



**Design**  
*New York, 6 June 2018*

PHILLIPS











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**Design**  
*New York, 6 June 2018, 2pm*

**Auction and Viewing Location**  
450 Park Avenue New York 10022

**Auction**  
6 June 2018 at 2pm

**Viewing**  
1 – 5 June  
Monday – Saturday 10am – 6pm  
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**I. Gio Ponti** 1891-1979

*Pair of armchairs*

circa 1950

Walnut, fabric.

Each: 28 x 25½ x 29¾ in. (71.1 x 64.8 x 75.6 cm)

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

**Estimate**

\$30,000-40,000







## 2. Carlo Scarpa 1906-1978

"A Fili" vase, model no. 4540

circa 1942

Blown glass with a *fili* and a *fasce* decoration, light iridization.

7 in. (17.8 cm) high

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

### Estimate

\$25,000-35,000

### Provenance

Private collection, La Chaux-de-Fonds, Switzerland

Acquired from the above by the present owner

### Literature

Anna Venini Diaz de Santillana, *Venini Catalogue Raisonné 1921-1986*, Milan, 2000, p. 215

Franco Deboni, *Venini Glass: Its History, Artists and Techniques, Volume 1*, Turin, 2007, The Red Catalogue (appendix), n.p.

Franco Deboni, *Venini Glass: Catalogue 1921-2007, Volume 2*, Turin, 2007, fig. 100

Marino Barovier, ed., *Carlo Scarpa: Venini 1932-1947*, exh. cat., Fondazione Giorgio Cini, Venice, 2012, pp. 410, 415

Phillips would like to thank Franco Deboni for his assistance cataloguing the present lot.

### Clarity of Form: A Carlo Scarpa Coda for Venini

During his fertile tenure as artistic director of Venini from 1932 until 1947, Carlo Scarpa singlehandedly imbued the ancient tradition of glassblowing with a thoroughly modern spirit. Scarpa applied his boundless creativity to a prolific corpus of designs that would earn the Murano glassworks a reputation as the most forward-thinking furnace in the Venetian Lagoon. Though trained as an architect, Scarpa came to Venini already familiar with glass, having served as an artistic director at the MVM Cappellin glassworks from 1925 until its dissolution in 1931. This hands-on knowledge of the material properties of glass served Scarpa during his relentless experimentation in pursuit of innovative new manufacturing and decorating techniques.

The present lot, a blown glass vase recorded in Venini's catalogue as model no. 4540, exemplifies Scarpa's departure from Murano's glassmaking tradition in its rejection of superfluous ornamentation and its embrace of essential geometric form and abstract decoration. This work is part of the *a fili e a fasce* ("ribbons and threads") series of vases and bowls developed by Scarpa around 1942 and exhibited in that year's Venice Biennale. Significantly, this series, along with the similar *a pennellate* ("brushstroked") and "variegated" collections, also from 1942, are the last glass typologies Scarpa produced with Venini before dedicating himself to architecture until his death in 1978. The delicate pastel decoration of the *a fili e a fasce* pieces was achieved by applying a thin filament of colored glass to the exterior of the transparent form, then fusing the two together through repeated heatings during the working process. The subtle bloom, or iridescence, was obtained by exposing the worked piece to oxidized metallic compounds before cooling.

The present vase and its related works in the *a fili e a fasce* series display an architect's penchant for pure form and linear decoration, and reflect the deep influence first-generation modernists such as Frank Lloyd Wright and Josef Hoffman had on Scarpa's design sensibility. Geometry and the fundamentals of line were aesthetic themes Scarpa explored in many of his earlier designs for Venini, including works decorated with intricate half-filigree (1932-36), vivid striping (1938-40), monochromatic milk glass pieces emphasizing their simple silhouettes (1936), and vessels inspired by the shapes of Chinese porcelains (1940). The ovoid form of the Scarpa vase, with its distinctively conical punt, and wide lip flange, appears to have made an impression on Tapio Wirkkala, the Finnish master of elegant glass, who later adapted its shape for his iconic *Bole* series of *incalmo* vessels produced for Venini in 1968.

The subtle coloration and decorative restraint testifies to Scarpa's versatility as a designer—only two years prior he had been producing radically unique series using riotously colorful murrine tessellations and vibrant *tessuto* patterns. Years spent exploring plasticity, opacity, and surface treatment through novel fabrication and finishing techniques yielded glass pieces which, at first glance, imitated the appearance of ceramics, lacquerwares, hammered silver, and etched stone. In their return to transparency and symmetry, Scarpa's final designs for Venini celebrate the timeless essence of hand-blown glass, while presaging the abstracted color compositions and austere organicism that would emerge as post-war tendencies in art and design.







### 3. Paolo Venini 1895-1959

Rare "Ondulato" ceiling light, model no. 215  
1931-1935

Ondulato glass, etched glass, brass, painted steel.  
12 x 41¼ x 10¼ in. (30.5 x 104.8 x 26 cm)  
Produced by Venini & C., Murano, Italy.

#### Estimate

\$8,000-12,000

#### Literature

Franco Deboni, *Venini Glass: Its History, Artists and Techniques, Volume 1*, Turin, 2007, The Blue Catalogue (appendix), fig. 127

#### Electric Modernism

The present sandblasted glass and metal ceiling light is an exceptional example of 1930s Muranese design, a ripple in the long wave of Art Deco taste which spread in Europe and overseas beginning with the Exposition Internationale des Arts Décoratifs held in Paris in 1925.

This lamp involved the use of a patent—that of *vetro ondulato* (corrugated glass)—developed by Venini in the mid-1930s and published in the famous *Catologo Blu* (brev. 297787). *Vetro ondulato* was used for the long horizontal ceiling lights installed in public buildings such as the Stazione di Santa Maria Novella in Florence (1932-1935) designed by Giovanni Michelucci and the Tuscan Group, as well as smaller lights, such as those in the Palazzo delle Poste di Palermo by Angiolo Mazzoni (1929-1934).

The end plates, also in glass, with U-shaped zigzag decoration echoing the corrugated glass, incorporate one of the most typical motifs of the Art Deco style. This motif would remain popular, even in Italy, for the better part of the 1920s and 1930s, adopted in the design vocabulary of the radical avant-garde, of the second Futurism and the modernist eclecticism practiced by the most brilliant architects of the era. The use of the zigzag motif was particularly distinctive in the work of Piero Portaluppi, who declared it a sort of lightning rod, a tribute to the hydroelectric power plants he designed.

These more decorative and Art Deco-inspired objects were largely overlooked within prevalent narratives of Italian modernism until Italian designers began to revisit them in the 1970s and 1980s. The present ceiling light, and in particular its zigzag motifs, therefore feels very familiar to us because it recalls some of the most famous objects by Ettore Sottsass, Luca Scacchetti, and above all Alessandro Mendini.

Roberto Dulio

*Professor, History of Architecture, Facoltà di Architettura of Politecnico di Milano*



**4. Pietro Chiesa** 1892-1948

*Large coffee table*

circa 1934

Glass, brass, patinated steel.

21¼ x 70¾ x 31½ in. (54 x 179.7 x 80 cm)

Manufactured by Fontana Arte, Milan, Italy.

**Estimate**

\$24,000-32,000

**Literature**

Irene de Guttry and Maria Paola Maino, *Il mobile déco italiano*, Bari, 1988, p. 127 for a similar example

Franco Deboni, *Fontana Arte: Gio Ponti, Pietro Chiesa, Max Ingrand*, Turin, 2012, fig. 137 for a similar example





**5. Studio BBPR—Gian Luigi Banfi,  
Ludovico Belgiojoso, Enrico Peressutti  
and Ernesto Nathan Rogers**

*Ceiling light*  
circa 1952  
Patinated brass.  
9 in. (22.9 cm) drop, 24 in. (61 cm) diameter

**Estimate**  
\$30,000-40,000

**Provenance**  
Private collection, Milan, commissioned circa 1952





**6. Studio BBPR—Gian Luigi Banfi,  
Ludovico Belgiojoso, Enrico Peressutti  
and Ernesto Nathan Rogers**

*Ceiling light*  
circa 1952  
Patinated brass.  
9 in. (22.9 cm) drop, 24 in. (61 cm) diameter

**Estimate**  
\$30,000-40,000

**Provenance**  
Private collection, Milan, commissioned circa 1952



Property from a Private Collection, Berlin

## 7. Venini

*Folding mirror, model no. 21*  
circa 1939

*Treccia* glass, mirrored glass, brass.  
17¾ x 43½ x 1¼ in. (45.1 x 110.5 x 3.2 cm)  
Produced by Venini & C., Murano, Italy. Back plate  
impressed *VENINI/MURANO*.

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

**Literature**  
Franco Deboni, *Venini Glass: Its History, Artists and Techniques, Volume 1*, Turin, 2007, *The Blue Catalogue* (appendix), fig. 44A





**8. Flavio Poli** 1900-1984

*Ceiling light*

1950s

Glass, brass, painted steel.

44¾ in. (113.7 cm) drop, 38½ in.

(97.8 cm) diameter

Produced by Seguso Vetri d'Arte, Murano, Italy.

**Estimate**

\$12,000-18,000





**9. Luigi Caccia Dominioni and  
Ignazio Gardella** 1913-2016 and 1905-1999

*Set of three "Imbuto" floor lamps*  
circa 1954  
Brass, painted iron, copper, chromium-plated metal.  
Each: 75 $\frac{3}{8}$  in. (191.5 cm) high  
Manufactured by Azucena, Milan, Italy.

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

**Literature**  
"Design degli anni '50," *Domus*, no. 578, January  
1978, p. 37  
Giuliana Gramigna, *Repertorio 1950/1980*, Milan,  
1985, p. 85

**10. Luigi Caccia Dominioni** 1913-2016

*Daybed*  
circa 1950  
Walnut-veneered wood, fabric.  
29 x 82 $\frac{3}{4}$  x 43 in. (73.7 x 210.2 x 109.2 cm)

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

**Provenance**  
Family of Luigi Caccia Dominioni, Italy  
Acquired from the above  
Acquired from the above by the present owner



## II. Jean Royère 1902-1981

*Two bedside tables*

circa 1955

Gilt steel, glass.

Each: 17¾ x 18½ x 13¾ in. (45.1 x 47 x 34.9 cm)

### Estimate

\$12,000-15,000

### Provenance

Private collection, Paris, circa 1955

Thence by descent

Acquired from the above by the present owner

### Literature

Roberto Aloï, *Esempi Di Arredamento Moderno, Di Tutto Il Mondo: tavoli tavolini carrelli*, Milan, 1955, fig. 115 for a similar example

René Chavance, "Les aménagements nouveaux de Jean Royère et les réflexions qu'ils inspirent," *Mobilier et Décoration*, no. 8, November 1956, p. 12 for a similar example

Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère, Volume 2*, Paris, 2012, p. 70





**12. Jean Royère** 1902-1981

*"Pointe Messery" wall light*

circa 1955

Gilt steel, fabric shades.

39½ x 6 x 12¾ in. (99.4 x 15.2 x 32.4 cm)

**Estimate**

\$12,000-18,000

**Provenance**

Private collection, South of France, circa 1950

**Literature**

"Ronde des cylindres," *Mobilier et Décoration*, July-August, 1958, p. 20

Jean Royère, *décorateur à Paris*, exh. cat.,

Musée des Arts Décoratifs, Paris, 1999, p. 117

Pierre-Emmanuel Martin-Vivier, *Jean Royère*, Paris, 2017, p. 161



Property from a Private Collection, Manhattan

Σ **13. Raphaël** 1912-2000

*Sofa and pair of armchairs*

1950s

Honduran mahogany, fabric.

Sofa: 35 x 81½ x 33 in. (88.9 x 207 x 83.8 cm)

Each armchair: 35 x 32 x 33 in. (88.9 x 81.3 x 83.8 cm)

**Estimate**

\$25,000-35,000

**Literature**

Guy Bloch-Champfort, *Raphaël, décorateur*, Paris, 2002, pp. 25, 78





Property from a Private Collection, London

#### 14. **Jean Royère** 1902-1981

*"Flaque" low table*

circa 1955

Straw marquetry-covered wood.

10 x 49<sup>3</sup>/<sub>4</sub> x 25<sup>7</sup>/<sub>8</sub> in. (25.5 x 126.5 x 65.7 cm)

##### **Estimate**

\$180,000-250,000

##### **Provenance**

Private collection, France

Galerie Jacques Lacoste, Paris

Hemisphere Gallery, London, acquired from the above, 1989

Acquired from the above by the present owner, early 1990s

##### **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, November 1956, p. 21

Claude Opole, "Quartier libre de fantaisie," *Mobilier et  
Décoration*, November 1958, p. 4

Claudine Chareyron, "Conforts et plaisirs de la campagne,"  
*Mobilier et Décoration*, May 1959, p. 2

*Jean Royère*, exh. cat., Galerie Jacques Lacoste, Paris,  
1999, p. 59

*Jean Royère, décorateur à Paris*, exh. cat., Musée des Arts  
Décoratifs, Paris, 1999, pp. 27, 63

Pierre-Emmanuel Martin-Vivier, *Jean Royère*, Paris, 2002,  
pp. 209, 211

Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean  
Royère, Volume 1*, Paris, 2012, pp. 49, 110, 212-13, 216, 218

Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean  
Royère, Volume 2*, Paris, 2012, pp. 58, 167

Pierre-Emmanuel Martin-Vivier, *Jean Royère*, Paris, 2017,  
pp. 157, 217, 251, 278





The freeform shape of the “Flaque” table—French for puddle—illustrates the influence of biomorphism introduced by artists such as Hans Arp and Alexander Calder and situates Royère’s design within a larger international discourse. From the 1930s, designers including Frederick Kiesler, Eileen Gray, Charlotte Perriand, and Isamu Noguchi began exploring biomorphism in their work, departing from more traditional furniture forms. Technical innovations, such as plywood and tubular metal, assisted in the creation of these unconventional, organic forms. However for Royère’s “Flaque” table the designer employed straw marquetry, a traditional technique meant to imitate wood veneer which had been in use in Europe since the seventeenth century. Revitalized by designers such as Jean-Michel Frank and André Groult during the 1930s, the technique of straw marquetry enabled Royère to combine color, pattern, and craftsmanship, transforming a humble material into a sophisticated design. During the following decades Royère would create several variations of the “Flaque” table, incorporating different materials and varied colors and ornamentation.

In 1947, for his own residence on the Faubourg-Saint-Honoré in Paris, Royère designed his first pieces of biomorphic furniture, an “Ours Polaire” sofa and a “Flaque” low table. The latter featured an opaline glass top decorated with red stars and supported by three perforated sheet metal legs, positioned in the designer’s living room alongside a carpet whose fluid form echoed that of the low table. A few years later, Royère presented a version of the table with a blue

opaline glass top as part of his design for an office lounge at the 1949 Salon des artistes décorateurs. These versions of Royère’s “Flaque” table from the 1940s illustrate the connection to the biomorphic forms developed by designers during the 1930s, such as the series of coffee tables designed by Gray with irregularly shaped wooden or metal tops on tubular steel frames.

During the 1950s Royère developed his repertoire of freeform designs, substituting the use of metal with straw marquetry, thus enabling him to introduce new ornamentation into these works, characterized by supple lines and delicate star motifs. In 1943 at the Salon d’automne Royère presented his first piece of straw marquetry furniture, a cabinet with red and green stars composed of thin strips of straw. For his presentation at the 1954 Salon des arts ménagers, Royère exhibited a Flaque low table featuring black straw marquetry and enlivened with multi-colored stars uniformly positioned across the tabletop. For the furnishings of a villa in Pontault-Combault (1955–1958), Royère paired a cabinet and “Flaque” low table, each decorated with straw marquetry and featuring the multi-colored star motif. Set against matte ivory-colored walls within a sparsely decorated foyer, the pieces illustrate a return to simplicity in Royère’s work of the 1950s. Such works, as demonstrated by the present lot, feature pared-down forms given expression and defined within space through their materials, reflecting Royère’s captivation with ornamentation and his enduring independent expression.



The present model table exhibited in the Salon des arts ménagers, Paris, 1954.









Property from an Important Private Collection, Colorado

**15. In the Manner of Kem Weber** 1889-1963

*Pair of table lamps*

1930s

Anodized metal, glass.

Each: 16¼ in. (41.3 cm) high

**Estimate**

\$2,000-3,000

**Provenance**

Private collection, California

Historical Design, New York, acquired from the above,  
circa 1985

Acquired from the above by the present owner, 1992

**16. Jacques Adnet** 1900-1984

*Console table*

circa 1939

Painted, gilt, and parchment-covered wood,  
reverse-painted glass.

35 x 78½ x 13¼ in. (88.9 x 199.4 x 33.7 cm)

**Estimate**

\$10,000-15,000

**Provenance**

Private collection, France, commissioned directly  
from the designer, circa 1939



Property from an Important East Coast Collection

**17. Paul Dupré-Lafon** 1900-1971

*Pair of armchairs*

circa 1929

Leather, fabric, bronze-covered wood.

Each: 26¾ x 37½ x 36 in. (67.9 x 95.3 x 91.4 cm)

Together with a certificate of authenticity from the estate of Paul Dupré-Lafon.

**Estimate**

\$60,000-80,000

**Provenance**

Galerie Chastel-Maréchal, Paris

Acquired from the above by the present owner

**Literature**

Gaston Diehl, "Ensembles de Paul Dupré-Lafon,"

*Art et Décoration*, February 1946, p. 167

Thierry Couvrat Desvergnès, *Dupré-Lafon,*

*décorateur des millionnaires*, Paris, 1990, pp. 30, 79,

123, 126-27, 143, 160-61







Property from a Private Collection, Manhattan

**18. Ingrid Donat** b. 1957

*Coffee table*

2006

Polished bronze.

17 $\frac{3}{8}$  x 29 x 24 $\frac{1}{2}$  in. (44.1 x 73.7 x 62.2 cm)

Cast by Blanchet-Landowski Foundry, France. Number 2 from the edition of 8 plus 4 artist's proofs. Leg impressed with artist's cipher and 2 / 8/Landowski Fondeur/2006.

**Estimate**

\$20,000-30,000

**Provenance**

Barry Friedman Ltd., New York

Acquired from the above by the present owner, 2008

**Literature**

Anne Bony, *Ingrid Donat*, Paris, 2016, p. 228





Property from a Private Collection, Manhattan

**19. André Dubreuil** b. 1951

*Unique pair of wall-mounted candle holders*  
circa 2007

Patinated steel, foil-backed rock crystal.  
Each: 13 x 8½ x 3¾ in. (33 x 21.6 x 9.5 cm)

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

**Provenance**  
Galerie Mougin, Paris  
Acquired from the above by the present owner, 2008





Property from a Private Collection, Manhattan

**20. André Dubreuil** b. 1951

*Unique table lamp*

circa 2008

Patinated steel, *pierre de rêve* marble, fabric shade.

Height of base: 18 $\frac{5}{8}$  in. (47.3 cm)

From the production of 6, each produced with different types of stone.

**Estimate**

\$8,000-12,000

**Provenance**

Galerie Mougín, Paris

Acquired from the above by the present owner, 2008

Property from a Private Collection, Argentina

**21. Paul Rodocanachi for  
Jean-Michel Frank** 1891-1958 and 1845-1941

*Pair of "Rodo" folding stools*

circa 1938

Oak, leather.

Each: 15 x 29 x 15 $\frac{3}{4}$  in. (38.1 x 73.7 x 40 cm)

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, 1980, p. 185

Pierre-Emmanuel Martin-Vivier, *Jean-Michel Frank: The Strange and Subtle Luxury of the Parisian Haute-Monde in the Art Deco Period*, New York, 2012, pp. 179, 190-91, 199, 250, 291, 340



## 22. Jean Royère 1902-1981

### *Armoire*

circa 1949

Oak, oak-veneered wood, leather-covered wood,  
brass nail heads.

66¾ x 58¾ x 18½ in. (169.5 x 149.2 x 47 cm)

### **Estimate**

\$100,000-120,000

### **Provenance**

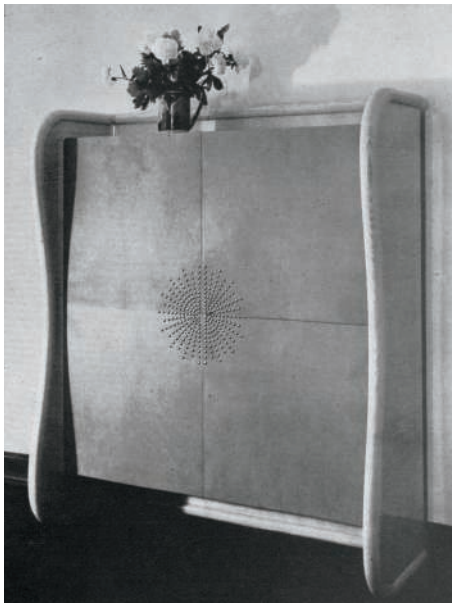
Private collection, France, acquired directly from  
the designer

Thence by descent

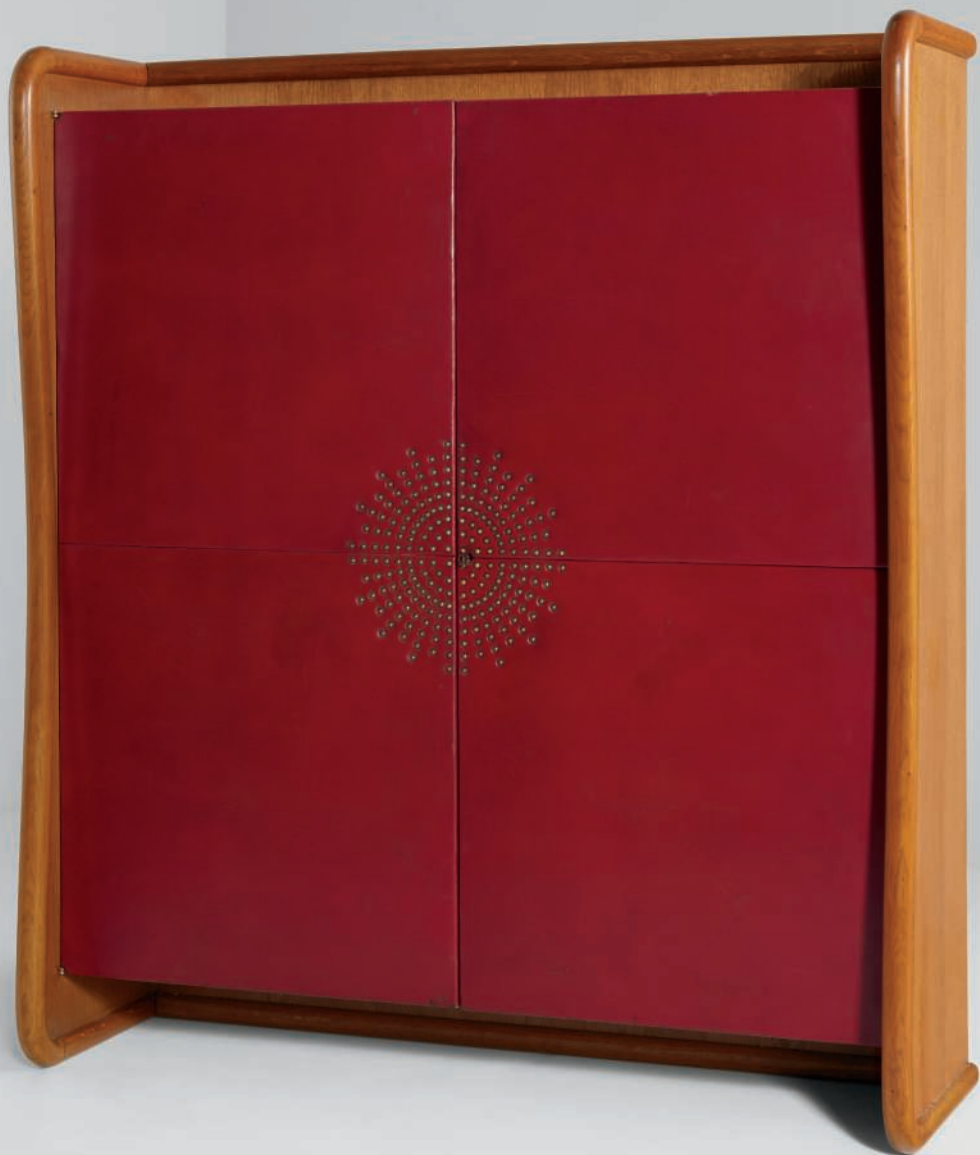
### **Literature**

René Chavance, "Jean Royère ou bon sens et  
fantaisie," *Mobilier et Décoration*, October  
1949, p. 1

*Jean Royère, décorateur à Paris*, exh. cat.,  
Musée des Arts Décoratifs, Paris, 1999, p. 115 for  
a similar example



The present model armoire  
depicted in *Mobilier et  
Décoration*, October 1949



Property from an Important Private Collection, Colorado

**23. In the Manner of  
Émile-Jacques Ruhlmann** 1879-1933

*Pair of armchairs*

1990s

Walnut, fabric, brass.

Each: 34½ x 24⅞ x 27½ in. (87.6 x 61.3 x 69.9 cm)

**Estimate**

\$8,000-12,000

**Literature**

Florence Camard, *Jacques-Émile Ruhlmann*, New York, 2011, p. 184 for a similar example by Ruhlmann







Property from a Manhattan Collection

**24. Émile-Jacques Ruhlmann** 1879-1933

*Pair of "Antilope" wall lights, model no. 3033  
AR/3666 NR  
circa 1928  
Gilt bronze, paper shades.  
Each: 21 in. (53.3 cm) high including shades  
Height of cast: 15½ in. (39.4 cm)*

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

**Literature**

"Un ensemble de Ruhlmann," *Art et Décoration*,  
January-June, 1928, p. 189  
Florence Camard, *Ruhlmann: Master of Art Deco*,  
New York, 1984, p. 80  
Florence Camard, *Jacques-Émile Ruhlmann*,  
New York, 2011, pp. 156, 329, 474

The drawing for the present model wall light is recorded in the reference album "Tapis, éclairages, miroirs, cheminées, consoles" (inventory number 2002.18.14), and its earlier variant in "Éclairages, cheminées, sièges, céramiques" (inventory number 2002.18.16) held by the Ruhlmann Archives at the Musée des Années Trente, Boulogne Billancourt, Paris.

## 25. **Diego Giacometti** 1902-1985

*Rare "Deux chevaux autour d'un arbre" console table*  
1970s  
Patinated bronze, glass.  
31½ x 38 x 12¼ in. (80 x 96.5 x 31.1 cm)  
Frame impressed *DIEGO* and with artist's *DG* cipher.

### **Estimate**

\$400,000-600,000

### **Provenance**

Private collection, Paris, acquired directly from the artist, 1970s  
Acquired from the above by the present owner, 1994

### **Literature**

Michel Butor, *Diego Giacometti*, Paris, 1985, pp. 127, 137 for similar examples  
Françoise Francisci, *Diego Giacometti: Catalogue de l'œuvre, Volume I*, Paris, 1986, pp. 15-17 for a similar example  
Daniel Marchesseau, *Diego Giacometti*, Paris, 1986, p. 93 for a similar example

Please note that a letter signed by the original owner, attesting to the transfer of ownership, will be available to the buyer.

Diego Giacometti, the gentle, doting younger brother of Alberto, loved animals. Photographs of his studio show cats stepping across cluttered workbenches and curled in the artist's lap. For his cast bronze sculptures and furniture, he drew on a menagerie of animal forms, from crouching toads to lanky, stalking foxes, perching sparrows, and proud, strutting ostriches. In some cases, for example with his "Têtes de Lionnes" armchairs, which feature claw feet and a lion's bust surmounting each armrest, Diego's zoological subject matter reinforced the ancient aesthetic of his furniture.

For the present console table, the artist drew on a scene he had also used in his sculptures: two horses crane their necks toward a tree, their gaunt haunches and delicate legs in stark relief. The table was originally part of a pair created for the Parisian residence of the original owner, who hailed from a prominent agricultural family. The family also owned a horse and tree sculpture, among other works by Diego. Given the fact that the artist often designed personalized pieces for his patrons—incorporating, for example, the couturier's Labradors into the furniture he made for Hubert de Givenchy—it's possible that this subject matter held a particular significance for the original owner.





Property from a Private Collection, Kansas

## 26. Jan Martel and Joël Martel

1896-1966 and 1896-1966

*"Pie"*

circa 1929

Partial-gilt and patinated bronze.

12¾ x 9 x 3½ in. (32.4 x 22.9 x 8.9 cm)

Cast by Susse Frères, Paris, France. Base impressed J. MARTEL./Susse Fes. Edts. Paris and with foundry's medallion cipher.

### Estimate

\$12,000-18,000

### Provenance

Acquired directly from the artists by the present owners, Paris, 1950s

### Literature

Jean-François Pinchon, ed., *Robert Mallet-Stevens: Architecture, Furniture, Interior Design*, Cambridge, 1990, p. 82

*Joël et Jan Martel Sculpteurs 1896-1966*, exh. cat., Musée des années 30, Paris, 1996, mentioned p. 178







Property from a Private Collection, Argentina

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

*Pair of side tables*

circa 1938

Painted iron, leather.

Each: 19 $\frac{5}{8}$  x 23 $\frac{5}{8}$  x 15 $\frac{3}{4}$  in. (49.8 x 60 x 40 cm)

Produced by Comte, Buenos Aires, Argentina.

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

**Estimate**

\$20,000-30,000

**Provenance**

Private collection, Buenos Aires, acquired from

Casa Comte, circa 1938

Thence by descent to the present owner

**Literature**

Pierre-Emmanuel Martin-Vivier, *Jean-Michel Frank: The Strange and Subtle Luxury of the Parisian Haute-Monde in the Art Deco Period*, New York, 2012, p. 337 for a similar example

Property from a Private Collection, Argentina

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

*Pair of table lamps*

circa 1938

Painted iron, fabric shades.

Each: 17 $\frac{3}{4}$  in. (45.1 cm) high, 12 in. (30.5 cm) diameter including shade

Produced by Comte, Buenos Aires, Argentina.

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

**Estimate**

\$15,000-20,000

**Provenance**

Private collection, Buenos Aires, acquired from

Casa Comte, circa 1938

Thence by descent to the present owner

**Literature**

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



Property from a Private Collection, Argentina

## 29. Jean-Michel Frank 1895-1941

*Pair of floor lamps*

circa 1938

Painted iron, fabric shades.

Each: 65¼ in. (165.7 cm) high, 17½ in. (44.5 cm) diameter including shade

Produced by Comte, Buenos Aires, Argentina.

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

### Estimate

\$20,000-30,000

### Provenance

Private collection, Buenos Aires, acquired from Casa Comte, circa 1938

Thence by descent to the present owner

### Literature

Pierre-Emmanuel Martin-Vivier, *Jean-Michel Frank: The Strange and Subtle Luxury of the Parisian Haute-Monde in the Art Deco Period*, New York, 2012, p. 82

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

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

*Pair of games tables*

circa 1938

Painted iron, leather.

Each: 29¼ x 36 x 36 in. (74.3 x 91.4 x 91.4 cm)

Produced by Comte, Buenos Aires, Argentina.

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

**Estimate**

\$35,000-45,000



**31. Albert Cheuret** 1884-1966

*Mantel clock*

circa 1925

Nickel-plated bronze, onyx, glass, enameled metal.

6½ x 15 x 4½ in. (16.5 x 38.1 x 11.4 cm)

Front edge signed in cast *Albert Cheuret*.

Clock face printed *FRANCE*.

**Estimate**

\$20,000-30,000

**Provenance**

Private collection, acquired in Paris, 1950s

**Literature**

Bevis Hillier, *The World of Art Deco*, exh. cat., The Minneapolis Institute of Arts, New York, 1971, p. 93 for a similar example

Alain Lesieutre, *The Spirit and Splendour of Art Deco*, New York, 1974, fig. 257

Following Howard Carter's discovery of King Tutankhamun's tomb in 1922, artists and designers began adapting Ancient Egyptian forms to fit the Art Deco aesthetic. The stylized form and articulated fluting of this mantel clock suggest that Albert Cheuret may have been looking to Ancient Egyptian art when he designed it.







Property from an Important Private Collection, Colorado

**32. Émile-Jacques Ruhlmann** 1879-1933

*Pair of rare table lamps*

1920s

Silvered bronze, fabric shades, Ivoryite.

Each: 15¾ in. (40 cm) high including shades

Bases only: 10 in. (25.4 cm)

**Estimate**

\$40,000-60,000

**Provenance**

Galerie Vallois, Paris

Acquired from the above by the present owner, 1993

**Literature**

Florence Camard, *Ruhlmann: Master of Art Deco*,  
New York, 1984, p. 244

**Design from the Collection  
of Sting & Trudie Styler**















Design from the Collection of Sting & Trudie Styler

**33. Paavo Tynell** 1890-1973

*"Bridal Bouquet" ceiling light, model no. 9029/3*  
1950s  
Glass, brass.  
26 in. (66 cm) drop  
approximately 22 in. (55.9 cm) diameter  
Manufactured by Taito Oy, Helsinki, Finland.

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

**Provenance**  
Juhani Lemmetti, Helsinki  
Acquired from the above by the present owner

**Literature**  
*Idman valaisimia*, sales catalogue, no. 135, Helsinki, 1953, p. 58

Design from the Collection of Sting & Trudie Styler

**34. Kerstin Hörlin-Holmquist** 1925-1997

*"Garden of Eden" daybed, from the "Paradise" series*  
circa 1961  
Beech, fabric.  
39¼ x 63½ x 31 in. (99.7 x 161.3 x 78.7 cm)  
Manufactured by Nordiska Kompaniet, Sweden.

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

**Literature**  
"Decorative Art in Modern Interiors," *The Studio Year Book 1961-1962*, London, p. 52  
Andreas Siesing, *Svenska möbler: Folkhemsform i ull, jakaranda, furu och bok 1949-1970*, Stockholm, 2015, p. 131

Design from the Collection of Sting & Trudie Styler

**35. Angelo Lelli** 1915-1979

*Twelve-arm ceiling light*

1950s

Brass, glass.

11¼ in. (28.6 cm) drop, 54¼ in. (137.8 cm) diameter

Manufactured by Arredoluce, Monza, Italy.

**Estimate**

\$18,000-24,000





**36. Jean Besnard** 1889-1958

*Vase*

1930s

Glazed stoneware.

9 in. (22.9 cm) high

Underside incised *Jean/Besnard/FRANCE*.

**Estimate**

\$3,000-5,000

**Provenance**

Galerie l'Arc en Seine, Paris

Acquired from the above by the present owner

**Literature**

René-Jean, "Jean Besnard: potier et céramiste,"  
*Art et Décoration*, January 1932, p. 21 for a  
similar example



37. **Jacques and Dani Ruelland**

*Group of seven vases*

1960s

Glazed earthenware.

Tallest: 17¼ in. (43.8 cm) high

Underside of each incised *Ruelland*.

**Estimate**

\$7,000-9,000

**Provenance**

Thomas Fritsch, Paris

Acquired from the above by the present owner

**Literature**

Pierre Staudenmeyer, *La Céramique Française des Années 50*, Paris, 2001, pp. 284-85 for similar examples



Design from the Collection of Sting & Trudie Styler

### 38. **Piero Fornasetti** 1913-1988

*"La Stanza Metafisica" (Metaphysical Room)*

1958

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

Each panel: 98¼ x 19¾ x 1¼ in. (249.6 x 50.2 x 3.2 cm)

Last panel signed *Fornasetti 58*.

#### **Estimate**

\$200,000-300,000

#### **Provenance**

Themes & Variations, London, acquired directly from the artist  
Christie's, New York, "Important 20th Century Decorative Arts  
including Arts and Crafts, Art Nouveau, Art Deco and Post-War  
Designs," December 17, 1983, lot 393

Private collection

Christie's, Los Angeles, "Important Design: The Life of Piero  
Fornasetti," May 16, 1998, lot 203

Acquired from the above

Sotheby's, New York, "Important Postwar and Contemporary  
Design," November 16, 2007, lot 44

Acquired from the above by the present owner

#### **Exhibited**

"Exhibition of Fornasetti's Decorative Objects," The Tea Centre,  
London, September 17-October 3, 1958

Landesgewerbemuseum, Karlsruhe, January 31-March 4, 1962

#### **Literature**

"Notiziario," *Domus*, no. 385, December 1961, illustrated, n.p.

*Casa Vogue*, no. 88, November 1978, illustrated on the cover

Patrick Mauriès, *Fornasetti Designer of Dreams*, London, 1991,  
illustrated pp. 126-29

Barnaba Fornasetti, ed., *Fornasetti: The Complete Universe*,  
New York, 2010, illustrated pp. 420, 435-38







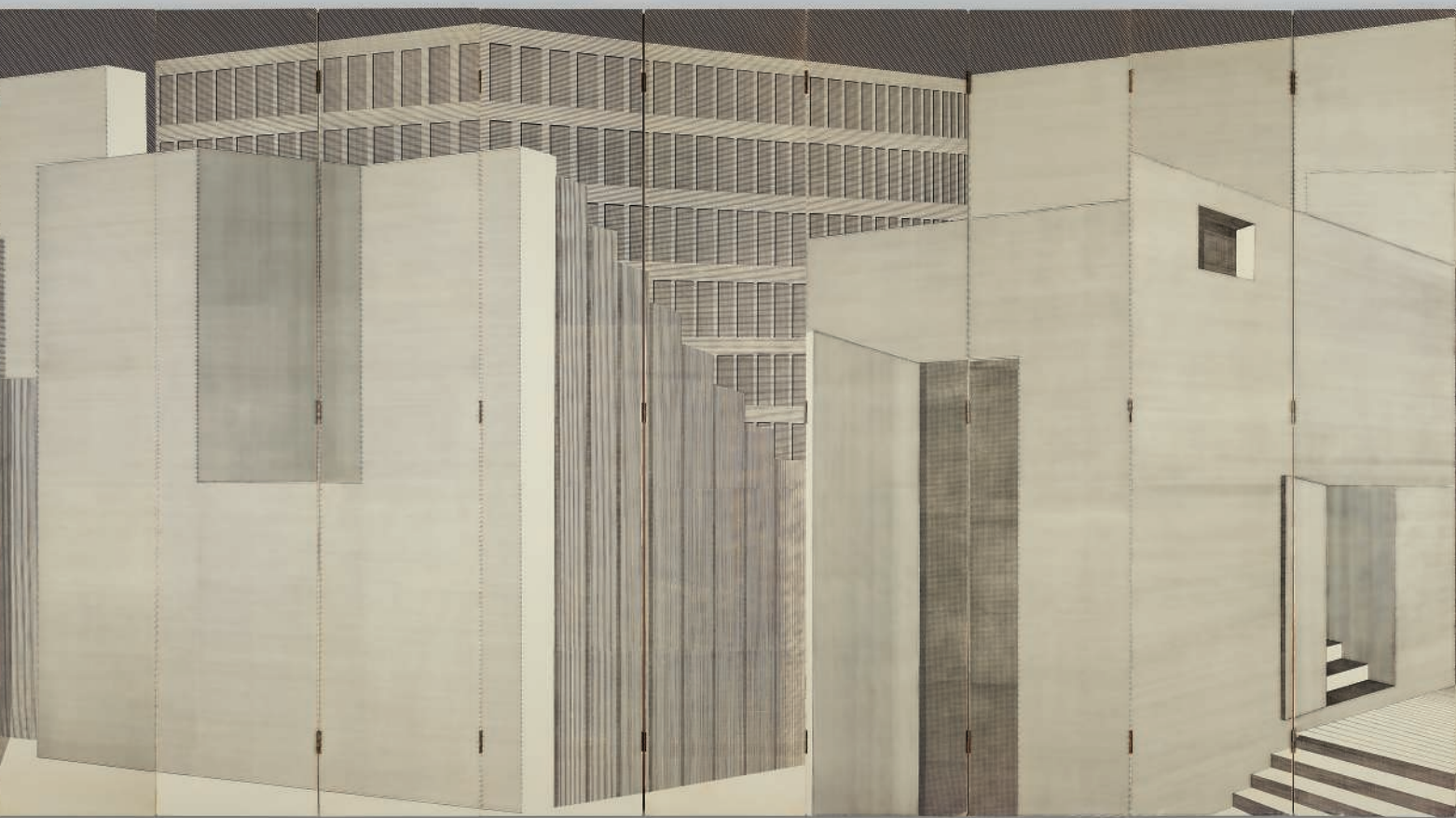




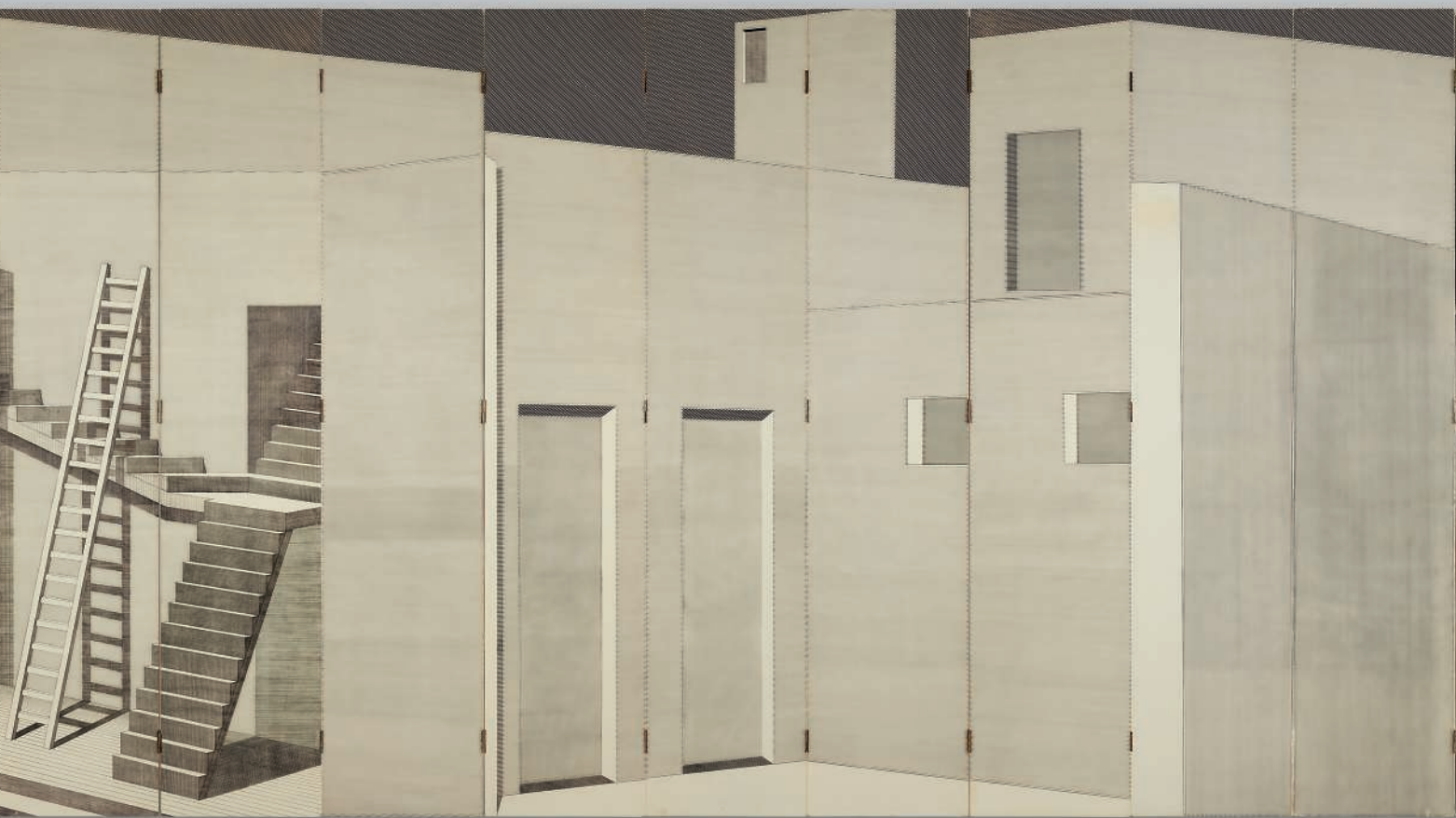








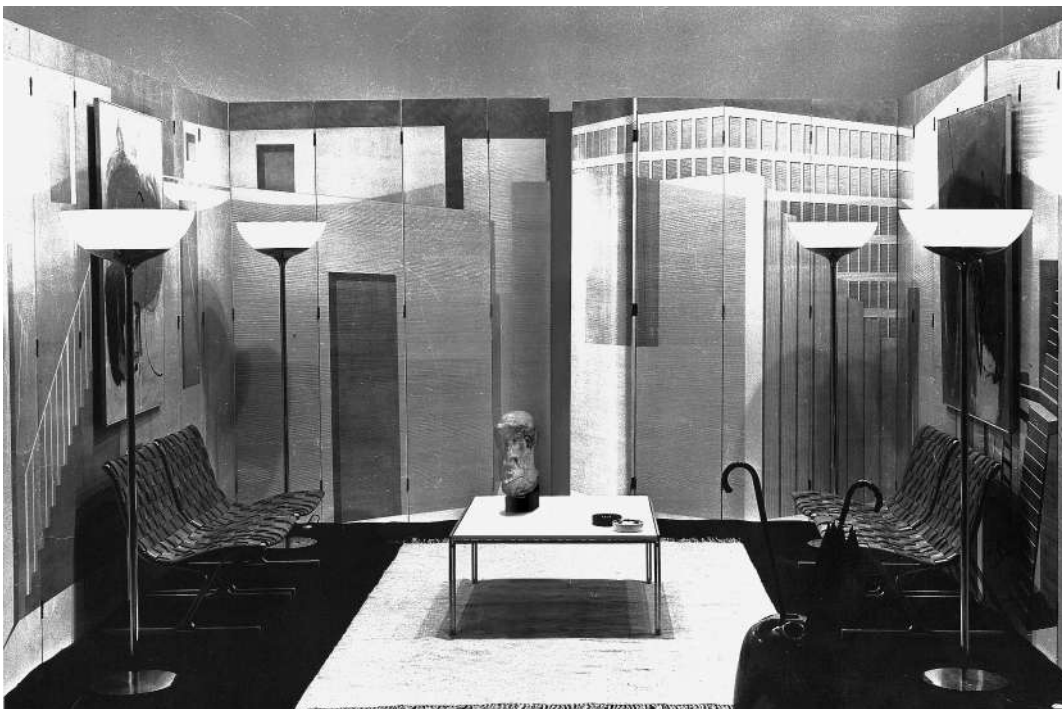






“[The Metaphysical Room] was conceived...as a place dedicated to meditation, where one or more people may stay and gather their thoughts, whether creative or religious or of some other kind. Modern man is losing this important habit...After having noted the room’s power of suggestion, I thought it could also live another life: that is, the decoration of the walls could serve as the background for the decoration of rooms of various use. The screen of thirty-two panels that constitutes the room could assume larger or smaller dimensions by adding or removing panels, and could be adapted to the walls of a given room... It can cover the walls entirely...it can be used in the dining room rather than in the bedroom. On a given day it would be used to create a setting within a setting—for example, in a large living room it could be used to close off the space for conversation near the fireplace...or for a dinner or a party...A person could change residence and there would be no need for him to lose the background of the settings in which he accustomed to live. He could take his walls with him, as they are also washable and easily transportable.”

Piero Fornasetti



“La Stanza Metafisica”  
in use in an interior.  
Courtesy Fornasetti



“La Stanza Metafisica” presented  
in a decorated setting  
Courtesy Fornasetti

Piero Fornasetti was a phenomenally talented and prolific painter and illustrator, but his talents soared far beyond two-dimensional artwork. He was fascinated by the organization of interior spaces and the screen, at once a blank canvas, a theatrical curtain, and a permutable and modular piece of furniture, was the perfect springboard for Fornasetti’s ideas. He referred to screens as his favorite “children” and traced the history of the screen, noting interesting details such as the fact that “In Europe they first appear in the early Middle Ages, and were made of all sorts of materials, even wicker; they were used to separate the beds of the members of a noble entourage when they had to sleep in a single room. They came to be called *para vento* in Italian because of their use in churches to protect the officiants from drafts.” Fornasetti was particularly interested in Japanese screens and was a connoisseur of the various forms, styles, and techniques. Much influenced by Japanese design and architecture, he revered *In Praise of Shadows* by Junichiro Tanizaki, a 1933 treatise on traditional Japanese aesthetics still studied by architects today.

Fornasetti synthesized all of these ideas in his famous “Stanza Metafisica” (Metaphysical Room). Composed of thirty-two panels decorated with a surreal design of stairways, passageways, and ladders, it was designed as a space for meditation that could be set up in various ways according to the needs of the user. It could travel with the owner, and indeed served a practical purpose in setting the stage for several of Fornasetti’s exhibitions—the screens traveled to exhibitions at the Tea Centre in London (1958) and the Landesgewerbemuseum in Karlsruhe (1962).

Fornasetti anticipated so much of what was to come in art and design in the second part of the twentieth century and nowhere is that demonstrated more intensely than in “La Stanza Metafisica,” a prescient example of an art installation ingeniously reinterpreted by Shelton, Mindel & Associates for the home of Sting and Trudie Styler.



Design from the Collection of Sting & Trudie Styler

**39. Serge Roche** 1898-1988

*Tiered console table*

circa 1935

Mirrored glass-covered wood.

29¾ x 40½ x 13 in. (75.6 x 102.9 x 33 cm)

**Estimate**

\$30,000-50,000

**Provenance**

Estate of the artist

Galerie Anne-Sophie Duval, Paris

Christie's, New York, "A Private Collection of French  
Mid-Century Design," December 7, 2005, lot 72

Galerie Chastel-Maréchal, Paris

Acquired from the above by the present owner





Design from the Collection of Sting & Trudie Styler

**40. Denise Gatard** 1921-1992

*Table lamp*

1950s

Glazed earthenware, paper shade.

17 in. (43.2 cm) high, 14¼ in. (36.2 cm) diameter

**Estimate**

\$4,000-6,000

**Provenance**

Thomas Fritsch, Paris

Acquired from the above by the present owner

Design from the Collection of Sting & Trudie Styler

**41. Denise Gatard** 1921-1992

*Low table*

circa 1955

Painted steel, glazed ceramic.

16½ x 30½ x 19 in. (41.9 x 77.5 x 48.3 cm)

**Estimate**

\$3,000-5,000

**Provenance**

Thomas Fritsch, Paris

Acquired from the above by the present owner

**Literature**

"Au salon des arts ménagers le foyer d'aujourd'hui,"

*Mobilier et Décoration*, April 1955, p. 17

Patrick Favardin, *Les Décorateurs des Années 50*,  
Paris, 2012, p. 143







Design from the Collection of Sting & Trudie Styler

## 42. In the Manner of Fontana Arte

*Set of four wall lights*

1940s

Patinated brass, glass.

Each: 21 x 15 x 6½ in. (53.3 x 38.1 x 16.5 cm)

### Estimate

\$7,000-9,000

### Provenance

Sotheby's, London, "Fine 20th Century Design,"

May 19, 2009, lot 55

Acquired from the above by the present owner

Σ 43. **Mogens Koch** 1898-1992

*Pair of wingback armchairs and ottomans*  
1970s

Honduran mahogany, leather.

Each armchair: 43¾ x 26 x 35 in. (111.1 x 66 x 88.9 cm)

Each ottoman: 13 x 23½ x 22¾ in. (33 x 59.7 x 57.8 cm)

Manufactured by Ivan Schlechter, Denmark. Underside of each armchair branded with manufacturer's cipher and *DANMARK*.

**Estimate**

\$10,000-15,000

**Literature**

Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 1: 1927-1936*, Copenhagen, 1987, p. 253

Noritsugu Oda, *Danish Chairs*, San Francisco, 1996, pp. 36, 40-41



**44. Shiro Kuramata** 1934-1991

*"Kyoto" table*

circa 1983

"Star Piece" terrazzo, chromium-plated steel.

28¾ in. (73 cm) high, 25½ in. (64.8 cm) diameter

Manufactured by Ishimaru Co., Ltd., Tokyo, Japan for Memphis, Milan, Italy. Underside stenciled *SHIRO KURAMATA/FOR MEMPHIS MILANO*.

**Estimate**

\$5,000-7,000

**Literature**

*Shiro Kuramata 1934-1991*, exh. cat., Hara Museum of Contemporary Art, Tokyo, 1996, pp. 73, 165

Deyan Sudjic, *Shiro Kuramata: Essays & Writings*, London, 2013, pp. 117, 137

Deyan Sudjic, *Shiro Kuramata: Catalogue of Works*, London, 2013, p. 323

**45. Piero Fornasetti** 1913-1988

*Illuminated "Libri" trumeau*

circa 2012

Lithographic transfer-printed wood, lithographic transfer-printed steel, painted wood, brass, glass.

86 x 31½ x 16 in. (218.4 x 80 x 40.6 cm)

Front surface printed with artist's facsimile signature, reverse with label printed with logo, cleaning instructions, and *FORNASETTI - MILANO/MADE IN ITALY*.

**Estimate**

\$15,000-20,000

**Provenance**

Themes & Variations, London

Acquired from the above by the owner, 2012

**Literature**

Patrick Mauriès, *Fornasetti Designer of Dreams*, London, 1991, pp. 180-81

Barnaba Fornasetti, ed., *Fornasetti: The Complete Universe*, New York, 2010, p. 350









**46. Erik Höglund** 1932-1998

*Group of seven sculptures*

1970s

Cast glass, painted steel.

Tallest: 21¾ in. (55.2 cm) high

Manufactured by Boda Glassworks, Småland, Sweden.

**Estimate**

\$4,000-6,000

**Provenance**

Wright, Chicago, "Scandinavian Design," May 12, 2011, lot 262

Acquired from the above by the present owner



Design from the Collection of Sting & Trudie Styler

## 47. Yamaha

*DC7 E3-Pro Disklavier Grand Piano and bench*  
2011

Painted wood, Ivorite keys, brass, vinyl, electrical  
and musical components.

Piano: 43¼ x 61½ x 89 in. (109.9 x 156.2 x 226.1 cm)

Bench: 19 x 34¾ x 14 in. (48.3 x 88.3 x 35.6 cm)

Manufactured by Yamaha, Japan. The piano will be  
signed by Sting.

### Estimate

\$60,000-80,000

### Provenance

Faust Harrison Pianos, New York

Acquired from the above by the present owner

End of Design from the Collection of Sting & Trudie Styler





Property of a California Collector

## 48. Jean Prouvé 1901-1984

*Set of four "Semi-metal" chairs, model no. 305*

1950-1969

Painted steel, oak-veneered plywood, rubber.

Each: 32 x 16¼ x 18½ in. (81.3 x 41.3 x 47 cm)

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

### Estimate

\$40,000-60,000

### Provenance

Private collection, Switzerland

### Literature

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



**49. Serge Mouille** 1922-1988

*"Grand Totem" floor lamp*

circa 1962

Painted steel, painted aluminum, walnut.

67½ in. (170.5 cm)

Manufactured by S.C.M. (Société de Création de Modèles), Paris, France.

**Estimate**

\$70,000-90,000

**Provenance**

Private collection, Paris, acquired directly from the designer, 1963

Acquired from the above by the present owner

**Literature**

Alan and Christine Counord and Anthony DeLorenzo, *Two Master Metalworkers/Deux Maîtres du Métal: Jean Prouvé, Serge Mouille*, New York, 1985, pp. 150, 163

Alan and Christine Counord, *Serge Mouille: Luminaires*, Bordeaux, 1993, pp. 67, 75

Pierre Émile Pralus, *Serge Mouille: A French Classic*, Saint Cyr au Mont d'Or, 2006, pp. 104, 106-7, 124, 132, 222-25

Unlike his earlier bent aluminum lamps, Serge Mouille's later lights are highly conceptual. Mouille built columnar metal cages around fluorescent tubes in order to emphasize the verticality of the bulbs, as well as to manipulate the neon glow emitted from the industrial lights. For the "Grand Totem" floor lamp Mouille took advantage of newly-available colored fluorescent bulbs, echoing the work of his contemporary, Dan Flavin.



Property from a Private Collection

**50. Mathieu Matégot** 1910-2001

*"Cap d'Ail" table and set of four armchairs*

circa 1952

Painted steel, glass.

Table: 28½ in. (72.4 cm) high, 40¼ in. (102.2 cm) diameter

Each armchair: 32½ x 26¼ x 23¾ in. (82.6 x 66.7 x 60.3 cm)

Together with vinyl cushions.

**Estimate**

\$15,000-20,000

**Provenance**

Wright, Chicago, "Important Design," December 15,  
2011, lot 120

Acquired from the above by the present owner

**Literature**

"Une exposition en 1953: Les arts et les embellissements  
de la vie," *Mobilier et Décoration*, October 1951, p. 42

Philippe Jousse and Caroline Mondineu, *Mathieu*

*Matégot*, Paris, 2003, pp. 148-49







## 51. **Serge Mouille** 1922-1988

*Single-arm pivoting wall light*  
circa 1953

Painted steel, painted aluminum, brass, plastic.  
As shown: 13 x 7¾ x 25½ in. (33 x 19.7 x 64.8 cm)  
Manufactured by Atelier Serge Mouille, Paris, France.

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

**Provenance**  
Dorotheum, Vienna, "Design," May 9, 2007, lot 127  
Acquired from the above by the present owner

**Literature**  
Pierre Émile Pralus, *Serge Mouille: A French Classic*,  
Saint Cyr au Mont d'Or, 2006, pp. 48-49, 168

## 52. **Jean Prouvé** 1901-1984

*S.C.A.L. bed, model no. 450*  
circa 1951

Painted steel, fabric, oak-veneered wood.  
23¼ x 74⅝ x 35⅜ in. (59.1 x 189.5 x 89.9 cm)  
Manufactured by Les Ateliers Jean Prouvé,  
France, for Galerie Steph Simon, Paris, France.

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

**Literature**  
Peter Sulzer, *Jean Prouvé: Œuvre Complète /*  
*Complete Works, Volume 3: 1944-1954*, Basel,  
2005, p. 167



**53. Jean Prouvé** 1901-1984

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

Painted steel, plastic laminate-covered wood.

27¾ x 68¼ x 24¼ in. (70.5 x 173.4 x 61.6 cm)

Manufactured by Les Ateliers Jean Prouvé, France.

**Estimate**

\$20,000-30,000

**Provenance**

Galerie Jousse Seguin, Paris

Acquired from the above by the present owner

**Literature**

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



Property from a Private Collection

**54. Jean Prouvé** 1901-1984

*"Curved" desk*

circa 1943

Beech, oak-veneered wood, painted steel, marble.

29 x 78½ x 38 in. (73.7 x 199.4 x 96.5 cm)

Manufactured by Les Ateliers Jean Prouvé, France.

**Estimate**

\$35,000-45,000

**Provenance**

1950 Gallery, New York

Acquired from the above by the present owner

**Literature**

Peter Sulzer, *Jean Prouvé: Œuvre complète* /

*Complete Works, Volume 2: 1934-1944*, Basel, 2000,

p. 300 for a drawing





**55. Serge Mouille** 1922-1988

*Pair of "Antony" desk lamps*

circa 1955

Painted steel, painted aluminum, brass.

Each: 17½ in. (44.5 cm) high fully extended

Manufactured by Atelier Serge Mouille, Paris, France.

**Estimate**

\$20,000-30,000

**Provenance**

DeLorenzo 1950, New York

Acquired from the above by the present owner, 1995

**Literature**

Pierre Émile Pralus, *Serge Mouille: A French Classic*,  
Saint Cyr au Mont d'Or, 2006, pp. 91, 133, 205

**56. Serge Mouille** 1922-1988

*Three-arm adjustable ceiling light with "Casquette" shades*

designed 1958

Painted aluminum, painted steel, brass.

As shown: 25¾ in. (65.4 cm) drop, approximately 69½ in.

(176.5 cm) diameter

Manufactured by Atelier Serge Mouille, Paris, France.

**Estimate**

\$20,000-30,000

**Provenance**

DeLorenzo 1950, New York, circa 1985

Acquired from the above by the present owner, 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*, Saint  
Cyr au Mont d'Or, 2006, pp. 66, 116, 194-95, 197





**57. Pierre Jeanneret** 1896-1967

*Dining table*

circa 1960

Painted teak.

29¾ x 71¾ x 35⅜ in. (75.6 x 182.2 x 89.9 cm)

**Estimate**

\$35,000-50,000

**Provenance**

Chandigarh, India

**Literature**

Eric Touchaleaume and Gerald Moreau, *Le Corbusier, Pierre Jeanneret, The Indian Adventure: Design - Art - Architecture*, Paris, 2010, pp. 323, 330-31, 583-85 for similar examples



Property from a Private Collection

**58. Pierre Jeanneret** 1896-1967

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

Teak, cane.

Each approximately: 28½ x 20½ x 29¼ in.  
(72.4 x 52.1 x 74.3 cm)

**Estimate**

\$50,000-70,000

**Provenance**

Punjab University Residence, Chandigarh, India  
Private collection

**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







Property of a Private Collector, Los Angeles

**59. Pierre Jeanneret** 1896-1967

*Pair of "Office Chairs," model no. PJ-SI-30-A,  
designed for the High Court and administrative  
buildings, Chandigarh*

circa 1960

Teak, leather.

Each: 32 x 23 x 27¼ in. (81.3 x 58.4 x 69.2 cm)

**Estimate**

\$30,000-40,000

**Provenance**

Chandigarh, India

Galerie Patrick Seguin, Paris

Acquired from the above by the present owner, 2015

**Literature**

Eric Touchaleaume and Gerald Moreau, *Le Corbusier,  
Pierre Jeanneret, The Indian Adventure: Design-Art-  
Architecture*, Paris, 2010, pp. 232-33, 563





**Property from the  
Westminster Collection**



# Back to the Future:

## 1980s British Ceramics in Retrospect

For certain artistic disciplines, the 1980s were the best of times. Music video, for example: MTV launched in 1981. Graffiti was at its height. So was postmodern architecture. It was also, arguably, a great era for fashion (depending on your opinion of shoulder pads). And then there's another medium that absolutely thrived in the '80s, though comparatively few were aware of it: studio ceramics.

Between the years 1980 and 1987, when the Westminster Gallery was operating in Boston, the medium of clay was undergoing an extraordinary period of artistic exploration. In the United States, successive generations of university-trained potters had built up programs of great breadth and depth. It was a golden age of patronage, with both private collectors and museums building deep holdings. And Westminster was far from alone in representing this material in the market. Garth Clark in New York, Helen Drutt in Philadelphia, Ruth Braunstein in San Francisco, and many other dealers were assiduously promoting ceramics as a vital art form.

For all the American scene's vitality though, it was arguably in Britain that the most electric artistic development was occurring. As so often, the energy came from a generational conflict. The great figures who had come of age at midcentury were still working, and in some cases, still in their primes. Bernard Leach, a revivalist who regarded historic English slipwares and Asian celadons as standards to emulate, had died in 1979; his most talented and influential acolyte, Michael Cardew, passed in 1983. But there were still many others following the prescriptive pathway of traditional pottery, among them stellar talents like Clive Bowen and Richard Batterham.

Alongside these historicist-minded potters were determined modernists, who drew their inspiration from European design and abstract art. Preeminent among them, of course, was Lucie Rie, whose superlative mastery has justly made her famous far outside ceramic circles. Though an octogenarian by the 1980s, she was still making some of her finest works, thanks to her steady perfection of tinted glazes and her increasingly daring silhouettes, with just a slight hint of exaggeration about them.

Rie's onetime studio mate and kindred spirit Hans Coper tragically died in 1981, just a little over sixty years of age, but his pots still resonated powerfully for all working in clay. With volumes alternately attenuated or swelled into ample plenitude, his works seemed monumental in every way, even when only a few inches high.

And then there was Gordon Baldwin. Restlessly inventive, yet beautifully resolved, his pots (like Coper's) bear legitimate comparison to the sculptures of Brancusi; where base ends and primary form begins is hard to say. Yet his forms were also articulated with gestural marks in the manner of Abstract Expressionist painting. By fusing these very different sources in modern art, Baldwin forged a ceramic idiom of extraordinary interest and power.

Younger potters who came of age at this time, then, faced a stark opposition: on one hand, an earthy vernacular; on the other, an accomplished formalism. They reacted by choosing neither. Instead they looked away from the medium, to inspirations elsewhere in the arts (among them, music, graffiti, architecture, and fashion). They also looked back, not to Leach's worthy traditions, but to an eclectic mix of other historic sources, among them patterned textiles. The best of them, like Jacqueline Poncelet and Alison Britton—who both studied at the Royal College of Art in the late 1970s—also thought deeply about the discipline's metaphorical registers. They continued to make vessels, but regarded them as “double coded” objects (much as Charles Jencks was describing postmodernist buildings). These were not quite functional objects, but objects about functionality, and the role that it plays in everyday life. They attended to the vessel's ritual implications—the grandeur implied by an act of pouring out, for example. They aimed not for the assured gravitas of Rie, Coper, and Baldwin, but a complex involution that was entirely their own.

One of the key issues that arose at this time—in part because ceramics were now being beautifully photographed in color, and promoted in glossy magazines—was the relationship between the object and its image. Elizabeth Fritsch, one of the key innovators of the time, made what she called “optical

pots” in which the very form seemed to collapse into an act of pure self-representation. Judy Trim’s strongly delineated vases come close to Fritsch’s idiom; it’s as if they had sprung to life from a drafting table, the ceramic equivalent of *Who Framed Roger Rabbit*? This same play between two- and three-dimensionality also marks the porcelains of Nicholas Homoky, which bear diagrammatic outlines on their surfaces, as if they were yet to be cut out and assembled into useful form.

In any period, there are always a few figures who go their own way. One of these in the 1980s was Ursula Morley-Price, who was born in Britain and took original inspiration from Leach, but then moved to France, positioning herself outside the studio pottery scene of her home country. Her distinctive flanged forms have a delicacy that would not look out of place encrusting a coral reef. By gently spiraling the thin wings projecting from the vessel form, she created a sense of upward movement.

Another individualist was Eileen Nisbet, who was (along with Homoky) one of few British potters to take up porcelain as a primary material, beginning in 1975. Exploiting the translucency of this hard, fine clay body, she created thin planar objects, typically uncolored, and sometimes illuminated them on display. In the early 1980s she became entranced with the forms of aircraft wings and propellers and made a series on the them; as the critic Peter Lane observed, “even though the object has no power to move, it might appear to have just alighted or be about to take off.”

Monica Young was an exact contemporary of Nisbet’s (both were born in 1929) and had a biography that mirrored Morley-Price’s, as she was born in Paris and moved to England when young. Self-taught and working in a remote Yorkshire locale, she developed pot forms of striking simplicity, usually based around a single overlapping fold. One might expect these organic shapes to have been achieved through slab construction (that is, the manipulation of a rolled clay sheet), but in fact she coiled her pots, often to impressive heights, then carved them into final shape.



Interior of Westminister Gallery, Boston, circa 1980

The fervor of experiment that marked British pottery in the 1980s proved to be short-lived. Some of the key figures of that time, notably Alison Britton, did continue to explore the disjunctive and allusive aesthetics that emerged in the postmodern era, finding them to be endless wells of possibility. Others, like Jacqueline Poncelet, migrated into other media. In the 1990s, potters like Edmund DeWaal, Julian Stair, and Magdalene Odundo established a new classicism in the discipline, abandoning the edginess of the preceding decade and opting instead for a stately and mature simplicity.

Fast forward to today, however, and the raw energy of the ‘80s is back. Ceramics has achieved unprecedented currency in the fine art context, with many newly drawn to the medium, and others who have long worked in the discipline finally receiving overdue attention. The present tendency is toward freshness in color and touch, a direct encounter with the clay. At this time of renewed possibility for the ceramics, it seems worth looking back to the 1980s, and to the legacy of Westminister Gallery in particular. It just so happens that I lived in suburban Boston at the time; unfortunately I was only in high school, and it was mainly the music videos and shoulder pads that I noticed. Little did I realize that just a short subway ride away was an outpost of extraordinary creative spirit. Like a lot of people back then, I just didn’t know what I was missing.

Glenn Adamson, Senior Research Scholar,  
Yale Center for British Art

Property from the Westminster Collection

**60. Lucie Rie** 1902-1995

*Footed bowl*

1984

Stoneware, matte white glaze with golden manganese lip.

4½ in. (11.4 cm) high, 10 in. (25.4 cm) diameter

Impressed with artist's seal.

**Estimate**

\$30,000-40,000

**Provenance**

Acquired directly from the artist by the present owner

**Literature**

John Houston, ed., *Lucie Rie: a survey of her life and work, exh. cat., Crafts Council and The Victoria and Albert Museum*, London, 1981, p. 89 for a similar example

Tony Birks, *Lucie Rie*, Yeovil, 1994, pp. 195, 201 for similar examples





Property from the Westminster Collection

**61. Lucie Rie** 1902-1995

*Conical bowl*

1970s

Porcelain, mixed clays producing an integral spiral.

4 in. (10.2 cm) high, approximately 8¾ in.

(22.2 cm) diameter

Impressed with artist's seal.

**Estimate**

\$6,000-8,000

**Provenance**

Acquired directly from the artist by the present owner

**Literature**

Tony Birks, *Lucie Rie*, Yeovil, 1994, p. 178 for a similar example

Property from the Westminster Collection

**62. Lucie Rie** 1902-1995

*Bottle with flaring lip*

1970s

Mixed clays producing an integral spiral.

6¼ in. (15.9 cm) high

Impressed with artist's seal.

**Estimate**

\$4,000-6,000

**Provenance**

Peter Dingley Gallery, Stratford-upon-Avon

John Driscoll, Lunenburg, Massachusetts, acquired from the above, 1976

Acquired from the above by the present owner, 1984

**Literature**

Tony Birks, *Lucie Rie*, Yeovil, 1994, pp. 56, 179 for similar examples



Property from the Westminster Collection

**63. Lucie Rie** 1902-1995

*Bottle with cylindrical body and flaring lip*  
circa 1968

Porcelain, golden manganese glaze, dry  
terracotta shoulder and lip, with radiating  
sgraffito design, three bands of blue inlay.  
9 $\frac{5}{8}$  in. (24.4 cm) high  
Impressed with artist's seal.

**Estimate**

\$20,000-30,000

**Provenance**

Alicat Gallery, London, acquired directly  
from the artist, 1974

Jon Catleugh, Richmond, Surrey, acquired  
from the above, 1974

John Driscoll, Lunenburg, Massachusetts,  
acquired from the above, 1984

Acquired from the above by the present  
owner, 1984

**Literature**

John Houston, ed., *Lucie Rie: a survey of her  
life and work*, exh. cat., Crafts Council and  
The Victoria and Albert Museum, London,  
1981, p. 79 for a similar example

Tony Birks, *Lucie Rie*, Yeovil, 1994, pp. 145,  
147, 204 for similar examples



Property from the Westminster Collection

**64. Lucie Rie** 1902-1995

*Conical bowl*

1970s

Porcelain, golden manganese glaze with *sgraffito* on the exterior, the interior unglazed with inlaid radiating design.

4¼ in. (10.8 cm) high, 9¼ in. (23.5 cm) diameter

Impressed with artist's seal.

**Estimate**

\$30,000-40,000

**Provenance**

Acquired directly from the artist by the present owner

**Literature**

Tony Birks, *Lucie Rie*, Yeovil, 1994, p. 104 for a similar example





Property from the Westminster Collection

**65. Hans Coper** 1920-1981

*"Hourglass" form*

circa 1965

Stoneware, layered white porcelain slips and engobes over a body with textured and incised linear designs, the interior with manganese glaze.

10 $\frac{5}{8}$  in. (27 cm) high

Impressed with artist's seal.

**Estimate**

\$15,000-20,000

**Provenance**

Acquired at auction by the present owner, 1980s

**Literature**

Michael Casson, *Pottery in Britain Today*, New York, 1967, pp. 13-14 for similar examples

Tony Birks, *Hans Coper*, London, 1983, pp. 57, 60, 125-26 for similar examples

Cyril Frankel, *Modern Pots: Hans Coper, Lucie Rie & their Contemporaries: The Lisa Sainsbury Collection*, London, 2000, p. 49 for a similar example



Property from the Westminster Collection

**66. Gordon Baldwin** b. 1932

*"White Winged Vessel"*

1984

Earthenware, painted slip.

12 in. (30.5 cm) high

Underside inscribed in red pencil *GB 84/June*.

**Estimate**

\$4,000-6,000

**Provenance**

Acquired directly from the artist by the present owner

**Literature**

*Gordon Baldwin: Objects for a Landscape*, exh. cat., York Museums Trust, 2012, pp. 106, 113 for similar examples

Property from the Westminster Collection

**67. Gordon Baldwin** b. 1932

*"Perched Vessel"*

1984

Earthenware, painted slip.

41½ in. (105.4 cm) high

Underside incised *Sept GB 84*.

**Estimate**

\$8,000-12,000

**Provenance**

Acquired directly from the artist by the present owner









Property from the Westminster Collection

**68. Alison Britton** b. 1948

*"Big Blue Pot"*

circa 1983

Hand-built high-fired earthenware, painted with slips and pigments, clear matte glaze.

14 in. (35.6 cm) high

Underside incised *Alison Britton* 83.

**Estimate**

\$2,000-3,000

**Provenance**

Acquired directly from the artist by the present owner

**Literature**

Tanya Harrod, *Alison Britton: Ceramics in Studio*, London, 1990, similar examples throughout  
Glenn Adamson, Martina Droth, and Simon Olding, eds., *Things of Beauty Growing: British Studio Pottery*, exh. cat., Yale Center for British Art, New Haven, 2017, pp. 327-29, 331 for similar examples



Property from the Westminster Collection

**69. Jacqueline Poncelet** b. 1947

*Slab-built form*

circa 1981

Slab-built high-fired earthenware, inlaid with colored clay, part-glazed.

6 in. (15.2 cm) high

**Estimate**

\$1,000-1,500

**Provenance**

Acquired directly from the artist by the present owner

**Literature**

Oliver Watson, *Studio Pottery: Twentieth Century British Ceramics in the Victoria and Albert Museum*, London, 1993, p. 119 for a similar example  
Glenn Adamson, Martina Droth, and Simon Olding, eds., *Things of Beauty Growing: British Studio Pottery*, exh. cat., Yale Center for British Art, New Haven, 2017, p. 339 for a similar example

Property from the Westminster Collection

**70. Monica Young** 1929-2004

*Tall coiled pot*  
circa 1985  
Coiled stoneware.  
53½ in. (135.9 cm) high  
Impressed with artist's seal.

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

**Provenance**  
Acquired directly from the artist by the  
present owner

**Literature**  
Lesley Jackson, "Sources of Inspiration:  
Potter Monica Young Discusses her Life  
and Work with Lesley Jackson," *Crafts:  
Decorative and Applied Arts Magazine*,  
no. 159, July/August 1999, pp. 44-47 for  
similar examples



Property from the Westminster Collection

**71. Judy Trim** 1943-2001

*Two tall vases*

1980s

Glazed ceramic.

Taller: 24 in. (61 cm) high

**Estimate**

\$800-1,200

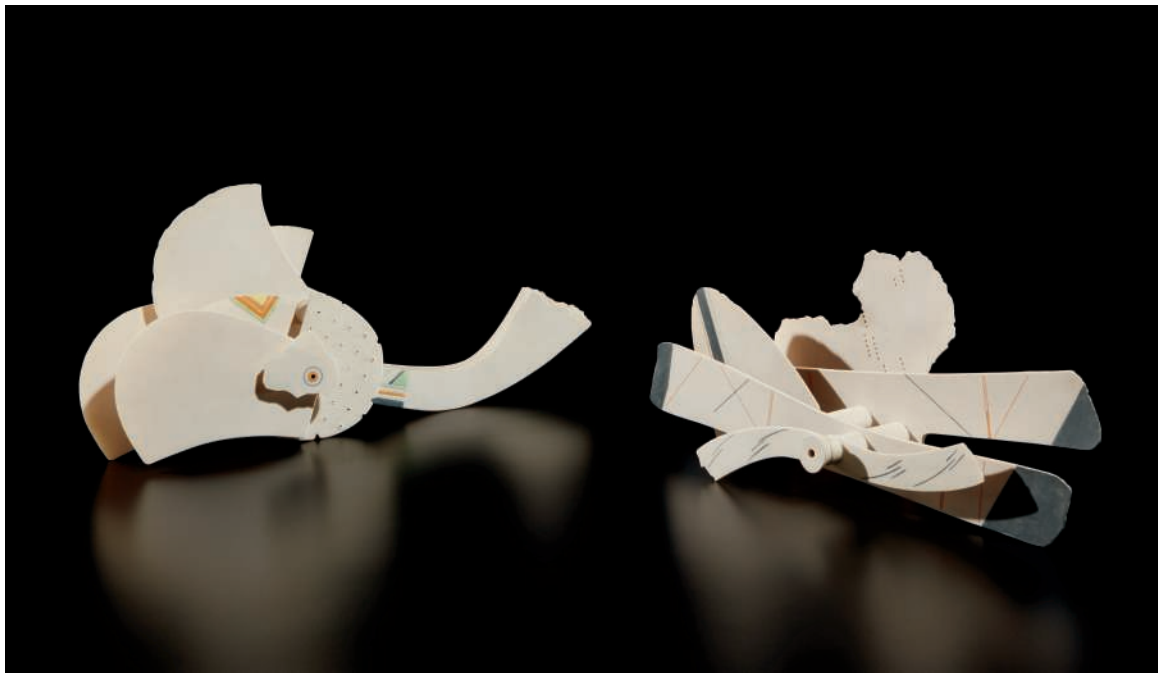
**Provenance**

Acquired directly from the artist by the present owner

**Literature**

Garth Clark, *The Potter's Art: A Complete History of Pottery in Britain*, London, 1995, p. 203 for a similar example





Property from the Westminster Collection

**72. Eileen Nisbet** 1929-1990

*Two "Aeroplane" sculptures*  
1980s  
Painted porcelain.  
Taller: 8¾ in. (22.2 cm) high

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

**Provenance**  
Acquired directly from the artist by the present owner

**Literature**  
Oliver Watson, *Studio Pottery: Twentieth Century British Ceramics in the Victoria and Albert Museum*, London, 1993, p. 223 for a similar example

Property from the Westminster Collection

**73. Nicholas Homoky** b. 1950

*Vase and double teapot*  
circa 1983  
Porcelain, inlaid decoration.  
Teapot: 5¾ in. (14.6 cm) high  
Each impressed with artist's seal.

**Estimate**  
\$1,500-2,000

**Provenance**  
Acquired directly from the artist by the present owner

**Literature**  
Oliver Watson, *Studio Pottery: Twentieth Century British Ceramics in the Victoria and Albert Museum*, London, 1993, p. 194 for similar examples







Property from the Westminster Collection

**74. Ursula Morley-Price** b. 1936

*Winged vase form*  
circa 1985  
Stoneware.  
5 in. (12.7 cm) high  
Impressed with artist's seal.

**Estimate**  
\$1,000-1,500

**Provenance**  
Acquired directly from the artist by the present owner

**Literature**  
*Ursula Morley-Price: Mouvements*, exh. cat.,  
McKenzie Fine Art, New York, 2008, pp. 23, 33-34 for  
similar examples

Property from the Westminster Collection

**75. Lucie Rie** 1902-1995

*Large conical bowl*

circa 1980

Stoneware, mixed clays producing an integral spiral of color and texture.

5½ in. (14 cm) high, 13¼ in. (33.7 cm) diameter

Impressed with artist's seal.

**Estimate**

\$20,000-30,000

**Provenance**

Acquired directly from the artist by the present owner



Property from the Westminster Collection

**76. Lucie Rie** 1902-1995

*Bottle with flaring lip*

1976

Stoneware, inlaid shoulder and lip, with golden manganese bands and matte-white glaze.

12¼ in. (31.1 cm) high

**Estimate**

\$20,000-30,000

**Provenance**

Acquired directly from the artist by the present owner

**Literature**

Tony Birks, *Lucie Rie*, Yeovil, 1994, pp. 160, 195 for similar examples

Property from the Westminster Collection

**77. Lucie Rie** 1902-1995

*Bottle with flaring lip*

1970s

Porcelain, golden manganese glaze, the neck and shoulder with radiating *sgraffito* lines.

9½ in. (24.1 cm) high

Impressed with artist's seal.

**Estimate**

\$8,000-12,000

**Provenance**

Acquired directly from the artist by the present owner

**Literature**

John Houston, ed., *Lucie Rie: a survey of her life and work*, exh. cat., Crafts Council and The Victoria and Albert Museum, London, 1981, p. 88 for a similar example

Tony Birks, *Lucie Rie*, Yeovil, 1994, pp. 147, 158 for similar examples





Property from the Westminster Collection

**78. Lucie Rie** 1902-1995

*Composite vase*

1970s

Stoneware, pitted glaze.

9 in. (22.9 cm) high

Impressed with artist's seal.

**Estimate**

\$4,000-6,000

**Provenance**

Peter Dingley Gallery, Stratford-upon-Avon

John Driscoll, Lunenburg, Massachusetts, acquired

from the above, 1978

Acquired from the above by the present owner, 1984

**Literature**

John Houston, ed., *Lucie Rie: a survey of her life and work*, exh. cat., Crafts Council and The Victoria and Albert Museum, London, 1981, pp. 53, 87 for similar examples





Property from the Westminster Collection

**79. Lucie Rie** 1902-1995

*Conical bowl*

1970s

Porcelain, mixed clays producing a subtle integral spiral.

4 in. (10.2 cm) high, 8¾ in. (22.2 cm) diameter

Impressed with artist's seal.

**Estimate**

\$8,000-12,000

**Provenance**

Acquired directly from the artist by the present owner

**Literature**

Tony Birks, *Lucie Rie*, Yeovil, 1994, p. 178 for a similar example

Property from the Westminster Collection

**80. Lucie Rie** 1902-1995

*Square-form vase*

1984

Stoneware, mixed clays producing an integral spiral of color and texture.

8½ in. (21.6 cm) high

Impressed with artist's seal.

**Estimate**

\$6,000-8,000

**Provenance**

Acquired directly from the artist by the present owner

**Literature**

John Houston, ed., *Lucie Rie: a survey of her life and work*, exh. cat., Crafts Council and The Victoria and Albert Museum, London, 1981, p. 78 for similar examples  
Tony Birks, *Lucie Rie*, Yeovil, 1994, p. 57 for a similar example

Property from the Westminster Collection

**81. Lucie Rie** 1902-1995

*Bottle*

1970s

Porcelain, mixed clays producing integral matte-white and pale-pink spirals.

7½ in. (19.1 cm) high

Impressed with artist's seal.

**Estimate**

\$4,000-6,000

**Provenance**

Acquired directly from the artist by the present owner

**Literature**

John Houston, ed., *Lucie Rie: a survey of her life and work*, exh. cat., Crafts Council and The Victoria and Albert Museum, London, 1981, p. 88 for a similar example





Property from the Westminster Collection

**82. Lucie Rie** 1902-1995

*Bottle with flaring lip*  
circa 1962  
Stoneware, mirror-black glaze.  
9¾ in. (24.8 cm) high  
Impressed with artist's seal.

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

**Literature**  
Tony Birks, *Lucie Rie*, Yeovil, 1994, p. 64  
for a similar example



**83. Lucie Rie** 1902-1995

*Footed bowl*

1970s

Stoneware, mirror-black glaze.

4 in. (10.2 cm) high, 8½ in. (21.6 cm) diameter

Impressed with artist's seal.

**Estimate**

\$10,000-15,000

**Provenance**

Christie's, London, "Art Nouveau, Art Deco, and Studio Pottery," December 16, 1980, lot 202

Acquired from the above by the present owner

**Literature**

Tony Birks, *Lucie Rie*, Yeovil, 1994, p. 181 for a similar example



**84. Nanna Ditzel** 1923-2005

*Set of four "Toadstools"*

circa 1962

Painted wood.

Each: 11 in. (27.9 cm) high, 12½ in. (31.8 cm) diameter

Manufactured by Kolds Savværk, Kerteminde, Denmark.

**Estimate**

\$6,000-8,000

**Literature**

"Per i bambini, nuovi mobili in legno," *Domus*, no. 431, October 1965, p. 35

Henrik Sten Møller, *Motion and Beauty: The Book of Nanna Ditzel*, Copenhagen, 1998, pp. 74, 77, 79

Hanne Horsfeld, *Nanna Ditzel*, Copenhagen, 2016, pp. 57, 59-60



Σ **85. Hans J. Wegner** 1914-2007

*Two "Shell" chairs, model no. FH1936*

circa 1948

Beech, beech-veneered wood, Honduran mahogany-veneered wood.

Each: 27½ x 26¾ x 25½ in. (69.9 x 67.9 x 64.8 cm)

Manufactured by Fritz Hansen, Copenhagen, Denmark. Underside of each stamped *FH*. One further stamped 7398.

**Estimate**

\$7,000-9,000

**Provenance**

Sotheby's, New York, "20th Century Design,"

June 14, 2006, lot 98

Acquired from the above by the present owner

**Literature**

Christian Holmsted Olesen, *Wegner: just one good chair*, exh. cat., Design Museum Denmark, Copenhagen, 2014, pp. 158, 166







**86. Paavo Tynell** 1890-1973

*Pair of ceiling lights, model no. 9068*

1950s

Copper, painted steel, glass.

Each: 6¼ in. (15.9 cm) drop, 15¾ x 15¾ in. (40 x 40 cm)

Manufactured by Idman, Helsinki, Finland. Interior of each with metal manufacturer label printed *Idman 250* V/4 x 75 W/N:o 9068 ©.

**Estimate**

\$8,000-12,000

**Literature**

*Idman Koristevalaisimia*, sales catalogue, no. 136, Helsinki, 1954, p. 77

**87. Erik Gunnar Asplund** 1885-1940

When he designed the Göteborg Law Courts in the mid-1930s, Erik Gunnar Asplund paneled the walls of the kidney-shaped courtrooms in pine, creating a contrast of vertical lines and organic curves Asplund carried the dynamic aesthetic into the furniture he designed for the Law Courts as well, such as the present wood and leather armchair, which was placed behind the arched stand in one of the courtrooms.

*Armchair, designed for the Göteborg Law Courts*  
circa 1935

Hickory, beech, leather.

43½ x 28¾ x 23¾ in. (110.5 x 73 x 60.3 cm)

**Estimate**

\$8,000-12,000

**Provenance**

Göteborg Law Courts, Göteborg, Sweden

Jacksons, Stockholm

Acquired from the above by the present owner

**Literature**

Gustav Holmdahl et. al., eds., *Gunnar Asplund*

*Architect: 1885-1940*, Stockholm, 1950, pp. 166-67

Filippo Alison, ed., *Erik Gunnar Asplund: mobili e oggetti*, Milan, 1985, p. 45



**88. Alvar Aalto** 1898-1976

*Pair of "Paimio" armchairs, model no. 41*  
designed 1931-1932, likely executed 1950s  
Birch-veneered plywood.  
Each: 26 x 24 x 29½ in. (66 x 61 x 74.9 cm)  
Manufactured by Artek, Finland.

**Estimate**

\$15,000-20,000

**Provenance**

Dansk Møbelkunst, Copenhagen  
Acquired from the above by the present owner

**Literature**

Juhani Pallasmaa, ed., *Alvar Aalto Furniture*, exh. cat., Museum of Finnish Architecture Finnish Society of Crafts and Design Artek, Helsinki, 1984, pp. 12, 76, 80, 86-89, 91, 126, 132-33  
Pirkko Tuukkanen, ed., *Alvar Aalto Designer*, Vammala, 2002, pp. 18, 71, 160, 165  
Nina Stritzler-Levine, ed., *Artek and the Aaltos: Creating a Modern World*, exh. cat., Bard Graduate Center, New Haven, 2016, throughout



**89. Nanny Still** 1926-2009

*Nine bottles*

circa 1959

Blown glass.

Tallest: 13 $\frac{3}{4}$  in. (34 cm) high

Produced by Riihimäen Lasi Oy, Riihimäki, Finland.

Underside of each incised *RIIHIMÄEN LASI O.Y.*

*NANNY STILL.*

**Estimate**

\$5,000-7,000

**Literature**

*Nanny Still: 45 Years of Design*, exh. cat., Glass Museum of Charleroi and Suomen Lasi Museo, Riihimäki, 1995, pp. 50-51



**90. Svend Aage Holm Sørensen** 1913-2004

*Tripod floor lamp*  
circa 1959  
Teak, blown glass, brass.  
51½ in. (130.8 cm) high  
Produced by Holm Sørensen & Co.,  
Copenhagen, Denmark.

**Estimate**

\$8,000-12,000

**Literature**

"Decorative Art 50," *The Studio Year Book*  
1959-1960, London, p. 124 for a similar example





**91. Finn Juhl** 1912-1989

*Pair of armchairs*

circa 1953

Oak, teak, leather, brass nail heads.

Each: 33¾ x 31¾ x 30 in. (85.7 x 80.6 x 76.2 cm)

Manufactured by Søren Willadsens Møbelfabrik,  
Vejen, Denmark.

**Estimate**

\$15,000-20,000

**Literature**

Noritsugu Oda, *Danish Chairs*, San Francisco,  
1996, p. 97



**92. George Nakashima** 1905-1990

*"Minguren I" side table*

1977

English oak, English oak burl.

25 x 47½ x 28 in. (63.5 x 120.7 x 71.1 cm)

Together with an original invoice with drawing signed by George Nakashima. Underside signed, *George Nakashima/Nov 1977*.

**Estimate**

\$35,000-45,000

**Provenance**

Mr. and Mrs. Stanley Frosh, Bethesda, Maryland

Acquired from the above by the present owner

**Literature**

George Nakashima, *The Soul of a Tree: A Woodworker's Reflections*, Tokyo, 1981, pp. 173, 181 for a similar example, p. 182 for a drawing

Mira Nakashima, *Nature, Form & Spirit: The Life and Legacy of George Nakashima*, New York, 2003, p. 200 for a similar example, p. 202 for a drawing



Property from a Private Collection, Manhattan

**93. Elizabeth Garouste and  
Mattia Bonetti** b. 1949 and b. 1953

*"Lampe Masque"*

circa 1991

Patinated bronze.

16¾ x 11 x 10½ in. (42.5 x 27.9 x 26.7 cm)

Produced by BGH Editions, Paris. Number 5 from the  
edition of 99. Back leg impressed 5 / 99 B.G.

**Estimate**

\$6,000-8,000

**Provenance**

Galerie Avant-Scène, Paris

Acquired from the above by the present owner, 1995



Property of a Chicago Collector

**94. Andrea Branzi** b. 1938

*"Cucus" chair from the "Domestic Animals" series*

1985

Painted MDF, wood branches.

42¾ x 19¾ x 23 in. (108.6 x 50.2 x 58.4 cm)

Produced by Zabro, Milan, Italy.

**Estimate**

\$6,000-8,000

**Literature**

Pierre Restany, "Animali domestici," *Domus*,  
no. 667, December 1985, pp. 61-62

Andrea Branzi, *Domestic Animals: The  
Neoprimitive Style*, London, 1987, n.p.

Juli Capella and Quim Larrea, *Designed by  
Architects in the 1980s*, New York, 1988, p. 37





Property from a Private Collection, Florida

**95. Judy Kensley McKie** b. 1944

*"Alligator Bench"*

1992

Patinated bronze.

22½ x 66¼ x 16 in. (56.2 x 168.3 x 40.6 cm)

Cast by Mussi Artworks Foundry, Berkeley, California.

Number 8 from the edition on 12. Underside incised

8 / 12/© JKM/1992.

**Estimate**

\$30,000-50,000

**Provenance**

Helander Gallery, Palm Beach, Florida

Acquired from the above by the present owner

**Literature**

"Acquisitions and Gifts 1993," *Yale University Art Gallery Bulletin*, 1994, p. 164

"Light & Verity," *Yale Alumni Magazine*, February 1998, p. 13

Kari M. Main, *Please Be Seated: Contemporary Studio Seating Furniture*, exh. cat., Yale University Art Gallery, New Haven, 1999, p. 28, back cover

Judy Kensley McKie unites sculpture and structure in her zoomorphic furniture, reimagining her animal subjects as usable objects with a sense of refined whimsy. For the "Alligator Bench," McKie flattened the back of the highly stylized creature, allowing the form of the animal to dictate that of the bench. While the cartoonishly rendered alligator looks to be laughing rather than attacking, the color of the richly patinated bronze surface is not unlike that of the reptilian predator.



Property from a Midwestern Collection

**96. Harry Bertoia** 1915-1978

*"Bush" sculpture*

1970s

Patinated bronze.

11¼ x 11½ x 6¾ in. (28.6 x 29.2 x 17.1 cm)

**Estimate**

\$15,000-20,000

**Provenance**

Purchased from Bertoia Studio, Bally, Pennsylvania, 1978

Sotheby's, New York, "Arcade Fine Arts: 19th Century to Contemporary Including American," September 29, 2004, lot 310

Acquired from the above by the present owner

**Literature**

Nancy N. Schiffer and Val O. Bertoia, *The World of Bertoia*, Atglen, 2003, pp. 106-22 for similar examples

Property from a Midwestern Collection

**97. Harry Bertoia** 1915-1978

*"Bush" sculpture*

1974

Patinated bronze.

9½ x 13½ x 13 in. (24.1 x 34.3 x 33 cm)

Underside with felt pad inscribed in marker *B-74*, further impressed *B 74* under the felt.

**Estimate**

\$8,000-12,000

**Provenance**

Purchased from Bertoia Studio, Bally, Pennsylvania, 1980

Sotheby's, New York, "Arcade Fine Arts: 19th Century to Contemporary, Including American," September 29, 2004, lot 311

Acquired from the above by the present owner

**Literature**

Nancy N. Schiffer and Val O. Bertoia, *The World of Bertoia*, Atglen, 2003, pp. 106-22 for similar examples

The four "Bush" sculptures being offered here show a wide range of forms that Harry Bertoia achieved in this series, which he began in the mid-1950s. While some of Bertoia's "Bush" sculptures are highly stylized, others have veined bases and variegated patination, creating an illusion of the organic. These sculptures all share Bertoia's meticulous attention to style and form in both composition and craftsmanship.



Property from a Midwestern Collection

**98. Harry Bertoia** 1915-1978

*"Bush" sculpture*

1970s

Patinated bronze.

11 x 11½ x 11 in. (27.9 x 29.2 x 27.9 cm)

**Estimate**

\$20,000-30,000

**Provenance**

The Estate of Frances Fowle, Winnetka

Bonham's & Butterfields, Los Angeles and San Francisco,

"Modern, Contemporary and Latin American Art,"

November 7, 2004, lot 92

Acquired from the above by the present owner

**Literature**

Nancy N. Schiffer and Val O. Bertoia, *The World of*

*Bertoia*, Atglen, 2003, pp. 106-22 for similar examples





Property from a Midwestern Collection

**99. Harry Bertoia** 1915-1978

*"Bush" sculpture*

1970s

Patinated bronze.

6¾ x 14¾ x 15 in. (17.1 x 37.1 x 38.1 cm)

**Estimate**

\$8,000-12,000

**Literature**

Nancy N. Schiffer and Val O. Bertoia, *The World of Bertoia*, Atglen, 2003, pp. 106-22 for similar examples



Property from an Important American Collection

**100. Wendell Castle** 1932-2018

*Unique "Pedestal" chair*

1967

Stack-laminated walnut.

31 x 33¼ x 35½ in. (78.7 x 84.5 x 90.2 cm)

Reverse of base incised W.C. 67. Together with fur cushion.

**Estimate**

\$40,000-60,000

**Provenance**

Acquired directly from the artist by the present owner, 2005

**Literature**

Alastair Gordon, *Wendell Castle Wandering Forms--Works from 1959-1979*, exh. cat., Aldrich Contemporary Art Museum, New York, 2012, illustrated pp. 196-97

Emily Evans Eerdmans, *Wendell Castle, A Catalogue Raisonné 1958-2012*, New York, 2014, illustrated p. 97

While the present "Pedestal" chair was acquired directly from Wendell Castle by the current owner in 2005, it appears in images of dealer and curator Lee Nordness's Upper East Side living room from circa 1967. In addition to the chair, for Nordness's residence Castle created a monumental sculptural sofa, a leaf-shaped coffee table, and a floor lamp. Castle was 35 years old at the time, teaching furniture design at the School for American Craftsmen at the Rochester Institute of Technology. With this living room, as well as a dining room created for Mr. and Mrs. Douglas Baker of Rochester, New York, Castle had embarked on an important new phase of his career, re-envisioning interiors as landscapes of massive sculptural furniture. Following this commission, in April 1968 Nordness exhibited ten of Castle's designs at his namesake New York gallery. Castle described his process for a 1968 New York Times feature on the occasion of this exhibition: "I begin with an idea and sketch of what I want. Each piece of furniture is done one-inch layer by one-inch layer, cutting and gluing as I go. There is a point where it is difficult to imagine where a chair is going." The following year, Nordness included Castle in his seminal traveling exhibition "Objects: USA." Nordness later gifted his living room furniture to The Art Institute of Chicago; a similar, yet different pedestal chair resides in this collection.



The present lot installed in Lee Nordness's residence, circa 1968. Courtesy of Wendell Castle Studio and Friedman Benda. Copyright The Estate of Wendell Castle.



Property from an Important American Collection

♦ 101. **Wendell Castle** 1932-2018

*Unique "Student" chair*

1961

Walnut.

36¾ x 14½ x 19 in. (93.3 x 36.8 x 48.3 cm)

Underside incised WC 63.

**Estimate**

\$25,000-35,000

**Provenance**

R 20th Century, New York

Acquired from the above by the present owner, 2006

**Exhibited**

"Wendell Castle Wandering Forms: Works from 1959-1979," The Aldrich Contemporary Art Museum, Ridgefield, October 19, 2012-February 20, 2013 and then traveled to Savannah College of Art and Design Museum of Art, September 27, 2013-February 2, 2014

**Literature**

Emily Evans Eerdmans, *Wendell Castle, A Catalogue Raisonné 1958-2012*, New York, 2014, illustrated p. 57

Please note that this chair was signed by Wendell Castle after its creation with the incorrect date of manufacture. This lot is accompanied by a letter from Wendell Castle explaining this discrepancy.







**102. Claude Conover** 1907-1994

*"Izamal" vessel*

circa 1970

Stoneware, layered slips over incised and textured body.

17 in. (43.2 cm) high

Underside signed *CLAUDE/CONOVER/"IZAMAL."*

**Estimate**

\$4,000-6,000

**Literature**

Paul S. Donhauser, *History of American Ceramics: The Studio Potter*, Dubuque, 1978, p. 228 for similar examples  
*Craft Horizons*, June-July 1983, p. 53 for similar examples

**103. Vladimir Kagan** 1927-2016

*"Sculpture Form" sofa*

designed 1950, executed circa 2003

Walnut, fabric.

32¼ x 90 x 34 in. (81.9 x 228.6 x 86.4 cm)

**Estimate**

\$4,000-6,000

**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, pp. 75, 97



Property of a California Collector

**104. John Dickinson** 1920-1982

*Pair of "Square" tables*

1970s

Painted cement.

Each: 23¼ x 31½ x 20¼ in. (59.1 x 80 x 51.4 cm)

Underside of one incised *John Dickinson/*  
*San Francisco.*

**Estimate**

\$10,000-15,000

**Provenance**

Estate of Calvin R. Vander Woude, Santa

Rosa, California

Bonhams, Los Angeles, "The Modern House,"

May 4, 2016, lots 1015 and 1017

Acquired from the above by the present owner

**Literature**

Mitchell Owens, "John Dickinson," *Elle Décor*,  
February 2005, pp. 50, 52





**105. Vladimir Kagan** 1927-2016

*"Contour" lounge chair, model no. 175 E*  
designed 1953, executed circa 2003  
Walnut, leather.  
34½ x 29¼ x 34½ in. (87.6 x 74.3 x 87.6 cm)

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

**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, pp. 78, 125, 236, 264

**106. Vladimir Kagan** 1927-2016

*"Tri-symmetric" coffee table*

circa 1953

Walnut, glass.

16 x 68 x 30 in. (40.6 x 172.7 x 76.2 cm)

Manufactured by Kagan-Dreyfuss, Inc., New York.

**Estimate**

\$3,000-5,000

**Literature**

Vladimir Kagan, *The Complete Kagan: Vladimir Kagan, A Lifetime of Avant-garde Design*, New York, 2004, pp. 86, 96-97, 267 for similar examples



Property from a Private Collection

**107. Vladimir Kagan** 1927-2016

*"Unicorn" sofa, model no. U 522*

circa 1960

Cast aluminum, fabric.

30 x 83 x 36 in. (76.2 x 210.8 x 91.4 cm)

Produced by Vladimir Kagan Designs, New York.

**Estimate**

\$20,000-30,000

**Provenance**

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

May 25, 2011, lot 64 or 65

Acquired from the above by the present owner

**Literature**

Vladimir Kagan, *The Complete Kagan: Vladimir Kagan, A Lifetime of Avant-garde Design*, New York, 2004, pp. 157, 264, 272







Property from an Important American Collection

**108. Marc Newson** b. 1963

*"Black Hole" mirror*

2003

Mirror-polished stainless steel.

31½ in. (80 cm) diameter, 4 in. (10.2 cm) deep

Produced by Galerie kreò, Paris. Number 3 from the edition of 8 plus 2 artist's proofs, 2 prototypes, and 1 polished aluminum model. Underside with metal label printed *No 3 / 8 2003* and with artist's facsimile signature. Together with a certificate of authenticity signed by the artist.

**Estimate**

\$25,000-35,000

**Provenance**

Galerie kreò, Paris

Acquired from the above by the present owner

Much of Marc Newson's work has been informed by his fascination with absence and presence: "Both my sculptural work and the production furniture have always had as much to do with what is not there as what is there—the voids, the interior spaces, the things that you don't see." While the "Black Hole" mirror is seamlessly constructed out of polished stainless steel, reflected light hitting the depression at the center of the piece creates the illusion of very deep space.

**109. Zaha Hadid** 1950-2016

*Chair, from the "Liquid Glacial" collection*  
2015

Acrylic.

35 $\frac{7}{8}$  x 19 $\frac{1}{4}$  x 23 in. (91.1 x 48.9 x 58.4 cm)

Produced by David Gill Gallery, London, UK. From the production of 144 examples. Front leg incised ZH for DGG/304 - 2015.

**Estimate**

\$18,000-24,000

**Provenance**

David Gill Gallery, London

Acquired from the above by the present owner, 2016



Property from an Important American Collection

**II.O. Marc Newson** b. 1963

*"Small Lathed Table"*

2006

Carrara marble.

11¼ in. (28.6 cm) high, 43½ in. (110.5 cm) diameter

Number 1 from the edition of 8. Underside with circular metal label printed *Lathed table/SW/1 / 8* and incised with artist's facsimile signature.

**Estimate**

\$40,000-60,000

**Provenance**

Gagosian Gallery, New York

Acquired from the above by the present owner

**Literature**

Louise Neri, ed., *Marc Newson*, exh. cat., Gagosian Gallery, New York, 2007, pp. 24-25





Property from a Private Collection, Manhattan

### III. Fredrikson Stallard— Patrik Fredrikson and Ian Stallard

b. 1968 and b. 1973

*Pair of "Gold Rubber" side tables*  
2007

Polyurethane.

Each: 17¼ x 21½ x 17 in. (43.8 x 54.6 x 43.2 cm)

Produced by David Gill Gallery, London, UK.

Numbers 1 and 2 from the edition of 50. Underside of each impressed *FREDRIKSON/STALLARD/DAVID GILL/London*. Each further incised, *1 / 50* and *2 / 50*, respectively.

#### Estimate

\$7,000-9,000

#### Provenance

David Gill Gallery, London

Acquired from the above by the present owner, 2011

#### Literature

David Gill Galleries, ed., *Fredrikson Stallard, Crush, Gasoline garden, King Bonk, Furniture*, exh. cat., London, 2012, n.p



**112. Ingrid Donat** b. 1957

*"Artbook" table*

2013

Patinated bronze, parchment.

23¾ x 43 x 38½ in. (60.3 x 109.2 x 97.8 cm)

Cast by Blanchet-Landowski Foundry, France.

Number 1 from the edition of 8. Side impressed with artist's cipher and 1 / 8 / Landowski Fondeur / 2013.

**Estimate**

\$20,000-30,000

**Literature**

Anne Bony, *Ingrid Donat*, Paris, 2016, pp. 176-77  
for a similar example



Property from a Private Collection, Switzerland

**113. Zaha Hadid** 1950-2016

*Bench*

2006

Painted aluminum.

45 x 164 x 75 in. (114.3 x 416.6 x 190.5 cm)

Produced by Max Protetch Gallery, New York. Executed by Tallix, Beacon, New York. Number 6 from the edition of 12 plus 2 artist's proofs. Impressed *ZAHA HADID 2006 6 / 12 TALLIX*.

**Estimate**

\$100,000-150,000

**Provenance**

Max Protetch Gallery, New York

Acquired from the above by the present owner, 2007

**Literature**

Peter Noever, ed., *Zaha Hadid architecture*, exh. cat.,

MAK, Vienna, 2003, pp. 31-33

*Patrick Schumacher and Gordana Fontana-Giusti*, eds., *Zaha Hadid: Complete Works, Major and Recent Works*, London, 2004, pp. 228-29

Philip Jodidio, *Zaha Hadid, Complete Works 1979-2009*, London, 2009, p. 522



# Furniture and Flow in the Domestic Interiors of Zaha Hadid

Zaha Hadid, the British-Iraqi architect, designer, and painter who died in 2016, is well remembered for creating some of the 21st century's most distinctive buildings, architectural marvels with swooping, expressive forms that defy both gravity and convention. But long before she became the first woman to win architecture's coveted Pritzker Prize in 2004, Hadid began her explorations into spatial intervention with the redesign of her bedroom as a child in Baghdad. Hers was an approach that saw no distinction between the design of master plans and buildings and the design of furniture and domestic objects, and throughout her career, Hadid's works strove for a total harmony between landscape, exterior, and interior space. Before her untimely death, Hadid produced numerous furniture collections—as well as housewares, garments, jewelry, and even a car—in the sinuous style that became her trademark.

The present bench appears to freeze movement, as though formed from a jet of molten metal, extruded at speed and shaped by the forces of physics. Though a domestic object, its cast aluminum form draws from the material lexicon of industry, with a seamlessly smooth surface and lustrous finish that evokes the curves of a high-performance automobile. At once abstract and familiar, its biomorphic depressions and projections suggest natural places to perch or recline, yet it resists mirroring the body in a way that precludes a multiplicity of function. Such intentional ambiguity rides the line between furniture and sculpture—only when activated by a sitter does the functionality of the bench's form emerge.

The bench was originally designed in 2003 as part of “Ice-Storm,” an experimental interior setting Hadid created for a retrospective at Vienna's Museum für Angewandte Kunst. The “Ice-Storm” installation marked a significant moment for Hadid in realizing her architectural aspirations toward a wholly integrated interior environment where furniture and structure merge and blend into one seamless unit. This point in Hadid's stylistic evolution found her transitioning away from the exploded and fragmented geometries of her early Deconstructivist years studying at the Architectural Association and working under the mentorship of Rem Koolhaas. By the early aughts, Hadid was staking new aesthetic territory, designing buildings and objects shaped by a mathematically informed, parametric fluidity that would earn her the rightful sobriquet, “Queen of the Curve.”

Hadid's earliest built project was in fact designing interiors and furnishings for a private London residence, completed in 1985–1986. With her furniture for this commission, Hadid was already exploring notions of contiguity in domestic space. Her design for a built-in storage unit featured a sliding door that could camouflage it within the surrounding wall, and the surfaces of lounge seating and coffee tables were set flush in height, the pieces nestled together, nearly fused. A serpentine sofa with a wall-mounted backrest implied an impulse to soften the spatial transition from horizontal to vertical. Angular, jagged, with floating planes and unmodulated color, these designs reveal the impact Suprematism had on Hadid during her architectural studies and in the early years of her independent practice. In 1988, these pieces were adapted for the commercial market as the “Wave,” “Whoosh,” and “Projection” sofas by Italian manufacturer Edra.

The architect's first major interior commission came in 1989, on the heels of her inclusion in the seminal Museum of Modern Art exhibition, “Deconstructivist Architecture.” For the Monsoon restaurant and nightclub in Sapporo, Japan, Hadid developed two separate, stacked spaces, a lounge area and dining room, employing materials and color palettes evoking “fire” and “ice,” respectively. Lounge furnishing designs featured removable tray tables and backrests that modified the configuration and flow of the space and allowed for both dining and repose. Their asymmetrical, shard-like shapes made them nearly indistinguishable from the sculptural elements that punctuated the architecture of this interior.

In 2000, Hadid designed the Z-Scape collection of lounge furnishings for Sawaya & Moroni in a volumetric idiom that prefigures her mature style. These sofas, tables, and benches were conceived as fragmentary pieces that were part of a larger whole. Like the glaciers and geological formations that inspired their design, individual elements could fuse together or cleave apart to dynamically reshape the interior landscape. 2002's Z-Play seating series, also for Sawaya & Moroni, explored similar notions of versatility and portability using soft architectural forms. Informal and easily rearranged to encourage the free flow and usage of interior space, the Z-Scape and Z-Play collections make manifest Hadid's rejection of formal furniture and the pedantry of the rigid architectural program.



Her “Ice-Storm” installation at the 2003 MAK retrospective would be Hadid’s most complete domestic interior to date. This sculptural space functioned as a sort of built manifesto, a sui-generis and self-contained environment expressed exclusively through her unique design language. Visitors were encouraged to “inhabit the structure and to explore an open aesthetic that invites us to rethink our accepted ideas of domestic lifestyle and behavior.” With its dramatically lit pockets, passageways, niches and projections, “Ice-Storm” appeared carved or eroded from a singular mass—an architecture achieved not by construction, but by reduction. The fluid form and smooth surfaces rendered the boundaries between the pieces of furniture and the structure containing them ambiguous. Through this amoebic “morphing,” discrete furnishings functioned as organs within the larger organism of the interior. Designed and created using cutting-edge digital technology, “Ice-Storm” foretold of a domestic space unbound by the conventions of history. In Hadid’s vision, this futuristic interior represented a place where “neither familiar typologies nor any codes of conduct are yet associated with its morphology.”

In 2003–2005 Hadid was finally able to apply the hypothetical experimentations of the “Ice-Storm” installation to a total design environment for the Hotel Puerta America, a collaborative boutique hospitality project in Madrid. Her design for the first floor features thirty guest rooms and common areas, each enveloped within a contiguous acrylic surface in a monochromatic scheme of white, black, or orange. The interior of each room flows seamlessly, the walls, bed platform, desk, and bath fixtures emerging organically from the continuous curve. The effect was achieved by transferring Hadid’s digital designs to a computerized milling machine that cut the molds used to thermoform the plastic surface elements.

The formal language and spatial philosophy first realized with “Ice-Storm” and its components, including the present bench, would continue to influence the furniture collections and objects Hadid designed throughout the remainder of her career. Even outside the internal logic of a comprehensive Hadid interior, the bench’s sculptural form and arrested movement provide a visual inertia that suggests the imaginary topographies that lay beyond.



Property from a North American Collection

**II4. Zaha Hadid** 1950-2016

*Black "Aqua" table*

2006

Polyurethane resin, silicone.

30½ x 166 x 56 in. (77.5 x 421.6 x 142.2 cm)

Produced by Established & Sons, UK. Number 5 from the edition of 12. Underside molded *Established/& Sons/ British Made 5 / 12*.

**Estimate**

\$60,000-80,000

**Provenance**

Phillips, London, "Design," September 24, 2014, lot 316

Acquired from the above by the present owner

**Literature**

*Zaha Hadid*, exh. cat., Solomon R. Guggenheim Museum, New York, 2006, p. 167

Sophie Lovell, *Limited Edition: Prototypes, One-Offs and Design Art Furniture*, Basel, 2009, p. 179





**115. Gerrit Thomas Rietveld** 1888-1964

*"Berlin" chair*

designed 1923, executed circa 1957

Painted beech.

42 x 28¾ x 20½ in. (106.7 x 73 x 52.1 cm)

Executed by Gerard van de Groenekan, De Bilt, the Netherlands. Underside with paper label printed G.

A. v. d. GROENEGAN/Utrechtseweg 315 DE BILT and inscribed NEDERLAND.

**Estimate**

\$12,000-18,000

**Provenance**

Wright, Chicago, "Important 20th Century Design,"

May 21, 2006, lot 212

Private collection

Phillips, London, "The Architect," April 29, 2014, lot 325

Acquired from the above by the present owner

**Literature**

Peter Vöge, *The Complete Rietveld Furniture*,

Rotterdam, 1993, p. 61

Ida van Zijl, *Gerrit Rietveld*, London, 2010,

pp. 36, 51, 64, 162

**116. Steven Holl** b. 1947

*Dining table, from Museum Tower, New York*

1986-1987

Oak-veneered wood, patinated steel.

29 x 69¾ x 50 in. (73.7 x 177.2 x 127 cm)

**Estimate**

\$2,000-3,000

**Provenance**

Ryoko Itakura, New York

Thence by descent to the present owner

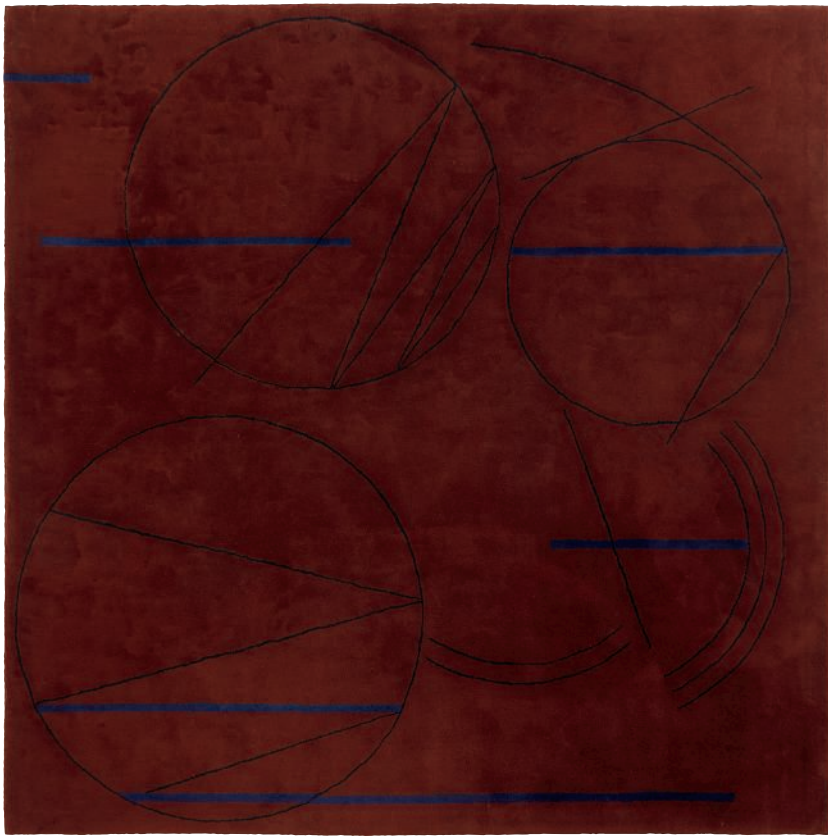
**Literature**

Yukio Futagawa, ed., *Steven Holl*, GA Architect

no. 11, Tokyo, 1993, illustrated p. 34







Property from the Estate of Ryoko Itakura

**117. Steven Holl** b. 1947

*"Sketch" carpet, from Museum Tower, New York*  
1987

Wool.

96 x 96 in. (243.8 x 243.8 cm)

Manufactured by V'Soske, New York. Underside with manufacturer's fabric label.

**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



Property from the Estate of Ryoko Itakura

**118. Steven Holl** b. 1947

*"Sketch" carpet, from Museum Tower, New York*  
1987

Wool.

169 x 169 in. (429.3 x 429.3 cm)

Manufactured by V'Soske, New York. Underside with manufacturer's fabric label.

**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 p. 34



Property from the Estate of Ryoko Itakura

**119. Steven Holl** b. 1947

*Set of six dining chairs, from Museum Tower, New York*  
1986-1987

Painted wood, fabric.

Each: 41 $\frac{3}{4}$  x 19 x 19 $\frac{3}{4}$  in. (106 x 48.3 x 50.2 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. 33-35



Property from a Private Collection,  
Bedford, New York

**120. Marcel Wanders** b. 1963

*"Knotted Chair"*

2006

Carbon and Aramid fibers, epoxy resin.

28½ x 22 x 25¾ in. (72.4 x 55.9 x 65.4 cm)

Manufactured by Cappellini, Como, Italy for Droog Design, Amsterdam, The Netherlands. Number 95 from the edition of 99. Manufacturer's hang tag printed *KNOTTED ROUGE/LIMITED EDITION 2006/MARCEL WANDERS/95*.

**Literature**

Yvonne G.J.M. Joris, ed., *Wanders Wonders: design for a New Age*, exh. cat., Het Kruihuis, Museum of Contemporary Art, 's-Hertogenbosch, 1999, p. 45  
David Hanks, ed., *The Century of Modern Design: Selections from the Liliane and David M. Stewart Collection*, Paris, 2010, p. 376

**Estimate**

\$4,000-6,000

Property from an Important American Collection

**121. Fernando Campana and Humberto Campana** b. 1961 and b. 1953

*"Sushi IV"*

2006

EVA, rubber, fabric, stainless steel.

Approximately 31 x 41 x 37 in. (78.7 x 104.1 x 94 cm)

Manufactured by Estudio Campana, São Paulo, Brazil.

From the edition of 35. Rear leg incised with title, date, and a dedication to the owner. Together with a certificate of authenticity from The Campana Studio.

**Estimate**

\$8,000-12,000

**Provenance**

Acquired directly from the artists by the present owner

**Literature**

Campana Brothers, *Complete Works (So Far)*, New York, 2010, pp. 172-73

*Antibodies - Fernando & Humberto Campana 1989-2009*, exh. cat., Vitra Design Museum, Weil am Rhein, 2009, p. 96



Property from an Important American Collection

**122. Fernando Campana and Humberto Campana** b. 1961 and b. 1953

*"Sushi IV"*

2006

EVA, rubber, fabric, stainless steel.

Approximately 31 x 41 x 37 in. (78.7 x 104.1 x 94 cm)

Manufactured by Estudio Campana, São Paulo, Brazil.

From the edition of 35. Rear leg incised with title, date, and a dedication to the owner. Together with a certificate of authenticity from The Campana Studio.

**Estimate**

\$8,000-12,000

**Provenance**

Acquired directly from the artists by the present owner

**Literature**

Campana Brothers, *Complete Works (So Far)*, New York, 2010, p. 172-73

*Antibodies - Fernando & Humberto Campana 1989-2009*, exh. cat., Vitra Design Museum, Weil am Rhein, 2009, p. 96









Property from a Private Collection, Chicago

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

*Rectangular vase, model no. 388*

circa 1962

Cast and glazed earthenware.

10¼ in. (26 cm) high

Produced by Galleria Il Sestante, Milan, Italy. Underside signed SOTTASS/IL SESTANTE/388/ITALY.

**Estimate**

\$5,000-7,000

**Literature**

"Ceramiche a colaggio, per le serie," *Domus*, no. 422, January 1965, p. 54

Fulvio Ferrari, *Sottsass: 1000 Ceramics*, Turin, 2017, p. 84

Property of a Chicago Collector

**124. Agenore Fabbri** 1911-1998

*"Nastro di Gala" bench*

circa 1991

Painted wood.

15 x 62¾ x 18 in. (38.1 x 159.4 x 45.7 cm)

Manufactured by Tecno, Milan, Italy. One side with metal label impressed with Tecno logo and *Collezione/ABV/A FABBRI/1985 / 1991*.

**Estimate**

\$6,000-8,000

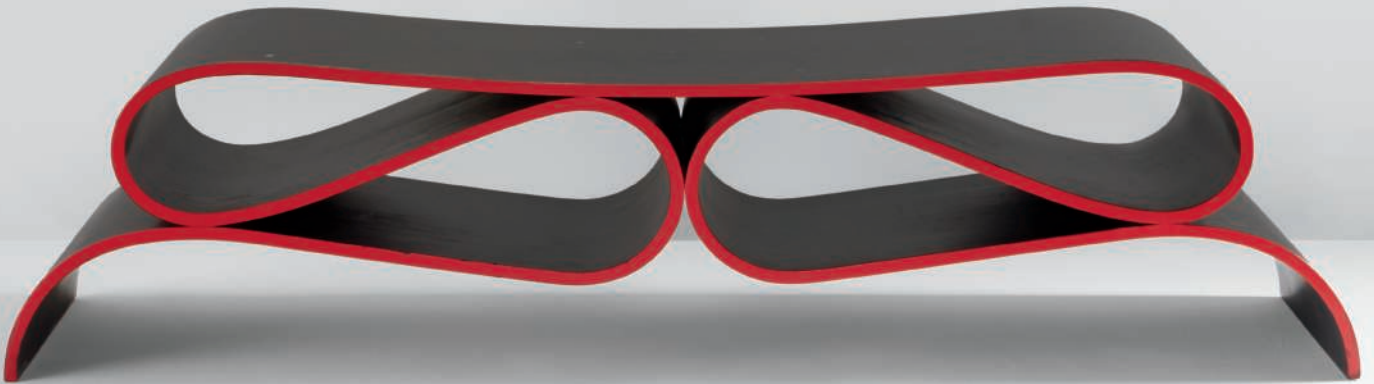
**Provenance**

Casati Gallery, Chicago

Acquired from the above by the present owner

**Literature**

*Domus*, no. 729, July 1991, n.p. for the steel version  
Giampiero Bosoni, *Tecno: l'eleganza discreta della tecnica*, Milan, 2011, p. 261 for the steel version





Property from a Private Collection, Chicago

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

*Striped vase*

circa 1966

Glazed earthenware.

9 $\frac{3}{8}$  in. (23.8 cm) high

Produced by Galleria Il Sestante, Milan, Italy.

Underside signed SOTTASS.

**Estimate**

\$3,000-4,000

**Literature**

Fulvio Ferrari, *Sottsass: 1000 Ceramics*, Turin, 2017, p. 92



Property from a Private Collection, Chicago

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

*Vase*

circa 1961

Glazed earthenware.

8 in. (20.3 cm) high

Produced by Galleria Il Sestante, Milan, Italy.

Underside signed SOTTASS.

**Estimate**

\$4,000-6,000

**Literature**

Fulvio Ferrari, *Sottsass: 1000 Ceramics*, Turin, 2017, p. 78

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

*"Lotorosso" table*

circa 1965

Marble, painted steel.

27½ in. (69.9 cm) high, 47 in. (119.4 cm) diameter

Manufactured by Poltronova, Agliana, Italy.

**Estimate**

\$4,000-6,000

**Literature**

Giuliana Gramigna, *Repertorio 1950/1980*, Milan, 1985, p. 222





## 128. Stilnovo

*Ceiling light*

circa 1959

Painted steel, painted aluminum, brass.

Variable drop, 21½ in. (54.6 cm) diameter

Manufactured by Stilnovo, Milan, Italy.

### **Estimate**

\$4,000-6,000

### **Literature**

*Domus*, no. 358, September 1959, n.p.,

for an advertisement

*Stilnovo: apparecchi per l'illuminazione*,  
sales catalogue, 1960s, p. 24

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

*"Barbarella" desk, "Tranquilla" version*  
designed 1964-1965, executed circa 1990  
Cherry-veneered wood, laminate-covered wood, brass.  
50¾ x 43½ x 15¼ in. (128.9 x 110.5 x 38.7 cm)  
Manufactured by Poltronova, Agliana, Italy.

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

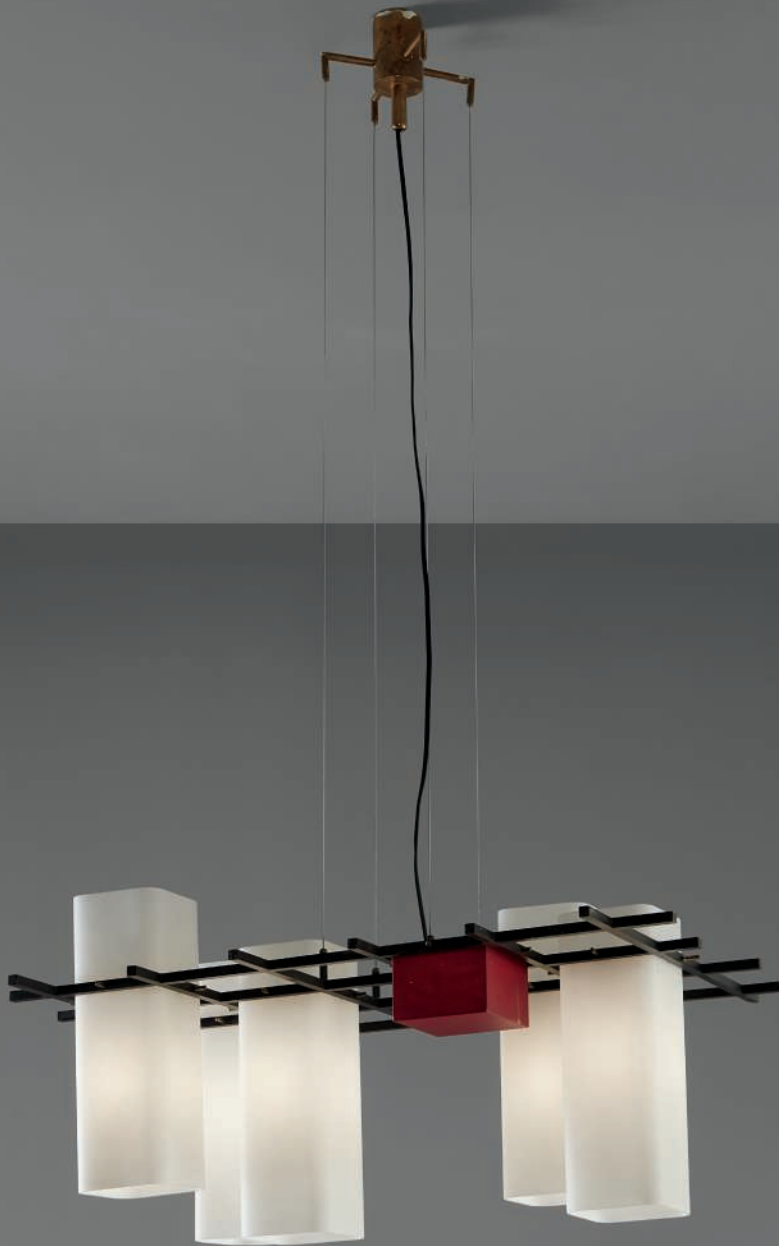
**Literature**  
Ronald T. Labaco, *Ettore Sottsass: Architect and Designer*, exh. cat., Los Angeles County Museum of Art, London, 2006, p. 21 for a similar example

The present lot is the "Tranquilla" version of the *Barbarella* desk, which lacks the aluminum studs found in the "Buona" version. The production of the present example dates to the late 1980s/early 1990s, when "Barbarella" appeared in the Poltronova catalogue for a few years. This later production was in fact executed by the same carpenter who had been working for Poltronova since the 1960s; in terms of materials, hardware, and construction, it is identical to the earlier production.

Phillips would like to thank Roberta Meloni, of the Centro Studi Poltronova per il Design, for her assistance cataloguing the present lot.







**130. Angelo Lelii** 1915-1979

*Ceiling light*

1950s

Painted metal, brass, glass.

53½ in. (135.9 cm) drop, 28¼ x 19¾ in. (71.8 x 50.2 cm)

Manufactured by Arredoluce, Monza, Italy.

**Estimate**

\$8,000-12,000

Property of a Gentleman

**131. Gianfranco Frattini** 1926-2004

*Sofa, model no. 872*

circa 1958

Fabric, painted steel, beech.

29¾ x 75 x 32 in. (75.6 x 190.5 x 81.3 cm)

Manufactured by Cassina, Meda, Italy.

**Estimate**

\$7,000-9,000

**Literature**

"Per una persona sola," *Domus*, no. 379, June 1961, pp. 42-44

Pier Carlo Santini, *Gli anni del design Italiano, Ritratto di Cesare Cassina*, Milan, 1981, pp. 107, 109

Giuliana Gramigna, *Repertorio 1950/1980*, Milan, 1985, p. 118



Σ **132. Franco Albini** 1905-1977

*Eight "Luisa" armchairs*

1950s

Brazilian rosewood, leather.

Each: 30¼ x 21¾ x 21¾ in. (76.8 x 55.2 x 55.2 cm)

Manufactured by Carlo Poggi, Pavia, Italy. Four with manufacturer's metal label marked *POGGI*.

**Estimate**

\$10,000-15,000

**Provenance**

Private collection, Vicenza

Acquired from the above by the present owner

**Literature**

*Domus*, no. 315, February 1956, n.p., for an advertisement

Giuliana Gramigna, *Repertorio 1950/1980*, Milan, 1985, p. 59



Property from a Private Collection, Chicago

**133. Gino Levi Montalcini** 1902-1974

*Daybed and chest of drawers*

1930s

Painted poplar, fabric, aluminum.

Daybed: 27¾ x 78½ x 33¼ in. (70.5 x 199.4 x 84.5 cm)

Chest of drawers: 29¾ x 29¾ x 16½ in.  
(75.6 x 75.6 x 41.9 cm)

**Estimate**

\$5,000-7,000

**Literature**

"Alcuni recenti espressioni d'architettura e  
d'arredamento," *Domus*, no. 85, January 1935, p. 18







**134. Gino Sarfatti** 1912-1985

*Pair of adjustable wall lights, model no. 194n  
circa 1950*

Painted metal, painted steel, chromium-plated metal.

Each: 25½ x 15¼ x 35½ in. (64.8 x 38.7 x 90.2 cm)

Manufactured by Arteluce, Milan, Italy. Interior of  
each shade with manufacturer's decal label printed  
AL/MILANO/ARTELUCE.

**Estimate**

\$12,000-18,000

**Literature**

Marco Romanelli and Sandra Severi, *Gino Sarfatti:  
selected works 1938-1973*, Milan, 2012, pp. 114, 406



Property of a Manhattan Collector

**135. Gio Ponti** 1891-1979

*Two chargers from the "Amazzone" series*  
circa 1928

Glazed earthenware.

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

Produced by Richard-Ginori, Doccia, Italy. Underside of each marked, *Richard/Ginori/MANIFATTURA/Di DOCCIA/229 - 368-E*, together with artist's facsimile signature and impressed, *ITALIE*.

**Estimate**

\$5,000-7,000

**Literature**

Loris Manna, *Gio Ponti: Le Maioliche*, Milan, 2000, pp. 174-81 for similar examples from the series

**136. Gio Ponti** 1891-1979

*"Diamond" flatware service*  
circa 1958

Forks and spoons: sterling silver.

Knives: sterling silver, stainless steel.

Largest utensil: 10 $\frac{3}{4}$  in. (27.3 cm) long

Manufactured by Reed & Barton, USA and distributed by Arthur Krupp, Italy. Forks and spoons impressed, Reed & Barton/STERLING, hollow handle pieces impressed, *REED & BARTON/MIRRORSTEEL/STERLING HANDLE*.

Comprising 20 dinner forks, 20 salad forks, 20 dinner knives, 20 butter knives, 20 dinner spoons, 23 dessert spoons, 6 cocktail forks, 5 serving pieces, and a bottle opener (135).

**Estimate**

\$10,000-15,000

**Literature**

Marco Romanelli, *Gio Ponti: A World*, Milan, 2002, p. 123 for a similar example

Jewel Stern, *Modernism in American Silver: 20th Century Design*, exh. cat., Dallas Museum of Art, New Haven, 2005, p. 245 for a drawing and an advertisement

Ugo La Pietra, ed., *Gio Ponti*, New York, 2009, pp. 300-301 for similar examples



Property from a Private Collection, Chicago

**137. Studio BBPR—Gian Luigi Banfi,  
Ludovico Belgiojoso, Enrico Peressutti  
and Ernesto Nathan Rogers**

*Pair of armchairs*

circa 1962

Fabric, stained oak.

Each: 30½ x 27½ x 25½ in. (77.5 x 69.9 x 64.8 cm)

**Estimate**

\$20,000-30,000



Property from a Private Collection, Chicago

**138. Studio BBPR—Gian Luigi Banfi,  
Ludovico Belgiojoso, Enrico Peressutti  
and Ernesto Nathan Rogers**

*Pair of armchairs*

circa 1962

Fabric, stained oak.

Each: 30½ x 27½ x 25½ in. (77.5 x 69.9 x 64.8 cm)

**Estimate**

\$20,000-30,000







Property from a Private Collection, New York

**139. Angelo Lelii** 1915-1979

Three rare "Cobra" floor lamps  
circa 1970  
Chromium-plated metal, painted steel, patinated steel.  
Tallest: 77 in. (195.6 cm) high  
Manufactured by Arredoluce, Monza, Italy.

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

**Literature**  
"Nuove lampade," *Domus*, no. 429, August 1965,  
p. d/299 for the table lamp version  
Fulvio Ferrari and Napoleone Ferrari, *Luce: Lampade  
1968-1973: il nuovo design italiano*, Turin, 2002, fig. 55  
for the table lamp version

The present lot has been registered in the  
Arredoluce Archives, Italy, as numbers 9524768,  
3359438, and 4173221.

**140. Gabriella Crespi** 1922-2017

"Scultura" table, from the *Plurimi Series*  
circa 1980  
Stainless steel, painted wood.  
15¾ x 27½ x 19½ in. (40 x 69.9 x 49.5 cm)  
Painted wood with plaque impressed with artist's  
facsimile signature, stainless steel further impressed  
with artist's facsimile signature, 348, and *BREV.*  
Together with a certificate of authenticity from the  
Archivio Gabriella Crespi.

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

**Provenance**  
Visiona, Miami  
Acquired from the above  
Christie's, New York, "Design," June 8, 2016, lot 116  
Acquired from the above by the present owner

**Literature**  
*Gabriella Crespi, il segno e lo spirito: mobili, plurimi,  
sculture e gioielli*, exh. cat., Palazzo Reale, Milan,  
2011, p. 66

The present lot has been authenticated by the  
Archivio Gabriella Crespi and is recorded under  
archive number 200325006/P.



Property from a Private Collection, Chicago

**141. Ico Parisi** 1916-1996

*Sofa, model no. 865*  
circa 1958  
Painted steel, fabric.  
29½ x 63½ x 29 in. (74.9 x 161.3 x 73.7 cm)  
Manufactured by Cassina, Meda, Italy.

**Estimate**  
\$15,000-20,000

**Literature**

"Villa sul lago di Como," *Domus*, no. 342,  
May 1958, p. 31  
Roberta Lietti, *Ico Parisi Catalogue Raisonné*,  
1936-1960, Milan, 2017, pp. 540-41

The present model has been recorded in the  
Archivio del Design di Ico Parisi, Como, Italy.

Phillips would like to thank Roberta Lietti of  
the Archivio del Design di Ico Parisi for her  
assistance cataloguing the present lot.





**142. Giuseppe Ostuni**

*Set of six pendant lights*

circa 1950

Painted aluminum, brass.

Each: variable drop, 6 in. (15.2 cm) diameter

Manufactured by Oluce, Milan, Italy.

**Estimate**

\$6,000-8,000

**Literature**

Roberto Aloï, *Esempi Di Decorazione Moderna, Di Tutto Il Mondo: Illuminazione d'oggi*, Milan, 1956, p. 192







Property from a Private Collection, Miami

### 143. Stilnovo

*Unique large three-arm ceiling light, designed for the Cartoleria Adua, Milan*

circa 1947

Brass, painted metal, glass.

47½ in. (120.7 cm) drop, 34 in. (86.4 cm) diameter

Manufactured by Stilnovo, Milan, Italy.

#### Estimate

\$8,000-12,000

#### Provenance

Cartoleria Adua, Milan, 1947

Acquired from the above

Phillips, London, "Design," October 1, 2015, lot 133

Acquired from the above by the present owner

#### Literature

*Botteghe Storiche di Milanesi*, Milan, 2006, p. 21 for the five-arm example from the Cartoleria Adua, Milan

Property from a Private Collection, Chicago

### 144. Studio BBPR—Gian Luigi Banfi, Ludovico Belgiojoso, Enrico Peressutti and Ernesto Nathan Rogers

*Coat hanger*

circa 1962

Walnut, patinated brass.

6½ x 81⅞ x 3 in. (16.5 x 208 x 7.6 cm)

#### Estimate

\$5,000-7,000

**145. Max Ingrand** 1908-1969

*Low table, model no. 1987*

1960s

Mirrored glass, brass, painted steel.

17½ x 49⅞ x 21⅜ in. (44.5 x 126 x 54.3 cm)

Manufactured by Fontana Arte, Milan, Italy.

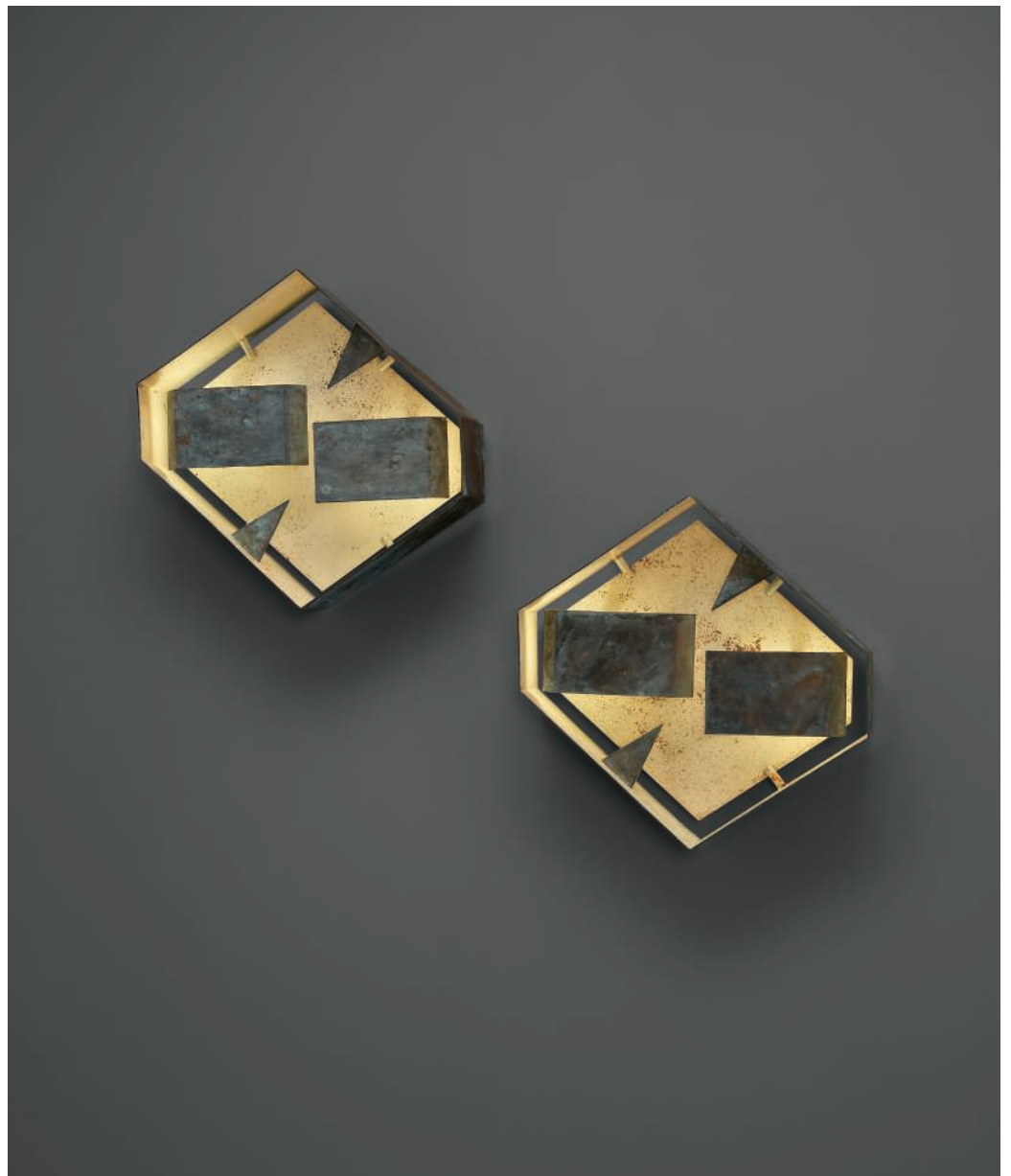
**Estimate**

\$10,000-15,000

**Literature**

*Quaderni Fontana Arte no. 2: Arredamento*,  
sales catalogue, Milan, p. 14





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

*Pair of wall lights*

circa 1957

Patinated brass, painted brass, painted steel.

Each: 12¼ x 16 x 5¼ in. (31.1 x 40.6 x 13.3 cm)

Manufactured by Arredoluce, Monza, Italy. Reverse of one with manufacturer's label printed, *AL/MADE IN ITALY/ARREDOLUCE MONZA*. Together with a certificate of authenticity from the Gio Ponti Archives.

## **Estimate**

\$18,000-24,000

## **Literature**

"'Proposte per la casa' alla XI Triennale," *Domus*, no. 337, December 1957, pp. 33, 35

"La nuova sede dell'Alitalia a New York," *Domus*, no. 354, May 1959, pp. 7, 9, 11

Laura Falconi, *Gio Ponti: Interiors, Objects, Drawings 1920-1976*, Milan, 2004, p. 248

Alberto Bassi, *Italian Lighting Design 1945-2000*, Milan, 2004, p. 83

The present model wall light was exhibited at the XI Milan Triennale, 1957.

The present lot has been registered in the Arredoluce Archives, Italy, as numbers 8199218 and 7965763.



**147. Max Ingrand** 1908-1969

*Ceiling light, model no. 2073*

1960s

Glass, brass, painted steel.

44 in. (111.8 cm) drop, 15½ x 15½ in. (39.4 x 39.4 cm)

Manufactured by Fontana Arte, Milan, Italy.

**Estimate**

\$6,000-8,000

**Provenance**

Private collection, France

Acquired from the above by the present owner

**Literature**

*Domus*, no. 424, March 1965, n.p., for an advertisement

Property from a Private Collection, New York

**148. Gio Ponti** 1891-1979

*Cabinet with bookcase*

circa 1951

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

78½ x 78½ x 17¾ in. (199.4 x 199.4 x 45.1 cm)

Produced by Singer & Sons, New York, for the "Modern by Singer" furniture line. Likely executed by Giordano Chiesa, Milan, Italy. Underside of three drawers ink-stamped *MADE IN ITALY*. Together with a certificate of authenticity from the Gio Ponti Archives.

**Estimate**

\$30,000-40,000

**Provenance**

Lost City Arts, New York

Acquired from the above by the present owner

**Literature**

"Across the Seas Collaboration for the New Singer Collection," *Interiors*, December 1951, p. 126 for the cabinet, p. 128 for the wall shelf

"Modern by Singer," *Domus*, no. 267, February 1952, p. 51





**149. Max Ingrand** 1908-1969

*"Dahlia" ceiling light*

circa 1955

Glass, brass, aluminum.

45½ in. (115.6 cm) drop, 18 in. (45.7 cm) diameter

Manufactured by Fontana Arte, Milan, Italy.

**Estimate**

\$12,000-18,000

**Literature**

Roberto Aloi, *Illuminazione d'Oggi*, Milan, 1956, p. 159

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

Franco Deboni, *Fontana Arte: Gio Ponti, Pietro Chiesa, Max Ingrand*, Turin, 2012, cover, fig. 307 for a larger version



Property from a Private Collection, Chicago

**150. Ico Parisi** 1916-1996

*Coffee table, model no. 735*

circa 1956

Teak-veneered wood, painted steel, rubber.

15 x 31¼ x 31¼ in. (38.1 x 79.4 x 79.4 cm)

Manufactured by Cassina, Meda, Italy.

**Estimate**

\$3,000-5,000

**Literature**

"Una villa sul lago," *Domus*, no. 325, December 1956, pp. 26-27

Roberta Lietti, *Ico Parisi Catalogue Raisonné*, 1936-1960, Milan, 2017, p. 534

The present model has been recorded in the Archivio del Design di Ico Parisi, Como, Italy.

Phillips would like to thank Roberta Lietti of the Archivio del Design di Ico Parisi for her assistance cataloguing the present lot.



**151. Carlo de Carli** 1910-1999

*Pair of armchairs, model no. 806  
circa 1955*

Fabric, oak.

Each: 31¾ x 25 x 30½ in. (80.6 x 63.5 x 77.5 cm)

Manufactured by Cassina, Meda, Italy.

**Estimate**

\$8,000-12,000

**Literature**

Giampiero Bosoni, ed., *Made in Cassina*,  
Milan, 2008, p. 165





## 152. Max Ingrand 1908-1969

*Ceiling light, model no. 2096*

circa 1960

Nickel-plated brass, glass, painted aluminum, painted brass.

27¼ in. (69.2 cm) drop, 32 in. (81.3 cm) diameter

Manufactured by Fontana Arte, Milan, Italy.

### Estimate

\$8,000-12,000

### Literature

*Fontana Arte: Illuminazione*, sales catalogue, Milan, p. 31



## 153. Max Ingrand 1908-1969

*Set of four wall lights*

circa 1959

Glass, brass.

Each: 12 x 14¼ x 4¾ in. (30.5 x 36.2 x 12.1 cm)

Manufactured by Fontana Arte, Milan, Italy.

### Estimate

\$7,000-9,000

### Literature

C. Prague, "Verres luisants dans la nuit," *Mobilier et Décoration*, June 1959, p. 41

Laura Falconi, *Fontana Arte: Una Storia*

*Trasparente*, Milan, 1998, p. 214, fig. 113

Pierre-Emmanuel Martin-Vivier, *Max Ingrand, Du Verre À La Lumière*, Paris, 2009, p. 202



**154. Gio Ponti** 1891-1979

*Low table, from the Vetrocoko offices, Marghera*  
circa 1939

Oak-veneered wood, glass, brass.

16¾ x 52½ x 15 in. (42.5 x 133.4 x 38.1 cm)

Glass top acid-etched *VITREX*. Together with a  
certificate of authenticity from the Gio Ponti Archives.

**Estimate**

\$10,000-15,000

**Provenance**

Vetrocoko offices, Marghera, Italy



**155. Pietro Chiesa** 1892-1948

*Rare ceiling light*

circa 1938

Brass, painted aluminum, glass.

42 in. (106.7 cm) drop, 30 in. (76.2 cm) diameter

Manufactured by Fontana Arte, Milan, Italy.

**Estimate**

\$12,000-15,000

**Literature**

Roberto Aloï, *L'Arredamento Moderno, quinta serie*,

Milan, 1952, fig. 206 for a similar example

Franco Deboni, *Fontana Arte: Gio Ponti, Pietro Chiesa*,

Max Ingrand, Turin, 2012, fig. 34 for a similar example





Property of a Chicago Collector

**156. Max Ingrand** 1908-1969

*Ceiling light*

circa 1959

Glass, brass.

25¼ in. (64.1 cm) drop, 29½ in. (74.9 cm) diameter

Manufactured by Fontana Arte, Milan, Italy.

**Estimate**

\$8,000-12,000

**Provenance**

Loris Manna, Milan

Wright, Chicago, "Italian Masterworks,"

December 13, 2012, lot 108

Acquired from the above by the present owner

**Literature**

C. Prague, "Verres luisants dans la nuit," *Mobilier et Décoration*, June 1959, p. 40

Pierre-Emmanuel Martin-Vivier, *Max Ingrand, Du verre à la lumière*, Paris, 2009, p. 246

**157. Ico Parisi** 1916-1996

*Set of eight dining chairs*  
circa 1947

Stained walnut, fabric.

Each: 36½ x 19½ x 20 in. (92.7 x 48.6 x 50.8 cm)

Manufactured by Ariberto Colombo, Cantù, Italy.

**Estimate**

\$8,000-12,000

**Literature**

"Il concorso Domus-L'Europeo-Fiera Campionaria,"

*Domus*, no. 228, September 1948, p. 42

Roberto Aloï, *L'Arredamento Moderno, quarta serie*,  
Milan, 1949, fig. 358

Roberta Lietti, *Ico Parisi Catalogue Raisonné*,  
1936-1960, Milan, 2017, p. 189

The present model has been recorded in the  
Archivio del Design di Ico Parisi, Como, Italy.

Phillips would like to thank Roberta Lietti of  
the Archivio del Design di Ico Parisi for her  
assistance cataloguing the present lot.







**158. Tomaso Buzzi** 1900-1981

*Set of four "Feather" wall lights, model no. 413  
circa 1933*

*Pulegoso glass, filigrana glass, brass,  
nickel-plated metal.*

*Each: 18½ x 5 x 3¾ in. (47 x 12.7 x 9.5 cm)*

*Produced by Venini & C., Murano, Italy.*

**Estimate**

\$7,000-9,000

**Literature**

*"Alcuni mobili di Tomaso Buzzi e di Gio Ponti nella  
Dimora dei Conti C. in Firenze," Domus, no. 71,  
November 1933, p. 576*

*Franco Deboni, Venini Glass: Its History, Artists  
and Techniques, Catalogue 1921-2007, vol. 1, Turin,  
2007, The Blue Catalogue (appendix), pl. 149  
Marino Barovier and Carla Sonigo, Tomaso Buzzi at  
Venini, exh. cat., Fondazione Giorgio Cini, Venice,  
2014, pp. 398-99 for drawings and an image*

The present model wall light was exhibited at  
the V Milan Triennale in 1933.

**159. Piero Fornasetti** 1913-1988

*"Cammei" occasional table*

1950s

Lithographic transfer-printed wood, brass, walnut.  
19 $\frac{3}{8}$  in. (49.2 cm) high, 29 $\frac{3}{4}$  in. (75.6 cm) diameter  
Underside with label printed with logo, cleaning  
instructions, and *FORNASETTI - MILANO/  
MADE IN ITALY*.

**Estimate**

\$4,000-6,000

**Literature**

Patrick Mauriès, *Fornasetti Designer of Dreams*,  
London, 1991, p. 184 for similar examples  
Barnaba Fornasetti, ed., *Fornasetti: The  
Complete Universe*, New York, 2010, p. 380 for  
similar examples



**160. Gio Ponti** 1891-1979

*Armchair*

circa 1950

Ash, vinyl, woven vinyl.

37¼ x 23¾ x 32 in. (94.6 x 60.3 x 81.3 cm)

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

**Estimate**

\$8,000-12,000

**Literature**

Roberto Aloï, *L'Arredamento Moderno*,  
quarta serie, Milan, 1949, fig. 343 for a  
similar example





**161. Archimede Seguso** 1909-1999

*"Piume" dish*

circa 1956

Blown glass with internal decoration.

3¼ x 10¼ x 5½ in. (8.3 x 26 x 14 cm)

Produced by Vetreria Archimede Seguso, Murano, Italy. With foil label printed ARCHIMEDE SEGUSO/MURANO/MADE IN ITALY.

**Estimate**

\$3,000-5,000

**Literature**

Umberto Franzoi, ed., *Art Glass by Archimede Seguso*, exh. cat., Palazzo Ducale, Venice, 1991, pp. 116-17 for similar examples

Franco Deboni, *Murano '900*, Milan, 1996, p. 215 for a related model from the series

Rosa Barovier Mentasti, *I Vetri di Archimede Seguso dal 1950 al 1959*, Turin, 2002, pl. 42 for a similar example



**162. Max Ingrand** 1908-1969

*Pair of wall lights, model no. 1552*  
circa 1957

Glass, nickel-plated brass.

Each: 15½ x 3¼ x 7 in. (39.4 x 8.3 x 17.8 cm)

Manufactured by Fontana Arte, Milan, Italy.

**Estimate**

\$5,000-7,000

**Literature**

Carlo Bestetti, *Forme Nuove In Italia*, Rome, 1957, p. 205

*Domus*, no. 369, August 1960, p. 61 for an advertisement

Pierre-Emmanuel Martin-Vivier, *Max Ingrand, Du verre à la lumière*, Paris, 2009, p. 210

Franco Deboni, *Fontana Arte: Gio Ponti, Pietro Chiesa, Max Ingrand*, Turin, 2012, fig. 338



**163. Luigi Caccia Dominioni** 1913-2016

*Early side table*

circa 1942

Pearwood, pearwood-veneered wood, brass.

23½ x 39 x 16½ in. (59.7 x 99.1 x 41.9 cm)

**Estimate**

\$4,000-6,000

**Literature**

"Appartamento a Milano," *Domus*, no. 178,  
October 1942, pp. 423, 427



## 164. Barovier & Toso (Co.)

*Set of seven "Fuochi d'Artificio" wall lights*  
circa 1958

Blown glass with gold leaf inclusions, brass.

Each: 27½ x 21¼ x 3 in. (69.9 x 54 x 7.6 cm)

Manufactured by Barovier and Toso, Murano, Italy.

### **Estimate**

\$8,000-12,000

### **Provenance**

Private collection, Italy

Phillips de Pury & Company, London, "Italia,"

June 30, 2010, lot 199

Acquired from the above by the present owner



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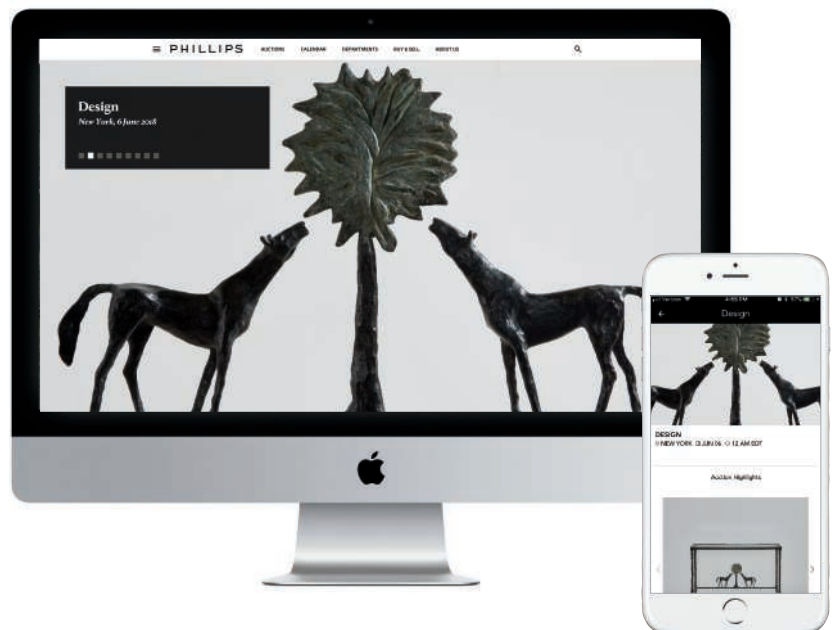
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450 Park Avenue New York 10022

### Auction

6 June 2018 at 2pm

### Viewing

1 – 5 June

Monday – Saturday 10am – 6pm

Sunday 12pm – 6pm

### Sale Designation

When sending in written bids or making enquiries please refer to this sale as NY050118 or Design.

### Absentee and Telephone Bids

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fax +1 212 924 1749

bidsnewyork@phillips.com

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**Front cover** Jean Royère, “*Flaque*” *low table*, circa 1955, lot 14

**Back cover** Diego Giacometti, *Rare “Deux chevaux autour d’un arbre” console table*, 1970s, lot 25 (detail) © 2018 Artists Rights Society (ARS), New York/ADAGP, Paris







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Enquiries

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**Peter Voulkos**

*Untitled Vase, 1959*

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