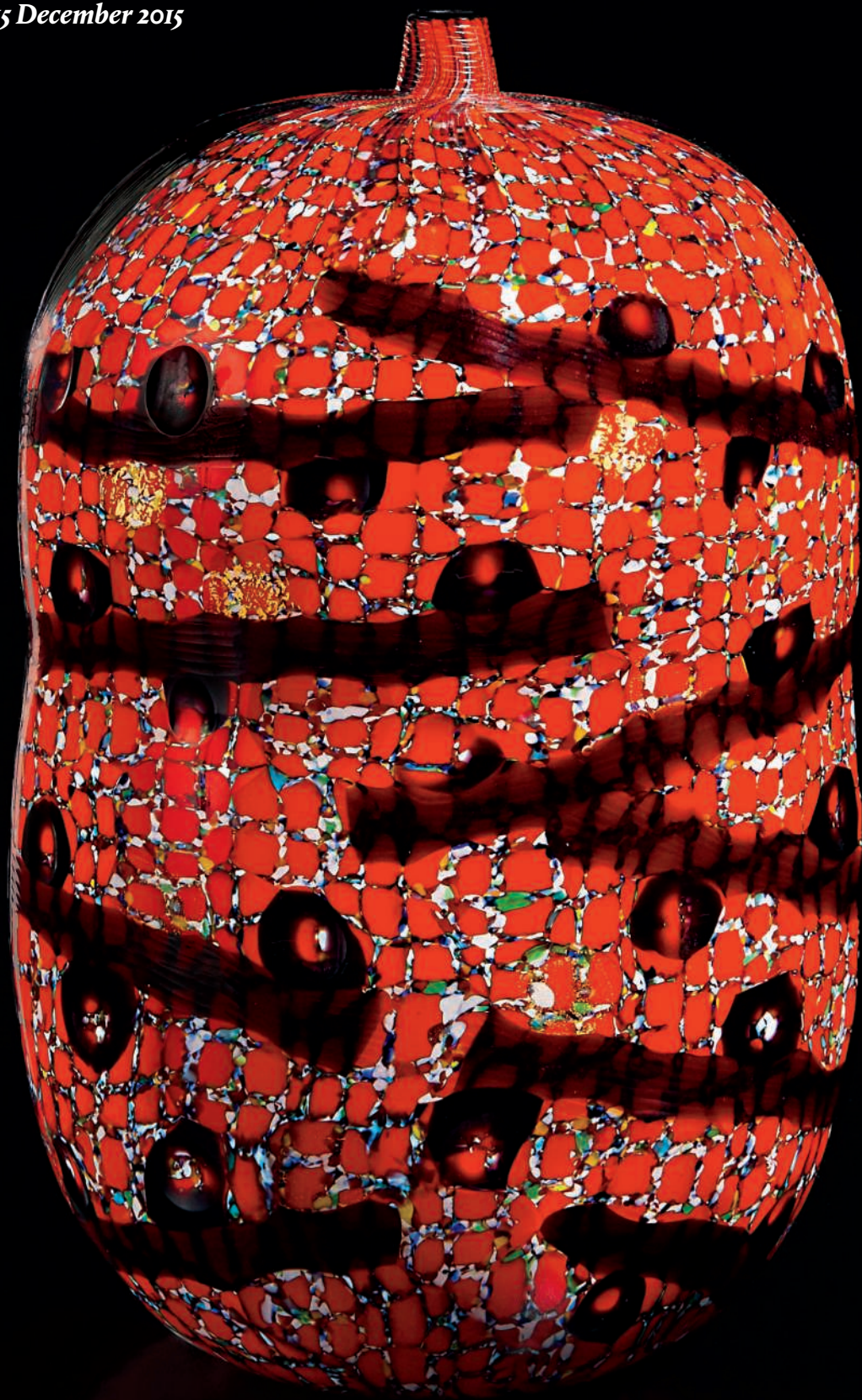
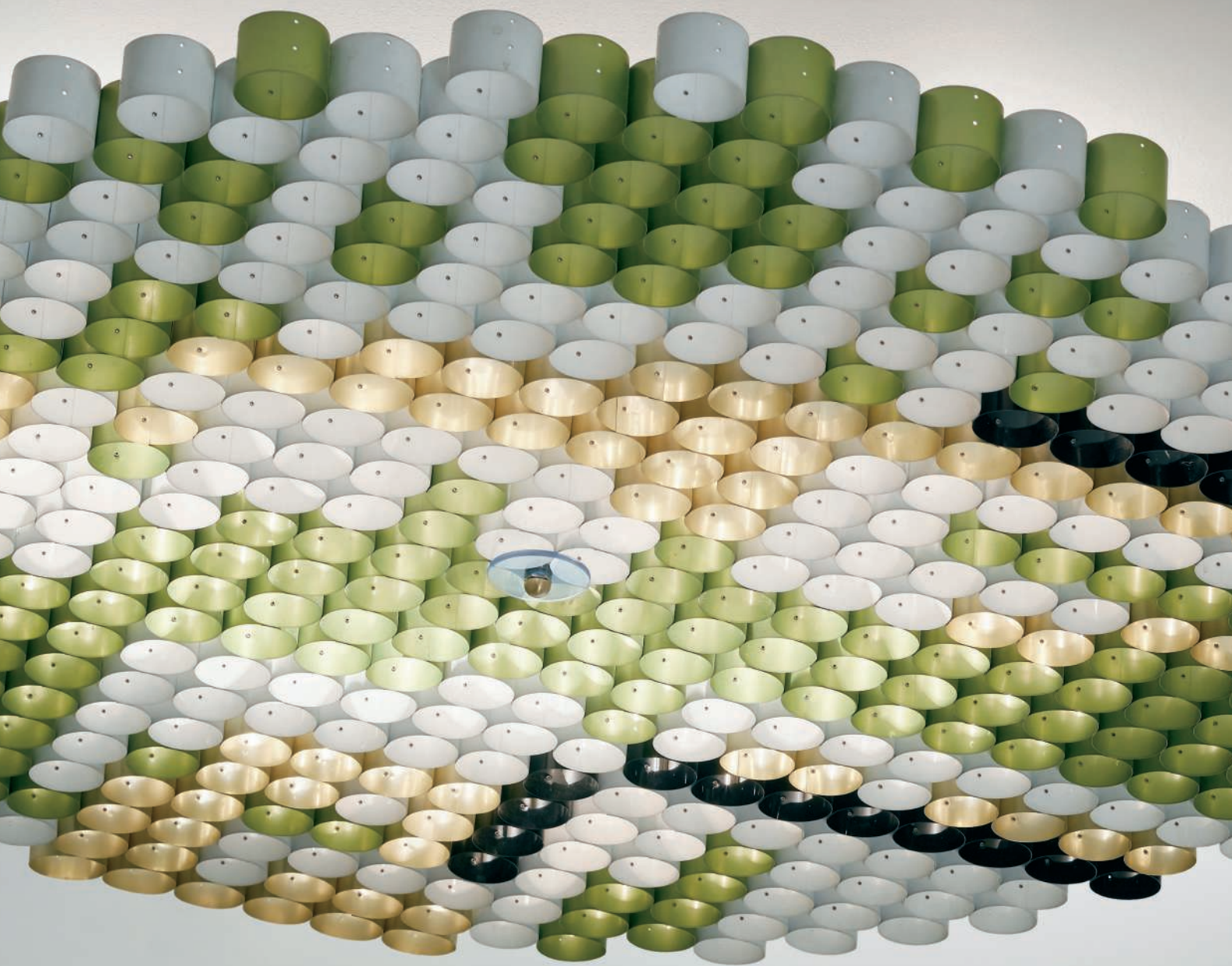


Design

New York, 15 December 2015



PHILLIPS







Design
New York, 15 December 2015

Location

450 Park Avenue New York 10022

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Design, lots 101-247
15 December 2015 at 1pm

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9 - 15 December
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Design Department

Worldwide Head

Alexander Payne +44 20 7318 4052
apayne@phillips.com

Director, New York

Alexander Heminway +1 212 940 1268
aheminway@phillips.com

Senior Specialist

Meaghan Roddy +1 212 940 1266
mroddy@phillips.com

Specialist

Cordelia Lembo +1 212 940 1265
clembo@phillips.com

Cataloguer

Kimberly Sørensen +1 212 940 1259
ksorensen@phillips.com

Administrator

Jillian Pfifferling +1 212 940 1268
jpfifferling@phillips.com

December is Design.

101. Line Vautrin 1913-1997

Small "Soleil à Pointes" mirror, model no. 0,
circa 1955
Talose resin, colored mirrored glass, convex
mirrored glass.
5¼ in. (13.3 cm) diameter
Together with a certificate of authenticity from
Marie-Laure Bonnaud-Vautrin.

Estimate

\$10,000-15,000

Literature

Line Vautrin and Patrick Mauriès, *Line Vautrin: Sculptor, Jeweller, Magician*, London, 1992, p. 90 for a similar example
Patrick Mauriès, *Line Vautrin: Miroirs*, exh. cat., Galerie Chastel-Maréchal, Paris, 2004, pp. 12, 14, 21, 26, 40 for period images with similar examples, pp. 104-05

102. Line Vautrin 1913-1997

"Gerbera" mirror, circa 1955
Talose resin, colored mirrored glass, convex
mirrored glass.
7¼ in. (18.4 cm) diameter
Reverse incised with *LINE VAUTRIN*.

Estimate

\$10,000-15,000

Literature

Patrick Mauriès, *Line Vautrin: Miroirs*, exh. cat., Galerie Chastel-Maréchal, Paris, 2004, p. 40 for a period image, pp. 84-85

103. Line Vautrin 1913-1997

"Soleil à Pointes" mirror, model no. 1, circa 1960
Talose resin, colored mirrored glass, convex
mirrored glass.
11 in. (27.9 cm) diameter
Reverse incised with *LINE VAUTRIN*.

Estimate

\$18,000-24,000

Literature

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





104. Line Vautrin 1913-1997

"Mazarin" mirror, circa 1960

Talosel resin, colored mirrored glass, convex mirrored glass.

16¾ in. (42.5 cm) diameter

Reverse with metal label *ROI* and incised with *LINE VAUTRIN*.

Estimate

\$22,000-28,000

Literature

Patrick Mauriès, *Line Vautrin: Miroirs*, exh. cat., Galerie Chastel-Maréchal, Paris, 2004, p. 40 for a period image, pp. 56-57 for a similar example



105. Jean Royère 1902-1981

*Pair of armchairs, from a private commission,
Vincennes, France, circa 1957*

Oak, fabric.

Each: 26¾ x 33½ x 35¾ in. (68 x 85.1 x 90 cm)

Estimate

\$30,000-50,000

Provenance

Private collection, Vincennes, France
Thence by descent

Literature

Pierre-Emmanuel Martin-Vivier, *Jean Royère*,
Paris, 2002, p. 142

106. Jean-Michel Frank 1895-1941

Pair of guéridons, from the Hotel Horizonte, Mar del Plata, Argentina, circa 1940

Painted iron.

Each: 24 $\frac{3}{8}$ x 19 $\frac{1}{4}$ x 14 $\frac{1}{2}$ in. (61.9 x 48.9 x 36.8 cm)

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

Estimate

\$25,000-35,000

Provenance

Hotel Horizonte, Mar del Plata, Argentina, circa 1940

Acquired from the above by the present owner

Literature

Léopold Diego Sanchez, *Jean-Michel Frank, Adolphe Chanaux*, Paris, 1997, p. 147 for a similar example

Pierre-Emmanuel Martin-Vivier, *Jean-Michel Frank: The Strange and Subtle Luxury of the Parisian Haute-Monde in the Art Deco Period*, New York, 2006, p. 163 for a similar example

Located on the Atlantic coast south of Buenos Aires, the Hotel Horizonte in Mar del Plata was one of Frank's largest commissions during his brief time spent in Argentina while creative director of the firm Comte. Commissioned by socialite and collector María Mercedes Eloísa Saavedra Zelaya, the hotel was a favored summer destination for the Buenos Aires elite. Completed in 1942, the hotel was decorated entirely by Comte, which had been producing and retailing Jean-Michel Frank's designs since 1936.





107. Georges Jouve 1910-1964

Pair of "Lyre" wall lights, 1950s

Brass, glazed earthenware, cellulose shades.

Each: 19 x 12½ x 5⅝ in. (48.3 x 31.8 x 14.3 cm)

Reverse of each incised with artist's mark, one additionally incised *JOUBE*

Estimate

\$15,000-20,000

Provenance

Private Collection, Paris

Literature

Philippe Jousse and Galerie Jousse Entreprise,
Georges Jouve, Paris, 2005, pp. 214-15



108. Line Vautrin 1913-1997

Pair of "Tudor" mirrors, circa 1956
Talosel resin, mirrored glass, convex
mirrored glass.

Each: 20½ in. (52.1 cm) diameter
 Reverse of one mirror incised with
LINE VAUTRIN.

Estimate

\$40,000-60,000

Literature

Maison Jardin, no. 41, December
 1956-January 1957, front cover for a similar
 example

Patrick Mauriès, *Line Vautrin: Miroirs*, exh.
 cat., Galerie Chastel-Maréchal, Paris, 2004,
 pp. 15, 30, for period images

109. Jean Royère 1902-1981

Pair of "Trèfle" side chairs, from a private commission, Vincennes, France, 1950s
Sycamore, fabric.
Each: 31 $\frac{1}{8}$ x 19 $\frac{5}{8}$ x 21 $\frac{5}{8}$ in. (81 x 49.8 x 54.9 cm)

Estimate
\$15,000-20,000

Provenance
Private collection, Vincennes, France
Thence by descent

Literature

Jean Royère: Décorateur à Paris, exh. cat., Musée des Arts Décoratifs, Paris, 1999, pp. 16, 70, 98 and 116 for drawings
Pierre-Emmanuel Martin-Vivier, *Jean Royère*, Paris, 2002, pp. 35, 146, 271
Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère*, Volume 1, Paris, 2012, pp. 72-73, 192, 258
Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère*, Volume 2, Paris, 2012, p. 54





Jean Royère's gallery, rue du Faubourg Saint-Honoré, Paris, circa 1959.

© Galerie Jacques Lacoste & Galerie Patrick Seguin, Paris.

II. Jean Royère 1902-1981

"*Croisillon*" desk and chair, circa 1955
Oak-veneered wood, oak, brass, fabric.
Desk: 29½ x 43¾ x 21½ in. (74.9 x 110.2 x 54.9 cm)
Chair: 29½ x 18¾ x 18¾ in. (75.2 x 47.9 x 47.9 cm)

Estimate
\$30,000-50,000

Provenance
Hotel, Lebanon, circa 1955
Galerie Jacques Lacoste and Galerie Patrick Seguin, Paris

Literature

"Jean Royère ou bon sens et fantaisie," *Mobilier et Décoration*, July-September 1949, p. 9 for the chair
"Les aménagements nouveaux de Jean Royère et les réflexions qu'ils inspirent," *Mobilier et Décoration*, November 1956, p. 27 for the chair
Jean Royère: Décorateur à Paris, exh. cat., Musée des Arts Décoratifs, Paris, 1999, p. 16 for the chair
Pierre-Emmanuel Martin-Vivier, *Jean Royère*, Paris, 2002, pp. 39, 119 for the chair
Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère*, Volume 1, Paris, 2012, p. 230 for the chair
Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère*, Volume 2, Paris, 2012, pp. 55, 149, 252-53 for the chair



Property from a Private Collection, UK

III. Lucie Rie 1902-1995

Vase with flaring lip and integral spiral, circa 1970
Porcelain mixed clays creating an integral green
and white spiral.

10 $\frac{7}{8}$ in. (27.6 cm) high

Impressed with artist's seal and underside
with gallery label *PETER DINGLEY GALLERY/
STRATFORD-UPON-AVON/made by:/Lucie Rie*.

Estimate

\$20,000-30,000

Provenance

Peter Dingley Gallery, Stratford-upon-Avon, UK,
circa 1970

Private collection, UK

Thence by descent to the present owner

Literature

Tony Birks, *Lucie Rie*, Catrine, 2009, p. 126 for a
similar example



112. Märta Måås-Fjetterström 1873-1941

“Joakim” rug, designed 1929, woven 1938

Knotted and woven wool on a linen warp.

131½ x 85¾ in. (334 x 217.8 cm)

Produced by Märta Måås-Fjetterström AB, Båstad, Sweden, woven by Inger Ahlmann and Daggie Jansson. Woven with manufacturer’s mark *MMF*. Together with a certificate of authenticity from Märta Måås-Fjetterström AB.

Estimate

\$20,000-30,000

Provenance

Private collection, Stockholm, 1938

Literature

Gunhild Haller-Augot, “Märta Måås-Fjetterström,” *Form*, no. 1, 1931, p. 1, fig. 1, p. 7, fig. 6

Designed by Märta Måås-Fjetterström in 1929 the first “Joakim” rug was cut down from its loom in 1930 and then exhibited the same year at the Stockholmsutställningen. The present lot was ordered by a building constructor for his home in Stockholm on October 28, 1938.

Gunhild Haller-Augot wrote in the Swedish periodical *Form* that “from a textile point of view, the large knotted pile rug “Joakim” is of particular interest. It has a modernist block pattern where there is nothing to remove or add. It is simply perfect in its kind and the border is a wonder in its originality and ingenuity (*Form*, no. 1, 1931).”

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





Property from a San Francisco Collection

113. Le Corbusier and Pierre Jeanneret

1887-1965 and 1896-1967

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

29½ x 61 x 32 in. (74.9 x 154.9 x 81.3 cm)

Estimate

\$40,000-60,000

Provenance

High Court, Chandigarh, India
Galerie Patrick Seguin, Paris

Literature

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



II4. Ingrid Donat b. 1957

"Petite console aux caryatides," 2003

Patinated bronze, parchment.

49¼ x 45¼ x 15½ in. (125.1 x 114.9 x 39.4 cm)

Cast by Blanchet-Landowski Foundry, France.

Number 4 from the edition of 8. Leg impressed with artist's cipher and 4 / 8/Landowski/Fondeur/2003.

Estimate

\$30,000-40,000

Provenance

Barry Friedman, Ltd., New York

Swedish-born Ingrid Donat has lived and worked in Paris since 1975, when she moved there to study sculpture at the École des Beaux-Arts. Encounters with Sylva Bernt (the companion of André Arbus) and Diego Giacometti introduced her to the art of cast bronze furniture. Working in this most ancient of artistic media, and drawing inspiration from Art Deco design, Gustav Klimt patterning, and tribal tattoos, Donat blends traditional sources to craft refreshingly original and evocative furniture that invites closer inspection. Indeed, Donat has written, "When you come into a room, I don't want my furniture flashing in your eye. I want it to be discreet. When you come closer, you can see the details."



The present lot was produced by Nordiska Kompaniet, the prestigious Swedish furniture purveyor which was headed by Axel Einar Hjorth. The form is typical of the designer's case furniture, and his dual influences of Swedish neoclassicism and international modernism are clearly represented. The present lot was produced in limited numbers and for a short time period from 1929 through the early 1930s.

115. Axel Einar Hjorth 1888-1959

"Oh boy" chest of drawers, designed 1929, executed 1931

Birch, ebonized birch.

35½ x 39¾ x 18¾ in. (89.2 x 100 x 47.6 cm)

Produced by AB Nordiska Kompaniet, Stockholm.

Reverse with manufacturer's metal label impressed with register number and date *NK R33930 - C16 6 31* and interior of drawer with metal label *NK A-B-NORDISKA KOMPANIET STOCKHOLM*.

Estimate

\$8,000-12,000





116. Poul Henningsen 1894-1967

Fifteen-armed "Cascade" ceiling light, type 2/2 shades, circa 1933

Patinated brass, opaque glass, Bakelite.

28¼ in. (71.8 cm) drop, 27½ in. (70.8 cm) diameter

Manufactured by Louis Poulsen, Copenhagen, Denmark.

Bakelite fixtures molded with *PH lamp Patented* and light fixtures molded with *PATENTED P.H. -1*.

Estimate

\$30,000-40,000

Provenance

Bruun Rasmussen, October 6, 2010, lot 1287

Literature

Tina Jørstian and Poul Erik Munk Nielsen, eds., *Light Years Ahead: The Story of the PH Lamp*, Copenhagen, 2000, pp. 196-97



Property from a San Francisco Collection

117. **Le Corbusier and Pierre Jeanneret**

1887-1965 and 1896-1967

Pair of armchairs, model no. LC/PJ-SI-42-A/B, designed for the High Court and Assembly, Chandigarh, circa 1955-1956

Teak, hide.

Each: 29¾ x 30 x 30 in. (75.6 x 76.2 x 76.2 cm)

Estimate

\$80,000-120,000

Provenance

High Court, Chandigarh, India

Galerie Patrick Seguin, Paris

Literature

Eric Touchaleaume and Gerald Moreau, *Le Corbusier, Pierre Jeanneret, The Indian Adventure: Design-Art-Architecture*, Paris, 2010, pp. 228, 231, 244-45, 567
Galerie Patrick Seguin, *Le Corbusier, Pierre Jeanneret: Chandigarh, India*, Paris, 2014, pp. 132-35, 282





118. Marcel Breuer 1902-1981

"Short chair," circa 1936

Bent birch plywood.

30 $\frac{3}{4}$ x 24 $\frac{1}{8}$ x 37 $\frac{3}{8}$ in. (78.1 x 61.3 x 94.9 cm)

Manufactured by Isokon Furniture Company Ltd., London, UK.

Estimate

\$8,000-12,000

Literature

Christopher Wilk, *Marcel Breuer Furniture and Interiors*, exh. cat., The Museum of Modern Art, New York, 1981, p. 129, fig. 128, p. 149, fig. 153, p.173, fig. 180

Jack Pritchard, *View from a Long Chair: the memoirs of Jack Pritchard*, London, 1984, p. 93

Magdalena Droste and Manfred Ludewig, *Marcel Breuer Design*, Bauhaus Archiv, Berlin, 2001, p. 136

119. Carl-Harry Stålhane 1920-1990

Group of eight vases, 1950s-1960s

Glazed stoneware.

Tallest: 11½ in. (29.2 cm)

Underside of each incised with manufacturer's mark *R SWEDEN CHS* and glaze code.

Estimate

\$5,000-7,000



120. Harry Bertoia 1915-1978

"Sonambient" sounding sculpture, 1970s

Beryllium copper, bronze.

36½ x 8½ x 3 in. (91.8 x 21.6 x 7.6 cm)

Together with a certificate of authenticity from Val Bertoia.

Estimate

\$30,000-40,000

Literature

June Kompass Nelson, *Harry Bertoia: Sculptor*, Detroit,

1970, pp. 59, 72 for similar examples

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

Atglen, 2003, p. 207 for a similar example







Property of a Distinguished Collector

121. Attributed to Josef Hoffmann 1870-1956

Vitrine, circa 1906
 Beechwood, marble, brass, leaded glass.
 86¼ x 55½ x 23 in. (219.1 x 141 x 58.4 cm)
 Manufactured by Jacob & Josef Kohn, Vienna, Austria.
 Reverse with manufacturer's paper label *JACOB & JOSEF KOHN. WIEN./SEMPER SURSUM./JJK/REGISTRIERTE SCHUTZMARKE.*

Estimate
 \$15,000-20,000

Provenance
 Sotheby's, New York, "20th Century Decorative Works of Art," November 26, 1993, lot 199
 Acquired from the above by the present owner

Literature
 Derek E. Ostergard, ed., *Bent Wood and Metal Furniture 1850-1946*, exh. cat., American Federation of Arts, New York, 1987, p. 102, fig. 4-13 for an image of the vitrine in the showroom of Jacob and Josef Kohn

Property of a London Collector

122. Line Vautrin 1913-1997

A group of four Talosel resin objects, circa 1960
 Talosel resin, colored mirrored glass.
 Largest box: 2⅞ in. (7.3 cm) high, 2⅝ in. (6.7 cm) diameter
 Egg: 2½ in. (6.4 cm) high
 Comprising three lidded boxes and an egg-form pendant.

Estimate
 \$3,000-4,000

123. Jean Royère 1902-1981

Pair of "Trèfle" sideboards, from a private commission, Vincennes, France, 1940s
Oak, brass.

Each: 29½ x 43¼ x 12½ in. (74 x 109.9 x 31.8 cm)

Estimate

\$25,000-35,000

Provenance

Private collection, Vincennes, France
Thence by descent

Literature

Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère, Volume 2*, Paris, 2012, p. 72 for similar examples







Σ **124. Alexandre Noll** 1890-1970

Set of four vessels, circa 1950

Rosewood.

Tallest: 2 in. (5.1 cm) high

Tallest incised with *ANOLL*.

Estimate

\$2,000-3,000

Provenance

La Gentilhommière, Paris

Literature

R. Moutard-Uldry, *Alexandre Noll: Les maîtres de l'art décoratif contemporain*, Geneva, 1954, pp. 4-6, 14 for similar examples

Olivier Jean-Elie and Pierre Passebon, *Alexandre Noll*, Paris, 1999, pp. 56, 58 for similar examples

Property from an East Coast Collection

125. Ingrid Donat b. 1957

"Table chevet femme au collier," 2006 and *"Table chevet têtes extérieures,"* 2004

Patinated bronze, parchment.

Left table: 25¼ x 21¾ x 21¾ in. (64.1 x 55.2 x 55.2 cm)

Right table: 25 x 22¾ x 22¾ in. (63.5 x 57.8 x 57.8 cm)

Cast by Blanchet-Landowski Foundry, France.

Numbers 2 and 7 from their respective editions of 8.

Leg of one impressed with artist's cipher and 7 / 8 / Landowski / Fondateur / 2004 and the other with artist's cipher and 2 / 8 / Landowski / Fondateur / 2006.

Estimate

\$35,000-45,000

Provenance

Barry Friedman, Ltd., New York





Property from a Private Collection, UK

126. Hans Coper 1920-1981

Ovoid pot with disc, circa 1965

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

6¼ in. (15.9 cm) high

Impressed with artist's seal. Underside with paper gallery label *PETER DINGLEY GALLERY/STRATFORD-UPON-AVON/made by:/Coper*.

Provenance

Peter Dingley Gallery, Stratford-upon-Avon, UK, circa 1970

Private collection, UK

Thence by descent to the present owner

Literature

Tony Birks, *Hans Coper*, Yeovil, 2013, pp. 134-35 for similar examples

Estimate

\$15,000-20,000



Property from a British Collection

127. Hans Coper 1920-1981

Early thistle form, circa 1956

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

9¼ in. (23.5 cm) high

Impressed with artist's seal.

Estimate

\$20,000-30,000

Provenance

Mary Fedden, London, circa 1956

Thence by descent to the present owner,
Gloucestershire, 2010

Literature

Tony Birks, *Hans Coper*, Yeovil, 2013, p.
117 for a similar example

Prouvé
Donat
Royère
Quinet
Frank
Lalique
Jeanneret
Jouve
Le Corbusier
Perriand
Hansen
Tenreiro
Henningsen
Ohira
Niemeyer
Juhl
Wright
Tynell
Wegner

128. Jean Prouvé 1901-1984

Sun-shutter, from the Cité Scolaire de la Dullague, Béziers,
designed 1956, executed circa 1962-1965
Aluminum, metal.
75 $\frac{3}{8}$ x 72 $\frac{3}{4}$ x 3 $\frac{3}{8}$ in. (191.5 x 184.8 x 8.6 cm)

Estimate

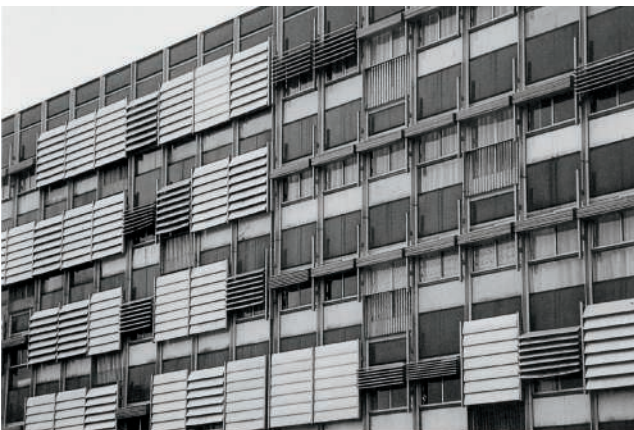
\$20,000-40,000

Provenance

Cité Scolaire de la Dullague, Béziers, France, circa 1962-1965

Literature

Peter Sulzer, *Jean Prouvé: Œuvre Complète/Complete Works,*
Volume 4: 1954-1984, Basel, 2005, pp. 40-41, figs. 53, 56,
pp. 133-34, figs. 1332.2.s,1 and 1332.2.s,2



Jean Prouvé, façade of
the Cité Scolaire de la
Dullague, Béziers, France.

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



Property from an East Coast Collection

129. Ingrid Donat b. 1957

"Grande table basse," 2003

Patinated bronze, parchment.

17¼ x 59¼ x 59¼ in. (43.8 x 150.5 x 150.5 cm)

Cast by Blanchet-Landowski Foundry, France.

Number 1 from the edition of 8. Leg impressed with artist's cipher and 1/8.

Estimate

\$40,000-60,000

Provenance

Barry Friedman, Ltd., New York



130. Jacques Quinet 1918-1992

Floor lamp, model no. 445, circa 1952

Bronze, glass diffuser, paper shade.

63 cm (24¾ in.) high

Together with a certificate of authenticity from Emmanuelle Quinet.

Estimate

\$10,000-15,000

Provenance

Mrs. Monique Boizard de Guise (Quinet's assistant), Paris
Acquired directly from the estate of the above

Literature

Michèle Babou-Kapferer, "Un décorateur chez lui,"

Mobilier et Décoration, no. 8, November 1962, p. 8

Guitemie Maldonado, *Jacques Quinet*, Paris, 2000, p. 143

Galerie Arcanes, *Jacques Quinet 1918-1992: La recherche de la forme pure*, exh. cat., Paris, 2010, p. 6



131. Jean Royère 1902-1981

"Quille" table, circa 1955

Painted wood.

29½ x 37¾ x 37¾ in. (74 x 95.9 x 95.9 cm)

Estimate

\$30,000-40,000

Provenance

Mr. Fernandini, Ancón, Lima, Peru

Literature

Claudine Chareyron, "La Décoration Française Au Liban, Trois Installations A Beyrouth," *Mobilier et Décoration*, 1960, p. 3.

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

Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère, Volume 2*, Paris, 2012, 2012, pp. 68, 218



Terrace of the
Fernandini residence
Ancón, Peru, 1955.

© Galerie Jacques
Lacoste & Galerie Patrick
Seguin, Paris.





132. André Sornay 1902-2000

Set of six side chairs, circa 1930
Ebonized Oregon pine-veneered plywood, stained oak, brass, brass *cloutage* decoration.
Each: 34 $\frac{7}{8}$ x 18 $\frac{3}{4}$ x 19 $\frac{5}{8}$ in. (88.6 x 47.6 x 49.8 cm)
Inside of front leg of each chair impressed with A SORNAY. Together with a certificate of authenticity from Thierry Roche.

Estimate

\$25,000-35,000

Literature

Thierry Roche, *Les arts décoratifs à Lyon 1910 à 1950*, Lyon, 1999, p. 41
Thierry Roche, *André Sornay*, Lyon, 2002, p. 107



133. Jean-Michel Frank 1895-1941

Pair of table lamps, from the Hotel Horizonte, Mar del Plata, Argentina, circa 1940

Painted wrought iron, paper shades.

Each: 20 in. (50.8 cm) high including shade

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

Estimate

\$15,000-20,000

Provenance

Hotel Horizonte, Mar del Plata, Argentina, circa 1940

Acquired from the above by the present owner

Literature

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



Property from an East Coast Collection

134. René Lalique 1860-1945

"Stockholm III" chandelier, Marilhac no. 2286, designed 1927

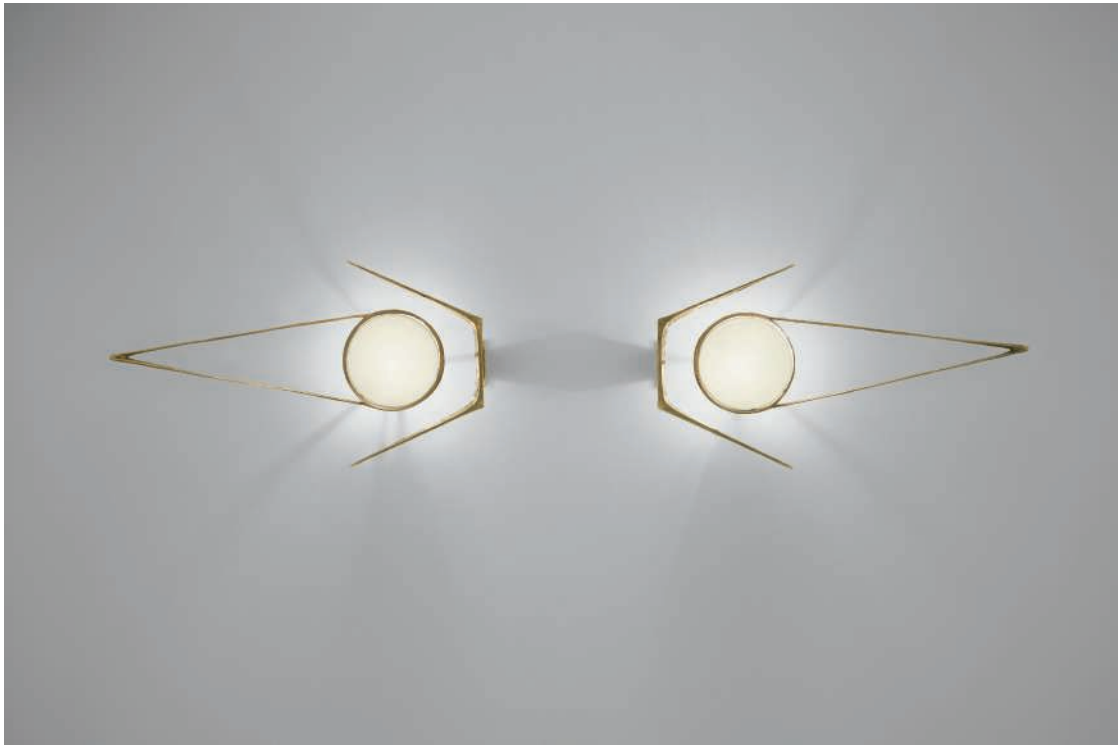
Molded and frosted glass, chromium-plated metal.
33 in. (83.8 cm) drop, 35³/₄ in. (90.8 cm) diameter
Molded with R. LALIQUE/FRANCE.

Estimate

\$30,000-40,000

Literature

Félix Marilhac, *René Lalique, Maître-Verrier*,
Paris, 2011, p. 652



135. **Felix Agostini** 1912-1974

Pair of "Arcturus" wall lights, 1960s
 Gilt bronze, fabric shades.
 Each: 19¼ x 35¼ x 5½ in. (48.9 x 89.5 x 14 cm)
 Together with a certificate of authenticity from
 Dominique Agostini.

Estimate
 \$6,000-8,000

Provenance
 Private collection, Paris, 1960s, acquired directly
 from the artist

In December 1964 a major fire nearly destroyed the now-landmarked Neiman-Marcus Building at 1618 Main Street in Dallas, Texas. British-born designer T.H. Robsjohn-Gibbings had redesigned the flagship circa 1941. Alma Shon, a packaging designer at Neiman-Marcus, purchased the undamaged present lot at the sale of the building's furnishings shortly after the fire.

**Interior of Neiman Marcus
 designed by T.H. Robsjohn-
 Gibbings, circa 1939.**

Elwood M. Payne,
 photographer. Terence
 Harold Robsjohn-Gibbings
 papers, 1940-1965.
 Archives of American Art,
 Smithsonian Institution.



136. T.H. Robsjohn-Gibbings 1905-1976

*Rare sofa, from the Neiman-Marcus Building,
Dallas, Texas, circa 1939*
Fabric, painted wood.
33 x 91 x 29 in. (83.8 x 231.1 x 73.7 cm)

Estimate

\$12,000-18,000

Provenance

Neiman-Marcus Building, Dallas, Texas, circa 1939
Alma Shon, Dallas, 1964
Thence by descent, 2008
Acquired from the above by the present owner

Literature

"How Eye-Appeal Inside and Out Increases
Retail Sales," Pittsburgh Plate Glass Company
promotional literature, 1945, p. 27



137. Pierre Jeanneret 1896-1967

Pair of "Easy" armchairs, model no. PJ-SI-29-A, designed for the administrative buildings, Chandigarh, circa 1955-1956
Teak, cane, fabric.
Each: 30 $\frac{3}{8}$ x 20 $\frac{1}{2}$ x 28 $\frac{1}{2}$ in. (77.2 x 52.1 x 72.4 cm)

Estimate
\$30,000-40,000

Provenance
Chandigarh, India

Literature
Sarbjit Bahga and Surinder Bahga, *Le Corbusier and Pierre Jeanneret: Footprints on the Sands of Indian Architecture*, New Delhi, 2000, p. 258
Eric Touchaleaume and Gerald Moreau, *Le Corbusier, Pierre Jeanneret, The Indian Adventure: Design-Art-Architecture*, Paris, 2010, Paris, 2010, pp. 342-43, 352-55, 375, 563
Galerie Patrick Seguin, *Le Corbusier, Pierre Jeanneret: Chandigarh, India*, Paris, 2014, pp. 174-181, 246, 256, 283



Terrace of the Chandigarh Architecture Museum, 2011.

© Manuel Bougot.
Le Corbusier design © F.L.C./ADAGP, Paris/Artists Rights Society (ARS), New York
2015. Pierre Jeanneret design © 2015 Artists Rights Society (ARS), New York/ADAGP, Paris.





138. Jean Royère 1902-1981

Card table, from a private commission, Vincennes, France, circa 1960s
Sycamore, fabric.
26 $\frac{3}{8}$ x 29 $\frac{1}{2}$ x 29 $\frac{1}{2}$ in. (67 x 74.9 x 74.9 cm)

Estimate
\$5,000-7,000

Provenance
Private collection, Vincennes, France
Thence by descent

Literature
Jean Royère: Décorateur à Paris, exh. cat.,
Musée des Arts Décoratifs, Paris, 1999, p. 75,
for a similar example

Property from a Manhattan Collection

139. Jacques Adnet 1900-1984

Table lamp, 1950s
Stitched leather over steel, brass, paper shade.
25 $\frac{5}{8}$ in. (65.1 cm) high

Estimate
\$4,000-6,000





140. Jean Royère 1902-1981

Four side chairs, from a private commission, Vincennes, France, 1950s

Oak, fabric.

Each: 31½ x 17⅞ x 17⅞ in. (80 x 45.4 x 45.4 cm)

Inside of each leg impressed with French patent markings *R/SYSTEME/B.TE S.G.D.G/RH.*

Estimate

\$10,000-15,000

Provenance

Private collection, Vincennes, France

Thence by descent

Literature

Pierre-Emmanuel Martin-Vivier, *Jean Royère*, Paris, 2002, p. 176

Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère*, Paris, vol. 2, 2012, p. 54



Property of a London Collector

141. Georges Jouve 1910-1964

"Toupie" sculpture, circa 1959
Glazed earthenware.
6½ in. (15.6 cm) high
Base incised with *JOUE*.

Estimate
\$15,000-20,000

Literature
Philippe Jousse and Galerie Jousse Entreprise,
Georges Jouve, Paris, 2005, pp. 242-43, 286 for
similar examples

142. Jacques Quinet 1918-1992

Pair of side tables, model no. 3578, circa 1964
Mahogany, bronze.
Each: 31½ in. (80 cm) high, 18¼ in.
(46.4 cm) diameter
Together with a certificate of authenticity
from Emmanuelle Quinet.

Estimate
\$4,000-6,000

Provenance

Jacques Quinet, La Renardière, circa 1964
Thence by descent to the artist's daughter
Emmanuelle Quinet
Acquired from the above by the present owner

Literature

Guitemie Maldonado, *Jacques Quinet*, Paris,
2000, p. 158





143. Felix Agostini 1912-1974

Pair of wall lights, 1960s
Bronze, later paper shades.
Each: 73½ x 25¾ x 15¾ in. (186.7 x 64.5 x 40 cm)

Estimate
\$12,000-15,000

144. Felix Agostini 1912-1974

Rare "Antilope" coffee table, circa 1960
Cast bronze, glass, slate.
18⅞ x 51⅞ x 16⅞ in. (47.9 x 129.9 x 42.9 cm)
Together with a certificate of authenticity from
Dominique Agostini.

Estimate
\$15,000-20,000

Provenance
Private collection, Paris, acquired directly from
the artist, 1960s





145. Jacques Quinet 1918-1992

Set of four wall lights, 1962

Opaque glass, bronze.

Each: 10 $\frac{1}{8}$ x 4 $\frac{7}{8}$ x 3 $\frac{1}{4}$ in. (25.7 x 12.4 x 8.3 cm)

Together with a certificate of authenticity from
Emmanuelle Quinet.

Estimate

\$6,000-8,000

Provenance

Monique Boizard de Guise (the designer's
assistant), Paris

Acquired directly from the estate of the above

146. Pierre Jeanneret 1896-1967

"Armless easy chair," model no. PJ-SI-18-A, designed for the entrance lounge of the medical research institute, Punjab University, Chandigarh, 1955-1960

Teak, hide.

28 x 19¾ x 22⅝ in. (71.1 x 50.2 x 56.8 cm)

Estimate

\$10,000-20,000

Provenance

Chandigarh, India

Literature

Eric Touchaleaume and Gerald Moreau, *Le Corbusier, Pierre Jeanneret, The Indian Adventure: Design-Art-Architecture*, Paris, 2010, Paris, 2010, pp. 322, 559

Galerie Patrick Seguin, *Le Corbusier, Pierre Jeanneret: Chandigarh, India*, Paris, 2014, pp. 152, 206-7, 271, 285



Jean Prouvé designed the “Tout Bois” chair in the context of World War II steel shortages. There were variations with and without visible tenons through the back legs, as well as a later demountable version which was developed in 1948.



147. Jean Prouvé 1901-1984

Set of six "Tout Bois" chairs, circa 1942

Oak, oak-veneered plywood.

Each: 32½ x 16¾ x 19¼ in. (82.6 x 41.6 x 48.9 cm)

Manufactured by Les Etablissements Vauconsant for
Les Ateliers Jean Prouvé, Nancy, France.

Estimate

\$40,000-60,000

Provenance

Pierre Prouvé (brother of the designer)

Thence by descent through the Prouvé family

Christie's, Paris, "Arts Décoratifs du XXème Siècle &
Design," May 27, 2011, lot 39

Acquired from the above by the present owner

Literature

Jean Prouvé Constructeur, exh. cat., Centre Georges
Pompidou, Paris, 1991, p. 128

Peter Sulzer, *Jean Prouvé: Œuvre Complète/Complete
Works, Volume 2: 1934-1944*, Basel, 2000, p. 33,
pp. 294-25, figs. 915,1-3 and 915,4-5

Jean Prouvé, Volume 2, Galerie Patrick Seguin and
Sonnabend Gallery Paris and New York, 2007, p. 234,
pp. 250-53





148. Pierre Jeanneret 1896-1967

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

Teak.

30½ x 60 x 29¾ in. (76.5 x 152.4 x 75.6 cm)

Estimate

\$60,000-90,000

Provenance

Chandigarh, India

Literature

Eric Touchaleaume and Gerald Moreau, *Le Corbusier, Pierre Jeanneret, The Indian Adventure: Design-Art-Architecture*, Paris, 2010, pp. 323, 330, 583
Galerie Patrick Seguin, *Le Corbusier, Pierre Jeanneret: Chandigarh, India*, Paris, 2014, pp. 232-35, 286

149. Pierre Jeanneret 1896-1967

Pair of "Office Chairs," model no. PJ-SI-30-A, designed for the High Court and administrative buildings, Chandigarh, circa 1959-1960

Teak, leather.

Each: 35¾ x 22 x 25¼ in. (89.9 x 55.9 x 64.1 cm)

Estimate

\$45,000-65,000

Provenance

Chandigarh, India

Literature

Eric Touchaleaume and Gerald Moreau, *Le Corbusier, Pierre Jeanneret, The Indian Adventure: Design-Art-Architecture*, Paris, 2010, pp. 233-33, 563
Galerie Patrick Seguin, *Le Corbusier, Pierre Jeanneret: Chandigarh, India*, Paris, 2014, pp. 158-63, 283



150. Pierre Jeanneret 1896-1967

"Office table" desk with bookcase, model no. PJ-BU-02-A, designed for the Secretariat and administrative buildings, Chandigarh, circa 1957-1958
East Indian rosewood, leather, aluminum.
28½ x 48¾ x 33 in. (72.4 x 122.9 x 83.8 cm)

Estimate
\$20,000-40,000

Provenance
Chandigarh, India

Literature
Eric Touchaleaume and Gerald Moreau, *Le Corbusier, Pierre Jeanneret, The Indian Adventure: Design-Art-Architecture*, Paris, 2010, pp. 200-01, 572
Galerie Patrick Seguin, *Le Corbusier, Pierre Jeanneret: Chandigarh, India*, Paris, 2014, pp. 206, 242, 246-49, 288

151. Pierre Jeanneret 1896-1967

Pair of "Office Cane Chairs," model no. PJ-SI-28-A, designed for the administrative buildings, Chandigarh, circa 1955-1956
Teak, cane, fabric.
Each: 30¾ x 20⅞ x 19⅝ in. (77.2 x 51.1 x 49.8 cm)

Estimate
\$15,000-25,000

Provenance
Chandigarh, India

Literature
Eric Touchaleaume and Gerald Moreau, *Le Corbusier, Pierre Jeanneret, The Indian Adventure: Design-Art-Architecture*, Paris, 2010, pp. 191, 364-65, 562
Galerie Patrick Seguin, *Le Corbusier, Pierre Jeanneret: Chandigarh, India*, Paris, 2014, pp. 153-54, 164, 166, 168-73, 236, 246, 253, 256, 283



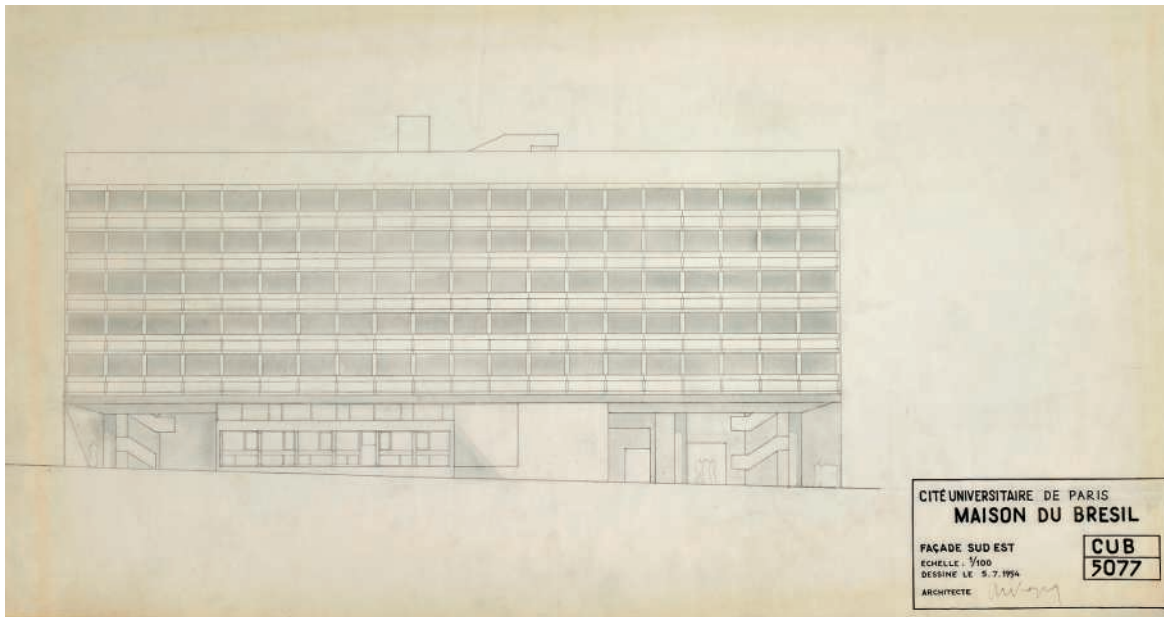


Le Corbusier's Maison du Brésil, Cité Internationale Universitaire de Paris, 1956–1959



Maison du Brésil, Cité Internationale
Universitaire de Paris.

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Society (ARS), New York 2015.



Maison du Brésil, elevation of the principal façade.

Le Corbusier design © F.L.C./ADAGP, Paris/Artists Rights Society (ARS), New York 2015.



Maison du Brésil, Cité Internationale Universitaire de Paris, France, interior view.

© Fondation Le Corbusier. Le Corbusier design © F.L.C./ADAGP, Paris/Artists Rights Society (ARS), New York 2015. Charlotte Perriand design © 2015 Artists Rights Society (ARS), New York/ADAGP, Paris.

The Maison du Brésil was Le Corbusier's second building for the Cité Internationale Universitaire de Paris, the first being the Pavillon Suisse (1930–1932). Le Corbusier worked with the Brazilian architect and friend Lúcio Costa on the Maison du Brésil, and from Costa's initial plans completed the building. The Maison du Brésil was located on the west side of the Pavillon Suisse (1930–1932), and in reference to this building Le Corbusier comments: "Greatest care was taken over the smallest detail, visible as well as hidden, and new experiences could be made" (Le Corbusier, "Introduction", *Œuvre Complète, Volume 2*, July 1934). The above statement can also be applied to the Maison du Brésil as the student rooms have the same rigorous and Spartan approach as the Pavillon Suisse. Charlotte Perriand collaborated with Le Corbusier on the layout of the Maison du Brésil student rooms, combining the individual furniture elements to create a domestic and working environment for the students, where "new experiences could be made."

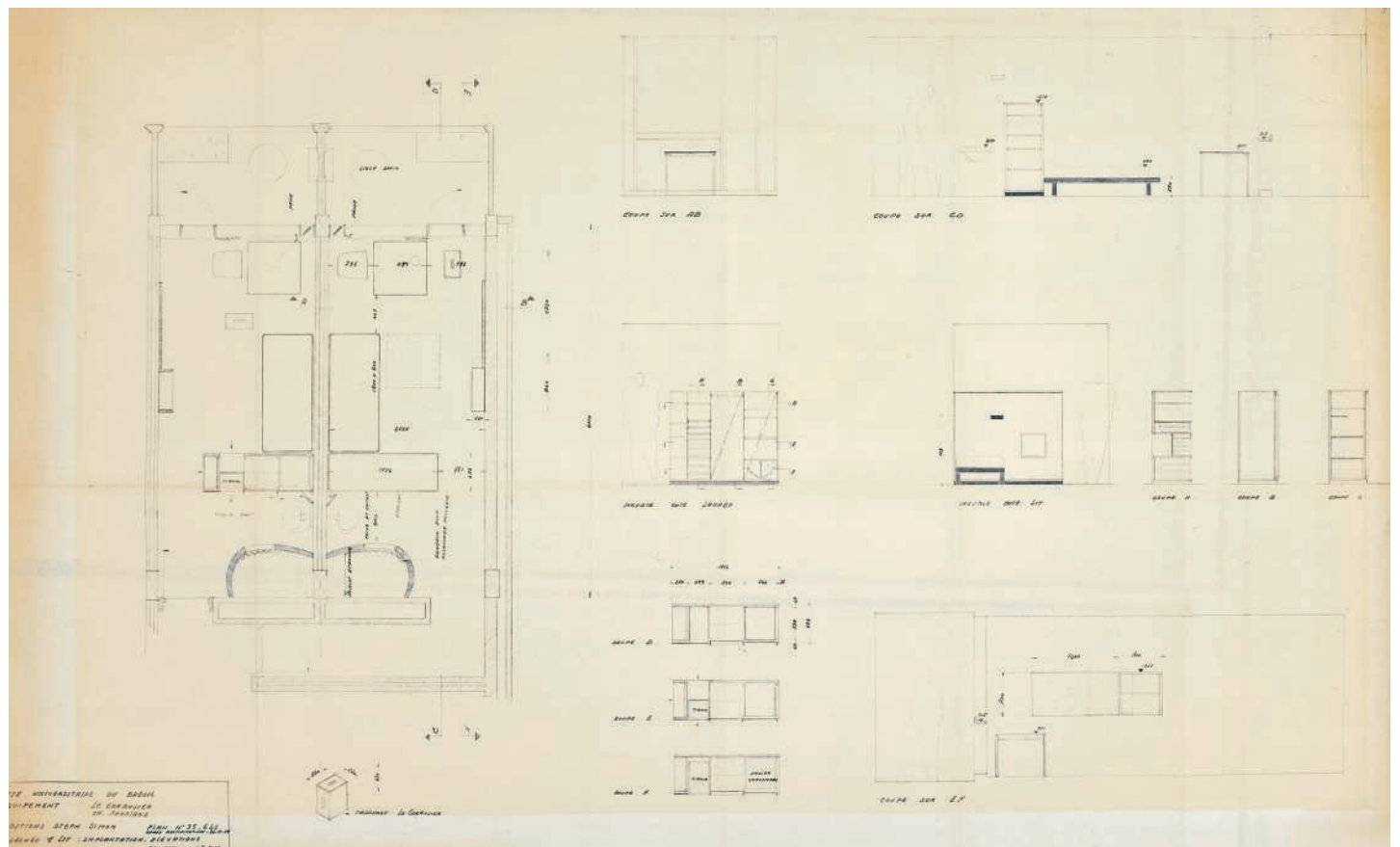
Exhibition view.

© Galerie Patrick Seguin.
Le Corbusier design ©
F.L.C./ADAGP, Paris/Artists
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York 2015. Charlotte Perriand
design © 2015 Artists
Rights Society (ARS),
New York/ADAGP, Paris.



Floor and furniture plans for the student rooms, Maison du Brésil.

Le Corbusier design © F.L.C./
ADAGP, Paris/Artists Rights
Society (ARS), New York
2015. Charlotte Perriand
design © 2015 Artists Rights
Society (ARS), New York/
ADAGP, Paris.





152. Le Corbusier 1887-1965

Wall light, from a "chambre d'étudiant," Maison du Brésil, Cité Internationale Universitaire de Paris, 1956-1959

Painted aluminum.

4 $\frac{7}{8}$ x 9 $\frac{7}{8}$ x 5 $\frac{3}{8}$ in. (12.4 x 25.1 x 13.7 cm)

Estimate

\$40,000-60,000

Provenance

Maison du Brésil, Cité Internationale Universitaire de Paris, 1956-1959

Galerie Patrick Seguin, Paris

Literature

Willy Boesiger, ed., *Le Corbusier et Son Atelier rue de Sèvres 35: Œuvre Complète*, Volume 7 • 1957-65, New York, 1990, p. 198

Élisabeth Vedrenne, "Le Corbu à La Cité U.," *L'Œil*, Paris, November 1998, p. 73

Interior view, private
collection, Paris, France.

© Galerie Patrick Seguin.
Le Corbusier design © F.L.C./
ADAGP, Paris/Artists Rights
Society (ARS), New York 2015.
Charlotte Perriand design
© 2015 Artists Rights Society
(ARS), New York/ADAGP, Paris.



153. Le Corbusier 1887-1965

Bookshelf from a "chambre d'étudiant," Maison du Brésil, Cité Internationale Universitaire de Paris, circa 1956-1959
Oak-veneered wood, oak.
27½ x 27½ x 8½ in. (69.9 x 69.9 x 21.6 cm)

Estimate

\$15,000-25,000

Provenance

Maison du Brésil, Cité Internationale Universitaire de Paris, 1956-1959

Literature

Willy Boesiger, ed., *Le Corbusier et Son Atelier rue de Sèvres 35: Œuvre Complète, Volume 7 • 1957-65*, New York, 1990, p. 198
Élisabeth Vedrenne, "Le Corbu à La Cité U.," *L'Œil*, Paris, November 1998, p. 72, fig. 3

154. Le Corbusier 1887-1965

Blackboard with chalk holder, from a "chambre d'étudiant," Maison du Brésil, Cité Internationale Universitaire de Paris, 1956-1959
Oak, painted cork.
27½ x 55½ x 4⅝ in. (70 x 140 x 11.7 cm)
Reverse inscribed with *Chambre 310*.

Estimate

\$6,000-9,000

Provenance

Maison du Brésil, Cité Internationale Universitaire de Paris, 1956-1959

Literature

Élisabeth Vedrenne, "Le Corbu à La Cité U.," *L'Œil*, November 1998, p. 72, fig. 3

155. Charlotte Perriand 1903-1999

Table, from a "chambre d'étudiant," Maison du Brésil, Cité Internationale Universitaire de Paris, circa 1956-1959
Painted steel, plastic laminate-covered plywood, molded plastic.
27½ x 33⅞ x 33⅞ in. (70 x 86 x 86 cm)
Drawers molded with *MODELE CHARLOTTE PERRIAND/BREVETE S.G.D.G./© CHARLOTTE PERRIAND/ADAGP 2002/TIRAGE LIMITE BRESIL 02*.

Estimate

\$15,000-25,000

Provenance

Maison du Brésil, Cité Internationale Universitaire de Paris, 1956-1959

Literature

Françoise Choay, "vous montre le Pavillon du Brésil que Le Corbusier vient d'achever à la Cité Universitaire de Paris," *L'Œil*, September 1959, p. 58
Willy Boesiger, ed., *Le Corbusier et Son Atelier rue de Sèvres 35: Œuvre Complète, Volume 7 • 1957-65*, New York, 1990, p. 198
Élisabeth Vedrenne, "Le Corbu à La Cité U.," *L'Œil*, Paris, November 1998, p. 72







156. Le Corbusier and Charlotte Perriand

1887-1965 and 1903-1999

Double wardrobe and room divider, from a "chambre d'étudiant," Maison du Brésil, Cité Internationale Universitaire de Paris, 1956-1959

Oak, painted oak-veneered wood, plastic, painted metal.
59½ x 70⅞ x 26½ in. (151.1 x 178.1 x 67.3 cm)

Four plastic drawers molded with *MODELE CHARLOTTE PERRIAND/BREVETE S.G.D.G./© CHARLOTTE PERRIAND/ADAGP 2002/TIRAGE LIMITE BRESIL 02* and nine molded with *MODELE CHARLOTTE PERRIAND/BREVETE S.G.D.G.*

Estimate

\$20,000-40,000

Provenance

Maison du Brésil, Cité Internationale Universitaire de Paris, 1956-1959

Literature

Françoise Choay, "Le pavillon du Brésil à la cité universitaire," *L'Œil*, Paris, September 1959, p. 58
Élisabeth Vedrenne, "Le Corbu à La Cité U.," *L'Œil*, Paris, November 1998, p. 72
Jacques Barsac, *Charlotte Perriand Un art d'habiter 1903-1959*, 2005, pp. 466-68 for drawings and an image

157. Le Corbusier 1887-1965

*Shower door, from a "chambre d'étudiant,"
Maison du Brésil, Cité Internationale
Universitaire de Paris, circa 1956-1959*
Aluminum.
61 x 27 x 4¼ in. (154.9 x 68.6 x 10.8 cm)

Estimate

\$20,000-30,000

Provenance

Maison du Brésil, Cité Internationale
Universitaire de Paris, 1956-1959

Literature

Françoise Choay, "Le pavillon du Brésil
à la cité universitaire," *L'Œil*, September
1959, p. 58



The present lot installed
in a replica of the interior
of the Maison du Brésil

158. Charlotte Perriand 1903-1999

*Single bed, originally designed for a
"chambre d'étudiant," Maison du Brésil,
Cité Internationale Universitaire de Paris,
circa 1959
Oak, fabric.
23 x 77¼ x 32¼ in. (58.4 x 196.2 x 81.9 cm)
Editioned by Galerie Steph Simon, France.*

Estimate
\$30,000-40,000

Provenance
Galerie Patrick Seguin, Paris

Literature
Élisabeth Vedrenne, "Le Corbu à La Cité U.,"
L'Œil, November 1998, p. 73, fig. 5
Jacques Barsac, *Charlotte Perriand Un art
d'habiter 1903-1959*, Paris, 2005, pp. 466-67
for a technical drawing, 470



159. Jean Prouvé 1901-1984

*"Cité" table, model no. 500, designed 1933,
produced circa 1950s
Painted tubular steel, painted bent sheet steel,
aluminum, oak.
28 x 39¾ x 26½ in. (71.1 x 100 x 67.3 cm)
Manufactured by Les Ateliers Jean Prouvé, Nancy,
France.*

Estimate

\$9,000-12,000

Literature

*Jean Prouvé, Volume 2, Galerie Patrick Seguin
and Sonnabend Gallery, Paris and New York, 2007,
pp. 410-12 for the various models*





160. Jean Prouvé 1901-1984

S.C.A.L. double bed, model no. LS 21, circa 1956
Painted steel, fabric, oak.
24 $\frac{3}{8}$ x 74 $\frac{3}{4}$ x 55 $\frac{1}{4}$ in. (61.9 x 189.9 x 140.3 cm)
Manufactured by Les Ateliers Jean Prouvé, Nancy,
for Galerie Steph Simon, Paris, France.

Estimate
\$5,000-9,000

Literature
Jean Prouvé, Volume 2, Galerie Patrick Seguin and
Sonnabend Gallery Paris and New York, 2007, p. 366

161. Fritz Hansen

Sofa, model no. 1669a, 1940s

Beech, fabric.

30 $\frac{3}{8}$ x 72 x 33 $\frac{1}{8}$ in. (77.2 x 182.9 x 84.1 cm)

Manufactured by Fritz Hansen,
Copenhagen, Denmark.

Estimate

\$8,000-12,000

Literature

Fritz Hansen, sales catalogue, Copenhagen,
1942, p. 19



162. Fritz Hansen

Pair of armchairs, model no. 1669, 1940s

Beech, fabric.

Each: 30 $\frac{3}{8}$ x 31 $\frac{1}{2}$ x 29 $\frac{1}{2}$ in. (77.2 x 80 x 74.9 cm)

Manufactured by Fritz Hansen,
Copenhagen, Denmark.

Estimate

\$10,000-15,000

Literature

Fritz Hansen, sales catalogue, Copenhagen,
1942, pp. 17, 19



Property of a New York Collector

163. Paul Evans 1931-1987

"Sculpture Front" wall-mounted cabinet, 1964
Painted steel, gold leaf, painted wood.
20¾ x 32¼ x 18⅞ in. (52.7 x 81.9 x 46 cm)
Produced by Paul Evans Studio, New Hope,
Pennsylvania. Edge of door welded with *PAUL*
EVANS 64.

Estimate

\$20,000-30,000

Provenance

Sollo Rago Auctions, Lambertville, "Modern
Auction," April 6, 2005, lot 45
Joseph and Sheila Yurcik, New York
Sotheby's, New York, "Modern Design Visionaries:
The Yurcik Collection," December 13, 2013, lot 5



Property from an Important Latin American Collection

Σ 164. **Joaquim Tenreiro** 1906-1992

Set of twelve dining chairs, circa 1949

Brazilian rosewood, cane.

Each: 41¼ x 17½ x 23 in. (104.8 x 44.8 x 58.4 cm)

Estimate

\$30,000-40,000

Literature

Soraia Cals, *Tenreiro*, Rio de Janeiro, 1998,
pp. 90-91, 93, 117







Property from an Important Latin American Collection

Σ **165. Joaquim Tenreiro** 1906-1992

Dining table, circa 1949

Rosewood, reverse-painted glass.

29⅝ x 88½ x 43½ in. (75.2 x 224.8 x 110.5 cm)

Estimate

\$30,000-40,000

Literature

Soraia Cals, *Tenreiro*, Rio de Janeiro, 1998, p. 91



Yoichi Ohira from an East Coast Collection

Glass art—hard, fragile, cold, and often heavy—is not usually designed to be handled. Yoichi Ohira’s luminous blown glass vessels, however, offer an exception to this trend. They are small and light enough to be turned in one’s hands like a *Wunderkammer* specimen, inviting the viewer to admire his abstracted design vocabulary of gemstones, polished ivory, veined rocks, shimmering water, agate, moss, and lichens. Ohira has been compared to Emile Gallé for his ability to emulate the natural world in glass. Comparisons may also be drawn to Jean Dunand’s bronze vessels, Japanese *rokusho* patina, and Otto Natzler’s volcanic glazes—a wide range of media to be translated into glass.

Yoichi Ohira graduated from the Kuwasawa Design School, Tokyo, in 1969. Shortly thereafter he took up a glassblowing apprenticeship at the Kagami Crystal Company, Ltd. In 1973 Ohira moved to Venice to study at the Accademia di Belle Arti; he graduated in 1978, earning the highest possible grade for his thesis, *The Aesthetics of Glass*. In the late 1980s Ohira began collaborating with Murano glassmakers, earning the “Premio Selezione” of the Premio Murano in 1987.

Collaboration has always been central to Ohira’s practice; he has written, “If I might compare myself to a composer...I could then compare Murano glassmakers to singers or instrumentalists. Who in the music world would erase the performers’ names? Thus, my pieces in all fairness bear, in addition to my signature, the names of those who carried out my instructions: the glassblower and glasscarver, with the date and the place the piece was made.”

Property from an East Coast Collection

166. Yoichi Ohira b. 1946

Unique “Rosso e Nero” vase from the “Polvere” series, 2001

Hand-blown glass canes with powder inserts, polished surface.

7½ in. (19.1 cm) high

Executed by Livio Serena, master blower, and Giacomo Barbini, master cutter and grinder, Anfora, Murano, Italy. Underside incised with artist’s cipher and Yoichi Ohira/m° L. Serena/m° G. Barbini/1 / 1 unico/Thursday 14-06-2001/murano.

Estimate

\$12,000-18,000

Provenance

Odetto Lastra, Union City, New Jersey

Barry Friedman, Ltd., New York

Exhibited

“Canti del Cuore,” Fine Art Salon, Isetan, Tokyo, 2001

“Yoichi Ohira: A Retrospective Exhibition,” Barry Friedman Ltd., New York, 2002

Literature

Rosa Barovier Mentasti, William Warmus and Suzanne Frantz, *Yoichi Ohira: A Phenomenon in Glass*, exh. cat., Barry Friedman Ltd., New York, 2002, illustrated pp. 271, 386







Property from an East Coast Collection

167. Yoichi Ohira b. 1946

Unique "Mosaico a Polvere" vase, 2004

Hand-blown glass canes with *murrine*, granular, and powder inserts; polished, *battuto*, and *inciso* surface. 13¾ in. (34.9 cm) high

Executed by Livio Serena, master blower, and Giacomo Barbini, master cutter and grinder, Anfora, Murano, Italy. Underside incised with artist's cipher and Yoichi Ohira/*m° L. Serena/m° G. Barbini/1 / 1 unico/Friday 13-2-2004/murano.*

Estimate

\$15,000-20,000

Provenance

Barry Friedman, Ltd., New York

Property from an East Coast Collection

168. Yoichi Ohira b. 1946

"Marmo Verde e L'avventurina" vase, 2000

Hand-blown glass canes with *murrine*, powder, and aventurine inserts; polished and ground surface. 6⅝ in. (16.8 cm) high

Executed by Livio Serena, master blower, and Giacomo Barbini, master cutter and grinder, Anfora, Murano, Italy. Underside incised with artist's cipher and Yoichi Ohira/*m° L. Serena/Thursday 5-6-2000/murano.*

Estimate

\$12,000-18,000

Provenance

Barry Friedman, Ltd., New York

Property from an East Coast Collection

169. Yoichi Ohira b. 1946

Unique "Avventurine in Oro e in Blue" vase from the "Metamorfosi" series, 2000

Hand-blown glass canes with powder inserts, aventurine, polished surface.

8 in. (20.3 cm) tall

Executed by Livio Serena, master blower, and Giacomo Barbini, master cutter and grinder, Anfora, Murano, Italy. Underside incised with artist's cipher and *Yoichi Ohira/m° L. Serena/m° G. Barbini/1 / 1 unico/Thursday 22-6-2000/murano.*

Estimate

\$12,000-18,000

Provenance

Barry Friedman, Ltd., New York

Literature

Rosa Barovier Mentasti, William Warmus and Suzanne Frantz, *Yoichi Ohira: A Phenomenon in Glass*, exh. cat., Barry Friedman Ltd., New York, 2002, pp. 235, 384



Property from an East Coast Collection

170. Yoichi Ohira b. 1946

Unique "Gli Alberi Della Vita" vase, 2003

Hand-blown glass canes with *murrine*, granular inserts, and gold leaf; partial *inciso* and polished surface.

10½ in. (26.7 cm) high

Executed by Livio Serena, master blower, and Giacomo Barbini, master cutter and grinder, Anfora, Murano, Italy.

Underside incised with artist's cipher and Yoichi Ohira/*m*^o
L. Serena/*m*^o G. Barbini/1 / 1 unico/Friday 28-11-2003/
murano.

Estimate

\$20,000-30,000

Provenance

Barry Friedman, Ltd., New York

Alternate side of lot 170







171. Oscar Niemeyer 1907-2012

Important chair and ottoman, circa 1978

Leather, painted and molded plywood, steel.

Chair: 22¼ x 27 x 41 in. (56.5 x 68.6 x 104.1 cm)

Ottoman: 9¼ x 27 x 26 in. (23.5 x 68.6 x 66 cm)

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

Estimate

\$18,000-24,000

Provenance

Anna Maria Niemeyer, Brazil, circa 1978

Soraia Cals, Rio de Janeiro, "Coleção Anna Maria Niemeyer," October 30, 2012, lot 156 for the chair, lot 158 for the ottoman

Acquired from the above by the present owner

Literature

Alan Hess, *Oscar Niemeyer Houses*, New York, 2006, pp. 132-33 for a similar example of the chair, pp. 222, 225 for the ottoman



Σ 172. **Finn Juhl** 1912-1989

Settee, model no. NV53, circa 1953

Rosewood, fabric, brass.

29 x 50¼ x 30 in. (73.7 x 127.6 x 76.2 cm)

Executed by cabinetmaker Niels Vodder, Copenhagen, Denmark. Underside with brass retailer label stamped *ILLUMS BOLIGHUS/KØBENHAVN*.

Estimate

\$12,000-18,000

Provenance

Illums Bolighus, Copenhagen, Denmark

Literature

Noritsugu Oda, *Danish Chairs*, San Francisco, 1999, p. 98

173. Hans J. Wegner 1914-2007

Fruit bowl, model no. JH586, designed 1958

Teak, chromium-plated brass.

12½ in. (31.8 cm) high; 26 in. (66 cm) diameter

Executed by cabinetmaker Johannes Hansen,
Copenhagen, Denmark.

Underside of bowl branded with *JOHANNES HANSEN/
COPENHAGEN/DENMARK* and with manufacturer's mark

Estimate

\$8,000-12,000

Literature

Johan Møller Nielsen, *Wegner en Dansk Møbelkunstner*,
Copenhagen, 1965, p. 99

Jens Bernsen, *Hans J Wegner on Design*, exh. cat.,
Dansk Design Center, Copenhagen, 1995, p. 15

Christian Holmsted Olesen, *Wegner: just one good
chair*, exh. cat., Design Museum Denmark, Copenhagen,
2014, pp. 78, 243





174. Paavo Tynell 1890-1973

Pair of wall lights, model no. 6204, 1950s
Brass, painted brass.
Each: 16 x 7 $\frac{1}{8}$ x 8 $\frac{1}{4}$ in. (40.6 x 18.1 x 21 cm)
Manufactured by Taito Oy, Helsinki, Finland.
One stamped with *TAITO*.

Estimate
\$20,000-30,000

Literature
*Finland House Lighting: Harmony in Lighting for
Harmony in Living, Original Designs by Paavo Tynell,*
sales catalogue, New York, p. 25

175. Hans J. Wegner 1914-2007

"Bull" chair, model no. JH518, 1950s

Oak, leather.

28¾ x 28¾ x 19½ in. (73 x 72.1 x 49.5 cm)

Executed by cabinetmaker Johannes Hansen, Copenhagen, Denmark. Underside with manufacturer's metal label JOHANNES HANSEN/CABINET MAKER/COPENHAGEN - DENMARK/DESIGN: H.J. WEGNER

Estimate

\$12,000-18,000

Literature

Johan Møller Nielson, *Wegner en Dansk*

Møbelkunstner, Copenhagen, 1965, pp. 79-80

Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 4: 1957-1966*, Copenhagen, 1987, p. 163

Christian Holmsted Olesen, *Wegner: just one good chair*, exh. cat., Design Museum Denmark, Copenhagen, 2014, p. 145

The present model was exhibited at the "Copenhagen Cabinetmakers' Guild," Kunstindustrimuseet, Copenhagen, September-October 1961, Stand 5.





**176. Preben Fabricius and
Jørgen Kastholm** 1931-1984, 1931-2007

*Pair of "Scimitar" chairs, model no. IS-63,
designed 1962
Leather, stainless steel.
Each: 26¼ x 32½ x 26¾ in. (66.7 x 82.9 x 67 cm)
Manufactured by Ivan Schlechter, Copenhagen,
Denmark. Each underside impressed with
manufacturer's logo and DANMARK.*

Estimate
\$18,000-24,000

Literature

Ivan Schlechter, "Designs by Fabricius and
Kastholm," *Mobilia*, no. 106, May 1964,
throughout
Les Assises du Siège Contemporain, exh.
cat., Musée des Arts Décoratifs, Paris, 1968,
p. 58, fig. 101
Noritsugu Oda, *Danish Chairs*, San Francisco,
1996, p. 196
Anne Bony, *Furniture & Interiors of the
1960s*, Paris, 2004, p. 142



177. Finn Juhl 1912-1989

Set of twelve "Egyptian" dining chairs,
designed 1949
Teak, leather.
35¼ x 21¼ x 22 in. (89.5 x 54 x 55.9 cm)
Executed by cabinetmaker Niels Vodder,
Copenhagen, Denmark. Underside of ten
chairs branded with *CABINETMAKER NIELS
VODDER/COPENHAGEN DENMARK/
DESIGN: FINN JUHL*.

Estimate
\$60,000-80,000

Literature

Svend Erik Møller and Viggo Sten Møller,
*Dansk møbelkunst, Københavns Snedkerlaugs
møbeludstilling 1927-1951*, Copenhagen,
1951, p. 82
Esbjørn Hiort, *Modern Danish Furniture*,
New York, 1956, p. 59
Arne Karlsen, ed., *Contemporary Danish Design*,
Copenhagen, 1960, p. 53
Grete Jalk, ed., *Dansk Møbelkunst gennem
40 aar*, Volume 3: 1947-1956, Copenhagen, 1987,
pp. 125, 270-71
Esbjørn Hiort, *Finn Juhl: Furniture, Architecture,
Applied Art*, Copenhagen, 1990, pp. 40, 44-45
for images and drawings



178. Finn Juhl 1912-1989

"Judas" dining table, designed 1951

Teak, silver, brass.

28 x 114¼ x 47 in. (71.1 x 290.2 x 119.4 cm) fully extended

Executed by cabinetmaker Niels Vodder, Copenhagen,

Denmark. Underside with brass retailer label

stamped *ILLUMS BOLIGHUS/KØBENHAVN*.

Together with two leaves.

Estimate

\$20,000-30,000

Literature

Esbjørn Hiort, *Modern Danish Furniture*, New York, 1956, p. 58

Per H. Hansen, *Finn Juhl and His House*, Ostfildern, 2014, p. 187





179. Alvar Aalto 1898-1976

"Mehiläispesä (Beehive)" ceiling light, model no. A331, designed circa 1953

Painted aluminum, perforated brass, painted brass.

12 in. (30.5 cm) high, 13 in. (33 cm) diameter, variable drop

Manufactured by Valaistustyö Ky, Finland.

Interior light fixture impressed with *valaistustyö A 331*.

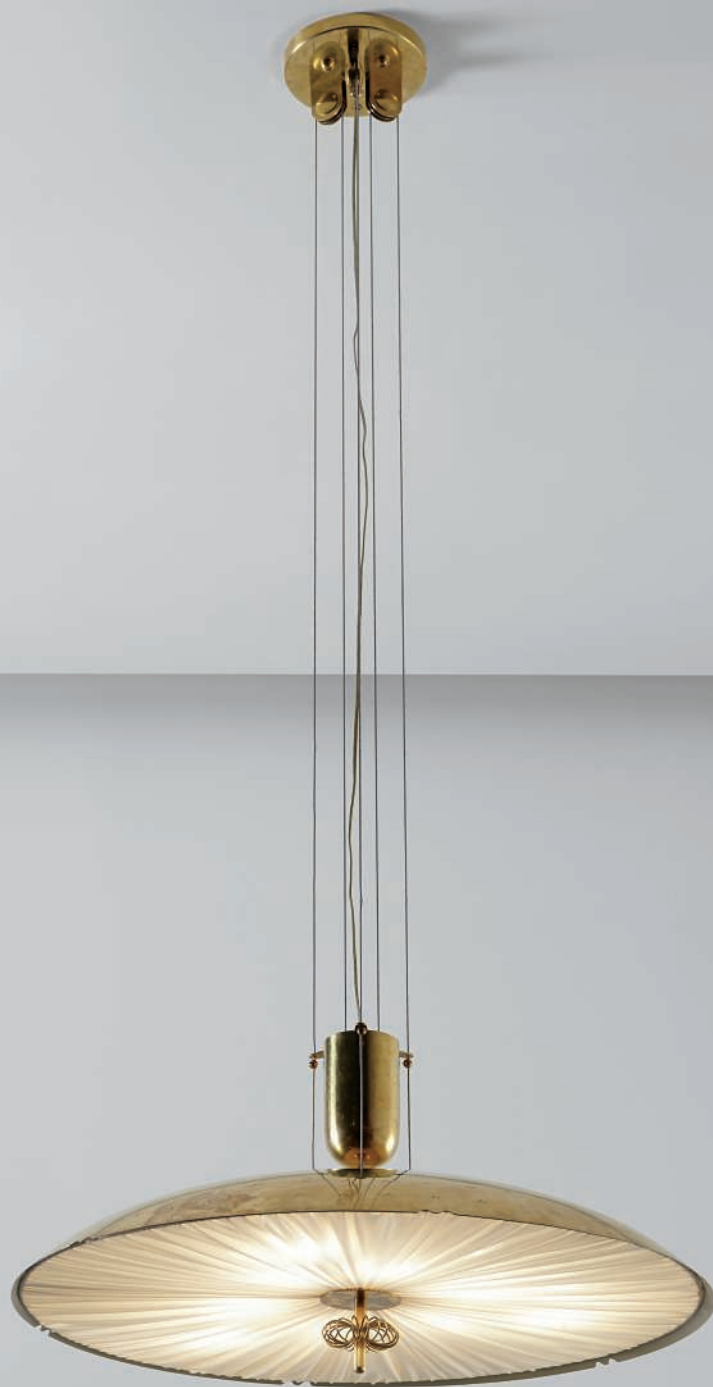
Estimate

\$8,000-12,000

Literature

Peter Reed, ed., *Alvar Aalto: Between Humanism and Materialism*, exh. cat., The Museum of Modern Art, New York, 1998, p. 188, fig. 127

Pirkko Tuukkanen, ed., *Alvar Aalto Designer*, Vammala, 2002, p. 104





180. Paavo Tynell 1890-1973

Adjustable ceiling light, model no. 1003, 1950s

Brass, painted brass, silk, steel wire.

35¾ in. (90.8 cm) diameter, variable drop

Manufactured by Taito Oy, Finland. Interior stamped with TT TAITO/TY /1003/MADE IN FINLAND.

Estimate

\$30,000-40,000

Literature

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



Property from a Private Collection, Helsinki

181. Paavo Tynell 1890-1973

Set of three wall lights, model no. 2350, 1950s

Painted brass, brass, opaque glass.

Each: 14 x 9 $\frac{7}{8}$ x 13 $\frac{1}{2}$ in. (35.6 x 25.1 x 34.3 cm)

Manufactured by Taito Oy, Helsinki, Finland.

Interior of each shade impressed with
2350/250V/75+40W/TAITO.

Estimate

\$5,000-7,000

Provenance

Savonlinna Hospital, Finland, 1950s

Private collection, Helsinki

182. Poul Kjærholm 1929-1980

"Academy Cabinet," designed 1955, executed circa 2010

Pine, birch plywood, painted steel.

37½ x 42¼ x 31 in. (95.3 x 107.3 x 78.7 cm)

Produced by cabinetmakers Rud. Rasmussen A/S, Copenhagen, Denmark. With paper label printed *RUD. RASMUSSENS/SNEDKERIER/KØBENHAVN N/DANMARK/O.B 55332.*

Estimate

\$15,000-20,000



183. Russel Wright 1904-1976

Three bowls from the "Oceana" series, including the "Centerpiece Bowl," "Starfish Relish," and "Wave Salad Bowl," circa 1940

Laminated and carved hazelwood.

"Wave Salad Bowl": 4½ x 13¼ x 8 in. (11.4 x 33.7 x 20.3 cm)

Each branded with script signature *Russel Wright*, the tallest retains manufacturer's printed paper label with *designed/by/RUSSEL/WRIGHT/Oceana/carved/wooden/ware/made/by/KLISE*.

Estimate

\$5,000-7,000

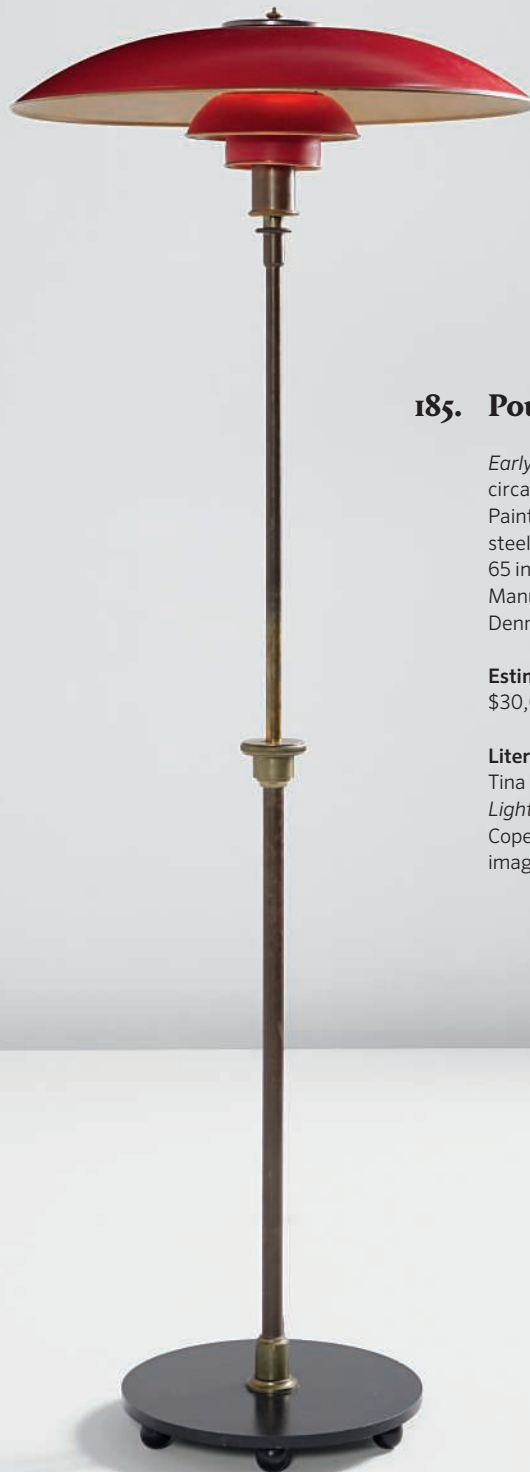
Literature

Elodie Courter, "Notes on the exhibition of useful objects," *Bulletin of the Museum of Modern Art*, vol. 6, no. 6, January 1940, front cover for the centerpiece bowl

Ann Kerr, *Collector's Encyclopedia of Russel Wright*, Second Edition, Paducah, Kentucky, 1998, pp. 112-13, 115, 119

Donald Albrecht, Robert Schonfeld and Lindsay Stamm Shapiro, *Russel Wright: Creating American Lifestyle*, exh. cat., Cooper-Hewitt National Design Museum, New York, 2001, pp. 29, 68-69 for the centerpiece bowl





185. Poul Henningsen 1894-1967

Early adjustable floor lamp, with type 6/3 shades, circa 1927

Painted copper, patinated brass, brass, painted steel, painted wood.

65 in. (165.1 cm) high fully extended

Manufactured by Louis Poulsen, Copenhagen, Denmark. Shade fixture impressed with *PAT. APPL.*

Estimate

\$30,000-50,000

Literature

Tina Jørstian and Poul Erik Munk Nielsen, eds., *Light Years Ahead: The Story of the PH Lamp*, Copenhagen, 2000, pp. 152, 157, 181, 225 for images, a drawing and an advertisement

186. Hans J. Wegner 1914-2007

Early swivel chair, model no. JH502, circa 1955
Teak, chromium-plated metal, leather, Bakelite.
29 x 29 x 24 in. (73.7 x 73.7 x 61 cm)
Executed by cabinetmaker Johannes Hansen, Denmark.
Underside with manufacturer's metal label *JOHANNES*
HANSEN/CABINET MAKER/COPENHAGEN -
DENMARK. First-edition casters stamped *BASSICA*.

Estimate

\$20,000-30,000

Provenance

Dansk Møbelkunst, Copenhagen
Sotheby's, London, "Modern & Contemporary Design,"
October 18, 2008, lot 10
Acquired directly from the above by the present owner

Literature

Johan Møller Nielson, *Wegner en Dansk Møbelkunstner*,
Copenhagen, 1965, pp. 75-76, 106-107
Jens Bernsen, *Hans J. Wegner on Design*, Copenhagen,
1995, p. 80
Christian Holmsted Olesen, *Wegner: just one good chair*,
exh. cat., Design Museum Denmark, Copenhagen, 2014,
pp. 138-39 for an image and a drawing





Property of an Important American Collector

187. Hans J. Wegner 1914-2007

Architect's desk, model no. JH571, designed 1953
Teak, matte chromium-plated steel.
28 $\frac{5}{8}$ x 76 $\frac{1}{4}$ x 36 $\frac{1}{4}$ in. (72.7 x 193.7 x 92.1 cm)
Executed by cabinetmaker Johannes Hansen,
Copenhagen, Denmark.
Underside branded with JOHANNES HANSEN/
COPENHAGEN/DENMARK.

Estimate
\$25,000-35,000

Literature

Johan Møller Nielsen, *Wegner en Dansk Møbelkunstner*, Copenhagen, 1965, pp. 87, 107
Christian Holmsted Olesen, *Wegner: just one good chair*, exh. cat., Design Museum Denmark, Copenhagen, 2014, pp. 63, 240

188. Poul Kjærholm 1929-1980

Armchair, model no. PK 12, designed 1964, produced 1967-1977
Chromium-plated tubular steel, chromium-plated steel, leather.
26 $\frac{5}{8}$ x 24 $\frac{3}{4}$ x 20 $\frac{1}{4}$ in. (67.6 x 62.9 x 51.4 cm)
Manufactured by E. Kold Christensen, Copenhagen, Denmark.

Estimate

\$18,000-24,000

Provenance

Pierre Bergé & Associates, Brussels, "Mobilier Scandinave,"
March 28, 2010, lot 149

Literature

Krestine Kjærholm, eds., *Poul Kjærholm*, Copenhagen, 1999,
pp. 110-11
Michael Sheridan, *The Furniture of Poul Kjærholm: Catalogue
Raisonné*, New York, 2007, pp. 134-35



189. Poul Henningsen 1894-1967

"Spiral" ceiling light, designed 1942

Aluminum, painted aluminum, brass.

45 in. (114.3 cm) drop, 24¾ in. (62.9 cm) diameter

Manufactured by Louis Poulsen, Copenhagen, Denmark.

Estimate

\$70,000-90,000

Provenance

Bruun Rasmussen, Copenhagen, "Modern Art + Nordic Design," March 7, 2013, lot 855

Acquired from the above by the present owner

Literature

Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 4: 1957-1966*, Copenhagen, 1987, p. 91

Tina Jørstian and Poul Eric Munk Nielsen, eds., *Light Years Ahead, The Story of the PH Lamp*, Copenhagen, 1994, pp. 266-67

Peter Fiell, *Scandinavian Design*, Cologne, 2002, p. 424 for the front cover of a Louis Poulsen sales catalogue





190. Joe Colombo and Gianni Colombo

1930-1971, 1937-1993

"Acrilica" table lamp, designed 1962

Acrylic, painted metal.

9¼ in. (23.5 cm) high

Manufactured by Oluce, Milan, Italy.

Estimate

\$4,000-6,000

Literature

Giuliana Gramigna, *Repertorio 1950/1980*, Milan, 1985, p. 190

Mateo Kries, *Joe Colombo Inventing the Future*, exh. cat., Vitra Design Museum, Weil am Rhein, 2005, p. 24, p. 142, fig. 79

Joe and Gianni Colombo's "Acrilica" table lamp won a gold medal at the XIII Milan Triennale in 1964.

191. Jacques Quinet 1918-1992

Unique console, from a private commission, Martigues, France, 1974

Painted wood, glass.

25¼ x 49⅞ x 14¼ in. (64.1 x 124.8 x 36.2 cm)

Estimate

\$18,000-22,000

Provenance

René Gaudino, Martigues, France, commissioned directly from the designer, 1974

Acquired directly from the above by the present owner



192. Jacques Quinet 1918-1992

*Unique low table, from a private commission,
Martigues, France, 1974*

Brushed steel-covered wood, painted plywood, glass.
12 $\frac{3}{4}$ x 41 $\frac{3}{8}$ x 21 $\frac{5}{8}$ in. (32.4 x 105.1 x 54.9 cm)

Estimate

\$6,000-8,000

Provenance

René Gaudino, Martigues, France, commissioned
directly by the designer, 1974

Acquired directly from the above by the present owner



193. Poul Kjærholm 1929-1980

Pair of lounge chairs, model no. PK 0, designed 1952, executed 1997

Painted and laminated beech.

Each: 26¾ x 26 x 22½ in. (67.9 x 66 x 57.2 cm)

Manufactured by Fritz Hansen, Denmark. Numbers 469 and 470 from the edition of 600 plus 8 prototypes. Underside of one with manufacturer's metal label *PK0 POUL KJÆRHOLM/469/Fritz Hansen/1872-1997/MADE IN DENMARK* and the other *PK0 POUL KJÆRHOLM/470/Fritz Hansen/1872-1997/MADE IN DENMARK*.

Estimate

\$6,000-8,000

Provenance

Private Collection, New York

Phillips de Pury & Company, New York, "Design," December 12, 2012, lot 199

Acquired from the above by the present owner

Literature

Christoffer Harlang, Keld Helmer-Petersen and Krestine Kjærholm, eds., *Poul Kjærholm*, Copenhagen, 2001, pp. 13, 173, p. 11 for a drawing

Michael Sheridan, *The Furniture of Poul Kjærholm: Catalogue Raisonné*, New York, 2007, pp. 36-39





194. Angelo Lelii 1915-1979

"Filosfera" table lamp, model no. 14069, circa 1970
Chromium-plated metal, metal wire, painted metal.
29 $\frac{7}{8}$ in. (75.9 cm)
Manufactured by Arredoluce, Monza, Italy.

Estimate

\$4,000-6,000

Literature

Arredoluce manufacturer catalogue, n.p.
Fulvio Ferrari and Napoleone Ferrari, *Luce: Lampade 1968-1973, Il nuovo design italiano*, Turin, 2002, fig. 73 for a variation

195. Jacques Quinet 1918-1992

*Unique dining table, from a private commission,
Martigues, France, 1974*

Steel, laminated oak.

29¼ x 102¾ x 34 in. (74.3 x 260 x 86.4 cm)

Estimate

\$25,000-35,000

Provenance

René Gaudino, Martigues, France, commissioned
directly from the designer, 1974

Acquired from the above by the present owner



**Martin
Dixon
Zynsky
Hadid
Kuramata
Gehry
Newson
Grawunder
Albini
Ponti
Stilnovo
Gardella
Scarpa
Ingrand
Ulrich
Parisi
Poli
Venini
Buffa**



Property from a Private American Collection

196. William Barriss Martin 1923-2012

Untitled sculpture from Philip Johnson's Beck House, Dallas, circa 1964

Patinated brass, glass.

Largest: 34 in. (86.4 cm) drop; 58 in. (147.3 cm) diameter

Comprising three hanging elements.

Estimate

\$8,000-12,000 •

Provenance

Henry and Patricia Beck, Dallas

Private collection, Dallas, acquired directly from the above

Literature

Frank D. Welch, *Philip Johnson & Texas*, Austin, 1999, illustrated p. 116

William Barriss Martin studied chemical engineering at the Case Institute of Technology before enlisting in the Navy during World War II. After the war, he pursued a degree in industrial engineering at Ohio State University. Engineering soon bored him, however, and he finally pursued his longtime passion for art and enrolled at the Boston Museum School. Nevertheless, Martin's engineering background served his interest in industrial design and he soon found work collaborating with architects and interior designers on custom lighting installations.

Martin did not electrically wire his installations, but rather illuminated them by mounting high-intensity lights on the ceilings above. The present lot may have been illuminated in the same way, when it was installed in the Henry and Patricia Beck House, designed by Philip Johnson, in Dallas, Texas.

Martin believed in making art accessible to everyone, and in 1956 he wrote, "Art must be an accepted part of everyone's environment where it can teach and lend beauty and pleasure to everyday life." Indeed, much of his work can be found in public spaces such as the Colorado Springs Airport and the National Arts Centre in Ottawa, Ontario.



Property from a Brooklyn Heights Collection

197. Tom Dixon b. 1959

"Pylon" table, circa 1995

Welded steel, glass.

30 x 48½ x 90½ in. (76.2 x 123.2 x 229.9 cm)

Estimate

\$10,000-15,000

Provenance

Acquired directly from the artist







Property from an East Coast Collection

198. Toots Zynsky b. 1951

"Filet de verre" vessel, after 1984

Fused colored glass threads.

10½ x 18 x 9½ in. (26.7 x 45.7 x 24.1 cm)

Underside signed with Z.

Estimate

\$12,000-18,000

Provenance

Barry Friedman, Ltd., New York

Mary Ann Toots Zynsky graduated with a bachelor in fine arts from the Rhode Island School of Design (RISD) in 1973, studying under Dale Chihuly and alongside fellow glass pioneers Dan Dailey and Therman Statom. She was a key participant in the founding of the Pilchuck Glass School (1971) and the New York Experimental Glass Workshop (now UrbanGlass).

It was not until 1982 that Zynsky developed her signature filet de verre technique. Initially Zynsky made her glass threads in the traditional Venetian manner—"I had two teams of people pulling thread all afternoon for me," she recalled. But soon an acquaintance, Mathijs Teunissen Van Manen, helped her build a machine for pulling glass thread, similar to the process of making glass optical fiber. A three week trip to Europe turned into 16 years, and Zynsky established a studio in Amsterdam where she continued to refine her technique. Her process involves "painting" with thousands of multicolored glass threads by layering them on a heat-resistant plate. The threads are then fused and slumped in the kiln, and finally, wearing heat-resistant gloves, she reaches into the kiln and shapes each piece into its final, undulating form.



Property from an East Coast Collection

199. Toots Zynsky b. 1951

"Filet de verre" vessel, after 1984

Fused colored glass threads.

6 $\frac{3}{8}$ x 12 $\frac{1}{2}$ x 8 $\frac{1}{2}$ in. (16.2 x 31.8 x 21.6 cm)

Underside signed with Z.

Estimate

\$7,000-9,000

Provenance

Barry Friedman, Ltd., New York



Property from an East Coast Collection

200. Toots Zynsky b. 1951

"Filet de verre" vessel, after 1984

Fused colored glass threads.

6⅞ x 11½ x 11 in. (15.6 x 29.2 x 27.9 cm)

Underside signed with Z.

Estimate

\$7,000-9,000

Provenance

Barry Friedman, Ltd., New York



Property from a Tribeca Collection

201. Zaha Hadid b. 1950

"Serif 2" shelf, from the "Seamless" collection, 2006

Polyurethane-lacquered polyester resin.
93½ x 98½ x 16¼ in. (237.5 x 250.2 x 41.3 cm)
Produced by Established & Sons, London, UK. Number 4 from the edition of 12.
Reverse with two brass labels impressed
Established/&SONS/British Made and
Designed by/Zaha Hadid/Seamless/2006/Serif 2/4 / 12.

Estimate

\$12,000-18,000

Literature

Zaha Hadid: Seamless, exh. cat.,
Established & Sons and Phillips de Pury & Co.,
New York, 2006, n.p.

In the early 1980s, Alessi had employed a blockbuster roster of designers—Ettore Sottsass, Alessandro Mendini, Michael Graves, Robert Venturi, Richard Meier—to produce coffee and tea services as part of a program called “Tea and Coffee Piazzas.” These sets would be produced in silver and in limited editions of 99 each and would act as a sort of “micro-architecture,” translating, for both the architect and the consumer, the grander scale ideas of architectural design into smaller scale household product design. In 1985, “Architecture in Silver,” a touring exhibition organized by the Max Protetch Gallery in New York featured these coffee and tea services, which read like “an international who’s who of innovative contemporary architecture,” according to *The Washington Post* (the show later traveled to the Renwick Gallery of the Smithsonian Institution in Washington, DC). It was exactly this relationship between manufacturer and designer and their introduction of each other to the consumer masses that catapulted the now-emblematic “Whistling Bird” tea kettle designed by Michael Graves from limited edition tea service commission to ubiquitous recognizable object at Target, giving the depth of reach of this program: historic context.

Twenty years later, Alessi would embark on a similar program, “Tea and Coffee Towers,” employing twenty-two major international architects to again create silver tea and coffee services. Architects for this series included David Chipperfield, Toyo Ito, Thom Mayne, and Zaha Hadid. Following in the footsteps of the original class, these designers concerned themselves less with function and more with creating microcosms of their conceptual architectural projects. The present set is entirely recognizable as a work by Hadid and mimics the swoops and peaks of her most notable architectural landmarks. Hadid designed the present set one year before winning the Pritzker Prize, the first woman to do so.

202. Zaha Hadid b. 1950

“TCTHADID” tea and coffee service from the “Tea and Coffee Towers” series, 2003

Sterling silver.

Tallest: 11¾ in. (29.8 cm)

Manufactured by Alessi, Italy. Artist proof 3 from the edition of 99. Each piece stamped with 925 and silver hallmarks and with ALESSI/ITALY/ZAHA HADID/2003/P.A.3.

Estimate

\$20,000-30,000

Literature

Zaha Hadid, exh. cat., Solomon R. Guggenheim Museum, New York, 2006, p. 166





203. Shiro Kuramata 1934-1991

"Glass Chair," designed 1976
Glass, Photobond 100 adhesive.
35 $\frac{1}{8}$ x 35 $\frac{3}{8}$ x 23 $\frac{5}{8}$ in. (89.2 x 89.9 x 60 cm)
Produced by the Mihoya Glass Co. Ltd., Japan. From
the edition of 40. Together with a certificate of
authenticity from Meiko Kuramata.

Estimate

\$50,000-70,000

Literature

"Il Vetro Incollato," *Domus*, no. 572, July 1977, p. 40
Shiro Kuramata 1934-1991, exh. cat., Hara Museum
of Contemporary Art, Tokyo, 1996, pp. 24, 42-43, 149
Deyan Sudjic, *Shiro Kuramata: Catalogue of Works*,
London, 2013, p. 297
Deyan Sudjic, *Shiro Kuramata: Essays & Writings*,
London, 2013, pp. 75, 86, 93-94, 210



204. Frank Gehry b. 1929

"Great Table" from the Ray and Maria Stata Center, Massachusetts Institute of Technology, Cambridge, 2004

Birch plywood.

29½ x 132 x 60 in. (74.9 x 335.3 x 152.4 cm)

Produced by Polybois Inc., Thetford Mines, Quebec. From the production of two. Each piece with manufacturer's label, *POLYBOIS INC./MENUISERIE ARCHITECTURALE/ARCHITECTURAL MILLWORK* and with specifications.

Estimate

\$15,000-20,000

Provenance

Ray and Maria Stata Center for Computer, Information, and Intelligence Sciences, Massachusetts Institute of Technology, Cambridge, Massachusetts
Gifted to the present owner





Property of a Private Collector

205. Marc Newson b. 1963

"Micarta Chair" (wingless), 2006

Linen phenolic composite.

29½ x 24¼ x 31½ in. (74.9 x 61.6 x 80 cm)

Number 7 from the edition of 10. Underside with metal label signed and impressed *'Wingless/Micarta chair/Marc Newson/ 7 / 10.*

Estimate

\$60,000-80,000

Provenance

Acquired directly from the designer, circa 2007

Literature

Louise Neri, ed., *Marc Newson*, exh. cat., Gagosian Gallery, New York, 2007, pp. 38-40, 43 for the wingback version

206. Atelier Van Lieshout est. 1995

"Pappamamma" lamp, 2009

Nylon resin.

12 $\frac{7}{8}$ x 15 $\frac{3}{8}$ x 12 $\frac{1}{4}$ in. (32.7 x 39.1 x 31.1 cm)

Produced by Atelier Van Lieshout, the Netherlands. Artist's proof 1 from the edition of 7 plus 5 artist's proofs.

Estimate

\$10,000-15,000





207. Ettore Sottsass, Jr. 1917-2007

"Carlton" room divider, 1981

Plastic-laminated wood.

77 $\frac{1}{8}$ x 74 $\frac{7}{8}$ x 15 $\frac{3}{4}$ in. (195.9 x 190.2 x 40 cm)

Manufactured by Memphis s.r.l., Pregnana Milanese, Italy. Metal label printed with *MEMPHIS/MILANO/E. SOTTASS/1981/MADE IN ITALY*.

Estimate

\$6,000-8,000

Literature

Barbara Radice, *Memphis*, Milan, 1984, p. 145

Ettore Sottsass, et. al., *Sottsass Associati*, Milan, 1988, pp. 38, 101

Barbara Radice, *Ettore Sottsass: A Critical Biography*, London, 1993, p. 199

Ronald T. Labaco, *Ettore Sottsass: Architect and Designer*, exh. cat., Los Angeles County Museum of Art, 2006, p. 12

208. Johanna Grawunder b. 1961

"Pink Void" light, 2012

Anodized aluminum, acrylic, colored gel, LED.

25 x 33 x 25 in. (63.5 x 83.8 x 63.5 cm)

Produced by Carpenters Workshop Gallery, UK.

Fabricated by Neal Feay Company, California. Number

1 from the edition of 8 plus 4 artist's proofs. Side of

switch with metal label impressed with *JOHANNA*

GRAWUNDER | PINK VOID/2012/ 1/8 /carpenters

workshop gallery and artist's facsimile signature *j*

grawunder.

Estimate

\$10,000-15,000

Literature

Sally Fuls, "Die Modernistin und Ihr Barbie-Prinzip,"

Architectural Digest (Germany), January 2013, p. 103



209. **Franco Albini and Franca Helg**

1905-1977 and 1920-1989

Dining table, model no. TL22, circa 1958

Mahogany.

28 $\frac{5}{8}$ x 41 x 71 in. (72.7 x 104.1 x 180.3 cm)

Manufactured by Poggi, Italy.

Estimate

\$4,000-6,000

Literature

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





210. Franco Albini 1905-1977

Early variant "Fiorenza" wingback chair, designed 1952, produced 1950s

Oak, fabric, brass.

40½ x 29½ x 40¾ in. (102.9 x 74.9 x 102.6 cm)

Produced by Arflex, Giussano, Italy. Together with a certificate of authenticity from the Fondazione Franco Albini.

Estimate

\$10,000-15,000

Literature

"Mobili italiani a Stoccolma," *Domus*, no. 282, May 1953, p. 22 for a similar example

Irene de Guttry and Maria Paola Maino, *Il mobile italiano degli anni '40 e '50*, Bari, 1992, p. 75, fig. 10 for a similar example



2II. Stilnovo

Rare chandelier, circa 1958

Painted aluminum, brass.

35¾ in. (90.8 cm) drop, 38⅞ in. (98.7 cm) diameter

Manufactured by Stilnovo, Milan, Italy.

Estimate

\$10,000-15,000



212. **Gio Ponti** 1891-1979

"Diamond" flatware service, circa 1958

Forks and spoons: sterling silver.

Knives: sterling silver, stainless steel.

Largest utensil: 10¾ in. (27.3 cm) long

Manufactured by Reed & Barton, USA and distributed by Arthur Krupp, Italy.

Comprising 12 dinner forks, 12 salad forks, 9 cocktail forks, 12 dinner knives, 12 fruit knives, 12 dinner spoons, 12 dessert spoons, 12 demitasse spoons, and 14 serving pieces (107).

Estimate

\$10,000-15,000

Literature

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

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

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

213. Ignazio Gardella 1905-1999

Pair of adjustable "Digamma" armchairs, circa 1957
Fabric, painted bent steel, brass.
Each: 34½ x 28½ x 33½ in. (87.6 x 72.4 x 84.1 cm)
Produced by Gavina, San Lazzaro di Savena, Italy.

Estimate

\$12,000-18,000

Literature

"Per chi deve scegliere mobili di serie," *Domus*, no. 398, January 1963, p. 96

Achille e Piergiacomo Castiglioni, "A Milano, un nuovo negozio di mobili," *Domus*, no. 392, July 1972, p. 13
Giuliana Gramigna, *Repertorio 1950/1980*, Milan, 1985, p. 108

Irene de Guttry and Maria Paola Maino, *Il Mobile Italiano Degli Anni '40 e '50*, Bari, 1992, p. 10, fig. 9



214. Ignazio Gardella 1905-1999

"Digamma" sofa, circa 1957

Fabric, painted steel, brass.

33½ x 78¾ x 33½ in. (84.1 x 200 x 85.1 cm)

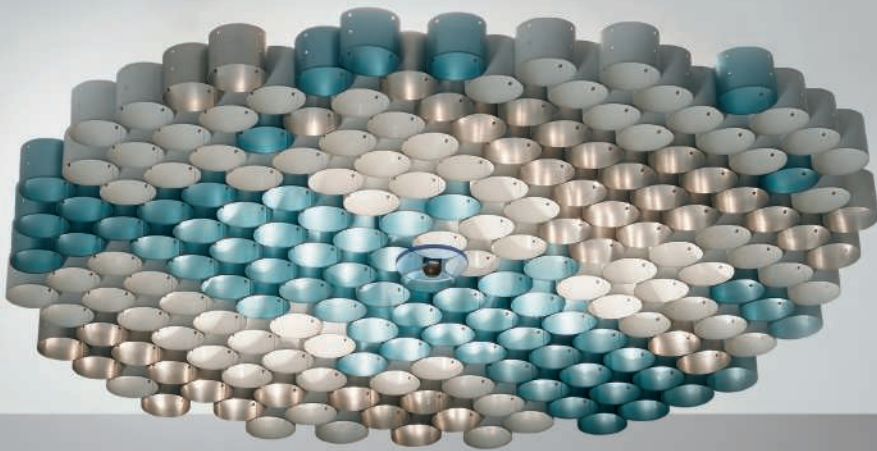
Produced by Gavina, San Lazzaro di Savena, Italy.

Estimate

\$15,000-20,000







**215. Mario Galvagni and
Paolo Antonio Chessa** b. 1928, 1922-1981

Two unique "Diffusori Look" ceiling lights, circa 1955
Painted aluminum, aluminum, brass, resin.
Larger: 6¼ in. (15.9 cm) drop, 42½ in. (108 cm) diameter

Estimate
\$12,000-18,000

Exhibited
Casa Trasparente, X Triennale di Architettura, Milan, 1955.

Literature
"Rassegna Domus," *Domus*, June 1955, no. 307, n.p., fig. 1

Phillips wishes to thank Mario Galvagni for his assistance with the cataloguing of this lot.



216. Tobia Scarpa b. 1935

Pair of rare wall lights, circa 1967

Colored *battuto* glass, brass.

Each: 12¾ x 8⅞ x 9¼ in. (32.4 x 20.6 x 23.5 cm)

Produced by Venini, Murano, Italy.

Estimate

\$10,000-15,000

Literature

Franco Deboni, *Venini Glass: Its History, Artists and Techniques, Catalogue 1921-2007*, vol. 2, Turin, 2007, cat. no. 165 for the vase form



217. Max Ingrand 1908-1969

Pair of wall lights, circa 1958

Brass, opaque glass, glass.

Each: 12½ x 15⅞ x 4½ in. (31.8 x 40.3 x 11.4 cm)

Manufactured by Fontana Arte, Italy.

Estimate

\$10,000-15,000

Literature

Fontana Arte: Illuminazione, sales catalogue, Milan, p. 70 for a similar example

218. Renzo Zavarella 1900-1988

Pair of armchairs, 1940s

Walnut, vinyl, brass, painted metal.

Each: 47¼ x 31⅞ x 29⅞ in. (120 x 81 x 75.9 cm)

Underside of one armchair with metal label *S.I.A.E.* 915 and the other with *S.I.A.E.* 909.

Estimate

\$10,000-15,000



219. Guglielmo Ulrich 1904-1977

Unique low table, circa 1935-1940

Cherry, Verde Alpi marble

16¾ x 57½ in. (42.5 x 146.1 cm)

Together with a certificate of authenticity from Giancorrado Ulrich.

Estimate

\$20,000-30,000

Literature

Luca Sacchetti, *Guglielmo Ulrich*, Milan, 2009, pp. 150-51 for a drawing





220. Gio Ponti 1891-1979

Cabinet with integrated folding table and benches,
 circa 1944
 Walnut, brass.
 Closed: 75 x 59 $\frac{7}{8}$ x 15 $\frac{3}{4}$ in. (190.5 x 152.1 x 40 cm)
 Open: 75 x 59 $\frac{7}{8}$ x 58 $\frac{3}{4}$ in. (190.5 x 152.1 x 149.2 cm)
 Produced by Casa e Giardino, Milan, Italy. Together with a
 certificate of authenticity from the Gio Ponti Archives.

Estimate
 \$12,000-18,000

Literature
 "Il mobile pieghevole," *Domus*, no. 207, March 1946, p. 28





221. Max Ingrand 1908-1969

Pair of ceiling lights, model no. 2259, 1960s
Partially-frosted glass, brass.
Each: 33¼ in. (84.5 cm) drop
Manufactured by Fontana Arte, Milan, Italy.

Estimate
\$10,000-15,000

Literature
Fontana Arte: Illuminazione, sales catalogue, Milan, p. 51
Roberto Aloï, *L'arredamento moderno, Modern*
Furnishing, Milan, 1964, p. 69

222. Gio Ponti 1891-1979

Daybed, from the Fondazione Livio e Maria Garzanti, Forlì, circa 1954

Elm, fabric, brass.

18¾ x 77½ x 35¼ in. (47.6 x 196.4 x 89.5 cm)

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

Estimate

\$8,000-12,000

Provenance

Fondazione Livio e Maria Garzanti, Forlì, Italy

Aldo Garzanti commissioned Gio Ponti to design the building and interiors for the Fondazione Livio e Maria Garzanti in Forlì in the 1950s. Garzanti was an Italian publisher and businessman who later devoted himself to philanthropy, setting up the foundation to support artists.





223. Gio Ponti 1891-1979

Pair of wall-mounted bedside tables, from the Fondazione Livio e Maria Garzanti, Forlì, circa 1954
Walnut, linoleum-laminated walnut.

Each: 12½ x 32⅞ x 16⅛ in. (31.3 x 83.5 x 41 cm)

Manufactured by ISA, Italy. Inside of each shutter with lock impressed *BREVETTATO/PATENTED*.

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

Estimate

\$10,000-15,000

Provenance

Fondazione Livio e Maria Garzanti, Forlì, Italy





Interior of the Aldo Garzanti Foundation designed by Gio Ponti, Forlì, Italy, circa 1954–1957.

© Salvatore Licitra, Gio Ponti Archives

224. Gio Ponti 1891-1979

Desk, from the Fondazione Livio e Maria Garzanti, Forlì, circa 1956

Walnut, linoleum-laminated walnut, brass.

31 $\frac{3}{8}$ x 59 $\frac{1}{2}$ x 23 $\frac{5}{8}$ in. (79.7 x 151.1 x 60 cm)

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

Estimate

\$10,000-15,000

Provenance

Fondazione Livio e Maria Garzanti, Forlì, Italy

Literature

Franco Bertoni, *Gio Ponti: "Idee" d'arte e di architettura a Imola e in Romagna*, Imola, Italy, 2012, p. 196





225. Stilnovo

Pair of wall lights, 1950s
Brass, tubular brass, acrylic.
Each: 32.2 x 19 x 24 cm (12 $\frac{5}{8}$ x 7 $\frac{1}{2}$ x 9 $\frac{1}{2}$ in.)
Manufactured by Stilnovo, Milan, Italy. One
metal fixture impressed with *stilnovo/ITALY*,
the other with *stilnovo/PATENT*.

Estimate
\$6,000-8,000

226. Ico Parisi 1916-1996

Pair of armchairs, circa 1951

Mahogany, fabric.

Each: 32½ x 37 x 32½ in. (82.6 x 94 x 82.9 cm)

Manufactured by Ariberto Colombo, Cantù, Italy. One leg with paper label *LA PERMANENTE/MOBILI/CANTÙ*.

Estimate

\$10,000-15,000

This lot has been recorded in the Archivio del Design di Ico Parisi, Via Diaz 11, Como, Italy.

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





227. Ico Parisi 1916-1996

Corner sofa, circa 1951

Mahogany, fabric.

33 $\frac{1}{8}$ x 102 $\frac{3}{8}$ x 62 $\frac{7}{8}$ in. (84.1 x 260 x 159.7 cm)

Manufactured by Ariberto Colombo, Cantù, Italy.

Estimate

\$15,000-20,000

This lot has been recorded in the Archivio del Design di Ico Parisi, Via Diaz 11, Como, Italy.

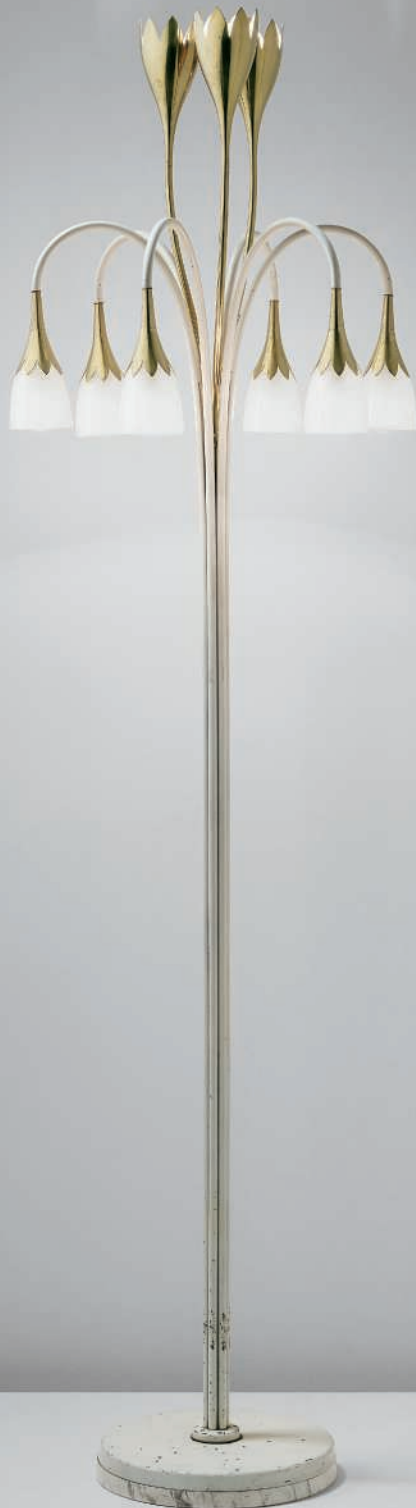
Phillips wishes to thank Roberta Lietti of the Archivio del Design di Ico Parisi for her assistance with cataloguing the present lot..



228. Seguso

Ceiling light, circa 1948
Pulegoso glass, patinated brass.
33½ in. (85.1 cm) drop, 10 in. (25.4 cm) diameter
Produced by Seguso, Italy.

Estimate
\$6,000-8,000



229. Angelo Lelii 1915-1979

Rare floor lamp, circa 1947

Painted brass, brass, opaque glass, marble.
83 $\frac{7}{8}$ in. (213 cm) high

Manufactured by Arredoluce, Monza, Italy.
Underside of switch impressed with *MADE
IN ITALY/ARREDOLUCE MONZA*.

Estimate

\$8,000-12,000



230. Flavio Poli 1900-1984

Pair of ceiling lights, 1950s
Clear and colored glass with gold leaf inclusions, metal.
Larger: 8 x 24¾ in. (20.3 x 62.9 cm)
Produced by Seguso, Murano, Italy.

Estimate
\$10,000-15,000

231. Gio Ponti 1891-1979

Settee, model no. 516, circa 1950

Walnut, fabric.

32 $\frac{5}{8}$ x 52 $\frac{1}{2}$ x 30 $\frac{3}{4}$ in. (82.9 x 133.4 x 78.1 cm)

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

Estimate

\$12,000-18,000



232. Carlo Enrico Rava 1903-1986

Rare console, circa 1949

Mahogany-veneered wood, mahogany.

36 x 50¾ x 11⅝ in. (91.4 x 128.9 x 29.5 cm)

Estimate

\$7,000-9,000





233. Max Ingrand 1908-1969

Ceiling light, model no. 1748, circa 1957
Chiseled and acid-polished glass, brass.
16½ in. (41 cm) drop, 21½ in. (54.9 cm) diameter
Manufactured by Fontana Arte, Milan, Italy.

Estimate
\$10,000-15,000

Literature
Fontana Arte: *Illuminazione*, sales catalogue,
Milan, n.p.
Domus, no. 334, September 1957, for an
advertisement, n.p.
Franco Deboni, *Fontana Arte: Gio Ponti, Pietro
Chiesa, Max Ingrand*, Turin, 2012, fig. 312

234. Fontana Arte

Low table, circa 1958

Colored mirrored convex glass, glass, painted metal, brass.

14 $\frac{5}{8}$ in. (37 cm) high, 33 $\frac{1}{8}$ in. (84 cm) diameter

Manufactured by Fontana Arte, Milan, Italy. Underside with paper label handwritten with 5.

Estimate

\$40,000-60,000

Literature

"Cristalli Fontana Arte," *Domus*, Milan, no. 344,

July 1958, p. 52

Laura Falconi, *Fontana Arte: Una storia trasparente*,

Milan, 1998, p. 114, p. 214, fig. 114 for a similar example

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

Max Ingrand, Turin, 2012, Turin, 2012, fig. 409



235. Fontana Arte

Mirror, 1940s

Mirrored glass, glass, nickel-plated metal,
painted metal.

23¼ x 13⅞ x 2¾ in. (59.1 x 34 x 7 cm)

Manufactured by Fontana Arte, Milan, Italy.

Reverse with manufacturer's paper label

GALVANIT/FONTANA/ITALY/REGISTRATO/
LUIGI FONTANA&C.-S.p.A./MILANO-TORINO-
GENOVA-CANTÙ-MESSINA/GALVANIT È LO
SPECCHIO CON PROTEZIONE IN RAME CHE
NE GARANTISCE LA DURATA.

Literature

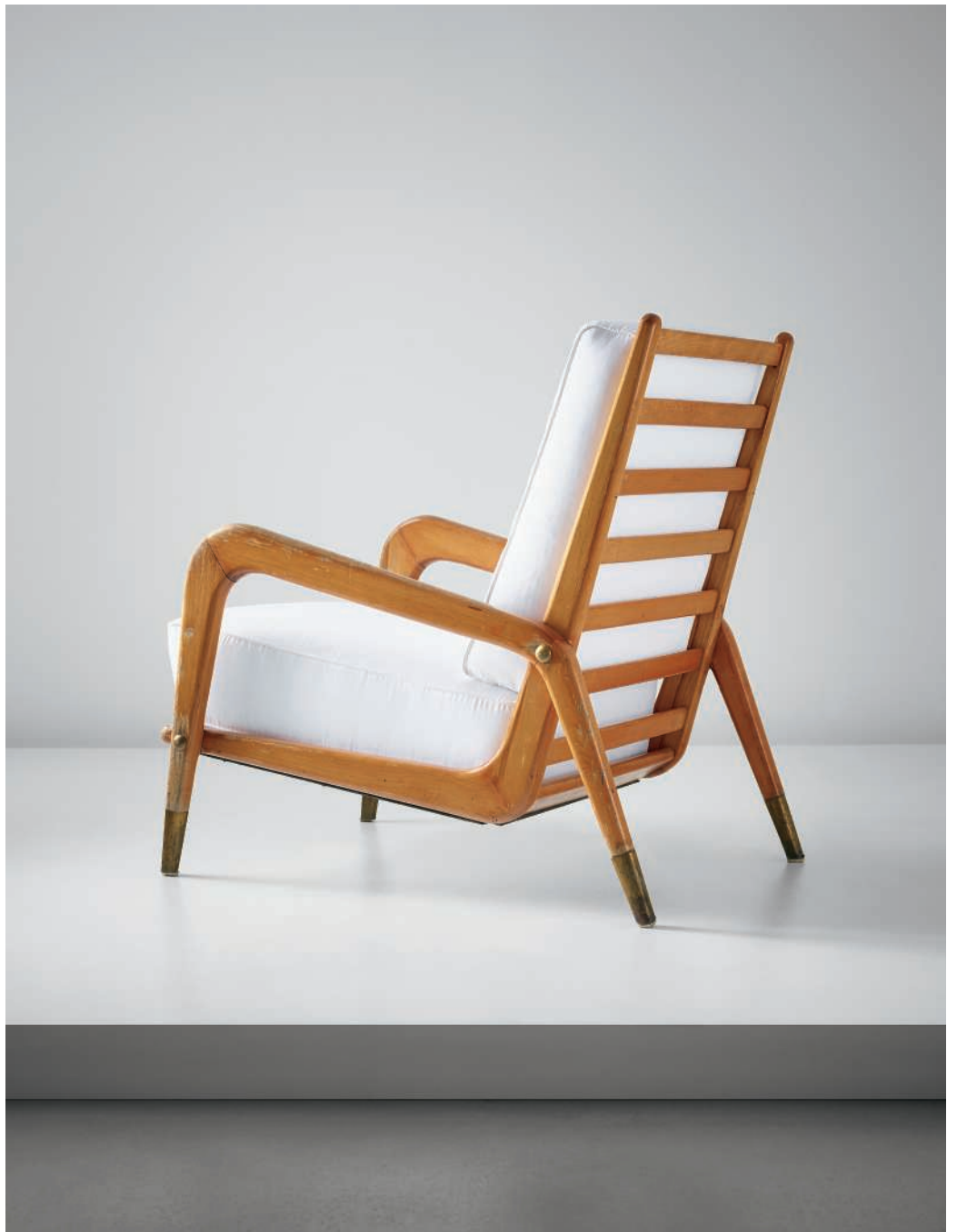
Edoardo Paoli, *L'importanza dello specchio*, Milan,
1949, p. 20, fig. 45

Franco Deboni, *Fontana Arte: Gio Ponti, Pietro
Chiesa, Max Ingrand*, Turin, 2012, fig. 451

Estimate

\$6,000-8,000





236. Gio Ponti 1891-1979

Rare armchair, circa 1937

Walnut, brass, fabric.

33½ x 23½ x 34¼ in. (85.1 x 59.7 x 87 cm)

Produced by Casa e Giardino, Milan, Italy.

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

Estimate

\$10,000-15,000

Literature

"La Canapa Tessuto per arredamento,"

Domus, no. 113, May 1937, p. 51



237. Gino Sarfatti 1912-1985

Rare ceiling light, model no. 2083, circa 1955
Colored opaline methacrylate, painted aluminum.
18 $\frac{1}{8}$ in. (46 cm) diameter, variable drop
Manufactured by Arteluce, Milan, Italy.

Estimate
\$12,000-18,000

Literature
Marco Romanelli and Sandra Severi, *Gino Sarfatti: selected works 1938-1973*, Milan, 2012, pp. 249, 471
Clémence Krzentowski and Didier Krzentowski, eds., *The Complete Designers' Lights II, 35 Years of Collecting*, Paris, 2014, p. 133

Property of a New York Collector

238. Ico Parisi 1916-1996

Unique wall-mounted console, 1960s
Teak-veneered wood, painted metal.
14½ x 94½ x 15¾ in. (36.8 x 240 x 40 cm)
Produced by Spartaco Brugnoli, Cantù, Italy.
Together with a certificate of authenticity from
the Ico Parisi Archive.

Estimate

\$6,000-8,000

Provenance

Family of the architect
Thence by descent
Phillips, New York, "Design," December 17, 2013,
lot 365
Acquired from the above by the present owner

This lot has been recorded in the Archivio del
Design di Ico Parisi, Via Diaz 11, Como, Italy.

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





239. Venini

Pair of lanterns, model no. 5301, 1940s

Brass, glass.

Each: 34½ in. (87.9 cm) drop, 16⅞ in. (41 cm) diameter

Produced by Venini, Murano, Italy.

Estimate

\$14,000-18,000

Literature

Franco Deboni, *Venini Glass: Its History, Artists and Techniques, Catalogue 1921-2007*, vol. 1, Turin, 2007, p. 177, pl. 170 of the *Catalogo Blu*



240. Osvaldo Borsani 1911-1985

Pair of "T1" side tables, circa 1950

Brass, colored mirrored glass.

Each: 17½ in. (44.8 cm) high, 10¾ in. (26.4 cm) diameter

Estimate

\$6,000-10,000

Literature

Giuliana Gramigna and Fulvio Irace, *Osvaldo Borsani*, Rome, 1992, p. 193



**241. Attributed to Gio Ponti and
Emilio Lancia** 1891-1979, 1890-1973

Large and important chandelier, circa 1930

Brass, painted brass, painted aluminum.

41 $\frac{3}{8}$ x 37 $\frac{3}{8}$ x 31 $\frac{1}{2}$ in. (105 x 95 x 80 cm)

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

Estimate

\$18,000-24,000



242. Max Ingrand 1908-1969

Side table, circa 1954

Mahogany, glass.

16½ x 21⅞ x 17 in. (41.9 x 55.6 x 43.2 cm)

Manufactured by Fontana Arte, Milan, Italy

Estimate

\$6,000-8,000

Literature

Domus, no. 312, November 1955, p.5 for an advertisement

"Rassegna Domus," *Domus*, no. 313, December 1955, p. 46

Franco Deboni, *Fontana Arte: Gio Ponti, Pietro Chiesa, Max Ingrand*, Turin, 2012, fig. 403

243. Paolo Buffa 1903-1970

Illuminated cocktail cabinet, 1940s
Stained walnut-veneered wood, wood,
brass, mirrored glass, glass.
42½ x 35¼ x 15½ in. (107 x 89.5 x 39.4 cm)
Light fixture embossed with
TERRANO-MILANO.

Estimate

\$12,000-18,000

Literature

Roberto Aloï, *L'arredamento moderno*,
Milan, 1945, fig. 394 for a similar example
Irene de Guttry and Maria Paola Maino, *Il
mobile déco italiano 1920-1940*, Bari, 1988,
p. 105, fig. 14 for a similar example
Roberto Rizzi, *I mobili di Paolo Buffa*,
exh. cat., Mostra Internazionale
dell'Arredamento, Cantù, 2001, p. 35 for a
similar example



244. Osvaldo Borsani 1911-1985

Revolving low table, 1940s
Pear, leather-covered wood, glass.
20¼ x 31½ in. (51.4 x 80 cm)
Produced by l'Atelier di Varedo, Italy.

Estimate
\$8,000-10,000

Provenance
Private collection, Milan

Literature
Giuliana Gramigna and Fulvio Irace, *Osvaldo Borsani*, Rome, 1992, p. 132





Property of a West Coast Collector

245. Gio Ponti 1891-1979

Pair of armchairs, from the First Class Ballroom of the Augustus transatlantic ocean liner, 1950

Fabric, painted wood.

Each: 28½ x 26 x 27¾ in. (72.4 x 66 x 70.5 cm)

Manufactured by Cassina, Meda, Italy.

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

Estimate

\$15,000-20,000

Provenance

Augustus transatlantic ocean liner, Italy, 1950

Peter Knego, California

Acquired from the above, 2012

Literature

Paolo Piccione, *Gio Ponti: Le navi, Il progetto degli interni navali 1948-1953*, Viareggio, 2007, p. 33, fig. 41





246. Max Ingrand 1908-1969

Pair of floor lamps, model no. 2003, 1950s
Brass, glass, colored glass.
Each: 72½ in. (184.5 cm) high
Manufactured by Fontana Arte, Milan, Italy.

Estimate
\$10,000-15,000

Literature
"Stand di Fontana Arte alla 39a fiera di Milano,"
Vitrum, no. 125, May-June 1961, p. 30

247. Gio Ponti 1891-1979

Rare extendable dining table, 1931-1935
Walnut, walnut-veneered wood, cherry.
30½ x 90½ x 40½ in. (76.7 x 229.9 x 101.9 cm)
fully extended
Together with a certificate of authenticity
from the Gio Ponti Archives.

Estimate
\$18,000-24,000



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Condition of Lots

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

Pre-Auction Viewing

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

Electrical and Mechanical Lots

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

Symbol Key

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

O ♦ Guaranteed Property

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

Δ Property in Which Phillips Has an Ownership Interest

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

● No Reserve

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

Σ Endangered Species

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

2 Bidding in the Sale

Bidding at Auction

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

Bidding in Person

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

Bidding by Telephone

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

Online Bidding

If you cannot attend the auction in person, you may bid online on our online live bidding platform available on our website at www.phillips.com. The digital saleroom is optimized to run on Google Chrome, Firefox, Opera and Internet Explorer browsers. Clients who wish to run the platform on Safari will need to install Adobe FlashPlayer. Follow the links to ‘Auctions’ and ‘Digital Saleroom’ and then pre-register by clicking on ‘Register to Bid Live.’ The first time you register you will be required to create an account; thereafter you will only need to register for each sale. You must pre-register at least 24 hours before the start of the auction in order to be approved by our bid department. Please note that corporate firewalls may cause difficulties for online bidders.

Absentee Bids

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

Employee Bidding

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

Bidding Increments

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

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

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

3 The Auction

Conditions of Sale

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

Interested Parties Announcement

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

Consecutive and Responsive Bidding; No Reserve Lots

The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller up to the amount of the reserve by placing consecutive bids or bids in response to other bidders. If a lot is offered without reserve, unless there are already competing absentee bids, the auctioneer will generally open the bidding at 50% of the lot’s low pre-sale estimate. In the absence of a bid at that level, the auctioneer will proceed

backwards at his or her discretion until a bid is recognized and will then advance the bidding from that amount. Absentee bids on no reserve lots will, in the absence of a higher bid, be executed at approximately 50% of the low pre-sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate. If there is no bid whatsoever on a no reserve lot, the auctioneer may deem such lot unsold.

4 After the Auction

Payment

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

Credit Cards

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

Collection

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

Loss or Damage

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

Transport and Shipping

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

Export and Import Licenses

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

Endangered Species

Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, Brazilian rosewood, rhinoceros horn or tortoiseshell, irrespective of age, percentage or value, may require a license or certificate prior to exportation and additional licenses or certificates upon importation to any foreign country. Please note that the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country, and vice versa. We suggest that prospective bidders check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer’s sole responsibility to obtain any necessary export or import licenses or certificates as well as any other required documentation. Please note that lots containing potentially regulated plant or animal material are marked as a convenience to our clients, but Phillips does not accept liability for errors or for failing to mark lots containing protected or regulated species.

Conditions of Sale

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

1 Introduction

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

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

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

2 Phillips as Agent

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

3 Catalogue Descriptions and Condition of Property

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

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

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

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

(d) Information provided to prospective buyers in respect of any lot, including any pre-sale estimate, whether written or oral, and information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather a statement of opinion held by Phillips. Any pre-sale estimate may not be relied on as a prediction of the selling price or value of the lot and may be

revised from time to time by Phillips in our absolute discretion. Neither Phillips nor any of our affiliated companies shall be liable for any difference between the pre-sale estimates for any lot and the actual price achieved at auction or upon resale.

4 Bidding at Auction

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

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

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

(d) Bidders may participate in an auction by bidding online through Phillips's online live bidding platform available on our website at www.phillips.com. To bid online, bidders must register online at least 24 hours before the start of the auction. Online bidding is subject to approval by Phillips's bid department in our sole discretion. As noted in Paragraph 3 above, Phillips encourages online bidders to inspect prior to the auction any lot(s) on which they may bid, and condition reports are available upon request. Bidding in a live auction can progress quickly. To ensure that online bidders are not placed at a disadvantage when bidding against bidders in the room or on the telephone, the procedure for placing bids through Phillips's online bidding platform is a one-step process. By clicking the bid button on the computer screen, a bidder submits a bid. Online bidders acknowledge and agree that bids so submitted are final and may not under any circumstances be amended or retracted. During a live auction, when bids other than online bids are placed, they will be displayed on the online bidder's computer screen as 'floor' bids. 'Floor' bids include bids made by the auctioneer to protect the reserve. In the event that an online bid and a 'floor' or 'phone' bid are identical, the 'floor' bid may take precedence at the auctioneer's discretion. The next bidding increment is shown for the convenience of online bidders in the bid button. The bidding increment available to online bidders may vary from the next bid actually taken by the auctioneer, as the auctioneer may deviate from Phillips's standard increments at any time at his or her discretion, but an online bidder may only place a bid in a whole bidding increment. Phillips's bidding increments are published in the Guide for Prospective Buyers.

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

(f) By participating in the auction, whether in person, by absentee bid, on the telephone or online, each prospective buyer represents and warrants that any bids placed by such person, or on such person's behalf, are not the product of any collusive or other anti-competitive agreement and are otherwise consistent with federal and state antitrust law.

(g) Arranging absentee, telephone and online bids is a free service provided by Phillips to prospective buyers. While we undertake to exercise reasonable care in

undertaking such activity, we cannot accept liability for failure to execute such bids except where such failure is caused by our willful misconduct.

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

5 Conduct of the Auction

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

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he or she believes there may be error or dispute and take such other action as he or she deems reasonably appropriate. Phillips shall have no liability whatsoever for any such action taken by the auctioneer. If any dispute arises after the sale, our sale record is conclusive. The auctioneer may accept bids made by a company affiliated with Phillips provided that the bidder does not know the reserve placed on the lot.

(c) The auctioneer will commence and advance the bidding at levels and in increments he or she considers appropriate. In order to protect the reserve on any lot, the auctioneer may place one or more bids on behalf of the seller up to the reserve without indicating he or she is doing so, either by placing consecutive bids or bids in response to other bidders. If a lot is offered without reserve, unless there are already competing absentee bids, the auctioneer will generally open the bidding at 50% of the lot's low pre-sale estimate. In the absence of a bid at that level, the auctioneer will proceed backwards at his or her discretion until a bid is recognized and will then advance the bidding from that amount. Absentee bids on no reserve lots will, in the absence of a higher bid, be executed at approximately 50% of the low pre-sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate. If there is no bid whatsoever on a no reserve lot, the auctioneer may deem such lot unsold.

(d) The sale will be conducted in US dollars and payment is due in US dollars. For the benefit of international clients, pre-sale estimates in the auction catalogue may be shown in pounds sterling and/or euros and, if so, will reflect approximate exchange rates. Accordingly, estimates in pounds sterling or euros should be treated only as a guide. If a currency converter is operated during the sale, it is done so as a courtesy to bidders, but Phillips accepts no responsibility for any errors in currency conversion calculation.

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

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

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

6 Purchase Price and Payment

(a) The buyer agrees to pay us, in addition to the hammer price of the lot, the buyer's premium and any applicable sales tax (the "Purchase Price"). The buyer's premium is 25% of the hammer price up to and including \$100,000, 20% of the portion of the hammer price above \$100,000 up to and including \$2,000,000 and 12% of the portion of the hammer price above \$2,000,000. Phillips reserves the right to pay from our compensation an introductory commission to one or more third parties for assisting in the sale of property offered and sold at auction.

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

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

(i) Phillips will accept payment in cash provided that the total amount paid in cash or cash equivalents does not exceed US\$10,000. Buyers paying in cash should do so in person at our Client Accounting Desk at 450 Park Avenue during regular weekday business hours.

(ii) Personal checks and banker's drafts are accepted if drawn on a US bank and the buyer provides to us acceptable government issued identification. Checks and banker's drafts should be made payable to "Phillips." If payment is sent by mail, please send the check or banker's draft to the attention of the Client Accounting Department at 450 Park Avenue, New York, NY 10022 and make sure that the sale and lot number is written on the check. Checks or banker's drafts drawn by third parties will not be accepted.

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

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

Please reference the relevant sale and lot number.

(d) As a courtesy to clients, Phillips will accept American Express, Visa and Mastercard to pay for invoices of \$100,000 or less. A processing fee of 3.5% will apply.

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

7 Collection of Property

(a) Phillips will not release a lot to the buyer until we have received payment of its Purchase Price in full in cleared funds, the buyer has paid all outstanding amounts due to Phillips or any of our affiliated companies, including any charges payable pursuant to Paragraph 8 (a) below, and the buyer has satisfied such other terms as we in our sole discretion shall require, including completing any anti-money laundering or anti-terrorism financing checks. As soon as a buyer has satisfied all of the foregoing conditions, he or she should contact our Shipping Department at +1 212 940 1372 or +1 212 940 1373 to arrange for collection of purchased property.

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

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

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

8 Failure to Collect Purchases

(a) If the buyer pays the Purchase Price but fails to collect a purchased lot within 30 days of the auction, the buyer will incur a late collection fee of \$10 per day for each uncollected lot. Additional charges may apply to oversized lots. We will not release purchased lots to the buyer until all such charges have been paid in full.

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

9 Remedies for Non-Payment

(a) Without prejudice to any rights the seller may have, if the buyer without prior agreement fails to make payment of the Purchase Price for a lot in cleared funds within seven days of the auction, Phillips may in our sole discretion exercise one or more of the following remedies: (i) store the lot at Phillips's premises or elsewhere at the buyer's sole risk and expense at the same rates as set forth in Paragraph 8 (a) above; (ii) cancel the sale of the lot, retaining any partial payment of the Purchase Price as liquidated damages; (iii) reject future bids from the buyer or render such bids subject to payment of a deposit; (iv) charge interest at 12% per annum from the date payment became due until the date the Purchase Price is received in cleared funds; (v) subject to notification of the buyer, exercise a lien over any of the buyer's property which is in the possession of Phillips and instruct our affiliated companies to exercise a lien over any of the buyer's property which is in their possession and, in each case, no earlier than 30 days from the date of such notice, arrange the sale of such property and apply the proceeds to the amount owed to Phillips or any of our affiliated companies after the deduction from sale proceeds of our standard vendor's commission and all sale-related expenses; (vi) resell the lot by auction or private sale, with estimates and a reserve set at Phillips reasonable discretion, it being understood that in the event such resale is for less than the original hammer price and buyer's premium for that lot, the buyer will remain liable for the shortfall together with all costs incurred in such resale; (vii) commence legal proceedings to recover the hammer price and buyer's premium for that lot, together with interest and the costs of such proceedings; (viii) set off the outstanding amount remaining unpaid by the buyer against any amounts which we or any of our affiliated companies may owe the buyer in any other transactions; (ix) release the name and address of the buyer to the seller to enable the seller to commence legal proceedings to recover the amounts due and legal costs or (x) take such other action as we deem necessary or appropriate.

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

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

10 Rescission by Phillips

Phillips shall have the right, but not the obligation, to rescind a sale without notice to the buyer if we reasonably believe that there is a material breach of the seller's representations and warranties or the Authorship Warranty or an adverse claim is made by a third party. Upon notice of Phillips's election to rescind the sale, the

buyer will promptly return the lot to Phillips, and we will then refund the Purchase Price paid to us. As described more fully in Paragraph 13 below, the refund shall constitute the sole remedy and recourse of the buyer against Phillips and the seller with respect to such rescinded sale.

11 Export, Import and Endangered Species Licenses and Permits

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

12 Data Protection

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

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

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

13 Limitation of Liability

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

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

(c) All warranties other than the Authorship Warranty, express or implied, including any warranty of satisfactory quality and fitness for purpose, are

specifically excluded by Phillips, our affiliated companies and the seller to the fullest extent permitted by law.

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

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

14 Copyright

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

15 General

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

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

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

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

16 Law and Jurisdiction

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

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

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

17 Sales Tax

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

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Phillips warrants the authorship of property in this auction catalogue described in headings in **bold** or CAPITALIZED type for a period of five years from date of sale by Phillips, subject to the exclusions and limitations set forth below.

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


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

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

December is Design



Jean Prouvé
'6 x 6' demountable house, 1944-1945



Phillips presents three Design auctions
in New York this December.

R.W. Martin & Brothers, 11am
Design, 1pm
Design Masters, 5pm

Auctions 15 December 2015

Public viewing from 9-15 December
at 450 Park Avenue and on phillips.com

Enquiries design@phillips.com

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Business Manager

Kyla Sullivan, 20th Century

& Contemporary Art

International Specialists

Berlin

Martin Klosterfelde

Director and International Specialist,

Contemporary Art

+49 177 628 4110

Denver

Melyora de Koning

Senior Specialist, Contemporary Art

+1 917 657 7193

Geneva

Dr. Nathalie Monbaron

Business Development Director, Watches

+41 22 317 8183

Geneva

Oksana Katchaluba

Specialist, Contemporary Art

+41 22 906 80 00

Hong Kong

Sam Hines

International Head of Watches

+852 2318 2000

Istanbul

Deniz Atac

Consultant

+90 533 374 1198

London

Svetlana Marich

Co-Head Contemporary Art, Europe

+44 20 7318 4010

Milan

Carolina Lanfranchi

Consultant

+39 33 8924 1720

Paris

Maria Cifuentes Caruncho

Specialist

+33 142 78 67 77

Portugal

Maura Marvão

Consultant, Contemporary Art

+351 917 564 427

Zurich

Niklaus Kuenzler

Specialist, Contemporary Art

+41 79 533 90 00

Worldwide Offices

London

30 Berkeley Square

London W1J 6EX, United Kingdom

tel +44 20 7318 4010

fax +44 20 7318 4011

Berlin

Kurfürstendamm 193

10707 Berlin, Germany

tel +49 30 887 297 44

Geneva

23 quai des Bergues

1201 Geneva, Switzerland

tel +41 22 906 80 00

fax +41 22 906 80 01

15 quai de l'Île

1204 Geneva, Switzerland

fax +41 22 317 81 80

Hong Kong

Room 1301-13/F, York House,

The Landmark Building,

15 Queen's Road Central, Hong Kong

tel +852 2318 2000

fax +852 2318 2002

New York

450 Park Avenue

New York, NY 10022, USA

tel +1 212 940 1200

fax +1 212 940 1378

Istanbul

Meclisi Mebusan Caddesi

Deniz Apartmanı No. 79/8

Beyoglu 34427, Istanbul, Turkey

tel +90 533 374 1198

Moscow

Nikolskaya Str 19-21, 5th floor,

109012 Moscow, Russia

tel +7 495 225 88 22

fax +7 495 225 88 87

Paris

46 rue du Bac,

75007 Paris, France

tel +33 1 42 78 67 77

fax +33 1 42 78 23 07

Zurich

Restelbergstrasse 89,

8044 Zurich, Switzerland

tel +41 79 533 90 00

Specialists and Departments

Contemporary Art

Hugues Joffre, Worldwide Head of 20th Century Art	+44 20 7318 7923
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David Georgiades, Senior International Specialist	+1 212 940 1280
August O. Uribe, Senior International Specialist	+1 212 940 1208
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London

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Iori Endo	+44 20 7318 4039
Simon Tovey	+44 20 7318 4084

Hannah Tjaden	+44 20 7318 4093
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Ava Carleton-Williams	+44 20 7901 7904
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Florencia Moscova	+44 20 7318 4082

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Lane Clements McLean	+44 20 7318 4010
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Cordelia Lembo	+1 212 940 1265
Kimberly Sørensen	+1 212 940 1259
Jillian Pfifferling	+1 212 940 1268

London

Madalena Horta e Costa, Head of Sale	+44 20 7318 4019
Domenico Raimondo	+44 20 7318 4016
Marcus McDonald	+44 20 7318 4095
Marta De Roia	+44 20 7318 4096
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Marijana Rayl	+1 212 940 1386
Kelly Van Ingen	+1 212 940 1245

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Lou Proud, Head of Photographs, London	+44 20 7318 4018
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Chicago

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Watches

Sam Hines, International Head of Watches	+85 26 77 39 315
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Geneva

Aurel Bacs, Senior Consultant Bacs & Russo	+41 22 317 81 85
Livia Russo, Senior Consultant Bacs & Russo	+41 22 317 81 86
Dr. Nathalie Monbaron	+41 22 317 81 83
Virginie Liatard-Roessli	+41 22 317 81 82
Diana Ortega	+41 22 317 81 87
Justine Séchaud	+41 22 317 81 88

London

Paul David Maudsley	+44 20 7901 7916
Kate Lacey	+44 20 7901 2907

New York

Paul Boutros	+1 212 940 1293
Leigh Zagoory	+1 212 940 1285

Hong Kong

Jill Chen	+852 9133 0819
Joey Luk	+852 2318 2032
Angel Ho	+852 2318 2031

Specialists and Departments

Exhibitions
Brittany Lopez Slater.....+1 212 940 1299
Edwin Pennicott.....+44 20 7901 2909

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

Private Sales
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Private Client Services

New York
Philae Knight.....+1 212 940 1313
Sara Tayeb-Khalifa.....+1 212 940 1383

London
Dawn Zhu.....+44 20 7318 4017
Adam Clay.....+44 20 7318 4048
Lily Atherton Hanbury.....+44 20 7318 4040
Fiona M. McGovern.....+44 20 7901 7901

Office of the Chairman and Chief Executive Officer
Mariangela Renshaw.....+1 212 940 1207, +44 207 318 4029

Office of the President
Elizabeth Anne Wallace.....+1 212 940 1303

Communications and Marketing
Michael Sherman, Chief Communications
and Public Relations Officer.....+1 212 940 1200
Kimberly French, Worldwide Head of Communications & PR.....+1 212 940 1229
Trish Walsh, Marketing Manager.....+1 212 940 1224
Emma Miller Gelberg, Marketing and Catalogue Coordinator.....+1 212 940 1240
Charlotte Adlard, Marketing Co-ordinator.....+44 207 901 7905
Alex Godwin-Brown, Head of Press and Events, Europe.....+44 20 7318 4036
Georgia Trotter, Events Manager.....+44 20 7318 4085

Creative Services
Andrea Koronkiewicz, Director of Creative Services.....+1 212 940 1326
Orlann Capazorio, Director of Production.....+1 212 940 1281

New York
Jeff Velazquez, Production Artist.....+1 212 940 1211
Christine Knorr, Graphic Designer.....+1 212 940 1325
James Reeder, Graphic Designer.....+1 212 940 1296
Justin Waldstein, Graphic Designer.....+1 212 940 1378

London
Eve Campbell, Creative Services Manager.....+44 20 7901 7919
Moir Gil, Graphic Designer.....+44 20 7901 7917
Laurie-Ann Ward, Graphic Designer.....+44 20 7901 7918

Proposals
Lauren Zanedis.....+1 212 940 1271

Sale Information—Design

Location
450 Park Avenue New York 10022

Auction
15 December 2015 at 1pm, lots 101–247

Viewing
9 – 15 December
Monday – Saturday 10am – 6pm
Sunday 12pm – 6pm

Sale Designation
When sending in written bids or
making enquiries please refer to
this sale as NY050215 or Design.

Absentee and Telephone Bids
tel +1 212 940 1228
fax +1 212 924 1749
bidsnewyork@phillips.com

Design Department

Worldwide Head
Alexander Payne +44 20 7318 4052

Director, New York
Alexander Heminway +1 212 940 1268

Senior International Specialist
Domenico Raimondo +44 20 7318 4016

Senior Specialist
Meaghan Roddy +1 212 940 1266

Head of Sale, London
Madalena Horta e Costa
+44 20 7318 4019

Specialists
Cordelia Lembo +1 212 940 1268
Marcus McDonald +44 20 7318 4095

Cataloguers
Kimberly Sørensen +1 212 940 1259
Marta De Roia +44 20 7318 4096

Executive Assistant, Client Manager
Sofia Sayn-Wittgenstein
+44 20 7318 4023

Administrators
Jillian Pfifferling + 1 212 940 1268
Lisa Stevenson +44 20 7901 7926

Consultants

International Creative Consultant
Marcus Tremonto +1 212 940 1268

International Ceramics Consultant
Ben Williams +44 7769 94 7177

Registrars
Robert Peterson +1 212 940 1321
Oliver Gottschalk +44 20 7318 4033

Auctioneers
Hughes Joffre - 2028495
August Uribe - 0926461
Sarah Krueger - 1460468
Henry Highley - 2008889

Catalogues
Emma Miller Gelberg +1 212 940 1240
catalogues@phillips.com
\$35/€25/£22 at the gallery

Client Accounting
Sylvia Leitaó +1 212 940 1231
Buyer Accounts
Ritu Kishore +1 212 940 1371
Darrell Thompson +1 212 940 1338
Seller Accounts
Carolina Swan +1 212 940 1253

Client Services
450 Park Avenue +1 212 940 1200

Shipping
Carol Mangan +1 212 940 1320
Sara Polefka +1 212 940 1373
Patrick Streckert +1 212 940 1372

Photography
Kent Pell
Byron Slater
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**Wondrous Beasts,
Feathered Fantasies:
R.W. Martin & Brothers**

New York Auction 15 December 2015, 11am

Our December Design auction season will feature a fantastical collection of 23 grotesque stoneware creatures by the Martin Brothers.

Visit our preview exhibition 9-15 December at 450 Park Avenue or at phillips.com

PHILLIPS

Please return this form by fax to +1 212 924 1749 or email it to bidsnewyork@phillips.com at least 24 hours before the sale. Please read carefully the information in the right column and note that it is important that you indicate whether you are applying as an individual or on behalf of a company.

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

- ☐ In-person
- ☐ Absentee Bidding
- ☐ Telephone Bidding

Paddle Number

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

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Sale Title	Sale Number	Sale Date
Title	First Name	Surname
Company (if applicable)		Account Number
Address		
City		State/Country
Zip Code		
Phone		Mobile
Email		Fax
Phone (for Phone Bidding only)		
Phone number to call at the time of sale (for Phone Bidding only)		
1.		2.

Please complete the following section for telephone and absentee bids only

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

* Excluding Buyer's Premium and sales or use taxes

Financial Information

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

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By signing this form, you accept the Conditions of Sale of Phillips as stated in our catalogues and on our website.

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- If you cannot attend the sale, we can execute bids confidentially on your behalf.
- Phillips charges the successful bidder a commission, or buyer's premium, on the hammer price of each lot sold. The buyer's premium is payable by the buyer as part of the total purchase price at the following rates: 25% of the hammer price up to and including \$100,000, 20% of the portion of the hammer price above \$100,000 up to and including \$2,000,000 and 12% of the portion of the hammer price above \$2,000,000 on each lot sold.
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- Lots cannot be collected until payment has cleared and all charges have been paid.
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