



PHILLIPS

Important Design
London, 26 April 2018









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Important Design ***London, 26 April 2018, 2pm***

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26 April 2018 at 2pm

Viewing

19 – 26 April 2018

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I. Gio Ponti 1891-1979

Rare illuminated sideboard, circa 1950

Burr walnut-veneered wood, sapele-veneered wood, walnut-veneered wood, walnut, brass, glass, mirrored glass.
118.5 x 280.5 x 55.5 cm (46 $\frac{5}{8}$ x 110 $\frac{3}{8}$ x 21 $\frac{7}{8}$ in.)
Manufactured by Dassi, Milan, Italy. Retailed by G&G Longo Arredamenti, Rome, Italy. Interior with metal label impressed G&G. LONGO/ARREDAMENTI/VIA Q. SELLA 7-13/VIA FLAVIA 56-64/ROMA. Together with a certificate of expertise from the Gio Ponti Archives.

Estimate

£35,000-55,000 \$49,500-77,900 €40,000-62,900

Provenance

G&G Longo Arredamenti, Rome, 1950s
Private collection, Rome

Literature

Irene de Guttry and Maria Paola Maino, *Il Mobile Italiano Degli Anni '40 e '50*, Bari, 1992, p. 148, fig. 7





2. Carlo Scarpa 1906-1978

Rare mirror, model no. 77, circa 1939
Pesante iridato battuto glass, mirrored glass, brass.
 122.4 x 161.3 x 20.3 cm (48.2 x 63.5 x 8 in.)
 Produced by Venini & C., Murano, Italy. Each brass
 hanger impressed *VENINI/MURANO*.

Estimate

£12,000-18,000 \$17,000-25,500 €13,700-20,600

Provenance

Private collection, Rome, Italy

Literature

Anna Venini Diaz de Santillana, *Venini Catalogue Raisonné*
 1921-1986, Milan, 2000, p. 242, The Blue Catalogue
 (appendix) pl. 44D
 Franco Deboni, *Venini Glass: Its History, Artists and*
Techniques, Catalogue 1921-2007, vol. 1, Turin, 2007,
 The Blue Catalogue (appendix), pl. 44D

3. Gio Ponti and Emilio Lancia

1891-1979, 1890-1973

Rare daybed, circa 1927
 Burr walnut-veneered wood, walnut-veneered wood,
 walnut, painted wood, fabric.
 Frame: 40.1 x 69.1 x 183 cm (15¾ x 27¼ x 72 in.)
 Together with a certificate of expertise from
 the Gio Ponti Archives.

Estimate

£10,000-15,000 \$14,200-21,200 €11,400-17,200

Provenance

Emilio Lancia, circa 1930
 Thence by descent
 Acquired from the above by the present owner





Property from a Private Collection, Milan

4. **Gino Sarfatti** 1912-1985

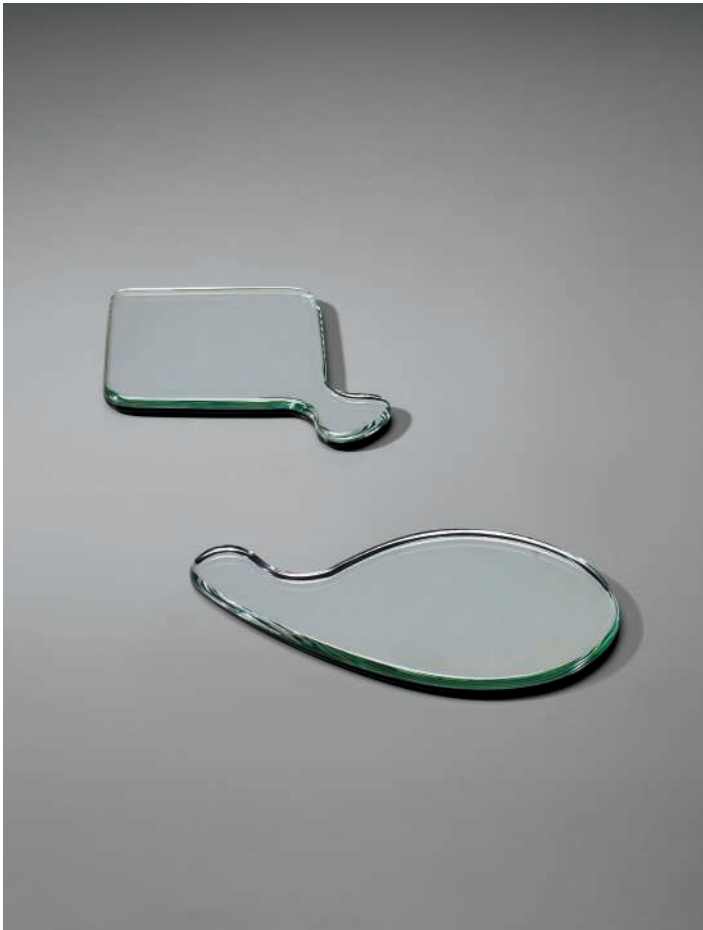
Ceiling light, model no. 2027, 1938-1942
 Brass, painted aluminium, parchment shade.
 143 cm (56¼ in.) drop, 75.5 cm (29¾ in.) diameter.
 Manufactured by Arteluce, Milan, Italy. Interior fixture
 with manufacturer's label printed AL/MILANO/ARTELUCE.

Estimate

£5,000-7,000 \$7,100-9,900 €5,700-8,000

Literature

Marco Romanelli and Sandra Severi, *Gino Sarfatti: selected works 1938-1973*, Milan, 2012, p. 463



5. **Gio Ponti** 1891-1979

Two hand mirrors, designed 1932, executed 1960s
 Mirrored glass, coloured glass.
 Larger: 22 cm (8⅝ in.) long
 Manufactured by Fontana Arte, Milan, Italy.

Estimate

£3,000-5,000 \$4,200-7,100 €3,400-5,700

Literature

Laura Falconi, *Fontana Arte: Una Storia Trasparente*, Milan, 1998, p. 38

6. Gio Ponti 1891-1979

Occasional table and free-standing shelving unit, designed for Count Cantoni-Marca, Lombardy, circa 1930
Burr walnut-veneered wood, chromium-plated brass, glass.
Table: 51.8 cm (20 $\frac{3}{8}$ in.) high, 60 cm (23 $\frac{5}{8}$ in.) diameter
Shelving unit: 64.5 x 76.5 x 34.8 cm (25 $\frac{3}{8}$ x 30 $\frac{1}{8}$ x 13 $\frac{3}{4}$ in.)
Glass incised *SECURIT*. Together with a certificate of expertise from the Gio Ponti Archives.

Estimate

£18,000-24,000 \$25,500-34,000 €20,600-27,500

Provenance

Count Cantoni-Marca, Lombardy

Literature

Roberto Aloï, *L'Arredamento Moderno*, Milan, 1934, fig. 324 for a similar example of the table

'Il nuovo negozio di Fontana-Arte a Roma', *Domus*, no. 131, November 1938, p. 66 for a similar example of the table

Laura Falconi, *Fontana Arte: Una Storia Trasparente*, Milan, 1998, p. 200, fig. 16, p. 202, fig. 32 for similar examples of the table

Lucia Miodini, *Gio Ponti: Gli anni Trenta*, Milan, 2001, p. 103 for a drawing of a similar example of the table





Interior view of the
Quadreria Moderna,
Villa Vittoria, Florence.

o♦ 7. **Gio Ponti** 1891-1979

Important and rare low table, designed for the Contini Bonacossi residence, Quadreria Moderna, Villa Vittoria, Florence, 1927

Rosso Toscano marble, brass, walnut.

41.5 x 226.7 x 74.2 cm (16³/₈ x 89¹/₄ x 29¹/₄ in.)

Executed by master cabinetmaker Angelo Magnoni for Quarti, Milan, Italy. From the production of two. Underside with metal label facsimile signature *Gio Ponti* and thrice stamped *MAGNONI ANGELO/EBANISTA/28 VIA MELZO 28/MILANO*. Together with a certificate of expertise from the Gio Ponti Archives.

Estimate

£180,000-240,000 \$255,000-340,000

€206,000-275,000

Provenance

Contini Bonacossi residence, Quadreria Moderna,
Villa Vittoria, Florence, 1927

Thence by descent

Literature

'Alcuni mobili di Tomaso Buzzi e di Gio Ponti nella dimora dei Conti C. in Firenze', *Domus*, no. 71, November 1933, illustrated pp. 580-581

Ugo La Pietra, ed., *Gio Ponti: L'arte si innamora dell'industria*, New York, 2009, illustrated p. 51, fig. 119

Giunti Editore, *Le collezione Contini Bonacossi, nelle Gallerie degli Uffizi*, Florence, 2018, illustrated p. 44



The origins of the Contini Bonacossi family's art collection began with the encounter of Alessandro Contini Bonacossi, later receiving the title of count, and Erminia Vittoria Galli Feroldi. Already a collector and dealer of stamps, Alessandro, when he married Vittoria in 1888, soon turned his focus towards Old Masters. Together, Alessandro and Vittoria travelled to America, where they cultivated important relationships with art collector and museums, in order to further expand and enrich their collection, all of which was beautifully chronicled in Vittoria's diaries 'Diari Americani'.

Although from humble origins, through her natural intuition Vittoria developed an incredibly sophisticated eye for identifying exceptional works of art. She soon became an irreplaceable advisor, not only to her husband Alessandro, but also to art critics such as Bernard Berenson and Roberto Longhi.

Returning to Italy, they settled in Florence, where they acquired a nineteenth-century villa built by Marquess Massimiliano Strozzi, which Alessandro then renamed Villa Vittoria in honour of his beloved wife. With the priority of accommodating their magnificent art collection, the villa underwent extensive refurbishment under the supervision of Gio Ponti, Tomaso Buzzi and Giulio Rosso. The display and placement of the artworks was inspired by the principles of Wilhelm von Bode, the first curator of the Kaiser Friedrich Museum, known today as the Bode Museum. Completed in 1927, the house was frequented by art critics, museum directors, painters, writers, and aristocracy.

The ground floor retained its original nineteenth-century Neo-Renaissance style, housing their antiques and Old Masters collection, which included works by Giovanni Bellini, Gian Lorenzo Bernini, Titian, Paolo Veronese, Paolo Uccello, Tintoretto, El Greco, Diego Velazquez, and many others. A token of her devotion, Vittoria kept a notebook with the names and dates of each of the artists in their collection, donating five liras of silver to the church to hold a mass in honour of their anniversaries.

The modern art collection, which was Vittoria's foremost passion, was located on the first floor in the *Quadreria moderna* (modern picture gallery), and displayed works amongst others by Giorgio de Chirico, Giorgio Morandi, Marino Marini, and Carlo Carrà. For the space, which occupied a long hallway, Ponti designed several pieces, comprising six stools, four benches and two tables, adopting a neoclassical style inspired by ancient Rome. Each work was executed by master cabinetmaker Angelo Quarti using walnut, leather, brass and marble. The present lot

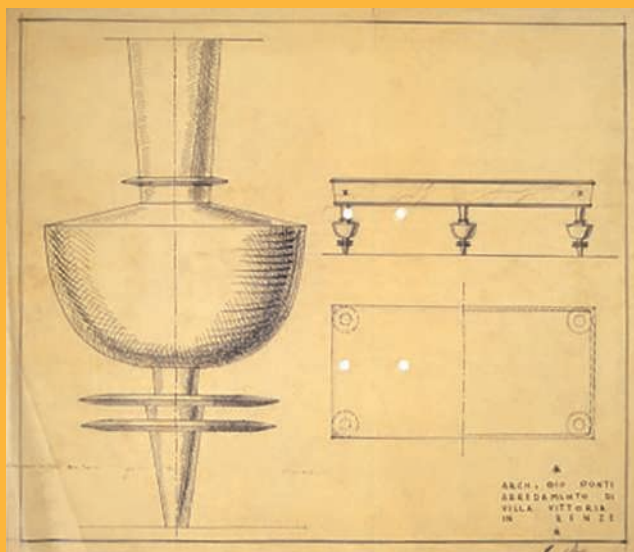
was one of two low tables that were positioned in the centre of the gallery, each featuring a different coloured marble tabletop, *Verde delle Alpi* and *Rosso Toscano* respectively. The brass table legs feature a sculptural quality illustrating Ponti's desire to create an environment honouring the exceptional quality of the surrounding art collection. Of Ponti's works from this period, this commission stands out for its exceptional level of execution.

In 1943, when Florence was freed by their American allies, General Mark W. Clark and the high command were stationed at the Villa Vittoria. Recalling his stay, General Clark stated: 'It was worth fighting the war to live in this house, to get to know you, for everything ...'

Today Villa Vittoria is Florence's Congress Palace. As outlined in Contini Bonacossi's will, part of the collection was donated to the State and is displayed at the Uffizzi Gallery, Florence.

Gio Ponti, technical drawing.

© Salvatore Licitra - Gio Ponti Archives.







8. Carlo Scarpa 1906-1978

Chandelier, model no. 207, 1931-1935

Brass, *filigrana* glass.

34.6 x 115 x 20 cm (13 $\frac{5}{8}$ x 45 $\frac{1}{4}$ x 7 $\frac{7}{8}$ in.)

Produced by Venini & C., Murano, Italy.

Estimate

£6,000-8,000 \$8,500-11,300 €6,900-9,200

Literature

Anna Venini Diaz de Santillana, *Venini Catalogue Raisonné 1921-1986*, Milan, 2000, p. 259, The Blue Catalogue (appendix) pl. 156

Franco Deboni, *Venini Glass: Its History, Artists and Techniques, Catalogue 1921-2007*, vol. 1, Turin, 2007, The Blue Catalogue (appendix), pl. 156



9. Ico Parisi 1916-1996

Set of fourteen dining chairs, circa 1947
Stained wood, fabric.
Each: 90.2 x 48 x 51.5 cm (35½ x 18¾ x 20¼ in.)
Manufactured by Ariberto Colombo, Cantù, Italy.

Estimate

£12,000-18,000 \$17,000-25,500 €13,700-20,600

Provenance

Eugenio Guglielminetti, Asti
Thence by descent
Acquired from the above by the present owner

Literature

'Il concorso Domus-L'Europeo-Fiera Campionaria,'
Domus, no. 228, September 1948, p. 42
Flaminio Gualdoni, ed., *Ico Parisi & architecture*,
exh. cat., Galleria Civica, Bologna, 1990, p. 200
Roberta Lietti, *Ico Parisi Catalogue Raisonné*,
1936-1960, Milan, 2017, pp. 189, 330

The present model dining chair was exhibited at
'Lo stile nell'arredamento moderno', Fede Cheti
Atelier, Milan, December 1947-January 1948
and the XXVI Milan Fair, 1948.

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

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





10. Pietro Chiesa 1892-1948

Ceiling light, circa 1937

Glass, opaque glass, nickel-plated brass.

84 cm (33 $\frac{1}{8}$ in.) drop, 29 cm (11 $\frac{3}{8}$ in.) diameter

Manufactured by Fontana Arte, Milan, Italy.

Estimate

£5,000-7,000 \$7,100-9,900 €5,700-8,000

Provenance

Private collection, Milan

Literature

'Documenti dalla produzione italiana', *Domus*,
no. 131, November 1938, p. 64

II. Paolo Buffa 1903-1970

Important and rare dining table, 1930s
Painted steel, *breccia delle Alpi* marble.
78.1 x 194 x 79.4 cm (30¾ x 76⅜ x 31¼ in.)
Together with a certificate of authenticity
from the Paolo Buffa archives.

Estimate

£15,000-20,000 \$21,200-28,300 €17,200-22,900

Literature

Roberto Aloj, *L'arredamento moderno: Terza serie*,
Milan, 1948, figs. 303, 627 for a similar example





12. Angelo Lelii 1915-1979

Important and rare ceiling light, model no. 12697, 1950s

Acrylic, textured glass, tubular brass, brass.

65 cm (25 $\frac{5}{8}$ in.) drop, 59.2 cm (23 $\frac{1}{4}$ in.) diameter

Manufactured by Arredoluce, Monza, Italy.

Estimate

£10,000-15,000 \$14,200-21,200 €11,400-17,200

Literature

Arredoluce, Monza, 1954, n.p.

The present lot has been registered in the Arredoluce Archives, Italy, as number 7086219.

13. Ico Parisi 1916-1996

Pair of rare armchairs, circa 1947

Chestnut, fabric.

Each: 76.5 x 73.5 x 74.5 cm (30 $\frac{1}{8}$ x 28 $\frac{7}{8}$ x 29 $\frac{3}{8}$ in.)

Manufactured by Franco Colombo, Cantù, Italy.

Reverse of each with manufacturer's metal label printed COLOMBO FRANCO • CANTÙ • TEL 73/IMBOTTITURA DI/"gommapiuma m.r."/Pirelli sapsa.

Estimate

£7,000-9,000 \$9,900-12,700 €8,000-10,300

Literature

'Due sedie una poltrona', *Domus*, no. 274, October 1952, p. 22

Roberto Aloï, *Esempi di arredamento modern di tutto il mondo. Sedie, poltrone, divani.*

Seconda serie, Milano, 1953, figs. 89-90

Giuliana Gramigna, *Repertorio 1950-1980.*

Immagini e contribute per una storia dell'arredo italiano, Milano, 1985, p. 64

Flaminio Gualdoni, ed., *Ico Parisi & architecture*, exh. cat., Galleria Civica, Bologna, 1990, p. 194

Roberta Lietti, *Ico Parisi. Design catalogo ragionato/catalogue raisonné 1936-1960*, Como, 2017, pp. 212-13

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

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



14. Ico Parisi 1916-1996

Occasional table, circa 1950

Walnut, glass.

50 cm (19 $\frac{5}{8}$ in.) high, 61 cm (24 in.) diameter

Manufactured by Fratelli Rizzi,

Capiago Intimiano, Italy.

Estimate

£3,000-5,000 \$4,200-7,100 €3,400-5,700

Literature

Roberta Lietti, *Ico Parisi Catalogue Raisonné, 1936-1960*, Milan, 2017, p. 356

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

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





15. Pietro Chiesa 1892-1948

Two lidded boxes, 1940s
Walnut, limed oak, clear glass.
Larger: 18.3 cm (7¼ in.) diameter
Manufactured by Fontana Arte, Milan, Italy.

Estimate
£2,000-3,000 \$2,800-4,200 €2,300-3,400



16. Osvaldo Borsani 1911-1985

Side table, circa 1948
Brass, painted wood, clear glass.
60 cm (23½ in.) high, 50.3 cm (19¾ in.) diameter
Manufactured by Arredamenti Borsani Varedo, Italy.
Underside impressed 12.

Estimate
£3,000-5,000 \$4,200-7,100 €3,400-5,700

17. Gio Ponti 1891-1979

Rare table lamp, 1930
Glazed earthenware, paper shade.
Base: 29 cm (11½ in.) high, 27 cm (10½ in.) diameter
Manufactured by Richard Ginori, Rome, Italy.
Underside signed under glaze *Ginori/1210-3215/MADE IN ITALY/Gio Ponti* and with paper label printed *RICHARD GINORI/ROMA* handwritten *15.11.30/£120*.
Together with a certificate of expertise from the Gio Ponti Archives.

Estimate
£10,000-15,000 \$14,200-21,200 €11,400-17,200





Property from a Private Collection, Milan

18. Piero Fornasetti 1913-1988

'Fiori e Cammei' mirror, circa 1950
Lithographic transfer-printed wood, mirrored glass.
85 x 65 x 2.7 cm (33½ x 25½ x 1⅛ in.)

Estimate

£4,000-6,000 \$5,700-8,500 €4,600-6,900

Literature

Patrick Mauriès, *Fornasetti Designer of Dreams*,
London, 1991, pp. 178-179 for a similar example

Property from a Private Collection, Milan

19. Gio Ponti and Piero Fornasetti

1891-1979, 1913-1988

Unique 'Fiori e Cammei' wardrobe, circa 1950
Lithographic transfer-printed wood, teak,
teak-veneered wood, painted wood, brass.
177 x 127 x 30 cm (69¾ x 50 x 11¼ in.)
Together with a certificate of expertise from
the Gio Ponti Archives.

Estimate

£30,000-50,000 \$42,500-70,800 €34,300-57,200

Provenance

Private collection, Milan

Gio Ponti and Piero Fornasetti had already been collaborating together for over a decade when they created the present unique wardrobe. Ponti had discovered the work of Fornasetti at the Fifth Milan Triennale in 1933 and the architect and painter first worked together in 1940, designing furniture for the Italian glass company Fontana Arte. They went on to produce vibrant interiors for private homes, such as the sumptuous 'casa di fantasia' featured in *Domus* in May 1952, as well as offices and ocean liners. In 1950 they collaborated on the landmark exhibition 'Italy at Work: Her Renaissance in Design Today,' which travelled to twelve museums across the United States. Reflecting on his career Ponti wrote, 'If it were worthwhile to chronicle my life as an architect a chapter (beginning in 1950) could be: 'Passion for Fornasetti.' What does Fornasetti give me? With his prodigious printing process . . . an effect of lightness and evocative magic.' (Laura Licitra Ponti, *Giò Ponti: The Complete Work*, 1923-1978, Boston, 1990, p. 274)

Indeed, the present wardrobe, which once graced the entryway of a private Milan residence, has a sense of lightness and magic that belies its large dimensions and mass. Standing on just two feet, the shallow wardrobe almost feels like an extension of the wall. Fornasetti's festoons of cameos and flowers, a decorative element traditionally applied to walls and ceilings, further blur the line between architecture and furniture. The two tall doors open to reveal six brass hangers that echo the form of the brass feet. Once closed, coats, hats, scarves, and other debris of daily life disappear from view, solving the problem of the traditional hall tree laden with clutter.

Both Ponti and Fornasetti revered Italy's cultural heritage, in particular the visual language of the Renaissance and classical art and architecture. In keeping with classical ideals of art, throughout his career Ponti sought to create forms that represented universally recognised, harmonious beauty, the 'finished form...unchangeable, unrepeatable, unique and coherent.' With his use of decorative elements, such as Fornasetti's patterns, Ponti skirted more austere definitions of modernism held by many of his contemporaries who eschewed pattern and historical reference. These elements come together seamlessly in the present wardrobe, a perfect example of the symbiosis of these two prolific talents during the full flowering of their collaborations in the early 1950s.





20. Stilnovo

Pair of rare adjustable wall lights, model no. B. 4917, 1950s
 Painted aluminium, brass.
 Each: 39.7 x 31 x 14.5 cm (15½ x 12¼ x 5¾ in.)
 Manufactured by Stilnovo, Milan, Italy.

Estimate

£4,000-6,000 \$5,700-8,500 €4,600-6,900

Literature

Roberto Aloï, *L'Arredamento Moderno, sesta serie*, Milan, 1955, fig. 236 for a similar example
 Italian Foreign Trade Institute, *Italian Furniture*, Rome, 1958, p. 74
 Charlotte and Peter Fiell, eds., *Decorative Art 50s*, Cologne, 2000, p. 392



Σ 21. Pietro Chiesa 1892-1948

Picture frame and cigarette box, model no. 1132, circa 1938
 Walnut, East Indian rosewood, glass, brass.
 Picture frame: 12 x 19.5 cm (4¾ x 7⅝ in.)
 Cigarette box: 6 x 17 x 11.5 cm (2⅜ x 6¾ x 4½ in.)
 Manufactured by Fontana Arte, Milan, Italy. Underside of each impressed with manufacturer's mark FX.

Estimate

£2,000-3,000 \$2,800-4,200 €2,300-3,400

Literature

'Sezione dell'oggetto', *Domus*, no. 221, July 1947, p. 71
 'Rassegna Domus per natale', *Domus*, no. 373, December 1960, n.p., fig. 5 for the cigarette box
Quaderni Fontana Arte 6, Milan, 1964, n.p.
 Franco Deboni, *Fontana Arte: Gio Ponti, Pietro Chiesa, Max Ingrand*, Turin, 2012, fig. 260

22. Paolo Buffa 1903-1970

Rare illuminated drinks cabinet, circa 1944

Walnut-veneered wood, burr walnut-veneered wood, boxwood-veneered wood, walnut, pear wood, glass, brass.
146 x 133.5 x 39.6 cm (57½ x 52½ x 15⅝ in.)
Possibly executed by master cabinetmaker Mosé Turri, Bovisio Mombello, Italy. Together with a certificate of authenticity from the Paolo Buffa Archive.

Estimate

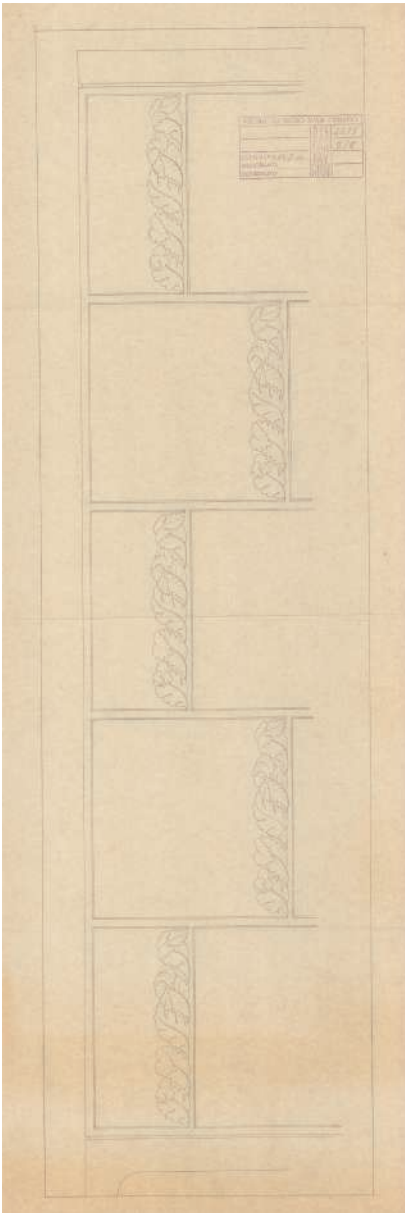
£8,000-12,000 \$11,300-17,000 €9,200-13,700

Literature

Roberto Rizzi, *I mobile di Paolo Buffa*, exh. cat., Mostra Internazionale dell'Arredamento, Cantù, 2002, p. 46 for a similar example

Paolo Buffa, Preparatory drawing
for the present lot design.

Archivio Paolo Buffa, Courtesy Eredi Marelli s.a.s. Cantù - Italy.





23. Fontana Arte

Flower-holder, 1950s

Coloured glass, nickel-plated brass.

9 cm (3½ in.) high, 32 cm (12½ in.) diameter

Manufactured by Fontana Arte, Milan, Italy. Manufacturer's label printed VETRI d'ARTE FONTANA/FONTANA/MILANO.

Estimate

£1,800-2,400 \$2,500-3,400 €2,100-2,700

Literature

Roberto Aloï, *L'Arredamento Moderno, sesta serie*, Milan, 1955, fig. 34 for a similar example

Franco Deboni, *Fontana Arte: Gio Ponti, Pietro Chiesa, Max Ingrand*, Turin, 2012, fig. 400



24. Luigi Caccia Dominioni 1913-2016

'Caccia' flatware setting for twelve, designed 1938, executed 1963-1970

Precious metal, stainless steel.

Ladle: 32 cm (12½ in.) long

Executed by silversmith Luciano Canton, Milan, Italy.

Each marked with 925 purity mark, 674/MI maker's mark and Milan city mark. Comprising 12 table forks, 12 fish forks, 12 dessert forks, 12 pastry forks, 12 table knives, 12 fish knives, 12 dessert knives, 12 table spoons, 12 dessert spoons, 12 tea spoons, 1 ladle, 1 serving fork, 1 serving spoon.

Estimate

£4,000-6,000 \$5,700-8,500 €4,600-6,900

Provenance

Calderoni Gioielli, Milan

Private collection, Milan

Literature

'Tipi', *Domus*, no. 150, June 1940, pp. 52, 55

Claudia Zaninelli, 'Servizi di posate recenti', *Domus*, no. 767, January 1995, p. 62

The present model flatware was presented at the VII Triennale, Milan, 1940.

**25. Studio BBPR - Gian Luigi Banfi,
Ludovico Belgiojoso, Enrico
Peressutti and Ernesto Nathan Rogers**

*Chest of drawers, designed for the apartment
of Count Luigi Premoli, Milan, 1939*

Painted birch, brass, painted steel, glass.

100 x 199.7 x 59.5 cm (39 $\frac{3}{8}$ x 78 $\frac{5}{8}$ x 23 $\frac{3}{8}$ in.)

Estimate

£15,000-20,000 \$21,200-28,300 €17,200-22,900

Provenance

Count Luigi Premoli, Milan

Private collection, Italy

Wright, Chicago, 'Important Design', 6 June 2013, lot 236

Acquired from the above by the present owner

Literature

'Carattere di due nuovi appartamenti', *Domus*, no. 137,
May 1939, illustrated pp. 34-35





26. Giorgio Casali 1951-1983

Twenty photographs of the Torre Velasca, Milan, 1956-1958

Gelatin silver print.

Each: 23.8 x 17.5 cm (9 $\frac{3}{8}$ x 6 $\frac{7}{8}$ in.)

Reverse of each dated, inscribed *TORRE VELASCA*
and stamped *SI PREGA DI RESTITUIRE/STUDIO*
ARCHITETTI/BELGIOJOSO PERESSUTTI ROGERS/
VIA DEI CHIOSTRI N.2 - MILANO.

Estimate

£2,500-3,500 \$3,500-5,000 €2,900-4,000

Provenance

Studio BBPR, Milan

27. Gio Ponti 1891-1979

Swivel chair, model no. 1938, designed for the Montecatini S.A. offices, Milan, 1936
Painted aluminium, painted steel, steel, vinyl.
74 x 47.5 x 45.5 cm (29½ x 18¾ x 17½ in.)
Underside of seat embossed MONTECATINI S.A./MODELLO 1938.

Estimate

£2,000-3,000 \$2,800-4,200 €2,300-3,400

Provenance

Montecatini S.A. offices, Milan
Galleria Cristiani, Turin
Acquired from the above by the present owner

Literature

'Un palazzo del lavoro', *Domus*, no. 135, March 1939, pp. 36-37 for a similar example
'L'alluminio entra in casa', *Domus*, no. 231, December 1948, p. 41 for a similar example
Ugo La Pietra, ed., *Gio Ponti: L'arte si innamora dell'industria*, New York, 2009, p. 85, fig. 191, p. 195, fig. 412 for similar examples
Laura Falconi, ed., *Gio Ponti: Interiors, Objects, Drawings, 1920-1976*, Milan, 2010, p. 118 for a similar example



‘There is design in organisation of emotional experiences, in family life, in labour relations, in city planning, in working together as civilised human beings. Ultimately all problems of design merge into one great problem. In a healthy society this design for life will encourage every profession and vocation to play its part since the degree of relatedness in all their work gives to any civilisation its quality. This implies that it is desirable that everyone should solve his special task with the wide scope of a true *designer* with the new urge to integrated relationships. It further implies that there is no hierarchy of the arts, painting photography, music, poetry, sculpture, architecture, nor of any other fields such as industrial design. They are equally valid departures toward the fusion of function and content in design.’

László Moholy-Nagy

László Moholy-Nagy’s 1946 chromium-plated brass desk set is a rare example of the Bauhaus master’s use of art and technology to create a functional object. Though Moholy-Nagy’s name is synonymous with the teaching of modern design, seldom do we find an every-day object that he designed. In fact this desk set is the only known example of Moholy-Nagy’s design to ever appear at auction. Created during the last year of his shortened life, it is a product of Moholy’s quarter-century dedication to the ‘education of the senses’ through the exploration of light, space, form and motion.

Believing in the transformative power of art for the good of society, Moholy-Nagy revolutionised the teaching of modern industrial design starting with his appointment by Walter Gropius to the Staatliche Bauhaus in Germany (1923-28). In 1937 Moholy-Nagy was invited to Chicago by a group of local industrialists to establish the New Bauhaus - American School of Design. After one school year the industrialist association withdrew their financial support, and in 1939 Moholy-Nagy founded his own school The School of Design in Chicago, which was reorganised in 1944 as The Institute of Design.

Moholy-Nagy created this machine-age pen and letter holder whilst working as the artistic advisor to the Parker Pen Company (1944 -46). Once a month he left family and school in Chicago to spend two days with the company in Janesville, Wisconsin. Sybil Moholy-Nagy, in the first edition of her book *Moholy- Nagy: Experiment in Totality*, used a photograph of this desk set to illustrate her husband’s industrial design (Sybil *Moholy-Nagy, Moholy-Nagy: Experiment in Totality*, New York, 1950, pg. 211, fig. 74). The desk set then disappeared from public knowledge until 2013 when it was re-discovered in Wisconsin by Susan Wirth, a renowned pen collector, and subsequently included in the recent travelling retrospective and catalogue ‘Moholy-Nagy: Future Present’.

The desk set is a unique object that contains two industrially produced elements. What is unique is the base: a chromium-plated rectangular platform that is buttressed by a repetition of six cut-out shapes serving as letter holders. A second part of the desk set is the penholder, which is inserted into the end of the base. It is made up of a magnet ball and socket enabling the pen to pivot in all direction. The rotating penholder was designed by Moholy-Nagy and copyrighted by him in collaboration with the Parker Pen Company. In the patent Moholy-Nagy lists one of the objectives of his penholder is, ‘to provide a structure which is well adapted to the effectuation of novel and artistically attractive desk set designs’.

The desk set also comprises a ‘51’ fountain pen brought out by the Parker Pen Company in 1941 and designed by Kenneth Parker and Marlin Baker in 1938 (*Moholy-Nagy: Future Present*, New Haven, 2017, pl. 273). Moholy wrote that the Parker 51 pen is ‘one of the most successful and harmonious designs of small utilitarian objects’ (László Moholy-Nagy, *Vision in Motion*, Chicago, 1947, p. 57, fig. 40). The same could be said for his 1946 desk set in which intersecting forms on a horizontal and vertical axis synthesise three independent functional components into a harmonious whole.

Carol Ehlers



28. László Moholy-Nagy 1895-1946

Prototype desk set, 1946

Pen rest and letter holder: chromium-plated brass, brass.

Pen: Lucite, steel.

Pen rest and letter holder: 10.3 x 23.5 x 15.6 cm
(4 x 9 ¼ x 6 ⅛ in.)

Pen: 15.5 cm (6 ⅛ in.) length

Parker 51 pen designed by Kenneth Parker
and Marlin Baker, 1938.

Estimate

£60,000-80,000 \$84,900-113,000 €68,600-91,500 ±

Provenance

Private collection, Milton, Wisconsin

Susan M. Wirth, Milwaukee, Wisconsin, acquired from
the above, 2013

Exhibited

'Moholy-Nagy: Future Present', the Solomon R. Guggenheim
Museum, New York, 27 May-7 September 2016, and then
travelled to the Art Institute of Chicago, Chicago, 2 October
2016-3 January 2017, and the Los Angeles County Museum
of Art, Los Angeles, 12 February-18 June 2017

Literature

Sibyl Moholy-Nagy, *Moholy-Nagy: Experiment in Totality*,
New York, 1950, illustrated p. 211, fig. 74

Matthew S. Witkovsky, Carol S. Eliel, and Karole P.B. Vail,
Moholy-Nagy: Future Present, exh. cat., Art Institute of
Chicago, Chicago, 2016, illustrated p. 238, pl. 273





29. Line Vautrin 1913-1997

'Florence' mirror, circa 1958

Talose! resin, coloured mirrored glass, mirrored glass.

81.3 x 67.3 x 5.1 cm (32 x 26½ x 2 in.)

Reverse incised and impressed *LINE VAUTRIN/ROI*.

Estimate

£50,000-70,000 \$70,800-99,100 €57,200-80,100

Literature

Patrick Mauriès, *Line Vautrin: Miroirs*, exh. cat.,
Galerie Chastel-Maréchal, Paris, 2004, p. 31

Combining refined craftsmanship with wit and imagination, Vautrin's 'Florence' mirror comprises multiple layers of cellulose acetate – a new material she later coined '*Talose!*' – which the designer expressively carved, moulded and encrusted with multi-coloured mirrored glass. The composition formed from the glass pieces, fragmented and reflective, creates a rhythmic pattern – a direct result of Vautrin's impulse to handcraft her materials. The rectangular form of the present lot is less frequently seen among Vautrin's mirror designs; nevertheless, the designer executed a version of the 'Florence' mirror for her own interior.



Property from a Private Collection, Paris

30. **Diego Giacometti** 1902-1985

Pair of 'Têtes de Lionnes' armchairs, second version,
conceived 1979, executed 1979-1981
Patinated bronze, wrought iron, leather.
Each: 82 x 55.5 x 56.9 cm (32¼ x 21⅞ x 22⅜ in.)

Estimate

£250,000-350,000 \$354,000-495,000
€286,000-400,000

Provenance

Princesse de F., Paris, acquired directly from
the artist, 1979-1981
Thence by descent to the present owner

Literature

Michel Butor, *Diego Giacometti*, Paris, 1985, pp. 116, 131, 139
Françoise Francisci, *Diego Giacometti: Catalogue de l'œuvre,*
Volume I, Paris, 1986, n. p.
Daniel Marchesseau, *Diego Giacometti*, Paris, 1986,
pp. 83, 177, 192
Diego Giacometti: Möbel und Objekte aus Bronze, exh.
cat., Museum Bellerive, Zürich, 1987, p. 16, no. 3
François Baudot, *Diego Giacometti*, Paris, 1998, p. 75
Christian Boutonnet and Rafael Ortiz, *Diego Giacometti*,
exh. cat., Galerie l'Arc en Seine, Paris, 2003, pp. 10, 54



Composed of patinated bronze and wrought iron, the present pair of '*Têtes de Lionnes*' armchairs simultaneously features a soft unevenness, revealing the artist's hand, and a structural strength, as historically symbolised by the lion. The highlights of green and gold colour revealed in the armchairs' patination give the objects a subtle richness, whilst enhancing their sculptural quality. Evoking forms from ancient Greek, Roman, and Egyptian excavations, the present lot reflects Diego Giacometti's admiration for these civilisations, a lifelong inspiration following a trip to Egypt in his youth.

One of Diego's most iconic designs, these armchairs, which each feature two lion busts, pay homage to the client for whom the first version of the armchair was designed for. In 1970, four years after the death of his brother, Diego conceived the armchairs for Henrietta Vronsky-Asch, a friend of Alberto's, whose astrological sign was Leo. Following the first version of the armchair, which presented four evenly moulded feet, the second version was refined with front feet shaped as lion's paws, as illustrated in the present lot.

The original owner of the present pair of '*Têtes de Lionnes*' armchairs was part of a noble family, much celebrated in Paris, and notorious for their parties during the nineteen-thirties and forties. Through an introduction by Henri Samuel, one of the most celebrated French interior designers of the twentieth century, the princess met Diego, subsequently giving her the opportunity to acquire the present lot.



Diego Giacometti
seated on a *Têtes
de Lionnes* armchair,
Paris, 1985.

© D. Marchesseau, Diego
Giacometti / Hermann, Paris.



o **31. Alberto Giacometti** 1901-1966

'*Tête de femme*' table lamp, designed circa 1934, later cast
Patinated bronze, paper shade.
Height of cast: 50.8 cm (20 in.), including shade:
74.3 cm (29¼ in.) high, 48.3 cm (19 in.) diameter
Reverse impressed AG 17 and with partial artist's signature
metti. Together with a certificate of authenticity from
the Comité Giacometti.

Estimate

£120,000-180,000 \$170,000-255,000 €137,000-206,000 ₺

Provenance

Jay Spectre, Connecticut, acquired directly from Diego
Giacometti, 1980

Sotheby's, New York, 'The Jay Spectre Collection: Works
of Art and Furniture by Alberto and Diego Giacometti',
18 May 1990, lot 259

Acquired from the above by A. Alfred Taubman, Michigan
Sotheby's, New York, 'The Collection of A. Alfred Taubman:
Modern & Contemporary Art', 5 November 2015, lot 211
Acquired from the above by the present owner

Literature

Peter Carlsen, 'Virtuosity, Reclaiming a Modern Classic
in Connecticut', *Architectural Digest*, February 1985,
illustrated p. 64

Michel Butor, *Diego Giacometti*, Paris, 1985, p. 59

Françoise Francisci, *Diego Giacometti: Catalogue de l'œuvre*,
Volume I, Paris, 1986, pp. 26-27

Daniel Marchesseau, *Diego Giacometti*, Paris, 1986, pp. 11, 35
Diego Giacometti, Möbel und Objekte aus Bronze, exh. cat.,
Museum Bellrive, 1988, Zurich, p. 30

Christian Boutonnet and Rafael Ortiz, *Diego Giacometti*,
exh. cat., L'Arc en Seine, Paris, 2003, p. 35

Pierre-Emmanuel Martin-Vivier, *Jean-Michel Frank: un
décorateur dans le Paris des années 30*, Paris, 2009, p. 122

The present lot is registered by the Fondation Alberto
and Annette Giacometti in the online Alberto Giacometti
Database (AGD) under the number AGD 3498.



Inherent to Edward James, the English poet and passionate supporter of Surrealist art, is his imagination and propensity for collaboration, which enabled James to circumvent the conventions of the world around him. In 1935 James had become closely acquainted with Salvador Dalí, subsequently inviting the artist and his wife Gala Éluard Dalí to visit him in England. Together James and Dalí discussed the creation of a three-dimensional form of Surrealism, which they sought to realise through everyday objects, interiors and finally entire buildings. The collaboration between James and Dalí during this period produced iconic Surrealist designs including both the Mae West Lips Sofa and the Lobster Telephone, which James commissioned for his residences at 35 Wimpole Street in London and at Monkton House in Sussex. That autumn James and Dalí began discussions with the architect Christopher 'Kit' Nicholson and his then associate Hugh Casson to transform Monkton House into a complete Surrealist environment.

Designed in 1902 by the renowned English architect Sir Edwin Lutyens, James' father had originally built Monkton House on the family's country estate at West Dean as a retreat from the grandeur of the primary residence, West Dean House. Having inherited the estate, along with a large family fortune, following his father's death, James reimagined Lutyens' original Arts and Crafts building to create his own fanciful and extraordinary escape hidden within the beech woods of the English countryside. James worked closely with Nicholson and Casson to dramatically alter the façade: playfully appropriating the form of a classical column, the central entrance was flanked by large 'palm trees', whilst the drainpipes were transformed to resemble bamboo, and swags added to the second story windows. Dalí's contribution to the exterior was the suggestion to cover the building's vernacular brick walls in shocking purple-coloured stucco.

James realised Monkton House's theatrical interiors with the London-based decorator Norris Wakefield. The extravagant furnishings featured a mixture of styles, including Regency and custom-designed furniture and an inventive use of textiles. The walls in the hallways were covered in wave-patterned silk and the drawing room walls in a luxurious diamond-quilted fabric. The surrealist interest in natural imagery and forms also featured in many of the designs at Monkton. The influence of the sea is seen throughout James' interiors, including the fish-themed bathroom and an Italian grotto chair in the drawing room of Monkton House, and the monumental carpet illustrating the Triumph of Neptune designed by Rex Whistler for his vast dining room at Wimpole Street.

Exemplifying the deeply idiosyncratic nature of Monkton house was the so-called Map Room, for which the present lot was designed by James and Wakefield. The bed features a reeded ebony, scroll-shaped frame, terminating with a carved shell – a motif repeated in the pattern of the room's ornate curtains – and covered in quilted blue silk upholstery. Fulfilling James desire to gaze up at the sky from the grand bed, the central ceiling panel was replaced with backlit glass decorated with stars, supposedly positioned to represent the moment of James' birth. The Map Room, for which the present bed formed the centre piece, evokes the fantastical and the uncanny nature of Monkton House, an expression of James' imaginative vision.



Monkton House, West Sussex



The present lot in situ,
The Map Room, Monkton
House, West Sussex.
© Arcalid Images / Alamy Stock Photo.

32. Edward James and Norris Wakefield

1907-1984, unknown

*Important and unique bed, designed for the Map Room,
Monkton House, West Sussex, circa 1935*

Ebony, fabric.

101 x 160 x 326 cm (39¾ x 62⅞ x 128⅜ in.)

Estimate

£80,000-100,000 \$113,000-142,000 €91,500-114,000

Provenance

Monkton House, West Dean Estate, West Sussex
Christie's, London, 'The Edward James Collection',
6 June 1986, lot 435

Acquired from the above by the present owner

Literature

Nicola Coleby, ed. *A Surreal Life: Edward James 1907-1984*,
exh. cat., Brighton & Hove, 1998, illustrated p. 64



o **33. Diego Giacometti** 1902-1985

'Toad' table, circa 1976

Patinated bronze, patinated iron, glass.

48.5 x 91.5 x 91.5 cm (19½ x 36 x 36 in.)

Edge impressed with partial artist's cipher.

Estimate

£220,000-280,000 \$311,000-396,000

€252,000-320,000 ₣

Provenance

Private collection, New York, acquired directly
from the artist, 1976

Christie's, New York, 'Furniture and Decorative Works of Art
by Alberto and Diego Giacometti', 13 May 1987, lot 237

Acquired from the above by the present owner

Literature

Daniel Marchesseau, *Diego Giacometti*, Paris, 1986,
p. 130 for a similar example

Françoise Francisci, *Diego Giacometti: Catalogue
de L'Œuvre, Volume I*, Paris: Eolia, 1986, pp. 38-39
for a similar example

Diego Giacometti, Möbel und Objekte aus Bronze,
exh. cat., Museum Bellrive, 1988, Zurich, p. 55, no. 38
for a similar example

François Baudot, *Diego Giacometti*, New York, 2001,
p. 49 for a similar example



Σ 34. **Jean-Michel Frank** 1895-1941

Unique canapé and pair of armchairs, designed for Robert Chevalier, Épinal, circa 1927

Brazilian rosewood, fabric.

Canapé: 95 x 149 x 86 cm (37 $\frac{3}{8}$ x 58 $\frac{5}{8}$ x 33 $\frac{7}{8}$ in.)

Each armchair: 96 x 84.2 x 80.5 cm (37 $\frac{3}{4}$ x 33 $\frac{1}{8}$ x 31 $\frac{3}{4}$ in.)

Produced by Chanaux & Company, Paris, France. Together with a certificate of authenticity from the Comité Jean-Michel Frank.

Estimate

£80,000-120,000 \$113,000-170,000 €91,500-137,000

Provenance

Robert Chevalier, Épinal

Thence by descent

Private collection, France, 1970s

Private collection

Acquired from the above by the present owner

Literature

Léopold Diego Sanchez, *Jean-Michel Frank*, Paris, 1997, illustrated pp. 92-93

Anne Bony, *Les Années 30 d'Anne Bony*, Paris, 2005, armchairs illustrated p. 750

Pierre-Emmanuel Martin-Vivier, *Jean-Michel Frank: l'étrange luxe du rien*, Paris, Éditions Norma, 2006, armchairs illustrated pp. 120-121



The present lot was designed by Jean-Michel Frank for the living room of industrialist and textile producer Robert Chevalier, whose residence Frank completed in 1927. Located in the town of Épinal, the residence featured many elements of a traditional Georges-Eugène Haussmann style building, such as extensive roof space and courtyard. The project constitutes one of only a few Frank worked on in collaboration with other architects and designers; notably, in this case, the young Jean Prouvé, godson of Chevalier, who was entrusted with designing doors and windows for the building.

The commission came with some explicit requests from Chevalier. His love for modern art was to be fully expressed within the interiors, so Frank's predication

for minimalism and austerity was moderately restrained in the client's favour towards bespoke furnishings more fitting to his sensibilities. The living room, the original location of the present lot, featured works of art from Chevalier's collection by Marie Laurencin, which Frank paired with pale fabric-covered walls, carpet, and seating in a soft beige upholstery. This suite, from which only two of the armchair's remain, was designed and exclusively produced for the Chevalier interior and is to be considered amongst 'the most notable designs' by Frank conceived for the commission (Pierre-Emmanuel Martin-Vivier, *Jean-Michel Frank: The Strange and Subtle Luxury of the Parisian Haute-Monde in the Art Deco Period*, New York, 2006, p. 122).



o **35. Diego Giacometti** 1902-1985

'Berceau' low table, first version, designed circa 1963, later cast
Patinated bronze, glass.
40.7 x 172.8 x 45 cm (16 x 68 x 17¾ in.)
Impressed twice *Diego*.

Estimate

£80,000-120,000 \$113,000-170,000 €91,500-137,000 ₣

Provenance

Adele Siegel, acquired directly from the artist, 1970s
Acquired from the above by the present owner, 1998

Literature

Michel Butor, *Diego Giacometti*, Paris, 1985, p. 143
Daniel Marchesseau, *Diego Giacometti*, New York, 1986, p. 67





36. Max Ingrand 1908-1969

*Adjustable wall light and pair of ceiling lights,
model no. 1849, circa 1958*

Tubular brass, brass, opaque glass.

Wall light: 28 x 13.5 x 25.5 cm (11 x 5 $\frac{3}{8}$ x 10 in.)

Each ceiling light: 13.5 cm (5 $\frac{3}{8}$ in.) diameter, variable drop

Manufactured by Fontana Arte, Milan, Italy.

Estimate

£8,000-12,000 \$11,300-17,000 €9,200-13,700

Literature

Fontana Arte: Illuminazione, sales catalogue, Milan, p. 33
for the ceiling light

'Rassegna domus per natale', *Domus*, no. 361, December
1959, n.p., fig. 1 for the ceiling light

'Stand di Fontana Arte alla 39a fiera di Milano', *Vitrum*,
no. 125, May-June 1961, pp. 28-31 for the ceiling light

37. Jean Royère 1902-1981

Pair of armchairs, circa 1960

Ash, fabric, brass.

Each: 83.4 x 68.8 x 58.5 cm (32 $\frac{7}{8}$ x 27 $\frac{1}{8}$ x 23 in.)

Estimate

£25,000-35,000 \$35,400-49,500 €28,600-40,000





38. Jean-Michel Frank 1895-1941

Table lamp, circa 1935

Painted iron, paper shade.

53 cm (20 $\frac{7}{8}$ in.) high, 34 cm (13 $\frac{3}{8}$ in.) diameter including shade

Produced by Comte, Buenos Aires, Argentina. Together with a certificate of authenticity from the Comité Jean-Michel Frank.

Estimate

£10,000-15,000 \$14,200-21,200 €11,400-17,200

Literature

Mo Teitelbaum, *The Stylemakers: Minimalism and Classic Modernism 1915-1945*, London, 2010, pp. 212, 243



39. Louis Süe and André Mare

1875-1968, 1885-1932

Tabouret, circa 1920

Gilt wood, fabric, brass.

39.5 x 71.5 x 41 cm (15 $\frac{1}{2}$ x 28 $\frac{1}{8}$ x 16 $\frac{1}{8}$ in.)

Manufactured by La Compagnie des Arts Français, Paris, France.

Estimate

£4,000-6,000 \$5,700-8,500 €4,600-6,900

Provenance

Galerie Anne-Sophie Duval, Paris

Private collection, Europe, acquired from the above, 1988-1989

Literature

Intérieurs de Süe et Mare, Présentés par Jean Badovici, Architecte, Paris, 1924, pl. 31

Florence Camard, *Süe et Mare et la Compagnie des Arts Français*, Paris, 1993, pp. 101, 208, 270, 274

40. Jean-Michel Frank 1895-1941

Pair of low tables, circa 1938

Painted wrought iron, painted wood, vellum-covered wood.

Each: 47.7 x 74.2 x 33 cm (18¾ x 29¼ x 12⅞ in.)

Produced by Comte, Buenos Aires, Argentina. Underside of each impressed 6467. Together with a certificate of authenticity from the Comité Jean-Michel Frank.

Estimate

£25,000-35,000 \$35,400-49,500 €28,600-40,000

Provenance

Kouka Denis, Paris

Thence by descent to Jessica Azoulay, Paris

Acquired from the above by the present owner

Literature

Pierre-Emmanuel Martin-Vivier, *Jean-Michel Frank:*

un décorateur dans le Paris des années 30, Paris, 2009, p. 28



41. Eugène Printz 1889-1948

Pair of armchairs, 1930s

Oak, fabric, brass.

Each: 90 x 75 x 91 cm (35 $\frac{3}{8}$ x 29 $\frac{1}{2}$ x 35 $\frac{7}{8}$ in.)

Estimate

£28,000-34,000 \$39,600-48,100 €32,000-38,900

Provenance

Galerie Jacques de Vos, Paris

Acquired from the above by the present owner

Literature

Jean Gallotti, 'XXVe Salon des Artistes Décorateurs:

Les Ensembles', *Art et Décoration*, June 1935, p. 215

Bernard Champigneulle, 'Entretien avec Eugène Printz', *Mobilier et Décoration*, January 1936, pp. 169, 174

René Jean, 'Eugène Printz et son atelier', *Mobilier et Décoration*, May 1946, pp. 8, 12, 13

Guy Bujon and Jean-Jacques Dutko, *E. Printz*, Paris, 1986, pp. 200, 202, 222-223

Eugène Printz exhibited the present model armchair in 1934 and 1935 as part of an office set at the *Salon des Artistes Décorateurs*. The armchairs feature curved armrests with bas-relief carving, extending into the front legs and terminating with a brass detail. The design exemplifies Printz's desire to reconcile Art Deco refinement with the modernist ideal to design furniture in line with contemporary living.

Printz devoted himself to aesthetic and technical perfection in the realisation of his furniture designs. In a 1934 interview published in the authoritative periodical *Mobilier et Décoration*, he stated: 'I am horrified at anything mediocre. Build a box if you have to, but a perfectly-made one'. (Bernard Champigneulle, 'Avons-nous un style d'ameublement?', *Mobilier et Décoration*, January 1934, p. 157) Having trained in eighteenth-century French cabinetmaking, Printz developed a rigorous approach to design, which he retained despite the economic difficulties experienced in France during the 1930s.





42. Jean Després 1889-1980

Important pair of vases, circa 1936

Silver-plated brass.

Each: 49 x 15 x 15 cm (19¼ x 5⅞ x 5⅞ in.)

Underside of each incised *J-Despres*.

Estimate

£25,000-35,000 \$35,400-49,500 €28,600-40,000

Provenance

Private collection, France

Private collection, Texas

Acquired from the above by the present owner

Literature

Melissa Gabardi, *Jean Després: Jeweler, Maker and Designer of the Machine Age*, London, 2009, p. 136
for a similar example



43. Max Ingrand 1908-1969

Ceiling light, model no. 1748, circa 1957
Chiseled-glass, acid-polished glass, brass.
40 x 57 x 56.5 cm (15³/₄ x 22¹/₂ x 22¹/₄ in.)
Manufactured by Fontana Arte, Milan, Italy.

Estimate

£6,000-8,000 \$8,500-11,300 €6,900-9,200

Literature

Domus, no. 334, September 1957, n.p. for an advertisement
Fontana Arte: Illuminazione, sales catalogue, Milan, 1960, p. 18
Franco Deboni, *Fontana Arte: Gio Ponti, Pietro Chiesa, Max Ingrand*, Turin, 2012, fig. 312

44. André Arbus 1903-1969

Pair of chairs, designed for the 'Jean Laborde' ocean liner, circa 1953
Sycamore, leather.
Each: 88.5 x 60 x 66 cm (34⁷/₈ x 23⁵/₈ x 25⁷/₈ in.)

Estimate

£8,000-12,000 \$11,300-17,000 €9,200-13,700

Provenance

Private collection, United States, 1990s
Thence by descent to the present owner

Literature

George Waldemar, *André Arbus*, Paris, 1948, pl. 27
for a similar example
Yvonne Brunhammer, *André Arbus, Architecte: décorateur des années 40*, Paris, 1996, p. 303





45. Jean-Michel Frank 1895-1941

'Croisillon' table lamp, 1930s

Sanded oak, tubular brass, linen shade.

51 cm (20 $\frac{1}{8}$ in.) high, 29.8 cm (11 $\frac{3}{4}$ in.) diameter including shade

Produced by Chanaux & Company, Paris, France.

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

Estimate

£6,000-8,000 \$8,500-11,300 €6,900-9,200

Literature

Léopold Diego Sanchez, *Jean-Michel Frank*, Paris, 1997, pp. 122-23, 245

Pierre-Emmanuel Martin-Vivier, *Jean-Michel Frank: The Strange and Subtle Luxury of the Parisian Haute-Monde in the Art Deco Period*, New York, 2006, pp. 139, 156, 199, 250, 252



46. Jean Royère 1902-1981

Pair of 'Boules' andirons, circa 1950

Patinated steel, brass.

Each: 36.8 x 22 x 38.5 cm (14 $\frac{1}{2}$ x 8 $\frac{5}{8}$ x 15 $\frac{1}{8}$ in.)

Estimate

£10,000-15,000 \$14,200-21,200 €11,400-17,200

Literature

Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère, Volume 2*, Paris, 2012, p. 77

Drawing of lot 47, from the studio of Jean Royère, 234 Faubourg St Honoré, Paris, 1950s.





47. Jean Royère 1902-1981

Sofa, designed for *Mademoiselle de Bellaing*, Paris, 1950s
Fabric, oak.

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

Together with a drawing titled *MADEMOISELLE DE BELLAING*/No 11.535 and blind stamp *Jean Royère*
- 234 Faubourg St Honoré-Paris Carnot 5244.

Estimate

£8,000-12,000 \$11,300-17,000 €9,200-13,700 Ω

Provenance

Mademoiselle de Bellaing, Paris, 1950s

Literature

Mobilier et Décoration, February 1947, p. 55 for a similar example
'Aménagements officiels et installations privées par Jean Royère',
Mobilier et Décoration, no. 3, April 1951, pp. 23, 33 for 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
Jean Royère, décorateur à Paris, exh. cat., Musée des Arts
Décoratifs, Paris, 1999, pp. 103, 134, 163 for similar examples
Pierre-Emmanuel Martin-Vivier, *Jean Royère*, Paris, 2002,
pp. 123, 147, 224, 291 for similar examples



Σ **48. Jean Royère** 1902-1981

Rare low table, circa 1955
 Indian rosewood-veneered wood.
 50.1 x 130.3 x 60.1 cm (19¾ x 51¼ x 23⅞ in.)

Estimate

£30,000-50,000 \$42,500-70,800
 €34,300-57,200

Provenance

Mr. Fayad, Beirut

Literature

Pierre-Emmanuel Martin-Vivier,
Jean Royère, Paris, 2002, pp. 52-53

A similar example of the present lot.

© Galerie Jacques Lacost & Galerie Patrick Seguin, Paris.





49. Jean Michel Frank

Pair of 'Croisillon' table lamps, circa 1940

Painted iron, tubular brass, paper shades.

Each: 48.5 cm (19½ in.), 30 cm (11¾ in.) diameter
including shade

Produced by Comte, Buenos Aires, Argentina. Together with
a certificate of authenticity from the Comité Jean-Michel Frank.

Estimate

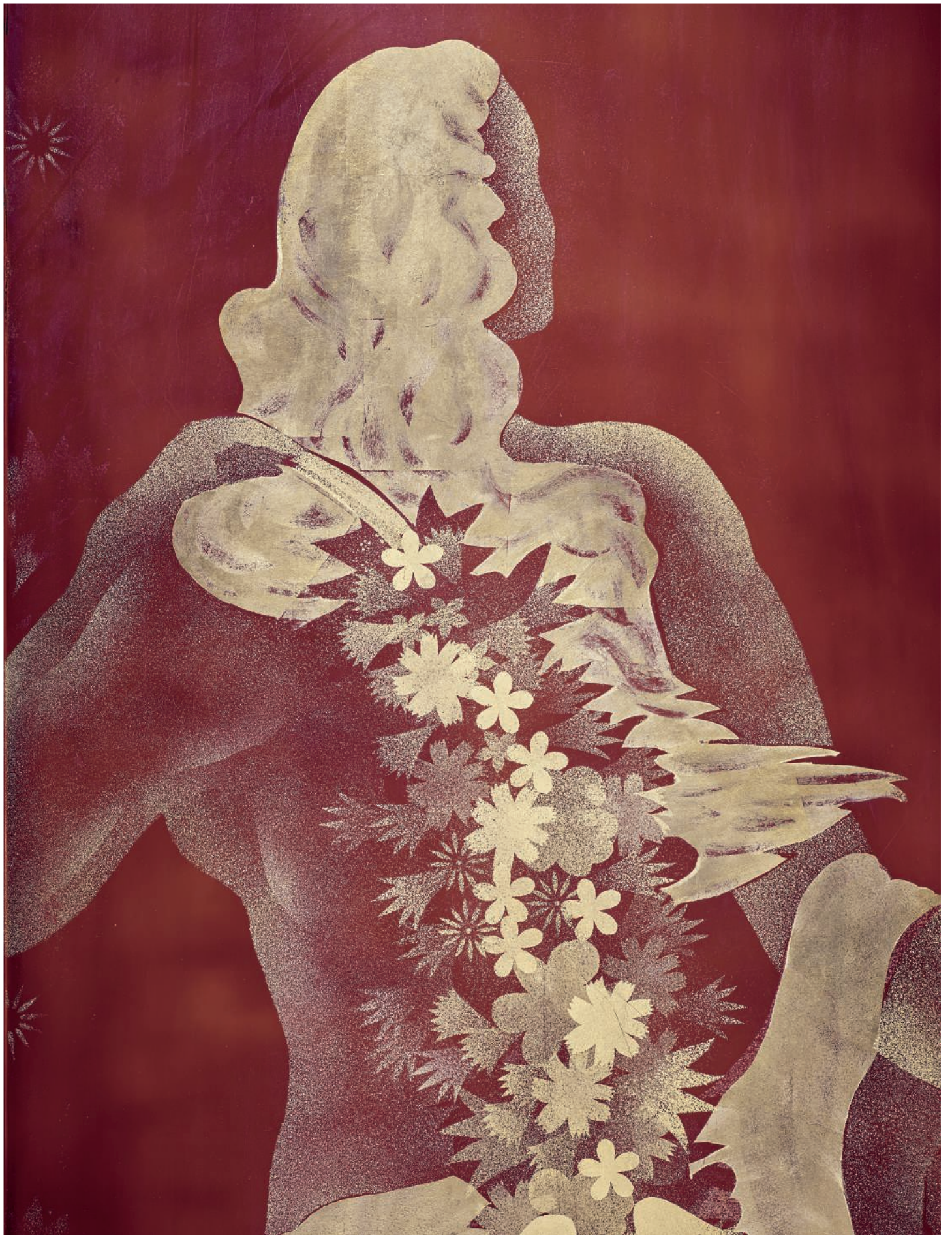
£10,000-15,000 \$14,200-21,200 €11,400-17,200

Provenance

Hotel Horizonte, Mar del Plata

Literature

Pierre-Emmanuel Martin-Vivier, *Jean-Michel Frank: The Strange and Subtle Luxury of the Parisian Haute-Monde in the Art Deco Period*, New York, 2006, pp. 139, 156, 199, 250, 252



50. Katsu Hamanaka 1895-1982

Important and rare six-panelled screen with mythological scene, 1939

Lacquered wood with applied gold leaf, brass.

Each individual panel: 199.6 x 50 x 2.9 cm (78 $\frac{3}{8}$ x 19 $\frac{5}{8}$ x 1 $\frac{1}{8}$ in.)

One panel signed *Hama/naka* and dated in Kanji 1939.

Estimate

£80,000-150,000 \$113,000-212,000 €91,500-172,000

Provenance

Alain Lesieutre, Paris

Ader Picard Tajan, Paris, 'Collection Alain Lesieutre',

13 December 1989, lot 327

Acquired from the above by the present owner

In 1924, following in the footsteps of the master lacquerer Seizo Sugawara, Japanese-born Katsu Hamanaka had established himself in Paris. Under the encouragement of Sugawara, Hamanaka mastered the art of lacquering and began working with important designers and architects including Maurice Dufrene, Jacques Adnet, and Émile-Jacques Ruhlmann. In demonstrating virtuosity, brilliance, and his almost transmutative abilities, Hamanaka would often apply gold leaf or eggshell decorative elements into his resplendent lacquered surfaces. Examples of his work were presented at the *Salon d'Automne* and the *Salon des Artistes Décorateurs*.



51. François-Xavier Lalanne 1927-2008

'Mouton', circa 1992

Patinated bronze, sheep skin, brass.

83.5 x 45 x 95 cm (32⁷/₈ x 17³/₄ x 37³/₈ in.)

Head impressed 7-92/LALANNE/FXL and underside FXL.

Estimate

£150,000-200,000 \$212,000-283,000

€172,000-229,000

Provenance

Private collection, Belgium, early 1990s

Thence by descent to the present owner

Literature

Edouard Roditi, 'Paris: the Winter's High Jinks',

Arts Magazine, April 1966, p. 51

Jean Cau, 'Lalanne, une imagination en délire un bon sens colossal', *Vogue Paris*, April 1966, pp. 148-49

'La Façon actuelle de voir les objets anciens', *Connaissance des Arts*, no. 223, September 1970, p. 67

John Russell, *Les Lalanne*, exh. cat., Centre Georges Pompidou, Paris, 1975, p. 10

Robert Rosenblum, *Les Lalannes*, exh. cat., Château de Chenonceau, 1991, pp. 57, 97, 99

Daniel Marchesseau, *Les Lalannes*, 1998, pp. 36, 41, 58-59

Daniel Abadie, *Lalanne(s)*, Paris, 2008, pp. 194-95, 231

Daniel Marchesseau, *Les Lalannes*, exh. cat., Musée des Arts Décoratifs, Paris, 2010, pp. 40-41

Phillips wishes to thank Mrs Claude Lalanne for her assistance with the cataloguing of the present lot.



Lalanne was inspired by naturalistic animal forms and his first flock of sheep titled *Pour Polyphème*, were submitted to the *Salon de la Jeune Peinture* in 1966. In reference to his exhibit Lalanne commented: 'If you come with a snail as big as a thumb, nobody notices; you have to go with something immodest and slightly embarrassing.' (Daniel Marchesseau, *The Lalannes*, Paris, 1998, p. 36) *Pour Polyphème* was destined to constitute a precedent for the rest of the artist prolific career. From this moment onwards his work shared the spirit of the Surrealist philosophy and became recognisable for its iconic absurdity. François-Xavier Lalanne wrote: 'If there exists a planet where plants moved on feet, you might see grass run off at the approach of a cow. Unless on that particular planet, animals where rooted to the spot the way oysters are stuck to their rock. Suddenly the immobile would seize the mobile, turning plants into meat-eaters. Thus animal would be vegetable. Ultimately we just might be living on some other planet.' (Daniel Abadie, *Lalanne(s)*, Paris, 2008, p.326)





52. Hans Coper 1920-1981

Pot on cylindrical foot, circa 1974

Stoneware, black glaze over incised designs,
the interior with a cylindrical stem-holder.

12.5 x 8.5 x 7.5 cm (4 $\frac{7}{8}$ x 3 $\frac{3}{8}$ x 2 $\frac{7}{8}$ in.)

Impressed with artist's seal.

Estimate

£15,000-20,000 \$21,200-28,300 €17,200-22,900 ₣ ♣

Provenance

Private collection, Germany

Phillips de Pury & Company, London, 'Design',

7 April 2011, lot 46

Acquired from the above by the present owner

Literature

Tony Birks, *Hans Coper*, Yeovil, 2013, p. 192
for a similar example



53. Lucie Rie 1902-1995

Flaring bowl, circa 1972

Porcelain, manganese glaze with sgraffito design.
8.6 cm (3⅜ in.) high, 16.5 cm (6½ in.) diameter
Impressed with artist's seal.

Estimate

£20,000-30,000 \$28,300-42,500 €22,900-34,300 ▲

Provenance

Jean Stella Price, U.K., acquired directly from the artist
Thence by descent to the present owner

Literature

Lucie Rie: A retrospective exhibition of earthenware, stoneware and porcelain 1926-1967, exh. cat., Arts Council, London, 1967, fig. v for a similar example
Serene Beauty: Lucie Rie Retrospective 100th Anniversary of her Birth, exh. cat., The Shigaraki Ceramic Cultural Park / The Museum of Contemporary Ceramic Art, Shigaraki, 2002, fig. 24 for a similar example



54. Lucie Rie 1902-1995

Conical bowl, circa 1980

Stoneware, mixed glazes and a dark manganese rim.
10.4 cm (4 $\frac{1}{8}$ in.) high, 22.9 cm (9 in.) diameter
Impressed with artist's seal.

Estimate

£6,000-8,000 \$8,500-11,300 €6,900-9,200 ₣ ♠

Provenance

The Hand and the Spirit Gallery, Scottsdale, Arizona
Acquired directly from the above by the present owner

Literature

John Houston, ed., *Lucie Rie: a survey of her life and work*, exh. cat., Crafts Council and The Victoria and Albert Museum, London, 1981, p. 81, no. 156 for a similar example

Issey Miyake Meets Lucie Rie, exh. cat., Sogetsu Gallery, Tokyo, 1989, p. 99, no. 22 for a similar example



55. Lucie Rie 1902-1995

Footed bowl, circa 1975

Porcelain, manganese glaze with radiating *sgraffito* design, white glazed foot and well.

9.7 cm (3 $\frac{7}{8}$ in.) high, 25.6 cm (10 $\frac{1}{8}$ in.) diameter
Impressed with artist's seal.

Estimate

£30,000-40,000 \$42,500-56,600
€34,300-45,800 ▲

Provenance

Galerie Besson, London

Acquired from the above by the present owner, 1993

Exhibited

'Lucie Rie and Hans Coper', Galerie Besson, London, June-July 1993

Literature

John Houston, ed., *Lucie Rie: a survey of her life and work*, exh. cat., Crafts Council and The Victoria and Albert Museum, London, 1981, p. 76, no. 121 for a similar example

Issey Miyake Meets Lucie Rie, exh. cat., Sogetsu Gallery, Tokyo, 1989, pp. 34, 113, no. 77 for a similar example

Tony Birks, *Lucie Rie, Yeovil*, 1994, p. 165 for a similar example

56. Lucie Rie 1902-1995

Footed bowl, circa 1970

Stoneware.

7.6 cm (2⅞ in.) high, 14.2 cm (5⅝ in.) diameter

Impressed with artist's seal.

Estimate

£4,000-6,000 \$5,700-8,500 €4,600-6,900 ♣

Literature

Tony Birks, *Lucie Rie*, Catrine, 2009, p. 155 for a similar example

57. Hans Coper 1920-1981

'Sack' form with disc, circa 1972

Stoneware, layered white porcelain slips and engobes over a body with textured and incised linear designs, the interior and disc with manganese glaze.

24 cm (9½ in.) high, 16.1 cm (6⅜ in.) diameter

Impressed with artist's seal.

Estimate

£25,000-35,000 \$35,400-49,500 €28,600-40,000 ♣

Provenance

Galerie Besson, London, 1993

Acquired from the above by the present owner

Exhibited

'Lucie Rie and Hans Coper', Galerie Besson, London, June-July 1993

Literature

Lucie Rie, Hans Coper, and their pupils: A selection of contemporary ceramics illustrating their influence, exh. cat., Sainsbury Centre for Visual Arts, University of East Anglia, Norwich, 1990, p. 19

Lucie Rie/Hans Coper – Masterworks by Two British Potters, exh.

cat., The Metropolitan Museum of Art, New York, 1994, no. 7

Tony Birks, *Hans Coper*, Yeovil, 2013, p. 70, 147, 167, 215









Showing Her Spots: Judy McKie's *Leopard Couch*

Judy Kensley McKie started as a painter – and it shows. She is above all a creator of unforgettable images. Most commonly, her iconography involves magically conjured creatures: birds, dogs, monkeys, horses, bears, jungle cats. If they were not assuming the forms of tables and chairs, they could easily find other roles to play: in a children's book, a puppet show, or a Navajo sand painting.

Though hand-carved (and after 1987, when she began a productive collaboration with the foundry master Piero Mussi, often cast in bronze), her work strays far afield from the traditional preoccupations of furniture (See Glenn Adamson, Edward S. Cooke, Jr, and Ariel Zaccheo, *Judy Kensley McKie: Cast of Characters*, San Francisco, 2018). There is no fine figured wood, intricate joinery, or ergonomic precision in McKie's *oeuvre*. Rather, her designs are distinguished by their brilliant volumetric draftsmanship and the sheer wit of their conception.

Yet of course, McKie is a furniture maker, and she is one through and through. Like just a handful of others who have devoted themselves to this demanding discipline, such as Wendell Castle, Gaetano Pesce, and Joris Laarman, she has completely reimagined the medium according to her own vision. McKie has done this without engaging in advanced technology or radical forming techniques; and her touch is so light, her forms so effortlessly resolved, that it is possible to miss just how profoundly original she has been. Yet there is no doubt that her objects are completely *sui generis*.

The basis of McKie's unique aesthetic is her complete intertwining of figure and functional form. Of course, furniture has long featured zoomorphic ornamentation. The ball-and-claw foot is virtually synonymous with the genre, and every decorative arts collection is a menagerie. But conventionally, animal motifs are isolated ornaments, a lion mask popped on to a knee, or a shellfish centering a pediment. McKie's breakthrough was to fully realize the implicit animism of the furniture form. After all, we speak of these objects as having legs, feet, and arms. Why not follow the metaphor to its logical conclusion?

This brings us to her real genius as a designer: her inexhaustible imagination. Sometimes, McKie makes her animals stand on four feet, head down, with a flat back for a table. Even these straightforward designs are wonderful, thanks to the life she imbues into every curve. But in most cases she does more than that, twisting and turning her animals in unexpected ways, as if they were creature contortionists. In 'Cat Chair' (2012), a feline tail curls up to form the back. In 'Round Hound Table' (2009), a pair of dogs chase each other endlessly round a base, each grabbing the other's tail. In 'Serpent Table' (1992) three snakes wiggle up from the floor to grasp a glass top in their mouths. And in 'Monkey Settee' (1995), one of her best-known designs, two pairs of

gibbons crouch stiffly to form arms, like guardian spirits from an ancient tomb. Their tails meet in elegant double spirals to the rear.

'Leopard Couch' (1983) ranks among McKie's most compelling conceptions. It is a very early example of her signature style. She had begun exploring animal imagery just six years before, initially by adding shallow relief carvings to boxes and other simple forms. Much of her early inspiration came from artifacts she was seeing in museums, from Africa, India, and ancient Egypt, as well as Mesoamerican and Inuit cultures. These historic objects were 'made primarily to be useful', she remarked, 'but also made with a certain kind of care—they had a preciousness, something very special about them' (Joy Cattanch Smith, 'Judy Kensley McKie', *American Craft*, no. 43/6, Dec. 1983/Jan. 1984, p. 2). Increasingly, she achieved this ineffable quality in her own work. In 1979 she had her first professional breakthrough when she was included in the exhibition 'New Handmade Furniture', curated by Paul Smith for the American Craft Museum (now the Museum of Arts and Design) (Paul Smith, *New American Furniture: American Furniture Makers Working in Hardwood*, New York, 1979). This show positioned her alongside other prominent makers of the time, including Wendell Castle, and featured some of her initial forays into sculpting in-the-round.

In 'Leopard Couch', we can see the liberation that McKie found by embracing three-dimensionality. Still transitional, in that the animals make up only part of the design rather than the whole, it is nonetheless an extremely dynamic object. The great cats are perfectly symmetrical, but for their spots (which are burned in with a torch flame). Their low-slung bodies pace along the back edge of the fabric-upholstered seat. Unexpectedly long tails curve sinuously into armrests; each ends in a neat curlicue, an amusing echo of the grips sometimes seen on historic chairs. Though she built the piece in mahogany, the most traditional of furniture timbers (and highly suitable for carving), McKie made the unusual choice to bleach the wood, so that it mimics a real leopard's tawny coat.

In the piece's oddest and most affecting detail, the two animals touch their toothy jaws together – not quite a kiss. The gesture rings true. One can imagine two potential rivals engaged in just such a wary greeting out in the wild. This perceptive moment is classic McKie, as is the way that she completely unites the sculptural imperatives of the couch with its structural considerations. There is no separation here between the fantastical and the functional. One of her first true masterpieces, Leopard Bench is the work of an artist of rare imagination and skill, just at the moment when she was defining her mature style.

**Glenn Adamson, Senior Research Scholar,
Yale Center for British Art**

58. Judy Kensley McKie b. 1944

'Leopard Couch', 1983

Bleached mahogany with scorched decoration, fabric.

78.8 x 228.6 x 66.1 cm (31 x 90 x 26 in.)

Underside incised © JKM 1983.

Estimate

£120,000-180,000 \$170,000-255,000 €137,000-206,000 Ω

Provenance

Private collection, acquired directly from the artist, circa 1983

Literature

Joy Cattanch Smith, 'Judy Kensley McKie',

American Craft, vol. 43,

no. 6, December 1983-January 1984, illustrated pp. 4-5

Judy Kensley McKie, 'Portfolio: Judy Kensley McKie,
An Innovative Designer Talks about Making a Living',

Fine Woodworking, no. 44, January/February 1984,
illustrated pp. 76, 80

Eva Weber, *American Art Deco*, New York, 1985, illustrated p. 183

Todd McKie and Judy Kensley McKie, *McKie*, exh. cat.,

Rose Art Museum, Brandeis University, Waltham, 1990, p. 31

Janet Koplos and Bruce Metcalf, *Makers: A History of
American Studio Craft*, Chapel Hill, 2010, p. 386, fig. 10.6

Edward S. Cooke, Jr., Gerald W.R. Ward, Kelly H. L'Ecuyer,
The Maker's Hand, American Studio Furniture, 1940-1990,
exh. cat., Museum of Fine Arts, Boston, 2003, p. 85





59. François-Xavier Lalanne 1927-2008

Pigeon lamp, designed 1991

Patinated bronze, copper, glass.

21.3 x 14 x 26.2 cm (8 $\frac{3}{8}$ x 5 $\frac{1}{2}$ x 10 $\frac{3}{8}$ in.)

Produced by Artcurial, Paris, France. Number 348 from the edition of 900. Stamped FXL and Artcurial 348 / 900.

Estimate

£12,000-18,000 \$17,000-25,500 €13,700-20,600

Provenance

Private collection, Paris

Literature

Daniel Abadie, *Lalanne(s)*, Paris, 2008, pp. 130-31
for drawings and an image

Daniel Marchesseau, *Les Lalannes*, exh. cat.,
Les Arts Décoratifs, Paris, 2010, p. 114

Paul Kasmin, *Claude & François-Xavier Lalanne:
Art/Work/Life*, New York, 2012, n.p.

60. Michele Oka Doner b. 1945

'Coral Wave' chair, 1993

Patinated bronze.

87.6 x 68.6 x 40.7 cm (34½ x 27 x 16 in.)

Estimate

£8,000-12,000 \$11,300-17,000 €9,200-13,700 ₣

Provenance

Private collection, Zurich

Literature

Michele Oka Doner, Thom Collins, and Rebekah Rutkoff,
Michele Oka Doner: How I Caught a Swallow in Midair,
exh. cat., Pérez Art Museum Miami, Florida, 2016, p. 41



61. Wendell Castle 1932-2018

Unique three-seater sofa, 1974

Stack-laminated walnut, leather.

70.5 x 210 x 80 cm (27¾ x 82⅝ x 31½ in.)

Side incised with WC 74.

Estimate

£140,000-180,000 \$198,000-255,000

€160,000-206,000 Ω

Provenance

Private collection, Boulder, Colorado, acquired directly
from the designer

Acquired from the above by the present owner, 2013

Literature

Emily Evans Eerdmans, *Wendell Castle, A Catalogue
Raisonné 1958-2012*, New York, 2014, p. 102, no. II.158
for the catalogue entry of the present lot



Firmly Planted: A Wendell Castle Sofa.

So much has been written about Wendell Castle this year, yet we always seem to be just scratching the surface. When the great man died in January, we lost more than an inspiring figure in the history of design. We also lost the pieces he had yet to make, the ones he was still imagining. And you can be sure that he would have realised them, had he been given more time. Never anything less than prolific, his last decade was a period of extraordinary achievement.

A large measure of this late-career energy was derived from a return to his earliest major breakthrough: the technique of stack lamination. Initially inspired by a Delta tools publication he'd had as a kid, which explained how to make a duck decoy, the process involved cutting planks into sequential cross-sections of a sculptural form and stacking them vertically. This done, Castle could remove the 'steps' from the stack with a chainsaw, and realise a fully contoured form of any shape and size he wished.

Castle made his first stack-laminated works in the mid-1960s, and quickly developed his new idiom into a series of unprecedented explorations. Most were strong and oddly graceful in their elephantine massiveness; they seemed to spring from the wall or floor in wholly new ways. Some pieces were lighter, evoking the whiplash lines of Art Nouveau. Still others, anticipating the image-oriented work he would pursue in the 1980s, were inspired by natural forms such as ripe fruits or plant tendrils.

The sofa offered here, made about a decade into Castle's investigations into the potential of stack lamination, is in some ways typical of his production (if anything by this most restlessly inventive of makers could be described that way). Made of American walnut, a wood he liked for its warmth and easy carving, it is unpainted and so shows the brick-like construction clearly. The legs have a variegated profile, and meet the seat structure in a gorgeous set of compound curves. They swell to their thickest point along a vertical ridge, suggesting the organic growth of a tree's trunk – a metaphor that he often employed in his work of this period.

Less typical of Castle are the sofa's symmetry and forceful horizontality. The broad span of the seat, the straight slab of the back, and the gently curved crest are not all that dissimilar from a traditional camelback settee. There is also a resemblance between the sofa and the front end of a grand piano, like the ones that Castle would go on to make in partnership with Steinway in the succeeding decade.

It is unlikely we will ever see Wendell Castle's like again. He was the first to discover the sculptural potential of furniture when freed from convention; the raw creative energy of that rupture was a one-time thing. Yet even this devoted experimentalist did sometimes make pieces whose strength lies in the rigor, the definiteness, with which they were conceived and executed. This sofa is one of them.

**Glenn Adamson, Senior Research Scholar,
Yale Center for British Art**



62. George Nakashima 1905-1990

Set of four early grass-seated chairs,
designed 1944, executed 1951

Cherry, woven sea grass.

Each: 71 x 62 x 49.5 cm (27 $\frac{7}{8}$ x 24 $\frac{3}{8}$ x 19 $\frac{1}{2}$ in.)

Together with a copy of the original invoice, an invoice
for studio conservation of the grass seats in 1976,
and a hand-drawn map to Nakashima's studio.

Estimate

£4,000-6,000 \$5,700-8,500 €4,600-6,900

Provenance

Albert Radoczy, Cresskill, New Jersey, 1951

Thence by descent

Literature

George Nakashima, *The Soul of a Tree, A Woodworker's
Reflections*, Tokyo, 1981, p. 142 for a drawing

Derek E. Ostergard, *George Nakashima, Full Circle*, exh. cat.,
American Craft Museum, New York, 1989, pp. 138-139

Mira Nakashima, *Nature, Form & Spirit: The Life and Legacy
of George Nakashima*, New York, 2003, pp. 82, 88, 151, 183
for drawing and images



63. Harry Bertoia 1915-1978

'Bush' sculpture, circa 1965

Patinated bronze.

37.5 x 35.5 x 19.7 cm (14¾ x 13⅞ x 7¾ in.)

Estimate

£15,000-20,000 \$21,200-28,300 €17,200-22,900 ±

Provenance

Sotheby's Arcade, New York,

'European and American Paintings, Drawings, and Sculpture', 7 October 2003, lot 381

Acquired from the above by the present owner

Literature

Nancy N. Schiffer and Val O. Bertoia,

The World of Bertoia, Atglen, 2003, pp. 106-22 for similar examples





Σ **64. Joaquim Tenreiro** 1906-1992

Pair of armchairs, circa 1958
Brazilian rosewood, cane.
Each: 72 x 63.5 x 70 cm (28³/₈ x 25 x 27¹/₂ in.)

Estimate

£5,000-7,000 \$7,100-9,900 €5,700-8,000

Provenance

Wright, Chicago, 'Important Design',
13 December 2012, lot 354
Acquired from the above by the present owner

Literature

Soraia Cals, *Tenreiro*, Rio de Janeiro, 1998, p. 115



Σ **65. Joaquim Tenreiro** 1906-1992

Three-seater sofa, circa 1958
Brazilian rosewood, cane.
72 x 184.7 x 70 cm (28³/₈ x 72³/₄ x 27¹/₂ in.)

Estimate

£7,000-9,000 \$9,900-12,700 €8,000-10,300

Provenance

Wright, Chicago, 'Important Design', 13 December
2012, lot 353
Acquired from the above by the present owner

Literature

Soraia Cals, *Tenreiro*, Rio de Janeiro, 1998, p. 115
Aric Chen, 'Brazilian Style', *Art & Auction*, vol. XXIX,
no. 8, April 2006, p. 126



66. Harry Bertoia 1915-1978

'Bush' sculpture, circa 1965

Patinated bronze.

21.6 x 24.1 x 24.1 cm (8½ x 9½ x 9½ in.)

Estimate

£10,000-15,000 \$14,200-21,200 €11,400-17,200 ₣

Literature

June Kompass Nelson, *Harry Bertoia Sculptor*, Detroit, 1970, p. 107, figs. 63-64 for similar examples
Harry Bertoia: an Exhibition of his Sculpture and Graphics, exh. cat., Allentown Art Museum, 1975, p. 27 for a similar example
Harry Bertoia 1915-1978, exh. cat., Staempfli Gallery, New York, 1981, n.p for similar examples
Nancy N. Schiffer and Val O. Bertoia, *The World of Bertoia*, Atglen, 2003, pp. 106-22 for similar examples

67. Arredoluce

Pair of large wall lights, circa 1960
Nickel-plated steel, opaque glass.
Each: 61.5 x 26 x 19 cm (24¼ x 10¼ x 7½ in.)
Manufactured by Arredoluce, Monza, Italy.
Each with manufacturer's label printed
A/MADE IN ITALY/ARREDOLUCE MONZA.

Estimate

£4,000-6,000 \$5,700-8,500 €4,600-6,900

The present lot has been registered in the Arredoluce Archives, Italy as number 0810662 and 6623201.

68. Mathieu Matégot 1910-2001

Pair of 'Copacabana' chairs, circa 1955
Painted steel, painted tubular steel,
painted perforated steel, fabric.
Each: 73.6 x 58.2 x 70 cm (28⅞ x 22⅞ x 27½ in.)
Manufactured by Société Matégot, Paris, France.

Estimate

£10,000-15,000 \$14,200-21,200 €11,400-17,200

Provenance

Galerie Matthieu Richard, Paris
Acquired from the above by the present owner

Literature

Patrick Favardin, *Les Décorateurs des Années 50*,
Paris, 2002, p. 42
Philippe Jousse and Caroline Mondineu,
Mathieu Matégot, Paris, 2003, throughout
Patrick Favardin, *Mathieu Matégot*, Paris, 2014, throughout





69. Charlotte Perriand 1903-1999

Important 'Antony' bookcase, designed for the Cité Universitaire, Antony, 1954-1955
Ash-veneered wood, painted steel, painted perforated hardboard.
188.2 x 289.6 x 35 cm (74½ x 114 x 13¾ in.)
Manufactured by Les Ateliers Jean Prouvé, France.

Estimate

£75,000-85,000 \$106,000-120,000
€85,800-97,200 Ω

Provenance

Cité Universitaire, Antony, 1954-1955
Christie's, New York, Important 20th Century
Decorative Art & Design, 14 June 2012, lot 193
Acquired from the above by the present owner

Literature

Galleries Jousse Seguin and Galerie Enrico Navarra,
Jean Prouvé, Paris, 1998, pp. 150-51 for similar examples
Jacques Barsac, *Charlotte Perriand: Complete Works Volume 2*,
1940-1955, Paris, 2015, pp. 428-29 for similar examples

The present lot was designed by Charlotte Perriand as part of a coveted contract to furnish one hundred and fifty single rooms at the student housing complex at the *Cité Universitaire* of Antony, then the largest student accommodation in Europe. As part of the reconstruction in France following the war, the national education authority launched a large-scale construction programme for new schools creating a large market for school furnishings. Concerned with matters of education and its social dimension, Perriand embraced the opportunity to design spaces for modern living for the upcoming generations. Whereas the furniture available to the French public in the early 1950s largely comprised designs reflecting pre-war style, Perriand's furniture provided students with modern design solutions that responded to their daily lives.

Demonstrating a considered analysis of both the subject and object, Perriand designed the 'Antony' bookcase in response to a student's day-to-day gestures and needs within their living space. She based the dimensions of the bookcase on precise measurements of the objects she anticipated students would store in the units and the overall proportions of the room. The resulting design created a series of voids within the small inhabited volume. Enhancing the visual composition of the bookcase's punctuated shelving, Perriand used red perforated hardboard for the back panels. The structural system Perriand designed using two lateral panels and a separate back allowed for potential variation in the width of the shelves, in addition to the benefit of flat transport for assembly onsite. Softening the precise lines of the black-painted steel, the bookcase's horizontal ash veneer shelving lent an element of warmth, creating a balance between natural and machine-made materials within students' living space. The compositional structure of the 'Antony' bookcase illustrates Perriand's approach to bring together standardised elements, enhancing the adaptability of her designs which she could re-imagine in response to the requirements of a specific project and its inhabitants.





70. Serge Mouille 1922-1988

Large 'Flamme' wall light, circa 1962

Painted aluminium.

52 cm (20½ in.) high, 25 cm (9⅞ in.) diameter

Manufactured by the SCM (Société de création de modèles), Paris, France.

Estimate

£6,000-8,000 \$8,500-11,300 €6,900-9,200

Literature

Two Master Metalworkers: Jean Prouvé, Serge Mouille, exh. cat., Antony DeLorenzo, New York, Alan and Christine Counord, Paris, 1985, p. 140

Rita Capezzuto, 'Design history: Serge Mouille', *Domus*, no. 763, September 1994, p. 79

Pierre Émile Pralus, *Serge Mouille a French Classic*, Saint Cyr au Mont d'Or, 2006, p. 186

Property from a Private Collection

71. Jean Prouvé 1901-1984

'Professor' desk, designed for the Faculté des Lettres, Lille University, circa 1952
Oak-laminated wood, painted metal, aluminium.
75 x 170.5 x 87 cm (29½ x 67½ x 34¼ in.)
Manufactured by Les Ateliers Jean Prouvé, France.

Estimate

£60,000-80,000 \$84,900-113,000 €68,600-91,500

Provenance

Philippe Jousse, Paris, circa 1985
Acquired from the above by the present owner

Literature

Laurence Allégret and Valérie Vaudou, eds.,
Jean Prouvé et Paris, Paris, 2001, p. 237, fig. 64
Peter Sulzer, *Jean Prouvé: Œuvre complète / Complete Works, Volume 3: 1944-1954*, Basel, 2005, p. 245 for a technical drawing
Galerie Patrick Seguin, *Jean Prouvé, Volume 1*, Paris, 2017, p. 206





72. Stilnovo

Adjustable wall light, circa 1955
 Painted aluminium, brass, painted steel, acrylic, cord.
 154 cm (60 $\frac{3}{8}$ in.) deep, variable drop
 Manufactured by Stilnovo, Milan, Italy.

Estimate

£4,000-6,000 \$5,700-8,500 €4,600-6,900



73. Charlotte Perriand 1903-1999

Pair of tripod stools, designed 1947
 Mahogany.
 Each: 40 cm (15 $\frac{3}{4}$ in.) high, 32 cm (12 $\frac{5}{8}$ in.) diameter

Estimate

£2,000-3,000 \$2,800-4,200 €2,300-3,400

Literature

Jacques Barsac, *Charlotte Perriand: Complete Works Volume 2, 1940-1955*, Paris, 2015, pp. 162-63, 169, 302-303, 305, 311, 380-81

Jacques Barsac, *Charlotte Perriand: Complete Works Volume 3, 1956-1968*, Paris, 2017, p. 90

74. Jean Prouvé 1901-1984

'Compas' desk, 1953-1965

Painted steel, aluminium, oak, oak-veneered wood.

72 x 159.7 x 69.7 cm (28 $\frac{3}{8}$ x 62 $\frac{7}{8}$ x 27 $\frac{1}{2}$ in.)

Manufactured by Les Ateliers Jean Prouvé and issued by Galerie Steph Simon, Paris, France.

Estimate

£10,000-15,000 \$14,200-21,200 €11,400-17,200

Provenance

Galleria Cristiani, Turin

Acquired from the above by the present owner

Literature

Galerie Jousse Seguin and Galerie Enrico Navarra, *Jean Prouvé*, Paris, 1998, pp. 98-99, 102-103, 166-67

Peter Sulzer, *Jean Prouvé: Œuvre Complète/ Complete Works, Volume 3: 1944-1954*, Basel, 2005, pp. 264-67

Alexander von Vegesack, ed., *Jean Prouvé: The Poetics of the Technical Object*, Weil am Rhein, 2005, pp. 248, 312

Galerie Patrick Seguin, *Jean Prouvé, Volume 1*, Paris, 2017, pp. 208-209, 211, 216





Chair model no. 4
at the Prouvé family
apartment, Nancy, ca. 1940.
© Bibliothèque Kandinsky, Centre Pompidou
© ADAGP, Paris and DACS, London 2018.

75. Jean Prouvé 1901-1984

Rare set of four chairs, model no. 4, circa 1935
Oak-veneered plywood, painted steel, aluminium.
Each: 74.3 x 40 x 45 cm (29¼ x 15¾ x 17¾ in.)
Manufactured by Les Ateliers Jean Prouvé, France.

Estimate

£60,000-90,000 \$84,900-127,000
€68,600-103,000

Provenance

Lycée Fabert, Metz
Galerie Patrick Seguin, Paris

Literature

Peter Sulzer, *Jean Prouvé: Œuvre complète / Complete Works, Volume 2: 1934-1944*, Basel, 2000, pp. 20-21, 39, 82-83
Galerie Patrick Seguin, *Jean Prouvé, Volume 1*, Paris, 2017, pp. 60-65, 98
Galerie Patrick Seguin, *Jean Prouvé, Volume 2*, Paris, 2017, p. 79





76. Gino Sarfatti 1912-1985

Table lamp, model no. 584/G, circa 1957

Painted steel, chromium-plated metal, acrylic.

56.5 cm (22¼ in.) high, 34.5 cm (13⅝ in.) diameter

Manufactured by Arteluce, Milan, Italy. Interior fixture with manufacturer's label printed *AL/MILANO/ARTELUCE* and underside embossed 562.

Estimate

£4,000-6,000 \$5,700-8,500 €4,600-6,900

Literature

Marco Romanelli and Sandra Severi, *Gino Sarfatti: selected works 1938-1973*, Milan, 2012, pp. 56, 294, 295, 436

Clémence Krzentowski and Didier Krzentowski, eds., *The Complete Designers' Lights II, 35 Years of Collecting*, Paris, 2014, pp. 8, 164

77. Jean Prouvé 1901-1984

'Compas' cafeteria table, model no. 512, designed for the Cité Universitaire, Antony, circa 1955
Painted steel, plastic laminate-covered wood.
72 x 54.7 x 69 cm (28 $\frac{3}{8}$ x 21 $\frac{1}{2}$ x 27 $\frac{1}{8}$ in.)
Manufactured by Les Ateliers Jean Prouvé, France.

Estimate

£15,000-20,000 \$21,200-28,300 €17,200-22,900

Provenance

Galerie Patrick Seguin, Paris

Literature

Galleries Jousse Seguin and Galerie Enrico Navarra, *Jean Prouvé*, Paris, 1998, p. 150
Jacques Barsac, *Charlotte Perriand: Complete Works Volume 2, 1940-1955*, Paris, 2015, p. 428
Galerie Patrick Seguin, *Jean Prouvé, Volume 1*, Paris, 2017, p. 323



Δ 78. Jean Prouvé 1901-1984

'Antony' chair, model no. 356, circa 1954
Beech-veneered plywood, painted steel, painted tubular steel, aluminium.
87.2 x 49.9 x 70 cm (34 $\frac{3}{8}$ x 19 $\frac{5}{8}$ x 27 $\frac{1}{2}$ in.)
Manufactured by Les Ateliers Jean Prouvé and issued by Steph Simon, France.

Estimate

£12,000-18,000 \$17,000-25,500 €13,700-20,600

Literature

Galerie Jousse Seguin and Galerie Enrico Navarra, *Jean Prouvé*, Paris, 1998, pp. 149, 163
Peter Sulzer, *Jean Prouvé: Œuvre complète / Complete Works, Volume 3: 1944-1954*, Basel, 2005, p. 272
Galerie Patrick Seguin, *Jean Prouvé, Volume 1*, Paris, 2017, pp. 130-135, 137, 309, 355, 407
Galerie Patrick Seguin, *Jean Prouvé, Volume 2*, Paris, 2017, pp. 23, 63, 136-137, 145, 169-170, 192, 238, 241, 245





Le Corbusier and
Pierre Jeanneret.

© FLC/ ADAGP, Paris and DACS,
London 2018.



79. Pierre Jeanneret 1896-1967

Set of ten 'Committee' armchairs, model no. PJ-SI-30-A, designed for the High Court, the Assembly and Punjab University administrative buildings, Chandigarh, circa 1959

Teak, leather.

Each: 88.5 x 57.5 x 65.5 cm
(34 $\frac{7}{8}$ x 22 $\frac{5}{8}$ x 25 $\frac{3}{4}$ in.)

Estimate

£150,000-250,000 \$212,000-354,000
€172,000-286,000

Provenance

Chandigarh, India
Galerie Patrick Seguin, Paris

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, 161-63, 283



80. Jean Prouvé 1901-1984

'Compas' cafeteria table, model no. 512, circa 1953
Painted steel, plastic laminate-covered wood.
69 x 114.5 x 78.3 cm (27 $\frac{1}{8}$ x 45 $\frac{1}{8}$ x 30 $\frac{7}{8}$ in.)
Manufactured by Les Ateliers Jean Prouvé, France.

Estimate

£16,000-24,000 \$22,700-34,000 €18,300-27,500

Literature

Peter Sulzer, *Jean Prouvé: Œuvre complète/Complete Works, Volume 3: 1944-1954*, Basel, 2005, pp. 268-269
Galerie Patrick Seguin, *Jean Prouvé, Volume 1*, Paris, 2017, pp. 294-301, 322
Galerie Patrick Seguin, *Jean Prouvé, Volume 2*, Paris, 2017, pp. 60-61



81. Pierre Jeanneret 1896-1967

'Office table' desk with bookcase, model no. PJ-BU-02-A and 'Office Cane Chair', model no. PJ-SI-28-A, designed for the Secretariat and administrative buildings, Chandigarh, 1957-1958

Desk: Teak, leather.

Armchair: Teak, cane.

Desk: 70.5 x 123.2 x 84.5 cm (27 $\frac{3}{4}$ x 48 $\frac{1}{2}$ x 33 $\frac{1}{4}$ in.)

Armchair: 78.5 x 50 x 54.8 cm (30 $\frac{7}{8}$ x 19 $\frac{5}{8}$ x 21 $\frac{1}{8}$ in.)

Estimate

£15,000-20,000 \$21,200-28,300 €17,200-22,900

Provenance

Chandigarh, India

Literature

Eric Touchaleaume and Gerald Moreau, *Le Corbusier, Pierre Jeanneret, The Indian Adventure: Design-Art-Architecture*, Paris, 2010, pp. 191, 200-201, 364-65, 562, 572
Galerie Patrick Seguin, *Le Corbusier, Pierre Jeanneret: Chandigarh, India*, Paris, 2014, pp. 153-54, 164, 166, 168-73, 206, 236, 242, 246-49, 253, 283, 288

82. 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

Teak, hide.

Each: 87 x 64.2 x 69.5 cm (34¼ x 25¼ x 27¾ in.)

Estimate

£40,000-60,000 \$56,600-84,900 €45,800-68,600

Provenance

High Court, Chandigarh, India

Literature

Eric Touchaleaume and Gerald Moreau, *Le Corbusier, Pierre Jeanneret, The Indian Adventure: Design-Art-Architecture*, Paris, 2010, p. 567

Galerie Patrick Seguin, *Le Corbusier, Pierre Jeanneret: Chandigarh, India*, Paris, 2014, pp. 136-39, 282, 323





83. Sir Edwin Lutyens 1869-1944

Unique sideboard, designed for Little Thakeham, Thakeham, West Sussex, 1902-1903

Stained oak, wrought iron.

86 x 162.6 x 61.6 cm (33 $\frac{7}{8}$ x 64 x 24 $\frac{1}{4}$ in.)

Reverse with exhibition label printed Arts Council of Great Britain/105 Piccadilly London W1V 0AU/01-629 9495/
exhibition LUTYENS 1981/cat. no. 134 / 6/artist Lutyens/title
Little Thakeham / sideboard/owner Little Thakeham Hotel.

Estimate

£8,000-12,000 \$11,300-17,000 €9,200-13,700

Exhibited

'Lutyens: The Work of the English Architect Sir Edwin Lutyens (1869-1944)', Hayward Gallery, London, 18 November 1981-31 January 1982

Literature

Colin Amery, Margaret Richardson, Gavin Stamp, *Lutyens: The Work of the English Architect Sir Edwin Lutyens (1869-1944)*, exh. cat., Hayward Gallery, London, 1981, not illustrated p. 106, cat. no. 6

Phillips wishes to thank Mrs Candia Lutyens for her assistance with the cataloguing of the present lot.

In *The Architecture of Sir Edwin Lutyens*, ASG Butler writes regarding Little Thakeham that: 'Perhaps the enchantment of this house may be summarised in its containing, within the vesture of a rough solid traditional Sussex building, an unexpected jewel of invention in its

principal room. In that way, it resembles a distinguished old lady who lives in the country and, fading beautifully, wears her pearl necklace beneath a worn but well-cut raincoat'.

Described in a *Country Life* article, dated August 1909, as being 'among its architect's real successes', and also considered by the great British architect himself, Sir Edwin Lutyens, as 'the best of the bunch', Little Thakeham, which is now Grade I-listed, was built in 1902-1903 for Ernest Blackburn after he inherited his Father's fortune. Blackburn entrusted Lutyens with Little Thakeham in August 1902 having him take over from a previous architect, John Hatchard-Smith, who complained publicly about the transition. Even *Country Life* joined in the debate siding with the client, Blackburn, who made the following statement: 'There seems to be a view entertained by many architects and most building papers that houses are built to display the skill and taste of the architect. This is not the case. Houses are built for men to live in and those who live in them are entitled to have them built to suit their fancy and convenience'.

A consistent design element retained within Little Thakeham is the skilfully handcrafted ironwork designed for the case furniture. The present lot sideboard has the same forged-iron hinges that are featured throughout the house which is typical of Lutyens as all details were of great significance to the architect.

Little Thakeham, West Sussex, 1902-1903.

© Country Life Picture Library.





84. Kaare Klint 1888-1954

Pair of early 'Easy' armchairs, model no. 5313, designed 1934, executed 1947-1948

Niger leather, Cuban mahogany.

Each: 80 x 69.6 x 75 cm (31½ x 27¾ x 29½ in.)

Executed by cabinetmakers Rud. Rasmussen A/S, Copenhagen, Denmark. Underside of one chair with manufacturer's label printed *RUD. RASMUSSENS/SNEDKERIER/45 NØRREBROGADE/KØBENHAVN*, and architect's monogrammed paper label.

Estimate

£20,000-30,000 \$28,300-42,500 €22,900-34,300

Provenance

Ole Wanscher, Copenhagen, 1947-1948

Private collection, Copenhagen

Acquired from the above by the present owner

Literature

Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 2: 1937-1946*, Copenhagen, 1987, p. 29

Gorm Harkær, *Kaare Klint: Volume 1*, Copenhagen, 2010, pp. 361, 364 for an image and a technical drawing

Gorm Harkær, *Kaare Klint: Volume 2*, Copenhagen, 2010, p. 35

Kaare Klint, under the alias 'Christmas 1934', presented four different furniture designs for a competition celebrating the 475th anniversary of the Copenhagen Saddlemakers' and Upholsterers' Guild. Klint's fourth design was the present model, which he then later presented at the 'Copenhagen Cabinetmakers' Guild', held for the first time at the Kunstindustrimuseet, in 1937.

Phillips wishes to thank Mette J. Dederding from Rud. Rasmussen for her assistance with the cataloguing of the present lot.



85. Kaare Klint 1888-1954

Two-seater sofa, model no. 5313, designed 1936, executed 1960

Niger leather, Cuban mahogany.

81 x 120 x 68.5 cm (31¾ x 47¼ x 26¾ in.)

Executed by cabinetmakers Rud. Rasmussen A/S, Copenhagen, Denmark.

Underside with manufacturer's paper label *RUD. RASMUSSENS/SNEDKERIER/45 NØRREBROGADE/KØBENHAVN*,

handwritten inventory number 25676A and architect's monogrammed paper label.

Estimate

£15,000-20,000 \$21,200-28,300 €17,200-22,900

Provenance

Ole Wanscher, Copenhagen, 1960

Private collection, Copenhagen

Acquired from the above by the present owner

Literature

Gorm Harkær, *Kaare Klint: Volume 2*, Copenhagen, 2010, p. 41

Phillips wishes to thank Mette J. Dederding from Rud. Rasmussen for her assistance with the cataloguing of the present lot.

86. Axel Johann Salto 1889-1961

Rare 'Three Deers in a Cornfield' vase, designed 1929, executed 1930

Stoneware, brown-beige glaze over cobalt blue primer.

27.5 cm (10 $\frac{7}{8}$ in.) high, 18.3 cm (7 $\frac{1}{4}$ in.) diameter

Produced by Københavns Stentøjsbrænderi, Copenhagen, Denmark. Underside with Københavns Stentøjsbrænderi stamp and signed under glaze SALTO/1930, body incised XIX.

Estimate

£18,000-24,000 \$25,500-34,000 €20,600-27,500

Exhibited

Axel Salto som Keramiker, En Udstilling af Sentøj,

Copenhagen, Denmark, 1930

Alex Salto master of stoneware, CLAY Museum of Ceramic

Art Denmark, Middlefart, Denmark, 25 February-17 September 2017, cat. no. 43

Literature

Poul Uttenreitter, 'Axel Salto som Keramiker, En Udstilling af Sentøj', *EKKO*, vol. 11, 10 December 1929, p. 13

Axel Salto, *Salto's Keramik*, Copenhagen, 1930, illustrated figs. 22, 25
Susanne Bruhn and Christina Rauh Oxbøll, eds., *Alex Salto master of stoneware*, exh. cat., CLAY Museum of Ceramic Art Denmark, Middlefart, Denmark, 2017, illustrated pp. 70-71, figs. 3-4



87. Märta Blomstedt 1899-1982

Pair of armchairs, designed for the Hotel Aulanko, Hämeenlinna, Finland, designed 1939
Birch, sheepskin.
Each: 89 x 92.5 x 97 cm (35 x 36³/₈ x 38¹/₄ in.)

Estimate

£12,000-15,000 \$17,000-21,200 €13,700-17,200

Provenance

Mr Hirvisuo, Turku, Finland
Acquired from the above by the present owner

Literature

'Hotel Aulanko bei Tavastehus (Hämeenlinna):
Architekten Märta Blomstedt und Matti Lampén',
*Das Werk : Architektur und Kunst = L'oeuvre :
architecture et art*, no. 27, 1940, p. 95 for
a similar example





88. Oscar Nilsson 1870-1945

'Natura' wardrobe, designed 1938, executed 1939
Birch-veneered wood, maple.
165 x 105 x 40.4 cm (64 $\frac{7}{8}$ x 41 $\frac{3}{8}$ x 15 $\frac{7}{8}$ in.)
Produced by AB Nordiska Kompaniet, Stockholm, Sweden.
Interior with manufacturer's metal roundel impressed *NK/A•B•NORDISKA KOMPANIET STOCKHOLM* and reverse with manufacturer's metal label impressed *NK R41965 - C9 2 39*.

Estimate

£3,000-5,000 \$4,200-7,100 €3,400-5,700

The present model is registered in the Nordiska museet digital archive as number 41965.

89. Peder Moos 1906-1991

Table, 1946-1950

Cherry wood, teak and beech inlays.

64.3 x 60 x 47.6 cm (25 $\frac{3}{8}$ x 23 $\frac{3}{8}$ x 18 $\frac{3}{4}$ in.)

Executed by master cabinetmaker Peder Moos, Denmark.

Underside incised *MOOS/B50-1946/PEDER* and *I/1950*.

Estimate

£8,000-12,000 \$11,300-17,000 €9,200-13,700

Provenance

Acquired directly from the artist, Copenhagen, 1946-1950

Private collection, Denmark

Literature

Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume*

2: 1937-1946, Copenhagen, 1987, p. 176

Esbjørn Hiort, *Finn Juhl: Furniture, Architecture, Applied Art*,

Copenhagen, 1990, p. 78

Arne Karlsen, *Danish Furniture Design: in the 20th Century*,

Volume 2, Copenhagen, 2007, pp. 111, 118-120

Per H. Hansen, *Finn Juhl and His House*, Ostfildern,

2014, pp. 40-41

90. Frits Henningsen 1889-1965

Rare set of eight dining chairs, designed for a private commission, Copenhagen, 1935-1945

Oak, fabric, leather.

Each: 98.8 x 51 x 63.5 cm (38 $\frac{7}{8}$ x 20 $\frac{1}{8}$ x 25 in.)

Executed by master cabinetmaker Frits Henningsen,

Copenhagen, Denmark. Leg of one chair impressed

with a serial number.

Estimate

£18,000-24,000 \$25,500-34,000 €20,600-27,500

Provenance

Private collection, Copenhagen

Acquired from the above by the present owner

Literature

Bodil Busk Laursen, Søren Matz and Christian Holmsted

Olesen, eds., *Mesterværker: 100 års dansk møbelsnedkeri*,

Copenhagen, 2000, p. 39 for a similar example







91. Gianfranco Frattini 1926-2004

Pair of rare ceiling lights, model no. 597/S, circa 1964
Chromium-plated metal, painted aluminium, nylon,
textured glass.

Each: 149.5 cm (58 $\frac{7}{8}$ in.) drop, 41 cm (16 $\frac{1}{8}$ in.) diameter
Manufactured by Arteluce, Milan, Italy. Each base with
manufacturer's label printed *AL/MILANO/ARTELUCE*.

Estimate

£7,000-9,000 \$9,900-12,700 €8,000-10,300

Provenance

Private collection, Milan

Literature

Abitare, no. 31, December 1964, n.p. for
an Arteluce advertisement

92. Flemming Lassen 1902-1984

Sofa, late 1940s

Ash, sheepskin.

74.5 x 154 x 81.5 cm (29 $\frac{3}{8}$ x 60 $\frac{5}{8}$ x 32 $\frac{1}{8}$ in.)

Executed by cabinetmaker Jacob Kjær, Denmark.

Estimate

£10,000-15,000 \$14,200-21,200 €11,400-17,200

Provenance

Private collection, Copenhagen, late 1940s

Acquired from the above by the present owner

Literature

Hans Chr. Hansen, 'Snedkerlaugets 14. Møbeludstilling', *Nyt Tidsskrift For Kunstindustri*, no. 1, January 1940, p. 171 for the armchair version of the model

Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 2: 1937-1946*, Copenhagen, 1987, p. 116, fig. 2 for the armchair version of the model





93. Hans J. Wegner 1914-2007

Set of twelve 'The Chair' armchairs, designed 1949
 Mahogany, leather.
 Each: 75.8 x 63.2 x 52.8 cm (29 $\frac{7}{8}$ x 24 $\frac{7}{8}$ x 20 $\frac{3}{4}$ in.)
 Executed by master cabinetmaker Johannes Hansen,
 Copenhagen, Denmark. Underside of four armchairs
 impressed 2 and ten branded with manufacturer's logo
 and label printed *CABINETMAKER JOHANNES HANSEN/
 COPENHAGEN/DENMARK*.

Estimate

£30,000-40,000 \$42,500-56,600 €34,300-45,800

Provenance

Phillips, London, 'Design', 28 April 2016, lot 173
 Acquired from the above by the present owner

Literature

'9 nona triennale di milano', *Domus*, no. 259, June 1951, p. 29
 Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume
 3: 1947-1956*, Copenhagen, 1987, pp. 99-101
 Jens Bernsen, *Hans J Wegner: om Design*, exh. cat., Dansk
 Design Center, Copenhagen, 1995, pp. 13, 15, 24-25, 70, 92, 101, 111
 Christian Holmsted Olesen, *Wegner: just one good chair*,
 exh. cat., Design Museum Denmark, Copenhagen, 2014,
 pp. 6, 14, 16, 52, 63, 66, 82, 90, 133-35

94. Axel Einar Hjorth 1888-1959

'Sandhamn' sofa, designed 1929, executed 1931
 Pine, fabric.
 77 x 220 x 73.5 cm (30 $\frac{3}{8}$ x 86 $\frac{5}{8}$ x 28 $\frac{7}{8}$ in.)
 Produced by AB Nordiska Kompaniet, Stockholm, Sweden.
 Reverse with manufacturer's metal label impressed
NK R33843 - C12 3 31.

Estimate

£30,000-40,000 \$42,500-56,600 €34,300-45,800

Provenance

Galerie Eric Philippe, Paris





95. Toyo Ito b. 1941

'Matsumoto' table, 2004

Acrylic.

29.8 x 161.5 x 111.8 cm (11 $\frac{3}{4}$ x 63 $\frac{5}{8}$ x 44 in.)

Edited by Galleria Scacchi Giovanni, Milan, Italy.

Number 4 from the edition of 6 plus 1 artist's proof.

Together with a certificate of authenticity from
Galleria Scacchi Giovanni.

Estimate

£40,000-60,000 \$56,600-84,900 €45,800-68,600



96. Sueharu Fukami b. 1947

'Sei', circa 2012

Porcelain, celadon glaze.

26.3 cm (10 $\frac{3}{8}$ in.) high, 13.5 cm (5 $\frac{3}{8}$ in.) diameter

Incised under glaze *Fukami*. Together with the original fitted wooden box.

Estimate

£5,000-7,000 \$7,100-9,900 €5,700-8,000

Provenance

Yufuku Gallery, Tokyo

Acquired from the above by the present owner, 2014

Literature

Fukami Sueharu, *Genesis of a Genius: The Early Ceramics*

of *Fukami Sueharu*, exh. cat., Hanford, 2003, p. 28

Andreas Marks, *Fukami*:



97. Shiro Kuramata 1934-1991

'Glass' chair, 1976

Glass, Photobond 100 adhesive.

89.2 x 89.8 x 60 cm (35 $\frac{1}{8}$ x 35 $\frac{3}{8}$ x 23 $\frac{5}{8}$ in.)

Produced by the Mihoya Glass Co. Ltd., Japan.

Number 32 from the edition of 40. Together with a certificate of authenticity from Mieko Kuramata.

Estimate

£25,000-35,000 \$35,400-49,500 €28,600-40,000 ±

Literature

'Il Vetro Incollato', *Domus*, no. 572, July 1977, p. 40

Arata Isozaki and Ettore Sottsass, *Shiro Kuramata 1967-1987*, Tokyo, 1988, p. 57

Shiro Kuramata 1934-1991, exh. cat., Hara Museum of Contemporary Art, Tokyo, 1996, n.p.

Yasuko Seki, ed., *Shiro Kuramata and Ettore Sottsass*, exh. cat., 21_21 Design Sight, Tokyo, 2001, p. 40

Deyan Sudjic, *Shiro Kuramata: Essays & Writings*, London, 2013, pp. 75, 86, 93-94, 210

Deyan Sudjic, *Shiro Kuramata: Catalogue of Works*, London, 2013, p. 297, fig. 184





98. Forrest Myers b. 1941

Ghost, 1995

Patinated steel wire.

134.7 x 127 x 104.2 cm (53 x 50 x 41 in.)

Estimate

£15,000-20,000 \$21,200-28,300 €17,200-22,900 ₣

Provenance

Private collection, Belgium

Exhibited

'dna10', Friedman Benda, New York, 4 May-10 June, 2017

Literature

Forrest Myers Recent Sculpture, exh. cat.,

Art et Industrie, New York, 1997, pp. 21, 31

99. Howard Meister b. 1953

Unique 'Twilight' table, 1989

Painted steel, opaque glass.

93.3 x 78.1 x 39.1 cm (36¾ x 30¾ x 15⅜ in.)

Estimate

£2,000-3,000 \$2,800-4,200 €2,300-3,400

Provenance

Art et Industrie, New York, 1989

Acquired from the above by the present owner

Phillips wishes to thank Howard Meister for his assistance with the cataloguing of the present lot.



Property from the Collection of Anish Kapoor

100. Ron Arad b. 1951

Blo-void 1, 2005

Polished and anodised aluminium, aluminium mesh.

113 x 43.5 x 201 cm (44½ x 17⅛ x 79⅞ in.)

Produced by the Gallery Mourmans, Maastricht, the Netherlands. Number 10 from the edition of 20 plus 5 artist's proofs. Incised *Ron Arad 10/20*.

Estimate

£40,000-60,000 \$56,600-84,900 €45,800-68,600

Literature

Ron Arad: A Retrospective Exhibition 1981-2001, exh. cat., Barry Friedman Ltd., New York, 2005, pp. 6, 99

Marie-Laure Jousset, Sir Christopher Frayling and Jonathan Safran Foer, et al., *Ron Arad No Discipline*, exh. cat., Centre national d'art

Phillips wishes to thank Caroline Thorman from Ron Arad Associates for her assistance with the cataloguing of the present lot.



101. Morihiro Wada 1944-2008

Vase, circa 1997

Stoneware with inlaid floral design.

35.3 x 38 x 17.2 cm (13⁷/₈ x 14⁷/₈ x 6³/₄ in.)

Estimate

£12,000-16,000 \$17,000-22,700 €13,700-18,300

Provenance

Joan B Mirviss Ltd., New York

Acquired from the above by the present owner, June 2004

Literature

Wada Morihiro, *Wada Morihiro Ceramic Exhibition*, exh. cat, Tokyo, 1998, pp. 110-11, pl. 131 for similar examples





102. Deborah Thomas b. 1956

Unique chandelier, 1998

Glass, coloured glass, steel, painted steel.

100 cm (39 $\frac{3}{8}$ in.) drop, 74 cm (29 $\frac{1}{8}$ in.) diameter

Estimate

£7,000-9,000 \$9,900-12,700 €8,000-10,300

Provenance

Commissioned directly from the artist by
the present owner, 1998

Phillips wishes to thank Deborah Thomas for her
assistance with the cataloguing of the present lot.

103. Jennifer Lee b. 1956

'Pale, tilted rim, asymmetric, ridge, speckled bands' pot, 1989
Stoneware.
20.7 cm (8 1/8 in.) high, 12 cm (4 3/4 in.) high
Painted with artist's seal.

Estimate

£7,000-9,000 \$9,900-12,700 €8,000-10,300 ♣

Exhibited

'Jennifer Lee', Galerie Besson, London,
May-June 1990, no. 14

Phillips wishes to thank Jennifer Lee for her assistance with the cataloguing of the present lot, which is registered by the artist as JL177.

104. Jennifer Lee b. 1956

'Pale, granite traces' pot, 2004
Stoneware.
33.8 cm (13 1/4 in.) high, 20 cm (7 7/8 in.) diameter
Painted with artist's seal.

Estimate

£12,000-18,000 \$17,000-25,500 €13,700-20,600 ♣

Exhibited

'Jennifer Lee', Frank Lloyd Gallery,
Santa Monica, 2-30 April 2005

Literature

Ellie Irons, 'Gentle Evolution, New Works by Jennifer Lee',
Ceramics Art and Perception, no. 62, 2005, illustrated p. 8

Phillips wishes to thank Jennifer Lee for her assistance with the cataloguing of the present lot, which is registered by the artist as JL177.

105. Jennifer Lee b. 1956

'Speckled, olive base, haloed granite rim' pot, 2002
Stoneware.
31.4 cm (12 3/8 in.) high, 19 cm (7 1/2 in.) diameter
Painted with artist's seal.

Estimate

£10,000-14,000 \$14,200-19,800 €11,400-16,000 ♣

Provenance

Galerie Besson, London
Acquired from the above by the present owner, 2003

Exhibited

'Jennifer Lee, New Works', Galerie Besson, London,
5-28 November 2003

Phillips wishes to thank Jennifer Lee for her assistance with the cataloguing of the present lot, which is registered by the artist as JL618.



lot 103



lot 104



lot 105



106. Guy de Rougemont b. 1935

Rare 'Nuage' table lamp, 1971

Acrylic.

50.7 x 39.6 x 23 cm (19 $\frac{7}{8}$ x 15 $\frac{5}{8}$ x 9 in.)

Produced by Galerie Germain, Paris, France. From the edition of 10. Underside incised *Rougemont/71*.

Estimate

£6,000-8,000 \$8,500-11,300 €6,900-9,200

Literature

Renée Beslon, Marie-Odile Briot and Françoise Thieck, eds., *Rougemont 1955/1972*, exh. cat., Galerie du Luxembourg, Paris, 1973, p. 25, no. 32

Bernard Chapuis, ed., *Rougemont, espaces publics et arts décoratifs, 1965-1990*, exh. cat., Musée des Arts Décoratifs, Paris, 1990, pp. 19, 130

Philippe Decelle, Diane Hennebert and Pierre Loze, *L'Utopie du Tout Plastique 1960-1973*, exh. cat., Fondation pour l'architecture, Brussels, 1994, p. 98



107. Ettore Sottsass, Jr. 1917-2007

Early 'Ratrih' standard lamp, 1994

Painted aluminium, chromium-plated metal, anodised aluminium, coloured glass.

169.9 cm (66 $\frac{7}{8}$ in.) high, 46 cm (18 $\frac{1}{8}$ in.) diameter

Manufactured by Venini, Murano, Italy.

Disc with manufacturer's label printed *VENINI/ design ETTORE SOTTASS/mod. RATRIH* and shade incised *Venini 94 Ettore Sottsass*.

Estimate

£3,000-5,000 \$4,200-7,100 €3,400-5,700

Provenance

Private collection, Turin



108. Ronan and Erwan Bouroullec

b. 1971, b. 1976

Double 'Black Light', 2008

Painted aluminium, painted fiberglass, rubber, acrylic.
179.2 x 220 x 49.5 cm (70½ x 86⅝ x 19½ in.)

Produced by Galerie kreò, Paris, France. First artist's proof from the edition of eight plus two artist's proofs and two prototypes. Stem impressed *ERB 2008/EA1*.

Estimate

£18,000-24,000 \$25,500-34,000 €20,600-27,500 Ω

Literature

Robert Klanten, et al., eds., *Desire The Shape of Things to Come*, Berlin, 2008, pp. 72, 74, fig. 1

Clémence Krzentowski and Didier Krzentowski, eds., *The Complete Designers' Lights II, 35 Years of Collecting*, Paris, 2014, p. 373



109. Louis Durot b. 1939

'Spirale' chair, designed 1968, executed 2017

Polyurethane.

59.1 x 82 x 73 cm (23¼ x 32¼ x 28¾ in.)

Number 14 from the edition of 250. Underside with brass label impressed facsimile signature *LDUROT/2017 N° 14 / 250*. Together with a certificate of authenticity from the Comité Louis Durot.

Estimate

£8,000-12,000 \$11,300-17,000 €9,200-13,700

Literature

Patrick Favardin, *Polyurethannes: Louis Durot*, exh. cat., Alan, Paris, 2005, n.p.

no. Danilo Silvestrin b. 1942

Rare 'acrylic sphere', designed for Lothar Wolleh's penthouse, Düsseldorf, 1968

Acrylic, fabric, chromium-plated steel.

Opened: 180 cm (70 $\frac{7}{8}$ in.) width

Manufactured by Lambert, Düsseldorf, Germany.

Side incised *Silvestrin/1968/für Wolleh*.

Estimate

£15,000-20,000 \$21,200-28,300 €17,200-22,900

Provenance

Lothar Wolleh, Düsseldorf, 1968

Estate of Leo Verboon, The Hague

Acquired from the above by the present owner

Lothar Wolleh's wife,
Karin Wolleh and son,
Oliver Wolleh in their
living room designed
by Danilo Silvestrin,
1968. Lothar Wolleh.
© Oliver Wolleh, Berlin.



The present lot was designed by Danilo Silvestrin in 1968 for the German photographer Lothar Wolleh's apartment in Düsseldorf. Silvestrin's innovative design for the living room featured entirely transparent acrylic furniture and comprised several 'acrylic spheres'. The present design was intended to be stored in the room in its closed, spherical form and opened when entertaining guests, as illustrated in the accompanying photograph taken by Wolleh of his wife Karin and son Oliver.

Having trained as an architect in his native Italy, Silvestrin moved to Germany in the 1960s where his work became greatly inspired by contemporary art. In Düsseldorf Silvestrin worked closely with the artists of the Zero group, whose work incorporated light and motion in order to explore new forms of perception. During the same decade, following his success as a commercial photographer, Wolleh turned his focus to portraiture. Wolleh gained recognition for his portraits of renowned international artists, some of which were close friends of the photographer, using a characteristic square format, and often featuring a symmetrical composition.

Phillips would like to thank Danilo Silvestrin for his assistance with the cataloguing of the present lot.





Property from the SOSEIKAN House, Takarazuka, Hyogo

III. Shiro Kuramata 1934-1991

Pair of 'Hammer House' hammers, designed circa 1985

Steel, painted steel, painted wood.

Each: 5.5 x 28 x 2.5 cm (2 $\frac{1}{8}$ x 11 x 0 $\frac{7}{8}$ in.)

Manufactured by WEST, Osaka, Japan. Each impressed with facsimile signature *Shiro Kuramata/W/WEST*.

Estimate

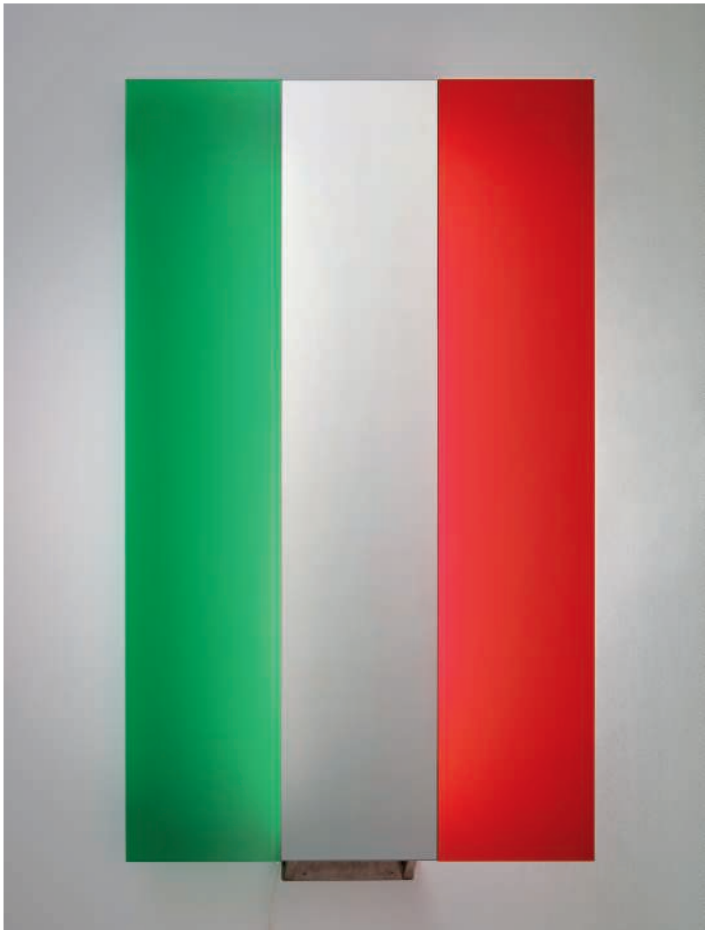
£2,000-3,000 \$2,800-4,200 €2,300-3,400 ±

Literature

Shiro Kuramata 1934-1991, exh. cat., Hara Museum of Contemporary Art, Tokyo, 1996, p. 174

Yasuko Seki, ed., *Shiro Kuramata and Ettore Sottsass*, exh. cat., 21_21 Design Sight, Tokyo, 2001, pp. 195, 212

Deyan Sudjic, *Shiro Kuramata: Catalogue of Works*, London, 2013, p. 339, fig. 444



II2. Johanna Grawunder b. 1961

'Specchio d'Italia', from the 'Street Glow' series, 2005

Acrylic, mirrored glass, fluorescent lighting.

200 x 120 x 15 cm (78 $\frac{3}{4}$ x 47 $\frac{1}{4}$ x 5 $\frac{7}{8}$ in.)

Produced for Galerie Italienne, Paris, France.

Number four from the edition of six.

Estimate

£5,000-7,000 \$7,100-9,900 €5,700-8,000

Provenance

Phillips de Pury & Company, London, 'Italia',

30 June 2010, lot 233

Acquired from the above by the present owner

Literature

Johanna Grawunder and Galerie Italienne, ed., *Foreign Policy: Johanna Grawunder. Recent International Light and Design Projects*, Paris, 2006, p. 28

113. Shiro Kuramata 1934-1991

'Acrylic stool', designed for the *Spiral boutique*,
The Axis Building, Roppongi, Tokyo, designed 1990
Acrylic, dyed Mallard feathers, aluminium.
53.5 x 33 x 40.8 cm (21½ x 12⅞ x 16⅛ in.)
Manufactured by Ishimaru Co., Ltd., Tokyo, Japan.

Estimate

£30,000-50,000 \$42,500-70,800 €34,300-57,200 Ω

Provenance

Wright, Chicago, 'Modern Design', 20 March 2005, lot 112
Acquired from the above by the present owner

Literature

Matthias Dietz and Michael Mönninger, *Japanese Design*,
Cologne, 1995, pp. 77-79

Shiro Kuramata 1934-1991, exh. cat., Hara Museum
of Contemporary Art, Tokyo, 1996, p. 74, fig. 29,
pp. 195-96, fig. 4

'Kuramata's Tokyo', *Domus*, no. 858, April 2003, p. 114

Jean-Louis Gaillemain, ed., *Design Contre Design:
Deux siècles de créations*, exh. cat., Galerie Nationale
du Grand Palais, Paris, 2007, p. 288

Jason T. Bush, ed., *Decorative Arts and Design
Collection Highlights*, Carnegie Museum of Art,
Pittsburgh, 2009, p. 196

Shiro Kuramata and Ettore Sottsass, exh. cat., 21_21

Design Sight, Tokyo, 2011, pp. 74-76, p. 211, fig. 34

Deyan Sudjic, *Shiro Kuramata: Essays & Writings*,
London, 2013, p. 107

Deyan Sudjic, *Shiro Kuramata: Catalogue of Works*,
London, 2013, p. 379, no. 611, p. 380, fig. 612



Property from the SOSEIKAN House, Takarazuka, Hyogo

114. Shiro Kuramata 1934-1991

Armchair, from the 'Furniture with Drawers' series, designed 1967
Oak, oak-veneered wood, acrylic, steel, aluminium, fabric.
75 x 92.2 x 76.6 cm (29½ x 36¼ x 30⅝ in.)
Manufactured by Aoshima Shoten Co. Ltd., Tokyo, Japan.

Estimate

£15,000-20,000 \$21,200-28,300 €17,200-22,900 Ω

Literature

T.S., 'Fornøjelige japanske møbler (Enjoyable Japanese Furniture)', *Mobilia*, no. 149, December 1967, n.p for a similar example
Arata Isozaki and Ettore Sottsass, *Shiro Kuramata 1967-1987*, Tokyo, 1988, p. 4
Shiro Kuramata 1934-1991, exh. cat., Hara Museum of Contemporary Art, Tokyo, 1996, p. 71, fig. 26
Deyan Sudjic, *Shiro Kuramata: Essays & Writings*, London, 2013, p. 51 for an image and a technical drawing
Deyan Sudjic, *Shiro Kuramata: Catalogue of Works*, London, 2013, p. 245

Property from the SOSEIKAN House, Takarazuka, Hyogo

115. Shiro Kuramata 1934-1991

Rare set of four dining chairs, designed for the SOSEIKAN House, Takarazuka, Hyogo, 1975-1976
Oak, oak-veneered wood.
Each: 92 x 49.9 x 49.9 cm (36¼ x 19⅝ x 19⅝ in.)
From the production of eight.

Estimate

£10,000-15,000 \$14,200-21,200 €11,400-17,200 Ω

Literature

Shiro Kuramata 1934-1991, exh. cat., Hara Museum of Contemporary Art, Tokyo, 1996, p. 152 for a similar example
Yasuko Seki, ed., *Shiro Kuramata and Ettore Sottsass*, exh. cat., 21_21 Design Sight, Tokyo, 2001, p.123 for a similar example
Deyan Sudjic, *Shiro Kuramata: Essays & Writings*, London, 2013, p. 27 for a similar example







II6. Ettore Sottsass, Jr. 1917-2007

Two vases, model nos. 628 and 632, from the 'Onde' series, 1969
Glazed earthenware.
Largest: 19.2 x 22 x 22 cm (7½ x 8⅝ x 8⅝ in.)
Manufactured by Società Ceramica Toscana, Castelnuovo di Garfagnana for Galleria Il Sestante, Milan, Italy. Underside of each signed SOTTASS/IL SESTANTE/ITALY • 628 and SOTTASS/IL SESTANTE/632 ITALY respectively.

Estimate

£3,000-5,000 \$4,200-7,100 €3,400-5,700

Literature

Fulvio Ferrari, *Sottsass: 1000 Ceramics*, Turin, 2017, p. 143, fig. 741-42



II7. Ettore Sottsass, Jr. 1917-2007

Large vase, model no. 588, from the 'Ceramiche a collage' series, 1962-1963
Glazed earthenware.
26.6 x 14.9 x 7.9 cm (10½ x 5⅞ x 3⅛ in.)
Manufactured by Società Ceramica Toscana, Castelnuovo di Garfagnana for Galleria Il Sestante, Milan, Italy. Underside signed SOTTASS/IL SESTANTE/588/ITALY.

Estimate

£3,000-5,000 \$4,200-7,100 €3,400-5,700

Literature

'Ceramiche a collage, per la serie', *Domus*, no. 422, January 1965, p. 54
Fulvio Ferrari, *Sottsass: 1000 Ceramics*, Turin, 2017, p. 84, figs. 372a, 379





118. Ettore Sottsass, Jr. 1917-2007

Lidded box, model no. 598, circa 1962

Glazed earthenware.

11 cm (4 $\frac{3}{8}$ in.) high, 10.6 cm (4 $\frac{1}{8}$ in.) diameter

Manufactured by Società Ceramica Toscana, Castelnuovo di Garfagnana for Galleria Il Sestante, Milan, Italy. Underside signed 598/IL SESTANTE/SOTTASS.

Estimate

£1,500-2,500 \$2,100-3,500 €1,700-2,900

Literature

Fulvio Ferrari, *Sottsass: 1000 Ceramics*, Turin, 2017, p. 89, fig. 409



119. Ettore Sottsass, Jr. 1917-2007

Two vases, model nos. 629 and 630, from the 'Onde' series, circa 1969

Glazed earthenware.

Largest: 28.6 x 9.8 x 16.6 cm (11 $\frac{1}{4}$ x 3 $\frac{7}{8}$ x 6 $\frac{1}{2}$ in.)

Manufactured by Società Ceramica Toscana, Castelnuovo di Garfagnana for Galleria Il Sestante, Milan, Italy. Underside of each signed SOTTASS/IL SESTANTE/629 ITALY and SOTTASS/IL SESTANTE/630 ITALY respectively.

Estimate

£5,000-7,000 \$7,100-9,900 €5,700-8,000

Literature

Fernanda Pivano, 'Ettore Sottsass, Ceramiche dal 1955 al 1970', *Domus*, no. 749, May 1993, p. 72

Fulvio Ferrari, *Sottsass: 1000 Ceramics*, Turin, 2017, p. 143, fig. 748-49

120. Ettore Sottsass, Jr. 1917-2007

Vase, model no. 584, from the 'Ceramiche a collageo' series, and dish, model no. 631, from the 'Onde' series, 1962-1969
Glazed earthenware.

Vase: 29.8 x 14.1 x 14.3 cm (11¾ x 5½ x 5⅝ in.)

Dish: 3.8 x 26.7 x 14.6 cm (1½ x 10½ x 5¾ in.)

Manufactured by Società Ceramica Toscana, Castelnuovo di Garfagnana for Galleria Il Sestante, Milan, Italy. Underside of each signed *SOTTASS/IL SESTANTE/584 ITALY* and *SOTTASS/IL SESTANTE/631/ITALY* respectively.

Estimate

£3,000-5,000 \$4,200-7,100 €3,400-5,700

Literature

'Ceramiche a collageo, per la serie', *Domus*, no. 422, January 1965, p. 54

Fulvio Ferrari, *Sottsass: 1000 Ceramics*, Turin, 2017, p. 84, fig. 373, p. 143, fig. 750



121. Ettore Sottsass, Jr. 1917-2007

Lidded jar, model no. 387, circa 1959

Glazed earthenware, fabric.

18.5 cm (7¼ in.) high, 11.8 cm (4⅝ in.) diameter

Manufactured by Bitossi, Montelupo Fiorentino for Galleria Il Sestante, Milan, Italy. Underside signed SOTTASS/IL SESTANTE 387 ITALY.

Estimate

£4,000-6,000 \$5,700-8,500 €4,600-6,900

Literature

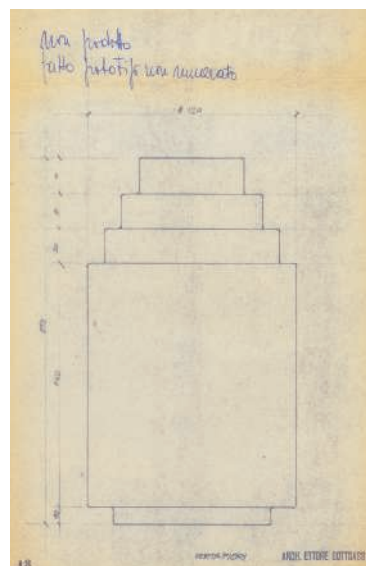
'Rassegna domus, vetro, ceramica e legno', *Domus*, no. 388, March 1962, n.p.

Fernanda Pivano, 'Ettore Sottsass, Ceramiche dal 1955 al 1970', *Domus*, no. 749, May 1993, p. 68

Fulvio Ferrari, *Sottsass: 1000 Ceramics*, Turin, 2017, p. 76, fig. 340

Ettore Sottsass Jr., technical drawing of the design of lot 122, circa 1960.

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122. Ettore Sottsass, Jr. 1917-2007

Rare vase, model no. 610, circa 1966

Glazed earthenware.

21 cm (8¼ in.) high, 12 cm (4¾ in.) diameter

Manufactured by Società Ceramica Toscana,
Castelnuovo di Garfagnana for Galleria Il Sestante, Milan,
Italy. Underside signed 610/IL SESTANTE/SOTTASS.

Estimate

£5,000-7,000 \$7,100-9,900 €5,700-8,000

Literature

Fulvio Ferrari, *Sottsass: 1000 Ceramics*, Turin,
2017, illustrated p. 92, fig. 434a





123. Ettore Sottsass, Jr. 1917-2007

Lidded pot, model no. 198, from the 'Ceramiche di lava' series, circa 1959

Glazed earthenware.

15 cm (5⅞ in.) high, 9 cm (3½ in.) diameter

Manufactured by Bitossi, Montelupo Fiorentino for Galleria Il Sestante, Milan, Italy. Underside signed 198/IL - SESTANTE/SOTTASS.

Estimate

£3,000-4,000 \$4,200-5,700 €3,400-4,600

Literature

Fulvio Ferrari, *Ettore Sottsass Tutta la Ceramica*, Turin, 1996, p. 87, fig. 330

Fulvio Ferrari, *Sottsass: 1000 Ceramics*, Turin, 2017, p. 74, fig. 330



124. Ettore Sottsass, Jr. 1917-2007

Fruit bowl, model no. 442a, circa 1959

Glazed earthenware, chamotte.

13 cm (5⅞ in.) high, 30 cm (11¾ in.) diameter

Produced by Bitossi, Montelupo Fiorentino, for Galleria Il Sestante, Milan, Italy. Underside signed 442a/IL-SESTANTE/SOTTASS/ITALY.

Estimate

£6,000-8,000 \$8,500-11,300 €6,900-9,200

Literature

'Ettore Sottsass Jr., una stanza da letto', *Domus*, no. 426, May 1965, pp. 55-56

Fulvio Ferrari, *Sottsass: 1000 Ceramics*, Turin, 2017, p. 77, fig. 344

125. Ettore Sottsass, Jr. 1917-2007

Vase, model no. YP33a, and ashtray, model no. YP1, from the 'Yantra di Terracotta' series, 1969-1979
Glazed earthenware.

Vase: 31.5 x 22.4 x 12.6 cm (12 $\frac{3}{8}$ x 8 $\frac{7}{8}$ x 4 $\frac{7}{8}$ in.)

Ashtray: 7.6 x 15.6 x 13 cm (2 $\frac{7}{8}$ x 6 $\frac{1}{8}$ x 5 $\frac{1}{8}$ in.)

Distributed by Design Centre, Milan, Italy. Underside of each signed SOTTASS/Y / 33 / A and SOTTASS/YP / 1 respectively.

Estimate

£2,500-3,500 \$3,500-5,000 €2,900-4,000

Literature

Ettore Sottsass, 'Esperienze con la ceramica', *Domus*, no. 489, August 1970, p. 51

Fulvio Ferrari, *Sottsass: 1000 Ceramics*, Turin, 2017, p. 145, fig. 752, p. 150, fig. 781-82





126. Gianfranco Frattini 1926-2004

Rolltop desk, circa 1957

Painted wood, brass.

91 x 56.6 x 44.7 cm (35 $\frac{7}{8}$ x 22 $\frac{1}{4}$ x 17 $\frac{3}{8}$ in.)

Manufactured by Bernini, Milan, Italy.

Estimate

£4,000-6,000 \$5,700-8,500 €4,600-6,900

Provenance

Private collection, Turin

Literature

Giuliana Gramigna, *Repertorio 1950/1980*, Milan, 1985, p. 111 for a similar example

Irene de Guttry and Maria Paola Maino, *Il Mobile Italiano Degli Anni '40 e '50*, Bari, 1992, p. 69, fig. 56 for a similar example



127. Gino Sarfatti 1912-1985

Rare table lamp, model no. 598, circa 1965

Glass, nickel-plated brass, painted steel.

41.5 cm (16 $\frac{3}{8}$ in.) high, 37 cm (14 $\frac{5}{8}$ in.) diameter

Manufactured by Arteluce, Milan, Italy. Underside with manufacturer's label printed *AL/MILANO/ARTELUCE*.

Estimate

£10,000-15,000 \$14,200-21,200 €11,400-17,200

Literature

Abitare, no. 31, December 1964, n.p. for an Arteluce advertisement

Piero Castiglioni, Chiara Baldacci, and Giuseppe Biondo, *Lux: Italia 1930-1990: l'architettura della luce*, Milan, 1991, p. 65, fig. 88

Marco Romanelli and Sandra Severi, *Gino Sarfatti: selected works 1938-1973*, Milan, 2012, pp. 361, 438



128. Gino Sarfatti 1912-1985

Standard lamp, model no. 1080/PX, circa 1960
Acrylic, painted aluminium, chromium-plated metal,
painted metal.
188 cm (74 in.) high
Manufactured by Arteluce, Milan, Italy.

Estimate

£5,000-7,000 \$7,100-9,900 €5,700-8,000

Literature

Marco Romanelli and Sandra Severi, *Gino Sarfatti: selected works 1938-1973*, Milan, 2012, p. 455

129. **Joe Colombo** 1930-1971

Pair of 'Triedro' clamp lamps, 'Topo' standard lamp,
and 'Elmo' desk lamp, 1970s

Painted steel, painted tubular steel, chromium-plated tubular
steel, chromium-plated brass, painted aluminium, acrylic.

Each clamp lamp: 37 cm (14½ in.) high

Standard lamp: 157.5 cm (62 in.) high fully extended

Desk lamp: 43 cm (16¾ in.) high

Manufactured by Stilnovo, Milan, and Forma & Funzione,
Varese, Italy. Each 'Triedro' base impressed *STILNOVO/
MILANO-ITALY*; 'Topo' underside embossed *STILNOVO-ITALY*
and each joint twice with *STILNOVO*; 'Elmo' with manufacturer's
label printed *made in Italy/FORMA e FUNZIONE/
Varese/Designer JOE COLOMBO/220 volt 100 watt*.

Estimate

£4,000-6,000 \$5,700-8,500 €4,600-6,900

Provenance

Private collection, Milan

Literature

'eurodomus 4' *Domus*, no. 512, July 1972, n.p. fig. 95
for the 'Triedro'

Ignazia Favata, *Joe Colombo Designer 1930-1971*, Milan,
1988, pp. 88-89, 92 for images and drawings of the 'Topo'
desk and 'Triedro' clamp lamps

*I Colombo: Joe Colombo 1930-1971 Gianni Colombo 1937-
1993*, exh. cat., Galleria d'Arte Moderna e Contemporanea,
Bergamo, 1995, pp. 201-202, 204 for images and drawings
Mateo Kries, *Joe Colombo Inventing the Future*, exh. cat.,
Vitra Design Museum, Weil am Rhein, 2005, pp. 252-253,
figs. 342-346, p. 256, fig. 352-354 for images and drawings



130. Osvaldo Borsani 1911-1985

Adjustable sofa, model no. D70, designed 1954, produced circa 1967
Painted steel, painted tubular steel, brass, vinyl.
Sofa: 83.5 x 193.5 x 90 cm (32 $\frac{7}{8}$ x 76 $\frac{1}{8}$ x 35 $\frac{3}{8}$ in.)
Daybed: 41.5 x 193.5 x 117.5 cm (16 $\frac{3}{8}$ x 76 $\frac{1}{8}$ x 46 $\frac{1}{4}$ in.)
Manufactured by Tecno, Varedo, Italy. Each side with manufacturer's metal label T.

Estimate

£5,000-7,000 \$7,100-9,900 €5,700-8,000

Literature

'I mobili Tecno', *Domus*, no. 303, February 1955, front cover, p. 41;
'rassegna domus', no. 306, May 1955, n.p.
Tecno, sales catalogue, 1969, n.p. for image and technical drawing
Giuliana Gramigna and Fulvio Irace, *Osvaldo Borsani*, Rome, 1992, *throughout*
Fulvio Ferrari and Napoleone Ferrari, *The Furniture of Carlo Mollino*, New York, 2006, pp. 188 fig. 377 for an image, fig. 378 for sketch, p. 231

Uniting artisan knowledge with industrial technology, Osvaldo Borsani founded Tecno in 1953. Reflecting this vision, Borsani's D70 sofa was awarded the Gold Medal at the Milan X Triennale, 1954. Carlo Mollino reimagined the present model with custom-made quilted black upholstery, supplied by Tecno, for the foyer of the Teatro Regio in Turin.



**Important works by
Ettore Sottsass.**





131. Bruno Gecchelin b. 1939

Ettore Sottsass, negative date 1974, printed 2017
Chromogenic print, flush-mounted to Dibond.
39.5 x 29.5 cm (15½ x 11⅞ in.)
Reverse signed *Bruno Gecchelin* and etiquette *Foto Bruno Gecchelin/© Bruno Gecchelin 1974 - by SIAE 2017/Stampa inkjet FA su carta Photo Satin/Dimensioni: 29,5 x 39,5 cm.*

Estimate

£1,500-2,500 \$2,100-3,500 €1,700-2,900

Literature

Philippe Thomé, Francesca Picchi, and Emily King,
Ettore Sottsass, London, 2014, p. 188
Luca Massimo Barbero, *Ettore Sottsass: The Glass*,
exh. cat., Stanze del Vetro, Milan, 2017, p. 122, fig. 1

132. Ettore Sottsass, Jr. 1917-2007

Two 'Asteroid' table lamps, 1971

Chromium-plated metal, acrylic, painted aluminium.

Each: 73 x 27.5 x 16.2 cm (28¾ x 10⅞ x 6⅜ in.)

Manufactured by Francesconi for Design Centre, Italy and distributed by Poltronova, Italy. Each with manufacturer's plastic label printed *DESIGN CENTRE/ made in Italy*, underside with paper label printed *BR-15GIU1971* and *BR-7LUG1971* respectively.

Estimate

£5,000-7,000 \$7,100-9,900 €5,700-8,000

Literature

Emilio Ambasz, *Italy: The New Domestic Landscape: Achievements and Problems of Italian Design*, exh. cat., The Museum of Modern Art, New York, 1972, p. 106

Hans Höger, *Ettore Sottsass Jun. Designer, Artist, Architect*, Tübingen, 1993, p. 90

Fulvio Ferrari and Napoleone Ferrari, *Luce: Lampade 1968-1973: il nuovo design italiano*, Turin, 2002, pl. 153



133. Ettore Sottsass, Jr. 1917-2007

'Nefertiti' writing desk, 1968-1969

Plastic-laminated wood, steel.

110.2 x 126.9 x 35.2 cm (43³/₈ x 49⁷/₈ x 13⁷/₈ in.)

Manufactured by Poltronova, Agliana, Italy.

Estimate

£40,000-60,000 \$56,600-84,900 €45,800-68,600

Provenance

Private collection, Turin

Literature

Poltronova, Sottsass, Agliana, 1970, n.p. Emilio Ambasz, *Italy:*

The New Domestic Landscape: Achievements and Problems of Italian Design, exh. cat., Museum of Modern Art, New York, 1972, p. 50

Giuliana Gramigna, *Repertorio 1950/1980*, Milan, 1985, p. 294

Barabara Radice, *Ettore Sottsass: A Critical Biography*, London, 1993, p. 116

Hans Höger, *Ettore Sottsass Jun. Designer, Artist,*

Architect, Tübingen, 1993, p. 87

Par Milco Carboni, *Ettore Sottsass Jr. '60-'70*, exh. cat., FRAC Centre, Orléans, 2006, pp. 114-15 for images and drawings



The 'Nefertiti' writing desk is amongst the first furniture pieces to be executed with decorative plastic laminate in the history of design. It is the result of the collaboration between Ettore Sottsass and the Italian manufacturer Abet Laminati, the first to introduce new techniques for screen-printing of plastic laminates following Sottsass' vision.

Designed in 1967, stylistically, the design follows from the series of 'Superbox' wardrobes, which Sottsass also conceived for Poltronova. Importantly, with these designs, Sottsass sought to demonstrate to Abet Laminati the economic potential of this innovative process. The large series of enigmatic column-shaped units which, freed from clear function and endowed with a strong figurative value, impose a new way of domestic living and interacting. Large remaining a conceptual project for Sottsass, and with only a few prototypes ever produced, the project initiated a laminate screen-printing workshop at Abet Laminati.

Equally colourful and enigmatic, the 'Nefertiti' writing desk was introduced to the Poltronova catalogue shortly thereafter, where it was offered until the mid-1970s. Exclusively by order, only a few examples of the desk were ever executed. The original design was conceived by Sottsass in white and green vertical laminate stripes on the exterior, with a white interior, such as the present lot. Colour variations included pink and white stripes, with white interior; green and white stripes applied only on the front and back elevation, with all other sides in white; or entirely white monochrome. It is probable that other variations also exist.

The green and white striped writing desk was included in the principal exhibitions on Ettore Sottsass' work of this period, notably the 'Miljo for en ny Planet' exhibition at the National Museum of Stockholm in 1969, and 'Italy: The New Domestic Landscape' at MoMA, New York in 1972, the latter acquiring the writing desk for their permanent collection the same year.

Milco Carboni

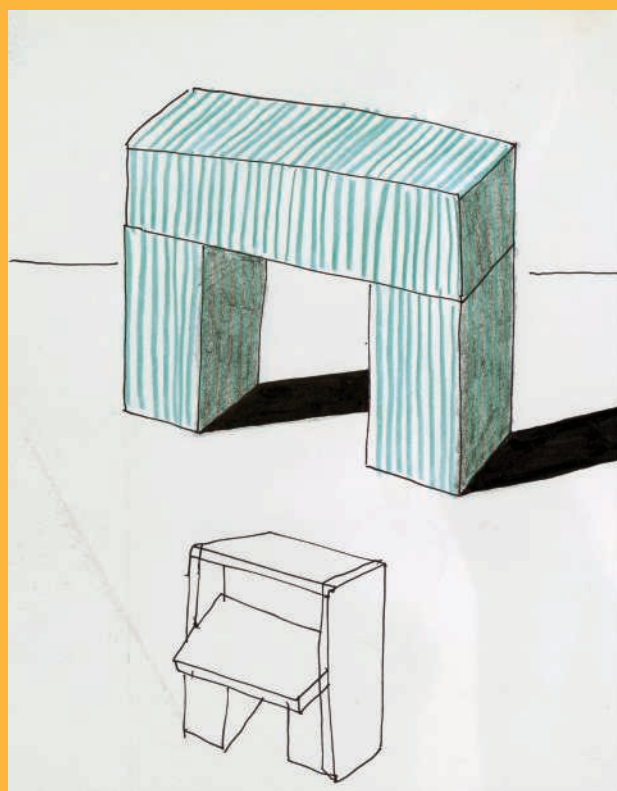


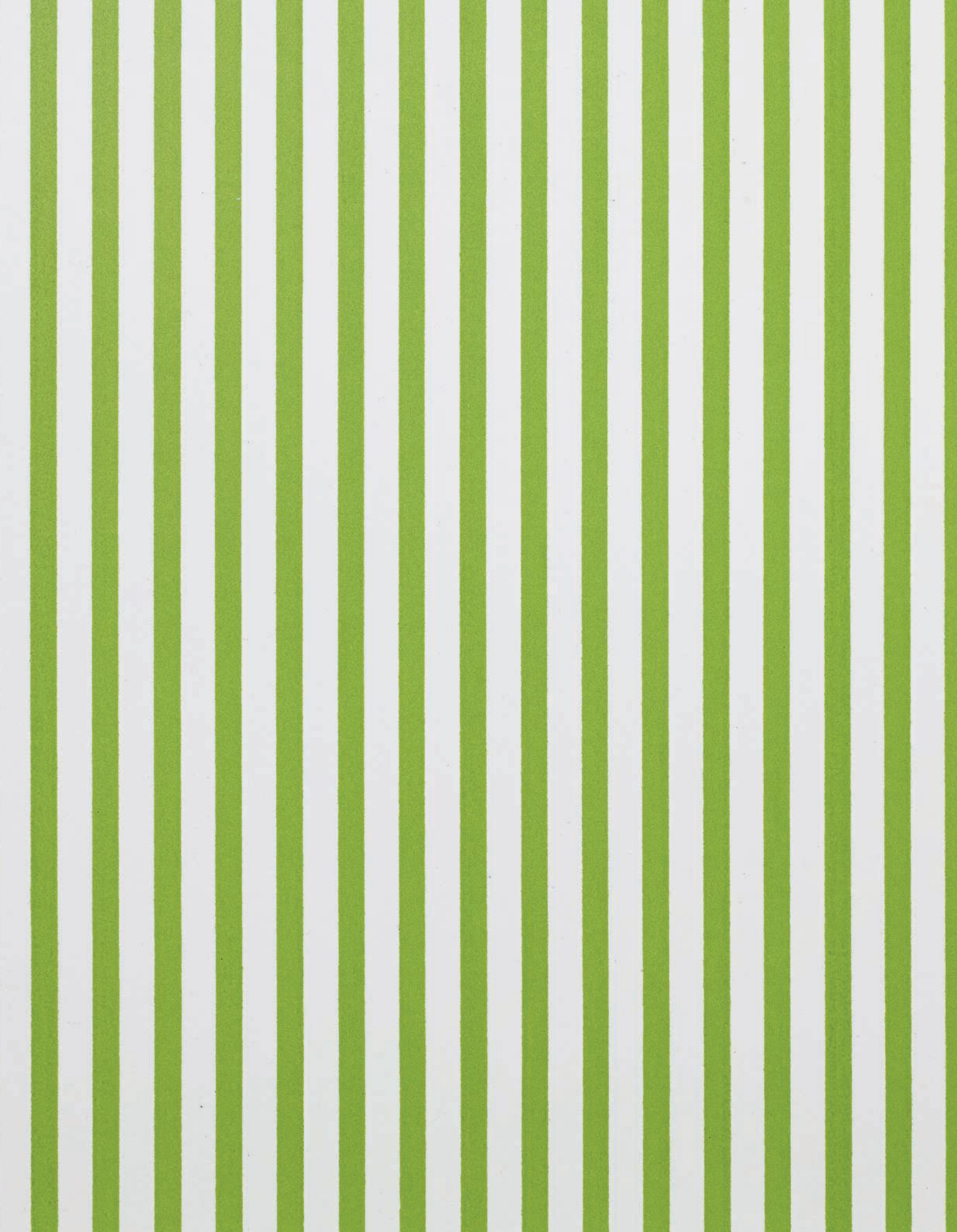
The present model at the *Sottsass a Stoccolma* exhibition, Stockholm, 1969.

© Domus no. 145/January 1940. Courtesy of editoriale Domus S.p.A. /
© ADAGP, Paris and DACS, London 2018.

Ettore Sottsass, preparatory drawing for the present model.

© ADAGP, Paris and DACS, London 2018.





134. **Ettore Sottsass, Jr.** 1917-2007

Totem, no. 18, 1966

Glazed earthenware, painted oak.

234.5 cm (92 $\frac{3}{8}$ in.) high

Produced by Bitossi, Montelupo Fiorentino, for the exhibition 'Menhir, Ziggurat, Stupas, Hydrants & Gas Pumps', April 1967, Galleria Sperone, Milan, Italy.

Comprised of seven cylinders and two discs.

Interior of each incised *6 I*. Five cylinders with label printed, *ettore sottsass 1966/ CERAMIC/PIECE/to mount from/ below starting/with piece no. 1*, and each signed *10/1-5* respectively. Base marked *SOTTASS 66* and label printed *18*.

Estimate

£150,000-200,000 \$212,000-283,000

€172,000-229,000

Provenance

Sergio Cammili, Florence

Thence by descent

Exhibited

'Menhir, Ziggurat, Stupas, Hydrants & Gas Pumps',

Galleria Sperone, Milan, April 1967

Galleria La Bertesca, Genoa, June 1967

'Ceramiche Sbagliate', Poltronova showroom,

Aglia, September 1967

Literature

Tommaso Trini, 'Ceramiche 67', *Domus*, no. 455,

October 1967, p. 30 for a similar example

Barabara Radice, *Ettore Sottsass*:

A Critical Biography, London, 1993, p. 51

Par Milco Carboni, *Ettore Sottsass Jr. '60-'70*,

exh. cat., FRAC Centre, Orléans, 2006,

p. 104 for a drawing of the present model



The 'Torri', designed by Sottsass between 1964-1965, constituted an anomaly within the history of the architect's ceramic oeuvre: their large scale, their polychrome appearance, and their placement on a white plinth were each unprecedented elements within his work.

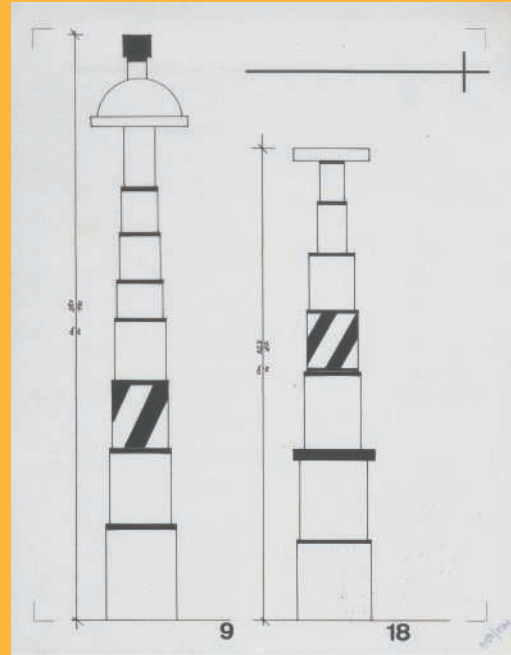
Sottsass explained that he designed the totems to be a monumental translation of the series of pills he was administered daily during his stay at an American hospital where he was admitted in 1962 with a near fatal Nephritis. The devastating illness, however, brought forth some wonderful atonement. From his hospital bed Sottsass dreamt up some of the most important projects of his career: the 'Ceramiche delle Tenebre', the 'Ceramiche di Shiva' and the exhibition 'Menhir, Ziggurat, Stupas, Hydrants & Gas Pumps', as well as the creation of the magazine 'Room East 128. Chronicle', introduced the same year.

In the first issue of 'Room East 128', Sottsass referred to himself as 'King of a Cortisone', publishing sketches in which he vertically stacked the brightly coloured pills that he had to swallow each day (Cortisone, Phenobarbital, Librium, Potassium Chloride etc.), suspending them over a glass and titling the drawing 'TOTEM, detto PALO ALTO'. Upon his return to Milan, healed and grateful, he translated the drawing of those pills to large stackable cylinders, turned on the wheel, white or hand painted with bright colours reminiscent of road signs.

Later on he would write: 'I have made mountains of clay, impossible to realise, impossible to move, to assemble, to use and pay for.'

Is this not a wonderful definition of the artist's work?

Fulvio Ferrari



Ettore Sottsass, scale drawings.

© ADAGP, Paris and DACS, London 2018.

Ettore Sottsass, Allen Ginsberg and Fernanda Pivano in Agliana for the exhibition, September, 1967.

© ADAGP, Paris and DACS, London 2018. / Courtesy of the Archivio Camilli.







The present totem features a painted wooden base with seven cylinders and two discs in earthenware, thrown and turned with coloured glazes against a white background. The work consists of four stackable parts, as some of the elements have been fused together during the manufacturing process: a mechanism known as *'incastro a battente'* united the juxtaposed cylinders following their glazing and second firing. The structure was subsequently further strengthened by an internal metal pole.

This totem belongs to the series of 'big coloured columns, more than two meters tall', which Sottsass conceived between 1964 and 1966 (E. Sottsass, *Scritto di notte*, Milan, 2017, p. 233). The work was manufactured by Bitossi & Sons under the expert supervision of the company's artistic director Aldo Londi. Sottsass' designs were delivered to Londi by his young apprentice Clinio Trini Castelli, who after the process of throwing, turning, and biscuit firing, personally took part in the glazing and definition of its graphic patterns.

The study of the ever changing meaning and the dimensions of an object was a focal point for Sottsass; a few examples that come to mind are 'things in the gardens and totem' designed in 1965 and the stratified ceramics produced from 1961-1962 (S. Riva, *Ettore Sottsass: Catalogo ragionato dell'archivio 1922-1978*, Milan, 2017, p. 277). Sottsass' large ceramics works, which he considered to be 'deliberately and irremediably wrong', and not meant to be sold and used, were displayed in the exhibition 'Menhir, Ziggurat, Stupas, Hydrants & Gas Pumps' at Galleria Sperone, Milan in April 1967. The works were exhibited

later that year in June at La Bertesca Gallery, Genoa, and then in September at Poltronova's showroom in Adigliana with the title 'Wrong Ceramics'.

The columns were displayed in groups of two to four in the room 'creating strange architecture' (E. Sottsass, *Scritto di notte*, Milan, 2017, p. 233) proving that the ceramics could occupy the surrounding space and determine its meaning (E. Sottsass, *L'industrial designer nel settore ceramico*, in *Atti del X Convegno Nazionale della ceramica*, Vicenza, 1959, p. 38); the objects therefore became the link between the spatial and sensorial experience of the viewer (B. Radice, *Ettore Sottsass*, Milan, 1993, p.49) with their primary function acting as an energy catalyst (F. Picchi, *Design: il cammino verso Memphis*, London, 2014, pp. 12-13).

Sottsass' 'poor large magnificent ceramics' testify his strength of will and 'refusal to follow any conventional path' (F. Pivano, *Ceramiche sbagliate*, exh. cat., Poltronova, Agliana, 1967, n.p.) and to take the viewer on 'a formal adventure on the road charged with energy and symbols' (T. Trini, 'Ettore Sottsass, Le ceramiche 67', *Domus*, no. 455, October 1967, p. 112). These sculptures gained particular success among his friends who 'enjoyed spending time in a room full of ceramics, which resembled an odd garden full of giant flowers' (from a letter written by Sottsass to Aldo Londi, 31 May 1967, published in F. Ferrari, *Ettore Sottsass. Tutta la ceramica*, Turin, 1996, p. 22).

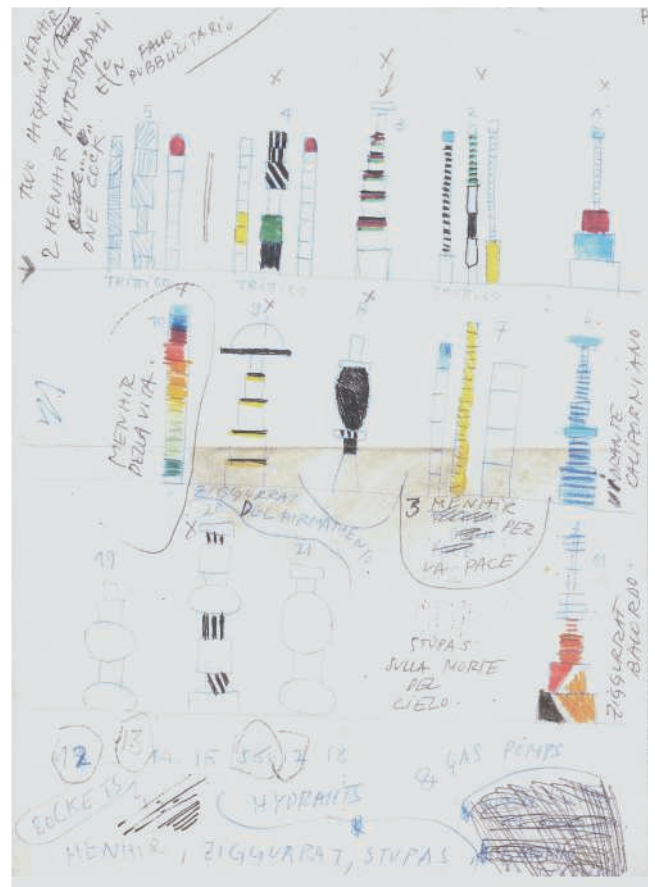
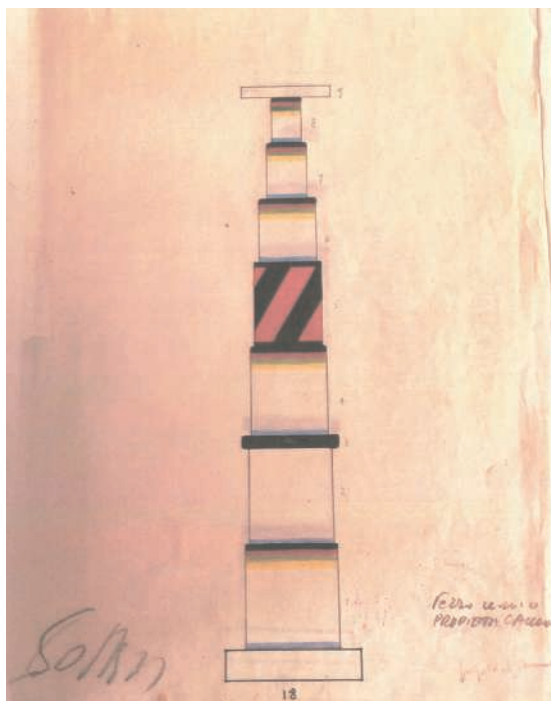
Marina Vignozzi Paszkowski

Ettore Sottsass, preparatory drawing of the present lot.

© ADAGP, Paris and DACS, London 2018. / Courtesy of the Archivio Cammelli.

Ettore Sottsass, preparatory sketches and notes.

© ADAGP, Paris and DACS, London 2018.



Property from an Important Private Collection, Milan

o **135. Ettore Sottsass, Jr.** 1917-2007

*Composizione di elementi di legno colorato e specchio,
il tutto unito da funi di canapa, designed for Galleria
Arform, Milan, 1959*

Painted pine, mirrored glass, hemp.

214.4 x 130 x 3.1 cm (84 $\frac{3}{8}$ x 51 $\frac{1}{8}$ x 1 $\frac{1}{4}$ in.)

Executed by Brugola, Italy. Reverse with manufacturer's
paper label printed *CUIVROGLACE/SPECCHIO*
GALVORAMATO/SANTAMBROGIO & DE BERTI/LISSONE/S.
MICHELE DEL CARSO. 37.

Estimate

£80,000-120,000 \$113,000-170,000 €91,500-137,000

Provenance

Lina Matteucci, Galleria Il Sestante, Milan

Acquired from the above by the present owner, 1986

Literature

Edoardo Paoli, *L'importanza dello Specchio*, Milan,
p. 26, fig. 64

'Nuovi specchi', *Domus*, no. 359, January 1959, p. 42

'Ettore Sottsass, La vita, un grande progetto *Life*, a major
project', *Domus*, no. 796, September 1997, p. 68, fig. 1

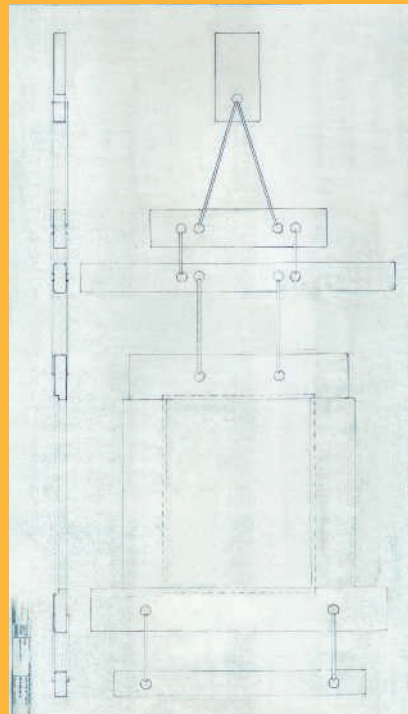


Between 1958 and 1968, Ettore Sottsass was actively involved in projects at the Milanese gallery Il Sestante. Not only did he invite artists and designers to create pieces for the gallery, during this period he also designed some of the finest and most interesting works of his career: ceramics, enamels, and some lesser known wooden objects. Among his technical drawings dating to 1960 are projects for large mirrors, as illustrated, which apparently were never realised for the Sestante gallery. It is now understood that these drawings were informed by the design for the present lot, considered to be unique, which Sottsass presented the prior year, in 1959, at the Arforn gallery in Milan.

The work is described as a 'Composition of coloured wooden elements and mirror; all joined by hemp ropes'. By virtue of Sottsass' close relationship with the founder of Sestante gallery, the present mirror later became part of the collection of the gallerist Lina Matteucci. This work is of particular importance as it shares similarities with the abstract language of the architect's metal sculpture of the 1950s, whilst also informing the compositional works Sottsass executed nearly 50 years later, including the illustrated drawing for a vase, dated 2004. The present lot also illustrates the architect's interest in oriental culture, which he would continue to explore in later works such as 'Ceramiche Tantriche' and 'Homage to Shiva'.

The wooden elements stained in different colours, their spatial relationship to each other and to the mirror, create a calligraphic composition, which defines this extraordinary and important work within Sottsass' oeuvre. Furthermore, the architecture of this work, featuring abstract geometric shapes delineated by ropes, recalls ethnic jewellery, which was of great passion of both, Sottsass and his then wife Fernanda Pivano. 'This incorrigible architect has brought architectural stillness and steadiness' to all forms, even this 'wall necklace', a jewelled totem for his ethnic 'tribe'.

Fulvio Ferrari



Ettore Sottsass, technical drawing.
Courtesy of the Archivio Fulvio Ferrari.
© ADAGP, Paris and DACS, London 2018.

Courtesy of the Archivio Fulvio Ferrari.
Ettore Sottsass, sketch for a vase, 2004.
Courtesy of the Archivio Fulvio Ferrari.
© ADAGP, Paris and DACS, London 2018.









136. Ignazio Gardella 1905-1999

Rare lounge chair and ottoman, circa 1941

Tubular brass, brass, fabric.

Armchair: 79.5 x 62 x 83 cm (31¼ x 24¾ x 32½ in.)

Ottoman: 42 x 62 x 71 cm (16½ x 24¾ x 27¾ in.)

Estimate

£6,000-8,000 \$8,500-11,300 €6,900-9,200

Literature

'Pianta e arredamento di un alloggio in città', *Domus*, no. 161, May 1941, pp. 26, 27, 32 for an image and drawings

137. Fontana Arte

Adjustable standard lamp, model no. 2380, 1960s

Tubular brass, brass, coloured glass.

180 cm (70¾ in.) high

Manufactured by Fontana Arte, Milan, Italy.

Estimate

£5,000-7,000 \$7,100-9,900 €5,700-8,000

Literature

Fontana Arte, p. 31

Domus, no. 433, December 1965, n.p. for a Fontana Arte advertisement



138. Fontana Arte

Pair of table lamps, model no. 2022, circa 1960
Brass, opaque glass.
Each: 14 x 13.6 x 15 cm (5½ x 5¾ x 5⅞ in.)
Manufactured by Fontana Arte, Milan, Italy.

Estimate
£2,000-3,000 \$2,800-4,200 €2,300-3,400

139. Gabriella Crespi 1922-2017

'2000' extendable coffee table, from the 'Plurimi' series, 1970-1984

Brass-covered wood.

34.5 x 260 x 90 cm (13 $\frac{5}{8}$ x 102 $\frac{3}{8}$ x 35 $\frac{3}{8}$ in.)

fully extended

Produced by Gabriella Crespi, Milan, Italy. Impressed with facsimile signature *Gabriella Crespi/BREV.*

Together with a certificate of authenticity from the Archivio Gabriella Crespi.

Estimate

£25,000-35,000 \$35,400-49,500 €28,600-40,000

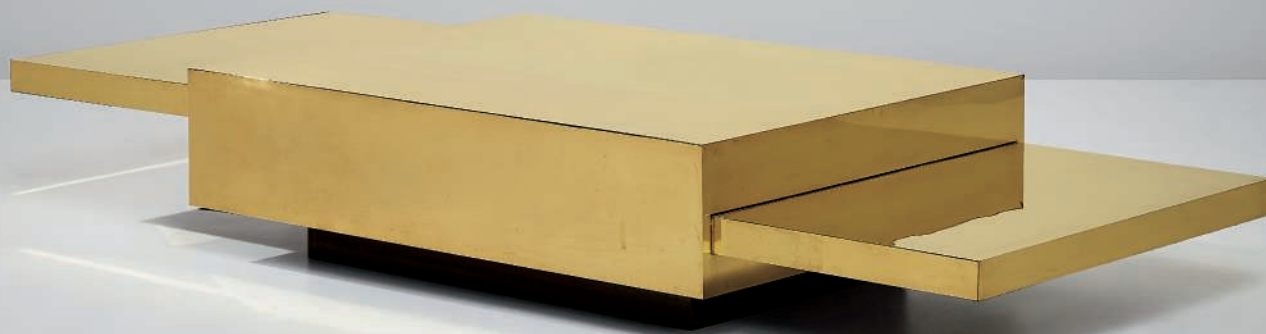
Literature

Patrick Favardin and Guy Bloch-Champfort, *Les Décorateurs des Années 60-70*, Paris, 2007, p. 140

Bonata Sartorio, 'Visioni Metamorfiche', *Elle*, Milan, October 2011, p. 172

Gabriella Crespi: The Sign and the Spirit: Multiple Furniture, Sculptures and Jewelry, exh. cat., Palazzo Reale di Milano, Milan, 2011, pp. 30, 63-65

The present lot has been authenticated by the Archivio Gabriella Crespi and is recorded under archive number 200259000.



140. Gio Ponti 1891-1979

Pair of armchairs, model no. 110, 1950s

Walnut, brass, fabric.

Each: 85.5 x 55.2 x 57.5 cm (33 $\frac{3}{8}$ x 21 $\frac{3}{4}$ x 22 $\frac{5}{8}$ in.)

Manufactured by Cassina, Meda, Italy. Together with a certificate of expertise from the Gio Ponti Archives.

'Studio legale a Milano', *Domus*, no. 286, September 1953, p. 34

Marco Romanelli, ed., *Gio Ponti: A World*, exh. cat., Design Museum, London, 2002, p. 90

Estimate

£4,000-6,000 \$5,700-8,500 €4,600-6,900

Literature

'Across the seas collaboration for the new Singer collection', *Interiors*, December 1951, p. 127

'Camera d'albergo, Gio Ponti arch.', *Domus*, no. 265, December 1951, p. 12



141. Gabriella Crespi 1922-2017

Set of nine picture frames, circa 1970

Silver-plated brass, nickel-plated brass, brass, brushed aluminium, acrylic, glass, fabric-bound cardboard.

Largest: 57.5 x 50.5 cm (22 $\frac{5}{8}$ x 19 $\frac{7}{8}$ in.)

Reverse of each impressed with facsimile signature *Gabriella Crespi* and five impressed *BREV.* Together with a certificate of authenticity from the Archivio Gabriella Crespi.

Estimate

£3,000-5,000 \$4,200-7,100 €3,400-5,700

The present lot has been authenticated by the Archivio Gabriella Crespi and is recorded under archive number 050284051/561567590616.



142. Ignazio Gardella 1905-1999

Rare standard lamp, 1960s

Marble, brass-plated steel, brass, painted aluminium, opaque glass.

170.2 cm (67 in.) high, 54.5 cm (21 $\frac{1}{2}$ in.) diameter

Manufactured by Azucena, Milan, Italy.

Estimate

£5,000-7,000 \$7,100-9,900 €5,700-8,000

Provenance

Private collection, Milan

Literature

Azucena, n.p. for a similar example





Property from a Private Collection, Milan



143. Carlo Paccagnini

Armchair and ottoman, designed for a private commission, Milan, circa 1953
Walnut, fabric.

Armchair: 78 x 94.5 x 84 cm
(30¾ x 37¼ x 33½ in.)

Ottoman: 40 x 69 x 49 cm
(15¾ x 27½ x 19¼ in.)

Estimate

£4,000-6,000 \$5,700-8,500
€4,600-6,900

144. Carlo Paccagnini

Daybed, designed for a private commission, Milan, circa 1953
Oak, brass, fabric.
61 x 200 x 105 cm (24 x 78¾ x 41⅜ in.)

Estimate

£4,000-6,000 \$5,700-8,500 €4,600-6,900

Literature

Roberto Aloï, *Esempi Di Arredamento Moderno, Di Tutto Il Mondo: camere da letto, armadi, tolette*, Milan, 1953, fig. 28

The architect Carlo Paccagnini designed the present group of furniture as part of a private commission for an apartment in the 'Casa Astratta' or the 'Abstract House' located at Viale Beatrice d'Este 24, Milan. The building was designed between 1951-1952 by the architects Attilio Mariani and Carlo Perogalli, who together with Paccagnini were part of the Movement for Concrete Arts. Mariani and Perogalli collaborated with the abstract painter Alberto Magnelli for the building's façade; featuring blue ceramic-tiled balconies and bow-windows set against slabs of white marble, the exterior of the building forms an abstract, geometric composition through the use of colour, and solids and voids. This formal abstraction is continued within the building's interior design, and further in Paccagnini's own forms and use of negative space in the present furniture he designed for one of the building's residences.





Property from a Private Collection, Milan

145. Carlo Paccagnini

Coffee table with magazine rack, designed for a private commission, Milan, circa 1950
Painted steel, painted tubular steel, glass.
45.7 x 85 x 55 cm (17 $\frac{7}{8}$ x 33 $\frac{1}{2}$ x 21 $\frac{5}{8}$ in.)

Estimate

£3,000-4,000 \$4,200-5,700 €3,400-4,600

Literature

Roberto Aloj, *Esempi Di Arredamento Moderno, Di Tutto Il Mondo: sedie, poltrone, divani*, Milan, 1950, fig. 182

Property from a Private Collection, Milan

146. Carlo Paccagnini

Desk and chair, designed for a private commission, Milan, circa 1953

Oak, oak-veneered wood, glass,
brass nail caps, brass fabric.

Desk: 80 x 150 x 70 cm (31½ x 59 x 27½ in.)

Chair: 89.5 x 43 x 49.6 cm (35¼ x 16¾ x 19½ in.)

Estimate

£5,000-6,000 \$7,100-8,500 €5,700-6,900

Literature

Roberto Aloï, *Esempi Di Arredamento Moderno, Di Tutto Il Mondo: camere da letto, armadi, tolette*, Milan, 1953, fig. 28







147. **Gio Ponti** 1891-1979

Unique bookcase, designed for Enrichetta Ritter, Milan, circa 1950
Walnut-veneered wood, walnut.
184 x 203.5 x 34 cm (72½ x 80½ x 13¾ in.)
Together with a certificate of expertise from the Gio Ponti Archives.

Estimate

£10,000-15,000 \$14,200-21,200 €11,400-17,200

Provenance

Enrichetta Ritter, Milan, circa 1950

Literature

Jasper Morrison, '80!MOLTENI', *Domus*, no. 991, May 2015, p. 110
for an image and drawing of a similar example

Enrichetta Ritter was a lifelong collaborator and friend of Gio Ponti. Ritter worked with Ponti at *Domus*, where she was an editor of the influential architecture and design magazine.

148. **Fontana Arte**

Rare table lamp, circa 1961
Painted steel, painted aluminium, brass, glass.
47 cm (18½ in.) high
Manufactured by Fontana Arte, Milan, Italy.

Estimate

£3,000-5,000 \$4,200-7,100 €3,400-5,700

Literature

Fontana Arte Illuminazione, Milan, 1961, p. 80
for the standard lamp

Quaderni Fontana Arte 6, Milan, 1964, p. 173
for the standard lamp

Lucie trasparenze: Fontana Arte millenovecentotrenta-millenovecentocinquanta, exh. cat., Galleria Babuino Novecento, Rome, 2006, p. 90 for a similar example

149. Viganò

Pair of 'Tripoline' folding chairs, circa 1936
Walnut, leather, brass, steel.
Each: 107.5 x 71 x 87.5 cm (42 $\frac{3}{8}$ x 27 $\frac{7}{8}$ x 34 $\frac{1}{2}$ in.)
Manufactured by Viganò, Tripoli, Libya.

Estimate

£4,000-6,000 \$5,700-8,500 €4,600-6,900

Literature

'Utili oggetti delle nostre colonie', *Domus*, no. 97,
January 1936, p. 34

Roberto Aloï, *L'arredamento moderno: terza serie*,
Milan, 1948, figs. 428, 549

Irene de Guttry and Maria Paola Maino, *Il mobile
déco italiano*, Bari, 1988, p. 56, figs. 64a-64b





150. Gino Sarfatti 1912-1985

Large ceiling light, variant, model no. 2068, circa 1952
 Painted steel, brass.
 82.5 cm (32½ in.) drop, 197 cm (77½ in.) diameter
 Manufactured by Arteluce, Milan, Italy. Together with a
 certificate of authenticity from Sandra Severi Sarfatti.

Estimate

£30,000-50,000 \$42,500-70,800 €34,300-57,200

Literature

Roberto Aloï, *L'Arredamento Moderno, sesta serie*,
 Milan, 1955, fig. 209
 Roberto Aloï, *Esempi: Di Decorazione Moderna, Moderno*
Di Tutto Il Mondo, Milan, 1956, p. 186
 Giuliana Gramigna, *Repertorio 1950/1980*, Milan, 1985, p. 74

Piero Castiglioni, *Lux: Italia 1930-1990. L'architettura della
 luce / The architecture of lighting / L'architecture
 de la lumière*, Milan, 1991, p. 67, fig. 92

Marco Romanelli and Sandra Severi, *Gino Sarfatti:
 selected works 1938-1973*, Milan, 2012, pp. 19, 66,
 99, 231, 468

Clémence Krzentowski and Didier Krzentowski, eds.,
The Complete Designers' Lights II, 35 Years of Collecting,
 Paris, 2014, p. 99

The present lot is a larger version of ceiling
 light, model no. 2068, which measures
 110 cm (43 1/4 in.) diameter.



151. Luigi Caccia Dominioni 1913-2016

Rare standard lamp, circa 1942
 Marble, chromium-plated brass,
 chromium-plated aluminium.
 170 cm (66 $\frac{7}{8}$ in.) high, 35.5 cm (13 $\frac{7}{8}$ in.) diameter
 Manufactured by Azucena, Milan, Italy.

Estimate

£4,000-6,000 \$5,700-8,500 €4,600-6,900

Literature

Stile, September 1941, n.p. for a similar example
 'Appartamento a Milano', *Domus*, no. 178, October
 1942, pp. 423-27, 429 for a similar example
 Giuliana Gramigna, *Repertorio 1950/1980*, Milan,
 1985, p. 58 for a similar example
 Irene de Guttry and Maria Paola Maino, *Il Mobile
 Italiano Degli Anni '40 e '50*, Bari, 1992, p. 88, fig. 1
 for a similar example

152. Franco Albini 1905-1977

'Fiorenza' armchair, model no. 432, circa 1948
Walnut, fabric.
86.5 x 67.5 x 82.5 cm (34 x 26½ x 32½ in.)
Manufactured by Cassina, Meda, Italy.

Estimate

£6,000-8,000 \$8,500-11,300 €6,900-9,200

Literature

Irene de Guttry and Maria Paola Maino, *Il Mobile Italiano Degli Anni '40 e '50*, Bari, 1992, p. 75, fig. 8
Giampiero Bosoni and Federico Bucci, *Il design e gli interni di Franco Albini*, Milan, 2016, p. 100

The following lots comprise three armchairs conceived by three distinctive architects and designers active in Italy between the 1920s and 1970s. Albeit all originating from the same stylistic heritage of Italian design of the 1940s, each of the armchairs illustrate varied aesthetic influences and represent three personal approaches to the same subject.

The armchair designed by Osvaldo Borsani features predominant decorative lines, revealing a clear intention to indulge in a refined and luxurious product. In contrast, Franco Albini, an important exponent of Italian Neo-Rationalism, rigorously applied the philosophy to his design for the 'Fiorenza' armchair. Of the three designs, Gio Ponti's rare armchair constitutes a mature convergence of a decorative and rationalist approach, poetically combining two seemingly opposing styles.





Alternative view of the present lot.



© Domus no. 145/January 1940. Courtesy of editoriale Domus S.p.A.

153. Osvaldo Borsani 1911-1985

Rare armchair, circa 1940

Walnut, fabric.

123 x 86 x 98 cm (48 $\frac{3}{8}$ x 33 $\frac{7}{8}$ x 38 $\frac{5}{8}$ in.)

Produced by Arredamenti Borsani Varedo, Varedo, Italy.

Estimate

£5,000-7,000 \$7,100-9,900 €5,700-8,000

Literature

Domus, no. 145, January 1940, p. 66; no. 147, March 1940, p. 86; no. 149, May 1940, p. 95; no. 151, July 1940, p. 3 for an advertisement

154. Gio Ponti 1891-1979

Rare armchair, circa 1950

Walnut, fabric.

116 x 70.5 x 84 cm (45 $\frac{5}{8}$ x 27 $\frac{3}{4}$ x 33 $\frac{1}{8}$ in.)

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

Estimate

£6,000-8,000 \$8,500-11,300 €6,900-9,200



155. Fulvio Bianconi 1915-1996

Rare vase, circa 1960
Clear glass, applied coloured glass decoration.
43.3 x 16.5 x 11.5 cm (17 x 6½ x 4½ in.)
Produced by Mazzega, Murano, Italy.

Estimate

£6,000-8,000 \$8,500-11,300 €6,900-9,200

Provenance

Private collection, Milan

156. Gio Ponti 1891-1979

Wall-mounted chest of drawers, designed for the Hotel Royal, Naples, 1953
Mahogany, mahogany-veneered wood, brass.
79.5 x 100.3 x 47 cm (31¼ x 39½ x 18½ in.)
Manufactured by Dassi, Milan, Italy. Together with a certificate of expertise from the Gio Ponti Archives.

Estimate

£25,000-35,000 \$35,400-49,500 €28,600-40,000

Provenance

Hotel Royal, Naples
Private collection, Milan

Literature

Gio Ponti, oggetti di design 1925-1970, exh. cat., Galleria Babuino Novecento, Rome, 2007, pp. 33, 78
Fabrizio Mautone, *Gio Ponti e la committenza Fernandes*, Naples, 2009, p. 35, fig. 18, for the hotel floor plan, p. 38, figs. 21, 22







Property from a private collection, Milan

157. Fulvio Bianconi 1915-1996

'Fascie di colore' vase, model no. 3839, circa 1953
Clear and a fascie coloured glass.
49.8 cm (19 $\frac{5}{8}$ in.) high, 19.5 cm (7 $\frac{7}{8}$ in.) diameter
Produced by Venini & C., Murano, Italy. Underside
acid-etched *venini/murano/ITALIA*.

Estimate

£6,000-8,000 \$8,500-11,300 €6,900-9,200

Literature

'Venini vasi, Venini lampade', *Domus*, no. 314,
January 1956, p. 45
Marino Barovier, ed., *Venetian glass: The Nancy
Olnick and Giorgio Spanu Collection*, New York,
2000, pp. 122, 220, fig. 90
Marino Barovier with Carla Sonego, eds., *Fulvio
Bianconi alla Venini*, exh. cat., Fondazione Giorgio
Cini, Venice, 2015, pp. 258, 263

158. Paolo Buffa 1903-1970

Pair of armchairs, model no. 118/F, 1950s
Walnut, fabric.
80 x 67.9 x 87 cm (31½ x 26¾ x 34¼ in.)
Each frame interior impressed *III* and *IIII*.
Together with a certificate of authenticity
from the Paolo Buffa Archive.

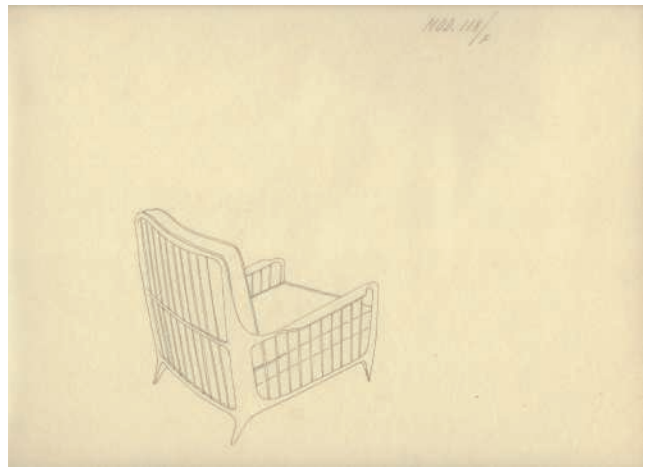
Estimate

£8,000-12,000 \$11,300-17,000 €9,200-13,700

Literature

'Alcuni Mobili di Paolo Buffa', *Domus*, no. 178,
October 1942, p. 431 for a similar example
Roberto Aloï, *L'Arredamento Moderno, quarta
serie*, Milan, 1949, fig. 366 for a similar example
Roberto Rizzi, *I mobili di Paolo Buffa*, exh. cat.,
Mostra Internazionale dell'Arredamento, Cantù,
2002, p. 30 for a drawing, pp. 34-25

The present model armchair is listed in the
Paolo Buffa archive as drawing no. 118/F.



Paolo Buffa, drawing of the
present lot design, 1950s.

©Archivio Paolo Buffa, courtesy Eredi Marelli
s.a.s.- Cantù, Italy.





159. Venini

Pair of ceiling lights, model no. 802.6, circa 1968

Clear glass with applied coloured glass band, brass.

Red: 133 cm (52 $\frac{3}{8}$ in.) drop, 41.1 cm (16 $\frac{1}{8}$ in.) diameter

Yellow: 98 cm (38 $\frac{5}{8}$ in.) drop, 41.5 cm (16 $\frac{3}{8}$ in.) diameter

Produced by Venini & C., Murano, Italy.

Estimate

£5,000-7,000 \$7,100-9,900 €5,700-8,000

Literature

Franco Deboni, *Venini Glass: Its history, artists and techniques, Volume 1*, Turin, 2007, p. 252

160. Gio Ponti 1891-1979

Coffee table, 1953-1954

Ash, glass, brass.

41 cm (16 $\frac{1}{8}$ in.) high, 110.4 cm (43 $\frac{1}{2}$ in.) diameter

Executed by Giordano Chiesa, Milan, Italy. Together with a certificate of expertise from the Gio Ponti Archives.

Estimate

£15,000-20,000 \$21,200-28,300 €17,200-22,900

Literature

Ugo La Pietra, ed., *Gio Ponti*, New York, 2009, p. 201, fig. 431



161. Gio Ponti 1891-1979

Double-pedestal desk, designed for the public administration offices, Forlì, 1940s

Laminated plywood, stained beech-veneered wood, stained beech, brass.

80 x 166.2 x 90.3 cm (31½ x 65¾ x 35½ in.)

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

Estimate

£6,000-8,000 \$8,500-11,300 €6,900-9,200

Provenance

Public administration offices, Forlì

Literature

Franco Grigioni, *Arredamento, Mobili Ambienti*, Milan, 1956, pl. 473 for a similar example





162. Max Ingrand 1908-1969

Rare ceiling light, model no. 2271, circa 1958

Opaque glass, chiseled glass, brass.

15 cm (5 $\frac{1}{8}$ in.) drop, 77 cm (30 $\frac{3}{8}$ in.) diameter

Manufactured by Fontana Arte, Milan, Italy.

Estimate

£12,000-18,000 \$17,000-25,500 €13,700-20,600

Literature

5 Fontana Arte, Milan, p. 53

Franco Deboni, *Fontana Arte: Gio Ponti, Pietro Chiesa, Max Ingrand*, Turin, 2012, p. 25, fig. 23



163. Max Ingrand 1908-1969

Ceiling light, model no. 2088, circa 1959
Partially opaque glass, nickel-plated brass,
nickel-plated tubular brass.
85.5 cm (33½ in.) drop, 71 cm (27⅞ in.) diameter
Manufactured by Fontana Arte, Milan, Italy.

Estimate
£12,000-18,000 \$17,000-25,500 €13,700-20,600

Literature
Fontana Arte: Illuminazione, sales catalogue, Milan, p. 19
'Specchi nell'arredamento', *Vitrum*, no. 116,
November-December 1959, p. 45
Franco Deboni, *Fontana Arte: Gio Ponti, Pietro Chiesa,*
Max Ingrand, Turin, 2012, fig. 320

164. Giorgio Ramponi 1898-1976

Unique centre table, designed for the Hotel Palace, Bari, circa 1950

Walnut, walnut-veneered wood, painted steel.
77.5 x 300 x 70 cm (30½ x 118⅞ x 27½ in.)

Estimate

£6,000-8,000 \$8,500-11,300 €6,900-9,200

Provenance

Hotel Palace, Bari

Acquired from the above by the present owner



165. Gio Ponti 1891-1979

Side table, model no. 1128, circa 1950

Brass, glass.

41.5 cm (16½ in.) high, 68.7 cm (27 in.) diameter

Manufactured for Singer & Sons, New York. Underside impressed *MADE IN ITALY*. Together with a certificate of expertise from the Gio Ponti Archives.

Estimate

£5,000-7,000 \$7,100-9,900 €5,700-8,000

Literature

'Modern by Singer', *Singer & Sons*, New York, 1950, n.p.

Paolo Piccione, *Gio Ponti: le navi: il progetto degli interni navali, 1948-1953*, Viareggio, 2007, pp. 110-112 for a similar example





166. Venini

Group of eight ceiling droplets, designed for the Alba Theatre, Alba, 1950s
 Iridescent coloured glass, brass.
 Largest: 38.5 cm (15½ in.) drop, 12.5 cm (4⅞ in.) diameter
 Produced by Venini, Murano, Italy.

Estimate

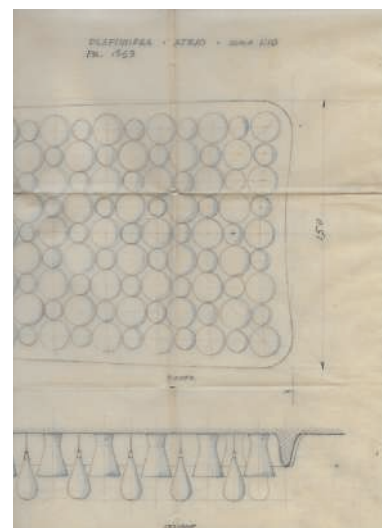
£4,000-6,000 \$5,700-8,500 €4,600-6,900

Provenance

Alba Theatre, Alba, 1950s
 Acquired from the above by the present owner

The present lot comprised part of the ceiling decoration produced by Venini for the Alba Theatre. The drops with metal rods were hung from the atrium ceiling as illustrated in the accompanying ceiling plan, whilst the examples of the drops with chains hung in the auditorium of the theatre.

Alba Theatre, Italy, Design for the foyer ceiling light, Courtesy of Galleria Caliarì, Turin, Italy.



167. Max Ingrand 1908-1969

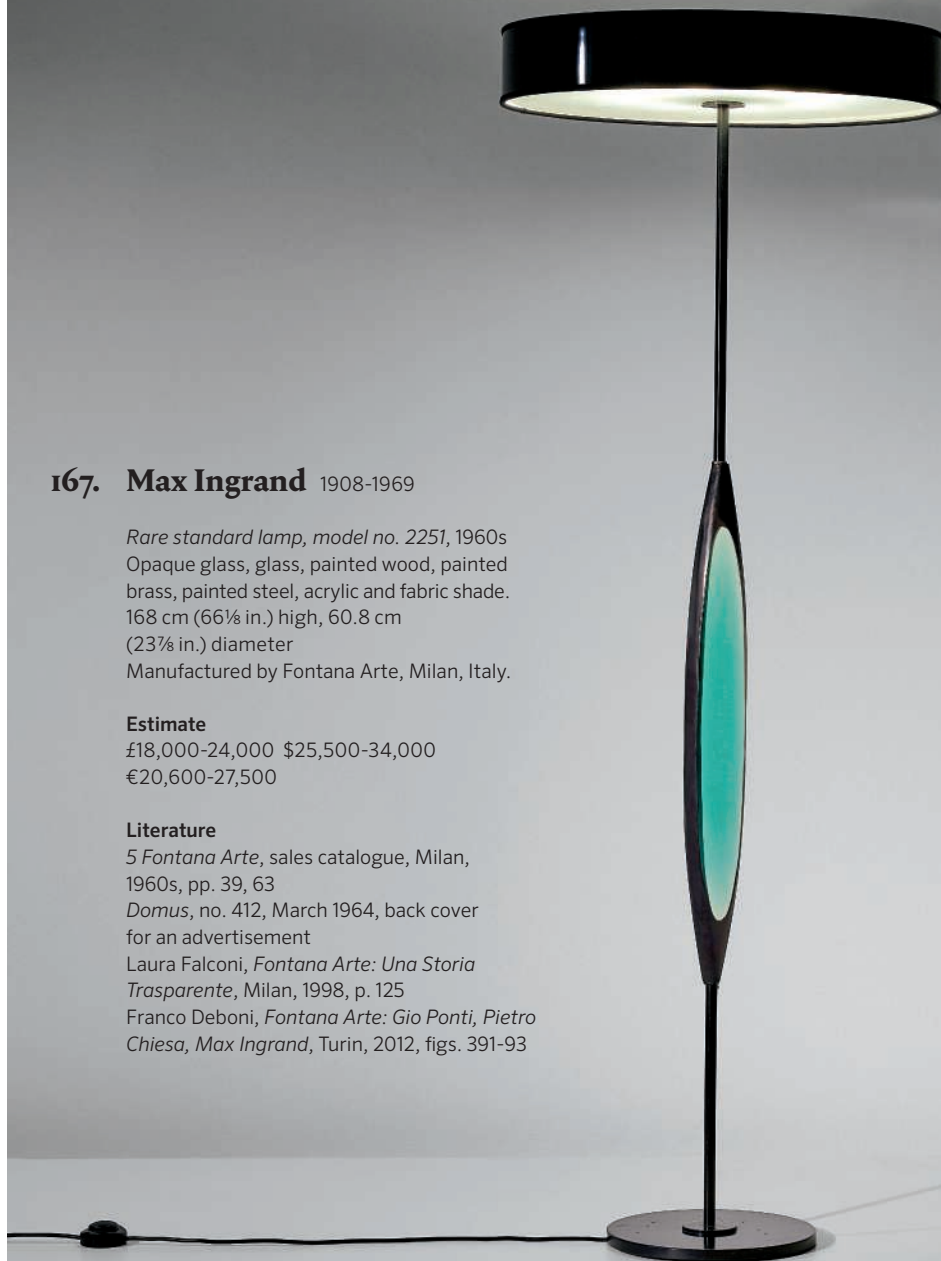
Rare standard lamp, model no. 2251, 1960s
Opaque glass, glass, painted wood, painted
brass, painted steel, acrylic and fabric shade.
168 cm (66½ in.) high, 60.8 cm
(23¾ in.) diameter
Manufactured by Fontana Arte, Milan, Italy.

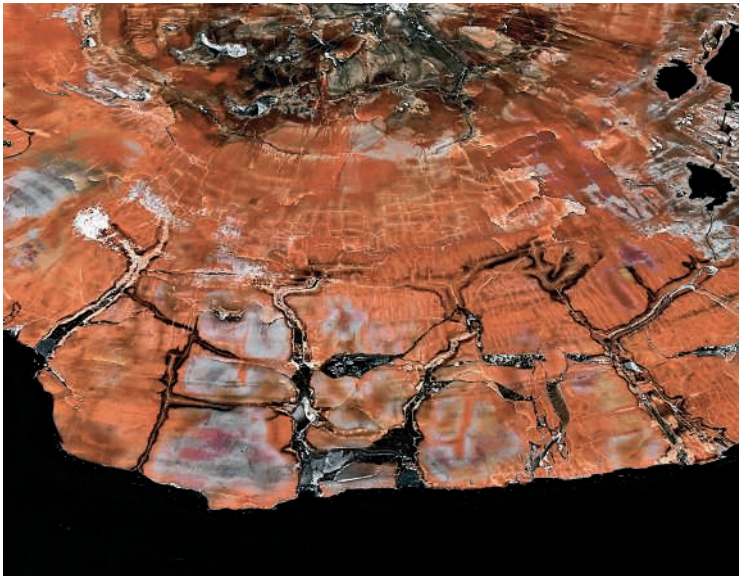
Estimate

£18,000-24,000 \$25,500-34,000
€20,600-27,500

Literature

5 Fontana Arte, sales catalogue, Milan,
1960s, pp. 39, 63
Domus, no. 412, March 1964, back cover
for an advertisement
Laura Falconi, *Fontana Arte: Una Storia*
Trasparente, Milan, 1998, p. 125
Franco Deboni, *Fontana Arte: Gio Ponti, Pietro*
Chiesa, Max Ingrand, Turin, 2012, figs. 391-93





168. Ado Chale b. 1928

Low table, circa 1970

Arizona petrified sequoia wood, resin, painted steel.

34.5 x 140 x 70.5 cm (13 $\frac{5}{8}$ x 55 $\frac{1}{8}$ x 27 $\frac{3}{4}$ in.)

Side of table top with brass inlay *Chale*.

Estimate

£20,000-25,000 \$28,300-35,400 €22,900-28,600

Provenance

Phillips de Pury & Company, London, 'Design',
24 April 2008, lot 245

Acquired from the above by the present owner

Literature

Philippe Cruysmans, *Ado Chale*, Brussels,
n.p. for a similar example

Ado Chale, exh. cat., Ixelles, 1986,
n.p. for a similar example

Phillips wishes to thank Ilona Chale from
the Ado Chale studio for her assistance
with the cataloguing of the present lot.





169. Ico Parisi 1916-1996

Mirror, circa 1980

Painted wood, mirrored glass, chromium-plated metal.

72 cm (28 $\frac{3}{8}$ in.) diameter, 4.5 cm (1 $\frac{3}{4}$ in.) depth

Manufactured by Brugnoli Mobili, Cantù, Italy.

Estimate

£3,000-5,000 \$4,200-7,100 €3,400-5,700

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

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



170. Fontana Arte

Set of three wall lights, model no. 2135, 1960s

Opaque glass, opaque coloured glass, brass.

Each: 42 x 13 x 13 cm (16 $\frac{1}{2}$ x 5 $\frac{1}{8}$ x 5 $\frac{1}{8}$ in.)

Manufactured by Fontana Arte, Milan, Italy.

Estimate

£5,000-7,000 \$7,100-9,900 €5,700-8,000

Literature

Quaderni Fontana Arte 4, Milan, 1962, p. 55

171. Ettore Sottsass, Jr. 1917-2007

'Limante' table lamp, circa 1977

Coloured glass, chromium-plated metal.

38.9 cm (15 $\frac{3}{8}$ in.) high, 34.5 cm (13 $\frac{5}{8}$ in.) diameter

Manufactured by Vistosi, Murano, Italy.

Estimate

£2,000-3,000 \$2,800-4,200 €2,300-3,400

Literature

Giuliana Gramigna, *Repertorio 1950/1980*, Milan, 1985, p. 452



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Lot 134. Ettore Sottsass, Jr., *Totem, no. 18*

Lot 135. Ettore Sottsass, Jr., *Composizione di elementi di legno colorato e specchio*

Back cover

Lot 133. Ettore Sottsass, Jr., *'Nefertiti' writing desk* (detail)

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ARTinD & Phillips

Unique carpets designed by Architects

Online auction at [phillips.com](https://www.phillips.com)
Bidding closes 29 April

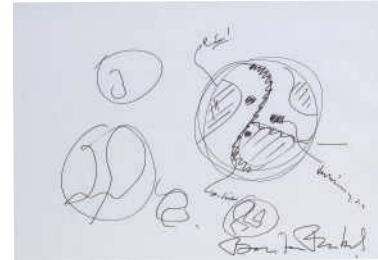
This collaborative project between Phillips and ARTinD presents eight international architects each designing a unique carpet. The project focuses on the relationship between design, and the tactile and direct nature of the art of craft.

Carpets are an important spatial element of the interior landscape. Each carpet, different in their design and format, reflect the singular viewpoint of the architect on the complex and fascinating theme of the Golden Ratio.

Architects have almost disappeared from the custom made interior landscape, designing the container, but no longer the contents. This project required the architect to re-examine their position in relation to the design of an everyday object. The resulting eight unique works represent a prototype as well as the possibility of things to come.

“My goal is to communicate beauty, hope and optimism” –
Alessandro Mendini





Preparatory project drawing.

200. Ben Van Berkel b. 1957

Unique rug, 2017
Hand-knotted silk.
300 cm (118⅞ in.) diameter
Together with the framed original drawing.

Estimate

£25,000-35,000 \$35,400-49,500 €28,600-40,000



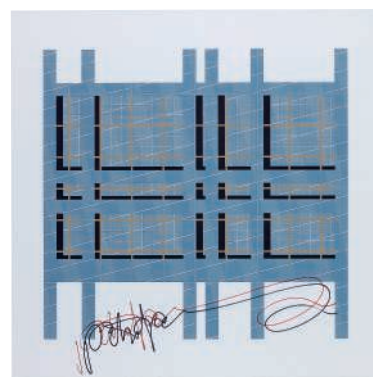
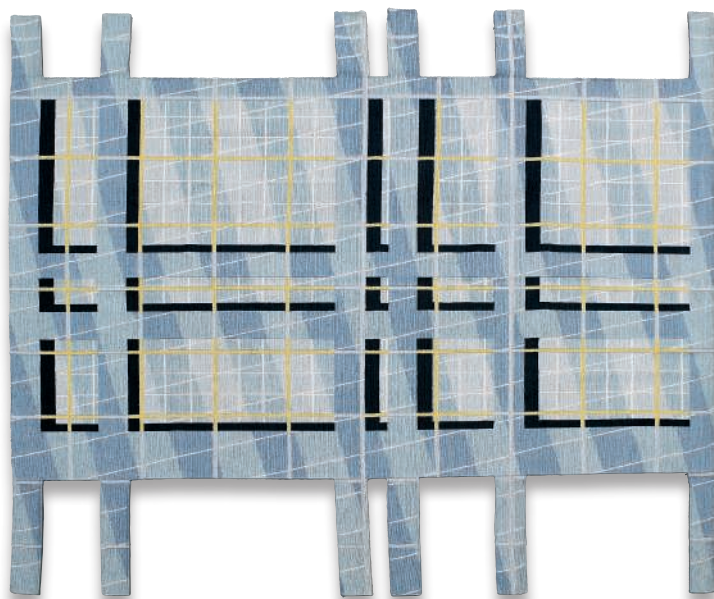
Preparatory project drawing.

201. Norman Foster b. 1935

Unique rug, 2017
Hand-knotted silk.
496 x 398 cm (195¼ x 156¾ in.)
Together with the framed original drawing.

Estimate

£25,000-35,000 \$35,400-49,500 €28,600-40,000



Preparatory project drawing.

202. Peter Eisenman b. 1932

Unique rug, 2017

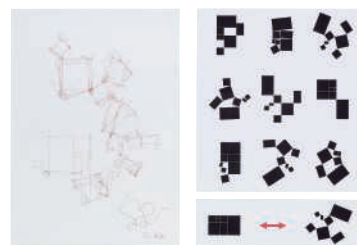
Hand-knotted silk, extra fine Kilim.

225 x 220 cm (88 $\frac{5}{8}$ x 86 $\frac{5}{8}$ in.)

Together with the framed original drawing.

Estimate

£25,000-35,000 \$35,400-49,500 €28,600-40,000



Preparatory project drawing.

203. Sou Fujimoto b. 1971

Unique rug, 2017

Hand-knotted silk.

590 x 523 cm (232 $\frac{1}{4}$ x 205 $\frac{5}{8}$ in.)

Together with the framed original drawing.

Estimate

£25,000-35,000 \$35,400-49,500 €28,600-40,000

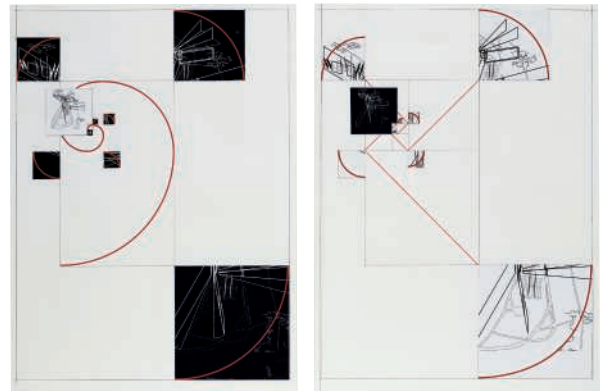


Preparatory project drawing.

204. Thom Mayne b. 1944

Unique rug, 2017
Hand-knotted silk.
362 x 272 cm (142½ x 107⅞ in.)
Together with the framed original drawing.

Estimate
£25,000-35,000 \$35,400-49,500 €28,600-40,000

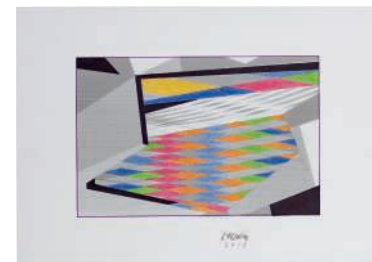


Preparatory project drawing.

205. Piero and Nathalie Sartogo b. 1934 and b. 1954

Unique rug, 2017
Hand-knotted silk.
300 x 302 cm (118⅞ x 118⅞ in.)
Together with the framed original drawing.

Estimate
£25,000-35,000 \$35,400-49,500 €28,600-40,000

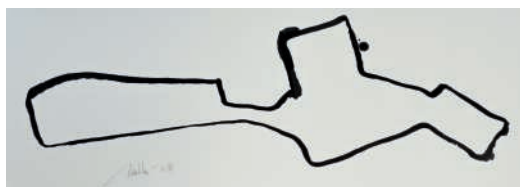


Preparatory project drawing.

206. Alessandro Mendini b. 1931

Unique rug, 2017
Hand-knotted silk.
255 x 390.8 cm (100 $\frac{3}{8}$ x 153 $\frac{7}{8}$ in.)
Together with the framed original drawing.

Estimate
£25,000-35,000 \$35,400-49,500 €28,600-40,000



Preparatory project drawing.

207. Peter Zumthor b. 1943

Unique rug, 2017
Hand-knotted silk.
500 x 311 cm (196 $\frac{7}{8}$ x 122 $\frac{1}{2}$ in.)
Together with the framed original drawing.

Estimate
£25,000-35,000 \$35,400-49,500 €28,600-40,000



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