

# PHILLIPS



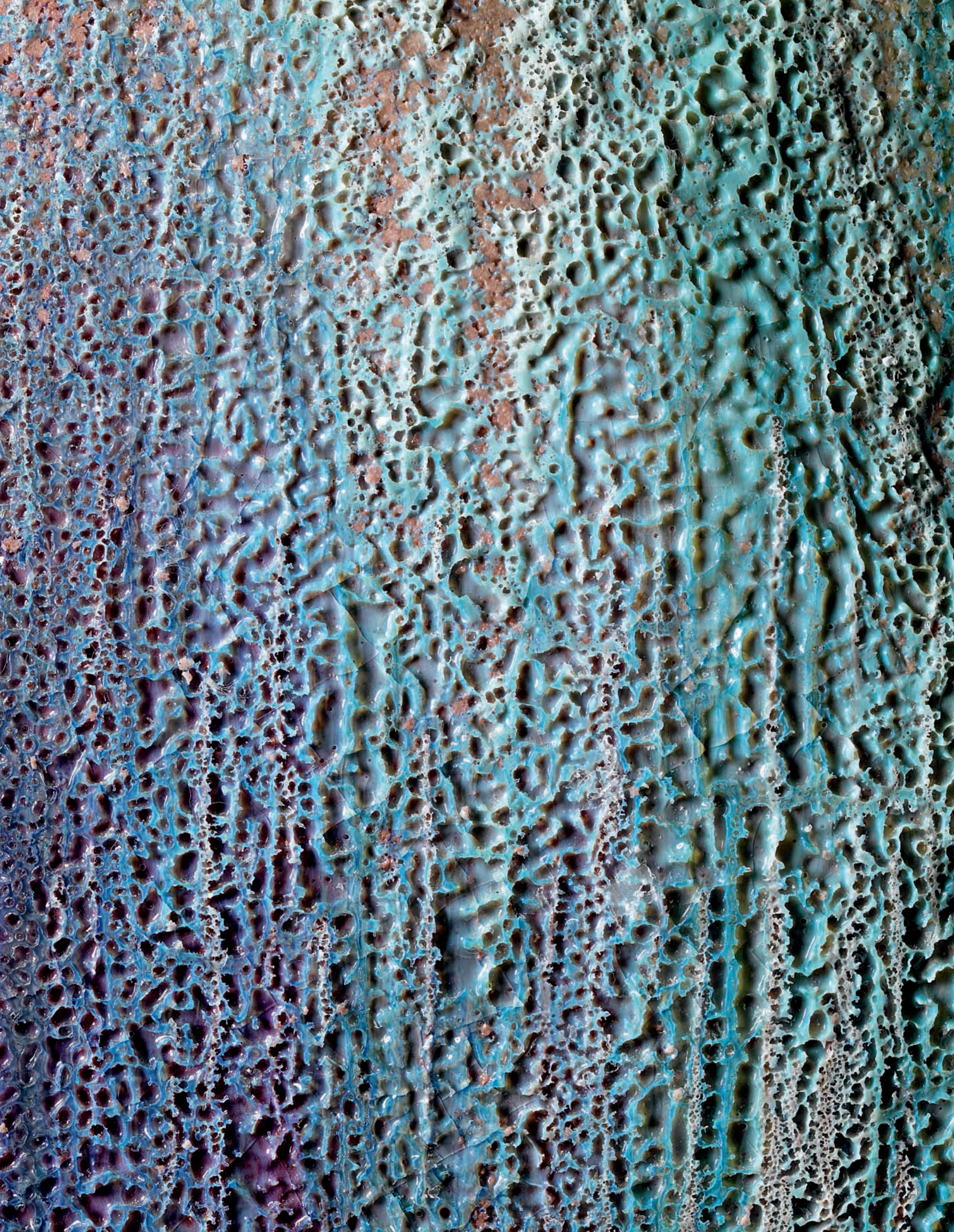
DESIGN

LONDON 24 SEPTEMBER 2014

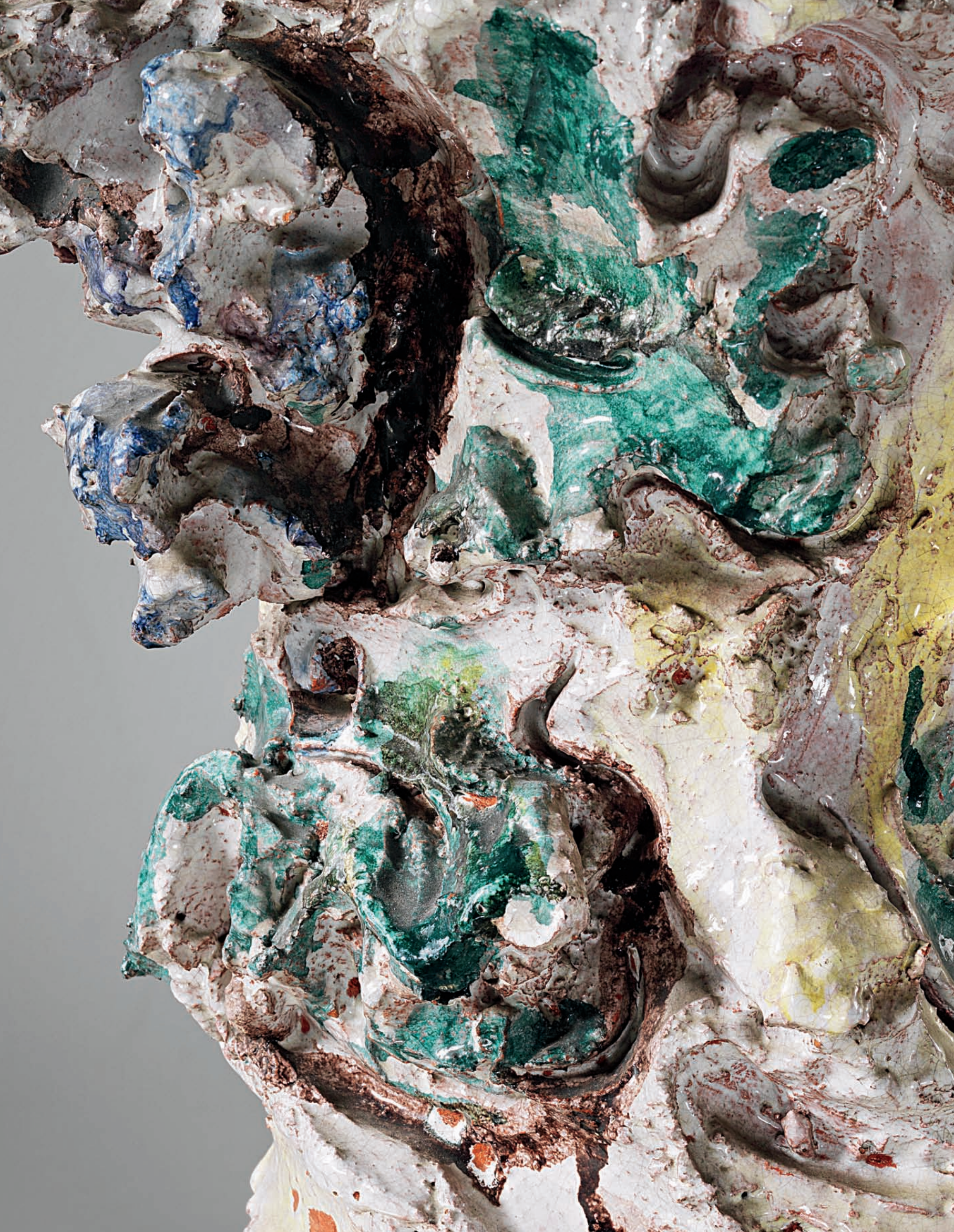














# PHILLIPS

## DESIGN

### SALE INFORMATION

LONDON 24 SEPTEMBER 2014 AT 2PM & 6PM

### AUCTION & VIEWING LOCATION

7 Howick Place, London SW1P 1BB

### AUCTIONS

Design sale 24 September, 2pm, lots 201-383

Nordic sale 24 September, 6pm, lots 1-162

### VIEWING

17-24 September

Monday – Saturday 10am – 6pm

Sunday 12pm – 6pm

### SALE DESIGNATION

In sending in written bids or making enquiries  
please refer to this sale as UK050314 or Design.

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**Front cover** Albert Cheuret 'Torchère' standard lamp, circa 1925, lot 288 (detail)

**Back cover** Serge Mouille Rare seven-armed wall light with 'Casquette' shades, 1953-1958, lot 201 (detail)

**Opposite** Lucio Fontana and Roberto Menghi Unique centre table, model no. 1295 A, 1952, lot 339 (detail)



“I move about in an organic, erotic world, very close to insects and seashells.”

SERGE MOUILLE

201

**SERGE MOUILLE** 1922-1988

*Rare seven-armed wall light with ‘Casquette’ shades, 1953-1958*

Painted tubular metal, painted aluminium, brass.

114.5 x 196 x 153.3 cm (45½ x 77½ x 60¾ in.)

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

**Estimate** £100,000-150,000 \$166,000-249,000 €126,000-189,000

**PROVENANCE**

Serge Mouille, France

Galerie 1950 Alan, Paris

DeLorenzo Gallery, New York

Drouot, Paris, ‘Le Regard D’Alan’, 6 October 1991, lot 91

**EXHIBITED**

‘Serge Mouille, luminaires 1953-1962’, Galerie 1950 Alan, Paris, 1983

‘Jean Prouvé / Serge Mouille’, Galerie DeLorenzo, Galerie 1950 Alan, New York, 1985

**LITERATURE**

Anthony DeLorenzo, Christine and Alan Counord, *Jean Prouvé / Serge Mouille: Two Master Metalworkers*, exh. cat., New York, 1985, illustrated p. 144

Pierre Émile Pralus, *Serge Mouille a French Classic*, Saint Cyr au Mont d’Or, 2006, pp. 158-60









202

**LUCIE RIE** 1902-1995

*Spherical vase*, circa 1972

Stoneware, white glaze, manganese speckle.

15.2 cm (5⅞ in.) high

Impressed with artist's seal.

**Estimate** £2,000-3,000 \$3,300-5,000 €2,500-3,800 ♠

**LITERATURE**

John Houston, ed., *Lucie Rie: a survey of her life and work*, exh. cat., Crafts Council and The Victoria and Albert Museum, London, 1981, p. 77, fig. 122 for a similar example



**JEAN PROUVÉ** 1901-1984

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

Painted bent steel, oak, leather.

62.3 x 237 x 84.7 cm (24½ x 93¼ x 33¾ in.)

**Estimate** £45,000-65,000 \$74,600-108,000 €56,600-81,700

**PROVENANCE**

Cité Universitaire, Nancy

**LITERATURE**

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

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

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

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

A similar example of the present model was exhibited at 'Calder | Prouvé', Gagosian Gallery and Galerie Patrick Seguin, Gagosian Le Bourget, Paris, 8 June-2 November, 2013.





**CHARLOTTE PERRIAND** 1903-1999

*Rare and large sideboard, from Cité Cansado, Cansado, Mauritania, 1958*

Ash, plastic, painted bent sheet steel.

82.9 x 252 x 46.3 cm (32 $\frac{5}{8}$  x 99 $\frac{1}{4}$  x 18 $\frac{1}{4}$  in.)

Editioned by Galerie Steph Simon, France.

**Estimate** £80,000-120,000 \$133,000-199,000 €101,000-151,000

**PROVENANCE**

Cité Cansado, Cansado, Mauritania

Galerie Patrick Seguin, Paris

**LITERATURE**

Jacques Barsac, *Charlotte Perriand, Un art d'habiter, 1903-1959*, Paris, 2005, pp. 440-42 for a Steph Simon prospectus and similar examples

*Charlotte Perriand*, exh. cat., Centre Georges Pompidou, Paris, 2005, p. 162 for a Steph Simon prospectus and a similar example

Elizabeth Vedrenne, *Charlotte Perriand*, Paris, 2005, n.p. for similar examples

François Laffanour, *Steph Simon Retrospective 1956-1974: Prouvé, Perriand, Mouille, Jouve, Noguchi*, exh. cat., Galerie Downtown, Paris, 2007, p. 67 for a similar example







205

## LE CORBUSIER

and CHARLOTTE PERRIAND 1887-1965, 1903-1999

*Rare double wardrobe and room divider, designed for la chambre d'étudiant de la Maison du Brésil, Cité Internationale Universitaire de Paris, 1957-1959*

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

150.3 x 216.3 x 63.2 cm (59½ x 85½ x 24⅞ in.)

From the production of 8. 14 plastic drawers moulded with *MODELE CHARLOTTE PERRIAND/BREVETE S.G.D.G./© CHARLOTTE PERRIAND/ADAGP 2002/TIRAGE LIMITE BRESIL 02* and three others moulded with *MODELE CHARLOTTE PERRIAND/BREVETE S.G.D.G.*

**Estimate** £20,000-30,000 \$33,200-49,700 €25,100-37,700

### PROVENANCE

Maison du Brésil, Cité Internationale Universitaire de Paris

### LITERATURE

Françoise Choay, 'Vous montre le Pavillon du Brésil que Le Corbusier vient d'achever à la Cité Universitaire de Paris', *L'Œil*, September 1959, pp. 54-59  
Willy Boesiger, ed., *Le Corbusier et Son Atelier rue de Sevres 35, Œuvre Complète Volume 7 • 1957-1965*, New York, 1990, p. 198 for a drawing  
Elisabeth Vedrenne, *Le Corbusier: Mémoire du Style*, Paris, 1998, pp. 66-67  
'Le Corbu à La Cité U.', *L'Œil*, November 1998, pp. 70-75  
Jacques Barsac, *Charlotte Perriand, Un art d'habiter, 1903-1959*, Paris, 2005, pp. 466-68 for drawings and an image



The present model double wardrobe and room divider *in situ*











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**JEAN PROUVÉ** 1901-1984

*'Marcoule' bench, from the Centre d'études atomiques, Marcoule, 1955*

Oak, painted bent steel, painted tubular steel.

74.2 x 142.8 x 46.8 cm (29¼ x 56¼ x 18¾ in.)

Manufactured by Les Ateliers Jean Prouvé, France.

**Estimate** £12,000-18,000 \$19,900-29,800 €15,100-22,600

**PROVENANCE**

Centre d'études atomiques, Marcoule

**LITERATURE**

Galerie Patrick Seguin and Sonnabend Gallery, *Jean Prouvé, Volume 1*, Paris, 2007, pp. 146, 202 and *Volume 2*, pp. 317, 326-29

207

**LE CORBUSIER** 1887-1965

*Blackboard with chalk holder, designed for la chambre d'étudiant de la Maison du Brésil, Cité Internationale Universitaire de Paris, 1957-1959*

Oak, painted cork.

70 x 140 x 11.5 cm (27½ x 55½ x 4½ in.)

**Estimate** £4,000-7,000 \$6,600-11,600 €5,000-8,800

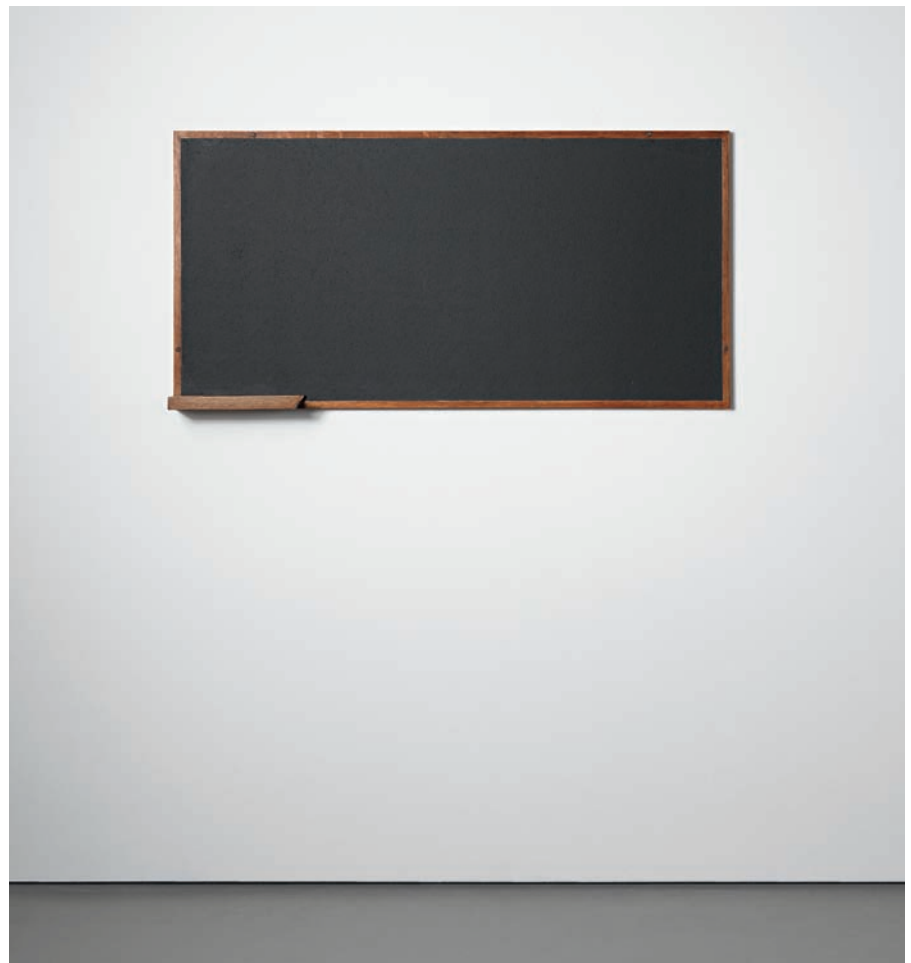
**PROVENANCE**

La Maison du Brésil, Cité Internationale Universitaire de Paris

**LITERATURE**

Willy Boesiger, ed., *Le Corbusier et Son Atelier rue de Sèvres 35, Œuvre Complète Volume 7: 1957-1965*, New York, 1990, p. 198

'Le Corbu à La Cité U.', *L'Œil* (Paris), November 1998, p. 72, fig. 3





208

**LUCIE RIE** 1902–1995

*Vase with flaring lip and integral pink and blue spiral, circa 1978*

Mixed clays producing an integral spiral.

26.7 cm (10½ in.) high

Impressed with artist's seal.

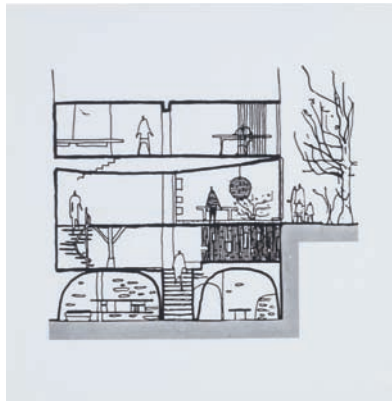
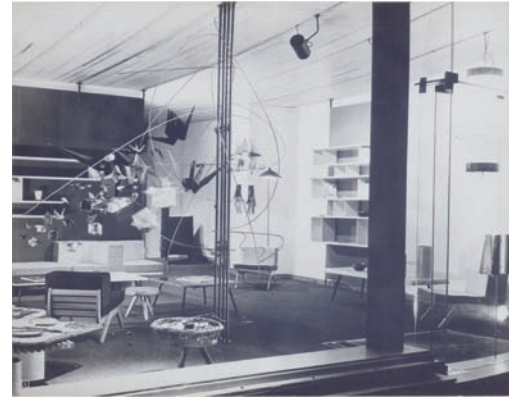
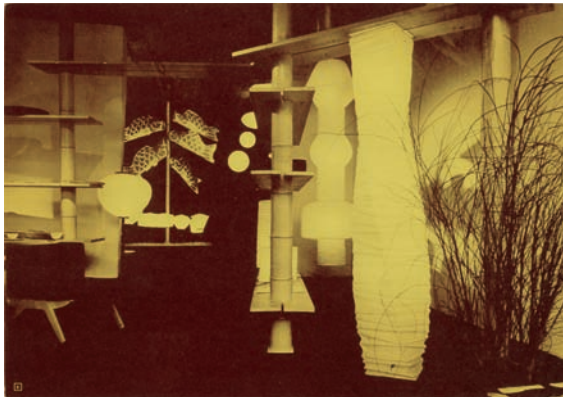
**Estimate** £12,000–16,000 \$19,900–26,500 €15,100–20,100 ▲

**LITERATURE**

John Houston, ed., *Lucie Rie: a survey of her life and work*, exh. cat., Crafts Council and The Victoria and Albert Museum, London, 1981, p. 51 for a similar example







209

**STEPH SIMON** 1902-1982

'70 17 40' pochette, 1972

Pochette with 22 numbered colour plates on various papers and acetate.

Pochette: 21 x 29.5 cm (8¼ x 11½ in.)

Edited by Galerie Steph Simon, France. Number 239 from the edition of 400. Together with an image index, introductory facsimile letter and printed poem by Jacques Prévert.

**Estimate** £1,500-2,500 \$2,500-4,100 €1,900-3,100



210

**CHARLOTTE PERRIAND** 1903-1999

*Wall-mounted sideboard, circa 1951*

Painted bent sheet steel, oak, plastic.

38.4 x 200.1 x 47.9 cm (15½ x 78¾ x 18⅞ in.)

Editioned by Galerie Steph Simon, France.

**Estimate** £25,000-35,000 \$41,500-58,000 €31,400-44,000

**LITERATURE**

Jacques Barsac, *Charlotte Perriand, Un art d'habiter, 1903-1959*, Paris, 2005, p. 217 for a similar example

Mary McLeod, ed., *Charlotte Perriand: An Art of Living*, New York, 2003, p. 210 for a similar example







211

**TAKAHIRO KONDO** b. 1958

*'Green Mist' lidded jar, from the 'Silver Mist' series, 1990s*

Porcelain, *gintekisai* glaze, glass.

45.5 cm (17 $\frac{7}{8}$  in.) high

Incised with artist's signature and *Kondo*. Together with artist's signed wooden box.

Estimate £5,000-7,000 \$8,300-11,600 €6,300-8,800 ±

212

FROM THE COLLECTION OF MR. BERNARD HONEY

**BERNARD LEACH** 1887-1979

*Large vase with inlaid design of fish, circa 1952*

Porcelain inlay, iron glaze, ash glaze.

31.5 cm (12 $\frac{3}{8}$  in.) high

Impressed with artist's personal pottery seals.

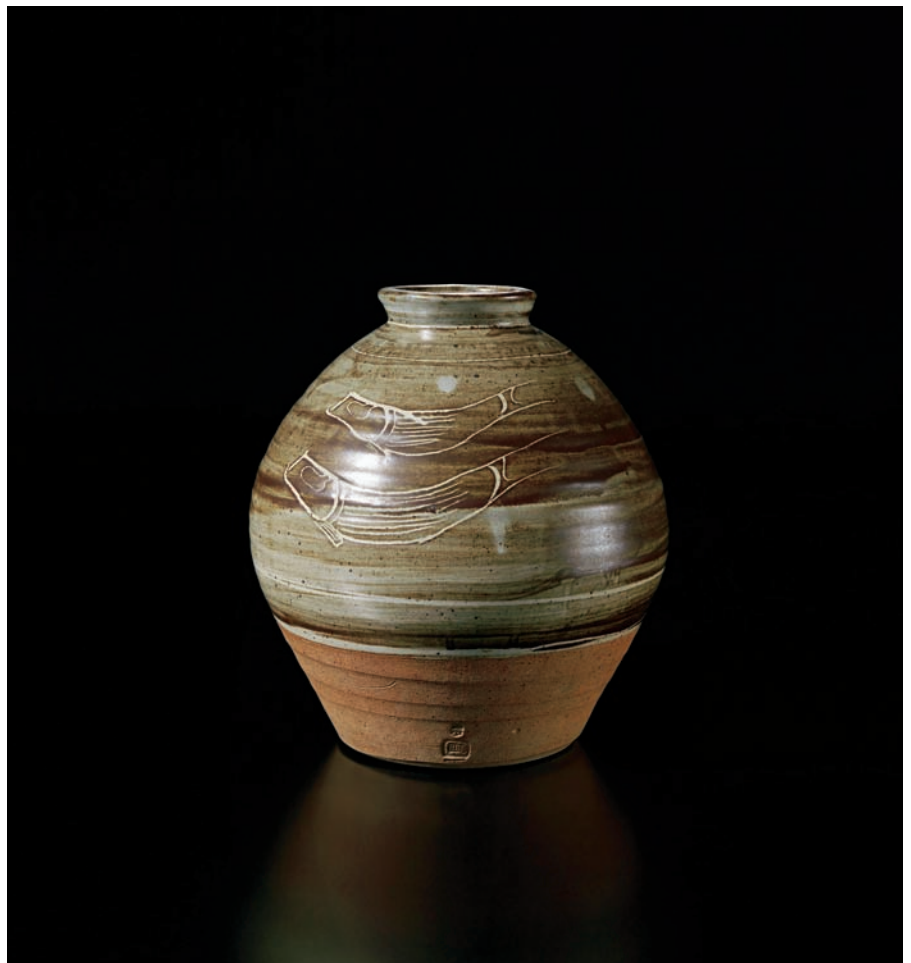
Estimate £5,000-7,000 \$8,300-11,600 €6,300-8,800 ♠

**PROVENANCE**

Acquired from Janet Leach, circa 1956

**LITERATURE**

Sara Riddick, *Pioneer Studio Pottery: The Milner-White Collection*, London, 1990, pp. 68, 74 for similar examples





**CHARLOTTE PERRIAND** 1903-1999

*Set of sixteen dining chairs, model no. 19, from 'L'Équipement de la Maison' series, designed 1939, produced circa 1959*

Pine, straw.

Each: 82.5 x 42.5 x 45.6 cm (32½ x 16¾ x 17⅞ in.)

Produced by BCB, France.

**Estimate** £6,000-8,000 \$9,900-13,300 €7,500-10,100

**PROVENANCE**

Galerie Steph Simon, Paris

Acquired from the above by the architect Mr Coloumbeau, Paris

**LITERATURE**

Mary McLeod, ed., *Charlotte Perriand: An Art of Living*, New York, 2003, p. 136, fig. 8 for a BCB prospectus, p. 173, fig. 25

Jacques Barsac, *Charlotte Perriand, Un art d'habiter, 1903-1959*, Paris, 2005, p. 280, pp. 275, 335 for BCB prospectuses

François Laffanour, *Charlotte Perriand, Une maison à Montmartre*, exh. cat., Galerie Downtown, Paris, 2012, n.p.



“The extension of the art of dwelling is the art of living – living in harmony with man’s deepest drives and with his adopted or fabricated environment.”

CHARLOTTE PERRIAND

214

**CHARLOTTE PERRIAND** 1903-1999

*Large dining table, circa 1959*

Pine.

71.6 x 268.1 x 85.5 cm (28¼ x 105½ x 33⅝ in.)

Produced by André Chetaille, and editioned by Galerie Steph Simon, France.

**Estimate** £45,000-55,000 \$74,600-91,200 €56,600-69,100

**PROVENANCE**

Acquired directly from Galerie Steph Simon, Paris by architect Mr Colombeau, Paris

**LITERATURE**

*Charlotte Perriand: Un Art de Vivre*, exh. cat., Musée des Arts Décoratifs, Paris, 1985, pp. 48-49, figs. 33-34, p. 54, fig. 39, pp. 58-59, figs. 42-43  
Mary McLeod, ed., *Charlotte Perriand: An Art of Living*, New York, 2003, p. 17, fig. 7, p. 77, fig. 11, p. 79, fig. 13, pp. 145-46, fig. 19-20, pp. 235, 239  
Jacques Barsac, *Charlotte Perriand, Un art d'habiter, 1903-1959*, Paris, 2005, pp. 400, 402-03, 417, pp. 428, 432 for Steph Simon prospectuses  
François Laffanour, *Steph Simon Retrospective 1956-1974: Prouvé, Perriand, Mouille, Jouve, Noguchi*, exh. cat., Galerie Downtown, Paris, 2007, pp. 16, 19, 21, 72-73  
Jacques Barsac, *Charlotte Perriand et le Japon*, Paris, 2008, pp. 234, 236, 238-39, 255, 273-74, 323, 327

Charlotte Perriand conceived the present model dining table in 1935 for her clients Paul and Ange Gutmann. The following year she included the model in the annual Exposition Internationale de l'Habitation, organised by the architectural journal *L'Architecture d'aujourd'hui*, at the Salon des Arts Ménagers, Paris (Mary McLeod, ed., *Charlotte Perriand: An Art of Living*, New York, 2003, pp. 77, 79, 162). Almost two decades later, on her invited return to Japan in 1953, Perriand organised an exhibition at the Tokyo department store Takashimaya, titled 'Synthesis of the Arts', where she again presented the dining table accompanied by ten 'Ombre' side chairs. In 1954 Perriand signed a contract with Galerie Steph Simon on Boulevard Saint-Germain, (which opened there in 1956) the gallery then became the exclusive retailer of her and Jean Prouvé's designs. An installation photograph taken at the gallery in 1956 illustrates the dining table in a format that resembles the Tokyo 'Synthesis of the Arts' exhibition (McLeod, *ibid*, p. 146, fig. 20). There are two Galerie Steph Simon prospectuses dated 1956 and 1959 (Jacques Barsac, *Charlotte Perriand, Un art d'habiter, 1903-1959*, Paris, 2005, pp. 428, 432) showing the present model, the earlier prospectus illustrates in plan the dining table design and their available sizes, representing the amount of dining placements; the present model accompanies ten diners which is the penultimate to the largest that seats twelve. The 1959 prospectus then introduces one further smaller size which seats eight people.







215

**SHOTARO HAYASHI** b. 1947

*'Uchu' (Cosmos) multicoloured pot, 2013*

Glazed stoneware.

46 cm (18½ in.) high

Impressed with artist's seal. Together with artist's signed wooden box.

**Estimate** £5,000-7,000 \$8,300-11,600 €6,300-8,800 ₺



216

**CHARLOTTE PERRIAND** 1903-1999

*Bench with side table and drawer, from Cité Cansado, Cansado, Mauritania, circa 1958*

Oak, painted metal, plastic laminated oak, fabric.

62 x 258.5 x 79 cm (24 $\frac{3}{8}$  x 101 $\frac{3}{4}$  x 31 $\frac{1}{8}$  in.)

Editioned by Galerie Steph Simon, Paris.

**Estimate** £8,000-12,000 \$13,300-19,900 €10,100-15,100

**PROVENANCE**

Cité Cansado, Cansado, Mauritania





217

**SERGE MOUILLE** 1922-1988

*Early set of four 'Flammes' wall lights, 1950s*

Painted aluminium.

Each: 31.5 x 19.2 x 18.6 cm (12 $\frac{3}{8}$  x 7 $\frac{1}{2}$  x 7 $\frac{3}{8}$  in.)

Manufactured by Atelier Serge Mouille, France.

**Estimate** £8,000-12,000 \$13,300-19,900 €10,100-15,100

**PROVENANCE**

Private collection, Biarritz

**LITERATURE**

Anthony DeLorenzo, ed., *Jean Prouvé / Serge Mouille*, New York, 1985, p. 140

*Domus* (Milan), no. 763, September 1994, p. 79

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

218

**JEAN PROUVÉ** 1901-1984

*'Cité' desk, model no. 500, designed for the Bourse Maritime, Paris, 1953*

Painted tubular steel, bent sheet steel, oak.

71.4 x 150.1 x 53 cm (28 $\frac{1}{8}$  x 59 $\frac{1}{8}$  x 20 $\frac{7}{8}$  in.)

Manufactured by Les Ateliers Jean Prouvé, France.

**Estimate** £7,000-9,000 \$11,600-14,900 €8,800-11,300

**PROVENANCE**

Bourse Maritime, Paris

**LITERATURE**

Peter Sulzer, *Jean Prouvé: Œuvre complète / Complete Works, Volume 3: 1944-1954*, Basel, 2005, p. 232, fig. 1221.3

Galerie Patrick Seguin, *Jean Prouvé, Volume 2*, Paris, 2007, pp. 404, 412-13





219

**JEAN PROUVÉ** 1901-1984

*Row of two lecture theatre chairs with adjustable seats, designed for the Faculté des Lettres, Université de Besançon, 1952-1956*

Painted bent steel, painted tubular steel, oak, vinyl.

90.7 x 122 x 40 cm (35¾ x 48 x 15¾ in.)

Manufactured by Les Ateliers Jean Prouvé, France.

**Estimate** £8,000-12,000 \$13,300-19,900 €10,100-15,100

**PROVENANCE**

Faculté des Lettres, Université de Besançon

**LITERATURE**

Galleries Jousse Seguin and Galerie Enrico Navarra, *Jean Prouvé*, Paris, 1998, pp. 62-63 for images and a Steph Simon prospectus

Penelope Rowlands, *Jean Prouvé*, New York, 2002, pp. 50-51

Peter Sulzer, *Jean Prouvé: Œuvre complète / Complete Works, Volume 3: 1944-1954*, Basel, 2005, p. 252, fig. 1235.22,2

Galerie Patrick Seguin, *Jean Prouvé, Volume 2*, Paris, 2007, pp. 379, 399

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. 84-85

220

**JEAN PROUVÉ** 1901-1984

*Row of three lecture theatre chairs with adjustable seats, designed for the Faculté des Lettres, Université de Besançon, 1952-1956*

Painted bent steel, painted tubular steel, oak, vinyl.

88.6 x 165.7 x 56 cm (34⅞ x 65¼ x 22 in.)

Manufactured by Les Ateliers Jean Prouvé, France.

**Estimate** £10,000-15,000 \$16,600-24,900 €12,600-18,900

**PROVENANCE**

Faculté des Lettres, Université de Besançon

**LITERATURE**

See previous lot.

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221

**JEAN PROUVÉ** 1901-1984

'Cité' desk, from the *Cité Universitaire*, Nancy, 1932

Painted bent steel, painted tubular steel, aluminium.

72.1 x 89.8 x 70.4 cm (28 $\frac{3}{8}$  x 35 $\frac{3}{8}$  x 27 $\frac{3}{4}$  in.)

Manufactured by Les Ateliers Jean Prouvé, France.

**Estimate** £4,000-6,000 \$6,600-9,900 €5,000-7,500

**PROVENANCE**

Cité Universitaire, Nancy

**LITERATURE**

Galleries Jousse Seguin and Enrico Navarra, *Jean Prouvé*, Paris, 1998, p. 131  
Peter Sulzer, *Jean Prouvé: Œuvre complète / Complete Works, Volume 1: 1917-1933*, Basel, 2000, p. 204, figs. 258.1-3, p. 206 for a technical drawing and a period image, *Volume 2: 1934-1944*, p. 39, fig. 283.2 for an Ateliers Jean Prouvé prospectus, *Volume 3: 1944-1954*, p. 233, fig. 1221.2,1 for a technical drawing

Galerie Patrick Seguin, *Jean Prouvé, Volume 2*, Paris, 2007, pp. 404, 411, 412, p. 500 for a drawing and an Ateliers Jean Prouvé prospectus



**JEAN PROUVÉ** 1901-1984

*Rare wall-mounted sideboard, circa 1941-1942*

Oak, painted bent sheet steel, painted aluminium, painted metal.

76.2 x 199.9 x 37.6 cm (30 x 78¾ x 14¾ in.)

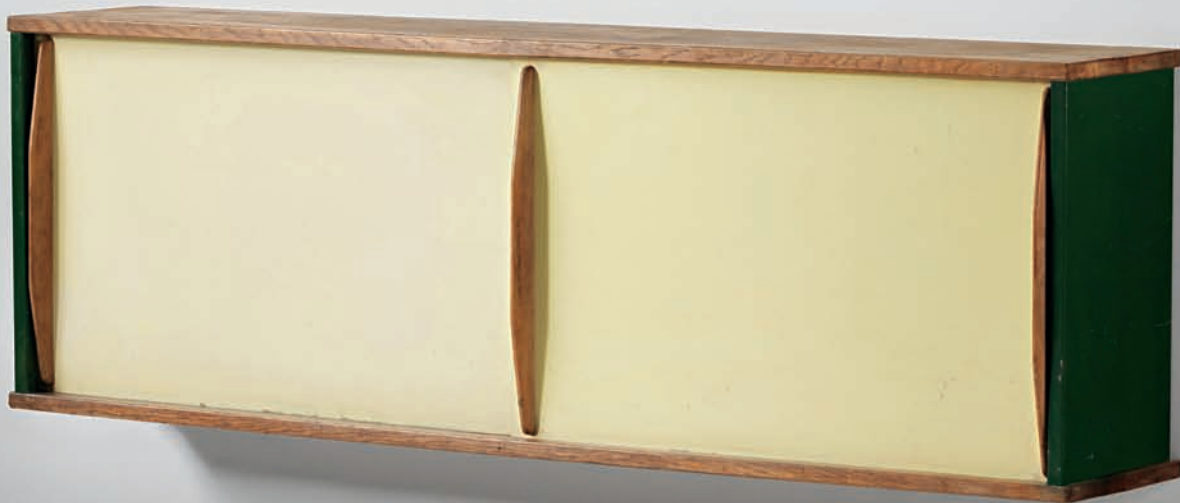
Manufactured by Les Ateliers Jean Prouvé, France.

**Estimate** £30,000-40,000 \$49,700-66,300 €37,700-50,300

**LITERATURE**

Peter Sulzer, *Jean Prouvé: Œuvre complète / Complete Works, Volume 2: 1934-1944*, Basel, 2000, p. 281, fig. 883.e,9 for a technical drawing of a similar example

A similar example of the present model was designed for the Solvay Hospital, Nancy, 1941-1942.





223

**SORI YANAGI** b. 1915

*Early 'Butterfly' stool, designed 1954*

Indian rosewood-veneered plywood, brass.

38.6 x 42.6 x 31 cm (15¼ x 16¾ x 12¼ in.)

Manufactured by Tendo Mokko, Japan.

**Estimate** £3,000-5,000 \$5,000-8,300 €3,800-6,300

**PROVENANCE**

Phillips de Pury & Company, New York, 'Design', 12 June 2008, lot 7

**LITERATURE**

Kathryn B. Hiesinger and George Marcus, *Design since 1945*, exh. cat., Philadelphia Museum of Art, 1983, pl. 16, pp. 52, 137

Kathryn B. Hiesinger and Felice Fischer, *Japanese Design: A Survey Since 1950*, Philadelphia and New York, 1995, p. 64, fig. 27

Akari Matsuura, *Japan Design to the new generation*, Japan, 2001, p. 70



224

**JUNZO SAKAKURA** 1901-1969

*Important side chair, model no. 3221, circa 1953*

Beechwood, beechwood-veneered plywood.

80.2 x 41.5 x 50.3 cm (31 $\frac{1}{8}$  x 16 $\frac{3}{8}$  x 19 $\frac{3}{4}$  in.)

Manufactured by Tendo Mokko, Japan.

**Estimate** £8,000-12,000 \$13,300-19,900 €10,100-15,100 Ω

**LITERATURE**

Junzo Sakakura, *Architect: Living in Modernism: Housing, Furniture and Design*, Tokyo, 2009, p. 75, fig. 67, p. 83, fig. 84, p. 164



225

PROPERTY FROM A LONDON COLLECTOR

**HANS COPER** 1920-1981

*Large bowl*, circa 1955

Stoneware, the exterior with layered white porcelain slips and engobes, the interior with manganese glaze revealing a white linear design beneath.

37.5 cm (14¾ in.) diameter

Impressed with artist's seal.

**Estimate** £30,000-40,000 \$49,700-66,300 €37,700-50,300 ♠

**EXHIBITED**

'Lucie Rie & Hans Coper: Potters in Parallel', Barbican Centre, London, February-May 1997

**LITERATURE**

Margot Coatts, ed., *Lucie Rie & Hans Coper: Potters in Parallel*, exh. cat., Barbican Art Gallery, London, 1997, p. 134, cat. 4.17

Tony Birks, *Hans Coper*, Yeovil, 2005, illustrated p. 93







226

**BAUHAUS METALLWERKSTATT**

*Serving tray, circa 1919-1921*

Hammered copper.

0.8 x 40.6 x 36.6 cm ( $\frac{3}{8}$  x 15 $\frac{7}{8}$  x 14 $\frac{3}{8}$  in.)

Executed by the metal workshop, Weimar, Germany. Underside impressed with *BAUHAUS*.

**Estimate** £4,000-6,000 \$6,600-9,900 €5,000-7,500



**BAUHAUS TISCHLEREI-WERKSTATT**

*Cabinet, commissioned by the Brauner family, Saxony, circa 1927*

Painted wood, glass, chromium-plated metal.

187.2 x 179.9 x 65 cm (73¾ x 70⅞ x 25⅝ in.)

Executed in the Marcel Breuer carpentry workshop, Dessau, Germany.

Reverse of unit stamped *bauhaus dessau tischlerei* and handwritten with *Brauner Halle/Kopernikusstrasse 5*, sliding glass door metal fixture impressed *ZIEHL/Tür una/Torbeschlag* and patent mark *D.R.G.M.*

**Estimate** £15,000-20,000 \$24,900-33,200 €18,900-25,100

**PROVENANCE**

Brauner family, Saxony

**LITERATURE**

Christopher Wilk, *Marcel Breuer Furniture and Interiors*, exh. cat., Museum of Modern Art, New York, 1981, p. 60, fig. 54 for a similar example  
*Bauhaus Furniture, A Legend Reviewed*, exh. cat., Bauhaus Archiv Bauhaus Museum für Gestaltung, Berlin, 2002, pp. 177, 191, 207 for a similar example

Magdalena Droste, *Manfred Ludewig and Bauhaus Archiv, Marcel Breuer Design*, Berlin, 1994, pp. 82-83 for a prospectus an image of a similar example



228

**KALMAN LENGYEL**

*Unique cabinet with adjustable desk, circa 1930*

Painted wood, birch-veneered wood, nickel-plated metal, glass.

154 x 231 x 153.2 cm (60 $\frac{5}{8}$  x 90 $\frac{7}{8}$  x 60 $\frac{3}{8}$  in.)

Manufactured by W. Laborenz, and distributed by Standard Möbel, Germany.

**Estimate** £18,000-24,000 \$29,800-39,800 €22,600-30,200

**LITERATURE**

*Ka-Le Möbel, Kalman Lengyel, Prospekt Nr. 1*, Prospectus, Berlin, 1929, fig. 4  
*Moderne Bauformen* (Berlin), April 1933, pp. 198, 201 for similar examples  
*Bauhaus Furniture, A Legend Reviewed*, exh. cat., Bauhaus Archiv  
Bauhaus Museum für Gestaltung, Berlin, 2002, p. 278 for a similar example  
galerie ulrich fiedler, *20 items from 20 years*, Cologne, 2006, fig. 11, for a similar example of the desk







229

**JUNZO SAKAKURA** 1901-1969

*Pair of lounge chairs, model no. 5016, designed 1957, executed 1960s*

Teak-veneered plywood, fabric.

Each: 65.4 x 56.3 x 68.5 cm (25¾ x 22⅞ x 26⅞ in.)

Manufactured by Tendo Mokko, Japan.

**Estimate** £4,000-6,000 \$6,600-9,900 €5,000-7,500 Ω

**LITERATURE**

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





230



231



230

**LUCIE RIE** 1902-1995

*Vase, flattened cylindrical form with integral blue and white spiral, circa 1967*

Mixed clays producing an integral spiral beneath white glaze.

19.8 cm (7¾ in.) high

Impressed with artist's seal and inventory labels.

**Estimate** £4,000-6,000 \$6,600-9,900 €5,000-7,500 ♠

**LITERATURE**

Tony Birks, *Lucie Rie*, Catrine, 2009, p. 179 for a similar example

231

**LUCIE RIE** 1902-1995

*Small vase with flaring lip and integral blue and white spiral, circa 1974*

Mixed clays producing an integral spiral beneath white glaze.

13.2 cm (5¼ in.) high

Impressed with artist's seal.

**Estimate** £2,500-3,500 \$4,100-5,800 €3,100-4,400 ♠

**LITERATURE**

Tony Birks, *Lucie Rie*, Yeovil, 2008, p. 60 for a similar example

**JUNZO SAKAKURA** 1901-1969

*Set of four side chairs, model no. 3222, 1955*

Beechwood, beechwood-veneered plywood, vinyl.

Each: 80.9 x 42.3 x 51.8 cm (31 $\frac{1}{8}$  x 16 $\frac{5}{8}$  x 20 $\frac{3}{8}$  in.)

Manufactured by Tendo Mokko, Japan. Underside of three chairs with manufacturer's paper label *TENDO MOKKO CO., LTD./MADE IN JAPAN* and one chair with manufacturer's paper label logo.

Estimate £4,000-6,000 \$6,600-9,900 €5,000-7,500 Ω

**LITERATURE**

Junzo Sakakura, *Architect: Living in Modernism: Housing, Furniture and Design*, Tokyo, 2009, p. 74, fig. 64, p. 83, fig. 84, p. 84, figs. 89-90, p. 88, fig. 99, p. 89, fig. 94, p. 100, p. 107, fig. 92, p. 165 for images, a technical drawing and a prospectus





233

**LE CORBUSIER**

**and PIERRE JEANNERET** 1887-1965, 1896-1967

*Pair of 'Advocate and Press' armchairs, model no. LC/PJ-SI-41-A, designed for the High Court, Chandigarh, circa 1955-1956*

Teak, hide.

Each: 88 x 66.2 x 67.2 cm (34 $\frac{5}{8}$  x 26 $\frac{1}{8}$  x 26 $\frac{1}{2}$  in.)

**Estimate** £25,000-35,000 \$41,500-58,000 €31,400-44,000

**PROVENANCE**

High Court, Chandigarh, India

**LITERATURE**

Le Corbusier, *My Work*, London, 1960, p. 241

Eric Touchaleaume and Gerald Moreau, *Le Corbusier Pierre Jeanneret, The Indian Adventure, Design-Art-Architecture*, Paris, 2010, pp. 168-69, 567

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

A similar example of the present model was exhibited at 'Le Corbusier / Pierre Jeanneret, Chandigarh, India, 1952-1956', Sonnabend Gallery in collaboration with Patrick Seguin, New York, 18 February-18 March 2006.



The main High Court room, Chandigarh, 2011





234

**EWEN HENDERSON** 1934-2000

*Large 'Sack' form, circa 1990*

Mixed laminated clay, glazes.

67 cm (26 $\frac{3}{8}$  in.) high

**Estimate** £4,000-6,000 \$6,600-9,900 €5,000-7,500 ♠

**PROVENANCE**

Acquired from the artist



235

**PIERRE JEANNERET** 1896-1967

*Bench, model no. PJ-SI-38-B, designed for the High Court, Chandigarh, 1955*

Teak, hide.

89 x 142 x 67.5 cm (35 x 55½ x 26½ in.)

**Estimate** £25,000-35,000 \$41,500-58,000 €31,400-44,000

**PROVENANCE**

High Court, Chandigarh, India

**LITERATURE**

Eric Touchaleaume and Gerald Moreau, *Le Corbusier, Pierre Jeanneret:*

*The Indian Adventure - Design-Art-Architecture*, Paris, 2010, p. 567

Galerie Patrick Seguin, *Le Corbusier, Pierre Jeanneret: Chandigarh, India*, Paris, 2014, p. 282

A similar example of the present model was exhibited at 'Le Corbusier / Pierre Jeanneret, Chandigarh, India, 1952-1956', Sonnabend Gallery in collaboration with Patrick Seguin, New York, 18 February-18 March 2006.





236

**PIERRE JEANNERET** 1896-1967

'Square' table, model no. PJ-TA-04-A, designed for private residences, Chandigarh, 1961-1962

Teak.

72 x 91.1 x 91.3 cm (28 $\frac{3}{8}$  x 35 $\frac{7}{8}$  x 35 $\frac{7}{8}$  in.)

**Estimate** £8,000-12,000 \$13,300-19,900 €10,100-15,100

**PROVENANCE**

Chandigarh, India

**LITERATURE**

Eric Touchaleaume and Gerald Moreau, *Le Corbusier, Pierre Jeanneret: The Indian Adventure-Design-Art-Architecture*, Paris, 2010, pp. 359, 585 for images and a technical drawing

Galerie Patrick Seguin, *Le Corbusier, Pierre Jeanneret: Chandigarh, India*, Paris, 2014, pp. 154, 199, 236-37, 286

A similar example of the present model was exhibited at 'Le Corbusier / Pierre Jeanneret, Chandigarh, India, 1952-1956', Sonnabend Gallery in collaboration with Patrick Seguin, New York, 18 February-18 March 2006.



City Museum, sector 10, Chandigarh, 2011

237

**PIERRE JEANNERET** 1896-1967

'Public' bench, model no. PJ-SI-37-B, designed for the High Court,  
Chandigarh, circa 1959-1960

Teak, hide.

84.5 x 141 x 70.8 cm (33¼ x 55½ x 27⅞ in.)

**Estimate** £15,000-25,000 \$24,900-41,500 €18,900-31,400

**PROVENANCE**

High Court, Chandigarh, India

**LITERATURE**

Eric Touchaleaume and Gerald Moreau, *Le Corbusier, Pierre Jeanneret, The Indian Adventure, Design-Art-Architecture*, Paris, 2010, pp. 162-63, 566  
Galerie Patrick Seguin, *Le Corbusier, Pierre Jeanneret: Chandigarh, India*, Paris, 2014, pp. 136, 140, 146, 149, 156-57, 283

A similar example of the present model was exhibited at 'Le Corbusier / Pierre Jeanneret, Chandigarh, India, 1952-1956', Sonnabend Gallery in collaboration with Patrick Seguin, New York, 18 February-18 March 2006.







238

**PIERRE JEANNERET** 1896-1967

*Lounge chair, model no. PJ-SI-18-A, designed for the Post Graduate Institute and private residences, Chandigarh, circa 1955-1960*

Teak, hide.

68.9 x 57.1 x 65 cm (27 $\frac{1}{8}$  x 22 $\frac{1}{2}$  x 25 $\frac{5}{8}$  in.)

**Estimate** £12,000-18,000 \$19,900-29,800 €15,100-22,600

**PROVENANCE**

Chandigarh, India

Galerie Patrick Seguin, Paris

**EXHIBITED**

Eric Touchaleaume and Gerald Moreau, *Le Corbusier, Pierre Jeanneret: The Indian Adventure - Design-Art-Architecture*, Paris, 2010, pp. 322, 559  
Galerie Patrick Seguin, *Le Corbusier, Pierre Jeanneret: Chandigarh, India*, Paris, 2014, pp. 152, 285

239

**HANS COPER** 1920-1981

*Early pot with dark rim, circa 1956*

Stoneware, layered with porcelain slips and englobes over a body with textured designs, the interior with manganese glaze.

14.9 cm (5 $\frac{7}{8}$  in.) high

Impressed with artist's seal.

**Estimate** £3,000-4,000 \$5,000-6,600 €3,800-5,000 ♣

**LITERATURE**

Tony Birks, *Hans Coper*, Yeovil, 2005, p. 98 for a similar example

240

**HANS COPER** 1920-1981

*Early tall vase with dark rim, circa 1956*

Stoneware, layered with porcelain slips and englobes over a body with textured designs, the interior with manganese glaze.

34.9 cm (13 $\frac{3}{4}$  in.) high

Impressed with artist's seal.

**Estimate** £15,000-20,000 \$24,900-33,200 €18,900-25,100 ♣

**LITERATURE**

Tony Birks, *Hans Coper*, Yeovil, 2005, p. 102 for a similar example





241

**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: 81 x 59.2 x 69.2 cm (31 $\frac{7}{8}$  x 23 $\frac{1}{4}$  x 27 $\frac{1}{4}$  in.)

**Estimate** £25,000-35,000 \$41,500-58,000 €31,400-44,000

**PROVENANCE**

Chandigarh, India

**LITERATURE**

Eric Touchaleaume and Gerald Moreau, *Le Corbusier, Pierre Jeanneret: The Indian Adventure - Design-Art-Architecture*, Paris, 2010, pp. 232-33, 563  
Galerie Patrick Seguin, *Le Corbusier, Pierre Jeanneret: Chandigarh, India*, Paris, 2014, pp. 162, 283

A similar example of the present model was exhibited at 'Le Corbusier / Pierre Jeanneret, Chandigarh, India, 1952-1956', Sonnabend Gallery in collaboration with Patrick Seguin, New York, 18 February-18 March 2006.



Le Corbusier Centre, sector 19, Chandigarh, 2011





242

**PIERRE JEANNERET** 1896-1967

*Pair of 'Easy' armchairs, model no. PJ-SI-29-A, designed for the administrative buildings, Chandigarh, circa 1955-1956*

Teak, cane, fabric.

Each: 73.3 x 52.7 x 71.1 cm (28 $\frac{7}{8}$  x 20 $\frac{3}{4}$  x 27 $\frac{7}{8}$  in.)

**Estimate** £20,000-30,000 \$33,200-49,700 €25,100-37,700

**PROVENANCE**

High Court, Chandigarh, India

Galerie Patrick Seguin, Paris

**LITERATURE**

Norma Evenson, *Chandigarh*, Los Angeles, 1966, pls. 82-83

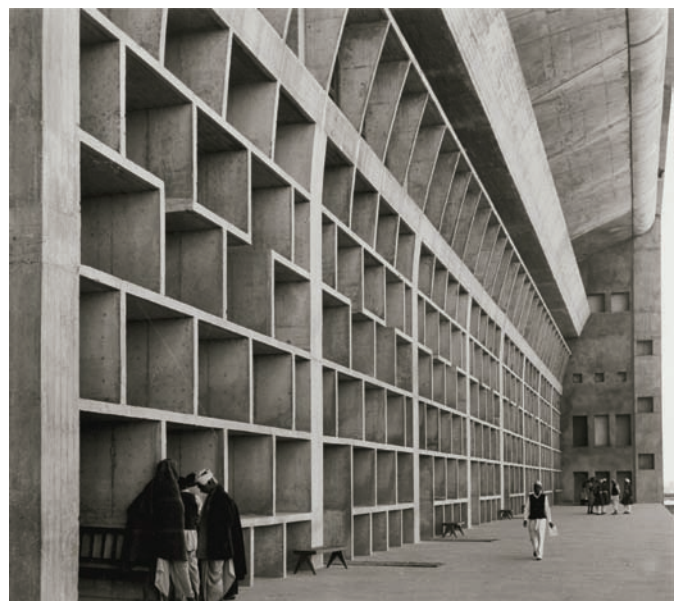
Sarbjit Bahga and Surinder Bahga, *Le Corbusier and Pierre Jeanneret: Footprints on the Sands of Indian Architecture*, New Delhi, 2000, p. 258

Kiran Joshi, ed., *Corbusier's Concrete: Challenges Of Conserving Modern Heritage*, New Delhi, 2005, pp. 158-59

Eric Touchaleaume and Gerald Moreau, *Le Corbusier, Pierre Jeanneret: The Indian Adventure - Design-Art-Architecture*, Paris, 2010, pp. 342-43, 352-55, 375, 563

Galerie Patrick Seguin, *Le Corbusier, Pierre Jeanneret: Chandigarh, India*, Paris, 2014, pp. 174-81, 199, 246, 283

A similar example of the present model was exhibited at 'Le Corbusier / Pierre Jeanneret, Chandigarh, India, 1952-1956', Sonnabend Gallery in collaboration with Patrick Seguin, New York, 18 February-18 March 2006.



The High Court, Chandigarh, 1955

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243

**PIERRE JEANNERET** 1896-1967

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

Teak, cane.

Each: 78 x 45.4 x 50.1 cm (30¾ x 17⅞ x 19¾ in.)

**Estimate** £15,000-25,000 \$24,900-41,500 €18,900-31,400

**PROVENANCE**

Chandigarh, India

**LITERATURE**

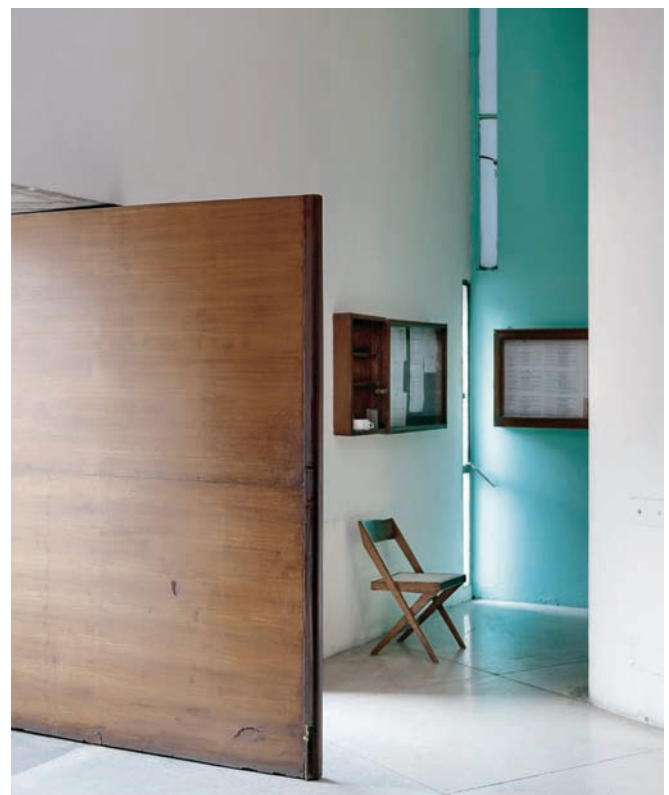
Norma Evenson, *Chandigarh*, Los Angeles, 1966, pl. 78

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

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

Galerie Patrick Seguin, *Le Corbusier, Pierre Jeanneret: Chandigarh, India*, Paris, 2014, pp. 182-187, 283

A similar example of the present model was exhibited at 'Le Corbusier / Pierre Jeanneret, Chandigarh, India, 1952-1956', Sonnabend Gallery in collaboration with Patrick Seguin, New York, 18 February-18 March 2006.



University of Punjab, Gandhi Bhavan auditorium, sector 14, Chandigarh, 2011



244

**EWEN HENDERSON** 1934-2000

*Sculptural 'Flame' form, circa 1990*

Mixed laminated clay, glazes.

44 cm (17<sup>3</sup>/<sub>8</sub> in.) high

Estimate £3,000-4,000 \$5,000-6,600 €3,800-5,000 ▲

**PROVENANCE**

Acquired from the artist







245

COLLECTION OF THE ARTIST

**JIM PARTRIDGE**

**and LIZ WALMSLEY** b. 1953, b. 1952

*'Wedge Chair Number 1', 2007*

Scorched and polished burr oak.

79 x 49.4 x 71 cm (31½ x 19½ x 27⅞ in.)

**Estimate** £5,000-7,000 \$8,300-11,600 €6,300-8,800

**EXHIBITED**

'Sitting and looking', Dovecot Studios, Edinburgh, 10 July-4 September 2010; then traveled to: Ruthin Craft Centre, 18 September-28 November 2010 and Somerset House, 29 June-5 September 2011

246

**JIM PARTRIDGE**  
**and LIZ WALMSLEY** b. 1953, b. 1952

*'Diving' Stool, 2002*

Scorched and polished burr oak.

39.3 x 125 x 38.3 cm (15½ x 49¼ x 15½ in.)

**Estimate** £5,000-7,000 \$8,300-11,600 €6,300-8,800

**EXHIBITED**

'Show 5', Manchester Art Gallery, 6 September-12 October 2003

**LITERATURE**

*Jim Partridge, Logbook*, exh. cat., The Scottish Gallery, 2003, n.p.

Alison Britton and Katherine Swift, *Jim Partridge*, Manchester, 2003, fig. 99



“I’ve loved glass since childhood. In its transparency, I seemed to glimpse the mysterious purity of nature: the sky, the stars, fresh air, clear water, and the white snow.”

YOICHI OHIRA

247

**YOICHI OHIRA** b. 1946

*Unique ‘Mosaico informale bianco e rosso’ vase, 2001*

Hand-blown glass canes with *murrine* and powder inserts,  
polished and ground surface.

19.4 cm (7 $\frac{5}{8}$  in.) high

Executed by Livio Serena, master blower, Anfora, Murano, Italy.

Underside incised with *Yoichi Ohira/m° L. Serena/1 / 1 unico/ Friday 02-02-2001/murano*.

**Estimate** £4,000-6,000 \$6,600-9,900 €5,000-7,500 ₺





248

**YOICHI OHIRA** b. 1946

*Unique 'Finestre a mosaico e con polvere' vase, 2004*

Hand-blown glass canes with *murrine* and powder inserts, polished, ground and *battuto* surface.

21.9 cm (8 $\frac{5}{8}$  in.) high

Executed by Livio Serena, master blower, and Giacomo Barbini, master cutter and grinder, Anfora, Murano, Italy. Underside incised with Yoichi Ohira/m° L. Serena/m° G. Barbini/1 / 1 unico/Friday 09-07-2004/murano.

**Estimate** £5,000-7,000 \$8,300-11,600 €6,300-8,800 ₺



**YOICHI OHIRA** b. 1946

*Unique vase, model no. 2, from the 'Caleidoscopio' series, 2006*

Hand-blown glass canes with *murrine*, granular and powder inserts, partially incised and *battuto* surface.

27.9 cm (11 in.) high

Executed by Andrea Zilio, master blower and Giacomo Barbini, master cutter and grinder, Anfora, Murano, Italy. Underside incised with *Yoichi Ohira/ m° A. Zilio/m° G. Barbini/1 / 1 unico/Friday 12-5-2006/murano*.

**Estimate** £7,000-9,000 \$11,600-14,900 €8,800-11,300 ₺

**PROVENANCE**

Collection of the artist

**EXHIBITED**

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

**LITERATURE**

Barry Friedman, Janet Koplos and Olivié, et al., *Venice. 3 Visions in Glass, Cristiano Bianchin, Yoichi Ohira, Laura de Santillana*, exh. cat., Barry Friedman Ltd., New York, 2009, illustrated pp. 246, 435







250

**YOICHI OHIRA** b. 1946

*Unique 'Watch' vase, 2007*

Hand-blown glass canes with carved and polished surface.

18.9 cm (7½ in.) high

Executed by Andrea Zilio, master blower and Giacomo Barbini, master cutter and grinder, Anfora, Murano, Italy.

Underside incised with "watch"/Yoichi Ohira/m° A. Zilio/m° G. Barbini/1 / 1 unico/Friday 30-3-2007/murano.

Estimate £3,000-5,000 \$5,000-8,300 €3,800-6,300 ₺

251

**YOICHI OHIRA** b. 1946

*Unique vase, model no. 39, 2000*

Hand-blown glass with a polished surface.

16.6 cm (6½ in.) high

Executed by Livio Serena, master blower and Giacomo Barbini, master cutter and grinder, Anfora, Murano, Italy.

Underside incised with Yoichi Ohira/m° L. Serena/m° G. Barbini/ 1/1 Unico/Thursday 08-06-2000/murano.

Estimate £4,000-6,000 \$6,600-9,900 €5,000-7,500 ₺



252

**YOICHI OHIRA** b. 1946

*Unique 'I Quattro Visi' vase, 2004*

Hand-blown glass, partially incised, *battuto* and polished surface.

36.8 cm (14½ in.) high

Executed by Livio Serena, master blower, and Giacomo Barbini, master cutter and grinder, Anfora, Murano, Italy. Underside incised with *Yoichi Ohira/m° L. Serena/m° G. Barbini/1 / 1 unico/ Friday 13-2-2004/murano*.

**Estimate** £7,000-9,000 \$11,600-14,900 €8,800-11,300 ₺





253

**MAKIKO HATTORI** b. 1984

*'Tane' (Seed)* circa 2013

Hand-built unglazed porcelain.

29.5 cm (11 $\frac{5}{8}$  in.) diameter

Together with artist's signed wooden box.

**Estimate** £2,000-3,000 \$3,300-5,000 €2,500-3,800 ₺

254

**GOMI KENJI** b. 1956

*Covered vessel*, 2013

Stoneware.

48 cm (18 $\frac{7}{8}$  in.) high

Together with artist's signed wooden box.

**Estimate** £1,500-2,000 \$2,500-3,300 €1,900-2,500 ₺





255

**JEAN ROYÈRE** 1902-1981

*Pair of sideboards, for a private commission, Paris, circa 1960*

Oak, brass.

Each: 74.8 x 120 x 40.5 cm (29½ x 47¼ x 15⅞ in.)

**Estimate** £15,000-20,000 \$24,900-33,200 €18,900-25,100

**PROVENANCE**

Private commission, Paris



256

**JEAN ROYÈRE** 1902-1981

*Important and rare 'Freeform' wall light, 1950s*

Painted tubular metal, paper shades.

97.5 x 147.3 x 25 cm (38 $\frac{3}{8}$  x 57 $\frac{7}{8}$  x 9 $\frac{7}{8}$  in.)

**Estimate** £40,000-60,000 \$66,300-99,500 €50,300-75,400

**PROVENANCE**

Galerie Grizot, Paris

**LITERATURE**

*Mobilier et Décoration* (Paris), no. 9, December 1958, p. 10

*Jean Royère, décorateur à Paris*, exh. cat., Musée des Arts Décoratifs,  
Paris, 1999, p. 72

Pierre-Emmanuel Martin-Vivier, *Jean Royère*, Paris, 2002, p. 248







257

**GORDON BALDWIN** b. 1932

*Massive bowl, circa 1991*

Earthenware, painted coloured slips and glazes.

50.5 cm (19 $\frac{7}{8}$  in.) diameter

**Estimate** £5,000-7,000 \$8,300-11,600 €6,300-8,800 ♣

**PROVENANCE**

Acquired from the artist

258

**GORDON BALDWIN** b. 1932

*Massive blue bowl, 1991*

Earthenware, painted coloured slips and glazes.

53.5 cm (21 $\frac{1}{8}$  in.) diameter

Painted in glaze GB 91.

**Estimate** £5,000-7,000 \$8,300-11,600 €6,300-8,800 ♣

**PROVENANCE**

Acquired from the artist



259

**JEAN ROYÈRE** 1902-1981

*Pair of 'Flic Flac' table lamps, 1950s*

Painted metal, paper shades.

Each: 40 cm (15¾ in.) high

**Estimate** £7,000-9,000 \$11,600-14,900 €8,800-11,300

**PROVENANCE**

Galerie Camoin Demachy, Paris

Private collection, Paris



260

**JEAN ROYÈRE** 1902-1981

*Rare coffee table, circa 1955*

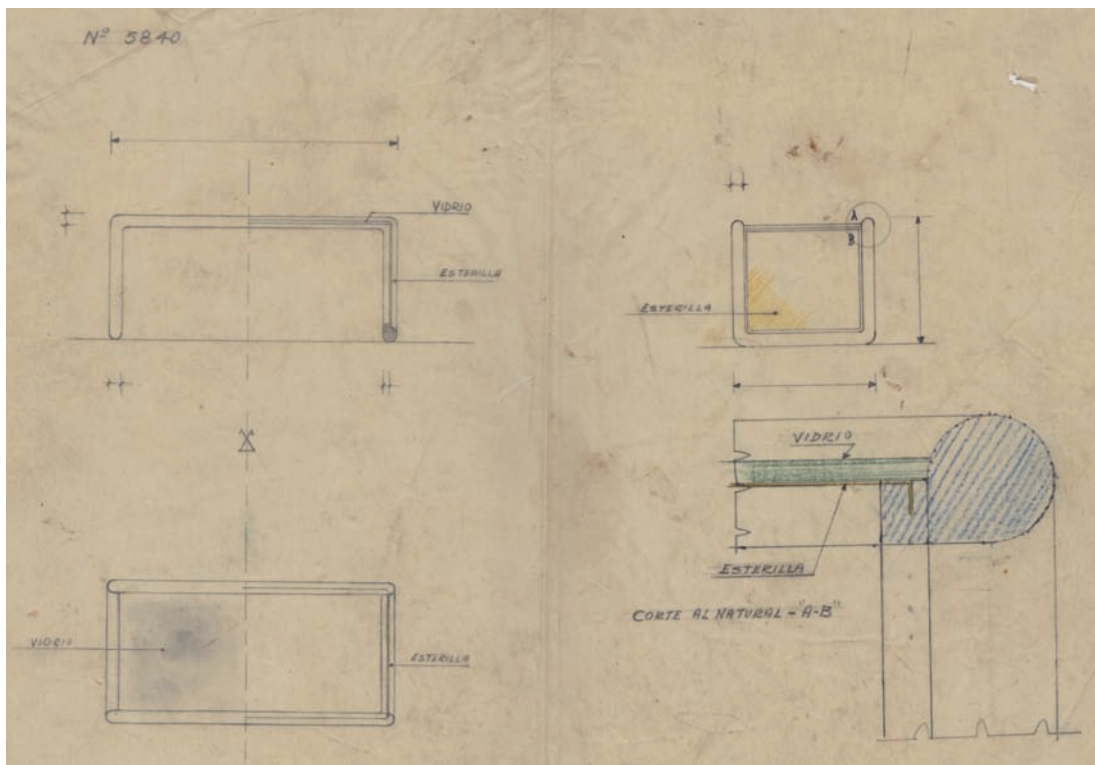
Oak, leather, brass studs, glass.

40 x 100 x 50 cm (15¾ x 39¾ x 19½ in.)

**Estimate** £40,000-60,000 \$66,300-99,500 €50,300-75,400

**PROVENANCE**

Galerie Jacques Lacoste and Galerie Patrick Seguin, Paris



Technical drawing of a similar table







261

**JEAN ROYÈRE** 1902-1981

*Pair of 'Boules' andirons, circa 1950*

Wrought iron, brass.

Each: 37.5 x 17.5 x 38.3 cm (14¾ x 6⅞ x 15⅛ in.)

**Estimate** £10,000-15,000 \$16,600-24,900  
€12,600-18,900

**LITERATURE**

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

262

**JEAN ROYÈRE** 1902-1981

*Serving trolley, circa 1950*

Gilded metal, mirrored glass, glass.

67.5 x 83.8 x 43.5 cm (26⅝ x 32⅞ x 17⅛ in.)

**Estimate** £8,000-12,000 \$13,300-19,900 €10,100-15,100

**LITERATURE**

*Jean Royère, décorateur à Paris*, exh. cat., Musée des Arts  
Décoratifs, Paris, 1999, p. 16

Pierre-Emmanuel Martin-Vivier, *Jean Royère*, Paris, 2002,  
p. 35

Galerie Jacques Lacoste and Galerie Patrick Seguin,  
*Jean Royère, Volume 1*, Paris, 2012, p. 192





263

**JEAN ROYÈRE** 1902-1981

*'Persane' eight-armed wall light, circa 1953*

Painted and gilded metal, paper shades.

93 x 64 x 26.5 cm (36 $\frac{5}{8}$  x 25 $\frac{1}{4}$  x 10 $\frac{3}{8}$  in.)

**Estimate** £10,000-15,000 \$16,600-24,900 €12,600-18,900 †

**PROVENANCE**

Galerie Jacques Lacoste, Paris

Private collection, Paris

Sotheby's, Paris, 'Arts Décoratifs du XX Siècle & Design', 22 May 2013, lot 94

**LITERATURE**

*Jean Royère, décorateur à Paris*, exh. cat., Musée des Arts Décoratifs, Paris, 1999, pp. 55, 62, 70-71, 164

Jacques Lacoste, *Jean Royère*, exh. cat., Galerie Jacques Lacoste, Paris, 1999, pp. 59, 73, 84-85

Pierre-Emmanuel Martin-Vivier, *Jean Royère*, Paris, 2002, *passim*

Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère, Volume 1*, Paris, 2012, p. 34



264

**JEAN ROYÈRE** 1902-1981

'Séville' wall light, circa 1962

Painted iron, brass, opaque glass, painted metal.

198 x 34 x 37.5 cm (77 $\frac{7}{8}$  x 13 $\frac{3}{8}$  x 14 $\frac{3}{4}$  in.)

**Estimate** £25,000-35,000 \$41,500-58,000 €31,400-44,000

**PROVENANCE**

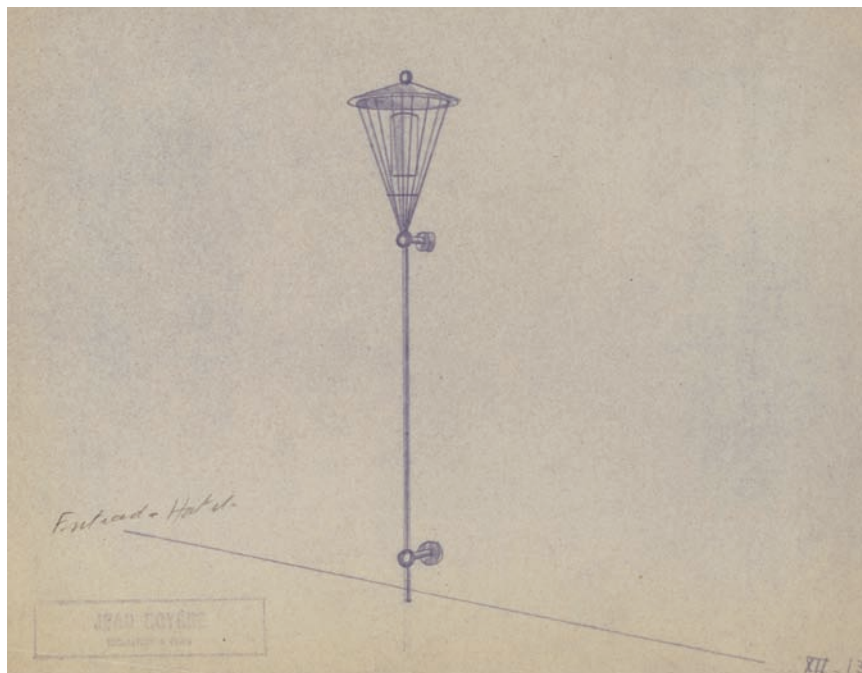
M. Maurel, Paris

**LITERATURE**

Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère, Volume 1*, Paris, 2012, illustrated pp. 210-11, *Volume 2*, illustrated p. 35



Séville wall light, 1960



Preparatory drawing of the present lot



265

**JEAN ROYÈRE** 1902-1981

*Rare and important pair of 'Yo-Yo' wall lights, circa 1966*

Painted metal, paper shades.

Each: 64.9 x 64.9 x 22.2 cm (25½ x 25½ x 8¾ in.)

**Estimate** £60,000-80,000 \$99,500-133,000 €75,400-101,000

**PROVENANCE**

Galerie Jacques Lacoste and Galerie Patrick Seguin, Paris

**LITERATURE**

Pierre-Emmanuel Martin-Vivier, *Jean Royère*, Paris, 2002, p. 112

Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère, Volume 1*, Paris, 2012, illustrated pp. 202-03, *Volume 2*, illustrated p. 35

The present lot is the extant pair of 'Yo-Yo' wall lights.



Jean Royère's bedroom in his villa *Almudayana*, Palma de Mallorca, circa 1966







266

**LUCIE RIE** 1902-1995

*White oval bowl with gold band, circa 1980*

Porcelain with matte white and golden manganese glazes, with a band of *sgraffito* design.

18.4 cm ( 7¼ in.) wide

Impressed with artist's seal.

**Estimate** £14,000-18,000 \$23,200-29,800

€17,600-22,600 ♣

**LITERATURE**

*Issey Miyake Meets Lucie Rie*, exh. cat., Sogetsu Gallery, Tokyo, 1989, p. 7 for a similar example

267

**FRANÇOIS-XAVIER LALANNE** 1927-2008

*'Rhinoceros bleu', 1981*

Patinated bronze.

24.3 x 55 x 16 cm (9½ x 21½ x 6¼ in.)

Produced by Artcurial, France. Number 85 from the edition of 150. Underside with embossed label *fxl 81/ ARTCURIAL/85 / 150*.

**Estimate** £24,000-28,000 \$39,800-46,400

€30,200-35,200 ♣

**LITERATURE**

Daniel Abadie, *Lalanne(s)*, Paris, 2008, p. 328

Paul Kasmin, *Claude + François-Xavier Lalanne, Art/Work/Life*, New York, 2012, n.p. for a similar example





268

**JEAN ROYÈRE** 1902-1981

*Pair of three-armed 'Bouquet' wall lights, circa 1950*

Painted tubular metal, paper shades.

Each: 31.5 x 63 x 34.4 cm (12 $\frac{3}{8}$  x 24 $\frac{3}{4}$  x 13 $\frac{1}{2}$  in.)

**Estimate** £15,000-20,000 \$24,900-33,200 €18,900-25,100

**LITERATURE**

*Mobilier et Décoration* (Paris), January-February 1953, pp. 3-4, 7, 9

Jean Royère, *décorateur à Paris*, exh. cat., Musée des Arts Décoratifs, Paris, 1999, p. 31 for a similar example

Pierre-Emmanuel Martin-Vivier, *Jean Royère*, Paris, 2002, p. 151 for similar examples

Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère, Volume 2*, Paris, 2012, p. 32



PROPERTY FROM AN IMPORTANT AMERICAN COLLECTOR  
LOTS: 269-287

269

**HENRI SIMMEN**

**and EUGENIE O'KIN** 1880-1963, 1880-1948

*Gourd with carved stopper, 1920s*

Stoneware with red glaze, carved ebony stopper.

7.1 cm (2¾ in.) diameter

Incised with *H SIM.*

**Estimate** £20,000-30,000 \$33,200-49,700 €25,100-37,700 ♠

**PROVENANCE**

Private collection, Europe

**EXHIBITED**

‘L’objet Sublime - Franse Keramiek 1875-1945’, Design Museum, Ghent,  
26 March – 13 June 2011

**LITERATURE**

Dan Klein, Nancy A. McClelland and Malcolm Haslam, *In The Deco Style*,  
London, 1987, p. 92 for a similar example

270

**HENRI SIMMEN**

**and EUGENIE O'KIN** 1880-1963, 1880-1948

*Pot on tripod foot with stopper, 1920s*

Stoneware with yellow crackle glaze, Bakelite stopper.

9.1 cm (3⅝ in.) high

Incised with *H SIM.*

**Estimate** £20,000-30,000 \$33,200-49,700 €25,100-37,700 ♠

**PROVENANCE**

Eugénie Jubin collection, Nice

Gérard et Dominique Landrot collection, Enghien

Private collection, Europe

**EXHIBITED**

‘L’objet Sublime - Franse Keramiek 1875-1945’, Design Museum, Ghent,  
26 March – 13 June 2011

269



270



271

**HENRI SIMMEN** 1880-1963

*Gourd vase, 1920s*

Stoneware with amber glaze.

16.9 cm (6 $\frac{5}{8}$  in.) high

Incised with *H Sim.*

**Estimate** £7,000-10,000 \$11,600-16,600 €8,800-12,600 ▲

**PROVENANCE**

Private collection, Europe

**EXHIBITED**

'L'objet Sublime - Franse Keramiek 1875-1945', Design Museum, Ghent,  
26 March - 13 June 2011





272

**HENRI SIMMEN** 1880-1963

*Tall vase with pierced foot, circa 1920*

Stoneware with dark brown glaze and incised Art Deco designs.

24.9 cm (9¾ in.) high

Incised with *H Sim.*

**Estimate** £12,000-16,000 \$19,900-26,500 €15,100-20,100 ▲

**PROVENANCE**

Alain Lesieutre collection, Paris

Private collection, Europe

**EXHIBITED**

'L'objet Sublime - Franse Keramiek 1875-1945', Design Museum, Ghent,  
26 March - 13 June 2011



**TAXILE DOAT** 1851-1939*Gourd vase, 1899*

Porcelain with ash glaze.

22.1 cm (8¾ in.) high

Produced by Sèvres, France. Incised with *DOAT 1899 Sèvres*.**Estimate** £15,000-20,000 \$24,900-33,200 €18,900-25,100**PROVENANCE**

Private collection, Europe

**EXHIBITED**'L'objet Sublime - Franse Keramiek 1875-1945', Design Museum, Ghent,  
26 March - 13 June 2011**LITERATURE**Laurence Buffet-Challiè, *Le Modern Style*, Paris, 1975, p. 170, pl. 1 for a  
similar exampleAlistair Duncan, *The Paris Salons, 1895-1914: v. 4, Ceramics and glass*,  
Suffolk, 1998, pp. 178, 184 for similar examples

**TAXILE DOAT** 1851-1939

'*La Musique et La Danse*' coloquinte et bouchon, 1903

Glazed porcelain.

33.6 cm (13¼ in.) high

Produced by Sèvres, France. Painted with 1903 DOAT Sèvres 8.

**Estimate** £20,000-30,000 \$33,200-49,700 €25,100-37,700

**PROVENANCE**

Rodolphe Baron de Planta de Wildenberg collection, Versailles  
Private collection, Europe

**EXHIBITED**

'L'objet Sublime - Franse Keramiek 1875-1945', Design Museum, Ghent,  
26 March - 13 June 2011

**LITERATURE**

Taxile Doat, *Grand Feu Ceramics: A Practical Treatise on the Making of Fine Porcelain and Grès*, Syracuse, 1905, p. 120

*Art et Décoration*, no. 2, Paris, 1906, p. 156

Philippe Garner, *Encyclopedia of Decorative Arts 1890-1940*, London, 1978, p. 88

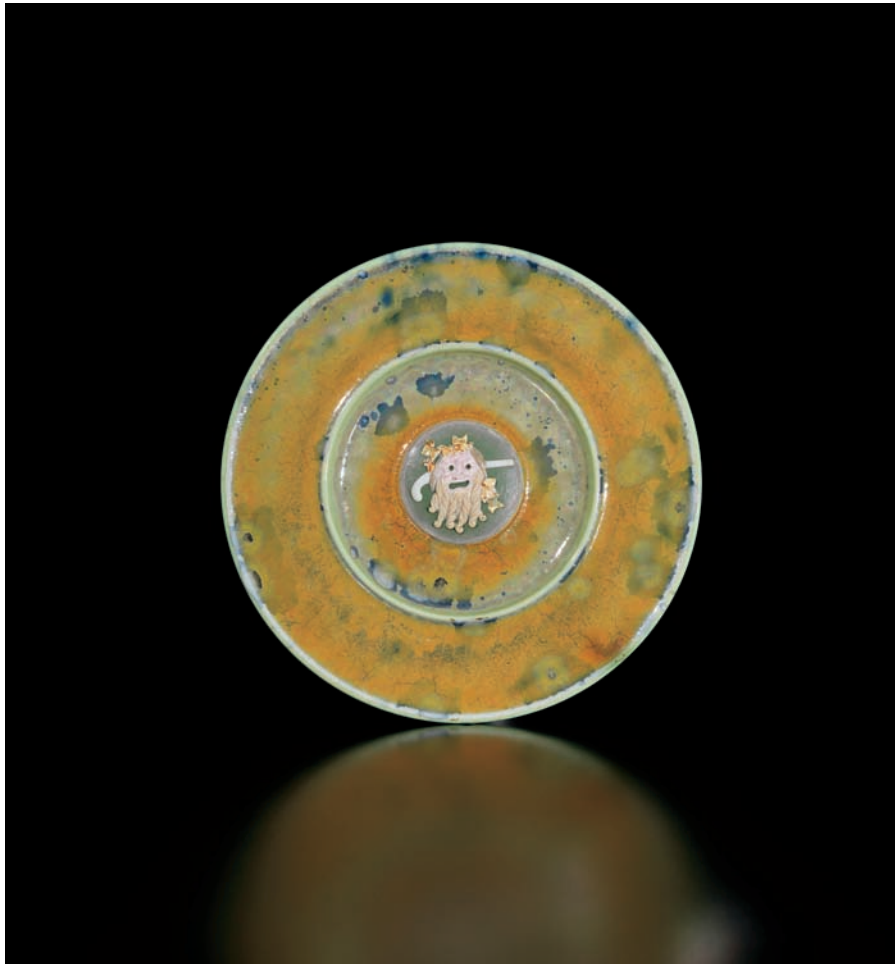
Laurence Buffet-Challie, *Le Modern Style*, Paris, 1982, p. 115, fig. 1

Alastair Duncan, *The Paris Salons 1895-1914, Volume IV: Ceramics & Glass*, Suffolk, 1998, p. 182

Jason Jacques, *Exotica*, Lenox, 2010, pp. 12, 40







275

**TAXILE DOAT** 1851-1939

*Dish with cameo of Bacchus, circa 1904*

Porcelain with crystalline glaze.

18.9 cm (7½ in.) diameter

Produced by Sèvres, France. Painted with DOAT Sèvres.

**Estimate** £4,000-6,000 \$6,600-9,900 €5,000-7,500

**PROVENANCE**

Private collection, Europe

**EXHIBITED**

'L'objet Sublime - Franse Keramiek 1875-1945',  
Design Museum, Ghent, 26 March - 13 June 2011

**LITERATURE**

*Art et Décoration* (Paris), XVI, July-December 1904, p. 78  
for a similar example

Alastair Duncan, *The Paris Salons 1895-1914, Volume IV: Ceramics & Glass*, Suffolk, 1998, p. 184 for a similar example

276

**TAXILE DOAT** 1851-1939

*Dish with central cameo, 1901*

Porcelain with iron glaze.

23.7 cm (9½ in.) diameter

Produced by Sèvres, France. Painted with DOAT 1901 Sèvres.

**Estimate** £3,000-4,000 \$5,000-6,600 €3,800-5,000

**PROVENANCE**

Private collection, Europe

**EXHIBITED**

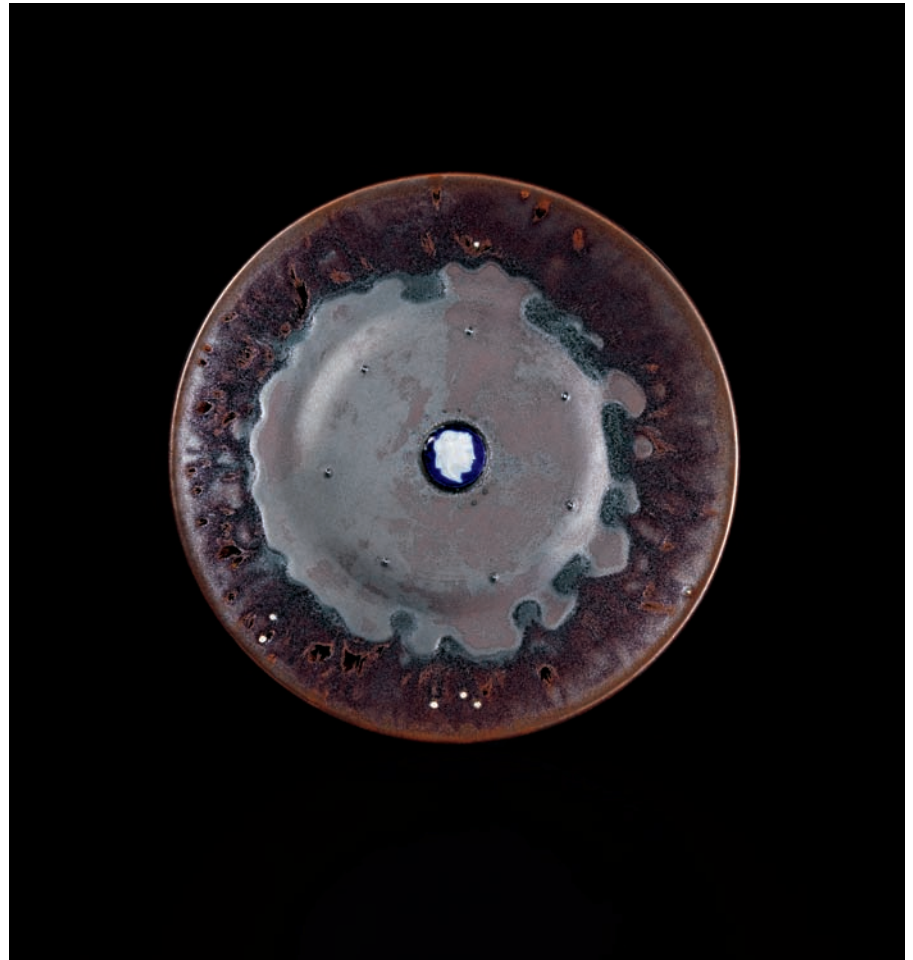
'L'objet Sublime - Franse Keramiek 1875-1945',  
Design Museum, Ghent, 26 March - 13 June 2011

**LITERATURE**

*Art et Décoration* (Paris), XVI, July-December 1904,  
pp. 80, 82 for similar examples

Taxile Doat, *Grand Feu Ceramics: A Practical Treatise on the Making of Fine Porcelain and Grès*, Syracuse, 1905,  
p. 153 for a similar example

Alastair Duncan, *The Paris Salons 1895-1914, Volume IV: Ceramics & Glass*, Suffolk, 1998, pp. 178, 183 for similar examples



277

**TAXILE DOAT** 1851-1939

*Vase with dots*, circa 1901

Porcelain with iron and ash glazes.

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

Produced by Sèvres, France. Painted with *DOAT Sèvres*.

**Estimate** £5,000-7,000 \$8,300-11,600 €6,300-8,800

**PROVENANCE**

Private collection, Europe

**EXHIBITED**

'L'objet Sublime - Franse Keramiek 1875-1945', Design Museum, Ghent,  
26 March - 13 June 2011

**LITERATURE**

Alastair Duncan, *The Paris Salons 1895-1914, Volume IV: Ceramics & Glass*,  
Suffolk, 1998, p. 180 for similar examples



“Like a wizard, Soudbinine makes strange animals arise from fire.”

ANNE LAJOIX

278

**SÉRAPHIN SOUDBININE** 1870-1944

*Pot with stopper*, circa 1925

Stoneware, glaze.

13 cm (5⅛ in.) high

Incised with artist's mark and *B2 SERAPHIN*.

**Estimate** £20,000-30,000 \$33,200-49,700 €25,100-37,700

**PROVENANCE**

Jacques Mostini, Paris

Private collection, Europe

**EXHIBITED**

‘L’objet Sublime - Franse Keramiek 1875-1945’,

Design Museum, Ghent, 26 March - 13 June 2011

279

**SÉRAPHIN SOUDBININE** 1870-1944

*Lidded pot*, circa 1925

Stoneware with iron and ash glaze.

8.6 x 10.3 x 14.2 cm (3⅜ x 4 x 5⅝ in.)

Incised with artist's mark and *EN SOUVENIR DE MA*

*FEMME SERAPHIN*.

**Estimate** £30,000-40,000 \$49,700-66,300 €37,700-50,300

**PROVENANCE**

Jacques Mostini, Paris

Private collection, Europe

**EXHIBITED**

‘L’objet Sublime - Franse Keramiek 1875-1945’,

Design Museum, Ghent, 26 March - 13 June 2011

**LITERATURE**

Tamara Preaud Serge Gauthier, *Ceramics of the 20th Century*,  
New York, 1982, p. 73, fig. 119 for a similar example

Anne Lajoix, *La Céramique en France, 1925-1947*, Paris, 1983,  
p. 123 for a similar example





278



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280

**SÉRAPHIN SOUDBININE** 1870-1944

*Bowl with lip on pedestal, circa 1935*

Porcelain with ash and iron glazes.

9.4 x 11.5 x 6.7 cm (3¾ x 4½ x 2⅝ in.)

Incised with artist's mark and painted *SERAPHIN*.

**Estimate** £20,000-30,000 \$33,200-49,700 €25,100-37,700

**PROVENANCE**

Jacques Mostini, Paris

Private collection, Europe

**EXHIBITED**

'L'objet Sublime - Franse Keramiek 1875-1945',

Design Museum, Ghent, 26 March - 13 June 2011

281

**SÉRAPHIN SOUDBININE** 1870-1944

*Bowl with inlay, circa 1925-1935*

Porcelain with ash and iron glaze.

9 cm (3½ in.) high, 14.1 cm (5½ in.) diameter

Painted with artist's mark and *Séraphin*.

**Estimate** £12,000-16,000 \$19,900-26,500 €15,100-20,100

**PROVENANCE**

Jacques Mostini, Paris

Private collection, Europe

**EXHIBITED**

'L'objet Sublime - Franse Keramiek 1875-1945',

Design Museum, Ghent, 26 March - 13 June 2011

282

**SÉRAPHIN SOUDBININE** 1870-1944

*Oval bowl, circa 1925*

Stoneware with iron and ash glazes.

7.2 cm (2⅞ in.) high, 13.5 cm (5⅜ in.) diameter

Incised with *Soudbinine*.

**Estimate** £7,000-10,000 \$11,600-16,600 €8,800-12,600

**PROVENANCE**

Private collection, Europe

**EXHIBITED**

'L'objet Sublime - Franse Keramiek 1875-1945',

Design Museum, Ghent, 26 March - 13 June 2011

280



281



282





283

**RENÉ BUTHAUD** 1886-1986

*Footed cylindrical vase with female portrait, circa 1922*

Stoneware with white glaze and enamel painted design.

26.6 cm (10½ in.) high

Painted with *RB*.

**Estimate** £12,000-18,000 \$19,900-29,800 €15,100-22,600 ♠

**PROVENANCE**

Collection of the artist

Alain Lesieutre collection, Paris

Private collection, Europe

**EXHIBITED**

'L'objet Sublime - Franse Keramiek 1875-1945', Design Museum, Ghent,  
26 March - 13 June 2011



**RENÉ BUTHAUD** 1886-1986*Vase with female bust*, circa 1920-1923

Stoneware with white glaze and an enamel painted design.

26.4 cm (10 $\frac{3}{8}$  in.) highPainted with *RB*.**Estimate** £12,000-18,000 \$19,900-29,800 €15,100-22,600 ♠**PROVENANCE**

Jean-Pierre England collection, Paris

Private collection, Europe

**EXHIBITED**'L'objet Sublime - Franse Keramiek 1875-1945', Design Museum, Ghent,  
26 March - 13 June 2011**LITERATURE**Pierre Cruége, *René Buthaud 1886-1986*, Paris, 1996, p. 83 for a similar  
example



285

**RENÉ BUTHAUD** 1886-1986

*Dish with mermaid design, circa 1935*

Stoneware and porcelain with iron and ash glazes.

16.6 cm (6½ in.) diameter

Painted with *RB*.

**Estimate** £4,000-6,000 \$6,600-9,900 €5,000-7,500 ♠

**PROVENANCE**

Collection of the artist

Clara Shumann, Frankfurt

Sotheby's, Paris, 'Collection de Ceramiques Françaises, Verreries et Documentations, from Clara Shumann's villa in Frankfurt', 16 December 2005, lot 49

Private collection, Europe

**EXHIBITED**

'L'objet Sublime - Franse Keramiek 1875-1945', Design Museum, Ghent, 26 March - 13 June 2011

286

**RENÉ BUTHAUD** 1886-1986

*Vase with mermaid design, 1922-1923*

Moulded earthenware with white glaze.

26.1 cm (10¼ in.) high

Painted with *RB*.

**Estimate** £9,000-12,000 \$14,900-19,900 €11,300-15,100 ♠

**PROVENANCE**

Private collection, Europe

**EXHIBITED**

'L'objet Sublime - Franse Keramiek 1875-1945', Design Museum, Ghent, 26 March - 13 June 2011

**LITERATURE**

Pierre Cruége, *René Buthaud 1886-1986*, Paris, 1996, p. 84





**RENÉ BUTHAUD** 1886-1986*Large dish, circa 1922*

Stoneware with white glaze and painted enamel design.

46.1 cm (18½ in.) diameter

Painted with RB.

Estimate £12,000-16,000 \$19,900-26,500 €15,100-20,100 ▲

**PROVENANCE**

Private collection, Europe

**EXHIBITED**'L'objet Sublime - Franse Keramiek 1875-1945', Design Museum, Ghent,  
26 March - 13 June 2011**LITERATURE***Céramiques de René Buthaud*, exh. cat., Musée des Arts Décoratifs  
de la ville de Bordeaux, 1976, p. 23 for a similar examplePierre Cruége, *René Buthaud 1886-1986*, Paris, 1996, p. 132

288

**ALBERT CHEURET** 1884-1966

*Rare 'Torchère' standard lamp, circa 1925*

Bronze, alabaster.

181.6 cm (71½ in.) high

Base incised with *Albert Cheuret*.

**Estimate** £80,000-120,000 \$133,000-199,000 €101,000-151,000 Ω

**LITERATURE**

Guillaume Janneau, *Le Luminaire*, Paris, 1992, p. 131 for a similar example

Alastair Duncan, *Art Deco Complete*, New York, 2009, illustrated p. 236





289

**EUGÈNE PRINTZ** 1879-1948

*Pair of armchairs*, circa 1930

Lacquered wood, bronze, fabric.

Each: 81.3 x 74.9 x 83.8 cm (32 x 29½ x 33 in.)

Each with one leg incised *E. PRINTZ*.

**Estimate** £60,000-80,000 \$99,500-133,000 €75,400-101,000 Ω

**LITERATURE**

Guy Bujon and Jean-Jacques Dutko, *Eugène Printz*, Paris, 1986, p. 285

Pierre Kjellberg, *Art Deco: Les Maîtres du Mobilier*, Paris, 1998, p. 185 for a similar example

Eugène Printz is considered one of the individualists of the *Art Deco* style, alongside other renowned designers such as Pierre Legrain and Eileen Gray. Born in Paris in 1879 to the owner of a workshop that specialised in eighteenth-century reproductions, he acquired the skills of traditional French furniture cabinetry and metalwork of the highest measure. In 1905 he opened his own atelier, on the rue Saint Bernard, and a gallery in 1928 on the rue de Miromesnil. He began designing in the *moderne* style in 1925, around the time of his collaboration with Pierre Chareau for the Exposition des Arts Décoratifs. His work of this period and thereafter is characterised by unique theatrical forms and virtuosic production skills. Examples such as the present lot were realised in limited number for the most sophisticated clientele of the period. Printz's notable commissions include an apartment for the Princess de la Tour d'Auvergne, the private office of Jeanne Lanvin, a banquet hall at the Cité Universitaire and furniture for the suites of the Normandie. His most famous project is the Salon Lyautey of the 1931 L'Exposition Coloniale Internationale de Paris. This masterwork is preserved today in the only surviving structure from the exhibition, the Musée des Colonies.





290

FROM A PRIVATE EUROPEAN COLLECTION

**ÉMILE-JACQUES RUHLMANN** 1879-1933

*Mirror*, circa 1920

Silver-plated bronze, mirrored glass, passementerie.

50 x 52.5 x 6 cm (19 $\frac{5}{8}$  x 20 $\frac{5}{8}$  x 2 $\frac{3}{8}$  in.), variable drop

**Estimate** £15,000-20,000 \$24,900-33,200 €18,900-25,100

**LITERATURE**

Florence Camard, *Jacques Émile Ruhlmann*, New York, 2011, p. 180

Florence Camard, *Ruhlmann: Master of Art Déco*, New York, 1984, p. 91,  
p. 177 for a drawing



291

**ÉMILE-JACQUES RUHLMANN** 1879-1933

*Armchair*, circa 1925

Leather, amboyna-veneered wood.

72.9 x 72.1 x 80.7 cm (28¾ x 28¾ x 31¾ in.)

**Estimate** £20,000-30,000 \$33,200-49,700 €25,100-37,700

**LITERATURE**

Florence Camard, *Ruhlmann: Master of Art Déco*, New York, 1984, pp. 33, 137 for a drawing and image of a similar example

*Ruhlmann: Un Genie de l'Art Déco*, France, 2001, pp. 51, 252

Connaissance des arts (Paris), *Ruhlmann*, no. 171, January 2002, p. 20 for a similar example

Florence Camard, *Jacques Émile Ruhlmann*, New York, 2011, p. 179



**ÉMILE-JACQUES RUHLMANN** 1879-1933

*Drinks cabinet*, circa 1925

Amaranthe, ivory.

104.5 x 63.2 x 39.2 cm (41 $\frac{1}{8}$  x 24 $\frac{7}{8}$  x 15 $\frac{3}{8}$  in.)

Underside impressed *Ruhlmann*.

**Estimate** £60,000-80,000 \$99,500-133,000 €75,400-101,000

**LITERATURE**

Florence Camard, *Ruhlmann: Master of Art Deco*, New York, 1984, p. 280  
for a similar example

Florence Camard, *Jacques-Émile Ruhlmann*, New York, 2011, pp. 84, 196,  
415 for an image and drawings of similar examples







293

**ANDRÉ DUBREUIL** b. 1951

*'Perles' lantern, 1988*

Painted iron, bronze, crystal.

129.5 cm (50 $\frac{7}{8}$  in.) drop, 30.4 cm (11 $\frac{7}{8}$  in.) diameter

From the edition of 15.

**Estimate** £14,000-18,000 \$23,200-29,800

€17,600-22,600

**LITERATURE**

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

294

**EDGAR BRANDT** 1880-1960

*Pair of candlesticks, circa 1924*

Wrought iron.

Each: 55.8 x 29.5 x 14.2 cm (21 $\frac{7}{8}$  x 11 $\frac{5}{8}$  x 5 $\frac{5}{8}$  in.)

Each impressed with *E BRANDT*.

**Estimate** £3,000-5,000 \$5,000-8,300 €3,800-6,300

**PROVENANCE**

Private collection, Monte Carlo



295

**ANDRÉ ARBUS** 1903-1969

*Desk and armchair, circa 1945*

Sycamore, leather, gilded bronze.

Desk: 74.2 x 159.7 x 79.3 cm (29¼ x 62⅞ x 31¼ in.)

Armchair: 98.1 x 60.4 x 55 cm (38⅝ x 23¾ x 21⅝ in.)

**Estimate** £18,000-22,000 \$29,800-36,500 €22,600-27,600

**PROVENANCE**

Private collection, France

**LITERATURE**

Yvonne Brunhammer, *André Arbus, Architecte: décorateur des années 40*, Paris, 1996, p. 44 for a similar example

Anne Bony, *Meubles et Décors des années 40*, Paris, 2002, p. 39





296

**ANDRÉ ARBUS** 1903-1969

*Pair of side tables, circa 1947*

Gilt wrought iron, wrought iron, mirrored glass.

Each: 52.9 cm (20 $\frac{7}{8}$  in.) high, 37 cm (14 $\frac{5}{8}$  in.) diameter

**Estimate** £4,000-6,000 \$6,600-9,900 €5,000-7,500

**LITERATURE**

Yvonne Brunhammer, *André Arbus, Architecte: décorateur des années 40*, Paris, 1996, pp. 234-35

297

**JEAN BESNARD** 1889-1958

*Table lamp, circa 1930*

Glazed ceramic, fabric shade.

41.6 cm (16 $\frac{3}{8}$  in.) high including shade

Underside incised with *Jean Besnard FRANCE*.

**Estimate** £5,000-7,000 \$8,300-11,600 €6,300-8,800 Ω

**EXHIBITED**

Florence Camard, *Ruhlmann, Master of Art Déco*, New York, 1984, pp. 90-91 for similar examples





298

**PIERRE CHAREAU** 1883-1950

*Stool, model no. MT 1015, circa 1927*

Sycamore, sycamore-veneered wood.

42 x 51.6 x 34.3 cm (16½ x 20¾ x 13½ in.)

**Estimate** £15,000-20,000 \$24,900-33,200 €18,900-25,100

**LITERATURE**

Mark Vellay and Kenneth Frampton, *Pierre Chareau: Architecte-Meublier 1883-1950*, Paris, 1984, *passim*

Brian Brace Taylor, *Pierre Chareau: designer and architect*, Berlin, 1998, *passim*

Pierre Kjellberg, *Art Déco: Les Maîtres du Mobilier - Le Décor des Paquebots*, Paris, 1998, p. 57

*Pierre Chareau: Dessins*, exh. cat., Galerie Doria, 18 May-28 July, Paris, 2001, pls. 2, 5, 15





299

**GABRIELLA CRESPI** b. 1922

*Console with table lamp, 1970s*

Console: bamboo, brass; table lamp: bamboo, brass, fabric.

Console: 80.4 x 140.2 x 40.6 cm (31 $\frac{1}{2}$  x 55 $\frac{1}{4}$  x 15 $\frac{7}{8}$  in.)

Table lamp: 75.4 cm (29 $\frac{5}{8}$  in.) high

Each impressed with *Gabriella Crespi*®.

**Estimate** £4,000-6,000 \$6,600-9,900 €5,000-7,500

**PROVENANCE**

Purchased directly by the present owner from the Gabriella Crespi showroom, Rome, for the Zafar Residence, Tehran, 1976

**LITERATURE**

*Gabriella Crespi: il segno e lo spirito: mobili, plurimi, sculture e gioielli*, Milan, 2011, p. 113 for the console

300

**GABRIELLA CRESPI** b. 1922

*Pair of 'Scultura piccola' adjustable low tables from the 'Plurimi' series, circa 1970*

Burr walnut-veneered wood, brass.

Each: 40.3 x 79.4 x 84.8 cm (15 $\frac{7}{8}$  x 31 $\frac{1}{4}$  x 33 $\frac{3}{8}$  in.) fully extended

Produced by Crespi, Italy. Each with brass label impressed *Gabriella Crespi*®.

**Estimate** £8,000-12,000 \$13,300-19,900 €10,100-15,100

**PROVENANCE**

Purchased directly by the present owner from the Gabriella Crespi showroom, Rome, for the Zafar Residence, Tehran, 1976

**LITERATURE**

*Gabriella Crespi: il segno e lo spirito: mobili, plurimi, sculture e gioielli*, Milan, 2011, pp. 63, 66 for the model in brass







301

**ANGELO MANGIAROTTI** 1921-2012

*Early dining table*, circa 1959

Bronze, marble.

72.7 cm (28 $\frac{5}{8}$  in.) high, 147.9 cm (58 $\frac{1}{4}$  in.) diameter

Manufactured by Bernini, Italy.

**Estimate** £6,000-8,000 \$9,900-13,300 €7,500-10,100

**LITERATURE**

*Domus* (Milan), no. 408, November 1963, p. 42 for similar examples  
Irene de Guttry and Maria Paola Maino, *Il Mobile Italiano Degli Anni '40 e '50*, Roma-Bari, 1992, p. 201, fig. 10 for similar examples  
Ugo Alfano Casati, ed., *Angelo Mangiarotti: Matter and Sense*, Chicago, 2007, n.p. for similar examples

**ANDRÉ DUBREUIL** b. 1951

*Early 'Spine' chair, circa 1986*

Painted iron.

88.6 x 55.2 x 74.1 cm (34 $\frac{7}{8}$  x 21 $\frac{3}{4}$  x 29 $\frac{1}{8}$  in.)

Edited by A.D. Decorative Arts, London and produced in the artist's workshop, Dordogne, France.

**Estimate** £8,000-12,000 \$13,300-19,900 €10,100-15,100

**LITERATURE**

Albrecht Bangert and Karl Michael Armer, *Design Anni Ottanta*, Florence, 1990, p. 70

Claire Downey, *Neo Furniture*, London, 1992, p. 56

Jerryll Habegger and Joseph H. Osman, *Sourcebook of Modern Furniture*, New York, 2005, p. 452

Jean-Louis Gaillemain, *André Dubreuil: Poète du Fer*, Paris, 2006, pp. 10, 27, 38, 40-41, 43

Gareth Williams and Nick Wright, *Cut and Shut: The History of Creative Salvage*, London, 2012, pp. 111, 119





303

**LORENZO BURCHIELLARO** b. 1933

*Mirror, 1970s*

Aluminium, mirrored glass.

98.8 cm (38 $\frac{7}{8}$  in.) diameter

From the edition of 15. Incised with *BURCHIELLARO*.

**Estimate** £3,000-4,000 \$5,000-6,600 €3,800-5,000

304

**ANDRÉ DUBREUIL** b. 1951

*Candelabrum, 1986*

Painted iron, copper, glass.

107.2 cm (42 $\frac{1}{4}$  in.) high

From the edition of 6.

**Estimate** £3,000-5,000 \$5,000-8,300 €3,800-6,300

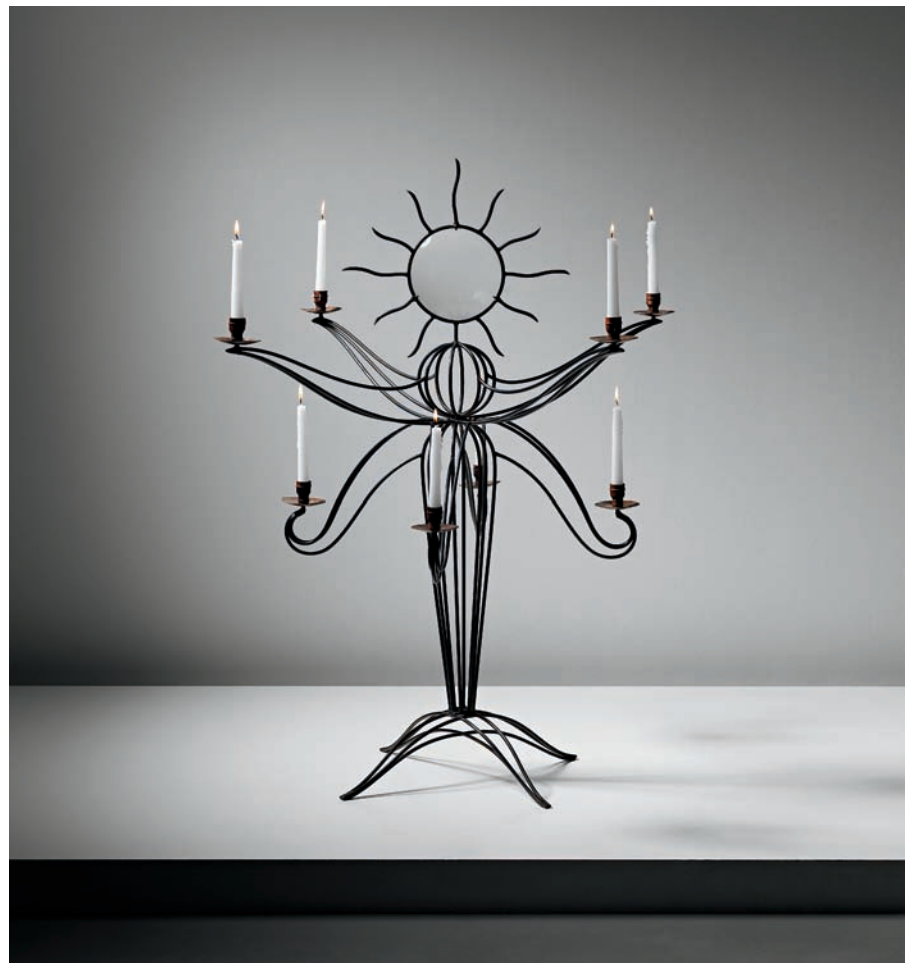
**PROVENANCE**

Brigitte Brodbeck and Theo Löffler, Stuttgart

**LITERATURE**

Jean - Louis Gaillemain, *André Dubreuil: Poet of Iron*, Paris, 2006, p. 45 for a similar example, (Catalogue 1985-2006) fig. 13

Gareth Williams and Nick Wright, *Cut and Shut: The History of Creative Salvage*, London, 2012, p. 105 for a similar example





305

**MARIA PERGAY** b. 1930

'Gerbe' table, model no. 56A, circa 1970

Stainless steel, smoked glass.

72.7 cm (28 $\frac{5}{8}$  in.) high, 119.1 cm (46 $\frac{7}{8}$  in.) diameter

Estimate £7,000-9,000 \$11,600-14,900 €8,800-11,300

**LITERATURE**

*Design Steel catalogue*, Paris, 1970s, ref. no. 023

Suzanne Demisch, *Maria Pergay, Between Ideas and Design*, Verona, 2006, pp. 54, 144

Suzanne Demisch and Stephane Danant, *Maria Pergay: Complete works 1957-2010*, Bologna, 2011, p. 157





306

**JOE COLOMBO** 1930-1971

*Unique prototype 'Roll' armchair, circa 1976*

Leather, chromium-plated metal, painted metal.

114 x 83.7 x 81.5 cm (44 $\frac{7}{8}$  x 32 $\frac{7}{8}$  x 32 $\frac{1}{8}$  in.)

Manufactured by Sormani, Italy. Together with certificate of authenticity from Sormani. Together with certificate of authenticity from Giancarlo Sormani.

**Estimate** £8,000-12,000 \$13,300-19,900 €10,100-15,100

**LITERATURE**

Ignazia Favata, *Joe Colombo Designer 1930-1971*, Milan, 1988, p. 47 for a similar example

Mateo Kries, *Joe Colombo Inventing the future*, Weil am Rhein, 2005, p. 143, fig. 81 for a similar example

**VERNER PANTON** 1926-1998

*Set of six chairs, model no. 275, circa 1965*

Painted moulded plywood.

Each: 81.3 x 43.3 x 51 cm (32 x 17 x 20½ in.)

Manufactured by A. Sommer, and distributed by Gebrüder Thonet, Germany. Underside of four chairs with manufacturer's paper labels with *THONET*.

**Estimate** £10,000-15,000 \$16,600-24,900 €12,600-18,900

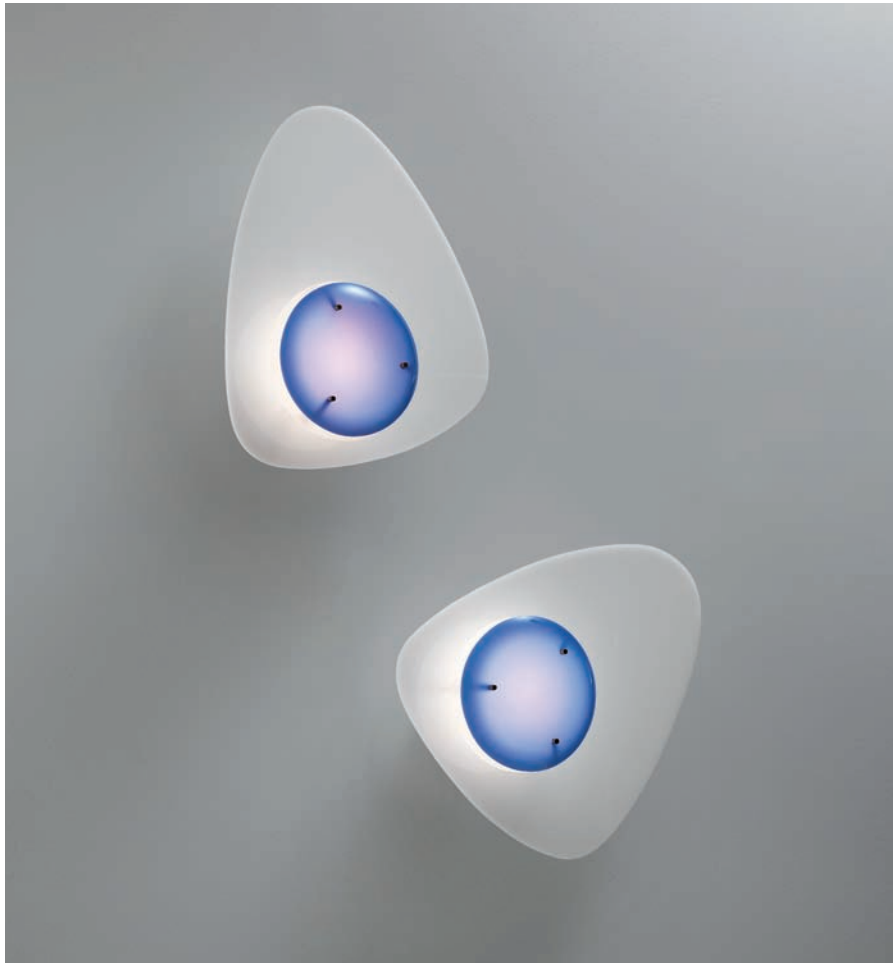
**LITERATURE**

Niels-Jørgen Kaiser, *Verner Panton*, Basel, 1986, n.p.

Alexander von Vegesack and Mathias Remmele, eds., *Verner Panton: The Collected Works*, Weil am Rhein, 2000, p. 77







308

**STILNOVO**

*Pair of wall lights, circa 1955*

Plastic, brass, painted metal.

Each: 39.5 x 32.3 x 18.8 cm (15½ x 12¾ x 7⅜ in.)

Manufactured by Stilnovo, Italy. Reverse of one light with manufacturer's paper label *MILANO/STILNOVO/ITALY*.

**Estimate** £3,000-4,000 \$5,000-6,600 €3,800-5,000

**PROVENANCE**

Phillips de Pury & Company, London, 'Design', 15 October 2009, lot 88

309

**SHIRO KURAMATA** 1934-1991

*'Just in Time' clock, designed for the 'Clocks by 31 Artists' exhibition, Tokyo, 1986*

Melamine board, twigs, wool yarn, nylon string.

52 x 37 x 7.5 cm (20½ x 14⅝ x 2⅞ in.)

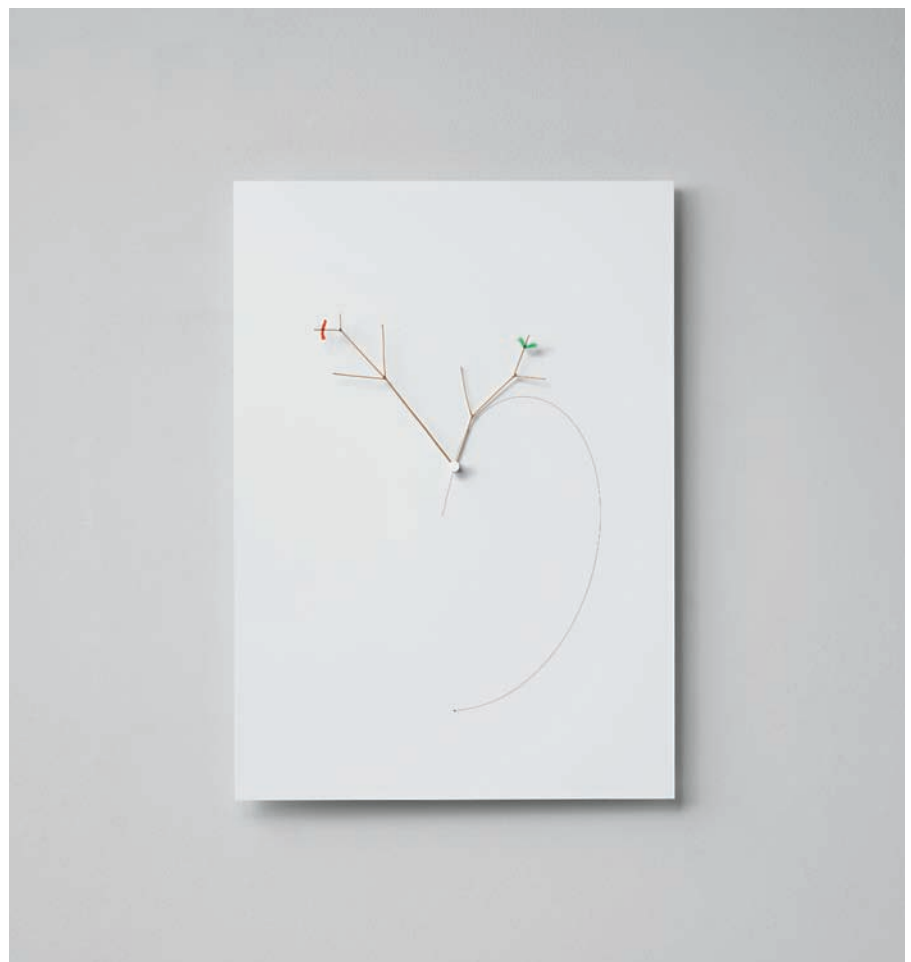
Reverse with paper label signed in black ink *Shiro Kuramata*.

**Estimate** £4,000-6,000 \$6,600-9,900 €5,000-7,500 ±

**LITERATURE**

*Shiro Kuramata* 1934-1991, exh. cat., Hara Museum of Contemporary Art, Tokyo, 1996, fig. 24

Deyan Sudjic, *Shiro Kuramata*, New York, 2013, p. 175 for a drawing, p. 346, fig. 478



**VERNER PANTON** 1926-1998

Rare 'Sitzrad' sitting wheel, 1974-1978

Wood, fabric.

136 cm (53½ in.) diameter

Manufactured by Metzler, Germany or Stega, Switzerland.

**Estimate** £5,000-7,000 \$8,300-11,600 €6,300-8,800

**PROVENANCE**

Private collection, UK

Phillips de Pury & Company, New York, '20-21st Century Design Art',  
14 December 2004, lot 224

**LITERATURE**

Niels-Jørgen Kaiser, *Verner Panton*, Basel, 1986, n.p.

Charlotte and Peter Fiell, *1000 chairs*, Cologne, 1997, p. 494

Alexander von Vegesack and Mathias Remmele, eds., *Verner Panton:  
The Collected Works*, Weil am Rhein, 2000, p. 267





311

**ORSINA SFORZA** b.1960

Unique 'Blue Bernini' standard lamp, 2013

Cotton, painted iron, acrylic.

178.2 cm (70 1/8 in.) high

Estimate £2,000-3,000 \$3,300-5,000 €2,500-3,800

312

**JOE COLOMBO** 1930-1971

*Illuminated 'Combi centre'*, circa 1963

Indian rosewood-veneered wood, aluminium sheet, painted wood, acrylic.

126.8 cm (49 7/8 in.) high, 83.5 cm (32 7/8 in.) diameter

Manufactured by Bernini, Italy. Interior with manufacturer's paper label *BERNINI/Made in Italy*.

Estimate £7,000-9,000 \$11,600-14,900 €8,800-11,300

#### LITERATURE

*Domus* (Milan), no. 436, March 1966, pp. 30-31

Giuliana Gramigna, *Repertorio 1950/1980*, Milan, 1985, p. 210

Ignazia Favata, *Joe Colombo and Italian Design of the Sixties*, Cambridge, 1988, p. 66

Ignazia Favata, *Joe Colombo Designer 1930-1971*, Milan, 1988, pp. 66-67

*I Colombo: Joe Colombo 1930-1971 Gianni Colombo*

1937-1993, exh. cat., Galleria d'Arte Moderna e

Contemporanea, Bergamo, 1995, p. 126

Mateo Kries, *Joe Colombo Inventing the Future*, Weil am Rhein, 2005, pp. 150-51





313

**MARIO CEROLI** b. 1938

*'La Bocca della Verità' bed, circa 1972*

Russian pine.

208.8 x 230.6 x 254.1 cm (82¼ x 90¾ x 100 in.)

Impressed with CEROLI.

**Estimate** £6,000-9,000 \$9,900-14,900 €7,500-11,300

**EXHIBITED**

*Domus* (Milan), no. 512, July 1972, frontispiece; no. 866, January 2004, p. 198

Giuliana Gramigna, *Repertorio 1950/1980*, Milan, 1985, p. 406





314

**ZAHA HADID** b. 1950

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

Polyurethane-lacquered polyester resin.

38.8 x 406 x 40.5 cm (15¼ x 159⅞ x 15⅞ in.)

Produced by Established & Sons, UK. Number 1 from the edition of 12.

Reverse with two roundels impressed *Established/&SONS/Great Britain*  
and *Designed by/Zaha Hadid/Seamless/2008/Serif 4-1 / 12.*

**Estimate** £8,000-12,000 \$13,300-19,900 €10,100-15,100 †

**LITERATURE**

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



315

**GINO SARFATTI** 1912-1985

*Set of three wall lights, model no. 237/7, circa 1959*

Painted tubular metal, painted metal, opaque glass.

Each: 41.2 x 76.3 x 41.7 cm (16¼ x 30 x 16⅜ in.)

Manufactured by Arteluce, Italy.

**Estimate** £5,000-7,000 \$8,300-11,600 €6,300-8,800

#### LITERATURE

Marco Romanelli and Sandra Severi, *Gino Sarfatti: selected works 1938-1973*, Milan, 2012, pp. 308-09, 414 for images and a technical drawing  
Clémence Krzentowski and Didier Krzentowski, eds., *The Complete Designers' Lights (1950-1990) 30 Years of Collecting*, Paris, 2012, p. 145



316

**ZAHA HADID** b. 1950

*Black 'Aqua' table*, 2006

Polyurethane resin, silicone.

79.6 x 420.7 x 145.3 cm (31 $\frac{3}{8}$  x 165 $\frac{5}{8}$  x 57 $\frac{1}{4}$  in.)

Produced by Established & Sons, UK. Number 5 from the edition of 12.

Underside moulded with *Established/& Sons/British Made* and 5 / 12.

**Estimate** £40,000-60,000 \$66,300-99,500 €50,300-75,400 †

**LITERATURE**

William Weathersby Jr., 'Zaha Hadid catches a wave', *Architectural Record*, July 2005, p. 246

Grant Gibson, 'Rising Sons', *Crafts*, September/October 2005, pp. 30-31

*Zaha Hadid*, exh. cat., Solomon R. Guggenheim Museum, New York, 2006, p. 167

Gareth Williams, *The Furniture Machine: Furniture since 1990*, London, 2006, pp. 80-81

Sophie Lovell, *Limited Edition: Prototypes, One-Offs and Design Art Furniture*, Basel, 2009, p. 179



317

**FONTANA ARTE**

*Coffee table*, circa 1958

Coloured mirrored convex glass, glass, painted metal, brass.

36.9 cm (14½ in.) high, 83.9 cm (33 in.) diameter

Manufactured by Fontana Arte, Italy.

**Estimate** £25,000-30,000 \$41,500-49,700 €31,400-37,700

**LITERATURE**

Edoardo Paoli, *L'importanza dello Specchio*, Milan, 1949, p. 41, fig. 102

for a similar example

*Domus* (Milan), no. 349, December 1958, n.p. for an advertisement

of a similar example

*Vitrum* (Milan), no. 147, January-February 1965, p. 31

Laura Falconi, *Fontana Arte: Una Storia Trasparente*, Milan, 1998, p. 114,

p. 214, fig. 114 for a similar example

Laura Falconi, *Lucie trasparenze: Fontana Arte*, Rome, 2006, pp. 36-37, 86

Franco Deboni, *Fontana Arte: Gio Ponti, Pietro Chiesa, Max Ingrand*, Turin, 2012, p. 409







318

**CARLO SCARPA** 1906-1978

*Rare ceiling light, model no. 5258, 1931-1935*

*Filigrana glass, tubular copper, copper.*

128 cm (50 $\frac{3}{8}$  in.) drop, 45.7 cm (17 $\frac{7}{8}$  in.) diameter

Produced by Venini, Italy.

**Estimate** £4,000-6,000 \$6,600-9,900 €5,000-7,500

**LITERATURE**

Franco Deboni, *Venini Glass, Its history, artists and techniques, Volume 1*, Turin, 2007, pl. 142

319

**GIO PONTI** 1891-1979

*Pair of armchairs, model no. 803, 1954*

Fabric, walnut.

Each: 79 x 74 x 81.4 cm (31 $\frac{1}{8}$  x 29 $\frac{1}{8}$  x 32 in.)

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

**Estimate** £8,000-12,000 \$13,300-19,900 €10,100-15,100

**LITERATURE**

Lisa Licitra Ponti, *Gio Ponti: The Complete Works 1923-1978*, London, 1990, p. 166

Ugo La Pietra, ed., *Gio Ponti: L'arte si innamora dell'industria*, New York, 2009, pp. 232-33, 376

Laura Falconi, *Gio Ponti: Interior, Objects, Drawings, 1920-1976*, Milan, 2010, p. 162



320

**VENINI**

*Rare four-panel screen, circa 1967*

Coloured glass, painted metal.

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

Produced by Venini, Italy.

**Estimate** £6,000-8,000 \$9,900-13,300 €7,500-10,100







321

**PIETRO CHIESA** 1892-1948

*Early and rare table lamp, circa 1938*

Painted wood, etched glass, fabric shade.

66.7 cm (26¼ in.) including shade

Manufactured by Luigi Fontana, Italy. Base with manufacturer's paper label *LUIGI FONTANA E C. S. A. VETRI - CRISTALLI - SPECCHI - MILANO*.

**Estimate** £4,000-6,000 \$6,600-9,900 €5,000-7,500

322

**PIETRO CHIESA** 1892-1948

*Rare chest of drawers, circa 1940*

Pear wood, coloured mirrored glass, nickel-plated brass.

109.9 x 78.7 x 39.9 cm (43¼ x 30⅞ x 15¾ in.)

Manufactured by Fontana Arte, Italy.

**Estimate** £18,000-24,000 \$29,800-39,800 €22,600-30,200

**PROVENANCE**

Private collection, Milan

**LITERATURE**

Franco Deboni, *Fontana Arte: Gio Ponti, Pietro Chiesa, Max Ingrand*, Turin, 2012, figs. 181-82 for a technical drawing and an image





323

**ERNESTO PUPPO** 1904-1987

*Rare globe vase, 1936*

Engraved coloured glass, coloured glass.

30.5 x 24.8 x 24.8 cm (12 x 9¾ x 9¾ in.)

Produced by S.A.L.I.R. (Studio Ars Labor Industrie Riunite), Italy.

**Estimate** £3,000-4,000 \$5,000-6,600 €3,800-5,000

**LITERATURE**

Rosa Barovier Menasti, *Il Vetro Italiano a Milano 1906-1968*, Milano, 1998, p. 188, fig. 81

Marino Barovier, *Venetian Art Glass, An American Collection, 1840-1970*, Milan, 2007, n.p.

324

**GIO PONTI** 1891-1979

*Pair of armchairs, from a private commission, Milan, circa 1950*

Fabric, walnut.

Each: 97 x 68.5 x 79.5 cm (38¼ x 26⅞ x 31¼ in.)

Manufactured by Cassina, Italy.

**Estimate** £8,000-12,000 \$13,300-19,900 €10,100-15,100

**PROVENANCE**

Private commission, Milan







325

**FONTANA ARTE**

*Mirror, circa 1965*

Coloured glass, mirrored glass, brass.

83.8 x 64.8 x 3.8 cm (32 $\frac{7}{8}$  x 25 $\frac{1}{2}$  x 1 $\frac{1}{2}$  in.)

Manufactured by Luigi Fontana Arte, Italy. Reverse with manufacturer's paper label *FONTANIT/LUIGI FONTANA & C.S.p.a./MILANO - ITALY/PROTEZIONE TERMOPLASTICA*.

**Estimate** £4,000-6,000 \$6,600-9,900 €5,000-7,500

**LITERATURE**

*Vitrum* (Milan), no. 147, January-February 1965, pp. 32-33

326

**PIETRO CHIESA** 1892-1948

*Early and rare table lamp, circa 1935*

Brass, glass, paper shade.

54.8 cm (21 $\frac{1}{2}$  in.) high including shade

Manufactured by Fontana Arte, Italy.

**Estimate** £4,000-6,000 \$6,600-9,900 €5,000-7,500

**LITERATURE**

*Domus* (Milan), no. 95, November 1935, p. 22; no. 106, October 1936, p. 23; no. 131, November 1938, p. 65

Laura Falconi, *Fontana Arte: Una Storia Trasparente*, Milan, 1998, p. 59

Sergio Montefusco, *Fontana Arte: repertorio 1933-1943 dalle immagini dell'epoca*, Genoa, 2012, p. 115



327

**GIO PONTI** 1891-1979

*Pair of armchairs, model no. 516, circa 1955*

Walnut, fabric.

Each: 83 x 63.6 x 80.7 cm (32 $\frac{5}{8}$  x 25 x 31 $\frac{3}{4}$  in.)

Manufactured by Cassina, Italy. Underside with manufacturer's logo embossed paper label *FIGLI DI AMEDEO CASSINA/MEDA/MILANO/ITALIA*.

**Estimate** £8,000-12,000 \$13,300-19,900 €10,100-15,100



328

**GIO PONTI** 1891-1979

*Sofa, designed for Casa e Giardino, 1936*

Fabric, walnut.

78.2 x 226.8 x 123.5 cm (30<sup>3</sup>/<sub>4</sub> x 89<sup>1</sup>/<sub>4</sub> x 48<sup>5</sup>/<sub>8</sub> in.)

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

**Estimate** £8,000-12,000 \$13,300-19,900 €10,100-15,100



329

**GIO PONTI** 1891-1979

*Pair of armchairs, designed for Casa e Giardino, 1936*

Fabric, walnut.

Each: 76.7 x 82.3 x 81.8 cm (30¼ x 32¾ x 32¼ in.)

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

**Estimate** £8,000-12,000 \$13,300-19,900 €10,100-15,100

**LITERATURE**

Laura Falconi, *Gio Ponti: Interiors, Objects, Drawings, 1920-1976*, Milan, 2004, p. 112







330

**PIETRO CHIESA** 1892-1948

*Ceiling light*, circa 1936

Painted metal, clear and frosted glass.

28 cm (11 in.) drop, 87.4 cm (34 $\frac{3}{8}$  in.) diameter

Manufactured by Fontana Arte, Italy.

**Estimate** £6,000-8,000 \$9,900-13,300 €7,500-10,100

**LITERATURE**

*Domus* (Milan), no. 106, October 1936, p. 22

Laura Falconi, *Fontana Arte: Una Storia Trasparente*, Milan, 1998, p. 204, fig. 47

Franco Deboni, *Fontana Arte: Gio Ponti, Pietro Chiesa, Max Ingrand*, Turin, 2012, fig. 12, fig. 21

Sergio Montefusco, *Fontana Arte: repertorio 1933-1943 dalle immagini dell'epoca*, Genoa, 2012, p. 139

331

**GINO SARFATTI** 1912-1985

*Standard lamp, model no. 1076*, 1957

Chromium-plated tubular metal, painted metal, aluminium, opaque glass.

145.8 cm (57 $\frac{3}{8}$  in.) high

Manufactured by Arteluce, Italy. Shade interior with manufacturer's paper label *AL/MILANO/ARTELUCE* and underside of base embossed with *1076/1004/1004*.

**Estimate** £4,000-6,000 \$6,600-9,900 €5,000-7,500

**LITERATURE**

Clémence Krzentowski and Didier Krzentowski, eds., *The Complete Designers' Lights (1950-1990) 30 Years of Collecting*, Paris, 2012, p. 119



332

**VITTORIO INTROINI** b. 1935

*Wall-mounted sideboard, model no. P500, circa 1970*

Polished stainless steel, glass.

40.1 x 280.6 x 40.3 cm (15¾ x 110½ x 15⅞ in.)

Manufactured by Saporiti, Italy.

**Estimate** £6,000-8,000 \$9,900-13,300 €7,500-10,100

**LITERATURE**

*Abitare* (Milan) no. 87, July-August, 1970, n.p. for an advertisement of a similar example





333

**PIETRO CHIESA** 1892-1948

*Rare three-armed ceiling light, circa 1936*

Tubular brass, nickel-plated brass, frosted glass.

119.6 x 38 x 34.6 cm (47 $\frac{1}{8}$  x 14 $\frac{7}{8}$  x 13 $\frac{5}{8}$  in.)

Manufactured by Fontana Arte, Italy.

**Estimate** £4,000-6,000 \$6,600-9,900 €5,000-7,500

**LITERATURE**

*Vitrum* (Milan), no. 116, January-February 1965, p. 44 for the model wall light

Franco Deboni, *Fontana Arte: Gio Ponti, Pietro Chiesa, Max Ingrand*, Turin, 2012, fig. 42 for the model wall light

334

**PIETRO CHIESA** 1892-1948

*Rare console, 1940s*

Glass, brass, painted wood.

86.2 x 99.8 x 32.9 cm (33 $\frac{7}{8}$  x 39 $\frac{1}{4}$  x 12 $\frac{7}{8}$  in.)

Manufactured by Fontana Arte, Italy.

**Estimate** £7,000-9,000 \$11,600-14,900 €8,800-11,300

**PROVENANCE**

Private collection, Milan

**LITERATURE**

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







335

**FONTANA ARTE**

*Rare mirror, circa 1945*

Mirrored glass, coloured glass, glass, brass.

111 x 62.8 x 3 cm (43¾ x 24¾ x 1½ in.)

Manufactured by Fontana Arte, Italy. Reverse with manufacturer's partial paper label with GALVANT/FONTANA/ITALY/REGISTRATO/LUIGI/FONTANA & c. S.p.a./MILANO.TORINO.GENOVA.CANTÙ.MESSINA.

**Estimate** £5,000-7,000 \$8,300-11,600 €6,300-8,800

**LITERATURE**

Roberto Aloï, *L'arredamento moderno: terza serie, trecento artisti, venti nazioni*, Milan, 1945, fig. 48 for a similar example

Franco Deboni, *Fontana Arte: Gio Ponti, Pietro Chiesa, Max Ingrand*, Turin, 2012, fig. 431 for a similar example

336

**GIUSTO TOSO** b. 1939

*Rare 'Gogi-Gogi' game and table lamp, circa 1971*

Coloured glass, clear glass, brass.

5.2 x 25.4 x 25.4 cm (2 x 10 x 10 in.)

Manufactured by Vetreria Fratelli Toso, Italy. Underside with manufacturer's paper label *MADE IN ITALY/FRATELLI/TOSO/VETRERIA/MURANO*.

**Estimate** £3,000-4,000 \$5,000-6,600 €3,800-5,000



337

**ELIZABETH GAROUSTE**

**and MATTIA BONETTI** b. 1949, b. 1953

*'Beaux Rêves' bed*, 1990

Bronze, fabric.

146.7 x 174 x 233.5 cm (57¾ x 68½ x 91⅞ in.)

Edited by Néotù Gallery, Paris. Embossed with manufacturer's mark *BG/HC*.

**Estimate** £12,000-18,000 \$19,900-29,800 €15,100-22,600

**LITERATURE**

Alex Buck & Matthias Vogt, *Garouste & Bonetti*, Frankfurt, 1996, p. 41

Chloé Braunstein-Kriegel and Éric Germain, *Les années Staudenmeyer, 25 ans de design en France*, Paris, 2009, p. 360



338

**FRATELLI TOSO**

*Early and rare six-armed chandelier, circa 1925*

Coloured glass, brass.

133.4 cm (52½ in.) drop, 130.5 cm (51¾ in.) diameter

Manufactured by Vetreria Toso, Italy.

**Estimate** £8,000-12,000 \$13,300-19,900 €10,100-15,100





“Matter, colour and sound in motion are the phenomena whose simultaneous development makes up the new art.”

LUCIO FONTANA

339

**LUCIO FONTANA**

**and ROBERTO MENGHI** 1899-1968, 1902-2006

*Unique centre table, model no. 1295 A, 1952*

Earthenware, glass, brass.

71.5 cm (28 $\frac{1}{8}$  in.) high, 125 cm (49 $\frac{1}{4}$  in.) diameter

Manufactured by Fontana Arte, Italy.

Base incised with *I. Fontana/52*.

Together with a copy of correspondence from the original owner and Luigi Fontana & C. Sp.A.

Archivio Lucio Fontana number N 2740/1.

**Estimate** £140,000-180,000 \$232,000-298,000 €176,000-226,000

**PROVENANCE**

Private collection, Turin

**EXHIBITED**

X Milan Triennale, 1954

**LITERATURE**

Andrea Branzi and Michele De Lucchi, eds., *Il Design Italiano Degli Anni '50*, Milan, 1985, p. 160, fig. 506 for a similar example

Irene de Guttry and Maria Paola Maino, *Il Mobile Italiano Degli Anni '40 e '50*, Bari, 1992, p. 35 for a similar example

Laura Falconi, *Fontana Arte: Una Storia Trasparente*, Milan, 1998, p. 98 for a similar example

Enrico Crispoliti, *Lucio Fontana: Catalogo ragionato di sculture, dipinti, ambientazioni*, vol. 2, Milan, 2006, illustrated p. 911, fig. 52 V 2

Franco Deboni, *Fontana Arte: Gio Ponti, Pietro Chiesa, Max Ingrand*, Turin, 2012, fig. 261-62, for a sketch and a period image of a similar example

To be included in the forthcoming Catalogue Raisonné of Lucio Fontana's ceramics, currently being prepared by Garth Clark.





This remarkable table is the fruit of the collaboration between Roberto Menghi, one of postwar Milan's most inventive architects and designers, and Lucio Fontana, one of Italy's most important 20th century artists and ceramicists. The two began collaborating in 1947 on a multi-use building in Via Senato, Milan (jointly designed by Menghi and Marco Zanuso) which had raku ceramic spandrels designed by Fontana. The most intense and fertile period of their collaboration occurred in the early 1950s, when this table was made. Combining Menghi's sense of grace and proportion, which was often manifest in elegant interpretations of basic geometrical figures such as spheres and circles, with the imaginative force and material density of Lucio Fontana's ceramic artistry, the table clearly deserves the epithet 'singular'. Indeed, in its ability to fuse disparate frames of reference drawn from the contemporary worlds of art, design, and architecture, and in its sensitivity to the diverse qualities of the materials and the meticulous formal articulation of the various parts, the table stands out as a powerful example of the Italian postwar 'synthesis of the arts.'

Regarding Menghi's approach Carlo Bertelli has observed that, "elegant in itself, it refused to follow fashions", even if it took its cue from the postwar Rationalist ambient; at the same time it carved out a niche for itself within the dynamic world of Italian design in its willingness to experiment with new materials at a variety of different scales (Carlo Bertelli, *Roberto Menghi*, Milan, 2000, p. 8). The Rationalist reduction to essentials and taste for transparency is manifest in the glass top through which the brass circle becomes visible from different angles. As for Fontana, his ceramic production stands out within the field of 20th century design, not only in Italy, both for the force of its lyricism and the sheer energy of its material expression, which hovers at the boundaries between form and formlessness, figuration and abstraction, and, for that matter, between art and utility (On Fontana's investigation of dynamic aspects of ceramic sculpture, which are connected—as is the table in question—with the phase of his work that has been identified as 'Barocco', though clearly also paving the way for the full-blown Spazialismo of the 1950s and 1960s; Enrico Crispolti, *Lucio Fontana: Metafore Barroche*, exh. cat., Galleria d'Arte Moderna e Contemporanea, 2003, 16ff.).

Correspondence between Fontana Arte and the client shows that the client left Fontana ample artistic freedom in designing the ceramic sculptural base, both in terms of form and subject matter. It is not surprising, therefore, that in this work, the marriage of the two great design minds yields a powerful example of intra-aesthetic synthesis, which may also be said to have an extra-aesthetic dimension as it demonstrates how a work of art can be integrated into a utilitarian object.

This apparent paradox resulting from the nesting of art in design is the effect of multiple features that become evident when one studies this striking sculptural table more closely. Within Fontana's oeuvre, there are many parallels but no real precedents for the swirling energy, polychromatic richness, and organic dynamism manifest in the sculpted base. One thinks in particular of the chimney in the living room of the 'Casa Immobile' of Osvaldo Borsani, Varedo of 1940 to the early 1950s, adorned with the artist's characteristic 'battaglia' motif, showing warriors on horseback scattered almost randomly and abstractly like bouquets of strewn flowers across the vertical inclined surface of the chimney piece. These add a disconcerting narrative element to the fantasy and material

density of Fontana's art (*Abitare*, no. 8, 1993, n.p.). One should also recall another somewhat similar table by Fontana and Osvaldo Borsani from the late 40's whose surface treatment and dialogue between glass and ceramic elements is however quite distinct, particularly in light of the fact that no figuration can be seen in the base of the Menghi/Fontana piece, and an almost marine, swirling wave like motion has taken over, in contrast to the more vegetal forms of the Borsani/Fontana piece (Enrico Crispolti, *Lucio Fontana*, Milan, 2000, p. 911, fig. 52).

In any case, the sculptural base of the table presents significant formal and stylistic affinities with such autonomous sculptural works from the late 1940s as the 'Via Crucis' of 1947 by Fontana, which disclose a radical exploration of new dimensions of ceramic and a preference for swirling, organic and polychrome elements (Crispolti, 2003, *ibid*, 16ff.)

In addition, the Menghi/Fontana table is characterized by a unique language that counterbalances the competing impulses of painting, sculpture, and design alongside subtle architectonic references. The thick tempered green glass of the top establishes a visual rhyme with the dark swirling green, dark turquoise, and pale yellow and white of the seaweed-like clumps of glazed ceramic beneath, evoking a dream with marine associations. The entire composition is framed by the shiny brass plate which extrudes as a lip at the bottom of the base, from which the metal circle is divided by a circular groove, while at the top the thick glass rests neatly on the metal circular surface. A metal rod inserted along the table's central vertical axis links the glass, metal, and ceramic elements, holding the entire work together. The overall form of the piece evokes, in a general and abstract way, the base, shaft and capital of a Doric column, though this particular analogy could only come about due to the framing effect of Menghi's contribution, i.e. the brass and glass elements. The ceramic shaft was signed prominently by Fontana at the base, near the point of juncture with the brass plate, demonstrating that in every sense he considered this contribution to be a work of art in its own right.

One can say that the table's uniqueness as an experimental piece situated between sculpture and design derives in large part from the tension between the dynamic forces unleashed by the ceramic base and the calm, almost restraining quality of the tempered glass top and circular brass rings. These provide structural and spatial mediation between floor and base and base and table top, framing the sculptural portion. Taken together, these highly crafted glass and metal elements allow the eye some respite from the swirling journey it must follow in order to fully appreciate the curvilinear motion and chromatic richness of Fontana's base.

The table was exhibited only once, in the Mostra del Mobile Singolo in collaboration with the Ditta Fede Cheti in the X Milan Triennale of 1954, organized by Franco Albini, Franco Berlanda, and others, and curated by Bruno Cassinari and Emanuele Rambaldi (Crispolti, 2000, *ibid*, p. 911; *Catalogo X Triennale*, exh. cat., Milan, 1954; G.L. Ciagà, G. Tonon, eds., *Le case nella Triennale, Dal parco alla QT8*, exh. cat., Triennale-Electa, Milan, 2005, pp. 106-125).

#### **Dr. Daniel Sherer**

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340

**FONTANA ARTE**

*Pair of bookends, circa 1960*

Chiseled glass.

Each: 13 x 8 x 11.9 cm (5½ x 3½ x 4¾ in.)

Manufactured by Fontana Arte, Italy.

Each incised with manufacturer's mark *F X*.

**Estimate** £2,000-3,000 \$3,300-5,000 €2,500-3,800

341

**CARLO ENRICO RAVA** 1903-1986

*Console*, circa 1950

Stained beech, marble.

91.2 x 134 x 29 cm (35 $\frac{7}{8}$  x 52 $\frac{3}{4}$  x 11 $\frac{3}{8}$  in.)

Manufactured by La Permanente, Italy. Underside with manufacturer's paper label *LA PERMANENTE/MOBILI/CANTÙ*.

**Estimate** £4,000-6,000 \$6,600-9,900 €5,000-7,500

**LITERATURE**

Guglielmo Ulrich, *Arredatori Contemporanei*, Milan, 1949, n.p. for a similar example

Carlo Enrico, *Il Tavolo*, Milan, 1954, p. 44 for a similar example

Franco Grigioni, *Arredamento*, Milan, 1956, fig. 304 for a similar example

Irene de Guttry and Maria Paola Maino, *Il Mobile Italiano Degli Anni '40 e '50*, Roma-Bari, 1992, p. 32, fig. 42 for a similar example





342

**MAX INGRAND** 1908-1969

*Ceiling light*, circa 1956

Tubular brass, brass, coloured glass, glass.

98 cm (38 $\frac{5}{8}$  in.) drop, 113 cm (44 $\frac{1}{2}$  in.) diameter

Manufactured by Fontana Arte, Italy.

**Estimate** £15,000-20,000 \$24,900-33,200 €18,900-25,100

**LITERATURE**

Roberto Aloï, *Esempi: Di Decorazione Moderna, Di Tutto Il Mondo, Illuminazione d'oggi*, Milan, 1956, p. 151

Laura Falconi, *Fontana Arte: Una Storia Trasparente*, Milan, 1998, p. 96

Franco Deboni, *Fontana Arte: Gio Ponti, Pietro Chiesa, Max Ingrand*, Turin, 2012, fig. 328 for a similar example

**GIO PONTI** 1891-1979

*Rare dressing table, 1935*

Walnut, coloured mirrored glass, bent metal, mirrored glass.

109.8 x 114 x 48.6 cm (43¼ x 44⅞ x 19⅞ in.)

Manufactured by Luigi Fontana, Italy. Reverse of mirror stamped with  
*LUIGI FONTANA & CO./TORINO/9 OTT 1935.*

**Estimate** £30,000-40,000 \$49,700-66,300 €37,700-50,300

**LITERATURE**

*Domus* (Milan), no. 70, October 1933, p. XVIII for the mirror

Franco Deboni, *Fontana Arte: Gio Ponti, Pietro Chiesa, Max Ingrand*, Turin, 2012, figs. 121, 123 for the dressing table and the mirror

Sergio Montefusco, *Fontana Arte: repertorio 1933-1943 dalle immagini dell'epoca*, Genoa, 2012, p. 36, for the mirror







344

**GIO PONTI** 1891-1979

*Daybed, from the Fondazione Garzanti, Forlì, circa 1959*

Oak, brass, fabric.

70 x 192.5 x 91.5 cm (27½ x 75¾ x 36 in.)

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

**Estimate** £5,000-7,000 \$8,300-11,600 €6,300-8,800

**PROVENANCE**

Fondazione Garzanti, Forlì

345

**STILNOVO**

*Standard lamp, circa 1957*

Frosted glass, brass, tubular brass, painted metal.

175.6 cm (69½ in.) high

Manufactured by Stilnovo, Italy. Shade interior with manufacturer's paper label MILANO/STILNOVO/ITALY.

**Estimate** £4,000-6,000 \$6,600-9,900 €5,000-7,500



“A furnished home has something of storytelling about it (...) it should represent the biography, the spirit, the style, the world.”

GUGLIELMO ULRICH

346

**GUGLIELMO ULRICH** 1904-1977

*Unique and monumental coffee table, designed for Casa Levi Broglio,*

*Milan, circa 1948*

Walnut, brass, marble.

35.5 cm (13 $\frac{7}{8}$  in.) high, 199 cm (78 $\frac{3}{8}$  in.) diameter

**Estimate** £20,000-30,000 \$33,200-49,700 €25,100-37,700

**PROVENANCE**

Casa Levi Broglio, Milan

**LITERATURE**

Roberto Aloï, *Esempi: Di Arredamento Moderno, Di Tutto Il Mondo, Sale di soggiorno - Camini*, Milan, 1957, illustrated fig. 98

Lisa Sacchetti, *Guglielmo Ulrich*, Milan, 2009, p. 365, fig. 45 for a drawing







347

**ICO PARISI** 1916-1996

*Dining table, private commission from Casa Galli, Milan, 1954*

Marble, stained wood.

77.1 x 200 x 89.9 cm (30<sup>3</sup>/<sub>8</sub> x 78<sup>3</sup>/<sub>4</sub> x 35<sup>3</sup>/<sub>8</sub> in.)

Manufactured by Baragiola Egidio e Ernesto di Cantù, Italy.

**Estimate** £5,000-7,000 \$8,300-11,600 €6,300-8,800

**PROVENANCE**

Casa Galli, Milano

348

**PIETRO CHIESA** 1892-1948

*Rare standard lamp, circa 1927*

Partially-chiseled glass, nickel-plated brass, paper shade.

178.5 cm (70¼ in.) high

Manufactured by Fontana Arte, Italy.

**Estimate** £6,000-8,000 \$9,900-13,300 €7,500-10,100

**EXHIBITED**

*Domus* (Milan) no. 118, October 1927, p. 20 for a similar example

Sergio Montefusco, *Fontana Arte: repertorio 1933-1943 dalle immagini dell'epoca*, Genoa, 2012, p. 169 for a similar example





349

**FONTANA ARTE**

*Pair of table lamps, model no. 2049, circa 1957*

Brass, coloured glass.

Each: 19.4 x 12.8 x 8 cm (7 $\frac{7}{8}$  x 5 x 3 $\frac{1}{8}$  in.)

Manufactured by Fontana Arte, Italy.

**Estimate** £3,000-4,000 \$5,000-6,600 €3,800-5,000

**LITERATURE**

*Lucie trasparenze: Fontana Arte millenovecentotrenta • millenovecentocinquanta*, exh. cat., Galleria Babuino Novecento, Rome, 2006, pp. 30-31

Franco Deboni, *Fontana Arte: Gio Ponti, Pietro Chiesa, Max Ingrand*, Turin, 2012, fig. 349 for a similar example

350

**GIO PONTI** 1891-1979

*Serving tray, circa 1950*

Painted cherry wood, cherry wood.

13.2 x 62.6 x 42.6 cm (5 $\frac{1}{4}$  x 24 $\frac{5}{8}$  x 16 $\frac{3}{4}$  in.)

**Estimate** £3,000-4,000 \$5,000-6,600 €3,800-5,000

**PROVENANCE**

Private collection, Bergamo



351

**ICO PARISI** 1916-1996

*Desk, from Palazzina Fago, Rome, 1958*

Walnut.

82 x 120.6 x 59.9 cm (32¼ x 47½ x 23⅝ in.)

**Estimate** £8,000-12,000 \$13,300-19,900 €10,100-15,100

**PROVENANCE**

Palazzina Fago, Rome







352

**ANGELO LELII** 1915-1979

*Standard lamp*, circa 1950

Painted metal, tubular brass, brass.

178.5 cm (70¼ in.) high

Manufactured by Arredoluce, Italy.

**Estimate** £4,000-6,000 \$6,600-9,900 €5,000-7,500

**PROVENANCE**

Private collection, Italy

353

**GIO PONTI** 1891-1979

*Rare dining table, 1950s*

Mahogany-veneered wood, brass.

75.5 x 199.6 x 99.8 cm (29¾ x 78⅝ x 39¼ in.)

**Estimate** £18,000-24,000 \$29,800-39,800 €22,600-30,200

**PROVENANCE**

Private collection, Milan

**LITERATURE**

Roberto Aloï, *L'Arredamento Moderno*, Milan, 1964, p. 248 for a similar example





354

**GIANFRANCO FRATTINI** b. 1926

*Pair of rocking chairs, circa 1958*

Walnut, fabric.

Each: 69.7 x 68 x 84.1 cm (27½ x 26¾ x 33⅛ in.)

Manufactured by Bernini, Italy.

**Estimate** £4,000-6,000 \$6,600-9,900 €5,000-7,500

355

**UNKNOWN DESIGNER**

*'Saturn' standard lamp, circa 1930*

Coloured frosted glass, glass, tubular brass, brass.

200 cm (78¾ in.) high

**Estimate** £3,000-4,000 \$5,000-6,600 €3,800-5,000

**PROVENANCE**

Private collection, Milan





356

**CARLO SCARPA** 1906-1978

*Ten-armed chandelier, model no. 5315, 1940*

*Lattimo glass, clear glass, painted metal.*

119 cm (46 $\frac{7}{8}$  in.) drop, 97.5 cm (38 $\frac{3}{8}$  in.) diameter

Produced by Venini, Italy.

**Estimate** £16,000-24,000 \$26,500-39,800 €20,100-30,200

#### LITERATURE

*Domus* (Milan), no. 150, June 1940, p. 57

Anna Venini Diaz de Santillana, *Venini Catalogue Raisonné 1921-1986*, Milan,

2000, p. 212 fig. 128, p. 264, pl. 181 for an eight and twelve-armed example

Marino Barovier, *Carlo Scarpa, Venini 1932-1947*, Milan, 2012, p. 39 for a twelve-armed example

The present model chandelier was exhibited at the VII Triennale, Milan, 1940.





357

**MAX INGRAND** 1908-1969

*Set of three 'Dahlia' wall lights, model no. 1461, 1950s*

Coloured glass, glass, brass.

Each: 75 x 15 x 10 cm (29½ x 5¾ x 3⅞ in.)

Manufactured by Fontana Arte, Italy.

**Estimate** £3,000-4,000 \$5,000-6,600 €3,800-5,000

**LITERATURE**

Fontana Arte sales catalogue, 1960s, p. 56

Roberto Aloï, *Esempi: Di Decorazione Moderna, Di Tutto Il Mondo,*

*Illuminazione d'oggi*, Milan, 1956, p. 238

Andrea Branzi and Michele De Lucchi, eds., *Il Design Italiano Degli Anni '50*, Milan, 1985, p. 231, fig. 810

358

**ICO PARISI** 1916-1996

*Pair of armchairs, model no. 857, circa 1958*

Fabric, painted tubular metal.

Each: 86.5 x 81.5 x 88.8 cm (34 x 32½ x 34¾ in.)

Manufactured by Cassina, Italy.

**Estimate** £6,000-8,000 \$9,900-13,300 €7,500-10,100

**PROVENANCE**

Private collection, Italy

**LITERATURE**

Irene de Guttry and Maria Paola Maino, *Il Mobile Italiano Degli Anni '40 e '50*, Bari, 1992, p. 133, fig. 19





359

**PAOLO DE POLI** 1905-1996

*Two large bowls, 1950s*

Enamelled hammered copper.

Largest: 29.2 cm (11½ in.) diameter

Largest incised with *De Poli*.

**Estimate** £3,000-4,000 \$5,000-6,600 €3,800-5,000 ♠

**LITERATURE**

*Domus* (Milan), no. 179, November 1942, p. 498; no. 226, July 1948, p. 38; no. 263, October 1951, p. 15; no. 299, October 1954, p. 66 for similar examples  
Roberto Aloï, *L'Arredamento Moderno*, Milan, 1964, p. 55 for similar examples



360

**MAX INGRAND** 1908-1969

*Set of four wall lights, model no. 1943, circa 1960*

Frosted glass, brass.

Each: 43.8 x 21 x 16 cm (17¼ x 8¼ x 6¼ in.)

Manufactured by Fontana Arte, Italy.

**Estimate** £8,000-12,000 \$13,300-19,900 €10,100-15,100

**LITERATURE**

*Fontana Arte: Illuminazione*, sales catalogue, Milan, n.p.

Pierre-Emmanuel Martin-Vivier, *Max Ingrand, Du Verre à La Lumière*, Paris, 2009, p. 214

Franco Deboni, *Fontana Arte: Gio Ponti, Pietro Chiesa, Max Ingrand*, Turin, 2012, fig. 335





361

**GINO SARFATTI** 1912-1985

*Set of four wall lights, model no. 249/1, circa 1963*

Painted metal, opaque glass.

Each: 10 x 10 x 30 cm (3 $\frac{7}{8}$  x 3 $\frac{7}{8}$  x 11 $\frac{3}{4}$  in.)

Manufactured by Arteluce, Italy.

**Estimate** £4,000-6,000 \$6,600-9,900 €5,000-7,500

**LITERATURE**

Marco Romanelli and Sandra Severi, *Gino Sarfatti: selected works 1938-1973*, Milan, 2012, pp. 334, 416

Clémence Krzentowski and Didier Krzentowski, eds., *The Complete Designers' Lights (1950-1990) 30 Years of Collecting*, Paris, 2012, p. 189

**ICO PARISI** 1916-1996

*Rare set of six chairs, 1954*

Mahogany, fabric.

Each: 88.5 x 45 x 52.1 cm (34 $\frac{7}{8}$  x 17 $\frac{3}{4}$  x 20 $\frac{1}{2}$  in.)

Manufactured by Ariberto Colombo, Italy.

**Estimate** £5,000-7,000 \$8,300-11,600 €6,300-8,800

**LITERATURE**

Roberto Aloï, *L'Arredamento Moderno*, Milan, 1955, fig. 466

Andrea Branzi and Michele De Lucchi, eds., *Il Design Italiano Degli Anni*

'50, Milan, 1985, p. 11, p. 108, fig. 313

Giuliana Gramigna, *Repertorio 1950/1980*, Milan, 1985, p. 55

*Domus* (Milan), no. 708, September 1989, p. 101

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





363

**ANGELO LELII** 1915-1979

*Three-armed ceiling light, circa 1957*

Brass, painted tubular metal, painted perforated metal, opaque glass, frosted glass.

103.5 cm (40¾ in.) drop, 61.2 cm (24½ in.) diameter

Manufactured by Arredoluce, Italy.

**Estimate** £5,000-7,000 \$8,300-11,600 €6,300-8,800

364

**GINO SARFATTI** 1912-1985

*Standard lamp, model no. 1051/PX, 1951-1952*

Plastic, brass, cast iron.

185 cm (72¾ in.) high

Manufactured by Arteluce, Italy.

**Estimate** £4,000-6,000 \$6,600-9,900 €5,000-7,500

**LITERATURE**

Marco Romanelli and Sandra Severi, *Gino Sarfatti: selected works 1938-1973*, Milan, 2012, pp. 66, 224-25



365

**ICO PARISI** 1916-1996

*Wall-mounted corner console, private commission for the Apartment T.,  
Malgrate, circa 1954*

Beech-veneered wood, beech, plastic laminated wood.

14 x 135.3 x 76.8 cm (5½ x 53¼ x 30¼ in.)

Manufactured by Spartaco Brugnoli, Italy.

**Estimate** £4,000-6,000 \$6,600-9,900 €5,000-7,500

**PROVENANCE**

Apartment T., Malgrate, circa 1954







366

**ARREDOLUCE**

*Pair of large wall lights, circa 1950*

Acrylic, painted metal, brass.

Each: 17.8 x 62.9 x 10.7 cm (7 x 24¾ x 4¼ in.)

Manufactured by Arredoluce, Italy. One interior with manufacturer's paper label *MADE IN ITALY/ARREDOLUCE MONZA*.

**Estimate** £3,000-4,000 \$5,000-6,600 €3,800-5,000

367

**GIO PONTI** 1891-1979

*Rare 'Siluro' standard lamp, circa 1957*

Chromium-plated tubular metal, acrylic, painted metal.

185.3 cm (72 $\frac{7}{8}$  in.) high

Manufactured by Arredoluce, Italy.

**Estimate** £20,000-30,000 \$33,200-49,700 €25,100-37,700

**LITERATURE**

Lisa Licitra Ponti, *Gio Ponti: The Complete Works 1923-1978*, London, 1990, p. 197

Marco Romanelli, *Gio Ponti: A World*, Milan, 2002, p. 78



368

**ETTORE SOTTASS, JR.** 1917-2007

*Rare ceiling light*, 1957

Painted aluminium , acrylic, nylon wire, brass.

67.5 x 63 x 54 cm (26 $\frac{5}{8}$  x 24 $\frac{3}{4}$  x 21 $\frac{1}{4}$  in.)

Manufactured by Arredoluce, Italy.

**Estimate** £24,000-28,000 \$39,800-46,400 €30,200-35,200

**LITERATURE**

*Domus* (Milan), no. 332, July 1957, p. 45

Giuliana Gramigna, *Repertorio 1950/1980*, Milan, 1985, p. 115

Hans Höger, *Ettore Sottsass Jun. Designer, Artist, Architect*, Tübingen, 1993, p. 3

André Koch, *Struck by lighting: an art-historical introduction to electrical lighting design for the domestic interior*, Rotterdam, 1994, p. 124, fig. 210

Fulvio Ferrari, *Ettore Sottsass: Tutta la Ceramica*, Turin, 1996, p. 34, fig. 6

Charlotte and Peter Fiell, eds., *1000 Lights, Vol. 1: 1879 to 1959*, Cologne, 2005, p. 549







369

**ETTORE SOTTASS, JR.** 1917-2007

*Rare mirror, circa 1949*

Mirrored glass, brass.

138 x 60 x 2.7 cm (54<sup>3</sup>/<sub>8</sub> x 23<sup>5</sup>/<sub>8</sub> x 1<sup>1</sup>/<sub>8</sub> in.)

Manufactured by Santambrogio and De Berti, Italy. Reverse with manufacturer's paper label *CUIVRO GLACE/SPECCHIO GALVORAMATO/SANTAMBROGIO & DE BERTI/LISSONE/VIA S. MICHELE DEL CARSO.37/REGISTRATO* and stamped with date.

**Estimate** £6,000-8,000 \$9,900-13,300 €7,500-10,100

**LITERATURE**

Edoardo Paoli, *L'importanza dello Specchio*, Milan, 1949, p. 23, fig. 53

370

**ETTORE SOTTASS, JR.** 1917-2007

*Pair of 'Califfo' sofas, 1962*

Painted wood, fabric.

Each: 66 x 200.5 x 80.2 cm (25 $\frac{7}{8}$  x 78 $\frac{7}{8}$  x 31 $\frac{1}{2}$  in.)

Manufactured by Poltronova, Italy.

**Estimate** £8,000-12,000 \$13,300-19,900 €10,100-15,100

**LITERATURE**

*Domus* (Milan), no. 433, December 1965, n.p. for an advertisement

Giuliana Gramigna, *Repertorio 1950/1980*, Milan, 1985, p. 203

Hans Höger, *Ettore Sottsass Jun. Designer, Artist, Architect*, Tübingen, 1993, p. 79

Par Milco Carboni, *Ettore Sottsass Jr. '60-'70*, exh. cat., FRAC Centre, Orléans, 2006, n.p.





371

**VENINI**

*Set of four 'Fiocco' wall lights, circa 1949*

Painted metal, brass, glass rods.

Each: 80.8 x 19 x 10.4 cm (31¾ x 7½ x 4½ in.)

Produced by Venini, Italy.

**Estimate** £4,000-6,000 \$6,600-9,900 €5,000-7,500

**LITERATURE**

Anna Venini Diaz de Santillana, *Venini Catalogue Raisonné 1921-1986*, Milan, 2000, p. 202 for a similar example

Franco Deboni, *Venini Glass: Its history, artists and techniques, Volume 1*, Turin, 2007, pl. 126 for a similar example



372

**FRANCO ALBINI** 1905-1977

*Early set of six 'Luisa' chairs, circa 1955*

Teak, fabric.

Each: 77.1 x 55.7 x 55.1 cm (30 $\frac{3}{8}$  x 21 $\frac{7}{8}$  x 21 $\frac{3}{4}$  in.)

Manufactured by Poggi, Italy.

**Estimate** £5,000-7,000 \$8,300-11,600 €6,300-8,800

**LITERATURE**

Guglielmo Ulrich, *Arredatori Contemporanei*, Milan, 1949, n.p. for a drawing and period image

*Domus* (Milan), no. 243, February 1950, p. 41; no. 315, February 1956, n.p.; no. 383, October 1961, pp. 21-22; no. 729, July 1991, p. 65

Emilio Ambasz, *Italy: The New Domestic Landscape: Achievements and Problems of Italian Design*, exh. cat., Museum of Modern Art, New York, 1972, p. 328, fig. 37





373

**ATTRIBUTED TO SERGIO CONTI**

*Unique headboard with bedside tables and reading lights, circa 1958*

Mahogany-veneered wood, painted metal, brass, velvet.

59 x 353.7 x 32.7 cm (23¼ x 139¼ x 12⅞ in.)

**Estimate** £7,000-9,000 \$11,600-14,900 €8,800-11,300

**PROVENANCE**

Private collection, Florence



374

**ATTRIBUTED TO SERGIO CONTI**

*Unique wall-mounted dressing table and chair, circa 1958*

Painted tubular metal, tubular metal, fabric, mahogany-veneered wood, glass.

Dressing table: 60.5 x 171.6 x 37.1 cm (23 $\frac{7}{8}$  x 67 $\frac{1}{2}$  x 14 $\frac{5}{8}$  in.)

Chair: 70.9 x 44 x 62.4 cm (27 $\frac{7}{8}$  x 17 $\frac{3}{8}$  x 24 $\frac{5}{8}$  in.)

**Estimate** £5,000-7,000 \$8,300-11,600 €6,300-8,800

**PROVENANCE**

Private collection, Florence





375

**ICO PARISI** 1916-1996

*Prototype armchair, model no. 865, circa 1955*

Fabric, painted tubular metal.

82.5 x 82 x 79.8 cm (32½ x 32¼ x 31⅜ in.)

Manufactured by Cassina, Italy.

**Estimate** £4,000-6,000 \$6,600-9,900 €5,000-7,500

**LITERATURE**

*Domus* (Milan), no. 339, February 1958, pp. 48-49; no. 342, May 1958, p. 31

376

**GINO SARFATTI** 1912-1985

*Large standard lamp, model no. 1034, 1946-1951*

Painted metal, tubular brass, brass, marble.

235.5 cm (92¾ in.) high

Manufactured by Arteluce, Italy.

**Estimate** £7,000-9,000 \$11,600-14,900 €8,800-11,300

**LITERATURE**

Clémence Krzentowski and Didier Krzentowski, eds.,

*The Complete Designers' Lights (1950-1990) 30 Years of Collecting*, Paris, 2012, p. 23

Marco Romanelli and Sandra Severi, *Gino Sarfatti: selected works 1938-1973*, Milan, 2012, pp. 145, 446







377

**UNKNOWN DESIGNER**

*Italian table, 1940s*

Painted tubular metal, glass, oak.

74 x 179.9 x 93.7 cm (29½ x 70¾ x 36¾ in.)

Manufactured in Italy.

**Estimate** £4,000-6,000 \$6,600-9,900 €5,000-7,500 Ω

**PROVENANCE**

ACI Associazione Culturale Italiana, Turin

378

**GINO SARFATTI** 1912-1985

*Adjustable wall and standard lamp, model no. 1045, circa 1951*

Patinated brass, painted metal.

161.5 cm (63½ in.) high fully extended

Manufactured by Arteluce, Italy. Stem impressed with *ARTELUCE/MADE IN ITALY*.

**Estimate** £4,000-6,000 \$6,600-9,900 €5,000-7,500

**LITERATURE**

*Domus* (Milan), no. 274, October 1952, p. 59

Clémence Krzentowski and Didier Krzentowski, eds., *The Complete Designers' Lights (1950-1990) 30 Years of Collecting*, Paris, 2012, p. 67

Marco Romanelli and Sandra Severi, *Gino Sarfatti: selected works 1938-1973*, Milan, 2012, pp. 166, 448





379

**IGNAZIO GARDELLA** 1905-1999

*Pair of standard lamps, circa 1953*

Painted aluminium, tubular brass, marble.

Each: 167.8 cm (66 $\frac{1}{8}$  in.) high fully extended

Manufactured by Azucena, Italy.

**Estimate** £5,000-7,000 \$8,300-11,600 €6,300-8,800

**LITERATURE**

*Domus* (Milan), no. 280, March 1953, p. 32

Irene de Guttry and Maria Paola Maino, *Il Mobile Italiano Degli Anni '40 e '50*, Bari, 1992, p. 179, fig. 10

380

**ATTRIBUTED TO CARLO DE CARLI** 1910-1999

*Rare wall-mounted console, circa 1948*

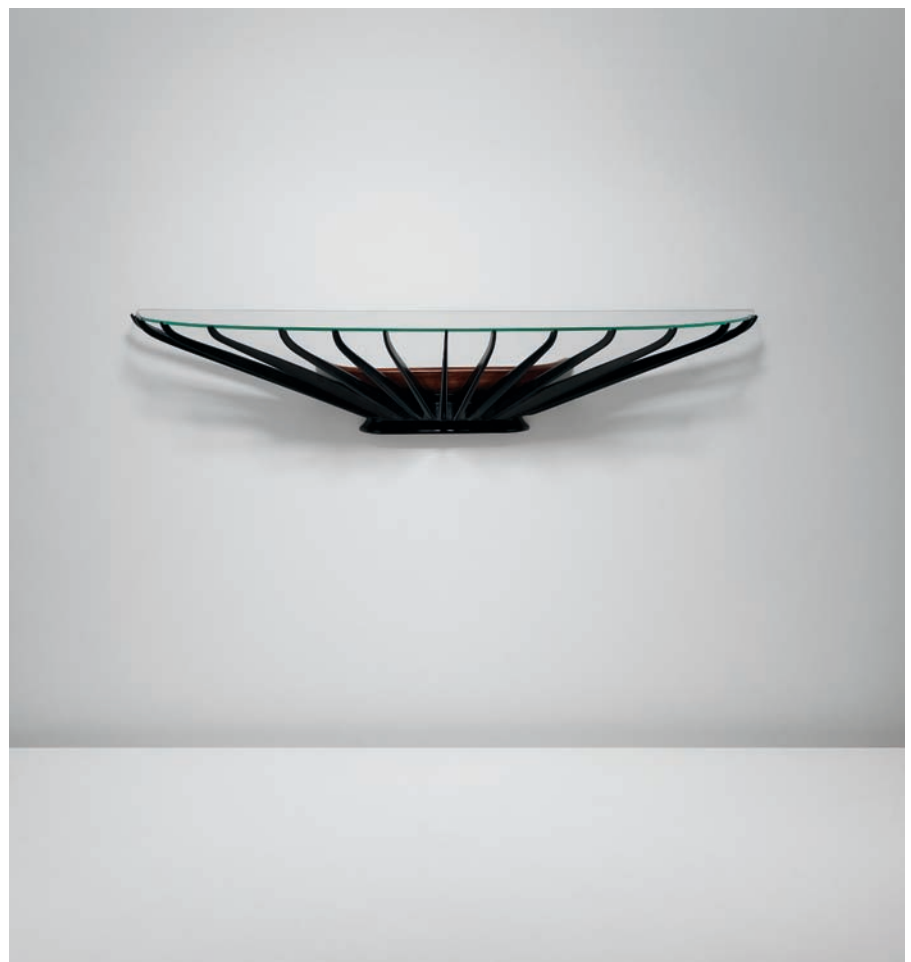
Mahogany, glass.

30.8 x 156.5 x 33.1 cm (12 $\frac{1}{8}$  x 61 $\frac{5}{8}$  x 13 in.)

**Estimate** £3,500-4,500 \$5,800-7,500 €4,400-5,700

**PROVENANCE**

Private collection, Italy



381

**GIO PONTI** 1891-1979

*Rare sideboard with integrated shelf, 1947-1950*

Walnut-veneered wood, walnut, brass.

116 x 184.5 x 41 cm (45½ x 72½ x 16⅛ in.)

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

**Estimate** £6,000-8,000 \$9,900-13,300 €7,500-10,100

**PROVENANCE**

Private collection, Italy





382

**VITTORIO ZECCHIN** 1878-1947

*Large sixteen-armed chandelier, circa 1920*

Coloured glass.

134 cm (52¾ in.) drop, 151.2 cm (59½ in.) diameter

Manufactured by Cappellin, Italy.

**Estimate** £12,000-18,000 \$19,900-29,800 €15,100-22,600

**LITERATURE**

Marino Barovier, Marco Mondì, Carla Sonigo, *Vittorio Zecchin 1878-1947: painting, glass and decorative arts*, exh. cat, Musei Civici Veneziani, Venice, 2002, n.p. for a technical drawing of a similar example



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# GUIDE FOR PROSPECTIVE BUYERS

## BUYING AT AUCTION

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

## CONDITIONS OF SALE

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

## 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.

### ○ Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price. The guarantee may be provided by Phillips, by a third party or jointly by us and a third party. Phillips and third parties providing or participating in a guarantee may benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. A third party guarantor may also bid for the guaranteed lot and may be allowed to net the financial remuneration received in connection with the guarantee against the final purchase price if such party is the successful bidder.

### △ 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.

### 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](http://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 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, 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 any country 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 United States prohibits the importation of any item containing elephant ivory. This prohibition applies regardless of the item’s age and even to items that qualify as antiques. With regard to any item containing endangered species other than elephant ivory, an importer into the United States 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 certifying the species of endangered material on the object and certifying that the object is not less than 100 years of age. Prospective buyers planning to import objects containing endangered species into the United States 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 bids on the lot. The denial of any required licence or certificate 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. 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](http://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 and 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](http://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.

(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 7 Howick Place, London SW1P 1BB 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 G13RS, 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 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, 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 United States prohibits the importation of any item containing elephant ivory. This prohibition applies regardless of the item's age and even to items that qualify as antiques. With regard to any item containing endangered species other than elephant ivory, an importer into the United States 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 certifying the species of endangered material on the object and certifying that the object is not less than 100 years of age. Prospective buyers planning to import objects containing endangered species into the United States 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 bids 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](http://www.phillips.com) (the 'Privacy Policy') and available on request by emailing [dataprotection@phillips.com](mailto: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 materials about us and our services or other information which we think you may find interesting. If you would prefer not to receive such information, please email us at [dataprotection@phillips.com](mailto:dataprotection@phillips.com). Please also email us at this address to receive information about your personal data or to advise us if the personal data we hold about you is inaccurate or out of date.

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

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

## 13 LIMITATION OF LIABILITY

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

(b) Except as otherwise provided in this Paragraph 13, none of Phillips, any of our affiliated companies or the seller (i) is liable for any errors or omissions, whether orally or in writing, in information provided to prospective buyers by Phillips or any of our affiliated companies or (ii) accepts responsibility to any bidder in respect of acts or omissions, whether negligent or otherwise, by Phillips or any of our affiliated companies in connection with the conduct of the auction or for any other matter relating to the sale of any lot.

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

(d) Subject to sub-paragraph (e) below, none of Phillips, any of our affiliated companies or the seller shall be liable to the buyer for any loss or damage beyond the refund of the Purchase Price referred to in sub-paragraph (a) above, whether such loss or damage is

characterised as direct, indirect, special, incidental or consequential, or for the payment of interest on the Purchase Price to the fullest extent permitted by law.

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

## 14 COPYRIGHT

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

## 15 GENERAL

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

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

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

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

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

## 16 LAW AND JURISDICTION

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

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

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

## AUTHORSHIP WARRANTY

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

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AUCTIONS 15 & 16 OCTOBER | 30 BERKELEY SQUARE | #PHILLIPSBSQ  
ENQUIRIES Peter Sumner +44 20 7318 4010 psumner@phillips.com

ALEX ISRAEL *Untitled (Flat)*, 2013 (detail)

Estimate £200,000 – 300,000

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## SALE INFORMATION

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Wednesday 24 September 2014, 2pm

### VIEWING

Wednesday 17 – Wednesday 24 September  
Monday – Saturday, 10am – 6pm  
Sunday 12pm – 6pm

### VIEWING & AUCTION LOCATION

Howick Place, London SW1P 1BB

### WAREHOUSE & COLLECTION LOCATION

110–112 Morden Road, Mitcham, Surrey CR4 4XB

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**Front cover** Albert Cheuret *'Torchère' standard lamp*, circa 1925, lot 288 (detail)

**Back cover** Serge Mouille *Rare seven-armed wall light with 'Casquette' shades*, 1953–1958, lot 201 (detail)

**Title page** Lucio Fontana and Roberto Menghi *Unique centre table, model no. 1295 A*, 1952, lot 339 (detail)

**Page 185** Jean Royère *Rare and important pair of 'Yo-Yo' wall lights*, circa 1966, lot 265

**Page 199** Jean Prouvé *Rare 'Cit  ' bed, model no. 10, designed for the Cit   Universitaire*, Nancy, 1932, lot 203 (detail)

**Inside front** Shotaro Hayashi *'Uchu' (Cosmos) multicoloured pot*, 2013, lot 215 (detail)

**Inside back** Makiko Hattori *'Tane' (Seed)*, circa 2013, lot 253 (detail)

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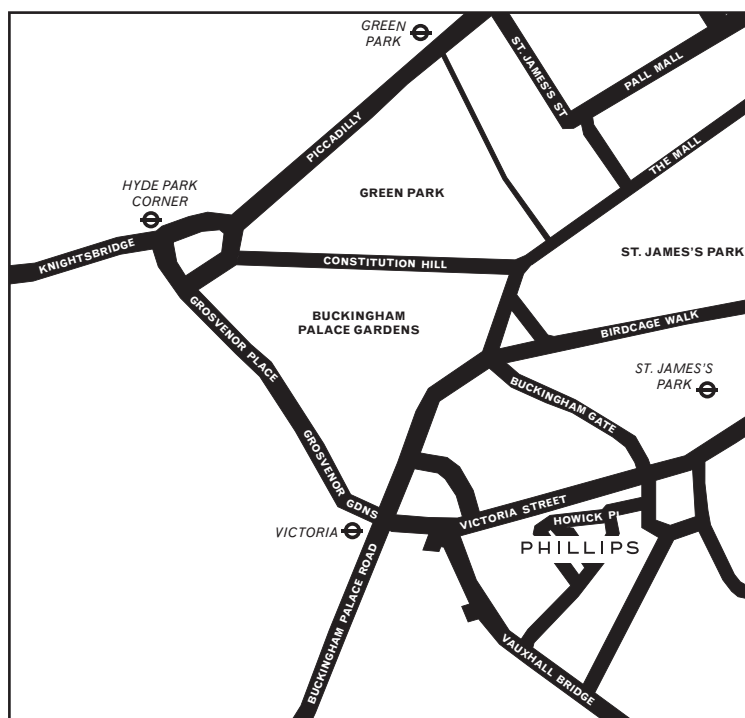
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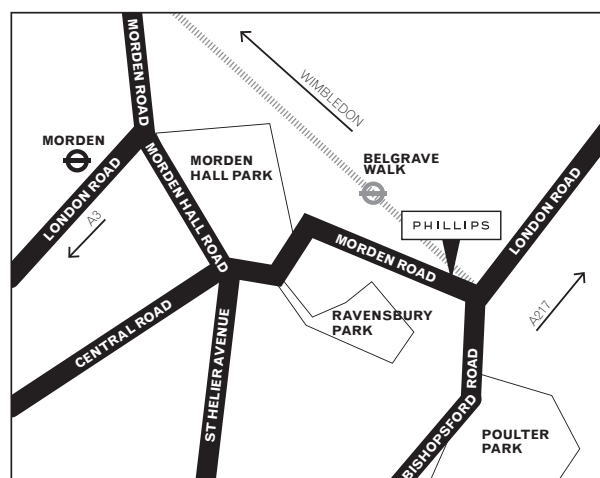
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Viewing and Auction location



Warehouse and collection location

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Lot number In Consecutive Order	Brief description	Maximum pound sterling price* Absentee Bids Only

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