalogue or otherwise available from Phillips de Pury & Company. Bids must be placed in the currency of the sale. The bidder must clearly indicate the maximum amount he or she intends to bid, excluding the buyer's premium and any applicable sales or use taxes. The auctioneer will not accept an instruction to execute an absentee bid which does not indicate such maximum bid. Our staff will attempt to execute

an absentee bid at the lowest possible price taking into account the reserve and other bidders. Any absentee bid must be received at least 24 hours in advance of the sale. In the event of identical bids, the earliest bid received will take precedence.

(c) Telephone bidders are required to submit bids on the "Telephone Bid Form," a copy of which is printed in this catalogue or otherwise available from Phillips de Pury & Company. Telephone bidding is available for lots whose low pre-sale estimate is at least \$1,000. Phillips de Pury & Company reserves the right to require written confirmation of a successful bid from a telephone bidder by fax or otherwise immediately after such bid is accepted by the auctioneer. Telephone bids may be recorded and, by bidding on the telephone, a bidder consents to the recording of the conversation.

(d) When making a bid, whether in person, by absentee bid or on the telephone, a bidder accepts personal liability to pay the purchase price, as described more fully in Paragraph 6 (a) below, plus all other applicable charges unless it has been explicitly agreed in writing with Phillips de Pury & Company before the commencement of the auction that the bidder is acting as agent on behalf of an identified third party acceptable to Phillips de Pury & Company and that we will only look to the principal for such payment.

(e) Arranging absentee and telephone bids is a free service provided by Phillips de Pury & Company to prospective buyers. While we undertake to exercise reasonable care in undertaking such activity, we cannot accept liability for failure to execute such bids except where such failure is caused by our willful misconduct.

(f) Employees of Phillips de Pury & Company and our affiliated companies, including the auctioneer, may bid at the auction by placing absentee bids so long as they do not know the reserve when submitting their absentee bids and otherwise comply with our employee bidding procedures.

5 CONDUCT OF THE AUCTION

(a) Unless otherwise indicated by the symbol ● each lot is offered subject to a reserve, which is the confidential minimum selling price agreed by Phillips de Pury & Company with the seller. The reserve will not exceed the low pre-sale estimate at the time of the auction.

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he or she believes there may be error or dispute and take such other action as he or she deems reasonably appropriate.

(c) The auctioneer will commence and advance the bidding at levels and in increments he or she considers appropriate. In order to protect the reserve on any lot, the auctioneer may place one or more bids on behalf of the seller up to the reserve without indicating he or she is doing so, either by placing consecutive bids or bids in response to other bidders.

(d) The sale will be conducted in US dollars and payment is due in US dollars. For the benefit of international clients, pre-sale estimates in the auction catalogue may be shown in pounds sterling and/or euros and, if so, will reflect approximate exchange rates. Accordingly, estimates in pounds sterling or euros should be treated only as a guide.

(e) Subject to the auctioneer's reasonable discretion, the highest bidder accepted by the auctioneer will be the buyer and the striking of the hammer marks the acceptance of the highest bid and the conclusion of a contract for sale between the seller and the buyer. Risk and responsibility for the lot passes to the buyer as set forth in Paragraph 7 below.

(f) If a lot is not sold, the auctioneer will announce that it has been "passed," "withdrawn," "returned to owner" or "bought-in."

(g) Any post-auction sale of lots offered at auction shall incorporate these Conditions of Sale and Authorship Warranty as if sold in the auction.

6 PURCHASE PRICE AND PAYMENT

(a) The buyer agrees to pay us, in addition to the hammer price of the lot, the buyer's premium and any applicable sales tax (the "Purchase Price"). The buyer's premium is 25% of the hammer price up to and including \$50,000, 20% of the portion of the hammer price above \$50,000 up to and including \$1,000,000 and 12% of the portion of the hammer price above \$1,000,000.

(b) Sales tax, use tax and excise and other taxes are payable in accordance with applicable law. All prices, fees, charges and expenses set out in these Conditions of Sale are quoted exclusive of applicable taxes. Phillips de Pury & Company will only accept valid resale certificates from US dealers as proof of exemption from sales tax. All foreign buyers should contact the Client Accounting Department about tax matters.

(c) Unless otherwise agreed, a buyer is required to pay for a purchased lot immediately following the auction regardless of any intention to obtain an export or import license or other permit for such lot. Payments must be made by the invoiced party in US dollars either by cash, check drawn on a US bank or wire transfer, as follows:

(i) Phillips de Pury & Company will accept payment in cash provided that the total amount paid in cash or cash equivalents does not exceed US\$10,000. Buyers paying in cash should do so in person at our Client Accounting Desk at 450 West 15th Street, Third Floor, during regular weekday business hours.

(ii) Personal checks and banker's drafts are accepted if drawn on a US bank and the buyer provides to us acceptable government issued identification. Checks and banker's drafts should be made payable to "Phillips de Pury & Company LLC." If payment is sent by mail, please send the check or banker's draft to the attention of the Client Accounting Department at 450 West 15th Street, New York, NY 10011 and make sure that the sale and lot number is written on the check. Checks or banker's drafts drawn by third parties will not be accepted.

(iii) Payment by wire transfer may be sent directly to Phillips de Pury & Company. Bank transfer details:

Citibank
322 West 23rd Street, New York, NY 10011
SWIFT Code: CITIUS33
ABA Routing: 021 000 089
For the account of Phillips de Pury & Company LLC
Account no.: 58347736

Please reference the relevant sale and lot number.

(d) Title in a purchased lot will not pass until Phillips de Pury & Company has received the Purchase Price for that lot in cleared funds. Phillips de Pury & Company is not obliged to release a lot to the buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the buyer's unconditional obligation to pay the Purchase Price.

7 COLLECTION OF PROPERTY

(a) Phillips de Pury & Company will not release a lot to the buyer until we have received payment of its Purchase Price in full in cleared funds, the buyer has paid all outstanding amounts due to Phillips de Pury & Company or any of our affiliated companies, including any charges payable pursuant to Paragraph 8 (a) below, and the buyer has satisfied such other terms as we in our sole discretion shall require, including completing any anti-money laundering or anti-terrorism financing checks. As soon as a buyer has satisfied all of the foregoing conditions, and no later than five days after the conclusion of the auction, he or she should contact our Shipping Department at +1 212 940 1372 or +1 212 940 1373 to arrange for collection of purchased property.

(b) Promptly after the auction, we will transfer all lots to our warehouse located at 29-09 37th Avenue in Long Island City, Queens, New York. All purchased lots should be collected at this location during our regular weekday business hours. As a courtesy to clients, Phillips de Pury & Company will upon request transfer on a bi-weekly basis purchased lots suitable for hand carry back to our premises at 450 West 15th Street, New York, New York for collection within 30 days following the date of the auction. Purchased lots are at the buyer's risk, including the responsibility for insurance, from the earlier to occur of (i) the date of collection or (ii) five days after the auction. Until risk passes, Phillips de Pury & Company will compensate the buyer for any loss or damage to a purchased lot up to a maximum of the Purchase Price paid, subject to our usual exclusions for loss or damage to property.

(c) As a courtesy to clients, Phillips de Pury & Company will, without charge, wrap purchased lots for hand carry only. We will, at the buyer's expense, either provide packing, handling, insurance and shipping services or coordinate with shipping agents instructed by the buyer in order to facilitate such services for property bought at Phillips de Pury & Company. Any such instruction, whether or not made at our recommendation, is entirely at the buyer's risk and responsibility, and we will not be liable for acts or omissions of third party packers or shippers. Third party shippers should contact us by telephone at +1 212 940 1376 or by fax at +1 212 924 6477 at least 24 hours in advance of collection in order to schedule pickup.

(d) Phillips de Pury & Company will require presentation of government issued identification prior to release of a lot to the buyer or the buyer's authorized representative.

8 FAILURE TO COLLECT PURCHASES

(a) If the buyer pays the Purchase Price but fails to collect a purchased lot within 30 days of the auction, each lot will incur a late collection fee of \$50, administrative charges of \$10 per day and insurance charges of .1% of the Purchase Price per month on each uncollected lot.

(b) If a purchased lot is paid for but not collected within six months of the auction, the buyer authorizes Phillips de Pury & Company, upon notice, to arrange a resale of the item by auction or private sale, with estimates and a reserve set at Phillips de Pury & Company's reasonable discretion. The proceeds of such sale will be applied to pay for storage charges and any other outstanding costs and expenses owed by the buyer to Phillips de Pury & Company or our affiliated companies and the remainder will be forfeited unless collected by the buyer within two years of the original auction.

9 REMEDIES FOR NON-PAYMENT

(a) Without prejudice to any rights the seller may have, if the buyer without prior agreement fails to make payment of the Purchase Price for a lot in cleared funds within five days of the auction, Phillips de Pury & Company may in our sole discretion exercise one or more of the following remedies: (i) store the lot at Phillips de Pury & Company's premises or elsewhere at the buyer's sole risk and expense at the same rates as set forth in Paragraph 8 (a) above; (ii) cancel the sale of the lot, retaining any partial payment of the Purchase Price as liquidated damages; (iii) reject future bids from the buyer or render such bids subject to

payment of a deposit; (iv) charge interest at 12% per annum from the date payment became due until the date the Purchase Price is received in cleared funds; (v) subject to notification of the buyer, exercise a lien over any of the buyer's property which is in the possession of Phillips de Pury & Company and instruct our affiliated companies to exercise a lien over any of the buyer's property which is in their possession and, in each case, no earlier than 30 days from the date of such notice, arrange the sale of such property and apply the proceeds to the amount owed to Phillips de Pury & Company or any of our affiliated companies after the deduction from sale proceeds of our standard vendor's commission and all sale-related expenses; (vi) resell the lot by auction or private sale, with estimates and a reserve set at Phillips de Pury & Company's reasonable discretion, it being understood that in the event such resale is for less than the original hammer price and buyer's premium for that lot, the buyer will remain liable for the shortfall together with all costs incurred in such resale; (vii) commence legal proceedings to recover the hammer price and buyer's premium for that lot, together with interest and the costs of such proceedings; or (viii) release the name and address of the buyer to the seller to enable the seller to commence legal proceedings to recover the amounts due and legal costs.

(b) As security to us for full payment by the buyer of all outstanding amounts due to Phillips de Pury & Company and our affiliated companies, Phillips de Pury & Company retains, and the buyer grants to us, a security interest in each lot purchased at auction by the buyer and in any other property or money of the buyer in, or coming into, our possession or the possession of one of our affiliated companies. We may apply such money or deal with such property as the Uniform Commercial Code or other applicable law permits a secured creditor to do. In the event that we exercise a lien over property in our possession because the buyer is in default to one of our affiliated companies, we will so notify the buyer. Our security interest in any individual lot will terminate upon actual delivery of the lot to the buyer or the buyer's agent.

(c) In the event the buyer is in default of payment to any of our affiliated companies, the buyer also irrevocably authorizes Phillips de Pury & Company to pledge the buyer's property in our possession by actual or constructive delivery to our affiliated company as security for the payment of any outstanding amount due. Phillips de Pury & Company will notify the buyer if the buyer's property has been delivered to an affiliated company by way of pledge.

10 RESCISSION BY PHILLIPS de PURY & COMPANY

Phillips de Pury & Company shall have the right, but not the obligation, to rescind a sale without notice to the buyer if we reasonably believe that there is a material breach of the seller's representations and warranties or the Authorship Warranty or an adverse claim is made by a third party. Upon notice of Phillips de Pury & Company's election to rescind the sale, the buyer will promptly return the lot to Phillips de Pury & Company, and we will then refund the Purchase Price paid to us. As described more fully in Paragraph 13 below, the refund shall constitute the sole remedy and recourse of the buyer against Phillips de Pury & Company and the seller with respect to such rescinded sale..

11 EXPORT, IMPORT AND ENDANGERED SPECIES LICENSES AND PERMITS

Before bidding for any property, prospective buyers are advised to make their own inquiries as to whether a license is required to export a lot from the United States or to import it into another country. Prospective buyers are advised that some countries prohibit the import of property made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, rhinoceros horn or tortoiseshell, irrespective of age, percentage or value. Accordingly, prior to bidding, prospective buyers considering export of purchased lots should familiarize themselves with relevant export and import regulations of the countries concerned. It is solely the buyer's responsibility to comply with these laws and to obtain any necessary export, import and endangered species licenses or permits. Failure to obtain a license or permit or delay in so doing will not justify the cancellation of the sale or any delay in making full payment for the lot.

12 CLIENT INFORMATION

In connection with the management and operation of our business and the marketing and supply of auction related services, or as required by law, we may ask clients to provide personal information about themselves or obtain information about clients from third parties (e.g., credit information). If clients provide us with information that is defined by law as "sensitive," they agree that Phillips de Pury & Company and our affiliated companies may use it for the above purposes. Phillips de Pury & Company and our affiliated companies will not use or process sensitive information for any other purpose without the client's express consent. If you would like further information on our policies on personal data or wish to make corrections to your information, please contact us at +1 212 940 1228. If you would prefer not to receive details of future events please call the above number.

13 LIMITATION OF LIABILITY

(a) Subject to subparagraph (e) below, the total liability of Phillips de Pury & Company, our affiliated companies and the seller to the buyer in connection with the sale of a lot shall be limited to the Purchase Price actually paid by the buyer for the lot.

(b) Except as otherwise provided in this Paragraph 13, none of Phillips de Pury & Company, any of our affiliated companies or the seller (i) is liable for any errors or omissions, whether orally or in writing, in information provided to prospective buyers by Phillips de Pury & Company or any of our affiliated companies or (ii) accepts responsibility to any bidder in respect of acts or omissions, whether negligent or otherwise, by Phillips de Pury & Company or any of our affiliated companies in connection with the conduct of the auction or for any other matter relating to the sale of any lot.

(c) All warranties other than the Authorship Warranty, express or implied, including any warranty of satisfactory quality and fitness for purpose, are specifically excluded by Phillips de Pury & Company, our affiliated companies and the seller to the fullest extent permitted by law.

(d) Subject to subparagraph (e) below, none of Phillips de Pury & Company, any of our affiliated companies or the seller shall be liable to the buyer for any loss or damage beyond the refund of the Purchase Price referred to in subparagraph (a) above, whether such loss or damage is characterized as direct, indirect, special, incidental or consequential, or for the payment of interest on the Purchase Price to the fullest extent permitted by law.

(e) No provision in these Conditions of Sale shall be deemed to exclude or limit the liability of Phillips de Pury & Company or any of our affiliated companies to the buyer in respect of any fraud or fraudulent misrepresentation made by any of us or in respect of death or personal injury caused by our negligent acts or omissions.

14 COPYRIGHT

The copyright in all images, illustrations and written materials produced by or for Phillips de Pury & Company relating to a lot, including the contents of this catalogue, is and shall remain at all times the property of Phillips de Pury & Company and such images and materials may not be used by the buyer or any other party without our prior written consent. Phillips de Pury & Company and the seller make no representations or warranties that the buyer of a lot will acquire any copyright or other reproduction rights in it.

15 GENERAL

(a) These Conditions of Sale, as changed or supplemented as provided in Paragraph 1 above, and Authorship Warranty set out the entire agreement between the parties with respect to the transactions contemplated herein and supersede all prior and contemporaneous written, oral or implied understandings, representations and agreements.

(b) Notices to Phillips de Pury & Company shall be in writing and addressed to the department in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to clients shall be addressed to the last address notified by them in writing to Phillips de Pury & Company.

(c) These Conditions of Sale are not assignable by any buyer without our prior written consent but are binding on the buyer's successors, assigns and representatives.

(d) Should any provision of these Conditions of Sale be held void, invalid or unenforceable for any reason, the remaining provisions shall remain in full force and effect. No failure by any party to exercise, nor any delay in exercising, any right or remedy under these Conditions of Sale shall act as a waiver or release thereof in whole or in part.

16 LAW AND JURISDICTION

(a) The rights and obligations of the parties with respect to these Conditions of Sale and Authorship Warranty, the conduct of the auction and any matters related to any of the foregoing shall be governed by and interpreted in accordance with laws of the State of New York, excluding its conflicts of law rules.

(b) Phillips de Pury & Company, all bidders and all sellers agree to the exclusive jurisdiction of the (i) state courts of the State of New York located in New York City and (ii) the federal courts for the Southern and Eastern Districts of New York to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Sale and Authorship Warranty relate or apply.

(c) All bidders and sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by New York law or the law of the place of service, at the last address of the bidder or seller known to Phillips de Pury & Company.

AUTHORSHIP WARRANTY

Phillips de Pury & Company warrants the authorship of property in this auction catalogue for a period of five years from date of sale by Phillips de Pury & Company, subject to the exclusions and limitations set forth below.

(a) Phillips de Pury & Company gives this Authorship Warranty only to the original buyer of record (i.e., the registered successful bidder) of any lot. This Authorship Warranty does not extend to (i) subsequent owners of the property, including purchasers or recipients by way of gift from the original buyer, heirs, successors, beneficiaries and assigns; (ii) property created prior to 1870, unless the property is determined to be counterfeit (defined as a forgery made less than 50 years ago with an intent to deceive) and has a value at the date of the claim under this warranty which is materially less than the Purchase Price paid; (iii) property where the description in the catalogue states that there is a conflict of opinion on the authorship of the property; (iv) property where our attribution of authorship was on the date of sale consistent with the generally accepted opinions of specialists, scholars or other experts; or (v) property whose description or dating is proved inaccurate by means of scientific methods or tests not generally accepted for use at the time of the publication of the catalogue or which were at such time deemed unreasonably expensive or impractical to use.

(b) In any claim for breach of the Authorship Warranty, Phillips de Pury & Company reserves the right, as a condition to rescinding any sale under this warranty, to require the buyer to provide to us at the buyer's expense the written opinions of two recognized experts approved in advance by Phillips de Pury & Company. We shall not be bound by any expert report produced by the buyer and reserve the right to consult our own experts at our expense. If Phillips de Pury & Company agrees to rescind a sale under the Authorship Warranty, we shall refund to the buyer the reasonable costs charged by the experts commissioned by the buyer and approved in advance by us.

(c) Subject to the exclusions set forth in subparagraph (a) above, the buyer may bring a claim for breach of the Authorship Warranty provided that (i) he or she has notified Phillips de Pury & Company in writing within three months of receiving any information which causes the buyer to question the authorship of the lot, specifying the auction in which the property was included, the lot number in the auction catalogue and the reasons why the authorship of the lot is being questioned and (ii) the buyer returns the lot to Phillips de Pury & Company in the same condition as at the time of its auction and is able to transfer good and marketable title in the lot free from any third party claim arising after the date of the auction.

(d) The buyer understands and agrees that the exclusive remedy for any breach of the Authorship Warranty shall be rescission of the sale and refund of the original Purchase Price paid. This remedy shall constitute the sole remedy and recourse of the buyer against Phillips de Pury & Company, any of our affiliated companies and the seller and is in lieu of any other remedy available as a matter of law. This means that none of Phillips de Pury & Company, any of our affiliated companies or the seller shall be liable for loss or damage beyond the remedy expressly provided in this Authorship Warranty, whether such loss or damage is characterized as direct, indirect, special, incidental or consequential, or for the payment of interest on the original Purchase Price.

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Wednesday 25 May 2011, 2pm

VIEWING

450 PARK AVENUE NEW YORK 10022

Thursday 19 May 2011, 10am – 8pm

Friday 20 May 2011, 10am – 6pm

Saturday 21 May 2011, 10am – 6pm

Sunday 22 May 2011, 12pm – 6pm

Monday 23 May 2011, 10am – 6pm

Tuesday 24 May 2011, 10am – 6pm

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In sending in written bids or making enquiries please refer to this sale as NY050111 or Design.

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Index Harry Bertoia, “*Dandelion*” sculpture, 1960s, Lot 67 (detail)

Inside Back Cover Harry Bertoia, “*Sonambient*” sounding sculpture, ca. 1970, Lot 60 (detail)

Back Cover Katsuyo Aoki, “*Predictive Dream XV*,” 2010, Lot 95



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