



# **DESIGN**

# INCLUDING THE COLLECTION OF CHIARA AND FRANCESCO CARRARO

# **MONDAY 12 DECEMBER 2016**

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21/06/16

Front cover: Lot 17 Back cover: Lot 219 Inner front cover: Lot 2 Opposite auction calendar: Lot 229 Inner back cover: Lot 183

# **AUCTIONS**

Monday 12 December 2016

The Collection of Chiara and Francesco Carraro at 10.00 am (Lots 1-57) immediately followed by Design (Lots 101-254)

20 Rockefeller Plaza New York, NY 10020

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9 December 10.00 am - 5.00 pm Friday 10.00 am - 5.00 pm Saturday 10 December 1.00 pm - 5.00 pm Sunday 11 December Monday 12 December 10.00 am - 5.00 pm

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# SPECIALISTS FOR THIS AUCTION

Carina Villinger Head of Department cvillinger@christies.com +1 212 636 2236

Beth Vilinsky Senior Specialist bvilinsky@christies.com Tel: +1 212 636 2242

Vanessa Booher Associate Specialist vbooher@christies.com Tel: +1 212 636 2243

Jeni Sandberg Head of Online Sales jsandberg@christies.com Tel: +1 212 636 2239

Maria Bowe Sale Coordinator mbowe@christies.com Tel: +1 212 636 2674 Fax: +1 212 492 5465

# **EMAIL**

First initial followed by last name @christies.com (eg.Carina Villinger = cvillinger@christies.com). For general enquiries about this auction, email should be addressed to the auction administrator.

# INTERNATIONAL DEPARTMENT DESIGN

# INTERNATIONAL HEAD

Sonja Ganne Tel: +33 (0)1 40 76 86 21

Tel. +33 (0)1 40 / 0 00 21

# **EUROPEAN HEAD**

Jeremy Morrison Tel: +44 (0)20 7752 3274

# INTERNATIONAL SPECIALIST

Simon Andrews Tel: +44 (0)20 7752 3380

# WORLDWIDE LONDON

Jeremy Morrison Simon Andrews Joy McCall Raffaella Goffredi Tel: +44 (0)20 7752 3236

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Carina Villinger Beth Vilinsky Vanessa Booher Jeni Sandberg Tel: +1 212 636 2240

# **PARIS**

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# EUROPEAN BUSINESS DIRECTOR

Lucy Brown

Tel: +44 (0)20 7752 3167

# BUSINESS MANAGER

Eva French Tel: +44 (0)20 7389 2334

# AMERICAS

Christina Landaw Tel: +1 212 974 4567

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25/02/15

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09/02/16







# FRANCESCO CARRARO: UN VERO COLLEZIONISTA



Francesco Carraro, circa 1980

Francesco Carraro was a gentleman of considerable culture, deeply rooted in the history of his country with a broad approach to the arts, rather in the manner of an Italian Renaissance prince. Through close to fifty years, he built a collection that reveals a thoughtful connoisseurship, at once sophisticated, individual, sharp, ruthlessly rigorous, engaged, and ever alert. Acknowledged over the years as the collection of Chiara and Francesco Carraro, this distinguished assemblage develops a focused and very personal narrative—concentrated principally on 20th century Italy. A dialogue is established between paintings, sculpture, and decorative arts, reflecting a highly individual reading of art history, inflected with a deep, informed sensitivity to music, literature, poetry, and philosophy.

A unifying thread leads the eye from a painting by de Chirico, Morandi, or Schifano to a porcelain vessel by Gio Ponti, a lamp by Gerardi or Mazzucotelli among so many other fine pieces; and this sometimes mysterious thread defines itself in the consistent poetic, metaphysical character of the works.

The collection of Italian glass—among the most significant in the field—occupies an important place within this ensemble. Numerous masterpieces by the great names of their era, notably Carlo Scarpa, Napoleone Martinuzzi, Ercole Barovier, Fulvio Bianconi, pay homage with impressive assurance to a profoundly Italian, and more specifically Venetian art, underlining the potential complexity, beauty, and magic of the medium, and its modernity when interpreted in the spirit of the 20th century.

A gentleman of great elegance and charm, a confident personality, sure in his views, Francesco Carraro would encourage others to give the best of themselves, stimulating us to apply his own exacting standards of quality. He devoted his life to art, as essential to him as the oxygen he breathed, accompanied and sustained by his wife Chiara, always by his side. It was a privilege to spend time with him. My colleagues and I are honoured to have this opportunity to pay him our respects.

# Sonja Ganne

International Head, Design Christie's Paris

# UMBERTO BELLOTTO (1882-1940)

# A UNIQUE 'PEACOCK' MOSAIC VASE ON STAND, CIRCA 1922

executed by Vetreria Artistica Barovier, hand-blown fused  $\it murrine$  glass, wrought-iron stand

19 ½ in. (49.5 cm.) high, 13 in. (33 cm.) wide, 7 in. (17.5 cm.) deep

#### \$80,000-120,000

#### PROVENANCE:

Barry Friedman Ltd., New York;

Acquired from the above by the present owner.

#### EXHIBITE

Rome, Palazzo delle Esposizioni, *Una Dolce Vita? Dal Liberty al Design Italiano. 1900-1940*, October 2015–January 2016.

#### LITERATURE

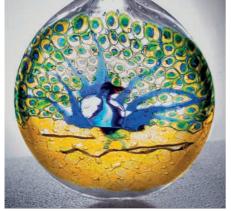
Exhibition catalogue, *Dolce Vita? Du Liberty au Design Italien* (1900-1940), Paris, Musée d'Orsay, Paris, 2015, pp. 76, 77, fig. 57-59 for this example. Exhibition catalogue, *Dolce Vita? Du Liberty au Design Italien* (1900-1940), Rome, Palazzo delle Espozioni, Milan, 2015, p. 85, cat. no. 64 for this example.

M. Barovier, A. Drogato, D. Klein, L'Arte dei Barovier Vetrai di Murano 1866-1972, Venice, 1993, pp. 87-89 for related works by the artist; M. Barovier, R. B. Mentasti, A. Dorigato (eds.), Il Vetro di Murano alle Biennali 1895-

1972, Milan, 1995, p. 114 for related works by the artist; F. Deboni, *Murano 900*, Milan, 1996, pp. 108-109, for related works by the artist.

Umberto Bellotto is an exceptional figure amongst the artists and craftsmen active in Venice in the first half of the 20th century. The son of a blacksmith, Bellotto inherited the family business when he was only 19 years old and immediately embarked on a journey of experimentation that led to the creation of exquisitely crafted pieces. The present lot is an outstanding example of his eclectic and pioneering vision whereby two of the most antithetic elements, metal and glass, are combined in perfect harmory. In Bellotto's hands the wrought-iron is transformed into a light and flawless frame that perfectly complements the magnificent glass insert created by Vetreria Artistica Barovier. Bellotto's importance lies in his effortless talent to synthesize a purely artistic approach with highly skilled craftsmanship, becoming a major interpreter of the cultural and artistic ideas circulating in Venice at that time.

Related examples are in the permanent collections of the Fondazione Carraro, Ca' Pesaro, Venice, the Museo del Vetro, Murano, Venice and the Corning Museum of Glass, Corning, New York. A related chandelier is in the permanent collection of the Cooper Hewitt Smithsonian Design Museum, New York.





Gallery in the Triveneto section at the I Biennale, Monza, 1923, with works by Umberto Bellotto.

(detail)



# NICOLO BAROVIER (1895-1947)

# A MURRINE VASE, CIRCA 1924

executed by Vetreria Artistica Barovier, hand-blown *murrine* glass 11 ¾ in. (30 cm.) high signed *N Barovier, Murano* 

# \$80,000-120,000

#### LITERATURE

M. Barovier, A. Dorigato, D. Klein, L'Arte dei Barovier Vetrai Di Murano 1866-1972, Venice. 1993. p. 90 for a comparable work:

F. Deboni, Murano 900, Milan, 1996, p. 102 for a comparable work;

M. Barovier, Venetian Art Glass 1840-1970: An American Collection, Stuttgart, 2004, pp. 90-91 for comparable vases by the artist, executed using the same technique.

Similar examples can also be found in the Corning Museum of Glass, Corning, New York and the permanent collection of the Fondazione Carraro, Ca' Pesaro, Venice.

Nicolò Barovier, born in Murano in 1895 to an extended family with a long tradition in the field of glassmaking, distinguished himself as a masterful designer of art glass notable for its exceptional beauty and technical virtuosity. He and his older brother Ercole joined the family glasshouse, owned by their father, Benvenuto, and uncle. Giuseppe, in 1919 and the furnace's name was changed from Artisti Barovier to Vetreria Artistica Barovier. Both elders were maestros, revered especially for their creations in the ancient technique of murrina, or mosaic glass. This intricate process involves glass canes of various colors being arranged in a pre-conceived pattern, then heated, fused, elongated into rods and cut into thin discs that are laid down, one next to the other, to form a decorative motif. Nicolò greatly expanded on the work of his father and uncle and designed extraordinary murrine vessels with an extremely modern sensibility. Executed in brilliant colors and depicting plant and flower forms in an exceedingly expressionistic manner, these vases were produced in very limited numbers and are considered masterpieces. The classic proportions of the present vase, combined with its abstracted imagery of jewel-toned grape clusters amidst emerald-green leaves, reveal the fertile mind of the designer and the supreme skills of Barovier's glassworkers.





Glass murrine being assembled.

(detail)



# CARLO BUGATTI (1856-1940)

# A PSYCHE, CIRCA 1902

hand-painted parchment over wood frame, hammered and pierced brass, mirrored glass

71 % in. (182 cm.) high, 46 ¼ (117.5 cm.) wide, 24 % in. (62.5 cm.) deep

# \$40,000-60,000

#### LITERATURE

P. Dejean, Carlo, Rembrandt, Ettore, Jean Bugatti, Paris, 1981, p. 75 for another mirror of this model;

H. Hawley, *Bugatti*, exhibition catalogue, Cleveland Museum of Art, Cleveland, 1999, p. 20 for another mirror of this model;

M.-M. Masse, Carlo Bugatti au Musée d'Orsay, exhibition catalogue, Paris, Musée d'Orsay, Paris, 2001, p. 88, cat. 7.57 for an illustration of a mirror of this model in Bugatti's studio;

Exhibition catalogue, *Dolce Vita? Du Liberty au Design Italien (1900-1940)*, Musée d'Orsay, Paris, 2015, p. 40, pl. 23.

An example of this model is in the permanent collection of the Musée d'Orsay, Paris.

This rare mirror was designed by Carlo Bugatti for the Esposizione Internazionale d'Arte Decorativa Moderna in Turin, 1902, and shown as part of Bugatti's bedroom suite. Bugatti received a diploma of honor for the four rooms he exhibited in Turin, marking a high point in his career as a furniture designer. The abstract, almost egg-shaped form of the mirror exemplifies Bugatti's use of curvilinear shapes which he frequently enveloped entirely in vellum and painted with stylized motifs inspired by Japanese and Islamic art.





(reverse)



# ALBERTO GERARDI (1889-1865)

A FLOOR LAMP, CIRCA 1915-1920

wrought-iron, marble and iridescent glass 91% in. (232 cm.) high

\$8,000-12,000

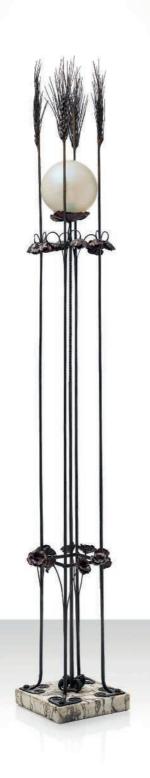
#### LITERATURE:

G.U. Arata, Ferri battuti e ferri sbalzati di A. Gerardi, Milano, 1923/Rome, 1964 for more information on the artist;

I. de Guttry, M. P. Maino, *Metalli Liberty e Deco*, Pero, 2013, p. 5 for a detail and p. 85 for an illustration of this lamp.

A period image of the present lot is in the archive of Applied Art of the 20th Century, Galleria d'Arte Moderna, Rome

The present floor lamp is one of the most successful examples of the Stile Floreale, the Italian Art Nouveau movement. Gerardi was a student of Duilio Cambellotti and often worked with iron, copper, silver and precious metals. The present work can be regarded as an homage to his teacher. The wheat sheaf elements composing the upright supports of the floor lamp echo the symbol often seen beside Cambellotti's signature on his own works.



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# DUILIO CAMBELLOTTI (1876-1960)

# 'LA CONCA DEI BUFALI,' A BOWL, CIRCA 1910

patinated bronze

11 1/4 in. (28.5 cm.) high; 20 1/8 in. (51 cm.) diameter

# \$10,000-15,000

#### LITERATURE

Exhibition catalogue, *Dolce Vita? Du Liberty au Design Italien (1900-1940)*, Musée d'Orsay, Paris, 2015, p. 56, pl. 38 for another example of this model.

The present lot is a rare example of Duilio Cambellotti's distinctive artistic vision. A sculptor, painter, furniture and graphic designer, Cambellotti was an important figure in Italy because of his far-reaching influence in virtually all creative spheres of the decorative and applied arts of the first half of the 20th century. The bowl was designed to be filled with water to give the impression of the buffalos being partially submerged in a lake.

Exhibited in 1911 in Rome at the International Exhibition celebrating the 50th anniversary of Italy's unification, nine or fewer casts of this model were executed. Another example of this model is in the collection of the Galleria Nazionale d'Arte Moderna in Rome.



Pencil sketch for the present bowl, circa 1908.
Courtesy Archivi delle Arti Applicate Italiane del XX secolo Biblioteca della Galleria Nazionale d'arte Moderna, Rome.



The interior of a hut at the International Exhibition, Rome, 1911, showing a bowl of this model on a wooden tripod on the right. Courtesy Archivi delle Arti Applicate Italiane del XX secolo Biblioteca della Galleria Nazionale d'arte Moderna, Rome.



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# VITTORIO ZECCHIN (1878-1947)

# A UNIQUE 'VERONESE' VASE, CIRCA 1935

engraved by Franz Pelzel, executed by S. A. L. I. R., pierced, carved, sandblasted and polished hand-blown glass 16 % in. (42 cm.) high

# \$50,000-70,000

#### EXHIBITED:

Venice, Museo Correr, Vittorio Zecchin 1878-1947: Pittura, Vetri, Arti Decorative, November 2002 - February 2003.

#### LITERATURE:

M. Barovier, M. Mondi, C. Sonego, Vittorio Zecchin 1878-1947: Pittura, Vetri, Arti Decorative, exhibition catalogue, Venice, 2002, p. 242 for the present vase.

M. Barovier, R. Barovier Mentasti, A. Dorigato, *II Vetro di Murano alle Biennali* 1895-1972, Milan, 1995, pp. 138-139 for other vases by Salir executed with the same technique;

F. Deboni, *Murano 900*, Milan, 1996, p. 199, pl. 115 the other known example of this model and technique.

S.A.L.I.R. was formed in 1922 and is famed for its elaborate engraving of blown and mirrored glass. Traditional methods of engraving such as copper-wheel, diamond-point and sand blasting were applied together with modern themes and patterns to create an unexpected harmony in the work. Designed by Vittorio Zecchin and executed by Franz Pelzel, the artistic director of S.A.L.I.R. for over 50 years, this intricately carved vase is one of only two known examples of this form and technique. The other example, now in the permanent collection of the Fondazione Carraro, Ca' Pesaro, Venice, also depicts a hunting scene and is slightly larger and with perforation fully covering the body of the vase.





# VETRERIA ZECCHIN MARTINUZZI (1932-1939) AN'AMPHORA' VASE, DESIGNED CIRCA 1933

hand-blown and applied glass, with foil inclusions 15 % in. (39.5 cm.) high

\$10,000-15,000

#### LITERATURE

M. Barovier (ed.), *Napoleone Martinuzzi. Maestro Vetraio del Novecento*, Padua, 2001, p. 104, pl. 47 for a vase of a related form.

The firm Zecchin Martinuzzi was founded in 1932 by the sculptor Napoleone Martinuzzi and the engineer Francesco Zecchin, both of whom had previously worked for Venini. The firm created glasswares praised for their fresh and distinctive characteristics, reinterpreting typical Murano glass in a modern way. They were present at the Venice Biennale in 1932 and 1934 with a series of vases, plants and animal figures which were highly praised. Despite their critical acclaim, the company ran into financial difficulties and Martinuzzi withdrew in 1936.

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# VETRERIA ZECCHIN MARTINUZZI (1932-1939) AN'AMPHORA' VASE, DESIGNED CIRCA 1933

hand-blown and applied glass, with foil inclusions 16 in. (40.5 cm.) high

\$10,000-15,000

#### LITERATURE:

M. Barovier (ed.), Napoleone Martinuzzi. Maestro Vetraio del Novecento, Padua, 2001, p. 104, pl. 47 for a vase of a related form.



# THE PRIMAVERA TECHNIQUE

The Primavera technique produces finely crackled netting integral to clear glass, and is amongst the most revolutionary techniques introduced by Ercole Barovier. Conceived by chance in 1929, the process achieved a random, delicate web-like effect that was the consequence of accidentally incorporating an unidentified chemical mixture during the fusion of a large quantity of clear glass. Works produced from this technique were further ornamented by aspects of black pasta-glass, to deliver varied forms that acknowledged both the figurative and the neo-Classical, and were first revealed to the public at the XVII Biennale in Venice, 1930. Despite strong market enthusiasm for this revolutionary technique, further attempts to replicate the process proved impossible, and surviving examples produced from this original quantity of glass must be considered as extremely scarce.

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# ERCOLE BAROVIER (1889-1974)

A 'PRIMAVERA' VASE, CIRCA 1930

executed by Vetreria Artistica Barovier, hand-blown glass, with applied handles, spout and rim of deep amethyst glass 12% in (32 cm.) high

\$70,000-90,000

# PROVENANCE:

Lillian Nassau, New York;

Acquired from the above by the present owner.

# EXHIBITED

Venice, Fondazione Scientifica Querini Stampalia, L'Arte dei Barovier Vetrai di Murano 1866-1972, March-April 1993.

# LITERATUR

M. Barovier, L'Arte dei Barovier Vetrai di Murano 1866-1972, exhibition catalogue, Venice, Fondazione Scientifica Querini Stampalia, Verona, 1993, p. 118, pl. 91 for this vase.

A. Polak, Modern Glass, London, 1962, pl. 53A for another jug in Primavera glass.



# ERCOLE BAROVIER (1889-1974)

# A 'PRIMAVERA' VASE, CIRCA 1930

executed by Vetreria Artistica Barovier, hand-blown glass, with applied handles and top rim of deep amethyst glass 13 in. (33 cm.) high

\$30,000-40,000

#### PROVENANCE

Lillian Nassau, New York; Acquired from the above by the present owner.

#### LITERATURE

M. Barovier, L'Arte dei Barovier Vetrai di Murano 1866-1972, exhibition catalogue, Venice, Fondazione Scientifica Querini Stampalla, Verona, 1993, p. 117, pl. 90 for another vase of a comparable form.



# ERCOLE BAROVIER (1889-1974)

# A 'PRIMAVERA' VASE, CIRCA 1930

executed by Vetreria Artistica Barovier, hand-blown glass, with applied handles and rims of deep amethyst glass 12 ¼ in. (31 cm.) high

# \$40,000-60,000

#### PROVENANCE

Lillian Nassau, New York; Acquired from the above by the present owner.

#### LITERATUR

 $M.\ Barovier, \textit{Venetian Art Glass An American Collection}, Stuttgart, 2004, p.\,96 for another vase of this model.$ 



# NAPOLEONE MARTINUZZI (1892-1977)

# A PULEGOSO 'ARTICHOKE' SCULPTURE, CIRCA 1928

executed by Venini, hand-blown glass 10 % in. (27.5 cm.) high

# \$20,000-30,000

#### EXHIBITED:

Venice, Le Stanze del Vetro, *Napoleone Martinuzzi*. *Venini* 1925-1931, September 2013 - January 2014.

#### LITERATURE:

F. Deboni, Venini Glass, Turin, 1996, p. 64, fig. 10 for the present work;

M. Barovier, (ed.), Napoleone Martinuzzi. Maestro Vetraio del Novecento, Padua, 2001. p. 88, pl. 29 for the present work;

M. Barovier, Napoleone Martinuzzi. Venini 1925-1931, exhibition catalogue,

Le Stanze del Vetro, Milan, 2013, pp. 432, 434 for a period photograph of the

Fountain at the I Quadriennale in Rome, and for a pencil drawing of this work, p. 435 for the present work.

The present 'artichoke' sculpture was part of the illuminated glass fountain designed by Napoleone Martinuzzi which was situated in the winter garden designed by Enrico Del Debbio at the I Quadriennale exhibition, Rome, 1931.



Pencil drawing for the present lot, circa 1928.



Illuminated glass fountain by Martinuzzi in the winter garden, Quadriennale exhibition, Rome, 1931.



# NAPOLEONE MARTINUZZI (1892-1977)

A 'PIANTA GRASSA' SCULPTURE, MODEL N. 2490, CIRCA 1929-1930

executed by Venini, hand-blown glass, slightly iridescent base 6 in. (15 cm.) high, 9  $\frac{1}{2}$  in. (23 cm.) wide

# \$30,000-50,000

#### EXHIBITED:

Venice, Le Stanze del Vetro, Napoleone Martinuzzi. Venini 1925-1931, September 2013 - January 2014.

#### LITERATURE

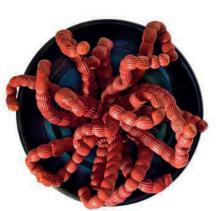
F. Deboni, Venini~Glass, Turin, 1996, p. 64, pl. 10 for the present piece and p. 244 for the model drawing;

M. Barovier, *Napoleone Martinuzzi*. *Venini* 1925-1931, exhibition catalogue, Le Stanze del Vetro, Milan, 2013, pp. 73, 270, 281 for the present work and the model drawing. A. Bettagno, *Gli Artisti Di Venini*, Milan, 1996, p. 212 for another example;

A. Venini Diaz de Santillana, *Venini, Catalogue Raisonné 1921-1986*, Milan, 2000, p. 47 for a period image.

Venini, blue catalogue, pl. 18, n. 2490.

Martinuzzi first presented his series of the Piante Grasse (or succulents) at the IV Triennale in Monza, 1930. The majority of these inventive botanical shapes were executed in green and blue pulegoso glass, while the black and red color scheme of the present example is rarer.



(alternate view)



Pencil drawing of the present work, circa 1929



Another pianta grassa of this model exhibited at the XVII Biennale, Venice, 1930.



# NAPOLEONE MARTINUZZI (1892-1977)

# AN 'ELEPHANTE ASIATICO' SCULPTURE, MODEL N. 2548, CIRCA 1930

produced by Venini, hand-blown glass and applied glass 7 % in. (19.5 cm.) high, 8 in. (20.5 cm.) long, 4 % in. (11 cm.) wide acid stamp VENEZIA MURANO COMPANY and crown

# \$15,000-25,000

#### EXHIBITED:

Venice, Le Stanze del Vetro, *Napoleone Martinuzzi*. *Venini* 1925-1931, September 2013 - January 2014.

#### LITERATURE:

M. Barovier, Napoleone Martinuzzi. Maestro Vetraio del Novecento, Padua, 2001, p. 145, pl. 102 for this piece;

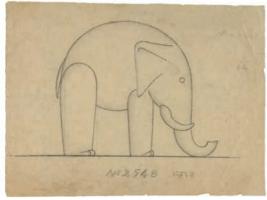
M. Marovier, Napoleone Martinuzzi. Venini 1925-31, exhibition catalogue, Le Stanze del Vetro, Milan, 2013, p. 237 for this work and p. 251 for another example in red glass and the model drawing.

A. Bettagno, *Gli Artisti Di Venini*, Milan, 1996, p. 71, fig. 30 for another example; F. Deboni, *Venini Glass*, Turin, 1996, p. 75, pl. 23 for another example;

A. Venini Diaz de Santillana, *Venini, Catalogue Raisonné 1921-1986*, Milan, 2000, pp. 82-83 for other examples of this model. Venini, blue catalogue, pl. 21, n. 2548A.

The first animal sculptures designed by Napoleone Martinuzzi were presented at the XV Biennale in Venice, 1928, where his duck, rabbit and pelican figures were highly praised by Gio Pontic in *Domus* (February 1929). In these fragile and expressive glass creatures he saw a manifestation of Martinuzzi's creative talent as a sculptor and designer of glass and bronze works.

The figures were executed in *pulegoso* glass, *pasta vitrea* or *velato* glass with the application of gold foil.



Pencil drawing of the present work, circa 1930.





# FRANCESCO CARRARO AND HIS COLLECTION OF CERAMICS DESIGNED BY GIO PONTI

The recent Gio Ponti ceramic exhibition at the Palazzo Madama in Turin could not have had a better title, when thinking of Francesco Carraro: The Elegance of Modernity, an exhibition devoted to the ceramics by architect Gio Ponti, designed between 1922 and 1933 for the Florentine ceramic manufacturer Richard Ginori.

The title would have resonated with Francesco Carraro, as he assembled one of the most complete collections of Gio Ponti ceramics in private hands including masterpieces like the centerpiece *Trionfo da Tavola* created for the Italian embassies, the large covered jar *La Conversazione Classica* for the 1925 Paris exhibition (lot 20) and the monumental blue *Vaso delle donne e delle architetture* (lot 17). These masterpieces complemented the Carraro collection of Italian art from the first half of the 20th century which included works by Wildt, Martini, Donghi and DeChirico and furnishings by Guglielmo Ulrich, Carlo Scarpa and Gilda D'Agaro.

It is Ponti's interpretation of classical architecture but also his modern sense of design that inspired Carraro to collect these works. Not just simply an architect but also a designer of many building interiors, including furniture, lighting, ceramics, glass and silverware, Ponti created an inclusive Italian taste—a taste Carraro loved and understood.

# GIO PONTI (1891-1979)

# 'DONATELLA', A BOWL, 1924-1927

executed by Richard Ginori, polychrome earthenware 4 % in. (11 cm.) high, 11 in. (28 cm.) diameter enameled *Richard-Ginori* 1106-333 Gio Ponti made in italy

# \$8,000-12,000

#### LITERATURE

- U. La Pietra, *Gio Ponti*, Milan, 1995, p. 37, pl. 83 for another example; L. Manna, *Gio Ponti*, *Le Maioliche*, Milan, 2000, pp. 10, 96-97 for a period photograph and another example;
- D. Matteoni, Gio Ponti, il Fascino della Ceramica, Milan, 2011, p. 111 for another example;
- L. Frescobaldi Malenchini, M. T. Giovannini, O. Rucellai, *Gio Ponti. La Collezione del Museo Richard Ginori della Manifattura di Doccia*, Facinao, 2015, p. 207 for another example.







Period image of another bowl of this model at the Richard Ginori studio.



# GIO PONTI (1891-1979)

'LEONIA', A LARGE PLATE, 1927

executed by Richard Ginori, polychrome earthenware 19 in. (48 cm.) diameter enameled *Ginori, 334, Gio Ponti, 1927, Leonia, Made in Italy,* retailer paper label, partial paper label

# \$8,000-12,000

# LITERATURE:

L. Manna, *Gio Ponti. Le Maioliche*, Milan, 2000, pp. 92-93 for a period drawing of the *Leonia* design and a bowl of this model in a blue color scheme.



Design drawing for 'Leonia'.





# VASO DELLE DONNE E DELLE ARCHITETTURE



The Richard Ginori pavilion at L'Exposition Internationale des Arts Décoratifs et Industriels Modernes, Paris, 1925.

# GIO PONTI (1891-1979)

# 'VASO DELLE DONNE DELLE ARCHITETTURE', AN IMPORTANT AND MONUMENTAL VASE. 1923-1930

executed by Richard Ginori, polychrome earthenware 19 ½ in. (49.5 cm.) high enameled Richard Ginori, 1036-241 E, Manifattura di Doccia, Gio Ponti, incised Italie

# \$50,000-70,000

#### PROVENANCE:

Edouard Demachy, Paris;

Acquired from the above by the present owner.

#### LITEDATURE

P. Portoghesi, A. Pansera, Gio Ponti alla Manifattura di Doccia, Milan, 1982, pp. 106-107 for illustrations of this model from different points of view and with preparatory drawings;

L. Manna, *Gio Ponti, Le Maioliche*, Milan, 2000, p. 31, pl. 19 for a period image showing this model at the Richard Ginori pavilion at the Exposition Internationale des Arts Décoratifs et Industriels Modernes, Paris, 1925, p. 33, pl. 21 for a period image showing this model at the Richard Ginori pavilion at the II Biennale of Monza, 1925, pp. 50-53 for other examples;

D. Matteoni, *Gio Ponti, Il Fascino della Ceramica*, Milan, 2011, p. 53 for a similar example;

L. Malenchini, O. Rucellai, *Gio Ponti and the Richard-Ginori*, Milan, 2015, p. 103 for a similar example.

Another example of this model was exhibited at the Exposition Internationale des Arts Décoratifs Industriel Modernes, Paris, 1925. Another vase of this model is in the permanent collection of the Museo di Doccia, Sesto Fiorentino, Florence.

The present vase is regarded as one of Gio Ponti's masterpieces among his ceramic designs.















Design drawings and different views of the present lot.



# GIO PONTI (1891-1979)

'I PELLEGRINI', A BOWL, DESIGNED CIRCA 1924-25

executed by Richard Ginori in 1985, polychrome porcelain 4% in. (11 cm.) high, 8% in. (21 cm.) diameter enameled Ginori 1735-1985, N° 56, Serie numerata per il 250° Anniversario della Manifattura di Doccia

\$5,000-7,000

# LITERATURE:

D. Matteoni, Gio Ponti, Milan, 2011, p. 34 for a similar example; L. Malenchini, O. Rucellai, Gio Ponti and the Richard-Ginori, Milan, 2015, p. 42 for another bowl of this model in a different color scheme; L. Malenchini, O. Rucellai, M. Giovannini, The Collection of the Museo Richard-Ginori della Manifattura di Doccia, Milan, 2015, p. 229, fig. 141 for a similar example.



Another bowl of this model at the II Biennale, Monza, 1925.



# GIO PONTI (1891-1979)

# 'PASSEGIATA ARCHEOLOGICA', A LARGE VASE WITH COVER, CIRCA 1924

executed by Richard Ginori, polychrome porcelain 23 ¼ in. (59 cm.) high enameled *Richard Ginori, Pittori di Doccia, Gio Ponti, Ginori* 

# \$15,000-20,000

# LITERATURE:

 $L.\,Manna, \textit{Gio Ponti, Le Maioliche}, \\ Millan, 2000, pp. 25-26 \,for \,a \,period \,image \,of \,this \,model \,at \,the \,I\,Biennale, \\ Monza, 1923;$ 

L. Frescobaldi Malenchini, O. Rucellai, *Gio Ponti e la Richard-Ginori*, exhibition catalogue, Monza, Villa Reale, Monza, 2015, p. 10 for a period image of this model at the I Biennale, Monza, 1923.



Richard Ginori's pavilion at the I Biennale, Monza, 1923, with a vase of this model.



# GIO PONTI (1891-1979)

# 'LA CONVERSAZIONE CLASSICA', A VASE WITH COVER, 1929

executed by Richard Ginori, polychrome porcelain 22% in. (57 cm.) high

enameled La Conversazione Classica, Richard Ginori, 29=1, Richard-Ginori, Pittori di Doccia. Gio Ponti. Made in Italy, with partial paper label

# \$50,000-70,000

#### PROVENANCE:

Franco Deboni, Milan:

Acquired from the above by the present owner.

#### LITERATURE

P. Portoghesi, A. Pansera, *Gio Ponti alla Manifattura di Doccia*, Milan, 1982, p. 47, for illustrations of this model from different points of view;

G. Cosi, R. Fiorini, F. Rapini, S. Vannini, *Gio Ponti. Ceramiche* 1923-1930, 1983, p. 93, cat. 57-58 for a similar example;

U. La Pietra, *Gio Ponti: l'Arte si Innamora dell'Industria*, Milan, 1988, p. 28 for this model illustrated;

L. Licitra Ponti, *Gio Ponti - L'Opera*, Milan, 1990, p. 27 for this model illustrated; L. Manna, *Gio Ponti Le Maioliche*, Milan, 2000, p. 101, pl. 51 for another vase of this model;

L. Frescobaldi Malenchini; M. T. Giovannini; O. Rucellai, Gio Ponti. La Collezione del Museo Richard Ginori della Manifattura di Doccia, Falcinao, 2015, p. 182 for a similar example.

Only two other examples of this design are known. One is included in the private collection of Chiara and Francesco Carraro, and the other is found in the collection of the Museo di Doccia. Sesto Fiorentino. Florence.

'La Conversazione Classica' was first presented in 1925 at the Exposition Universelle des Arts Décoratifs et Industriels Modernes in Paris, where Richard Ginori won the most prestigious award, the Grand Prix. This vase is one of the most accomplished and important examples of Gio Ponti's innovative production at Richard Ginori. Here, Ponti elaborated on some of the characters presented in an earlier vase with cover, "La Passeggiata Archeologica' (lot 19), creating a much more complex work.

The composition of the 'Conversazione Classica' is highly detailed for the number of single characters, architectural elements and objects specifically designed for it. The decoration is inspired by Neoclassicism and the form is typical for Etruscan pottery. 'La Conversazione Classica' is a testament to Gio Ponti's superior ability to elevate a purely decorative object, inspired by ancient forms and manufactured with the help of highly skilled craftsmen, into a magnificent work of art.



The Richard Ginori pavilion at L'Exposition Internationale des Arts Décoratifs et Industriels Modernes, Paris, 1925, with a vase of this model. Courtesy Franco Deboni.



# GIO PONTI (1891-1979)

# 'OSPITALITA' AND 'VESTALE', A PAIR OF VASES, 1926-29

executed by Richard Ginori, polychrome porcelain
each 11 ½ in. (29 cm.) high
enameled Richard Ginori, Pittori di Doccia, Gio Ponti, Richard Ginori NC, enameled Italia,
Richard Ginori, Pittori di Doccia, Gio Ponti, Richard Ginori with partial paper label (2)

# \$10,000-15,000

# LITERATURE:

- L. Licitra Ponti, *Gio Ponti*, London, 1990, p. 30 for a period image showing these models; U. La Pietra, *Gio Ponti*, Milan, 1995, p. 20, figs. 35 and 36 for similar examples; D. Matteoni, *Gio Ponti*, *Il Fascino della Ceramica*, Milan, 2011, p. 61 for another vase of this model in a different color scheme;
- L. Malenchini, O. Rucellai, M. Giovannini, *The Collection of the Museo Richard-Ginori della Manifattura di Doccia*, Milan, 2015, p. 246, pl. 161 for similar examples.





# GIO PONTI (1891-1979)

# 'LE PASSIONI PRIGIONIERE'. AN URN WITH COVER, 1927

executed by Richard Ginori, polychrome porcelain 19 ¼ in. (50 cm.) high enameled *Richard Ginori, Pittori di Doccia, Gio Ponti, Richard Ginori 27=5, Le Passioni Prigioniere* 

# \$15,000-20,000

# LITERATURE:

P. Portoghesi, A. Pansera, *Gio Ponti alla Manifattura di Doccia*, Milan, 1982, pp. 49, 51, 53, and 55 for another vase of this model with different decoration;

U. La Pietra, *Gio Ponti: l'Arte si Innamora dell'Industria*, Milan, 1988, p. 28 for another vase of this model with different decoration;

L. Licitra Ponti, *Gio Ponti - L'Opera*, Milan 1990, p. 27 for another example of this vase with different decoration;

D. Matteoni, *Gio Ponti, il Fascino della Ceramica*, Milan, 2011, p. 64 for another example.

Another vase of this design was included in the Exposition Internationale des Arts Décoratifs et Industriel Modernes, Paris, 1925.



Other urns of this model at the II Biennale, Monza, 1925.



# GUGLIELMO ULRICH (1904-1977)

# AN IMPORTANT AND EARLY ARMCHAIR, CIRCA 1935

suede and silk upholstery, carved walnut legs 42 % in. (107 cm.) high

\$30,000-50,000

#### LITERATURE:

L. Scacchetti, *Guglielmo Ulrich*, Milan, 2009, p. 251 for a drawing of a related chaise longue and p. 376 for a chair with comparable carving to the legs; l. de Guttry, M. P. Maino, *Il Mobile Déco Italiano* 1920-1940, Rome, 1988, p. 257 for a period image showing other chairs with comparable carving to the legs.

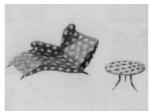
This powerfully expressive form offers a confidence of presence sustained by a dramatic sensuality. The perfectly circular wings drop unexpectedly to release a scrolling volume of sumptuous upholstery, the whole stabilized by gently outstretched arms and anchored upon extravagant, naturalistically-rendered rear legs. This unique design elegantly synthesizes many of those attributes that were beginning to assert prominence by the late 1930s – notably Surrealism, a revival of fashionable interest in the Baroque, and a preference for anthropomorphic forms – and that were to anticipate wider stimulation amongst a new generation of designers by the 1940s.



(reverse)



A chair designed by Ulrich with the same carving detail on the legs.



A chaise longue designed by Ulrich for the Casa Cademartori, Blevio, in 1943 showing a comparable treatment of the arms and headrest.



CARLO SCARPA (1906-1978) ARARE FLOOR LAMP, MODEL N. 518, CIRCA 1940 executed by Venini, *battuto* glass, brass 68 ¼ in. (173.5 cm.) high

\$30,000-50,000

LITERATURE:

Venini, blue catalogue, pl. 178 B, n. 518.

This lamp is possibly the only extant example of this rare model retaining its original battuto shade. A variant of this model was also produced with a fabric shade.



# CARLO SCARPA (1906-1978)

# AN EASEL, DESIGNED CIRCA 1955

executed later by Zanon, walnut, ebonized wood and brass 102 % in. (260 cm.) high, 29 % in. (74 cm.) wide, 25 % in. (64 cm.) deep

\$10,000-15,000

#### PROVENANCE:

Zanon, Venice;

Acquired from the above by the present owner.

#### LITERATURE

R. McCarter,  $Carlo\ Scarpa$ , London, 2013, pp. 60, 155 and 157 for other examples illustrated.

M. Brawne, *The New Museum*, Stuttgart, 1965, pp. 7, 57, 60-61, 189 for other examples in museum collections.



Easel by Carlo Scarpa at the Fondazione Querini Stampalia, Venice

In 1952, Carlo Scarpa was commissioned to redesign the interior of the Museo Correr in Venice, including the display of the art collection. Scarpa reorganized the various spaces of the historic museum, designing pedestals, supports and easels in materials such as stone, steel, wood and glass. Scarpa's intention was to create a heightened sense between the works of art and the viewer. This would be a completely new and innovative way to display art in public museums.

As Michael Brawne writes in his book, *The New Museum: Architecture and Display*, on the Museo Correr's Bellini room:

Three of the eight Bellini paintings are on easels, two back to back, the third diagonally opposite the floor; five are on walls and of these, two are at a slight angle, hinged as it were in one side. On entering the room, seven of the paintings can almost be seen at a glance, each clear in its own space. On approach, each picture fills the field of vision, the remainder drop away. And at the end of the sequence, the eighth painting—secular, unrelated in subject to the rest, and most familiar—

Gentile Bellini's life size head of the Doge, is suddenly within view on the last easel". He states further: "Each of these visual and tactile experiences is intended to sharpen the encounter between object and observer, to make possible a communication between artifact and individual."

Scarpa used these easels throughout his career in many of his museum projects: Museo Correr, Venice; Palazzo Abatellis, Palermo; Museo Castelvecchio, Verona and Fondazione Querini Stampalia, Venice. Executed by the Zanon brothers in steel and wood, the easel is completely adjustable to the painting and the viewer's desired height.

Most recently the American contemporary artist Carol Bove exhibited Scarpa's easels, a sculpture (a variant of lot 26) and vitrines alongside her new body of work in the exhibition Carol Bove/Carlo Scarpa, curated by the Henry Moore Institute in Leeds, England and Museion, Bolzano. The exhibition juxtaposed works by Bove alongside works of Carlo Scarpa, exploring the dialogue between the display of objects, art and sculpture.



# CARLO SCARPA (1906-1978)

'CRESCITA', A GEOMETRIC SCULPTURE, DESIGNED CIRCA 1968

executed by Zanon, milled steel, gold leaf 23 ¼ in. (59 cm.) high signed *c. scarpa 1* 

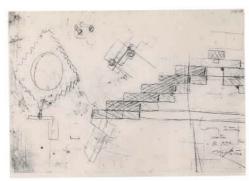
\$10,000-15,000

Carlo Scarpa designed numerous installations for the Venice Biennale between the years of 1948 and 1972. He designed the interior of the Italian Pavilion in the years 1962, 1964, 1966 and 1968. Of great note was his installation of the Fontana room of 1966 and its cubic pedestals supporting Fontana's sinuous sculptures.

For the 1968 Italian pavilion, Scarpa designed a room called 'Ambiente'. To be observed from a balcony surrounding the room, the installation included amongst other works, his iron sculpture 'Crescita', partially glided and supported on a metal plinth. Subsequently, Scarpa designed another version (present model) in a natural steel color with small glided prism-like inserts to the internal corners. The sculpture is mounted on a slightly turned vertical rod, supported by a steel base allowing a circular movement of the entire body. While turning the sculpture, the light reflecting from the complex geometric surfaces creates a pulsing effect around the elliptical circular movement.

'Crescita' is a great representation of Scarpa's preoccupation with space, form and material, all related to questions of infinity, reflection, symmetry and perspective—ideas similar to the explorations of the Dutch graphic designer Maurits Cornelis Escher.

The execution of these sculptures, all done by the Zanon brothers, are a tour de force in metal work. Not wanting to show any soldering lines, the body of the sculpture is composed of two parts. When placed together, a final cube on one side is connected with a metal rod and placed throughout the two-part body. Pushed through to the end, another cube is screwed to the metal rod. The two points are then heated to a "white-hot" temperature. When the metal cools down, the rods shrink and fuse the two parts of the body securely.



Carlo Scarpa, sketch for 'Crescita'. Courtesy Museo del Castelvecchio.



Installation photograph from Carol Bove / Carlo Scarpa at the Henry Moore Institute (April–July 2015) showing another 'Crescita' sculpture. Photo: Jerry Hardman-Jones, © Carol Bove; Carlo Scarpa, Museo delle Rarità Carlo Scarpa, Moselice



# **TADAO ANDO (B. 1941)**

# A SET OF THREE ROSETTA, GHIACCIO AND VELATO 'ANDO' VASES, 2011

(3)

number eight from an edition of thirty in each color, completed in 2015, executed by Venini, cast aquamarine, transparent and red glass  $22\,\%$  in. (57 cm.) high each with acid stamp  $90\,VENINI\,2011\,Ando$ , engraved  $VENINI\,2011\,B\,8/30$ 

\$15,000-20,000

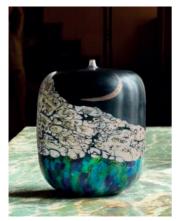
# LITERATURE:

Sales catalogue, VENINI Art Glass, Murano, 2013, pp. 216-219 for a discussion about Tadao Ando's work for Venini and illustrations of the Ando series; Sales catalogue, VENINI Art Glass, Murano, 2015, frontis page for detail image of the model and p. 65 for the model in transparent glass.





# FRANCESCO CARRARO AND THE WORKS OF YOICHI OHIRA



Yoichi Ohira, 'Notturno' vase (lot 57)

The collection of Chiara and Francesco Carraro comprises one of the most significant and complete holdings of works by the Japanese glass artist Yoichi Ohira.

It was Francesco Carraro's deep understanding of the medium of Venetian glass of the 20th century that led to his appreciation and subsequent collection of works by Yoichi Ohira. Known for his uncompromising view of Murano glass produced after the 1970s, as well as contemporary studio glass, Francesco spoke very clearly about the banality of contemporary glass. In his view, as a collector with a profound understanding of Venetian glass and an encyclopedic knowledge of the subject matter second to none, Carraro criticized its lack of imagination, poor aesthetic qualities and the unsuccessful execution of many works produced by glass artists working around the end of the 20th century.

Not so, for the work of Yoichi Ohira.

Carraro displayed a great passion for the works created by the Japanese artist, mainly because of his extraordinary and unique designs and the complex techniques Ohira employed. This could only have been realized by the most skilled blowers remaining in Murano at that time. It is not surprising, as it fit Carraro's passionate and profound understanding of the principles of Venetian glassmaking, his curious mind for art and culture, and an almost pedantic view on quality.

The Carraro collection of Ohira glass, displayed with great care in the context of one of the greatest collections of Venetian glass in the world, includes pieces from the early, more restrained period, up to the last works, which Ohira describes as follows:

"The technique that I have used in recent years can be described as mosaic composition with glass canes and use of powders. This allows me to draw a parallel with the world of high fashion. I personally prepare the fabrics (in glass), these are then sewn and shaped (blown and cut) into costumes (works in glass)."

# YOICHLOHIRA (B. 1946)

# A UNIQUE 'FINESTRE N. 30, LA VALLE BLUE' VASE, 2007

executed by Maestro Andrea Zilio and Maestro Giacomo Barbini, hand-blown glass  $\it murrine$ , with granular inserts, partial  $\it battuto, inciso$  and polished surface 14 % in. (36.5 cm.) high

signed and dated Yoichi Ohira m° a. Zilio m° g. Barbini 1/1 unico murano Friday 13-07-2007

# \$8,000-12,000

# PROVENANCE:

Barry Friedman, Ltd., New York; Acquired from the above by the present owner.

#### EXHIBITED

New York, Barry Friedman Ltd., Venice. 3 Visions in Glass, Cristiano Bianchin, Yoichi Ohira, Laura de Santillana, October 2009 - February 2010; Naples, Naples Museum of Art, Venice. 3 Visions in Glass, Cristiano Bianchin, Yoichi Ohira, Laura de Santillana, October 2010 - January 2011; Paris, Musée des Arts Décoratifs, Venice. 3 Visions in Glass, Cristiano Bianchin, Yoichi Ohira, Laura de Santillana, March - September 2011.

#### LITERATURE:

B. Friedman (ed.), Venice. 3 Visions in Glass, Cristiano Bianchin, Yoichi Ohira, Laura de Santillana, exhibition catalogue, New York, Barry Friedman Gallery, Kansas, The Nelson-Atkins Museum of Art, Naples, Naples Museum of Art, Paris, Musée des Arts Décoratifs, New York/Stuttgart, 2009, pp. 269 and 437 for an illustration of the present vase.





# YOICHI OHIRA (B. 1946)

# A UNIQUE 'CALLE DE VENEZIA, N. 7, TARTARUGA' VASE, 2009

executed by Maestro Andrea Zilio and Maestro Giacomo Barbini, hand-blown glass murrine, granular inserts, partial battuto, inciso and polished surface 14 in. (35,5 cm.) high

signed and dated <sup>'</sup>nostalgia', Yoichi Ohira m° a. Zilio m° g. Barbini 1/1 unico murano Venerdi 27-02-2009

# \$12,000-18,000

#### PROVENANCE:

Barry Friedman, Ltd., New York;

Acquired from the above by the present owner.

# EXHIBITED:

Venice, 53rd International Art Exhibition, Fa Come Natura Face in Foco, June - November 2009;

Yoichi Ohira, Laura de Santillana, March - September 2011.

New York, Barry Friedman Ltd., Venice. 3 Visions in Glass, Cristiano Bianchin, Yoichi Ohira, Laura de Santillana, October 2009 - February 2010; Naples, Naples Museum of Art, Venice. 3 Visions in Glass, Cristiano Bianchin, Yoichi Ohira, Laura de Santillana, October 2010 - January 2011; Paris, Musée des Arts Décoratifs, Venice. 3 Visions in Glass, Cristiano Bianchin,

#### LITERATURE:

B. Friedman (ed.), Venice. 3 Visions in Glass, Cristiano Bianchin, Yoichi Ohira, Laura de Santillana, exhibition catalogue, New York, Barry Friedman Gallery, Kansas, The Nelson-Atkins Museum of Art, Naples, Naples Museum of Art, Paris, Musée des Arts Décoratifs, New York/Stuttgart, 2009, pp. 265 and 437 for an illustration of the present vase.





# YOICHI OHIRA (B. 1946)

# A UNIQUE 'MURRINE CON FINESTRE TONDE, N. 1' VASE, 2006

executed by Maestro Andrea Zilio and Maestro Giacomo Barbini, hand-blown glass murrine, with granular inserts, polished and inciso surface 10 % in. (27 cm.) high signed and dated Yoichi Ohira m° a. Zilio m° g. Barbini 1/1 unico Friday 07-07-2006 murano

# \$10,000-20,000

PROVENANCE:
Barry Friedman, Ltd., New York;
Acquired from the above by the present owner.



### YOICHLOHIRA (B. 1946)

### A UNIQUE 'FINESTRE N. 25, LA FOGLIA DELL'AUTUNNO' VASE, 2007

executed by Maestro A. Zilio and Maestro Giacomo Barbini, hand-blown glass *murrine*, granular powder inserts, *battuto* and *inciso* surface 11 % in. (29 cm.) high

signed and dated Yoichi Ohira m° a. Zilio m° g. Barbini 1/1 unico Friday 29-6-2007 murano

### \$10,000-15,000

## PROVENANCE:

Barry Friedman, Ltd., New York; Acquired from the above by the present owner.

#### EVIUDITED

New York, Barry Friedman Ltd., Venice. 3 Visions in Glass, Cristiano Bianchin, Yoichi Ohira, Laura de Santillana, October 2009 - February 2010; Naples, Naples Museum of Art, Venice. 3 Visions in Glass, Cristiano Bianchin, Yoichi Ohira, Laura de Santillana, October 2010 - January 2011; Paris, Musée des Arts Décoratifs Venice. 3 Visions in Glass, Cristiano Bianchin, Yoichi Ohira, Laura de Santillana, March - September 2011.

#### LITERATURE:

B. Friedman (ed.), Venice. 3 Visions in Glass, Cristiano Bianchin, Yoichi Ohira, Laura de Santillana, exhibition catalogue, New York, Barry Friedman Gallery, Kansas, The Nelson-Atkins Museum of Art, Naples, Naples Museum of Art, Paris, Musée des Arts Décoratifs, New York/Stuttgart, 2009, pp. 271 and 438 for an illustration of the present vase.





## GIUSEPPE GALLO (B. 1954)

'UTOPIA', A SCULPTURE, 1990

from an edition of five plus artist's proof, bronze  $68\,\%$  in. (175 cm.) high signed  $P.\,A.$ 

#### \$12,000-15,000

#### PROVENANCE

Gianni Michelagnoli, Rome;

Acquired from the above by the present owner.

#### EXHIBITED

New York, Sperone Westwater, Works on Paper and 9 Sculptures,

November - December 1990;

Venice, XLIV Venice Biennale, 1990;

Monza, Villa Reale, Scultura alla Villa Reale di Monza. Ipotesi dei Musei Civici per otto sculture contemporanee, June – July 1990;

Cosenza, Castello Normanno-Svevo, *Una notte ho provato a uccidere un sogno*, October 2015 – January 2016.

#### LITERATURE:

Exhibition catalogue, Dimensione Future, l'artista e lo spazio, XLIV Biennale di

Venezia, Venice, 1990, n. 6, p. 52;

Exhibition catalogue, Scultura alla Villa Reale di Monza. Ipotesi dei Musei Civici per otto sculture contemporanee, Monza, Villa Reale, Milan, 1990;

Exhibition catalogue, Roma interna, Vienna, Museum Moderner Kunst Stiftung Ludwig, Vienna, 1991, p. 69;

Exhibition catalogue, *Domenico Bianchi, Giuseppe Gallo, Gianni Dessi.*Concordantiae, Toulouse-Labège, Centre Regional d'art Contemporain Midi-Pyrénées, 1992, p. 94;

R. Lauter, M. d'Argenzio, Giuseppe Gallo. mito-rito-sito, exhibition catalogue, Verona, Galleria dello Scudo. 2005. p. 130.

Giuseppe Gallo is a major figure in the New Roman School, also called the San Lorenzo Workshop because the artist moved his studio to the Pastificio Cerere building, an abandoned pasta factory in the San Lorenzo industrial district in Rome in 1977. Gallo began a trend, and other artists soon followed. Cumulatively they would not just revitalize the neighborhood to make it a district for contemporary arts, but also revitalize thalian art. Curator Sergio Risallti credits Gallo with forging a new direction in Italian art after the Arte Povera of the 1960s and Transavanguardia of the 1970s, saying "The painting and sculpture of Giuseppe Gallo has been slowly forged in the...workshop of civilizations and cultures, of continuities and discontinuities [of metaphysical and physical forms]. ...He achieves his pursuit with...mnemonic reworking of images and forms, then abandons this entire heritage to its ancient time in order to rediscover the artist's own time and a future, critically and radically" (S. Risallti, "Giuseppe Gallo: Gioco felice di un suonatore di tamburi," Modena, 2007, pp. 20-27).



## TONI ZUCCHERI (1937-2008)

AN 'UPUPA' SCULPTURE, DESIGNED CIRCA 1964

executed by Venini 2002, hand-blown assembled glass with gold-foil inclusions, patinated bronze  $15\,\%$  in,  $(39\,cm)$  high signed and dated  $Venini\,TZ\,2002$ 

\$7,000-9,000

### LITERATURE:

A. Bettagno, *Gli Artisti Di Venini*, Milan, 1996, p. 154, pl. 227 for a similar example; F. Deboni, *Venini Glass*, Turin 2007, vol. II, pl. 262 for the same model.



# TONI ZUCCHERI (1937-2008) A'TACCHINO' SCULPTURE.

DESIGNED CIRCA 1964

executed by Venini, hand-blown *murrine* glass 18 in. (45.7 cm.) high

\$5,000-7,000

LITERATURE:

M. Barovier, R. B. Mentasti, A. Dorigato, *Il Vetro di Murano alle Biennali 1895-1972*, Milan, 1995, p. 203 for another 'tacchino';
M. Heiremans, *20th Century Murano Glass*,
Woodbridge, 1997, p. 176 for another example;
A. Venini Diaz de Santillana, *Venini*, Milan, 2000, p. 181, pl. 141 for a similar example.
Venini, green catalogue, pl. 6, n. 412.0.

Another 'tacchino' was exhibited at the XXII Venice Biennale, 1964.

#### 35

## TONI ZUCCHERI (1937-2008)

A 'TACCHINO' SCULPTURE, DESIGNED CIRCA 1964

executed by Venini 1980, hand-blown murrine glass, patinated bronze 17 % in. (44.5 cm) high signed and dated Venini TZ 1980

\$5.000-7.000

LITERATURE: See previous lot.

### 36

## TONI ZUCCHERI (1937-2008)

A 'FARAONA' SCULPTURE, DESIGNED CIRCA 1964

executed by Venini 1980, hand-blown murrine glass, patinated bronze 12 % in. (32.5 cm.) high signed and dated Venini TZ 1980

\$4.000-6.000

LITERATURE

F. Deboni, *Venini Glass*, Milan, 2007, p. 97 for an illustration of a similar example. Venini, green catalogue, pl. 6, n. 412.1.



## GIUSEPPE GALLO (B. 1954)

### A BOAR MASK FROM THE 'PRISMI' SERIES, 2007

from an edition of five, patinated bronze  $72\,\%$  in. (185 cm.) high, 18 ½ in. (47 cm.) wide, 15 % in. (39 cm.) deep

### \$15,000-20,000

#### PROVENANCE:

Gianni Michelagnoli, Rome;

Acquired from the above by the present owner.

#### EVHIDITE

Rome, Museum of Contemporary Art, Giuseppe Gallo. All In, November 2007 - February 2008;

Mannheim, Kunsthalle, Giuseppe Gallo. All In, June - September 2008;

Rovereto, Museum of Contemporary Art Treviso and Rovereto, Italia Contemporanea.

Officina S.Lorenzo, May - October 2009;

Padova, Oratorio di San Rocco, Giuseppe Gallo - Prismi, May - June 2013;

 ${\it Castello\,Normanno-Svevo, Cosenza, Una \,not te \,ho\,provato\,a\,uccidere\,un\,sogno.}$ 

Da allora non mi sono più svegliato, October 2015 – January 2016; Rio de Janeiro, Casa Italia, *Horizontal*, 2016.

## LITERATURE:

D. Eccher, Giuseppe Gallo. All in, exhibition catalogue, Museum of Contemporary Art, Rome, Milan, 2007, pp. 178-179, p. 283, pp. 188-189;

D. Lancioni, *Italia Contemporanea*. *Officina S. Lorenzo*, exhibition catalogue, Museum of Contemporary Art Treviso and Rovereto, Milan, 2009, pp. 136-137;

D. Elena, 'Italia-Brasile 1 a 1', Architectural Digest, Italy, July/August 2016, pp. 196-197.



Giuseppe , 'Prismi' series installation, 2007.

Photo Ottavio Celestino.



## NAPOLEONE MARTINUZZI (1892-1977)

## A VELATO AND MESCOLATO VASE, MODEL N. 3120, CIRCA 1930

executed by Venini, hand-blown glass with applied handles 13 % in. (34.5 cm.) high with period paper label *Venini Vetri Sofiati Murano* 

## \$25,000-35,000

### EXHIBITED:

Venice, Le Stanze del Vetro, Napoleone Martinuzzi. Venini 1925-1931, September 2013 - January 2014.

#### LITERATURE:

M. Barovier, Napoleone Martinuzzi. Venini 1925-1931, exhibition catalogue, Venice, Le Stanze del Vetro, Milan, 2013, p. 326 for the present vase, period photo, and a design drawing, and p. 316 for another example.

Mobilier et Décoration, July 1929, p. 13 for another example in a different color



Period photograph of another vase of this model, Mobilier et Décoration, July 1929, p. 13.



Pencil drawing of the present model, 1930.



## NAPOLEONE MARTINUZZI (1892-1977)

### A RARE PULEGOSO AMPHORA VASE, MODEL N. 3219, CIRCA 1928

executed by Venini, lightly iridescent hand-blown and applied glass 17 % in. (45.5 cm.) high

### \$60,000-80,000

#### EXHIBITED

Venice, Le Stanze del Vetro, *Napoleone Martinuzzi. Venini 1925-1931*, September 2013 - January 2014.

#### LITERATURE-

M. Barovier, *Napoleone Martinuzzi. Venini 1925-1931*, exhibition catalogue, Venice, Le Stanze del Vetro, Milan, 2013, pp. 180, 187 and 207 for illustrations of the present vase.

A. Bettagno, *Gli Artisti Di Venini*, Milan, 1996, p. 69, fig. 25 for a similar example; Exhibition catalogue, *Venetian Glass: the Nancy Olnik and Giorgio Spanu Collection*, American Craft Museum, New York, 2000, p. 44 for this model illustrated; *L'Art Vivant*, September 1929, p. 69 for another example.

In his role as principal designer and artistic director of Venini from 1925-1932, Napoleone Martinuzzi was responsible for creating some of the most visually striking and technically innovative art glass ever produced by the factory. Central to his mature work was a devotion to the revival and reinterpretation of classical forms, the exploration of color and the development of surface treatment. Chief among his contributions to the field was his experimentation in vetro pulegoso, with its many inclusions of tiny trapped air bubbles and foamy, lightly iridized surface designed to resemble chalcedony. The vase on offer fully embodies the complete range of Martinuzzi's artistic values. Fashioned in a classical shape, the vessel is enlivened by its jade green color, and transformed by its tactile, bubbly finish. Another vase of this model was exhibited at the 1928 XVI Biennale in Venice.



Period photograph of another vase of this model, L'Art Vivant, September 1929, p. 69.



Pencil drawing of the present model, 1928.



## CARLO SCARPA (1906-1978)

### AN IRIDATO BOWL, MODEL 3920, CIRCA 1940

executed by Venini, lightly iridescent hand-blown glass 2 % in. (7 cm.) high, 4 % in. (11.7 cm.) diameter

### \$15,000-20,000

#### LITERATURE

M. Barovier, Carlo Scarpa. I vetri di Murano, Venice, 1991, p. 113 for a similar example; M. Barovier, Carlo Scarpa. Glass of an Architect, exhibition catalogue, Brescia, Palazzo Martinengo, Milan, 1998, p. 147 for a similar example; Exhibition catalogue, Venetian Glass: the Nancy Olnik and Giorgio Spanu Collection, American Craft Museum, New York, 2000, p. 44 for same model illustrated; M. Barovier, Carlo Scarpa. Venini 1932-1947, exhibition catalogue, Le Stanze del Vetro, Milan, 2012, pp. 303, 313 for other examples of this model.



Pencil drawing of the present model, 1940.

The architectural simplicity of this bowl epitomizes Carlo Scarpa's designs in the 1940s and the form was favored by the revered American architect, Frank Lloyd Wright. In 1951, Frank Lloyd Wright purchased ten bowls of this model directly from Venini during a trip to Venice. Wright and Carlo Scarpa met for the first time in Florence in 1951 on the occasion of the exhibition 'Frank Lloyd Wright: Sixty Years of Living Architecture' and their next meeting took place in Venice shortly thereafter, when Wright was awarded an honorary degree from the University of Venice. The crate with the ten bowls of this model along with another six Works by Scarpa

appears to never have arrived at Taliesin and the location of all of these works is unknown. The Venini invoice, dated 8 October 1951, documenting the purchase of the bowls and the other works by Scarpa for Venini was only recently discovered in the Frank Lloyd Wright archives.

Scarpa applied the same technique of iridizing several layers of glass used in the present bowl for a series of works exhibited at the VII Triennale in Milan and the XXII Biennale in Venice in 1940.



Carlo Scarpa (left) and Frank Lloyd Wright (center) in Piazza San Marco, 1951.
The Frank Lloyd Wright Foundation Archives (The Museum of Modern Art | Avery Architectural & Fine Arts Library, Collumbia University, New York).



Invoice from Venini to Frank Lloyd Wright, 1951.
The Frank Lloyd Wright Foundation Archives (The Museum of Modern Art | Avery Architectural & Fine Arts Library, Columbia University, New York).



## CARLO SCARPA (1906-1978)

## A BATTUTO VELATO VASE, MODEL N. 3663, CIRCA 1946-1947

executed by Venini, hand-blown glass 11 ½ in. (30 cm.) high acid stamp *venini MURANO ITALIA* 

### \$18,000-25,000

#### EXHIBITED:

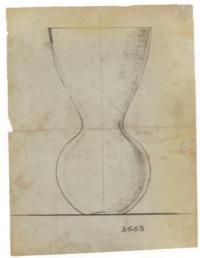
Venice, Le Stanze del Vetro, Carlo Scarpa. Venini 1932-1947, August 2012 - January 2013.

#### LITERATURE:

M. Barovier, *Carlo Scarpa. Venini* 1932-1947, exhibition catalogue, Venice, Le Stanze del Vetro, Milan, 2012, p. 325 for an illustration of this vase.

The present vase is a rare example from the  $\mathit{Velati}$  series, designed by Carlo Scarpa in 1940 for Venini. The design concept is based on the vase's minimalist shape and the highly sophisticated treatment of the body's surface. This technique is achieved by treating the surface with an ultra-light grinding, creating an almost misty or frost-like effect ( $\mathit{vetri}$  apparati).

Other variations from this series are executed in yellow, red and *lattimo* glass. A similar example can be found in the Nancy Olnick and Giorgio Spanu Collection, New York.



Pencil drawing of the present model, 1946/47.



### CARLO SCARPA (1906-1978)

## A CORROSO VASE, MODEL N. 3695, CIRCA 1936

produced by Venini, lightly iridescent hand-blown glass 13 % in. (35 cm.) high acid stamp *venini murano ITALY* 

### \$50,000-70,000

#### EXHIBITED:

Venice, Le Stanze del Vetro, Carlo Scarpa. Venini 1932-1947,

August 2012 - January 2013:

New York, The Metropolitan Museum of Art, New York, Venetian Glass by Carlo Scarpa: The Venini Company 1932-1947, November 2013 - March 2014.

#### LITEDATURE

M. Barovier, Carlo Scarpa. Venini 1932-1947, exhibition catalogue, Venice,

Le Stanza de Vetro, Milan, 2012, pp. 205, 218 for this example and a model drawing.

M. Barovier, *Carlo Scarpa. Glass of an Architect*, exhibition catalogue, Brescia, Palazzo Martinengo, Milan, 1998, pp. 126, 211 for other examples. Venini, blue catalogue, pl. 49, n. 3695.

The Corroso series of vessels is a mongst the most important of the architect's experiments into transparency of form and texture. During cooling, each vessel was dusted with acid-impregnated sawdust to deliver a softly coarse surface. By selecting pale, dulled colors, together with the textured surface, each vessel conveys an impression of timelessness, as if an artifact exhumed from ancient memory. The expressive, slightly raised trails to the body further provoke a sense of gestural ambiguity, as if the structure is emerging from the mists of timelessness. As such, works from this series capture a uniquely Venetian sensibility, and serve to assert Scarpa's genius as a master of both poetic form and of technique. Examples of good scale and stylistic purity, such as the present example, must be considered to be extremely scarce.



Pencil drawing of the present model, 1936.



The present vase in situ at the exhibition 'Venitian Glass by Carlo Scarpa: The Venini Company 1932-47', at the Metropolitan Museum of Art, New York, 2013/14.

© The Metropolitan Museum of Art. Image source: Art Resource, NY.



## CARLO SCARPA (1906-1978)

A VARIEGATO BOWL, CIRCA 1930-1931

executed by M.V.M. Cappellin, hand-blown glass  $7\,\%$  in. (20 cm.) high

\$12,000-15,000

### LITERATURE:

M. Barovier, Carlo Scarpa. Glass of an Architect, exhibition catalogue, Brescia, Palazzo Martinengo, Milan, 1998, pp. 59, 192 for similar examples; Exhibition catalogue, Venetian Glass: the Nancy Olnik and Giorgio Spanu ollection, American Craft Museum, New York, 2000, p. 44 for the same model illustrated.

The spiral decoration used on the body of this bowl is seen again, later in Scarpa's carreer, in a series of vases executed by Venini.



## M.V.M. CAPPELLIN

## A LATTIMO INCAMICIATO FOOTED BOWL, CIRCA 1930

the design atributed to Carlo Scarpa, hand-blown glass with gold foil inclusions 6 % in. (17 cm.) high, 9 % in. (25 cm.) diameter with partial paper label

\$25,000-35,000



### CARLO SCARPA (1906-1978)

### A PENNELLATE VASE, MODEL N. 3840, CIRCA 1942

executed by Venini, lightly iridescent hand-blown glass 9 % in. (25 cm.) high paper label traces to underside

### \$30,000-50,000

#### PROVENANCE:

Barry Friedman, Ltd., New York;
Acquired from the above by the present owner.

#### EVUIDITED

Venice, Le Stanze del Vetro, Carlo Scarpa. Venini 1932-1947,

August 2012 - January 2013;

New York, The Metropolitan Museum of Art, New York, Venetian Glass by Carlo Scarpa: The Venini Company 1932-1947, November 2013 - March 2014.

#### LITER ATLIRE

M. Barovier, Carlo Scarpa. Venini 1932-1947, exhibition catalogue, Venice, Le Stanze del Vetro, Milan, 2012, p. 428 for this example, p. 434 for a period photograph of the Venini vitrine featuring vases from the Pennellate series at the XXIII Venice Biennale, 1942 and p. 435 for another example with blue spirals and a drawing of the model. M. Barovier, Carlo Scarpa. Glass of an Architect, exhibition catalogue, Brescia, Palazzo Martinengo, Milan, 1998, pp. 223 for another example and 285 for a period image of this model at the XXIII Venice Biennale, 1942.

Examples of this series, called a Pennellate, or brush-strokes, are exceedingly rare, as they were extremely difficult to execute. A clear glass vessel is decorated with small amounts of opaque glass when being blown. The spots of molton colored glass are applied as the glass is being spun around in the process of blowing until a painterly irregular effect of brush-strokes is visible. Three color combinations were chosen for this series — amethyst and sulfur yellow (the present example), pale blue and amethyst, and lattimo white.



Pencil drawing of the present model, 1942.



Vases from the a pennelate series at the XXIII Venice Biennale, 1942.



## CARLO SCARPA (1906-1978)

### A DECORO A FILI VASE, MODEL N. 8611, CIRCA 1942-1947

executed by Venini, hand-blown glass 7 ½ in. (19 cm.) high acid stamp venini murano ITALIA

### \$40,000-60,000

#### EVHIDITED

Venice, Le Stanze del Vetro, Carlo Scarpa. Venini 1932-1947,

August 2012 - January 2013;

New York, The Metropolitan Museum of Art, New York, Venetian Glass by Carlo Scarpa: The Venini Company 1932-1947, November 2013 - March 2014.

#### LITEDATURE

M. Barovier, *Carlo Scarpa. Venini* 1932-1947, exhibition catalogue, Venice, Le Stanze del Vetro, Milan, 2012, pp. 471 and 473 for illustrations of the present vase.

F. Deboni, *Venini Glass*, Turin, 1996, p. 119, pl. 78 for another example of this vase; A. Bettagno, *Gli Artisti Di Venini*, Milan, 1996, p. 106, pl. 119 for a related vase of similar form and technique;

M. Barovier, Carlo Scarpa: Glass of an Architect, exhibition catalogue, Brescia, Palazzo Martinengo, Milan, 1998, pp. 188 and 224 for another vase of this model. Venini, blue catalogue, n. 3971.

The very rare series of  $Decoro\ a\ Fili$  (thread decorated) is one of the last series Carlo Scarpa designed for Venini in the early 1940s. A clear glass vessel is decorated with hot-applied, colored glass threads to form an irregular pattern. The color scheme on the present vase ranges from pagliesco, or straw-colored, to a dark caramel brown. Examples in a blue-ametheyst coloration are in in the Fondatione Carraro, Ca' Pesaro, Venice, and in the Steinberg Foundation, Vaduz, Switzerland.



## TOMASO BUZZI (1900-1981)

### AN INCAMICIATO BOWL, CIRCA 1932-33

executed by Venini, hand-blown glass with gold-foil inclusions 4 % in. (11 cm.) high acid stamp *venini MURANO ITALIA* 

\$5,000-7,000

#### LITERATURE

F. Deboni, *Venini Glass*, Turin, 1996, p. 88, pl. 40 for a related bowl; Exhibition catalogue, *Venetian Glass: the Nancy Olnik and Giorgio Spanu Collection*, American Craft Museum, New York, 2000, p. 44 for the same model illustrated.

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## TOMASO BUZZI (1900-1981)

A LATTIMO VASE, MODEL N. 1872, CIRCA 1933

executed by Venini, hand-blown glass 12 ½ in. (31.7 cm.) high acid stamp *venini MURANO MADE IN ITALY* with manufacturer's paper label

## \$5,000-7,000

PROVENANCE

Phillips, New York, 17 December 2013, lot 225; Acquired from the above by the present owner.

M. Barovier (ed.), *Tomaso Buzzi at Venini*, exhibition catalogue, Venice, Le Stanza del Vetro, Milan, 2014, p. 361 for other vases of this design, p. 366 for model details, an illustration and period photograph of another vase of this design.



## ARCHIMEDE SEGUSO (1909-1999)

A MERLETTO VASE, CIRCA 1953

hand-blown glass with fine  $\it merletto$  nets and irregular trails of blue 12 % in. (32.5 cm.) high

\$25,000-35,000

#### LITERATURE:

U. Franzoi, Art Glass by Archimede Seguso, Venice, 1991, pp. 88, pl. 53 for a merletto vase of a similar form;

P. Rizza, I Quaderni di Archimede Seguso, No. 7, Venice, 1995, p. 15 for a related example;

R. Barovier Mentasti, *I Vetri di Archimede Seguso*, Turin, 1995, pl. 34 for a related example;

F. Deboni, Murano 900, Milan, 1996, p. 217 for a related example; H. Ricke, E. Schmitt, Italian Glass Murano Milan 1930-1970, Munich, 1996, pp. 184-185 for related examples.

After beginning a new firm in the post-war years, Archimede Seguso enjoyed a burst of creativity in his glass designs. He revived the centuries-old technique of 'merletto' glass in which fine canes meander within the body to create the effect of netting, 'Merletto', which means 'lace' in Italian, had been used in Murano manufactories as early as the 16th century, but here, the plastic modeling of the form combined with delicate netting blown within a blue glass armature and the strongly contrasting colors create a thoroughly modern design.



## ARCHIMEDE SEGUSO (1909-1999)

## A MERLETTO VASE, CIRCA 1952

hand-blown  $\it merletto$  glass, with line of deep amethyst 8 ½ in. (21 cm.) high

## \$15,000-18,000

### LITERATURE:

U. Franzoi,  $Art\,Glass\,by\,Archimede\,Seguso,$  Venice, 1991, p. 91, pl. 57 for another vase of this model;

R. Barovier, I Vetri di Archimede Seguso, Turin, 1995, p. 8 for a period photograph of the Archimede Seguso vitrine at the XXVI Venice Blennale in 1952 showing another example of this vase;

H. Ricke, E. Schmitt, *Italian Glass Murano Milan 1930-1970*, Munich, 1996, pp. 188-189 for related examples.



Archimede Seguso's vitrine at the Venice Biennale, 1952, with related merletto works.



## PAOLO VENINI (1895-1959)

A VASE, MODEL N. 3886, CIRCA 1954

executed by Venini, hand-blown glass *murrine* 13 in. (33 cm.) high acid stamp *venini MURANO ITALIA* 

### \$30,000-50,000

#### LITERATURE:

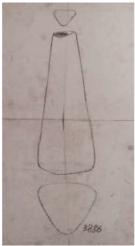
A. Venini Diaz de Santillana, Venini, Milan, 2000, p. 105, fig. 53 for another vase of this model in a different color scheme;

M. Barovier, C. Sonego (eds.), *Paolo Venini and his furnaces*, exhibition catalogue, Venice, Le Stanze del Vetro, Milan, 2016, p. 182 for another vase of this model and a pencil drawing of the model.

The technique used for this bottle is known as mezzalune murrine (half-moon). It was desiged by Paolo Venini in 1954 and introduced by Venini at the XXVII Venice Biennale and the X Millan Triennale. The present vase, with its triangular shape and vibrant combination of black and turquoise, represents one of Paolo Venini's most famous designs, perhaps exceeded only by the a dame series.



Various examples of mezzaluna murrine vases at the XXVII Venice Biennale, 1954.



Drawing of the present model, circa 1954.



# PAOLO VENINI (1895-1959)

A BOWL, 1960S

executed by Venini, hand-blown glass  $\it murrine$  4 ½ in. (10.7 cm.) high, 9% in. (25 cm.) diameter

\$12,000-18,000

LITERATURE:
F. Deboni, *Venini Glass*, Turin, 1996, pl. 152 for a similar example;
A. Venini Diaz de Santillana, *Venini*, Milan, 2000, p. 110, fig. 59 for a similar example.



# FULVIO BIANCONI (1915-1996)

# A PEZZATO ARLECCHINO VASE, MODEL N. 4319, CIRCA 1950

executed by Venini, hand-blown mosaic glass 13 % in. (34 cm.) high acid stamp *venini murano ITALIA* 

\$8,000-12,000

### LITERATURE:

F. Deboni,  $Venini\ Glass$ , 1996, Turin, pl. 112 for an illustration of two comparable bottle form vases;

M. Barovier, C. Sonego (ed.), Fulvio Bianconi alla Venini, exhibition catalogue, Venice, Le Stanze del Vetro, Milan, 2015, pp. 166, 178, 180-181 and 280 for other comparable examples and period images.

The shape of the present vase is regarded as the most iconic form of Bianconi's pezzato series.



Drawing of the present model, 1950.



# FULVIO BIANCONI (1915-1996)

# A CON MACCHIE VASE, MODEL N. 4325, CIRCA 1950

executed by Venini, hand-blown glass internally decorated with irregular fields of aquamarine and amethyst 9 in. (23 cm.) high acid stamp venini MURANO ITALIA

# \$40,000-60,000

### EXHIBITED:

Venice, Le Stanze del Vetro, *Fulvio Bianconi alla Venini*, September 2015 - January 2016.

# LITERATURE:

M. Barovier, C. Sonego (eds.), Fulvio Bianconi at Venini, exhibition catalogue, Venice, Le Stanze del Vetro, Milan, 2015, pp. 109 and 118 for the present vase, p. 38 for another vase of this model.

*Domus*, n. 251, October 1950, p. 39, pl. 14, for a period image of another example at the XXV Venice Biennale, 1950;

M. Heiremans, *Art Glass from Murano 1910-1970*, Stuttgart, 1993, p. 265 for another example.

Venini, red catalogue, n. 4325.

Replete with an all-together painterly, modern spirit, the a Macchie (stains or spots) series speaks to Fulvio Bianconi's keen awareness of the radical developments taking shape in the contemporary art world. These vessels demonstrate an uninhibited treatment of glass and are imbued with the imagination and exuberance of paintings by artists such as Joan Mirò and Paul Klee. The globules of dark colored glass that are worked into the wall of this particular vase achieve a marvelous sense of spontaneity, as well as an extraordinary interplay between front and back, and translucency and opacity.



Pencil drawing of the present model, circa 1950



Macchie vessels designed by Fulvio Bianconi at the XXV Biennale, Venice, 1950.



# YOICHI OHIRA (B. 1946)

# A UNIQUE 'COLATA DI LAVA N. 2' VASE, 2004

executed by Maestro Andrea Zilio and Maestro Giacomo Barbini, hand-blown glass *murrine*, granular and powder inserts, partial *inciso* and polished surface 11 ½ in. (32.5 cm.) high signed and dated *Yoichi Ohira m*° a. Zilio m° g. Barbini 1/1 unico murano Friday 02-07-2004

# \$18,000-26,000

### PROVENANCE:

Barry Friedman, Ltd., New York; Acquired from the above by the present owner.

### LITERATURE:

B. Friedman (ed.), Venice. 3 Visions in Glass, Cristiano Bianchin, Yoichi Ohira, Laura de Santillana, exhibition catalogue, New York, Barry Friedman Gallery, Kansas, The Nelson-Atkins Museum of Art, Naples, Naples Museum of Art, Paris, Musée des Arts Décoratifs, New York/Stuttgart, 2009, pp. 238 and 434 for other examples from this series.



# YOICHI OHIRA (B. 1946)

# A UNIQUE 'PORFIDO VERDE DI GRECIA E L'ACQUA SMERALDA' VASE, 2002

executed by Maestro Livio Serena and Maestro Giacomo Barbini, hand-blown glass murrine, glass powder, with polished and partial aghiaccio surface 9% in. (25 cm.) high signed and dated Yoichi Ohira  $m^o$ 1. Serena 1/1 unico Monday 24-06-2002 murano

# \$15,000-20,000

# PROVENANCE:

Barry Friedman, Ltd, New York; Acquired from the above by the present owner.

# EXHIBITED:

New York, Barry Friedman Ltd., Venice. 3 Visions in Glass, Cristiano Bianchin, Yoichi Ohira, Laura de Santillana, October 2009 - February 2010.



# YOICHI OHIRA (B. 1946)

### A UNIQUE 'NOTTURNO' VASE, 2005

executed by Maestro Andrea Zilio and Maestro Giacomo Barbini, hand-blown glass murrine, glass powder, inciso and polished surface 13 % in. (34 cm.) high signed and dated Notturno, Yoichi Ohira m° a. Zilio, m° g. Barbini 1/1 unico Friday

# 07-10-2005 murano \$25,000-35,000

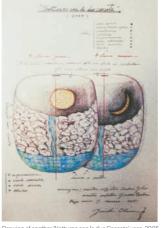
### LITERATURE:

B. Friedman (ed.), Venice. 3 Visions in Glass, Cristiano Bianchin, Yoichi Ohira, Laura de Santillana, exhibition catalogue, New York, Barry Friedman Gallery, Kansas, The Nelson-Atkins Museum of Art, Naples, Naples Museum of Art, Paris, Musée des Arts Décoratifs, New York/Stuttgart, 2009, pp. 17, 60, 242, 434 for similar examples.

Yoichi Ohira's careful observation of nature was an important source of inspiration throughout his life and is one of the key aspects of his creative vocabulary. His ability to distil the classical elements and the world around him onto the surface of a glass vessel is exceptional and arguably one of the reasons his vases are so captivating.

'Notturno', the present vase, is a particularly remarkable example of this poetic approach in which the surface of the vase becomes a canvas for the artist to illustrate an abstract nocturnal landscape through the use of mosaic glass and powders. Ohira captured in this vessel both his innovative aesthetic approach as well as his extensive knowledge of a vast arrays of complex glass-making techniques. The materials are chosen carefully like words in a poem: the aventurine to depict the moon is wisely selected for its warm color while the stark white murrine represents the snowy mountains.





Drawing of another 'Notturno con le due Cascate' vase, 2005.

(reverse)





# DESIGN LOTS 101-254



PROPERTY FROM A PRIVATE LONG ISLAND COLLECTION **101** 

# TIFFANY STUDIOS

A PAIR OF CANDLESTICKS, CIRCA 1910

Favrile glass, patinated bronze 23 in. (58.5 cm.) high each shade engraved *L.C.T.*, each base stamped *TIFFANY STUDIOS NEW YORK 1215* 

\$20,000-30,000

# PROVENANCE:

Christie's, New York, 8 June 1991, lot 373; Private collection, Europe; Christie's, New York, 8 December 2009, lot 43; Acquired from the above sale by the current owner.



PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

### 103

# **TIFFANY STUDIOS**

A 'SNOWBALL AND WISTERIA' WINDOW, CIRCA 1902

leaded and plated glass with painted wood frame 50% x 34% in. (127.7 x 88 cm.) excluding frame

\$200.000-300.000

### PROVENANCE:

Eugene and Eleanor Gluck;

Christie's, New York, *Magnificent Tiffany: The Gluck Collection*, 17 February 1979, lot 90 (illustrated on front and back cover).

### LITERATURE:

A. Duncan, *Tiffany Windows*, New York, 1980, p. 120, pl. 96 for an illustration of the present window;

A. Duncan, Louis C. Tiffany: The Garden Museum Collection, pp. 156-157 for illustrations of a Snowball and Wisteria window installed at Laurelton Hall.

Louis Comfort Tiffany had an enduring adoration of nature, a devotion that began as a young boy and was faithfully sustained until his death in 1933. He let it be known that "as a child he showed a strong love for all that was beautiful in nature or art, and he discovered beauty in objects which to less penetrating eyes was hidden and undreamed of." In his later years, as he accepted some of the precepts of Swedenborgianism, Tiffany imbued nature with a near-religious quality: "Dame Nature, who will freely give to those who seek lessons in all the wonders of color combination that can exist on the earth, for it is from her that every real artist has drawn his inspiration and taught the eye to feed the soul."

This love of nature can perhaps be best seen in Tiffany's use of flowers in all facets of his artistic creations. Although he lacked formal training, Tiffany was the equal of many professional horticulturists. The extent of this knowledge was on full display at Laurelton Hall, his 580-acre estate in Oyster Bay, Long Island. With the assistance of head gardener William Donald, and 35 to 40 other gardeners on the estate's permanent staff, Louis Tiffany landscaped the property in much the same way as he would paint a giant canvas, planting numerous swaths of colorful shrubs, flowers and trees over wide expanses of land. An enormous greenhouse on site also enabled the interior of the mansion to be decorated from end to end with potted plants and cut flowers.

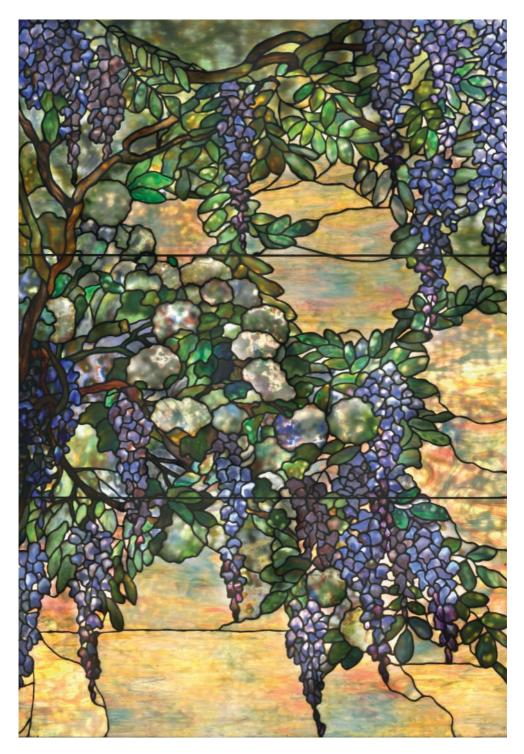
The aim of many of Tiffany's domestic leaded glass windows was to create a seamless transition from indoors to outdoors by replicating exterior landscapes featuring flowers. As early as 1878, well before he began producing windows commercially, Tiffany created an element in his rooms at the Bella apartments to accomplish this goal: "Speaking of flowers, we are to have a window garden. See how I have anticipated it by painting, on the side of the window casing, vines and leaves, carrying them to the top of the window in this conventional manner. Thus the

contrast between flowers and window casing will not be so abrupt and startling. Nothing must stand isolated in the room, but, by means of art, all are subtly connected."3

Louis Tiffany's love of nature, knowledge of flowers and desire to integrate a home's interior with its exterior is superbly demonstrated by the extraordinary "Snowball and Wisteria" offered here.4 The pendulous wisteria racemes, in rich shades of blue and purple, hanging from twisting brown branches and interspersed with off-white snowball blossoms enhanced with "confetti" glass, are striking against the red-tinged and blue-streaked yellow background emulating a sunset sky. This example is similar to a smaller window in the collection of the Charles Hosmer Morse Museum of American Art (Winter Park, FL) that was originally installed at Laurelton Hall. According to [Louise] Comfort Guilder (1887-1974), one of Louis' daughters. that window was "Papa's favorite."5 This window (lot 103), with its greater number of blossoms and more extensive use of "confetti" glass, further demonstrates Louis Tiffany's superior aesthetics and supreme mastery in capturing nature in glass.

> Paul Doros Author, The Art Glass of Louis Comfort Tiffany

- Julia D. Cowles, "Tiffany Favrile Glass", The Housekeeper, October 1902, p. 22.
   Tiffany Studios, Character and Individuality in Decorations and Furnishings, NY:
   Tiffany Studios, 1913, p. 5.
- 3. "The New in Household Art: Artist Tiffany Explaining the Painting of His House," The (NY) Sun, July 15, 1878, p. 3.
- 4. The white flower, originally thought to be a hydrangea, is actually a Viburnum opulus (common name Guelder rose), sometimes known as a Snowball bush. Although similar in appearance to a hydrangea blossom, the Viburnum opulus grows to a height of 13 to 20 feet, tall enough to intermingle with a mature flowering wisteria bine.
- "Collection Highlights," The Charles Hosmer Morse Museum, http://www.morsemuseum.org/collection-highlights/windows/snowball-window, accessed October 25, 2016







PROPERTY OF A PRIVATE LONG ISLAND COLLECTOR

# 105

# TIFFANY STUDIOS

A TEN-LIGHT CHANDELIER, CIRCA 1910

Favrile glass, patinated bronze 16½ in. (41.9 cm.) drop, 23¾ in. (60.3 cm.) diameter eight shades engraved *L.C.T.*, one shade engraved *L.C.T. Favrile*, one shade twice engraved *L.C.T.* 

\$30,000-50,000

PROPERTY FROM A NEW YORK PRIVATE COLLECTION

# 106

# TIFFANY STUDIOS

AN 'EIGHTEEN-LIGHT LILY' TABLE LAMP, CIRCA 1902

decorated Favrile glass, patinated bronze together with one additional conforming lily shade 21 in. (53.3 cm.) high base stamped *Tiffany Studios NEW YORK 383* 

\$60,000-80,000





PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION

# 108

# TIFFANY STUDIOS

A RARE 'AZALEA' TABLE LAMP, CIRCA 1910

leaded glass, patinated bronze

28½ in. (72.4 cm.) high, 19¾ in. (50.2 cm.) diameter of shade shade stamped TIFFANY STUDIOS NEW YORK 1918, base stamped TIFFANY STUDIOS 443

# \$150,000-200,000

# PROVENANCE:

Sotheby Parke Bernet Inc., New York, 31 October, 1 November 1979, lot 582;

Acquired from the above sale by the present owner.

### EXHIBITED:

Baltimore, The Baltimore Museum of Art, Louis Comfort Tiffany: Revelations of True Beauty, February - April 1989.

# LITERATURE:

M. Eidelberg et al., *The Lamps of Louis Comfort Tiffany*, New York, 2005, pp. 104-105 for an illustration of the present lamp and a discussion of the rarity of this Azalea shade, model no. 1918;

A. Duncan, *Tiffany Lamps and Metalware*, Woodbridge, 2007, p. 83 for another lamp with identical shade model in variant color scheme.

Produced by Tiffany Studios for only a few years after 1910, this Azalea shade model is exceedingly rare, with only four known examples. The vibrant springtime blossoms recall the wild azalea shrubs that grew at Tiffany's country estate, Laurelton Hall. Here, the warm peaches and pinks of the flowers contrast naturalistically with the thick leading on the surface of the shade. These lines denote the stamen of each flower and lend texture and subtlety to the overall pattern.













PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

# 111

# **TIFFANY STUDIOS**

A 'SNOWBALL' FLOOR LAMP, CIRCA 1910

leaded glass, patinated bronze 79 in. (201 cm.) high, 25 in. (64 cm.) diameter of shade \$350,000-550,000

# **PROVENANCE:** Sotheby's, New York, 18 November 1988,

lot 757 (shade); Private collection, Europe; Christie's, New York, 15 December 2010, lot 238; Acquired from the above sale by the current owner.

Although sometimes called 'Hydrangea', this shade pattern is listed in Tiffany Studios' 1906 price list as 'Snowball', which refers to the viburnum plant and its puffy clusters of small white flowers. The Snowball pattern was also available in a smaller table lamp size, but here, the large floor lamp shade takes advantage of its scale to convey the flowers closer to their actual size in nature. The delicate coloring of this shade evokes Spring and its use of mottled and confetti glass emphasizes the texture and depth of the pattern.



# LOCKWOOD DE FOREST (1850-1932)

AN OCCASIONAL TABLE, CIRCA 1890

executed by The Ahmedabad Wood Carving Co., India, carved teak

27¾ in. (70.5 cm.) high, 38¼ in. (97.2 cm.) diameter

# \$15,000-20,000

### LITERATURE:

R. Mayer, Lockwood de Forest: Furnishing the Gilded Age with a Passion for India, Newark, 2008, p. 136, pl. 111 for a photograph of the table at New York State Office of Parks, Recreation and Historic Preservation, Olana State Historic Site, Hudson, New York

With its richly carved base and pointed arches, this teak table exemplifies the exotic style produced in India for Lockwood de Forest. A smaller version of this form can be found at Olana, the home of artist Frederick Edwin Church, which de Forest helped furnish in the 1880s.

# 113

# LOCKWOOD DE FOREST (1850-1932)

AN ARMCHAIR, CIRCA 1890

executed by The Ahmedabad Wood Carving Co., India, carved teak, upholstery 42 in. (106.8 cm.) high

\$20,000-30,000

# LITERATURE:

R. Mayer, Lockwood de Forest: Furnishing the Gilded Age with a Passion for India, Newark, 2008, p. 126, pl. 97 for a period photograph featuring a related armchair in the home of Robert and Emily de Forest, 7 Washington Square North, New York, and p. 165, pl. 144 for a period photograph featuring a similar armchair with S-scrolled arms in the Alice Chapman Room (the Teakwood Room), Jason Downer Center, Lawrence University, Appleton, Wisconsin.



After the dissolution of his partnership with Louis Comfort Tiffany in 1883, designer Lockwood de Forest formed a decorating and import business of his own. A devotee of the traditional crafts of India and convinced of their marketability in the United States, de Forest opened his showroom of Indian-made goods at 9 East 17th Street in New York one year later.

This high back chair combines exotic carved teak with the more familiar form of the Morris chair-large and comfortable, its canted back lending itself to relaxation. As with many of the architectural elements created at his Ahmedabad workshop, some of de Forest's teak furniture appears to have been made as stock items that he could easily work into an interior scheme. Similar examples of this chair can be found in the Brooklyn Museum: The Alice Chapman Room at Lawrence University, Appleton, Wisconsin; a private collection; and a pair of variants with lower backs and block feet at the Asian Art Museum, San Francisco.





# CARLO BUGATTI (1856-1940)

AN ARMCHAIR, CIRCA 1900

ebonized walnut, hammered copper, parchment, bone, with pewter inlay 45% in. (116 cm.) high, 32% in. (81.8 cm.) wide, 20 in. (50.8 cm.) deep

\$25,000-35,000

# PROVENANCE:

Christie's, New York, 27 May 1982, lot 107B; Allan Stone, New York; Christie's, New York, Selections from The Allan Stone Collection, 12 November 2007, lot 654; Acquired from the above sale by the current owner. P. Dejean, Carlo - Rembrandt - Ettore - Jean Bugatti,





# **CARLO BUGATTI (1856-1940)**

A DESK AND CHAIR, CIRCA 1902

stained and ebonized walnut, hand-painted parchment, hammered brass, silk, pewter desk with front drawer and four upper drawers desk: 53½ in. (133.4 cm.) high, 26¾ in. (68 cm.) wide, 22 in. (56 cm.) deep; chair: 34¼ in. (86.6 cm.) high

\$35,000-55,000

# LITERATURE:

P. Dejean, *Carlo - Rembrandt - Ettore - Jean Bugatti*, New York, 1982, p. 88 for another desk and chair of this model; M. Massé, *Carlo Bugatti au Musée d'Orsay*, Paris, 2001, p. 91, pl. 8.11 for another desk and chair of this model.

# REMBRANDT BUGATTI (1884-1916)

'JEUNESSE', A UNIQUE SCULPTURE, 1906

patinated bronze 32% in. (83.1 cm.) high, 23½ in. (59.7 cm.) wide, 39 in. (99 cm.) deep signed and dated *R. Bugatti 1906* with foundry mark CIRE PERDUE A. A. HÈBRARD

# \$400,000-600,000

### PROVENANCE:

Galerie A.-A. Hébrard, Paris; Ettore Bugatti, France, 1925.

# EXHIBITED:

Paris, Galerie A.-A. Hébrard, *Rembrandt Bugatti Sculpteur*, 1907; Brussels, Salon de Printemps, *La Libre Esthétique*, 1907; Paris, Salon de la Société Nationale des Beaux Arts, 1908; Venice, VIII Biennale de Venise, *Esposizione Internazionale d'Arte della Città di Venezia*, 1909;

Paris, Galerie A.-A. Hébrard, Rembrandt Bugatti, May 1911; Antwerp, Société Royal de Zoologie, Exposition Rétrospective Rembrandt Bugatti, 1955;

Paris, Galerie Samy Chalom, Samy Chalom Présente 60 bronzes de Rembrandt Bugatti, 1967.

# LITERATURE:

V. Fromanger, Rembrandt Bugatti, Sculptor: Répertoire Monographique: A Meteoric Rise, Paris, 2016, p. 312 for an illustration and detailed history of this sculpture.

In 1906, when the present sculpture was created, Rembrandt Bugatti was 22 years old. Several photographs portray him in his studio, surrounded by his animal sculptures and female models. 'Jeunesse' embodies the natural nudity of its sitter in all its sumptuous splendor and perfectly captures her youth.

The grand scale of this figure, unmatched in Rembrandt Bugatti's oeuvre among the rare female nudes he modelled in 1906 and 1907, was cast as a unique piece in bronze by one the greatest foundries of all time, Adrien Aurélien Hébrard. In 1925, Rembrandt's brother, the noted automaker Ettore Bugatti acquired it from the A.A. Hébrard gallery.

Véronique Fromanger

This lot is sold with a certificate of authenticity from Véronique Fromanger.









# **ANDRE SORNAY (1902-2000)**

A PAIR OF ARMCHAIRS, 1930s

mahogany, brass cloutage detail, upholstery each 33 in. (83.8 cm.) high

(2)

\$20,000-30,000

## LITERATURE:

T. Roche, *André Sornay 1902-2000*, Paris, 2002, p. 111 for other chairs of this model.



# 118 ANDRE SORNAY (1902-2000)

A SIDEBOARD, CIRCA 1935

Oregon pine, mahogany, brass cloutage detail 36 in. (91.5 cm.) high, 62 in. (157.5 cm.) wide, 20% in. (52.7 cm.) deep impressed 558

\$7,000-10,000





# 119 ANDRE SORNAY (1902-2000)

A TWO-TIER GUERIDON, 1930s

mahogany, brass cloutage detail 25½ in. (64 cm.) high, 33½ in. (84 cm.) wide, 26¾ in. (67 cm.) deep stamped twice *BREVETE ETRANGER FRANCE SORNAY*, also stamped 2632 and 3 \$8,000-12,000

A. Marcelpoil, A. Béras Sornay, O. Lassalle, André Sornay 1902-2000 An Avant-garde Creator, Paris, 2010, p. 252 for related twotier tables.



## **ANDRE SORNAY (1902-2000)**

A HALL STAND AND COAT RACK, CIRCA 1935

mahogany, mirrored glass, brass cloutage detail, painted metal catch basin 72 in. (182.9 cm.) high, 79¼ in. (201.3 cm.) wide, 9 in. (22.9 cm.) deep

\$10,000-15,000

#### LITERATURE:

A. Marcelpoil, A. Béras Sornay, O. Lassalle, *André Sornay* 1902-2000 An Avant-garde Creator, Paris, 2010, p. 288 for a drawing of a similar model, p. 292 for a related design.

#### 121

#### ANDRE SORNAY (1902-2000)

A BOOKCASE WITH TWO SLIDING DOORS, CIRCA 1935

stained Oregon pine, brass cloutage detail opening to reveal cedar interior with a secure and an adjustable shelf, and two small drawers 36% in. (93.5 cm.) high, 61% in. (157 cm.) wide, 16% in. (41 cm.) deep stamped 1252

\$10,000-15,000

#### LITERATURE:

A. Marcelpoil, A. Béras Sornay, O. Lasalle, *André Sornay*, 1902-2000, *An Avant-garde Creator*, Paris, 2010, p. 299 for a bookcase of a similar model



## ANDRE SORNAY (1902-2000)

A CONSOLE WITH SILVER CHEST, 1930s

opening to reveal 9 drawers with brass pulls, stained Oregon pine, copper, black marble 42½ in. (107.3 cm.) high, 70¾ in. (179.7 cm.) wide, 11½ in. (29.2 cm.) deep impressed 414

\$15,000-20,000

## LITERATURE:

T. Roche, *André Sornay*, Paris, 2002, p. 132 for a period photograph of a a related console.



## ANDRE SORNAY (1902-2000)

TWO ADJUSTABLE ARMCHAIRS, 1930s

sapele, walnut, mahogany, brass cloutage detail, upholstery each 28% in. (72.4 cm.) high

(2)

# \$20,000-30,000

## LITERATURE:

T. Roche, *André Sornay,1902-2000*, Paris, 2002, p. 111 for other chairs of this model.



## 124 ATTRIBUTED TO JEAN PASCAUD (1903-1996)

A GUERIDON, CIRCA 1930 parchment, ebonized fruitwood 20½ in. (52 cm.) high, 31 in. (78.7 cm.) diameter \$10,000-15,000

#### 125

# ATTRIBUTED TO MAXIME OLD (1910-1991)

AN ILLUMINATED SECRETAIRE, CIRCA 1940

walnut, sycamore, brass details main compartment opening to reveal a sycamore writing surface with a glass shelf and two glass dividers

55 in. (139.7 cm.) high, 25½ in. (64.8 cm.) wide, 16½ in. (41.9 cm.) deep

\$8,000-12,000





Photo credit: © Christian Rochat



#### LITERATURE:

T. Roche, *André Sornay 1902-2000*, Paris, 2002, p. 105 for another stool of this model.



A. Marcelpoil, A. Béras Sornay, O. Lasalle, *André Sornay, 1902-2000, An Avant-garde Creator,* Paris, 2010, p. 253 for tables of a variant design.

(2)

**SORNAY ETRANGER** 

\$6,000-8,000

# ANDRE SORNAY (1902-2000)

A BOOKCASE, 1930s

sapele, brass cloutage detail, painted wood 37½ in. (95.2 cm.) high, 11% in. (29 cm.) wide, 10 in. (25.5 cm.) deep stamped SORNAY

\$4,000-6,000

#### EXHIBITED:

A. Marcelpoil, A. B. Sornay, O. Lassalle, *André Sornay 1902-2000 An Avant-garde Creator*, Paris, 2010, p. 285 for a very similar design.

# 129 ANDRE SORNAY (1902-2000)

A BOOKCASE, 1930s

sapele, brass cloutage detail, painted wood 54% in. (138 cm.) high, 11% in. (29 cm.) wide, 10 in. (25.5 cm.) deep stamped 2632

\$6,000-8,000

## LITERATURE:

see previous lot.







PROPERTY FROM A PRIVATE SWISS COLLECTION

# 130

# EUROPEAN

A HALL STAND, CIRCA 1925

stained pearwood, maple, tulipwood, Indian rosewood, mirrored glass, modern silk and bakelite tassels upper compartment opening to reveal mirrored interior 68% in. (174.6 cm.) high, 84½ in. (214.5 cm.) wide, 12 in. (30.5 cm.) deep

\$3,000-5,000

## 131 RENE LALIQUE (1860-1945)

A 'HIRONDELLES' CHANDELIER, MODEL NO. 2260, DESIGNED 1921

frosted and clear glass, chrome-plated metal, silk cord 39 in. (99.1 cm.) drop, 25% in. (65.5 cm.) diameter molded R. LALIQUE

\$25,000-35,000



# 132 JEAN DUNAND (1877-1942)

A VASE, CIRCA 1920

lacquered metal 6¼ in. (15.8 cm.) high signed and numbered in lacquer *JEAN DUNAND 4884* \$15,000-20,000

F. Marcilhac, *Jean Dunand: His Life and Works*, London, 1991, p. 312 for a vase of a similar form.



## 133 EDGAR BRANDT (1880-1960)

'LES JETS D' EAU', A MIRROR, CIRCA 1925-26

patinated wrought-iron, mirror 38% x 43% in. (97 x 109.8 cm.) stamped *E. BRANDT* 

\$40,000-60,000

## LITERATURE:

Y. Brunhammer, *Le Style 1925*, Paris, 1975, p. 74 for another mirror of this design.

This design was displayed at the *Exposition des Art Décoratifs & Industriels Modernes*, Paris, 1925, alongside *L'Oasis*, a five-fold screen. The two pieces employ fountain motifs with flowers and foliage.

PROPERTY OF AN ENGLISH PRIVATE COLLECTOR

#### 134

#### EDGAR BRANDT (1880-1960)

'DIANE ET LA BICHE', A PAIR OF GATES, CIRCA 1926-1927

patinated wrought iron, gilt bronze each 78½ in. (199.5 cm.) high, 39% in. (99.5 cm.) wide each stamped *E.BRANDT* 

\$80.000-120.000

#### PROVENANCE:

Doyle's, New York, 10 June 1987, lot 537.

#### LITERATURE

M. Dufrène, Ensembles Mobiliers: Exposition Internationale 1925, Paris, 1925, pl. 71, p. 153 for an image of the original gate in Brandt's stand at the 1925 Exposition, Paris;

J. Kahr, *Edgar Brandt Art Deco Ironwork*, New York, 2010, p. 119 for an image of the original gate in Brandt's stand at the 1925 Exposition, Paris.

In Paris, at the 1925 Exposition des Arts Décoratifs et Industriels Modernes, the artist-blacksmith Edgar Brandt was at the pinnacle of his career. He was on the planning committee for the fair, a judge of the metalworking section, and was considered hors concours, or above his peers. His ironwork was an integral part of many sections of the exhibition.

Brandt's own display stand, #45, was fashioned as a long hallway filled with beautiful forged ironwork; tables, grilles, torchères, sconces, silvered bronze vases, the iconic L'Oasis screen, and a grille similar to the gates that are offered here. The grille, Diane et La Biche (Diana and the Deer) and the gates depict Diana, the Roman goddess of nature and the hunt who has the power to talk to animals and control them. Brandt's neo-classical version of Diana is decorously surrounded by two fields of stylized flowers. An Egyptian fan sits on top of each gate. The figures are enveloped in tiny flowers and leaves; while flourishing, above and below them, are larger flowers supported by scrolled vines that meander in the negative space. The verdant atmosphere enhances the central focus: the golden Diane and her deer.

Diana is a counter part of the Greek goddess Artemis, who was often depicted in medieval tapestries. In the School of Fontainebleau paintings, Diana was a disguise for Diane de Poitiers (1499-1566), the mistress of of Henry II. Brandt's twentieth-century Diane became the essence of the Art Deco style where elegance and exultation were revealed.

The mirrored image gates, seen here, are based on the one from the 1925 exhibition, and were probably commissioned sometime between 1926 and 1927.

Joan Kahr



Edgar Brandt's stand at the Exposition des Arts Décoratifs et Industriels Modernes, 1925



# GILBERT POILLERAT (1902-1988)

A GUERIDON, CIRCA 1943

parcel-gilt iron, marble 30% in. (78.5 cm.) high, 31% in. (80 cm.) diameter

\$25,000-35,000

## PROVENANCE:

Galerie Yves Gastou, Paris.

#### LITERATURE

F. Baudot, *Gilbert Poillerat Maître Ferronnier*, Paris, 1992, p. 109 for the present table.

We would like to thank Didier Poillerat for his assistance with the cataloguing of this lot.







#### (another view)

## 136 RENE BUTHAUD (1886-1986)

A VASE, CIRCA 1923 glazed ceramic

14½ in. (37 cm.) high signed *RB* 

\$15,000-20,000

## PROVENANCE:

Jean Claude Brugnot, Paris.

#### EXHIBITED

Paris, L'Exposition Internationale des Arts Décoratifs et Industriels Modernes, 1925; Bordeaux, Musée des Arts Décoratifs de la Ville de Bordeaux, R. Buthaud Céramiques,1976.

#### LITERATURE:

R. Chavance, 'Le XIVieme Salon des Artistes Décorateurs', *Art et Décoration*, June 1923, p. 189;

Exhibition catalogue, R. Buthaud Céramiques, Musée des Arts Décoratifs de la Ville de Bordeaux, Bordeaux, 1976, n. 16 for this vase illustrated; Encyclopédie des Arts Décoratifs et Industriels Modernes au XXième Siècle, New York, 1977, pl. 52 for this vase illustrated.



## 137 CELINE LEPAGE (1882-1927)

'LA CUEILETTE DES ORANGES', A COLUMN, DESIGNED 1922

executed by Sèvres, from an incomplete edition of ten, cast stoneware, on later wooden base 45½ in. (115.5 cm.) high, 11¼ in. (28.5 cm.) wide, 6% in. (15.5 cm.) deep signed and dated *Celine Lepage 1922*, marked *M.R.L.R.* with manufacturer mark

#### \$20,000-30,000

#### LITERATURE:

L'Art et Les Artistes', Les conceptions artistiques de Celine Lepage, no. 135, March 1933, pp.188-189 for illustrations of this model.

As a young artist, Celine Lepage spent some formative years in Tunisia and Morocco with her husband, a young officer. On her return to Paris, she created four sculptures influenced by her experiences abroad and exhibited them at the 1919 Salon d'Automne and in 1923 at the Salon des Tuileries. Her work was such a success that she was asked to participate in the design of the Pomone pavilion at the 1925 Paris Exposition des Arts Décoratifs. At the same exhibition she created bas-reliefs on the theme of novelty for Paul Follot at the Bon Marche exhibition.

Before her death at the age of 35 Celine Lepage had agreed for La Manufacture National de Sèvres to produce an edition of ten examples of 'La Cueillette des Oranges'. Originally designed in 1922, an example was included in the Exposition Coloniale in Paris in 1930 together with another of her sculptures, 'La Mendiante de Marakech'. Only five examples of the edition were completed before the molds were damaged by bombing during World War II, leaving the edition of ten ultimately unfinished.

Another pedestal from this edition is in the permanent collection of the Musée National de la Céramique, Sèvres.



Janniot in his studio with the plaster model for Mars for the Fontaine du Soleil, Nice.

#### ALFRED-AUGUST JANNIOT (1889-1969)

'MARS', CIRCA 1935

patinated bronze on marble base 15% in. (40 cm.) high, 22% in. (57 cm.) wide, 13% in. (34.4 cm.) deep inscribed A. JANNIOT FONDERIE DES ARTISTES PARIS

\$40,000-60,000

#### PROVENANCE:

Jean Dupas, Paris; Galerie Romain Lefebvre, Paris.

#### LITEDATURE

E. A. Demeurisse, *Alfred Auguste Janniot 1889-1969*, Paris, 2003, pp. 132-143 for images of and background on the Fontaine du Soleil. Nice.

In addition to his well known work 'Paris and New York Joining Hands Above Figures of Poetry, Beauty and Elegance' which adorns the façade of La Maison française at Rockefeller Center, the celebrated French sculptor Alfred-August Janniot did many other public commissions, including the 'Le Fontaine du Soleil' created for Place Massena in Nice. The fountain depicts Apollo surrounded by the human manifestations of the planets Mercury, Venus, Earth, Mars and Saturn. The present sculpture, based on Janniot's design for the fountain and reduced significantly in scale, depicts Mars and his steed watching rapt as Apollo makes his way through the sky. The artist made several versions of Mars, all of which were very well received. The present example was in the collection of designer and artist lean Dunas





# **RENE LALIQUE (1860-1945)**

A PAIR OF 'AMSTERDAM' SCONCES, NO. 2111, DESIGNED 1932

frosted and clear molded glass, polished metal each 13½ in. (34.3 cm.) high, 13½ in. (34.3 cm.) wide, 7 in. (17.8 cm.) deep each stenciled *R LALIQUE FRANCE* 

(2)

\$12,000-18,000

#### ∆~140

## EMILE-JACQUES RUHLMANN (1879-1933)

A LADY'S DESK, CIRCA 1928

rosewood, silvered-bronze, flanked on either side by a small drawer and a compartment with hinged door 29% in. (75.5 cm.) high, 39 in. (99 cm.) wide, 23% in. (60 cm.) deep branded *Ruhlmann* 

\$60,000-80,000

#### PROVENANCE:

Sotheby's, New York, 7 March 1987, lot 187.

#### LITERATURE

F. Camard, *Jacques Emile Ruhlmann*, Paris, 2009, CD for a period photograph of another desk of this model.

This desk is recorded under number 1505 AR (Ancien Référencier)/1601 NR (Nouveau Référencier) in the Ruhlmann Archives, Musée des Années Trente, Boulogne-Billancourt, Paris.



## MAURICE PIERRE ANDRE DAURAT (1880-1969)

A TWO-HANDLED COUPE, CIRCA 1928

hammered pewter

8 in. (20.2 cm.) high, 14 in. (35.5 cm.) wide, 9% in. (24.7 cm.) deep stamped M.DAURAT with artist monogram

\$10,000-15,000

#### LITERATURE:

C. Baumgartner, Maurice Daurat Orfèvre-Sculpteur Art Déco, Paris, 2009, p. 139 for another vase of this model, p. 146 for another vase of this model presented at the 1931 Salon des Artistes Décorateurs. Paris.



## JEAN DUNAND (1877-1942)

A SPHERICAL VASE, CIRCA 1925

lacquered metal 6 in. (15.2 cm.) high signed and numbered in lacquer *JEAN DUNAND 4925* 

# \$80,000-120,000

#### EXHIBITED:

Y. Brunhammer, S. Tise, French Decorative Art: The Société des Artistes Décorateurs 1900-1942, Paris, 1990, p. 192 for a highly comparable vase;

F. Marcilhac, *Jean Dunand*, London, 1991, p. 123, pl. 114 for an illustration of this vase, and pp. 312-313 for other vases with related decoration.

For additional images of this lot please visit Christies.com



#### 143 ARMAND-ALBERT RATEAU (1882-1938)

A LOW TABLE, CIRCA 1920 carved giltwood, marble 12½ in. (31.8 cm.) high, 64¼ in. (163.3 cm.) wide, 46¾ in. (118.8 cm.) deep marked AA RATEAU 6458 6628

\$40,000-60,000

# PROVENANCE:

Claude Aguttes, Paris, 14 April 2008, lot 2008.





# 144 ROGER GODCHAUX (1878-1958)

'ELEPHANT ET CORNAC', LARGE MODEL, CIRCA 1930 patinated bronze 22% in. (57.8 cm.) high, 26½ in. (67.3 cm.) long, 8 in. (23 cm.) deep

signed Roger Godchaux, inscribed Susse Frs Edts Paris, Cire Perdue, numbered F.28875 in red

\$30,000-50,000

# 145 DAUM AND LOUIS MAJORELLE (1859-1926)

A TABLE LAMP, CIRCA 1925

iron, glass 25¼ in. (64 cm.) high overall shade etched *Daum Nancy L. Majorelle* with cross of Lorraine \$20,000-30,000

## PROVENANCE:

Christie's, New York, 10 June 1989, lot 145; Acquired from the above sale by the present owner.





# 146 RENE LALIQUE (1860-1945)

A 'STOCKHOLM' CHANDELIER, DESIGNED1927

molded frosted and clear glass, metal hardware 29½ in. (75 cm.) drop, 28½ in. (72.5 cm.) diameter molded *R. LALIQUE FRANCE* 

\$25,000-35,000

# 147 CLAUDIUS LINOSSIER (1893-1953)

A VASE, 1953

patinated copper dinanderie, silver rim 9½ in. (24 cm.) high inscribed and dated *CL. LINOSSIER* 1953

\$10,000-15,000

#### LITEDATURE

J. Gaillard, *Un Lyonnais Célèbre des Années Vingt: Claudius Linossier Dinandier*, Lyon, 1993, p. 113 for a vase of a comparable form and finish.



# 148 CLAUDIUS LINOSSIER (1893-1953)

A VASE, 1940

patinated copper dinanderie, with silver inlay 9% in. (25 cm.) high inscribed and dated *CL. LINOSSIER LES OFFICIERS DU G.R.T.* 14 AU COMMANDANT DURET 1940 on the underside

\$15,000-20,000

#### LITERATURE:

J. Gaillard, *Un Lyonnais Célèbre des Années Vingt: Claudius Linossier Dinandier*, Lyon, 1993, p. 41 for a vase of a comparable form and finish.



# A PRIVATE COLLECTION OF JEAN MAYODON CERAMICS



Jean Mayodon, circa 1925

One of the foremost French Art Deco ceramicists, Jean Mayodon was initially trained as an interior decorator and painter but by the age of twenty had turned to ceramics. Setting up a workshop in his hometown of Sèvres, Mayodon quickly gained recognition. He presented his ceramics for the first time in 1919 at the Musée Galliera which led to a solo exhibition two years later. He collaborated with Emile-Jacques Ruhlmann at the extraordinarily influential 1925 World's Fair in Paris, the Exposition International des Arts Décoratifs et Industriels Moderne and his work was also included in the Parisian Salons des Artistes Décorateurs of 1928 and 1932, a primary forum for young designers. Throughout his successful career Mayodon participated in numerous international exhibitions.

So celebrated were Mayodon's ceramics that from 1934-39 he served as an artistic adviser at the foremost porcelain company, Manufacture Nationale de Sèvres and from 1941-42 was the artistic director. In addition to Ruhlmann, he collaborated with other preeminent designers and architects of the day including, Eugene Printz, Jules Leleu, and Raymond Subes. In addition to his well-known urns and plates, he also produced large-scale pieces such as decorative panels, sculptures, and fountains and while at Manufacture Nationale de Sèvres, created tiles for the opulent first class swimming pool and room aboard the *Normandie* cruise liner. Mayodon was asked by Dominique's Andre Domin and Marcel Genevière for designs for the bathroom of their luxurious 'Rouen' suite on *Normandie*.

Mayodon's work is distinguished by the richness of its striking colors, its pervasive gold crackling and the exquisite quality of the painterly figurative illustrations of his nudes and stylized animals. Drawing on Mediterranean based mythologies, winsome antelopes, centaurs, mermen and other, often entwined, mythological creatures joyously circle his lustrous objects. The endless variety of his vessels is inspired by many traditions of classical antiquity, Ancient Greece, Persia and Etruscan works, as well as Chinese and Japanese forms. His characteristically vivid colors result from his "low temp" technique: he fired his glazes, which incorporated metal oxides, up to six times, reglazing with each firing. Thus he attained the deep and vibrant hues such as the remarkable incarnadine of the rounded bowl with its fiery red circular pendants and the verdant pair of smaller bowls.

Abounding with exceptional signature Mayodon ceramics, this striking collection includes a stunning rich orange/red vase encircled by muscular male figures and a centaur in black - clearly invoking the black figure vases of Ancient Greece. Also notable is a delicate vase with a round base, tapering neck and fluted top decorated with black antelopes amongst bright teal green leaves that was clearly inspired by a Persian model.

## 149 JEAN MAYODON (1893-1967)

FOUR VASES, CIRCA 1950

executed by Sèvres, glazed ceramic 10¼ in. (26 cm.), 5¾ in. (14.6 cm.), 12¾ in. (32.5 cm.), 11 in. (28 cm.) high two marked in gilt *M SEVRES*, one incised *JM*, the tallest marked in gilt *M 1949* (4)

## \$5,000-8,000

#### LITERATURE:

G. Landrot, *Mayodon*, Madrid, 2004, pp. 204-205, no. 119, pp. 246-247, no. 452, pp. 250-251, no. 486 and no. 487 for illustrations of these models.



## **JEAN MAYODON (1893-1967)**

TWO TWIN-HANDLED VASES, CIRCA 1950

executed by Sèvres, glazed ceramic 11 in. (28 cm.), 13½ in. (34.3 cm.) high each marked in gilt *M SEVRES*, the taller further marked 1951

(2)

\$3,000-5,000

## LITERATURE:

L. Landrot, *Mayodon*, Madrid, 2004, pp. 236-237, no. 383, pp. 246-247, no. 458 for illustrations of these vase models.



### JEAN MAYODON (1893-1967)

A FOOTED VASE AND BOWL, CIRCA 1955

executed by Sèvres, glazed ceramic the vase 7 in. (17.8 cm.) high, the bowl 4¼ in. (10.8 cm.) high, 6% in. (16.2 cm.) diameter marked in gilt *M SEVRES* (2)

\$2,000-3,000

#### LITEDATURE

G. Landrot, *Mayodon*, Madrid, 2004, pp. 212-213, no. 186 and pp. 232-233, no. 352 for examples of these models.



### **JEAN MAYODON (1893-1967)**

TWO BOWLS, CIRCA 1960

executed by Sèvres, glazed ceramic  $4\frac{1}{2}$  in. (11.5 cm.) high,  $7\frac{1}{2}$  in. (19 cm.) diameter, and  $2\frac{1}{2}$  in. (7 cm.) high, 4 in. (10.2 cm.) diameter the larger marked in gilt M SEVRES, the smaller M SEVRES 1950 (2)

\$2,000-3,000

### LITERATURE:

G. Landrot, *Mayodon*, Madrid, 2004, pp. 196-197, no. 60, pp. 210-211, no. 161 for examples of these models.



### JEAN MAYODON (1893-1967)

TWO TWIN-HANDLED VASES AND A CENTERPIECE, CIRCA 1950

executed by Sèvres, glazed ceramic each vase 9% in. (24.7 cm.) high, the centerpiece 6 in. (15.3 cm.) high, 18% in. (46.3 cm.) wide, 9 in. (22.8 cm.) deep one vase marked in gilt M 1947, the other M SEVRES 1951, and the centerpiece M SEVRES 1950 (3)

### \$4,000-6,000

#### LITEDATIIDE

G. Landrot, Mayodon, Madrid, 2004, pp. 230-231, no. 335, pp. 234-235, no. 354, pp. 238-239, no. 388 for illustrations of examples of these models.



A PRIVATE COLLECTION OF JEAN MAYODON CERAMICS

### 154

### JEAN MAYODON (1893-1967)

TWO VASES, CIRCA 1955

executed by Sèvres, glazed ceramic 10¾ in. (27.3 cm.) and 11½ in. (28.3 cm.) high each signed in gilt *M SEVRES*, the smaller further marked 1951 \$2,500-3,500

(2)

### LITERATURE:

G. Landrot, *Mayodon*, Madrid, 2004, pp. 234-235, no. 361, pp. 238-239, no. 387 for examples of these models.





PROPERTY FROM THE COLLECTION OF PRIMAVERA GALLERY

### 155

### JEAN LURCAT (1892-1966)

'NATURE MORTE', 1921

gouache and pencil on paper, the frame executed by Lucien Rollin 7½ x 17% in. (18.5 x 45.5 cm.) sight size signed and dated lower right *LURÇAT XXI* 

\$10,000-15,000

### PROVENANCE:

Arnauld Plaisance, Paris.

This work will be included in a supplement to the Catalogue Raisonné on the artist to be published by Gérard Denizeau.

## ANDRE ARBUS (1903-1969)

A TABLE, CIRCA 1948

parcel-gilt wrought-iron, marble 29% in. (74.5 cm.) high, 65% in. (166 cm.) wide, 28 in. (71 cm.) deep

\$15,000-20,000

### LITERATURE:

This lot is sold with a certificate of authenticity from Galerie Yves Gastou.



# ANDRE ARBUS (1903-1969)

A PAIR OF ARMCHAIRS, 1940s

sycamore, upholstery each 38½ in. (98 cm.) high

(2)

## \$15,000-20,000

#### LITERATURE:

G. Waldemar, 'André Arbus', *Art et Industrie*, 1948, pl. 23 for other chairs of this model.

This lot is sold with a certificate of authenticity from Galerie Yves Gastou.



#### JEAN-MAURICE ROTHSCHILD (1902-1998)

A LOW CHAIR FOR THE GRAND SALON OF NORMANDIE, CIRCA 1934

giltwood, needlepoint upholstery designed by Emile Gaudissart and executed by Aubusson 32% in. (82.2 cm.) high

\$6,000-8,000

### PROVENANCE:

Christie's, New York, 13 June 2013, lot 338.

#### LITEDATURE

B. Foucart et al., *Normandie: Queen of the Seas*, New York, 1985, pp. 70-71 for illustrations and a sketch of the chair model;

J. Maxtone-Graham, *Normandie: France's Legendary Art Deco Ocean Liner*, New York, 2007, p. 92 for the model.

#### 159

### JEAN-MAURICE ROTHSCHILD (1902-1998)

A COCKTAIL TABLE FROM THE GRAND SALON OF NORMANDIE, CIRCA 1934

giltwood, gilt metal, lacquered metal 21% in. (55.6 cm.) high, 27% in. (69.2 cm.) diameter \$3,000-5,000

#### PROVENANCE:

Christie's, New York, 30 June -1 July 2009, lot 836.

#### LITERATURE

B. Foucart et al., *Normandie: Queen of the Seas*, New York, 1985, pp. 70-71 for this model in use in the Grand Salon of *Normandie*.



### JEAN-MAURICE ROTHSCHILD (1902-1998)

A LOW CHAIR AND SIDE CHAIR FOR THE GRAND SALON OF NORMANDIE, CIRCA 1934

giltwood, needlepoint upholstery designed by Emile Gaudissart and executed by Aubusson, metal sabots 33% in. (85.7 cm) high, the other 32% in. (83 cm.) high

\$7,000-9,000

### LITERATURE:

B. Foucard et al., *Normandie: Queen of the Seas*, New York, 1985, pp. 70-71 for examples of the models; J. Maxtone-Graham, *Normandie: France's Legendary Art Deco Ocean Liner*, New York, 2007, p. 92 for other examples of the models.





### 161 JEAN DUPAS (1884-1964)

A PANEL FROM THE 'RAPE OF EUROPA' MURAL FOR THE GRAND SALON OF NORMANDIE, CIRCA 1934

executed by Jacques Charles Champigneulle, verre églomisé  $32 \times 23\%$  in. (81.3  $\times$  60 cm.)

\$12,000-18,000

### PROVENANCE:

Wayne LaPoe, Pennsylvania; Christie's, New York, 16 June 2004, lot 306.

### LITERATURE:

B, Foucart, *Normandie, Queen of the Seas*, New York, 1985, p. 70 for a period photograph of the mural.

### 162

### JEAN DUPAS (1882-1964)

A PANEL FROM THE 'CHARIOT OF THETIS' MURAL FOR THE GRAND SALON OF NORMANDIE, CIRCA 1934

executed by Jacques Charles Champigneulle, verre églomisé  $49\% \times 31\%$  in. (125.7 x 81 cm.)

### \$15,000-20,000

### LITERATURE:

B. Foucart et al., *Normandie: Queen of the Seas*, New York, 1985, p. 73 for the cartoon of the 'Chariot of Thetis' mural.





ROGER-HENRI EXPERT (1882-1955)

STUDY FOR SMOKING ROOM STAIRCASE OF NORMANDIE, CIRCA 1934

colored crayon, watercolor and gouache on paper 29½ x 18½ in. (75 x 47 cm.) sight size titled PAQUEBOT NORMANDIE ESCALIER DU FUMOIR

\$2,000-3,000

#### LITERATURE:

B. Foucart et al., *Normandie:Queen of the Seas*, New York, 1985, p. 81 for another sketch for the Smoking Room staircase rendered by Roger-Henri Expert.



# 164 EDGAR BRANDT (1880-1960) AND GEORGE BASTARD (1881-1939)

A VASE, CIRCA 1934

for Normandie, chromed-metal 13½ in. (34.3 cm.) high stamped E. BRANDT and G. BASTARD, with CGT monogram

\$6,000-8,000

### LITERATURE:

B. Foucart, et al., Normandie: Queen of the Seas, New York, 1985, p. 105 for a similar example illustrated in the Jumièges luxury suite on board Normandie; J. Maxton-Graham, Normandie: France's Legendary Art Deco Ocean Liner, New York, 2007, pp. 76-77 for another vase of this model.

## PIERRE PATOUT (1879-1965)

A CHAIR FROM THE FIRST CLASS DINING ROOM OF NORMANDIE, CIRCA 1934

mahogany, needlepoint upholstery, bronze detail and sabots 34½ in. (87.5 cm.) high

\$6,000-8,000

#### LITERATURE:

B. Foucart et al., *Normandie: Queen of the Seas*, New York, 1985, p. 95 for a period photograph of the First Class Dining Room featuring this chair model:

J. Maxtone-Graham, *Normandie: France's Legendary Art Deco Ocean Liner*, 2007, p. 80 for a period sketch and photograph of the First Class Dining room featuring the chair model, and p. 86 for another example of the chair model.



### **RENE LALIQUE (1860-1945)**

A SET OF GLASSWARE, CIRCA 1934

for Suites de Luxe on board Normandie, molded glass comprising a large and small carafe, each with stopper, a bordeau glass, a white wine glass, a champagne glass, a water glass, an aperitif, and a snifter the large carafe and stopper 9% in. (25 cm.) high each item engraved R. Lalique France, one stopper engraved 6, the other 2, each item marked with the CGT monogram

### \$6,000-8,000

### LITERATURE:

B. Foucart et al., *Normandie: Queen of the Seas*, New York, 1985, pp. 125 and 128 for period photographs of similar stemware used on board *Normandie*, p. 134 for examples of these models on a stateroom table.



### JEAN-MICHEL FRANK (1895-1941)

A PAIR OF TABLES, CIRCA 1939

for the Guerlain Institute, Paris, mahogany, brass each 27% in. (69 cm.) high, 38% in. (98.5 cm.) wide, 20% in. (52 cm.) deep

\$15,000-20,000

#### LITERATURE:

P.-E. Martin-Vivier, Jean-Michel Frank, The Strange and Subtle Luxury of the Parisian Haute-Monde in the Art Deco Period, Paris, 2006, pp. 167-170 for descriptions and images of the interior of the Guerlain Institute.

This lot is sold with a certificate of authenticity from the Comité Jean-Michel Frank.





### **CARDEILHAC**

A 212-PIECE DINNER SERVICE FOR 12, CIRCA 1930

sterling silver, vermeil

comprising 12 dinner forks, 12 dinner knives, 12 dinner spoons, 12 tablespoons, 12 cheese knives, 12 fish knives, 12 fish forks, 12 oyster forks, 12 dessert forks, 12 dessert spoons, 12 cake forks, 12 vermeil cake forks, 12 fruit knives, 12 tea spoons, 12 coffee spoons, 12 moka spoons, a carving set, a salad serving set, a ragout serving set, a fish serving set, a gravy spoon, a sauce spoon, a ladle, a set of ice cream servers, a tart server, a large serving spoon, a berry spoon, a cake knife, and 3 hors d'oeuvres servers dinner knives each 9% in. (23.8 cm.) long each with silver trademarks, dinner, fish, and fruit knives marked *CARDEILHAC* 

\$20,000-30,000

For additional images of this lot please visit Christies.com



# 169 **JEAN DUPAS (1882-1964)** *PORTRAIT OF A LADY, 1932*

gouache, ink, and Conté crayon on paper 24 x 17 in. (61 x 43.2 cm.) sight size signed and dated lower center *Jean Dupas 1932* 

\$10,000-15,000

## JEAN DESPRES (1889-1980)

A PAIR OF CANDLE HOLDERS, CIRCA 1925

silver-plated metal each 6% in. (16.5 cm.) high, 12% in. (32.5 cm.) wide, 5% in. (14 cm.) deep signed J. Després

(2)

### \$10,000-15,000

### LITERATURE:

M. Gabardi, *Jean Després Maestro Orafo tra Art Déco e Avanguardie*, Milan, 1999, p. 164 for related candle holders with five arms.



### 171 PAUL LOUIS MERGIER (1891-1986) AND KATSU HAMANAKA (1985-1982)

A VASE, 1925

lacquered and inlaid metal 6% in. (16.8 cm.) high signed in lacquer *Paul Mergier 1925* with Hamanaka's mark \$6,000-8,000

#### PROVENANCE:

Hotel Drouot, 18 June 1981, lot 71.

Katsu Hamanaka had studied art in Japan before settling in Paris in the early 1920s. Here, an introduction to Seizo Sugawara, who worked with Eileen Gray and Jean Dunand, prompted his own interest in the medium of lacquer. Hamanaka executed some magical large screen works in gilding and lacquer, but also became well known for this small scale, jewel-like objects.



### 172 JACQUES ADNET (1900-1984)

A CENTER TABLE, CIRCA 1935

ebonized wood, parchment, black glass, brass 24½ in. (62.2 cm.) high, 39% in. (100 cm.) diameter \$5,000-8,000

### PROVENANCE:

Arnauld Plaisance, Paris.

### LITERATURE:

A. R. Hardy, G. Millet, *Jacques Adnet*, Paris, 2009, p. 86 for another table of this model.



### JACQUES ADNET (1901-1984)

A PAIR OF ARMCHAIRS, CIRCA 1951-52

ebonized wood, brass, upholstery each 32 in. (81 cm.) high

(2)

### \$15,000-20,000

PROVENANCE:

Arnauld Plaisance, Paris.

'Jacques Adnet Décorateur', *Mobilier et Décoration*, January-February 1949, n.p. for an in situ photograph of another chair of this model;

A.-R. Hardy, G. Millet, *Jacques Adnet*, Paris, 2009, p. 135 for an illustration of a highly comparable pair of chairs designed for the *Ferdinand de Lesseps* ocean liner.



### J.A. HENCKELS

A 'ZEPPELIN' COCKTAIL SHAKER AND TRAVELING BAR, CIRCA 1930

electroplated metal, parcel-gilt interior, leather case comprising a strainer/juicer, four graduated shot cups, a 'funnel' and flask with screw cap, the tail section unthreading to become a nut dish and enclosing a corkscrew with screw-off cover, the body with detachable undercarriage enclosing four spoons, all within original leather case 12 in. (35 cm.) high overall pieces variously marked Germany DRGM 894334 8 Made in Germany with trademarks

### \$10,000-15,000

### LITERATURE:

S. Khachadourian, The Cocktail Shaker, London, 2000, pp. 48-49 for another cocktail shaker of this model; A. Duncan, Modernism: Modernist Design 1880-1940, Suffolk, 1998, p. 187 for another shaker of this model.



## ATTRIBUTED TO LOUIS SOGNOT (1892-1970)

A DESK, 1930S

laquered wood, glass, silvered bronze 29½ in. (75 cm.) high, 70¾ in. (179.7 cm.) wide, 18¾ in. (47.7 cm.) deep

\$8,000-12,000

### PROVENANCE:

Sotheby's, London, 20 April 2001, lot 60.

#### LITERATURE

 $\it Art\,de\,D\acute{e}coration,$  "Les Livres", Paris, November 1929, p. 168 for a desk with similar handles;

Gabriel Henriot, "Le Salon d'Automne", *Mobilier et Décoration*, December 1928, p. 276 for a *coiffeuse* with similar handles.

For additional images of this lot please visit Christies.com



# 176 ANDRE SORNAY (1902-2000)

A CARD TABLE, CIRCA 1935

stained Oregon pine, brass cloutage detail, copper 30½ in. (77.5 cm.) high, 35½ in. (90.2 cm.) square \$8,000-12,000

#### LITERATURE:

A. Marcelpoil, A. Béras Sornay, O. Lasalle, *André Sornay* 1902-2000 *An Avant-garde Creator*, Paris, 2010, p. 238 for an illustration of a table of a similar model.



### ANDRE SORNAY (1902-2000)

FOUR SIDE CHAIRS, 1930s

stained Oregon pine, mahogany, copper, upholstery each 34% in. (88.5 cm.) high

(4)

## \$8,000-12,000

### LITERATURE:

A. Marcelpoil, A. Béras Sornay, O. Lasalle, *André Sornay 1902-2000 An Avant-garde Creator*, Paris, 2010, p. 260 for other chairs of this model.



#### MAISON DESNY

A COCKTAIL SET, CIRCA 1928

silver-plated brass comprising six coupes, a cocktail shaker and glass tray with mirrored glass surface shaker: 10 in. (25.4 cm.) high, coupes: 4% in. (12 cm.) high tray: % in. (2 cm.) high, 20 in. (49.8 cm.) wide, 5% in. (15 cm.) deep each coupe stamped DESNY PARIS MADE IN FRANCE DEPOSE with trademark

### \$30,000-50,000

#### LITERATURE:

A. Bony, Les Années 30, Paris, 1987, p. 1054 for an illustration of another cup of this model; S. Khachadourian, *The Cocktail Shaker*, London, 2000, p. 40 for a shaker and three cups of this model.

### 179

### JEAN PERZEL (1892-1986)

A PAIR OF FLOOR LAMPS, CIRCA 1928

nickeled metal, frosted glass 79% in. (202.3 cm.) high signed *Perzel* 

### \$40,000-60,000

#### LITERATURE:

René Chavance, 'Les trouvailles récentes de Jean Perzel', *Mobilier et Décoration*, 1932, p. 222

G. Janneau, Le Luminaire Lighting Design 1925-1937, Paris, 1992, p. 299 for related models; R. Niggl, Eckart Muthesius The Maharaja's Palace in Indore, Stuttgart, 1993, p. 91 for a period photograph of a lamp of this model in the living room of the Maharaja of Indore.





# **FONTANA ARTE**

### A SELECTION OF WORKS FROM THE 1930s - 1960s

Prior to becoming a prolific and successful creator of designed objects under the name of Fontana Arte, Luigi Fontana was the premier manufacturer of architectural plate glass in Europe through his company Luigi Fontana & C., which was established in 1881.

The popularity of plate glass as a building material among architects and engineers of the early 20th century allowed Luigi Fontana & C. to expand and experiment in the domestic realm. In 1930 Fontana appointed Gio Ponti as artistic director, laying the foundation for adding the production of light fixtures, furniture, mirrors and objects to the portfolio of Luigi Fontana & C. Three years later, in 1933, the company acquired the workshop of Pietro Chiesa, which became the catalyst for the creation of a division specializing in modern furnishings, titled Fontana Arte.

Under the leadership of Ponti, and later of Chiesa, Fontana Arte began its creative endeavors with a focus on utilizing the artistic and technical applications of glass and crystal making to modern furnishing. The desire to maintaining the artisan quality rooted in manufacturing practices of the past, and partnering them with the contemporary applications of design is what can be defined as the mission statement of Fontana Arte.

An extremely important contribution by Gio Ponti to Fontana Arte, in addition to his design genius, was his ability to draw a sophisticated collecting clientele. This clientele allowed Fontana Arte the freedom to focus extensively on refining and prototyping, rather than on sacrificing quality for the purpose of mass production. It was because of Gio Ponti that Fontana Arte was able to partner innovation with manual skill, expanding its material vocabulary outside of art glass and crystal.

When Pietro Chiesa became the second artistic director of Fontana Arte in 1933, he brought along an extensive expertise in employing glass as a material in high-quality furnishings. This expertise suited him well in his new role and contributed enormously to the design and creation of Fontana Arte lighting pieces of the time. Fontana Arte's direction under Chiesa was unfortunately interrupted in 1943 when he suffered a heart attack. Chiesa was eventually able to resume his work after World War II, but passed away from another heart attack in 1948.

In the years following Chiesa's death, Fontana Arte was led by several members of its inner circle, most notably by Roberto Menghi. Ponti was invited to return to his role as artistic director, but declined the opportunity from the company he considered "the love of his life." The focus fell on finding a suitable heir to Pietro Chiesa that would be able to continue working within the design vocabulary Chiesa and Ponti had established at Fontana Arte.

Max Ingrand began his leadership of Fontana Arte as artistic director in 1954. Ingrand was selected at Ponti's recommendation, and encouraged by the leadership of the French glassworks, Saint-Gobain. Continuing the unparalleled work in avant-garde lighting that Chiesa had established for Fontana Arte, Ingrand furthered the manufacturer's legacy in light fixtures throughout his career. In an eerily similar conclusion to Chiesa's leadership at Fontana Arte, Ingrand's direction of the company was untimely concluded with his sudden death in 1969 at the age of 61.

The works presented here highlight the design evolution of Fontana Arte from the 1930s to 1960. The diversity of works, ranging from lighting, furniture, and objects, articulate the vernacular that Fontana Arte strived to pair with the exemplary manufacturing practices of Luigi Fontana & C.

Ugo Alfano Casati

We would like to thank Ugo Alfano Casati for his assistance with this selection of Fontana Arte works.





1930s







A selection of Fontana Arte labels.



# MAX INGRAND (1908-1969)

AN IMPORTANT ILLUMINATED MIRROR, CIRCA 1960 produced by Fontana Arte, Milan, model 2044, faceted, tinted, and mirrored glass, brass 29% in. (74 cm.) diameter

\$30,000-50,000

### PROVENANCE:

Private collection, Texas.

### LITERATURE:

Fontana Arte catalog #2, p. 24 for another mirror of this model; Fontana Arte catalog #6, p. 157 for another mirror of this model; R. Aloi, *L'Arredamento Moderno*, Milan, 1955, p. 22 for another mirror of this model;

*Domus*, n. 382, September 1961, for an advertisement for another mirror of this model;

Vitrum, no. 125, 'Stand di Fontana Arte alla 39a fiera di Milano', May-June 1961, pp. 28, 33 for another mirror of this model; P.-E. Martin-Vivier, Max Ingrand du Verre à la Lumière, Paris, 2009, p. 216 for a highly comparable mirror;

F. Deboni, Fontana Arte - Gio Ponti, Pietro Chiesa, Max Ingrand, Turin, 2012, pl. 427-28 for another mirror of this design.



Another table of this model in a period interior.

### 181 GIO PONTI (1891-1979)

A RARE LOW TABLE, CIRCA 1932

produced by Fontana Arte, Milan, reverse-painted glass, clear glass, walnut, nickeled metal 15% in. (40 cm.) high, 33% in. (85.7 cm.) wide, 15½ in. (39.4 cm.) deep

\$12,000-18,000

#### LITERATURE:

Domus, n. 58, October 1932, p. 602 for a table of a similar model; Domus, n. 61, January 1933, p. 30, fig. 4 for a related table; L. Falconi, Fontana Arte Una Storia Trasparente, Milan, 1998, p. 205, pl. 51 for a related table; U. La Pietra, Gio Ponti, Milan, 2009, pp. 50-51 for other tables with related design.

This lot is sold with a certificate from the Gio Ponti Archives.







Dining room at Hotel Irma, showing chandeliers of this model, circa 1960

# **FONTANA ARTE**

A LARGE CHANDELIER, CIRCA 1955

produced by Fontana Arte, Milan, model 1498, clear and frosted glass, painted metal, brass

33% in. (85.7 cm.) high, 42 in. (106.7 cm.) diameter

\$12,000-18,000

### PROVENANCE:

Hotel Irma, Chianciano Terme, Italy.

### LITERATURE:

Fontana Arte catalog #1, p. 15;

Fontana Arte catalog #6, np;

F. Deboni, Fontana Arte - Gio Ponti, Pietro Chiesa, Max Ingrand, Turin, 2012, pl. 311 for another chandelier of this model.

PROPERTY FROM AN IMPORTANT WEST COAST COLLECTION

#### 183

### GIO PONTI (1891-1979)

A UNIQUE AND IMPORTANT CABINET, CIRCA 1939

produced by Fontana Arte, Milan, limed oak, painted glass, with linoleum-lined interior the table with two pull out trays 58% in. (148.9 cm.) high, 65 in. (165.1 cm.) wide, 16 ¾ in. (42.5 cm.) deep stamped FX 1285

### \$80,000-120,000

#### PROVENANCE:

Private collection, Italy; Christie's, New York, 7 December 2001, lot 471; Acquired from the above sale by the current owner.

### LITERATURE:

F. Deboni, Fontana Arte: Gio Ponti, Pietro Chiesa, Max Ingrand, Turin, 2012, p. 175 pl. 211 for an illustration of this cabinet and pl. 212 for the cabinet's decorative motif used as a wall mural for an entrance hall in an 'ideal' Mediterranean villa. "Alcuni mobili di Fontana," Domus (September 1939), p. 63 for an illustration of the same table form with a different cabinet; G. Ponti, "Una piccola casa ideale", Domus, (June 1939), p. 42; Gio Ponti: l'arte si innamora dell'industria, 1988, cover for an illustration of this cabinet's decorative motif used as a wall mural for an entrance hall in an ideal Mediterranean villa.



An illustration of this cabinet's decorative motifused as a wall mural for an entrance hall in an 'ideal' Mediterranean villa, 1939





A table lamp of this model in a director's office, 1962.

### 184 PIETRO CHIESA (1892-1948)

A RARE TABLE LAMP, DESIGNED CIRCA 1940

executed by Fontana Arte, Milan, brass, glass 19¾ in. (50.1 cm.) high, 21½ in. (54.6 cm.) diameter of shade \$10,000-15,000

### LITERATURE:

Domus, n. 172, June 1942, p. 242 for another lamp of this model; F. Deboni, Fontana Arte - Gio Ponti, Pietro Chiesa, Max Ingrand, Turin, 2012, p. 74, pl. 1 for another lamp of this design.





PIETRO CHIESA (1892-1948)

diameter of shade with Fontana Arte label \$8,000-10,000 LITERATURE:

# 213

### PIETRO CHIESA (1892-1948)

A RARE LOW TABLE, CIRCA 1940

produced by Fontana Arte, Milan, tinted and mirrored glass, mahogany 14¼ in. (37.5 cm.) high, 33½ in. (85 cm.) wide, 18 in. (45.8 cm.) wide

\$70.000-100.000

#### PROVENANCE:

Christie's, London, 30 October 2013, lot 59.

#### LITEDATURE

R. Aloi, Esempi di Arredamento Moderno di Tutto il Mondo: Tavole, Milan, 1955, pl. 18 for a table of this model; A. Branzi, M. De Lucchi (eds.), Il Design Italiano Degli Anni '50, Milan, 1981, p. 104, cat. n. 293 for a table of this model.



A table of this model in a period setting.

This fluid and muscular design offers a sense of organic styling that can be anchored within the narrative of Italian Futurism, an early and influential example of which was Umberto Boccioni's 1913 bronze, Unique Forms of Continuity of Space — a seminal work that strove to render static an impression of movement, of speed. The interpretation of movement, particularly mechanized movement and by consequence aerodynamism, remained a persistent theme throughout the inter-war period in Italy, one of numerous artistic channels that flourished alongside parallel preoccupations with Modernism, Neo-Classicism and concepts of the Novocento. Around the mid-1930s a renewed focus upon aerodynamic design began to flourish within Italian design, an early example of which was Piero Bottoni's interior for the Casa Imola of 1935-1938, which sited a seamlessly-sculpted marble dining table upon a carpet of irregular flowing outline, revealing a consciousness of the international artistic avant-garde, most specifically the sculptures of Jean Arp.

Pietro Chiesa was a versatile designer, skilful in his interpretation of artistic and cultural references, and with the means available to him to realize his designs across a variety of medium. During the latter half of the 1930s certain of Chiesa's furniture designs for Fontana Arte reveal elements of the aerodynamic eloquence that were to achieve resolution in the present table. Of note is a bar cabinet, 1936, that delivers a cylindrical drum form raised upon a tapering, trumpet-shaped pedestal, a structure that importantly reveals Chiesa's ability to conceive of furnishings as a resolved, fluid whole, and not as merely an assembly of components. Similarly, further comparison can be drawn with a series of vases that Chiesa exhibited at the 1936 Milan Triennale, which utilize a process of stack-laminated timber to create a crafted form, a technique that is reprised and perfected to deliver the solid base of the present table, and also the base of another related, glass-topped table, that is dated to around 1940. The explicit reveal of crafted, or apparently 'natural' structures is summoned by several other noteworthy examples from the late 1930s, to include the irregular, hewn and polished glass-lidded wooden vessels produced around 1938, and also the naturalistically-carved legs of certain cabinets of the same period. Belying the apparent stylistic purity of the present table are intriguing conceptual sub-texts that transpose organic craft upon machine-age streamlining. Finally, as if to confirm the table's presence as a work of nature, the top surface is completed by the application of a steel-blue mirror-glass plate, which features an elegantly irregular bevel to the edge that serves to suggest the presence of a gently undulating of a pool of water.



(another view)





187
FONTANA ARTE
AN ILLUMINATED MIRROR, CIRCA 1955
produced by Fontana Arte, Milan, mirrored glass, polished brass
19¾ in. (50.2 cm.) high, 18 in. (45.8 cm.) wide
\$10,000-15,000

## 188 FONTANA ARTE

A PAIR OF SIDE TABLES, CIRCA 1960 tinted and mirrored glass, brass each 26 in. (63.5 cm.) high, 10 in. (25.4 cm.) wide \$12,000-18,000

F. Deboni, *Fontana Arte - Gio Ponti, Pietro Chiesa, Max Ingrand,* Turin, 2012, pl. 416 for other tables of this model.







Another mirror of this model in an entry hall designed by Luciano Negri, 1965.

## 189 FONTANA ARTE

A MIRROR, CIRCA 1955

tinted and mirrored glass 43½ x 37% in. (110.5 x 96 cm.)

\$10,000-15,000

#### LITERATURE

Fontana Arte catalog #2, p. 24 for another mirror of this model; *Domus*, n. 316, February 1956, p. 59 for another mirror of this model.





Another chandelier of this model at the Fontana Arte booth at an exhibition in Milan, 1967.

## MAX INGRAND (1908-1969)

A LARGE CHANDELIER, CIRCA 1960 produced by Fontana Arte, Milan, model 2411, glass, chromed metal 29 in. (99 cm.) drop, 35 in. (89 cm.) diameter \$15,000-20,000

## PROVENANCE:

Montedison office, Rome.

#### ITERATURE:

Fontana Arte catalog #8, p. 11 for another chandelier of this model.

### **FONTANA ARTE**

A VASE, CIRCA 1960

model 2122, colored and mirrored glass, ebonized wood, brass liner

13½ in. (34.3 cm.) high

## \$5,000-7,000

#### LITERATURE:

Fontana Arte catalog #3, p. 26 for another vase of this model; Fontana Arte catalog #6, p. 199 for another vase of this model; F. Deboni, *Fontana Arte - Gio Ponti, Pietro Chiesa, Max Ingrand,* Turin, 2012, pl. 447 for another vase of this model.





## 192 MAX INGRAND (1908-1969)

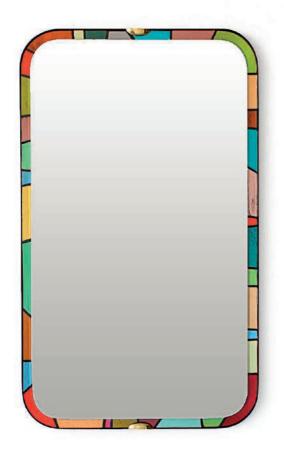
A TABLE LAMP, CIRCA 1955

produced by Fontana Arte, Milan, model 2260, glass, brass, painted metal, modern fabric shade 27½ in. (70 cm.) high overall

\$6,000-8,000

### LITERATURE:

Fontana Arte catalog #6, p. 116 for another lamp of this model; P.-E. Martin-Vivier, Max Ingrand - du Verre a la Lumiere, Paris, 2009, p. 209 for another example of this model.



#### 193 FONTANA ARTE

AN 'ARLECCHINO' MIRROR, DESIGNED CIRCA 1940

produced by Luigi Fontana & C. / Fontana Arte, Milan, executed circa 1959, color scheme likely designed by Max Ingrand, colored mirrored glass, mirrored glass, brass, ebonized wood  $43\% \times 25\%$  in. (111 x 65.7 cm.) with manufacturer paper label

## \$20,000-30,000

### LITERATURE:

F. Deboni, *Fontana Arte - Gio Ponti, Pietro Chiesa, Max Ingrand,* Turin, 2012, pl. 431 for a period photograph of another mirror of this design.



Period advertisement for a mirror of this model

### PIETRO CHIESA (1892-1948)

A CHEST OF DRAWERS, CIRCA 1938

produced by Fontana Arte, Milan, tinted and mirrored glass, ebonized wood, bronze, opening to reveal oak-lined interior 341/4 in. (87 cm.) high, 291/2 in. (75 cm.) wide, 16¾ in. (42.5 cm.) deep

impressed twice FX, and with two partial distributor paper labels

\$40,000-60,000

#### PROVENANCE:

Private collection, Brazil; Private collection, London.

#### LITERATURE:

F. Deboni, Fontana Arte - Gio Ponti, Pietro Chiesa, Max Ingrand, Turin, 2012, pl. 181-182 for a related work with the same handles.





## MAX INGRAND (1908-1969)

A RARE 'DALIA' CHANDELIER, CIRCA 1954

produced by Fontana Arte, Milan, model 1563 A, tinted glass, brass  $\,$ 

16 in. (40.7 cm.) drop, 50¾ in. (129 cm.) diameter

#### \$18,000-24,000

#### PROVENANCE:

Private collection, Genoa.

## LITERATURE:

Fontana Arte catalog #1, p. 25;

Fontana Arte catalog #6, n.p.;

A. Branzi, M. De Lucchi, *Il Design Italiano Degli Anni '50*, Milan, 1981, p. 231 for an illustration of a variant model;

L. Falconi, Fontana Arte: Una Storia Transparente, Milan, 1998, p. 212 for an illustration of a variant model;

F. Deboni, Fontana Arte – Gio Ponti, Pietro Chiesa, Max Ingrand, Turin, 2012, pl. 308 for a similar model illustrated.





Fontana Arte stand at the 39th Fiera di Milano with a Dalia chandelier.

#### 196 MAX INGRAND (1908-1969)

A RARE 'DALIA' CHANDELIER, CIRCA 1954

produced by Fontana Arte, Milan, model 1563 A, tinted glass, brass

16 in. (40.7 cm.) drop, 50% in. (129 cm.) diameter

\$18,000-24,000

#### PROVENANCE:

Private collection, Genoa.

#### LITERATURE:

Fontana Arte catalog #1, p. 25;

Fontana Arte catalog #6, np;

A. Branzi, M. De Lucchi, *Il Design Italiano Degli Anni '50*, Milan, 1981, p. 231 for an illustration of a variant model;

L. Falconi, Fontana Arte: Una Storia Transparente, Milan, 1998, p. 212 for an illustration of a variant model;

F. Deboni, Fontana Arte – Gio Ponti, Pietro Chiesa, Max Ingrand, Turin, 2012, pl. 308 for a similar model illustrated.

## **FONTANA ARTE**

A MAGAZINE RACK, CIRCA 1960

stainless steel, tinted glass 15½ in. (39.5 cm.) high, 15¾ in. (40 cm.) wide, 15¼ in. (38.8 cm.) deep

\$3,000-5,000

### LITERATURE:

Fontana Arte catalog #2, p. 22 for another magazine rack; Fontana Arte catalog #6, p. 182 for related object.



#### **FONTANA ARTE**

A VASE, CIRCA 1960

produced by Fontana Arte, Milan, colored and mirrored glass, stainless steel 8½ in. (21.5 cm.) high with partial Fontana Arte label

\$5,000-8,000

#### PROVENANCE:

Private collection, Geneva.

#### LITERATURE:

Fontana Arte catalog #6, p. 202 for another vase of this model.

#### 199

#### PIETRO CHIESA (1892-1948)

A BOX WITH COVER, DESIGNED 1940s

produced by Fontana Arte, Milan, model 2194, planewood, glass, leather, brass 4% in. (11.1 cm.) high, 7% in. (19.3 cm.) diameter impressed FX with paper label

\$5,000-8,000

#### PROVENANCE:

Private collection, Geneva.

#### LITERATURE:

Fontana Arte catalog #4, p. 104 for a similar box; Fontana Arte catalog #6, p. 212 for a similar box; Domus, n. 132, pp. 36 and 40 for related boxes; L. Falconi, Fontana Arte Una Storia Trasparente, Milan, 1998, p. 208, pl. 71 for another box of this design;

F. Deboni, Fontana Arte - Gio Ponti, Pietro Chiesa, Max Ingrand, Turin, 2012, pl. 248 for another box of this design.



A view of a Fontana Arte showcase with another box of the present model, 1964.





## PIETRO CHIESA (1892-1948)

A MIRROR, CIRCA 1938

produced by Luigi Fontana & C. / Fontana Arte, Milan, tinted and mirrored glass, ebonized wood  $32\% \times 24\%$  in. (82 x 62 cm.) impressed FX

\$15,000-20,000

#### LITERATURE:

F. Deboni, Fontana Arte - Gio Ponti, Pietro Chiesa, Max Ingrand, Turin, 2012, p. 20 for a period photograph of another mirror of this model shown at the Esposizione del Vetro Italiano, Stockholm, 1942.

#### PIETRO CHIESA (1892-1948)

A CHEST OF DRAWERS, CIRCA 1938

produced by Fontana Arte, Milan, tinted and mirrored glass, ebonized wood, bronze, opening to reveal stained walnut interior 34½ in. (87 cm.) high, 29½ in. (75 cm.) wide, 17 in. (43.2 cm.) deep impressed twice with Fontana Arte monogram

## \$40,000-60,000

#### LITERATURE:

F. Deboni, Fontana Arte - Gio Ponti, Pietro Chiesa, Max Ingrand, Turin, 2012, pl. 181-182 for a related work with the same handles.







#### MAX INGRAND (1908-1969)

A PAIR OF SCONCES, CIRCA 1958

produced by Fontana Arte, Milan, clear and frosted glass, brass 12½ in. (32 cm.) high, 16 in. (41 cm.) wide, 4% in. (11 cm.) deep \$8,000-12,000

#### LITERATURE:

Fontana Arte catalog #1, p. 70 for a sconce of a similar model; L. Falconi, Fontana Arte—Una Storia Transparente, Milan, 1998, p. 214 for an illustration of a sconce of a similar model; P.-E. Martin-Vivier, Max Ingrand - Du Verre à la Lumière, Paris, 2009, pp. 202 and 253 for other sconces of a similar model.

#### 203

#### MAX INGRAND (1908-1969)

AN ILLUMINATED MIRROR, CIRCA 1958

produced by Fontana Arte, Milan, model no. 1657, etched glass with bronze details 25 in. (63.5cm.) high, 19% in. (50.2 cm.) wide \$25,000-35,000

#### PROVENANCE:

Galerie Jacques Lacoste, Paris; Christie's, New York, 17 December 2011, lot 292; Acquired from the above sale by the current owner.

#### LITERATURE:

P.-E. Martin-Vivier, *Max Ingrand - du Verre a la Lumiere*, Paris, 2009, pp. 216-217 for another example of this model; F. Deboni, *Fontana Arte: Gio Ponti, Pietro Chiesa, Max Ingrand*, Turin, 2012, p. 429 for an example of this model.



# **204** ICO PARISI (1916-1996)

A PAIR OF ARMCHAIRS, CIRCA 1951

manufactured by Ariberto Colombo, Cantù, Italy, stained beech, upholstery each 33½ in. (85 cm.) high

\$10,000-15,000

#### LITERATURE:

F. Grigioni, *Arredamento – mobili ambienti*, Milan, 1956, n. 86 for similar examples.

This model is included in the Archivio del Design di Ico Parisi, Como, Italy rif. 1951.4.



## ICO PARISI (1916-1996)

A SOFA, CIRCA 1951

manufactured by Ariberto Colombo, Cantù, Italy, stained beech, upholstery 33% in. (85 cm.) high, 92% in. (235 cm.) wide, 21% in. (57.2 cm.) depth of seat

## \$10,000-15,000

## LITERATURE:

F. Grigioni, *Arredamento – mobili ambienti*, Milan, 1956, n. 86 for similar examples.

This model is included in the Archivio del Design di Ico Parisi, Como, Italy rif. 1951.4.



### GUGLIELMO ULRICH (1904-1977)

A CHEST OF DRAWERS, CIRCA 1934

produced by ARCA, Milan, burled birch 38 in. (96.5 cm.) high, 54¼ in. (137.8 cm.) wide, 20½ in. (52 cm.) deep with stenciled mark

\$12,000-18,000

#### LITERATURE:

U. La Pietra, *Ulrich: Gli Oggetti Fatti Ad Arte*, Milan, 1994, p. 38 for a similar example illustrated; L. Scacchetti, *Guglielmo Ulrich 1904-1977*, Milan, 2009, pl. 157 the console tables from the same suite.

We would like to thank Brian Kish for his assistance with the cataloguing of this lot.



#### ALBERT GAMBETTA

A PAIR OF ADJUSTABLE ARMCHAIRS, CIRCA 1957

retailed by Luberto Design Inc. New York, tubular nickel plated brass, velvet upholstery each 32% in. (83.2 cm.) high (2)

\$10,000-15,000

#### LITERATURE:

D. Desilets, *Morris Lapidus: The Architecture Of Joy*, New York, 2010, pp. 207, 208, and 232 for chairs of highly comparable design.

Examples of this design were selected by Morris Lapidus for use in his own New York apartment, circa 1960. We would like to thank Chris Kennedy for his assistance with the cataloguing of this lot.



Morris Lapidus, apartment at 209 E. 56th St., New York City with two chairs of this model.



# **208** GIO PONTI (1891-1979)

A CONSOLE, CIRCA 1952

executed by Giordano Chiesa, oak, glass 30½ in. (77 cm.) high, 31¾ in. (80.7 cm.) wide, 17% in. (44.2 cm.) deep

\$10,000-15,000

This lot is sold with a certificate from the Gio Ponti Archives, Milan.

# **209** GIO PONTI (1891-1979)

A CONSOLE, CIRCA 1952

executed by Giordano Chiesa, oak, glass 30½ in. (77 cm.) high, 31¾ in. (80.7 cm.) wide, 17% in. (44.2 cm.) deep

\$10,000-15,000

This lot is sold with a certificate from the Gio Ponti Archives, Milan.



# **210** PIERO FORNASETTI (1913-1988)

A RARE 'ANGOLO DI SPOGLIATOIO' FOUR-PANEL SCREEN, CIRCA 1955

from a limited edition of approximately 10 examples, hand-painted wood, on casters each panel 78/3.4 in. (200 cm.) high, 19% in. (50 cm.) wide, 1 in. (2.5 cm.) deep

\$12,000-18,000

#### LITERATURE:

B. Fornasetti, *Fornasetti: The Complete Universe*, New York, 2010, p. 426 for another screen from this edition.

Approximately ten examples of this model (with varying customizable interior scenes) were produced between the mid-1950s and 1960s.



#### PIERO FORNASETTI (1913-1988)

AN 'ARCHITETTURA' LOW TABLE, DESIGNED 1980s

lithographically decorated and lacquered wood, glass 20½ in. (52 cm.) high, 52¾ in. (134 cm.) wide, 26¾ in. (68 cm.) deep with Fornasetti Milano label

#### \$6.000-8.000

#### LITERATURE:

B. Fornasetti, *Fornasetti: The Complete Universe*, New York, 2010, p. 378 for another table of this design.

## 212

## PIERO FORNASETTI (1913-1988)

A SET OF FOUR 'QUATTRO STAGIONI' CHAIRS, DESIGNED CIRCA 1955

lithographically decorated and lacquered wood, painted metal legs each 36% in. (93 cm.) high each with *Fornasetti Milano* label to underside

#### \$6.000-8.000

#### LITERATURE:

B. Fornasetti, *Fornasetti: The Complete Universe*, New York, 2010, p. 404 for other chairs in this pattern.

#### 213

(4)

#### PIERO FORNASETTI (1913-1988)

A GROUP OF THREE CHAIRS, DESIGNED 1950s

one each of models 'Sol', 'Musicale', and 'Capitello Corinzio', lithographically decorated and lacquered wood, painted metal legs each 36% in. (93 cm.) high each with Fornasetti Milano label to underside

(3)

## \$6,000-8,000

#### LITERATURE:

B. Fornasetti, *Fornasetti: The Complete Universe*, New York, 2010, pp. 400-402 for other chairs of these designs.





## PAOLO BUFFA (1903-1970)

A PAIR OF CHAIRS, CIRCA 1940

produced by Eredi A. Marelli, Cantù, Italy, carved pearwood, velvet upholstery each 39% in. (101 cm.) high

(2)

\$10,000-15,000

#### LITERATURE:

R. Aloi, L'Arredamento Moderno, Terza Serie, Milan, 1945, fig. 210 for an illustration of a similar model; F. Grigioni, Arredamento Mobile Ambienti, Milan, 1956, fig. 319 for chairs of a similar model; R. Rizzi, I mobili di Paolo Buffa, Cantù, 2001, p. 43 for a similar model illustrated.

We would like to thank Brian Kish for assistance with the cataloguing of this lot.



# **215** GIO PONTI (1891-1979)

A DESK, CIRCA 1952

executed by Giordano Chiesa for Singer & Sons, New York, walnut with brass sabots 29¼ in. (74.2 cm.) high 50% in. (128.5 cm.) wide, 25½ in. (64.8 cm.) deep stamped MADE IN ITALY

\$12,000-18,000

#### LITERATURE:

U. La Pietra, *Gio Ponti*, New York, 1996, p. 181 for a highly comparable desk.

This lot is sold with a certificate of authenticity from the Gio Ponti Archives, Milan.





# **216** PAOLO DE POLI (1905-1996)

A FLOOR LAMP, CIRCA 1968

painted tubular metal, enameled metal, marble, modern paper shade 73 in. (185.5 cm.) high signed *de Poli* 

\$10,000-15,000

#### PROVENANCE:

Christie's, New York, 19 December 2006, lot 867.

## 217 BRUNO MUNARI (1907-1998)

'ACONA BICONBI', CIRCA 1965

executed by Danese, Milan, number 45 from an edition of 50, stainless steel sheet 29 in. (73.6 cm.) high titled, signed and numbered *Aconà Biconbì 1965 Munari 45/A* on manufacturer paper label \$5,000-8,000



## AXEL EINAR HJORTH (1888-1959)

AN 'UTÖ' TABLE, CIRCA 1930

produced by AB Nordiska Kompaniet, stained pine 19 in. (48.3 cm.) high, 27% in. (69.9 cm.) wide, 21% in. (54.6 cm.) deep

## \$7,000-9,000

#### LITEDATURE

C. Björk, T. Ekström and E. Ericson, *Axel Einar Hjorth: Möbelarkitekt*, Stockholm, 2009, pp. 130-31, for other examples of this model.





## PAAVO TYNELL (1890-1973)

A 'SNOWFLAKE' CHANDELIER, CIRCA 1950 executed by Tato Oy, Finland; model 10109, brass, wire, metal mesh 40½ in. (103 cm.) drop, 39½ in. (100.3 cm.) diameter \$25,000-35,000

#### LITERATURE:

The Finland House, *Lighting sales catalogue*, New York, n.d., p. 15.



PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

#### 220

### JEAN ROYERE (1902-1981)

TWO 'YO-YO' SERVING TABLES, 1960s

gilt wrought-iron, one with later inset white glass top smaller: 22 in. (55.9 cm.) high, 19% in. (50.2 cm.) wide, 9½ in. (24.2 cm.) deep;

larger: 27% in. (70.5 cm.) high, 23½ in. (59.8 cm.) wide, 9½ in. (24.2 cm.) deep (2

\$12,000-18,000

#### PROVENANCE:

DeLorenzo Gallery, New York.

#### LITERATURE:

A. de Heeckeren, *Jean Royère, Créateur et Décorateur*, exhibition catalogue, Galerie Jansen, Paris, 1985, pl. 28 for tables of this model;

Galerie Jacques Lacoste, Galerie Patrick Seguin, *Jean Royère*, vol. 2, Paris, 2012, p. 68 for a 'Yo-Yo' dining table.

These serving tables are documented as having been executed for Ms de Billy in the 1960s.

PROPERTY FROM THE COLLECTION OF PRIMAVERA GALLERY

#### 221

## MATHIEU MATEGOT (1910-2001)

A DINING TABLE, CIRCA 1958

brass, patinated tubular metal, original glass top 28½ in. (72.5 cm.) high, 71 in. (180.4 cm.) wide, 35½ in. (90 cm.) deep

\$40,000-60,000

#### PROVENANCE:

Mathieu Matégot, Paris; Galerie Downtown, Paris.

#### EXHIBITED

Paris, Galerie Downtown, 5 artists, 5 designers, 1984.

#### LITEDATURE

P. Favardin, *Le Style '50 un Moment de L'Art Français*, Paris, 1987, p. 41 for a table of this model in situ at the Salon des Arts Ménagers, 1958;

C. Mondineu, P. Jousse, *Mathieu Matégot*, Paris, 2003, pp. 200-201 in situ at the Salon des Arts Ménagers, 1958; P. Favardin, *Mathieu Matégot*, Paris, 2015, pp. 262-263 in situ at the Salon des Arts Ménagers, 1958.



Another table of this model in Matégot's booth titled 'Living room-terrace of a villa' at the Salon des Arts Ménagers, 1958



## WENDELL CASTLE (B. 1932)

A 'ZEPHYR' CHAIR, 1979

walnut

28¼ in. (71.7 cm.) high incised *W. Castle 79* 

\$15,000-20,000

### LITERATURE:

E. Evans Eerdmans, *Wendell Castle: A Catalogue Raisonné, 1958-2012*, New York, 2014, pp. 100, 174-176, 178, 195-196 for examples of related chairs.

The present Zephyr chair, without a seat cushion, is a rarer version of this model.



## JUDY KENSLEY MCKIE (B. 1944)

A 'SNAKE' STAND, 1997

number 15 from and edition of 16, patinated bronze, glass 30¾ in. (78 cm.) high, 24 in. (61 cm.) diameter each leg impressed ©*JKM 97 15/16*, one *A*, one *B* and one *C* 

\$20,000-30,000

### LITERATURE:

Exhibition catalogue, *Judy Kensley McKie*, Pritman & Eames, East Hampton, New York, 1997, n.p.



## WENDELL CASTLE (B. 1932)

'LETTERS FROM CHEETAH', A SCULPTURE, 1992

acrylic-painted mahogany 13 in. (33 cm.) high, 21½ in. (54.5 cm.) wide, 8% in. (22.2 cm.) deep incised Castle 92

\$3,000-5,000

#### LITERATURE:

E. Evans Eerdmans, *Wendell Castle: A Catalogue Raisonné,* 1958-2012, New York, 2014, p. 275, no. IV.109 for an illustration.





#### WENDELL CASTLE (B. 1932)

A MIRROR, CIRCA 1975-1976

walnut, mirrored glass 16½ in. (41.2 cm.) high, 14½ in. (36.8 cm.) wide, 4½ in. (11.5 cm.) deep

\$15,000-20,000

#### LITERATURE:

E. Evans Eerdmans, Wendell Castle: A Catalogue Raisonné, 1958-2012, New York, 2014, pp. 138-139, no. 11.333 for examples of this design.





# **226 PHILIP (1907-1987) AND KELVIN (B. 1937) LAVERNE** *TWO 'BATHERS' PANELS, 1960s*

acid-etched, patinated and polychrome bronze, pewter each  $24\% \times 12\%$  (62.2 x 31.8 cm.) each signed <code>Philip&Kelvin Laverne</code>

\$8,000-12,000

#### PROVENANCE:

Aquired directly from the artists by the current owner.

#### PHILIP (1907-1987) AND KELVIN (B. 1937) LAVERNE

'REPOSE', A FIGURAL COFFEE TABLE, 1960s

patinated bronze, glass 17¼ in. (43.8 cm.) high, 51¼ in. (130.2 cm.) wide, 31 in. (78.8 cm.) deep etched *Philip KELVIN LAVERNE* 

\$15,000-25,000

#### PROVENANCE:

Acquired directly from the artists by the current owner.

#### LITERATURE:

Sales catalogue, Philip La Verne Galleries Ltd., *Philip and Kelvin LaVerne: Sculpture III*, New York, 1960s, pp. 36 and 54 for another example of this design.

This table was hand cast in the lost wax technique and produced in a highly limited edition. The freeform glass top was designed to conform with the shape of the bronze base.



#### HARRY BERTOIA (1915-1958)

A 'BUSH' SCULPTURE, 1960s patinated bronze 11¼ in. (28.5 cm.) high, 12 in. (30.5 cm.) wide, 9½ in. (24 cm.) deep

\$20,000-30,000

#### PROVENANCE:

Staempfli Gallery, New York, 1966; Acquired from the above by the present owner.

#### LITERATURE:

N. Schiffer, V. Bertoia, *The World of Bertoia*, Atglen, Pennsylvania, 2003, p. 113 for a bush of a related form.



#### HARRY BERTOIA (1915-1978)

A 'BUSH' SCULPTURE, 1971

patinated bronze 15½ in. (39.5 cm.) high, 15 in. (38.1 cm.) diameter \$30,000-50,000

#### PROVENANCE:

Staempfli Gallery, New York, 1973; Acquired from the above by the present owner.

#### EXHIBITED:

New York, Staempfli Gallery, *The Elegance of Simplicity*, January - February 1973.

#### LITERATURE:

Exhibition catalogue, *The Elegance of Simplicity*, New York, 1973, n. 10 for this work illustrated; N. Schiffer, V. Bertoia, *The World of Bertoia*, Atglen, Pennsylvania, 2003, p. 109 for a bush of a comparable form.



#### 230 WENDELL CASTLE (B. 1932)

A 'FLOW' DESK, 2009

stained cherry 33½ in. (85 cm.) high, 64½ in. (163.4 cm.) wide, 27 in. (68.5 cm) deep signed and dated *Castle 09* 

\$40,000-60,000

#### EXHIBITED:

New York, Barry Friedman Ltd., Wendell Castle: Rockin', May-June 2010.

#### LITERATURE:

Exhibition catalogue, *Wendell Castle: Rockin'*, New York, 2010, pp. 36-37 for illustrations of this desk; E. Evans Eerdmans, *Wendell Castle: A Catalogue Raisonné* 1958-2012, New York, 2014, p. 418, no. V.142 for a reference and illustration of this desk.



#### WENDELL CASTLE (B. 1932)

A 'SONNY BOY' CHAIR, 2009

#### yellowheart

36 in. (91.5 cm.) high, 52 in. (132 cm.) wide, 31½ in. (80 cm.) deep signed and dated *Castle 09* 

\$50,000-80,000

#### EXHIBITED:

New York, Barry Friedman Ltd., Wendell Castle: Rockin', May-June 2010.

#### LITERATURE:

Exhibition catalogue, Wendell Castle: Rockin', New York, 2010, pp. 68-79 for a reference and illustration of this chair; E. Evans Eerdmans, Wendell Castle: A Catalogue Raisonné, 1958-2012, New York, 2014, pp. 399 - 400, no. V.49 for a reference and illustration of this chair.



#### **YVES BEHAR (B. 1967)**

A PROTOTYPE 'INNER LIGHT', 2004

formed aluminum, electroluminescent film 54% in. (138.5 cm.) high, 61 in. (155 cm.) wide, 8% in. (22.5 cm.) deep

\$10,000-15,000

#### PROVENANCE:

Yves Behar, San Francisco.

#### **EXHIBITED**

San Francisco, San Francisco Museum of Modern Art, Yves Béhar/fueseproject, design series 2, March - October 2004.

#### LITERATURE:

Concept/commerce, The Work of Yves Béhar, Basel 2004, p. 63.

Behar designed a total of four prototypes of the Inner Light in two different materials (foam and metal) and two sizes. The present light is the larger size in metal.



(alternate view)



#### WENDELL CASTLE (B. 1932)

A UNIQUE 'LUCKY DAY' COMPUTER DESK, 2007

gel-coated fiberglass, ash, stainless steel hardware opening to reveal sliding pine writing surface and two electric outlets

45 in. (114.4 cm.) high, 58 in. (147.4 cm.) wide, 26 in. (66 cm.) deep engraved *Castle 07 Pro. 1* 

\$30,000-50,000

#### EXHIBITED:

San Francisco, Hedge Gallery, Not Furniture: XXI Design, October-November 2007;

Philadelphia, Wexler Gallery, New Work by Wendell Castle; Works on Paper by Chuck Close, January-March 2008; New York, Barry Friedman Ltd., Wendell Castle: New Work, May-June 2008.

#### LITERATURE:

Exhibition catalogue, *Wendell Castle*, New York, 2008, p. 13 for an illustration of this desk;

E. Evans Eedermans, *Wendell Castle: A Catalogue Raisonné.* 1958-2012, New York, 2014, p. 390, no. V.3 for an illustration of this desk.





# **234 FRED BROUARD (1944-1999)** *A CANDELABRUM, 1970s*

gilt bronze 17 in. (43.2 cm.) high, 27½ in. (70 cm.) wide, 6¼ in. (16 cm.) deep stamped FB

\$8,000-12,000



#### ARMAN (1928-2005)

A UNIQUE LOW TABLE, CIRCA 1996

gilt bronze, glass

16% in. (41.6 cm.) high, 40 in. (101.6 cm.) wide, 27 in. (68.6 cm.)

\$10,000-15,000

This lot is sold with a certificate from the Arman Studio Archives. New York.

PROPERTY FROM THE COLLECTION OF PRIMAVERA GALLERY

#### 237

#### PHILOLAOS TLOUPAS (1923-2010)

A UNIQUE SCULPTURE 'PERSONAGE SOLAIRE', 1967

stainless steel

55¼ in. (140.4 cm.) high, 24¼ in. (54 cm.) wide, 12½ in. (31.6 cm.)

deep

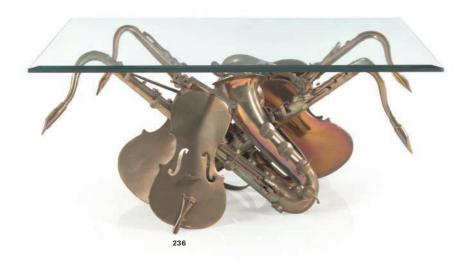
impressed PHILOLAOS 1967

\$20,000-30,000

#### PROVENANCE:

Massol, Alan Archéologie du XXé siècle, 6 June 2003, lot 132.

For additional images of this lot please visit Christies.com



The Greek sculpture Philolaos was born in 1923 in Larissa, Greece, He attended the Beaux Arts school in Athens in 1944 and later received a scholarship to study sculpture in Paris. In 1958 he moved to the valley of the Chevreuse and began collaborating with numerous architects and landscape designers on large scale sculptures while also creating numerous furniture sculptures on a domestic scale such as mirrors, tables, chairs, bottles and others. One of his most well-known works is the chateaux d'eau in Valence, which he began to work on in 1963. The double structure of the water towers was awarded the Prix du 'Quartier de l'Horloge' in 1981, which is the recognition for the best realization of urban art in the 1970s in France.

The historian and critic Michel Ragon wrote about Philolaos work: I love the sculptures of Philolas because they are architectural, monumental, but also miniatures, surprising objects, jewels, because Philolas knows how to make steel sing but also wood and earth, because he knows how to make playful sculptures, fountain sculptures, naked sculptures, because in his sculptures there is humor and public spirit. I love the sculptures of Philolaos because they are beautiful.



#### YVES KLEIN (1928-1962)

'TABLE D'OR', DESIGNED 1961

gold leaf, Plexiglas, glass, wood, chrome-plated metal 14½ in. (36.8 cm.) high, 49¼ in. (125 cm.) wide, 39% in. (100 cm.) deep with a label signed *R.Klein-Moquay* and numbered 07.A1.E.34

\$20,000-30,000

This work is part of an edition started in 1963 under the supervision of Rotraut Klein-Moquay after a model by Yves Klein.





# 239 FRANZ WEST (1947-2012)

 $\begin{array}{l} \textit{A MONUMENTAL FLOOR LAMP,} \\ \textit{CIRCA 2009} \end{array}$ 

wrought-iron rebar, fiberglass shade 116 in. (295 cm.) high \$7,000-10,000

# LITERATURE:

E. Badura, S. Gaenscheimer, K. Görner, K. Kraus (eds.), *Franz West: Where is My Eight?*, exhibition catalogue, MMK Museum für Moderne Kunst, Frankfurt, 2013, pl. 81 for other lamps of this design.



# **240** ZAHA HADID (1950-2016)

A COFFEE OR TEA SERVICE, DESIGNED 1995-1996 executed by Sawaya & Moroni, Milan, 2002, number 4 from an edition of 10, sterling silver largest element 10¼ in. (26 cm.) high each with silver hallmarks, manufacturer mark, and numbered #04-2002

\$25,000-35,000

#### PROVENANCE:

Max Protech, New York.

#### LITERATURE

Z. Hadid, P. Schumacher and G. Fontana-Giusti (eds.), Zaha Hadid Complete Works: Major and Recent Works, New York, 2004, pp. 14, 218-19 for another set from this series:

P. Jodidio, *Hadid: Complete Works* 1979-2009, Cologne, 2009, p. 518 for another tea set from this series.



(another view)

#### 241 RON ARAD (B. 1951)

A 'BLOW-VOID 2' CHAIR, 2006

editioned by The Gallery Mourmans, The Netherlands, number 1 from an edition of 6, lacquered anodized and woven aluminum 26½ in. (67.4 cm.) high, 44¾ in. (113.7 cm.) wide, 22 in. (55.8 cm.) deep etched *Ron Arad 1/6* 

\$30,000-50,000

#### PROVENANCE:

Friedman Benda, New York

#### LITERATURE:

P. Antonelli et al., *Ron Arad: No Discipline*, exhibition catalogue, The Museum of Modern Art, New York, 2009, p. 117 for other examples and a sketch of the model.





#### 242 YVES KLEIN (1928-1962)

'TABLE ROSE', DESIGNED 1961

dry pink pigment, Plexiglas, glass, wood, chrome-plated metal 14% in. (36.5 cm.) high, 49% in. (125 cm.) wide, 39% in. (100.4 cm.) deep with a label signed *R. Klein-Moquay* and numbered *A5.89.24* 

#### \$20,000-30,000

This work is part of an edition started in 1963 under the supervision of Rotraut Klein-Moquay after a model by Yves Klein.



#### 243 YVES KLEIN (1928-1962)

'TABLE BLEUE', DESIGNED 1961

dry blue pigment, Plexiglas, glass, wood, chrome-plated metal 14½ in. (36.8 cm.) high, 49% in. (125.4 cm.) wide, 39½ in. (100.4 cm.) deep with a label signed *R.Klein-Moquay* and numbered ARG 89 A 28

#### \$20,000-30,000

This work is part of an edition started in 1963 under the supervision of Rotraut Klein-Moquay after a model by Yves Klein.

# HUMBERTO (B. 1953) AND FERNANDO (B. 1961) CAMPANA A 'PANDA' CHAIR, 2007

produced by Estudio Campana, Brazil, number 9 from an edition of 25, stuffed toy animals, brushed stainless steel 36 in. (91.5 cm.) high, 34 in. (86.4 cm) wide, 40 in. (101.6 cm.) deep embroidered Pandas Chair Limited Edition Campana Brothers 09/25 2007

\$25,000-35,000

#### LITERATURE:

F. and H. Campana, *Complete Works (So Far)*, New York, 2010, illustrated pp. 184-185 and 273 for other chairs from this edition.





# 245 HUMBERTO (B. 1953) AND FERNANDO (B. 1961) CAMPANA AN 'OURO PRETO' FLOOR LAMP FRO

AN 'OURO PRETO' FLOOR LAMP FROM THE 'BRAZILIAN BAROQUE' SERIES, 2011

produced by Galleria O. Project, number 10 from an edition of 12 plus 2 artist's proofs, gilt bronze, Carrara marble, parchment interior shade 83¼ in. (211.4 cm.) high stamped Campana twice, 10/12

\$15,000-20,000



#### 246 FRANCOIS-XAVIER LALANNE (1927-2008)

A 'CHOUETTE DE CRISTAL' SCULPTURE, DESIGNED 2003

number 3 from an edition of 8 plus 4 artist's proofs, crystal, on painted wood pedestal 13¾ in. (25 cm.) high, 4 in. (10.2 cm.) wide, 4½ in. (11.5 cm.) deep 59 in. (149.8 cm.) height including pedestal

marked % fxL and bocquel fd.

\$25,000-35,000

#### PROVENANCE:

Paul Kasmin Gallery, New York.

#### LITERATURE:

D. Marchesseau, *The Lalannes*, Paris/New York, 1998, p. 96 for examples of this model in concrete; Exhibition catalogue, *Claude & François-Xavier Lalanne*, Paul Kasmin Gallery, New York, 2006, for an example in bronze.

#### FRANCOIS-XAVIER LALANNE (1927-2008)

A 'MOUTON DE LAINE' OTTOMAN, 2012

wool, patinated aluminum, painted wood 22½ in. (57.2 cm) high, 31 in. (78.7 cm.) wide, 17½ in. (44.5 cm.) deep impressed FxL LALANNE 2012

\$100,000-150,000

#### PROVENANCE:

Claude Lalanne, Ury.
Acquired by the present owner from above.

#### LITERATURE

D. Marchesseau, *Les Lalannes*, Paris, 1998, p. 36 for other ottomans of this model;

Exhibition catalogue, Claude & François Lalanne, Paul Kasmin Gallery, New York, 2006, p. 90 for other examples of this model; D. Abadie, Lalanne(s), Paris, 2008, pp. 299 and 303 for other examples of this model;



#### FRANCOIS-XAVIER LALANNE (1927-2008)

A 'BELIER' FROM THE 'NOUVEAUX MOUTONS' SERIES. 2004

number 164 from an edition of 250, epoxy stone, patinated bronze 35 in. (89 cm) high, 13 in. (33 cm.) wide, 39½ in. (100.4 cm.) deep stamped fXL LALANNE Landowski Fondeur 2004 164/250

\$100,000-150,000

#### PROVENANCE:

Peter Marino, New York

#### 249

#### FRANCOIS-XAVIER LALANNE (1927-2008)

A 'BREBIS' FROM THE 'NOUVEAUX MOUTONS' SERIES, 2001

number 185 from an edition of 250, epoxy stone, patinated bronze 36½ in. (92.6 cm.) high, 13 in. (33 cm.) wide, 39½ in. (100.4 cm.) deep stamped fXL Landowski Fondeur 2001 185/250 \$100,000-150,000

#### PROVENANCE:

Peter Marino, New York.



#### FRANCOIS-XAVIER LALANNE (1927-2008)

AN 'AGNEAU' FROM THE 'NOUVEAUX MOUTONS' SERIES, 2002

number 221 from an edition of 500, epoxy stone, patinated bronze on steel plate 21½ in. (54.5 cm.) high, 11½ in. (30.2 cm.) wide, 26 in. (66 cm.) deep stamped Blanchet Fondeur 2002 221/500

\$80,000-120,000

#### PROVENANCE:

Peter Marino, New York.



#### FRANCOIS-XAVIER LALANNE (1927-2008) AND KAZUHIDE TAKAHAMA (B.1930)

A 'RHINOCEROS' SCREEN, 1970S

from the Ultramobile Series, distributed by Simon Gavina, lacquered MDF, rubber, serigraph print each panel: 86% in. (219.3 cm.) high, 17% in. (45 cm.) wide, ¾ in. (2 cm.) deep

\$30,000-50,000

#### LITERATURE:

Dino Gavina: Collezioni Emblematiche del Moderno dal 1950 al 1992, Fondazione Scientifica Querini Stampalia, p. 94 for another screen of this design executed in black lacquer.

This lot is being sold with a cetificate from Ilka Alessandra Gavina.



#### ANDRE DUBREUIL (B. 1951)

A PAIR OF 'SHANGHAI' FLOOR-STANDING VASES, CIRCA 1990

from an edition of 75 in collaboration with Daum France, wrought iron, glass with gold foil inclusions each 68 in. (172.2 cm.) high each vase with glass elements etched Daum France twice and 33/75 and 35/75 respectively

\$8,000-12,000

#### LITERATURE:

J.-L Gaillemain, *André Dubreuil*, Paris, 2006, p. 138 for other vases of this model.





# 253 FRANZ WEST (1947-2012) 'PRIVAT-LAMPE DES KUNSTLERS II', A FLOOR LAMP, DESIGNED 1989 painted iron chain, copper 71 in. (180.5 cm.) high \$10,000-15,000

#### HUMBERTO (B. 1953) AND FERNANDO (B. 1961) CAMPANA

A 'CARTOON' CHAIR, CIRCA 2007

number 1 from an edition of 25, stuffed Disney toys, tubular stainless steel, canvas 40 in. (101.5 cm.) high, 53 in. (134.6 cm.) wide, 46 in. (116. cm.) deep with embroidered label *CARTOON CHAIR 01/25* CAMPANAS & DISNEY

\$25,000-35,000

#### LITERATURE:

F. and H. Campana, *Complete Works (So Far)*, New York, 2010, pp. 188-189 and 285 for other chairs from this edition.



#### CONDITIONS OF SALE • BUYING AT CHRISTIE'S

#### CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the lots listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** in whole or in part ( $\Delta$  symbol), Christie's acts as agent for the seller

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- (b) Our description of any lot in the catalogue, any condition report and any other statement made by us (whether orally or in writing) about any lot, including about its nature or condition. artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

#### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a lot apart from our authenticity warranty contained in paragraph E2 and to the extent provided in paragraph I below

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#### 4 VIEWING LOTS PRE-AUCTION (a) If you are planning to bid on a lot, you should

- inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its condition. We recommend you get your own advice from a restorer or other professional adviser.
- (b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

#### 5 ESTIMATES

Estimates are based on the condition parity quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. Estimates can change. Neither you, nor anyone else, may rely on any estimates as a prediction or guarantee of the actual selling price of a lot or its value for any other purpose Estimates do not include the buyer's premium or any applicable taxes

#### 6 WITHDRAWAL

Christie's may, at its option, withdraw any lot from auction at any time prior to or during the sale of the lot. Christie's has no liability to you for any decision to withdraw

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- (b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
- (c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted germmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
- (d) For jewellery sales, estimates are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

#### 8 WATCHES & CLOCKS

- (a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a warranty that any individual component part of any watch is authentic. Watchbands described as "associated" are not part of the original watch and may not be authentic. Clocks may be sold without pendulums, weights or keys.
- (b) As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a warranty that any watch is in good working order. Certificates are not available unless described in the catalogue
- (c) Most wristwatches have been opened to find out the type and quality of movement. For that reason wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

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#### 1 NEW BIDDERS

- (a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
  - (i) for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement):
  - (ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners: and

- (iii) for trusts, partnerships, offshore companies and other business structures please contact us in advance to discuss our requirements.
- (b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department at +1 212-636-2490.

#### 2 RETURNING RIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Credit Department at +1 212-636-2400

#### 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

#### 4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the purchase price and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

#### 5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +1 212-636-2490.

#### **6 BIDDING SERVICES**

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission, or breakdown in providing these services. (a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for lots only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

#### (b) Internet Bids on Christie's LIVETM

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/ livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. In addition to these Conditions of Sale, internet bids are governed by the Christie's LIVETM terms of use which are available on www.christies.com.

#### Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office, or by choosing the sale and viewing the lots online at www.christies. com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the reserve. If you make a written bid on a lot which does not have a reserve and there is no higher hid than yours, we will hid on your behalf at around 50% of the low estimate or if lower the amount of your bid. If we receive written bids on a lot for identical amounts, and at the auction these are the highest hids on the lot we will sell the lot to the bidder whose written bid we received first

#### C AT THE SALE

#### WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid

Unless otherwise indicated all lots are subject to a reserve We identify lots that are offered without reserve with the symbol • next to the lot number. The reserve cannot be more than the lot's low estimate

#### 3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

- (b) move the bidding backwards or forwards in any way
- he or she may decide, or change the order of the lots; (c) withdraw any lot;
- (d) divide any lot or combine any two or more lots; (e) reopen or continue the bidding even after the
- hammer has fallen; and
- (f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder cancel the sale of the lot or reoffer and resell any lot. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option

#### 4 BIDDING

- The auctioneer accepts bids from:
- (a) bidders in the saleroom;
- (b) telephone bidders;
- (c) internet bidders through 'Christie's LIVETM (as shown above in paragraph B6); and
- (d) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction

#### 5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the reserve either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the reserve. If lots are offered without reserve, the auctioneer will generally decide to open the bidding at 50% of the low estimate for the lot. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a lot, the auctioneer may deem such lot unsold

#### 6 BID INCREMENTS

Bidding generally starts below the low estimate and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

#### 7 CURRENCY CONVERTER

The saleroom video screens (and Christies LIVETM) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

#### 8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us v telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

#### 9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site

#### D THE BUYER'S PREMIUM AND TAXES 1 THE BUYER'S PREMIUM

In addition to the hammer price, the successful bidder agrees to pay us a buyer's premium on the hammer price of each lot sold. On all lots we charge 25% of the hammer price up to and including US\$150,000, 20% on that part of the hammer price over US\$150,000 and up to and including US3,000,000, and 12% of that part of the hammer price above US\$3,000,000.

The successful bidder is responsible for any applicable tax including any sales or compensating use tax or equivalent tax wherever they arise on the hammer price and the buyer's premium. It is the successful bidder's responsibility to ascertain and pay all taxes due. Christie's may require the successful bidder to pay sales or compensating use taxes prior to the release of any purchased lots that are picked up in New York or delivered to locations in California, Florida, Illinois, New York, Pennsylvania, Rhode Island or Texas. Successful bidders claiming an exemption from sales tax must provide the appropriate documentation on file with Christie's prior to the release of the lot. For more information, please contact Purchaser Payments at +1 212 636 2406

#### **E WARRANTIES** 1 SELLER'S WARRANTIES

- For each lot, the seller gives a warranty that the seller: (a) is the owner of the lot or a joint owner of the lot acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the lot, has the permission of the owner to sell the lot, or the right to do so in law; and
- (b) has the right to transfer ownership of the lot to the buyer without any restrictions or claims by anyone else.

If either of the above warranties are incorrect, the seller shall not have to pay more than the purchase price (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, other damages or expenses. The seller gives no warranty in relation to any lot other than as set out above and, as far as the seller is allowed by law, all warranties from the seller to you. and all other obligations upon the seller which may be added to this agreement by law, are excluded.

#### 2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the lots in our sales are authentic (our "authenticity warranty"). If, within 5 years of the date of the auction, you satisfy us that your lot is not authentic, subject to the terms below, we will refund the purchase price paid by you. The meaning of authentic can be found in the glossary at the end of these Conditions of Sale. The terms of the authenticity warranty are as follows: (a) It will be honoured for a period of 5 years from the

- date of the auction. After such time, we will not be obligated to honour the authenticity warranty.
- (b) It is given only for information shown in UPPERCASE type in the first line of the catalogue description (the "Heading"). It does not apply to any information other than in the Heading even if shown in UPPERCASE type
- (c) The authenticity warranty does not apply to any Heading or part of a Heading which is qualified Qualified means limited by a clarification in a lot's catalogue description or by the use in a Heading of one of the terms listed in the section titled Qualified Headings on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a Heading means that the lot is in Christie's opinion probably a work by the named artist but no warranty is provided that the lot is the work of the named artist. Please read the full list of Qualified Headings and a lot's full catalogue description before bidding
- (d) The authenticity warranty applies to the Heading as amended by any Saleroom Notice.
- (e) The authenticity warranty does not apply where scholarship has developed since the auction leading to

- a change in generally accepted opinion. Further, it does not apply if the Heading either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- (f) The authenticity warranty does not apply if the lot can only be shown not to be authentic by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the lot
- (g) The benefit of the authenticity warranty is only available to the original buyer shown on the invoice for the lot issued at the time of the sale and only if the original buyer has owned the lot continuously between the date of the auction and the date of claim. It may not be transferred to anyone else
- (h) In order to claim under the authenticity warranty
  - (i) give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction
  - (ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the lot mutually agreed by you and us in advance confirming that the lot is not authentic. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
  - (iii) return the lot at your expense to the saleroom from which you bought it in the condition it was in at the time of sale.
- (i) Your only right under this authenticity warranty is to cancel the sale and receive a refund of the purchase price paid by you to us. We will not, under any circumstances, be required to pay you more than the purchase price nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, other damages or expenses.
- (j) Books. Where the lot is a book, we give an additional warranty for 21 days from the date of the auction that any lot is defective in text or illustration, we will refund your purchase price, subject to the following terms:
  - (a) This additional warranty does not apply to (i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration:
  - (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
  - (iii) books not identified by title:
  - (iv) lots sold without a printed estimate; (v) books which are described in the catalogue as
  - sold not subject to return; or
  - (vi) defects stated in any condition report or announced at the time of sale
  - (b) To make a claim under this paragraph you must give written details of the defect and return the lot to the sale room at which you bought it in the same condition as at the time of sale, within 2.1 days of the date of the sale
- (k) South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting. In these categories, the authenticity warranty does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the lot is a forgery. Christie's will refund to the original buyer the purchase price in accordance with the terms of Christie's Authenticity Warranty provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories

#### F PAYMENT

#### 1 HOW TO PAY

- (a) Immediately following the auction, you must pay the purchase price being:
  - (i) the hammer price; and
- (ii) the buyer's premium; and

- (iii) any applicable duties, goods, sales, use, compensating or service tax, or VAT. Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "due date").
- (b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the lot and you need an export licence
- (c) You must pay for lots bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
  - (i) Wire transfer
  - JP Morgan Chase Bank, N.A. 270 Park Avenue, New York, NY 10017; ABA# 021000021; FBO: Christie's Inc.; Account # 957-107978.
  - for international transfers, SWIFT: CHASUS33
  - (ii) Credit Card.

We accept Visa, MasterCard, American Express and China Union Pay. A limit of \$50,000 for credit card payment will apply. This limit is inclusive of the buyer's premium and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales Christie's will not accept credit card payments for purchases in any other sale site.

To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Post-Sale Services. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services whose details are set out in paragraph (d) below.

- (iii) Cash
  - We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Post-Sale Services only
- (iv) Bank Checks You must make these payable to Christie's Inc. and there may be conditions.
- (v) Checks
  - You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a LIS bank
- (d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
- (e) For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

#### 2 TRANSFERRING OWNERSHIP TO YOU

You will not own the lot and ownership of the lot will not pass to you until we have received full and clear payment of the purchase price, even in circumstances where we have released the lot to you.

#### 3 TRANSFERRING RISK TO YOU

- The risk in and responsibility for the lot will transfer to you from whichever is the earlier of the following: (a) When you collect the lot: or
- (b) At the end of the 30th day following the date of the auction or, if earlier, the date the lot is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.

#### 4 WHAT HAPPENS IF YOU DO NOT PAY

- (a) If you fail to pay us the purchase price in full by the due date, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
  - (i) we can charge interest from the due date at a rate of up to 1.34% per month on the unpaid amount due;
  - (ii) we can cancel the sale of the lot. If we do this, we may sell the lot again, publically or privately on such terms we shall think necessary or appropriate in which case you must pay us any shortfall between the purchase price and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale

- (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts:
- (iv) we can hold you legally responsible for the purchase price and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law:
- (v) we can take what you owe us from any amounts which we or any company in the Christie's Group may owe you (including any deposit or other part-payment which you have paid to us);
- (vi) we can, at our option, reveal your identity and contact details to the seller: (vii) we can reject at any future auction any bids made
- by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
- (viii) we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
- (ix) we can take any other action we see necessary or appropriate.
- (b) If you owe money to us or to another Christie's Group company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another Christie's Group company for any transaction

#### 5 KEEPING YOUR PROPERTY

If you owe money to us or to another Christie's Group company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another Christie's Group company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant Christie's Group company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

#### G COLLECTION AND STORAGE 1 COLLECTION

- (a) We ask that you collect purchased lots promptly following the auction (but note that you may not collect any lot until you have made full and clear payment of all amounts due to us).
- (b) Information on collecting lots is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers at +1 212 636 2495.
- (c) If you do not collect any lot promptly following the auction we can, at our option, remove the lot to another Christie's location or an affiliate or third party warehouse. Details of the removal of the lot to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs
- (d) If you do not collect a lot by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:
  - (i) we will charge you storage costs from that date.
  - (ii) we can, at our option, move the lot to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.
  - (iii) we may sell the lot in any commercially reasonable way we think appropriate.
  - (iv) the storage terms which can be found at christies.com/storage shall apply.
- (e) In accordance with New York law, if you have paid for the lot in full but you do not collect the lot within 180 calendar days of payment, we may charge you New York sales tax for the lot
- (f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

#### 2 STORAGE

- (a) If you have not collected the lot within 7 days from the date of the auction, we or our appointed agents can:
  - (i) charge you storage fees while the lot is still at our saleroom; or
- (ii) remove the **lot** at our option to a warehouse and charge you all transport and storage costs
- (b) Details of the removal of the lot to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

# H TRANSPORT AND SHIPPING 1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at www christies.com/shipping or contact us at PostSaleUS@ christie.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

#### 2 EXPORT AND IMPORT

Any lot sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a lot or may prevent you selling a lot in the country vou import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any lot prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the lot. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christic's Art Transport Department at + 1 21 2 636 2480. See the information set out at www.christies.com/shipping or contact us at

## ArtTransportNY@christies.com. (b) Endangered and protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any lot containing wildlife material if you plan to import the lot into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the lot can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.

#### (c) Lots containing Ivory or materials

resembling ivory If a lot contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory helmeted hornbill ivory) you may be prevented from exporting the lot from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that lot at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the purchase price if your lot may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and

satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

#### (d) Lots of Iranian origin

Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers Christie's indicates under the title of a lot if the lot originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a lot in contravention of the sanctions or trade embargoes that apply to you.

#### (f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

#### (g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol "in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christic's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christic anny, at its discretion, make the displayed endangered species strap available to the buyer of the lot free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular lot.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

#### I OUR LIABILITY TO YOU

- (a) We give no warranty in relation to any statement made, or information given, by us or our representatives or employees, about any lot other than as set out in the authenticity warranty and, as far as we are allowed by law, all warranties and other terms which may be added to this agreement by law are excluded. The selfer's warranties contained in paragraph E1 are their own and we do not have any lishibit to you in pelation to those warranties.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any lot) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or
  - (ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any lot with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
- (c) In particular, please be aware that our written and telephone bidding services, Christic's LIVE™, condition reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any lot. (c) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the purchase price paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

#### I OTHER TERMS

#### 1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a lot if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

We may videotape and record proceedings at any

#### 2 RECORDINGS

auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another Christie's Group company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVETM instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

#### 3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a lot (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the Iot.

#### 4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

#### 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and presponsibilities.

#### 6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

# 7 PERSONAL INFORMATION We will hold and process your personal information and

may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at **www.christies.com**.

#### 8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of uch right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

#### 9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a lot will be governed by the laws of New York Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to IAMS, or its successor, for final and binding arbitration in accordance with its Comprehettsive Arbitration Rules and Procedures or if the Dispute involves a non-U.S. party, the IAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral

proceedings shall be English. The arbitrator shall order

the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

# 10 REPORTING ON WWW.CHRISTIES.COM

Details of all lots sold by us, including catalogue descriptions and prices, may be reported on www.christies.com. Sales totals are hammer price plus buyer's premium and do not reflect costs, financing fees, or application of buyer's or selfect's credits. We reget that we cannot agree to requests to remove these details from www.christies.com.

#### K GLOSSARY

authentic: authentic : a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or

- the work of a particular artist, author or manufacturer, if the lot is described in the Heading as the work of that artist, author or manufacturer;
- (ii) a work created within a particular period or culture, if the lot is described in the Heading as a work created during that period or culture;
  (iii) a work for a particular origin source if the lot is
- (iii) a work for a particular origin source if the **lot** is described in the Heading as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the lot is described in the Heading as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a lot is authentic as set out in paragraph E2 of this agreement.

**buyer's premium:** the charge the buyer pays us along with the **hammer price**.

**catalogue description:** the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a lot.
due date: has the meaning given to it paragraph Fi(a),
estimate: the price range included in the catalogue or
any saleroom notice within which we believe a lot may
sell. Low estimate means the lower figure in the range
and high estimate means the higher figure. The mid
estimate is the midpoint between the two,
hammer price: the amount of the highest bid the
auctioners accepts for the sale of a lot.

Heading: has the meaning given to it in paragraph E2. lot: an item to be offered at auction (or two or more items to be offered at auction as a group). other damages: any special, consequential, incidental

or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a lot. qualified: has the meaning given to it in paragraph E2 and Qualified Headings means the paragraph headed Qualified Headings on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**. saleroom notice: a written notice posted next to

the lot in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular lot is auctioned.

UPPER CASE type: means having all capital letters. warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

#### SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'

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Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

Δ

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice. ٠

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

La

Lot incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.



See Storage and Collection pages in the catalogue.

**Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

# IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

#### IMPORTANT NOTICES

#### $\Delta$ : Property Owned in part or in full by Christie's

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol  $\Delta$  next to its lot number.

#### <sup>o</sup> Minimum Price Guarantees

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol' mext to the lot number.

#### ° ♦ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the sounds! "A

In most cases, Christic's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may also bid for the lot above the written bid. Where the third party is the successful bidder, Christic's will report the final purchase price net of the fixed financing fee.

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(e.g. US\$4,200, 4,500, 4,800) US\$5,000 to US\$10,000 US\$10,000 to US\$20,000 US\$20,000 to US\$30,000

US\$30,000 to US\$50,000

Above US\$200,000

by US\$1,000s by US\$2,000s by US\$2,000, 5,000, 8,000

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