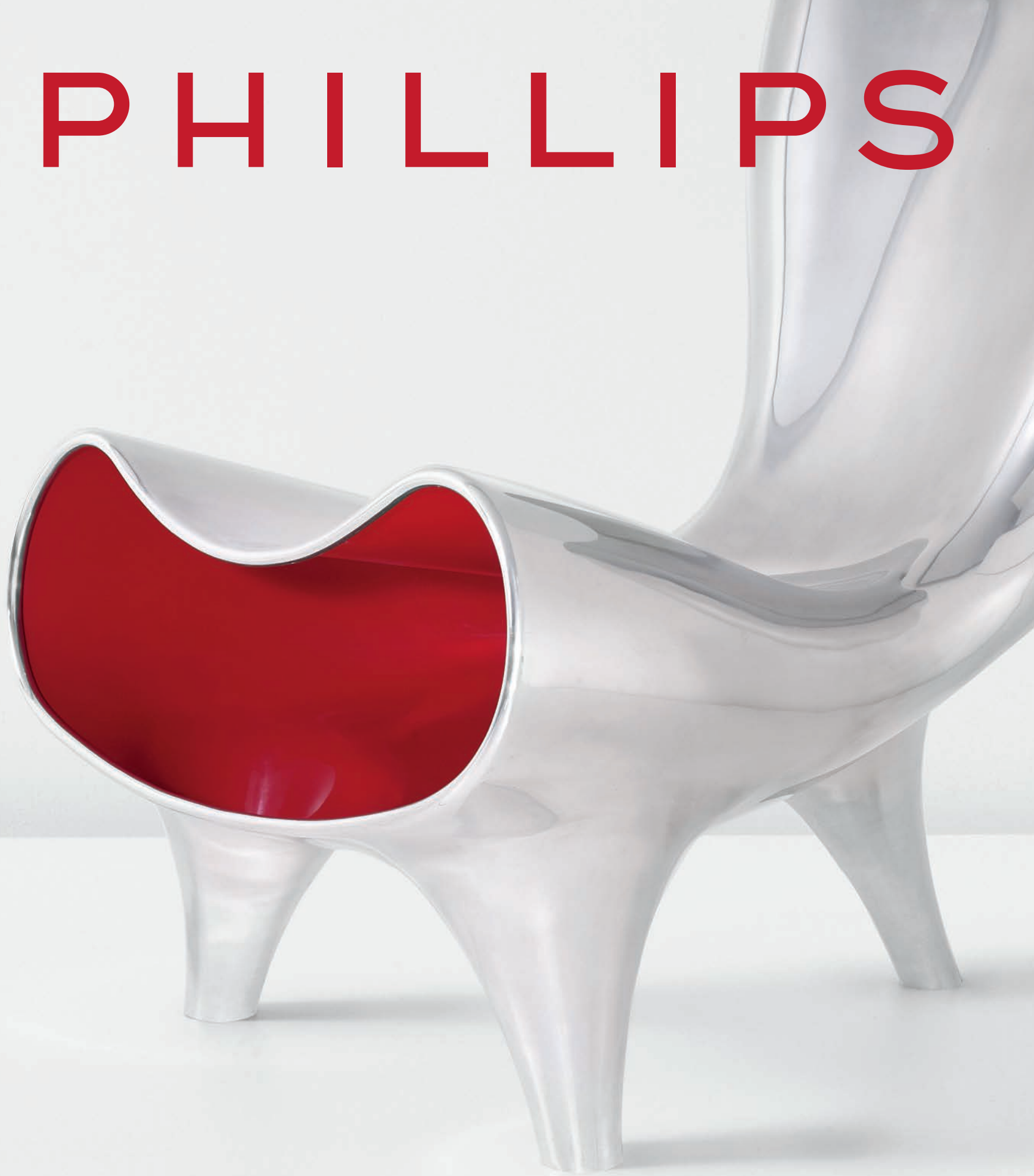


PHILLIPS

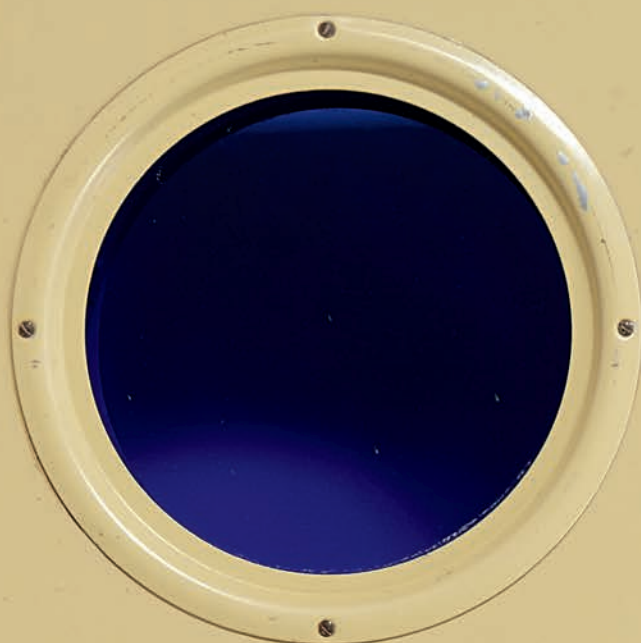


DESIGN

NEW YORK 11 JUNE 2013











PHILLIPS

DESIGN

SALE INFORMATION

NEW YORK SALE 11 JUNE 2013 at 11AM

AUCTION & VIEWING LOCATION

450 Park Avenue New York 10022

AUCTION

11 June 2013 at 11am

VIEWING

5-11 June

Monday – Saturday 10am – 6pm

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SALE DESIGNATION

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Front cover Marc Newson “*Orgone Chair*,” circa 1993, lot 87 (detail)

Back cover François-Xavier Lalanne “*Singe Avise (Grand)*,” circa 2005, lot 18 (detail)

Opposite Thomas Heatherwick, “*Extrusion*” bench, 2012, lot 89

1

JEAN ROYÈRE 1902-1981

Rare “Ondulation” lounge chair, circa 1951

Oak, goat hide.

32 $\frac{3}{8}$ x 23 x 30 $\frac{1}{4}$ in. (82.2 x 58.4 x 76.8 cm)

Estimate \$80,000-120,000

PROVENANCE

Private collection, Beirut

Acquired from the above by the present owner, circa 1998

LITERATURE

René Chavance, “Aménagements Officiels et Installations Privées par Jean Royère,” *Mobilier et Décoration*, October 1951, p. 23

Pierre Passebon, *Jean Royère: Mobilier*, exh. cat., Galerie du Passage, Paris, 1992, p. 83 for a similar example

Jean Royère, décorateur à Paris, exh. cat., Musée des Arts Décoratifs, Paris, 1999, p. 31 for a similar example

A recurrent motif in Jean Royère’s postwar decoration, undulations animate the top rails of chairs, the aprons of tables, and the raised panels of cabinet doors. In the “Foyer d’aujourd’hui,” his stand at the 1951 Salon des Arts Ménagers, Royère exhibited a dining suite comprising side chairs similar to the present lot. He later employed various models of “Ondulation” chairs for his decoration of the Scotch Club, a renowned restaurant on Avenue Charles de Gaulle in Beirut’s Raoucheh district.



A private commission by Jean Royère showing the present model chair, as illustrated in *Mobilier et Décoration*, October 1951





2

LUCIE RIE 1902-1995

Small bowl on foot, circa 1980

Porcelain, pure matte white glaze with golden manganese lip.

5¼ in. (13.3 cm) diameter

Impressed with artist's seal.

Estimate \$8,000-12,000

LITERATURE

Tony Birks, *Lucie Rie*, Catrine, 2009, p. 201 for a similar example

3

PROPERTY OF A NEW YORK COLLECTOR

MAGNUS STEPHENSEN 1903-1984

Rare chair, circa 1940

Nigerien leather, Cuban mahogany.

30¼ x 26½ x 17½ in. (76.8 x 67.3 x 44.5 cm)

Produced by Master Cabinetmaker A. J. Iversen, Denmark.

Estimate \$20,000-30,000



4

POUL HENNINGSEN 1894-1967

Large double-spiral wall light, from the Scala Cinema and Concert Hall, Århus Theater, circa 1955

Aluminum, painted aluminum, brass.

33 x 79 x 11½ in. (83.8 x 200.7 x 29.2 cm)

Estimate \$150,000-250,000

PROVENANCE

Scala Cinema and Concert Hall, Århus Theater, Århus, Denmark
Dansk Møbelkunst, Paris

LITERATURE

Tina Jørstian and Poul Eric Munk Nielsen, *Light Years Ahead, The Story of the PH Lamp*, Copenhagen, 1994, p. 268 for a period image

The present lot is one of 26 original double-spiral wall lights from the Scala Cinema and Concert Hall in Århus. In 1981 an extensive renovation dramatically reduced the size of the Scala, during which time 12 of these wall lights were deaccessioned and the other 14 remained *in situ*.



5

MÄRTA MÅÅS-FJETTERSTRÖM 1873-1941

“Rutig Grön Halvflossa” (checkered green half-pile) rug, designed 1938, produced after 1941

Handwoven wool on a flax and linen warp.

101 $\frac{5}{8}$ x 80 $\frac{3}{8}$ in. (258 x 204 cm)

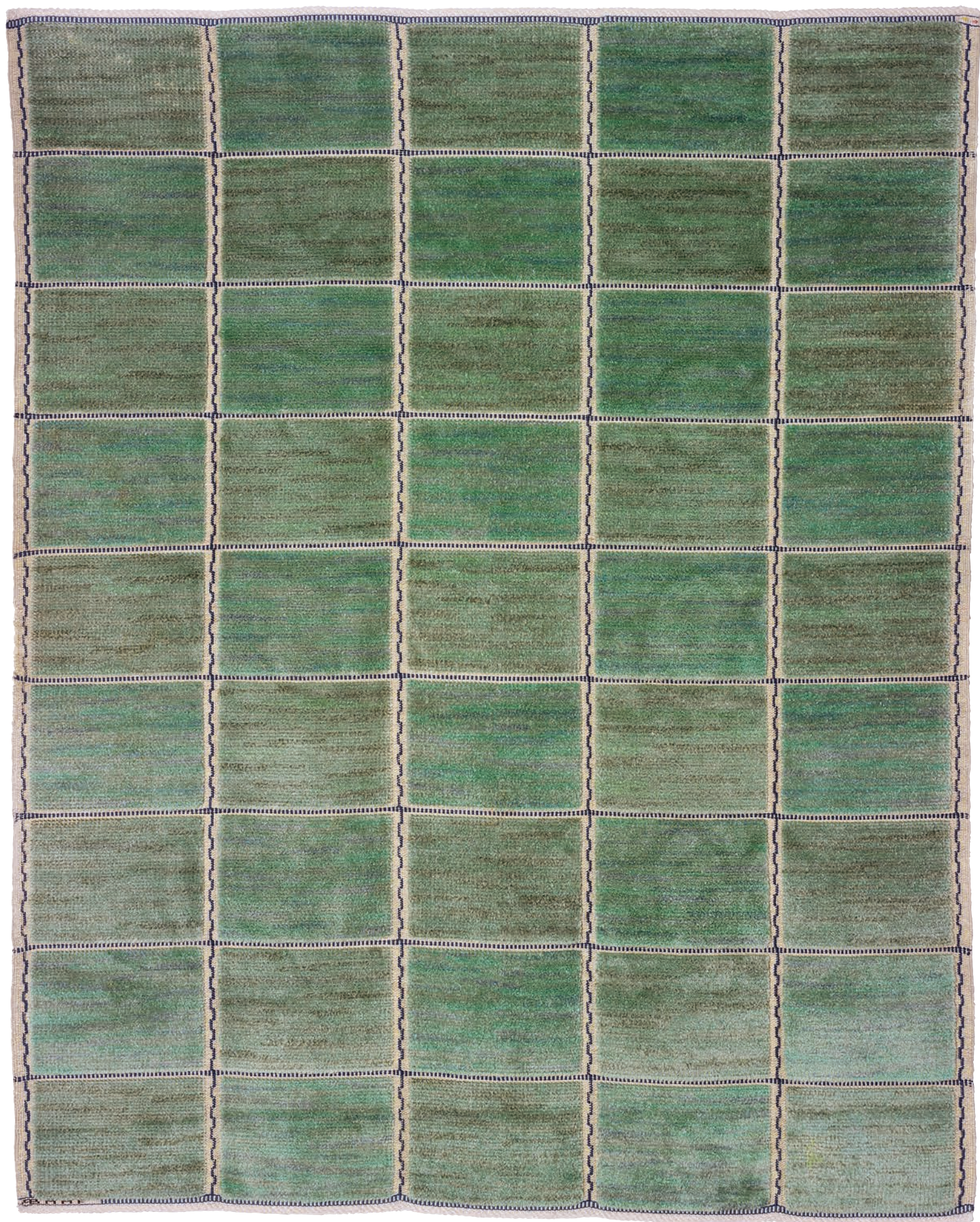
Manufactured by Märta Måås-Fjetterström AB, Båstad, Sweden.

Woven with manufacturer’s mark *AB MMF*.

Estimate \$20,000-30,000

LITERATURE

Märta Måås-Fjetterström: Märta flyger igen! 90 år med Märta Måås-Fjetterström, exh. cat., Liljevalchs konsthall, Stockholm, 2009, p. 135





6

PAAVO TYNELL 1890-1973

Three-armed ceiling light, model no. 9029, 1940s

Tubular brass, brass, amber glass.

35 $\frac{3}{8}$ in. (90 cm) drop; 21 $\frac{1}{4}$ in. (54 cm) diameter

Impressed with *TAITO, MADE IN FINLAND, 9029* and *TT*.

Estimate \$8,000-10,000

LITERATURE

Finland House Lighting: harmony in lighting for harmony in living, original designs by Paavo Tynell, sales catalogue, New York, p. 6

7

MARTIN OLSEN

Armchair, circa 1947

Birch, wool.

29½ x 27½ x 33½ in. (75 x 70 x 84 cm)

Manufactured by Vik & Blindheim, Norway.

Estimate \$10,000-15,000

LITERATURE

Form (Stockholm), 1947, p. 152 for a similar example





8

JEAN ROYÈRE 1902-1981

"Boomerang" coffee table, circa 1957

Lacquered wood, oak.

13 $\frac{7}{8}$ x 56 $\frac{3}{4}$ x 39 $\frac{1}{2}$ in. (35.2 x 144.1 x 100.3 cm)

Estimate \$10,000-15,000

PROVENANCE

Acquired directly from the designer by Salah Halwani, Beirut, 1957

Thence by descent to Fouad Salah Halwani

LITERATURE

Pierre-Emmanuel Martin-Vivier, *Jean Royère*, Paris, 2002, pp. 206, 246 for similar examples

Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère, Volume 1*, Paris, 2012, pp. 198-199 for similar examples

Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère, Volume 2*, Paris, 2012, p. 58 for a similar example

The original owners of the present and following lots, the Halwani family, were business partners and neighbors of Jean Royère and architect Nadim Majdalani in Beirut. Lot 8 and 9 will each be offered with a copy of the original 1957 invoice for furnishings purchased by the family from Jean Royère.

JEAN ROYÈRE 1902-1981*Pair of armchairs, circa 1957*

Mohair velvet, oak.

27¾ x 36 x 35 in. (70.5 x 91.4 x 88.9 cm)

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

Acquired directly from the designer by Salah Halwani, Beirut, 1957

Thence by descent to Fouad Salah Halwani

LITERATURERené Chavance, "Aménagements Officiels et Installations Privées par Jean Royère," *Mobilier et Décoration*, October 1951, pp. 27, 30 and 34 for similar examplesPierre Passebon, *Jean Royère Mobilier*, exh. cat., Galerie du Passage, exh. cat., Galerie du Passage, Paris, 1992, p. 45*Jean Royère*, exh. cat., Galerie Jacques Lacoste, Paris, 1999, p. 98 for a drawing of a similar examplePierre-Emmanuel Martin-Vivier, *Jean Royère*, Paris, 2002, p. 142Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère, Volume 1*, Paris, 2012, p. 147 for a drawing and pp. 148 and 282Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère, Volume 2*, Paris, 2012, pp. 92-93 for a drawing

10

PROPERTY OF A NEW YORK COLLECTOR

JEAN ROYÈRE 1902-1981

Ten-armed "Bouquet" wall light, circa 1950

Painted metal, paper shades.

33¼ x 42½ x 22 in. (84.5 x 108 x 55.9 cm)

Estimate \$40,000-60,000

PROVENANCE

Galerie Arcanes, Paris

LITERATURE

Gilbert Poillerat, *Ferronnerie d'aujourd'hui*, Paris, 1951, pl. 20

Jean Royère, décorateur à Paris, exh. cat., Musée des Arts Décoratifs, Paris, 1999, pp. 16-17, 159

Pierre-Emmanuel Martin-Vivier, *Jean Royère*, Paris, 2002, pp. 35, 151

Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère, Volume 1*, Paris, 2012, pp. 38, 79-80, 105, 163, 192, 196, 284

Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère, Volume 2*, Paris, 2012, pp. 104-105 for a drawing





11

PROPERTY OF A CALIFORNIA COLLECTOR

JEAN ROYÈRE 1902-1981

"Créneaux" low table, circa 1954

Gold-painted iron, glass.

11 $\frac{7}{8}$ x 24 x 12 in. (30.2 x 61 x 30.5 cm)

Estimate \$20,000-30,000

PROVENANCE

Alexandre Biaggi, Paris

Collection of Halsey Minor, San Francisco

Phillips de Pury & Company, New York, "The Halsey Minor Collection,"

June 9, 2010, lot 39

LITERATURE

Jean Royère, exh. cat. Galerie Jacques Lacoste, Paris, 1999, pp. 102-106 for tables with the *Créneaux* motif

Pierre-Emmanuel Martin-Vivier, *Jean Royère*, Paris, 2002, pp. 141, 147 for similar examples

Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère, Volume 2*, Paris, 2012, p. 68 for a similar dining table

12

JEAN ROYÈRE 1902-1981

Pair of armchairs, circa 1935

Fabric, oak.

Each: 29¾ x 37 x 40½ in. (74.5 x 94 x 103 cm)

Estimate \$50,000-70,000

LITERATURE

G. Brunon-Guardia, "Jean Royère," *Art et Décoration*, May 1935, p. 181

Pierre-Emmanuel Martin-Vivier, *Jean Royère*, Paris, 2002, pp. 57, 61 for drawings and p. 62



13

LUCIE RIE 1902-1995

Footed bowl, circa 1976

Porcelain, glassy yellow glaze.

7 $\frac{3}{8}$ in. (18.7 cm) diameter

Impressed with artist's seal.

Estimate \$9,000-14,000

LITERATURE

Tony Birks, *Lucie Rie*, Catrine, 2009, p. 156 for a similar example



14

LUCIE RIE 1902-1995

Footed bowl, circa 1980

Stoneware, matte blue glaze with golden manganese lip.

7 $\frac{5}{8}$ in. (19.4 cm) diameter

Impressed with artist's seal.

Estimate \$12,000-16,000

LITERATURE

Tony Birks, *Lucie Rie*, Catrine, 2009, p. 217 for a similar example





15

MERET OPPENHEIM 1913-1985

"Traccia" table, from the "Ultramobile" collection, designed 1939, executed 1970s

Bronze, gold-painted wood.

25¼ x 26¾ x 20⅞ in. (64.1 x 67.9 x 53 cm)

Manufactured by Simon International, Italy.

Estimate \$3,000-5,000

PROVENANCE

Phillips de Pury & Company, New York, "Saturday@Phillips," April 25, 2009, lot 10

LITERATURE

Virgilio Vercelloni, *Das Abenteuer Des Design: Gavina*, Milan, 1987, pp. 139 fig.

127, 142-43, 186-87, figs. 184-86

Jacqueline Burckhardt, *Meret Oppenheim: Beyond the Teacup*, New York, 1996, p. 46 for an early example

Martina Corgnati, *Meret Oppenheim*, exh. cat., Galleria del Gruppo, Milan, 1999, p. 105 for an early example



16

JEAN ROYÈRE 1902-1981

Fireplace hood, circa 1950

Painted and perforated steel.

35½ x 43 x 25¼ in. (90.5 x 109.2 x 64.1 cm)

Estimate \$10,000-15,000

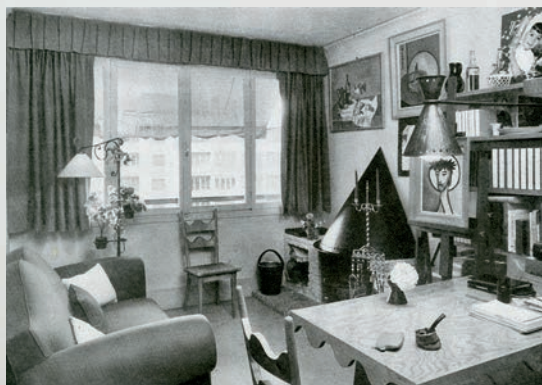
PROVENANCE

DeLorenzo Gallery, New York

Phillips de Pury & Company, New York, "20-21st Century Design,"
December 8, 2005, lot 145

LITERATURE

Jean de Hillerin and Roger Baschet, *Décoration de France, en Ville*,
Paris, 1960s, p. 138



The present model in an apartment decorated by Jean Royère,
as published in *Décoration de France, En Ville*, circa 1955

17

JEAN ROYÈRE 1902-1981

Six-armed "Jacques" chandelier, circa 1948

Gold-painted iron, paper shades.

58¼ in. (148 cm) drop, 30¾ in. (78 cm) diameter including shades

Estimate \$60,000-80,000

PROVENANCE

Private collection, France

LITERATURE

Charles Moreau, "Cheminées et Coins de Feu," Jean Royère, Première Série, Paris, 1950s, pl. 37 for table lamp design

Gilbert Poillerat, *Ferronnerie d'aujourd'hui*, Paris, 1950, pl. 22 for an eight-armed chandelier

Mobilier et Décoration, no. 1, January - February 1954, p. 297 for an eight-armed chandelier

Jean Royère, exh. cat., Galerie Jacques Lacoste, Paris, 1999, pp. 43, 47 for a six-armed floor lamp and p. 46 for an eight-armed chandelier

Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère, Volume 1*, Paris, 2012, p. 272 for an eight-armed chandelier and a six-armed floor lamp

Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère, Volume 2*, Paris, 2012, p. 39 for a three-armed chandelier and pp. 149, 327 for drawings



18

PROPERTY OF A EUROPEAN COLLECTOR

FRANÇOIS-XAVIER LALANNE 1927-2008

“Singe Avise (Grand)”, circa 2005

Patinated bronze.

46½ x 32 x 30 in. (118.1 x 81.3 x 76.2 cm)

Produced by Fonderie Bocquel, France. Number 7 from the edition of 8.

Lower back impressed with foundry mark *bocquel fd.* and underside of one foot with 7 / 8 and *fxl.*

Estimate \$400,000-600,000

PROVENANCE

Private European collection, acquired directly from the artist
Millon & Cornette de Saint Cyr, Paris, “Art Contemporain,” October 24,
2009, lot 59

LITERATURE

Pierre Bergé, Peter Marino, Reed Krakoff, *Claude + François-Xavier Lanne*, exh. cat., Paul Kasmin Gallery, New York and Ben Brown Fine Arts, London, 2007, p. 80 for the plaster
Daniel Abadie, *Lanne(s)*, Paris, 2008, p. 351
Paul Kasmin, *Les Lanne on Park Avenue*, exh. cat., New York, 2009, n.p. for a *très grand* example
Daniel Marchesseau, *Les Lanne*, exh. cat., Musée des Arts Décoratifs, Paris, 2010, pp. 108-109 for a *très grand* example
Les Lannes at Fairchild, exh. cat., *Paul Kasmin Gallery*, Fairchild Tropical Botanic Gardens, Coral Gables, Florida, 2010, n.p. for a *très grand* example
Paul Kasmin, *Claude & François-Xavier Lanne: Art, Work, Life*, New York, 2012, cover, passim for a *très grand* example

“Art is like life - it shouldn’t be so serious.”

FRANÇOIS-XAVIER LALANNE



“François-Xavier has an eye for combining the elegance of drawing with the strictness of forms.

Indeed, whatever can be easily conceived lends itself to being clearly expressed – a postulate which, to me, perfectly defines his character.

But he does his dreaming wide-awake, and invites us to do the same as we stand before his completed sculpture.”

CLAUDE LALANNE



19

PROPERTY OF A NEW YORK COLLECTOR

FRITS HENNINGSEN 1902-1971

Wingback armchair, circa 1935

Leather, mahogany.

44 $\frac{5}{8}$ x 26 $\frac{3}{8}$ x 41 in. (113.3 x 67 x 104.1 cm)

Produced by Master Cabinetmaker Frits Henningsen, Denmark.

Estimate \$40,000-50,000

PROVENANCE

Dansk Møbelkunst, Denmark

LITERATURE

Bodil Busk Laurse and Christian Holmsed Olesen, eds., *Mesterværker: 100 årsdansk møbelsnedkeri*, Copenhagen, 2003, p. 39

Angelika Taschen, *New New York Interiors*, Köln, 2008, illustrated pp. 218-219, 221





20

JEAN ROYÈRE 1902-1981

"Ondulation" andiron, circa 1950

Wrought iron.

7 $\frac{7}{8}$ x 16 $\frac{1}{2}$ x 12 $\frac{5}{8}$ in. (20 x 42 x 32.1 cm)

Estimate \$8,000-10,000

LITERATURE

A. Novi, *Cheminées et Coins De Feu*, Paris, 1954, pls. 36, 42, 46 for similar examples

Jean Royère, décorateur à Paris, exh. cat., Musée des Arts décoratifs, Paris, 1999, p. 122 for a drawing of a similar example

Pierre-Emmanuel Martin-Vivier, *Jean Royère*, Paris, 2002, p. 275 for a drawing of a similar example

Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère*, Volume 2, Paris, 2012, pp. 77 for a similar example and 345, 349 for drawings

21

PROPERTY OF A CALIFORNIA COLLECTOR

JEAN ROYÈRE 1902-1981

Sideboard, circa 1938

Zebrawood-veneered wood.

31½ x 63 x 17¾ in. (80 x 160 x 44.1 cm)

Produced by Gouffé, France.

Estimate \$40,000-60,000

PROVENANCE

Galerie Neosenso, Paris

Dakis Joannou, Athens, Greece

Christie's, New York, "Important 20th Century Decorative Art & Design,"
June 9, 2005, lot 119

Private collection, New York

Phillips de Pury & Company, New York, "Design," June 9, 2010, lot 38



22

LINE VAUTRIN 1913-1997

“Tudor” mirror, circa 1957

Talosel, mirrored glass.

20½ in. (51 cm) diameter

Reverse incised with *Line Vautrin • XII*.

Estimate \$18,000-20,000

PROVENANCE

Private collection, Paris

LITERATURE

Line Vautrin and Patrick Mauriès, *Line Vautrin: Miroirs*, Paris, 2004, p. 15

23

LINE VAUTRIN 1913-1997

“Soleil à Pointes No. 1” mirror, circa 1955

Talosel, convex mirrored glass.

9½ in. (24 cm) diameter

Reverse incised with *LINE VAUTRIN*.

Estimate \$12,000-15,000

PROVENANCE

Private collection, France

LITERATURE

Maison Jardin, no. 41, December 1956-January 1957, front cover for a similar example

Patrick Mauriès, *Line Vautrin: Miroirs*, exh. cat., Galerie Chastel-Maréchal, Paris, 2004, pp. 12, 14, 21, 26, 40 for period images with similar examples, pp. 70-71, 76-77, 104-05, 114-15 for various “Soleil à pointes” mirrors

23



22



YOICHI OHIRA b. 1946

Unique "Nastri e Murrine" vase, from the "Metamorfosi" series, 2000

Hand-blown glass canes with *murrine*, carved and polished.

8 $\frac{5}{8}$ in. (21.9 cm) high; 6 $\frac{1}{2}$ in. (16.5 cm) diameter

Executed by Livio Serena, master blower, and Giacomo Barbini, master cutter and grinder, Anfora, Murano, Italy. Underside incised with *Yoichi Ohira/m° L. Serena/m° G. Barbini/1 / 1 unico/ Friday 17-11-2000*.

Estimate \$8,000-12,000

PROVENANCE

Barry Friedman, Ltd., New York

Acquired from the above by the present owner, 2001

EXHIBITED

"Vetri Veneziani di Ohira: Opacità e Trasparenza 2000-2001," Barry Friedman Ltd., New York, February 8 - March 4, 2001

Yoichi Ohira: A Phenomenon in Glass: A Retrospective Exhibition, Barry Friedman Ltd., New York, September 19 - November 9, 2002

LITERATURE

Rosa Barovier Mentasti, William Warmus and Suzanne Frantz, *Yoichi Ohira: A Phenomenon in Glass*, exh. cat., Barry Friedman Ltd., New York, 2002, illustrated pp. 233, 283



YOICHI OHIRA b. 1946

Unique "Notturmo Veneziano" vase, from the "Metamorfosi" series, 2000

Hand-blown glass canes with powder inserts, polished.

5½ in. (14.3 cm) high; 7½ in. (18.1 cm) diameter

Executed by Livio Serena, master blower, and Giacomo Barbini, master cutter and grinder, Anfora, Murano, Italy. Underside incised with *Yoichi Ohira/m° L. Serena/m° G. Barbini/1 / 1 unico/Thursday 23-11-2000/murano*.

Estimate \$8,000-12,000

PROVENANCE

Barry Friedman, Ltd., New York

Acquired from the above by the present owner, 2001

EXHIBITED

"Vetri Veneziani di Ohira: Opacità e Trasparenza 2000-2001," Barry Friedman Ltd., New York, February 8 - March 4, 2001

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LITERATURE

Rosa Barovier Mentasti, William Warmus and Suzanne Frantz, *Yoichi Ohira: A Phenomenon in Glass*, exh. cat., Barry Friedman Ltd., New York, 2002, illustrated pp. 214, 382



26

PROPERTY OF A GENTLEMAN

EYRE DE LANUX 1894-1996

Side table, circa 1935

Straw marquetry-veneered wood.

15¾ x 27½ x 18⅞ in. (40 x 69.9 x 46 cm)

Estimate \$30,000-50,000

PROVENANCE

Collection of Eyre de Lanux

Private collection

Christie's, New York, "Important 20th-Century Decorative Art,"

December 13, 1996, lot 237





27

PROPERTY OF A GENTLEMAN

JEAN DUNAND 1877-1942

Gourd-form vase, circa 1913

Lacquered and hand-hammered bronze with applied gold leaf.

6 in. (15.2 cm) high

Underside impressed with *M.*

Estimate \$20,000-30,000

PROVENANCE

Collection of the artist

Thence by descent

P.I.A.S.A., Paris, "Objet d'Art et d'Ameublement," June 19, 2002, lot 80

LITERATURE

Felix Marcilhac, *Jean Dunand: His Life and Works*, New York, 1991, pp.297-303, figs. 914, 938, 955, 977 for similar gourds

28

PROPERTY OF A GENTLEMAN

JEAN DUNAND 1877-1942

Vase, circa 1930

Stencil lacquered and hand-hammered bronze with applied silver.

5¾ in (14.6 cm) high

Underside incised with *JEAN DUNAND*.

Estimate \$20,000-30,000

PROVENANCE

Sotheby's, London, "Fine Decorative Arts & Design From 1870," September 22, 2005, lot 86



29

PROPERTY OF A GENTLEMAN

ANDRÉ SORNAY 1902-2000

Side chair, 1920s

Ebonized Oregon pine-veneered plywood, stained oak, brass, brass *cloutage* decoration, felt.

34¾ x 18¾ x 19⅞ in. (88.3 x 47.6 x 50.5 cm)

Inside of one leg impressed with *FRANCE/SORNAY/ETRANGER*.

Estimate \$4,000-6,000

PROVENANCE

Christie's, London, "The Chair," November 9, 2000, lot 72

LITERATURE

Thierry Roche, *Les arts décoratifs à Lyon 1910 à 1950*, Lyon, 1999, p. 41

Thierry Roche, *André Sornay*, Lyon, 2002, p. 107



30

MARC DU PLANTIER 1901-1975

Table lamp, 1950s

Bronze-plated iron, mahogany, faux-parchment shade.
26 in. (66 cm) high

Estimate \$40,000-50,000

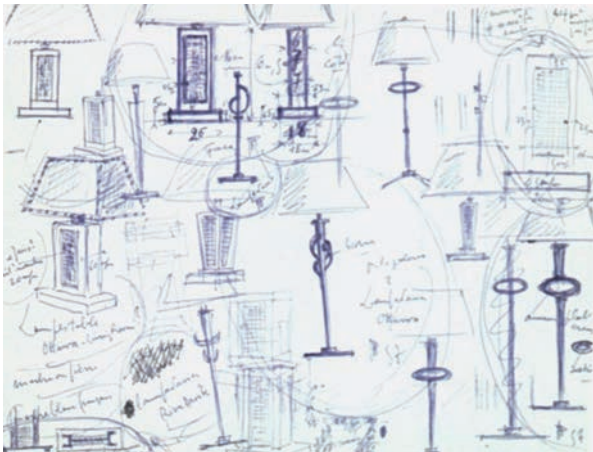
PROVENANCE

Private collection, Barcelona

Acquired directly from the above by the present owners, circa 1985

LITERATURE

Yves Badetz, *Marc du Plantier*, France, 2010, p. 291 for a drawing



Marc du Plantier, Drawings for lamps, circa 1958



31

PROPERTY OF A GENTLEMAN

EMILE-JACQUES RUHLMANN 1879-1933

Rug, from the collection of Jacques Doucet, Paris, circa 1920

Wool pile, cotton warp and fringe.

70 x 27 in. (177.8 x 68.6 cm)

Estimate \$18,000-24,000

PROVENANCE

Collection of Jacques Doucet, Paris

Private Collection

Christie's, Paris, "Arts Décoratifs du XXè Siècle et Design," May 16, 2007, lot 222

LITERATURE

Florence Camard, *Ruhlmann*, Paris, 1983, p. 264

Emmanuel Bréon, *Jacques-Émile Ruhlmann: The Designer's Archives: Furniture*, Paris, 2004, p. 37



32

PROPERTY OF A CALIFORNIA COLLECTOR

ANDRÉ SORNAY 1902-2000

Pair of armchairs, 1930s

Ebonized wood, macassar ebony, leather, painted brass.

Each: 38½ x 25½ x 27¾ in. (97.8 x 63.8 x 70.5 cm)

Estimate \$10,000-15,000

PROVENANCE

Artcurial – Briest- Poulain - F. Tajan, Paris, “Art deco,” June 8, 2010, lot 133

LITERATURE

Thierry Roche, *André Sornay*, Lyon, 2002, pp. 16, 159 for similar examples





33

JOSEF FRANK 1885-1967

Pair of Thebes stools, designed 1941

Cherry, leather, brass.

Each: 15½ x 20½ x 16½ in. (38.4 x 52.1 x 42.2 cm)

Manufactured and retailed by Svenskt Tenn, Sweden.

Estimate \$6,000-8,000

LITERATURE

Nina Stritzler-Levine, *Josef Frank: Architect and Designer: An Alternative Vision of the Modern Home*, New York, 1996, p. 245

Estrid Ericson, *Svenska Arkitekter och Formgivare*, Stockholm, 2011, p. 158

PROPERTY OF A GENTLEMAN

TÉTARD FRÈRES

"Trocadero" flatware service for twelve, circa 1925

Silver, stainless steel, ivory. Comprising 12 dinner forks, 12 luncheon forks, 11 salad forks, 12 shrimp forks, 12 soup spoons, 12 dinner spoons, 12 dinner knives, 11 luncheon knives, 12 butter knives, cheese knife, serving spoon, serving fork, cake server, ladle and fish server (112).

Dinner knife: 9 in. (22.9 cm) long

Silver pieces impressed with hallmarks, luncheon and dinner knives impressed with TÉTARD FRÈS./PARIS.

Estimate \$18,000-24,000

PROVENANCE

Gordon Watson, London

Sotheby's, London, "Gordon Watson: The End of a Chapter," May 3, 2006, lot 383



35

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

JEAN-MICHEL FRANK 1895–1941

Rare daybed, circa 1930

Bleached shagreen-covered wood, oak-veneered wood, silk satin.
29½ x 71 x 27¾ in. (74 x 180.3 x 70.5 cm)

Underside impressed with *J.M. FRANK* and *16013*. Together with a certificate of authenticity from the Comité Jean-Michel Frank.

Estimate \$200,000-300,000

PROVENANCE

Millon et Robert, Drouot Montaigne, Paris, “Art nouveau, Art déco,”
March 25-27, 1997, lot 172
Acquired from the above

EXHIBITED

“Jean-Michel Frank: un décorateur dans le Paris des années 30,” Fondation
Pierre Bergé-Yves Saint Laurent, Paris, October 2, 2009-January 3, 2010

LITERATURE

Pierre-Emmanuel Martin-Vivier, *Jean-Michel Frank: un décorateur dans le
Paris des années 30*, Paris, 2009, illustrated p. 116

The present lot was exhibited at the Fondation Pierre Bergé-Yves Saint Laurent, Paris, from October 2, 2009 to January 3, 2010 in “Jean-Michel Frank: un décorateur dans le Paris des années 30,” curated by Pierre-Emmanuel Martin-Vivier and designed by Jacques Grange. The exhibition comprised furniture and objects created by Frank as well as Alberto Giacometti, Salvador Dalí, and Christian Bérard.



A period image of the present model, 1930s





“If Frank were still alive, he would perhaps be the great decorator of the future... Frank had an unusual sense of harmony in his arrangements. He was one of those very few decorators able to lend elegance to furniture and modern décors.”

CECIL BEATON

36

ALBERTO GIACOMETTI 1901-1966

for Jean-Michel Frank 1895-1941

"Calabash" table lamp, circa 1937

Alabaster.

39 in. (99.1 cm) high

Estimate \$80,000-120,000

PROVENANCE

Private collection, Paris

Sotheby's, Paris, "Paintings and XXe Century Art Déco," November 17, 2004, lot 112

LITERATURE

Pierre-Emmanuel Martin-Vivier, *Jean-Michel Frank: The Strange and Subtle Luxury of the Parisian Haute-Monde in the Art Deco Period*, New York, 2008, p. 282

"Calabash" table lamps were designed by Alberto Giacometti for Jean-Michel Frank and were produced in a variety of materials including yellow, pink and gold plaster as well as marble and alabaster.

The present lot has been authenticated by the Fondation Alberto et Annette Giacometti and is registered in the Alberto Giacometti Database, the online catalogue of authentic works by the artist.



37

JEAN-MICHEL FRANK 1895–1941

Side table, circa 1924

Walnut, parchment.

17¾ x 16 1.2 x 16½ in. (45.1 x 43.7 x 41.9 cm)

Produced by Chanaux & Pelletier, France. Impressed with *cp* and numbered 6425.

Together with a copy of the certificate of authenticity from the Comité Jean-Michel Frank.

Estimate \$80,000-120,000

PROVENANCE

Galerie Anne-Sophie Duval, Paris

Collection of Yves Saint Laurent and Pierre Bergé, Paris

Christie's, Paris, "Collection Yves Saint Laurent et Pierre Bergé," February 23-29, 2009, lot 316

LITERATURE

Léopold Diego Sanchez, *Jean-Michel Frank*, Paris, 1997, p. 211 for a similar example

Pierre-Emmanuel Martin-Vivier, *Jean-Michel Frank: The Strange and Subtle Luxury of the Parisian Haute-Monde in the Art Deco Period*, New York, 2008, pp. 32, 137

Pierre-Emmanuel Martin-Vivier, *Jean-Michel Frank: un décorateur dans le Paris des années 30*, Paris, 2009, p. 94 for a similar example



(top of the present lot)



38

JEAN-MICHEL FRANK 1895–1941

Bibliothèque, circa 1935

Sycamore.

27¼ x 51 x 15¾ in. (69.2 x 129.5 x 40 cm)

Produced by Chanaux & Company, France. Impressed with *J.M. FRANK*,
CHANAUX & CO., MADE IN FRANCE and numbered 20744.

Estimate \$70,000-90,000

PROVENANCE

Collection of Adolphe Chanaux, Paris

Maunier & Anselme, Toulon, “Vente de Madame Adolphe Chanaux,”

December 18, 1989, lot 28

Private collection, Paris



39

PROPERTY OF A NEW YORK COLLECTOR

RENÉ COULON 1908-1997

Armchair, circa 1938

Tempered glass, coated canvas.

29⁵/₈ x 29¹/₄ x 26¹/₂ in. (75.2 x 74.3 x 67.3 cm)

Produced by the Glaceries de Saint-Gobain, France. Each panel etched with *Glace Sécurit*.

Estimate \$30,000-40,000

PROVENANCE

Galerie Chastel-Maréchal, Paris

Sotheby's, New York, "Important 20th Century Design Including the Charles M. Pratt Desk and Chair by Greene & Greene," December 16, 2010, lot 96

LITERATURE

Yvonne Brunhammer, *Le Mobilier Français: 1930-1960*, Paris, 1997, front cover, p. 82 for a similar example

Maurice Hamon and Caroline Mathieu, *Saint-Gobain 1665-1937: Une entreprise devant l'histoire*, exh. cat., Musée d'Orsay, Paris, 2006, p. 173 for the chair exhibited in the Saint-Gobain pavilion in 1937, p. 174





40

LUDWIG MIES VAN DER ROHE 1886-1969

Pair of chairs, model no. MR 10, circa 1930

Painted tubular steel, woven cane.

31 $\frac{5}{8}$ x 18 $\frac{1}{4}$ x 29 $\frac{3}{4}$ in. (80.3 x 46.4 x 75.6 cm)

Manufactured by Gebrüder Thonet, Germany.

Estimate \$8,000-12,000

PROVENANCE

Private Collection, UK, acquired in Berlin before 1933

Thence by descent

Bonhams, London, "Vision 21," April 26, 2006, lots 106 and 107

LITERATURE

Mies van der Rohe: Architecture and Design in Stuttgart, Barcelona, Brno, exh. cat., Vitra Design Museum, Weil am Rhein, 1998, pp. 32, 35, 49, 78, 201, 205

Christiane Lange, *Ludwig Mies van der Rohe & Lilly Reich: Furniture and Interiors*, Krefeld, 2006, pp. 56, 79-80, 151

Helmut Reuter and Birgit Schulte, eds., *Mies and Modern Living: Interiors, Furniture, Photography*, Ostfildern, 2008, pp. 107, 126, 139

LUDWIG MIES VAN DER ROHE 1886-1969

Table, model no. MR 515, circa 1931-1932

Chromium-plated tubular steel, colored glass.

24 in. (61 cm) high; 35¼ in. (89.5 cm) diameter

Manufactured by Gebrüder Thonet, Germany.

Estimate \$4,000-6,000

PROVENANCE

Carolyn J. Springborn

Christie's East, New York, "Important Design," November 27, 1999, lot 8

LITERATURE

Mies van der Rohe: Architecture and Design in Stuttgart, Barcelona, Brno, exh. cat., Vitra Design Museum, Weil am Rhein, 1998, p. 121, fig. 23





42

LE CORBUSIER 1887-1965

Wall light, circa 1955

Painted aluminum.

8¾ x 15½ x 5⅞ in. (22.2 x 38.4 x 14.9 cm)

Reverse painted with *MARSEILLE*.

Estimate \$3,000-5,000

PROVENANCE

Galerie Jousse-Seguin, Paris

LITERATURE

Eric Touchaleaume and Gerald Moreau, *Le Corbusier, Pierre Jeanneret: The Indian Adventure - Design-Art-Architecture*, Paris, 2010, p. 600 for a similar example, model no. LC-LU-07-A

43

LE CORBUSIER 1887-1965

Stool, from the Maison du Brésil, Cité Internationale Universitaire de Paris, circa 1956-1959

Oak, oak-veneered wood.

10 x 16 $\frac{7}{8}$ x 13 in. (25.4 x 42.9 x 33 cm)

Estimate \$20,000-30,000

PROVENANCE

Galerie Jousse-Seguin, Paris

LITERATURE

Jacques Lucan, *Le Corbusier: une encyclopédie*, exh. cat., Centre Georges Pompidou, Paris, 1987, p. 362

Elisabeth Vedrenne, *Le Corbusier: Memoire de Style*, Paris, 1998, pp. 62, 66, 79





44

POUL HENNINGSEN 1894-1967

Early large ceiling light, type PH 6/5 shades, circa 1926-1929

Copper, nickel-plated and painted metal.

19 $\frac{3}{8}$ in. (50 cm) diameter; variable drop

Manufactured by Louis Poulson, Denmark.

Shade interior impressed with *PAT. APP.*

Estimate \$12,000-15,000

LITERATURE

Tina Jørstian and Poul Erik Munk Nielsen, eds., *Light Years Ahead: The Story of the PH Lamp*, Copenhagen, 1994, pp. 159 and 171 for a drawing

45

PIERRE JEANNERET 1887-1965

"Office" desk and chair designed for the administrative buildings, Chandigarh, model nos. PJ-BU-02-A and PJ-SI-28-A, circa 1957

Indian rosewood, teak, leather, cane.

Chair: 29¾ x 20½ x 21½ in. (75.6 x 51.1 x 54.6 cm)

Desk: 28¼ x 48¼ x 32½ in. (71.8 x 122.6 x 81.6 cm)

Estimate \$20,000-25,000

PROVENANCE

Chandigarh, India

LITERATURE

Eric Touchaleaume and Gerald Moreau, *Le Corbusier, Pierre Jeanneret: The Indian Adventure - Design-Art-Architecture*, Paris, 2010, pp. 191, 343, 562 for the chair, pp. 200-201, 572 for the table



PROPERTY FROM A CORPORATE COLLECTION

JEAN PROUVÉ 1901-1984

Pair of doors, designed for the Maisons Tropicales, circa 1949

Painted steel, aluminum, colored glass, clear glass, wood.

Each door: 116 x 37½ x 2 in. (294.6 x 95.6 x 5.1 cm)

Manufactured by Les Ateliers Jean Prouvé, France

Estimate \$80,000-120,000

PROVENANCE

Galerie 54, Paris

Acquired from the above by the present owner, 1991

LITERATURE

"Le bureau d'information de Brazzaville," *Revue de l'Aluminium*, no. 185, 1952, pp. 58-60

Galerie Jousse Seguin and Galerie Enrico Navarra, *Jean Prouvé*, Paris, 1998, p. 218 for a Maison Tropicale

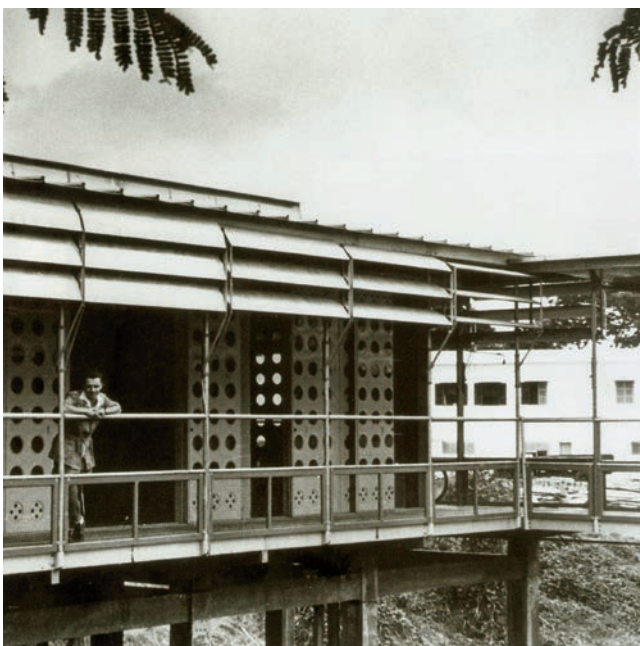
Jean Prouvé Constructeur 1901-1984, exh. cat., Musée des Beaux-Arts, Paris, 2001, p. 101 for a Maison Tropicale

Laurence Allégret and Valérie Vaudou, eds., *Jean Prouvé et Paris*, Paris, 2001, p. 138 for a Maison Tropicale

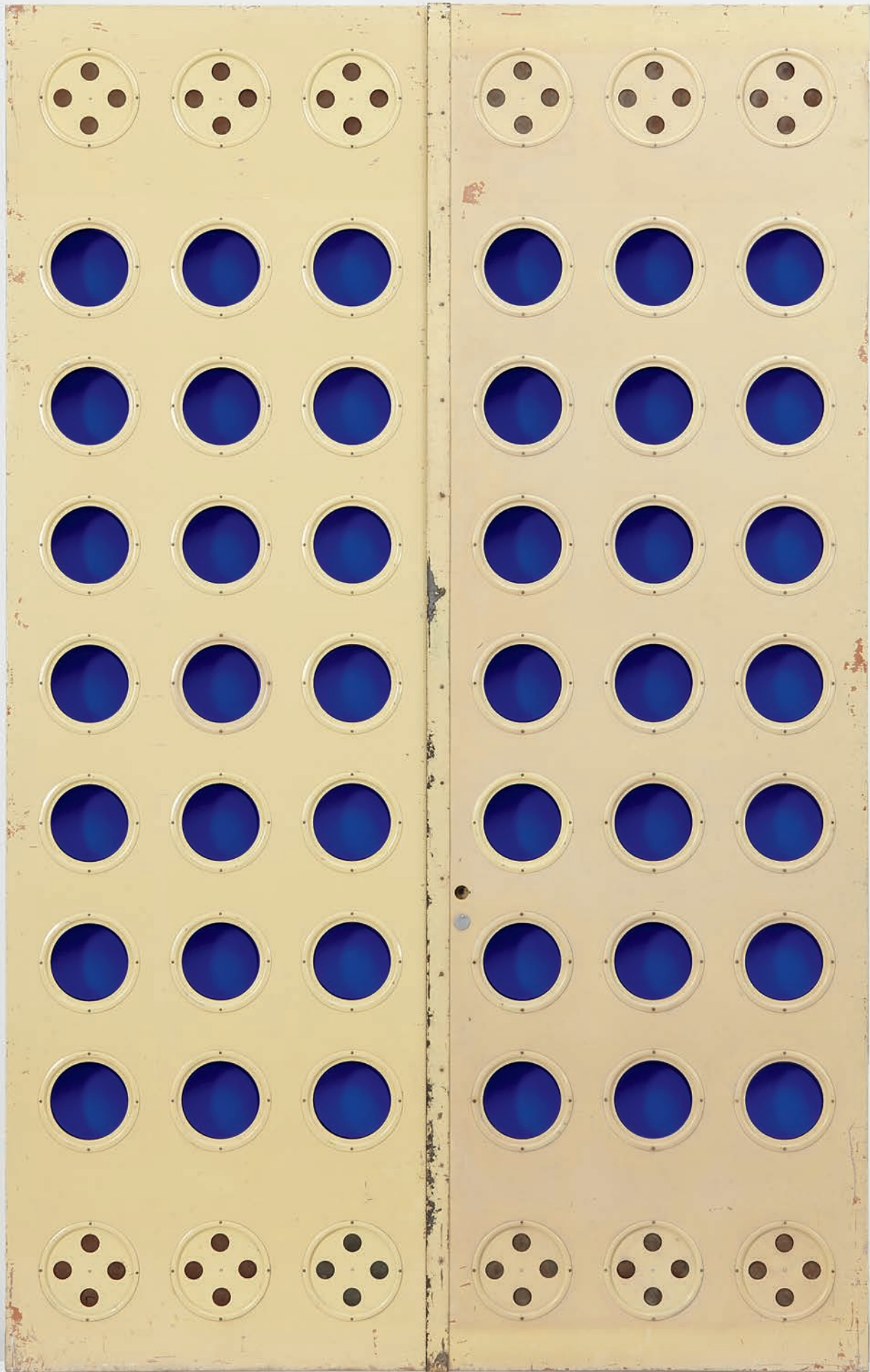
Peter Sulzer, *Jean Prouvé: Œuvre Complète / Complete Works, Volume 3: 1944-1954*, Basel, 2005, figs. 15-18, 1094.1,6, 1094.1,8, 1094.1,9 for a Maison Tropicale prototype

Galerie Patrick Seguin, *Jean Prouvé, Volume 2*, Paris, 2007, p. 534 for a Maison Tropicale

Catherine Dumont d'Ayot, Bruno Reichlin and Alexander von Vegesack, *Jean Prouvé: The Poetics of the Technical Object*, Milan, 2007, pp. 155, 157 and 210-211 for a Maison Tropicale

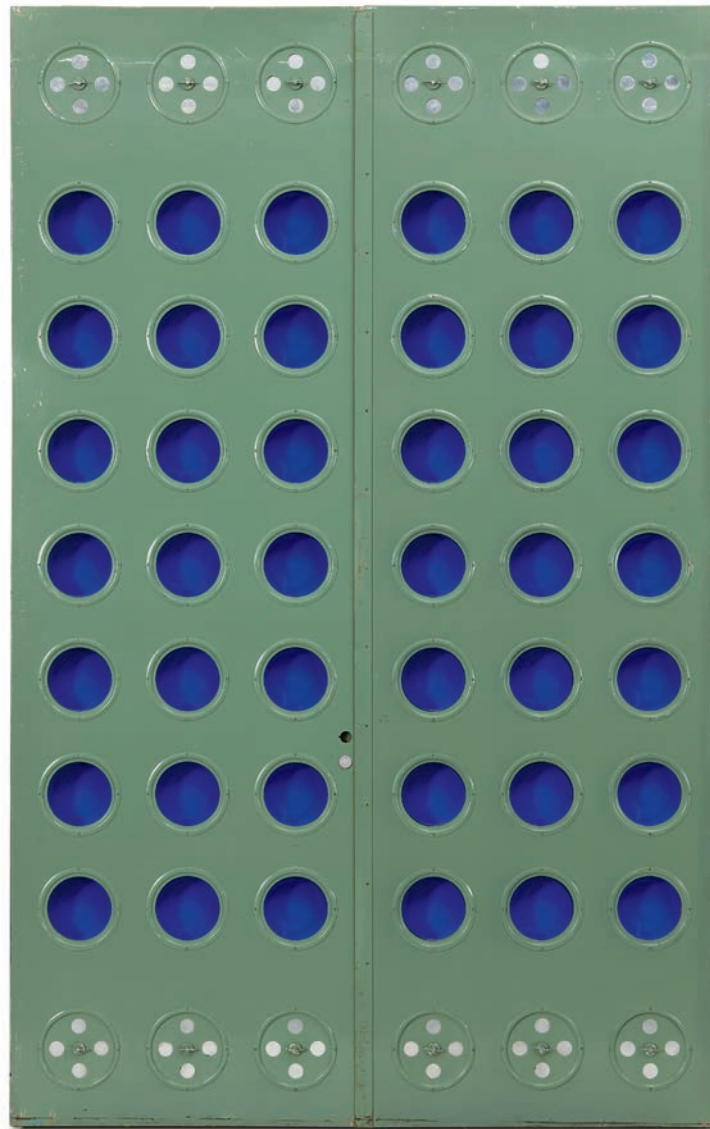


A Maison Tropicale in Brazzaville, circa 1950, showing the present model doors *in situ*.



“Jean Prouvé is a pragmatist—a St. Thomas of design. A realist...Never pretentious, he is above all interested in basic objects: a chair, a table, a house. He simply has the great ambition to confront the basic.”

JEAN NOUVEL



Between 1949 and 1951 Jean Prouvé produced three pre-fabricated houses for the French colonies in West Africa. The French government commissioned these designs following World War II, partly out of support for the aluminum industry, and also in keeping with the tradition of sending pre-fabricated structures to the colonies. These “Maisons Tropicales” were designed differently than his earlier pre-fabricated structures intended for a European climate. The “Maison Tropicales” were intended to shelter against the extreme weather of the region with roofs that extended from the exterior walls to shelter

a patio ventilated with retractable shutters. The façades were made up of four types of components: solid panels, window panels, glass panels and door panels with portholes. The present two door panels were produced for a Maisons Tropicales, though they were never used. Ultimately, only three Maison Tropicales were ever built and shipped, partly as a result of the time and expense involved in their production, but also because they did not suit the taste of French bureaucrats living in the colonies. It is likely for this reason that the present doors were still at the Maxéville factory when it closed in 1953.



47

GRETA MAGNUSSON-GROSSMAN 1906-1999

"Grasshopper" floor lamp, model no. 831, 1950s

Painted aluminum, painted tubular metal, brass.

59 x 14 $\frac{5}{8}$ x 14 $\frac{5}{8}$ in. (149.5 x 37 x 37 cm) fully extended

Manufactured by Bergboms Malmö, Sweden. Exterior of shade with manufacturer's paper label *S* and interior impressed *G-33-BERGBOM*.

Estimate \$6,000-8,000

LITERATURE

Everyday Art Quarterly, no. 12, Autumn 1949, p. 5

Lily Kane, *Greta Magnusson Grossman: Designer*, New York, 2000, p. 6

Evan Snyderman and Karin Åberg Wærn, eds. *Greta Grossman, A Car and Some Shorts: One Architect's Journey from Sweden to Southern California*, Stockholm, 2010, pp. 36, 43

Wendy Kaplan, ed., *Living in a Modern Way: California Design 1930-1965*, Cambridge, 2011, pp. 7, 103



48

GRETA MAGNUSSON-GROSSMAN 1906-1999

"Grasshopper" floor lamp, model no. 831, 1950s

Painted aluminum, painted tubular metal, brass.

59 x 14 $\frac{5}{8}$ x 14 $\frac{5}{8}$ in. (149.5 x 37 x 37 cm) fully extended

Manufactured by Bergboms Malmö, Sweden. Exterior of shade with manufacturer's paper label *S* and interior impressed *G-33-BERGBOM*.

Estimate \$6,000-8,000

LITERATURE

See previous lot



49

MARCEL BREUER 1902-1981

"Long Chair", circa 1935

Bent birch, plywood.

29 x 55¼ x 24¼ in. (73.7 x 140.3 x 61.6 cm)

Manufactured by Isokon Furniture Company Ltd., UK.

Estimate \$10,000-15,000

PROVENANCE

Mandalian Paillard, Paris, 2008

LITERATURE

Christopher Wilk, *Marcel Breuer Furniture and Interiors*, exh. cat., The Museum of Modern Art, New York, 1981, p. 127 and 132 for a drawing
Jack Pritchard, *View from a Long Chair: the memoirs of Jack Pritchard*, London, 1984, front cover, frontispiece, pp. 90, 113, 120, 179
Derek E. Ostergard, ed., *Bent Wood and Metal Furniture: 1850 - 1946*, exh. cat., The American Federation of Arts, New York, 1987, pp. 159, 321, 322
Magdalena Droste, Manfred Ludewig and Bauhaus Archiv, *Marcel Breuer Design*, Germany, 1994, pp. 28-29, 132-133





50

PROPERTY OF A GENTLEMAN

CHARLOTTE PERRIAND 1903-1999

Set of nine wall lights, model no. CP1, 1960s

Painted metal.

Each: 5 x 6¼ x 2⅝ in. (12.7 x 15.9 x 6.7 cm)

Editioned by Galerie Steph Simon, Paris.

Estimate \$7,000-9,000

PROVENANCE

Sotheby's, Paris, "Arts decoratifs du XX siècle," May 24, 2002, lots 213-215

LITERATURE

Charlotte Perriand: Un Art de Vivre, exh. cat., Musée des Arts Décoratifs, Paris, 1985, p. 52

JEAN PROUVÉ 1901-1984

"Antony" chair, model no. 356, circa 1955

Bent plywood seat, painted steel, aluminum.

34 $\frac{3}{8}$ x 19 $\frac{7}{8}$ x 27 $\frac{1}{2}$ in. (87.3 x 50.5 x 69.9 cm)

Base manufactured by Les Ateliers Jean Prouvé or Steph Simon, France.

Estimate \$8,000-12,000

LITERATURE

Galleries Jousse Seguin and Galerie Enrico Navarra, *Jean Prouvé*, Paris, 1998, pp. 148, 163

Peter Sulzer, *Jean Prouvé: Œuvre Complète, Volume 3: 1944-1954*, Basel, 2005, p. 272, figs. 1243, 1243.R

Galerie Patrick Seguin and Sonnabend Gallery, *Jean Prouvé, Volume 1*, Paris, 2007, pp. 69, 74, 119, 127, 136, 146, 174, 177, 181, 189

Galerie Patrick Seguin, *Jean Prouvé, Volume 2*, Paris, 2007, pp. 271, 278-281, 511



CHARLOTTE PERRIAND 1903-1999

Bibliothèque, circa 1954

Ash-veneered wood, painted bent steel, mahogany, oak.

80½ x 120½ x 26½ in. (203.5 x 305 x 67.3 cm)

Manufactured by Les Ateliers Jean Prouvé, France.

Estimate \$200,000-300,000

PROVENANCE

Galerie Steph Simon, Paris

Private collection, Morzine, France

Thence by descent to the present owner

LITERATURE

Galleries Jousse Seguin and Galerie Enrico Navarra, *Jean Prouvé*, Paris,

1998, p. 153 for a similar example

Mary McLeod, ed., *Charlotte Perriand: An Art of Living*, New York, 2003, pp.

230-231 for a similar example

Peter Sulzer, *Jean Prouvé: Œuvre Complète / Complete Works, Volume 3:*

1944-1954, Basel, 2005, p. 260, cat. no. 1240.2,2 for a similar example

Jacques Barsac, *Charlotte Perriand: Un art d'habiter 1903-1959*, Paris, 2005,

p. 369 for a similar example

Galerie Patrick Seguin, *Jean Prouvé, Volume 2*, Paris, 2007, p. 495 for a

similar example



53

PROPERTY OF A NEW YORK COLLECTOR

ALEXANDRE NOLL 1890-1970

Untitled, circa 1970

Elm.

22½ x 14 x 7¼ in. (57.2 x 35.6 x 18.4 cm)

Incised *ANoll*.

Estimate \$120,000-180,000

PROVENANCE

Galerie du Passage, Paris

Acquired from the above, 1999

EXHIBITED

"Alexandre Noll - sculptures sur bois," Centre Technique du Bois, Paris, June 11-July 12, 1970

"Alexandre Noll, Tabletterie, Mobilier, Sculptures," Galerie du Passage, Paris, May 5-June 29, 1999

LITERATURE

Olivier Jean-Elie and Pierre Passebon, *Alexandre Noll*, Paris, 1999, illustrated pp. 111 and 114

Angelika Taschen, *New New York Interiors*, Köln, 2008, illustrated p. 223



The present lot exhibited at the Centre Technique du Bois, Paris, 1970.





“The virtue of Noll’s sculptures comes from the way they find a resolution between pure thought...and primitive, material beauty...”

RENÉE MOUTARD-ULDRY





JEAN PROUVÉ 1901-1984

Set of six "Métropole" chairs, model no. 305, circa 1950

Painted steel, plywood.

32 x 19 x 19 in. (81.3 x 48.3 x 48.3 cm)

Manufactured by Les Ateliers Jean Prouvé, France.

Estimate \$40,000-60,000

PROVENANCE

DeLorenzo 1950, New York

Private collection, New York, acquired from the above, 1980s

Private collection, Connecticut

LITERATURE

Galleries Jousse Seguin and Galerie Enrico Navarra, *Jean Prouvé*, Paris, 1998, pp. 41, 46, 143, 152, 167, 174, 183

Peter Sulzer, *Jean Prouvé: Œuvre Complète, Volume 3: 1944-1954*, Basel, 2005, pp. 35, 209, fig. 1207.2

Galerie Patrick Seguin and Sonnabend Gallery, *Jean Prouvé, Volume 1*, Paris, 2007, pp. 68-69, 109, 143, 147, 157, 159, 185, 193, 199, 203

Galerie Patrick Seguin, *Jean Prouvé, Volume 2*, Paris, 2007, pp. 234, 266-269, 500



55

PROPERTY OF A CALIFORNIA COLLECTOR

LE CORBUSIER and PIERRE JEANNERET 1897-1965, 1896-1967

Two ventilator shutters from the administrative buildings, Chandigarh, India, model no. LC-EA-05-A, circa 1958

Aluminum shutters, together with later oak and metal frames.

134 $\frac{3}{8}$ x 47 $\frac{1}{8}$ x 23 $\frac{5}{8}$ in. (341.3 x 119.7 x 60 cm)

Estimate \$50,000-70,000

PROVENANCE

Chandigarh, India

Artcurial, Paris, "Modern Design for Living," April 15, 2008, lot 81

LITERATURE

Eric Touchaleaume and Gerald Moreau, *Le Corbusier, Pierre Jeanneret: The Indian Adventure – Design-Art-Architecture*, Paris, 2010, pp. 260-261 and 604



Pierre Jeanneret with the present model shutters, the Assembly, Chandigarh, circa 1958





56

PROPERTY OF A GENTLEMAN

WALTER GROPIUS 1883-1969

Set of door handles, circa 1922

Nickel-plated bronze, steel.

Each handle: 4 in. (10.2 cm) long

Manufactured by S. A. Loevy, Germany.

Lock plate impressed with *VERVLOET-FAES/BRUSSELS*.

Estimate \$3,000-4,000

PROVENANCE

Private collection, Dessau, Germany

Private collection, Berlin, Germany

Phillips de Pury & Company, New York, "20-21st Century Design Art,"

December 8, 2003, lot 60

LITERATURE

Klaus Weber, *Die Metallwerkstatt am Bauhaus*, exh. cat., Bauhaus-Archiv

Museum für Gestaltung, Berlin, 1992, p. 208, cat. nos. 168 and 169 for

similar examples

57

PIERRE JEANNERET 1887-1965

Two stools from Punjab University, Chandigarh, India, model no. PJ-SI-22-A, circa 1965

Teak, iron.

Each: 24 in. (61 cm) high

Estimate \$4,000-6,000

PROVENANCE

Punjab University, Chandigarh, India

Private collection

Wright, Chicago, "Important Design,"

December 13, 2012, Lot 307

LITERATURE

Eric Touchaleaume and Gerald Moreau,

Le Corbusier, Pierre Jeanneret: The Indian Adventure - Design-Art-Architecture, Paris, 2010, pp. 103 and 560



58

PIERRE JEANNERET 1887-1965

Two stools from Punjab University, Chandigarh, India, model no. PJ-SI-22-A, circa 1965

Teak, iron.

Each: 24 in. (61 cm) high

Estimate \$4,000-6,000

PROVENANCE

Punjab University, Chandigarh, India

Private collection

Wright, Chicago, "Important Design,"

December 13, 2012, Lot 308

LITERATURE

Eric Touchaleaume and Gerald Moreau,

Le Corbusier, Pierre Jeanneret: The Indian Adventure - Design-Art-Architecture, Paris, 2010, pp. 103, 560







59

PROPERTY OF A CALIFORNIA COLLECTOR

JEAN PROUVÉ 1901-1984

Large room divider, circa 1959

Perforated aluminum, painted bent sheet steel.

72¼ x 237¾ x 15½ in. (183.5 x 603.9 x 39.4 cm)

Manufactured by Les Ateliers Jean Prouvé, France.

Estimate \$80,000-120,000

PROVENANCE

DeLorenzo 1950, New York

LITERATURE

Galleries Jousse Seguin and Galerie Enrico Navarra, *Jean Prouvé*, Paris, 1998, pp. 158-159 for a similar example

Galerie Patrick Seguin, *Jean Prouvé, Volume 2*, Paris, 2007, pp. 463, 467 for a similar example

AN IMPORTANT SUITE FROM CASA DORIA, TURIN

LOTS 60-61

60

STUDIO BBPR

Gianluigi Banfi 1910-1945 **Lodovico Belgioioso** 1909-2004

Enrico Peressutti 1908-1976 **Ernesto Nathan Rogers** 1909-1969

Pair of tables with integrated flower holders, from Casa Doria, Turin, circa 1935

Pear wood, Temperit glass, black glass, zinc.

Each: 29¾ x 35¼ x 35¾ in. (75.6 x 89.5 x 90.8 cm)

One tabletop etched with *TEMPERIT*.

Estimate \$24,000-32,000

PROVENANCE

Casa Doria, Turin, Italy

LITERATURE

Luciano Canella and Renato Radici, *Tavoli e Piani D'Appoggio*, 6, Milan, 1948, p. 111 for a low table with integrated flower holders from the apartment of Gian Luigi Banfi

Ezio Bonfanti, Marco Porta, *Città, Museo e architettura: Il gruppo BBPR nella cultura architettonica italiana 1932-1970*, Florence, 1973, p. A31 for the table cited above



61

STUDIO BBPR

Gianluigi Banfi 1910-1945 **Lodovico Belgioioso** 1909-2004

Enrico Peressutti 1908-1976 **Ernesto Nathan Rogers** 1909-1969

Set of eight side chairs from Casa Doria, Turin, circa 1935

Pear wood, vinyl, painted brass.

Each: 28 $\frac{7}{8}$ x 19 $\frac{3}{4}$ x 19 $\frac{3}{4}$ in. (73.3 x 50.2 x 50.2 cm)

Estimate \$12,000-18,000

PROVENANCE

Casa Doria, Turin, Italy

LITERATURE

Irene de Guttry and Maria Paola Maino, *Il mobile déco italiano*, Bari, 1988, p. 71





62

HARRY BERTOIA 1915-1978

Untitled (Willow), circa 1970

Stainless steel.

61¼ in (155.6 cm) high

Estimate \$30,000-40,000

PROVENANCE

Hokin Gallery, Chicago

Private collection

LITERATURE

Nancy N. Schiffer and Val O. Bertoia, *The World of Bertoia*, Atglen, 2003,
pp. 167-170, 239 for similar examples





63

AKIYAMA YÔ b. 1953

"T-075", 2007

Thrown, gas-burned, cut, folded and slip-assembled stoneware.

17¾ in. (45.1 cm) high

Underside incised with *y.a.*

Estimate \$5,000-7,000



64

GEORGE NAKASHIMA 1905-1990

"Conoid Bench with Back," 1978

American black walnut, hickory.

31 $\frac{3}{8}$ x 88 x 36 in. (79.7 x 223.5 x 91.4 cm)

Underside signed in black marker *George Nakashima/Dec 1978*.

Estimate \$30,000-40,000

PROVENANCE

Murakami family, Cherry Hill, New Jersey

Thence by descent to the present owner

LITERATURE

Lee Nordness, *Objects: USA*, New York, 1970, p. 263

George Nakashima, *The Soul of a Tree, A Woodworker's Reflections*, Tokyo, 1981, p. 151 for a drawing

Derek E. Ostergard, *George Nakashima, Full Circle*, exh. cat., American Craft Museum, New York, 1989, p. 157

Steven Beyer, *George Nakashima and the Modernist Moment*, exh. cat.

James A. Michener Art Museum, Bucks County, PA, June 9-September 16, 2001, pp. 34-35

Mira Nakashima, *Nature, Form & Spirit: The Life and Legacy of George Nakashima*, New York, 2003, pp. 173 and 176



65

LUCIE RIE 1902-1995

Tall vase with flaring lip, circa 1980

Mixed stoneware body producing an integral brown and pink spiral.

12½ in. (31.8 cm) high

Impressed with artist's seal.

Estimate \$12,000-16,000

LITERATURE

Tony Birks, *Lucie Rie*, Catrine, 2009, p. 183 for a similar example

66

PROPERTY OF A LADY

PAUL EVANS 1931-1987

Dining table, model no. PE-21, from the "Sculptured Metal" series, circa 1965

Welded and patinated steel, bronze, glass.

29¼ x 95¾ x 48 in. (74.3 x 243.2 x 121.9 cm)

Produced by Paul Evans Studio, Pennsylvania and retailed by Directional, USA.

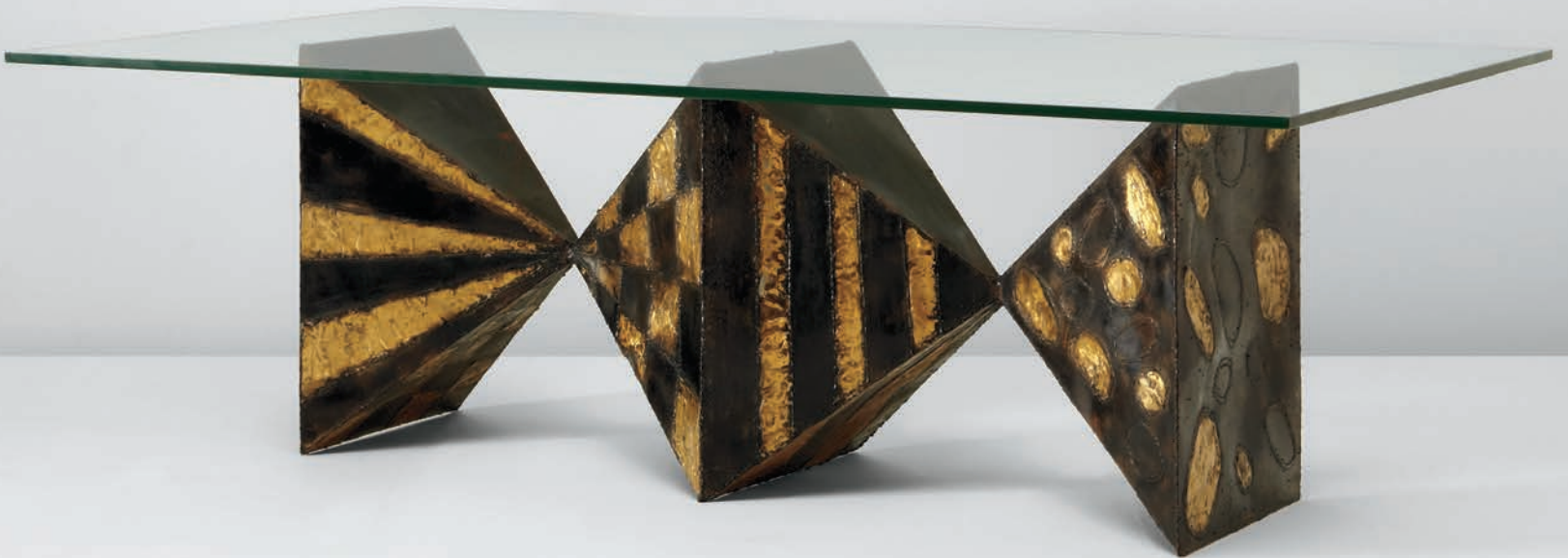
Estimate \$30,000-40,000

PROVENANCE

Wright, Chicago, "Important 20th Century Modern Design," September 25, 2005, lot 355

LITERATURE

Jeffrey Head, *Paul Evans: Designer & Sculptor*, Atglen, PA, 2012, illustrated p. 79



67

LUCIE RIE 1902-1995

Vase with flaring lip, circa 1978

Porcelain, bright golden glaze with radiating inlaid pink design to the lip.

10 in. (25.5 cm) high

Impressed with artist's seal.

Estimate \$18,000-25,000

PROVENANCE

Private collection, UK

LITERATURE

Lucie Rie – A Retrospective, exh. cat., The National Museum of Modern Art, Tokyo, 2010, p. 246, cat. 187 for a similar example



GEORGE NAKASHIMA 1905-1990

Custom "Sanzo" table and set of ten low "Conoid" lounge chairs, 1987

Table: single-board claro walnut, American black walnut, seven East Indian rosewood butterfly keys; chairs: single-board American black walnut, hickory.

Table: 25½ x 61½ x 99½ in. (63.8 x 156.2 x 252.7 cm); each chair: 33¼ x 21¾ x 23¾ in. (84.5 x 55.2 x 60.3 cm)

Underside of table signed in black marker with *George Nakashima/Nov 12 1987*, and *Schwab*. Underside of each chair signed in black marker with *George Nakashima/Nov 12 1987*. Together with the original drawing of the table as well as correspondence between George Nakashima and the original owner.

Estimate \$160,000-220,000

PROVENANCE

Mr. and Mrs. Walter Schwab, Providence, Rhode Island



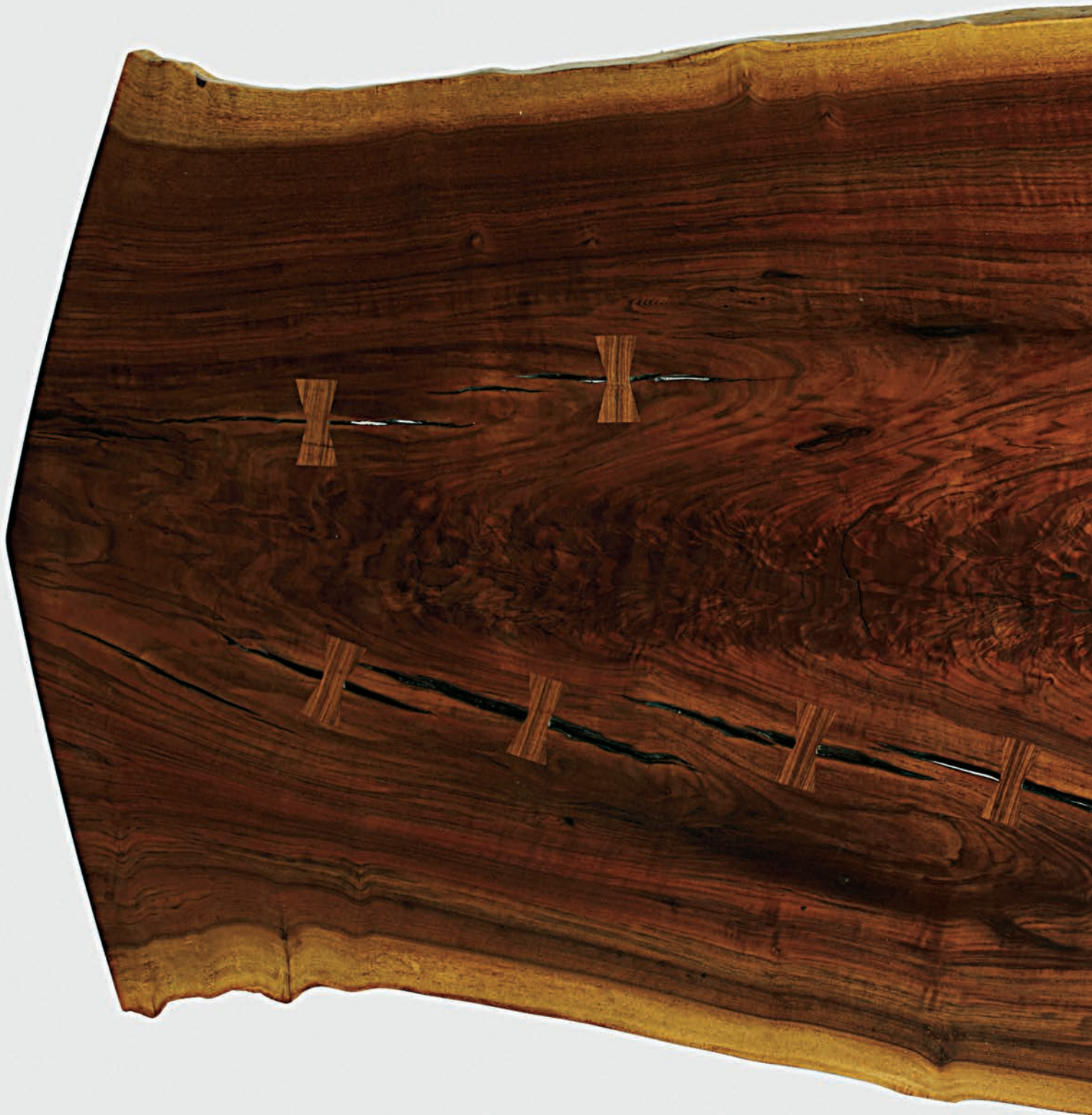
LITERATURE

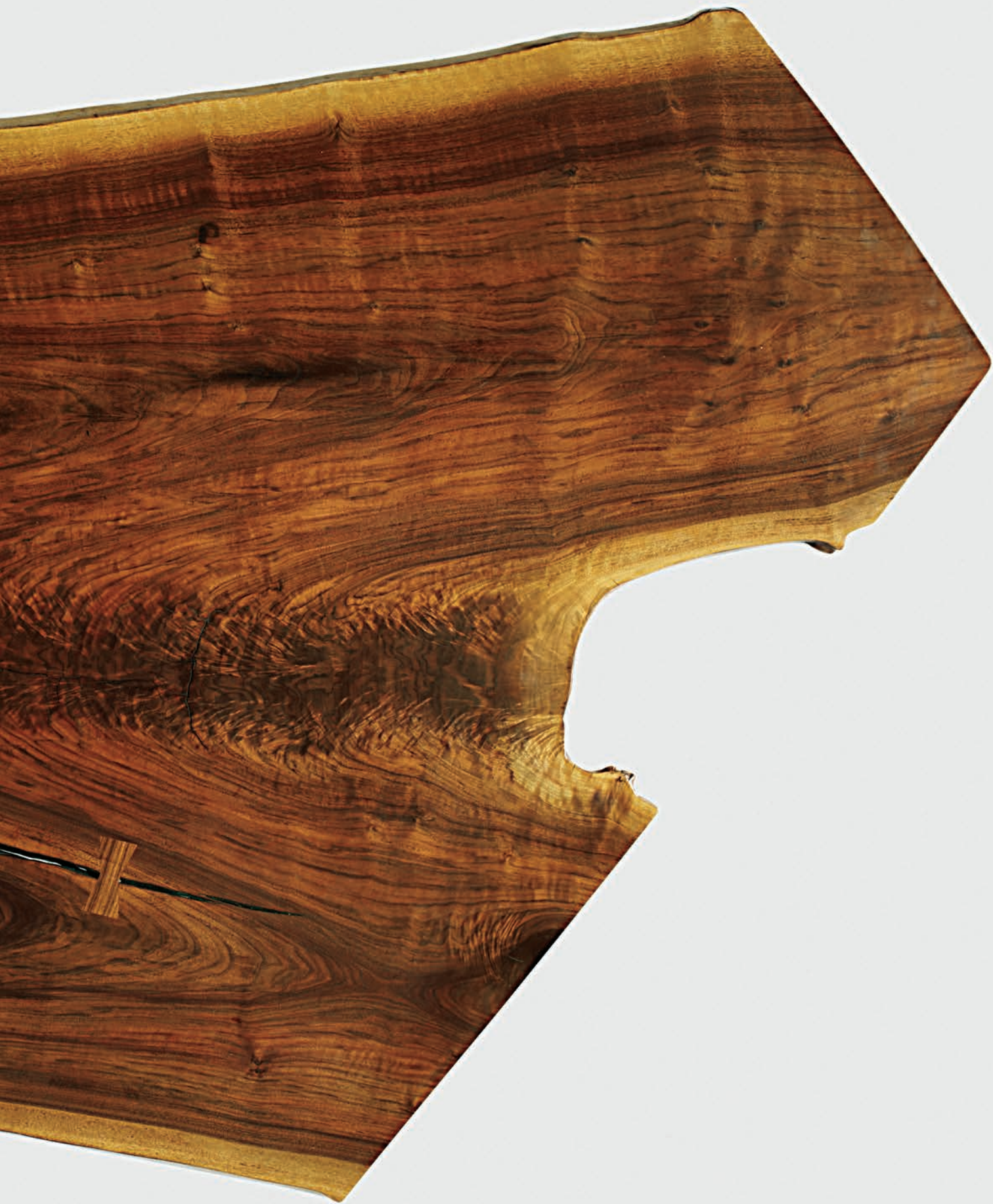
George Nakashima, *The Soul of a Tree, A Woodworker's Reflections*, Tokyo, 1981, p. 188 for a drawing of the "Minguren II" base
Derek E. Ostergard, *George Nakashima, Full Circle*, exh. cat., American Craft Museum, New York, 1989, p. 163 for the chairs
Mira Nakashima, *Nature, Form & Spirit: The Life and Legacy of George Nakashima*, New York, 2003, p. 210 for an example of a claro walnut board, and p. 239 for the similar 1986 "Altar for Peace"



“The object is to make as fine a piece of furniture as is humanly possible. The purpose is usefulness, but with a lyric quality- this is the basis of all my designs.”

GEORGE NAKASHIMA







69

LUCIE RIE 1902-1995

Squat oval vase, circa 1980

Stoneware, gray glaze with a manganese speckle.

6½ in. (16.5 cm) high

Impressed with artist's seal.

Estimate \$4,000-6,000

PROVENANCE

Galerie Besson, London

70

LUCIE RIE 1902-1995

Vase with flaring lip and diagonally fluted body, circa 1976

Stoneware, reactive elements in the body producing a pitted effect in the white glaze.

10¼ in. (26 cm) high

Impressed with artist's seal.

Estimate \$8,000-12,000

LITERATURE

Tony Birks, *Lucie Rie*, Catrine 2009, p. 201 for a similar example





71

PAAVO TYNELL 1890-1973

Floor lamp, model no. 9627, 1950s

Painted perforated aluminum, leather-wrapped tubular brass.

64 $\frac{5}{8}$ in. (164 cm) high fully extended

Manufactured by Taito Oy, Finland.

Estimate \$6,000-8,000

LITERATURE

Finland House Lighting: harmony in lighting for harmony in living, original designs by Paavo Tynell, sales catalogue, New York, p. 26

TIMO SARPANEVA 1926-2006

Bowl, from the "Finlandia" series, model no. 3374, circa 1968

Mold-blown and cast glass.

9½ in. (24.1 cm) high; 11⅜ in. (28.9 cm) diameter

Produced by Iittala, Finland. Underside incised with *TIMO SARPANEVA 3374* and shoulder with firm's enameled mark.

Estimate \$6,000-8,000

PROVENANCE

Private collection, Connecticut

LITERATURE

Marianne Aav, Ebba Brännvack, Eeva Viljanen, eds., *Timo Sarpaneva Kokoelma*, exh. cat., Designmuseo, Helsinki, 2002, p. 78 for a similar example from the "Finlandia" series

Marianne Aav and Eeva Viljanen, eds., *Iittala: 125 Years of Finnish Glass Complete History with all Designers*, Helsinki, 2006, p. 229



73

SAM MALOOF 1916-2009

Rocking chair, 1988

Teak, ebony.

44¼ x 25¾ x 45¾ in. (112.4 x 65.4 x 116.2 cm)

Underside dated and incised with *No. 39 1988/Sam Maloof f.A.C.C.* and ©.

Estimate \$35,000-45,000

PROVENANCE

Mary Jane Langham, Los Angeles, California

Thence by descent

LITERATURE

Sam Maloof, *Sam Maloof: Woodworker*, Tokyo, 1983, pp. 47, 61, 118-127 for various rocking chairs, including the present model

Jeremy Adamson, *The Furniture of Sam Maloof*, exh. cat., The Smithsonian American Art Museum, Washington D.C., 2001, inset and pp. 176, 179, 190, 192-193

Jeannine Falino, ed., *Crafting Modernism: Midcentury American Art and Design*, exh. cat., Museum of Arts and Design, New York, 2011, p. 240 for an early example of the model in the permanent collection of the Museum of Arts and Design, New York

“As long as there are men who have not forgotten how to work with their hands, there will remain for the heritage of craftsmen a bright light of hope that began at the dawn of civilization.”

SAM MALOOF



74

HARRY BERTOIA 1915-1978

"Sonambient" sounding sculpture, 1960s

Beryllium copper, bronze.

45¾ x 10⅞ x 10⅞ in. (116.2 x 25.7 x 25.7 cm)

Estimate \$25,000-35,000

PROVENANCE

Phillips de Pury & Luxembourg, New York, "20-21st Century Design,"
June 11, 2003, lot 130

LITERATURE

Nancy N. Schiffer and Val O. Bertoia, *The World of Bertoia*, Atglen, 2003, pp.
178-179, 188, 191-193, 201, 208-210, 218, 220, 223-224 for similar examples



75

HARUMI NAKASHIMA b. 1950

"Sculptural Form", 2002

Stoneware, white, blue, and transparent glazes.

12 $\frac{7}{8}$ x 20 $\frac{1}{8}$ x 13 $\frac{3}{8}$ in. (33 x 51 x 34 cm)

Produced during the artist's residency at EKW C, 's-Hertogenbosch, the Netherlands. Signed and dated.

Estimate \$12,000-16,000

LITERATURE

Leaders of Contemporary Japanese Ceramics – Exploring Techniques and Forms for the New Century, exh. cat., Ibaraki Ceramic Museum, Kasama, 2001, pp. 77-79 for similar examples

Samuel J. Lurie and Beatrice L. Chang, *Contemporary Japanese Ceramics: Fired with Passion*, New York, 2006, pp. 182-83 for similar examples



MAURIZIO CATTELAN b. 1960

"Cerberino" center table, designed 1989

Patinated iron, glass.

29¼ in. (74.3 cm) high; 59½ in. (151.1 cm) diameter

Manufactured by Dilmos, Italy.

Estimate \$5,000-7,000

LITERATURE

Cristina Morozzi, Silvio San Pietro, *Mobili italiani contemporanei*, Milan, 1996, p. 116





77

MATALI CRASSET b. 1965

Large "Diamonds are a Girl's Best Friend I" ceiling light, circa 2009

Paktong, glass, mirrored glass, frosted glass.

70 $\frac{7}{8}$ in. (180 cm) drop; 26 in. (66 cm) diameter

Produced by Meta, UK in collaboration with Belmont Metals, US, Glaschütte Lamberts, Germany, and Heritage Metalworks, US. Top of frame impressed with makers' marks and 2.

Estimate \$25,000-35,000

PROVENANCE

Mallett Inc., New York

LITERATURE

The First Collection: Meta, exh. cat., Mallet, London, 2008, pp. 30-39 for similar examples

Gareth Williams, *Telling Tales: Fantasy and Fear in Contemporary Design*, exh. cat., The Victoria and Albert Museum, London, 2009, p. 83



78

TAIZO KURODA b. 1946

Untitled, three vessels, 2006

Unglazed porcelain.

Bowl: 4 $\frac{5}{8}$ in. (11.7 cm) high; 7 $\frac{1}{4}$ in. (18.4 cm) diameter

Vase: 7 $\frac{1}{2}$ in. (19.1 cm) high; 6 in. (15.2 cm) diameter

Plate: 3 $\frac{5}{8}$ in. (9.2 cm) high; 9 $\frac{5}{8}$ in. (24.4 cm) diameter

Comprising footed bowl, vase and tall-footed plate. Each with artist's mark and original signed wooden box.

Estimate \$14,000-18,000

PROVENANCE

Acquired directly from the artist, 2006

LITERATURE

Philip Jodidio, *Taizo Kuroda*, New York, 2009, p. 136 for the bowl and p. 140 for the tall plate

PIERRE CHARPIN b. 1962

Prototype "Small P" low table, from the "platFORM" series, 2005

Aluminum, lacquered wood.

13¾ x 32 x 24 in. (34.9 x 81.3 x 61 cm)

Produced by Galerie kreO, France. First prototype from the edition of 8 plus 2 artist's proofs and 2 prototypes. Underside signed *f. Charpin* and inscribed *PROTOTYPE 1, 2005* in ink.

Estimate \$10,000-15,000

PROVENANCE

Galerie kreO, Paris

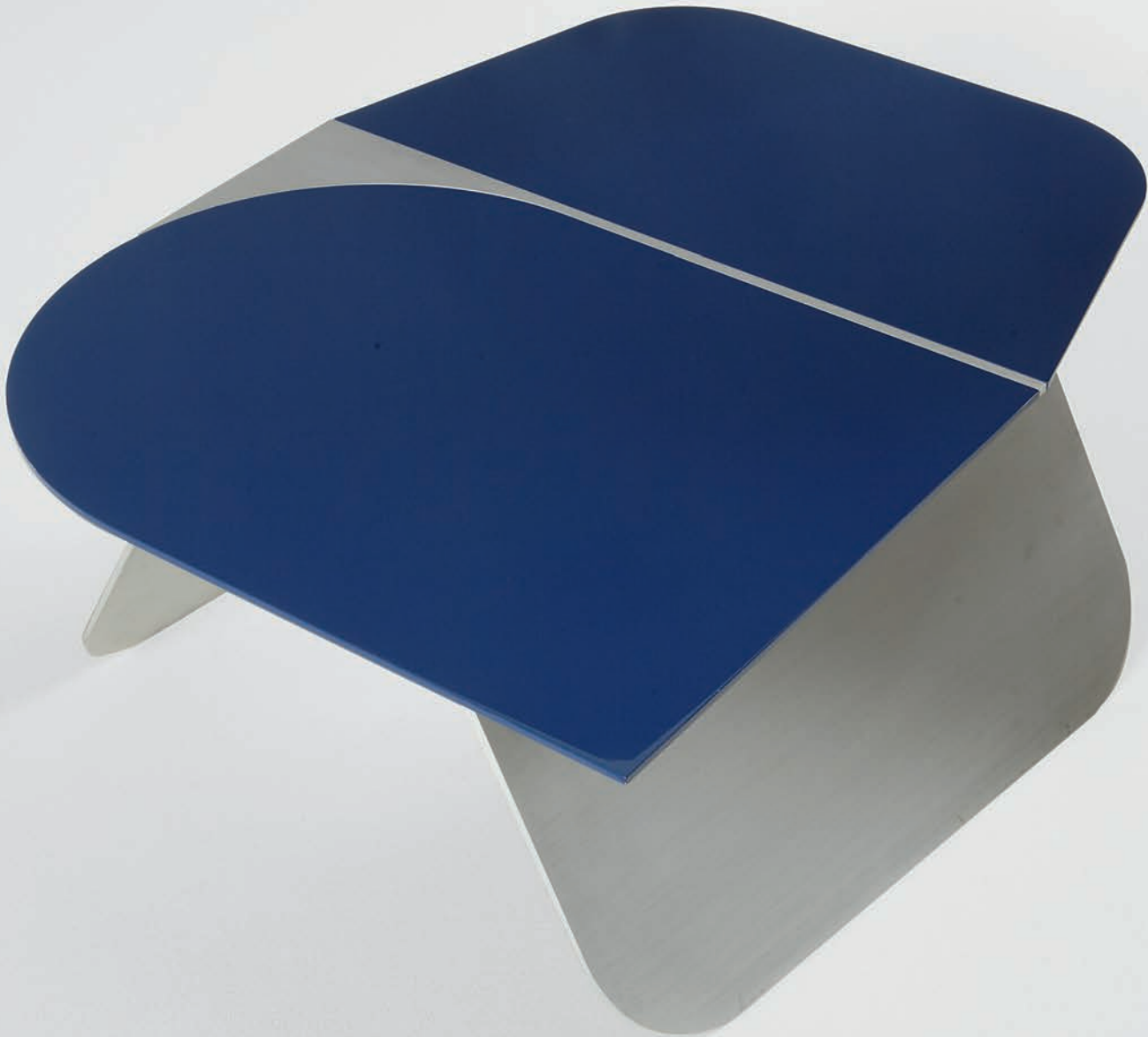
LITERATURE

Elisabeth Couturier, *Le design, hier, aujourd'hui, demain, mode d'emploi*, Paris, 2006, p. 174 for a similar example

Sophie Lovell, *Furnish: Furniture and Interior Design for the 21st Century*, Berlin, 2007, p. 241 for similar examples

Pierre Charpin: entre les vases / amidst the vases, exh. cat., Musée de design et d'arts appliqués contemporains, Basel, 2009, p. 104

Adam Lindemann, *Collecting Design*, Cologne, 2010, p. 118 for similar examples



80

RON ARAD b. 1951

"Tom Block" chair, 2006

Polished aluminum.

34 $\frac{3}{8}$ x 38 $\frac{3}{4}$ x 37 $\frac{5}{8}$ in. (87.3 x 98.5 x 95.5 cm)

Produced by The Gallery Mourmans, the Netherlands. Number 5 from the edition of 6. Incised with *Ron Arad* and 5 / 6.

Estimate \$40,000-60,000

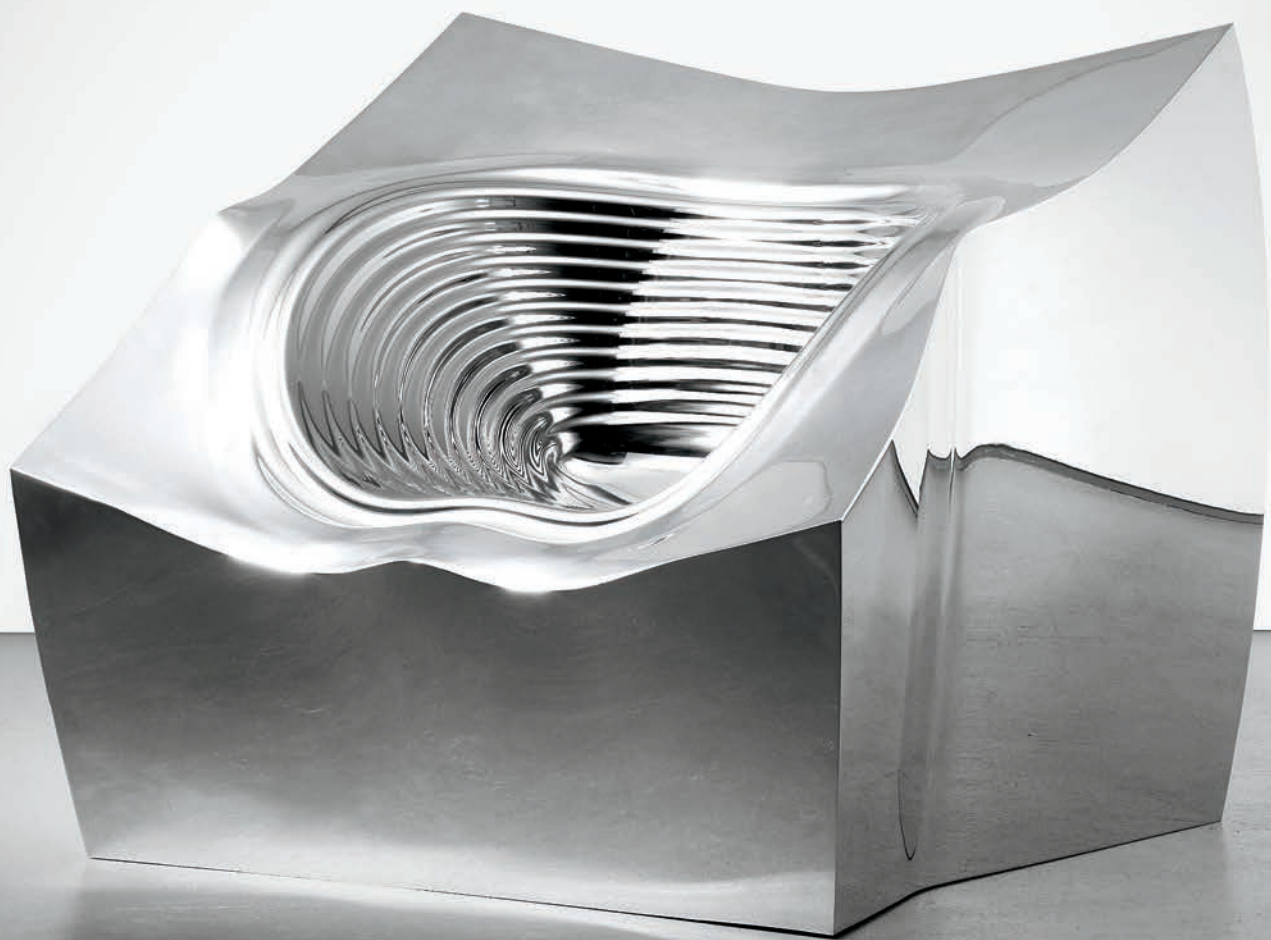
PROVENANCE

Acquired directly from Ron Arad Studio, London

LITERATURE

Ron Arad: The Dogs Barked, exh. cat., Phillips de Pury & Luxembourg, Zurich, 2006, front cover

Marie-Laure Jousset, Sir Christopher Frayling and Jonathan Safran Foer, et al., *Ron Arad No Discipline*, exh. cat., Centre national d'art et de culture Georges Pompidou, Paris, 2008, p. 107



NENDO

Unique blue “Cabbage Chair,” 2008

Pleated paper, pleated fabric.

22¼ x 19¼ x 18¼ in. (56.5 x 48.9 x 46.4 cm)

Estimate \$20,000-30,000

EXHIBITED

“XXIst Century Man,” 21_21 Design Sight, Tokyo, March 30 - July 6, 2008

LITERATURE

XXIst century man, exh. cat, 21_21 Design Sight, Tokyo, 2008, p. 55

Nendo: Thin Black Lines + Blurry White Surfaces, exh. cat., Phillips de Pury & Company, London, 2010, passim

“The difference between art and design is that with design you have to make people happy...Art, you can do whatever you want, but with design you have to make people happy.”

ISSEY MIYAKE TO OKI SATO

Japanese collective Nendo conceived their “Cabbage Chair” in 2008 for curator Issey Miyake’s “XXIst Century Man”, an exhibition commemorating the first anniversary of 21_21 DESIGN SIGHT, a museum designed by Tadao Ando in Tokyo’s Roppongi district. Miyake invited Nendo to create a chair using the byproducts of the pleated fabric for which the fashion designer is renowned. The resulting work was a roll of paper and fabric which, when peeled back along a central seam, transformed into a chair.

In addition to several white examples, Nendo produced four unique colored “Cabbage Chairs” for the exhibition including a red, an orange, and a green example as well as the present blue. A later edition of 40 white, black, and mixed black & white “Cabbage Chairs” were exhibited the following year at Friedman Benda, New York.

“Cabbage Chairs” are in the permanent collections of The Museum of Modern Art, New York; the Museum of Arts and Design, New York; the Cooper-Hewitt, National Design Museum, New York; the Victoria and Albert Museum, London, and the Musée des Arts Décoratifs, Paris.

Phillips would like to thank Akihiro Ito of Nendo for his assistance in cataloguing this lot.



STUDIO JOB**Job Smeets and Nynke Tynagel** b. 1970, b. 1971*"Bavaria" table, 2008*

Laser-cut Indian rosewood, African koto, pama, tulipwood, ash, bird's eye maple, aningeria, madrona burl, birch and red gum marquetry.

30 x 94¼ x 35¾ in. (76.2 x 239.4 x 89.9 cm)

Produced by Studio Job, the Netherlands. Number 1 from the edition of 6.

One leg inlaid with *Job*.

Estimate \$50,000-70,000

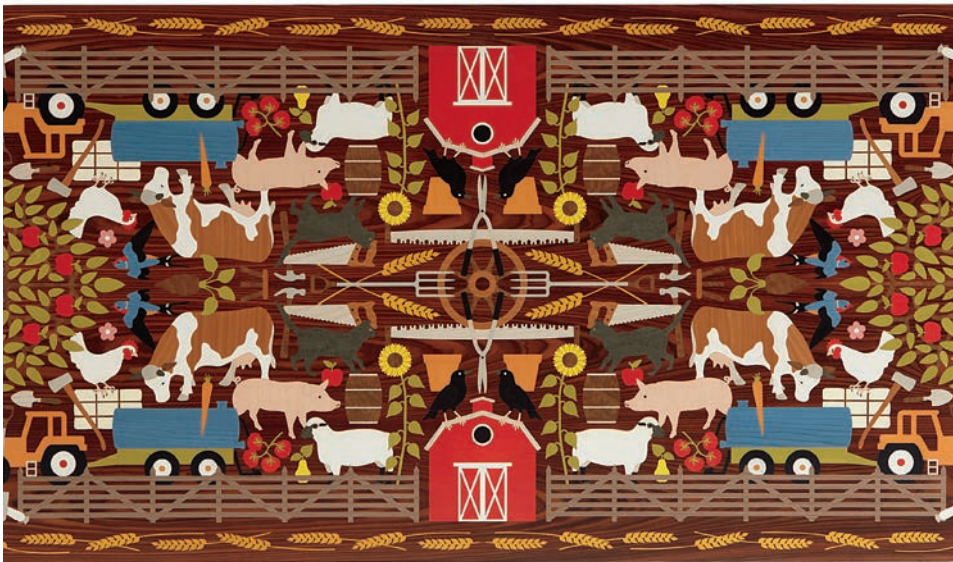
PROVENANCE

Moss, New York

LITERATURE

Studio Job: The Book of Job, New York, 2010, pp. 216-217

Mark Wilson and Sue-An van der Zijpp, *Studio Job & the Groninger Museum*, exh. cat., Groninger Museum, the Netherlands, 2011, pp. 40-41 for a "Bavaria" digital print







83

GERRIT THOMAS RIETVELD 1888-1964

Ceiling light, designed 1924, executed 1970s

Painted wood, neon tube lights.

32 x 15 x 15 in. (81.3 x 38.1 x 38.1 cm)

Produced by Gerard van de Groenekan, the Netherlands.

Estimate \$7,000-9,000

PROVENANCE

Wright, Chicago, "Important Design," December 8, 2009, lot 162

LITERATURE

Theodore M. Brown, *The Work of G. Rietveld, Architect*, Cambridge, 1958, pp. 24, 33, 166 for early examples

Daniele Baroni, *The Furniture of Gerrit Thomas Rietveld*, New York, 1978, pp. 49, 58-59 for early examples

Marijke Küper and Ida van Zijl, *Gerrit Th. Rietveld 1888-1964, The Complete Works*, Utrecht, 1992, p. 246

Peter Vöge, *The Complete Rietveld Furniture*, Rotterdam, 1993, pp. 31, 42 for early examples

Ida van Zijl, *Gerrit Rietveld*, London, 2010, pp. 41, 51, 62, 64, 66, 162, 190, 223 for early examples

Rietveld first conceived and realized a ceiling light with two vertical and two horizontal tubes for the clinic of Dr. Hartog in Maarssen, the Netherlands. In 1924 he recreated the lamp with one vertical and two horizontal tubes for use in the Schröder house in Utrecht. According to Peter Vöge in *The Complete Rietveld Furniture*, this was the practical solution to the varying voltages used in the Netherlands at the time. The present lot is an example of the second design, production of which began again in the early 1950s during a period of renewed interest in Rietveld's work and exhibitions at the Stedelijk Museum and The Museum of Modern Art, New York.



84

MAARTEN BAAS b. 1978

"Zig Zag" chair, from the "Where There's Smoke" series, 2004

Charred pre-existing wood chair, clear epoxy resin.

28 $\frac{7}{8}$ x 14 $\frac{3}{4}$ x 17 $\frac{1}{2}$ in. (73.3 x 37.5 x 44.5 cm)

Produced by Baas & den Herder, the Netherlands for Moss, USA. Number 1 from the edition of 25. Inset with BAAS in metal letters and with label engraved "Where There's Smoke"/created by Maarten Baas for Moss NY, numbered 01/of 25, and ZIGZ.15/05/04.

Estimate \$10,000-15,000

PROVENANCE

Moss, New York

LITERATURE

Sophie Lovell, *Furnish: Furniture and Interior Design for the 21st Century*, Berlin, 2007, p. 68

Tom Dixon, et al., eds., *&Fork*, London, 2007, p. 85

Sophie Lovell, *Limited Editions, Prototypes, One-Offs, and Design Art Furniture*, Basel, 2009, p. 239

85

FORREST MYERS b. 1941

"Champaign" stool, 2008

Anodized aluminum.

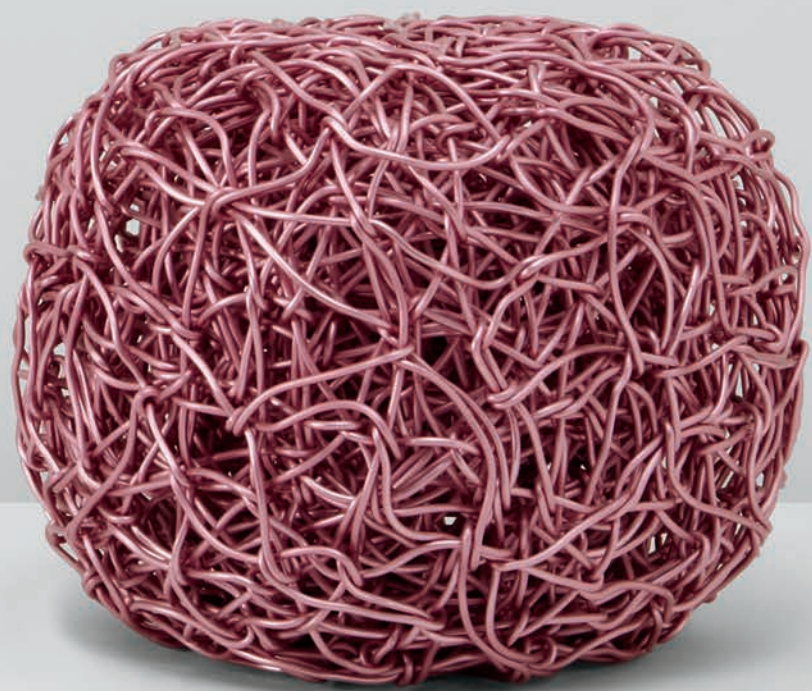
18¾ x 20 x 20 in. (47.6 x 50.8 x 50.8 cm)

Metal tag incised with *Champaign/Stool LRG/O8/Forrest Myers*.

Estimate \$15,000-20,000

LITERATURE

Karolien van Cauwelaert, Moniek E. Bucquoye, and Dieter van den Storm, *Limited Editions: Design Art*, West-Vlaanderen, 2008, p. 157
for a similar example



RON ARAD b. 1951*Unique “Afterthought” chair, 2007*

Polished aluminum.

65 $\frac{3}{8}$ x 70 $\frac{7}{8}$ x 75 $\frac{5}{8}$ in. (166 x 180 x 192 cm)

Produced by The Gallery Mourmans, the Netherlands.

Incised with *Ron Arad*.**Estimate** \$200,000-300,000**PROVENANCE**

Acquired directly from Ron Arad Studio, London

LITERATUREMarie-Laure Jousset, Sir Christopher Frayling and Jonathan Safran Foer, et al., *Ron Arad No Discipline*, exh. cat., Centre national d'art et de culture Georges Pompidou, Paris, 2008, illustrated p. 133

“While making [another work], Arad found his eye and imagination caught by two formed, untrimmed plates sitting in the workshop. He decided to treat these slabs as if they were an otherworldly and powerful press, locking a volume between them so that it seemed to be compressed – and called this idea an ‘afterthought.’”

PAOLA ANTONELLI



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

MARC NEWSON b. 1963

"Orgone Chair," circa 1993

Polished aluminum, painted aluminum.

33½ x 28¾ x 37¾ in. (85 x 72 x 96 cm)

Produced by POD Edition, UK. Number 5 from the edition of 6 plus 2 artist's proofs and 1 prototype. Underside impressed with manufacturer's logo *MARC NEWSON POD EDITION, POD, 5 / 6* and artist's mark.

Estimate \$280,000-380,000

PROVENANCE

Private European collection, acquired directly from the designer, 1999
Christie's, London, "20th Century Decorative Art & Design," April 7, 2009, lot 105

LITERATURE

Alice Rawsthorn, "An Australian in Paris," *Blueprint* (London), no. 104, February 1994, front cover, p. 28

Simon Mills, "Watch this Space," *The Sunday Times: The Magazine* (London), 27 November 1994, pp. 63-65

marc newson : Bucky, dalla chimica al design, exh. cat., Triennale di Milano, 1995, fig. 38

Alexander von Vegesack, et al., eds., *100 Masterpieces from the Vitra Design Museum Collection*, exh. cat., Vitra Design Museum, Weil am Rhein, 1996, p. 172
I.D. (London), January-February 1996, p. 70

Alice Rawsthorn, "Newson takes off," *I.D.* (London), April 1997, p. 75

Alice Rawsthorn, "Marc One," *Vogue Australia*, June 1997, p. 101

Architektur und Wohnen (Hamburg), October-November 1997, p. 137

Frame 1, December 1997, p. 25

Stephan Todd, "Liquid Geometry," *Monument* (Melbourne), no. 20, p. 40

Alice Rawsthorn, *Marc Newson*, London, 1999, pp. 84-87 for computer-rendered drawings

Sarah Nichols, *Aluminum by design*, exh. cat., Carnegie Museum of Art, Pittsburgh, 2000, p. 264 for computer-rendered drawing

the magazine of the powerhouse museum: Powerline, Sydney, Spring 2001, front cover

Alison Castle, *Marc Newson Works*, London, 2012, pp. 74-77 for images and sketches

The "Orgone Chair" will be included as reference MN - 90C-1993 in the forthcoming catalogue raisonné of limited edition works by Marc Newson, currently being prepared by Didier Krzentowski, Gallery kreO, Paris.

"Orgone Chairs" are in the permanent collections of the Vitra Design Museum, Weil am Rhein and the Carnegie Museum of Art, Pittsburgh.

"Orgone Chairs" were included in the following exhibitions: "Wormhole," Internos Bis, Milan 13 - 17 April, 1994; "Marc Newson: Design Works," Powerhouse Museum, Sydney, August 10, 2001 - February 3, 2002; "Marc Newson," Groninger Museum, the Netherlands, April 23, 2004 - September 05, 2004; "Mark Newson," Design Museum, London December 26, 2004 - 30 January, 2005.



“My mind’s totally visual. It’s stuffed with shapes I want to see but have to figure out how to make. I was obsessed by the Orgone shape for years. It’s fat, then skinny, and fat again. Yin and Yang.”

MARC NEWSON

Marc Newson included his “Orgone Chair” in a collection of handmade aluminum furniture which he presented in “Wormhole”, a 1994 Milan solo exhibition. The collection comprised three other companion pieces including an “Event Horizon Table”, an “Alufelt Chair” and an “Orgone Stretch Lounge”, a suite of which was sold by Phillips on April 25 in London.

The “Orgone Chair” is a progression from Newson’s “Lockheed Lounge” and reflects the designer’s expert use of aluminum as well as his ongoing investigation of new production methods and processes. The fabrication of the present lot was undertaken by British coachbuilders specializing in the restoration of Aston Martins. Newson’s understanding of the construction and finish of these

works is conveyed in his following statement: “Subconsciously, I think I started leaving holes and spaces because it seemed such a shame to cover up some very high-quality manufacturing and finishing” (Simon Mills, “Watch this Space,” *The Sunday Times: The Magazine* (London), 27 November 1994, p. 62). Both the interior and the exterior of the work merge together creating a fluid and utile object with a liminal space that draws the outer surface inside and vice versa: there is an interstice where the interior voids become the exterior legs. He stated: “I do like the idea of creating negative space within forms” (Alice Rawsthorn, “An Australian in Paris,” *Blueprint* (London), no. 104, February 1994, p. 29). Since the “Lockheed Lounge” Newson has been “forming metal into improbable shapes, into something that looks simple but is actually... impossible.” (*Blueprint*, 1994, *ibid*).



88

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

MARC NEWSON b. 1963

Two early “Diode” lamps, 2003

Corian®, brushed tubular steel, painted metal.

Taller: 70 1/8 in. (178 cm), other: 47 1/4 in. (120 cm)

Produced by Pfeiffer & Söhne GmbH, Frankfurt, Germany. From the production of 16. Underside of one with metal label impressed with *DIODE LAMPS N° 4 / 16 Marc Newson/Édition Galerie Kreo 2003*.

Estimate \$30,000-40,000

PROVENANCE

Galerie kreO, Paris

EXHIBITED

“De-Lighted by Corian®”, Magna Pars, Via Tortona 15, Milan, April 9-14, 2003

Marc Newson included the present two lamps in a 2003 installation of 16 “Diodes” exhibited during the Milan furniture fair at Magna Pars, 15 Via Tortona. Sponsored by DuPont, the exhibition comprised works produced in Corian® by Marc Newson, Ross Lovegrove, and James Irvine. Newson’s “forest” of 16 “Diodes” included lamps of various heights in one of three colors: Cameo White, Mandarin and Sun.



THOMAS HEATHERWICK b. 1970*“Extrusion” bench*, 2012

Extruded aluminum.

29½ x 52¾ x 22 in. (74 x 134 x 56 cm)

Produced by Heatherwick Studio, UK. Extrusion 3 from billet 7. Underside incised with *Thomas Heatherwick/BILLET7 - EXTRUSION 3/JUNE 2012*.**Estimate** \$60,000-80,000**PROVENANCE**

Haunch of Venison, London, UK

LITERATURE*Thomas Heatherwick: Extrusions*, exh. cat., Haunch of Venison, London, 2009, passim for similar examples from the series and the manufacturing processThomas Heatherwick and Maisie Rowe, *Thomas Heatherwick: Making*, London, 2012, pp. 504-513 for similar examples from the series and for the manufacturing process

The present bench is the third extrusion by Thomas Heatherwick from a single billet of aluminum. Forced through a large die, the aluminum was cut into unique, unrepeatable sections and hand-polished. Waste from “Billet 7” was recycled for future extrusions. Heatherwick conceived his “Extrusion” benches over a twelve-year period dating from his coursework at the Royal College of Art, London. He had intended to create lengthy seating for public spaces such as airports and stations. The process of creating his “Extrusions” implies infinity. As Heatherwick states, he could conceivably produce a work that “reached around the planet to wherever it needed to go.”



PROPERTY OF A CALIFORNIA COLLECTOR

TERENCE WOODGATE and JOHN BARNARD b 1953, b. 1946

"Surface Table," 2008

Lacquered unidirectional carbon fiber, steel.

28³/₈ x 157¹/₂ x 51³/₁₆ in. (72.1 x 400.1 x 130 cm)

Produced by Established & Sons, UK. Number 5 from the edition of 25.

Underside with tag printed with *Designed by/Terence Woodgate & John Barnard/Surface table 5/25, Established/& Sons, and LIMITED.*

Estimate \$30,000-40,000

PROVENANCE

Established & Sons, London

Acquired from the above by the present owner, 2009



“A collaboration with F1 Design Engineer John Barnard RDI, who designed the very first carbon fibre F1 race car for McLaren, the table design began as an experimental project to exploit the unique properties of carbon fibre. Our concept was to take the design of a normal table, one with legs at each extreme corner, and to push it to the absolute. A table may be defined as a horizontal supported surface and we thought we should make it just that, a surface and not much more. The tapered legs blend smoothly into the 2mm thick wafer thin edge. Uniquely, the structural unidirectional carbon fibre is seen on the top surface. Constructed from high modulus carbon fibre formed and cured under elevated pressure and temperature in an autoclave.”
Terence Woodgate





91

WENDELL CASTLE b. 1932

"Cloud" shelf from the "Molar" series, 2007

Gel-coated reinforced plastic.

17¼ x 66½ x 19¼ in. (43.8 x 168.9 x 48.9 cm)

Produced by Wendell Castle Studio, Scottsville, New York and editioned by R 20th Century, New York. Number 13 from the edition of 50 plus 5 artist's proofs. Incised with *Castle 07 13/50* and impressed with *molar/R*.

Estimate \$4,000-6,000

PROVENANCE

R 20th Century, New York

Acquired from the above by the present owner

LITERATURE

Cara Greenberg, *Op to Pop: Furniture of the 1960s*, New York, 1999, pp. 58-59 for examples from the original "Molar" series

Donald Albrecht, *AutoPlastic: Wendell Castle, 1968-1973*, exh. cat., R 20th Century, New York, 2004, pp. 158-159 for original examples and the re-edition

FORREST MYERS b. 1941

"Champaign" cube, 2008

Anodized aluminum.

13 x 14 x 14 in. (33 x 35.6 x 35.6 cm)

Metal tag incised with *Champaign/Cube 08/Forrest Myers*.

Estimate \$5,000-7,000

LITERATURE

Karolien van Cauwelaert, Moniek E. Bucquoye, and Dieter van den Storm,
Limited Editions: Design Art, West-Vlaanderen, 2008, p. 157



THOMAS STEARNS 1936-2006

“Cappello del Doge” vase, 1961-1962

Hand-blown opaque and transparent *incalmo* glass.

5¾ in. (14.6 cm) high; 5½ in. (13 cm) wide

Produced by Venini, Italy. Underside acid-etched with *venini/murano/ITALIA*.

Estimate \$16,000-18,000

PROVENANCE

Acquired directly from Venini, 1960s

Thence by descent

LITERATURE

Marina Barovier, Rosa Barovier Mentasti and Attilia Dorigato, *Il Vetro Di*

Murano Alle Biennali 1895-1972, Milan, 1995, pp. 97, 199, pl. 149

Franco Deboni, *Murano '900*, Milan, 1996, p. 311, pl. 227

Helmut Ricke and Eva Schmitt, *Italian Glass, Murano-Milan, 1930-1970:*

The Collection of the Steinberg Foundation, New York, 1997, p. 169, pl. 158

Anna Venini Diaz de Santillana, *Venini Catalogue Raisonné 1921-1986*, Milan, 2000, p. 222, cat. no. 187

Franco Deboni, *Venini Glass*, Milan, 2003, p. 53 for the XXXI Biennale installation, pl. 170

Franco Deboni, *Venini Glass, Catalogue 1921-2007*, Turin, 2007, pl. 235

During his apprenticeship and subsequent employment at Venini from late 1960 until 1962, American artist Thomas Stearns created a series of unconventional glass designs characterized by asymmetrical forms in subdued colors (as with the present lot) and other larger, sculptural works characterized by broad strokes of color. Venini presented six of the young artist's works at the XXXI Venice Biennale in 1962. The exhibition included Stearn's "Cappello del Doge" vase which comprised various bands of opaque and transparent glass fused together using the ancient *incalmo* technique.





94

HELLA JONGERIUS b. 1963

"Red Flower" embroidered tablecloth, circa 1999

Linen, cotton embroidery, glazed earthenware.

Cloth: 25 $\frac{3}{8}$ x 23 $\frac{3}{4}$ in. (64.5 x 60.3 cm); plate: 6 $\frac{1}{2}$ in. (16.5 cm)

Produced by Jongeriuslab, the Netherlands.

Estimate \$10,000-15,000

PROVENANCE

Moss, New York

LITERATURE

Louise Schouwenberg and Hella Jongerius, *Hella Jongerius*, London, 2003, n.p.

Elisabeth Couturier, *Le design, hier, aujourd'hui, demain, mode d'emploi*, Paris, 2006, p. 189

Hella Jongerius, Louise Schouwenberg, Alice Rawsthorn, and Paola Antonelli, *Hella Jongerius: Misfit*, London, 2010, p. 22 for a tablecloth with a cup and plate, pp. 41, 149



The present design is in the permanent collections of the Textielmuseum, Tilburg, the Stedelijk Museum 's Hertogenbosch, the Musée départemental d'art contemporain, Rochechouart and the Art Institute of Chicago, among others.



95

AYALA SERFATY b. 1962

Unique "Once" light sculpture, 2011

Glass filaments in polymer membrane, steel.
18¾ x 28 x 11¼ in. (47.6 x 71.1 x 28.6 cm)

Estimate \$8,000-12,000

LITERATURE

Ayala Serfaty, *Ayala Serfaty: In Vein*, New York, Cristina Grajales Gallery, 2011, p. 45

96

FERNANDO and HUMBERTO CAMPANA b. 1961, b. 1953

"Cake" stool, circa 2008

Stuffed animals, steel.

28 x 49 x 52½ in. (71.1 x 124.5 x 133.4 cm)

Produced by Estudio Campana, Brazil. Number 68 from the edition of 150. One animal embroidered with *Campana/ No. 68/150*.

Together with a certificate of authenticity from Estudio Campana and a fabric slip case.

Estimate \$20,000-30,000

LITERATURE

Darrin Alfred, et al, *Campana Brothers, Complete Works (So Far)*, New York, 2010, p. 286



CONSTANTIN BOYM b. 1955

Unique "Venus and Mars" chair and mirror, from "The Ultimate Art Furniture" series, 2006

Oil on canvas, maple, mirrored glass.

Chair: 39 x 21½ x 21½ in. (99.1 x 53.7 x 54.6 cm)

Mirror: 46⅝ x 31⅜ x 1⅜ in. (118.4 x 79.7 x 3.5 cm)

Reverse of each signed in marker with *Constantin Boym 06*.

Estimate \$20,000-30,000

EXHIBITED

"Telling Tales: Fantasy and Fear in Contemporary Design," The Victoria and Albert Museum, London, July 14-October 18, 2009

LITERATURE

Gareth Williams, *Telling Tales: Fantasy and Fear in Contemporary Design*, exh. cat., The Victoria and Albert Museum, London, 2009, illustrated p. 81
Hansjerg Maier-Aichen, ed., *New Talents: State of the Arts*, Stuttgart, 2009, illustrated p. 70

"Mars and Venus United by Love," a painting by Paolo Veronese from the 1570s, tells the story of cupid joining the goddess of love and the god of war by tying their legs together. In a similarly literal act, Boym uses a reproduction found canvas as the material for this piece, joining the fields of art and design to challenge the division between them which has grown steadily in the centuries following the Renaissance.





98

GABRIELLA CRESPI b. 1922

"2000" adjustable low table, from the "Plurimi" series, circa 1970

Stainless steel-covered wood.

13⅞ x 47¼ x 35¼ in. (33.3 x 120 x 89.5 cm) closed

13⅞ x 78¼ x 35¼ in. (33.3 x 198.8 x 89.5 cm) as shown

Produced by Gabriella Crespi, Italy. Metal label incised with *Gabriella Crespi* and impressed *BREV.*

Estimate \$15,000-20,000

PROVENANCE

Private collection, Como, Italy

Phillips de Pury & Company, New York, "Design," June 12, 2008, lot 182

LITERATURE

Patrick Favardin and Guy Bloch-Champfort, *Les Décorateurs des années 60-70*, Paris, 2007, pp. 141, 146

Gabriella Crespi: il segno e lo spirito: mobili, plurimi, sculture e gioielli, Milan, 2011, pp. 30, 63-65

MARIA PERGAY b. 1930*Pair of "Acier" chairs, circa 1969*

Stainless steel, Plexiglas.

Each: 80 x 55.5 x 38.5 in. (203.2 x 141 x 97.8 cm)

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

Suzanne Demisch, *Maria Pergay: Between Ideas and Design*, Verona, 2006, p. 41 for the model in the dining room of Daniel and Marina Varenne's Paris apartment, 1969-1970

Patrick Favardin and Guy Bloch-Champfort, *Les Décorateurs des années 60-70*, Paris, 2007, p. 270 for the same image as above

Suzanne Demisch and Stéphane Danant, *Maria Pergay: Complete works 1957-2010*, Bologna, 2011, cat. no. 51





100

MARIA PERGAY b. 1930

"Enveloppe" magazine holder, circa 1968

Stainless steel.

11¼ x 15⅞ x 13¾ in. (28.6 x 40.3 x 34.9 cm)

Estimate \$8,000-12,000

LITERATURE

Suzanne Demisch, *Maria Pergay: Between Ideas and Design*, Verona, 2006, pp. 26-27, 142

Patrick Favardin and Guy Bloch-Champfort, *Les Décorateurs des années 60-70*, Paris, 2007, pp. 60-70, 191

Suzanne Demisch and Stephane Danant, *Maria Pergay: Complete works 1957-2010*, Bologna, 2011, cat. no. O85, n.p.

101

MARC NEWSON b. 1963

"Embryo" chair, designed 1988

Neoprene, polyurethane, steel.

31½ x 33 x 35 in. (79.1 x 83.8 x 88.9 cm)

Manufactured by Idée, Japan.

Estimate \$3,000-5,000

LITERATURE

Alice Rawsthorn, *Marc Newson*, London, 1999, pp. 26-29, 70, 72

Charlotte and Peter Fiell, eds., *Designing the 21st Century*, Cologne, 2001, p. 214



102

MAISON JANSEN

Sofa, circa 1970

Chromium-plated steel, metal, vinyl.

30¼ x 78¾ x 26¾ in. (76.8 x 200 x 67.9 cm)

Estimate \$15,000-20,000

PROVENANCE

Galerie Yves Gastou, Paris

Phillips de Pury & Company, New York, "Design," June 12, 2008, lot 202

LITERATURE

James Archer Abbott, *Jansen*, New York, 2006, p. 260 for a similar example





103

LINA BO BARDI 1914-1992

Rare coffee table, circa 1942

Bleached and white-stained maple, glass.
14 $\frac{1}{8}$ x 38 $\frac{3}{4}$ x 21 $\frac{1}{4}$ in. (35.9 x 98.4 x 54 cm)

Estimate \$10,000-15,000

LITERATURE

Roberto Aloï, *L'arredamento moderno: terza serie, trecento artisti, venti nazioni*, Milan, 1945, fig. 265



The present model table in a Milan interior designed by Lina Bo Bardi and Carlo Pagani, circa 1945, as published in *L'arredamento moderno*.



104

ANGELO LELII 1915-1979

Six-armed ceiling light, circa 1958

Brass, opaque glass.

7 $\frac{7}{8}$ in. (20 cm) drop, 77 $\frac{1}{2}$ in. (197 cm) wide

Manufactured by Arredoluce, Italy.

Estimate \$10,000-15,000

LITERATURE

Mitchel Owens, "A Peaceable Kingdom," *Architectural Digest*, March 2011, p. 171 for a similar example

105

ETTORE SOTTASS JR. 1917-2007

“Firenze” ceiling light, 1995

Cleared colored glass, opaque colored glass, colorless glass, painted metal.

37 in. (94 cm) drop

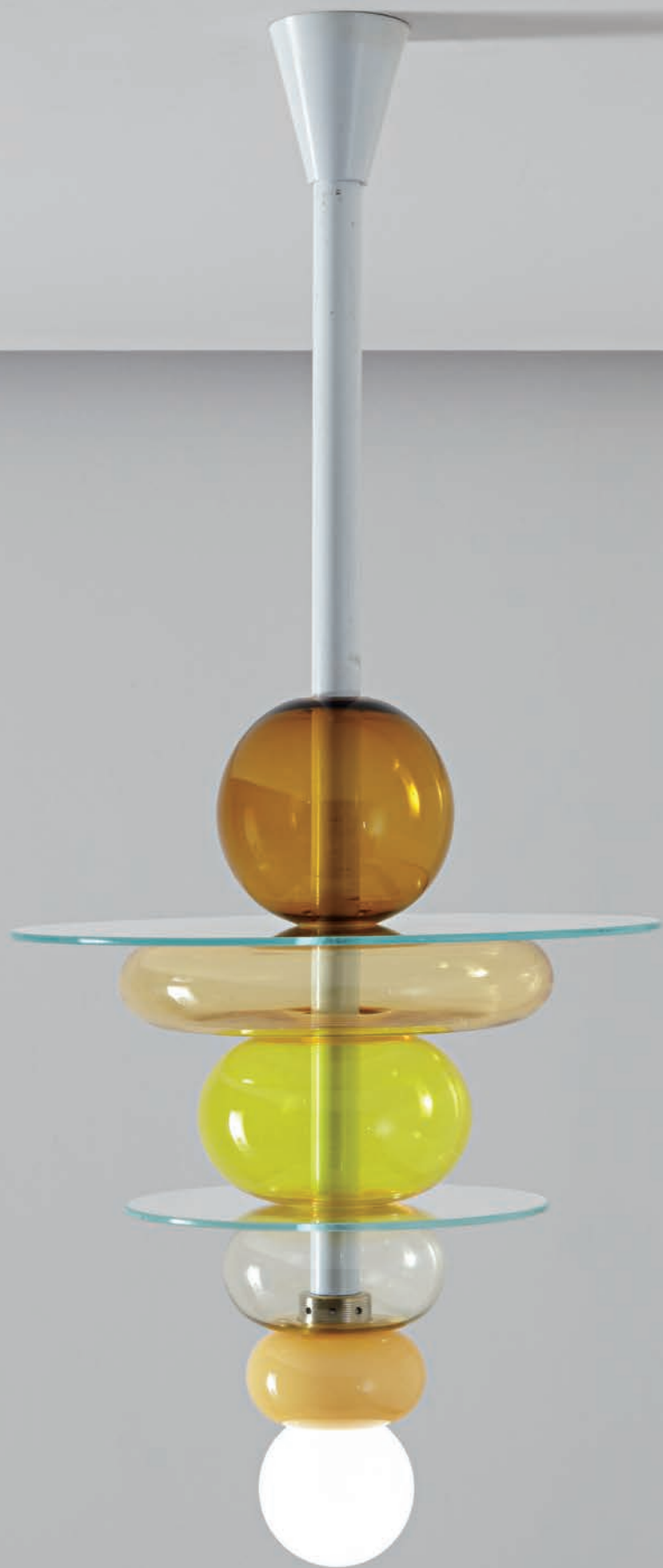
Produced by Venini, Italy. One sphere acid-etched *venini* 95.

Estimate \$18,000-24,000

LITERATURE

Hans Höger, *Ettore Sottsass Jun. Designer, Artist, Architect*, Tübingen, 1993, p. 117 for a similar example

Giuliana Gramigna and Paola Biondi, *Il Design In Italia, Dell'Arredamento Domestico*, Turin, 1999, p. 432 for a similar example



“Every morning my girlfriend takes the metro.”



106

ETTORE SOTTSASS JR. 1917-2007

“Tutte le mattine la mia fidanzata prende il metro”, 1978

Gelatin silver print.

I. 8½ x 12 in. (21.6 x 30.5 cm)

S. 12 x 16 in. (30.5 x 40.6 cm)

Signed, titled, dated 78 and numbered 4/25 in ink on the recto.

Estimate \$4,000-6,000

PROVENANCE

Private collection, the Netherlands

107

ETTORE SOTTSASS JR. 1917-2007

“Disegni per i diritti dell'uomo vuoi guardare il muro o vuoi guardare la valle?”, 1973

Two gelatin silver prints.

I. 8 x 12 in. (20.3 x 30.5 cm)

S. 12 x 16 in. (30.5 x 40.6 cm)

Signed, titled, dated 1973 and numbered 4/25 and 3/25 respectively.

Estimate \$6,000-8,000

PROVENANCE

Private collection, the Netherlands

LITERATURE

Barabara Radice, *Ettore Sottsass: A Critical Biography*, London, 1993, p. 179

*“Do you want to look at the wall...
or do you want to look at the valley?”*



108

MAX INGRAND 1908-1969

Rare floor lamp, circa 1955

Colored glass, tubular brass, brass, opaque glass.

103 cm (40½ in.) high

Manufactured by Fontana Arte, Italy.

Estimate \$25,000-35,000

LITERATURE

Domus (Milan), November, 1955, no. 312, n.p.



109

PROPERTY OF A LADY

PIERO FORNASETTI 1913-1988

Unique “Giardino Settecentesco” wardrobe from Piero Fornasetti’s master bedroom, Villa Fornasetti, Varenna, circa 1954

Lithographic transfer-printed wood, painted wood, maple, brass.

78½ x 31¾ x 20⅞ in (199.4 x 79.7 x 51.1 cm)

Estimate \$50,000-70,000

PROVENANCE

Collection of Piero Fornasetti, Villa Fornasetti, Varenna, Italy

Thence by descent

Acquired directly from the Fornasetti family by Nilufar, Milan

Acquired from the above by the present owner

LITERATURE

Patrick Mauriès, *Fornasetti Designer of Dreams*, London, 1991, illustrated p. 134

Piero Fornasetti, Barnaba Fornasetti, Mariuccia Casadio, et. al., *Fornasetti: The Complete Universe*, New York, 2010, illustrated p. 273



The present lot *in situ*, Piero Fornasetti's “Yellow Bedroom,” Varenna, Lake Como



“Fornasetti is a creator of a precious and precise magic.”

PABLO NERUDA

Piero Fornasetti designed the present lot for his own master bedroom, also referred to as the “Yellow Bedroom,” of his family’s holiday Villa on Lake Como. Built by his father in 1900 and originally decorated in the neo-renaissance style, Fornasetti re-designed the villa in the early 1950s. He worked on it for the rest of his life, and it is now considered one of his defining projects. Fornasetti filled the home with a mix of his own designs and antiques, with both acting as references to the cultural and architectural histories that were a constant pre-occupation and influence in his work. Color was used as the point of departure for each room’s decorative scheme: its choice informed by the room’s placement and function and then expressed in a monochromatic palette overlaid with two-dimensional imagery.

In addition to the “*Giardino settecentesco*” (“eighteenth-century garden”) furniture, the Yellow Bedroom also contained a large Sicilian partial gilt and silver wrought iron bed from the sixteenth-century and a suite of chairs designed by Fornasetti which echoed the bed’s decoration in the crossed arrows of the seat backs as well as a crest of drawers with the same pattern as the present lot. The present lot is a unique piece, and the pattern was only used outside the private Fornasetti home on a four-panel screen that was produced in very limited quantity.







110

FELIX AGOSTINI 1912-1974

Pair of "Glaive" wall lights, circa 1971

Nickel-plated bronze, paper shades.

Each: 30¾ in (78.1 cm) high

Estimate \$7,000-9,000

PROVENANCE

Christie's, Paris, "Arts Décoratifs du 20ème Siècle et Design," May 28, 2010, lot 223

111

MAX INGRAND 1908-1969

Wall light, model no. 1568, circa 1956

Frosted and partially-chiseled glass, nickel-plated and polished bronze, steel.

23½ x 8¼ x 7⅞ in. (59.7 x 21 x 18.1 cm)

Manufactured by Fontana Arte, Italy.

Estimate \$9,000-14,000

LITERATURE

Fontana Arte Illuminazione, Fontana Arte sales catalogue, Italy, 1960s, p. 55

Laura Falconi, *Fontana Arte: Una Storia*

Trasparente, Milan, 1998, p. 111 for a similar example

Laura Falconi, *Luci e trasparenze: Fontana Arte*, Rome, 2006, pp. 64 and 93

Franco Deboni, *Fontana Arte: Gio Ponti, Pietro Chiesa, Max Ingrand*, Turin, 2012, cat. no 340





112

MAX INGRAND 1908-1969

"Organo" ceiling light, model no. 2177, circa 1965

Nickel-plated metal, colored glass, painted metal, faceted colored glass.

43 in. (109.2 cm) drop

Manufactured by Fontana Arte, Italy and retailed by Bertotti Arte, Turin, Italy.

Estimate \$30,000-40,000

PROVENANCE

Phillips de Pury & Company, New York, "Design," December 13, 2007, lot 115

LITERATURE

Pierre-Emmanuel Martin-Vivier, *Max Ingrand, Du Verre À La Lumière*, Paris, 2009, p. 232

Franco Deboni, *Fontana Arte: Gio Ponti, Pietro Chiesa, Max Ingrand*, Turin, 2012, cat. no. 319



113

PIETRO CHIESA 1892-1948

Floor lamp, circa 1938

Brass, opaque glass.

91¾ in. (233 cm) high

Manufactured by Fontana Arte, Italy.

Estimate \$8,000-12,000

PROVENANCE

Private Collection, Italy

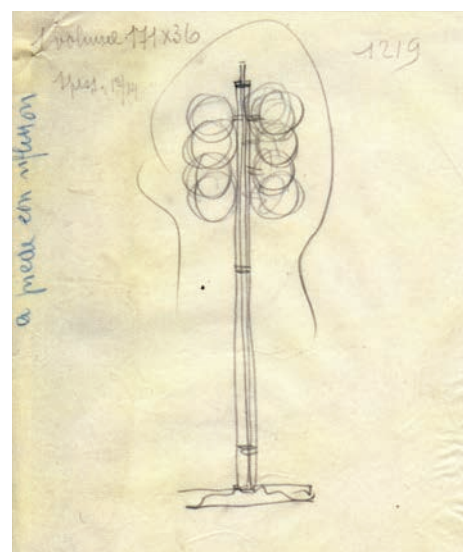
Phillips de Pury & Company, New York, "Design," June 3, 2009, lot 12

LITERATURE

Guglielmo Ulrich, *Arredatori Contemporanei*, Milan, 1949, n.p. for a similar eight-arm example

Alberto Bassi, *Italian Lighting Design: 1945-2000*, Milan, 2004, p. 31 for a similar eight-arm example

Franco Deboni, *Fontana Arte: Gio Ponti, Pietro Chiesa, Max Ingrand*, Turin, 2012, cat. no. 107, pg. 78



Pietro Chiesa's sketch of a similar model circa 1938



114

FONTANA ARTE

Pair of ceiling lights, model no. 1990, 1950s

Clear glass, frosted glass, painted metal.

6½ x 19½ x 19½ in. (16.5 x 49.5 x 49.5 cm), variable drop

Manufactured by Fontana Arte, Italy.

Estimate \$12,000-18,000

LITERATURE

Fontana Arte Illuminazione, Fontana Arte catalogue, Italy, 1950s, p. 39
Edouardo Paoli, "Specchiere e Specchi," *Quaderni Vitum*, Milan, 1966,
no. 8, p. 157

Δ 115

GIO PONTI 1891-1979

Ceiling light, circa 1955

Polished brass, painted brass, opaque glass.

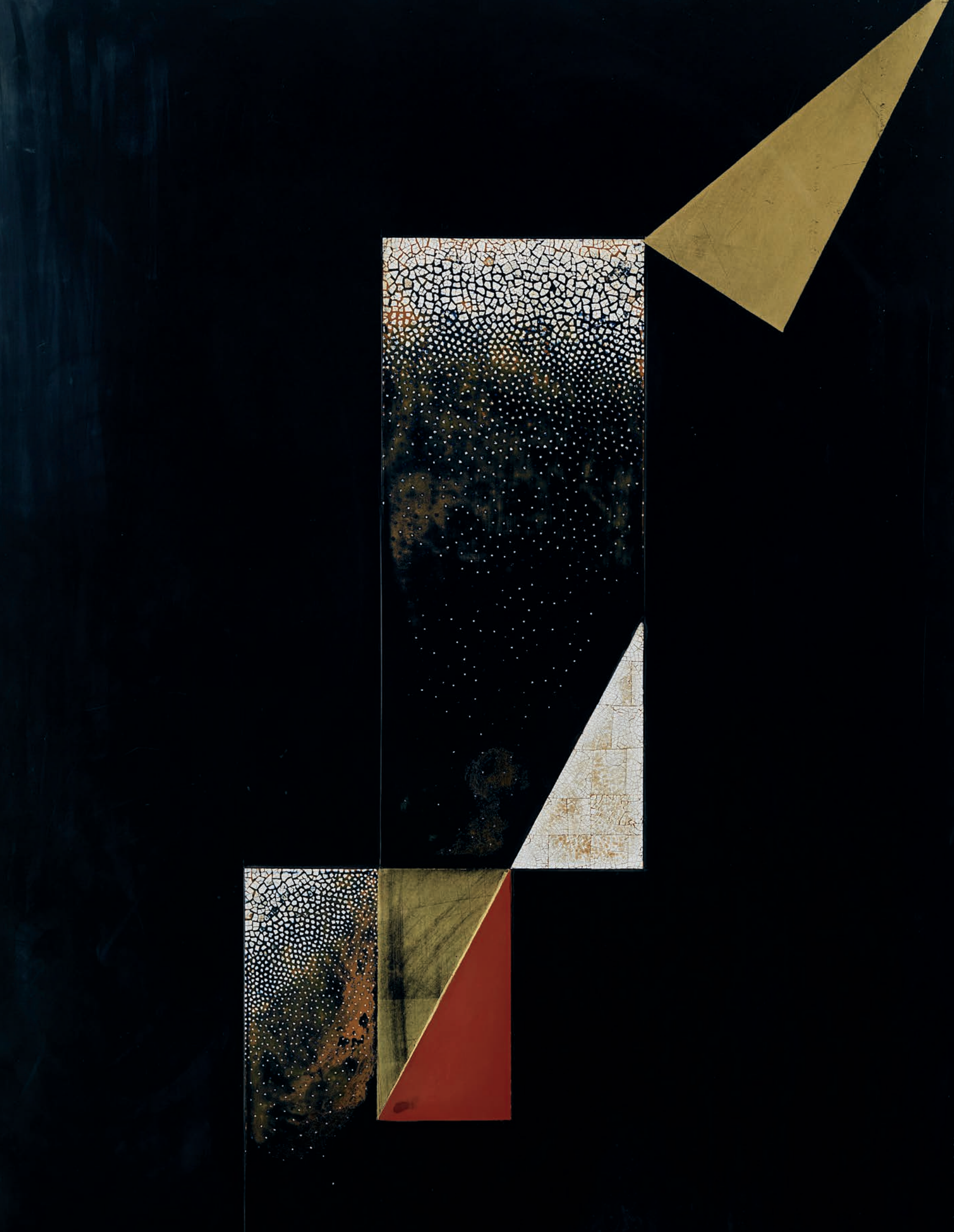
5⅜ in. (13.7 cm) drop; 43½ in. (110.5 cm) diameter

Together with a certificate of authenticity from the Gio Ponti Archives.

Estimate \$15,000-20,000

The present model is also installed in the entrance hall of the Quadri Luminosi in Palazzo Ponti, Via Spreafico Monza.





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\$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
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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. Please note that lots containing potentially regulated plant or animal material are marked as a convenience to our clients, but Phillips does not accept liability for errors or for failing to mark lots containing protected or regulated species

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 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 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 and the seller contract with the buyer.

2 PHILLIPS AS AGENT

Phillips acts as an agent for the seller, unless otherwise indicated in this catalogue or at the time of auction. On occasion, Phillips may own a lot directly, in which case we will act in a principal capacity as a consignor, or a company affiliated with Phillips may own a lot, in which case we will act as agent for that company, or Phillips or an affiliated company 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 in relation to each lot is partially dependent on information provided to us by the seller, and Phillips 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 is available for inspection by prospective buyers prior to the auction. Phillips 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 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. 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 in our absolute discretion. Neither Phillips 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 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.

(b) As a convenience to bidders who cannot attend the auction in person, Phillips 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. 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. Telephone bidding is available for lots whose low pre-sale estimate is at least \$1000. Phillips 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 before the commencement of the auction that the bidder is acting as agent on behalf of an identified third party acceptable to Phillips and that we will only look to the principal for such payment.

(e) By participating in the auction, whether in person, by absentee bid or on the telephone, each prospective buyer represents and warrants that any bids placed by such person, or on such person's behalf, are not the product of any collusive or other anti-competitive agreement and are otherwise consistent with federal and state antitrust law.

(f) Arranging absentee and telephone bids is a free service provided by Phillips 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.

(g) Employees of Phillips 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 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. Phillips shall have no liability whatsoever for any such action taken by the auctioneer. If any dispute arises after the sale, our sale record is conclusive. The auctioneer may accept bids made by a company affiliated with Phillips provided that the bidder does not know the reserve placed on the lot.

(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. If a lot is offered without reserve, unless there are already competing absentee bids, the auctioneer will generally open the bidding at 50% of the lot's low pre-sale estimate. In the absence of a bid at that level, the auctioneer will proceed backwards at his or her discretion until a bid is recognized and will then advance the bidding from that amount. Absentee bids on no reserve lots will, in the absence of a higher bid, be executed at approximately 50% of the low pre-sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate. If there is no bid whatsoever on a no reserve lot, the auctioneer may deem such lot unsold.

(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 \$100,000, 20% of the portion of the hammer price above \$100,000 up to and including \$2,000,000 and 12% of the portion of the hammer price above \$2,000,000. Phillips reserves the right to pay from our compensation an introductory commission to one or more third parties for assisting in the sale of property offered and sold at auction.

(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 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 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 Park Avenue 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." If payment is sent by mail, please send the check or banker's draft to the attention of the Client Accounting Department at 450 Park Avenue, New York, NY 10022 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. 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
Account no.: 58347736

Please reference the relevant sale and lot number.

(d) As a courtesy to clients, Phillips will accept American Express, Visa and Mastercard to pay for invoices of \$10,000 or less.

(e) Title in a purchased lot will not pass until Phillips has received the Purchase Price for that lot in cleared funds. Phillips 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 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 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, 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) The buyer must arrange for collection of a purchased lot within seven days of the date of the auction. 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 will upon request transfer on a bi-weekly basis purchased lots suitable for hand carry back to our premises at 450 Park Avenue, 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) seven days after the auction. Until risk passes, Phillips 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 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. 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 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, the buyer will incur charges of \$10 per day for storage, insurance and administrative expenses for each uncollected lot. Additional charges may apply to oversized lots. We will not release purchased lots to the buyer until all such charges have been paid in full.

(b) If a purchased lot is paid for but not collected within six months of the auction, the buyer authorizes Phillips, upon notice, to arrange a resale of the item by auction or private sale, with estimates and a reserve set at Phillips'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 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 seven days of the auction, Phillips may in our sole discretion exercise one or more of the following remedies: (i) store the lot at Phillips 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 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 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 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; (viii) set off the outstanding amount remaining unpaid by the buyer against any amounts which we or any of our affiliated companies may owe the buyer in any other transactions; (ix) 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; or (x) take such other action as we deem necessary or appropriate.

(b) As security to us for full payment by the buyer of all outstanding amounts due to Phillips and our affiliated companies, Phillips 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 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 will notify the buyer if the buyer's property has been delivered to an affiliated company by way of pledge.

10 RESCISSION BY PHILLIPS

Phillips 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's election to rescind the sale, the buyer will promptly return the lot to Phillips, 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 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. As a courtesy to clients, Phillips has marked in the catalogue lots containing potentially regulated plant or animal material, but we do not accept liability for errors or for failing to mark lots containing protected or regulated species.

12 CLIENT INFORMATION

In connection with the supply of auction related services and other products and services, or as required by law, Phillips may ask clients to provide personal information about themselves or in certain cases (such as to conduct credit checks, verify identity or prevent fraud) obtain information about clients from third parties. Phillips may also occasionally use personal details provided by clients to send them marketing communications about our products, services or events. By agreeing to these Conditions of Sale and providing Phillips with personal details, clients agree that Phillips and our affiliated companies may use those details for the above purposes. If clients would like further information about our privacy policy or how to correct their data or opt-out from receiving further marketing communications, please contact us at +1 212 940 1228

13 LIMITATION OF LIABILITY

(a) Subject to subparagraph (e) below, the total liability of Phillips, 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, 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 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 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, our affiliated companies and the seller to the fullest extent permitted by law.

(d) Subject to subparagraph (e) below, none of Phillips, 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 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 relating to a lot, including the contents of this catalogue, is and shall remain at all times the property of Phillips and such images and materials may not be used by the buyer or any other party without our prior written consent. Phillips 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 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.

(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, 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.

AUTHORSHIP WARRANTY

Phillips warrants the authorship of property in this auction catalogue described in headings in **BOLD** or **CAPITALIZED** type for a period of five years from date of sale by Phillips, subject to the exclusions and limitations set forth below.

(a) Phillips 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 where the description in the catalogue states that there is a conflict of opinion on the authorship of the property; (iii) property where our attribution of authorship was on the date of sale consistent with the generally accepted opinions of specialists, scholars or other experts; (iv) 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 or likely in our reasonable opinion to have caused damage or loss in value to the lot; or (v) there has been no material loss in value of the lot from its value had it been as described in the heading of the catalogue entry.

(b) In any claim for breach of the Authorship Warranty, Phillips 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. 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 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 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 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. Phillips has discretion to waive any of the foregoing requirements.

(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, any of our affiliated companies and the seller and is in lieu of any other remedy available as a matter of law or equity. This means that none of Phillips, 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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Trish Walsh, Marketing Manager
Tiana Webb-Evans, Director of Communications

LONDON

Alex Godwin-Brown,
Communications and Marketing Manager

SALE INFORMATION

AUCTION & VIEWING LOCATION

450 Park Avenue New York 10022

AUCTION

11 June 2013 at 11am

VIEWING

5-11 June

Monday – Saturday 10am – 6pm

Sunday 12pm – 6pm

SALE DESIGNATION

In sending in written bids or making enquiries please refer to this sale as NY050113 or Design.

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Front cover Marc Newson “*Orgone Chair*,” circa 1993, lot 87 (detail)

Back cover François-Xavier Lalanne “*Singe Avise (Grand)*,” circa 2005, lot 18 (detail)

Inside front cover Charlotte Perriand, *Bibliothèque*, circa 1954, lot 52 (detail)

Page 2-3 Jean Prouvé, *Pair of doors, designed for the Maisons Tropicales*, circa 1949, lot 46 (detail)

Page 4 Thomas Heatherwick, “*Extrusion*” bench, 2012, lot 89

Following page Yoichi Ohira, *Unique “Notturmo Veneziano” vase, from the “Metamorfosi” series*, 2000, lot 25 (detail)

Page 188-189 Ettore Sottsass Jr., “*Disegni per i diritti del’uomo vuoi guardare il muro o vuoi guardare la valle?*”, 1973, lot 107 (detail)

Page 190-191 Piero Fornasetti, *Unique “Giardino Settecentesco” wardrobe from Piero Fornasetti’s master bedroom, Villa Fornasetti, Varenna*, circa 1954, lot 109 (detail)

Inside back cover Poul Henningsen, *Large double-spiral wall light, from the Scala Cinema and Concert Hall, Århus Theater*, circa 1955, lot 4 (detail)

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Post Code		
Phone	Mobile	
Email	Fax	
Phone (for Phone Bidding only)		

Lot Number In Consecutive Order	Brief Description	US \$ Limit* Absentee Bids Only

* Excluding premiums and taxes

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• Please note that our buyer's premium is 25% of the hammer price up to and including \$100,000, 20% of the portion of the hammer price above \$100,000 up to and including \$2,000,000 and 12% of the portion of the hammer price above \$2,000,000 on each lot sold.

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Sale Title	Number	Date
Title First Name	Surname	
Company (if applicable)	Client Number	
Address		
City	State/Country	
Post Code		
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Signature	Date
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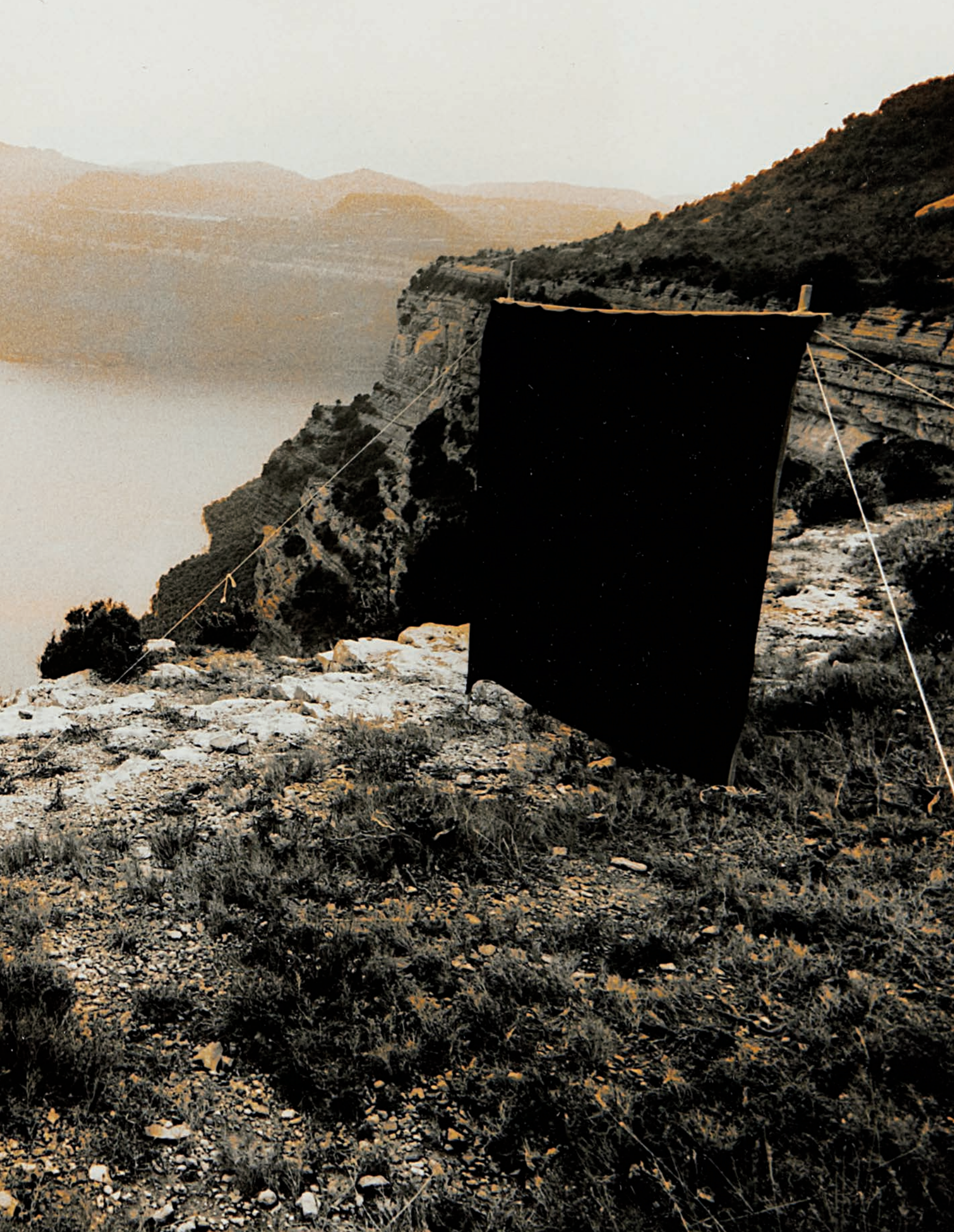
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- Please note that our buyer's premium is 25% of the hammer price up to and including \$100,000, 20% of the portion of the hammer price above \$100,000 up to and including \$2,000,000 and 12% of the portion of the hammer price above \$2,000,000 on each lot sold.
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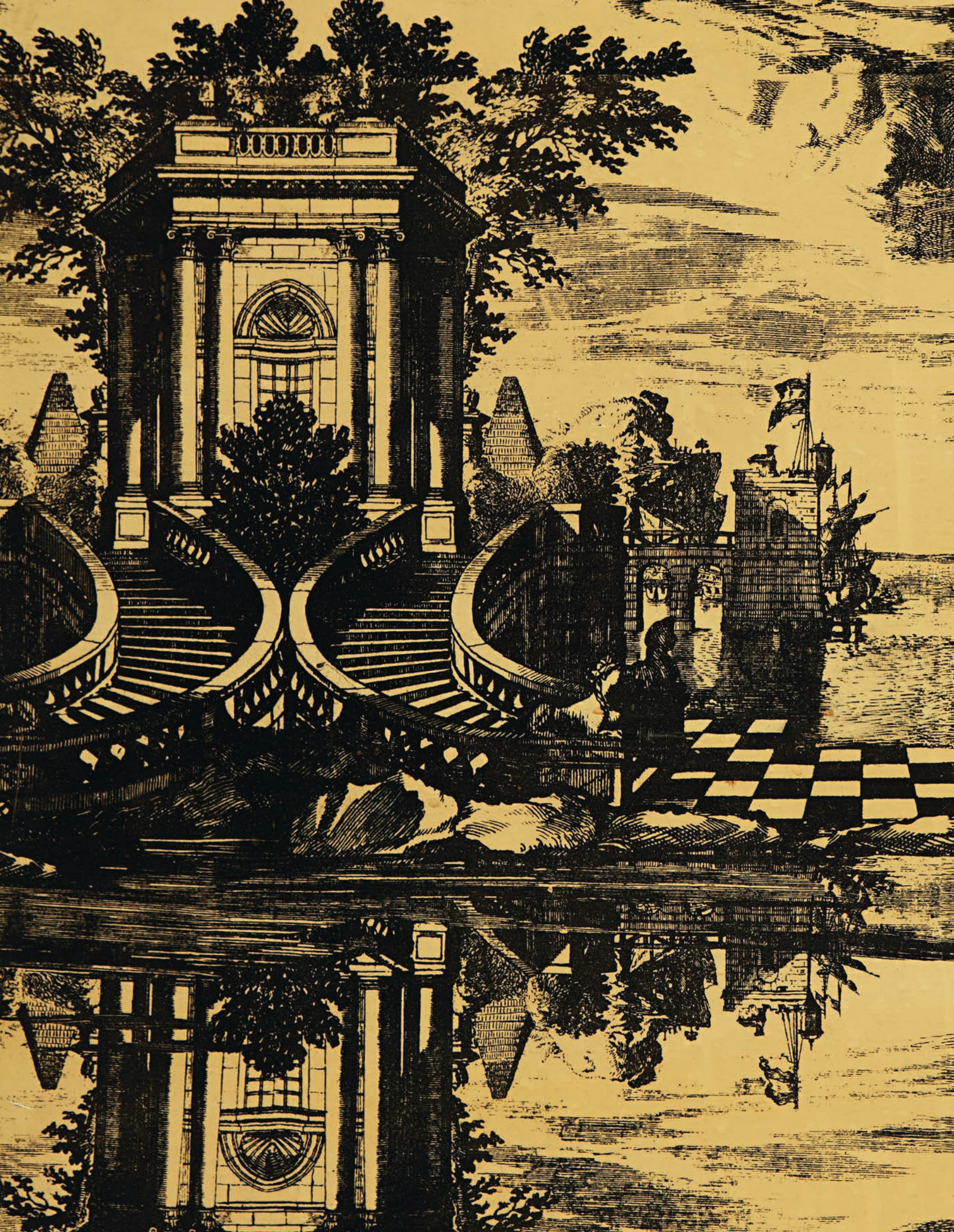
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