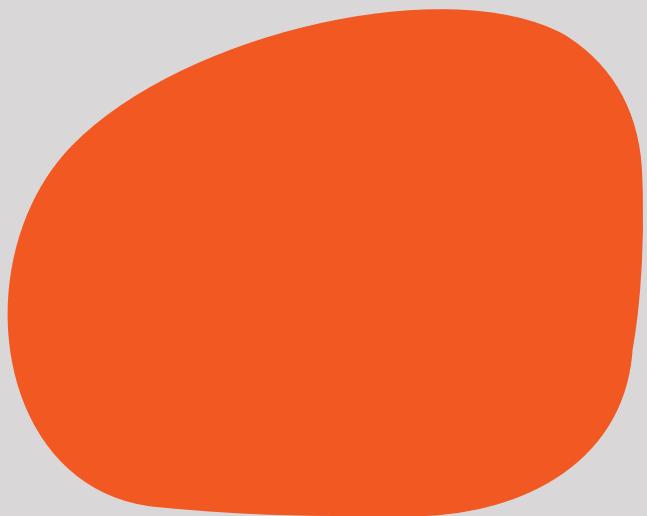


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LE CORBUSIER + JEANNERET



BY JOHN O'SHEA

JOHN O'SHEA BC(HONS), Dip.Arch,
March Architect, scholar and
curator of the 2009 exhibition
*The Furniture of Chandigarh:
Le Corbusier and Pierre Jeanneret*
at Ambika P3, University of
Westminster, London.

BUILDING THE FUTURE

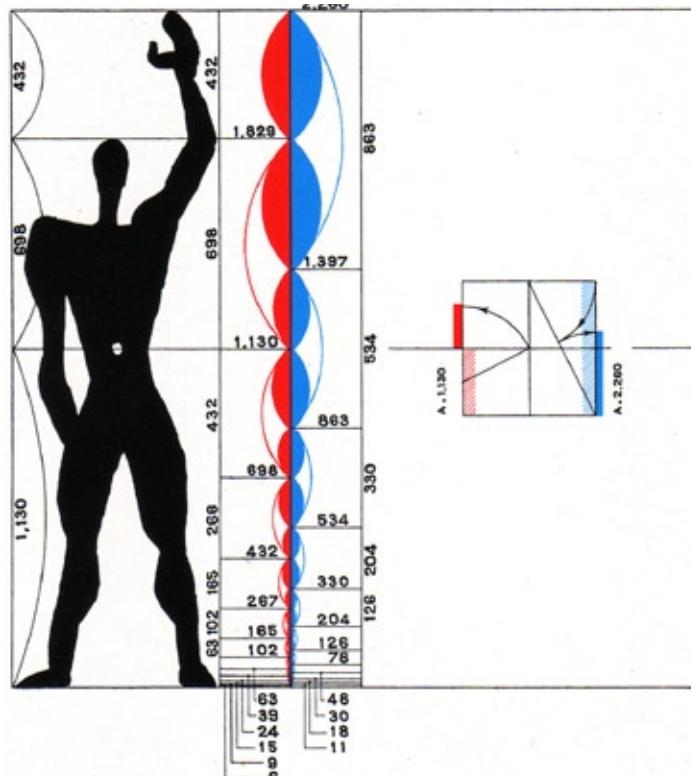
There was anxiety and anguish in taking decisions on that vast, limitless ground ... The problem was no longer one of reasoning but of sensation ... It was a matter of occupying the plain. The geometrical event was, in truth, a sculpture of the intellect... It was a tension ... a battle of space, fought within the mind. Arithmetic, texture,¹ geometrics: it would all be there when the whole was finished. For the moment, oxen, cows and goats, driven by peasants, crossed the sun scorched fields. — LE CORBUSIER²

Following Indian Independence and the resulting partition of India and Pakistan in 1947, a new administrative capital was needed for the Indian Punjab. Prime Minister Jawaharlal Nehru proclaimed that the building of the new city of Chandigarh was to be 'symbolic of the freedom of India, unfettered by the traditions of the past... an expression of the nation's faith in the future'. The commission was originally awarded to the American architect Albert Mayer, but after he withdrew from the project, Le Corbusier was approached to work on a masterplan for the new city. Here was the opportunity the great architect had been waiting for since the 1920s: to construct an entire city and thus fully realize his thesis on urban design. After complex negotiations, Le Corbusier agreed to accept

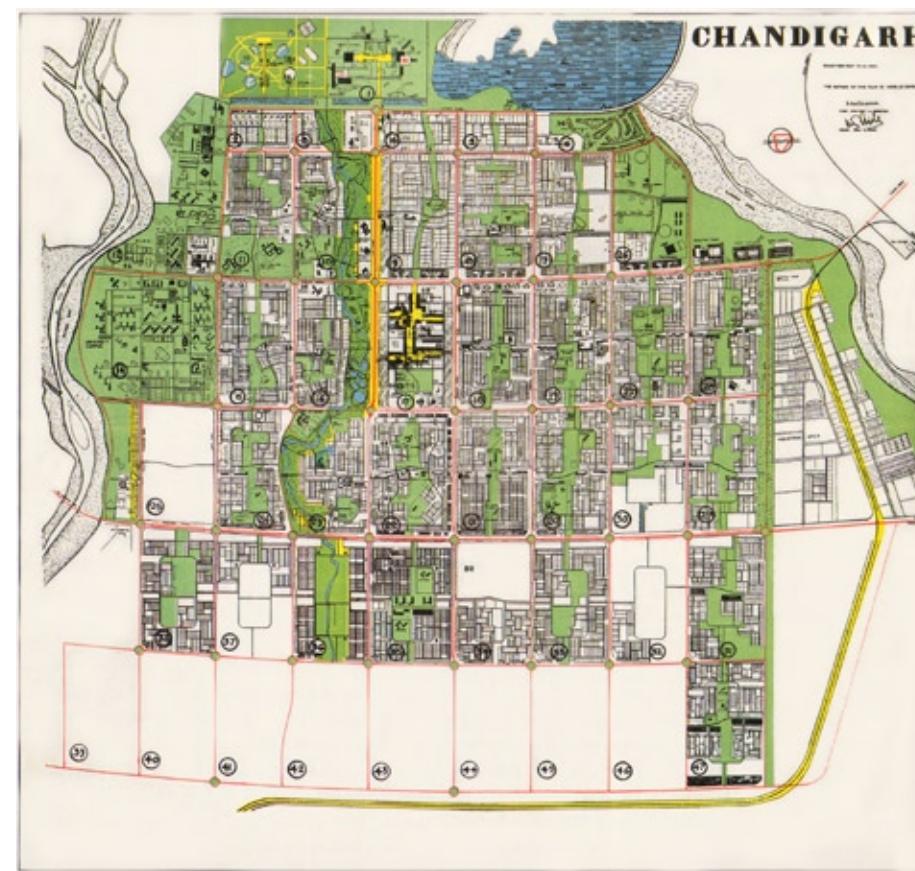
the commission on condition that his cousin, and collaborator since 1922, Pierre Jeanneret serve as project architect:

In 1922 I joined forces with my cousin, Pierre Jeanneret. With loyalty, optimism, initiative and persistence, with good humour... and in league with the resistance forces of the age we set to work. Two men who understand each other are worth three who stand alone. By never pursuing lucrative goals, by refusing to make compromises, but, rather, being in love with our passionate quest, which is what makes life worth living, we have managed to occupy the entire field of architecture, from the minutest detail to the vast plans of a city. — LE CORBUSIER³

The team had a colossal task: to deliver the masterplan, which included infrastructure, landscaping and buildings for uses related to education, government, healthcare and recreation, as well as housing for all of the city's new inhabitants. Le Corbusier saw himself as the 'Spiritual Director' of the project and appointed himself two main tasks: shaping the masterplan and designing the Capitol Complex, the group of buildings dedicated to governance. Jeanneret's role was to run the site office at Chandigarh, overseeing the design and construction of the city as an integrated whole.



LEFT Fig. 1 Le Corbusier's Modulor Proportioning System is the basis for the design of Chandigarh © F.L.C./ADAGP, Paris/Artists Rights Society (ARS), New York 2015. RIGHT Fig. 2 Early Master Plan of Chandigarh, drawing by Le Corbusier. © F.L.C./ADAGP, Paris/Artists Rights Society (ARS), New York 2015.



THE MASTERPLAN

Faced with the challenge of planning a new city for 500,000 people on a vast rural site, Le Corbusier turned to geometry and his recently patented invention, the Modulor, a proportional system for design based on a set of measurements — relating to the 'golden section' (a ratio of approximately 1:618)

— taken from a 'universal' human form, Modulor Man. [fig.1]

On the 28th March, 1951, at Chandigarh, at sunset, we had set off in a jeep across the still empty site of the capital – Varma, Fry, Pierre Jeanneret and myself. Never had spring been so lovely, the air so pure after a storm the day before, the horizons so clear, the mango trees so gigantic and magnificent. We were at the end of our task (the first): we had created the city (the town plan).

I had noticed then that I had lost the box of the Modulor, of the only Modulor strip in existence, made by Soltan in 1945, which had not left my pocket in six years ... A grubby box splitting at the edge.⁴ During that last visit of the site before my return to Paris, the Modulor had fallen from the jeep onto the soil of the fields that were to disappear to make way for the capital. It is there now, in the very heart of the place, integrated in the soil. Soon it will flower in all the measurements of the first city of the world to be organized all of a piece in accordance with the harmonious scale. — LE CORBUSIER⁵

The principles of Albert Mayer's original plan for Chandigarh that aligned with Le Corbusier's theories on urban planning were retained: differentiated zones for civic functions, with residential, industrial, business and governance activities separated by a circulatory transport system. The most radical of Le Corbusier's departures from Mayer's plan was the

implementation of an ordered rectilinearity to the masterplan grid. This ordering was governed by the dimensions of a residential sector, a basic unit of 800 × 1200 metres derived from his proportional system. Each of these sectors was designed as a self-sufficient neighbourhood for living, working and leisure, and whose dimensions meant a person could walk to its centre from any point within ten minutes. The sectors were subdivided into 'villages' of around 150 houses – the size of a typical Punjabi village. At Chandigarh, the polemic plans of Le Corbusier's early speculations are tempered by the realities of the site and local context. The iconic towers of the utopian model are replaced with low-slung residential superblocks, and the traffic systems are designed to accommodate native modes of transport including rickshaws and camels. [fig.2]

A UNIQUE HARMONY

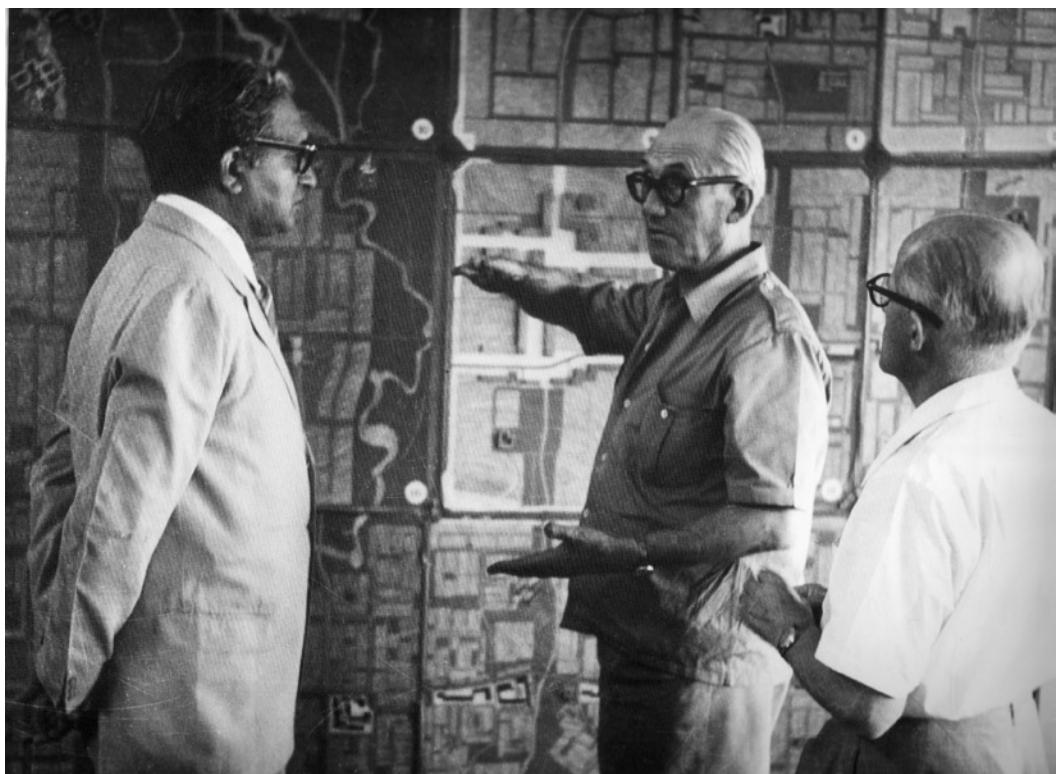
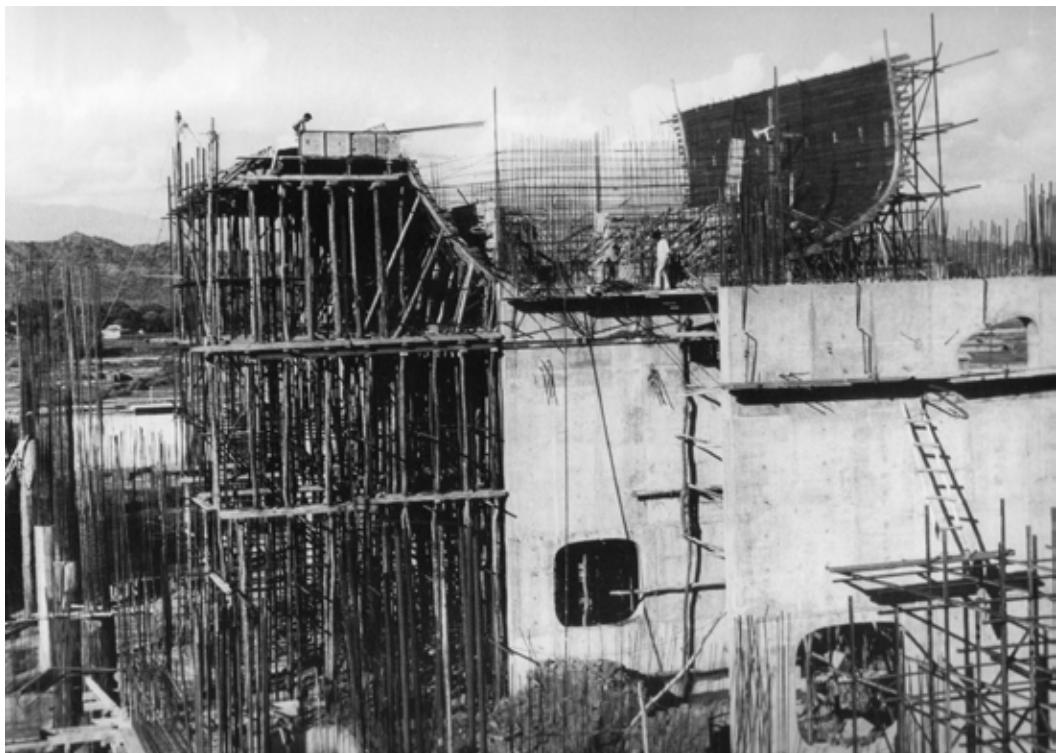
I say it with pride. Finally here at 67 years of age ... I was able to erect an architecture which fulfils day to day functions but which leads to jubilation. — LE CORBUSIER⁶

The Chandigarh project was Le Corbusier's most important commission, a rare opportunity to create a Gesamtkunstwerk: a 'total work of art' encompassing masterplan, neighbourhood layout, landscaping, construction, interiors and furnishings. In the very fabric of the city, and at every scale, lie Le Corbusier's two great inspirations and disciplines: geometry and symbolism. The arithmetical ratios of the Modulor ensure a harmonious relationship between elements, but it is at the intimate human scale of Chandigarh's furniture, its interior 'equipment', that we can most directly experience the exactitudes and harmoniousness of this proportional system.

Here, too, we find some of the clearest distillations of the recurring motifs that represent Le Corbusier's philosophy: the harmonic spiral of the Accused Cabin, Le Jeu Du Soleil translated into the base of the Conference Table. These iconic pieces sit alongside the utilitarian pieces designed by Pierre Jeanneret to furnish the public buildings of the city, responding directly to the disciplines of economy, materiality

and climate. The Judge's Desk is arguably the most important item of furniture from Chandigarh. A direct expression of Le Corbusier's unique vision, the piece is able to fully assert its ceremonial function, while also being a memorable embodiment of the architect's fascination with geometry, texture and symbolism.

The aesthetic sense will not depend in any case on the richness of the material or on what it is meant to be, but on the richness of spirit, imagination and invention. A work without invention and truth will not be a milestone across the centuries. — PIERRE JEANNERET⁷



UPPER LEFT The Legislative Assembly site, photographed by Pierre Jeanneret, 1955. © Getty Trust / ADAGP, Paris / Artists Rights Society (ARS), New York 2015. **LOWER LEFT** Chief Engineer P.L. Varma, Le Corbusier and Pierre Jeanneret. Photo J. Malhotra © FLC / ADAGP, Paris / Artists Rights Society (ARS), New York 2015. **NEXT PAGE** Le Corbusier's open hand on the Capitol site, 1951.

ENDNOTES

1. Le Corbusier supplies a definition of the term 'texturique' in *Modulor 2: 'Texturique'*: Larousse's Dictionary explains: connection, arrangement of the parts of a work, or of the parts of a body.'
2. Le Corbusier, *Modulor 2* (London: Faber and Faber, 1958), translated from the French edition, *Modulor II* (Paris: Editions d'Architecture d'Aujourd'hui, 1955)
3. Le Corbusier, 'Pierre Jeanneret: A Testament to the Memory of an Extraordinary Architect', *Design*, Vol. 23, No. 5 (May 1979)
4. When Le Corbusier refers to 'the box of the Modulor', he means a box containing a two-sided measuring tape marked with the Modulor scale, which was made for him by Polish architect Jerzy Soltan, one of Le Corbusier's collaborators.
5. Le Corbusier, *Modulor 2* (London: Faber and Faber, 1958), translated from the French edition, *Modulor II* (Paris: Editions d'Architecture d'Aujourd'hui, 1955)
6. See Le Corbusier, *Le Corbusier Sketchbooks, Volume 3 (1954–1957)* (Cambridge: MIT Press 1982)
7. Pierre Jeanneret, 'Aesthetic: Reflections on Beauty of Line, Shape and Form', *Marg*, Vol. XV, No. 1 (December 1961)



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INCLUDING AN IMPORTANT PRIVATE COLLECTION OF WORKS FROM CHANDIGARH

100

LE CORBUSIER AND PIERRE JEANNERET

pair of armchairs from the High Court, Chandigarh

France/India, c.1955

teak, suede, linen | 26.5 x 28 d x 35.5 h inches

literature: *Le Corbusier Pierre Jeanneret, Chandigarh, India*, Galerie Patrick Seguin, ppg. 136, 139, 282 *Le Corbusier Pierre Jeanneret: The Indian Adventure, Design-Art-Architecture*, Touchaleaume and Moreau, ppg. 169, 174, 567–568exhibited: *The Furniture of Chandigarh: Le Corbusier and Pierre Jeanneret*, 20 June–12 July 2009, Ambika P3, University of Westminster, London

provenance: High Court, Chandigarh, India ▶ Private collection, London

\$20,000–30,000



101 | PIERRE JEANNERET

bookcase from the High Court, Chandigarh

France/India, c. 1955

teak, glass | 63 w x 13.25 d x 28.5 h inches

The letters PHC, which stands for Punjab and Haryana Court, are punched into the wood at the corner of the case.

exhibited: *The Furniture of Chandigarh: Le Corbusier and Pierre Jeanneret*,
20 June – 12 July 2009, Ambika P3, University of Westminster, London

provenance: High Court, Chandigarh, India > Private collection, London

\$5,000–7,000

**102** | PIERRE JEANNERET

lounge chair from the M.L.A Flats Building, Chandigarh

France/India, c. 1955

teak, cane | 20.25 w x 29 d x 27.5 h inches

literature: *Le Corbusier Pierre Jeanneret: The Indian Adventure*,
Design-Art-Architecture, Touchaleaume and Moreau, pg. 568

provenance: M.L.A Flats Building, Chandigarh > Galerie 54, Paris
Wright, *Modern Design*, 31 March 2011, Lot 111 > Private collection, New York

\$10,000–15,000



103 | PIERRE JEANNERET

coffee table from Chandigarh

France/India, c. 1960

teak, glass 47 w × 18.25 d × 15.25 h inches

literature: *Le Corbusier Pierre Jeanneret, Chandigarh, India*, Galerie Patrick Seguin, ppg. 238–241, 287 *Le Corbusier Pierre Jeanneret: The Indian Adventure, Design-Art-Architecture*, Touchaleaume and Moreau, pg. 589exhibited: *The Furniture of Chandigarh: Le Corbusier and Pierre Jeanneret*, 20 June – 12 July 2009, Ambika P3, University of Westminster, London

provenance: Chandigarh, India ▶ Private collection, London

\$8,000–12,000





THIS PAGE The High Court, Chandigarh,
Photo by Manuela Martin © F.L.C./ADAGP,
Paris/Artists Rights Society (ARS),
New York 2015.

104 | PIERRE JEANNERET

pair of rare lounge chairs from the Yves Korbendau residence, Rabat

France/Morocco, c. 1956

beech, cane 19.5 w × 22.5 d × 32.5 h inches

Very few of examples of this chair design are known; four examples were ordered by the architect Michel Weill for his apartment in Neuilly and this pair was ordered by the architect Yves Korbendau for his home in Rabat, Morocco. They have remained in the family collection until now.

provenance: Acquired in 1956 by Yves Korbendau, Rabat, Morocco
Thence by descent

\$20,000–30,000





ABOVE Ghandi Bhawan, Chandigarh.
Photo by Manuela Martin © F.L.C./ADAGP,
Paris/Artists Rights Society (ARS),
New York 2015.



105 | PIERRE JEANNERET

Rare sofa from Chandigarh

France/India, c. 1955

teak, linen | 54.25 w x 31 d x 28 h inches

provenance: Chandigarh, India > Private collection, London

\$20,000-30,000



106 | LE CORBUSIER

Rare Les Mains tapestry

Switzerland, 1951

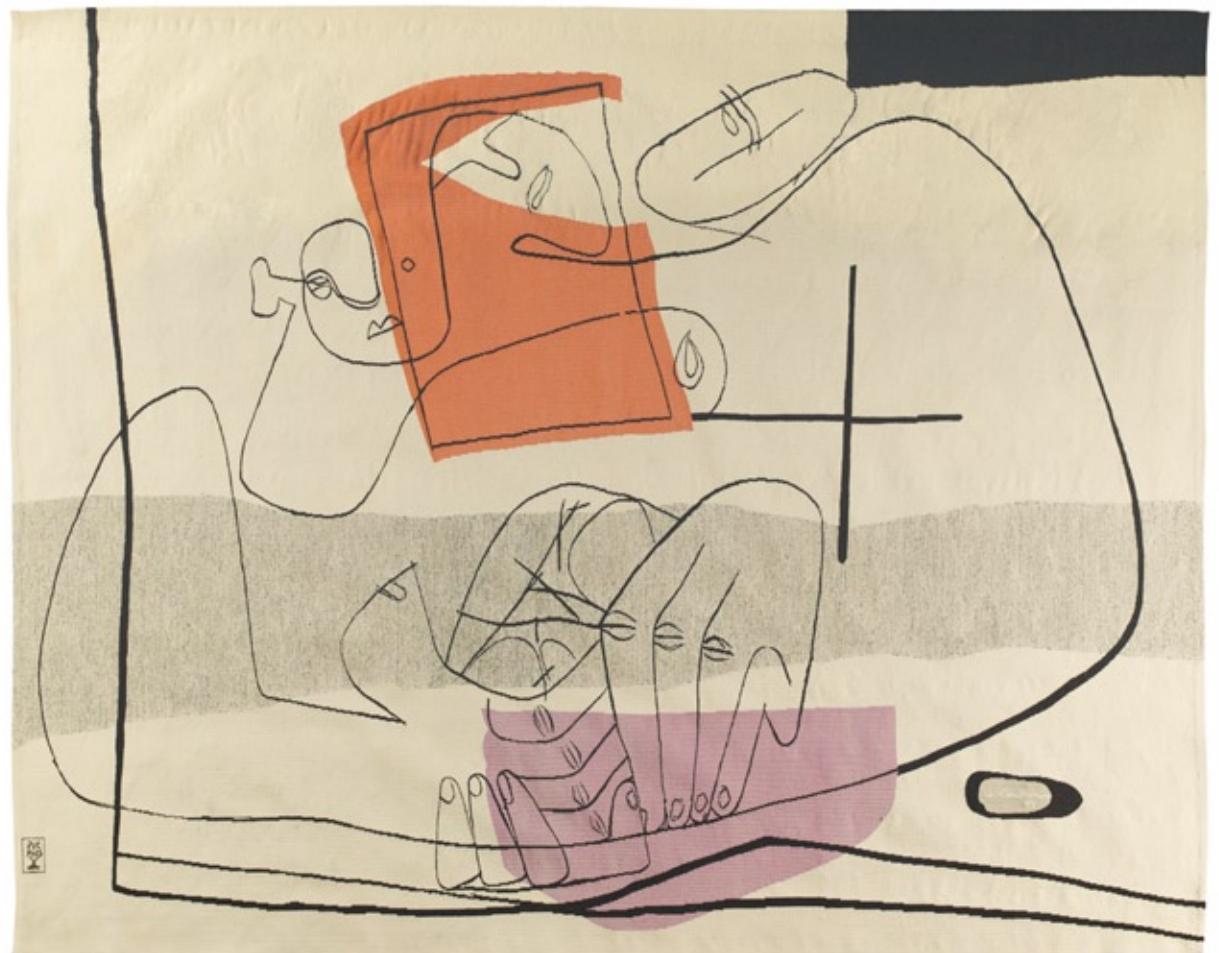
hand-woven wool 87.5 h x 107.5 w inches

This work is number 2 from the edition of 5. Signed with applied fabric manufacturer's label to reverse: [Tapisseries "Muralnumas" Le Corbusier designation de la Tapisserie "Les Mains" Edition en 5 exemplaires Tapisserie d'Abusson tissée par Les Ateliers Picaud Le Corbusier no. justificat 2/5].

literature: *Le Corbusier: Furniture and Interiors 1905–1965*, Ruegg, pg. 380

provenance: Galerie 54, Paris • Private collection, Miami

\$100,000–150,000





RIGHT Color palette for Chandigarh by Le Corbusier. © F.L.C/ADAGP, Paris/Artists Rights Society (ARS), New York 2015

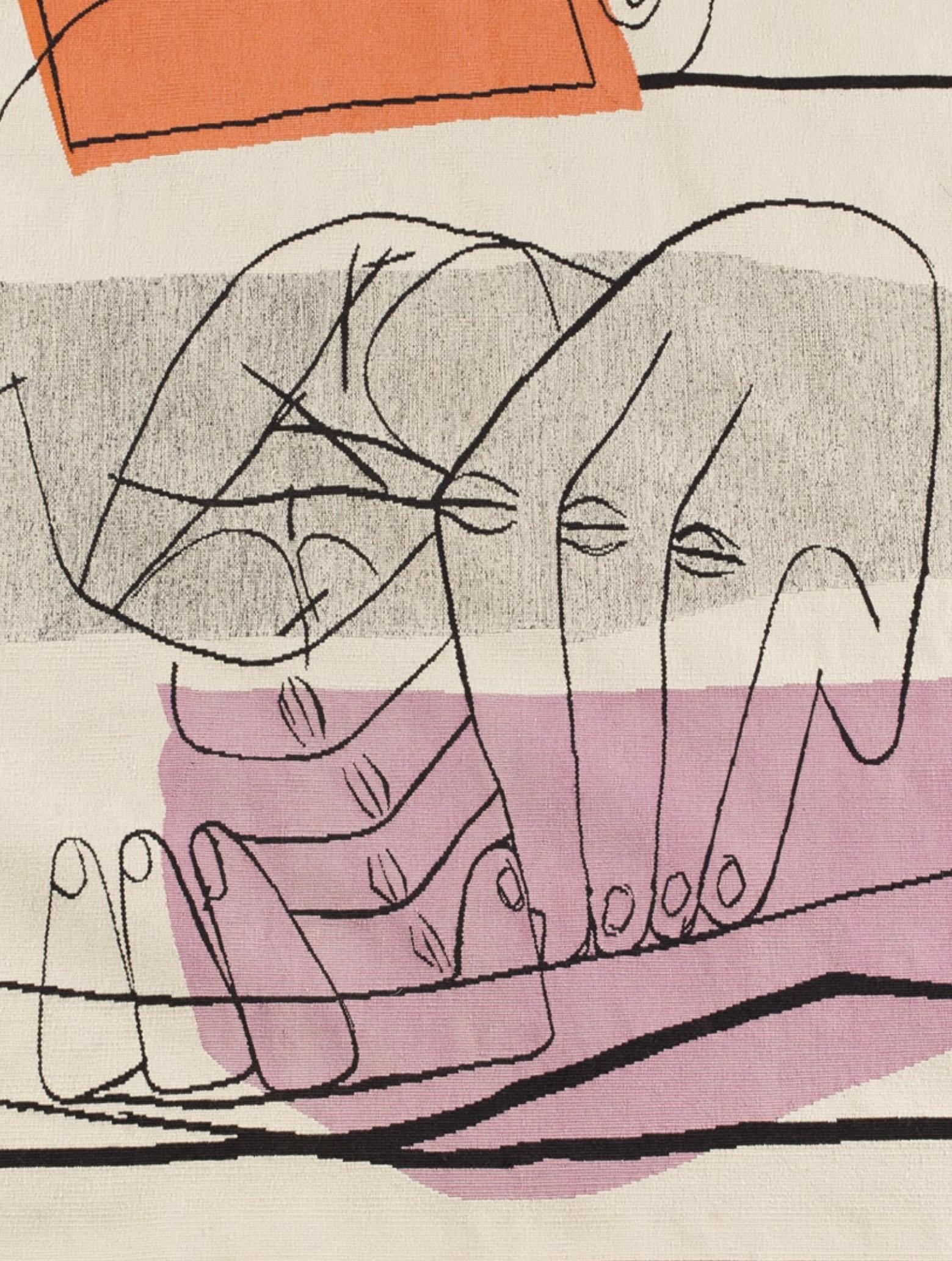
“The destiny of the tapestry of today emerges: it becomes the mural of the modern age.” — LE CORBUSIER

Le Corbusier, along with Picasso, Miró, Matisse and Braque, played a significant role in the mid-century revival of tapestry as art. Working with the Picaud workshop in Aubusson and the Pinton workshop in Felletin, Le Corbusier designed approximately thirty tapestries during his career. His first tapestry was made at the request of the collector Marie Cuttoli in 1936 and then in 1948 he started collaboration with Pierre Baudouin at Aubusson.

Le Corbusier found that tapestry added an element of warmth and texture to an interior and he incorporated their use in many of his projects, most notably the High Court of Chandigarh, where colorful and abstract woven masterworks covered the walls of the courtrooms. For Le Corbusier, tapestry design was not only an art form for public spaces but also for domestic interiors. The nomadic nature of the medium appealed to the architect and designer, as apartment living, communal services and moving between homes, neighborhoods, and countries was a sign of modern times. He explains, “*This wall of wool that is tapestry can be taken*

"own from the wall, rolled up under our arms at will and taken to hang elsewhere."

Expertly executed in small editions, Le Corbusier's tapestry designs offer a poetic reflection of the harmony between organic and structured forms. The *Les Mains* tapestry offered here was designed in 1951 for Les Ateliers Picaud in Aubusson. One of only five examples, this work illustrates the dynamic and inventive use of color that define Le Corbusier's best art, striking a balance between abstraction and figuration.



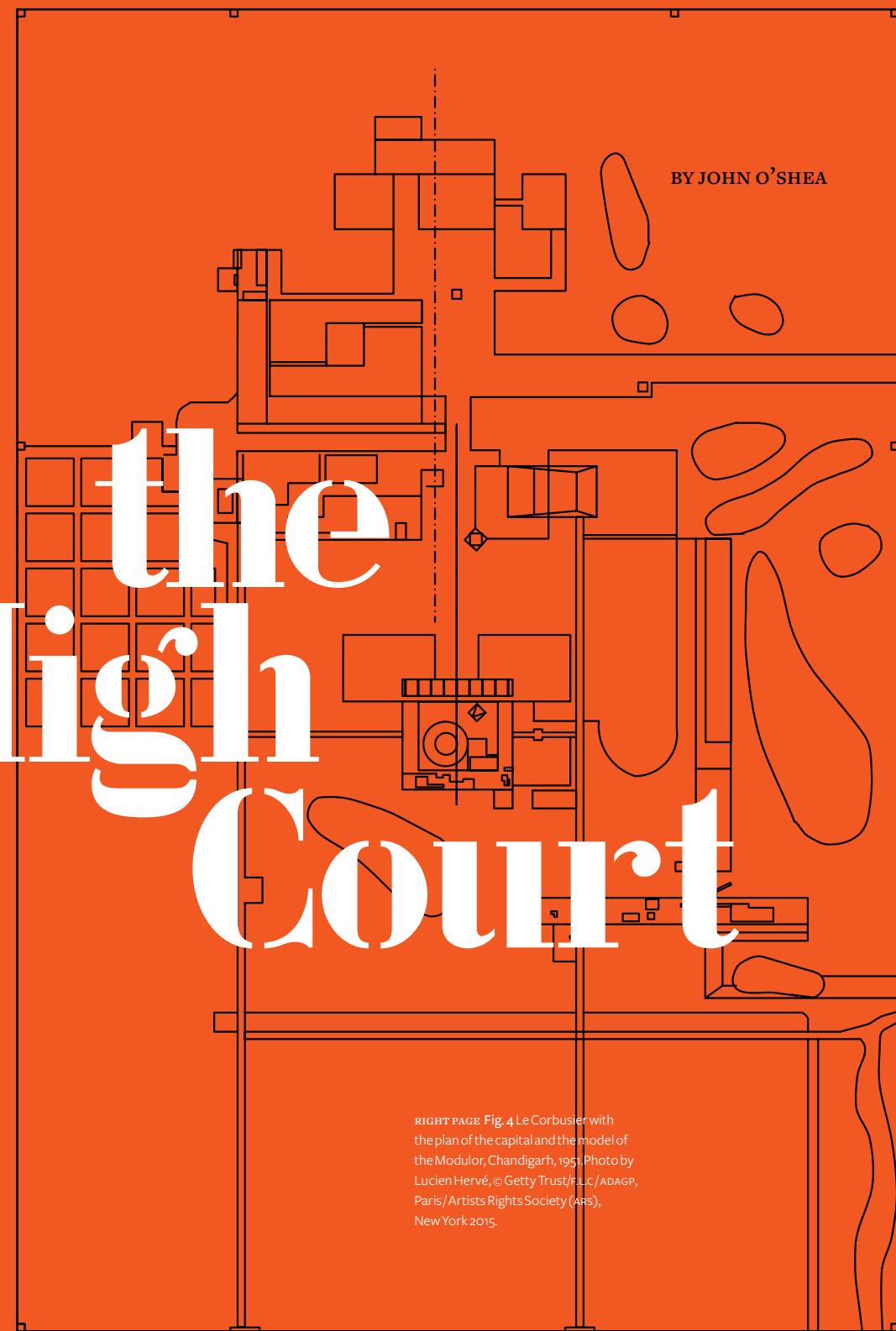


THIS SPREAD The Legislative Assembly,
Chandigarh designed by Le Corbusier.
© Fernanda Antotnio © F.L.C./ADAGP,
Paris / Artists Rights Society (ARS),
New York 2015.

the High Court

BY JOHN O'SHEA

RIGHT PAGE Fig. 4 Le Corbusier with the plan of the capital and the model of the Modulor, Chandigarh, 1951. Photo by Lucien Hervé, © Getty Trust/F. LC/ADAGP, Paris/Artists Rights Society (ARS), New York 2015.



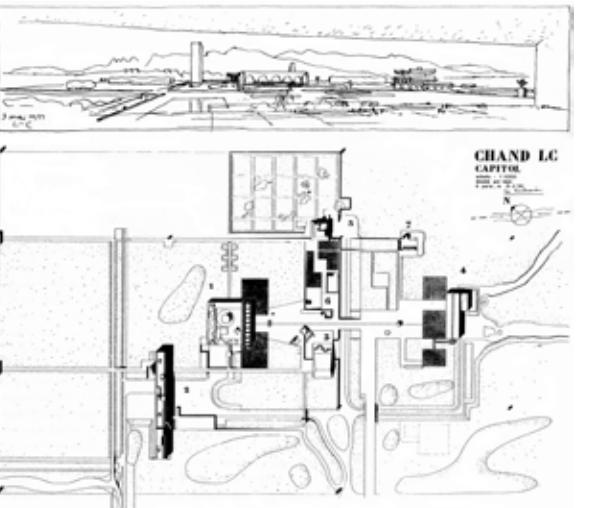
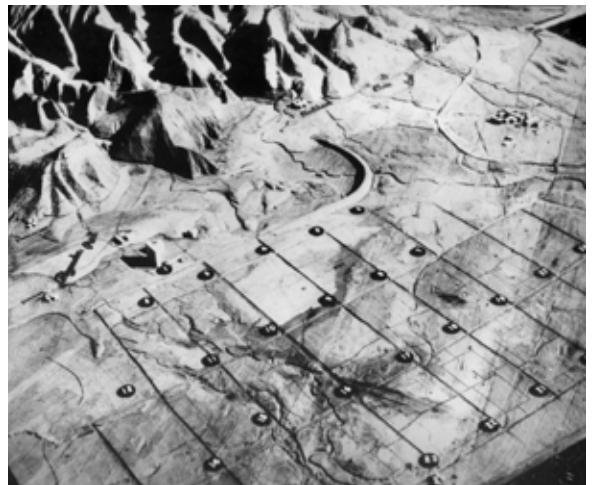
THE CAPITOL COMPLEX

We are in a plain; the chain of the Himalayas locks the landscape magnificently to the north. The smallest buildings appear tall and commanding. The government buildings are conjugated with one another in a strict ratio of heights and sizes ...

— LE CORBUSIER IN MODULOR 2 [fig.3] [fig.4]

Le Corbusier envisioned the city as an organism and articulated the layout of Chandigarh accordingly. The Capitol Complex was analogous to the head, the commercial centre to the heart; the university and industrial areas at the city's peripheries were conceived as the limbs, and the green spaces the lungs, with everything connected by the 'arteries' of the transport network. For the Capitol Complex, which gave a home to the city's governmental and administrative offices, Le Corbusier used the Modulor to form a precise composition of architectural structures on a sculpted landscape of shifting plateaus and reflecting pools, set against the backdrop of the Himalayas.

The Capitol Complex occupies the whole of one of Chandigarh's 1,200 × 800-metre sectors, and is articulated by a grid of six squares. This grid was used as an ordering device to position the legislative buildings in a carefully composed relationship, defining a cross axis that in turn informs a non-symmetrical dynamic composition of buildings. A long pedestrian boulevard delineates the central axis across which the two primary buildings of the Capitol Complex — the Assembly and the High Court — confront one another. [fig.5]



ABOVE LEFT Fig.3 Urban plan for Chandigarh. Photo by Lucien Hervé, © F.L.C./ADAGP, Paris/Artists Rights Society (ARS), New York 2015.
ABOVE RIGHT Fig.5 Site plans for the Capital Complex, Chandigarh. © F.L.C./ADAGP, Paris/Artists Rights Society (ARS), New York 2015.

THE HIGH COURT

The High Court, where close to a thousand workers and women and donkeys are preparing for the opening on 3 January '55 is quite simply extraordinary. It's an architectural symphony that surpasses all my hopes, gleaming and taking shape in the light in an unwearyingly, unimaginable way. Seen close up or from afar it's a surprise, it knocks you out. It's been made of raw concrete with a cement gun. — LE CORBUSIER IN A 1954 LETTER TO HIS MOTHER [fig.6]

The first of the Capitol Complex buildings to be completed was the High Court. This monumental building was designed to accommodate a main courtroom, eight small courtrooms and various antechambers. All these elements were unified under a vast vaulted parasol roof intended to communicate the 'shelter, majesty and power of the law'. Concealed behind a concrete brise-soleil, the petite courtrooms were separated from the main court by the dramatic sculptural elements of a zig-zagging concrete ramp, over-scaled piers and an expansive void.

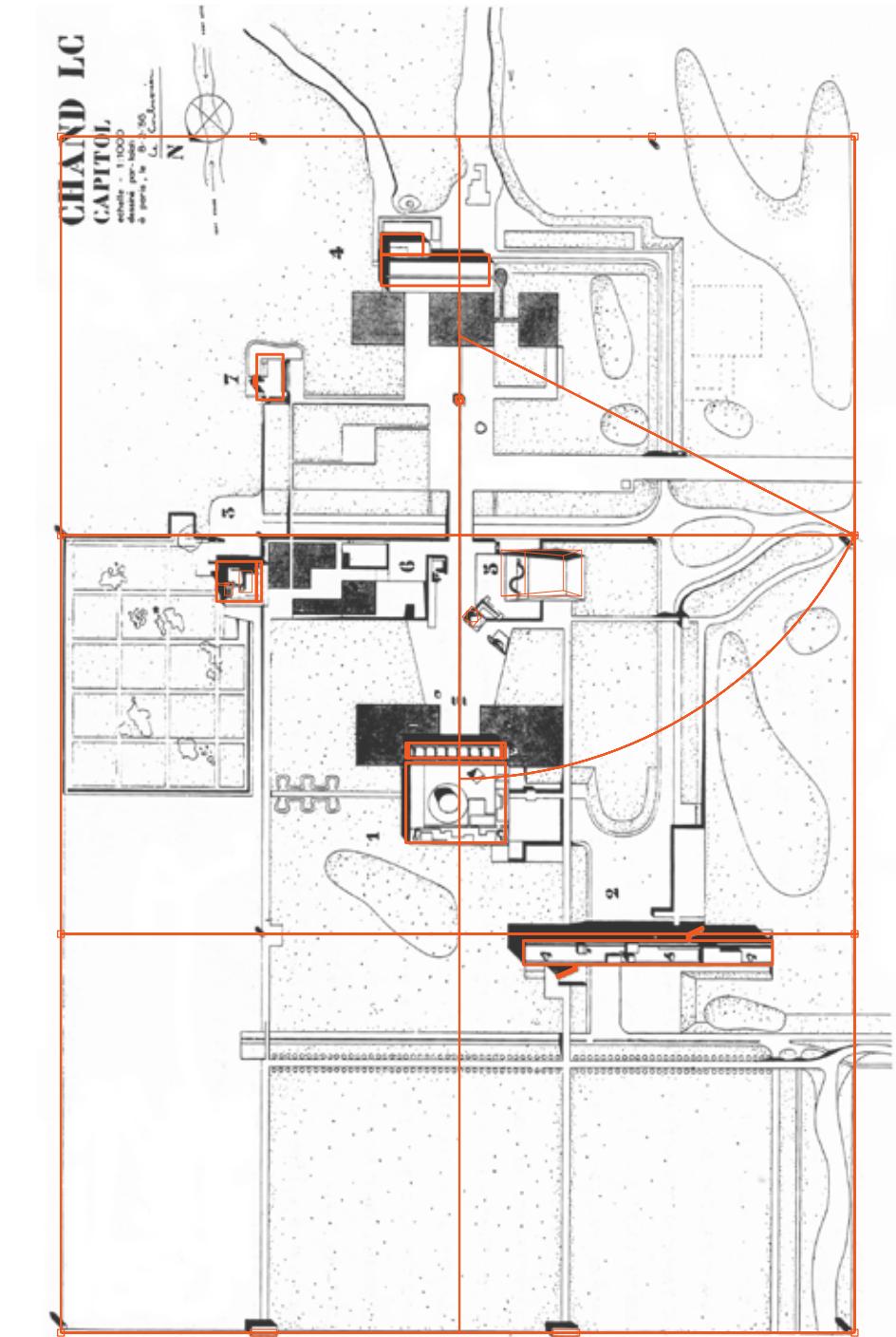
The scheme for the High Court building was dictated by the same geometric and mathematical exactitudes as the masterplan: *The succession of courts follows a rhythm decided upon at the time of the first composition of the Capitol. Arithmetic first in*

the dimensioning of the Law Courts and the High Court, each being regarded as a plastic body: height, width, depth 8 × 8 × 12 metres for the small courts. — LE CORBUSIER IN MODULOR 2 [fig.7] [fig.8]

The small courts (marked as 'petite courts' on Le Corbusier's drawings) were designed to be precisely 100 times smaller than the overall grid of the Capitol Complex. Their plan is based on a grid of six equal-sized squares that articulate three distinct functional zones, each charged with a manifest symbolism. The four squares to the front of each courtroom are divided between the public and the advocates respectively, with the primary territory of the space demarcated by two squares to the rear, in which sits the central element of a Judge's Desk.

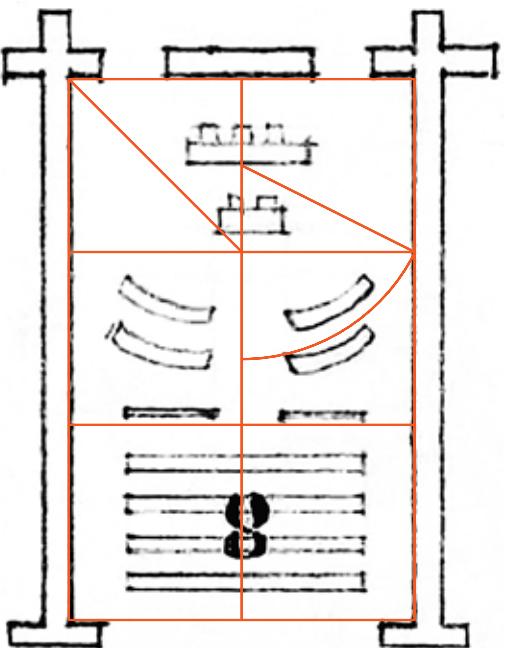
Le Corbusier's drawing of the design for these desks in sketchbook H34 echoes the play of shifting plateaus found on the sculpted landscape of the Capitol Complex. Professor Peter Carl of London Metropolitan University's School of Architecture made the following observation:

This plateau the Court table, the built-in furniture, is like the stuff made of the Earth where the Earth makes the step. You even get it replicated in the way the recorders sit below the Judges, and



ABOVE Fig.7 Site plans for the Capital Complex, Chandigarh.

THIS PAGE Fig. 8 Diagram of the Modulor proportions of a courtroom in the High Court, Chandigarh.
RIGHT PAGE Fig. 6 Le Corbusier at Chandigarh. Photo Lucien Hervé, copy right: Getty Trust/FLC-ADAGP
© 2015 Artists Rights Society (ARS), New York/ADAGP, Paris



the recess in the surface. In other words there are no mouldings, it's all done as blocks that are reinterpreted as wood. They keep those horizons going. The Judge's Table as opposed to some of the other furniture is meant to be part of the site and it is of course a little hill.

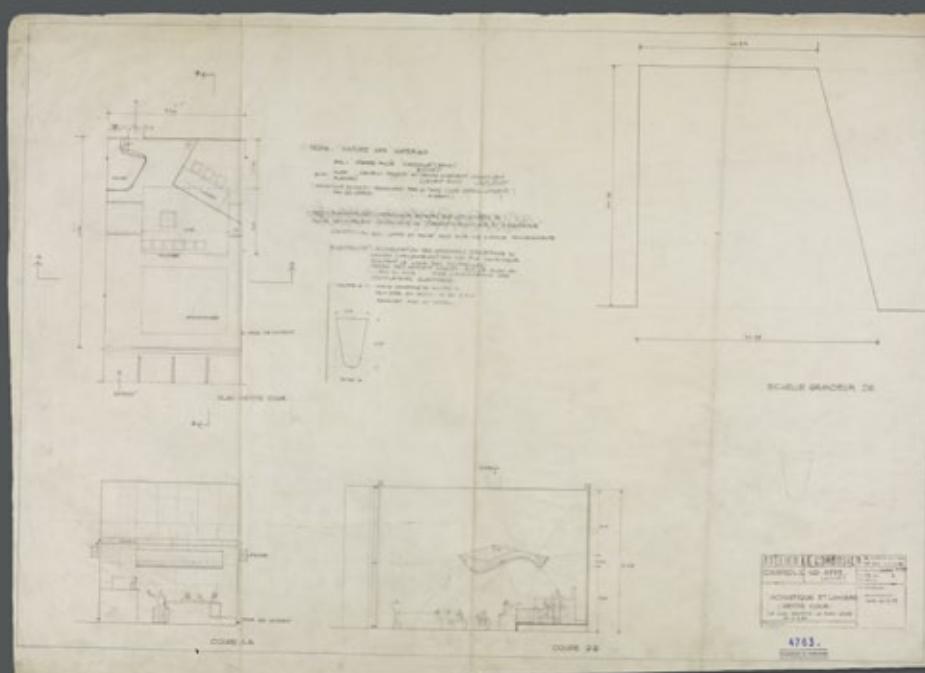
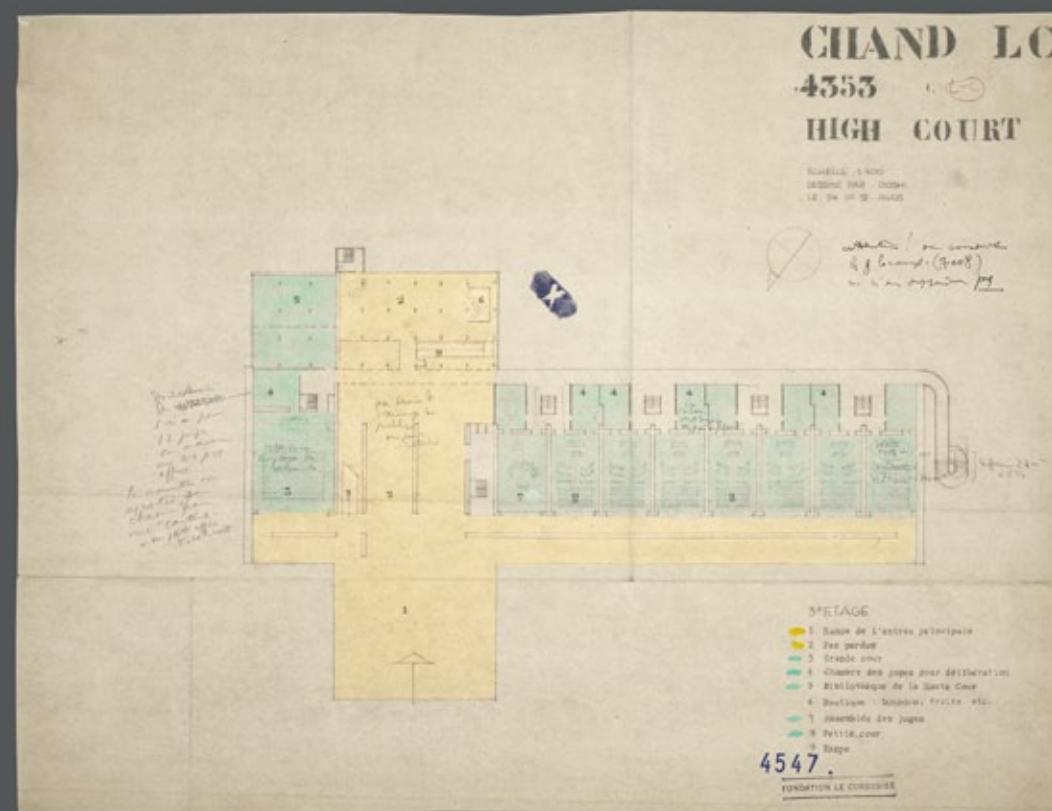
In situ in each courtroom, the 'hill' of the Judge's Desk was framed by a vast tapestry measuring 8×8 metres that covered the rear wall of the courtroom. This tapestry marks a further iteration of Le Corbusier's experiments in creating a three-dimensional effect out of a two-dimensional configuration. In his design, the Judge's Desk and reader's table sit at the base of a tapestry, with wall and furniture becoming part of the same composition – the furniture grounded to the site and the tapestry creating an animated 'sky'.

The layout of the main and smaller courtrooms in the High Court building were first worked on in Le Corbusier's Rue de Sèvres atelier in Paris – drawings signed by Le Corbusier, Balkrishna Doshi and Iannis Xenakis illustrate how the basic principles of the design were developed. Measured plans and sections indicate how the courtroom furniture was a key compositional component from the outset, with drafts of the building plans [fig.9] showing that alternative configurations were being experimented with as early as 1951. Initially, the Judge's Desk was placed at the rear of the plan and orientated towards the advocates and the public gallery. Later iterations produced in 1952 [fig.10 + 11] and 1954 [fig.12] test different configurations, including positioning the Judge's Desk in a diagonal arrangement at the south-western corner

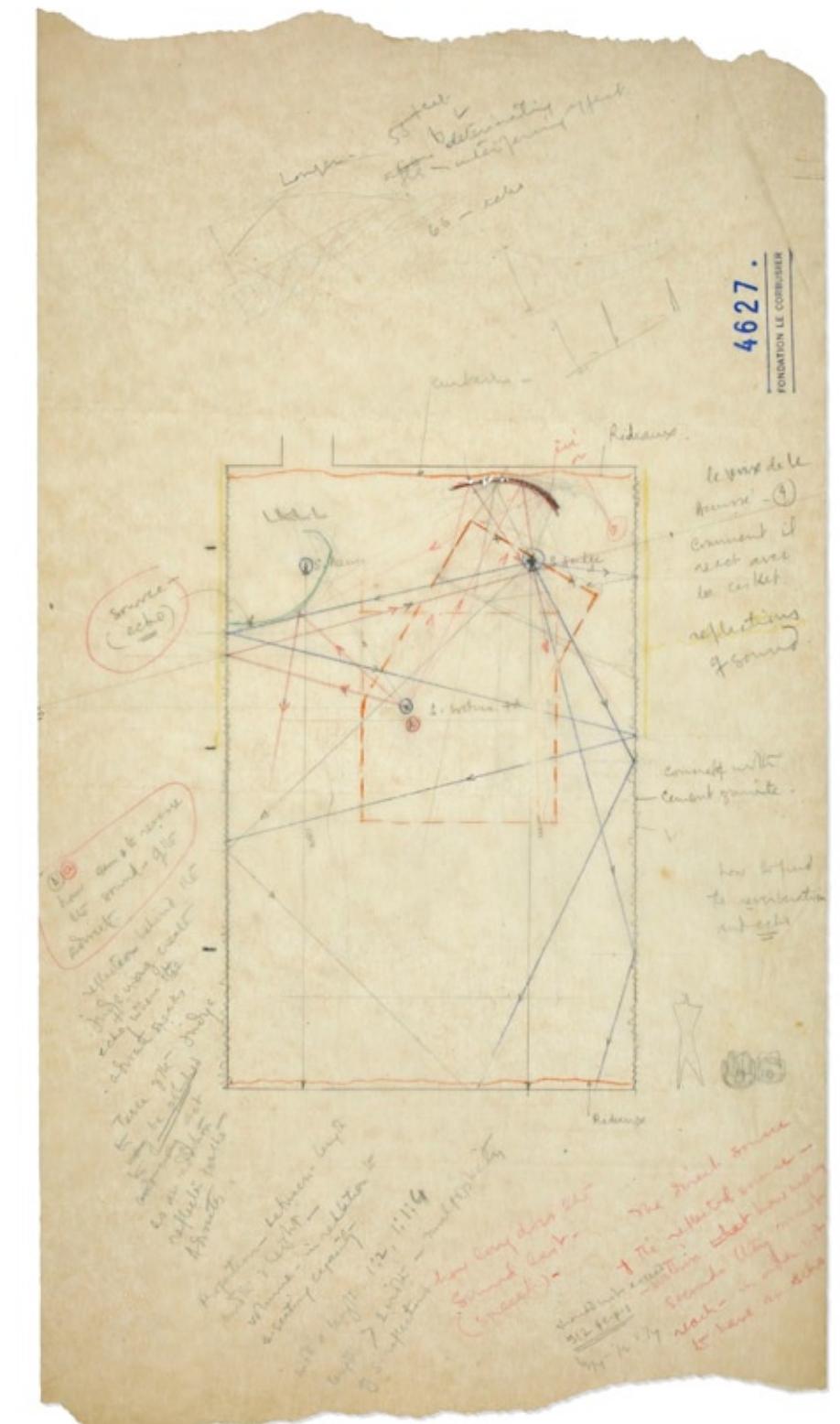
of the room, and radial plans. Some basic principles, such as the accommodation of three members of the judiciary at the main desk and a topographical approach to the whole ensemble, remain consistent features.

Given that it was the first of the Capitol Complex buildings to be realized, the High Court was a building in whose design Le Corbusier was involved in all aspects. Work orders in Le Corbusier's sketchbooks reveal his engagement with even the most detailed elements of the scheme, such as cornices, door frames, soft furnishings and the location of trees. Today the monumental concrete forms of the Capitol Complex are familiar symbols of a heroic period of modern architecture, but they represent only one aspect of the Chandigarh project. Le Corbusier endeavored to carry the design imperative right through his buildings to the smallest scale, with much of the furniture in the city's buildings – most of it designed by Pierre Jeanneret – an expression of the project's overarching principles. As aesthetic distillations, these pieces contribute to our understanding of the grand scheme by linking us, through the intimate and the tactile, to the scales of the building, the sector and the city.





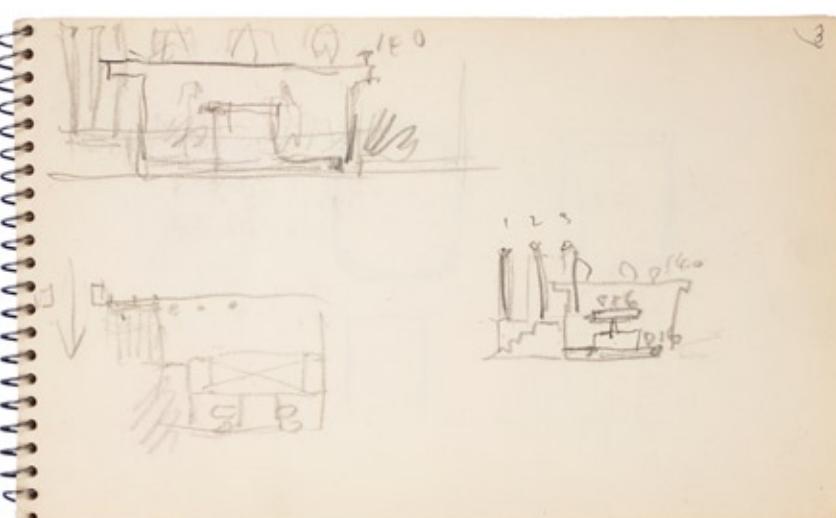
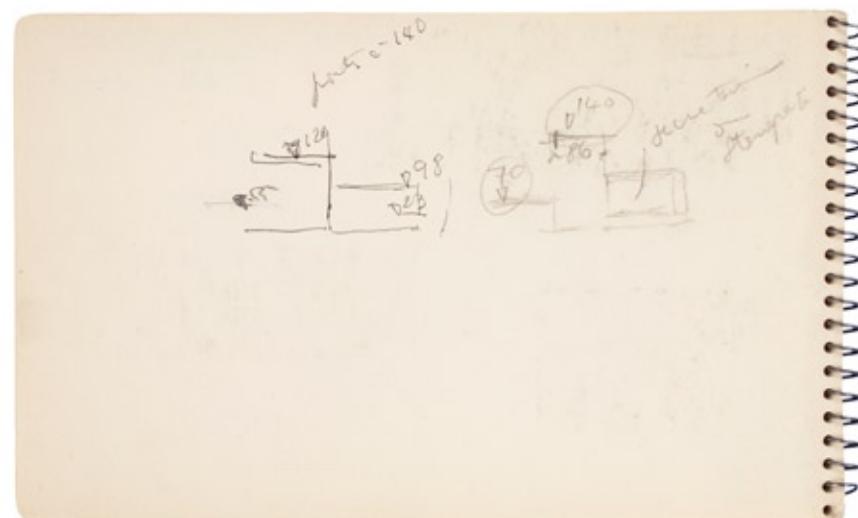
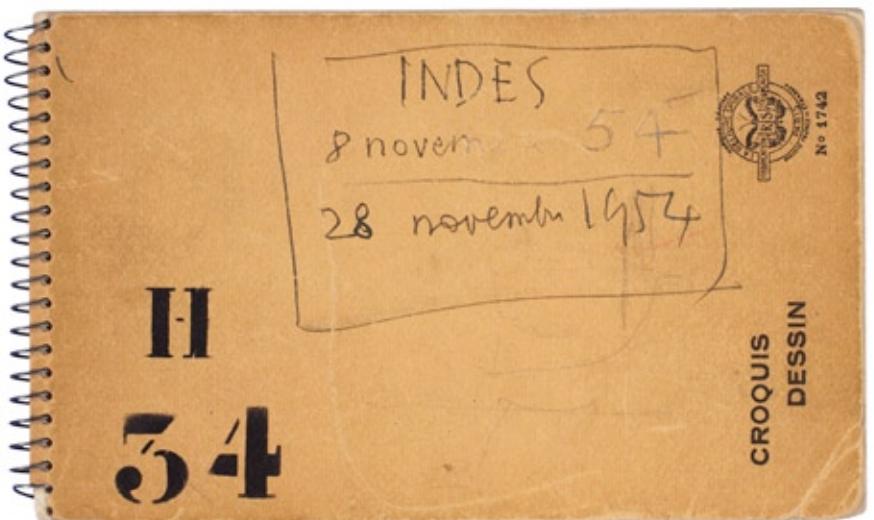
UPPER LEFT Fig. 9 Plan for the High Court, Chandigarh © F.L.C./ADAGP, Paris /Artists Rights Society (ARS), New York 2015. LOWER LEFT Fig. 11 Elevation for a courtroom in the High Court. © F.L.C./ADAGP, Paris /Artists Rights Society (ARS), New York 2015. RIGHT Fig. 10 Early drawing of a courtroom in the High Court. © F.L.C./ADAGP, Paris /Artists Rights Society (ARS), New York 2015.



the Judge's Desk

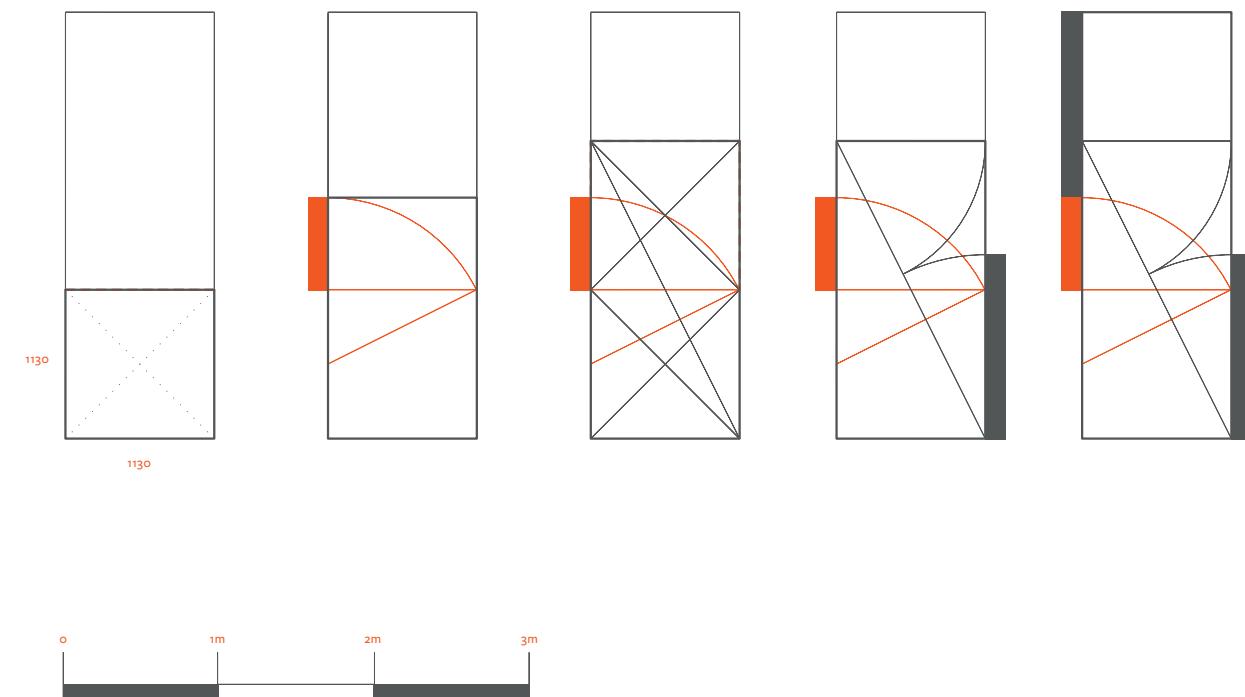






LEFT Fig. 13, 14 + 15 Pages from Le Corbusier's sketchbook featuring drawings related to the Judge's desk.
© F.L.C./ADAGP, Paris/Artists Rights Society (ARS), New York 2015.

RIGHT Fig. 12 Diagrams demonstrating how the proportions of the Judge's Desk relate directly to those of the generic human figure — Modulor Man — that was the foundation of the Modulor system.



THE JUDGE'S DESK

Through detailed sketches, drawings and instructions, Le Corbusier ensured that the design of the Judge's Desk was one of the most memorable expressions of the harmonious Modulor system in Chandigarh. The above diagrams [fig.12] demonstrate how the proportions of the Judge's Desk relate directly to those of the generic human figure — Modulor Man — that was the foundation of the Modulor system. Specifically, the plan of the Desk is governed by a measurement of 113 centimetres: *the figure 113 it appears, is also a great number, a key. I had found it myself, again and again, in many measurements taken during my voyages ... 113 is a key.*

— LE CORBUSIER IN MODULOR 2

The plan of the Judge's Desk conforms to a Modulor grid derived from a square of 113 centimetres. It's possible here to assert that the design of the Judge's Desk, reader's table and plinth were all determined using geometric projections of the Modulor's red and blue series.

Born of a series of five sketches, [figs.13,14 + 15] the Judge's Desk was first imagined by Le Corbusier in November 1954. This assemblage is arguably the most significant item of furniture designed by Le Corbusier for his new city. The first series

of sketches for the design were made during the architect's seventh visit to Chandigarh, and feature in the first few pages of a sketchbook dedicated to his trip to India. The notes and drawings in this book reveal the intensity of Le Corbusier's involvement with all aspects of the design of the High Court building.

The four datum measurements outlined in Le Corbusier's sketches clearly confirm that the design is governed by Modulor dimensions. The drawings illustrate the perpendicular relationship between the stenographer's table and the larger, elevated volume of the Judge's Desk. They demonstrate that Le Corbusier — who was, as ever, concerned with plateaus and shifting horizons — intended the element of the assemblage at which the judges sat to be raised, so that members of the judiciary were physically and metaphorically the highest beings in the room. Le Corbusier's sketch plan for the Judge's Desk describes the relationship of the courtroom to the judge's private chamber, and the ceremonial route between the two. The steps up to the 'altar' of the main desk introduce a theatricality into the judge's promenade that is reminiscent of how Le Corbusier choreographs movement in the religious spaces of Ronchamp and La Tourette.



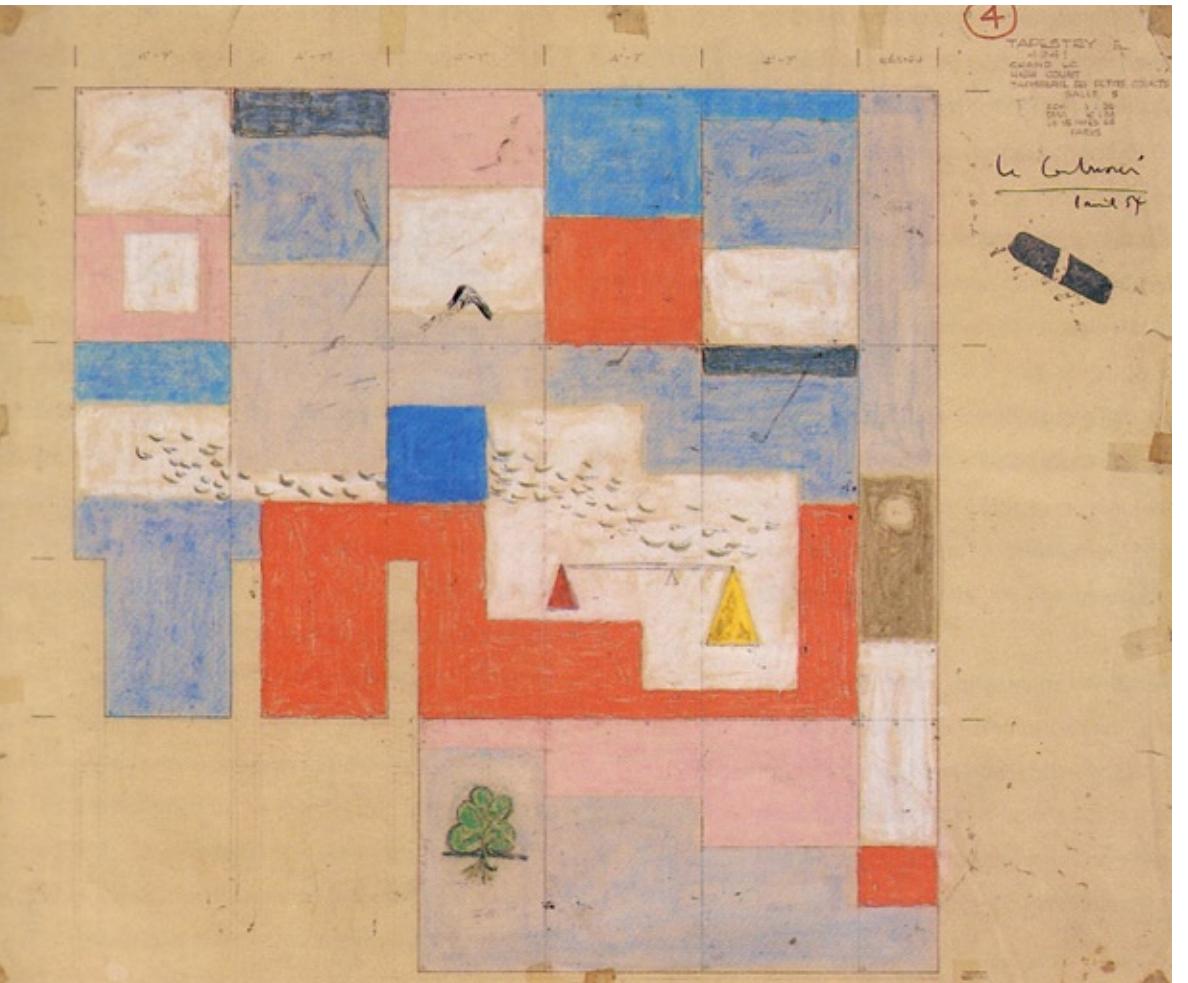
The Judge's Chamber is a carefully considered ancillary space that allows the judge to retreat from the public spectacle of the courtroom into a private, more hospitable environment. The room is planned around the Deliberation Table, a piece of furniture that bears a direct relationship with the Judge's Desk in terms of material and detail, but which is more intimate in scale. [fig.16]

REALIZATION

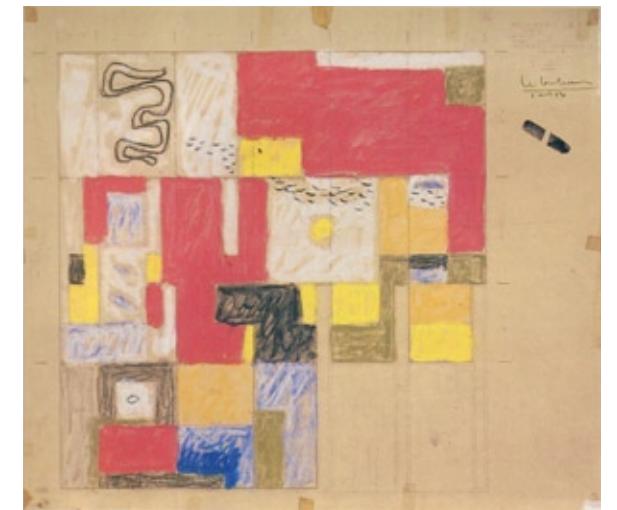
Le Corbusier considered the term 'furniture' to be outdated and associated with tradition and limited utilization, preferring the word 'equipment'. The Judge's Desk progresses this view of furniture as architectural equipment, with the piece forming part of the topography of the courtroom while also relating to the wider landscape. The furniture of the Chandigarh project marked a departure from the aesthetic Le Corbusier and Pierre Jeanneret previously favoured, which had informed pieces made in mass-produced tubular steel. They now chose to utilise vernacular techniques and materials, eschewing mass production and relying on the skills of local craftsmen to realise their designs — it was during

this period that Le Corbusier exclaimed 'Wood is our friend'. The base material in the furniture of Chandigarh was teak, not just because it was a readily available local material but also because it is resistant to rot and termites, which were important qualities given the challenging local conditions. In addition, Le Corbusier disliked wood with knots and favoured 'new' composites, such as veneered plywood, veneered blockboard and even veneered chipboard.

The Judge's Desk is constructed from large pieces of Indian-teak plywood. The significance of the piece is suggested by the quality of the veneer, which has an unusually wide figure (indicating that particularly large trees were specially sourced to make it). In similar fashion, the 2.6-metre-long beam that provides structural support and also acts as a footrest is lavishly crafted from solid teak. The assemblage's unadorned, mitred construction and sharp edges conceal the core of the plywood, allowing a pure expression of the design's monolithic form. [fig.17]



RIGHT Detail of the interior of the Judge's Desk. **THIS PAGE** Tapestry studies for the courtrooms of the High Court, Chandigarh. © F.L.C/ADAGP, Paris/Artists Rights Society (ARS), New York 2015.





LEFT Detail of the interior of the
stenographer's table. ABOVE A Judge's
desk in situ in one of the courtrooms of
the High Court. © F.L.C./ADAGP, Paris/Artists
Rights Society (ARS), New York 2015.

107 | LE CORBUSIER

Rare and Important Judge's Desk from the High Court, Chandigarh

France/India, c.1955

teak | 127.5 w x 99.5 d x 42.75 h inches (measured as shown)

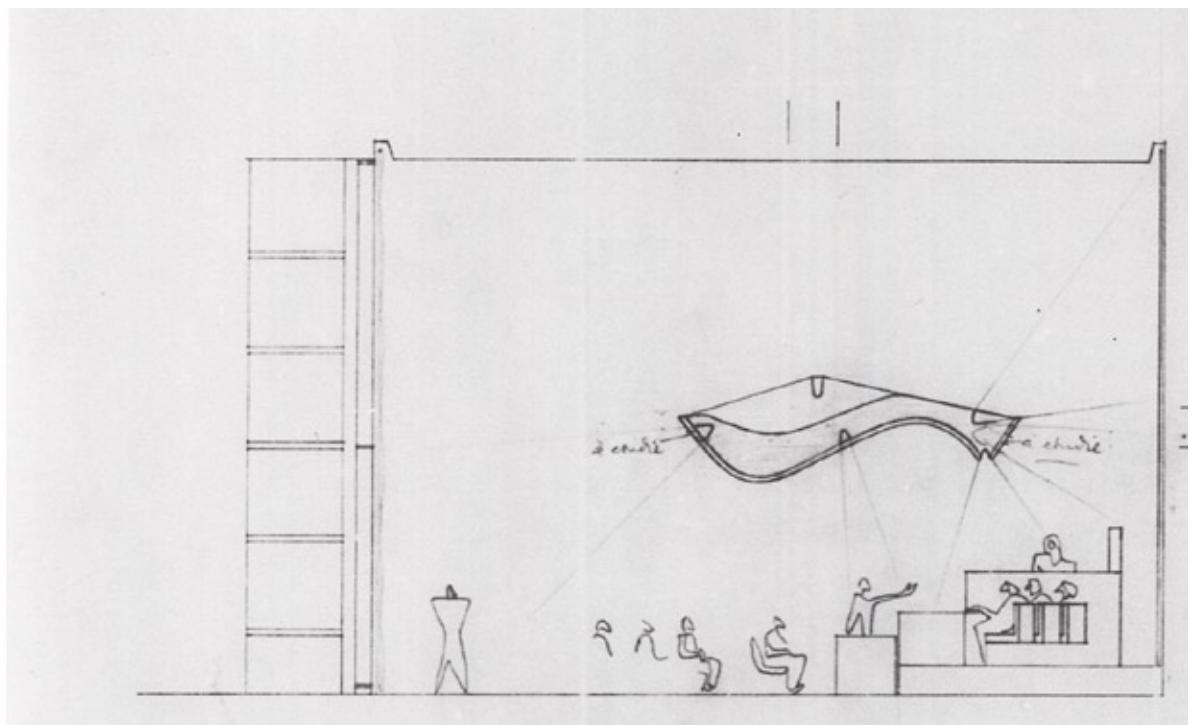
A Judge's desk was included in each of the eight courtrooms at the High Court in Chandigarh. Four of the examples featured integrated tops like the present lot and four examples featured removable tops that have since been lost or misplaced. Of the eight desks, this work is one of only two examples that remain intact today.

literature: *The Judge's Desk: The High Court, Chandigarh*, O'Shea, ppg. 39–41, 43

provenance: High Court, Chandigarh, India → Private collection, London

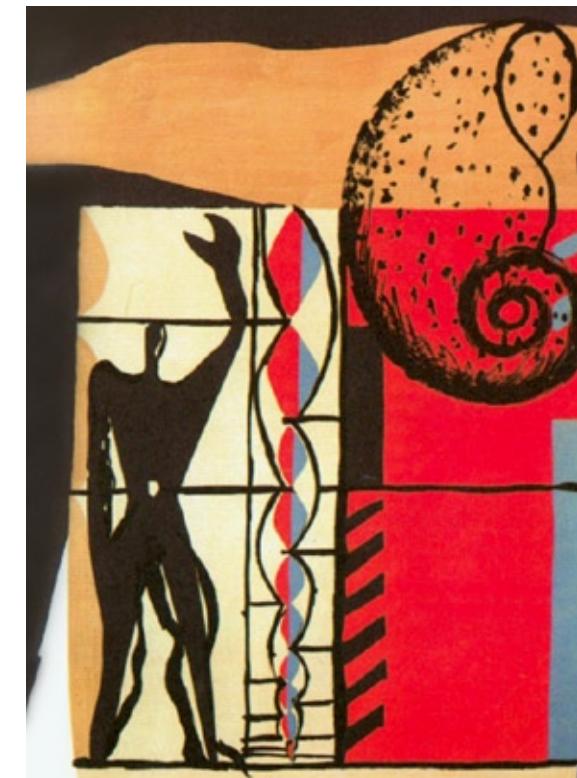
\$300,000–500,000





ABOVE Elevation of the High Court showing the Judge's Desk.
RIGHT Fig.17 Judge's Desk and Accused Cabin in a courtroom of the High Court, Chandigarh. © F.L.C./ADAGP, Paris / Artists Rights Society (ARS), New York 2015.



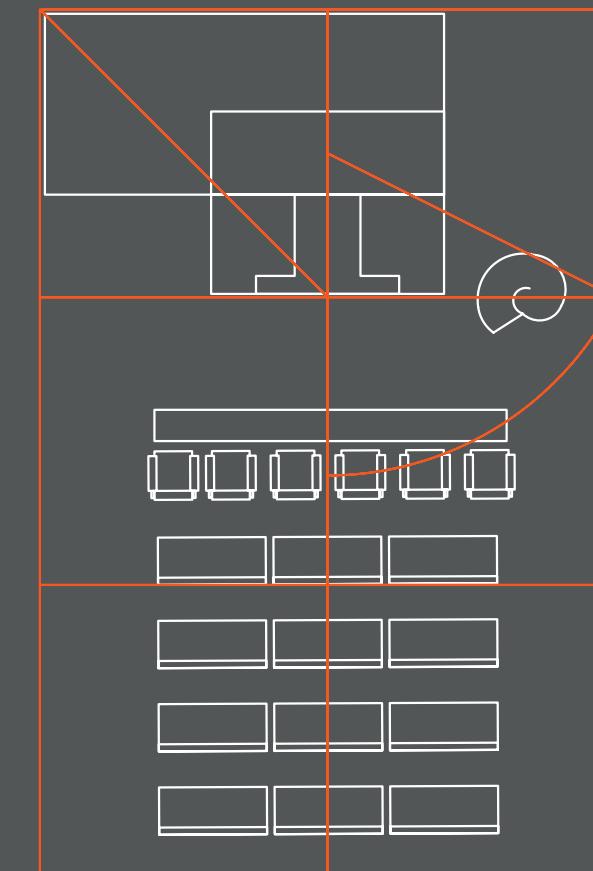


THE ACCUSED CABIN

ABOVE Le Corbusier's Modulor diagram
© F.L.C./ADAGP, Paris/Artists Rights
Society (ARS), New York 2015.

The 'Harmonic Spiral', a coiled, shell-like diagram that articulates a series of decreasing measurements relating to the proportions of Modulor Man, is a visual device Le Corbusier references throughout his oeuvre, both in built and painted works. At Chandigarh, he presents us with perhaps the purest interpretation of this spiral form translated into a functional object, in the shape of the Accused Cabin. This exceptional piece is derived directly from the proportions of the golden section, being generated from a plan extrusion of the harmonic spiral. The centripetal, shell-like form clasps the occupant while also creating a powerful focus to the mise en scène. Intended solely to contain the accused, the piece was strategically positioned under the inclined weight of the parasol roof, as if to impose the whole weight of the building onto the shoulders of its occupant.

It is clear from even the earliest drawing produced in Paris that the spiral was central to Le Corbusier's plan for the courtrooms, and it remained a constant feature across various iterations of the plan. The final composition positions the spiral of the Accused Cabin in a strictly orthogonal plan, epitomizing Le Corbusier's often-used technique of juxtaposing sculptural forms and curves against an overriding rectilinear order.



ABOVE Diagram of a courtroom showing placement of the Judge's Desk, Accused Cabin and seating.

108 | LE CORBUSIER

Rare and Important Accused Cabin from the High Court, Chandigarh

France/India, c. 1955

teak | 56.5 w x 47 d x 46 h inches

literature: *The Judge's Desk: The High Court, Chandigarh*, O'Shea, ppg. 39–40

exhibited: *The Furniture of Chandigarh: Le Corbusier and Pierre Jeanneret*, 20 June – 12 July 2009, Ambika P3, University of Westminster, London

provenance: High Court, Chandigarh, India → Private collection, London

\$100,000–150,000

**109**

PIERRE JEANNERET

Rare reading stand from the High Court, Chandigarh

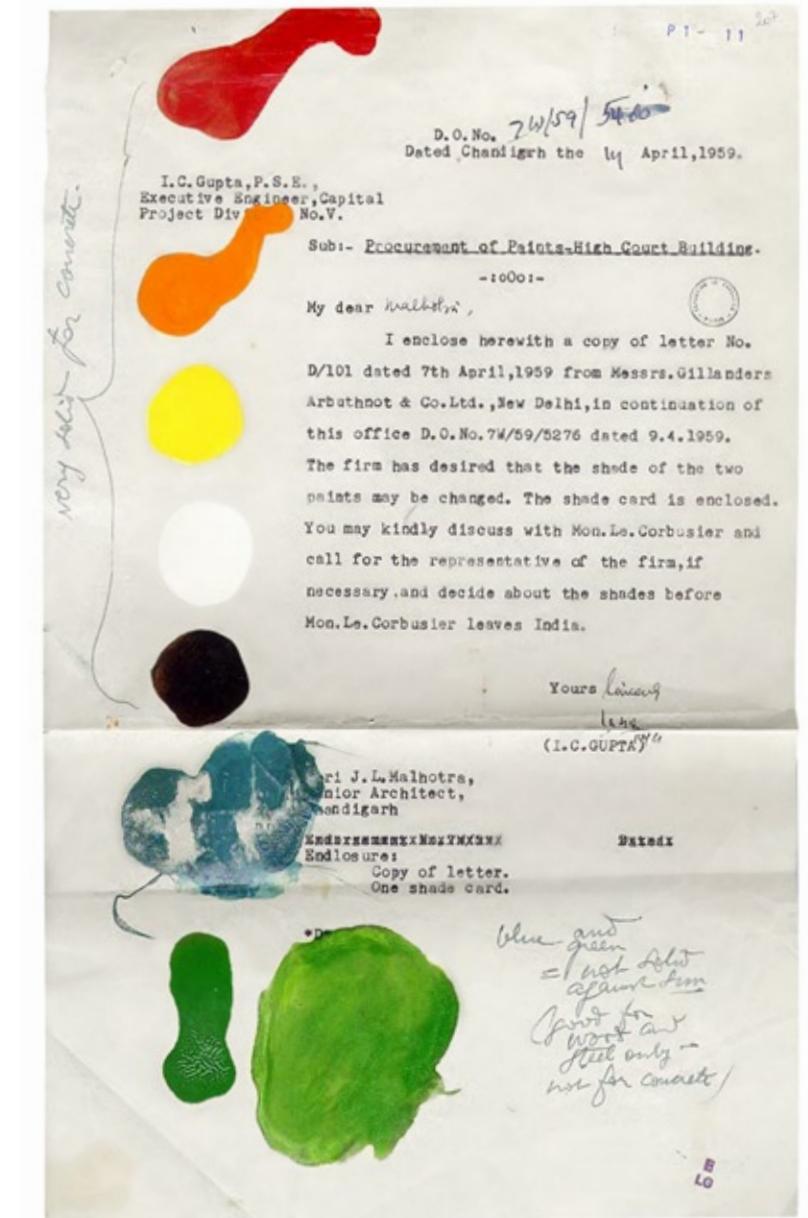
France/India, c.1955

pine, leather | 20.5 w x 21.5 d x 10.25 h inches

exhibited: *The Furniture of Chandigarh: Le Corbusier and Pierre Jeanneret*,
20 June - 12 July 2009, Ambika P3, University of Westminster, London

provenance: High Court, Chandigarh, India > Private collection, London

\$5,000-7,000



ABOVE Correspondence regarding
the color palette used at Chandigarh.
© FLC/ADAGP, Paris/Artists Rights
Society (ARS), New York 2015.



110 | PIERRE JEANNERET

pair of Committee armchairs from the High Court, Chandigarh

France/India, c.1953

teak, leather | 23 w x 26 d x 32.5 h inches

literature: *Le Corbusier Pierre Jeanneret, Chandigarh, India*, Galerie Patrick Seguin, ppg. 158–159, 162, 283 *Le Corbusier Pierre Jeanneret: The Indian Adventure, Design-Art-Architecture*, Touchaleaume and Moreau, ppg. 232–233, 563–564

exhibited: *The Furniture of Chandigarh: Le Corbusier and Pierre Jeanneret*, 20 June – 12 July 2009, Ambika P3, University of Westminster, London

provenance: High Court, Chandigarh, India • Private collection, London

\$25,000–35,000





111 | PIERRE JEANNERET

cabinet from the High Court, Chandigarh

France/India, c. 1955

teak | 74.75 w x 17 d x 23.75 h inches

Cabinet features three doors concealing storage with two drawers and open storage to the reverse.

exhibited: *The Furniture of Chandigarh: Le Corbusier and Pierre Jeanneret*,
20 June – 12 July 2009, Ambika P3, University of Westminster, London

provenance: High Court, Chandigarh, India > Private collection, London

\$20,000–30,000

112 | PIERRE JEANNERET

set of four Office armchairs from Chandigarh

France/India, c. 1955

teak, cane | 20 w x 21 d x 30.5 h inches

literature: *Le Corbusier Pierre Jeanneret, Chandigarh, India*, Galerie Patrick Seguin, pg. 283 *Le Corbusier Pierre Jeanneret: The Indian Adventure, Design-Art-Architecture*, Touchaleaume and Moreau, ppg. 562–563exhibited: *The Furniture of Chandigarh: Le Corbusier and Pierre Jeanneret*, 20 June – 12 July 2009, Ambika P3, University of Westminster, London

provenance: Chandigarh, India • Private collection, London

\$10,000–15,000



113 | PIERRE JEANNERET

pair of lounge chairs from Punjab University, Chandigarh

France/India, c. 1955

teak, upholstery | 22.5 w × 23 d × 32.5 h inches

literature: *Le Corbusier Pierre Jeanneret, Chandigarh, India*, Galerie Patrick Seguin, ppg. 146, 147, 283 *Le Corbusier Pierre Jeanneret: The Indian Adventure, Design-Art-Architecture*, Touchaleaume and Moreau, ppg. 565–566provenance: Punjab University, Chandigarh, India
Private collection, London

\$30,000–50,000

**114 | PIERRE JEANNERET**

sofa from Punjab University, Chandigarh

France/India, c. 1955

teak, upholstery | 64 w × 32 d × 33 h inches

literature: *Le Corbusier Pierre Jeanneret, Chandigarh, India*, Galerie Patrick Seguin, ppg. 146, 147, 283 *Le Corbusier Pierre Jeanneret: The Indian Adventure, Design-Art-Architecture*, Touchaleaume and Moreau, ppg. 565–566exhibited: *The Furniture of Chandigarh: Le Corbusier and Pierre Jeanneret*, 20 June – 12 July 2009, Ambika P3, University of Westminster, London
provenance: Punjab University, Chandigarh, India
Private collection, London

\$30,000–50,000



BELOW Le Corbusier and Pierre Jeanneret in a pedal boat on Shukna Lake, c.1960. Photo CCA © F.L.C./ADAGP, Paris/Artists Rights Society (ARS), New York 2015. **RIGHT** The High Court Building in Chandigarh, designed Le Corbusier. Photo by James Burke, Time Life Pictures, Getty Images © F.L.C./ADAGP, Paris/Artists Rights Society (ARS), New York 2015.



115 | PIERRE JEANNERET

Administrative desk from the High Court, Chandigarh

France/India, c.1957

teak | 75 w x 72 d x 29.5 h inches

Credenza features two drawers above open storage to one side and three doors concealing storage to the other side.

literature: *Le Corbusier Pierre Jeanneret, Chandigarh, India*, Galerie Patrick Seguin, ppg. 257, 288 *Le Corbusier Pierre Jeanneret: The Indian Adventure, Design-Art-Architecture*, Touchaleaume and Moreau, pg. 576

exhibited: *The Furniture of Chandigarh: Le Corbusier and Pierre Jeanneret*, 20 June – 12 July 2009, Ambika P3, University of Westminster, London

provenance: High Court, Chandigarh, India ▶ Private collection, London

\$30,000–50,000



116 | PIERRE JEANNERET

lounge chair from Chandigarh

France/India, c. 1960

teak, cane | 20.75 w x 29 d x 27.5 h inches

literature: *Le Corbusier Pierre Jeanneret: The Indian Adventure, Design-Art-Architecture*, Touchaleaume and Moreau, ppg. 565–566exhibited: *The Furniture of Chandigarh: Le Corbusier and Pierre Jeanneret*, 20 June – 12 July 2009, Ambika P3, University of Westminster, London

provenance: Chandigarh, India → Private collection, London

\$3,000–5,000

**117** | PIERRE JEANNERET

pair of armchairs from Chandigarh

France/India, c. 1953

teak, cane | 19.75 w x 24 d x 31 h inches

literature: *Le Corbusier Pierre Jeanneret: The Indian Adventure, Design-Art-Architecture*, Touchaleaume and Moreau, ppg. 563exhibited: *The Furniture of Chandigarh: Le Corbusier and Pierre Jeanneret*, 20 June – 12 July 2009, Ambika P3, University of Westminster, London

provenance: Chandigarh, India → Private collection, London

\$10,000–15,000

118 | PIERRE JEANNERET

Committee armchair from the High Court, Chandigarh

France/India, c. 1953

teak, leather, brass | 23 w × 26 d × 34 h inches

literature: *Le Corbusier Pierre Jeanneret, Chandigarh, India*, Galerie Patrick Seguin, ppg. 158–159, 162, 283 *Le Corbusier Pierre Jeanneret: The Indian Adventure, Design-Art-Architecture*, Touchaleaume and Moreau, ppg. 232–233, 563–564

exhibited: *The Furniture of Chandigarh: Le Corbusier and Pierre Jeanneret*, 20 June – 12 July 2009, Ambika P3, University of Westminster, London

provenance: High Court, Chandigarh, India · Private collection, London

\$10,000–15,000

**119 | PIERRE JEANNERET**

folding screen from the Administrative buildings, Chandigarh

France/India, c. 1957

teak, canvas | 58 w × 12 d × 65.25 h inches

literature: *Le Corbusier Pierre Jeanneret, Chandigarh, India*, Galerie Patrick Seguin, pg. 289 *Le Corbusier Pierre Jeanneret: The Indian Adventure, Design-Art-Architecture*, Touchaleaume and Moreau, pg. 597

provenance: Administrative Buildings, Chandigarh, India
Private collection, London

exhibited: *The Furniture of Chandigarh: Le Corbusier and Pierre Jeanneret*, 20 June – 12 July 2009, Ambika P3, University of Westminster, London

\$8,000–12,000



120

PIERRE JEANNERET

Rare Senior Officer's desk from the High Court, Chandigarh

France/India, c. 1955

teak 84.25 w x 50 d x 28.75 h inches

Desk features one drawer and one door concealing storage.

exhibited: *The Furniture of Chandigarh: Le Corbusier and Pierre Jeanneret*,
20 June – 12 July 2009, Ambika P3, University of Westminster, London

provenance: High Court, Chandigarh, India → Private collection, London

\$30,000–50,000



121 | PIERRE JEANNERET

Public bench from the High Court, Chandigarh

France/India, c. 1959

teak, leather | 55 w x 26 d x 32.5 h inches

literature: *Le Corbusier Pierre Jeanneret, Chandigarh, India*, Galerie Patrick Seguin, ppg. 156, 283 *Le Corbusier Pierre Jeanneret: The Indian Adventure, Design-Art-Architecture*, Touchaleaume and Moreau, ppg. 565–566

exhibited: *The Furniture of Chandigarh: Le Corbusier and Pierre Jeanneret*, 20 June – 12 July 2009, Ambika P3, University of Westminster, London

provenance: High Court, Chandigarh, India ▶ Private collection, London

\$20,000–30,000

**122 | PIERRE JEANNERET**

Committee chair from the High Court, Chandigarh

France/India, c. 1953

teak, leather, brass | 24 w x 24 d x 35 h inches

literature: *Le Corbusier Pierre Jeanneret, Chandigarh, India*, Galerie Patrick Seguin, ppg. 158–159, 162, 283 *Le Corbusier Pierre Jeanneret: The Indian Adventure, Design-Art-Architecture*, Touchaleaume and Moreau, ppg. 232–233, 563–564

exhibited: *The Furniture of Chandigarh: Le Corbusier and Pierre Jeanneret*, 20 June – 12 July 2009, Ambika P3, University of Westminster, London

provenance: High Court, Chandigarh, India ▶ Private collection, London

\$10,000–15,000





RARE TREE TRUNK COFFEE TABLE

A sincere, true, and functional work will possess the aesthetic sense but it may also become a monster.

The aesthetic sense will not depend ... on the richness of the material or on what it is meant to be, but on the richness of spirit, imagination and invention. —PIERRE JEANNERET 1961

The massive slab tables by Jeanneret represent one of the architect's purest representations of aesthetic primitivism. Throughout his career, Jeanneret sought to utilize the sparest and most basic of materials to accommodate a purpose or need. When establishing his own residence in India during the construction phase of Chandigarh, the architect interpreted indigenous furniture and created knock-down chairs in bamboo and wood as well as lighting made from local cooking pots. Tree trunk slab tables were also created during this period.

Very few of these massive wood tables were made. Documented examples of this form in India and France number fewer than a dozen. Known examples in India include the Assembly Hall Library and two in Jeanneret's home. The examples from Chandigarh were made of thick slabs of rosewood or mango set upon appropriated bases made of simple stacked bricks or woven baskets.

The present lot originates from France or Switzerland. Unlike examples found in India, European versions have three independent iron rod legs with flat mounting plates, as opposed to those found in India where the hairpin legs are welded to a ring which is affixed to table top. An example of this table was in the collection of Lucien Hervé and another was made by Le Corbusier for his home and studio at rue Nungesser-et-Cohl. The Le Corbusier example features three flat-bar legs affixed to a metal ring in contrast to the hairpin legs in examples designed by Jeanneret.

The present example is unique for its green painted legs and contrasting light wood top.

123

PIERRE JEANNERET

Important and Rare Tree Trunk coffee table

Switzerland/France, c. 1954

massive wood slab, painted iron 33 w × 33 d × 21 h inches

literature: *Le Corbusier Pierre Jeanneret, Chandigarh, India*, Galerie Patrick Seguin, ppg. 244–245, 287 *Le Corbusier Pierre Jeanneret: The Indian Adventure, Design-Art-Architecture*, Touchaleaume and Moreau, ppg. 240–241

provenance: Private collection, France > Private collection, Sweden

\$70,000–90,000



**124 | PIERRE JEANNERET**

Rare Demountable chair from Chandigarh

France/India, c. 1953

teak, cord, canvas strapping | 22.5 w x 24 d x 27 h inches

literature: *Le Corbusier Pierre Jeanneret: The Indian Adventure, Design-Art-Architecture*, Touchaleaume and Moreau, ppg. 268, 280, 328, 557

provenance: Chandigarh, India > Private collection, London

\$25,000–35,000



ABOVE The Secretariat Building,
Chandigarh. © F.L.C./ADAGP, Paris/Artists
Rights Society (ARS), New York 2015.

125

PIERRE JEANNERET

Rare Periodical bibliotheque from Punjab University, Chandigarh

France/India, c. 1961

teak, aluminum 67 w x 15.25 d x 84 h inches

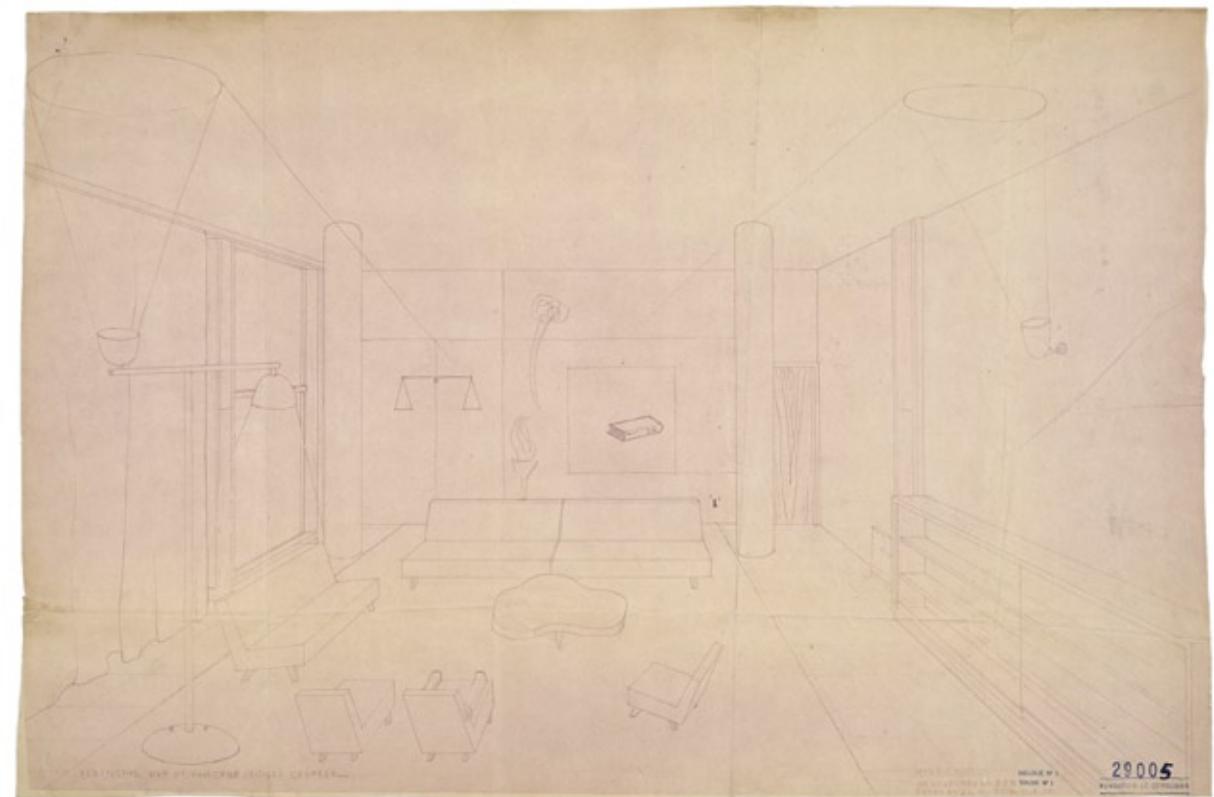
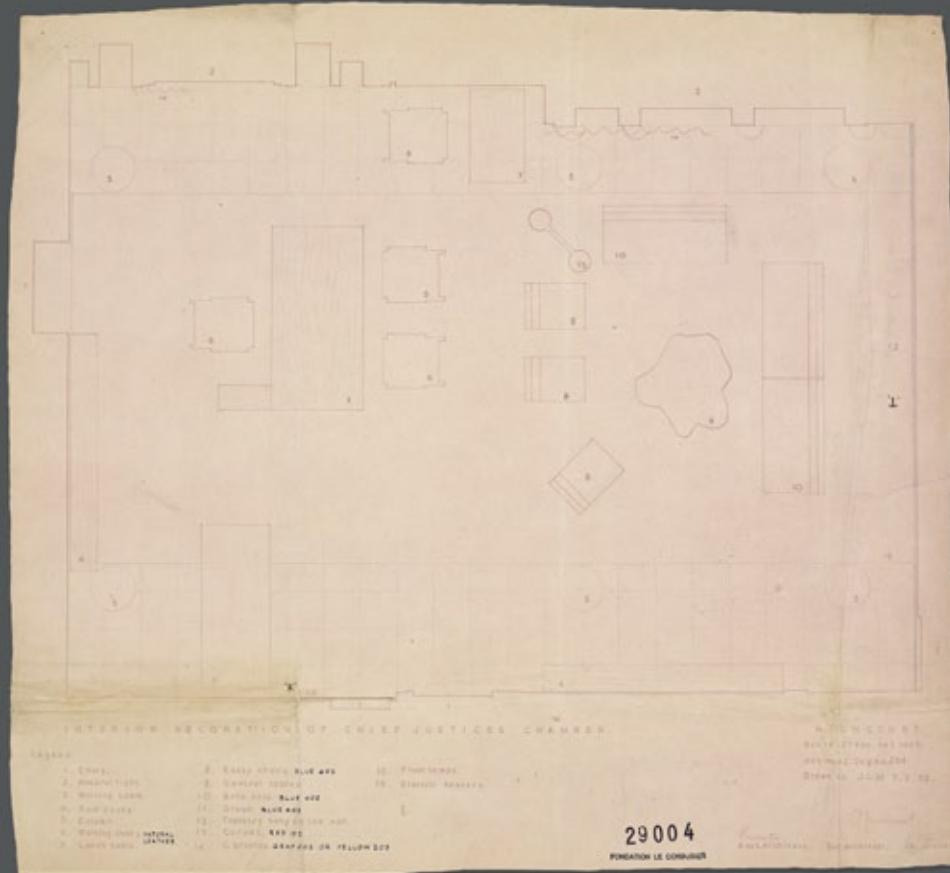
literature: *Le Corbusier Pierre Jeanneret: The Indian Adventure, Design-Art-Architecture*, Touchaleaume and Moreau, pp. 377-378, 596provenance: Punjab University, Chandigarh, India
Private collection, London

\$70,000-90,000





THIS SPREAD The High Court building, designed by Le Corbusier. Photo by James Burke, Time Life Pictures, Getty Images © F.L.C./ADAGP, Paris/Artists Rights Society (ARS), New York 2015



THE JUDGE'S DELIBERATION CHAMBER

The following three lots are furnishings from a Judge's deliberation chamber. Aside from eight courtrooms, Le Corbusier's High Court included four deliberation chambers which were outfitted with desks, tables and seating. Housing libraries and reference materials, these rooms were available for consultation and research outside of the courtroom. Further, they afforded space for rest and reflection.

LEFT PAGE Fig. 16 Plan for Deliberation
Chamber at the High Court. © F.L.C./ADAGP,
Paris / Artists Rights Society (ARS), New York
2015 **ABOVE** Drawing of the Deliberation
Chamber in the High Court Building.
© F.L.C./ADAGP, Paris / Artists Rights Society
(ARS), New York 2015

**126 | PIERRE JEANNERET**

Rare Judge's deliberation desk from the High Court, Chandigarh

France/India, c. 1955

teak | 57 w x 51.5 d x 27.5 h inches

exhibited: *The Furniture of Chandigarh: Le Corbusier and Pierre Jeanneret*,
20 June - 12 July 2009, Ambika P3, University of Westminster, London

provenance: High Court, Chandigarh → Private collection, London

\$20,000-30,000

127 | PIERRE JEANNERET

small table from the Judge's deliberation chamber of High Court, Chandigarh

France/India, c. 1955

teak | 24 w x 15 d x 16.5 h inches

exhibited: *The Furniture of Chandigarh: Le Corbusier and Pierre Jeanneret*,
20 June – 12 July 2009, Ambika P3, University of Westminster, London

provenance: High Court, Chandigarh, India ▶ Private collection, London

\$3,000–5,000

**128 | PIERRE JEANNERET**

table from the Judge's deliberation chamber of High Court, Chandigarh

France/India, c. 1955

teak | 43.5 w x 27 d x 28.75 h inches

exhibited: *The Furniture of Chandigarh: Le Corbusier and Pierre Jeanneret*,
20 June – 12 July 2009, Ambika P3, University of Westminster, London

provenance: High Court, Chandigarh, India ▶ Private collection, London

\$5,000–7,000



129 | PIERRE JEANNERET

Rare lectern from the High Court, Chandigarh

France/India, c.1955

teak | 20 w x 14 d x 18.75 h inches

literature: *Le Corbusier: Furniture and Interiors 1905–1965*, Ruegg, pg.356
Le Corbusier Pierre Jeanneret, Chandigarh, India, Galerie Patrick Seguin, pg.138

exhibited: *The Furniture of Chandigarh: Le Corbusier and Pierre Jeanneret*,
20 June – 12 July 2009, Ambika P3, University of Westminster, London

provenance: High Court, Chandigarh, India > Private collection, London

\$5,000–7,000

**150**

PIERRE JEANNERET

pair of Easy armchairs from Chandigarh

France/India, c. 1955

teak, cane | 20.25 w x 26 d x 27.5 h inches

literature: *Le Corbusier Pierre Jeanneret, Chandigarh, India*, Galerie Patrick Seguin, ppg. 176, 283 *Le Corbusier Pierre Jeanneret: The Indian Adventure, Design-Art-Architecture*, Touchaleaume and Moreau, pg. 563exhibited: *The Furniture of Chandigarh: Le Corbusier and Pierre Jeanneret*, 20 June – 12 July 2009, Ambika P3, University of Westminster, London

provenance: Chandigarh, India → Private collection, London

\$10,000–15,000

**151**

PIERRE JEANNERET

bench from the High Court, Chandigarh

France/India, c. 1954

teak, cowhide | 55 w x 27 d x 34.75 h inches

literature: *Le Corbusier Pierre Jeanneret, Chandigarh, India*, Galerie Patrick Seguin, pg. 282 *Le Corbusier Pierre Jeanneret: The Indian Adventure, Design-Art-Architecture*, Touchaleaume and Moreau, pg. 567exhibited: *The Furniture of Chandigarh: Le Corbusier and Pierre Jeanneret*, 20 June – 12 July 2009, Ambika P3, University of Westminster, London

provenance: High Court, Chandigarh, India → Private collection, London

\$15,000–20,000

152 | PIERRE JEANNERET

pair of File Racks from the Administrative Buildings, Chandigarh

France/India, c. 1957

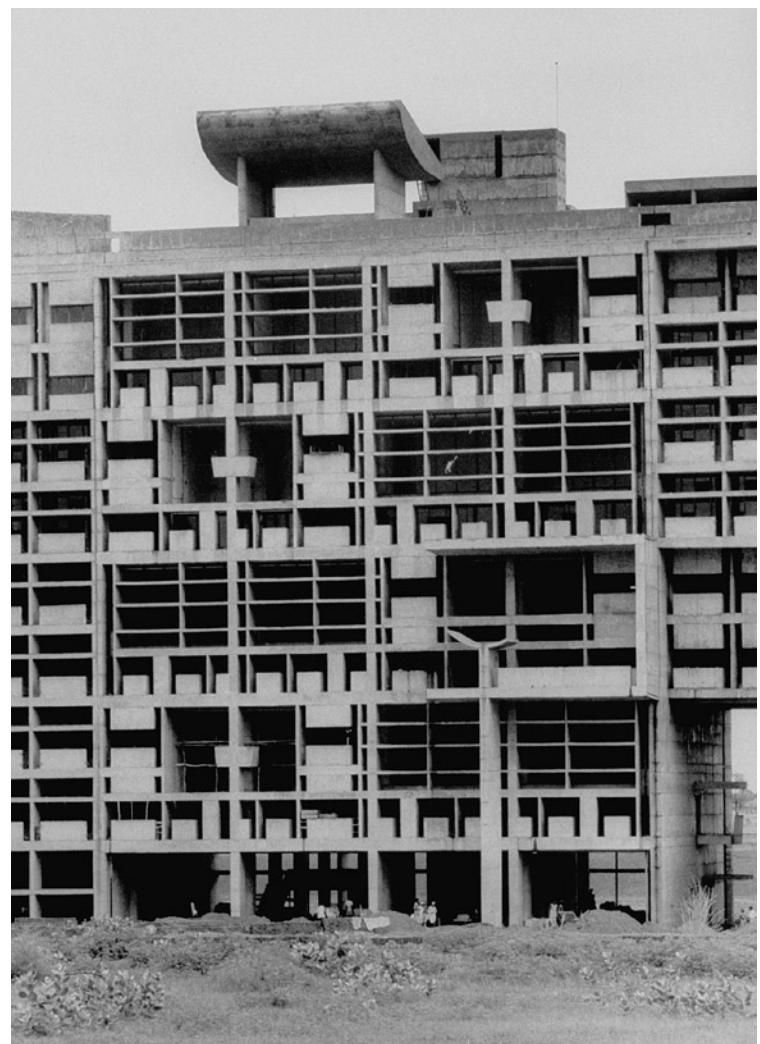
teak | 48 w x 14.75 d x 28 h inches

literature: *Le Corbusier Pierre Jeanneret, Chandigarh, India*, Galerie Patrick Seguin, ppg. 269, 289 *Le Corbusier Pierre Jeanneret: The Indian Adventure, Design-Art-Architecture*, Touchaleaume and Moreau, ppg. 596–597

provenance: Administrative Buildings, Chandigarh ▶ Private collection, New York

\$15,000–20,000





LEFT The Secretariat Building in Chandigarh designed by Le Corbusier.
Photo by James Burke, Time Life Pictures, Getty Images © F.L.C./ADAGP, Paris/Artists Rights Society (ARS), New York 2015.

155 | PIERRE JEANNERET

bookshelf from the High Court, Chandigarh

France/India, c. 1955

teak 48w x 17d x 28h inches

exhibited: *The Furniture of Chandigarh: Le Corbusier and Pierre Jeanneret*, 20 June – 12 July 2009, Ambika P3, University of Westminster, London

provenance: High Court, Chandigarh, India > Private collection, London

\$10,000–15,000





154 | PIERRE JEANNERET

armchair from Chandigarh

France/India, c. 1960

teak, cane | 20.5 w x 21 d x 30.5 h inches

literature: *Le Corbusier Pierre Jeanneret: The Indian Adventure, Design-Art-Architecture*, Touchaleaume and Moreau, pp. 569–570exhibited: *The Furniture of Chandigarh: Le Corbusier and Pierre Jeanneret*, 20 June – 12 July 2009, Ambika P3, University of Westminster, London

provenance: Chandigarh, India > Private collection, London

\$3,000–5,000



**135 | PIERRE JEANNERET**

pair of Office armchairs from Chandigarh

France/India, c. 1955

teak, cane | 19 w x 20 d x 30.5 h inches

literature: *Le Corbusier Pierre Jeanneret: The Indian Adventure, Design-Art-Architecture*, Touchaleaume and Moreau, ppg. 562–563exhibited: *The Furniture of Chandigarh: Le Corbusier and Pierre Jeanneret*, 20 June – 12 July 2009, Ambika P3, University of Westminster, London

provenance: Chandigarh, India > Private collection, London

\$4,000–5,000



ABOVE Solar Day bas-relief depicting Le Corbusier's twenty-four hour day diagram for urban planning. This decorative motif was used for the Capital Complex buildings of Chandigarh.
© F.L.C./ADAGP, Paris/Artists Rights Society (ARS), New York 2015.

THE LE JEU DU SOLEIL

Le Corbusier often distilled his design philosophy into elemental symbols. The recurring forms found in the architect's art and buildings were often inspired or directly generated by metaphor, symbol or figurative reference. The enamel-clad doors that form the entrance of the Assembly building feature a combination of motifs drawn from landscape, nature and mythology. The Le Jeu Du Soleil ('the daily path of the sun') is the dominant visual theme across the width of the door, with green fields, blue water, trees and animals creating a vivid sense of life. The legs of the Conference Table directly echo the double curve of the path of the sun described by the images in the door. [fig.10]



156

LE CORBUSIER AND PIERRE JEANNERET

Important Committee conference table from Chandigarh

France/India, c. 1963	
teak, lacquered wood	96.5 w × 48.5 d × 29.25 h inches

literature: *Le Corbusier Pierre Jeanneret, Chandigarh, India*, Galerie Patrick Seguin, ppg. 230, 286 *Le Corbusier Pierre Jeanneret: The Indian Adventure, Design-Art-Architecture*, Touchaleaume and Moreau, ppg. 246–247, 582

exhibited: *The Furniture of Chandigarh: Le Corbusier and Pierre Jeanneret*, 20 June–12 July 2009, Ambika P3, University of Westminster, London

provenance: Chandigarh, India ▶ Private collection, London

\$80,000–100,000



LEFT TOP fig. 18 The legs of the Conference Table directly echo the double curve of the path of the sun described by the images in the door.
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THIS PAGE Interior of the High Court, Chandigarh. Photo Lucien Hervé,
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157 | LE CORBUSIER AND PIERRE JEANNERET

pair of armchairs from the High Court, Chandigarh

France/India, c. 1955

teak, leather | 26.25 w x 26 d x 35.25 h inches

literature: *Le Corbusier Pierre Jeanneret, Chandigarh, India*, Galerie Patrick Seguin, ppg. 136, 139, 282 *Le Corbusier Pierre Jeanneret: The Indian Adventure, Design-Art-Architecture*, Touchaleaume and Moreau, ppg. 169, 174, 567–568exhibited: *The Furniture of Chandigarh: Le Corbusier and Pierre Jeanneret*, 20 June – 12 July 2009, Ambika P3, University of Westminster, London

provenance: High Court, Chandigarh, India • Private collection, London

\$20,000–30,000

**158 | LE CORBUSIER AND PIERRE JEANNERET**

pair of armchairs from the High Court, Chandigarh

France/India, c. 1955

teak, leather, linen | 26.5 w x 29 d x 34.5 h inches

literature: *Le Corbusier Pierre Jeanneret, Chandigarh, India*, Galerie Patrick Seguin, ppg. 136, 139, 282 *Le Corbusier Pierre Jeanneret: The Indian Adventure, Design-Art-Architecture*, Touchaleaume and Moreau, ppg. 169, 174, 567–568exhibited: *The Furniture of Chandigarh: Le Corbusier and Pierre Jeanneret*, 20 June – 12 July 2009, Ambika P3, University of Westminster, London

provenance: High Court, Chandigarh, India • Private collection, London

\$20,000–30,000

139 | PIERRE JEANNERET

Demountable desk from the High Court, Chandigarh

France/India, c. 1957

teak | 82.5 w x 72 d x 29.75 h inches

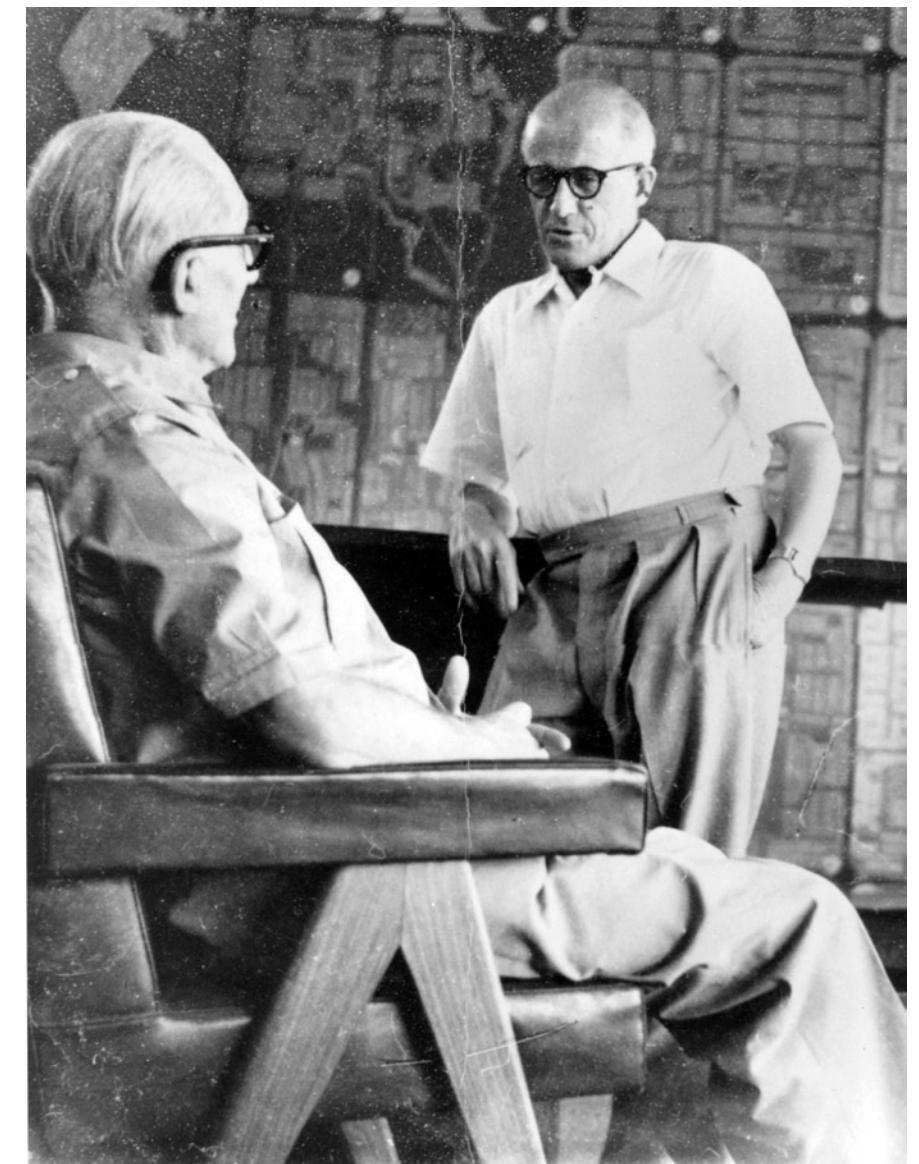
Credenza features open storage and one shelf with a single shelf to the reverse.

literature: *Le Corbusier Pierre Jeanneret, Chandigarh, India*, Galerie Patrick Seguin, ppg. 251, 288 *Le Corbusier Pierre Jeanneret: The Indian Adventure, Design-Art-Architecture*, Touchaleaume and Moreau, pg. 576exhibited: *The Furniture of Chandigarh: Le Corbusier and Pierre Jeanneret*, 20 June – 12 July 2009, Ambika P3, University of Westminster, London

provenance: High Court, Chandigarh, India • Private collection, London

\$20,000–30,000





LEFT The Modulor Man diagram as a decorative motif on a building of Chandigarh. ABOVE Le Corbusier and Pierre Jeanneret with plans for Chandigarh, 1956. Photo J. Malhotra
© F.L.C./ADAGP, Paris/Artists Rights Society (ARS), New York 2015.



140

LE CORBUSIER AND CHARLOTTE PERRIAND

wall-mounted bookshelf from the Cité Universitaire, Paris

France, 1956–59

teak | 27.5 w × 8.5 d × 27.5 h inches

literature: *Le Corbusier: Furniture and Interiors 1905–1965*, Ruegg, pg. 364provenance: Fondation Franco-Bresilienne, Cité Universitaire, Paris
Private collection

\$3,000–5,000

141 | PIERRE JEANNERET

desk from Chandigarh

France/India, c. 1957

teak, leather | 48.25 w × 33 d × 28.25 h inches

literature: *Le Corbusier Pierre Jeanneret, Chandigarh, India*, Galerie Patrick Seguin, pp. 248–249, 288 *Le Corbusier Pierre Jeanneret: The Indian Adventure, Design-Art-Architecture*, Touchaleaume and Moreau, pg. 572exhibited: *The Furniture of Chandigarh: Le Corbusier and Pierre Jeanneret*, 20 June – 12 July 2009, Ambika P3, University of Westminster, London

provenance: Chandigarh, India → Private collection, London

\$6,000–8,000



142

PIERRE JEANNERET

Clerk's chair from the High Court, Chandigarh

France/India, c. 1955

teak, cane | 20 w x 21 d x 33.75 h inches

exhibited: *The Furniture of Chandigarh: Le Corbusier and Pierre Jeanneret*,
20 June – 12 July 2009, Ambika P3, University of Westminster, London

provenance: High Court, Chandigarh, India → Private collection, London

\$5,000–7,000

**143**

PIERRE JEANNERET

Work table from the Administrative Buildings, Chandigarh

France/India, c. 1960

teak | 39 w x 22.25 d x 28 h inches

literature: *Le Corbusier Pierre Jeanneret: The Indian Adventure, Design-Art-Architecture*, Touchaleaume and Moreau, pg. 574exhibited: *The Furniture of Chandigarh: Le Corbusier and Pierre Jeanneret*,
20 June – 12 July 2009, Ambika P3, University of Westminster, Londonprovenance: Administrative Buildings, Chandigarh, India
Private collection, London

\$5,000–7,000

144 | PIERRE JEANNERET

tandem seating from Chandigarh

France/India, c. 1955

teak, leather, cane, brass, steel | 83.75 w × 21.5 d × 34 h inches

exhibited: *The Furniture of Chandigarh: Le Corbusier and Pierre Jeanneret*,
20 June – 12 July 2009, Ambika P3, University of Westminster, London

provenance: Chandigarh, India • Private collection, London

\$6,000–8,000



TERMS + CONDITIONS OF THE SALE

Each Lot in a Wright Auction or Wright Catalogue is offered subject to the following Terms and Conditions of Sale ("Terms"), as supplemented in writing or otherwise by us at any time prior to the sale. By Registering to Bid, Bidding, or otherwise purchasing a Lot from Wright, you agree to be bound by these Terms. In these Terms, "we," "us," "our," "Wright" or similar terms mean R. Wright, Inc. and any of its agents, and "you," "your," "buyer" or similar terms mean a person Bidding on or buying a Lot at a Wright Auction, Private Sale, Wright Now Sale or otherwise through us. Please see Section 9 below for the meanings of capitalized terms or phrases that are not defined elsewhere in these Terms.

1 BIDDING AT AUCTION

Prerequisites To Bid, you must Register to Bid with us in advance of the sale. In addition to our general registration requirements, we reserve the right to require photo identification and bank references.

Assumed Costs and Risks By Bidding, you understand that any Bid you submit can and may be regarded as the Purchase Price Bid for a particular Lot; accordingly, your Bid constitutes a legally binding agreement to purchase the Lot in accordance with your Bid if accepted by the auctioneer. You agree to assume personal responsibility to pay the Purchase Price Bid, plus the Buyer's Premium and any additional charges that become due and payable in connection with your purchase of a Lot; and that upon the fall of the auctioneer's hammer or other indication by the auctioneer that bidding has closed for a particular Lot, if your last Bid is the Purchase Price Bid, you agree to purchase the Lot and assume all risk of loss and damage to such Lot, in addition to any obligations, costs and expenses relating to its handling, shipping, insurance, taxes and export.

Auctioneer Discretion The auctioneer has the right, in his absolute discretion, to determine the conduct of any Wright Auction sale, including, without limitation, to advance the bidding, to reject any Bid offered, to withdraw any lot, to reoffer and resell any lot, and to resolve any dispute in connection with such sale. In any such case, the judgment of the auctioneer is final, and shall be binding upon you and all other participants in such sale.

Bidding Increments All Wright Auction sales will be conducted in the following increments, and nonconforming Bids will not be executed, honored or accepted:

\$25 to \$500	\$25 increment
\$500 to 1,000	\$50 increment
\$1,000 to 2,000	\$100 increment
\$2,000 to 5,000	\$200 increment
\$3,000 to 5,000	\$250 increment
\$5,000 to 10,000	\$500 increment
\$10,000+	\$1,000 increment or auctioneer's discretion

Reserve All Lots may be offered subject to a confidential minimum price below which the Lot will not be sold (the "Reserve"). The auctioneer may open the bidding on any lot below the Reserve by placing a Bid on behalf of the Seller. The auctioneer may continue to Bid on behalf of the Seller up to the amount of the Reserve, either by placing consecutive Bids or by placing Bids in response to other bidders.

Remote Bidding As a convenience to buyers who cannot be present on the day of a Wright Auction and have Registered to Bid, we will use reasonable efforts to execute (i) written, properly completed absentee Bids described on Wright bid forms delivered to us prior to that sale; or (ii) Bids delivered to us via the Internet, whether by properly completed Wright absentee bid forms or, if available, a live bidding service authorized by Wright. We assume no responsibility for a failure to execute any such Bid, or for errors or omissions made in connection with the execution of any such Bid. If requested prior to a Wright Auction in writing, we will use reasonable efforts to contact the buyer by telephone to enable the buyer to Bid by telephone on the day of the sale, but we assume no responsibility for errors or omissions made in connection with any such arrangement (including without limitation miscommunication of instructions given over the phone or failure to establish a connection prior to a sale). You acknowledge that there

may be additional terms and conditions governing the use of any third-party service in connection with Bidding on the Internet, including, but not limited to, those providing for additional charges and fees relating to the execution of such Bids. Wright has no control over, and assumes no responsibility for, the content, privacy policies, or practices of any third party websites or services. You expressly release Wright from any and all liability arising from your use of any third-party website or services. Additionally, your dealings with such third party sites, including payment and delivery of goods, and any other terms (such as warranties) are solely between you and such third parties. We encourage you to be aware of, and to read, the terms and conditions and privacy policy of any third-party website or service that you visit.

2 PAYMENT FOR AND COLLECTION OF PURCHASES

You Pay Buyer Costs If your Bid results in a Purchase Price Bid (or you agree to pay the purchase price for a Lot as a part of a Wright Now Sale or Private Sale), you agree to pay the following charges associated with the purchase of such Lot: **i.** Hammer Price (for Auction Sales) or Lot purchase Price (for Wright Now Sales and Private Sales); **ii.** Buyer's Premium (for Auction Sales) which is 25% of the Hammer Price (or part thereof) up to and including \$100,000; 20% of the Hammer Price (or part thereof) in excess of \$100,000 up to and including \$1,000,000; and 12% of the Hammer Price (or part thereof) in excess of \$1,000,000. **iii.** any applicable sales tax, late payment charges, storage fees, Enforcement Costs or other costs, damages or charges assessed in accordance with these Terms (for all sales) ((i) – (iii) collectively, the "Buyer Costs"). All purchases will be subject to state sales tax in Illinois or New York unless the buyer has provided us with a valid certificate of exemption from such tax.

Payment Procedure You agree to pay all Buyer Costs immediately following Wright's acceptance of the Purchase Price Bid unless other arrangements have been approved by Wright in advance. All payments must be made in US Dollars, in any of the following acceptable forms of payment:

- Cash
- Check, with acceptable identification
- Visa, MasterCard or American Express

Title and Risk of Loss Title to a Lot purchased in accordance with these Terms shall not pass to the buyer until Wright has received the Buyer Costs (including clearance of checks and wire transfers). We reserve the right to delay delivery of or otherwise prevent access to any purchased Lot until Wright has received all Buyer Costs. Notwithstanding passage of title, risk of loss to a Lot passes immediately to buyer upon Wright's acceptance of a Purchase Price Bid.

Security As security for full payment to us of all amounts due from the buyer and prompt collection of your purchased Lots in accordance with these Terms, we retain, and the buyer grants to us, a security interest in any Lot purchased by the buyer in accordance with these Terms (and any proceeds thereof), and in any other property or money of the buyer in our possession or coming into our possession subsequently ("Security Interest"). We may apply any such money or treat any such property in any manner permitted under the Uniform Commercial Code and/or any other applicable law. Upon request, you will sign and promptly return any documents sought by us to protect and confirm our interests including but not limited to a UUC-1 Financing Statement.

Delivery Buyer is solely responsible for collection of purchased Lots from Wright facilities, including making arrangements and paying all costs associated with packing and delivery. We may, as a courtesy to the buyer, provide or arrange packing, shipping or similar logistical services, or refer the buyer to third parties who specialize in these services. Any such services referred, provided or arranged by us are at the buyer's sole risk and expense, we assume no responsibility for any act or omission of any party in connection with any such service or reference, and we make no representations or warranties regarding such parties or their services. You expressly release Wright from any and all liability arising from your use of any third-party website or services.

Storage, Abandonment and Related Charges All purchased Lots not collected from Wright's facilities by buyer or buyer's authorized agents within thirty (30) days following the Sale Date will become subject to storage fees of not less than \$5 per day. A late payment fee equal to 1.5% per month may be assessed on any Buyer Costs remaining unpaid thirty (30) days following the Sale Date. If a purchased Lot has not been collected from us within sixty (60) days after the Sale Date, and Wright has not consented to continue to store the Lot, the buyer will be deemed to have defaulted under these Terms, and, in addition to any other remedies we may have at law or equity, we shall be entitled to foreclose on the Security Interest by selling such Lots and using the proceeds from such sale for any purpose (including payment of storage fees and administrative expenses of handling such matter), without any further liability to the buyer. You agree that this remedy is reasonable in light of the costs Wright would have to incur to continue to store and process purchased Lots after sale.

Breach If a buyer fails to make timely payment as required in these Terms, or breaches any other covenant, representation or warranty in this Agreement, we shall be entitled, in our discretion, to exercise any remedies legally available to us, including, but not limited to, the following: **i.** cancellation of the sale of the Lot to the non-paying buyer, including the sale of any other Lot to the same buyer (whether or not paid); **ii.** reselling the Lot, at public or private sale, with or without reserve; **iii.** retention of any amounts already paid by the buyer as a processing fee (which you acknowledge would be reasonable in light of the costs Wright would have to incur to process your breach and attempt to re-auction or resell the Lot); **iv.** rejection of any Bids by the buyer at future auctions; **v.** setting-off any amounts owed by Wright to the buyer in satisfaction of unpaid amounts; and/or **vi.** taking any other action we deem necessary or appropriate under the circumstances.

3 LIMITED WARRANTY

"As Is", "Where Is". Except as expressly stated below, each Lot is sold "as is" "where is", with no representation or warranty of any kind from any party (including Wright or the consignors of the Lots), express or implied, including warranties of merchantability, fitness for a particular purpose and non-infringement. Because you are responsible for satisfying yourself as to condition or any other matter concerning each purchased Lot, you are advised to personally examine any Lot on which you intend to bid prior to the auction and/or sale. As a courtesy, condition reports for any Lot are available from Wright prior to the sale, but Wright assumes no responsibility for errors and omissions contained in any such report, a Wright Catalogue or other description of a Lot that may be available on the Wright website. Any statements made by Wright with respect to a Lot (whether in a condition report, a Wright Catalogue or on the Wright website), whether orally or in writing, are intended as statements of opinion only, are not to be relied upon as statements of fact and do not constitute representations or warranties of any kind.

Authorship Warranty Subject to the following terms and conditions, Wright warrants, for a period of two (2) years following the date of sale, the information presented in a Wright Catalogue with respect to Authorship of any Lot is true and correct, so long as the name of the Author is set forth unqualifiedly in a heading in BOLD CAPITAL in the applicable and most current Wright Catalogue. The term "Author" or "Authorship" means the creator, designer, culture or source of origin of the property, as the case may be, as specifically identified in BOLD CAPITAL in the applicable and most current Wright Catalogue, and shall not include any supplemental text or information included in any other descriptions (whether or not in the Wright Catalogue).

Exclusions from and Conditions to the Authorship Warranty Notwithstanding, this warranty is subject to the following: **i.** The benefits of this warranty are only available to the original buyer of a Lot from Wright, and not to any subsequent purchasers, transferees, successors, heirs, beneficiaries or assigns of the original buyer. **ii.** This warranty shall not apply to any Lot for which a Wright Catalogue description states that there is a conflict of opinion among specialists as to Authorship.

iii. This warranty shall not apply to any Lot for which, at the time of sale, the statements regarding Authorship made by Wright conformed with the generally accepted opinion of scholars, specialists or other experts, despite the subsequent discovery of information that modifies such generally accepted opinions. **iv.** The buyer must provide written notice of any claim under this warranty to Wright (validated by no fewer than two (2) written opinions of experts whose principal line of business is the appraisal and authentication of art, antiquities, design objects or other valuable objects similar to the Lot) not later than thirty (30) days after becoming aware of the existence of such a claim, and in any event no later than two (2) years following the date of sale, and must return the Lot subject to such claim to Wright in the same condition as at the time of the original sale. Wright reserves the right to appoint two independent specialists to examine the Lot and evaluate the buyer's claim prior to buyer's receipt of any remedy pursuant to this warranty.

Buyer's Only Remedy for Authorship Warranty Breach

The buyer's sole remedy, and Wright's sole liability, under this warranty shall be the cancellation of the sale of the Lot in question, or (if the sale has already concluded) the refund of the purchase price originally paid by such buyer for the Lot in question (not including any late fees, taxes, shipping, storage or other amounts paid to Wright in accordance with these Terms). Buyer hereby waives any and all other remedies at law or equity with respect to breaches of this warranty.

Limit of Liability In no event shall Wright be liable to you or any third party for any consequential, exemplary, indirect, special, punitive, incidental or similar damages, whether foreseeable or unforeseeable, regardless of the cause of action on which they are based, even if advised of the possibility of such damages occurring. With respect to any sale of a lot, in no event shall Wright be liable to you or any third party for losses in excess of the purchase price paid by you to Wright for such lot to which the claim relates.

4 RESCISSION OR VOIDING OF SALE BY WRIGHT

If we become aware of an adverse claim of a third party relating to a Lot purchased by you, we may, in our discretion, rescind the sale. Upon notice of our election to rescind a sale, you will promptly return such Lot to us, at which time we will refund to you the Hammer Price and Buyer's Premium paid to us by you for such Lot. This refund will represent your sole remedy against us and/or the consignor in case of a rescission of sale under this paragraph, and you agree to waive all other remedies at law or equity with respect to the same. If you do not return such Lot to us in accordance with this paragraph, you agree to indemnify, defend and hold Wright, its officers, directors, employees, agents and their successors and assigns, harmless from any damages, costs, liabilities or other losses (including attorney's fees) arising as a result of such third party claim.

5 COPYRIGHT NOTICE

Wright and its licensors will retain ownership of our intellectual property rights, including, without limitation, rights to the copyrights and trademarks and other images, logos, text, graphics, icons, audio clips, video clips, digital downloads in, and the "look and feel" of, the Wright website and each Wright Catalogue. You may not obtain any rights of ownership, use, reproduction or any other therein by virtue of these Terms or purchasing a Lot. You may not use any of our trademarks or service marks in any way.

6 SEVERABILITY

If any provision of these Terms is held by any court to be invalid, illegal or unenforceable, the invalid/illegal/unenforceable aspect of such provision shall be disregarded and the remaining Terms enforced in accordance with the original document and in accordance with applicable law.

7 GOVERNING LAW

These Terms shall be governed by and interpreted in accordance with the law of the State of Illinois and, by Registering to Bid or Bidding in the Wright Auction (whether personally, by telephone or by agent), the you agree to submit to the exclusive jurisdiction of the state and federal courts located in Cook County, Illinois in connection with any matter related to these Terms, the Wright Auction or other sale of a Lot to you by Wright.

8 EXPENSES

In addition to the foregoing, you agree to pay to Wright or Seller on demand the amount of all expenses paid or incurred by Wright and Seller, including attorneys' fees and court costs paid or incurred by Wright or Seller in exercising or enforcing any of its rights hereunder or under applicable law, together with interest on all such amounts at 1.5% per month (the "Enforcement Costs") within thirty (30) days of the buyer's receipt of Wright's invoice for such Enforcement Costs.

9 DEFINITIONS

The following terms have the following meanings: **Author** and **Authorship** have the meanings given in Section 4. **Bidding, Bid or place a Bid** means a prospective buyer's indication or offer of a price he or she will pay to purchase a Lot at a Wright Auction which conforms with the provisions of Section 2. **Buyer Costs** has the meaning given in Section 3. **Buyer's Premium** means the following for any Lot: (i) 25% of the Hammer Price (or part thereof) up to and including \$100,000; (ii) 20% of the Hammer Price (or part thereof) in excess of \$100,000 up to and including \$1,000,000; and (iii) 12% of the Hammer Price (or part thereof) in excess of \$1,000,000.

Hammer Price means the price for a Lot established by the last bidder and acknowledged by the auctioneer before dropping the hammer or gavel or otherwise indicating the bidding on such Lot has closed. **Lot** means the personal property offered for sale by Wright, whether at a Wright Auction, Private Sale, Wright Now Sale or otherwise. **Passed Lot** is a Lot which does not reach its reserve or otherwise fails to sell at a Wright Auction. **Private Sale** is a non-public, discrete sale of a Lot (such Lot typically not being exhibited by Wright). **Purchase Price Bid** means the bid submitted by a Buyer for a Lot which is accepted as the Hammer Price, or in the case of Private Sales or Wright Now Sales, the price accepted by Wright for the sale of such Lot.

Register to Bid or Registering to Bid means providing Wright with your complete, accurate contact information (including address, phone and email) and a current, valid credit card number (including security code), and (i) in the case of phone or absentee bidders, a properly completed Wright bid form and (ii) in the case of online bidders, registration with such authorized third-party online auctioneer service providers described on our website on the How to Bid page. **Reserve** has the meaning given in Section 2. **Sale Date** means, in the case of Wright Auctions, the date of the closing of bidding for a particular Lot and acceptance of the Purchase Price Bid for such Lot; in the case of all other sales by Wright, the date Wright agrees in writing to sell a Lot to a buyer.

Security Interest has the meaning given in Section 3. **Seller** means the owner of a Lot offered for sale at a Wright Auction, Private Sale, Wright Now Sale or other sale administered by Wright.

Terms has the meaning given in the Introduction to this Agreement. **Wright Auction** means the sale of Lots to the public through competitive bidding administered by Wright (including sales administered through a third-party Internet auctioneer authorized by Wright). **Wright Catalogue** means the design catalogues published by Wright which features Lots available at particular Wright Auctions. **Wright Now Sale** is a sale of a Lot consigned to Wright by a third party, either posted on Wright's website directly or solicited after a Lot fails to sell at auction.



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