



PHILLIPS

DESIGN

NEW YORK 9 JUNE 2015







PHILLIPS

DESIGN

SALE INFORMATION

NEW YORK 9 JUNE 2015 AT 2PM

AUCTION & VIEWING LOCATION

450 Park Avenue New York 10022

AUCTIONS

9 June 2015 at 2pm

VIEWING

3 – 9 June

Monday – Saturday 10am – 6pm

Sunday 12pm – 6pm

SALE DESIGNATION

In sending in written bids or making enquiries
please refer to this sale as NY050115 or Design.

ABSENTEE AND TELEPHONE BIDS

tel +1 212 940 1228 fax +1 212 924 1749

bidsnewyork@phillips.com

DESIGN DEPARTMENT

WORLDWIDE HEAD

Alexander Payne +44 20 7318 4052

apayne@phillips.com

NEW YORK DIRECTOR

Alex Heminway +1 212 940 1268

aheminway@phillips.com

HEAD OF SALE

Meaghan Roddy +1 212 940 1266

mrodgy@phillips.com

SPECIALIST

Cordelia Lembo +1 212 940 1265

clembo@phillips.com

RESEARCHER

Marta De Roia +44 20 7318 4096

mderoia@phillips.com

ADMINISTRATOR

Bradley Goad +1 212 940 1268

bgoad@phillips.com

Front cover Nendo, “*Scatter Shelf*,” 2011, lot 42 (detail)

Inside front cover Gertrud and Otto Natzler, *Bowl*, circa 1950, lot 57 (detail)

Opposite Ingrid Donat, “*Hommage a Klimt fille*” cabinet, 2002, lot 50 (detail)

1

LINE VAUTRIN 1913-1997

“Sequins” mirror, circa 1961

Talose resin, aluminum, mirrored glass, colored glass.

20⁷/₈ in. (53 cm) diameter

Reverse incised with *LINE VAUTRIN*.

Estimate \$40,000-60,000

PROVENANCE

Private collection, France

LITERATURE

Patrick Mauriès, *Line Vautrin: Miroirs*, exh. cat., Galerie Chastel-Maréchal, Paris, 2004, pp. 74-75



2

JEAN ROYÈRE 1902-1981

Pair of "Ambassador" armchairs, circa 1955

Fabric, oak.

Each: 41 $\frac{3}{8}$ x 30 $\frac{3}{4}$ x 36 $\frac{1}{4}$ in. (105.1 x 78.1 x 92.1 cm)

Estimate \$220,000-280,000

PROVENANCE

Private collection, Algeria

LITERATURE

Jean Royère, décorateur à Paris, exh. cat., Musée des Arts Décoratifs, Paris, 1999, pp. 40, 76, 101, 110, 135

Pierre-Emmanuel Martin-Vivier, *Jean Royère*, Paris, 2002, pp. 43, 129

Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère, Volume 1*, Paris, 2012, pp. 38, 40, 176-77, 178-81, 286

Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère, Volume 2*, Paris, 2012, pp. 47-48, 134, 275

Please note the present and following lot were en suite with an "Ambassador" sofa and a pair of armchairs sold as lots 9 and 22 at Phillips de Pury & Company, London, September 27, 2012.





3

JEAN ROYÈRE 1902-1981

Coffee table, circa 1948

Sycamore, Carrara marble, brass.

18½ in. (47 cm) high, 38½ in. (97.8 cm) diameter

Estimate \$12,000-18,000

PROVENANCE

Private collection, Algeria

LITERATURE

Pierre-Emmanuel Martin-Vivier, *Jean Royère*, Paris, 2002,
p. 109 for a drawing of a related console

4

JEAN ROYÈRE 1902-1981

"Boule" armchair, circa 1950

Sheepskin, oak.

25¾ x 25½ x 24¾ in. (65.4 x 64.8 x 62.9 cm)

Estimate \$40,000-60,000

PROVENANCE

Private collection, Lebanon

LITERATURE

Catherine and Stéphane de Beyrie and Jacques Ouais, *Jean Royère*, New York, 2000, p. 63

Pierre-Emmanuel Martin-Vivier, *Jean Royère*, Paris, 2002, p. 234

Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère*, Volume 2, Paris, 2012, p. 50



“The rhythm is what drives me to do something and then the idea is incorporated in some way in these volumes, these surfaces that offset each other...” LINE VAUTRIN

5

LINE VAUTRIN 1913-1997

“Miroir aux Alouttes” mirror, circa 1955

Talose resin, mirrored glass.

10⅞ in. (25.7 cm) diameter

Reverse incised with *LINE VAUTRIN MADE IN FRANCE*.

Estimate \$45,000-65,000

LITERATURE

Patrick Mauriès, *Line Vautrin: Miroirs*, exh. cat., Galerie Chastel-Maréchal, Paris, 2004, p. 32





6

MARIA PERGAY b. 1930

"Deer" serving tray, from the "Hunting" service, circa 1957

Silver, horn.

6½ x 23⅝ x 18⅞ in. (16.5 x 60 x 47.9 cm)

Underside impressed with maker's mark and 90.

Estimate \$4,000-6,000

LITERATURE

Suzanne Demisch and Stephane Danant, *Maria Pergay: Complete Works 1957-2010*, Bologna, 2011, pp. 44-46

JEAN ROYÈRE 1902-1981

"Ondulation" console, from The Scotch Club, Beirut, circa 1958

Oak, stratifié.

29¾ x 35½ x 15¾ in. (75.6 x 90.2 x 40 cm)

Estimate \$30,000-40,000

PROVENANCE

The Scotch Club, Beirut

Private collection, Beirut

Acquired from the above, 2000

LITERATURE

Pierre-Emmanuel Martin-Vivier, *Jean Royère*, Paris, 2002, pp. 162-65 for related furniture





Yoichi Ohira, *Unique "Marmo verde e l'avventurina" vase*, 2000, lot 11 (detail)

A PRIVATE SELECTION OF WORKS BY YOICHI OHIRA

“My ideas never start from a rational conceptual abstraction.
Instead, they often spring from personal poetic emotions.” YOICHI OHIRA

8

YOICHI OHIRA b. 1946

Unique “Macchie” vase, 2002

Handblown glass canes with *murrine* and powder inserts.

7½ in. (19.1 cm) high

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/Monday*
17-06-2002/murano.

Estimate \$12,000-18,000

PROVENANCE

Barry Friedman, Ltd., New York





9

YOICHI OHIRA b. 1946

Unique "Canne e polvere" vase, 2000

Handblown glass canes with *murrine* and powder inserts.

8¼ in. (21 cm) high

Executed by Livio Serena, master blower, and Giacomo Barbini, master cutter and grinder, Anfora, Murano, Italy. Underside inscribed in a spiral with Yoichi Ohira - m° L. Serena - m° G. Barbini -1 / 1 unico Thursday 29-6-2000 murano.

Estimate \$7,000-9,000

PROVENANCE

Barry Friedman, Ltd., New York



10

YOICHI OHIRA b. 1946

Unique "Fasce Verticali a Polvere" vase, 2002

Handblown glass canes with *murrine* and powder inserts.

9 in. (22.9 cm) high

Executed by Livio Serena, master blower, and Giacomo Barbini, master cutter and grinder, Anfora, Murano, Italy. Underside inscribed with *Yoichi Ohira/m° L. Serena/m° G. Barbini/1 / 1 unico/Friday 16-11-2002/murano.*

Estimate \$10,000-15,000

PROVENANCE

Barry Friedman, Ltd., New York

EXHIBITED

"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. 303, 389



11

YOICHI OHIRA b. 1946

Unique "Marmo verde e l'avventurina" vase, 2000

Handblown glass canes with *murrine* and powder inserts.

8 in. (20.3 cm) high

Executed by Livio Serena, master blower, Anfora, Murano, Italy.

Underside incised with *Yoichi Ohira/m° L. Serena/1 / 1 unico/Thursday*
8-6-2000/*murano*.

Estimate \$12,000-18,000

PROVENANCE

Barry Friedman, Ltd., New York

YOICHI OHIRA b. 1946

Unique "Murrine Gialle" vase, 2000

Handblown glass canes with *murrine* and powder inserts, with partial *battuto* surface.

5¾ in. (14.6 cm) high

Executed by Livio Serena, master blower, and Giacomo Barbini, master cutter and grinder, Anfora, Murano, Italy. Underside inscribed with *Yoichi Ohira/m° L. Serena/m° G. Barbini/1 / 1 unico/Friday 30-6-2000/murano*.

Estimate \$8,000-12,000

PROVENANCE

Barry Friedman, Ltd., New York

Alice Lawrence

Christie's, New York, "The Collection of Alice Lawrence," November 6, 2008, lot 456

LITERATURE

Rosa Barovier Mentasti, William Warmus and Suzanne Frantz, *Yoichi Ohira: A Phenomenon in Glass*, exh. cat., Barry Friedman Ltd., New York, 2002, pp. 228, 383 for a similar example



“With nature-warp of naked weed by printer-craft imprisoned,
we weave this interlinear web.” FRANK LLOYD WRIGHT, *The House Beautiful*, 1896

13

PROPERTY FROM A MANHATTAN COLLECTION

FRANK LLOYD WRIGHT 1867-1959

“Weeds and Wildflowers,” from The House Beautiful, circa 1896

Two photogravures on one sheet of rice paper.

Each: 7½ x 2½ in. (18.1 x 6.4 cm)

Overall: 11¾ x 9⅝ in. (29.8 x 24.4 cm)

Published by the Auverne Press and printed by Frank Lloyd Wright and William Herman Winslow at the Winslow House in River Forest, Illinois.

Proof from the edition of 90.

Estimate \$3,000-5,000

PROVENANCE

Private collection, New York

Sotheby's, New York, “Photographs,” November 1986, lot 294

Acquired from the above by the present owner

LITERATURE

Robert C. Spencer, “The Work of Frank Lloyd Wright,” *The Architectural Review*, June 1900, p. 63 for similar examples

Jonathan Lipman and Shinji Komoto, *Frank Lloyd Wright Retrospective*, Tokyo, 1991, p. 225, fig. 183 for similar examples

Penny Fowler, *Frank Lloyd Wright: Graphic Artist*, California, 2001, pp. 12, 20 for similar examples

Julia Meech, *Frank Lloyd Wright and the Art of Japan: The Architect's Other Passion*, New York, 2009, p. 36 for similar examples

The present lot is a proof of two of the twelve photogravures of weeds and wildflowers that were designed as an insert for *The House Beautiful*, a book printed in 1896-1897. Only 90 copies were published and distributed mostly to friends and family. There is no stitching on the Japanese paper sheet, which specifies that it is a proof, and not an insert removed from a copy of the book. Weeds and wildflowers are a representation of the prairie, and were highly influential in Frank Lloyd Wright's designs. Wright stated in his 1932 autobiography: “The print is more autobiographical than you may imagine. If Japanese prints were to be deducted from my education, I don't know what direction the whole might have taken.”



14

EDWARD WILLIAM GODWIN 1833-1886

Display cabinet, circa 1872-1875

Ebonized wood, clear glass, mirrored glass, brass.

60¼ x 73½ x 12½ in. (153 x 186.7 x 31.8 cm)

Possibly manufactured by Collinson & Lock, London, UK.

Estimate \$80,000-120,000

PROVENANCE

Kentshire Galleries, New York

Ariadne Getty

LITERATURE

Susan Weber Soros, *The Secular Furniture of E.W. Godwin with Catalogue Raisonné*, New York, 1999, p. 202, fig. 323 for a similar example

The present lot is an example of a type of cabinet used in the late nineteenth century for the display of various objects, often the Japanese (and Japanese-inspired) porcelain that was especially popular in the 1870s. Godwin's interest in the arts of Japan is expressed in the watercolor illustrated below, which includes a trellis pattern in the background that is echoed in the rail decoration of the present design.



Edward William Godwin, design for a wall decoration in the Japanese style, watercolor, 1872-83. © Victoria and Albert Museum, London.



15

RENÉ LALIQUE 1860-1945

“Alger I” chandelier, Marilhac no. 2289, 1930-1947

Molded and frosted glass, chromium-plated metal.

34½ in. (87.6 cm) drop as shown, 42¼ in. (107.3 cm) diameter

Two panels engraved with *R. LALIQUE/FRANCE*.

Estimate \$80,000-120,000

LITERATURE

Félix Marilhac, *René Lalique, Maître-Verrier*, Paris, 2011, p. 653



16

INGRID DONAT b. 1957

“Chevet femme au collier” table, small version, 2006

Patinated bronze.

25¼ x 22½ x 22½ in. (64.1 x 57.2 x 57.2 cm)

Cast by Blanchet-Landowski Foundry, France. Number 8 from the edition of 8 plus 4 artist’s proofs. Leg impressed with artist’s cipher and 8 / 8 / Landowski/Fondeur/2006.

Estimate \$20,000-30,000

PROVENANCE

Barry Friedman Ltd., New York



“Above all else, I am a creator of furniture and I intend that everything I create is logical in construction and perfect in execution.” EUGÈNE PRINTZ

17

PROPERTY FROM A PRIVATE COLLECTION

EUGÈNE PRINTZ 1879-1948

Pair of armchairs, circa 1935

Walnut, fabric.

Each: 35¼ x 28½ x 32 in. (89.5 x 72.4 x 81.3 cm)

Estimate \$70,000-90,000

PROVENANCE

Mr. and Mrs. Thomas, Paris

Private collection

Christie's, Paris, "Une Maison par Eugène Printz," May 17, 2006, lot 8

Acquired from the above by the present owner

LITERATURE

Bernard Champigneulle, "Entretien avec Eugène Printz," *Mobilier et Décoration*, 1936, illustrated p. 170

Eugène Printz is considered one of the individualists of the Art Deco style, alongside other renowned designers such as Pierre Legrain and Eileen Gray. Born in Paris in 1879 to the owner of a workshop that specialized in eighteenth-century reproductions, he acquired the skills of traditional French furniture cabinetry and metalwork of the highest measure. In 1905 he opened his own atelier, on the rue Saint Bernard, and a gallery in 1928 on the rue de Miromesnil. He began designing in the moderne style in 1925, around the time of his collaboration with Pierre Chareau for the Exposition des Arts Décoratifs. His work of this period and thereafter is characterized by unique theatrical forms and virtuosic production skills. Examples such as the present lot were realized in limited number for the most sophisticated clientele of the period. The present pair of armchairs were originally located in the dressing room of Madame Thomas on the second floor of the family's Parisian residence.



The present lot *in situ*, *Mobilier et Décoration*, 1936.



MARC DU PLANTIER 1901-1975*Center table, circa 1936*

Parchment-covered wood, painted wrought-iron.

27½ x 59¾ x 26⅜ in. (69.9 x 151.8 x 67 cm)

Impressed with *M. DU PLANTIER*.**Estimate** \$40,000-50,000**PROVENANCE**

Private collection, France

LITERATUREYves Badetz, *Marc du Plantier*, Paris, 2010, pp. 116-17 for a related desk and a period image, p. 129

Marc du Plantier designed the present model for the salons of the fashion designer Jacques Heim in 1936. The furniture from this commission is characterized by its linear, cage-like forms which provided a backdrop for the fashions of the times, and which was still stylish two decades later when photographed alongside models in the full ruffled skirts of the 1950s. In fact, it was the earlier designs of the 1930s, more austere than those of some his contemporaries of that period, that poised du Plantier to make a smooth transition to the modernism of the 1950s. The present lot's previous owner, a client of Jacques Heim, admired the model in his showroom and ordered this example directly from du Plantier.



A model posing with the present model, Jacques Heim's studio, 1954. © Les Arts Décoratifs / P: R. de Vassa.







A PRIVATE COLLECTION OF WORKS BY GABRIELLA CRESPI

The following twelve lots are part of a larger collection of works by Gabriella Crespi assembled by a European countess in the 1970s. Active on the international social scene from Europe to South America, the latter was renowned for her beauty and glamour. Her sense of style extended to her interiors, as evidenced by her whimsical selection of Crespi's designs. The second part of the countess's collection will be offered September 2015 at Phillips in London.

“I was inspired only by the universe.” GABRIELLA CRESPI

19

PROPERTY OF A TITLED LADY

GABRIELLA CRESPI b. 1922

“Photophore” candle holder, circa 1973

Glass, brass.

19 $\frac{5}{8}$ in. (49.8 cm) high, 13 $\frac{1}{8}$ in. (33.3 cm) diameter

Produced by Gabriella Crespi, Milan and glass by Barovier & Toso, Murano, Italy. Impressed with facsimile signature *Gabriella Crespi*.

Estimate \$3,000-4,000

The present lot has been authenticated by the Archivio Gabriella Crespi and is recorded under archive number 060171092G.





20

PROPERTY OF A TITLED LADY

GABRIELLA CRESPI b. 1922

"Puzzle" table and serving stand, circa 1973

Bamboo, wicker-covered wood, brass.

Dining table: 30½ x 85½ x 47½ in. (76.5 x 217.2 x 119.7 cm) as shown

Serving table: 24½ x 32¾ x 24¾ in. (62.2 x 83.2 x 61.9 cm)

Produced by Gabriella Crespi, Milan, Italy. Underside of dining table with brass label impressed with facsimile signature *Gabriella Crespi*. Serving stand impressed four times with facsimile signature Gabriella Crespi. Underside of serving table with brass label impressed with facsimile signature *Gabriella Crespi BREV.*

Estimate \$8,000-12,000

LITERATURE

Gabriella Crespi: Il segno e lo spirito: Mobili, plurimi, sculture e gioielli, exh. cat., Palazzo Reale, Milan, 2011, pp. 40, 114 for similar bamboo dining tables, pp. 76-77, 124 for the "Puzzle" table in brass and glass

The present lot has been authenticated by the Archivio Gabriella Crespi and is recorded under archive number 200164017/2124/60PL.

PROPERTY OF A TITLED LADY

GABRIELLA CRESPI b. 1922

Set of eight "Folding Chairs", circa 1973

Brass, tubular brass, leather, bamboo.

Each: 32½ x 19¾ x 20⅝ in. (82.6 x 49.2 x 52.4 cm)

Produced by Gabriella Crespi, Milan, Italy. Six chairs impressed with facsimile signature *Gabriella Crespi*.

Estimate \$8,000-12,000

The present lot has been authenticated by the Archivio Gabriella Crespi and is recorded under archive number 210165038S.





22

PROPERTY OF A TITLED LADY

GABRIELLA CRESPI b. 1922

Set of eight "Antivento" ashtrays, and ice bucket from the "Wicker" collection, 1973-1974

Brass, cane.

Largest ashtray: 1¾ in. (4.4 cm) high, 7⅞ in. (20 cm) diameter

Ice bucket: 8⅞ in. (20.6 cm) high, 7½ in. (19.1 cm) diameter

Produced by Gabriella Crespi, Milan, Italy. Underside and top of ashtray lids impressed with facsimile signature *Gabriella Crespi*. Ice bucket impressed with facsimile signature *Gabriella Crespi*.

Estimate \$4,000-6,000

The present lot has been authenticated by the Archivio Gabriella Crespi and is recorded under archive number 100168044/2136.



23

PROPERTY OF A TITLED LADY

GABRIELLA CRESPI b. 1922

"Hippopotamus" sculpture, circa 1973

Bronze.

8¼ x 16 x 7 in. (21 x 40.6 x 17.8 cm)

Produced by Gabriella Crespi, Milan, Italy. Underside impressed twice with facsimile signature *Gabriella Crespi*.

Estimate \$4,000-6,000

LITERATURE

Gabriella Crespi: Il segno e lo spirito: Mobili, plurimi, sculture e gioielli, exh. cat., Palazzo Reale, Milan, 2011, p. 102

The present lot has been authenticated by the Archivio Gabriella Crespi and is recorded under archive number 220173063.

24

PROPERTY OF A TITLED LADY

GABRIELLA CRESPI b. 1922

"Lazy Susan" and set of four dishes, circa 1967

Lacquered wood, brass, nickel-plated brass.

Lazy susan: 3½ in. (8.9 cm) high, 23⅝ in. (60 cm) diameter

Larger dishes: 8¼ in. (21 cm) high, 9 in. 10¼ in. (26 cm) diameter

Salt shakers: 2⅞ in. (7.3 cm) high, 1¼ in. (3.2 cm) diameter

Produced by Gabriella Crespi, Milan, Italy. Two larger serving dishes impressed with facsimile signature *Gabriella Crespi*.

Estimate \$4,500-5,500

The present lot has been authenticated by the Archivio Gabriella Crespi and is recorded under archive number 010167061/2303.



25

PROPERTY OF A TITLED LADY

GABRIELLA CRESPI b. 1922

“Struzzo” and “Airone” sculptures, circa 1973

Gilt bronze, glass, ostrich egg.

Largest: 30 $\frac{1}{8}$ x 12 x 7 $\frac{1}{4}$ in. (76.5 x 30.5 x 18.4 cm)

Produced by Gabriella Crespi, Milan, Italy. Glass produced by Barovier & Toso, Murano, Italy. Both bases impressed with facsimile signature *Gabriella Crespi*.

Estimate \$30,000-40,000

LITERATURE

Gabriella Crespi: Il segno e lo spirito: Mobili, plurimi, sculture e gioielli, exh. cat., Palazzo Reale, Milan, 2011, pp. 98-99, 128

The present lot has been authenticated by the Archivio Gabriella Crespi and is recorded under archive number 100174001/1002.





26

PROPERTY OF A TITLED LADY

GABRIELLA CRESPI b. 1922

Pair of "Rombo" wall lights, circa 1976

Brass.

Each: 14¼ x 16⅞ x 2⅝ in. (36.2 x 41 x 6.7 cm)

Produced by Gabriella Crespi, Milan, Italy. Each impressed with *Gabriella Crespi*.

Estimate \$6,000-8,000

The present lot has been authenticated by the Archivio Gabriella Crespi and is recorded under archive number 210169053.



27

PROPERTY OF A TITLED LADY

GABRIELLA CRESPI b. 1922

"Gothic" mirror, circa 1977

Brass, mirrored glass.

46 $\frac{7}{8}$ x 26 $\frac{1}{8}$ x 1 in. (119.1 x 66.4 x 2.5 cm)

Reverse with metal label impressed with facsimile signature

Gabriella Crespi ®.

Estimate \$5,000-7,000

The present lot has been authenticated by the Archivio Gabriella Crespi
and is recorded under archive number 200179076.



28

PROPERTY OF A TITLED LADY

GABRIELLA CRESPI b. 1922

"Sfera" picture frame, circa 1971

Glass, brass.

5¼ in. (13.3 cm) high, 5½ in. (14 cm) diameter

Produced by Gabriella Crespi, Milan and glass by Barovier & Toso, Murano, Italy. Impressed with facsimile signature *Gabriella Crespi*.

Estimate \$1,500-2,500

LITERATURE

Gabriella Crespi: Il segno e lo spirito: Mobili, plurimi, sculture e gioielli, exh. cat., Palazzo Reale, Milan, 2011, p. 33

This work has been authenticated by the Archivio Gabriella Crespi and is recorded under archive number 050172036G.

PROPERTY OF A TITLED LADY

GABRIELLA CRESPI b. 1922

Set of three "Kaleidoscope" floor lamps, circa 1970

Tubular brass, brass.

Largest: 67¼ in. (170.8 cm) high

Produced by Gabriella Crespi, Milan, Italy. Two lamps impressed twice with facsimile signature *Gabriella Crespi*, one lamp impressed with facsimile signature *Gabriella Crespi BREV* and facsimile signature *Gabriella Crespi*, lamps impressed twice with 1, 2 and 6 respectively.

Estimate \$15,000-20,000

LITERATURE

Gabriella Crespi: Il segno e lo spirito: Mobili, plurimi, sculture e gioielli, exh. cat., Palazzo Reale, Milan, 2011, pp. 14, 38, 94

The present lot has been authenticated by the Archivio Gabriella Crespi and is recorded under archive number 040187075.



30

PROPERTY OF A TITLED LADY

GABRIELLA CRESPI b. 1922

"Ellisse" adjustable low table, from the "Plurimi" series, circa 1976

Brass-covered wood.

13⁵/₈ x 100³/₈ x 36 in. (34.6 x 255 x 91.4 cm)

Estimate \$25,000-35,000

LITERATURE

"Designers Italiens Formes Contemporaines," *L'Œil*, January-February 1977, p. 36

Patrick Favardin and Guy Bloch-Champfort, *Les décorateurs des années 60-70*, Paris, 2007, p. 149

Gabriella Crespi: Il segno e lo spirito: Mobili, plurimi, sculture e gioielli, exh. cat., Palazzo Reale, Milan, 2011, pp. 23, 40 for the table in the designer's home, p. 67

The present lot has been authenticated by the Archivio Gabriella Crespi and is recorded under archive number 200163000/O.



JACQUES QUINET 1918-1992*Unique floor lamp, circa 1970*

Tubular steel.

63 in. (160 cm) high

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

Mr. Gaudino, Martigues, France

Acquired directly from the above by the present owner

EXHIBITED“Jacques Quinet, La recherche de la forme pure,” Galerie Arcanes, Paris,
September 17-October 30, 2010**LITERATURE***Jacques Quinet, La recherche de la forme pure*, exh. cat., Galerie Arcanes,
Paris, 2010, illustrated n.p.

The present unique lot was commissioned directly from the designer by his
close friend Mr. Gaudino in the early 1970s.







32

JACQUES QUINET 1918-1992

Unique sofa and pair of armchairs, from Jacques Quinet's apartment, Ajaccio, Corsica, circa 1965

Leather-covered metal, fabric, brass.

Sofa: 27 $\frac{3}{4}$ x 67 $\frac{1}{8}$ x 29 $\frac{5}{8}$ in. (70.5 x 170.5 x 75.2 cm)

Each armchair: 25 $\frac{3}{4}$ x 33 $\frac{3}{4}$ x 31 $\frac{1}{2}$ in. (65.4 x 85.7 x 80 cm)

Estimate \$40,000-50,000

PROVENANCE

Collection of the designer, Ajaccio, Corsica

Madame la Comtesse Abbaticci, Ajaccio, Corsica

Acquired from the above by the present owner

In 1946 Jacques Quinet acquired a large apartment in Paris on the rue Fortuny that functioned as his design studio, office, gallery and home until 1981, when he then moved to l'avenue Raymond Poincaré. It was here at 23 rue Fortuny in the 17th arrondissement where Quinet would host regular receptions for his clients who were also his friends. Marie-Jeanne Abbaticci was a relative of Quinet who worked at rue Fortuny as one of his designers, and she acquired the present lot directly from Quinet, who originally designed the sofa and chairs for his own apartment in Corsica.

JACQUES QUINET 1918-1992

Unique dining table, from Jacques Quinet's apartment, Avenue Raymond-Poincaré, Paris, circa 1976

Leather-covered wood, bronze, mahogany.

29½ x 63 x 29½ in. (74 x 160 x 75.2 cm)

Underside impressed with *JACQUES QUINET*.

Estimate \$12,000-18,000

PROVENANCE

Collection of the designer, avenue Raymond-Poincaré, Paris

Private collection, rue Fortuny, Paris

Acquired from the above by the present owner

LITERATURE

Jacques Quinet, La recherche de la forme pure, exh. cat., Galerie Arcanes, Paris, 2010, illustrated n.p.



Jacques Quinet in his apartment, Avenue Raymond-Poincaré, Paris, circa 1976. © 2015 Artists Rights Society (ARS), New York / ADAGP, Paris.





34

JACQUES QUINET 1918-1992

Ceiling light, circa 1971

Acrylic, nickel-plated bronze.

26½ in. (67.3 cm) diameter; 7⅞ in. (20 cm) drop

Estimate \$5,000-7,000

PROVENANCE

Béghin Say, Kunheim factory, Kayzersberg, France

Acquired from the above by the present owner

LITERATURE

Guitemie Maldonado, *Jacques Quinet*, Paris, 2000, pp. 91, 111, 180 for similar examples

Guy Bloch Champfort, *Jacques Quinet*, exh. cat., Galerie Chastel-Maréchal, Paris, 2008, pp. 32-33, 61 for a similar example

35

JACQUES QUINET 1918-1992

Pair of large andirons, circa 1962

Steel.

Each: 11⅜ x 4¾ x 15 in. (28.9 x 12.1 x 38.1 cm)

Underside of one impressed with *D 15375*.

Estimate \$10,000-15,000

PROVENANCE

Private collection, Port-de-Bouc, France, acquired directly from the designer, 1962

Acquired from the above by the present owner





36

JACQUES QUINET 1918-1992

Unique pair of table lamps, from Jacques Quinet's villa, La Renardière, Deauville, 1966

Chromium-plated metal, opaque glass, paper shades.

Each: 21 $\frac{5}{8}$ in. (54.9 cm) high, 15 $\frac{1}{8}$ in. (38.4 cm) diameter

Together with a letter of authenticity from the designer's daughter
Emmanuelle Quinet.

Estimate \$18,000-22,000

PROVENANCE

Collection of the designer, La Renardière, Deauville, 1966

Thence by descent to Emmanuelle Quinet

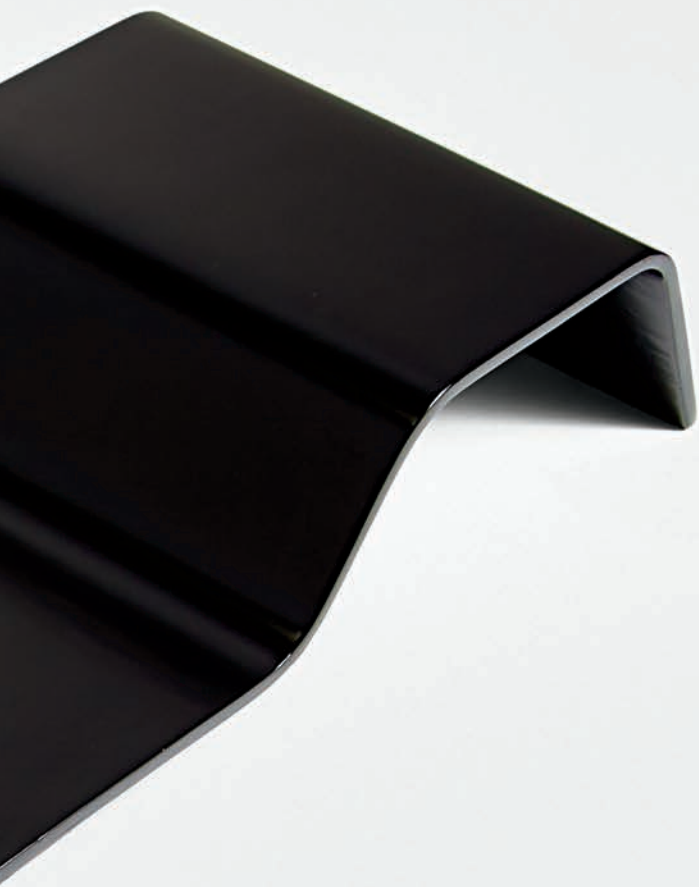
Acquired directly from the above by the present owner

LITERATURE

Guitemie Maldonado, *Jacques Quinet*, Paris, 2000, illustrated p. 181



Oscar Niemeyer and Anna Maria Niemeyer, "*Modulo*" low table, circa 1978, lot 39



THREE WORKS FROM THE COLLECTION OF ANNA MARIA NIEMEYER

Critics and researchers are yet to thoroughly investigate the parallel between Oscar Niemeyer's architecture and design. The dialogues between functionality and elegance of forms, between artistic sensibility and intuition, are integral aspects of his work. From rational ideas, Niemeyer brings together conceptual and formal procedures with references to the Colonial Baroque and the aesthetics of more recent artistic styles such as surrealist Italian metaphysical art.

Like many great artists, Niemeyer structures thought through the act of drawing. As his lines abandon dimensional space, they create new forms and alter landscapes. In some projects, particularly Brasília, buildings form groups of extreme plasticity in which distinct scale and purposes are articulated in a playful way. Isolated, these buildings can be seen as instruments of pure design; in a smaller scale the quality of the forms of the original larger architectural project is accentuated.

Niemeyer created furniture, designed in collaboration with his daughter Anna Maria Niemeyer (1930-2012), to ensure that his interiors spoke the same language as his architecture; in both, Niemeyer was seduced by the curved line and sinuous

angle. The elegance and economy of his forms resemble that of Portuguese colonial furniture in Brazil; the former is equally uncomplicated and stripped down, with a Japanese influence similar to that which inspired Charlotte Perriand, and with an organic aesthetic similar to those of Jean Arp and Henry Moore.

Niemeyer's silkscreens affirm the quality of his drawing and his enchantment with the work of Matisse, in the use of colorful collages and also especially through their feelings of "joie de vivre." The curved line that defines the feminine figure, sensual and delicate, is the same line that defines Niemeyer's architecture and his design. In his political drawings, the same enchantment for life and humanitarian qualities suggest that the world would be better if all humans were given the same opportunities. The poet Ferreira Gullar once said that in Niemeyer "beauty is weightless."

MARCUS DE LONTRA COSTA

Curator, "Poética da Forma – Oscar Niemeyer," Museu Brasileiro da Escultura, São Paulo, 2011 and "100 anos: Oscar Niemeyer Arquiteto Brasileiro Cidadão," Museu de Arte Contemporânea de Niterói, 2007

OSCAR NIEMEYER 1907-2012

Chair and ottoman, circa 1978

Leather, molded plywood.

Chair: 28 x 27 x 40¾ in. (71.1 x 68.6 x 103.5 cm)

Ottoman: 15 x 27¼ x 27 in. (38.1 x 69.2 x 68.6 cm)

Manufactured by Tendo Brasileira, Brazil. Underside with manufacturer's label *TENDO BRASILEIRA/INDÚSTRIA E COMÉRCIO DE MÓVEIS LTDA./TAUBATÉ · S.PAULO · IND. BRAS./C.G.C(MF) 45.176.906 / 0001- 08.*

Together with a certificate of authenticity issued by Soraia Cals, Rio de Janeiro on behalf of the Anna Maria Niemeyer estate.

Estimate \$20,000-30,000

PROVENANCE

Anna Maria Niemeyer, Brazil, circa 1978

Soraia Cals, Rio de Janeiro, "Coleção Anna Maria Niemeyer," October 30, 2012, lot 155

Acquired from the above by the present owner

EXHIBITED

Galeria Anna Maria Niemeyer, Rio de Janeiro, Brazil, circa 1978

LITERATURE

Maria Cecília Loschiavo dos Santos, *Móvel moderno no Brasil*, São Paulo, 1995, p. 60

Jean Petit, *Niemeyer: Poète d'Architecture*, Lugano, 1995, p. 362 for a drawing, pp. 363, 383

Alan Hess, *Oscar Niemeyer Houses*, New York, 2006, pp. 93, 132-33, 135

Roberto Civita, Pedro Ariel Santana, *Design Brasil: 101 anos de história*, exh. cat., Museu da Casa Brasileira, São Paulo, 2010, p. 59





38

OSCAR NIEMEYER 1907-2012

Ottoman, circa 1978

Painted bent-plywood, leather.

9 x 27½ x 28¾ in. (22.9 x 69.9 x 72.1 cm)

Manufactured by Tendo Brasileira, Brazil. Underside with manufacturer's label *TENDO BRASILEIRA/INDÚSTRIA E COMÉRCIO DE MOVEIS LTD./TAUBATÉ · S.PAULO · IND. BRAS./C.G.C(MF) 45.176.906 / 0001 · 08.*

Together with a certificate of authenticity issued by Soraia Cals, Rio de Janeiro on behalf of the Anna Maria Niemeyer estate.

Estimate \$7,000-9,000

PROVENANCE

Anna Maria Niemeyer, Brazil, circa 1978

Soraia Cals, Rio de Janeiro, "Coleção Anna Maria Niemeyer," October 30, 2012, lot 157

Acquired from the above by the present owner

EXHIBITED

Galeria Anna Maria Niemeyer, Rio de Janeiro, Brazil, circa 1978

LITERATURE

Jean Petit, *Niemeyer: Poète d'Architecture*, Lugano, 1995, p. 362 for a drawing, p. 367 for related chairs, p. 383

Alan Hess, *Oscar Niemeyer Houses*, New York, 2006, pp. 222-23 for related chairs

Roberto Civita, Pedro Ariel Santana, *Design Brasil: 101 anos de história*, exh. cat., Museu da Casa Brasileira, São Paulo, 2010, p. 59 for a drawing

**OSCAR NIEMEYER and
ANNA MARIA NIEMEYER** 1907-2012, 1930-2012

"Modulo" low table, circa 1978

Painted molded plywood, steel.

9½ x 75¾ x 19¾ in. (24.1 x 192.4 x 50.2 cm)

Manufactured by Tendo Brasileira, Brazil. Together with a certificate of authenticity issued by Soraia Cals, Rio de Janeiro on behalf of the Anna Maria Niemeyer estate.

Estimate \$20,000-30,000

PROVENANCE

Anna Maria Niemeyer, Brazil, circa 1978

Soraia Cals, Rio de Janeiro, "Coleção Anna Maria Niemeyer,"
October 30, 2012, lot 152a

Acquired from the above by the present owner

EXHIBITED

Galeria Anna Maria Niemeyer, Rio de Janeiro, Brazil, circa 1978

LITERATURE

Jean Petit, *Niemeyer: Poète d'Architecture*, Lugano, 1995, p. 362
for a drawing, pp. 367, 383

Roberto Civita, Pedro Ariel Santana, *Design Brasil: 101 anos de
história*, exh. cat., Museu da Casa Brasileira, São Paulo, 2010, p. 59
for a drawing



PROPERTY FROM AN IMPORTANT COLLECTION

JOAQUIM TENREIRO 1906-1992

Dining table, circa 1960

Brazilian rosewood, partially reverse-painted glass, painted wood.

30 in. (76.2 cm) high, 75½ in. (191.8 cm) diameter

Estimate \$20,000-30,000

LITERATURE

Soraia Cals, *Tenreiro*, Rio de Janeiro, 1998, p. 122



“A principle to which I felt modern Brazilian furniture should adhere: lightness. Lightness which has nothing to do with the weight per se, but with grace and functionality in space.” JOAQUIM TENREIRO

Σ 41

PROPERTY FROM AN IMPORTANT COLLECTION

JOAQUIM TENREIRO 1906-1992

Set of six chairs, circa 1960

Brazilian rosewood, cane.

Each: 31½ x 19¾ x 20¾ in. (80 x 50.2 x 52.7 cm)

Estimate \$15,000-20,000

LITERATURE

Soraia Cals, *Tenreiro*, Rio de Janeiro, 1998, p. 127



42

NENDO

"Scatter Shelf," 2011

Acrylic.

71 x 47¼ x 25¼ in. (180.3 x 120 x 64.1 cm)

From the edition of 35 plus 10 artist's proofs.

Estimate \$12,000-18,000

PROVENANCE

Friedman Benda, Ltd., New York

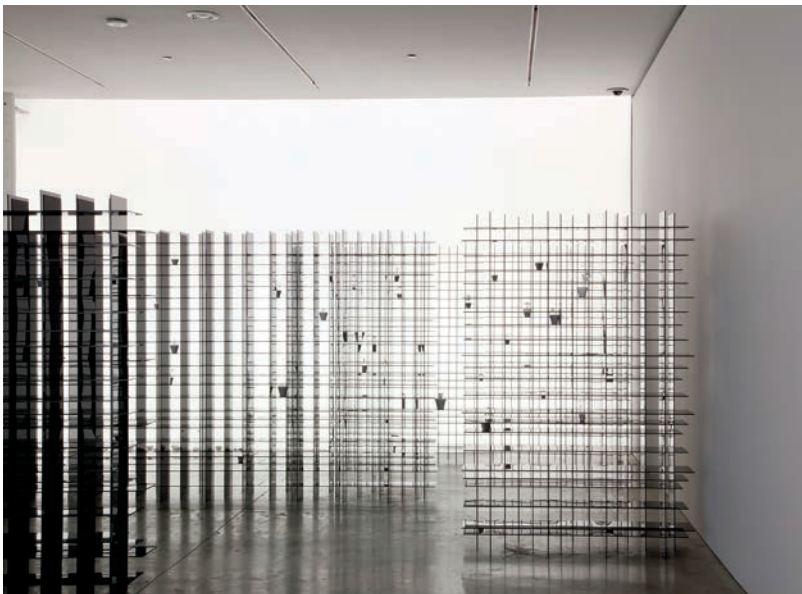
EXHIBITED

"Nendo: Scatter Shelf," Friedman Benda, Ltd., New York, November 8-December 17, 2011

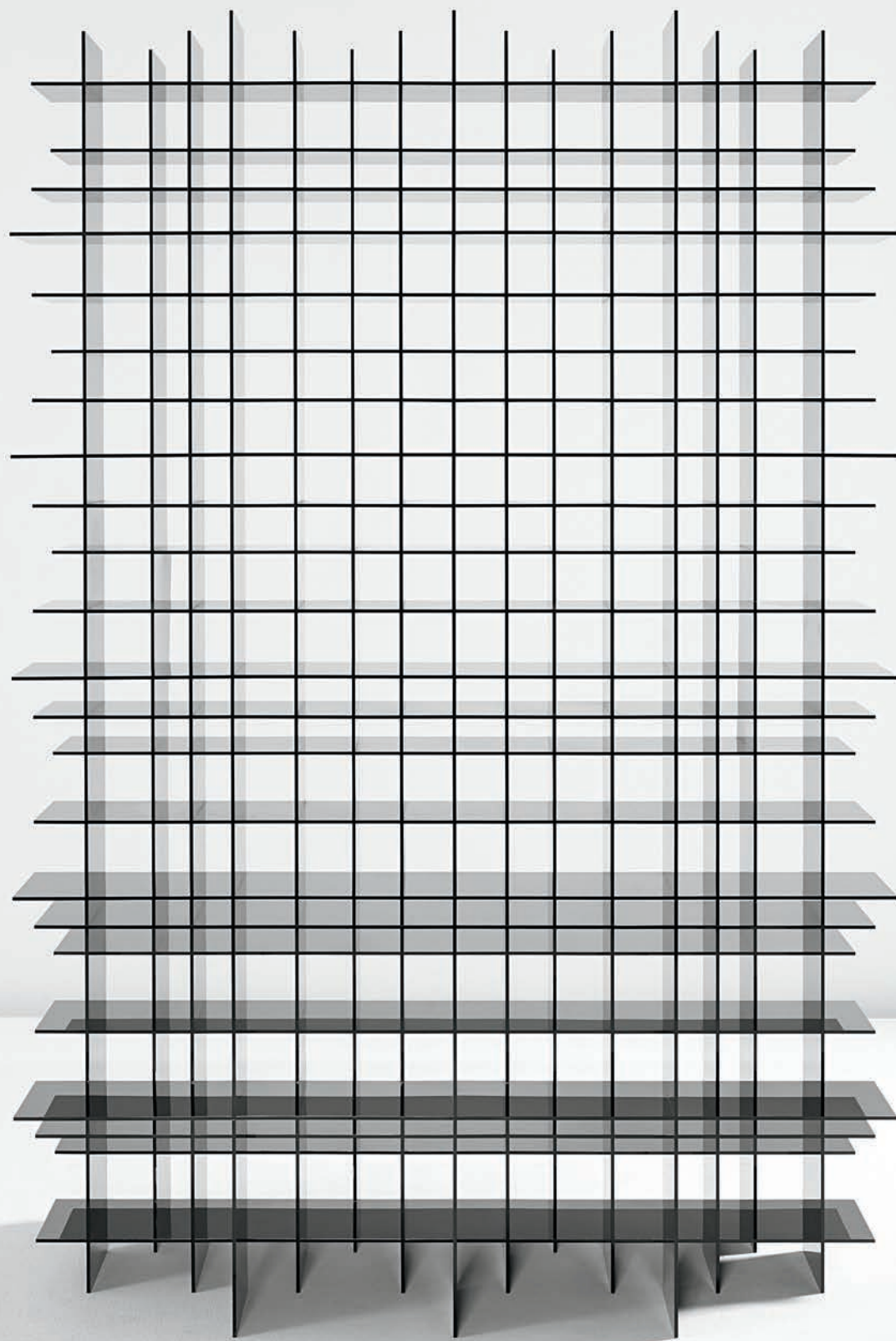
LITERATURE

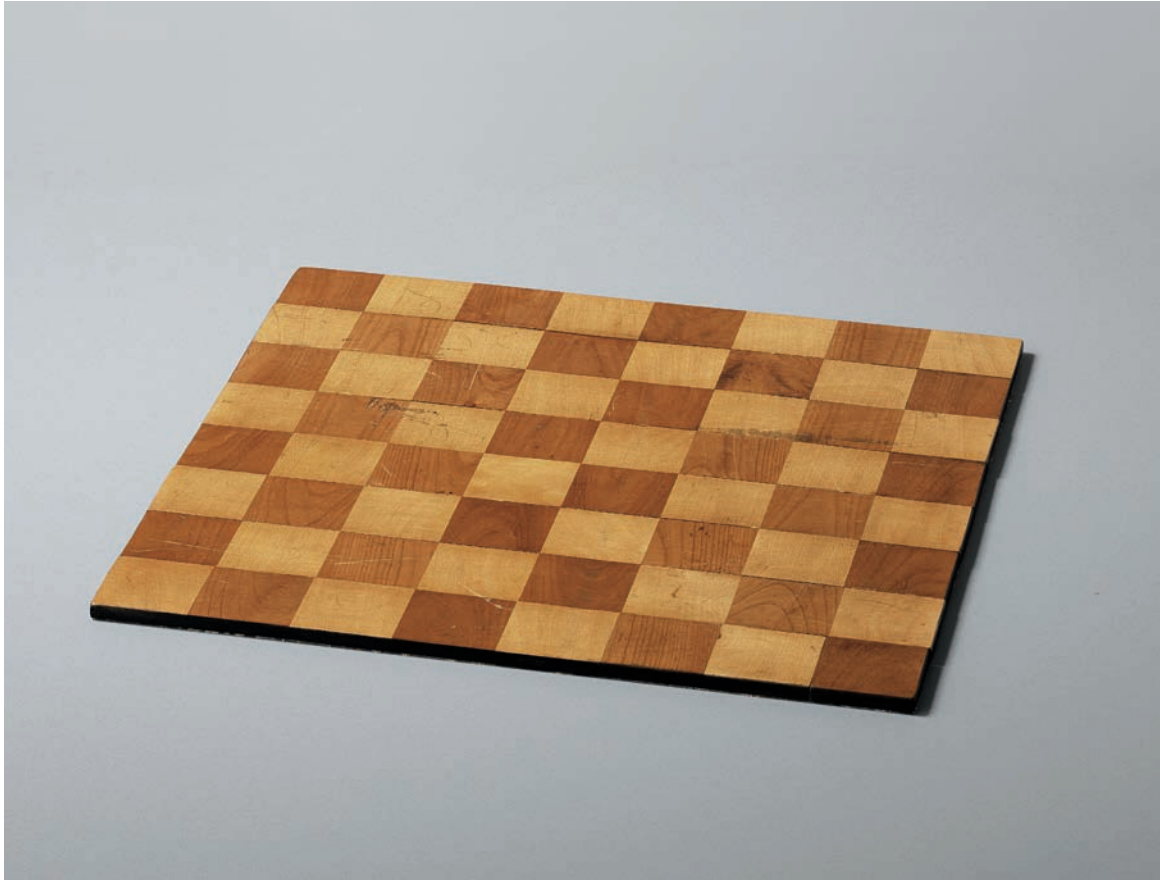
Oki Sato, et. al., *Nendo 10/10*, Berlin, 2013, inside cover, pp. 56-57

"Scatter Shelves" are in the permanent collections of The Museum of Fine Arts, Houston; The Museum of Arts and Design (MAD), New York; and the West Kowloon Cultural District Authority (M+), Hong Kong.



"Nendo: Scatter Shelf," where the present lot was exhibited, Friedman Benda, Ltd., New York, November 8-December 17, 2011.





43

**ATTRIBUTED TO
JOSEF HARTWIG** 1880-1955

Chessboard, circa 1924

Pine, stained pine, painted pine, fabric.

$\frac{1}{4} \times 12\frac{1}{4} \times 12\frac{3}{16}$ in. (0.6 x 31.1 x 31 cm)

Reverse inscribed with *BLUM* and *From Blum*.

Estimate \$2,000-3,000

LITERATURE

Jeannine Fiedler, Peter Feierabend, eds., *Bauhaus*, Cologne, 1999, pp. 406, 417, 633 for similar examples

Barry Bergdoll and Leah Dickerman, *Bauhaus 1919-1933: Workshops for Modernity*, exh. cat., The Museum of Modern Art, New York, 2009, p. 147, cat. nos. 168-69, p. 149, cat. no. 171 for similar examples in the permanent collections of Harvard Art Museum, Cambridge, The Museum of Modern Art, New York and Centre Pompidou, Paris, respectively

PROPERTY FROM AN EAST COAST COLLECTION

MAYA LIN b. 1959

"Longitude Chaise," from the "Earth is (Not) Flat" series, circa 1999

Maple, maple-laminated plywood, aluminum, cow hide, fabric.

23½ x 74 x 30 in. (59.7 x 188 x 76.2 cm)

Manufactured by Knoll International, USA.

Estimate \$10,000-15,000

LITERATURE

"Architect Maya Lin Creates Her First Line of Furniture for Knoll,"

Architectural Record, June 1998, vol. 186, p. 192

Brian Lutz, *Knoll: A Modernist Universe*, New York, 2010, p. 253

"Concurrent to the Topologies show, I had been asked by Knoll, a furniture company, to design their sixtieth anniversary collection...And the whole series is called The Earth Is (Not) Flat; they deal with the curvature of the Earth. There's a chaise longue called Longitude, which literally is the same inspiration I had to make The Wave Field. It's a slight undulation in the ground plan. But it also is playing off of design, taking Mies van der Rohe's classic psychiatrist flat daybed and literally throwing a curve onto that, from a design point of view." — MAYA LIN



45

YVES KLEIN 1928-1962

"Table or," editioned 1963

22-karat gold leaf, acrylic, glass, steel, wood.

14¼ h x 49¼ x 39¼ in. (36 x 125 x 100 cm)

Underside with label signed *R. Klein Moquay* and serial number *FE-SEPO*.

Estimate \$20,000-30,000



46

YVES KLEIN 1928-1962

"Table rose," editioned 1963

Rose pigment, acrylic, glass, steel, wood.

14¼ h x 49¼ x 39¼ in. (36 x 125 x 100 cm)

Underside with label signed *R. Klein Moquay* and serial number *08-ES-UNR*.

Estimate \$18,000-24,000



47

PROPERTY FROM A MIDWEST COLLECTION

STUDIO JOB

JOB SMEETS and NYNKE TYNAGEL b. 1970, b. 1977

"Perished" bench, 2006

Macassar ebony-veneered wood, laser-cut bird's eye maple inlays.

79 x 134 x 18½ in. (200.7 x 340.4 x 47 cm)

Produced by Studio Job, the Netherlands. From the edition of 6.

Seat inlaid with *Job*.

Estimate \$65,000-85,000

PROVENANCE

Moss, New York

Acquired directly from the above by the present owner, 2006

LITERATURE

Gareth Williams, *Telling Tales: Fantasy and Fear in Contemporary Design*, exh. cat., Victoria and Albert Museum, London, 2009, p. 97, fig. 60

Adam Lindemann, *Collecting Design*, Cologne, 2010, p. 135



(detail of present lot)





48

SHIRO KURAMATA 1934-1991

Unique coat rack, from the office of Tetsu Konagaya, Livina Yamagiwa, Tokyo, circa 1983

Painted steel, rubber.

69³/₈ in. (176.2 cm) high

Estimate \$7,000-9,000

PROVENANCE

Tetsu Konagaya, Livina Yamagiwa, Akihabara, Tokyo

Shiro Kuramata designed the present coat rack for the offices of Tetsu Konagaya, then-President of Livina Yamagiwa, a large Tokyo retailer. The President's office comprised five rooms including the office itself, a front desk, a lobby, a conference room and a reception area.

PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

**FERNANDO CAMPANA and
HUMBERTO CAMPANA** b. 1961, b. 1953

"Multidão" chair, 2005

Rag dolls, stainless steel.

25½ x 36½ x 38 in. (64.8 x 92.7 x 96.5 cm)

Produced by Estudio Campana, Brazil. Number 2 from an edition of 35 plus
5 artist's proofs and 3 prototypes. One doll embroidered with CAMPANA
N.02/2005.

Estimate \$15,000-20,000

LITERATURE

Campana Brothers, *Complete Works (So Far)*, New York, 2010, pp. 25, 180, 266



“You have to know how to stick your nose into everything. Discovering. Touching. Noting the smallest details. From the inside of a drawer to the back of a piece of furniture, everything has to be beautiful. I am obsessed with detail.” INGRID DONAT

50

PROPERTY FROM A PRIVATE COLLECTION, BEDFORD, NEW YORK

INGRID DONAT b. 1957

“Hommage a Klimt fille” cabinet, 2002

Patinated bronze, gold leaf.

45½ x 31 x 15 in. (115.6 x 78.7 x 38.1 cm)

Cast by Blanchet-Landowski Foundry, France. Number 1 from the edition of 8 plus 4 artist's proofs. Leg impressed with artist's cipher and 1 / 8 / Landowski/Fondeur/2002.

Estimate \$40,000-60,000

PROVENANCE

Barry Friedman Ltd., New York



51

PROPERTY OF A NEW YORK COLLECTOR

HARRY BERTOIA 1915-1978

"Sonambient" sounding sculpture, circa 1970

Beryllium copper, bronze.

47³/₄ x 10 x 10 in. (121.3 x 25.4 x 25.4 cm)

Together with original correspondence and a drawing of this work signed by the artist.

Estimate \$60,000-80,000

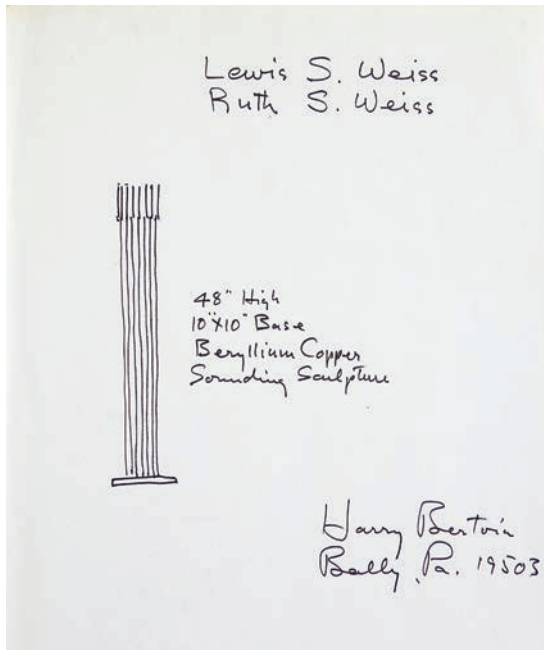
PROVENANCE

Lewis S. and Ruth S. Weiss, Pennsylvania, circa 1970

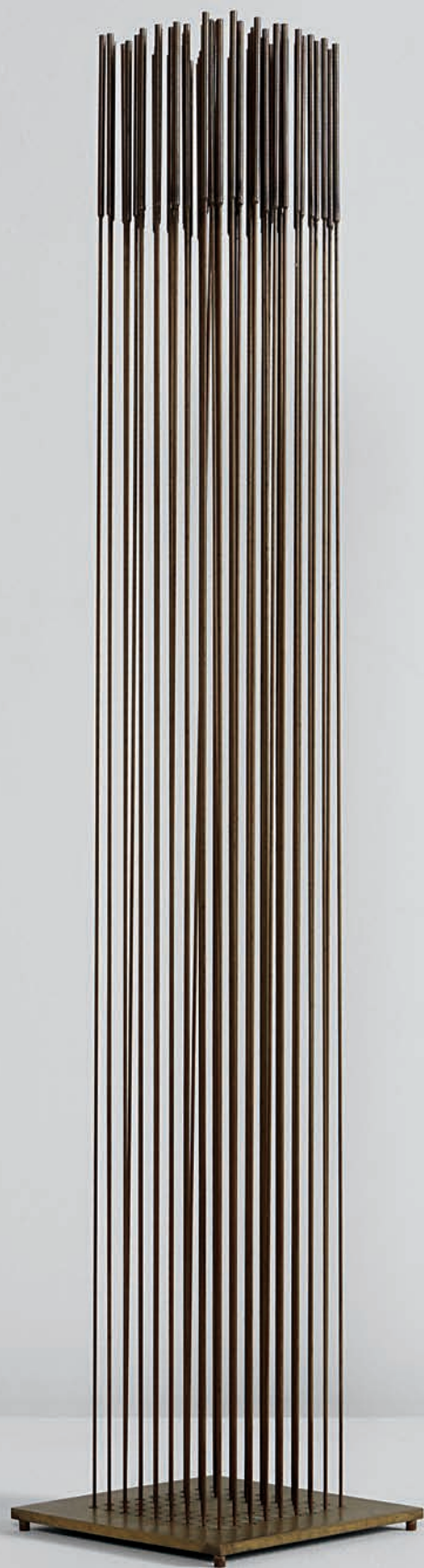
Thence by descent to the present owner

LITERATURE

June Kompass Nelson, *Harry Bertoia: Sculptor*, Detroit, 1970, pls. 61, 72 for similar examples



Harry Bertoia's drawing of the present lot, circa 1970.



52

GEORGE NAKASHIMA 1905-1990

"Minguren I" low table, 1970s

American black walnut, with two East Indian rosewood butterfly keys.

14 $\frac{7}{8}$ x 67 $\frac{1}{8}$ x 36 $\frac{7}{8}$ in. (37.8 x 170.5 x 93.7 cm)

Underside inscribed with *WALTERS*.

Estimate \$25,000-35,000

PROVENANCE

Moderne Gallery, Philadelphia

Acquired from the above by the present owner

LITERATURE

Mira Nakashima, *Nature, Form & Spirit: The Life and Legacy of George Nakashima*, New York, 2003, p. 202 for a drawing



PROPERTY FROM A PENNSYLVANIA COLLECTION

VLADIMIR KAGAN b. 1927

“Sculptured” rocking chair, circa 1960

Walnut, leather.

33½ x 32½ x 44 in. (85.1 x 82.6 x 111.8 cm)

Manufactured by Kagan-Dreyfuss, New York. Underside impressed with
KAGAN-DREYFUSS-NEW YORK/A VLADIMIR KAGAN DESIGN.

Estimate \$7,000-9,000

PROVENANCE

Private collection, Scranton, Pennsylvania, acquired directly from the designer, circa 1963

LITERATURE

Vladimir Kagan, *The Complete Kagan: Vladimir Kagan, A Lifetime of Avant-garde Design*, New York, 2004, pp. 120-21, 140, 159, 264

The present and following three lots were purchased from Vladimir Kagan circa 1963 for a house in Scranton, Pennsylvania. The owners, recent transplants from New York, were familiar with Kagan as he had designed an interior for one of their relatives. Cherry-picked from Kagan’s catalogue from the 1960s, this collection highlights some of the defining features of Kagan’s midcentury design career: the swooping curves of his walnut frames and the urban inventiveness of his modular sofas. A standout is the “Unicorn” side table in walnut, preceding its later aluminum brethren and straddling the line between his organic craft-inspired earlier work and his later futuristic forms.

Defying their parents’ taste in French provincial furniture, the owners chose these works for their sunny living room — striking modern furnishings in an otherwise traditional setting. Recalls their daughter: “My mother didn’t trust anything unless it came from New York.”





54

PROPERTY FROM A PENNSYLVANIA COLLECTION

VLADIMIR KAGAN b. 1927

Rare "Unicorn" side table, circa 1960

Walnut-veneered wood, walnut.

20 $\frac{7}{8}$ x 30 $\frac{7}{8}$ x 23 $\frac{7}{8}$ in. (53 x 78.4 x 60.6 cm)

Manufactured by Kagan-Dreyfuss, New York. Underside impressed with
KAGAN-DREYFUSS-NEW YORK/A VLADIMIR KAGAN DESIGN.

Estimate \$5,000-7,000

PROVENANCE

Private collection, Scranton, Pennsylvania, acquired directly from the
designer, circa 1963

LITERATURE

Vladimir Kagan, *The Complete Kagan: Vladimir Kagan, A Lifetime of
Avant-garde Design*, New York, 2004, pp. 15, 148-49

PROPERTY FROM A PENNSYLVANIA COLLECTION

VLADIMIR KAGAN b. 1927

"Contour" armchair, circa 1960

Walnut, leather.

39¼ x 29½ x 35½ in. (99.7 x 74.9 x 90.2 cm)

Manufactured by Kagan-Dreyfuss, New York.

Estimate \$7,000-9,000

PROVENANCE

Private collection, Scranton, Pennsylvania, acquired directly from the designer, circa 1963

LITERATURE

Vladimir Kagan, *The Complete Kagan: Vladimir Kagan, A Lifetime of Avant-garde Design*, New York, 2004, pp. 78, 121, 264



56

PROPERTY FROM A PENNSYLVANIA COLLECTION

VLADIMIR KAGAN b. 1927

Modular sofa, circa 1960

Fabric, walnut.

28½ x 115 x 98 in. (72.4 x 292.1 x 248.9 cm)

Manufactured by Kagan-Dreyfuss, New York. Comprising two seating units.

Estimate \$20,000-30,000

PROVENANCE

Private collection, Scranton, Pennsylvania, acquired directly from the designer, circa 1963



“While I created furniture to suit my taste, which in turn helped to establish my reputation, my most prolific designs were always a result of a client’s needs.” VLADIMIR KAGAN





Gertrud and Otto Natzler, *Large bowl*, circa 1960, lot 58 (detail)

A close-up photograph of a ceramic bowl. The bowl has a light-colored, textured surface with a pattern of irregular green and black spots. The rim of the bowl is visible at the top. The text is centered on the bowl's surface.

WORKS BY GERTRUD AND OTTO NATZLER FROM
THE COLLECTION OF BETTY LEE AND AARON STERN



57

PROPERTY FROM THE COLLECTION OF BETTY LEE AND AARON STERN

GERTRUD and OTTO NATZLER 1908-1971, 1908-2007

Bowl, circa 1950

Earthenware, green lavastone glaze.

2¾ in. (7 cm) high; 8⅞ in. (20.6 cm) diameter

Underside signed with *NATZLER*.

Estimate \$4,000-6,000

58

PROPERTY FROM THE COLLECTION OF BETTY LEE AND AARON STERN

GERTRUD and OTTO NATZLER 1908-1971, 1908-2007

Large bowl, circa 1960

Earthenware, white and green speckled glaze.

6½ in. (16.5 cm) high; 7 in. (17.8 cm) diameter

Underside signed with *NATZLER*.

Estimate \$4,000-6,000

PROVENANCE

David Rago Auctions, Lambertville, NJ, "20th Century Modern Weekend,"
October 25, 2003, lot 229





59

PROPERTY FROM THE COLLECTION OF BETTY LEE AND AARON STERN

GERTRUD and OTTO NATZLER 1908-1971, 1908-2007

Footed bowl, 1961

Earthenware, dark sang and blue nocturne reduction glaze with crystal formations and iridescence.

3 in. (7.6 cm) high; 8¼ in. (21 cm) diameter

Underside signed with *NATZLER* and with original inventory label printed *L497*.

Estimate \$4,000-6,000

PROPERTY FROM THE COLLECTION OF BETTY LEE AND AARON STERN

GERTRUD and OTTO NATZLER 1908-1971, 1908-2007

Bowl with squeezed lip, 1950s

Earthenware, mystic blue glaze with flow patterns.

3½ in. (8.9 cm) high; 8⅞ in. (22.5 cm) diameter

Underside signed with NATZLER.

Estimate \$5,000-7,000

LITERATURE

The Ceramic Work of Gertrud and Otto Natzler, exh. cat., M.H. de Young Memorial Museum, San Francisco, 1971, p. 58 for a similar example





61

PROPERTY FROM THE COLLECTION OF BETTY LEE AND AARON STERN

GERTRUD and OTTO NATZLER 1908-1971, 1908-2007

Bowl, circa 1960

Earthenware, yellow and brown glaze with hare's fur pattern.

2½ in. (6.4 cm) high; 7½ in. (19.1 cm) diameter

Underside signed with *NATZLER*.

Estimate \$4,000-6,000

LITERATURE

Paul S. Donhauser, *History of American Ceramics: The Studio Potter*,
Dubuque, 1978, p. 98 for an example of the glaze

PROPERTY FROM THE COLLECTION OF BETTY LEE AND AARON STERN

GERTRUD and OTTO NATZLER 1908-1971, 1908-2007

Large shallow bowl, circa 1960

Earthenware, copper and violet iridescent glaze with hare's fur pattern.

2 in. (5.1 cm) high; 8½ in. (21.6 cm) diameter

Underside signed with NATZLER.

Estimate \$5,000-7,000





Σ 63

PAUL EVANS 1931-1987

Early coffee set, circa 1953

Pewter, rosewood.

Coffee pot: 12¾ x 5 x 3 in. (32.4 x 12.7 x 7.6 cm)

Comprising coffee pot, covered sugar and creamer. Produced at Old Sturbridge Village, Sturbridge, Massachusetts. Underside of each impressed with *PEWTER/P.EVANS*.

Estimate \$4,000-6,000

PROVENANCE

Private collection, Pennsylvania

LITERATURE

Todd Merrill and Julie V. Iovine, *Modern Americana: Studio Furniture from High Craft to High Glam*, New York, 2008, p. 95

Jeffrey Head, *Paul Evans: Designer & Sculptor*, Pennsylvania, 2012, p. 11 for the coffee pot

Constance Kimmerle, ed., *Paul Evans: Crossing Boundaries and Crafting Modernism*, exh. cat., James A. Michener Art Museum, Doylestown, PA, 2014, p. 52, fig. 32

Among Paul Evans's earliest works, the pewter objects he made at Old Sturbridge Village were born from a series of craft organizations established during the Great Depression to help Americans support themselves through the creation of handmade objects. After having studied at one of these organizations, the School for American Craftsmen at the Rochester Institute of Technology, which was founded by craft pioneer Aileen Osborn Webb, Evans exhibited work at America House in New York, another Webb organization focused on the exhibition and sale of American handmade objects, a groundbreaking commercial venture that launched the careers of many of America's studio craftsmen. Evans continued to study metalwork at Cranbrook Academy of Art, following which he took a position in the metal shop of Old Sturbridge Village, a living history museum in Sturbridge, Massachusetts, which recreated life in eighteenth and nineteenth century New England. In his post as the Village's first independent-living craftsman — his first commercial endeavor — Evans crafted and sold metalwork in the tradition of colonial pewtersmiths. Objects created during his tenure in Sturbridge are rare, as Evans was only there for two years after which he left Massachusetts for New Hope, Pennsylvania, where he embarked on an illustrious career at the forefront of American designer-craftsmen. The present lot tells the origin story of the American craft movement — one that is perhaps overlooked in the study of Evans's later designs.

SAMUEL MARX 1885-1964*Armchair*, circa 1944

Burlwood-veneered wood, leather, steel.

31½ x 24 x 23¼ in. (80 x 61 x 59.1 cm)

Manufactured by William J. Quigley and Company, Chicago. Underside impressed with *QUIGLEY*.**Estimate** \$6,000-8,000**LITERATURE**Sharon S. Darling, *Chicago Furniture: Art, Craft & Industry, 1833-1983*, New York, 1984, p. 285Jennifer M. Downs, " 'The New Modern Feeling:' A Catalogue of the Collection," *Art Institute of Chicago Museum Studies*, no. 27, 2001, p. 74Liz O'Brien, *Ultramodern: Samuel Marx: Architect, Designer, Art Collector*, New York, 2007, p. 126

An example of the present model is in the permanent collection of The Art Institute of Chicago.





65

POUL KJÆRHOLM 1929-1980

Small low table, model no. PK-62, designed 1968, produced 1969-1981

Porsgrunn marble, chromium-plated steel.

6¾ x 32¾ x 10¾ in. (17.1 x 82.2 x 27.3 cm)

Manufactured by E. Kold Christensen, Copenhagen, Denmark. Frame impressed twice with manufacturer's mark.

Estimate \$7,000-9,000

PROVENANCE

Private collection, Germany, 1970s

Thence by descent to the present owner

LITERATURE

Christoffer Harlang, Keld Helmer-Petersen and Krestine Kjærholm, eds., *Poul Kjærholm*, Copenhagen, 2001, p. 180

Michael Sheridan, *The Furniture of Poul Kjærholm: Catalogue Raisonné*, New York, 2007, p. 150 for a similar example

HANS J. WEGNER 1914-2007

Swivel chair, model no. JH502, circa 1955

Oak, chromium-plated tubular metal, fabric.

29¼ x 28½ x 25¾ in. (74.3 x 72.4 x 65.4 cm)

Executed by cabinetmaker Johannes Hansen, Denmark. Underside with manufacturer's metal label *JOHANNES HANSEN/CABINET MAKER/COPENHAGEN - DENMARK*.

Estimate \$15,000-20,000

PROVENANCE

Anker Petersen, founder of A.P. Stolen, Copenhagen

Acquired from the above by the present owner

LITERATURE

Johan Møller Nielson, *Wegner en Dansk Møbelkunstner*, Copenhagen, 1965, pp. 75-76

Jens Bernsen, *Hans J. Wegner on Design*, Copenhagen, 1995, p. 80

Christian Holmsted Olesen, *Wegner: just one good chair*, exh. cat., Design Museum Denmark, 2014, pp. 138-39 for an image and a drawing



67

GEORGE NAKASHIMA 1905-1990

"Slab" coffee table, 1957

American black walnut.

12¾ x 87 x 31½ in. (32.4 x 221 x 80 cm)

Together with a copy of the original order card and a certificate of authenticity from Mira Nakashima. Underside with faint artist's inscription.

Estimate \$25,000-35,000

PROVENANCE

Mrs. Willard Hetzel, Perkiomenville, Pennsylvania, 1957

Private collection, Massachusetts

Phillips de Pury & Company, New York, "Design," December 15, 2010, lot 68

Acquired from the above by the present owner

LITERATURE

Mira Nakashima, *Nature, Form & Spirit: The Life and Legacy of George Nakashima*, New York, 2003, p. 106 for a similar example



ARNE JACOBSEN 1902-1971

“The Ox” lounge chair, circa 1966

Leather, chrome-plated metal, painted metal.

40^{3⁄8} x 38^{5⁄8} x 30^{3⁄8} in. (102.6 x 98.1 x 77.2 cm)

Manufactured by Fritz Hansen, Denmark. Underside of chair with manufacturer’s printed logo *FH* and *MADE IN DENMARK 6604 BY FRITZHANSEN* and Danish Furniture makers control logo.

Estimate \$35,000-45,000

LITERATURE

Arne Jacobsen: Architecte et designer danois 1902-1971, exh. cat., Musée Arts Decoratifs, Paris, 1987, p. 63

Carsten Thau and Kjeld Vindum, *Arne Jacobsen*, Copenhagen, 2001, p. 525





69

GRETA MAGNUSSON-GROSSMAN 1906-1999

Pair of "Grasshopper" floor lamps, model no. 831, circa 1950

Painted aluminum, painted tubular metal, brass.

49 $\frac{7}{8}$ in. (126.7 cm) high

Manufactured by Ralph O. Smith, Burbank, California.

Estimate \$15,000-20,000

PROVENANCE

Chauncey E. Spencer, Chicago

Private collection, Virginia

Wright, Chicago, "Modern Design," March 29, 2012, lot 104

HANS J. WEGNER 1914-2007

Rare "Bear" chair, model no. AP69, circa 1968

Oak, wool.

36½ x 36¼ x 34½ in. (92.7 x 92.1 x 87.6 cm)

Manufactured by AP Stolen, Denmark.

Estimate \$30,000-40,000

LITERATURE

Christian Holmsted Olesen, *Wegner: just one good chair*, exh. cat., Design Museum Denmark, 2014, p. 216





Philip LaVerne and Kelvin LaVerne, Rare "La Femme" cabinet, circa 1970, lot 75 (detail)

THE COLLECTION OF JANET AND ALAN GINSBERG

Twenty years ago, while working at 1950 Gallery on Lafayette Street in New York, I had the pleasure of meeting Janet and Alan Ginsberg. They first came to the gallery with their architect Alan Wanzenberg, who was helping them design their apartment. From the minute we met, we formed a very strong connection, as we had so much in common: a shared love of nature and a passion for design.

The Ginsbergs were immediately attracted to the work of Jean Royère, whom they admired both for the elegance and the playfulness of his pieces. The dynamism of the “Ondulation” chandelier in the current selection is a perfect example of the characteristics that first enticed them and which led them to acquire more works by the designer. The amazing Serge Mouille “Vrillée” coffee table, circa 1962, was another example of Janet and Alan’s adventurous spirit. I clearly remember the day the

table arrived at the gallery. I called Janet with the news, and within the hour she was admiring the table in person. Soon after we were loading it in the trunk of her car. I will never forget that magical moment.

Over the years, I was very happy to witness the Ginsbergs’s newfound love for the work of American masters like George Nakashima and Phillip and Kelvin LaVerne. The cabinet “La Femme,” by the latter two, which the Ginsbergs loaned me for my 2008 retrospective, is one of the best and most admired examples of the LaVernes’s work.

It has been a privilege to help Janet and Alan develop their collection through the years, and I feel honored to call them my friends today.

CRISTINA GRAJALES

PROPERTY FROM THE JANET AND ALAN GINSBERG COLLECTION

GEORGE NAKASHIMA 1905-1990

Wall-mounted cabinet, circa 1975

Walnut, pandanus cloth.

17¼ x 72⅞ x 19⅞ in. (43.8 x 183.2 x 48.6 cm)

Inscribed twice with *Snyderman/3349*.

Estimate \$20,000-25,000

PROVENANCE

Private collection, Philadelphia

DeLorenzo 1950, New York

Acquired from the above by the present owner, 2012

LITERATURE

George Nakashima, *The Soul of a Tree, A Woodworker's Reflections*, Tokyo, 1981, p. 178 for a similar example

Mira Nakashima, *Nature, Form & Spirit: The Life and Legacy of George Nakashima*, New York, 2003, p. 174 for a similar example





72

PROPERTY FROM THE JANET AND ALAN GINSBERG COLLECTION

T.H. ROBSJOHN-GIBBINGS 1905-1976

Pair of chairs, model no. WMB, circa 1955

Birch, fabric.

Each: 30¾ x 26¼ x 32½ in. (78.1 x 66.7 x 82.6 cm)

Manufactured by The Widdicomb Furniture Company, Grand Rapids, Michigan.

Estimate \$5,000-7,000

PROVENANCE

Malmaison Antiques, New York

Acquired from the above by the present owner, 1996

LITERATURE

James Buresh, "T. H. Robsjohn-Gibbings: Timeless Mid-century Modern Design," *Archives of American Art Journal*, no. 48, 2009, pp. 30, 33

PROPERTY FROM THE JANET AND ALAN GINSBERG COLLECTION

T.H. ROBSJOHN-GIBBINGS 1905-1976

Armchair, model no. WMP, circa 1955

Birch, fabric.

30¾ x 29½ x 26¾ in. (78.1 x 74.9 x 67.9 cm)

Manufactured by The Widdicomb Furniture Company, Grand Rapids, Michigan.

Estimate \$3,000-5,000

PROVENANCE

Malmaison Antiques, New York

Acquired from the above by the present owner, 1996

LITERATURE

James Buresh, "T. H. Robsjohn-Gibbings: Timeless Mid-century Modern Design," *Archives of American Art Journal*, no. 48, 2009, pp. 30, 33 for similar examples



74

PROPERTY FROM THE JANET AND ALAN GINSBERG COLLECTION

PIERRE and VÉRA SZEKELY 1923-2000, 1923-1995

Side table, 1950s

Glazed earthenware, painted steel.

13 $\frac{7}{8}$ x 15 $\frac{3}{4}$ x 15 $\frac{3}{4}$ in. (35.2 x 40 x 40 cm)

Estimate \$20,000-30,000

PROVENANCE

Private collection, Paris

Emmanuel Farrando & Guillaume Lemoine, Paris, December 12, 2006,
lot 124

Magen H, XX Century Design, New York

Acquired from the above by the present owner



PROPERTY FROM THE JANET AND ALAN GINSBERG COLLECTION

PHILIP LAVERNE and KELVIN LAVERNE 1908-1988, b. 1936

Rare "La Femme" cabinet, circa 1970

Patinated bronze, pewter, stained wood, velvet.

32¼ x 59¼ x 15 in. (81.9 x 150.5 x 38.1 cm)

Front incised with *Philip Kelvin LaVerne*.

Estimate \$60,000-80,000

PROVENANCE

Wooster Gallery, New York

Acquired from the above by the present owner, circa 1996

EXHIBITED

"The Poetry of the Soul: Works of Philip and Kelvin LaVerne," Cristina Grajales Gallery, New York, May 16-June 2, 2008

LITERATURE

Elizabeth Murphy, *The Poetry of the Soul: Works of Philip and Kelvin LaVerne*, exh. cat., Cristina Grajales, New York, 2008, illustrated p. 23



76

PROPERTY FROM THE JANET AND ALAN GINSBERG COLLECTION

JEAN ROYÈRE 1902-1981

Rare five-armed "Ondulation" chandelier, circa 1939

Painted metal, paper shades.

23½ in. (59.7 cm) drop; 33 in. (83.8 cm) diameter

Estimate \$60,000-80,000

PROVENANCE

Galerie Jacques Lacoste, Paris

DeLorenzo 1950, New York

Acquired from the above by the present owner, circa 1996

LITERATURE

Pierre-Emmanuel Martin-Vivier, *Jean Royère*, Paris, 2002, p. 150 for an eight-armed example

Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère*, Paris, vol. 1, 2012, p. 236 for a six-armed example

Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère*, Paris, vol. 2, 2012, p. 38 for an eight-armed example, p. 142 for a technical drawing



PROPERTY FROM THE JANET AND ALAN GINSBERG COLLECTION

PIERRE CHAREAU 1883-1950

Pair of stools, model no. MT 1015, circa 1923

Mahogany, mahogany-veneered wood.

Each: 17½ x 19¾ x 13¾ in. (44.5 x 50.2 x 34.9 cm)

Underside of one stool branded twice with *PC*.

Estimate \$50,000-70,000

PROVENANCE

DeLorenzo, New York

Acquired from the above by the present owner, 1996

LITERATURE

Léon Deshairs, "Une étape vers les meubles métalliques?" *Art et*

Décoration, January-June, 1927, p. 110

Pierre Migennes, "Sur deux ensembles de P. Chareau," *Art et Décoration*, 1932, pp. 132, 135

Mark Vellay and Kenneth Frampton, *Pierre Chareau: Architecte-Meublier 1883-1950*, Paris, 1984, pp. 99, 185, 318

Brian Brace Taylor, *Pierre Chareau: Designer and Architect*, Berlin, 1998, pp. 68, 80



PROPERTY FROM THE JANET AND ALAN GINSBERG COLLECTION

RAPHAËL 1912-2000

Sideboard, circa 1954

Lacquered wood, bronze, steel.

37 x 98³/₈ x 19⁵/₈ in. (94 x 249.9 x 49.8 cm)

Estimate \$30,000-50,000

PROVENANCE

Barry Friedman Ltd., New York

Acquired from the above by the present owner, 1997

LITERATURE

Guy Bloch-Champfort, *Raphaël: décorateur*, Paris, 2002, p. 59

Raphaël Raffel, best known as Raphaël, was born in Paris in 1912. Much like contemporaries such as André Arbus, Jacques Adnet and Jules Leleu, Raphaël found inspiration in the décor of the eighteenth century. In the 1940s, his work became synonymous with the status of the “ensembliers-décorateurs,” or a true designer of an interior space in its totality. In this way, Raphaël was not only a creator of singular items of furniture, but he controlled the decoration of walls, the lighting, and every other element on display within an interior space. By the 1950s Raphaël was well-established as a collaborator with other French designers. In 1952, his work was shown alongside designs by Georges Jouve in the Salon des Arts Ménagers, and in the same year he and André Arbus were given the joint task of decorating a portion of the grand ocean liner, *Le Bretagne*. Beyond this Raphaël also became known in his own right for elegant combinations of lacquer, distinctive coloring, glasswork and gilt bronze. His use of refined materials and impeccable execution recall the Louis XVI period. The present sideboard epitomizes this sense of elegance through the use of “laque de Béka,” a technique that was created as an imitation of the lacquer work of China and Japan, and which reproduces the unique colors that were specific to only this type of lacquer. The present lot beautifully pairs a black lacquer with a cloudy green lacquer above polished bronze legs. The development of the laque de Béka technique, in combination with the designer’s shift to a post-war style that echoed the popular forms of contemporary Italian furniture, marks the emergence of the distinctive style for which Raphaël became renowned.







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PROPERTY FROM THE JANET AND ALAN GINSBERG COLLECTION

GEORGES JOUVE 1910-1964

Vide-poche, circa 1957

Glazed stoneware.

2 x 11¾ x 5 in. (5.1 x 29.8 x 12.7 cm)

Underside incised with *JOUVE* and artist's mark.

Estimate \$5,000-7,000

PROVENANCE

DeLorenzo 1950, New York

Acquired from the above by the present owner, circa 1996

LITERATURE

Philippe Jousse and Galerie Jousse Entreprise, *Georges Jouve*, Paris, 2005, pp. 274, 287-89 for similar examples

PROPERTY FROM THE JANET AND ALAN GINSBERG COLLECTION

JEAN ROYÈRE 1902-1981

Pair of "Ondulation" armchairs, circa 1950

Oak, fabric.

Each: 34½ x 23 x 21¾ in. (87.6 x 58.4 x 54.3 cm)

Estimate \$40,000-60,000

PROVENANCE

Liz O'Brien, New York

Acquired from the above by the present owner, 1996

LITERATURE

Pierre Passebon, *Jean Royère: Mobilier*, exh. cat., Galerie du Passage, Paris, 1992, p. 82

Jean Royère: Décorateur à Paris, exh. cat., Musée des Arts Décoratifs, Paris, 1999, p. 31

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.



PROPERTY FROM THE JANET AND ALAN GINSBERG COLLECTION

SERGE MOUILLE 1922-1988

“Vrillée” low table, circa 1962

Patinated steel, patinated brass, glass.

16¾ x 52¼ x 28⅞ in. (42.5 x 132.7 x 73.3 cm)

Produced by Atelier Serge Mouille, Paris, France. From the production of approximately 30.

Estimate \$80,000-120,000

PROVENANCE

DeLorenzo 1950, New York

Acquired from the above by the present owner, circa 1996

LITERATURE

Anne Bony, *Les années 50*, Paris, 1982, p. 205


Alan and Christine Counord, Anthony DeLorenzo, *Two Master Metalworkers/Deux Maîtres du Métal: Jean Prouvé, Serge Mouille*, exh. cat., DeLorenzo, New York, Alan et Christine Counord, Paris, 1985, pp. 148-49

Pierre Émile Pralus, *Serge Mouille: A French classic, un classique français*, Saint Cyr au Mont d'Or, 2006, pp. 228-29, 234-35

Serge Mouille first presented his “Vrillée” (spiral) table at the 1962 *Salon des arts Ménagers*, an annual Paris exhibition which showcased innovations in domestic living. As stated by Pierre Émile Pralus, approximately thirty “Vrillée” tables were made by Mouille’s atelier. Cut from flat sheet steel, the table base was gripped in a vice and turned with a lever by four men. The lines described by the twelve radiating arms approximate those of logarithmic spirals: the distance of the arms from the central hub increase in geometric progression. A form often found in nature — nautilus shells, galaxies, broccoli — the “growth spiral,” as it’s also known, was apt inspiration for a designer whose iconic black-painted floor lamps of the previous decade seemed to spring from the earth.





An abstract sculpture composed of several thick, brown, curved ribbons or strips of material. The ribbons are layered and curved in various directions, creating a sense of movement and depth. The background is a plain, light color, which makes the dark brown ribbons stand out. The lighting is soft, highlighting the texture of the material.

“I move about in an organic, erotic world,
very close to insects and seashells, and a
whole creeping and crawling world.” SERGE MOUILLE



82

PIERRE JEANNERET 1896-1967

Pair of "Easy" armchairs, model no. PJ-SI-29-A, designed for the administrative buildings, Chandigarh, circa 1955-1956

Teak, cane.

27 x 21 x 28¼ in. (68.6 x 53.3 x 71.8 cm)

Estimate \$30,000-40,000

PROVENANCE

High Court, Chandigarh, India

Christie's New York, "Important 20th Century Decorative Art and Design,"
June 13, 2006, lot 140

Acquired from the above by the present owner

LITERATURE

Sarbjit Bahga and Surinder Bahga, *Le Corbusier and Pierre Jeanneret:*

Footprints on the Sands of Indian Architecture, New Delhi, 2000, p. 258

Eric Touchaleaume and Gerald Moreau, *Le Corbusier, Pierre Jeanneret: The Indian Adventure - Design - Art - Architecture*, Paris, 2010, pp. 342-43, 352-55, 375, 563

Galerie Patrick Seguin, *Le Corbusier, Pierre Jeanneret: Chandigarh, India*, Paris, 2014, pp. 174-81, 199, 246, 283

JEAN PROUVÉ 1901-1984

"Standard desk," circa 1942-1943

Oak, oak-veneered wood, painted steel.

29½ x 62⅞ x 32⅞ in. (74 x 159.7 x 83.5 cm)

Manufactured by Les Ateliers Jean Prouvé, Nancy, France.

Estimate \$30,000-40,000

PROVENANCE

Jousse Entreprise, Paris

Private collection, London

LITERATURE

Galleries Jousse Seguin and Galerie Enrico Navarra, *Jean Prouvé*, Paris, 1998, pp. 108-109 for a similar example

Peter Sulzer, *Jean Prouvé: Œuvre complète / Complete Works, Volume 2: 1934-1944*, Basel, 2000, pp. 289-90, fig. 897,1-5 for a drawing and examples of the standard variants

Galerie Patrick Seguin, *Jean Prouvé, Volume 2*, Paris, 2007, p. 334



SERGE MOUILLE 1922-1988

Three-armed adjustable wall light, circa 1955

Painted aluminum, painted tubular steel, brass.

55 in. (139.7 cm) high

Manufactured by Atelier Serge Mouille, Paris, France.

Estimate \$30,000-40,000

PROVENANCE

Galerie 1950 Alan, Paris

Private collection, acquired from the above, Munich, 1980s

Acquired from the above by the present owner

LITERATURE

Alan and Christine Counord, Anthony DeLorenzo, *Two Master*

Metalworkers/Deux Maîtres du Métal: Jean Prouvé, Serge Mouille, exh.

cat., DeLorenzo, New York, Alan et Christine Counord, Paris, 1985, p. 119

Pierre Émile Pralus, *Serge Mouille: A French classic, un classique français*, Saint Cyr au Mont d'Or, 2006, pp. 94, 174





85

PROPERTY FROM A MANHATTAN COLLECTION

JACQUES ADNET 1900-1984

Pair of floor lamps, circa 1950

Leather, brass, steel, fabric shades.

Each: 72½ in. (184.2 cm) high

Estimate \$12,000-18,000

LITERATURE

Alain-René Hardy & Gaëlle Millet, *Jacques Adnet*, Paris, 2009, pp. 83, 223, 247 for similar examples

PROPERTY FROM A MANHATTAN COLLECTION

JACQUES ADNET 1900-1984

Pair of armchairs, 1950s

Leather, painted steel, brass, rubber.

Each: 33¾ x 23 x 22¼ in. (85.7 x 58.4 x 56.5 cm)

Estimate \$4,000-6,000

LITERATURE

Alain-René Hardy and Gaëlle Millet, *Jacques Adnet*, Paris, 2009,
p. 147 for a similar example





87

SERGE MOUILLE 1922-1988

Pair of "Antony" table lamps, circa 1955

Painted aluminum, painted tubular steel, brass.

Each: 17¾ in. (45.1 cm) high

Manufactured by Atelier Serge Mouille, Paris, France.

Estimate \$8,000-10,000

PROVENANCE

Cité Universitaire, Antony, France, circa 1955

Galerie 1950 Alan, Paris

Private collection, acquired from the above, Munich, 1980s

Acquired from the above by the present owner

LITERATURE

Pierre Émile Pralus, *Serge Mouille: A French classic, un classique français*, Saint Cyr au Mont d'Or, 2006, pp. 91, 133, 156, 205

Clémence Krzentowski and Didier Krzentowski, eds., *The Complete Designers' Lights 1950-1990: 30 Years of Collecting*, Paris, 2012, p. 90

CHARLOTTE PERRIAND 1903-1999*Sideboard, from Cité Cansado, Mauritania, 1958*

Ash-veneered wood, oak, plastic-laminated plywood, painted metal.

29 x 62¼ x 18½ in. (73.7 x 158.1 x 46 cm)

Produced by Steph Simon, Paris, France.

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

Cité Cansado, Cansado, Mauritania, 1958



PIERRE JEANNERET 1896-1967

Daybed, model no. PJ-L-12-A, designed for the administrative buildings and private residences, Chandigarh, circa 1955-1956

Teak, fabric.

15 x 30 x 77¾ in. (38.1 x 76.2 x 197.5 cm)

Estimate \$30,000-50,000

PROVENANCE

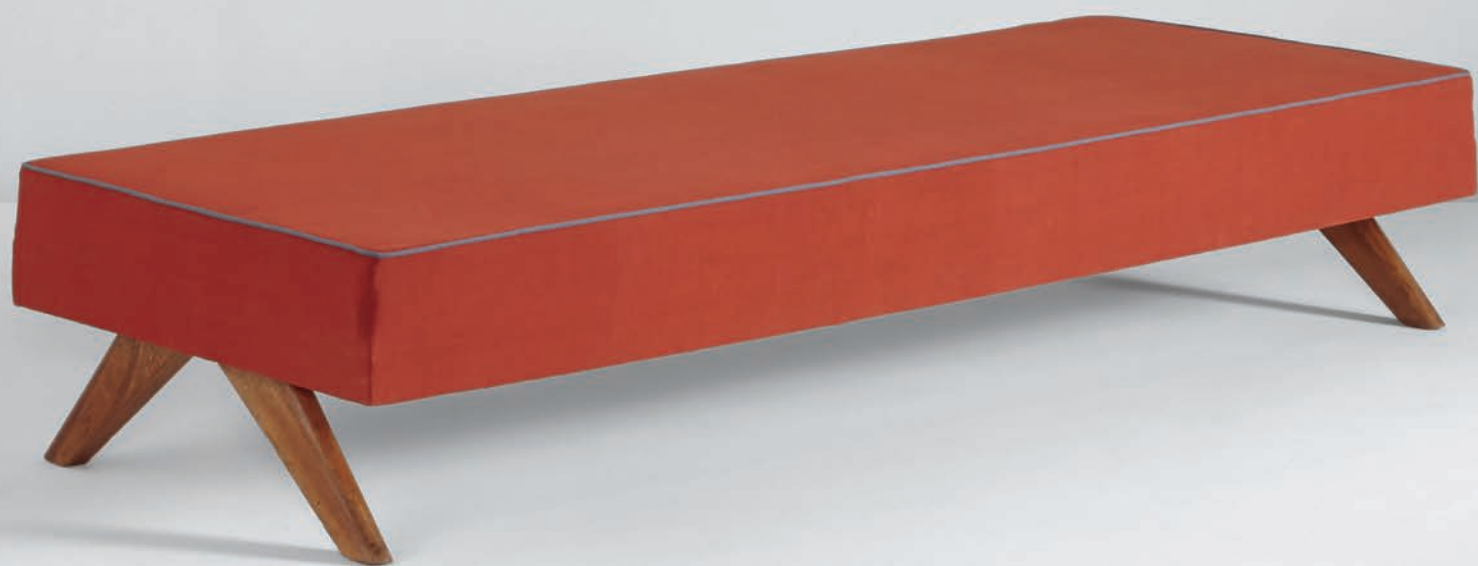
Chandigarh, India

Artcurial, Paris, "Pierre Jeanneret: Chandigarh Project," November 27, 2006, lot 31

Acquired from the above by the present owner

LITERATURE

Eric Touchaleaume and Gerald Moreau, *Le Corbusier, Pierre Jeanneret: The Indian Adventure - Design - Art - Architecture*, Paris, 2010, pp. 327, 591-92



JEAN PROUVÉ 1901-1984

Shutters from the first floor of Air France l'Unité d'Habitation (housing unit), Brazzaville, mounted on "Portants d'Exposition," circa 1950

Portants: painted steel, diamond point aluminum.

Shutters: painted aluminum, corrugated aluminum.

59¼ x 61¾ x 11½ in. (150.5 x 155.9 x 29.2 cm)

Manufactured by Les Ateliers Jean Prouvé, Nancy, France.

Estimate \$30,000-40,000

EXHIBITED

"Jean Prouvé: Three Nomadic Structures," Arthur Ross Gallery, Columbia University, Graduate School of Architecture, Planning and Preservation, New York, April 12-May 10 and September 12, 2003-April 23, 2004

PROVENANCE FOR BOTH SHUTTERS

Air France l'Unité d'Habitation, Brazzaville, Congo

Robert Rubin, New York

Sotheby's, New York, "Équipement Intérieur: A Private Collection," December 18, 2004, lots 510 and 509

Acquired from the above by the present owner

PROVENANCE FOR BOTH PAIRS OF PORTANTS

Galerie de Beyrie, New York

Robert Rubin, New York

Sotheby's, New York, "Équipement Intérieur: A Private Collection," December 18, 2004, lots 507 and 508

Acquired from the above by the present owner

LITERATURE FOR BOTH LOTS

Bernard Toulhier, *Brazzaville-la-Verte, Congo*, Nantes, 1996, p. 38 for the Unité d'Habitation

Galerie Jousse Seguin and Galerie Enrico Navarra, *Jean Prouvé*, Paris, 1998, p. 136 for the Unité d'Habitation



JEAN PROUVÉ 1901-1984

Shutters from the first floor of the Air France l'Unité d'Habitation (housing unit), Brazzaville, mounted on "Portants d'Exposition," circa 1950

Portants: painted steel, diamond point aluminum.

Shutters: painted aluminum, corrugated aluminum.

88½ x 64 x 43⅜ in. (224.8 x 162.6 x 110.2 cm)

Manufactured by Les Ateliers Jean Prouvé, Nancy, France.

Estimate \$30,000-40,000

EXHIBITED

"Jean Prouvé: Three Nomadic Structures," Arthur Ross Gallery, Columbia University, Graduate School of Architecture, Planning and Preservation, New York, April 12-May 10 and September 12, 2003-April 23, 2004

"Jean Prouvé: Three Nomadic Structures at MOCA Pacific Design Center," The Museum of Contemporary Art, Los Angeles, August 14-November 27, 2005 (for the shutters only)





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CHARLOTTE PERRIAND 1903-1999

Bench, from Cité Cansado, Mauritania, 1958

Painted metal, mahogany, plastic-laminated wood, mahogany-veneered wood, fabric.

30³/₄ x 102³/₈ x 27⁵/₈ in. (78.1 x 260 x 70.2 cm)

Produced by Steph Simon, Paris, France.

Estimate \$12,000-18,000

PROVENANCE

Cité Cansado, Cansado, Mauritania, 1958

SERGE MOUILLE 1922-1988

"Simple" floor lamp with "Lampadaire" shade, designed 1953

Painted aluminum, painted tubular steel, brass.

62¾ in. (159.4 cm) high

Manufactured by Atelier Serge Mouille, Paris, France.

Estimate \$10,000-12,000

PROVENANCE

Galerie 1950 Alan, Paris

Private collection, acquired from the above, Munich, 1980s

Acquired from the above by the present owner

LITERATURE

Alan and Christine Counord, *Serge Mouille, Luminaires, 1953-1962*, Paris, 1983, pp. 20, 29

Alan and Christine Counord, Anthony DeLorenzo, *Two Master Metalworkers/Deux Maîtres du Métal: Jean Prouvé, Serge Mouille*, exh. cat., DeLorenzo, New York, Alan et Christine Counord, Paris, 1985, pp. 122-23, 133

Pierre Émile Pralus, *Serge Mouille: A French classic, un classique français, Saint Cyr au Mont d'Or*, 2006, pp. 66, 69, 115, 118, 129, 156



SERGE MOUILLE 1922-1988

Ceiling light with “Casquette” shades, from the Atelier Christian Dior infirmary, Paris, circa 1960

Painted aluminum, painted tubular steel, brass.

35¾ in. (90.8 cm) drop

Manufactured by Atelier Serge Mouille, Paris, France.

Estimate \$20,000-30,000

PROVENANCE

Atelier Christian Dior, Paris

Galerie Downtown, Paris

Acquired from the above by the present owner, 2012

LITERATURE

Françoise Giroud and Sacha van Dorssen, *Christian Dior 1905-1957*, Paris, 1987, p. 31

Pierre Émile Pralus, *Serge Mouille: A French classic, un classique français*, Saint Cyr au Mont d'Or, 2006, p. 163



PROPERTY FROM A MANHATTAN COLLECTION

JACQUES ADNET 1900-1984

Set of ten dining armchairs, 1950s

Leather, steel, brass.

Each: 30¾ x 22¼ x 22 in. (78.1 x 56.5 x 55.9 cm)

Estimate \$20,000-30,000

LITERATURE

Alain-René Hardy and Gaëlle Millet, *Jacques Adnet*, Paris, 2009, p. 147 for a similar example





POUL HENNINGSSEN 1894-1967

Rare "PH" Grand Piano, circa 1931

Chromium-plated steel, Plexiglas, painted wood, wood, leather, acrylic keys, ebony, piano wire.

67 x 57 x 58 in. (170.2 x 144.8 x 147.3 cm)

Produced by Andreas Christensen, Denmark. Metal frame cast with *ANDREASCHRISTENSEN/DANMARK*, fallboard etched with *ANDREAS CHRISTENSEN*, and soundboard impressed with *4648*.

Estimate \$80,000-120,000

LITERATURE

Danish Industrial Arts, The Society for Industrial Art, Copenhagen, 1932, p. 35 for a similar example

Pierre Chareau: architecte, un art intérieur, exh. cat., Centre Georges Pompidou, Paris, 1993, p. 114

Tina Jørstian and Poul Erik Munk Nielsen, eds., *Light Years Ahead: The Story of the PH Lamp*, Copenhagen, 1994, p. 53 for a similar example
Charlotte and Peter Fiell, *Scandinavian Design*, Cologne, 2002, pp. 244-45 for similar examples

Arne Karlsen, *Danish Furniture Design: in the 20th Century, Volume 1*, Copenhagen, 2007, p. 81

Inside the Villa Mairea, exh. cat., Alvar Aalto & Mairea Foundation, Helsinki, 2009, pp. 54-55, 171, 173, 218, 239 for a similar example



MÄRTA MÅÅS-FJETTERSTRÖM 1873-1941

“Grön Äng” rug, designed 1928, executed 1947

Handwoven wool on a linen warp.

212¾ x 155 in. (540.4 x 393.7 cm)

Produced by Märta Måås-Fjetterström AB, Båstad, Sweden. Woven by Marta Pålsson and Lisa Jansson. Woven with manufacturer’s mark *AB MMF*.

Estimate \$50,000-70,000

PROVENANCE

Nordiska kompaniet, Stockholm

EXHIBITED

Märta Måås-Fjetterström, Nordiska kompaniet, Stockholm, 1948

LITERATURE

Märta Måås-Fjetterström: Märta flyger igen! 90 år med Märta Måås-Fjetterström, exh. cat., Liljevalchs konsthall, Stockholm, 2009, p. 112 for the design

The present “Grön Äng” rug, delivered to Nordiska kompaniet, Stockholm, November 21, 1947, was the largest production of the design. Due to its great width the borders were woven separately and then sewn onto the carpet center. The present lot has been registered by Märta Måås-Fjetterström with the MMF-number 3538.

Phillips wishes to thank Angelica Persson from Märta Måås-Fjetterström AB, for her assistance with the cataloguing of the present lot.





98

FRITS HENNINGSEN 1889-1965

Sofa, circa 1938

Mahogany, fabric.

29 $\frac{3}{4}$ x 88 $\frac{3}{8}$ x 32 $\frac{3}{4}$ in. (75.6 x 224.5 x 83.2 cm)

Produced by cabinetmaker Frits Henningsen, Denmark.

Estimate \$8,000-12,000

LITERATURE

Bodil Busk Laursen, Søren Matz and Christian Holmsted Olesen, eds.,
Mesterværker: 100 års dansk møbelsnedkeri, Copenhagen, 2000,
pp. 38-39, 136 for a similar example

KAARE KLINT 1888-1954

Set of eight "Barcelona" dining chairs, designed for the Barcelona International Exhibition, designed 1929

Leather, mahogany, brass nailheads.

33¾ x 20½ x 20½ in. (85.7 x 52.1 x 52.1 cm)

Executed by cabinetmakers Rud. Rasmussen A/S, Denmark. Underside of each chair with paper label *RUD. RASMUSSENS/SNEDKERIER/45 NØRREBROGADE/KØBENHAVN* and seven chairs additionally with architect's monogram label.

Estimate \$25,000-35,000

LITERATURE

Gorm Harkær, *Kaare Klint: Volume 1*, Copenhagen, 2010, p. 400

Gorm Harkær, *Kaare Klint: Volume 2*, Copenhagen, 2010, p. 30



“The craftsman’s ability to form is probably the same as that of a sculptor. A chair is not just a product of decorative art in a space; it is a form and a space in itself.” FINN JUHL

100

FINN JUHL 1912-1989

Early “Chieftain” armchair, circa 1949

Teak, leather.

36¾ x 39¾ x 34½ in. (93.3 x 101 x 87.6 cm)

Executed by cabinetmaker Niels Vodder, Denmark. Underside branded with *NIELS VODDER CABINETMAKER/COPENHAGEN DENMARK/* *DESIGN: FINN JUHL.*

Estimate \$80,000-120,000

PROVENANCE

Private collection, United States

Wyeth, New York

Acquired from the above by the present owner

LITERATURE

Esbjørn Hiort, *Modern Danish Furniture*, New York, 1956, pp. 54-55

Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 3: 1947-1956*, Copenhagen, 1987, pp. 124-25, 233, fig. 2, p. 311

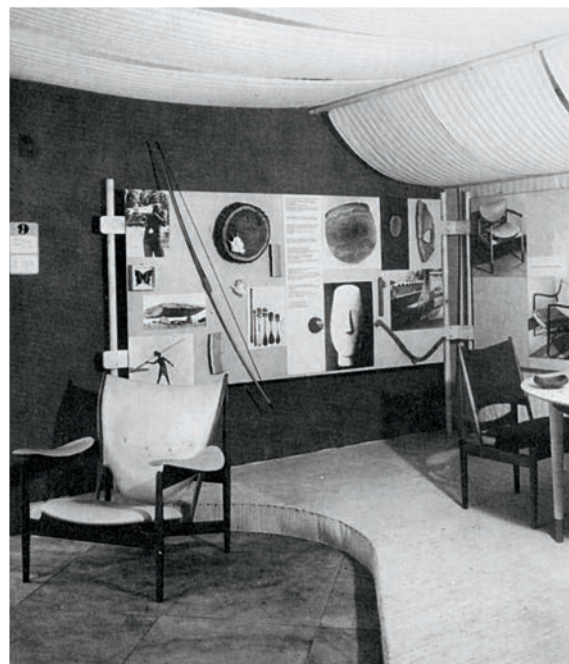
Esbjørn Hiort, *Finn Juhl: Furniture, Architecture, Applied Art*, Copenhagen, 1990, pp. 23, 40-41

Patricia Yamada, ed., *Finn Juhl Memorial Exhibition*, exh. cat., Osaka, 1990, *passim*

Martin Eidelberg, ed., *Design 1935-1965: What Modern Was*, New York, 1991, p. 187

Noritsugu Oda, *Danish Chairs*, San Francisco, 1996, pp. 92-93

The “Chieftain” chair was designed for and first exhibited at the Copenhagen Cabinetmakers’ Guild, Kunstindustrimuseet, Copenhagen, in 1949. The period image illustrated here shows a four-buttoned upholstered chair, similar to the present lot, which appears to be an earlier design element. Three years later, in the 1952 exhibition “Interior 52” at the Nordenfjeldske Museum of Applied Art, Trondheim, Norway, Finn Juhl exhibited his “Chieftain” chair, but this time with three buttons, having altered the design slightly, and as it would remain for the duration of its production.



The present model exhibited at the Copenhagen Cabinetmakers’ Guild, Kunstindustrimuseet, Copenhagen, in 1949.



BARBRO NILSSON 1899-1983

Important “Falurutan blå” rug, from the Folksam building, Stockholm, designed 1952, executed 1967

Handwoven wool on a linen warp.

280¾ x 79 in. (713.1 x 200.7 cm)

Produced by Märta Måås-Fjetterström AB, Båstad, Sweden, woven by Merete Andreasson and Anita Lindquist. Woven with manufacturer’s mark AB MMF and BN.

Estimate \$50,000-70,000

PROVENANCE

Folksam building, Stockholm, 1967

LITERATURE

Märta Måås-Fjetterström: Märta flyger igen! 90 år med Märta Måås-Fjetterström, exh. cat., Liljevalchs konsthall, Stockholm, 2009, p. 153 for the design

Ordered for the entrance of the Swedish insurance company Folksam and delivered April 1967, the present Falurutan blå is the third section of a rug that was composed of three parts that together measure: 68 ft. 10 3/4 in. (21 m). All three rugs were woven by the artisan weavers Merete Andreasson and Anita Lindquist. The Folksam building was designed by the architects Nils-Einar Eriksson and Yngve Tegnér, in 1959 and houses a collection of Swedish art and design, including carpets and tapestries from the studio of Märta Måås-Fjetterström. The present lot has been registered by Märta Måås-Fjetterström with the MMF-number 24992. The Falurutan was designed in 1952 by Barbo Nilsson for The Seat of County Government in Falun, which was the city of Falu copper mine since the sixteenth century. The first Falurutan was executed in red honouring the color of all Swedish houses painted in red by the mineral from the mine. Nilsson designed twenty-seven different color schemes for the Falurutan.

Phillips wishes to thank Angelica Persson from Märta Måås-Fjetterström AB, for her assistance with the cataloguing of the present lot.





102

PAAVO TYNELL 1890-1973

Pair of floor lamps, model no. 9602, 1950s

Brass, cane, painted metal, wood.

Each: 60¾ in. (154.3 cm) high

Manufactured by Taito Oy, Finland. Each switch impressed with *TAITO*, one additionally impressed with *Idman*.

Estimate \$15,000-20,000

PROVENANCE

Eric Philippe, Paris

LITERATURE

Idman: Koristevalaisinluettelo (decorative lamps list), sales catalogue, no. 142, Helsinki, 1958, p. 126

Finland House Lighting: harmony in lighting for harmony in living, original designs by Paavo Tynell, sales catalogue, New York, p. 11

FINN JUHL 1912-1989

Pair of armchairs, model no. NV53, circa 1953

Teak, linen.

Each: 28½ x 28 x 29 in. (72.4 x 71.1 x 73.7 cm)

Executed by cabinetmaker Niels Vodder, Copenhagen, Denmark.

Underside of each branded with *CABINETMAKER NIELS VODDER/
COPENHAGEN DENMARK/DESIGN: FINN JUHL.*

Estimate \$20,000-30,000

LITERATURE

Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 3: 1947-1956*, Copenhagen, 1987, pp. 271-72, 311

Esbjørn Hiort, *Finn Juhl: Furniture, Architecture, Applied Art*, Copenhagen, 1990, pp. 58-59 for images and drawings





104

**EDVARD KINDT-LARSEN and
TOVE KINDT-LARSEN** 1901-1982, 1906-1994

Illuminated bar cabinet, circa 1945

Mahogany-veneered wood, mahogany, beech, painted wood, textured glass, mirrored glass, brass.

48 x 32½ x 15½ in. (121.9 x 82.6 x 39.4 cm)

Produced by Gustav Bertelsen, Denmark.

Estimate \$5,000-7,000

LITERATURE

Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 2: 1937-1946*, Copenhagen, 1987, p. 289 for a similar example

105

PAAVO TYNELL 1890-1973

Pair of table lamps, model no. 9209, 1950s

Perforated and partially painted brass, brass, cane.

Each: 15 in. (38.1 cm) high

Manufactured by Taito Oy, Finland. Each shade interior impressed with 9209/ OY TAITO AB and one additionally impressed with manufacturer's mark and *MADE IN FINLAND*.

Estimate \$10,000-15,000

PROVENANCE

Eric Philippe, Paris

LITERATURE

Finland House Lighting: harmony in lighting for harmony in living, original designs by Paavo Tynell, sales catalogue, New York, p. 27



**EDVARD KINDT-LARSEN and
TOVE KINDT-LARSEN** 1901-1982, 1906-1994

Pair of "Fireplace" armchairs, circa 1939

Teak, leather.

Each: 27¾ x 27 x 28½ in. (70.5 x 68.6 x 72.4 cm)

Produced by Gustav Bertelsen, Denmark.

Estimate \$10,000-15,000

PROVENANCE

Private collection, Sante Fe, New Mexico

LITERATURE

Svend Erik Møller and Viggo Sten Møller, *Dansk Møbelkunst, Københavns snedkerlaugs møbeludstilling 1927-1951*, Copenhagen, 1951, p. 29

Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 2: 1937-1946*, Copenhagen, 1987, pp. 109-110

Frederik Sieck, *Contemporary Danish Furniture Design-a short illustrated review*, Copenhagen, 1990, p. 144

The present model was exhibited at the Copenhagen Cabinetmakers' Guild, Kunsthindustrimuseet, Copenhagen, 20 September-6 October 1940, Stand 15.





107

PAAVO TYNELL 1890-1973

Pair of wall lights, 1950s

Perforated and partially painted brass.

Each: 16¼ in. (41.3 cm) high

Manufactured by Taito Oy, Finland. Reverse impressed with OYTAITO AB.

Estimate \$4,000-6,000

LITERATURE

Charlotte and Peter Fiell, eds., *Decorative Art 50s*, Cologne, 2000, p. 398
for a similar example

108

MÄRTA BLOMSTEDT 1899-1982

Pair of armchairs, designed for the Hotel Aulanko, Hämeenlinna, Finland, circa 1938

Fabric, beech.

33³/₈ x 40¹/₂ x 41¹/₈ in. (84.8 x 102.9 x 104.5 cm)

Estimate \$40,000-60,000

PROVENANCE

Hotel Aulanko, Hämeenlinna, Finland, circa 1938



PROPERTY FROM A VIRGINIA COLLECTION

FULVIO BIANCONI 1915-1996

"Gatto" vase, from the "A Macchie" series, circa 1952

Clear glass with colored internal decoration.

5½ x 9 x 6¼ in. (14.3 x 22.9 x 15.9 cm)

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

Estimate \$30,000-40,000

PROVENANCE

Private collection, Beverly Hills, California, 1953

Thence by descent to the present owner

LITERATURE

"Venini," *Domus*, Milan, no. 361, December 1959, p. 37

Marina Barovier, Rosa Barovier Mentasti and Attilia Dorigato, *Il Vetro Di Murano: Alle Biennali 1895-1972*, Milan, 1995, p. 64

Franco Deboni, *Venini Glass*, Milan, 1996, cat. no. 114

Franco Deboni, *Venini Glass, catalogue 1921-2007*, Volume 2, Milan, 2007, pl. 223





110

ETTORE SOTTASS, JR. 1917-2007

Rare vase, model no. 181, from the "Ceramiche" series, designed 1957

Glazed earthenware.

13 $\frac{1}{8}$ in. (33.3 cm) high

Produced by Bitossi for Galleria il Sestante, Milan, Italy. Underside painted with 911/SOTTASS/SESTANTE.

Estimate \$6,000-8,000

LITERATURE

"Nuove ceramiche di serie, Ettore Sottsass, Jr.," *Domus*, no. 345, August 1958, p. 47

Martin Eidelberg, ed., *Design 1935-1965: What Modern Was*, New York, 1991, p. 324, fig. 503

Fernanda Pivano, 'Ettore Sottsass Ceramiche dal 1955 al 1970', *Domus*, no. 749, March 1993, pp. 68, 69 for an image and drawing

Fulvio Ferrari, *Ettore Sottsass Tutta la Ceramica*, Turin, 1996, p. 85, fig. 309



111

GIO PONTI 1891-1979

Prototype daybed, from "La Casa Adatta," Eurodomus 3, Milan, 1970, circa 1970

Painted wood, painted metal, nickel-plated metal, fabric.

22 $\frac{7}{8}$ x 35 $\frac{1}{4}$ x 78 $\frac{7}{8}$ in. (58.1 x 89.5 x 200.3 cm)

Manufactured by Walter Ponti, Italy. Together with a certificate of authenticity from the Gio Ponti Archives.

Estimate \$6,000-8,000

EXHIBITED

"La Casa Adatta," Eurodomus 3, Milan, May 14-24, 1970

LITERATURE

Gio Ponti, ed., "La Casa Adatta," *Domus eurodomus 3*, no. 488, July 1970, illustrated n.p.

Gio Ponti, ed., "More usable space in a smaller area," *Domus*, no. 490, September 1970, illustrated n.p.



The present model at the "La Casa Adatta," Eurodomus 3, Milan, 1970. © Domus no. 490/September 1970. Courtesy of Editoriale Domus S.p.A.



112

GINO SARFATTI 1912-1985

Ceiling light, model no. 2131, circa 1969

Painted perforated aluminum.

18¾ in. (47.6 cm) diameter, variable drop

Manufactured by Arteluce, Milan, Italy. Ceiling cap with manufacturer's paper label *AL/MILANO/ARTELUCE*.

Estimate \$10,000-15,000

LITERATURE

Marco Romanelli and Sandra Severi, *Gino Sarfatti: selected works 1938-1973*, Milan, 2012, p. 477

Clémence Krzentowski and Didier Krzentowski, eds., *The Complete Designers' Lights II, 35 Years of Collecting*, Paris, 2014, p. 279

113

ICO PARISI 1916-1996

Dining table, designed 1948, produced 1950s

Walnut, marble.

30³/₄ x 76 x 37³/₄ in. (78.1 x 193 x 95.9 cm)

Manufactured by Fratelli Rizzi, Italy.

Estimate \$12,000-18,000

LITERATURE

"Moglie e marito architetti," *Domus*, no. 229, August 1948, p. 22

Flaminio Gualdoni, ed., *Ico Parisi & architecture*, exh. cat., Galleria Civica, Bologna, 1990, p. 203

The present lot has been included in the Archivio del Design di Ico Parisi,
Via Diaz 11 - 22100 Como, Italy.





114

FRANCO ALBINI 1905-1977

Shelving unit, model no. LB 7, circa 1957

East Indian rosewood-veneered wood, East Indian rosewood, painted metal.

113¼ x 104¼ x 13¾ in. (287.7 x 264.8 x 34.9 cm)

Manufactured by Poggi, Italy. Underside of six feet cast with
ARREDAMENTI/PAVIA-ITALIA/POGGI.

Estimate \$10,000-15,000

LITERATURE

Giuliana Gramigna, *Repertorio 1950/1980*, Milan, 1985, p. 113

Andrea Branzi and Michele De Lucchi, eds., *Il Design Italiano Degli Anni '50*, Milan, 1985, p. 113, fig. 328

Irene de Guttry and Maria Paola Maino, *Il Mobile Italiano Degli Anni '40 e '50*, Bari, 1992, p. 77, fig. 17

ICO PARISI 1916-1996

Set of four chairs, model no. 856, circa 1955

Painted metal, walnut, vinyl.

Each: 29 $\frac{7}{8}$ x 26 $\frac{3}{4}$ x 29 $\frac{1}{2}$ in. (75.9 x 67.9 x 74.9 cm)

Manufactured by Cassina, Italy.

Estimate \$12,000-18,000

LITERATURE

"Una nuova sala d'esposizione di mobile italiani di serie," *Domus*, February 1958, no. 339, p. 48

Roberto Aloï, *Ville in Italia*, Milan, 1960, pp. 138-39

Flaminio Gualdoni, ed., *Ico Parisi & architecture*, exh. cat., Galleria Civica, Bologna, 1990, p. 209

Irene de Guttry and Maria Paola Maino, *Il Mobile Italiano Degli Anni '40 e '50*, Bari, 1992, p. 226, figs. 35-36

The present model was included in the "Colori e forme nella casa d'oggi" exhibition, Villa Como, Como, 1957.





116

STILNOVO

Ceiling light, circa 1950

Textured glass, brass, painted metal.

24 in. (61 cm) diameter, variable drop

Manufactured by Stilnovo, Italy.

Estimate \$5,000-7,000

117

FRANCO ALBINI 1905-1977

Sideboard, model no. MB 15, circa 1937

East Indian rosewood-veneered wood, East Indian rosewood.

30 $\frac{1}{8}$ x 72 $\frac{1}{8}$ x 18 $\frac{1}{2}$ in. (76.5 x 183.2 x 47 cm)

Manufactured by Poggi, Italy.

Estimate \$10,000-15,000

LITERATURE

Giuliana Gramigna, *Repertorio 1950/1980*, Milan, 1985, p. 113 for the four-door example



118

GIANFRANCO FRATTINI b. 1926

Set of three armchairs, model no. 836, circa 1954

Oak, painted tubular metal, brass, fabric.

Each: 30¼ x 22⅞ x 29⅜ in. (76.8 x 58.1 x 74.6 cm)

Manufactured by Figli di Amedeo Cassina, Meda, Italy.

Estimate \$10,000-15,000

LITERATURE

"In un soggiorno," *Domus*, no. 361, December 1959, p. 68



119

MAX INGRAND 1908-1969

Mirror, circa 1964

Mirrored glass, colored glass, painted metal.

23¼ in. (59.1 cm) diameter

Manufactured by Fontana Arte, Milan, Italy.

Estimate \$18,000-24,000

LITERATURE

Luci e trasparenze: Fontana Arte millenovecentotrenta-millenovecentocinquanta,
exh. cat., Galleria Babuino Novecento, Rome, 2006, pp. 18, 82



120

CARLO MOLLINO 1905-1973

Pair of armchairs, designed for the Acotto House, Turin, circa 1952

Mohair, beech.

Each: 33½ x 32½ x 33½ in. (85.1 x 81.6 x 85.1 cm)

Produced by Apelli & Varesio, Italy.

Estimate \$180,000-240,000

PROVENANCE

Gemma Acotto, Turin

Private collection, Italy, acquired circa 1979

Thence by descent to the present owner

LITERATURE

Fulvio Ferrari and Napoleone Ferrari, *The Furniture of Carlo Mollino*, New York, 2006, p. 19, fig. 25 for the model's frame, p. 121, figs. 176-77, p. 229 for a drawing and another example

Fulvio Ferrari and Napoleone Ferrari, eds., *Carlo Mollino: Arabesques*, exh. cat., Galleria Civica d'Arte Moderna e Contemporanea, Milan, 2007, p. 106, fig. 172

The present armchairs are registered in the library of the Museo Casa Mollino, Turin, as numbers 176-2 and 176-3.


The present armchairs, covered in a dark green mohair fabric consistent with the original upholstery, represent two of only three known examples; four were likely made for Gemma Acotto's home in Turin. The relationship between their form and construction are a true reflection of Carlo Mollino's values, with the curvilinear profile originating in the frame rather than the upholstery. The interior structure is itself a work of art crafted by hand. Mollino would supply precise drawings to Apelli & Varesio, his preferred furniture makers, who would then execute to his exact specifications using historic techniques. This work was often performed on Sundays to preserve the secrecy of the design. The expressive and forceful presence of the present armchairs can be credited not just to Mollino's inventive genius, but to this distinction in fabrication as well.

Phillips wishes to thank Fulvio Ferrari and Napoleone Ferrari, Museo Casa Mollino, Turin, for their assistance cataloguing the present lot.



Carlo Mollino, drawing of the present model, circa 1952.
Courtesy Archivio Carlo Mollino, Biblioteca Centrale di Architettura, Politecnico di Torino.





“The only thing that need worry me, is how to use expression as a means of calming my obsession with those forms, which remain a mystery until you have finally finished shaping them the way you wanted them — and the way you felt was right and inevitable...”

CARLO MOLLINO





Δ 121

GIO PONTI 1891-1979

Rare occasional table, circa 1936

Mirrored glass, ebonized wood, wood, nickel-plated metal.

18¼ x 25½ x 16¼ in. (46.4 x 64.8 x 41.3 cm)

Produced by Fontana Arte, Italy. Together with a certificate of authenticity from the Gio Ponti Archives.

Estimate \$5,000-7,000

122

PIERO FORNASETTI 1913-1988

"Panoplie" cabinet, 1950s

Lithographic transfer-printed wood, painted wood, brass.

24⅞ x 35⅜ x 19¾ in. (63.2 x 89.9 x 50.2 cm)

Together with a certificate of authenticity from Barnaba Fornasetti.

Estimate \$8,000-12,000

PROVENANCE

Private collection, Lake Garda

LITERATURE

Barnaba Fornasetti and Mariuccia Casadio, *Fornasetti: The Complete Universe*, New York, 2010, p. 352



123

GIO PONTI 1891-1979

Pair of armchairs, 1950s

Mohair, walnut.

Each: 37 $\frac{3}{8}$ x 27 $\frac{1}{4}$ x 32 in. (94.9 x 69.2 x 81.3 cm)

Manufactured by Cassina, Italy. Together with a certificate of authenticity from the Gio Ponti Archives.

Estimate \$10,000-15,000





124

GIO PONTI 1891-1979

Early sideboard, circa 1930

Walnut and burr walnut-veneered wood, walnut, painted wood, tassels.

39¼ x 79¾ x 15½ in. (99.7 x 202.6 x 39.4 cm)

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

Estimate \$15,000-20,000



125

VITTORIO ZECCHIN 1878-1947

Fourteen-armed chandelier, circa 1922-1925

Colored glass, metal.

59½ x 65⅞ x 51¼ in. (150.2 x 167.3 x 130.2 cm)

Produced by M.V.M. Cappellin & C., Murano, Italy.

Estimate \$18,000-24,000

LITERATURE

Marino Barovier, Marco Mondini and Carla Sonego, *Vittorio Zecchin 1878-1947: painting, glass and decorative arts*, exh. cat, Musei Civici Veneziani, Venice, 2002, p. 222 for a drawing



126

GIO PONTI 1891-1979

Early pair of benches, 1930s

Fabric, walnut-veneered wood, walnut.

Each: 19 x 32¼ x 15 in. (48.3 x 81.9 x 38.1 cm)

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

Estimate \$10,000-15,000

LITERATURE

Gio Ponti, oggetti di design 1925-1970, exh. cat., Galleria Babuino Novecento, Rome, 2007, p. 43 for a similar example

Ugo La Pietra, ed., *Gio Ponti: L'arte si innamora dell'industria*, New York, 2009, p. 7, fig. 13, p. 63 for an image and a drawing of a similar example

127

SEGUSO

Large lantern, 1940s

Colored glass, painted metal.

64 in. (162.6 cm) drop, 30 in. (76.2 cm) diameter

Produced by Seguso, Murano, Italy.

Estimate \$16,000-22,000





128

ERCOLE BAROVIER 1889-1974

"Rostrato" lantern, 1940s

Rostrato glass, nickel-plated metal, brass.

44 $\frac{7}{8}$ in. (114 cm) drop, 9 $\frac{7}{8}$ in. (25.1 cm) diameter

Produced by Barovier & Toso, Murano, Italy.

Estimate \$8,000-12,000

129

ATTRIBUTED TO
ICO PARISI 1916-1996

Console, 1950s

Satinwood-veneered wood, satinwood, brass.

33½ x 90 x 18¾ in. (85.1 x 228.6 x 47.6 cm)

Estimate \$15,000-20,000





130

GIO PONTI 1891-1979

Pair of armchairs, model no. 516, circa 1955

Walnut, fabric.

Each: 32¼ x 25 x 32½ in. (81.9 x 63.5 x 81.6 cm)

Manufactured by Cassina, Italy.

Estimate \$12,000-18,000

131

GIO PONTI 1891-1979

Pair of stools, 1950s

Walnut, fabric.

Each: 21¼ x 17½ x 18 in. (54 x 44.8 x 45.7 cm)

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

Estimate \$5,000-7,000



PIETRO CHIESA 1892-1948

Rare chandelier, 1940s

Glass, brass, painted wood, painted metal.

61 in. (154.9 cm) drop, 18 in. (45.7 cm) diameter.

Manufactured by Fontana Arte, Milan, Italy.

Estimate \$12,000-18,000

LITERATURE

Roberto Aloï, *Esempi Di Arredamento Moderno, Di Tutto Il Mondo: Illuminazione d'oggi*, Milan, 1956, p. 165 for a similar example

Lumières Je pense à vous, exh. cat., Centre Georges Pompidou, Paris, 1985, p. 126, fig. 36 for a similar example





133

**ATTRIBUTED TO
FONTANA ARTE** est. 1932

Chandelier, 1960s

Glass, nickel-plated metal, chromium-plated metal.
46 $\frac{3}{8}$ in. (117.8 cm) drop, 27 $\frac{3}{8}$ in. (69.5 cm) diameter
Probably manufactured by Fontana Arte, Milan, Italy.

Estimate \$6,000-8,000

ICO PARISI 1916-1996

Set of six dining chairs, circa 1947

Stained beech, fabric.

Each: 36¾ x 19¼ x 20¼ in. (93.3 x 48.9 x 51.4 cm)

Manufactured by Ariberto Colombo, Cantù, Italy.

Estimate \$8,000-12,000

LITERATURE

"Il concorso Domus-L'Europeo-Fiera Campionaria," *Domus*, no. 228, September 1948, p. 42

Flaminio Gualdoni, ed., *Ico Parisi & architecture*, exh. cat., Galleria Civica, Bologna, 1990, p. 200

The present lot has been recorded as model no. 1947.13A. by Archivio del Design di Ico Parisi, Via Diaz 11-22100, Como, Italy.

The present model was exhibited at the "Lo stile nell'arredamento italiano," Fede Cheti Atelier, December 1947-January 1948 and the Milan Fair, 1949.





135

MAX INGRAND 1908-1969

Rare "Dahlia" chandelier, circa 1955

Colored glass, brass.

45¼ in. (114.9 cm) drop, 18⅞ in. (47.9 cm) diameter

Manufactured by Fontana Arte, Milan, Italy.

Estimate \$15,000-20,000

LITERATURE

Roberto Aloï, *Esempi Di Decorazione Moderna, Di Tutto Il Mondo: illuminazione d'oggi*, Milan, 1956, p.159

"Nuovi negozi di vetri e cristalli d'arte," *Vitrum: lastre di vetro e cristallo*, February 1958, no. 100, pp. 38-41

Andrea Branzi and Michele De Lucchi, eds., *Il Design Italiano Degli Anni '50*, Milan, 1985, p. 231, fig. 809

136

GIO PONTI 1891-1979

Console, circa 1940

Oak-veneered wood, oak, pear wood.

34¼ x 33¾ x 12 in. (87 x 85.7 x 30.5 cm)

Produced by Roncoroni, Cantù. Together with a certificate of authenticity from the Gio Ponti Archives.

Estimate \$10,000-15,000

LITERATURE

Irene de Guttry and Maria Paola Maino, *Il mobile déco italiano 1920-1940*, Bari, 1988, p. 222, fig. 40 for a similar example

Gio Ponti, oggetti di design 1925-1970, exh. cat., Galleria Babuino Novecento, Rome, 2007, p. 113 for a similar example



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

BUYER'S PREMIUM

Phillips charges the successful bidder a commission, or buyer's premium, on the hammer price of each lot sold. The buyer's premium is payable by the buyer as part of the total purchase price at the following rates: 25% of the hammer price up to and including \$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.

1 PRIOR TO AUCTION

Catalogue Subscriptions

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

Pre-Sale Estimates

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

Pre-Sale Estimates in Pounds Sterling and Euros

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

Catalogue Entries

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

Condition of Lots

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

Pre-Auction Viewing

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

Electrical and Mechanical Lots

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

Symbol Key

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

O ♦ Guaranteed Property

The seller of lots designated with the symbol O has been guaranteed a minimum price financed solely by Phillips. Where the guarantee is provided by a third party or jointly by us and a third party, the property will be denoted with the symbols O ♦. When a third party has financed all or part of our financial interest in a lot, it assumes all or part of the risk that the lot will not be sold and will be remunerated accordingly. The compensation will be a fixed fee, a percentage of the hammer price or the buyer's premium or some combination of the foregoing. The third party may bid on the guaranteed lot during the auction. If the third party is the successful bidder, the remuneration may be netted against the final purchase price. If the lot is not sold, the third party may incur a loss. Where Phillips has guaranteed a minimum price on every lot in the catalogue, Phillips will not designate each lot with the symbol(s) for the guaranteed property but will state our financial interest at the front of the catalogue.

Δ Property in Which Phillips Has an Ownership Interest

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

● No Reserve

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

Σ Endangered Species

Lots with this symbol have been identified at the time of cataloguing as containing endangered or other protected species of wildlife which may be subject to restrictions regarding export or import and which may require permits for export as well as import. Please refer to Paragraph 4 of the Guide for Prospective Buyers and Paragraph 11 of the Conditions of Sale.

2 BIDDING IN THE SALE

Bidding at Auction

Bids may be executed during the auction in person by paddle, by telephone, online or prior to the sale in writing by absentee bid. Proof of identity in the form of government issued identification will be required, as will an original signature. We may also require that you furnish us with a bank reference.

Bidding in Person

To bid in person, you will need to register for and collect a paddle before the auction begins. New clients are encouraged to register at least 48 hours in advance of a sale to allow sufficient time for us to process your information. All lots sold will be invoiced to the name and address to which the paddle has been registered and invoices cannot be transferred to other names and addresses. Please do not misplace your paddle. In the event you lose it, inform a Phillips staff member immediately. At the end of the auction, please return your paddle to the registration desk.

Bidding by Telephone

If you cannot attend the auction, you may bid live on the telephone with one of our multi-lingual staff members. This service must be arranged at least 24 hours in advance of the sale and is available for lots whose low pre-sale estimate is at least \$1,000. Telephone bids may be recorded. By bidding on the telephone, you consent to the recording of your conversation. We suggest that you leave a maximum bid, excluding the buyer's premium and any applicable taxes, which we can execute on your behalf in the event we are unable to reach you by telephone.

Online Bidding

If you cannot attend the auction in person, you may bid online on our online live bidding platform available on our website at www.phillips.com (Flash plugin is required). You must pre-register by clicking on 'Buy' in the drop-down menu under the 'Buy and Sell' button on the Home Page, then click on 'pre-register' under 'ONLINE LIVE BIDDING.' You must pre-register at least 24 hours before the start of the auction in order to be approved by our bid department. Please note that corporate firewalls may cause difficulties for online bidders.

Absentee Bids

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

Employee Bidding

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

Bidding Increments

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

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

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

3 THE AUCTION

Conditions of Sale

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

Interested Parties Announcement

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

Consecutive and Responsive Bidding; No Reserve Lots

The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller up to the amount of the reserve by placing consecutive bids or bids in response to other bidders. 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.

4 AFTER THE AUCTION

Payment

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

Credit Cards

As a courtesy to clients, Phillips will accept American Express, Visa and Mastercard to pay for invoices of \$100,000 or less. A processing fee will apply.

Collection

It is our policy to request proof of identity on collection of a lot. A lot will be released to the buyer or the buyer’s authorized representative when Phillips has received full and cleared payment and we are not owed any other amount by the buyer. Promptly after the auction, we will transfer all lots to our warehouse located at 29-09 37th Avenue in Long Island City, Queens, New York. All purchased lots should be collected at this location during our regular weekday business hours. As a courtesy to clients, we will upon request transfer purchased lots suitable for hand carry back to our premises at 450 Park Avenue, New York, New York for collection within 30 days following the date of the auction. We will levy removal, interest, storage and handling charges on uncollected lots.

Loss or Damage

Buyers are reminded that Phillips accepts liability for loss or damage to lots for a maximum of seven days following the auction.

Transport and Shipping

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

Export and Import Licenses

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

Endangered Species

Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, Brazilian rosewood, 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. 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 \$1,000. 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) Bidders may participate in an auction by bidding online through Phillips's online live bidding platform available on our website at www.phillips.com. To bid online, bidders must register online at least 24 hours before the start of the auction. Online bidding is subject to approval by Phillips's bid department in our sole discretion. As noted in Paragraph 3 above, Phillips encourages online bidders to inspect prior to the auction any lot(s) on which they may bid, and condition reports are available upon request. Bidding in a live auction can progress quickly. To ensure that online bidders are not placed at a disadvantage when bidding against bidders in the room or on the telephone, the procedure for placing bids through Phillips's online bidding platform is a one-step process. By clicking the bid button on the computer screen, a bidder submits a bid. Online bidders acknowledge and agree that bids so submitted are final and may not under any circumstances be amended or retracted. During a live auction, when bids other than online bids are placed, they will be displayed on the online bidder's computer screen as 'floor,' 'phone' or 'paddle no' bids. 'Floor' bids include bids made by the auctioneer to protect the reserve. In the event that an online bid and a 'floor' or 'phone' bid are identical, the 'floor' or 'phone' bid will take precedence. The next bidding increment is shown for the convenience of online bidders under the bid button. The bidding increment available to online bidders may vary from the next bid actually taken by the auctioneer, as the auctioneer may deviate from Phillips's standard increments at any time at his or her discretion, but an online bidder may only place a bid in a whole bidding increment. Phillips's bidding increments are published in the Guide for Prospective Buyers.

(e) When making a bid, whether in person, by absentee bid, on the telephone or online, 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.

(f) By participating in the auction, whether in person, by absentee bid, on the telephone or online, 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.

(g) Arranging absentee, telephone and online 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.

(h) 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. If a currency converter is operated during the sale, it is done so as a courtesy to bidders, but Phillips accepts no responsibility for any errors in currency conversion calculation.

(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 \$100,000 or less. A processing fee of 3.5% will apply.

(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 a late collection fee of \$10 per day 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's premises or elsewhere at the buyer's sole risk and expense at the same rates as set forth in Paragraph 8 (a) above; (ii) cancel the sale of the lot, retaining any partial payment of the Purchase Price as liquidated damages; (iii) reject future bids from the buyer or render such bids subject to payment of a deposit; (iv) charge interest at 12% per annum from the date payment became due until the date the Purchase Price is received in cleared funds; (v) subject to notification of the buyer, exercise a lien over any of the buyer's property which is in the possession of Phillips 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 US 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, Brazilian rosewood, 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 DATA PROTECTION

(a) In connection with the supply of auction and related services, or as required by law, Phillips may ask clients to provide personal data. Phillips may take and retain a copy of government-issued identification such as a passport or driver's license. We will use your personal data (i) to provide auction and related services; (ii) to enforce these Conditions of Sale; (iii) to carry out identity and credit checks; (iv) to implement and improve the management and operations of our business and (v) for other purposes set out in our Privacy Policy published on the Phillips website at www.phillips.com (the 'Privacy Policy') and available on request by emailing dataprotection@phillips.com. By agreeing to these Conditions of Sale, you consent to our use of your personal data, including sensitive personal data, in accordance with the Privacy Policy. The personal data we may collect and process is listed, and sensitive personal data is defined, in our Privacy Policy. Phillips may also, from time to time, send you promotional and marketing materials about us and our services. If you would prefer not to receive such information, please email us at dataprotection@phillips.com. Please also email us at this address to receive information about your personal data or to advise us if the personal data we hold about you is inaccurate or out of date.

(b) In order to provide our services, we may disclose your personal data to third parties, including professional advisors, shippers and credit agencies. We will disclose, share with and transfer your personal data to Phillips's affiliated persons (natural or legal) for administration, sale and auction related purposes. You expressly consent to such transfer of your personal data. We will not sell, rent or otherwise transfer any of your personal data to third parties except as otherwise expressly provided in this Paragraph 12.

(c) Phillips's premises may be subject to video surveillance and recording. Telephone calls (e.g., telephone bidding) may also be recorded. We may process that information in accordance with our Privacy Policy.

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) property where there has been no material loss in value from the value of the lot 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 to the saleroom in which it was purchased 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 set forth in this subparagraph (c) or subparagraph (b) above.

(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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CREATIVE DIRECTOR

Damien Whitmore

INTERNATIONAL SPECIALISTS

BERLIN	Martin Klosterfelde, Director and International Specialist, Contemporary Art.....	+49 177 628 4110
BRUSSELS	Olivier Vrankenne, Co-Head Contemporary Art, Europe.....	+32 486 43 43 44
DENVER	Melyora de Koning, Senior Specialist, Contemporary Art.....	+1 917 657 7193
GENEVA	Oksana Katchaluba, Specialist, Contemporary Art.....	+41 22 906 80 00
ISTANBUL	Deniz Atac, Consultant.....	+90 533 374 1198
LONDON	Svetlana Marich, Co-Head Contemporary Art, Europe.....	+44 20 7318 4010
LOS ANGELES	Maya McLaughlin, Specialist, Contemporary Art.....	+1 323 791 1771
PARIS	Maria Cifuentes Caruncho, Specialist.....	+33 142 78 67 77
PORTUGAL	Maura Marvão, Consultant, Contemporary Art.....	+351 917 564 427
ZURICH	Niklaus Kuenzler, Specialist, Contemporary Art.....	+41 79 533 90 00

WORLDWIDE OFFICES

LONDON

30 Berkeley Square, London W1J 6EX, United Kingdom
tel +44 20 7318 4010 fax +44 20 7318 4011

BERLIN

Kurfürstendamm 193, 10707 Berlin, Germany
tel +49 30 887 297 44

BRUSSELS

rue Jean Baptiste Colyns 72, 1050 Brussels, Belgium
tel +32 486 43 43 44

GENEVA

23 quai des Bergues, 1201 Geneva, Switzerland
tel +41 22 906 80 00 fax +41 22 906 80 01

ISTANBUL

Meclisi Mebusan Caddesi, Deniz Apartmani No. 79/8
Beyoglu 34427, Istanbul, Turkey
tel +90 533 374 1198

NEW YORK

450 Park Avenue, New York, NY 10022, USA
tel +1 212 940 1200 fax +1 212 940 1378

LOS ANGELES

7285 Woodrow Wilson, Los Angeles, CA 90068, USA
tel +1 323 791 1771

MOSCOW

Nikolskaya Str 19-21, 5th floor, 109012 Moscow, Russia
tel +7 495 225 88 22 fax +7 495 225 88 87

PARIS

46 rue du Bac, 75007 Paris, France
tel +33 1 42 78 67 77 fax +33 1 42 78 23 07

ZURICH

Restelbergstrasse 89, 8044 Zurich, Switzerland
tel +41 79 533 90 00

SPECIALISTS AND DEPARTMENTS

CONTEMPORARY ART

David Georgiades, Worldwide Co-Head Contemporary Art.....+1 212 940 1280
August O. Uribe, Worldwide Co-Head Contemporary Art.....+1 212 940 1208

NEW YORK

Amanda Stoffel, Head of Evening Sale.....+1 212 940 1261
Kate Bryan, Head of Day Sale.....+1 212 940 1267
Rebekah Bowling, Head of Under the Influence Sale.....+1 212 940 1250
Jean-Michel Placent.....+1 212 940 1263
Zach Miner.....+1 212 940 1256
Benjamin Godsill.....+1 212 940 1333
Kyla Sullivan.....+1 212 940 1204
Katherine Lukacher.....+1 212 940 1215
Samuel Mansour.....+1 212 940 1219
Courtney Raterman.....+1 212 940 1392
Paula Campolieto.....+1 212 940 1255

LONDON

Peter Sumner, Head of Contemporary Art, London.....+44 20 7318 4063
Henry Highley, Head of Day Sale.....+44 20 7318 4061
Tamila Kerimova, Head of Under the Influence Sale.....+44 20 7318 4065
Matt Langton.....+44 20 7318 4074
Iori Endo.....+44 20 7318 4039
Simon Tovey.....+44 20 7318 4084
Hannah Tjaden.....+44 20 7318 4093
Ava Carleton-Williams.....+44 20 7901 7904
Chiara Panarello.....+44 20 7318 4073

LATIN AMERICAN ART

Henry Allsopp, Worldwide Head.....+44 20 7318 4060
Kaeli Deane, Head of Sale.....+1 212 940 1401
Carolina Scarborough.....+1 212 940 1289
Isabel Suarez.....+1 212 940 1227

MODERN AND CONTEMPORARY EDITIONS

Cary Leibowitz, Worldwide Co-Director.....+1 212 940 1222
Kelly Troester, Worldwide Co-Director.....+1 212 940 1221

NEW YORK

Jannah Greenblatt.....+1 212 940 1332
Jeffrey Kang.....+1 212 940 1238

LONDON

Robert Kennan, Head of Sale.....+44 20 7318 4075
Anne Schneider-Wilson.....+44 20 7318 4042
Ross Thomas.....+44 20 7318 4077
Rebecca Tooby-Desmond.....+44 20 7318 4079

EXHIBITIONS

Brittany Lopez Slater, Head of International Exhibitions.....+1 212 940 1299
Fiona M. McGovern.....+44 207 901 7901
Milda Steinboka.....+44 207 901 7901

PRIVATE SALES

Susanna Brockman.....+44 20 7318 4041

OFFICE OF THE CHAIRMAN AND CHIEF EXECUTIVE OFFICER

Mariangela Renshaw.....+1 212 940 1455, +44 20 7318 4029

OFFICE OF THE PRESIDENT

Elizabeth Anne Wallace.....+1 212 940 1303
Lucinda Newman.....+44 20 7318 4099

PROJECTS DIRECTOR

Paul de Bono.....+44 20 7318 4070

PRIVATE CLIENT SERVICES

LONDON

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Adam Clay.....+44 20 7318 4048
Lily Atherton Hanbury.....+44 20 7318 4040

NEW YORK

Philae Knight.....+1 212 940 1313
Anna Lin Poulson.....+1 212 940 1361
Sara Tayeb-Khalifa.....+1 212 940 1383

DESIGN

Alexander Payne, Senior Director.....+44 20 7318 4052
and Worldwide Head, Design

NEW YORK

Alex Heminway, New York Director.....+1 212 940 1268
Meaghan Roddy, Head of Sale.....+1 212 940 1266
Cordelia Lembo.....+1 212 940 1265
Bradley Goad.....+1 212 940 1268

LONDON

Domenico Raimondo.....+44 20 7318 4016
Marcus McDonald.....+44 20 7318 4095
Marta De Roia.....+44 20 7318 4096
Sofia Sayn-Wittgenstein.....+44 20 7318 4023
Madalena Horta e Costa.....+44 20 7318 4019

PHOTOGRAPHS

Vanessa Hallett, Senior Director.....+1 212 940 1243
and Worldwide Head, Photographs

NEW YORK

Sarah Krueger, Head of Sale.....+1 212 940 1225
Caroline Deck.....+1 212 940 1247
Rachel Peart.....+1 212 940 1246
Kelly Van Ingen.....+1 212 940 1245

LONDON

Lou Proud, Head of Photographs, London.....+44 20 7318 4018
Yuka Yamaji.....+44 20 7318 4098
Alexandra Bibby.....+44 20 7318 4087
Sophie Busby.....+44 20 7318 4092

CHICAGO

Carol Ehlers.....+1 773 230 9192

JEWELS

Nazgol Jahan, Worldwide Director.....+1 212 940 1283

NEW YORK

Kristen Dowling.....+1 212 940 1302
Christina Alford.....+1 212 940 1365

LONDON

Lane Clements McLean.....+44 20 7318 4010

WATCHES IN ASSOCIATION WITH BACS & RUSSO

GENEVA

Aurel Bacs.....+41 22 317 81 85
Livia Russo.....+41 22 317 81 86
Dr. Nathalie Monbaron.....+41 22 317 81 83
Virginie Liatard Roessli.....+41 22 317 81 82

Diana Ortega.....+41 22 317 8187
Justine Séchaud.....+41 22 317 8188

NEW YORK

Paul Boutros.....+1 212 940 1293

LONDON

Kate Lacey.....+44 20 7 901 2907

HONG KONG

Jill Chen.....+852 9133 0819

CLIENT DEVELOPMENT

Isadora Tharin.....+44 20 7318 4024
Linda Pyke.....+44 20 7901 2908
Amy Sheldon.....+1 212 940 1264

MUSEUM SERVICES DEPARTMENT

Lauren Shadford.....+1 212 940 1257
Cecilia Wolfson.....+1 212 940 1258

COMMUNICATIONS AND MARKETING

Trish Walsh, Marketing Manager.....+1 212 940 1224
Alex Godwin-Brown, Head of Press and Events, Europe.....+44 20 7318 4036
Georgia Trotter, Events Manager.....+44 20 7318 4085

SALE INFORMATION

DESIGN

AUCTION & VIEWING LOCATION

450 Park Avenue New York 10022

AUCTION

9 June 2015 at 2pm

VIEWING

3-9 June

Monday – Saturday 10am – 6pm

Sunday 12pm – 6pm

SALE DESIGNATION

In sending in written bids or making enquiries please refer to this sale as NY050115 or DESIGN.

DESIGN DEPARTMENT

WORLDWIDE HEAD

Alexander Payne +44 20 7318 4052

NEW YORK DIRECTOR

Alex Heminway +1 212 940 1268

HEAD OF SALE

Meaghan Roddy +1 212 940 1266

SENIOR INTERNATIONAL SPECIALIST

Domenico Raimondo +44 20 7318 4016

SPECIALISTS

Cordelia Lembo +1 212 940 1268

Marcus McDonald +44 20 7318 4095

RESEARCHER

Marta De Roia +44 20 7318 4096

ADMINISTRATORS

Bradley Goad +1 212 940 1268

Madalena Horta e Costa +1 212 940 1268

OFFICE OF THE DIRECTOR, DESIGN

Sofia Sayn-Wittgenstein +44 20 7318 4023

REGISTRARS

Walter Egan +1 212 940 1321

Oliver Gottschalk +44 20 7318 4033

CONSULTANTS

INTERNATIONAL CREATIVE CONSULTANT

Marcus Tremonto +1 212 940 1268

INTERNATIONAL CERAMICS CONSULTANT

Ben Williams +44 7769 94 7177

AUCTIONEERS

Alexander Gilkes - 1308958

August Uribe - 0926461

Sarah Krueger - 1460468

Henry Highley - 2008889

CATALOGUES

Emma Miller +1 212 940 1240

catalogues@phillips.com

\$35/€25/£22 at the gallery

ABSENTEE AND TELEPHONE BIDS

Main +1 212 940 1228 fax +1 212 924 1749

bidsnewyork@phillips.com

CLIENT ACCOUNTING

Sylvia Leitao +1 212 940 1231

Buyer Accounts

Nathan Yermiyayev +1 212 940 1338

Seller Accounts

Carolina Swan +1 212 940 1253

CLIENT SERVICES

450 Park Avenue +1 212 940 1300

SHIPPING

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PHOTOGRAPHY

Kent Pell

Byron Slater

Marta Zagodzdon

TELEPHONE AND ABSENTEE BID FORM

PLEASE RETURN THIS FORM BY FAX TO +1 212 924 1749 OR EMAIL IT TO BIDSNEWYORK@PHILLIPS.COM AT LEAST 24 HOURS BEFORE THE SALE. PLEASE READ CAREFULLY THE INFORMATION IN THE RIGHT COLUMN AND NOTE THAT IT IS IMPORTANT THAT YOU INDICATE WHETHER YOU ARE APPLYING AS AN INDIVIDUAL OR ON BEHALF OF A COMPANY.

Please select the type of bid you wish to make with this form (please select one):

- ☐ **ABSENTEE BID FORM**
☐ **TELEPHONE BID FORM**

Please indicate in what capacity you will be bidding (please select one):

- ☐ **AS A PRIVATE INDIVIDUAL**
☐ **ON BEHALF OF A COMPANY**

Sale Title	Sale Number	Sale Date
Title First Name Surname		
Company (if applicable)	Account Number	
Address		
City State/Country		
Zip Code		
Phone	Mobile	
Email	Fax	
Phone (for Phone Bidding only)		

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

* Excluding Buyer's Premium and sales or use taxes

FINANCIAL INFORMATION

For your bid to be accepted, we require the following information for our reference only. Please note that you may be contacted to provide a bank reference:

Credit Card Type	Expiration Date
Credit Card Number	
For anyone wishing to bid on lots with a low pre-sale estimate above \$10,000, please provide the following information (for reference only)	
Bank Name	Contact
Telephone / Fax	Account Number

Please note that you may be contacted to provide additional bank references.

I hereby authorize the above references to release information to PHILLIPS. Please bid on my behalf up to the limits shown for the indicated lots without legal obligations to PHILLIPS, its staff or agents; and subject to the Conditions of Sale and Authorship Warranty printed in the catalogue, additional notices or terms printed in the catalogue and supplements to the catalogue posted in the salesroom, and in accordance with the above statements and conditions.

Signature	Date
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☐ I ACCEPT THE CONDITIONS OF SALE OF PHILLIPS AS STATED IN OUR CATALOGUES AND ON OUR WEBSITE.

- **PRIVATE PURCHASES:** Proof of identity in the form of government-issued identification will be required.
- **COMPANY PURCHASES:** If you are buying under a business entity we require a copy of government-issued identification (such as a resale certificate, corporate bank information or the certificate of incorporation) to verify the status of the company.
- **CONDITIONS OF SALE** All bids are placed and executed, and all lots are sold and purchased, subject to the Conditions of Sale printed in the catalogue. Please read them carefully before placing a bid. Your attention is drawn to Paragraph 4 of the Conditions of Sale.
- If you cannot attend the sale, we can execute bids confidentially on your behalf.
- Phillips charges the successful bidder a commission, or buyer's premium, on the hammer price of each lot sold. The buyer's premium is payable by the buyer as part of the total purchase price at the following rates: 25% of the hammer price up to and including \$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.
- "Buy" or unlimited bids will not be accepted. Alternative bids can be placed by using the word "OR" between lot numbers.
- For absentee bids, indicate your maximum limit for each lot, excluding the buyer's premium and any applicable sales or use tax. Your bid will be executed at the lowest price taking into account the reserve and other bidders. On no reserve lots, in the absence of other bids, your bid will be executed at approximately 50% of the low pre-sale estimate or at the amount specified, if less than 50% of the low estimate.
- Your bid must be submitted in the currency of the sale and will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.
- If we receive identical bids, the first bid received will take precedence.
- Arranging absentee and telephone bids is a free service provided by us to prospective buyers. While we will exercise reasonable care in undertaking such activity, we cannot accept liability for errors relating to execution of your bids except in cases of willful misconduct. Agreement to bid by telephone must be confirmed by you promptly in writing or by fax. Telephone bid lines may be recorded.
- Please submit your bids to the Bid Department by fax at +1 212 924 1749 or scan and email to bidsnewyork@phillips.com at least 24 hours before the sale. You will receive confirmation by email within one business day. To reach the Bid Department by phone please call +1 212 940 1228.
- Absent prior payment arrangements, please provide a bank reference. Payment can be made by cash (up to \$10,000), credit card (up to \$100,000), money order, wire transfer, bank check or personal check with identification. Please note that credit cards are subject to a surcharge.
- Lots cannot be collected until payment has cleared and all charges have been paid.
- By signing this Bid Form, you consent to our use of your personal data, including sensitive personal data, in accordance with Phillips's Privacy Policy published on our website at www.phillips.com or available on request by emailing dataprotection@phillips.com. We may send you materials about us and our services or other information which we think you may find interesting. If you would prefer not to receive such information, please email us at dataprotection@phillips.com.
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OR FAX AT +1 212 924 1749 FOR PRE-REGISTRATION OR BRING IT TO THE AUCTION FOR
REGISTRATION AT 450 PARK AVENUE, NEW YORK, NY 10022

Please indicate in what capacity you will be bidding (please select one):

- ☐ **AS A PRIVATE INDIVIDUAL**
☐ **ON BEHALF OF A COMPANY**

Sale Title	Number	Date
Title	First Name	Surname
Company (if applicable)	Account Number	
Address		
City	State/Country	
Post Code		
Phone	Mobile	
Email	Fax	

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Please note that you may be contacted to provide a bank reference:

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Credit Card Number	

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Bank Name	Contact
Telephone / Fax	Account Number

Please note that you may be contacted to provide additional bank references.

I hereby authorize the above references to release information to PHILLIPS. I agree that all bids and purchases are subject to the Conditions of Sale and Authorship Warranty printed in the catalogue, additional notices or terms printed in the catalogue and supplements to the catalogue posted in the salesroom, and in accordance with the above statements and conditions. I assume all responsibility for payment for the goods purchased under the assigned paddle. If I am acting as an agent, I agree to be personally responsible for all purchases made on behalf of my client(s), unless other arrangements are confirmed in writing prior to each auction.

Signature	Date
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Paddle Number

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- Absent prior payment arrangements, please provide a bank reference. Payment can be made by cash (up to \$10,000), credit card (up to \$100,000), money order, wire transfer, bank check or personal check with identification. Please note that credit cards are subject to a surcharge.
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Opposite Pierre and Véra Szekely, *Side table*, 1950s, lot 74 (detail)

Inside back cover Yves Klein, *"Table rose,"* editioned 1963, lot 46 (detail)

Back cover Fulvio Bianconi, *"Gatto" vase, from the "A Macchie" series*, circa 1952, lot 109 (detail)



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