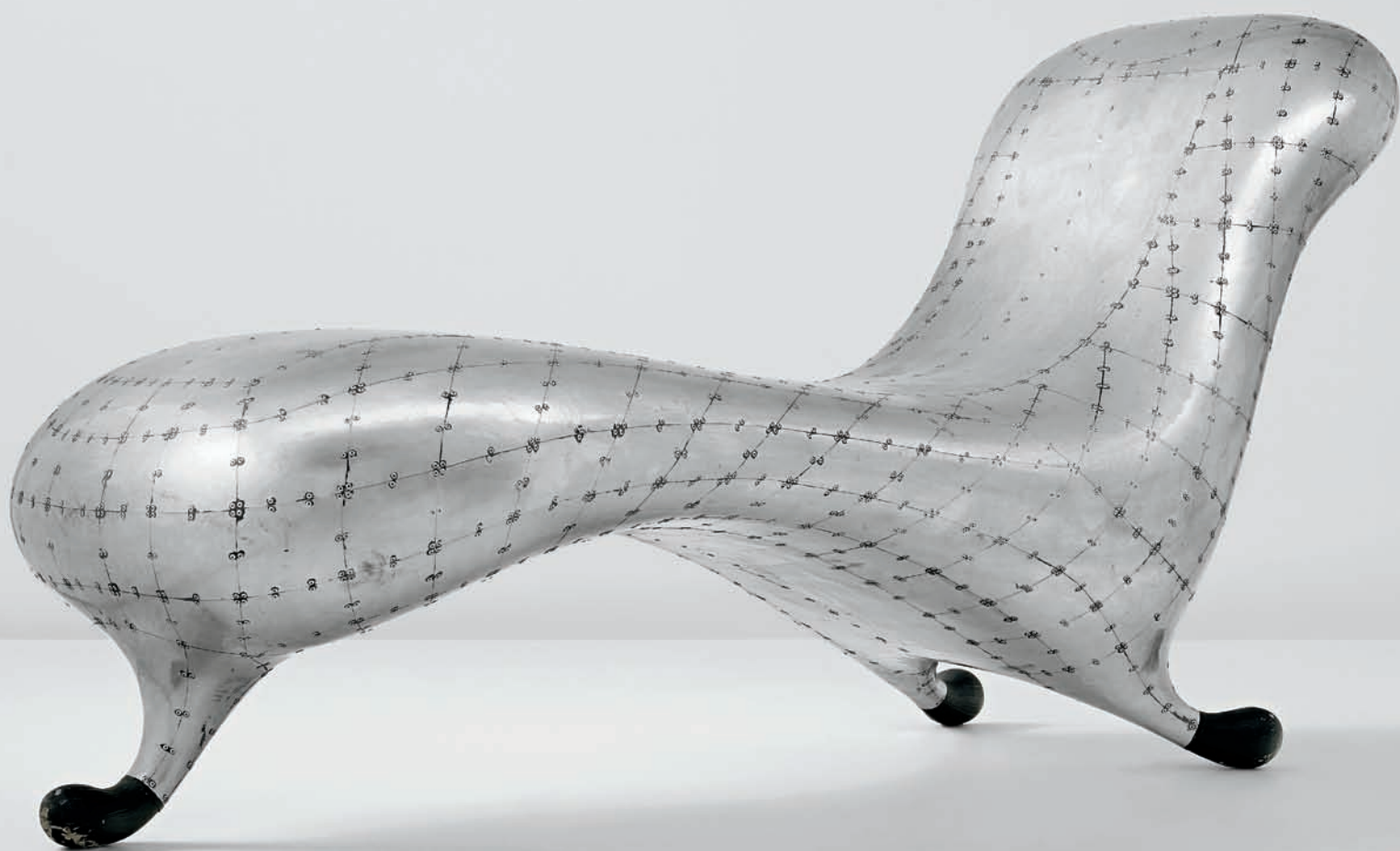


PHILLIPS



DESIGN

LONDON EVENING SALE 28 APRIL 2015















PHILLIPS

DESIGN EVENING

SALE INFORMATION

LONDON 28 APRIL 2015 6PM

AUCTION & VIEWING LOCATION

30 Berkeley Square, London W1J 6EX

AUCTION

28 April, 6pm, lots 201-256

VIEWING

22-28 April

Monday – Saturday 10am – 6pm

Sunday 12pm – 6pm

SALE DESIGNATION

In sending in written bids or making enquiries please refer to this sale as UK050215 or DESIGN EVENING

ABSENTEE AND TELEPHONE BIDS

tel +44 20 7318 4045 fax +44 20 7318 4035

bidslondon@phillips.com

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Front cover Marc Newson 'Lockheed Lounge', circa 1990, lot 226

Back cover Jean Prouvé '6 x 9' demountable house, 1944-1945, lot 219

Opposite Jean Prouvé '6 x 9' demountable house, 1944-1945, lot 219

201

ALEXANDRE NOLL 1890-1970

Rare shallow dish, gifted to his wife Marguerite Noll, circa 1940

Ebony.

4.5 x 29.9 x 22.6 cm (1¾ x 11¾ x 8⅞ in.)

Underside incised with *ANoll* and *M*. Together with a certificate of authenticity from Odile Noll.

Estimate £20,000-30,000 \$29,600-44,400 €27,400-41,100 ♠

PROVENANCE

Marguerite Noll, Paris, circa 1940

Thence by descent

Acquired directly from the above by the present owner, 2001

LITERATURE

Olivier Jean-Elie and Pierre Passebon, ed., *Alexandre Noll*, Paris, 1999, illustrated p. 56

“The artist only knows one law for the creation of a lasting work, and this law is without exception: one must never upset nature, otherwise the material is changed; it must be patiently studied, intimately understood, and it deserves total and utter submission.”

RENEE MOUTARD-ULDRY



202

DIEGO GIACOMETTI 1902-1985

'En souvenir de la lévrette Bucky' (In memory of the dog Bucky) low table,
circa 1978

Patinated bronze, glass.

48.5 x 82 x 82 cm (19½ x 32¼ x 32¼ in.)

Frame impressed with *DIEGO* and artist's monogram, underside of two
feet impressed with *A/D*.

Estimate £250,000-300,000 \$370,000-444,000 €342,000-411,000 Ω

PROVENANCE

Acquired directly from the artist, private collection, Paris, circa 1978

Private collection, New York, 1982

Sotheby's, New York, 'Impressionist and Modern Art, Part II', 12 May, 1999,
lot 351

DeLorenzo Gallery, New York, 1999

Acquired directly from the above by the present owner, 2001

LITERATURE

Daniel Marchessau, *Diego Giacometti*, New York, 1987, p. 130

François Baudot, *Diego Giacometti*, Paris, 1998, pp. 49, 78



“All the art of the past rises up before me, the art of all ages and all civilizations; everything becomes simultaneous, as if space had replaced time. Memories of works of art blend with affective memories, with my work, with my whole life.” DIEGO GIACOMETTI







203

JEAN ROYÈRE 1902-1981

'Sculpture' sofa and pair of armchairs, circa 1956

Beech, fabric.

Sofa: 83 x 190 x 79 cm (32 $\frac{3}{8}$ x 74 $\frac{3}{4}$ x 31 $\frac{1}{8}$ in.)

Each armchair: 71 x 72 x 79 cm (27 $\frac{1}{8}$ x 28 $\frac{3}{8}$ x 31 $\frac{1}{8}$ in.)

Estimate £180,000-220,000 \$267,000-326,000 €246,000-301,000 Ω

PROVENANCE

Private collection, France

Galerie Chastel-Maréchal, Paris

Phillips de Pury & Company, New York, 'Design', 9 June, 2010, lot 31

Acquired directly from the above by the present owner

LITERATURE

'Les aménagements nouveaux de Jean Royère et les réflexions qu'ils inspirent', *Mobilier et Décoration*, no. 8, November 1956, p. 17

'Confort et plaisirs de la campagne', *Mobilier et Décoration*, no. 1, January-February 1959, pp. 6-7 for the armchairs

Bruno Foucart and Jean-Louis Gaillemain, *Les Décorateurs des années 40*, exh. cat., Ville Boulogne Billancourt, Paris, 1998, p. 259 for the sofa
Jean Royère, *décorateur à Paris*, exh. cat., Musée des Arts Décoratifs, Paris, 1999, front cover, pp. 38, 68, 78, 135, 166

Charlotte and Peter Fiell, eds., *Decorative Art 50s*, Cologne, 2000, p. 167

Pierre-Emmanuel Martin-Vivier, *Jean Royère*, Paris, 2002, pp. 38, 42, 261-63

Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère, Volume 1*, Paris, 2012, pp. 50, 52, 54-55, 86, 114, 274-75

Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère, Volume 2*, Paris, 2012, pp. 19, 45, 49, 250-51, 273



204

JEAN ROYÈRE 1902-1981

'*Croisillon*' desk and chair, circa 1955

Oak-veneered wood, oak, fabric, brass.

Desk: 75 x 110.2 x 55.2 cm (29½ x 43¾ x 21¾ in.)

Chair: 74.7 x 46 x 49.5 cm (29¾ x 18½ x 19½ in.)

Estimate £25,000-35,000 \$37,000-51,900 €34,200-47,900

PROVENANCE

Hotel, Lebanon, circa 1955

Galerie Jacques Lacoste and Galerie Patrick Seguin, Paris

LITERATURE

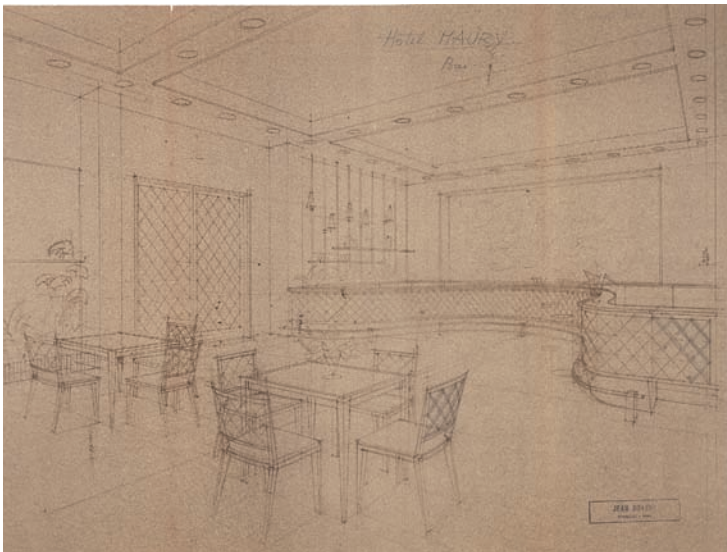
'Jean Royère ou bon sens et fantaisie', *Mobilier et Décoration*, July-September 1949, p. 9 for the chair

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

Catherine and Stéphane de Beyrie and Jacques Ouais, *Jean Royère*, New York, 2000, pp. 100, 103, for the chair and a similar example of the desk
Pierre-Emmanuel Martin-Vivier, *Jean Royère*, Paris, 2002, pp. 39, 119 for the chair

Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère, Volume 1*, Paris, 2012, p. 230 for the chair

Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère, Volume 2*, Paris, 2012, p. 55 for the chair



Jean Royère, drawing of the present model chair © Galerie Jacques Lacoste & Galerie Patrick Seguin, Paris.



205

PROPERTY FROM THE ESTATE OF PAUL KANTOR, LOS ANGELES

DIEGO GIACOMETTI 1902-1985

Pair of 'Tabourets en X', première version, 1960s

Patinated bronze, steel, leather.

Each: 45.5 x 48 x 45 cm (17⁷/₈ x 18⁷/₈ x 17³/₄ in.)

Estimate £120,000-180,000 \$178,000-267,000 €164,000-246,000 Ω

PROVENANCE

Acquired directly from the artist by Heinz Berggruen, 1960s

Gifted by the above to Paul and Ulrike Kantor, 1968

Thence by descent to the present owners

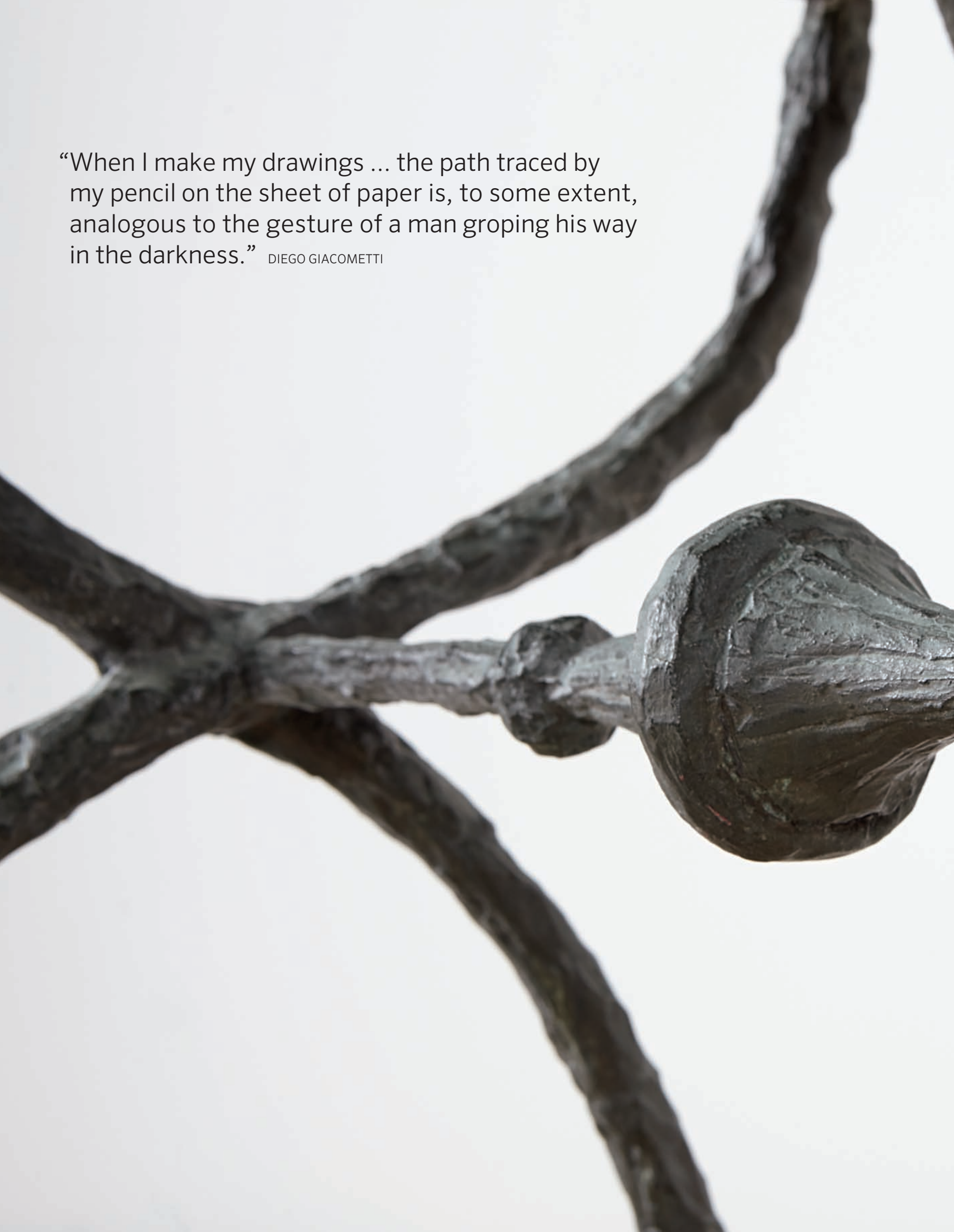
LITERATURE

Michel Butor, *Diego Giacometti*, Paris, 1985, p. 141

Françoise Francisci, *Diego Giacometti: Catalogue de l'œuvre, Volume I*, Paris, 1986, p. 102 for the troisième version



“When I make my drawings ... the path traced by my pencil on the sheet of paper is, to some extent, analogous to the gesture of a man groping his way in the darkness.” DIEGO GIACOMETTI





206

JEAN ROYÈRE 1902-1981

'Croisillon' bed, circa 1955

Oak, fabric.

79.9 x 202.5 x 100.5 cm (31½ x 79¾ x 39⅝ in.)

Estimate £15,000-25,000 \$22,200-37,000 €20,500-34,200

PROVENANCE

Hotel, Lebanon, circa 1955

Galerie Jacques Lacoste and Galerie Patrick Seguin, Paris

LITERATURE

'Une visite à Jean Royère', *Mobilier et Décoration*, no. 1, January-February 1953, p. 11 for a similar example



207

JEAN ROYÈRE 1902-1981

Rare dining table, circa 1955

Oak-veneered wood, oak.

74.9 x 300.2 x 105.2 cm (29½ x 118¼ x 41¾ in.)

Estimate £70,000-100,000 \$104,000-148,000 €95,900-137,000

PROVENANCE

Galerie Jacques Lacoste and Galerie Patrick Seguin, Paris





PROPERTY OF AMBASSADOR AND MRS EDWARD E. ELSON

JEAN DUNAND 1877-1942

Unique and important pair of wall-panels, designed for the smoking room, 'Pavillon d'une Ambassade Française', L'Exposition Internationale des Arts Décoratifs et Industriels Modernes, Paris, 1925

Lacquered wood, silver leaf.

Each: 139.7 x 63.8 cm (55 x 25¼ in.)

Reverse of one panel incised with *JEAN/DUNAND/LACQUEUR*.

Estimate £70,000-90,000 \$104,000-133,000 €95,900-123,000 ±

PROVENANCE

Smoking Room, Pavillon d'une Ambassade Française, Paris, 1925

Galerie du Luxembourg, Paris, 1978

Acquired directly from the above by the present owner

EXHIBITED

'Pavillon d'une Ambassade Française', L'Exposition Internationale des Arts Décoratifs et Industriels Modernes, Paris, April-October, 1925

ILLUSTRATED

'Une Ambassade Française Organisée Par La Société Des Artistes Décorateurs', *Exposition Internationale Des Arts Décoratifs Et Industriels Modernes*, Éditions d'art Charles Moreau, Paris, 1925, pl. VII and pl. VIII
Jean Dunand, Jean Goulden, exh. cat., Galerie du Luxembourg, Paris, 1973, pp. 16-17

Philippe Garner, ed., *Encyclopedia of Decorative Arts, 1890-1940*, Oxford, 1978, p. 65

Jacques de Vos, Marc-André Ruan and Jean-Pierre Tortil, *Jean Lambert-Rucki 1888-1967*, Paris, 1988, p. 46

Yvonne Brunhammer and Suzanne Tise, *French Decorative Arts, The Société des Artistes Décorateurs 1900-1942*, Paris, 1990, pp. 101-103

Félix Marcilhac, *Jean Dunand: His Life and Works*, New York, 1991, pp. 69, 327, cat. nos. 1190, 1191, 1193

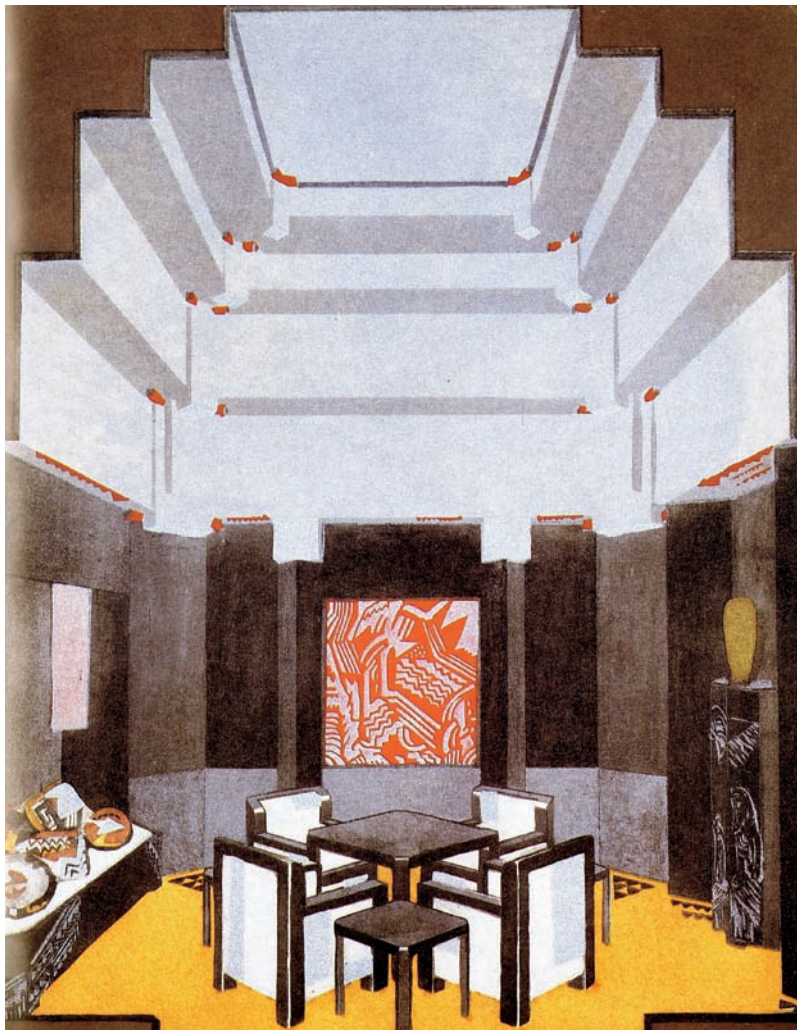
Charlotte Benton, Tim Benton and Ghislaine Wood, eds., *Art Deco 1910-1939*, exh. cat., Victoria and Albert Museum, London, 2004, p. 76, fig. 6.15

“His own more random approach to the use of the geometrical style remained closely bound up with that freedom of movement which typifies creation itself.”

BERNARD DUNAND



“...what I saw today showed complete mastery and confirmed in every way your greatness as an artist.” JACQUES DOUCET



Drawing of the 'Smoking Room', 'Pavillon d'une Ambassade Française', L'Exposition Internationale des Arts Décoratifs et Industriels Modernes, Paris, 1925.

In 1925, the most prestigious event for the decorative arts, L'Exposition Internationale des Arts Décoratifs et Industriels Modernes, was held in Paris, located on the Esplanade des Invalides. For the exhibition Jean Dunand was appointed by Maurice Bukanowski, the President of the Société des Artistes Décorateurs, to produce an entire interior for one of the rooms within the French Embassy Pavilion.

The present unique and important pair of wall-panels is from the smoking room interior that Jean Dunand created for the French Embassy Pavilion. Dunand applied black, red and silver lacquered interior panelling to the walls and lacquered furniture which sat beneath an ascending ziggurat ceiling. Henri Clouzot wrote in *La Renaissance de l'Art* in July of the same year about the Dunand interior that “although the whole is small in size, the overall impression was truly of exceptional quality, and everyone could be proud of this choice and congratulate lacquers from oriental artists and on having been able to apply that secret so felicitously to our modern Western civilisation”.

The couturier Jacques Doucet wrote Jean Dunand after visiting the smoking room to express his tribute to the interior “I have always admired your work, but what I saw today showed complete mastery and confirmed in every way your greatness as an artist”.





The 'Smoking Room', 'Pavillon d'une Ambassade Française', L'Exposition Internationale des Arts Décoratifs et Industriels Modernes, Paris, 1925.



209

JEAN DUNAND 1877-1942

Cobra, circa 1914

Patinated bronze.

12.6 cm (4 $\frac{7}{8}$ in.) high

Impressed with *JEAN DUNAND, M* and 7929.

Estimate £15,000-25,000 \$22,200-37,000 €20,500-34,200 †

PROVENANCE

Gunter Sachs

Sotheby's, London, 'The Gunter Sachs Collection', Day Auction, 22 May, 2012, lot 151

Acquired directly from the above by the present owner

LITERATURE

Art et Décoration, vol. XXXVI, July 1914-December 1919, p. 118 for a similar example

Jean Dunand, exh. cat., The DeLorenzo Gallery, New York, 1985, 143 for similar examples

Félix Marcilhac, *Jean Dunand: His Life and Works*, New York, 1991, p. 273, cat. no. 664

Jean Dunand, Jean Goulden, exh. cat., Kelly Gallery, New York, 2013, p. 36
Jared Goss, *French Art Deco*, New York, 2014, p. 75 for similar examples



HENRI SIMMEN and EUGENIE O’KIN 1880-1963, 1880-1948

Lidded pot with carved stopper, circa 1925

Stoneware with green crackle glaze, carved ebony and ivory stopper.

10.4 cm (4⅛ in.) high

Incised with *H Sim*.

Estimate £20,000-30,000 \$29,600-44,400 €27,400-41,100 ♠

LITERATURE

L’Art Vivant, no. 87, August 1928, p. 612; no. 143, December 1930, p. 959
for similar examples

Art Deco Ceramics, exh. cat., Kelly Gallery, New York, 2014, p. 6 for a
similar example

Jared Goss, *French Art Deco*, New York, 2014, p. 208, no. 61 for a similar
example



211

ALBERT CHEURET 1884-1966

Rare 'Hibou' wall-mounted console with illuminated mirror, circa 1925

Patinated bronze, marble, mirrored glass, opaque glass.

204.5 x 59.6 x 33.7 cm (80½ x 23½ x 13¼ in.)

Incised with *Albert Cheuret* and impressed *MADE IN FRANCE*.

Estimate £150,000-250,000 \$222,000-370,000 €205,000-342,000 †

PROVENANCE

Strawbridge's and Clothier Department Store, Market Street, Philadelphia, circa 1925

Private collection, Philadelphia, acquired directly from the above, circa 1940

Thence by descent, private collection, Maryland

Sotheby's, New York, 'Important 20th Century Design', 15 December, 2012, lot 27

Acquired directly from the above by the present owner

LITERATURE

Pierre Kjellberg, *Art Déco: Les Maîtres du Mobilier, Le Décor des*

Paquebots, Paris, 2000, p. 59

Fiona and Keith Baker, *Modern Furniture Classics, from 1900 to Now*, London, 2000, p. 128



“Cheuret’s works possess unique freshness and charm.” ALISTAIR DUNCAN



SERGE ROCHE 1898-1988*Rare and important dining table, circa 1936*

Silvered glass, painted plaster.

76 x 206.2 x 111 cm (29 $\frac{7}{8}$ x 81 $\frac{1}{2}$ x 43 $\frac{3}{4}$ in.)

Executed by master glassmaker Robert Pansart (1909-1973), Paris, France.

Estimate £80,000-120,000 \$119,000-178,000 €110,000-164,000 Ω**PROVENANCE**

Renée Saint-Cyr, France, circa 1936

Galerie Olivier Watelet, Paris, circa 1998

Sotheby's, New York, 'Important 20TH Century Design', 9 December, 2005, lot 20

Galerie Chastel-Maréchal, Paris

Private collection, New York

Acquired directly from the above by the present owner

EXHIBITED

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

LITERATURE'Fleurs, Beauté de la Maison', *Plaisir de France: art, ameublement, jardins, mode, tourisme, mondanités*, November 1934, p. 18 for an example with an octagonal tabletop and similar baseBernard Champigneulle, 'Esthétique de Pratique', *l'Amour de l'Art, l'intérieur moderne*, nos. 28-30, June 1948, p. 13 for an example with an octagonal tabletop and similar base*Décoration de France, appartements et hôtels particuliers*, Paris, 1949, p. 196Stephen Calloway, *Baroque Baroque, The culture of excess*, London, 1994, p. 66 for an example with a rectangle marble tabletop and similar base'La Collection Éphémère', *X Biennale Internationale des Antiquaires*, exh. cat., Galerie Olivier Watelet, Paris, 1998, illustrated pp. 272-73'Serge Roche le style "panache"', *Connaissance Des Arts*, no. 555, November 1998, p. 78 for an example with marble tabletop and similar baseOlivier Watelet, 'Rêve Baroque', *L'Objet d'Art*, no. 327, September 1998, illustrated p. 51Bruno Foucart and Jean-Louis Gaillemain, *Les Décorateurs des années 40*, exh. cat., Ville De Boulogne-Billancourt, Paris, 1998, p. 234 for an example with an octagonal tabletop and similar base, p. 235 for an example with a rectangle marble tabletop and similar basePhilippe Seulliet, 'Crème de Cocteau', *The World of Interiors*, October 2003, illustrated pp. 268-69Patrick Mauriès, *Serge Roche*, exh. cat., Galerie Chastel-Maréchal, Paris, 2006, illustrated pp. 98-99

The present lot is one of four extant tables with similar bases. There are two octagonal tabletop examples, one executed in glass and the other in scagliola. The other two examples have rectangular tabletops, one executed in glass and the other in scagliola.

“Light marries with architecture and a brilliant aura defines this incarnate furniture, these ghostly subjects imprisoned in the silvered mirrors, dazzling me.”

JEAN-MICHEL OTHONIEL



213

JEAN DUNAND 1877-1942

Early 'Snake' vase, circa 1907

Patinated bronze.

16.1 cm (6 $\frac{3}{8}$ in.) high

Underside impressed with *JEAN DUNAND*.

Estimate £40,000-60,000 \$59,300-88,900 €54,800-82,200 †

PROVENANCE

DeLorenzo Gallery, New York

Steven A. Greenberg, New York

Christie's, New York, 'The Steven A. Greenberg Collection, Masterpieces of French Art Deco', 13 December, 2012, lot 72

Acquired directly from the above by the present owner

EXHIBITED

'Jean Dunand', The DeLorenzo Gallery, New York, 9 May-8 June, 1985

'Jean Dunand, Jean Goulden', Kelly Gallery, New York, 12 June-6 September, 2013

LITERATURE

Jean Dunand, exh. cat., The DeLorenzo Gallery, New York, 1985, illustrated p. 129

Félix Marcilhac, *Jean Dunand: His Life and Works*, New York, 1991, illustrated p. 135, pl. 143, cat. no. 876

Jean Dunand, Jean Goulden, exh. cat., Kelly Gallery, New York, 2013, illustrated p. 31

“With him, there were no sudden, passing interests, but rather a slow, inward cultivation of beauty.” BERNARD DUNAND



214

Rare folding campaign bed, from the private collection of King Georg V, Royal House of Hanover, Schloss Marienburg, circa 1800

Forged iron, leather.

52.8 x 211 x 87.1 cm (20¾ x 83⅞ x 34¼ in.)

Underside of cushion and stretcher with Georg Rex Royal Hanover inventory stamps.

Estimate £30,000-40,000 \$44,400-59,300 €41,100-54,800

PROVENANCE

King Georg V, Royal House of Hanover, Schloss Marienburg, Hanover, 1843
Sotheby's, Schloss Marienburg, Hanover, 'The History of the House of Hanover and the Highlights of the Auction', Volume I, 15 October, 2005, lot 5643

Acquired directly from the above by the present owner

EXHIBITED

'The Essence of Things: Design and the Art of Reduction', Vitra Design Museum, Weil am Rhein, 20 March-19 September, 2010 then travelled to: Museum August Kestner, Hannover (9 March-2 June, 2011); Design Museum, Gent (8 July-16 October, 2011); Grassi Museum, Leipzig, (27 April-16 September, 2012); Museo del Palacio de Bellas Artes, Mexico, (8 August-27 October, 2013)

'Hannovers Herrscher auf Englands Thron 1714-1837', Als die Royals aus Hannover kamen, Lower Saxony, 17 May-5 October, 2014

LITERATURE

Alexander von Vegesack and Mathias Schwartz-Clauss, eds., *The Essence of Things: Design and the Art of Reduction*, exh. cat., Weil am Rhein, 2010, illustrated p. 73, cat. 91

Claudia Schnurmann, 'Von der Grand Tour zum Tourismus', *Hannovers Herrscher auf Englands Thron 1714-1837*, exh. cat., Als die Royals aus Hannover kamen, Lower Saxony, illustrated p. 392, cat. no. 430



215

LE CORBUSIER and

PIERRE JEANNERET 1887-1965, 1896-1967

Sofa, model no. LC/PJ-SI-42-A/B, designed for the High Court and Assembly, Chandigarh, circa 1955-1956

Hide, teak.

75.5 x 160.5 x 80.8 cm (29¾ x 63¼ x 31¾ in.)

Estimate £35,000-55,000 \$51,900-81,500 €47,900-75,300

PROVENANCE

Chandigarh, India, circa 1955-1956

Galerie Patrick Seguin, Paris

LITERATURE

Willy Boesiger, ed., *Le Corbusier et son Atelier rue de Sevres 35, Œuvre Complète Volume 7: 1957-1965*, New York, 1990, pp. 93-94

Eric Touchaleaume and Gerald Moreau, *Le Corbusier, Pierre Jeanneret, The Indian Adventure: Design-Art-Architecture*, Paris, 2010, pp. 228, 231, 244-45, 566-67

Galerie Patrick Seguin, ed., *Le Corbusier, Pierre Jeanneret: Chandigarh*, India, Paris, 2014, pp. 134-35, 282



The legislative Assembly, Chandigarh, circa 1944 © FLC/ ADAGP, Paris and DACS, London 2015.





216

PIERRE JEANNERET 1896-1967

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

Teak, leather.

Each: 83 x 60.2 x 71.5 cm (32 $\frac{5}{8}$ x 23 $\frac{3}{4}$ x 28 $\frac{1}{8}$ in.)

Estimate £20,000-30,000 \$29,600-44,400 €27,400-41,100

PROVENANCE

Chandigarh, India, circa 1953-1954

LITERATURE

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

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

217

PIERRE JEANNERET 1896-1967

Demountable desk, model no. PJ-BU-15-A, designed for the Secretariat and the administrative buildings, Chandigarh, circa 1957-1958

Teak, aluminium.

71.9 x 189 x 190.4 cm (28¼ x 74¾ x 74⅞ in.)

Estimate £30,000-50,000 \$44,400-74,100 €41,100-68,500

PROVENANCE

Chandigarh, India, circa 1957-1958

LITERATURE

Eric Touchaleaume and Gerald Moreau, *Le Corbusier, Pierre Jeanneret, The Indian Adventure: Design-Art-Architecture*, Paris, 2010, p. 576

Galerie Patrick Seguin, ed., *Le Corbusier, Pierre Jeanneret: Chandigarh, India*, Paris, 2014, pp. 253-54, 288, 576



“With the most modest means Jeanneret would timidly propose wonders of both architecture and furniture.” JEAN PROUVÉ

218

PIERRE JEANNERET 1896-1967

Set of four chairs, model no. PJ-SI-54-A, designed for Punjab University, Chandigarh, circa 1960

Teak, cane.

Each: 76.2 x 40.9 x 46.6 cm (30 x 16½ x 18¾ in.)

Estimate £30,000-40,000 \$44,400-59,300 €41,100-54,800

PROVENANCE

Chandigarh, India, circa 1960

LITERATURE

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

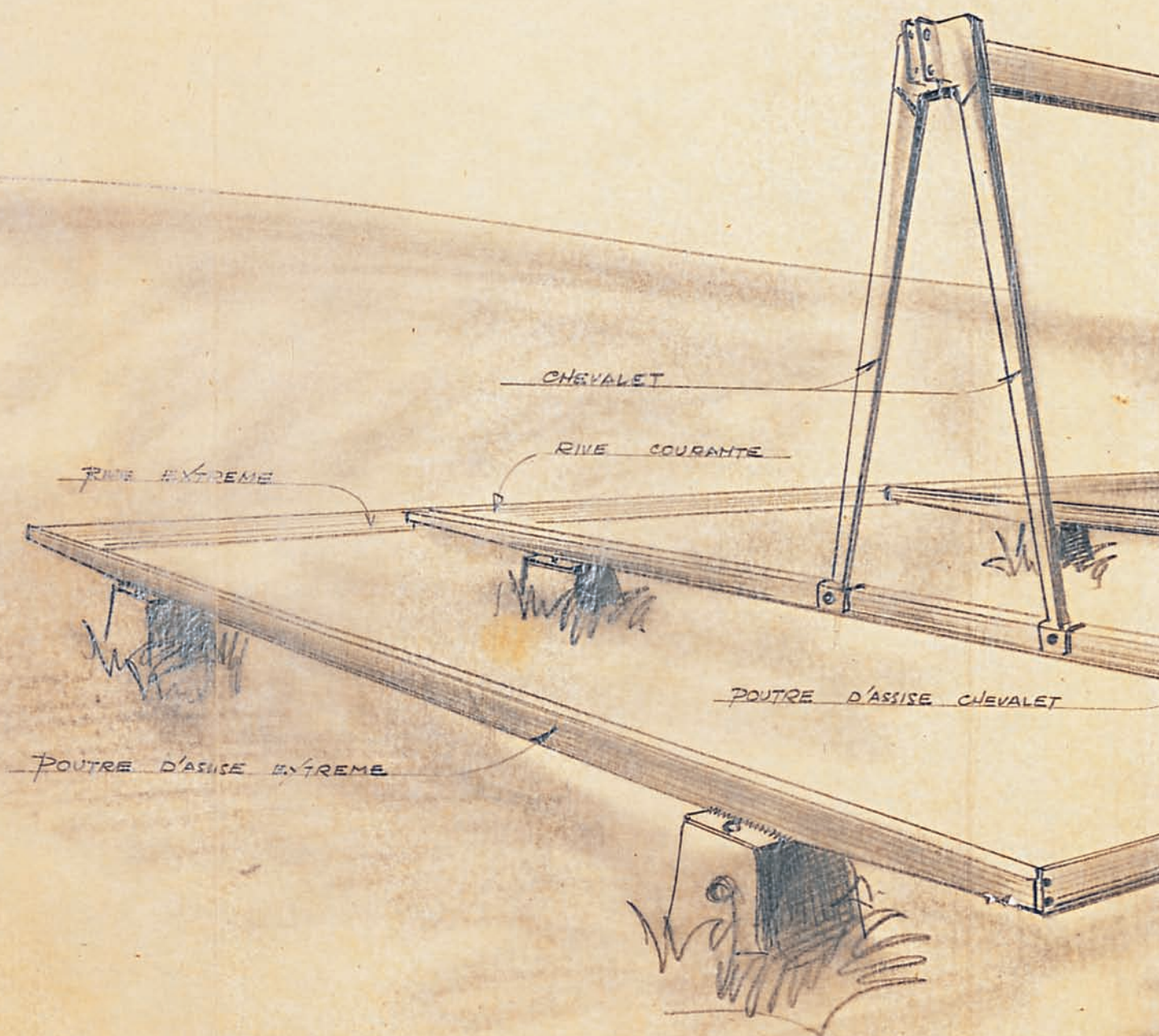
Galerie Patrick Seguin, ed., *Le Corbusier, Pierre Jeanneret: Chandigarh*, India, Paris, 2014, pp. 208, 285



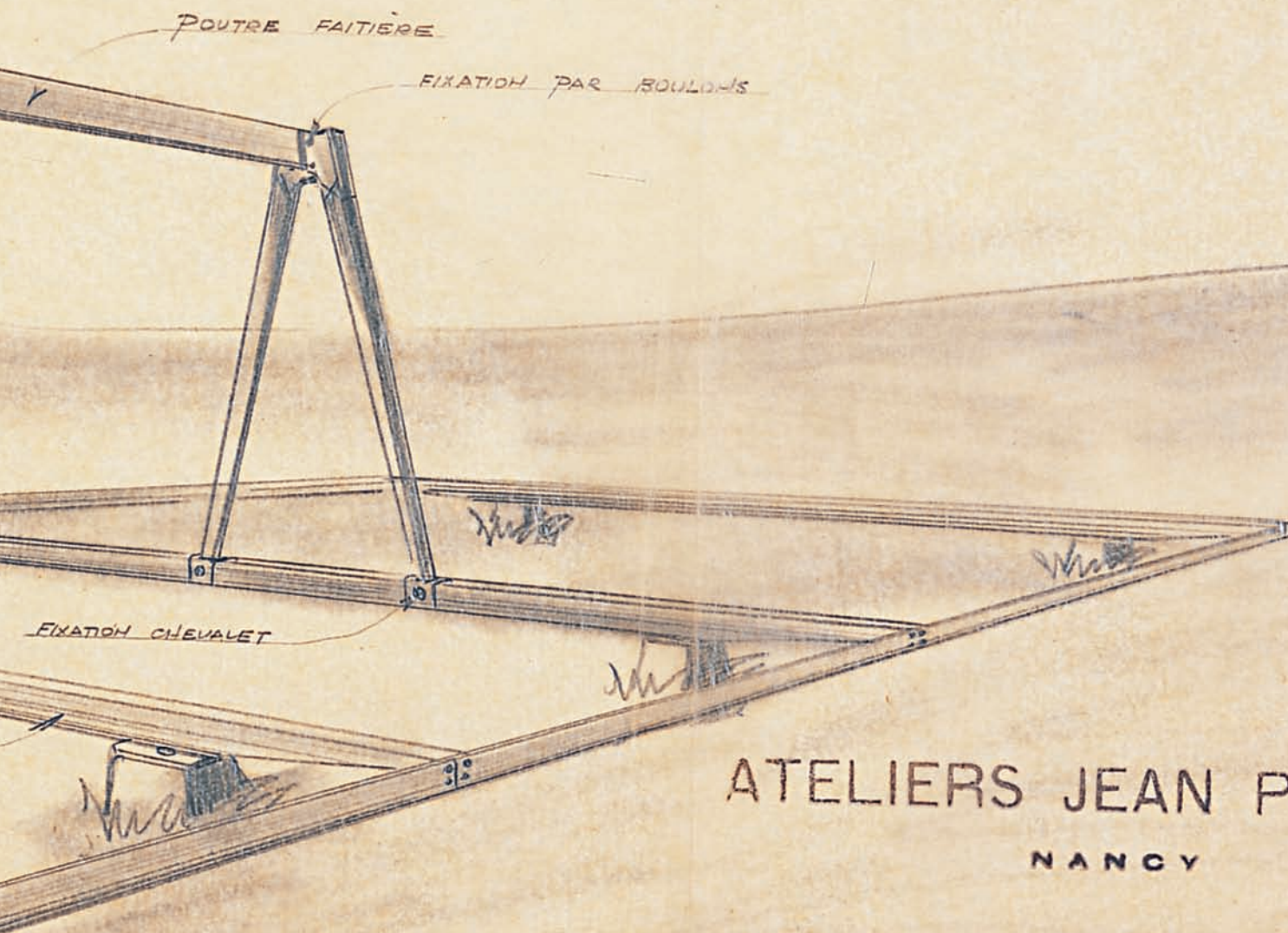
ATELIERS JEAN PROUVÉ

NANCY

4



THE '6 X 9' DEMOUNTABLE HOUSE BY JEAN PROUVÉ



ATELIERS JEAN PROUVÉ
NANCY

PAVILLON DÉMONTABLE

BREVET N° 849.762

NOTICE DE MONTAGE

MISE EN PLACE DES CHEVALETS ASSURÉS
PAR LES POUTRES FAITIÈRE

4

ATELIERS JEAN PROUVÉ

NANCY

6

BOULON D'ASSEMBLAGE DES COUVRE-JOINT

FIXATION DU COUVRE-JOINT SUR PIGNON

COUVRE-JOINT EXTERIEUR

FENTRE

COUVRE-JOINT INTERIEUR

SCALES D'ACCORDAGE SUR
RIVES INFÉRIEURES

MONTER LA POUTRE

LE BOULON INFÉRIEUR

SUR LA POUTRE FA

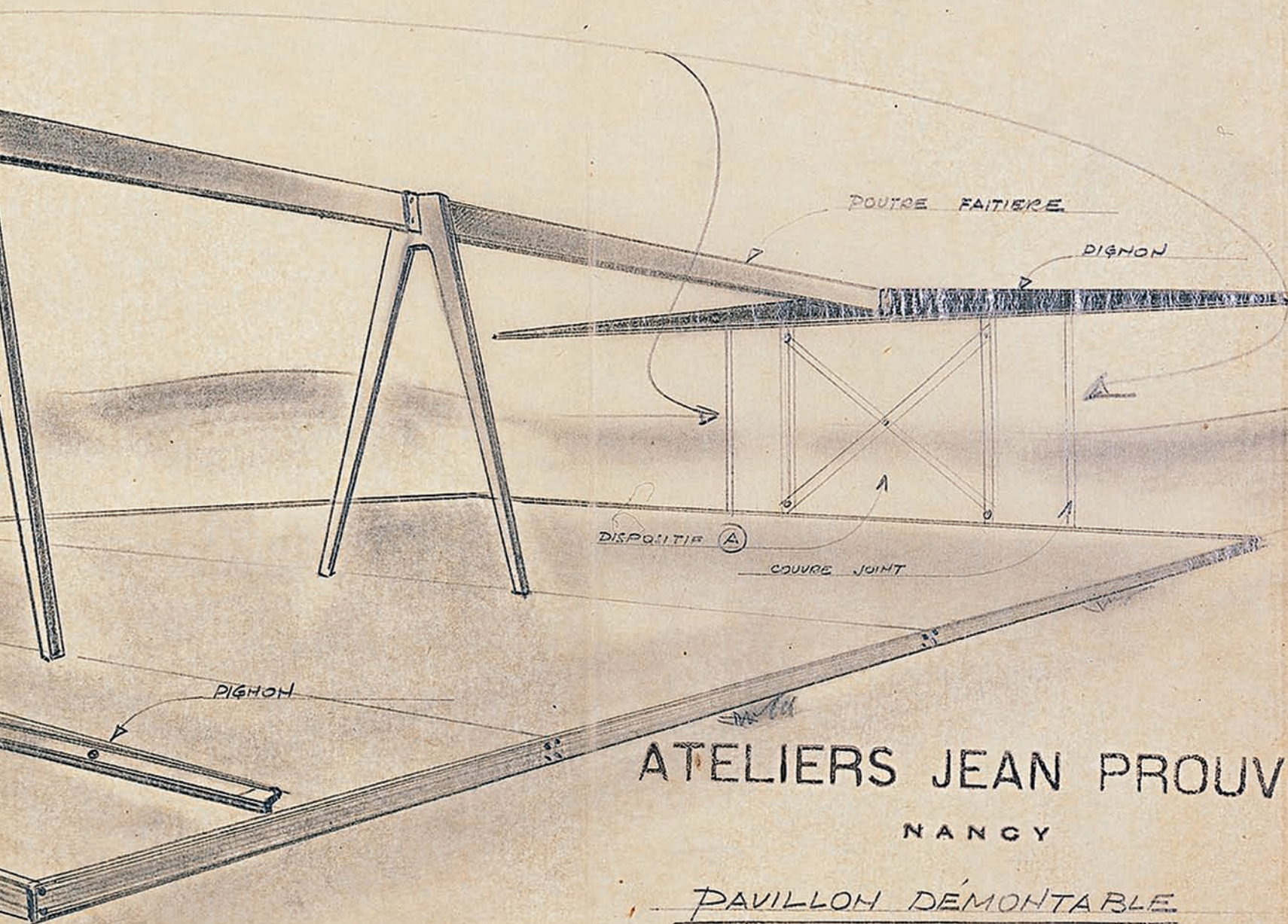
SUIVANT LA FLECHE E

DISPOSITIF (A) - VOIR

DISPOSITIF (A) VOIR PLAN 7

COUVRE-JOINT

FAITIERE EN CHARNIERE SUR
 DU PORTIQUE . FIXER LE PIGNON
 TIERE . FAIRE PIVOTER L'ENSEMBLE
 ET POSER LE PIGNON SUR LE
 R PLAM N° 7.



ATELIERS JEAN PROUVÉ
 NANCY

PAVILLON DÉMONTABLE

BREVET N° 849.762

NOTICE DE MONTAGE

MONTAGE DES POUTRES FAITIERES
EXTREMES (SEMBLABLES AUX AUTRES)
ET DES PIGNONS.

6



JEAN PROUVÉ 1901-1984

'6 x 9' demountable house, 1944-1945

Painted steel, corrugated aluminium, painted wood, glass.

680 x 900 x 600 cm (267¾ x 354¾ x 236¼ in.)

Manufactured by Les Ateliers Jean Prouvé, Nancy, France.

Estimate £600,000-800,000 \$889,000-1,190,000 €822,000-1,100,000

PROVENANCE

Recreational watersports centre, Messein, France

Galerie Patrick Seguin, Paris

EXHIBITED

'C'est la vie. Press photography since 1940', Swiss National Museum, Zurich, 11 January- 22 April, 2012 'A passion for Jean Prouvé From Furniture to Architecture', Pinacoteca Giovanni e Marella Agnelli, Turin, 6 April-8 September, 2013, for the two axial portal structural support frames

LITERATURE

Peter Sulzer, *Jean Prouvé: Œuvre complète / Complete Works, Volume 3: 1944-1954*, Basel, 2005, pp. 46-53, for examples of demountable houses in other sizes

Galerie Patrick Seguin, *Jean Prouvé, 6 x 6 Demountable House*, Paris, 2013, *passim* for the '6 x 6' example

Pinacoteca Giovanni e Marella Agnelli and Galerie Patrick Seguin, *A Passion for Jean Prouvé: From Furniture to Architecture: The Laurence and Patrick Seguin Collection*, exh. cat., Paris, 2013, pp. 270-75 for the two axial portal structural support frames



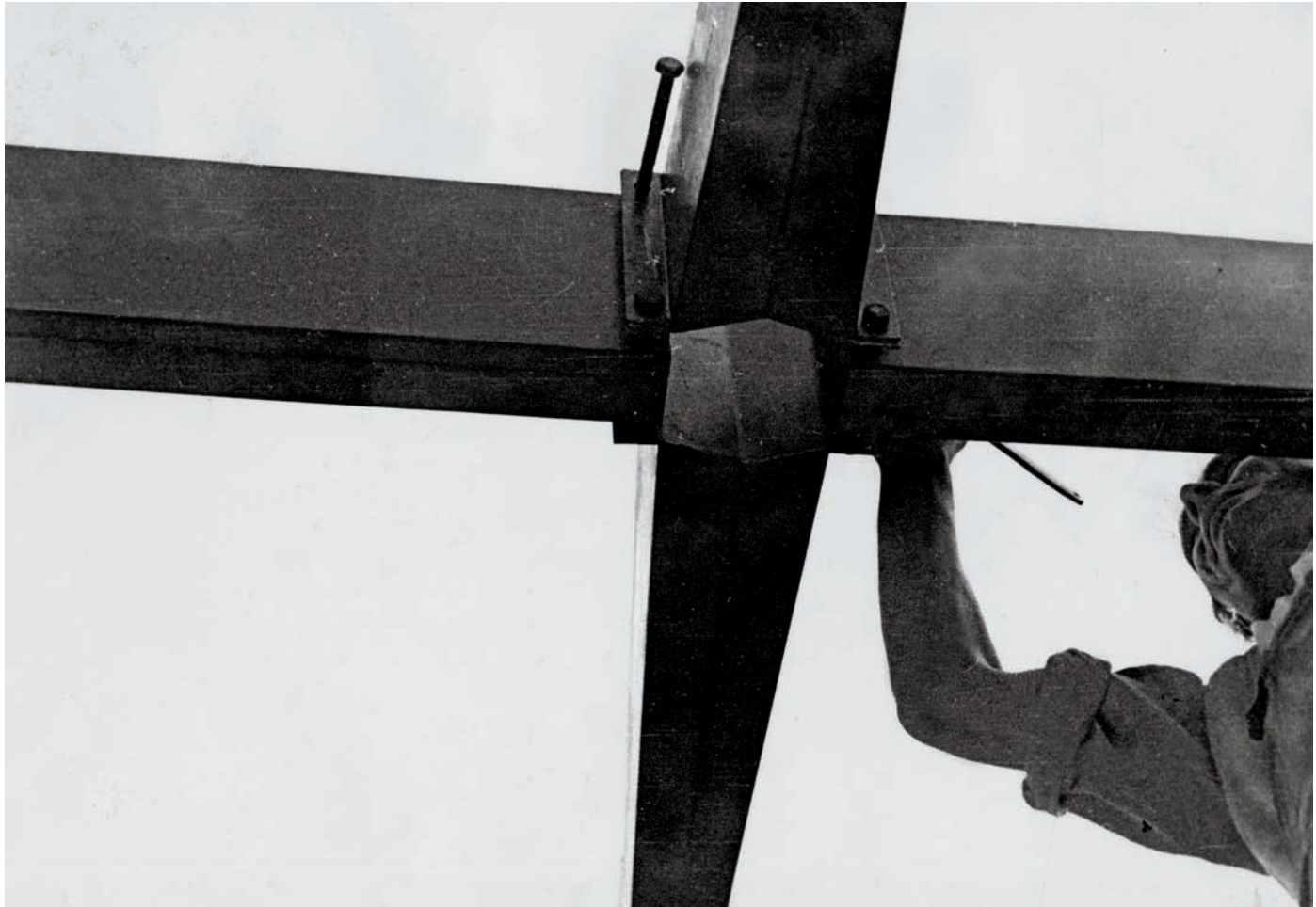
“He liked to define himself as a builder but he could work with the faith and actions of a great pioneer.” DOMUS, 1988







Jean Prouvé, demountable house, 1944-1945 © ADAGP, Paris and DACS, London, 2015.



Jean Prouvé, demountable house, 1944-1945 © ADAGP, Paris and DACS, London, 2015.

Jean Prouvé was a twentieth century pioneer and an innovative designer of furniture and architecture. Prouvé was the godson of Emile Gallé and his father was a founding member of the Ecole de Nancy. From the beginning Prouvé was imbued with a creative and industrious philosophy from a group whose principal aim was the democratic alliance between art and industry.

Determined to be a man of his time, Prouvé explored all the current technical resources in metalworking, abandoning wrought iron for bent sheet steel. In the 1930s he produced metal joinery, furniture, architectural components and demountable buildings, all of which were from a limited production. Prouvé stated that 'in their construction there is no difference between a piece of furniture and a house', and he developed his philosophy on construction further based upon functionality and rational fabrication. Free of all artifice, the result was aesthetically concurrent with the doctrine of the Union des Artistes Modernes of which Prouvé was a founding member. Members of U.A.M. also included the French pioneers Le Corbusier, Pierre Jeanneret and Charlotte Perriand.

Post-war furniture and architecture, which was produced and often intended for public use applied Prouvé's aforementioned ideas. Furthermore these works included astute assembly systems for durable structures, buildings and furniture all of which were germane to the principles of adaptation, modification and deconstruction.

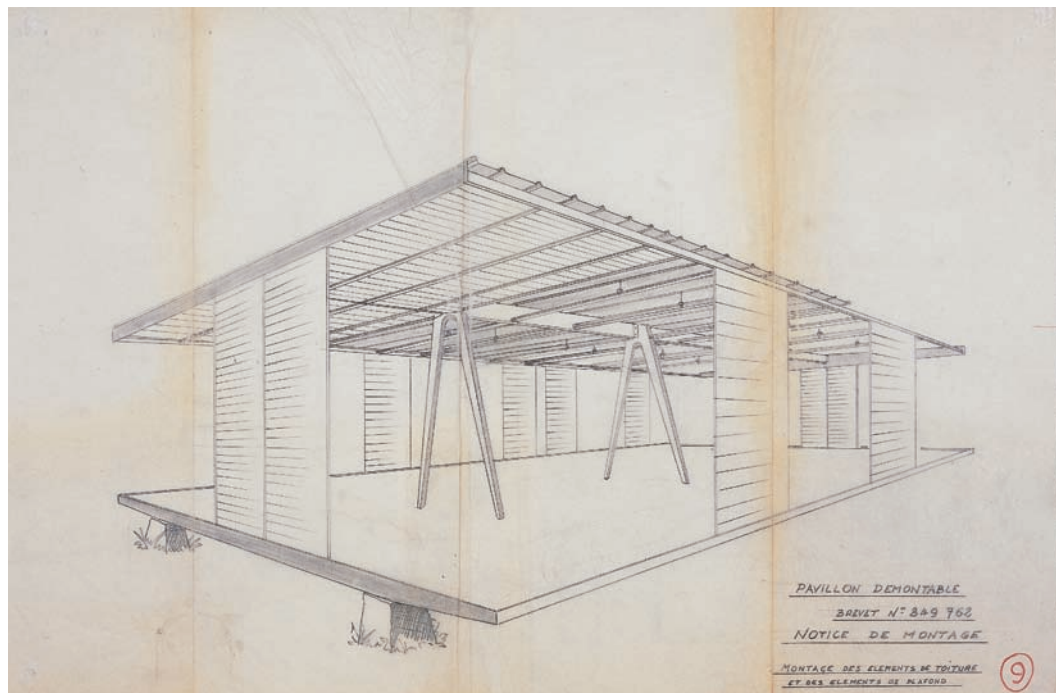
The significance of Jean Prouvé's humanist concerns and avant-garde spirit has lost none of its relevance. There has been renewed discovery of the originality from his prolific career, spanning many decades.

These achievements include the University dormitory, Nancy, in 1932; a similar facility for the university in Antony, 1954; demountable post-war schools and the 'little architecture machines' from the 1960s; furniture and buildings for Brazzaville, Congo, and Cansado, Mauritania. Collaborating with esteemed architects, Jean Prouvé has left a prestigious lineage of twentieth century building, many of which are now considered historic monuments to modernism.

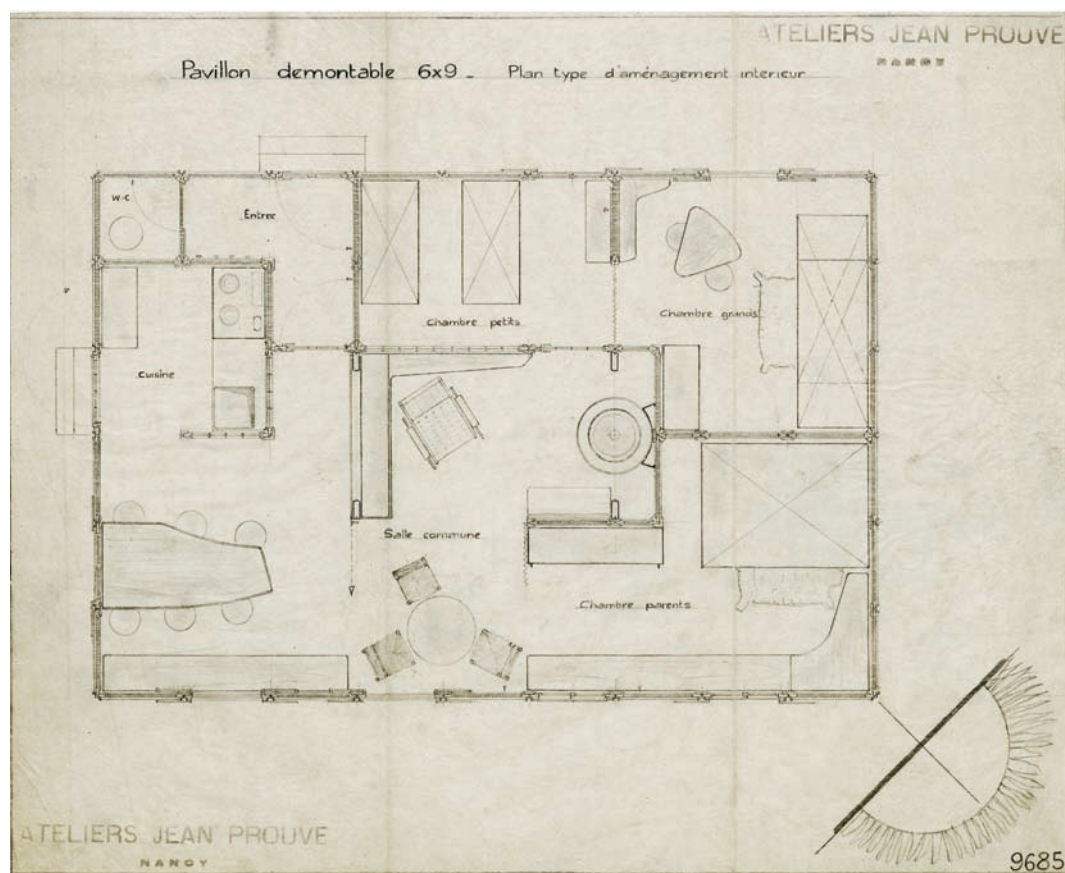
In response to an order from the state at the end of the war, Jean Prouvé began designing temporary houses for the homeless in Lorraine and Franche-Comté. He fine-tuned his already patented axial portal frame, which was a quick, economical and adaptable solution. The area of 6 x 6 meters (388 sq ft) was mandated by the Ministry of Reconstruction and Town Planning, and then later increased in size to 6 x 9 meters (581 sq ft). The construction was partitioned into three rooms that were immediately habitable on the day of assembly. This meant that families did not need to move while construction took place.

Designed to be rapidly constructed on the sites of destroyed homes, these architectural structures were produced with wood and metal prefabricated components. At the time of fabrication steel was subjected to strict quotas, which was reserved for the bent steel skeleton, for the insertion of simple standardised wood panels. The roof was made of bitumen-coated building paper, conducive to Prouvé's constructional rebuilding principles.

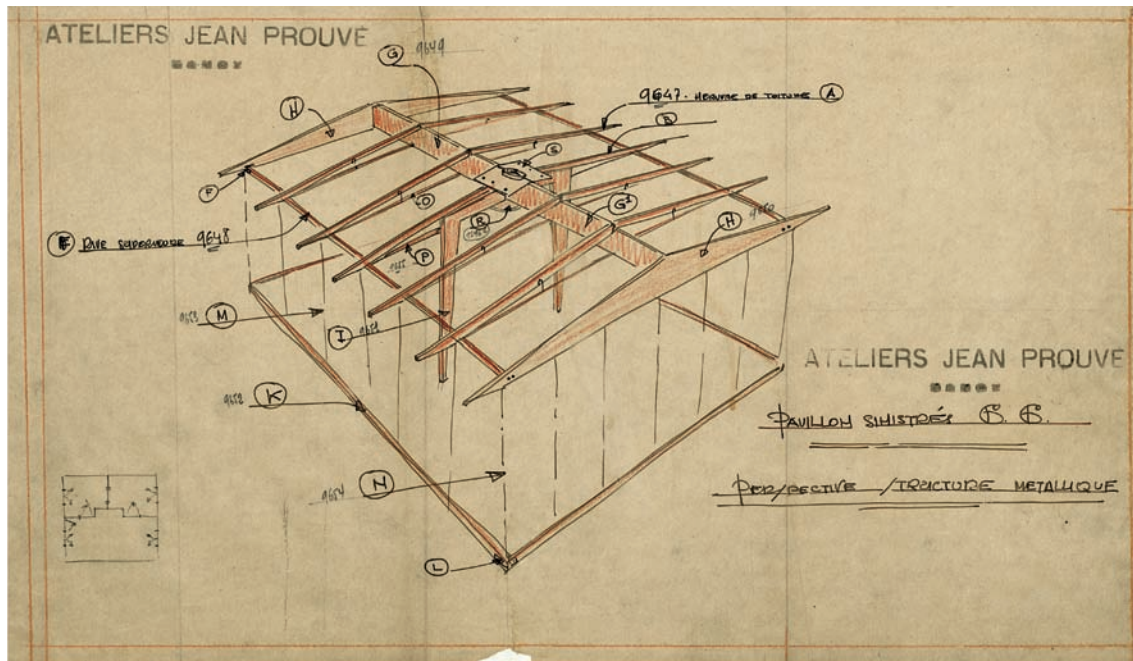
“Architecture should leave no trace on the landscape.” JEAN PROUVÉ



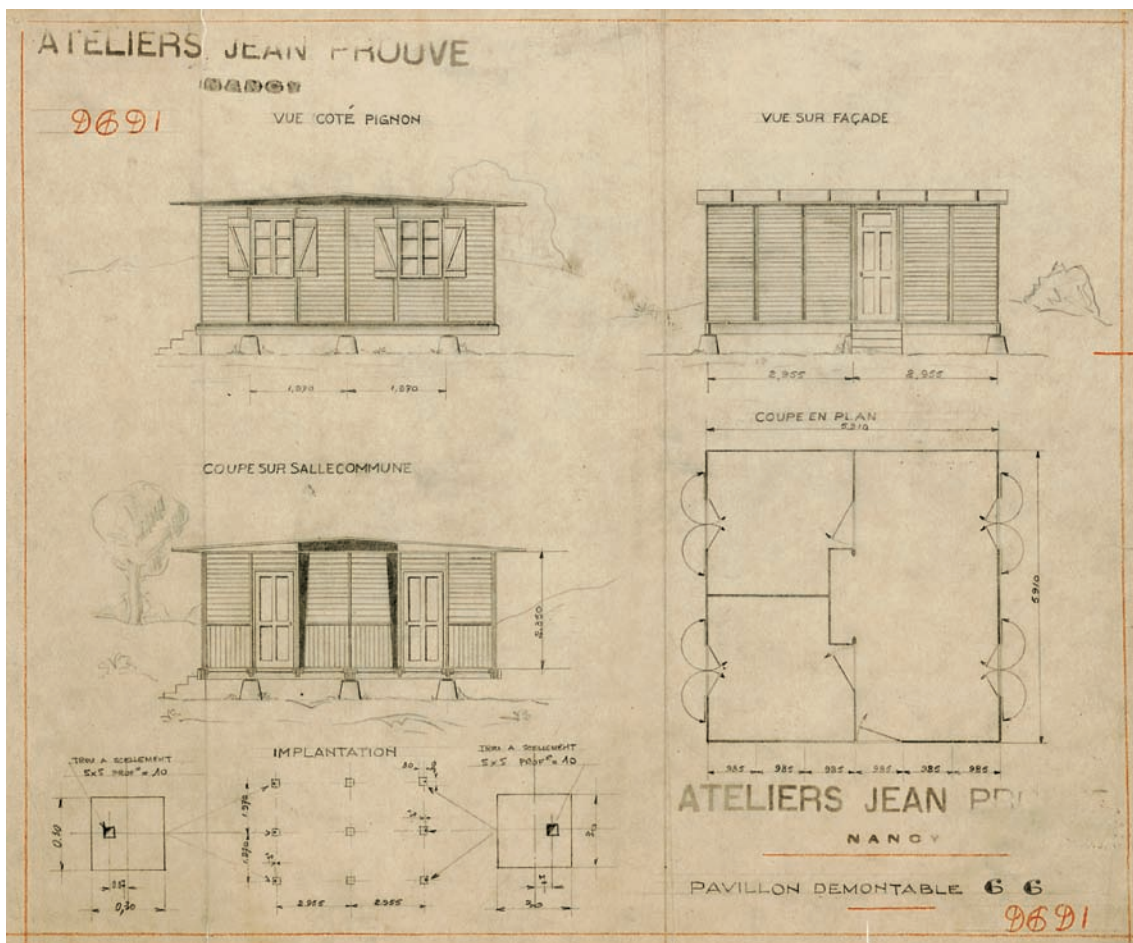
Jean Prouvé, drawing for the demountable house, 1944-1945 © ADAGP, Paris and DACS, London, 2015.



Jean Prouvé, floor plan for a 6 x 9 demountable house, 1944-1945 © ADAGP, Paris and DACS, London, 2015.



Jean Prouvé, technical drawing for the 6 x 6 demountable house, 1944-1945 © ADAGP, Paris and DACS, London, 2015.



Jean Prouvé, technical drawing for the 6 x 6 demountable house, 1944-1945 © ADAGP, Paris and DACS, London, 2015.



Jean Prouvé, 6 x 6 demountable house, private collection, Korea © ADAGP, Paris and DACS, London 2015.



Jean Prouvé, 6 x 6 demountable house, private collection, France © ADAGP, Paris and DACS, London 2015.



Jean Prouvé, 6 x 6 demountable house, private collection, France © ADAGP, Paris and DACS, London 2015.

PIERRE JEANNERET 1896-1967

Illuminated reading table, model no. PJ-TAT-10-B, designed for the Assembly and the University Library, Chandigarh, 1963-1964

Teak-veneered wood, teak, painted steel, painted metal, frosted glass.
102.3 x 250.7 x 121.8 cm (40¼ x 98¾ x 47⅞ in.)

Estimate £100,000-150,000 \$148,000-222,000 €137,000-205,000

PROVENANCE

Chandigarh, India, 1963-1964

Galerie 54, Paris, 2002

Acquired directly from the above by the present owner

LITERATURE

Eric Touchaleaume and Gerald Moreau, *Le Corbusier, Pierre Jeanneret, The Indian Adventure: Design-Art-Architecture*, Paris, 2010, pp. 368, 370-72, 580

Galerie Patrick Seguin, ed., *Le Corbusier, Pierre Jeanneret: Chandigarh, India*, Paris, 2014, pp. 172, 217-23, 286





“The city of Chandigarh is planned to human scale. It puts us in touch with the infinite cosmos and nature.” LE CORBUSIER



221

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

*Rare and large 'Afrique' room divider, designed for the Air France building,
Brazzaville, Congo, 1950-1952*

Painted bent steel, mahogany.

358.7 x 261.4 x 23 cm (141¼ x 102⅞ x 9 in.)

Manufactured by Les Ateliers Jean Prouvé, Nancy, France. From the
production of 13.

Estimate £30,000-40,000 \$44,400-59,300 €41,100-54,800

PROVENANCE

Air France building, Brazzaville, Congo, 1950-1952

LITERATURE

Galerie Jousse Seguin and Galerie Enrico Navarra, *Jean Prouvé*, Paris,
1998, p. 223 for a similar example

Galerie Patrick Seguin and Sonnabend Gallery, *Jean Prouvé, Vol. 1*, Paris,
2007, illustrated pp. 70, 87

Galerie Patrick Seguin, *Jean Prouvé, Vol. 2*, Paris, 2007, illustrated pp. 463,
488



222

JEAN PROUVÉ 1901-1984

Rare desk, designed for the offices of Compagnie Parisienne de Distribution d'Électricité S.A., Paris, 1934

Painted bent steel, aluminium, linoleum.

78.1 x 140.3 x 83.8 cm (30³/₄ x 55¹/₄ x 32⁷/₈ in.)

Manufactured by Les Ateliers Jean Prouvé, Nancy, France.

Estimate £25,000-35,000 \$37,000-51,900 €34,200-47,900

PROVENANCE

Compagnie Parisienne de Distribution d'Électricité S.A., Paris, 1934

LITERATURE

Galerie Jousse Seguin and Galerie Enrico Navarra, *Jean Prouvé*, Paris, 1998, p. 52

Peter Sulzer, *Jean Prouvé: Œuvre complète / Complete Works, Volume 2: 1934-1944*, Basel, 2000, p. 73

Laurence Allégret and Valérie Vaudou, eds., *Jean Prouvé et Paris*, Paris, 2001, pp. 62, 230 for images and an Ateliers Jean Prouvé prospectus

Galerie Patrick Seguin, *Jean Prouvé, Vol. 2*, Paris, 2007, pp. 330, 332-33, 501 for images and an Ateliers Jean Prouvé prospectus



The present model at the C.P.D.E. office, Paris, circa 1953 © ADAGP, Paris and DACS, London 2015.



223

JEAN PROUVÉ 1901-1984

Set of six rare demountable 'Semi-metal' chairs, model no. 300, circa 1950-1953

Painted steel, painted tubular steel, moulded plywood.

Each: 81 x 41.7 x 48.5 cm (31 $\frac{7}{8}$ x 16 $\frac{3}{8}$ x 19 $\frac{1}{8}$ in.)

Manufactured by Les Ateliers Jean Prouvé, Nancy, France.

Estimate £70,000-90,000 \$104,000-133,000 €95,900-123,000

PROVENANCE

Galerie Patrick Seguin, Paris

LITERATURE

Galerie Jousse Seguin and Galerie Enrico Navarra, *Jean Prouvé*, Paris, 1998, pp. 134-35, figs. 5, 12, 13, 15, p. 137, fig. 3, p. 141

Peter Sulzer, *Jean Prouvé: Œuvre complète / Complete Works, Volume 3: 1944-1954*, Basel, 2005, p. 34, fig. 20, pp. 202-205 for images, drawings and technical drawings

Galerie Patrick Seguin, *Jean Prouvé, Vol. 2*, Paris, 2007, pp. 260-63, p. 508 for an advertisement



224

JEAN PROUVÉ 1901-1984

Unique sideboard, model no. BA 12, circa 1952

Oak, oak-veneered wood, painted bent sheet steel, diamond point aluminium.

100.4 x 199.5 x 47.1 cm (39½ x 78½ x 18½ in.)

Manufactured by Les Ateliers Jean Prouvé, Nancy for Steph Simon, Paris, France.

Estimate £80,000-120,000 \$119,000-178,000 €110,000-164,000

PROVENANCE

Galerie Patrick Seguin, Paris

LITERATURE

Galerie Jousse Seguin and Galerie Enrico Navarra, *Jean Prouvé*, Paris, 1998, p. 56 for a Steph Simon advertisement, pp. 116, 118-19 for similar examples
Peter Sulzer, *Jean Prouvé: Œuvre complète / Complete Works, Volume 3: 1944-1954*, Basel, 2005, pp. 170-71, 173 for an image, technical drawing and a Steph Simon prospectus

Galerie Patrick Seguin and Sonnabend Gallery, *Jean Prouvé, Vol. 1*, Paris, 2007, pp. 159, 187, 189 for similar examples

Galerie Patrick Seguin, *Jean Prouvé, Vol. 2*, Paris, 2007, pp. 460, 504, 512 for similar examples

Gagosian Gallery and Galerie Patrick Seguin, *Calder | Prouvé*, exh. cat., New York, 2013, illustrated pp. 70, 72, 74, 181



The present lot exhibited at the Calder | Prouvé exhibition, Gagosian Gallery and Galerie Patrick Seguin, New York, 2013 © ADAGP, Paris and DACS, London 2015.



225

JEAN PROUVÉ 1901-1984

Rare 'Cité' wall-mounted shelving unit, designed for the student rooms of the Cité Universitaire, Nancy, 1930-1932

Painted bent steel, oak.

70.7 x 100.7 x 24.5 cm (27 $\frac{7}{8}$ x 39 $\frac{5}{8}$ x 9 $\frac{5}{8}$ in.)

Manufactured by Les Ateliers Jean Prouvé, Nancy, France.

From the production of 60 of which there are a few known extant examples.

Estimate £50,000-80,000 \$74,100-119,000 €68,500-110,000

PROVENANCE

Cité Universitaire, Nancy, France, 1930-1932

LITERATURE

Galerie Jousse Seguin and Galerie Enrico Navarra, *Jean Prouvé*, Paris, 1998, pp. 130, 245 for a similar example

Peter Sulzer, *Jean Prouvé: Œuvre complète / Complete Works, Volume 1: 1917-1933*, Basel, 2000, p. 207, for images and a technical drawing

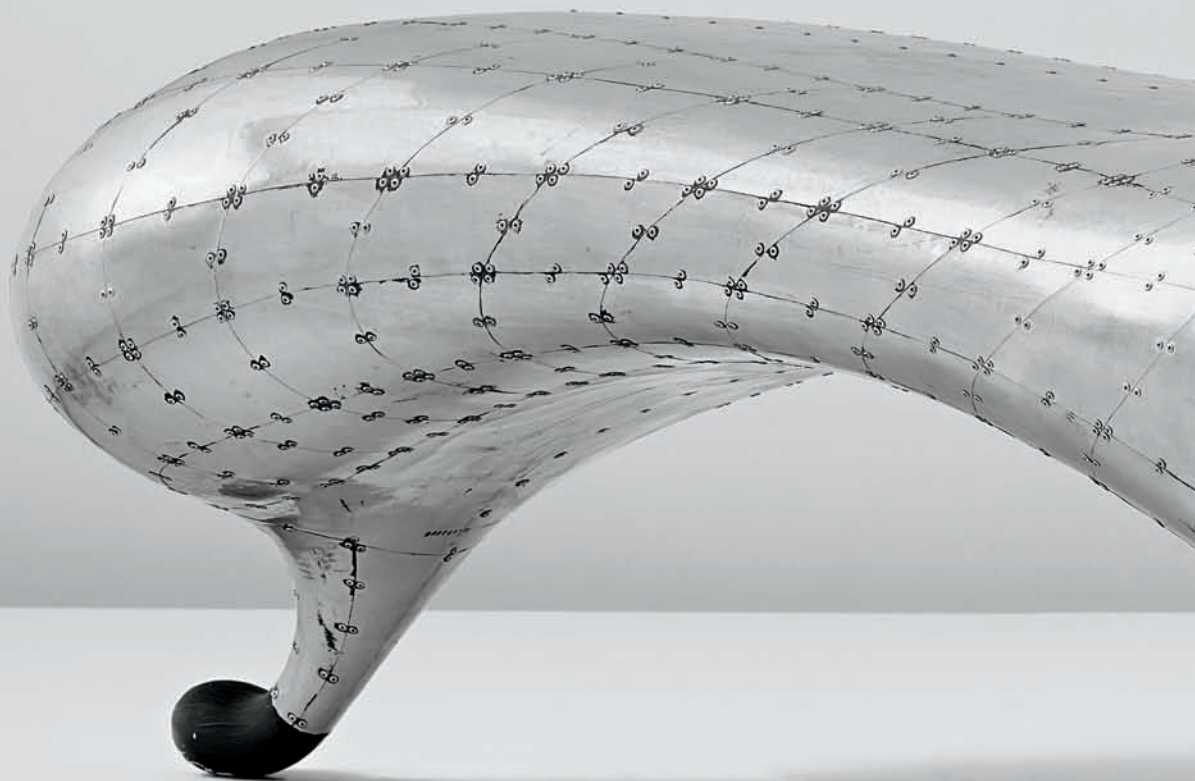
Galerie Patrick Seguin and Sonnabend Gallery, *Jean Prouvé, Vol. 1*, Paris, 2007, p. 117

Galerie Patrick Seguin, *Jean Prouvé, Vol. 2*, Paris, 2007, p. 358 for a similar example, pp. 462, 471



“If people understand, there’s no need to explain.
If they don’t, there’s no use explaining.” JEAN PROUVÉ







PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

MARC NEWSON b. 1963

Lockheed Lounge, circa 1990

Fibreglass-reinforced polyester resin core, blind-riveted sheet aluminium, rubber-coated polyester resin.

87 x 168.3 x 61.6 cm (34¼ x 66¼ x 24¼ in.)

Handmade by Marc Newson at Basecraft for Pod, Australia. Number 10 from the edition of 10 plus 4 artist's proofs and 1 prototype. Underside impressed with *BASECRAFT SYDNEY*. Together with a certificate of authenticity signed by the artist.

Estimate

£1,500,000-2,500,000 \$2,220,000-3,700,000 €2,050,000-3,420,000 Ω

PROVENANCE

The Gallery Mourmans, Maastricht

Christie's, New York, 'Contemporary Art Evening Sale', May 16, 2000, lot 7

Private collection, Italy, acquired directly from the above

Geoffrey Diner Gallery, Washington D.C.

Private collection

Geoffrey Diner Gallery, Washington D.C.

LITERATURE

Davina Jackson, 'Open the Pod Door', *Blueprint*, February 1990, pp. 28-29

Mario Romanelli, 'Marc Newson: Progetti tra il 1987 e il 1990', *Domus*, March 1990, p. 67

Alexander von Vegesack, et al., eds., *100 Masterpieces from the Vitra Design Museum Collection*, exh. cat., Vitra Design Museum, Weil am Rhein, 1996, inside front cover, back cover, pp. 172-73

Alice Rawsthorn, *Marc Newson*, London, 1999, pp. 9, 11, 18-21

Sarah Nichols, *Aluminum by Design*, exh. cat., Carnegie Museum of Art, Pittsburgh, 2000, front and back covers and p. 264

Marc Newson Pop On Pop Off, exh. cat., Groninger Museum, 2004, pp. 1, 12-13

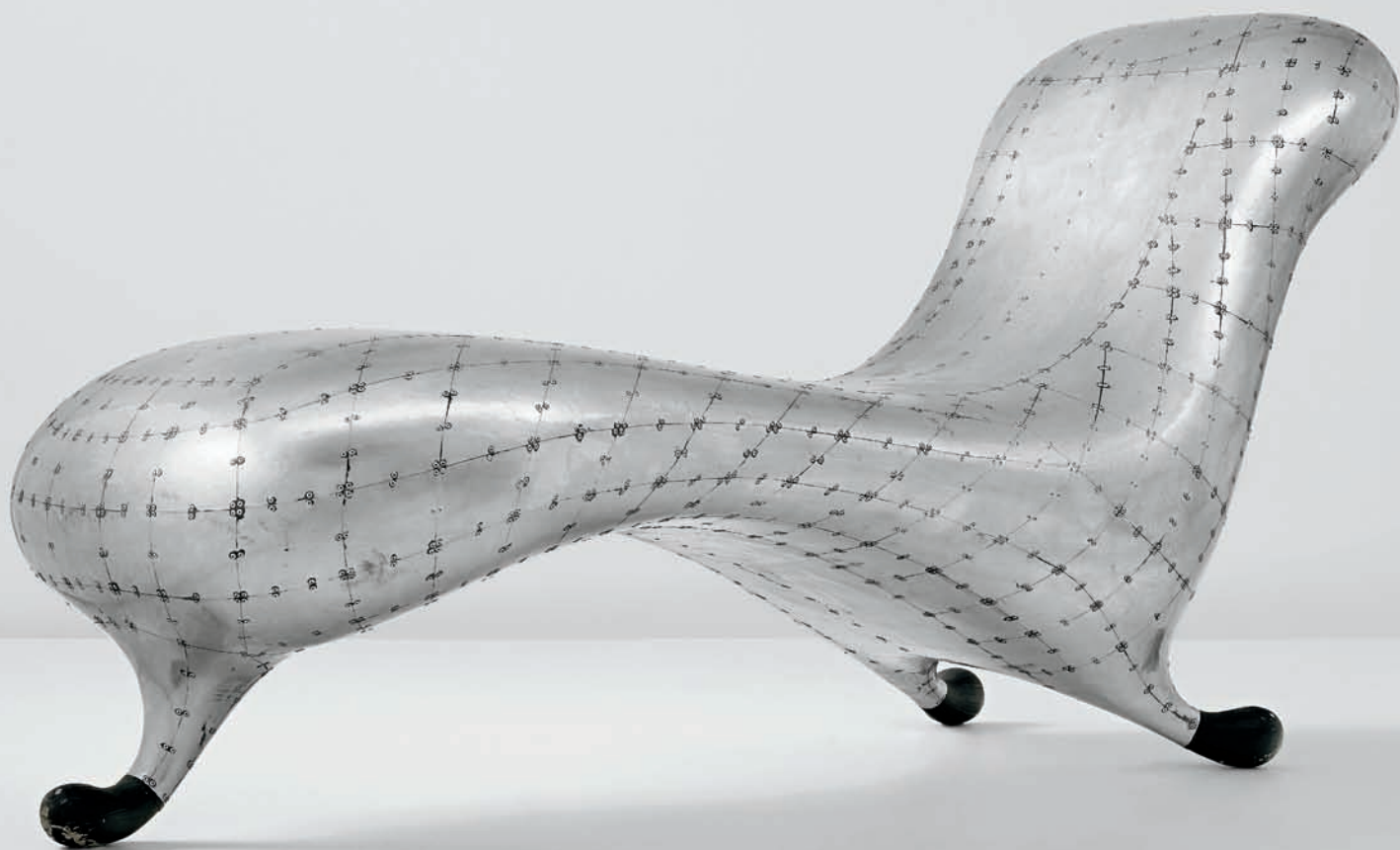
Jean-Louis Gaillemine, ed., *Design Contre Design: Deux siècles de créations*, exh. cat., Galerie Nationale du Grand Palais, Paris, 2007, p. 192

Deyan Sudjic, *The Language of Things*, London, 2008, front cover and pp. 206-207

Rich Cohen, 'A Woman in Full', *Vanity Fair*, July 2008, pp. 70-71

Jason T. Busch, *Decorative Arts and Design, Collection Highlights*, Carnegie Museum of Art, Pittsburgh, 2009, p. 194

Alison Castle, et al., *Marc Newson Works*, Cologne, 2012, pp. 34-40



“Marc Newson matters because he’s different in a world of sameness.” J MAYS, CHIEF CREATIVE OFFICER, FORD MOTOR COMPANY

The present lot was built at Basecraft, a small Sydney workshop where Marc Newson developed his *LC1* chaise longue (1985-86), now in the permanent collection of the Art Gallery of South Australia, Adelaide. Although a markedly different chair, *LC1* led to the present form, *Lockheed Lounge*, of which fifteen were made: a prototype with white feet, four artist’s proofs, and an edition of ten.

In order of its acquisition, *Lockheed Lounge* is in the permanent collections of the National Gallery of Victoria, Melbourne; Powerhouse Museum, Sydney; Vitra Design Museum, Weil am Rhein; and the Carnegie Museum of Art, Pittsburgh.

The present example was on view during the autumn of 2013 in the Modern and Contemporary Art galleries at The Metropolitan Museum of Art, New York, where it was on loan from 2013 to 2015.

Lot 226 will be included as ‘MN – 14LLB – 1988’ in the forthcoming catalogue raisonné of limited editions by Marc Newson being prepared by Didier Krzentowski of Galerie kreò, Paris.

Phillips would like to thank Marc Newson.



“I had this vision of an object in my head, I had the shape in my head, I had the material in my head, I had its visual aspect, a pretty accurate idea of what it looked like. A globule of mercury.”

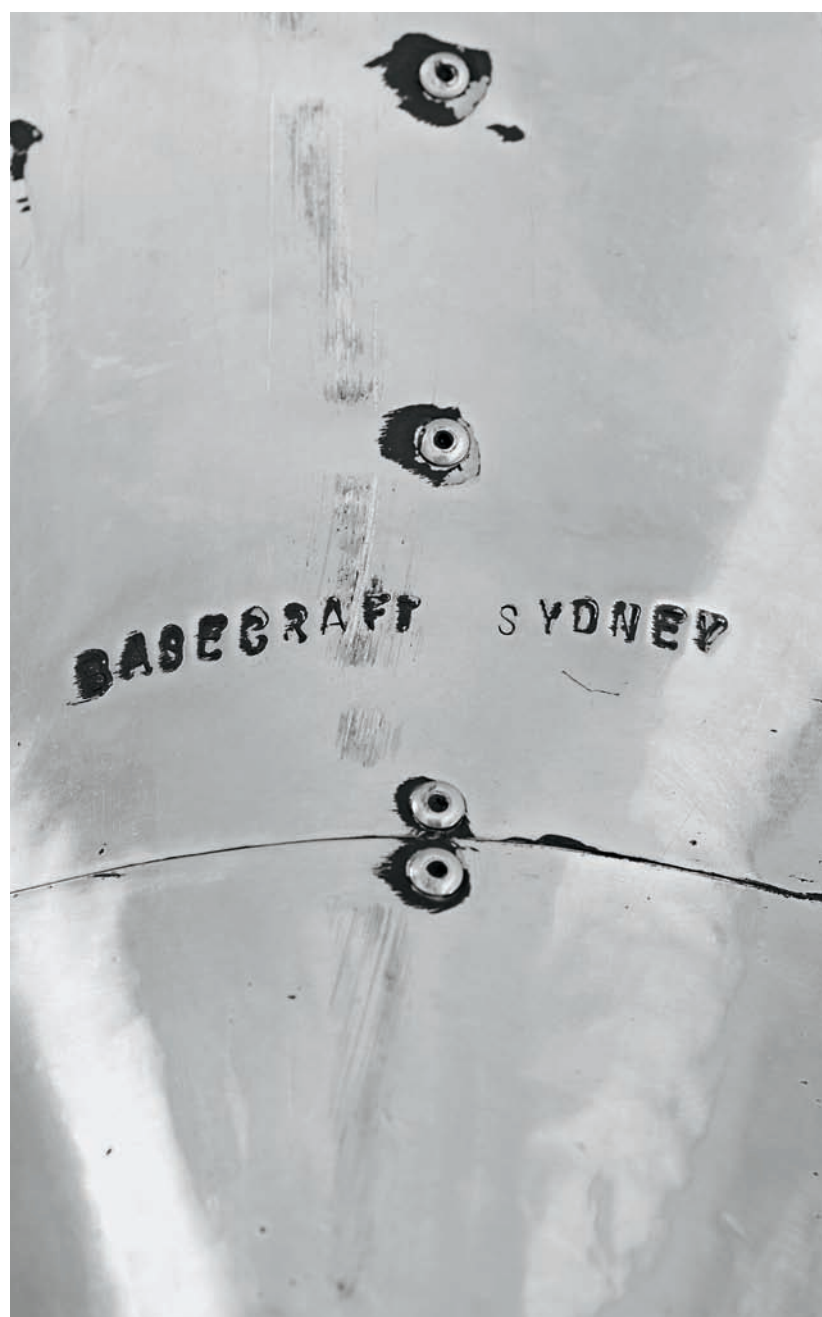
MARC NEWSON

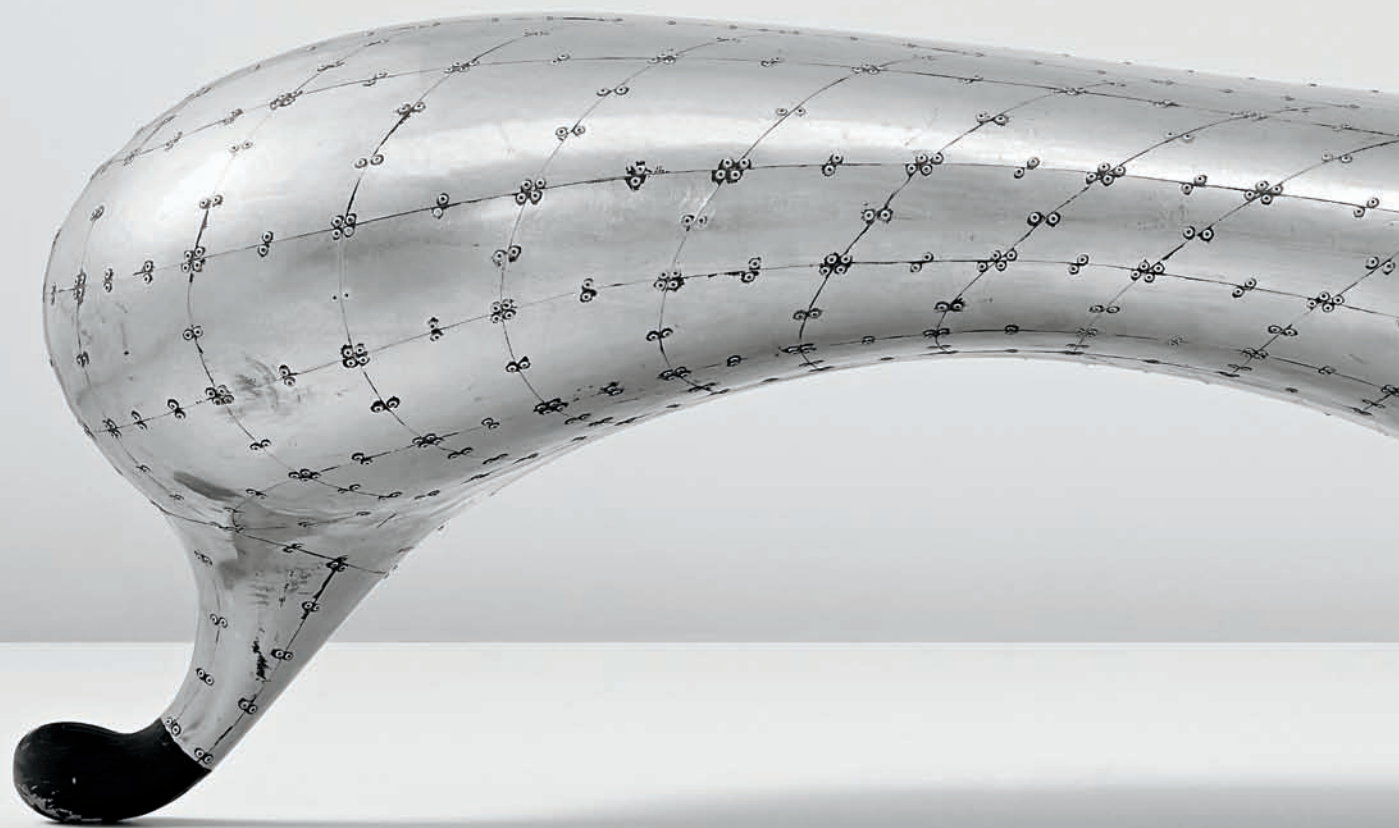
Who can resist a good figure? Not Marc Newson. Since first riveting *Lockheed Lounge* in the late 1980s, he has returned again and again to the hourglass shape as inspiration for much of his work: *Pod Drawers*, *Embryo Chair*, and *Orgone Lounge*. Airplanes, cars, and surfboards are metaphors for Newson, their construction and materials a common point of departure, but the human torso is as fertile a seed for his imagination. Newson is at heart organic, in the vital not vogueish sense. The seat and backrest of his *Felt Chair* stretches and bends like a torso. His related *Wicker Lounge* recalls a nubile in repose, or two. *Lockheed Lounge* set the stage for these later works. Even Newson's everyday products—pepper grinders, bath pillows, bottle openers, doorstops—are buxom. Objects resonate when they relate to us. A Newson maxim might read: one must mimic the body to hold the body.

At Sydney College of the Arts, Newson studied sculpture, jewelry, and furniture design. In 1984 he graduated with the outlines of a plan: technical materials, futurism, fluidity—and with inexperience, the burden of every graduate. The following year he conceived his *LC1 chaise longue* (a precursor to *Lockheed Lounge*), which he exhibited at the Roslyn Oxley9 Gallery in Sydney in June 1986. Unsatisfied with the scrolling backrest of that first chair, he refined its lines and arrived at the present form. Newson shaped *Lockheed Lounge* from foam, as he would have a surfboard 'blank', with a wire brush and a Stanley Surform plane. His intention had been to cover its fibreglass core (cast from a lost mould) with a single sheet of aluminium: “I tried laminating it, but the thing fell apart...Eventually, I came up with the idea of beating little pieces of metal into shape with a wooden mallet, and attaching them with rivets.”

A hallmark of Newson's later work is “seamlessness”, to quote Louise Neri. Smoothness triumphs: neither joint nor junction disrupts the contours of his Alessi tray, for example, or his more recent extruded marble tables shown at Gagosian Gallery in 2007. *Lockheed Lounge*, furrowed with seams, beguiles for the opposite reason: imperfection. Flat-head rivets literally and visually suture together a patchwork of aluminium. Coarse seams betray Newson's limitations, but his chair's fluid silhouette affirms its maker's search for a clear ideal. At its core—fibreglass-reinforced polyester—*Lockheed Lounge* is seamless.

In 1943 the Lockheed Corporation transformed air travel by christening its L049 Constellation, a radical airliner capable of transatlantic runs at 500 km/h. Nearly a half century later, Newson transformed the design market with his coyly named *Lockheed Lounge*, an immediate critical success. But like the Constellation—a propeller-driven plane—Marc Newson had not yet achieved Mach 1 speeds. The hand-wrought curves of his chair hint at fundamental human limitations while simultaneously suggesting the perfection of industrial processes. *Lockheed Lounge*, a paragon of youthful ambition, engendered all of Newson's later preoccupations with flow and speed.







SHIRO KURAMATA 1934-1991

'Acrylic stool', designed for the *Spiral boutique*, *The Axis Building*,
Roppongi, Tokyo, circa 1990

Acrylic, feather, aluminium.

53.7 x 33 x 41.3 cm (21½ x 12⅞ x 16¼ in.)

Manufactured by Ishimaru Co., Ltd., Tokyo, Japan. From the edition of 40.

Estimate £30,000-40,000 \$44,400-59,300 €41,100-54,800

PROVENANCE

Paul Hughes Fine Arts, London

Moore Gallery, Switzerland, 2014

Acquired directly 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, figs. 4

David A. Hanks, Anne Hoy and Martin Eidelberg, *Design for Living:
 Furniture and Lighting 1950-2000*, exh. cat., Montreal Museum of
 Decorative Arts, Paris, 2000, pp. 224-25

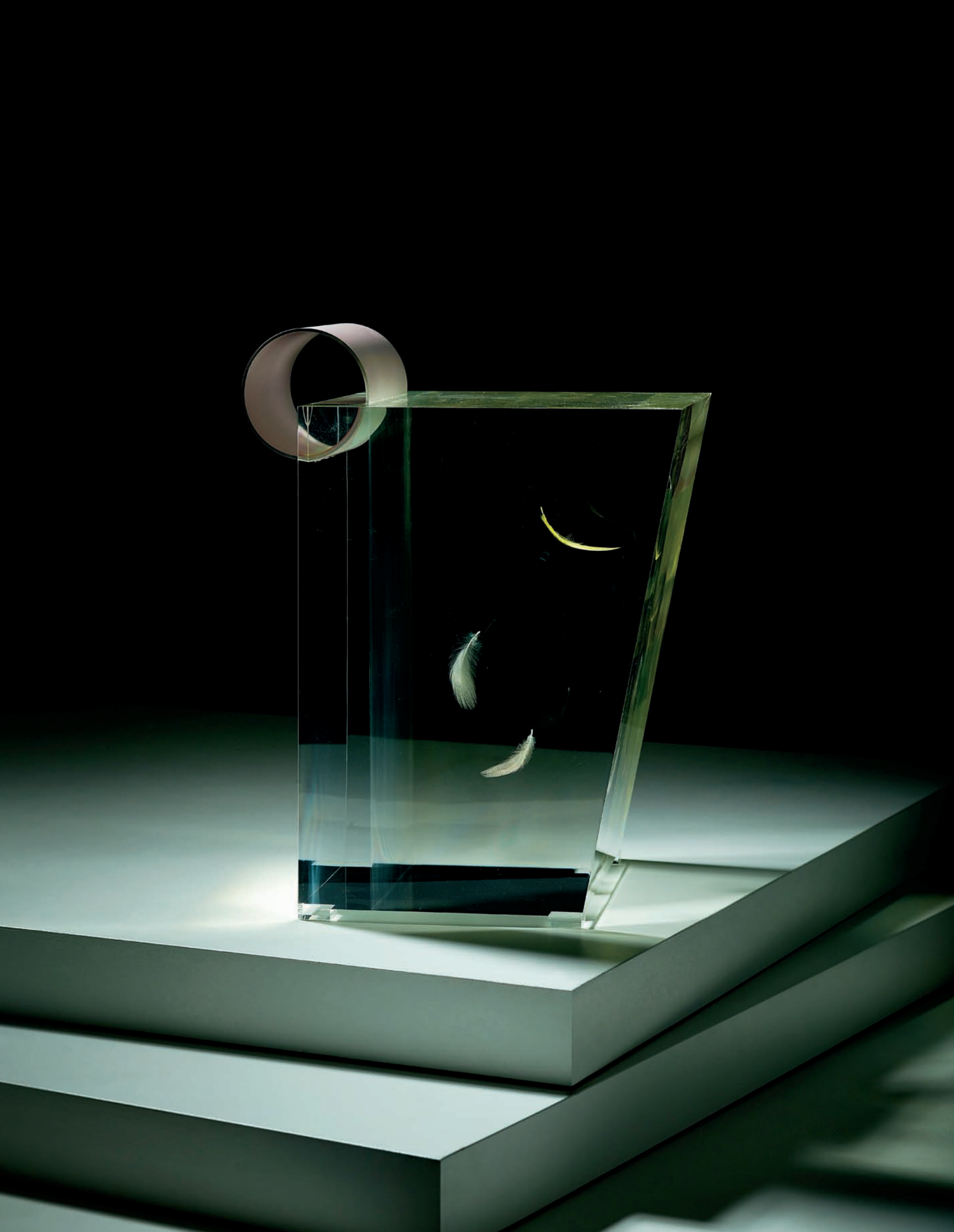
'Kuramata's Tokyo', *Domus*, Milan, no. 858, April 2003, p. 114

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

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



“My strongest desire is to be free of gravity, free of bondage.
I want to float.” SHIRO KURAMATA



René Magritte, Golconda, 1953 © ADAGP, Paris/Scala, Florence/DACS, London 2015.



SHIRO KURAMATA 1934-1991

'Miss Blanche' chair, circa 1991

Acrylic, synthetic roses, anodised tubular aluminium.

90.8 x 62.8 x 59.8 cm (35¾ x 24¾ x 23½ in.)

Manufactured by Ishimaru Co., Tokyo, Japan. From the edition of 56.

Estimate £200,000-300,000 \$296,000-444,000 €274,000-411,000

PROVENANCE

Paul Hughes Fine Art, London

Moore Gallery, Switzerland, 2014

Acquired directly from the above by the present owner

LITERATURE

Ko Tanaka, ed., *Star piece: sketch of image by Shiro Kuramata*, Tokyo, 1991, *passim* for drawings

Matthias Dietz and Michael Mönninger, *Japanese Design*, Cologne, 1994, front cover, pp. 74-75

Shiro Kuramata 1934-1991, exh. cat., Hara Museum of Contemporary Art, Tokyo, 1996, pp. 26-27, 39-40, fig. 1, p. 48, p. 187, fig. 8, p. 192, fig. 4

Alexander von Vegesack, et al., eds., *100 Masterpieces from the Vitra Design Museum Collection*, exh. cat., Vitra Design Museum, Weil am Rhein, 1996, p. 205

Ettore Sottsass, 'An Exhibition Dedicated to Shiro Kuramata', *Domus*, no. 788, December 1996, p. 56

Akari Matsuura, *Japan Design to the new generation*, Japan, 2001, p. 77

'Kuramata's Tokyo', *Domus*, no. 858, April 2003, pp. 121, 126

Phaidon Design Classics, Volume Three, London, 2006, no. 878 for an image and a drawing

Jean-Louis Gaillemine, ed., *Design Contre Design: Deux siècles de créations*, exh. cat., Galerie Nationale du Grand Palais, Paris, 2007, p. 301

Glenn Adamson and Jane Pavitt, eds., *Postmodernism: Style and Subversion, 1970-1990*, exh. cat., Victoria and Albert Museum, London, 2011, p. 153

Shiro Kuramata and Ettore Sottsass, exh. cat., 21_21 Design Sight, Tokyo, 2011, p. 68 for a drawing, p. 69, p. 208 for a detail, p. 211, fig. 27

Deyan Sudjic, *Shiro Kuramata: Essays & Writings*, London, 2013, pp. 77, 104-105

Deyan Sudjic, *Shiro Kuramata: Catalogue of Works*, London, 2013, p. 362, no. 541



“I don’t want realism. I want magic! Yes, yes, magic. I try to give that to people.” BLANCHE DUBOIS, *A Streetcar named Desire*, 1951



Shiro Kuramata, drawing of the 'Miss Blanche' chair, circa 1988 © DR.



SHIRO KURAMATA 1934-1991

Rare 'How High the Moon' two-seater sofa, circa 1986

Copper-plated steel mesh, copper-plated steel.

72.1 x 149.2 x 82.6 cm (28 $\frac{3}{8}$ x 58 $\frac{3}{4}$ x 32 $\frac{1}{2}$ in.)

Manufactured by Terada Tekkojo for Idée, Tokyo, Japan. 1 of approximately 7 examples produced in copper from the edition of 30.

Estimate £40,000-60,000 \$59,300-88,900 €54,800-82,200 Ω

PROVENANCE

Paul Hughes Fine Arts, London

LITERATURE

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

Arata Isozaki and Ettore Sottsass, *Shiro Kuramata 1967-1987*, Tokyo, 1988, front cover and back cover, pp. 98-99, 101 for examples of the chair

Matthias Dietz and Michael Mönninger, *Japanese Design*, Cologne, 1995, p. 68 for an example of the chair

Kathryn B. Hiesinger and Felice Fischer, *Japanese Design: A Survey Since 1950*, Philadelphia and New York, 1995, p. 163, fig. 186 for an example of the chair

Shiro Kuramata 1934-1991, exh. cat., Hara Museum of Contemporary Art, Tokyo, 1996, pp. 2-3, 21, 56-57, 177, 181 for examples of the chair

Ettore Sottsass, 'An Exhibition Dedicated to Shiro Kuramata', *Domus*, no. 788, December 1996, p. 55, figs. 4-5 for an example of the chair

Alexander von Vegesack, et al., eds., *100 Masterpieces from the Vitra Design Museum Collection*, exh. cat., Vitra Design Museum, Weil am Rhein, 1996, pp. 200-201, no. 85 for an example and a drawing of the chair

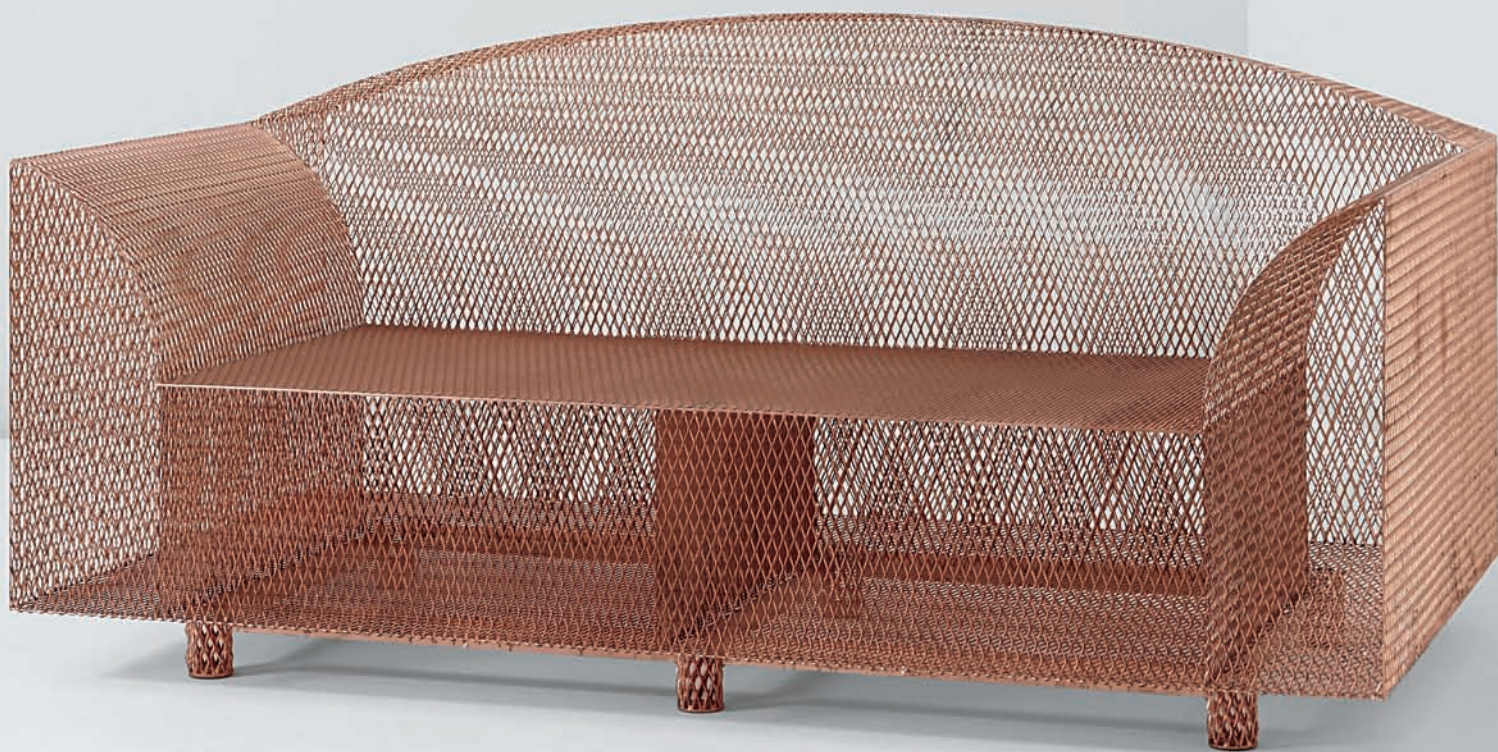
Akari Matsuura, *Japan Design to the new generation*, Japan, 2001, p. 76 for an example of the chair

Phaidon Design Classics, Volume Three, London, 2006, no. 858 for an example of the chair

Shiro Kuramata and Ettore Sottsass, exh. cat., 21_21 Design Sight, Tokyo, 2011, pp. 58-59, 210 for an example and a drawing of the chair

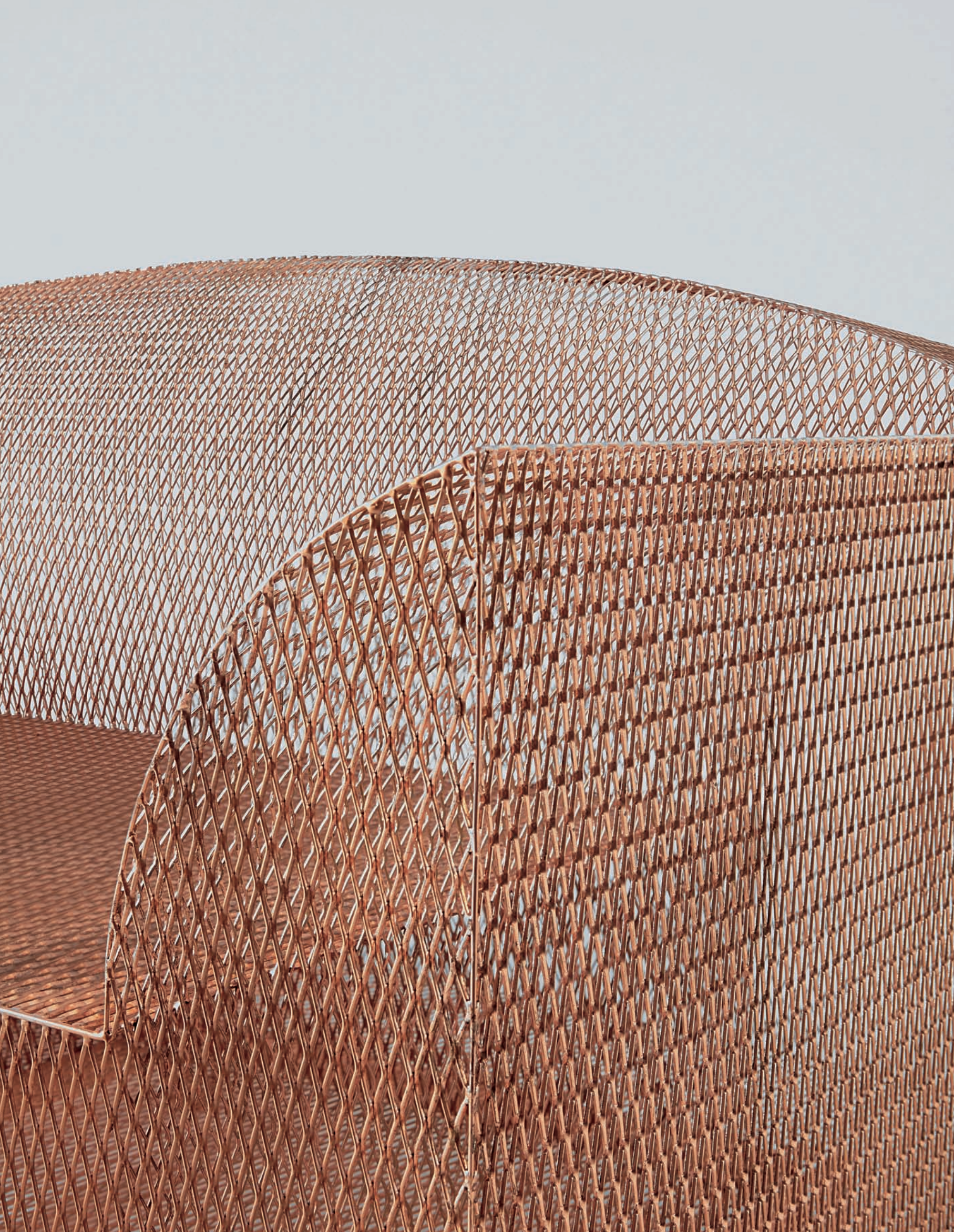
Deyan Sudjic, *Shiro Kuramata: Essays & Writings*, London, 2013, pp. 102, 114, 139-40, 161 for examples of the chair

Deyan Sudjic, *Shiro Kuramata: Catalogue of Works*, London, 2013, p. 340, no. 445, p. 346, no. 459 for examples of the chair



“How high the moon
Does it touch the stars
How high the moon
Does it reach out to mars
Though the words maybe wrong to this song
We’re askin’ how high high high high is the moon.”

HOW HIGH THE MOON, 1940



230

WENDELL CASTLE b. 1932

Unique 'Phantom Rocker', 2009

Ebonised ash.

80.6 x 83.2 x 182.9 cm (31¾ x 32¾ x 72 in.)

Inside of leg incised with *Castle 09*.

Estimate £80,000-120,000 \$119,000-178,000 €110,000-164,000 Ω

PROVENANCE

Barry Friedman Ltd., New York

Private collection, Switzerland

LITERATURE

Emily Evans Eerdmans, *Wendell Castle: A Catalogue Raisonné, 1958-2012*, New York, 2015, illustrated p. 36, fig. 23, p. 401

The present lot is included as reference V.58 in the catalogue raisonné of works by Wendell Castle with studio inventory number 1503.





“I’ve been very interested in defying gravity. And of course, you really can’t defy gravity, you can only sort of play around with it.” WENDELL CASTLE





GIO PONTI, IMPORTANT SUITE FROM A PRIVATE VILLA, LIGURIA, CIRCA 1958

Many of Ponti's most characteristic and famous works are villas. Among these are the "Ange Volant" (Villa Bouilhet) near Garches, France (1926) and the Villa Planchart in Caracas, Venezuela (1955), just to name two of the most prominent. In Ponti's case the villa typology always has specific design implications: these invariably involve total schemes worked out to the smallest detail. The contents of the Ligurian villa near Genoa of ca. 1958 included in this lot—interior furnishings comprising chairs, sofas, small coffee tables--is no exception to this rule. Yet the ensemble has several features that make it stand out from other villas by Ponti. On the one hand, the set of furniture, which reveals a strong sense of coherence when inserted within its architectural setting, reworks precise prototypes that Ponti had been refining over many decades. On the other hand, even if they are viewed alone, on their own formal, functional and tectonic terms, the set strongly marks the space and in a certain sense, contribute to an intimate domestic signature that may be fruitfully compared with the interiors of Ponti's other, more well-known villas in Italy, France, Iran and Venezuela.

In both cases, an important consideration is relevant: the design objects from this villa belong to diverse formal and historical series made up of prototypes and their variants. This is in keeping with Ponti's fundamental ideas concerning the relation of architecture and design, and in particular his provocative thesis of the "necessity of beauty", which involves not only the maintenance of formal continuity between different epochs in the history of styles, but also the will to variation as it unfolds within a single epoch and a single style.

Although the Ligurian villa has never been published, its authorship is beyond dispute, since it has extensive archival documentation from the Ponti archive in Parma. The villa, in, fact, constitutes a unique instance of Ponti's architectural ingenuity: in this regard one specific aspect—the corner articulation on the left side of the front façade, where a strict upright wall segment intersects with a folded roof plane—stands out as a pared-down, "domesticated" reading of Le Corbusier's corner articulation of the chapel of Ronchamp, where the dough-like roof mass and the sloping wall intersect and overlap (1954). Even more clearly, it recalls Ponti's own roof/wall relationship in the Italian Cultural Institute at Stockholm, which was designed in the same year as Le Corbusier's pilgrimage church.

A number of non-Pontian stylistic features have infiltrated the lower portion of this façade. In any case the upper zone is more powerful, and reveals the hand of the master, in its diverse treatment of blue surrounds of the upper windows, which in its symphonic use of this color recalls in a much more modest way the Villa Arreaza ("La Diamantina") interior in Caracas, Venezuela, of 1954-8, even as they anticipate certain textural aspects of the handling of wall surfaces of the Hotel Parco dei Principi in Sorrento of 1961. It is also possible to observe other parallels between the language of folded roofplanes in this villa and similar features in the Diamantina in Caracas and in the Villa Nemazee in Teheran of 1960-65.

Besides its rather remote affinity with Le Corbusier, there is another reason to pay attention to the corner articulation of the façade: the analogy it establishes with the treatment of the folded double couch in the living room, and more precisely its provision of a "space within the space"

firming up the corner of the room. The corner of the external façade and the corner condition created by the furniture arrangement in the main reception room in the interior thus engage in one of those famous Pontian "conversations" which is a hallmark of his approach to the unity of design and architecture at different scales.

The groundfloor areas where the two sets of furniture were situated, the dining and the living room, are joined by a single spatial flow. This is divided only by a curtain hung from a suspended wooden beam that facilitated its opening and closing. In both of these spaces on either side of



Front view of the Villa, Liguria © DR.

this divider, two different "islands" of furniture were created. The first centered around the dining table; the second centered around the coffee table. Ambient light entered through the large windows that opened onto the backyard garden and patio.

The set of ten dining chairs, designed for Cassina in a light walnut with upholstery, belong to the Leggera series model #676 which Ponti designed in 1952 for the Villa Planchart. This model was a prototype that was thicker and heavier than the more famous Superleggera of 1957, which involved an increasing thinning of the wood components to attain the desired lightness. Although they have a sturdier, more robust profile, they share with the Superleggera a characteristic feature of Ponti's chairs, the sharp inflection of the backrest. The chairs are also formally quite similar to model *835 of 1954 designed for the Diamantina, with the exception that the braces have a different articulation. This lends the piece a distinct visual impact which would have made a vivid impression when seen against the lively three-tone patterning of the tiled floors of the villa by Fausto Melotti. This set of ten chairs is sold along with a set of four similar chairs made of the same material, and which represent another set of variants of the Leggera, model #687, with an acutely diagonal brace that would have produced a sharper and more distinctive shadow line.

The dining room table is a unique piece made of mahogany. Whereas the chairs are rather robust, the table itself is more attenuated, in a studied and unexpected reversal of bourgeois and haut bourgeois design conventions. Like many postwar domestic dining room tables in middle



GIO PONTI 1891-1979

Pair of 'Distex' armchairs, model no. 807, from a Villa, Liguria, 1960s

Fabric, brass.

Each: 86.2 x 79.4 x 108 cm (33 $\frac{7}{8}$ x 31 $\frac{1}{4}$ x 42 $\frac{1}{2}$ in.)

Manufactured by Figli di Amedeo Cassina, Meda, Italy. Together with a certificate of authenticity from the Gio Ponti Archives.

Estimate £16,000-22,000 \$23,700-32,600 €21,900-30,100 †

PROVENANCE

Private collection, Liguria, Italy, 1960s

Thence by descent

Acquired directly from the above by the present owner

LITERATURE

Domus, no. 293, April 1954, front cover; nos. 294, 295, 296, May, June, July, 1954, n.p. for an advertisement; no. 308, July 1955, p. 64; 'Accanto all'architettura', no. 312, November 1955, p. 20; 'Una porta, e nuovi mobili', no. 321, August 1956, p. 23

Italian Trade Institute and National Agency for Small Trade Industries and Handicraft, *Italian Design*, Rome, 1958, p. 88

Lisa Licitra Ponti, *Gio Ponti: The Complete Works 1923-1978*, London, 1990, p. 160

Irene de Guttry and Maria Paola Maino, *Il Mobile Italiano Degli Anni '40 e '50*, Bari, 1992, p. 41, fig. 58, p. 241, fig. 37, for an advertisement and a period image

Marco Romanelli, *Gio Ponti: A World*, Milan, 2002, p. 58

Laura Falconi, *Gio Ponti: Interiors, Objects, Drawings, 1920-1976*, Milan, 2004, pp. 172, 182

Gio Ponti, oggetti di design 1925-1970, exh. cat., Galleria Babuino

Novecento, Rome, 2007, pp. 38, 79

Ugo La Pietra, ed., *Gio Ponti: L'arte si innamora dell'industria*, New York, 2009, p. 226, figs. 466-67, p. 227, fig. 469, p. 232, fig. 487





232

GIO PONTI 1891-1979

Unique coffee table, designed for a Villa, Liguria, 1960s

Mahogany-veneered wood, glass, brass.

40.2 x 90 x 89.7 cm (15 $\frac{7}{8}$ x 35 $\frac{3}{8}$ x 35 $\frac{3}{8}$ in.)

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

Estimate £30,000-40,000 \$44,400-59,300 €41,100-54,800 †

PROVENANCE

Private collection, Liguria, Italy, 1960s

Thence by descent

Acquired directly from the above by the present owner

233

GIO PONTI 1891-1979

Unique 'Diamond' sofa, designed for a Villa, Liguria, 1960s

Fabric, walnut.

69.5 x 272.6 x 186.2 cm (27 $\frac{3}{8}$ x 107 $\frac{3}{8}$ x 73 $\frac{1}{4}$ in.)

Manufactured by Figli di Amedeo Cassina, Meda, Italy. Together with a certificate of authenticity from the Gio Ponti Archives.

Estimate £40,000-60,000 \$59,300-88,900 €54,800-82,200 †

PROVENANCE

Private collection, Liguria, Italy, 1960s

Thence by descent

Acquired directly from the above by the present owner

LITERATURE

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

Laura Falconi, *Gio Ponti: Interiors, Objects, Drawings, 1920-1976*, Milan, 2004, pp. 182, 247, 192 for similar examples

Ugo La Pietra, ed., *Gio Ponti: L'arte si innamora dell'industria*, New York, 2009, p. VI, p. 252, fig. 531, p. 324, fig. 677 for similar examples



234

GIO PONTI 1891-1979

Unique drawers unit with desktop and wall-mounted shelf, designed for a Villa, Liguria, 1960s

Mahogany-veneered wood, mahogany, brass.

Drawers unit: 75 x 90.1 x 63.2 cm (29½ x 35½ x 24⅞ in.)

Desktop: 3.6 x 210.3 x 63.6 cm (1⅜ x 82¾ x 25 in.)

Wall-mounted shelf: 10.5 x 210.7 x 26.3 cm (4⅞ x 82⅞ x 10⅜ in.)

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

Estimate £12,000-18,000 \$17,800-26,700 €16,400-24,600 †

PROVENANCE

Private collection, Liguria, Italy, 1960s

Thence by descent

Acquired directly from the above by the present owner



235

GIO PONTI 1891-1979

Set of ten dining chairs, from a Villa, Liguria, 1960s

Walnut, fabric.

Each: 84.9 x 48.8 x 53.6 cm (33³/₈ x 19¹/₄ x 21¹/₈ in.)

Manufactured by Figli di Amedeo Cassina, Meda, Italy. Together with a certificate of authenticity from the Gio Ponti Archives.

Estimate £18,000-24,000 \$26,700-35,600 €24,600-32,900 †

PROVENANCE

Private collection, Liguria, Italy, 1960s

Thence by descent

Acquired directly from the above by the present owner

LITERATURE

Lisa Licitra Ponti, *Gio Ponti: The Complete Works 1923-1978*, London, 1990, p. 170

Irene de Guttry and Maria Paola Maino, *Il Mobile Italiano degli anni '40 e '50*, Bari, 1992, p. 41 for an advertisement

Gio Ponti, oggetti di design 1925-1970, exh. cat., Galleria Babuino

Novecento, Rome, 2007, pp. 24-25, 76

Ugo La Pietra, ed., *Gio Ponti: L'arte si innamora dell'industria*, New York, 2009, p. 205





236

GIO PONTI 1891-1979

Unique chest of drawers and storage unit, designed for a Villa, Liguria, 1960s

Mahogany-veneered wood, mahogany, glass, brass.

Chest of drawers: 65 x 75.5 x 55.2 cm (25 $\frac{5}{8}$ x 29 $\frac{3}{4}$ x 21 $\frac{3}{4}$ in.)

Storage unit: 61 x 55 x 39.9 cm (24 x 21 $\frac{5}{8}$ x 15 $\frac{3}{4}$ in.)

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

Estimate £10,000-15,000 \$14,800-22,200 €13,700-20,500 †

PROVENANCE

Private collection, Liguria, Italy, 1960s

Thence by descent

Acquired directly from the above by the present owner

237

GIO PONTI 1891-1979

Unique extendable dining table, designed for a Villa, Liguria, 1960s

Mahogany-veneered wood, mahogany, brass.

77.7 x 207.8 x 121.1 cm (30 $\frac{5}{8}$ x 81 $\frac{3}{4}$ x 47 $\frac{5}{8}$ in.) fully extended

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

Estimate £15,000-20,000 \$22,200-29,600 €20,500-27,400 †

PROVENANCE

Private collection, Liguria, Italy, 1960s

Thence by descent

Acquired directly from the above by the present owner





238

GIO PONTI 1891-1979

Unique wall-mounted storage unit, designed for a Villa, Liguria, 1960s

Mahogany-veneered wood, glass.

109.1 x 135.1 x 46.5 cm (42 $\frac{7}{8}$ x 53 $\frac{1}{4}$ x 18 $\frac{1}{4}$ in.)

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

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

PROVENANCE

Private collection, Liguria, Italy, 1960s

Thence by descent

Acquired directly from the above by the present owner

239

ANGELO LELII 1915-1979

Rare six-armed ceiling light, circa 1950

Opaque glass, painted aluminium, brass.

19.5 cm (7 $\frac{7}{8}$ in.) drop, 150 cm (59 in.) diameter

Manufactured by Arredoluce, Monza, Italy.

Estimate £15,000-25,000 \$22,200-37,000 €20,500-34,200

The present lot is from the same series as the standard lamp, model no. 12772.



240

GIO PONTI 1891-1979

Set of four chairs, model no. 687, 1950s

Oak, leather, brass studs.

Each: 82.7 x 44.5 x 49.2 cm (32½ x 17½ x 19¾ in.)

Manufactured by Figli di Amedeo Cassina, Meda, Italy. Together with a certificate of authenticity from the Gio Ponti Archives.

Estimate £7,000-9,000 \$10,400-13,300 €9,600-12,300 †

PROVENANCE

Private collection, Milan

Acquired directly from the above by the present owner

LITERATURE

‘Accanto all’architettura’, *Domus*, no. 312, November 1955, p. 19

Ugo La Pietra, ed., *Gio Ponti: L’arte si innamora dell’industria*, New York, 2009, p. 205



GIO PONTI and TONI ZUCCHERI 1891-1979 and 1937-2008

Two illuminated 'Vetrare Grosse' glass blocks, designed for the windows of San Carlo's Church, Milan, circa 1966

Coloured glass, fabric, painted metal.

Each: 33.4 x 21 x 9.1 cm (13¼ x 8¼ x 3½ in.)

Manufactured by Venini, Murano, Italy. Together with a certificate of authenticity from the Gio Ponti Archives.

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

PROVENANCE

Private collection, Milan

Acquired directly from the above by the present owner

LITERATURE

'Le Vetrare Grosse alla Ponti, da Venini', *Domus*, no. 436, March 1966, pp.

21-25 for similar examples

Lisa Licitra Ponti, *Gio Ponti: The Complete Works 1923-1978*, London, 1990,

p. 230 for similar examples

Franco Deboni, *Venini Glass, Catalogue 1921-2007, Volume 2*, Turin, 2007,

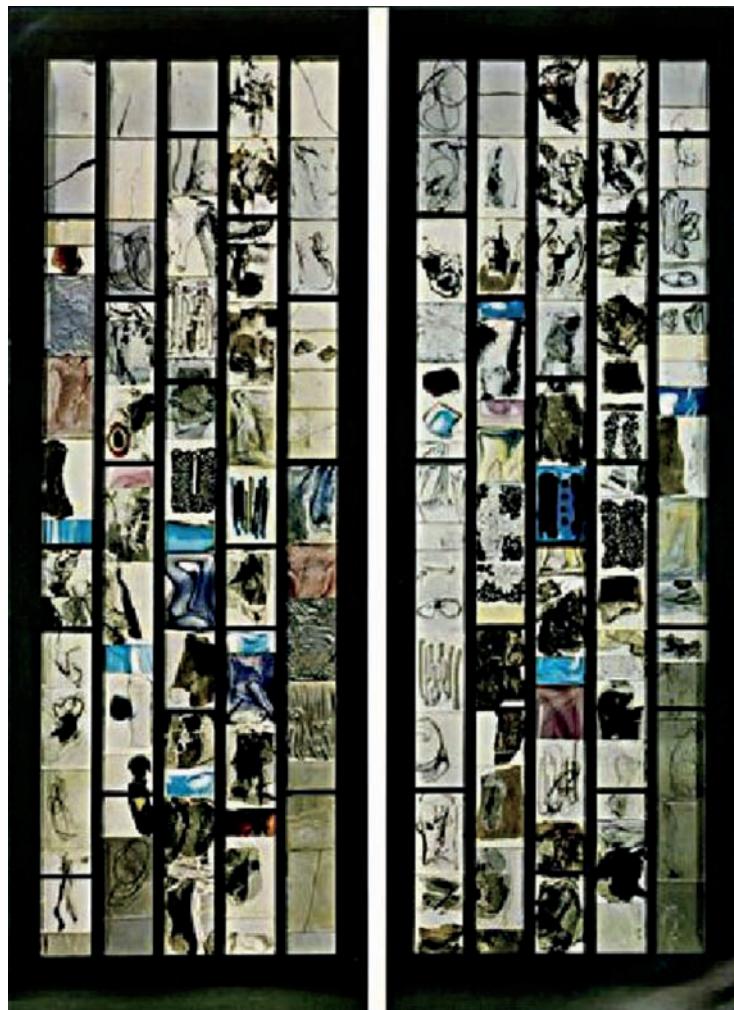
pl. 261 for similar examples

Ugo La Pietra, ed., *Gio Ponti: L'arte si innamora dell'industria*, New York,

2009, p. 343, figs. 718-20 for similar examples

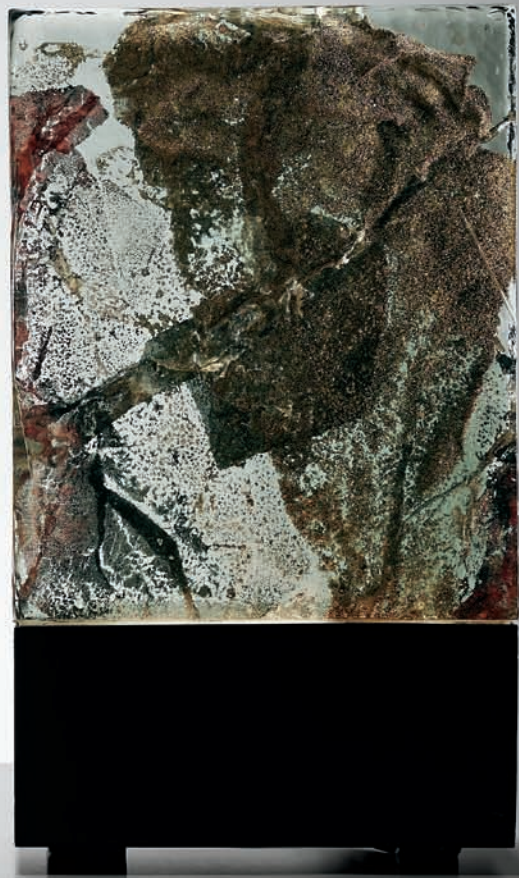
Laura Falconi, ed., *Gio Ponti: Interiors, Objects, Drawings, 1920-1976*,

Milan, 2010, p. 251 for similar examples



"...Observing a few fragments of extra-thick glass, the 'cotissi' of Venini's furnace in Murano, I had the idea and the desire to turn them into window-panes by exploiting the 'inner play' of the thick glass, broken up with empty bubbles, with inserted segments of various kinds of coloured paste, let into the depths of the frozen body of the glass. These stained-glass windows made of blocks of glass were extremely heavy, therefore it was not possible to join the blocks together in the usual way by means of lead settings, and so I planned to have them supported by vertical steel guides. And here you have the new stained-glass in which free play is allowed not only to the transparency of the colors but also the refraction due to the outer form of the blocks and their inner surfaces..." Gio Ponti, as published in *Domus*, March 1966, p. 26

Gio Ponti and Toni Zuccheri, 'Vetrare Grosse', ©Domus no. 436/March 1966. Courtesy of Editoriale Domus S.p.A.



242

GIO PONTI 1891-1979

Rare desk, circa 1952

Walnut-veneered wood, walnut, brass.

78.5 x 180 x 78 cm (30 $\frac{7}{8}$ x 70 $\frac{7}{8}$ x 30 $\frac{3}{4}$ in.)

Manufactured by Giordano Chiesa, Milan, Italy. Together with a certificate of authenticity from the Gio Ponti Archives.

Estimate £30,000-40,000 \$44,400-59,300 €41,100-54,800 †

PROVENANCE

Private collection, Milan, circa 1952

Acquired directly from the above by the present owner

LITERATURE

‘Una casa non finisce mai’, *Domus*, no. 238, September 1949, p. 17 for a similar example

Laura Falconi, *Gio Ponti: Interiors, Objects, Drawings, 1920-1976*, Milan, 2004, p. 241 for a similar example

Gio Ponti, oggetti di design 1925-1970, exh. cat., Galleria Babuino Novecento, Rome, 2007, pp. 20-21, 75

Ugo La Pietra, ed., *Gio Ponti: L'arte si innamora dell'industria*, New York, 2009, p. 180, fig. 368, p. 181, fig. 370





243

ARNALDO POMODORO b. 1926

Unique sculptural balustrade, designed for an apartment, Milan, 1961

Brass, tubular metal.

Tallest: 288.5 cm (113 $\frac{5}{8}$ in.)

Comprising 7 vertical and 1 horizontal elements. Together with a letter signed by the artist.

Estimate £100,000-150,000 \$148,000-222,000 €137,000-205,000

PROVENANCE

Private collection, Milan

Acquired directly from the above by the present owner

Arnaldo Pomodoro confirms the authenticity of the present lot, which he conceived as a single architectural environment rather than an independent sculpture. As such, he will only recognise the work's authenticity if kept intact. The artist is available to offer advice on the future installation of the work.



The present lot in situ, private apartment, Milan, circa 1961 ©DR.



“The sculptural forms that contain and define the staircase are a combination of science fiction imagination and esoteric forms that bring to mind Wilfredo Lam’s magical figures.” FRANCESCO BONAMI

Contrary to the forthcoming zeitgeist of the years leading in to ideological minimalism and radical reductionism, Arnaldo Pomodoro created a decorative balustrade for a private residence using a very primitive system of stalactites and stalagmites. The elements transformed the modernist gesture of the spiral staircase in to a grottolike environment, reverberating the spirit of the most sophisticated baroque style, which next to the intellectual invention of Borromini could present mysterious follies like the Bomarzo’s monsters in the countryside near Rome.

The sculptural forms that contain and define the staircase are a combination of science fiction imagination and esoteric forms that bring to mind Wilfredo Lam’s magical figures. Like all Pomodoro’s sculptures the skinny poles suspended from the top, acting as corroded pillars, bring to mind a possible archaeology of the future. This decoration appears in perfect sync with all of Pomodoro’s language and formal dimension: a dysfunctional structure which is defying the very modernity of its surrounding like a provocation and a challenge for the client to accept or reject. With this sculpture Pomodoro claims the autonomy of sculpture towards architecture, defining at the same time both the utter difference and yet the possibility of an enriching dialogue.

Francesco Bonami





244

GIO PONTI 1891-1979

Untitled, 1946-1949

Oil on paper, laid on board, artist's frame in painted wood.

Painting: 44.7 x 34.8 cm (17⁵/₈ x 13³/₄ in.)

Frame: 56.7 x 46.7 x 6.3 cm (22³/₈ x 18³/₈ x 2¹/₂ in.)

Signed *Ponti* lower right. Together with a certificate of authenticity from the Gio Ponti Archives.

Estimate £7,000-9,000 \$10,400-13,300 €9,600-12,300 ♠ +

245

GIO PONTI 1891-1979

Pair of rare chairs, 1950s

Walnut, fabric, brass, tubular brass.

Each: 87.3 x 47.8 x 57.5 cm (34 $\frac{3}{8}$ x 18 $\frac{7}{8}$ x 22 $\frac{5}{8}$ in.)

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

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

PROVENANCE

Private collection, Milan

Acquired directly from the above by the present owner



246

MAX INGRAND 1908-1969

Rare standard lamp, circa 1959

Frosted glass, painted wood, tubular brass, brass.

176.3 cm (69 $\frac{3}{8}$ in.) high

Manufactured by Fontana Arte, Milan, Italy.

Estimate £15,000-20,000 \$22,200-29,600 €20,500-27,400

PROVENANCE

Private collection, Italy

LITERATURE

‘Architettura Arredamento’, *Domus*, no. 356, July 1959, p. 65 for an advertisement

Charlotte and Peter Fiell, eds., *1000 Lights, Vol. 1: 1879 to 1959*, Cologne, 2005, p. 368

“Light is a manifestation of life, artificial light is the continuity of life, because it maintains contact with the world and glorifies reality and transfigures it.” MAX INGRAND



247

GIO PONTI 1891-1979

Pair of rare armchairs, model no. 835, circa 1954

Oak, leather, brass studs.

Each: 86 x 51.7 x 55.5 cm (33⁷/₈ x 20³/₈ x 21⁷/₈ in.)

Manufactured by Figli di Amedeo Cassina, Meda, Italy. Together with a certificate of authenticity from the Gio Ponti Archives.

Estimate £14,000-18,000 \$20,700-26,700 €19,200-24,600 †

LITERATURE

Giuliana Gramigna, *Repertorio 1950/1980*, Milan, 1985, p. 90



248

GIO PONTI 1891-1979

Unique and large dining table, circa 1959

Walnut-veneered wood, walnut, brass.

77.2 x 299.9 x 110 cm (30 $\frac{3}{8}$ x 118 $\frac{1}{8}$ x 43 $\frac{1}{4}$ in.)

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

Estimate £60,000-80,000 \$88,900-119,000 €82,200-110,000 +

PROVENANCE

Private collection, Milan

Acquired directly from the above by the present owner

The present table is a variant of the conference table from the auditorium of the Time-Life building, New York, 1959.





249

VILHELM LAURITZEN 1894-1984

Monumental 'Embassy' chandelier, designed for the living room of the Danish Ambassador's Residence, Washington, D.C., 1960s

Brass, tubular brass, glass.

179.3 cm (70 $\frac{3}{8}$ in.) diameter, variable drop

Manufactured by Louis Poulsen, Copenhagen, Denmark.

Estimate £30,000-40,000 \$44,400-59,300 €41,100-54,800

PROVENANCE

Bruun Rasmussen, Copenhagen, 'Modern Art + Design', 17-26 September, 2013, lot 1142

Acquired directly from the above by the present owner, private collection, London

LITERATURE

Esbjørn Hiort, *Finn Juhl: Furniture-Architecture-Applied Art*, Copenhagen, 1990, p. 25

Lisbet Balslev Jørgensen, *Vilhelm Lauritzen: En Moderne Arkitekt*, Copenhagen, 1994, p. 105





250

PALLE SUENSON 1904-1987

Pair of wall lights, designed for the offices at Aarhus Oil Factory A/S, circa 1940

Brass, frosted glass.

Each: 19.8 x 49.3 x 50.5 cm (7¾ x 19¾ x 19⅞ in.)

Estimate £18,000-25,000 \$26,700-37,000 €24,600-34,200

PROVENANCE

Aarhus Oil Factory A/S, Aarhus, circa 1940



251

KAARE KLINT and

EDVARD KINDT-LARSEN 1888-1954, 1901-1982

Pair of 'Mix' easy chairs, model no. 4396, designed 1930, executed 1935

Cuban mahogany, Niger leather, brass studs.

Each: 79 x 65.8 x 80.1 cm (31½ x 25¾ x 31½ in.)

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

Each underside with manufacturer's paper label *RUD. RASMUSSENS/* *SNEDKERIER/45 NØRREBROGADE/KØBENHAVN*, pencilled serial number 13086 and architect's monogrammed paper label.

Estimate £50,000-70,000 \$74,100-104,000 €68,500-95,900

LITERATURE

Nyt Tidsskrift For Kunstindustri, no. 5, May 1943, p. 74, fig. 6

Gorm Harkær, *Kaare Klint: Volume 1*, Copenhagen, 1988, p. 362 for a period image and sketches

Gorm Harkær, *Kaare Klint: Volume 2*, Copenhagen, 1988, p. 32

Arne Karlsen, *Danish Furniture Design: in the 20th Century, Volume 1*, Copenhagen, 2007, pp. 62-63 for a drawing and an image

Phillips wishes to thank Annette Gundelach from Rud. Rasmussen for her assistance with the cataloguing of this lot.

252

BARBRO NILSSON 1899-1983

'Bärmatta Enbär' (juniper berry) rug, designed 1946, possibly executed late 1960s

Handwoven wool on a linen warp.

510 x 195.7 cm (200¾ x 77 in.)

Produced by Märta Måås-Fjetterström AB, Båstad, Sweden. Woven by Asta Nilsson and one other weaver. Woven with manufacturer's mark *AB MMF* and artist's initials *BN*.

Estimate £25,000-35,000 \$37,000-51,900 €34,200-47,900

LITERATURE

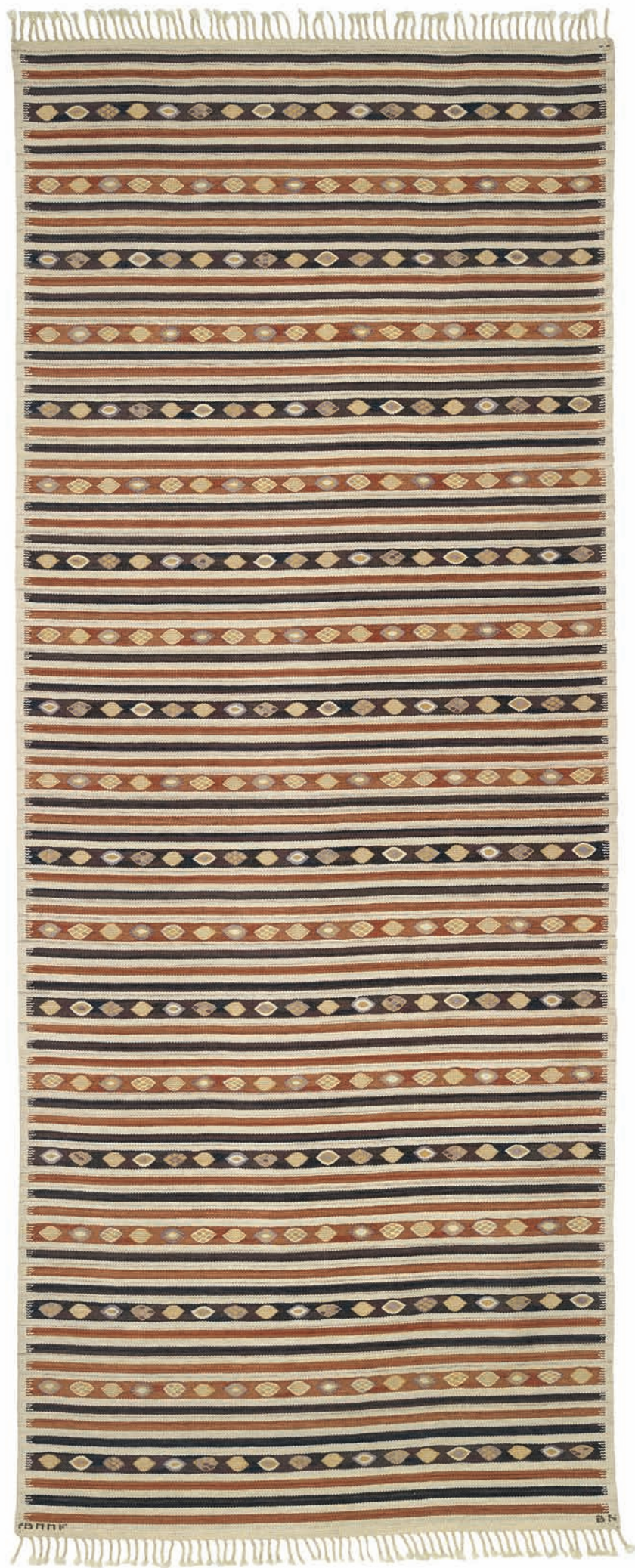
Tyra Lundgren, *Märta Måås-Fjetterström och väv-verkstaden i Båstad*, Stockholm, 1968, no. 50

Märta Måås-Fjetterström: Märta flyger igen! 90 år med Märta Måås-Fjetterström, exh. cat., Liljevalchs konsthall, Stockholm, 2009, p. 149

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

“The abstract quality of her designs, along with an intensity of colour, transcended pictorial or narrative qualities and gave a new impetus to the art of woven textiles.”

DAVID R. MCFADDEN



253

KAARE KLINT 1888-1954

*Rare 'Spherical Bed', model no. 5761, designed for a 'lady's boudoir',
Copenhagen Cabinetmakers' Guild, Charlottenborg, 1940*

Cuban mahogany, macassar-veneered wood, fabric.

86.3 x 101.4 x 207.3 cm (33 $\frac{7}{8}$ x 39 $\frac{7}{8}$ x 81 $\frac{5}{8}$ in.)

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

From the production of 12. Underside with manufacturer's paper label

RUD. RASMUSSENS/SNEDKERIER/45 NØRREBROGADE/KØBENHAVN,

pencilled serial number 15724. Bedspread designed and produced by Lis Ahlmann.

Estimate £20,000-30,000 \$29,600-44,400 €27,400-41,100

PROVENANCE

Karl Gustav Hansen, Copenhagen, 1940

LITERATURE

Svend Erik Møller and Viggo Sten Møller, *Dansk Møbelkunst, Københavns
snedkerlaugs møbeludstilling 1927-1951*, Copenhagen, 1951, p. 57

Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 2: 1937-1946*,
Copenhagen, 1987, p. 71

Arne Karlsen, *Danish Furniture Design: in the 20th Century, Volume 1*,
Copenhagen, 2007, p. 50

Gorm Harkær, *Kaare Klint: Volume 1*, Copenhagen, 2010, pp. 366-67 for
images and technical drawings

Gorm Harkær, *Kaare Klint: Volume 2*, Copenhagen, 2010, p. 23

The present model was exhibited at the 'Copenhagen Cabinetmakers'
Guild', Charlottenborg, Copenhagen, 15 September-2 October, 1938,
Stand 21.

Phillips wishes to thank Annette Gundelach from Rud. Rasmussen for her
assistance with the cataloguing of this lot.



“Incidentally, the room is not at all simple in a negative sense, but lovely. Invisible little cupids hover about, and in these hard, ugly times people really do need charm...”

KAARE KLINT



“You can make all sorts of things, but where is the logic in that? The thing is to make something simple and straightforward that does the job. And this form of simplicity is hard to achieve.” HANS J. WEGNER

254

HANS J. WEGNER 1914-2007

Set of eight 'Cowhorn' dining chairs, model no. JH 505, circa 1952

Teak, rosewood inlays, leather.

Each: 73.8 x 58.6 x 47.2 cm (29 x 23½ x 18¾ in.)

Manufactured by Johannes Hansen, Copenhagen, Denmark. Each underside with manufacturer's metal label impressed *JOHANNES HANSEN/CABINET MAKER/COPENHAGEN-DENMARK/DESIGN: H.J. WEGNER*.

Estimate £70,000-90,000 \$104,000-133,000 €95,900-123,000

PROVENANCE

Dansk Møbelkunst Gallery, Copenhagen, Denmark

Phillips de Pury & Company, London, 'Nordic', 27 September, 2012, lot 240

Acquired directly from the above by the present owner

LITERATURE

Henrik Sten Mølller, *Tema Med Variationer: Hans J. Wegner's Møbler*, Tønder, 1979, p. 49

Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 3: 1947-1956*, Copenhagen, 1987, p. 213

Jens Bernsen, *Hans J. Wegner: om Design*, exh. cat., Dansk Design Center, Copenhagen, 1995, p. 75

Christian Holmsted Olesen, *Wegner: just one good chair*, exh. cat., Design Museum Denmark, 2014, p. 136



255

FINN JUHL 1912-1989

Pair of early armchairs, model no. NV45, circa 1945

Rosewood, fabric.

Each: 82.8 x 68.2 x 78.1 cm (32 $\frac{5}{8}$ x 26 $\frac{7}{8}$ x 30 $\frac{3}{4}$ in.)

Executed by cabinetmaker Niels Vodder, Copenhagen, Denmark.

Each underside branded and impressed with *NIELS VODDER*

CABINETMAKER/COPENHAGEN DENMARK/DESIGN FINN JUHL.

Estimate £20,000-30,000 \$29,600-44,400 €27,400-41,100

PROVENANCE

Private collection, UK, 1980s

Acquired directly from the above by the present owner

LITERATURE

‘La casa di Finn Juhl’, *Domus*, no. 253, December 1950, pp. 21-22

Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 2: 1937-1946*, Copenhagen, 1987, pp. 276-77

Esbjørn Hiort, *Finn Juhl: Furniture-Architecture-Applied Art*, Copenhagen, 1990, pp. 20, 25-26, 28, 34-35, 46, 54, 78, 101, 105 for images and a technical drawing

Patricia Yamada, ed., *Finn Juhl Memorial Exhibition*, exh. cat., Osaka, 1990, pp. 24, 42-45, 130 for images and technical drawings



“There is always strife between the obvious desire to be functional and constructive and the just as obvious human desire for artistic expression, if one has it within oneself. Beauty consists of the unity of the two.” FINN JUHL



“The reflected light, the direct light and the source’s shining surfaces must combine to cause a beautiful rise in the lightness.” POUL HENNINGSEN

256

POUL HENNINGSEN 1894-1967

Monumental and rare double-spiral wall light, designed for the Scala Cinema and Concert Hall, Aarhus Theatre, circa 1955

Aluminium, painted aluminium, brass.

85.2 x 190 x 25.5 cm (33½ x 74¾ x 10 in.)

Manufactured by Louis Poulsen, Copenhagen, Denmark.

Estimate £80,000-120,000 \$119,000-178,000 €110,000-164,000

PROVENANCE

Scala Cinema and Concert Hall, Aarhus Theatre, Aarhus, Denmark, circa 1955

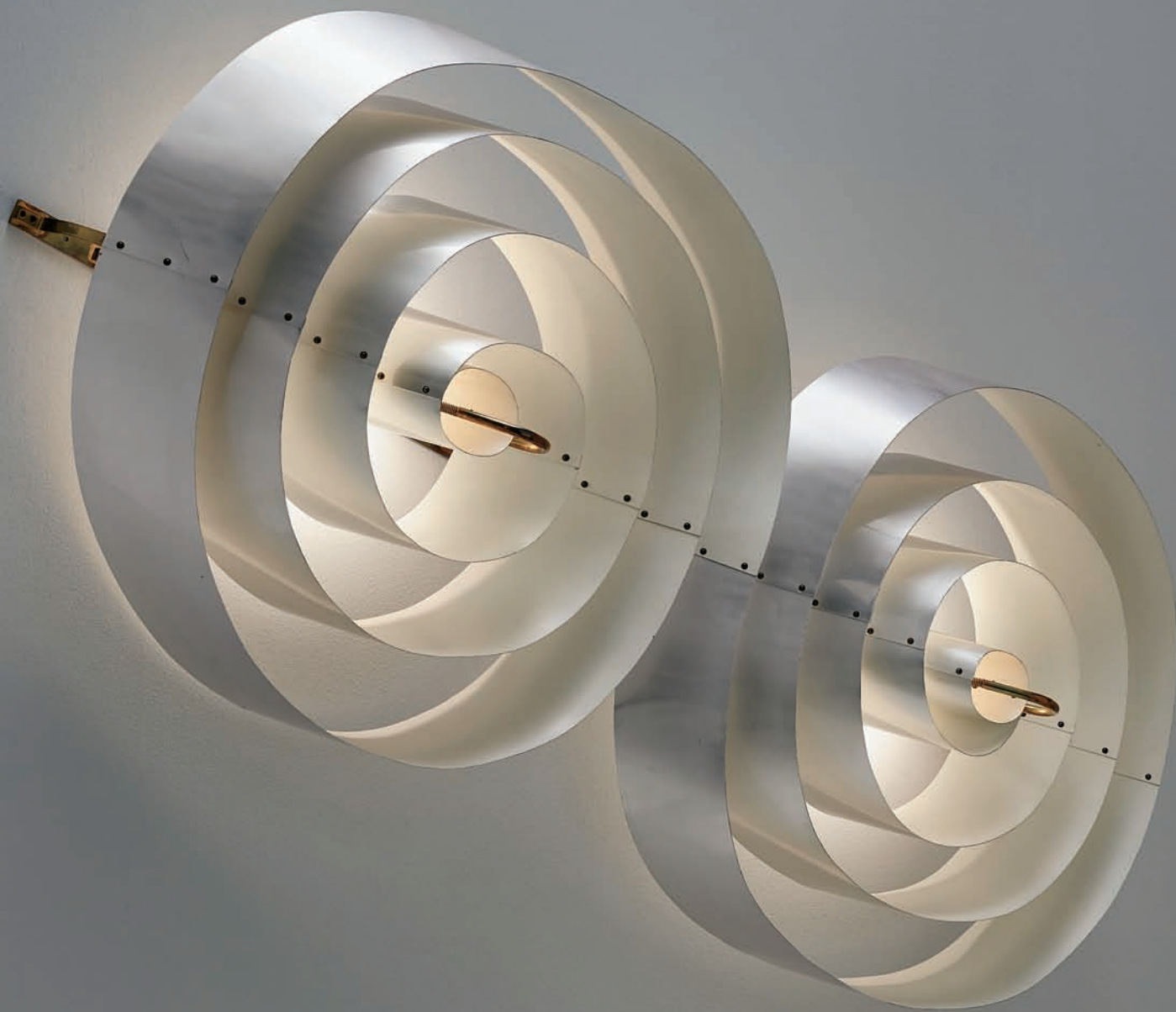
Phillips de Pury & Company, New York, ‘20-21st Century Design Art’, 8 December, 2005, lot 117

Acquired directly from the above by the present owner

LITERATURE

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

The present lot is one of 26 double-spiral wall lights from the Scala Cinema and Concert Hall in Aarhus. In 1981 an extensive renovation dramatically reduced the size of the Scala, during that time 12 of these wall lights were deaccessioned and the other 14 remained in situ.





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GUIDE FOR PROSPECTIVE BUYERS

BUYING AT AUCTION

The following pages are designed to offer you information on how to buy at auction at Phillips. Our staff will be happy to assist you.

CONDITIONS OF SALE

The Conditions of Sale and Authorship Warranty which appear later in this catalogue govern the auction. Bidders are strongly encouraged to read them as they outline the legal relationship among Phillips, the seller and the buyer and describe the terms upon which property is bought at auction. Please be advised that Phillips generally acts as agent for the seller. Bidders should also read the Important Notices and VAT information immediately following this Guide for Prospective Buyers.

BUYER'S PREMIUM

Phillips charges the successful bidder a commission, or buyer's premium, on the hammer price of each lot sold. The buyer's premium is payable by the buyer as part of the total purchase price at the following rates: 25% of the hammer price up to and including £50,000, 20% of the portion of the hammer price above £50,000 up to and including £1,000,000 and 12% of the portion of the hammer price above £1,000,000.

VAT

Value added tax (VAT) may be payable on the hammer price and/or the buyer's premium. The buyer's premium may attract a charge in lieu of VAT. Please read carefully the VAT and Other Tax Information for Buyers section in this catalogue.

1 PRIOR TO AUCTION

Catalogue Subscriptions

If you would like to purchase a catalogue for this auction or any other Phillips sale, please contact us at +44 20 7318 4010 or +1 212 940 1240.

Pre-Sale Estimates

Pre-sale estimates are intended as a guide for prospective buyers. Any bid within the high and low estimate range should, in our opinion, offer a chance of success. However, many lots achieve prices below or above the pre-sale estimates. Where 'Estimate on Request' appears, please contact the specialist department for further information. It is advisable to contact us closer to the time of the auction as estimates can be subject to revision. Pre-sale estimates do not include the buyer's premium or VAT.

Pre-Sale Estimates in US Dollars and Euros

Although the sale is conducted in pounds sterling, the pre-sale estimates in the auction catalogues may also be printed in US dollars and/or euros. Since the exchange rate is that at the time of catalogue production and not at the date of auction, you should treat estimates in US dollars or euros as a guide only.

Catalogue Entries

Phillips may print in the catalogue entry the history of ownership of a work of art, as well as the exhibition history of the property and references to the work in art publications. While we are careful in the cataloguing process, provenance, exhibition and literature references may not be exhaustive and in some cases we may intentionally refrain from disclosing the identity of previous owners. Please note that all dimensions of the property set forth in the catalogue entry are approximate.

Condition of Lots

Our catalogues include references to condition only in the descriptions of multiple works (e.g., prints). Such references, though, do not amount to a full description of condition. The absence of reference to the condition of a lot in the catalogue entry does not imply that the lot is free from faults or imperfections. Solely as a convenience to clients, Phillips may provide condition reports. In preparing such reports, our specialists assess the condition in a manner appropriate to the estimated value of the property and the nature of the auction in which it is included. While condition reports are prepared honestly and carefully, our staff are not professional restorers or trained conservators. We therefore encourage all prospective buyers to inspect the property at the pre-sale exhibitions and recommend, particularly in the case of any lot of significant value, that you retain your own restorer or professional advisor to report to you on the property's condition prior to bidding. Any prospective buyer of photographs or prints should always request a condition report because all such property is sold unframed, unless otherwise indicated in the condition report. If a lot is sold framed, Phillips accepts no liability for the condition of the frame. If we sell any lot unframed, we will be pleased to refer the purchaser to a professional framer.

Pre-Auction Viewing

Pre-auction viewings are open to the public and free of charge. Our specialists are available to give advice and condition reports at viewings or by appointment.

Electrical and Mechanical Lots

All lots with electrical and/or mechanical features are sold on the basis of their decorative value only and should not be assumed to be operative. It is essential that, prior to any intended use, the electrical system is verified and approved by a qualified electrician.

Symbol Key

The following key explains the symbols you may see inside this catalogue.

O ♦ Guaranteed Property

The seller of lots designated with the symbol O has been guaranteed a minimum price financed solely by Phillips. Where the guarantee is provided by a third party or jointly by us and a third party, the property will be denoted with the symbols O ♦. When a third party has financed all or part of our financial interest in a lot, it assumes all or part of the risk that the lot will not be sold and will be remunerated accordingly. The compensation will be a fixed fee, a percentage of the hammer price or the buyer's premium or some combination of the foregoing. The third party may bid on the guaranteed lot during the auction. If the third party is the successful bidder, the remuneration may be netted against the final purchase price. If the lot is not sold, the third party may incur a loss.

Δ Property in which Phillips has an Ownership Interest

Lots with this symbol indicate that Phillips owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

● No Reserve

Unless indicated by a ●, all lots in this catalogue are offered subject to a reserve. A reserve is the confidential value established between Phillips and the seller and below which a lot may not be sold. The reserve for each lot is generally set at a percentage of the low estimate and will not exceed the low pre-sale estimate.

♠ Property Subject to the Artist's Resale Right

Lots marked with ♠ are subject to the Artist's Resale Right calculated as a percentage of the hammer price and payable as part of the purchase price as follows:

Portion of the Hammer Price (in EUR)	Royalty Rate
From 0 to 50,000	4%
From 50,000.01 to 200,000	3%
From 200,000.01 to 350,000	1%
From 350,000.01 to 500,000	0.5%
Exceeding 500,000	0.25%

The Artist's Resale Right applies where the hammer price is EUR 1,000 or more, subject to a maximum royalty per lot of EUR 12,500. Calculation of the Artist's Resale Right will be based on the pounds sterling/euro reference exchange rate quoted on the date of the sale by the European Central Bank.

Σ Endangered Species

Lots with this symbol have been identified at the time of cataloguing as containing endangered or other protected species of wildlife which may be subject to restrictions regarding export or import and which may require permits for export as well as import. Please refer to Paragraph 4 of the Guide for Prospective Buyers and Paragraph 11 of the Conditions of Sale.

†, §, ‡, or Ω Property Subject to VAT

Please refer to the section entitled 'VAT and Other Tax Information for Buyers' in this catalogue for additional information.

2 BIDDING IN THE SALE

Bidding at Auction

Bids may be executed during the auction in person by paddle, by telephone, online or prior to the sale in writing by absentee bid. Proof of identity in the form of government-issued identification will be required, as will an original signature. We may also require that you furnish us with a bank reference. Please note that buyers bidding in person, by telephone, online or by absentee bid will not have the right to cancel the sale of any lot purchased under the Consumer Contracts (Information, Cancellation and Additional Charges) Regulations 2013.

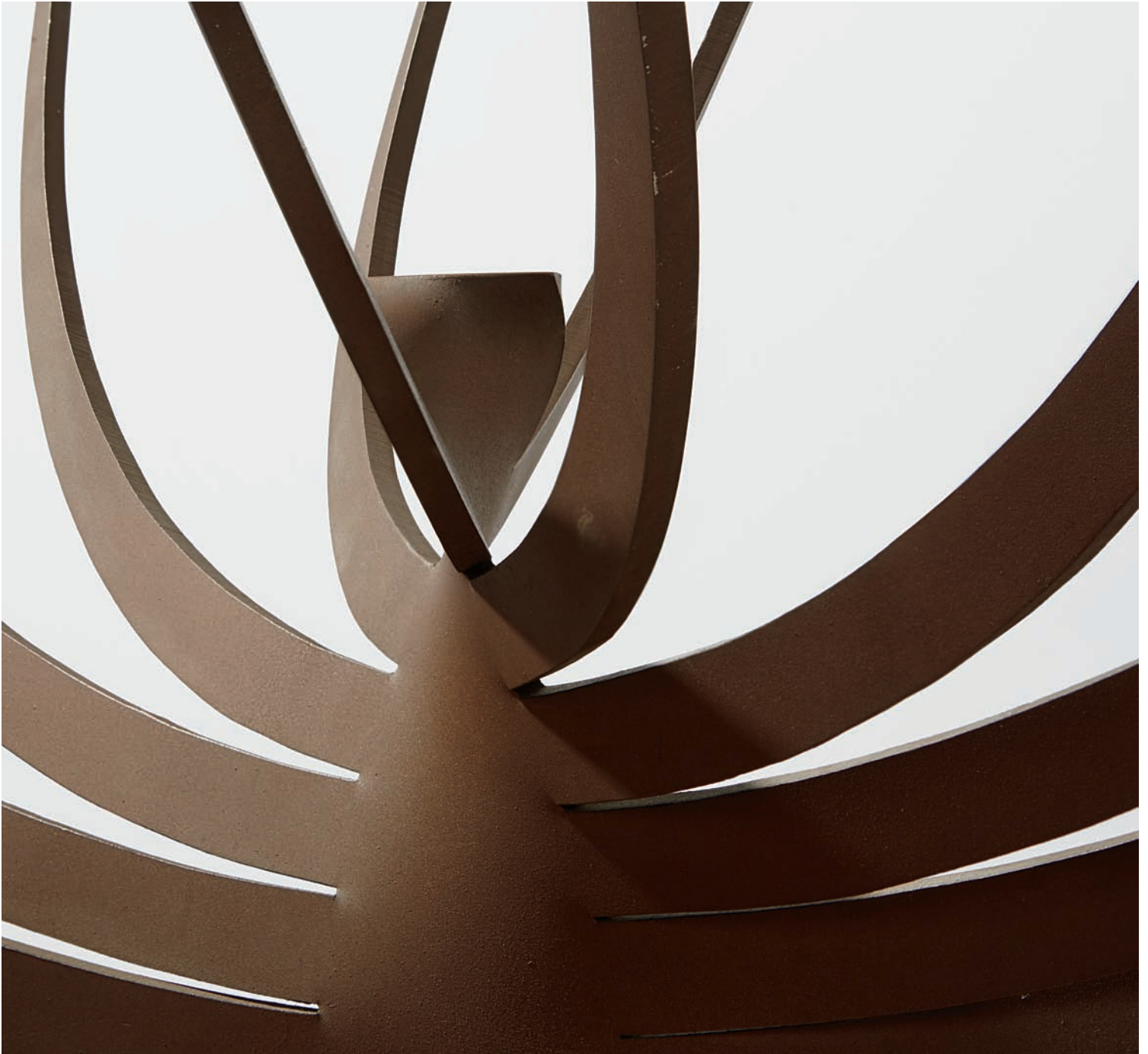
Bidding in Person

To bid in person, you will need to register for and collect a paddle before the auction begins. New clients are encouraged to register at least 48 hours in advance of a sale to allow sufficient time for us to process your information. All lots sold will be invoiced to the name and address to which the paddle has been registered and invoices cannot be transferred to other names and addresses. Please do not misplace your paddle. In the event you lose it, inform a Phillips staff member immediately. At the end of the auction, please return your paddle to the registration desk.

Bidding by Telephone

If you cannot attend the auction, you may bid live on the telephone with one of our multilingual staff members. This service must be arranged at least 24 hours in advance of the sale and is available for lots whose low pre-sale estimate is at least £500. Telephone bids may be recorded. By bidding on the telephone, you consent to the recording of your conversation. We suggest that you leave a maximum bid, excluding the buyer's premium and VAT, which we can execute on your behalf in the event we are unable to reach you by telephone.

PHILLIPS



DESIGN

INCLUDING PROPERTY FROM A PRIVATE NEW YORK COLLECTION

AUCTION 9 JUNE 2015
450 PARK AVENUE NEW YORK

SERGE MOUILLE *"Vrillée" table*, circa 1962

PHILLIPS.COM

Online Bidding

If you cannot attend the auction in person, you may bid online on our online live bidding platform available on our website at www.phillips.com (Flash plugin is required). You must pre-register by clicking on 'Buy' in the drop-down menu under the 'Buy and Sell' button on the Home Page, then click on 'pre-register' under 'ONLINE LIVE BIDDING.' You must pre-register at least 24 hours before the start of the auction in order to be approved by our bid department. Please note that corporate firewalls may cause difficulties for online bidders.

Absentee Bids

If you are unable to attend the auction and cannot participate by telephone, Phillips will be happy to execute written bids on your behalf. A bidding form can be found at the back of this catalogue. This service is free and confidential. Bids must be placed in the currency of the sale. Our staff will attempt to execute an absentee bid at the lowest possible price taking into account the reserve and other bidders. Always indicate a maximum bid, excluding the buyer's premium and VAT. Unlimited bids will not be accepted. Any absentee bid must be received at least 24 hours in advance of the sale. In the event of identical bids, the earliest bid received will take precedence.

Employee Bidding

Employees of Phillips and our affiliated companies, including the auctioneer, may bid at the auction by placing absentee bids so long as they do not know the reserve when submitting their absentee bids and otherwise comply with our employee bidding procedures.

Bidding Increments

Bidding generally opens below the low estimate and advances in increments of up to 10%, subject to the auctioneer's discretion. Absentee bids that do not conform to the increments set below may be lowered to the next bidding increment.

UK£50 to UK£1,000	by UK£50s
UK£1,000 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200s, 500, 800 (e.g. UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000s, 5,000, 8,000
UK£50,000 to UK£100,000	by UK£5,000s
UK£100,000 to UK£200,000	by UK£10,000s
above UK£200,000	at the auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

3 THE AUCTION

Conditions of Sale

As noted above, the auction is governed by the Conditions of Sale and Authorship Warranty. All prospective bidders should read them carefully. They may be amended by saleroom addendum or auctioneer's announcement.

Interested Parties Announcement

In situations where a person allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of the lot or a party providing or participating in a guarantee on the lot, Phillips will make an announcement in the saleroom that interested parties may bid on the lot.

Consecutive and Responsive Bidding; No Reserve Lots

The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller up to the amount of the reserve by placing consecutive bids or bids in response to other bidders. If a lot is offered without reserve, unless there are already competing absentee bids, the auctioneer will generally open the bidding at 50% of the lot's low pre-sale estimate. In the absence of a bid at that level, the auctioneer will proceed backwards at his or her discretion until a bid is recognized and will then advance the bidding from that amount. Absentee bids on no reserve lots will, in the absence of a higher bid, be executed at approximately 50% of the low pre-sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate. If there is no bid whatsoever on a no reserve lot, the auctioneer may deem such lot unsold.

4 AFTER THE AUCTION

Payment

Buyers are required to pay for purchases immediately following the auction unless other arrangements have been agreed with Phillips in writing in advance of the sale. Payment must be made in pounds sterling either by cash, cheque drawn on a UK bank or wire transfer, as noted in Paragraph 6 of the Conditions of Sale. It is our corporate policy not to make or accept single or multiple payments in cash or cash equivalents in excess of the local currency equivalent of US\$10,000.

Credit Cards

As a courtesy to clients, Phillips will accept American Express, Visa, MasterCard, UnionPay (for in-person transactions only) and UK-issued debit cards to pay for invoices of £50,000 or less. A processing fee will apply.

Collection

It is our policy to request proof of identity on collection of a lot. A lot will be released to the buyer or the buyer's authorized representative when Phillips has received full and cleared payment and we are not owed any other amount by the buyer. After the auction, we will transfer all lots to our fine art storage facility located near Wimbledon and will so advise all buyers. If you are in doubt about the location of your purchase, please contact the Shipping Department prior to arranging collection. We will levy removal, interest, storage and handling charges on uncollected lots.

Loss or Damage

Buyers are reminded that Phillips accepts liability for loss or damage to lots for a maximum of seven days following the auction.

Transport and Shipping

As a free service for buyers, Phillips will wrap purchased lots for hand carry only. We do not provide packing, handling or shipping services directly. However, we will coordinate with shipping agents instructed by you in order to facilitate the packing, handling and shipping of property purchased at Phillips. Please refer to Paragraph 7 of the Conditions of Sale for more information.

Export and Import Licences

Before bidding for any property, prospective bidders are advised to make independent enquiries as to whether a licence is required to export the property from the United Kingdom or to import it into another country. It is the buyer's sole responsibility to comply with all import and export laws and to obtain any necessary licences or permits. The denial of any required licence or permit or any delay in obtaining such documentation will not justify the cancellation of the sale or any delay in making full payment for the lot.

Endangered Species

Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, Brazilian rosewood, rhinoceros horn or tortoiseshell, irrespective of age, percentage or value, may require a licence or certificate prior to exportation and additional licences or certificates upon importation to the US or to any country within or outside the European Union (EU). Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. We suggest that prospective bidders check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's sole responsibility to obtain any necessary export or import licences or certificates as well as any other required documentation. Please note that the US prohibits the importation of any item containing African elephant ivory. Asian elephant ivory may be imported in to the US only if accompanied by independent scientific analysis regarding continent of origin and confirmation the object is more than 100 years old. We have not obtained a scientific analysis on any lot prior to sale and cannot indicate whether elephant ivory in a particular lot is African or Asian elephant. Buyers purchase these lots at their own risk and will be responsible for the costs of obtaining any scientific analysis or other report required in connection with their proposed import of such property into the US.

With regard to any item containing endangered species other than elephant ivory, an importer into the US must provide documented evidence of the species identification and age of an object in order to demonstrate that the object qualifies as an antique. This will require the buyer to obtain an independent appraisal certifying the species of endangered material on the object and certifying that the object is not less than 100 years of age. A prospective buyer planning to import an object into the US may not rely on Phillips cataloguing to establish the species of endangered material on the object or to establish the age of the object and must consult with a qualified independent appraiser prior to placing a bid on the lot.

Please note that lots containing potentially regulated plant or animal material are marked as a convenience to our clients, but Phillips does not accept liability for errors or for failing to mark lots containing protected or regulated species.

IMPORTANT NOTICES

Items Sold under Temporary Admission

We wish to draw your attention to changes recently made to items sold under temporary admission (originally called temporary importation). The cancelling or refunding of applicable VAT is now subject to items being exported from the EU within 30 days of payment, rather than 90 days from the date of sale as previously required. For up-to-date information on this matter, please refer to the section entitled VAT and Other Tax Information for Buyers below.

Identification of Business or Trade Buyers

As of January 2010, Her Majesty's Revenue & Customs ('HMRC') has made it an official requirement for auction houses to hold evidence of a buyer's business status, due to the revised VAT rules regarding buyer's premium for lots with symbols for businesses outside the UK.

- Where the buyer is a non-EU business, Phillips requires evidence of the business status by means of the company identification, Certificate of Incorporation, Articles of Association or government-issued documents showing that the company exists.
- Where the buyer is an EU VAT registered business, Phillips requires the business's VAT registration number.

These details can be scanned and emailed to us, or alternatively they can be faxed or mailed. **If these requirements are not met, we will be unable to cancel/refund any applicable VAT.**

VAT AND OTHER TAX INFORMATION FOR BUYERS

The following paragraphs provide general information to buyers on the VAT and certain other potential tax implications of purchasing property at Phillips. This information is not intended to be complete. In all cases, the relevant tax legislation takes precedence, and the VAT rates in effect on the day of the auction will be the rates charged. It should be noted that, for VAT purposes only, Phillips is not usually treated as agent and most property is sold as if it is the property of Phillips. In the following paragraphs, reference to VAT symbols shall mean those symbols located beside the lot number or the pre-sale estimates in the catalogue (or amending saleroom addendum).

1 PROPERTY WITH NO VAT SYMBOL

Where there is no VAT symbol, Phillips is able to use the Auctioneer's Margin Scheme, and VAT will not normally be charged on the hammer price. Phillips must bear VAT on the buyer's premium. Therefore, we will charge an amount in lieu of VAT at 20% on the buyer's premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified.

2 PROPERTY WITH A † SYMBOL

These lots will be sold under the normal UK VAT rules, and VAT will be charged at 20% on both the hammer price and buyer's premium. Where the buyer is a relevant business person in the EU (non-UK) or is a relevant business person in a non-EU country then no VAT will be charged on the buyer's premium. This is subject to Phillips being provided with evidence of the buyer's VAT registration number in the relevant Member State (non-UK) or the buyer's business status in a non-EU country such as the buyer's Tax Registration Certificate. Should this evidence not be provided then VAT will be charged on the buyer's premium.

3 PROPERTY WITH A \$ SYMBOL

Lots sold to buyers whose registered address is in the EU will be assumed to be remaining in the EU. The property will be invoiced as if it had no VAT symbol. However, if an EU buyer advises us that the property is to be exported from the EU, Phillips will re-invoice the property under the normal VAT rules. Lots sold to buyers whose address is outside the EU will be assumed to be exported from the EU. The property will be invoiced under the normal VAT rules. Although the hammer price will be subject to VAT, the VAT will be cancelled or refunded upon export. The buyer's premium will always bear VAT unless the buyer is a relevant business person in the EU (non-UK) or is a relevant business person in a non-EU country, subject to Phillips receiving evidence of the buyer's VAT registration number in the relevant Member State (non-UK) or the buyer's business status in a non-EU country such as the buyer's Tax Registration Certificate. Should this evidence not be provided VAT will be charged on the buyer's premium.

4 PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

These lots have been imported from outside the EU to be sold at auction under temporary admission. Property subject to temporary admission will be offered under the Auctioneer's Margin Scheme and will be subject to import VAT of either 5% or 20%, marked by ‡ and Ω respectively, on the hammer price and an amount in lieu of VAT at 20% on the buyer's premium. Anyone who wishes to buy outside the Auctioneer's Margin Scheme should notify the Client Accounting Department before the sale.

Where lots are sold outside the Auctioneer's Margin Scheme and the buyer is a relevant business person in the EU (non-UK) or is a relevant business person in a non-EU country then no VAT will be charged on the buyer's premium. This is subject to Phillips receiving evidence of the buyer's VAT registration number in the relevant Member State (non-UK) or the buyer's business status in a non-EU country such as the buyer's Tax Registration Certificate. Should this evidence not be provided VAT will be charged on the buyer's premium.

5 EXPORTS FROM THE EUROPEAN UNION

The following types of VAT may be cancelled or refunded by Phillips on exports made within three months of the sale date if strict conditions are met:

- The amount in lieu of VAT charged on the buyer's premium for property sold under the Auctioneer's Margin Scheme (i.e., without a VAT symbol).
- The VAT on the hammer price for property sold under the normal VAT rules (i.e., with a † or a \$ symbol).

The following type of VAT may be cancelled or refunded by Phillips on exports made within 30 days of payment date if strict conditions are met:

- The import VAT charged on the hammer price and an amount in lieu of VAT on the buyer's premium for property sold under temporary admission (i.e., with a ‡ or a Ω symbol) under the Auctioneer's Margin Scheme.

In each of the above examples, where the appropriate conditions are satisfied, no VAT will be charged if, at or before the time of invoicing, the buyer instructs Phillips to export the property from the EU. This will require acceptance of an export quotation provided by Phillips. If such instruction is received after payment, a refund of the VAT amount will be made.

Where the buyer carries purchases from the EU personally or uses the services of a third party, Phillips will charge the VAT amount due as a deposit and refund it **if the lot has been exported within the timelines specified below** and either of the following conditions are met:

- For lots sold under the Auctioneer's Margin Scheme or the normal VAT rules, Phillips is provided with appropriate original documentary proof of export from the EU within three months of the date of sale. Buyers carrying their own property should obtain hand-carry papers from the Shipping Department to facilitate this process.
- For lots sold under temporary admission, Phillips is provided with the original correct paperwork duly completed and stamped by HMRC which shows the property has been exported from the EU via the UK within 30 days of payment date. It is essential for shippers acting on behalf of buyers to collect copies of original import papers from our Shipping Department. HMRC insist that the correct customs procedures are followed and Phillips will not be able to issue any refunds where the export documents do not exactly comply with governmental regulations. Property subject to temporary admission must be transferred to another customs procedure immediately if any restoration or repair work is to be carried out.

Buyers carrying their own property must obtain hand-carry papers from the Shipping Department, for which a charge of £20 will be made. The VAT refund will be processed once the appropriate paperwork has been returned to Phillips. Phillips is not able to cancel or refund any VAT charged on sales made to UK or EU private residents unless the lot is subject to temporary admission and the property is exported from the EU **within 30 days of payment date**. Any refund of VAT is subject to a minimum of £50 per shipment and a processing charge of £20.

Buyers intending to export, repair, restore or alter lots under temporary admission should notify the Shipping Department before collection. Failure to do so may result in the import VAT becoming payable immediately and Phillips being unable to refund the VAT charged on deposit.

6 VAT REFUNDS FROM HM REVENUE & CUSTOMS

Where VAT charged cannot be cancelled or refunded by Phillips, it may be possible to seek repayment from HMRC. Repayments in this manner are limited to businesses located outside the UK and may be considered for example for Import VAT charged on the hammer price for lots sold under temporary admission.

All claims made by customers located in another member state to the UK will need to be made under a new mechanism from 1 January 2010. The process prior to 1 January 2010 is no longer in operation.

If you are located in an EU member state other than the UK you will now need to apply for a refund of UK VAT directly to your local tax authority. This is done via submission of an electronically based claim form which should be accessed through the website of your local tax authority. As a result, your form may include VAT incurred in a number of member states. Furthermore, from 1 January 2010 you should only submit one form per year, rather than submitting forms throughout the year.

Please note that the time limits by which you must make a claim have been extended. When making a claim for VAT incurred in another EU member state any claim will still be made on a **calendar year basis** but must now be made no later than **30 September** following that calendar year. This effectively extends the time by which claims should be made by three months (e.g., for VAT incurred in the year 1 January to 31 December 2010 you should make a claim to your local tax authority no later than 30 September 2011). Once you have submitted the electronic form to your local tax authority it is their responsibility to ensure that payment is obtained from the relevant member states. This should be completed within four months. If this time limit is not adhered to you may receive interest on the unpaid amounts.

If you are located outside the EU you should apply for a refund of UK VAT directly to HMRC (the rules for those located outside of the EU have not changed). Claim forms are only available from the HMRC website. Go to hmrc.gov.uk, select Forms under Quick Links and then Find a Form. The relevant form is VAT65A. Completed forms should be returned to: HM Revenue & Customs, VAT Overseas Repayments, 8th/13th Directive, PO Box 34, Foyle House, Duncreggan Road, Londonderry BT48 7AE, Northern Ireland, (tel) +44 (0)2871 305100 (fax) +44 (0)2871 305101, [email enq.oru.ni@hmrc.gsi.gov.uk](mailto:enq.oru.ni@hmrc.gsi.gov.uk).

You should submit claims for VAT to HMRC no later than **six months** from the end of the 12 month period ending **30 June** (e.g., claims for the period 1 July 2011 to 30 June 2012 should be made no later than 31 December 2012).

Please note that refunds of VAT will only be made where VAT has been incurred for a business purpose. Any VAT incurred on articles bought for personal use will not be refunded.

7 SALES AND USE TAXES

Buyers from outside the UK should note that local sales taxes or use taxes may become payable upon import of lots following purchase. Buyers should consult their own tax advisors.

CONDITIONS OF SALE

The Conditions of Sale and Authorship Warranty set forth below govern the relationship between bidders and buyers, on the one hand, and Phillips and sellers, on the other hand. All prospective buyers should read these Conditions of Sale, the Important Notices and VAT information following the Guide for Prospective Buyers and the Authorship Warranty carefully before bidding.

1 INTRODUCTION

Each lot in this catalogue is offered for sale and sold subject to: (a) the Conditions of Sale and Authorship Warranty; (b) additional notices and terms printed in other places in this catalogue, including the Guide for Prospective Buyers and (c) supplements to this catalogue or other written material posted by Phillips in the saleroom, in each case as amended by any addendum or announcement by the auctioneer prior to the auction. By bidding at the auction, whether in person, through an agent, by written bid, by telephone bid or other means, bidders and buyers agree to be bound by these Conditions of Sale, as so changed or supplemented, and Authorship Warranty. These Conditions of Sale, as so changed or supplemented, and Authorship Warranty contain all the terms on which Phillips and the seller contract with the buyer.

2 PHILLIPS AS AGENT

Phillips acts as an agent for the seller, unless otherwise indicated in this catalogue or at the time of auction. On occasion, Phillips may own a lot directly, in which case we will act in a principal capacity as a consignor, or a company affiliated with Phillips may own a lot, in which case we will act as agent for that company, or Phillips or an affiliated company may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

3 CATALOGUE DESCRIPTIONS AND CONDITION OF PROPERTY

Lots are sold subject to the Authorship Warranty, as described in the catalogue (unless such description is changed or supplemented, as provided in Paragraph 1 above) and in the condition that they are in at the time of the sale on the following basis.

(a) The knowledge of Phillips in relation to each lot is partially dependent on information provided to us by the seller and Phillips is not able to and does not carry out exhaustive due diligence on each lot. Prospective buyers acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested. Notwithstanding the foregoing, we shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with our role as auctioneer of lots in this sale and in light of (i) the information provided to us by the seller; (ii) scholarship and technical knowledge and (iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

(b) Each lot offered for sale at Phillips is available for inspection by prospective buyers prior to the auction. Phillips accepts bids on lots on the basis that bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the lot and the accuracy of its description.

(c) Prospective buyers acknowledge that many lots are of an age and type which means that they are not in perfect condition. As a courtesy to clients, Phillips may prepare and provide condition reports to assist prospective buyers when they are inspecting lots. Catalogue descriptions and condition reports may make reference to particular imperfections of a lot, but bidders should note that lots may have other faults not expressly referred to in the catalogue or condition report. All dimensions are approximate. Illustrations are for identification purposes only and cannot be used as precise indications of size or to convey full information as to the actual condition of lots.

(d) Information provided to prospective buyers in respect of any lot, including any pre-sale estimate, whether written or oral, and information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather a statement of opinion held by Phillips. Any pre-sale estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time by Phillips at our absolute discretion. Neither Phillips nor any of our affiliated companies shall be liable for any difference between the pre-sale estimates for any lot and the actual price achieved at auction or upon resale.

4 BIDDING AT AUCTION

(a) Phillips has absolute discretion to refuse admission to the auction or participation in the sale. All bidders must register for a paddle prior to bidding, supplying such information and references as required by Phillips.

(b) As a convenience to bidders who cannot attend the auction in person, Phillips may, if so instructed by the bidder, execute written absentee bids on a bidder's behalf. Absentee bidders are required to submit bids on the Absentee Bid Form, a copy of which is printed in this catalogue or otherwise available from Phillips. Bids must be placed in the currency of the sale. The bidder must clearly indicate the maximum amount he or she intends to bid, excluding the buyer's premium and value added tax (VAT). The auctioneer will not accept an instruction to execute an absentee bid which does not indicate such maximum bid. Our staff will attempt to execute an absentee bid at the lowest possible price taking into account the reserve and other bidders. Any absentee bid must be received at least 24 hours in advance of the sale. In the event of identical bids, the earliest bid received will take precedence.

(c) Telephone bidders are required to submit bids on the Telephone Bid Form, a copy of which is printed in this catalogue or otherwise available from Phillips. Telephone bidding is available for lots whose low pre-sale estimate is at least £500. Phillips reserves the right to require written confirmation of a successful bid from a telephone bidder by fax or otherwise immediately after such bid is accepted by the auctioneer. Telephone bids may be recorded and, by bidding on the telephone, a bidder consents to the recording of the conversation.

(d) Bidders may participate in an auction by bidding online through Phillips's online live bidding platform available on our website at www.phillips.com. To bid online, bidders must register online at least 24 hours before the start of the auction. Online bidding is subject to approval by Phillips's bid department in our sole discretion. As noted in Paragraph 3 above, Phillips encourages online bidders to inspect prior to the auction any lot(s) on which they may bid, and condition reports are available upon request. Bidding in a live auction can progress quickly. To ensure that online bidders are not placed at a disadvantage when bidding against bidders in the room or on the telephone, the procedure for placing bids through Phillips's online bidding platform is a one-step process. By clicking the bid button on the computer screen, a bidder submits a bid. Online bidders acknowledge and agree that bids so submitted are final and may not under any circumstances be amended or retracted. During a live auction, when bids other than online bids are placed, they will be displayed on the online bidder's computer screen as 'floor,' 'phone' or 'paddle no' bids. 'Floor' bids include bids made by the auctioneer to protect the reserve. In the event that an online bid and a 'floor' or 'phone' bid are identical, the 'floor' or 'phone' bid will take precedence. The next bidding increment is shown for the convenience of online bidders under the bid button. The bidding increment available to online bidders may vary from the next bid actually taken by the auctioneer, as the auctioneer may deviate from Phillips's standard increments at any time at his or her discretion, but an online bidder may only place a bid in a whole bidding increment. Phillips's bidding increments are published in the Guide for Prospective Buyers.

(e) When making a bid, whether in person, by absentee bid, on the telephone or online, a bidder accepts personal liability to pay the purchase price, as described more fully in Paragraph 6 (a) below, plus all other applicable charges unless it has been explicitly agreed in writing with Phillips before the commencement of the auction that the bidder is acting as agent on behalf of an identified third party acceptable to Phillips and that we will only look to the principal for such payment.

(f) By participating in the auction, whether in person, by absentee bid, on the telephone or online, each prospective buyer represents and warrants that any bids placed by such person, or on such person's behalf, are not the product of any collusive or other anti-competitive agreement and are otherwise consistent with federal and state antitrust law.

(g) Arranging absentee, telephone and online bids is a free service provided by Phillips to prospective buyers. While we undertake to exercise reasonable care in undertaking such activity, we cannot accept liability for failure to execute such bids except where such failure is caused by our willful misconduct.

(h) Employees of Phillips and our affiliated companies, including the auctioneer, may bid at the auction by placing absentee bids so long as they do not know the reserve when submitting their absentee bids and otherwise comply with our employee bidding procedures.

5 CONDUCT OF THE AUCTION

(a) Unless otherwise indicated by the symbol *, each lot is offered subject to a reserve, which is the confidential minimum selling price agreed by Phillips with the seller. The reserve will not exceed the low pre-sale estimate at the time of the auction.

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he or she believes there may be error or dispute and take such other action as he or she deems reasonably appropriate. Phillips shall have no liability whatsoever for any such action taken by the auctioneer. If any dispute arises after the sale, our sale record is conclusive. The auctioneer may accept bids made by a company affiliated with Phillips provided that the bidder does not know the reserve placed on the lot.

(c) The auctioneer will commence and advance the bidding at levels and in increments he or she considers appropriate. In order to protect the reserve on any lot, the auctioneer may place one or more bids on behalf of the seller up to the reserve without indicating he or she is doing so, either by placing consecutive bids or bids in response to other bidders. If a lot is offered without reserve, unless there are already competing absentee bids, the auctioneer will generally open the bidding at 50% of the lot's low pre-sale estimate. In the absence of a bid at that level, the auctioneer will proceed backwards at his or her discretion until a bid is recognized and will then advance the bidding from that amount. Absentee bids on no reserve lots will, in the absence of a higher bid, be executed at approximately 50% of the low pre-sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate. If there is no bid whatsoever on a no reserve lot, the auctioneer may deem such lot unsold.

(d) The sale will be conducted in pounds sterling and payment is due in pounds sterling. For the benefit of international clients, pre-sale estimates in the auction catalogue may be shown in US dollars and/or euros and, if so, will reflect approximate exchange rates.

Accordingly, estimates in US dollars or euros should be treated only as a guide. If a currency converter is operated during the sale, it is done so as a courtesy to bidders, but Phillips accepts no responsibility for any errors in currency conversion calculation.

(e) Subject to the auctioneer's reasonable discretion, the highest bidder accepted by the auctioneer will be the buyer and the striking of the hammer marks the acceptance of the highest bid and the conclusion of a contract for sale between the seller and the buyer. Risk and responsibility for the lot passes to the buyer as set forth in Paragraph 7 below.

(f) If a lot is not sold, the auctioneer will announce that it has been 'passed', 'withdrawn', 'returned to owner' or 'bought-in'.

(g) Any post-auction sale of lots offered at auction shall incorporate these Conditions of Sale and Authorship Warranty as if sold in the auction.

6 PURCHASE PRICE AND PAYMENT

(a) The buyer agrees to pay us, in addition to the hammer price of the lot, the buyer's premium, plus any applicable value added tax (VAT) and any applicable resale royalty (the 'Purchase Price'). The buyer's premium is 25% of the hammer price up to and including £50,000, 20% of the portion of the hammer price above £50,000 up to and including £1,000,000 and 12% of the portion of the hammer price above £1,000,000. Phillips reserves the right to pay from our compensation an introductory commission to one or more third parties for assisting in the sale of property offered and sold at auction. (b) VAT is payable in accordance with applicable law. All prices, fees, charges and expenses set out in these Conditions of Sale are quoted exclusive of VAT.

(c) If the Artist's Resale Right Regulations 2006 apply to the lot, the buyer agrees to pay to us an amount equal to the resale royalty provided for in those regulations and we undertake to the buyer to pay such amount to the artist's collection agent. In circumstances where (i) we are on notice that the resale royalty is payable or (ii) we have not been able to ascertain the nationality of the artist, we will identify the lot with the symbol ♠ next to the lot number and will invoice the resale royalty to the buyer. If we subsequently determine that the nationality of the artist does not entitle him/her to the resale royalty on the lot, we will arrange a refund to the buyer of the amount of the royalty paid to us. If, after a sale in which we did not collect the resale royalty on a particular lot, we become aware that information provided to us prior to the auction concerning an artist's nationality was incorrect and the artist is entitled to the resale royalty on the lot, the buyer shall pay the resale royalty to us upon receipt of an invoice.

(d) Unless otherwise agreed, a buyer is required to pay for a purchased lot immediately following the auction regardless of any intention to obtain an export or import license or other permit for such lot. Payments must be made by the invoiced party in pounds sterling either by cash, cheque drawn on a UK bank or wire transfer, as follows:

(i) Phillips will accept payment in cash provided that the total amount paid in cash or cash equivalents does not exceed the local currency equivalent of US\$10,000.

(ii) Personal cheques and banker's drafts are accepted if drawn on a UK bank and the buyer provides to us acceptable government-issued identification. Cheques and banker's drafts should be made payable to Phillips Auctioneers Ltd. If payment is sent by post, please send the cheque or banker's draft to the attention of the Client Accounting Department at 30 Berkeley Square, London, W1J6EX and ensure that the sale number is written on the cheque. Cheques or banker's drafts drawn by third parties will not be accepted.

(iii) Payment by wire transfer may be sent directly to Phillips. Bank transfer details:

Bank of Scotland
Gordon Street, Glasgow G1 3RS, Scotland
Account of Phillips Auctioneers Ltd.
Account No: 00440780
Sort code: 80-54-01
SWIFT/BIC: BOFSGB21138
IBAN: GB36BOFS80540100440780

(e) As a courtesy to clients, Phillips will accept American Express, Visa, MasterCard, UnionPay (for in-person transactions only) and UK-issued debit cards to pay for invoices of £50,000 or less. A processing fee will apply.

(f) Title in a purchased lot will not pass until Phillips has received the Purchase Price for that lot in cleared funds. Phillips is not obliged to release a lot to the buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the buyer's unconditional obligation to pay the Purchase Price.

7 COLLECTION OF PROPERTY

(a) Phillips will not release a lot to the buyer until we have received payment of its Purchase Price in full in cleared funds, the buyer has paid all outstanding amounts due to Phillips or any of our affiliated companies, including any charges payable pursuant to Paragraph 8 (a) below, and the buyer has satisfied such other terms as we in our sole discretion shall require, including completing any anti-money laundering or anti-terrorism financing checks. As soon as a buyer has satisfied all of the foregoing

conditions, he or she should contact us at +44 (0) 207 318 4081 or +44 (0) 207 318 4082 to arrange for collection of purchased property.

(b) The buyer must arrange for collection of a purchased lot within seven days of the date of the auction. After the auction, we will transfer all lots to our fine art storage facility located near Wimbledon and will so advise all buyers. Purchased lots are at the buyer's risk, including the responsibility for insurance, from (i) the date of collection or (ii) seven days after the auction, whichever is the earlier. Until risk passes, Phillips will compensate the buyer for any loss or damage to a purchased lot up to a maximum of the Purchase Price paid, subject to our usual exclusions for loss or damage to property.

(c) As a courtesy to clients, Phillips will, without charge, wrap purchased lots for hand carry only. We do not provide packing, handling, insurance or shipping services. We will coordinate with shipping agents instructed by the buyer, whether or not recommended by Phillips, in order to facilitate the packing, handling, insurance and shipping of property bought at Phillips. Any such instruction is entirely at the buyer's risk and responsibility, and we will not be liable for acts or omissions of third party packers or shippers.

(d) Phillips will require presentation of government-issued identification prior to release of a lot to the buyer or the buyer's authorized representative.

8 FAILURE TO COLLECT PURCHASES

(a) If the buyer pays the Purchase Price but fails to collect a purchased lot within 30 days of the auction, the buyer will incur a storage fee of £10 per day for each uncollected lot. Additional charges may apply to oversized lots. We will not release purchased lots to the buyer until all such charges have been paid in full.

(b) If a purchased lot is paid for but not collected within six months of the auction, the buyer authorizes Phillips, upon notice, to arrange a resale of the item by auction or private sale, with estimates and a reserve set at Phillips's reasonable discretion. The proceeds of such sale will be applied to pay for storage charges and any other outstanding costs and expenses owed by the buyer to Phillips or our affiliated companies and the remainder will be forfeited unless collected by the buyer within two years of the original auction.

9 REMEDIES FOR NON-PAYMENT

(a) Without prejudice to any rights the seller may have, if the buyer without prior agreement fails to make payment of the Purchase Price for a lot in cleared funds within seven days of the auction, Phillips may in our sole discretion exercise one or more of the following remedies: (i) store the lot at Phillips's premises or elsewhere at the buyer's sole risk and expense; (ii) cancel the sale of the lot, retaining any partial payment of the Purchase Price as liquidated damages; (iii) reject future bids from the buyer or render such bids subject to payment of a deposit; (iv) charge interest at 12% per annum from the date payment became due until the date the Purchase Price is received in cleared funds; (v) subject to notification of the buyer, exercise a lien over any of the buyer's property which is in the possession of Phillips and instruct our affiliated companies to exercise a lien over any of the buyer's property which is in their possession and, in each case, no earlier than 30 days from the date of such notice arrange the sale of such property and apply the proceeds to the amount owed to Phillips or any of our affiliated companies after the deduction from sale proceeds of our standard vendor's commission, all sale-related expenses and any applicable taxes thereon; (vi) resell the lot by auction or private sale, with estimates and a reserve set at Phillips's reasonable discretion, it being understood that in the event such resale is for less than the original hammer price and buyer's premium for that lot, the buyer will remain liable for the shortfall together with all costs incurred in such resale; (vii) commence legal proceedings to recover the hammer price and buyer's premium for that lot, together with interest and the costs of such proceedings; (viii) set off the outstanding amount remaining unpaid by the buyer against any amounts which we or any of our affiliated companies may owe the buyer in any other transactions; (ix) release the name and address of the buyer to the seller to enable the seller to commence legal proceedings to recover the amounts due and legal costs; or (x) take such other action as we deem necessary or appropriate.

(b) The buyer irrevocably authorizes Phillips to exercise a lien over the buyer's property which is in our possession upon notification by any of our affiliated companies that the buyer is in default of payment. Phillips will notify the buyer of any such lien. The buyer also irrevocably authorizes Phillips, upon notification by any of our affiliated companies that the buyer is in default of payment, to pledge the buyer's property in our possession by actual or constructive delivery to our affiliated company as security for the payment of any outstanding amount due. Phillips will notify the buyer if the buyer's property has been delivered to an affiliated company by way of pledge.

(c) If the buyer is in default of payment, the buyer irrevocably authorizes Phillips to instruct any of our affiliated companies in possession of the buyer's property to deliver the property by way of pledge as the buyer's agent to a third party instructed by Phillips to hold the property on our behalf as security for the payment of the Purchase Price and any other amount due and, no earlier than 30 days from the date of written notice to the buyer, to sell the property in such manner and for such consideration as can reasonably be obtained on a forced sale basis and to apply the proceeds to any amount owed to Phillips or any of our affiliated companies after the deduction from sale proceeds of our standard vendor's commission, all sale-related expenses and any applicable taxes thereon.

10 RESCISSION BY PHILLIPS

Phillips shall have the right, but not the obligation, to rescind a sale without notice to the buyer if we reasonably believe that there is a material breach of the seller's representations and warranties or the Authorship Warranty or an adverse claim is made by a third party. Upon notice of Phillips election to rescind the sale, the buyer will promptly return the lot to Phillips, and we will then refund the Purchase Price paid to us. As described more fully in Paragraph 13 below, the refund shall constitute the sole remedy and recourse of the buyer against Phillips and the seller with respect to such rescinded sale.

11 EXPORT, IMPORT AND ENDANGERED SPECIES LICENCES AND PERMITS

Before bidding for any property, prospective buyers are advised to make their own enquiries as to whether a licence is required to export a lot from the United Kingdom or to import it into another country. Prospective buyers are advised that some countries prohibit the import of property made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, Brazilian rosewood, rhinoceros horn or tortoiseshell, irrespective of age, percentage or value. Accordingly, prior to bidding, prospective buyers considering export of purchased lots should familiarize themselves with relevant export and import regulations of the countries concerned. Please note that the US prohibits the importation of any item containing African elephant ivory. Asian elephant ivory may be imported in to the US only if accompanied by independent scientific analysis of continent of origin and confirmation the object is more than 100 years old.

With regard to any item containing endangered species other than elephant ivory, an importer into the US must provide documented evidence of the species identification and age of an object in order to demonstrate that the item qualifies as an antique. This will require the buyer to obtain an independent appraisal certify the species of endangered material on the object and certifying that the object is not less than 100 years of age. A prospective buyer planning to import an object containing endangered species into the US may not rely on Phillips cataloguing to establish the species of endangered material on the object or to establish the age of the object and must consult with a qualified independent appraiser prior to placing a bid on the lot.

It is solely the buyer's responsibility to comply with these laws and to obtain any necessary export, import and endangered species licences or permits. Failure to obtain a licence or permit or delay in so doing will not justify the cancellation of the sale or any delay in making full payment for the lot. As a courtesy to clients, Phillips has marked in the catalogue lots containing potentially regulated plant or animal material, but we do not accept liability for errors or for failing to mark lots containing protected or regulated species.

12 DATA PROTECTION

(a) In connection with the supply of auction and related services, or as required by law, Phillips may ask clients to provide personal data. Phillips may take and retain a copy of government-issued identification such as a passport or driving licence. We will use your personal data (i) to provide auction and related services; (ii) to enforce these Conditions of Sale; (iii) to carry out identity and credit checks; (iv) to implement and improve the management and operations of our business and (v) for other purposes set out in our Privacy Policy published on the Phillips website at www.phillips.com (the 'Privacy Policy') and available on request by emailing dataprotection@phillips.com. By agreeing to these Conditions of Sale, you consent to our use of your personal data, including sensitive personal data, in accordance with the Privacy Policy. The personal data we may collect and process is listed, and sensitive personal data is defined, in our Privacy Policy. Phillips may also, from time to time, send you promotional and marketing materials about us and our services. If you would prefer not to receive such information, please email us at dataprotection@phillips.com. Please also email us at this address to receive information about your personal data or to advise us if the personal data we hold about you is inaccurate or out of date.

(b) In order to provide our services, we may disclose your personal data to third parties, including professional advisors, shippers and credit agencies. We will disclose, share with and transfer your personal data to Phillips's affiliated persons (natural or legal) for administration, sale and auction related purposes, including to persons outside the European Economic Area (EEA), where national laws may not provide an equivalent level of protection to personal data as that provided within the EEA. You expressly consent to such transfer of your personal data, including sensitive personal data, outside the EEA. We will not sell, rent or otherwise transfer any of your personal data to third parties except as otherwise expressly provided in this Paragraph 12.

(c) Phillips's premises may be subject to video surveillance and recording. Telephone calls (e.g., telephone bidding) may also be recorded. We may process that information in accordance with our Privacy Policy.

13 LIMITATION OF LIABILITY

(a) Subject to sub-paragraph (e) below, the total liability of Phillips, our affiliated companies and the seller to the buyer in connection with the sale of a lot shall be limited to the Purchase Price actually paid by the buyer for the lot.

(b) Except as otherwise provided in this Paragraph 13, none of Phillips, any of our affiliated companies or the seller (i) is liable for any errors or omissions, whether orally or in writing,

in information provided to prospective buyers by Phillips or any of our affiliated companies or (ii) accepts responsibility to any bidder in respect of acts or omissions, whether negligent or otherwise, by Phillips or any of our affiliated companies in connection with the conduct of the auction or for any other matter relating to the sale of any lot.

(c) All warranties other than the Authorship Warranty, express or implied, including any warranty of satisfactory quality and fitness for purpose, are specifically excluded by Phillips, our affiliated companies and the seller to the fullest extent permitted by law.

(d) Subject to sub-paragraph (e) below, none of Phillips, any of our affiliated companies or the seller shall be liable to the buyer for any loss or damage beyond the refund of the Purchase Price referred to in sub-paragraph (a) above, whether such loss or damage is characterised as direct, indirect, special, incidental or consequential, or for the payment of interest on the Purchase Price to the fullest extent permitted by law.

(e) No provision in these Conditions of Sale shall be deemed to exclude or limit the liability of Phillips or any of our affiliated companies to the buyer in respect of any fraud or fraudulent misrepresentation made by any of us or in respect of death or personal injury caused by our negligent acts or omissions.

14 COPYRIGHT

The copyright in all images, illustrations and written materials produced by or for Phillips relating to a lot, including the contents of this catalogue, is and shall remain at all times the property of Phillips and, subject to the provisions of the Copyright, Designs and Patents Act 1988, such images and materials may not be used by the buyer or any other party without our prior written consent. Phillips and the seller make no representations or warranties that the buyer of a lot will acquire any copyright or other reproduction rights in it.

15 GENERAL

(a) These Conditions of Sale, as changed or supplemented as provided in Paragraph 1 above, and Authorship Warranty set out the entire agreement between the parties with respect to the transactions contemplated herein and supersede all prior and contemporaneous written, oral or implied understandings, representations and agreements.

(b) Notices to Phillips shall be in writing and addressed to the department in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to clients shall be addressed to the last address notified by them in writing to Phillips.

(c) These Conditions of Sale are not assignable by any buyer without our prior written consent but are binding on the buyer's successors, assigns and representatives.

(d) Should any provision of these Conditions of Sale be held void, invalid or unenforceable for any reason, the remaining provisions shall remain in full force and effect. No failure by any party to exercise, nor any delay in exercising, any right or remedy under these Conditions of Sale shall act as a waiver or release thereof in whole or in part.

(e) No term of these Conditions of Sale shall be enforceable under the Contracts (Rights of Third Parties) Act 1999 by anyone other than the buyer.

16 LAW AND JURISDICTION

(a) The rights and obligations of the parties with respect to these Conditions of Sale and Authorship Warranty, the conduct of the auction and any matters related to any of the foregoing shall be governed by and interpreted in accordance with English law.

(b) For the benefit of Phillips, all bidders and sellers agree that the Courts of England are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Sale and Authorship Warranty relate or apply. All parties agree that Phillips shall retain the right to bring proceedings in any court other than the Courts of England.

(c) All bidders and sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by English law, the law of the place of service or the law of the jurisdiction where proceedings are instituted at the last address of the bidder or seller known to Phillips.

AUTHORSHIP WARRANTY

Phillips warrants the authorship of property in this auction catalogue described in headings in **BOLD** or **CAPITALIZED** type for a period of five years from date of sale by Phillips, subject to the exclusions and limitations set forth below.

(a) Phillips gives this Authorship Warranty only to the original buyer of record (i.e., the registered successful bidder) of any lot. This Authorship Warranty does not extend to (i) subsequent owners of the property, including purchasers or recipients by way of gift from the original buyer, heirs, successors, beneficiaries and assigns; (ii) property where the description in the catalogue states that there is a conflict of opinion on the authorship of the property; (iii) property where our attribution of authorship was on the date of sale consistent with the generally accepted opinions of specialists, scholars or other experts; (iv) property whose description or dating is proved inaccurate by means of scientific methods or tests not generally accepted for use at the time of the publication of the catalogue or which were at such time deemed unreasonably expensive or impractical to use or likely in our reasonable opinion to have caused damage or loss in value to the lot or (v) property where there has been no material loss in value from the value of the lot had it been as described in the heading of the catalogue entry.

(b) In any claim for breach of the Authorship Warranty, Phillips reserves the right, as a condition to rescinding any sale under this warranty, to require the buyer to provide to us at the buyer's expense the written opinions of two recognized experts approved in advance by Phillips. We shall not be bound by any expert report produced by the buyer and reserve the right to consult our own experts at our expense. If Phillips agrees to rescind a sale under the Authorship Warranty, we shall refund to the buyer the reasonable costs charged by the experts commissioned by the buyer and approved in advance by us.

(c) Subject to the exclusions set forth in subparagraph (a) above, the buyer may bring a claim for breach of the Authorship Warranty provided that (i) he or she has notified Phillips in writing within three months of receiving any information which causes the buyer to question the authorship of the lot, specifying the auction in which the property was included, the lot number in the auction catalogue and the reasons why the authorship of the lot is being questioned and (ii) the buyer returns the lot to Phillips to the saleroom in which it was purchased in the same condition as at the time of its auction and is able to transfer good and marketable title in the lot free from any third party claim arising after the date of the auction. Phillips has discretion to waive any of the foregoing requirements set forth in this subparagraph (c) or subparagraph (b) above.

(d) The buyer understands and agrees that the exclusive remedy for any breach of the Authorship Warranty shall be rescission of the sale and refund of the original Purchase Price paid. This remedy shall constitute the sole remedy and recourse of the buyer against Phillips, any of our affiliated companies and the seller and is in lieu of any other remedy available as a matter of law or equity. This means that none of Phillips, any of our affiliated companies or the seller shall be liable for loss or damage beyond the remedy expressly provided in this Authorship Warranty, whether such loss or damage is characterized as direct, indirect, special, incidental or consequential, or for the payment of interest on the original Purchase Price.

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SALE INFORMATION

AUCTION & VIEWING LOCATION

30 Berkeley Square, London W1J 6EX

AUCTION

28 April, 6pm, lots 201-256

VIEWING

22-28 April

Monday – Saturday 10am – 6pm

Sunday 12pm – 6pm

SALE DESIGNATION

In sending in written bids or making enquiries

Please refer to this sale as UK050215 or DESIGN EVENING

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Front Cover Marc Newson 'Lockheed Lounge', circa 1990, lot 226

Inside Front Cover Jean Prouvé '6 x 9' demountable house, 1944-1945, lot 219

Henri Simmen and Eugénie O'Kin Lidded pot with carved stopper, circa 1925, lot 210

Albert Cheuret Rare 'Hibou' wall-mounted console, circa 1925, lot 211

Jean Prouvé Rare desk, 1934, lot 222

Diego Giacometti 'En souvenir de la lévrier Bucky' low table, circa 1978, lot 202

Title Page Jean Prouvé '6 x 9' demountable house, 1944-1945, lot 219

Index page Jean Dunand Early 'Snake' vase, circa 1907, lot 213

Opposite Registration Form Serge Roche Rare dining table, circa 1936, lot 212

Following Registration Form Gio Ponti Unique dining table, circa 1959, lot 248

Jean Royère 'Sculpture' sofa and pair of armchairs, circa 1956

Inside Back cover Poul Henningsen Monumental wall light, circa 1955, lot 256

Back cover Jean Prouvé '6 x 9' demountable house, 1944-1945, lot 219

Wrap Outside Shiro Kuramata 'Miss Blanche' chair, circa 1991, lot 228

Wrap Inside Marc Newson 'Lockheed Lounge', circa 1990, lot 226

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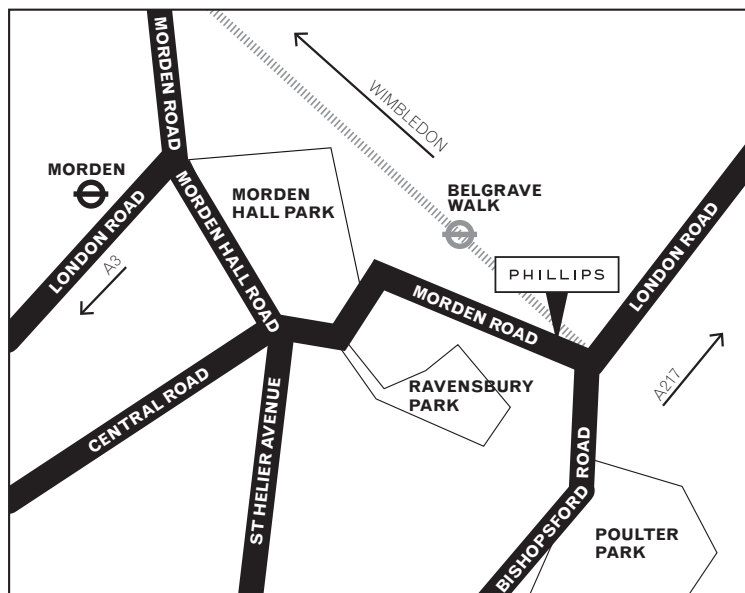
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Warehouse and collection location

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VAT number (if applicable)			
Address			
City		State/Country	
Post Code			
Phone		Mobile	
Email		Fax	
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Lot number In Consecutive Order	Brief description	Maximum pound sterling price* Absentee Bids Only

* Excluding Buyer's Premium and VAT

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Sale Title	Sale number	Sale date
Account Number (if known)		
Title	First name	Surname
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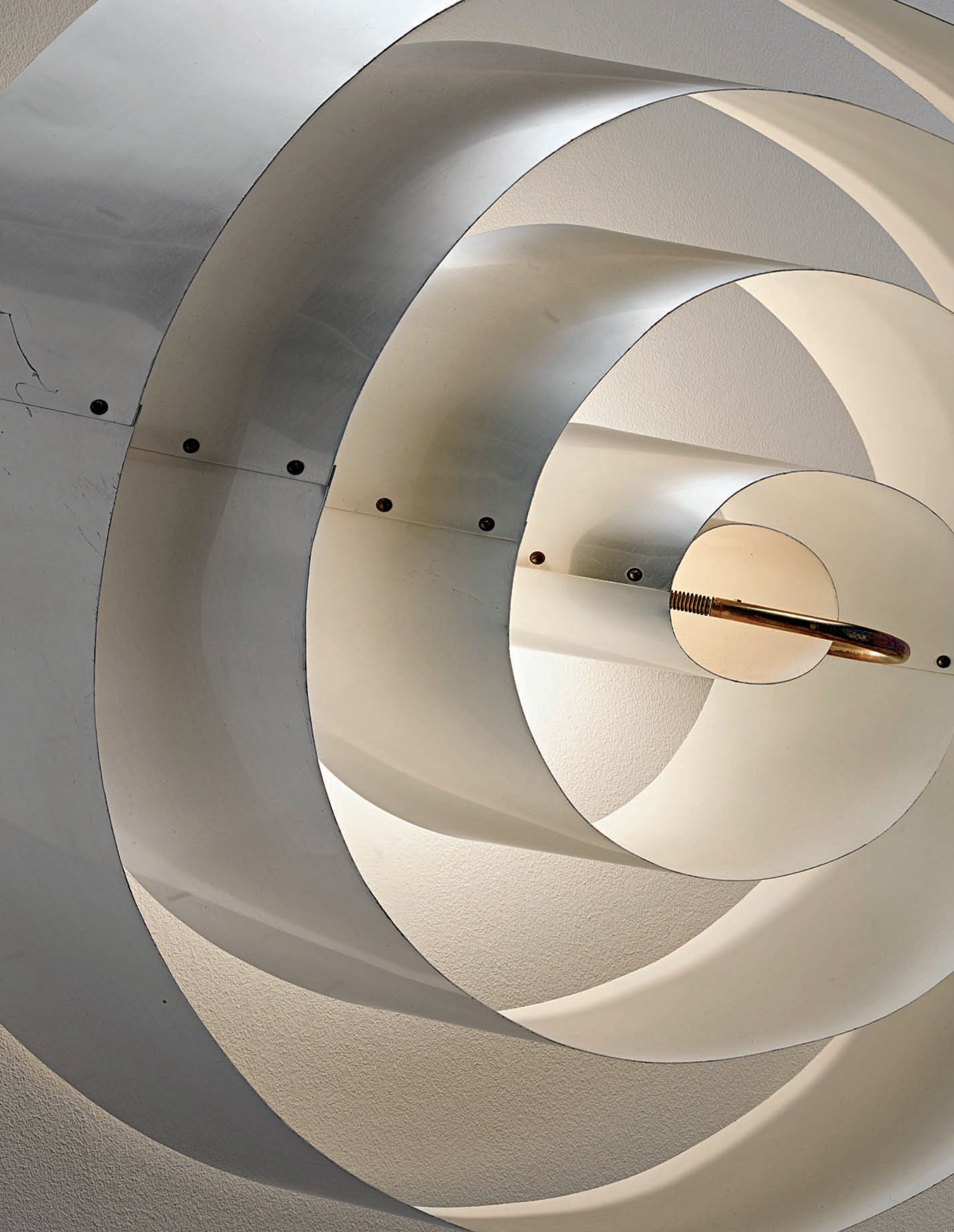
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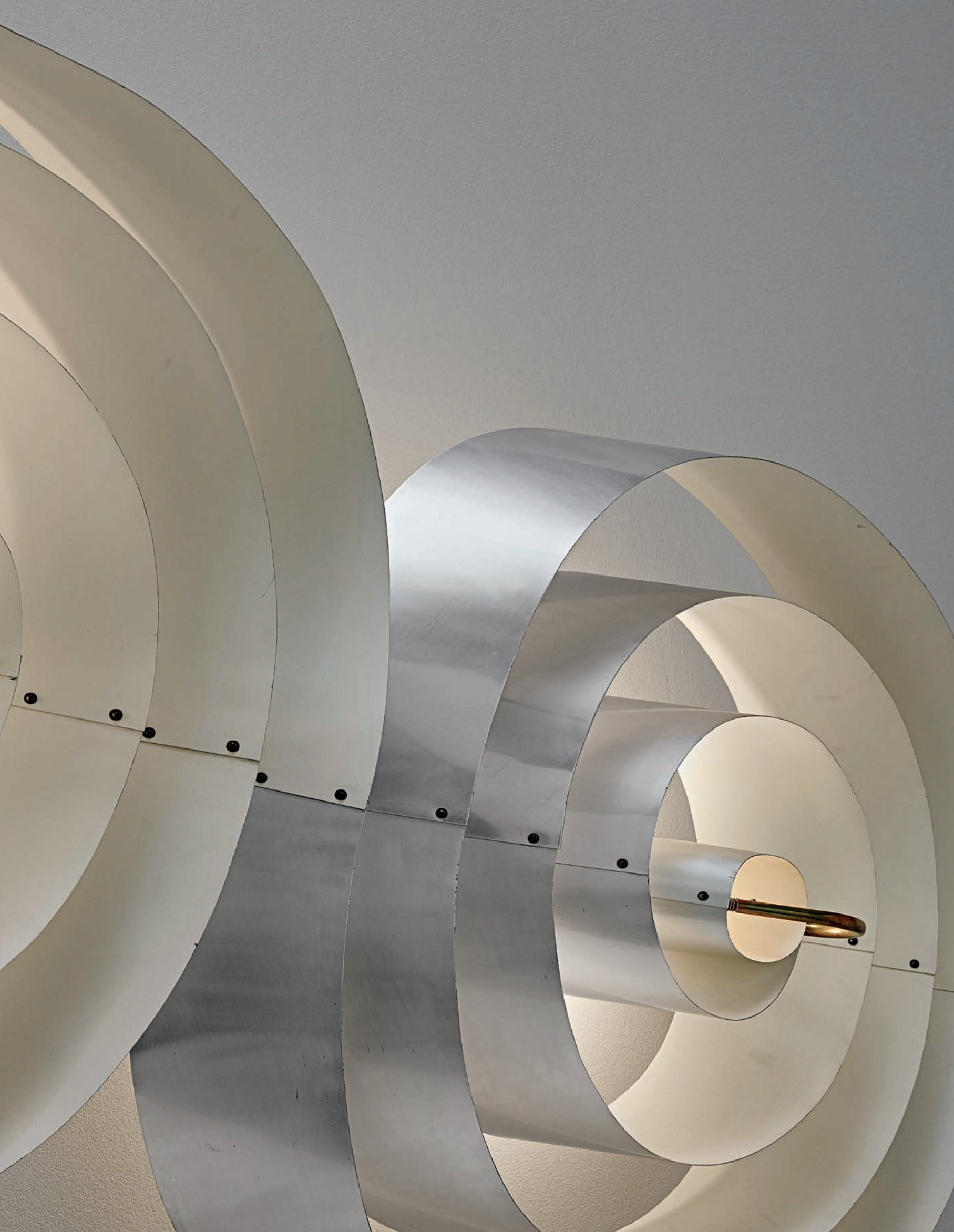
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