

The background of the entire page is a close-up photograph of a wall or floor made of square tiles. Each tile has a unique, organic marbled pattern in shades of dark brown, black, and deep red, with lighter tan veins and textures. The tiles are separated by thin, light-colored grout lines.

Design Evening Sale
New York, 12 December 2017

PHILLIPS





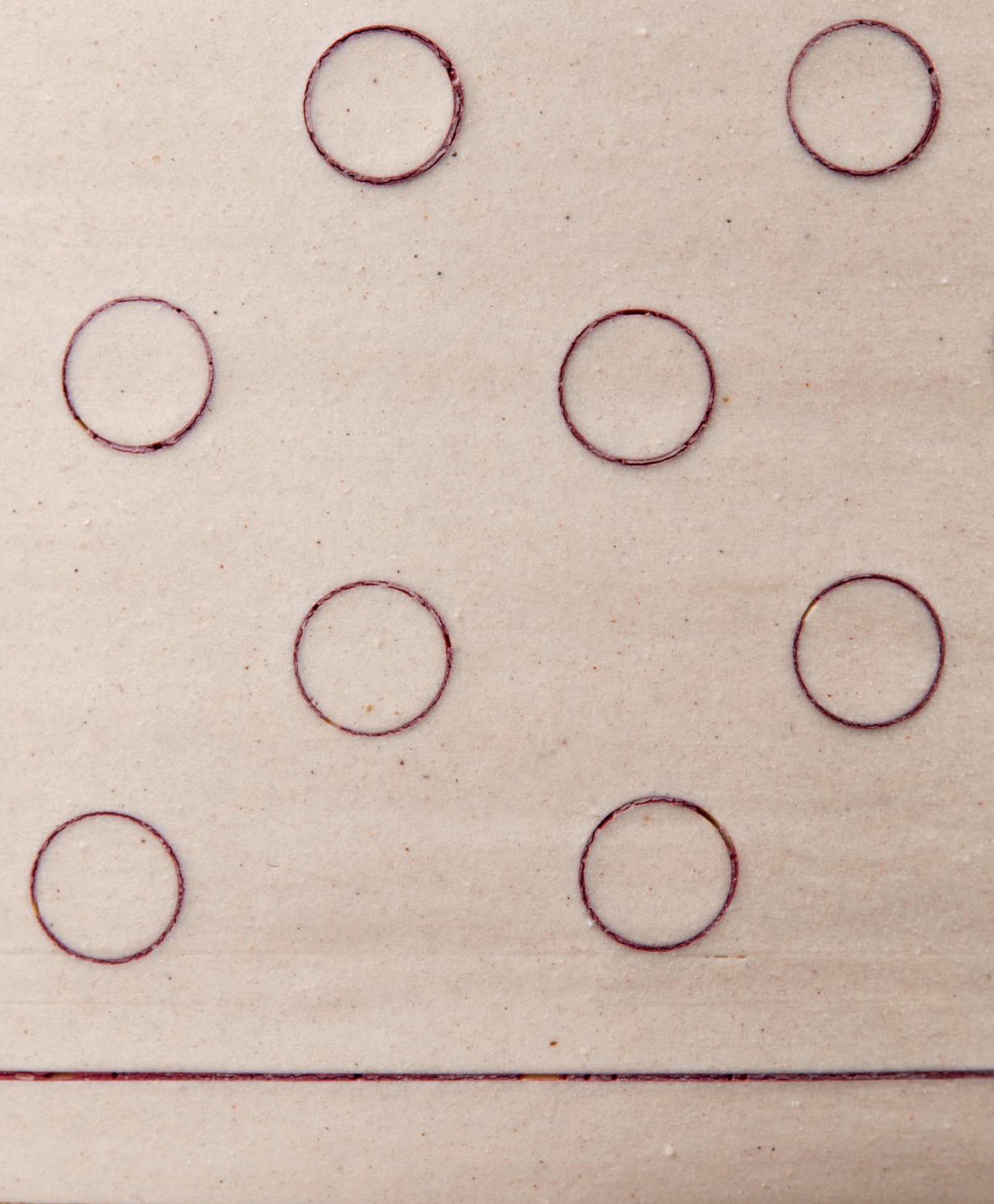
216. Alberto Giacometti













Executives.



Ed Dolman
Chief Executive Officer
+1 212 940 1241
edolman@phillips.com
© Brigitte Lacombe



Cheyenne Westphal
Chairman
+44 20 7318 4044
cwestphal@phillips.com

Worldwide Head.



Alexander Payne
Deputy Chairman,
Europe and Worldwide
Head of Design
+44 20 7318 4052
apayne@phillips.com

New York.



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



Cordelia Lembo
Specialist, Head of Sale
clembo@phillips.com
+1 212 940 1265



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

London.



Domenico Raimondo
Senior International
Specialist
draimondo@phillips.com
+44 20 7318 4016



Marcus McDonald
International Specialist
mmcDonald@phillips.com
+44 20 7318 4095



**Madalena
Horta e Costa**
Head of Sale
mhortaecosta@phillips.com
+44 20 7318 4019



Sofia Sayn-Wittgenstein
Specialist
ssayn-wittgenstein@phillips.com
+44 20 7318 4023



Marta De Roia
Senior Cataloguer
mderoia@phillips.com
+44 20 7318 4096



Nicola Krohman
Cataloguer
nkrohman@phillips.com
+44 20 7901 7926

Deputy Chairmen.



Svetlana Marich
Worldwide Deputy
Chairman
+44 20 7318 4010
smarich@phillips.com



Jean-Paul Engelen
Deputy Chairman,
Worldwide Co-Head
of 20th Century &
Contemporary Art
+1 212 940 1390
jpengelen@phillips.com



Robert Manley
Deputy Chairman,
Worldwide Co-Head
of 20th Century &
Contemporary Art
+1 212 940 1358
rmanley@phillips.com



Peter Sumner
Deputy Chairman, Europe
+44 20 7318 4063
psumner@phillips.com



Miety Heiden
Deputy Chairman,
Head of Private Sales
+44 20 7901 7943
mheiden@phillips.com



Marianne Hoet
Deputy Chairman, Europe
mhoet@phillips.com



Vanessa Hallett
Deputy Chairman,
Americas and Worldwide
Head of Photographs
+1 212 940 1243
vhallett@phillips.com



Vivian Pfeiffer
Deputy Chairman,
Americas and Head of
Business Development,
Americas
+1 212 940 1392
vpfeiffer@phillips.com



Jonathan Crockett
Deputy Chairman, Asia
and Head of 20th Century
& Contemporary Art, Asia
+852 2318 2023
jcrockett@phillips.com

Design Evening Sale
New York, 12 December 2017, 5pm

Auction and Viewing Location
450 Park Avenue New York 10022

Auction
12 December 2017 at 5pm

Viewing
5 – 11 December
Monday – Saturday 10am – 6pm
Sunday 12pm – 6pm

Sale Designation
When sending in written bids or
making enquiries please refer to this
sale as NY050317 or Design Evening.

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

Design Department

Worldwide Head
Alexander Payne
apayne@phillips.com

Senior Specialist
Meaghan Roddy
mroddy@phillips.com

Head of Sale
Cordelia Lembo
clembo@phillips.com

Associate Specialist
Kimberly Sørensen
ksorensen@phillips.com

Administrator
Emily FitzGerald
efitzgerald@phillips.com

Design Evening Sale.

Design Evening Sale.

Design Evening Sale.

Design Evening Sale.

Design Evening Sale.

Design Evening Sale.

Design Evening Sale.

Design Evening Sale.

Design Evening Sale.

Design Evening Sale.

Design Evening Sale.

Design Evening Sale.

Design Evening Sale.

201. Ico Parisi 1916-1996

Pair of "Ramages" armchairs

circa 1948

Stained beech, fabric.

Each: 32⁵/₈ x 24³/₄ x 33⁵/₈ in. (82.9 x 62.9 x 85.4 cm)

Manufactured by Ariberto Colombo, Cantù, Italy.

Estimate

\$20,000-30,000

Provenance

Private collection, Como

Literature

Roberta Lietti, *Ico Parisi Catalogue Raisonné, 1936-1960*,
Milan, 2017, p. 227

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

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



202. Gio Ponti 1891-1979

Rare bookcase

circa 1941

Maple, brass.

71 x 70 x 15¾ in. (180.3 x 177.8 x 40 cm)

Likely produced by Casa e Giardino, Milan, Italy.

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

Estimate

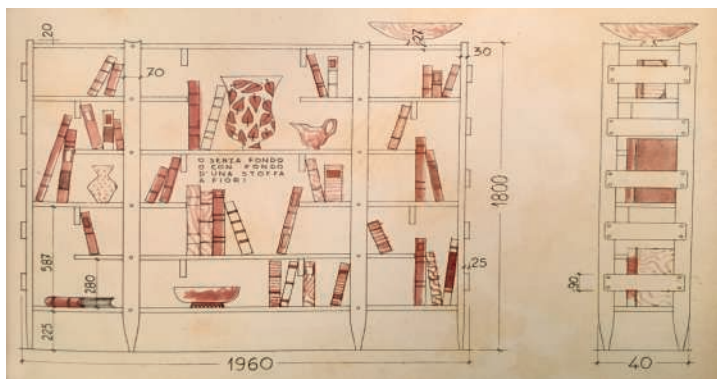
\$20,000-30,000

Provenance

Private collection, Como

Literature

"Arredate semplicemente la vostra casa, con gusto, con economia, con freschezza," *Stile*, no. 4, April 1941, p. 37 for a drawing



The present bookcase design illustrated in *Stile*, April 1941







203. Franco Albini 1905-1977

Rare “Mitragliera” floor lamp
circa 1948

Walnut, painted aluminum, brass, painted steel.
As shown: 41¾ in. (106 cm) high
Likely executed by Arteluce, Milan, Italy. Together
with a certificate of authenticity from the Fondazione
Franco Albini.

Estimate

\$35,000-45,000

Literature

“Lamps in a Milan Shop,” *Interiors and Industrial Design*, November 1948, p. 115

Custom-Built: The Concept of Unique in Italian Design,
exh. cat., Triennale di Milano, Milan, 2003, pp. 37-38
for images and a drawing

Federico Bucci and Fulvio Irace, eds., *Zero Gravity:
Franco Albini Costruire le Modernità*, exh. cat., Palazzo
della Triennale, 2006, pp. 123, 265, for an image
and a drawing

Giampiero Bosoni and Federico Bucci, *Il Design e gli
Interni di Franco Albini*, Milan, 2009, pp. 65-66, 89, for
variant models, p. 125 for a drawing
Giampiero Bosoni, ed., *Franco Albini*, Milan, 2011,
pp. 42-43 for an image and a drawing

In the late 1930s, Franco Albini began to consider the notion of variation in his designs of “Mitragliera” floor lamps. In the genesis and evolution of the design, Albini conceived models with a variety of materials and constructive details in a persistent search for new artistic realizations. The configuration of the lamp recalls the form of a classic tripod machine gun: the legs angled out, taking aim with the lampshade located at the end of the barrel. In the process, Albini aspired for his designs to fit seamlessly into the rise of a culture based on mass production.

In addition to his own designs, Sarfatti would also execute designs he admired by friends and colleagues. In 1948, he based the present design on a floor lamp that Albini designed for his apartment at via De Togni, Milan, in 1938. This production, likely by Arteluce and believed to number fewer than ten, is distinguished by its telescopic function. Subsequent productions had a fabric shade rather than aluminum and were not adjustable. In its various forms, the “Mitragliera” lamps capture Albini’s innovative and inspiring approach.



Franco Albini's living room,
via De Togni, Milan, circa 1940
© Fondazione Franco Albini



204. **Charlotte Perriand** 1903-1999

"Nuage" wall shelf

circa 1956

Ash-veneered plywood, painted steel, aluminum.

30¼ x 159 x 13¼ in. (76.8 x 403.9 x 33.7 cm)

Metal produced by Métal Meubles and wood produced by Négroni, France. Issued by Galerie Steph Simon, Paris, France.

Estimate

\$40,000-60,000

Provenance

Miferma, Cansado

Private collection, France

Literature

Jacques Barsac, *Charlotte Perriand Un art d'habiter*

1903-1959, Paris, 2005, pp. 400, 403, 405, 420-22, 440

for similar examples

Jacques Barsac, *Charlotte Perriand: Complete Works*

Volume 2, 1940-1955, Paris, 2015, pp. 411, 451, 468-70

for similar examples

Jacques Barsac, *Charlotte Perriand: Complete Works*

Volume 3, 1956-1968, Paris, 2017, pp. 21, 24-26, 31, 33,

41, 42, 52-53, 56, 102-3, 117 for similar examples







205. Charlotte Perriand 1903-1999

Rare "Calfskin" armchair

circa 1950

Oak, hide

33¾ x 25⅞ x 29⅞ in. (85.7 x 65.7 x 75.9 cm)

Estimate

\$50,000-70,000

Provenance

Gifted by the architect to Thierry Monin (mayor of Méribel, France), circa 1950

Thence by descent

Acquired from the above by the present owner

Literature

Boris Lacroix, "Mobiliers et ensembles de vacances," *Art et Décoration*, no. 9, 1948, p. 6

Jacques Barsac, *Charlotte Perriand: Complete Works Volume 2, 1940-1955*, Paris, 2015, pp. 156-57, 159

Jacques Barsac, *Charlotte Perriand: Complete Works Volume 3, 1956-1968*, Paris, 2017, mentioned p. 88, p. 105

Charlotte Perriand originally designed the "Calfskin" armchair for Le Doron Hotel in Méribel in 1947. Beginning in 1956 it was issued by Galerie Steph Simon, Paris (Barsac, vol. 3, pp. 88, 105).

Given the provenance, the present armchair likely dates prior to the Steph Simon edition. Perriand also designed a similar but smaller armchair, with a rush seat and back, for Le Doron, which was included in the "Équipement de la Maison" series (model no. 21).



The "Calfskin" armchair illustrated
in *Art et Décoration*, 1948

© 2017 Artists Rights Society
(ARS), New York/ADAGP, Paris



206. Jean Prouvé 1901-1984

Rare chair, model no. 4

circa 1935

Oak-veneered plywood, painted steel, aluminum.

29 x 16½ x 18½ in. (73.7 x 41.9 x 47 cm)

Manufactured by Les Ateliers Jean Prouvé, France.

Estimate

\$28,000-40,000

Provenance

Lycée Fabert, Metz

Galerie Patrick Seguin, Paris

Literature

Peter Sulzer, *Jean Prouvé: Œuvre complète / Complete Works, Volume 2: 1934-1944*, Basel, 2000, pp. 21, 39, 82-83

Galerie Patrick Seguin, *Jean Prouvé, Volume 1*, Paris, 2017, pp. 60-63, 98

Galerie Patrick Seguin, *Jean Prouvé, Volume 2*, Paris, 2017, p. 79

Advertising brochure
for Ateliers Jean
Prouvé, mobilier en
acier, Nancy, printed
by Royer, circa 1935
© 2017 Artists Rights
Society (ARS), New
York/ADAGP, Paris





207. Gio Ponti 1891-1979

Coffee table

circa 1931

Elm burl-veneered wood, brass.

23 $\frac{3}{8}$ in. (60.6 cm) high, 38 $\frac{1}{4}$ in. (97.2 cm) diameter

Likely executed by master cabinetmaker Magnoni, Italy. Together with a certificate of authenticity from the Gio Ponti Archives.

Estimate

\$35,000-45,000

Provenance

Private collection, Rivoli

Literature

Laura Falconi, ed., *Gio Ponti: Interiors, Objects, Drawings, 1920-1976*, Milan, 2010, p. 77 for an illustration of a similar example



208. Lucio Fontana 1899-1968

"Elisse Concetto Spaziale" bracelet, model no. LF/4

1968

800 silver, lacquer paint.

6 in. (15.2 cm) long

Produced by GEM, Milan, Italy. Number 8 from the edition of 200. Interior of cuff impressed 800, alongside two indistinctly impressed hallmarks. Together with a black and white print of a promotional photograph by Gianfranco Gorgoni and a certificate of authenticity from GEM.

Estimate

\$50,000-70,000

Literature

Luisa Somaini and Claudio Cerritelli, *Gioielli d'artista in Italia, 1945-1995*, Milan, 1995, pp. 17, 92-93

Harry Ruhé and Camillo Rigo, *Lucio Fontana: graphics, multiples and more...*, Amsterdam, 2006, p. 173

Diane Venet, *From Picasso to Jeff Koons, the artist as Jeweler*, 2011, p. 207





Promotional photograph by Gianfranco Gorgoni
Artwork © 2017 Artists Rights Society (ARS),
New York/SIAE, Rome

Giancarlo Montebello founded the GEM workshops in 1967 producing artist-designed, limited edition jewelry. César, Sonia Delaunay, Piero Dorazio, Hans Richter, Larry Rivers, Niki de Saint Phalle, Ettore Sottsass Jr., Alex Katz, and Lucio Fontana were among the high-profile contemporary artists who collaborated with the firm.

The present “Elisse” cuff bracelet, designed by Lucio Fontana as part of his long-standing and prolific collaboration with GEM, belongs to a second series of jewelry designs the artist created for the company during the 1960s. In keeping with his artistic output, Fontana’s jewelry designs are a continuation of his spatial experiments. His silver bracelets from this series present various enamel colors, reminiscent of his iconic study of the “Concetto Spaziale” works on canvas.



Property from a Private Collection, Europe

209. Poul Henningsen 1894-1967

Rare "Spiral" ceiling light, designed for the Headquarters Assembly Hall, Danish Consumers Cooperative Society, Albertslund

1964

Painted aluminum, aluminum, brass, copper.

50½ in. (128.3 cm) drop, 29⅞ in. (75.9 cm) diameter

Manufactured by Louis Poulsen, Copenhagen, Denmark.

From the production of 5.

Estimate

\$200,000-300,000

Provenance

Danish Consumers Cooperative Society, Albertslund, Denmark

Acquired from the above

Pierre Bergé & Associés, Brussels, "Poul Henningsen:

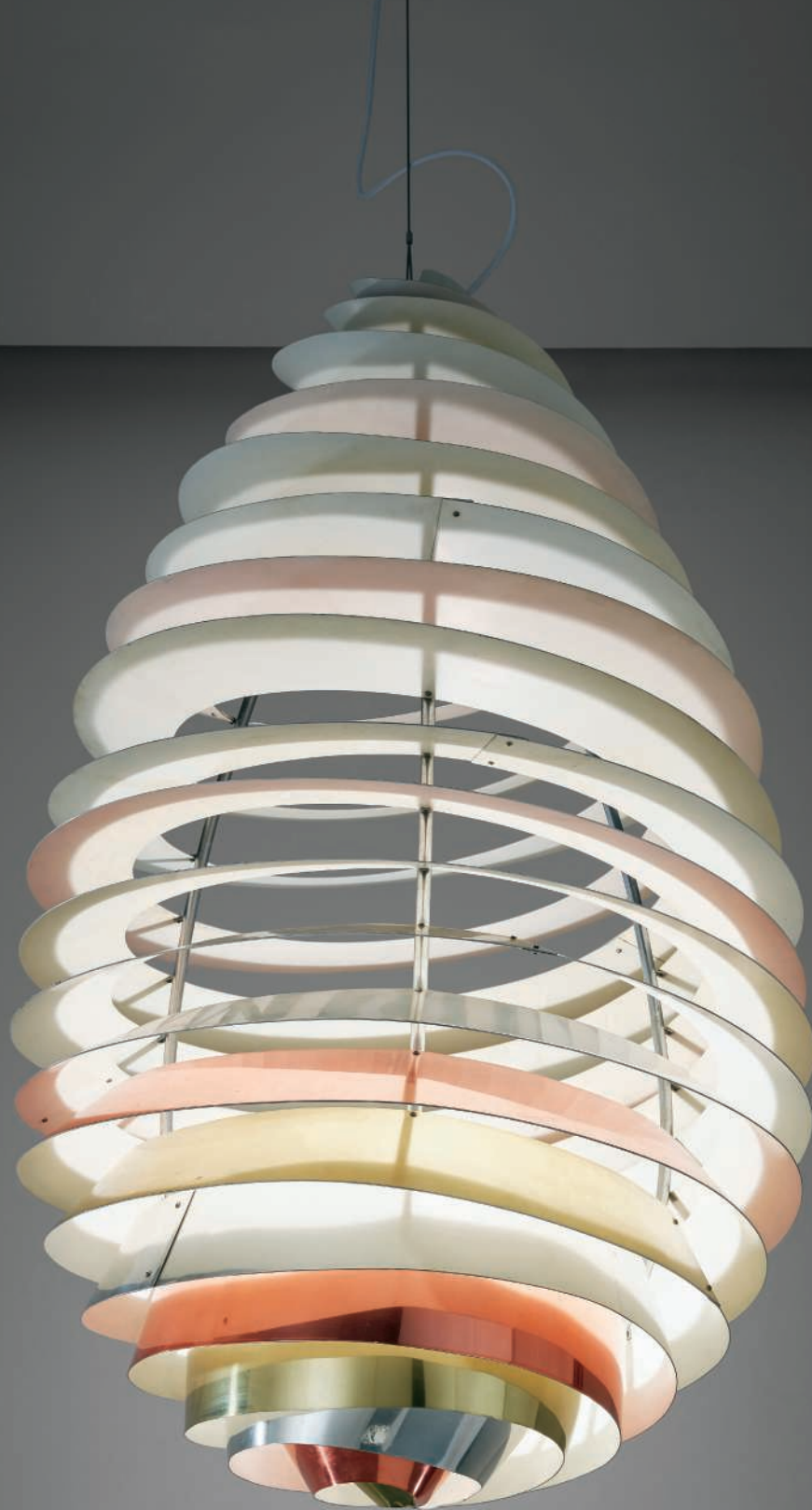
Master of Light," April 3, 2011, lot 82

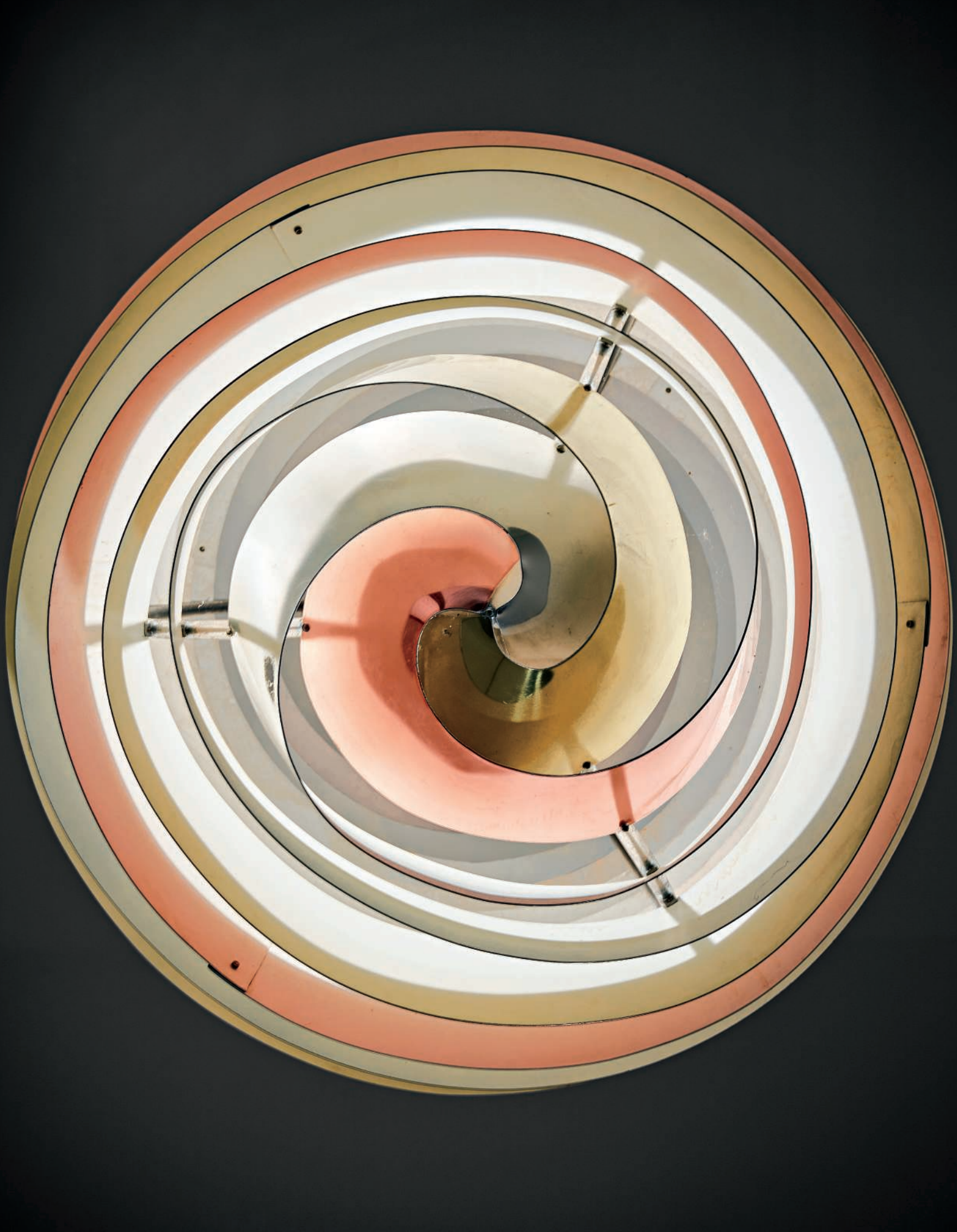
Acquired from the above by the present owner

Literature

Tina Jørstian and Poul Eric Munk Nielsen, eds., *Light Years Ahead, The Story of the PH Lamp*, Copenhagen, 1994, p. 268

Erik Steffensen, *Poul Henningsen*, Denmark, 2005, p. 58





Originally designed for the University of Aarhus in Denmark, the “Spiral” ceiling light is an example of the importance of refracted light in Poul Henningsen’s work. In the designer’s own words, “The principle in this lamp is much more the same as in the *PH* lamp and the *Globe* per se, but the light ray direction is reminiscent of the way it shines outwards from the *Globe*. The shape is geometric and the light strikes all the parts of the spiral, which are illuminated at the same angle, reflecting it out into the room in the same way.”

The “Spiral” ceiling light was produced only in limited numbers, as each variation of the design was executed on commission and intended for large spaces. Twelve examples of the first 1942 design in aluminum were installed in the University of Aarhus, a further six were produced for the Elementary School in Esbjerg, and finally five examples of the present design were produced in 1964 for the new Headquarters Assembly Hall of the Danish Consumers Cooperative Society (*Fællesforeningen for Danmarks Brugsforeninger*). This final version noticeably differs from its predecessors, with the polished brass, copper, and aluminum sections lending a far more complex and dramatic lighting effect.



The Henningsen “Spiral” ceiling light installed in the Headquarters Assembly Hall, Danish Consumers Cooperative Society, Albertslund, 1964



210. Pierre Jeanneret 1896-1967

Set of six "Showroom" armchairs, model no. PJ-SI-49-A, possibly designed for the Tagore Theater, Punjab University, Chandigarh

circa 1961

Teak, leather.

Each: 26½ x 20 x 22 in. (67.3 x 50.8 x 55.9 cm)

Estimate

\$65,000-90,000

Provenance

Punjab University, Chandigarh

Galerie Patrick Seguin, Paris

Literature

Eric Touchaleaume and Gerald Moreau, *Le Corbusier, Pierre Jeanneret, The Indian Adventure: Design-Art-Architecture*, Paris, 2010, pp. 446-47, 569

Galerie Patrick Seguin, *Le Corbusier, Pierre Jeanneret: Chandigarh, India*, Paris, 2014, pp. 190-91, 284



2II. Jean Prouvé 1901-1984

Rare tabouret

circa 1941

Beech, steel.

18 x 13¾ x 13¾ in. (45.7 x 34.9 x 34.9 cm)

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

Estimate

\$12,000-18,000

Provenance

Former employee at the Solvay Factory,

Dombasle-sur-Meurthe, France

Acquired from the above by the present owner

Literature

Peter Sulzer, *Jean Prouvé: Œuvre complète / Complete Works, Volume 2: 1934-1944*, Basel, 2000, p. 282 for a drawing of a similar example

Galerie Patrick Seguin, *Jean Prouvé, Volume 2*, Paris, 2007, pp. 316, 318-19

Jean Prouvé designed the present model tabouret during a time of restricted metal supplies, collaborating with Les Établissements Vauconsant to produce this rare model. Vauconsant also made the “Tout bois” chair during the same period.







Property from a New York Collection

212. Jean Royère 1902-1981

Ceiling light

circa 1937

Painted steel, painted metal.

45½ in. (115.6 cm) drop, 52½ x 9½ in. (133.4 x 24.1 cm)

Estimate

\$70,000-90,000

Provenance

Galerie Chastel Maréchal, Paris

Acquired from the above by the present owner, 2005

Literature

Louis Cheronnet, "Intérieurs," *Art et Décoration*, no. 9, 1937, p. 280 for a similar example

Pierre-Emmanuel Martin-Vivier, *Jean Royère*, Paris, 2002, p. 87 for a similar example



A similar example of the present ceiling light, installed in Jean Royère's "Coin de repos pour l'hiver," at the Exposition Internationale, Paris, 1937



213. Young Sook Park b. 1947

"Moon Jar," no. 14

2007

Porcelain, white glaze.

24 in. (61 cm) high, 21 $\frac{5}{8}$ in. (54.9 cm) diameter

Underside painted in Hangul, 2007 November 23rd/A
fragrance of plum blossom under the glaze.

Estimate

\$150,000-200,000

Literature

Park Young-Sook, et al., *Park Young-Sook's White Porcelain Moonjar*, exh. cat., Show Gallery, New York and Gallery Hyundai, Seoul, 2006, throughout

Fine Collection of Raving Beauty, New Vision in Ceramic, Park Young Sook, exh. cat., RH Gallery, New York and Seoul, 2012, pp. 3-4

A World of Glowing White, The Porcelain Art of Park Young Sook, exh. cat., The Choi Sunu House, Seoul, 2015, pp. 43, 79, 81



Evoking a celestial body, Park Young Sook's "Moon Jar" is the realization of the artist's dedicated study and honoring of the tradition of Korean ceramics. The origin of the moon jar form dates to late-seventeenth to mid-eighteenth century Korea, when the elegant, large vessels were used for storing rice or alcohol, and occasionally for the display of flowers. The court and nobility of the Joseon Dynasty celebrated the moon jar for its pure-white glazed surface and seeming simplicity of form, which they considered to be an expression of Korean neo-Confucian ideals. The difficult medium and the technically-demanding scale of the moon jar attest to the profound level of skill achieved by Joseon craftsmen. The generous, spherical shape of the vessel is formed of two parts, joined together at their largest circumference, creating a unique contour around the luminous form. Through devoted experimentation, Park

employs traditional methods together with her own techniques to create a modern evocation of the moon jar. Demonstrating her patience and mastery of the form and material, she sought to increase the height of her vessels while reducing the thickness of their walls when compared to historical examples. Having grown up in Gyeongju, once the capital of the ancient Silla Dynasty, Park spent her childhood among the eighth-century Bulguska Buddhist temple, surrounded by historical art and artifacts. Exploring the surrounding history, she began collecting antiquities from a young age, later attributing her skill for ratio and proportion in her ceramics to this distinctive environment. In reviving the once lost methods of the Joseon potters, Park combines color, form, and proportion so as not to distract from the viewer's gaze, embracing the vessel's pleasing "full moon" shape.



Jean-Michel Frank: A Fascination for Materials



Jean-Michel Frank's smoking room, circa 1938

A fascination for materials was central to Jean-Michel Frank's practice as a designer. His contemporaries in the Union des Artistes Modernes (UAM) shared his love of materials, but for Frank, who never formally belonged to any modernist movement, materials were a means, not an end (Vivier, 2012, p. 302). Though his furniture was rooted in the tradition of fine cabinetry, he never devoted himself to a particular craft in the sense that Eileen Gray was a student of lacquer or Pierre Chareau favored wrought iron. He selected materials and their various textures—from straw to mica, plaster, terracotta, shagreen, obsidian, and parchment-like paints in a palette that contributed to the greater decorative scheme. In keeping with his modernist contemporaries, however, Frank did not subscribe to a hierarchy of materials. To this end, he was among the first designers to clad furniture in shagreen and parchment, but he also applied traditional materials in novel ways, for example covering walls in straw marquetry and upholstering with canvas.

The following seven lots, culled from several private European collections, are a celebration of Jean-Michel Frank's inventive use of materials, from the mica-covered table to the obsidian lamp; the white plaster ceiling light; the terracotta-topped guéridon; and the terracotta candle holders, gilt "Trépied à feuille" table lamp, and tall patinated bronze "Figure Version Étroite" floor lamp created by Alberto Giacometti for Frank. Each of these austere objects exhibits perfection of form, stripped of everything but the essential and independent of historical references and styles. The dignity and beauty of the materials hold forth, unencumbered by excess ornament.

Frank's radical yet sophisticated style earned him the patronage of compelling figures, from the Parisian couturier Elsa Schiaparelli to American millionaires Templeton Crocker and Nelson A. Rockefeller. Yet he was much more than just a society decorator. He operated at the very center of interwar Paris's artistic and intellectual life. Clients included composers and writers; Man Ray documented his interiors. In particular, Frank's collaboration with contemporary painters and sculptors set him apart from other designers during this period and captured the attention of the press. *La Flèche de Paris* compared him to Louis XIV's chief architect: "Like Mansart in times past...J.M. Frank has gathered around him as craftsmen the best of today's young artists."

The bedroom in Claire Artaud's apartment, circa 1936





Property of a Private European Collector.

Property of a Private European Collector

214. Jean-Michel Frank 1895-1941

Low table

circa 1928

Mica-covered wood, macassar ebony-veneered wood.

17 $\frac{3}{8}$ x 23 $\frac{5}{8}$ x 15 $\frac{5}{8}$ in. (44.1 x 60 x 39.7 cm)

Produced by Chanaux & Pelletier, Paris, France. Underside of tabletop and each leg impressed with manufacturer's mark *CP*, underside of one leg further impressed *MADE IN FRANCE*, J.M.FRANK, and 8674. Together with a certificate of authenticity from the Comité Jean-Michel Frank.

Estimate

\$250,000-350,000

Provenance

Distinguished private collection, acquired directly from the designer

Thence by descent

Acquired from the above by the present owner

Literature

Léopold Diego Sanchez, *Jean-Michel Frank*, Paris, 1980, pp. 67, 72, 178, 180-81

Pierre-Emmanuel Martin-Vivier, *Jean-Michel Frank: un décorateur dans le Paris des années 30*, exh. cat., Fondation Pierre Bergé-Yves Saint Laurent, Paris, 2009, pp. 25, 94-95

Pierre-Emmanuel Martin-Vivier, *Jean-Michel Frank: The Strange and Subtle Luxury of the Parisian Haute-Monde in the Art Deco Period*, New York, 2012, pp. 94-95, 270

The physical properties of mica have been revered by artisans since ancient times. A mineral composed of aluminum silicate, it is heat resistant and naturally cleaves into perfect sheets, which makes it an ideal material for glazing windows, as the ancient Romans did. Japanese artisans admired its metallic luster, inlaying it in lacquer and applying the luminous powder to block prints. It's clear that Jean-Michel Frank revered mica as much as his ancient predecessors did and reserved its use for some of his most important commissions, such as the sitting room of Charles and Marie-Laure de Noailles, where he clad the fireplace surround in mica (1926). The same treatment appeared again in Templeton Crocker's San Francisco penthouse (1929). Similar mica-covered tables appeared in the designer's own smoking room (1938).







Jean-Michel Frank's
smoking room, illustrated
on the cover of *Le Décor
d'Aujourd'hui*, 1938

Property of a Private European Collector

215. Jean-Michel Frank 1895-1941

Table lamp

circa 1925

Obsidian, leather, brass, paper shade.

14 $\frac{5}{8}$ in. (37.1 cm) high, 11 $\frac{3}{4}$ in. (29.8 cm) diameter

including shade

Produced by Chanaux & Pelletier, Paris, France.

Underside impressed twice with manufacturer's mark CP, twice with J.M. FRANK, with MADE IN FRANCE and 4029. Together with a certificate of authenticity from the Comité Jean-Michel Frank.

Estimate

\$150,000-200,000

Provenance

Distinguished private collection, acquired directly from the designer

Thence by descent

Acquired from the above by the present owner

Literature

Waldemar George, "Jean Michel Frank," *Art et*

Décoration, no. 3, 1936, p. 93 for a similar example

Léopold Diego Sanchez, *Jean-Michel Frank*, Paris, 1980, pp. 69, 156 for similar examples

Pierre-Emmanuel Martin-Vivier, *Jean-Michel Frank: The Strange and Subtle Luxury of the Parisian Haute-Monde in the Art Deco Period*, New York, 2012, pp. 107, 128-29, 160, 199, 250 for similar examples

Obsidian is natural glass formed by the rapid cooling of lava. Like mica, since ancient times humans have admired and adapted this shiny black material for artistic purposes: it was used for tool making during the Stone Age, for seal stones in the Ancient near East, inlaid into the eyes of mummies in ancient Egypt, and as a gemstone by the ancient Greeks and Romans. The Aztecs believed it to be sacred and used it for mirrors. Jean-Michel Frank placed his obsidian lamps in the music room he designed for Cole Porter (1928), in Templeton Crocker's penthouse (1929), and in Claire Artaud's apartment (1936).





The sitting room in Templeton
Crocker's penthouse, 1929
© Photographie Sonia

J.M. FRANK J.M. FRANK

MADE IN FRANCE



Property of a Private European Collector

216. Alberto Giacometti 1901-1966

“Trépied à feuille” table lamp (first version)

circa 1937

Gilt bronze, paper shade.

Height of cast: 15 $\frac{5}{8}$ in. (39.7 cm) high, including shade:

23 $\frac{1}{2}$ in. (59.7 cm) high, 13 $\frac{3}{4}$ in. (34.9 cm) diameter

Underside of each foot impressed 601, one foot additionally impressed AG 09. Together with a certificate of authenticity from the Comité Giacometti.

Estimate

\$100,000-150,000

Provenance

Private collection, Paris, 1930s

Olivier Larronde, Ville d'Avray

Thence by descent

Private collection, Paris

Acquired from the above by the present owner

Literature

Léopold Diego Sanchez, *Jean-Michel Frank*, Paris, 1980, p. 200

Michel Butor, *Diego Giacometti*, Paris, 1985, p. 117

Pierre-Emmanuel Martin-Vivier, *Jean-Michel Frank: The Strange and Subtle Luxury of the Parisian Haute-Monde in the Art Deco Period*, New York, 2012, p. 347

The present lot is registered by the Fondation Alberto and Annette Giacometti in the online Alberto Giacometti Database (AGD) under the number AGD 2824.







Property from a Private Collection, United Kingdom

217. Alberto Giacometti 1901-1966

Pair of candle holders

circa 1930

Terracotta.

Each: 3⅜ in. (8.6 cm) high, 3⅞ in. (9.8 cm) diameter

Undersides incised AG 01 and AG 02 respectively.

Together with a certificate of authenticity from the
Comité Giacometti.

Estimate

\$18,000-22,000

Provenance

Galerie l'Arc en Seine, Paris

Acquired from the above by the present owners, 1997

Literature

Roger Lannes, "Exégèse poétique de Jean-Michel Frank," *Art et Décoration*, no. 1, 1939, pp. 8, 15

Léopold Diego Sanchez, *Jean-Michel Frank*, Paris, 1980, pp. 166, 179

Pierre-Emmanuel Martin-Vivier, *Jean-Michel Frank: un décorateur dans le Paris des années 30*, exh. cat., Fondation Pierre Bergé-Yves Saint Laurent, Paris, 2009, p. 78

Pierre-Emmanuel Martin-Vivier, *Jean-Michel Frank: The Strange and Subtle Luxury of the Parisian Haute-Monde in the Art Deco Period*, New York, 2012, pp. 68, 92, 153, 216, 251, 284

The present lot is registered by the Fondation Alberto and Annette Giacometti in the online Alberto Giacometti Database (AGD) under the numbers 3752 and 3753.



The present rare candle holder design was executed in several materials, including bronze, gilt plaster, and terracotta, in collaboration with Jean-Michel Frank. Frank is believed to have discovered Giacometti's work at the 1929 Salon de Tuileries exposition held at the Palais de Bois. Giacometti went on to design over seventy objects for Frank, including seventeen lamps, eleven floor lamps, thirteen vases, ten wall lights, and other small accessories. Among the more notable Frank interiors to include Giacometti designs were Elsa Schiaparelli's showroom on Place Vendôme—she in fact kept two of the present candle holders, executed in white plaster, on her desk (1934); Jean-Pierre Guerlain's apartment (1935) and Jorge Born's villa, Buenos Aires (1939). Giacometti assigned equal importance to his decorative works and sculptures. As he explained in a 1962 interview with André Parinaud, "For my livelihood, I accepted to make anonymous utilitarian objects for a decorator at that time, Jean-Michel Frank. [...] it was mostly not well seen. It was considered a kind of decline. I nevertheless tried to make the best possible vases, for example, and I realized I was developing a vase exactly as I would a sculpture and that there was no difference between what I called a sculpture and what was an object, a vase!"

The present model candle holders in a Chanaux promotional image, shown alongside a mica box, "Dali" lamp, and "Diablo" stool by Jean-Michel Frank.
© RMN/François Kollar
© 2017 Alberto Giacometti Estate/Licensed by VAGA and ARS, New York



Property of a Gentleman

218. Jean-Michel Frank 1895-1941

Rare guéridon

circa 1930

Painted iron, terracotta.

28¾ in. (73 cm) high, 17¾ in. (45.1 cm) diameter

Produced by Chanaux & Company, Paris, France.

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

Estimate

\$100,000-150,000

Provenance

Jacques Grange, Paris

Galerie du Passage, Paris

Private collection

Christie's, New York, "An Important Private Collection of
Mid-20th Century Design," September 26, 2007, lot 37

Acquired from the above by the present owner

Literature

Léopold Diego Sanchez, *Jean-Michel Frank*, Paris, 1980,
pp. 69, 161, 182 for similar examples

Pierre-Emmanuel Martin-Vivier, *Jean-Michel Frank: The
Strange and Subtle Luxury of the Parisian Haute-Monde in
the Art Deco Period*, New York, 2012, pp. 28, 68, 131, 149,
162, 216 for similar examples



Property of a Gentleman

219. Alberto Giacometti 1901-1966

Early "Figure" floor lamp (thin version)

1933-1939

Patinated bronze, paper shade.

Height of cast: 61⅜ in. (155.9 cm)

Base impressed AG 01. Together with a certificate of authenticity from the Comité Giacometti.

Estimate

\$200,000-300,000

Provenance

Elsa Schiaparelli, Paris

Thence by descent to Marisa Berenson, granddaughter of

Elsa Schiaparelli

Christie's, Paris, "Collection personnelle d'Elsa Schiaparelli,"

January 23, 2014, lot 23

Acquired from the above by the present owner

Literature

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

Léopold Diego Sanchez, *Jean-Michel Frank*, Paris, 1980, pp. 107, 204

Michel Butor, *Diego Giacometti*, Paris, 1985, p. 125

Daniel Marchesseau, *Diego Giacometti*, Paris, 1986, p. 11

Pierre-Emmanuel Martin-Vivier, *Jean-Michel Frank: The Strange and Subtle Luxury of the Parisian Haute-Monde in the Art Deco Period*, New York, 2012, pp. 68, 143, 198, 250

Daniel Melamud, ed., *Schiaparelli and the Artists*, New York, 2017, p. 225

The present lot is registered by the Fondation Alberto and Annette Giacometti in the online Alberto Giacometti Database (AGD) under the number AGD 2800.







Elsa Schiaparelli, circa 1937

Photograph by François Kollar © RMN - Gestion droit d'auteur François Kollar. Localisation: Charenton-le-Pont, Médiathèque de l'Architecture et du Patrimoine. Photo © Ministère de la Culture - Médiathèque du Patrimoine, Dist. RMN-Grand Palais/François Kollar

Giacometti, “Figure” floor lamp

Alberto Giacometti's totemic vision of the figure in his “Figure Version Étroite” floor lamp appears fragile and seemingly timeless. The sculpted female figure evokes an ancient caryatid, whose simplified form is at once supportive and decorative, blurring the boundaries between sculpture and object. The suggestive possibilities of the patinated bronze floor lamp reflect Giacometti's exploration of metaphorical associations in his objects during the 1930s, resulting in works poised between the archaic and the modern.

The “Figure Version Étroite” floor lamp comprises part of the collection of decorative objects that Giacometti created for the influential interior designer Jean-Michel Frank between 1932 and 1940. One of the first to discover Giacometti's talent, Frank commissioned over seventy designs from the sculptor, which he prominently featured throughout his interiors. Translating the spirit of Frank's anonymity of forms and space, Giacometti worked from ancient models, while also finding inspiration in African sculpture. Giacometti traced the genesis of these forms, emptying them of their meaning, in order to retain only the essential. Evoking forms from ancient Greek, Roman, and Egyptian excavations, Giacometti's decorative works reflect his admiration of these civilizations and his study of their utilitarian objects. However, devoid of any direct historical or cultural reference, these works retain a sense of mysterious anonymity, allowing the viewer to unconsciously construct the work's form and meaning – a reciprocal influence that can be traced in Giacometti and Frank's work.

Frank's celebrated minimalist interiors, which featured unexpected materials and combined simplicity of line and form, earned him wide acclaim among Paris's artistic and intellectual circles from which Frank established important patronage and friendships. Such relationships were instrumental to Frank's practice and through these collaborations the designer created some of the most celebrated modern interiors of the twentieth century. Frank's innovative collaborative approach to design found a counterpart in the



Elsa Schiaparelli's apartment showing two of her Alberto Giacometti lamps, Rue de Berri, Paris
© Association Willy Maywald, © 2017 Alberto Giacometti Estate/Licensed by VAGA and ARS, New York



Roger Schall, portrait of Elsa Schiaparelli
 © Elsa Schiaparelli, P: Roger Schall, © 2017 Alberto
 Giacometti Estate/Licensed by VAGA and ARS, New York

Italian-born fashion designer Elsa Schiaparelli. Revered for her highly imaginative creations and unmatched ability to shock and surprise, Schiaparelli's work combines fantasy and metaphor, reflecting her artistic exchange with leading artists of the Surrealist movement. Working in Paris between the two World Wars, Schiaparelli's designs reflect her exploration of avant-garde ideas of the period, a narrative that is woven into her work. Schiaparelli's œuvre parallels that of Frank's in terms of her skillful use of unexpected materials combined with a technical proficiency for line and proportion, together expressed through an extraordinary vision.

Schiaparelli turned to Frank to create a series of striking interiors that would become the setting for her professional and personal life in Paris. Beginning in 1927 Frank created Schiaparelli's first boutique-combined residence on the rue de la Paix. Then in 1931, as Schiaparelli's reputation continued to quickly grow, Frank designed the couturier a separate residence on boulevard Saint Germain, followed by a residence on the rue Barbet-de-Jouy in 1934. The following year, on the occasion of her new couture showroom at the legendary address of 21 place Vendôme, Schiaparelli again entrusted Frank for its interior design. Giacometti created several pieces for the showroom, comprising vases, chandeliers, and candlesticks in plaster, and lamps cast in bronze. Dating from this fruitful period of collaboration,

Giacometti created the present lot for Schiaparelli, likely for her private mansion on rue de Berri designed by Frank in 1937.

Giacometti's "Figure Version Étroite" floor lamp shares a spirit of Surrealism that had provided the creative environment in which Schiaparelli flourished. Giacometti had joined the Surrealists in 1931 and although he parted ways with the group by 1935 elements of the movement remained in his work. By the mid-1930s Giacometti had turned his attention back to the depiction of the human figure, and specifically to the human head. Uniting the psychological and the physical, the exploration of the head would remain central to Giacometti's work throughout his life. During this period Giacometti also created pieces of bronze jewelry for Schiaparelli featuring mythological, female and animal motifs, which bring to mind the artist's rough-cast sculpture.

The present lot is an early example of Giacometti's "Figure Version Étroite" floor lamp, conceived by the artist between 1933 and 1934. Produced until 1939, this early version of the lamp features a narrow base, which Giacometti widened in later examples. A human quality is evoked by the lamp's tactility, reduced to its essential form. Upon its creation, the elegant totemic figure combined influences from past and present, and today remains emblematic of a unique collaboration.

Property from an Important French Collection

220. Jean-Michel Frank 1895-1941

Ceiling light

circa 1935

Plaster, metal chain.

24¾ in. (62.9 cm) diameter, variable drop

Produced by Chanaux & Company, Paris, France.

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

Estimate

\$40,000-60,000

Provenance

Private collection, relative of Jean-Michel Frank

Thence by descent to the present owner

Literature

Pierre-Emmanuel Martin-Vivier, *Jean-Michel Frank: The
Strange and Subtle Luxury of the Parisian Haute-Monde
in the Art Deco Period*, New York, 2012, p. 386



Property of a Private European Collector

221. Armand-Albert Rateau 1882-1938

Ashtray, model no. 1901

circa 1930

Patinated bronze, brass.

4 $\frac{3}{8}$ in. (11.1 cm) high, 8 in. (20.3 cm) diameter

Executed by Les Ateliers de Neuilly-Levallois, France.

Underside impressed A.A.RATEAU/INVR/PARIS.

Estimate

\$80,000-120,000

Provenance

Madame Armand-Albert Rateau, 17 Quai de Conti,
Paris

Thence by descent

Acquired from the above by the present owner

Literature

Alastair Duncan, *A.A. Rateau*, exh. cat., DeLorenzo
Gallery, New York, 1990, pp. 19, 22, 61, 68-69

Franck Olivier-Vial and François Rateau, *Armand
Albert Rateau: un baroque chez les modernes*, Paris,
1992, pp. 128, 180-81, 183



At the turn of the twentieth century, Armand-Albert Rateau traveled from France to the sites of eighteenth-century archaeological excavations in Pompeii, Italy. This moment, coupled with the excitement over the opening of Tutankhamen's tomb, resulted in his ultimate taste for classical antiquity that would later make his name in the 1920s. The present ornamental ashtray is a strong illustration of Rateau's innovative style combining classical art, embellished creatures, and a flair for precious materials. The fanciful ornamentation of butterflies and feline creatures creatively combines fantasy and classicism. His interest in classical art and Egyptian motifs is executed in bronze and brass with both sobriety and exuberance. This distinctive elegance, inspired by stylized nature reminiscent of the East and Antiquity, appealed to the contemporary fashion for exotic themes and luxurious materials.



Property from the Collection of Susie Tompkins Buell

222. Jean Royère 1902-1981

Eight-arm "Ski" floor lamp
circa 1950
Painted steel, paper shades.
62 in. (157.5 cm) high

Estimate

\$60,000-80,000

Provenance

DeLorenzo 1950, New York
Acquired from the above by the present owner, 1994

Literature

"La nouvelle galerie d'art d'un décorateur Parisien," *Le Décor d'Aujourd'hui*, no. 54, p. 44
Jean Royère, décorateur à Paris, exh. cat., Musée des Arts Décoratifs, Paris, 1999, p. 16
Pierre-Emmanuel Martin-Vivier, *Jean Royère*, Paris, 2002, pp. 139, 235



223. Lucie Rie 1902-1995

Oval bowl

circa 1970

Porcelain, manganese glaze, with circular impressed designs inlaid with glaze.

4 $\frac{5}{8}$ in. (11.7 cm) high, 5 $\frac{1}{2}$ x 4 $\frac{1}{2}$ in. (14 x 11.4 cm)

Impressed with artist's seal.

Estimate

\$40,000-60,000

Provenance

Private collection, Tokyo

Literature

Tony Birks, *Lucie Rie*, Yeovil, 1994, pp. 68, 117 for similar examples



Two Important Works by Eugene Schoen.



Eugene Schoen, circa 1929

224. Eugene Schoen 1880-1957

Daybed

circa 1930

Mahogany-veneered wood, macassar ebony-veneered wood, fabric.

33¼ x 85½ x 27¾ in. (84.5 x 217.2 x 70.5 cm)

Produced by Schmieg, Hungate and Kotzian, New York.

Underside impressed with manufacturer's mark *SHK*, 64 06, and 34358.

Estimate

\$30,000-50,000

Provenance

The estate of Mr. and Mrs. Gould, New York

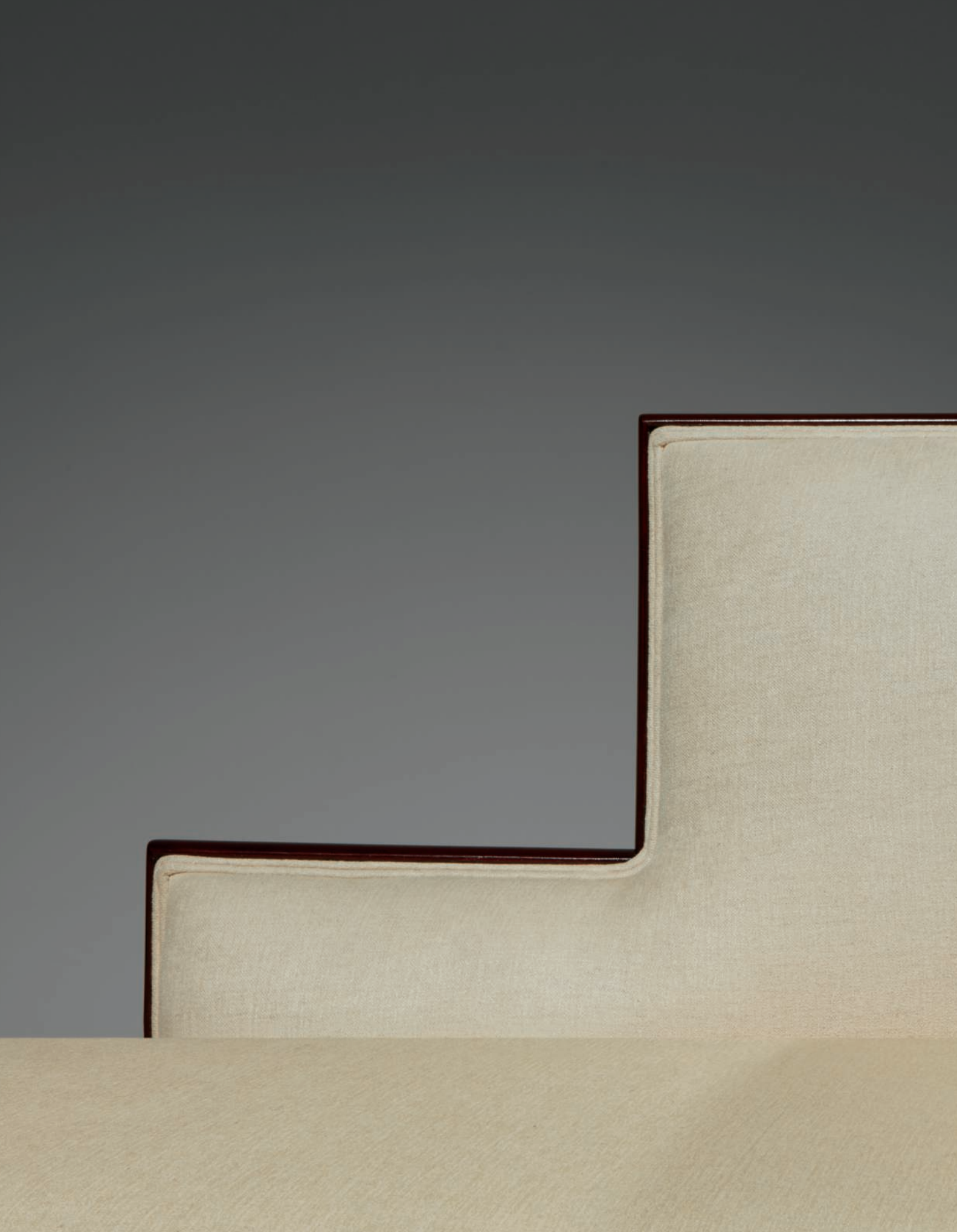
Acquired from the above

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

New York," December 12, 2009, lot 219

Acquired from the above by the present owner







Property of a New York Collector

225. Eugene Schoen 1880-1957

Important and unique cocktail table
circa 1929

Monel metal, bronze, Bakelite, steel.

22 in. (55.9 cm) high, 25½ in. (64.8 cm) diameter

Executed by William O. Chapman Company, New York.

Estimate

\$80,000-120,000

Exhibited

"The Architect and the Industrial Arts," The

Metropolitan Museum of Art, New York, 1929

"Rugs and Floor Coverings," The Newark Museum,

New Jersey, 1930

Illustrated

The Architect and the Industrial Arts, exh. cat. The

Metropolitan Museum of Art, New York, 1929, p. 88

"Monel Metal in Interior Decoration," *The Metal Arts*,
September 1929, p. 403

Paul T. Frankl, *Form and Reform: Practical Handbook*
of Modern Interiors, New York, 1930, p. 144

Janet Kardon, ed., *Craft in the Machine Age: The*

History of Twentieth-Century American Craft, 1920-
1945, exh. cat., American Craft Museum, New York,

1995, p. 115







Eugene Schoen: A Masterwork Rediscovered

by James Zemaitis

Over the past two decades, there has been a significant increase in scholarship on American design from the 1920s and 1930s, as blockbuster museum surveys have been supplemented with monographs on many of the key players, including Paul Frankl, Frederick Kiesler, Ilonka Karasz and Kem Weber. Academia has been focused on the influence of Austrian and German design on the Americans, many of whom were European immigrants trained in Vienna and Berlin, as well the stylistic tendencies of what is frequently referred to as the Machine Age, with its celebration of speed, industry and the metropolis. There has been strong coverage of the mass-produced metalwork of the era, especially the beverage services which poured the cocktails of Prohibition and the Jazz Age. What has been somewhat overlooked, despite being mentioned in every introduction to the period, is the influence of the 1925 *International Exhibition of Modern Decorative and Industrial Arts* in Paris on the Americans. The natural tendency has been to focus on the French masters, many of whom were exhibited at the time in American museums, but the furniture designs of the New York-born Eugene Schoen, which epitomize the “moderne” style (a contemporaneous term used by the Americans to describe their nascent trend, cribbed from the French title of the 1925 exhibition), deserve a closer look. The appearance here at auction of a Schoen masterwork - a tiered low table previously seen in three distinct period photographs - gives us an opportunity to reevaluate a designer who was a central figure in American museum exhibitions of the late 1920s.

Eugene Schoen’s furniture was most frequently produced by the New York cabinetmakers Schmieg, Hungate and Kotzian, who fulfilled Schoen’s vow of producing “one of a kind” pieces comparable in quality, finesse and sophistication to works produced in Paris. The firm’s brand appears on furnishings from the most important residential commissions of the era: Donald Deskey’s dining suite in the Mandel House; Marcel Breuer’s modernist designs for the Frank House; and Schoen’s most important project, the twenty-five room Morris and Gwendolyn Cafritz mansion in Washington, D.C., completed in 1937-38, which included his signature demilune

chair in bleached hornbeam and white leather (examples of which are in the collections of The Metropolitan Museum of Art and the Yale University Art Gallery), the only Schoen design to be used in multiple commissions. “Seriousness, and a thorough knowledge of what has gone before are the essential bases of new creations in decoration,” proclaimed Schoen in a 1928 article, and a survey of archival photos gifted by Lee Schoen (who joined his father’s firm in 1929) to The Metropolitan Museum of Art and of corresponding pieces in museums reveals an oeuvre of elaborate veneers and exotic woods, which only a sophisticated firm trained in European techniques could produce. Several pieces, including a checkerboard cabinet in the Milwaukee Art Museum and a dining chair in the Museum of Fine Arts, Springfield, are distinctly Austrian in their inspiration, referencing the designs of Josef Hoffmann. But the majority of Schoen’s pieces produced by the New York cabinetmakers, including a horizontal drop-front desk in the Brooklyn Museum, a sideboard in the Cooper Hewitt Museum, and a rather ponderous buffet in the Philadelphia Museum of Art (which was proclaimed by the museum’s curator in 1929 as “the finest piece of furniture made by an American craftsman in the modern manner”), are French in their inspiration. And several of Schoen’s most elegant designs, including a dining table illustrated in the Met’s archives and the daybed in Macassar ebony which precedes the present lot in this auction, clearly “earned him the sobriquet of ‘the American Ruhlmann,’” in the words of the curator R. Craig Miller.

However, the most famous piece of Schoen furniture, a dramatic étagère in the skyscraper style acquired by Miller for The Metropolitan Museum of Art in 1984 from Schoen’s family, and exhibited in the two most important twenty-first century museum retrospectives (the Met’s *American Modern, 1925-1940: Designs for a New Age* and the Victoria & Albert Museum’s *Art Deco 1910-1939*, stands apart from the majority of Schoen’s designs, and its cabinetmaker has never been identified. A composition in black and gold, the chestnut frame covered in Bakelite and trimmed in bronze, this stunning display piece epitomizes a new direction in American furniture,

an expression of modernity influenced by the Manhattan skyline and incorporating the latest in synthetic materials. And yet it was not exhibited by Schoen in *The Architect and the Industrial Arts*, the landmark Met exhibition of 1929. That honor goes to its partner in modernity and materials, the present triple-tiered table.

The Bakelite-surfaced tiers of the present table are framed in bronze, creating the same brilliant black and gold contrast seen in the *étagère*. The three graduating crescent-form levels imitate the shifting of gears or camera shutters. The fluted nickel-plated legs are a clear Ruhlmann reference, but the overall effect is one of American modernity, and the underlying purpose of the design is most likely for a unique American entertainment of the Prohibition era, the Manhattan cocktail party. The surfaces of many tables in the 1929 Met exhibition were covered in Bakelite, Formica, or black glass, which not only represented modernity but were also easy to wipe down after a spilled drink. A new form, the low cocktail table, was being introduced by Gilbert Rohde and Donald Deskey in other 1929 exhibitions, once again featuring surfaces of Vitrolite and glass. Schoen was one of the members of the Met exhibition's co-operating committee, which also included Raymond Hood, Ely Jacques Kahn and Eliel Saarinen. His specific contribution was two separate displays: "Show Window and Sales Alcove," and "Child's Nursery and Bedroom." It was in the show window that the present table was displayed. In his brief description for the exhibition catalogue, Schoen focused on the use of sophisticated lighting schemes which were timed and enhanced through reflectors and colored

lamps to "[enable] the merchant to show his goods in a dynamic way, as changing interest plays an important part in display." The accompanying image documents that the table was the main beneficiary of these special effects.

Highlighting the significant role that American producers played in this era, the catalogue further records every manufacturer and vendor responsible for the exhibition elements. It is here where identifying the actual maker of the table gets complicated. In the 1929 Met catalogue, the furniture in both the show window and sales alcove is captioned as being "designed by Eugene Schoen and executed by Schmieg-Hungate & Kotzian, Inc., New York." And without a doubt, the elaborately veneered desk and accompanying chair designed by Schoen which appear in the sales alcove are clearly Schoen designs that would be produced by the firm. In the caption accompanying the show window, the metal frame of the window front is listed as being produced by William O. Chapman, Inc., New York. This is noteworthy because in the same year a trade publication known as *The Metal Arts* published a studio photograph of the present table and other examples of Schoen's metal furnishings, each with the caption "executed by the Wm. O. Chapman Company." This photograph would be reproduced again in Paul Frankl's seminal *Form and Reform* in 1930, minus any mention of manufacturer. Research into the corporate records of the William O. Chapman Company which were published in the *Iron Trade Review* lists a Valentine Kromm as an employee of the firm. Kromm would later appear as the producer



The table exhibited at the Newark Museum, 1930
Collection of the Newark Museum Archives



The table pictured in Paul Frankl, *Form and Reform: Practical Handbook of Modern Interiors*, 1930

The table exhibited at The Metropolitan Museum of Art, 1929

Image provided by The Metropolitan Museum of Art, New York, Thomas J. Watson Library



of Schoen's purely modernist nickel and glass table for the Center Theater at Rockefeller Center in 1932 (sold at Christie's, New York, in 2000). Schoen also worked with another metals firm, Segar Studios, Inc., of New York, which produced the metal furniture for the child's bedroom of the Met exhibition, the designs serving as the precedents for the Center Theater commission. Therefore, based on the compelling article in *The Metal Arts* and the fact that neither the present table nor the étagère are stamped with Schmieg, Hungate and Kotzian's brand, it seems highly probable that these two major works, similar in both style and materials, were executed by the heretofore obscure William O. Chapman Company.

In 1930, the Newark Museum presented one of its ongoing historical surveys of the decorative arts. *Rugs and Floor Coverings* exhibited textiles from Antiquity to the present day. In the museum's records of the exhibition, correspondence is preserved detailing that Eugene Schoen and Donald Deskey were asked to loan modernist carpets from their showrooms and decorate the

museum's displays with their own furniture designs. In Schoen's case, he lent French Art Deco textiles which he probably had for sale in his East 60th Street showroom, and two distinctly modern pieces of furniture: The Met's étagère, and the present tiered table. What seems clear is that Schoen prized these two pieces as examples of modernity, and regarded them as variations of the same theme. Now, nearly ninety years after its last appearance in a museum exhibition, the table will once again be on view at Phillips where collectors and scholars can finally appreciate this unique masterwork in person.

In addition to the references illustrating the present lot, the author is indebted to the early exhibition catalogue authored by Karen Davies, At Home in Manhattan: Modern Decorative Arts 1925 to the Depression (Yale University Art Gallery, 1983); and Paul Donzella and Eric Kohler, Eugene Schoen Furniture from the Morris & Gwendolyn Cafritz Estate, (Donzella Ltd., New York, 2008).

226. Edgar Brandt 1880-1960

Mantle clock

1920s

Silver-plated iron, silver-plated brass, marble, glass.

11 $\frac{5}{8}$ x 12 $\frac{1}{8}$ x 5 $\frac{7}{8}$ in. (29.5 x 30.9 x 15 cm)

Movement executed by Joseph Auricoste, Paris, France. Impressed *E. BRANDT*, interior impressed with clockmaker's stamp *J. AURICOSTE A PARIS*.

Estimate

\$30,000-50,000

Provenance

Private collection, Europe

Literature

L'Illustration, September 22, 1928, for an advertisement of a similar example

Galerie Claude Art Déco, *Edgar Brandt: Kunstschmied der Art Déco*, Köln, 2002, p. 15 for a similar example

A similar example
of the present lot,
illustrated in
L'Illustration,
September 1928
© 2017 Artists
Rights Society
(ARS), New York/
ADAGP, Paris





227. **Ivan Da Silva Bruhns** 1881-1980

Carpet

circa 1932

Hand-knotted wool on wool warp.

241½ x 177⅝ in. (613.4 x 451.2 cm)

Produced by Manufacture de Savigny, Savigny-sur-Orge, France. Woven with artist's monogram *SB*.

Estimate

\$80,000-120,000

Provenance

Private collection, Boulevard Malesherbes, Paris

Thence by descent

Literature

Susan Day, "Art Deco Masterworks, The Carpets of Ivan da Silva Bruhns," *Hali, The International Magazine of Antique Carpet and Textile Art*, no. 105, July-August 1999, pp. 78-81 for other examples by the designer

Ivan Da Silva Bruhns is renowned for his seamless weaving together of pre-Columbian motifs, Modernist rationalism, and French Art Deco luxury. Born in Paris to Brazilian parents, Da Silva Bruhns first studied medicine and painting before entering into the textile business; the dual parts of his identity--both French and Latin American, scientist and artist--are unified in his carpets. He began making carpets piece-by-piece with a weaver north of Paris, and by 1925 he had established a full factory in the suburb of Savigny-sur-Orge, as well as a showroom in Paris. After being discovered by Louis Majorelle just before 1920, Da Silva Bruhns worked frequently with top designers like Ruhlmann and Jules Leleu, creating carpets for the most complex and influential interiors of the period.

Da Silva Bruhns was part of a school of craftsmen who used strong geometric forms in their carpets, breaking away from the past and leaning more towards the abstracting principles that were guiding the major art movements of the period. While Da Silva Bruhns' work is within the visual lexicon of Cubism, his carpets show a major attention to the materiality of textiles themselves. Da Silva Bruhns taught himself how to make carpets by unraveling other rugs, learning

everything about their construction before creating his own variation on the traditional *Savonnerie* knot. His geometric patterns show him following the natural grid created by the warp and weft of the loom, allowing the structure of the medium to dictate its own decoration.

Beginning with the rugs that he unraveled in his early career, Da Silva Bruhns looked to the art and products of many different cultures for inspiration, studying Middle Eastern, African, and Asian art throughout his career. Most notably, Da Silva Bruhns was influenced by pre-Columbian art, incorporating arrangements into his works that reflect his Latin American heritage. His carpets are both asymmetrical and balanced, often combining many visual references to pre-Columbian forms. His depictions of these forms are at times very literal, but Da Silva Bruhns often used abstraction to modify the motifs to fit his own aesthetic.

On the border between Art Deco and Modernist, and with innovative patterns and excellent construction, Da Silva Bruhns's carpets remain today among the most important decorative art of the period.







228. Eugène Printz 1889-1948

Rare games table with convertible chessboard top
circa 1935

Palmwood-veneered wood, leather-covered wood,
dinanderie.

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

Underside impressed *E PRINTZ*.

Estimate

\$45,000-55,000

Provenance

Private collection, Paris

Acquired from the above by the present owner

Literature

Mobilier et Décoration, January 1936, p. 169 for a similar
example

Guy Bujon, Jean-Jacques Dutko, *E. Printz*, Paris, 1986,
pp. 114, 200 for similar examples

The present lot designed by Eugène Printz combines an elegance of form with nobly employed materials and carefully considered proportions, reflecting, with its convertible top, the designer's training in the tradition of eighteenth-century French cabinetmaking. The resulting quality of craftsmanship, expressed through the table's sculptural form and abstract decoration, in its effect is an *objet d'art* and simultaneously practical in its function. The table illustrates Printz's interest in creating furniture "suspended in air" and with the interplay of lines. In a rare interview with the designer, published in *Mobilier et Décoration* in 1934, Printz explains, "I have always been moved by the mysterious beauty resulting from the conjugation of curves and straight lines... above all else, I want my furniture to be alive."



Reverse of tabletop







The Modern Form

**Property from
the Collection of
Betty and Stanley
Sheinbaum**

Voulkos taking notes at the Pasadena Art Museum in 1958. Behind him from left to right are his ceramic sculptures *5000 Feet* and *Rondena* and his painting *Flying Black*.
© Voulkos Family Trust, Courtesy of the Voulkos & Co. Catalogue Project



229. Peter Voulkos 1924-2002

Rondena

1958

Stoneware, paddled and constructed wheel-thrown elements, brushed cobalt, iron, and white slips, epoxy. 62 x 37¾ x 32½ in. (157.5 x 95.9 x 82.6 cm)
Incised 1958/VOULKOS.

Estimate

\$300,000-500,000

Provenance

Felix Landau Gallery, Los Angeles

Acquired from the above by the family of the present owner in 1959

Exhibited

"Ceramics, Sculpture and Paintings by Peter H. Voulkos," Pasadena Art Museum, December 16, 1958-January 25, 1959

"Peter Voulkos: Sculpture, Painting, Ceramics," Felix Landau Gallery, Los Angeles, May 4-May 23, 1959

"Peter Voulkos: Sculpture," Los Angeles County Museum of Art, April 14-June 20, 1965

"Art in Los Angeles: Seventeen Artists in the Sixties," Los Angeles County Museum of Art, July 21-October 4, 1981 and then traveled to San Antonio Museum of Art, November 20, 1981-January 31, 1982

Illustrated

Peter Voulkos: Sculpture, Painting, Ceramics, exh. cat., Felix Landau Gallery, Los Angeles, 1959, p. 10

Peter Voulkos: Sculpture, exh. cat., Los Angeles County Museum of Art, 1965, n.p.

Thomas Albright, "Peter Voulkos, What Do You Call Yourself?," *ARTnews*, October 1978, p. 119

Rose Slivka, *Peter Voulkos: A Dialogue With Clay*, exh. cat., New York Graphic and American Crafts Council, New York, 1978, pl. 12

"Living with the Arts," *American Craft*, December 1980/January 1981, p. 24

Maurice Tuchman, *Art in Los Angeles: Seventeen Artists in the Sixties*, exh. cat., Los Angeles County Museum of Art, Los Angeles, 1981, p. 52

Elaine Levin, *The History of American Ceramics 1607 to the Present: From Pipkins and Bean Pots to Contemporary Forms*, New York, 1988, p. 205

Mary Davis MacNaughton, ed., *Clay's Tectonic Shift 1956-1968: John Mason, Ken Price, Peter Voulkos*, exh. cat., Ruth Chandler Williamson Gallery, Scripps College, Claremont, CA, 2012, p. 131

Glenn Adamson, et. al., *Voulkos: The Breakthrough Years*, exh. cat., Museum of Arts and Design, New York, 2016, p. 144

Carole Andréani, "Peter Voulkos au MAD de New-York," *La revue de la céramique et du verre*, March-April, 2017, p. 16

Phillips would like to thank Sam Jornlin, archivist and representative of the Voulkos estate, for her assistance cataloguing the present lot.









Tower of Power

by Glenn Adamson

So many things had to fall into place for *Rondena* to exist that it might be taken as a miracle first, and an artwork second.

The first precondition, of course, was Peter Voulkos's decision to become an artist. This was by no means a foregone conclusion. The son of working class Greek immigrants who lived in Montana, he was only able to attend college thanks to government support through the GI Bill following his service in World War II. Following his studies at Montana State, and subsequently the California College of Arts and Crafts, he emerged as one of America's most skilled potters. In most respects, he was also a traditional one, a maker of elegant and familiar forms. He had focused on the lidded vessel while at CCAC; one could say he got his master's degree in tureens.

This orientation to the well-made, functional pot would not last long. In a remarkable series of creative leaps, Voulkos first began using his pots as canvases for expressive painting, then began to dismantle the pottery's vocabulary entirely, and reassemble it at will. 1956 was a year of explosive discovery, with statements like *Rocking Pot* (Renwick Gallery) and *Rasgado* (private collection) establishing a wholly new, constructivist approach. Voulkos drew on many sources to arrive at this avant garde breakthrough, among them the cut-and-assembled pots of Picasso, and prehistoric Japanese ceramics; but the rough energy he brought to the medium was something new. Nor did he pause to consolidate his discoveries. Through the late 1950s and into the next decade, he moved rapidly from one idiom to the next.

While teaching his legendary course in ceramics at Otis Art Institute - the proving ground for a generation of Southern California ceramic sculptors - he became close with John Mason, arguably the only ceramic artist who could keep up with him at the time. The two men were perfectly mismatched: a voluble extrovert who inspired a party wherever he went, and a quiet, hard-working Midwesterner. Voulkos's collaborative relationship with Mason was the second precondition for *Rondena*. They

were a perfect team. Together, they set up a new studio on Glendale Boulevard in 1957, and began outfitting it with innovative features: industrial humidifiers and mixers, taken from fruit warehouses and bakeries respectively; and an enormous walk-in kiln, reputedly the largest outside factory anywhere in the USA. They also had plenty of space to work. Their shared goal was to create large ceramic sculptures, and in this they succeeded wildly - creating the largest monolithic works in fired clay that the world had ever seen.

Voulkos's first experiments at Glendale Boulevard seem not to have been successful, for we have little extant work from 1957. The following year was different. A whole series of innovations led to the third crucial precondition for *Rondena*—the very technical possibility of its making. This was a complex and physically demanding process, using thrown cylinders and slabs as constructive and compositional elements. Voulkos deployed his skill as a thrower to create short pipe-like units that could be incorporated into the piece as he built it, a kind of flexible, intuitive infrastructure. Using this armature, he was able to realize a series of mighty sculptures. The majority of the ones made in 1958 have monochromatic dark surfaces, achieved with an iron-bearing galena slip: *5000 Feet* (LACMA), *Funiculated Smog* (bought by Edgar J. Kaufmann for Fallingwater), *Flying Black* (private collection), *Black Butte Divide* (Norton Simon Museum of Art, Pasadena), and *Black Bulerias* (private collection) -the titles reflecting the aesthetics, as if these massive sculptures were storm clouds brought down to earth.

Installation of the exhibition *Ceramics, Sculpture and Paintings by Peter H. Voulkos* at the Pasadena Art Museum
From left to right: *Zapata*, *Burnt Smog* (aka *Funiculated Smog*), *Rondena*.
© Voulkos Family Trust, Courtesy of the Voulkos & Co. Catalogue Project





Rondena is different, more puzzle-like in its composition and less ominous. The buff-colored clay, reinforced with particulate “grog” for strength, is the same used in Voulkos’s black sculptures, but it is left partly uncovered. Three different slips - a cobalt blue, a rich iron red, and a white - are painted on to the form. This is an unusual combination in Voulkos’s oeuvre, though it does have one close correlate in the smaller work *Vee* (also 1958, now in the Fine Art Museums of San Francisco). When he did use polychrome in this period, he typically preferred black, blue and gray - a palette that perhaps was inspired by Cubism.

The marks in *Rondena* largely follow the contours of the sculpture, but in some passages depart from and disrupt its volumes. This is likely the first time that Voulkos employed this tactic in a large-scale work, and it was one of his most significant contributions to the history of American sculpture. It results in an active surface, akin to the “push-pull” abstractions of Hans Hoffmann and the Abstract Expressionists, or indeed to Voulkos’s own paintings at this time, which he saw as developing hand in hand with his sculpture. Though the forms of *Rondena* could be compared to those of other sculptors working at this time - notably Fritz Wortruba, whose bronzes impressed Voulkos greatly - the visual dynamism that he was able to achieve with color was entirely unique. He would go on to apply the same method to masterpieces in the following year, such as the Cubist-inspired *Sitting Bull* (Santa Barbara Museum) and *Little Big Horn* (Oakland Museum). But we see it first in *Rondena*.

Rondena was first exhibited at the Pasadena Art Museum in a one-man show held from 16 December 1958 through 25 January 1959. It was subsequently displayed at the Felix Landau Gallery in Los Angeles, in another solo exhibition entitled *Sculpture/Painting/Ceramics*, held in May 1959. It was at Landau that Betty Sheinbaum acquired the sculpture, alongside the painting *Flying Red Through Black*. This canvas relates both in its title and style to other paintings by the artist, among them *Red Through Black* (now in the Fine Arts Museums of San Francisco, a gift from Voulkos’s friend, the artist Manuel

Neri). One of the distinguishing features of these Abstract Expressionist works is the addition of sand for texture, surely a borrowing from Voulkos’s clay practice.

An interesting aside regards the title of the work, which is drawn from the vocabulary of flamenco guitar, which Voulkos played proficiently. A *rondeña* is a musical form (*palo*) within the tradition. Several other titles used by the artist in the 1950s also allude to Spanish music, including the aforementioned *Rasgado* and *Black Bulerias*, and *Tientos* (1959).

Voulkos’s collaborative period with Mason, and the possibility of making ceramic works at the scale of *Rondena*, came to an abrupt end when he lost his job at Otis in 1960. He was obliged to head north, to take up a new position at the University of California at Berkeley. Though he did shuttle back and forth to Los Angeles for a short time to complete works in progress, the move soon precipitated a shift in direction. He ceased making monumental ceramic sculptures, retraining his sights on bronze (though continuing to make arrestingly experimental clay pieces at smaller scale). *Rondena* is all the more significant given this trajectory. It was made in a narrow window within Voulkos’s career, one in which he was both literally and figuratively at the height of his powers. It stands as a powerful testament to his ambition and vision at this moment: the very apex of his breakthrough years.

Glenn Adamson is Senior Scholar at the Yale Center for British Art. He was, with Andrew Perchuk and Barbara Gifford, co-editor of Voulkos: The Breakthrough Years and co-curated the accompanying exhibition, which opened at the Museum of Arts and Design in 2016 and traveled to the Renwick Gallery. Among Adamson’s other publications are *Thinking Through Craft* (2008), *Invention of Craft* (2013), and *Art in the Making* (2016, co-authored with Julia Bryan-Wilson). His book *Fewer Better Things: The Importance of Objects Today* will be published by Bloomsbury in August 2018.



Rondena installed in Felix Landau
Gallery, Los Angeles, 1959
© Voulkos Family Trust, Courtesy
of Ann Voulkos and the Frank
Lloyd Gallery, Inc.

230. Peter Voulkos 1924-2002

Flying Red Through Black

circa 1959

Oil, lacquer, and sand on canvas.

37½ x 40½ in. (95.3 x 102.9 cm)

Estimate

\$20,000-30,000

Provenance

Felix Landau Gallery, Los Angeles

Acquired from the above by the family of the present owner in 1959

Exhibited

Pasadena Art Museum, November 20, 1963 - July 3, 1964 (on loan)

Phillips would like to thank Sam Jornlin, archivist and representative of the Voulkos estate, for her assistance cataloguing the present lot.



Σ **231. George Nakashima** 1905-1990

"Arlyn" coffee table

1978

Redwood root burl, American black walnut, two East Indian rosewood butterfly keys.

40.6 x 165.1 x 91.4 cm (15⁷/₈ x 65 x 35⁷/₈ in.)

Produced by Nakashima Studios, New Hope, Pennsylvania. Underside signed in marker *George Nakashima/Oct 1978*. Together with a certificate of authenticity from Mira Nakashima and a copy of the original order card.

Estimate

\$60,000-80,000

Provenance

Mr. and Mrs. Peter Blumberg, North Wales, Pennsylvania, acquired directly from the artist, 1978
Sotheby's, New York, "Important 20th Century Design," June 14, 2008, lot 14
Private collection
Sotheby's New York, "Important 20th Century Design," December 15, 2012, lot 130
Sebastian Barquet, New York
Acquired from the above from the present owner, 2013

Literature

George Nakashima, *The Soul of a Tree, A Woodworker's Reflections*, Tokyo, 1981, pp. 36-37, 168 for a similar example

Derek E. Ostergard, *George Nakashima, Full Circle*, exh. cat., American Craft Museum, New York, 1989, p. 135 for a similar example

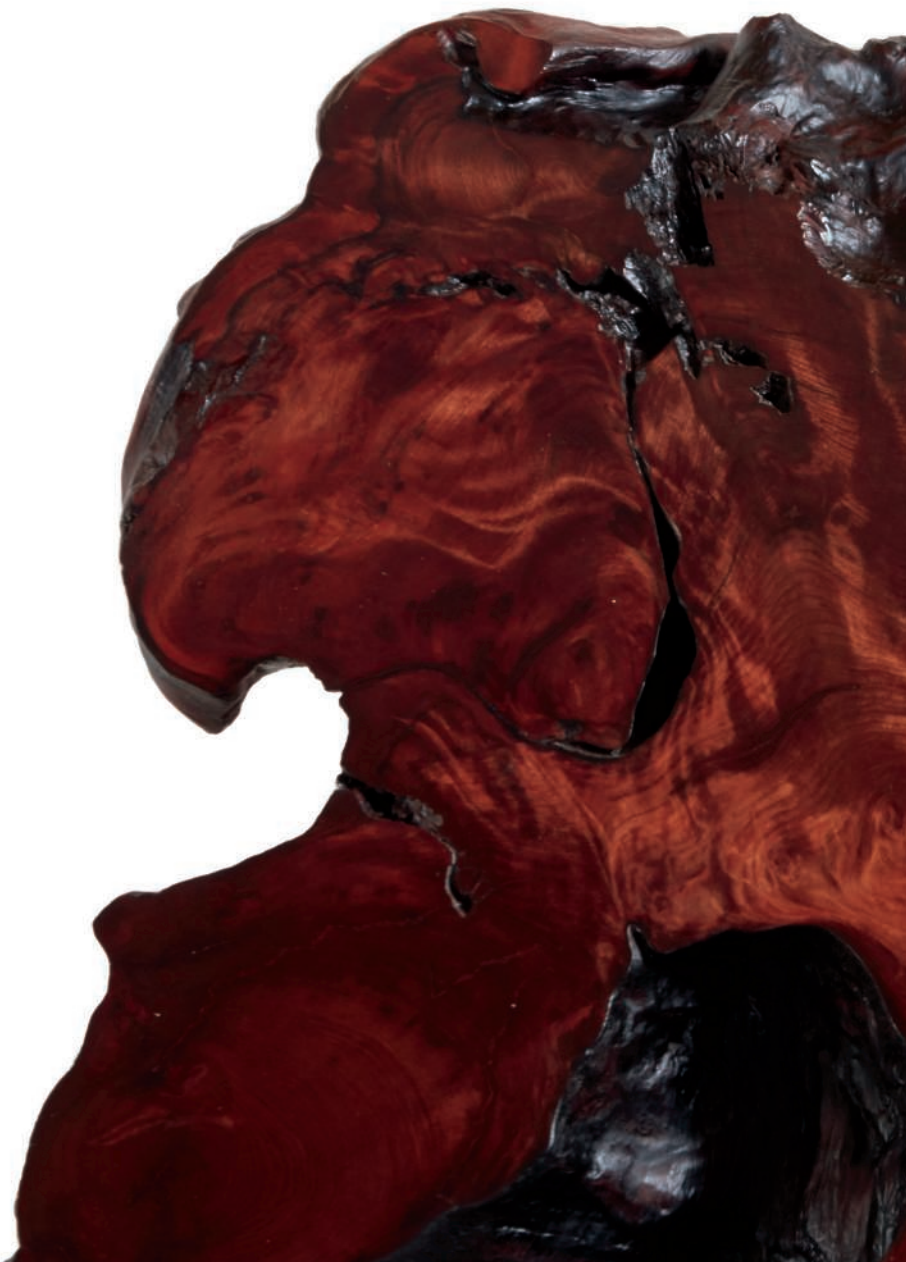
Mira Nakashima, *Nature, Form & Spirit: The Life and Legacy of George Nakashima*, New York, 2003, p. 111 for a similar example

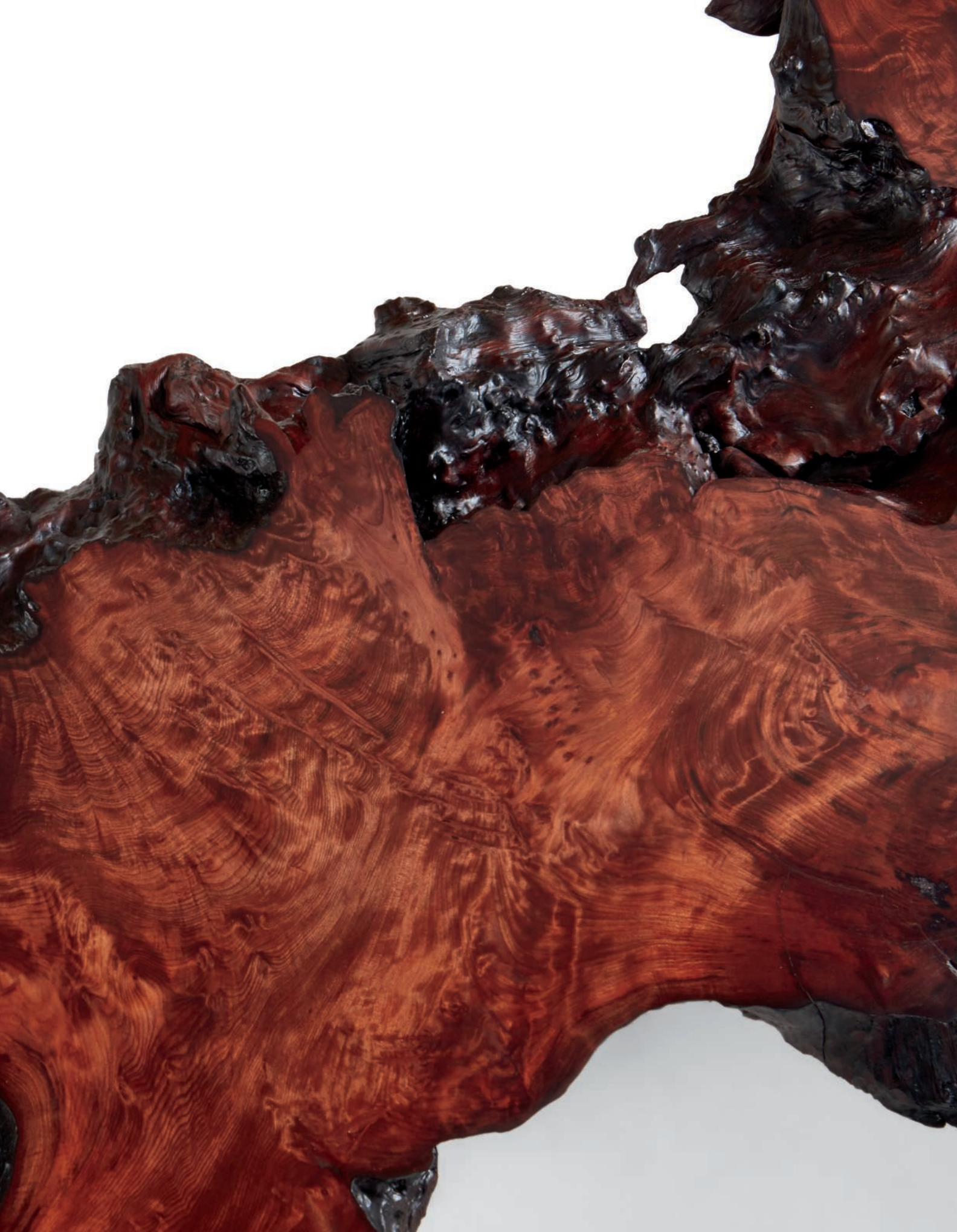


In a career spanning five decades, George Nakashima's design ethos remained remarkably intact amid the progressive market and material changes within twentieth-century design. Recognized as one of the leading figures of the American studio craft movement and among the century's most revered and influential woodworkers, Nakashima's postwar studio production emerged as a humble practice in handmade modernism, using local materials to hew to his vision of functional design. By the last two decades, he had expanded beyond using the ample American black walnut trees in the forest behind his studio and began exploring the qualities of more expressive woods. As metals and plastics had greatly influenced the designers and craftsmen around him, his new material focus narrowed on exotic natural growths in wood.

In contrast to his earlier work, his designs during the 1970s and ultimately, the 1980s, focused more on opulent grains of less common woods and burls, and emphasized the individual qualities of each specimen. His designs were at this point largely determined by the wood itself and how to better accentuate and exploit the inherent nature of the material. Nakashima's gravitation toward expressive grains included redwood trees because "they produce extraordinary slabs of wood with spectacular figuring and great interest" (*Soul of a Tree*, p. 88). Imperfections caused by disease, infestation or branch growth, which were roundly rejected by large manufacturing firms, were the objects of Nakashima's affection. In each tree these imperfections told a story: "There is life there, and it is at odds with the lifelessness of high technology and mass production" (*Full Circle*, p. 102).

The present lot demonstrates this important shift in Nakashima's career. The base of the table, a style he only occasionally employed in his work of this period, was never illustrated in his studio's catalogues. It showcases his architectural training with intersecting planes contrasting sharply against the table's elaborate top. The top exhibits an overt appreciation for nature, its deep coloring the result of the root's contact with mineral-rich groundwaters and its complex surface the result of the meticulous preservation of centuries of environmental changes. While all of Nakashima's tables are unique due to the individual nature of his chosen slabs, the present lot very closely resembles a design from two years earlier, which remained in George and his wife Marion Nakashima's personal collection and continues to reside at the Nakashima studio in Pennsylvania today to serve as testament to his life's work.









NY Guide for Prospective Buyers

Each Phillips auction is governed by the applicable Conditions of Sale and Authorship Warranty.

All prospective bidders should read these sections carefully. They govern the purchasing agreement under which you buy at auction from Phillips. They may be also amended by saleroom addendum or auctioneer's announcement during the auction. The complete **Conditions of Sale and Authorship Warranty** applicable to this auction (Version 9-12-2017) are found online at phillips.com, along with detailed information on each lot.

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.

All Lots are Subject to '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 \$300,000, 20% of the portion of the hammer price above \$300,000 up to and including \$4,000,000 and 12.5% of the portion of the hammer price above \$4,000,000.

Condition and Condition Reports

Phillips does not warrant or guarantee condition on any lot. Solely as a convenience to clients, Phillips may provide condition reports on many lots, which are also available online on the lot detail pages. If there is not a condition report available, that is not a representation that a lot is in perfect condition. 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 all lots at our pre-sale exhibitions, and contact our staff with any questions.

Bidding at Auction

You may bid in the auction in person, online, on the phone, or by placing an absentee bid. The easiest way to arrange or register to bid at auction is to set up a client account online. Go to our homepage, phillips.com and fill out the account form. When you want to register for an auction, click **Register** on sale pages or lot detail pages, and you'll confirm your account details, be asked for a credit card number for identification purposes and our Bids Department will process your request. We recommend registering at least 24 hours prior to sale to ensure that you can bid. Good luck!

Transport and Shipping

As a free service for buyers, Phillips will wrap purchased lots for hand carry only. Alternatively, we will either provide packing, handling and shipping services or coordinate with shipping

agents in order to facilitate such services for property purchased at Phillips. In the event that the property is collected in New York by the buyer or the buyer's designee (including any private carrier) for subsequent transport out of state, Phillips may be required by law to collect New York sales tax, regardless of the lot's ultimate destination. Please refer to Paragraph 17 of the Conditions of Sale for more information.

Some lots are sold under special conditions. Phillips uses the following symbols to designate these lots:

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 via 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 purchase price. 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 will not exceed the low pre-sale estimate.

Σ Regulated Species

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

Ready to go digital?

Sign up.

Phillips is investing in new digital services so you can explore and experience our auctions when and how you want. Create an online account today and see what's new.

Visit phillips.com/godigital to get started.

Bid anywhere.

Participating in our auctions is easier than ever. Browse upcoming sales, track lots, watch our live auctions and place bids from your phone. Now available for iOS and Android.

Download the app today to get started.



Sale Information

Design Evening Sale

Auction and Viewing Location

450 Park Avenue New York 10022

Auction

12 December 2017 at 5pm

Viewing

5 - 11 December

Monday - Saturday 10am - 6pm

Sunday 12pm - 6pm

Sale Designation

When sending in written bids or making enquiries please refer to this sale as NY050317 or Design Evening.

Absentee and Telephone Bids

tel +1 212 940 1228

fax +1 212 924 1749

bidsnewyork@phillips.com

Auction License

2013224

Auctioneers

Hugues Joffre - 2028495

Sarah Krueger - 1460468

Henry Highley - 2008889

Adam Clay - 2039323

Jonathan Crockett - 2056239

Kaeli Deane - 2058810

Samuel Mansour - 2059023

Catalogues

Emma Miller Gelberg +1 212 940 1240

catalogues@phillips.com

\$35/€25/£22 at the gallery

Client Accounting

Sylvia Leitao +1 212 940 1231

Buyer Accounts

Michael Carretta +1 212 940 1232

Dawniel Perry +1 212 940 1317

Seller Accounts

Carolina Swan +1 212 940 1253

Client Services

450 Park Avenue +1 212 940 1200

Shipping

Steven Orridge +1 212 940 1370

Anaar Desai +1 212 940 1320

Photographers

Kent Pell

Matthew Kroening

Jean Bourbon

Marta Zagodzón

Byron Slater

Sale Department

Worldwide Head

Alexander Payne +44 20 7318 4052

International Business Manager

Adam Clay +44 20 7318 4048

Senior International Specialist

Domenico Raimondo +44 20 7318 4016

Senior Specialist

Meaghan Roddy +1 212 940 1266

Specialist, Head of Sale, New York

Cordelia Lembo +1 212 940 1265

International Specialist

Marcus McDonald +44 20 7318 4095

Specialist

Sofia Sayn-Wittgenstein +44 20 7318 4023

Head of Sale, London

Madalena Horta e Costa +44 20 7318 4019

Associate Specialist

Kimberly Sørensen +1 212 940 1259

Senior Cataloguer

Marta De Roia +44 20 7318 4096

Cataloguer

Nicola Krohman +44 20 7901 7926

Administrators

Emily FitzGerald +1 212 940 1268

Antonia King +44 20 7901 7944

Senior Property Manager, London

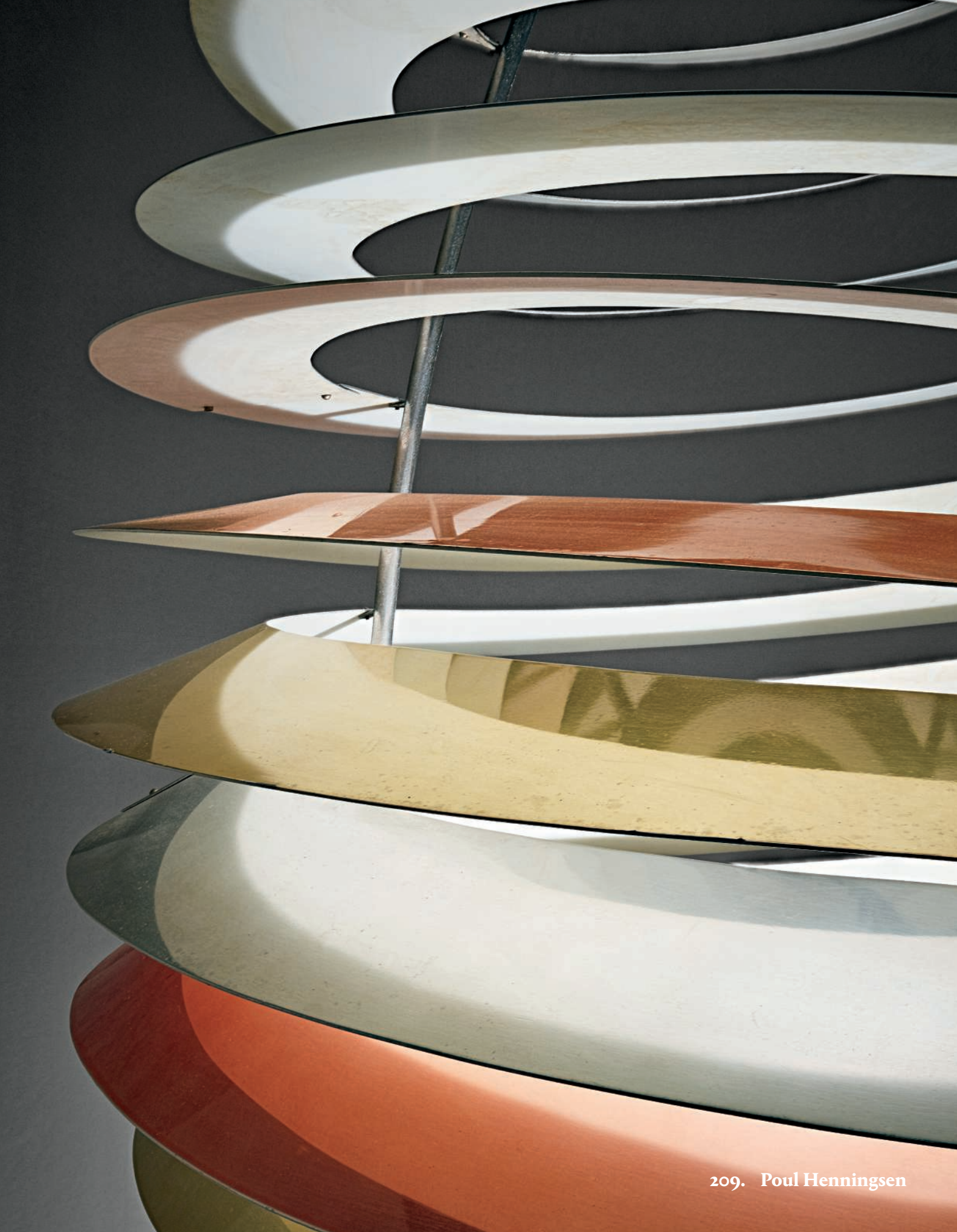
Oliver Gottschalk +44 20 7318 4033

Property Manager, New York

Robert Peterson +1 212 940 1286

International Ceramics Consultant

Ben Williams +44 7769 94 7177



450 Park Avenue New York 10022
phillips.com +1 212 940 1200
bidsnewyork@phillips.com

Please read carefully the information in the right column and note that it is important that you indicate whether you are applying as an individual or on behalf of a company.

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

☐ As a private individual

☐ On behalf of a company

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

[illegible]

Signature _____ Date _____

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

- **Private purchases:** Proof of identity in the form of government-issued identification will be required.
- **Company purchases:** If you are buying under a business entity we require a copy of government-issued identification (such as a resale certificate, corporate bank information or the certificate of incorporation) to verify the status of the company.
- **Conditions of Sale:** All bids are placed and executed, and all lots are sold and purchased, subject to the Conditions of Sale printed in the catalogue. Please read them carefully before placing a bid. Your attention is drawn to Paragraph 4 of the Conditions of Sale.
- If you cannot attend the sale, we can execute bids confidentially on your behalf.
- Phillips charges the successful bidder a commission, or buyer's premium, on the hammer price of each lot sold. The buyer's premium is payable by the buyer as part of the total purchase price at the following rates: 25% of the hammer price up to and including \$300,000, 20% of the portion of the hammer price above \$300,000 up to and including \$4,000,000 and 12.5% of the portion of the hammer price above \$4,000,000 on each lot sold.
- "Buy" or unlimited bids will not be accepted. Alternative bids can be placed by using the word "OR" between lot numbers.
- For absentee bids, indicate your maximum limit for each lot, excluding the buyer's premium and any applicable sales or use tax. Your bid will be executed at the lowest price taking into account the reserve and other bidders. On no reserve lots, in the absence of other bids, your bid will be executed at approximately 50% of the low pre-sale estimate or at the amount specified, if less than 50% of the low estimate.
- If you write an amount, it shall be treated as an absentee bid if we cannot reach you.
- Your bid must be submitted in the currency of the sale and will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.
- If we receive identical bids, the first bid received will take precedence.
- Arranging absentee and telephone bids is a free service provided by us to prospective buyers. While we will exercise reasonable care in undertaking such activity, we cannot accept liability for errors relating to execution of your bids except in cases of willful misconduct. Agreement to bid by telephone must be confirmed by you promptly in writing or by fax. Telephone bid lines may be recorded.
- Please submit your bids to the Bid Department by email to bidsnewyork@phillips.com or by fax at +1 212 924 1749 at least 24 hours before the sale. You will receive confirmation by email within one business day. To reach the Bid Department by phone please call +1 212 940 1228.
- Absent prior payment arrangements, please provide a bank reference. Payment can be made by cash (up to \$10,000), credit card (up to \$50,000), money order, wire transfer, bank check or personal check with identification.
- Lots cannot be collected until payment has cleared and all charges have been paid.
- By signing this Bid Form, you consent to our use of your personal data, including sensitive personal data, in accordance with Phillips's Privacy Policy published on our website at www.phillips.com or available on request by emailing dataprotection@phillips.com. We may send you materials about us and our services or other information which we think you may find interesting. If you would prefer not to receive such information, please email us at dataprotection@phillips.com.
- 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.

Wendell Castle
Unique three-seater sofa, 1974
Estimate £140,000–£180,000

Important Design.

London, 26 April 2018

Phillips presents our Important Design sale
in London on the 26th April 2018

Visit our public viewing from 19 – 26 at
30 Berkeley Square, London or at phillips.com

Enquiries
+44 20 7901 4019
designlondon@phillips.com



Index

Albini, F. 203

Brandt, E. 226

Da Silva Bruhns, I. 227

Fontana, L. 208

Frank, J.M. 214, 215, 218, 220

Giacometti, A. 216, 217, 219

Henningesen, P. 209

Jeanneret, P. 210

Nakashima, G. 231

Parisi, I. 201

Park, Y.S. 213

Perriand, C. 204, 205

Ponti, G. 202, 207

Printz, E. 228

Prouvé, J. 206, 211

Rateau, A.A. 221

Rie, L. 223

Royère, J. 212, 222

Schoen, E. 224, 225

Voukos, P. 229, 230



