

**Design**

*New York, 9 June 2016*



PHILLIPS









**By Design.**











# Design

## New York, 9 June 2016, 2pm

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### Auction and Viewing Location

450 Park Avenue New York 10022

### Auctions

9 June 2016 at 2pm

### Viewing

3 – 8 June

Monday – Saturday 10am – 6pm

Sunday 12pm – 6pm

### Sale Designation

When sending in written bids or  
making enquiries please refer to this  
sale as NY050116 or Design.

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# PHILLIPS



**Timeless.**





**I. Line Vautrin** 1913-1997

*Rare "Roi Soleil" mirror, circa 1960*  
*Talosef resin, colored mirrored glass, convex*  
mirrored glass.  
29 in. (73.7 cm) diameter

**Estimate**

\$70,000-90,000

**Literature**

Patrick Mauriès, *Line Vautrin: Miroirs*, exh. cat.,  
Galerie Chastel-Maréchal, Paris, 2004, p. 5, pp. 21,  
35 for period images of similar examples







Property from the Janet and Alan Ginsberg Collection

**2. Jean Royère** 1902-1981

*Pair of "Ondulation" armchairs, circa 1950*

Oak, fabric.

Each: 34½ x 23 x 21⅜ in. (87.6 x 58.4 x 54.3 cm)

**Estimate**

\$30,000-40,000

**Provenance**

Liz O'Brien, New York

Acquired from the above by the present owners, 1996

**Literature**

"Les aménagements nouveaux de Jean Royère..."

*Mobilier et Décoration*, no. 8, November 1956, p. 10 for a similar example

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

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



### 3. **Jean-Michel Frank** 1895-1941

*Pair of "Croisillon" table lamps, from the Hotel*

*Horizonte, Mar del Plata, circa 1940*

Painted iron, brass, linen shades.

Each: 19 in. (48.3 cm) high, 12 in. (30.5 cm) diameter  
including shade

Produced by Comte, Buenos Aires, Argentina. Together  
with a certificate of authenticity from the Comité Jean-  
Michel Frank.

#### **Estimate**

\$15,000-20,000

#### **Provenance**

Hotel Horizonte, Mar del Plata

#### **Literature**

Pierre-Emmanuel Martin-Vivier, *Jean-Michel Frank: The  
Strange and Subtle Luxury of the Parisian Haute-Monde  
in the Art Deco Period*, New York, 2006, p. 139





#### 4. Line Vautrin 1913-1997

*Large "Romain" mirror, circa 1960*  
TaloseL resin, colored mirrored glass, convex  
mirrored glass.  
16¾ in. (42.5 cm) diameter  
Reverse incised *LINE VAUTRIN*.

##### Estimate

\$28,000-35,000

##### Literature

Line Vautrin and Patrick Mauriès, *Line Vautrin: Sculptor, Jeweller, Magician*, London, 1992, p. 90  
for a similar example  
Patrick Mauriès, *Line Vautrin: Miroirs*, exh. cat.,  
Galerie Chastel-Maréchal, Paris, 2004, pp. 15, 26,  
96 for period images of similar examples

#### 5. Line Vautrin 1913-1997

*"Soleil à Pointes" mirror, model no. 1, circa 1960*  
TaloseL resin, colored mirrored glass, convex  
mirrored glass.  
9 in. (22.9 cm) diameter  
Reverse incised *LINE VAUTRIN* and with label  
printed *ROI* in raised letters.

##### Estimate

\$10,000-15,000

##### Literature

*Maison Jardin*, no. 41, December 1956-January  
1957, front cover for a similar example  
Line Vautrin and Patrick Mauriès, *Line Vautrin: Sculptor, Jeweller, Magician*, London, 1992, p. 90  
for a similar example  
Patrick Mauriès, *Line Vautrin: Miroirs*, exh. cat.,  
Galerie Chastel-Maréchal, Paris, 2004, pp. 12, 14-  
15, 21, 26, 40 for period images of similar examples,  
pp. 76-77, 88-89 for similar examples

#### 6. Line Vautrin 1913-1997

*"Romain" mirror, circa 1960*  
TaloseL resin, mirrored glass, convex  
mirrored glass.  
11 in. (27.9 cm) diameter  
Reverse incised *LINE VAUTRIN*.

##### Estimate

\$18,000-24,000

##### Literature

Line Vautrin and Patrick Mauriès, *Line Vautrin: Sculptor, Jeweller, Magician*, London, 1992, p. 90  
for a similar example  
Patrick Mauriès, *Line Vautrin: Miroirs*, exh. cat.,  
Galerie Chastel-Maréchal, Paris, 2004, pp. 15, 26,  
96 for period images of similar examples



4.



5.



6.

## 7. Jean Royère 1902-1981

*"Persane" floor lamp*, circa 1954

Painted metal, traces of gold leaf, fabric shades.  
72½ in. (184.2 cm) high, 20½ in. (52.1 cm) diameter  
including shades

### Estimate

\$60,000-80,000

### Literature

"Pour grouper la famille: Le Foyer d'aujourd'hui, Ces meubles conçus pour la série étaient présentés au premier étage du Salon des Arts Ménagers," *Le décor d'aujourd'hui*, no. 86, 1954, p. 187

*Jean Royère: Décorateur à Paris*, exh. cat., Musée des Arts Décoratifs, Paris, 1999, pp. 70, 164

Pierre-Emmanuel Martin-Vivier, *Jean Royère*, Paris, 2002, pp. 198, 211, 228





## 8. **Georges Jouve** 1910-1964

*Rare coffee table*, circa 1959

Glazed ceramic, painted steel, cement.

15 $\frac{7}{8}$  x 41 $\frac{3}{8}$  x 14 $\frac{1}{2}$  in. (40.3 x 105.1 x 36.8 cm)

Underside signed with artist's cipher and signature *JouvE*.

### **Estimate**

\$70,000-90,000

### **Provenance**

Private collection, France

Acquired from the above, circa 2000

### **Literature**

Patricia Jousse and Philippe Jousse, *Georges Jouve*, Paris, 2005, p. 220







**“[Georges Jouve] is widely regarded as one of the most important ceramicists of the twentieth century. His technical developments modernized the art of pottery, while his uniquely sensual, occasionally playful style illustrates the subtlety and depth of his creative imagination.”**

Edmund de Waal



**9. Jean Royère** 1902-1981

*"Ours Polaire" sofa*, 1950s

Fabric, oak.

30 x 94 x 46½ in. (76.2 x 238.8 x 118.1 cm)

**Estimate**

\$300,000-400,000

**Provenance**

Galerie Jacques Lacoste, Paris

Acquired from the above by the present owner, 2001

**Literature**

"La Résidence Française," *Art et Industrie*, no. 8, June 1947, p. 20

*Mobilier et Décoration*, no. 8, 1956, p. 21

*Jean Royère: Décorateur à Paris*, exh. cat., Musée des Arts Décoratifs, Paris, 1999, throughout

Pierre-Emmanuel Martin-Vivier, *Jean Royère*, Paris, 2002, throughout

Galerie Jacques Lacoste and Galerie Patrick Seguin,

*Jean Royère, Volumes 1 and 2*, Paris, 2012, throughout

**“My favorite is...Jean Royère. I love...  
the aspects of kitsch, premodernism,  
and modernism, along with an  
extreme femininity—but there’s  
also a robustness.”**

Raf Simons





Property from a Louisiana Collection

**10. Lucie Rie** 1902-1995

*Large bowl*, circa 1970

Stoneware, matte white glaze with golden manganese lip.

10¾ in. (27.3 cm) diameter

Impressed with artist's seal.

**Estimate**

\$30,000-50,000

**Provenance**

Gift from Dame Lucie Rie to her cousin Kurt Braun, on the occasion of his 50th wedding anniversary, 1970

Thence by descent to the present owner

**Literature**

*Issey Miyake Meets Lucie Rie*, exh. cat., Sogetsu Gallery, Tokyo, 1989, pp. 27, 114 for similar examples  
Tony Birks, *Lucie Rie*, Yeovil, 1994, p. 167 for a similar example

*Lucie Rie: A Retrospective*, exh. cat., The National Museum of Modern Art, Tokyo, 2010, p. 231, fig. 178 for a similar example







## II. Line Vautrin 1913-1997

*Rare table lamp, circa 1962*

*Talosel resin, mirrored glass, brass, paper shade.*  
19 in. (48.3 cm) high, 15 in. (38.1 cm) diameter  
including shade  
Base incised *Line Vautrin*.

### Estimate

\$15,000-20,000

### Literature

Patrick Mauriès, *Line Vautrin: Miroirs*, exh. cat.,  
Galerie Chastel-Maréchal, Paris, 2004, p. 17 for a  
period image



The present model lamp  
in *Maison Française*,  
February 1962.

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Society (ARS), New York/  
ADAGP, Paris.

Property from a Private Collection, London

## 12. Jean-Pierre Hagnauer

*Occasional table*, 1970s

Silver-plated brass, petrified wood.

23½ x 26 x 26 in. (59.7 x 66 x 66 cm)

Number 4 from the edition. Base incised

*Jean P Hagnauer N° 4.*

### Estimate

\$40,000-60,000

**“When I think about starting my life over, there are two things I would take with me. One is a small silver table in the shape of a tree trunk, with a top of petrified wood, that I found in Paris, and which stands next to my bed in my apartment in New York. It is the first thing I bought when I had enough money, and it has stayed with me, through various incarnations, through different periods, unchanged in my eye.”**

Bill Blass



The present lot was designed and produced by the Parisian designer Jean-Pierre Hagnauer. In 1945 Hagnauer began his career as an antiques dealer and interior designer. His teacher was the famed post-war French interior designer Georges Geffroy, whose influence was extensively seen within Hagnauer's apartment, located on the rue de Seine, Saint-Germain-des-Prés. Adjoined to Hagnauer's apartment was his shop that housed no display window. Only known to the most important of collectors, Hagnauer's surreptitious approach and sophisticated nature are reflected further in the 1979 publication, *Architectural Digest: International Interiors* "Everything about him is understated, reassuring. He says little and is content to let his remarkable collection of furniture make its own statement" (pp. 76-79). Hagnauer produced distinguished interiors for his clients, from his work for Jean Cocteau, where he arranged the décor of his country house near Fontainebleau, to the interior of a houseboat for the actor Jean Marais. Hagnauer would always exhibit at the biennial Salon des Antiquaires and every May at the prestigious

exhibition held in the Hôtel George V. Regarding his own thoughts on décor, Hagnauer strived to avoid anachronisms, trends and being literal, an effort he also applied to his own furniture design and practice. The present lot, a rare occasional table, is one of two known examples; the other example was owned by the American fashion designer Bill Blass (1922-2002). In his autobiography he refers to the table as one of his most memorable possessions: "It is the first thing I bought when I had enough money, and it has stayed with me, through various incarnations, through different periods, unchanged in my eye" (Cathy Horyn, ed., *Bare Blass*, New York, 2002, p. 15). Acquired by Blass while living in Paris, his table by Hagnauer was unattributed when sold as lot 20 by Sotheby's, New York, in the "Bill Blass" sale, which took place on October 2003, where it sold for \$66,000. The Hagnauer table with its margaritaceous tabletop and lustrous base of iridescence is an evocative work that resonated with Blass, which he took with him to his apartment at 1 Sutton Place.









### 13. Le Corbusier and Pierre Jeanneret

1887-1965 and 1896-1967

*Sofa, model no. LC/PJ-SI-42-B, designed for the High Court and Assembly, Chandigarh, 1955-1956*

Teak, hide.

30 x 62¼ x 31 in. (76.2 x 158.1 x 78.7 cm)

#### Estimate

\$70,000-100,000

#### Provenance

Chandigarh, India

Galerie Patrick Seguin, Paris

#### Literature

Eric Touchaleaume and Gerald Moreau, *Le Corbusier, Pierre Jeanneret, The Indian Adventure: Design-Art-Architecture*, Paris, 2010, pp. 228, 244-45, 566-67  
Galerie Patrick Seguin, *Le Corbusier, Pierre Jeanneret: Chandigarh, India*, Paris, 2014, pp. 132-35, 282



The Legislative Assembly,  
Chandigarh.

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Artists Rights Society (ARS),  
New York/ADAGP, Paris.



Property from an East Coast Collection

**14. Ingrid Donat** b. 1957

*"Banc aux Accoudoirs,"* 2008

Patinated bronze, fabric.

26¾ x 57 x 22½ in. (67.9 x 144.8 x 57.2 cm)

Cast by Blanchet-Landowski Foundry, France. Cushions hand-sewn by Ingrid Donat's studio, France. Number 1 from the edition of 8 plus 4 artist's proofs. Leg impressed with artist's cipher and 1 / 8 / Landowski / Fondeur / 2008.

**Estimate**

\$20,000-30,000

**Provenance**

Barry Friedman, Ltd., New York

Acquired from the above by the present owner

**15. Jean-Michel Frank** 1895-1941

*Pair of floor lamps, circa 1940*

Brass, linen shades.

Each: 55¼ in. (140.3 cm) high, 17 in. (43.2 cm) diameter including shade

Produced by Comte, Buenos Aires, Argentina. Together with a certificate of authenticity from the Comité Jean-Michel Frank.

**Estimate**

\$30,000-40,000

**Provenance**

Pinto family, Buenos Aires

**Literature**

Pierre-Emmanuel Martin-Vivier, *Jean-Michel Frank: The Strange and Subtle Luxury of the Parisian Haute-Monde in the Art Deco Period*, New York, 2006, p. 82 for a similar example

Jean-Michel Frank designed the present model floor lamp in 1921 for the apartment of the Parisian writer Pierre Drieu La Rochelle. Later the model went into production by Comte in Buenos Aires, Argentina.



Property from an East Coast Collection

**16. René Lalique** 1860-1945

*"Spirales" lantern (grand modèle), Marcilhac no. 2239,*  
designed 1927

Mold-blown glass, frosted glass, nickel-plated metal.  
37 in. (94 cm) drop, 16 in. (40.6 cm) diameter

**Estimate**

\$40,000-60,000

**Literature**

Félix Marcilhac, *René Lalique, Maître-Verrier*, Paris,  
2011, p. 630







Property from a Private Collection

**17. Pierre Jeanneret** 1896-1967

*Set of four "Office armchairs," model no. PJ-SI-46-A, designed for the College of Architecture, Chandigarh, circa 1963*

Teak, cane.

Each: 31 x 20½ x 20½ in. (78.7 x 51.1 x 52.1 cm)

**Estimate**

\$40,000-60,000

**Provenance**

The College of Architecture, Chandigarh, India

Robert Rubin, New York

Sotheby's, New York, "Équipement Intérieur: A Private Collection," December 18, 2004, lot 540

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. 429, 568

Galerie Patrick Seguin, *Le Corbusier, Pierre Jeanneret: Chandigarh, India*, Paris, 2014, pp. 188-89, 197, 284

Property from an East Coast Collection

**18. René Buthaud** 1886-1986

*Large vase, circa 1925*  
Glazed stoneware.  
11¾ in. (29.8 cm) high  
Underside signed *RB*.

**Estimate**  
\$7,000-9,000

**Literature**  
*Céramiques de René Buthaud*, exh. cat., Musée des  
Arts Décoratifs de la Ville de Bordeaux, 1976, p. 45 for a  
similar example



Property from an East Coast Collection

**19. Ingrid Donat** b. 1957

*"Hommage à Klimt,"* 2014

Patinated bronze, gold leaf.

45½ x 29½ x 17 in. (115.6 x 74.9 x 43.2 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/2014.

**Estimate**

\$40,000-60,000

**Provenance**

Barry Friedman, Ltd., New York

Acquired from the above by the present owner







## 20. Jean-Michel Frank 1895-1941

*Pair of guéridons, from the Palacio Sans Souci, Buenos Aires, circa 1932*

Brass.

Each: 28<sup>3</sup>/<sub>8</sub> in. (72.1 cm) high, 15<sup>1</sup>/<sub>2</sub> in. (39.4 cm) diameter

Produced by Comte, Buenos Aires, Argentina.

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

### Estimate

\$30,000-40,000

### Provenance

Carlos María de Alvear, Palacio Sans Souci, Buenos Aires, circa 1932

Eduardo Durini, through acquisition of the palace, 1960s

Acquired from the above by the present owner

### Literature

Léopold Diego Sanchez, *Jean-Michel Frank, Adolphe Chanaux*, Paris, 1997, pp. 69, 146, 167, 199, 208 for similar examples

Pierre-Emmanuel Martin-Vivier, *Jean-Michel Frank: The Strange and Subtle Luxury of the Parisian Haute-Monde in the Art Deco Period*, New York, 2006, pp. 28, 68, 131, 149, 162, 216, 293 for similar examples

In 1911 Carlos María de Alvear, an Argentinian aristocrat, commissioned French architect René Sergent to design Palacio Sans Souci, the former's residence in the city of Victoria, now a northern neighborhood of Greater Buenos Aires. Years later when Ignacio Pirovano, founder of the furniture maker and retailer Comte, shared his passion for the work of Jean-Michel Frank with his cousin Carlos María de Alvear, the latter began acquiring the designer's work. Three decades later art patron Eduardo Durini and his wife acquired Palacio Sans Souci and undertook a process of restoration during which Frank's work was deaccessioned.



Property of a Manhattan Collector

**21. André Dubreuil** b. 1951

*"Perles" candleholder, circa 1997*

Patinated iron, bronze, glass.

24½ in. (62.2 cm) high

Produced by A.D. Decorative Arts Ltd, France.

From the edition of 60.

**Estimate**

\$6,000-8,000

**Literature**

Claire Downey, *Neo Furniture*, London, 1992, p. 58

Jean-Louis Gaillemain, *André Dubreuil: Poet of Iron*, Paris, 2006, figs. 46, 50, 53-54, 121, 127-128

**22. Pierre Jeanneret** 1896-1967

*Banquette, model no. PJ-SI-38-B, designed for the High Court, Chandigarh, circa 1954*

Teak, hide.

31½ x 54 x 31 in. (80 x 137.2 x 78.7 cm)

**Estimate**

\$35,000-55,000

**Provenance**

Chandigarh, India

Galerie Patrick Seguin, Paris

**Literature**

Eric Touchaleaume and Gerald Moreau, *Le Corbusier, Pierre Jeanneret, The Indian Adventure: Design-Art-Architecture*, Paris, 2010, p. 567

Galerie Patrick Seguin, *Le Corbusier, Pierre Jeanneret: Chandigarh, India*, Paris, 2014, p. 282



**23. Jacques Quinet** 1918-1992

*Pair of large andirons, 1969*

Steel.

Each: 13 x 4¾ x 16¾ in. (33 x 12.1 x 42.5 cm)

**Estimate**

\$10,000-15,000

**Provenance**

Ma Campagne restaurant, Martigues, France

**Literature**

*Jacques Quinet 1918-1992: La recherche de la forme pure*, exh. cat., Galerie Arcanes, Paris, 2010, p. 1  
for a period image





Property from a Private Collection

**24. Pierre Jeanneret** 1896-1967

*Pair of console tables, model no. PJ-TA-08-A, designed for the administrative buildings, Chandigarh, circa 1955*  
Painted teak.

Each: 28 $\frac{7}{8}$  x 47 $\frac{1}{2}$  x 17 $\frac{1}{4}$  in. (73.3 x 120.7 x 43.8 cm)

**Estimate**

\$10,000-15,000

**Provenance**

Chandigarh, India

Private collection, Paris

Wright, Chicago, "Important Design," June 9, 2011,  
lot 176

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. 585-86





Property from a Private Collection, Soho, New York

**25. Jacques Adnet** 1900-1984

*Set of twelve chairs, 1950s*

Leather, painted steel, brass.

Each armchair: 33 x 25 x 22 in. (83.8 x 63.5 x 55.9 cm)

Each side chair: 33½ x 18 x 20 in. (85.1 x 45.7 x 50.8 cm)

Comprising two side chairs and ten armchairs (12).

**Estimate**

\$25,000-35,000

**Provenance**

Private collection, Milan

Phillips de Pury & Company, New York, "Design and Design Art," December 14, 2006, lot 60

Acquired from the above by the present owner



Property from a Private Collection

**26. Josef Hoffmann** 1870-1956

*Armchair, designed for the Purkersdorf Sanatorium,*  
circa 1905

Stained beech, leather.

38¼ x 23¼ x 20½ in. (97.2 x 59.1 x 52.1 cm)

Produced by Jacob & Josef Kohn, Austria. Underside of  
seat with firm's printed label and impressed with *J&J*  
*KOHN/WSETIN-AUSTRIA*.

**Estimate**

\$15,000-20,000

**Provenance**

House of Decorative Arts, Ltd., New York

Acquired from the above by the present owner, 1991

**Exhibited**

The Museum of Modern Art, New York, "Special Benefit  
at the MoMA," February 15, 1995

**Literature**

Giovanna Massobrio and Paolo Portoghesi, *Casa Thonet: Storia dei mobili in legno curvato*, Rome, 1980, p. 65 for a reprint of the present model in the Jacob & Josef Kohn sales catalogue, 1906

Ghenete Zelleke, et al., *Against the Grain: Bentwood Furniture From the Collection of Fern and Manfred Steinfeld*, exh. cat., Art Institute of Chicago, 1993, p. 82  
Giovanni Renzi, *Il Mobile Moderno: Gebrüder Thonet Vienna, Jacob & Josef Kohn*, Cinisello Balsamo, 2008, pp. 66-67





## 27. **Adolf Loos** 1870-1933

*Pair of cabinets*, circa 1900

Mahogany, brass, beveled glass.

Each: 52 $\frac{3}{8}$  x 19 $\frac{1}{2}$  x 14 $\frac{1}{2}$  in. (133 x 49.5 x 36.8 cm)

Executed by Friedrich Otto Schmidt, Vienna,  
Austria.

### **Estimate**

\$15,000-20,000

### **Provenance**

Dr. Otto and Augustine Stoessl, Vienna, by repute

Reinhold Hofstätter, Vienna

Private collection, New York

### **Literature**

Heinrich Kulka, *Das Werk des Architekten*, Vienna, 1931, pl. 4 for a related sideboard

Burkhardt Rukschcio and Roland Schachel, *Adolf Loos: La vie et l'œuvre*, Vienna, 1982, p. 63 for a related sideboard

Eva B. Ottillinger, *Adolf Loos: Wohnkonzepte und Möbelentwürfe*, 1994, pp. 45, 99, for a related sideboard

Giovanni Denti and Silvia Peirone, *Adolf Loos opera completa*, Rome, 1997, p. 47 for a related sideboard





Property from a Private Collection

**28. René Lalique** 1860-1945

*"Vérone" plafonnier (also known as "Dahlia"),  
Marcilhac no. 2474, designed 1927  
Mold-blown glass, chromium-plated metal.  
19 in. (48.3 cm) drop, 16 in. (40.6 cm) diameter  
Ceiling cap and larger flower element etched R  
LALIQUE FRANCE. Smaller flower element etched  
FRANCE.*

**Estimate**

\$3,000-4,000

**Literature**

Félix Marcilhac, *René Lalique, Maître-Verrier*,  
Paris, 2011, p. 676

Property from a Private Collection, Soho, New York

**29. Jacques Adnet** 1900-1984

*Occasional table, 1950s  
Leather, reverse-painted glass, brass.  
19 in. (48.3 cm) high, 13 in. (33 cm) diameter*

**Estimate**

\$4,000-6,000

**Provenance**

Phillips de Pury & Company, New York, "Design and  
Design Art," December 14, 2006, lot 85

Acquired from the above by the present owner







**30. Pierre Chareau** 1883-1950

*Pair of bar stools*, circa 1926

Mahogany, painted steel, painted wood.

Each: 28 x 18½ x 13¼ in. (71.1 x 47 x 33.7 cm)

**Estimate**

\$15,000-20,000

**Literature**

Éditions Albert Morancé, *Encyclopédie des métiers d'art*, vol. 1, Paris, 1929, pls. 63-66

Marc Vellay and Kenneth Frampton, *Pierre Chareau: Architect and Craftsman 1883-1950*, Paris, 1984, pp. 68-69, 172, 291

*Pierre Chareau, architecte, un art intérieur*, exh. cat., Centre Georges Pompidou, Paris, 1993, pp. 21, 192

Brian Brace Taylor, *Pierre Chareau: Designer and Architect*, Berlin, 1998, pp. 88, 92

Property from a Private Collection, California

**31. Jacques Le Chevallier and  
René Koehlin** 1896-1987 and 1866-1951

*Reading lamp, model no. 43, circa 1928*

Aluminum, ebonite.

11½ x 5½ x 6¾ in. (29.2 x 13 x 17.1 cm)

Together with a copy of a certificate from Maîtres  
Gros & Deleltrez, signed by Félix Marcilhac.

**Estimate**

\$35,000-45,000

**Provenance**

Maîtres Gros & Deleltrez, Drouot Richelieu, Paris,

“Art Nouveau Art Déco,” June 16, 1993, lot 204

Private Collection, Los Angeles

Los Angeles Modern Auctions, Los Angeles, CA,

“Modern Art & Design,” October 13, 2013, lot 382

Acquired from the above by the present owner

**Literature**

“Chronique de l’art décoratif,” *L’Art Vivant*, vol. 4,  
December 1928, p. 959 for a similar example

Jean-François Archieri, et. al., *Jacques Le  
Chevallier 1896-1987: La Lumière Moderne*, exh.  
cat., La Piscine-Musée d’art et d’industrie André  
Diligent, Roubaix, 2007, pp. 81, 86-89





Property from a Private Collection

### 32. **Max Bill** 1908-1994

*Wall clock, circa 1957*

Glazed porcelain, glass, chromium-plated metal, enameled metal, brass.

7 in. (17.8 cm) diameter, 2 in. (5.1 cm) deep

Manufactured by Junghans, Schramberg, Germany.

Clock face printed *JUNGHANS/MADE IN GERMANY*.

Reverse printed *31 / 0194*. and impressed 4627.

#### **Estimate**

\$1,000-2,000

#### **Provenance**

Wright, Chicago, "Modern Design," March 25, 2007, lot 289

#### **Literature**

Manuel Fontán del Junco, ed., *Max Bill*, exh. cat., Fundación Juan March, Madrid, 2015, p. 165 for a related model



### 33. **Ludwig Mies van der Rohe** 1886-1969

*Early garden table, model no. MR 515, circa 1935*

Painted tubular steel, painted wood.

28 in. (71.1 cm) high, 31½ in. (80 cm) diameter

Manufactured by Gebrüder Thonet.

#### **Estimate**

\$15,000-20,000

#### **Literature**

Thonet, sales catalogue, no. 3311, p. 7

*Mies van der Rohe: Architecture and Design in Stuttgart, Barcelona, Brno*, exh. cat., Vitra Design Museum, Weil am Rhein, 1998, pp. 47, 121

**34. Ludwig Mies van der Rohe** 1886-1969

*Early side chair, model no. MR 10, designed 1927, manufactured circa 1935*  
Painted tubular steel, woven cane.  
31¼ x 18½ x 28¾ in. (79.4 x 47 x 73 cm)  
Manufactured by Gebrüder Thonet.

**Estimate**

\$5,000-7,000

**Provenance**

Private Collection, Germany  
Acquired from the above by the present owner

**Literature**

Thonet, sales catalogue, no. 3311, p. 7  
*Mies van der Rohe: Architecture and Design in Stuttgart, Barcelona, Brno*, exh. cat., Vitra Design Museum, Weil am Rhein, 1998, throughout  
Helmut Reuter and Birgit Schulte, eds., *Mies and Modern Living: Interiors, Furniture, Photography*, Ostfildern, 2008, throughout





Property from a California Collection

**35. Franklin Booth** 1874-1948

*Table lamp*, circa 1929

Painted metal, plastic, colored and iridized glass.

22½ x 11⅝ x 11⅝ in. (57.2 x 29.5 x 29.5 cm)

Base incised with *Franklin Booth*.

**Estimate**

\$5,000-7,000

Franklin Booth is best known for his illustrations, which appeared in major American publications of the period. His characteristic style of drawing that emulated the fine lines of a wood cut print is evident in the delineated profile of the present design.

Booth's one other foray into lighting design was a 1920 patent for a lampshade design commemorating World War I, and to be used on the "Victory" lamps produced by Snead and Company of Morgan, New Jersey. That shade cleverly presented two scenes: when unlit a war scene illustration was visible on the exterior, when illuminated a peacetime scene would shine through from the interior. Less than a decade later, Booth's second lamp design (presented here) once again reflected contemporary American preoccupations in its adoption of a skyscraper form. This design is recorded under the United States patent number D78189 S, published April 9, 1929.



### 36. William Lescaze 1896-1969

*Armchair, from the millinery department of the Hattie Carnegie Salon, circa 1931*  
Chromium-plated tubular steel, leather.  
27 $\frac{3}{8}$  x 20 $\frac{5}{8}$  x 21 $\frac{1}{8}$  in. (69.5 x 52.4 x 53.7 cm)

#### Estimate

\$8,000-12,000

#### Provenance

Hattie Carnegie Salon, New York

#### Literature

"Howe and Lescaze," *Creative Art*, no. 3, September 1931, p. 243 for the chair *in situ*  
Lorraine Welling Lanmon, *William Lescaze, Architect*, Philadelphia, 1987, p. 40, fig. 27 for the chair *in situ*, p. 173 fig. 203 for a drawing, p. 181, fig. 251

Only two of the present model armchair from the Hattie Carnegie Salon are known to be extant; the other example resides in the Museum of Fine Arts, Houston (accession no. 2006.1271). Lescaze outfitted the Philadelphia Savings Fund Society (PSFS) building as well as his own home with similar chairs (see: *Domus*, no. 89, May 1935, p. 15), however the proportions of the Hattie Carnegie armchairs are more diminutive.



The millinery department of the Hattie Carnegie salon on Fifth Avenue at 49th St., New York, 1931.



### 37. Frank Lloyd Wright 1867-1959

*Desk, designed for the Richard C. Smith House, 1951*  
Cypress, brass.  
25¾ x 57½ x 49¾ in. (65.4 x 146.1 x 126.4 cm)

#### Estimate

\$5,000-7,000

#### Provenance

Richard C. Smith, Jefferson, Wisconsin  
Domino's Center for Architecture & Design, Ann Arbor, Michigan  
Christie's, New York, "Important 20th Century Decorative Arts," June 11, 1994, lot 234  
Private collection  
Treadway Toomey Galleries, Oak Park, Illinois, "20th Century Art and Design," May 20, 2012, lot 408  
Acquired from the above by the present owner

#### Literature

David A. Hanks, *Frank Lloyd Wright: Preserving an Architectural Heritage, Decorative Designs from The Domino's Pizza Collection*, New York, 1989, mentioned p. 143





### 38. **Richard Neutra** 1892-1970

"Camel" table, designed late 1930s, patent filed 1941

Birch, birch-laminated plywood.

Fully extended, 28¼ x 70½ x 36½ in. (71.8 x 178.1 x 92.7 cm), collapsed: 13 in. (33 cm) high

#### **Estimate**

\$10,000-15,000

#### **Provenance**

Mr. and Mrs. James Ward and Harry Berger

House, Los Angeles

Fifty/50, New York

Private collection, Norwalk, Connecticut

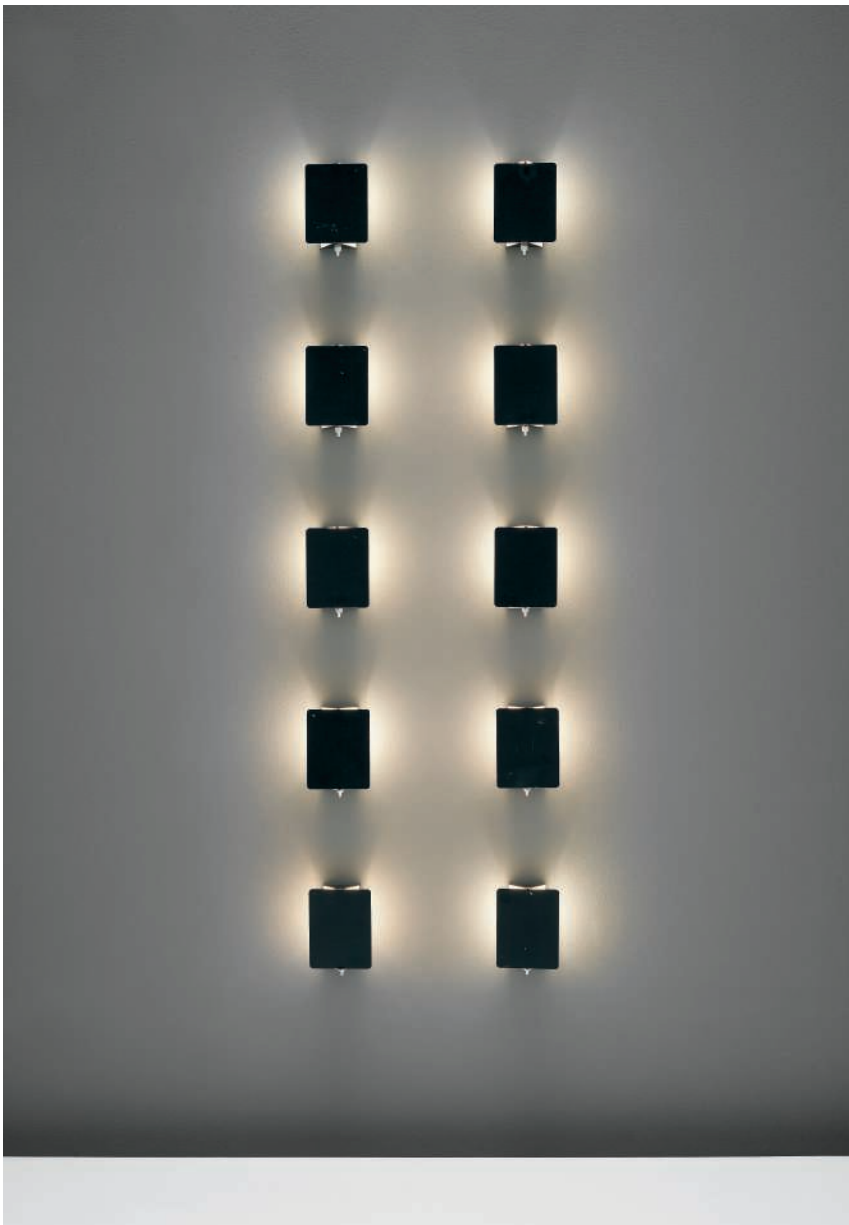
#### **Literature**

Barbara Lamprecht, *Richard Neutra: Complete Works*, Los Angeles, 2000, pp. 152-53, 159

Barbara Lamprecht, *Richard Neutra Furniture: The Body and Senses*, Tübingen, 2015, p. 76 for an illustration, p. 77 for a patent drawing

Inspired by the anatomy of a camel, Richard Neutra designed his "Camel" table to fold at the legs so that it could function either as a dining table for six to eight people or as a low table for the living room. The 1941 patent drawing shows the earliest version, entirely in wood like in the present example, though Neutra also created a version with metal legs.





**39. Charlotte Perriand** 1903-1999

*Set of ten wall lights, model no. CP1, 1960s*

Painted steel.

Each: 7 x 5 x 2¾ in. (17.8 x 12.7 x 7 cm)

Editioned by Galerie Steph Simon, Paris.

**Estimate**

\$5,000-7,000

**Literature**

*Charlotte Perriand: Un Art de Vivre*, exh. cat., Musée des Arts Décoratifs, Paris, 1985, p. 52, fig. 37



**40. Pierre Jeanneret** 1896-1967

*Pair of "Committee" chairs, model no. PJ-SI-30-A, designed for the High Court and administrative buildings, Chandigarh, circa 1959*

Teak, hide.

Each: 35 x 23 x 26 in. (88.9 x 58.4 x 66 cm)

**Estimate**

\$40,000-60,000

**Provenance**

Chandigarh, India

**Literature**

Eric Touchaleaume and Gerald Moreau, *Le Corbusier, Pierre Jeanneret, The Indian Adventure: Design-Art-Architecture*, Paris, 2010, pp. 232-33, 563  
Galerie Patrick Seguin, *Le Corbusier, Pierre Jeanneret: Chandigarh, India*, Paris, 2014, pp. 158-63, 283

The Legislative Assembly,  
Chandigarh: The chamber  
and the hyperboloid tower.  
© Fondation Le Corbusier.  
Le Corbusier Design © 2016  
Artists Rights Society (ARS),  
New York/ADAGP, Paris.



#### 41. **Pierre Jeanneret** 1896-1967

*Demountable desk, model no. PJ-BU-16-A, designed for the Secretariat and administrative buildings, Chandigarh, circa 1957*

Teak, aluminum.

28¼ x 72 x 77 in. (71.8 x 182.9 x 195.6 cm)

##### **Estimate**

\$40,000-60,000

##### **Provenance**

Chandigarh, India

Galerie Patrick Seguin, Paris

##### **Literature**

Eric Touchaleaume and Gerald Moreau, *Le Corbusier, Pierre Jeanneret, The Indian Adventure: Design-Art-Architecture*, Paris, 2010, pp. 202, 576

Galerie Patrick Seguin, *Le Corbusier, Pierre Jeanneret: Chandigarh, India*, Paris, 2014, pp. 256-57, 288



**Administrative building,  
Chandigarh.**

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Society (ARS), New York/  
ADAGP, Paris.



**42. Alvar Aalto** 1898-1976

*L-leg extendable dining table*, circa 1955  
Karelian birch-veneered wood, laminated birch.  
29 x 114 x 39½ in. (73.7 x 289.6 x 100.3 cm)  
fully extended  
Imported by Finsven, Inc., New York. Most  
likely manufactured by O.y. Huonekalu-ja  
Rakennustyötehdas A.b., Turku, for Artek,  
Helsinki, Finland. Together with 2 leaves.

**Estimate**

\$3,000-5,000

**Provenance**

Wright, Chicago, "Modern Design," March 20,  
2005, lot 438  
Acquired from the above by the present owner

**Literature**

*Finsven: Aalto Design Collection for Modern  
Living*, New York, 1955, cat. no. 94, p. 14

**43. Paavo Tynell** 1890-1973

*Two floor lamps*, model no. 9602, 1950s  
Brass, cane, painted metal, linen shades.  
Each: 60 in. (152.4 cm) high, 25½ in. (64.8 cm)  
diameter including shade  
Manufactured by Taito Oy and Idman, Helsinki,  
Finland. One switch impressed *TAITO*, the other  
impressed *Idman*.

**Estimate**

\$12,000-18,000

**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







#### 44. **Alvar Aalto** 1898-1976

*Large folding screen, 1940s*

Pine, metal wire.

71 x 81½ x 1 in. (180.3 x 207 x 2.5 cm) fully extended

Manufactured by O.y. Huonekalu-ja Rakennustyötehdas A.b., Turku, for Artek, Helsinki, Finland.

##### **Estimate**

\$8,000-12,000

##### **Literature**

Thomas Kellein, ed., *Alvar & Aino Aalto: Design, Collection Bischofberger*, exh. cat., Kunsthalle Bielefeld, Bielefeld, 2005, p. 103

Mateo Kries and Jochen Eisenbrand, eds., *Alvar Aalto: Second Nature*, exh. cat., Vitra Design Museum, Weil am Rhein, 2014, p. 533 for a similar example

This large version of the folding screen was not in serial production.



Property from a Private Collection

**45. Alvar Aalto** 1898-1976

*Dish, model no. 3035, from the "Eskimoerindens skinnbuxa" sketch series, designed 1936*  
Mold-blown green glass.  
3¼ in. (8.3 cm) high  
Produced at Iittala, Finland.

**Estimate**

\$6,000-8,000

**Provenance**

Wright, Chicago, "The Lyrical Line," May 23, 2006, lot 911  
Acquired from the above by the present owner

**Literature**

*Alvar and Aino Aalto as Glass Designers*, exh. cat., Iittala Glass Museum, Sävyaino, 1988, fig. 8-13 for a drawing, cat. no. 41  
Pirkko Tuukkanen, ed., *Alvar Aalto Designer, Vammala*, 2002, p. 146 for a drawing, pp. 128, 132-33, 197

Property from a Private Collection

**46. Alvar Aalto** 1898-1976

*Vase, model no. 9750, from the "Eskimoerindens skinnbuxa" sketch series, designed 1936*  
Mold-blown "Rio Brown" glass.  
5½ in. (14 cm) high  
Produced at the Karhula Glassworks by Karhula-Iittala, Finland.

**Estimate**

\$8,000-12,000

**Provenance**

Phillips de Pury & Luxembourg, New York, "20-19th Century Design Art," December 11, 2002, lot 50  
Acquired from the above by the present owner

**Literature**

*Alvar and Aino Aalto as Glass Designers*, exh. cat., Iittala Glass Museum, Sävyaino, 1988, cat. no. 46  
Jennifer Hawkins Opie, *Scandinavia: Ceramics & Glass in the Twentieth Century*, London, 1989, p. 23, fig. 189  
Eva B. Ottillinger, *Alvar Aalto, bel: Die Sammlung Kossdorff*, Vienna, 2002, p. 74, fig. 76  
Pirkko Tuukkanen, ed., *Alvar Aalto Designer, Vammala*, 2002, pp. 148, 200  
Thomas Kellein, ed., *alvar & aino aalto. design, collection bischofberger*, exh. cat., Kunsthalle Bielefeld, Zurich, 2005, pp. 211-14



## 47. **Tapio Wirkkala** 1915-1985

*"Tapio" flatware service for 12, designed 1957*

Forks, spoons, ladles, and two serving pieces: silver.

Knives and other serving pieces: sterling silver, stainless steel.

Serving knife: 13½ in. (34.3 cm) long

Manufactured by Kultakeskus Oy, Hämeenlinna, Finland. Silver impressed with factory mark (lion), town mark (castle), Finnish assay mark (crown), silver purity mark, and various date codes, steel etched or impressed with various manufacturer marks. Comprising 12 dinner forks, 12 salad forks, 12 cocktail forks, 12 dinner knives, 12 salad knives, 12 butter knives, 12 soup spoons, 12 dinner spoons, 12 teaspoons, 24 demitasse spoons, 3 ladles, and 12 serving pieces (147 pieces).

### **Estimate**

\$12,000-18,000

### **Literature**

Marianne Aav and Nina Stritzler-Levine, eds., *Finnish Modern Design: Utopian Ideals and Everyday Realities 1930-1997*, exh. cat., The Bard Graduate Center, New York, 1998, p. 316, fig. 74

Marianne Aav, et al., *Tapio Wirkkala: Eye, Hand and Thought*, exh. cat., Museum of Art and Design, Helsinki, 2000, p. 191, fig. 336, p. 369







**48. Joseph-André Motte** 1925-2013

*Sofa, model no. 770, circa 1958*  
 Painted steel, fabric.  
 37 x 59½ x 32 in. (94 x 151.1 x 81.3 cm)  
 Produced by Steiner, Paris.

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

**Property from a New York Collection**

**49. Maarten Baas** b. 1978

*Unique table, 2014*  
 Charred nineteenth-century pine farm table,  
 epoxy resin.  
 29½ x 60 x 30¼ in. (74.9 x 152.4 x 76.8 cm)  
 Inset with BAAS in metal letters.

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

**Provenance**  
 Commissioned directly from the designer

**Literature**  
 Tom Dixon et al., eds., *&Fork*, London, 2007,  
 p. 28, fig 6 for an example from the related  
 "Where There's Smoke" series



## 50. Idman

*Floor lamp, model no. 62043, 1950s*  
Brass, leather, linen shade.  
54¼ in. (137.8 cm) high  
Manufactured by Idman, Helsinki, Finland.  
Brass heat cap impressed *Idman*.

### Estimate

\$6,000-8,000

### Literature

*Idman Koristevalaisimia*, sales catalogue,  
no. 136, Helsinki, 1954, p. 55

The designer of the present lot was most likely Mauri Almqvist, an in-house designer for Idman.





**51. Pierre Jeanneret** 1896-1967

*Writing chair, model no. PJ-SI-26-E, designed for the science department and administrative offices, Punjab University, Chandigarh, circa 1960*  
Teak, cane.  
32¼ x 22½ x 24 in. (81.9 x 57.2 x 61 cm)

**Estimate**  
\$7,000-9,000

**Provenance**  
Chandigarh, India

**Literature**

Eric Touchaleaume and Gerald Moreau, *Le Corbusier, Pierre Jeanneret, The Indian Adventure: Design-Art-Architecture*, Paris, 2010, p. 562  
Galerie Patrick Seguin, *Le Corbusier, Pierre Jeanneret: Chandigarh, India*, Paris, 2014, pp. 192-95, 284



Property from a Private Collection

**52. Pierre Jeanneret** 1896-1967

*"Square" table, model no. PJ-TA-04-A, designed for the cafeterias and administrative buildings, Chandigarh, circa 1959*

Painted teak and teak-veneered wood.  
28 x 36 $\frac{3}{4}$  x 36 $\frac{3}{4}$  in. (71.1 x 93.3 x 93.3 cm)

**Estimate**

\$8,000-12,000

**Provenance**

Chandigarh, India  
Artcurial, Paris, "Pierre Jeanneret: Chandigarh Project,"  
November 27, 2006, lot 8  
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. 359, 585  
Galerie Patrick Seguin, *Le Corbusier, Pierre Jeanneret: Chandigarh, India*, Paris, 2014, pp. 236, 286

Property from a Private Collection

**53. Pierre Jeanneret** 1896-1967

Set of four "Library" chairs, model no. PJ-SI-51-A,  
designed for the Punjab University Library, Chandigarh,  
circa 1959-1960  
Teak, cane.  
Each: 30¾ x 18 x 19 in. (78.1 x 45.7 x 48.3 cm)

**Estimate**

\$20,000-30,000

**Provenance**

Punjab University Library, Chandigarh, India  
Christie's, New York, "Important 20th Century  
Decorative Art & Design," June 13, 2006, lot 145  
Acquired from the above by the present owner

**Literature**

Norma Evenson, *Chandigarh*, Los Angeles, 1966, pl. 78  
Kiran Joshi, *Documenting Chandigarh*, vol. 1,  
Ahmedabad, 1999, p. 225, fig. 3  
Eric Touchaleaume and Gerald Moreau, *Le Corbusier,  
Pierre Jeanneret, The Indian Adventure: Design-Art-  
Architecture*, Paris, 2010, pp. 111-12, 368, 372, 374, 569  
Galerie Patrick Seguin, *Le Corbusier, Pierre Jeanneret:  
Chandigarh, India*, Paris, 2014, pp. 182-87, 219, 221, 283







**54. Jean Prouvé** 1901-1984

*Coat rack, designed for Cité Technique, Cachan, 1955*  
Painted steel, aluminum, oak, painted particle board.  
Together with 12 metal coat hangers.  
59¼ x 82 x 22¾ in. (150.5 x 208.3 x 57.8 cm)  
Manufactured by Les Ateliers Jean Prouvé,  
Nancy, France.

**Estimate**  
\$20,000-40,000

**Provenance**

Centre national d'études des télécommunications  
(CNET), Cité Technique, Cachan, France, 1955

**Literature**

Peter Sulzer, *Jean Prouvé: Œuvre Complète/Complete Works, Volume 4: 1954-1984*, Basel, 2005, mentioned  
p. 113  
Galerie Patrick Seguin and Sonnabend Gallery, *Jean Prouvé, Volume 2*, Paris and New York, 2007, p. 463

**55. Jean Prouvé** 1901-1984

*"Compas" caféteria table, model no. 512, circa 1953*

Painted steel, laminated wood.

27 $\frac{7}{8}$  x 45 $\frac{1}{4}$  x 31 $\frac{1}{2}$  in. (70.2 x 114.9 x 80 cm)

Manufactured by Les Ateliers Jean Prouvé,  
Nancy, France.

**Estimate**

\$15,000-20,000

**Provenance**

Galerie Patrick Seguin, Paris

Phillips de Pury & Company, New York, "Design,"

May 25, 2011, lot 139

Acquired from the above by the present owner

**Literature**

Galerie Jousse Seguin and Galerie Enrico Navarra, *Jean Prouvé*, Paris, 1998, p. 75

Peter Sulzer, *Jean Prouvé: Œuvre Complète/Complete Works, Volume 3: 1944-1954*, Basel, 2005, pp. 268-69

Galerie Patrick Seguin and Sonnabend Gallery, *Jean Prouvé, Volume 2*, Paris and New York, 2007, pp. 430-31



Property from a Private Collection

**56. Charlotte Perriand** 1903-1999

*Storage unit from the Air France Unité d'Habitation, Brazzaville, 1952*

Painted steel, aluminum, oak.

29¼ x 14½ x 20 in. (74.3 x 36.8 x 50.8 cm)

Manufactured by Les Ateliers Jean Prouvé,  
Nancy, France.

**Estimate**

\$10,000-15,000

**Provenance**

Air France Unité d'Habitation, Brazzaville

Robert Rubin, New York

Sotheby's, New York, "Équipement Intérieur: A Private  
Collection," December 18, 2004, lot 514

Acquired from the above by the present owner

**Literature**

Mary McLeod, ed., *Charlotte Perriand: An Art of Living*,  
New York, 2003, p. 223

Jacques Barsac, *Charlotte Perriand: Un art d'habiter  
1903-1959*, Paris, 2005, p. 331



**Exceptional.**







**57. Jacques Quinet** 1918-1992

*Coffee table, model no. 5254, circa 1969*  
Patinated bronze, glass.  
15¾ x 37¾ x 37¾ in. (40 x 95.9 x 95.9 cm)

**Estimate**

\$18,000-25,000

**Provenance**

Ma Campagne restaurant, Martigues, France

**Literature**

Guitemie Maldonado, *Jacques Quinet*, Paris, 2000, p. 149



Property of a European Collector

**58. Roger Capron** 1922-2006

*Table lamp*, 1950s

Glazed earthenware, fabric shade.

26½ in. (67.3 cm) high, 14 in. (35.6 cm) diameter  
including shade

Underside signed *CAPRON/VALLAURIS*.

**Estimate**

\$7,000-9,000

**Literature**

Pierre Staudenmeyer, *Roger Capron Céramiste*, Paris, 2003, p. 148 for drawings of similar examples

**59. Philippe Hiquily** 1925-2013

*"Polysex" armchair, 2003*

Composite resin, gold leaf, synthetic fur.  
36¾ x 39 x 32½ in. (93.3 x 99.1 x 82.6 cm)  
Édition Galerie Patrice Trigano, Paris, France.  
From the lifetime production of less than 10,  
with custom upholstery unique to this example.  
Leg incised *Hiquily*.

**Estimate**

\$15,000-20,000

**Provenance**

Galerie Patrice Trigano, Paris  
Acquired from the above by the present  
owner, 2003

**Literature**

Pierre Cabanne, *Hiquily: Bronzes et mobilier*, exh.  
cat., Galerie Yves Gastou, Paris, 2005, pp. 88, 117  
Jean-François Roudillon and Tara Hiquily,  
*Philippe Hiquily: Catalogue Raisonné, 1948-2011*,  
vol. 2, Paris, 2012, p. 95, no. 801

This work has been authenticated by the  
Comité Hiquily, France. A certificate of  
authenticity may be obtained from the  
Comité Hiquily.







**60. Marc du Plantier** 1901-1975

*Important writing table*, circa 1960

Painted wood with gold leaf and resin, patinated iron.  
27¾ x 78¾ x 31½ in. (70.5 x 200 x 80 cm)

**Estimate**

\$80,000-120,000


**Provenance**

Michel Maurice-Bokanowski, rue de Belvédère, Paris  
Private European collection, acquired from the above,  
circa 1975-1980  
Christie's, Paris, "Arts Décoratifs du XXe Siècle &  
Design," May 23, 2013, lot 135

**Literature**

Yves Badetz, *Marc du Plantier*, Paris, 2010, illustrated  
pp. 304, 306 for period photographs of the table *in situ*





**“Our house is the shell  
immediately surrounding  
our sensibility. It requires less  
coarseness, more finesse.  
We need to bring art within.”**

Marc du Plantier







**61. Maria Pergay** b. 1930

*Cabinet*, 1967

Black-lacquered wood, brass, macassar ebony-laminated wood, nickel-plated brass, acrylic.  
45¼ x 67¼ x 19¾ in. (114.9 x 170.8 x 50.2 cm)

**Estimate**

\$20,000-30,000

**Provenance**

Demisch Danant, New York

Acquired from the above by the present owner

**Literature**

Suzanne Demisch and Stephane Danant, *Maria Pergay: Complete Works 1957-2010*, Bologna, 2011, fig. 14



**62. Ettore Sottsass, Jr.** 1917-2007

*"Onde" vase, model no. 633 and "Fischietto" vase, model no. 594, 1969 and 1962*

Glazed earthenware.

*"Onde" vase:* 5 $\frac{7}{8}$  x 20 $\frac{1}{8}$  x 4 $\frac{3}{4}$  in. (14.9 x 51.1 x 12.1 cm.)

*"Fischietto" vase:* 5 $\frac{5}{8}$  in. (14.3 cm.) high, 7 $\frac{1}{2}$  in. (19.1 cm.) diameter

Produced by the Società Ceramica Toscana di Figline for Galleria Il Sestante, Italy. *"Onde" vase:* underside signed in marker, SOTTASS/IL SESTANTE/633 ITALY. *"Fischietto" vase:* underside signed in marker, SOTTASS/IL SESTANTE/594 ITALY.

**Estimate**

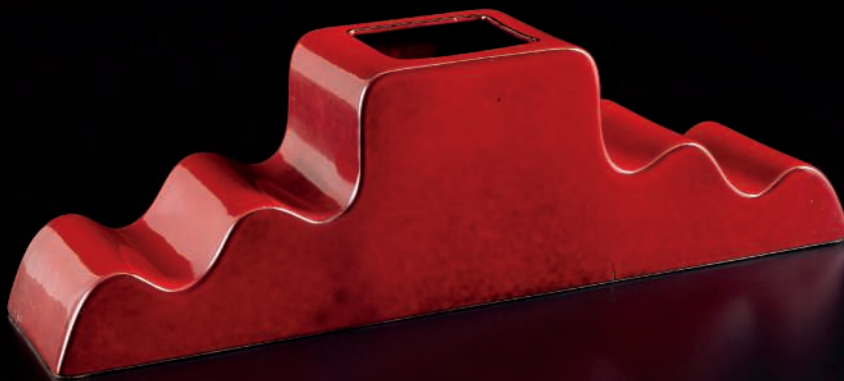
\$2,000-3,000

**Literature**

*"Ceramiche a colaggio, per la serie: Ettore Sottsass Jr.," Domus, no. 422, January 1965, p. 54*

*"Ettore Sottsass Ceramiche dal 1955 al 1970," Domus, no. 749, May 1993, p. 72*

Fulvio Ferrari, *Ettore Sottsass Tutta la Ceramica*, Turin, 1996, pp. 103, 165



**63. Martin Szekely** b. 1956

*"H.K." steps, from the Heroic Carbon Collection, 2010*

Carbon fiber, felt.

26 $\frac{7}{8}$  x 40 $\frac{1}{2}$  x 21 $\frac{1}{4}$  in. (68.3 x 102.9 x 54 cm)

Number 4 from the edition of 8 plus 2 artist's proofs and 2 prototypes. Underside printed with *M. Szekely/H.K. STEPS, 2010/Edition Galerie kreio* and incised with 4/8.

**Estimate**

\$12,000-18,000

**Provenance**

Galerie kreio, Paris

Phillips wishes to thank Aurélie Julien for her assistance with the cataloguing of the present lot.



Property from an Important Collection

**64. Tejo Remy** b. 1960

*Unique chest of drawers, "You Can't Lay Down Your Memories,"* designed 1991

Maple, vintage drawers, ratchet strap.

As shown: 69 x 48 x 21½ in. (175.3 x 121.9 x 54.6 cm)

Produced by Schelling & Borsboom, The Hague, for Droog Design, Amsterdam, the Netherlands. Number 43 from the edition of 200. Interior of each drawer case with penciled numbers and ink-stamped *No 043/Droog Design/Atelier/Schelling & Borsboom/Den Haag*. Reverse of one drawer case with same markings and signed with marker *Tejo Remy*.

**Estimate**

\$10,000-15,000

**Provenance**

Gansevoort Gallery, New York

Acquired from the above by the present owner, 2005

**Literature**

David A. Hanks, Anne Hoy and Martin Eidelberg, *Design for Living: Furniture and Lighting 1950-2000*, *The Liliane and David M. Stewart Collection*, exh. cat., Montreal Museum of Decorative Arts, 2000, pp. 210-11, 233

Anneke Moors, ed., *Simply Droog: 10 + 3 Years of Creating Innovation and Discussion*, Amsterdam, 2006, pp. 27, 171-72, 220, 292, 296





**65. Alessandro Mendini** b. 1931

*Early "Poltrona di Proust" armchair, 1979-1980*

Painted fabric, painted wood.

42½ x 40 x 34 in. (108 x 101.6 x 86.4 cm)

Hand-painted by Francesco Migliaccio.

**Estimate**

\$50,000-70,000

**Provenance**

Acquired directly from Dilmos SRL, Milan, 1980

Private collection, Italy

Phillips, New York, "Design Masters," December 17,  
2013, lot 439

Acquired from the above by the present owner

**Literature**

Albrecht Bangert, *Italian Furniture Design: Ideas  
Styles Movements*, Munich, 1988, pp. 63, 65, 116

Glenn Adamson and Jane Pavitt, eds.,

*Postmodernism: Style and Subversion, 1970-1990*,  
exh. cat., Victoria and Albert Museum, London,  
2011, p. 41



**66. Ettore Sottsass, Jr.** 1917-2007

*Coffee table*, 1984  
Rosso Levanto marble, white marble, granite,  
chromium-plated metal.  
17¾ x 33¾ x 49⅞ in. (45.1 x 84.8 x 124.8 cm)  
Produced by Sottsass Associati, Milan, Italy.

**Estimate**

\$10,000-15,000

**Provenance**

Max Palevsky, Malibu, California  
Los Angeles Modern Auctions, California "Modern  
Art and Design," March 6, 2011, lot 53

**Literature**

Aaron Betsky, *Three California Houses: The Homes  
of Max Palevsky*, New York, 2002 for a discussion  
of the house

In 1984 the computer industry pioneer (and  
later film producer) Max Palevsky hired  
Ettore Sottsass, Jr. to renovate the interiors  
of his Spanish-style home in Malibu. The  
present coffee table was custom-designed  
for this commission.

**67. Ettore Sottsass, Jr.** 1917-2007

*"Firenze" ceiling light*, 2001  
Blown glass, plate glass, painted steel.  
31½ in. (80 cm) drop, 16 in. (40.6 cm) diameter  
Produced by Venini, Murano, Italy. Smallest sphere  
etched *venini 2001*. Post with manufacturer's label  
printed with technical specifications and *VENINI/  
design ETTORRE SOTTASS*.

**Estimate**

\$10,000-15,000

**Literature**

Giuliana Gramigna and Paola Biondi, *Il design in  
Italia: Dell'arredamento domestico*, Turin, 1999,  
p. 432 for a similar example







69.



68.



Property from a Private Collection, New York

**68. Robert Venturi with  
Denise Scott Brown** b. 1925 and b. 1931

*Rare red "Hepplewhite" chair*, 1978-1984  
Laminated bent-plywood.  
34½ x 23⅞ x 23¼ in. (87.6 x 58.7 x 59.1 cm)  
Manufactured by Knoll International, New York, USA.

**Estimate**  
\$4,000-6,000

**Provenance**  
Private collection, acquired in the 1980s

**Literature**  
David A. Hanks, Anne Hoy and Martin Edelberg, *Design for Living: Furniture and Lighting 1950-2000*, *The Liliane and David M. Stewart Collection*, exh. cat., Montreal Museum of Decorative Arts, 2000, p. 166  
David B. Brownlee, David G. DeLong, and Kathryn B. Hiesinger, *Out of the Ordinary: Robert Venturi Denise Scott Brown and Associates: Architecture, Urbanism, Design*, exh. cat., Philadelphia Museum of Art, New Haven, 2001, p. 210, fig. 338

Property from a Private Collection, New York

**69. Robert Venturi with  
Denise Scott Brown** b. 1925 and b. 1931

*Rare black "Hepplewhite" chair*, circa 1984  
Laminated bent-plywood.  
34½ x 23⅞ x 23¼ in. (87.6 x 58.7 x 59.1 cm)  
Manufactured by Knoll International, New York, USA.

**Estimate**  
\$4,000-6,000

**Provenance**  
Private collection, acquired in the 1980s

**Literature**  
See previous lot.

Originally conceptualized in 1978, Robert Venturi and Denise Scott Brown introduced their line of chairs based on historical styles in May 1984. Production at Knoll peaked in the mid-1980s, and though critically well-received, they were not a commercial success at the time. A few of the models were reintroduced in a lighter proportion in Japan in 1991. According to Dr. Kathryn B. Hiesinger, in her essay in *Out of the Ordinary: Robert Venturi Denise Scott Brown and Associates: Architecture, Urbanism, Design*, of the nine chairs, the Hepplewhite, Biedermeier, Gothic Revival and Art Nouveau chairs were available only through special order.

Property from a Private Collection

**70. Shiro Kuramata** 1934-1991

*"Side One" chest of drawers*, circa 1990

Ebonized ash, painted wood, aluminum, steel casters.

67½ x 24 x 20 in. (170.5 x 61 x 50.8 cm)

Manufactured by Cappellini International Interiors, Arosio, Italy.

**Estimate**

\$10,000-15,000

**Provenance**

Camard & Associés, Paris, "Arts Décoratifs 1950-2000," May 28, 2008, lot 120

Acquired from the above by the present owner

**Literature**

*Shiro Kuramata 1934-1991*, exh. cat., Hara Museum of Contemporary Art, Tokyo, 1996, pp. 22, 45, 130

David A. Hanks, Anne Hoy and Martin Eidelberg, *Design for Living: Furniture and Lighting 1950-2000, The Liliane and David M. Stewart Collection*, exh. cat., Montreal Museum of Decorative Arts, 2000, pp. 128-29

*Shiro Kuramata and Ettore Sottsass*, exh. cat., 21\_21 Design Sight, Tokyo, 2011, pp. 30, 169





Property from a Private Collection

**71. Shiro Kuramata** 1934-1991

*"Sealing of Roses"*, circa 1990  
Acrylic, synthetic roses.  
7 $\frac{7}{8}$  x 7 $\frac{7}{8}$  x 2 $\frac{1}{4}$  in. (20 x 20 x 5.7 cm)  
Underside with plastic label printed *KURAMATA  
DESIGN OFFICE*.

**Estimate**  
\$6,000-8,000

**Provenance**  
Gerard L. Cafesjian  
Leslie Hindman, Chicago, IL, "A Collector's Legacy:  
Decorative Arts from the Gerard L. Cafesjian  
Collection," October 12, 2013, lot 543  
Acquired from the above by the present owner

**72. Shiro Kuramata** 1934-1991

*"Solaris" chest of drawers*, designed 1977,  
executed after 1985  
Ebonized oak, painted steel, painted metal.  
60 $\frac{1}{2}$  x 55 x 32 $\frac{1}{2}$  in. (153.7 x 139.7 x 82.6 cm)  
Manufactured by Cappellini International Interiors,  
Arosio, Italy.

**Estimate**  
\$8,000-12,000

**Provenance**  
Tajan, Paris, "Design," June 6, 2013, lot 4  
Acquired from the above by the present owner

**Literature**  
*Shiro Kuramata 1934-1991*, exh. cat., Hara Museum  
of Contemporary Art, Tokyo, 1996, pp. 35, 151  
*Shiro Kuramata and Ettore Sottsass*, exh. cat.,  
21\_21 Design Sight, Tokyo, 2011, p. 180







**73. Atelier Van Lieshout** est. 1995

"Bodytable", circa 2006

Painted reinforced fiberglass.

30 x 137½ x 89½ in. (76.2 x 349.3 x 227.3 cm)

Produced by Atelier Van Lieshout, the Netherlands.

**Estimate**

\$6,000-8,000

**Literature**

Jennifer Allen, et. al., *Atelier Van Lieshout*, Rotterdam, 2007, pp. 266-67

The "Bodytable" was designed for two different dining establishments in the Netherlands: the restaurant of the Boijmans Van Beuningen Museum and the cafeteria of the KOW Architects office. In both instances, the "Bodytable" was implemented in order to enhance communication. The irregular shape of the table was designed so people would sit closer to each other, and thus be more likely to start a conversation.









Property from an Important American Collection

**74. Zaha Hadid** 1950-2016

*Tea and coffee service*, designed 1995-1996, executed 2002  
Sterling silver.  
10¾ in. (27.3 cm) high  
Produced by Sawaya & Moroni, Milan, Italy.  
Number 4 from the second edition of 10. Underside of each stamped with hallmarks and 925/SAWAYA/MORONI/#04-2002. Comprising teapot, coffee pot, creamer and sugar bowl. Together with the original fabric-covered boxes.

**Estimate**

\$40,000-60,000

**Provenance**

Max Protetch, New York

**Literature**

Hatje Cantz, *Zaha Hadid: Architecture*, exh. cat., Austrian Museum of Applied Arts, Vienna, 2003, p. 172

Zaha Hadid, Patrik Schumacher and Gordana Fontana-Giusti eds., *Zaha Hadid Complete Works: Major and Recent Works*, New York, 2004, pp. 218-19

Aaron Betsky, *Zaha Hadid: Complete Works*, New York, 2009, p. 220



Property of a New York City Collector

**75. Wendell Castle** b. 1932

*"Abilene" rocker, 2008*

Stainless steel.

29½ x 30 x 53¾ in. (74.9 x 76.2 x 136.5 cm)

Number 1 from the edition of 8 plus 2 artist's proofs and 2 prototypes. Incised *Castle 08 1/8*. Together with the original drawing signed and dated by the artist.

**Estimate**

\$50,000-70,000

**Provenance**

Friedman Benda, Ltd., New York

Acquired from the above by the present owner

**Literature**

*Wendell Castle*, exh. cat., Barry Friedman Ltd., New York, 2008, fig. 62 for a drawing

David Linley et. al., *Star Pieces: The Enduring Beauty of Spectacular Furniture*, New York, 2009, p. 35

Emily Evans Eerdmans, *Wendell Castle: A Catalogue Raisonné, 1958-2012*, New York, 2014, p. 397, no. V.36

Wendell Castle, drawing, 2007





**“To me the organic  
form offers the  
most exciting  
possibilities—it can  
never be completely  
understood in  
one glance.”**

Wendell Castle







Lots 76–79, Property from an East Coast Collection

**76. Kyohei Fujita** 1921-2004

*Kazaribako (ornamented box), "Dance of Flowers,"* circa 1995  
Blown glass with gold and silver leaf, silver-plated metal.  
8 in. (20.3 cm) high  
Underside incised *Kyohei Fujita*. Together with custom wood box inscribed *Hand blown glass/box for decoration/Dance of Flowers* to top of lid and with artist's signature to inside of lid, all in Japanese characters.

**Estimate**  
\$7,000-9,000

**77. Kyohei Fujita** 1921-2004

*Kazaribako (ornamented box), "Red and White Plum Blossoms,"* circa 1995  
Blown glass with gold and silver leaf, silver-plated metal.  
4 in. (10.2 cm) high  
Underside incised *Kyohei Fujita*.

**Estimate**  
\$4,000-6,000

**Literature**  
Atsushi Takeda, *Kyohei Fujita, Glass*, Tokyo, 2000, p. 26 for a similar example

**78. Kyohei Fujita** 1921-2004

*Kazaribako (ornamented box), "Kaguyahime,"* circa 1995  
Blown glass with gold and silver leaf.  
3½ in. (8.9 cm) high  
Underside incised *Kyohei Fujita*.

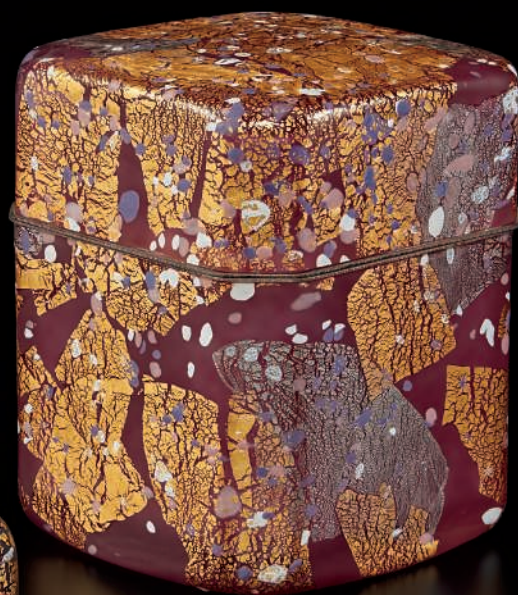
**Estimate**  
\$3,000-4,000

**79. Kyohei Fujita** 1921-2004

*Kazaribako (ornamented box), "Dream,"* circa 1995  
Blown glass with gold and silver leaf, silver-plated metal.  
6¼ in. (15.9 cm) high  
Underside incised *Kyohei Fujita*. Together with custom wood box inscribed *Hand blown/box for decoration/Dream* to top of lid and with artist's signature to inside of lid, in Japanese characters.

**Estimate**  
\$5,000-7,000

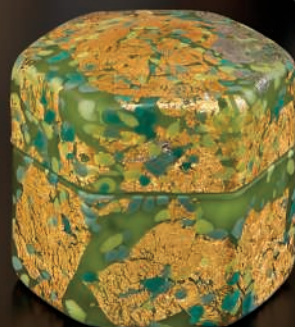
Kyohei Fujita studied at the Tokyo Academy of Arts and was employed by the Iwata Glass Company before embarking on a career as an independent glass artist in 1949. He is best-known for his glass boxes with ornate surface decorations, as seen in the following four lots. In 1989, Fujita was the only glass artist appointed to the Japan Art Academy, and in 1997 he was designated a National Living Treasure in Japan. Fujita's works are held in the permanent collections of the Kyohei Fujita Museum of Glass, Matsushima, Japan; Corning Museum of Glass, Corning, New York; The Metropolitan Museum of Art, New York and the Museum of Arts and Design, New York.



76.



77.



78.



79.



Property from a Private Collection, Virginia

**80. George Nakashima** 1905-1990

*"Slab" coffee table*, 1958

American black walnut, one East Indian rosewood butterfly key.

13¼ x 65 x 29 in. (33.7 x 165.1 x 73.7 cm)

Produced by Nakashima Studios, New Hope, Pennsylvania. Together with a copy of the original order card.

**Estimate**

\$10,000-15,000

**Provenance**

Acquired directly from the artist

Thence by descent to the present owner

**Literature**

George Nakashima, *The Soul of a Tree: A Woodworker's Reflections*, Tokyo, 1981, p. 188 for a drawing

Mira Nakashima, *Nature, Form & Spirit: The Life and Legacy of George Nakashima*, New York, 2003, pp. 106, 151 for similar examples





**81. Kaj Franck** 1911-1989

"Kayak," 1963

Blown glass.

4⅞ x 14½ x 3¾ in. (11.1 x 36.8 x 9.5 cm)

Produced by Nuutajärvi Notsjö, Helsinki, Finland.

Underside incised *K Franck/Nuutajärvi/Notsjö -63*.

**Estimate**

\$6,000-8,000

**Literature**

Marianne Aav and Nina Stritzler-Levine, eds., *Finnish Modern Design: Utopian Ideals and Everyday Realities 1930-1997*, exh. cat., The Bard Graduate Center, New York, 1998, p. 145 for similar examples



## 82. Arne Jacobsen 1902-1971

*"Ox" armchair and ottoman, circa 1966*

Leather, chromium-plated metal, painted steel.

Armchair: 40 x 38½ x 32 in. (101.6 x 97.8 x 81.3 cm)

Ottoman: 15 x 20 x 20½ in. (38.1 x 50.8 x 52.1 cm)

Manufactured by Fritz Hansen, Denmark. Underside of each with manufacturer's printed logo *FH/MADE IN DENMARK/7104/BY FRITZHANSEN* and Danish furniture makers control logo.

### Estimate

\$30,000-40,000

### Literature

*Arne Jacobsen: architecte et designer danois 1902-1971*, exh. cat., Musée des Arts Décoratifs, Paris, 1987, p. 63

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









### 83. Märta Måås-Fjetterström

1873-1941

*"Vit botten"* carpet, designed before 1919,  
executed 1919-1941

Handwoven wool on a wool warp.

156 x 120 in. (396.2 x 304.8 cm)

Woven with manufacturer's mark *MMF*.

**Estimate**

\$20,000-30,000

## 84. Finn Juhl 1912-1989

Set of twelve "Egyptian" dining chairs, designed 1949, executed circa 1971

Teak, fabric.

Each: 35¼ x 21¼ x 22¾ in. (89.5 x 54 x 57.8 cm)

Executed by cabinetmaker Niels Vodder, Copenhagen, Denmark. Underside of each branded NIELS VODDER

CABINETMAKER/COPENHAGEN DENMARK/  
DESIGN: FINN JUHL.

### Estimate

\$20,000-30,000

### Provenance

Purchased in Copenhagen, Denmark, circa 1971

Private collection, New York

Acquired from the above by the present owner

### Literature

Svend Erik Møller and Viggo Sten Møller, *Dansk møbelkunst, Københavns Snedkerlaugs møbeludstilling 1927-1951*, Copenhagen, 1951, p. 82

Esbjørn Hiort, *Modern Danish Furniture*, New York, 1956, p. 59

Arne Karlsen, ed., *Contemporary Danish Design*, Copenhagen, 1960, p. 53

Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 3: 1947-1956*, Copenhagen, 1987, pp. 125, 270-71

Esbjørn Hiort, *Finn Juhl: Furniture, Architecture, Applied Art*, Copenhagen, 1990, pp. 40, 44-45 for images and drawings







**85. Axel Einar Hjorth** 1888-1959

*Stool, from the "Utö" series, 1930s*

Pine.

14 x 23½ x 14¼ in. (35.6 x 59.7 x 36.2 cm)

Produced by AB Nordiska Kompaniet, Stockholm,  
Sweden.

**Estimate**

\$10,000-15,000



Σ **86. Finn Juhl** 1912-1989

*Early wall-mounted cabinet, circa 1937*  
Mahogany, rosewood, painted wood, glass.  
21¾ x 82½ x 15½ in. (55.2 x 209.6 x 39.4 cm)

**Estimate**

\$30,000-40,000

**Provenance**

Private collection, Denmark  
Thence by descent  
Kunsthallen, Copenhagen, "Klassisk Modernisme,"  
October 11-13, 2000, lot 374  
Hostler Burrows, New York  
Acquired from the above by the present owner, 2012

When the present lot was first auctioned in Copenhagen in October 2000 it was accompanied by an original invoice (no longer extant) signed by Finn Juhl and dated September 1937. Additional correspondence from the original owners referred to visiting Juhl and finding his furniture to be of exceptional quality.

1937 was a germinal year for Juhl. In collaboration with cabinetmaker Niels Vodder, he debuted his furniture designs at the Cabinetmakers' Guild annual exhibition. Just three years earlier he had graduated from the Royal Danish Academy of Fine Arts School of Architecture and began working for architect Vilhelm Lauritzen immediately thereafter. Juhl worked for Lauritzen's firm until 1945, when he finally opened his own design office in Nyhavn.



**87. Børge Mogensen and  
Hans J. Wegner** 1914-1972 and 1914-2007

*Set of four armchairs, circa 1945*  
Mahogany, leather, brass.  
Each: 33 x 24¼ x 25½ in. (83.8 x 61.6 x 64.8 cm)  
Executed by master cabinetmaker Johannes Hansen,  
Copenhagen, Denmark.

**Estimate**  
\$16,000-24,000

**Provenance**  
Private collection, North Zealand, Denmark, 1940s  
Acquired from the above by the present owner, 2015

Shortly after the liberation of Denmark in May 1945, the Copenhagen Cabinetmakers Guild issued a competition to design a three-room apartment (bedroom, dining room, and living room). That summer, Hans J. Wegner and Børge Mogensen retreated to a cottage to design their joint entry for the competition, which, including the present model armchair, they exhibited at the Cabinetmakers' Guild Exhibition in the fall of that year. Wegner and Mogensen later divided the rights among only a few of the pieces—the spoke-back sofa was registered under Mogensen's name, while a coordinating armchair became a Wegner design.

A very limited production of the present model may have occurred after the exhibition, though it is not known how many were produced and if the authorship was assigned to Wegner or Mogensen. Given the collaborative nature of the original installation, we have chosen to present the chairs under both names, though they share many similarities with a wing chair that Wegner had designed in 1944.

The restrained style, with square legs and neat rows of brass tacks, also shows the influence of Kaare Klint, under whom Mogensen studied at the Royal Academy of Fine Arts Furniture School in Copenhagen. Wegner would later rebel in favor of more organic forms while Mogensen remained a steadfast disciple. These four chairs are therefore important, early artifacts from the dawn of Danish Modernism.

The present model was presented at the Copenhagen Cabinetmakers' Guild Exhibition (Snedkerlaugets Møbeludstillinger), September 28-October 14, 1945. It is recorded as RP no. 13621 in the Furniture Index of the Danish Museum of Art & Design.

Phillips wishes to thank Marianne Wegner from the Hans J. Wegner Design Studio for her assistance with the cataloguing of the present lot.





Σ **88. Sori Yanagi** b. 1915

*Pair of "Butterfly" stools, designed 1954*  
Rosewood-veneered plywood, brass.  
Each: 15½ x 16½ x 12 in. (39.4 x 41.9 x 30.5 cm)  
Produced by Tendo Mokko, Tendo, Japan.

**Estimate**  
\$5,000-7,000

**Literature**  
Kathryn B. Hiesinger and George Marcus, *Design Since 1945*,  
exh. cat., Philadelphia Museum of Art, 1983, pp. 52, 137  
Kathryn B. Hiesinger and Felice Fischer, *Japanese Design:  
A Survey Since 1950*, Philadelphia and New York, 1995, p. 64  
Rossella Menegazzo and Stefania Piotti, WA: *The Essence of  
Japanese Design*, New York, 2014, p. 29

## 89. Jørgen and Nanna Ditzel

1921-1961 and 1923-2005

*Pair of "Ring" armchairs, model no. 114, designed 1958*  
Teak, fabric.

Each: 25½ x 32 x 27 in. (64.8 x 81.3 x 68.6 cm)  
Produced by master cabinetmaker Kolds Savværk,  
Kerteminde, Denmark.

### Estimate

\$8,000-12,000

### Literature

*Mobilia*, no. 31, 1958, p. 2

Noritsugu Oda, *Danish Chairs*, San Francisco, 1999, p. 167





Σ 90. **Joaquim Tenreiro** 1906-1992

*Set of nine armchairs*, circa 1960  
Brazilian rosewood, cane.  
Each: 29½ x 22½ x 21 in. (74.9 x 57.2 x 53.3 cm)

**Estimate**

\$18,000-24,000

**Provenance**

Private collection, Brazil, 1960s

Thence by descent

Acquired from the above by the present owner

**Literature**

Ronaldo do Rego Macedo and Ascânio MMM, *Joaquim Tenreiro: Madeira/Arte e Design*, Rio de Janeiro, 1995, pp. 25, 54-55, 93

Soraia Cals, *Tenreiro*, Rio de Janeiro, 1998, pp. 120-23





Property from a Private Collection, Pennsylvania

**91. Harry Bertoia** 1915-1978

*Maquette for a fountain sculpture*, circa 1968

Welded and patinated bronze.

13½ x 33½ x 24 in. (34.3 x 85.1 x 61 cm)

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

**Estimate**

\$25,000-35,000

**Provenance**

Acquired directly from the artist, 1960s

Thence by descent to the present owner

**Literature**

Nancy N. Schiffer and Val O. Bertoia, *The World of Bertoia*, Atglen, 2003, pp. 97-98, 100 for similar examples

Harry Bertoia's explorations into welding bronze in the late 1960s developed into fountain forms such as the present lot. He referred to these forms as "fountain maquettes" for their wavy motion-invoking design. In some cases these maquettes did lead to large-scale sculptures, for example the fountains at the Civic Center, Philadelphia, Pennsylvania, the Manufacturers and Traders Trust Company, Buffalo, New York, and the Memorial Fountain at Marshall University, Huntington, West Virginia. While the present example closely resembles the fountain outside Minoru Yamasaki's Manufacturers and Traders Trust Company building in Buffalo from 1968, it was commissioned by a private collector in Pennsylvania, and has remained in the family's collection since then.

Alternate view of present lot













**“This is a close-up of the welded surface. It’s quite remarkable how close it is to an imaginary planet, or something of that kind. Except for the satisfaction of the imagination, I think it would be just as good to abandon the thought of buying a ticket up to the moon and simply stay down here.”**

Harry Bertoina



**92. George Nakashima** 1905-1990

*"Conoid" dining table, 1979*

Book-matched American black walnut, four East Indian rosewood butterfly keys.

28½ x 85 x 46 in. (72.4 x 215.9 x 116.8 cm)

Produced by Nakashima Studios, New Hope, Pennsylvania. Underside inscribed in black marker *Horman*.

**Estimate**

\$35,000-45,000

**Provenance**

Rago Auctions, Lambertville, New Jersey, "Modern Design," October 19, 2014, lot 629

**Literature**

George Nakashima, *The Soul of a Tree: A Woodworker's Reflections*, Tokyo, 1981, p. 185 for a drawing

Mira Nakashima, *Nature, Form & Spirit: The Life and Legacy of George Nakashima*, New York, 2003, pp. 147, 174, 223 for similar examples



Σ **93. Isamu Kenmochi** 1912-1971

*Coffee table, circa 1967*

Rosewood-veneered plywood.

18 x 47¼ x 47¼ in. (45.7 x 120 x 120 cm)

Manufactured by Tendō Mokkō, Tendō, Japan.

**Estimate**

\$2,500-3,500

**Literature**

Isamu Kenmochi et. al., *Japanīzu modan: Kenmochi*

*Isamu to sono sekai*, exh. cat., Akita Senshū

Museum of Art, 2005, p. 195



Σ **94. Isamu Kenmochi** 1912-1971

*Pair of armchairs, circa 1967*

Rosewood-veneered plywood, fabric.

Each: 26 x 29¾ x 29½ in. (66 x 75.6 x 74.9 cm)

Manufactured by Tendō Mōkkō, Tendō, Japan.

**Estimate**

\$8,000-12,000

**Literature**

Isamu Kenmochi et. al., *Japanīzu modan: Kenmochi*

*Isamu to sono sekai*, exh. cat., Akita Senshū

Museum of Art, 2005, pp. 102, 194





**Accessible.**



# Explorations in American Studio Craft

The tradition of hand-making objects has endured every industrial revolution and technological innovation and emerged all the better for it, with each new generation of maker armed with new material explorations and challenges to push traditional crafts into a contemporary context. In the 1960s and 1970s, the small corner of the design community that enamel occupied was undergoing a renaissance driven by two major figures who were trailblazing ahead with a new approach to an old art.

Enamel is an ancient method of fusing crushed and ground glass into a smooth liquid that is applied to a metal surface in a decorative pattern, and it has been used by nearly every civilization from ancient times to the present. It requires enormous skill, patience and rigorous attention to detail, and for artists of the mid-twentieth century, it presented an opportunity to stop using enamel as a medium to mimic painting, but to admire it for what it is, and let it be its own materiality, fully recognized for its own singular and unique properties. Two of the biggest forces in this movement are June Schwarcz and William Harper, whose work is shown and offered here in lots 95 and 96.

June Schwarcz studied design at the Pratt Institute in Brooklyn, New York and began working with enamel in 1954 after happening upon an enamel workshop at the Denver Art Museum. Just two years later, her work was included in the inaugural exhibition at the Museum of Contemporary Crafts (now the Museum of Arts and Design) in New York, which immediately earned her recognition. By 1962, Schwarcz had moved to Sausalito, California and was exhibiting her work extensively. She began using sophisticated electroplating and electroforming techniques for a more sculptural effect in her vessels and became a pioneer of experimentation in this field.

During this time, William Harper, an enamelist from Cleveland, Ohio was on his first trip to New York City in 1966, and he visited the Museum of Contemporary Crafts where he saw Schwarcz's work "using enamel in a way that [he] had never seen before." Harper recalled in a 2004 interview for the Smithsonian's Archives of American Art that "seeing her work enforced that kind of undiscipline...in myself." By 1970, Harper had

been experimenting with welding techniques to achieve the "rough elegance" of Schwarcz's work, which fortuitously led him to his own explorations of cloisonné, the ancient technique of using a thin wire to create a design to hold the enameled surface of an object, but Harper took a more freeform and sculptural approach, and this would be the technique that would become so emblematic of his work. By the late 1970s, Harper had the rare honor of a solo exhibition at the Renwick Gallery of the Smithsonian Institution in Washington, DC and from that point on would be represented by some of the most prominent galleries of the movement including Helen Drutt, the Kennedy Galleries, Peter Joseph and Franklin Parrasch.

In 1998, on the occasion of a retrospective of June Schwarcz's life work in the field of enamel at the San Francisco Craft and Folk Art Museum, William Harper was tapped to interview Schwarcz for the museum's exhibition catalogue. In the long-standing tradition of artist relationships, the two artists traded works for each to have in their own personal collections. The June Schwarcz bowl, shown here in lot 95, was traded that day for the William Harper brooch, lot 96. Reunited here in these pages, these works are the culmination of the careers of two artists who pushed America into the spotlight for their experimentation in the field of craft.

June Schwarcz was designated a Living Treasure of California in 1985 for her contributions in experimental enamel which would influence generations of future artists and designers. She was working well into her nineties until she passed away less than a year ago at the age of 97. In an interview in 2012 she said "You know, when you're 93, people think you're amazing just for getting out of bed in the morning. With a limited time to live, there's a decision to make every day—what to spend it on, what to create."

June Schwarcz's works are included in the permanent collections of the Museum of Arts and Design, New York; The Renwick Gallery of the Smithsonian Institution, Washington, DC; de Young Museum, San Francisco; Zurich Design Museum, Switzerland; The Metropolitan Museum of Art, New York and the Museum of Fine Arts, Boston, among others.

**95. June Swarcz** 1918-2015

*Bowl #592, 1971*

Hammered copper with enamel, patina, and  
electroplated texture.  
8¼ in. (21 cm) diameter

**Estimate**

\$3,000-4,000

**Provenance**

Acquired directly from the artist

**Literature**

Lee Nordness, *Objects: USA*, New York, 1970, p. 34 for a  
similar example

June Swarcz, *Forty Years/Forty Pieces*, exh. cat., San  
Francisco Craft & Folk Art Museum, 1998, p. 27 for a  
similar example

Janet Koplos and Bruce Metcalf, *Makers: A History  
of American Studio Craft*, Asheville, 2010, p. 341 for a  
similar example





Property from the Estate of June Schwarcz

## 96. William Harper b. 1944

Brooch, "Ripe Blossom IV," 1992  
Cloisonné enamel, gold, silver.  
3½ x 1½ x ¾ in. (8.9 x 3.8 x 1 cm)  
Underside incised *William Harper 1992/RIPE BLOSSOM IV*.

**Estimate**  
\$6,000-8,000

**Provenance**  
June Schwarcz, California

**Literature**  
Helen W. Drutt English and Peter Dormer, *Jewelry of our Time: Art, Ornament and Obsession*, New York, 1995, p. 303 for a similar example  
Janet Koplos and Bruce Metcalf, *Makers: A History of American Studio Craft*, Asheville, 2010, p. 342 for a similar example

William Harper's works are included in the permanent collections of The Metropolitan Museum of Art, New York; the Cooper-Hewitt, Smithsonian Design Museum, New York; Mint Museum of Art, Charlotte, North Carolina; Philadelphia Museum of Art, Pennsylvania; Victoria and Albert Museum, London; Yale University Art Gallery, New Haven, Connecticut; The Vatican Museum, Vatican City, and the Renwick Gallery of the Smithsonian Institution, Washington, DC among others.



97. **Mary Lee Hu** b. 1943

Neckpiece, 1970s  
Sterling silver.  
7¼ x 6½ x 1½ in. (18.4 x 16.5 x 3.8 cm)  
Stamped HU/STERLING.

**Estimate**  
\$3,000-5,000

**Provenance**  
June Schwarcz, California

**Literature**  
Donald J. Willcox, *Body Jewelry, International Perspectives*, Chicago, 1973, p. 69 for a similar example  
Elizabeth Breckenridge, "Mary Lee Hu: High on the Wire," *Craft Horizons*, April 1977, p. 42 for a similar example  
Helen W. Drutt English and Peter Dormer, *Jewelry of our Time: Art, Ornament and Obsession*, New York, 1995, p. 305 for a similar example

Mary Lee Hu studied metalwork and jewelry at Cranbrook Academy of Art in Bloomfield Hills, Michigan and earned a graduate degree in metalsmithing from Southern Illinois University, Carbondale in 1965. Her studies here also included a fiber arts course which led to the creation of her signature use of textile techniques in jewelry by weaving, wrapping and knitting silver or gold wire. Hu often found inspiration in Taiwanese and Tibetan art as well in natural forms including insects and animals. The present lot is a fine early characteristic example of her work, from the personal collection of the renowned enamelist June Schwarcz.

Mary Lee Hu's works are in the permanent collections of the Art Institute of Chicago, Illinois; Victoria and Albert Museum, London; the Museum of Arts and Design, New York; The Metropolitan Museum of Art, New York; The Museum of Fine Arts, Boston; The Museum of Fine Arts, Houston; the Renwick Gallery of the Smithsonian Institution, Washington, DC; Columbus Museum of Fine Arts, Ohio; and the Yale University Art Gallery, New Haven, Connecticut, among others.



Property from the Collection of Betty Lee and Aaron Stern

**98. Gertrud and Otto Natzler**

1908-1971 and 1908-2007

*Cylindrical vase, 1950s*

Earthenware, white crater glaze.

7¾ in. (18.7 cm) high, 5½ in. (14 cm) diameter

Underside signed NATZLER.

**Estimate**

\$3,000-5,000



Property from the Collection of Betty Lee and Aaron Stern

**99. Gertrud and Otto Natzler**

1908-1971 and 1908-2007

*Large low bowl, 1960s*

Earthenware, copper dust crystalline glaze.

1¾ in. (4.4 cm) high; 10⅝ in. (26.4 cm) diameter

Underside signed NATZLER.

**Estimate**

\$4,000-6,000





Property from the Collection of Betty Lee and Aaron Stern

**100. Gertrud and Otto Natzler**

1908-1971 and 1908-2007

*Bowl, 1942*

Earthenware, pale yellow lava glaze.

2½ in. (5.4 cm) high, 6⅝ in. (16.8 cm) diameter

Underside signed *NATZLER* and with paper label  
printed 2146.

**Estimate**

\$2,000-3,000





Property from the Collection of Betty Lee and Aaron Stern

**101. Gertrud and Otto Natzler**

1908-1971 and 1908-2007

*Bowl*, 1960

Earthenware, nocturne reduction glaze.

3⅛ in. (7.9 cm) high, 6½ in. (16.5 cm) diameter

Underside signed *NATZLER* and with paper  
label printed *K816*.

**Estimate**

\$3,000-4,000

**102. Gertrud and Otto Natzler**

1908-1971 and 1908-2007

*Tea service, circa 1940*

Earthenware, grey-blue matte glaze.

Teapot: 5 in. (12.7 cm) tall

Underside of six teacups signed G.O.N., underside of all other pieces signed G+O/NATZLER. All pencil-numbered 61. Comprising teapot, trivet, creamer, six teacups, and seven saucers (16 pieces).

**Estimate**

\$10,000-15,000

**Provenance**

Garth Clark Gallery, New York

Acquired from the above by the present owner





**103. Isamu Kenmochi** 1912-1971

*Pair of lounge chairs, circa 1969*  
 Teak-veneered plywood, leather.  
 Each: 25 x 23½ x 28 in. (63.5 x 59.7 x 71.1 cm)  
 Manufactured by Tendō Mokkō, Tendō, Japan.

**Estimate**  
 \$4,000-6,000

**Literature**  
 Isamu Kenmochi et. al., *Japanīzu modan: Kenmochi Isamu to sono sekai*, exh. cat., Akita Senshū Museum of Art, 2005, p. 197

**Property from an Upper East Side Collection**

Σ **104. George Nelson** 1908-1986

*Miniature chest, model no. 5217, circa 1955*  
 Rosewood, enameled steel.  
 23¼ x 10½ x 13¾ in. (59.1 x 26.7 x 34.9 cm)  
 Manufactured by Herman Miller, Zeeland, Michigan, USA.  
 Interior of bottom drawer with metal label printed with manufacturer logo and *DESIGNED BY GEORGE NELSON/HERMAN MILLER ZEELAND, MICH.* Underside of each drawer with ink-stamped numbers.

**Estimate**  
 \$6,000-8,000

**Provenance**  
 Phillips de Pury & Company, New York, "Design,"  
 December 17, 2008, lot 103  
 Acquired from the above by the present owner

**Literature**  
 Leslie Piña, *The Herman Miller Collection: The 1955/56 Catalog*, Atglen, 1998, p. B-1 for an illustration, p. B-3



**105. Roland Rainer** 1910-2004

*Set of eight armchairs, designed for the Vienna City Hall, circa 1953*

Beech, painted and laminated beech, chromium-plated steel, steel.

Each: 32¼ x 20½ x 23¾ in. (81.9 x 52.1 x 60.3 cm)

Manufactured by Emil & Alfred Pollak, Vienna, Austria. Underside of four chairs indistinctly branded.

**Estimate**

\$4,000-6,000

**Provenance**

Vienna City Hall, Vienna

Simone Subal Gallery, New York

Acquired from the above by the present owner

**Literature**

Gerd Hatje, ed., *New Furniture, Volume 2*, Stuttgart, 1953, p. 17 for the larger version

Eva B. Ottilinger, *Möbeldesign der 50er Jahre: Wien im internationalen Kontext*, Vienna, 2009, p. 133 for the larger version



**106. Junzo Sakakura** 1901-1969

*Table and set of four chairs*, designed 1950 and 1953  
Beechwood, beechwood-veneered plywood,  
patinated copper.  
Table: 29¼ x 35½ x 35½ in. (74.3 x 90.2 x 90.2 cm)  
Each chair: 31¾ x 16½ x 20¾ in. (80.6 x 41.9 x 52.7 cm)  
Manufactured by Tendō Mokkō, Tendō, Japan. Stretcher  
of table and underside of three chairs with metal  
manufacturer's label, 天童木工.

**Estimate**

\$8,000-12,000

**Provenance**

Private collection, Waco, Texas

Acquired from the above by the present owner

**Literature**

*Junzo Sakakura, Architect: Living in Modernism:  
Housing, Furniture and Design*, exh. cat., The Museum of  
Modern Art, Kamakura & Hayama, Tokyo, 2009, pp. 75,  
164 for the chair, p. 84 for the table





**107. Carlo Scarpa** 1906-1978

*Ceiling light, model no. 5237, 1931-1935*

*Bugnato* glass, brass.

41 in. (104.1 cm) drop, 10¾ in. (27.3 cm) diameter

Produced by Venini & Co., Murano, Italy. Brass finial  
impressed *VENINI MURANO*.

**Estimate**

\$10,000-15,000

**Provenance**

Private collection, Turin, Italy

**Literature**

Franco Deboni, *Venini Glass: Its History, Artists and Techniques, Catalogue 1921-2007*, vol. 1, Turin, 2007, The Blue Catalogue (appendix), pl. 144

Marino Barovier, ed., *Carlo Scarpa: Venini 1932-1947*, exh. cat., Fondazione Giorgio Cini, Venice, 2012, pp. 56-57 for drawings and a period image of a related fixture, executed in *Bugnato* glass.



**108. Gastone Rinaldi** 1920-2006

*Pair of rare armchairs, model no. DU55, designed 1953*  
Painted steel, fabric.  
Each: 36 x 33¼ x 32 in. (91.4 x 84.5 x 81.3 cm)  
Manufactured by Rima, Padua, Italy.

**Estimate**

\$18,000-24,000

**Provenance**

Private Collection, Trieste, Italy

**Literature**

Andrea Branzi and Michele De Lucchi, eds., *Il Design Italiano Degli Anni '50*, Milan, 1985, p. 102





**109. Carlo Scarpa** 1906-1978

*Pair of wall lights, circa 1941*

Blown clear glass, brass.

Each: 15 x 23 x 12¼ in. (38.1 x 58.4 x 31.1 cm)

Produced by Venini & Co., Murano, Italy.

**Estimate**

\$8,000-12,000

**Literature**

Anna Venini Diaz de Santillana, *Venini Catalogue Raisonné 1921-1986*, Milan, 2000, p. 264 for the chandelier version



**no. Carlo Scarpa** 1906-1978

*Chandelier, model no. 5323 A6, circa 1941*

Blown clear glass, brass.

57¾ in. (146.7 cm) drop, 29½ in. (74.9 cm) diameter

Produced by Venini & Co., Murano, Italy.

**Estimate**

\$22,000-26,000

**Literature**

Anna Venini Diaz de Santillana, *Venini Catalogue*

*Raisonné 1921-1986*, Milan, 2000, p. 264





**Property of a Gentleman**

### III. **Gio Ponti** 1891-1979

*Cabinet with superstructure, model nos. 2160 and 2164, 1950s*

Walnut, walnut-veneered wood, painted wood, glass, brass.

63½ x 70 x 18¾ in. (161.3 x 177.8 x 47.6 cm)

Manufactured by Singer & Sons, New York, New York for the "Modern by Singer" furniture line.

Inside of one drawer with label printed *M. Singer & Sons/New York Chicago/S.*

#### **Estimate**

\$15,000-20,000

#### **Literature**

Singer & Sons, sales catalogue, n.p.

**112. Paolo Buffa** 1903-1970

*Pair of rare armchairs, 1950s*

Walnut, fabric.

Each: 31¼ x 28¾ x 34 in. (79.4 x 73 x 86.4 cm)

Together with a certificate of authenticity from Angelo Marelli, S.a.S., holder of the Paolo Buffa archive.

**Estimate**

\$10,000-15,000

**Provenance**

Private Collection, Italy

**Literature**

Roberto Aloï, *L'arredamento moderno: Quarta serie*, Milan, 1949, fig. 366 for a similar example



### 113. Arredoluce

*Ceiling light*, 1950s

Brass, painted metal.

33½ in. (85.1 cm) drop, approximately 20 in. (50.8 cm) diameter

Manufactured by Arredoluce, Monza, Italy.

#### **Estimate**

\$10,000-15,000

#### **Literature**

Alexander Koch, *Modern Lighting of the '50's*, Stuttgart, 2012, p. 80

The present lot has been registered in the Arredoluce Archives, Italy as number 9439104.







Property of a New York Collector

#### 114. Piero Fornasetti 1913-1988

*"Piazza con obelisco" coffee table, 1950s*  
 Painted and transfer-printed wood, painted wood, brass.  
 17 $\frac{3}{8}$  x 39 $\frac{1}{4}$  x 19 $\frac{3}{4}$  in. (44.1 x 99.7 x 50.2 cm)  
 Paper label printed with logo, cleaning instructions, and  
 FORNASETTI - MILANO/MADE IN ITALY.

**Estimate**  
 \$4,000-6,000

**Provenance**  
 Rago Auctions, Lambertville, New Jersey, "Modern  
 Design," June 15, 2014, lot 738  
 Acquired from the above by the present owner

**Literature**  
 Barnaba Fornasetti and Mariuccia Casadio, *Fornasetti:  
 The Complete Universe*, New York, 2010, p. 388

#### 115. Artisti Barovier

*Rare chandelier, 1940s*  
 Blown glass, steel, brass.  
 63 in. (160 cm) drop, 18 in. (45.7 cm) diameter

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

**Literature**  
*Lo Stile, nella casa e nell'arredamento*, May-June  
 1941, p. 89





**116. Osvaldo Borsani** 1911-1985

*Sideboard*, circa 1951

Walnut, walnut-veneered wood, brass, glass.

49<sup>3</sup>/<sub>8</sub> x 86 x 21<sup>1</sup>/<sub>2</sub> in. (125.4 x 218.4 x 54.6 cm)

Manufactured by Arredamenti Borsani, Varedo, Italy.

Together with a certificate of authenticity from the  
Archivio Osvaldo Borsani. Archive number 7470.

**Estimate**

\$15,000-20,000





**117. Carlo Scarpa** 1906-1978

*Ceiling light, model no. 5417, circa 1950*  
*Filigrana glass, chromium-plated metal.*  
33¾ in. (85.7 cm) drop, 15½ in. (39.4 cm) diameter  
Produced by Venini & Co., Murano, Italy.

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

**Literature**  
Franco Deboni, *Venini Glass: Its History, Artists and Techniques, Catalogue 1921-2007*, vol. 1, Turin, 2007, The Blue Catalogue (appendix), pl. 138

**118. Gio Ponti** 1891-1979

*Dressing table, circa 1938*

Maple, mirrored glass, colored mirrored glass, brass.

52¼ x 43¾ x 20 in. (132.7 x 111.1 x 50.8 cm)

Manufactured by Fontana Arte, Milan, Italy.

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

**Estimate**

\$16,000-24,000



## 119. **Gio Ponti** 1891-1979

*Pair of rare armchairs, circa 1960*

Walnut, fabric.

Each: 31 x 23½ x 25 in. (78.7 x 59.7 x 63.5 cm)

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

### **Estimate**

\$12,000-18,000

### **Provenance**

Private collection, Bologna





**120. Stilnovo**

*Ceiling light, circa 1959*

Painted brass, brass, opaque glass.

95.3 x 77.5 x 56.4 cm (37½ x 30½ x 22¼ in.)

Manufactured by Stilnovo, Milan, Italy.

**Estimate**

\$5,000-7,000

**Provenance**

Private collection, Rome

## 121. Gio Ponti and Paolo de Poli

1891-1979 and 1905-1996

*Two vases and a small dish*, 1950s

Enameled copper.

Cone-form vase: 12¼ in. (31.1 cm) high

Dish: 1¾ x 11¾ x 7½ in. (4.4 x 29.8 x 19.1 cm)

Each etched with *De Poli*, two stamped with

*P. DE POLI/MADE IN ITALY*.

### Estimate

\$6,000-8,000

### Literature

Gio Ponti, *Smalti di De Poli*, Milan, 1958, fig. 23 for a similar example

Pier Luigi Fantelli, et. al., *L'arte dello smalto: Paolo de Poli*, Padua, 1984, p. 104 for a similar example







**122. Paolo Buffa** 1903-1970

*Console table from Casa Marzoli, Milan, 1940s*  
Walnut, mahogany-veneered wood.  
39 x 94½ x 12 in. (99.1 x 240 x 30.5 cm)  
Together with a certificate of authenticity from Angelo  
Marelli, S.a.S., holder of the Paolo Buffa archive.

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

**Literature**  
Roberto Aloï, *L'arredamento moderno: Terza serie*,  
Milan, 1948, fig. 301 for a similar longer example





Property of a New York Collector

**123. Piero Fornasetti** 1913-1988

*"Cammei" occasional table, 1950s*

Transfer-printed metal, rubber-coated steel, brass,  
painted wood.

15 in. (38.1 cm) high, 14 $\frac{3}{8}$  in. (36.5 cm) diameter

**Estimate**

\$2,000-3,000

**Provenance**

Rago Auctions, Lambertville, New Jersey, "Modern  
Design," June 15, 2014, lot 737

Acquired from the above by the present owner





## 124. Fontana Arte

*Illuminated mirror, circa 1956*

Mirrored glass, glass, painted metal, brass.

23¾ x 23¾ x 3¾ in. (60.3 x 60.3 x 9.5 cm)

Manufactured by Fontana Arte, Milan, Italy.

Reverse with manufacturer's paper label

GALVANIT/FONTANA/ITALY/REGISTRATO/LUIGI

FONTANA&C.-S.p.A./MILANO-TORINO-GENOVA-

CANTÙ-MESSINA/GALVANIT È LO SPECCHIO CON

PROTEZIONE IN RAME CHE NE GARANTISCE LA

DURATA.

### Estimate

\$10,000-15,000

### Provenance

Private Collection, Antwerp, Belgium

### Literature

Franco Deboni, *Fontana Arte: Gio Ponti, Pietro Chiesa, Max Ingrand*, Turin, 2012, fig. 433 for a similar example





**125. Gino Sarfatti** 1912-1985

*Ceiling light, model no. 2065 GF, circa 1950*  
Opaline methacrylate, painted brass.  
21 in. (53.3 cm) diameter, variable drop  
Manufactured by Arteluce, Milan, Italy. Inside  
of shade with manufacturer's printed label *AL/  
MILANO/ARTELUCE*.

**Estimate**

\$8,000-12,000

**Provenance**

Private collection, Turin

**Literature**

Marco Romanelli and Sandra Severi, *Gino Sarfatti: selected works 1938-1973*, Milan, 2012, pp. 189-90, 468  
Clémence and Didier Krzentowski, eds., *The Complete Designers' Lights II, 35 Years of Collecting*, Paris, 2014, p. 68

**126. Gio Ponti** 1891-1979

*Extendable console table, model no. 2134, 1950s*

Walnut, walnut-veneered wood, brass.

Open: 29 $\frac{5}{8}$  x 64 $\frac{3}{8}$  x 37 $\frac{3}{4}$  in. (75.2 x 163.5 x 95.9 cm)

Closed: 29 $\frac{5}{8}$  x 64 $\frac{3}{8}$  x 18 $\frac{3}{4}$  in. (75.2 x 163.5 x 47.6 cm)

Manufactured by Singer & Sons, New York, for the "Modern by Singer" furniture line. Together with a certificate of authenticity from the Gio Ponti Archives.

**Estimate**

\$10,000-15,000

**Literature**

Singer & Sons, sales catalogue, n.p.

**127. Luigi Caccia Dominioni** b. 1913

*Pair of large "Italia 22" wall lights, circa 1958*

Painted steel, patinated aluminum, pressed glass, brass.

Each: 52 x 27 $\frac{1}{2}$  x 15 $\frac{3}{4}$  in. (132.1 x 69.9 x 40 cm)

Manufactured by Azucena, Milan, Italy.

**Estimate**

\$6,000-8,000

**Provenance**

Private Collection, Milan, Italy

**Literature**

Azucena sales catalogue, 1958, n.p.







**128. Lorenzo Burchiellaro** b. 1933

*Mirror*, 1960s

Patinated aluminum, mirrored glass.

29 in. (73.7 cm) diameter

Reverse impressed with *burchiellaro*.

**Estimate**

\$7,000-9,000





**129. Angelo Lelii** 1915-1979

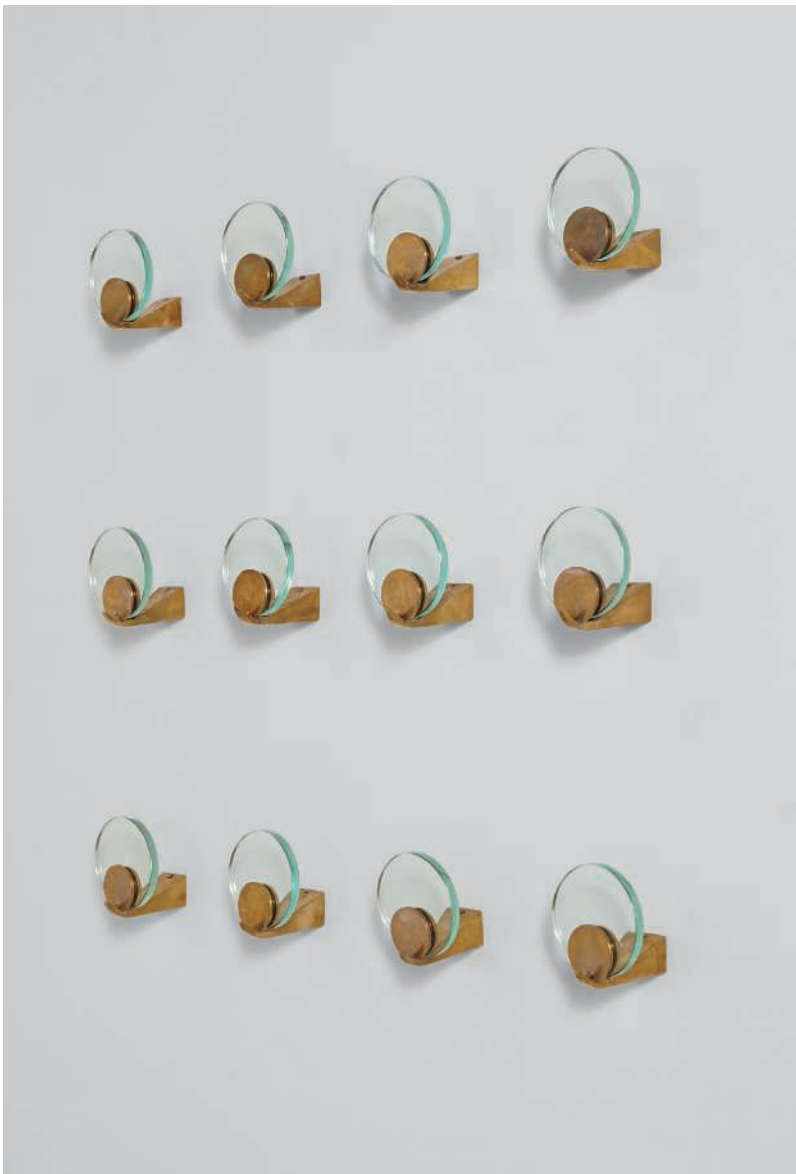
*Six-armed ceiling light, 1950s*  
Brass, frosted glass, nickel-plated metal.  
9 x 79 x 38 in. (22.9 x 200.7 x 96.5 cm)  
Manufactured by Arredoluce, Monza, Italy.

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

**Provenance**  
Stellar Union, Southampton, New York  
Acquired from the above by the present owner, 2004

**Literature**  
Arredoluce, sales catalogue, Monza, n.p.

The present lot has been registered in the  
Arredoluce Archives, Italy, as number 5101214.



**130. Fontana Arte**

*Set of twelve wall-mounted coat hangers, circa 1960*

Glass, brass.

Each: 4½ x 3¾ x 3⅞ in. (10.5 x 9.5 x 9.8 cm)

Manufactured by Fontana Arte, Milan, Italy.

**Estimate**

\$5,000-7,000

**Literature**

Fontana Arte, sales catalogue, n.p., for a similar example

**131. Gio Ponti** 1891-1979

*Sideboard, 1950s*

Mahogany-veneered wood, glass, vinyl, brass.

31 x 65½ x 20 in. (78.7 x 166.4 x 50.8 cm)

Possibly manufactured by Dassi, Italy. Together with a certificate of authenticity from the Gio Ponti Archives.

**Estimate**

\$10,000-15,000





**132. Max Ingrand** 1908-1969

*Pair of rare wall lights, circa 1956*

Brass, frosted glass.

Each: 29 x 5 x 3 in. (73.7 x 12.7 x 7.6 cm)

Manufactured by Fontana Arte, Milan, Italy.

**Estimate**

\$7,000-9,000

**Provenance**

Private Collection, Paris, France

**Literature**

Laura Falconi, *Fontana Arte: Una storia trasparente*, Milan, 1998, p. 213, fig. 107

Franco Deboni, *Fontana Arte: Gio Ponti, Pietro Chiesa, Max Ingrand*, Turin, 2012, fig. 333 for a similar example

**133. Archimede Seguso** 1909-1999

Vase, circa 1952

*Merletto* glass.

12 in. (30.5 cm) high

Produced by Vetreria Archimede Seguso, Murano, Italy.

**Estimate**

\$12,000-18,000

**Provenance**

Conti Lega Baldini, Brisighella, Italy

**Literature**

Giovanni Mariacher, *I vetri di Murano*, Milan, 1967, p. 136

Marc Heiremans, *Art Glass from Murano/Glas-Kunst aus Murano 1910-1970*, Stuttgart, 1993, p. 132 for a similar example

Helmut Ricke and Eva Schmitt, *Italian Glass: Murano—Milan 1930-1970, The Collection of the Steinberg Foundation*, Munich, 1997, p. 182





**134. Luigi Caccia Dominioni** b. 1913

*Rare "Sasso" table lamp, circa 1948*

Brass, anodized aluminum, polished river stone.

15¾ x 7 x 4 in. (40 x 17.8 x 10.2 cm)

Manufactured by Azucena, Milan, Italy.

**Estimate**

\$15,000-20,000

**Provenance**

Private Collection, Milan

**Literature**

Giuliana Gramigna, *Repertorio 1950/1980*, Milan, 1985, p. 58

"Azucena: 40 anni di storia dell'arredo, 1948-58," *Domus*,  
no. 723, January 1991, n.p., fig. 3



**135. Studio PFR 1952-1976**  
**Gio Ponti, Antonio Fornaroli and**  
**Alberto Rosselli 1891-1979, unknown, 1921-1976**

*Desk, circa 1959*

Teak, teak-veneered wood, brass, painted steel.  
29¼ x 82¾ x 33¼ in. (74.3 x 210.2 x 84.5 cm)

Together with certificate of authenticity from the  
Gio Ponti Archives.

**Estimate**

\$28,000-34,000



**136. Max Ingrand** 1908-1969

*Rare table lamp, circa 1963*

Painted steel, painted metal, lens-cut glass,  
linen shade.

22 in. (55.9 cm) high, 16 in. (40.6 cm) diameter  
including shade

Manufactured by Fontana Arte, Milan, Italy.

**Estimate**

\$18,000-24,000

**Provenance**

Private collection, Italy

**Literature**

Franco Deboni, *Fontana Arte: Gio Ponti, Pietro  
Chiesa, Max Ingrand*, Turin, 2012, fig. 371



**Gio Ponti**  
**for Casa Matteo Longoni**





## 137. Gio Ponti and Ettore Calvelli

1891-1979 and 1912-1997

*Double bed, designed for Casa Matteo Longoni, 1950s*  
Sapele veneered wood, brass, silvered metal, laminate, fabric.  
Overall: 41 x 118¼ x 91.5 in. (104.1 x 300.4 x 232.4 cm)  
Woodwork executed by Fratelli Radice, Milan, Italy. Lamps designed by Gino Sarfatti and manufactured by Arteluce, Milan, Italy. Both silvered metal plaques incised *CALVELLI*. Together with a certificate of authenticity from the Gio Ponti Archives.

### Estimate

\$10,000-15,000

### Provenance

Casa Matteo Longoni, Milan

Gio Ponti created the following five lots for the home of fellow designer Matteo Longoni. The two designers had worked together on the interior furnishings of the ocean liner *Andrea Doria*, whose first outing at sea took place in November 1952. Ponti designed the lounges on the promenade deck while Longoni designed the Cabin Class.





**138. Gio Ponti** 1891-1979

*Wall-mounted vanity and mirror, designed for Casa Matteo Longoni, 1950s*

Sapele-veneered wood, mirrored glass, brass.

Vanity: 17 $\frac{5}{8}$  x 71 x 17 $\frac{5}{8}$  in. (44.8 x 180.3 x 44.8 cm)

Mirror: 51 $\frac{1}{4}$  x 19 $\frac{1}{4}$  x 1 in. (130.2 x 48.9 x 2.5 cm)

Executed by Fratelli Radice, Milan, Italy. Together with a certificate of authenticity from the Gio Ponti Archives.

**Estimate**

\$8,000-12,000

**Provenance**

Casa Matteo Longoni, Milan

**139. Gio Ponti** 1891-1979

*Pair of wardrobes, designed for Casa Matteo Longoni, 1950s*

Ash, maple, brass, mirrored glass.

Each: 74 x 65¾ x 24¼ in. (188 x 167 x 61.6 cm)

Executed by Fratelli Radice, Milan, Italy.

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

**Estimate**

\$15,000-20,000

**Provenance**

Casa Matteo Longoni, Milan

Alternate view of present lot









**140. Gio Ponti** 1891-1979

*Wall-mounted shelf, designed for Casa Matteo Longoni, 1950s*  
Walnut, laminate, brass.  
4½ x 70¾ x 9½ in. (10.5 x 179.7 x 24.1 cm)  
Executed by Fratelli Radice, Milan, Italy. Together with a certificate of authenticity from the Gio Ponti Archives.

**Estimate**

\$10,000-15,000

**Provenance**

Casa Matteo Longoni, Milan

**141. Gio Ponti** 1891-1979

*Bench designed for Casa Matteo Longoni, 1950s*

Brass, green marble.

16½ x 63 x 18 in. (41.9 x 160 x 45.7 cm)

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

**Estimate**

\$10,000-15,000

**Provenance**

Casa Matteo Longoni, Milan



**142. Paolo de Poli** 1905-1996

*Two vases, dish, and bowl*, 1950s

Enameled copper.

Taller vase: 15¾ in. (40 cm) high

Rectangular dish: 1¼ x 12½ x 10¾ in. (3.2 x 31.8 x 27.3 cm)

Each etched with *De Poli*.

**Estimate**

\$7,000-9,000

**Literature**

Gio Ponti, *Smalti di De Poli*, Milan, 1958, figs. 24, 29, 48, 58, 60 for similar examples

Pier Luigi Fantelli, et. al., *L'arte dello smalto*:

*Paolo de Poli*, Padua, 1984, pp. 103, 109 for similar examples







**143. Franco Albini** 1905-1977

*Pair of rare wall lights, designed for the National Institute of Assurance Office Building, Parma, 1950-1954*

Patinated brass, painted wood.

Each: 28 x 4 x 5½ in. (71.1 x 10.2 x 14 cm)

**Estimate**

\$30,000-40,000

Franco Albini created seven wall lights of the present design for the National Institute of Assurance Office Building and there was one on each landing of the stairs in the building.



# **Il Razionalismo Illuminato**

## **Part II**

### **An Important Group of Works**

**by Gino Sarfatti**



Rising above the devastation of World War II, post-war Italian design reached new heights of productivity and ingenuity, particularly in the realm of lighting. Ironically, the shortage of raw materials and machinery fueled the creativity of designers. Wartime research had also contributed to the development of new materials and production techniques, all of which the designers embraced, creating radical forms that would have been impossible before the conflict. Traditional materials such as marble still appeared, but there was no hierarchy between the old and the new.

Triennale exhibitions held in Milan in 1951, 1954, and 1957 spurred inventiveness, development, and national pride. Awards such as the Compasso d'Oro (initially sponsored by the Milanese department store La Rinascente and later by the Associazione per il Disegno Industriale) inspired competition and originality, whilst Italian publications such as *Domus* and *Stile* further bolstered and disseminated designers' efforts.

Among the most important factors in the success of Italian post-war lighting design, however, was the tradition of small-scale, family-owned craft shops and companies, which fostered close relationships between designers, manufacturers, and artisans. The intimacy of this arrangement afforded companies the freedom to experiment and take risks where the costs and constraints of large-scale production would have limited this elsewhere. Shops often manufactured their own molds and tools, which led to novel forms and original designs. The eclectic, expressive nature of Italian lighting owes its success in part to these special circumstances. As the architect Giancarlo De Carlo wrote, "Elements of this taste grew out of a training and a vocation with its roots in the Milanese tradition, or rather one thread in the intricate Milanese tradition: the neo-classical society, from which the craftsmen drew their sense of measure, of formal restraint, their careful workmanship, and on the other hand the equilibrium and serenity that made them at peace with the world."



Property from a Private Italian Collection

**144. Gino Sarfatti** 1912-1985

*Rare adjustable floor lamp, circa 1948*

Brass, painted metal, soapstone.

83½ in. (212.1 cm) high

Manufactured by Arteluce, Milan, Italy. Together with a certificate of authenticity from the Gino Sarfatti Archive.

**Estimate**

\$14,000-18,000

**Literature**

Roberto Aloï, *L'arredamento moderno: Quarta serie*, Milan, 1949, fig. 201 for model no. 1035, a similar version with 13 arms

Marco Romanelli and Sandra Severi, *Gino Sarfatti: Selected Works 1938-1973*, Milan, 2012, pp. 153, 446

*Gino Sarfatti: Designing Light*, exh. cat., Triennale Design Museum, Milan, 2012, p. 76

The present lot is a variant prototype of model no. 1035, which has thirteen arms. While there are no archival photographs, this lamp will be included in the forthcoming catalogue raisonné on Gino Sarfatti and has been authenticated by the Gino Sarfatti Archive.





Property from a Private Italian Collection

**145. Gino Sarfatti** 1912-1985

*Floor lamp, model no. 1025, 1946-1948*  
Brass, painted wood, painted metal, silk shade.  
71 in. (180.3 cm) high  
Manufactured by Arteluce, Milan, Italy.

**Estimate**  
\$7,000-9,000

**Literature**  
Marco Romanelli and Sandra Severi, *Gino Sarfatti: Selected Works 1938-1973*, Milan, 2012, p. 444

Property from a Private Italian Collection

**146. Gino Sarfatti** 1912-1985

*Floor lamp, model no. 1051/M, circa 1951*  
Brass, marble, painted metal.  
75½ in. (191.8 cm) high  
Manufactured by Arteluce, Milan, Italy.

**Estimate**  
\$5,000-7,000

**Literature**  
Marco Romanelli and Sandra Severi, *Gino Sarfatti: Selected Works 1938-1973*, Milan, 2012, pp. 19, 66, 222, 449  
*Gino Sarfatti: Designing Light*, exh. cat., Triennale Design Museum, Milan, 2012, pp. 38-39





Property from a Private Italian Collection

**147. Gino Sarfatti** 1912-1985

*Table lamp, model no. 537 G, circa 1950*  
Brass, painted metal, marble.  
15½ in. (39.4 cm) high  
Manufactured by Arteluce, Milan, Italy.

**Estimate**  
\$3,000-5,000

**Literature**  
*Gino Sarfatti: Designing Light*, exh. cat., Triennale Design Museum, Milan, 2012, p. 44  
Marco Romanelli and Sandra Severi, *Gino Sarfatti: Selected Works 1938-1973*, Milan, 2012, pp. 19, 56 for a drawing, p. 427

Property from a Private Italian Collection

**148. Gino Sarfatti** 1912-1985

*Floor lamp, model no. 1034, 1946-1951*  
Patinated brass, painted metal, marble.  
89½ in. (227.3 cm) high  
Manufactured by Arteluce, Milan, Italy.

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

**Literature**  
Roberto Aloï, *L'arredamento moderno: Quarta serie*, Milan, 1949, fig. 200  
Marco Romanelli and Sandra Severi, *Gino Sarfatti: Selected Works 1938-1973*, Milan, 2012, pp. 18, 446  
*Gino Sarfatti: Designing Light*, exh. cat., Triennale Design Museum, Milan, 2012, p. 76







Property from a Private Italian Collection

**149. Gino Sarfatti** 1912-1985

*Floor lamp, model no. 1056, circa 1948*

Opaline methacrylate, painted aluminum, brass,  
painted cast iron.

53 in. (134.6 cm) high

Manufactured by Arteluce, Milan, Italy. Manufacturer  
label printed with AL/MILANO/ARTELUCE.

**Estimate**

\$8,000-12,000

**Literature**

"L'arte nella produzione industriale," *Domus*, no. 289,  
December 1953, p. 61

Marco Romanelli and Sandra Severi, *Gino Sarfatti:  
Selected Works 1938-1973*, Milan, 2012, pp. 65, 236, 451  
*Gino Sarfatti: Designing Light*, exh. cat., Triennale  
Design Museum, Milan, 2012, pp. 15, 96

Property from a Private Italian Collection

**150. Gino Sarfatti** 1912-1985

*Extendable floor lamp, model no. 1032, circa 1948*  
Brass, painted metal, linen shade.  
77 in. (195.6 cm) high fully extended  
Manufactured by Arteluce, Milan, Italy.

**Estimate**

\$10,000-15,000

**Literature**

Marco Romanelli and Sandra Severi, *Gino Sarfatti: Selected Works 1938-1973*, Milan, 2012, p. 446



Property from a Private Italian Collection

**151. Gino Sarfatti** 1912-1985

*Floor lamp, model no. 1068, circa 1956*

Opaline methacrylate, painted metal, marble.

55½ in. (141 cm) high

Manufactured by Arteluce, Milan, Italy. Partial manufacturer label printed with *AL/MILANO/ARTELUCE*.

**Estimate**

\$10,000-15,000

**Literature**

Marco Romanelli and Sandra Severi, *Gino Sarfatti: Selected Works 1938-1973*, Milan, 2012, pp. 265, 453

*Gino Sarfatti: Designing Light*, exh. cat., Triennale Design Museum, Milan, 2012, p. 86







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# Guide for Prospective Buyers

## Buying at Auction

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

## Conditions of Sale

The Conditions of Sale and Authorship Warranty which appear later in this catalogue govern the auction. Bidders are strongly encouraged to read them as they outline the legal relationship among Phillips, the seller and the buyer and describe the terms upon which property is bought at auction. Please be advised that Phillips 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 \$200,000, 20% of the portion of the hammer price above \$200,000 up to and including \$3,000,000 and 12% of the portion of the hammer price above \$3,000,000.

## 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](http://www.phillips.com). The digital saleroom is optimized to run on Google Chrome, Firefox, Opera and Internet Explorer browsers. Clients who wish to run the platform on Safari will need to install Adobe FlashPlayer. Follow the links to ‘Auctions’ and ‘Digital Saleroom’ and then pre-register by clicking on ‘Register to Bid Live.’ The first time you register you will be required to create an account; thereafter you will only need to register for each sale. 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 (i.e., \$4,200, 4,500, 4,800)
\$5,000 to \$10,000	by \$500s
\$10,000 to \$20,000	by \$1,000s
\$20,000 to \$30,000	by \$2,000s
\$30,000 to \$50,000	by \$2,000s, 5,000, 8,000
\$50,000 to \$100,000	by \$5,000s
\$100,000 to \$200,000	by \$10,000s
above \$200,000	auctioneer’s discretion

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

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](http://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' 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' bid may take precedence at the auctioneer's discretion. The next bidding increment is shown for the convenience of online bidders in 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

Pablo Picasso  
*Visage et hibou (Face and Owl)*, 1958  
Estimate £20,000-30,000

## Defining Editions.

### **Editions Evening & Day Sales** **London, 9 June 2016**

Phillips defines the Editions category. Our June 2016 sales will present museum quality, original artist prints and multiples – inviting collectors to add the heavyweights of contemporary and modern art to their collections.

Visit our public viewing from 3 – 9 June at  
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Enquiries  
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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 \$200,000, 20% of the portion of the hammer price above \$200,000 up to and including \$3,000,000 and 12% of the portion of the hammer price above \$3,000,000. 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](http://www.phillips.com) (the 'Privacy Policy') and available on request by emailing [dataprotection@phillips.com](mailto: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](mailto: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.

#### 17 Sales Tax

Unless the buyer has delivered a valid certificate evidencing exemption from tax, the buyer shall pay applicable New York, California, Colorado, Florida or Washington sales tax on any lot picked up or delivered anywhere in the states of New York, California, Colorado, Florida or Washington.

## 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.





Mimmo Rotella  
8 Sopra, 1960  
140.1 x 106 cm (55 1/8 x 41 3/4 in.)  
Estimate £300,000-500,000

## 20th Century & Contemporary Art.

**Evening & Day Auctions**  
**London, 27 & 28 June 2016**

We are proud to present our London 20th Century & Contemporary Art auctions, featuring this *Décollage* piece by icon of Italian Pop Art, Mimmo Rotella.

Visit our public viewing from 20 - 28 June at 30 Berkeley Square, London W1J 6EX or at [phillips.com](http://phillips.com)

Enquiries  
[contemporaryartlondon@phillips.com](mailto:contemporaryartlondon@phillips.com)

[phillips.com](http://phillips.com)

PHILLIPS



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# Sale Information

<b>Design Sale</b>	<b>Sale Department</b>	<b>Cataloguers</b>	<b>Client Accounting</b>
<b>Auction and Viewing Location</b> 450 Park Avenue New York 10022	<b>Worldwide Head</b> Alexander Payne +44 20 7318 4052	Kimberly Sørensen +1 212 940 1259 Marta De Roia +44 20 7318 4096	Sylvia Leitao +1 212 940 1231
<b>Auction</b> 9 June 2016 at 2pm	<b>Director, New York</b> Alex Heminway +1 212 940 1268	<b>Administrator</b> Jillian Pffifferling +1 212 940 1268	<b>Buyer Accounts</b> Ritu Kishore +1 212 940 1371 Darrell Thompson +1 212 940 1338
<b>Viewing</b> 3 – 8 June Monday – Saturday 10am – 6pm Sunday 12pm – 6pm	<b>International Business Manager</b> Adam Clay +44 20 7318 4048	<b>Administrator, Executive Assistant to Worldwide Head of Design</b> Lisa Stevenson +44 20 7901 7926	<b>Seller Accounts</b> Carolina Swan +1 212 940 1253
<b>Sale Designation</b> When sending in written bids or making enquiries please refer to this sale as NY050116 or Design.	<b>Senior International Specialist</b> Domenico Raimondo +44 20 7318 4016	<b>Senior Property Manager</b> Oliver Gottschalk +44 20 7318 4033	<b>Client Services</b> 450 Park Avenue +1 212 940 1200
<b>Absentee and Telephone Bids</b> tel +1 212 940 1228 fax +1 212 924 1749 bidsnewyork@phillips.com	<b>Senior Specialist</b> Meaghan Roddy +1 212 940 1266	<b>Property Manager</b> Robert Peterson +1 212 940 1286	<b>Shipping</b> Carol Mangan +1 212 940 1320 Sara Polefka +1 212 940 1373 Eli Show +1 212 940 1372
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<b>Front cover</b> Jean Royère, “Ours Polaire” sofa, 1950s, lot 9 <b>Back cover</b> Max Ingrand, Rare table lamp, circa 1963, lot 136			



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