



PHILLIPS

DESIGN

LONDON DAY SALE 28 APRIL 2015







PHILLIPS

DESIGN

SALE INFORMATION

LONDON 28 APRIL 2015 2PM

AUCTION & VIEWING LOCATION

30 Berkeley Square, London W1J 6EX

AUCTION

Design sale 28 April, 2pm, lots 1-174

VIEWING

22-28 APRIL

Monday – Saturday 10am – 6pm

Sunday 12pm – 6pm

SALE DESIGNATION

In sending in written bids or making enquiries please refer to this sale as UK050115 or DESIGN

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Front cover Max Ingrand *Rare and important mirror*, circa 1950, lot 159 (detail)

Opposite Marc Newson *'Carbon ladder'*, 2008, lot 27 (detail)

Back cover Yoichi Ohira *Unique lidded vase, model no. 1, from the 'Foglie di Ninfee' series*, 2006, lot 16 (detail)

1

LINE VAUTRIN 1913-1997

'Comète' mirror, circa 1958

Talose resin, coloured mirrored glass, convex mirrored glass.

52 cm (20½ in.) diameter

Reverse incised with *LINE VAUTRIN*• and impressed *R01*.

Estimate £15,000-20,000 \$22,300-29,700 €20,400-27,200

LITERATURE

Patrick Mauriès, *Line Vautrin: Miroirs*, exh. cat., Galerie Chastel-Maréchal, Paris, 2004, p. 40 for a similar example





2

LINE VAUTRIN 1913-1997

'Soleil Torsadé' mirror, circa 1958

Talosel resin, coloured mirrored glass, convex mirrored glass.

51.5 cm (20¼ in.) diameter

Estimate £12,000-18,000 \$17,800-26,700 €16,300-24,500

LITERATURE

Patrick Mauriès, *Line Vautrin: Miroirs*, exh. cat., Galerie Chastel-Maréchal, Paris, 2004, p. 40



3

JEAN DUNAND 1877-1942

Vase, circa 1913

Repoussé patinated copper.

50.2 cm (19¾ in.) high

Underside incised with *JEAN DUNAND*.

Estimate £15,000-20,000 \$22,300-29,700 €20,400-27,200

PROVENANCE

Private collection, Paris

LITERATURE

'Le métal repoussé et ciselé', *Les Arts Français*, no. 21, 1918, pp. 165, 170
for similar examples

Jean Dunand, Jean Goulden, exh. cat., Galerie du Luxembourg, Paris, 1973,
p. 61, fig. 25 for a similar example

Jean Dunand, exh. cat., The DeLorenzo Gallery, New York, 1985, p. 113 for a
similar example

Félix Marilhac, *Jean Dunand: His Life and Works*, New York, 1991, p. 301,
cat. no. 956 for a similar example



4

JEAN BESNARD for ÉMILE-JACQUES RUHLMANN

1889-1958, 1879-1933

Table lamp, model no. 3301a, circa 1926-1930

Glazed and enamelled ceramic, paper shade.

18 cm (7½ in.) high for the base

Underside incised with *JB*.

Estimate £2,000-3,000 \$3,000-4,500 €2,700-4,100

LITERATURE

Florence Camard, *Ruhlmann, Master of Art Deco*, New York, 1984, pp. 91, 109, 297

Emmanuel Bréon and Rosalind Pepall, eds., *Ruhlmann: un génie de l'art déco*, exh. cat., Musée des Années 30, Paris, 2001, p. 297

The drawing for the present lamp design is recorded in the reference album 'Tapis, éclairages, miroirs, cheminées, consoles', (inventory number 2002. 18. 14) held by the Ruhlmann Archives at the Musée des Années Trente, Boulogne Billancourt, Paris.

PROPERTY FROM A PROMINENT PRIVATE FRENCH COLLECTION

ÉMILE-JACQUES RUHLMANN 1879-1933

'Tivo' side chair, model no. 29AR/57NR, circa 1925

Amaranth-veneered wood, leather, ivory.

67.8 x 38.7 x 51.7 cm (26¾ x 15¼ x 20¾ in.)

Estimate £5,000-7,000 \$7,400-10,400 €6,800-9,500

PROVENANCE

Galerie Anne-Sophie Duval, Paris

Acquired from the above by the present owner, 1980s

LITERATURE

Florence Camard, *Ruhlmann: Master of Art Deco*, New York, 1984, pp. 99, 181

Emmanuel Bréon and Rosalind Pepall, eds., *Ruhlmann: Genius of Art Deco*, exh. cat., Musée des Années 30, Paris, 2004, pp. 47, 179, 188

Florence Camard, *Jacques-Émile Ruhlmann*, New York, 2011, pp. 124, 140

The drawing for the present chair design is recorded in the reference album 'Sièges, lits, guéridons, tables', (inventory number 2002. 18. 12) held by the Ruhlmann Archives at the Musée des Années Trente, Boulogne Billancourt, Paris.





6

ANDRÉ DUBREUIL b. 1951

Pair of 'Perles' candle holders, 1997

Painted iron, bronze, crystal.

Each: 64.2 cm (25¼ in.) high

Produced by A.D. Decorative Arts Ltd., France. From the edition of 60.

Estimate £12,000-18,000 \$17,800-26,700 €16,300-24,500

LITERATURE

Claire Downey, *Neo Furniture*, London, 1992, p. 58

Jean-Louis Gaillemain, *André Dubreuil: Poet of Iron*, Paris, 2006 (Catalogue 1985-2006), figs. 46, 50, 53

Gareth Williams and Nick Wright, *Cut and Shut: The History of Creative Salvage*, London, 2012, p. 121

ÉMILE-JACQUES RUHLMANN 1879-1933

'Bas-Ducharne' table, model no. 1044AR/1164NR, circa 1930

Macassar ebony-veneered wood, bronze.

46 cm (18½ in.) high, 80 cm (31½ in.) diameter

Underside branded with *Ruhlmann* and *Atelier B* stamp.

Estimate £25,000-35,000 \$37,100-52,000 €34,000-47,600 Ω

LITERATURE

Henri Clouzot, 'Intérieur Moderne, Reflect De La Vie', *L'Illustration*, 27 May, 1933, p. 30

Emmanuel Bréon and Rosalind Pepall, eds., *Ruhlmann: un genie de l'art déco*, exh. cat., Musée des Années 30, Paris, 2001, pp. 291-92, 297

Florence Camard, *Jacques-Émile Ruhlmann*, New York, 2011, pp. 213-14, 325-26, 337, 345, 399 for images and a drawing

The drawing for the present table design is recorded in the reference album 'Sièges, lits, guéridons, tables', (inventory number 2002.18.12) held by the Ruhlmann Archives at the Musée des Années Trente, Boulogne Billancourt, Paris.



“The story of metal’s transition from a precious novelty to its current ubiquity is told as a heroic narrative. Aluminium becomes emblematic of modernity, repeatedly reinventing itself as that which gives voice and form to the new.” MASSIMILIANO DI BARTOLOMEO

8

JACQUES LE CHEVALLIER 1896-1987

‘Chistera’ desk lamp, model no. 26, circa 1927-1929

Aluminium.

30.6 x 14 x 45 cm (12 x 5½ x 17¾ in.)

Produced by René Koechlin, Paris, France. Reverse incised with *DÉSPOSÉ/
JLC/R K.*

Estimate £15,000-20,000 \$22,300-29,700 €20,400-27,200

PROVENANCE

Théodore-Gérard Hanssen, Paris, circa 1927-1929

Thence by descent, 1940

Acquired from the above by the present owner

LITERATURE

Arlette Barré-Despond, *UAM, Union des Artistes Modernes*, Paris, 1986, p. 316

Sarah Nichols, *Aluminum by design*, exh. cat., Carnegie Museum of Art, Pittsburgh, 2000, p. 212, cat. 3.12

Jean-François Archieri, *Jacques Le Chevallier 1896-1987 La Lumière Moderne*, exh. cat., La Piscine-Musée d’Art et d’Industrie, Roubaix, 2007, pp. 74-77 for images and a drawing

Jason T. Busch, *Decorative Arts and Design, Collection Highlights*, Carnegie Museum of Art, Pittsburgh, 2009, p. 165

The original owner of the present lot Theodore-Gerard Hanssen was a master glassblower whom collaborated with Jacques Le Chevallier at the Maison et atelier du maitre-verrier, Barillet, Paris.



9

ÉMILE-JACQUES RUHLMANN 1879-1933

'Rothermére' sofa, model no. 34AR/402NR, from the Grand Salon of the François Ducharne residence, Paris, 1928

Gilded wood, patinated bronze, silk.

94 x 141.5 x 89 cm (37 x 55¾ x 35 in.)

Underside branded with *Ruhlmann*.

Estimate £50,000-70,000 \$74,200-104,000 €68,000-95,100 Ω

PROVENANCE

François Ducharne, Paris, 1928

LITERATURE

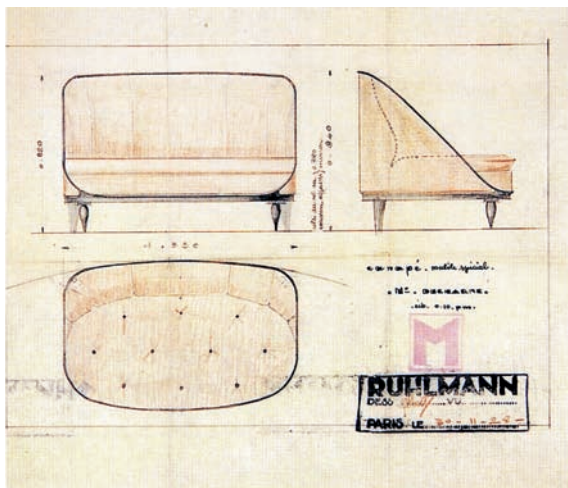
Henri Clouzot, 'Intérieur Moderne, Reflet De La Vie', *L'Illustration*, 27 May, 1933, p. 41

Emmanuel Bréon and Rosalind Pepall, eds., *Ruhlmann: un genie de l'art déco*, exh. cat., Musée des Années 30, Paris, 2001, p. 284 for a technical drawing

Emmanuel Bréon and Rosalind Pepall, eds., *Ruhlmann: Genius of Art Deco*, exh. cat., Musée des Années 30, Paris, 2004, pp. 40, 218

Florence Camard, *Jacques-Émile Ruhlmann*, New York, 2011, pp. 296, 317

The drawing for the present table design is recorded in the reference albums 'Sièges, lits, guéridons, tables' (inventory number 2002. 18. 12) and 'Sièges, lits, divans, tables, bureaux, meubles', (inventory number 2002. 18. 15) held by the Ruhlmann Archives at the Musée des Années Trente, Boulogne Billancourt, Paris.



Émile-Jacques Ruhlmann, drawing for the 'Rothermére' sofa, circa 1928.



Émile-Jacques Ruhlmann, Grand Salon of the Ducharne residence, 1927-1930.





10

JEAN-CHARLES MOREUX and BOLETTE NATANSON

1889-1956, Unknown

Coffee table, circa 1938

Mahogany.

38.7 x 133.1 x 69.7 cm (15¼ x 52¾ x 27½ in.)

Estimate £10,000-12,000 \$14,800-17,800 €13,600-16,300

EXHIBITED

'Jean-Charles Moreux', Galerie Chastel-Maréchal, Paris, 12 September-10 October, 2012

LITERATURE

Bruno Foucart and Jean-Louis Gaillemain, *Les Décorateurs des années 40*, Paris, 1998, p. 149 for a similar example

Susan Day, *Jean-Charles Moreux: Architecte-Décorateur-Paysagiste*, Paris, 1999, p. 199

Jean-Charles Moreux, exh. cat., Galerie Chastel-Maréchal, Paris, 2012, illustrated pp. 64-66, 76



11

ANDRÉ DUBREUIL b. 1951

Pair of 'Perles' lanterns, 1988

Painted iron, bronze, crystal.

Each: 104.2 cm (41 in.) high, 29.3 cm (11½ in.) diameter.

Produced by A.D. Decorative Arts Ltd., France. From the edition of 15.

Estimate £20,000-30,000 \$29,700-44,500 €27,200-40,800

LITERATURE

Jean-Louis Gaillemin, *André Dubreuil: Poet of Iron*, Paris, 2006 (Catalogue 1985-2006), fig. 49



12

JEAN-CHARLES MOREUX 1889-1956

Pair of wall lights, from the apartment of Mr Marcel Foucault, Paris, 1937

Painted plaster.

Each: 34.7 x 23.9 x 25.9 cm (13 $\frac{5}{8}$ x 9 $\frac{3}{8}$ x 10 $\frac{1}{4}$ in.)

Estimate £6,000-8,000 \$8,900-11,900 €8,200-10,900

PROVENANCE

Mr Marcel Foucault, Paris, 1937

EXHIBITED

'Jean-Charles Moreux', Galerie Chastel-Maréchal, Paris, 12 September-10 October, 2012

LITERATURE

Susan Day, *Jean-Charles Moreux: Architecte-Décorateur-Paysagiste*, Paris, 1999, p. 8

Jean-Charles Moreux, exh. cat., Galerie Chastel-Maréchal, Paris, 2012, illustrated pp. 40-41, 74

SERGE ROCHE 1898-1988

Table, designed for the apartment of Ismael de la Serna, Granada, circa 1937

Scagliola, painted plaster, metal.

72.8 cm (28 $\frac{5}{8}$ in.) high, 90.4 cm (35 $\frac{5}{8}$ in.) diameter

Estimate £10,000-12,000 \$14,800-17,800 €13,600-16,300

PROVENANCE

Ismael de la Serna, Granada, Spain, circa 1937

Acquired from the above by the present owners

EXHIBITED

'Serge Roche', Galerie Chastel-Maréchal, Paris, 13 September-14 October, 2006

LITERATURE

Cesareo Rodriguez Aguilera, *Ismael de la Serna*, Paris, 1977, illustrated pp. 224-25, figs. a-c

Patrick Mauriès, *Serge Roche*, exh. cat., Galerie Chastel-Maréchal, Paris, 2006, illustrated pp. 145, 159



“I have loved glass since I was a little boy. In its transparency, it seemed like I could see – and not see. It gave me a glimpse of the mysterious purity of nature: the sky, the stars, the crisp clean air, the pure water, the white snow.” YOICHI OHIRA

14

YOICHI OHIRA b. 1946

Unique vase, model no. 35, from the 'Cristallo Sommerso' series, 2008

Handblown glass with partially incised surface.

25.7 cm (10 $\frac{1}{8}$ in.) high

Executed by Andrea Zilio, master glassblower and Giacomo Barbini, master cutter and grinder, Anfora, Murano, Italy. Underside incised with *Yoichi Ohira/1 / 1 unico/m° a. Zilio/m° g. Barbini/Friday- 09-5-2008/murano*.

Estimate £15,000-20,000 \$22,300-29,700 €20,400-27,200 ₺

EXHIBITED

'Venice. 3 Visions in Glass, Cristiano Bianchin, Yoichi Ohira, Laura de Santillana', Barry Friedman Ltd., New York, 29 October, 2009-13 February, 2010; then travelled to: Naples Museum of Art, Naples, Florida, 1 October, 2010-15 January, 2011

LITERATURE

Barry Friedman, Janet Koplos and Jean-Luc Olivié, et al., *Venice. 3 Visions in Glass, Cristiano Bianchin, Yoichi Ohira, Laura de Santillana*, exh. cat., Barry Friedman Ltd., New York, 2009, pp. 63, 283-301, 439-40 for examples from the series



YOICHI OHIRA b. 1946

Unique vase, model no. 18, from the 'Foglie de Ninfee' series, 2005

Handblown glass canes with *murrine*, *avventurina*, granular and powder inserts with carved and polished surface.

30.5 cm (12 in.) high

Executed by Andrea Zilio, master glassblower and Giacomo Barbini, master cutter and grinder, Anfora, Murano, Italy. Underside incised with *Yoichi Ohira/m° a. Zilio/m° g. Barbini/1 / 1 unico/Friday 25-11-2005/murano*.

Estimate £8,000-10,000 \$11,900-14,800 €10,900-13,600 ±

EXHIBITED

'Venice. 3 Visions in Glass, Cristiano Bianchin, Yoichi Ohira, Laura de Santillana', Barry Friedman Ltd., New York, 29 October, 2009-13 February, 2010



YOICHI OHIRA b. 1946

Unique lidded vase, model no. 1, from the 'Foglie di Ninfee' series, 2006

Handblown glass canes and powder inserts, partial *battuto* glass and incised surface.

27.3 cm (10¾ in.) high

Executed by Andrea Zilio, master glassblower and Giacomo Barbini, master cutter and grinder, Anfora, Murano, Italy. Lid incised with *Yoichi Ohira 2006*. Underside incised with *Yoichi Ohira/m° a. Zilio/m° g. Barbini/1 / 1 unico/Friday 03-2-2006/murano*.

Estimate £8,000-10,000 \$11,900-14,800 €10,900-13,600 ±



YOICHI OHIRA b. 1946

Unique vase, model no. 1, from the 'Caleidoscopio' series, 2006

Handblown glass with *murrine*, granular and powder inserts, partially incised and *battuto* surface.

31.8 cm (12½ in.) high

Executed by Andrea Zilio, master glassblower and Giacomo Barbini, master cutter and grinder, Anfora, Murano, Italy. Underside incised with *Yoichi Ohira/m° a. Zilio/m° g. Barbini/1 / 1 unico/Monday 19-6-2006/murano*.

Estimate £12,000-18,000 \$17,800-26,700 €16,300-24,500 ±

EXHIBITED

'Venice. 3 Visions in Glass, Cristiano Bianchin, Yoichi Ohira, Laura de Santillana', Barry Friedman Ltd., New York, 29 October, 2009-13 February, 2010; then travelled to Naples Museum of Art, Naples, Florida, 1 October, 2010-15 January, 2011

LITERATURE

Barry Friedman, Janet Koplos and Jean-Luc Olivié, et al., *Venice. 3 Visions in Glass, Cristiano Bianchin, Yoichi Ohira, Laura de Santillana*, exh. cat., Barry Friedman Ltd., New York, 2009, illustrated p. 246



YOICHI OHIRA b. 1946

Unique 'Primavera' vase, 2006

Handblown glass canes and powder inserts, partial *battuto* glass and incised surface.

22.9 cm (9 in.) high

Executed by Andrea Zilio, master glassblower and Giacomo Barbini, master cutter and grinder, Anfora, Murano, Italy. Underside incised with *Yoichi Ohira/m° a. zilio/m° g. Barbini/1 / 1 unico/Friday 19-5/2006/murano*.

Estimate £6,000-8,000 \$8,900-11,900 €8,200-10,900 ₣



YOICHI OHIRA b. 1946

Unique vase, model no. 2, from the 'Respiro' series, 2008

Handblown murrine glass canes with granular inserts, carved and polished surface.

29.2 cm (11½ in.) high

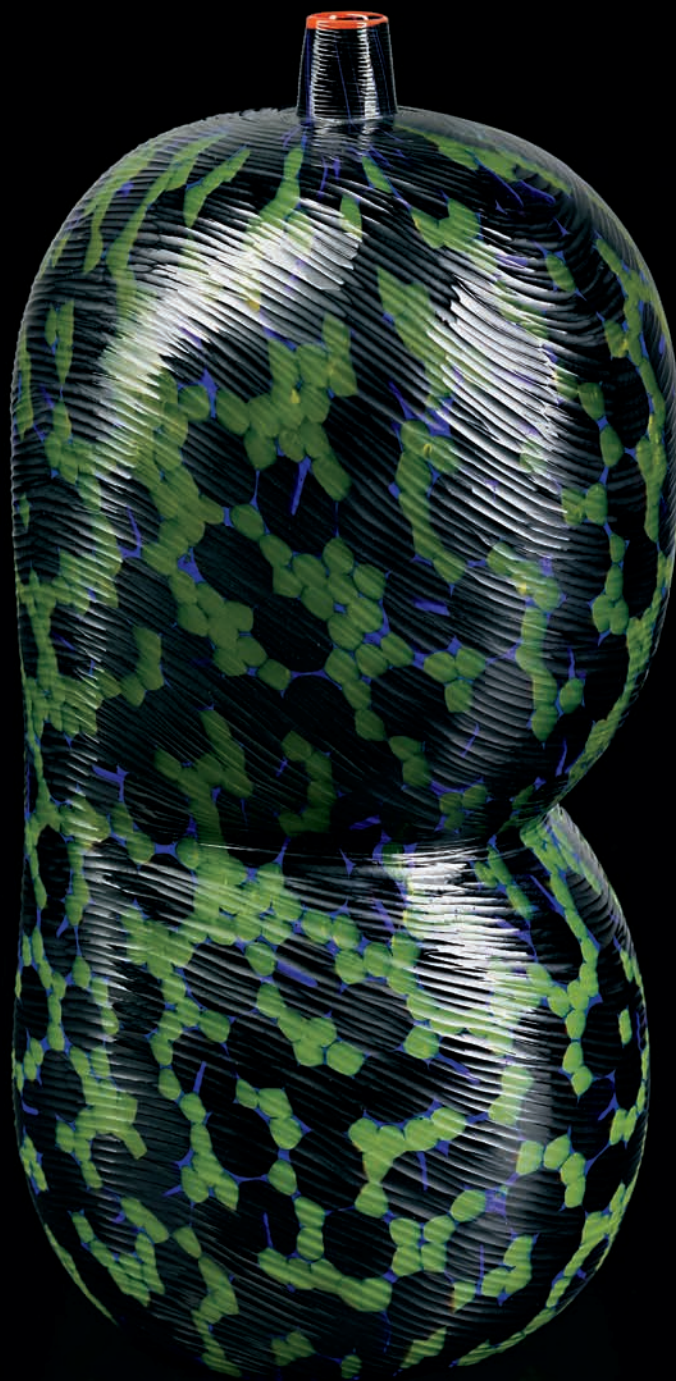
Executed by Andrea Zilio, master glassblower and Giacomo Barbini, master cutter and grinder, Anfora, Murano, Italy. Underside incised with *Yoichi Ohira/m° a. zilio/m° g. Barbini/1 / 1 unico/Friday 31-10-2008/murano*.

Estimate £10,000-15,000 \$14,800-22,300 €13,600-20,400 ₣

EXHIBITED

'...fa come natura face in foco', Glass artists at the Padiglione Venezia Giardini della Biennale, Venice, 7 June-22 November, 2009

'Venice. 3 Visions in Glass, Cristiano Bianchin, Yoichi Ohira, Laura de Santillana', Barry Friedman Ltd., New York, 29 October, 2009-13 February, 2010; then travelled to Naples Museum of Art, Naples, Florida, 1 October, 2010-15 January, 2011





20

ANDRÉ DUBREUIL b. 1951

'Paris' chair, 1988

Bent and welded sheet steel.

92 x 58 x 56 cm (36¼ x 22⅞ x 22 in.)

Produced by A.D. Decorative Arts Ltd., France. From the edition of 48.

Estimate £6,000-8,000 \$8,900-11,900 €8,200-10,900

LITERATURE

Claire Downey, *Neo Furniture*, London, 1992, p. 57

Jean-Louis Gaillemain, *André Dubreuil: Poet of Iron*, Paris, 2006 (Catalogue 1985-2006), fig. 38

Gareth Williams, *The Furniture Machine: Furniture since 1990*, London, 2006, p. 24

Gareth Williams and Nick Wright, *Cut and Shut: The History of Creative Salvage*, London, 2012, p. 114

TORD BOONTJE b. 1968

'Petit Jardin' bench, from the 'Studio Tord Boontje collection', 2006

Powder-coated laser-cut steel, zinc.

128.8 x 207 x 135 cm (50¾ x 81½ x 53½ in.)

Produced by Studio Tord Boontje, London, UK. Number 4 from the edition of 10 plus 1 prototype. Reverse impressed with *Studio Tord Boontje 2006 no. 4*.

Estimate £20,000-30,000 \$29,700-44,500 €27,200-40,800

LITERATURE

Martina Margetts, *Tord Boontje*, New York, 2006, p. 10, for a maquette, p. 265

Robert Kianten, Sophie Lovell, Birga Meyer, eds., *Furnish: Furniture and International Design for the 21st Century*, Berlin, 2007, p. 174

Sophie Lovell, *Limited Edition: Prototypes, One-Offs and Design Art Furniture*, Basel, 2009, p. 176



ZAHA HADID b. 1950*White 'Aqua' table*, 2006

Polyurethane resin, silicone.

78.4 x 421.4 x 128.2 cm (30 $\frac{7}{8}$ x 165 $\frac{7}{8}$ x 50 $\frac{1}{2}$ in.)Produced by Established & Sons, London, UK. Number 4 from the edition of 12. Underside moulded with *Established/& Sons/British Made* and 4 / 12 .**Estimate** £40,000-60,000 \$59,400-89,100 €54,400-81,600 †**PROVENANCE**

Acquired directly by the present owner from Established & Sons, UK, London

LITERATUREWilliam Weathersby Jr., 'Zaha Hadid catches a wave', *Architectural Record*, July 2005, p. 246Grant Gibson, 'Rising Sons', *Crafts*, September-October, 2005, pp. 30-31*Zaha Hadid*, exh. cat., Solomon R. Guggenheim Museum, New York, 2006, p. 167Gareth Williams, *The Furniture Machine: Furniture since 1990*, London, 2006, pp. 80-81Sophie Lovell, *Limited Edition: Prototypes, One-Offs and Design Art Furniture*, Basel, 2009, p. 179Libby Sellers, *Why What How, Collecting Design in a Contemporary Market*, London, 2010, p. 82, fig. 31





23

SHIRO KURAMATA 1934-1991

'Three-legged Chair B', model no. R108, designed 1986

Chromium-plated tubular metal, oak-veneered plywood.

77 x 46.9 x 46.5 cm (30 $\frac{3}{8}$ x 18 $\frac{1}{2}$ x 18 $\frac{1}{4}$ in.)

Manufactured by UMS Pastoe bv, Utrecht, the Netherlands.

Estimate £3,000-4,000 \$4,500-5,900 €4,100-5,400

LITERATURE

'Shiro Kuramata 1987', Idée, Tokyo, 1987, n.p.

Arata Isozaki and Ettore Sottsass, *Shiro Kuramata 1967-1987*, Tokyo, 1988, p. 102

Shiro Kuramata 1934-1991, exh. cat., Hara Museum of Contemporary Art, Tokyo, 1996, p. 181, fig. 6, p. 184, fig. 4.

Gert Staal and Anne van der Zwaag, *Pastoe 100 years of design innovation*, Rotterdam, 2013, pp. 112, 218

Deyan Sudjic, *Shiro Kuramata*, New York, 2013, p. 343, fig. 453



24

RONAN and ERWAN BOURULLEC b. 1971, b. 1976

'Lianes' ceiling light, 2010

Leather, acrylic.

Each shade: 14.6 cm (5¾ in.) high, 17.6 cm (6⅞ in.) diameter, variable drop

Edition by Galerie kreò, Paris, France. From the edition of 9 plus 2 artist's proofs and 2 prototypes.

Estimate £18,000-22,000 \$26,700-32,700 €24,500-29,900

LITERATURE

Clémence Krzentowski and Didier Krzentowski, eds., *The Complete Designers' Lights (1950-1990) 30 Years of Collecting*, Paris, 2012, p. 391



25

EDMUND DE WAAL b. 1964

Pair of lidded vessels, 1996

Porcelain, celadon and red glazes over impressed designs in the body.

Largest: 39.2 cm (15 $\frac{3}{8}$ in.)

Estimate £8,000-12,000 \$11,900-17,800 €10,900-16,300 ♠

PROVENANCE

Matin, Los Angeles, 2008

Acquired from the above by the present owner

ZAHA HADID b. 1950

'Serif 2' shelf, from the 'Seamless' collection, 2006

Polyurethane-lacquered polyester resin.

254.3 x 238 x 69 cm (100 $\frac{1}{8}$ x 93 $\frac{3}{4}$ x 27 $\frac{1}{8}$ in.)

Produced by Established & Sons, London, UK. Number 1 from the edition of 12. Reverse with two metal labels impressed *Established/&SONS/Great Britain* and *Designed by/Zaha Hadid/Seamless/2006/Serif 2/1 / 12*.

Estimate £7,000-9,000 \$10,400-13,400 €9,500-12,200

PROVENANCE

Acquired directly by the present owner from Established & Sons, London, UK

LITERATURE

Seamless, exh. cat., Established & Sons and Phillips de Pury & Company, New York, 2006, n.p.



FROM AN IMPORTANT PRIVATE BRITISH COLLECTION

MARC NEWSON b. 1963

'Carbon ladder', 2008

Carbon fibre, rubber.

201.4 x 52.6 x 6.4 cm (79¼ x 20¾ x 2½ in.)

Produced by Galerie kreio, Paris, France. Number 8 from the edition of 18 plus 3 artist's proofs and 2 prototypes. Underside bottom rung printed with *Marc Newson. / CARBON LADDER • N°8 / 18 / Edition Galerie kreio.*

Estimate £25,000-35,000 \$37,100-52,000 €34,000-47,600

PROVENANCE

Galerie kreio, Paris

Acquired from the above by the present owner

LITERATURE

Clémence and Didier Krzentowski, *Galerie kreio, Sixteen New Pieces, a New Place*, Paris, 2008, pp. 67-68, 86, 95

Libby Sellers, *Why What How, Collecting Design in a Contemporary Market*, London, 2010, p. 89

Adam Lindemann, *Collecting Design*, Cologne, 2010, p. 119

Alison Castle, *Marc Newson: Works*, Berlin, 2012, p. 164

The present lot will be included as 'MN- 23CL -2008' in the forthcoming catalogue raisonné of limited editions by Marc Newson being prepared by Didier Krzentowski of Galerie kreio, Paris.





28

MARTIN SZEKELY b. 1956

'Nord' vase, 1989

Crystal.

34.2 cm (13½ in.) high

Manufactured by Val Saint Lambert, Seraing, Belgium. Number 11 from the edition of 100. Underside incised with *Martin Szekely Val Saint Lambert/11 / 100*.

Estimate £14,000-18,000 \$20,800-26,700 €19,000-24,500

LITERATURE

Martin Szekely, meublier-designer, exh. cat., Arts Santa Mònica, Barcelona, 1995, n.p.

Martin Szekely Designer, exh. cat., Grand-Hornu, Boussu, 1998, no. 12

FROM AN IMPORTANT PRIVATE BRITISH COLLECTION

ROSS LOVEGROVE b. 1958

Unique light sculpture, designed for the exhibition 'Salviati Meets London', London, 2004

Blown opaque glass, painted MDF.

243.1 cm (95¾ in.) high, 87 cm (34¼ in.) diameter

Produced by Salviati, Murano, Italy.

Estimate £6,000-9,000 \$8,900-13,400 €8,200-12,200 †

PROVENANCE

Vessel Gallery, London, 2004

Patrick Brillet Fine Art Limited, London

Acquired from the above by the present owner

EXHIBITED

'Salviati Meets London', Vessel Gallery, London, May 2004



STUDIO JOB –**JOB SMEETS and NYNKE TYNAGEL** b. 1970, b. 1977*‘Crane’ lamp*, 2010

Patinated bronze, copper, opaque glass.

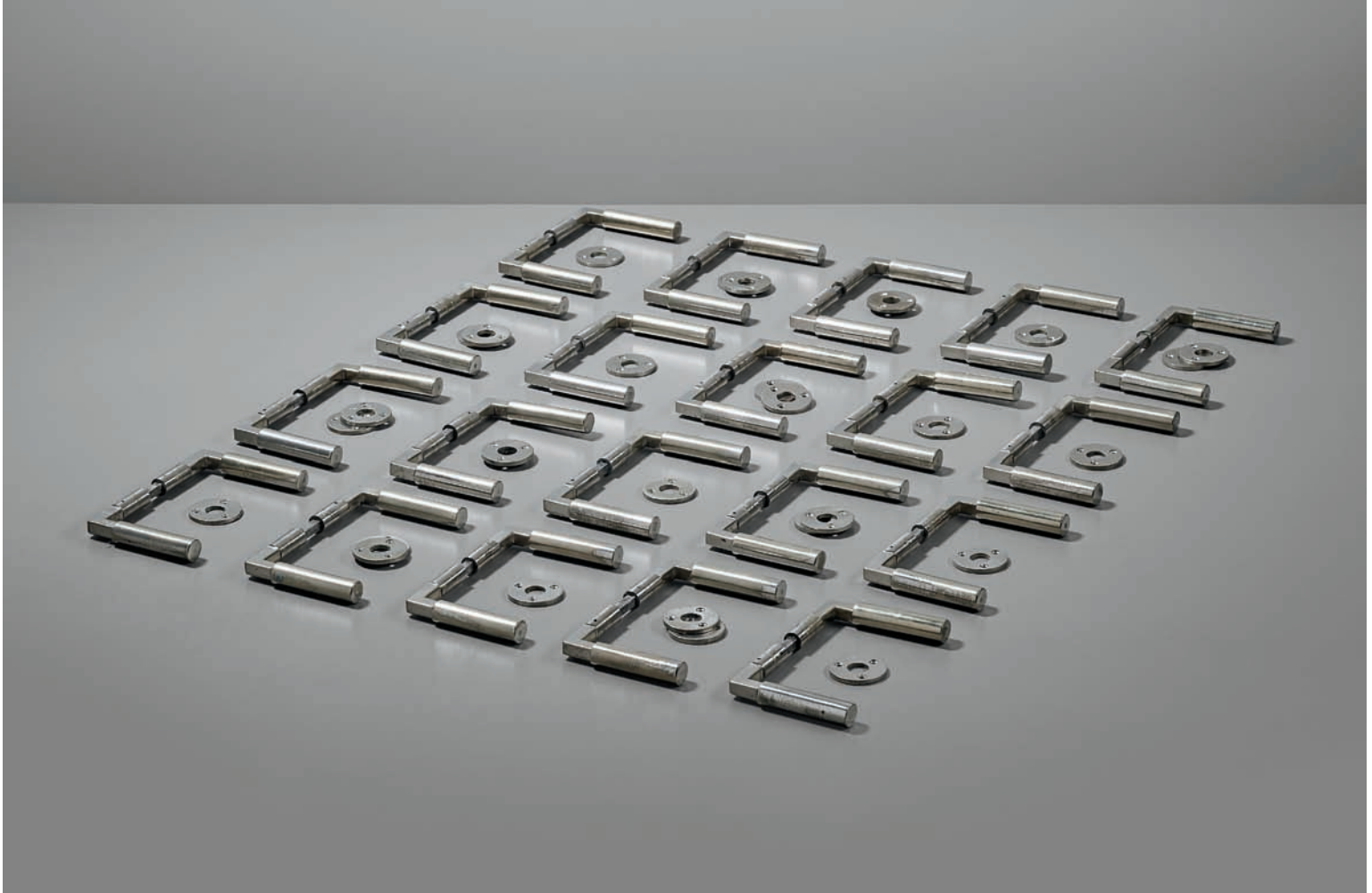
160 x 176 x 39 cm (62⁷/₈ x 69¹/₄ x 15³/₈ in.)

Number 2 from the edition of 6 plus 1 artist’s proof.

Estimate £20,000-30,000 \$29,700-44,500 €27,200-40,800 †**LITERATURE**Job Smeets and Nynke Tynagel, *Studio Job: The Book of Job*, New York, 2010, p. 237Judith Gura, *Design After Modernism: Furniture and Interiors 1970-2010*, London, 2012, p. 163

“They treat any surface as a canvas that can be plastered with their own stylised iconography, and they have often taken functional objects – buckets, pitchforks and candlesticks – and turned them into functionless bronze sculptures.” JUSTIN MCGUIRK





31

WALTER GROPIUS and ADOLF MEYER 1883-1969, 1881-1929

Set of twenty door handles, circa 1922

Nickel-plated metal, steel.

Each pair: 2 x 11 x 18.5 cm (0¾ x 4¾ x 7¼ in.)

Manufactured by S. A. Loevy, Berlin, Germany.

Estimate £5,000-7,000 \$7,400-10,400 €6,800-9,500

LITERATURE

Klaus Weber, *Die Metallwerkstatt am Bauhaus*, exh. cat., Ausstellung im Bauhaus-Archiv Museum für Gestaltung, Berlin, 1992, p. 208, fig. 168
Stefan Reinke, et al., *Design: Made in Germany*, Cologne, 2000, p. 21, fig. 14

GERRIT THOMAS RIETVELD 1888-1964

Pair of 'Zig Zag' chairs, 1965-1969

Elm, brass.

Each: 74.6 x 36.8 x 44.5 cm (29 $\frac{3}{8}$ x 14 $\frac{1}{2}$ x 17 $\frac{1}{2}$ in.)

Manufactured by Gerard A. van de Groenekan, De Bilt, the Netherlands. Each underside branded with *H.G.M./G.A.v.d.GROENEKAN/DE BILT NEDERLAND*.

Estimate £6,000-8,000 \$8,900-11,900 €8,200-10,900 Ω

PROVENANCE

Theo van Groll, acquired directly from Gerard A. van de Groenekan

Tom Thomson, acquired from the above, 1969

LITERATURE

Peter Vöge, *The Complete Rietveld Furniture*, Rotterdam, 1993, p. 83 for the model





33

JOSEF FRANK 1885-1967

Saddle stool, circa 1926

Stained wood.

40.5 x 41.5 x 50 cm (15 $\frac{7}{8}$ x 16 $\frac{3}{8}$ x 19 $\frac{5}{8}$ in.)

Manufactured and retailed by Svenskt Tenn,
Stockholm, Sweden.

Estimate £3,000-4,000 \$4,500-5,900 €4,100-5,400

LITERATURE

Nina Stritzler-Levine, *Josef Frank: Architect and Designer: An Alternative Vision of the Modern Home*, New York, 1996, p. 50, fig. 3-9, p. 51, fig. 3-10
Christopher Long, *Josef Frank: Life and Work*, Chicago, 2002, p. 101, fig. 95

34

JOSEF HOFFMANN 1870-1956

Set of four nesting tables, circa 1905

Stained beechwood, beechwood-veneered plywood.

Largest: 74.8 x 60 x 45.7 cm (29 $\frac{1}{2}$ x 23 $\frac{5}{8}$ x 17 $\frac{7}{8}$ in.)

Manufactured by Jacob & Josef Kohn, Vienna, Austria.

Underside of one table with partial manufacturer's paper
label JACOB & JOSEF KOHN, WIEN/
REGISTRIERTE SCHUTZMARKE.

Estimate £3,000-5,000 \$4,500-7,400 €4,100-6,800

LITERATURE

Derek E. Ostergard, ed., *Bent Wood and Metal Furniture: 1850-1946*, exh. cat., The American Federation of Arts,
New York, 1987, p. 253, fig. 52 for a similar example



DR. CHRISTOPHER DRESSER 1834–1904

'Waterplant' bench, designed 1867

Painted cast iron, pine.

93.5 x 187.4 x 73 cm (36¾ x 73¾ x 28¾ in.)

Manufactured at the iron foundry, Coalbrookdale, Shropshire, UK. Frame impressed three times with design registry mark, front of backrest cast with COALBROOKDALE/No. 206162 and each side cast with No. 206162 No.45.

Estimate £5,000–7,000 \$7,400–10,400 €6,800–9,500

LITERATURE

Michael Whiteway, *Christopher Dresser 1834–1904*, Milan, 2001, p. 78, fig. 51 for a similar example



PROPERTY OF ALEXANDER VON VEGESACK,
 LOTS 36, 37, 38, 77, 78 AND 96 TO BE SOLD TO BENEFIT
 THE NON-PROFIT ASSOCIATION DOMAINE DE BOISBUCHET, FRANCE

GEBRÜDER THONET

Rocking chaise longue, model no. 7500, 1880-1883

Stained bent beech, cane.

100.3 x 64.4 x 176.8 cm (39½ x 25¾ x 69¾ in.)

Manufactured by Gebrüder Thonet, Vienna, Austria.

Estimate £12,000-18,000 \$17,800-26,700 €16,300-24,500

LITERATURE

Thonet Bentwood & Other Furniture: The 1904 Illustrated Catalogue, New York, 1980, p. 56

Derek E. Ostergard, ed., *Bent Wood and Metal Furniture: 1850-1946*, exh. cat., The American Federation of Arts, New York, 1987, illustrated p. 232

Alexander von Vegesack, et al., eds., *100 Masterpieces from the Vitra Design Museum Collection*, exh. cat., Vitra Design Museum, Weil am Rhein, 1996, pp. 180-81

Alexander von Vegesack, *Thonet Classic Furniture in Bent Wood and Tubular Steel*, New York, 1997, front cover, pp. 6, 118-19

Scoprire il Design: adventures with objects, *La collezione Alexander von Vegesack*, exh. cat., Pinacoteca Giovanni e Maria Agnelli, Turin, 2008, illustrated inside front cover, p. 71, p. 167, fig. 9

The present lot is sold to benefit the non-profit association C.I.R.E.C.A. at Domaine de Boisbuchet, recognised by the French Government.

In 1986 Alexander von Vegesack purchased the Domaine de Boisbuchet in south-western France. His plan was to revitalise the complex as a place where visitors would practise and discover culture in dialogue with nature and agriculture. Following initial renovations of Boisbuchet's major buildings, he founded the *Centre international de recherche et d'éducation culturel et agricole* (CIRECA) as a non-profit organisation to manage Boisbuchet's programme, which included an international workshop in cooperation with Vitra Design Museum. The Centre Georges Pompidou joined this cooperation in 1996. In 2011, the French government classified CIRECA as a *pôle d'excellence rurale*, a partially state-funded project to promote economic development in rural areas.

As a freelance curator and collector of important industrial furniture design, Mr. von Vegesack founded the Thonet Museum in Boppard am Rhein, Germany, and advised international museums in shaping their design collections. He organised exhibitions in Paris for the Centre Georges Pompidou as well as for the opening of the Musée d'Orsay. In addition the American Federation of Arts commissioned him to conceive the first major exhibition about the history of industrial furniture design which was shown in ten leading American museums. He realised similar projects in Eastern Europe for the German Foreign Ministry.

In 1988 Mr. von Vegesack established the Vitra Design Museum in cooperation with the furniture producer Vitra; he was the founding director of the museum until 2011. In this role, he created a continually changing program of more than sixty international touring exhibitions devoted to design and architecture, including the publication of numerous associated catalogues. In 1996, he initiated MUSCON, the annual international museum conference for Europe, as well as similar conferences in the US in 2006 and in Asia in 2008; these provided a global forum for the exchange of ideas between design and architecture museums.

Since 2011, Mr. von Vegesack has dedicated himself entirely to the development of Domaine de Boisbuchet as an internationally-renowned cultural centre.



Alexander Von Vegesack, Mexico, 1996 © DR.





37

PROPERTY OF ALEXANDER VON VEGESACK, SOLD TO
BENEFIT THE NON-PROFIT ASSOCIATION DOMAINE DE
BOISBUCHET, FRANCE

GERRIT THOMAS RIETVELD 1888-1964

'Zig-Zag' chair, 1945-1960

Stained elm, brass.

40.5 x 41.5 x 50 cm (29½ x 14½ x 17¾ in.)

Produced by Gerard A. van de Groenekan for Metz & Co., the
Netherlands.

Estimate £12,000-18,000 \$17,800-26,700 €16,300-24,500

PROVENANCE

T. Van der Molen, Amsterdam

Acquired from the above by the present owner, 1990s

LITERATURE

Petra Timmer, *Metz & Co., Amsterdam Den_Haag, de creatieve jaren*,
Rotterdam, 1995, p. 116, fig. 158, p. 129, fig. 175 for a technical drawing, p.
130, fig. 180

Alexander von Vegesack, et al., eds., *100 Masterpieces from the Vitra
Design Museum Collection*, exh. cat., Vitra Design Museum, Weil am
Rhein, 1996, cat. no. 43, p. 113

The present lot is sold to benefit the non-profit association C.I.R.E.C.A. at
Domaine de Boisbuchet, recognised by the French Government.

PROPERTY OF ALEXANDER VON VEGESACK, SOLD TO BENEFIT THE
NON-PROFIT ASSOCIATION DOMAINE DE BOISBUCHET, FRANCE

ALVAR AALTO 1898-1976

*Stacking chair, model no. 23/3, designed for the Paimio Sanatorium,
Paimio, 1929-1933*

Painted bent birch laminated plywood, painted tubular metal.

76.8 x 47.1 x 62 cm (30¼ x 18½ x 24¾ in.)

Manufactured by Rakennustyötehdas Oy, Turku, Finland. Underside
painted with *III*.

Estimate £6,000-8,000 \$8,900-11,900 €8,200-10,900

PROVENANCE

Paimio Sanatorium, Paimio, Finland, 1929-1933

T. Saari, Seinäjoki, Finland

Acquired from the above by the present owner, 1998

LITERATURE

'FINMAR LIMITED: London, S.W.1. 44 Ranelagh Road', *Finmar*, sales
catalogue, Helsingfors, 1936, n.p.

'Alvar Aalto', *Domus*, no. 435, February 1966, p. 5, fig. 22 for a drawing
Pirkko Tuukkanen, ed., *Alvar Aalto Designer*, Vammala, 2002, pp. 71, 73,
75, 84, 163

Tuberculosis Sanatorium, Paimio: 1929-1933, exh. cat., Alvar Aalto
Museum, Jyväskylä, 2004, n.p.

Thomas Kellein, ed., *alvar & aino aalto. design collection bischofberger*,
exh. cat., Kunsthalle Bielefeld, Zurich, 2005, p. 23

The present lot is sold to benefit the non-profit association C.I.R.E.C.A. at
Domaine de Boisbuchet, recognised by the French Government.





39

PETER COLLINGWOOD b. 1922-2008

Early 'Macrogauze', model no. 26, circa 1968

Linen, steel rods.

209 x 63.1 cm (82¼ x 24⅞ in.)

Number 8 from the open edition. Embossed metal label with *M. 26 NO. 8* and incised *Peter Collingwood*. Together with an original letter from Peter Collingwood to the present owner and a copy of the *Collingwood / Coper* exhibition catalogue, Victoria and Albert Museum, London, 1969.

Estimate £2,000-3,000 \$3,000-4,500 €2,700-4,100 ₣ ♠

PROVENANCE

Acquired directly from the artist by the present owner, circa 1973

LITERATURE

Collingwood / Coper, exh. cat., Victoria and Albert Museum, London, 1969, fig. 13

ALVAR AALTO 1898-1976

Rare and early set of four stackable plates, model nos. 9769 A-B-C-D, designed circa 1939

Clear and coloured glass still-blown into wooden mould.

Largest: 3.2 x 28.8 x 23.8 cm (1¼ x 11½ x 9½ in.)

Produced by Karhula, Karhula, Finland.

Estimate £7,000-9,000 \$10,400-13,400 €9,500-12,200

PROVENANCE

Christie's, South Kensington, 'Modernism', 17 March, 1999, lot 112

Acquired from the above by the present owner

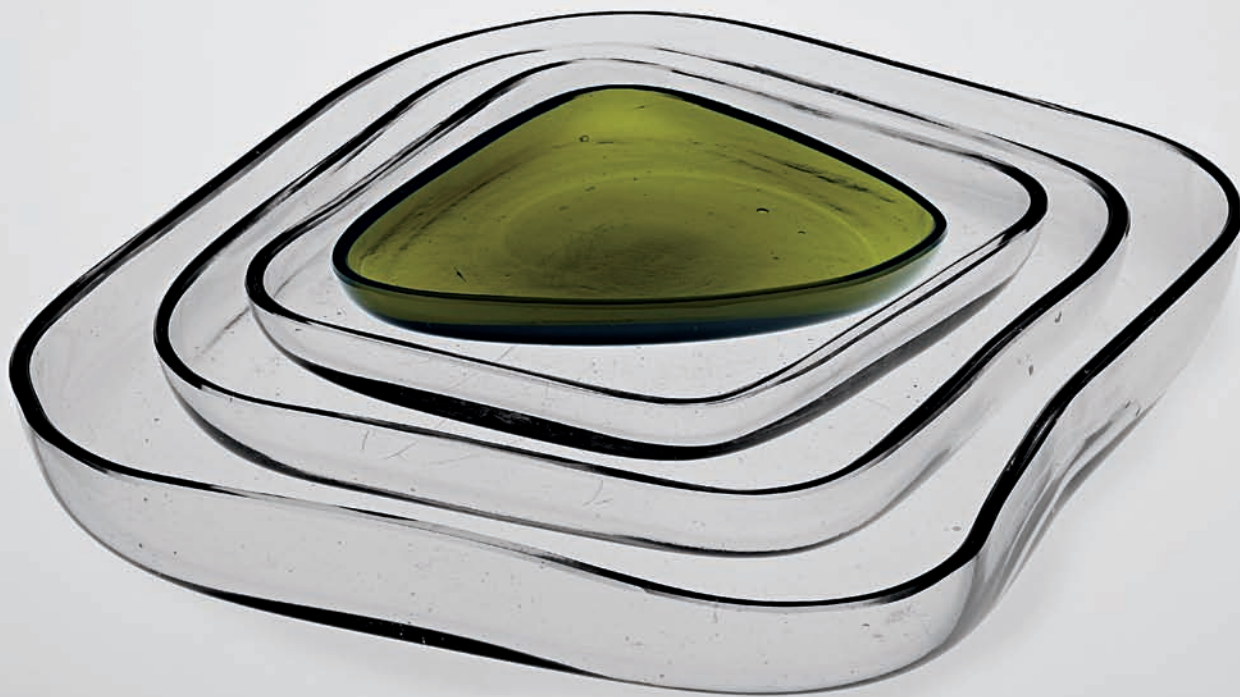
LITERATURE

J. Stewart Johnson, *Alvar Aalto: Furniture and Glass*, exh. cat., The Museum of Modern Art, New York, 1984, n.p.

Alvar and Aino Aalto As Glass Designers, exh. cat., Iittala Glass Museum, Helsinki, 1988, fig. 59

Pirkko Tuukkanen, ed., *Alvar Aalto Designer*, Vammala, 2002, p. 153 for an image and drawing

Thomas Kellein, ed., *alvar & aino aalto. design, collection bischofberger*, exh. cat., Kunsthalle Bielefeld, Zurich, 2005, p. 223





41

ALVAR AALTO 1898-1976

Three-seater sofa, model no. 44, designed 1933

Bent birch laminated plywood, birch fabric.

72.9 x 172.9 x 84.5 cm (28¾ x 68⅞ x 33¼ in.)

Manufactured by O.y. Huonekalu-ja Rakennustyötehdas A.b., Turku, for Artek, Finland. Underside of each leg impressed with 45.

Estimate £5,000-7,000 \$7,400-10,400 €6,800-9,500

PROVENANCE

Jackson Design AB, Stockholm

LITERATURE

'Finmar: Furniture Of The Future For The Home Of To-day', *Finmar*, sales catalogue, London, 1939, p. 15

Eva B. Ottillinger, *Alvar Aalto, Möbel: Die Sammlung Kossdorff*, Vienna, 2002, p. 35, fig. 16

Pirkko Tuukkanen, ed., *Alvar Aalto, Designer*, Vammala, 2002, p. 165

POUL KJÆRHOLM 1929-1980

Seven-panelled room divider, model no. PK 111, designed 1956, executed 1961-1980

Oregon pine laminated wood.

140 cm (55½ in.) high, 25 cm (9⅞ in.) depth, variable length

Manufactured by Fyns Faconspænd for E. Kold Christensen, Copenhagen, Denmark. Impressed with manufacturer's mark.

Estimate £6,000-8,000 \$8,900-11,900 €8,200-10,900

LITERATURE

Christoffer Harlang, Keld Helmer-Petersen and Krestine Kjærholm, eds., *Poul Kjærholm*, Copenhagen, 1999, pp. 58-59, 88, 153, 177

Michael Sheridan, *The Furniture of Poul Kjærholm: Catalogue Raisonné*, New York, 2007, pp. 84-87

Arne Karlsen, *Danish Furniture Design: in the 20th Century, Volume 2*, Copenhagen, 2007, p. 207





43

POUL HENNINGSEN 1894-1967

Pair of 'Artichoke' ceiling lights, circa 1958

Copper, painted metal.

Each: 49.5 cm (19½ in.) drop, 57.3 cm (22½ in.) diameter.

Manufactured by Louis Poulsen, Copenhagen, Denmark.

Estimate £8,000-12,000 \$11,900-17,800 €10,900-16,300

LITERATURE

Erik Zahle, ed., *A Treasury of Scandinavian Design: The standard authority on Scandinavian-designed furniture, textiles, glass, ceramics, and metal*, New York, 1961, p. 11, fig. 49

Tina Jørstian and Poul Erik Munk Nielsen, eds., *Light Years Ahead: The Story of the PH Lamp*, Copenhagen, 1994, pp. 276-77, 280

Arne Karlsen, *Danish Furniture Design: in the 20th Century, Volume 2*, Copenhagen, 2007, p. 71





44

ALVAR AALTO 1898-1976

Early cantilevered highbacked armchair, model no. 36/86, from the Harry and Maire Gullichsen residence, Kaivopuisto, Helsinki, 1935

Bent birch laminated plywood, fabric.

86.5 x 63.4 x 86.5 cm (34 x 24 $\frac{7}{8}$ x 34 in.)

Manufactured by Oy Huonekalu- ja Rakennustyötehdas Ab, Turku, Finland.

Underside of each leg impressed with 713.

Estimate £3,000-4,000 \$4,500-5,900 €4,100-5,400

PROVENANCE

Harry and Maire Gullichsen residence, Kaivopuisto, Helsinki, Finland, 1935

Villa Mairea, Noormarkku, Finland, 1939

Villa Havulinna, Noormarkku, Finland

Acquired from the above by Mr Pekka Finnberg, Finland, 1985

Thence by descent to the present owner

LITERATURE

Kirsi Gullichsen and Ulla Kinnunen, *Inside the Villa Mairea, Art, Design and Interior Architecture*, Jyväskylä, 2009, pp. 19-20, figs. 6-7, illustrated p. 39, fig. 27

45

ALVAR AALTO 1898-1976

Standard lamp, model no. A 808, designed for the National Pensions Institute, Helsinki, 1955-1956

Brass, tubular brass, leather-bound metal, painted metal.

167.4 cm (65 $\frac{7}{8}$ in.) high

Manufactured by Valaistustyö Ky, Helsinki, Finland. Standard impressed with *Valaistustyö A808*.

Estimate £5,000-7,000 \$7,400-10,400 €6,800-9,500

PROVENANCE

Private collection, Helsinki

Acquired from the above by the present owner

LITERATURE

'Artek, Finlandia', *Domus*, no. 440, July 1966, n.p.

Thomas Kellein, ed., *alvar & aino aalto. design, collection bischofberger*, exh. cat., Kunsthalle Bielefeld, Zurich, 2005, p. 185





46

FINN JUHL 1912-1989

Pair of armchairs, model no. NV53, circa 1953

Teak, fabric, brass.

Each: 73.1 x 72 x 81.4 cm (28 $\frac{3}{4}$ x 28 $\frac{3}{8}$ x 32 in.)

Executed by cabinetmaker Niels Vodder, Copenhagen, Denmark. Each underside branded and impressed with *CABINETMAKER NIELS VODDER / COPENHAGEN DENMARK / DESIGN: FINN JUHL*.

Estimate £14,000-18,000 \$20,800-26,700 €19,000-24,500

PROVENANCE

Pierre Bergé & Associés, Paris, 'Mobilier Scandinave 10', 25 November, 2013, lot 264

Acquired from the above by the present owner

LITERATURE

Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 3: 1947-1956*, Copenhagen, 1987, pp. 271-72, 311

Esbjørn Hiort, *Finn Juhl: Furniture, Architecture, Applied Art*, Copenhagen, 1990, pp. 58-59 for images and drawings

Patricia Yamada, ed., *Finn Juhl Memorial Exhibition*, exh. cat., Osaka, 1990, pp. 76-77, 139

Noritsugu Oda, *Danish Chairs*, San Francisco, 1999, p. 98



47

FINN JUHL 1912-1989

Two-seater sofa, model no. NV53, circa 1953

Teak, fabric, brass.

73.8 x 128.7 x 78 cm (29 x 50 $\frac{5}{8}$ x 30 $\frac{3}{4}$ in.)

Executed by cabinetmaker Niels Vodder, Copenhagen, Denmark.

Underside branded and impressed with *CABINETMAKER NIELS VODDER/
COPENHAGEN DENMARK/DESIGN: FINN JUHL.*

Estimate £10,000-15,000 \$14,800-22,300 €13,600-20,400

PROVENANCE

Sigmar, London

Acquired from the above by the present owner

LITERATURE

See previous lot for examples of the chair design



48

POUL KJÆRHOLM 1929-1980

Dining table, model no. PK 54, designed 1963, produced 1963-1981

Flint-rolled marble, matt chromium-plated steel.

65.2 cm (25 $\frac{5}{8}$ in.) high, 140.2 cm (55 $\frac{1}{4}$ in.) diameter

Manufactured by E. Kold Christensen A/S, Copenhagen, Denmark. Frame impressed twice with manufacturer's mark.

Estimate £7,000-9,000 \$10,400-13,400 €9,500-12,200

PROVENANCE

Brunn Rasmussen, Copenhagen, 'modern art + design', 26-29 October, 2009, lot 40

Acquired from the above by the present owner

LITERATURE

Frederik Sieck, *Contemporary Danish Furniture Design: - a short illustrated review*, Copenhagen, 1990, p. 151

Christoffer Harlang, Keld Helmer-Petersen and Krestine Kjærholm, eds., *Poul Kjærholm*, Copenhagen, 1999, pp. 112-15, 179

Michael Sheridan, *The Furniture of Poul Kjærholm: Catalogue Raisonné*, New York, 2007, pp. 128, 130-31 for images and a technical drawing

Arne Karlsen, *Danish Furniture Design in the 20th Century, Volume 2*, Copenhagen, 2007, pp. 199, 201

49

ALVAR AALTO 1898-1976

Pair of 'Angel's Wing' standard lamps, model no. A805, 1954

Painted metal, brass, tubular brass, leather-bound metal.

Each: 169 cm (66½ in.) high

Manufactured by Valaistustyö Ky, Helsinki, Finland. Each standard impressed with *Valaistustyö A 805*.

Estimate £12,000-18,000 \$17,800-26,700 €16,300-24,500

PROVENANCE

Private collection, Helsinki

Acquired from the above by the present owner

LITERATURE

Gerhard Krohn and Klaus Halmburger, *Lampen und Leuchten, Ein Internationaler Formenquerschnitt*, Munich, 1962, p. 40, fig. 130

'Alvar Aalto', *Domus*, no. 435, February 1966, p. 5, fig. 22 for a drawing; 'Artek, Finlandia', no. 440, July 1966, n.p.



PROPERTY FROM THE APARTMENT OF LISA LICITRA PONTI

MARKE NISKALA

Prototype set of three stackable stools, from Casa Licitra Ponti, Milan, 1953

Painted laminated bent plywood.

Each: 44 x 44.3 x 40 cm (17 $\frac{3}{8}$ x 17 $\frac{1}{2}$ x 15 $\frac{3}{4}$ in.)

Manufactured by Oy Stockmann Ab, Helsinki, Finland.

Estimate £5,000-7,000 \$7,400-10,400 €6,800-9,500

PROVENANCE

Lisa Ponti and Luigi Licitra, Casa Licitra Ponti, Milan, 1953

Thence by descent to the present owner

LITERATURE

'Mobili', *Domus*, no. 293, April 1954, p. 66

'La Finlandia alla Triennale', *Domus*, no. 300, November 1954, pp. 19, 20, 24

'Una porta, e nuovi mobili', *Domus*, no. 321, August 1956, illustrated pp. 21-24

Armi Ratia, ed., *Ornamento: Finsk Konst Industri*, Helsinki, 1962, p. 49



The present lot *in situ*, Casa Licitra Ponti, Milan, circa 1956 © Domus no. 321/August 1956. Courtesy of Editoriale Domus S.p.A.





51

POUL KJÆRHOLM 1929-1980

Set of three nesting tables, model no. PK 71, designed 1957, produced 1957-1981

Acrylic, chromium-plated steel.

Largest: 28.8 x 28.2 x 28.2 cm (11 $\frac{3}{8}$ x 11 $\frac{1}{8}$ x 11 $\frac{1}{8}$ in.)

Manufactured by E. Kold Christensen A/S, Copenhagen, Denmark.

Estimate £3,000-5,000 \$4,500-7,400 €4,100-6,800

PROVENANCE

Private collection, Copenhagen, Denmark

Phillips de Pury & Company, London, 'Design', 25 April, 2013, lot 167

Acquired from the above by the present owner

LITERATURE

'Dalla Danimarca', *Domus*, no. 336, November 1957, p. 52
Christoffer Harlang, Keld Helmer-Petersen and Krestine Kjærholm, eds., *Poul Kjærholm*, Copenhagen, 1999, pp. 96-97, 177

Michael Sheridan, *The Furniture of Poul Kjærholm: Catalogue Raisonné*, New York, 2007, pp. 108-109

52

GEORGE NELSON 1908-1986

Three-seater sofa, from the 'modular system' series, circa 1955

Fabric, oak, stainless steel, steel.

75.5 x 268.3 x 77.5 cm (29 $\frac{3}{4}$ x 105 $\frac{5}{8}$ x 30 $\frac{1}{2}$ in.)

Manufactured by The Herman Miller Furniture Company, Zeeland, Michigan, USA.

Estimate £1,200-1,800 \$1,800-2,700 €1,600-2,400

PROVENANCE

Artcurial, Paris, 'Design: Arts Décoratifs du XXe Siècle', 28 April, 2004, lot 67

Acquired from the above by the present owner

LITERATURE

George Nelson, ed., *Chairs*, New York, 1953, p. 167 for a similar example



PREBEN FABRICIUS and JØRGEN KASTHOLM 1931-1984,

1931-2007

'Scimitar' chair, model no. IS-63, designed 1962

Leather, stainless steel.

68.8 x 83 x 69.8 cm (27 $\frac{1}{8}$ x 32 $\frac{5}{8}$ x 27 $\frac{1}{2}$ in.)

Manufactured by Ivan Schlechter, Copenhagen, Denmark. Underside with manufacturer's metal label K. IVAN SCHLECTER/Tapetserer og dekoratør/COPENHAGEN - DENMARK.

Estimate £6,000-8,000 \$8,900-11,900 €8,200-10,900

LITERATURE

Ivan Schlechter, 'Designs by Fabricius and Kastholm', *Mobilia*, no. 106, May 1964, *passim*

Les Assises du Siège Contemporain, exh. cat., Musée des Arts Décoratifs, 1968, p. 58, fig. 101

Noritsugu Oda, *Danish Chairs*, San Francisco, 1996, p. 196

Anne Bony, *Furniture & Interiors of the 1960s*, Paris, 2004, p. 14





54

POUL HENNINGSEN 1894-1967

Adjustable piano lamp, type 2/2 shades, 1931

Patinated copper, metal, painted glass.

39 cm (15 $\frac{3}{8}$ in.) high

Manufactured by Louis Poulsen, Copenhagen, Denmark. Shade fixture impressed with *PATENTED* and *P.H.-2*.

Estimate £30,000-50,000 \$44,500-74,200 €40,800-68,000

LITERATURE

Tina Jørstian and Poul Erik Munk Nielsen, eds., *Light Years Ahead, The Story of the PH Lamp*, Copenhagen, 1994, p. 186



55

HANS J. WEGNER 1914-2007

Pair of folding chairs, model no. JH 512, circa 1949

Oak, cane, brass.

Each: 77.5 x 61.5 x 74 cm (30½ x 24¼ x 29½ in.)

Each chair executed by cabinetmaker Johannes Hansen, Copenhagen, Denmark. Underside of one chair impressed with maker's mark and *JOHANNES HANSEN/COPENHAGEN/DENMARK*. Later hanging bracket manufactured by PP Møbler, Allerød, Denmark.

Estimate £8,000-10,000 \$11,900-14,800 €10,900-13,600

LITERATURE

Svend Erik Møller and Viggo Sten Møller, *Dansk Møbelkunst, Københavns snedkerlaugs møbeludstilling 1927-1951*, Copenhagen, 1951, p. 95

Esbjørn Hiort, *Modern Danish Furniture*, New York, 1956, pp. 66-67

Erik Zahle, ed., *A Treasury of Scandinavian Design: The standard authority on Scandinavian-designed furniture, textiles, glass, ceramics, and metal*, New York, 1961, p. 116, fig. 76

Ulf Hård af Segerstad, *Modern Scandinavian Furniture*, Copenhagen, 1963, p. 40

Johan Møller Nielson, *Sitting Pretty: wegner en dansk møbelkunstner*, Copenhagen, 1965, pp. 48, 53, 98-99, 102, 106-107

Frederik Sieck, *Contemporary Danish Furniture Design: - a short illustrated review*, Copenhagen, 1990, p. 222

Jens Bernsen, *Hans J. Wegner: om Design*, exh. cat., Dansk Design Center, Copenhagen, 1995, pp. 13, 15, 77

Noritsugu Oda, *Danish Chairs*, San Francisco, 1996, p. 110

Christian Holmsted Olesen, *Wegner: just one good chair*, exh. cat., Design Museum Denmark, 2014, pp. 52, 78, 183





56

FINN JUHL 1912-1989

Rare modular four-seater sofa set, circa 1953

Teak, fabric, painted tubular metal.

Sofa: 79 x 252.7 x 77 cm (31½ x 99½ x 30¾ in.)

Each chair: 79 x 60.5 x 77 cm (31½ x 23¾ x 30¾ in.)

Manufactured by Bovirke, Copenhagen, Denmark. Comprising four chairs.

Estimate £10,000-15,000 \$14,800-22,300 €13,600-20,400

PROVENANCE

Galerie Dansk Møbelkunst, Paris

Acquired from the above by the present owner, 2008

LITERATURE

Per H. Hansen, *Finn Juhl and His House*, Ostfildern, 2014, pp. 103, 107



Sofa configuration



57

MARIANNE RICHTER 1916-2010

'Rubirosa' rug, designed 1958, possibly executed late 1960s

Handwoven wool on a linen warp.

366 x 220.5 cm (144 $\frac{1}{8}$ x 86 $\frac{3}{4}$ in.)

Produced by Märta Måås-Fjetterström AB, Båstad, Sweden. Woven by Barbro Åkesson and one other weaver. Woven with manufacturer's mark AB MMF and artist's initials MR.

Estimate £20,000-25,000 \$29,700-37,100 €27,200-34,000

LITERATURE

Tyra Lundgren, *Märta Måås-Fjetterström och väv-verkstaden i Båstad*, Stockholm, 1968, no. 71

Phillips wishes to thank Angelica Persson from Märta Måås-Fjetterström AB for her assistance with the cataloguing of the present lot.



58

JOSEF FRANK 1885-1967

Rare and early 'Flora' cabinet, circa 1938

Mahogany-veneered wood, mahogany, birch, brass, printed paper.

148.9 x 120.3 x 43 cm (58 $\frac{3}{8}$ x 47 $\frac{3}{8}$ x 16 $\frac{7}{8}$ in.)

Manufactured by Svenskt Tenn, Stockholm, Sweden.

Estimate £25,000-35,000 \$37,100-52,000 €34,000-47,600

LITERATURE

Josef Frank: 1885-1967 - Minnesutställning, exh. cat., National Museum of Stockholm, 1968, p. 33

1885-1985: Josef Frank, 100 år - Jubileumsutställning hösten 1985, exh. cat., Svenskt Tenn, Stockholm, 1985, p. 23

Nina Stritzler-Levine, ed., *Josef Frank, Architect and Designer: An Alternate Vision of the Modern Home*, New Haven, 1996, p. 71, fig. 4-9

Christopher Long, *Josef Frank: Life and Work*, Chicago, 2002, p. 235, fig. 218

59

CARL MALMSTEN 1888-1972

Set of ten 'Chefen större' armchairs, from the Atlas Copco boardroom, Nacka, Stockholm, designed 1943, executed 1956

Mahogany, fabric, brass studs.

Each: 90.8 x 66.3 x 69.7 cm (35¾ x 26½ x 27½ in.)

Produced by Carl Malmsten AB, Stockholm, Sweden. Each underside impressed with CM.

Estimate £8,000-12,000 \$11,900-17,800 €10,900-16,300

PROVENANCE

Atlas Copco, Nacka, Stockholm, 1956

Acquired from the above by a former employee, 1970s

Thence by descent

LITERATURE

Tyra Lundgren, 'Märta Måås Fjetterström Gärning', *Form: Svenska Slöjdföreningens Tidskrift*, no. 1, 1940, p. 196 for a similar example

Åke Stavenow, ed., *Form: Svenska Slöjdföreningens Tidskrift*, no. 1, 1945, p. 227 for an advertisement

Erik Zahle, ed., *A Treasury of Scandinavian Design: The standard authority on Scandinavian-designed furniture, textiles, glass, ceramics and metal*, New York, 1961, p. 73, fig. 2 for a similar example

Phillips wishes to thank Hanna Berndalen from the Carl Malmsten-arkivet for her assistance with the cataloguing of the present lot.



60

HANS J. WEGNER 1914-2007

Large extendable dining table, model no. AT304, circa 1953

Oak, tubular brass.

71.2 x 310 x 106 cm (28 x 122 x 41¾ in.) fully extended

Manufactured by Andreas Tuck, Copenhagen, Denmark. Underside branded with *ANDR. TUCK/DESIGN. HANS J. WEGNER/MADE IN DENMARK* and *CABINETMAKERS CONTROL DANISH*.

Estimate £20,000-30,000 \$29,700-44,500 €27,200-40,800

PROVENANCE

Dansk Møbelkunst Gallery, Copenhagen, Denmark

Phillips de Pury & Company, London, 'Nordic', 27 September, 2012, lot 239

Acquired from the above by the present owner

LITERATURE

Charlotte and Peter Fiell, eds., *Decorative Art 50s*, Cologne, 2000, p. 243

Dansk Møbel Kunst, *Hans J. Wegner*, Copenhagen, 2007, pp. 42-43

Christian Holmsted Olesen, *Wegner: just one good chair*, exh. cat., Design Museum Denmark, 2014, p. 214







61

BARBRO NILSSON 1899-1983

'Tånga, mellanblå' (medium blue) rug, designed 1955, executed 1961

Handwoven wool on a linen warp and original worsted wool fringes.

427.9 x 332.8 cm (168½ x 131 in.)

Produced by Märta Måås-Fjetterström AB, Båstad, Sweden, woven by Magnhild Hansson and Anna-Greta Sundelius. Woven with manufacturer's mark AB MMF and artist's initials BN.

Estimate £25,000-35,000 \$37,100-52,000 €34,000-47,600

PROVENANCE

Private collection, Europe, circa 1990

LITERATURE

Form, no. 1, 1956, p. 199

Märta Måås-Fjetterström: Märta flyger igen! 90 år med Märta Måås-Fjetterström, exh. cat., Liljevalchs konsthall, Stockholm, 2009, pp. 154-55

Designed in 1955 and first produced in 1960, the present lot was executed in 1961, ready for delivery on 23rd October and was the fifth produced and first large example from the colour scheme *Tånga, mellanblå* (medium blue). The rug was woven by the talented and long employed artisan weaver Magnhild Hansson, born 1926, employed in 1945, and retired in 1989.

Phillips wishes to thank Angelica Persson from Märta Måås-Fjetterström AB, for her assistance with the cataloguing of the present lot.

BØRGE MOGENSEN 1914-1972

Early three-seater sofa, model no. 2213, designed 1962, produced circa 1968

Oxhide, walnut.

75.9 x 221 x 81.3 cm (29 $\frac{7}{8}$ x 87 x 32 in.)

Manufactured by Fredericia Stolefabrik A/S, Fredericia, Denmark.

Estimate £8,000-12,000 \$11,900-17,800 €10,900-16,300

LITERATURE

Arne Karlsen, *Furniture designed by Børge Mogensen*, Copenhagen, 1968, p. 127

Frederik Sieck, *Contemporary Danish Furniture Design: - a short illustrated review*, Copenhagen, 1990, p. 180

Arne Karlsen, *Danish Furniture Design: in the 20th Century, Volume 2*, Copenhagen, 2007, p. 83





63

LUCIE RIE 1902-1995

Vase with flaring lip, circa 1978

Stoneware, pure white glaze.

31.6 cm (12½ in.) high

Impressed with artist's seal.

Estimate £15,000-20,000 \$22,300-29,700 €20,400-27,200 ♠

LITERATURE

Tony Birks, *Lucie Rie*, Yeovil, 1994, p. 160 for similar examples

KAARE KLINT 1888-1954

Pair of 'Red' armchairs, model no. 3758A, designed 1930

Cuban mahogany, Nigerien leather.

Each: 89 x 58 x 56 cm (35 x 22 $\frac{7}{8}$ x 22 in.)

Executed by cabinetmakers Rud. Rasmussen Snedkerier A/S, Copenhagen, Denmark. Each underside with manufacturer's paper labels *RUD. RASMUSSENS/SNEDKERIER/45 NØRREBROGADE/KØBENHAVN* and architect's monogram.

Estimate £8,000-12,000 \$11,900-17,800 €10,900-16,300

PROVENANCE

Dansk Møbelkunst Gallery, Copenhagen, Denmark

Phillips de Pury & Company, London, 'Nordic Design', 27 September, 2012, lot 214

Acquired from the above by the present owner

LITERATURE

Nyt Tidsskrift For Kunstindustri, no. 10, October 1942, n.p. for an advertisement

Gorm Harkær, *Kaare Klint: Volume 1*, Copenhagen, 2010, p. 265 for a technical drawing

Gorm Harkær, *Kaare Klint: Volume 2*, Copenhagen, 2010, p. 26





65

LE CORBUSIER and CHARLOTTE PERRIAND

1887-1965, 1903-1999

Rare double wardrobe and room divider, designed for la chambre d'étudiant de la Maison du Brésil, Cité Internationale Universitaire de Paris, 1956-1959

Oak, painted oak-veneered wood, plastic, painted metal.

150.3 x 177.9 x 71.4 cm (59½ x 70 x 28½ in.)

Four plastic drawers moulded with *MODELE CHARLOTTE PERRIAND/BREVETE S.G.D.G./© CHARLOTTE PERRIAND/ADAGP 2002/TIRAGE LIMITE BRESIL 02* and nine moulded with *MODELE CHARLOTTE PERRIAND/BREVETE S.G.D.G.*

Estimate £15,000-25,000 \$22,300-37,100 €20,400-34,000

PROVENANCE

Maison du Brésil, Cité Internationale Universitaire de Paris, 1956-1959

LITERATURE

Françoise Choay, 'vous montre le Pavillon du Brésil que Le Corbusier vient d'achever à la Cité Universitaire de Paris', *L'Œil*, September 1959, p. 58
 Willy Boesiger, ed., *Le Corbusier et Son Atelier rue de Sevres 35, Œuvre Complète Volume 7 • 1957-1965*, New York, 1990, p. 198 for a similar example
 Élisabeth Vedrenne, *Le Corbusier: Mémoire du Style*, Paris, 1998, pp. 66-67, 79
 Élisabeth Vedrenne, 'Le Corbu à La Cité U.', *L'Œil*, November 1998, p. 73, fig. 4
 Jacques Barsac, *Charlotte Perriand Un art d'habiter 1903-1959*, Paris, 2005, pp. 466-68 for drawings and an image



Installation of *la chambre d'étudiant de la Maison du Brésil*

PIERRE JEANNERET 1896-1967

Pair of low chairs, model no. PJ-SI-59-A, designed for private residences, Chandigarh, circa 1955

Teak, cane.

Each: 63.9 x 55 x 73.1 cm (25 $\frac{1}{8}$ x 21 $\frac{1}{8}$ x 28 $\frac{3}{4}$ in.)

Estimate £40,000-60,000 \$59,400-89,100 €54,400-81,600

PROVENANCE

Chandigarh, India, circa 1955

Galerie 54, Paris

LITERATURE

Eric Touchaleaume and Gerald Moreau, *Le Corbusier, Pierre Jeanneret, The Indian Adventure: Design - Art - Architecture*, Paris, 2010, pp. 306-307, 570

Galerie Patrick Seguin, *Le Corbusier, Pierre Jeanneret: Chandigarh, India*, Paris, 2014, pp. 146, 204-205, 284





67

PIERRE JEANNERET 1896-1967

'Student' desk, model no. PJ-BU-08-A, designed for the College of Architecture and educational buildings, Punjab University, Chandigarh, circa 1960

Teak.

71.5 x 81 x 57.8 cm (28½ x 31¾ x 22¾ in.)

Estimate £8,000-12,000 \$11,900-17,800 €10,900-16,300

PROVENANCE

Chandigarh, India, circa 1960

LITERATURE

Eric Touchaleaume and Gerald Moreau, *Le Corbusier, Pierre Jeanneret, The Indian Adventure: Design - Art - Architecture*, Paris, 2010, p. 573

Galerie Patrick Seguin, *Le Corbusier, Pierre Jeanneret: Chandigarh, India*, Paris, 2014, p. 161



Le Corbusier Centre, Sector 19, Chandigarh, 2011 © FLC/ ADAGP, Paris and DACS, London 2015 / P: Manuel Bougot.

PIERRE JEANNERET 1896-1967

Pair of 'Committee' armchairs, model no. PJ-SI-30-A, designed for the High Court, Assembly and Punjab University administrative buildings, Chandigarh, circa 1953-1954

Teak, hide.

Each: 86.4 x 57.5 x 64 cm (34 x 22 $\frac{5}{8}$ x 25 $\frac{1}{4}$ in.)

Estimate £20,000-30,000 \$29,700-44,500 €27,200-40,800

PROVENANCE

Chandigarh, India, circa 1953-1954

LITERATURE

Eric Touchaleaume and Gerald Moreau, *Le Corbusier, Pierre Jeanneret, The Indian Adventure: Design - Art - Architecture*, Paris, 2010, pp. 232-33, 563

Galerie Patrick Seguin, *Le Corbusier, Pierre Jeanneret: Chandigarh, India*, Paris, 2014, pp. 158-59, 161-62, 283



PIERRE JEANNERET 1896-1967

Set of six 'Library' chairs, model no. PJ-SI-51-A, designed for the High Court and Punjab University, Chandigarh, circa 1959-1960

Teak, cane.

Each: 78.3 x 45.3 x 51.5 cm (30 $\frac{7}{8}$ x 17 $\frac{7}{8}$ x 20 $\frac{1}{4}$ in.)

Estimate £30,000-40,000 \$44,500-59,400 €40,800-54,400

PROVENANCE

Chandigarh, India, circa 1959-1960

Galerie Patrick Seguin, Paris, 2008

LITERATURE

Norma Evenson, *Chandigarh*, Los Angeles, 1966, pl. 78

Kiran Joshi, *Documenting Chandigarh: Volume 1*, Ahmedabad, 1999, p. 225, fig. 3

Eric Touchaleaume and Gerald Moreau, *Le Corbusier, Pierre Jeanneret, The Indian Adventure: Design - Art - Architecture*, Paris, 2010, pp. 368, 374, 569

Galerie Patrick Seguin, *Le Corbusier, Pierre Jeanneret: Chandigarh*, India, Paris, 2014, pp. 182-87, 219, 221, 283



University of Punjab, Gandhi Bhavan auditorium, Sector 14, Chandigarh, 2011 © DACS, 2015 / p: Manuel Bougot.





70

PIERRE JEANNERET 1896-1967

Pair of 'Take down' armchairs, model no. PJ-SI-20-A, designed for private residences, Chandigarh, circa 1955-1960

Teak, cane.

Each: 84.5 x 51.9 x 53.5 cm (33¼ x 20¾ x 21½ in.)

Estimate £12,000-18,000 \$17,800-26,700 €16,300-24,500

PROVENANCE

Chandigarh, India, circa 1955-1960

LITERATURE

Eric Touchaleaume and Gerald Moreau, *Le Corbusier, Pierre Jeanneret, The Indian Adventure: Design - Art - Architecture*, Paris, 2010, p. 559

PIERRE JEANNERET 1896-1967

'Steno's desk', model no. PJ-TA-12-A, Chandigarh, circa 1960

Teak, aluminium.

71.2 x 91.5 x 61.2 cm (28 x 36 x 24½ in.)

Estimate £20,000-30,000 \$29,700-44,500 €27,200-40,800

PROVENANCE

Chandigarh, India, circa 1960

LITERATURE

Eric Touchaleaume and Gerald Moreau, *Le Corbusier, Pierre Jeanneret, The Indian Adventure: Design - Art - Architecture*, Paris, 2010, p. 586 for a technical drawing





72

LE CORBUSIER and PIERRE JEANNERET 1887-1965, 1896-1967
Pair of 'Advocate and Press' armchairs, model no. LC/PJ-SI-41-A, designed for the High Court, Chandigarh, circa 1955-1956

Teak, hide.

Each: 91 x 63.6 x 64.7 cm (35 $\frac{7}{8}$ x 25 x 25 $\frac{1}{2}$ in.)

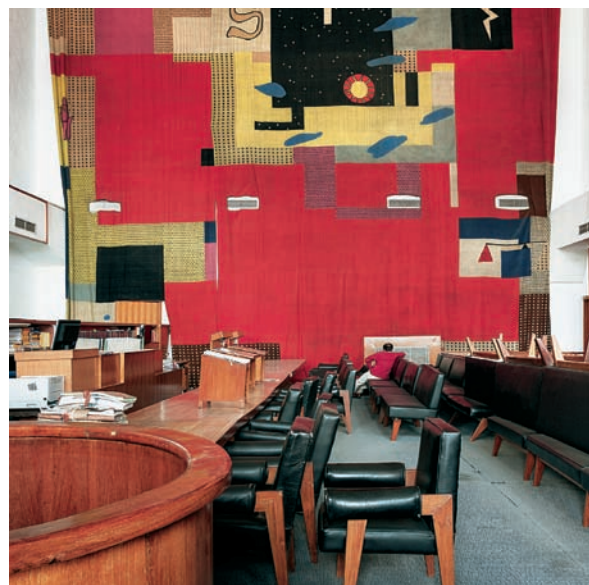
Estimate £20,000-30,000 \$29,700-44,500 €27,200-40,800

PROVENANCE

High Court, Chandigarh, India, circa 1955-1956
 Galerie Patrick Seguin, Paris, 2011

LITERATURE

Le Corbusier, *My Work*, London, 1960, p. 241
 Eric Touchaleaume and Gerald Moreau, *Le Corbusier, Pierre Jeanneret, The Indian Adventure: Design - Art - Architecture*, Paris, 2010, pp. 168-69, 567
 Galerie Patrick Seguin, *Le Corbusier, Pierre Jeanneret: Chandigarh, India*, Paris, 2014, pp. 136, 138-39, 282, 323



The main High Court room, Chandigarh, 2011 © FLC/ ADAGP, Paris and DACS, London 2015/P: Manuel Bougot.

PIERRE JEANNERET 1896-1967

'Office table' desk with bookcase, model no. PJ-BU-02-A, designed for the Secretariat and administrative buildings, Chandigarh, circa 1957-1958

East Indian rosewood, leather, aluminium.

71.3 x 122.1 x 83.3 cm (28 $\frac{1}{8}$ x 48 $\frac{1}{8}$ x 32 $\frac{3}{4}$ in.)

Estimate £8,000-12,000 \$11,900-17,800 €10,900-16,300

PROVENANCE

Chandigarh, India, circa 1957-1958

LITERATURE

Eric Touchaleaume and Gerald Moreau, *Le Corbusier, Pierre Jeanneret, The Indian Adventure: Design - Art - Architecture*, Paris, 2010, pp. 200-201, 572

Galerie Patrick Seguin, *Le Corbusier, Pierre Jeanneret: Chandigarh, India*, Paris, 2014, pp. 206, 246-49, 267, 288





74

SERGE MOUILLE 1922-1988

'Antony' adjustable wall light, with 'Moule' shade, designed for the Cité Internationale Universitaire, Antony, circa 1954

Painted aluminium, painted tubular aluminium, brass, painted metal.

42.2 x 66 x 30.6 cm (16 $\frac{5}{8}$ x 25 $\frac{7}{8}$ x 12 in.)

Manufactured by Atelier Serge Mouille, Paris, France.

Estimate £3,000-4,000 \$4,500-5,900 €4,100-5,400

PROVENANCE

Mr and Mrs Volovitch, France

Acquired from the above by the present owner

LITERATURE

Two Master Metalworkers: Jean Prouvé, Serge Mouille, exh. cat., Anthony DeLorenzo, New York, Alan and Christine Counord, Paris, 1985, p. 133

Pierre Émile Pralus, *Serge Mouille: a French Classic*, Saint Cyr au Mont d'Or, 2006, pp. 91, 133, 168-69

75

PIERRE JEANNERET 1896-1967

Pair of chairs, model no. PJ-SI-15-A, designed for the Himalayan Hostel cafeteria and private residencies, Chandigarh, circa 1955-1960

Teak, cane.

Each: 76.5 x 43 x 53.7 cm (30½ x 16¾ x 21½ in.)

Estimate £8,000-12,000 \$11,900-17,800 €10,900-16,300

PROVENANCE

Chandigarh, India, circa 1955-1960

LITERATURE

Eric Touchaleaume and Gerald Moreau, *Le Corbusier, Pierre Jeanneret, The Indian Adventure: Design - Art - Architecture*, Paris, 2010, p. 558



JEAN PROUVÉ 1901-1984

Seven-panelled sun-shutter, from the Cité scolaire de La Dullague, Béziers, designed 1956, executed circa 1962-1965

Aluminium, metal.

185.5 x 184.4 x 8.3 cm (73 x 72½ x 3¼ in.)

Manufactured by Les Atelier Jean Prouvé, Nancy, France.

Estimate £12,000-15,000 \$17,800-22,300 €16,300-20,400

PROVENANCE

Cité scolaire de La Dullague, Béziers, France, circa 1962-1965

EXHIBITED

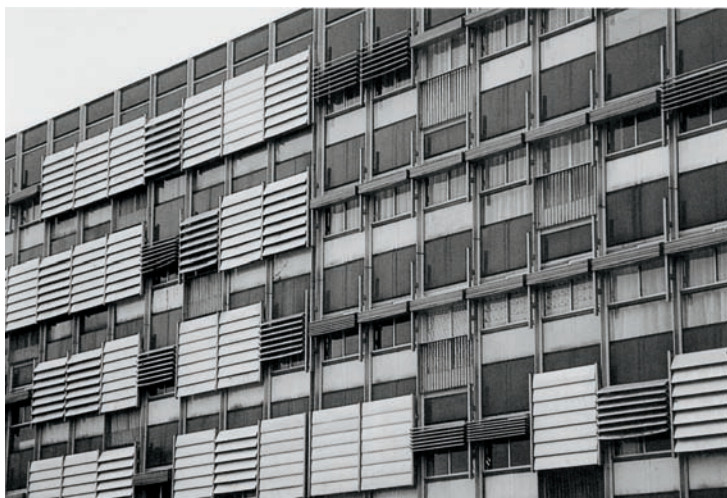
Architecture Biennale, Venice, 7 June-23 November, 2014

LITERATURE

Galleries Jousse Seguin and Galerie Enrico Navarra, *Jean Prouvé*, Paris, 1998, pp. 170-71, 194

Peter Sulzer, *Jean Prouvé: Œuvre complète / Complete Works, Volume 4: 1954-1984*, Basel, 2005, pp. 40-41, figs. 53, 56, pp. 133-34, figs. 1332.2.s,1 and 1332.2.s,2

Galerie Patrick Seguin and Sonnabend Gallery, *Jean Prouvé, Vol. 1*, Paris, 2007, p. 150



Cité scolaire de La Dullague, Béziers, circa 1962-1965 © ADAGP, Paris and DACS, London 2015.



PROPERTY OF ALEXANDER VON VEGESACK, SOLD TO BENEFIT THE
NON-PROFIT ASSOCIATION DOMAINE DE BOISBUCHET, FRANCE

JEAN PROUVÉ 1901-1984

'Cité' bed, model no. 10, designed for the Cité Universitaire, Nancy, 1932

Painted bent steel, oak, fabric.

52.7 x 238.2 x 84.6 cm (20¾ x 93¾ x 33¼ in.)

Manufactured by Les Ateliers Jean Prouvé, Nancy, France.

Estimate £30,000-50,000 \$44,500-74,200 €40,800-68,000

PROVENANCE

Cité Universitaire, Nancy, France, 1932

Galerie Jousse Seguin, Paris

Acquired from the above by the present owner, 1990s

LITERATURE

Galleries Jousse Seguin and Galerie Enrico Navarra, *Jean Prouvé*, Paris, 1998, pp. 162-63

Peter Sulzer, *Jean Prouvé: Œuvre complète / Complete Works, Vol. 2: 1934-1944*, Basel, 2000, p. 105 for technical drawings and Ateliers Jean Prouvé prospectus

Galerie Patrick Seguin, *Jean Prouvé, Volume 2*, Paris, 2007, pp. 354, 358-59

Gagosian Gallery and Galerie Patrick Seguin, *Calder | Prouvé*, exh. cat., New York, 2013, pp. 70-75

Pinacoteca Giovanni e Marella Agnelli and Galerie Patrick Seguin, *A Passion for Jean Prouvé: From Furniture to Architecture: The Laurence and Patrick Seguin Collection*, exh. cat., Paris, 2013, pp. 134-37

The present lot is sold to benefit the non-profit association C.I.R.E.C.A. at
Domaine de Boisbuchet, recognised by the French Government.



PROPERTY OF ALEXANDER VON VEGESACK, SOLD TO BENEFIT THE
NON-PROFIT ASSOCIATION DOMAINE DE BOISBUCHET, FRANCE

JEAN PROUVÉ 1901-1984

Desk, model no. B.M. 11, designed 1939, executed 1947-1948

Oak, painted steel, aluminium.

77.1 x 160.4 x 82.2 cm (30³/₈ x 63¹/₈ x 32³/₈ in.)

Manufactured by Les Ateliers Jean Prouvé, Nancy, France.

Estimate £70,000-90,000 \$104,000-134,000 €95,100-122,000

PROVENANCE

Galerie Jousse Seguin, Paris

Acquired from the above by the present owner, 1990s

LITERATURE

Galerie Jousse Seguin and Galerie Enrico Navarra, *Jean Prouvé*, Paris, 1998, pp. 106-107

Peter Sulzer, *Jean Prouvé: Œuvre complète / Complete Works, Volume 2: 1934-1944*, Basel, 2000, p. 243, p. 255, fig. 838

Laurence Allégret and Valérie Vaudou, eds., *Jean Prouvé et Paris*, Paris, 2001, p. 224, fig. 8

Peter Sulzer, *Jean Prouvé: Œuvre complète / Complete Works, Volume 3: 1944-1954*, Basel, 2005, pp. 178-79, figs. 1159.1-1159.10

Galerie Patrick Seguin, *Jean Prouvé, Vol. 2*, Paris, 2007, pp. 330, 338-39

The present lot is sold to benefit the non-profit association C.I.R.E.C.A. at
Domaine de Boisbuchet, recognised by the French Government.





79

JEAN PROUVÉ and CHARLOTTE PERRIAND 1901-1984,
1903-1999

*'Antony' bed, model no. 450, designed for the Cité Universitaire, Antony,
circa 1955*

Painted steel, oak, fabric.

61.2 x 190 x 115.7 cm (24 $\frac{1}{8}$ x 74 $\frac{3}{4}$ x 45 $\frac{1}{2}$ in.)

Manufactured by Les Ateliers Jean Prouvé and André Chetaille, Nancy, France.

Estimate £8,000-12,000 \$11,900-17,800 €10,900-16,300

PROVENANCE

Cité Universitaire, Antony, France, circa 1955

Galerie Patrick Seguin, Paris

Acquired from the above by the present owner, 2002

LITERATURE

Galleries Jousse Seguin and Galerie Enrico Navarra, *Jean Prouvé*, Paris,
1998, pp. 144-45, figs. 2-3

Jacques Barsac, *Charlotte Perriand Un art d'habiter 1903-1959*, Paris,
2005, p. 366

Peter Sulzer, *Jean Prouvé: Œuvre complète / Complete Works, Volume 3:
1944-1954*, Basel, 2005, p. 167, fig. 1140.6

Galerie Patrick Seguin and Sonnabend Gallery, *Jean Prouvé, Vol. 1*, Paris,
2007, pp. 146-47, 186, 198

Galerie Patrick Seguin, *Jean Prouvé, Vol. 2*, Paris, 2007, pp. 355, 366-67



80

SERGE MOUILLE 1922-1988

Pivoting two-armed wall light with 'Lampadaire' and 'Casquette' shades, designed 1953, executed circa 1954

Painted aluminium, painted tubular steel, brass.

99.7 x 35.9 x 171.8 cm (39¼ x 14¼ x 67½ in.)

Produced by Atelier Serge Mouille and edition by Galerie Steph Simon, Paris, France.

Estimate £10,000-15,000 \$14,800-22,300 €13,600-20,400

LITERATURE

Two Master Metalworkers: Jean Prouvé, Serge Mouille, exh. cat., Anthony DeLorenzo, New York, Alan and Christine Counord, Paris, 1985, pp. 124-25, 134

Alan and Christine Counord, *Serge Mouille: Luminaires*, Bordeaux, 1993, n.p.

Pierre Émile Pralus, *Serge Mouille: A French classic, un classique français*, Saint Cyr au Mont d'Or, 2006, pp. 66, 79, 122, 166-67, 171



81

JEAN PROUVÉ 1901-1984

'Cité' table, model no. 500, designed for the Cité Universitaire, Nancy, designed 1932, produced circa 1950-1951

Painted tubular steel, painted bent sheet steel, oak.

73.5 x 99.9 x 68 cm (28 $\frac{7}{8}$ x 39 $\frac{3}{8}$ x 26 $\frac{3}{4}$ in.)

Manufactured by Les Ateliers Jean Prouvé, Nancy, France.

Estimate £8,000-12,000 \$11,900-17,800 €10,900-16,300

PROVENANCE

Cité Universitaire, Nancy, France, circa 1950-1951

LITERATURE

Galleries Jousse Seguin and Enrico Navarra, *Jean Prouvé*, Paris, 1998, p. 131 for a similar example

Peter Sulzer, *Jean Prouvé: Œuvre complète / Complete Works, Volume 1: 1917-1933*, Basel, 2000, pp. 204, 206 for a technical drawing and period image of a similar example



82

JEAN PROUVÉ 1901-1984

'Marcoule' bench, designed for the Centre d'études atomiques, Marcoule, 1955

Painted bent steel, painted tubular steel, oak.

75 x 141.9 x 46.6 cm (29½ x 55⅞ x 18⅜ in.)

Manufactured by Les Ateliers Jean Prouvé, Nancy, France.

Estimate £12,000-18,000 \$17,800-26,700 €16,300-24,500

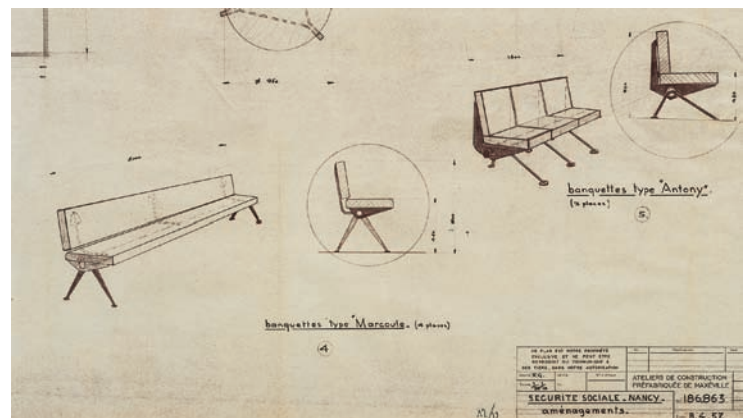
PROVENANCE

Centre d'études atomiques, Marcoule, France, 1955

LITERATURE

Galerie Patrick Seguin and Sonnabend Gallery, *Jean Prouvé, Vol. 1*, Paris, 2007, pp. 146, 202

Galerie Patrick Seguin, *Jean Prouvé, Vol. 2*, Paris, 2007, pp. 317, 326-29



Jean Prouvé, Project for 'Marcoule' and 'Antony' benches, Galerie Patrick Seguin Collection © ADAGP, Paris and DACS, London 2015.

JEAN PROUVÉ 1901-1984

Five-panelled sun-shutter, from the Cité scolaire de La Dullague, Béziers,
designed 1956, executed circa 1962-1965

Aluminium, metal.

134.8 x 180.1 x 28.6 cm (53 $\frac{1}{8}$ x 70 $\frac{7}{8}$ x 11 $\frac{1}{4}$ in.)

Manufactured by Les Atelier Jean Prouvé, Nancy, France.

Estimate £12,000-15,000 \$17,800-22,300 €16,300-20,400

PROVENANCE

Cité scolaire de La Dullague, Béziers, France

EXHIBITED

Architecture Biennale, Venice, 7 June-23 November, 2014

LITERATURE

Galleries Jousse Seguin and Galerie Enrico Navarra, *Jean Prouvé*, Paris, 1998, pp. 170-71, 194

Peter Sulzer, *Jean Prouvé: Oeuvre Complète / Complete Works, Volume 4: 1954-1984*, Basel, 2005, pp. 40-41, figs. 53, 56, pp. 133-34, figs. 1332.2.s,1 and 1332.2.s,2

Galerie Patrick Seguin and Sonnabend Gallery, *Jean Prouvé, Vol. 1*, Paris, 2007, p. 150







84

JEAN PROUVÉ 1901-1984

'S.C.A.L.' double bed, model no. 452, designed for the Société Centrale des Alliages Légers, Issoire, circa 1953

Painted metal, fabric.

60.7 x 190.3 x 140.5 cm (23 $\frac{7}{8}$ x 74 $\frac{7}{8}$ x 55 $\frac{3}{8}$ in.)

Manufactured by Les Ateliers Jean Prouvé, Nancy, France.

Estimate £6,000-8,000 \$8,900-11,900 €8,200-10,900

PROVENANCE

Société Centrale des Alliages Légers, Issoire, France, circa 1953

Artcurial, Paris, 'Design: Arts Décoratifs du XXe Siècle', 28 April, 2004, lot 63

Acquired from the above by the present owner

LITERATURE

Galleries Jousse Seguin and Galerie Enrico Navarra, *Jean Prouvé*, Paris, 1998, pp. 144-45, figs. 2-3

Peter Sulzer, *Jean Prouvé: Œuvre complète / Complete Works, Volume 3: 1944-1954*, Basel, 2005, pp. 166-67, figs. 1040.3-1040.7

Galerie Patrick Seguin and Sonnabend Gallery, *Jean Prouvé, Vol. 1*, Paris, 2007, pp. 146-47, 186, 198

Galerie Patrick Seguin, *Jean Prouvé, Vol. 2*, Paris, 2007, pp. 355, 366-67



85

JEAN PROUVÉ 1901-1984

Coat rack, designed for Cité Technique, Cachan, 1955

Painted bent sheet steel, painted tubular aluminium, oak, painted particle board.

149.9 x 211.5 x 57.3 cm (59 x 83¼ x 22½ in.)

Manufactured by Les Ateliers Jean Prouvé, Nancy, France. Metal label impressed with 11. Together with 9 metal coat hangers.

Estimate £16,000-20,000 \$23,800-29,700 €21,700-27,200

PROVENANCE

Centre National d'Enseignement, Cité Technique, Cachan, France, 1955

LITERATURE

Galerie Patrick Seguin, *Jean Prouvé, Vol. 2*, Paris, 2007, p. 463



86

ALEXANDRE NOLL 1890-1970

Two dishes, 1950s

Ebony.

Largest: 4.3 x 17.4 x 8.9 cm (1¾ x 6⅞ x 3½ in.)

Each incised with *ANoll*. Each dish together with a certificate of authenticity from Odile Noll.

Estimate £4,000-6,000 \$5,900-8,900 €5,400-8,200 ♠

PROVENANCE

Mrs Chamaillard (family member of Alexandre Noll), Paris, for the larger dish

LITERATURE

Olivier Jean-Elie and Pierre Passebon, *Alexandre Noll*, Paris, 1999, pp. 23, 56 for similar examples

SERGE MOUILLE 1922-1988

'Monotype' sculpture, circa 1955

Cut sheet aluminium.

28.9 cm (11 $\frac{3}{8}$ in.)

Estimate £3,000-5,000 \$4,500-7,400 €4,100-6,800 ± ♠

LITERATURE

Two Master Metalworkers: Jean Prouvé, Serge Mouille, exh. cat., Anthony DeLorenzo, New York, Alan and Christine Counord, Paris, 1985, p. 94 for a similar example
Pierre Émile Pralus, *Serge Mouille: A French Classic*, Saint Cyr au Mont d'Or, 2006, pp. 32-33 for similar examples



CHARLOTTE PERRIAND and PIERRE JEANNERET

1903-1999, 1896-1967

*Bahut, model no. 3, designed for 'L'Equipement de la Maison',
Grenoble, designed 1939-1945, produced circa 1947-1952*

Pine, mahogany-veneered wood.

121 x 246 x 43.5 cm (47 $\frac{5}{8}$ x 96 $\frac{7}{8}$ x 17 $\frac{1}{8}$ in.)

Manufactured by L'Equipement de la Maison, Grenoble, France.

Estimate £18,000-24,000 \$26,700-35,600 €24,500-32,600

PROVENANCE

L'Equipement de la Maison, Grenoble, France

Acquired directly from the above by Mr and Mrs Volovitch, Massy,
France, circa 1947-1952

Acquired from the above by the present owner

LITERATURE

Mary McLeod, ed., *Charlotte Perriand: An Art of Living*, New York,
2003, p. 136, fig. 8 for a 'L'Equipement de la Maison' prospectus
Jacques Barsac, *Charlotte Perriand Un art d'habiter 1903-1959*, Paris,
2005, p. 275 for a 'L'Equipement de la Maison' prospectus, pp. 277,
316, p. 335 for a 'B.C.B.' prospectus

The present model was exhibited at the IX Milan Triennale, 1951.





89

CHARLOTTE PERRIAND 1903-1999

Set of twelve dining chairs, model no. 18 and three stools, model no. 17, from 'L'Équipement de la Maison' series, Grenoble, designed 1933-1939, produced circa 1947-1952

Pine, straw.

Each chair: 81 x 41.5 x 45.7 cm (31 $\frac{1}{8}$ x 16 $\frac{3}{8}$ x 17 $\frac{7}{8}$ in.)

Each stool: 44.3 x 35.7 x 35.8 cm (17 $\frac{1}{2}$ x 14 x 14 $\frac{1}{8}$ in.)

Manufactured by L'Équipement de la Maison, Grenoble, France.

Estimate £4,000-6,000 \$5,900-8,900 €5,400-8,200

PROVENANCE

L'Équipement de la Maison, Grenoble, France

Acquired directly from the above by Mr and Mrs Volovitch, Massy, France, circa 1947-1952

Acquired from the above by the present owner

LITERATURE

Mary McLeod, ed., *Charlotte Perriand: An Art of Living*, New York, 2003, p. 136, fig. 8 for a 'L'Équipement de la Maison' prospectus

Jacques Barsac, *Charlotte Perriand Un art d'habiter 1903-1959*, Paris, 2005, p. 261, p. 275 for a 'L'Équipement de la Maison' prospectus, p. 335 for a 'B.C.B' prospectus

CHARLOTTE PERRIAND and PIERRE JEANNERET 1903-1999,
1896-1967

*Dining table, from 'L'Équipement de la Maison', Grenoble, designed circa
1939-1945, produced circa 1947-1952*

Pine.

72.3 x 193.8 x 93.2 cm (28½ x 76¼ x 36¾ in.)

Manufactured by L'Équipement de la Maison series, Grenoble, France.

Estimate £22,000-28,000 \$32,700-41,600 €29,900-38,100

PROVENANCE

L'Équipement de la Maison, Grenoble, France

Acquired directly from the above by Mr and Mrs Volovitch, Massy, France,
circa 1947-1952

Acquired from the above by the present owner

LITERATURE

Mary McLeod, ed., *Charlotte Perriand: An Art of Living*, New York, 2003,
p. 135, fig. 7 for a similar example, p. 136, fig. 8 for a 'L'Équipement de la
Maison' prospectus of a similar example

Marie Laure Jousset, *Charlotte Perriand*, exh. cat., Centre Pompidou, Paris,
2005, p. 111 for a similar example

Jacques Barsac, *Charlotte Perriand Un art d'habiter 1903-1959*, Paris,
2005, p. 275 for a 'L'Équipement de la Maison' prospectus, p. 277, fig. 4,
p. 335 for a 'B.C.B.' prospectus





91

CHARLOTTE PERRIAND 1903-1999

Coffee table, model no. 10, from 'L'Equipement de la Maison' series, Grenoble, designed 1938, produced circa 1947-1952

Pine.

35.3 cm (13 $\frac{7}{8}$ in.) high, 69.6 cm (27 $\frac{3}{8}$ in.) diameter

Manufactured by L'Equipement de la Maison, Grenoble, France.

Estimate £3,000-4,000 \$4,500-5,900 €4,100-5,400

PROVENANCE

L'Equipement de la Maison, Grenoble, France

Acquired directly from the above by Mr and Mrs Volovitch, Massy, France, circa 1947-1952

Acquired from the above by the present owner

LITERATURE

Mary McLeod, ed., *Charlotte Perriand: An Art of Living*, New York, 2003, p. 136, fig. 8 for a 'L'Equipement de la Maison' prospectus

Jacques Barsac, *Charlotte Perriand Un art d'habiter 1903-1959*, Paris, 2005, p. 275 for a 'L'Equipement de la Maison' prospectus, p. 335 for a 'B.C.B.' prospectus

CHARLOTTE PERRIAND 1903-1999

Pair of armchairs, model no. 21, from 'L'Équipement de la Maison' series, Grenoble, designed 1935, produced circa 1947-1952

Oak, straw.

Each: 80.2 x 55.5 x 65.1 cm (31 $\frac{1}{2}$ x 21 $\frac{1}{8}$ x 25 $\frac{5}{8}$ in.)

Manufactured by L'Équipement de la Maison, Grenoble, France.

Estimate £3,000-4,000 \$4,500-5,900 €4,100-5,400

PROVENANCE

L'Équipement de la Maison, Grenoble, France

Acquired directly from the above by Mr and Mrs Volovitch, Massy, France, circa 1947-1952

Acquired from the above by the present owner

LITERATURE

Mary McLeod, ed., *Charlotte Perriand: An Art of Living*, New York, 2003, p. 136, fig. 8 for a 'L'Équipement de la Maison' prospectus, p. 171, fig. 20, p. 173, figs. 24-25, p. 179, fig. 35

Marie Laure Jousset, *Charlotte Perriand*, exh. cat., Centre Pompidou, Paris, 2005, p. 109

Jacques Barsac, *Charlotte Perriand Un art d'habiter 1903-1959*, Paris, 2005, p. 275 for a 'L'Équipement de la Maison' prospectus, pp. 280, 297, 305, p. 335 for a 'B.C.B.' prospectus





93

CHARLOTTE PERRIAND AND PIERRE JEANNERET 1903-1999,
1896-1967

*Bahut, model no. 4, designed for 'L'Équipement de la Maison' series,
Grenoble, designed 1939-1945, produced circa 1947-1952*

Ash.

96.1 x 254.9 x 39.8 cm (37 $\frac{7}{8}$ x 100 $\frac{3}{8}$ x 15 $\frac{5}{8}$ in.)

Manufactured by L'Équipement de la Maison, Grenoble, France.

Estimate £30,000-40,000 \$44,500-59,400 €40,800-54,400

PROVENANCE

L'Équipement de la Maison, Grenoble, France

Acquired directly from the above by Mr and Mrs Volovitch, Massy, France,
circa 1947-1952

Acquired from the above by the present owner

LITERATURE

Mary McLeod, ed., *Charlotte Perriand: An Art of Living*, New York, 2003,
p. 135, fig. 7, p. 136, fig. 8 for a 'L'Équipement de la Maison' prospectus
Marie Laure Jousset, *Charlotte Perriand*, exh. cat., Centre Pompidou,
Paris, 2005, p. 111

Jacques Barsac, *Charlotte Perriand Un art d'habiter 1903-1959*, Paris,
2005, p. 275 for a 'L'Équipement de la Maison' prospectus, p. 277, p. 335
for a 'B.C.B.' prospectus

CHARLOTTE PERRIAND AND PIERRE JEANNERET

1903-1999, 1896-1967

Bibliothèque, model no. 12, designed for 'L'Équipement de la Maison' series, Grenoble, designed 1940-1945, produced circa 1947-1952
Ash.

158.1 x 163.4 x 23.8 cm (62¼ x 64¾ x 9⅜ in.)

Manufactured by L'Équipement de la Maison, Grenoble, France.

Estimate £20,000-30,000 \$29,700-44,500 €27,200-40,800

PROVENANCE

L'Équipement de la Maison, Grenoble, France

Acquired directly from the above by Mr and Mrs Volovitch, Massy, France, circa 1947-1952

Acquired from the above by the present owner

LITERATUREMary McLeod, ed., *Charlotte Perriand: An Art of Living*, New York, 2003, p. 136, fig. 8 for a 'L'Équipement de la Maison' prospectusMarie Laure Jousset, *Charlotte Perriand*, exh. cat., Centre Pompidou, Paris, 2005, p. 173, fig. 24Jacques Barsac, *Charlotte Perriand Un art d'habiter 1903-1959*, Paris, 2005, p. 233, p. 275 for a 'L'Équipement de la Maison' prospectus, p. 279, p. 335 for a 'B.C.B.' prospectus



95

CHARLOTTE PERRIAND 1903-1999

Table, from Cité Cansado, Cansado, Mauritania, 1958

Painted steel, plastic laminate-covered plywood, moulded plastic.

72.2 x 130 x 50 cm (28 $\frac{3}{8}$ x 51 $\frac{1}{8}$ x 19 $\frac{5}{8}$ in.)

Produced by Steph Simon, Paris, France. Each drawer moulded with
MODELE CHARLOTTE PERRIAND/BREVETE S.G.D.G.

Estimate £4,000-8,000 \$5,900-11,900 €5,400-10,900

PROVENANCE

Cité Cansado, Cansado, Mauritania, 1958

LITERATURE

Françoise Choay, 'vous montre le Pavillon du Brésil que Le Corbusier vient d'achever à la Cité Universitaire de Paris', *L'Œil*, no. 57, September 1959, pp. 58-59 for similar examples

Élisabeth Vedrenne, 'Le Corbu à La Cité U.', *L'Œil*, November 1998, p. 72, fig. 3 for a similar example

Jacques Barsac, *Charlotte Perriand Un art d'habiter 1903-1959*, Paris, 2005, p. 469 for a similar example

PROPERTY OF ALEXANDER VON VEGESACK, SOLD TO BENEFIT THE
NON-PROFIT ASSOCIATION DOMAINE DE BOISBUCHET, FRANCE

CHARLOTTE PERRIAND 1903-1999

*Double bed, designed for la chambre d'étudiant de la Maison du Brésil,
Cité Internationale Universitaire de Paris, 1956-1959*

Oak, fabric.

57.3 x 130.1 x 190.2 cm (22½ x 51¼ x 74¾ in.)

Estimate £8,000-10,000 \$11,900-14,800 €10,900-13,600

PROVENANCE

Maison du Brésil, Cité Internationale Universitaire de Paris, 1956-1959

Galerie Jousse Seguin, Paris

Acquired from the above by the present owner, 1990s

LITERATURE

Élisabeth Vedrenne, 'Le Corbu à La Cité U.', *L'Œil*, November 1998, p. 73, fig. 4

Élisabeth Vedrenne, *Le Corbusier: Mémoire du Style*, Paris, 1998, pp. 66-67,
79 for the single bed

Marie Laure Jousset, *Charlotte Perriand*, exh. cat., Centre Pompidou, Paris,
2005, p. 153 for the single bed

Jacques Barsac, *Charlotte Perriand Un art d'habiter 1903-1959*, Paris, 2005,
pp. 466-67, 470 for technical drawing and an image of the single bed

The present lot is sold to benefit the non-profit association C.I.R.E.C.A. at
Domaine de Boisbuchet, recognised by the French Government.





97

JUNZO SAKAKURA 1901-1969

Lounge chair, model no. 5016, designed 1957, executed 1960s

Teak laminated plywood, fabric.

64.7 x 55.4 x 67.7 cm (25½ x 21¾ x 26⅝ in.)

Manufactured by Tendo Mokko, Tokyo, Japan. Underside of chair with manufacturer's paper label logo.

Estimate £2,000-3,000 \$3,000-4,500 €2,700-4,100 Ω

LITERATURE

Charlotte and Peter Fiell, eds., *Decorative Art 70s*, Cologne, 2000, p. 99

Junzo Sakakura, Architect: Living in Modernism: Housing, Furniture and Design, Tokyo, 2009, p. 99, fig. 204, p. 100, p. 134, fig. 192, p. 140, ref. 23, p. 165 for a technical drawing, a prospectus and images

98

CHARLOTTE PERRIAND 1903-1999

Low table, from the Sandoz Laboratories, Rueil Malmaison, 1962

Oak.

45 cm (17¾ in.) high, 109.8 cm (43¼ in.) diameter

Estimate £20,000-30,000 \$29,700-44,500 €27,200-40,800

PROVENANCE

Sandoz Laboratories, Rueil Malmaison, France, 1962

Galerie Downtown François Laffanour, Paris

Private collection, France

Acquired from the above by the present owner

LITERATURE

Charlotte Perriand, *A Life Of Creation*, Paris, 1998, no. 76 for a similar example





99

CHARLOTTE PERRIAND 1903-1999

Low bench, from Cité Cansado, Cansado, Mauritania, 1958

Mahogany, painted metal.

22.5 x 189.9 x 70 cm (8 $\frac{7}{8}$ x 74 $\frac{3}{4}$ x 27 $\frac{1}{2}$ in.)

Produced by Steph Simon, Paris, France.

Estimate £8,000-12,000 \$11,900-17,800 €10,900-16,300

PROVENANCE

Cité Cansado, Cansado, Mauritania, 1958



100

CHARLOTTE PERRIAND and PIERRE JEANNERET

1903-1999, 1896-1967

Bibliothèque, model no. 13, from 'L'Équipement de la Maison' series, Grenoble, designed 1945, produced circa 1947-1952

Oak, painted plywood, glass.

163.8 x 122.9 x 25.4 cm (64½ x 48¾ x 10 in.)

Manufactured by L'Équipement de la Maison, Grenoble, France.

Estimate £25,000-35,000 \$37,100-52,000 €34,000-47,600 Ω

PROVENANCE

L'Équipement de la Maison, Grenoble, France

Acquired directly from the above by Vaugelade Residence, Ahun, France, circa 1947-1952

Thence by descent

Acquired from the above by the present owner

LITERATURE

Jacques Barsac, *Charlotte Perriand, Un art d'habiter, 1903-1959*, Paris, 2005, p. 279, p. 335 for the 'B.C.B.' prospectus

101

JEAN ROYÈRE 1902-1981

Rare 'Chevron' sideboard, circa 1941

Limed oak, leather, brass studs.

71.8 x 183.6 x 48.8 cm (28¼ x 72¼ x 19¼ in.)

Estimate £30,000-40,000 \$44,500-59,400 €40,800-54,400

PROVENANCE

Acquired directly from the designer, private collection, France, 1950

Acquired from the above by the present owner, 2014

LITERATURE

Roberto Aloï, *L'Arredamento Moderno, Terza Serie*, Milan, 1948, fig. 336

Pierre-Emmanuel Martin-Vivier, *Jean Royère*, Paris, 2002, p. 132

Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère, Volume 1*, Paris, 2012, pp. 262-63

Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère, Volume 2*, Paris, 2012, p. 72

The present model was exhibited at the Salon des Indépendants, Paris, 1941



Jean Royère, the present model presented at the exhibition organised by the *Salon des Tuileries* and the *Salon National des Indépendants*, Paris, 1941 © DR.





102

JEAN ROYÈRE 1902-1981

Pair of 'Bridge Écusson' armchairs, circa 1950

Mahogany, fabric, brass.

Each: 94.4 x 61.5 x 69.5 cm (37 $\frac{1}{8}$ x 24 $\frac{1}{4}$ x 27 $\frac{3}{8}$ in.)

Estimate £25,000-35,000 \$37,100-52,000 €34,000-47,600

LITERATURE

'Une visite a Jean Royère', *Mobilier et Décoration*, no. 1, January-February 1953, p. 4

'Les aménagements nouveaux de Jean Royère et les réflexions qu'ils inspirent', *Mobilier et Décoration*, no. 8, November 1956, p. 27

Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère, Volume 1*, Paris, 2012, pp. 288-91 for similar examples from the 'Écusson' series, p. 306 for a drawing of the chair

Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère, Volume 2*, Paris, 2012, pp. 51, 53 for similar examples from the 'Écusson' series



103

JEAN ROYÈRE 1902-1981

Console, circa 1955

Oak, moleskin.

89.7 x 170.1 x 46.4 cm (35³/₈ x 66⁷/₈ x 18¹/₄ in.)

Reverse with plastic label *JEAN ROYÈRE*.

Estimate £40,000-60,000 \$59,400-89,100 €54,400-81,600

PROVENANCE

Mr Majdalani, Beirut, Lebanon

LITERATURE

Pierre-Emmanuel Martin-Vivier, *Jean Royère*, Paris, 2002, p. 39 for a similar sideboard example



Jean Royère, interiors © Galerie Jacques Lacoste & Galerie Patrick Seguin, Paris.



104

JACQUES QUINET 1918-1992

Unique pair of large andirons, designed for the villa of Mr Gaudino, Martigues, 1968

Patinated steel.

Each: 28.9 x 13.8 x 35 cm (11 $\frac{3}{8}$ x 5 $\frac{3}{8}$ x 13 $\frac{3}{4}$ in.)

Estimate £6,000-8,000 \$8,900-11,900 €8,200-10,900

PROVENANCE

Mr Gaudino, Martigues, France, 1968

Acquired from the above by the present owner

LITERATURE

Guitemie Maldonado, *Jacques Quinet*, Paris, 2000, pp. 55-56, 183 for similar examples



105

JEAN ROYÈRE 1902-1981

Sofa, designed for Mademoiselle De Bellaing, Paris, 1950s

Sofa: fabric, oak; drawing: graphite on paper.

Sofa: 73.6 x 204.5 x 174.2 cm (28 $\frac{7}{8}$ x 80 $\frac{1}{2}$ x 68 $\frac{5}{8}$ in.)

Drawing: 36.3 x 47 cm (14 $\frac{1}{4}$ x 18 $\frac{1}{2}$ in.)

Together with a drawing titled and numbered in pencil *MADemoiselle DE BELLAING/No 11.535* and blind stamp *Jean Royère - 234 Faubourg St Honoré-Paris Carnot 5244* and one other blind stamp.

Estimate £20,000-30,000 \$29,700-44,500 €27,200-40,800 Ω

PROVENANCE

Mademoiselle De Bellaing, Paris

LITERATURE

Mobilier et Décoration, February 1947, p. 55 for a similar example
 'Aménagement officiels et installations privées par Jean Royère',
Mobilier et Décoration, no. 3, April 1951, pp. 23, 33 for a similar examples
 'Une visite à Jean Royère', *Mobilier et Décoration*, no. 1, January-February 1953, p. 3 for a similar example
 'Jean Royère et la passion des voyages', *Mobilier et Décoration*, no. 1, January-February 1954, p. 301 for a similar example
 'Cheminées et Coins de Feu', *Jean Royère, Première Série*, Paris, 1950s, pl. 38 for a similar example
 Axel de Heeckeren, *Jean Royère (1902-1981) créateur et décorateur*, exh. cat., Jansen, Paris, 1985, pls. 10, 36, 59 for similar examples
Jean Royère, décorateur à Paris, exh. cat., Musée des Arts Décoratifs, Paris, 1999, pp. 103, 134, 163 for images and drawings of similar examples
 Pierre-Emmanuel Martin-Vivier, *Jean Royère*, Paris, 2002, pp. 123, 147, 224, 291 for images and drawings of similar examples



Drawing of the present lot, from the studio of Jean Royère-234 Faubourg St Honoré-Paris, 1950s

JEAN ROYÈRE 1902-1981*Pair of 'Écusson' armchairs, 1957*

Okoumé, hide.

Each: 74.7 x 64.8 x 75.1 cm (29³/₈ x 25¹/₂ x 29⁵/₈ in.)**Estimate** £40,000-60,000 \$59,400-89,100 €54,400-81,600 Ω**PROVENANCE**Acquired directly from the designer by Salah Halwani, Beirut, Lebanon, 1957
Thence by descent, Fouad Salah Halwani, Beirut, Lebanon**LITERATURE**'Une visite a Jean Royère', *Mobilier et Décoration*, no. 1, January-February 1953, p. 5'Jean Royère et la passion des voyages', *Mobilier et Décoration*, no. 1, January-February 1954, p. 306 for similar examples from the 'Écusson' seriesAxel de Heeckeren, *Jean Royère (1902-1981) créateur et décorateur*, exh. cat., Jansen, Paris, 1985, pl. 62 for similar examples from the 'Écusson' seriesPierre-Emmanuel Martin-Vivier, *Jean Royère*, Paris, 2002, p. 144 for similar examples from the 'Écusson' seriesGalerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère, Volume 1*, Paris, 2012, p. 290 for similar examples from the 'Écusson' seriesGalerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère, Volume 2*, Paris, 2012, pp. 51, 289 for similar examples from the 'Écusson' series

107

JEAN ROYÈRE 1902-1981

'Écusson' sofa, 1957

Okoumé, hide.

76.1 x 206.2 x 78.7 cm (29 $\frac{7}{8}$ x 81 $\frac{1}{2}$ x 30 $\frac{7}{8}$ in.)

Estimate £50,000-70,000 \$74,200-104,000 €68,000-95,100 Ω

PROVENANCE

Acquired directly from the designer by Salah Halwani, Beirut, Lebanon, 1957

Thence by descent, Fouad Salah Halwani, Beirut, Lebanon

LITERATURE

'Une visite a Jean Royère', *Mobilier et Décoration*, no. 1, January-February 1953, p. 1

Axel de Heeckeren, *Jean Royère (1902-1981) créateur et décorateur*, exh. cat.,

Jansen, Paris, 1985, pl. 63 for similar examples from the 'Écusson' series

Jean Royère, décorateur à Paris, exh. cat., Musée des Arts Décoratifs, Paris, 1999,

p. 111 for a drawing of similar examples from the 'Écusson' series

Pierre-Emmanuel Martin-Vivier, *Jean Royère*, Paris, 2002, pp. 144, 318 for an

image and drawing of similar examples from the 'Écusson' series

Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère, Volume 2*, Paris,

2012, p. 42 for similar examples from the 'Écusson' series



108

GABRIELLA CRESPI b. 1922

'Yang Yin' adjustable table, 1979

Brass-covered wood, brass, painted wood.

77.8 x 171.5 x 121 cm (30 $\frac{5}{8}$ x 67 $\frac{1}{2}$ x 47 $\frac{5}{8}$ in.)

Produced by Gabriella Crespi, Milan, Italy. Number 10 from the open edition. Base impressed with facsimile signature and *BREV 10*. Together with a certificate of authenticity from the Archivio Gabriella Crespi. Crespi Archive number: 200160082.

Estimate £18,000-22,000 \$26,700-32,700 €24,500-29,900

PROVENANCE

Private collection, Italy

LITERATURE

Gabriella Crespi, The Sign and the Spirit, Multiple Furniture, Sculptures and Jewelry, exh. cat., Palazzo Reale, Milan, 2011, p. 81







109

ESPERIA

Pair of wall lights, 1960s

Painted metal, acrylic, brass.

Each: 35.5 x 9.3 x 9.4 cm (13⁷/₈ x 3⁵/₈ x 3³/₄ in.)

Estimate £3,000-4,000 \$4,500-5,900 €4,100-5,400

GABRIELLA CRESPI b. 1922

'Z' bar, from the 'Unicum' series, 1972

Polished and brushed stainless steel, glass.

58.1 x 96.5 x 61.2 cm (22⁷/₈ x 37⁷/₈ x 24¹/₈ in.)

Produced by Gabriella Crespi, Milan, Italy. From the edition 10. Together with a certificate of authenticity from the Archivio Gabriella Crespi. Crespi Archive number: 200159009.

Estimate £7,000-9,000 \$10,400-13,400 €9,500-12,200

LITERATURE

Gabriella Crespi, *The Sign and the Spirit, Multiple Furniture, Sculptures and Jewelry*, exh. cat., Palazzo Reale, Milan, 2011, pp. 35, 87



111

GABRIELLA CRESPI b. 1922

Rare 'Dama' extendable coffee table, circa 1970

Polished steel, brass.

30.5 x 275.5 x 109.7 cm (12 x 108½ x 43¼ in.) fully extended

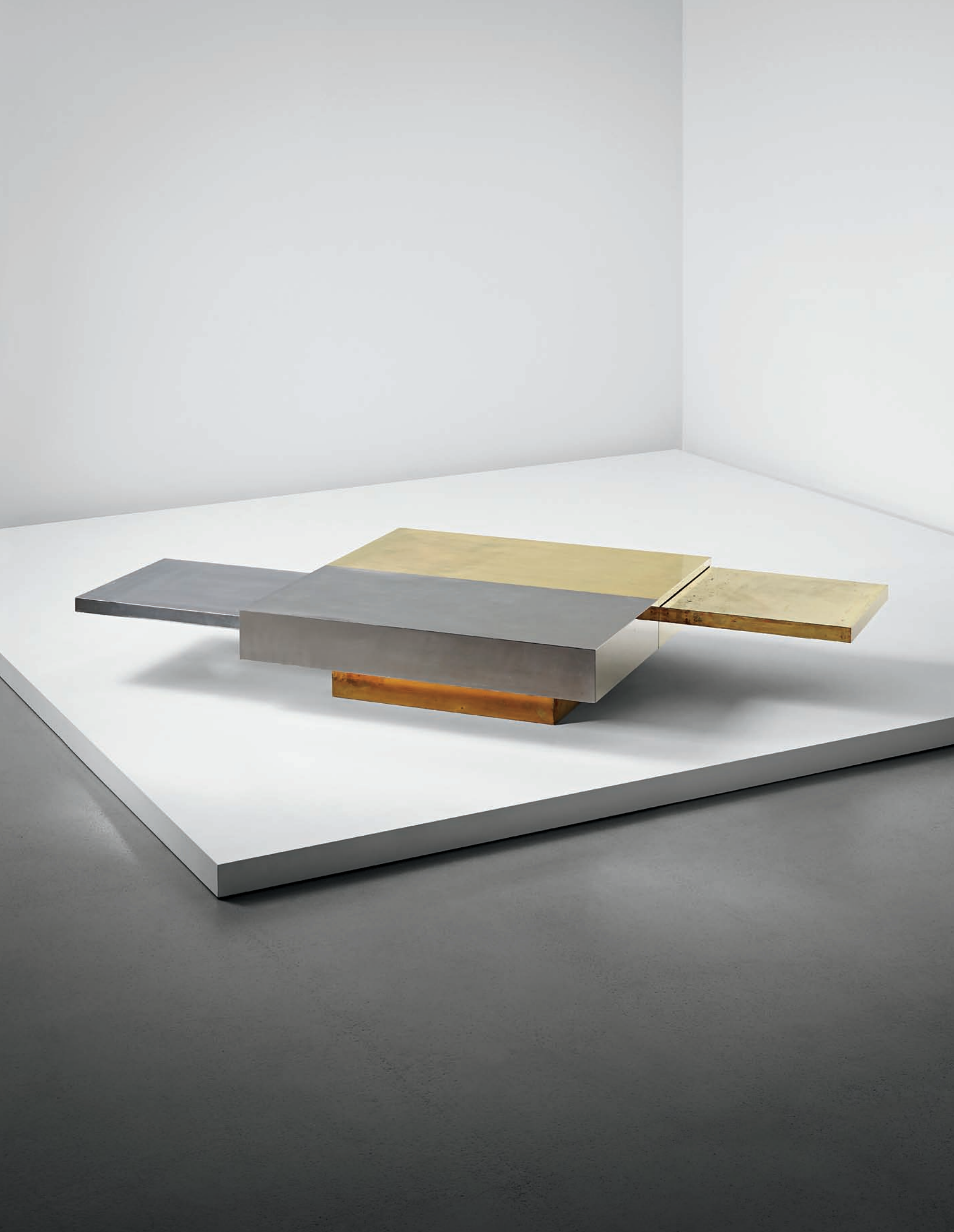
Produced by Gabriella Crespi, Milan, Italy. Base impressed with facsimile signature and *BREV.* Together with a certificate of authenticity from the Archivio Gabriella Crespi. Crespi Archive number: 200161002.

Estimate £15,000-20,000 \$22,300-29,700 €20,400-27,200

LITERATURE

Gabriella Crespi, *The Sign and the Spirit, Multiple Furniture, Sculptures and Jewelry*, exh. cat., Palazzo Reale, Milan, 2011, pp. 18, 63







112

SERGIO ASTI b. 1926

Pair of large four-armed wall lights, model no. 257, circa 1965

Opaque glass, tubular brass, brass.

Each: 84 x 59 x 52.8 cm (33 $\frac{1}{8}$ x 23 $\frac{3}{4}$ x 20 $\frac{3}{4}$ in.)

Manufactured by Arteluce, Milan, Italy.

Estimate £3,000-4,000 \$4,500-5,900 €4,100-5,400

LITERATURE

Giuliana Gramigna, *Repertorio 1950/1980*, Milan, 1985, p. 244

Clémence Krzentowski and Didier Krzentowski, eds., *The Complete Designers' Lights II, 35 Years of Collecting*, Paris, 2014, p. 166

LUIGI CACCIA DOMINIONI b. 1913*Set of eight armchairs, circa 1966*

Leather, fabric, painted plywood, painted wood.

Each: 76.5 x 79.5 x 72 cm (30½ x 31¼ x 28¾ in.)

Manufactured by Azucena, Milan, Italy.

Estimate £7,000-9,000 \$10,400-13,400 €9,500-12,200



THE ZANCOPE APARTMENT BY JOE COLOMBO

Joe Colombo designed several interiors for the Zancopé family, always with innovative and unique approaches. One of the first apartments, on Via San Francesco, Milan, was characterized by a well-articulated floor plan designed to accommodate the specific needs of the family. The different areas with clearly defined functions retain a spatial fluidity and ease of accessibility achieved through the use of sliding doors and slim furnishings that serve as room dividers, like the library, which separates the room in dining and living area with sofa and armchairs.

To create continuity between different environments, Joe Colombo used wooden strips to panel both the walls and the lowered ceiling in the entrance in contrast to other spaces such as the exposed brickwork in the living room and the dining area. The attention paid to the distribution of space is accompanied by an even more detailed study of the furniture plan, as the desk, the library and modular cabinets were intended for serialised production. They are all modular, adjustable, flexible, like the elements composing the entrance: a full height wooden panel is equipped with hooks, coat hangers and umbrella stands that can be adjusted and repositioned in different configurations and height levels. The low ceilings and lighting fixtures in different colours anticipate new formal solutions such as those conceived four years later, once again for a Zancopé family's apartment, on Via Sismondi, characterised by the alternation of volumes, and studied use of lights and contrasting colours. For Joe Colombo space

must guarantee not only functionality and flexibility, but must also accommodate new ways of living. His research allowed him to surpass the concept of the building as a 'container' and to define its contents as multifunctional units capable of providing all the necessary functions for living, such as designs like the Rotoliving and the Cabriolet Bed, both realised for his own apartment in 1969.

For Joe Colombo "The search for a methodology of an architectural design is implemented through the studies of ecology, psychology, ergonomics, etc. according to and in relation with the dimension in which a modern man lives, i.e. to provide the space immediately surrounding him and the equipment he needs to live in a coherent manner with the outside world. The challenge is providing equipment that will be autonomous, disconnected from the 'architectural contain(er)', in an adjustable and programmable way, so that they can adapt to any situation of space, present and future. The interaction between time and space is the concept on which all our research is based on and, because of the increasingly rapid evolution of mankind, it requires house furnishing that are flexible, that can always be used in different ways adapting to the user needs" ('Design la fine di un mito', Ottagono, no. 19, December 1970).

Arch. IGNAZIA FAVATA
Studio Joe Colombo
Milan, March 2015



Bookcase, from Casa Zancopé, via San Francesco, Milan, 1962-1967

JOE COLOMBO 1930-1971

Interior, from Casa Zancopé, via San Francesco, Milan, 1962-1967

Comprising bookcase: ash, ash-veneered wood, nickel-plated metal, glass; desk: East Indian rosewood, East Indian rosewood-veneered wood, plastic-laminated wood, nickel-plated metal, glass; extendable dining table: oak, nickel-plated metal; sofa: walnut, fabric; 'Combi centre': walnut, aluminium; drinks cabinet: walnut, stainless steel plate, acrylic (interior drawer with manufacturer's logo paper label *BERNINI/ Made in Italy*); folding dressing table: walnut, mirrored glass, acrylic (interior drawer with manufacturer's logo paper label *BERNINI/ Made in Italy*); umbrella stands and coat hooks: nickel-plated brass. Each work manufactured by Berini, Milan, Italy. 'Spider' desk and standard lamps: painted aluminium, chromium-plated tubular metal, painted metal. Both lights manufactured by O-Luce, Milan, Italy.

Each work together with a certificate of authenticity from Studio Joe Colombo. Bookcase: 287 x 334 x 228 cm (112 $\frac{7}{8}$ x 131 $\frac{1}{2}$ x 89 $\frac{3}{4}$ in.); desk: 77.5 x 139.5 x 74.1 cm (30 $\frac{1}{2}$ x 54 $\frac{7}{8}$ x 29 $\frac{1}{8}$ in.); extendable dining table: 68.8 x 160.1 x 160.2 cm (27 $\frac{1}{8}$ x 63 x 63 $\frac{1}{8}$ in.) fully extended; sofa: 65.7 x 251.7 x 114 cm (25 $\frac{7}{8}$ x 99 $\frac{1}{8}$ x 44 $\frac{7}{8}$ in.); 'Combi centre': 151.4 cm (59 $\frac{5}{8}$ in.) high, 82.5 cm (32 $\frac{1}{2}$ in.) diameter; drinks cabinet: 50.8 x 116.7 x 88.2 cm (20 x 45 $\frac{7}{8}$ x 34 $\frac{3}{4}$ in.) fully extended; folding dressing table: 76.5 x 65.1 x 104.3 cm (30 $\frac{1}{8}$ x 25 $\frac{5}{8}$ x 41 $\frac{1}{8}$ in.) fully extended; each umbrella stand: 69.2 x 14 x 17.1 cm (27 $\frac{1}{4}$ x 5 $\frac{1}{2}$ x 6 $\frac{3}{4}$ in.); each coat hooks: 4.2 x 11.7 x 13 cm (1 $\frac{5}{8}$ x 4 $\frac{5}{8}$ x 5 $\frac{1}{8}$ in.); 'Spider' standard lamp: 145.2 cm (57 $\frac{1}{8}$ in.) high; 'Spider' desk lamp: 40 x 18 x 27.5 cm (15 $\frac{3}{4}$ x 7 $\frac{1}{8}$ x 10 $\frac{7}{8}$ in.) fully extended

Estimate £80,000-120,000 \$119,000-178,000 €109,000-163,000

PROVENANCE

Casa Zancopé, Milan, Italy

LITERATURE

Barbara Plumb, 'America Discovers Colombo', *New York Times*, September 4, 1966, pp. 160-61 for 'Spider' desk and standard lamp, 'Combi centre' and for a similar drinks cabinet

'Alcune Nuove Proposte Per L'arredamento', *Domus*, no. 424, March 1965, p. 42 for a 'Combi centre', p. 43 for a similar drinks cabinet, p. 44 for the folding dressing table

'Nuove Proposte Di Arredamento', *Domus*, no. 433, December 1965, pp. 19-20, 22-23, 25 for 'Spider' desk and standard lamps, p. 30 for an image and drawing of the extendable dining table, p. 32 for the folding dressing table
Mateo Kries, *Joe Colombo Inventing the Future*, exh. cat., Vitra Design Museum, Weil am Rhein, 2005, pp. 140-41, figs. 74-76 for a plan and two drawings of the Casa Zancopé, pp. 158-59, fig. 121 for a 'Combi centre', fig. 123 for the folding dressing table, figs. 122, 124 for a similar drinks cabinet, p. 163, fig. 133 for the extendable dining table, p. 174, fig. 158 for the 'Spider' desk lamp, p. 175, fig. 161 for 'Spider' standard lamp

In the event that this lot fails to sell in the auction, it will be immediately reoffered during the sale as six individual lots.

Phillips wishes to thank Arch. Ignazia Favata and Arch. Elisabetta Borgatti for their assistance with cataloguing the present lot.



Joe Colombo, interior of Casa, 1962-1967 © Studio Joe Colombo, 2015.



Extendable dining table, from Casa Zancopé, via San Francesco, Milan, 1962-1967



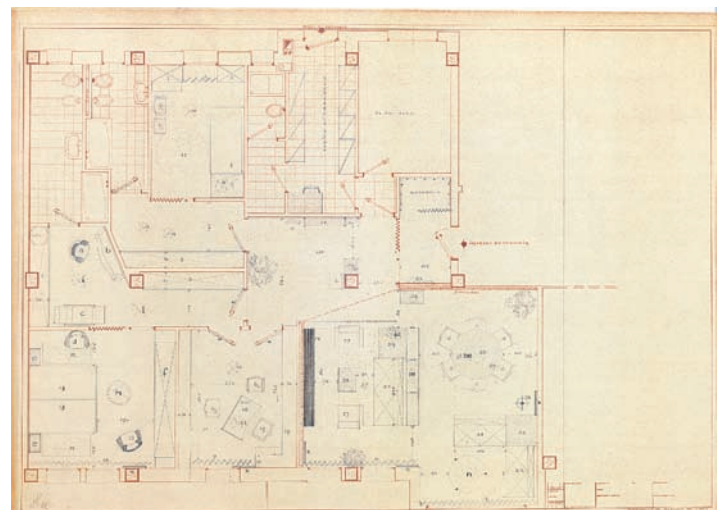
Joe Colombo, interior of Casa Zancopé, 1962-1967 © Studio Joe Colombo, 2015.



Sofa and drinks cabinet/coffee table, from Casa Zancopé, via San Francesco, Milan, 1962-1967



Joe Colombo, interior of Casa Zancopé, 1962-1967 © Studio Joe Colombo, 2015.



Joe Colombo, floor plan of Casa Zancopé, 1962 © Studio Joe Colombo, 2015.



Dressing table, from Casa Zancopé, via San Francesco, Milan, 1962-1967



Umbrella stands and coat hooks, from Casa Zancopé, via San Francesco, Milan, 1962-1967



Joe Colombo, interior of Casa Zancopé, 1962-1967 © Studio Joe Colombo, 2015.



Joe Colombo, interior of Casa Zancopé, 1962-1967 © Studio Joe Colombo, 2015.



'Spider' desk and standard lamps, from Casa Zancopé, via San Francesco, Milan, 1962-1967



'Combi centre', from Casa Zancopé, via San Francesco, Milan, 1962-1967



Desk, from Casa Zancopé, via San Francesco, Milan, 1962-1967



115

YONEL LEBOVICI 1937-1998

Prototype 'Fiche Mâle' lamp, 1977

Plastic, nickel-plated metal, metal.

36.1 x 306.5 x 36.5 cm (14¼ x 120⅝ x 14⅜ in.) fully extended

From the edition of 30 plus 2 artist's proofs.

Estimate £12,000-18,000 \$17,800-26,700 €16,300-24,500

LITERATURE

Michèle Chartier, *Yonel Lebovici, Sculpteur de haut niveau*, Paris, 1995, pp. 64-65

Delphine and Yorane Lebovici, *Yonel Lebovici: 1937-1998*, exh. cat., Paris, 2003, n.p.

Jean-Louis Gaillemmin, ed., *Design Contre Design: Deux siècles de créations*, exh. cat., Galerie Nationale du Grand Palais, Paris, 2007, p. 246

Yonel Lebovici, un univers surréaliste, exh. cat., Galerie Chastel-Maréchal, Paris, 2014, pp. 43, 46-47, 112, back cover



116

ETTORE SOTTASS, JR. 1917-2007

Rare 'Tempus' wall-mounted console, circa 1965

Plastic-laminated wood, beech, anodised aluminium, mirrored glass.

98.8 x 68.1 x 30 cm (38 $\frac{7}{8}$ x 26 $\frac{3}{4}$ x 11 $\frac{3}{4}$ in.)

Manufactured by Poltronova, Agliana, Italy. Impressed with Sottsass.

Estimate £7,000-9,000 \$10,400-13,400 €9,500-12,200

LITERATURE

'Ettore Sottsass Jr.: mobili 1965 per Poltronova', *Domus*, no. 433, December 1965, pp. 36-37 for similar examples

Giuliana Gramigna, *Repertorio 1950/1980*, Milan, 1985, p. 225 for a similar example



117

VENINI

Pair of large 'Cheerio' lanterns, 1970

Coloured glass, brass.

Each: 130 cm (51½ in.) drop, 31 cm (12¼ in.) diameter

Manufactured by Venini, Murano, Italy.

Estimate £8,000-12,000 \$11,900-17,800 €10,900-16,300

LITERATURE

Franco Deboni, *Venini Glass: Its history, artists and techniques, Volume 1*, Turin, 2007, p. 251

118

MAURICE CALKA 1921-1999

Rare 'Mandarine' illuminated coffee table, 1968

Acrylic, painted fibreglass, painted wood, neon light.

25.3 cm (9 $\frac{7}{8}$ in.) high, 81.2 cm (31 $\frac{7}{8}$ in.) diameter

Produced by Leleu-Deshays, Paris, France.

Estimate £10,000-15,000 \$14,800-22,300 €13,600-20,400

PROVENANCE

Leleu-Deshays, Paris, 1968

Private collection, Paris, 1971

Acquired from the above by the present owner, Paris, 2008





119

GINO MAROTTA b. 1935

Mirror, from the 'Koan Bonda' series, 1968

Painted wood, mirrored glass.

96.1 x 98.2 x 2.8 cm (37 $\frac{7}{8}$ x 38 $\frac{5}{8}$ x 1 $\frac{1}{8}$ in.)

Manufactured by Lorenzon, Campoformido, Italy.

Estimate £3,000-4,000 \$4,500-5,900 €4,100-5,400

LITERATURE

'Per chi deve scegliere mobili di serie', *Domus*, no. 467, October 1968, p. d/440

120

ETTORE SOTTASS, JR. 1917-2007

Rare 'Svincolo' standard lamp, from the bau. haus I. II collection, circa 1979

Abet-print laminated-covered wood, chromium-plated tubular metal.

252 x 63.8 x 45 cm (99¼ x 25½ x 17¾ in.)

Produced for Studio Alchimia, Milan, Italy.

Estimate £10,000-15,000 \$14,800-22,300 €13,600-20,400

PROVENANCE

Private collection, Germany

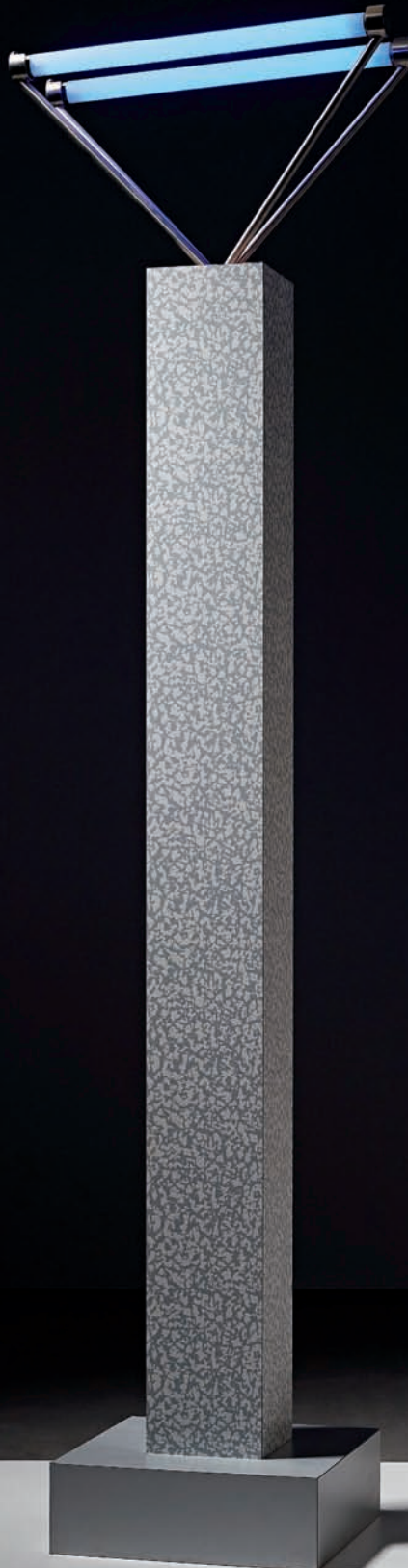
Acquired from the above by the present owner

LITERATURE

Kazuko Sato, *Alchimia: Contemporary Italian Design*, Berlin, 1988, p. 17, fig. 7 for a drawing, p. 20, fig. 11

Hans Höger, *Ettore Sottsass Jun. Designer, Artist, Architect*, Tübingen, 1993, p. 94, fig. 67

Barabara Radice, *Ettore Sottsass: A Critical Biography*, London, 1993, p. 196





121

GINO SARFATTI 1912-1985

Outdoor floor light, model no. 1102, circa 1971

Opaque glass, painted metal, plastic-coated metal.

99.7 cm (39¼ in.) high

Manufactured by Arteluce, Milan, Italy.

Estimate £3,000-4,000 \$4,500-5,900 €4,100-5,400

LITERATURE

Marco Romanelli and Sandra Severi, *Gino Sarfatti: selected works 1938-1973*, Milan, 2012, p. 459

Clémence Krzentowski and Didier Krzentowski, eds., *The Complete Designers' Lights II*, Paris, 2014, p. 318

ICO PARISI 1916-1996

'Iride' standard lamp, circa 1970

Painted aluminium, painted metal, aluminium,
fluorescent bulb.

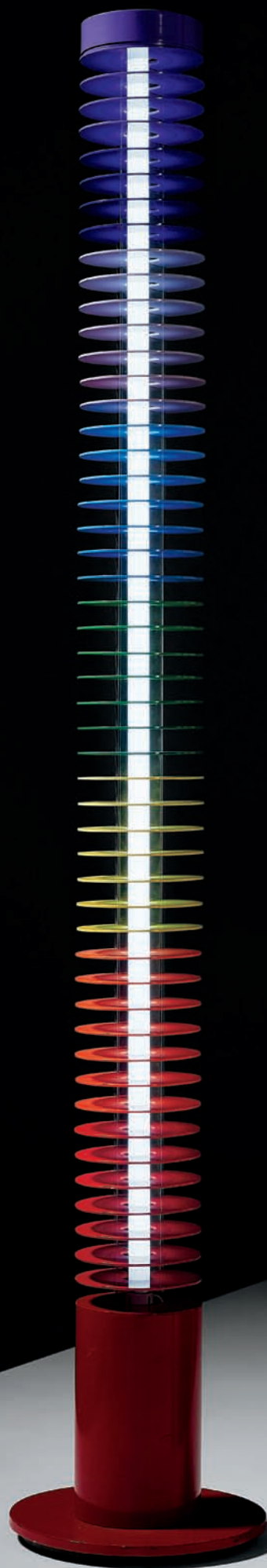
181.7 cm (71½ in.) high

Manufactured by Lamperti, Robbiate, Italy. Underside
of switch with manufacturer's decal *Lamperti Robbiate*
(Como).

Estimate £5,000-7,000 \$7,400-10,400 €6,800-9,500

LITERATURE

Flaminio Gualdoni, ed., *Ico Parisi & architecture*, exh.
cat., Galleria Civica, Bologna, 1990, p. 225





123

JACQUES QUINET 1918-1992

Set of four ceiling lights, from the reception of Béghin Say, Kunheim factory, Kayzersberg, designed circa 1960, produced 1980

Brass.

Each: 33.1 cm (13 in.) high, 13.6 cm (5 $\frac{3}{8}$ in.) diameter, variable drop

Estimate £8,000-12,000 \$11,900-17,800 €10,900-16,300

PROVENANCE

Béghin Say, Kunheim factory, Kayzersberg, France, 1980
Acquired from the above by the present owner

LITERATURE

Guitemie Maldonado, *Jacques Quinet*, Paris, 2000, p. 113

124

PAOLO BUFFA 1903-1970

Sideboard, circa 1940

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

91 x 132.9 x 54.6 cm (35 $\frac{7}{8}$ x 52 $\frac{3}{8}$ x 21 $\frac{1}{2}$ in.)

Estimate £6,000-8,000 \$8,900-11,900 €8,200-10,900



ICO PARISI 1916-1996

Console, model no. 1109, circa 1952

Walnut, walnut-veneered wood, burl walnut root-veneered wood, brass.

75.4 x 179.8 x 49.9 cm (29 $\frac{5}{8}$ x 70 $\frac{3}{4}$ x 19 $\frac{5}{8}$ in.)

Manufactured for Singer & Sons, New York, USA. Underside with retailer's paper label *M. Singer & Sons/S/New York • Chicago*.

Estimate £10,000-15,000 \$14,800-22,300 €13,600-20,400

LITERATURE

'Across the seas collaborations for the new Singer collection', *Interiors*, December 1951, pp. 120, 123-24

Roberto Aloï, *Esempi: Di Arredamento Moderno, Di Tutto Il Mondo*, Milan, 1950, fig. 204 for a similar example

Flaminio Gualdoni, ed., *Ico Parisi & architecture*, exh. cat., Galleria Civica, Bologna, 1990, p. 199





126

ETTORE SOTTASS, JR. 1917-2007

Rare bottle, model no. 186, from the 'Ceramiche' series, circa 1959

Glazed terracotta and earthenware.

17.4 cm (6 $\frac{7}{8}$ in.) high

Produced by Bitossi for Galleria Il Sestante, Milan, Italy.

Underside signed with V 181 / 18/SOTTASS/SESTANTE and retailer's paper label.

Estimate £4,000-6,000 \$5,900-8,900 €5,400-8,200

LITERATURE

Fulvio Ferrari, *Ettore Sottsass Tutta la Ceramica*, Turin, 1996, p. 86, fig. 314

127

ETTORE SOTTASS, JR. 1917-2007

Early vase, circa 1955

Glazed stoneware.

24.1 cm (9 $\frac{1}{2}$ in.) diameter

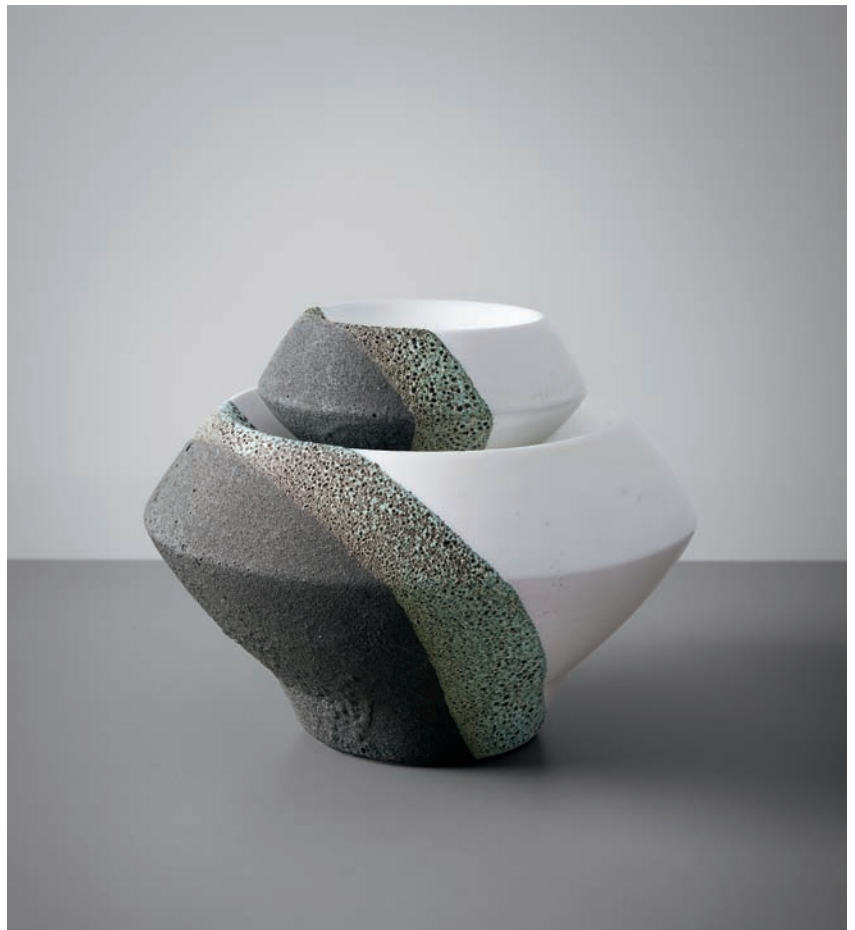
Produced by Bitossi, Montelupo Fiorentino, Italy.

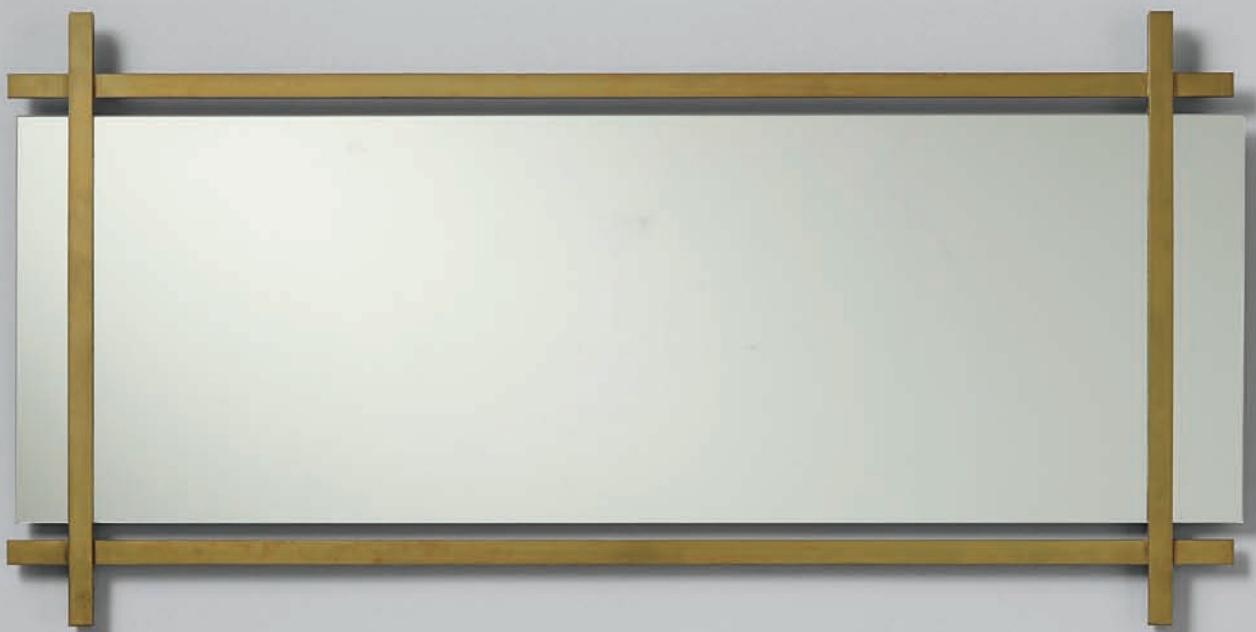
Underside signed with Sottsass.

Estimate £3,000-4,000 \$4,500-5,900 €4,100-5,400

LITERATURE

'Nuove Ceramiche', *Domus*, no. 328, March 1957, p. 48
Fulvio Ferrari, *Ettore Sottsass Tutta la Ceramica*, Turin, 1996, p. 41, figs. 62-63, 69, fig. 70 for a drawing





128

ETTORE SOTTASS, JR. 1917-2007

Rare and early mirror, circa 1958

Mirrored glass, brass.

50.1 x 100.6 x 3.1 cm (19¾ x 39½ x 1¼ in.)

Manufactured by Santambrogio & De Berti, Lissone, Italy.

Estimate £6,000-8,000 \$8,900-11,900 €8,200-10,900

LITERATURE

‘Un nuovo catalogo di specchi: Ettore Sottsass, arch.’ *Domus*, no. 339, February 1948, p. 43

Edoardo Paoli, *l'importanza dello Specchio*, Milan, 1949, p. 23, fig. 55

GIO PONTI IN THE WORK PLACE

Over the course of the 1950s Gio Ponti created a universe consisting of architecture at one scale and design at another. At the points of juncture between the two scales new spatial experiences, unprecedented functional concepts and novel structural and formal propositions arose that proved to be momentous both for Italian and international design. When inventing these ensembles, Ponti's abiding sense of materials, colour, and form was powerfully affected by his mastery of ceramics and painting, which for their part also conditioned the character of the spaces in question, whether they aimed at providing new possibilities for work or leisure or for the novel exigencies of domesticity that resulted from the postwar economic boom.

In the set of furniture offered here, designed for a Milanese law office with a screen-like, partly L shaped plan, Ponti is at the height of his powers. This is evident from the coordination of time-honored craft techniques and standardised elements, the orchestration of light and shadow, and the subtle interaction of glass planes and wooden supports. These strategies enable the spatial integration of diverse design motifs while lending each individual piece a strong sense of tectonic expression. This approach was part of a wider tendency in which Ponti participated that redefined the parameters of the modern Italian work environment, both in terms of the clarity of statement of the individual design elements and their contribution to the overall décor.

The space is tripartite in its functional distribution, with a narrow angled corridor guaranteeing that clients who enter do not see those who are exiting and vice versa. This strategy represents a subtle re-use of a pre-existing area that was originally bipartite: the new solution keeps the entrance and egress areas as separate and as distant as possible within the relatively restricted limits of the plan, ensuring that they read as integral aspects of the partly hidden circulation pattern. In accordance with this division of labor of the space, the waiting room is separated from the legal office proper and the secretarial area, and the exit, as already indicated, becomes invisible in relation to the entrance and waiting area.

The office furniture, made up of a series of eight identical upholstered chairs with partly opened backs and angled braces along with two desks, all of which are in oak, is characterized by a unique combination of spare efficiency and formal elegance. These qualities are enhanced by the addition of mobile, suspended and rolling elements. The entire ensemble, as well as each of the pieces that comprise it, helps maintain the sense of programmatic discretion. The evenness of the light as well as the corresponding strength of the shadows are guaranteed by the electric lighting system that combines with the daylight of the tall back window, which has a sash opening at waist level, in the legal office proper. This area is defined visually and spatially by transparent planes articulated by the solid

door and framing support beams. In its Rationalist emphasis on planarity and functionalist transparency, the handling of the plate glass surface as a sort of internal partition seems to evoke earlier Italian modernist models such as the iconic Parker shop in Milan by Edoardo Persico and Marcello Nizzoli of 1938 and Franco Albini's transparent lucite radio 1938-1940 (here it is relevant to recall that Albini worked closely with Ponti).

The chairs, imbued with a dynamic, asymmetrical profile, match the asymmetrical, partly suspended form of the desks, emphasizing in this way a quality of jointedness and puzzle-like fabrication. These chairs are an inspired variant of the prototype that Ponti first invented in 1950 for the Uffici Vembi Burroughs in Genoa, here transposed and slightly altered for the Milanese legal milieu. The principal difference between the chairs in Milan and those in Genoa is a more acute angle in the lower brace, creating a distinct shadow line. One should also compare the chair variants in the Lucano apartment in Milan of 1951, which have similar brass sabots. The desks have cassetti scorrevoli, rolling drawers keyed to the dimensions of the legal fascicoli or heavy paper or cardboard holders for the separate legal cases. The legal cases are thus literally 'encased' both in their containers and in the drawers that can be opened to reveal them with suddenness and discretion, and which can be tucked away just as unobtrusively and with equal rapidity.

In the office area, point supports consisting of one single desk leg hold up the desks that seem at first to be directly cantilevered from the wall, while in the waiting area a suspended shelf adds a comparable sense of flotation. This aesthetic of suspension makes the entire studio seem like a modernist experiment as much as an established, trustworthy law office where secrets are well-kept, cases argued over in hushed tones and ultimately carefully considered to the greatest benefit of all involved. The openness that is signalled by the jointed glass panels dividing the two areas allows for a discrete inspection of the office from without while ensuring soundproofing.

The furniture designs, together with the coordinated architectural solution combine to form a synthesis that is one of the most memorable in Ponti's entire output in the early 1950s. Here as elsewhere his strategy is aimed at the provision of highly efficient yet also aesthetically sophisticated work spaces appropriate for the new social needs of the economic 'miracle' in the Italian postwar era.

Dr. Daniel Sherer

Assistant Professor of Architectural History (Adjunct)
Columbia University Graduate School of Architecture, Planning and Preservation/
Lecturer in Architectural History, Yale University School of Architecture



129

PROPERTY FROM AN IMPORTANT ITALIAN COLLECTION

GIO PONTI 1891-1979

Desk, from an office of a law firm, Milan, 1953

Oak, oak-veneered wood, glass, brass.

78.5 x 180.1 x 75 cm (30 $\frac{7}{8}$ x 70 $\frac{7}{8}$ x 29 $\frac{1}{2}$ in.)

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

Estimate £15,000-20,000 \$22,300-29,700 €20,400-27,200

PROVENANCE

Office of a law firm, Milan, 1953

Acquired from the above by the present owner

LITERATURE

'Across the seas collaborations for the new Singer collection', *Interiors*, December 1951, p. 127 for a similar example

'Studio legale a Milano', *Domus*, no. 286, September 1953, illustrated p. 34



The present lots *in situ*, office of a law firm, Milan © Domus no. 286/September 1953.
Courtesy of Editoriale Domus S.p.A.



130

GIO PONTI 1891-1979

Set of eight dining chairs, model no. 111, from an office of a law firm, Milan, 1953

Oak, leather, brass, brass studs.

Each: 86.4 x 43.2 x 52 cm (34 x 17 x 20½ in.)

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

Estimate £15,000-20,000 \$22,300-29,700 €20,400-27,200 †

PROVENANCE

Office of a law firm, Milan, 1953

Acquired from the above by the present owner

LITERATURE

‘Across the seas collaborations for the new Singer collection’, *Interiors*, December 1951, pp. 120, 122, 127

‘Studio legale a Milano’, *Domus*, no. 286, September 1953, illustrated p. 34

‘Singer’s radiant spaces’, *Interiors*, December 1956, p. 120, fig. 1



The present lot *in situ*, office of a law firm, Milan © Domus no. 286/September 1953.
Courtesy of Editoriale Domus S.p.A.





131

GIO PONTI 1891-1979

*Unique wall-mounted shelf-unit, designed for an office of a law firm,
Milan, 1953*

Walnut, walnut-veneered wood.

141.2 x 207.7 x 73 cm (55 $\frac{5}{8}$ x 81 $\frac{3}{4}$ x 28 $\frac{3}{4}$ in.)

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

Estimate £5,000-7,000 \$7,400-10,400 €6,800-9,500 †

PROVENANCE

Office of a law firm, Milan, 1953

Acquired from the above by the present owner

LITERATURE

'Studio legale a Milano', *Domus*, no. 286, September 1953, illustrated p. 34

132

GIO PONTI 1891-1979

Pair of armchairs, model no. 110, from an office of a law firm, Milan, 1953

Oak, leather, brass studs, brass.

Each: 84.8 x 56.3 x 55 cm (33 $\frac{3}{8}$ x 22 $\frac{1}{8}$ x 21 $\frac{5}{8}$ in.)

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

Estimate £5,000-7,000 \$7,400-10,400 €6,800-9,500 †

PROVENANCE

Office of a law firm, Milan, 1953

Acquired from the above by the present owner

LITERATURE

'Across the seas collaborations for the new Singer collection', *Interiors*, December 1951, p. 127

'Studio legale a Milano', *Domus*, no. 286, September 1953, illustrated p. 34





133

GIO PONTI 1891-1979

'*Clothilde*', circa 1951

Porcelain.

33.2 x 15.9 x 12 cm (13¼ x 6¼ x 4¾ in.)

Produced by Gabbianelli, Milan, Italy. Incised *CLOTHILDE* and underside with painted mark. Together with a certificate of authenticity from the Gio Ponti Archives.

Estimate £6,000-8,000 \$8,900-11,900 €8,200-10,900 †

LITERATURE

Ugo La Pietra, ed., *Gio Ponti: L'Arte Si Innamora Dell'Industria*, New York, 2009, pp. 178-79 for similar examples

The present lot, a porcelain figure bearing the name of the medieval Saint Clothilde, has deep precedent within Gio Ponti's oeuvre and further calls upon a multiplicity of art historical references. Stylistically, her origins are in the *Pittura Metafisica* (metaphysical art) that was influential to Gio Ponti at various points in his career. Formally the work relates to several of his designs for porcelain and glass figures, most notably his Etruscan stilemes for Richard Ginori in the 1920s, and his Kings and Queens exhibited at The Brooklyn Museum in Italy at Work in 1950. Clothilde also owes much to the Western traditions of three-dimensional figural representation: specifically her twisting posture to the *figura serpentinata*s of Mannerist sculptures.

GIO PONTI 1891-1979

Set of five 'crinoline' glasses, 1950s

Coloured glass.

Each: 13.8 cm (5 $\frac{3}{8}$ in.) high

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

Estimate £1,000-1,500 \$1,500-2,200 €1,400-2,000 +

PROVENANCE

Private collection, Milan

Acquired from the above by the present owner

LITERATURE

Lisa Licitra Ponti, *Gio Ponti: The Complete Works 1923-1978*, London, 1990, p. 131 for a bottle with 'crinoline'

Anna Venini Diaz de Santillana, *Venini Catalogue Raisonné 1921-1986*, Milan, 2000, p. 98, fig. 45, p. 201, fig. 59 for a vase with 'crinoline'

Marco Romanelli, *Gio Ponti: A World*, Milan, 2002, pp. 42-43 for examples of a bottle with 'crinoline'



135

**ATTRIBUTED TO
ARREDOLUCE**

Large ceiling light, circa 1950

Opaque glass, brass, painted metal.

101.8 cm (40⅞ in.) diameter, variable drop

Possibly manufactured by Arredoluce, Monza, Italy.

Estimate £5,000-7,000 \$7,400-10,400 €6,800-9,500





136

CARLO SCARPA 1906-1978

Mirror, model no. 30, circa 1937

Battuto glass, mirrored glass, brass.

40.9 x 36.8 x 8.6 cm (16 $\frac{1}{8}$ x 14 $\frac{1}{2}$ x 3 $\frac{3}{8}$ in.)

Manufactured by Venini, Murano, Italy. Brass hanger impressed with *VENINI/MURANO* and four corner fixtures impressed 17, 18, 19 and 20 respectively.

Estimate £6,000-8,000 \$8,900-11,900 €8,200-10,900

LITERATURE

Anna Venini Diaz de Santillana, *Venini Catalogue Raisonné 1921-1986*, Milan, 2000, p. 242, pl. 43

Franco Deboni, *Venini Glass: Its history, artists and techniques*, Volume 1, Turin, 2007, pl. 43

137

PAOLO DE POLI 1905-1996

Two large vases and dish, circa 1962

Enamelled chased copper.

Tallest vase: 34.4 cm (13 $\frac{1}{2}$ in.) high

Dish: 25.6 cm (10 $\frac{1}{8}$ in.) diameter

Vase underside signed with *De Poli/ 1962* and other vase signed with *Paolo De Poli/made in Italy*. Dish underside signed with *De Poli*.

Estimate £7,000-9,000 \$10,400-13,400 €9,500-12,200 ♠

LITERATURE

'Risorse dello smalto' *Domus*, no. 164, August 1941, pp. 42-43 for similar examples

'De Poli alla Triennale' *Domus*, no. 179, November 1942, p. 498 for similar examples

'Paolo De Poli e Colore' *Domus*, no. 226, July 1948, p. 38 for similar examples

'Smalti e metalli alla Triennale', *Domus*, no. 263, October 1951, pp. 15-16 for similar examples

'Notiziario delle antichità', *Domus*, no. 299, October 1954, p. 66 for similar examples

Gio Ponti, *Smalti di De Poli*, Milan, 1954, figs. 28, 30, 32, 54-55 for similar examples

Roberto Aloï, *L'Arredamento Moderno*, Milan, 1964, p. 55 for similar examples



138

ICO PARISI 1916-1996

Unique sideboard, designed for the Rizzi family, Cantù, circa 1959

Teak, teak-veneered wood, brass.

95.1 x 279.8 x 49.1 cm (37½ x 110½ x 19¾ in.)

Manufactured by Rizzi, Cantù, Italy.

Estimate £12,000-18,000 \$17,800-26,700 €16,300-24,500

PROVENANCE

Rizzi family, Cantù, Italy, circa 1959

The present lot has been recorded in Archivio del Design di Ico Parisi, Via Diaz 11-22100, Como, Italy.





139

PAOLO DE POLI 1905-1996

Rare and large 'Peacock', 1950

Enamelled copper.

28.7 x 36.6 x 33.2 cm (11¼ x 14¾ x 13½ in.)

Underside signed with *De Poli* and side with *1950 De Poli*.

Estimate £4,000-6,000 \$5,900-8,900 €5,400-8,200 ♠

LITERATURE

Gio Ponti, *Smalti di De Poli*, Milan, 1954, figs. 46-47 for similar examples

140

CARLO SCARPA 1906-1978

'Pennellate' bowl, model no. 3766, circa 1940

Transparent glass with applied blue and white *pasta vitrea*.

20.2 cm (7¾ in.) diameter

Produced by Venini, Murano, Italy. Underside acid-etched with *venini/murano/ITALIA*.

Estimate £4,000-6,000 \$5,900-8,900 €5,400-8,200 †

PROVENANCE

Private collection, Italy

LITERATURE

Marino Barovier, ed., *Venetian glass: The Nancy Olnick and Giorgio Spanu Collection*, New York, 2000, p. 103, fig. 73

Anna Venini Diaz de Santillana, *Venini Catalogue Raisonné 1921-1986*, Milan, 2000, p. 245, pl. 60

Franco Deboni, *Venini Glass: Its history, artists and techniques, Volume 1*, Turin, 2007, pl. 60

Marino Barovier, ed., *Carlo Scarpa: Venini 1932-1947*, exh. cat., Fondazione Giorgio Cini, Venice, 2012, pp. 428, 437





141

ARTELUCE

Set of nine ceiling/wall lights, late 1960s

Textured glass, brass, painted metal.

Each: 9.5 cm (3¾ in.) high, 22.5 cm (8⅞ in.) diameter

Manufactured by Arteluce, Milan, Italy. Seven shade exteriors with manufacturer's paper label *AL/MILANO/ARTELUCE*.

Estimate £3,000-5,000 \$4,500-7,400 €4,100-6,800

PROVENANCE

Private collection, Catania, Sicily, late 1960s

Acquired from the above by the present owner, 2014

LITERATURE

Marco Romanelli and Sandra Severi, *Gino Sarfatti: selected works 1938-1973*, Milan, 2012, p. 484, fig. 3027/p/g for a similar example

Clémence Krzentowski and Didier Krzentowski, eds., *The Complete Designers' Lights (1950-1990) 30 Years of Collecting*, Paris, 2012, p. 153 for a similar example



142

LEONCILLO LEONARDI 1915-1968

Unique chandelier, circa 1952

Glazed ceramic, tubular brass, painted tubular metal, painted metal.

89.1 cm (35½ in.) drop, 58.5 cm (23 in.) diameter

Together with a certificate of authenticity from Enrico Mascelloni.

Estimate £6,000-8,000 \$8,900-11,900 €8,200-10,900

The present lot will be included in the forthcoming catalogue raisonné by Enrico Mascelloni.

ERCOLE BAROVIER 1889-1974*'Porpora' vase, circa 1936*

Handblown colourless glass with metal oxides and six applied ring-shaped decorations.

30 cm (11¾ in.) high

Manufactured by Vetreria Artistica Barovier & C., Murano, Italy. Underside incised with *omaggio al mio/amico Nino/Ercole Barovier*.

Estimate £5,000-7,000 \$7,400-10,400 €6,800-9,500 ♠

PROVENANCE

Private collection, France

LITERATURE

Art of the Barovier, Glassmakers in Murano 1866-1972, exh. cat., Fondazione Scientifica Querini Stampalia, Venice, 1993, p. 101 for a similar example





144

MAX INGRAND 1908-1969

Ceiling light, circa 1959

Frosted glass, brass.

58.5 cm (23 in.) drop, 19.2 cm (7½ in.) diameter

Manufactured by Fontana Arte, Milan, Italy.

Estimate £3,500-4,500 \$5,200-6,700 €4,800-6,100

LITERATURE

'Rassegna Domus per Natale', *Domus*, no. 361, December 1961, n.p., fig. 2

Laura Falconi, *Fontana Arte: Una Storia Trasparente*, Milan, 1998, p. 115

MAX INGRAND 1908-1969

Table lamp, circa 1955

Painted metal, coloured glass, brass, paper shade.

63 cm (24¾ in.) high including shade

Manufactured by Fontana Arte, Milan, Italy.

Estimate £12,000-18,000 \$17,800-26,700 €16,300-24,500

LITERATURE

'Nuovi negozi di vetri e cristalli d'arte', *Vitrum*, no. 100, p. 40

Charlotte and Peter Fiell, eds., *Decorative Art 50s*, Cologne, 2000, p. 410

Pierre-Emmanuel Martin-Vivier, *Max Ingrand, Du Verre À La Lumière*, Paris, 2009, pp. 193, 195

Franco Deboni, *Fontana Arte: Gio Ponti, Pietro Chiesa, Max Ingrand*, Turin, 2012, fig. 363





146

GINO SARFATTI 1912-1985

Adjustable desk lamp, model no. 589, designed 1960

Tubular chromium-plated metal, painted aluminium, painted metal.

100.3 cm (39½ in.) fully extended

Manufactured by Arteluce, Milan, Italy. Shade interior with manufacturer's paper label *AL/MILANO/ARTELUCE*.

Estimate £3,000-5,000 \$4,500-7,400 €4,100-6,800

PROVENANCE

Private collection, Amsterdam

LITERATURE

Giuliana Gramigna, *Repertorio 1950/1980*, Milan, 1985, p. 176

Clémence Krzentowski and Didier Krzentowski, eds., *The Complete Designers' Lights (1950-1990) 30 Years of Collecting*, Paris, 2012, p. 165

Marco Romanelli and Sandra Severi, *Gino Sarfatti: selected works 1938-1973*, Milan, 2012, pp. 29, 318, 437

147

FONTANA ARTE 1892-1948

Pair of rare table/wall lights, 1950s

Coloured glass, brass.

Each: 9 x 18.9 x 21.5 cm (3½ x 7½ x 8½ in.)

Manufactured by Fontana Arte, Milan, Italy.

Estimate £3,500-4,500 \$5,200-6,700 €4,800-6,100

LITERATURE

Domus, no. 324, November 1956, n.p. for an advertisement

Carlo Bestetti, *Forme Nuove In Italia*, Rome, 1957, p. 205,

fig. c

Charlotte and Peter Fiell, eds., *Decorative Art 50s*, Cologne, 2000, p. 418

Luci e trasparenze: Fontana Arte millenovecentotrenta-millenovecentocinquanta, exh. cat., Galleria Babuino Novecento, Rome, 2006, pp. 48-49, 89





148

ARREDOLUCE

'Triennale' three-armed adjustable standard lamp,

model no. 12128, circa 1951

Tubular brass, painted metal.

223 cm (87¾ in.) fully extended

Manufactured by Arredoluce, Monza, Italy. Each

shade interior fixture impressed with *MADE IN ITALY/*

ARREDOLUCE MONZA.

Estimate £5,000-7,000 \$7,400-10,400 €6,800-9,500

LITERATURE

'Good Design Exhibition', *arts & architecture*, April 1951, p. 21

'Living Up-To-Date', *arts & architecture*, December 1951, p. 20

'Terzo numero dedicato alla XI Triennale', *Domus*, no. 261, September 1951, p. 31, fig. 6

'La Triennale al suo quartiere sperimentale Q.T.8', *Domus*, no. 263, November 1951, p. 7

Franco Grigioni, *Arredamento*, Milan, 1956, fig. 60

Charlotte and Peter Fiell, eds., *1000 Lights, Vol. 1: 1879 to 1959*, Cologne, 2005, p. 473

Clémence Krzentowski and Didier Krzentowski, eds., *The Complete Designers' Lights (1950-1990) 30 Years of Collecting*, Paris, 2012, p. 62

The present model was exhibited at the IX Triennale, Milan, 1951.

149

OSVALDO BORSANI 1911-1985

Rare wall-mounted console, circa 1930

Satin wood, walnut-veneered wood, brass, coloured mirrored glass.

56.2 x 100 x 37.9 cm (22 $\frac{1}{8}$ x 39 $\frac{3}{8}$ x 14 $\frac{7}{8}$ in.)

Estimate £8,000-12,000 \$11,900-17,800 €10,900-16,300





150

GINO SARFATTI 1912-1985

Pair of rare ceiling lights, model no. 2077, circa 1954

Acrylic, brass.

Each: 76 cm (29 $\frac{7}{8}$ in.) drop, 28.2 cm (11 $\frac{1}{8}$ in.) diameter

Manufactured by Arteluce, Milan, Italy.

Estimate £18,000-24,000 \$26,700-35,600 €24,500-32,600

PROVENANCE

Private collection, Lake Como, Italy

LITERATURE

‘Colori e forme nella casa d’oggi’, *Domus*, no. 335, October 1957, p. 46 for a similar example

Marco Romanelli and Sandra Severi, *Gino Sarfatti: selected works 1938-1973*, Milan, 2012, pp. 188, 470



151

GINO SARFATTI 1912-1985

Pair of rare ceiling lights, model no. 2077, circa 1954

Acrylic, brass.

Each: 76 cm (29 $\frac{7}{8}$ in.) drop, 28.2 cm (11 $\frac{1}{8}$ in.) diameter

Manufactured by Arteluce, Milan, Italy.

Estimate £18,000-24,000 \$26,700-35,600 €24,500-32,600

PROVENANCE

Private collection, Lake Como, Italy

LITERATURE

‘Colori e forme nella casa d’oggi’, *Domus*, no. 335, October 1957, p. 46 for a similar example

Marco Romanelli and Sandra Severi, *Gino Sarfatti: selected works 1938-1973*, Milan, 2012, pp. 188, 470



152

IGNAZIO GARDELLA 1905-1999

Early standard lamp, model no. LTE6, designed 1954

Marble, glass, tubular brass, brass.

166.7 cm (65 $\frac{7}{8}$ in.) high

Manufactured by Azucena, Milan, Italy. Standard impressed with A.

Estimate £3,000-4,000 \$4,500-5,900 €4,100-5,400

LITERATURE

'Lampade Italiane', *Domus*, no. 250, September 1950, p. 39, fig. 6

'A Novara', *Domus*, no. 324, November 1956, pp. 14-15

Roberto Aloï, *Ville in Italia*, Milan, 1960, p. 192

'Azucena: 40 anni di storia dell'arredo, 1948-58', *Domus*, no. 723, January 1991, n.p., fig. 6

153

GINO SARFATTI 1912-1985

Pair of adjustable wall lights, model no. 210, circa 1955

Painted aluminium, painted brass.

Each: 17.4 x 45.5 x 17.4 cm (6 $\frac{7}{8}$ x 17 $\frac{7}{8}$ x 6 $\frac{7}{8}$ in.)

Manufactured by Arteluce, Milan, Italy. One shade interior with manufacturer's paper label AL/MILANO/ARTELUCE.

Estimate £5,000-7,000 \$7,400-10,400 €6,800-9,500

PROVENANCE

Private collection, Lake Como, Italy

LITERATURE

Galerie Christine Diegoni, *Gino Sarfatti*, Paris, 2008, p. 36

Marco Romanelli and Sandra Severi, *Gino Sarfatti: selected works 1938-1973*, Milan, 2012, pp. 297, 409

Clémence Krzentowski and Didier Krzentowski, eds., *The Complete Designers' Lights II*, Paris, 2014, p. 135



154

**ATTRIBUTED TO
LUIGI CACCIA DOMINIONI** b. 1913

Large coffee table, 1950s

Marble, painted tubular metal, painted metal, brass.

45.1 x 140.2 x 71.9 cm (17¾ x 55¼ x 28¼ in.)

Estimate £4,000-6,000 \$5,900-8,900 €5,400-8,200

PROVENANCE

Private collection, Milan





155

MAX INGRAND 1908-1969

Ceiling light, circa 1955

Frosted glass, tubular brass, brass, painted brass.

106.5 x 23.5 x 10.8 cm (41 $\frac{7}{8}$ x 9 $\frac{1}{4}$ x 4 $\frac{1}{4}$ in.)

Manufactured by Fontana Arte, Milan, Italy.

Estimate £4,000-6,000 \$5,900-8,900 €5,400-8,200

LITERATURE

'Rassegna Domus per Natale', *Domus*, no. 346, December 1956, n.p. for a similar example

5 *Fontana Arte*, sales catalogue, Milan, 1960s, p. 34 for a similar example

Pierre-Emmanuel Martin-Vivier, *Max Ingrand, Du Verre À La Lumière*, Paris, 2009, p. 226 for a similar example

156

GINO SARFATTI 1912-1985

Set of three rare wall lights, model no. 184, circa 1951

Acrylic, brass.

Each: 28.9 x 25.1 x 18.9 cm (11 $\frac{3}{8}$ x 9 $\frac{7}{8}$ x 7 $\frac{1}{2}$ in.)

Manufactured by Arteluce, Milan, Italy.

Estimate £7,000-9,000 \$10,400-13,400 €9,500-12,200

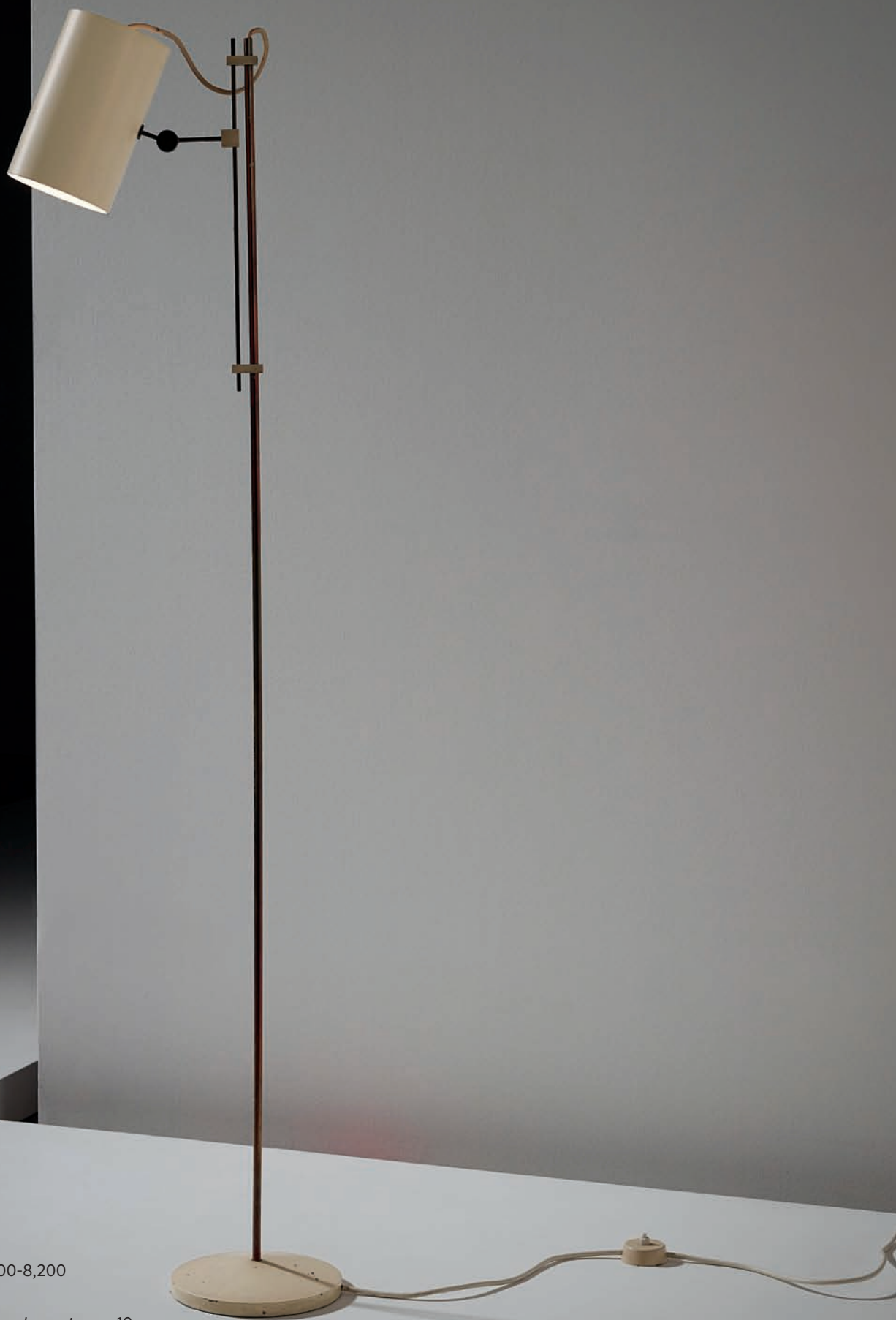
PROVENANCE

Private collection, Lake Como, Italy

LITERATURE

Marco Romanelli and Sandra Severi, *Gino Sarfatti: selected works 1938-1973*, Milan, 2012, p. 404





157

GIUSEPPE OSTUNI

Rare adjustable standard lamp, circa 1955

Painted metal, tubular metal.

160 cm (62 $\frac{7}{8}$ in.) fully extended

Manufactured by O-Luce, Milan, Italy.

Estimate £4,000-6,000 \$5,900-8,900 €5,400-8,200

LITERATURE

Giovanni Gualtiero Görlich, ed., *Rivista dell'Arredamento*, no. 10, October 1955, n.p. for an advertisement

158

MAX INGRAND 1908-1969

Rare and important mirror, circa 1950

Coloured mirrored glass, mirrored glass, brass.

69.2 x 59 x 3 cm (27¼ x 23¼ x 1½ in.)

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

Estimate £15,000-20,000 \$22,300-29,700 €20,400-27,200

LITERATURE

Edoardo Paoli, *L'importanza dello Specchio*, Milan, 1949, p. 21, fig. 49

'Rassegna Domus per Natale', *Domus*, no. 337, December 1957, n.p.

Domus, no. 346, September 1958, n.p. for an advertisement





159

PIETRO CHIESA and FONTANA ARTE 1892-1948

Large lidded box, model no. 1137, and a small lidded box, 1940-1950

Glass, stained wood, brass.

Largest: 5.5 x 27.5 x 15 cm (2 $\frac{1}{8}$ x 10 $\frac{7}{8}$ x 5 $\frac{7}{8}$ in.)

Smallest: 8.1 cm (3 $\frac{1}{4}$ in.) high, 18.5 cm (7 $\frac{1}{4}$ in.) diameter

Manufactured by Fontana Arte, Milan, Italy.

Estimate £2,500-3,500 \$3,700-5,200 €3,400-4,800

LITERATURE

'Alcuni rimarchevoli pezzi di Fontana', *Domus*, no. 132, December 1938, p. 40 for similar examples

Guglielmo Ulrich, *Arredatori Contemporanei*, Milan, 1949, n.p. for the large box

Quaderni Fontana Arte 3, sales catalogue, Milan, 1950s, p. 38 for the large box

Roberto Aloï, *Arredamento Moderno, Quinta Serie*, Milan, 1952, fig. 149 for similar examples

Laura Falconi, *Fontana Arte: Una Storia Trasparente*, Milan, 1998, p. 78, p. 208, fig. 71 for similar examples

160

FONTANA ARTE 1892-1948

Wall-mounted shelf, 1960s

Clear glass, smoked glass, brass.

8 x 99 x 24.7 cm (3½ x 38¾ x 9¾ in.)

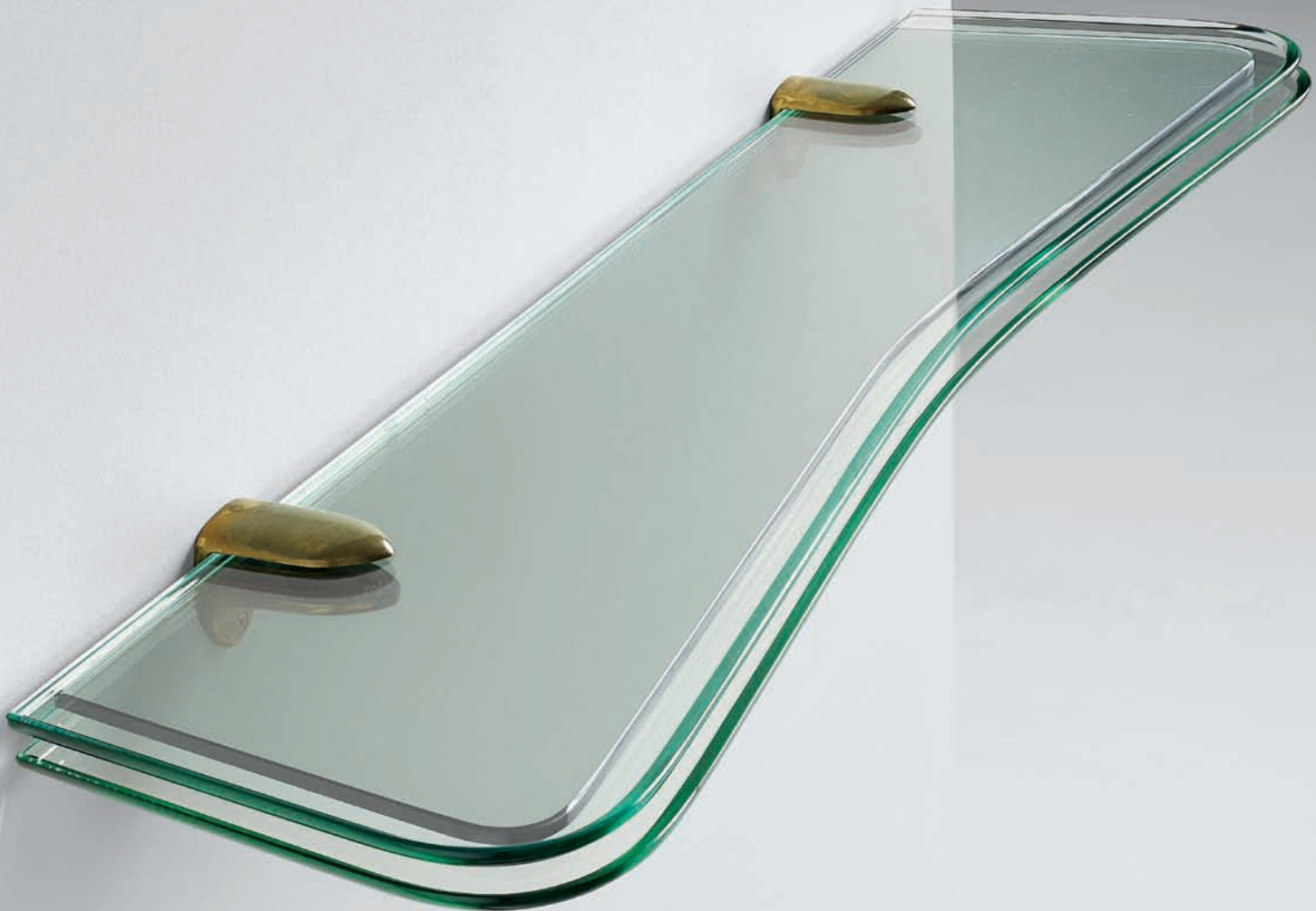
Manufactured by Fontana Arte, Milan, Italy.

Estimate £4,000-6,000 \$5,900-8,900 €5,400-8,200

LITERATURE

'Vetri e cristalli d'arte', *Vitrum*, no. 116, November-December 1959, p. 17 for a similar example

'Stand di Fontana Arte alla 39ª fiera di Milano', *Vitrum*, no. 125, May-June 1961, pp. 28, 31-32





161

FONTANA ARTE 1892-1948

Pair of table lamps, circa 1956

Coloured glass, brass.

Each: 20.5 x 7.3 x 12.5 cm (8½ x 2¾ x 4¾ in.)

Manufactured by Fontana Arte, Milan, Italy.

Estimate £4,000-6,000 \$5,900-8,900 €5,400-8,200

LITERATURE

Domus, no. 314, January 1956, n.p. for an advertisement

162

FONTANA ARTE 1892-1948

Standing ashtray, model no. 1776A, 1960s

Brass, mirrored glass.

65.7 cm (25¾ in.) high, 25 cm (9¾ in.) diameter

Manufactured by Fontana Arte, Milan, Italy.

Estimate £3,000-4,000 \$4,500-5,900 €4,100-5,400

LITERATURE

'Fontana Arte Cristalli d'Arte', *Quaderni Fontana Arte* 3, n.p.

'Stand di Fontana Arte alla 39ª fiera di Milano', *Vitrum*, no. 125, May-June 1961, pp. 28-29, 33

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



OSVALDO BORSANI 1911-1985

Modular bookcase with writing desk, circa 1950

Painted wood, plastic-laminated wood, velum-covered wood, mahogany, glass, mirrored glass, brass.

301 x 216.3 x 88.2 cm (118½ x 85½ x 34¾ in.)

Estimate £7,000-9,000 \$10,400-13,400 €9,500-12,200

LITERATURE

Roberto Aloï, *Esempi Di Decorazione Moderna, Di Tutto Il Mondo: studi librerie scrivanie*, Milan, 1956, fig. 102

Giuliana Gramigna and Fulvio Irace, *Osvaldo Borsani*, Rome, 1992, p. 193



164

TOMASO BUZZI 1900-1981

Unique and important cocktail bar with three stools and wall-mounted washbasin with niche, designed for the IV Triennale di Monza, 1930

Cherry wood, copper, brass, painted wood, fabric.

Cocktail bar: 318 x 143 x 70 cm (125¼ x 56¼ x 27½ in.)

Each stool: 77.5 cm (30½ in.) high, 35 cm (13¾ in.) diameter

Washbasin with niche: 185 x 89 x 47 cm (72¾ x 35 x 18½ in.)

Produced by Turri Stefano e Figli and Turri, Bovisio-Masciago, Italy.

Estimate £8,000-12,000 \$11,900-17,800 €10,900-16,300

PROVENANCE

Senator Alessandro Contini-Bonacossi, Villa Vittoria, Florence, Italy, 1930

Private collection, Florence

Galleria Adriana Chelini, Firenze, 1990s

Thence by descent to the present owner

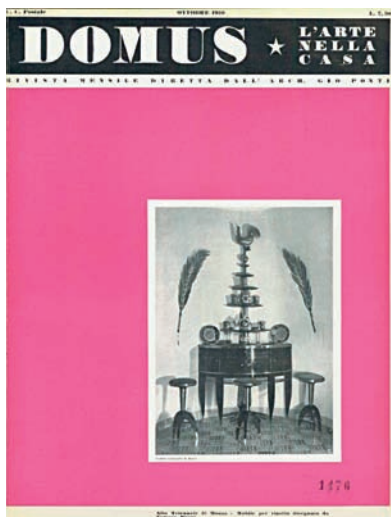
EXHIBITED

IV Triennale di Monza, July 1930

LITERATURE

'Triennale di Monza', *Domus*, no. 34, October 1930, illustrated front cover for the cocktail bar and stools, illustrated p. 37 for the washbasin with niche
Irene de Guttry and Maria Paola Maino, *Il mobile déco italiano*, Bari, 1988, illustrated p. 112

Phillips wishes to thank Marco Solari from the Buzzi Archive for his assistance cataloguing the present lot.



The present drink cabinet and stools illustrated on the front cover of *Domus*, October 1930. © Domus no. 39/October 1930. Courtesy of Editoriale Domus S.p.A.



Tomaso Buzzi, The present lot exhibited at the IV Monza Triennale, 1930. © DR.





165

CARLO ENRICO RAVA 1903-1986

Rare wall-mounted console, circa 1947

Mahogany-veneered wood, mahogany.

86.3 x 80.3 x 29.2 cm (33 $\frac{7}{8}$ x 31 $\frac{5}{8}$ x 11 $\frac{1}{2}$ in.)

Produced by Marelli & Colico, Cantù, Italy.

Estimate £4,000-6,000 \$5,900-8,900 €5,400-8,200

LITERATURE

'Dimostrazione di qualità del nostro lavoro', *Domus*, no. 226, July 1948, p. 56

Guglielmo Ulrich, *Arredatori Contemporanei*, Milan, 1949, n.p.

Roberto Aloï, *Esempi Di Arredamento Moderno, Di Tutto Il Mondo: tavoli tavolini carrelli*, Milan, 1950, fig. 212

Carlo Enrico Rava, *Il Tavolo*, Milan, 1954, p. 44

Irene de Guttry and Maria Paola Maino, *Il Mobile Italiano Degli Anni '40 e '50*, Roma-Bari, 1992, p. 32, fig. 42



Period image of the present console at the Eredi Marelli Showroom, Cantù, Italy.
Courtesy Eredi Marelli, Cantù.



166

MAX INGRAND 1908-1969

'Gemme di cristallo' chandelier, model no. 2126, circa 1962

Nickel-plated brass, glass.

34.2 cm (13½ in.) high, variable drop

Manufactured by Fontana Arte, Milan, Italy.

Estimate £6,000-8,000 \$8,900-11,900 €8,200-10,900

LITERATURE

'Fontana Arte: Illuminazione', Quaderni Fontana Arte 1, sales catalogue, Milan, 1950s, p. 36

'Stand di Fontana Arte alla 39a fiera di Milano', Vitrum, no. 125, May-June 1961, pp. 28-30

Domus, no. 390, May 1962, n.p. for an advertisement



167

TOMASO BUZZI 1900-1981

Pair of 'Incarniciati' vases, model no. 3581, circa 1930

Alba glass.

Each: 17.6 cm (6 $\frac{7}{8}$ in.) high

Manufactured by Venini, Murano, Italy. Each underside with manufacturer's embossed logo paper label *VENINI-MURANO-SA*.

Estimate £7,000-9,000 \$10,400-13,400 €9,500-12,200

EXHIBITED

'Tomaso Buzzi alla Venini', Giorgio Cini Foundation, San Giorgio Maggiore Island, Venice, 14 September, 2014-11 January, 2015

LITERATURE

Anna Venini Diaz de Santillana, *Venini Catalogue Raisonné 1921-1986*, Milan, 2000, p. 239, pl. 28

Franco Deboni, *Venini Glass, Its history, artists and techniques, Volume 1*, Turin, 2007, pl. 28

Marino Barovier and Carla Sonego, *Tommaso Buzzi alla Venini*, exh. cat., Giorgio Cini Foundation, Venice, 2014, illustrated p. 284



168

CARLO SCARPA 1906-1978

Pair of two-armed wall lights, circa 1940

Lattimo incamiciato with gold leaf glass, glass, brass.

Each: 28 x 42.4 x 22 cm (11 x 16³/₄ x 8⁵/₈ in.)

Manufactured by Venini, Murano, Italy. One interior shade with manufacturer's logo paper label *VENINI/& CO/MVRANO/MADE/IN/ITALY*.

Estimate £5,000-7,000 \$7,400-10,400 €6,800-9,500

LITERATURE

Anna Venini Diaz de Santillana, *Venini Catalogue Raisonné 1921-1986*, Milan, 2000, p. 254, pl. 128 for a similar example
Franco Deboni, *Venini Glass: Its history, artists and techniques, Volume 1*, Turin, 2007, pl. 128



169

OSVALDO BORSANI 1911-1985

Rare chandelier, circa 1940

Glass, brass, parchment shades.

96.3 cm (37 $\frac{7}{8}$ in.) drop, 137.5 cm (54 $\frac{1}{8}$ in.) diameter

Manufactured by Fontana Arte, Milan, Italy.

Estimate £10,000-15,000 \$14,800-22,300 €13,600-20,400

LITERATURE

Giuliana Gramigna and Fulvio Irace, *Osvaldo Borsani*, Rome, 1992,
pp. 174-75

170

ARREDOLUCE

Rare Standard lamp, circa 1950

Tubular brass, brass, marble, frosted glass, glass.

177 cm (69 $\frac{5}{8}$ in.) high, 60.5 cm (23 $\frac{7}{8}$ in.) diameter

Manufactured by Arredoluce, Monza, Italy. Underside of switch impressed with *MADE IN ITALY/ARREDOLUCE MONZA*.

Estimate £4,000-6,000 \$5,900-8,900 €5,400-8,200





171

LUIGI ZUCCOLI 1907-1985

Unique floor-mounted extendable dining table, designed for the 'San Fermo' building, Como, 1954

Birch-veneered plywood, birch, walnut-veneered plywood, walnut, patinated metal, brass.

79.7 x 218.8 x 169.9 cm (31 $\frac{3}{8}$ x 86 $\frac{1}{8}$ x 66 $\frac{7}{8}$ in.) fully extended

Possibly executed by Serafino Arrighi, Milan, Italy.

Estimate £6,000-8,000 \$8,900-11,900 €8,200-10,900

PROVENANCE

Private collection, Como, Italy, 1954

Acquired from the above by the present owner

Phillips wishes to thank Roberta Lietti for her assistance with cataloguing the present lot.



172

LUIGI CACCIA DOMINIONI b. 1913

Rare and large 'Grappolo' chandelier, circa 1966

Partially frosted glass, painted metal.

117 cm (46½ in.) drop, 90 cm (35¾ in.) diameter

Manufactured by Azucena, Milan, Italy.

Estimate £7,000-9,000 \$10,400-13,400

€9,500-12,200

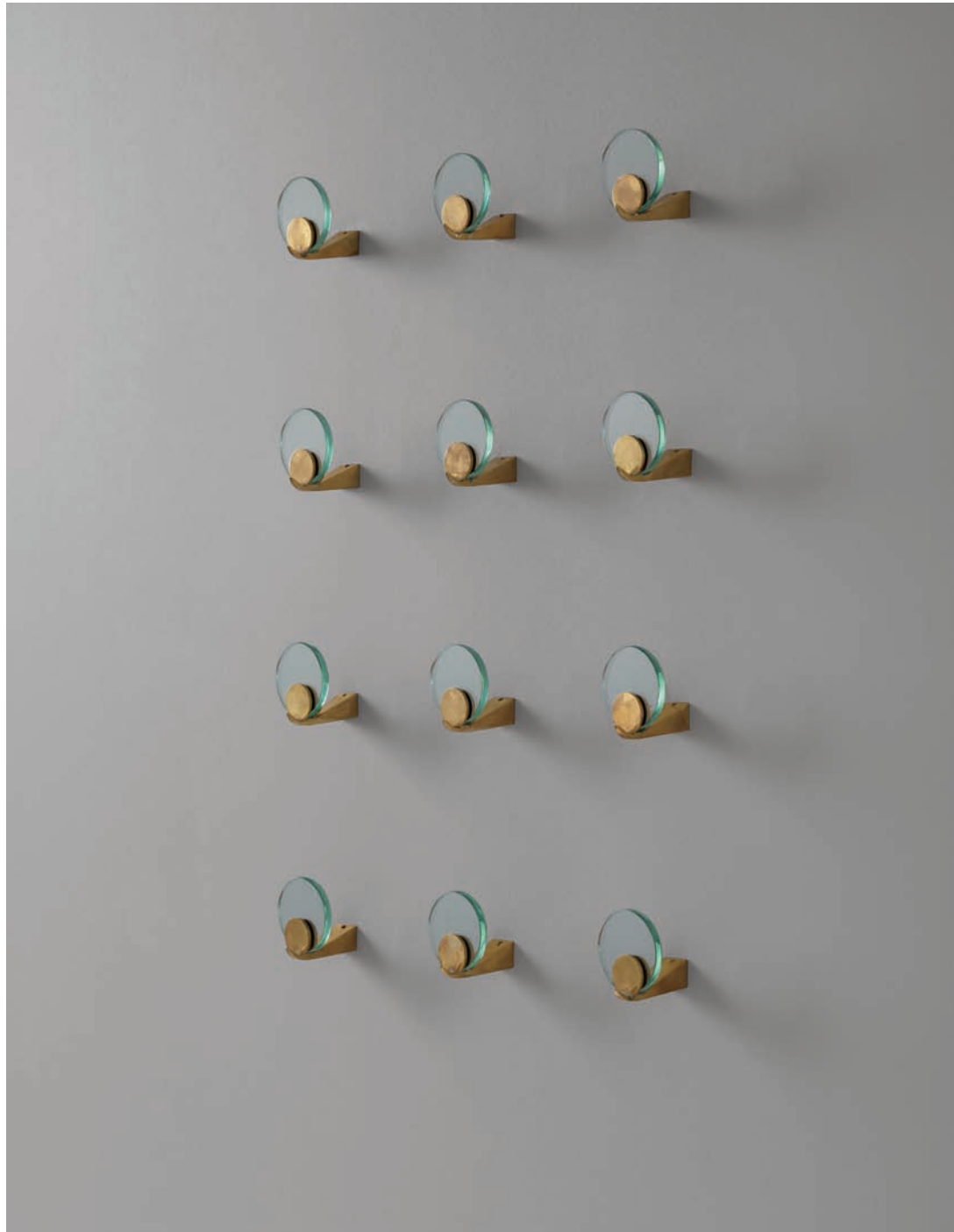
LITERATURE

Giuliana Gramigna,

Repertorio 1950/1980,

Milan, 1985, p. 260 for a similar example





173

FONTANA ARTE 1892-1948

Set of twelve wall-mounted coat hangers, circa 1960

Glass, brass.

Each: 10.6 x 9.8 x 9.4 cm (4 $\frac{1}{8}$ x 3 $\frac{7}{8}$ x 3 $\frac{3}{4}$ in.)

Manufactured by Fontana Arte, Milan, Italy.

Estimate £3,000-4,000 \$4,500-5,900 €4,100-5,400

LITERATURE

Sergio Montefusco, *Fontana Arte: repertorio 1933-1943 dalle immagini dell'epoca*, Genoa, 2012, p. 249 for similar examples



MAX INGRAND 1908-1969

Coffee table, circa 1955

Glass, painted metal.

45.9 x 62.5 x 51.3 cm (18½ x 24½ x 20¼ in.)

Manufactured by Fontana Arte, Milan, Italy.

Estimate £6,000-8,000 \$8,900-11,900 €8,200-10,900

LITERATURE

Domus, no. 313, December 1955, n.p. for an advertisement of a similar example

Franco Deboni, *Fontana Arte: Gio Ponti, Pietro Chiesa, Max Ingrand*, Turin, 2012, p. 61, fig. 8 for a similar example





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GUIDE FOR PROSPECTIVE BUYERS

BUYING AT AUCTION

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

CONDITIONS OF SALE

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

BUYER’S PREMIUM

Phillips charges the successful bidder a commission, or buyer’s premium, on the hammer price of each lot sold. The buyer’s premium is payable by the buyer as part of the total purchase price at the following rates: 25% of the hammer price up to and including £50,000, 20% of the portion of the hammer price above £50,000 up to and including £1,000,000 and 12% of the portion of the hammer price above £1,000,000.

VAT

Value added tax (VAT) may be payable on the hammer price and/or the buyer’s premium. The buyer’s premium may attract a charge in lieu of VAT. Please read carefully the VAT and Other Tax Information for Buyers section in this catalogue.

1 PRIOR TO AUCTION

Catalogue Subscriptions

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

Pre-Sale Estimates

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

Pre-Sale Estimates in US Dollars and Euros

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

Catalogue Entries

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

Condition of Lots

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

Pre-Auction Viewing

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

Electrical and Mechanical Lots

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

Symbol Key

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

O ♦ Guaranteed Property

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

Δ Property in which Phillips has an Ownership Interest

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

● No Reserve

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

♠ Property Subject to the Artist’s Resale Right

Lots marked with ♠ are subject to the Artist’s Resale Right calculated as a percentage of the hammer price and payable as part of the purchase price as follows:

Portion of the Hammer Price (in EUR)	Royalty Rate
From 0 to 50,000	4%
From 50,000.01 to 200,000	3%
From 200,000.01 to 350,000	1%
From 350,000.01 to 500,000	0.5%
Exceeding 500,000	0.25%

The Artist’s Resale Right applies where the hammer price is EUR 1,000 or more, subject to a maximum royalty per lot of EUR 12,500. Calculation of the Artist’s Resale Right will be based on the pounds sterling/euro reference exchange rate quoted on the date of the sale by the European Central Bank.

Σ Endangered Species

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

†, §, ‡, or Ω Property Subject to VAT

Please refer to the section entitled ‘VAT and Other Tax Information for Buyers’ in this catalogue for additional information.

2 BIDDING IN THE SALE

Bidding at Auction

Bids may be executed during the auction in person by paddle, by telephone, online or prior to the sale in writing by absentee bid. Proof of identity in the form of government-issued identification will be required, as will an original signature. We may also require that you furnish us with a bank reference. Please note that buyers bidding in person, by telephone, online or by absentee bid will not have the right to cancel the sale of any lot purchased under the Consumer Contracts (Information, Cancellation and Additional Charges) Regulations 2013.

Bidding in Person

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

Bidding by Telephone

If you cannot attend the auction, you may bid live on the telephone with one of our multilingual staff members. This service must be arranged at least 24 hours in advance of the sale and is available for lots whose low pre-sale estimate is at least £500. Telephone bids may be recorded. By bidding on the telephone, you consent to the recording of your conversation. We suggest that you leave a maximum bid, excluding the buyer’s premium and VAT, which we can execute on your behalf in the event we are unable to reach you by telephone.

PHILLIPS

WATCHES

IN ASSOCIATION WITH BACS & RUSSO

GENEVA AUCTIONS

GLAMOROUS DAY-DATE 9 MAY 2015

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Online Bidding

If you cannot attend the auction in person, you may bid online on our online live bidding platform available on our website at www.phillips.com (Flash plugin is required). You must pre-register by clicking on 'Buy' in the drop-down menu under the 'Buy and Sell' button on the Home Page, then click on 'pre-register' under 'ONLINE LIVE BIDDING.' You must pre-register at least 24 hours before the start of the auction in order to be approved by our bid department. Please note that corporate firewalls may cause difficulties for online bidders.

Absentee Bids

If you are unable to attend the auction and cannot participate by telephone, Phillips will be happy to execute written bids on your behalf. A bidding form can be found at the back of this catalogue. This service is free and confidential. Bids must be placed in the currency of the sale. Our staff will attempt to execute an absentee bid at the lowest possible price taking into account the reserve and other bidders. Always indicate a maximum bid, excluding the buyer's premium and VAT. Unlimited bids will not be accepted. Any absentee bid must be received at least 24 hours in advance of the sale. In the event of identical bids, the earliest bid received will take precedence.

Employee Bidding

Employees of Phillips and our affiliated companies, including the auctioneer, may bid at the auction by placing absentee bids so long as they do not know the reserve when submitting their absentee bids and otherwise comply with our employee bidding procedures.

Bidding Increments

Bidding generally opens below the low estimate and advances in increments of up to 10%, subject to the auctioneer's discretion. Absentee bids that do not conform to the increments set below may be lowered to the next bidding increment.

UK£50 to UK£1,000	by UK£50s
UK£1,000 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200s, 500, 800 (e.g. UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000s, 5,000, 8,000
UK£50,000 to UK£100,000	by UK£5,000s
UK£100,000 to UK£200,000	by UK£10,000s
above UK£200,000	at the auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

3 THE AUCTION

Conditions of Sale

As noted above, the auction is governed by the Conditions of Sale and Authorship Warranty. All prospective bidders should read them carefully. They may be amended by saleroom addendum or auctioneer's announcement.

Interested Parties Announcement

In situations where a person allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of the lot or a party providing or participating in a guarantee on the lot, Phillips will make an announcement in the saleroom that interested parties may bid on the lot.

Consecutive and Responsive Bidding; No Reserve Lots

The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller up to the amount of the reserve by placing consecutive bids or bids in response to other bidders. If a lot is offered without reserve, unless there are already competing absentee bids, the auctioneer will generally open the bidding at 50% of the lot's low pre-sale estimate. In the absence of a bid at that level, the auctioneer will proceed backwards at his or her discretion until a bid is recognized and will then advance the bidding from that amount. Absentee bids on no reserve lots will, in the absence of a higher bid, be executed at approximately 50% of the low pre-sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate. If there is no bid whatsoever on a no reserve lot, the auctioneer may deem such lot unsold.

4 AFTER THE AUCTION

Payment

Buyers are required to pay for purchases immediately following the auction unless other arrangements have been agreed with Phillips in writing in advance of the sale. Payment must be made in pounds sterling either by cash, cheque drawn on a UK bank or wire transfer, as noted in Paragraph 6 of the Conditions of Sale. It is our corporate policy not to make or accept single or multiple payments in cash or cash equivalents in excess of the local currency equivalent of US\$10,000.

Credit Cards

As a courtesy to clients, Phillips will accept American Express, Visa, MasterCard, UnionPay (for in-person transactions only) and UK-issued debit cards to pay for invoices of £50,000 or less. A processing fee will apply.

Collection

It is our policy to request proof of identity on collection of a lot. A lot will be released to the buyer or the buyer's authorized representative when Phillips has received full and cleared payment and we are not owed any other amount by the buyer. After the auction, we will transfer all lots to our fine art storage facility located near Wimbledon and will so advise all buyers. If you are in doubt about the location of your purchase, please contact the Shipping Department prior to arranging collection. We will levy removal, interest, storage and handling charges on uncollected lots.

Loss or Damage

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

Transport and Shipping

As a free service for buyers, Phillips will wrap purchased lots for hand carry only. We do not provide packing, handling or shipping services directly. However, we will coordinate with shipping agents instructed by you in order to facilitate the packing, handling and shipping of property purchased at Phillips. Please refer to Paragraph 7 of the Conditions of Sale for more information.

Export and Import Licences

Before bidding for any property, prospective bidders are advised to make independent enquiries as to whether a licence is required to export the property from the United Kingdom or to import it into another country. It is the buyer's sole responsibility to comply with all import and export laws and to obtain any necessary licences or permits. The denial of any required licence or permit or any delay in obtaining such documentation will not justify the cancellation of the sale or any delay in making full payment for the lot.

Endangered Species

Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, Brazilian rosewood, rhinoceros horn or tortoiseshell, irrespective of age, percentage or value, may require a licence or certificate prior to exportation and additional licences or certificates upon importation to the US or to any country within or outside the European Union (EU). Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. We suggest that prospective bidders check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's sole responsibility to obtain any necessary export or import licences or certificates as well as any other required documentation. Please note that the US prohibits the importation of any item containing African elephant ivory. Asian elephant ivory may be imported in to the US only if accompanied by independent scientific analysis regarding continent of origin and confirmation the object is more than 100 years old. We have not obtained a scientific analysis on any lot prior to sale and cannot indicate whether elephant ivory in a particular lot is African or Asian elephant. Buyers purchase these lots at their own risk and will be responsible for the costs of obtaining any scientific analysis or other report required in connection with their proposed import of such property into the US.

With regard to any item containing endangered species other than elephant ivory, an importer into the US must provide documented evidence of the species identification and age of an object in order to demonstrate that the object qualifies as an antique. This will require the buyer to obtain an independent appraisal certifying the species of endangered material on the object and certifying that the object is not less than 100 years of age. A prospective buyer planning to import an object into the US may not rely on Phillips cataloguing to establish the species of endangered material on the object or to establish the age of the object and must consult with a qualified independent appraiser prior to placing a bid on the lot.

Please note that lots containing potentially regulated plant or animal material are marked as a convenience to our clients, but Phillips does not accept liability for errors or for failing to mark lots containing protected or regulated species.

IMPORTANT NOTICES

Items Sold under Temporary Admission

We wish to draw your attention to changes recently made to items sold under temporary admission (originally called temporary importation). The cancelling or refunding of applicable VAT is now subject to items being exported from the EU within 30 days of payment, rather than 90 days from the date of sale as previously required. For up-to-date information on this matter, please refer to the section entitled VAT and Other Tax Information for Buyers below.

Identification of Business or Trade Buyers

As of January 2010, Her Majesty's Revenue & Customs ('HMRC') has made it an official requirement for auction houses to hold evidence of a buyer's business status, due to the revised VAT rules regarding buyer's premium for lots with symbols for businesses outside the UK.

- Where the buyer is a non-EU business, Phillips requires evidence of the business status by means of the company identification, Certificate of Incorporation, Articles of Association or government-issued documents showing that the company exists.
- Where the buyer is an EU VAT registered business, Phillips requires the business's VAT registration number.

These details can be scanned and emailed to us, or alternatively they can be faxed or mailed. **If these requirements are not met, we will be unable to cancel/refund any applicable VAT.**

VAT AND OTHER TAX INFORMATION FOR BUYERS

The following paragraphs provide general information to buyers on the VAT and certain other potential tax implications of purchasing property at Phillips. This information is not intended to be complete. In all cases, the relevant tax legislation takes precedence, and the VAT rates in effect on the day of the auction will be the rates charged. It should be noted that, for VAT purposes only, Phillips is not usually treated as agent and most property is sold as if it is the property of Phillips. In the following paragraphs, reference to VAT symbols shall mean those symbols located beside the lot number or the pre-sale estimates in the catalogue (or amending saleroom addendum).

1 PROPERTY WITH NO VAT SYMBOL

Where there is no VAT symbol, Phillips is able to use the Auctioneer's Margin Scheme, and VAT will not normally be charged on the hammer price. Phillips must bear VAT on the buyer's premium. Therefore, we will charge an amount in lieu of VAT at 20% on the buyer's premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified.

2 PROPERTY WITH A † SYMBOL

These lots will be sold under the normal UK VAT rules, and VAT will be charged at 20% on both the hammer price and buyer's premium. Where the buyer is a relevant business person in the EU (non-UK) or is a relevant business person in a non-EU country then no VAT will be charged on the buyer's premium. This is subject to Phillips being provided with evidence of the buyer's VAT registration number in the relevant Member State (non-UK) or the buyer's business status in a non-EU country such as the buyer's Tax Registration Certificate. Should this evidence not be provided then VAT will be charged on the buyer's premium.

3 PROPERTY WITH A \$ SYMBOL

Lots sold to buyers whose registered address is in the EU will be assumed to be remaining in the EU. The property will be invoiced as if it had no VAT symbol. However, if an EU buyer advises us that the property is to be exported from the EU, Phillips will re-invoice the property under the normal VAT rules. Lots sold to buyers whose address is outside the EU will be assumed to be exported from the EU. The property will be invoiced under the normal VAT rules. Although the hammer price will be subject to VAT, the VAT will be cancelled or refunded upon export. The buyer's premium will always bear VAT unless the buyer is a relevant business person in the EU (non-UK) or is a relevant business person in a non-EU country, subject to Phillips receiving evidence of the buyer's VAT registration number in the relevant Member State (non-UK) or the buyer's business status in a non-EU country such as the buyer's Tax Registration Certificate. Should this evidence not be provided VAT will be charged on the buyer's premium.

4 PROPERTY SOLD WITH A ₣ OR Ω SYMBOL

These lots have been imported from outside the EU to be sold at auction under temporary admission. Property subject to temporary admission will be offered under the Auctioneer's Margin Scheme and will be subject to import VAT of either 5% or 20%, marked by ₣ and Ω respectively, on the hammer price and an amount in lieu of VAT at 20% on the buyer's premium. Anyone who wishes to buy outside the Auctioneer's Margin Scheme should notify the Client Accounting Department before the sale.

Where lots are sold outside the Auctioneer's Margin Scheme and the buyer is a relevant business person in the EU (non-UK) or is a relevant business person in a non-EU country then no VAT will be charged on the buyer's premium. This is subject to Phillips receiving evidence of the buyer's VAT registration number in the relevant Member State (non-UK) or the buyer's business status in a non-EU country such as the buyer's Tax Registration Certificate. Should this evidence not be provided VAT will be charged on the buyer's premium.

5 EXPORTS FROM THE EUROPEAN UNION

The following types of VAT may be cancelled or refunded by Phillips on exports made within three months of the sale date if strict conditions are met:

- The amount in lieu of VAT charged on the buyer's premium for property sold under the Auctioneer's Margin Scheme (i.e., without a VAT symbol).
- The VAT on the hammer price for property sold under the normal VAT rules (i.e., with a † or a \$ symbol).

The following type of VAT may be cancelled or refunded by Phillips on exports made within 30 days of payment date if strict conditions are met:

- The import VAT charged on the hammer price and an amount in lieu of VAT on the buyer's premium for property sold under temporary admission (i.e., with a ₣ or a Ω symbol) under the Auctioneer's Margin Scheme.

In each of the above examples, where the appropriate conditions are satisfied, no VAT will be charged if, at or before the time of invoicing, the buyer instructs Phillips to export the property from the EU. This will require acceptance of an export quotation provided by Phillips. If such instruction is received after payment, a refund of the VAT amount will be made.

CONDITIONS OF SALE

Where the buyer carries purchases from the EU personally or uses the services of a third party, Phillips will charge the VAT amount due as a deposit and refund it **if the lot has been exported within the timelines specified below** and either of the following conditions are met:

- For lots sold under the Auctioneer's Margin Scheme or the normal VAT rules, Phillips is provided with appropriate original documentary proof of export from the EU within three months of the date of sale. Buyers carrying their own property should obtain hand-carry papers from the Shipping Department to facilitate this process.
- For lots sold under temporary admission, Phillips is provided with the original correct paperwork duly completed and stamped by HMRC which shows the property has been exported from the EU via the UK within 30 days of payment date. It is essential for shippers acting on behalf of buyers to collect copies of original import papers from our Shipping Department. HMRC insist that the correct customs procedures are followed and Phillips will not be able to issue any refunds where the export documents do not exactly comply with governmental regulations. Property subject to temporary admission must be transferred to another customs procedure immediately if any restoration or repair work is to be carried out.

Buyers carrying their own property must obtain hand-carry papers from the Shipping Department, for which a charge of £20 will be made. The VAT refund will be processed once the appropriate paperwork has been returned to Phillips. Phillips is not able to cancel or refund any VAT charged on sales made to UK or EU private residents unless the lot is subject to temporary admission and the property is exported from the EU **within 30 days of payment date**. Any refund of VAT is subject to a minimum of £50 per shipment and a processing charge of £20.

Buyers intending to export, repair, restore or alter lots under temporary admission should notify the Shipping Department before collection. Failure to do so may result in the import VAT becoming payable immediately and Phillips being unable to refund the VAT charged on deposit.

6 VAT REFUNDS FROM HM REVENUE & CUSTOMS

Where VAT charged cannot be cancelled or refunded by Phillips, it may be possible to seek repayment from HMRC. Repayments in this manner are limited to businesses located outside the UK and may be considered for example for Import VAT charged on the hammer price for lots sold under temporary admission.

All claims made by customers located in another member state to the UK will need to be made under a new mechanism from 1 January 2010. The process prior to 1 January 2010 is no longer in operation.

If you are located in an EU member state other than the UK you will now need to apply for a refund of UK VAT directly to your local tax authority. This is done via submission of an electronically based claim form which should be accessed through the website of your local tax authority. As a result, your form may include VAT incurred in a number of member states. Furthermore, from 1 January 2010 you should only submit one form per year, rather than submitting forms throughout the year.

Please note that the time limits by which you must make a claim have been extended. When making a claim for VAT incurred in another EU member state any claim will still be made on a **calendar year basis** but must now be made no later than **30 September** following that calendar year. This effectively extends the time by which claims should be made by three months (e.g., for VAT incurred in the year 1 January to 31 December 2010 you should make a claim to your local tax authority no later than 30 September 2011). Once you have submitted the electronic form to your local tax authority it is their responsibility to ensure that payment is obtained from the relevant member states. This should be completed within four months. If this time limit is not adhered to you may receive interest on the unpaid amounts.

If you are located outside the EU you should apply for a refund of UK VAT directly to HMRC (the rules for those located outside of the EU have not changed). Claim forms are only available from the HMRC website. Go to hmrc.gov.uk, select Forms under Quick Links and then Find a Form. The relevant form is VAT65A. Completed forms should be returned to: HM Revenue & Customs, VAT Overseas Repayments, 8th/13th Directive, PO Box 34, Foyle House, Duncreggan Road, Londonderry BT48 7AE, Northern Ireland, (tel) +44 (0)2871 305100 (fax) +44 (0)2871 305101, email.enq.oru.ni@hmrc.gsi.gov.uk.

You should submit claims for VAT to HMRC no later than **six months** from the end of the 12 month period ending **30 June** (e.g., claims for the period 1 July 2011 to 30 June 2012 should be made no later than 31 December 2012).

Please note that refunds of VAT will only be made where VAT has been incurred for a business purpose. Any VAT incurred on articles bought for personal use will not be refunded.

7 SALES AND USE TAXES

Buyers from outside the UK should note that local sales taxes or use taxes may become payable upon import of lots following purchase. Buyers should consult their own tax advisors.

The Conditions of Sale and Authorship Warranty set forth below govern the relationship between bidders and buyers, on the one hand, and Phillips and sellers, on the other hand. All prospective buyers should read these Conditions of Sale, the Important Notices and VAT information following the Guide for Prospective Buyers and the Authorship Warranty carefully before bidding.

1 INTRODUCTION

Each lot in this catalogue is offered for sale and sold subject to: (a) the Conditions of Sale and Authorship Warranty; (b) additional notices and terms printed in other places in this catalogue, including the Guide for Prospective Buyers and (c) supplements to this catalogue or other written material posted by Phillips in the saleroom, in each case as amended by any addendum or announcement by the auctioneer prior to the auction. By bidding at the auction, whether in person, through an agent, by written bid, by telephone bid or other means, bidders and buyers agree to be bound by these Conditions of Sale, as so changed or supplemented, and Authorship Warranty. These Conditions of Sale, as so changed or supplemented, and Authorship Warranty contain all the terms on which Phillips and the seller contract with the buyer.

2 PHILLIPS AS AGENT

Phillips acts as an agent for the seller, unless otherwise indicated in this catalogue or at the time of auction. On occasion, Phillips may own a lot directly, in which case we will act in a principal capacity as a consignor, or a company affiliated with Phillips may own a lot, in which case we will act as agent for that company, or Phillips or an affiliated company may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

3 CATALOGUE DESCRIPTIONS AND CONDITION OF PROPERTY

Lots are sold subject to the Authorship Warranty, as described in the catalogue (unless such description is changed or supplemented, as provided in Paragraph 1 above) and in the condition that they are in at the time of the sale on the following basis.

(a) The knowledge of Phillips in relation to each lot is partially dependent on information provided to us by the seller and Phillips is not able to and does not carry out exhaustive due diligence on each lot. Prospective buyers acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested. Notwithstanding the foregoing, we shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with our role as auctioneer of lots in this sale and in light of (i) the information provided to us by the seller; (ii) scholarship and technical knowledge and (iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

(b) Each lot offered for sale at Phillips is available for inspection by prospective buyers prior to the auction. Phillips accepts bids on lots on the basis that bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the lot and the accuracy of its description.

(c) Prospective buyers acknowledge that many lots are of an age and type which means that they are not in perfect condition. As a courtesy to clients, Phillips may prepare and provide condition reports to assist prospective buyers when they are inspecting lots. Catalogue descriptions and condition reports may make reference to particular imperfections of a lot, but bidders should note that lots may have other faults not expressly referred to in the catalogue or condition report. All dimensions are approximate. Illustrations are for identification purposes only and cannot be used as precise indications of size or to convey full information as to the actual condition of lots.

(d) Information provided to prospective buyers in respect of any lot, including any pre-sale estimate, whether written or oral, and information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather a statement of opinion held by Phillips. Any pre-sale estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time by Phillips at our absolute discretion. Neither Phillips nor any of our affiliated companies shall be liable for any difference between the pre-sale estimates for any lot and the actual price achieved at auction or upon resale.

4 BIDDING AT AUCTION

(a) Phillips has absolute discretion to refuse admission to the auction or participation in the sale. All bidders must register for a paddle prior to bidding, supplying such information and references as required by Phillips.

(b) As a convenience to bidders who cannot attend the auction in person, Phillips may, if so instructed by the bidder, execute written absentee bids on a bidder's behalf. Absentee bidders are required to submit bids on the Absentee Bid Form, a copy of which is printed in this catalogue or otherwise available from Phillips. Bids must be placed in the currency of the sale. The bidder must clearly indicate the maximum amount he or she intends to bid, excluding the buyer's premium and value added tax (VAT). The auctioneer will not accept an instruction to execute an absentee bid which does not indicate such maximum bid. Our staff will attempt to execute an absentee bid at the lowest possible price taking into account the reserve and other bidders. Any absentee bid must be received at least 24 hours in advance of the sale. In the event of identical bids, the earliest bid received will take precedence.

(c) Telephone bidders are required to submit bids on the Telephone Bid Form, a copy of which is printed in this catalogue or otherwise available from Phillips. Telephone bidding is available for lots whose low pre-sale estimate is at least £500. Phillips reserves the right to require written confirmation of a successful bid from a telephone bidder by fax or otherwise immediately after such bid is accepted by the auctioneer. Telephone bids may be recorded and, by bidding on the telephone, a bidder consents to the recording of the conversation.

(d) Bidders may participate in an auction by bidding online through Phillips's online live bidding platform available on our website at www.phillips.com. To bid online, bidders must register online at least 24 hours before the start of the auction. Online bidding is subject to approval by Phillips's bid department in our sole discretion. As noted in Paragraph 3 above, Phillips encourages online bidders to inspect prior to the auction any lot(s) on which they may bid, and condition reports are available upon request. Bidding in a live auction can progress quickly. To ensure that online bidders are not placed at a disadvantage when bidding against bidders in the room or on the telephone, the procedure for placing bids through Phillips's online bidding platform is a one-step process. By clicking the bid button on the computer screen, a bidder submits a bid. Online bidders acknowledge and agree that bids so submitted are final and may not under any circumstances be amended or retracted. During a live auction, when bids other than online bids are placed, they will be displayed on the online bidder's computer screen as 'floor', 'phone' or 'paddle no' bids. 'Floor' bids include bids made by the auctioneer to protect the reserve. In the event that an online bid and a 'floor' or 'phone' bid are identical, the 'floor' or 'phone' bid will take precedence. The next bidding increment is shown for the convenience of online bidders under the bid button. The bidding increment available to online bidders may vary from the next bid actually taken by the auctioneer, as the auctioneer may deviate from Phillips's standard increments at any time at his or her discretion, but an online bidder may only place a bid in a whole bidding increment. Phillips's bidding increments are published in the Guide for Prospective Buyers.

(e) When making a bid, whether in person, by absentee bid, on the telephone or online, a bidder accepts personal liability to pay the purchase price, as described more fully in Paragraph 6 (a) below, plus all other applicable charges unless it has been explicitly agreed in writing with Phillips before the commencement of the auction that the bidder is acting as agent on behalf of an identified third party acceptable to Phillips and that we will only look to the principal for such payment.

(f) By participating in the auction, whether in person, by absentee bid, on the telephone or online, each prospective buyer represents and warrants that any bids placed by such person, or on such person's behalf, are not the product of any collusive or other anti-competitive agreement and are otherwise consistent with federal and state antitrust law.

(g) Arranging absentee, telephone and online bids is a free service provided by Phillips to prospective buyers. While we undertake to exercise reasonable care in undertaking such activity, we cannot accept liability for failure to execute such bids except where such failure is caused by our willful misconduct.

(h) Employees of Phillips and our affiliated companies, including the auctioneer, may bid at the auction by placing absentee bids so long as they do not know the reserve when submitting their absentee bids and otherwise comply with our employee bidding procedures.

5 CONDUCT OF THE AUCTION

(a) Unless otherwise indicated by the symbol •, each lot is offered subject to a reserve, which is the confidential minimum selling price agreed by Phillips with the seller. The reserve will not exceed the low pre-sale estimate at the time of the auction.

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he or she believes there may be error or dispute and take such other action as he or she deems reasonably appropriate. Phillips shall have no liability whatsoever for any such action taken by the auctioneer. If any dispute arises after the sale, our sale record is conclusive. The auctioneer may accept bids made by a company affiliated with Phillips provided that the bidder does not know the reserve placed on the lot.

(c) The auctioneer will commence and advance the bidding at levels and in increments he or she considers appropriate. In order to protect the reserve on any lot, the auctioneer may place one or more bids on behalf of the seller up to the reserve without indicating he or she is doing so, either by placing consecutive bids or bids in response to other bidders. If a lot is offered without reserve, unless there are already competing absentee bids, the auctioneer will generally open the bidding at 50% of the lot's low pre-sale estimate. In the absence of a bid at that level, the auctioneer will proceed backwards at his or her discretion until a bid is recognized and will then advance the bidding from that amount. Absentee bids on no reserve lots will, in the absence of a higher bid, be executed at approximately 50% of the low pre-sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate. If there is no bid whatsoever on a no reserve lot, the auctioneer may deem such lot unsold.

(d) The sale will be conducted in pounds sterling and payment is due in pounds sterling. For the benefit of international clients, pre-sale estimates in the auction catalogue may be shown in US dollars and/or euros and, if so, will reflect approximate exchange rates.

Accordingly, estimates in US dollars or euros should be treated only as a guide. If a currency converter is operated during the sale, it is done so as a courtesy to bidders, but Phillips accepts no responsibility for any errors in currency conversion calculation.

(e) Subject to the auctioneer's reasonable discretion, the highest bidder accepted by the auctioneer will be the buyer and the striking of the hammer marks the acceptance of the highest bid and the conclusion of a contract for sale between the seller and the buyer. Risk and responsibility for the lot passes to the buyer as set forth in Paragraph 7 below.

(f) If a lot is not sold, the auctioneer will announce that it has been 'passed', 'withdrawn', 'returned to owner' or 'bought-in'.

(g) Any post-auction sale of lots offered at auction shall incorporate these Conditions of Sale and Authorship Warranty as if sold in the auction.

6 PURCHASE PRICE AND PAYMENT

(a) The buyer agrees to pay us, in addition to the hammer price of the lot, the buyer's premium, plus any applicable value added tax (VAT) and any applicable resale royalty (the 'Purchase Price'). The buyer's premium is 25% of the hammer price up to and including £50,000, 20% of the portion of the hammer price above £50,000 up to and including £1,000,000 and 12% of the portion of the hammer price above £1,000,000. Phillips reserves the right to pay from our compensation an introductory commission to one or more third parties for assisting in the sale of property offered and sold at auction. (b) VAT is payable in accordance with applicable law. All prices, fees, charges and expenses set out in these Conditions of Sale are quoted exclusive of VAT.

(c) If the Artist's Resale Right Regulations 2006 apply to the lot, the buyer agrees to pay to us an amount equal to the resale royalty provided for in those regulations and we undertake to the buyer to pay such amount to the artist's collection agent. In circumstances where (i) we are on notice that the resale royalty is payable or (ii) we have not been able to ascertain the nationality of the artist, we will identify the lot with the symbol ♠ next to the lot number and will invoice the resale royalty to the buyer. If we subsequently determine that the nationality of the artist does not entitle him/her to the resale royalty on the lot, we will arrange a refund to the buyer of the amount of the royalty paid to us. If, after a sale in which we did not collect the resale royalty on a particular lot, we become aware that information provided to us prior to the auction concerning an artist's nationality was incorrect and the artist is entitled to the resale royalty on the lot, the buyer shall pay the resale royalty to us upon receipt of an invoice.

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

(i) Phillips will accept payment in cash provided that the total amount paid in cash or cash equivalents does not exceed the local currency equivalent of US\$10,000.

(ii) Personal cheques and banker's drafts are accepted if drawn on a UK bank and the buyer provides to us acceptable government-issued identification. Cheques and banker's drafts should be made payable to Phillips Auctioneers Ltd. If payment is sent by post, please send the cheque or banker's draft to the attention of the Client Accounting Department at 30 Berkeley Square, London, W1J6EX and ensure that the sale number is written on the cheque. Cheques or banker's drafts drawn by third parties will not be accepted.

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

Bank of Scotland
Gordon Street, Glasgow G1 3RS, Scotland
Account of Phillips Auctioneers Ltd.
Account No: 00440780
Sort code: 80-54-01
SWIFT/BIC: BOFSGB21138
IBAN: GB36BOFS80540100440780

(e) As a courtesy to clients, Phillips will accept American Express, Visa, MasterCard, UnionPay (for in-person transactions only) and UK-issued debit cards to pay for invoices of £50,000 or less. A processing fee will apply.

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

7 COLLECTION OF PROPERTY

(a) Phillips will not release a lot to the buyer until we have received payment of its Purchase Price in full in cleared funds, the buyer has paid all outstanding amounts due to Phillips or any of our affiliated companies, including any charges payable pursuant to Paragraph 8 (a) below, and the buyer has satisfied such other terms as we in our sole discretion shall require, including completing any anti-money laundering or anti-terrorism financing checks. As soon as a buyer has satisfied all of the foregoing

conditions, he or she should contact us at +44 (0) 207 318 4081 or +44 (0) 207 318 4082 to arrange for collection of purchased property.

(b) The buyer must arrange for collection of a purchased lot within seven days of the date of the auction. After the auction, we will transfer all lots to our fine art storage facility located near Wimbledon and will so advise all buyers. Purchased lots are at the buyer's risk, including the responsibility for insurance, from (i) the date of collection or (ii) seven days after the auction, whichever is the earlier. Until risk passes, Phillips will compensate the buyer for any loss or damage to a purchased lot up to a maximum of the Purchase Price paid, subject to our usual exclusions for loss or damage to property.

(c) As a courtesy to clients, Phillips will, without charge, wrap purchased lots for hand carry only. We do not provide packing, handling, insurance or shipping services. We will coordinate with shipping agents instructed by the buyer, whether or not recommended by Phillips, in order to facilitate the packing, handling, insurance and shipping of property bought at Phillips. Any such instruction is entirely at the buyer's risk and responsibility, and we will not be liable for acts or omissions of third party packers or shippers.

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

8 FAILURE TO COLLECT PURCHASES

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

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

9 REMEDIES FOR NON-PAYMENT

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

(b) The buyer irrevocably authorizes Phillips to exercise a lien over the buyer's property which is in our possession upon notification by any of our affiliated companies that the buyer is in default of payment. Phillips will notify the buyer of any such lien. The buyer also irrevocably authorizes Phillips, upon notification by any of our affiliated companies that the buyer is in default of payment, to pledge the buyer's property in our possession by actual or constructive delivery to our affiliated company as security for the payment of any outstanding amount due. Phillips will notify the buyer if the buyer's property has been delivered to an affiliated company by way of pledge.

(c) If the buyer is in default of payment, the buyer irrevocably authorizes Phillips to instruct any of our affiliated companies in possession of the buyer's property to deliver the property by way of pledge as the buyer's agent to a third party instructed by Phillips to hold the property on our behalf as security for the payment of the Purchase Price and any other amount due and, no earlier than 30 days from the date of written notice to the buyer, to sell the property in such manner and for such consideration as can reasonably be obtained on a forced sale basis and to apply the proceeds to any amount owed to Phillips or any of our affiliated companies after the deduction from sale proceeds of our standard vendor's commission, all sale-related expenses and any applicable taxes thereon.

10 RESCISSION BY PHILLIPS

Phillips shall have the right, but not the obligation, to rescind a sale without notice to the buyer if we reasonably believe that there is a material breach of the seller's representations and warranties or the Authorship Warranty or an adverse claim is made by a third party. Upon notice of Phillips election to rescind the sale, the buyer will promptly return the lot to Phillips, and we will then refund the Purchase Price paid to us. As described more fully in Paragraph 13 below, the refund shall constitute the sole remedy and recourse of the buyer against Phillips and the seller with respect to such rescinded sale.

11 EXPORT, IMPORT AND ENDANGERED SPECIES LICENCES AND PERMITS

Before bidding for any property, prospective buyers are advised to make their own enquiries as to whether a licence is required to export a lot from the United Kingdom or to import it into another country. Prospective buyers are advised that some countries prohibit the import of property made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, Brazilian rosewood, rhinoceros horn or tortoiseshell, irrespective of age, percentage or value. Accordingly, prior to bidding, prospective buyers considering export of purchased lots should familiarize themselves with relevant export and import regulations of the countries concerned. Please note that the US prohibits the importation of any item containing African elephant ivory. Asian elephant ivory may be imported in to the US only if accompanied by independent scientific analysis of continent of origin and confirmation the object is more than 100 years old.

With regard to any item containing endangered species other than elephant ivory, an importer into the US must provide documented evidence of the species identification and age of an object in order to demonstrate that the item qualifies as an antique. This will require the buyer to obtain an independent appraisal certify the species of endangered material on the object and certifying that the object is not less than 100 years of age. A prospective buyer planning to import an object containing endangered species into the US may not rely on Phillips cataloguing to establish the species of endangered material on the object or to establish the age of the object and must consult with a qualified independent appraiser prior to placing a bid on the lot.

It is solely the buyer's responsibility to comply with these laws and to obtain any necessary export, import and endangered species licences or permits. Failure to obtain a licence or permit or delay in so doing will not justify the cancellation of the sale or any delay in making full payment for the lot. As a courtesy to clients, Phillips has marked in the catalogue lots containing potentially regulated plant or animal material, but we do not accept liability for errors or for failing to mark lots containing protected or regulated species.

12 DATA PROTECTION

(a) In connection with the supply of auction and related services, or as required by law, Phillips may ask clients to provide personal data. Phillips may take and retain a copy of government-issued identification such as a passport or driving licence. We will use your personal data (i) to provide auction and related services; (ii) to enforce these Conditions of Sale; (iii) to carry out identity and credit checks; (iv) to implement and improve the management and operations of our business and (v) for other purposes set out in our Privacy Policy published on the Phillips website at www.phillips.com (the 'Privacy Policy') and available on request by emailing dataprotection@phillips.com. By agreeing to these Conditions of Sale, you consent to our use of your personal data, including sensitive personal data, in accordance with the Privacy Policy. The personal data we may collect and process is listed, and sensitive personal data is defined, in our Privacy Policy. Phillips may also, from time to time, send you promotional and marketing materials about us and our services. If you would prefer not to receive such information, please email us at dataprotection@phillips.com. Please also email us at this address to receive information about your personal data or to advise us if the personal data we hold about you is inaccurate or out of date.

(b) In order to provide our services, we may disclose your personal data to third parties, including professional advisors, shippers and credit agencies. We will disclose, share with and transfer your personal data to Phillips's affiliated persons (natural or legal) for administration, sale and auction related purposes, including to persons outside the European Economic Area (EEA), where national laws may not provide an equivalent level of protection to personal data as that provided within the EEA. You expressly consent to such transfer of your personal data, including sensitive personal data, outside the EEA. We will not sell, rent or otherwise transfer any of your personal data to third parties except as otherwise expressly provided in this Paragraph 12.

(c) Phillips's premises may be subject to video surveillance and recording. Telephone calls (e.g., telephone bidding) may also be recorded. We may process that information in accordance with our Privacy Policy.

13 LIMITATION OF LIABILITY

(a) Subject to sub-paragraph (e) below, the total liability of Phillips, our affiliated companies and the seller to the buyer in connection with the sale of a lot shall be limited to the Purchase Price actually paid by the buyer for the lot.

(b) Except as otherwise provided in this Paragraph 13, none of Phillips, any of our affiliated companies or the seller (i) is liable for any errors or omissions, whether orally or in writing,

in information provided to prospective buyers by Phillips or any of our affiliated companies or (ii) accepts responsibility to any bidder in respect of acts or omissions, whether negligent or otherwise, by Phillips or any of our affiliated companies in connection with the conduct of the auction or for any other matter relating to the sale of any lot.

(c) All warranties other than the Authorship Warranty, express or implied, including any warranty of satisfactory quality and fitness for purpose, are specifically excluded by Phillips, our affiliated companies and the seller to the fullest extent permitted by law.

(d) Subject to sub-paragraph (e) below, none of Phillips, any of our affiliated companies or the seller shall be liable to the buyer for any loss or damage beyond the refund of the Purchase Price referred to in sub-paragraph (a) above, whether such loss or damage is characterised as direct, indirect, special, incidental or consequential, or for the payment of interest on the Purchase Price to the fullest extent permitted by law.

(e) No provision in these Conditions of Sale shall be deemed to exclude or limit the liability of Phillips or any of our affiliated companies to the buyer in respect of any fraud or fraudulent misrepresentation made by any of us or in respect of death or personal injury caused by our negligent acts or omissions.

14 COPYRIGHT

The copyright in all images, illustrations and written materials produced by or for Phillips relating to a lot, including the contents of this catalogue, is and shall remain at all times the property of Phillips and, subject to the provisions of the Copyright, Designs and Patents Act 1988, such images and materials may not be used by the buyer or any other party without our prior written consent. Phillips and the seller make no representations or warranties that the buyer of a lot will acquire any copyright or other reproduction rights in it.

15 GENERAL

(a) These Conditions of Sale, as changed or supplemented as provided in Paragraph 1 above, and Authorship Warranty set out the entire agreement between the parties with respect to the transactions contemplated herein and supersede all prior and contemporaneous written, oral or implied understandings, representations and agreements.

(b) Notices to Phillips shall be in writing and addressed to the department in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to clients shall be addressed to the last address notified by them in writing to Phillips.

(c) These Conditions of Sale are not assignable by any buyer without our prior written consent but are binding on the buyer's successors, assigns and representatives.

(d) Should any provision of these Conditions of Sale be held void, invalid or unenforceable for any reason, the remaining provisions shall remain in full force and effect. No failure by any party to exercise, nor any delay in exercising, any right or remedy under these Conditions of Sale shall act as a waiver or release thereof in whole or in part.

(e) No term of these Conditions of Sale shall be enforceable under the Contracts (Rights of Third Parties) Act 1999 by anyone other than the buyer.

16 LAW AND JURISDICTION

(a) The rights and obligations of the parties with respect to these Conditions of Sale and Authorship Warranty, the conduct of the auction and any matters related to any of the foregoing shall be governed by and interpreted in accordance with English law.

(b) For the benefit of Phillips, all bidders and sellers agree that the Courts of England are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Sale and Authorship Warranty relate or apply. All parties agree that Phillips shall retain the right to bring proceedings in any court other than the Courts of England.

(c) All bidders and sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by English law, the law of the place of service or the law of the jurisdiction where proceedings are instituted at the last address of the bidder or seller known to Phillips.

AUTHORSHIP WARRANTY

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

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SALE INFORMATION

AUCTION & VIEWING LOCATION

30 Berkeley Square, London W1J 6EX

AUCTION

Design sale 28 April, 2pm, lots 1-174

VIEWING

22-28 APRIL

Monday – Saturday 10am – 6pm

Sunday 12pm – 6pm

SALE DESIGNATION

In sending in written bids or making enquiries
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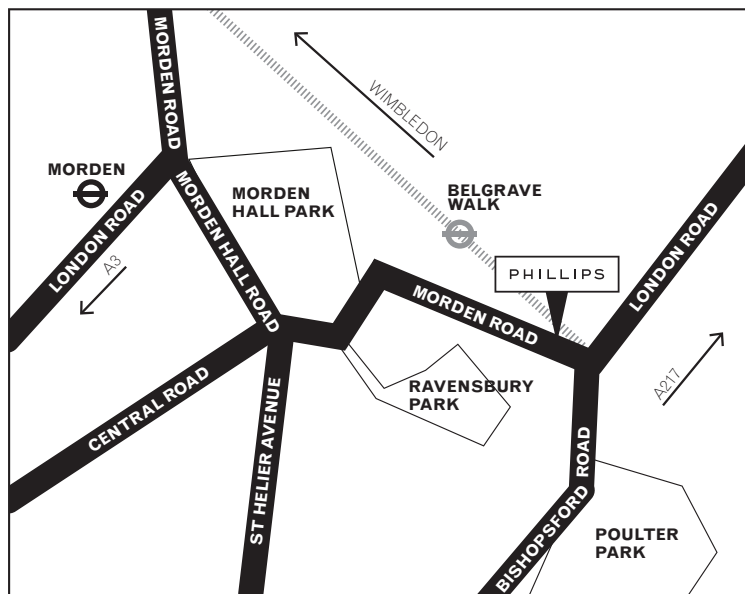
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PHOTOGRAPHY

Byron Slater

Kent Pell



Warehouse and collection location

Front Cover Max Ingrand *Rare and important mirror*, circa 1950, lot 159 (detail)

Inside Front Cover Joe Colombo *Bookcase, from Casa Zancopé, via San Francesco, Milan*, 1962-1967, lot 114 (detail)

Inside Back cover Jean Royère *'Chevron' sideboard*, circa 1941, lot 101 (detail)

Index page Barbro Nilsson *'Tånga, mellanblå' (medium blue) rug*, designed 1955, executed 1961, lot 61 (detail)

Back cover Yoichi Ohira *Unique lidded vase, model no. 1, from the 'Foglie di Ninfee' series*, 2006, lot 16 (detail)

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Title	First Name	Surname	
Company (if applicable)		Account Number	
VAT number (if applicable)			
Address			
City		State/Country	
Post Code			
Phone		Mobile	
Email		Fax	
Phone (for Phone Bidding only)			

Lot number In Consecutive Order	Brief description	Maximum pound sterling price* Absentee Bids Only

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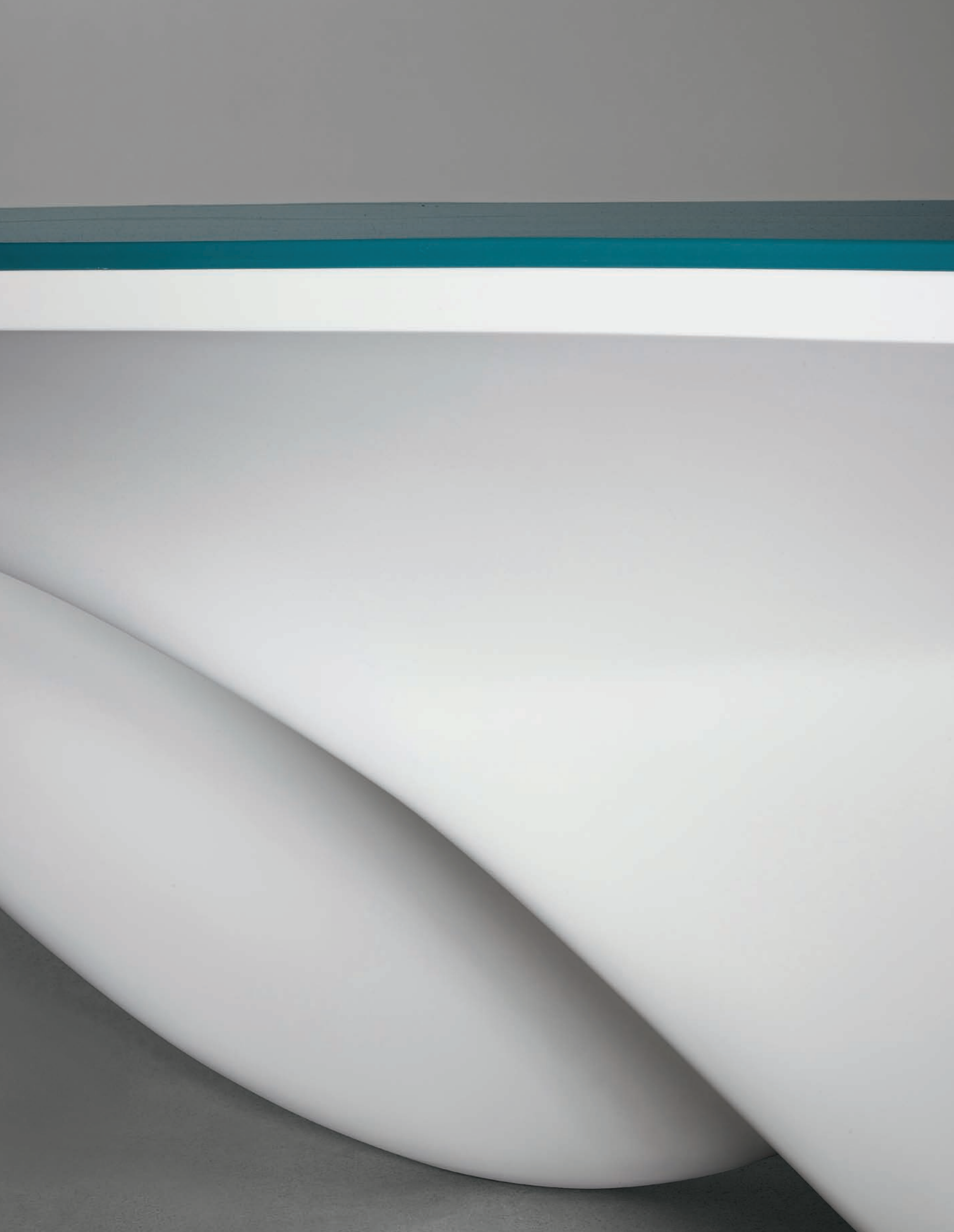
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