

Design  
New York, 6 June 2017



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## I. **Gino Sarfatti** 1912-1985

*Floor lamp, model no. 1034, 1945-1951*

Brass, painted aluminum, marble.

83 in. (210.8 cm) high

Manufactured by Arteluce, Milan, Italy. Base stamped *ARTELUCE/MADE IN ITALY*. Interior of one shade with decal label printed *AL/MILANO/ARTELUCE*.

### **Estimate**

\$15,000-20,000

### **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 an East Coast Collection

## 2. Piero Fornasetti 1913-1988

*Pair of "Farfalle" side tables, 1970s*

Painted and transfer-printed wood, painted brass, brass.

Each: 20½ in. (52.1 cm) high, 29½ in. (74.9 cm) diameter

Underside of one table with label printed with logo,  
cleaning instructions, and *FORNASETTI - MILANO/  
MADE IN ITALY*.

### Estimate

\$5,000-7,000

### Provenance

Collection of the artist

Thence by descent

Christie's, Los Angeles, "Important Design: The Life of  
Piero Fornasetti," May 16, 1998, lots 90 and 91

Private collection, acquired from the above

Sotheby's, New York, "Important 20th Century Design,"  
December 17, 2014, lot 406

Acquired from the above by the present owner





### 3. Giuseppe Ostuni

*Set of four adjustable table lamps, 1950s*  
Brass, painted aluminum, plastic.  
Each: 8½ x 5½ x 11 in. (21.6 x 14 x 27.9 cm)  
Manufactured by Oluce, Milan, Italy.

**Estimate**

\$3,000-5,000

**Provenance**

Private collection, Rimini

**Literature**

Alexander Koch, *Modern Lighting of the '50s*,  
Stuttgart, 2012, p. 30





#### 4. Gio Ponti 1891-1979

*Rare coffee table, circa 1965*  
Mirrored glass, brass, painted steel.  
16 $\frac{3}{8}$  in. (41.6 cm) high, 49 $\frac{1}{2}$  in. (125.7 cm) diameter  
Together with a certificate of authenticity from the  
Gio Ponti Archives.

##### Estimate

\$18,000-24,000

##### Literature

"A Teheran una villa," *Domus*, no. 422, January  
1965, p. 18

Laura Falconi, *Gio Ponti: Interiors, Objects, Drawings*  
1920-1976, Milan, 2004, p. 192

Ugo La Pietra, ed., *Gio Ponti*, New York, 2009, p. 324

Gio Ponti designed the present model coffee table for Villa Namazee, Tehran (1957-1964), and went on to use the same design for several other projects. The grey mirrored glass tabletop was likely produced by Fontana Arte.



## 5. Gio Ponti 1891-1979

*Unique pair of armchairs, designed for Casa Ferruccio Asta, Milan, circa 1941*

Fabric, ash.

Each: 28 x 30½ x 31½ in. (71.1 x 77.5 x 80 cm)

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

### **Estimate**

\$12,000-18,000

### **Provenance**

Ferruccio Asta, via Bigli, Milan, circa 1941

Luciana Asta, Venice

Thence by descent

Acquired from the above by the present owner

Ferruccio Asta was an antiques dealer based in Venice who also maintained a gallery and residence in Milan beginning in 1941. The furnishings for his Venetian gallery and home were designed by Carlo Scarpa, while the furnishings for his Milan residence, including the present pair of armchairs, were designed by Gio Ponti. In 1942, Asta hosted an exhibition of furniture designed by Ponti which incorporated enamels by Paolo de Poli (*Stile*, May 1942, p. 20).





## 6. Gio Ponti and Piero Fornasetti

1891-1979, 1913-1988

Rare “Madrepore” dining table and set of four armchairs,  
circa 1950

Lithographic transfer-printed wood, painted wood,  
brass, glass, silk.

Table: 30¼ in. (76.8 cm) high, 40 in. (101.6 cm) diameter

Each chair: 34½ x 22 x 21½ in. (87.6 x 55.9 x 54.6 cm)

Table executed by Giordano Chiesa, Milan, Italy,  
chairs most likely manufactured by Figli di Amedeo  
Cassina, Meda, Italy. Underside of each chair with  
pencil inventory markings and incised XX, XXI, XIII,  
and XVIII respectively. One chair retains an original  
paper inventory label. Together with a certificate of  
authenticity from the Gio Ponti Archives.

### Estimate

\$120,000-180,000

### Provenance

Wright, Chicago, “Modernist 20th Century,” May 22,  
2005, lot 117

Private collection, Beverly Hills

Wright, Chicago, “Design,” March 27, 2014, lot 153

Acquired from the above by the present owner

### Literature

Meyric R. Rogers, *Italy at Work: Her Renaissance in  
Design Today*, Rome, 1950, p. 61 for the table

“Una sala da pranzo da guardare,” *Domus*, no. 253,  
December 1950, pp. 28-29 for the table

“Casa ‘di fantasia,’” *Domus*, no. 270, May 1952, pp. 29,  
35-36, 38 for the armchairs

Andrea Branzi and Michele De Lucchi, eds., *Il Design  
Italiano Degli Anni '50*, Milan, 1985, p. 110 for the table

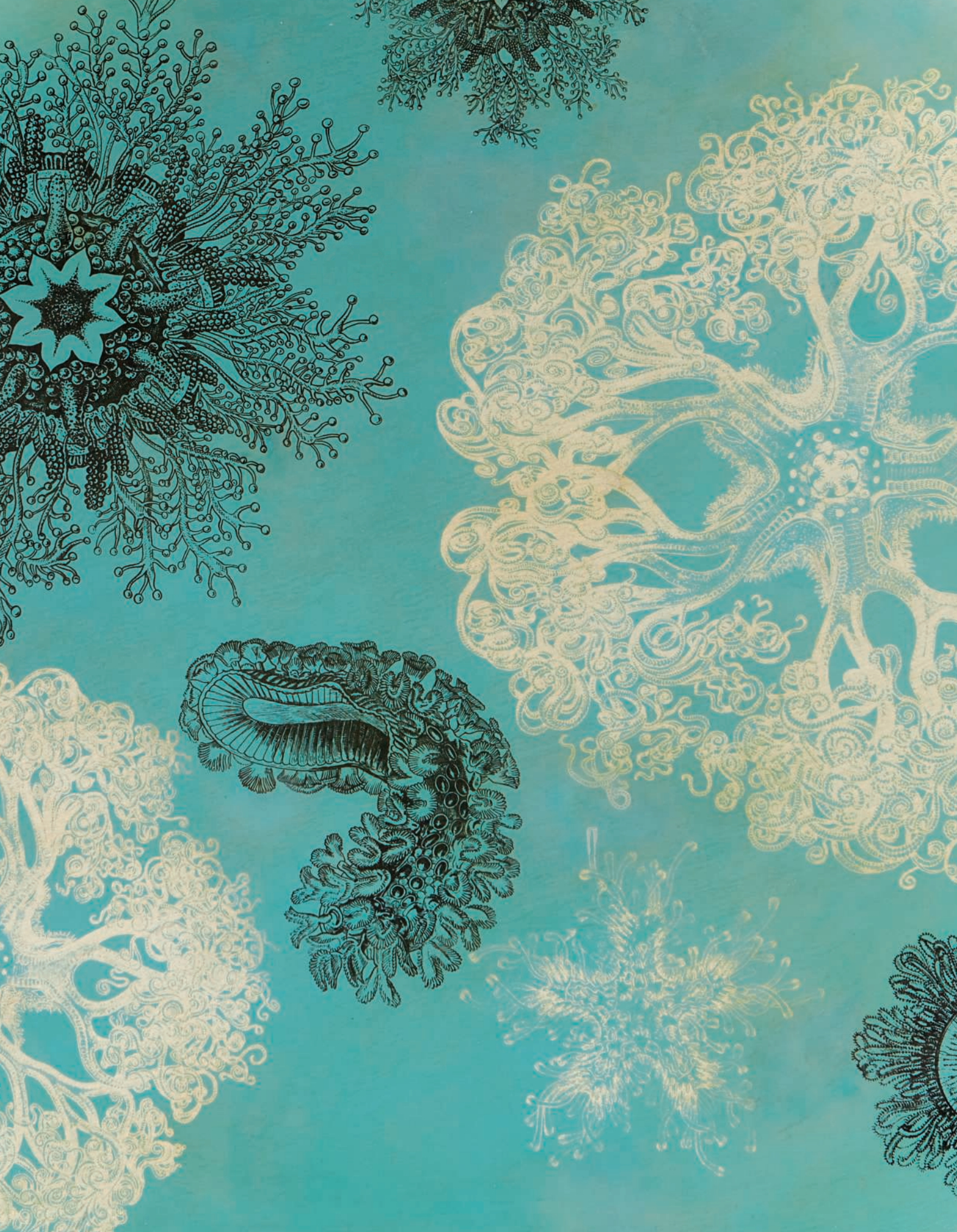
Patrick Mauriès, *Fornasetti Designer of Dreams*, London,  
1991, p. 265 for the table

Piero Fornasetti, Barnaba Fornasetti, Mariuccia Casadio,  
et. al., *Fornasetti: The Complete Universe*, New York,  
2010, pp. 386, 392-93 for the table, pp. 165, 412 for  
the armchairs

Perri Lee Roberts, *Modern Living: Gio Ponti and the  
Twentieth-century Aesthetics of Design*, exh. cat.,  
Georgia Museum of Art, Athens, 2017, pp. 89, 91









# Passion for Fornasetti

By Perri Lee Roberts

The architect Giò Ponti (1891–1979) first became aware of the work of the talented painter and designer Piero Fornasetti (1913–1988) at the Fifth Milan Triennial in 1933 and praised it in an article in the design magazine *Domus*. Besides mutual admiration, Ponti and Fornasetti shared a deep respect for Italy’s visual heritage, a passion for Renaissance and neoclassical motifs and architectural vocabulary, and a refined taste for decorative pattern and bright color. Late in his career, Ponti looked back upon his relationship with Fornasetti: “If it were worthwhile to chronicle my life as an architect a chapter (beginning in 1950) could be: ‘Passion for Fornasetti.’ What does Fornasetti give me? With his prodigious printing process . . . an effect of lightness and evocative magic.”<sup>1</sup> They began working together in 1940 on furniture for the Italian glass company Fontana Arte, but it was in the following decade that their symbiotic relationship truly blossomed. Together they created numerous exuberantly decorated interiors for private homes, offices, shops, and ships of the Italian *Finmare* cruise line, as well as many individual pieces of furniture, including desks, tables, chairs, bookshelves, and headboards.

Designed by Ponti, made by the master cabinetmaker, Giordano Chiesa, and decorated by Fornasetti, the rare “Madrepore” dining table and four armchairs are an outstanding example of their highly successful collaboration. The elegant proportions of the wood table, its slender, elongated legs, and brass sabots are characteristic features of Ponti’s furniture designs. Typical of Fornasetti’s decorative approach, he applied lithographic prints to the brightly painted surfaces of the furniture. In this instance, he scattered large black and white images of different varieties of stony coral (*madrepore* in Italian) over the top, sides, and legs of the table. Silhouetted against the deeply saturated turquoise background, the decoration brings to mind the coral reefs found in the coastal waters of

tropical islands. The wonderfully imaginative theme of the ensemble is further enhanced by the fact that the top of the table is concave and covered with glass, thereby creating the illusion of a tidal pool.

In the 1950s Ponti and Fornasetti collaborated on a great number of chairs, most of which were made by the family workshop of Figli di Amadeo Cassina in Meda, Italy.<sup>2</sup> The armchairs that accompany the “Madrepore” table feature a slanted backrest intended to increase the sitter’s comfort. Ponti introduced this distinctive design element around 1949 and later incorporated it into the design of his famous “Superleggera” chair. The original upholstery of the armchairs has not survived, but they have been recovered with a modern reproduction of the hand-printed fabric designed by Fornasetti, featuring coral motifs comparable to those decorating the surfaces of the table.

Marine themes first appeared in Fornasetti’s decorative repertoire in 1947, in his decorations for the first-class bar area of the *Conte Grande* cruise ship that incorporated ocean-floor scenes of fish, algae and coral reefs.<sup>3</sup> In the 1950s, Fornasetti employed images of fish, shells, coral, and algae for a half-dozen projects, including a rectangular table top, the back of a fireplace, and round wood and metal table tops.<sup>4</sup> One of the tables, “Fish, Seahorses, and Crayfish” (“Pesci, cavallucci, marini e astici”) was created as part of the dining room installation by Ponti and Fornasetti for “Italy at Work,” a landmark exhibition of design and craft which traveled to twelve museums across the United States from 1950 to 1953.<sup>5</sup>

*Perri Lee Roberts is the curator of “Modern Living: Giò Ponti and the 20th-Century Aesthetics of Design,” Georgia Museum of Art, University of Georgia, June 10–September 17, 2017.*

1. Giò Ponti, “Una casa di fantasia,” *Domus* 270 (1952), quoted in Laura Licitra Ponti, *Giò Ponti: The Complete Work, 1923–1978* (Boston: The MIT Press, 1990), p. 274.

2. For photographs of chairs by Ponti and Fornasetti from the 1950s, see Piero Fornasetti, Barnaba Fornasetti, Mariuccia Casadio, et al, *Fornasetti: The Complete Universe* (New York: Rizzoli, 2010), p. 412, figs. 264–67, 271.

3. For a photograph of the decoration, see Fornasetti, Fornasetti, Casadio, et al, p. 184, fig. 94.

4. For photographs of the rectangular table-top and fireplace, see Patrick Mauriès, *Fornasetti: Designer of Dreams* (London:

Thames and Hudson, 1991), pp. 264–65; for the other round tables, see Fornasetti, Fornasetti, Casadio, et al, pp. 386, figs. 150, 153–56; pp. 392–93, figs. 190–193. A “Madrepore” table and four armchairs is today in the collection of the Carnegie Museum of Art, Pittsburgh (2010.49.1–5). The color scheme and decoration of the table and chairs are identical to that of the set for sale, however the black and white pattern of the coral decoration on the table-tops is reversed; whereas in the former, the largest coral is white, on the Carnegie table it is black.

5. For photographs of the table and chairs, see Fornasetti, Fornasetti, Casadio, et al, pp. 392–93, figs. 192–93.





## 7. Max Ingrand 1908-1969

*Pair of "Micro" wall lights, model no. 2093, 1960s*

Glass, brass.

Each: 8 x 4½ x 5¾ in. (20.3 x 11.4 x 14.6 cm)

Manufactured by Fontana Arte, Milan, Italy.

### Estimate

\$5,000-7,000

### Literature

*Fontana Arte: Illuminazione*, sales catalogue, Milan, 1962, p. 62

Edoardo Paolo, "Specchi nell'arredamento," *Vitrum*, no. 151, September-October, 1965, pp. 45-46

Pierre-Emmanuel Martin-Vivier, *Max Ingrand, Du verre à la lumière*, Paris, 2009, p. 203



Property from the Collection of Betty Lee  
and Aaron Stern

**8. Max Ingrand** 1908-1969

*"Micro" floor lamp, model no. 2020, circa 1961*  
Brass, glass, painted metal, painted steel.  
67¼ in. (170.8 cm) high  
Manufactured by Fontana Arte, Milan, Italy.

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

**Literature**  
Pierre-Emmanuel Martin-Vivier, *Max Ingrand, Du verre à la lumière*, Paris, 2009, p. 212  
Franco Deboni, *Fontana Arte: Gio Ponti, Pietro Chiesa, Max Ingrand*, Turin, 2012, fig. 388



Property from a Private Collection, United Kingdom

**9. Jean Prouvé** 1901-1984

*Cabinet, model no. 152, circa 1952*

Painted steel, aluminum, oak, oak-veneered wood,  
oak-veneered plywood.

39 $\frac{1}{8}$  x 62 $\frac{5}{8}$  x 17 $\frac{5}{8}$  in. (99.4 x 159.1 x 44.8 cm)

Manufactured by Les Ateliers Jean Prouvé and  
editioned by Steph Simon, France.

**Estimate**

\$100,000-150,000

**Provenance**

Galerie Jousse Seguin, Paris

Acquired from the above by the present owner,  
circa 2000

**Literature**

Peter Sulzer, *Jean Prouvé: Œuvre complète /*  
*Complete Works, Volume 3: 1944-1954*, Basel, 2005,  
p. 173 for a Steph Simon prospectus





**10. Serge Mouille** 1922-1988

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

Painted aluminum, painted steel, brass.

62½ in. (158.8 cm) high

Manufactured by Atelier Serge Mouille, Paris, France.

**Estimate**

\$10,000-15,000

**Provenance**

DeLorenzo 1950, New York, circa 1985

Acquired from the above by the present owner,  
circa 1989

**Literature**

Madeleine Fuchs, "Les chemins d'un créateur de formes  
d'aujourd'hui: Serge Mouille," *Le décor d'aujourd'hui*,  
no. 85, 1954, p. 160

Alan and Christine Counord and Anthony DeLorenzo,  
*Two Master Metalworkers/Deux Maîtres du Métal:*  
*Jean Prouvé, Serge Mouille*, New York, 1985, pp. 111,  
122-23, 130, 133

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



## II. Jean Prouvé 1901-1984

*Table*, circa 1943

Painted steel, marble.

29¼ x 63 x 31½ in. (74.3 x 160 x 80 cm)

Manufactured by Les Ateliers Jean Prouvé, France.

### **Estimate**

\$15,000-20,000

### **Provenance**

Michael Boyd, California

Acquired from the above by the present owner

### **Literature**

Peter Sulzer, *Jean Prouvé: Œuvre complète / Complete Works, Volume 2: 1934-1944*, Basel, 2000, p. 302 for a technical drawing







Property from a Private Collection, United States

**12. Mathieu Matégot** 1910-2001

*Wall-mounted "Démon" shelf, circa 1954*

Painted steel, oak.

56 7/8 x 63 x 10 in. (144.5 x 160 x 25.4 cm)

Manufactured by Atelier Matégot, France.

**Estimate**

\$12,000-18,000

**Provenance**

Wright, Chicago, "Design," October 17, 2013, lot 362

Acquired from the above by the present owner

**Literature**

Michel Dufet, "Le Salon des Arts Ménagers doit se développer normalement," *Le décor d'aujourd'hui*, no. 86, 1954, p. 170 for a similar example

Philippe Jousse and Caroline Mondineu, *Mathieu Matégot*, Paris, 2003, pp. 187-89, 229 for similar examples

**13. Charlotte Perriand** 1903-1999

*Pair of low tripod stools, 1950s*  
Walnut.  
Each: 10½ in. (26.7 cm) high, 12½ in.  
(31.8 cm) diameter

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

**Provenance**  
Pierre Bergé & Associés, Paris, "Arts  
Décoratifs et Design des XXe et XXI Siècles,"  
June 25, 2014, lot 25  
Acquired from the above by the  
present owner

**Literature**  
Jacques Barsac, *Charlotte Perriand:*  
*Complete Works Volume 2, 1940-1955*, Paris,  
2015, pp. 443-45, 467-68, 473, 475, 515



Property from the Collection of  
Susie Tompkins Buell

**14. Charlotte Perriand** 1903-1999

*Pair of tripod stools, designed circa 1947*  
Oak.  
Each: 16⅞ in. (41 cm) high, 12⅞ in.  
(32.7 cm) diameter  
Retailed by Galerie Sentou, Paris, France.  
Underside of each branded with *SENTOU/  
GALERIE/PARIS*.

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

**Provenance**  
Galerie Sentou, Paris

**Literature**  
Françoise Choay, "L'Œil de l'architecte vous  
montre le Pavillon du Brésil que Le Corbusier  
vient d'achever à la Cité Universitaire de  
Paris," *L'Œil*, no. 57, September 1959, p. 58,  
for a similar example





## 15. Jean Prouvé 1901-1984

*Sun shutter*, 1964

Aluminum, painted wood.

107 x 70 x 4½ in. (271.8 x 177.8 x 11.4 cm)

Manufactured by Les Ateliers Jean Prouvé, France.

### Estimate

\$25,000-35,000

### Provenance

Cameroon

### Literature

Peter Sulzer, *Jean Prouvé: Œuvre complète / Complete Works, Volume 4: 1954-1984*, Basel, 2005, pp. 180-81

Galerie Patrick Seguin, *Jean Prouvé, Volume 2*, Paris, 2007, pp. 522-23

Galerie Patrick Seguin, *Jean Prouvé, Volume 2*, Paris, 2017, 226-29



**The present model, Cameroon, 1964.**

© Centre Georges Pompidou, Paris,  
Bibliothèque Kandinsky, fonds Jean  
Prouvé © 2017 Artist Rights Society  
(ARS), New York/ADAGP, Paris



**16. Charlotte Perriand** 1903-1999

*Bench with drawer, from Cité Cansado, Cansado, Mauritania, 1958*

Pine, oak-veneered wood, laminate-covered wood, painted wood, painted steel, fabric.  
24¾ x 102½ x 27½ in. (62.9 x 260.4 x 69.9 cm)  
Editioned by Galerie Steph Simon, Paris, France.

**Estimate**

\$18,000-28,000

**Provenance**

Cité Cansado, Cansado, Mauritania





Property from a Private Collection, London

**17. Jean Prouvé** 1901-1984

*Two "Semi-metal" chairs, model no. 305, 1950-1969*

Painted steel, oak-veneered plywood, rubber.

Each approximately: 32 x 16¼ x 18 in. (81.3 x 41.3 x 45.7 cm)

Manufactured by Les Ateliers Jean Prouvé, France.

**Estimate**

\$22,000-28,000

**Literature**

Peter Sulzer, *Jean Prouvé: Œuvre complète / Complete Works, Volume 3: 1944-1954*, Basel, 2005, pp. 208-11, 268, for images and technical drawings

Galerie Patrick Seguin, *Jean Prouvé, Volume 2*, Paris, 2007, pp. 234, 266-69 for images and a technical drawing



## 18. Jean Royère 1902-1981

"Quille" table, circa 1950

Painted wood.

29¼ x 37⅞ x 37⅞ in. (74.3 x 96.2 x 95.6 cm)

### Estimate

\$20,000-30,000

### Provenance

Mr. Fernandini, Ancón, Lima

### Literature

Claudine Chareyron, "La décoration française au Liban, trois installations à Beyrouth," *Mobilier et Décoration*, 1960, p. 3

Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère, Volume 1*, Paris, 2012, p. 188

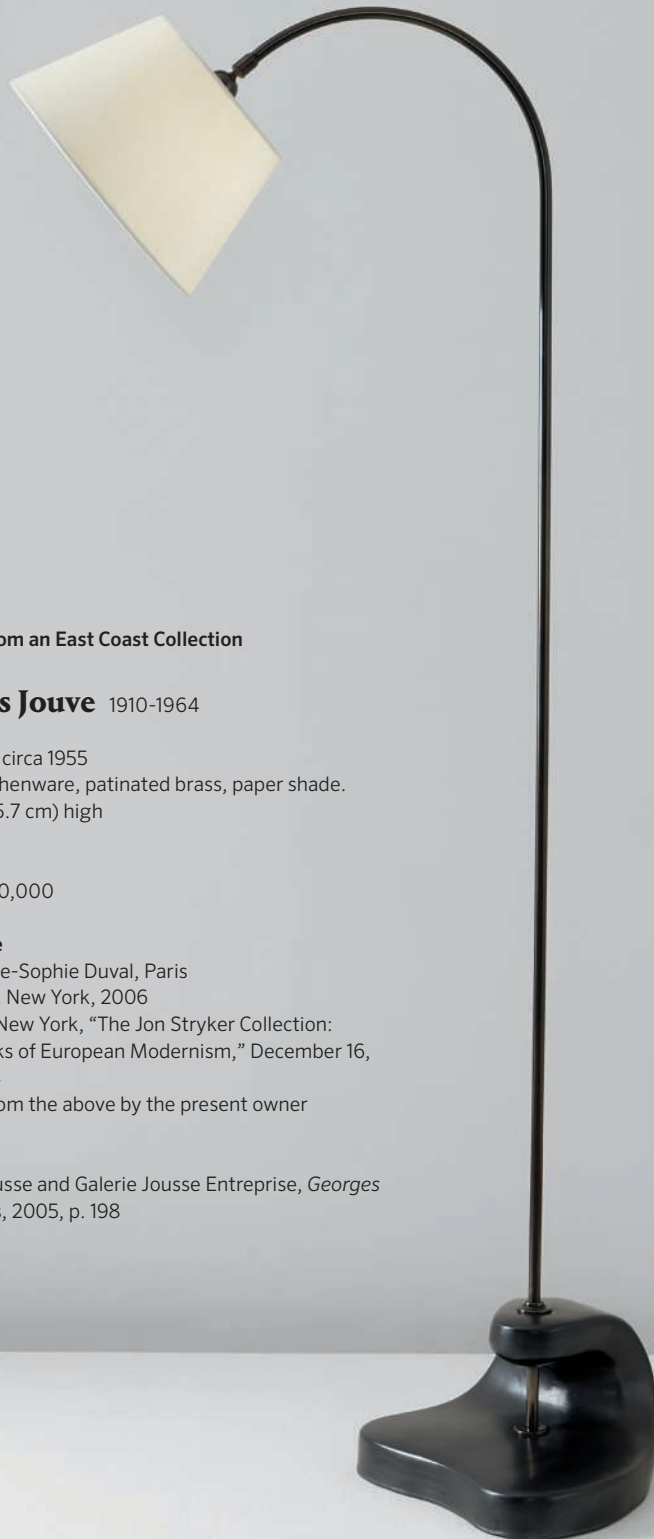
Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère, Volume 2*, Paris, 2012, p. 68, pp. 218-19 for technical drawings



Terrace of the Fernandini Residence.

© Galerie Jacques Lacoste & Galerie Patrick Seguin, Paris





Property from an East Coast Collection

**19. Georges Jouve** 1910-1964

*Floor lamp, circa 1955*

Glazed earthenware, patinated brass, paper shade.  
65¼ in. (165.7 cm) high

**Estimate**

\$30,000-40,000

**Provenance**

Galerie Anne-Sophie Duval, Paris

Jon Stryker, New York, 2006

Sotheby's, New York, "The Jon Stryker Collection:  
Masterworks of European Modernism," December 16,  
2014, lot 44

Acquired from the above by the present owner

**Literature**

Philippe Jousse and Galerie Jousse Entreprise, *Georges  
Jouve*, Paris, 2005, p. 198



Property from the Collection of Susie Tompkins Buell

**20. Jean Royère** 1902-1981

*Pair of low "Œuf" chairs, 1950s*

Beech, sycamore, fabric.

Each: 25¾ x 24¼ x 28 in. (65.4 x 61.6 x 71.1 cm)

Underside of one chair with plastic label printed

*JEAN ROYÈRE.*

**Estimate**

\$150,000-200,000

**Provenance**

Galerie Jousse Seguin, Paris

Acquired from the above by the present owner, 1989

**Literature**

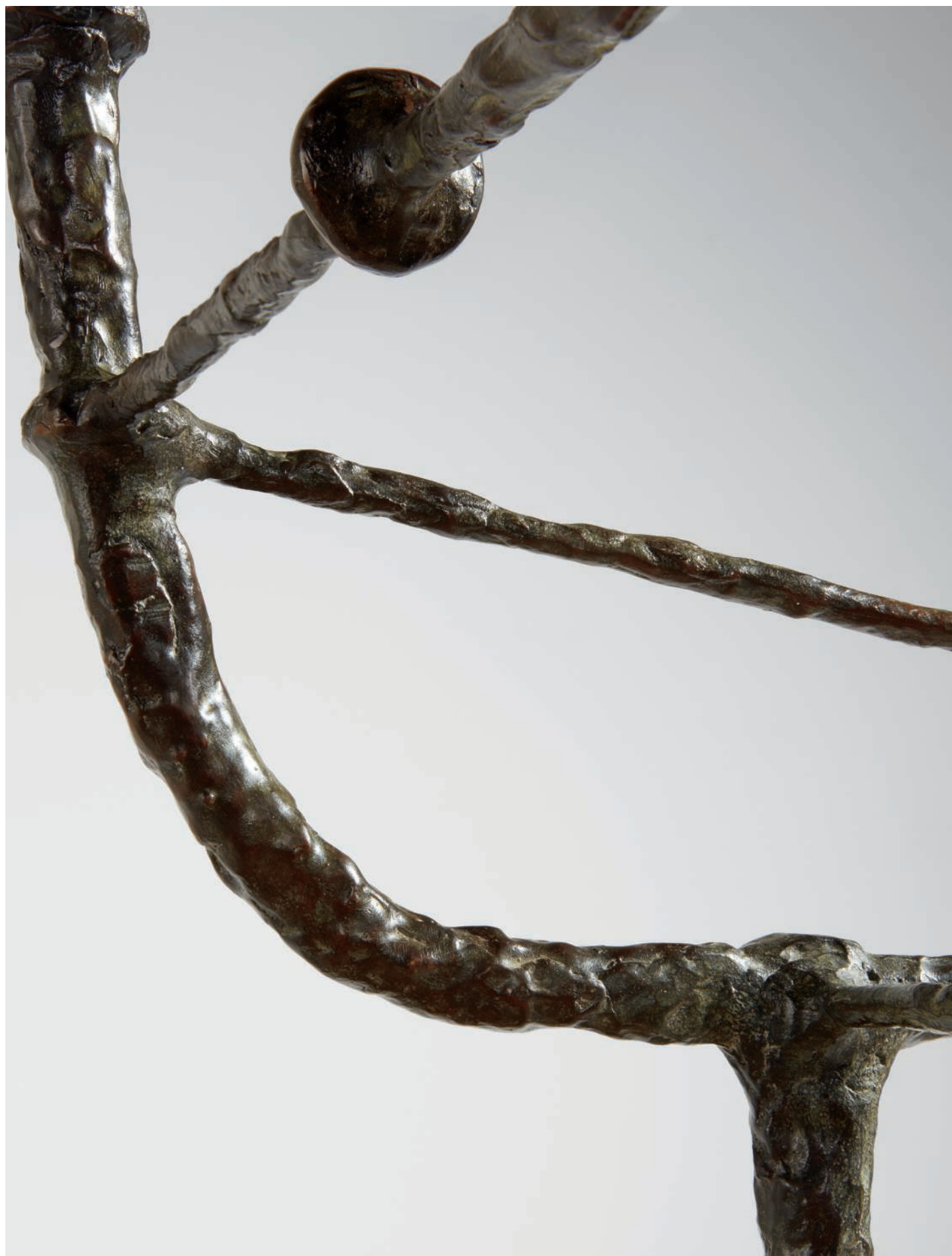
"Il y avait aussi des chambres," *Le décor d'aujourd'hui*,  
no. 86, 1954, p. 187

René Chavance, "Les aménagements nouveaux de Jean  
Royère et les réflexions qu'ils inspirent," *Mobilier et  
Décoration*, no. 8, 1956, p. 11

*Jean Royère: Décorateur à Paris*, exh. cat., Musée des  
Arts Décoratifs, Paris, 1999, pp. 72, 164

Pierre-Emmanuel Martin-Vivier, *Jean Royère*, Paris,  
2002, pp. 186, 243, 259







Property of a Gentleman

**21. Diego Giacometti** 1902-1985

*Table berceau, première version*, designed circa 1963

Patinated bronze, glass.

15½ x 49½ x 17 in. (39.4 x 125.7 x 43.2 cm)

Underside of two feet impressed A\D.

**Estimate**

\$100,000-150,000

**Provenance**

Acquired directly from the artist by Marcel

Gimond, France

DeLorenzo Gallery, New York, 2000

**Literature**

Michel Butor, *Diego Giacometti*, Paris, 1985, p. 143

Daniel Marchesseau, *Diego Giacometti*, Paris,  
1986, p. 67



Property from a Private Collection

## 22. Jean Royère 1902-1981

"Relax" sofa and pair of armchairs, circa 1950

Fabric, painted oak.

Sofa: 39½ x 73¼ x 39½ in. (100.3 x 186.1 x 100.6 cm)

Each armchair: 39⅞ x 33¾ x 37 in. (101.3 x 85.7 x 94 cm)

### Estimate

\$100,000-150,000

### Provenance

Galerie Downtown François Laffanour, Paris

Acquired from the above by the present owner, 1996

### Literature

René Chavance, "Jean Royère ou bon sens et fantaisie,"  
*Mobilier et Décoration*, October 1949, p. 3

*Jean Royère*, exh. cat., Galerie Jacques Lacoste, Paris,  
1999, pp. 40, 91 for the sofa p. 94 for the chair

*Jean Royère: Décorateur à Paris*, exh. cat., Musée des  
Arts Décoratifs, Paris, 1999, pp. 16, 33, 59 for the chair  
Jacques Ouais, Catherine, and Stéphane de Beyrie, *Jean  
Royère*, New York, 2000, pp. 70-72 for the chair  
Pierre-Emmanuel Martin-Vivier, *Jean Royère*, Paris,  
2002, p. 233 for a drawing

Galerie Jacques Lacoste and Galerie Patrick Seguin,  
*Jean Royère, Volume 1*, Paris, 2012, p. 78 for the chair,  
pp. 162-63 for a drawing









**23. Claude Lalanne** b. 1925

*Unique picture frame, 1987*

Patinated bronze, copper.

8 $\frac{5}{8}$  x 8 $\frac{7}{8}$  x 3 $\frac{7}{8}$  in. (21.9 x 22.5 x 9.8 cm)

Reverse impressed with artist's initials *CL* twice,  
*LALANNE* thrice and 8 / 8 / 87.

**Estimate**

\$8,000-10,000

**Provenance**

Acquired directly from the artist

**24. Jean Royère** 1902-1981

*Pair of low tables, circa 1955*

Mahogany.

Each: 17¾ x 34¾ x 17½ in. (45.1 x 88.3 x 44.5 cm)

**Estimate**

\$12,000-18,000

**Provenance**

Maury Hotel, Lima



**25. Jean Royère** 1902-1981

*Rare armchair*, circa 1951

Mahogany, goat hide.

30¼ x 25½ x 28½ in. (76.8 x 64.8 x 72.4 cm)

**Estimate**

\$70,000-90,000

**Provenance**

Private commission, Beirut, circa 1950

Acquired from the above by the present owner, 1999

**Literature**

Renée Moutard-Uldry, "Les ensembles mobiliers au pavillon des artistes décorateurs," *Art et Décoration*, no. 9, 1937, p. 280 for a similar example

"Les artistes décorateurs à l'Exposition Internationale de Paris," *Le décor d'aujourd'hui*, no. 24, August-September, 1937, p. 31 for a similar example

"La fourrure dans le décor d'aujourd'hui," *Le décor d'aujourd'hui*, no. 47, 1948, p. 29 for a similar example  
Pierre-Emmanuel Martin-Vivier, *Jean Royère*, Paris, 2002, p. 86 from a similar example

Jean Royère exhibited a very similar model armchair for his "Coin de repos pour l'hiver," at the pavillon des artistes décorateurs, Exposition Internationale, Paris, 1937.







**26. Jean Besnard** 1889-1958

*Table lamp, circa 1932*

Glazed ceramic.

11¾ in. (29.8 cm) high, 8½ in. (21.6 cm) diameter

Base incised with *Jean Besnard*. Together with a certificate of authenticity from Anne Lajoix.

**Estimate**

\$10,000-15,000

**Literature**

René-Jean, "Jean Besnard, Potier et Céramiste," *Art et Décoration*, January 1932, p. 22 for a similar example

**27. Alexandre Noll** 1890-1970

*Side table*, circa 1950

Oak.

19 x 30 x 13 in. (48.3 x 76.2 x 33 cm)

Underside carved *ANoll*.

**Estimate**

\$20,000-30,000

**Provenance**

Dominique Noll, Paris

DeLorenzo 1950, New York

Acquired from the above by the present owner, 2000





Σ **28. Pierre Jeanneret** 1896-1967

*Administrative desk, model no. PJ-BU-07-A, and library chair, model no. PJ-SI-51-A, designed for administrative buildings and Punjab University Library, Chandigarh, circa 1960*

Teak, East Indian rosewood, cane.

Desk: 31 x 39¼ x 32½ in. (78.7 x 99.7 x 82.6 cm)

Chair: 31 x 18 x 19¾ in. (78.7 x 45.7 x 49.2 cm)

**Estimate**

\$25,000-35,000

**Provenance**

Chandigarh, India

**Literature**

Eric Touchaleaume and Gerald Moreau, *Le Corbusier, Pierre Jeanneret, The Indian Adventure: Design - Art - Architecture*, Paris, 2010, p. 574 for the desk, pp. 111-12, 368, 372, 374, 569 for the chair

Galerie Patrick Seguin, *Le Corbusier, Pierre Jeanneret: Chandigarh, India*, Paris, 2014, pp., pp. pp. 182-87, 219, 221, 283 for the chair





Property from the Collection of Susie Tompkins Buell

**29. Serge Mouille** 1922-1988

*Three-armed adjustable ceiling light with  
"Casquette" shades, designed 1958*

Painted aluminum, painted steel, brass.

As shown: 25¾ in. (65.4 cm) drop, approximately 69  
½ in. (176.5 cm) diameter

Manufactured by Atelier Serge Mouille, Paris, France.

**Estimate**

\$30,000-40,000

**Provenance**

DeLorenzo 1950, New York, circa 1985

Acquired from the above by the present owner,  
January 1989

**Literature**

Alan and Christine Counord and Anthony DeLorenzo,  
*Two Master Metalworkers/Deux Maîtres du Métal:*  
*Jean Prouvé, Serge Mouille*, New York, 1985,  
pp. 111, 132

Pierre Émile Pralus, *Serge Mouille: A French classic,  
un classique français*, Saint Cyr au Mont d'Or, 2006,  
pp. 66, 116, 194-95, 197







Property from a Private Collection

### 30. **Pierre Barbe** 1900-2004

*Wall-mounted coat hanger, from the Villa Cavrois, Croix, France, circa 1947*

Painted wood, chromium-plated metal.  
11 x 100½ x 7¼ in. (27.9 x 255.3 x 18.4 cm)

#### **Estimate**

\$8,000-12,000

#### **Provenance**

Paul and Lucie Cavrois, Croix

Galerie 54, Paris

Private collection

Christie's, New York, "Important 20th Century Decorative Arts," December 9, 2003, lot 176

Acquired from the above by the present owner

Although the Villa Cavrois was originally designed by Robert Mallet-Stevens between 1929 and 1932, the architect Pierre Barbe re-configured the house between 1947 and 1959 following its occupation by German troops during World War II. Barbe's interventions took several forms: he carried out restorations to the building; restored and in some cases significantly altered furniture designed by Mallet-Stevens for the villa; and he added new furnishings which departed, aesthetically, from the pre-existing designs by Mallet-Stevens. The present coat hanger falls into this third category, as documented in the Archives Pierre Barbe held by the Institut Français d'Architecture.

Property of an American Collector

**31. Jean Prouvé** 1901-1984

"S.A.M." dining table, model no. TS 11, circa 1947  
Oak, painted steel.  
28 x 78½ x 34½ in. (71.1 x 199.4 x 87.6 cm)  
Manufactured by Les Ateliers Jean Prouvé, France.

**Estimate**

\$25,000-35,000

**Provenance**

Alan Koppel Gallery, Chicago  
Acquired from the above by the present owner,  
circa 2005

**Literature**

Peter Sulzer, *Jean Prouvé: Œuvre Complète/Complete Works, Volume 2: 1934-1944*, Basel, 2000, p. 283  
Galerie Patrick Seguin and Sonnabend Gallery, *Jean Prouvé, Volume 2*, Paris and New York, 2007, pp. 251, 405, 437-38, 441



**32. Pierre Jeanneret** 1896-1967

*Folding Screen, model no. PJ-DIVERS-01-A, designed for the Secretariat, the Assembly, and the Punjab University administrative buildings, Chandigarh, 1957-1958*

Teak, hemp canvas.

Fully extended: 65¼ x 65½ x 1½ in. (165.7 x 166.4 x 3.8 cm)

**Estimate**

\$10,000-15,000

**Provenance**

Chandigarh, India

**Literature**

Eric Touchaleaume and Gerald Moreau, *Le Corbusier, Pierre Jeanneret, The Indian Adventure: Design - Art - Architecture*, Paris, 2010, pp. 248, 597  
Galerie Patrick Seguin, *Le Corbusier, Pierre Jeanneret: Chandigarh, India*, Paris, 2014, pp. 136, 289

**33. Pierre Jeanneret** 1896-1967

*"Office" armchair, model no. PJ-SI-28-A, designed for the Architects' Office, Secrétariat, and administrative buildings, Chandigarh, 1955-1956*

Teak, cane.

30 x 20¼ x 23½ in. (76.2 x 51.4 x 59.7 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, pp. 191, 343, 364-65, 562  
Galerie Patrick Seguin, *Le Corbusier, Pierre Jeanneret: Chandigarh, India*, Paris, 2014, pp. 153-54, 164, 166, 168-73, 236, 246, 253, 256, 283





### 34. Jean Prouvé 1901-1984

*Two pairs of lecture-hall chairs, designed for the Faculté de Lettres, Université de Besançon, 1953*  
Painted steel, oak, vinyl.

Each: 33 x 45½ x 20½ in. (83.8 x 115.6 x 52.1 cm)  
Manufactured by Les Ateliers Jean Prouvé and  
editioned by Steph Simon, France.

#### Estimate

\$25,000-35,000

#### Provenance

Faculté de Lettres, Université de Besançon

#### Literature

Galleries Jousse Seguin and Galerie Enrico Navarra,  
*Jean Prouvé*, Paris, 1998, pp. 62-63 for images and a  
Steph Simon prospectus  
Peter Sulzer, *Jean Prouvé: Œuvre complète / Complete  
Works, Volume 3: 1944-1954*, Basel, 2005, p. 252  
Galerie Patrick Seguin, *Jean Prouvé, Volume 2*, Paris,  
2007, pp. 379, 398-99  
Galerie Patrick Seguin, *Jean Prouvé, Volume 1*, Paris,  
2017, pp. 240-41, 247



### 35. Jean Prouvé 1901-1984

*"Cité" desk, model no. 500, designed for the Bourse Maritime, Paris, 1953*  
Oak, painted steel.  
28¼ x 59 x 20¾ in. (71.8 x 149.9 x 52.7 cm)  
Manufactured by Les Ateliers Jean Prouvé, France.

#### Estimate

\$12,000-18,000

#### Provenance

Bourse Maritime, Paris

#### Literature

Peter Sulzer, *Jean Prouvé: Œuvre complète / Complete Works, Volume 3: 1944-1954*, Basel, 2005, p. 232  
Galerie Patrick Seguin, *Jean Prouvé, Volume 2*, Paris, 2007, pp. 404, 412-13  
Galerie Patrick Seguin, *Jean Prouvé, Volume 1*, Paris, 2017, p. 181



### 36. Charlotte Perriand 1903-1999

*Table, from Cité Cansado, Cansado, Mauritania, 1958*  
Laminate-covered wood, painted steel, rubber.  
27½ x 55 x 31½ in. (69.9 x 139.7 x 80 cm)  
Editioned by Galerie Steph Simon, Paris, France.

#### Estimate

\$8,000-12,000

#### Provenance

Cité Cansado, Cansado, Mauritania

#### Literature

Françoise Choay, "L'Œil de l'architecte vous montre le Pavillon du Brésil que Le Corbusier vient d'achever à la Cité Universitaire de Paris," *L'Œil*, no. 57, September 1959, pp. 58-59 for similar examples  
Jacques Barsac, *Charlotte Perriand Un art d'habiter 1903-1959*, Paris, 2005, p. 469 for a similar example



### 37. Jean Prouvé 1901-1984

*Sun shutter, from the Union Aéromaritime de Transport (UAT), Conakry, Guinea, 1957*

Aluminum, steel.

105 x 130 x 6 in. (266.7 x 330.2 x 15.2 cm)

Manufactured by Les Ateliers Jean Prouvé, France.

One panel impressed *COUVERTURE-ALUFRA*.

#### Estimate

\$40,000-60,000

#### Provenance

Union Aéromaritime de Transport, Conakry, Guinea

Galerie Patrick Seguin, Paris

#### Literature

Peter Sulzer, *Jean Prouvé: Œuvre complète / Complete Works, Volume 3: 1944-1954*, Basel, 2005, p. 297

Galerie Patrick Seguin, *Jean Prouvé, Volume 2*, Paris, 2007, pp. 520-21

Galerie Patrick Seguin, *Jean Prouvé, Volume 2*, Paris, 2017, pp. 218-21, 253, 273-74

Aluminum sun shutter, from  
UAT, Conakry, Guinea, 1957.  
© Archives LWD, Lagneau,  
Weill, Dimitrijevic, arch. © 2017  
Artist Rights Society (ARS),  
New York/ADAGP, Paris









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

*Three chairs, model no. PJ-SI-15-A, designed for the Himalayan Hostel cafeteria and private residences, Chandigarh, 1955-1960*

Teak, cane.

Each: 30¼ x 17 x 20¾ in. (76.8 x 43.2 x 52.7 cm)

#### **Estimate**

\$20,000-30,000

#### **Provenance**

Chandigarh, India

#### **Literature**

Eric Touchaleaume and Gerald Moreau, *Le Corbusier, Pierre Jeanneret, The Indian Adventure: Design - Art - Architecture*, Paris, 2010, p. 558

**39. Jean Prouvé** 1901-1984

*"Compas" cafeteria table, model no. 512, circa 1953*  
Painted steel, laminate-covered wood.  
27 x 45 x 30¾ in. (68.6 x 114.3 x 78.1 cm)  
Manufactured by Les Ateliers Jean Prouvé, France.

**Estimate**

\$28,000-32,000

**Provenance**

Private collection, Paris

**Literature**

Peter Sulzer, *Jean Prouvé: Œuvre complète / Complete Works, Volume 3: 1944-1954*, Basel, 2005, pp. 268-69 for images and a technical drawing

Galerie Patrick Seguin, *Jean Prouvé, Volume 2*, Paris, 2007, pp. 406, 430-35 for images and technical drawings

Galerie Patrick Seguin, *Jean Prouvé, Volume 1*, Paris, 2017, pp. 294, 298, 322



## 40. Jean Prouvé 1901-1984

*Coat rack, designed for Cité Technique, Cachan, circa 1955*

Painted steel, aluminum, oak, painted particle board.

59¼ x 83¼ x 22¾ in. (150.5 x 211.5 x 57.8 cm)

Manufactured by Les Ateliers Jean Prouvé, France.

Together with 12 metal coat hangers.

### Literature

Peter Sulzer, *Jean Prouvé: Œuvre Complète / Complete Works, Volume 4: 1954-1984*, Basel, 2005, mentioned p. 113

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

### Estimate

\$20,000-40,000

### Provenance

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





**41. Pierre Jeanneret** 1896-1967

*Collapsible single bed, model no. PJ-L-03-A, designed for the Punjab University student halls and other residences, Chandigarh, 1955-1956*  
Teak, hide, webbing.  
28¼ x 78½ x 36½ in. (71.8 x 199.4 x 92.7 cm)

**Estimate**  
\$20,000-30,000

**Provenance**  
Chandigarh, India

**Literature**  
Eric Touchaleaume and Gerald Moreau, *Le Corbusier, Pierre Jeanneret, The Indian Adventure: Design - Art - Architecture*, Paris, 2010, p. 590



**42. Pierre Jeanneret** 1896-1967

Set of four "Office" armchairs, model no. PJ-SI-28-A, designed for the Architects Office, Secrétariat, and administrative buildings, Chandigarh, 1955-1956  
Teak, cane.

Each: 29 $\frac{7}{8}$  x 32 $\frac{1}{8}$  x 22 in. (75.9 x 81.6 x 55.9 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. 191, 343, 364-65, 562  
Galerie Patrick Seguin, *Le Corbusier, Pierre Jeanneret: Chandigarh, India*, Paris, 2014, pp. 153-54, 164, 166, 168-73, 236, 246, 253, 256, 283



**43. Pierre Jeanneret** 1896-1967

*"Writing table for junior officers," model no. PJ-BU-14-A, from the Secrétariat and administrative buildings, Chandigarh, 1957-1958*

Teak, aluminum.

28 x 60¼ x 60 in. (71.1 x 153 x 152.4 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. 198-99, 576

Galerie Patrick Seguin, *Le Corbusier, Pierre Jeanneret: Chandigarh, India*, Paris, 2014, p. 288



#### 44. Jean Prouvé 1901-1984

"Semi-metal" chair, model no. 306, circa 1952  
Painted steel, synthetic leather-covered wood,  
aluminum, rubber.  
31¼ x 16½ x 20½ in. (79.4 x 41.9 x 52.1 cm)  
Manufactured by Les Ateliers Jean Prouvé, France.

**Estimate**

\$15,000-20,000

**Provenance**

Sotheby's, New York, "Important 20th-Century Design,"  
June 17, 2004, lot 92  
Jack Anderson, New York  
Acquired from the above by the present owner

**Literature**

Galerie Patrick Seguin, *Jean Prouvé, Volume 2*, Paris,  
2007, pp. 235, 267

Around 1952 Jean Prouvé introduced the present variant "Semi-metal" chair with padded seat and back for use in university dormitories and offices. The present example retains its original paint and synthetic leather upholstery.





**45. Jean Prouvé** 1901-1984

"Standard desk," model no. BS-7, circa 1950  
Painted steel, chromium-plated steel, oak, aluminum.  
28 $\frac{7}{8}$  x 64 $\frac{1}{8}$  x 33 $\frac{5}{8}$  in. (73.3 x 162.9 x 85.4 cm)  
Manufactured by Les Ateliers Jean Prouvé, France.

**Estimate**

\$35,000-55,000

**Provenance**

Collaborator of Jean Prouvé, Nancy  
Acquired from the above, 2016

**Literature**

Peter Sulzer, *Jean Prouvé: Œuvre complète / Complete Works, Volume 2: 1934-1944*, Basel, 2000, pp. 289-90 for a technical drawing and an image  
Galerie Patrick Seguin, *Jean Prouvé, Volume 1*, Paris, 2017, pp. 190-91





## 46. Jean Prouvé 1901-1984

*Door with portholes*, circa 1951

Aluminum, painted wood, steel, glass.

92¼ x 34½ x 1¾ in. (234.3 x 87.6 x 4.4 cm)

Manufactured by Les Ateliers Jean Prouvé, France.

Lock hardware impressed *TECNIC*.

### Estimate

\$80,000-100,000

### Provenance

Collaborator of Jean Prouvé, Nancy

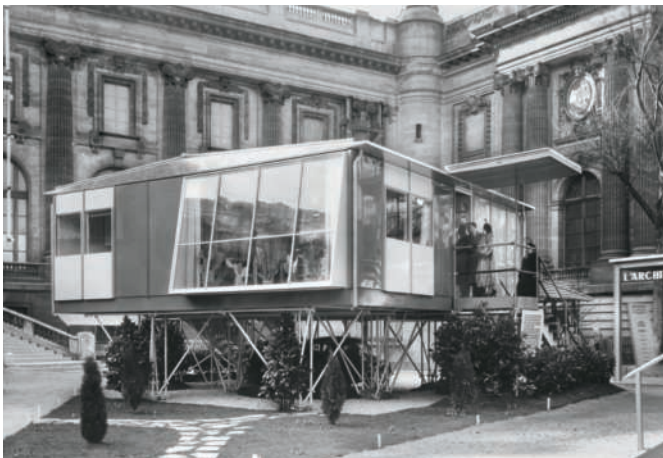
Galerie Patrick Seguin, Paris

### Literature

Peter Sulzer, *Jean Prouvé: Œuvre complète / Complete Works, Volume 3: 1944-1954*, Basel, 2005, p. 118

Galerie Patrick Seguin, *Jean Prouvé, Volume 2*, Paris, 2007, pp. 537-38

Galerie Patrick Seguin, *Jean Prouvé, Volume 2*, Paris, 2017, pp. 177, 179, 264, 279



**Métropole demountable house  
at Housing Exhibition, Salon  
des Arts Ménagers, Grand  
Palais, Paris, February 1950.**

© Centre Georges Pompidou,  
Paris, Bibiothèque Kandinsky,  
fonds Jean Prouvé © 2017 Artist  
Rights Society (ARS), New  
York/ADAGP, Paris

**47. Pierre Jeanneret** 1896-1967

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

Teak, cane, fabric.

Each: 29 x 20¾ x 28¾ in. (73.7 x 52.7 x 73 cm)

**Estimate**

\$38,000-48,000

**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. 342-43, 352-55, 375, 563  
Galerie Patrick Seguin, *Le Corbusier, Pierre Jeanneret: Chandigarh, India*, Paris, 2014, pp. 174-181, 246, 256, 283





**48. Pierre Jeanneret** 1896-1967

*Dining table, model no. PJ-TA-01-A, designed for the Post-Graduate Institute cafeteria and private residences, Chandigarh, 1960-1961*

Teak.

30¼ x 60 x 30 in. (76.8 x 152.4 x 76.2 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. 323, 330-31, 583

Galerie Patrick Seguin, *Le Corbusier, Pierre Jeanneret: Chandigarh, India*, Paris, 2014, pp. 232-35, 286



**49. Jean Royère** 1902-1981

*Mirror*, circa 1953  
Oak, mirrored glass.  
50¼ x 33½ x 3 in. (127.6 x 85.1 x 7.6 cm)

**Estimate**  
\$18,000-28,000

**Provenance**  
Private collection, Beirut  
Galerie Jacques Lacoste & Galerie Patrick Seguin, Paris

**50. Jean Royère** 1902-1981

*Console table*, circa 1953  
Oak-veneered wood.  
35½ x 68¾ x 18⅝ in. (90.2 x 174.6 x 47.3 cm)

**Estimate**  
\$50,000-70,000

**Provenance**  
Private collection, Beirut  
Galerie Jacques Lacoste & Galerie Patrick Seguin, Paris

**Literature**  
Pierre-Emmanuel Martin-Vivier, *Jean Royère*, Paris, 2002, p. 39 for a related sideboard



Courtesy of Galerie  
Jacques Lacoste & Galerie  
Patrick Seguin, Paris



**51. Jean Royère** 1902-1981

*Extendable dining table, circa 1953*

Oak.

Closed: 30½ x 88¼ x 45¼ in. (77.5 x 224.2 x 114.9 cm)

Fully extended: 128 in. (325.1 cm)

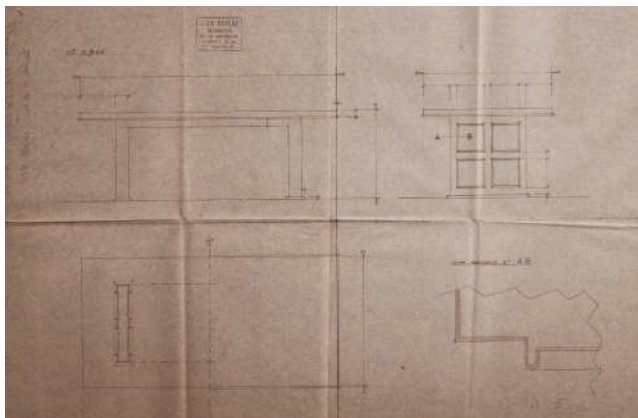
**Estimate**

\$80,000-140,000

**Provenance**

Private collection, Beirut

Galerie Jacques Lacoste & Galerie Patrick Seguin, Paris



**Sketch for the present  
model dining table.**  
Courtesy of Galerie  
Jacques Lacoste & Galerie  
Patrick Seguin, Paris





**52. Jean Royère** 1902-1981

*"Croisillon" daybed*, circa 1955

Oak-veneered wood, fabric.

31½ x 80½ x 39½ in. (80 x 204.5 x 100.3 cm)

**Estimate**

\$20,000-40,000

**Provenance**

Hotel, Lebanon, circa 1955

**Literature**

René Chavance, "Une visite à Jean Royère," *Mobilier et Décoration*, no. 1, January-February 1953, p. 11 for a similar example



Hotel, Lebanon, circa 1955.  
© Galerie Jacques Lacoste &  
Galerie Patrick Seguin, Paris





### 53. Jean Royère 1902-1981

*Armchair, circa 1953*  
Cane, fabric.  
29 x 23¼ x 30½ in. (73.7 x 59.1 x 77.5 cm)

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

**Provenance**  
Madame Devaux, France  
Acquired from the above by the present owner

**Literature**  
*Jean Royère, décorateur à Paris*, exh. cat., Musée des Arts Décoratifs, Paris, 1999, p. 119 for a gouache  
Pierre-Emmanuel Martin-Vivier, *Jean Royère*, Paris, 2002, p. 264 for a gouache, p. 309

**Salon des Arts  
Ménagers, Paris, 1951.**  
© Galerie Jacques  
Lacoste & Galerie  
Patrick Seguin, Paris



**54. Jean Royère** 1902-1981

*Wall-mounted "Trèfle" dressing table, circa 1950*  
Ash-veneered wood, fabric, mirrored glass, brass.  
28¾ x 71 x 15 in. (73 x 180.3 x 38.1 cm)

**Estimate**  
\$20,000-35,000

**Provenance**  
Private collection, Beirut







**55. Jean Royère** 1902-1981

*Set of three "Persane" three-armed wall lights, circa 1953*  
Painted steel, traces of gold leaf, paper shades.  
Each: 21 x 15 x 12 in. (53.3 x 38.1 x 30.5 cm)  
including shades

**Estimate**

\$15,000-20,000

**Provenance**

Private collection, Lyon

**Literature**

*Jean Royère, décorateur à Paris*, exh. cat., Musée des Arts Décoratifs, Paris, 1999, p. 72  
Pierre-Emmanuel Martin-Vivier, *Jean Royère*, Paris, 2002, p. 276

**56. Jean Royère** 1902-1981

*"Trèfle" low table, circa 1955*

Oak, oak-veneered wood.

18¼ x 23½ x 23½ in. (46.4 x 59.7 x 59.7 cm)

**Estimate**

\$28,000-32,000

**Provenance**

Private collection, Beirut

**Literature**

Galerie Jacques Lacoste and Galerie Patrick Seguin,  
*Jean Royère, Volume 1*, Paris, 2012, pp. 76, 260 for  
similar examples

Galerie Jacques Lacoste and Galerie Patrick Seguin,  
*Jean Royère, Volume 2*, Paris, 2012, p. 63 for a  
similar example







## Important Works by Pierre Chareau

For an all-too-brief period spanning approximately a dozen years, Pierre Chareau designed exquisite interiors for the progressive bourgeoisie of interwar Paris. Chareau and his wife Dollie belonged to this cultivated set, who were as forward-thinking in their taste for art, music, theater, and film as they were in their politics. Though best remembered for the Maison de Verre, the home and medical office he completed for Jean Dalsace and his wife Annie Bernheim Dalsace in Paris in 1932, Chareau's creative output extended to furniture, lighting, and even film sets. The marvelous Maison de Verre still stands, but no other original interiors survive. The few objects that remain (many having been scattered due to the circumstances of World War II) are the only artifacts left from this brilliant, yet short-lived career.

Beginning in 1923, Chareau belonged to the Société des Artistes Décorateurs, which also included Maurice Dufrène, René Herbst, and André Groult. Chareau distinguished himself from this cohort of extraordinary talent through his penchant for combining forged iron (executed by the ironsmith Louis Dalbet) with fine exotic woods, often

incorporating ingeniously devised moving parts, and always favoring flat, unadorned surfaces that highlighted the natural beauty of the wood. Although this was precious, hand-crafted furniture for distinguished clients, Chareau was also a modernist working in the same time and place as Le Corbusier, who declared that "A house is a machine for living in," a statement which certainly applies to the Maison de Verre. Chareau's avant-garde designs embodied Modernism, yet remained luxurious, tied to the high-quality, labor-intensive craftsmanship that had set French decorative arts apart since the eighteenth century.

To this end, Chareau incorporated tapestries designed by Jean Lurçat (likely executed by one of the storied French tapestry manufacturers such as Aubusson or Gobelins), as evidenced by the pair of chauffeuses offered in lot 58. Similarly, he enlisted fine cabinetmaking firms like Chanaux & Pelletier to execute his designs, such as the "Tulip" daybed (lot 57), which bears the firm's CP stamp. On the other hand, pieces such as the pair of tabourets (lot 61) bear the designer's own branded monogram.

Σ **57. Pierre Chareau** 1883-1950

"Tulip" daybed, model no. MP 102, circa 1923  
Rosewood, rosewood-veneered wood, fabric.  
24¼ x 81¼ x 33⅞ in. (61.6 x 206.4 x 86 cm)  
Fabric designed by Hélène Henry, Paris, France.  
Produced by Chanaux & Pelletier, Paris, France.  
Underside impressed four times with manufacturer's  
mark CP.

**Estimate**

\$80,000-120,000

**Provenance**

Private collection, Europe

Thence by descent

Christie's, London, "Important 20th Century Decorative  
Arts, including Late 19th Century Design," May 16, 2001,  
lot 54

Acquired from the above by the present owner

**Exhibited**

"Pierre Chareau: Modern Architecture and Design,"

The Jewish Museum, New York, November 4, 2016-

March 26, 2017

**Literature**

*Les Arts de la Maison*, Winter 1923, pp. 47, 49 for  
drawings

"L'Art Urbain et le mobilier au Salon d'Automne," *Art et  
Décoration*, December 1923, p. 179

Mark Vellay and Kenneth Frampton, *Pierre Chareau:  
Architecte-Meublier 1883-1950*, Paris, 1984, p. 310

Esther da Costa Meyer, *Pierre Chareau: Modern  
Architecture and Design*, exh. cat., The Jewish Museum,  
New Haven, 2016, p. 91 for a drawing, illustrated p. 162

The present model daybed was exhibited at the  
1923 Salon d'Automne, Paris.





Property from an Important Private European Collection

**58. Pierre Chareau** 1883-1950

*Pair of chauffeuses, model no. MF 313, circa 1926*

Fabric upholstery.

Each: 23¼ x 27½ x 37 in. (59.1 x 69.9 x 94 cm)

Tapestry designed by Jean Lurçat.

**Estimate**

\$140,000-180,000

**Provenance**

Galerie Félix Marilhac, Paris

Private collection, Paris

Christie's, Paris, "Arts Décoratifs du xx<sup>e</sup> siècle et Design,"

May 16, 2007, lot 239

Private collection, Paris

Galerie Anne-Sophie Duval, Paris

Acquired from the above by the present owner

**Exhibited**

"Pierre Chareau: Modern Architecture and Design,"

The Jewish Museum, New York, November 4, 2016-

March 26, 2017

**Literature**

Albert Morancé, ed., *Encyclopédie des Métiers d'Art:*

*Décoration Moderne, Tome 1*, Paris, pls. 63, 65-66

Gabriel Henriot, "Pierre Chareau," *Mobilier et*

*Décoration*, December 1927, pp. 218, 220

Ivanhoé Rambosson, "Un grand hôtel à Tours," *Art et*

*Décoration*, January-June, 1928, p. 36

Mark Vellay and Kenneth Frampton, *Pierre Chareau:*

*Architecte-Meublier 1883-1950*, Paris, 1984, pp. 68-69,

97, 112, 308

Brian Brice Taylor, *Pierre Chareau: Designer and*

*Architect*, New York, 1998, p. 64 for a gouache,

illustrated p. 87

Marie-France Boyer, "Shades of Gray," *The World of*

*Interiors*, May 2011, illustrated pp. 208, 210

Esther da Costa Meyer, *Pierre Chareau: Modern*

*Architecture and Design*, exh. cat., The Jewish Museum,

New Haven, 2016, pp. 58-59 for similar examples,

illustrated p. 105

The present model "chauffeuse" was exhibited at the 1926 Salon d'Automne, Paris.



**59. Pierre Chareau** 1883-1950

*Set of four "Gondole" armchairs, model no. MF 11,*  
circa 1922  
Stained beech, fabric.  
Each: 35 $\frac{5}{8}$  x 22 x 24 $\frac{3}{8}$  in. (90.5 x 55.9 x 61.9 cm)

**Estimate**

\$20,000-30,000

**Provenance**

Acquired directly from the architect  
Thence by descent  
Christie's, Paris, "Arts Décoratifs du XXème siècle et  
Design," November 30, 2006, lot 149  
Acquired from the above by the present owner

**Literature**

*Les Arts de la Maison*, Summer 1926, pl. XXXI for a  
similar example  
Mark Vellay and Kenneth Frampton, *Pierre Chareau:*  
*Architecte-Meublier 1883-1950*, Paris, 1984, pp. 52,  
98-99  
Brian Brice Taylor, *Pierre Chareau: Designer and*  
*Architect*, New York, 1998, p. 46  
Esther da Costa Meyer, *Pierre Chareau: Modern*  
*Architecture and Design*, exh. cat., The Jewish  
Museum, New Haven, 2016, pp. 57, 71





## 60. Pierre Chareau 1883-1950

Armchair, model no. MF 1002, 1924-1927  
Fabric upholstery.  
39 $\frac{3}{8}$  x 26 $\frac{3}{4}$  x 22 $\frac{1}{2}$  in. (100 x 67.9 x 57.2 cm)

### Estimate

\$40,000-60,000

### Literature

Albert Morancé, ed., *Encyclopédie des Métiers d'Art: Décoration Moderne, Tome II*, Paris, pl. 76  
"Chez un cinéaste," *Art et Décoration*, July 1927, pp. 43, 45  
C. Geoffrey Holme and Shirley B. Wainwright, eds., *Decorative Art, 1927*, "The Studio" Year-Book, London, 1927, p. 117

Mark Vellay and Kenneth Frampton, *Pierre Chareau: Architecte-Meublier 1883-1950*, Paris, 1984, pp. 35, 134-35, 209  
Olivier Cinqualbre, et. al., *Pierre Chareau, Architecte, Un Art Intérieur*, exh. cat., Centre Pompidou, 1993, pp. 39, 134 for drawings  
Brian Brice Taylor, *Pierre Chareau: Designer and Architect*, New York, 1998, cover, pp. 10, 42, 64, 66-67, 122, 124, 127, 130, 132-33  
Esther da Costa Meyer, *Pierre Chareau: Modern Architecture and Design*, exh. cat., The Jewish Museum, New Haven, 2016, pp. 24, 199

The present model armchair was exhibited at Galerie Barbazanges, Paris, 1927.



**61. Pierre Chareau** 1883-1950

*Pair of tabourets, model no. MT 1015, circa 1923*  
Mahogany, mahogany-veneered wood.  
Each: 17¾ x 19¾ x 13¾ in. (45.1 x 50.2 x 34.9 cm)  
Underside of one branded twice with designer's monogram PC.

**Estimate**

\$40,000-60,000

**Provenance**

DeLorenzo Gallery, New York  
Acquired from the above by the present owner, 1996

**Exhibited**

"Pierre Chareau: Modern Architecture and Design," The Jewish Museum, New York, November 4, 2016-March 26, 2017 (for the signed tabouret pictured on the right)

**Literature**

Léon Deshairs, "Une étape vers les meubles métalliques?" *Art et Décoration*, January-June 1927, p. 110  
G. Rémon, "Les créations de Pierre Chareau," *Mobilier et Décoration*, January 1927, pp. 101, 106  
Gabriel Henriot, "Pierre Chareau," *Mobilier et Décoration*, December 1927, p. 226  
Pierre Migennes, "Sur deux ensembles de P. Chareau," *Art et Décoration*, 1932, pp. 132, 135  
Mark Vellay and Kenneth Frampton, *Pierre Chareau: Architecte-Meublier 1883-1950*, Paris, 1984, pp. 99, 185, 318  
Brian Brice Taylor, *Pierre Chareau: Designer and Architect*, New York, 1998, pp. 68, 80  
Esther da Costa Meyer, *Pierre Chareau: Modern Architecture and Design*, exh. cat., The Jewish Museum, New Haven, 2016, pp. 51, 69, 126

The present model tabouret was exhibited at the Musée des Arts Décoratifs, Paris, 1927.



## 62. Pierre Chareau 1883-1950

Set of four armchairs, model no. MF 275, circa 1924  
Mahogany, mahogany-veneered wood, fabric.  
Each: 33 $\frac{3}{8}$  x 19 $\frac{3}{4}$  x 18 $\frac{7}{8}$  in. (85.4 x 50.2 x 47.9 cm)

### Estimate

\$25,000-35,000

### Literature

Albert Morancé, ed., *Encyclopédie des Métiers d'Art: Décoration Moderne, Tome 1*, Paris, pls. 63, 65  
G. Rémon, "Les créations de Pierre Chareau," *Mobilier et Décoration*, January 1927, p. 105  
Gabriel Henriot, "Pierre Chareau," *Mobilier et Décoration*, December 1927, pp. 224, 229

Ivanhoé Rambosson, "Un grand hôtel à Tours," *Art et Décoration*, January-June, 1928, p. 36

Mark Vellay and Kenneth Frampton, *Pierre Chareau: Architecte-Meublier 1883-1950*, Paris, 1984, pp. 66, 68, 71-72, 84-85, 101, 316

Brian Brice Taylor, *Pierre Chareau: Designer and Architect*, New York, 1998, pp. 68, 80, 88, 90, 94-95

Esther da Costa Meyer, *Pierre Chareau: Modern Architecture and Design*, exh. cat., The Jewish Museum, New Haven, 2016, p. 59

The present model armchair was exhibited at the Musée des Arts Décoratifs, Paris, 1927.





**63. Jean Royère** 1902-1981

*"Persane" eight-armed wall light, 1950s*  
 Gilded metal, cellulose shades.  
 35½ x 23½ x 11½ in. (90.2 x 60 x 30.2 cm)  
 including shades

**Estimate**  
 \$20,000-30,000

**Provenance**  
 Private collection, France

**Literature**  
*"Il y avait aussi des chambres," Le décor d'aujourd'hui*,  
 no. 86, 1954, p. 187  
 Claudine Chareyron, "Confort et Plaisirs de la  
 campagne," *Mobilier et Décoration*, May 1959, pp. 2-4  
*Jean Royère, décorateur à Paris*, exh. cat., Musée des  
 Arts Décoratifs, Paris, 1999, pp. 59, 62-63, 70-71, 164  
 Pierre-Emmanuel Martin-Vivier, *Jean Royère*, Paris,  
 2002, throughout

Property from a Private Collection, Argentina

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

*Pair of tabourets*, circa 1938

Gilt iron, leather.

Each: 18½ x 19¾ x 15 in. (47 x 50.2 x 38.1 cm)

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

**Estimate**

\$50,000-70,000

**Provenance**

Private collection, Buenos Aires, acquired from Casa

Comte, circa 1938

Thence by descent to the present owner

**Literature**

Léopold Diego Sanchez, *Jean-Michel Frank*, Paris, 1997, p. 198

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. 355 for a similar example







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

*Pair of table lamps, circa 1940*

Painted metal, painted brass, paper shade.

Each: 23 $\frac{3}{8}$  in. (59.4 cm) high, 13 $\frac{7}{8}$  in. (35.2 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**

Huici family

Thence by descent to Gustavo Huici

Leclerc, Marseille, "Villa Noailles, Art Nouveau et Art Déco," November 5, 2014, lot 82

Acquired from the above by the present owner

**Literature**

Mo Teitelbaum, *The Stylemakers: Minimalism and Classic Modernism 1915-1945*, London, 2010, pp. 212, 243

**66. Jacques Adnet** 1900-1984

*Pair of armchairs, from the Palais des Consuls, Rouen, circa 1954*

Stained beech, fabric.

Each: 34¼ x 31½ x 32¼ in. (87 x 79.1 x 81.9 cm)

**Estimate**

\$15,000-20,000

**Provenance**

Palais des Consuls, Rouen

**Literature**

Renée Moutard-Uldry, "Avec Jacques Adnet se perpétue, dans la décoration intérieure d'aujourd'hui, une tradition essentiellement française du goût, de mesure et de dignité," *Mobilier et Décoration*, no. 2, March 1958, pp. 8-10 for images of the commission

Alain-René Hardy & Gaëlle Millet, *Jacques Adnet*, Paris, 2009, pp. 145-47 for a discussion of the commission





**67. Maurice-Elysée Dufrène** 1876-1965

*Curule*, circa 1913  
Painted wood, fabric.  
20 $\frac{5}{8}$  x 27 $\frac{1}{8}$  x 21 $\frac{1}{8}$  in. (52.4 x 70.8 x 55.6 cm)

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

**Literature**  
Alastair Duncan, *The Paris Salons 1895-1914, Volume III: Furniture*, Suffolk, 2000, p. 167 for a related armchair  
Emily Evans Eerdmans, *The World of Madeleine Castaing*, New York, 2010, pp. 68, 71

Property from an Important New York Collection

**68. In the Manner of Edgar Brandt**

1880-1960

*Console table, circa 1925*

*Vert antique* marble, wrought iron, silver-plated brass.  
35¾ x 94¼ x 20½ in. (90.8 x 239.4 x 52.1 cm)

**Estimate**

\$30,000-40,000

**Provenance**

Sotheby's, New York, "20th Century Decorative Works  
of Art," March 14, 1997, lot 274

Acquired from the above by the present owner





Property from a Private Collection, Argentina

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

*Desk, circa 1938*

Painted iron, leather, cerejeira (Brazilian oak), brass.

30 x 45¼ x 19¾ in. (76.2 x 114.9 x 50.2 cm)

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

**Estimate**

\$40,000-60,000

**Provenance**

Private collection, Buenos Aires, acquired from Casa

Comte circa 1938

Thence by descent to the present owner

**Literature**

Léopold Diego Sanchez, *Jean-Michel Frank*, Paris, 1997, p. 86

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. 23 for a similar example



Property from a Private Collection, Argentina

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

*Pair of guéridons, circa 1938*

Painted iron.

Each: 27½ in. (68.9 cm) high, 16 in. (40.6 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**

Private collection, Buenos Aires, acquired from Casa

Comte, circa 1938

Thence by descent to the present owner

**Literature**

Léopold Diego Sanchez, *Jean-Michel Frank*, Paris, 1997, pp. 69, 146, 167, 208

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



Property from the Collection of Betty Lee  
and Aaron Stern

**71. André Dubreuil** b. 1951

*Coffee table*, circa 2001

Patinated steel, limestone.

15½ x 47½ x 27 in. (39.4 x 121 x 68.6 cm)

From the production of 2, the other example  
having an oak top.

**Estimate**

\$20,000-30,000

**Provenance**

Galerie Mougin, Paris

Acquired from the above by the present owner, 2001



**72. Lucie Rie** 1902-1995

*Footed bowl, circa 1978*

Porcelain, matte white glaze over concentric inlaid blue lines repeated inside and out.

2¾ in. (7 cm) high, 5½ in. (14 cm) diameter

Impressed with artist's seal.

**Estimate**

\$20,000-30,000

**Provenance**

David Saphier (nephew of Lucie Rie), Los Angeles

Private collection of a tea master, Kyoto

Acquired from the above by the present owner

**Literature**

Tony Birks, *Lucie Rie*, Yeovil, 1994, front cover and p. 151 for a similar example



**73. Lucie Rie** 1902-1995

*Lidded jar*, circa 1960

Stoneware, yellow glaze, the interior of the lip and the underside matte blue with diagonal *sgraffito* lines.

4 in. (10.2 cm) high, 2½ in. (6.4 cm) diameter

Underside impressed with artist's seal and incised  
*LUCIE RIE*.

**Estimate**

\$8,000-10,000

**Provenance**

Private collection of a tea master, Kyoto

Acquired from the above by the present owner

**Literature**

Tony Birks, *Lucie Rie*, Yeovil, 1994, pp. 109, 117 for similar examples





**74. Lucie Rie** 1902-1995

*Large bowl, circa 1980*

Stoneware, mixed clays producing an integral blue and gray spiral.

4⅛ in. (10.5 cm) high, 10⅞ in. (27.6 cm) diameter  
Underside impressed with artist's seal.

**Estimate**

\$15,000-20,000

**Provenance**

Bonhams, London, "Contemporary Ceramics",  
May 13, 2003, lot 144





Property from a Northeast Collection

**75. Timo Sarpaneva** 1926-2006

*Large bowl, model no. 3374, from the "Finlandia" series, designed 1968, produced 1969-1974*  
Blown glass.  
9 $\frac{5}{8}$  in. (24.4 cm) high  
Produced by Iittala, Helsinki, Finland. Underside incised  
*TIMO SARPANEVA - 3374.*

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

**Provenance**  
Private collection, Connecticut

**Literature**  
Marianne Aav, Ebba Brännback, Eeva Viljanen, eds.,  
*Timo Sarpaneva: Kokoelma Collection*, exh. cat.,  
Designmuseo, Helsinki, 2002, p. 78  
Marianne Aav and Eeva Viljanen, eds., *Iittala: 125 Years  
of Finnish Glass: Complete History with All Designers*,  
Helsinki, 2006, p. 229

**76. Barbro Nilsson** 1899-1983

*"Salerno enkel, röd" rug, designed 1952*  
Handwoven wool on linen warp.  
62 $\frac{3}{4}$  x 91 in. (159.4 x 231.1 cm)  
Produced by Märta Måås-Fjetterström AB, Båstad,  
Sweden, woven by Svea Friberg. Woven with  
manufacturer's mark *AB MMF* and artist's initials *BN*.

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

**Literature**  
*Märta Måås-Fjetterström: Märta flyger igen! 90 år  
med Märta Måås-Fjetterström*, exh. cat., Liljevalchs  
konsthall, Stockholm, 2009, p. 151 for a similar example

Phillips wishes to thank Angelica Persson and  
Martin Chard from Märta Måås-Fjetterström AB  
for their assistance with the cataloguing of the  
present lot.







Property from a Private Collection, Denmark

**77. Finn Juhl** 1912-1989

*"Chieftain" armchair, model no. FJ 49 A, designed 1949, executed circa 1960*  
Teak, leather.  
36¾ x 40⅞ x 34⅞ in. (93.3 x 103.8 x 88.6 cm)  
Executed by cabinetmaker Niels Vodder, Copenhagen, Denmark. Underside branded CABINETMAKER NIELS VODDER/COPENHAGEN DENMARK/DESIGN: FINN JUHL.

**Estimate**

\$70,000-90,000

**Provenance**

Private collection, Løkken, Denmark, acquired directly from Niels Vodder, early 1960s  
Thence by descent to the present owner

**Literature**

Esbjørn Hiort, *Modern Danish Furniture*, New York, 1956, pp. 54-55  
Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 3: 1947-1956*, Copenhagen, 1987, pp. 124-25, 233, 311  
Esbjørn Hiort, *Finn Juhl: Furniture, Architecture, Applied Art*, Copenhagen, 1990, front cover, pp. 23, 40-41

From 1944 to 1949, Finn Juhl designed some of his finest furniture for the Cabinetmakers' Guild, held at the Kunstindustrimuseet, Copenhagen. First he created the "FJ 44" dining chair, which was described by one critic as having "a sculptural form which apparently strains the wood to its utmost limits." Then followed the "FJ 45" armchair which was celebrated for its frame "which is beautifully modeled or organic like a bone," as stated by Danish architect Erik Herløw in the journal *Arkitekten*. Each year during this period, Juhl presented designs at the Cabinetmakers' Guild that were executed by Niels Vodder; the synergy and symbiosis of these two artistic characters resulted in masterpieces of twentieth-century design. Finally in 1949 Juhl designed the present model "FJ 49 A" armchair, which became known as the "Chieftain," a title rarely used by Juhl, who referred to it as the "Big Chair." Arguably the apogee of this progression of groundbreaking designs, the "Chieftain" achieved critical acclaim at the Cabinetmakers' Guild; *Politiken* described the spry design as being "so full of life that it seems to be almost quivering with vitality. It is expensive and as delicate as a thoroughbred must be."







**78. Finn Juhl** 1912-1989

*Serving bowl*, circa 1951

Teak.

6¾ x 14½ x 13½ in. (17.1 x 36.8 x 34.3 cm)

Produced by Kay Bojesen, Denmark. Underside impressed *DESIGN/FINN JUHL/TEAK/KAY BOJESEN/DENMARK*.

**Estimate**

\$3,000-5,000

**Literature**

*Domus*, no. 259, June 1951, p. 28

Esbjørn Hiort, *Finn Juhl: Furniture, Architecture, Applied Art*, Copenhagen, 1990, pp. 57, 65, 100-1, 117, 124-25, 128



Σ **79. Josef Frank** 1885-1967

*Miniature cabinet*, model no. 2225, circa 1957

Boxwood, rosewood-veneered wood, brass.

18½ x 18¼ x 9½ in. (46 x 46.4 x 24.1 cm)

Produced by Svenskt Tenn, Stockholm, Sweden.

**Estimate**

\$4,000-6,000

**Provenance**

Private collection, Boston

Phillips would like to thank Per Ahldén of Svenskt Tenn for his assistance cataloguing the present lot.



**80. Barbro Nilsson** 1899-1983

*"Finspong, ljusbrun" rug*, designed 1954, executed early 1960s  
Handwoven wool on a linen warp.  
125 x 119 in. (317.5 x 302.3 cm)  
Produced by Märta Måås-Fjetterström AB, Båstad, Sweden, woven by Gulli Jönsson and Tuttan Håkansson. Woven with manufacturer's mark *AB MMF* and artist's initials *BN*. Together with a certificate of authenticity from Märta Måås-Fjetterström AB.

**Estimate**  
\$20,000-30,000

Phillips would like to thank Angelica Persson and Martin Chard from Märta Måås-Fjetterström AB for their assistance with the cataloguing of the present lot.



**81. Alev Ebüzziya Siesbye** b. 1938

*Tall vessel, circa 2003*

Stoneware, black *tenmoku* glaze.

13¾ in. (34.9 cm) high

Underside incised *ETR/alev* and inscribed with  
marker A6.

**Estimate**

\$5,000-7,000



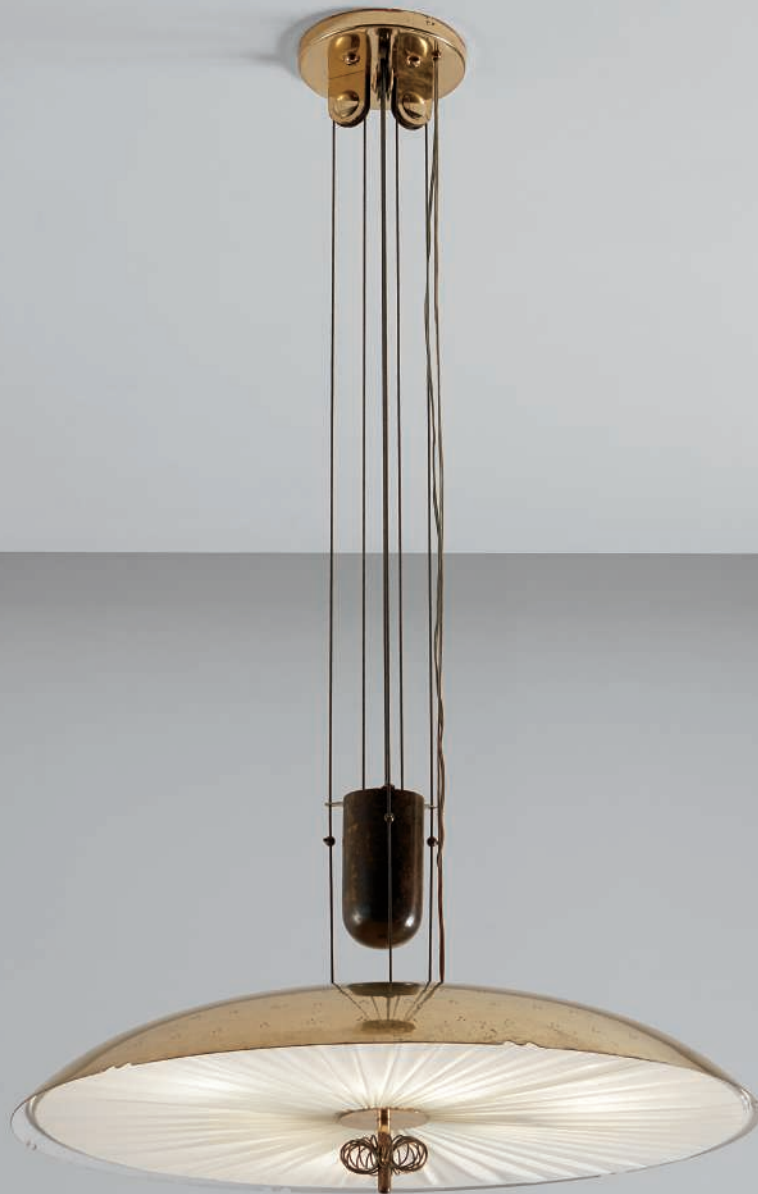
**82. Alev Ebüzziya Siesbye** b. 1938

*Bowl, 1983*  
Stoneware, light blue glaze.  
10¼ in. (26 cm) diameter  
Underside incised *alev/'83*.

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

**Literature**  
John Pagliaro, ed., *Shards: Garth Clark on Ceramic Art*, New York, 2003, pp. 178, 183 for similar examples





Property from a Private Collection, Georgia

**83. Paavo Tynell** 1890-1973

*Adjustable ceiling light, model no. 1003, 1950s*

Brass, painted brass, silk, steel wire.

Variable drop, as shown: 57¼ in. (145.4 cm) drop, 35¾ in. (90.8 cm) diameter

Manufactured by Taito Oy, Finland. Interior of shade impressed TY/1003 TAITO TT MADE IN FINLAND.

**Estimate**

\$18,000-22,000

**Provenance**

Private collection, Rome, Georgia

**Literature**

*Finland House Lighting: Harmony in Lighting for Harmony in Living, Original Designs by Paavo Tynell*, sales catalogue, New York, n.p.



**84. Ilmari Tapiovaara** 1914-1999

*Rare sideboard, circa 1966*

Teak, brass, patinated brass, fabric.

36½ x 64¾ x 22¼ in. (92.7 x 164.5 x 56.5 cm)

Manufactured by La Permanente Mobili, Cantù, Italy.

**Estimate**

\$10,000-15,000

**Literature**

*Domus*, no. 444, November 1966, n.p., for an advertisement showing other examples from the series

Beginning in the mid-1950s, Ilmari Tapiovaara collaborated with the Italian manufacturer La Permanente Mobili to produce a variety of furniture designs which were exhibited at the annual "Selettiva" competitions in Cantù. This partnership continued into the 1960s, as evidenced by a number of advertisements that appeared in *Domus* in the period.







**85. Adolf Loos** 1870-1933

*Set of ten wall hooks, designed for the Kniže haberdashery, Vienna, designed circa 1909*  
Brass.

Each: 7 x 2 x 6¼ in. (17.8 x 5.1 x 15.9 cm)

**Estimate**

\$5,000-7,000

**Literature**

Burkhardt Rukschcio and Roland Schachel, *Adolf Loos: La vie et l'œuvre*, Vienna, 1982, p. 395, fig. 377  
Eva B. Ottillinger, *Adolf Loos: Wohnkonzepte und Möbelentwürfe*, Vienna, 1994, p. 163, fig. 233  
for a drawing

Phillips would like to thank Dr. Christian Witt-Döring for his assistance with the cataloguing of the present lot.

Property from a Private Collection, Manhattan

## 86. Friedrich Otto Schmidt est. 1853

Table, circa 1905

Oak, brass, glazed earthenware.

25½ in. (64.8 cm) high, 33¾ in. (85.7 cm) diameter

Produced by Friedrich Otto Schmidt, Vienna, Austria.

Tiles executed by Thonbrand Kunstwerkstätte

Gebrüder Meinhold, Schweinsburg, Saxony. Underside

of tiles with manufacturer's raised boar logo.

### Estimate

\$12,000-18,000

### Literature

Heinrich Kulka, *Adolf Loos*, Vienna, 1979, figs. 240-41 for a similar example

Ralf Bock, *Adolf Loos: Works and Projects*, Milan, 2007, p. 57 for a similar example

Maria Szadkowska, Leslie Van Duzer, and Dagmar Černoušková, *Adolf Loos--Works in the Czech Lands*, Prague, 2009, p. 205, figs. 3-4 for a similar example

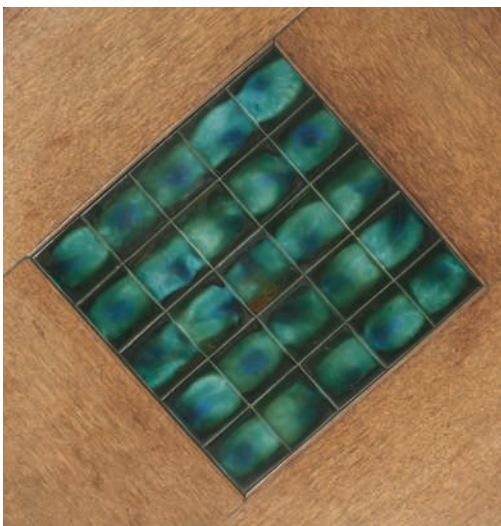
Phillips would like to thank Claus Lorenz at Friedrich Otto Schmidt and Dr. Christian Witt-Döring for their assistance cataloguing the present lot.

### "À la Loos"

Since 1853, the Viennese furniture company Friedrich Otto Schmidt has been designing and producing interiors and furniture to the highest manufacturing standards. The company excelled around the turn of the nineteenth century under the supervision of the brothers Max, Otto and Leo Schmidt. The brothers were closely associated with artists and architects of the time, including Adolf Loos, at whose wedding in 1902 Max and Leo served as witnesses.

The Schmidt brothers' forte was the optimization of the already existing, which resonated with Loos's decorating philosophy, as he believed that once an object was created and solved a certain problem, reinventing it would be superfluous. Rather, the existing object could be copied, varied and improved endlessly.

Based on this philosophy, Loos would frequently use preexisting designs in his interiors, which were often produced, and in certain instances also designed by Friedrich Otto Schmidt, such as the present model table. Loos very much saw his role as an interior decorator and as an advisor to his clients, rather than the designer of individual objects. As such, to categorically attribute objects of his interiors to Loos is incorrect. As the company Friedrich Otto Schmidt put it, the furniture was designed "à la Loos."







Δ **87. In the Manner of Adolf Loos** 1870-1933

*Monumental library bookcase, circa 1905*

Stained pine, mahogany, glass, brass.

90½ x 238½ x 44⅞ in. (229.9 x 605.8 x 114 cm)

Possibly produced by Friedrich Otto Schmidt,  
Vienna, Austria.

**Estimate**

\$20,000-30,000 •

**Provenance**

Galerie bei der Albertina, Vienna

Acquired from the above

Phillips, New York, "Design," May 25, 2011, lot 123

Private collection

**Literature**

Burkhardt Rukschcio and Roland Schachel, *Adolf Loos:*

*La vie et l'oeuvre*, Vienna, 1982, p. 444 for a  
similar example

Markus Kristan, *Adolf Loos: Wohnungen in  
zeitgenössischen Photographien aus dem Archiv des  
Architekten*, Vienna, 2001, p. 50 for a similar example

Phillips would like to thank Dr. Christian  
Witt-Döring for his assistance cataloguing the  
present lot.







Property from a New York Collection

**88. Akiyama Yô** b. 1953

*Untitled "MV-1011,"* 2010

Unglazed stoneware patinated with vinegar  
and iron filings.

10 x 14<sup>3</sup>/<sub>4</sub> x 13 in. (25.4 x 37.5 x 33 cm)

Underside incised with artist's signature and  
with label inscribed in marker *Yo Akiyama/*

*Untitled MV-1011.*

**Estimate**

\$10,000-15,000

**Provenance**

Galerie Pierre Marie Giraud, Brussels

Acquired from the above, 2010

**Literature**

Galerie Pierre Marie Giraud, *Akiyama Yô*,  
Brussels, 2010, illustrated p. 30





**89. José Zanine Caldas** 1919-2001

*Pair of stools, 1976-1978*

Caranda.

Each: 16 x 20 x 15 in. (40.6 x 50.8 x 38.1 cm)

Produced by the Zanine workshop, Nova Viçosa,  
Bahia, Brazil.

**Estimate**

\$8,000-12,000

**Provenance**

Ralph and Ana Luiza Camargo, Rio de Janeiro

**Literature**

Luis Antonio Magnani, *Ver Zanine*, exh. cat., Centro  
Cultural Banco do Brazil, Rio de Janeiro, 2003, for  
an image of the commission



**90. José Zanine Caldas** 1919-2001

*Bench*, 1976-1978

Cerejeira, pequiá-marfim.

31 x 78¼ x 31 in. (78.7 x 198.8 x 78.7 cm)

Produced by the Zanine workshop, Nova Viçosa, Bahia, Brazil.

**Estimate**

\$25,000-35,000

**Provenance**

Ralph and Ana Luiza Camargo, Rio de Janeiro

**Literature**

Luis Antonio Magnani, *Ver Zanine*, exh. cat., Centro Cultural Banco do Brasil, Rio de Janeiro, 2003, illustrated pp. 47, 69



**91. Albert Paley** b. 1944

*Table*, 1982

Slate, patinated steel.

32¾ x 50½ x 50½ in. (83.2 x 128.3 x 128.3 cm)

Base impressed *PALEY 1982*.

**Estimate**

\$20,000-30,000

**Provenance**

Private collection, Dallas

**Literature**

*Albert Paley: The Art of Metal*, exh. cat., The Museum of Fine Arts, Springfield, Massachusetts, 1985, p. 45

Edward Lucie Smith, *The Art of Albert Paley: Iron, Bronze, and Steel*, New York, 1996, p. 197





**92. Vladimir Kagan** 1927-2016

*Custom "Serpentine" sofa, 2003*

Walnut-veneered wood, fabric.

32 x 100 x 58 in. (81.3 x 254 x 147.3 cm)

**Estimate**

\$6,000-8,000

**Provenance**

Commissioned from the designer by the present owner, 2003

**Literature**

Vladimir Kagan, *The Complete Kagan: Vladimir Kagan, A Lifetime of Avant-garde Design*, New York, 2004, illustrated pp. 242-45



**93. Wendell Castle** b. 1932

"Goose desk," 1983

English walnut, curly maple, ebony, lacquer, India ink.

30 $\frac{3}{8}$  x 65 $\frac{1}{4}$  x 32 $\frac{3}{4}$  in. (77.2 x 165.7 x 83.2 cm)

Underside incised *Wendell Castle 1983*.

**Estimate**

\$25,000-35,000

**Provenance**

Alexander F. Milliken Gallery, New York

Malcolm Forbes Collection, New York

**Exhibited**

"The Extraordinary Art of Wendell Castle," Alexander F. Milliken Gallery, New York, March 8-April 20, 1983

**Literature**

Urbane Chapman, "Wendell Castle Tries Elegance... and pushes towards the limits of craftsmanship," *Fine Woodworking*, no. 42, September/October 1983, illustrated p. 72

Emily Evans Eerdmans, *Wendell Castle: A Catalogue Raisonné, 1958-2012*, New York, 2014, illustrated p. 205, no. III.260



Top of present lot.



**94. Vladimir Kagan** 1927-2016

*Custom "Floating Seat and Back" sofa, 2003*  
Walnut, fabric.  
28½ x 94½ x 52¾ in. (72.4 x 240 x 134 cm)  
Underside signed in marker, *Vladimir Kagan*  
2 / 21 / 03.

**Estimate**

\$8,000-12,000

**Provenance**

Commissioned from the designer by the present owner, 2003

**Literature**

Vladimir Kagan, *The Complete Kagan: Vladimir Kagan, A Lifetime of Avant-garde Design*, New York, 2004, illustrated pp. 242, 245





Property from an Important Collection

**95. Michele Oka Doner** b. 1945

*"Radiant Disc" table, from the Reef series, circa 2005*

Cast and patinated bronze, cast crystal.  
22¾ in. (57.8 cm) high, 19½ in. (49.5 cm) diameter  
Produced by Steuben, Corning, New York.

**Estimate**

\$6,000-8,000

**Provenance**

Steuben, Madison Avenue, New York  
Acquired from the above by the present owner, 2006

**Literature**

*Michele Oka Doner for Steuben: the Reef Collection*, New York, 2005, pp. 16-17, 21



Σ 96. **George Nakashima** 1905-1990

"Kent Hall" floor lamp, 1971

English walnut, East Indian rosewood, holly,  
fiberglass shade.

57¾ in. (146.7 cm) high, 16¾ in. (42.5 cm) diameter

**Estimate**

\$20,000-30,000

**Provenance**

Dr. and Mrs. William Abelow

Sotheby's, New York, "Important 20th Century  
Design," June 14, 2008, lot 145

Acquired from the above by the present owner

**Literature**

George Nakashima, *The Soul of a Tree, A Woodworker's  
Reflections*, Tokyo, 1981, p. 189 for a drawing

Derek E. Ostergard, *George Nakashima, Full Circle*, exh.  
cat., American Craft Museum, New York, 1989, p. 173

Mira Nakashima, *Nature, Form & Spirit: The Life and  
Legacy of George Nakashima*, New York, 2003, p. 109



**97. Kem Weber** 1889-1963

"Air Line" armchair, designed 1934  
Birch veneer, ash, naugahyde, steel.  
31 x 24½ x 35 in. (78.7 x 62.2 x 88.9 cm)  
Manufactured by the Air Line Furniture Company, Los Angeles, California. Underside inscribed with paint 366.

**Estimate**

\$10,000-15,000

**Provenance**

Fifty/50 Gallery, New York  
Acquired from the above, 1991

**Literature**

"Portfolio of Applied Design," *Architectural Record*, no. 5, May 1935, p. 311

J. Stewart Johnson, *American Modern 1925-1940: Design for a New Age*, exh. cat., The Metropolitan Museum of Art, New York, 2000, p. 139

David A. Hanks and Anne Hoy, *American Streamlined Design: The World of Tomorrow*, Québec, 2005, pp. 158-59

John Stuart Gordon, *A Modern World: American Design from the Yale University Art Gallery 1920-1950*, New Haven, 2011, p. 340

Christopher Long, *Kem Weber: Designer and Architect*, New Haven, 2014, pp. 138, 139 for a drawing, 198



Property from a Private French Collection

**98. Choi Byung Hoon** b. 1952

*"L'image persistante 01-108,"* 2001

Maple, stone.

23½ x 94 x 16 in. (59.7 x 238.8 x 40.6 cm)

Top incised *CHOI BYUNG HOON 2001*.

**Estimate**

\$20,000-30,000

**Provenance**

Galerie Downtown François Laffanour, Paris

**Exhibited**

"Choi, Byung Hoon," Galerie Downtown, Paris,  
November 22-December 29, 2001

**Literature**

*Choi, Byung Hoon*, exh. cat., Galerie Downtown,  
Paris, 2001, illustrated p. 14







Property from a New York Collection

**99. Ritsue Mishima** b. 1962

*"Sasso di Specchio,"* 2007

Mirrored blown glass.

6¼ x 20½ x 11½ in. (15.9 x 52.1 x 29.2 cm)

Underside acid-etched with artist's chopmark and  
*MISHIMA/2007*.

**Estimate**

\$7,000-9,000

**Provenance**

Pierre Marie Giraud, Brussels

Acquired from the above, 2007

**Literature**

Giulio Manieri Elia, Ritsue Mishima, and Ana Miljanovic,  
eds., *In Grimani: Ritsue Mishima Glass Works*, exh. cat.,  
Museum of Palazzo Grimani, Venice, 2013, pp. 88-89,  
136 for a similar example

**100. Mattia Bonetti** b. 1953

*"Strata" cabinet, 2004*

Stainless steel.

41¼ x 71½ x 18¾ in. (104.8 x 181.6 x 47.6 cm)

Produced by David Gill Gallery, London, UK. Number 1 from the edition of 8 plus 2 artist's proofs and 2 prototypes. Interior of door with two metal labels impressed *DAVID GILL/LONDON* and *MB 1 / 8*, respectively.

**Estimate**

\$60,000-80,000

**Provenance**

David Gill Gallery, London

Private collection

Wright, Chicago, "Important Design," December 14, 2010, lot 348

Acquired from the above by the present owner

**Literature**

Jacqueline du Pasquier and Jean Jacques Wattel, *Mattia Bonetti, Volume 1*, Paris, 2015, pp. 260-61 for similar examples



Property from a Private French Collection

**101. Ron Arad** b. 1951

*"Oh, the Farmer and the Cowman Should be Friends,"* 2009

Corten, stainless steel.

138½ x 224½ x 15¾ in. (351.8 x 570.2 x 40 cm)

Produced by Ron Arad Studio, Italy. Number 2 from the edition of 6. Louisiana incised *Ron Arad 2 / 6*.

Reverse of each unit except Massachusetts, Rhode Island, Long Island, and Chesapeake Peninsula with a laser-cut number and a combination of numbers and letters in ink.

**Estimate**

\$250,000-350,000















## Unexplored Territory: A Monumental Work by Ron Arad

By Deyan Sudjik

For Ron Arad 2009 was a significant year. He had moved far beyond the margins of the design world and occupied the center ground. He was approaching his 60th birthday with a body of work that spanned all the way from the mass-produced to the one-off. Once he had been a young disrupter, pushing aside the previous generation. Now he had reached the height of his powers.

The year opened with “No Discipline,” a powerful retrospective exhibition at the Centre Pompidou in Paris. A version traveled to The Museum of Modern Art in New York and London’s Barbican Centre the following year gave him his own retrospective.

At the same time, Arad’s first major work of free standing architecture, the Holon Design Museum, close to Tel Aviv, was nearing completion. And he launched a collection of very ambitious new pieces at the London gallery of Timothy Taylor, of which “The Farmer and the Cowman Should be Friends” was one. It’s a remarkable and imposing piece on an architectural scale.

Arad’s journey from salvaging cast-off car components in order to make the “Rover Chair,” to teaching himself rudimentary welding techniques, to working with mass-produced plastics, to editioned gallery pieces, to architecture, was documented in all those exhibitions.

“The Farmer and the Cowman,” fabricated in 2009, as well as the rest of the group looked forward rather than back. They were a confident

demonstration of Arad’s continuing commitment to exploring new ground. They share a remarkable command of form and technique. But even as they came as anything in Arad’s output to art, they retained the sense of a utilitarian purpose. “The Farmer” (the title is from a Richard Rodgers song written for the musical *Oklahoma* in 1943), could be used as a book shelf. And indeed it was designed with as much attention paid to how it appears when filled with books as it does when empty.

But utility is not its primary purpose. It made an appearance, if only on film, in Arad’s MoMA show. But there was another piece there which echoed its cellular structure as if to show that such a directly representational inspiration as a shelf system modeled on a map of the continental United States, while not territory that Arad had explored before, was not entirely distinct from the rest of his output. This is work that plays between different forms of steel, rough and smooth, reflective and matte.

This is of course work that depends on the skill of the maker every bit as much as Arad’s early work carried out in his own workshop, and in some cases with his own hands. But those skills now call on specialists much like Jeff Koons or Anish Kapoor would do, creating an otherworldly presence, one that feels as if it is weightless and had effortlessly come into being as if from a magical machine rather than by any physical interventions.

*Deyan Sudjik, OBE, is the director of the Design Museum, London*

Property from a Private French Collection

**102. Ron Arad** b. 1951

*"New Orleans" armchair*, 1999

Pigmented polyester reinforced with fiberglass.

37½ x 52 x 33 in. (95.3 x 132.1 x 83.8 cm)

Handmade by Ron Arad, London, UK, for The Gallery Mourmans, The Netherlands. Number 3 from one of 2 editions of 9. Reverse incised *Ron Arad London 99*, proper right side etched *Ron Arad*, seat back painted 3.

**Estimate**

\$80,000-120,000

**Provenance**

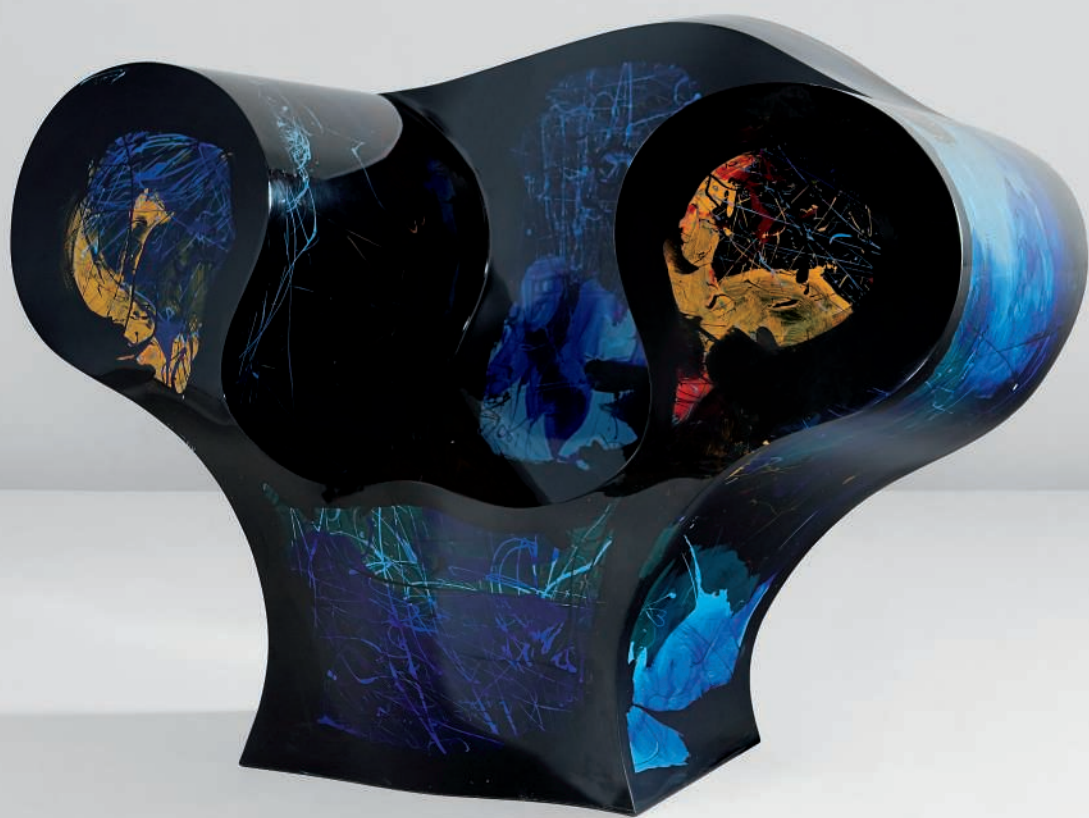
Sotheby's, London, "Fine 20th Century Design," May 19, 2010, lot 3

Acquired from the above by the present owner

**Literature**

Matthew Collings, *Ron Arad Talks to Matthew Collings*, London, 2004, pp. 4, 80-81, 83-84, illustrated p. 85

Paola Antonelli, Jonathan Safran Foer, Marie-Laure Jousset, *Ron Arad: No Discipline*, exh. cat., The Museum of Modern Art, New York, 2009, p. 48





Property from a Private Collection, Miami

**103. Elizabeth Garouste and  
Mattia Bonetti** b. 1949, b. 1953

*Pair of mask-form wall lights, circa 1987*  
Patinated bronze.  
Each: 11¾ x 11½ x 7½ in. (29.8 x 29.2 x 19.1 cm)

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

**Provenance**  
Christian Lacroix, Paris, circa 1987  
Sotheby's, Paris, "Garouste & Bonetti: Mobilier de la  
Maison de Haute Couture Christian Lacroix," May 26,  
2010, lot 113  
Acquired from the above by the present owner

**Literature**

Stephen Calloway, François Baudot and Gerard-  
Georges Lemaire, *Elizabeth Garouste et Mattia Bonetti*,  
Marseille, 1990, pp. 195-01, 204-07, 209  
Marie-France Boyer, "Au Revoir, Lacroix," *World of  
Interiors*, June 2010, pp. 109-11  
Clémence Krzentowski and Didier Krzentowski, eds.,  
*The Complete Designers' Lights (1950-1990) 30 Years of  
Collecting*, Paris, 2012, p. 347

**104. Andrew Lord** b. 1950

*"Biting,"* 1995-1996

Glazed stoneware, epoxy and gold leaf.

Larger: 30 in. (76.2 cm) high, 21 in. (53.3 cm) diameter

Smaller: 29¼ in. (74.3 cm) high, 17 in. (43.2 cm) diameter

A unique sculpture in two parts. Underside of larger signed with marker, 2 / 2 *BITING (TWO VASES.)*.

Underside of smaller signed with marker, 1 / 2 1995-6 / *BITING (2 PART) I / Andrew Lord*.

**Estimate**

\$15,000-20,000

**Provenance**

Gladstone Gallery, New York

Acquired from the above by the present owner, 2008

**Literature**

Mark Del Vecchio, *Postmodern Ceramics*, London, 2001, p. 70 for similar examples

Emma Dean and Anthony Spira, eds., *Andrew Lord*, exh. cat., Santa Monica Museum of Art, Santa Monica, 2010, pp. 83, 134 for similar examples





**105. Mathias Bengtsson** b. 1971

Prototype "Spun Carbon" chaise longue, 2002  
Spun carbon fiber.  
34 x 81¾ x 30½ in. (86.4 x 207.6 x 77.5 cm)

**Estimate**

\$10,000-15,000

**Provenance**

Phillips, New York, "20-21st Century Design Art,"  
December 14, 2004, lot 245  
Acquired from the above by the present owner

**Literature**

Katherine E. Nelson, "Against the grain: Mathias Bengtsson and Louise Campbell revise Danish Design traditions in two very different ways," *I.D. MAGAZINE*, September/October 2003, p. 63  
Anders Hammarstrand, *Mathias Bengtsson*, exh. cat., Röhsska Museet, Gothenburg, 2005, n.p.  
Robert Klanten, et al., eds., *Desire The Shape of Things to Come*, Berlin, 2008, p. 115

**106. Ronan and Erwan Bouroullec**

b. 1971, b. 1976

Large "Bells" floor light, 2004  
Painted metal, painted steel, leather, acrylic.  
73½ x 26½ x 24¾ in. (186.7 x 67.3 x 62.9 cm)  
Artist's proof 1 from the edition of 8 plus 2 artist's proofs and 2 prototypes. Underside of table impressed  
•EPREUVE D'ARTISTE 1•2004•R+E BOUROULLEC•.

**Estimate**

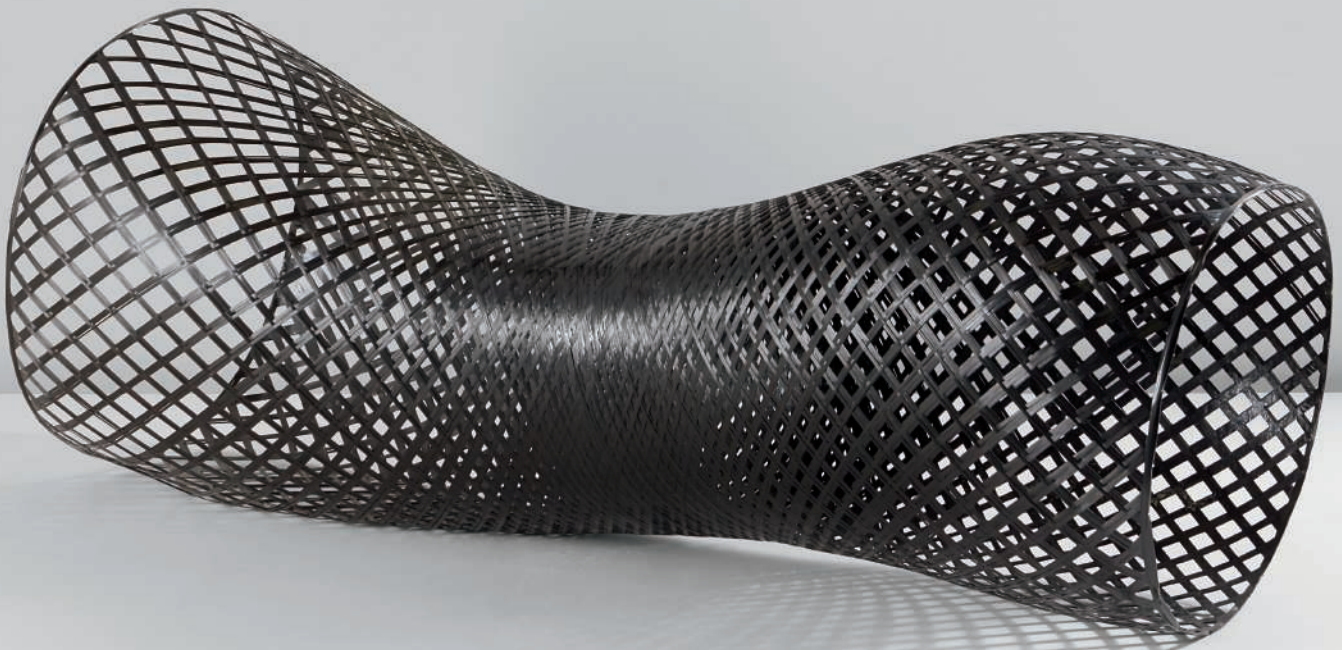
\$15,000-20,000

**Provenance**

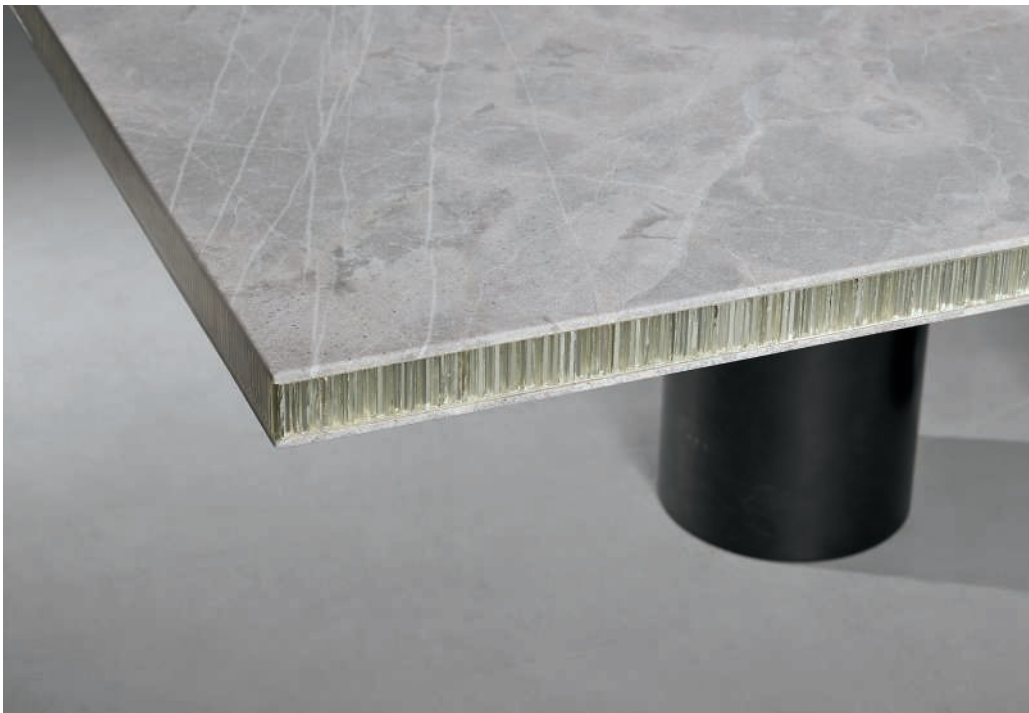
Galerie kreoo, Paris

**Literature**

Clémence Krzentowski and Didier Krzentowski, eds., *The Complete Designers' Lights (1950-1990) 30 Years of Collecting*, Paris, 2012, p. 374  
Emilia Terragni, ed., *Ronan & Erwan Bouroullec: Works*, New York, 2012, p. 298







Property from a Private French Collection

## 107. **Martin Szekely** b. 1956

*"H.A.P." table*, 2009

*Bleu de Savoie* marble, honeycomb aluminum, resin,  
painted steel (*ferro nero cerato* finish).

29¾ x 122¼ x 55½ in. (75.6 x 310.5 x 140 cm)

Produced by Galerie kreO, Paris, France. Number 7 from  
the edition of 8 plus 2 artist's proofs and 2 prototypes.  
Underside of tabletop with manufacturer's metal label  
incised with *Table "H.A.P.", 2009/N° 7 / 8/M. Szekely/  
Edition Galerie kreO.*

### **Estimate**

\$50,000-70,000

### **Provenance**

Galerie kreO, Paris

Private collection, Paris

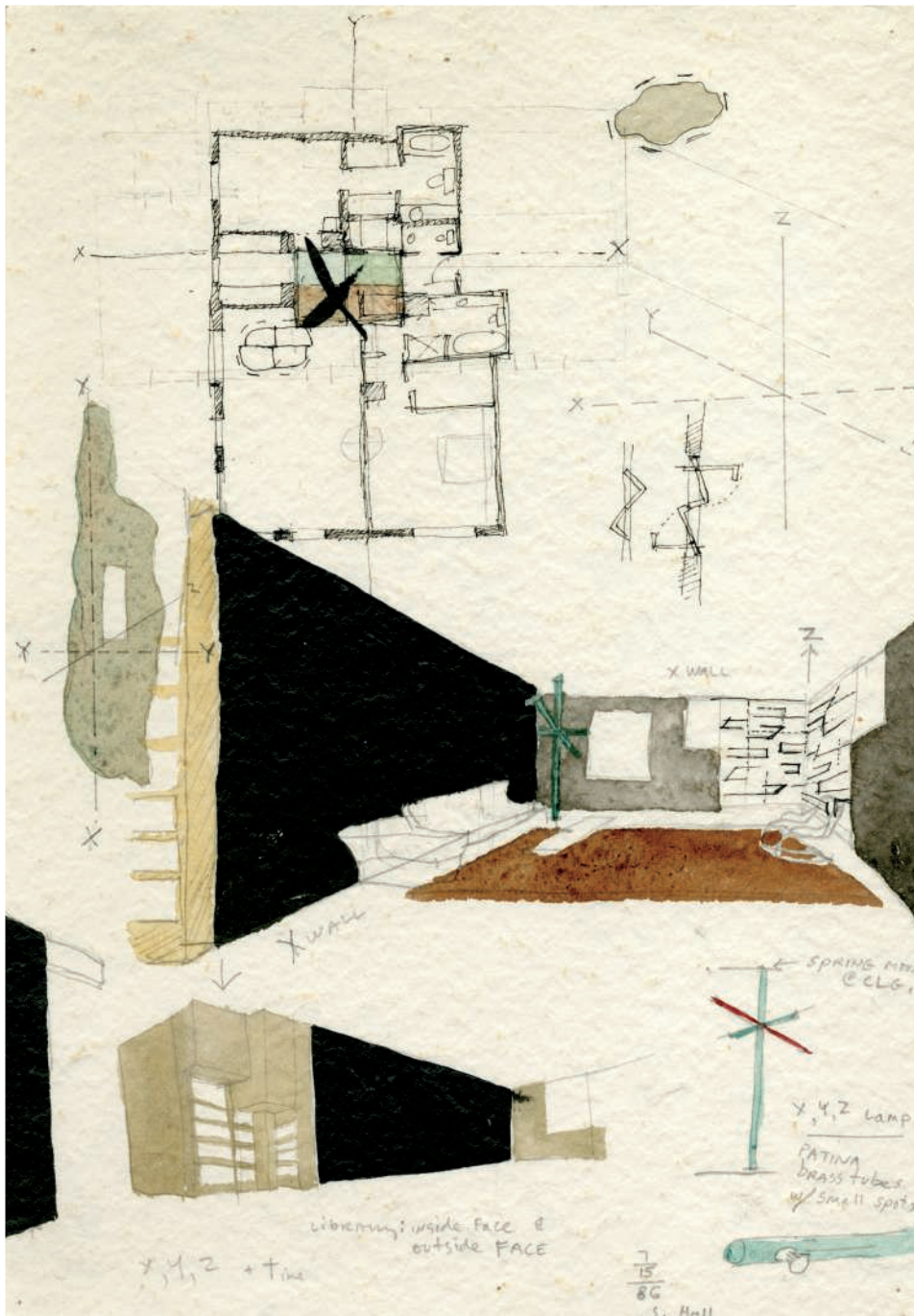
Sotheby's, Paris, "Design," May 24, 2016, lot 179

Acquired from the above by the present owner

Phillips would like to thank Aurélie Julien for her  
assistance cataloguing the present lot.







Concept sketch, apartment,  
Museum of Modern Art  
Tower, New York.  
Courtesy of Steven Holl

The following three lots are from the apartment that Steven Holl designed for Ryoko Itakura in 1986-1987. The siting and profile of the Museum Tower in which it is located informed the design of the apartment around what GA Architect explained as the “X, Y and Z directions.” Understood as axial lines, dimensions or simply through the shapes of the letters themselves, they formed the relational basis for the apartment’s plan and interior elements; as GA states they were presented “in a variety of ways—literal, poetic, systematic, intuitive.” This concept is readily apparent in the present three works:

a floor lamp fixed to both floor and ceiling, a pair of bedside tables and a “corner” wall light. Conceived in an intensely site-specific fashion, each work demonstrates its own internal logic and self-referenced proportion.

In the same year and for the same client, Holl also designed the Giada shop at 904 Madison Avenue. At the time *New York Magazine* called the space as “dazzling as a gemstone and just as calculatingly cut,” succinctly describing the clarity of Holl’s work, as evident in the present lots as it is anywhere else.





Property from the Estate of Ryoko Itakura

**108. Steven Holl** b. 1947

*Pole lamp, from Museum Tower, New York, 1986-1987*  
Patinated metal.  
107½ in. (273.1 cm) high

**Estimate**

\$4,000-6,000

**Provenance**

Ryoko Itakura, New York  
Thence by descent to the present owner

**Literature**

Yukio Futagawa, ed., *Steven Holl*, GA Architect no. 11, Tokyo, 1993, pp. 32-33 for architectural drawings, p. 35 for a sketch



Property from the Estate of Ryoko Itakura

**109. Steven Holl** b. 1947

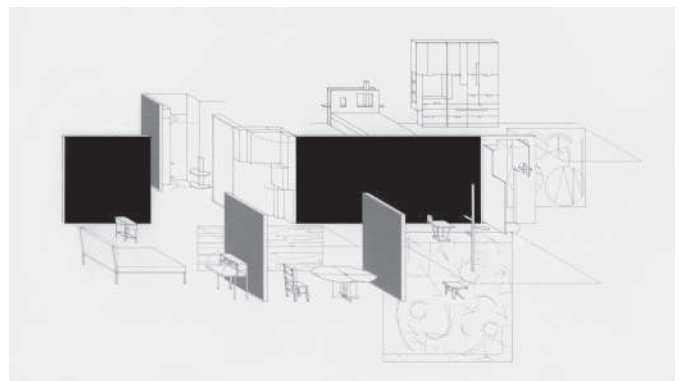
*Wall-mounted corner lamp, from Museum Tower, New York, 1986-1987*  
 Patinated brass, glass.  
 18½ x 3 x 3 in. (47 x 7.6 x 7.6 cm)

**Estimate**  
 \$2,000-3,000

**Provenance**  
 Ryoko Itakura, New York  
 Thence by descent to the present owner

**Literature**  
 Yukio Futagawa, ed., *Steven Holl*, GA Architect no. 11, Tokyo, 1993, illustrated pp. 33-34

Axonometric drawing, apartment,  
 Museum of Modern Art Tower, New York.  
 Courtesy of Steven Holl Architects



Property from the Estate of Ryoko Itakura

**no. Steven Holl** b. 1947

*Pair of bedside tables, from Museum Tower, New York, 1986-1987*

Patinated steel, painted wood.

Each: 25½ x 12½ x 21¾ in. (64.8 x 31.8 x 55.2 cm)

**Estimate**

\$4,000-6,000

**Provenance**

Ryoko Itakura, New York

Thence by descent to the present owner

**Literature**

Yukio Futagawa, ed., *Steven Holl*, GA Architect no. 11, Tokyo, 1993, pp. 32-33 for architectural drawings



Property from a Private Collection, Miami

### III. Shiro Kuramata 1934-1991

*"Cabinet de Curiosité,"* designed 1989

Acrylic.

75 x 18¼ x 18¼ in. (190.5 x 46.4 x 46.4 cm)

Manufactured by Ishimaru Co., Tokyo, Japan. Number 25 from the edition of 40. Together with a certificate of authenticity from Mieko Kuramata.

#### Estimate

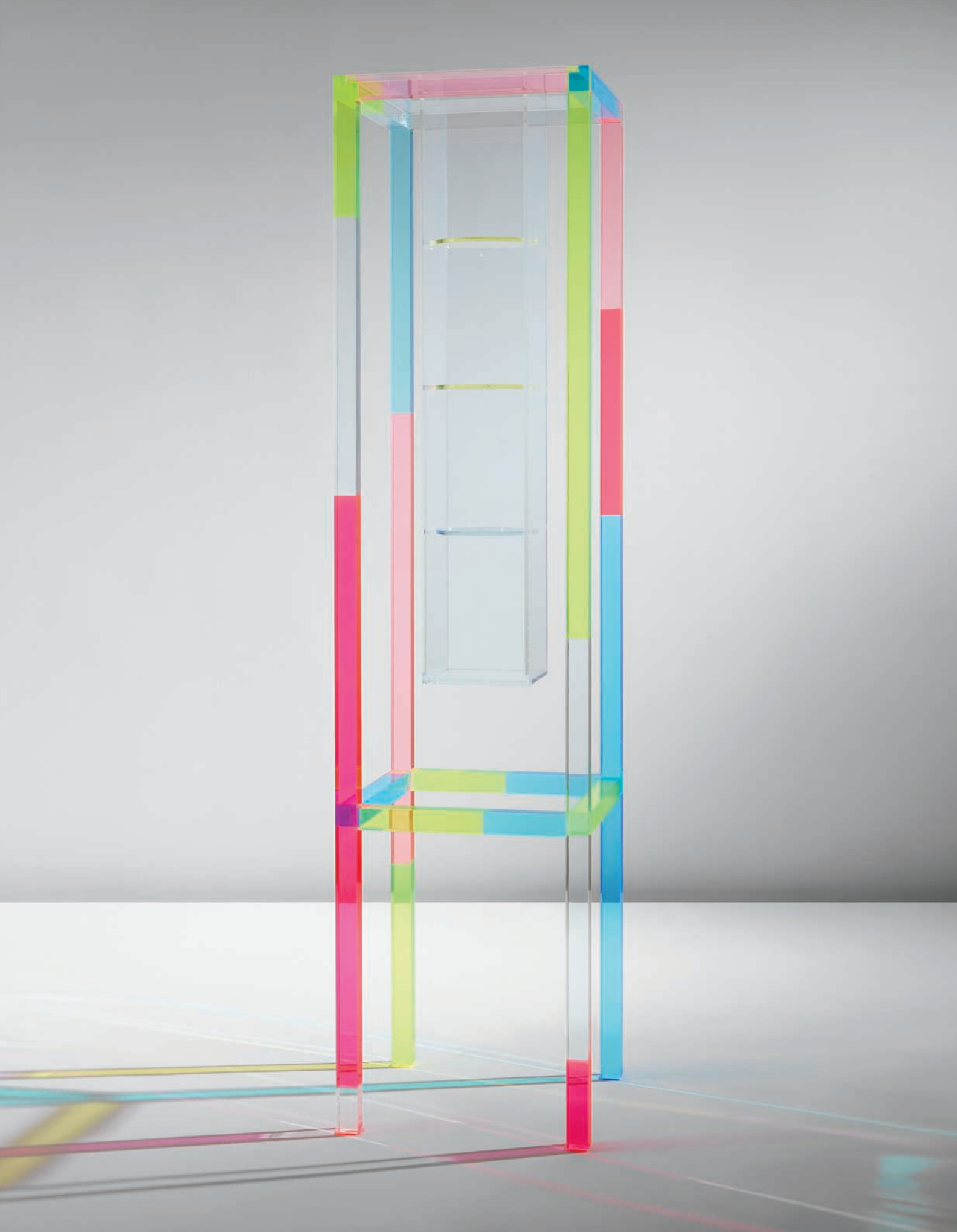
\$50,000-70,000

#### Literature

*Shiro Kuramata 1934-1991*, exh. cat., Hara Museum of Contemporary Art, Tokyo, 1996, pp. 30, 67, 192  
Yasuko Seki, ed., *Shiro Kuramata and Ettore Sottsass*, exh. cat., 21\_21 Design Sight, Tokyo, 2001, p. 201  
Deyan Sudjic, *Shiro Kuramata: Essays & Writings*, London, 2013, pp. 76, 99  
Deyan Sudjic, *Shiro Kuramata: Catalogue of Works*, London, 2013, p. 369

Phillips would like to thank the Kuramata Design Office for their assistance cataloguing the present lot.

The "Cabinet de Curiosité" was among a group of colored acrylic furniture and objects exhibited at Galerie Yves Gastou in Paris in the late 1980s. It is one of Shiro Kuramata's many explorations into concepts of color and transparency that culminated in his late-career use of acrylic. These designs invite unlimited visual contemplation, testing spatial and temporal boundaries as they contort color, line, and form. This effect is achieved through a number of optical contrasts: the borders are simultaneously discrete and interactive, the minimal physical footprint is disputed by the broad expanse of colored light reflected onto the cabinet's surroundings. The name itself, "Cabinet de Curiosité," poses a comprehensive challenge as it evokes a repository of tangible historic objects rather than the acute sense of negative space suggested by its actual material presence. This cognitive contrast of historicism versus timelessness was a post-modernist tool often employed by Kuramata and revealed with subtle mastery in the present lot.





Property of a European Collector

**112. Michel Boyer** 1935-2011

*Secrétaire*, circa 1985

Pearwood, painted wood, leather-covered wood,  
felt-covered wood.

47 x 43½ x 18¾ in. (119.4 x 110.5 x 47.6 cm)

**Estimate**

\$8,000-12,000

**Provenance**

Hôtel Drouot, Paris

Acquired from the above by the present owner,  
circa 1995

**Literature**

Pierre Kjellberg, *Le mobilier du XXe siècle: Dictionnaire  
des créateurs*, Paris, 1994, p. 93



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

*Large fruit stand, 2001*

Glazed ceramic, painted ceramic.

12⅞ in. (30.8 cm) high

Produced by Ceramica Gatti, Faenza, Italy. Number 15 from the edition of 50. Underside inscribed in marker 15 / 50/Sottsass/2001.

**Estimate**

\$2,000-3,000



Property from an Important Collection, Tokyo

**114. Shiro Kuramata** 1934-1991

*Pair of armchairs and side table, from the Livina Yamagiwa building, Tokyo, designed 1983*

Chairs: painted steel, aniline-dyed oak-veneered wood, fabric.

Table: painted steel, rubber, glass.

Each chair: 28 x 28½ x 30 in. (71.1 x 72.4 x 76.2 cm)

Table: 24 in. (61 cm) high, 15¾ in. (40 cm) diameter

**Estimate**

\$15,000-20,000

**Provenance**

Livina Yamagiwa building, Tokyo

**Literature**

*Shiro Kuramata 1934-1991*, exh. cat., Hara Museum of Contemporary Art, Tokyo, 1996, p. 165 for a similar example of the chairs

Yasuko Seki, ed., *Shiro Kuramata and Ettore*

*Sottsass*, exh. cat., 21\_21 Design Sight, Tokyo, 2001,

p. 192 for a similar example of the chairs

Deyan Sudjic, *Shiro Kuramata: Catalogue of Works*, London, 2013, p. 328 for a similar example

Phillips would like to thank the Kuramata Design Office for their assistance cataloguing the present lot.



Property from a Private Collection, Miami

**115. Shiro Kuramata** 1934-1991

*"How High the Moon Double-Seater,"* designed 1986

Steel mesh, nickel chrome finish.

27¾ x 58⅝ x 32½ in. (70.5 x 148.9 x 82.6 cm)

Manufactured by Ishimaru Co., Ltd., Tokyo, Japan.

Number 15 from the edition of 30. Together with a certificate of authenticity from Mieko Kuramata.

**Estimate**

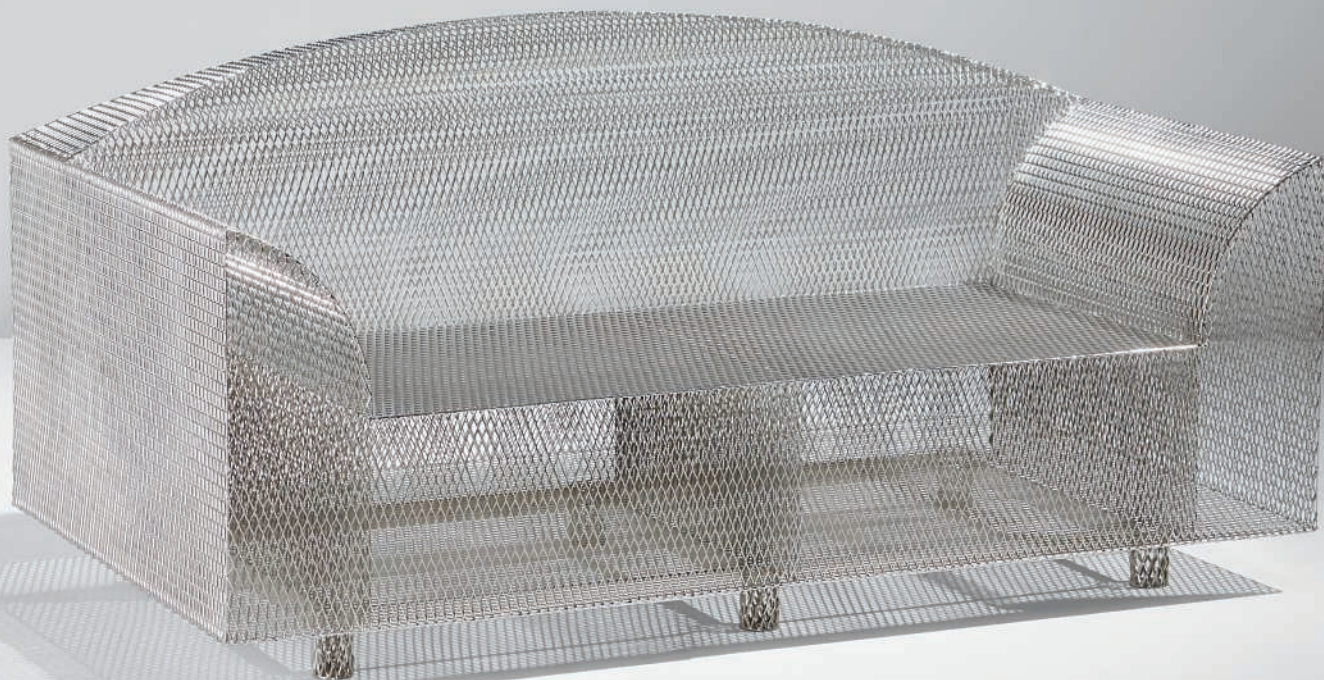
\$30,000-40,000

**Literature**

Deyan Sudjic, *Shiro Kuramata: Essays & Writings*, London, 2013, pp. 102, 114, 139-40, 161 for drawings and images of the armchair

Deyan Sudjic, *Shiro Kuramata: Catalogue of Works*, London, 2013, pp. 340, 346 for the armchair

Phillips would like to thank the Kuramata Design Office for their assistance cataloguing the present lot.





Property from a Private Collection, Miami

**116. Shiro Kuramata** 1934-1991

*"Acrylic stool (with feathers)," for the Spiral boutique, The Axis Building, Roppongi, Tokyo, designed 1990*  
Acrylic, aluminum, stained alumite finish, dyed Mallard feathers.

21¼ x 13 x 16¼ in. (54 x 33 x 41.3 cm)

Manufactured by Ishimaru Co., Ltd., Tokyo, Japan.

Number 36 from the edition of 40. Together with a certificate of authenticity from Mieko Kuramata.

**Estimate**

\$40,000-60,000

**Literature**

*Shiro Kuramata 1934-1991*, exh. cat., Hara Museum of Contemporary Art, Tokyo, 1996, pp. 74, 195-96

Yasuko Seki, ed., *Shiro Kuramata and Ettore Sottsass*, exh. cat., 21\_21 Design Sight, Tokyo, 2001, pp. 74-76, p. 211

Deyan Sudjic, *Shiro Kuramata: Essays & Writings*, London, 2013, p. 107

Deyan Sudjic, *Shiro Kuramata: Catalogue of Works*, London, 2013, pp. 379-80

Phillips would like to thank the Kuramata Design Office for their assistance cataloguing the present lot.



Property from an Important Collection, Tokyo

**117. Shiro Kuramata** 1934-1991

*Rare armchair, from the Piacere coffee shop, Yamagiwa Soft building, Akihabara, Tokyo, circa 1988*  
Acrylic, painted steel, painted particle board.  
33 x 23¾ x 19 in. (83.8 x 60.3 x 48.3 cm)  
Manufactured by Ishimaru Co., Ltd., Tokyo, Japan.

**Estimate**

\$15,000-20,000

**Provenance**

Piacere coffee shop, Yamagiwa Soft building,  
Akihabara, Tokyo

**Literature**

Yasuko Seki, ed., *Shiro Kuramata and Ettore Sottsass*,  
exh. cat., 21\_21 Design Sight, Tokyo, 2001, pp. 199, 211  
Deyan Sudjic, *Shiro Kuramata: Catalogue of Works*,  
London, 2013, p. 359

Phillips would like to thank the Kuramata  
Design Office for their assistance cataloguing  
the present lot.





Property from a Private Collection, Miami

**118. Andrea Branzi** b. 1938

*"Small Cap" table lamp*, 1996  
Reed, marble, rice paper shade.  
37 in. (94 cm) high  
Number 7 from the edition of 12. Underside with metal medallion printed *\*DESIGN GALLERY MILANO\*/1996/7 / 12/ANDREA BRANZI*.

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

**Literature**  
Clémence Krzentowski and Didier Krzentowski, eds.,  
*The Complete Designers' Lights (1950-1990) 30 Years of Collecting*, Paris, 2012, p. 356

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

*"Freemont" sideboard*, circa 1985  
Stained wood, stained veneered wood, painted wood, laminate-covered wood, gilded wood.  
72½ x 73½ x 23¾ in. (184.2 x 186.7 x 59.4 cm)  
Produced by Memphis, Milan, Italy. Inside with manufacturer's metal label printed with *MEMPHIS/MILANO/ETTORE SOTTASS/1985/MADE IN ITALY*, each door hinge printed with *MEMPHIS/MILANO*.

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

**Literature**  
*Memphis Milano*, sales catalogue, Milan, 1986, p. 4  
Ugo La Pietra, "Milano 1985: Il Salone del Mobile,"  
*Domus*, no. 668, January 1986, p. 57  
Albrecht Bangert and Karl Michael Armer, *80s Style: Designs of the Decade*, New York, 1990, fig. 4





**120. Nazareno Noja** b. 1923

*Unique "Onda" trunk, 1976*

Vinyl-faced plywood, brass nailheads, brass.  
54 $\frac{7}{8}$  x 60 $\frac{1}{4}$  x 23 $\frac{7}{8}$  in. (139.4 x 153 x 60.6 cm)

**Estimate**

\$7,000-9,000

**Provenance**

Private collection, Milan

Nazareno Noja (born Salvatore Esposito) created the present "Onda" trunk and "Freccia" trunk in 1976, the same year the Milanese architect Alessandro Guerriero founded Studio Alchimia. Noja participated in several Alchimia exhibitions, although the present works are believed to have been created independently.



**121. Nazareno Noja** b. 1923

*Unique "Freccia" trunk, 1976*

Plastic-coated plywood, plywood, brass.

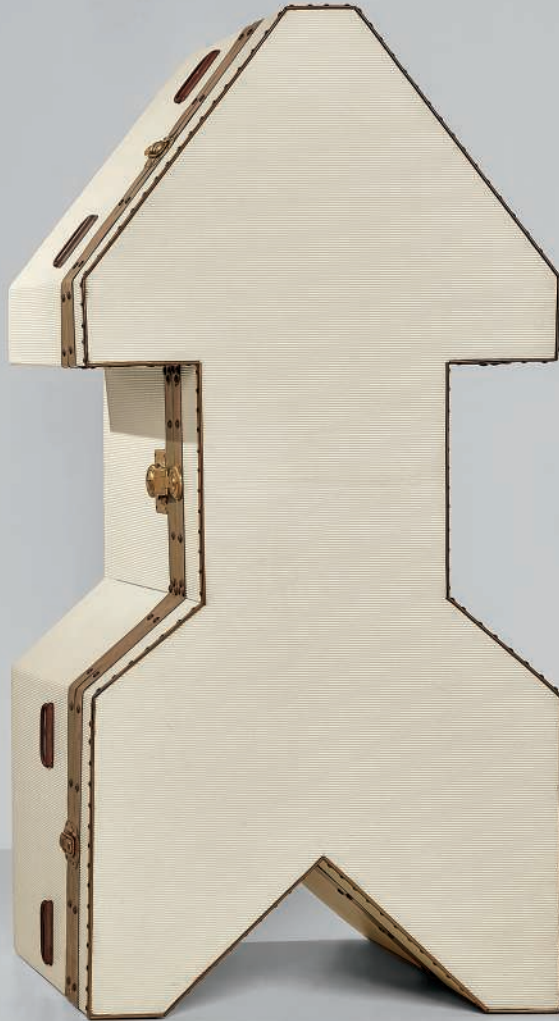
64½ x 29½ x 31¼ in. (163.8 x 74.9 x 79.4 cm)

**Estimate**

\$7,000-9,000

**Provenance**

Private collection, Milan





**122. Max Ingrand** 1908-1969

*Pair of rare and large wall lights, 1960s*  
Glass, painted aluminum, brass.  
Each: 23 x 3 $\frac{3}{8}$  x 9 $\frac{7}{8}$  in. (58.4 x 8.6 x 25.1 cm)  
Manufactured by Fontana Arte, Milan, Italy.

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

**Literature**  
Pierre-Emmanuel Martin-Vivier, *Max Ingrand, Du verre à la lumière*, Paris, 2009, p. 215 for similar examples  
Franco Deboni, *Fontana Arte: Gio Ponti, Pietro Chiesa, Max Ingrand*, Turin, 2012, figs. 344 and 344a for a similar example

**123. Agnoldomenico Pica** 1907-1990

*Desk, circa 1933*

Caucasian walnut-veneered wood, aluminum,  
chromium-plated steel.

31½ x 55¼ x 33¼ in. (80 x 140.3 x 84.5 cm)

Executed by Daniele Tagliabue, Cantù, Italy.

**Estimate**

\$20,000-30,000

**Provenance**

Phillips, New York, "Design," May 24, 2007, lot 96

Acquired from the above by the present owner

**Literature**

"La casa di un architetto umanista," *Domus*, no. 75,  
March 1934, pp. 32-33

Irene de Guttry and Maria Paola Maino, *Il mobile déco  
italiano*, Bari, 1988, p. 205

Agnoldomenica Pica was the curator of the V  
Milan Triennale in 1933, for which he designed  
the present model desk.





**124. Pietro Chiesa** 1892-1948

*Floor lamp, circa 1940*

Glass, brass, painted aluminum, parchment shade.

78½ in. (199.4 cm) high including shade

Manufactured by Fontana Arte, Milan, Italy.

**Estimate**

\$4,000-6,000



**125. Pietro Chiesa** 1892-1948

*Occasional table*, circa 1938

Painted mahogany-veneered wood, painted wood, glass.

17½ in. (44.5 cm) high, 25¾ in. (65.4 cm) diameter

Manufactured by Fontana Arte, Milan, Italy.

**Estimate**

\$6,000-8,000

**Literature**

"Stile di Fontana," *Stile*, no. 4, April 1941, p. 60

"Lavoro per l'esportazione," *Il vetro*, nos. 5-6, May-June, 1942, p. 120

Roberto Aloï, *Esempi di arredamento moderno di tutto il mondo: Tavoli, Tavolini, Carrelli*, Milan, 1957, fig. 8

Sergio Montefusco, *Fontana Arte: Repertorio 1933-1943 dalle immagini dell'epoca*, Genoa, 2012, p. 206





**126. Fontana Arte**

*Large vase, 1950s*  
Colored glass, brass.  
3 $\frac{3}{8}$  in. (9.8 cm) high, 12 $\frac{5}{8}$  in. (32.1 cm) diameter  
Manufactured by Fontana Arte, Milan, Italy.

**Estimate**  
\$2,000-3,000

**Provenance**  
Private collection, Milan

**Literature**  
Franco Deboni, *Fontana Arte: Gio Ponti, Pietro Chiesa, Max Ingrand*, Turin, 2012, fig. 400



**127. Fontana Arte**

*Table mirror, circa 1960*  
Patinated brass, mirrored glass.  
12 $\frac{3}{4}$  x 13 $\frac{1}{2}$  x 6 in. (32.4 x 34.3 x 15.2 cm)  
Manufactured by Fontana Arte, Milan, Italy.

**Estimate**  
\$2,500-3,500

**Provenance**  
Private collection, Milan

**128. Ercole Barovier** 1889-1974

"Pezzato" vase, circa 1956  
Fused and blown glass.  
10 $\frac{7}{8}$  in. (27.6 cm)  
Produced by Barovier & Toso, Murano, Italy.

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

**Provenance**  
Fifty/50 Gallery, New York  
Acquired from the above, 1992

**Literature**

Attilia Dorigato, ed., *Ercole Barovier 1889-1974: Vetraio Muranese*, exh. cat. Museo Correr, Venice, 1989, p. 139 for other examples from the series  
Marc Heiremans, *Murano Glas: 1945-1970*, Antwerp, 1989, fig. 56 for a similar example  
Marina Barovier, ed., *Art of the Barovier: Glassmakers in Murano 1866-1972*, exh. cat., Fondazione Querini Stampalia, Venice, 1993, pp. 170-71 for other examples from the series  
Marc Heiremans, *Murano Glass, Themes and Variations 1910-1970*, Stuttgart, 2002, p. 52 for a similar example



Property from a California Collection

**129. Vittorio Zecchin** 1878-1947

*Large footed bowl, circa 1925*

Blown and applied glass.

14 $\frac{3}{8}$  in. (36.5 cm) diameter

Produced by Venini Cappellin, Murano, Italy.

**Estimate**

\$5,000-7,000

**Provenance**

Private collection, Europe

Phillips, New York, "Design Masters," December 17,  
2013, lot 421

Acquired from the above by the present owner

**Literature**

Marino Barovier, Marco Mondì and Carla Sonigo,  
*Vittorio Zecchin 1878-1947: pittura, vetro, arti  
decorative*, exh. cat, Musei Civici Veneziani, Venice,  
2002, p. 34 for a similar example





Property from a California Collection

**130. Ercole Barovier** 1889-1974

*"Intarsio" vase, circa 1961*

Blown glass with controlled air bubbles.

11½ in. (29.2 cm) high

Produced by Barovier & Toso, Murano, Italy.

**Estimate**

\$8,000-12,000

**Provenance**

Galerie Plaisance, Paris

Wright, Chicago, "Important Italian Glass,"

June 8, 2013, lot 139

Acquired from the above by the present owner

**Exhibited**

"I Barovier: una stirpe di vetrai," Hakone Glass Forest Ukai Museum, Hakone, Japan, October 1, 1998-January 17, 1999

**Literature**

Rossella Junck, ed., *I Barovier: una stirpe di vetrai*, exh. cat., Hakone Glass Forest Ukai Museum, Hakone, 1998, illustrated p. 84



**131. Ercole Barovier** 1889-1974

*"A Spina" vase, 1970s*

Blown glass.

8½ in. (21.6 cm) high

Produced by Barovier & Toso, Murano, Italy.

Underside incised, *barovier/+toso/murano*.

**Estimate**

\$3,000-5,000

**Provenance**

Myers Fine Art, St. Petersburg, "20th Century  
Decorative Arts," February 9, 2014, lot 83

Acquired from the above by the present owner

**Literature**

Marina Barovier, ed., *Art of the Barovier,  
glassmakers in murano 1866-1972*, Venice, 1993,  
p. 180 for an example from the series



**132. Fulvio Bianconi** 1915-1996

"Pezzato" vase, model no. 4397, circa 1950

Fused and blown glass.

7⅞ in. (20 cm) high

Produced by Venini & C., Murano, Italy.

Underside etched *venini/murano/ITALIA*.

**Estimate**

\$7,000-9,000

**Literature**

Helmut Ricke and Eva Schmitt, *Italian Glass Murano, Milan 1930-1970, The Collection Of The Steinberg Foundation*, Munich, 1997, p. 106

Marino Barovier with Carla Sonego, eds., *Fulvio Bianconi alla Venini*, exh. cat., Fondazione Giorgio Cini, Venice, 2015, pp. 29, 32, 184-85

The present model vase was exhibited at the 1951 IX Milan Triennale.





Property from a California Collection

**133. Ercole Barovier** 1889-1974

*"Efeso" vase, circa 1964*

Blown glass.

14¼ in. (36.2 cm) high

Produced by Barovier & Toso, Murano, Italy.

**Estimate**

\$4,000-6,000

**Provenance**

Lauritz, Cologne, "Design, Art and Applied Arts," November 22, 2014, lot 415

Acquired from the above by the present owner

**Literature**

Marina Barovier, ed., *Art of the Barovier, glassmakers in murano 1866-1972*, Venice, 1993, p. 196 for a similar example



Property from a Private Collection, Miami

**134. Max Ingrand** 1908-1969

*Floor lamp*, circa 1955

Glass, brass, patinated brass, painted aluminum,  
fabric shade.

73 in. (185.4 cm) high

Manufactured by Fontana Arte, Milan, Italy.

**Estimate**

\$20,000-30,000

**Provenance**

Frank de Biasi Interiors, New York

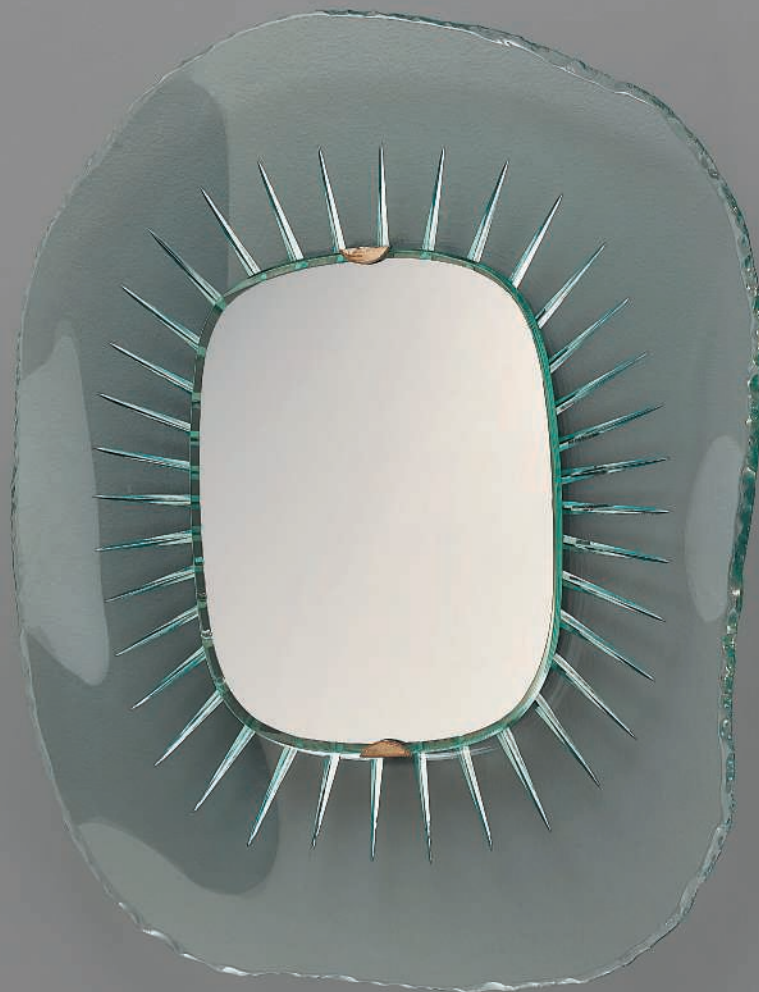
Acquired from the above by the present owner

**Literature**

Franco Deboni, *Fontana Arte: Gio Ponti, Pietro Chiesa, Max Ingrand*, Turin, 2012, fig. 396 for a similar example







**135. Max Ingrand** 1908-1969

*Illuminated mirror, model no. 1657, circa 1958*  
Chiseled and carved glass, mirrored glass, brass,  
painted aluminum.  
24¾ x 19¼ x 2⅞ in. (62.9 x 48.9 x 7.3 cm)  
Manufactured by Fontana Arte, Milan, Italy.

**Estimate**  
\$20,000-30,000

**Literature**  
Edoardo Paoli, *Specchiere e specchi: appesi, nel  
mobile e tecnici*, Quaderni vitrum, no. 8, Milan,  
1966, p. 119  
Pierre-Emmanuel Martin-Vivier, *Max Ingrand, Du  
Verre À La Lumière*, Paris, 2009, p. 217  
Franco Deboni, *Fontana Arte: Gio Ponti, Pietro  
Chiesa, Max Ingrand*, Turin, 2012, fig. 429

Property from a Private Collection, New York

**136. Carlo Mollino** 1905-1973

*Set of two bunk beds, from Casa del Sole, Cervinia,*  
circa 1953

Oak, Formica-covered oak, brass.

As shown: 80½ x 81¾ x 61½ in. (204.5 x 207.6 x 156.2 cm)

Executed by Ettore Canali, Brescia, Italy.

**Estimate**

\$30,000-40,000

**Provenance**

Fulvio Ferrari, Turin

Acquired from the above, circa 2000

**Literature**

Fulvio Ferrari, *Carlo Mollino Cronaca*, Turin, 1985, p. 138

Giovanni Brino, *Carlo Mollino: Architettura Come Autobiografia*, Milan, 1985, p. 115

Rossella Colombari, *Carlo Mollino Catalogo Del Mobili - Furniture Catalogue*, Milan, 2005, p. 54 for an image and a technical drawing

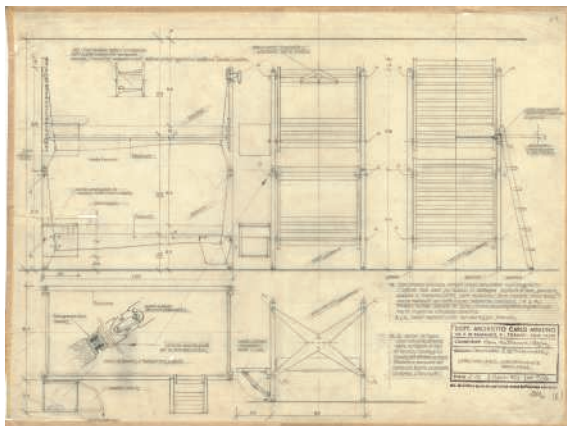
Fulvio Ferrari and Napoleone Ferrari, *The Furniture of Carlo Mollino*, New York, 2006, pp. 207, 230

Fulvio Ferrari and Napoleone Ferrari, eds., *Carlo Mollino Arabesques*, exh. cat., Galleria Civica d'Arte Moderna e Contemporanea, Milan, 2007, p. 107

Napoleone Ferrari, *Mollino. Casa del Sole*, Turin, 2007, pp. 77, 86-89, 91

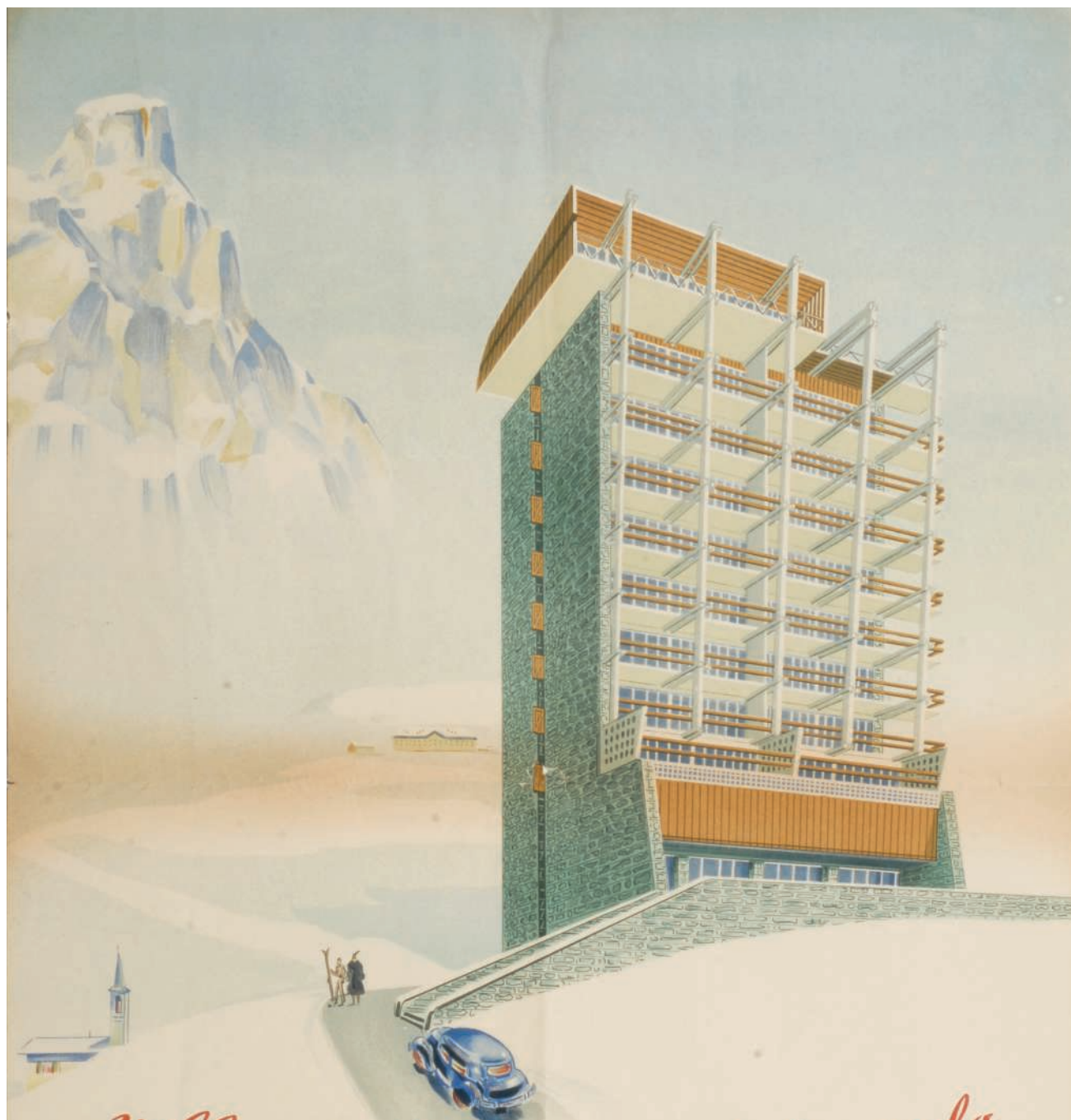
The present lot is registered in the library of the Museo Casa Mollino, Turin, as numbers CM 434-3 and CM 434-4.

Phillips would like to thank Fulvio Ferrari and Napoleone Ferrari from the Museo Casa Mollino for their assistance cataloging the present lot.



Courtesy Museo  
Casa Mollino





*nella più bella conca del mondo*  
**a C'ERVINIA**  
*si costruisce la CASA DEL SOLE!*

**ALLOGGI ELEGANTISSIMI**

***rivolgersi* SOCIETA' CERVINO - torino**



## Casa del Sole

By Fulvio Ferrari and Napoleone Ferrari

The project for “Casa del Sole” originated in 1948 in Cervinia, at the border of Switzerland in the Alps, in a country made poor by war yet ready to boom. It was a resort for skiers’ weekends, an idea anticipating what is today considered the most efficient solution for winter sport: a condominium made of small rational apartments. The original project included a bar and restaurant, food shop, ballroom, laundry, and storage. After designing the building and its interior Carlo Mollino was asked in 1953 to design furniture to make the apartments more complete, including the present set of beds.

The project is among the most Modernist of Mollino. The mountain environment and the purpose of the building, which is sport, led him to focus on straight engineering matters. The bed is made of rectangular section wooden laths. The sides of the bed are thicker where they join the legs. The beds can be used singularly but are equipped with ski-like brass fasteners that can be easily used to superimpose one bed onto the other.

The structure of the beds ideally and visually are a continuation of the lines of the façade of the “Casa del Sole” building, which in turn was inspired by the traditional wooden mountain houses of that valley. The beds were made complete by a coat hanger that can be placed on both ends, a little table with a Formica top, which can be folded to save space, and a bedside table with a drawer which pivots open so that a person lying in bed can easily use it.

The wood was partially darkened, partially left natural in order to create contrast, the plastic laminated to give a sense of Modernism and all the metal details are in brilliant polished brass giving to the furniture an elegant and technical quality.





Property from a Private Collection, New York

### 137. Roberto Gabetti and Aimaro Isola

1925-2000, b. 1928

*Low table*, 1956

African teak, ash, leather, painted steel.

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

Produced by Colli, Turin, Italy.

#### Estimate

\$5,000-7,000

#### Provenance

Private collection, Turin

Fulvio Ferrari, Turin

Acquired from the above, 1990s

#### Literature

Fulvio Ferrari, *Gabetti e Isola Mobili, 1950-1970*, Turin, 1986, illustrated p. 39

Property from a Private Collection, New York

### 138. Roberto Gabetti and Aimaro Isola

1925-2000, b. 1928

*Pair of armchairs*, 1956

African teak, ash, leather, painted steel.

Each: 27 x 28 x 28 in. (68.6 x 71.1 x 71.1 cm)

Produced by Colli, Turin, Italy. From the production of 4. Undersides incised *III* and *IIII*, respectively. Underside of one with foil manufacturer label printed *Colli/TORINO*.

#### Estimate

\$8,000-12,000

#### Provenance

Private collection, Turin

Fulvio Ferrari, Turin

Acquired from the above, 1990s

#### Literature

Fulvio Ferrari, *Gabetti e Isola Mobili, 1950-1970*, Turin, 1986, illustrated pp. 36-37





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

*Ceiling light, late 1950s*

Glass, brass, painted metal, painted wood.

37¾ in. (95.9 cm) drop, 45 x 21 in. (114.3 x 53.3 cm)

Likely manufactured by Greco, Milan, Italy. Glass etched  
*TEMPRA/CARBONI*. Together with a certificate of  
authenticity from the Gio Ponti Archives.

**Estimate**

\$12,000-18,000

**140. Gio Ponti** 1891-1979

*Pair of cabinets, 1940s*

Beech, beech-veneered wood, sycamore, sycamore-veneered wood, brass.

Each: 37 $\frac{5}{8}$  x 43 $\frac{3}{8}$  x 17 $\frac{3}{4}$  in. (95.6 x 110.2 x 45.1 cm)

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

**Estimate**

\$30,000-50,000



**141. Augusto Romano** 1918-2001

*Table, circa 1955*

Maple, glass.

30 in. (76.2 cm) high, 49¼ in. (125.1 cm) diameter

**Estimate**

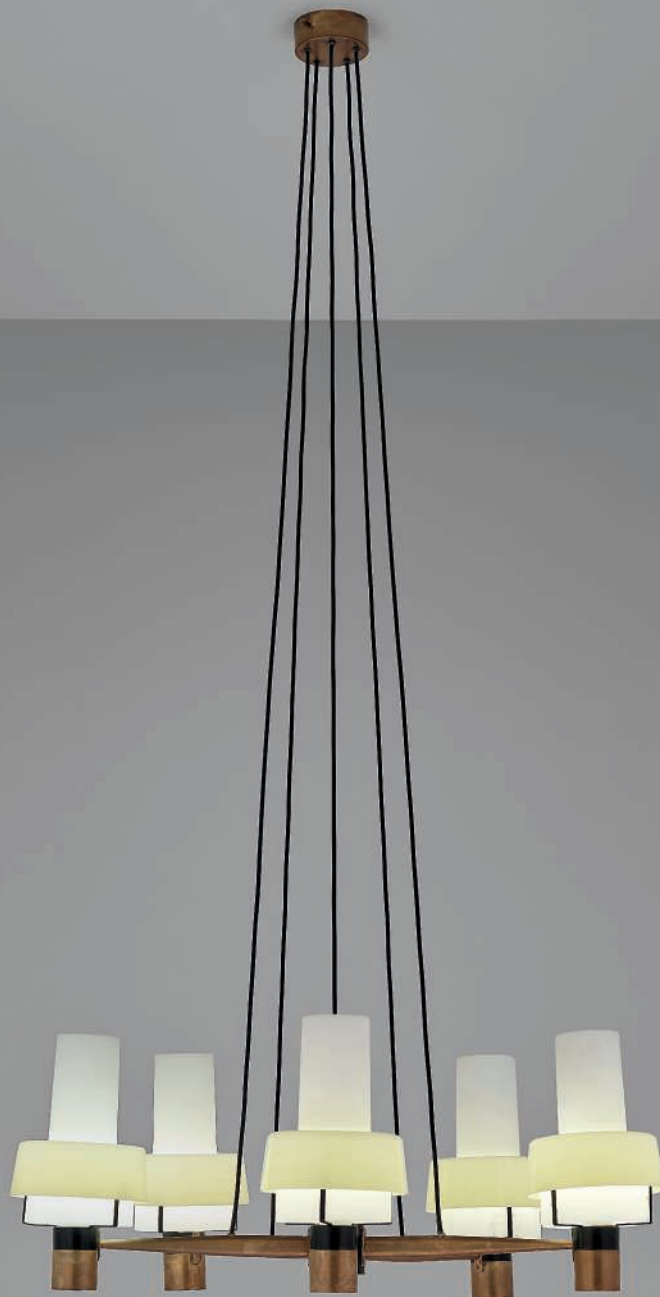
\$6,000-8,000

**Literature**

Daniele Regis and Lucetta Battaglia, *Augusto Romano architetto*, Turin, 2002, p. 134 for a drawing of the present lot







## 142. Stilnovo

*Ceiling light, model no. 1114/5, 1960s*  
Brass, painted aluminum, acrylic.  
30½ in. (77.5 cm) diameter, variable drop  
Manufactured by Stilnovo, Milan, Italy.

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

**Literature**  
*Stilnovo: apparecchi per l'illuminazione*, sales  
catalogue, 1960s, p. 14



**143. Max Ingrand** 1908-1969

*Set of three ceiling lights, circa 1956*

Glass, brass, painted brass.

Each: 31¼ x 10¼ x 4 in. (80.6 x 26 x 10.2 cm)

Manufactured by Fontana Arte, Milan, Italy.

**Estimate**

\$12,000-18,000

**Literature**

Laura Falconi, *Fontana Arte: Una storia trasparente*, Milan, 1998, p. 213, fig. 108

**144. Osvaldo Borsani and  
Arnaldo Pomodoro** 1911-1985, b. 1926

*Bed*, circa 1964

Brass, enameled brass, brass-plated steel, painted steel.  
46½ x 69½ x 82 in. (118.1 x 176.5 x 208.3 cm)

**Estimate**

\$10,000-15,000

**Provenance**

Private collection, Milan

**Literature**

Roberto Aloï, *L'arredamento moderno: Settima serie*,  
Milan, 1964, p. 295 for a similar example





**145. Paolo Buffa** 1903-1970

*Rare mirror, circa 1950*

Brass, mirrored glass.

11½ x 17 x ¾ in. (29.2 x 43.2 x 1.9 cm)

Likely manufactured by Serafino Arrighi, Cantù, Italy. Together with a certificate of authenticity from the Paolo Buffa archives.

**Estimate**

\$7,000-9,000

**Provenance**

Private collection, Como



**146. Gabriella Crespi** 1922-2017

*"Cabbage with Snails" lidded box, from the Cesello series, circa 1970*

Brass.

11½ x 13½ x 13¼ in. (29.2 x 34.3 x 33.7 cm)

Produced by Gabriella Crespi, Milan, Italy.

Underside impressed with artist's facsimile signature, *Gabriella Crespi*. Together with a certificate of authenticity from the Archivio Gabriella Crespi.

**Estimate**

\$6,000-8,000

The present lot has been authenticated by the Archivio Gabriella Crespi and is recorded under archive number 080262063G.

**147. Osvaldo Borsani** 1911-1985

*Occasional table*, 1950s  
Mahogany, brass, colored mirrored glass.  
23½ in. (59.7 cm) high, 29½ in. (74.9 cm) diameter

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

**Provenance**  
Private collection, Milan







**148. Carlo Scarpa** 1906-1978

*Set of six wall lights, circa 1940*

Clear *bugnato* glass, brass.

Each: 12 $\frac{5}{8}$  x 8 $\frac{1}{4}$  x 12 $\frac{5}{8}$  in. (32.1 x 21 x 32.1 cm)

Manufactured by Venini & C., Murano, Italy. Five wall fixtures impressed 5, 11, 15, 18 and 20 respectively.

**Estimate**

\$8,000-12,000

**Provenance**

Private collection, Milan

**149. Gio Ponti** 1891-1979

*Pair of armchairs, designed for the "Conte Grande" transatlantic ocean liner, circa 1949*

Stained walnut, fabric.

Each: 31 $\frac{7}{8}$  x 28 $\frac{7}{8}$  x 30 $\frac{3}{8}$  in. (81 x 73.3 x 77.2 cm)

Manufactured by Cassina, Meda, Italy.

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

**Estimate**

\$12,000-18,000

**Literature**

"Alcune opere d'arte sul Conte Grande,"

*Domus*, no. 244, March 1950, pp. 14, 17, 19, 22, 25

Paolo Piccione, *Gio Ponti: le navi: il progetto degli interni navali, 1948-1953*, Viareggio, Italy, 2007, pp. 41, 43-45, 50-51, 56, 60-63



**150. Pietro Chiesa** 1892-1948

*Rare and early coffee table, circa 1939*

Painted wood, colored mirrored glass, silk tassel.

14 $\frac{3}{4}$  x 47 $\frac{1}{4}$  x 19 $\frac{3}{4}$  in. (37.5 x 120 x 50.2 cm)

Manufactured by Fontana Arte, Milan, Italy.

**Estimate**

\$4,000-6,000

**Literature**

*Domus*, no. 140, August 1939, p. 72

Roberto Aloï, *Esempi di arredamento moderno di tutto il mondo: Tavoli, Tavolini, Carrelli*, Milan, 1957, fig. 4

Franco Deboni, *Fontana Arte: Gio Ponti, Pietro Chiesa, Max Ingrand*, Turin, 2012, fig. 155 for a drawing

Sergio Montefusco, *Fontana Arte: Repertorio 1933-1943 dalle immagini dell'epoca*, Genoa, 2012, p. 197





## 151. Oluce

*Pair of wall lights, circa 1948*

Brass, painted aluminum.

Each, as shown: 20.7 x 57.5 x 45 cm (8 $\frac{1}{8}$  x 22 $\frac{5}{8}$  x 17 $\frac{3}{4}$  in.)

Manufactured by Oluce, Milan, Italy.

### **Estimate**

\$6,000-8,000

### **Provenance**

Private collection, Palermo

## 152. Franco Buzzi

*Adjustable wall light*, circa 1950  
Painted tubular steel, brass, painted aluminum.  
As shown: 42½ x 14¾ x 51½ in. (108 x 37.5 x 130.8 cm)  
Manufactured by Oluce, Milan, Italy.

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

**Provenance**  
Private collection, Milan

Property from a Private Collection, United States



## 153. Guglielmo Pecorini

*Pair of lounge chairs*, circa 1943  
Ash, fabric, cotton webbing, rubber.  
Each: 32 x 28 x 40 in. (81.3 x 71.1 x 101.6 cm)  
Manufactured by Ditta Guglielmo Pecorini & C.,  
Florence, Italy.

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

**Provenance**  
Wright, Chicago, "Important 20th Century Design  
Session 1," May 20, 2007, lot 330

**Literature**  
"Per il giardino e la campagna," *Domus*, no. 188,  
August 1943, p. 384 for a similar example



**154. Gianfranco Frattini** 1926-2004

*Set of three lounge chairs, circa 1955*

Walnut, painted steel, fabric, brass.

Each: 30¾ x 22½ x 30½ in. (78.1 x 57.2 x 77.5 cm)

Manufactured by Cassina, Meda, Italy.

**Estimate**

\$10,000-15,000

**Literature**

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





**155. Angelo Lelii** 1915-1979

*Adjustable floor lamp, circa 1952*  
Brass, painted aluminum, colored and clear  
glass, marble.  
68½ in. (174 cm) high  
Manufactured by Arredoluce, Monza, Italy.

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

**Literature**

"Costruzione essenziale di lampade," *Domus*, no.  
268, March 1952, p. 61  
Roberto Aloï, *Esempi Di Arredamento Moderno,  
Di Tutto Il Mondo: illuminazione d'oggi*, Milan,  
1956, p. 202

The present lot has been registered in the  
Arredoluce Archives, Italy, as number 2391173.





## 156. Franca Stagi and Cesare Leonardi

b. 1937, b. 1935

*"Dondolo" chair*, circa 1969

Fiberglass.

29 x 15¾ x 69¼ in. (73.7 x 40 x 175.9 cm)

Manufactured by Elco Bellato, Venice, Italy.

### Estimate

\$5,000-7,000

### Provenance

Private collection, Milan

### Literature

Whitechapel Art Gallery, *Modern Chairs, 1918-1970*, London, 1970, p. 119

Emilio Ambasz, ed., *Italy: The New Domestic Landscape, Achievements and Problems of Italian Design*, exh. cat., The Museum of Modern Art, New York, 1972, p. 27

Giuliana Gramigna, *Repertorio 1950/1980*, Milan, 1985, p. 290

Albrecht Bangert, *Italian Furniture Design: Ideas Styles Movements*, Munich, 1988, pp. 2-3, 109

Andrea Branzi, *Il design italiano 1964-1990: Un museo del design italiano*, Milan, 1996, p. 53



## 157. Alberto Rosselli 1921-1976

*"Moby Dick" chair*, circa 1969

Molded fiberglass-reinforced polyester.

32½ x 58 x 23 in. (82.6 x 147.3 x 58.4 cm)

Manufactured by Saporiti, Besnate, Italy.

### Estimate

\$6,000-8,000

### Provenance

Private collection, Milan

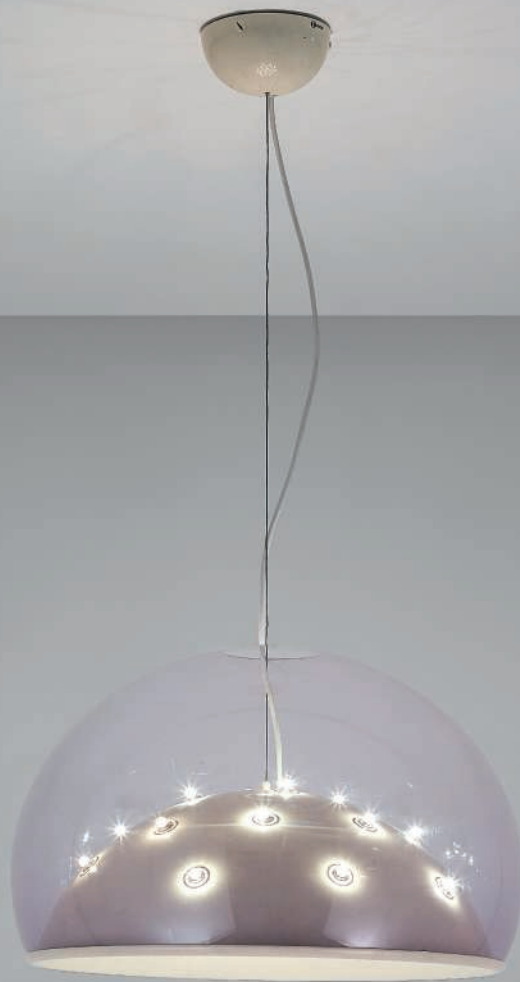
### Literature

Whitechapel Art Gallery, *Modern Chairs, 1918-1970*, London, 1970, p. 120

Giovanni Klaus Koenig, et. al., *Stile Industria: Alberto Rosselli*, Parma, 1981, figs. 59, 61

Andrea Branzi, *Il design italiano 1964-1990: Un museo del design italiano*, Milan, 1996, p. 75

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



**158. Gino Sarfatti** 1912-1985

*"Moon '69" ceiling light, model no. 2130, circa 1969*

Painted aluminum, acrylic.

19 $\frac{5}{8}$  in. (49.8 cm) diameter, variable drop

Light fixture with manufacturer's label printed *AL/MILANO/ARTELUCE*.

**Estimate**

\$4,000-6,000

**Literature**

"Rassegna Domus," *Domus*, no. 489, August 1970, p. 4  
Giuliana Gramigna, *Repertorio 1950/1980*, Milan, 1985,  
p. 301

Fulvio Ferrari and Napoleone Ferrari, *Luce: Lampade  
1968-1973, Il nuovo design italiano*, Turin, 2002, fig. 77  
Marco Romanelli and Sandra Severi, *Gino Sarfatti:  
Selected Works 1938-1973*, Milan, 2012, pp. 173, 360, 477

## 159. Stilnovo

*Adjustable floor lamp, model no. 4067, circa 1961*

Painted brass, painted steel, acrylic.

As shown: 47½ in. (120.7 cm) high

Manufactured by Stilnovo, Milan, Italy. Top impressed *stilnovo/PATENT*.

### Estimate

\$5,000-7,000

### Literature

*Domus*, no. 380, July 1961, p. 15 for an advertisement

Roberto Aloï, *L'arredamento moderno: Settima serie*, Milan, 1964, p. 73

*Stilnovo: apparecchi per l'illuminazione*, sales catalogue, 1960s, p. 62



*Domus* no. 380/July 1961.  
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**160. Stilnovo**

*Rare table lamp, 1950s*  
Tubular brass, brass, painted aluminum, acrylic.  
23 cm (9 in.) high, 14½ in. (35.9 cm) diameter  
Manufactured by Stilnovo, Milan, Italy. Interior of  
shade with manufacturer's printed label *MILANO/  
STILNOVO/ITALY*.

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

**161. Gio Ponti** 1891-1979

*Rare desk, circa 1956*

Painted steel, brass, laminate-covered wood, rubber.  
30 x 66¾ x 31½ in. (76.2 x 169.5 x 80 cm)

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

**Estimate**

\$20,000-30,000

**Provenance**

Private collection, Milan

**Literature**

"Per ufficio, mobili in metallo," *Domus*, no. 314, January  
1956, p. 56

Laura Falconi, *Gio Ponti: Interiors, Objects, Drawings  
1920-1976*, Milan, 2004, p. 176



**162. Franco Albini** 1905-1977

*Rocking chaise, model no. PS16, circa 1956*

Walnut, fabric, cord, leather.

30 x 64 x 27½ in. (76.2 x 162.6 x 69.9 cm)

Manufactured by Carlo Poggi, Pavia, Italy.

**Estimate**

\$10,000-15,000

**Literature**

Ugo La Pietra, "Design degli anni '50," *Domus*, no. 578, January 1978, p. 38

Andrea Branzi and Michele De Lucchi, eds., *Il Design Italiano Degli Anni '50*, Milan, 1985, p. 112, fig. 323

Giuliana Gramigna, *Repertorio 1950/1980*, Milan, 1985, p. 96









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**Front cover** Gio Ponti and Piero Fornasetti, *Rare "Madrepore" dining table and set of four armchairs*, circa 1950, lot 6 (detail)

**Back cover** Jean Royère, *"Persane" eight-armed wall light*, 1950s, lot 63



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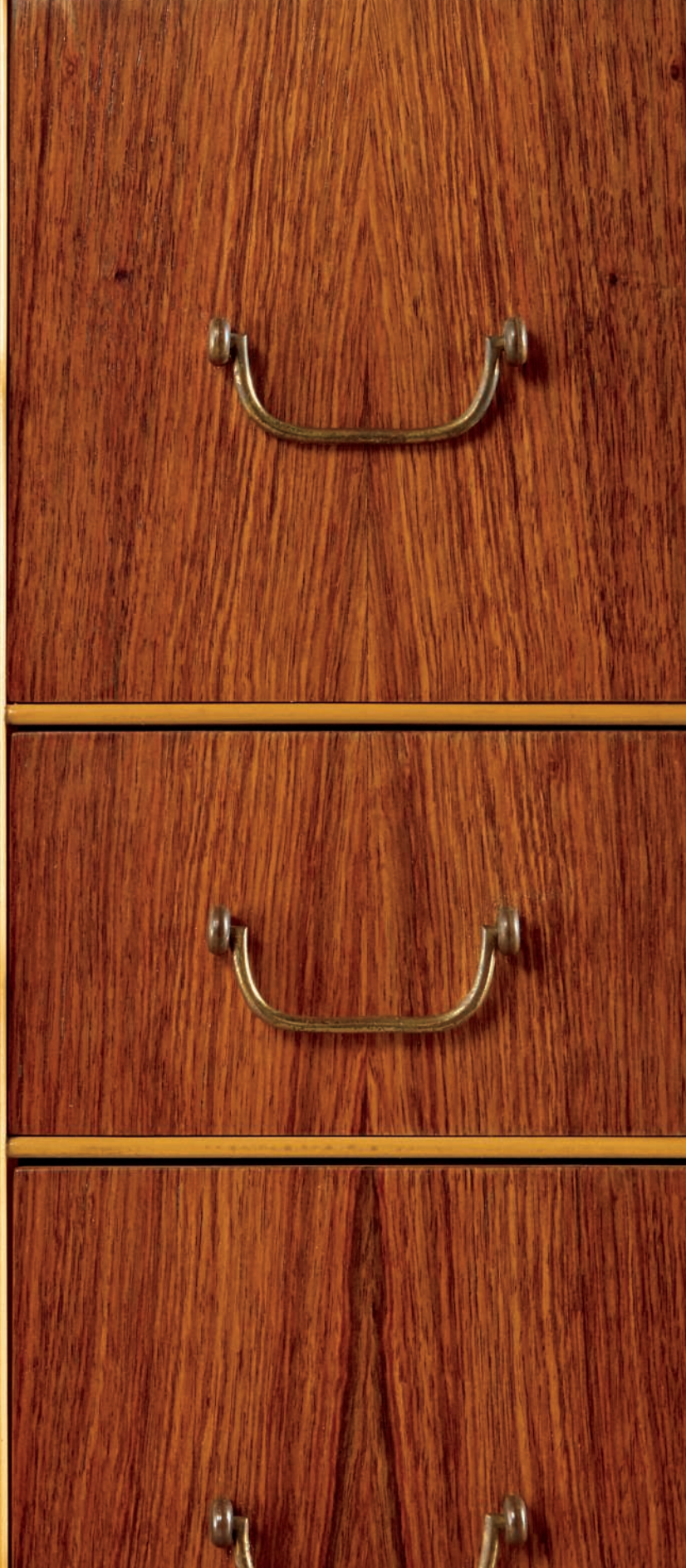
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