



Design Evening  
*New York, 13 December 2016*



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# Design Evening

## New York, 13 December 2016, 5pm

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

**Auctions**  
13 December 2016 at 5pm

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

**Sale Designation**  
When sending in written bids or  
making enquiries please refer to this  
sale as NY050316 or Design Evening.

**Absentee and Telephone Bids**  
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**December is Design**

#### 401. **Carlo Scarpa** 1906-1978

*Rare ceiling light, model no. 5283, circa 1936*  
Corroso glass with decorations in relief and iridized surface, steel, brass.  
42½ in. (108 cm) drop, 17½ x 14¼ in. (44.5 x 36.2 cm)  
Produced by Venini & Co., Murano, Italy. Brass  
underside stamped VENINI/MURANO.

##### **Estimate**

\$25,000-30,000

##### **Provenance**

Palazzo Montaldo, Corso Matteotti, Turin  
Acquired from the above by the present owner, 1980s

##### **Literature**

Marino Barovier, *Carlo Scarpa: Glass of an Architect*, Milan, 1999, p. 270, figs. 9-10 for period images  
Elisabetta Barbolini Ferrari and Augusto Bulgarelli, *Passato prossimo: tra antiquariato e modernariato*, Modena, 2000, illustrated p. 259  
Franco Deboni, *Venini Glass: Its History, Artists and Techniques, Catalogue 1921-2007*, vol. 1, Turin, 2007, p. 58, The Blue Catalogue (appendix), pl. 158  
Marino Barovier, ed., *Carlo Scarpa: Venini 1932-1947*, exh. cat., Fondazione Giorgio Cini, Venice, 2012, p. 60 for a period image





After a collaboration with MVM Cappellin between the years of 1926 and 1930, Carlo Scarpa began working as a designer for Venini & Co. in 1932 under the artistic direction of Tomaso Buzzi. He took on the position of artistic director in 1934, and during his tenure in the 1930s and 1940s Venini mounted a series of successful exhibitions. The firm thrived, and Venini's reputation was established. Scarpa's extraordinary contributions are demonstrated through his prolific designs and the vast repertoire of glassmaking techniques that he employed to produce them.

The *Corroso* technique, employed on the present chandelier, was first used in France at the turn of the century and introduced to Murano by Scarpa, where it became a popular and iconic technique of the highest Venini production. *Corroso* glass evokes the softly corroded surfaces of ancient artifacts, overlaid with a faint layer of iridescence. The effect was achieved through covering the glass in sawdust soaked in hydrofluoric and sulphuric acid. The process allowed for subtle distinctions in the texture, as the amount of acid used, the temperature and its duration would

impact the result. *Corroso* was first presented to the public at the VI Milan Triennale of 1936 alongside a few *murrine* vases by Paolo Venini and a variety of ceiling lights. The *Corroso* technique was itself well-suited to lighting, as its texture allowed for a soft and diffused passage of light. Due to its toxicity, the technique was slowly discontinued following the *Martellato* series of 1938.

The present chandelier was originally installed in the Montaldo Palace in Turin, and is fitted with additional columnar components to allow for a longer drop. These components, the central glass structure that covers the metal frame, and the four shades (model number 3694 in the *Catalogo Blu*) have all been additionally decorated with applications of glass, themselves also treated with the *Corroso* technique. Representative of one of Scarpa's most refined and iconic series, the present chandelier embodies all the elements and most recognizable features of the *Corroso* vases, today some of the most sought-after objects by glass collectors.



The present model  
exhibited by Venini at the  
6th Milan Triennale, 1936  
Archivio fotografico  
© La Triennale di Milano





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

*Prototype teapot, 1956*

Silver-plated metal, mahogany.

5½ x 17 1.4 x 4 in. (13 x 46.7 x 10.2 cm)

Executed by Lino Sabattini, Italy. Side stamped

*SABATTINI ITALY--DESIGN GIO PONTI 1956*.

Underside stamped with manufacturer's cipher and

*SABATTINI/ITALY*. Together with a certificate of

authenticity from the Gio Ponti Archives.

### **Estimate**

\$10,000-15,000

### **Provenance**

Lino Sabattini, Italy

### **Literature**

Andrea Branzi and Michele De Lucchi, eds.,

*Il Design Italiano Degli Anni '50*, Milan, 1985,

illustrated p. 199

Lisa Licitra Ponti, *Gio Ponti: The Complete Work*

*1923-1978*, London, 1990, illustrated p. 185

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

illustrated p. 307 along with a drawing

In 2008, French silver manufacturer

Christofle produced a limited edition of the

present teapot in a slightly smaller size.











**403. Gio Ponti** 1891-1979

*Unique tiered coffee table, circa 1940*

Elm burl-veneered wood, maple, aluminum, glass.  
19 $\frac{3}{8}$  in. (49.2 cm) high, 34 $\frac{1}{4}$  in. (87 cm) diameter  
Executed by Fratelli Strada, Cesano Maderno, Italy.  
Underside with paper label printed with *FS/Fratelli STRADA - Cesano Maderno/INDUSTRIA MOBILI - ARREDAMENTI* and handwritten with *Sig. Dott. Giovanni Moreno/Pretore/Cairo Montenotte*.  
Together with a certificate of authenticity from the Gio Ponti Archives.

**Estimate**

\$40,000-60,000

**Provenance**

Giovanni Moreno, Cairo Montenotte, 1940  
Thence by descent  
Acquired from the above by the present owner

**Literature**

"In visita alle case," *Domus*, no. 113, May 1937, p. 41, fig. 5 for a similar example  
Marco Romanelli, ed., *Gio Ponti: A World*, exh. cat., Design Museum, London, 2002, p. 32 for a similar example  
Ugo La Pietra, ed., *Gio Ponti*, New York, 2009, p. 61, fig. 139 for a similar example

The present coffee table was gifted to Giovanni Moreno as part of a suite of furniture commissioned from Gio Ponti on the occasion of the former's wedding in 1940. The remainder of the suite included a dining table, six chairs, a buffet, and two armchairs.





Property of a Canadian Collector

**404. Lucie Rie** 1902-1995

*Flaring footed bowl*, circa 1978  
Porcelain, matte white glaze over concentric inlaid  
blue lines repeated inside and out.  
3½ in. (8.9 cm) high, 8¾ in. (22.2 cm) diameter  
Impressed with artist's seal.

**Estimate**  
\$40,000-60,000

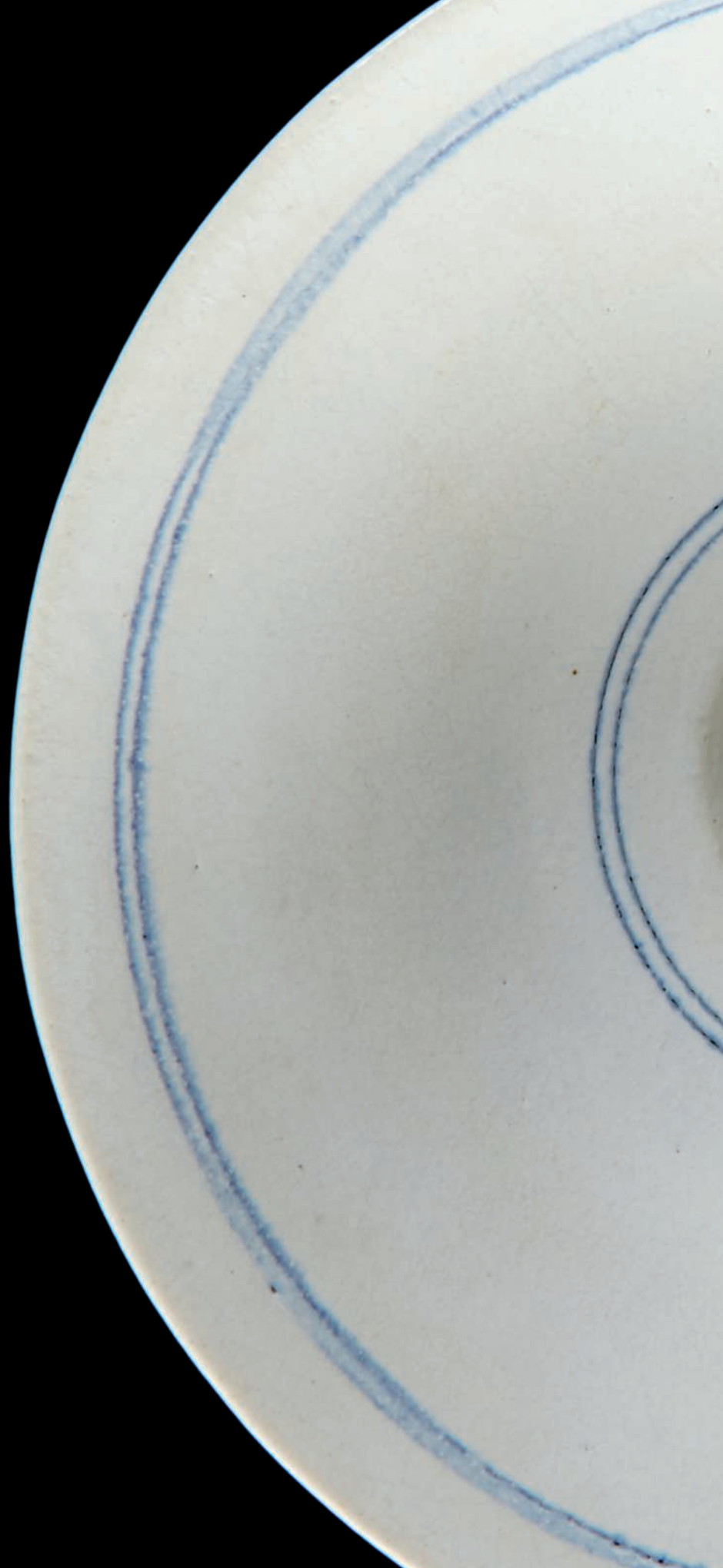
**Provenance**  
Private collection, America  
Christie's, King Street, London, "Contemporary  
Ceramics," February 19, 1985, lot 142  
Acquired from the above by the present owner

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

The present lot is one of a small handful of known porcelain footed bowls thrown by Rie at this scale and decorated in a matte white glaze with concentric blue lines. She repeated this delicate decoration on the inside and the outside of the form to give the impression that the inlays carried through the body of the bowl. A nearly identical example, very possibly from the same firing as the present lot, was sold at Bonhams, London, on September 23, 2003, and is currently in the permanent collection of the National Museum of Modern Art, Tokyo. Rie kept that example in her personal collection until her death, and it is illustrated on the cover of Tony Birks's *Lucie Rie* (1994).











Property from a Private Collection, Amsterdam

**405. Gino Sarfatti** 1912-1985

*Early ceiling light, model no. S 00106, 1938-1940*  
Gold-washed brass, gold-washed steel.  
30 in. (76.2 cm) drop, 37 in. (94 cm) diameter  
Manufactured by Arteluce, Milan, Italy. Together with a  
certificate of authenticity from the Gino Sarfatti Archive.

**Estimate**

\$40,000-60,000

**Literature**

*Domus*, no. 149, May 1940, p. 97 for an advertisement  
showing the 12-light version  
“Une serie ingegnosa e pratica di apparecchi di  
illuminazione,” *Domus*, no. 151, July 1940, p. 89 for the  
12-light version  
Marco Romanelli and Sandra Severi, *Gino Sarfatti:  
Selected Works 1938-1973*, Milan, 2012, p. 460 for the  
12-light version  
*Gino Sarfatti: Designing Light*, exh. cat., Triennale Design  
Museum, Milan, 2012, p. 36 for the 12-light version





Property from an Important Collection

**406. Jean Royère** 1902-1981

*Pair of "Ours Polaire" armchairs, 1950s*

Fabric, oak.

Each: 27½ x 39½ x 39½ in. (69.9 x 100.3 x 100.3 cm)

**Estimate**

\$300,000-400,000

**Provenance**

Private collection, Paris

Galerie Jacques Lacoste, Paris

Acquired from the above by the present owner, 2006

**Literature**

René Chavance, "Les aménagements nouveaux de Jean Royère et les réflexions qu'ils inspirent,"

*Mobilier et Décoration*, no. 8, 1956, p. 21

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

Pierre-Emmanuel Martin-Vivier, *Jean Royère*, Paris, 2002, throughout

Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère, Volumes 1 and 2*, Paris, 2012, throughout





Property from an Important Collection

**407. Jean Royère** 1902-1981

"Ours Polaire" sofa, 1950s

Fabric, painted oak.

30 x 94½ x 53 in. (76.2 x 240 x 134.6 cm)

**Estimate**

\$300,000-400,000

**Provenance**

Private collection, Paris

Galerie Jacques Lacoste, Paris

Acquired from the above by the present owner, 2005

**Literature**

"La Résidence Française," *Art et Industrie*, no. 8, June 1947, p. 20

René Chavance, "Les aménagements nouveaux de Jean Royère et les réflexions qu'ils inspirent," *Mobilier et Décoration*, no. 8, 1956, p. 21

*Jean Royère: Décorateur à Paris*, exh. cat., Musée des Arts Décoratifs, Paris, 1999, throughout  
Pierre-Emmanuel Martin-Vivier, *Jean Royère*, Paris, 2002, throughout

Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère, Volumes 1 and 2*, Paris, 2012, throughout















Property of a Gentleman

**408. Diego Giacometti** 1902-1985

*"Guéridon-arbre au hibou,"* circa 1980  
Patinated bronze, glass.  
25½ x 27¼ x 14¼ in. (64.8 x 69.2 x 36.2 cm)  
One leg impressed *DIEGO DG*.

**Estimate**  
\$100,000-150,000

**Provenance**  
Marisa del Re Gallery, New York  
Acquired from the above by the present  
owner, 1986

**Exhibited**

"Diego Giacometti," The Greenberg Gallery,  
Saint Louis, Missouri, May 4-June 1, 1985, then  
traveled to: Marisa del Re Gallery, New York,  
June 6-July 1985

**Literature**

Michel Butor, *Diego Giacometti*, Paris, 1985, p. 69  
Françoise Francisci, *Diego Giacometti: Catalogue  
de l'œuvre, Volume I*, Paris, 1986, p. 67  
Daniel Marchesseau, *Diego Giacometti*, Paris,  
1986, p. 152



Property from a Private Collection

**409. Georges Jouve** 1910-1964

*Table lamp*, 1945-1955

Glazed earthenware, paper shade.

Base only: 7¾ in. (19.7 cm) high, including shade:

13½ in. (34.3 cm) high, 7⅝ in. (18.7 cm) diameter

Underside incised with artist's cipher and *JouvE*.

**Estimate**

\$20,000-30,000

**Provenance**

Wright, Chicago, "Modern + Contemporary Design,"

March 28, 2006, lot 313

Acquired from the above by the present owner

**Literature**

Patricia Jousse and Philippe Jousse, *Georges Jouve*,  
Paris, 2005, p. 307 for a drawing of the form











# The Burden Chair

By James Zemaitis

The summer residence in Northeast Harbor, Maine of William A.M. Burden and his wife, Margaret Livingston Partridge Burden, designed by Wallace K. Harrison with interior design contributions by Isamu Noguchi, is a seaside modernist masterpiece. The interior and exterior walls, floors and furniture mirrored the coastline and ocean waves, and period photographs show expanses of stunning whitewashed knotty pine board-and-batten hung with modernist paintings of lighthouses and rocky coasts, serving as a backdrop for Noguchi's carved built-in and freestanding furniture. Never before had architect and artist so successfully married the International Style with the rusticity and geography of a vacation retreat by the sea.

Among Noguchi's original designs for the house were a built-in desk for the master bedroom, andirons for two fireplaces, and in the dining area,

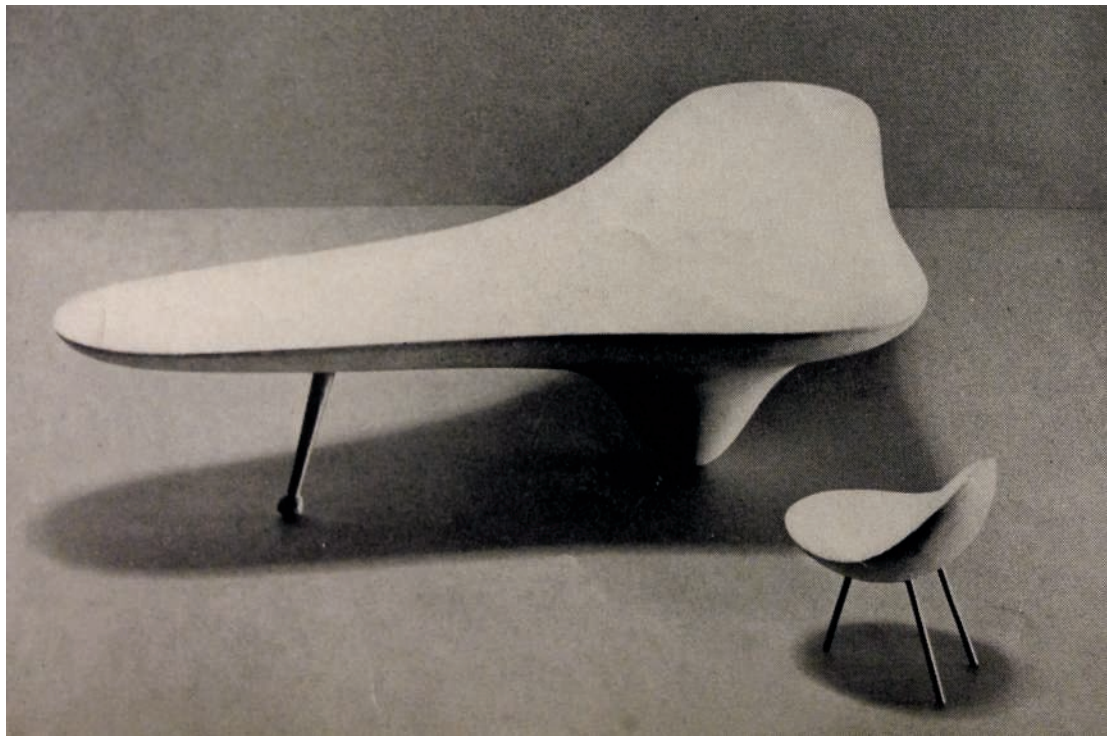
a majestic sculptural table and set of dining chairs. In late 1946, Noguchi created an initial maquette for the dining table and a single dining chair (later illustrated in an article on his work in the 1949 *Interiors*), and sent an invoice to the architects on December 1st for the design. One of Harrison's colleagues passed the bill on to Burden with the comment "Enclosed is Noguchi's bill which is fair enough. I would suggest, however, that you delay payment a bit until we are convinced that the chairs are practical to build and until we have had Noguchi make any minor changes in the design that you may want him to make."

Throughout the spring of 1947, Noguchi made several trips to Maine to oversee the execution on site of the furniture, and one undated invoice from this period includes a line item expense for "chair enlargement and changes in plaster. 4 days @ \$35." In a letter dated May 9th, Noguchi sent a letter to



**Right and opposite:**  
Chair pictured in a bedroom of the William A.M. Burden residence, Northeast Harbor, Maine  
Image at right from *Progressive Architecture*, April, 1950, courtesy of the New York Public Library  
© The Isamu Noguchi Foundation and Garden Museum, New York/Artist Rights Society (ARS), New York

Maquettes for chair and table designed for the William A.M. Burden residence, Northeast Harbor, Maine, *Interiors*, March 1949  
© The Isamu Noguchi Foundation and Garden Museum, New York/Artist Rights Society (ARS), New York



Burden stating that “I have just returned from Maine where I saw to the carving of your table. Everything was done that is necessary for the finishing up to and including the first sanding and the insertion of the legs which I had made out of aluminum (sic) with gold anodic treatment. This last will assure its not tarnishing and the chair legs will match with the same light material.” Reading through the documentation, it is remarkable to witness Noguchi’s insecurity about his position as a contractor for hire. The artist as furniture designer openly expresses his discomfort with how much he should be paid for his time and services.



However, at some point during this period, while the present lot, a working prototype of the chair was fully realized, it would be rejected by the Burdens as not being suitable for everyday dining use, and they instead opted to acquire a set of DCMs by Charles and Ray Eames to go around Noguchi’s finished dining table. As illustrated in both the April 1950 *Progressive Architecture* as well as in a spiral-bound scrapbook of photographs of the house and family, offered together with the present lot, the chair was placed in one of the bedrooms facing the ocean.

Completed in 1947 by the firm Harrison, Fouilhoux & Abramovitz, the house was destroyed by fire in 1999, and rebuilt by the family in 2006. Only this chair, which had been moved to a storage shed, and a single pair of andirons survived.

Although the global influence of the fiberglass shells of Charles and Ray Eames is frequently cited when discussing the great Danish chair designs of the 1950s, one cannot help but wonder if the appearance of Noguchi’s chair in two major architectural publications with an international audience played any role in the early three-legged chair experiments of Poul Kjærholm, especially the upholstered and aluminum prototypes he exhibited in 1953, or in Arne Jacobsen’s furniture designs for the SAS Hotel, in particular the “Drop” chair.

**410. Isamu Noguchi** 1904-1988

*Prototype chair, for William A.M. Burden, Northeast Harbor, Maine, 1947*

Burlap-covered steel, copper.

28 x 20¾ x 25 in. (71.1 x 52.7 x 63.5 cm)

Together with original and period copies of Noguchi's and Burden's correspondence between 1946 and 1948, and an undated volume of photographs of the Burden residence in Northeast Harbor.

**Estimate**

\$200,000-300,000

**Provenance**

William A.M. Burden, Northeast Harbor, Maine, 1947

Thence by descent

Christie's, New York, June 5, 2007, lot 114

Gabrielle and Michael Boyd

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

Design," December 15, 2011, lot 127

Acquired from the above by the present owner

**Literature**

"The William A.M. Burden House," *House & Garden*, February, 1948, pp. 51-55 for a discussion and images of the Burden residence

"People and Ideas: Three Island Houses at Mount Desert, Maine," *Vogue*, August, 1948, pp. 164-65 for images of the Burden residence

"Isamu Noguchi on the Expanding Potential of Sculpture," *Interiors*, March 1949, p. 122 for the plaster maquette

"House: Northeast Harbor, Maine, Harrison, Fouilhoux & Abramovitz architects," *Progressive Architecture*, April, 1950, illustrated p. 70

*Isamu Noguchi: A Sculptor's World*, New York, 1968, pl. 191 for the plaster maquette

Garrett White, Genevieve Cortinovis and Amanda Thorpe, *Design: Isamu Noguchi and Isamu Kenmochi*, New York, 2007, p. 27 for the plaster maquette

The present chair is listed as artwork number 281-4 in The Isamu Noguchi Catalogue Raisonné.













Property from the Collection of Susie Tompkins Buell

**411. Charlotte Perriand** 1903-1999

*Rare low table*, circa 1956

Mahogany, painted steel.

14¼ in. (36.2 cm) high, 44¾ in. (113.7 cm) diameter

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

**Estimate**

\$50,000-70,000

**Provenance**

DeLorenzo 1950, New York

Acquired from the above by the present owner, 1989

**Literature**

Jacques Barsac, *Charlotte Perriand: Un art d'habiter 1903-1959*, Paris, 2005, p. 394 for a drawing, p. 429 for a Steph Simon prospectus



Property from the Collection of Susie Tompkins Buell

**412. Serge Mouille** 1922-1988

*Three-armed floor lamp, for the Compagnie Des Arts Français, 1952-1962*  
Painted steel, painted metal, brass.  
79 in. (200.7 cm) high  
Manufactured by Atelier Serge Mouille, Paris, France.  
From the production of approximately 30 examples.

**Estimate**

\$70,000-90,000

**Provenance**

DeLorenzo 1950, New York, circa 1985  
Acquired from the above by the present owner,  
January 1989

**Literature**

Alan and Christine Counord and Anthony DeLorenzo,  
*Two Master Metalworkers/Deux Maîtres du Métal: Jean Prouvé, Serge Mouille*, New York, 1985, pp. 119, 136-37  
Alan and Christine Counord, *Serge Mouille: Luminaires*,  
Bordeaux, 1993, n.p.  
Pierre Émile Pralus, *Serge Mouille: A French classic, un classique français*, Saint Cyr au Mont d'Or, 2006, front  
cover and pp. 46, 71, 121, 124-25, 152, 154

Serge Mouille designed the present model three-armed floor lamp, his first, in 1952 in response to a directive from fellow-designer Jacques Adnet: "I want a big light because I have clients in South America who have huge rooms." His first design established all the features that would be employed in his subsequent "Black Form" designs of the 1950s, until he subverted them with his radically stern series of lighting columns. The present example was purchased from DeLorenzo gallery in 1989, following their successful reintroduction of Mouille's œuvre in their seminal 1985 exhibition of his work.





### 413. Poul Kjærholm 1929-1980

*Rare daybed, model no. PK 80A, designed 1959, produced 1969-1971*

Matte chromium-plated steel, leather, painted plywood, rubber.

13 $\frac{7}{8}$  x 55 $\frac{7}{8}$  x 55 $\frac{7}{8}$  in. (35.2 x 141.9 x 141.9 cm)

Manufactured by E. Kold Christensen, Copenhagen, Denmark.

#### Estimate

\$150,000-200,000

#### Provenance

Jens Nielsen & Olivia Holm-Møller Museet, Holstebro

#### Literature

Christoffer Harlang, *Keld Helmer-Petersen and Krestine Kjærholm*, eds., Poul Kjærholm, Copenhagen, 2001, p. 178

Thomas Bo Jensen, *Exner*, Copenhagen, 2012, illustrated p. 206

Michael Sheridan, *The Furniture of Poul Kjærholm: Catalogue Raisonné*, New York, 2007, pp. 106-7

The present lot is a rare example of the PK 80A, one of two produced between 1969 and 1971 for the Jens Nielsen & Olivia Holm-Møller Museet (at its founding named the Jens Nielsen Museum), the collection of which is now a part of the Holstebro Kunstmuseum. In 1959 Kjærholm was asked to furnish public areas of the Tårnby town hall for which he designed the square PK 80A variant. Three daybeds were produced for this commission. A single example was made in 1972 for "The Great Danes" exhibition at Heal's department store in London. Additionally, two were produced for the National Museum in Denmark in 1991 and one for the Danish Museum of Applied Arts in 1994. In total, there are nine known extant examples of the PK 80A daybed produced for public commissions.

One of two PK 80A daybeds *in situ*,  
Jens Nielsen & Olivia Holm-Møller  
Museet, Holstebro







Property of a Private European Collector

**414. Harry Bertoia** 1915-1978

*Sunburst sculpture*, 1957-1960  
Gilt bronze.  
13½ in. (34.3 cm) high

**Estimate**

\$25,000-35,000

**Provenance**

Sigmund E. Edelstone, Chicago  
Christie's, New York, "Contemporary Art," February 23,  
1985, lot 36  
Private collection, US  
Acquired from the above by the present owner

**Literature**

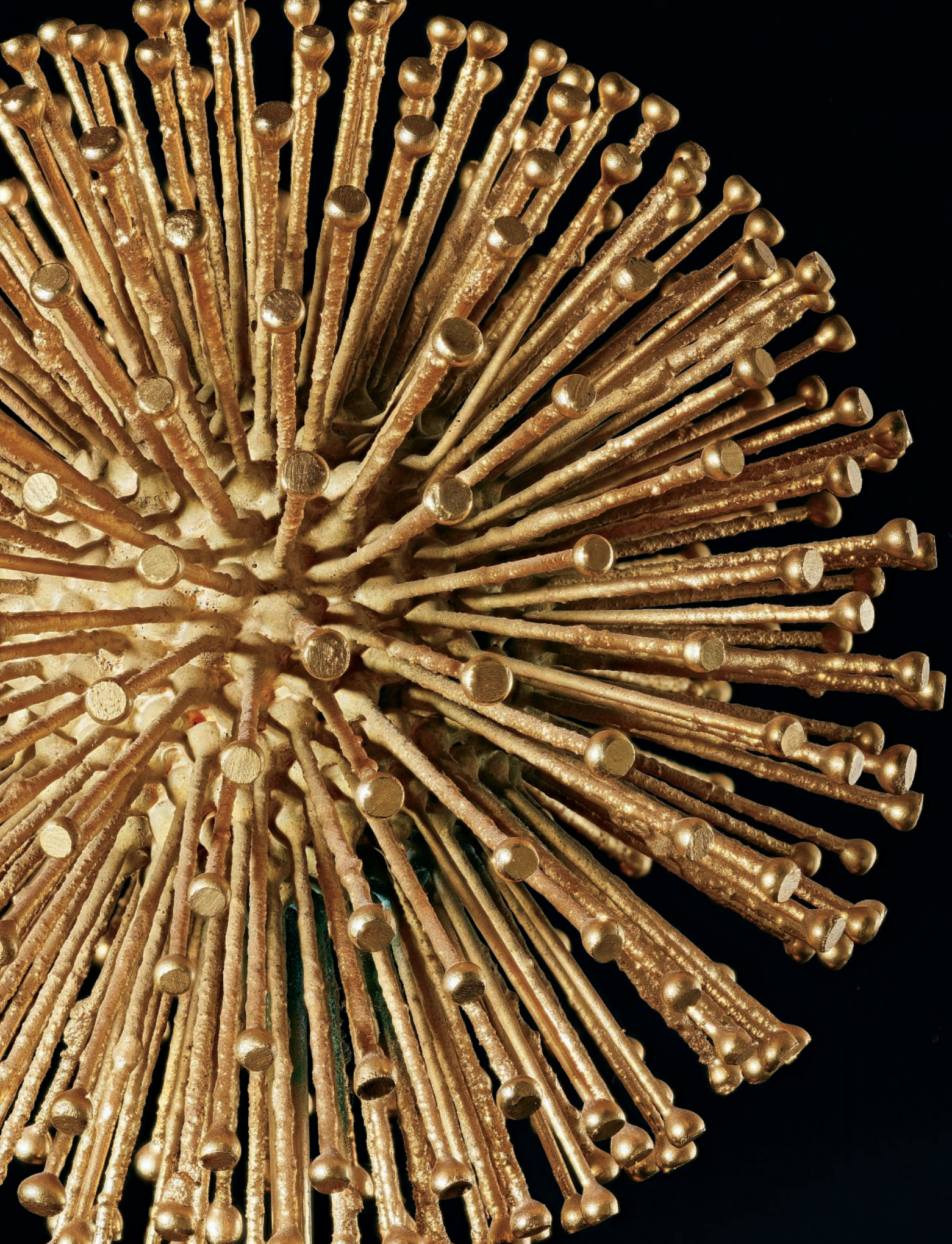
Nancy N. Schiffer and Val O. Bertoia, *The World of  
Bertoia*, Atglen, 2003, p. 92 for similar examples

*Phillips would like to thank Celia Bertoia of the  
Harry Bertoia Foundation for her assistance  
cataloguing the present lot.*

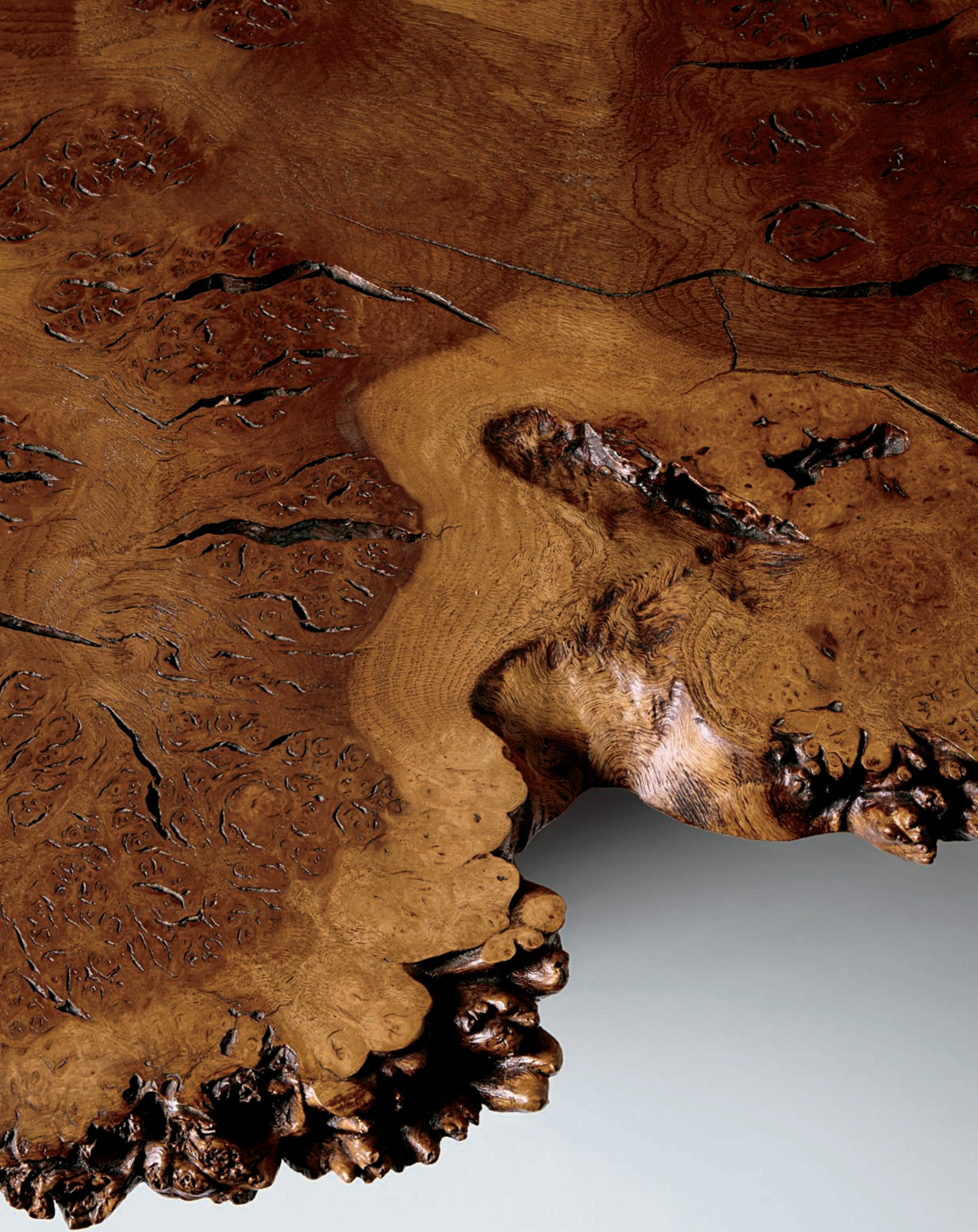
For a short period of time, between 1955 and 1962, Harry Bertoia experimented with a technique using welded cut nails to create sculptural plant-like forms. Partly inspired by a trip to his birthplace in Italy during this period in which he sought to manifest the energy and radiance of a sunburst, the present lot embodies an aesthetic preoccupation that enjoyed significant longevity in Bertoia's work. This sunburst shape is considered the precursor for Bertoia's "Bush" and "Dandelion" forms and the present lot is an example of this important transitional period in his technique and style.













Property of an American Collector

**415. George Nakashima** 1905-1990

*Rare coffee table with special early variant*

*Minguren base, 1965*

English oak burl, English oak.

18 x 83¾ x 32 in. (45.7 x 212.7 x 81.3 cm)

Produced by Nakashima Studios, New Hope, Pennsylvania.

Underside inscribed in black marker *WARDEN*. Together with a copy of the original order card.

**Estimate**

\$150,000-200,000

**Provenance**

William Warden, New Hope, Pennsylvania

Sollo Rago, Lambertville, NJ, "John Sollo and David Rago

Present a 20th Century Modern Weekend," April 21,

2007, lot 506

Acquired from the above by the present owner

*Phillips would like to thank Mira Nakashima  
and Soomi Hahn Amagasu for their assistance  
cataloguing the present lot.*





Property from the Estate of Dame Lucie Rie

**416. Lucie Rie** 1902-1995

*Unique footed bowl, circa 1978*

Porcelain, golden manganese glaze with *sgraffito*, the interior unglazed with inlaid radiating design. Turquoise green ring, terracotta and black designs crossed with *sgraffito* in the well and repeated around the foot.

3 $\frac{7}{8}$  in. (9.8 cm) high, 7 $\frac{7}{8}$  in. (20 cm) diameter

Impressed with artist's seal.

**Estimate**

\$60,000-90,000

**Provenance**

Collection of the artist, London

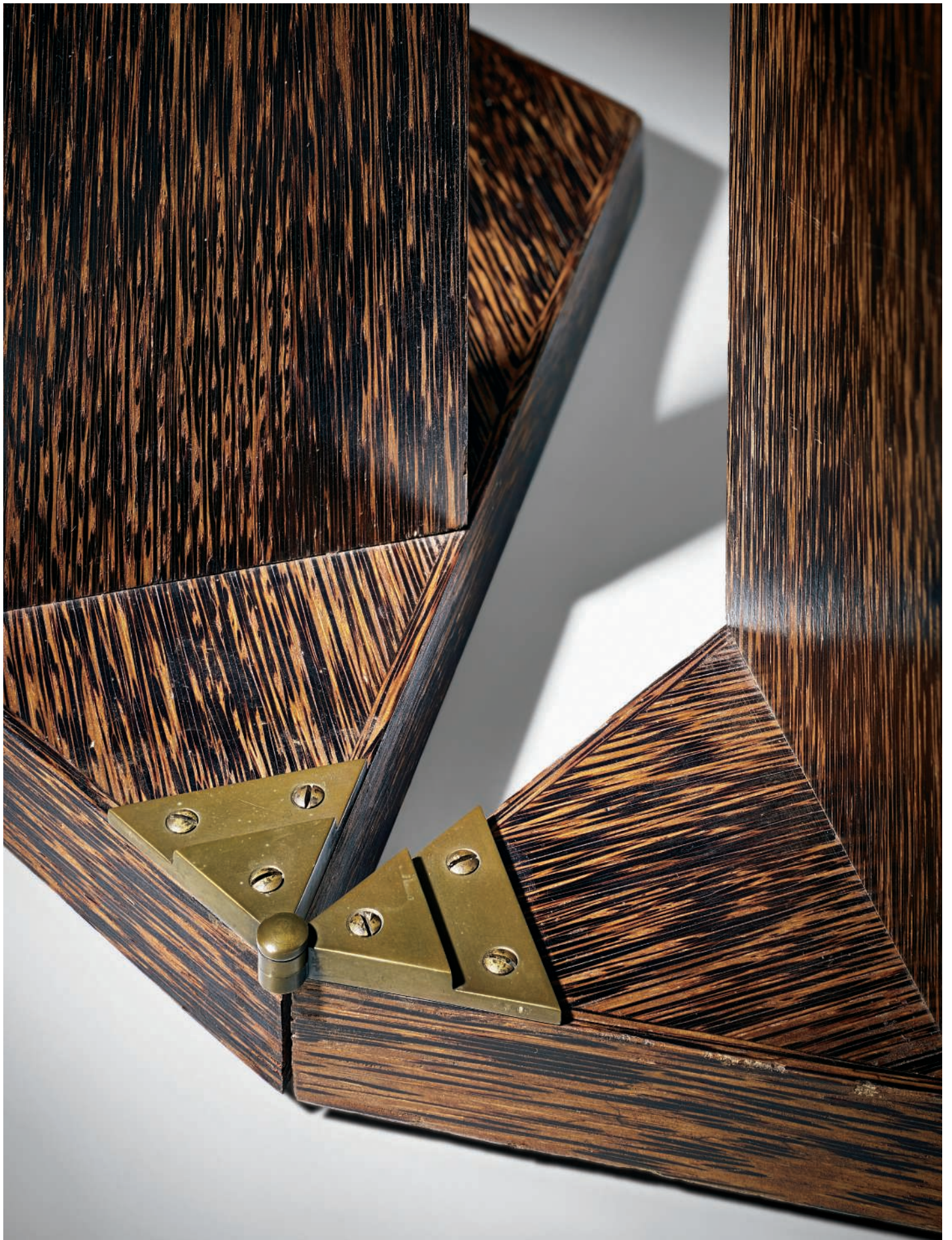
Thence by descent to the present owner, 1995











**417. Eugène Printz** 1889-1948

*Adjustable three-part bibliothèque*, circa 1932

Palmwood-veneered wood, brass.

23 $\frac{7}{8}$  in. (60.6 cm) high, 26 $\frac{7}{8}$  in. (68.3 cm) diameter

23 $\frac{7}{8}$  x 68 $\frac{3}{4}$  x 13 $\frac{1}{4}$  in. (60.6 x 174.6 x 33.7 cm)

fully extended

**Estimate**

\$30,000-40,000

**Provenance**

Madame L., Paris, acquired directly from the designer, circa 1932

Private collection, Paris, acquired from the above

Thence by descent

Acquired from the above by the present owner

**Literature**

René Chavance, "Eugène Printz," *Mobilier et*

*Décoration*, February 1931, pp. 48, 51

Henri Clouzot, "Eugène Printz: meublier et architecte," *Mobilier et Décoration*, November 1934, pp. 411, 419-20

Guy Bujon and Jean-Jacques Dutko, *E. Printz*, Paris, 1986, pp. 116-17, 132-33, 249



















**418. Eugène Printz** 1889-1948

*Desk*, circa 1932

Palmwood-veneered wood, patinated wrought iron.

28 x 57½ x 26½ in. (71.1 x 145.1 x 67.3 cm)

Side with palmwood inset impressed with artist's monogram *EP*.

**Estimate**

\$100,000-150,000

**Provenance**

Madame L., Paris, acquired directly from the designer, circa 1932

Private collection, Paris, acquired from the above

Thence by descent

Acquired from the above by the present owner

**Literature**

René Chavance, "Eugène Printz," *Mobilier et*

*Décoration*, February 1931, pp. 54, 57

Henri Clouzot, "Eugène Printz: meublier et architecte," *Mobilier et Décoration*, November 1934, p. 421

Bernard Champigneulle, "Entretien avec Eugène Printz," *Mobilier et Décoration*, January 1936, p. 175

Guy Bujon and Jean-Jacques Dutko, *E. Printz*, Paris, 1986, pp. 72-73, 136, 145, 238, 254

Pierre Kjellberg, *Art Déco: Les maîtres du mobilier, Le décor des paquebots*, Paris, 1998, p. 188





**419. René Lalique** 1860-1945

*"Serpent" vase, Marcilhac no. 896, designed 1924*

Deep amber glass.

9 $\frac{7}{8}$  in. (25.1 cm) high, 9 $\frac{7}{8}$  in. (25.1 cm) diameter

Underside molded *R. LALIQUE*.

**Estimate**

\$30,000-50,000

**Provenance**

Private collection, London

**Literature**

Félix Marcilhac, *René Lalique, Maître-Verrier*,  
Paris, 2011, p. 416





Property of a Private Collector, New York City

**420. Kaare Klint and  
Edvard Kindt-Larsen**

1888-1954 and 1901-1982

*Pair of "Mix" easy chairs, model no. 4396, designed 1930, executed 1936*

Cuban mahogany, Niger leather, brass nailheads.

Each: 31 x 24 x 31 in. (78.7 x 61 x 78.7 cm)

Executed by cabinetmakers Rud. Rasmussen A/S, Copenhagen, Denmark. Each underside with manufacturer's paper label *RUD. RASMUSSENS/SNEDKERIER/45 NØRREBROGADE/KØBENHAVN*, pencilled serial number 13473 and architect's monogrammed paper label.

**Estimate**

\$70,000-90,000

**Provenance**

Dansk Møbelkunst, Copenhagen

Acquired from the above by the present owner

**Literature**

Arne Karlsen, *Danish Furniture Design in the 20th Century, Volume 1*, Copenhagen, 2007, pp. 62-63 for drawings and an image

Gorm Harkær, *Kaare Klint, Volume 1*, Copenhagen, 2010, p. 362 for drawings and an image

Gorm Harkær, *Kaare Klint, Volume 2*, Copenhagen, 2010, p. 32

*Phillips would like to thank Niels Howalt Wallem Hvims for his assistance cataloguing the present lot.*













Property from a Private Collection

**421. Alberto Giacometti** 1901-1966

*Rare "Ecossaise" table lamp, circa 1935*

Painted plaster, paper shade.

Base only: 20½ in. (52.1 cm) high, including shade: 32 in. (81.3 cm) high, 18 in. (45.7 cm) diameter

Together with a certificate of authenticity from the Comité Giacometti.

**Estimate**

\$100,000-150,000

**Provenance**

Maître Pierre-Marie Rogeon, Expert Jean-Pierre Camard, Drouot, Paris, "Art nouveau: meubles et objets d'art par J. M. Frank & Chanaux," November 4, 1980, lot 66

Pierre et Geneviève Hebey, Paris

Camard & Associés, Paris, "Objets d'art, sculptures, tableaux modernes: provenant de la collection de Pierre et Geneviève Hebey," March 27, 2012, lot 24  
Galerie L'Arc en Seine, Paris, 2012

Acquired from the above by the present owner, 2012

**Literature**

Waldemar George, "Jean-Michel Frank," *Art et Décoration*, no. 3, 1936, p. 98

Michel Butor, *Diego Giacometti*, Paris, 1985, p. 130

Diego Giacometti, *Möbel und Objekte aus Bronze*, exh. cat., Museum Bellrive, 1988, Zurich, p. 31, no. 9

Léopold Diego Sanchez, *Jean-Michel Frank, Adolphe Chanaux*, Paris, 1997, p. 239 for an example in gold

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. 323

The present lot is registered by the Fondation Alberto and Annette Giacometti in the online Alberto Giacometti Database (AGD) under the number AGD 1984.

The present lot is one of a small handful of "L'Ecossaise" plaster table lamps executed in the 1930s by Alberto Giacometti, including a dark tinted example, formerly in the collection of Elsa Schiaparelli, which sold November 24, 2015 at Sotheby's, Paris. As of the publication of this catalogue, the present lot is the only example listed on the Alberto Giacometti Database.



Traditionally, sculpture is realized by means of two principal techniques: carving from a hard material such as stone or wood and modelling in clay or wax. From the 1930s Alberto Giacometti, known primarily as a modelling sculptor, produced a variety of different sculptural objects, which still today are regarded as noteworthy contributions to the development of Surrealist sculpture. Exploring themes derived from Freudian psychoanalysis, like sexuality, obsession and trauma, two major areas of interests can be distinguished within the iconic œuvre of the Swiss-born artist: the investigation into the nature of the human figure—with a recurring motif embodied by the head; the manufacture of utilitarian art objects—to which this present lot significantly belongs.

At the height of the Art Deco style, the early 1930s were a period in which there was a natural overlap between fine and decorative art. The financial crisis that struck Paris as elsewhere, had a substantial impact on artistic production and sculpture became a more difficult venture. Giacometti, with the assistance of his brother Diego, began to design a series of vases, wall lamps, table lamps, firedogs, mural bas-reliefs and other interior objects, the majority of which were sold by the avant-garde interior decorator Jean-Michel Frank.

It is believed that Alberto Giacometti and Jean-Michel Frank were first introduced in 1928 by their mutual friend Man Ray during one of the regular Surrealist gatherings at the Salon Des Indépendants. Undeniably Frank was one of the first, along with Leiris, Bataille, and Rivière, as well as Jeanne Bucher, to discover the sculptor's talents in the decorative arts and to recognize the potential for commercial and artistic impact. The two men, who became very close friends and frequently met to discuss and exchange opinions with the likes of Paul Rodocanachi, Salvador Dalí, Christian Bérard, Emilio Terry, Louis Argon and Marie-Laure de Noailles, had a reciprocal influence upon each other's work and shared amongst themselves the goal of removing the superfluous in order to concentrate on the essential. Between 1932 and 1940 Giacometti was commissioned to produce seventy designs for objects, including seventeen lamps, eleven floor lamps, thirteen vases, and ten wall lights, as well as small accessories such as table runners, bowls, consoles, andirons and chimneys that the Paris decorator integrated into his now iconic interior compositions. Giacometti also created hardware, such as pinecone finials, drawer handles and

doorknobs, putting his talent in the service of even the smallest details. His work became indispensable to Frank and his clients while also attracting a larger audience. Soon many of the most fashionable shops in Paris were offering his creations.

These decorative and commercial endeavors met with some dismay from his Surrealist contemporaries. To defend his position, Giacometti claimed “the fact that I made decorative objects to earn my living for the best interior decorator of the time, Jean-Michel Frank (whom I liked very much), seemed to others like a step down. Nevertheless I tried to make a vase, for instance, as well as possible, and then I realized that I worked on a vase exactly as I would work on a sculpture and that there was absolutely no difference between what I called a sculpture and what was just a vase.” (Alberto Giacometti quoted in M. Peppiant, “In Giacometti's studio”, 2010, p.71). Indeed Giacometti created sculptures of intense mystery during this period—many of which are considered some of the most complex and enigmatic works to have been produced by the Surrealist circle.

The story becomes more nuanced if one includes the artist's original plasters. For an artist such as Giacometti, who already had rejected certain more traditional modes of sculpture such as stone carving, plaster was a significant material decision that was well-received by the decorator Frank who was well known for his preference for white interiors. As the art dealer Pierre Matisse recalled, “[Frank] liked things in white and in plaster...Diego, who helped Alberto make the lamps, mounted them on metal to give them the necessary rigidity.”

But plaster wasn't merely an intermediate stage between clay model and the final form. It enabled Giacometti to paint and manipulate the shape of his objects in multiple ways. As seen in the present lot, traces of scrapings, scratches, and gouge marks are left intact. In fact these aspects must be considered as the actual “sculpting” of the object in question, and it is with this further reworking that Giacometti bestows upon this plaster cast his unique touch. The worked plasters are different from Giacometti's bronzes in several aspects, not least in their fragility and their peculiar play of light and shadow. Through the combination of modelling and sculpting, they reveal the many layers of Giacometti's concept with greater immediacy.







Property from an Important Collection

**422. Robert Mallet-Stevens** 1886-1945

*Pair of armchairs from the apartment building at 7, rue Méchain, Paris, circa 1929*  
Chromium-plated steel, painted wood, fabric.  
Each: 28 x 27 x 33½ in. (71.1 x 68.6 x 85.1 cm)

**Estimate**

\$80,000-120,000

**Provenance**

Apartment building, 7, rue Méchain, Paris  
Galerie Doria, Paris  
Acquired from the above by the present owner, 2005

**Literature**

Dominique Deshoulières, et al., *Rob Mallet-Stevens: Architecte*, Brussels, 1980, illustrated p. 299

*Phillips would like to thank Stéphane Boudin-Lestienne, historian and curator, Centre d'art villa Noailles, Hyères, for his assistance cataloguing the present lot.*





On the heels of constructing his series of private villas on rue Mallet-Stevens, in 1929 Robert Mallet-Stevens designed a different sort of housing complex—a nine story apartment building on the rue Méchain in Paris. For this masterpiece, which still stands, the architect incorporated the work of exceptional artisans, including an entrance door by Jean Prouvé and modernist stained glass by Barillet et associés. Upon entering the building, visitors encounter an impressive white spiral staircase, the curve of the balustrade highlighted by black mosaic tiles from Emaux de Briares.

Among the residents of the fourteen apartments lived the Polish painter Tamara de Lempicka, whose studio was well documented in a *Mobilier et Décoration* article from January 1931. The article's author, G. Rémon, described the space as a "climat d'idées," and indeed interior views show that Madame de Lempicka lived in an environment unified by Mallet-Stevens's vision, yet filled with the voices of other cutting-edge modernist talents such as René Herbst, Djo-Bourgeois, and her sister Adrienne Gorska.

One from the pair of present armchairs is documented in a period photograph of another apartment in this building. As in Tamara de Lempicka's residence, the armchair is shown surrounded by other furniture designed by Mallet-Stevens, mostly built-in units, but also designs by others, such as the Eileen Gray table to the chair's left. It was typical for Mallet-Stevens to mix his own designs with those of others; in his

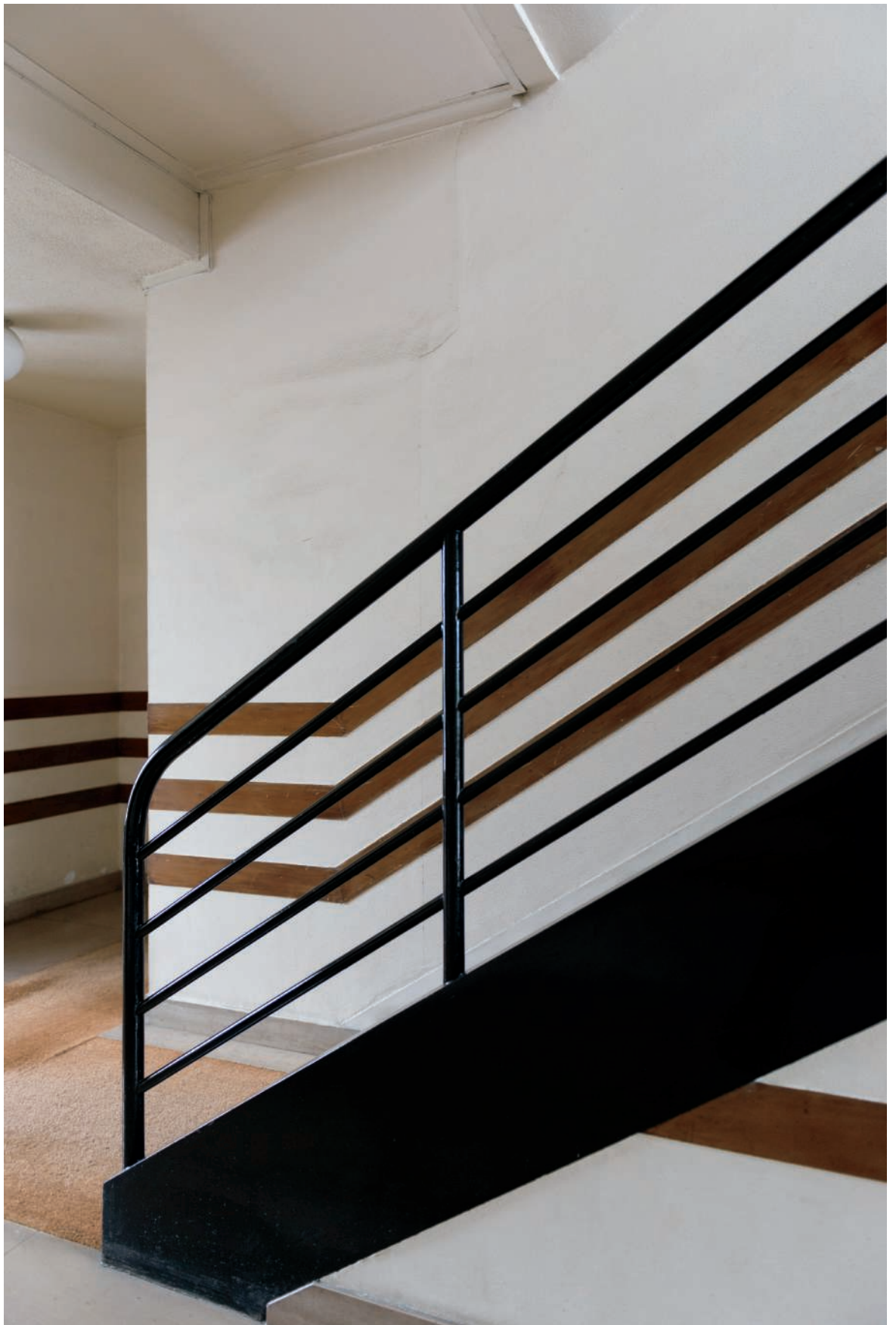
own home he lived with Marcel Breuer chairs, a Pierre Chareau desk, and carpets designed by Fernand Léger. However he orchestrated his interiors rigorously; in the tradition of the Wiener Werkstatte *gesamtkunstwerk*, every item served the unified scheme of the room.

While the present armchair design resembles similar, documented pieces by Djo-Bourgeois, as well as Boivenet's armchairs for Primavera, there are a number of key elements that distinguish this piece as the work of Mallet-Stevens. First, this armchair has only ever appeared in the rue Méchain period photograph, in keeping with the fact that Mallet-Stevens primarily designed custom, site-specific furniture of very limited production, never repeating himself. Second, as demonstrated by Stéphane Boudin-Lestienne in the exhibition catalogue *Rob Mallet-Stevens* (Brussels, 2016), Mallet-Stevens would often borrow ideas from other designers, yet build on them, sometimes taking construction risks in the form of cantilevers and thin structures. To this end, the present armchairs appear to have a floating seat and back, lacking rear vertical supports and instead resting on their armrests, which wrap around the back, not unlike the armchairs he designed for the master bedroom of the Villa Cavrois (1932) and the Marcel Breuer side chairs from his own home. While Mallet-Stevens may have been inspired by the Primavera chair, he took the design a leap further, lending a sense of *frisson* and movement with his dynamic positioning of the seat and backrest within the frame.



**Interior of the apartment building designed by Robert Mallet-Stevens, 7 rue Méchain, Paris, showing the present lot *in situ***

© 2016 Estate of Robert Mallet-Stevens/Artists Rights Society (ARS), New York/ADAGP, Paris



Stairwell in the apartment building designed by  
Robert Mallet-Stevens, 7 rue Méchain, Paris  
Copyright Lothaire Hucki 2016 © 2016 Estate of  
Robert Mallet-Stevens/Artists Rights Society  
(ARS), New York/ADAGP, Paris

Property from a Private Collection

**423. Jean Royère** 1902-1981

*Armchair designed for the Salon de repos du Pavillon de la céramique, L'Exposition Internationale, Paris, circa 1937*

Perforated steel, painted steel.

22¼ x 21 x 41¼ in. (56.5 x 53.3 x 104.8 cm)

**Estimate**

\$80,000-120,000

**Provenance**

Private collection

Wright, Chicago, "Important Design," December 9, 2007, lot 194

Acquired from the above by the present owner

**Literature**

"Royère," *Domus*, no. 119, November 1937, p. 26

Emily Genauer, *Modern Interiors Today and Tomorrow*, New York, 1939, p. 159

*Jean Royère: Décorateur à Paris*, exh. cat., Musée des Arts Décoratifs, Paris, 1999, p. 158

Pierre-Emmanuel Martin-Vivier, *Jean Royère*, Paris, 2002, p. 68













Left and opposite:  
Interior of the Ada and Cesare  
Minola House, Turin, showing  
the following two lots *in situ*  
Courtesy Museo Casa Mollino



# The “Free Enthusiasm” of Carlo Mollino’s Minola Commission

By Fulvio Ferrari

The Ada and Cesare Minola House is one of the most important interior projects of Carlo Mollino’s entire career. The numerous prospectuses and technical drawings created between 1944 and 1946 testify to Mollino’s great interest in the project, despite the difficulties from the ongoing World War and the continuous bombardments of his city, Turin.

The relationship between the architect and his client benefited from particular circumstances: Ada Minola was in fact an artist who painted and designed jewels (Paola Stroppiana, *Gioielli Vertiginosi*, Milan, 2016) and who, more importantly, shared with Mollino a deep knowledge of Art Nouveau and its culture. The project is therefore made special by the rarity of a refined commissioner used to living closely with art; a special client who would inspire Mollino to create designs up until 1964.

In 1948 the Minola house was featured in depth in *Domus*, where Gio Ponti described “furniture of precious manufacture, delicate and refined,” emphasizing the “artistic value” of the project and comparing the elements from the interior to the creations originating from “the free enthusiasm for the extraordinary ideals of ancient times.”

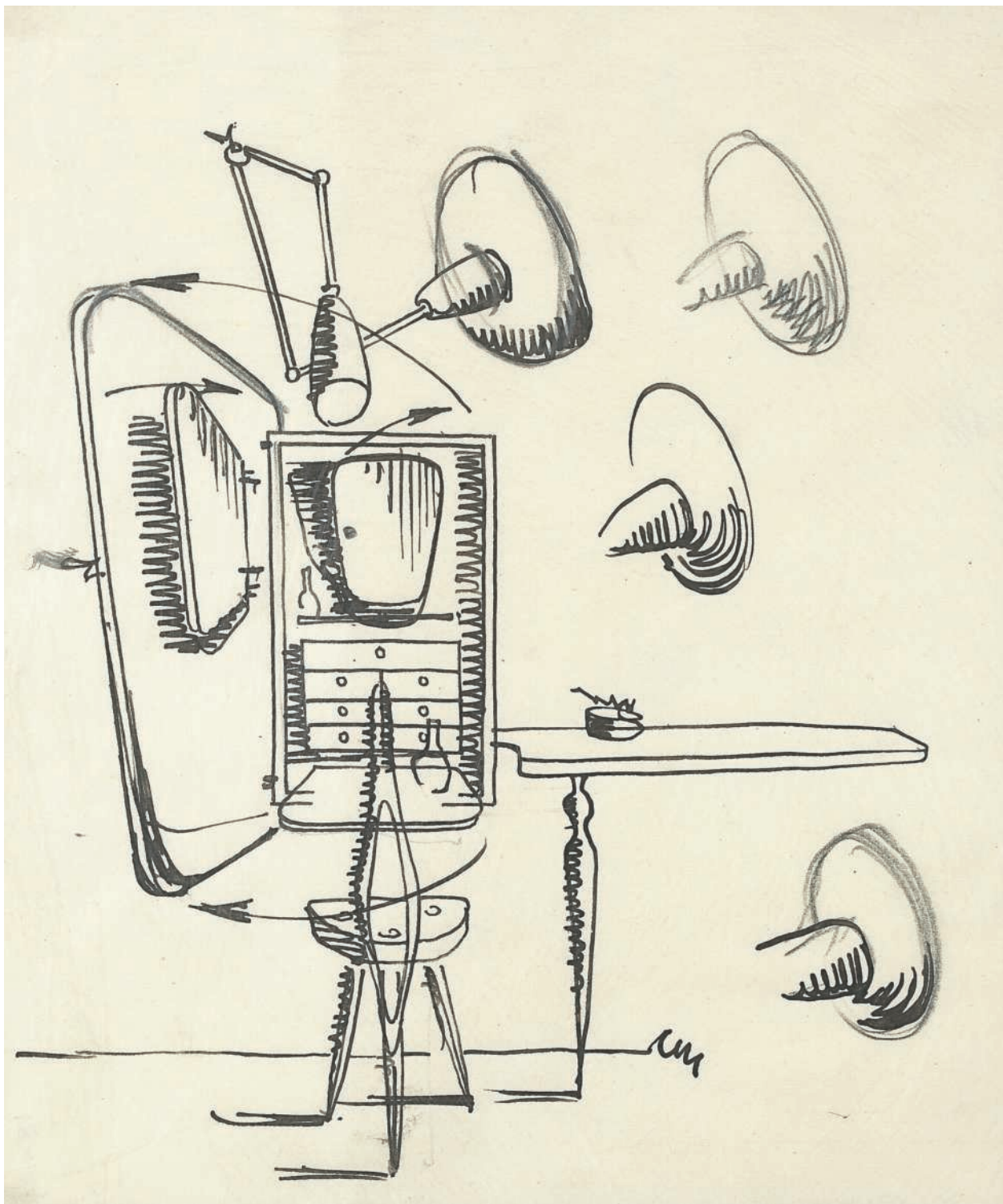
The one-legged “specchio-armadio” from the bedroom is a clear reference to baroque corner units, a connection which Mollino reinforced with the use of gilding. The structure was dealt with in a new way. The overall appearance of the unit is disjointed and free, like a sculpture. The configuration of the shelves, made of exceptionally hand-shaped marble, appear suspended while the mirrored door hides a makeup cabinet fitted with a second, smaller, “private” mirror.

Collectively, these elements constitute a unique work presenting a high level of engineering, as found in some musical instruments. Of equal value, the engineering of the lighting involves the use of a unit that is separated from the main body of the piece. With various joints and shades of different shapes, the wall light allows for the adjustment of its intensity and rays in any direction desired. Sketches by the architect’s own hand testify to the ardor with which he created this part of Ada’s interior in 1945.

Placed between the yellow-gold velvet armchairs and the purple velvet curtains of the living room, the two lounge chairs in black fabric were highlighted by Ponti in connection to the “natural and romantic dynamism of the form.” The two were in fact displayed in front of an etching illustrating a waterfall. The use of black symbolised the importance of these formidable objects (the table facing the chairs, the marble shelf, the table legs, and the legs of the chairs were also black).

The inclusion of a pair of chairs that recall a nineteenth-century aesthetic can be attributed to Mollino’s ability to create an interior that tells a story, glorifying the relics of the family’s past (furniture, works of art, and antique rugs) always found in important aristocratic residences. The two buttons on the curved seatback upholstery evoke a pair of worried eyes, as if they belonged to a surrealist creature with golden legs.





A preliminary sketch by Carlo Mollino  
for the "specchio-armadio"  
Courtesy The Recanati-Kaplan  
Collection and Museo Casa Mollino

Property from a Private Collection, Italy

**424. Carlo Mollino** 1905-1973

*Unique pair of lounge chairs, from the living room of the Ada and Cesare Minola House, Turin, 1944-1946*

Gilt wood, fabric, brass nailheads.

Each: 36½ x 24 x 37¾ in. (91.8 x 61 x 95.9 cm)

Executed by Cellerino, Turin, Italy.

**Estimate**

\$200,000-300,000

**Provenance**

Ada and Cesare Minola, Turin

Thence by descent to the present owners

**Exhibited**

"Carlo Mollino: Arabesques," Galleria Civica d'Arte Moderna e Contemporanea, Turin, September 20, 2006-January 7, 2007

The present chairs are registered in the library of the Museo Casa Mollino, Turin, as numbers CM173-1 and CM173-2.

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







### Illustrated

“Esperienze formali nell’arredamento,” *Domus*, no. 227, August 1948, pp. 12-13

Fulvio Ferrari, *Carlo Mollino: Cronaca*, exh. cat., Galleria

Fulvio Ferrari, Turin, 1985, p. 88, fig. 134, p. 93, fig. 144

Giovanni Brino, *Carlo Mollino: Architettura come autobiografia*, Milan, 1987, p. 97

François Burkhardt and Claude Eveno, eds., *L'étrange univers de l'architecte Carlo Mollino*, exh. cat., Centre Georges Pompidou, Paris, 1989, p. 111

Roberto Gabetti and Fulvio Irace, *Carlo Mollino 1905-1973*, Turin, 1989, pp. 186-87

Rossella Colombari, *Carlo Mollino: Catalogo del mobili-Furniture Catalogue*, Milan, 2005, p. 32, fig. 31

Fulvio Ferrari and Napoleone Ferrari, *The Furniture of Carlo Mollino*, New York, 2006, p. 120, fig. 173, p. 222

Fulvio Ferrari and Napoleone Ferrari, eds., *Carlo Mollino: Arabesques*, exh. cat., Galleria Civica d'Arte Moderna e Contemporanea, Milan, 2007, p. 70 figs. 67, 69

Property from a Private Collection, Italy

**425. Carlo Mollino** 1905-1973

*Unique "specchio-armadio" and adjustable wall light,  
from the bedroom of the Ada and Cesare Minola House,  
Turin, 1944-1946*

Marble, mirrored glass, gilt wood, painted wood, brass,  
painted metal, glass.

66¾ x 71¾ x 16¼ in. (169.5 x 181.3 x 41.3 cm)

Wall light: 38 in. (96.5 cm) deep, fully extended

Lighting fixture likely produced by Corrado, Turin, Italy.

**Estimate**

\$250,000-300,000

**Provenance**

Ada and Cesare Minola, Turin

Thence by descent to the present owners

**Exhibited**

"Carlo Mollino: Arabesques," Galleria Civica d'Arte  
Moderna e Contemporanea, Turin, September 20,  
2006-January 7, 2007

The present lot is registered in the library of the  
Museo Casa Mollino, Turin, as number CM100-1.

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







### Illustrated

“Esperienze formali nell’arredamento,” *Domus*, no. 227, August 1948, p. 18, along with a drawing  
“Experiencias formales en el amueblamiento,” *Nuestra Arquitectura*, December 1948, p. 418  
Fulvio Ferrari, *Carlo Mollino: Cronaca*, exh. cat., Galleria Fulvio Ferrari, Turin, 1985, p. 95, fig. 148  
Giovanni Brino, *Carlo Mollino: Architettura come autobiografia*, Milan, 1987, p. 96, p. 97 for a drawing  
Albrecht Bangert, *Italian Furniture Design: Ideas Styles Movements*, Munich, 1988, p. 23 for a drawing  
Rossella Colombari, *Carlo Mollino: Catalogo del mobili-Furniture Catalogue*, Milan, 2005, p. 36, fig. 44  
Fulvio Ferrari and Napoleone Ferrari, *The Furniture of Carlo Mollino*, New York, 2006, p. 97, fig. 100, p. 221  
Fulvio Ferrari and Napoleone Ferrari, eds., *Carlo Mollino: Arabesques*, exh. cat., Galleria Civica d’Arte Moderna e Contemporanea, Milan, 2007, p. 73, figs. 77-79, p. 216, fig. 12a



Property from an Important Collection, Tokyo

**426. Shiro Kuramata** 1934-1991

*Rare side chair, from the Livina Yamagiwa showroom, Tokyo, designed 1982*

Acrylic, painted steel, vinyl.

35 x 22½ x 19½ in. (88.9 x 57.2 x 49.5 cm)

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

**Estimate**

\$15,000-20,000

**Provenance**

Livina Yamagiwa, Tokyo, 1990s

Acquired from the above by the present owner

**Literature**

Ko Tanaka, ed., *Star piece: sketch of image by Shiro Kuramata*, Tokyo, 1991, p. 47 for a drawing

Deyan Sudjic, *Shiro Kuramata: Catalogue of Works*, London, 2013, p. 359 for a similar example

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



Property from a Private Collection

**427. Gio Ponti** 1891-1979

*Rare side table, circa 1950*

Mahogany, mahogany-veneered wood, painted wood, glass.

18¾ x 43½ x 18¼ in. (47.6 x 110.5 x 46.4 cm)

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

**Estimate**

\$120,000-180,000

**Provenance**

Denis Bosselet, Paris

Audrey Friedman, New York, 1980s

Wright, "Important Design," December 9, 2007, lot 129

Private collection

Wright, "Design," June 12, 2014, lot 210

Acquired from the above by the present owner

**Literature**

Albrecht Bangert, *Italienisches Möbeldesign:*

*Klassiker von 1945 bis 1985*, Germany, 1985, illustrated  
p. 129, cat. no. 90

Marco Romanelli, ed., *Gio Ponti: A World*, exh. cat.,  
Design Museum, London, 2002, pp. 136-37 for a  
similar example exhibited at the X Milan Triennale

Laura Falconi, *Gio Ponti: Interiors, Objects, Drawings*  
1920-1976, Milan, 2004, p. 245 for the Triennale table

Ugo La Pietra, ed., *Gio Ponti*, New York, 2009, p. 235  
for the Triennale table

*The present lot has been requested by*

*Dr. Perri Lee Roberts for the forthcoming*

*exhibition "Modern Living: Giò Ponti and the*  
*Twentieth-Century Aesthetics of Design,"*

*Georgia Museum of Art, University of Georgia,*  
*June 10–September 17, 2017.*











Property from a Private Collection

**428. Eileen Gray** 1878-1976

*Unique “Brick” screen, designed 1922-1923, executed 1973*  
Red lacquered wood, steel, brass.  
Each large brick: 8 $\frac{5}{8}$  x 12 $\frac{5}{8}$  x  $\frac{1}{2}$  in. (21.9 x 32.1 x 1.3 cm)  
71 $\frac{1}{4}$  in. (181 cm) high  
Variable width, as shown: 59 in. (149.9 cm)  
Lacquer executed by Pierre Bobot, Paris.

**Estimate**

\$400,000-600,000

**Provenance**

Andrée Putman, Paris, circa 1973  
Steven A. Greenberg, New York  
Christie’s, New York, “The Steven A. Greenberg Collection: Masterpieces of French Art Deco,”  
December 12, 2012, lot 49  
Acquired from the above by the present owner

**Illustrated**

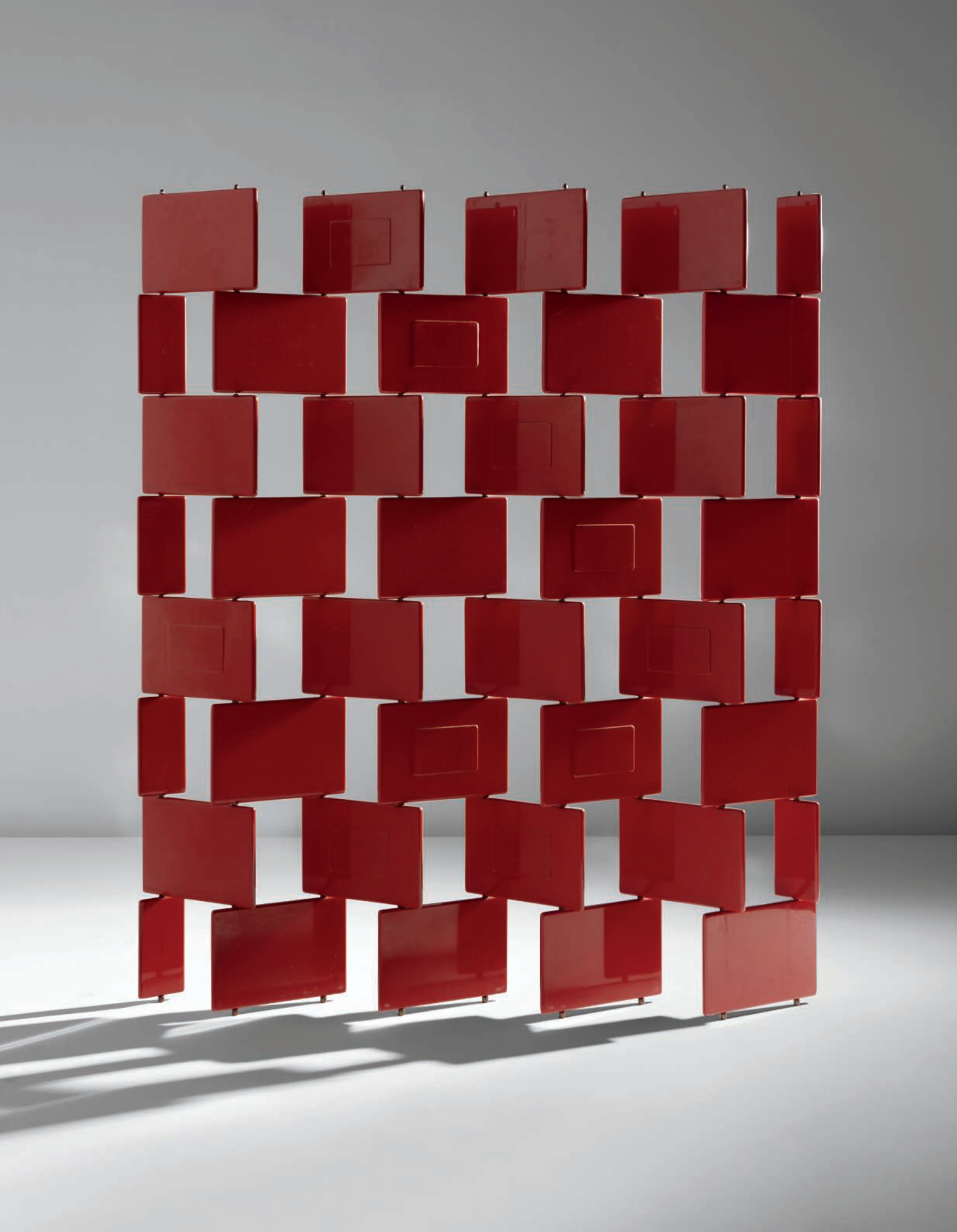
Jennifer Goff, *Eileen Gray: Her Work and Her World*, Sallins, 2015, p. 445, fig. 11.25

Unique in its configuration and color, the present lot—the only red “Brick” screen—was acquired directly from Eileen Gray circa 1973 by French interior designer Andrée Putman, heir to Gray’s concise arrangements and considered eye, whose devotion to the seminal works of the 1920s drove a resurgent interest in the elder designer’s triumphs of that earlier period.

Pioneering New York collector Steven Greenberg, who, together with Putman, Andy Warhol, and Robert Walker, championed a 1970s reappraisal of Art Deco, later acquired the screen for his New York apartment, where it kept company with masterworks by the great lacquer artist Jean Dunand. Despite the fact Gray had eschewed Art Deco’s burly ornamentation and volumetric curves, Greenberg’s devotion to that style, and specifically to Dunand, would have inclined him to Gray, a master of true lacquer (who had introduced Dunand to their shared teacher Seizo Sugawara in 1912).

In an undated letter to her niece Prunella Clough, Gray claimed to have produced only ten “Brick” screens, as noted by Dr. Jennifer Goff, Curator of the Eileen Gray collection at the National Museum of Ireland (*Eileen Gray, Her Work and Her World*, 2015, p. 441). This small group comprised an early black painted example, another pale wood example, and two white painted examples, after which she produced her various *lacquered* “Brick” screens, the majority of them black. This red screen (illustrated p. 445) dates to Gray’s final burst of creativity in the early 1970s.

Four of Gray’s small series of “Brick” screens are in the permanent collections of the National Museum of Ireland, Dublin; The Museum of Modern Art, New York; the Virginia Museum of Fine Arts, Richmond; and the Victoria and Albert Museum, London.



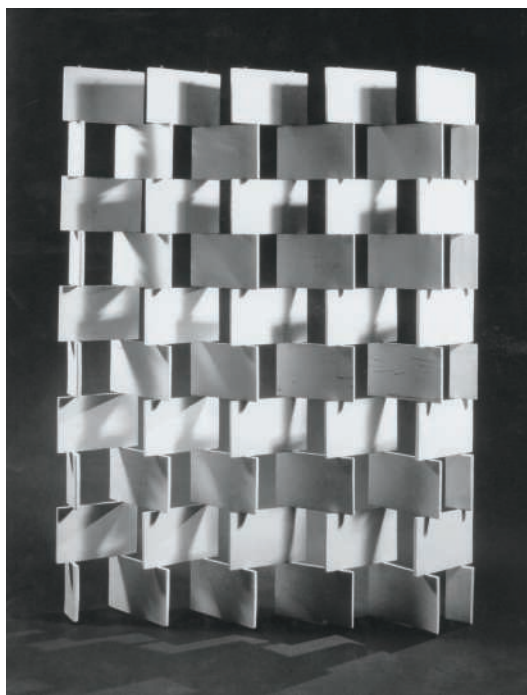
## Eileen Gray's Return to Full Color

"Empress of Fashion" Diana Vreeland (1903-1989), editor-in-chief of *Vogue*, spun *bons mots* and artifice across a half century in the public eye. "I adore artifice," she said. "I always have." Among her driving passions were vivid appearances and color. "All my life I've pursued the perfect red...I want rococo with a spot of Gothic in it and a bit of Buddhist temple—," so much so that she lived from 1955 in a New York apartment decorated entirely in that color. "Red is the great clarifier—bright, cleansing, revealing. It makes all colors beautiful."

Vreeland, doyenne of taste and talk, was as voluble in her international circles as Eileen Gray was laconic in her Paris circumference. By the 1960s, as biographer Peter Adam noted, Gray kept to her rue Bonaparte apartment, "[taking] her meals alone." But ascetic rituals hadn't always governed her. No stranger to artifice or renown, Gray had pursued a fervid output of decorative objects during the interwar years—

screens, rugs, lighting, furniture—which attracted notices from *Art et Décoration* to *Vogue*; the latter illustrated one of her first lacquer works, *Le Destin* (1913), an allegoric screen with blue figures on a shocking red ground. *Harper's Bazaar* swooned: "When Miss Gray exhibited her first work in this difficult medium...overnight, as it were, lacquer rooms became the rage." Distinguished clients—couturier Jacques Doucet, milliner Juliette Lévy, the Maharaja of Indore—followed.

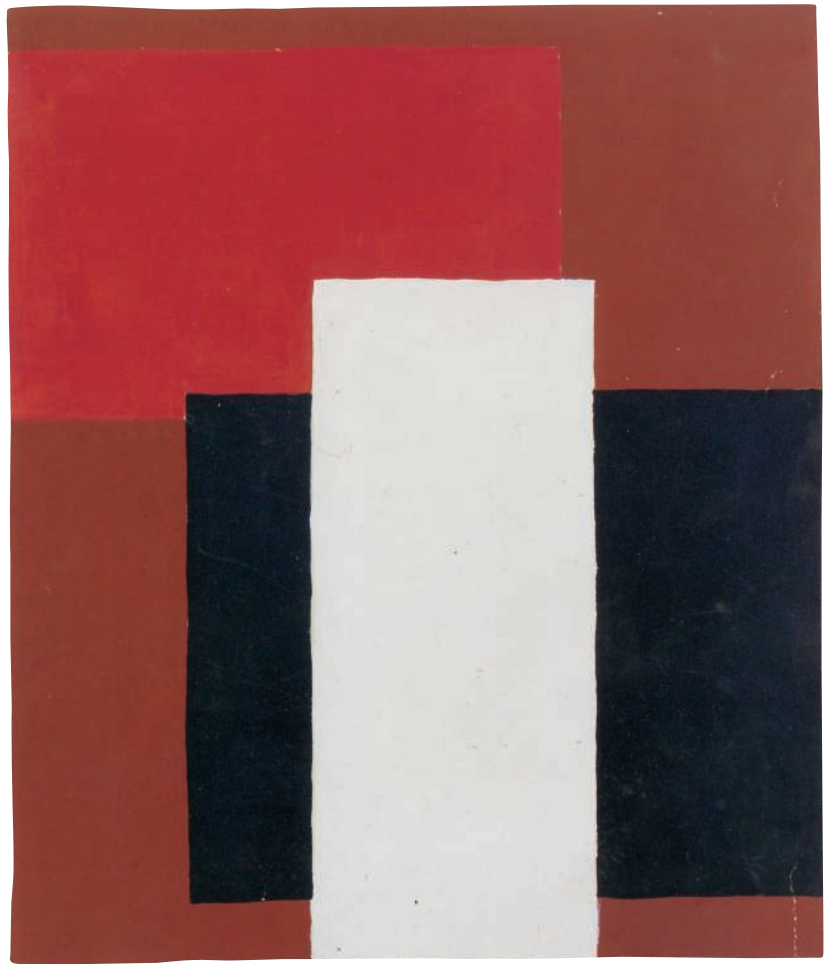
Gray was devoted to Asian lacquer, which she first encountered in 1900 as an art student at London's Slade while wandering the halls of what is now the Victoria and Albert Museum. From 1908 she worked in the medium with her mentor, Japanese lacquer craftsman Seizo Sugawara (1884-1937), a former maker of Buddhist lacquer shrines. Whereas her modernist peers advocated a rejection of timeworn methods, Gray embraced those traditions, lacquer



**Left:** Eileen Gray, folding "Brick" screen from Eileen Gray's rue Bonaparte apartment, Paris, 1922-1925  
Sold Phillips de Pury & Luxembourg, New York, "20-21st Century Design," June 11, 2003, lot 22

**Right:** Eileen Gray, folding "Brick" screen, circa 1925  
Sold Phillips, London, "Modern Masters: Design Evening Sale," April 27, 2016, lot 9





Eileen Gray, rug design, circa 1922  
© National Museum of Ireland

paramount among them. It grounded her high-flying experiments in form and was as fundamental to her output as that broad, red ground was to those blue figures playing across the four panels of *Le Destin*. Lacquer bound all of Gray's significant works of the period: Doucet's "Lotus Table" (1913-14), Lévy's "Pirogue" daybed (1918-22), the Maharaja's "Transat" armchair (1930), and, from the early 1920s, her series of black "Brick" screens.

Those folding screens affirmed a streamlined economy more in keeping with modernist predilections, although Gray loathed being "absorbed" into that or any other movement. She bristled in particular at the modernists when she wrote, "A house is not a machine to live in. It is the shell of man...his spiritual emanation." As a further rejoinder, Gray aspired to the allure and beauty of details and rich finishes, not to their elimination, and in so doing she confirmed the ardor and vitality of her passion. "Without it what have you got?" as Vreeland might have interjected.

On November 8, 1972 a ripple shivered across the decorative arts market when Drouot, the Paris auction house, offered works from Doucet's estate, including *Le Destin*. A highlight of the day, Gray's jolt of red fetched the equivalent of \$36,000, an enormous sum at the time. A broadside barrage—mentions in *Le Figaro*, *Le Monde*, and the *Herald Tribune*—led to feverish interest in Gray and prompted her to produce a small handful of lacquer screens, including the present lot, for select collectors such as Frances and Sydney Lewis and Lavinia and Charles Handley-Read, who would donate their screens respectively to the Virginia Museum of Fine Arts and to the V&A. As Gray had opened her career with screens, so she closed it. It seems fitting that she would punctuate this return to form with her only red "Brick" screen, a radiant acknowledgment of *Le Destin*, an early and late catalyst in her career, as well as a visual reminder to us of Gray's vigor as the long-reigning empress of design.

**429. Marcel Coard** 1889 - 1974

*Important drinks cabinet, circa 1925*

Oak, python-covered oak, leather-covered oak,  
nickel-plated metal.

Closed: 31¾ x 13⅞ x 13⅞ in. (80.6 x 35.2 x 35.2 cm)

Fully extended: 31¾ x 24¼ x 13⅞ in. (80.6 x  
61.6 x 35.2 cm)

Underside branded *M.C.COARD* and with designer's  
*perroquet* mark. Together with four decanters  
and six glasses.

**Estimate**

\$80,000-120,000

**Provenance**

Coard family, France

Thence by descent

Acquired from the above by the present owner

**Illustrated**

Amélie Marcilhac, *Marcel Coard Décorateur*, Paris,  
2012, p. 159

*Phillips would like to thank Amélie Marcilhac for  
her assistance cataloguing the present lot.*





## A Signature Technique

By Amélie Marcilhac

Marcel Coard began his career under the patronage of Jacques Doucet with a macassar-ebony, mother-of-pearl, and gold leaf-decorated vitrine (now preserved in the Musée des Arts Décoratifs in Paris) and for the rest of his life he would continue to be strongly influenced by the *desideratum* of his first sponsor. After having sought out a boudoir-style interior with the above-mentioned vitrine and a “Canapé Gondole” (see Phillips, London, April 27, 2016, lot 15 for the sale of a similar example), at the end of the teens Jacques Doucet began to commission his artists to create works that were more African and cubist, promoting in particular Pierre Legrain, who was very inspired by *l’art primitif*.

It was important to create unique works, in materials that had been used only very seldom up until that point. As Jacques Doucet liked to say, “Modern furniture must make use of sources that the old cabinetmakers [those of the eighteenth century] didn’t use.” Thus he commissioned from Marcel Coard his personal desk for his residence on the avenue Saint-James (also in the permanent collection of the Musée des Arts Décoratifs in Paris), of which the top is entirely covered in python, a material that up until then had not yet appeared in Art Deco furniture. He was one of the only, if not the only, decorators in this period

to incorporate python skin into furniture design. He also used this signature technique on his own desk, which he created around 1920-1925 and kept until the end of his life (see Camard, Hôtel des ventes Drouot, Paris, “Vente des héritiers de Marcel Coard,” June 18, 2002, lot 114).

The present drinks cabinet, in unfinished oak with a quadrangular, elevated body clad in python, is one of only six known extant works by Coard that incorporate python, which include the desk for Jacques Doucet; the decorator’s own desk; a table lamp; a lady’s writing desk (also inlaid with mother-of-pearl); a large rectangular mirror and the present cabinet. These last three pieces belonged to the same, single commission bestowed on Coard from around 1925-1927, a commission that denoted the great refinement and avant-garde taste of the patron. The drinks cabinet was conceived as a precious object, with its angular base composed of four legs joined by an x-form stretcher. The cabinet opens to reveal an interior fitted with six sets of drawers, their façades clad in python, and a larger, central drawer surmounting a niche for four crystal decanters and six cut crystal glasses. This drinks cabinet is emblematic of Marcel Coard’s œuvre, innovative in its form as well as in its materials, yet at the same time very refined in its conception.







Property of a Gentleman

**430. Diego Giacometti** 1902-1985

*Two "Tabourets en X," troisième version, designed circa 1965*  
Patinated bronze, fabric.  
Each: 21½ x 18½ x 15½ in. (54.6 x 47 x 39.4 cm)

**Estimate**

\$150,000-200,000

**Provenance**

Private collection, Switzerland

Galerie Vallois, Paris

Acquired from the above by the present owner, 2002

**Literature**

Françoise Francisci, *Diego Giacometti: Catalogue de l'œuvre, Volume I*, Paris, 1986, p. 102

Daniel Marchesseau, *Diego Giacometti*, Paris, 1986, p. 50









**Printz and Dunand**



The present lot exhibits the mastery and singularity Eugène Printz and Jean Dunand attained by combining traditional craftsmanship with a modern aesthetic. Printz, trained in cabinetmaking techniques from the *ancien régime*, approached his furniture as works of art through which he pushed technical and stylistic boundaries. Similarly, Dunand utilized traditional lacquering and metalsmithing methods to develop innovative surface effects. The moment that this sideboard was created represents the inception of Printz's mature style and also marks the beginning of a long collaboration between the two master craftsmen. The synergy between Printz and Dunand resulted in a progressive iteration of Art Deco that anticipated modern furniture of the following decades.

Printz started his career by specializing in expert recreations of eighteenth-century furniture, a trade he learned from his cabinetmaker father. Around 1925, Printz decisively transitioned styles to engage the contemporary French mode of the 1920s while maintaining his devotion to high craftsmanship. He began exhibiting his modern designs regularly at the major Paris expositions to critical acclaim. The present sideboard is nearly identical to a second example shown at the 1927 Salon d'Automne. The critic Ernest Tisserand commented on the exhibition by stating, "Eugène Printz has outdone himself. Rarely have we seen a finer piece of work than this... Its ingenuity is prodigal and its taste exquisite; all the resources of cabinet-work are here brought to perfection" (quoted in Guy Bujon, *E. Printz*, Paris, 1986, p. 68). Such praise was seconded by Léandre Vaillat, who wrote in *Le Temps*, "Thus proceeds Eugène Printz, with a sideboard whose material, form, and presentation have made it the chef d'œuvre of this years' Salon d'Automne" (Ibid). A consummate work of art, the sideboard characterizes Printz's output of this period. He had recently shifted from primarily using rosewood to incorporating luxurious woods such as kekwood along with metal and lacquer details. The cubistic sculptural form of

the sideboard is typical of Printz's work from the late 1920s, as is the geometric patterning mixed with organic surface effects of the natural woodgrain and Dunand plaques.

In addition to the virtuoso woodworking, the sideboard reflects the legacy of the *ancien régime* through its functionality and innovative use of materials. Printz often integrated ingenious moving components in his furniture, similar to the mechanical furniture from the eighteenth century. The doors of the 1927 sideboard cleverly slide and fold open to stack neatly at the sides for ease of use. Printz repeated the sliding door system elsewhere, frequently with metal accents akin to the plaques created by Dunand.

It was, in fact, near this time that Printz and Dunand initiated their relationship, a collaboration that continued for the duration of Dunand's life. By the 1920s, Dunand had achieved renown for his metal and lacquer work. He had studied lacquerware with a Japanese master craftsman and implemented the traditional labor-intensive technique in his inventive designs. The façade of the present sideboard demonstrates *dinanderie*, a revival of a medieval method of treating bronze with inlay, lacquer, and other materials. The use of metal in the sideboard also recalls Boulle work and bronze mounts from the era of Louis XIV and XV, while simultaneously forecasting the importance of metals in modernist furniture at large and in Printz's œuvre in particular during the 1930s. In the design and construction, the present sideboard revitalized artistry from the past into a unique Art Deco idiom that looked ahead to the materials and functionality of burgeoning modernism.



A nearly identical example exhibited at the Salon d'automne, Paris, 1927







Σ **431. Eugène Printz and Jean Dunand**

1889-1948, 1877-1942

*Important sideboard*, circa 1927

Kekwood-veneered wood, rosewood-veneered wood, enameled bronze with *dinanderie*, brass.

36 $\frac{3}{8}$  x 78 $\frac{7}{8}$  x 17 $\frac{7}{8}$  in. (92.4 x 200.3 x 45.4 cm)

Reverse impressed twice *E.PRINTZ*.

**Estimate**

\$400,000-500,000

**Provenance**

Private collection, Paris

**Literature**

René Chavance, "Eugène Printz," *Art et Décoration*, October 1933, p. 297 for the example exhibited at the Salon d'automne in 1927

Guy Bujon and Jean-Jacques Dutko, *E. Printz*, Paris, 1986, pp. 98-99 for the example exhibited at the Salon d'automne in 1927

A nearly identical example, illustrated in the period image on the previous page, was exhibited at the 1927 Salon d'Automne, Paris.















**432. Alberto Giacometti** 1901-1966

"Feuille" floor lamp, designed circa 1936, later cast  
Patinated bronze, glass diffuser, paper shade.  
75½ in. (192.1 cm) high including shade  
Inside of one leg impressed with AG/16. Together  
with a certificate of authenticity from the  
Comité Giacometti.

**Estimate**

\$140,000-160,000

**Provenance**

Marc Barbezat, Paris, circa 1966

**Literature**

René Chavance, "Le cinquième salon des arts de  
la table au Musée des Arts Décoratifs," *Mobilier et  
Décoration*, July 1950, p. 24  
Michel Butor, *Diego Giacometti*, Paris, 1985, p. 102  
Léopold Diego Sanchez, *Jean-Michel Frank*,  
*Adolphe Chanaux*, Paris, 1997, pp. 45, 164, 168-69,  
170, 242  
François Baudot, *Diego Giacometti*, Paris, 1998,  
pp. 34, 77  
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. 92, 147, 189-90, 206

The present lot is registered by the  
Fondation Alberto and Annette Giacometti  
in the online Alberto Giacometti Database  
(AGD) under the number 3622.

Between 1966 and 1969, publisher Marc  
Barbezat, who founded Editions Barbezat,  
commissioned furniture and bronze lighting  
from Diego Giacometti for his apartment  
on Île Saint-Louis in Paris. The apartment  
was designed by the architect Pierre Barbe,  
who was also responsible for the postwar  
transformation of Villa Cavrois (designed by  
Robert Mallet-Stevens).



Property from a Private Collection

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

*Important pair of side chairs, from the Jean-Pierre Guerlain apartment, Paris, circa 1935*  
Oak, leather.

Each: 39½ x 20½ x 25½ in. (100.3 x 52.1 x 64.8 cm)

Produced by Chanaux & Company, Paris, France.

Underside of each impressed *CHANAUX & Co J.M. FRANK 15538*. Together with a certificate of authenticity from the Comité Jean-Michel Frank.

**Estimate**

\$40,000-60,000

**Provenance**

Jean-Pierre Guerlain, avenue Hoche, Paris,  
circa 1935

Jacques Grange, Paris, circa 1996

Acquired from the above by the present  
owner, 1998

**Literature**

Léopold Diego Sanchez, *Jean-Michel Frank*,

*Adolphe Chanaux*, Paris, 1997, pp. 140-41

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. 165-66









Both images:  
Dining room in the apartment of  
Jean-Pierre Guerlain, Paris, circa 1935  
Photograph by Yvonne Chevalier  
© 2016 Artists Rights Society (ARS),  
New York/ADAGP, Paris

The present two high-backed chairs belonged to a famed suite of furniture commissioned circa 1935 by perfume executive Jean-Pierre Guerlain (1905-1996) from designer Jean-Michel Frank. Although no “nose” (it was his uncle Jacques who composed *Shalimar*, *Mitsouko*, and *Vol de Nuit*), the younger Guerlain was for a half century the family firm’s managerial stalwart, rising to chief executive in 1970. Shortly after he joined the company as associate director in 1933, he commissioned Frank to design a new apartment on the avenue Hoche during a period concurrent with Frank’s decoration of the Guerlain shop on place Vendôme.

Noted for its modish emptiness, Guerlain’s apartment was enlivened by muscular tenants: a Flemish tapestry; a shell-form plaster floor lamp gadrooned by Alberto Giacometti; and a selection of works by Frank including a long set of twelve side chairs (among them the present two) in a restrained Louis XVI style—no laurel leaf, no wreath. Frank pulled up the chairs to an imposing refectory table which he had fashioned from a severe slab of oak and thick bracket legs; in its cartoon billows, the table seemed to devour a repast of periods past and future, from Renaissance roast to postmodern pudding. Frank was nothing if not a voracious epicure of influences. In their referential restraint, these two chairs are a prime example of his reaction against the frivolity of Art Deco through his deft updating of past styles in service to his own brand of modernism, much as the neoclassicism of Louis XVI meant to straighten rococo curves.













# Gio Ponti's Timeless Furniture

By Laura Falconi

For preserving a set of three pieces of furniture from the important series designed by Gio Ponti and executed by master cabinetmaker Giordano Chiesa for Nordiska Kompaniet, the foresight of a Nordic collector should be credited. The set comprises two multi-functional wall units of complementary use to a desk and bed, respectively, and a chest of drawers. Within the most advanced production of the Milanese architect, designer and artist, these works are an exemplary testimony to Italian design production of the time, of its florid expansion and growth to international relevance. Thanks to the generous financial aid of the Marshall Plan (European Recovery Program), in the aftermath of World

War II the Italian economy quickly rebounded. In the arts, this growth can be attributed to their "formidable quality" of "enormous possibilities," "anticipating an ambitious future" (Gio Ponti, "Picasso convertirà alla ceramica", *Domus*, no. 226, February 1948) which was "stirring emotions" in observant international authority abroad (James Plant, Gio Ponti, "Espressione di Gio Ponti", *Aria d'Italia*, no. 8, Milan, 1954). The program granted, amongst other things, the rehabilitation and reconstruction of industrial production and artisanal manufacture, promoting the Italian product through international exhibitions and export.





Clockwise from left:  
Gio Ponti *Chest of drawers*,  
“Bedside dashboard,” and  
“Wall dashboard,” designed  
for Nordiska Kompaniet .  
© Salvatore Licitra,  
Gio Ponti Archives

Gio Ponti was, and always had been, well informed on foreign production of decorative arts and design; since 1925 he had been a fond supporter of the Swedish manufacture of domestic objects and he believed the American’s mass-produced office and home furniture to be the best in the field. An indefatigable promoter of other artists’ creations, he was renowned for his own achievements in all fields, from architecture to decorative arts, to his impeccable direction of influential periodicals and Triennale exhibitions; Ponti was an ambassador of Italian arts and design in the international scene, able to re-launch national manufactures such as Fontana Arte and Richard Ginori, and one of its biggest contributors.

In 1947 and 1948 important exhibitions of Italian art and design took place in the United States. On these occasions Ponti’s furniture, decorated by Piero Fornasetti and executed by Giordano Chiesa, acquired important popularity and positively influenced the production of his models by local manufacturers such as Singer & Sons, and later Altamira in New York. America was then preparing for what two years later would become the largest ever campaign on Italian Design, with dedicated exhibitions in all major cities.

In the same vein as the Italian exhibitions in the United States, in 1953 Nordiska Kompaniet promoted a display of furniture by Milanese architects such as Franco Albini, Carlo de Carli, Gio Ponti, and a few others at their department store headquarters in Sweden. On this occasion, together with a round coffee table with glass table top and “hollow shaped” wood frame, a desk, and, amongst the most relevant, two wall units and the chest of drawers were presented. Defined by Ponti as “dashboard panels,” the two wall units were accessorized with overhanging shelves, a drawer, niche for a radio, an ashtray, a magazine rack, and wall lights, book shelves and support for a telephone; these units were also fitted with picture frames for photos or drawings depending on the user’s desire. Aesthetically prevailing is the texture of the walnut burl, its veins and innumerable tones of warm colors confer unity and formality to the series. The “dashboard panels” include a variety of materials with complementary qualities, from Bakelite to



glass, paper and brass—in Ponti’s opinion destined to coexist in aesthetic and chromatic harmony. On the prospectus, the marquetry maintains its lines of continuity from the main body to the shelves and drawers, evoking the “storm” effect the architect was so fond of. He had repeatedly applied it to the external walls of buildings covered with marble slabs (such as the Borletti Family Mausoleum and the Palazzo Montecatini); to Pirelli linoleum flooring, for both internal and external use since 1936 and to the walls of certain projects, such as the luxury cabin of a transatlantic ocean liner, exhibited at the V Triennale in 1933. The fantasy element included not only organic but also informal and abstract references, which offset the stern and rational appearance of most buildings. “Folding and bending concrete as a sheet of paper,” (Cesare Casati interviewed by Laura Falconi, *Gio Ponti: Interiors, Objects, Drawings, 1920-1976*, Milan, 2010) the artist freed himself from rigid expressive canons. “I only mean to make an object which can be seen as a whole, both in form and decoration,” said Picasso about his abstract ceramics (Ibid, *Domus*, no. 226). Ponti obtained the same unity in most of his applied arts and architectural works.

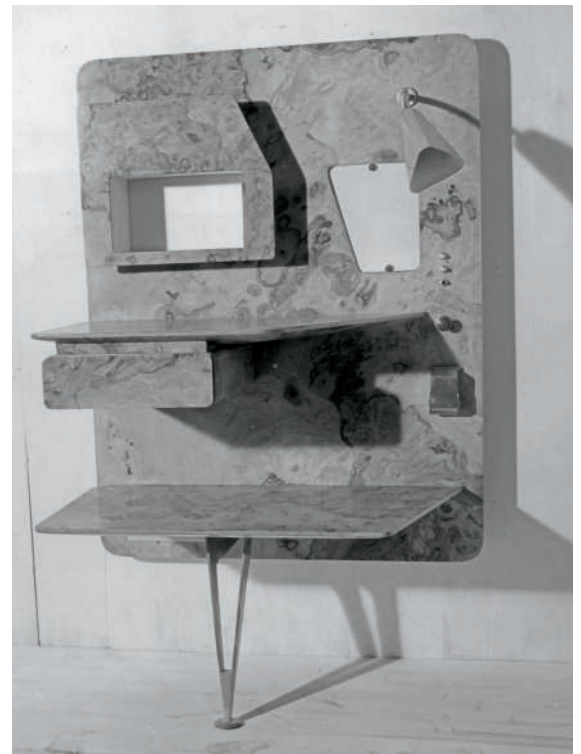
The invention of dashboard-walls was not recent. Ponti, bound to Le Corbusier by friendship and respect since the Thirties, had taken up the challenge after some initial hesitation. If a house was to become a *machine à abiter*, then it needed to be equipped as such. In 1948, with his first dashboard-panel, made-to-measure for the desk of the editor of *Domus*, the architect had set new criteria for the furnishing of the house, followed the year after when he designed a built-in bookcase “lighting element of the living room” (for Casa C., Gio Ponti, “La parete organizzata”, *Domus*, no. 266, February 1952), and in 1951 a prototype hotel bedroom including a bedside dashboard on the occasion of the IX Triennale. The following years Ponti explored the concept in depth; using different kinds of wood, namely rosewood, mahogany, ash, and elm, he obtained the newest and most diverse chromatic effects. From the “furnished window” (X Triennale, 1954) with shelves, art objects and memorabilia from his trips, to the wall-mounted desk (Altamira, New York) which Ponti almost completely dematerialized, the succession of his abstract and inventive creations was extensive until 1960, of constant surprise to both the critic and the public.

Ponti credited the influence of abstract art, particularly Picasso and Lucio Fontana, who, according to Ponti, was able to “fold light” with his neon light installation presented at the IX Triennale. A boost towards abstraction

permeated even his most classical works. He defined classical as an essential style, derived from the “richness of the nature” and education (Gio Ponti, “Considerazioni su alcuni mobili di Casa C”, *Domus*, no. 243, February 1950). As he stated, this aspect “pushes me and other Italians to design tapered, thin and elegant pieces of furniture” (Ibid).

To stress again the perfect unity of conception between architecture and design, in *Domus* Ponti underlined that the shadows cast by the protruding elements of the dresser exhibited at Nordiska Kompaniet relate to an architectural frieze. Lacking handles, which would have disrupted the plain surfaces and clean lines, the drawers can be opened by gently pulling these elements. He was so pleased with the design of these units that he decided to include them in his Milanese residence (1957), entirely furnished with his creations, a dresser and wall panels identical in form and design.

The charm of a unique artwork which radiates from the series shown in Stockholm (a production for only a few connoisseurs) did not prevent Ponti from reaching the masses with his “Superleggera” chair in ash. This chair was conceived shortly after the Stockholm commission and developed for large-scale distribution. It went on to sell more than a million examples worldwide. As Ponti wrote when commissions lacked during the War, “Nothing has ever been done that hasn’t been dreamed about first.” A “Living and tangible” expression of a “dream without time,” caught in its “ephemeral beauty,” (Gio Ponti, “Insegnamento altrui e fantasia degli italiani”, *Domus*, no. 258, May 1951), and of civilization, Ponti’s furniture will always be contemporary.





Property from a Private Nordic Collection

**434. Gio Ponti** 1891-1979

*Chest of drawers, designed for Nordiska  
Kompaniet, 1953*

Walnut root burl-veneered wood, brass.

37¾ x 43¼ x 19¾ in. (95.9 x 109.9 x 50.2 cm)

Executed by Giordano Chiesa, Milan, Italy.

Reverse and proper left side of interior top  
drawer impressed with manufacturer's label  
*ARREDAMENTI/CHIESA/VIA MORTARA 17/  
MILANO (ITALIA)*. Together with a certificate of  
authenticity from the Gio Ponti Archives.

**Estimate**

\$80,000-120,000

**Provenance**

Acquired directly from Nordiska Kompaniet by a

Finnish businessman working in Sweden

Thence by descent

Acquired directly from the family, 2002

**Literature**

"Spedizione per Stoccolma N. 5," *Domus*, no. 282,

May 1953, illustrated p. 38

Laura Falconi, *Gio Ponti: Interiors, Objects,*

*Drawings 1920-1976*, Milan, 2004, illustrated p. 166

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

illustrated p. 183



Property from a Private Nordic Collection

**435. Gio Ponti** 1891-1979

*"Wall dashboard," designed for Nordiska*

*Kompaniet, 1953*

Walnut root burl-veneered wood, painted brass,  
brass, glass, Bakelite, work on paper.

42¾ x 98½ x 16 in. (108.6 x 249.2 x 40.6 cm)

Executed by Giordano Chiesa, Milan, Italy. Reverse  
of back panel impressed with manufacturer's  
label *ARREDAMENTI/CHIESA/VIA MORTARA 17/  
MILANO (ITALIA)*. Together with a certificate of  
authenticity from the Gio Ponti Archives.

**Estimate**

\$80,000-120,000

**Provenance**

Acquired directly from Nordiska Kompaniet by a  
Finnish businessman working in Sweden

Thence by decent

Acquired directly from the family, 2002

**Literature**

"Spedizione per Stoccolma N. 5," *Domus*, no. 282,  
May 1953, illustrated p. 37













Property from a Private Nordic Collection

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

*"Bedside dashboard," designed for Nordiska Kompaniet, 1953*

Walnut root burl-veneered wood, painted brass, brass, glass, Bakelite, work on paper.

42 $\frac{7}{8}$  x 27 $\frac{1}{2}$  x 14 $\frac{3}{4}$  in. (108.9 x 69.9 x 37.5 cm)

Executed by Giordano Chiesa, Milan, Italy. Reverse of back panel, proper left and underside of drawer interior impressed with manufacturer's label *ARREDAMENTI/CHIESA/VIA MORTARA 17/MILANO (ITALIA)*. Together with a certificate of authenticity from the Gio Ponti Archives.

#### **Estimate**

\$40,000-60,000

#### **Provenance**

Acquired directly from Nordiska Kompaniet by a Finnish businessman working in Sweden

Thence by decent

Acquired directly from the family, 2002

#### **Literature**

"Spedizione per Stoccolma N. 5," *Domus*, no. 282, May 1953, illustrated p. 36

Lisa Licitra Ponti, *Gio Ponti: The Complete Work 1923-1978*, London, 1990, illustrated p. 164



## 437. Karl Hansen Reistrup and Herman August Kähler

1863-1929, 1846-1917

*Unique vase, circa 1897*

Ceramic, sapphire blue luster glaze with applied gold leaf.

7½ in. (18.1 cm) high

Underside incised with artist's initials *HAK*.

### Estimate

\$10,000-15,000

### Provenance

Private collection, Denmark

### Literature

Peder Rasmussen, *Kählers Værk: Om familien Kähler og deres keramiske værksted i Næstved 1839-1974*, Copenhagen, 2004, pp. 76, 97 for similar examples

The present model vase was presented at the Great Northern Exhibition, Stockholm, 1897 and the Exposition Universelle, Paris, 1900.

Herman August Kähler, who began his career as an apprentice in his father's workshop and later worked in Berlin, Strasbourg and Paris, took the helm of his father's company in 1875 and immediately began experimenting with metallic glazes. His commitment to artistry attracted Karl Hansen Reistrup, who joined the firm in 1888 and quickly became the pottery's artistic director. Reistrup, who was trained in Paris with experience in glass and porcelain, oversaw the design and decoration of the wares while Kähler created his own simple forms on the potter's wheel.

A unique and exceptional example of the collaboration between ceramist and sculptor, the present lot is a testament to how both artists benefited from each other's strength early in their careers—Kähler deft in creating forms and Reistrup's artistic sensibility for design and decoration.

Thrown from fine clay and glazed with sapphire blue luster and 24 karat gold leaf, the vase is groundbreaking in its modern expression and illustrates the transformation of pottery from a utilitarian object to a work of fine art.

With their successful working relationship thus established, Kähler and Reistrup achieved recognition at the Great Nordic Exhibition in 1888 held in Copenhagen and the Exposition Universelle of 1889 in Paris.



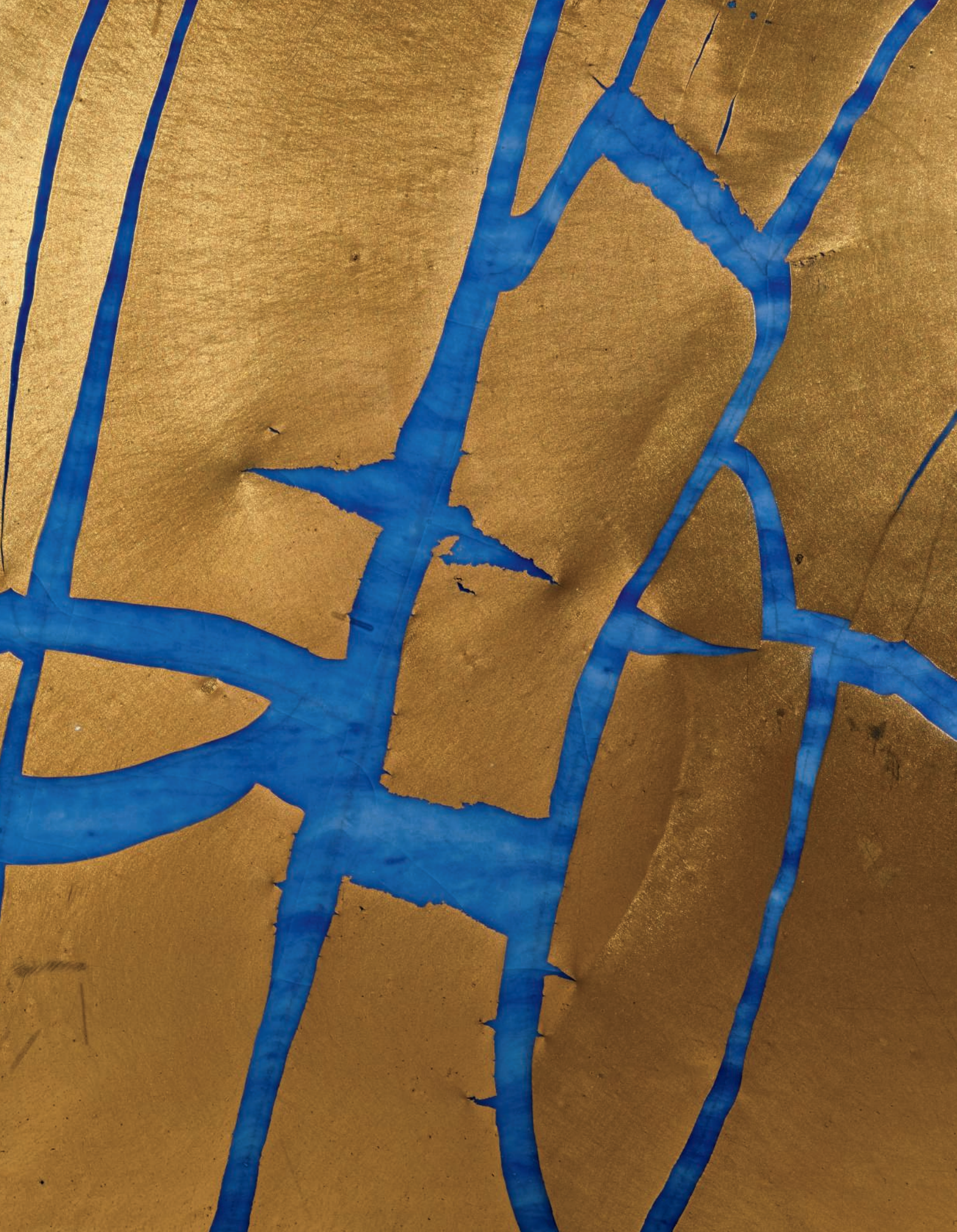
Karl Hansen Reistrup and Herman August Kähler's stand at The Great Northern Exhibition, Stockholm, 1897













**438. Jean Royère** 1902-1981

*Rare wingback armchair, circa 1947*  
Oak, vinyl.  
27 x 25 x 32 in. (68.6 x 63.5 x 81.3 cm)

**Estimate**

\$100,000-150,000

**Provenance**

Private collection, Lebanon  
Acquired from the above by the present  
owner, 2003

**Literature**

Lucien Farnoux-Reynaud, "Jean Royère,"  
*Mobilier et Décoration*, May 1937, p. 142 for a  
similar example  
Pierre-Emmanuel Martin-Vivier, *Jean Royère*,  
Paris, 2002, p. 53 for a similar example





Property from the Collection of Susie Tompkins Buell

**439. Jean Royère** 1902-1981

"Ski" floor lamp, circa 1949

Painted steel, paper shade.

64 x 15 $\frac{5}{8}$  x 24 $\frac{3}{4}$  in. (162.6 x 39.7 x 62.9 cm)

**Estimate**

\$20,000-30,000

**Provenance**

DeLorenzo 1950, New York, circa 1990

**Literature**

René Chavance, "Aménagements officiels et installations privées par Jean Royère," *Mobilier et Décoration*, no. 7, p. 22

*Jean Royère: Décorateur à Paris*, exh. cat., Musée des Arts Décoratifs, Paris, 1999, p. 16

Pierre-Emmanuel Martin-Vivier, *Jean Royère*, Paris, 2002, pp. 35, 198









**440. Pierre Jeanneret** 1896-1967

*Cabinet, from the Henri Ingber residence, Paris,*  
circa 1950  
Oak, oak-veneered wood, pine, aluminum.  
36 $\frac{5}{8}$  x 96 $\frac{3}{4}$  x 16 in. (93 x 245.7 x 40.6 cm)

**Estimate**

\$80,000-120,000

**Provenance**

Henri Ingber, Paris  
Thence by descent  
Acquired from the above  
Sotheby's, New York, "Important 20th Century  
Design," June 8, 2005, lot 61  
Acquired from the above by the present owner

Pierre Jeanneret designed the present cabinet for his friend Henri Ingber, the French military officer and developer of wartime communication technologies. They met while both living in Grenoble: Ingber was working for the French Resistance and Jeanneret collaborating with Charlotte Perriand on the "Equipped de la Maison" series. Following the war, in the years between 1946 and 1950, Ingber commissioned Jeanneret to design the interiors for his homes in Neuilly and Paris. A rare example of a Jeanneret design for a private residence, this lot employs characteristic elements of the "Equipped" series, such as ovoid legs and sliding doors, in a combination not seen in the larger production.







Property from the Collection of Susie Tompkins Buell

**44I. Jean Royère** 1902-1981

*"Yo-yo" coffee table*, circa 1957

Formica-covered wood, painted steel.

14 x 49 x 25½ in. (35.6 x 124.5 x 64.8 cm)

**Estimate**

\$80,000-120,000

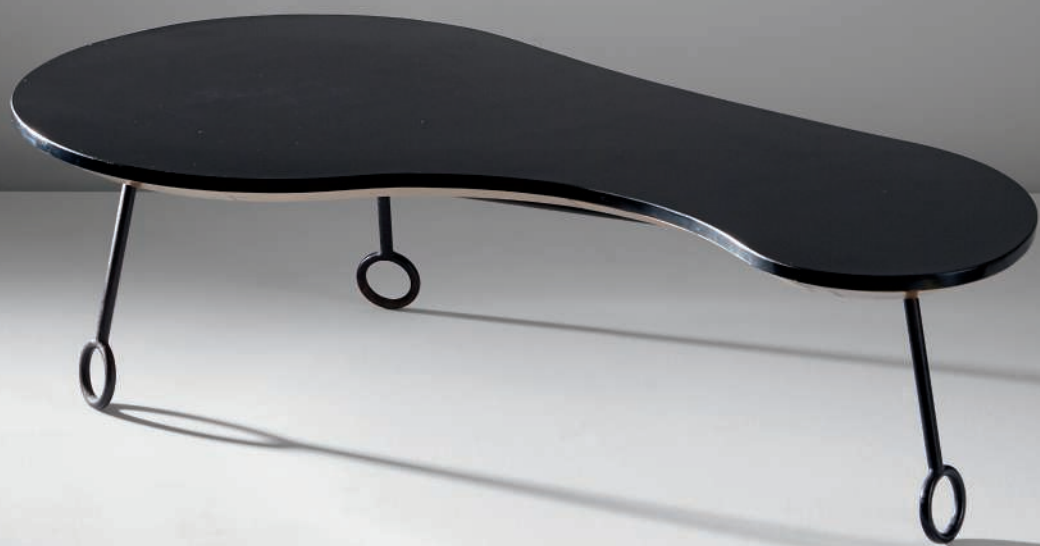
**Provenance**

DeLorenzo 1950, New York

**Literature**

*Jean Royère: Décorateur à Paris*, exh. cat., Musée des Arts Décoratifs, Paris, 1999, front cover, pp. 68, 132

Pierre-Emmanuel Martin-Vivier, *Jean Royère*, Paris, 2002, p. 15, 115



Property from a Private Collection

**442. Roberto Gabetti and Aimaro Isola**

1925-2000, b. 1928

*Rare pair of side chairs, from the Stock Exchange building, Turin, circa 1956*

Ebonized beech, leather, painted iron.

Each: 37½ x 17¾ x 21 in. (95.3 x 45.1 x 53.3 cm)

Produced by Colli, Turin, Italy. Underside of one chair impressed *VII* and the other *VIII*.

**Estimate**

\$30,000-50,000

**Provenance**

Stock Exchange building, Turin

Alan Koppel Gallery, Chicago

Acquired from the above by the present owner, 1998

**Literature**

Albrecht Bangert, *Italienisches Möbeldesign: Klassiker von 1945 bis 1985*, Germany, 1985, p. 82, no. 9

Fulvio Ferrari, *Gabetti e Isola Mobili, 1950-1970*, Turin, 1986, pp. 20-21

Irene de Guttry and Maria Paola Maino, *Il mobile italiano degli anni '40 e '50*, Bari, 1992, p. 173, fig. 5





Property from a Private Collection

**443. Isamu Noguchi** 1904-1988

*"Rudder" dinette table, model IN-20, circa 1949*  
Birch-veneered wood, zinc-plated steel.  
26¼ x 50 x 35½ in. (66.7 x 127 x 90.2 cm)  
Manufactured by The Herman Miller Furniture  
Company, Michigan.

**Estimate**

\$40,000-60,000

**Provenance**

Wright, Chicago, "Modern + Contemporary  
Design," March 28, 2006, lot 381

**Literature**

"In the Showrooms, Report on an Improved  
Situation: The New Furniture," *Interiors*, March  
1949, p. 132  
"Free form for Furniture," *Architectural Forum*,  
April 1949, p. 212  
Nancy Grove and Diane Botnick, *The Sculpture  
of Isamu Noguchi, 1924-1979: A Catalogue*, New  
York, 1980, cat. no. 804  
Alexander von Vegesack, et al., eds., *Isamu  
Noguchi, Sculptural Design*, exh. cat., Vitra Design  
Museum, Weil am Rhein, 2001, pp. 121, 275

The design for the present table is listed as  
artwork number 804 in The Isamu Noguchi  
Catalogue Raisonné.





Property from a Private Collection

**444. Josef Hoffmann** 1870-1956

*Set of four stools, circa 1903*

Painted wood, fabric.

Each: 18 x 17¾ x 17¾ in. (45.7 x 45.1 x 45.1 cm)

**Estimate**

\$40,000-60,000

**Provenance**

Estate of Berthold Löffler

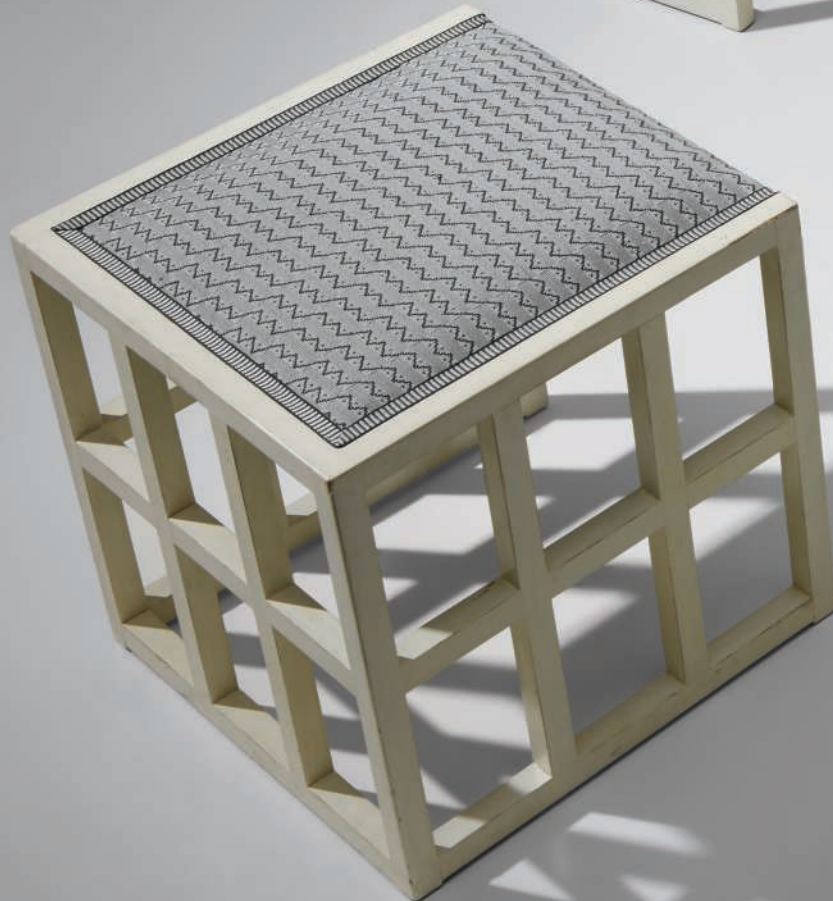
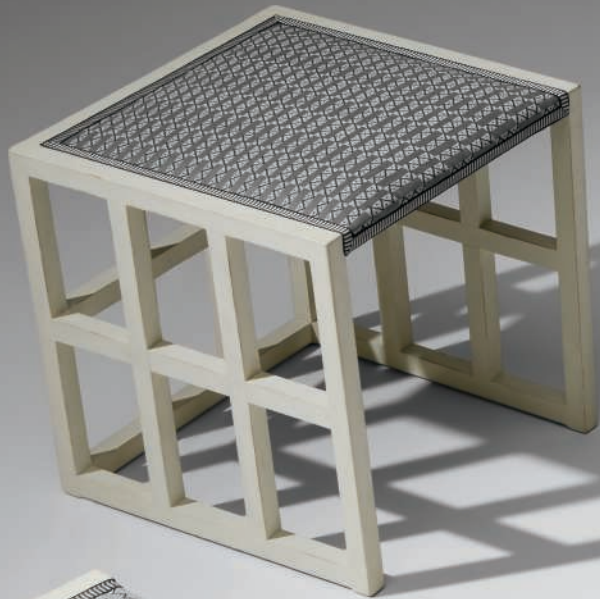
Dorotheum, Vienna, September 11, 1993, lot 162

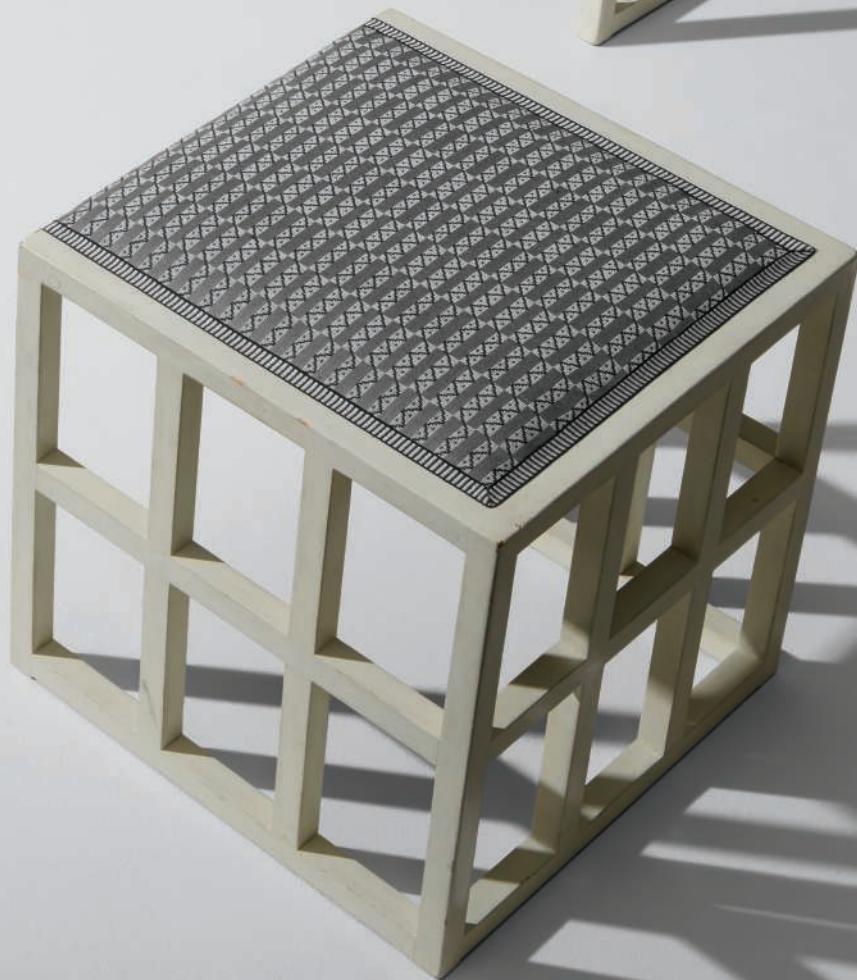
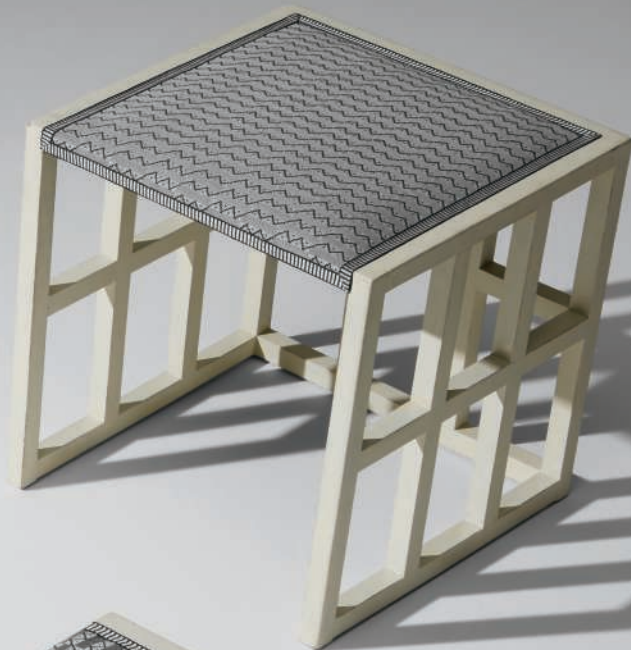
Private collection, Vienna

Galerie bei der Albertina, Vienna

Acquired from the above by the present owner, 1995

The present model is recorded as nursery seating in the Wiener Werkstätte Photo Archive of the MAK Vienna, under inventory number WWF 101-52-1.





**445. Marcel Coard** 1889 - 1974

*Chest of drawers, 1928-1929*

Purple heart-veneered oak, mahogany-veneered wood, silver-plated brass, sodalite.

37 $\frac{7}{8}$  x 68 $\frac{5}{8}$  x 19 $\frac{5}{8}$  in. (96.2 x 174.3 x 49.8 cm)

Impressed on the reverse *M.C.COARD*.

**Estimate**

\$80,000-120,000

**Provenance**

Private collection, France

**Literature**

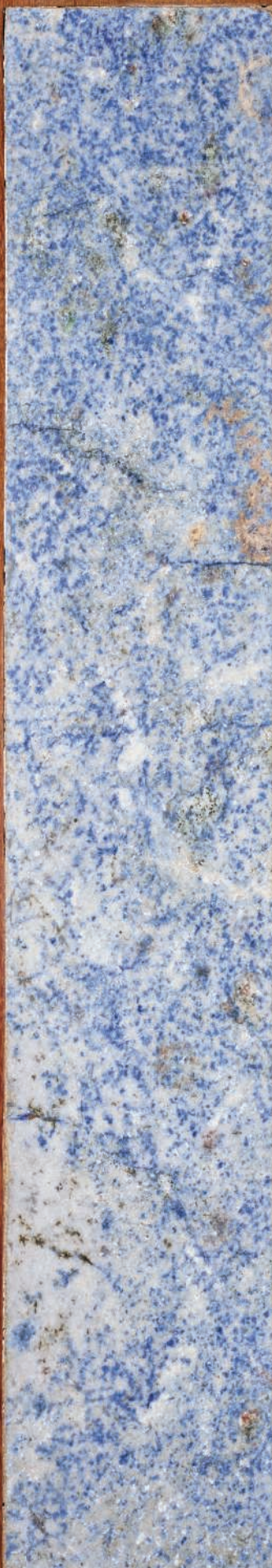
Amélie Marcilhac, *Marcel Coard Décorateur*, Paris, 2012, pp. 28, 130-31 for a similar example created for Paul Cocteau

*Phillips would like to thank Amélie Marcilhac for her assistance cataloguing the present lot.*











## Three Motifs By Amélie Marcilhac

The great Art Deco figure Marcel Coard stands out from his generation as one of the few designers who never presented his work at a salon and never belonged to a particular group of artists, in contrast with the great majority of his contemporaries. At the time of the 1925 *Exposition Internationale des Arts Décoratifs et Industriels Modernes* in Paris, he only had a few important patrons of whom the most iconic was Jacques Doucet. Beginning in 1914, Coard created furniture for Doucet that was as revolutionary in form as it was in its use of materials.

Coard's second great patron was Paul Cocteau, the older brother of the famous poet, who in 1928 commissioned the complete decoration of his home in Touraine, which appeared in the September 1932 issue of *Art et Décoration*. The interior featured furniture clad in shagreen, mirrored glass, and mother-of-pearl, but also pieces in solid, chisel-carved oak, as well as functional furniture in more traditional forms and materials, which appeared in the kitchen and in the dining rooms. One of the most iconic rooms in this house was Madame Marcelle Cocteau's bedroom on the first floor, which featured a unified suite of maccassar-ebony furniture inlaid with lapis-lazuli, comprising a vanity, nightstands, and above all, a chest of drawers further enhanced with mother-of-pearl. This decorative scheme was a signature style for the Paul and Marcelle Cocteau, who were the only couple who owned furniture inlaid with lapis-lazuli in such original forms, recalling the chest of drawers created for their Parisian apartment in 1925, also inlaid with hardstone, but in that instance with malachite.

The use of hardstone inlay allowed Marcel Coard to create strong contrasts of color and material on his furniture; he was one of the only, if not the only, decorators in this period to work in this way, even inlaying colored Bakelite to lend the effect of malachite on a chest of drawers.

On the present chest of drawers, Coard contrasted purple heart, with its pinkish-purple hue, with the marked moiré of sodalite, a light blue veined stone with white and traces of grey that is one of the components of lapis-lazuli. With a quadrangular body and a recessed top, the chest features a set of drawers arranged in the center and flanked on either side by a vertical band of sodalite, just like the arrangement of the lapis-lazuli on Marcelle Cocteau's chest. The silvered metal drawer pulls are equally similar, one could say they are a "hallmark" of the decorator. The second element that figures repeatedly in the creations of Coard is the Greek key at the bottom, also in silvered metal, which serves to underline the base and border the horizontal band of sodalite. This Greek motif appeared at the beginning of Marcel Coard's production on the desk he designed for Jacques Doucet in 1920, outlining the border of the top, then also for his own desk. From 1925 to 1930, Coard moved the Greek motif to the bottom of his furniture designs in order to outline the base or even serve as the form of the base.

Extremely emblematic of the work of Marcel Coard, the present chest of drawers reunites three elements very dear to the decorator: the inlay of hardstone; the contrast between wood and stone; and finally the Greek keys at the base, which only further reinforce the Coard's signature style.



Property from a Private Collection

**446. Theodor Bogler** 1897-1968

*Important teapot*, 1925-1926

Glazed earthenware, nickel silver wire.

Clay body only: 5¼ x 6½ x 5⅝ in. (13.3 x 16.5 x 14.3 cm), to top of handle: 8¼ in. (21 cm) high

Produced by Theodor Bogler for Steingutfabriken Velten-Vordamm, Germany. Underside incised and traced in blue with artist's *TB* cipher.

**Estimate**

\$15,000-20,000

**Provenance**

Dr. Hermann Harkort, director of the ceramics factory at Velten-Vordamm

Galerie Ulrich Fiedler, Cologne

Acquired from the above by the present owner, 1999

**Exhibited**

"Keramik und Bauhaus," Bauhaus-Archiv, Berlin, April 12-May 28, 1989, then traveled to: Gerhard-Marcks-Haus, Bremen, June 11-July 23, 1989, Hetjens-Museum, Düsseldorf, August 6-September 24, 1989

"New Worlds: German and Austrian Art, 1890 - 1940," Neue Galerie, New York, November 16, 2001- February 18, 2002

"New Worlds: German Art, 1890-1940," Neue Galerie, New York, June 28-September 1, 2002

"Ernst Ludwig Kirchner: Berlin Street Scene," Neue Galerie, New York, July 26-September 17, 2007

"Max Beckmann: Self-Portrait with Horn and Selections from the Permanent Collection," Neue Galerie, New York, July 24-September 1, 2008

**Illustrated**

Klaus Weber, *Keramik und Bauhaus*, exh. cat., Bauhaus-Archiv, Berlin, 1989, p. 214, cat. no. 241

Renée Price, ed., *New Worlds: German and Austrian Art 1890-1940*, Neue Galerie, New York, 2001, p. 543, cat. no. IV.23



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

*Rare and early pair of wall lights, from Palazzo Montecatini, Milan, 1936*  
Painted "anticorodal" aluminum.  
Each: 5 x 21¾ x 7 in. (12.7 x 55.2 x 17.8 cm)

### **Estimate**

\$18,000-22,000

### **Exhibited**

"Italian Design Beyond the Crisis: Autarky, Austerity, Autonomy," Triennale Design Museum, Milan, April 4, 2014-February 22, 2015

### **Literature**

"Un palazzo del lavoro," *Domus*, no. 135, March 1939, p. 38  
"L'alluminio entra in casa," *Domus*, no. 231, December 1948, p. 43  
Beppe Finessi, ed., *Italian Design Beyond the Crisis: Autarky, Austerity, Autonomy*, exh. cat., Triennale Design Museum, Mantova, 2014, p. 92 for a drawing, illustrated p. 93

In 1935 Guido Donegani commissioned Gio Ponti to build the new headquarters for Montecatini, a company that manufactured aluminum and marble. Built between 1936 and 1938, the Rationalist structure was a testament to international modernist ideology at a time during which Italy endured sanctions on foreign trade and a related return to traditionalist values. As described in the catalogue for the exhibition "Italian Design Beyond the Crisis: Autarky, Austerity, Autonomy," the building became "a promotional manifesto intended to celebrate Italian superiority..."

Like many of Palazzo Montecatini's other furnishings and functional elements, the present pair of wall lights are made of "anticorodal" aluminum. Their austere form resembles a neoclassical interpretation of the wall lights that Le Corbusier used throughout his career from the 1930s onward. Similarly, they made up part of a thoroughly unified scheme of interior furnishings and lighting that were manufactured in a standardized modern manner. Placed throughout the hallways at regular intervals, they became a functional element alongside doors, interior windows and air vents.



Interior of the  
Palazzo Montecatini,  
Milan, showing the  
present lot *in situ*  
© Salvatore Licitra,  
Gio Ponti Archives





# Guide for Prospective Buyers

## Buying at Auction

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

## Conditions of Sale

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

## Buyer's Premium

Phillips charges the successful bidder a commission, or buyer's premium, on the hammer price of each lot sold. The buyer's premium is payable by the buyer as part of the total purchase price at the following rates: 25% of the hammer price up to and including \$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.

## 1 Prior to Auction

### Catalogue Subscriptions

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

### Pre-Sale Estimates

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

### Pre-Sale Estimates in Pounds Sterling and Euros

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

### Catalogue Entries

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

### Condition of Lots

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

## Pre-Auction Viewing

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

## Electrical and Mechanical Lots

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

## Symbol Key

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

### O ♦ Guaranteed Property

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

### Δ Property in Which Phillips Has an Ownership Interest

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

### ● No Reserve

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

### Σ Endangered Species

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

## 2 Bidding in the Sale

### Bidding at Auction

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

### Bidding in Person

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

### Bidding by Telephone

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

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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](http://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.

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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.

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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

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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.

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

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**Carlo Mollino**  
*Pair of chairs, from the Lattes*  
*publishing house, Turin, 1951*  
Estimate: £160,000–220,000

## Modern Masters.


***London, 26 April 2017***

Phillips is proud to present our Spring Design evening sale in London, featuring Carlo Mollino.

Visit our public viewing from 21–26 April at 30 Berkeley Square, London W1J 6EX or at [phillips.com](http://phillips.com)

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Joris Laarman  
*Important 'Bridge' table,*  
2010 (detail)  
Estimate: £200,000–300,000

## Modern Masters.

*London, 26 April 2017*

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Visit our public viewing from 21 – 26 April at 30 Berkeley Square, London W1J 6EX or at [phillips.com](http://phillips.com)

Enquiries  
+44 20 7901 4019  
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## 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](http://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.

Young-Sook Park  
*Moon Jar*, 2007  
Estimate: £120,000–180,000

## Modern Masters.

***London, 26 April 2017***

Phillips is proud to present our  
Spring Design evening sale in London,  
featuring Young-Sook Park.

Visit our public viewing from 21–26 April  
at 30 Berkeley Square, London W1J 6EX  
or at [phillips.com](http://phillips.com)

Enquiries  
+44 20 7901 4019  
[designlondon@phillips.com](mailto:designlondon@phillips.com)



(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](http://www.phillips.com) (the 'Privacy Policy') and available on request by emailing [dataprotection@phillips.com](mailto: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](mailto: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%.

(c) If the buyer arranges shipping for any purchased lot in New York by: (i) a common carrier (such as the United States Postal Service, United Parcel Service, or FedEx) that does not operate under a private agreement or contract with negotiated terms to be delivered to an out of state destination; or (ii) a freight forwarder registered with the Transportation Security Administration ("TSA") to be delivered outside of the United States, then the sale is not subject to New York sales tax.

## Authorship Warranty

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

(a) Phillips gives this Authorship Warranty only to the original buyer of record (i.e., the registered successful bidder) of any lot. This Authorship Warranty does not extend to (i) subsequent owners of the property, including purchasers or recipients by way of gift from the original buyer, heirs, successors, beneficiaries and assigns; (ii) property where the description in the catalogue states that there is a conflict of opinion on the authorship of the property; (iii) property where our attribution of authorship was on the date of sale consistent with the generally accepted opinions of specialists, scholars or other experts; (iv) property whose description or dating is proved inaccurate by means of scientific methods or tests not generally accepted for use at the time of the publication of the catalogue or which were at such time deemed unreasonably expensive or impractical to use or likely in our reasonable opinion to have caused damage or loss in value to the lot or (v) property where there has been no material loss in value from the value of the lot had it been as described in the heading of the catalogue entry.

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

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

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

## Executive Management

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Edward Dolman

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Arnold Lehman

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Zach Miner  
Scott Nussbaum  
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### Deputy Chairman, Europe & Asia and International Head of Business Development

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### Chief Creative & Marketing Officer

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### Chief Communications & PR Officer

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Richard Aydon

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Sean Cleary

### Chief Operating Officer, UK Europe & Asia

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**Front cover** Carlo Mollino, *Unique “specchio-armadio” and adjustable wall light, from the bedroom of the Ada and Cesare Minola House, Turin, 1944-1946*, lot 425  
**Back cover** Lucie Rie, *Unique footed bowl*, circa 1978 (detail), lot 416  
**Wrap, outside** Line Vautrin, *Unique “Huitre” mirror*, circa 1958 (detail), lot 244 © 2016 Artists Rights Society (ARS), New York/ADAGP, Paris; Carlo Mollino, *Unique pair of lounge chairs, from the living room of the Ada and Cesare Minola House, Turin, 1944-1946* (detail), lot 424 **Wrap, inside** Eileen Gray, *Unique “Brick” screen*, designed 1922-1923, executed 1973 (detail), lot 428

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