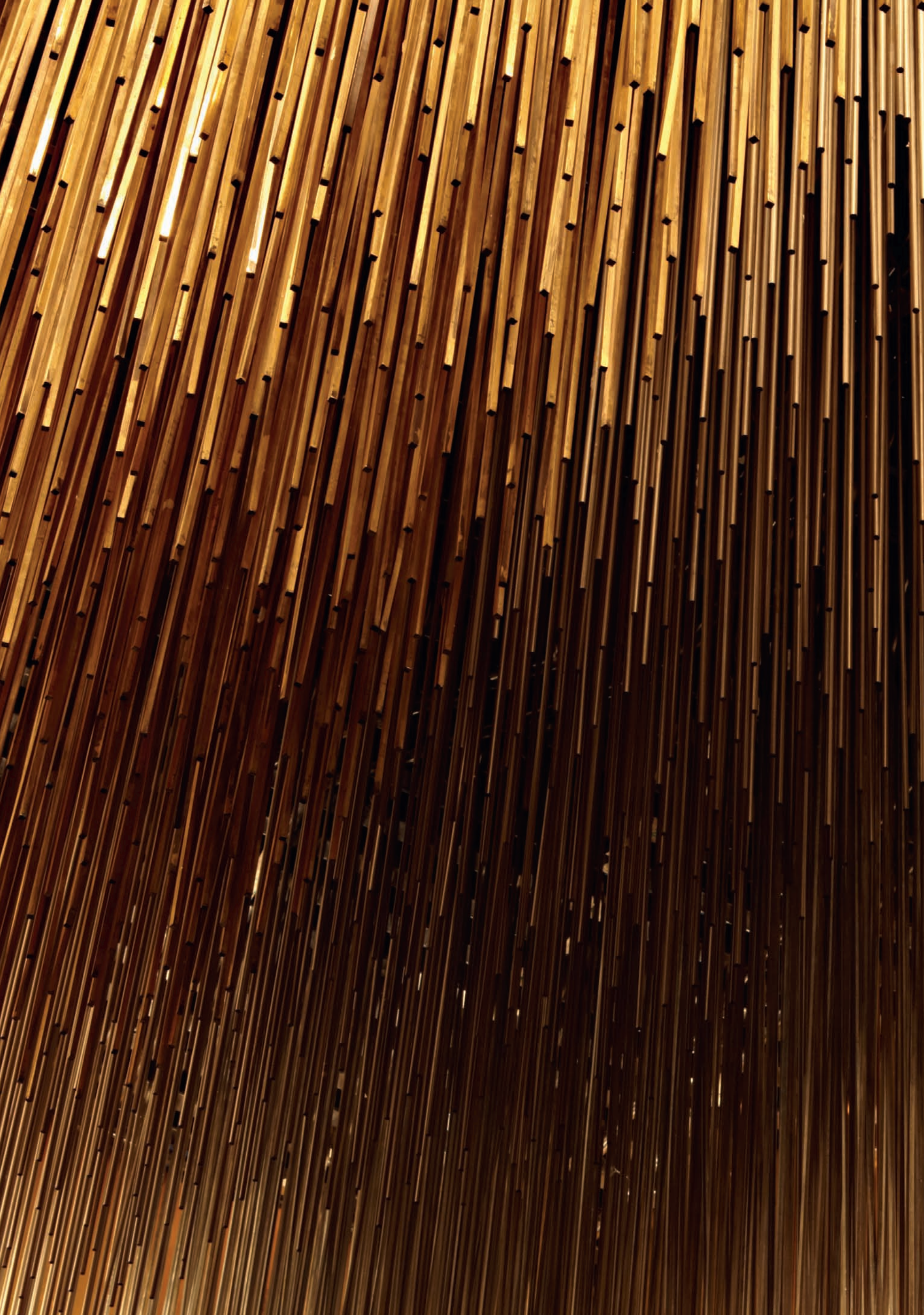


DESIGN

15 DECEMBER 2010 NEW YORK



PHILLIPS
de PURY & COMPANY







DESIGN

15 **DECEMBER** 2010 **2PM**

AUCTION 450 PARK AVENUE NEW YORK

VIEWING 450 WEST 15 STREET

LOTS 1–159

**VIEWING
450 WEST 15 STREET NEW YORK**

Wednesday 8 December, 10am – 6pm
Thursday 9 December, 10am – 6pm
Friday 10 December, 10am – 6pm
Saturday 11 December, 10am – 6pm
Sunday 12 December, 12pm – 6pm
Monday 13 December, 10am – 6pm
Tuesday 14 December, 10am – 6pm

Front cover Carlo Scarpa, *"Flashed" glass vases*, ca. 1930, Lots 92 & 93
Inside front cover Christophe Gevers, *Monumental chandelier*, 1969–70, Lot 131, detail
Title page Jean Prouvé, *Demountable Chair*, ca. 1950, Lot 36

PROPERTY FROM THE COLLECTION OF
MURRAY MOSS AND FRANKLIN GETCHELL

1 **GEORGES JOUVE** 1901–1964

Wall appliqué, ca. 1952

Glazed ceramic, painted metal, paper shade. Back incised with artist's
mark and "JOUVE."

21 7/8 × 12 × 4 3/8 in. (55.6 × 30.5 × 11.1 cm.) including shade

Estimate \$10,000–15,000

LITERATURE Philippe Jousse and Galerie Jousse Entreprise, *Georges Jouve*,
Paris, 2005, p. 205 for a similar example



2 **PIERRE JEANNERET** 1896–1967

Daybed, from Chandigarh, India, 1952–56

Teak, hide.

17 1/4 × 80 × 30 1/4 in. (44 × 203 × 78 cm.)

Estimate \$35,000–45,000

PROVENANCE Chandigarh, India; Galerie Patrick Seguin, Paris, France



3 ALEXANDRE NOLL 1890–1970

Sculpture, ca. 1950
Pear wood. Underside incised with "ANoll."
9 7/8 in. (25 cm.) high

Estimate \$15,000–18,000

PROVENANCE Odile Noll, Paris, France
LITERATURE Olivier Jean-Elie and Pierre Passebon, *Alexandre Noll*, Paris, 1999, illustrated p. 102





4 **SERGE MOUILLE** 1922–1988

"Tuyau" light, ca. 1955

Painted aluminum, brass, painted steel. Manufactured by Atelier Serge Mouille, France and editioned by Galerie Steph Simon, France. Editioned by Galerie Steph Simon, France.

11 1/4 × 7 7/8 × 12 1/4 in. (28.5 × 20 × 31 cm.)

Estimate \$3,000–5,000

LITERATURE Anthony Delorenzo, ed., *Jean Prouvé / Serge Mouille*, New York, 1985, pp. 111 and 134; Pierre Émile Pralus, *Serge Mouille, A French Classic*, Saint Cyr au Mont d'Or, 2006, pp. 198–99 and pp. 200–01 for a drawing

The present model tube spotlight was designed in 1955 by Serge Mouille for gallerist Steph Simon, who installed similar examples along the ceiling of his gallery when it opened the following year. Simon had exclusive right to distribute "Tuyaux," which Mouille designed as both ceiling and wall fixtures.



5 **CHARLOTTE PERRIAND** 1903–1999
"Bahut" sideboard, from Dakar, Senegal, ca. 1948
Mahogany, plastic, painted sheet metal. Editioned by
Galerie Steph Simon, France.
32 1/8 × 72 × 18 1/8 in. (81.8 × 183.2 × 46 cm.)

Estimate \$40,000–60,000

PROVENANCE Dakar, Senegal

6 **GEORGES JOUVE** 1901–1964

"Cylinder" vase, ca. 1955

Glazed ceramic. Underside incised with artist's mark and "JOUVE."

12 3/4 in. (32.5 cm.) high, 5 1/2 in. (14 cm.) diameter

Estimate \$7,000–12,000

PROVENANCE Galerie Patrick Seguin, Paris, France

LITERATURE Philippe Jousse and Galerie Jousse Entreprise, *Georges Jouve*, Paris, 2005, pp. 62–65 and 105 for similar examples; *Steph Simon Retrospective 1956–1974*, exh. cat., Galerie Downtown, Paris, 2007, pp. 100–03

7 **GEORGES JOUVE** 1901–1964

"Cylinder" vase, 1955

Glazed ceramic. Underside incised with artist's mark and "JOUVE."

10 1/4 in. (26 cm.) high, 12 in. (30 cm.) diameter

Estimate \$12,000–20,000

PROVENANCE Galerie Patrick Seguin, Paris, France

LITERATURE Michel Faré, *Jouve Ceramiste*, Paris, 1965, p. 71 for a similar example; Pierre Staudenmeyer, *La Céramique Française des Années 50*, Paris, 2001, p. 90 for a similar example; Philippe Jousse and Galerie Jousse Entreprise, *Georges Jouve*, Paris, 2005, pp. 62–65, 105 and 289 for similar examples; *Steph Simon Retrospective 1956–1974*, exh. cat., Galerie Downtown, Paris, 2007, pp. 100–03





8 CHARLOTTE PERRIAND 1903–1999

Bench, from Cité Cansado, Cansado, Mauritania, 1958

Painted metal, mahogany. Editioned by Steph Simon, France.

9 1/4 × 74 5/8 × 27 1/2 in. (23.5 × 189.5 × 69.9 cm.)

Estimate \$6,000–10,000

PROVENANCE Cité Cansado, Cansado, Mauritania

LITERATURE Jacques Barsac, *Charlotte Perriand – Un Art d'Habiter*, Paris, 2005, p. 430 for a similar example

9 **PIERRE JEANNERET** 1896–1967
Pair of stools, from Chandigarh, India, 1952–56
Teak, painted iron (2).
Each: 20 1/4 in. (51.4 cm.) high

Estimate \$7,000–12,000

PROVENANCE Chandigarh, India





10 **PIERRE JEANNERET** 1896–1967
Pair of stools, from Chandigarh, India, 1952–56
Teak, painted iron (2).
Each: 21 3/4 in. (55.3 cm.) high

Estimate \$7,000–12,000

PROVENANCE Chandigarh, India



11 **GEORGES JOUVE and MATHIEU MATÉGOT** 1901–1964, 1910–2001

"Patte d'ours," ashtray on stand, ca. 1951

Painted iron, glazed ceramic. Underside of ceramic incised with Jouve's artist mark.
23 1/2 in. (61 cm.) high

Estimate \$5,000–7,000

PROVENANCE Philippe Jousse, Paris, France

EXHIBITED "Mathieu Matégot," Jousse Entreprise and Sonnabend Gallery, New York, 2004

LITERATURE Michel Fare, *Georges Jouve*, Paris, 1965, p. 70; Galleries Jousse Seguin and Enrico Navarra, *Jean Prouvé*, Paris, 1998, p. 172 for the base; Jousse Entreprise, *Mathieu Matégot*, Paris, 2003, pp. 89–90 and 150; Philippe Jousse and Galerie Jousse Entreprise, *Georges Jouve*, Paris, 2005, pp. 48–49 and 167 for similar examples



12 **JEAN ROYÈRE** 1902–1981

Pair of "Ecusson" armchairs, 1953

Oak, leather (2).

Each: 29 1/2 in. (75 cm.) high

Estimate \$40,000–50,000

PROVENANCE L'Hôtel Capitole, Beirut, Lebanon

LITERATURE *Jean Royère, Décorateur à Paris*, exh. cat., Musée des Arts Décoratifs, Paris, 1999, p. 111 for a drawing of a similar example; Catherine and Stéphane de Beyrie and Jacques Ouass, *Jean Royère*, New York, 2000, p. 74 for a similar example; Pierre-Emmanuel Martin-Vivier, *Jean Royère*, Paris, 2002, p. 144 for similar examples



13 **GEORGES JOUVE** 1901–1964

Vase, ca. 1947

Glazed stoneware. Underside incised with artist's mark and
"MADE IN FRANCE."

10 in. (25.4 cm.) high

Estimate \$5,000–7,000

LITERATURE Philippe Jousse and Galerie Jousse Entreprise,
Georges Jouve, Paris, 2005, p. 112 and p. 300 for a drawing

14 **JEAN ROYÈRE** 1902–1981

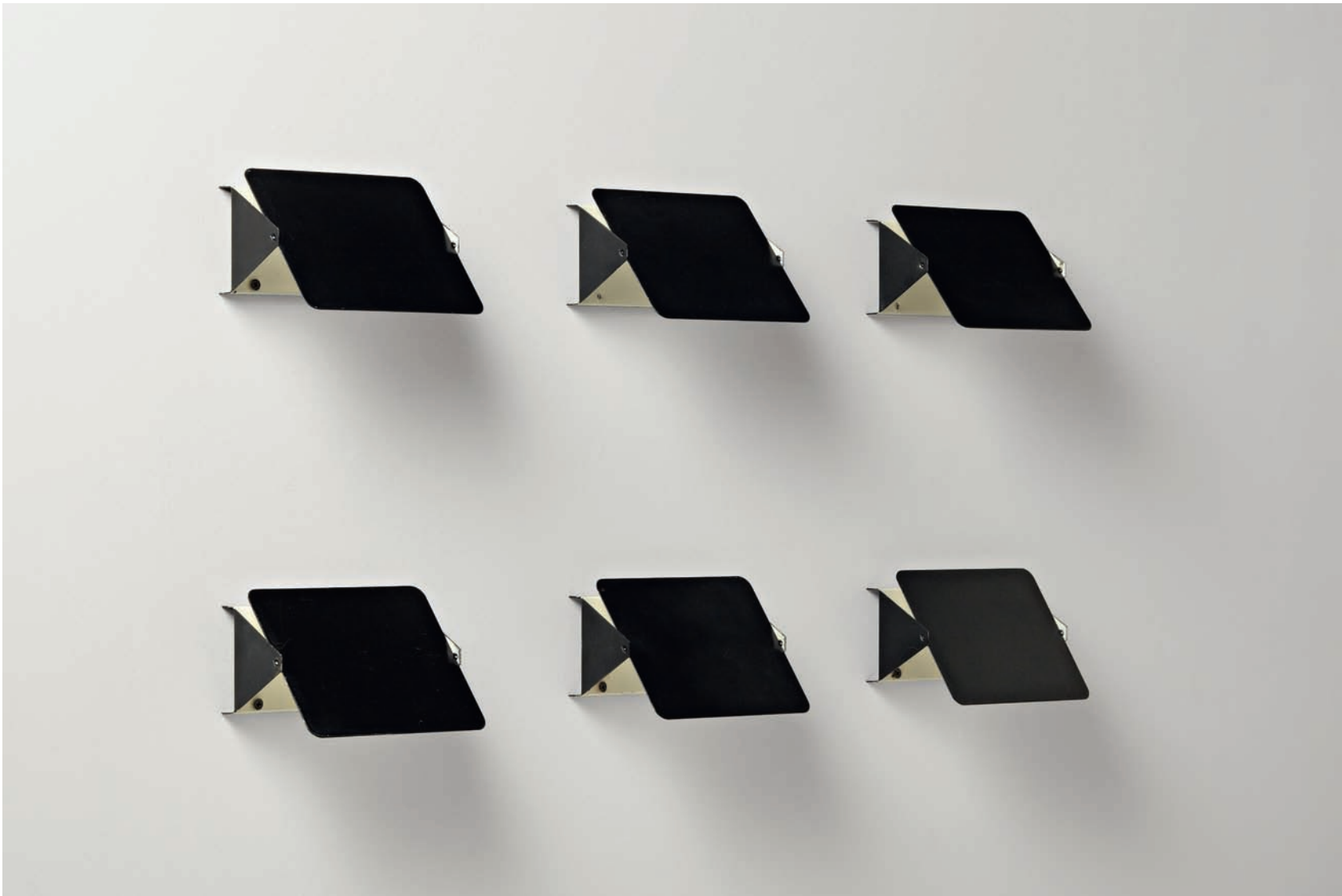
Vanity table and chair, ca. 1945

Table: cherry wood, mirrored glass, brass; chair: cherry wood, fabric (2).

Table: 44 1/8 × 43 1/4 × 24 1/2 in. (112 × 110 × 62.2 cm.) including mirror;
chair: 33 in. (84 cm.) high

Estimate \$25,000–30,000





15 **CHARLOTTE PERRIAND** 1903–1999
Set of six wall lights, model no. CP1, 1960s
 Painted metal, plastic (6).
 Each: 6 1/4 × 5 × 2 1/2 in. (16.5 × 12.7 × 6.4 cm.)

Estimate \$3,000–4,000

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

16 **JACQUES and DANI RUELLAND** b. 1926, b. 1933
Table lamp, ca. 1960
 Glazed ceramic, metal, paper shade. Underside incised with "Ruelland."
 27 in. (68.6 cm.) high, including shade

Estimate \$3,000–5,000

PROVENANCE Thomas Fritsch, Paris, France
LITERATURE Pierre Staudenmeyer, *La Céramique Française des Années 50*, Paris, 2001, p. 282 for a similar example



17 **JEAN PROUVÉ** 1901–1984

Wardrobe, model no. 100, ca. 1952

Oak, plywood, painted steel, painted aluminum. Manufactured by Les Ateliers

Jean Prouvé and editioned by Galerie Steph Simon, France.

63 1/2 × 63 1/4 × 22 3/4 in. (161.3 × 160.8 × 57.5 cm.)

Estimate \$30,000–45,000

LITERATURE Galeries Jousse Seguin and Enrico Navarra, *Jean Prouvé*, Paris, 1998, p. 114 for a drawing; Peter Sulzer, *Jean Prouvé, Œuvre Complète, Vol. 3: 1944–1954*, Basel, 2005, p. 175 for a Steph Simon brochure; Galerie Patrick Seguin and Sonnabend Gallery, *Jean Prouvé*, Paris, 2007, pp. 460 and 477



18 **PIERRE JEANNERET** 1896–1967
“Conférence” armchair, from Chandigarh, India, 1952–56
Teak, cane. Back of seat painted with indecipherable text.
31 1/2 in. (80 cm.) high

Estimate \$4,000–6,000

PROVENANCE Chandigarh, India



Alternate view of lot 19



19 **PIERRE JEANNERET** 1896–1967
Writing table, from Chandigarh, India, 1952–56
Teak.
27 1/2 × 60 1/4 × 65 3/8 in. (70 × 153 × 166 cm.)

Estimate \$35,000–55,000

PROVENANCE Chandigarh, India; Galerie Patrick Seguin, Paris, France



20 **JEAN ROYÈRE** 1902–1981
Pair of sconces, ca. 1950
Brass, paper shades (2).
Each: 19 1/2 × 16 1/2 × 8 in. (49.5 × 41.9 × 20.3 cm.)

Estimate \$6,000–8,000

PROVENANCE Galerie Jean-Louis Danant, Paris, France; Sotheby's, Important 20th-Century Design, New York, December 15, 2006, Lot 72

A pair of similar sconces appears in photograph number 1215 in the Jean Royère archives, Galerie Jacques Lacoste, Paris.



21 **JEAN ROYÈRE** 1902–1981

Rare pair of "Cœur" armchairs, ca. 1950

Oak, fabric (2).

Each: 35 in. (88.9 cm.) high

Estimate \$20,000–30,000

LITERATURE *Jean Royère, Décorateur à Paris*, exh. cat., Musée des Arts Décoratifs, Paris, 1999, p. 64 and p. 99 for a drawing; *Art + Auction*, October 2005, front cover



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The Pavillon de la Société des Artistes Décorateurs at the 1937 Exposition Internationale, Paris

22 **JEAN ROYÈRE** 1902–1981

Pair of side chairs, ca. 1937

Painted perforated metal, painted metal (2).

Each: 31 1/8 in. (79 cm.) high

Estimate \$45,000–55,000

LITERATURE *Jean Royère, décorateur à Paris*, exh. cat., Musée des Arts Décoratifs, Paris, 1999, pp. 24 and 157; Pierre-Emmanuel Martin-Vivier, *Jean Royère*, Paris, 2002, p. 81

Royère exhibited examples of this perforated tôle and tubular metal chair in the Pavillon de la Société des Artistes Décorateurs at the 1937 Exposition Internationale in Paris.



23 **JEAN ROYÈRE** 1902–1981

Rare pair of chaises longues, ca. 1937

Painted metal, hide (2).

Each: 10 1/4 × 49 1/4 × 20 3/8 in. (26 × 125 × 51.7 cm.)

Estimate \$75,000–85,000

LITERATURE *Jean Royère, décorateur à Paris*, exh. cat., Musée des Arts Décoratifs, Paris, 1999, pp. 32 and 156–57; Pierre-Emmanuel Martin-Vivier, *Jean Royère*, Paris, 2002, p. 283

Royère exhibited this model chaise longue in the Pavillon de la Société des Artistes Décorateurs at the 1937 Exposition Internationale in Paris.







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The Pavillon de la Société des Artistes Décorateurs at the 1937 Exposition Internationale, Paris

24 **JEAN ROYÈRE** 1902–1981

Pair of chaises longues, ca. 1937

Painted perforated metal, painted metal (2).

Each: 23 1/4 × 41 × 20 7/8 in. (59 × 104 × 53 cm.)

Estimate \$100,000–150,000

LITERATURE *Jean Royère, décorateur à Paris*, exh. cat., Musée des Arts Décoratifs, Paris, 1999, p. 158; Pierre-Emmanuel Martin-Vivier, *Jean Royère*, Paris, 2002, p. 68

Royère exhibited this model chaise longue in the Pavillon de la Société des Artistes Décorateurs at the 1937 Exposition Internationale in Paris.





25 **JEAN ROYÈRE** 1902–1981
Set of eight dining chairs, ca. 1955
Oak, fabric (8).
Each: 35 1/2 in. (90.2 cm.) high

Estimate \$15,000–20,000

PROVENANCE Galerie Jacques Lacoste, Paris, France

LITERATURE Pierre-Emmanuel Martin-Vivier, *Jean Royère*, Paris, 2002, p. 105



26 **JEAN ROYÈRE** 1902–1981

Rare “Perou” console, ca. 1956
Mahogany-veneered wood, mahogany, ash, brass.
35 5/8 × 55 × 14 3/4 in. (90.5 × 139.8 × 37.5 cm.)

Estimate \$20,000–30,000

LITERATURE Catherine and Stéphane de Beyrie and Jacques Ouaiss, *Jean Royère*, New York, 2000, illustrated p. 138





27 JEAN PROUVÉ and CHARLOTTE PERRIAND 1901–1984, 1903–1999

"Antony" bed, model no. 450, from the Cité Universitaire, Antony, France, ca. 1955

Painted metal, oak, fabric. Manufactured by Les Ateliers Jean Prouvé and André Chetaille, France.

24 3/8 × 75 × 50 1/2 in. (62 × 190.5 × 128 cm.) with table fully extended

Estimate \$12,000–18,000

PROVENANCE Cité Universitaire, Antony, France

LITERATURE Galeries Jousse Seguin and Enrico Navarra, *Jean Prouvé*, Paris, 1998, pp. 144–45, fig. 2-3; Jacques Barsac, *Charlotte Perriand – Un Art d'Habiter*, Paris, 2005, p. 366; Galerie Patrick Seguin and Sonnabend Gallery, *Jean Prouvé, Volume 1*, Paris, 2007, pp. 146–47, 186 and 198; Galerie Patrick Seguin, *Jean Prouvé, Volume 2*, Paris, 2007, pp. 355 and 366–67



28 **JEAN PROUVÉ** 1901–1984

Swing-jib wall light, 1950s

Painted metal. Manufactured by Les Ateliers Jean Prouvé, France.

60 in. (152.4 cm.) long

Estimate \$12,000–18,000

LITERATURE Galeries Jousse Seguin and Enrico Navarra, *Jean Prouvé*, Paris, 1998, pp. 196, 200, 203 and 205; Galerie Patrick Seguin, *Jean Prouvé, Volume 2*, Paris, 2007, p. 374



29 **LE CORBUSIER** 1887–1965
Wall light, from la Maison du Brésil, Cité Internationale Universitaire de Paris, France, 1956–59
Painted steel, fluorescent tube, aluminum, plastic.
4 × 27 1/2 × 2 1/8 in. (10 × 70 × 7.5 cm.)

Estimate \$2,000–4,000

PROVENANCE La Maison du Brésil, Cité Internationale Universitaire de Paris, France



30 PIERRE JEANNERET 1896–1967

Pair of "Senate" armchairs, from Chandigarh, India, 1952–56

Teak, leather (2).

Each: 35 in. (89 cm.) high

Estimate \$20,000–30,000

PROVENANCE Chandigarh, India

LITERATURE Norma Evenson, *Chandigarh*, Los Angeles, 1966, pls. 114–15;
Philippe Sers, ed., *Le Corbusier Œuvre Tissé*, Paris, 1987, p. 80; Willy Boesiger, ed.,
Le Corbusier et Son Atelier rue de Sevres 35, Œuvre Complète 1957–1965, New York,
1990, p. 9



31 **JEAN PROUVÉ** 1901–1984

Louvered panel, 1952

Corrugated aluminum, painted steel, cast aluminum. Manufactured by Les Ateliers Jean Prouvé, Maxéville, France. Mounted on a contemporary metal stand.
58 1/2 × 61 1/2 × 7 5/8 in. (148.6 × 156.2 × 19.4 cm.)

Estimate \$20,000–25,000

PROVENANCE Ground floor studios, Unité d'Habitation Air France, Brazzaville, Congo; Galerie 54, Paris, France; Christie's, Important 20th-Century Decorative Art & Design, New York, June 13, 2006, Lot 137

EXHIBITED "Aménagements de l'Unité d'Habitation Air France de Brazzaville par Charlotte Perriand et Jean Prouvé," Galerie 54, Paris, November 2002–March 2003

LITERATURE Peter Sulzer, *Jean Prouvé: Œuvre Complète, Volume 3: 1944–1954*, Basel, 2005, p. 299, no. 1260.7,3



32 **JEAN PROUVÉ** 1901–1984

"Tropical Cité" table, model no. 501, 1951–52

Painted sheet steel, aluminum. Manufactured by Les Ateliers Jean Prouvé, France.
24 1/4 × 35 3/8 × 29 3/8 in. (61.6 × 89.9 × 74.6 cm.)

Estimate \$8,000–12,000

PROVENANCE Tajan, Design, May 24, 2005, Lot 57

LITERATURE Peter Sulzer, *Jean Prouvé: Œuvre Complète, Volume 3: 1944–1954*, Basel, 2005, p. 233, fig. 1221.2; Galerie Patrick Seguin, *Jean Prouvé, Volume 2*, Paris, 2007, p. 411

33 **JACQUES BINY** 1913–1976

Rare table lamp, 1950s
Painted metal, brass.
12 1/4 in. (31.1 cm.) high

Estimate \$4,000–6,000

PROVENANCE Galerie Jacques Lacoste, Paris, France



34 **PIERRE JEANNERET** 1896–1967
Pair of “Library” chairs, from Chandigarh, India, 1952–56
Teak, cane. Edge of one seat painted with “H.Sc.C.(LB) 35” and the other painted with “H.Sc.C.(A)5” (2).
Each: 30 3/4 in. (78 cm.) high

Estimate \$7,000–12,000

PROVENANCE Chandigarh, India
LITERATURE Norma Evenson, *Chandigarh*, Los Angeles, 1966, pl. 78; Kiran Joshi, *Documenting Chandigarh: Volume 1*, Ahmedabad, 1999, p. 225, fig. 3

35 **PIERRE JEANNERET** 1896–1967
“Class” chair, from Chandigarh, India, 1952–56
Teak, wicker. Edge of seat painted with “P.U.Ec. / 30.”
32 5/8 in.(83 cm.) high

Estimate \$4,000–6,000

PROVENANCE Chandigarh, India





Lot 36, demounted

36 **JEAN PROUVÉ** 1901–1984

Demountable chair, model no. CB22, ca. 1950

Oak, molded plywood, tubular painted metal, painted metal. Manufactured by Les Ateliers Jean Prouvé, France.
32 in. (81 cm.) high

Estimate \$20,000–30,000

PROVENANCE Galerie Patrick Seguin, Paris, France

LITERATURE Peter Sulzer, *Jean Prouvé: Œuvre Complète, Volume 3: 1944–1954*, Basel, 2005, p. 154, nos. 1134.3,1-2; Galerie Patrick Seguin and Sonnabend Gallery, *Jean Prouvé, Volume 2*, Paris, 2007, pp. 234 and 254–59



37 **PIERRE JEANNERET** 1896–1967

Pair of chairs, from Chandigarh, India, 1952–56

Teak, hide (2).

Each: 28 3/8 in. (72 cm.) high

Estimate \$50,000–60,000

PROVENANCE Chandigarh, India; Galerie Patrick Seguin, Paris, France

LITERATURE Galerie Patrick Seguin and Sonnabend Gallery, *Jean Prouvé*,
Volume 1, Paris, 2007, p. 105





38 **PIERRE JEANNERET** 1896–1967

Sofa, from Chandigarh, India, 1952–56

Teak, hide.

28 × 60 1/2 × 29 1/8 in. (71 × 154 × 74 cm.)

Estimate \$30,000–40,000

PROVENANCE Chandigarh, India; Galerie Patrick Seguin, Paris, France

LITERATURE Galerie Patrick Seguin and Sonabend Gallery, *Jean Prouvé, Volume 1*, Paris, 2007, p. 105

39 **JEAN ROYÈRE** 1902–1981

"Tour Eiffel" low table, ca. 1947

Painted iron, painted metal, glass.

13 3/4 × 51 × 21 1/4 in. (34.9 × 129.5 × 54 cm.)

Estimate \$40,000–60,000

LITERATURE *Jean Royère*, exh. cat., Galerie Jacques Lacoste, Paris, 1999, pp. 97–99; *Jean Royère, décorateur à Paris*, exh. cat., Musée des Arts Décoratifs, Paris, 1999, p. 25; Catherine and Stéphane de Beyrie and Jacques Ouais, *Jean Royère*, New York, 2000, p. 16; Pierre-Emmanuel Martin-Vivier, *Jean Royère*, Paris, 2002, pp. 131 and 285





40 **FELIX AGOSTINI** 1912–1974

Large "Bougeoir" table lamp, ca. 1965

Bronze, silk shade. Underside of base incised with "F Agostini." Together with a certificate of authenticity from Madame Dominique Kerguenne, daughter of the artist.

31 in. (78.7 cm.) high, including shade

Estimate \$5,000–7,000

41 **JEAN ROYÈRE** 1902–1981

Sideboard, 1950s

Oak-veneered wood, wood, painted wood, brass.

31 1/4 × 74 3/4 × 17 5/8 in. (79.4 × 189.9 × 44.8 cm.)

Estimate \$25,000–35,000

PROVENANCE Tajan, Design, December 6, 2005, Lot 73



42 **JEAN ROYÈRE** 1902–1981

Pair of “Tour Eiffel” table lamps, ca. 1947

Painted iron, painted metal, paper shades (2).

Each: 23 1/4 in. (59 cm.) high, including shade

Estimate \$40,000–60,000

LITERATURE Catherine and Stéphane de Beyrie and Jacques Ouaiss, *Jean Royère*, New York, 2000, pp. 26 and 50 for similar floor versions



43 **JEAN-MICHEL FRANK** 1895–1941

Desk, ca. 1942

Painted wrought iron, leather-covered wood, brass. Manufactured by Comte S.A., Argentina. Interior of one drawer with metal label "COMTE/S.A./BUENOS AIRES/OBRA... PRESUPUESTO.../TAREA SECCION INDUSTRIAL 3922." Together with a certificate of authenticity from the Comte Committe, Argentina.
30 1/2 × 55 3/4 × 22 in. (77.5 × 141.6 × 55.9 cm.)

Estimate \$40,000–60,000

PROVENANCE Private Collection, Buenos Aires, Argentina

LITERATURE Leopold Sanchez, *Jean-Michel Frank*, Paris, 1997, p. 198 for the earlier French variant of the model; Pierre Emmanuel Martin-Vivier, *Jean-Michel Frank*, Paris, 2006, p. 23 for an illustration of the earlier French variant of the model; Gallery BAC and James Buresh, *Jean-Michel Frank in Argentina*, New York, 2010, pp. 60-61 for a similar example

The present desk was produced by Comte, the Argentinean furniture maker and retailer, after an earlier iron and leather model by French designer Jean-Michel Frank. Comte was established in Buenos Aires in 1932 by Ignacio Pirovano, the future director of the Museo Nacional de Arte Decorativo. An aesthete and an interior designer, Pirovano met and befriended Frank in the early 1930s during an extended stay in Paris with his wife, Lía Elena de Elizade. She later recalled in La Nacional: "We had acquired an apartment and needed furniture. Jean-Michel lent us a coiffeuse and a table... Thus was born our friendship." (Gallery Bac and James Buresh, *Jean-Michel Frank in Argentina*, New York, 2010, p. 13). As Buresh has noted, Comte functioned in several ways: the firm imported European furniture, including French-made works by Frank; it produced its own designs; and it subcontracted orders to outside cabinetmakers. By 1936 Pirovano signed an exclusive agreement to produce Frank's designs in Argentina, which the firm continued to do after the latter's death in 1941. As Buresh has also noted, Frank did not arrive in Argentina until 1940 (his first and only visit) and departed in January 1941 for New York. Although he lived in Argentina briefly (in an apartment above the Comte showroom), Frank exerted a strong influence there long before and after his stay.



44 **LINE VAUTRIN** 1913–1997

"Gerbera" mirror, ca. 1960

Talosel resin, mirrored glass. Back incised with "LINE VAUTRIN MADE IN FRANCE."

7 1/8 in. (18 cm.) diameter

Estimate \$8,000–12,000

LITERATURE Line Vautrin and Patrick Mauriès, *Line Vautrin: Miroirs*, Paris, 2004, pp. 84–85

This work has been authenticated by Madame Marie-Laure Bonnard-Vautrin, daughter of the artist.





45 **LUCIE RIE** 1902–1995

Vase, ca. 1984

Mixed stoneware body creating an integral multi-colored and textured spiral. Impressed with artist's seal.
12 in. (30.5 cm.) high

Estimate \$12,000–18,000

PROVENANCE Westminster Gallery, Boston, Massachusetts



46 LUCIE RIE 1902–1995

Large oval bowl, ca. 1956

Stoneware, white and manganese glazes, sgraffito design. Impressed with artist's seal.

6 1/4 × 11 1/4 × 9 1/4 in. (15.9 × 28.6 × 23.5 cm.)

Estimate \$12,000–18,000

47 **LUCIE RIE** 1902–1995

Conical bowl, ca. 1965

Porcelain, manganese and red glazes, radiating sgraffito design. Impressed with artist's seal.
8 in. (20 cm.) diameter

Estimate \$15,000–20,000





PROPERTY FROM THE VIVIAN AND MARTIN LEVIN COLLECTION

48 LUCIE RIE 1902–1995

Vase, ca. 1980

Porcelain, golden manganese and pale terracotta glazes, sgraffito and inlaid blue designs to shoulder, neck and lip. Impressed with artist's seal.

7 in. (17.8 cm.) high

Estimate \$12,000–18,000

PROVENANCE Fischer Fine Art, London

EXHIBITED "Nine Potters," Fischer Fine Art, London, September 18–October 10, 1986; "Great Pots: Contemporary Ceramics from Function to Fantasy," The Newark Museum, Newark, New Jersey, USA, February 14–June 1, 2003



PROPERTY FROM THE VIVIAN AND MARTIN LEVIN COLLECTION

49 LUCIE RIE 1902–1995

Vase, ca. 1980

Porcelain, golden manganese and pale terracotta glazes, sgraffito and inlaid blue designs to shoulder, neck and lip. Impressed with artist's seal.

8 7/8 in. (22.5 cm.) high

Estimate \$12,000–18,000

PROVENANCE Fischer Fine Art, London

EXHIBITED "Nine Potters," Fischer Fine Art, London, September 18–October 10, 1986; "Great Pots: Contemporary Ceramics from Function to Fantasy," The Newark Museum, Newark, New Jersey, USA, February 14–June 1, 2003

LITERATURE Ulysses Grant Dietz, *Great Pots: Contemporary Ceramics from Function to Fantasy*, Madison, 2003, illustrated p. 90



50 **LUCIE RIE** 1902–1995

Footed bowl with inlaid design, ca. 1978

Stoneware, glaze, the design incised into the body and inlaid. Impressed with artist's seal.

8 3/4 in. (22.2 cm.) diameter

Estimate \$8,000–12,000

PROVENANCE Acquired directly from the artist by Karl and Ursula Scheid, thence by descent



51 **LUCIE RIE** 1902–1995

Large squared vase, 1967

Stoneware, 'dolomite' glaze. Impressed with artist's seal and with an Arts Council exhibition sticker.

11 in. (28 cm.) high

Estimate \$10,000–14,000

PROVENANCE Galerie Besson, London

EXHIBITED "Lucie Rie: A retrospective exhibition of earthenware, stoneware and porcelain 1926–1967," Arts Council Gallery, London, July 15–August 12, 1967; Midland Group Galleries, Nottingham, August 26–September 9, 1967; City Art Gallery, Bristol, October 7–29, 1967



52 **GEORGE NAKASHIMA** 1905–1990

Set of four "Conoid" chairs, 1979

Walnut, hickory. Underside of each signed in marker with "George Nakashima/March 1979" (4).

Each: 35 1/2 in. (90.2 cm.) high

Estimate \$15,000–20,000

PROVENANCE Kaplan Family, New York

LITERATURE George Nakashima, *The Soul of a Tree, A Woodworker's Reflections*, Tokyo, 1981, pp. 32, 38, 152–53, 167, 169, 177, 183, 187 and 191 and pp. 108 and 143 for drawings; Derek E. Ostergard, *George Nakashima, Full Circle*, exh. cat., American Craft Museum, New York, 1989, p. 155, fig. 27; Mira Nakashima, *Nature, Form & Spirit: The Life and Legacy of George Nakashima*, New York, 2003, pp. 173–75





53 **GEORGE NAKASHIMA** 1905–1990

Wall-mounted free-edge cabinet, 1986

Walnut, oak, Pandanus cloth. Interior signed in marker with "George Nakashima May 2 1986."

18 1/4 × 99 3/4 × 19 1/4 in. (46.4 × 253.4 × 48.9 cm.)

Estimate \$25,000–35,000

PROVENANCE Elaine and Robert Schlanger, Sarasota, Florida

LITERATURE George Nakashima, *The Soul of a Tree, A Woodworker's Reflections*, Tokyo, 1981, p. 178 for a similar example; Mira Nakashima, *Nature, Form & Spirit: The Life and Legacy of George Nakashima*, New York, 2003, p. 174 for a similar example





54 **VLADIMIR KAGAN** b. 1927

Rare "Tri-symmetric" floor lamp, ca. 1958

Fluted walnut, plastic laminate-covered wood, aluminum, nylon cord and linen shade. Manufactured by Kagan-Dreyfuss, USA. Underside impressed with "Kagan Dreyfuss and Vladimir Kagan Design."

29 3/4 in. (75.6 cm.) high

Estimate \$3,000–4,000

LITERATURE Vladimir Kagan, *The Complete Kagan: A Lifetime of Avant-Garde Design*, New York, 2004, p. 133 for a similar example

55 **VLADIMIR KAGAN** b. 1927

"Contour" lounge chair, 1960s

Walnut, fabric. Manufactured by Kagan-Dreyfuss, USA.

33 3/4 in. (85.7 cm.) high

Estimate \$7,000–9,000

LITERATURE Vladimir Kagan, *The Complete Kagan: A Lifetime of Avant-Garde Design*, New York, 2004, pp. 120–21 for the chair; Todd Merrill and Julie V. Iovine, *Modern Americana: Studio Furniture from High Craft to High Glam*, New York, 2008, pp. 112, 117 and 122 for similar examples





56 **GEORGE NAKASHIMA** 1905–1990

"Wepman" side table, 1988

Walnut, one rosewood butterfly key. Underside signed in marker with "FULL O/George Nakashima June 24 1988."

12 1/4 × 21 × 17 1/4 in. (31.1 × 53.3 × 43.5 cm.)

Estimate \$3,000–5,000 ●

PROVENANCE Full Circle Gallery, Alexandria, Virginia

LITERATURE Mira Nakashima, *Nature, Form & Spirit: The Life and Legacy of George Nakashima*, New York, 2003, pp. 95 and 156 for similar examples



57 **HARRY BERTOIA** 1915–1978
Early "Bush" sculpture, ca. 1960
Welded patinated bronze and copper, stone.
9 7/8 × 9 3/4 × 9 3/4 in. (25.1 × 24.8 × 24.8 cm.)

Estimate \$10,000–15,000

PROVENANCE Acquired directly from the artist

LITERATURE Nancy N. Schiffer and Val O. Bertoia, *The World of Bertoia*, Atglen, 2003, pp. 106–15 for examples of welded plants series



58 **KEN FERGUSON** 1928–2004

Teapot, ca. 1985

Stoneware, "Shino" glaze. Impressed with "F" seal and with paper label

"Garth Clark Gallery, Los Angeles #10296."

17 1/4 in. (44 cm.) high

Estimate \$2,000–3,000

PROVENANCE Garth Clark Gallery, Los Angeles, California



59 **BETTY WOODMAN** b. 1930

Vase, ca. 1984

Earthenware, painted and wiped glazes, a different design front and back.

Impressed with "WOODMAN" and incised with "2A."

14 3/8 in. (36.5 cm.) high

Estimate \$6,000–9,000

PROVENANCE Garth Clark Gallery

PROPERTY FROM THE VIVIAN AND MARTIN LEVIN COLLECTION

60 **HANS COPER** 1920–1981

Sack and disc form, ca. 1972

T-material, porcelain and manganese glaze. Impressed with artist's seal.

8 in. (20.3 cm.) high

Estimate \$9,000–14,000

PROVENANCE Fischer Fine Art, London

EXHIBITED "Nine Potters," Fischer Fine Art, London, September 18–October 10, 1986;

"Great Pots: Contemporary Ceramics from Function to Fantasy," The Newark Museum,

Newark, New Jersey, USA, February 14–June 1, 2003

LITERATURE Ulysses Grant Dietz, *Great Pots: Contemporary Ceramics from Function to*

Fantasy, Madison, 2003, illustrated p. 77



61 **PAUL EVANS** 1931–1987

Rare pair of chairs, 1970s

Welded patinated steel, fabric. Produced by Paul Evans Studio, USA (2).

Each: 32 1/2 in. (82.6 cm.) high

Estimate \$30,000–40,000

LITERATURE John Sollo, “Out of the Ordinary: Paul Evans and His Style,”

Modernism Magazine, Vol. 1, No. 2, Fall 1998, p. 40





62 **GEORGE NAKASHIMA** 1905–1990

"Minguren II" coffee table, 1977

American black walnut, three rosewood butterfly keys. Underside signed in marker with "KERMES."

14 7/8 × 52 × 21 1/4 in. (37.8 × 132.1 × 54 cm.)

Estimate \$20,000–25,000

LITERATURE Mira Nakashima, *Nature, Form & Spirit: The Life and Legacy of George Nakashima*, New York, 2003, p. 203 for a similar example



63 **CHARLES and RAY EAMES** 1907–1978, 1912–1988

Child's chair, ca. 1945

Molded birch-veneered plywood. Manufactured by the Molded Plywood division of the Evans Products Company and distributed by The Herman Miller Furniture Company, USA.

14 1/2 in. (36.8 cm.) high

Estimate \$2,000–3,000

PROVENANCE Alexander von Vegesack; Phillips de Pury & Company, Masterworks from the Collection of Alexander von Vegesack, New York, December 8, 2005, Lot 22

LITERATURE Derek E. Ostergard, *Bent Wood and Metal Furniture: 1850–1946*, New York, 1987, p. 326; John Neuhart, Marilyn Neuhart and Ray Eames, *Eames Design: The Work of the Office of Charles and Ray Eames*, New York, 1989, pp. 54–56



64 **CHARLES and RAY EAMES** 1907–1978, 1912–1988

"Eames Storage Unit" desk, model no. D-10-C, ca. 1952–53

Walnut-veneered wood, painted plywood, painted metal, zinc-plated metal. Manufactured by The Herman Miller Furniture Company, USA. Underside of desktop with decal "herman miller/furniture company/DESIGNED BY/ CHARLES EAMES."

29 1/2 × 59 7/8 × 27 1/2 in. (74.9 × 152.1 × 69.9 cm.)

Estimate \$4,000–6,000 ●

LITERATURE John Neuhart, Marilyn Neuhart and Ray Eames, *Eames Design: The Work of Charles and Ray Eames*, New York, 1989, pp. 127–29 for similar examples





65 ISAMU NOGUCHI 1904–1988

Dining table, model no. IN-20, ca. 1944

Birch-veneered wood, zinc-plated tubular steel. Manufactured by The Herman Miller Furniture Company, USA.

15 3/4 × 50 × 35 1/2 in. (40 × 127 × 90.2 cm.)

Estimate \$12,000–18,000

LITERATURE Alexander von Vegesack, Katarine V. Posch, and Jochen Eisenbrand, eds., *Isamu Noguchi: Sculptural Design*, Weil am Rhein, 2001, pp. 121 and 275

66 **SAM MALOOF** 1919–2009

Pair of "Hornback" armchairs, ca. 1962

Walnut, vinyl. Underside of each branded with "designed-made/MALOOF/california" (2).

Each: 37 1/2 in. (95.3 cm.) high

Estimate \$10,000–15,000

LITERATURE Jeremy Adamson, *The Furniture of Sam Maloof*, exh. cat., Smithsonian American Art Museum, Washington D.C., 2001, p. 98 and 109, fig. 130, for a period illustration of this model in the Maloof master bedroom

Maloof exhibited a prototype spindled "Hornback" chair with sloping arms in January 1960 at "California Design 6," an annual exhibition at the Pasadena Art Museum, now the Norton Simon Museum. The present chairs, handmade by Maloof in his Alta Loma workshop, differ from the prototype in their construction: arms meet stiles at right angles, a slight but subtle distinction which lengthens the back's profile.





67 **SAM MALOOF** 1919–2009

Pair of "Hornback" armchairs, ca. 1962

Walnut, vinyl. Underside of each branded with "designed-made/MALOOF/california" (2).

Each: 37 1/2 in. (95.3 cm.) high

Estimate \$10,000–15,000

LITERATURE Jeremy Adamson, *The Furniture of Sam Maloof*, exh. cat., Smithsonian American Art Museum, Washington D.C., 2001, p. 98 and 109, fig. 130, for a period illustration of this model in the Maloof master bedroom



68 **GEORGE NAKASHIMA** 1905–1990

"Slab" coffee table, 1957

American black walnut. Together with a copy of the original order card and a certificate of authenticity from Mira Nakashima, daughter of the artist.
12 7/8 × 89 × 32 in. (32.7 × 226.1 × 81.3 cm.)

Estimate \$25,000–30,000

PROVENANCE Mrs. Willard Hetzel, Perkiomenville, Pennsylvania

LITERATURE Derek E. Ostergard, *George Nakashima, Full Circle*, exh. cat., American Craft Museum, New York, 1989, pp. 117–18, figs. 2–3 for similar examples; Mira Nakashima, *Nature, Form & Spirit: The Life and Legacy of George Nakashima*, New York, 2003, p. 106 for a similar example



69 **BEATRICE WOOD** 1893–1998

Dish, 1947

Earthenware, lustre glazes. Painted in red enamel with "BEATO, 47" and with a paper label "148) 1947."
13 3/4 in. (35 cm.) diameter

Estimate \$3,000–4,000

PROVENANCE Garth Clark Gallery





70 **BODIL KJÆR** b. 1932

Desk, ca. 1959

Rosewood-veneered wood, rosewood, oak, chrome-plated metal, metal.
Manufactured by E. Pederson & Son, Denmark. Together with a filing cabinet in the same materials (2).

Desk: 21 1/8 × 72 3/8 × 36 1/8 in. (53.7 × 183.8 × 91.8 cm.); cabinet: 10 1/4 × 17 1/4 × 24 in. (49 × 43.8 × 61 cm.)

Estimate \$8,000–12,000



71 **ALVAR AALTO** 1898–1976

Floor lamp, model no. A 809, 1950s

Painted metal, leather, brass. Manufactured by Valaistustyö Ky, Finland.

Top of stem impressed with "VALAISTUSTYÖ/A 8095."

66 in. (167.7 cm.) high

Estimate \$12,000–18,000

LITERATURE Pirkko Tuukkanen, ed., *Alvar Aalto Designer*, Vammala, 2002, p. 107; Thomas Kellein, *Alvar & Aino Aalto Design; Collection Bischofberger*, Zurich, 2005, p. 187

72 **FRITS HENNINGSEN** 1889–1965

Set of six dining chairs, 1930s

Mahogany, leather, cane. Produced by cabinetmaker Frits Henningsen, Denmark (6).

Each: 33 1/4 in. (84.5 cm.) high

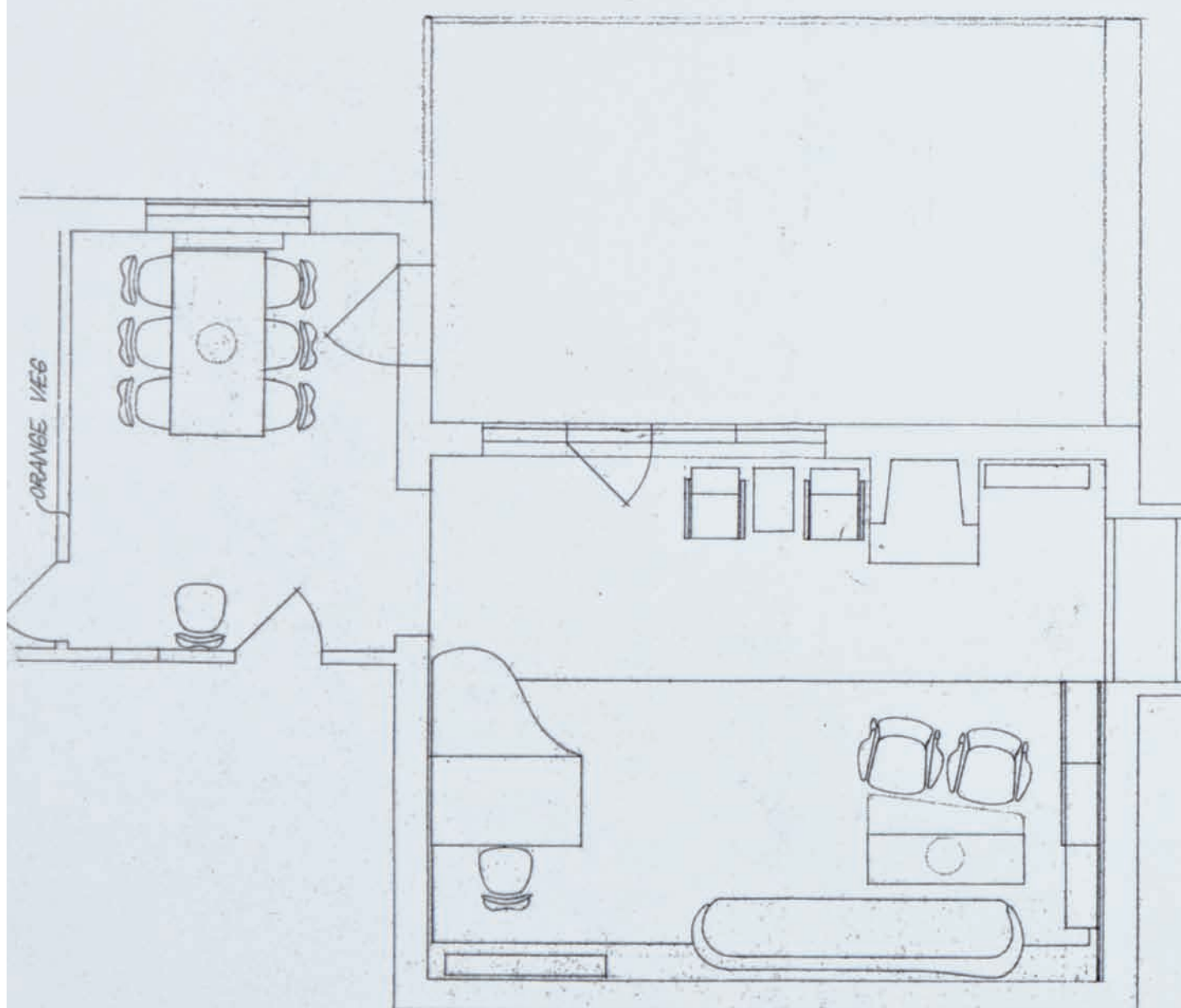
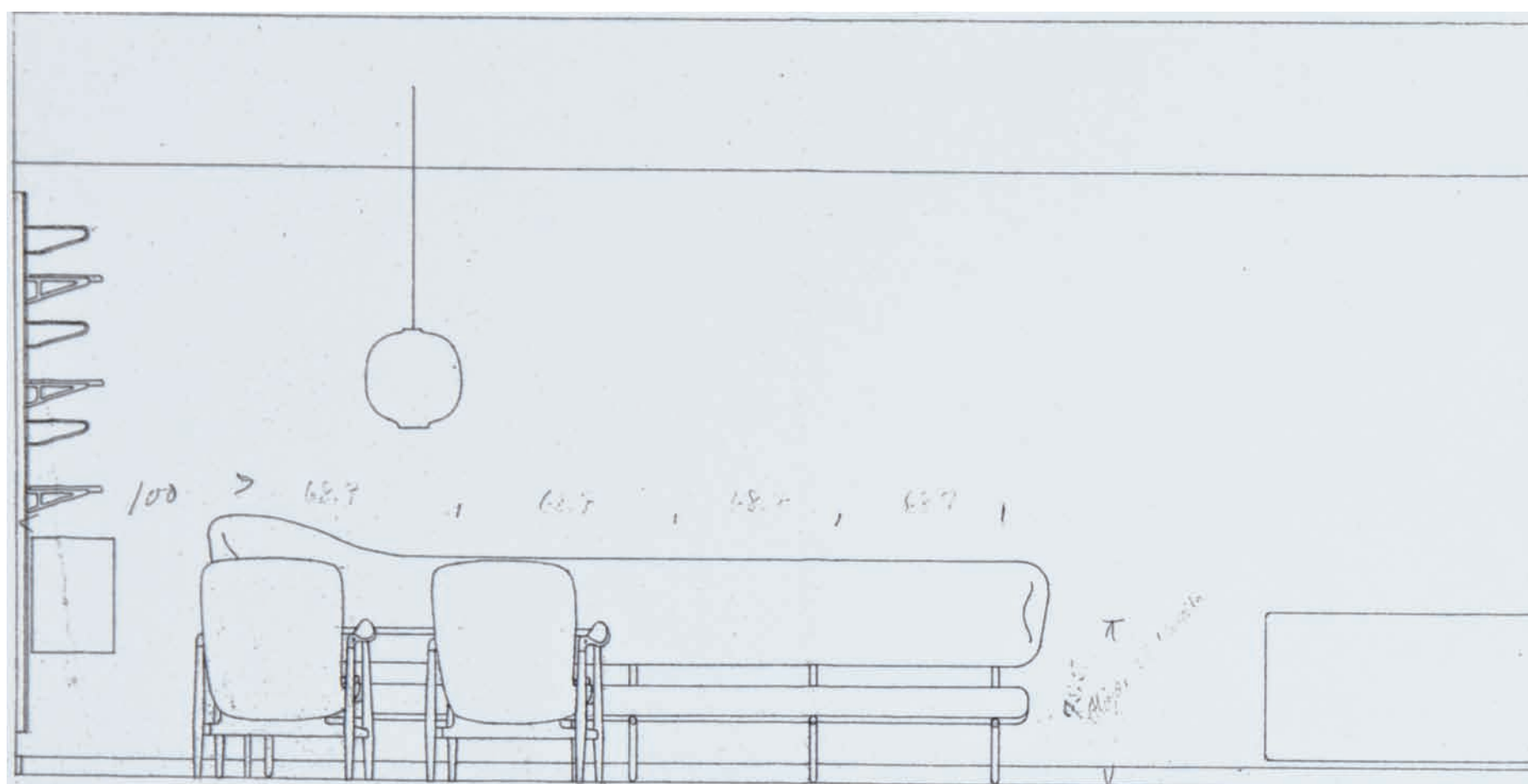
Estimate \$20,000–30,000

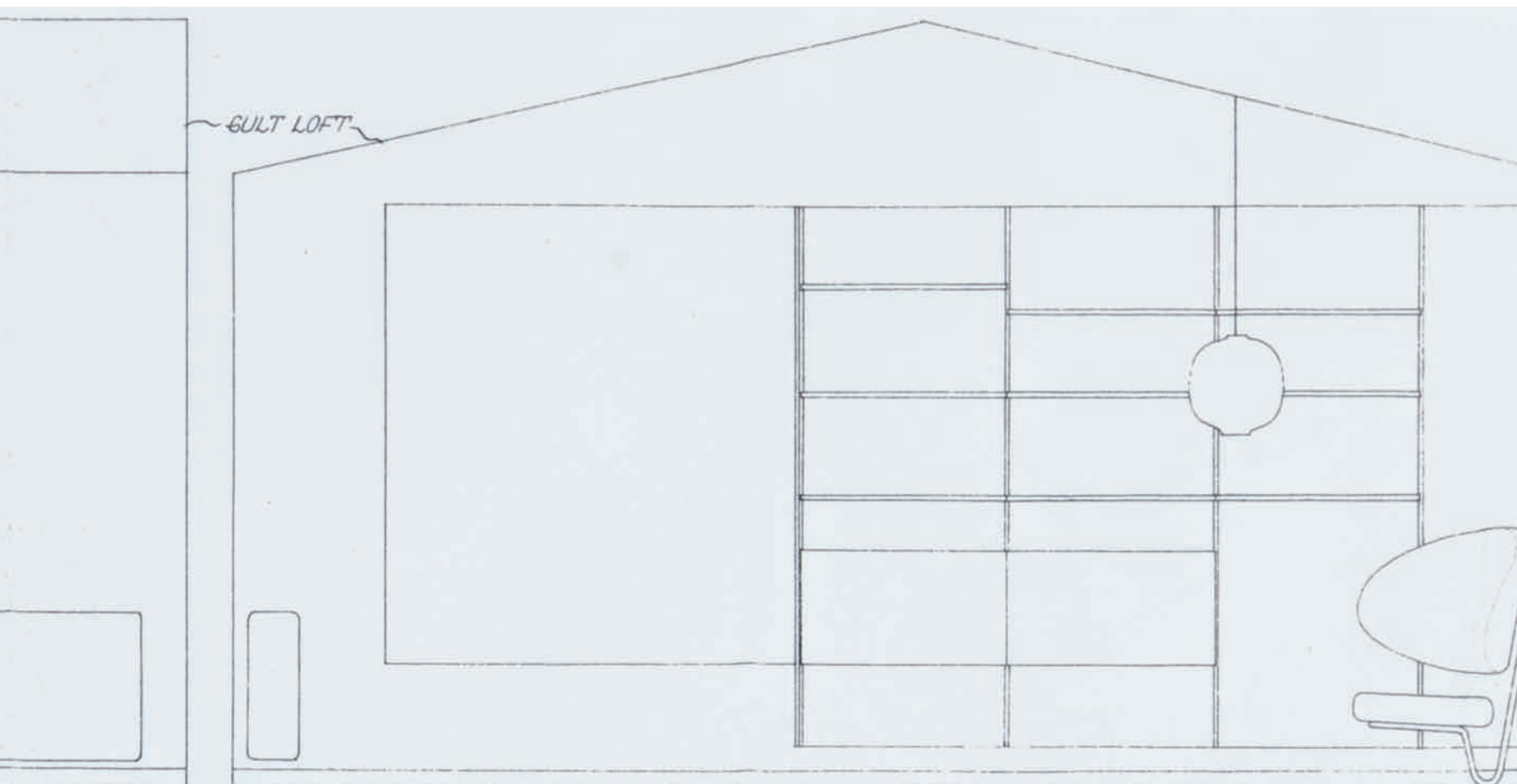
PROVENANCE Phillips de Pury & Company, Design, New York, May 24, 2007, Lot 197

LITERATURE Grete Jalk, *Dansk Møbelkunst gennem 40 jaar, 1927–1936*, Copenhagen, 1987, p. 77 for a similar example









OPSTALT AF REOLVÆG I OPHOLDSSTUE MÅL: 1:20

MØBLERINGSFORSLAG I OPHOLDS- OG SPISESTUE TIL:
 PROKURIST K. KONFELD
 LUNDELY 19, HELLERUP
 FINN JUHL, ARKITEKT M.A.A.
 NYHAVN 33, KØBENHAVN K.
 DATO: 26 FEBRUAR, 1953.



73 FINN JUHL 1912–1989

Unique wall-mounted sofa from the Villa K. Kokfedlt, Hellerup, Denmark, 1953

Painted tubular metal, fabric. Produced by Niels Vodder, Denmark.

Together with a copy of Juhl's original plan and elevation rendering illustrating this sofa *in situ*.

39 1/4 × 130 × 32 in. (99.7 × 330.2 × 81.3 cm.)

Estimate \$150,000–200,000

PROVENANCE Villa K. Kokfedlt, Hellerup, Denmark

LITERATURE *Dansk Mobelkunst gennem 40 aar: 1947-1956*, Jalk, pp. 162–63

for an illustration of the prototype model, pp. 310–11; Esbjørn Hiort, *Finn Juhl*, Copenhagen, 1990, p. 101; Charlotte and Peter Fiell, eds., *Domus Vol. III 1950–1954*, Cologne, 2006, p. 521 for a similar example



74 **VERNER PANTON** 1926–1999

Set of early "S-chairs," model no. 275, ca. 1965

Bent laminated wood. Manufactured by A. Sommer, Germany, and distributed by Gebrüder Thonet, Germany. Underside of four with paper labels with "THONET" (6).

Each: 31 5/8 in. (80.3 cm.) high

Estimate \$20,000–25,000

PROVENANCE Private Collection, Germany; thence by descent

LITERATURE Alexander von Vegesack and Mathias Remmele, eds., *Verner Panton: The Collected Works*, Weil am Rhein, 2000, p. 77







75 KAARE KLINT 1888–1954

Sideboard, model no. 4122, ca. 1938

Cuban mahogany, brass. Manufactured by Rud Rasmussen, Denmark. Back of cabinet with paper label "RUD. RASMUSSENS/SNEDKERIER/45 NØRREBROGADE/KØBENHAVN/14576" and inset with artist's monogram.

37 3/4 × 77 1/2 × 25 in. (95.9 × 196.9 × 63.5 cm.)

Estimate \$10,000–15,000

PROVENANCE Sotheby's, Important 20th-Century Design, New York, June 19, 2007, Lot 83

LITERATURE Grete Jalk, *Dansk Møbelkunst gennem, 40 jaar, 1927–1936*, Copenhagen, 1987, p. 91;

Marilyn Arnold Palley and Reese Palley, eds., "Furniture Index: Kaare Klint," Kunst Industri Museet, 2006, <http://furnitureindex.dk>

This model sideboard is in the permanent collection of the
Kunstindustrimuseet (Danish Museum of Art & Design), Copenhagen



76 TAPIO WIRKKALA 1915–1985

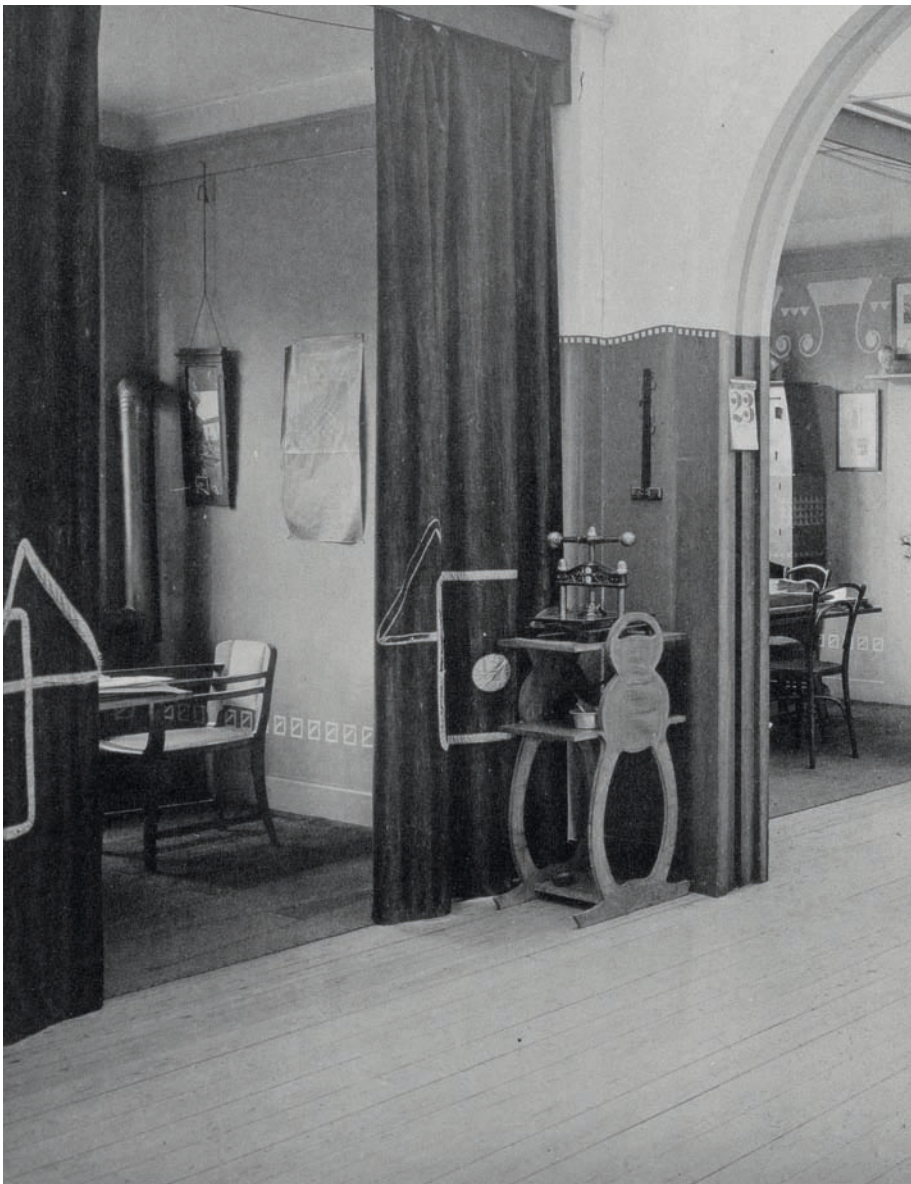
Set of five candlesticks, model no. 89, designed 1957

Silver. Each incised with "TW" and impressed with various hallmarks (5).

Each: 9 1/8 in. (23 cm.) high

Estimate \$3,000–5,000

LITERATURE Marianne Aav, Rosa Barovier Mentasti and Gordon Bowyer, et al., *Tapio Wirkkala: eye, hand and thought*, exh. cat., Museum of Art and Design, Helsinki, 2000, p. 363



© The Stapleton Collection

The same model of chair *in situ* at the Ernst Ludwig House, Darmstadt Artist's Colony, Germany, ca. 1900

77 **JOSEPH MARIA OLBRICH** 1867–1908

Rare armchair, ca. 1900
 Oak, fabric. Produced by Hofmöbelfabrik Julius Glückert, Germany.
 29 3/4 in. (75.6 cm.) high

Estimate \$15,000–20,000

PROVENANCE Von Zeschwitz, Kunst und Design, Munich, November 25, 2005, Lot 55
LITERATURE *Deutsche Kunst und Dekoration*, Vol. 6, Darmstadt, 1900, p. 464; Ian Latham, *Joseph Maria Olbrich*, New York, 1980, p. 57; Joseph Maria Olbrich, *Architecture: Complete Reprint of the Original Plates of 1901–1914*, New York, 1988, plate 3





78 JOSEF HOFFMANN 1870–1956

"Aufsatz" centerpiece, ca. 1930

Hammered brass. Produced by the Wiener Werkstätte, Austria. Lip impressed with "MADE IN AUSTRIA," "J" and "WIENER/WERK/STATTE."

7 1/4 × 11 3/8 × 7 3/8 in. (18.4 × 28.9 × 18.7 cm.)

Estimate \$12,000–18,000

PROVENANCE Barry Friedman, New York

LITERATURE Peter Noever ed., *Josef Hoffmann Designs*, exh. cat., Austrian Museum of Applied Arts, Vienna, 1992, p. 110, fig. 157 for a drawing and p. 172, fig. 268; *Die Wiener Werkstätte 1903–1928*, *Modernes Kunstgewerbe und sein Weg*, Munich, 1994, n.p.; Martin Eidelberg, ed., *Designed for Delight: Alternative Aspects of Twentieth-Century Decorative Arts*, exh. cat., Montreal Museum of Decorative Arts, 1997, p. 123, fig. 63





Alternate view of lot 79

79 GERRIT THOMAS RIETVELD 1888–1964

"Berlin" chair, designed 1923, executed ca. 1957

Painted wood. Produced by G.A. van der Groenekan, Germany. Underside with paper label "G. A. v. d. GROENENKAN/Utrechtseweg 315, DE BILT, NEDERLAND."

41 1/8 in. (104.5 cm.) high

Estimate \$25,000–35,000

PROVENANCE Wright, Design, Chicago, May 21, 2006, Lot 212

LITERATURE Daniele Baroni, *The Furniture of Gerrit Thomas Rietveld*, New York, 1978, p. 17 and pp. 92–93; Dan Klein, Nancy A. McClelland and Malcolm Haslam, *In The Deco Style*, London, 1987, p. 116; Alastair Duncan, *Modernism: Modernist Design 1880–1940*, Minneapolis, 1988, p. 138; Carsten-Peter Warncke, *De Stijl 1917–1931*, Cologne, 1990, p. 127; Peter Vöge, *The Complete Rietveld Furniture*, Rotterdam, 1993, p. 61, fig. 53





80 FRANK LLOYD WRIGHT 1869–1959

Pair of "Usonian" chairs, ca. 1939

Cypress (2).

Each: 27 1/2 in. (69.9 cm.) high

Estimate \$10,000–15,000

PROVENANCE Christie's, Important 20th-Century Design, New York, June 7, 1996, Lot 208

LITERATURE Virginia Terry Boyd, *Frank Lloyd Wright and the House Beautiful*, exh. cat., International Arts and Artists, Washington D.C., 2005, p. 63, fig. 17 and p. 157 for similar examples; Alan Hess and Alan Weintraub, *Frank Lloyd Wright Mid-Century Modern*, New York, 2007, pp. 120, 122 and 166–67 for similar examples

81 FRANK LLOYD WRIGHT 1869–1959

Pair of side tables, from the John L. Rayward house "Tirranna," New Canaan, Connecticut, USA, ca. 1955

Oak, brass (2).

Each: 24 1/2 × 15 7/8 × 21 in. (62.2 × 40.3 × 53.3 cm.)

Estimate \$2,000–3,000 ●

PROVENANCE John L. Rayward house "Tirranna," New Canaan, Connecticut; Christie's, Important 20th-Century Design, New York, June 7, 1996, Lot 211



82 KAY FISKER 1893–1965

Cocktail shaker and tray, ca. 1929

Sterling silver. Manufactured by Anton Michelson, Denmark. Underside of shaker impressed with "1921 – 28 OKTOBER – 1946/KAY FISKER/ Helle-Vibeke/NIELS-HELGE/1946" and with various hallmarks; tray impressed with "KAY FISKER/925S/1946" and other hallmarks (2).

Shaker: 8 5/8 in. (22 cm.) high; tray: 8 5/8 in. (22 cm.) diameter

Estimate \$8,000–12,000

LITERATURE Charlotte and Peter Fiell, *Scandinavian Design*, Cologne, 2002, p. 187 for the shaker

83 **DAMON**

Rare “Saturne” floor lamp, ca. 1928
Nickel-plated metal.
70 in. (177.8 cm.) high

Estimate \$10,000–15,000

PROVENANCE Two Zero C Applied Art, London, UK
LITERATURE Alastair Duncan, *Art Nouveau and Art Deco Lighting*, London, 1978, fig. 93 for the table version



84 **RENÉ HERBST** 1891–1982

Pair of “Sandows” chairs, ca. 1950

Nickel-plated tubular metal, “Sandow” straps. Manufactured by
Établissements René Herbst, France (2).

Each: 32 1/8 in. (81.5 cm.) high

Estimate \$5,000–7,000

LITERATURE Solange Goguel, *René Herbst*, Paris, 1990, p. 274; Alexander von
Vege sack et al., eds., *100 Masterpieces from the Vitra Design Museum*, exh. cat.,
Weil am Rhein, 1996, cat. no. 40; Charlotte and Peter Fiell, eds., *1000 Chairs*,
Cologne, 1997, p. 208; Guillemette Delaporte, *René Herbst pionnier du mouvement
moderne*, Paris, 2004, throughout; Otakar Máčel, *2100 Metal tubular chairs, a typology*,
Rotterdam, 2006, p. 75, fig. I-C-132





85 **JEAN EMILE PUIFORCAT** 1887–1945

"Deauville" flatware service, ca. 1937

Silver, stainless steel. Spoons, forks, butter knives and twelve dinner knives impressed with "PUIFORCAT.FRANCE" and two hallmarks, four dinner knives impressed same as above, four luncheon knives impressed with "JEAN E. PUIFORCAT," and seven luncheon knives printed with "PUIFORCAT." Comprising 16 soup spoons, 16 luncheon spoons, 11 teaspoons, 16 dinner knives, 11 luncheon knives, 11 butter knives, 15 dinner forks, 12 luncheon forks, and two dessert forks (110).

Serving spoon: 7 7/8 in. (20 cm.) long

Estimate \$30,000–40,000

LITERATURE Françoise de Bonneville, *Jean E. Puiforcat*, Paris, 1986, p. 255





86 **ÉDOUARD-WILFRED BUQUET** b. 1886

"Type A" counterbalance table lamp, ca. 1927

Brass, aluminum, painted wood, Bakelite. Underside with metal plaque

"BUQUET/BTE S.G.D.G. PARIS."

20 3/4 in. (52.7 cm.) high, fully extended

Estimate \$5,000–7,000

PROVENANCE Phillips de Pury & Company, 20–21st Century Design Art, New York, December 8, 2005, Lot 13

LITERATURE Alastair Duncan, *Art Nouveau and Art Deco Lighting*, London, 1978, fig. 89; Anne Bony, *Les Années 30, Vol. II*, Paris, 1987, p. 966; Martin Battersby, *The Decorative Thirties*, London, 1988, p. 109; Charlotte and Peter Fiell, eds., *1000 Lights: 1879–1959*, Cologne, 2005, p. 244



87 **FELIX AUBLET** 1903–1978

Floor lamp, ca. 1933

Nickel-plated metal.

68 1/8 in. (173 cm.) high

Estimate \$12,000–18,000

PROVENANCE Private commission for the Francois Pernod Residence, Paris, France; Felix Marcihac, Paris, France; Two Zero C Applied Art, London, UK

88 **JACQUES ADNET** 1901–1984

Rare small cabinet, ca. 1928

Wood, original chrome-plated tubular metal.

29 3/4 × 19 1/4 × 15 in. (75.5 × 49.8 × 38 cm.)

Estimate \$8,000–12,000





Δ 89 **GILBERT ROHDE** 1884–1944
Two side tables, ca. 1934
Oak, brushed steel. Manufactured by The Herman Miller Furniture Company, USA (2).
Each: 24 × 24 × 18 in. (61 × 61 × 45.7 cm.)

Estimate \$8,000–12,000

LITERATURE *20th Century Modern Furniture, Designed by Gilbert Rohde*, the Herman Miller Furniture Company catalog, Zeeland, 1930s, p. 7

90 **RAYMOND LOEWY** 1893–1986
“Discovery” flatware service, ca. 1957
Spoons and forks: sterling silver; knives: sterling silver, stainless steel. Manufactured by Wallace Silversmiths, USA. Each spoon and fork impressed with “WALLACE STERLING,” each knife impressed with “WALLACE STAINLESS” and master butter impressed with “STERLING.”
Comprising 12 dinner forks, 12 table spoons, 12 dinner knives, 12 salad forks, 12 teaspoons, 12 butter knives, two slotted serving spoons, one serving spoon, one serving fork and one master butter (77).
Dinner knife: 9 1/2 in. (24.1 cm.) long

Estimate \$5,000–7,000

LITERATURE Glenn Porter, *Raymond Loewy: Designs for a Consumer Culture*, Wilmington, 2002, p. 91, fig. 115



91 **MAX INGRAND** 1908–1969

Pair of table lamps, ca. 1955

Painted cast aluminum, fabric shade. Manufactured by Fontana Arte, Italy (2).

Each: 19 1/2 in. (49.5 cm.) high, including shade

Estimate \$24,000–28,000

LITERATURE Pierre Emmanuel and Martin Vivier, *Max Ingrand, Du Verre à La Lumière*, Paris, 2009, pp. 193–94



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

92 **CARLO SCARPA** 1906–1978

Very rare "flashed" glass vase, model no. 5971, ca. 1930

Bloomed black glass with red *pâte de verre* trim. Produced by Maestri Vetrai Muranesi Cappellin & C., Italy.

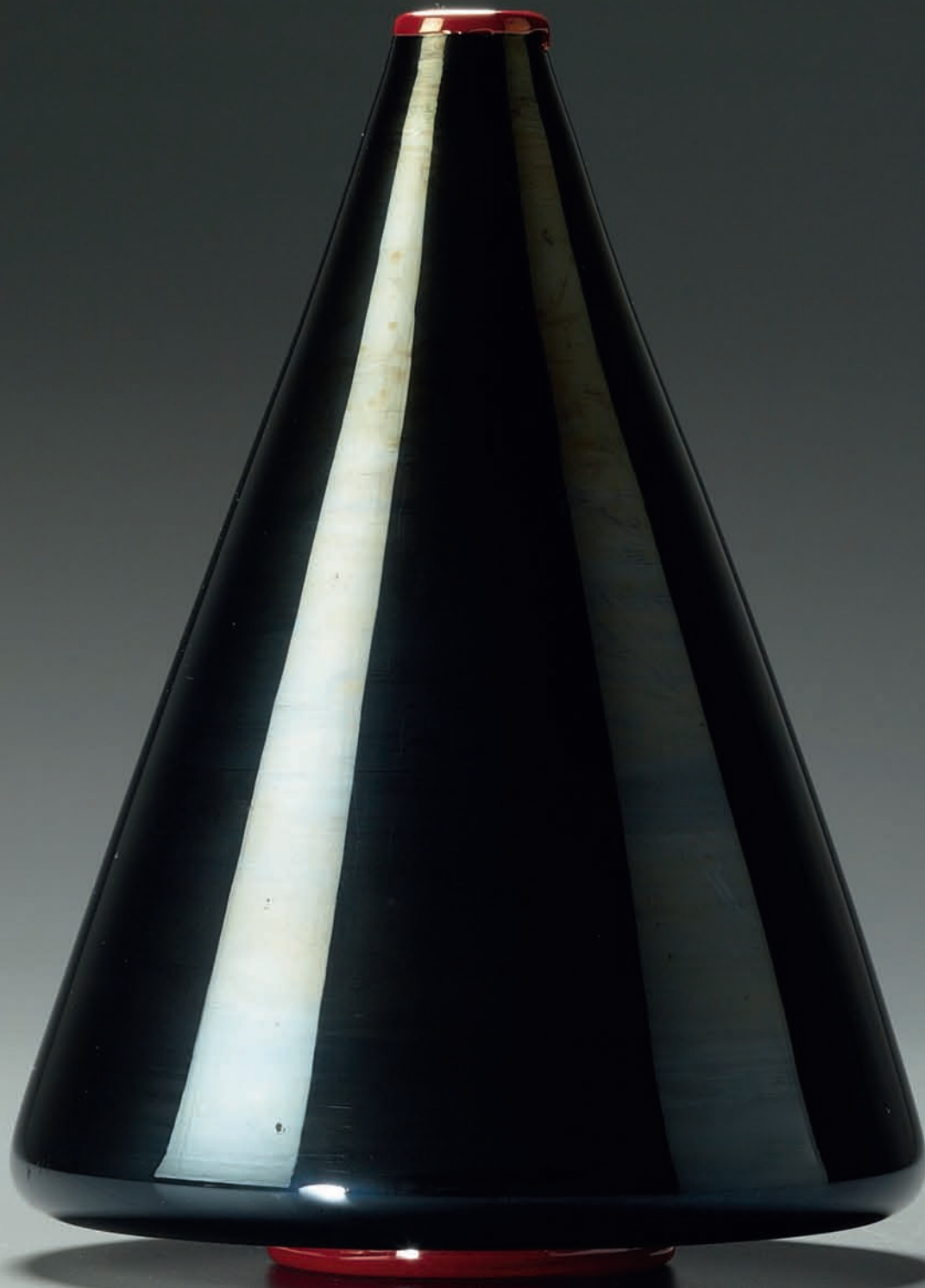
8 1/4 in. (21 cm.) high

ESTIMATE \$25,000–35,000

PROVENANCE Muriel Karasik Gallery, New York

EXHIBITED "The Venetians: Modern Glass 1919–1990," Muriel Karasik Gallery, New York, October 27–December 2, 1989

LITERATURE William Warmus ed., *The Venetians: Modern Glass 1919–1990*, exh. cat., Muriel Karasik Gallery, New York, 1989, illustrated p. 15; Rita Reif, "Venetian Glass: Ancient Designs, Modern Accents," *The New York Times*, November 5, 1989, p. H42 for a discussion of the vase; Marc Heiremans, *Art Glass from Murano 1910–1970*, Stuttgart, 1993, p. 88 for a period illustration of the model at the IV Triennale, Monza, and p. 89 for a drawing; Marino Barovier, *Carlo Scarpa: Glass of an Architect*, Milan 1999, p. 98 for a drawing and p. 258 for the same period illustration



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

93 **CARLO SCARPA** 1906–1978

Very rare "flashed" glass vase, ca. 1930

Red *pâte de verre*. Produced by Maestri Vetrai Muranesi Cappellin & C., Italy.
7 in. (17.8 cm.) high

ESTIMATE \$25,000–35,000

PROVENANCE Muriel Karasik Gallery, New York

EXHIBITED "The Venetians: Modern Glass 1919–1990," Muriel Karasik Gallery,
New York, October 27–December 2, 1989

LITERATURE William Warmus, ed., *The Venetians: Modern Glass 1919–1990*, exh.
cat., Muriel Karasik Gallery, New York, 1989, illustrated p. 15; Rita Reif, "Venetian
Glass: Ancient Designs, Modern Accents", *The New York Times*, November 5,
1989, p. H42 for a discussion of the vase Marino Barovier, *Carlo Scarpa: Glass of an
Architect*, Milan 1999, cover and pp. 92 and 199, fig. 105





94 **OSVALDO BORSANI** 1911–1985

Illuminated mirror, ca. 1940

Painted wood, carved and painted wood, mirrored glass, metal.
50 × 38 1/4 × 3 3/4 in. (127 × 97.2 × 9.5 cm.)

Estimate \$5,000–7,000

PROVENANCE Bernd Goeckler Antiques, New York

LITERATURE Maurizio Romano, ed., *"Anni 40," Osva*

ldo Borsani, 2009, <http://osvaldo.borsani.it>, for a drawing of a similar example



95 **GIO PONTI** 1891–1971

Pair of wall lights, ca. 1950

Brass, frosted glass. Manufactured by Arredoluce, Italy. Interior of each with decal "MADE IN ITALY/ARREDOLUCE MONZA" (2).

Each: 24 × 2 5/8 × 4 1/4 in. (61 × 6.7 × 10.8 cm.)

Estimate \$3,000–4,000

96 **POZZI and VERGA**

Pair of side chairs, 1940s

Ebonized wood, fabric. Produced by Pozzi and Verga, Italy (2).

Each: 44 1/2 in. (113 cm.) high

Estimate \$5,000–7,000





97 **POZZI and VERGA**

Pair of side chairs, 1940s

Ebonized wood, fabric. Produced by Pozzi and Verga, Italy (2).

Each: 44 1/2 in. (113 cm.) high

Estimate \$5,000–7,000

98 **CARLO MOLLINO** 1905–1973

Untitled (nude), 1968–73

Color Polaroid print.

3 3/8 × 4 1/4 in. (8.6 × 10.8 cm.)

Estimate \$12,000–18,000

EXHIBITED "Carlo Mollino Arabesques," Castello di Rivoli, Museo d'Arte Contemporanea, Turin, September 20–January 7, 2007

LITERATURE Fulvio Ferrari and Napoleone Ferrari, eds., *Carlo Mollino Arabesques*, exh. cat., Galleria Civica d'Arte Moderna e Contemporanea, Milan, 2007, illustrated p. 274, fig. 134



Actual size

99 **FRANCO CAMPO and CARLO GRAFFI**

"Millepiedi" dining table, designed 1953, executed 1980s

Carved maple, glass, brass.

30 1/4 × 83 5/8 × 35 3/4 in. (76.8 × 212.4 × 90.8 cm.)

Estimate \$50,000–70,000

PROVENANCE Private Collection, Sausalito, California

LITERATURE "Una serie di mobili," *Domus*, July 1953, p. 47; Yvonne Brunhammer, *Les Styles des Années 30 à 50*, Paris, 1987, p. 127; Roberto Aloï, *Esempi di Arredamento Moderno di Tutto il Mondo*, Milano, 1955, figs. 182–83; Charlotte and Peter Fiell, eds., *Domus Vol. III*, Cologne, 2006, p. 410







100 **MAX INGRAND** 1908–1969
Ceiling light, model no. 1991, ca. 1960
Partially frosted and chiseled glass, brass. Manufactured by
Fontana Arte, Italy.
9 7/8 in. (25 cm.) drop, 26 3/4 in. (68 cm.) diameter
Estimate \$10,000–15,000



Actual size

101 **CARLO MOLLINO** 1905–1973

"Lina, Casa Miller," 1937

Black-and-white Polaroid print. Together with a certificate of authenticity from Museum Casa Mollino, Fulvio Ferrari, No. 800, March 6, 2003.

3 1/4 × 5 1/4 in. (8.3 × 13.3 cm.)

Estimate \$6,000–8,000

EXHIBITED "Carlo Mollino Arabesques," Castello di Rivoli, Museo d'Arte Contemporanea, Turin, September 20, 2006–January 7, 2007

102 **MAX INGRAND** 1908–1969

Floor lamp, ca. 1955

Brass, chrome-plated metal, ebonized wood. Manufactured by Fontana Arte, Italy.

74 5/8 in. (189.5 cm.) high

Estimate \$12,000–18,000

LITERATURE Pierre Emmanuel and Martin Vivier, Max Ingrand, *Du Verre à La Lumière*, Paris, 2009, pp. 155 and 193





103 **ICO and LUISA PARISI, PIETRO ZUFFI
and PAOLO DE POLI** 1916–1996, 1905–1984

Coffee table, ca. 1953

Walnut, walnut-veneered wood, ceramic tile, metal. Produced by Altamira, NY.

Ceramic painted with "P DE POLI/MADE IN ITALY" and "ZUFFI."

16 5/8 × 43 1/4 × 18 3/4 in. (41.5 × 110 × 47.5 cm.)

Estimate \$8,000–12,000

LITERATURE Charlotte and Peter Fiell, eds., *Domus Vol. III 1950–1954*, Cologne, 2006,
p. 487 for a similar example

104 **GIO PONTI** 1891–1971

Pair of lounge chairs, 1950s

Fabric, walnut, brass. Manufactured by M. Singer and Sons, USA (2).

Each: 29 in. (73.7 cm.) high

Estimate \$8,000–12,000







105 **FRANCO ALBINI** 1905–1977

Rare rocking chaise, model no. PS16, designed 1956
Walnut, bent walnut, fabric, rope. Manufactured by Poggi, Italy.
29 1/2 × 65 × 27 3/8 in. (75 × 165 × 69.5 cm.)

Estimate \$12,000–18,000

LITERATURE Giuliana Gramigna, *Repertorio 1950/1980*, Milan, 1985, p. 96; Andrea Branzi and Michele De Lucchi, eds., *Il Design Italiano Degli Anni '50*, Milan, 1985, p. 112, fig. 323; Pierre Kjellberg, *Art Déco: Les Maîtres du Mobilier – Le Décor des Paquebots*, Paris, 1998, p. 43; Giuliana Gramigna and Paola Biondi, *Il Design In Italia, Dell'Arredamento Domestico*, Turin, 1999, p. 20, fig. 1



106 **GINO SARFATTI** 1912–1985
Rare large wall-mounted lamp, ca. 1948
Brass, painted metal, oak. Manufactured by Arteluce, Italy.
112 in. (284.5 cm.) high

Estimate \$18,000–24,000

LITERATURE *Domus*, May 1941, p. 42

107 **ANGELO LELLI**

Rare early ceiling light, ca. 1954

Painted aluminum, brass, nylon string. Manufactured by Arredoluce, Italy.
32 in. (81.3 cm.) drop, 36 1/4 in. (92 cm.) diameter

Estimate \$4,000–6,000

LITERATURE Anne Bony, *Les Années 50*, Paris, 1982, p. 257 for a similar example; Andrea Branzi and Michele de Lucchi, *Il Design Italiano degli Anni '50*, Milan, 1985, p. 225 for a similar example; Alberto Bassi, *Italian Lighting Design 1945–2000*, Milan, 2004, p. 77 for a similar example; Charlotte and Peter Fiell, eds., *1000 Lights, Vol. 1: 1879 to 1959*, Cologne, 2005, p. 463 for a similar example





108 **FRANCO ALBINI** 1905–1977

"Stadera" desk, ca. 1958

Walnut-veneered wood, painted steel, painted aluminum. Manufactured by Poggi, Italy.

30 1/8 × 56 1/4 × 32 3/8 in. (76.5 × 142.9 × 82.2 cm.)

Estimate \$18,000–24,000

LITERATURE Giuliana Gramigna, *Repertorio 1950/1980*, Milan, 1985, p. 123



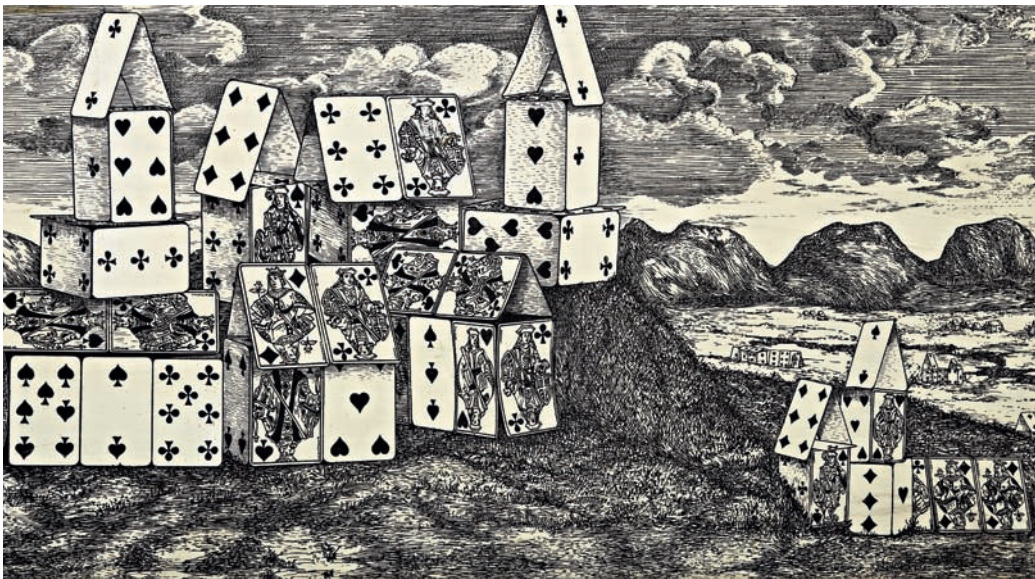
109 **ERNESTO RADAELLI**

Pair of lounge chairs, ca. 1958

Rosewood-veneered wood, rosewood, linen. Manufactured by Saporiti, Italy. Back of one chair with foil label "F.LLI SAPORITI/BESANTE (ITALIA)/MODELO/BREVETTATO" (2).
Each: 31 in. (78.7 cm.) high

Estimate \$10,000–15,000

LITERATURE *Abitare Oggi*, Milan, 1967, pp. 41 and 66 for similar example



110 **PIERO FORNASETTI and STUDIO PONTI FORNAROLI
ROSSELLI (PFR)** 1913–1998
Unique “Città di Carte” modular bookcase, 1950s
Walnut, painted metal, glass, lithographic transfer-printed wood, brass.
Retailed by Bertotti Arte, Turin, Italy. Together with a certificate of
authenticity from The Gio Ponti Archives and a letter of authenticity from
Barnaba Fornasetti.
118 1/8 × 110 1/4 × 15 3/4 in. (300 × 280 × 40 cm.)

Estimate \$50,000–70,000

PROVENANCE Phillips de Pury & Company, Design, New York, December 13,
2007, Lot 116





111 **PIERLUIGI COLLI** 1895–1968
Sideboard, ca. 1934
Limed oak-veneered wood, leather, brass.
38 7/8 × 80 1/2 × 17 3/8 in. (98.7 × 204.5 × 44.1 cm.)
Estimate \$12,000–18,000



112 **CARLO SCARPA** 1906–1978

Six-arm chandelier, ca. 1941

Lattimo glass, clear glass, brass. Produced by Venini, Italy.

44 1/2 in. (113 cm.) drop, 29 1/2 in. (75 cm.) diameter

Estimate \$24,000–28,000

LITERATURE Anna Venini Diaz de Santillana, *Venini Catalogue Raisonné 1921–1986*, Milan, 2000, p. 264, fig. 183; Franco Deboni, *Venini Glass: Its history, artists and techniques, Vol. 1*, Milan, 2007; *Catologo Blu*, Venini, Murano, Filigrana Specchiato 1935, pl. 155 for a similar example



113 **Attributed to**
CARLO SCARPA 1906–1978
Set of four large wall lights, 1940s
Frosted glass, brass, painted metal. Manufactured by Venini, Italy (4).
Each: 21 1/4 × 18 7/8 × 10 1/4 in. (54 × 48 × 26 cm.)

Estimate \$15,000–20,000

PROVENANCE Caliori, Turin; Turin Hotel, Turin
LITERATURE Anna Venini Diaz de Santillana, *Venini Catalogue Raisonné*
1921–1986, Milan, 2000, p. 265, fig. 189 for a similar example

The Caliori showroom in Turin supplied the present set of
appliqués to the Turin Hotel, ca. 1947.



114 **GIO PONTI** 1891–1971

Unique sofa, ca. 1950

Walnut root-veneered wood, wood, fabric, bronze. Possibly produced by Giordano Chiesa, Italy. Together with a certificate of authenticity from the Gio Ponti Archives.

29 7/8 × 81 1/4 × 37 3/4 in. (75.9 × 206.4 × 95.9 cm.)

Estimate \$22,000–28,000

PROVENANCE Phillips de Pury & Company, Design, New York, December 13, 2007, Lot 110





115 **ANDREW J. MILNE**

Dining suite, ca. 1947

Table: rosewood; each armchair: rosewood, leather, vinyl. Comprising an extension dining table and eight armchairs (9).

Table: $28 \times 126 \frac{1}{4} \times 45$ in. ($71 \times 320.7 \times 114.3$ cm.) fully extended; each armchair: $36 \frac{3}{4}$ in. (93.3 cm.) high

Estimate \$10,000–15,000

PROVENANCE Bonhams, Postwar Contemporary Art and Design, London, September 23, 2009, Lot 13





116 **AUGUSTO BOZZI**

Pair of lounge chairs, ca. 1955

Leather, painted metal rod, rubber, brass. Manufactured by Saporiti, Italy (2).

Each: 33 1/2 in. (85.1 cm.) high

Estimate \$5,000–7,000

LITERATURE Andrea Branzi and Michele De Lucchi, eds., *Il Design Italiano Degli Anni '50*, Milan, 1985, p. 81, fig. 190; Charlotte and Peter Fiell, eds., *Domus Vol. VI 1955–1959*, Cologne, 2006, p. 249 for an advertisement



117 **MAX INGRAND** 1908–1969

Pair of wall lights, 1950s

Partially frosted glass, painted metal, brass. Manufactured by Fontana Arte, Italy (2).

Each: 29 7/8 × 13 3/8 × 5 7/8 in. (76 × 34 × 15 cm.)

Estimate \$12,000–18,000

LITERATURE *Fontana Arte Illuminazione*, Fontana Arte catalogue, Italy, 1950s, p. 38 for a similar example



118 **OSVALDO BORSANI** 1911–1985

Desk, ca. 1956

Mahogany, mahogany-veneered wood, brass.

30 1/4 × 82 3/8 × 33 1/2 in. (76.8 × 209.2 × 85.1 cm.)

Estimate \$7,000–9,000

PROVENANCE 20–21st-Century Design, Phillips de Pury & Company, New York, December 8, 2005, Lot 97

LITERATURE Gramigna Irace, *Oswaldo Borsani*, Milan, 1998, p. 283



119 **ANGELO LELLI**

Large ceiling light, ca. 1958

Brass, colored glass. Manufactured by Arredoluce, Italy.

7 7/8 × 72 1/2 × 47 1/4 in. (20 × 184 × 120 cm.)

Estimate \$8,000–12,000



120 **MASSIMO VIGNELLI** b. 1931
Pair of large wall lights, ca. 1959
 Lattimo glass, brass. Manufactured by Venini, Italy. Each fixture impressed with "VENINI/MURANO" (2).
 Each: 20 7/8 × 9 1/2 × 9 1/2 in. (53 × 24 × 24 cm.)

Estimate \$4,000–6,000

LITERATURE Anna Venini Diaz de Santillana, *Venini Catalogue Raisonné 1921–1986*, Milan, 2000, pp. 179 and p. 227, fig. 227 for a similar example

121 **ANGELO TESTA** 1921–1984
Wall hanging, ca. 1965
 Screen-printed fabric. Produced by Angelo Testa & Company, USA.
 93 1/2 × 24 1/2 in. (237.5 × 62.2 cm.)

Estimate \$2,000–3,000 ●





122 **FONTANA ARTE**

Two side tables, model no. 2221, 1960s

Polished brass, colored glass. Manufactured by Fontana Arte, Italy (2).

Tallest: 24 7/8 in. (63 cm.) high

Estimate \$18,000–22,000

LITERATURE *Fontana Arte Illuminazione*, Fontana Arte sales catalogue, Italy, 1960s, p. 77

123 **GINO SARFATTI** 1912–1985

Rare floor lamp, ca. 1945

Painted wood, brass, painted metal, paper shade.

Manufactured by Arteluce, Italy.

69 in. (175.3 cm.) high, including shade

Estimate \$8,000–12,000

LITERATURE Roberto Aloï, ed., *L'Arredamento Moderno*,
Modern Furnishing, Milan, 1945, pl. 124 for a similar example





124 **FRANCO ALBINI** 1905–1977

Pair of armchairs, model no. PL19, ca. 1959

Painted tubular metal, fabric. Manufactured by Poggi, Italy (2).

Each: 36 1/2 in. (92.7 cm.) high

Estimate \$12,000–18,000

LITERATURE Giuliana Gramigna, *Repertorio 1950/1980*, Milan, 1985, p. 107

125 **CESARE LACCA**

Coffee table, 1950s

Bronze, colored mirrored glass, glass. Glass manufactured by Fontana Arte, Italy.
17 3/8 × 42 1/2 × 27 in. (44 × 108 × 68.6 cm.)

Estimate \$20,000–25,000

PROVENANCE Phillips de Pury & Company, Design, London, April 24, 2008, Lot 94



126 **PIETRO CHIESA** 1892–1948

Table lamp, ca. 1952

Opaque, colored and clear glass, bronze. Manufactured by Fontana Arte, Italy.
20 in. (50.8 cm.) high

Estimate \$20,000–25,000

PROVENANCE Galleria Colombari, Milan, Italy

EXHIBITED Via Monte Napoleone, Milan, 1956

LITERATURE Andrea Branzi and Michele De Lucchi, eds., *Il Design Italiano
Degli Anni '50*, Milan, 1985, p. 230, fig. 793; Laura Falconi, *Fontana Arte, Una Storia
Trasparente*, Milan, 1998, p. 109





127 **GIO PONTI** 1891–1971

Rare “Diamond” sofa, ca. 1953

Fabric, vinyl, brass. Manufactured by Cassina, Italy.

26 × 79 1/2 × 30 in. (66 × 202 × 76.2 cm.)

Estimate \$30,000–40,000

LITERATURE Roberto Aloï, *L'Arredamento Moderno, Modern Furnishing*, Milan, 1964, p. 249; Laura Falconi, *Gio Ponti: Interni, Oggetti, Disegni 1920–1976*, Milan, 2004, pp. 182 and 247



128 MAX INGRAND 1908–1969

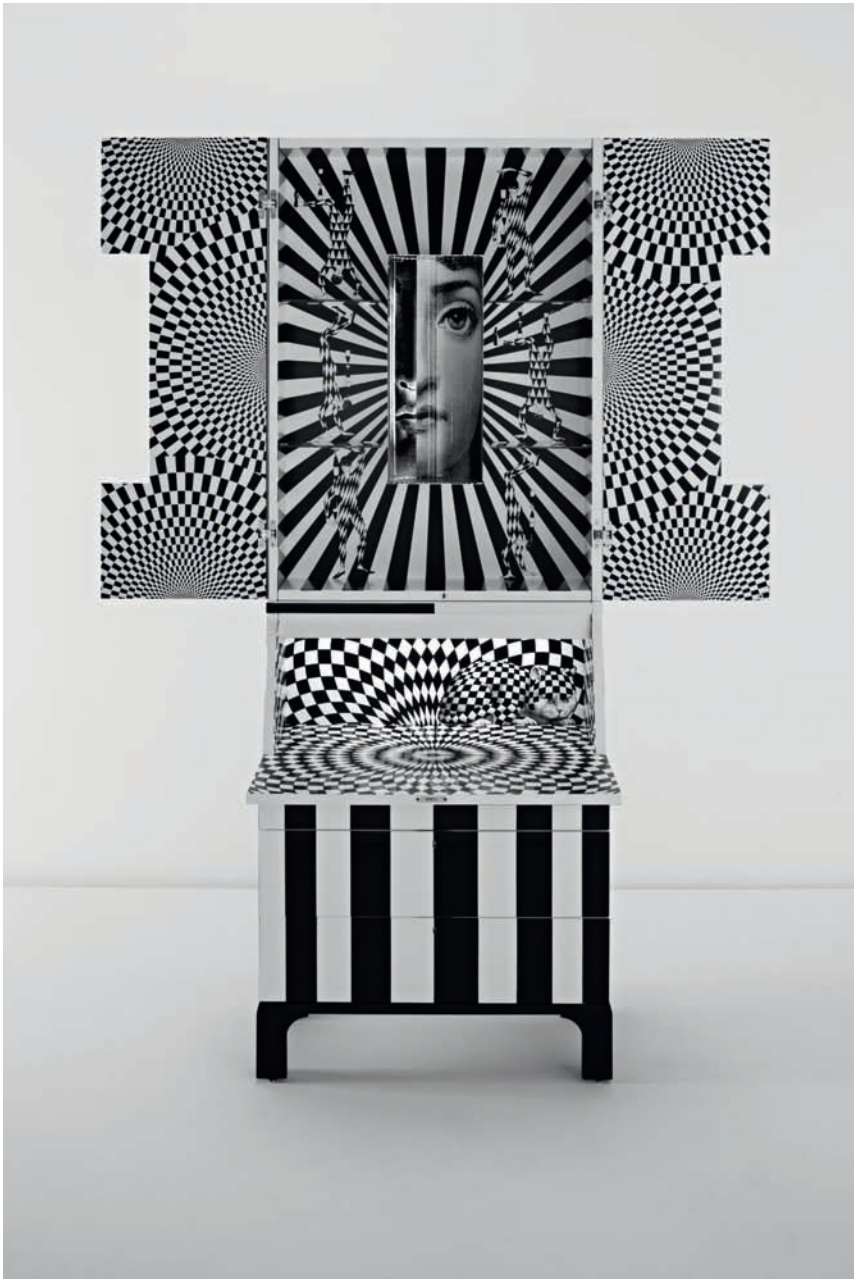
Chandelier, model no. 2127, ca. 1960

Glass, frosted glass, painted tubular metal, painted metal. Manufactured by Fontana Arte, Italy.

27 1/2 in. (70 cm.) drop, 24 1/4 in. (61.5 cm.) diameter

Estimate \$25,000–30,000

LITERATURE Andrea Branzi and Michele De Lucchi, eds., *Il Design Italiano Degli Anni '50, Milan*, 1985, p. 223, fig. 768 for a similar example; Laura Falconi, *Fontana Arte: Una Storia Trasparente*, Milan, 1998, p. 123



129 **PIERO and BARNABA FORNASETTI** 1913–1988, b. 1950

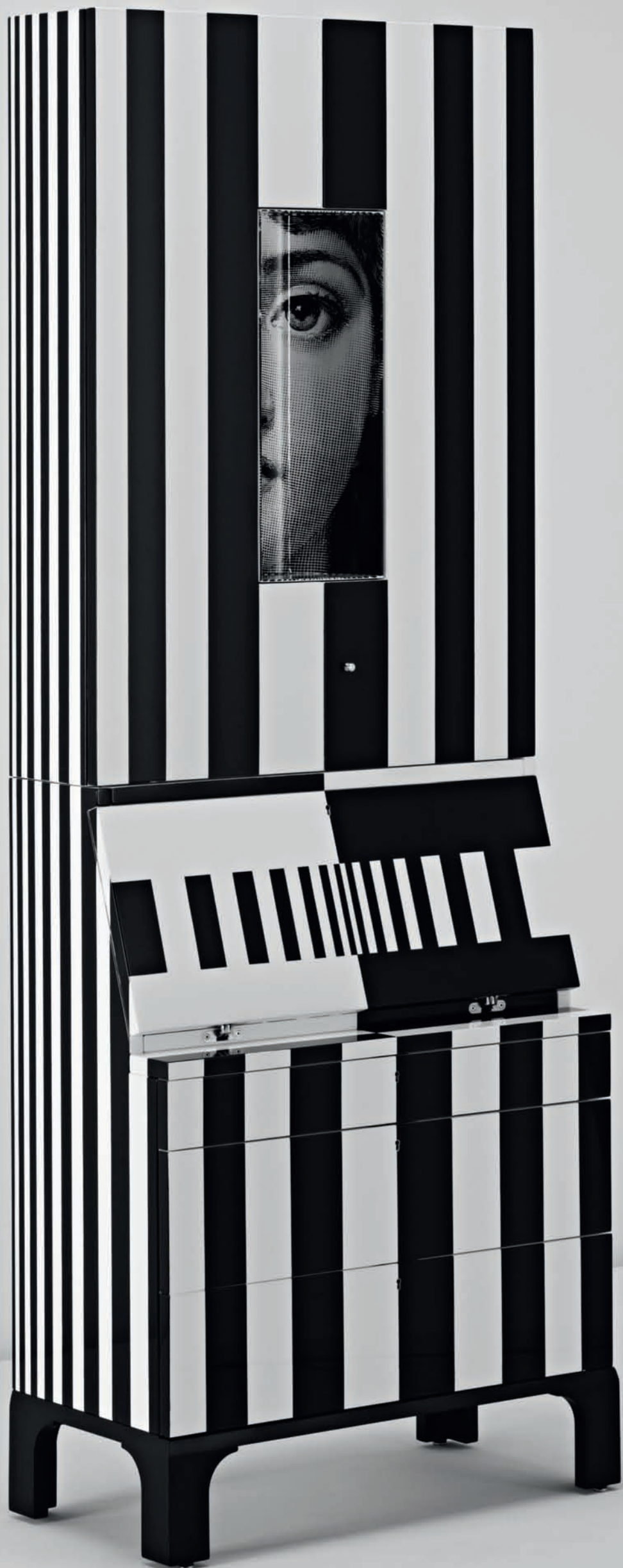
"Black and White," trumeau, 2009

Painted wood, lithographic transfer-printed metal, glass. Produced for Themes and Variations, UK. Interior with metal label impressed with "BLACK AND WHITE' Trumeau/di Piero e Barnaba Fornasetti/edizione speciale per/Themes and Variations/PEZZO UNICO 2009," interior of one drawer with manufacturer's plastic label impressed with "FORNASETTI/MILANO" and the reverse with paper label "FORNASETTI-MILANO/MADE IN ITALY."

85 5/8 × 31 × 16 1/4 in. (217.5 × 80 × 41 cm.)

Estimate \$22,000–28,000

EXHIBITED "Maverick," Themes and Variations, London, November 19–December 12, 2009



130 **LORENZO BURCHIELLARO** b. 1933

Custom mirror, 1970s

Incised aluminum, mirrored glass. Produced for Cuccaro, Italy. Number six from the edition of 15. Front of aluminum frame impressed with "burchiellaro," back of mirrored glass with foil label with "ARREDAMENTI CUCCARO/CASERTA," "15/6," and paper label remnant with "CUCCARO/ Industria Arredamenti/CASERTA Via Daniele, 5."
38 3/4 in. (98.4 cm.) diameter

Estimate \$4,000–6,000





131 CHRISTOPHE GEVERS 1928–2007
Unique monumental chandelier, from the Crédit Communal de Belgique Auditorium, Brussels, Belgium, 1969–70
Gilt steel, chrome-plated metal, brass, painted steel.
53 in. (135 cm.) high, 118 in. (300 cm.) diameter

Estimate \$45,000–65,000

PROVENANCE Crédit Communal de Belgique Auditorium, Brussels, Belgium
EXHIBITED "Christophe Gevers – Inventory of an Inventor," Fondation pour l'Architecture, Brussels, May 21–September 20, 2008
LITERATURE Pierre Loze and Thierry Aughuet, *Christophe Gevers Designer*, Antwerp, 2008, illustrated p. 71



132 **ANGELO MANGIAROTTI** b. 1921

Coffee table, ca. 1959

Walnut-veneered wood, turned bronze. Manufactured by Bernini, Italy.

Side of base with decal "BERNINI/Made in Italy."

14 1/2 in. (36.8 cm.) high, 35 1/2 in. (90.2 cm.) diameter

Estimate \$5,000–7,000

LITERATURE Charlotte and Peter Fiell, eds., *Domus Vol. V 1960–1964*,
Cologne, 2006, pp. 430–31 for similar examples





133 **ANGELO MANGIAROTTI** b. 1921
Unique prototype vase, ca. 1978
Onyx.
12 1/4 × 12 1/4 × 2 3/4 in. (31 × 31 × 7 cm.)
Estimate \$3,500–5,000

134 **ANGELO MANGIAROTTI** b. 1921
Unique prototype vase, ca. 1978
Lago D'Orta stone.
11 1/2 in. (29 cm.) high, 6 in. (15.2 cm.) diameter
Estimate \$3,500–5,000

135 **ANGELO MANGIAROTTI** b. 1921

Rare "Loico" bookcase, ca. 1970

Carrara marble. Produced by Skipper, Italy.

59 1/8 × 85 × 13 1/2 in. (150.2 × 215.9 × 34.3 cm.)

Estimate \$20,000–25,000

PROVENANCE Phillips de Pury & Company, Design, New York, December 13, 2007, Lot 213





136 **ARDITI and GIANNI GAMBERINI**

Pair of "B.T." table lamps, ca. 1971
 Stainless steel, wood, steel wire, acrylic, magnets. Manufactured by Sormani Nucleo, Italy. Underside of each stamped with manufacturer's logo and "Sormani s.p.a./LAMPADA B.T./STUDIO A.R.D.I.T.I." (2).
 Each: 17 1/4 in. (43.8 cm.) high

Estimate \$2,000–3,000

LITERATURE Fulvio Ferrari and Napoleone Ferrari, *Luce: Lampade 1968–1973: il nuovo design italiano*, Turin, 2002, pl. 87 for a similar example



137 **JOE COLOMBO** 1930–1971

"Tubo" chair, ca. 1970
 Polyurethane foam, vinyl, GRP cylinders, metal, rubber. Manufactured for Flexiform-Prima, Italy.
 22 1/2 × 24 1/4 × 40 1/4 in. (57.2 × 61.6 × 102.2 cm.)

Estimate \$5,000–7,000

LITERATURE Emilio Ambasz, *Italy: The New Domestic Landscape: Achievements and Problems of Italian Design*, exh. cat., Museum of Modern Art, New York, 1972, p. 116; Albrecht Bangert, *Italian Furniture Design: Ideas Styles Movements*, Munich, 1988, p. 103, fig. 51; Charlotte and Peter Fiell, *1000 Chairs*, Cologne, 1997, p. 420

138 **ARDITI and GIANNI GAMBERINI**

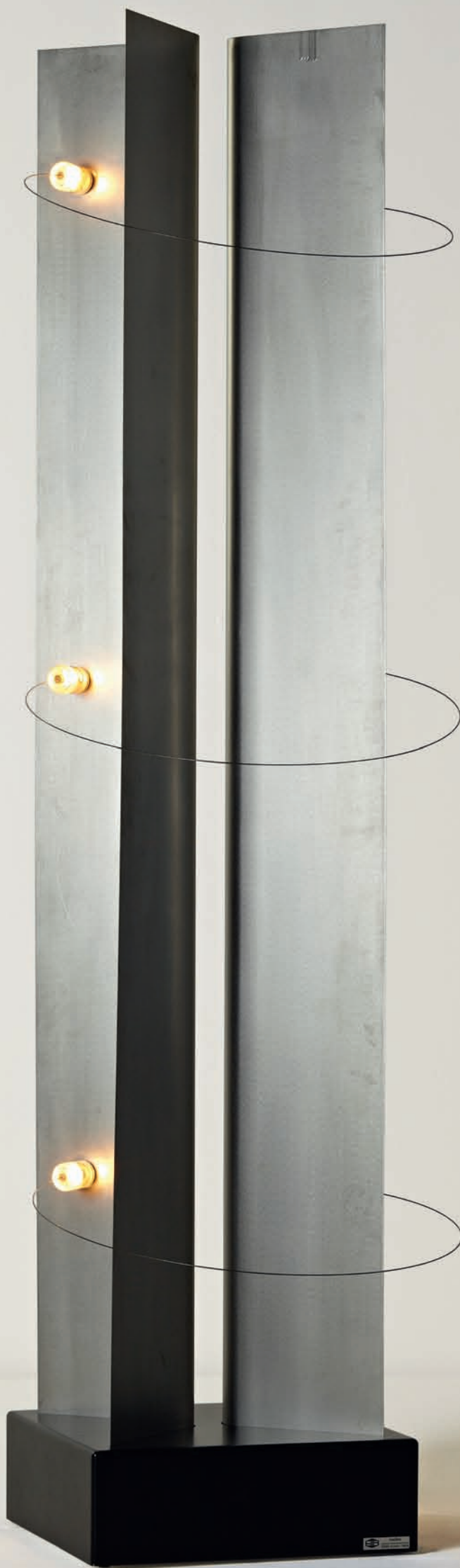
"B.T. 3" floor lamp, ca. 1971

Stainless steel, painted wood, acrylic, steel wire, magnets. Manufactured by Nucleo for Sormani, Italy. Side of base with paper label "S/nucleo/divisione della sormani s.p.a./22060 orosio – Italia."

79 1/2 in. (201.9 cm.) high

Estimate \$5,000–7,000

LITERATURE Fulvio Ferrari and Napoleone Ferrari, *Luce: Lampade 1968–1973: il nuovo design italiano*, Turin, 2002, figs. 87 and 87A for similar examples





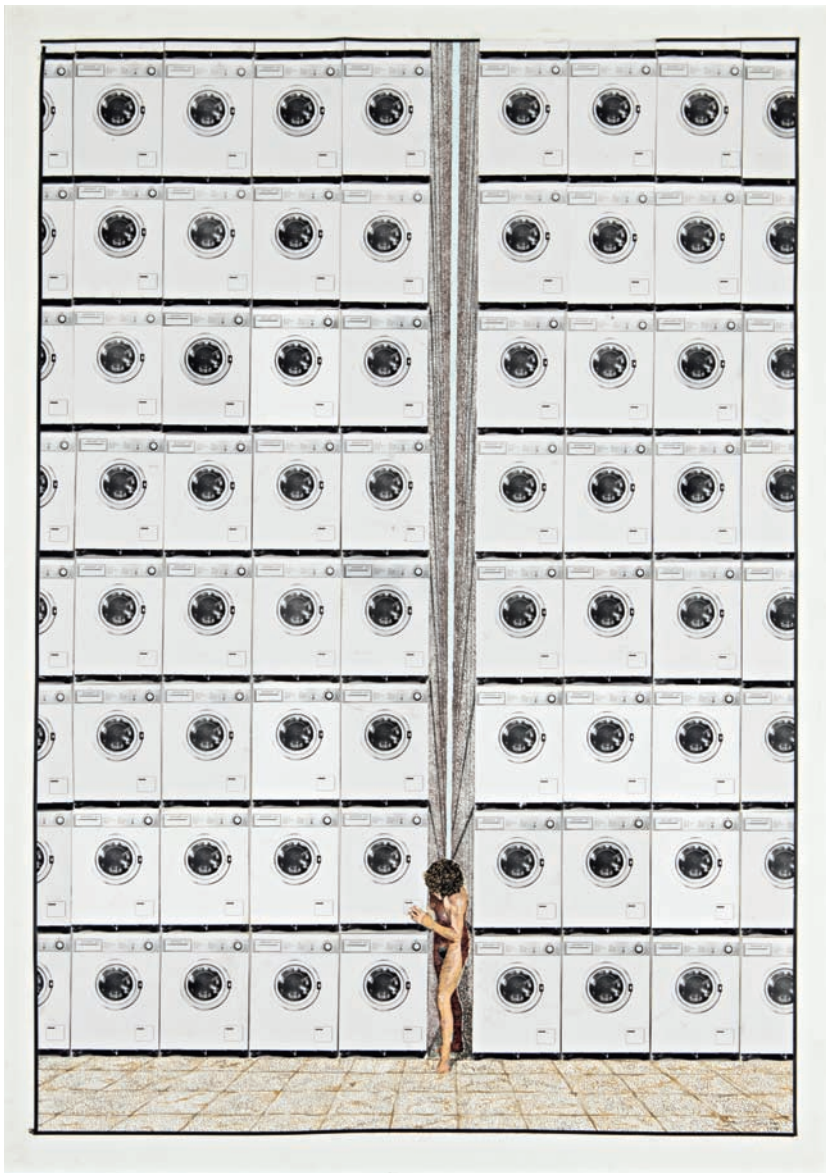
139 **MARIA PERGAY** b. 1930

Low table, ca. 1970

Brushed stainless steel, plywood. Produced by Design Steel, France.
15 3/4 × 47 1/4 × 31 1/2 in. (40 × 120 × 80 cm.)

Estimate \$8,000–12,000

LITERATURE Design Steel catalog, Paris, 1970s, ref. no. 020d



140 **ICO PARISI** 1916–1996

"la tecnica del quotidiano" collage, 1979

Paper collage, watercolor and ink on paper. Signed with "Ico Parisi 1979" at lower right.

40 × 28 3/4 in. (101.6 × 73 cm.)

Estimate \$2,500–3,500

PROVENANCE Galleria La Ruota, Como, Italy

LITERATURE *Ico Parisi: Apocalisse Gentile*, exh. cat., Musée d'Ixelles, Brussels, 1980, p. 112

141 **ICO PARISI** 1916–1996

"Apocalisse gentile, Rome," 1979

Photograph. Back with printed label "Ico Parisi – Azioni di provocazione urbana./ Apocalisse gentile – sigillo N. 7 – la/Le Mecchine Fermeranno se stesse e l'uomo/Roma – via dei Fillippini 18–25 giugno 1979" and "Studo la Ruota, Parisi."

11 7/8 × 16 in. (30.2 × 40.6 cm.)

Estimate \$2,500–3,500

PROVENANCE Galleria La Ruota, Como, Italy

LITERATURE *Ico Parisi: Apocalisse Gentile*, exh. cat., Musée d'Ixelles, Brussels, 1980, n.p. for a similar example





142 **LUIGI SACCARDO**

Dining table, 1970s

Stainless steel, glass, vinyl, painted metal. Produced for Maison Jansen, France.

28 1/8 × 82 3/4 × 35 1/8 in. (71.4 × 210.2 × 89.2 cm.)

Estimate \$8,000–12,000



143 **GIANFRANCO FINI and FABRIZIO COCCHIA** b. 1942, b. 1931

"Screen" wall light, ca. 1970

Painted sheet metal. Manufactured by New Lamp, Italy.

35 1/2 × 35 1/2 × 6 1/4 in. (90.2 × 90.2 × 16 cm.)

Estimate \$4,000–6,000

LITERATURE Fulvio Ferrari and Napoleone Ferrari, *Luce: Lampade 1968–1973: il nuovo design italiano*, Turin, 2002, cat. no. 44

144 **ETTORE SOTTASS JR.** 1917–2007

"Adesso Però" bookcase, 1992

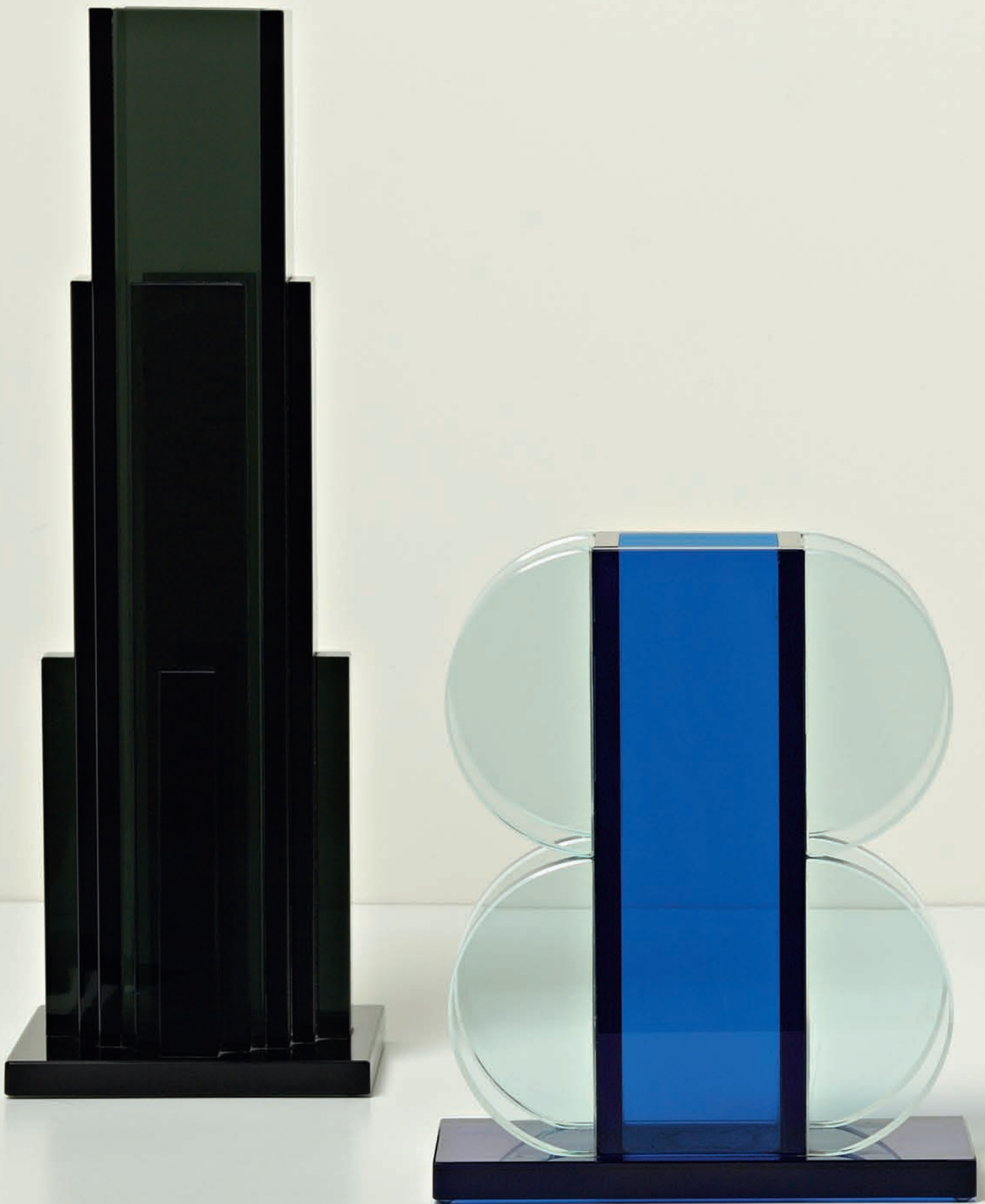
Painted wood, glass. Produced by Design Gallery Milano, Italy. Base with metal plaque "DESIGN/GALLERY/MILANO/Ettore Sottsass/1992 MADE IN ITALY." From the Ruins collection.

82 1/2 × 62 7/8 × 19 5/8 in. (209.5 × 159.7 × 49.8 cm.)

Estimate \$14,000–18,000

LITERATURE Barbara Radice, *Ettore Sottsass: A Critical Biography*, New York, 1993, p. 217; Centre Georges Pompidou, *Ettore Sottsass*, Paris, 1994, p. 118; Charlotte and Peter Fiell, *Design of the 20th Century*, London, 2001, p. 656





145 **ETTORE SOTTASS JR.** 1917–2007

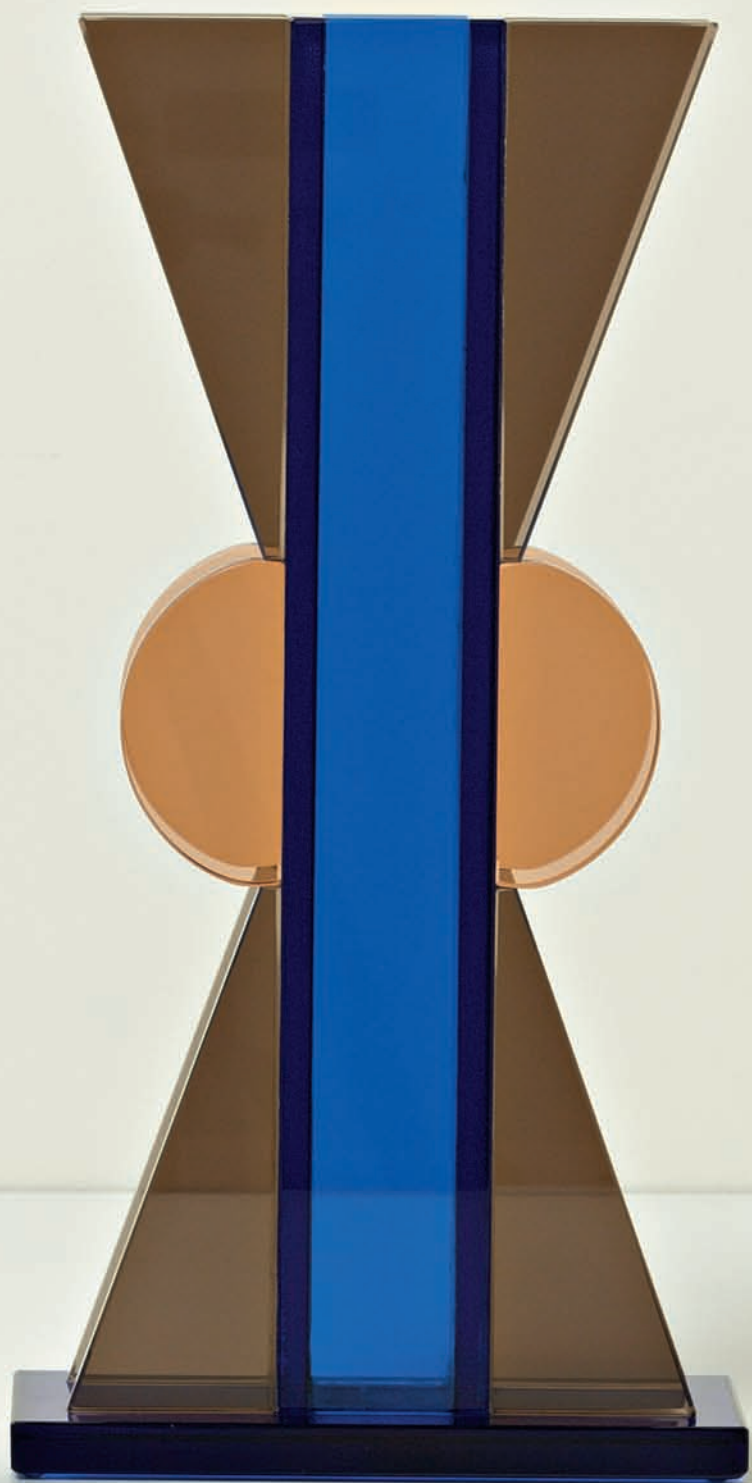
Set of four vases, 1979

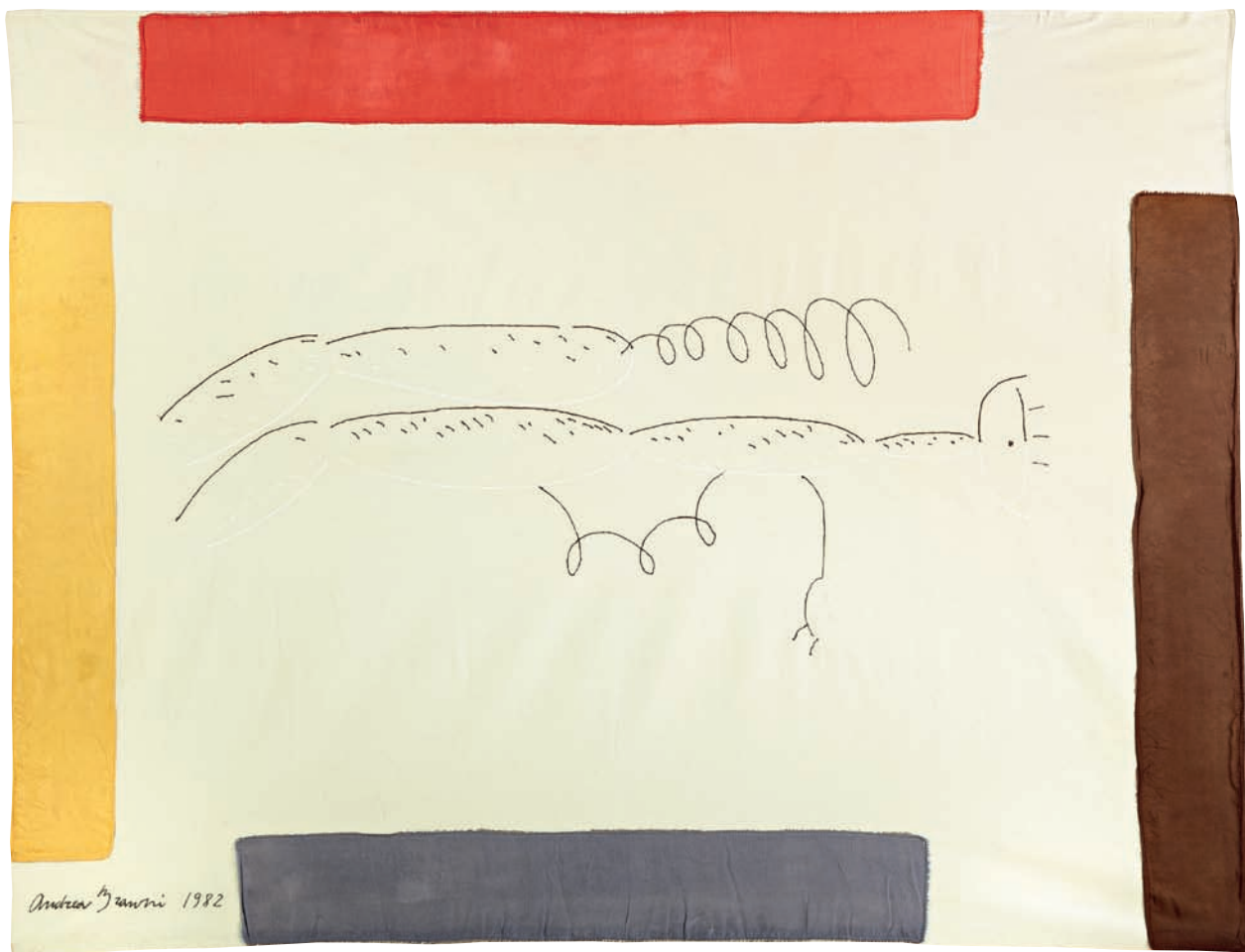
Colored glass. Manufactured by Fontana Arte, Italy (4).

Largest: 18 in. (45.7 cm.) high

Estimate \$15,000–20,000

LITERATURE Laura Falconi, *Fontana Arte: Una Storia Trasparente*, Milan, 1998, p. 218, fig. 141 for similar examples and fig. 142 for the tallest vase





146 **ANDREA BRANZI** b. 1938

Unique "Uomo Cactus" tapestry, 1982

Cotton, silk. Signed in marker with "Andrea Branzi 1982." Together with a certificate of authenticity from the artist.

58 3/4 × 44 7/8 in. (149.2 × 114 cm.)

Estimate \$6,000–8,000



147 **ANDREA BRANZI** b. 1938

"Pierced" bookcase, 2006

Stainless steel, colored glass, glass, steel cable, cane, found tree branch.
Produced by Design Gallery Milano, Italy. Number nine from the edition of 12.
Underside of one small table with decal "DESIGN GALLERY MILANO/2006/A.
Branzi/9 / 12/ANDREA BRANZI." From the Uomini e Fiori collection.
76 3/4 × 121 1/2 × 19 3/4 in. (195 × 308.6 × 50.2 cm.)

Estimate \$14,000–18,000

LITERATURE Germano Celant, *Andrea Branzi: The Complete Works*, New York, 1992, p. 108



148 **JOHANNA GRAWUNDER** b. 1961

"Office Chair for the New Economy," 2006

Vinyl, chrome-plated tubular steel, fluorescent tube. Produced by Galerie
Italienne, Italy. From the edition of 12. From the New Positions series.
22 × 58 1/4 × 85 in. (55.9 × 148 × 215.9 cm.)

Estimate \$8,000–12,000

LITERATURE Johanna Grawunder and Galerie Italienne, Foreign Policy,
Johanna Grawunder: Recent International Light and Design Projects, Paris, 2006,
p. 118, fig. 01, pp. 42–44



149 **ANDREA BRANZI** b. 1938

"Platone" chandelier, ca. 2008

Clear, frosted and opaque glass, metal wire, painted wood. Produced by Design Gallery Milano, Italy. Number five from the edition of six. One panel incised with "A. Branzi 5 / 6."

43 1/4 in. (109.9 cm.) diameter, variable drop

Estimate \$24,000–28,000

LITERATURE "Fuori Salone 2008", *Interni*, June 2008, Milano, p. 85

150 **ELIZABETH GAROUSTE and MATTIA BONETTI** b. 1949, b. 1953

"Ring" table, 2000

Mirror-polished stainless steel, glass. Number 28 from an edition of 30.

Produced for David Gill Ltd., UK. One leg impressed with "B.G" and another leg impressed with "DAVID GILL/London."

13 in. (33 cm.) high, 54 1/2 in. (138.4 cm.) diameter

Estimate \$40,000–60,000

PROVENANCE David Gill Ltd., London, UK

LITERATURE Simon Doonan, "Winning Combination," *Elle Décor*, September 2006, front cover and p. 170



151 **JULIAN SCHNABEL** b. 1951

Sleigh Bed, ca. 1993

Patinated metal.

48 × 79 3/8 × 95 in. (121.9 × 201.6 × 241.3 cm.)

Estimate \$40,000–60,000

PROVENANCE Gianni Versace, New York; Sotheby's, Important 20th-Century Design, New York, December 9, 2005, Lot 143



152 **MARC NEWSON** b. 1963

"Supper Guppy" floor lamp, 1987

Tubular aluminum, aluminum, molded glass.

Manufactured by Idée, Japan. Base of light fitting with decal "IDÉE."

73 in. (185.4 cm.) high

Estimate \$12,000–18,000

LITERATURE Mario Romanelli, "Marc Newson: Progetti tra il 1987 e il 1990," *Domus*, March 1990, p. 70; Alice Rawsthorn, *Marc Newson*, London, 1999, pp. 31–33 and p. 212 for a drawing; Conway Lloyd Morgan, *Marc Newson*, London, 2002, pp. 167 and 179; Stephen Crafti, *Request. Response. Reaction: The Designers of Australia and New Zealand*, Victoria, 2002, p. 87; Charlotte and Peter Fiell, eds., *Domus Vol. XI 1990–1994*, Cologne, 2006, p. 56





153 **SOL LEWITT** 1928–2007

Coffee table, designed 1981

Lacquered wood, glass. Produced by A/D Editions, USA.

18 1/4 × 48 × 48 in. (46.4 × 121.9 × 121.9 cm.)

Estimate \$15,000–20,000

PROVENANCE A/D Editions, Chicago, Illinois

LITERATURE Denise Domergue, *Artists Design Furniture*, New York, 1984, p. 106;

Gary Garrels, *Sol Lewitt: A Retrospective*, exh. cat., San Francisco Museum of Modern Art, 2000, p. 365, fig. 383

154 **SCOTT BURTON** 1939–1989

Rare "Café Chair," ca. 1987

Steel. From the edition of two.

33 5/8 in. (85.4 cm.) high

Estimate \$32,000–36,000

PROVENANCE Max Protetch Gallery, New York; Private Collection, Virginia;
Private Collection, New York

LITERATURE Ana Maria Torres, *Scott Burton*, exh. cat., Instituto Valencia d'Art
Modern, Valencia, 2004, p. 211



155 **ETTORE SOTTASS JR.** 1917–2007

"Souvenir de Chine" commode, ca. 1994

Teak, amboina-veneered wood, Formica, porcelain. Produced by The Galerie Mourmans, The Netherlands. From the edition of six. Each porcelain cylinder stamped in ink with manufacturer's seal and "MAKKUM."
5 1/2 × 63 1/8 × 21 3/4 in. (130.8 × 160.3 × 55.2 cm.)

Estimate \$40,000–60,000

PROVENANCE Cornette de Saint-Cyr, Design, Paris, December 14, 2006, Lot 2



156 **JONATHAN NESCI** b. 1981

Pair of "Medium Volume" stools, 2008

Hot-dipped galvanized steel. Produced by Casati/Hale, USA. Numbers six and seven from the edition of 12 plus two artist's proofs. Underside of one signed in marker with "MEDIUM VOLUME/06 / 12/FOR CASATI GALLERY/2008/JONATHAN NESCI" and the other signed in marker with "MEDIUM VOLUME/07 / 12/FOR CASATI GALLERY/2008/JONATHAN NESCI" (2).

Each: 15 1/2 × 20 × 16 1/2 in. (39.4 × 50.8 × 41.9 cm.)

Estimate \$3,000–5,000

LITERATURE "Intelligent Design," *Chicago Life Magazine*, February 8, 2009



157 **FORREST MYERS** b. 1941

"Black Stool," 2008

Anodized aluminum rod. Underside with metal tag engraved with
"Black Stool/Large 08/Forrest Myers."

19 1/2 × 19 1/2 × 19 1/2 in. (49.5 × 49.5 × 49.5 cm.)

Estimate \$20,000–30,000



158 **MARC NEWSON** b. 1963

"Micarta Chair," 2006

Linen phenolic composite. Number eight from the edition of ten plus one prototype and two artist's proofs. Underside with metal roundel with "Micarta chair," Marc Newson facsimile signature, and "8/10."
30 in. (76.2 cm.) high

Estimate \$70,000–90,000

PROVENANCE Gagosian Gallery, New York

LITERATURE *Marc Newson*, exh. cat., Gagosian Gallery, New York, 2007, pp. 38–43; Sophie Lovell, *Limited Edition: Prototypes, One-Offs and Design Art Furniture*, Basel, 2009, p. 236

The "Micarta Chair" will be included, as you can mention it, as "MN – 13MC – 2006", in the forthcoming "catalogue raisonné" of limited editions by Marc Newson, currently being prepared by Didier Krzentowski of Gallery kreO, Paris, France.



159 **FORREST MYERS** b. 1941

"Sweetheart" chair, ca. 1990

Continuous stainless steel rod. Number three from the edition of eight.

33 7/8 in. (86 cm.) high

Estimate \$20,000–30,000

EXHIBITED "Forrest Myers," Art et Industrie, New York, May–June 1990; "Design Contre Design: Deux Siecles de Creations," Galeries nationales du Grand Palais, Paris, September 26, 2007–January 7, 2008

LITERATURE "Forrest Myers," exh. cat., Art et Industrie, New York, 1990, illustrated p. 4; Jean Louis Gaillemine, "Le courbe," *Design Contre Design: Deux Siecles de Creations*, exh. cat., Galeries nationales du Grand Palais, Paris, 2007, illustrated p. 181



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PHILLIPS
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CONTEMPORARY ART
PHOTOGRAPHS
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AUCTION 17 DECEMBER 2010 **NEW YORK**

Phillips de Pury & Company 450 West 15 Street New York 10011

Enquiries +1 212 940 1234 | themes@phillipsdepury.com

Catalogues +1 212 940 1240 | +44 20 7318 4039

PHILLIPSDEPURY.COM

ETTORE SOTTASS JR. "Mobile Giallo" cabinet, 1988 **Estimate** \$12,000–18,000

GUIDE FOR PROSPECTIVE BUYERS

BUYING AT AUCTION

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

CONDITIONS OF SALE

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

BUYER'S PREMIUM

Phillips de Pury & Company charges the successful bidder a commission, or buyer's premium, on the hammer price of each lot sold. The buyer's premium is payable by the buyer as part of the total purchase price at the following rates: 25% of the hammer price up to and including \$50,000, 20% of the portion of the hammer price above \$50,000 up to and including \$1,000,000 and 12% of the portion of the hammer price above \$1,000,000.

1 PRIOR TO AUCTION

Catalogue Subscriptions

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

Pre-Sale Estimates

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

Pre-Sale Estimates in Pounds Sterling and Euros

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

Catalogue Entries

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

Condition of Lots

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

Pre-Auction Viewing

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

Electrical and Mechanical Lots

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

Symbol Key

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

O Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price. The guarantee may be provided by Phillips de Pury & Company, by a third party or jointly by us and a third party. Phillips de Pury & Company and third parties providing or participating in a guarantee may benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. A third party guarantor may also bid for the guaranteed lot and may be allowed to net the financial remuneration received in connection with the guarantee against the final purchase price if such party is the successful bidder.

Δ Property in Which Phillips de Pury & Company Has an Ownership Interest

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

● No Reserve

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

2 BIDDING IN THE SALE

Bidding at Auction

Bids may be executed during the auction in person by paddle or by telephone or prior to the sale in writing by absentee bid.

Bidding in Person

To bid in person, you will need to register for and collect a paddle before the auction begins. Proof of identity in the form of government issued identification will be required, as will an original signature. We may also require that you furnish us with a bank reference. New clients are encouraged to register at least 48 hours in advance of a sale to allow sufficient time for us to process your information. All lots sold will be invoiced to the name and address to which the paddle has been registered and invoices cannot be transferred to other names and addresses. Please do not misplace your paddle. In the event you lose it, inform a Phillips de Pury & Company staff member immediately. At the end of the auction, please return your paddle to the registration desk.

Bidding by Telephone

If you cannot attend the auction, you may bid live on the telephone with one of our multi-lingual staff members. This service must be arranged at least 24 hours in advance of the sale and is available for lots whose low pre-sale estimate is at least \$1000. Telephone bids may be recorded. By bidding on the telephone, you consent to the recording of your conversation. We suggest that you leave a maximum bid, excluding the buyer's premium and any applicable taxes, which we can execute on your behalf in the event we are unable to reach you by telephone.

Absentee Bids

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

Employee Bidding

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

Bidding Increments

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

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

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

3 THE AUCTION

Conditions of Sale

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

Interested Parties Announcement

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

Consecutive and Responsive Bidding

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

4 AFTER THE AUCTION

Payment

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

Credit Cards

As a courtesy to clients, Phillips de Pury & Company will accept American Express, Visa and Mastercard to pay for invoices of \$10,000 or less.

Collection

It is our policy to request proof of identity on collection of a lot. A lot will be released to the buyer or the buyer's authorized representative when Phillips de Pury & Company has received full and cleared payment and we are not owed any other amount by the buyer. Promptly after the auction, we will transfer all lots to our warehouse located at 29-09 37th Avenue in Long Island City, Queens, New York. All purchased lots should be collected at this location during our regular weekday business hours. As a courtesy to clients, we will upon request transfer purchased lots suitable for hand carry back to our premises at 450 West 15th Street, New York, New York for collection within 30 days following the date of the auction. For each purchased lot not collected from us at either our warehouse or our auction galleries by such date, Phillips de Pury & Company will levy a late collection fee of \$50, an additional administrative fee of \$10 per day and insurance charges of 0.1% of the Purchase Price per month on each uncollected lot.

Loss or Damage

Buyers are reminded that Phillips de Pury & Company accepts liability for loss or damage to lots for a maximum of five days following the auction.

Transport and Shipping

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

Export and Import Licenses

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

Endangered Species

Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, rhinoceros horn or tortoiseshell, irrespective of age, percentage or value, may require a license or certificate prior to exportation and additional licenses or certificates upon importation to any foreign country. Please note that the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country, and vice versa. We suggest that prospective bidders check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's sole responsibility to obtain any necessary export or import licenses or certificates as well as any other required documentation. The denial of any required license or certificate or any delay in obtaining such documentation will not justify the cancellation of the sale or any delay in making full payment for the lot.

CONDITIONS OF SALE

The Conditions of Sale and Authorship Warranty set forth below govern the relationship between bidders and buyers, on the one hand, and Phillips de Pury & Company and sellers, on the other hand. All prospective buyers should read these Conditions of Sale and Authorship Warranty carefully before bidding.

1 INTRODUCTION

Each lot in this catalogue is offered for sale and sold subject to: (a) the Conditions of Sale and Authorship Warranty; (b) additional notices and terms printed in other places in this catalogue, including the Guide for Prospective Buyers, and (c) supplements to this catalogue or other written material posted by Phillips de Pury & Company in the saleroom, in each case as amended by any addendum or announcement by the auctioneer prior to the auction.

By bidding at the auction, whether in person, through an agent, by written bid, by telephone bid or other means, bidders and buyers agree to be bound by these Conditions of Sale, as so changed or supplemented, and Authorship Warranty.

These Conditions of Sale, as so changed or supplemented, and Authorship Warranty contain all the terms on which Phillips de Pury & Company and the seller contract with the buyer.

2 PHILLIPS de PURY & COMPANY AS AGENT

Phillips de Pury & Company acts as an agent for the seller, unless otherwise indicated in this catalogue or at the time of auction. On occasion, Phillips de Pury & Company may own a lot, in which case we will act in a principal capacity as a consignor, or may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

3 CATALOGUE DESCRIPTIONS AND CONDITION OF PROPERTY

Lots are sold subject to the Authorship Warranty, as described in the catalogue (unless such description is changed or supplemented, as provided in Paragraph 1 above) and in the condition that they are in at the time of the sale on the following basis.

(a) The knowledge of Phillips de Pury & Company in relation to each lot is partially dependent on information provided to us by the seller, and Phillips de Pury & Company is not able to and does not carry out exhaustive due diligence on each lot. Prospective buyers acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested. Notwithstanding the foregoing, we shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with our role as auctioneer of lots in this sale and in light of (i) the information provided to us by the seller, (ii) scholarship and technical knowledge and (iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

(b) Each lot offered for sale at Phillips de Pury & Company is available for inspection by prospective buyers prior to the auction. Phillips de Pury & Company accepts bids on lots on the basis that bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the lot and the accuracy of its description.

(c) Prospective buyers acknowledge that many lots are of an age and type which means that they are not in perfect condition. As a courtesy to clients, Phillips de Pury & Company may prepare and provide condition reports to assist prospective buyers when they are inspecting lots. Catalogue descriptions and condition reports may make reference to particular imperfections of a lot, but bidders should note that lots may have other faults not expressly referred to in the catalogue or condition report. All dimensions are approximate. Illustrations are for identification purposes only and cannot be used as precise indications of size or to convey full information as to the actual condition of lots.

(d) Information provided to prospective buyers in respect of any lot, including any pre-sale estimate, whether written or oral, and information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather a statement of opinion held by Phillips de Pury & Company. Any pre-sale estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time by Phillips de Pury & Company in our absolute discretion. Neither Phillips de Pury & Company nor any of our affiliated companies shall be liable for any difference between the pre-sale estimates for any lot and the actual price achieved at auction or upon resale.

4 BIDDING AT AUCTION

(a) Phillips de Pury & Company has absolute discretion to refuse admission to the auction or participation in the sale. All bidders must register for a paddle prior to bidding, supplying such information and references as required by Phillips de Pury & Company.

(b) As a convenience to bidders who cannot attend the auction in person, Phillips de Pury & Company may, if so instructed by the bidder, execute written absentee bids on a bidder's behalf. Absentee bidders are required to submit bids on the "Absentee Bid Form," a copy of which is printed in this catalogue or otherwise available from Phillips de Pury & Company. Bids must be placed in the currency of the sale. The bidder must clearly indicate the maximum amount he or she intends to bid, excluding the buyer's premium and any applicable sales or use taxes. The auctioneer will not accept an instruction to execute an absentee bid which does not indicate such maximum bid. Our staff will attempt to execute an absentee bid at the lowest possible price taking into account the reserve and other bidders. Any absentee bid must be received at least 24 hours in advance of the sale. In the event of identical bids, the earliest bid received will take precedence.

(c) Telephone bidders are required to submit bids on the "Telephone Bid Form," a copy of which is printed in this catalogue or otherwise available from Phillips de Pury & Company. Telephone bidding is available for lots whose low pre-sale estimate is at least \$1,000. Phillips de Pury & Company reserves the right to require written confirmation of a successful bid from a telephone bidder by fax or otherwise immediately after such bid is accepted by the auctioneer. Telephone bids may be recorded and, by bidding on the telephone, a bidder consents to the recording of the conversation.

(d) When making a bid, whether in person, by absentee bid or on the telephone, a bidder accepts personal liability to pay the purchase price, as described more fully in Paragraph 6 (a) below, plus all other applicable charges unless it has been explicitly agreed in writing with Phillips de Pury & Company before the commencement of the auction that the bidder is acting as agent on behalf of an identified third party acceptable to Phillips de Pury & Company and that we will only look to the principal for such payment.

(e) Arranging absentee and telephone bids is a free service provided by Phillips de Pury & Company to prospective buyers. While we undertake to exercise reasonable care in undertaking such activity, we cannot accept liability for failure to execute such bids except where such failure is caused by our willful misconduct.

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

5 CONDUCT OF THE AUCTION

(a) Unless otherwise indicated by the symbol ● each lot is offered subject to a reserve, which is the confidential minimum selling price agreed by Phillips de Pury & Company with the seller. The reserve will not exceed the low pre-sale estimate at the time of the auction.

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he or she believes there may be error or dispute and take such other action as he or she deems reasonably appropriate.

(c) The auctioneer will commence and advance the bidding at levels and in increments he or she considers appropriate. In order to protect the reserve on any lot, the auctioneer may place one or more bids on behalf of

the seller up to the reserve without indicating he or she is doing so, either by placing consecutive bids or bids in response to other bidders.

(d) The sale will be conducted in US dollars and payment is due in US dollars. For the benefit of international clients, pre-sale estimates in the auction catalogue may be shown in pounds sterling and/or euros and, if so, will reflect approximate exchange rates. Accordingly, estimates in pounds sterling or euros should be treated only as a guide.

(e) Subject to the auctioneer's reasonable discretion, the highest bidder accepted by the auctioneer will be the buyer and the striking of the hammer marks the acceptance of the highest bid and the conclusion of a contract for sale between the seller and the buyer. Risk and responsibility for the lot passes to the buyer as set forth in Paragraph 7 below.

(f) If a lot is not sold, the auctioneer will announce that it has been "passed," "withdrawn," "returned to owner" or "bought-in."

(g) Any post-auction sale of lots offered at auction shall incorporate these Conditions of Sale and Authorship Warranty as if sold in the auction.

6 PURCHASE PRICE AND PAYMENT

(a) The buyer agrees to pay us, in addition to the hammer price of the lot, the buyer's premium and any applicable sales tax (the "Purchase Price"). The buyer's premium is 25% of the hammer price up to and including \$50,000, 20% of the portion of the hammer price above \$50,000 up to and including \$1,000,000 and 12% of the portion of the hammer price above \$1,000,000.

(b) Sales tax, use tax and excise and other taxes are payable in accordance with applicable law. All prices, fees, charges and expenses set out in these Conditions of Sale are quoted exclusive of applicable taxes. Phillips de Pury & Company will only accept valid resale certificates from US dealers as proof of exemption from sales tax. All foreign buyers should contact the Client Accounting Department about tax matters.

(c) Unless otherwise agreed, a buyer is required to pay for a purchased lot immediately following the auction regardless of any intention to obtain an export or import license or other permit for such lot. Payments must be made by the invoiced party in US dollars either by cash, check drawn on a US bank or wire transfer, as follows:

(i) Phillips de Pury & Company will accept payment in cash provided that the total amount paid in cash or cash equivalents does not exceed US\$10,000. Buyers paying in cash should do so in person at our Client Accounting Desk at 450 West 15th Street, Third Floor, during regular weekday business hours.

(ii) Personal checks and banker's drafts are accepted if drawn on a US bank and the buyer provides to us acceptable government issued identification. Checks and banker's drafts should be made payable to "Phillips de Pury & Company LLC." If payment is sent by mail, please send the check or banker's draft to the attention of the Client Accounting Department at 450 West 15th Street, New York, NY 10011 and make sure that the sale and lot number is written on the check. Checks or banker's drafts drawn by third parties will not be accepted.

(iii) Payment by wire transfer may be sent directly to Phillips de Pury & Company. Bank transfer details:

Citibank
322 West 23rd Street, New York, NY 10011
SWIFT Code: CITIUS33
ABA Routing: 021 000 089
For the account of Phillips de Pury & Company LLC
Account no.: 58347736

Please reference the relevant sale and lot number.

(d) Title in a purchased lot will not pass until Phillips de Pury & Company has received the Purchase Price for that lot in cleared funds. Phillips de Pury & Company is not obliged to release a lot to the buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the buyer's unconditional obligation to pay the Purchase Price.

7 COLLECTION OF PROPERTY

(a) Phillips de Pury & Company will not release a lot to the buyer until we have received payment of its Purchase Price in full in cleared funds, the buyer has paid all outstanding amounts due to Phillips de Pury & Company or any of our affiliated companies, including any charges payable pursuant to Paragraph 8 (a) below, and the buyer has satisfied such other terms as we in our sole discretion shall require, including completing any anti-money laundering or anti-terrorism financing checks. As soon as a buyer has satisfied all of the foregoing conditions, and no later than five days after the conclusion of the auction, he or she should contact our Shipping Department at +1 212 940 1372 or +1 212 940 1373 to arrange for collection of purchased property.

(b) Promptly after the auction, we will transfer all lots to our warehouse located at 29-09 37th Avenue in Long Island City, Queens, New York. All purchased lots should be collected at this location during our regular weekday business hours. As a courtesy to clients, Phillips de Pury & Company will upon request transfer on a bi-weekly basis purchased lots suitable for hand carry back to our premises at 450 West 15th Street, New York, New York for collection within 30 days following the date of the auction. Purchased lots are at the buyer's risk, including the responsibility for insurance, from the earlier to occur of (i) the date of collection or (ii) five days after the auction. Until risk passes, Phillips de Pury & Company will compensate the buyer for any loss or damage to a purchased lot up to a maximum of the Purchase Price paid, subject to our usual exclusions for loss or damage to property.

(c) As a courtesy to clients, Phillips de Pury & Company will, without charge, wrap purchased lots for hand carry only. We will, at the buyer's expense, either provide packing, handling, insurance and shipping services or coordinate with shipping agents instructed by the buyer in order to facilitate such services for property bought at Phillips de Pury & Company. Any such instruction, whether or not made at our recommendation, is entirely at the buyer's risk and responsibility, and we will not be liable for acts or omissions of third party packers or shippers. Third party shippers should contact us by telephone at +1 212 940 1376 or by fax at +1 212 924 6477 at least 24 hours in advance of collection in order to schedule pickup.

(d) Phillips de Pury & Company will require presentation of government issued identification prior to release of a lot to the buyer or the buyer's authorized representative.

8 FAILURE TO COLLECT PURCHASES

(a) If the buyer pays the Purchase Price but fails to collect a purchased lot within 30 days of the auction, each lot will incur a late collection fee of \$50, administrative charges of \$10 per day and insurance charges of .1% of the Purchase Price per month on each uncollected lot.

(b) If a purchased lot is paid for but not collected within six months of the auction, the buyer authorizes Phillips de Pury & Company, upon notice, to arrange a resale of the item by auction or private sale, with estimates and a reserve set at Phillips de Pury & Company's reasonable discretion. The proceeds of such sale will be applied to pay for storage charges and any other outstanding costs and expenses owed by the buyer to Phillips de Pury & Company or our affiliated companies and the remainder will be forfeited unless collected by the buyer within two years of the original auction.

9 REMEDIES FOR NON-PAYMENT

(a) Without prejudice to any rights the seller may have, if the buyer without prior agreement fails to make payment of the Purchase Price for a lot in cleared funds within five days of the auction, Phillips de Pury & Company may in our sole discretion exercise one or more of the following remedies: (i) store the lot at Phillips

de Pury & Company's premises or elsewhere at the buyer's sole risk and expense at the same rates as set forth in Paragraph 8 (a) above; (ii) cancel the sale of the lot, retaining any partial payment of the Purchase Price as liquidated damages; (iii) reject future bids from the buyer or render such bids subject to payment of a deposit; (iv) charge interest at 12% per annum from the date payment became due until the date the Purchase Price is received in cleared funds; (v) subject to notification of the buyer, exercise a lien over any of the buyer's property which is in the possession of Phillips de Pury & Company and instruct our affiliated companies to exercise a lien over any of the buyer's property which is in their possession and, in each case, no earlier than 30 days from the date of such notice, arrange the sale of such property and apply the proceeds to the amount owed to Phillips de Pury & Company or any of our affiliated companies after the deduction from sale proceeds of our standard vendor's commission and all sale-related expenses; (vi) resell the lot by auction or private sale, with estimates and a reserve set at Phillips de Pury & Company's reasonable discretion, it being understood that in the event such resale is for less than the original hammer price and buyer's premium for that lot, the buyer will remain liable for the shortfall together with all costs incurred in such resale; (vii) commence legal proceedings to recover the hammer price and buyer's premium for that lot, together with interest and the costs of such proceedings; or (viii) release the name and address of the buyer to the seller to enable the seller to commence legal proceedings to recover the amounts due and legal costs.

(b) As security to us for full payment by the buyer of all outstanding amounts due to Phillips de Pury & Company and our affiliated companies, Phillips de Pury & Company retains, and the buyer grants to us, a security interest in each lot purchased at auction by the buyer and in any other property or money of the buyer in, or coming into, our possession or the possession of one of our affiliated companies. We may apply such money or deal with such property as the Uniform Commercial Code or other applicable law permits a secured creditor to do. In the event that we exercise a lien over property in our possession because the buyer is in default to one of our affiliated companies, we will so notify the buyer. Our security interest in any individual lot will terminate upon actual delivery of the lot to the buyer or the buyer's agent.

(c) In the event the buyer is in default of payment to any of our affiliated companies, the buyer also irrevocably authorizes Phillips de Pury & Company to pledge the buyer's property in our possession by actual or constructive delivery to our affiliated company as security for the payment of any outstanding amount due. Phillips de Pury & Company will notify the buyer if the buyer's property has been delivered to an affiliated company by way of pledge.

10 RESCISSION BY PHILLIPS de PURY & COMPANY

Phillips de Pury & Company shall have the right, but not the obligation, to rescind a sale without notice to the buyer if we reasonably believe that there is a material breach of the seller's representations and warranties or the Authorship Warranty or an adverse claim is made by a third party. Upon notice of Phillips de Pury & Company's election to rescind the sale, the buyer will promptly return the lot to Phillips de Pury & Company, and we will then refund the Purchase Price paid to us. As described more fully in Paragraph 13 below, the refund shall constitute the sole remedy and recourse of the buyer against Phillips de Pury & Company and the seller with respect to such rescinded sale..

11 EXPORT, IMPORT AND ENDANGERED SPECIES LICENSES AND PERMITS

Before bidding for any property, prospective buyers are advised to make their own inquiries as to whether a license is required to export a lot from the United States or to import it into another country. Prospective buyers are advised that some countries prohibit the import of property made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, rhinoceros horn or tortoiseshell, irrespective of age, percentage or value. Accordingly, prior to bidding, prospective buyers considering export of purchased lots should familiarize themselves with relevant export and import regulations of the countries concerned. It is solely the buyer's responsibility to comply with these laws and to obtain any necessary export, import and endangered species licenses or permits. Failure to obtain a license or permit or delay in so doing will not justify the cancellation of the sale or any delay in making full payment for the lot.

12 CLIENT INFORMATION

In connection with the management and operation of our business and the marketing and supply of auction related services, or as required by law, we may ask clients to provide personal information about themselves or obtain information about clients from third parties (e.g., credit information). If clients provide us with information that is defined by law as "sensitive," they agree that Phillips de Pury & Company and our affiliated companies may use it for the above purposes. Phillips de Pury & Company and our affiliated companies will not use or process sensitive information for any other purpose without the client's express consent. If you would like further information on our policies on personal data or wish to make corrections to your information, please contact us at +1 212 940 1228. If you would prefer not to receive details of future events please call the above number.

13 LIMITATION OF LIABILITY

(a) Subject to subparagraph (e) below, the total liability of Phillips de Pury & Company, our affiliated companies and the seller to the buyer in connection with the sale of a lot shall be limited to the Purchase Price actually paid by the buyer for the lot.

(b) Except as otherwise provided in this Paragraph 13, none of Phillips de Pury & Company, any of our affiliated companies or the seller (i) is liable for any errors or omissions, whether orally or in writing, in information provided to prospective buyers by Phillips de Pury & Company or any of our affiliated companies or (ii) accepts responsibility to any bidder in respect of acts or omissions, whether negligent or otherwise, by Phillips de Pury & Company or any of our affiliated companies in connection with the conduct of the auction or for any other matter relating to the sale of any lot.

(c) All warranties other than the Authorship Warranty, express or implied, including any warranty of satisfactory quality and fitness for purpose, are specifically excluded by Phillips de Pury & Company, our affiliated companies and the seller to the fullest extent permitted by law.

(d) Subject to subparagraph (e) below, none of Phillips de Pury & Company, any of our affiliated companies or the seller shall be liable to the buyer for any loss or damage beyond the refund of the Purchase Price referred to in subparagraph (a) above, whether such loss or damage is characterized as direct, indirect, special, incidental or consequential, or for the payment of interest on the Purchase Price to the fullest extent permitted by law.

(e) No provision in these Conditions of Sale shall be deemed to exclude or limit the liability of Phillips de Pury & Company or any of our affiliated companies to the buyer in respect of any fraud or fraudulent misrepresentation made by any of us or in respect of death or personal injury caused by our negligent acts or omissions.

14 COPYRIGHT

The copyright in all images, illustrations and written materials produced by or for Phillips de Pury & Company relating to a lot, including the contents of this catalogue, is and shall remain at all times the property of Phillips de Pury & Company and such images and materials may not be used by the buyer or any other party without our prior written consent. Phillips de Pury & Company and the seller make no representations or warranties that the buyer of a lot will acquire any copyright or other reproduction rights in it.

15 GENERAL

(a) These Conditions of Sale, as changed or supplemented as provided in Paragraph 1 above, and Authorship Warranty set out the entire agreement between the parties with respect to the transactions contemplated herein and supersede all prior and contemporaneous written, oral or implied understandings, representations and agreements.

(b) Notices to Phillips de Pury & Company shall be in writing and addressed to the department in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to clients shall be addressed to the last address notified by them in writing to Phillips de Pury & Company.

(c) These Conditions of Sale are not assignable by any buyer without our prior written consent but are binding on the buyer's successors, assigns and representatives.

(d) Should any provision of these Conditions of Sale be held void, invalid or unenforceable for any reason, the remaining provisions shall remain in full force and effect. No failure by any party to exercise, nor any delay in exercising, any right or remedy under these Conditions of Sale shall act as a waiver or release thereof in whole or in part.

16 LAW AND JURISDICTION

(a) The rights and obligations of the parties with respect to these Conditions of Sale and Authorship Warranty, the conduct of the auction and any matters related to any of the foregoing shall be governed by and interpreted in accordance with laws of the State of New York, excluding its conflicts of law rules.

(b) Phillips de Pury & Company, all bidders and all sellers agree to the exclusive jurisdiction of the (i) state courts of the State of New York located in New York City and (ii) the federal courts for the Southern and Eastern Districts of New York to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Sale and Authorship Warranty relate or apply.

(c) All bidders and sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by New York law or the law of the place of service, at the last address of the bidder or seller known to Phillips de Pury & Company.

AUTHORSHIP WARRANTY

Phillips de Pury & Company warrants the authorship of property in this auction catalogue for a period of five years from date of sale by Phillips de Pury & Company, subject to the exclusions and limitations set forth below.

(a) Phillips de Pury & Company gives this Authorship Warranty only to the original buyer of record (i.e., the registered successful bidder) of any lot. This Authorship Warranty does not extend to (i) subsequent owners of the property, including purchasers or recipients by way of gift from the original buyer, heirs, successors, beneficiaries and assigns; (ii) property created prior to 1870, unless the property is determined to be counterfeit (defined as a forgery made less than 50 years ago with an intent to deceive) and has a value at the date of the claim under this warranty which is materially less than the Purchase Price paid; (iii) property where the description in the catalogue states that there is a conflict of opinion on the authorship of the property; (iv) property where our attribution of authorship was on the date of sale consistent with the generally accepted opinions of specialists, scholars or other experts; or (v) property whose description or dating is proved inaccurate by means of scientific methods or tests not generally accepted for use at the time of the publication of the catalogue or which were at such time deemed unreasonably expensive or impractical to use.

(b) In any claim for breach of the Authorship Warranty, Phillips de Pury & Company reserves the right, as a condition to rescinding any sale under this warranty, to require the buyer to provide to us at the buyer's expense the written opinions of two recognized experts approved in advance by Phillips de Pury & Company. We shall not be bound by any expert report produced by the buyer and reserve the right to consult our own experts at our expense. If Phillips de Pury & Company agrees to rescind a sale under the Authorship Warranty, we shall refund to the buyer the reasonable costs charged by the experts commissioned by the buyer and approved in advance by us.

(c) Subject to the exclusions set forth in subparagraph (a) above, the buyer may bring a claim for breach of the Authorship Warranty provided that (i) he or she has notified Phillips de Pury & Company in writing within three months of receiving any information which causes the buyer to question the authorship of the lot, specifying the auction in which the property was included, the lot number in the auction catalogue and the reasons why the authorship of the lot is being questioned and (ii) the buyer returns the lot to Phillips de Pury & Company in the same condition as at the time of its auction and is able to transfer good and marketable title in the lot free from any third party claim arising after the date of the auction.

(d) The buyer understands and agrees that the exclusive remedy for any breach of the Authorship Warranty shall be rescission of the sale and refund of the original Purchase Price paid. This remedy shall constitute the sole remedy and recourse of the buyer against Phillips de Pury & Company, any of our affiliated companies and the seller and is in lieu of any other remedy available as a matter of law. This means that none of Phillips de Pury & Company, any of our affiliated companies or the seller shall be liable for loss or damage beyond the remedy expressly provided in this Authorship Warranty, whether such loss or damage is characterized as direct, indirect, special, incidental or consequential, or for the payment of interest on the original Purchase Price.

PHILLIPS de PURY & COMPANY

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Simon de Pury

Chief Executive Officer

Bernd Runge

Senior Directors

Michael McGinnis
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Directors

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Princess Gloria von Thurn und Taxis
Jean Michel Wilmotte
Anita Zabłudowicz

INTERNATIONAL SPECIALISTS

Berlin	Shirin Kranz, Specialist, Contemporary Art +49 30 880 018 42
Brussels	Olivier Vrankenne, International Senior Specialist +32 486 43 43 44 Katherine van Thillo, Consultant +32 475 68 70 11
Buenos Aires	Brooke de Ocampo, International Specialist, Contemporary Art +44 777 551 7060
Geneva	Katie Kennedy Perez, Specialist, Contemporary Art +41 22 906 8000
London	Dr. Michaela de Pury, International Senior Director, Contemporary Art +49 17 289 73611
Los Angeles	Maya McLaughlin, Specialist, Contemporary Art +1 323 791 1771
Milan	Laura Garbarino, Senior Specialist, Contemporary Art +39 339 478 9671
Moscow	Svetlana Marich, Specialist, Contemporary Art +7 495 225 88 22
Shanghai/Beijing	Jeremy Wingfield, International Specialist, Contemporary Art +852 6895 1805

GENERAL COUNSEL

Patricia G. Hambrecht

MANAGING DIRECTORS

Finn Dombernowsky, London/Europe
Sean Cleary, New York (Interim)

WORLDWIDE OFFICES

NEW YORK

450 Park Avenue, New York, NY 10022, USA
tel +1 212 940 1200 fax +1 212 924 5403

LONDON

Howick Place, London SW1P 1BB, United Kingdom
tel +44 20 7318 4010 fax +44 20 7318 4011

NEW YORK

450 West 15 Street, New York, NY 10011, USA
tel +1 212 940 1200 fax +1 212 924 5403

PARIS

15 rue de la Paix, 75002 Paris, France
tel +33 1 42 78 67 77 fax +33 1 42 78 23 07

BERLIN

Auguststrasse 19, 10117 Berlin, Germany
tel +49 30 8800 1842 fax +49 30 8800 1843

GENEVA

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

SPECIALISTS AND DEPARTMENTS

CONTEMPORARY ART

Michael McGinnis, Senior Director +1 212 940 1254
and Worldwide Head, Contemporary Art

NEW YORK

Aileen Agopian, New York Director +1 212 940 1255
Sarah Mudge, Head of Part II +1 212 940 1259

Roxana Bruno +1 212 940 1229
Jeremy Goldsmith +1 212 940 1253
Timothy Malyk +1 212 940 1258
Zach Miner +1 212 940 1256
Jean-Michel Placent +1 212 940 1263

Peter Flores +1 212 940 1223
Alexandra Leive +1 212 940 1252
Sarah Stein-Sapir +1 212 940 1303
Winnie Scheuer +1 212 940 1226
Amanda Stoffel +1 212 940 1261
Roxanne Tahbaz +1 212 940 1292

LONDON

Peter Sumner, Head of Sales, London +44 20 7318 4063

Henry Allsopp +44 20 7318 4060
Laetitia Catoir +44 20 7318 4064
Judith Hess +44 20 7318 4075
Ivgenia Naiman +44 20 7318 4071
George O'Dell +44 20 7318 4093
Edward Tang +44 20 7318 4024

Sarah Buchwald +44 20 7318 4085
Catherine Higgs +44 20 7318 4089
Raphael Lepine +44 20 7318 4078
Tanya Tikhnenko +44 20 7318 4065
Phillippa Willison +44 20 7318 4070

PARIS

Edouard de Moussac + 33 1 42 78 67 77

DESIGN

Alexander Payne, Worldwide Director +44 20 7318 4052

NEW YORK

Alex Heminway, New York Director +1 212 940 1269

Marcus Tremonto +1 212 940 1268

Meaghan Roddy +1 212 940 1266

Alexandra Gilbert +1 212 940 1268

LONDON

Domenico Raimondo +44 20 7318 4016
Ellen Stelter +44 20 7318 4021
Ben Williams +44 20 7318 4027

Marine Hartogs +44 20 7318 4021
Marcus McDonald +44 20 7318 4014

PARIS

Johanna Frydman +33 1 42 78 67 77

BERLIN

Christina Scheublein +49 30 886 250 57

MODERN AND CONTEMPORARY EDITIONS

NEW YORK

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

Jannah Greenblatt +1 212 940 1332
Joy Deibert +1 212 940 1333

PHOTOGRAPHS

NEW YORK

Vanessa Kramer, New York Director +1 212 940 1243

Shlomi Rabi +1 212 940 1246
Caroline Shea +1 212 940 1247

Deniz Atac +1 212 940 1245
Carol Ehlers, Consultant +1 212 940 1245
Sarah Krueger +1 212 940 1245

LONDON

Lou Proud +44 20 7318 4018
Sebastien Montabonel +44 20 7318 4025

Alexandra Bibby +44 20 7318 4087
Rita Almeida Freitas +44 20 7318 4087
Helen Hayman +44 20 7318 4092
Emma Lewis +44 20 7318 4092

BERLIN

Christina Scheublein +49 30 886 250 57

JEWELRY

Nazgol Jahan, Worldwide Director +1 212 940 1283

NEW YORK

Carmela Manoli +1 212 940 1302

Emily Bangert +1 212 940 1365

LONDON

Lane McLean +44 20 7318 4032

THEME SALES

NEW YORK

Corey Barr +1 212 940 1234
Steve Agin, Consultant +1 908 475 1796

Anne Huntington +1 212 940 1210
Stephanie Max +1 212 940 1301

LONDON

Arianna Jacobs +44 20 7318 4054

Henry Highley +44 20 7318 4061
Siobhan O'Connor +44 20 7318 4040

PRIVATE SALES

Anna Ho +44 20 7318 4044

OFFICE OF THE CHAIRMAN

Helen Rohwedder, International +44 20 7318 4042

Anna Furney, New York +1 212 940 1238
Harmony Johnston, London +44 20 7318 4099

ART AND PRODUCTION

Fiona Hayes, Art Director

NEW YORK

Andrea Koronkiewicz, Studio Manager
Kelly Sohngen, Graphic Designer
Orlann Capazorio, US Production Manager

LONDON

Mark Hudson, Senior Designer
Andrew Lindesay, Sub-Editor
Tom Radcliffe, UK Production Manager

MARKETING

NEW YORK

Trish Walsh, Marketing Manager

LONDON

Giulia Costantini, Head of PR & Communications

SALE INFORMATION

AUCTION

450 Park Avenue New York NY 10022

Wednesday 15 December 2010, 2pm

VIEWING

450 West 15 Street, New York, NY 10011

Wednesday 8 December, 10am – 6pm

Thursday 9 December, 10am – 6pm

Friday 10 December, 10am – 6pm

Saturday 11 December, 10am – 6pm

Sunday 12 December, 12pm – 6pm

Monday 13 December, 10am – 6pm

Tuesday 14 December, 10am – 6pm

SALE DESIGNATION

In sending in written bids or making enquiries please refer to this sale as NY050210 or Design

WORLDWIDE DIRECTOR

Alexander Payne London +44 20 7318 4052

INTERNATIONAL CONSULTANT

Marcus Tremonto +1 212 940 1268

NEW YORK DIRECTOR

Alex Heminway +1 212 940 1269

SPECIALISTS

Meaghan Roddy +1 212 940 1266

Ben Williams London +44 20 7318 4027

Domenico Raimondo London +44 20 7318 4026

Ellen Stelter London +44 20 7318 4021

Johanna Frydman Paris +33 1 42 78 67 77

CATALOGUER

Marcus McDonald London +44 20 7318 4095

ADMINISTRATORS

Alexandra Gilbert +1 212 940 1268

Marine Hartogs London +44 20 7318 4021

PROPERTY MANAGERS

Ferran Martin +1 212 940 1364

Oliver Gottschalk London +44 20 7318 4033

PHOTOGRAPHY

Clint Blowers, Kent Pell, Byron Slater

CATALOGUES

Leslie Pitts +1 212 940 1240

\$35/€25/£22 at the gallery

catalogues@phillipsdepury.com

ABSENTEE AND TELEPHONE BIDS

Rebecca Lynn, Manager +1 212 940 1228 fax +1 212 924 1749

Maureen Morrison, Bid Clerk +1 212 940 1228

Marissa Piedra, Bid Clerk +1 212 940 1304

bids@phillipsdepury.com

CLIENT ACCOUNTING

Sylvia Leitao +1 212 940 1231

Buyer Accounts

Nicole Rodriguez +1 212 940 1235

Seller Accounts

Barbara Doupal +1 212 940 1232

Nadia Somwaru +1 212 940 1280

CLIENT SERVICES

+1 212 940 1200

SHIPPING

Beth Petriello +1 212 940 1373

Jennifer Brennan +1 212 940 1372

