



Design
1 October 2015

PHILLIPS











Design

London, 1 October 2015, 1pm

Auction and Viewing Location

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1 October, 1pm

Viewing

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‘Rhythm is

what drives me

to do something’

Line Vautrin

Self-taught and fiercely independent, Line Vautrin sought to express the primitive and the mystical through her work in bronze, resin and mirrored glass. Though her childhood exposure to her family's metal foundry certainly propelled her interest in the craft, her skills were the result of endless experimentations rather than formal training. Vautrin developed *Talose*, a proprietary resin, in the post-war period following years of work primarily in bronze. The ensuing imaginative and poetic mirrors have enchanted collectors from the early 1950s until the present. There is an alchemical aspect to the process of creating *Talose*, a sense of magic reflected in the fantastical and sometimes mythological nature of Vautrin's favoured decorative themes, and to an extent in the experience of viewing oneself in a convex mirror.

I. Line Vautrin 1913-1997

'Folie' mirror, or 'Le Soleil a Rendez-vous avec la Lune', circa 1958

Talose resin, mirrored glass.

63 x 74.3 x 14 cm (24¾ x 29¼ x 5½ in.)

Reverse incised with *LINE VAUTRIN*.

Estimate

£30,000-40,000 \$46,000-61,400

€41,000-54,700

Provenance

Private collection, France

Literature

Patrick Mauriès, *Line Vautrin: Miroirs*, exh. cat., Galerie Chastel-Maréchal, Paris, 2004, pp. 40, 58-59, back cover





2. Line Vautrin 1913-1997

'Soleil à Pointes' mirror, model no. 3, circa 1955
TaloseL resin, coloured mirrored glass, convex
mirrored glass.

47.3 cm (18 $\frac{5}{8}$ in.) diameter

Reverse incised with *LINE VAUTRIN*.

Estimate

£18,000-24,000 \$27,600-36,800

€24,600-32,800

Provenance

Private collection, Paris

Literature

Line Vautrin and Patrick Mauriès, *Line Vautrin*

Bijoux et Objets, London, 1992, p. 90

Patrick Mauriès, *Line Vautrin: Miroirs*, exh. cat.,

Galerie Chastel-Maréchal, Paris, 2004,

pp. 15, 21, 40, 70-71, 76-77, 88-89, 114-15, front cover

3. Line Vautrin 1913-1997

'Gerbera' mirror, circa 1960

TaloseL resin, mirrored glass.

17 cm (6 $\frac{3}{4}$ in.) diameter

Reverse incised with *LINE VAUTRIN*.

Estimate

£10,000-15,000 \$15,300-23,000

€13,700-20,500

Literature

Patrick Mauriès, *Line Vautrin: Miroirs*, exh. cat.,

Galerie Chastel-Maréchal, Paris, 2004, pp. 84-85



Interior of a house near Paris,
1955-1958

© Galerie Jacques Lacoste &
Galerie Patrick Seguin, Paris

4. Jean Royère 1902-1981

Rare 'Persan' eight-armed wall light, circa 1950
Gold painted metal, paper shades.
92 x 64 x 32 cm (36¼ x 25¼ x 12½ in.)

Estimate

£35,000-55,000 \$53,700-84,400
€47,900-75,200

Provenance

Private collection, Brest, France, acquired
directly from the artist, circa 1950
Acquired from the above by the present owner

Literature

Mobilier et Décoration, no. 1, January-February
1958, p. 7
Jean Royère, décorateur à Paris, exh. cat.,
Musée des Arts Décoratifs, Paris, 1999,
pp. 59, 62-63, 70-71, 164
Pierre-Emmanuel Martin-Vivier, *Jean Royère*,
Paris, 2002, passim
Galerie Jacques Lacoste and Galerie Patrick
Seguin, *Jean Royère, Volume 1*, Paris, 2012,
pp. 174-75
Galerie Jacques Lacoste and Galerie Patrick
Seguin, *Jean Royère, Volume 2*, Paris, 2012, p. 34



5. **Diego Giacometti** 1902-1985

'Berceau' low table, first version, circa 1979

Patinated bronze, glass.

38.7 x 143.5 x 50.2 cm (15¼ x 56½ x 19¾ in.)

Impressed with *Diego*.

Estimate

£80,000-120,000 \$123,000-184,000

€109,000-164,000 Ω

Provenance

Acquired directly from the artist, circa 1979

Sotheby's, New York, 'Impressionist & Modern Art
Day Sale', 7 November, 2012, lot 305

Acquired from the above by the present owner

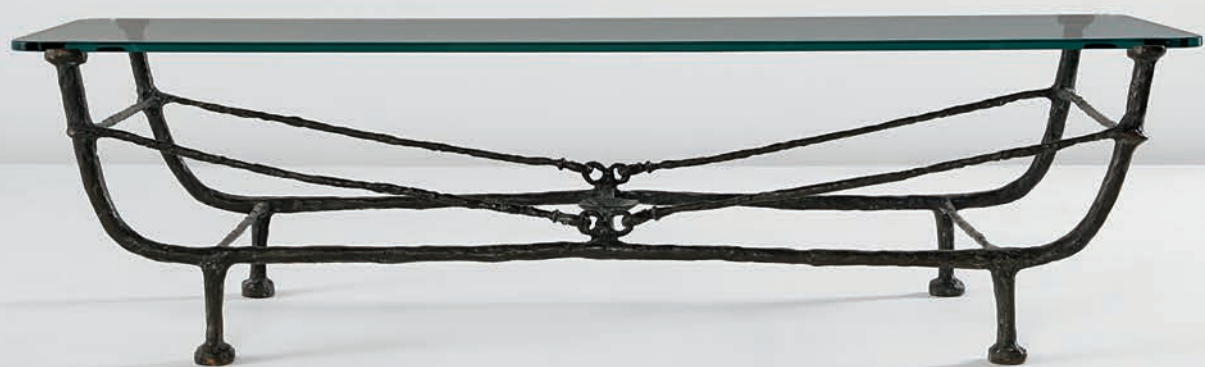
Exhibited

'Carte Blanche', Pace Gallery, Chesa Büsin, Zuoz,
Switzerland, 20 February-30 March, 2014

Literature

Michel Butor, *Diego Giacometti*, Paris, 1985, p. 143

Daniel Marchesseau, *Diego Giacometti*, Paris,
1986, p. 67







6. Jean Royère 1902-1981

Pair of 'Croisillon' side chairs, circa 1950
Painted tubular metal, painted metal, fabric.
Each: 80.8 x 47.1 x 49.7 cm (31¾ x 18½ x 19⅝ in.)

Estimate

£30,000-50,000 \$46,000-76,700

€41,000-68,400

Provenance

Galerie Jacques Lacoste and
Galerie Patrick Seguin, Paris

Literature

Pierre-Emmanuel Martin-Vivier, *Jean Royère*, Paris, 2002, pp. 120, 123 for a similar example
Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère, Volume 1*, Paris, 2012, p. 222 for a similar example
Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère, Volume 2*, Paris, 2012, p. 55 for a similar example



Bedroom in Jean Royère
'Croisillon' motif at the Salon
des Artistes Décorateurs,
Paris, 1947

© Galerie Jacques Lacoste
& Galerie Patrick Seguin, Paris







7. Diego Giacometti 1902-1985

Pair of three-armed wall lights, circa 1968
Gilt bronze.
Each: 33 cm (13 in.) high

Estimate

£120,000-180,000 \$184,000-276,000
€164,000-246,000 Ω

Provenance

Private collection, acquired directly
from the artist, circa 1968
Christie's, New York, 'Important 20th Century
Decorative Arts', 14 December, 1985, lot 574
DeLorenzo Gallery, New York,
acquired from the above
Alice Lawrence, Connecticut, 1986
Acquired from the above by
the present owner, 2008

Literature

Michel Butor, *Diego Giacometti*, Paris,
1985, p. 111
Daniel Marchesseau, *Diego Giacometti*,
Paris, 1986, p. 168
*Diego Giacometti, Möbel und Objekte
aus Bronze*, exh. cat., Museum Bellerive, 1988,
Zurich, p. 75, fig. 59 for a similar example
Christian Boutonnet and Rafael Ortiz,
Diego Giacometti, exh. cat., L'Arc en Seine,
Paris, 2003, pp. 90-91







8. Pierre Jeanneret 1896-1967

Bookcase, model no. PJ-R-13-A, designed for the College of Art, department of Design and Handycraft, Chandigarh, circa 1960
Teak, glass.

93.5 x 137.2 x 26.4 cm (36¾ x 54 x 10⅜ in.)

Estimate

£25,000-35,000 \$38,400-53,700

€34,200-47,900

Provenance

Chandigarh, India

Literature

Eric Touchaleaume and Gerald Moreau, *Le Corbusier, Pierre Jeanneret, The Indian Adventure: Design-Art-Architecture*, Paris, 2010, p. 594

Galerie Patrick Seguin, ed., *Le Corbusier, Pierre Jeanneret: Chandigarh, India*, Paris, 2014, p. 289

9. Pierre Jeanneret 1896-1967

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

Each: 84 x 58.5 x 71 cm (33⅛ x 23 x 27⅞ in.)

Estimate

£20,000-30,000 \$30,700-46,000

€27,300-41,000

Provenance

Chandigarh, India

Galerie 54, Paris

Literature

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

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



10. Jean Prouvé 1901-1984

Rare sideboard, model no. BA 12, 1948-1952

Oak-veneered wood, oak, painted bent sheet steel.

100.2 x 199.7 x 46.2 cm (39½ x 78⅝ x 18¼ in.)

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

Estimate

£60,000-70,000 \$92,100-107,000

€82,000-95,700

Provenance

Dollander Family, Nancy, France

Literature

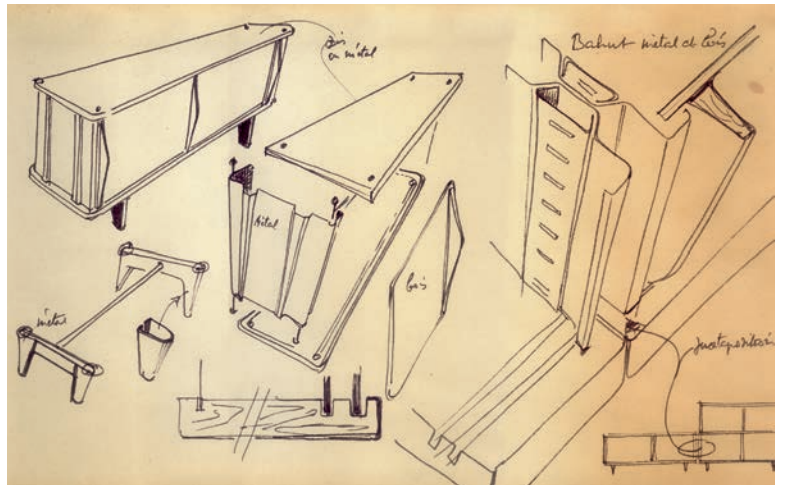
Peter Sulzer, *Jean Prouvé: Œuvre complète / Complete Works, Volume 3: 1944-1954*, Basel, 2005, p. 171, fig. 1145.1,5, p. 173, fig. 1145.4 for a drawing, fig. 1145.5 for a Steph Simon prospectus
Galerie Patrick Seguin and Sonnabend Gallery, *Jean Prouvé, Vol. 1*, Paris, 2007, p. 70 for a similar example
Galerie Patrick Seguin, *Jean Prouvé, Volume 2*, Paris, 2007, pp. 460, 479, 512, for similar examples and a Steph Simon prospectus





**‘One has to show where one’s inspiration comes from,
demonstrating how to observe in a technical sense,
because technique lies at the foundation of an idea’.**

Jean Prouvé



**Jean Prouvé, drawing of
a similar model for the
magazine *Intérieur*, 1965**

© ADAGP, Paris and DACS,
London 2015; Fonds Jean
Prouvé, Bibliothèque
Kandinsky, Centre Pompidou

‘Even once it has been cut down,

the tree continues to live...'

Alexandre Noll



Property from a private collection,
The Netherlands

II. **Alexandre Noll** 1890-1970

Untitled, circa 1950

Elm.

41.9 x 93 x 33.3 cm (16½ x 36⅝ x 13⅛ in.)

Incised with *ANoll*.

Estimate

£120,000-180,000 \$184,000-276,000

€164,000-246,000 ♠

Provenance

Private collection, acquired circa 1960

Thence by descent to the present owner

Literature

Renée Moutard-Uldry, *Alexandre Noll*, Geneva, 1954, pl. 25 for a similar example

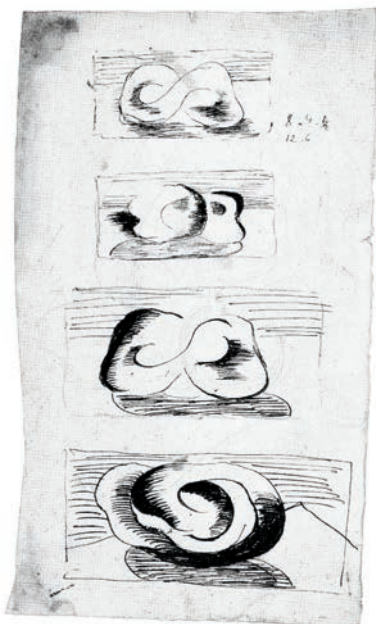
Olivier Jean-Elie and Pierre Passebon,

Alexandre Noll, Paris, 1999, p. 66 for a drawing

Alexandre Noll discovered woodcarving during the First World War as a French Air Force conscript camped in the Dardanelles. Following the war Noll began his career as an artist in the commercial environment of department stores, and quickly attracted attention from established designers of the period such as Paul Poiret, who commissioned him to design decorative objects and household goods. An artist at heart, Noll focused attention on his sculptures during the postwar years, producing a small number of large-scale works in the late 1940s and 1950s. Many of these have an ellipse form, most typically in a vertical format and more rarely horizontal as seen in the present lot.

In recent years Noll the sculptor has come to be considered within the context of his contemporaries such as Henry Moore, Jean Arp, and Barbara Hepworth. His sculptures continue to stand apart in that their naturalistic abstraction is as much derived from the properties of the material and his own hand as it is through form. Noll demanded that his work reflects the inherent qualities of the block of wood from which they were carved. Speaking to the connection between artist and material, Olivier Jean-Elie and Pierre Passebon wrote that 'it was the sculpture's nature that acted as model, and the decision to sculpt derived directly from the choice of a particular wood'. (*Alexandre Noll*, Paris, 1999, p. 70) Ultimately, Noll's sculptures appeal due to their combination of human skill, spectacular forms and nature's innate artistry.

The present lot, a massive three-dimensional symbol of infinity, is captivating in its scale and execution. With obvious physical appeal to a sculptor of Noll's ability, the ellipse form also holds layered symbolic significance. The infinity symbol was invented in 1655, but the concept has earlier origins and broad mythological, astronomical and mathematical meanings. This sort of pursuit of an essential meaning originated in the belief, so central to post-World War II abstraction, that art's purpose was to distill universal truths. Noll might have called these truths 'absolute[s] of nature', and his effort to unlock them informs every sculpture. For Noll, the associations of the infinity symbol to his own practice would have been quite immediate. Mobius strips, unbroken lines, infinite multiplication: these words are all invoked by the concentric rings and swirling grains of wood. The concept of infinity further relates closely to the artist's experience of exploring variants of the same theme with the determination to create objects of eternal value. Here Noll has portrayed one of the most universal of artist's subjects: a reclining female form.



Alexandre Noll,
preparatory drawing

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ANIMA

12. Jean Royère 1902-1981

Pair of side tables, circa 1955

Painted tubular metal, painted metal, glass.

Each: 45.2 x 47.3 x 38.8 cm (17¾ x 18⅝ x 15¼ in.)

Estimate

£20,000-30,000 \$30,700-46,000

€27,300-41,000

Provenance

Galerie Jacques Lacoste and

Galerie Patrick Seguin, Paris

Literature

Mobilier et Décoration, no. 1, January-February

1956, p. 12 for a similar example

Galerie Jacques Lacoste and Galerie Patrick

Seguin, *Jean Royère, Volume 2*, Paris, 2012, p. 70



13. Serge Mouille 1922-1988

Three-armed adjustable ceiling light with

'Casquette' shades, designed 1958

Painted aluminium, painted tubular steel, brass.

68.5 cm (26⅞ in.) drop, 217 cm (85⅜ in.) diameter

Produced by Atelier Serge Mouille for Galerie

Steph Simon, Paris, France.

Estimate

£20,000-30,000 \$30,700-46,000

€27,300-41,000

Provenance

Private collection, Paris

Rauminhalt Gallery, Vienna

Acquired from the above by the present
owner, 2012

Literature

Alan and Christine Counord, *Serge Mouille:*

Luminares, 1953-1962, Paris, 1983, pp. 18, 28, 35

Two Master Metalworkers: Jean Prouvé, Serge
Mouille, exh. cat., Anthony DeLorenzo, New York,

Alan and Christine Counord, Paris, 1985, p. 132

Pierre Émile Pralus, *Serge Mouille: A French*
classic, un classique français, Saint Cyr au
Mont d'Or, 2006, pp. 66, 116, 194-95, 197





14. Jean Prouvé 1901-1984

Rare wall panel, from the Bouqueval school,
circa 1949

Painted aluminium, aluminium.

294.6 x 90.9 x 7.1 cm (115 $\frac{7}{8}$ x 35 $\frac{3}{4}$ x 2 $\frac{3}{4}$ in.)

Manufactured by Les Ateliers Jean Prouvé, France.

Estimate

£20,000-40,000 \$30,700-61,400

€27,300-54,700

Provenance

Bouqueval school, Bouqueval, France

Literature

Peter Sulzer, *Jean Prouvé: Œuvre complète / Complete Works, Volume 3: 1944-1954*, Basel, 2005, pp. 104-105 for images of the school
Galerie Patrick Seguin, *Jean Prouvé, Volume 2*, Paris, 2007, pp. 542-53 for images of the school
Gagosian Gallery and Galerie Patrick Seguin, *Calder ? Prouvé*, exh. cat., New York, 2013, pp. 74-77 for images of the school

15. Jean Prouvé 1901-1984

Rare wall panel, from the Bouqueval school,
circa 1949
Painted aluminium, aluminium.
294.5 x 90.8 x 7.2 cm (115 $\frac{7}{8}$ x 35 $\frac{3}{4}$ x 2 $\frac{7}{8}$ in.)
Manufactured by Les Ateliers Jean Prouvé, France.

Estimate

£20,000-40,000 \$30,700-61,400
€27,300-54,700

Provenance

Bouqueval school, Bouqueval, France

Literature

Peter Sulzer, *Jean Prouvé: Œuvre complète / Complete Works, Volume 3: 1944-1954*, Basel, 2005, pp. 104-105 for images of the school
Galerie Patrick Seguin, *Jean Prouvé, Volume 2*, Paris, 2007, pp. 542-53 for images of the school
Gagosian Gallery and Galerie Patrick Seguin, *Calder ? Prouvé*, exh. cat., New York, 2013, pp. 74-77 for images of the school



In 1949 the Ateliers Jean Prouvé responded to the French Ministry of Education's request for proposals for experimental school buildings. Their submission, designed by Henri Prouvé according to the demountable portal-frame principle, was selected and produced for the towns of Vantoux and Bouqueval. Like many of the French government's commissions of this period they were never put into expanded production and the two schools are considered prototypes. The small school contained two classrooms and a covered playground. The school in Vantoux is still standing, and a small number of components of the Bouqueval school have been preserved.



**Bouqueval school,
Bouqueval, France**

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Seguin, Paris





Property from a private American collection

16. Georges Jouve 1910-1964

Two table lamps, circa 1950

Glazed earthenware, paper shades.

Tallest: 58.5 cm (23 in.) high including shade

Underside of each incised with artist's mark.

Estimate

£25,000-35,000 \$38,400-53,700

€34,200-47,900 Ω

Provenance

Galerie Chastel-Maréchal, Paris

Acquired from the above by
the present owner, 1996 and 1998

Literature

Maison Française, no. 41, October 1950, p. 21

Philippe Jousse and Galerie Jousse Entreprise,

Georges Jouve, Paris, 2005, p. 306 for a drawing

17. Pierre Jeanneret 1896-1967

'Square' table, model no. PJ-TA-04-A, designed for private residences, Chandigarh, 1959-1960
Teak.

71.2 x 90.4 x 90.5 cm (28 x 35 $\frac{5}{8}$ x 35 $\frac{5}{8}$ in.)

Estimate

£10,000-15,000 \$15,300-23,000

€13,700-20,500

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

18. Pierre Jeanneret 1896-1967

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

Each: 77.4 x 46.5 x 50 cm (30 $\frac{1}{2}$ x 18 $\frac{1}{4}$ x 19 $\frac{5}{8}$ in.)

Estimate

£20,000-30,000 \$30,700-46,000

€27,300-41,000

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. 182-87, 219, 221, 283



City Museum, sector 10,
Chandigarh, 2011

© ADAGP, Paris and DACS,
London 2015 /
P: Manuel Bougot





19. Georges Jouve 1910-1964

Cylinder and lidded box, circa 1955-1956

Glazed stoneware.

Cylinder: 11 cm (4 $\frac{3}{8}$ in.) high

Lidded box: 14 cm (5 $\frac{1}{2}$ in.) high

Underside of cylinder incised with *A T/JOUVE*
and lidded box with *JOUVE* and artist's mark.

Estimate

£3,000-5,000 \$4,600-7,700 €4,100-6,800 Ω

Literature

Philippe Jousse and Galerie Jousse Entreprise,
Georges Jouve, Paris, 2005, pp. 62-63, 102, 163

20. Georges Jouve 1910-1964

'Apple' vase, circa 1957

Glazed stoneware.

14.5 cm (5 $\frac{3}{4}$ in.) high

Underside incised with *JOUVE* and artist's mark.

Estimate

£3,000-5,000 \$4,600-7,700 €4,100-6,800 Ω

Literature

Philippe Jousse and Galerie Jousse Entreprise,
Georges Jouve, Paris, 2005, passim

21. Georges Jouve 1910-1964

Pitcher, 1950s

Glazed stoneware.

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

Underside incised with artist's mark.

Estimate

£3,000-5,000 \$4,600-7,700 €4,100-6,800 Ω

Literature

Philippe Jousse and Galerie Jousse Entreprise,
Georges Jouve, Paris, 2005, p. 17

22. Pierre Jeanneret 1896-1967

*Rare and important demountable coffee table,
designed for Pierre Jeanneret's private apartment,
Chandigarh, circa 1953-1954*

Teak.

41.6 x 79.1 x 79.5 cm (16³/₈ x 31¹/₈ x 31¹/₄ in.)

Estimate

£20,000-30,000 \$30,700-46,000

€27,300-41,000

Provenance

Private residence, Chandigarh, circa 1953-1954

Acquired from the above by Maxwell Fry and
Jane Drew, 63 Gloucester Place, London, 1954

Thence by descent to the present owner,
granddaughter of Jane Drew, Canterbury, 1996

Illustrated

Beryl Platts, 'The Architect As Collector,
The Modern Collection Of Maxwell Fry And Jane Drew',
CountryLife, 29 September, 1966, p. 782, fig. 2

Literature

Eric Touchaleaume and Gerald Moreau, *Le Corbusier,
Pierre Jeanneret, The Indian Adventure: Design-Art-
Architecture*, Paris, 2010, pp. 268, 323, 588



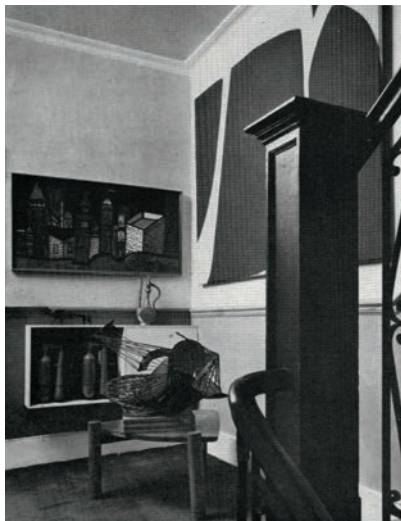
The second-floor landing at 63 Gloucester Place was the location of the present lot after Edwin Maxwell Fry (1899-1987) and Dame Jane Beverly Drew (1911-1996) departed from the city in 1954. They both arrived at Chandigarh in 1951, although Jane arrived a little later due to her commitments for the Festival of Britain. The table remained part of the Fry's conscientious and refined collection until it became part of Jane Drew's estate and thence by descent to her granddaughter.

Set within a Regency Terrace, 63 Gloucester Place was not only the Fry and Drew residence it was also the location of the firm Fry, Drew and Partners. The author Beryl Platts best describes the terrace in the following article after visiting Jane Drew at Gloucester Place as: 'tall, dignified houses, whose successive owners have made them taller by adding a froth of gay attic storeys. High ceilings, wide landings and tall windows seem to set the pace for free-ranging futuristic ideas' (Beryl Platts, 'The architect As Collector, The Modern Collection Of Maxwell Fry And Jane Drew', *Country Life*, 29 September, 1966, p. 782). The intriguing title of this article 'The Architect As Collector' is the concept that it presents the architect as the modern collector and compared to the surfeit amount of contemporary articles that appear on today's platforms, these are generally somewhat focused on anodyne collections and interiors, but the Fry's deploy intellectual juxtapositions throughout their interior and for example they superimpose the present lot with a sculpture by the artist Gerald Gladstone. It is most likely that the present lot can be considered the first example of Pierre Jeanneret's furniture designed for Chandigarh to be acquired and contextualised as part of a collection specifically within an interior.

The present lot applies many of the design principles and sensibilities of the work that Pierre Jeanneret did in collaboration with Charlotte Perriand when working on a series of furniture for L'Équipement de la Maison. It was an ambitious project that began in 1946, which included a comprehensive

and essential range of furniture that could be easily built by hand and constructed. L'Équipement de la Maison was rigorous in its approach to produce robust furniture devoid of decoration and most importantly that it could be executed using traditional techniques without machine aided manufacturing methods. Much of this brief would have been applied to the process of the furniture design and construction at Chandigarh. The present lot appears to be a rarefied version of the two other examples shown within the period images of Jeanneret's apartment and possibly an associate's apartment in Chandigarh. In comparison the overall form of the present lot appears to be more dynamic, the scale is more refined and the tabletop has a bevelled edge. Overall the present lot has a superior build quality, which can be seen when demounted and displayed in its three component parts.

Compared to Le Corbusier's contractual biannual month long visits to Chandigarh, Jeanneret, Fry and Drew were the three from the quartet that worked as senior architects for the expected duration of three years. All four were members of the CIAM. The principal, I J S Bakshi of the Chandigarh College of Architecture writes in regards to Fry and Drew that 'These were the pioneers who worked assiduously and painstakingly in the face of all adversity' and further more with the inclusion of Jeanneret 'that [they] gave visual form to Chandigarh and are a vital link in the chain of its development. Their value needs to be impressed upon public consciousness'. The power of the Le Corbusier myth has marginalised much of the important work produced in Chandigarh by Jeanneret, Fry and Drew. While in Chandigarh Fry and Drew extensively contributed to the planning of Sector-22 and they also employed and trained local staff. Iain Jackson writes in his essay that 'Fry and Drew are extremely important figures in British twentieth-century architecture and their position as leaders in the tropical architectural field is unquestioned' ('Maxwell Fry and Jane Drew's early housing and neighbourhood planning in Sector-22, Chandigarh', *Planning Perspectives*, Vol. 28, No. 1, 2013, p. 1).



Maxwell Fry and Dame Jane
Drew's house, 2nd floor landing,
63 Gloucester Place,
London, circa 1966

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Σ **23. Alexandre Noll** 1890-1970

*Lidded box, model no. 289, footed bowl
and book cover, 1950s*
Rosewood.

Lidded box: 5.5 x 12.5 x 7.6 cm (2 $\frac{1}{8}$ x 4 $\frac{7}{8}$ x 2 $\frac{7}{8}$ in.)

Footed bowl: 8.6 x 18 x 8.7 cm (3 $\frac{3}{8}$ x 7 $\frac{1}{8}$ x 3 $\frac{3}{8}$ in.)

Book cover: 5.5 x 20.5 x 17 cm (2 $\frac{1}{8}$ x 8 $\frac{1}{8}$ x 6 $\frac{3}{4}$ in.)

Each incised with *ANoll*. Together with certificates
of authenticity from Odile Noll.

Estimate

£4,000-6,000 \$6,200-9,300 €5,500-8,200

Provenance

Noll family, Paris

Literature

Olivier Jean-Elie and Pierre Passebon,
Alexandre Noll, Paris, 1999, p. 22 for a similar
example of the book cover, p. 57 for similar
examples of the box, footed bowl illustrated p. 58





24. Jean Royère 1902-1981

Important side table, circa 1963
Mirrored glass, painted metal.
75.6 cm (29¾ in.) high, 90.1 cm (35½ in.)
diameter

Estimate

£75,000-95,000 \$115,000-146,000
€103,000-130,000

Provenance

Acquired directly from the designer
by Mrs Migeon, France, circa 1963
Acquired from the above by the present owner

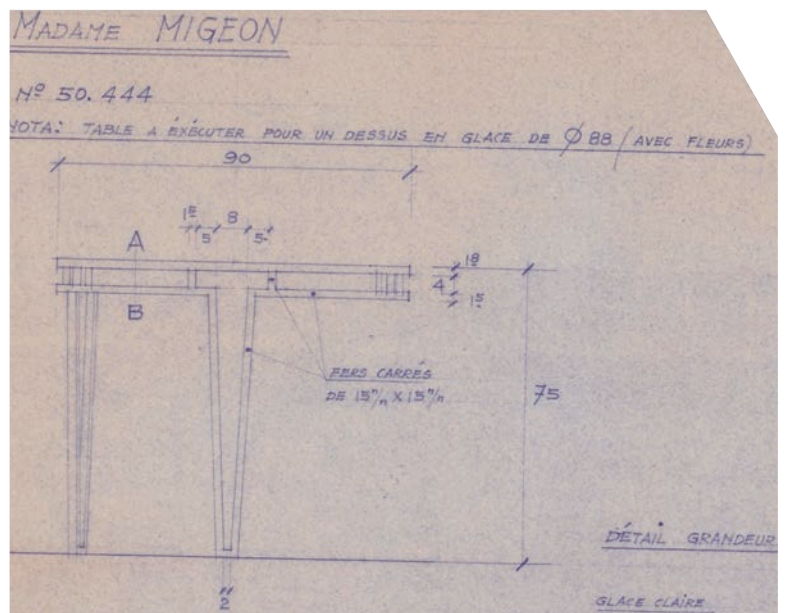
Literature

Jean Royère, décorateur à Paris, exh. cat.,
Musée des Arts Décoratifs, Paris, 1999,
p. 64 for a similar example

The present lot is the only extant example
of the model.

Jean Royère, drawing of
the present model

© Courtesy Galerie Jacques
Lacoste & Galerie Patrick
Seguin, Paris





Union Aéromaritime de
Transport, Conakry, 1957

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London 2015; Archives
LWD, Lagneau, Weill,
Dimitrijevic, arch.

25. Jean Prouvé 1901-1984

*Four-panelled sun-shutter, from the Union
Aéromaritime de Transport, Conakry, 1957*
Aluminium sheet, aluminium, steel.
266.1 x 327.5 x 95.4 cm (104¾ x 128⅞ x 37½ in.)
Manufactured by Les Ateliers Jean Prouvé,
Nancy, France.

Estimate

£40,000-70,000 \$61,400-107,000
€54,700-95,700

Provenance

Union Aéromaritime de Transport, Conakry,
Republic of Guinea, 1957
Galerie Patrick Seguin, Paris

Literature

Peter Sulzer, *Jean Prouvé: Œuvre complète /
Complete Works, Volume 3: 1944-1954*, Basel,
2005, p. 297, figs. 1260.5, 1-1260.5,2
Galerie Patrick Seguin and Sonnabend Gallery,
Jean Prouvé, Volume 1, Paris, 2007, pp. 111, 115-16
Galerie Patrick Seguin, *Jean Prouvé, Volume 2*,
Paris, 2007, pp. 514-15, 520-21
Gagosian Gallery and Galerie Patrick Seguin,
Calder ? Prouvé, exh. cat., New York, 2013,
pp. 81, 84-85, 180





26. Pierre Jeanneret 1896-1967

Pair of 'Committee' armchairs, model no. PJ-SI-30-A, designed for the High Court, Assembly and Punjab University administrative buildings, Chandigarh, circa 1953-1954
Teak, hide.
Each: 87 x 57.5 x 65.5 cm (34¼ x 22⅝ x 25¾ in.)

Estimate

£20,000-30,000 \$30,700-46,000

€27,300-41,000

Provenance

Chandigarh, India

Galerie 54, Paris

Literature

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

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

27. Alberto Giacometti 1901-1966

Portrait medallion (man in profile), circa 1936

Bronze.

6.6 cm (2 $\frac{5}{8}$ in.) diameter

With pin mount. Reverse impressed with AG 02.

Estimate

£4,000-6,000 \$6,200-9,300 €5,500-8,200 ±

Provenance

Acquired directly from the artist by Heinz

Berggruen, 1960s

Gifted by the above to Paul and Ulrike Kantor, 1968

Thence by descent to the present owners

The present lot has been authenticated by the Fondation Alberto et Annette Giacometti and is registered in the Alberto Giacometti Database, the online catalogue of authentic works by the artist, as number AGD 3476.

Alberto Giacometti designed the present model portrait medallion, together with a female version, as an architectural ornament for use in a Jean-Michel Frank's interiors. Aesthetically 'after the antique', the object has much in common with Roman coins and the Renaissance portrait medals that they inspired. Frank's furniture designs were filled with neo-classicist elements, and the austerity of his interiors referenced Greek and Roman ruins. Traditionally, portrait medallions were made for noble families as signifiers of power, prestige and connection to the Roman empire, with an emphasis on the artist's facility with classical art history and scholarship. Giacometti's adoption of this historically significant genre immediately calls upon traditional methods of broadcasting status and his proficiency with adopting contemporary concepts of refined taste.





Property from a private American collection

28. Alexandre Noll 1890-1970

Rare low table, 1957

Sycamore.

46 x 61 x 38.5 cm (18½ x 24 x 15½ in.)

Estimate

£60,000-80,000 \$92,100-123,000

€82,000-109,000 Ω

Provenance

Galerie du Passage, Paris

Acquired from the above by the present owner, 1994

Literature

Olivier Jean-Elie and Pierre Passebon,

Alexandre Noll, Paris, 1999, illustrated p. 46

‘Art is the residue of vision’

Alberto Giacometti

The present 'Star' standard lamp was designed by Alberto Giacometti in 1936, one of over fifty of his decorative collaborations with Jean-Michel Frank. The artist and designer had a close personal relationship that would prove professionally beneficial to them during the interwar years. Their shared aesthetic language and intuitive understanding of the relationship of parts to a whole resulted in some of the finest interiors, furniture and lighting of the period. Frank was perhaps one of the first designers of the twentieth century to compose spaces meant to serve as a backdrop to carefully considered displays of avant-garde artwork, and Giacometti's lamps and tables acted as the three-dimensional mediators between Frank's client's art collections and his austere furnishings. Giacometti's decorative works have thus taken on an iconic status as objects found in the most historically significant interiors and collections of the twentieth century. Giacometti's designs for Frank allowed the sculptor the security to pursue his fine art practice and arguably influenced his perspective during the 1930s, a transitional period in his career. In part due to the financial rewards of this arrangement, Giacometti would come to view his decorative works as equally important to his sculptures.

Property from the Estate of Paul Kantor,
Los Angeles

29. Alberto Giacometti 1901-1966

'Star' standard lamp, designed 1936
Patinated bronze, paper shade.
147.6 cm (58½ in.) height of cast, 173.5 cm (68¼ in.)
high including shade
Cast by Alberto Giacometti, Paris, France.
Base impressed with A. Giacometti/016.

Estimate

£70,000-90,000 \$107,000-138,000 €95,700-123,000 Ω

Provenance

Acquired directly from the artist by Heinz Berggruen, 1960s
Gifted by the above to Paul and Ulrike Kantor, 1968
Thence by descent to the present owners

Literature

Mobilier et Décoration, no. 1, January-February 1949,
Paris, p. 33
Michel Butor, *Diego Giacometti*, Paris, 1985, p. 142
Françoise Francisci, *Diego Giacometti: Catalogue de
l'oeuvre*, Vol. 1, Paris, 1986, p. 31
Daniel Marchesseau, *Diego Giacometti*, Paris, 1986, p. 11
François Baudot, *Diego Giacometti*, Paris, 1998, p. 42
Christian Boutonnet and Rafael Ortiz, *Diego Giacometti*,
Paris, 2003, p. 38

The present lot has been authenticated by the Fondation
Alberto et Annette Giacometti and is registered in the
Alberto Giacometti Database, the online catalogue of
authentic works by the artist, as number AGD 3477.





30. François-Xavier Lalanne

1927-2008

'Le Carpe d'Or', 1987

Gilt and painted wood.

29.7 x 54.9 x 11.8 cm (11¾ x 21½ x 4⅝ in.)

Produced by Artcurial, Paris, France. Number 166 from the edition of 250. Underside embossed with ARTCURIAL/LALANNE/fxl and incised 166 / 250.

Estimate

£12,000-18,000 \$18,400-27,600

€16,400-24,600 ♣

Provenance

Artcurial, Paris, 1987

Acquired from the above by the present owner

Literature

Daniel Abadie, *Lalanne(s)*, Paris, 2008, p. 329

31. Jean-Michel Frank 1895-1941

Pair of guéridons, from the Palacio Sans Souci, Buenos Aires, circa 1932

Tubular brass, brass.

Each: 72.2 cm (28¾ in.) high,

39.3 cm (15½ in.) diameter

Produced by Comte, Buenos Aires, Argentina.

Together with a certificate of authenticity from the Comité Jean-Michel Frank and a letter signed by Mr. Durini, owner of the Palacio Sans Souci.

Estimate

£20,000-30,000 \$30,700-46,000

€27,300-41,000

Provenance

Carlos María de Alvear, Palacio Sans Souci,

Buenos Aires, circa 1932

Eduardo Durini, through acquisition of the palace, 1960s

Acquired from the above by the present owner

Literature

Léopold Diego Sanchez, *Jean-Michel Frank, Adolphe Chanaux*, Paris, 1997, pp. 69, 146, 167, 199, 208

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

The Strange and Subtle Luxury of the Parisian Haute-Monde in the Art Deco Period, New York, 2006, pp. 28, 68, 131, 149, 162, 216, 293 for similar examples

In 1911 Carlos María de Alvear, an Argentinian aristocrat, commissioned French architect René Sergent to design Palacio Sans Souci, the former's residence in the city of Victoria, now a northern neighborhood of Greater Buenos Aires. Years later when Ignacio Pirovano, founder of the furniture maker and retailer Comte, shared his passion for the work of Jean-Michel Frank with his cousin Carlos María de Alvear, the latter began acquiring the designer's work. Three decades later art patron Eduardo Durini and his wife acquired Palacio Sans Souci and undertook a process of restoration during which Frank's work was deaccessioned.



**‘There is something not quite real about
Matégot’s designs, they seem to have escaped
from a Jacques Tati film set.’**

Jasper Morrison

Property from a private American collection

32. Mathieu Matégot 1910-2001

‘Palm beach’ dining table, 1950
Painted iron, glass.
74.3 x 178.8 x 78.7 cm (29¼ x 70¾ x 31 in.)
Manufactured by Atelier Matégot, France.

Estimate

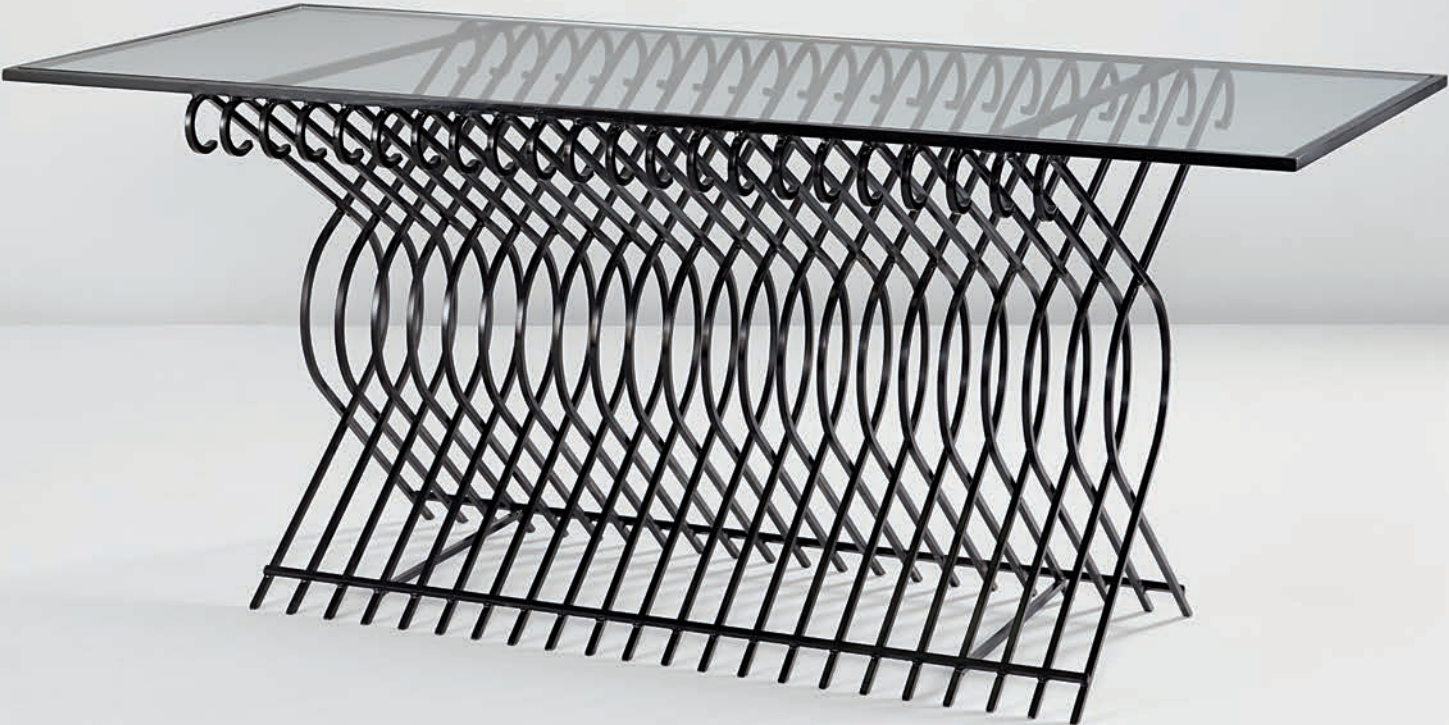
£25,000-35,000 \$38,400-53,700
€34,200-47,900 Ω

Provenance

Galerie Matthieu Richard, Paris
Acquired from the above by
the present owner, 2004

Literature

Philippe Jousse and Caroline Mondineu,
Mathieu Matégot, Paris, 2003, p. 220, fig. 51
Patrick Favardin, *Mathieu Matégot*, Paris,
2014, pp. 48-49



33. Jean Prouvé 1901-1984

Pair of 'Semi-metal' chairs, model no. 305,
circa 1950
Painted steel, painted tubular steel,
oak-veneered plywood.
Each: 81.2 x 41.8 x 48 cm (31 $\frac{1}{8}$ x 16 $\frac{1}{2}$ x 18 $\frac{7}{8}$ in.)
Manufactured by Les Ateliers Jean Prouvé,
Nancy, France.

Estimate

£18,000-25,000 \$27,600-38,400

€24,600-34,200

Provenance

Dorotheum, Vienna, 'Design', 23 November 2010,
lots 160 and 161
Acquired from the above by the present owner

Literature

Two Master Metalworkers: Jean Prouvé, Serge Mouille, exh. cat., Anthony DeLorenzo, New York,
Alan and Christine Counord, Paris, 1985, pp. 44-45
Peter Sulzer, *Jean Prouvé: Œuvre complète /*
Complete Works, Volume 3: 1944-1954,
Basel, 2005, pp. 208-11, figs. 1207.1-3, p. 268,
figs. 1242.3,4
Galerie Patrick Seguin, *Jean Prouvé, Volume 2*,
Paris, 2007, pp. 234, 266-69





34. Mathieu Matégot 1910-2001

Rare coffee table, 1956

Painted board with stencil cutout, glass,
brass, painted aluminium.
30.7 x 64.2 x 41.6 cm (12 $\frac{1}{8}$ x 25 $\frac{1}{4}$ x 16 $\frac{3}{8}$ in.)
Manufactured by Ateliers Matégot, France.

Estimate

£7,000-9,000 \$10,800-13,900 €9,600-12,300

Provenance

Private collection, France
Acquired from the above by the present owner

Literature

Philippe Jousse and Caroline Mondineu,
Mathieu Matégot, Paris, 2003, fig. 192
Patrick Favardin, *Mathieu Matégot*,
Paris, 2014, p. 99



Property from a private American collection

35. Georges Jouve 1910-1964

Mirror, circa 1955

Glazed earthenware, mirrored glass.

28 x 31 x 8.5 cm (11 x 12¼ x 3¼ in.)

Reverse incised with *JOUBE* and artist's mark.

Estimate

£15,000-20,000 \$23,000-30,700

€20,500-27,300 Ω

Provenance

Jousse Entreprise, Paris

Acquired from the above by
the present owner, 1994

Literature

Philippe Jousse and Galerie Jousse Entreprise,
Georges Jouve, Paris, 2005, pp. 260, 289



36. Pierre Jeanneret 1896-1967

Folding screen, model no. PJ-DIVIDERS-01-A, designed for the Secretariat, the Assembly and the Punjab University administrative buildings, Chandigarh, 1957-1958

Teak, fabric.

165.7 x 167.5 cm (65¼ x 65⅞ in.) fully extended

Estimate

£20,000-30,000 \$30,700-46,000

€27,300-41,000

Provenance

Chandigarh, India

Literature

Eric Touchaleaume and Gerald Moreau, *Le Corbusier, Pierre Jeanneret, The Indian Adventure: Design-Art-Architecture*, Paris, 2010, pp. 248, 597

Galerie Patrick Seguin, ed., *Le Corbusier, Pierre Jeanneret: Chandigarh, India*, Paris, 2014, pp. 136, 289



37. Alexandre Noll 1890-1970

Dish, 1948
Macassar ebony.
4 x 12.3 x 11.1 cm (1 $\frac{5}{8}$ x 4 $\frac{7}{8}$ x 4 $\frac{3}{8}$ in.)
Underside incised *ANoll*. Together with
a certificate of authenticity from Odile Noll.

Estimate

£1,500-2,500 \$2,300-3,800
€2,100-3,400

Provenance

Noll family, Paris

Literature

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

38. Alexandre Noll 1890-1970

Lidded box, 1947
Ebony.
7.6 x 20.3 x 13.3 cm (2 $\frac{7}{8}$ x 7 $\frac{7}{8}$ x 5 $\frac{1}{4}$ in.)
Underside incised *ANoll*. Together with
a certificate of authenticity from Odile Noll.

Estimate

£6,000-9,000 \$9,200-13,800
€8,200-12,300

Provenance

Noll family, Paris

Literature

Olivier Jean-Elie and Pierre Passebon,
Alexandre Noll, Paris, 1999, p. 22 for
a similar example



39. Jean Royère 1902-1981

Important pair of 'Crapaud' armchairs, circa 1935
Mahogany, fabric.
Each: 77.6 x 52.8 x 56.5 cm (30½ x 20¾ x 22¼ in.)

Estimate

£40,000-60,000 \$61,400-92,100
€54,700-82,000

Provenance

Acquired directly from the designer by his friend
Augustin-Normand, Paris, circa 1935
Acquired from the above by the present owner

Literature

Galerie Jacques Lacoste and Galerie Patrick
Seguin, *Jean Royère, Volume 2*, Paris, 2012, p. 50

40. Jean Royère 1902-1981

Important pair of 'Crapaud' armchairs, circa 1935
Mahogany, fabric.
Each: 77.7 x 52.7 x 52.5 cm (30⁵/₈ x 20³/₄ x 20⁵/₈ in.)

Estimate

£40,000-60,000 \$61,400-92,100

€54,700-82,000

Provenance

Acquired directly from the designer by his friend

Augustin-Normand, Paris, circa 1935

Acquired from the above by the present owner

Literature

Galerie Jacques Lacoste and Galerie Patrick

Seguin, *Jean Royère, Volume 2*, Paris, 2012, p. 50





41. Jean Royère 1902-1981

Mirror, circa 1955

Oak, cane, mirrored glass.

115 x 64.8 x 5.5 cm (45¼ x 25½ x 2⅞ in.)

Estimate

£35,000-45,000 \$53,700-69,100

€47,900-61,500

Provenance

Private collection, Lebanon

Literature

Catherine and Stéphane de Beyrie and Jacques Ouass, *Jean Royère*, New York, 2000, p. 108 for the square version

42. Jean-Michel Frank 1895-1941

*Pair of 'Croisillon' table lamps,
from the Hotel Horizonte, Mar del Plata, circa 1940*
Brass, paper shades.
Each: 33.6 x 16.4 cm (13¼ x 6½ in.) base,
47 cm (18½ in.) high including shade
Produced by Comte, Buenos Aires, Argentina.
Together with a certificate of authenticity from
the Comité Jean-Michel Frank.

Estimate

£8,000-12,000 \$12,300-18,400 €10,900-16,400

Provenance

Hotel Horizonte, Mar del Plata, Argentina, circa 1940
Acquired from the above by the present owner

Literature

Léopold Diego Sanchez, *Jean-Michel Frank*,
Adolphe Chanaux, Paris, 1997, pp. 116, 123, 245
for similar examples
Pierre-Emmanuel Martin-Vivier, *Jean-Michel Frank:
The Strange and Subtle Luxury of the Parisian
Haute-Monde in the Art Deco Period*, New York, 2006,
pp. 15, 139, 156, 252, 269, 301-302

Located on the Atlantic coast south of Buenos Aires, the Hotel Horizonte in Mar del Plata was one of Frank's largest commissions during his brief time spent in Argentina while creative director of the firm Comte. Commissioned by socialite and collector Maria Mercedes Saavedra Zelaya, the hotel was a favoured summer destination for the Buenos Aires elite. Completed in 1942, the hotel was decorated entirely by Comte, which had been producing and retailing Jean-Michel Frank's designs since 1936.





**‘This creator sensed how to use the metal and the steel tubes
with which he produced light of an extreme elegance,
whose shapes bordered on graphic art.’**

Jean Prouvé



43. Serge Mouille 1922-1988

Set of three ceiling lights with adjustable 'Casquette' shades, designed for the Atelier Christian Dior Infirmary, Paris, circa 1953
Painted aluminium, painted tubular steel, brass.
Each: 86.4 cm (34 in.) drop
Manufactured by Atelier Serge Mouille, Paris, France.

Estimate

£50,000-70,000 \$76,700-107,000
€68,400-95,700

Provenance

Galerie 1950 Alan, Paris
Acquired from the above, private collection, Vienna, 1980s
Acquired from the above by the present owner

Literature

Pierre Émile Pralus, *Serge Mouille: A French Classic*, Saint Cyr au Mont d'Or, 2006, p. 163

**‘Every new work is a new beginning.
Indeed, I shall never cease to be a pupil.’**

Lucie Rie

44. Lucie Rie 1902-1995

Footed bowl, circa 1980
Porcelain, inlaid pink lines, turquoise
and golden manganese bands.
21.1 cm (8¼ in.) diameter
Impressed with artist's seal.

Estimate
£20,000-30,000 \$30,700-46,000
€27,300-41,000 ♠

Literature
Tony Birks, *Lucie Rie*, Yeovil, 1994,
pp. 185, 212 for similar examples





45. Lucie Rie 1902-1995

Footed bowl, circa 1978

Porcelain, bottle green glaze with
golden lip and manganese speckle.
17.6 cm (6 $\frac{7}{8}$ in.) diameter
Impressed with artist's seal.

Estimate

£20,000-30,000 \$30,700-46,000
€27,300-41,000 ▲

Literature

Tony Birks, *Lucie Rie*, Yeovil, 1994,
p. 217 for a similar example



46. Lucie Rie 1902-1995

Vase with flaring lip, circa 1976
Porcelain, golden manganese glaze,
dry terracotta shoulder and lip,
with radiating *sgraffito* design,
three bands of blue inlay.
25 cm (9 $\frac{7}{8}$ in.) high
Impressed with artist's seal.

Estimate

£8,000-12,000 \$12,300-18,400
€10,900-16,400 ♣

Literature

Tony Birks, *Lucie Rie*, Yeovil, 1994,
pp. 74, 147 for similar examples

47. Lucie Rie 1902-1995

Bowl, circa 1976

Porcelain, pitted yellow and golden manganese glazes. A deep band of *sgraffito* grid repeated inside and out.
18.5 cm (7¼ in.) diameter
Impressed with artist's seal.

Estimate

£10,000-14,000 \$15,300-21,500

€13,700-19,100 ♣

Literature

Tony Birks, *Lucie Rie*, Yeovil, 1994,
p. 116 for a similar example



48. Lucie Rie 1902-1995

Large footed bowl, circa 1968

Mixed clays thrown together to create
an integral spiral of colour and texture.
23.7 cm (9½ in.) diameter
Impressed with artist's seal.

Estimate

£8,000-12,000 \$12,300-18,400

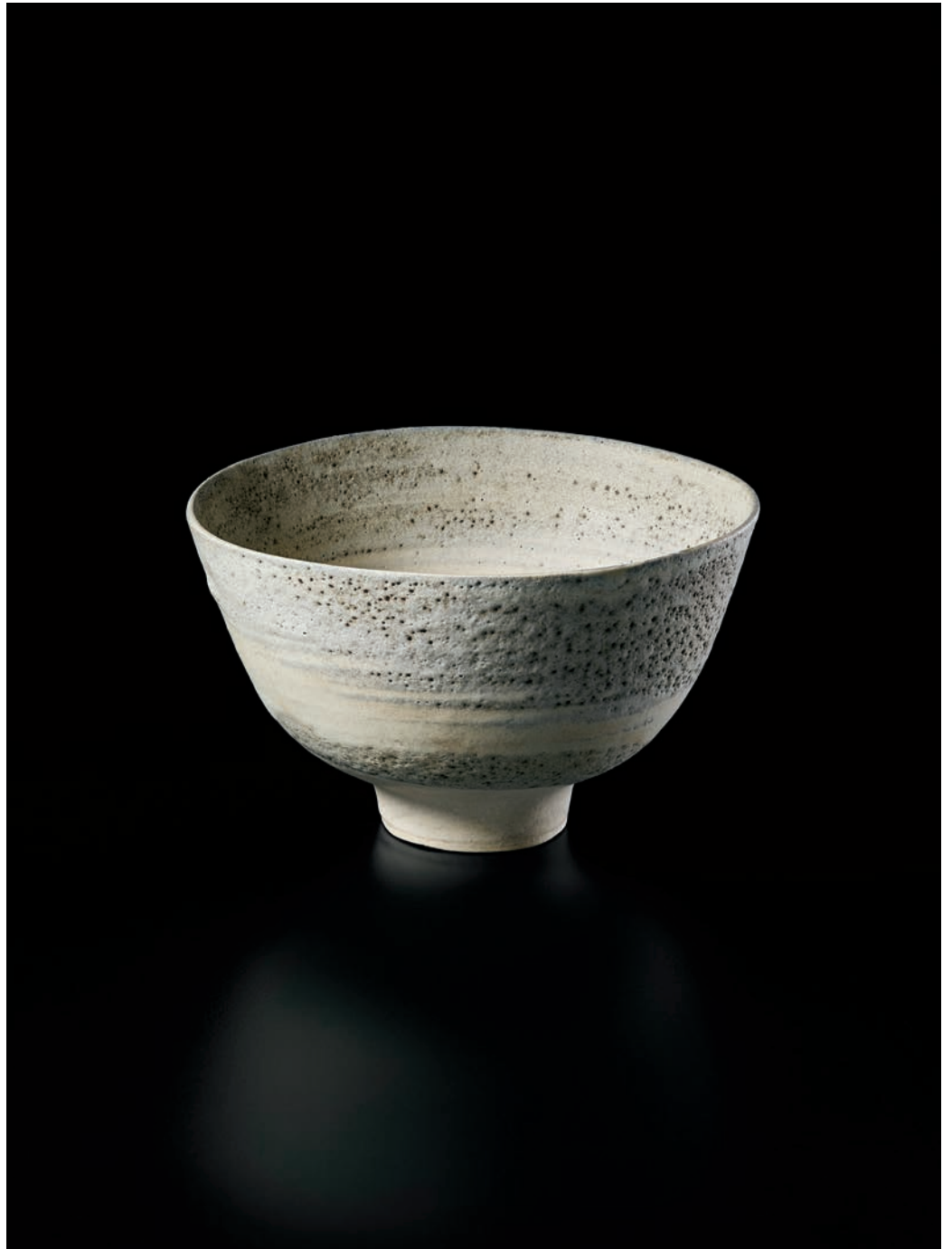
€10,900-16,400 ♣

Provenance

Acquired from the artist by Michael and
Lucy Foster, Portland, Oregon, 1969
Phillips Auctioneers, London,
'Lucie Rie/Hans Coper Masterworks',
20 June 2000, lot 48
Acquired from the above by the present owner

Literature

Tony Birks, *Lucie Rie*, Yeovil, 1994,
p. 175 for a similar example





49. Hans Coper 1920-1981

Composite form with vertical central disc, circa 1974
Stoneware, layered white porcelain slips and engobes
over a body with textured and incised linear designs,
the interior with manganese glaze.
26.5 x 15.6 x 7.5 cm (10 $\frac{3}{8}$ x 6 $\frac{1}{8}$ x 2 $\frac{7}{8}$ in.)
Impressed with artist's seal.

Estimate

£20,000-30,000 \$30,700-46,000 €27,300-41,000 ♣

Provenance

Private collection, London

Literature

Tony Birks, *Hans Coper*, Yeovil, 1993, pp. 141-42, 157
for similar examples

Garth Clark, *The Potter's Art*, London, 1995, p. 179
for a similar example

Margot Coatts, ed., *Lucie Rie & Hans Coper: Potters in
Parallel*, exh. cat., Barbican Art Gallery, London, 1997,
p. 99 for a similar example

Maya Nishi, ed., *Hans Coper Retrospective: Innovation in
20th Century Ceramics*, exh. cat., The Museum of Ceramic
Art, Hyogo, 2009, pp. 67, 174 for a similar example



50. Hans Coper 1920-1981

Footed pot, circa 1956

Stoneware, the textured body with patches of red and manganese 'flag' designs.

18.2 cm (7⅛ in.) high

Impressed with artist's seal.

Estimate

£4,000-6,000 \$6,100-9,200 €5,500-8,200 ♠

Literature

Tony Birks, *Hans Coper*, Yeovil, 1991, p. 133
for a similar example





51. Lucie Rie 1902-1995

Conical bowl, circa 1972
Mixed clays producing an integral colour spiral.
15 cm (5⅞ in.) diameter
Impressed with artist's seal.

Estimate

£4,000-6,000 \$6,100-9,200 €5,500-8,200 ♠

Literature

Tony Birks, *Lucie Rie*, Yeovil, 2004,
pp. 175, 178 for similar examples



52. Lucie Rie 1902-1995

Vase with cylindrical body and flaring lip,
circa 1976

Porcelain, golden glaze with a band of radiating
sgraffito around the shoulder and lip.
22.3 cm (8¾ in.) high
Impressed with artist's seal.

Estimate

£14,000-18,000 \$21,500-27,600
€19,100-24,600 ♣

Literature

Issey Miyake Meets Lucie Rie, exh. cat.,
Sogetsu Gallery, Tokyo, 1989, pp. 43, 103
for similar examples
Tony Birks, *Lucie Rie*, Yeovil, 1994, p. 204
for a similar example



53. Lucie Rie 1902-1995

Green bowl with golden lip, circa 1978
Porcelain, green glaze with running
golden lip and manganese speckle.
15.3 cm (6 in.) diameter
Impressed with artist's seal.

Estimate

£15,000-20,000 \$23,000-30,700
€20,500-27,300 ▲

Literature

Tony Birks, *Lucie Rie*, Yeovil, 1994, p. 167
for a similar example

54. Hans Coper 1920-1981

Black 'Cycladic' pot, circa 1972
Stoneware, black glaze.
20.5 cm (8½ in.) high
Impressed with artist's seal.

Estimate

£12,000-16,000 \$18,400-24,600
€16,400-21,900 ♠

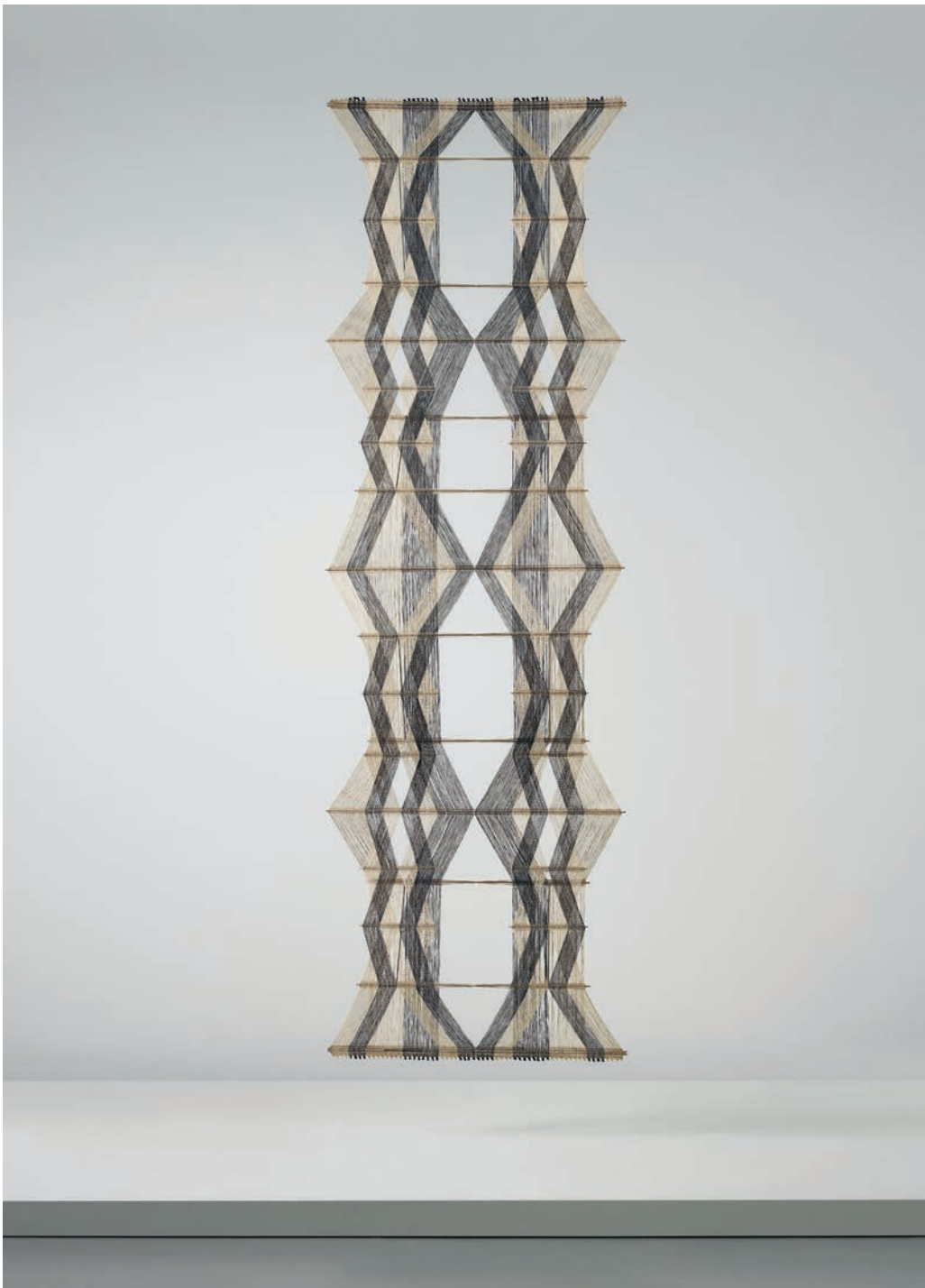
Provenance

Private collection, London

Literature

Lucie Rie, Hans Coper, and their pupils:
A selection of contemporary ceramics
illustrating their influence, exh. cat.,
Sainsbury Centre for Visual Arts, University
of East Anglia, Norwich, 1990, p. 17
for a similar example
Tony Birks, *Hans Coper*, Yeovil, 1993,
pp. 150, 159 for a similar example
Maya Nishi, ed., *Hans Coper Retrospective:*
Innovation in 20th Century Ceramics, exh.
cat., The Museum of Ceramic Art, Hyogo,
2009, pp. 110, 176 for a similar example





55. Peter Collingwood 1922-2008

Large unique '3D Macrogauze', 1980s

Linen, steel rods.

241 x 84.2 x 28.3 cm (94 $\frac{7}{8}$ x 33 $\frac{1}{8}$ x 11 $\frac{1}{8}$ in.)

Metal label embossed with *M. 3DX*
and incised *Peter Collingwood*.

Estimate

£8,000-12,000 \$12,300-18,400

€10,900-16,400 ♠

Literature

Collingwood / Coper, exh. cat., Victoria
and Albert Museum, London, 1969,
passim for similar examples
Martina Margetts and Linda Theophilus,
eds., *Peter Collingwood: Master
Weaver*, Colchester, 1994, passim
for similar examples

56. George Nakashima 1905-1990

Pair of 'Conoid Cushion' lounge chairs, 1960s
American black walnut, hickory,
rubber webbing, wool.
Each: 85.1 x 87.6 x 86.7 cm (33½ x 34½ x 34⅙ in.)

Estimate

£12,000-18,000 \$18,400-27,600
€16,400-24,600 Ω

Literature

George Nakashima, *The Soul of a Tree: A Woodworker's Reflections*, Tokyo, 1981, p. 151 for a drawing
Derek E. Ostergard, *George Nakashima: Full Circle*, exh. cat., American Craft Museum, New York, 1989, p. 159
Steven Beyer, *George Nakashima and the Modernist Moment*, exh. cat., James A. Michener Art Museum, Doylestown, 2001, pp. 42-43
Mira Nakashima, *Nature, Form & Spirit: The Life and Legacy of George Nakashima*, New York, 2003, pp. 108, 216, 248



57. Isamu Kenmochi 1912-1971

Unique sofa and pair of armchairs, designed for a private commission, Japan, 1964

Oak, fabric.

Sofa: 80 x 138 x 67 cm (31½ x 54¾ x 26¾ in.)

Each armchair: 64.8 x 138 x 67 cm

(25½ x 54¾ x 26¾ in.)

Produced by Akita Mokko, Yuzawa, Japan.

Estimate

£6,000-8,000 \$9,200-12,300 €8,200-10,900 Ω

Provenance

Private collection, Japan, 1964

Acquired from the above by the present owner

Literature

Japanese Modern: Retrospective Kenmochi Isamu, exh. cat., Akita Senshu Museum of Art, Akita, 2004, pp. 103, 189 for a similar example of the armchair





58. Harry Bertoia 1915-1978

'Sonambient' sounding sculpture, 1970s

Beryllium copper, bronze.

63.5 x 15.2 x 14.9 cm (25 x 5 $\frac{7}{8}$ x 5 $\frac{7}{8}$ in.)

Underside hand punched with
ARCO I.D./B002-010.S. Together with
a certificate of authenticity from Val Bertoia.

Estimate

£15,000-20,000 \$23,000-30,700

€20,500-27,300

Provenance

Private collection, U.K.

Acquired from the above by
the present owner, 2005

Literature

June Kompass Nelson, *Harry Bertoia: Sculptor*,
Detroit, 1970, pls. 61, 72 for similar examples

Nancy N. Schiffer and Val O. Bertoia, *The World of
Bertoia*, Atglen, 2003, pp. 191, 194 for similar examples



59. Junzo Sakakura 1901-1969

Set of four early lounge chairs, model no. 5016 and coffee table, designed 1957, produced 1964-1988

Each chair: Teak laminated plywood, fabric.

Table: Teak laminated plywood, painted wood.

Each chair: 64.3 x 55.5 x 69 cm (25³/₈ x 21⁷/₈ x 27¹/₈ in.)

Table: 30.2 x 64.8 x 44.8 cm (11⁷/₈ x 25¹/₂ x 17⁵/₈ in.)

Manufactured by Tendo Mokko, Tokyo, Japan.

Reverse of one chair with manufacturer's plastic logo label and *TENDO*.

Estimate

£15,000-20,000 \$23,000-30,700 €20,500-27,300 Ω

Provenance

Daisaku Cho, Japan

Private collection, Japan

Acquired from the above by the present owner

Literature

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

Junzo Sakakura, Architect: Living in Modernism:

Housing, Furniture and Design, Tokyo, 2009, p. 99, fig. 204, p. 100, p. 134, fig. 192, p. 138, fig. 197, p. 140, ref. 23, p. 141, fig. 196, p. 165 for a technical drawing, a prospectus and images



60. Kenzo Tange 1913-2005

*Pair of chairs, from the Sumi Memorial Hall,
Aichi, 1957*

Bent laminated birch, fabric.

Each: 78 x 50.7 x 60.5 cm (30¾ x 19⅞ x 23⅞ in.)

Manufactured by Tendo Mokko, Tokyo, Japan.

Underside of each with manufacturer's metal label.

Estimate

£8,000-12,000 \$12,300-18,400 €10,900-16,400 Ω

Provenance

Sumi Memorial Hall, Aichi, 1957

Acquired from the above by the present owner

61. Junzo Sakakura 1901-1969

Rare tea table, designed for the Maruko Club House, Tokyo, 1953

Beech, beech-veneered plywood.

50 x 75.8 x 75.8 cm (19 $\frac{5}{8}$ x 29 $\frac{7}{8}$ x 29 $\frac{7}{8}$ in.)

Manufactured by Tendo Mokko, Tokyo, Japan.

Estimate

£10,000-15,000 \$15,300-23,000

€13,700-20,500 Ω

Provenance

Daisaku Choh, Japan

Private collection, Japan

Acquired from the above by the present owner



62. Ron Arad b. 1951

Unique and important

'90 Degrees in the Shade' table, 1991

Polished stainless steel, acrylic.

73.5 x 238.5 x 226 cm

(28 7/8 x 93 7/8 x 88 7/8 in.)

Produced by One Off Ltd., London, UK.

Incised with *Ron Arad*.

Estimate

£40,000-60,000 \$61,400-92,100

€54,700-82,000

Provenance

Galleria Internos, Milan, 1994

Private collection, Italy

Acquired from the above by

the present owner

Exhibited

'Ron Arad Studio', Galleria Internos,

Milan, 1994

Literature

Ron Arad Studio, exh. cat.,

Galleria Internos, Milan, 1994,

illustrated n.p.



63. Andrea Branzi b. 1938

'Tree 4' wall-mounted shelving unit, circa 2010
Steel, natural birch.
110.2 x 250 x 27 cm (43 $\frac{3}{8}$ x 98 $\frac{3}{8}$ x 10 $\frac{5}{8}$ in.)
Number 9 from the edition of 12.
Underside incised with AB 9/12.

Estimate

£25,000-35,000 \$38,400-53,700
€34,200-47,900

Literature

'Il faut mettre fin à la solitude du design',
Le Quotidien de l'Art, no. 105, 9 March, 2012, n.p.
'AD Nouveautés', *Architectural Digest*, no. 108,
May 2012, p. 50





64. Yuya Ushida b. 1975

'XXXX_SOFA', 2011
Injection-moulded plastic.
75.1 x 184.5 x 97.7 cm (29 $\frac{5}{8}$ x 72 $\frac{5}{8}$ x 38 $\frac{1}{2}$ in.)
fully extended
Produced by Royal Ahrend NV, the Netherlands.
From the production of 5 plastic examples.

Estimate

£8,000-10,000 \$12,300-15,300

€10,900-13,700

Literature

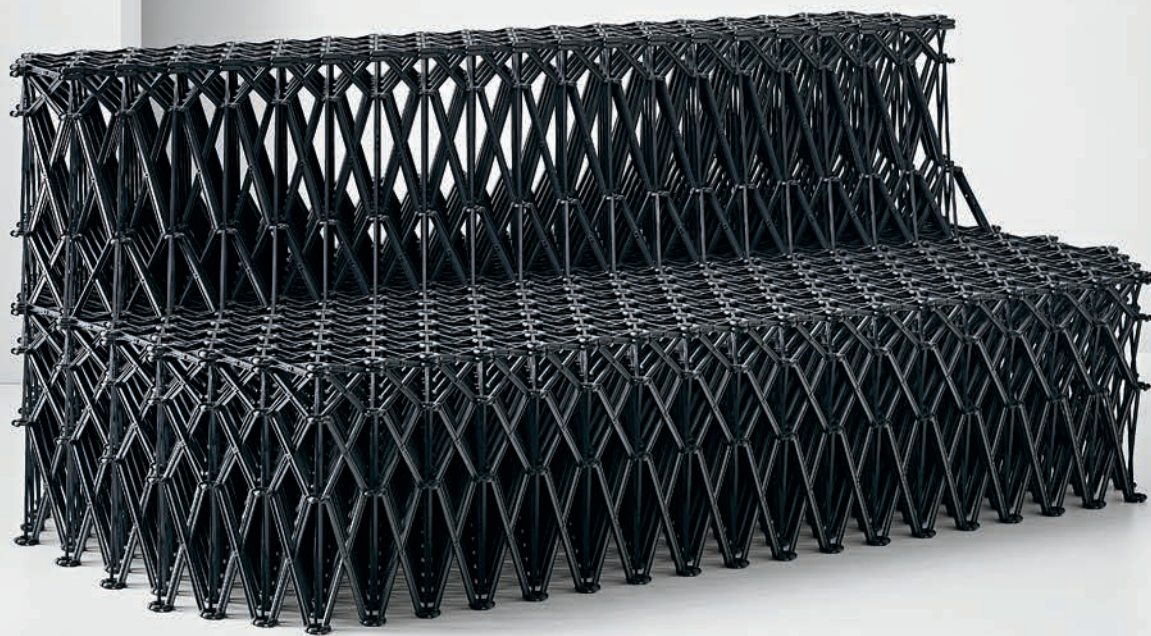
'Milano 2001 Reality check: back to Design',
Domus, no. 947, May 2011, p. 78
'Après moi, le déluge', *Domus*, no. 953,
December 2011, p. 119

Created from 8000 chopsticks, the Yuya Ushida 'XXXX_SOFA' is a masterwork of inventive engineering. Press following its debut praised of the ingenious construction that allowed for conversion from sofa to chair and an assembly process that necessitated 10,000 connections and took three and a half months to complete.

Ushida used bamboo chopsticks to create the prototype 'XXXX=SOFA' for his graduation project at the Design Academy Eindhoven, the present lot from small subsequent production in injection-moulded plastic.

An example of the 'XXX_SOFA' is in permanent museum collection of The Museum of Modern Art, New York; the bamboo version at the Victoria & Albert Museum, London. A further three examples are within private collections.





65. Shiro Kuramata 1934-1991

'Cabinet de Curiosité', designed 1988

Acrylic.

190 x 46 x 46 cm (74¾ x 18½ x 18½ in.)

Manufactured by Ishimaru Co., Tokyo, Japan.

Number 28 from the edition of 40.

Together with a certificate of authenticity
from Meiko Kuramata.

Estimate

£40,000-60,000 \$61,400-92,100

€54,700-82,000

Provenance

More Gallery, Giswil, Switzerland

Acquired from the above by the present owner

Literature

Shiro Kuramata 1934-1991, exh. cat.,

Hara Museum of Contemporary Art, Tokyo, 1996,

p. 30, p. 67, fig. 23, p. 192, fig. 3

Yasuko Seki, ed., *Shiro Kuramata and Ettore Sottsass*,

exh. cat., 21_21 Design Sight, Tokyo, 2001, p. 201

Deyan Sudjic, *Shiro Kuramata: Essays & Writings*,

London, 2013, pp. 76, 99

Deyan Sudjic, *Shiro Kuramata: Catalogue of Works*,

London, 2013, p. 369

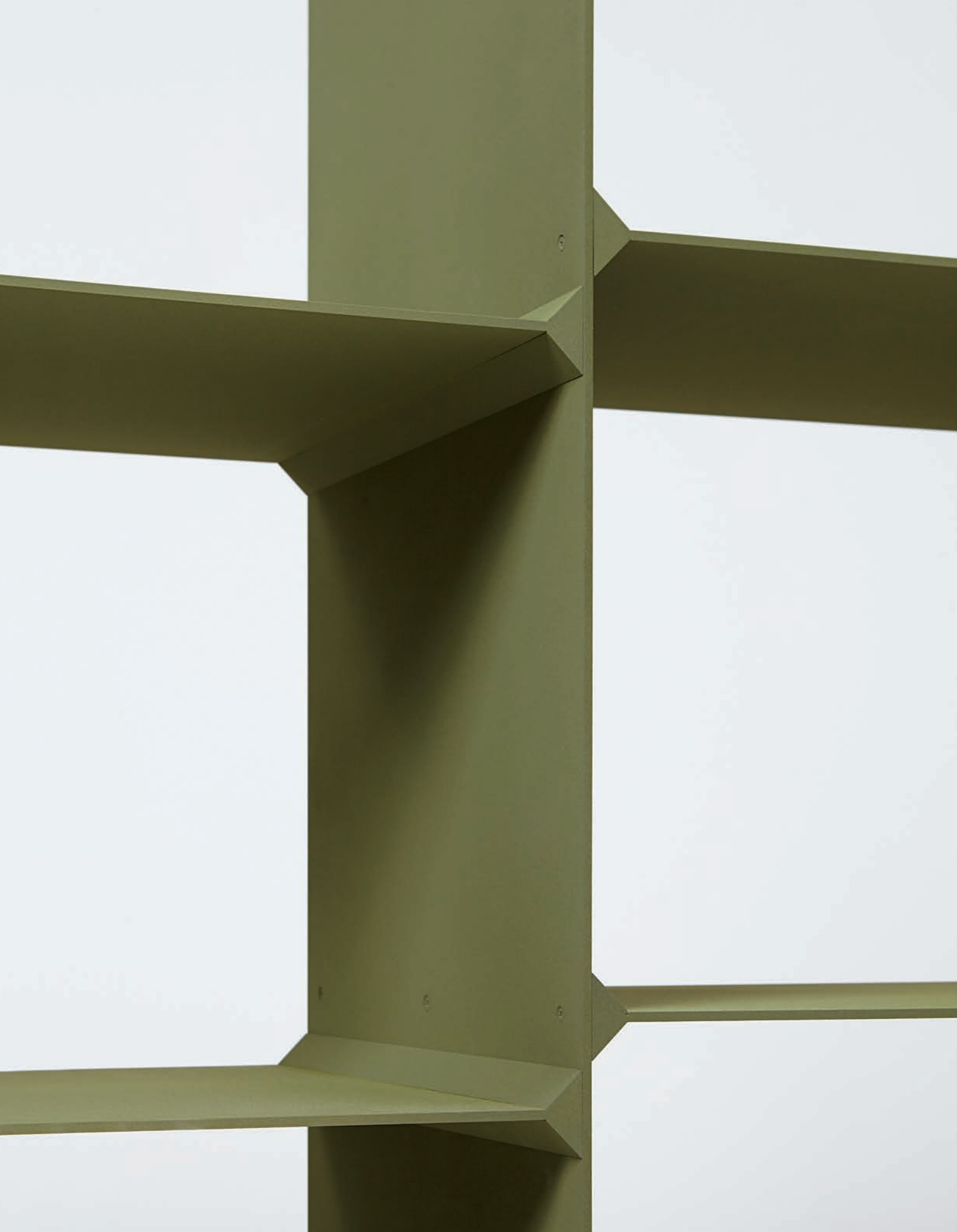


‘My ideal is to see objects floating in the air.’

Shiro Kuramata

The ‘Cabinet de Curiosité’ was among a group of coloured acrylic furniture and objects exhibited at the Galerie Yves Gastou in Paris during 1988. It is one of Shiro Kuramata’s many explorations into concepts of colour and transparency that culminated in his late-career use of acrylic. These designs invite unlimited visual contemplation, testing spatial and temporal boundaries as they contort colour, line and form. This effect is achieved through a number of optical contrasts: the borders are simultaneously discrete and interactive, the minimal physical footprint is disputed by the broad expanse of coloured light reflected onto the cabinet’s surroundings. The name itself, ‘Cabinet de Curiosité’, poses a comprehensive challenge as it evokes a repository of tangible historic objects rather than the acute sense of negative space suggested by its actual material presence. This cognitive contrast of historicism versus timelessness was a post-modernist tool often employed by Kuramata and revealed with subtle mastery in the present lot.





66. Martin Szekely b. 1956

Unique pair of 'S.P.B' bookshelves from the 'Des Étagères' collection, in 'vert-olive', 2008
Nextel-coated aluminium.

Each: 120 x 482 x 45.7 cm (47¼ x 189¾ x 17⅞ in.)

Produced by Tôlerie Fine de Précision, France for
Galerie kreò, Paris. Numbers 1 and 2 from the edition
of 2. Each with metal label *REALISATION/TPU* and
respectively with metal labels '*étagère S.P.B.*', 2008/
Pièce unique 1/2/m. Szekely/Edition Galerie kreò and
étagère "S.P.B.", 2008/Pièce unique 2/2/m. Szekely/
Edition Galerie kreò.

Estimate

£40,000-60,000 \$61,400-92,100 €54,700-82,000 Ω

Provenance

Galerie kreò, Paris, 2008

Commissioned from the above by the present owner

Literature

Christian Schlatter and Bernard Chauveau,
Martin Szekely: Des Étagères, Paris, 2005, pp. 18-19
for a related work

Jean-Louis Gaillemín, ed., *Design Contre Design:
Deux siècles de créations*, exh. cat., Galerie Nationale
du Grand Palais, Paris, 2007, p. 166 for a related work
Clément Dirié, ed., *Martin Szekely*, Zurich, 2010,
pp. 183-89 for related works

Martin Szekely, *Martin Szekely: Ne plus dessiner*,
exh. cat., Centre Georges Pompidou, Paris, 2011, p. 11
for a related work

**‘Today my work seems like a subtraction
to the expressionism of drawing.’**

Martin Szekely









Parisian industrial designer Martin Szekely is widely known for his designs for Hermès, Dom Perignon, and Perrier. The diversity of his design capabilities is evident in his portfolio, with projects ranging from an electric pylon for the French utility company EDF to a leather satchel for Belgian clothier Delvaux. In the early years of the twenty-first century, he began to produce furniture and objects in limited editions; the 'Des Étagères' series is among the earliest.

The present unique lot was designed in 2008 as part of 'Des Étagères'. The concept of a borderline informs the work both physically and formally. The design was conceived as an engineering challenge that would test the limits of minimal use of material. In *Ne plus dessiner*, the publication related to Szekely's 2012 exhibition at the Centre Georges Pompidou in Paris of the same name, the rationale and success of the construction is explained: 'Keeping a structure upright means thinking about bracing- the use of triangulation to cancel out vertical and horizontal forces. 'Des Étagères' uses a simple small triangle, its base placed along the vertical strut and its summit lying along the underside of the shelf. The combined force of all the small triangular pieces stabilises the whole structure whatever is placed on it'. Theoretical and engineering exercises aside, the design of these shelves is fully informed by their function: the uprights can be used as bookends and the high shelves allow for ease of use. Szekely says, 'The shelves have their own rules, dictated by the functional specificity of the way it is put together rather than by subjective aesthetic decision.'

67. Mattia Bonetti b. 1953

'Polyhedral' chest of drawers, designed 2002,
produced 2004

Stainless steel covered wood.

101.5 x 143.3 x 72 cm (39⁷/₈ x 56³/₈ x 28³/₈ in.)

Produced by David Gill Gallery, London.

Number 2 of 2 artist's proofs from
the edition of 8 plus 2 prototypes.

Interior drawer with metal label impressed

AP2/DAVIDGILL/GALLERIES/LONDON.

Estimate

£30,000-40,000 \$46,000-61,400 €41,000-54,700

Provenance

David Gill Gallery, London

Acquired from the above by the present owner, 2005





68. Yves Klein 1928-1962

'Table bleue', designed 1961

Acrylic, glass, IKB pigment, chrome-plated metal.

36.2 x 125.2 x 100 cm (14¼ x 49¼ x 39⅜ in.)

Estimate

£10,000-15,000 \$15,300-23,000

€13,700-20,500

Provenance

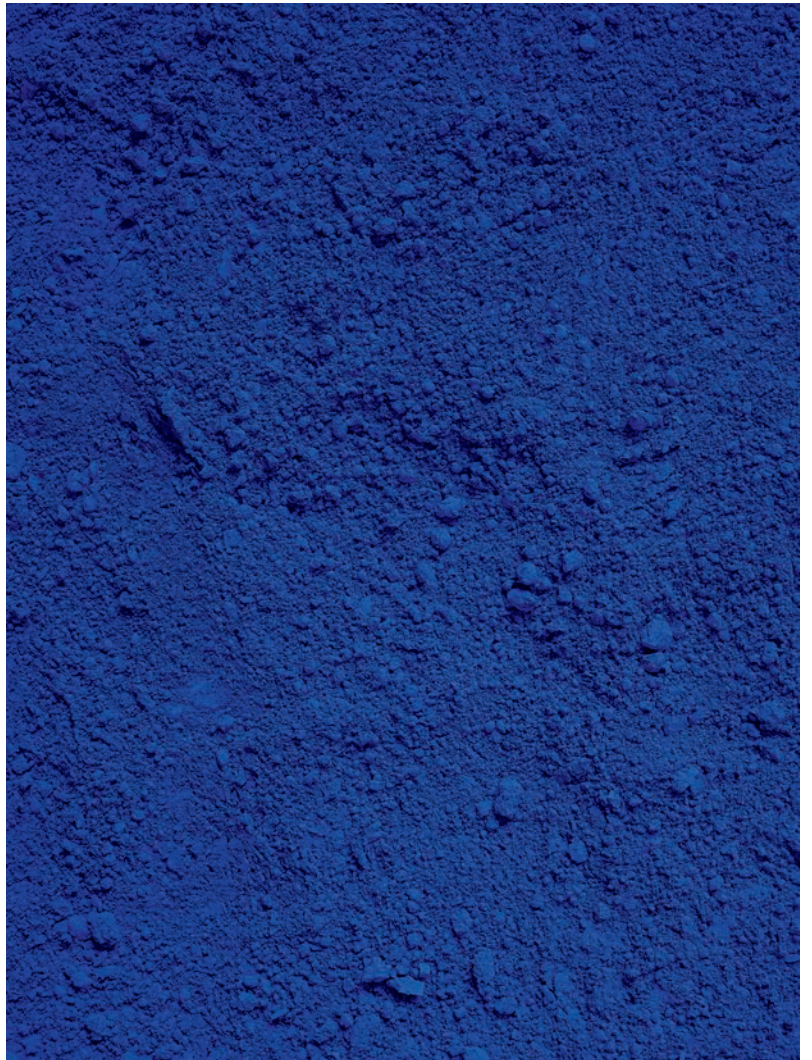
Galerie Gmurzynska & Co., St. Moritz

Acquired from the above by the present owner,
circa 2003

Literature

Barbara Bloemink and Joseph Cunningham,
*Design ≠ Art: Functional Objects from Donald Judd
to Rachel Whiteread*, exh. cat., Cooper-Hewitt
Design Museum, New York, 2004, p. 27, fig. 14

The Yves Klein Archives confirms the authenticity
of the present lot.



In describing its 2013 Laureate, the Pritzker Architecture Prize Jury Citation stated: 'Toyo Ito has been able to produce a body of work that combines conceptual innovation with superbly executed buildings'. The same is true of Ito's product design, including his 'Ripples' bench, winner of the 2004 Compasso d'Oro Award given by the *Associazione per il Disegno Industriale* (ADI) for excellence in Italian-produced design. 'Ripples' comprises five laminated heartwoods, carved expressively to create the impression of undulating water. Ito stated in a 2006 conversation with Peter Macapia, 'I have been interested in getting design inspiration from the phenomena of fluids, of things moving'.



69. Toyo Ito b. 1941

'Ripples' bench, designed 2003, produced 2005
Maple, beech, cherry, walnut, iroko.
40.5 x 200 x 50 cm (15 $\frac{7}{8}$ x 78 $\frac{3}{4}$ x 19 $\frac{5}{8}$ in.)
Manufactured by Horm, Pasiano di Pordenone, Italy.
Underside with printed paper label *MADE IN ITALY*.

Estimate

£5,000-7,000 \$7,700-10,700 €6,800-9,600

Provenance

Casa Argentaureum, Ghent

Acquired from the above by the present owner

Literature

'Toyo Ito: Ripples on the Water', *Domus*, no. 872,
July 2004, p. 102

'Toyo Ito Made in Italy - Itinerant Exhibition',
Domus, no. 876, December 2004, n.p.



As an industrial designer Fukasawa is acutely focused on human interaction with his products and believes that their success relies on these interactions being immediate and intuitive. His minimal aesthetic is in service to this effort, but like some of his contemporaries he rejects the label, stating that 'to describe this shelf with a generic term such as "minimalism" doesn't do it justice. I prefer to talk about the maximum effort required to create such a fantastic product. Minimalism is extremely difficult to achieve.'

The 'Outline' shelving system was designed for the exhibition celebrating the 100th anniversary of Pastoe, the Dutch furniture company. The system was included under the heading 'Visions', the section of the exhibition devoted to future development. Fukasawa and Pastoe share a sensibility which the designer has described as 'minimal, simple and above all, comprehensible without any further explanation'. The shelving was not put into production and the present lot is one of two sets to have been made.

70. Naoto Fukasawa b. 1956

Important 'Outline' shelving system, designed for the 100th Anniversary of Pastoe, 2012

Powder coated metal.

88.8 x 641.5 x 20.1 cm (34 $\frac{7}{8}$ x 252 $\frac{1}{2}$ x 7 $\frac{7}{8}$ in.)

as illustrated

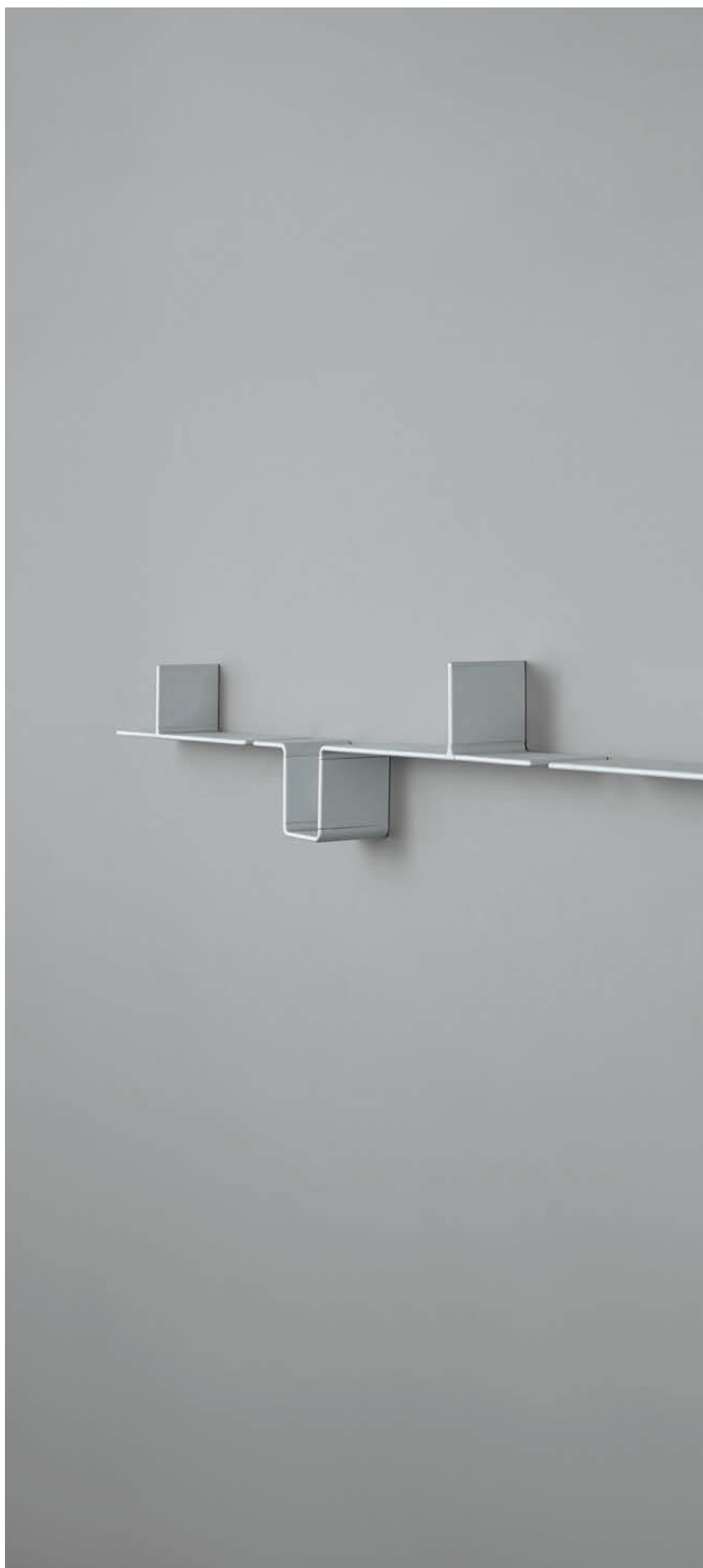
Manufactured by UMS Pastoe bv, Utrecht, the Netherlands. From the production of 2.

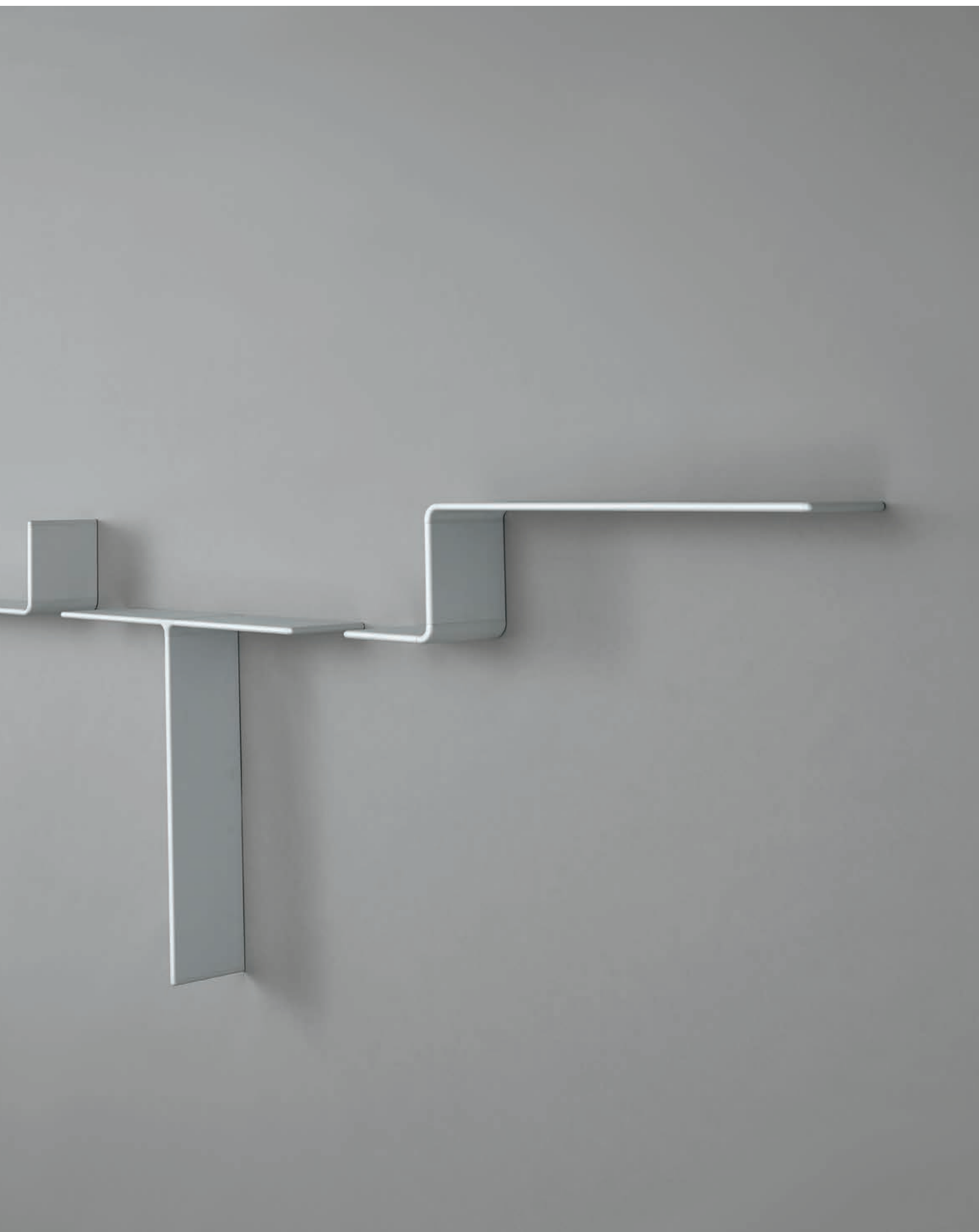
Estimate

£5,000-7,000 \$7,700-10,700 €6,800-9,600

Literature

Gert Staal and Anne van der Zwaag, *Pastoe 100 years of design innovation*, Rotterdam, 2013, pp. 191, 222





71. André Dubreuil b. 1951

Unique desk and chair, 1986

Wrought iron, leather.

Desk: 76.2 x 136 x 85 cm (30 x 53½ x 33½ in.)

Chair: 92.5 x 72 x 71.7 cm (36¾ x 28¾ x 28¼ in.)

Estimate

£8,000-12,000 \$12,300-18,400 €10,900-16,400

Provenance

Themes & Variations Gallery, London, 1986

Exhibited

Themes & Variations Gallery, London

Literature

Jean-Louis Gaillemain, *André Dubreuil:*

Poet of Iron, Paris, 2006, illustrated
pp. 30, 118, fig. 6

Gareth Williams and Nick Wright,
*Cut and Shut: The History of Creative
Salvage*, London, 2012, illustrated
pp. 104-105, 121



Property from a private German collection

72. Ron Arad b. 1951

Unique 'Cone' table, 1986
Patinated mild steel, steel.
74.6 cm (29 $\frac{3}{8}$ in.) high, 76.3 cm (30 in.) diameter
Handmade by Ron Arad and the One Off
team Ltd., London, U.K.

Estimate

£12,000-18,000 \$18,500-27,800
€16,400-24,600

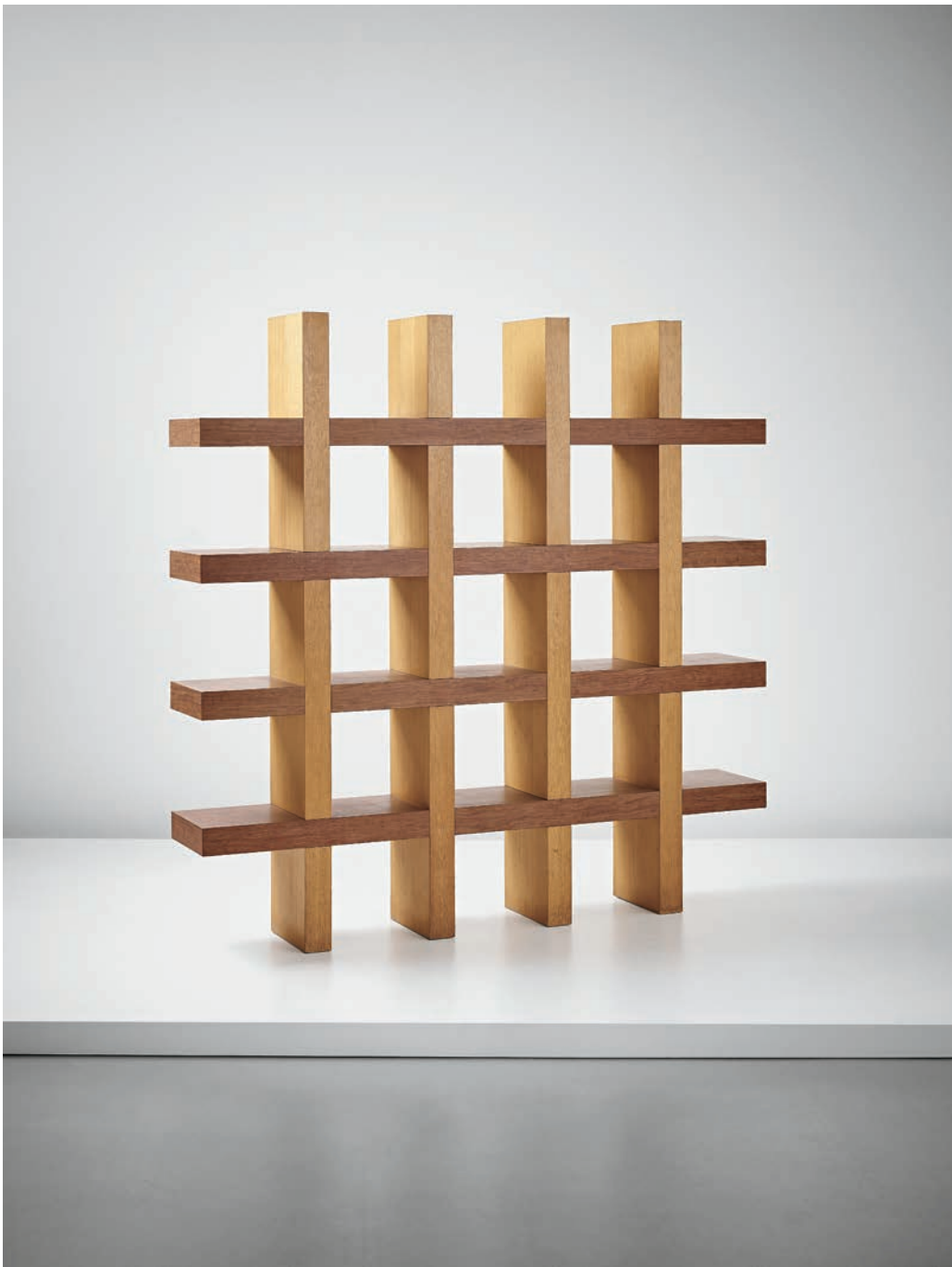
Provenance

Acquired from the One Off Studio,
Neal Street, London, 1986

Literature

Deyan Sudjic, *Ron Arad: Restless Furniture*,
New York, 1989, pp. 19, 64, 81-82
Yukio Futagawa, *Sticks and Stones*.
One Offs & Short Runs. Ron Arad 1980-1990,
exh. cat., Vitra Design Museum,
Weil am Rhein, 1990, pp. 52-53
Deyan Sudjic, *Ron Arad*, London, 1999,
pp. 26-27 for similar examples
Paola Antonelli, Jonathan Safran Foer,
Marie-Laure Jousset, *Ron Arad: No Discipline*,
exh. cat., The Museum of Modern Art,
New York, 2009, p. 12 for a similar example





73. Shigeru Uchida b. 1943

'Day by Day' bookcase, from the 'Furniture as Remembrance' series, 1991
Oak-veneered wood, walnut-veneered wood.
182.4 x 182 x 30.1 cm (71¾ x 71⅝ x 11⅞ in.)
Manufactured by UMS Pastoe bv, Utrecht,
the Netherlands. From the edition of 10.

Estimate

£7,000-9,000 \$10,700-13,800 €9,600-12,300

Literature

Gert Staal and Anne van der Zwaag, *Pastoe
100 years of design innovation*, Rotterdam, 2013,
pp. 109, 220

74. Shiro Kuramata 1934-1991

Pair of 'three-legged B' chairs, model no. R108 and table, model no. T8008, designed 1986

Chromium-plated tubular metal, oak-veneered plywood.

Each chair: 76.5 x 46.3 x 47.2 cm (30 $\frac{1}{8}$ x 18 $\frac{1}{4}$ x 18 $\frac{5}{8}$ in.)

Table: 75.5 cm (29 $\frac{3}{4}$ in.) high, 38 cm (14 $\frac{7}{8}$ in.) diameter

Manufactured by UMS Pastoe bv, Utrecht, the Netherlands. Underside of chairs with manufacturer's plastic label *PASTOE/DUTCH DESIGN*.

Estimate

£8,000-12,000 \$12,300-18,400 €10,900-16,400

Literature

'Shiro Kuramata 1987', *Idée*, Tokyo, 1987, n.p. for the chair Arata Isozaki and Ettore Sottsass, *Shiro Kuramata 1967-1987*, Tokyo, 1988, pp. 102, 120-21 for the chair *Shiro Kuramata 1934-1991*, exh. cat., Hara Museum of Contemporary Art, Tokyo, 1996, p. 181, fig. 6, p. 184, fig. 4 for the chair *Shiro Kuramata and Ettore Sottsass*, exh. cat., 21_21 Design Sight, Tokyo, 2011, p. 197 for the chair Gert Staal and Anne van der Zwaag, *Pastoe 100 years of design innovation*, Rotterdam, 2013, pp. 112, 218 Deyan Sudjic, *Shiro Kuramata: Catalogue of Works*, London, 2013, p. 343, fig. 453 for the chair



75. Martin Szekely b. 1956

'Dos de canapé F.P.' storage unit, 2006

Anodised aluminium.

108.2 x 175 x 35.8 cm (42 $\frac{5}{8}$ x 68 $\frac{7}{8}$ x 14 $\frac{1}{8}$ in.)

Number 3 from the edition of 8 plus 2 artist's proofs and 2 prototypes. Incised with 3/8, *M. Szekely*, 2006.

Estimate

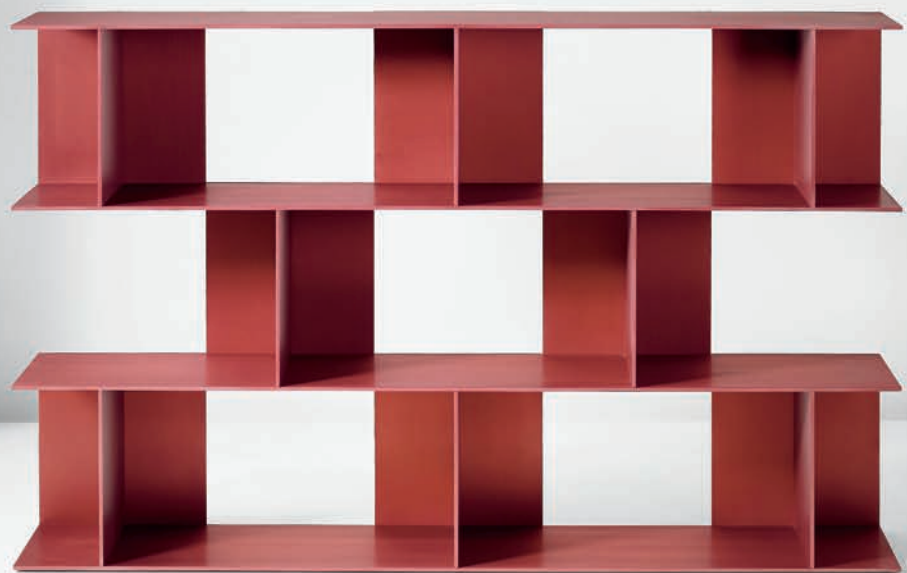
£10,000-15,000 \$15,300-23,000 €13,700-20,500

Provenance

Galerie kreO, Paris, 2006

Literature

Élisabeth Lebovici, Clément Dirié and Martin Szekely, eds., *Martin Szekely*, Zurich, 2010, p. 177



A Private Collection of Gabriella Crespi

The following fourteen lots are part of a larger collection of works by Gabriella Crespi that was assembled by a European countess in the 1970s. Active on the international social scene from Europe to South America, the latter was renowned for her beauty and glamour. Her sense of style extended to her interiors, as evidenced by her whimsical selection of Crespi's designs. The first part of the countess's collection was previously offered in June 2015 at Phillips in New York.

Property of a titled Lady

76. Gabriella Crespi b. 1922

*Coffee table with retractable bar,
from the 'U' series, 1970s*
Brass-covered wood.
58 x 112.8 x 92 cm (22 $\frac{7}{8}$ x 44 $\frac{3}{8}$ x 36 $\frac{1}{4}$ in.)
Produced by Gabriella Crespi, Milan, Italy.
Impressed with facsimile signature
Gabriella Crespi and © below the applied
artist's logo. Brass plaque impressed with 9.

Estimate

£15,000-20,000 \$23,000-30,700
€20,500-27,300

Literature

'De paille et de bambou', *Maison & Jardin*, no. 246,
September 1978, p. 95 for a similar example
Patrick Favardin and Guy Bloch-Champfort,
Les décorateurs des années 60-70, Paris, 2007,
p. 149 for a similar example
*Gabriella Crespi, Il segno e lo spirito: mobili,
plurimi, sculture e gioielli*, exh. cat., Palazzo Reale,
Milan, 2011, p. 23 for a similar example

The present lot has been authenticated by
the Archivio Gabriella Crespi and is recorded
under archive number 200177049.



Property of a titled Lady

77. Gabriella Crespi b. 1922

*Pair of 'Scultura' low tables,
from the 'Plurimi' series, circa 1976*
Brass-covered wood, painted wood.
Each: 41.3 x 93.5 x 74.3 cm (16¼ x 36¾ x 29¼ in.)
fully extended
Produced by Gabriella Crespi, Milan, Italy.
Each impressed with artist's facsimile signature
and © below the applied artist's logo.

Estimate

£24,000-28,000 \$36,800-43,000
€32,800-38,300

Literature

'Les Arts en Italie', L'Œil, January-February 1977,
p. 36 for an example in brass
Patrick Favardin and Guy Bloch-Champfort,
Les décorateurs des années 60-70, Paris, 2007, p. 148
*Gabriella Crespi, Il segno e lo spirito: mobili, plurimi,
sculture e gioielli*, exh. cat., Palazzo Reale, Milan,
2011, p. 67 for an example in brass

The present lot has been authenticated by
the Archivio Gabriella Crespi and is recorded
under archive number 200166006PO.





Property of a titled Lady

78. Gabriella Crespi b. 1922

Group of animal sculptures and magnifying glass, circa 1974

Gold-plated cast brass, glass.

Largest piece: 13.9 x 17.9 x 12 cm
(5½ x 7 x 4¾ in.)

Produced by Gabriella Crespi, Milan, Italy.
Glass produced by Barovier & Toso, Murano, Italy. Hippopotamus, Pelican, and Reindeer magnifying glass with plaque impressed with facsimile signature *Gabriella Crespi*. Stag and Reindeer underside impressed with facsimile signature *Gabriella Crespi*.

Estimate

£3,000-4,000 \$4,600-6,100 €4,100-5,500

Literature

Gabriella Crespi, Il segno e lo spirito: mobili, plurimi, sculture e gioielli, exh. cat., Palazzo Reale, Milan, 2011, pp. 103, 105

The present lot has been authenticated by the Archivio Gabriella Crespi and is recorded under archive number 100183008P/8502271.



Property of a titled Lady

79. Gabriella Crespi b. 1922

Pair of 'Fungo' table lamps, from the 'Rising Sun' series, circa 1973
Brass, bamboo.

Each: 95 cm (37½ in.) high, 70 cm (27½ in.) diameter
Produced by Gabriella Crespi, Milan, Italy. Each impressed with facsimile signature *Gabriella Crespi* and one lamp impressed further with *BREV.*

Estimate

£7,000-9,000 \$10,700-13,800 €9,600-12,300

Literature

'De paille et de bambou', *Maison & Jardin*, no. 246, September 1978, pp. 94, 95
Patrick Favardin and Guy Bloch-Champfort, *Les décorateurs des années 60-70*, Paris, 2007, p. 149
Gabriella Crespi, Il segno e lo spirito: mobili, plurimi, sculture e gioielli, exh. cat., Palazzo Reale, Milan, 2011, pp. 23, 113

The present lot has been authenticated by the Archivio Gabriella Crespi and is recorded under archive number 060182088G.

Intended as a tribute to Venetian postwar artist Emilio Vedova, Gabriella Crespi's 'Plurimi' series comprised metamorphic works such as 'Tavolo 2000', 'Tavolo Dama', 'Divano Quick-change', and 'Puzzle Table'. These models, including the present lot, were designed to explore the expressive, evolutionary possibilities of changeable forms, thereby creating continually evolving spaces. Easily manipulated, Crespi's 'Plurimi' series provided a practical, space-saving solution for the modern interior.



Property of a titled Lady

80. Gabriella Crespi b. 1922

Pair of 'Quick-Change' sofas, from the 'Plurimi' series, circa 1972

Brass-anodised aluminium, fabric.

77 x 222.5 x 115.1 cm (30 $\frac{3}{8}$ x 87 $\frac{5}{8}$ x 45 $\frac{3}{8}$ in.),

38.2 x 222.5 x 139.1 cm (15 x 87 $\frac{5}{8}$ x 54 $\frac{3}{4}$ in.) folded

Produced by Gabriella Crespi, Milan, Italy.

Each frame and hinge impressed with facsimile signature Gabriella Crespi BREV.

Estimate

£8,000-12,000 \$12,300-18,400 €10,900-16,400

Literature

'Una Guida un Carnet Dove', *Casa Vogue*, no. 21, May 1973, p. 143

'De paille et de bambou', *Maison & Jardin*, no. 246, September 1978, pp. 94, 95

Patrick Favardin and Guy Bloch-Champfort, *Les décorateurs des années 60-70*, Paris, 2007, p. 149

Gabriella Crespi, Il segno e lo spirito: mobili, plurimi, sculture e gioielli, exh. cat., Palazzo Reale, Milan, 2011, pp. 23, 40

The present lot has been authenticated by the Archivio Gabriella Crespi and is recorded under archive number 200170015/1/3.





Property of a titled Lady

81. Gabriella Crespi b. 1922

Large 'Cabbage and Snail' lidded box, circa 1970

Brass.

26.9 x 31.8 x 35.1 cm (10 $\frac{5}{8}$ x 12 $\frac{1}{2}$ x 13 $\frac{7}{8}$ in.)

Produced by Gabriella Crespi, Milan, Italy.

Underside impressed with artist's facsimile signature *Gabriella Crespi*.

Estimate

£4,500-5,500 \$6,900-8,400

€6,200-7,500

The present lot has been authenticated by the Archivio Gabriella Crespi and is recorded under archive number 080176063G.



Property of a titled Lady

82. Gabriella Crespi b. 1922

Large lidded box, lidded cylinder, cigarette lighter and small vase, 1968-1975

Engraved brass, brass-covered wood, chromium-plated metal.

Lidded box: 8.5 x 25.2 x 17.7 cm

(3 $\frac{3}{8}$ x 9 $\frac{7}{8}$ x 6 $\frac{7}{8}$ in.)

Each lidded cylinder and cigarette lighter:

11 cm (4 $\frac{3}{8}$ in.) high, 5.2 cm (2 in.) diameter.

Vase: 15 x 4.4 x 3.4 cm (5 $\frac{7}{8}$ x 1 $\frac{3}{4}$ x 1 $\frac{3}{8}$ in.)

Produced by Gabriella Crespi, Milan, Italy.

Glass produced by Barovier & Toso, Murano, Italy and each impressed with facsimile signature *Gabriella Crespi*.

Estimate

£2,000-3,000 \$3,100-4,600 €2,700-4,100

The present lot has been authenticated by the Archivio Gabriella Crespi and is recorded under archive numbers 020186096/23052314.



Property of a titled Lady

83. Gabriella Crespi b. 1922

'Fungo' standard lamp, from the 'Rising Sun' series, circa 1974

Brass, bamboo.

169.7 cm (66¾ in.) high

Produced by Gabriella Crespi, Milan, Italy.

Impressed with facsimile signature

Gabriella Crespi/BREV and other facsimile signature *Gabriella Crespi*.

Estimate

£4,000-6,000 \$6,100-9,200 €5,500-8,200

Literature

'Structure Lumineuses, Éléments de Décor', L'Œil, no. 280, November 1978, p. 46 for a similar example

Gabriella Crespi, *Il segno e lo spirito: mobili, plurimi, sculture e gioielli*, exh. cat., Palazzo Reale, Milan, 2011, p. 112 for a similar example

The present lot has been authenticated by the Archivio Gabriella Crespi and is recorded under archive number 060188088TB.



Property of a titled Lady

84. Gabriella Crespi b. 1922

Sideboard, circa 1976

Brass, painted-laminated wood, painted wood.

75 x 149.8 x 60.2 cm (29½ x 58⅞ x 23¾ in.)

Produced by Gabriella Crespi, Milan, Italy.

Impressed with facsimile signature *Gabriella Crespi*

® below the applied artist's logo.

Estimate

£10,000-15,000 \$15,300-23,000 €13,700-20,500

The present lot has been authenticated by the Archivio Gabriella Crespi and is recorded under archive number 200184053.



Property of a titled Lady

85. Gabriella Crespi b. 1922

*Pair of table lamps, from the 'Animali' series,
circa 1970*

Bamboo, brass, chromium-plated metal, pine, cane.

Each: 100.7 x 65.1 x 40.3 cm (39 $\frac{5}{8}$ x 25 $\frac{5}{8}$ x 15 $\frac{7}{8}$ in.)

Produced by Gabriella Crespi, Milan, Italy.

Estimate

£8,000-12,000 \$12,300-18,400 €10,900-16,400

The present lot has been authenticated by the
Archivio Gabriella Crespi and is recorded under
archive number 220178060.

Property of a titled Lady

86. Gabriella Crespi b. 1922

Pair of side tables, circa 1975

Painted laminated-wood.

Each: 39.9 x 80.4 x 60.2 cm (15¾ x 31½ x 23¾ in.)

Produced by Gabriella Crespi, Milan, Italy. Each table with artist's metal label and impressed with facsimile signature *Gabriella Crespi*®.

Estimate

£4,000-6,000 \$6,100-9,200 €5,500-8,200

The present lot has been authenticated by the Archivio Gabriella Crespi and is recorded under archive number 200180054P.





Property of a titled Lady

87. Gabriella Crespi b. 1922

Console, from the 'U' series, circa 1976

Brass-covered wood.

74.5 x 148.9 x 50.1 cm (29³/₈ x 58⁵/₈ x 19³/₄ in.)

Produced by Gabriella Crespi, Milan, Italy.

Impressed with artist's facsimile signature

Gabriella Crespi ® below the applied artist's logo.

Estimate

£8,000-12,000 \$12,300-18,400 €10,900-16,400

The present lot has been authenticated by the Archivio Gabriella Crespi and is recorded under archive number 200175051.

Property of a titled Lady

88. Gabriella Crespi b. 1922

Coffee table, circa 1977

Painted laminated wood.

35.3 x 121.1 x 80.3 cm (13⁷/₈ x 47⁵/₈ x 31⁵/₈ in.)

Produced by Gabriella Crespi, Milan, Italy.

Side of table with artist's metal label and impressed with facsimile signature *Gabriella Crespi* ®.

Estimate

£8,000-12,000 \$12,300-18,400 €10,900-16,400

The present lot has been authenticated by the Archivio Gabriella Crespi and is recorded under archive number 200181054.



Property of a titled Lady

89. Gabriella Crespi b. 1922

Lantern, circa 1975

Lattimo glass, brass, painted wood, patinated brass.

59.3 cm (23³/₈ in.) high, 29.9 cm (11³/₄ in.) diameter

Produced by Gabriella Crespi, Milan, Italy.

Glass produced by Barovier & Toso, Murano, Italy.

Impressed with facsimile signature *Gabriella Crespi*.

Estimate

£3,000-4,000 \$4,600-6,200 €4,100-5,500

Literature

Casa Vogue, no. 63, November 1976, p. 160
for an advertisement

'Les Arts en Italie', *L'Œil*, January-February 1977,
p. 36 *Gabriella Crespi, Il segno e lo spirito:
mobili, plurimi, sculture e gioielli*, exh. cat.,
Palazzo Reale, Milan, 2011, p. 67

The present lot has been authenticated by the Archivio Gabriella Crespi and is recorded under archive number 220185047.





90. Jacques Quinet 1918-1992

Rare desk, 1955-1957

Brass, mahogany, leather.

76 x 141 x 81 cm (29 $\frac{7}{8}$ x 55 $\frac{1}{2}$ x 31 $\frac{7}{8}$ in.)

Estimate

£12,000-18,000 \$18,400-27,600

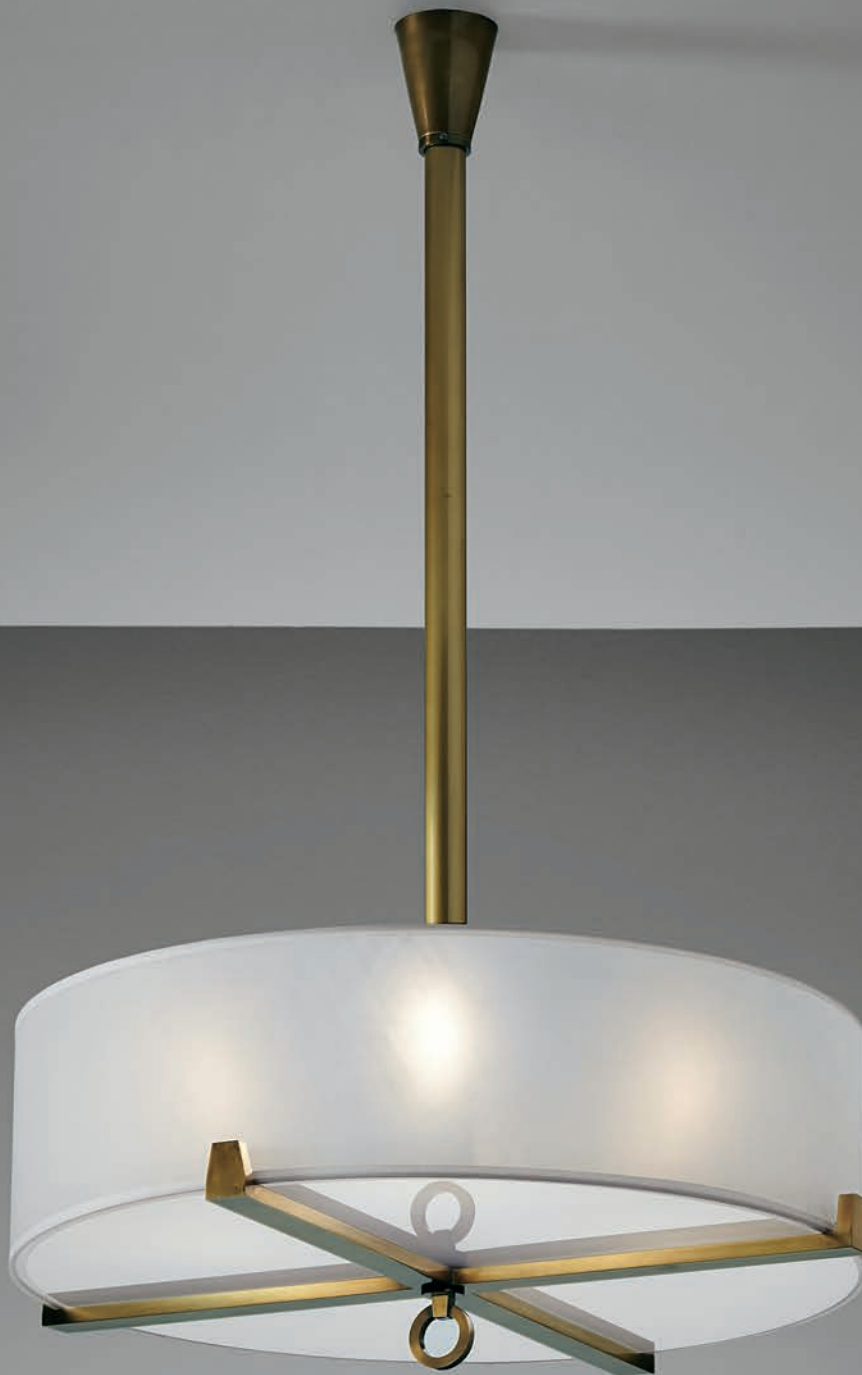
€16,400-24,600

Literature

'Un décorateur chez lui', *Mobilier et Décoration*,
no. 8, November 1962, pp. 10-11

Guitemie Maldonado, *Jacques Quinet*, Paris,
2000, pp. 49, 125 for similar examples

Patrick Favardin, *Les Décorateurs des Années*
50, Paris, 2002, pp. 57-58 for an image and
a drawing of similar examples



91. Jacques Quinet 1918-1992

'Tambour' ceiling light, circa 1962
 Patinated brass, patinated tubular brass,
 acrylic, cellulose shade.
 80 cm (31½ in.) drop, 52.5 cm
 (20⅝ in.) diameter

Estimate
 £8,000-10,000 \$12,300-15,300
 €10,900-13,700

Provenance
 Collection of the designer,
 villa 'La Renardière', Villerville, France

Literature
 Guitemie Maldonado, *Jacques Quinet*,
 Paris, 2000, pp. 62, 111, 180
 Patrick Favardin, *Les Décorateurs
 des Années 50*, Paris, 2002, p. 61
 Guy Bloch-Champfort, *Jacques Quinet*, exh. cat.,
 Galerie Chastel-Maréchal, Paris, 2008, pp. 32-33, 61



The present coffee table is one of Jacques Quinet's most well-known designs from the height of his long and productive career which began in the late 1940s. It was during the 1960s that he attracted some of his most prominent commissions. The furniture and lighting from this period were not mass-produced, but obtained through special order. The crisp lines and elegant execution of Quinet's work reflect his training as an architect and his early employment with a master cabinetmaker. Even as modernism was eclipsed by other movements and styles in the second half of the twentieth century, Quinet continued to emphasise a rigorous simplicity in his designs for furnishings and interiors. The present lot is an example of the austere metalwork that was simultaneously in the tradition of some of his forebears such as Pierre Chareau and anticipatory of the sleek styles of the 1970s.

92. Jacques Quinet 1918-1992

Coffee table, model no. 5254, circa 1969
Metal, glass.
37.8 x 95.5 x 95.5 cm (14 $\frac{7}{8}$ x 37 $\frac{5}{8}$ x 37 $\frac{5}{8}$ in.)

Estimate

£22,000-28,000 \$33,800-43,000
€30,100-38,300

Provenance

Gifted by the designer to Mr and Mrs K.,
Neuilly sur Seine, France, 1969
Acquired from the above by the present owner

Literature

Guitemie Maldonado, *Jacques Quinet*, Paris, 2000, p. 149
Guy Bloch-Champfart, *Jacques Quinet*, exh. cat., Galerie Chastel-Maréchal, Paris, 2008, pp. 34-35, 60 for a similar example





93. Jacques Quinet 1918-1992

Pair of wall lights, model no. 643, designed for the Grand Salon, rue Fortuny, Paris, circa 1953
Patinated bronze, opaque glass.
Each: 22.8 x 19.8 x 24.3 cm (8⁷/₈ x 7³/₄ x 9⁵/₈ in.)

Estimate

£8,000-12,000 \$12,300-18,400
€10,900-16,400

Provenance

Private collection, France

Literature

'Un décorateur chez lui', *Mobilier et Décoration*, no. 8, November 1962, pp. 10-11
Guitemie Maldonado, *Jacques Quinet*, Paris, 2000, pp. 48, 55, 98, 123, 174 for images and a drawing

94. Jacques Quinet 1918-1992

Pair of wall lights, model no. 643, designed for the Grand Salon, rue Fortuny, Paris, circa 1953
Patinated bronze, opaque glass.
Each: 22.8 x 19.8 x 24.3 cm (8⁷/₈ x 7³/₄ x 9⁵/₈ in.)

Estimate

£8,000-12,000 \$12,300-18,400
€10,900-16,400

Provenance

Private collection, France

Literature

See previous lot



95. Jacques Quinet 1918-1992

Console, circa 1960

Painted wood.

37.8 x 180 x 35.3 cm (14 $\frac{7}{8}$ x 70 $\frac{7}{8}$ x 13 $\frac{7}{8}$ in.)

Estimate

£6,000-8,000 \$9,200-12,300 €8,200-10,900

Provenance

Private collection, Corsica, France, acquired
directly from the designer

Literature

Guitemie Maldonado, *Jacques Quinet*, Paris, 2000,
p. 184 for a similar example

Guy Bloch-Champfort, *Jacques Quinet*, exh. cat.,
Galerie Chastel-Maréchal, Paris, 2008, pp. 30, 31, 61
for a similar example



96. Jacques Quinet 1918-1992

Two-tiered coffee table, circa 1960

Painted wood.

27.8 x 104.8 x 45.2 cm (10⁷/₈ x 41¹/₄ x 17³/₄ in.)

Estimate

£5,000-7,000 \$7,700-10,700 €6,800-9,600

Provenance

Private collection, Corsica, France,
acquired from the designer

Literature

Guitemie Maldonado, *Jacques Quinet*, Paris, 2000,
p. 185 for a drawing of a similar example

Guy Bloch-Champfort, *Jacques Quinet*, exh. cat.,
Galerie Chastel-Maréchal, Paris, 2008, pp. 48-49, 61
for a similar example



97. Pierre Cardin b. 1922

Table lamp, 1968-1970

Coloured glass, chromium-plated metal,
chromium-plated tubular metal.

36 cm (14 $\frac{1}{8}$ in.) high

Manufactured by Venini, Murano, Italy.

Estimate

£4,000-6,000 \$6,100-9,200 €5,500-8,200

Provenance

Phillips de Pury & Company, New York, 'Design',
17 December, 2008, lot 143

Acquired from the above by the present owner

Literature

Franco Deboni, *Venini Glass, Catalogue 1921-2007*,
Volume 2, Turin, 2007, fig. 300





98. Pietro Chiesa 1892-1948

Rare chest of drawers and cabinet, circa 1935

Mirrored glass, etched mirrored glass,
stained wood, glass.

158.3 x 99.7 x 44.3 cm (62³/₈ x 39¹/₄ x 17¹/₂ in.)

Manufactured by Fontana Arte, Milan, Italy.

Estimate

£20,000-25,000 \$30,700-38,400

€27,300-34,200

Literature

Franco Deboni, *Fontana Arte: Gio Ponti*,
Pietro Chiesa, Max Ingrand, Turin, 2012, fig. 215

99. **Pietro Chiesa** 1892-1948

Rare cabinet, circa 1938

Pear wood, pear-veneered wood, coloured mirrored glass, tubular brass, brass.

79.3 x 100.5 x 34.8 cm (31¼ x 39½ x 13¾ in.)

Manufactured by Fontana Arte, Milan, Italy.

Impressed with manufacturer's mark FX.

Estimate

£30,000-40,000 \$46,000-61,400 €41,000-54,700

Literature

'Documenti della produzione italiana', *Domus*, no. 131, November 1938, pp. 65-66

'L'opera di Pietro Chiesa', *Domus*, no. 234, March 1949, p. 38, fig. 24

Laura Falconi, *Lucie trasparenze: Fontana Arte*, Rome, 2006, pp. 72-73

Franco Deboni, *Fontana Arte: Gio Ponti, Pietro Chiesa, Max Ingrand*, Turin, 2012, p. 20, fig. 18, fig. 195

Sergio Montefusco, *Fontana Arte: repertorio 1933-1943 dalle immagini dell'epoca*, Genoa, 2012, p. 239



100. Gio Ponti 1891-1979

Rare low table, circa 1930

Coloured mirrored glass, ebonised wood,
wood, nickel-plated metal.

45.7 x 66.8 x 42.1 cm (17 $\frac{7}{8}$ x 26 $\frac{1}{4}$ x 16 $\frac{5}{8}$ in.)

Manufactured by Luigi Fontana & C., Milan, Italy.

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

Estimate

£6,000-8,000 \$9,200-12,300 €8,200-10,900

Literature

Franco Deboni, *Fontana Arte: Gio Ponti*,

Pietro Chiesa, Max Ingrand, Turin, 2012, fig. 137
for a related table



101. Fontana Arte

Occasional table, circa 1941
Stained wood, mirrored glass.
79.6 x 78.3 x 84.6 cm (20¾ x 45¼ x 27½ in.)
Manufactured by Fontana Arte, Milan, Italy.
Underside of tabletop and two legs impressed
with manufacturer's mark.

Estimate

£4,000-6,000 \$6,100-9,200 €5,500-8,200

Literature

Sergio Montefusco, *Fontana Arte: repertorio
1933-1943 dalle immagini dell'epoca*, Genoa,
2012, p. 204





102. Angelo Lelli 1915-1979

Ceiling light, circa 1950

Perforated brass, brass, painted metal.

114 cm (44 $\frac{7}{8}$ in.) drop, 80 cm (31 $\frac{1}{2}$ in.) diameter

Manufactured by Arredoluce, Monza, Italy.

Estimate

£4,000-6,000 \$6,100-9,200 €5,500-8,200



103. Gio Ponti 1891-1979

Early table and pair side of chairs, circa 1927

Table: burr walnut-veneered wood.

Each chair: burr walnut-veneered wood, leather.

Table: 65.8 x 79.7 x 69.1 cm (25⁷/₈ x 31³/₈ x 27¹/₄ in.)

Each chair: 88.4 x 45 x 48.7 cm (34³/₄ x 17³/₄ x 19¹/₈ in.)

Produced by Magnoni, Italy.

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

Estimate

£6,000-8,000 \$9,200-12,300 €8,200-10,900

Literature

Irene de Guttry and Maria Paola Maino, *Il mobile déco italiano*, Bari, 1988, p. 208, fig. 1 for a similar example of the table

Laura Falconi, ed., *Gio Ponti: Interiors, Objects, Drawings, 1920-1976*, Milan, 2010, p. 54 for a similar example of the table



104. Gio Ponti and Pietro Chiesa

1891-1979 and 1892-1948

Large chandelier, circa 1933

Brass, tubular brass, painted metal,
opaque glass, glass.

94.8 cm (37 $\frac{3}{8}$ in.) drop, 71 cm (27 $\frac{7}{8}$ in.) diameter
Manufactured by Fontana Arte, Milan, Italy.

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

Estimate

£5,000-7,000 \$7,700-10,700 €6,800-9,600

Literature

Mario Universo, *Gio Ponti designer, Padova 1936-1941*, Padova, 1989, p. 60 for a similar example

Laura Falconi, ed., *Gio Ponti: Interiors, Objects, Drawings, 1920-1976*, Milan, 2010, pp. 112, 117, 119
for a similar example

Σ 105. **Gio Ponti** 1891-1979

*Unique desk and armchair, designed for the
'Domus Alba' apartment, Milan, circa 1936*

Desk: rosewood-veneered wood, rosewood, glass,
brass, fabric.

Armchair: rosewood-veneered wood, rosewood, fabric.

Desk: 78.2 x 170.8 x 72.7 cm (30¾ x 67¼ x 28⅝ in.)

Armchair: 96.2 x 54.4 x 58.5 cm (37⅞ x 21⅝ x 23 in.)

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

Estimate

£12,000-18,000 \$18,400-27,600 €16,400-24,600

Provenance

'Domus Alba' apartment, Via Goldoni, Milan, circa 1936

Literature

'Una casa in condominio costruita da Gio Ponti',
Domus, no. 126, June 1938, p. 10 for an article on
the 'Domus Alba' apartment



**‘What is needed is the supercession of
painting, sculpture, poetry and music’**

Lucio Fontana

106. Osvaldo Borsani and Lucio Fontana

1911-1985 and 1899-1968

Rare illuminated drinks cabinet, circa 1950

Bronze, painted glass, glass, mirrored glass, mahogany, mahogany-veneered plywood, brass, painted brass, painted wood, coloured glass.

141.6 x 113.2 x 53 cm (55 $\frac{3}{4}$ x 44 $\frac{5}{8}$ x 20 $\frac{7}{8}$ in.)

Manufactured by Arredamenti Borsani, Varedo, Italy.

Glass panel painted by Lucio Fontana, Milan, Italy.

Archivio Lucio Fontana number N 3838/2.

Estimate

£20,000-30,000 \$30,700-46,000 €27,300-41,000

Literature

Irene de Guttry and Maria Paola Maino,

Il Mobile Italiano Degli Anni '40 e '50, Bari, 1992, p. 110,

fig. 10 for a similar example



The present drinks cabinet conveys all the lively enthusiasm of early 1950s Italy. In this period Osvaldo Borsani, a principal proponent of the Art Deco style in Italy, and Lucio Fontana, founder of the Spatialist movement, made an unlikely but dynamic pair when they collaborated on a number of projects. The present lot is an example of how they typically cooperated, with Borsani producing the furniture onto which Fontana would contribute surface decorations. Here, the double-lobed front is mounted with a pair of fantastical baroque bronze handles, the shaped doors slide apart to reveal a mirrored and illuminated interior decorated by Fontana.







Σ 107. **Ico Parisi** 1916-1996

Unique dining table, designed for a villa, Como, 1953
Indian rosewood-veneered wood, rosewood,
bianco statuario Carrara marble.
78.3 x 202.8 x 90.8 cm (30⁷/₈ x 79⁷/₈ x 35³/₄ in.)

Estimate

£10,000-15,000 \$15,300-23,000 €13,700-20,500

Provenance

Private collection, Como, 1953

This lot has been recorded in the Archivio del Design di Ico Parisi, Via Diaz 11 - 22100 Como, Italy. Phillips wishes to thank Roberta Lietti of the Archivio del Design di Ico Parisi for her assistance with cataloguing the present lot.



The present lot *in situ*,
Como, Italy.



108. Ercole Barovier 1889-1974

'Autunno gemmato' vase, circa 1936

Handblown clear glass with metal oxides and applied rings.

25.9 cm (10¼ in.) high

Produced by Vetreria Artistica Barovier & C., Murano, Italy.

Estimate

£5,000-7,000 \$7,700-10,700 €6,800-9,600 ♣

Literature

Marina Barovier, ed., *Art of the Barovier, glassmakers in murano 1866-1972*, Venice, 1993, p. 129, no. 102

Luci e trasparenze, vetri storici di Ercole Barovier 1889-1974, exh. cat., Verona, 1995, p. 46, no. 20

109. Ercole Barovier 1889-1974

Large 'Autunno Gemmato' vase, circa 1935
Handblown colourless glass with metal oxides.
34.8 cm (13¾ in.) high
Produced by Vetreria Artistica Barovier & C., Murano,
Italy. Underside with manufacturer's paper label
VERRERIES ARTISTIQUES/Barovier&C./MURANO.

Estimate

£8,000-12,000 \$12,300-18,400 €10,900-16,400 ♣





no. Osvaldo Borsani 1911-1985

Pair of side tables, 1940s
Marble, brass, rosewood, glass.
51.2 cm (20 $\frac{1}{8}$ in.) high, 39.8 cm (15 $\frac{5}{8}$ in.) diameter

Estimate
£6,000-8,000 \$9,200-12,300 €8,200-10,900



III. Pietro Chiesa 1892-1948

Rare occasional table, circa 1942
Coloured mirrored glass, brass, limed birch.
59 x 89.3 x 44.1 cm (23¼ x 35½ x 17¾ in.)
Manufactured by Fontana Arte, Milan, Italy.
Underside of glass tabletop with manufacturer's
stamp L FONTANA/MILANO/1942.

Estimate

£4,000-6,000 \$6,100-9,200 €5,500-8,200

112. Paolo Buffa 1903-1970

Rare sideboard, circa 1940

Walnut, teak, bronze, opaque glass, mirrored glass, coloured glass, nickel-plated metal.

96.8 x 287.1 x 47 cm (38½ x 113 x 18½ in.)

Estimate

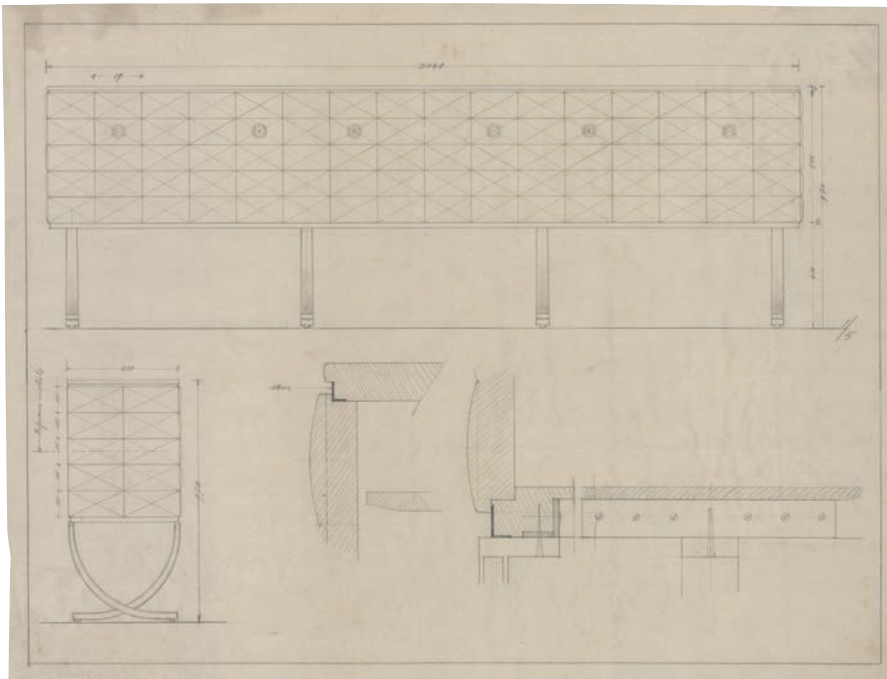
£10,000-15,000 \$15,300-23,000 €13,700-20,500

Provenance

Private collection, Italy

Literature

Roberto Aloï, *L'Arredamento Moderno, terza serie*, Milan, 1948, no. 376 for a similar example



Technical drawing of the present model.

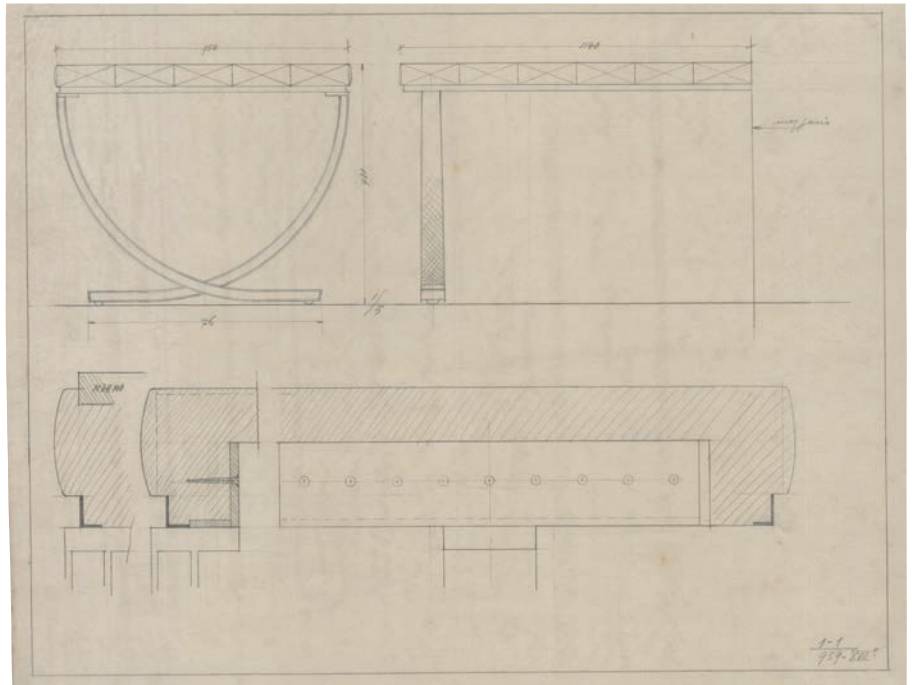
© Archivio Paolo Buffa,
Courtesy Eredi Marelli
s.a.s., Cantù, Italy.





**Technical drawing of
the present model.**

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



113. Paolo Buffa 1903-1970

Rare dining table, circa 1940

Walnut, bronze.

78.4 x 180.8 x 100.6 cm (30 $\frac{1}{8}$ x 71 $\frac{1}{8}$ x 39 $\frac{5}{8}$ in.)

Estimate

£8,000-12,000 \$12,300-18,400 €10,900-16,400

Provenance

Private collection, Italy

Literature

Roberto Aloï, *L'Arredamento Moderno, terza serie*,
Milan, 1948, nos. 303, 627 for a similar example

114. Carlo Scarpa 1906-1978

Large chandelier, circa 1927

Coloured glass, metal, tubular metal.

142 cm (55 7/8 in.) drop, 127 cm (50 in.) diameter

Manufactured by MVM Cappellin & Co., Murano, Italy.

Metal fixture impressed with 59/BREVETTATO.

Estimate

£18,000-24,000 \$27,600-36,800 €24,600-32,800

Literature

Marino Barovier, *Carlo Scarpa: Glass of an Architect*,
Milan, 1999, p. 249, fig. 9

The present model was exhibited at the XVIII
Exhibition at the Opera Bevilacqua La Masa,
Venice, 1927.





115. Benvenuto Barovier 1855-1932

Rare 'Piumato' vase, circa 1913

Incamiciato coloured glass.

25.4 cm (10 in.) high

Produced by Vetreria Artistica Barovier & C.,
Murano, Italy.

Estimate

£6,000-8,000 \$9,200-12,300 €8,200-10,900 ♣

Exhibited

'I Barovier: una stirpe di vetrai', Hakone Glass
Forest, Ukai Museum, Japan, 1998-1999

Literature

I Barovier: una stirpe di vetrai, exh. brochure,
Hakone Glass Forest, Ukai Museum, Japan,
1998-1999, illustrated n.p.



116. Napoleone Martinuzzi 1892-1977

*Pair of 'a foglie' wall lights, model no. 465,
circa 1938*

Pulegoso coloured glass, brass, metal.

Each: 79.1 x 35.2 x 21.5 cm (31 $\frac{1}{8}$ x 13 $\frac{7}{8}$ x 8 $\frac{1}{2}$ in.)

Produced by Venini, Murano, Italy.

Estimate

£6,000-8,000 \$9,200-12,300 €8,200-10,900

Literature

Anna Venini Diaz de Santillana, *Venini Catalogue
Raisonné 1921-1986*, Milan, 2000, p. 262, pl. 175

Franco Deboni, *Venini Glass: Its history, artists
and techniques, Volume 1*, Turin, 2007, pl. 175

117. Carlo Scarpa 1906-1978

Table mirror, model no. 74, circa 1939
Spirale coloured glass, brass, mirrored glass.
51 x 50.5 x 28.2 cm (20 $\frac{1}{8}$ x 19 $\frac{7}{8}$ x 11 $\frac{1}{8}$ in.)
Produced by Venini, Murano, Italy. Brass
hanger impressed with VENINI/MURANO.

Estimate

£4,000-6,000 \$6,100-9,200 €5,500-8,200

Literature

Anna Venini Diaz de Santillana, *Venini Catalogue Raisonné 1921-1986*, Milan, 2000, p. 242, pl. 44D
Franco Deboni, *Venini Glass: Its history, artists and techniques, Volume 1*, Turin, 2007, pl. 44D
Marino Barovier, ed., *Carlo Scarpa: Venini 1932-1947*, exh. cat., Fondazione Giorgio Cini, Venice, 2012, pp. 243, 245 for similar examples from the series





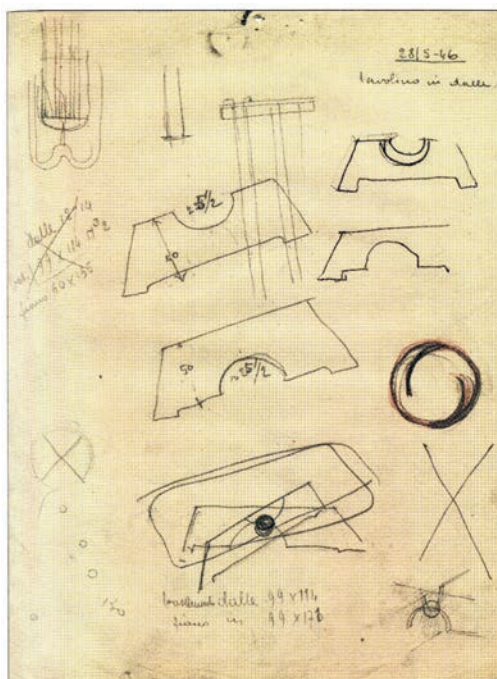
n8. Gio Ponti 1891-1979

Console, designed 1947, executed 1950s
Mahogany, mahogany-veneered wood, brass.
90.3 x 117.5 x 41.5 cm (35½ x 46¼ x 16¾ in.)
Manufactured by Ambrosini Mobili, Italy.
Underside with printed inventory paper label
Industria Mobili/GUIDO PENNATI/Linea
Milano-Erba - BOVISIO - Ferrovia Nord/BO
and handwritten *Roma*. Together with a certificate
of authenticity from the Gio Ponti Archives.

Estimate

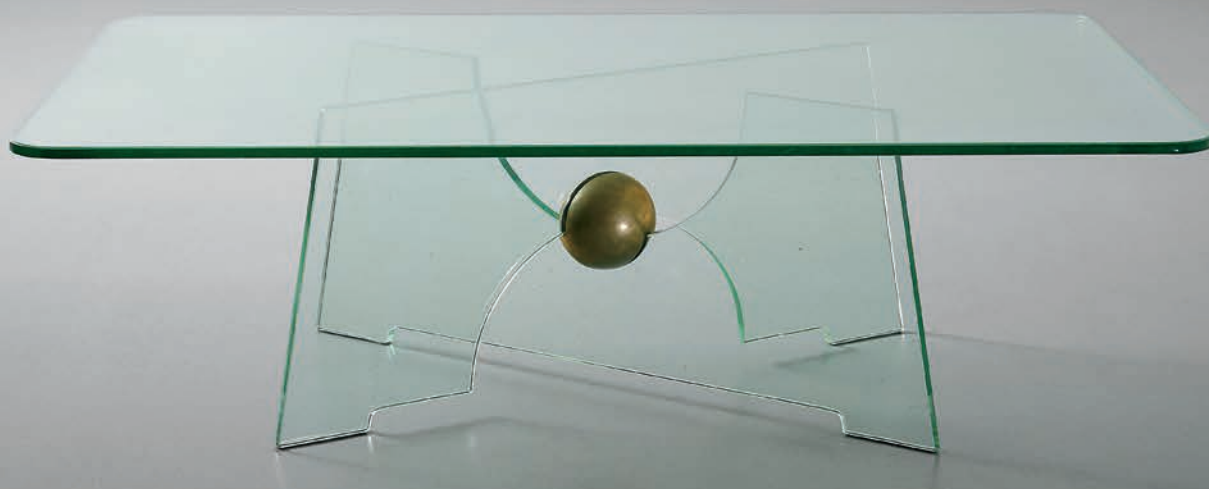
£6,000-8,000 \$9,200-12,300 €8,200-10,900

Pietro Chiesa was the artistic director of Fontana Arte together with Gio Ponti until 1935, and then independently until his death in 1948. Chiesa is now known mainly for his lighting, and his furniture for Fontana Arte is prized for its relative rarity. In fact he began as a furniture designer and came to lighting design through Fontana Arte. His iconic furniture designs are his case pieces in coloured mirrored glass and his low tables with the most minimal of non-glass components. The tables in particular allowed Chiesa the opportunity to reveal his advanced understanding of the properties and possibilities of glass engineering. In response to the success of Chiesa's furniture, Ponti said 'Master, the professional, the mental man, with the work supervised and performed to perfection.'



Pietro Chiesa, preparatory drawing for the present model, circa 1936.

Courtesy of a private collection, Italy.



119. Pietro Chiesa 1892-1948

Important coffee table, circa 1938
Glass, brass-covered wood.
52.2 x 171.2 x 99 cm (20½ x 67¾ x 38¾ in.)
Manufactured by Fontana Arte, Milan, Italy.

Estimate
£20,000-30,000 \$30,700-46,000
€27,300-41,000

Provenance
Private collection, Italy

Literature
Franco Deboni, *Fontana Arte: Gio Ponti, Pietro Chiesa*, Max Ingrand, Turin, 2012, fig. 150



120. Max Ingrand 1908-1969

Ceiling light, model no. 1849, circa 1958

Brass, opaque glass.

46.5 cm (18¼ in.) high, 22 cm (8⅝ in.) diameter,
variable drop

Manufactured by Fontana Arte, Milan, Italy.

Estimate

£6,000-8,000 \$9,200-12,300 €8,200-10,900

Provenance

Private collection, London

Literature

Fontana Arte: Illuminazione, sales catalogue,
Milan, p. 33

'Nuovi negozi di vetri e cristalli d'arte', *Vitrum*,
no. 100, February 1958, p. 41

'Rassegna domus per natale', *Domus*, no. 361,
December 1959, n.p.

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

121. Fontana Arte

Mirror, model no. 2376, circa 1965
Mirrored glass, coloured mirrored glass,
nickel-plated brass.
91.5 x 61.4 x 2.5 cm (36 x 24½ x 0⅞ in.)
Manufactured by Fontana Arte, Milan, Italy.

Estimate

£4,000-6,000 \$6,100-9,200 €5,500-8,200

Provenance

Private collection, London

Literature

Domus, no. 430, September 1965,
n.p. for an advertisement
Domus, no. 433, December 1965,
n.p. for an advertisement





122. Gio Ponti 1891-1979

Coffee table, 1956

Walnut, glass.

33.7 cm (13¼ in.) high, 100.2 cm (39½ in.) diameter

Manufactured by Singer & Sons, New York, USA.

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

Estimate

£8,000-12,000 \$12,300-18,400 €10,900-16,400

Provenance

Administrative building, Bologna, Italy

Literature

'Per Singer, New York', *Domus*, no. 323, October 1956, p. 44
Marco Romanelli, ed., *Gio Ponti: A World*, exh. cat.,
Design Museum, London, 2002, p. 68
Ugo La Pietra, ed., *Gio Ponti*, New York, 2009, p. 200, fig. 428

123. Gio Ponti 1891-1979

Monumental chandelier, circa 1965

Opaque glass, brass.

59 cm (23¼ in.) drop, 208 cm (81⅞ in.) diameter

Manufactured by Arredoluce, Monza, Italy.

Estimate

£30,000-40,000 \$46,000-61,400 €41,000-54,700

Provenance

Hotel Baita dei Pini, Bormio, Italy, circa 1965

Literature

Arredoluce, sales catalogue, Monza, 1960s, n.p.

'Le produzioni protagoniste del nuovo albergo Parco dei Principi di Roma', *Domus*, no. 425, April 1965, pp. 66, 73

Ugo La Pietra, ed., *Gio Ponti: L'arte si innamora dell'industria*, New York, 2009, p. 372, fig. 773

The present model was originally designed for the Hotel Parco dei Principi, Rome.





124. Ico Parisi 1916-1996

Set of four wall lights, model no. 256, circa 1964
Opaque glass, painted tubular metal, painted metal.
Each: 51.7 x 25.4 x 32 cm (20³/₈ x 10 x 12⁵/₈ in.)
Manufactured by Arteluce, Milan, Italy. Each with
manufacturer's paper label AL/MILANO/ARTELUCE.

Estimate

£4,000-6,000 \$6,100-9,200 €5,500-8,200 †

Literature

'Un centro per vacanze in Maremma', *Domus*, no. 439,
June 1966, p. 54
Clémence Krzentowski and Didier Krzentowski,
eds., *The Complete Designers' Lights II*,
35 Years of Collecting, Paris, 2014, p. 233

This lot has been recorded in the Archivio del Design
di Ico Parisi, Via Diaz 11 - 22100 Como, Italy.
Phillips wishes to thank Roberta Lietti of the Archivio
del Design di Ico Parisi for her assistance with
cataloguing the present lot.

125. Ico Parisi 1916-1996

'Uovo' chair, model no. 813, circa 1953
Fabric, painted metal.
79.6 x 78.3 x 84.6 cm (31¹/₈ x 30⁷/₈ x 33¹/₄ in.)
Manufactured by Cassina, Meda, Italy,
and retailed by Altamira, New York, U.S.A.

Estimate

£6,000-7,000 \$9,200-10,700 €8,200-9,600

Literature

'Mobili italiani per l'America', *Domus*, no. 292,
March 1954, p. 66
Roberto Aloï, *L'Arredamento Moderno, sesta serie*,
Milan, 1955, figs. 284-85
Flaminio Gualdoni, ed., *Ico Parisi & architecture*,
exh. cat., Galleria Civica, Bologna, 1990, p. 208

The present model was exhibited at the X Milan
Triennale in 1954.

This lot has been recorded in the Archivio del Design
di Ico Parisi, Via Diaz 11 - 22100 Como, Italy.
Phillips wishes to thank Roberta Lietti of the Archivio
del Design di Ico Parisi for her assistance with
cataloguing the present lot.



126. Gio Ponti 1891-1979

Centre table, circa 1960

Painted metal, bronze, oak-veneered wood.

75.5 x 203.8 x 120.5 cm (29¾ x 80¼ x 47½ in.)

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

Estimate

£12,000-18,000 \$18,400-27,600 €16,400-24,600

Provenance

Private collection, Milan





127. Fontana Arte

Ceiling light, circa 1957

Tubular brass, painted aluminium,
opaque glass, glass.

37.5 cm (14¾ in.) drop, 55.3 cm (21¾ in.) diameter

Manufactured by Fontana Arte, Milan, Italy.

Estimate

£4,000-6,000 \$6,100-9,200 €5,500-8,200



128. Max Ingrand 1908-1969

Ceiling light, model no. 2220, 1960s
Nickel-plated metal, glass.
42.5 cm (16¾ in.) high, variable drop
Manufactured by Fontana Arte, Milan, Italy.

Estimate

£5,000-7,000 \$7,700-10,700 €6,800-9,600

Provenance

Private collection, London

Literature

5 *Fontana Arte*, sales catalogue, Milan, 1960s, p. 49

**129. Attributed to
Melchiorre Bega**

1898-1976

Rare desk, circa 1959

Brass, glass, maple-veneered wood.

77.3 x 220.5 x 80 cm (30³/₈ x 86³/₄ x 31¹/₂ in.)

Estimate

£7,000-9,000 \$10,700-13,800 €9,600-12,300

Literature

'Mobili italiani per l'America', *Domus*, no. 292,
March 1954, p. 60 for a similar example

Roberto Aloï, *L'Arredamento Moderno, sesta
serie*, Milan, 1955, figs. 412-13 for a similar example

Roberto Aloï, *Esempi Di Arredamento Moderno,
Di Tutto Il Mondo: tavoli tavolini carrelli*, Milan,
1955, fig. 120 for a similar example





130. Gino Sarfatti 1912-1985

Rare standard lamp, model no. 1032, circa 1948
Tubular brass, brass, leather-bound tubular metal,
fabric shade.
180.5 cm (71½ in.) high
Manufactured by Arteluce, Milan, Italy.

Estimate

£4,000-6,000 \$6,100-9,200 €5,500-8,200

Literature

Marco Romanelli and Sandra Severi, *Gino Sarfatti: selected works 1938-1973*, Milan, 2012, pp. 375, 446

131. Gio Ponti 1891-1979

*Wingback chair, designed for the Hotel Royal,
Naples, circa 1956*

Fabric, mahogany.

99.9 x 70.1 x 80.2 cm (39 $\frac{3}{8}$ x 27 $\frac{5}{8}$ x 31 $\frac{5}{8}$ in.)

Manufactured by Dassi, Milan, Italy.

Together with a certificate of authenticity from
the Gio Ponti Archives. Original upholstery
designed by Ettore Sottsass Jr.

Estimate

£4,000-6,000 \$6,100-9,200 €5,500-8,200

Literature

Gio Ponti, ed., *Domus*, no. 317, April 1956, n.p.
for an advertisement

Gio Ponti, ed., *Domus*, no. 325, December 1956,
n.p. for an advertisement

Pinuccia Magnesi, *Tessuti d'autore degli anni 50*,
Turin, 1987, no. 77 for a similar example of the fabric





132. Gio Ponti 1891-1979

Early dining table, circa 1929

Burr walnut-veneered wood, brass.

79.4 x 209.7 x 89.8 cm (31¼ x 82½ x 35⅜ in.)

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

Estimate

£8,000-12,000 \$12,300-18,400 €10,900-16,400

Provenance

Private collection, Milan

Literature

Roberto Aloï, *L'Arredamento Moderno, VII serie*, Milan, 1964, p. 248

Ugo La Pietra, ed., *Gio Ponti: L'arte si innamora dell'industria*, New York, 2009, p. 253, fig. 532



133. Stilnovo

Unique large three-armed ceiling light, designed for the Cartoleria Adua, Milan, circa 1947
 Brass, painted tubular brass, opaque glass.
 120.5 cm (47½ in.) drop, 88 cm (34½ in.) diameter
 Manufactured by Stilnovo, Verona, Italy.

Estimate

£5,000-7,000 \$7,700-10,700 €6,800-9,600

Provenance

Cartoleria Adua, Milan, 1947
 Acquired from the above by the present owner

Literature

Botteghe Storiche di Milanesi, Milan, 2006, p. 21 for the five-armed example from the Cartoleria Adua, Milan

Of the present model design two five-armed examples were produced, and the present lot.

‘Enchantment – a useless thing,

but as indispensable as bread’

Gio Ponti



134. Gio Ponti and Pietro Chiesa

1891-1979 and 1892-1948

Partitions with integrated doors, designed for the Fontana Arte store, Palermo, circa 1935

Etched glass, brass.

225.5 x 256.7 x 8.7 cm (88¾ x 101½ x 3⅜ in.)

Manufactured by Fontana Arte, Milan, Italy.

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

Estimate

£8,000-12,000 \$12,300-18,400

€10,900-16,400

Provenance

Fontana Arte store, Palermo, circa 1935

Private collection, Paris

The etched zodiac motif of the present lot is a recurrent theme in the collaborative work of Gio Ponti and Pietro Chiesa for Fontana Arte.



135. Ico Parisi 1916-1996

Side table, 1950

Walnut, glass.

50.9 cm (20 in.) high, 62.6 cm (24 $\frac{5}{8}$ in.) diameter

Manufactured by Fratelli Rizzi, Capiago Intimiano, Italy.

Estimate

£3,000-4,000 \$4,600-6,100 €4,100-5,500

This lot has been recorded in the Archivio del Design di Ico Parisi, Via Diaz 11 - 22100 Como, Italy.

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





136. Stilnovi

Adjustable standard lamp, 1950s
Painted aluminium, painted tubular metal, tubular
brass, painted metal, marble.
244.5 cm (96¼ in.) fully extended
Manufactured by Stilnovi, Milan, Italy.

Estimate
£3,000-4,000 \$4,600-6,100 €4,100-5,500

137. Gio Ponti 1891-1979

*Unique wingback armchair, designed for Casa G.,
Province of Turin, circa 1927-1929*

Fabric, teak.

94.3 x 73.3 x 95.5 cm (37 $\frac{1}{8}$ x 28 $\frac{7}{8}$ x 37 $\frac{5}{8}$ in.)

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

Estimate

£6,000-8,000 \$9,200-12,300 €8,200-10,900

Provenance

Casa G., Province of Turin, Italy

Acquired from the above by the present owner



138. Ico Parisi 1916-1996

Pair of side tables, circa 1949

Stained wood, beech.

Each: 41.2 x 61.5 x 36 cm (16¼ x 24¼ x 14½ in.)

Estimate

£4,000-6,000 \$6,100-9,200 €5,500-8,200

This lot has been recorded in the Archivio del Design di Ico Parisi, Via Diaz 11 - 22100 Como, Italy. Phillips wishes to thank Roberta Lietti of the Archivio del Design di Ico Parisi for her assistance with cataloguing the present lot.





139. Arredoluce

*Rare three-armed adjustable standard lamp,
circa 1950
Painted metal, tubular brass, brass,
tubular painted metal.
242.5 cm (95½ in.) high
Manufactured by Arredoluce, Monza, Italy.
Underside of base embossed with
ARREDOLUCE-MONZA/ITALY.*

Estimate

£4,000-6,000 \$6,100-9,200 €5,500-8,200



140. Oscar Torlasco

Ceiling lamp, model no. 553, circa 1958
Painted metal, brass, tubular brass.
100 cm (39 $\frac{3}{8}$ in.) drop, 26 cm (10 $\frac{1}{4}$ in.) diameter
Manufactured by Lumi, Milan, Italy.
One interior light fixture with manufacturer's
paper label *MILANO/LUMI*.

Estimate

£3,000-5,000 \$4,600-7,700 €4,100-6,800

Provenance

Private collection, Milan

141. Studio PFR (1952-1976)
Gio Ponti, Antonio Fornaroli
and Alberto Rosselli

Pair of consoles, designed for the National showroom, Milan, circa 1955
Painted laminated plywood, brass, painted metal.
Each: 82.5 x 50.8 x 60 cm (32½ x 20 x 23⅝ in.)
Together with a certificate of authenticity from the Gio Ponti Archives.

Estimate

£15,000-20,000 \$23,000-30,700
€20,500-27,300

Provenance

National showroom, Milan, circa 1955

Literature

'Un negozio a Milano', *Domus*, no. 309,
August 1955, pp. 24, 26
Ugo La Pietra, ed., *Gio Ponti:
L'arte si innamora dell'industria*,
New York, 2009,
pp. 240-41, figs. 508-509, 513





First designed in 1951, Gio Ponti's 'Leggera' (light) chair was a further development from an earlier Cassina model, in production from 1949, which was also characterised by angular, albeit thicker, stiles and legs. The 'Leggera' chair is the result of the architect's research for a 'chair-chair, an ordinary, modest unqualified chair... with not one adjective'. Ponti intended to market a lightweight, affordable chair of impeccable quality. In 1957 he further refined its form, resulting in the 'Superleggera' (super light), with a slimmer structure and a lighter frame. This new model would become one of the most iconic Italian designs known to the world. The rarity of the earlier 'Leggera' chair is due to the short production of the model, introduced in 1951 and superceded in 1957 by the 'Superleggera'.

142. **Gio Ponti** 1891-1979

Pair of early 'Leggera' chairs, 1950s
Oak laminated moulded plywood, oak.
Each: 82.6 x 42.2 x 48.4 cm (32½ x 16⅝ x 19 in.)
Manufactured by Cassina, Milan, Italy.
Together with a certificate of authenticity from the Gio Ponti Archives.

Estimate
£3,000-4,000 \$4,600-6,100 €4,100-5,500



143. Gio Ponti 1891-1979

Rare coffee table, designed for Casa e Giardino, circa 1943
Walnut, glass.
44.6 cm (17½ in.) high, 100.1 cm (39¾ in.) diameter
Glass incised with *SECURIT*.
Together with a certificate of authenticity from the Gio Ponti Archives.

Estimate

£5,000-7,000 \$7,700-10,700 €6,800-9,600

Literature

Lo Stile, no. 36, December 1943, n.p.



144. Osvaldo Borsani 1911-1985

Rare sofa, model no. D71, circa 1954
Mahogany, fabric, brass.
86 x 162 x 82.3 cm (33 $\frac{7}{8}$ x 63 $\frac{3}{4}$ x 32 $\frac{3}{8}$ in.)
Manufactured by Tecno, Como, Italy.

Estimate

£5,000-7,000 \$7,700-10,700 €6,800-9,600

Provenance

Private collection, Milan

Literature

Gio Ponti, ed., 'Rassegna domus, divani e poltrone', *Domus*, no. 317, April 1956, n.p.
Giuliana Gramigna and Fulvio Irace, *Osvaldo Borsani*, Rome, 1992, pp. 227, 239 for an advertisement, 375

The present model was exhibited at the X Milan Triennale in 1954.



145. Osvaldo Borsani 1911-1985

Pair of armchairs, model no. P71, circa 1948
Mahogany, brass, fabric.
Each: 87.2 x 67.8 x 81.2 cm
(34 $\frac{3}{8}$ x 26 $\frac{3}{4}$ x 31 $\frac{7}{8}$ in.)
Manufactured by Tecno, Como, Italy.

Estimate
£6,000-8,000 \$9,200-12,300 €8,200-10,900

Provenance
Private collection, Milan

Literature

Rivista dell' Arredamento 4, April 1955, front cover
Irene de Guttry and Maria Paola Maino,
Il Mobile Italiano Degli Anni '40 e '50, Bari, 1992,
p. 115, fig. 28
Giuliana Gramigna and Fulvio Irace,
Osvaldo Borsani, Rome, 1992, pp. 221, 235, 291
for a drawing and period images

The present model was exhibited at
the X Milan Triennale in 1954.



146. Gio Ponti 1891-1979

Set of four stools, 1950s

Walnut, fabric.

Each: 54.5 x 45.1 x 47.1 cm (21½ x 17¾ x 18½ in.)

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

Estimate

£6,000-8,000 \$9,200-12,300 €8,200-10,900

Provenance

Private collection, Naples

147. Gio Ponti 1891-1979

Pair of armchairs, model no. 110, 1950s

Vinyl, walnut, brass nail heads.

Each: 86.3 x 56.8 x 56 cm (33⁷/₈ x 22³/₈ x 22 in.)

Manufactured by Figli di Amedeo Cassina, Meda, Italy.

Estimate

£4,000-6,000 \$6,100-9,200 €5,500-8,200

Literature

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

Gio Ponti, 'Dalla IX alla X Triennale',

Domus, no. 265, December 1951, p. 12

Gio Ponti, ed., 'Studio legale a Milano',

Domus, no. 286, September 1953, p. 34

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

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



148. Paolo de Poli 1905-1996

Large platter and bowl, 1950s

Enamelled chased copper.

Platter: 7 x 50.5 x 31.5 cm (2³/₄ x 19⁷/₈ x 12³/₈ in.)

Bowl: 12.3 cm (4⁷/₈ in.) high, 44.7 cm (17⁵/₈ in.) diameter

Underside of each incised with *De Poli*.

Estimate

£6,000-8,000 \$9,200-12,300 €8,200-10,900 ♠

Literature

Gio Ponti, *Smalti di De Poli*, Milan, 1954, figs. 22-25 for similar examples

Roberto Aloï, *L'Arredamento Moderno, settima serie*, Milan, 1964, p. 55 for similar examples

149. Gio Ponti 1891-1979

Pair of armchairs, designed for the Augustus transatlantic ocean liner, 1950

Fabric, walnut.

Each: 77.4 x 66.4 x 69.5 cm (30½ x 26⅛ x 27¾ in.)

Manufactured by Cassina, Milan, Italy.

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

Estimate

£4,000-6,000 \$6,100-9,200 €5,500-8,200

Provenance

Augustus transatlantic ocean liner, Italy, 1950

Literature

Paolo Piccione, *Gio Ponti Le Navi: il progetto degli interni navali 1948-1953*, Milan, 2007, p. 33, fig. 41 for a similar example



150. Fontana Arte

Rare dish, model no. 2118, circa 1958

Coloured mirrored glass.

43 cm (16 $\frac{7}{8}$ in.) diameter

Manufactured by Fontana Arte, Milan, Italy.

Estimate

£1,500-2,500 \$2,300-3,800 €2,100-3,400

Literature

'Quaderni di Fontana 3, Cristalli d'Arte',

Fonta Arte, sales catalogue, Milan, p. 15



151. Gio Ponti 1891-1979

Pair of early side tables, circa 1929

Burr walnut-veneered wood, walnut, brass.

Each: 48.6 x 90 x 50.3 cm (19 $\frac{1}{8}$ x 35 $\frac{3}{8}$ x 19 $\frac{3}{4}$ in.)

Manufactured by Fratelli Montrasio, Giusano, Italy.

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

Estimate

£6,000-8,000 \$9,200-12,300 €8,200-10,900

Provenance

Private collection, Milan





152. Gio Ponti 1891-1979

*Early chandelier, designed for Casa G.,
Province of Turin, circa 1927*

Tubular brass, brass, opaque glass, glass.
118.3 x 114 x 35.1 cm (46⁵/₈ x 44⁷/₈ x 13⁷/₈ in.)
Manufactured by Luigi Fontana, Italy.
Together with a certificate of authenticity
from the Gio Ponti Archives.

Estimate

£5,000-7,000 \$7,700-10,700 €6,800-9,600

Provenance

Casa G., Province of Turin, Italy
Acquired from the above by the present owner



153. Gino Sarfatti 1912-1985

Pair of wall lights, model no. 245, circa 1964
 Nickel-plated tubular metal, nickel-plated metal, painted metal, glass.
 Each: 75 x 23.1 x 36 cm (29½ x 9½ x 14½ in.)
 Manufactured by Arteluce, Milan, Italy.

Estimate

£3,000-4,000 \$4,600-6,100 €4,100-5,500

Literature

Arteluce, sales catalogue, Milan, 1966, p. 28, no. 245

154. Gio Ponti 1891-1979

Rare bench, circa 1940
 Fabric, rosewood-veneered wood, brass.
 18½ x 38½ x 14¾ in. (47.3 x 96.8 x 37.5 cm)
 Together with a certificate of authenticity from the Gio Ponti Archives.

Estimate

£4,000-6,000 \$6,100-9,200 €5,500-8,200

Literature

‘La canapa tessuto per arredamento’, *Domus*, no. 113, May 1937, p. 51 for a similar example
 Ugo La Pietra, ed., *Gio Ponti: L'arte si innamora dell'industria*, New York, 2009, p. 52 for a drawing of a similar example
 Laura Falconi, ed., *Gio Ponti: Interiors, Objects, Drawings, 1920-1976*, Milan, 2010, p. 87, for a similar example



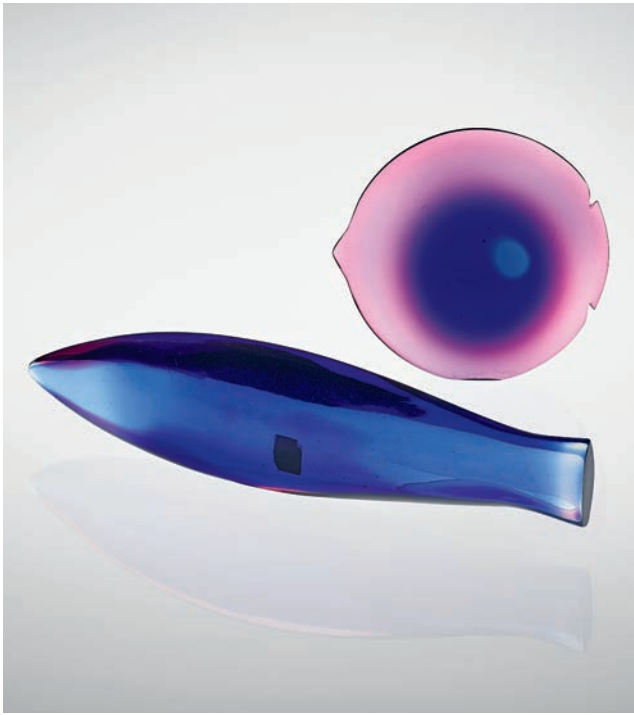


155. Arredoluce

Pair of standard lamps, 1950s
Painted metal, marble.
Each: 201.2 cm (79¼ in.) high
Manufactured by Arredoluce, Monza,
Italy. Each switch impressed with
MADE IN ITALY/ARREDOLUCE MONZA.

Estimate
£4,000-6,000 \$6,100-9,200
€5,500-8,200

Literature
Albrecht Bangert, *Italian Furniture*
Design: Ideas Styles Movements,
Munich, 1988, p. 157, fig. 138



156. Flavio Poli 1900-1984

Two fish, model nos. 9823 and 9824, circa 1954
Coloured glass.

Largest: 22.1 x 23.6 x 3.4 cm (8¾ x 9¼ x 1⅜ in.)
Produced by Seguso, Murano, Italy.
Each incised with A. Seguso MURANO.

Estimate

£6,000-8,000 \$9,200-12,300 €8,200-10,900

Literature

Marc Heiremans, *Seguso Vetri D'Arte, glass objects from Murano (1932-1973)*, Stuttgart, 2014, pp. 139, 352, 354 for an image and drawings

The present models were presented at the X Milan Triennale in 1954.

157. Fontana Arte

Rare table lamp, 1960s

Brass, opaque glass, glass.

52.2 x 21.5 x 12.8 cm (20½ x 8½ x 5 in.)
Manufactured by Fontana Arte, Milan, Italy.

Estimate

£4,000-6,000 \$6,100-9,200 €5,500-8,200

Literature

Roberto Aloï, *L'Arredamento Moderno, settima serie*, Milan, 1964, p. 70



158. Gio Ponti 1891-1979

Set of six dining chairs, 1940s

Fabric, walnut, brass.

Each: 92.7 x 49 x 56.5 cm (36½ x 19¼ x 22¼ in.)

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

Estimate

£6,000-8,000 \$9,200-12,300 €8,200-10,900

Provenance

Private collection, Milan

Literature

Laura Falconi, ed., *Gio Ponti: Interiors,
Objects, Drawings, 1920-1976*, Milan, 2010,
p. 108 for similar examples

‘Light is a manifestation of life’

Max Ingrand

159. Max Ingrand 1908-1969

Standard lamp, model no. 2003, 1950s
Glass, opaque glass, tubular brass, brass.
186.2 cm (73¼ in.) high
Manufactured by Fontana Arte, Milan, Italy.

Estimate

£4,000-6,000 \$6,100-9,200 €5,500-8,200

Literature

Fontana Arte: Illuminazione, sales catalogue,
Milan, p. 76
'Stand di Fontana Arte alla 39a fiera di Milano',
Vitrum, no. 125, May-June 1961, p. 30





160. Pietro Chiesa 1892-1948

Ceiling light, 1940s

Coloured mirrored glass, brass, painted metal.

29.5 cm (11½ in.) drop, 70.2 cm (27½ in.) diameter

Manufactured by Fontana Arte, Milan, Italy.

Impressed with manufacturer's stamp *F/MILANO*.

Estimate

£6,000-8,000 \$9,200-12,300 €8,200-10,900

161. Fontana Arte

Ceiling light, model no. 1930, circa 1950

Opaque glass, tubular brass, brass.

71 cm (27 $\frac{7}{8}$ in.) drop, 43 cm (16 $\frac{7}{8}$ in.) diameter

Manufactured by Fontana Arte, Milan, Italy.

Estimate

£4,000-6,000 \$6,100-9,200 €5,500-8,200

Literature

Fontana Arte: Illuminazione, sales catalogue,
Milan, 1950s, p. 29



162. Ettore Sottsass, Jr. 1917-2007

Pair of rare 'Canada' armchairs and ottomans, circa 1960
Stained birch, fabric.
Each armchair: 73 x 77.5 x 84.5 cm (28¾ x 30½ x 33¼ in.)
Each ottoman: 51.5 x 60 x 40.8 cm (20¼ x 23⅝ x 16⅞ in.)
Manufactured by Poltronova, Agliana, Italy.

Estimate

£6,000-8,000 \$9,200-12,300 €8,200-10,900

Literature

Hans Höger, *Ettore Sottsass Jun. Designer, Artist, Architect*, Tübingen, 1993, p. 78 for the armchairs





163. Gio Ponti 1891-1979

Set of four ceiling lights, from the reception rooms of Terme San Pellegrino, 1946

Brass, tubular brass, opaque glass.

Each: 115 cm (45¼ in.) drop, 33.3 cm (13⅛ in.) diameter

Manufactured by Arredoluce, Milan, Italy.

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

Estimate

£16,000-22,000 \$24,600-33,800 €21,900-30,100

Provenance

Terme San Pellegrino, Italy, 1946

Literature

Laura Falconi, ed., *Gio Ponti: Interiors, Objects, Drawings, 1920-1976*, Milan, 2010, pp. 92, 101 for an image and a drawing of a similar example

164. Gio Ponti 1891-1979

Pair of armchairs, model no. 516, circa 1958
Walnut, fabric.
Each: 86 x 63 x 80 cm (33⁷/₈ x 24³/₄ x 31¹/₂ in.)
Manufactured by Cassina, Meda, Italy.
Together with a certificate of authenticity
from the Gio Ponti Archives.

Estimate

£7,000-9,000 \$10,700-13,800 €9,600-12,300



165. Paolo Venini 1895-1959

Rare table lamp, circa 1955

Inciso glass, brass, fabric shade.

70.5 cm (27¾ in.) high including shade

Produced by Venini, Murano, Italy.

Underside acid-etched twice with
venini/MURANO/ITALIA.

Estimate

£3,500-5,500 \$5,400-8,400 €4,800-7,500





166. Ettore Sottsass, Jr. 1917-2007

Rare 'Canada' sofa, circa 1959

Stained birch, fabric.

76 x 199.3 x 83.3 cm (29 $\frac{7}{8}$ x 78 $\frac{1}{2}$ x 32 $\frac{3}{4}$ in.)

Manufactured by Poltronova, Agliana, Italy.

Estimate

£5,000-7,000 \$7,700-10,700 €6,800-9,600

Literature

'In un arredamento composizioni di pareti',

Domus, no. 358, September 1959, pp. 13, 18

'Interni a Milano', *Domus*, no. 362, January 1960,

pp. 29, 31-32, 34-36

Giuliana Gramigna, *Repertorio 1950/1980*, Milan,

1985, p. 180

Hans Höger, *Ettore Sottsass Jun. Designer,*

Artist, Architect, Tübingen, 1993, pp. 76, 78

167. Ignazio Gardella 1905-1999

Standard lamp, model no. LP12 A, circa 1960

Marble, brass, painted metal, fabric.

174 cm (68½ in.) high

Manufactured by Azucena, Milan, Italy.

Estimate

£4,000-6,000 \$6,100-9,200 €5,500-8,200

Literature

'Lampade', *Domus*, no. 378, May 1961, p. 48

Giuliana Gramigna, *Repertorio 1950/1980*,
Milan, 1985, p. 164



168. Gino Sarfatti 1912-1985

Adjustable standard lamp, model no. 1096, circa 1971
Painted metal, chromium-plated metal, rubber.
153.5 cm (60 $\frac{3}{8}$ in.) fully extended
Manufactured by Arteluce, Milan, Italy.

Estimate

£4,000-6,000 \$6,100-9,200 €5,500-8,200

Provenance

Private collection, Italy

Literature

Marco Romanelli and Sandra Severi, *Gino Sarfatti: selected works 1938-1973*, Milan, 2012, p. 458
Clémence Krzentowski and Didier Krzentowski, eds., *The Complete Designers' Lights II, 35 Years of Collecting*, Paris, 2014, p. 299

**169. Gruppo NP2:
Nerone Ceccarelli
and Giovanni Patuzzi**

1937-1996 and b. 1932

'Scultura' table, model no. C 10 T, circa 1971
Laminated walnut, glass, rubber.
40.3 x 111.4 x 95 cm (15 $\frac{7}{8}$ x 43 $\frac{7}{8}$ x 37 $\frac{3}{8}$ in.)
Manufactured by Forme e Superfici, Turin, Italy.

Estimate

£5,000-7,000 \$7,700-10,700 €6,800-9,600

Literature

'Contrappunti della Forme e Superfici', *Domus*, no. 500, July 1971, n.p. for an advertisement
'Contrappunti della Forme e Superfici', *Domus*, no. 501, August 1971, n.p. for an advertisement







170. Sergio Moscheni

Rare 'Giroscopio' adjustable standard lamp, circa 1974
Painted metal, painted tubular metal, chromium-plated
tubular metal, chromium-plated metal.
233 cm (91¾ in.) high
Manufactured by Pleiadi, Italy.

Estimate

£4,000-6,000 \$6,100-9,200 €5,500-8,200

Literature

Formaluce, November-December 1974, n.p.

171. Gino Sarfatti 1912-1985

*Rare standard lamp, model no. 1063,
circa 1954*

Painted metal, fluorescent tube.

215.8 cm (84 $\frac{7}{8}$ in.) high

Manufactured by Arteluce, Milan, Italy.

Base with manufacturer's paper label
AL/MILANO/ARTELUCE.

Estimate

£16,000-22,000 \$24,600-33,800

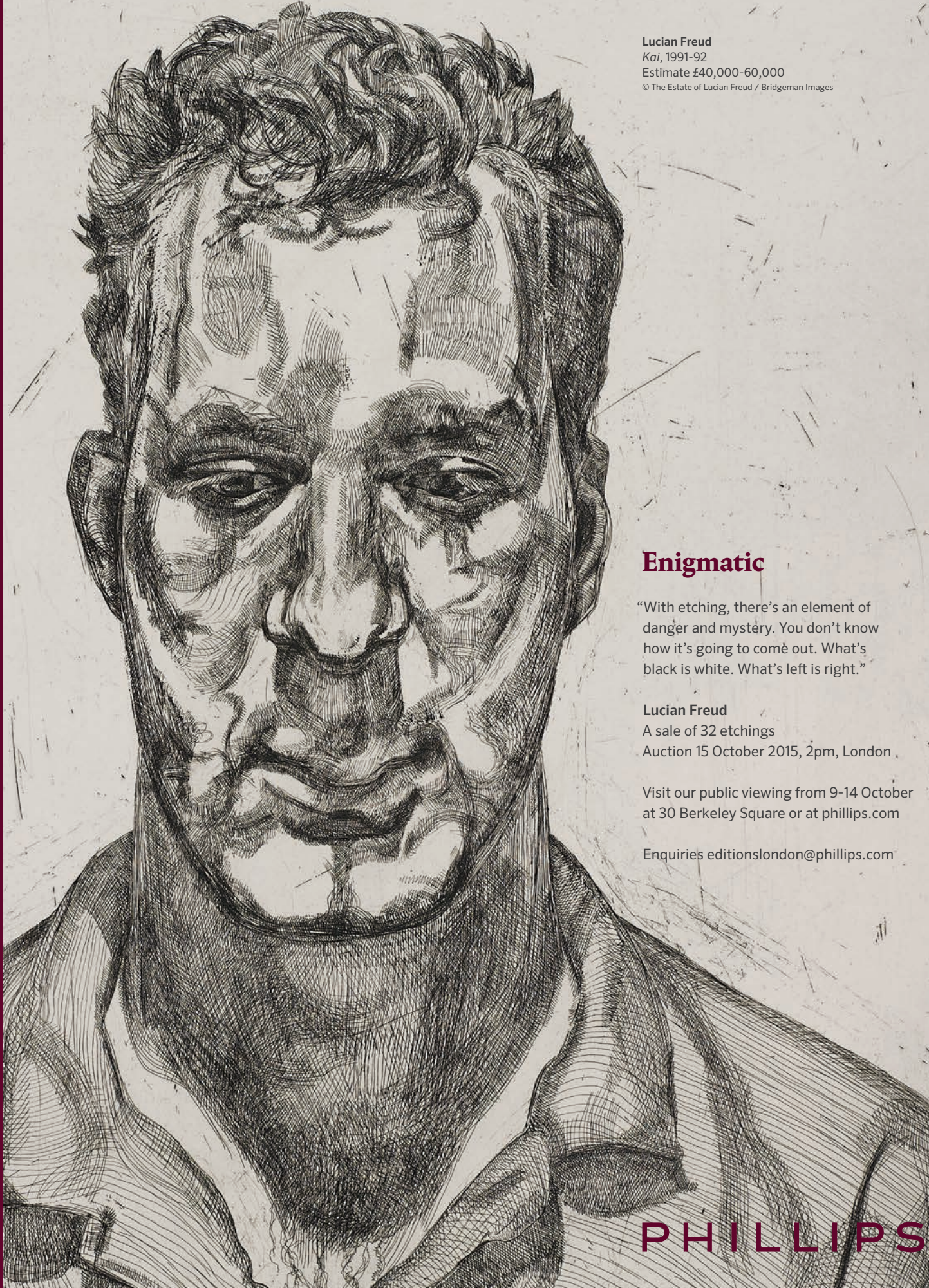
€21,900-30,100

Literature

Gerhard Krohn and Klaus Halmburger,
*Lampen und Leuchten, ein internationaler
formenquerschnitt*, Munich, 1962,
p. 46, fig. 149

Clémence Krzentowski and Didier Krzentowski,
eds., *The Complete Designers' Lights II*,
35 Years of Collecting, Paris, 2014, p. 129





Lucian Freud
Kai, 1991-92
Estimate £40,000-60,000
© The Estate of Lucian Freud / Bridgeman Images

Enigmatic

"With etching, there's an element of danger and mystery. You don't know how it's going to come out. What's black is white. What's left is right."

Lucian Freud

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Auction 15 October 2015, 2pm, London

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PHILLIPS

Guide for Prospective Buyers

Buying at Auction

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

Conditions of Sale

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

Buyer's Premium

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

VAT

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

1 Prior to Auction

Catalogue Subscriptions

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

Pre-Sale Estimates

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

Pre-Sale Estimates in US Dollars and Euros

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

Catalogue Entries

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

Condition of Lots

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

Pre-Auction Viewing

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

Electrical and Mechanical Lots

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

Symbol Key

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

O ♦ Guaranteed Property

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

Δ Property in which Phillips has an Ownership Interest

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

● No Reserve

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

♠ Property Subject to the Artist's Resale Right

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

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

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

Σ Endangered Species

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

†, §, ‡, or Ω Property Subject to VAT

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

2 Bidding in the Sale

Bidding at Auction

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

Bidding in Person

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

Bidding by Telephone

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

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. The digital saleroom is optimised to run on Google Chrome, Firefox, Opera and Internet Explorer browsers. Clients who wish to run the platform on Safari will need to install Adobe Flash Player. Follow the links to ‘Auctions’ and ‘Live Auctions’ and then pre-register by clicking on ‘Register to Bid Live.’ The first time you register you will be required to create an account; thereafter you will only need to register for each sale. You must pre-register at least 24 hours before the start of the auction in order to be approved by our bid department. Please note that corporate firewalls may cause difficulties for online bidders.

Absentee Bids

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

Employee Bidding

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

Bidding Increments

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

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

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

3 The Auction

Conditions of Sale

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

Interested Parties Announcement

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

Consecutive and Responsive Bidding; No Reserve Lots

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

4 After the Auction

Payment

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

Credit Cards

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

Collection

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

Loss or Damage

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

Transport and Shipping

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

Export and Import Licences

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

Endangered Species

Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, Brazilian rosewood, rhinoceros horn or tortoiseshell, irrespective of age, percentage or value, may require a licence or certificate prior to exportation and additional licences or certificates upon importation to the US or to any country within or outside the European Union (EU). Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence

or certificate in another country, and vice versa. We suggest that prospective bidders check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's sole responsibility to obtain any necessary export or import licences or certificates as well as any other required documentation. Please note that the US prohibits the importation of any item containing African elephant ivory. Asian elephant ivory may be imported in to the US only if accompanied by independent scientific analysis regarding continent of origin and confirmation the object is more than 100 years old. We have not obtained a scientific analysis on any lot prior to sale and cannot indicate whether elephant ivory in a particular lot is African or Asian elephant. Buyers purchase these lots at their own risk and will be responsible for the costs of obtaining any scientific analysis or other report required in connection with their proposed import of such property into the US.

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

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

Important Notices

Items Sold under Temporary Admission

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

Identification of Business or Trade Buyers

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

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

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

VAT and Other Tax Information for Buyers

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

1 Property with No VAT Symbol

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

2 Property with a † Symbol

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

3 Property with a \$ Symbol

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

4 Property Sold with a ‡ or Ω Symbol

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

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

5 Exports from the European Union

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

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

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

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

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

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

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

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

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

6 VAT Refunds from HM Revenue & Customs

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

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

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

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

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

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

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

7 Sales and Use Taxes

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

Conditions of Sale

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

1 Introduction

Each lot in this catalogue is offered for sale and sold subject to: (a) the Conditions of Sale and Authorship Warranty; (b) additional notices and terms printed in other places in this catalogue, including the Guide for Prospective Buyers and (c) supplements to this catalogue or other written material posted by Phillips in the saleroom, in each case as amended by any addendum or announcement by the auctioneer prior to the auction.

By bidding at the auction, whether in person, through an agent, by written bid, by telephone bid or other means, bidders and buyers agree to be bound by these Conditions of Sale, as so changed or supplemented, and Authorship Warranty. These Conditions of Sale, as so changed or supplemented, and Authorship Warranty contain all the terms on which Phillips and the seller contract with the buyer.

2 Phillips as Agent

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

3 Catalogue Descriptions and Condition of Property

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

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

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

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

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

4 Bidding at Auction

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

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

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

(d) Bidders may participate in an auction by bidding online through Phillips's online live bidding platform available on our website at www.phillips.com. To bid online, bidders must register online at least 24 hours before the start of the auction. Online bidding is subject to approval by Phillips's bid department in our sole discretion. As noted in Paragraph 3 above, Phillips encourages online bidders to inspect prior to the auction any lot(s) on which they may bid, and condition reports are available upon request. Bidding in a live auction can progress quickly. To ensure that online bidders are not placed at a disadvantage when bidding against bidders in the room or on the telephone, the procedure for placing bids through Phillips's online bidding platform is a one-step process. By clicking the bid button on the computer screen, a bidder submits a bid. Online bidders acknowledge and agree that bids so submitted are final and may not under any circumstances be amended or retracted. During a live auction, when bids other than online bids are placed, they will be displayed on the online bidder's computer screen as 'floor' 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' bid may take precedence at the auctioneer's discretion. The next bidding increment is shown for the convenience of online bidders in the bid button. The bidding increment available to online bidders may vary from the next bid actually taken by the auctioneer, as the auctioneer may deviate from Phillips's standard increments at any time at his or her discretion, but an online bidder may only place a bid in a whole bidding increment. Phillips's bidding increments are published in the Guide for Prospective Buyers.

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

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

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

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

5 Conduct of the Auction

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

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

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

(d) The sale will be conducted in pounds sterling and payment is due in pounds sterling. For the benefit of international clients, pre-sale estimates in the auction catalogue may be shown in US dollars and/or euros and, if so, will reflect approximate exchange rates. Accordingly, estimates in US dollars or euros should be treated only as a guide. If a currency converter is operated during the sale, it is done so as a courtesy to bidders, but Phillips accepts no responsibility for any errors in currency conversion calculation.

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

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

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

6 Purchase Price and Payment

(a) The buyer agrees to pay us, in addition to the hammer price of the lot, the buyer's premium, plus any applicable value added tax (VAT) and any applicable resale royalty (the 'Purchase Price'). The buyer's premium is 25% of the hammer price up to and including £50,000, 20% of the portion of the hammer price above £50,000 up to and including £1,000,000 and 12% of the portion of the hammer price above £1,000,000. Phillips reserves the right to pay from our compensation an introductory commission to one or more third parties for assisting in the sale of property offered and sold at auction.

(b) VAT is payable in accordance with applicable law. All prices, fees, charges and expenses set out in these Conditions of Sale are quoted exclusive of VAT.

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

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

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

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

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

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

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

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

7 Collection of Property

(a) Phillips will not release a lot to the buyer until we have received payment of its Purchase Price in full in cleared funds, the buyer has paid all outstanding amounts due to Phillips or any of our affiliated companies, including any charges payable pursuant to Paragraph 8 (a) below, and the buyer has satisfied such other terms as we in our sole discretion shall require, including completing any anti-money laundering or anti-terrorism financing checks. As soon as a buyer has satisfied all of the foregoing conditions, he or she should contact us at +44 (0) 207 318 4081 or +44 (0) 207 318 4082 to arrange for collection of purchased property.

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

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

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

8 Failure to Collect Purchases

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

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

9 Remedies for Non-Payment

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

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

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

10 Rescission by Phillips

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

11 Export, Import and Endangered Species Licences and Permits

Before bidding for any property, prospective buyers are advised to make their own enquiries as to whether a licence is required to export a lot from the United Kingdom or to import it into another country. Prospective buyers are advised that

some countries prohibit the import of property made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, Brazilian rosewood, rhinoceros horn or tortoiseshell, irrespective of age, percentage or value.

Accordingly, prior to bidding, prospective buyers considering export of purchased lots should familiarize themselves with relevant export and import regulations of the countries concerned. Please note that the US prohibits the importation of any item containing African elephant ivory. Asian elephant ivory may be imported in to the US only if accompanied by independent scientific analysis of continent of origin and confirmation the object is more than 100 years old.

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

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

12 Data Protection

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

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

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

13 Limitation of Liability

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

(b) Except as otherwise provided in this Paragraph 13, none of Phillips, any of our affiliated companies or the seller (i) is liable for any errors or omissions, whether orally or in writing, in information provided to prospective buyers by Phillips or any of our affiliated companies or (ii) accepts responsibility to any bidder in respect of acts

or omissions, whether negligent or otherwise, by Phillips or any of our affiliated companies in connection with the conduct of the auction or for any other matter relating to the sale of any lot.

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

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

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

14 Copyright

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

15 General

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

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

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

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

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

16 Law and Jurisdiction

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

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

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

Authorship Warranty

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

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1 October, 1pm, lots 1 – 171

Viewing

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Address		
City		State/Country
Post Code		
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Lot number In Consecutive Order	Brief description	Maximum pound sterling price* Absentee Bids Only

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