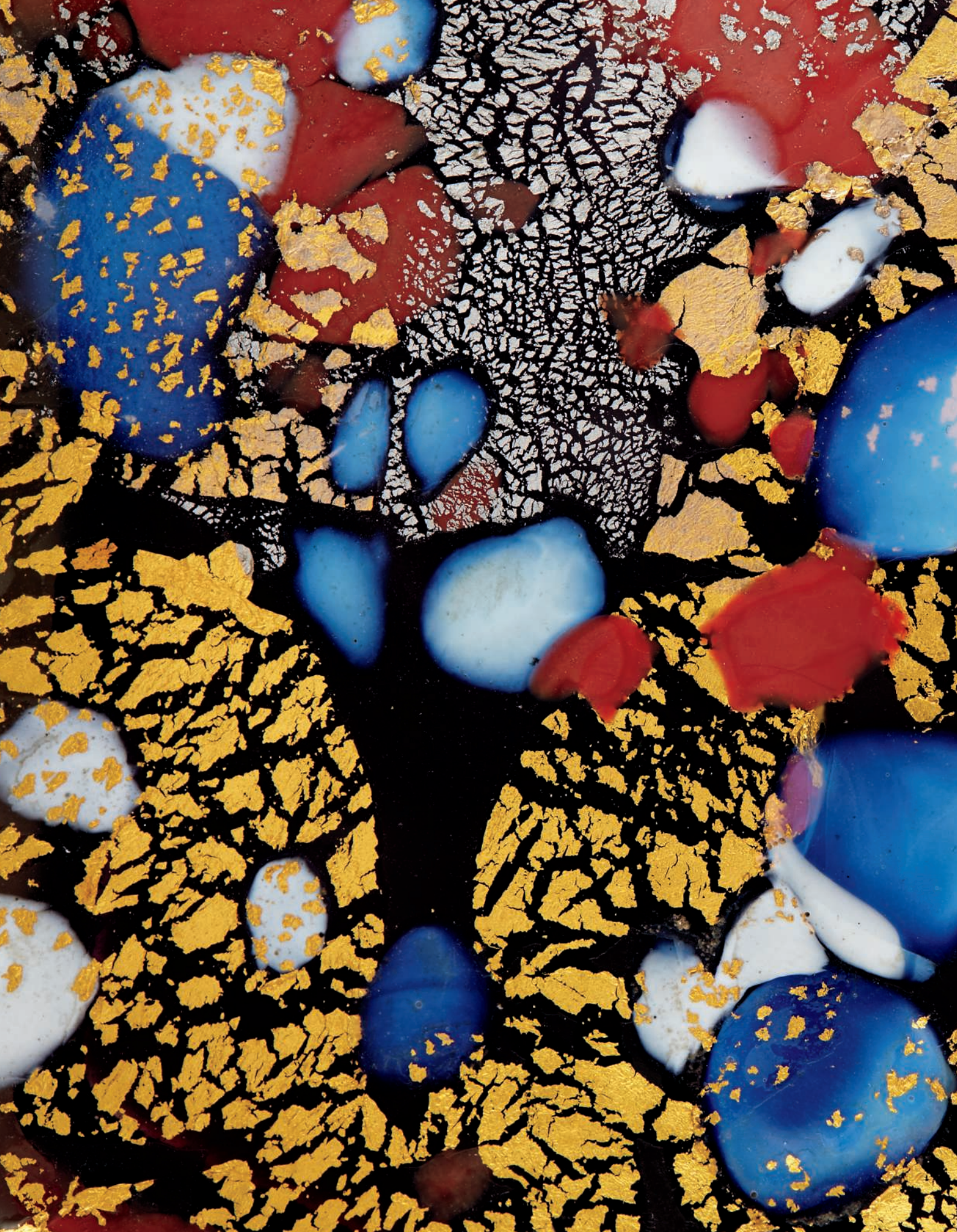
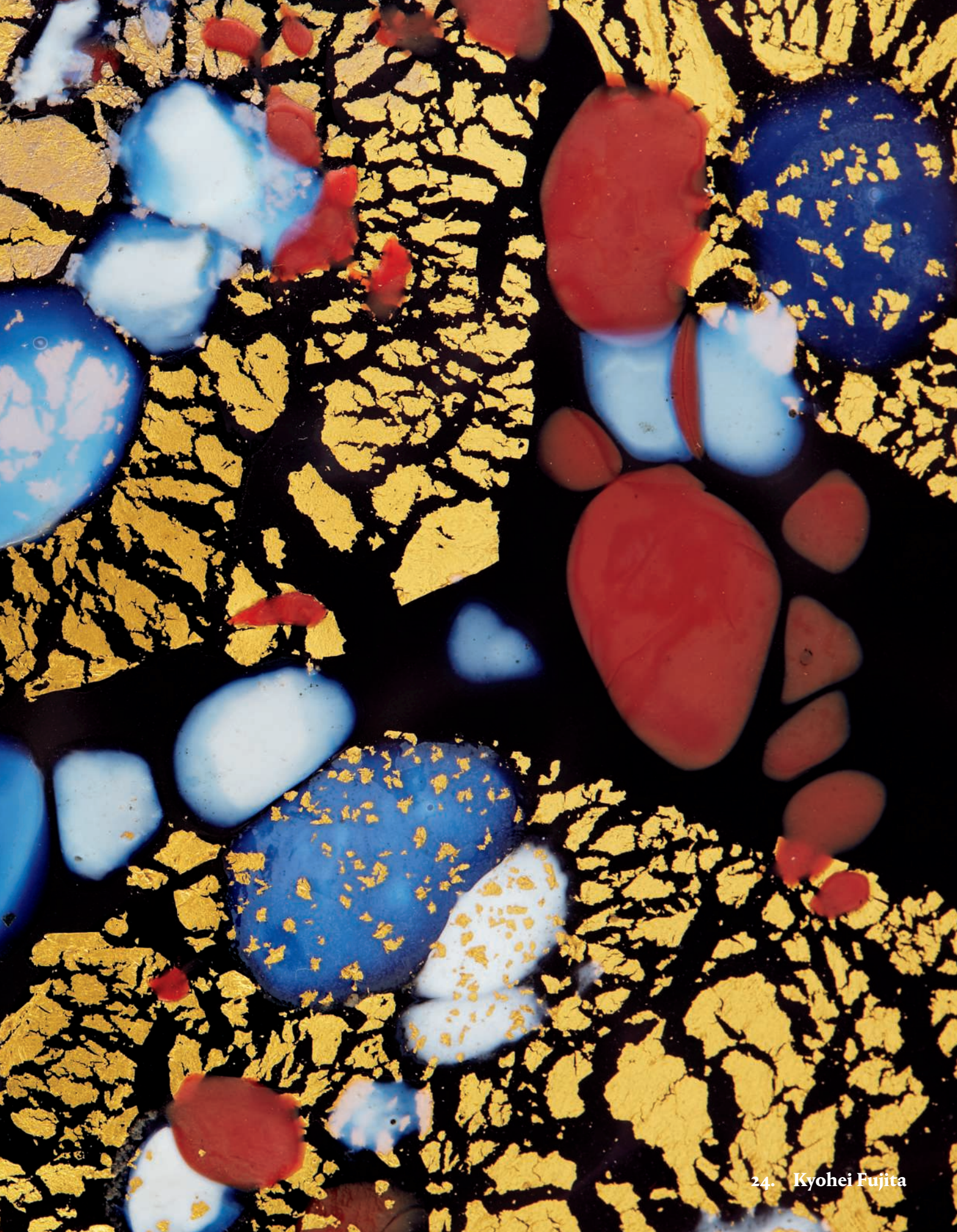




Design
New York, 13 December 2016

PHILLIPS







Design

New York, 13 December 2016, 10am

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PHILLIPS

December is Design

I. **Gio Ponti** 1891-1979

Pair of "Il Sole" wall lights, circa 1962

Brass, painted brass, acrylic.

Each: 28½ in. (72.4 cm) diameter, 3 in. (7.6 cm) deep

Manufactured by Arredoluce, Monza, Italy. Each
together with a certificate of authenticity from the Gio
Ponti Archives.

Estimate

\$12,000-18,000

The "Il Sole" light was originally designed by Gio Ponti for the interior of the Istituto Gallini in Voghera, Italy (1956-1962). Though originally conceived as a ceiling light and fitted with a circular fluorescent bulb, the present model is a wall-hanging variant fitted with incandescent bulbs, which cast a warmer light more suitable to domestic interiors.



Σ **2. Gio Ponti** 1891-1979

Rare cabinet, circa 1937

Walnut, rosewood-veneered wood, ebonized wood, maple, brass.

49 x 86½ x 16 in. (124.5 x 219.7 x 40.6 cm)

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

Estimate

\$18,000-24,000

Provenance

Private collection, Rome

Literature

Laura Falconi, *Gio Ponti: Interiors, Objects, Drawings 1920-1976*, Milan, 2004, p. 112 for a similar example presented at the Exposition Internationale des Arts et Techniques, Paris, 1937





3. Arredoluce

Rare chandelier, 1950s

Brass, frosted glass.

26 in. (66 cm) drop, 38 in. (96.5 cm) diameter

Manufactured by Arredoluce, Monza, Italy.

Estimate

\$10,000-15,000

The present lot has been registered
in the Arredoluce Archives, Italy, as
number 8594815.





4. **Osvaldo Borsani** 1911-1985

Occasional table, 1950s

Brass, reverse-painted glass, walnut.

21¾ in. (55.2 cm) high, 23½ in. (59.7 cm) diameter

Estimate

\$4,000-6,000

Provenance

Wright, Chicago, "Modern Design," October 7, 2007, lot 389

5. **Pietro Chiesa** 1892-1948

Pair of large wall lights, circa 1938

Partially-mirrored glass, gilt and silvered wood, brass, original fabric shades (not illustrated).

Each: 30 x 6½ x 6¾ in. (76.2 x 16.5 x 17.1 cm)

Manufactured by Fontana Arte, Milan, Italy.

Estimate

\$8,000-12,000

Literature

Franco Deboni, *Fontana Arte: Gio Ponti, Pietro Chiesa, Max Ingrand*, Turin, 2012, fig. 48



6. Fontana Arte

Large mirror, 1950s-1960s

Mirrored glass, gilt brass, painted wood.

43½ x 37½ x 1¾ in. (110.5 x 95.3 x 4.4 cm)

Manufactured by Fontana Arte, Milan, Italy. Reverse with partial manufacturer's paper label printed GALVANIT/
FONTANA/ITALY/REGISTRATO/LUIGI FONTANA&C.-S.p.A./
MILANO-TORINO-GENOVA-CANTÙ-MESSINA/GALVANIT
È LO SPECCHIO DI CRISTALLO CON PROTEZIONE IN RAME
CHE NE GARANTISCE LA DURATA.

Estimate

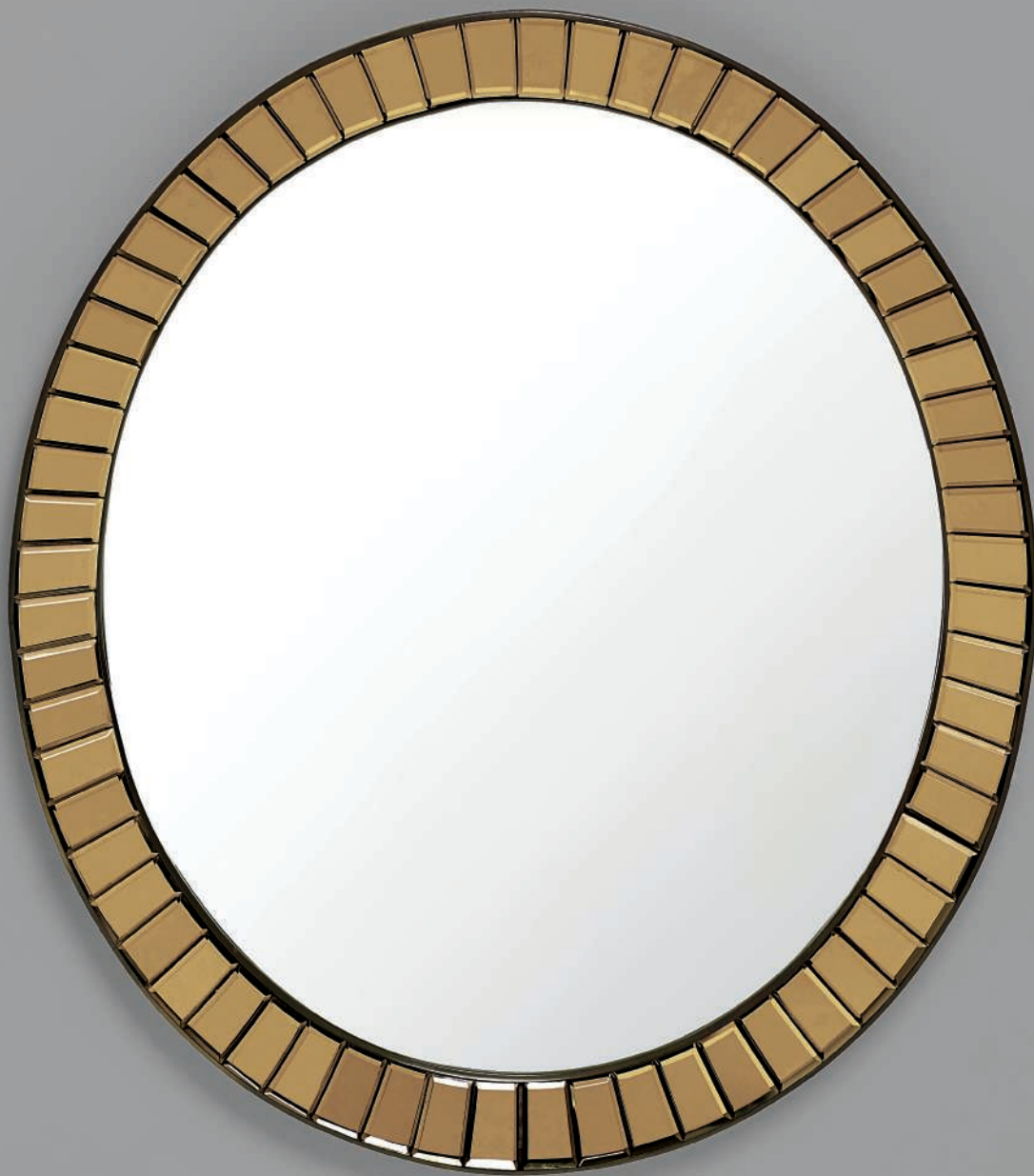
\$10,000-15,000

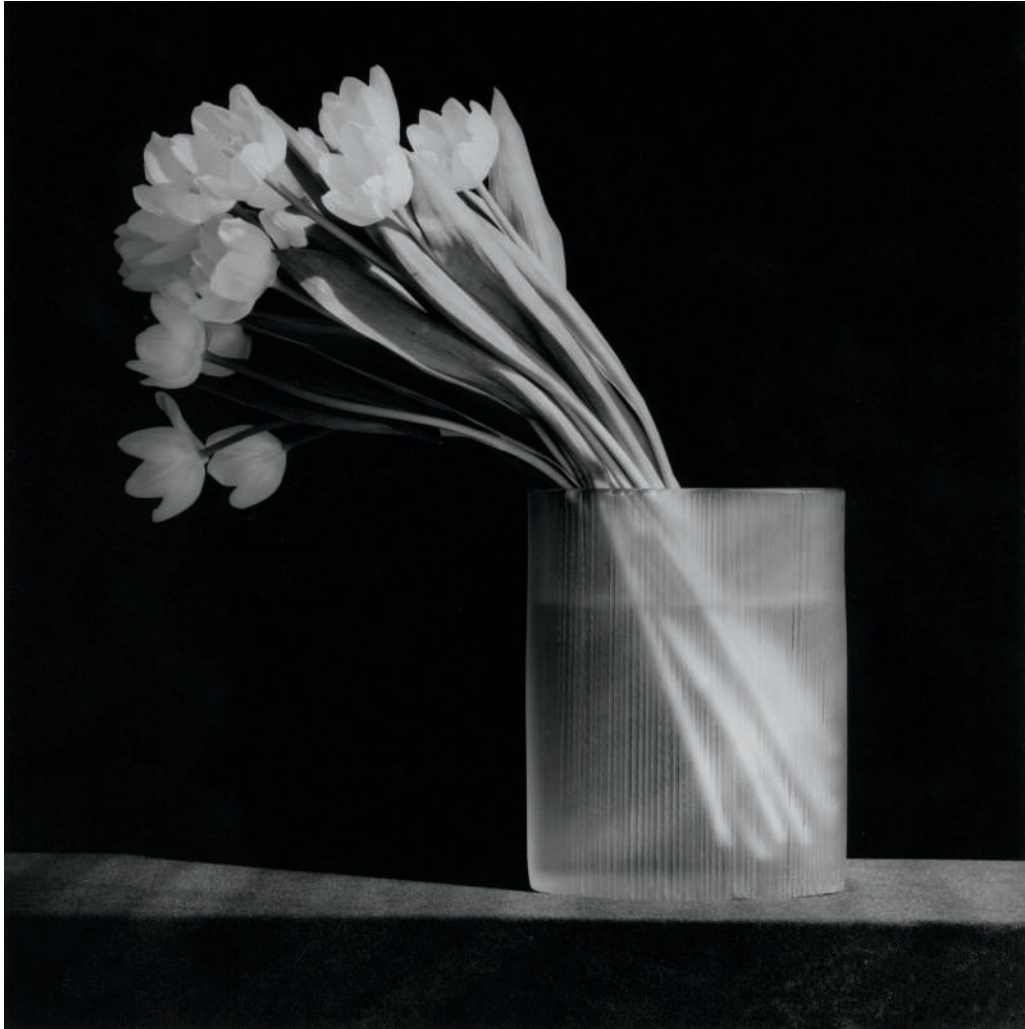
Literature

Edoardo Paoli, *L'importanza dello specchio*, Milan, 1949,
p. 20, fig. 44

Roberto Aloï, *L'arredamento moderno: Settima serie*, Milan,
1964, p. 127 (partial view)

Edoardo Paoli, *Specchiere e specchi: appesi, nel mobile e
tecnici*, Quaderni vitrum, no. 8, Milan, 1966, pp. 8, 115





Robert Mapplethorpe *Tulips*, 1986.
All Mapplethorpe Works © Robert Mapplethorpe
Foundation. Used by permission.

Italian Glass from the Collection of Robert Mapplethorpe



Robert Mapplethorpe *Self Portrait*, 1980.
All Mapplethorpe Works © Robert Mapplethorpe Foundation. Used by permission.

The following five lots previously belonged to the iconic photographer Robert Mapplethorpe. A collector with wide-ranging interests within the decorative arts and design, he began collecting glass in the early 1980s and amassed a collection, primarily of Venini, which he displayed in a colorful rainbow formation on a shelf in his home. Belying the bold colors of the collection, Mapplethorpe would sometimes employ vases from his collection of glass and ceramics to photograph his black and white floral still lifes. A large number of works in his Venini collection were executed in *inciso*, a technique in which glass is wheel-carved with fine, horizontal lines. In Mapplethorpe's photographs, the carved glass diffuses the light, lending a translucent, soft image of the flower stems contained within the vase, which contrasts with the clarity of the exposed blossoms.

Shortly after Mapplethorpe's untimely death at the age of 42 in 1989, his collection was sold at auction to benefit the Robert Mapplethorpe Foundation, supporting AIDS research as well as photography exhibitions and projects. The works shown here were purchased at this auction and have been held privately since, making their first appearance on the market in 27 years.



***Untitled (RM Interior)*, 1987.**
All Mapplethorpe Works © Robert Mapplethorpe Foundation. Used by permission.

Property from a Manhattan Collection

7. **Paolo Venini** 1895-1959

Three vases and two decanters, 1946-1970

Inciso glass, diafino glass.

Tallest: 11½ in. (29.2 cm) high

Produced by Venini & C., Murano, Italy. Underside of three with acid-etched stamp, *venini/murano/ITALIA* (including one with partial paper label), one with circular acid-etched stamp, *venini/ITALY/murano*, and one incised *venini italia*.

From left to right: A Paolo Venini vase, an unattributed Venini vase, a Paolo Venini vase, and two Paolo Venini decanters.

Estimate

\$7,000-9,000

Provenance

Robert Mapplethorpe, New York

Christie's, New York, "The Robert Mapplethorpe Collection," October 31, 1989, lots 118, 124, 125

Literature

Franco Deboni, *Venini Glass: Its History, Artists and Techniques, Catalogue 1921-2007*, vol. 1, Turin, 2007, The Red Catalogue (appendix), pp. 210, 216, 218

Marino Barovier, ed., *Paolo Venini e la sua fornace*, exh. cat., Fondazione Giorgio Cini, Milan, 2016, pp. 236, 240, 244, 260-62, 266-67, 268-69



Property from a Manhattan Collection

8. Paolo Venini 1895-1959

Four vases and a decanter, 1946-1966
Inciso glass.

Tallest: 18 in. (45.7 cm) high

Produced by Venini & C., Murano, Italy. Underside of three with acid-etched stamp, *venini/murano/ITALIA*. From left to right: a Paolo Venini decanter, two Paolo Venini vases, an unattributed vase, and a Paolo Venini bowl.

Estimate

\$8,000-12,000

Provenance

Robert Mapplethorpe, New York
Christie's, New York, "The Robert Mapplethorpe Collection,"
October 31, 1989, lots 120, 127

Literature

Helmut Ricke and Eva Schmitt, *Italian Glass: Murano—Milan 1930-1970*, *The Collection of the Steinberg Foundation*, Munich, 1997, p. 153

Franco Deboni, *Venini Glass: Its History, Artists and Techniques, Catalogue 1921-2007*, vol. 1, Turin, 2007, *The Red Catalogue* (appendix), pp. 210-11, 216

Franco Deboni, *Venini Glass: Its History, Artists and Techniques, Catalogue 1921-2007*, vol. 2, Turin, 2007, fig. 141
Marino Barovier, ed., *Paolo Venini e la sua fornace*, exh. cat., Fondazione Giorgio Cini, Milan, 2016, pp. 241-42, 253, 260, 262, 266-67



Property from a Manhattan Collection

9. Paolo Venini 1895-1959

Two vases, two decanters, and a bowl, 1946-1965

Inciso glass.

Tallest: 14½ in. (36.8 cm) high

Produced by Venini & C., Murano, Italy. Underside of four with acid-etched stamp, *venini/murano/ITALIA*, one with circular acid-etched stamp, *venini/ITALY/murano*.

Estimate

\$6,000-8,000

Provenance

Robert Mapplethorpe, New York

Christie's, New York, "The Robert Mapplethorpe Collection," October 31, 1989, lots 112, 116, 117

Literature

Franco Deboni, *Venini Glass: Its History, Artists and Techniques, Catalogue 1921-2007*, vol. 1, Turin, 2007, The Red Catalogue (appendix), pp. 210-11, 216, 218

Marino Barovier, ed., *Paolo Venini e la sua fornace*, exh. cat., Fondazione Giorgio Cini, Milan, 2016, pp. 241, 243, 245, 255, 257, 259-60, 263, 266-67, 269



Property from a Manhattan Collection

10. Paolo Venini and Tobia Scarpa

1895-1959, b. 1935

Four vases and a decanter, 1946-1970

Inciso glass, battuto glass

11¼ in. (28.6 cm) high

Produced by Venini & C., Murano, Italy. Underside of footed. Scarpa vase incised *venini/italia*. All Paolo Venini works with acid-etched stamp, *venini/murano/ITALIA*. From left to right: two Paolo Venini vases, a Tobia Scarpa vase, a Paolo Venini vase, and a Paolo Venini decanter.

Estimate

\$7,000-9,000

Provenance

Robert Mapplethorpe, New York
Christie's, New York, "The Robert Mapplethorpe Collection,"
October 31, 1989, 118, 121, 132

Literature

"Rassegna Domus," *Domus*, no. 385, December 1961, n.p.

Franco Deboni, *Venini Glass: Its History, Artists and Techniques, Catalogue 1921-2007*, vol. 1, Turin, 2007,
The Red Catalogue (appendix), pp. 216, 224, The Green
Catalogue, p. 236

Marino Barovier, ed., *Paolo Venini e la sua fornace*, exh. cat.,
Fondazione Giorgio Cini, Milan, 2016, pp. 241, 244, 251, 258,
262, 266-67, 484, 505



Property from a Manhattan Collection

**II. Paolo Venini, Toni Zuccheri
and Flavio Poli** 1895-1959, 1937-2008, 1900-1984

Four decanters and a bowl, 1946-1966

Inciso glass, giada glass, sommerso glass.

Bowl: 8¼ in. (21 cm) diameter; tallest decanter: 14¾ in. (37.5 cm) high

Decanters produced by Venini & C., Murano, Italy. Bowl produced by Seguso Vetri d'Arte, Murano, Italy. Underside of decanters with acid-etched stamp, venini/murano/ITALIA (including one with foil label). Underside of bowl incised Seguso/Murano. From left to right: three Toni Zuccheri decanters, a Paolo Venini decanter, and a Flavio Poli bowl.

Estimate

\$6,000-8,000

Provenance

Robert Mapplethorpe, New York
Christie's, New York, "The Robert Mapplethorpe
Collection," October 31, 1989, lots 120, 138, 142, 142a, 151

Literature

Franco Deboni, *Venini Glass: Its History, Artists and Techniques, Catalogue 1921-2007*, vol. 1, Turin, 2007, The Red Catalogue (appendix), p. 210, The Green Catalogue, p. 241
Marino Barovier, ed., *Paolo Venini e la sua fornace*, exh. cat., Fondazione Giorgio Cini, Milan, 2016, pp. 241, 266-67





Property from an Important Collection

12. Maria Pergay b. 1930

Rare "Plexiglas Cube," 1972

Plexiglas.

19¾ x 19¾ x 19¾ in. (50.2 x 50.2 x 50.2 cm)

Estimate

\$10,000-15,000

Provenance

Demisch Danant, New York

Acquired from the above by the present owner, 2012

Literature

Suzanne Demisch and Stephane Danant, *Maria Pergay: Complete Works 1957-2010*, Bologna, 2011, appendix no. 84

Property from an Important Collection

13. Maria Pergay b. 1930

Lounge chair, circa 1970

Stainless steel, leather.

27 x 23¾ x 32 in. (68.6 x 60.3 x 81.3 cm)

Estimate

\$15,000-20,000

Provenance

Demisch Danant, New York

Acquired from the above by the present owner, 2012

Literature

Suzanne Demisch, *Maria Pergay: Between Ideas and Design*, Verona, 2006, pp. 38-39

Suzanne Demisch and Stephane Danant, *Maria Pergay: Complete Works 1957-2010*, Bologna, 2011, fig. 58



Property from a California Collection

14. James Prestini 1908-1993

Construction, no. 282 C, circa 1972
Nickel-plated steel.
10⅞ x 11 x 5½ in. (25.7 x 27.9 x 14 cm)
Underside numbered 282C.

Estimate

\$15,000-20,000

Provenance

Acquired by one of the artist's students at the College of Environmental Design, University of California, Berkeley, circa 1972

Literature

Arthur Bloomfield, "Simple But Evocative," *San Francisco Examiner*, December 17, 1970, p. 30 for another example of the same form
Helen Marie Evans, *Man the Designer*, New York, 1973, p. 15 for another example of the same form

The son of Italian immigrants from Westerly, Rhode Island, James Prestini caught a lucky break in the 1920s when he caddied for Thomas Watson, founder of I.B.M. Watson's largesse allowed the teenager to attend Yale University, where he graduated in 1930 with a degree in mechanical engineering. Prestini spent the Depression as a math teacher at Lake Forest Academy, north of Chicago. Piqued by the school's woodworking shop, Prestini taught himself—and shortly thereafter students—to turn wood as thinly as blown glass. From 1956 until 1975, Prestini was a professor of Architecture at the College of Environmental Design at the University of California, Berkeley, where his sculptural work incorporated structural steel elements, connecting technology and design to his aesthetic sensibility. Edgar Kaufman Jr., exhibiting Prestini's work at The Museum of Modern Art in 1949, wrote: "He has made grand things that are not overwhelming, beautiful things that are not personal unveilings, and simple things that do not urge usefulness to excuse their simplicity."



Property from an Important Collection

15. Ron Arad b. 1951

"Table," 2012

Painted and mirror-polished stainless steel.

45 x 22¼ x 30¾ in. (114.3 x 56.5 x 78.1 cm)

Number 38 from the edition of 100. Reverse incised
Ron Arad and pierced 38.

Estimate

\$10,000-15,000

Provenance

Galerie Downtown François Laffanour, Paris, 2012

Acquired from the above by the present owner

Exhibited

"Ron Arad, 'Downtown@Downtown,'" Galerie

Downtown François Laffanour, Paris, October

19-December 15, 2012



"Ron Arad, 'Downtown@Downtown,'" Galerie Downtown François Laffanour, Paris, October 19-December 15, 2012.
© Marie Clérin/LAFFANOUR GALERIE DOWNTOWN/Paris







Property from an Important Collection

16. Sebastian Brajkovic b. 1975

"Lathe II" chair, circa 2006

Bronze, embroidered fabric.

39¼ x 39¼ x 23¾ in. (99.7 x 99.7 x 60.3 cm)

Underside with metal plaque impressed *ALFRED*
MOBIEL/+316412663.

Estimate

\$15,000-20,000

Provenance

Carpenters Workshop Gallery, London

Acquired from the above by the present owner

Literature

Louise Schouwenberg and Gert Staal, eds., *House of Concepts: Design Academy Eindhoven*, Amsterdam, 2008 for other examples from the series
Sophie Lovell, *Limited Edition: Prototypes, One-Offs and Design Art Furniture*, Basel, 2009, pp. 188-89 for other examples from the series



17. Yves Klein 1928-1962

"Table bleue," designed 1961

Acrylic, glass, International Klein Blue pigment, chromium-plated metal.
 14½ x 49¼ x 39½ in. (36.8 x 125.1 x 100.3 cm)
 Label to underside printed *This table conforms to Yves Klein's patent/SERIAL NUMBER: FV-UJTG* and signed *R. Klein Moquay*.

Estimate

\$15,000-20,000

Literature

Barbara Bloemink and Joseph Cunningham, *Design ≠ Art: Functional Objects from Donald Judd to Rachel Whiteread*, exh. cat., Cooper-Hewitt National Design Museum, New York, 2004, p. 27, fig. 14



18. Yves Klein 1928-1962

"Table rose," designed 1961

Acrylic, glass, rose pigment, chromium-plated metal.
 14½ x 39½ x 49¼ in. (36.8 x 100.3 x 125.1 cm)
 Label to underside printed *This table conforms to Yves Klein's patent/SERIAL NUMBER: QA-NBOP* and signed *R. Klein Moquay*.

Estimate

\$20,000-30,000

19. Yves Klein 1928-1962

"Table d'or," designed 1961

Acrylic, glass, gold leaf, chromium-plated metal.

14½ x 49¼ x 39½ in. (36.8 x 125.1 x 100.3 cm)

Label to underside printed *This table conforms to Yves Klein's patent/SERIAL NUMBER: ED-RFBH* and signed *R. Klein Moquay*.

Estimate

\$20,000-30,000



Property of a Manhattan Collector

20. Ritsue Mishima b. 1962

"Cometa," 2008

Hand-blown and applied clear glass.

16 in. (40.6 cm) high

Produced by Anfora, Murano, Italy. Likely executed by Andrea Zilio, master glassblower. Underside acid-etched with artist's chopmark and *MISHIMA/2008*.

Estimate

\$7,000-9,000

Provenance

Pierre Marie Giraud, Brussels, 2009

Literature

Ritsue Mishima, *Glass Works Venice: Fruits of Fire*, Kyoto, 2007, pp. 30-31, 69, 125, 242 for a similar example





Property from an Important Collection

21. Atelier Van Lieshout est. 1995

"Prick" floor lamp, circa 2007

Reinforced fiberglass, foam.

60½ in. (153.7 cm) high

Produced by Atelier Van Lieshout, the Netherlands. Number 2 from the edition of 6. Underside with metal label impressed with signature and 6 / 2 / AVL 001606.

Estimate

\$6,000-8,000

Provenance

Carpenters Workshop Gallery, London

Acquired from the above by the present owner

Literature

Sophie Lovell, *Limited Edition: Prototypes, One-Offs and Design Art Furniture*, Basel, 2009, p. 171 for the black version

Property from an Important Collection

22. Choi Byung Hoon b. 1952

"Zari 08-07 b," 2008

Marble, stone.

17 x 24 x 23 in. (43.2 x 61 x 58.4 cm)

Marble incised with artist's chopmark and *CHOI BYUNG HOON* 2008.

Estimate

\$15,000-20,000

Provenance

Galerie Downtown François Laffanour, Paris, 2008

Acquired from the above by the present owner

Literature

Noh Eunyoung, ed., *Choi, Byung Hoon: Art, Furniture*, Gyeonggido, Korea, 2008, illustrated, n.p.

Jane Adlin, "Vanities: Art of the Dressing Table," *The Metropolitan Museum of Art Bulletin*, 2013, p. 47 for a similar example



Property from an East Coast Collection

23. Kyohei Fujita 1921-2004

Kazaribako (ornamented box), circa 1995
Blown glass with gold leaf, silver-plated metal.
6 in. (15.2 cm) high, 5¼ in. (13.3 cm) square
Underside incised *Kyohei Fujita*. Together with
custom wood box.

Estimate

\$5,000-7,000

Literature

Atsushi Takeda, *Kyohei Fujita Glass*, Tokyo, 2000,
p. 28, fig. 16 for a similar example

Property from an East Coast Collection

24. Kyohei Fujita 1921-2004

Kazaribako (ornamented box), “*Red and White
Plum Blossoms*”, circa 1995
Blown glass with gold and silver leaf, silver-
plated metal.
6½ x 5¼ x 5¾ in. (16.5 x 13.3 x 14.6 cm)
Underside incised *Kyohei Fujita*.

Estimate

\$5,000-7,000

Literature

Kyohei Fujita: Kazaribako & Objects, exh. cat.,
Takashimaya Tokyo Gallery, Tokyo, 2007, p. 80,
fig. 70 for a similar example

Property from an East Coast Collection

25. Kyohei Fujita 1921-2004

Kazaribako (ornamented box), circa 1995
Blown glass with gold and silver leaf.
2½ x 4¾ x 2¼ in. (6.4 x 12.1 x 5.7 cm)
Underside incised *Kyohei Fujita*. Together with
custom wood box.

Estimate

\$3,500-4,500



23.



25.



24.



Property from an East Coast Collection

26. Kyohei Fujita 1921-2004

Kazaribako (ornamented box), circa 1995
Blown glass with gold and silver leaf, silver-plated metal.
9½ in. (24.1 cm) high, 7 in. (17.8 cm) square
Underside incised *Kyohei Fujita*. Together with custom
wood box.

Estimate
\$6,000-8,000

Literature
Finn Lynggaard, *Kyohei Fujita: The Man and His Work*,
Copenhagen, 2000, p. 29 for a similar example

Property of a Miami Collector

27. Philip LaVerne and Kelvin LaVerne

1908-1988, b. 1936

Pair of "After Picasso" end tables, 1960s

Patinated brass over painted wood.

Each: 18 in. (45.7 cm) high, 18¼ in. (46.4 cm) diameter

Base of one table incised *P.K. Laverne*, the other incised *Phillip Kelvin LaVerne*.

Estimate

\$6,000-8,000

Provenance

Alan Moss, New York

Acquired from the above by the present owner

Literature

The Art of Philip LaVerne, sales catalogue, pp. 29, 35





Property from an Important Latin American Collection

Σ **28. Joaquim Tenreiro** 1906-1992

Set of four side chairs, circa 1960

Brazilian rosewood, cane.

Each: 31½ x 18½ x 21 in. (80 x 47 x 53.3 cm)

Underside of each with designer's paper label printed
Tenreiro Móveis e Decorações/Rue 7 de Março, 30 / 00
- A/Fab. N.º/Enc. N.º/Pianta N.º/Valor: .

Estimate

\$8,000-12,000

Literature

Soraia Cals, *Tenreiro*, Rio de Janeiro, 1998, p. 126

Property from an Important Latin American Collection

Σ **29. Joaquim Tenreiro** 1906-1992

Dining table, circa 1960

Brazilian rosewood, partially reverse-painted glass,
painted wood.

30¾ in. (78.1 cm) high, 49½ in. (125.7 cm) diameter

Estimate

\$15,000-20,000

Literature

Ronaldo do Rego Macedo and Ascânio MMM, *Joaquim Tenreiro: Madeira/Arte e Design*, Rio de Janeiro, 1995, p. 55 for a similar example

Soraia Cals, *Tenreiro*, Rio de Janeiro, 1998, pp. 121-22



30. Alev Siesbye b. 1938

Bowl, 1991
Stoneware, turquoise glaze.
9¾ in. (24.8 cm) diameter
Underside incised *alev/'91*.

Estimate
\$7,000-9,000

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



31. Alev Siesbye b. 1938

Bowl, 1978

Stoneware, manganese glaze and masked resist design.

10 in. (25.4 cm) diameter

Underside incised *alev*/'78.

Estimate

\$6,000-8,000

Literature

Jo Lauria, *Color and Fire: Defining Moments in Studio Ceramics 1950-2000*, exh. cat., Los Angeles County Museum of Art, 2000, p. 244 for a similar example



32. Hugo França b. 1954

"Babitonga" settee, 2012

Pequi wood.

38½ x 96 x 80 in. (97.8 x 243.8 x 203.2 cm)

Produced by Atelier Hugo França, Brazil. Reverse
impressed *Hugo/França* in medallion.

Estimate

\$20,000-30,000

Exhibited

"Design at Fairchild," Fairchild Tropical Botanic Garden,
Coral Gables, Florida, December 1, 2013-May 31, 2014



Property from an East Coast Collection

33. Yoichi Ohira b. 1946

Unique closed-form vase with gold inclusions, 2002

Blown glass.

8⅞ in. (20.6 cm) high, 7¾ in. (19.7 cm) diameter

Executed by Livio Serena, master glassblower, and Giacomo

Barbini, master cutter and grinder, Anfora, Murano, Italy.

Underside incised with *Yoichi Ohira/m° L. Serena/m° G.*

Barbini/1 / 1 unico/Wednesday 06-11-2002/murano and
artist's cipher.

Estimate

\$15,000-20,000

Provenance

Barry Friedman, Ltd., New York

Acquired from the above by the present owner





34. Karl Scheid b. 1929

Set of six vases, 2007

Slab-built glazed porcelain.

Each: 5¾ in. (14.6 cm) high

Each impressed with artist's cipher and SCHEID/07.

Estimate

\$2,000-3,000

35. Judy Kensley McKie b.1944

"Chest with Diamonds and Dots," 1997

Carved obeche, ebony, poplar.

66 x 42 x 18 in. (167.6 x 106.7 x 45.7 cm)

Executed by cabinetmaker Donna Najarian, Boston, Massachusetts. Reverse incised © JKM 1997/w./D.N.

Estimate

\$15,000-20,000

Provenance

Pritam & Eames, East Hampton, New York, 1997

Exhibited

"Judy Kensley McKie," Pritam & Eames, East Hampton, NY, August 9-September 23, 1997





Property of a New York City Collector

36. Harry Bertoia 1915-1978

Suspended gong, circa 1977

Pierced and patinated silicone bronze.
11¼ x 17¼ x ¼ in. (28.6 x 43.8 x .6 cm)

Estimate

\$7,000-9,000

Provenance

Acquired directly from the artist, circa 1977
Thence by descent to the present owner

Literature

Harry Bertoia: An Exhibition of His Sculpture and Graphics, exh. cat., Allentown Art Museum, 1975, p. 52
for a similar example
Nancy N. Schiffer and Val O. Bertoia, *The World of Bertoia*, Atglen, 2003, pp.230-33 for similar examples

37. Toshiko Takaezu 1922-2011

Tall "Closed Form," circa 1990
Glazed stoneware.
30½ in. (77.5 cm) high
Underside incised TT.

Estimate
\$10,000-15,000

Provenance
Acquired directly from the artist, Quakertown,
New Jersey, 1990

Literature
J. Stanley Yake, *Toshiko Takaezu: The Earth in Bloom*,
Albany, 2005, pp. 24, 62-63, 92-93 for similar examples





Property of an East Coast Collector

38. Maya Lin b. 1959

"Longitude Chaise," from the "Earth is (Not) Flat" series, circa 1998

Maple, maple-laminated plywood, aluminum, cow hide, fabric.

23½ x 74 x 30 in. (59.7 x 188 x 76.2 cm)

Manufactured by Knoll International, USA.

Estimate

\$5,000-7,000 •

Literature

"Architect Maya Lin Creates Her First Line of Furniture for Knoll," *Architectural Record*, June 1998, vol. 186, p. 192

Brian Lutz, *Knoll: A Modernist Universe*, New York, 2010, p. 253

Property of an Important American Collector

39. Kem Weber 1889-1963

Coffee table from Disney Studios, Burbank, California, circa 1944
Painted wood, birch plywood.
20½ x 50 x 30½ in. (51.1 x 127 x 77.5 cm)
Likely manufactured by the Swanson-Peterson Company, Pasadena, California. Underside marked *TR 103*.

Estimate
\$6,000-8,000

Provenance
Disney Studios, Burbank, California



Property of an Important American Collector

40. Kem Weber 1889-1963

End table from Disney Studios, Burbank, California, circa 1944
Painted wood, birch plywood.
20¼ x 30½ in. (51.4 x 76.5 cm) square
Likely manufactured by the Swanson-Peterson Company, Pasadena, California. Underside with remnants of paper label and marked *4561*.

Estimate
\$4,000-6,000

Provenance
Disney Studios, Burbank, California





41. Russel Wright 1904-1976

"Rodeo Bull," circa 1930
Chromium-plated metal.
3½ x 8½ x 2½ in. (8.9 x 21.6 x 6.4 cm)

Estimate
\$10,000-15,000

Property of an Important American Collector

42. Kem Weber 1889-1963

Pair of "Air Line" armchairs from Disney Studios, Burbank, California, designed 1934
Birch veneer, ash, naugahyde, steel.
Each: 31 x 24¾ x 34½ in. (78.7 x 62.9 x 87.6 cm)
Manufactured by the Air Line Furniture Company, Los Angeles, California. Underside of one with paper label printed 4943 and also signed with marker 4943.

Estimate

\$20,000-30,000

Provenance

Disney Studios, Burbank, California

Literature

"Disney Studios, Burbank, Calif.," *Architectural Forum*, September 1944, p. 127

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

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

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

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



Property of a Miami Collector

43. Donald Deskey 1894-1989

Ceiling light from the Brown Palace Hotel, Denver,
circa 1936
Aluminum, painted steel, cast glass.
9½ x 36 x 10½ in. (24.1 x 91.4 x 26.7 cm)

Estimate

\$30,000-40,000

Provenance

Brown Palace Hotel, Denver, Colorado
Collection of a former Brown Palace Hotel
employee, Colorado
Private collection, Atlanta, Georgia
Wright, Chicago, "Modern + Contemporary
Design," March 25, 2007, lot 251
Acquired from the above by the present owner

Literature

David A. Hanks and Jennifer Toher, *Donald Deskey:
Decorative Designs and Interiors*, New York, 1987,
p. 102, fig. 120



Bedroom, Brown Palace Hotel,
Denver, Colorado, circa 1930-1931,
designed by Donald Deskey.
Cooper Hewitt, Smithsonian Design
Museum/Art Resource, NY





Property from the Collection of Susie Tompkins Buell

44. Edvin Öhrström 1906-1994

"Ariel" vase, model no 935E, 1950s

Blown glass.

4½ in. (10.5 cm) high

Produced by Orrefors Glassworks, Kosta, Sweden. Underside incised *ORREFORS/SWEDEN/ARIEL 935E/E. Öhrström*.

Estimate

\$2,000-3,000

Provenance

Fifty/50, New York

Acquired from the above, 1989

45. Eva Lisa (Pipsan) Saarinen Swanson and J. Robert F. Swanson 1905-1979, 1900-1981

Rare complete set of three nesting tables, from the "Flexible Home Arrangements" line, circa 1940

Maple, maple-veneered wood.

Largest: 17½ x 28 x 18¼ in. (44.5 x 71.1 x 46.4 cm)

Manufactured by Johnson Furniture Company, Grand Rapids, Michigan. Underside of smallest branded *FHA/JOHNSON FURNITURE CO./GRAND RAPIDS, MICH.* and ink-stamped *E 15 1/2*.

Estimate

\$5,000-7,000


Provenance

Private collection, Washington DC

Literature

J. Stewart Johnson, *American Modern 1925-1940: Design for a New Age*, exh. cat., The Metropolitan Museum of Art, New York, 2000, p. 163





Property from the Collection of Susie Tompkins Buell

46. Greta Magnusson-Grossman 1906-1999

"Grasshopper" floor lamp, circa 1947-48
Painted steel and aluminum, aluminum, brass.
50¾ x 14¾ x 14¼ in. (128.9 x 37.5 x 36.2 cm)
Manufactured by Ralph O. Smith, Burbank, California.

Estimate
\$6,000-8,000

Literature
Evan Snyderman and Karin Åberg Wærn, eds., *Greta Magnusson-Grossman—A Car and Some Shorts: One Architect's Journey from Sweden to Southern California*, Stockholm, 2010, pp. 36, 43, 74-75, 81, 148



47. Flemming Lassen 1902-1984

Sofa and pair of armchairs, circa 1940

Ash, fabric.

Sofa: 29¼ x 59 x 29½ in. (74.3 x 149.9 x 74.9 cm)

Each armchair: 29 x 28 x 29 in. (73.7 x 71.1 x 73.7 cm)

Executed by cabinetmaker Jacob Kjær, Denmark.

Estimate

\$20,000-25,000

Literature

Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 2: 1937-1946*, Copenhagen, 1987, p. 116 for the armchair





Property from the Collection of
Susie Tompkins Buell

48. Tapio Wirkkala 1915-1985

Vase, model no. 3122, 1957
Blown and comb-cut glass.
8 in. (20.3 cm) high
Produced by Iittala, Helsinki, Finland. Underside
incised *TAPIO WIRKKALA -- IITTALA -- 57*.

Estimate
\$2,000-3,000

Literature
Marianne Aav, et al., *Tapio Wirkkala: Eye, Hand
and Thought*, exh. cat., Designmuseo, Helsinki,
2000, pp. 273, 307

Property from the Collection of
Susie Tompkins Buell

49. Tapio Wirkkala 1915-1985

Vase, model no. 3520, 1957
Turned-mold blown and line-cut crystal glass.
10¾ in. (27.3 cm) high
Underside incised *TAPIO WIRKKALA-
IITTALA-57*.

Estimate
\$3,000-4,000

Literature
Marianne Aav, et al., *Tapio Wirkkala: Eye, Hand
and Thought*, exh. cat., Designmuseo, Helsinki,
2000, p. 300





50. Poul Henningsen 1894-1967

Eighteen-armed "Cascade" ceiling light, type 1/1 shades, circa 1936

Patinated brass, opaque glass, Bakelite.

Variable drop: 38 in. (96.5 cm) as shown,
33½ in. (85.1 cm) diameter

Manufactured by Louis Poulsen, Copenhagen, Denmark.
Bakelite fixtures molded *PH lamp* Patented.

Estimate

\$12,000-18,000

Literature

Tina Jørstian and Poul Erik Munk Nielsen, eds., *Light Years Ahead: The Story of the PH Lamp*, Copenhagen, 2000, p. 197

51. Poul Kjærholm 1929-1980

Low table, model no. PK 64, designed 1968
Flint-rolled marble, matte chromium-plated steel.
18½ x 35½ x 70⅞ in. (47 x 90.2 x 180 cm)
Manufactured by E. Kold Christensen A/S,
Copenhagen, Denmark. Frame impressed twice
with manufacturer's mark.

Estimate

\$8,000-12,000

Literature

Michael Sheridan, *The Furniture of Poul Kjærholm:*
Catalogue Raisonné, New York, 2007 pp. 150-51



52. Barbro Nilsson 1899-1983

"Salerno blå" rug, designed 1948, woven 1952

Handwoven wool on a linen warp.

135 x 95 in. (342.9 x 241.3 cm)

Produced by Märta Måås-Fjetterström AB, Båstad, Sweden, woven by Inga Johansson and Mary Sylvander. Woven with manufacturer's mark *AB MMF* and artist's initials *BN*. Together with a certificate of authenticity from Märta Måås-Fjetterström AB.

Estimate

\$20,000-30,000

Provenance

Woven for Captain Bergman, Gothenburg, Sweden 1952

Thence by descent, 2013

Acquired from the above by the present owner

Literature

Form (Stockholm), no. 1, 1948, p. 138 for a variation of the same design

Märta Måås-Fjetterström: Märta flyger igen! 90 år med Märta Måås-Fjetterström, exh. cat., Liljevalchs Konsthall, Stockholm, 2009, p. 151 for a variation of the same design

The present lot is registered in the Märta Måås-Fjetterström Archives as #8525. Phillips wishes to thank Angelica Persson and Martin Chard from Märta Måås-Fjetterström AB for their assistance with the cataloguing of the present lot.





53. Tapio Wirkkala 1915-1985

Thirteen-branch candelabrum, model no. TW 412, designed 1969, produced 1971
Hand-formed silver.
31¼ in. (79.4 cm) high, 17½ in. (44.5 cm) diameter
Produced by Kultakeskus Oy, Hämeenlinna, Finland.
Base impressed with artist's initials and marked with maker's mark, Finnish assay mark, 925H, Hämeenlinna town mark and S7.

Estimate
\$10,000-15,000

Literature
Marianne Aav, Rosa Barovier Mentasti and Gordon Bowyer, et al., *Tapio Wirkkala - eye, hand and thought*, exh. cat., Museum of Art and Design, Helsinki, 2000, p. 168, fig. 299, p. 367
Charlotte and Peter Fiell, *Scandinavian Design*, Cologne, 2002, p. 666

54. Frits Henningsen 1889-1965

High-backed sofa, circa 1936

Oak, leather.

39½ x 59¾ x 25½ in. (100.3 x 151.8 x 64.8 cm)

Executed by cabinetmaker Frits Henningsen,
Copenhagen, Denmark.

Estimate

\$12,000-18,000

Provenance

Shelton, Mindel & Associates, New York

Acquired from the above

Sotheby's, New York, "Important 20th Century
Design," December 15, 2012, lot 84

Acquired from the above by the present owner

Literature

Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar*,
Volume 1: 1927-1936, Copenhagen, 1987, p. 245



55. Lucie Rie 1902-1995

Small vase, circa 1960

Porcelain, manganese glaze with sgraffito design on the shoulder.

5 in. (12.7 cm) high.

Impressed with artist's seal.

Estimate

\$8,000-12,000

Provenance

Private collection, Canada



56. Lucie Rie 1902-1995

Vase with flaring lip, circa 1960
Porcelain, manganese glaze, cobalt blue
interior with sgraffito design.
9 in. (22.9 cm) high
Impressed with artist's seal.

Estimate
\$8,000-12,000

Provenance
Private collection, Canada



57. Charlotte Perriand 1903-1999

Pair of armchairs, model no. 21, from "L'Équipement de la Maison" series, Grenoble, designed 1935, produced circa 1946-1968

Oak, straw.

Each: 31 x 21½ x 25¼ in. (78.7 x 54.6 x 64.1 cm)

Manufactured by L'Équipement de la Maison, Grenoble or Bureau de Coordination du Batiment, Paris, France.

Estimate

\$5,000-7,000

Literature

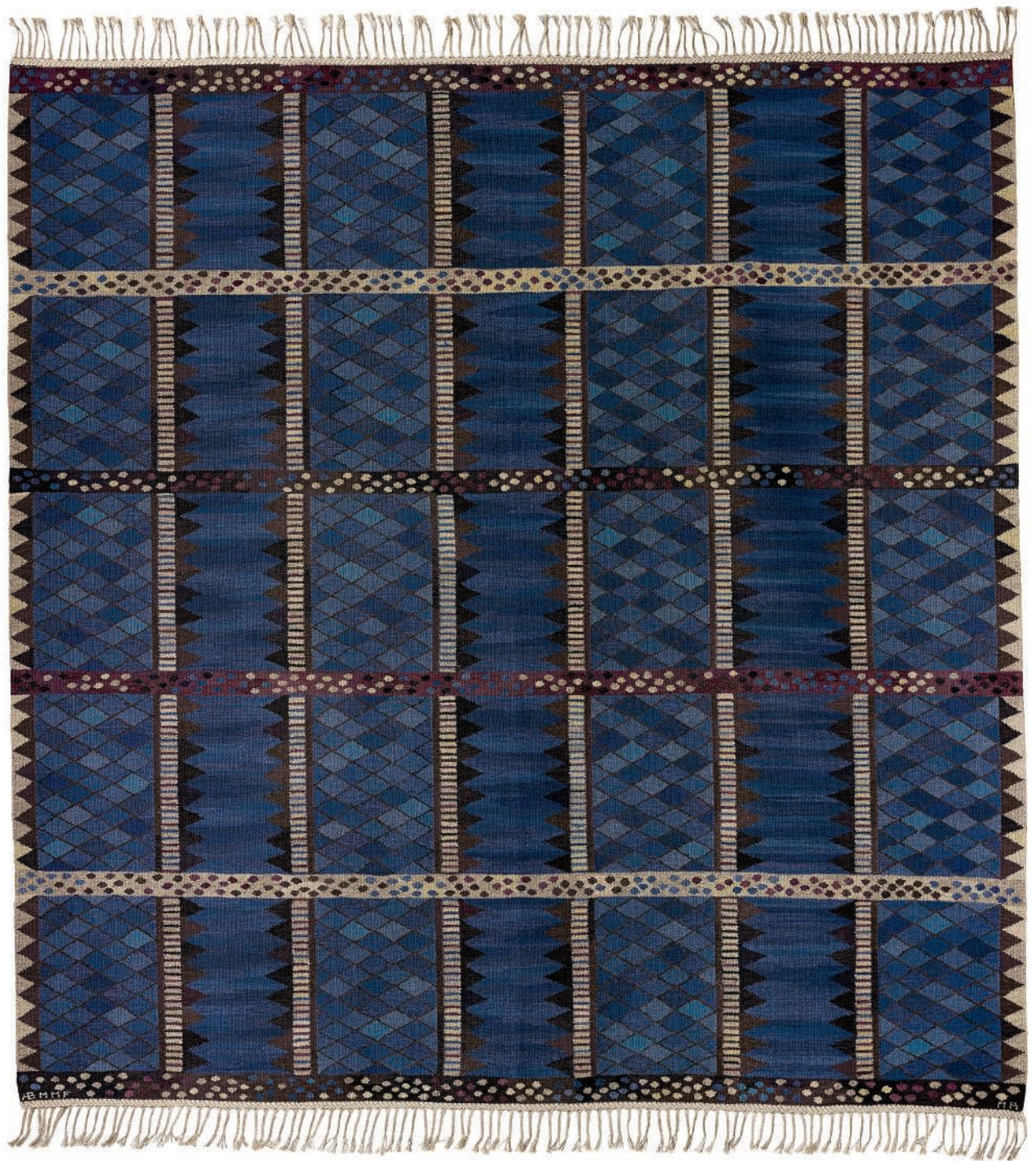
Boris Lacroix, "Mobiliers et ensembles de vacances," *Art et Décoration*, no. 9, 1948, pp. 4-5

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

Jacques Barsac, *Charlotte Perriand Complete Works, volume 2, 1940-1955*, Paris, 2015, throughout

The present model was exhibited at "Formes Utiles, objets de notre temps," Musée des Arts Décoratifs, Paris, 1949.





Property from Private Collection, Sweden

58. Marianne Richter 1916-2010

"Josefina blå" rug, designed 1955, woven 1957

Handwoven wool on a linen warp.

114 x 110 in. (289.6 x 279.4 cm)

Produced by Märta Måås-Fjetterström AB, Båstad, Sweden, woven by Berta Nylander and Inga Hurtig.

Woven with manufacturer's mark *AB MMF* and artist's initials *MR*. Together with a certificate of authenticity from Märta Måås-Fjetterström AB.

Estimate

\$20,000-30,000

Provenance

Private collection, Sweden

Literature

Tyra Carolina Lundgren, *Märta Måås-Fjetterström och väv-verkstaden i Båstad*, Stockholm, 1968, fig. 67 for a variation of the same design

The present lot is registered in the Märta Måås-Fjetterström Archives as #13093. Phillips wishes to thank Angelica Persson and Martin Chard from Märta Måås-Fjetterström AB for their assistance with the cataloguing of the present lot.

Property from a Private Collection, London

59. Lucie Rie 1902-1995

Footed bowl, circa 1978

Porcelain, inlaid green lines, golden manganese bands.

4¼ in. (10.8 cm) high, 3¾ in. (9.5 cm) diameter

Impressed with artist's seal.

Estimate

\$20,000-30,000

Provenance

Bonhams, London, "International Contemporary Ceramics,"

March 20, 2007, lot 129

Literature

John Houston, ed., *Lucie Rie: A Survey of Her Life and Work*, exh. cat., The Crafts Council and Victoria and Albert Museum, London, 1981, p. 63, fig. 39 for a similar example



Property from the Collection of Susie Tompkins Buell

60. Charlotte Perriand 1903-1999

Low table, circa 1956

Pine, painted steel.

14 x 46 x 29½ in. (35.6 x 116.8 x 74.9 cm)

Tabletop produced by André Chetaille and base by Métal Meuble, France. Editioned by Galerie Steph Simon, Paris, France.

Estimate

\$40,000-60,000

Literature

Jacques Barsac, *Charlotte Perriand: Un art d'habiter 1903-1959*, Paris, 2005, p. 429 for a Steph Simon prospectus, p. 434 for a similar example





Property from the Collection of Susie Tompkins Buell

61. Michel Buffet

Floor lamp, circa 1950
Painted steel, painted metal.
71 x 24 x 22½ in. (180.3 x 61 x 57.2 cm)
Manufactured by R. Mathieu, France.

Estimate
\$5,000-7,000

Literature
Patrick Favardin, *Les décorateurs des années 50*, Paris, 2002, p. 348
Clémence Krzentowski and Didier Krzentowski, eds., *The Complete Designers' Lights 1950-1990: 30 Years of Collecting*, Paris, 2012, p. 33

62. Jean Prouvé 1901-1984

"Compas" cafeteria table, model no. 512, circa 1953
Painted steel, laminate-covered wood.
28 x 70 $\frac{7}{8}$ x 31 $\frac{1}{2}$ in. (71.1 x 180 x 80 cm)
Manufactured by Les Ateliers Jean Prouvé, Nancy, France.

Estimate

\$25,000-35,000

Provenance

Philippe Jousse, Paris, late 1980s
DeLorenzo 1950, New York
Julianne Moore, New York
Private collection, New York

Literature

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

A document from the Ateliers Jean Prouvé (reproduced in Sulzer, vol. 3, p. 269) indicates that the present example, at 1,800 mm, was the longest version of the no. 512 table. The tables could measure from 600 to 1,800 mm long and from 600 to 1,000 mm wide.



Property from a Private Collection, UK

63. Jean Prouvé 1901-1984

Armoire, model no. 101, designed 1956
Oak, painted bent sheet steel, steel.
63½ x 63¼ x 22 in. (160.3 x 160.7 x 55.9 cm)
Manufactured by Les Ateliers Jean Prouvé, Nancy, France.
Editioned by Galerie Steph Simon, Paris, France.

Estimate

\$30,000-40,000

Provenance

Les Ateliers Jean Prouvé, Nancy
Acquired from the above Monsieur C. Demange, head of
Prouvé's atelier
Galerie Jousse Seguin, Paris
Acquired from the above by the present owner, 2000

Literature

Peter Sulzer, *Jean Prouvé: Œuvre Complète/Complete Works, Volume 3: 1944-1954*, Basel, 2005, p. 175 for a Steph Simon prospectus







Property from an Important Collection

64. Serge Mouille 1922-1988

Set of three "Œil" wall lights, circa 1956
 Painted aluminum, painted steel, brass.
 Each: 4 x 8 x 10½ in. (10.2 x 20.3 x 26.7 cm)
 Manufactured by Atelier Serge Mouille and
 editioned by Galerie Steph Simon, Paris,
 France.

Estimate
 \$6,000-8,000

Provenance
 Tajan, Paris, "Design," May 24, 2005, lot 101
 Acquired from the above by the present owner

Literature
 Alan and Christine Counord and Anthony
 DeLorenzo, *Two Master Metalworkers/Deux*
Maîtres du Métal: Jean Prouvé, Serge Mouille,
 New York, 1985, pp. 127, 131, p. 134 for a Steph
 Simon prospectus
 Alan and Christine Counord, *Serge Mouille:*
Luminaires, Bordeaux, 1993, p. 14
 Pierre Émile Pralus, *Serge Mouille: A French*
classic, un classique français, Saint Cyr au
 Mont d'Or, 2006, p. 66 for a drawing, p. 180



65. Jean Prouvé 1901-1984

S.C.A.L. bed, model no. 450, circa 1951
 Painted steel, oak, fabric.
 23⅞ x 33⅞ x 74⅜ in. (60.6 x 84.1 x 188.9 cm)
 Manufactured by Les Ateliers Jean Prouvé,
 Nancy, for Galerie Steph Simon, Paris, France.

Estimate
 \$10,000-15,000

Provenance
 Galerie Patrick Seguin, Paris

Literature
 Galerie Jousse Seguin and Galerie Enrico
 Navarra, *Jean Prouvé*, Paris, 1998, pp. 144-45
 Peter Sulzer, *Jean Prouvé: Œuvre Complète/*
Complete Works, Volume 3: 1944-1954, Basel,
 2005, p. 167
 Galerie Patrick Seguin and Sonnabend Gallery,
Jean Prouvé, Volume 2, Paris and New York,
 2007, pp. 355, 366-67

66. Pierre Jeanneret 1896-1967

"Public bench," model no. PJ-SI-37-B, designed for the High Court, Chandigarh, circa 1959-1960
Teak, hide.
33 x 55½ x 26 in. (83.8 x 141 x 66 cm)

Estimate

\$30,000-40,000

Provenance

High Court, Chandigarh
Galerie Downtown François Laffanour, Paris

Literature

Eric Touchaleaume and Gerald Moreau, *Le Corbusier, Pierre Jeanneret, The Indian Adventure: Design-Art-Architecture*, Paris, 2010, pp. 162-63, 566



67. Jean Prouvé 1901-1984

"Tout bois" chair, circa 1943

Oak, oak-veneered plywood.

31 $\frac{5}{8}$ x 18 $\frac{3}{4}$ x 18 $\frac{3}{4}$ in. (80.3 x 47.6 x 47.6 cm)

Manufactured by Les Etablissements Vauconsant, Saint-Nicolas-de-Port, France, for Les Ateliers Jean Prouvé, Nancy, France.

Estimate

\$12,000-16,000

Provenance

Etablissements Labourier, France

Literature

Galerie Jousse Seguin and Galerie Enrico Navarra, *Jean Prouvé*, Paris, 1998, pp. 42-43

Peter Sulzer, *Jean Prouvé: Œuvre Complète/Complete Works, Volume 2: 1934-1944*, Basel, 2000, p. 33, pp. 294-95

Galerie Patrick Seguin and Sonnabend Gallery, *Jean Prouvé, Volume 2*, Paris and New York, 2007, p. 250, pp. 300-01 for images and a discussion of the Etablissements Labourier commission



68. Jean Prouvé 1901-1984

"Cité" table, circa 1932

Painted steel, steel, oak.

28 $\frac{3}{8}$ x 39 $\frac{3}{8}$ x 26 $\frac{7}{8}$ in. (72.1 x 100 x 68.3 cm)

Manufactured by Les Ateliers Jean Prouvé, Nancy, France.

Estimate

\$10,000-15,000

Provenance

Zuber family, Nancy

Galerie Patrick Seguin, Paris

Private collection

Literature

Galerie Jousse Seguin and Galerie Enrico Navarra, *Jean Prouvé*, Paris, 1998, p. 131

Peter Sulzer, *Jean Prouvé: Œuvre Complète/ Complete Works, Volume 1: 1917-1933*, Basel, 2000, pp. 204, 206

Galerie Patrick Seguin and Sonnabend Gallery, *Jean Prouvé, Volume 2*, Paris and New York, 2007, pp. 241, 404, 412, 500



69. Jean Prouvé 1901-1984

Curved "Compas" desk, circa 1953

Painted bent sheet steel, painted tubular steel, oak-veneered wood, laminated wood.

28 $\frac{5}{8}$ x 77 $\frac{1}{8}$ x 37 $\frac{3}{8}$ in. (72.7 x 195.9 x 94.9 cm)

Manufactured by Les Ateliers Jean Prouvé, Nancy, for Galerie Steph Simon, Paris, France.

Estimate

\$40,000-60,000

Provenance

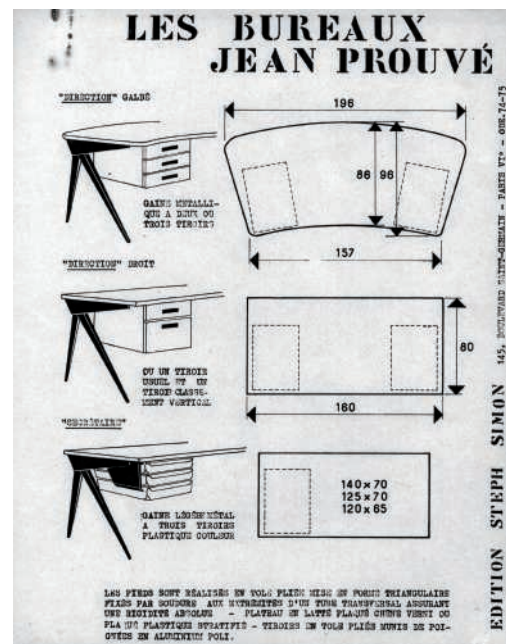
Galerie Patrick Seguin, Paris

Literature

Galerie Jousse Seguin and Galerie Enrico Navarra, *Jean Prouvé*, Paris, 1998, pp. 100-02, 167, 186

Peter Sulzer, *Jean Prouvé: Œuvre Complète/Complete Works, Volume 3: 1944-1954*, Basel, 2005, pp. 265-66

Galerie Patrick Seguin and Sonnabend Gallery, *Jean Prouvé, Volume 2*, Paris and New York, 2007, pp. 331, 350, 510



A Steph Simon prospectus, circa 1960

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New York/ADAGP, Paris



70. **Jean Royère** 1902-1981

"*Croisillon*" bed, circa 1955
Oak-veneered wood, fabric.
31 $\frac{3}{8}$ x 80 $\frac{3}{4}$ x 39 $\frac{1}{2}$ in. (79.7 x 205.1 x 100.3 cm)

Estimate
\$20,000-30,000

Provenance
Hotel, Lebanon, circa 1955

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



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



71. Jean Royère 1902-1981

"Croisillon" desk and chair, circa 1950-1955

Oak-veneered wood, oak, cherry, brass, fabric.

Desk: 29½ x 43¾ x 21⅝ in. (74.9 x 110.2 x 54.9 cm),

chair: 30 x 19½ x 18¾ in. (76.2 x 49.5 x 47.6 cm)

Estimate

\$45,000-55,000

Provenance

Hotel, Lebanon (for the desk)

Galerie Jacques Lacoste & 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



72. Jean Royère 1902-1981

"Tour Eiffel" console table, circa 1949

Painted steel, black marble, brass.

37¼ x 70⅞ x 14⅝ in. (94.6 x 180 x 37.1 cm)

Estimate

\$30,000-50,000

Provenance

Galerie de Beyrie, Paris, 2008

Acquired from the above by the present owner

Literature

Pierre-Emmanuel Martin-Vivier, *Jean Royère*,
Paris, 2002, p. 130



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

Pair of side tables, circa 1938

Brushed and stained oak, brushed and stained oak-veneered wood.

Each: 18½ x 23¾ x 15⅞ in. (47 x 60.3 x 40.3 cm)

Produced by Chanaux & Company, Paris, France.

Underside of each impressed *MADE IN FRANCE*, *J.M.FRANK*, with partial manufacturer's *Ccie* mark and 20033. Together with a certificate of authenticity from the Comité Jean-Michel Frank.

Estimate

\$30,000-40,000

Provenance

Private collection, Paris

Literature

Léopold Diego Sanchez, *Jean-Michel Frank*, Adolphe Chanaux, Paris, 1997, pp. 70-71, 131

Pierre-Emmanuel Martin-Vivier, *Jean-Michel Frank: The Strange and Subtle Luxury of the Parisian Haute-Monde in the Art Deco Period*, New York, 2006, pp 94-95, 146, 198, 250, 339





Property from an Important Collection

74. René Gabriel 1890-1950

Pair of armchairs, 1940s

Oak, fabric.

Each: 31¼ x 25¼ x 32½ in. (79.4 x 64.1 x 82.6 cm)

Estimate

\$6,000-8,000

Provenance

Regis Royant Gallery, Paris Saint Ouen

Literature

Patrick Favardin, *Les décorateurs des années 50*, Paris, 2002, p. 94

Anne Bony, *Esprit Meuble Design: L'évolution esthétique de l'Antiquité à nos jours*, Paris, 2013, p. 91

75. Jean-Michel Frank 1895-1941

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

Painted iron, patinated brass, brass, paper shades.

Each: 16 $\frac{3}{4}$ in. (42.2 cm) high, 10 in. (25.4 cm) diameter including shades

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

Estimate

\$20,000-25,000

Provenance

Hotel Horizonte, Mar del Plata

Literature

"A Twentieth Century Apartment," *Vogue*, August 1929, p. 33

Léopold Diego Sanchez, *Jean-Michel Frank, Adolphe Chanaux*, Paris, 1997, pp. 47, 87

François Baudot, *Jean-Michel Frank*, New York, 1999, pp. 57, 78

Pierre-Emmanuel Martin-Vivier, *Jean-Michel Frank: The Strange and Subtle Luxury of the Parisian Haute-Monde in the Art Deco Period*, New York, 2006, pp. 13, 131



Property from a Private Collection, Argentina

76. Jean-Michel Frank 1895-1941

Pair of console tables, circa 1938

Painted iron, leather-covered wood.

Each: 29¾ x 39¾ x 10⅝ in. (75.6 x 100 x 27 cm)

Produced by Comte, Buenos Aires, Argentina.

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

Estimate

\$30,000-50,000

Provenance

Private collection, Buenos Aires, acquired from Casa

Comte circa 1938

Thence by descent to the present owner

Literature

Léopold Diego Sanchez, *Jean-Michel Frank*, Adolphe Chanaux, Paris, 1997, p. 221

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. 314





77. Émile-Jacques Ruhlmann 1879-1933

Illuminated coupe, model no. 2, circa 1928

Glazed porcelain, gilt bronze.

20½ in. (52.1 cm) high, 15¾ in. (39.1 cm) diameter

Produced by the Manufacture Nationale de Sèvres, France. Interior painted under glaze with manufacturer's "rose" mark *S/SÈVRES/MANUFACTURE/NATIONALE/FRANCE/L.*

Estimate

\$40,000-60,000

Literature

Florence Camard, *Ruhlmann*, Paris, 1983, p. 300 for a similar example

Jean Paul Midant, *Sèvres: La manufacture au XXème siècle*, Paris, 1992, p. 129



78. Émile-Jacques Ruhlmann 1879-1933

Bench, model no. 481 NR, circa 1928
Amboyna-veneered wood, leather, brass.
15 $\frac{7}{8}$ x 28 $\frac{3}{8}$ x 19 $\frac{1}{8}$ in. (40.3 x 72.1 x 48.6 cm)

Estimate

\$40,000-60,000

Literature

Florence Camard, *Jacques Émile Ruhlmann*, New York, 2011,
pp. 272-73, 275

The present model bench was presented at the 1928
Salon des Artistes Décorateurs, Paris.

The drawing for the present model bench is recorded
in the reference album “Sièges, lits, guéridons,
tables” (inventory number 2002.18.12), and its
earlier variant in “Sièges, lits, divans, tables, bureau,
meubles” (inventory number 2002.18.15) held by the
Ruhlmann Archives at the Musée des Années Trente,
Boulogne Billancourt, Paris.





80. Paul Dupré-Lafon 1900-1971

Sideboard, 1940s

Oak-veneered wood, oak, parchment, leather, brass.

36¾ x 74¾ x 20½ in. (93.3 x 188.9 x 52.1 cm)

Reverse with paper label printed *Envoi de/Garde meuble*

INV.MdV 55 / 2042.A/MS Mme C. de Vande/Remis.

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

Estimate

\$60,000-80,000





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

Pair of "Comtesse" guéridons, designed 1990

Patinated bronze.

Each: 24¼ in. (61.6 cm) high, 15¾ in. (40 cm) diameter

Each with one foot impressed *B.G.*

Estimate

\$4,000-6,000

Literature

Volker Albus, et. al., *Garouste & Bonetti*,
Frankfurt, 1996, p. 58



Property from an East Coast Collection

82. 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

\$30,000-40,000

Provenance

Barry Friedman, Ltd., New York

Acquired from the above by the present owner



83. Carlo Bugatti 1855-1940

Armchair, circa 1898

Walnut, ebonized wood, repoussé copper, brass, pewter, painted parchment, silk cord.

44½ x 27¼ x 29 in. (113 x 69.2 x 73.7 cm)

Seat signed with facsimile signature, *Bugatti*. Underside with two faint ink stamps.

Estimate

\$8,000-12,000

Provenance

Sir Elton John, London

Sotheby's, London, "Elton John Volume II: Art Nouveau and Art Deco," September 7th, 1988, lot 774W

Acquired from the above by the present owner

Literature

Marie-Madeleine Massé, *Carlo Bugatti au Musée d'Orsay: Catalogue sommaire illustré du fonds d'archives et des collections*, Paris, 2001, p. 74, fig. 6.43

The present model armchair was presented at the 1898 Esposizione Nazionale in Turin.





84. Flavio Poli 1900-1984

Ceiling light, 1950s

Clear and colored glass with gold leaf inclusions, painted steel, brass.
26¾ in. (67.9 cm) drop, 18 in. (45.7 cm) diameter

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

Estimate

\$10,000-15,000

85. Paolo Buffa 1903-1970

Rare and important dining table, 1930s

Painted steel, *breccia delle alpi* marble.

30¾ x 76⅜ x 31¼ in. (78.1 x 194 x 79.4 cm)

Together with a certificate of authenticity from the Paolo Buffa archives.

Estimate

\$24,000-28,000

Literature

Roberto Aloï, *L'arredamento moderno: Terza serie*, Milan, 1945, fig. 303 for a similar example



86. Gino Levi Montalcini and Giuseppe Pagano 1902-1974, 1896-1945

Pair of armchairs, from the Palazzo Gualino, Turin,
circa 1928
Buxus-covered wood, fabric.
Each: 31¼ x 23½ x 26¾ in. (79.4 x 59.7 x 67.9 cm)
Manufactured by Cartiere Giacomo Bosso, Turin, Italy.

Estimate

\$10,000-15,000

Literature

Domus, no. 30, June 1930, pp. 6, 70-73, 75-76, 78-79
(special issue dedicated to the Palazzo Gualino)
Irene de Guttry and Maria Paola Maino, *Il mobile déco italiano 1920-1940*, Bari, 1988, p. 189
Alberto Bassi and Laura Castagno, *Giuseppe Pagano*,
Rome, 1994, p.52, fig. 38

Riccardo Gualino commissioned Giuseppe Pagano and Gino Levi Montalcini to design the Palazzo degli Uffici Gualino in 1928. The building has housed a number of different offices, including those for Fiat and later, the city of Turin. Pagano was primarily responsible for the building's architecture, and Montalcini for the furnishings. The project received immediate critical acclaim as one of Italy's first fully realized examples of Rationalist architecture, with *Domus* devoting an entire issue to the commission in the summer of 1930. The present pair of armchairs is one example of sixty-seven different furniture models that Montalcini designed for the interior. His unified furnishings plan made use of modernist materials such as chromium-plated metal, glass, leather and Buxus—a new cellulose-based product manufactured by the Giacomo Bosso factory where the furniture was also made. The geometric severity and balanced proportions of his designs are a tribute to the ideas of Italian Rationalist architecture expressed in furniture.

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6



87. Tomaso Buzzi 1900-1981

Ceiling light, model no. 5212, circa 1931-1935

Battuto glass, glass, brass.

50 x 53½ x 20 in. (127 x 135.9 x 50.8 cm)

Produced by Venini & Co., Murano, Italy.

Estimate

\$22,000-28,000

Literature

Franco Deboni, *Venini Glass: Its History, Artists and Techniques, Catalogue 1921-2007*, vol. 1, Turin, 2007, The Blue Catalogue (appendix), pl. 132

Marino Barovier and Carla Sonego, *Tommaso Buzzi at Venini*, exh. cat., Fondazione Giorgio Cini, Venice, 2014, p. 413 for a drawing





**88. Gino Levi Montalcini and
Giuseppe Pagano** 1902-1974, 1896-1945

Set of six dining chairs, circa 1930
Maple burl-veneered wood, painted wood, fabric.
Each: 38¾ x 20½ x 20½ in. (98.4 x 52.1 x 52.1 cm)

Estimate
\$10,000-15,000

Literature
Irene de Guttry and Maria Paola Maino, *Il mobile déco
italiano 1920-1940*, Bari, 1988, p. 191, fig. 12

**89. Gino Levi Montalcini and
Giuseppe Pagano** 1902-1974, 1896-1945

Breakfast table, circa 1930
Maple burl-veneered wood, painted wood.
29 x 59 x 35¼ in. (73.7 x 149.9 x 89.5 cm)

Estimate
\$8,000-12,000

Literature
Irene de Guttry and Maria Paola Maino, *Il mobile déco
italiano 1920-1940*, Bari, 1988, p. 191, fig. 12





90. Ettore Sottsass, Jr. 1917-2007

Large vase, model no. 389-B, circa 1961
 Glazed ceramic.
 12½ in. (31.8 cm) high
 Produced by Bitossi for Galleria Il Sestante, Milan, Italy.
 Underside signed 389/IL.SESTANTE/SOTTASS/ITALY.

Estimate
 \$6,000-8,000

Literature
 Carlo Bestetti, *Forme nuove in Italia*, Rome, 1962, p. 46
 Fulvio Ferrari, *Ettore Sottsass tutta la ceramica*, Turin, 1996, p. 90 fig. 343 for model no. 389-A (the same form in different colors)

Property of a Private Collector, London

91. Gio Ponti and Pietro Chiesa

1891-1979, 1892-1948

Pair of "Zodiac" floor lamps, circa 1937
 Acid-etched glass, glass, brass.
 Each: 71½ in. (181.6 cm) high, 26 in. (66 cm) diameter
 Manufactured by Fontana Arte, Milan, Italy.
 Together with a certificate of authenticity from the Gio Ponti Archives.

Estimate
 \$18,000-24,000

Provenance
 Valerio Art Deco, Miami, 1980







92. Luigi Caccia Dominioni b. 1913

Pair of large "Grappolo" chandeliers, model no. LS10, designed 1965
Anodized aluminum, patinated brass, glass.
Each: 69 in. (175.3 cm) drop, 36 x 35 in. (91.4 x 88.9 cm)
Manufactured by Azucena, Milan, Italy.

Estimate
\$12,000-18,000

Literature
Giuliana Gramigna, *Repertorio 1950/1980*, Milan, 1985,
p. 260 for the version with four globes
"Azucena: 40 anni di storia dell'arredo, 1948-58,"
Domus, no. 723, January 1991, pp. 76-77 for the version
with four globes



93. Ettore Sottsass, Jr. 1917-2007

Coffee table, 1984

Rosso Levanto marble, white marble, granite, chromium-plated metal.

17¾ x 33⅜ x 49⅞ in. (45.1 x 84.8 x 124.8 cm)

Produced by Sottsass Associati, Milan, Italy.

Estimate

\$5,000-7,000 •

Provenance

Max Palevsky, Malibu, California

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

Literature

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

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

94. Angelo Lelii 1915-1979

Ceiling light, 1950s

Painted metal, bronze, frosted glass.

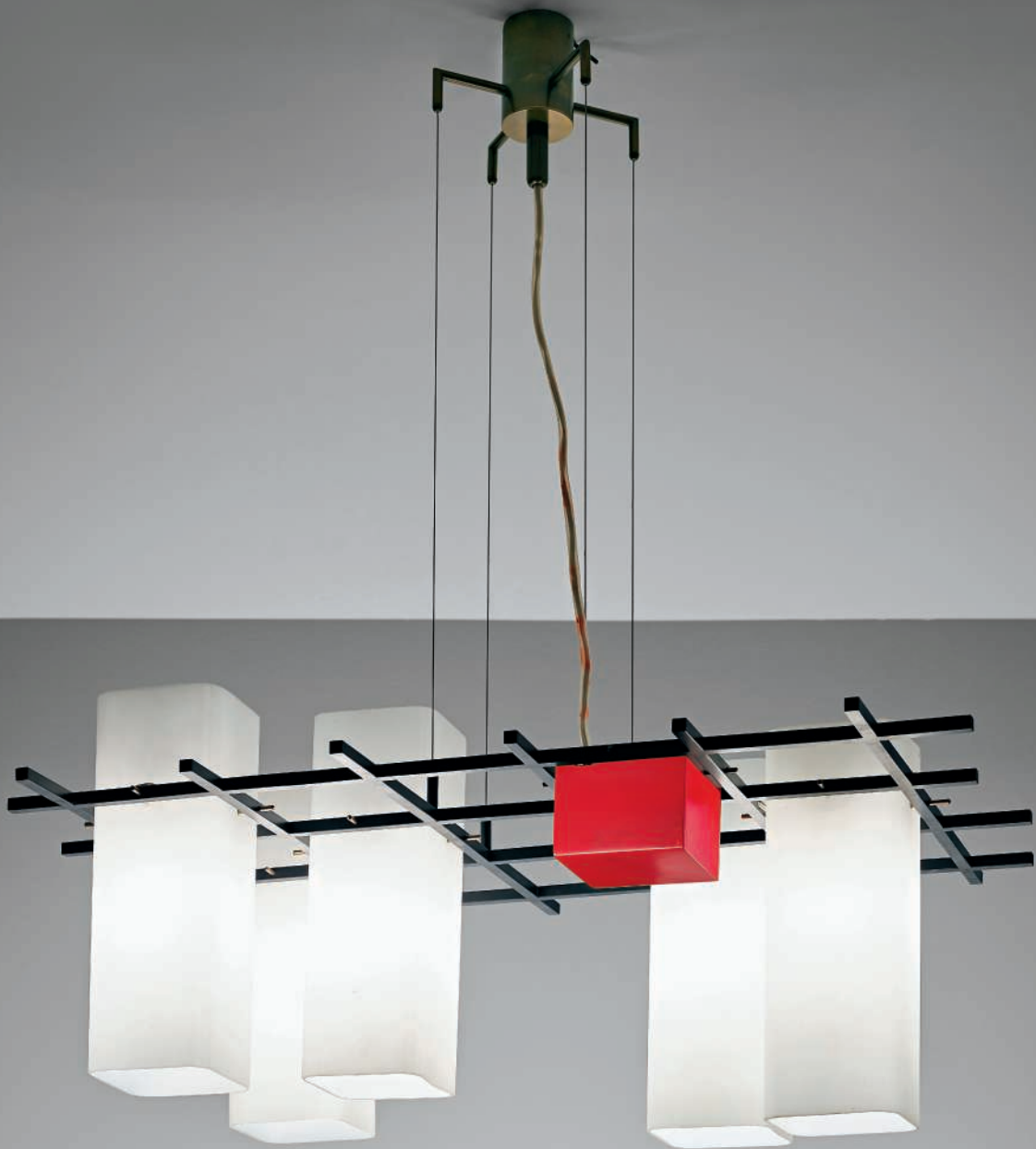
36½ in. (92.7 cm) drop, 29½ x 19¾ in. (74.9 x 50.2 cm)

Manufactured by Arredoluce, Monza, Italy.

Estimate

\$10,000-15,000

The present lot has been registered in the Arredoluce Archives, Italy, as number 8314381.





95. Gino Sarfatti 1912-1985

Floor lamp, model no. 1003, circa 1946

Brass, painted metal.

72½ in. (184.2 cm) fully extended

Manufactured by Arteluce, Milan, Italy. Rim of shade with decal *AL/MILANO/ARTELUCE*.

Estimate

\$10,000-15,000

Literature

Franco Grigioni, *Arredamento: Mobili, Ambienti*, Milan, 1956, fig. 663

Marco Romanelli and Sandra Severi, *Gino Sarfatti: Selected Works 1938-1973*, Milan, 2012, p. 442

96. Gino Sarfatti 1912-1985

Floor lamp, model no. 1063, circa 1954
Painted steel, fluorescent tube, aluminum, rubber.
84¾ in. (215.3 cm) high
Manufactured by Arteluce, Milan, Italy.

Estimate
\$25,000-35,000

Literature
Marco Romanelli and Sandra Severi, *Gino Sarfatti: Selected Works 1938-1973*, Milan, 2012, pp. 60, 250, 452
Gino Sarfatti: Designing Light, exh. cat., Triennale Design Museum, Milan, 2012, p. 90
Clémence Krzentowski and Didier Krzentowski, eds., *The Complete Designers' Lights 1950-1990: 30 Years of Collecting*, Paris, 2012, p. 93







97. Fontana Arte

Set of four ceiling lights, model no. 1990, 1960s

Glass, frosted glass, chromium-plated metal, painted metal.

Each: 5½ x 13⅞ x 13⅞ in. (14 x 35.2 x 35.2 cm)

Manufactured by Fontana Arte, Milan, Italy.

Estimate

\$10,000-15,000

Literature

Fontana Arte: Illuminazione, sales catalogue, Milan, p. 39

Edoardo Paoli, *Specchiere e specchi: appesi, nel mobile e tecnici*, Quaderni vitrum, no. 8, Milan, 1966. p. 157



98. Gino Sarfatti 1912-1985

*Set of four adjustable wall lights,
model no. 131, designed 1947*

Painted metal, brass.

Each, as shown: 16 x 6¼ x 11½ in.

(40.6 x 15.9 x 29.2 cm)

Manufactured by Arteluce, Milan, Italy.

Estimate

\$7,000-9,000

Literature

Marco Romanelli and Sandra Severi, *Gino Sarfatti: Selected Works 1938-1973*, Milan, 2012, pp. 19, 69, 90, 160, 396

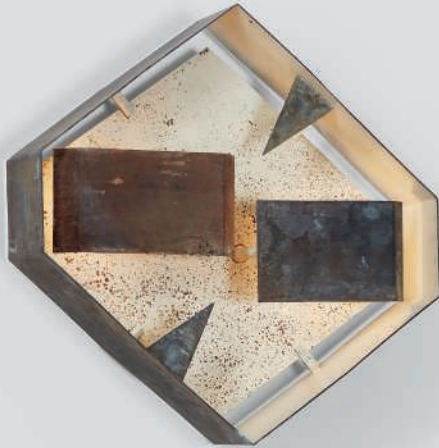
99. Guglielmo Veronesi b. 1913

Three "Perla" armchairs, circa 1952
Walnut, brass, fabric.
Each: 31½ x 29¼ x 28½ in. (80 x 74.3 x 72.4 cm)
Manufactured by I.S.A., Bergamo, Italy.

Estimate
\$10,000-15,000

Literature
Domus, no. 274, September 1952, p. 3, for an advertisement





100. Gio Ponti 1891-1979

Pair of wall lights, circa 1957

Patinated brass, painted brass, painted steel.

Each: 12½ x 15 x 5 in. (31.8 x 38.1 x 12.7 cm)

Manufactured by Arredoluce, Monza, Italy.

Estimate

\$18,000-22,000

Literature

“Proposte per la casa’ alla XI Triennale,” *Domus*, no. 337, December 1957, pp. 33, 35

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

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

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

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

The present lot has been registered in the Arredoluce Archives, Italy, as numbers 5426411 and 0904346.

IOI. Gio Ponti 1891-1979

Rare dressing table, 1950s

Cherry-veneered wood, mahogany, mirrored glass, brass.

30 x 44 x 20 in. (76.2 x 111.8 x 50.8 cm)

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

Estimate

\$16,000-24,000

Literature

"Per la vostra casa," *Domus*, no. 137, May 1939, p. 79 for a similar example.





Property from a Manhattan Collection

102. Gino Sarfatti 1912-1985

Adjustable floor lamp, model no. 1035, designed 1948
Painted metal, brass, marble.
84½ in. (214.6 cm) high
Manufactured by Arteluce, Milan, Italy.

Estimate

\$12,000-18,000

Literature

Roberto Aloï, *L'arredamento moderno: Quarta serie*, Milan, 1949, fig. 201
Andrea Branzi and Michele De Lucchi, eds., *Il Design Italiano Degli Anni '50*, Milan, 1985, p. 136
Clémence Krzentowski and Didier Krzentowski, eds., *The Complete Designers' Lights 1950-1990: 30 Years of Collecting*, Paris, 2012, p. 23
Gino Sarfatti: Designing Light, exh. cat., Triennale Design Museum, Milan, 2012, p. 76
Marco Romanelli and Sandra Severi, *Gino Sarfatti: Selected Works 1938-1973*, Milan, 2012, pp. 153, 446

103. Augusto Romano 1918-2001

Pair of armchairs, designed for Villa Cirio, Bardonecchia, circa 1954

Painted steel, brass, fabric.

Each: 31½ x 26 x 29 in. (80 x 66 x 73.7 cm)

Estimate

\$10,000-15,000

Literature

Roberto Aloï, *Ville in Italia*, Milan, 1960, pp. 27-32 for a discussion of Villa Cirio





104. Max Ingrand 1908-1969

Set of three ceiling lights, model no. 2073, 1960s

Glass, brass, painted metal.

Each: 26¾ in. (67.9 cm) drop, 15 x 15 in. (38.1 x 38.1 cm)

Manufactured by Fontana Arte, Milan, Italy.

Estimate

\$12,000-18,000

Literature

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



105. Gio Ponti 1891-1979

Desk, from the Vetrococo offices, Milan, 1939

Vitrex glass, sycamore-veneered wood, walnut,
nickel-plated metal, rubber.

27½ x 40½ x 16⅜ in. (68.9 x 102.9 x 41.6 cm)

Each glass side acid-etched VITREX. Together with a
certificate of authenticity from the Gio Ponti Archives.

Estimate

\$10,000-12,000

Provenance

Vetrocoke offices, Milan

Literature

"Il cristallo negli uffici," *Domus*, no. 135, March 1939,
p. 47 for a similar example from the commission

Laura Falconi, *Gio Ponti: Interiors, Objects, Drawings
1920-1976*, Milan, 2004, p. 120 for a similar example
from the commission



The Vetrococo offices, Milan

© Salvatore Licitra, Gio Ponti Archives





106. Fontana Arte

Coffee table, circa 1955
 Mahogany, mahogany-veneered wood, glass.
 16¾ x 45 x 20¾ in. (42.5 x 114.3 x 52.7 cm)
 Manufactured by Fontana Arte, Milan, Italy.

Estimate
 \$7,000-9,000

Literature
 Roberto Aloï, *Esempi Di Arredamento
 Moderno, Di Tutto Il Mondo: tavoli tavolini
 carrelli*, Milan, 1955, fig. 19

Property from an Important Collection



107. Attributed to Giovanni Michelucci

Pair of side chairs, 1940s
 Ash, painted wood.
 Each: 29¾ x 17¼ x 20 in. (75.6 x 43.8 x 50.8 cm)

Estimate
 \$4,000-6,000

Provenance
 Jacksons AB, Stockholm

108. Angelo Lelli 1915-1979

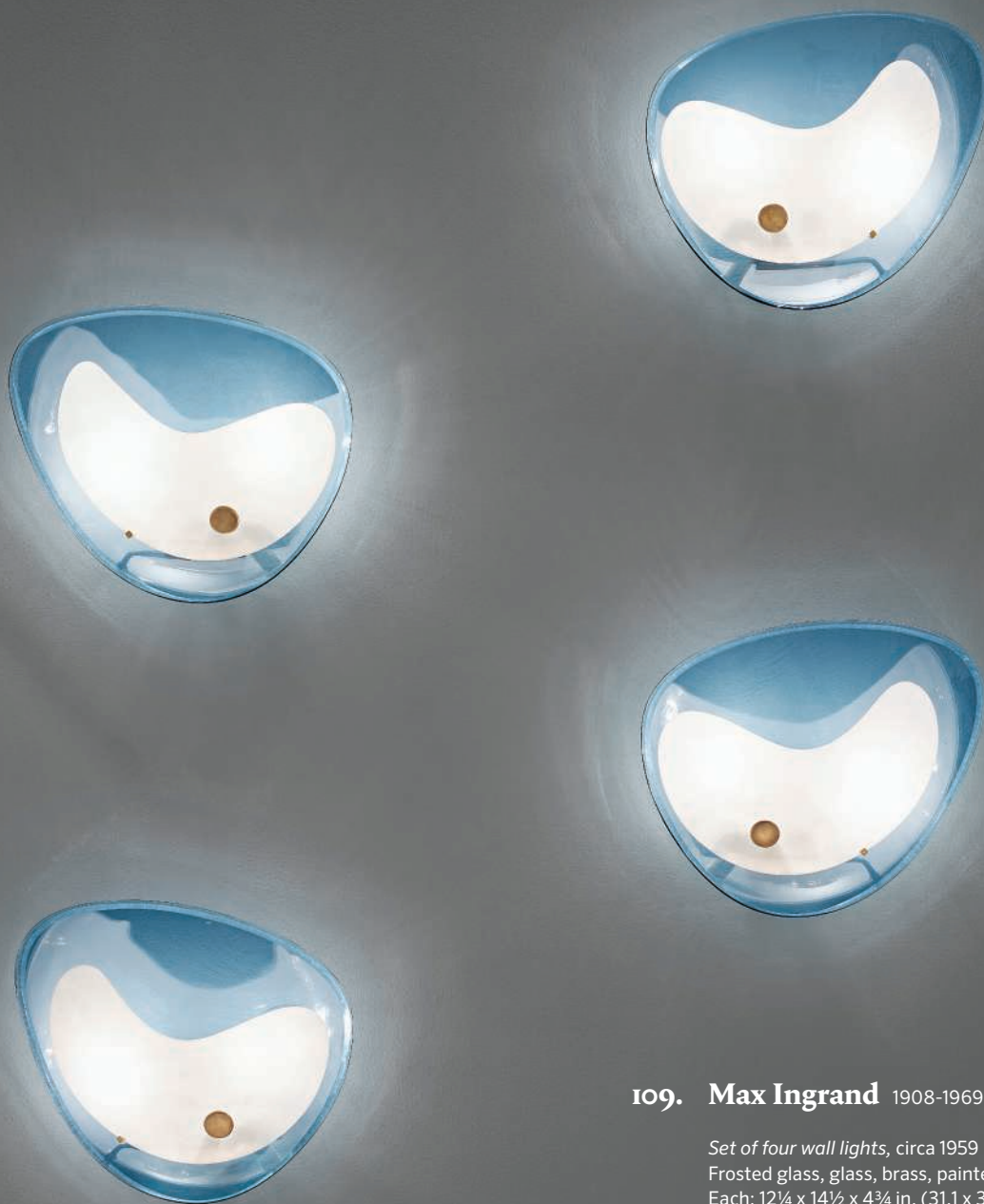
Floor lamp, model no. 12705, circa 1954
Frosted glass, acrylic, painted metal, brass.
62¼ x 11½ x 12 in. (158.1 x 28.3 x 30.5 cm)
Manufactured by Arredoluce, Monza, Italy.
Manufacturer's label printed with logo and *MADE IN ITALY/ARREDOLUCE MONZA*.

Estimate
\$10,000-15,000

Literature
Arredoluce sales catalogue (Monza), 1954, n.p.

The present lot has been registered
in the Arredoluce Archives, Italy, as
number 1940530.





109. Max Ingrand 1908-1969

Set of four wall lights, circa 1959

Frosted glass, glass, brass, painted metal.

Each: 12¼ x 14½ x 4¾ in. (31.1 x 36.8 x 12.1 cm)

Manufactured by Fontana Arte, Milan, Italy.

Estimate

\$10,000-15,000

Literature

Mobilier et Décoration, no. 5, June 1959, p. 41

Laura Falconi, *Fontana Arte: Una Storia*

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

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

110. Gio Ponti 1891-1979

Rare pair of armchairs, model no. 489, 1950s
Walnut, cane, fabric.

Each: 36 x 27 x 32 in. (91.4 x 68.6 x 81.3 cm)

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

Estimate

\$15,000-20,000



III. Venini

Large ceiling light, circa 1940

Cordonato glass, brass, painted steel.

23 in. (58.4 cm) drop, 58 in. (147.3 cm) diameter

Estimate

\$18,000-24,000



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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

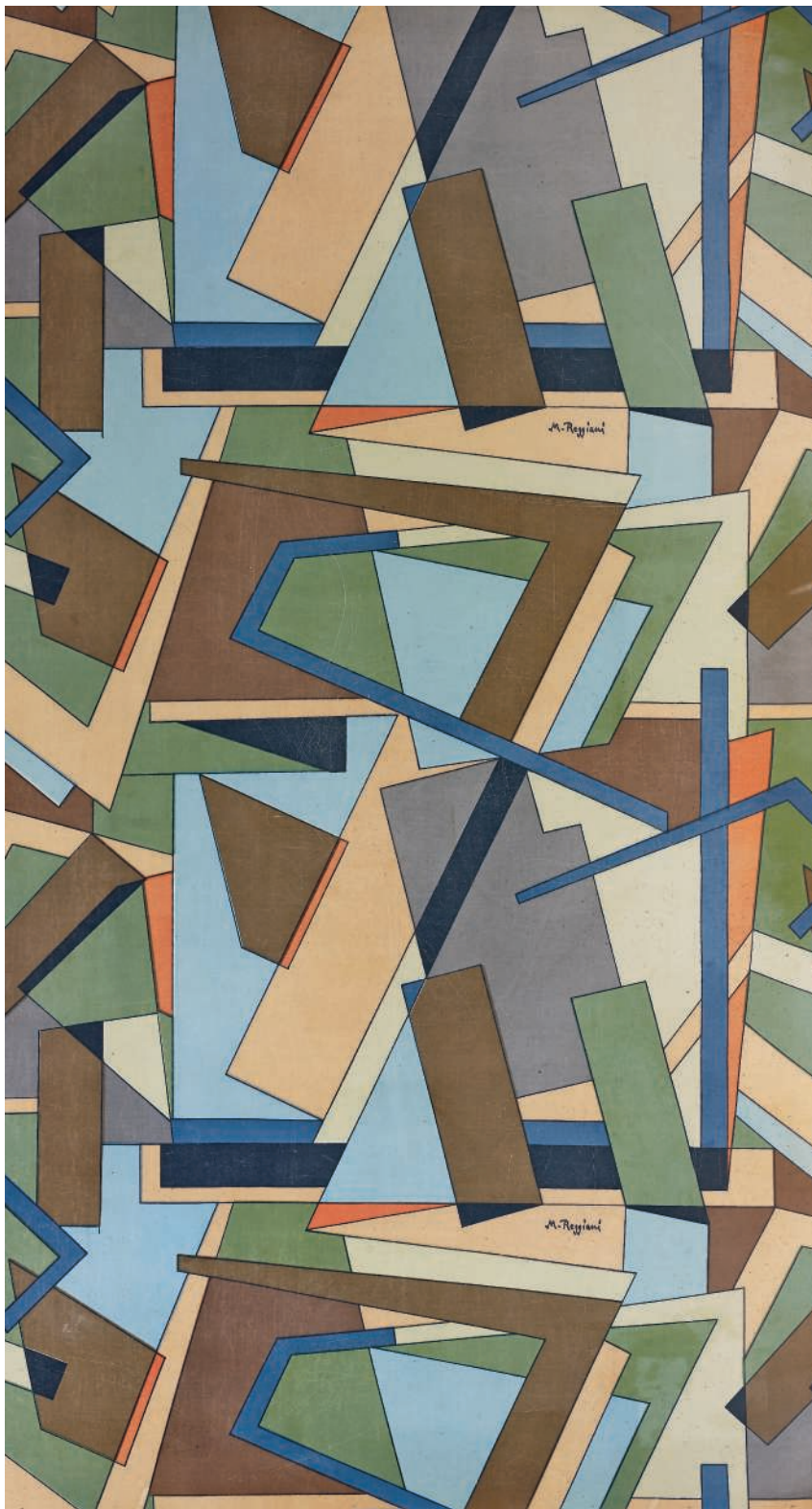
As a free service for buyers, Phillips will wrap purchased lots for hand carry only. Alternatively, we will either provide packing, handling and shipping services or coordinate with shipping agents in order to facilitate such services for property purchased at Phillips. In the event that the property is collected in New York by the buyer or the buyer’s designee (including any private carrier) for subsequent transport out of state, Phillips may be required by law to collect New York sales tax, regardless of the lot’s ultimate destination. Please refer to Paragraph 17 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.



Mauro Reggiani
Rare desk, circa 1960
(detail of tabletop)

Design.

Design Auction *London, 27 April 2017*

Phillips is proud to present our Spring Design sale in London, featuring this exceptional piece by Mauro Reggiani.

Visit our public viewing from 21 – 27 April at 30 Berkeley Square, London W1J 6EX or at phillips.com

Enquiries
+44 20 7901 4019
designlondon@phillips.com

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 \$200,000, 20% of the portion of the hammer price above \$200,000 up to and including \$3,000,000 and 12% of the portion of the hammer price above \$3,000,000. Phillips reserves the right to pay from our compensation an introductory commission to one or more third parties for assisting in the sale of property offered and sold at auction.

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

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

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

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

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

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

Please reference the relevant sale and lot number.

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

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

7 Collection of Property

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

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

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

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

8 Failure to Collect Purchases

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

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

9 Remedies for Non-Payment

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

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

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

10 Rescission by Phillips

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

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

11 Export, Import and Endangered Species Licenses and Permits

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

12 Data Protection

(a) In connection with the supply of auction and related services, or as required by law, Phillips may ask clients to provide personal data. Phillips may take and retain a copy of government-issued identification such as a passport or driver's license. We will use your personal data (i) to provide auction and related services; (ii) to enforce these Conditions of Sale; (iii) to carry out identity and credit checks; (iv) to implement and improve the management and operations of our business and (v) for other purposes set out in our Privacy Policy published on the Phillips website at www.phillips.com (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

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

(b) If the point of delivery or transfer of possession for any purchased lot to the buyer or the buyer's designee (including any private carrier) occurs in New York, then the sale is subject to New York sales tax at the existing rate of 8.875%.

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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.

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(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.

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450 Park Avenue New York 10022

Auction
13 December 2016 at 10am

Viewing
8 – 12 December
Monday – Saturday 10am-6pm
Sunday 12pm-6pm

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When sending in written bids or
making enquiries please refer to this
sale as NY050216 or Design.

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Front cover Venini, Large ceiling light, circa 1940 (detail), lot 111
Back cover Émile-Jacques Ruhlmann, 1879-1933, Illuminated
coupe, model no. 2, circa 1928, lot 77
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Paddle Number

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Title	First Name	Surname	
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