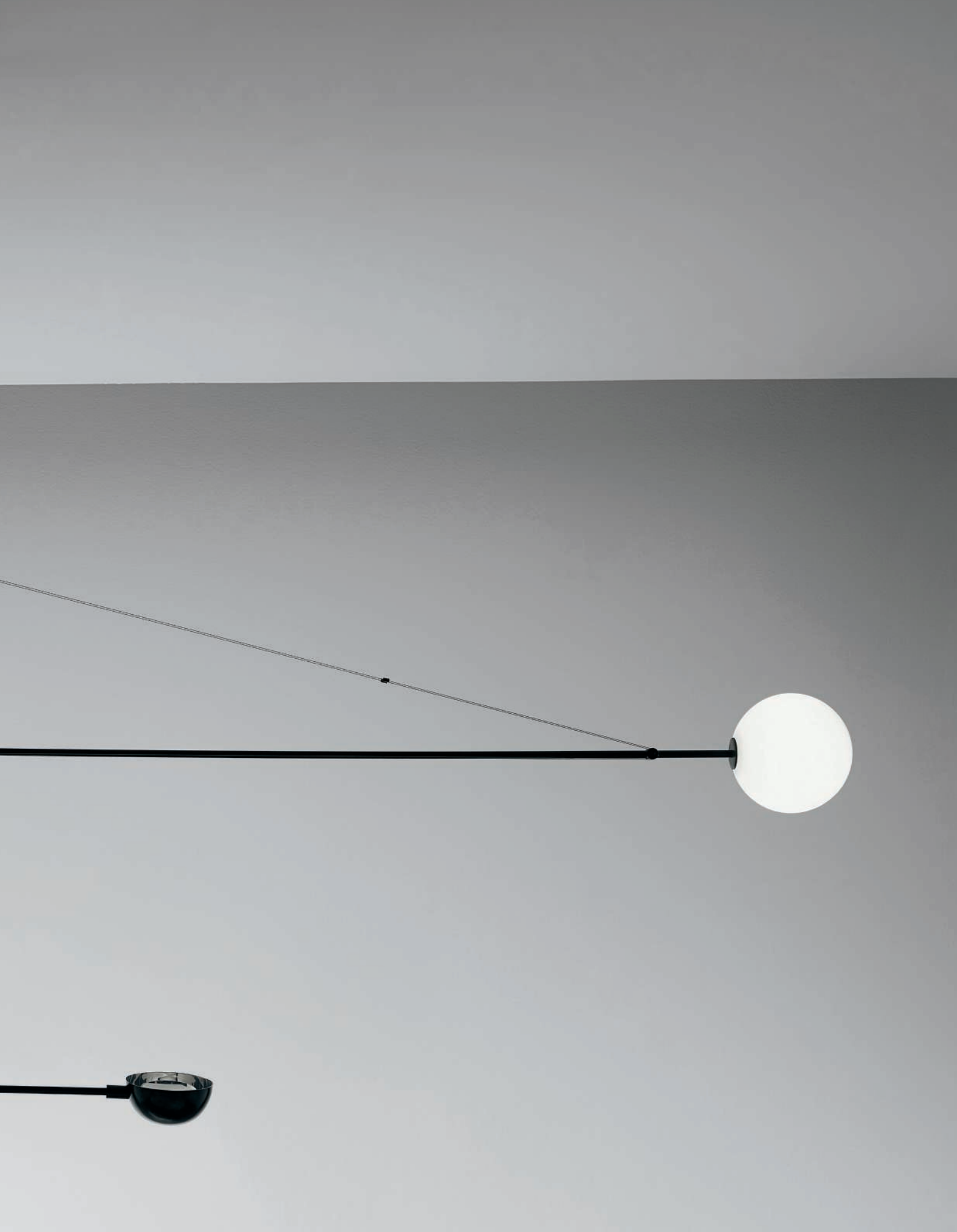
PHILLIPS

Design

London, 21 September 2016

171. Lucie Rie

145. Michael Anastassiades



105. Diego Giacometti

Design
London, 21 September 2016, 2pm

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Auction and Viewing Location
30 Berkeley Square, London W1J 6EX

Auction
21 September 2016, 2pm

Viewing
15 – 21 September 2016
Monday – Saturday 10am – 6pm
Sunday 12pm – 6pm

Sale Designation
In sending in written bids or making enquiries please refer to this sale as UK050416 or Design.

Absentee and Telephone Bids
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101. François-Xavier Lalanne 1927-2008

'Agneau', designed 1996, executed 2001
Epoxy stone, patinated bronze.
51.5 x 17.4 x 58 cm (20¼ x 6⅞ x 22⅞ in.)
Edited by Blanchet-Landowski, Bagnolet, France.
Number 207 from the edition of 500. Impressed
Blanchet Fondeur 2001/207 / 500.

Estimate
£35,000-45,000 $45,100-57,900 €40,300-51,800 ♠

Provenance
Artcurial, Paris

Literature
Daniel Abadie, *Lalanne(s),* Paris, 2008, p. 188

102. Claude Lalanne b. 1925

'*Petales d'Or' necklace and ring,* 1989 and 1991
Precious metal, zirconium gem.
Necklace: 39 cm (15⅜ in.) long
Ring: size L
Produced by Artcurial, Paris, France.
Necklace: Number 72 from the edition of 75.
Reverse impressed with *72 / 75/CL*.
Ring: Number 89 from the edition of 250.
Inside impressed *CILalanne*, outside impressed *89 / 250/ARTCURIAL* and French assay marks.
Each together with a certificate of authenticity from Artcurial.

Estimate
£4,000-6,000 $5,200-7,700 €4,600-6,900

Provenance
Artcurial, Paris
Private collection, Paris

103. Edmund de Waal b. 1964

Set of three stackable pots, 2004
Porcelain, celadon glaze.
Largest: 8.7 cm (3⅜ in.) high, 23.5 cm (9¼ in.) diameter
Impressed inventory marks under glaze.

Estimate
£5,000-7,000 $6,400-9,000 €5,800-8,100 ♠

Provenance
Gifted by the artist to the present owner, 2004

Exhibited
'THE PORCELAIN ROOM', Gallery Nørby, Copenhagen,
1-30 October 2004

104. Claude Lalanne b. 1925

'Marmotte', designed 1970, executed 1998
Copper, brass, bronze.
40 x 26.5 x 26.5 cm (15¾ x 10⅜ x 10⅜ in.)
Number 7 from the edition of 8. Base impressed with *7 / 8/CL/LALANNE/98*.

Estimate
£45,000-65,000 $57,900-83,700 €51,800-74,800 ♠

Provenance
Artcurial, Paris, 'Art Contemporain 2',
29 June 2005, lot 525

Literature
John Russell, *Les Lalanne*, Paris, 1975, p. 29
for a similar *Marmotte*
Daniel Abadie, *Lalanne(s)*, Paris, 2008, p. 169
for a similar *Marmotte*
François-Xavier & Claude Lalanne: Dreams for the Light of Day, exh. cat., Gerald Peters Gallery, New York, 2000, p. 71

105. Diego Giacometti 1902-1985

'*Torsade' low table,* designed 1965, produced circa 1979
Patinated bronze, glass.
39.4 x 118.1 x 71.2 cm (15½ x 46½ x 28 in.)
Frame impressed eight times with *Diego.*

Estimate
£140,000-180,000 $180,000-232,000
€161,000-207,000 Ω

Provenance
William Louis-Dreyfus, New York, acquired directly from the artist, circa 1979
Sotheby's, New York, 'Impressionist & Modern Art Day Sale', 12 November 2012, lot 304

Literature
Michel Butor, *Diego Giacometti*, Paris, 1985, p. 95
Françoise Francisci, *Diego Giacometti: Catalogue de l'œuvre, Volume I*, Paris, 1986, n.p. for a square version of the model
Daniel Marchesseau, *Diego Giacometti,* Paris, 1986, p. 65
Diego Giacometti, exh. cat., Museum Bellrive, Zurich, 1988, p. 45, fig. 26
Christian Boutonnet and Rafael Ortiz, *Diego Giacometti*, exh. cat., L'Arc en Seine, Paris, 2003, pp. 66-67 for a gilt bronze version of the model

Jean Royère in Lebanon: An important private commission. *Lots 106–115*

106. Jean Royère 1902-1981

'Œuf' chair, 1950s
Oak, fabric.
65 x 64 x 72 cm (25⅝ x 25¼ x 28⅜ in.)

Estimate
£35,000-45,000 $45,100-57,900 €40,300-51,800 Ω

Provenance
Leila Zoghbi, Beirut, 1950s

Literature
René Chavance, 'Le salon des arts ménagers: Au Foyer d'aujourd'hui, l'évolution du style contemporain', *Mobilier et Décoration*, 1954, p. 103
'Pour grouper la famille: Le Foyer d'aujourd'hui', *Le décor d'aujourd'hui*, no. 86, 1954, p. 187
René Chavance, 'Les aménagements nouveaux de Jean Royère et les réflexions qu'ils inspirent', *Mobilier et Décoration*, November 1956, p. 11
Jean Royère, décorateur à Paris, exh. cat., Musée des Arts Décoratifs, Paris, 1999, pp. 72, 103, 164, 169 for images and a drawing
Jean Royère, exh. cat., Galerie Jacques Lacoste, Paris, 1999, pp. 55-59 for images and drawings
Pierre-Emmanuel Martin-Vivier, *Jean Royère*, Paris, 2002, pp. 186, 254, 255, 259 for images and technical drawings
Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère, Volume 1*, Paris, 2012, pp. 45, 110-11, 114-16, 118
Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère, Volume 2*, Paris, 2012, pp. 49-50, 284-85 for images and a technical drawing

In 1947, after having been invited by architect Nadim Majdalani to establish himself in Beirut, Jean Royère began working on a number of high profile commissions in Lebanon. His prominence in Beirut rivals only Paris in its importance to his career. Amongst Royère's celebrated projects was his commission for former Miss Lebanon, Leila Zoghbi Turqui, from whose collection the present works originate.

Leila Zoghbi, Beirut, 1950s

107. **Jean Royère** 1902-1981

'Persane' standard lamp, 1950s
Tubular brass, brass, fabric shades.
179.6 cm (70¾ in.) high

Estimate
£40,000-60,000 $51,500-77,300 €46,100-69,100 Ω

Provenance
Leila Zoghbi, Beirut, 1950s

Literature
'Pour grouper la famille: Le Foyer d'aujourd'hui',
Le décor d'aujourd'hui, no. 86, 1954, p. 103
Jean Royère, décorateur à Paris, exh. cat., Musée des Arts Décoratifs, Paris, 1999, pp. 70, 164
Pierre-Emmanuel Martin-Vivier, *Jean Royère*, Paris, 2002, p. 211
Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère, Volume 1*, Paris, 2012, pp. 50-51, 53, 68, 172-74, 235
Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère, Volume 2*, Paris, 2012, pp. 36, 91 for an image and a technical drawing

108. Jean Royère 1902-1981

'Relax' armchair, together with associated ottoman, 1950s
Oak-veneered wood, oak, fabric.
Armchair: 100.3 x 79 x 91.2 cm (39½ x 31⅛ x 35⅞ in.)
Ottoman: 47 cm (18½ in.) high, 45 cm (17¾ in.) diameter

Estimate
£26,000-32,000 $33,500-41,200 €29,900-36,800 Ω

Provenance
Leila Zoghbi, Beirut, 1950s

Literature
René Chavance, 'Jean Royère ou bon sens et fantasie', *Mobilier et Décoration,* July-September 1949, p. 3
Jean Royère, exh. cat., Galerie Jacques Lacoste, Paris, 1999, p. 94
Jean Royère, décorateur à Paris, exh. cat., Musée des Arts Décoratifs, Paris, 1999, pp. 33, 59
Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère, Volume 1*, Paris, 2012, p. 78

109. Jean Royère 1902-1981

Pair of 'Hirondelle' wall lights, 1950s
Tubular brass, brass, linen shades.
Each: 54.5 x 47 x 32.5 cm (21½ x 18½ x 12¾ in.)
including shades

Estimate
£7,000-9,000 $9,000-11,600 €8,100-10,400 Ω

Provenance
Leila Zoghbi, Beirut, 1950s

Literature
Catherine Prague, 'Un Rez-de-Chaussée a Chatou', *Mobilier et Décoration*, January-February 1964, p. 21
Jean Royère, exh. cat., Galerie Jacques Lacoste, Paris, 1999, pp. 48-49 for an image and a drawing
Jean Royère, décorateur à Paris, exh. cat., Musée des Arts Décoratifs, Paris, 1999, p. 60
Pierre-Emmanuel Martin-Vivier, *Jean Royère*, Paris, 2002, pp. 192-93
Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère, Volume 1*, Paris, 2012, p. 121
Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère, Volume 2*, Paris, 2012, p. 32

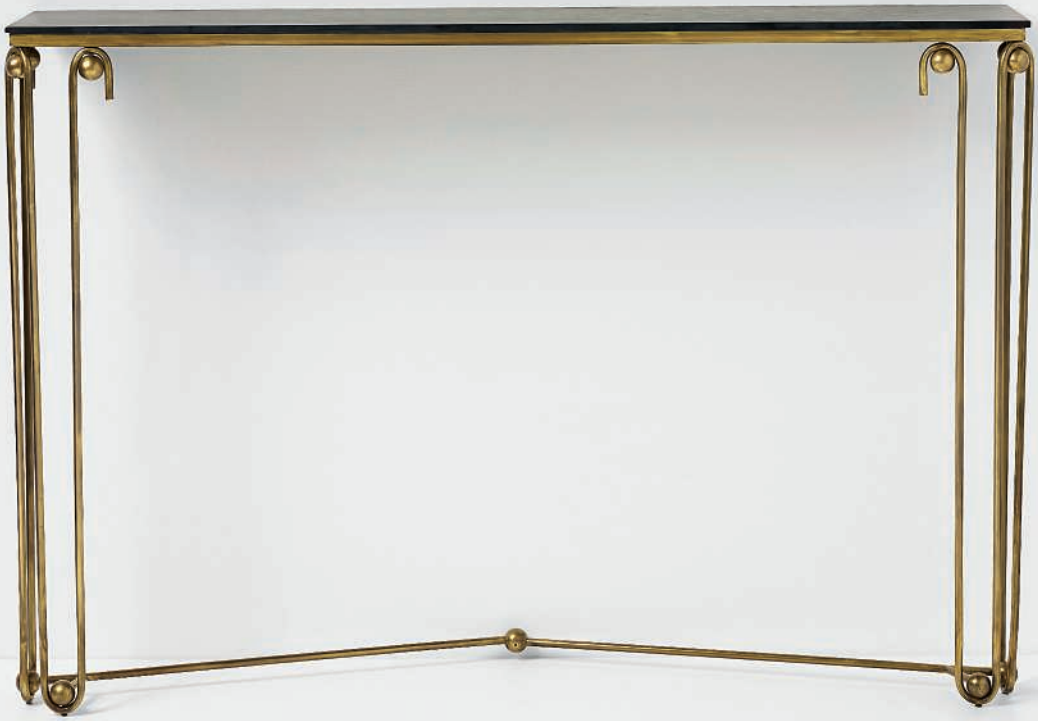
110. Jean Royère 1902-1981

'Ondulation' console, 1950s
Tubular brass, brass, marble.
82.8 x 122.5 x 26 cm (32⅝ x 48¼ x 10¼ in.)

Estimate
£25,000-35,000 $32,200-45,100 €28,800-40,300 Ω

Provenance
Leila Zoghbi, Beirut, 1950s

Literature
Jean Royère, exh. cat., Galerie Jacques Lacoste, Paris, 1999, pp. 108-11 for images and technical drawings
Pierre-Emmanuel Martin-Vivier, *Jean Royère*, Paris, 2002, p. 154
Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère, Volume 1*, Paris, 2012, p. 276
Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère, Volume 2*, Paris, 2012, pp. 64, 201 for an image and a technical drawing



III. Jean Royère 1902-1981

Sofa and pair of armchairs, 1950s
Walnut-veneered wood, fabric.
Sofa: 77 x 222 x 93 cm (30⅜ x 87⅜ x 36⅝ in.)
Each armchair: 74 x 90 x 90 cm (29⅛ x 35⅜ x 35⅜ in.)

Estimate
£40,000-60,000 $51,500-77,300 €46,100-69,100 Ω

Provenance
Leila Zoghbi, Beirut, 1950s

Literature
René Chavance, 'Jean Royère ou bon sens et fantasie', *Mobilier et Décoration*, July-September 1949, pp. 14-16
René Chavance, 'Aménagements officiels et installations prievées par Jean Royère', *Mobilier et Décoration*, 1951, pp. 24, 27, 30-31, 34
Jean Royère, exh. cat., Galerie Jacques Lacoste, Paris, 1999, pp. 94, 98 for images and drawings
Pierre-Emmanuel Martin-Vivier, *Jean Royère*, Paris, 2002, p. 142
Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère, Volume 1*, Paris, 2012, pp. 78, 148, 282, 284

112. Jean Royère 1902-1981

Coffee table, 1950s
Mahogany, mahogany-veneered wood.
42 x 122 x 47 cm (16½ x 48 x 18½ in.)

Estimate
£14,000-18,000 $18,000-23,200 €16,100-20,700 Ω

Provenance
Leila Zoghbi, Beirut, 1950s

Literature
Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère, Volume 1*, Paris, 2012, p. 174 for a similar example

113. Jean Royère 1902-1981

Pair of 'Ondulation' stools, 1950s
Tubular brass, brass, fabric.
Each: 41.2 x 64.2 x 42.5 cm (16¼ x 25¼ x 16¾ in.)

Estimate
£25,000-35,000 $32,200-45,100 €28,800-40,300 Ω

Provenance
Leila Zoghbi, Beirut, 1950s

Literature
Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère, Volume 2*, Paris, 2012, p. 56

114. Jean Royère 1902-1981

Pair of 'Yo Yo' side tables, 1950s
Tubular brass, brass, glass.
Each: 71.7 x 55.8 x 31.2 cm (28¼ x 21⅞ x 12¼ in.)

Estimate
£12,000-18,000 $15,500-23,200 €13,800-20,700 Ω

Provenance
Leila Zoghbi, Beirut, 1950s

115. Jean Royère 1902-1981

'Yo Yo' desk, 1950s
Oak-veneered wood, tubular brass, brass, glass.
81 x 157 x 38.5 cm (31⅞ x 61¾ x 15⅛ in.)

Estimate
£25,000-35,000 $32,200-45,100 €28,800-40,300 Ω

Provenance
Leila Zoghbi, Beirut, 1950s

116. Mark Brazier-Jones b. 1956

Rare 'Bond' armchair, produced for Watts of Westminster, London, circa 1990
Cast bronze, wrought iron, fabric.
81.5 x 119 x 107 cm (32⅛ x 46⅞ x 42⅛ in.)
Inside of proper right front leg impressed with *Mark Brazier-Jones*. From the production of 5. Together with original upholstery and passementerie by Watts of Westminster, London, U.K.

Estimate
£10,000-15,000 $12,900-19,300 €11,500-17,300

Provenance
Watts of Westminster, London

Phillips wishes to thank Mark Brazier-Jones for his assistance with the cataloguing of the present lot.

117. Georges Jouve 1910-1964

Lidded tobacco jar, model no. 1005, circa 1947
Glazed stoneware.
19 x 28.5 x 21 cm (7½ x 11¼ x 8¼ in.)
Number 3 from the production of 10. Underside incised with *1005 III / X* and artist's mark.

Estimate
£10,000-15,000 $12,900-19,300 €11,500-17,300

Literature
Michel Faré, *Georges Jouve*, Paris, 1965, p. 51
Philippe Jousse and Galerie Jousse Entreprise, *Georges Jouve*, Paris, 2005, pp. 173, 305

118. Jean-Michel Frank 1895-1941

Pair of table lamps, circa 1935
Painted iron, tubular brass, brass, paper shades.
Each: 40.5 cm (15⅞ in.) high, 25.7 cm (10⅛ in.) diameter including shade
Produced by Comte, Buenos Aires, Argentina.

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

Estimate
£15,000-20,000 $19,300-25,800 €17,300-23,000

Provenance
Henrique Liberal headquarters, São Paulo, circa 1935

Literature
Pierre-Emmanuel Martin-Vivier, *Jean-Michel Frank: The Strange and Subtle Luxury of the Parisian Haute-Monde in the Art Deco Period,* New York, 2006, p. 138
Pierre-Emmanuel Martin-Vivier, *Jean-Michel Frank: un décorateur dans le Paris des années 30,* Paris, 2009, p. 82

119. Marion Dorn 1896-1964

Unique dining table, designed for Francis and Alix Meynell, Clivedon Place, London, 1939
Painted beech plywood, painted beech.
73.5 x 142 x 68.6 cm (28⅞ x 55⅞ x 27 in.)

Estimate
£5,000-8,000 $6,400-10,300 €5,800-9,200

Provenance
Francis and Alix Meynell, London, 1939
Thence by descent
Acquired from the above by the present owner

Exhibited
'The Architect of Floors, Modernism, Art and Marion Dorn Designs', The Royal Institute of British Architects, London and Whitworth Art Gallery, Manchester, 1996-1997
'Best Shop Part II: the FAS Story since 1916', Fine Art Society, London, September-October 2011

Literature
Christine Boydell, *The Architect of Floors, Modernism, Art and Marion Dorn Designs*, London, 1996, pp. 15, 93, 126 for notes on the Meynell commission for Clivedon Place and the table
The Best Shop in London, Part II: The FAS Story since 1916, exh. cat, Fine Art Society, London, 2001, illustrated p. 38

The present lot is the only known extant furniture by Marion Dorn.

120. Jean Royère 1902-1981

Pair of 'Boules' andirons, circa 1950
Patinated steel, brass.
Each: 36.5 x 20.4 x 38.6 cm (14⅜ x 8 x 15¼ in.)

Estimate
£10,000-15,000 $12,900-19,300 €11,500-17,300

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

121. Jacques Quinet 1918-1992

Table lamp, circa 1966
Polished *Carrara* marble, brass, paper shade.
81.5 cm (32⅛ in.) high, 45 cm (17¾ in.) diameter including shade

Estimate
£8,000-10,000 $10,300-12,900 €9,200-11,500

Provenance
Private collection, France, acquired directly from the artist, circa 1966

Literature
Guitemie Maldonado, *Jacques Quinet*, Paris, 2000, p. 62

122. Franz West 1947-2012

'Privat-Lampe des Künstlers II' standard lamp,
designed 1989
Painted iron chain, copper.
199.5 cm (78½ in.) high
Manufactured by Metamemphis, Milan, Italy.
Underside of base with manufacturer's metal label
impressed *METAMEMPHIS/FRANZ WEST 1989/-464-*.

Estimate
£4,000-6,000 $5,200-7,700 €4,600-6,900

123. Maarten Baas b. 1978

'Smoke' dining table, 2007
Charred pre-existing designed table, clear epoxy resin, painted metal.
77.4 x 220 x 100 cm (30½ x 86⅝ x 39⅜ in.)
Produced by the Baas & de Herder studio, the Netherlands. Edge of tabletop with inset metal lettering *BAAS*.

Estimate
£10,000-15,000 $12,900-19,300 €11,500-17,300 Ω •

Provenance
Cibone, Tokyo
Nagi Noda, Tokyo, 2007

Literature
'Nagi Noda's Design Room', *design adDict*, March 2007, illustrated pp. 14-16

124. Maarten Baas b. 1978

Two unique chairs, from the 'Where There's Smoke' series, 2007
Charred pre-existing chairs, epoxy resin, brass nail heads, leather.
107 x 44.5 x 46 cm (42⅛ x 17½ x 18⅛ in.)
78 x 54 x 57.5 cm (30¾ x 21¼ x 22⅝ in.)
Produced by the Baas & de Herder studio, the Netherlands. Reverse of each with inset metal lettering *BAAS* and underside of each with metal label *moooi & BAAS/Smoke Unique-Piece by Maarten Baas* signed in marker *Maarten*.

Estimate
£6,000-8,000 $7,700-10,300 €6,900-9,200 Ω •

Provenance
Cibone, Tokyo
Nagi Noda, Tokyo, 2007

Literature
'Nagi Noda's Design Room', *design adDict*, March 2007, illustrated pp. 15-17

125. Maarten Baas b. 1978

Unique 'Smoke' cabinet, 2006
Charred pre-existing designed cabinet, clear epoxy resin, brass.
86.5 x 122.8 x 60.5 cm (34 x 48⅜ x 23⅞ in.)
Produced by Baas & den Herder, the Netherlands.
Inside of top drawer signed in marker *Maarten Baas*, underside with metal label *moooi & BAAS/Smoke Unique-Piece by Maarten Baas* signed in marker *Maarten* and side with inset metal lettering *BAAS*.

Estimate
£8,000-12,000 $10,300-15,500 €9,200-13,800 Ω •

Provenance
Cibone, Tokyo

Literature
Marcus Fairs, *Twenty-First Century Design*, London, 2006, p. 150

126. Claude Lalanne b. 1925

Pair of candlesticks, 1991
Precious metal.
Largest: 11.5 x 12 x 10.3 cm (4½ x 4¾ x 4 in.)
Produced by Artcurial, Paris, France. Number 137 from the edition of 450. Underside of each impressed *Cl. Lalanne/ARTCURIAL 137 / 450.* Together with certificate of authenticity from Artcurial.

Estimate
£3,000-5,000 $3,900-6,400 €3,500-5,800

Provenance
Artcurial, Paris
Private collection, Paris

127. Philip LaVerne and Kelvin LaVerne

1908-1988, b. 1936

'Etruscan' coffee table, circa 1965
Brass, pewter.
43 cm (16⅞ in.) high, 90.5 cm (35⅝ in.) diameter

Estimate
£8,000-12,000 $10,300-15,500 €9,200-13,800

Provenance
galere, West Palm Beach, Florida
Acquired from the above by the present owner, 2014

Literature
Sculpture: Bronze and Pewter Tables, The Art of Philip LaVerne, sales catalogue, New York, p. 4 for a larger example
Elizabeth Murphy, *The Poetry of the Soul, Works of Philip and Kelvin LaVerne,* exh. cat., Cristina Grajales Inc., 2008, p. 32 for a larger example

128. Jean-Michel Frank 1895-1941

Pair of stools, circa 1935
Sanded oak, fabric.
Each: 46 x 50 x 40 cm (18⅛ x 19⅝ x 15¾ in.)

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

Estimate
£20,000-30,000 $25,800-38,600 €23,000-34,500

Provenance
Private collection, Paris, circa 1935
Thence by descent to the present owner

Literature
Léopold Diego Sanchez, *Jean-Michel Frank*, Paris, 1997, p. 215
François Baudot, *Jean-Michel Frank*, New York, 1999, pp. 25, 76
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. 175, 261

129. Eugène Printz 1889-1948

Table lamp, circa 1934
Patinated brass, painted brass, sycamore, walnut, opaque glass.
27 cm (10⅝ in.) high, 13.7 cm (5⅜ in.) diameter
Together with a certificate of authenticity from the Cabinet d'Expertises Maury.

Estimate
£8,000-10,000 $10,300-12,900 €9,200-11,500

Provenance
Private collection, Paris

130. Joseph Csaky 1888-1971

Head (Portrait of a young girl), 1925
Limestone.
26.5 x 16 x 18.5 cm (10⅜ x 6¼ x 7¼ in.)
Reverse incised with artist's initials *J.C.*.

Estimate
£8,000-12,000 $10,300-15,500 €9,200-13,800

Provenance
Léonce Rosenberg, Paris
Private collection
Private collection, UK, circa 1980
Thence by descent to the present owner

Literature
'Csaky Jozef, emlekek a moderne muveszet nagi evitize debol, 1904-1914', *Uj Muvészet,* 1971, illustreted no. 5
Félix Marcilhac, *Joseph Csaky, du cubisme historique à la figuration réaliste*, Paris, 2007, illustrated pp. 102, 336

The present lot is included as reference number 1925-FM.92 in the catalogue raisonné of works by Joseph Csaky.

Σ 131. Mackay Hugh Baillie Scott 1865-1945

Rare and important 'Daffodil' dresser, circa 1901
Oak, bronze, painted wood, beech inlay.
168 x 170.4 x 58.5 cm (66⅛ x 67⅛ x 23 in.)
Executed by John P. White, The Pyghtle Works, Bedford, UK. Retailer's ivory label attached to the reverse incised with *G.H. MORTON & SON, Ltd/BOLD STREET/LIVERPOOL*.

Estimate
£20,000-30,000 $25,800-38,600 €23,000-34,500

Exhibited
'Spring 1990', The Fine Art Society, London, 2 April-4 May 1990

Literature
Furniture made at the Pyghtle Works, Bedford by John P. White designed by M.H. Baillie Scott, Pyghtle Works sales catalogue, 1901, fig. 18
J. Alfred Gotch, 'Modern Furniture', *The Art Journal*, January 1904, p. 133
Adrian J. Tilbrook and Fischer Fine Art Limited, *Truth, Beauty and Design: Victorian, Edwardian and Later Decorative Art*, exh. cat., Fischer Fine Art Limited, London, 1986, p. 66, fig. 163
The Fine Art Society Spring 1990, exh. cat, The Fine Art Society, London, 1990, illustrated p. 51, fig. 50

132. Jean-Michel Frank 1895-1941

Side table, 1930s
Oak, oak-veneered plywood, oak-veneered wood.
70.4 x 70.2 x 70.2 cm (27¾ x 27⅝ x 27⅝ in.)
Produced by Chanaux & Company, Paris, France.
Underside impressed with *9 B, 1, B 11644 CHANAUX & C.* and stamped *23*.

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

Estimate
£8,000-12,000 $10,300-15,500 €9,200-13,800

Provenance
Private collection, Paris

Literature
Léopold Diego Sanchez, *Jean-Michel Frank*, Paris, 1997, p. 119 for a similar example
Pierre-Emmanuel Martin-Vivier, *Jean-Michel Frank: l'éstrange luxe du rien*, Paris, 2006, p. 51 for a similar example

133. Poul Henningsen 1894-1967

Early desk lamp, type 4/3 shades, circa 1927
Patinated copper, patinated tubular copper, painted copper, Bakelite.
55 cm (21⅝ in.) high, 40.5 cm (15⅞ in.) diameter
Manufactured by Louis Poulsen, Copenhagen, Denmark. Inside of light fixture impressed with *PAT. APPL.*.

Estimate
£6,000-8,000 $7,700-10,300 €6,900-9,200

Literature
Tina Jørstian and Poul Erik Munk Nielsen, eds., *Light Years Ahead: The Story of the PH Lamp*, Copenhagen, 2000, pp. 147, 200

Broken Mirrors.
by Mathias Schwartz-Clauss

Fernando and Humberto Campana initially presented the *Brazilian Baroque Collection* in 2011 at the Palazzo Pamphilj, home of the Brazilian embassy in Rome. At first I was puzzled about the surprising combinations of materials and forms and it took me a while to recognise that here their work had changed in a decisive way. These objects obviously represented a retrospective of their previous *œuvre* and a new approach to its topics such as tradition and modernity, literacy and subculture, the organic and the hybrid, collage and assemblage.

In a particularly complex way, the *Brazilian Baroque Collection* assimilates the phenomenon of time – a theme that in fact has had an ongoing role in the Campanas' projects in a more or less explicit way: in *Naturaleza Morta* of 1990, for example, in sketches entitled *Blow Up* around 2002, or in the *Transplastic* and the living room furnishings of *Uma Famiglia* in 2006. In Rome the Brothers made reference to the historic Palazzo Pamphilj itself, for which the collection originally was commissioned, and the Baroque era more generally, borrowing the gilding and marble, the abundant vocabulary of figures, masks, as well as natural and architectural fragments. They found further inspiration in Roman archives and the decorative features of furnishings produced by Roman artisans. The final production has been executed entirely by local craftsmen, who assembled existing moulds as if they were a new kind of malleable matter which then was linked to sleek abstract elements. In this abrupt confrontation of formal languages, the Campana Brothers are challenging any clear ideas of style and produce a disturbing aesthetic which, despite its affiliation to a well-established Postmodernism, evokes a vibrant contradiction to any familiar notion of beauty.

'A world of strange but strong images with plenty of potential for an unpredictable evolution'

The pale, light-absorbing marble surfaces, a patchy covering of grey fur in the manner of Le Corbusier, or the conical table legs borrowed from an industrial context find themselves in contrast with the glowing bronze. In various degrees and states of aggregation, these materials both adorn and disturb each other at the same time – an irritation that is equally present in the different processes of production: the serial casting of the bronze, the welded joining of the decorative parts, and the slow manual polishing of the marble. With this harsh clash of their vocabulary, the Brothers critically review an *œuvre* that spans modernist and indigenous elements and formulates a characteristic of our time which is, typical for the Campana work, intelligently reflected in a title forged from the exoticism of 'Brazilian', a 'Baroque' nostalgia and the elitist 'Collection'. It subtly interlocks with our own reality while reflecting a world of imperfect and broken identities, a world of strange but strong images with plenty of potential for an unpredictable evolution. However, even more than in any image, it is the use of these alien objects that provides a provocative expression of the fleeting and ambiguous quality of creation. Mathias Schwartz-Clauss is curator of 'Antibodies', Vitra Design Museum's retrospective of the Campanas' work in 2009, and director of Domaine de Boisbuchet in France, where Fernando and Humberto Campana have tutored numerous workshops in the past.

Property from a Private Collection

134. Fernando Campana and Humberto Campana b. 1961 and b. 1953

'Ouro Preto' standard lamp, from the 'Brazilian Baroque' series, 2011
Gilt bronze, *Carrara* marble, parchment.
222 cm (87⅜ in.) high, 75 cm (29½ in.) diameter
Produced by Galleria O. Project, Rome, Italy.
Number 6 from the edition of 12 plus 2 artist's proofs.
One bronze decoration incised with *Campana/6 / 12*.

Estimate
£18,000-22,000 $23,200-28,300 €20,700-25,300 Ω

Provenance
Galleria O., Rome
Acquired from the above by the present owner, 2013

Property from a Private Collection

135. Fernando Campana and Humberto Campana b. 1961 and b. 1953

'Anthropophagic' sofa, from the 'Brazilian Baroque' series, 2012
Gilt bronze, synthetic fur.
84 x 230 x 80 cm (33⅛ x 90½ x 31½ in.)
Produced by Galleria O. Project, Rome, Italy.
Number 7 from the edition of 12 plus 2 artist's proofs.
One bronze decoration incised with *Campana/7 / 12*.

Estimate
£40,000-50,000 $51,500-64,400 €46,100-57,600 Ω

Provenance
Galleria O., Rome
Acquired from the above by the present owner, 2013

Property from a Private Collection

136. Fernando Campana and Humberto Campana b. 1961 and b. 1953

'Humberto' side table, 2012
Carrara marble, gilt bronze.
54.5 cm (21½ in.) high, 35 cm (13¾ in.) diameter
Produced by Galleria O. Project, Rome, Italy. Number 3 from the edition of 25 plus 2 artist's proofs. Underside of marble tabletop handwritten in marker *3 / 25* and underside of one leg incised with *Campana/3 / 25*.

Estimate
£8,000-12,000 $10,300-15,500 €9,200-13,800 Ω

Provenance
Galleria O., Rome
Acquired from the above by the present owner, 2013

Property from a Private Collection

137. Fernando Campana and Humberto Campana b. 1961 and b. 1953

'Aleijadinho' candlestick, from the 'Brazilian Baroque' series, 2011
Gilt bronze, *Carrara* marble.
74.5 x 42 x 20 cm (29⅜ x 16½ x 7⅞ in.)
Produced by Galleria O. Project, Rome, Italy.
Number 16 from the edition of 35 plus 2 artist's proofs.
Underside of base incised with *Campana/16 / 35*.

Estimate
£4,000-8,000 $5,200-10,300 €4,600-9,200 Ω

Provenance
Galleria O., Rome
Acquired from the above by the present owner, 2013

138. Fernando Campana and Humberto Campana b. 1961 and b. 1953

'Anhanguera' sofa, from the 'Brazilian Baroque' series, 2012
Mongolian fur, gilt bronze, bamboo.
95.2 x 229.2 x 99.7 cm (37½ x 90¼ x 39¼ in.)
Produced by Galleria O. Project, Rome, Italy.
From the edition of 3 plus 1 artist's proof.

Estimate
£45,000-55,000 $57,900-70,800 €51,800-63,300 Ω

Provenance
Galleria O., Rome
Acquired from the above by the present owner

Property from a Private Collection

139. Fernando Campana and Humberto Campana b. 1961 and b. 1953

Set of six 'Lupa' chairs, from the 'Brazilian Baroque' series, 2011
Gilt bronze, synthetic fur.
Each: 82 x 41 x 40 cm (32¼ x 16⅛ x 15¾ in.)
Produced by Galleria O. Project, Rome, Italy. Numbers 1, 3, 12, 13, 14, 15 from the edition of 35 plus 2 artist's proofs.
Reverse of each with metal label incised with *Campana* and edition number.

Estimate
£60,000-80,000 $77,300-103,000 €69,100-92,100 Ω

Provenance
Galleria O., Rome
Acquired from the above from the present owner, 2013

Property from a Private Collection

140. Fernando Campana and Humberto Campana b. 1961 and b. 1953

'Humberto' side table, 2012
Carrara marble, gilt bronze.
52 cm (20½ in.) high, 35.5 cm (13⅞ in.) diameter
Produced by Galleria O. Project, Rome, Italy.
Number 2 from the edition of 25 plus 2 artist's proofs.
Underside of marble tabletop handwritten in marker *2 / 25* and underside of one leg incised with *Campana/2 / 25.*

Estimate
£8,000-12,000 $10,300-15,500 €9,200-13,800 Ω

Provenance
Galleria O., Rome
Acquired from the above by the present owner, 2013

Property from a Private Collection

141. Fernando Campana and Humberto Campana b. 1961 and b. 1953

'Settimio' cabinet, from the 'Brazilian Baroque' series, 2012
Gilt bronze, brass, bamboo.
195 x 108 x 60 cm (76¾ x 42½ x 23⅝ in.)
Produced by Galleria O. Project, Rome, Italy.
Number 2 from the edition of 3 plus 1 artist's proof.
One bronze decoration incised with *Campana/2 / 3*.

Estimate
£30,000-50,000 $38,600-64,400 €34,500-57,600 Ω

Provenance
Galleria O., Rome
Acquired from the above by the present owner, 2013

142. Shiro Kuramata 1934-1991

'*Glass' Chair*, 1976
Glass, Photobond 100 adhesive.
89.2 x 89.8 x 60 cm (35⅛ x 35⅜ x 23⅝ in.)
Produced by the Mihoya Glass Co. Ltd., Japan. Number 31 from the edition of 40. Together with a certificate of authenticity from Meiko Kuramata.

Estimate
£30,000-50,000 $38,600-64,400 €34,500-57,600 Ω

Provenance
Private Collection, Europe
Barry Friedman, New York

Literature
'Il Vetro Incollato', *Domus*, no. 572, July 1977, p. 40
Arata Isozaki and Ettore Sottsass, *Shiro Kuramata 1967-1987*, Tokyo, 1988, p. 57
Shiro Kuramata 1934-1991, exh. cat., Hara Museum of Contemporary Art, Tokyo, 1996, n.p.
Yasuko Seki, ed., Shiro Kuramata and Ettore Sottsass, exh. cat., *21_21 Design Sight*, Tokyo, 2001, p. 40
Deyan Sudjic, *Shiro Kuramata: Essays & Writings*, London, 2013, pp. 75, 86, 93-94, 210
Deyan Sudjic, *Shiro Kuramata: Catalogue of Works*, London, 2013, p. 297, fig. 184

Examples of the 'Glass' chair are in the permanent collection of the Corning Museum of Glass, New York; the High Museum of Art, Atlanta; the Museum of Fine Arts, Houston; the National Museum of Modern Art, Kyoto; the Toyama City Museum of Modern Art and the New York Museum of Modern Art.

143. Marc Newson b. 1963

'Nickel Surfboard', 2006
Polyurethane, nickel.
185 x 41 x 14 cm (72⅞ x 16⅛ x 5½ in.)
Produced by Marc Newson for Gagosian Gallery.
Number 7 from the edition of 22. Reverse with metal label impressed *Nickel Surfboard/7 / 22* and incised with signature *Newson*.

Estimate
£35,000-45,000 $45,100-57,900 €40,300-51,800 Ω

Provenance
Gagosian Gallery, Los Angeles
Acquired from the above by the present owner, 2007

Literature
Louise Neri, ed., *Marc Newson*, exh. cat., Gagosian Gallery, New York, 2007, p. 60
Werner Lippert and Petra Wenzel, eds., *U.F.O.: Blurring the boundaries between art and design*, exh. cat., Grenzgänge zwischen Kunst und Design, Düsseldorf, 2009, p. 99
Alison Castle, et al., *Marc Newson Works*, Cologne, 2012, pp. 160-63

Phillips wishes to thank Sara Wray from Marc Newson Ltd. for her assistance with the cataloguing of the present lot.

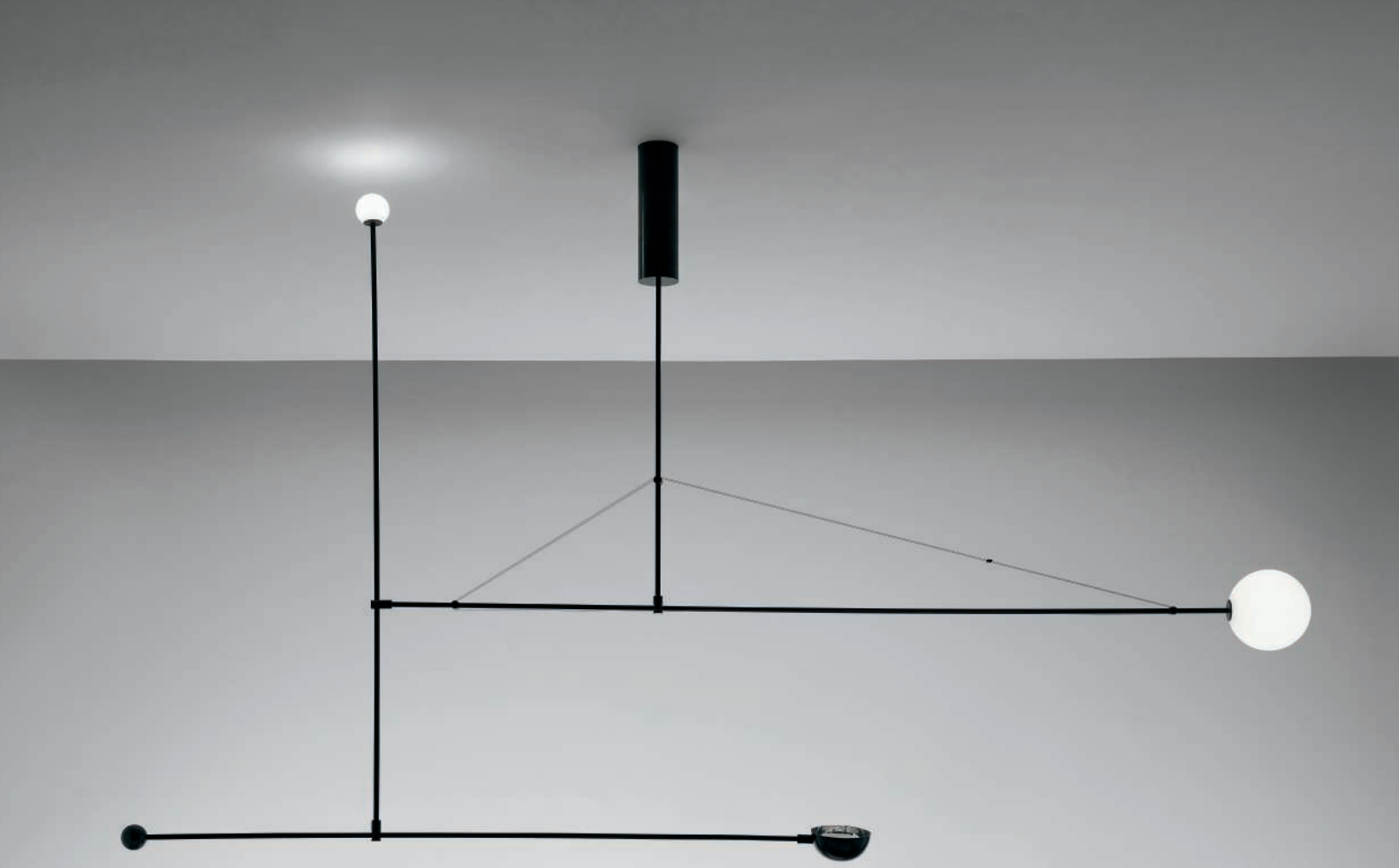
144. Edmund de Waal b. 1964

Teapot, 2001
Porcelain, celadon glaze, galvanised steel wires.
29.5 x 15.3 x 10 cm (11⅝ x 6 x 3⅞ in.)
Impressed inventory marks under glaze.

Estimate
£3,000-4,000 $3,900-5,200 €3,500-4,600 ♠

Provenance
Gifted by the artist to the present owner, 2001

Exhibited
'Engelsk keramik', Gallery Nørby, 28 April-12 May 2001



145. Michael Anastassiades b. 1967

'Mobile Chandelier I', circa 2008
Patinated brass, painted tubular brass, hand-blown glass, metal wire.
307 x 260 cm (120⅞ x 102⅜ in.)

Estimate
£5,000-7,000 $6,400-9,000 €5,800-8,100

Literature
Jonathan Shia, 'Turn Around Bright Eyes', *Interview Magazine*, April 2011, p. 50

The Spiral boutique interior, The Axis Building, Roppongi, Tokyo
@ Kuramata Design Studio.

146. Shiro Kuramata 1934-1991

Acrylic stool', designed for the Spiral boutique, The Axis Building, Roppongi, Tokyo, circa 1990
Acrylic, aluminium.
53.9 x 33 x 41.5 cm (21¼ x 12⅞ x 16⅜ in.)
Manufactured by Ishimaru Co. Ltd., Tokyo, Japan.
From the edition of 40.

Together with a certificate of authenticity from Meiko Kuramata.

Estimate
£30,000-40,000 $38,600-51,500 €34,500-46,100

Literature
Matthias Dietz and Michael Mönninger, *Japanese Design*, Cologne, 1995, pp. 77-79
Shiro Kuramata 1934-1991, exh. cat., Hara Museum of Contemporary Art, Tokyo, 1996, p. 74, fig. 29, pp. 195-96, fig. 4
'Kuramata's Tokyo', *Domus*, Milan, no. 858, April 2003, p. 114
Jean-Louis Gaillemin, ed., *Design Contre Design: Deux siècles de créations*, exh. cat., Galerie Nationale du Grand Palais, Paris, 2007, p. 288
Jason T. Bush, ed., *Decorative Arts and Design Collection Highlights*, Carnegie Museum of Art, Pittsburgh, 2009, p. 196
Shiro Kuramata and Ettore Sottsass, exh. cat., 21_21 Design Sight, Tokyo, 2011, pp. 74-76, p. 211, fig. 34
Deyan Sudjic, *Shiro Kuramata: Essays & Writings*, London, 2013, p. 107
Deyan Sudjic, *Shiro Kuramata: Catalogue of Works*, London, 2013, p. 379, no. 611, p. 380, fig. 612

147. Tadao Ando b. 1941

Set of three vases, 2011
Aquamarine glass finished in *rosetta*, *ghiaccio* and *velato*.
Each: 56.5 x 18.7 x 21.2 cm (22¼ x 7⅜ x 8⅜ in.)
Produced by Venini, Murano, Italy. Number 3 from the edition of 30. Each with manufacturer's plastic label *90°/VENINI/1921 - 2011* and underside acid-etched with *90°/VENINI/2011/Ando, Venini 2011 – 3 / 30*. Together with a certificate of authenticity from Venini.

Estimate
£15,000-20,000 $19,300-25,800 €17,300-23,000

Property from a Private Japanese Collector

148. Marc Newson b. 1963

'Wicker' chair, designed 1990
Fibreglass shell, woven rattan, tubular steel.
74 x 67 x 92 cm (29⅛ x 26⅜ x 36¼ in.)
Manufactured by Terada Tekkojo for Idée, Tokyo, Japan.

Estimate
£5,000-7,000 $6,400-9,000 €5,800-8,100 Ω •

Provenance
Private collection, Tokyo

Literature
Alice Rawsthorn, *Marc Newson*, London, 1999, pp. 60-61
Alison Castle, et al., *Marc Newson Works*, Cologne, 2012, pp. 52-55 for images and drawings

Property from a Japanese Collector

149. Marc Newson b. 1963

'Super Guppy' standard lamp, designed 1987
Tubular aluminium, aluminium, moulded glass.
186.2 cm (73¼ in.) high
Manufactured by Terada Tekkojo for Idée, Tokyo, Japan.
Top of shade with manufacturer's decal with *IDÉE*.

Estimate
£5,000-7,000 $6,400-9,000 €5,800-8,100 Ω •

Provenance
Private collection, Tokyo

Literature
Alice Rawsthorn, *Marc Newson*, London, 1999, pp. 30-33
Louise Neri, ed., *Marc Newson*, exh. cat., Gagosian Gallery, New York, 2007, pp. 22-23

Property from a Private Japanese Collector

150. Marc Newson b. 1963

Early 'Embryo' chair, designed 1988
Tonus 4 fabric, tubular aluminium, anodised aluminium.
80 x 80.5 x 86 cm (31½ x 31¾ x 33⅞ in.)
Manufactured by Idée, Tokyo, Japan, fabric
manufactured by Kvadrat, Ebeltoft, Denmark.

Estimate
£3,000-5,000 $3,900-6,400 €3,500-5,800 Ω •

Provenance
Private collection, Tokyo

Literature
Alice Rawsthorn, *Marc Newson*, London, 1999,
pp. 26-29, 70, 72
Alison Castle, et al., *Marc Newson Works*,
Cologne, 2012, pp. 30-33

Property from a Private Japanese Collector

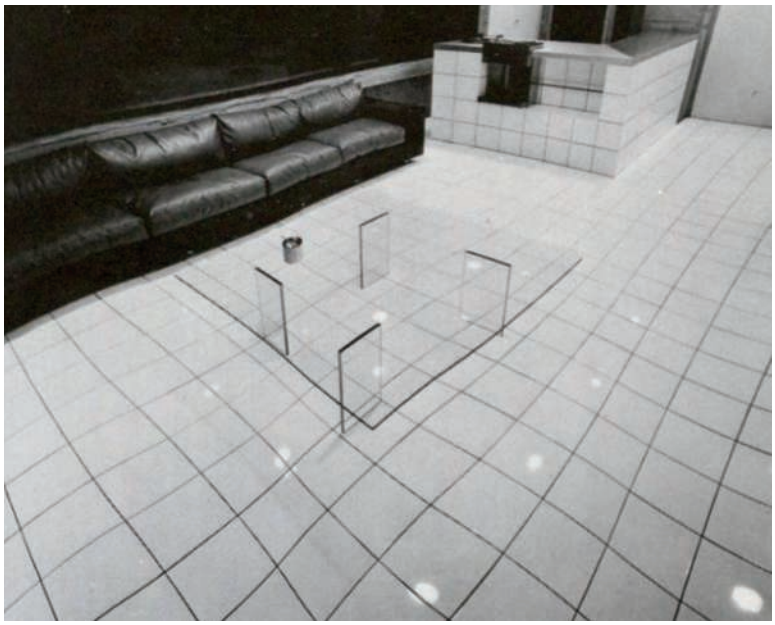
151. Shiro Kuramata 1934-1991

Important and unique sofa, designed for the Bub Yoshino beauty salon, Tokyo, from the 'Furniture with Drawers', Vol. 1' series, 1976
Painted beech, fabric.
Overall: 66 x 411 x 73 cm (25⅞ x 161¾ x 28¾ in.)
Each section: 66 x 205.5 x 73 cm (25⅞ x 80⅞ x 28¾ in.)
Produced by Aoshima Shoten Co. Ltd., Tokyo, Japan.

Estimate
£60,000-80,000 $77,300-103,000 €69,100-92,100 Ω •

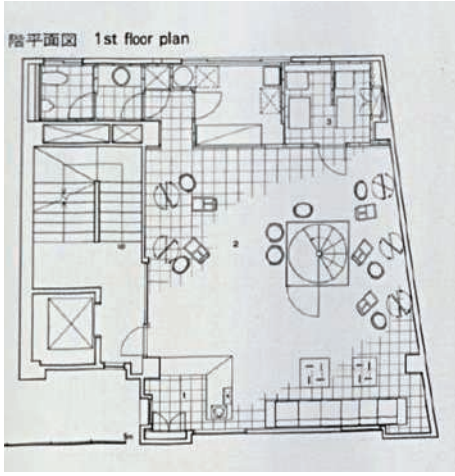
Provenance
Bub Yoshino beauty salon, Tokyo, 1976
Private collection, Tokyo

Literature
'Beauty Parlor Bub', *Japan Interior Design*, no. 211, October 1976, illustrated p. 79
Arata Isozaki, Ettore Sottsass, *Shiro Kuramata 1967-1987,* Tokyo, 1988, pp. 4-5 for the armchair from the series
Shiro Kuramata 1934-1991, exh. cat., Hara Museum of Contemporary Art, Tokyo, 1996, p. 123, fig. 8 for the armchair from the series
Deyan Sudjic, *Shiro Kuramata: Essays & Writings*, London, 2013, p. 51, for a technical drawing and images of armchairs from the series
Deyan Sudjic, *Shiro Kuramata: Catalogue of Works*, London, 2013, p. 245, figs. 24-26, for the armchairs and sofa from the series, illustrated p. 296, fig. 183



Present lot *in situ* at the Bub Yoshino Beauty Salon illustrated in Japan Interior Design, October, 1976.

Present lot *in situ* at the Bub Yoshino Beauty Salon illustrated in Japan Interior Design, October, 1976.



First floor plan of the Bub Yoshino Beauty Salon illustrated in Japan Interior Design, October, 1976.

The present lot is a dyadic design and elegantly separates into two individual sofas. The sofa was part of Shiro Kuramata's important 1976 commission for the interior of the Bub Yoshino beauty parlour, which was housed on the third and fourth floors of a building near Minami-aoyama in Tokyo. The interior construction was undertaken by Ishimaru Co., Ltd, and the furniture was produced by Aoshima Shoten Co., Ltd, and Mihoya Glass Co., Ltd. The first floor plan illustrated in the magazine *Japan Interior Design* depicts the present lot occupying almost the entirety of the back wall. During the same year Kuramata completed the 'House with Stairs Project', where he continued his investigation further by incorporating functioning drawers within a structure.

Always fascinated by drawers Kuramata remarked "I believe that a chest of drawers is the kind of furniture that most strongly communicates with man, even psychologically" (*Shitsunai,* January, 1972). Indeed communication and psychological effects appear to be far more intriguing concepts to the designer, as he wishes to evoke the object and only leave a vestige of its existence; either by the immolation of the 'Homage to Josef Hoffman' chair, the diaphanous 'Miss Blanche', or the dichotomy of 'Furniture with Drawers' series.

Phillips wishes to thank the Kuramata Design Office for their confirmation that the present lot is from the Bub Yoshino commission.

152. Allen Jones b. 1937

Prototype 'Aphrodite' bench, 2000
Oak.
103 x 146 x 91 cm (40½ x 57½ x 35⅞ in.)
Produced by Ultramobile, Calcinelli di Saltara, Italy for Dino Gavina. Number 2 of 3 prototypes.

Estimate
£6,000-8,000 $7,700-10,300 €6,900-9,200

Provenance
Dino Gavina, Studio Simon, Italy
Acquired from the above by the present owner

153. Shiro Kuramata 1934-1991

Bar stool, model no. R301, designed for the Lucchino Bar, Tokyo, 1986
Chromium-plated tubular steel, painted tubular aluminium, leather, vinyl.
90.8 x 48.5 x 44.5 cm (35¾ x 19⅛ x 17½ in.)

Estimate
£3,000-5,000 $3,900-6,400 €3,500-5,800 Ω •

Provenance
Lucchino Bar, Tokyo

Literature
Riichi Miyake, Meiko Kuramata, 'Kuramata a Tokio', *Domus*, no. 779, February 1996, p. 104
Deyan Sudjic, *Shiro Kuramata: Catalogue of Works*, London, 2013, p. 350, fig. 490

154. Annibale Oste b.1942

'*Venne la Pioggia' wardrobe,* 1984
Pine, painted wood.
244.7 x 128 x 58.4 cm (96⅜ x 50⅜ x 22⅞ in.)
Interior signed in marker *OSTE/84*.

Estimate
£10,000-15,000 $12,900-19,300 €11,500-17,300

155. Fernando Campana and Humberto Campana b. 1961 and b. 1953

Set of six 'Harumaki' chairs, designed 2004, produced 2011
Carpet, rubber, ethylene vinyl acetate (EVA), fabric, stainless steel.
Each: 88.5 x 57.8 x 61 cm (34⅞ x 22¾ x 24 in.)
Produced by Estudio Campana, Brazil.
Each chair together with a certificate of authenticity from the Estudio Campana.

Estimate
£25,000-35,000 $32,200-45,100 €28,800-40,300

Literature
Antibodies – Fernando & Humberto Campana 1989-2009, exh. cat., Vitra Design Museum, Weil am Rhein, 2009, p. 95
Campana Brothers, *Complete Works (So Far)*, New York, 2010, pp. 168-69, 270

156. Charlotte Perriand 1903-1999

Large sideboard, from the Société Anonyme des Mines de Fer de Mauritanie, Cité Cansado, Mauritania, circa 1958
Mahogany-veneered wood, plastic, painted steel.
77.4 x 215.8 x 46.2 cm (30½ x 84⅞ x 18¼ in.)
Manufactured by Négroni and Métal Mueble
for Galerie Steph Simon, Paris, France.

Estimate
£20,000-30,000 $25,800-38,600 €23,000-34,500

Provenance
Société Anonyme des Mines de Fer de Mauritanie, Cité Cansado, Mauritania, circa 1958
Acquired from the above by the present owner, 2016

Literature
Jacques Barsac, *Charlotte Perriand, Un art d'habiter, 1903-1959*, Paris, 2005, pp. 440-42 for similar examples and a Steph Simon prospectus
Charlotte Perriand, exh. cat., Centre Georges Pompidou, Paris, 2005, p. 162 for similar examples and a Steph Simon prospectus
Elizabeth Védrenne, *Charlotte Perriand*, Paris, 2005, n.p. for similar examples
François Laffanour, *Steph Simon Retrospective 1956–1974: Prouvé, Perriand, Mouille, Jouve, Noguchi*, exh. cat., Galerie Downtown, Paris, 2007, p. 67 for a similar example

157. Serge Mouille 1922-1988

'Agrafée' desk lamp, 1957-1962
Painted aluminium, painted tubular steel, brass.
Fully extended: 69 x 56.5 x 29.2 cm (27⅛ x 22¼ x 11½ in.)
Manufactured by Atelier Serge Mouille and S.C.M. (Société de Création de Modèles) for Galerie Steph Simon, Paris, France.

Estimate
£3,000-5,000 $3,900-6,400 €3,500-5,800

Literature
Two Master Metalworkers: Jean Prouvé, Serge Mouille, exh. cat., Antony DeLorenzo, New York, Alan and Christine Counord, Paris, 1985, p. 132 for a Steph Simon prospectus
Pierre Émile Pralus, *Serge Mouille a French Classic*, Saint Cyr au Mont d'Or, 2006, p. 66 for a S.C.M. prospectus, pp. 76, 207

158. Jean Prouvé 1901-1984

'Compas' desk, 1953-1965
Painted tubular steel, painted bent sheet steel, aluminium, oak-veneered wood.
73 x 193.4 x 94.7 cm (28¾ x 76⅛ x 37¼ in.)
Manufactured by Les Ateliers Jean Prouvé, Nancy, France.

Estimate
£15,000-20,000 $19,300-25,800 €17,300-23,000 Ω

Literature
Galerie Jousse Seguin and Galerie Enrico Navarra, *Jean Prouvé*, Paris, 1998, pp. 100-01 for images and sketches, 166-67, 186
Laurence Allégret and Valérie Vaudou, eds., *Jean Prouvé et Paris*, Paris, 2001, pp. 236-37, fig. 57 for a sketch, fig. 62 for an image
Peter Sulzer, *Jean Prouvé: Œuvre Complète/Complete Works, Volume 3: 1944-1954*, Basel, 2005, pp. 264-65 for sketches, 266-67 for images and Steph Simon prospectuses
Alexander von Vegesack, ed., *Jean Prouvé: The Poetics of the Technical Object*, Weil am Rhein, 2005, pp. 248 for a sketch, 312 for images and a sketch
Galerie Patrick Seguin and Sonnabend Gallery, *Jean Prouvé, Volume 2*, Paris and New York, 2007, pp. 331, 350-51 for images and sketches, 353, 510 for a Steph Simon prospectus

159. Paavo Tynell 1890-1973

Pair of desk lamps, model no. 5061, 1950s
Brass, perforated brass, tubular brass.
Each: 39 cm (15⅜ in.) high, 36 cm (14⅛ in.) diameter
Manufactured by Taito Oy, Helsinki, Finland.
Underside of one impressed with *TAITO*.

Estimate
£10,000-15,000 $12,900-19,300 €11,500-17,300

Provenance
Private collection, Finland

Literature
Finland House Lighting: harmony in lighting for harmony in living, original designs by Paavo Tynell, sales catalogue, New York, p. 27
Idman, sales catalogues, no. 135, 1953, p. 43, no. 136, 1954, p. 49, no. 138, p. 66

160. Junzo Sakakura 1901-1969

Coffee table, designed 1957, produced 1964-1988
Teak laminated plywood, painted wood.
30.2 x 64.8 x 44.8 cm (11⅞ x 25½ x 17⅝ in.)
Manufactured by Tendō Mokkō, Tendō, Japan.

Estimate
£2,000-3,000 $2,600-3,900 €2,300-3,500 Ω

Provenance
Daisaku Cho, Japan
Private collection, Japan

Literature
Junzo Sakakura, Architect: Living in Modernism: Housing, Furniture and Design, Tokyo, 2009, p. 138, fig. 197, p. 140, ref. 23, p. 141, fig. 196, p. 165

161. Junzo Sakakura 1901-1969

Pair of early lounge chairs, model no. 5016, designed 1957, produced 1964-1988
Teak-laminated plywood, fabric.
Each: 64.3 x 55.5 x 69 cm (25⅜ x 21⅞ x 27⅛ in.)
Manufactured by Tendō Mokkō, Tendō, Japan.

Estimate
£4,000-6,000 $5,200-7,700 €4,600-6,900 Ω

Provenance
Daisaku Cho, Japan
Private collection, Japan

Literature
Charlotte and Peter Fiell, eds., *Decorative Art 70s*, Cologne, 2000, p. 99
Junzo Sakakura, *Architect: Living in Modernism: Housing, Furniture and Design*, Tokyo, 2009, p. 99, fig. 204, p. 100, p. 134, fig. 192, p. 138, fig. 197, p. 140, ref. 23, p. 141, fig. 196, p. 165 for a technical drawing, a prospectus and images

162. Lucie Rie 1902-1995

Conical bowl, 1976
Porcelain, golden manganese rim with bands of inlaid and *sgraffito* grid designs.
12.2 cm (4¾ in.) high, 22.3 cm (8¾ in.) diameter
Impressed with artist's seal.

Estimate
£20,000-30,000 $25,800-38,600 €23,000-34,500 ♠

Provenance
Hermann T. and Ilse Wolf collection, Allgäu, Germany

Literature
Tony Birks, *Lucie Rie*, Yeovil, 1994, pp. 118-19
for similar examples

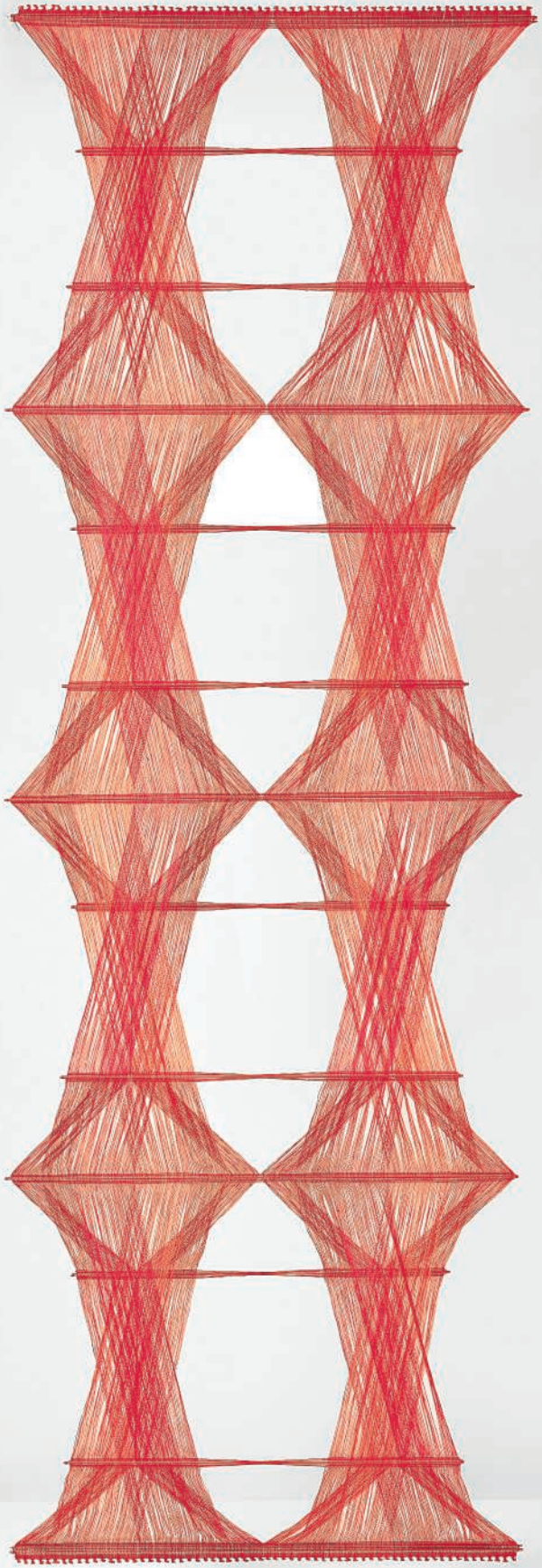
163. Peter Collingwood 1922-2008

'3D Macrogauze', 1980s
Linen, steel rods.
254 x 83.8 x 30 cm (100 x 32⅞ x 11¾ in.)
Metal label embossed with *M.3DX/3* and incised *Peter Collingwood*.

Estimate
£8,000-12,000 $10,300-15,500 €9,200-13,800 ♠

Provenance
Primavera Gallery, Cambridge

Literature
Collingwood | Coper, exh. cat., Victoria and Albert Museum, 1969, passim for similar examples
Ann Sutton, 'Peter Collingwood - Hans Coper Exhibition at the Victoria and Albert Museum, London', *Quarterly Journal The Guilds of Weavers, Spinners and Dyers*, no. 70, Summer 1969, n.p. for similar examples
Martina Margetts and Linda Theophilus, eds., *Peter Collingwood: Master Weaver*, exh. cat. 1998, passim for similar examples



164. Hans J. Wegner 1914-2007

Pair of rare folding chairs, model no. JH 512, circa 1949
Teak, cane, brass.
Each: 76.5 x 63.5 x 71.2 cm (30⅛ x 25 x 28 in.)
Executed by cabinetmaker Johannes Hansen, Copenhagen, Denmark.

Estimate
£10,000-15,000 $12,900-19,300 €11,500-17,300

Provenance
Henry Elden, Top O Rock, Charleston, West Virginia, circa 1968
Private collection, Charleston, 2006
Acquired from the above by the present owner, London

Literature
'Danimarca', *Domus*, no. 259, June 1951, p. 29
Svend Erik Møller and Viggo Sten Møller, *Dansk Møbelkunst, Københavns snedkerlaugs møbeludstilling 1927-1951*, Copenhagen, 1951, p. 95
Johan Møller Nielson, *Sitting Pretty: wegner en dansk møbelkunstner*, Copenhagen, 1965, pp. 48, 52, 98-99, 102, 106-107
Kathryn B. Hiesinger and George Marcus, *Design Since 1945*, exh. cat., Philadelphia Museum of Art, 1983, p. 137
Christian Holmsted Olesen, *Wegner: just one good chair*, exh. cat., Design Museum Denmark, 2014, pp. 52, 78, 82, 183

165. Poul Henningsen 1894-1967

Adjustable piano lamp, type 2/2 shades, 1931-1937
Chromium-plated metal, chromium-plated tubular metal, coloured glass, Bakelite.
38.5 cm (15⅛ in.) high
Manufactured by Louis Poulsen, Copenhagen, Denmark.
Inside of light fixture impressed with *P.H.-2/PATENTED*.

Estimate
£15,000-20,000 $19,300-25,800 €17,300-23,000

Provenance
Private collection, Denmark

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

166. Charlotte Perriand 1903-1999

Pair of armchairs, model no. 21, from 'L'Equipement de la Maison' series, Grenoble, designed 1935, produced circa 1946-1968
Oak, straw.
Each: 79.8 x 56 x 64.6 cm (31⅜ x 22 x 25⅜ in.)
Manufactured by L'Equipement de la Maison, Grenoble or Bureau de Coordination du Batiment, Paris, France.

Estimate
£3,000-5,000 $3,900-6,400 €3,500-5,800

Provenance
Private collection, France

Literature
Marie Laure Jousset, *Charlotte Perriand*, exh. cat., Centre Pompidou, Paris, 2005, p. 109
Jacques Barsac, *Charlotte Perriand Complete Works, volume 2, 1940-1955*, Paris, 2015, pp. 155, 157-58, pp. 166, 171 for a L'Equipement de la Maison prospectus, pp. 188, 201, 223, 250, p. 311 for a B.C.B. prospectus

167. Jacques Ruelland and Dani Ruelland

b. 1926 and b. 1933

Table lamp, circa 1960
Glazed earthenware, brass, tubular brass, paper shade.
59.5 cm (23⅜ in.) high, 34.5 cm (13⅝ in.) diameter including shade
Underside incised with *Ruelland*.

Estimate
£6,000-8,000 $7,800-10,400 €6,900-9,300

Provenance
Mr and Mrs Mosser, Paris, 1950
Thence by descent to the present owner, London

Literature
Pierre Staudenmeyer, *La Céramique Française des Années 50*, Paris, 2001, p. 282 for a similar example

Property from a Private Japanese Collector

168. Sori Yanagi b. 1915

Early 'Butterfly' stool, model no. S-0521/M,
designed 1954
Indian rosewood-veneered plywood,
tubular brass, brass.
38.7 x 42.7 x 30.8 cm (15¼ x 16¾ x 12⅛ in.)
Manufactured by Tendō Mokkō, Tendō, Japan.
Underside with manufacturer's paper label
and twice incised *117.*

Estimate
£3,000-5,000 $3,900-6,500 €3,500-5,800 Ω •

Provenance
Private collection, Tokyo

Literature
Kathryn B. Hiesinger and George Marcus,
Design Since 1945, exh. cat., Philadelphia
Museum of Art, 1983, p. 52, pl. 16
Kathryn B. Hiesinger and Felice Fischer,
Japanese Design: A Survey Since 1950,
Philadelphia and New York, 1995, p. 64, fig. 27
Akari Matsuura, *Japan Design to the new generation*, Japan, 2001, p. 70

Property from a Private Japanese Collector

169. Charlotte Perriand 1903-1999

'Nuage' wall-mounted shelf, from the Société Anonyme des Mines de Fer de Mauritanie, Cité Cansado, Mauritania, circa 1958
Oak-veneered plywood, painted bent sheet steel, aluminium.
83.7 x 250.3 x 33.4 cm (32⅞ x 98½ x 13⅛ in.)
Manufactured by Négroni and Métal Mueble for Galerie Steph Simon, Paris, France.

Estimate
£30,000-40,000 $39,100-52,200 €34,700-46,300

Provenance
Société Anonyme des Mines de Fer de Mauritanie, Cité Cansado, Mauritania, circa 1958
Acquired from the above by the present owner, 2016

Literature
'Elementi d'Arredo per la serie', *Domus*, 283, June 1953, p. 23 for a Steph Simon prospectus, p. 24 for a similar example
Mary McLeod, ed., *Charlotte Perriand: An Art of Living*, New York, 2003, p. 145 for a similar example
Jacques Barsac, *Charlotte Perriand, Un art d'habiter, 1903-1959*, Paris, 2005, pp. 400, 403, 405, 420-22, 440 for similar examples and Galerie Steph Simon prospectuses
François Laffanour, *Steph Simon Retrospective 1956–1974: Prouvé, Perriand, Mouille, Jouve, Noguchi*, exh. cat., Galerie Downtown, Paris, 2007, p. 67 for a similar example
Jacques Barsac, *Charlotte Perriand, Complete works volume 2, 1940-1955*, Paris, 2015, p. 411, for a Steph Simon prospectus, p. 451 for a technical drawing, pp. 468-70 for similar examples

170. **Jean Prouvé** 1901-1984

Low table, model no. CB 11, circa 1949
Oak, bent sheet steel, marble.
34.2 cm (13½ in.) high, 100 cm (39⅜ in.) diameter
Manufactured by Les Ateliers Jean Prouvé, Nancy, France.

Estimate
£25,000-35,000 $32,600-45,600 €28,900-40,500

Provenance
Galerie 54, Paris

Literature
Peter Sulzer, *Jean Prouvé: Œuvre complète / Complete Works, Volume 2: 1934-1944*, Basel, 2000, p. 302, fig. 944.1, p. 310, figs. 944.1-969.3 for an image and technical drawings
Laurence Allégret and Valérie Vaudou, eds., *Jean Prouvé et Paris*, Paris, 2001, p. 141, fig. 26, p. 147, fig. 6, p. 175, fig. 14, p. 364
Peter Sulzer, *Jean Prouvé: Œuvre complète / Complete Works, Volume 3: 1944-1954*, Basel, 2005, p. 152, figs. 1132.1-1132.3 for an image and a technical drawing
Galerie Patrick Seguin and Sonnabend Gallery, *Jean Prouvé, Volume 1*, Paris, 2007, pp. 29, 105, 112, 126, 136, 157
Galerie Patrick Seguin, *Jean Prouvé, Volume 2*, Paris, 2007, pp. 407, 452-55

171. Lucie Rie 1902-1995

Small bowl, 1974
Porcelain, matte white glaze with golden manganese lip.
10.2 cm (4 in.) high, 10.3 cm (4 in.) diameter
Impressed with artist's seal.

Estimate
£12,000-15,000 $15,600-19,600 €13,900-17,300 ♠

Provenance
Hermann T. and Ilse Wolf collection, Allgäu, Germany

Literature
Tony Birks, *Lucie Rie*, Yeovil, 1994, p. 201 for a similar example

172. Lucie Rie 1902-1995

Bowl, circa 1976
Porcelain, inlaid pink lines, turquoise and golden manganese bands.
10.6 cm (4⅛ in.) high, 11.1 cm (4⅜ in.) diameter
Impressed with artist's seal.

Estimate
£15,000-20,000 $19,600-26,100 €17,300-23,100 ♠

Provenance
Bonhams, London, 'Contemporary Ceramics, Part II', 21 April, 1994, lot 404

Literature
Tony Birks, *Lucie Rie*, Yeovil, 1994, pp. 111, 185, 201 and back cover for similar examples

173. Le Corbusier 1887-1965

Wall light, from the Unité d'Habitation, Firminy, France, circa 1960
Painted steel.
17.5 x 33 x 13.4 cm (6⅞ x 12⅞ x 5¼ in.)

Estimate
£4,000-6,000 $5,200-7,800
€4,600-6,900 †

Provenance
Unité d'Habitation, Firminy

Literature
Willy Boesiger, ed., *Le Corbusier et son Atelier rue de Sevres 35, Œuvre Complète Volume 7: 1957-1965*, New York, 1990, p. 135 for notes on the Unité d'Habitation project

174. Charlotte Perriand 1903-1999

Bench with side table and drawer, from Cité Cansado, Cansado, Mauritania, circa 1958
Painted metal, mahogany, plastic-laminated wood, mahogany-veneered wood, fabric.
78 x 257 x 70 cm (30¾ x 101⅛ x 27½ in.)
Manufactured by Négroni and Métal Mueble for Galerie Steph Simon, Paris, France.

Estimate
£8,000-12,000 $10,400-15,600
€9,300-13,900 Ω

Provenance
Cité Cansado, Cansado, Mauritania
Galerie Downtown, Paris
Acquired from the above by the present owner, 2010

175. Jean Prouvé 1901-1984

'Cafétéria' table, model no. 512, from the Centre d'études atomiques, Marcoule, France, 1955
Oak-veneered wood, painted steel, painted bent sheet steel.
70.6 x 119.8 x 79.7 cm (27¾ x 47⅛ x 31⅜ in.)
Manufactured by Les Ateliers Jean Prouvé, France. Underside with metal label impressed with *CEA / MAR / INT/CDE / 31552/81120000 1182*.

Estimate
£14,000-18,000 $18,300-23,500 €16,200-20,800

Provenance
Centre d'études atomiques, Marcoule

Literature
Galerie Jousse Seguin and Galerie Enrico Navarra, *Jean Prouvé*, Paris, 1998, p. 75
Peter Sulzer, *Jean Prouvé: Œuvre Complète/ Complete Works, Volume 3: 1944-1954*, Basel, 2005, pp. 268-69, figs. 1242.3, 1-1242.3,4 for an image, production notes and technical drawings
Galerie Patrick Seguin and Sonnabend Gallery, *Jean Prouvé, Volume 2*, Paris and New York, 2007, pp. 406, 430-35 for images and technical drawings of similar examples

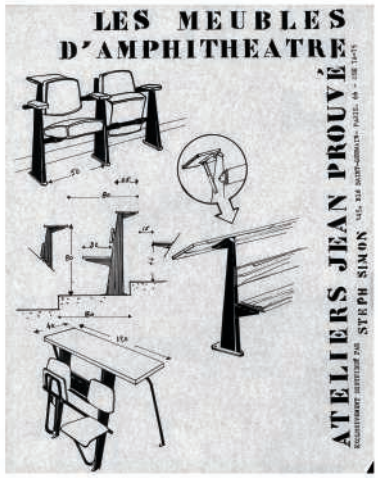
176. Jean Prouvé 1901-1984

Row of two lecture theatre chairs, designed for the Faculté des Lettres, Université de Besançon, France, 1952-1956
Painted bent steel, painted tubular steel, oak, vinyl.
84.5 x 115.3 x 53 cm (33¼ x 45⅜ x 20⅞ in.)
Manufactured by Les Ateliers Jean Prouvé, France.

Estimate
£12,000-18,000 $15,600-23,500 €13,900-20,800

Provenance
Faculté des Lettres, Université de Besançon, France

Literature
Galeries Jousse Seguin and Galerie Enrico Navarra, *Jean Prouvé*, Paris, 1998, pp. 62-63 for images and a Steph Simon prospectus
Peter Sulzer, *Jean Prouvé: Œuvre complète / Complete Works, Volume 3: 1944-1954*, Basel, 2005, p. 252, fig. 1235.22,2
Galerie Patrick Seguin, *Jean Prouvé, Volume 2*, Paris, 2007, pp. 379, 399
Pinacoteca Giovanni e Marella Agnelli and Galerie Patrick Seguin, *A Passion for Jean Prouvé: From Furniture to Architecture: The Laurence and Patrick Seguin Collection*, exh. cat., Paris, 2013, pp. 84-85



Brochure: Les meubles d'amphithéâtre Ateliers Jean Prouvé, Paris, Steph Simon, circa 1956 © ADAGP, Paris and DACS, London 2016

Advertising brochure Ateliers Jean Prouvé, mobilier en acier, Nancy, Printed by Royer, circa 1935
© ADAGP, Paris and DACS, London 2016

177. Jean Prouvé 1901-1984

'Cité' table, designed for the Cité Universitaire, Nancy, circa 1932
Painted bent sheet steel, painted tubular steel, steel, oak.
73.6 x 100 x 68.4 cm (28⅞ x 39⅜ x 26⅞ in.)
Manufactured by Les Ateliers Jean Prouvé, Nancy, France.

Estimate
£7,000-10,000 $9,100-13,000 €8,100-11,600

Provenance
Cité Universitaire, Nancy, France

Literature
Galeries Jousse Seguin and Galerie Enrico Navarra, *Jean Prouvé*, Paris, 1998, pp. 130-31
Peter Sulzer, *Jean Prouvé: Œuvre complète / Complete Works, Volume 1: 1917-1933*, Basel, 2000, pp. 204, 206, figs. 258.1-3, 258.2,1-3 for images and technical drawings of similar examples
Peter Sulzer, *Jean Prouvé: Œuvre complète / Complete Works, Volume 2: 1934-1944*, Basel, 2000, p. 240, fig. 791.3 for a technical drawing of a similar example
Galerie Patrick Seguin and Sonnabend Gallery, *Jean Prouvé, Volume 1*, Paris, 2007, p. 143 for a similar example
Galerie Patrick Seguin, *Jean Prouvé, Volume 2*, Paris, 2007, pp. 410-11, 412, 500 for images, a drawing and an Ateliers Jean Prouvé advertising brochure of a similar example

178. Jean Prouvé 1901-1984

S.C.A.L. bed, model no. 451, circa 1953
Oak, oak-veneered wood, painted tubular steel, painted bent sheet steel, fabric.
61 x 194.9 x 90.8 cm (24 x 76¾ x 35¾ in.)
Manufactured by Les Ateliers Jean Prouvé, Nancy, France.

Estimate
£10,000-15,000 $13,000-19,600 €11,600-17,300

Provenance
Galerie Patrick Seguin, Paris

Literature
Peter Sulzer, *Jean Prouvé: Œuvre complète / Complete Works, Volume 3: 1944-1954*, Basel, 2005, p. 166, figs. 1140, 1140.4, 1140.7 for technical drawings and a Steph Simon prospectus
Galerie Patrick Seguin, *Jean Prouvé, Volume 2*, Paris, 2007, pp. 355, 365

179. Charlotte Perriand 1903-1999

Set of twelve dining chairs, model no. 19, and six stools, model no. 17, from 'L'Equipement de la Maison' series, Grenoble, designed 1933-1939, produced 1952-1968
Pine, straw.
Each chair: 32.5 x 41.5 x 45.5 cm (12¾ x 16⅜ x 17⅞ in.)
Each stool: 46.5 x 38.5 x 38.5 cm (18¼ x 15⅛ x 15⅛ in.)
Manufactured by L'Equipement de la Maison, Grenoble or Bureau de Coordination du Batiment, Paris, France.

Estimate
£4,000-6,000 $5,200-7,800 €4,600-6,900

Literature
Mary McLeod, ed., *Charlotte Perriand: An Art of Living*, New York, 2003, p. 136, fig. 8 for a L'Equipement de la Maison prospectus
Marie Laure Jousset, *Charlotte Perriand*, exh. cat., Centre Pompidou, Paris, 2005, p. 113
Jacques Barsac, *Charlotte Perriand Un art d'habiter 1903-1959*, Paris, 2005, p. 261, p. 275 for a L'Equipement de la Maison prospectus, p. 335 for a B.C.B prospectus
Jacques Barsac, *Charlotte Perriand Complete Works, volume 2, 1940-1955*, Paris, 2015, pp. 158, 161, pp. 166, 171 for a L'Equipement de la Maison prospectus, pp. 172, 201, 223, 250, 259, p. 311 for a B.C.B. prospectus

180. Alvar Aalto 1898-1976

Standard lamp, model no. A 809, 1950s
Painted metal, brass, tubular brass, leather-bound metal.
167 cm (65¾ in.) high
Manufactured by Valaistustyö Ky, Helsinki, Finland.
Top of stem impressed with *Valaistustyo A 809*.

Estimate
£7,000-9,000 $9,100-11,700 €8,100-10,400

Provenance
Private collection, Finland
Acquired from the above by the present owner, 1999

Literature
Pirkko Tuukkanen, ed., *Alvar Aalto Designer*, Vammala, 2002, pp. 8, 24, 107
Thomas Kellein, ed., *alvar & aino aalto. design, collection bischofberger*, exh. cat., Kunsthalle Bielefeld, Zurich, 2005, p. 187
Maija Holma and Markku Lahti, *Alvar Aalto: A Gentler Structure for Life*, Helsinki, 2008, p. 100

181. Hans J. Wegner 1914-2007

Pair of 'Ox' lounge armchairs, model no. AP-46, 1960
Chromium-plated metal, chromium-plated tubular metal, fabric.
Each: 88 x 100 x 98 cm (34⅝ x 39⅜ x 38⅝ in.)
Manufactured by AP Stolen, Copenhagen, Denmark.

Estimate
£15,000-25,000 $19,600-32,600 €17,300-28,900 Ω

Literature
Ulf Hård af Segerstad, *Modern Scandinavian Furniture*, Copenhagen, 1963, p. 89
Johan Møller Nielson, *Sitting Pretty: wegner en dansk møbelkunstner*, Copenhagen, 1965, pp. 11, 71-72
Jens Bernsen, *Hans J. Wegner: Om Design*, exh. cat., Dansk Design Centre, Copenhagen, 1995, pp. 19, 23, 42-43, 81, 113 for images and a technical drawing
Noritsugu Oda, *Danish Chairs*, San Francisco, 1996, p. 121
Christian Holmsted Olesen, *Wegner: just one good chair*, exh. cat., Design Museum Denmark, Copenhagen, 2014, pp. 79-82, 210-11

Σ 182. Arne Jacobsen 1902-1971

'Grand Prix' extendable dining table, model no. FH 4605, circa 1959
Brazilian rosewood-veneered wood, Brazilian rosewood, mahogany, brass.
70.3 x 252 x 80 cm (27⅝ x 99¼ x 31½ in.) fully extended
Produced by Fritz Hansen, Denmark. Underside with manufacturer's painted label *FH*.

Estimate
£5,000-7,000 $6,500-9,100 €5,800-8,100

Literature
Domus, no. 355, June 1959, n.p. for a Fritz Hansen advertisement
Mobilia, no. 53, December 1959, n.p. for a Fritz Hansen advertisement
Poul Henningsen, 'En revoyant l'un et l'autre', *Mobilia*, no. 67, February 1961, p. 15

183. Arne Jacobsen 1902-1971

Set of twenty-four 'AJ' door handles, designed for the SAS Royal Hotel, Copenhagen, designed 1956
Brass.
Each handle: 2 x 12.2 x 8.5 cm (0¾ x 4¾ x 3⅜ in.)
Manufactured by Carl F. Petersen, Copenhagen, Denmark.

Estimate
£3,000-5,000 $3,900-6,500 €3,500-5,800

Provenance
Private collection, Zealand, 1950s
Private collection, Copenhagen

Literature
Carsten Thau and Kjeld Vindum, *Arne Jacobsen,* Copenhagen, 2001, pp. 145, 438, 475

184. Finn Juhl 1912-1989

Pair of armchairs, model no. FJ45, designed 1945
Walnut, fabric.
Each: 83.5 x 68 x 77.5 cm (32⅞ x 26¾ x 30½ in.)
Executed by cabinetmaker Niels Vodder, Copenhagen, Denmark. Frame of one chair branded *DENMARK* under the upholstery.

Estimate
£20,000-30,000 $26,100-39,100 €23,100-34,700

Provenance
Private collection, Denmark

Literature
'La casa di Finn Juhl', *Domus*, no. 253, December 1950, pp. 21-22
Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 2: 1937-1946*, Copenhagen, 1987, pp. 276-77
Esbjørn Hiort, *Finn Juhl: Furniture-Architecture-Applied Art*, Copenhagen, 1990, pp. 20, 25-26, 28, 34-35, 46, 54, 78, 101, 105 for images and a technical drawing
Patricia Yamada, ed., *Finn Juhl Memorial Exhibition*, exh. cat., Osaka, 1990, pp. 24, 42-45, 130 for images and technical drawings

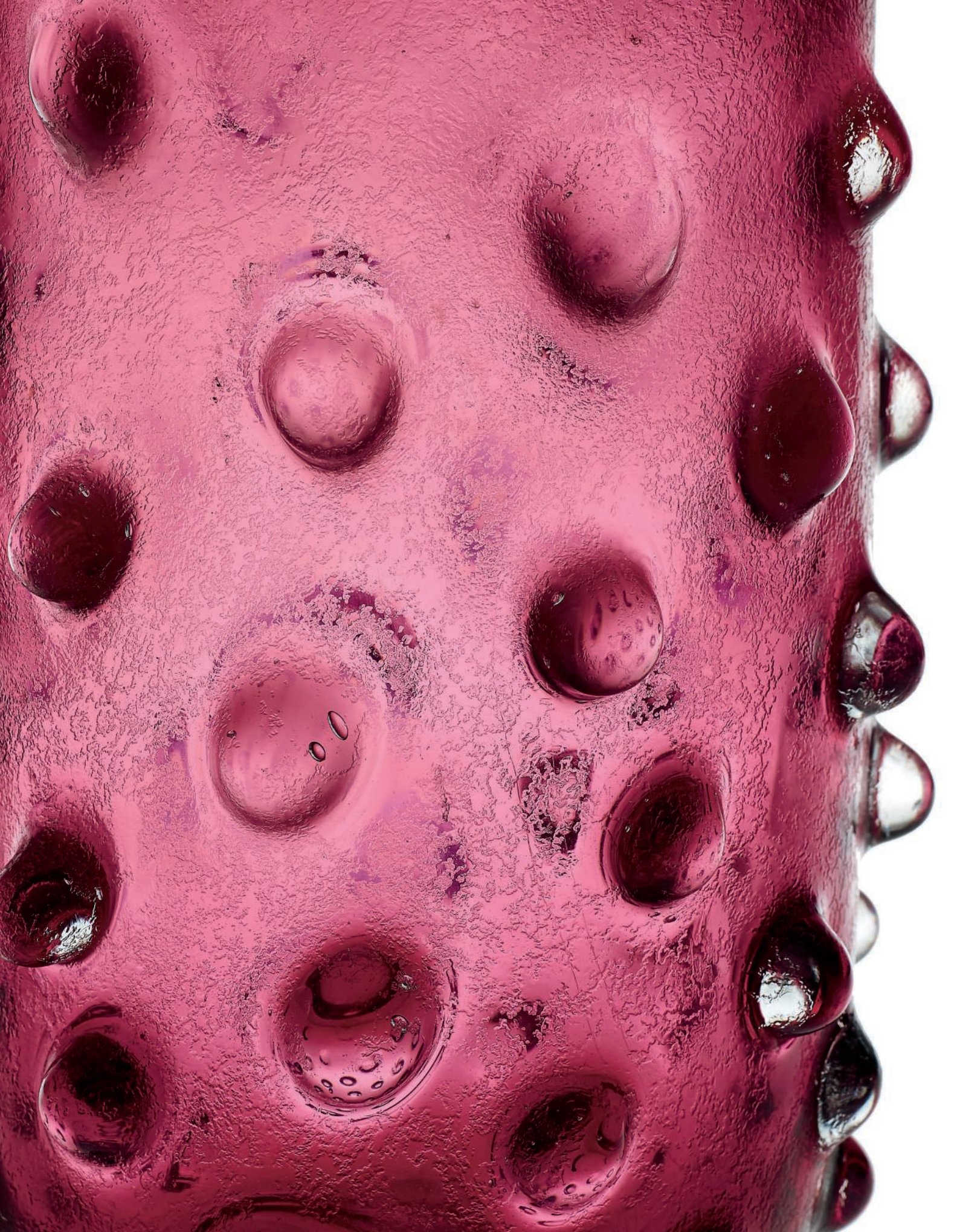
185. Carlo Scarpa 1906-1978

Cylindrical 'Corroso' vase, model no. 4100, circa 1936
Corroso coloured glass with applied *bugne* details.
29.4 cm (11⅝ in.) high, 18 cm (7⅛ in.) diameter
Produced by Venini & C., Murano, Italy. Underside acid-etched with *Venini/Muramo/ITALIA*.

Estimate
£7,000-9,000 $9,100-11,700 €8,100-10,400

Provenance
Marina Barovier collection, Venice
Private collection, Switzerland
Acquired from the above by the present owner, 2015

Literature
Gio Ponti, 'Considerazioni sui vetri di Venini', *Domus*, no. 103, July 1936, p. 31
Anna Venini Diaz de Santillana, *Venini Catalogue Raisonné 1921-1986*, Milan, 2000, p. 241, pl. 40
Franco Deboni, *Venini Glass: Its history, artists and techniques, Volume 1*, Turin, 2007, pl. 40
Marino Barovier, ed., *Carlo Scarpa: Venini 1932-1947*, exh. cat., Fondazione Giorgio Cini, Venice, 2012, pp. 202-203, 214



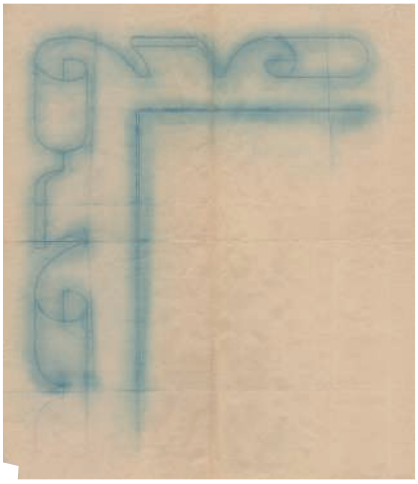
186. Paolo Buffa and Giovanni Gariboldi

1903-1970, 1908-1971

Rare wardrobe, 1955
Teak, teak-veneered wood, Indian rosewood-veneered wood, stained wood inlay, vinyl, brass.
169 x 150 x 46.5 cm (66½ x 59 x 18¼ in.)
Produced by Marelli & Colico, Cantù, Italy. From the production of 2. Inside with printed label *LA PERMANENTE/MOBILI/CANTÙ* and *MOBILE DI/CANTÙ/ No. 240*. Together with a certificate of authenticity from the Paolo Buffa Archives.

Estimate
£8,000-12,000 $10,400-15,600 €9,300-13,900

Provenance
Eredi Marelli, Cantù



Giovanni Gariboldi, pouncing drawing for the present lot doors decoration.
Archivio Paolo Buffa, Courtesy Eredi Marelli s.a.s. Cantù, Italy.

187. Carlo Scarpa 1906-1978

Rare vase, model no. 5673, circa 1926
Lattimo and coloured *irridescente* glass.
21 cm (8¼ in.) high, 18 cm (7⅛ in.) diameter.
Produced by Maestri Vetrai Muranesi Cappellin & C., Murano, Italy. Base acid etched with *M.V.M./ Cappellin/Murano.*

Estimate
£6,000-8,000 $7,800-10,400 €6,900-9,300

Provenance
Private collection, Rome

Literature
'Alla Triennale Di Monza', *Domus*, no. 33, September 1930, p. 32
Franco Deboni, *Murano '900*, Milan, 1996, p. 146, fig. 62 for the model
Marino Barovier, ed., *Venetian glass: The Nancy Olnick and Giorgio Spanu Collection*, New York, 2000, p 49, fig. 20, 206 for an image and a drawing

188. Stilnovo

Adjustable standard lamp, circa 1955
Painted aluminium, painted tubular steel, tubular brass, brass, marble.
184 cm (72½ in.) high
Manufactured by Stilnovo, Milan, Italy.

Estimate
£3,000-5,000 $3,900-6,500 €3,500-5,800

Literature
Clémence Krzentowski and Didier Krzentowski, eds., *The Complete Designers' Lights II, 35 Years of Collecting*, Paris, 2014, p. 151

189. Gio Ponti 1891-1979

Armchair, model no. 811, circa 1950
Stained walnut, fabric.
86.7 x 70.8 x 100.5 cm (34⅛ x 27⅞ x 39⅝ in.)
Manufactured by Cassina, Meda, Italy.
Together with a certificate of authenticity from the Gio Ponti Archives.

Estimate
£14,000-18,000 $18,300-23,500 €16,200-20,800

Provenance
Private collection, Milan

190. Ettore Sottsass, Jr. 1917-2007

Rare mirror, circa 1954
Tubular brass, brass, mirrored glass.
121.8 x 38.3 x 10.8 cm (47⅞ x 15⅛ x 4¼ in.)
Manufactured by Santambrogio & De Berti, Lissone, Italy.

Estimate
£10,000-15,000 $13,000-19,600 €11,600-17,300

Literature
Edoardo Paoli, *L'importanza dello Specchio*, Milan, 1949, p. 22, fig. 50

191. Franco Albini 1905-1977

Rocking chaise longue, model no. PS16, circa 1956
Stained walnut, rope, aluminium, fabric.
78 x 69 x 162 cm (30¾ x 27⅛ x 63¾ in.)
Manufactured by Poggi, Italy.

Estimate
£8,000-12,000 $10,400-15,600 €9,300-13,900

Literature
Ugo La Pietra, 'Design degli anni '50', *Domus*, no. 578, January 1978, p. 38
Giuliana Gramigna, *Repertorio 1950/1980*, Milan, 1985, p. 96
Andrea Branzi and Michele De Lucchi, eds., *Il Design Italiano Degli Anni '50*, Milan, 1985, p. 112, fig. 323
Vittorio Prina, 'Franco Albini Arredi mobili, 1938-1959', *Domus*, no. 729, July 1991, pp. 66, 72

192. Gio Ponti 1891-1979

Partner's desk, designed for the Krupp offices, Milan,
designed 1943, produced 1960s
Beech, beech-veneered wood, glass.
76 x 208 x 81.5 cm (29⅞ x 81⅞ x 32⅛ in.)
Manufactured by Montina, Italy. Together with a certificate of authenticity from the Gio Ponti Archives.

Estimate
£15,000-20,000 $19,600-26,100 €17,300-23,100

Provenance
Private collection, Treviso

Literature
Roberto Aloi, *Esempi Di Arredamento Moderno, Di Tutto Il Mondo: tavoli tavolini carrelli*, Milan, 1950, fig. 134

193. Stilnovo

Ceiling light, model no. 1158, circa 1955
Painted aluminium, tubular brass, brass, chromium-plated brass, opaque glass.
76.8 cm (30¼ in.) drop, 59.4 cm (23⅜ in.) diameter
Manufactured by Stilnovo, Milan, Italy.

Estimate
£4,000-6,000 $5,200-7,800 €4,600-6,900

Literature
'Apparecchi per l'illuminazione: lighting and fittings', *Stilnovo sales catalogue*, Milan, p. 12
Domus, no. 374, January 1961, n.p. and no. 382, September 1961, n.p. for a Stilnovo advertisement
Clémence Krzentowski and Didier Krzentowski, eds., *The Complete Designers' Lights II, 35 Years of Collecting*, Paris, 2014, p. 70

194. Giuseppe Ostuni

Early 'Tirs' adjustable standard lamp, circa 1950
Marble, tubular brass, brass, leather, fabric shade.
189 x 114.5 x 48 cm (74⅜ x 45⅛ x 18⅞ in.) fully extended
Manufactured by O-Luce, Milan, Italy.

Estimate
£4,000-6,000 $5,200-7,800 €4,600-6,900

Provenance
Private collection, Milan

195. Ettore Sottsass, Jr. 1917-2007

Rare centrepiece with four dishes, model no. 433, circa 1959
Glazed earthenware, stained oak.
6.2 x 62 x 13.4 cm (2½ x 24⅜ x 5¼ in.)
Manufactured by Bitossi, Montelupo Fiorentino for Galleria Il Sestante, Milan, Italy. Underside of two dishes signed *SOTTSASS/IL SESTANTE/443 ITALY*, underside of one signed *IL SESTANTE/ ITALY/443*.

Estimate
£6,000-8,000 $7,800-10,400 €6,900-9,300

Literature
'Rassegna Domus per Natale', *Domus*, no. 385, December 1961, n.p. for the set of dishes

196. Luigi Caccia Dominioni b. 1913

Set of four 'Tromba' adjustable wall lights, 1964
Tubular brass, painted brass, brass.
Each: 19.5 cm (7⅝ in.) high, 87 cm (34¼ in.) wide fully extended
Manufactured by Azucena, Milan, Italy.

Estimate
£4,000-6,000 $5,200-7,800 €4,600-6,900

Provenance
Private collection, Ravenna

Literature
Giuliana Gramigna, *Repertorio 1950/1980,* Milan, 1985, p. 215

197. Gino Sarfatti 1912-1985

Rare and large ceiling light, model no. 2040, circa 1948
Painted aluminium, tubular brass, brass.
74.5 cm (29⅜ in.) drop, 90 cm (35⅜ in.) diameter
Manufactured by Arteluce, Milan, Italy.

Estimate
£25,000-35,000 $32,600-45,600 €28,900-40,500

Provenance
Private collection, Italy

Literature
Marco Romanelli and Sandra Severi, *Gino Sarfatti: selected works 1938-1973*, Milan, 2012, pp. 142, 145, 465

198. Max Ingrand 1908-1969

Ceiling light, model no. 2364, circa 1965
Polished aluminium, opaque glass,
painted aluminium, tubular brass, brass.
70 cm (27½ in.) drop, 50 cm (19⅝ in.) diameter
Manufactured by Fontana Arte, Milan, Italy.

Estimate
£6,000-8,000 $7,800-10,400 €6,900-9,300

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

199. Gio Ponti 1891-1979

Rare table and pair of chairs, circa 1950
Painted ash wood, painted beech, brass, glass, vinyl, brass nail heads.
Table: 79.3 x 101 x 75 cm (31¼ x 39¾ x 29½ in.)
Each chair: 82.5 x 45 x 55.8 cm (32½ x 17¾ x 21⅞ in.)
Together with a certificate of authenticity from the Gio Ponti Archives.

Estimate
£10,000-15,000 $13,000-19,600 €11,600-17,300

Provenance
Private collection, Milan

Literature
Marco Romanelli, ed., *Gio Ponti: A World*, exh. cat., Design Museum, London, 2002, p. 82 for similar examples of the chair
Ugo La Pietra, ed., *Gio Ponti: L'arte si innamora dell'industria*, New York, 2009, p. 274, fig. 576, p. 370, fig. 763 for similar examples of the chair

200. Gio Ponti 1891-1979

'Dattilo' desk, designed for the Vembi school, Genoa, 1951
Ashwood, ashwood-veneered wood, laminated wood, brass.
77 x 95 x 52.2 cm (30⅜ x 37⅜ x 20½ in.)
Together with a certificate of authenticity from the Gio Ponti Archives.

Estimate
£7,000-9,000 $9,100-11,700 €8,100-10,400

Provenance
Vembi school, Genoa

Literature
Gio Ponti, 'Chiarezza, unità, visibilità totale negli uffici modernissimi', *Domus*, no. 270, May 1952, p. 23
Ugo La Pietra, ed., *Gio Ponti: L'arte si innamora dell'industria*, New York, 2009, p. 194, figs. 406-407

201. Fontana Arte

Mirror, model no. 1929, circa 1938
Coloured glass, mirrored glass, painted brass.
90.6 x 45.7 x 5.2 cm (35⅝ x 17⅞ x 2 in.)
Manufactured by Fontana Arte, Milan, Italy.

Estimate
£4,000-6,000 $5,200-7,800 €4,600-6,900

Literature
'L'opera di Pietro Chiesa', *Domus*, no. 234, March 1949, p. 38, fig. 23
Sergio Montefusco, *Fontana Arte: repertorio 1933-1943 dalle immagini dell'epoca,* Genoa, 2012, p. 36

202. Gio Ponti 1891-1979

Partner's desk, designed for the Vembi-Burroughs offices, Genoa, 1951
Oak, laminated wood, oak-veneered wood, brass.
80 x 48.4 x 79.3 cm (31½ x 19 x 31¼ in.)
Together with a certificate of authenticity from the Gio Ponti Archives.

Estimate
£25,000-35,000 $32,600-45,600 €28,900-40,500

Provenance
Vembi-Burroughs offices, Genoa

Literature
Gio Ponti, 'Chiarezza, unità, visibilità totale negli uffici modernissimi', *Domus*, no. 270, May 1952, p. 26 for a smaller example

203. Stilnovo

Adjustable standard lamp, circa 1950
Tubular brass, brass, painted tubular aluminium, painted aluminium.
161 cm (63⅜ in.) high
Manufactured by Stilnovo, Milan, Italy.
Impressed twice with manufacturer's mark *S*.

Estimate
£4,000-6,000 $5,200-7,800 €4,600-6,900

Literature
Clémence Krzentowski and Didier Krzentowski, eds., *The Complete Designers' Lights II, 35 Years of Collecting*, Paris, 2014, p. 153 for a similar example

204. Gio Ponti 1891-1979

Two wall-mounted consoles, circa 1950
Walnut-veneered wood, painted glass, brass.
Larger: 20 x 120.8 x 33.5 cm
(7⅞ x 47½ x 13¼ in.)
Smaller: 17.5 x 110.8 x 33.3 cm
(6⅞ x 43⅝ x 13⅛ in.)
Together with a certificate of authenticity
from the Gio Ponti Archives.

Estimate
£7,000-9,000 $9,100-11,700 €8,100-10,400

Provenance
Private collection, Milan

205. Max Ingrand 1908-1969

Large ceiling light, circa 1954
Painted aluminium, tubular brass, brass, clear glass, opaque glass.
30 cm (11¾ in.) drop, 92.5 cm (36⅜ in.) diameter
Manufactured by Fontana Arte, Milan, Italy.

Estimate
£10,000-15,000 $13,000-19,600 €11,600-17,300

Literature
Domus, no. 292, March 1954, n.p. for a Fontana Arte advertisement
Franco Deboni, *Fontana Arte: Gio Ponti, Pietro Chiesa, Max Ingrand*, Turin, 2012, fig. 318

206. Fulvio Bianconi 1915-1996

Standard lamp, 1950s
Coloured glass, tubular aluminium, brass, linen shade.
201 cm (79⅛ in.) high, 42.3 cm (16⅝ in.) diameter including shade
Produced by Venini & C., Murano, Italy.

Estimate
£4,000-6,000 $5,200-7,800 €4,600-6,900

Provenance
Private collection, Rome

207. Guglielmo Veronesi

Pair of armchairs, 1950s
Painted wood, brass, fabric.
Each: 78 x 99.5 x 94 cm (30¾ x 39⅛ x 37 in.)
Manufactured by I.S.A., Bergamo, Italy. Underside of one with manufacturer's metal label *IMBOTTITURA BREVETTATA I.S.A/MOLLEGGIO SPIRAL SPRING/ Gomma Cellulare 'CIGNO'/MODELLO DEPOSITATO.*

Estimate
£16,000-22,000 $20,900-28,700 €18,500-25,400

Provenance
Private collection, Rome

208. Gio Ponti 1891-1979

Pair of wall lights, circa 1960
Brass, opaque glass.
Each: 26.7 x 23.8 x 16 cm (10½ x 9⅜ x 6¼ in.)
Manufactured by Arredoluce, Monza, Italy.
Reverse of each with manufacturers' printed label *MADE IN ITALY/ARREDOLUCE MONZA*.
Together with a certificate of authenticity from the Gio Ponti Archives.

Estimate
£5,000-7,000 $6,500-9,100 €5,800-8,100

Provenance
Private collection, Turin

209. Gio Ponti 1891-1979

Pair of armchairs, model no. 516, circa 1958
Stained walnut, fabric.
Each: 78 x 62 x 79.5 cm (30¾ x 24⅜ x 31¼ in.)
Manufactured by Cassina, Meda, Italy.

Estimate
£7,000-9,000 $9,100-11,700 €8,100-10,400

Provenance
Private collection, Milan.

210. Gio Ponti 1891-1979

Dressing table, from the Hotel Royal, Naples, circa 1956
Oak, oak-veneered wood, brass, mirrored glass.
122.2 x 94 x 45.8 cm (48⅛ x 37 x 18 in.)
Manufactured by Dassi, Milan, Italy. Together with a certificate of authenticity from the Gio Ponti Archives.

Estimate
£6,000-8,000 $7,800-10,400 €6,900-9,300

Provenance
Hotel Royal, Naples
Acquired from the above, circa 2000

Literature
Domus, no. 317, April 1956, no. 318, May 1956, and no. 325, December 1956, for a Dassi advertisement
Ugo La Pietra, ed., *Gio Ponti: L'arte si innamora dell'industria*, New York, 2009, p. 367, fig. 758, p. 373, fig. 774

211. Gio Ponti 1891-1979

Set of six dining chairs, 1950s
Ebonised oak, fabric, painted metal nailheads.
Each: 86 x 43.3 x 52.5 cm (33⅞ x 17 x 20⅝ in.)
Manufactured by Figli di Amedeo Cassina, Meda, Italy. Together with a certificate of authenticity from the Gio Ponti Archives.

Estimate
£7,000-9,000 $9,100-11,700 €8,100-10,400

Provenance
Private collection, Turin

Literature
'Studio legale a Milano', *Domus*, no. 286, September 1953, pp. 32-33
Ugo La Pietra, ed., *Gio Ponti: L'arte si innamora dell'industria*, New York, 2009, pp. 191-92, figs.400-401, p. 204
Laura Falconi, ed., *Gio Ponti: Interiors, Objects, Drawings, 1920-1976,* Milan, 2010, p. 167

212. Stilnovo

Nine-armed adjustable standard lamp, circa 1950
Painted aluminium, painted wood, brass, tubular brass, marble.
215 cm (84⅝ in.) high, 90 cm (35⅜ in.) diameter
Manufactured by Stilnovo, Milan, Italy.

Estimate
£6,000-8,000 $7,800-10,400 €6,900-9,300

213. Carlo Scarpa 1906-1978

Pair of wall lights, circa 1940
Clear *bugnato* glass, brass.
Each: 31.5 x 20.9 x 31.7 cm (12⅜ x 8¼ x 12½ in.)
Manufactured by Venini & Co., Murano, Italy.
Each fixture impressed with *13* and *14* respectively.

Estimate
£4,000-6,000 $5,200-7,800 €4,600-6,900

Provenance
Private collection, Naples

214. Pietro Chiesa 1892-1948

Early table lamp, 1930s
Tubular brass, brass, opaque glass.
45.5 cm (17⅞ in.) high, 8.2 cm (3¼ in.) diameter
Manufactured by Fontana Arte, Milan, Italy.
Top of shade impressed with manufacturer's mark *FX/MILANO*.

Estimate
£3,000-5,000 $3,900-6,500 €3,500-5,800

215. Carlo de Carli 1910-1999

Rare partner's desk and armchair, designed for the IX Triennale, Milan, circa 1951
Cherry wood, birch-veneered plywood, fabric.
Desk: 78 x 89.7 x 172 cm (30¾ x 35⅜ x 67¾ in.)
Armchair: 81 x 58 x 69 cm (31⅞ x 22⅞ x 27⅛ in.)
Manufactured by Arredamenti Borsani, Varedo, Italy.
Together with a certificate of authenticity from the Archivio Osvaldo Borsani.

Estimate
£12,000-18,000 $15,600-23,500 €13,900-20,800 Ω

Provenance
Private collection, Lugano, acquired directly from the architect, circa 1951
Thence by descent to the present owner

Literature
Roberto Aloi, *Esempi Di Arredamento Moderno, Di Tutto Il Mondo, studi librerie scrivanie*, Milan, 1956, figs. 193-94

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

216. Pietro Chiesa 1892-1948

Early and rare table lamp, circa 1928
Incised opaque glass, tubular brass, brass.
47 x 28 x 26 cm (18½ x 11 x 10¼ in.)
Produced by Luigi Fontana & C., Milan, Italy.

Estimate
£10,000-15,000 $13,000-19,600 €11,600-17,300

Provenance
Private collection, Naples

Literature
Franco Deboni, *Fontana Arte: Gio Ponti, Pietro Chiesa, Max Ingrand*, Turin, 2012, fig. 67 for a similar example

217. Gio Ponti 1891-1979

Desk, from the Montecatini offices, Milan, circa 1936
Painted bent steel, aluminium, rubber, glass.
77 x 147.2 x 78.2 cm (30⅜ x 57⅞ x 30¾ in.)

Estimate
£6,000-8,000 $7,800-10,400 €6,900-9,300

Provenance
Montecatini offices, Milan

Literature
'Un palazzo del lavoro', *Domus*, no. 135, March 1939, pp. 36-37
Il palazzo per uffici Montecatini, Milan, 1961, pp. 132-33
Ugo La Pietra, ed., *Gio Ponti: L'arte si innamora dell'industria*, New York, 2009, p. 81, fig. 186, p. 85, fig. 191
Laura Falconi, ed., *Gio Ponti: Interiors, Objects, Drawings, 1920-1976*, Milan, 2010, p. 118

218. Stilnovo

Desk lamp, model no. D 4639, 1950s
Patinated metal, painted metal, opaque glass.
45 cm (17¾ in.) high, 37 cm (14⅝ in.) diameter
Manufactured by Stilnovo, Milan, Italy.

Estimate
£2,000-3,000 $2,600-3,900 €2,300-3,500

Literature
'Apparecchi per l'illuminazione: lighting and fittings',
Stilnovo sales catalogue, Milan, p. 77

219. Ignazio Gardella 1905-1999

Wall-mounted 'Lib 2' modular bookcase, circa 1955
Mahogany, mahogany-veneered wood,
painted steel, brass.
220 x 130.3 x 30 cm (86⅝ x 51¼ x 11¾ in.)
Manufactured by Azucena, Milan, Italy.

Estimate
£4,000-6,000 $5,200-7,800 €4,600-6,900 Ω

Provenance
Private collection, Lugano
Thence by descent to the present owner

Literature
'Una nuova libreria di Gardella', *Domus*, no. 321,
August 1956, p. 48
'Alla XI Triennale di Milano', *Domus*, no. 337,
December 1957, p. 20
Giuliana Gramigna, *Repertorio 1950/1980,*
Milan, 1985, p. 92
Andrea Branzi and Michele De Lucchi, eds.,
Il Design Italiano Degli Anni '50, Milan, 1985,
p. 123, fig. 377

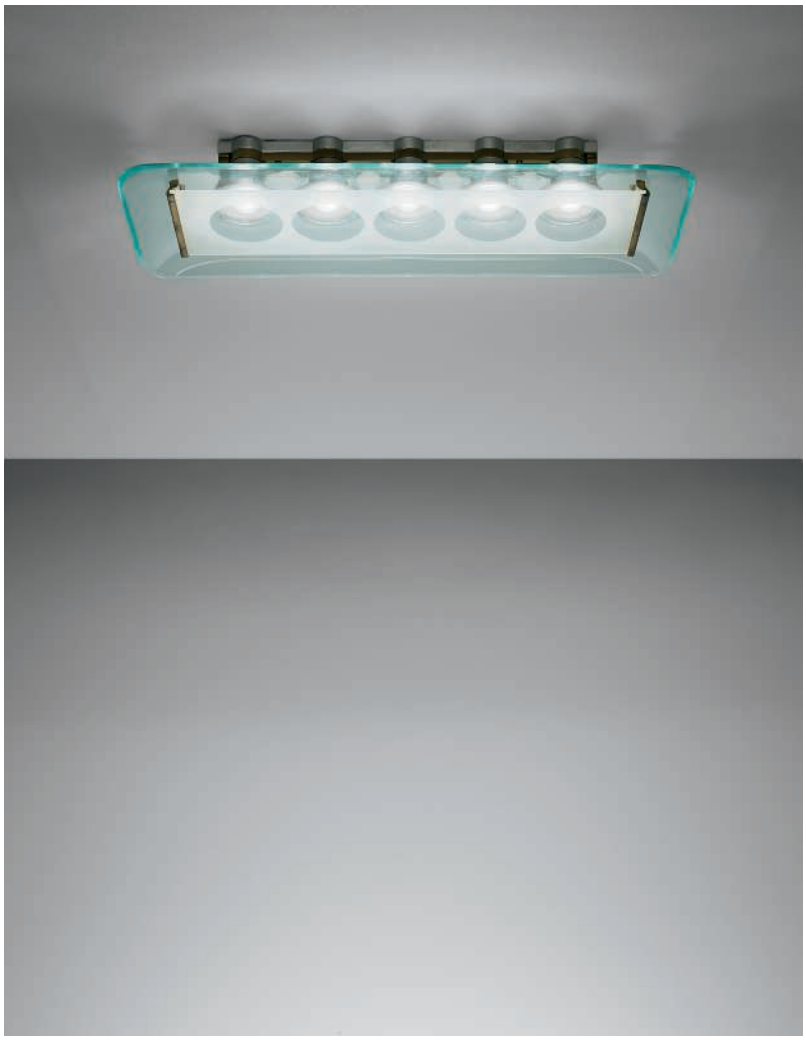
220. Gio Ponti and Emilio Lancia

1891-1979 and 1890-1973

Early bench, circa 1928
Painted oak, fabric.
75 x 145.5 x 56.5 cm (29½ x 57¼ x 22¼ in.)
Together with a certificate of authenticity
from the Gio Ponti Archives.

Estimate
£8,000-12,000 $10,400-15,600 €9,300-13,900

Provenance
Private collection, Trieste



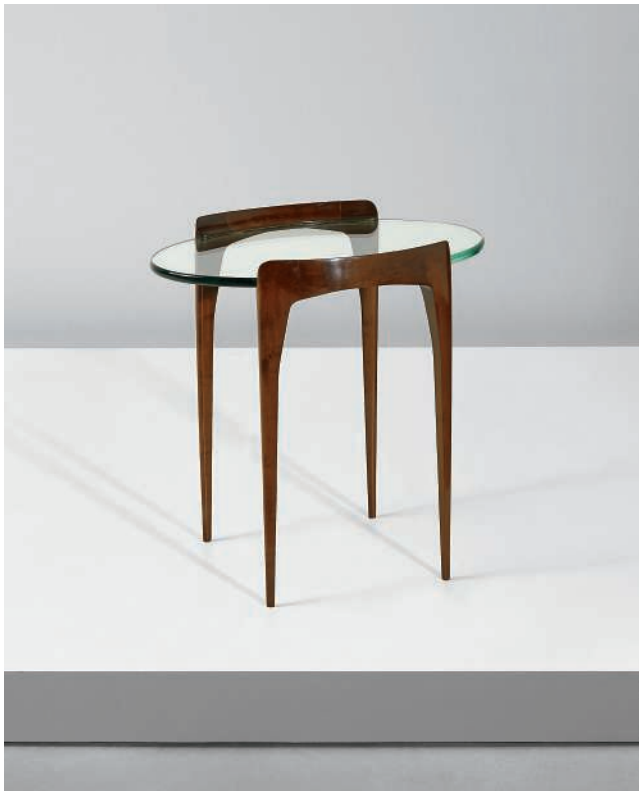
221. Max Ingrand 1908-1969

Rare ceiling light, circa 1955
Opaque and clear glass, brass, nickel-plated brass.
11.5 x 84.3 x 33 cm (4½ x 33¼ x 12⅞ in.)
Manufactured by Fontana Arte, Milan, Italy.

Estimate
£6,000-8,000 $7,800-10,400 €6,900-9,300

Provenance
Private collection, Milan

Literature
Roberto Aloi, *Esempi Di Arredamento Moderno, Di Tutto Il Mondo: illuminazione d'oggi*, Milan, 1956, p. 161
Franco Deboni, *Fontana Arte: Gio Ponti, Pietro Chiesa, Max Ingrand,* Turin, 2012, fig. 305



222. Max Ingrand 1908-1969

Side table, circa 1952
Stained mahogany, glass.
40.5 x 40.2 x 27.8 cm (15⅞ x 15⅞ x 10⅞ in.)
Manufactured by Fontana Arte, Milan, Italy.

Estimate
£3,000-5,000 $3,900-6,500 €3,500-5,800

Provenance
Private collection, Naples

Literature
Domus, no. 312, November 1955, n.p. for an advertisement
'Rassegna Domus, regali di Natale', *Domus*, no. 313, December 1955, n.p.
Franco Deboni, *Fontana Arte: Gio Ponti, Pietro Chiesa, Max Ingrand,* Turin, 2012, fig. 403

223. Osvaldo Borsani 1911-1985

Sofa, circa 1947
Stained walnut, fabric.
84 x 224 x 134 cm (33⅛ x 88¼ x 52¾ in.)
Produced by l'Atelier di Varedo, Italy.

Estimate
£6,000-8,000 $7,800-10,400 €6,900-9,300

Provenance
Private collection, Milan

Literature
Giuliana Gramigna and Fulvio Irace,
Osvaldo Borsani, Rome, 1992, pp. 198-99

224. Carlo Scarpa 1906-1978

Vase, model no. 3983, circa 1942
Lattimo glass with applied gold leaf.
13 x 10 x 6.8 cm (5⅛ x 3⅞ x 2⅝ in.)
Manufactured by Venini & C., Murano, Italy.
Underside of base with manufacturer's paper label *VENINI/MURANO*.

Estimate
£3,000-5,000 $3,900-6,500 €3,500-5,800

Provenance
Cambi Casa d'Aste, Genoa, 'Design',
18 December 2015, lot 210
Private collection, Treviso

Literature
Gio Ponti, 'Considerazioni sui vetri di Venini', *Domus*, no. 103, July 1936, p. 31 for the model
Anna Venini Diaz de Santillana, *Venini Catalogue Raisonné 1921-1986*, Milan, 2000, p. 246, pl. 61 for the model from the *catalogo blu*
Marino Barovier, ed., *Carlo Scarpa: Venini 1932-1947,* exh. cat., Fondazione Giorgio Cini, Venice, 2012, p. 313 for the model

225. Gio Ponti 1891-1979

Rare mirror, circa 1961
Mirrored glass, brass.
44 x 31 x 15.5 cm (17⅜ x 12¼ x 6⅛ in.)
Manufactured by Fontana Arte, Milan, Italy.
Together with a certificate of authenticity
from the Gio Ponti Archives.

Estimate
£10,000-15,000 $13,000-19,600 €11,600-17,300

Provenance
Private collection, Milan

Literature
Gio Ponti, 'Una villa fiorentina', *Domus*, no. 375,
February 1961, p. 27

226. Angelo Lelii 1915-1979

Adjustable standard lamp, model no. 12555, 1960s
Painted aluminium, painted tubular aluminium,
brass, tubular brass, marble, acrylic.
200 cm (78¾ in.) high
Manufactured by Arredoluce, Monza, Italy.

Estimate
£5,000-7,000 $6,500-9,100 €5,800-8,100

Provenance
Private collection, Milan

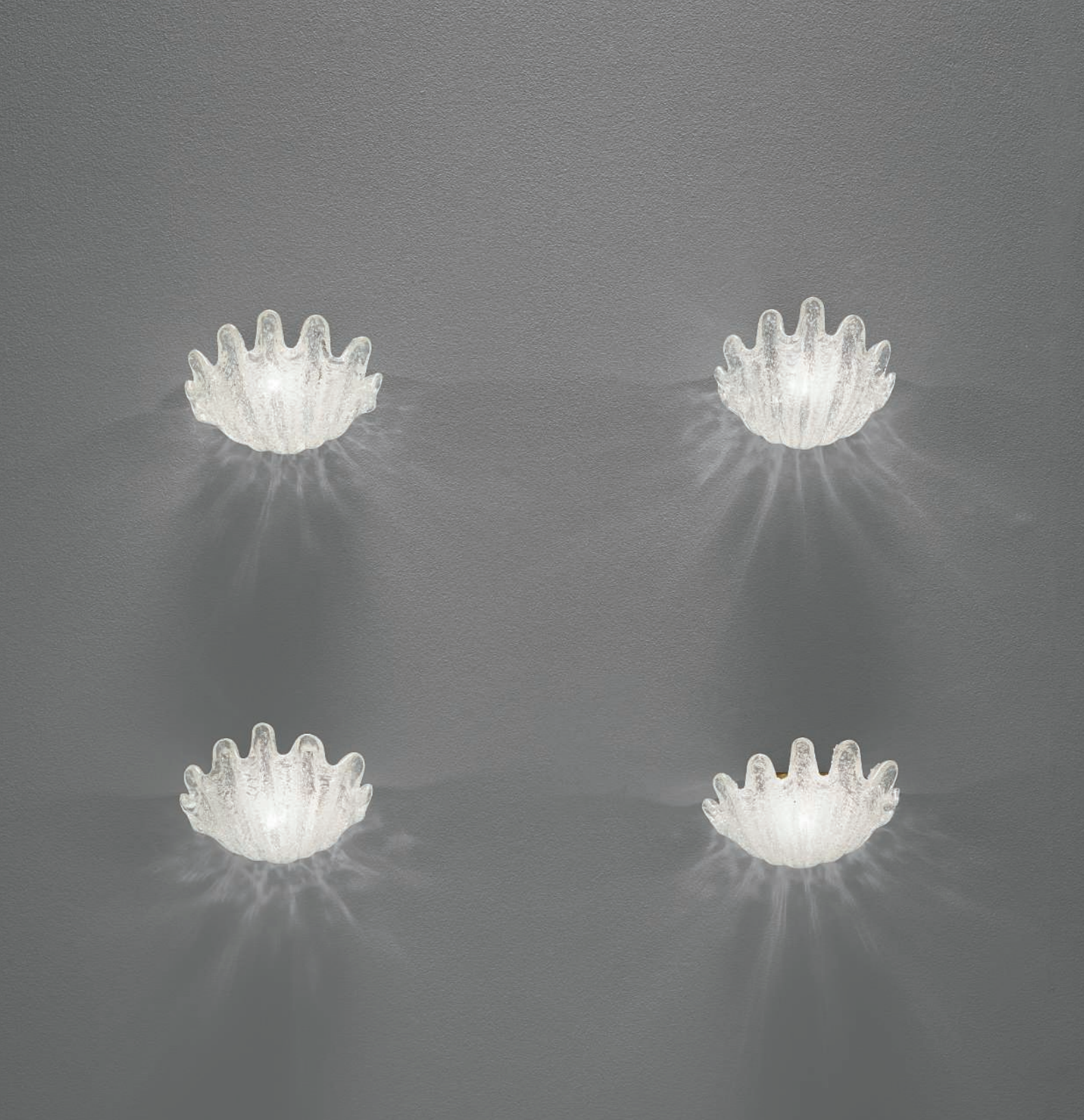
The present lot has been registered in the
Arredoluce Archives, Italy as number 0246487.

227. Max Ingrand 1908-1969

Rare table lamp, model no. 2533, circa 1960
Patinated bronze, glass, painted wood.
42.5 x 26 x 9.8 cm (16¾ x 10¼ x 3⅞ in.)
Manufactured by Fontana Arte, Milan, Italy.

Estimate
£20,000-30,000 $26,100-39,100 €23,100-34,700

Literature
Patrick Favardin, *Le Style 50, un moment del'art français*, Paris, 1987, p. 79
Pierre-Emmanuel Martin-Vivier, *Max Ingrand, Du Verre À La Lumière*, Paris, 2009, p. 218
Franco Deboni, *Fontana Arte: Gio Ponti, Pietro Chiesa, Max Ingrand,* Turin, 2012, figs. 374-75



228. Ercole Barovier 1889-1974

Set of four wall lights, circa 1940
Clear glass, brass.
Each: 15 x 22.5 x 17 cm (5⅞ x 8⅞ x 6¾ in.)
Produced by Vetreria Artistica Barovier & C., Murano, Italy.

Estimate
£4,000-6,000 $5,200-7,800 €4,600-6,900

229. Pietro Chiesa 1892-1948

Pair of wall lights, circa 1940
Brass, tubular brass, coloured glass.
Each: 49 x 21 x 7 cm (19¼ x 8¼ x 2¾ in.)
Manufactured by Fontana Arte, Milan, Italy.

Estimate
£4,000-6,000 $5,200-7,800 €4,600-6,900

Provenance
Private collection, Rome

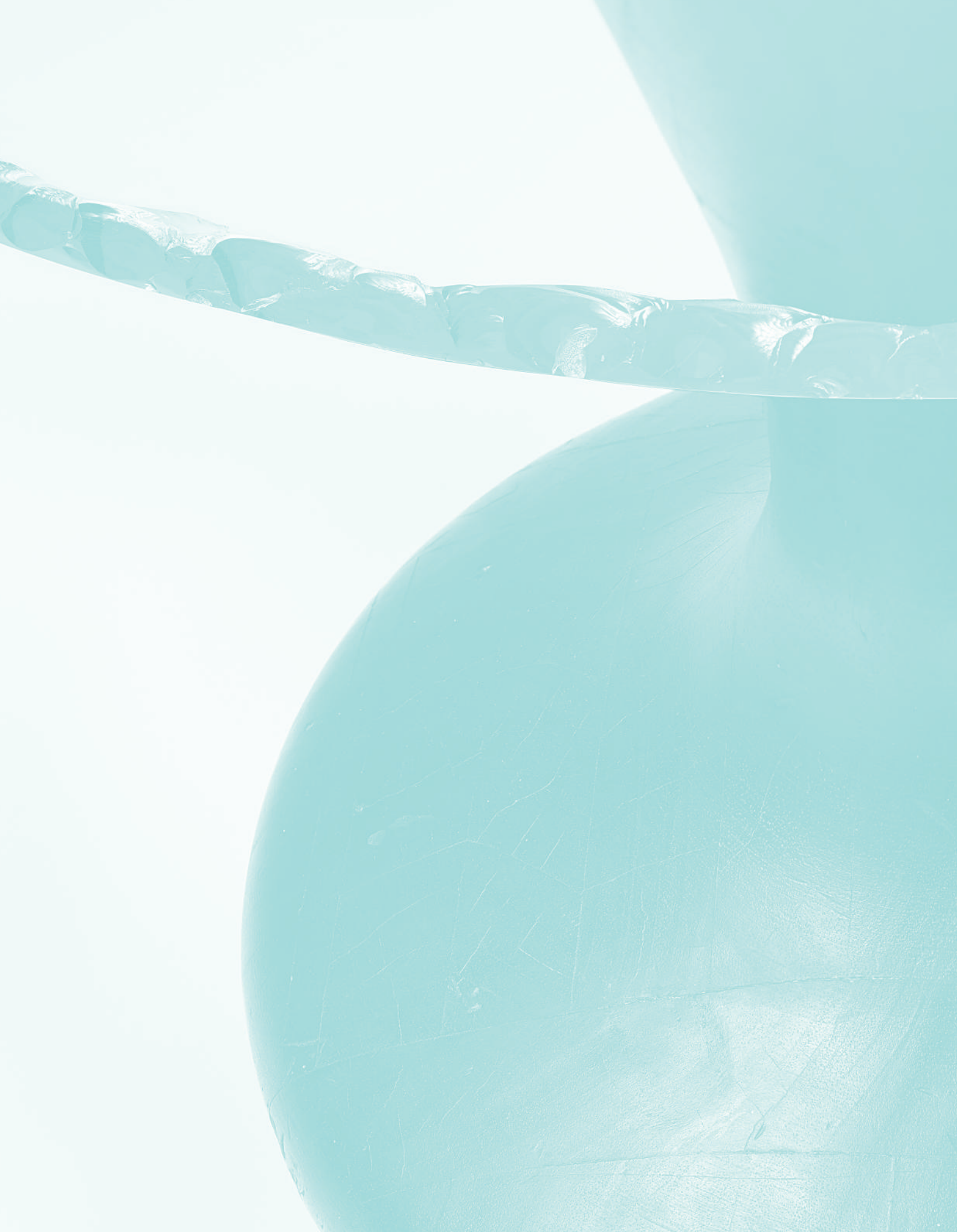
230. Carlo Enrico Rava 1903-1986

Wall-mounted console, circa 1947
Mahogany-veneered plywood, mahogany.
83.5 x 79.5 x 29 cm (32⅞ x 31¼ x 11⅜ in.)
Produced by Marelli & Colico, Cantù, Italy.

Estimate
£6,000-8,000 $7,800-10,400 €6,900-9,300

Provenance
Private collection, Milan

Literature
'Dimostrazione di qualità del nostro lavoro', *Domus*, no. 226, July 1948, p. 56
Guglielmo Ulrich, *Arredatori Contemporanei*, Milan, 1949, n.p.
Roberto Aloi, *Esempi Di Arredamento Moderno, Di Tutto Il Mondo: tavoli tavolini carrelli*, Milan, 1950, fig. 212
Carlo Enrico Rava, *Il Tavolo*, Milan, 1954, p. 44
Irene de Guttry and Maria Paola Maino, *Il Mobile Italiano Degli Anni '40 e '50*, Roma-Bari, 1992, p. 32, fig. 42



231. Gio Ponti 1891-1979

Early armchair, circa 1936
Stained walnut, fabric.
72 x 56.5 x 56 cm (28⅜ x 22¼ x 22 in.)
Together with a certificate of authenticity from the Gio Ponti Archives.

Estimate
£5,000-7,000 $6,500-9,100 €5,800-8,100

Provenance
Private collection, Milan

Literature
'Alla VI Triennale', *Domus*, no. 103, July 1936, pp. 18, 22
Ugo La Pietra, ed., *Gio Ponti: L'arte si innamora dell'industria*, New York, 2009, p. 102, fig. 233, p. 103, fig. 236
Laura Falconi, ed., *Gio Ponti: Interiors, Objects, Drawings, 1920-1976,* Milan, 2010, p. 112

The present model was exhibited at the VI Milan Triennale, in 1936.

232. Gabriella Crespi b. 1922

Two picture frames, 1970
Brass, glass.
Larger: 19.8 x 26.7 x 6.5 cm (7¾ x 10½ x 2½ in.)
Reverse of each impressed with *Gabriella Crespi/BREV.*. Together with a certificate of authenticity from the Archivio Gabriella Crespi.

Estimate
£1,200-1,800 $1,600-2,300 €1,400-2,100

Provenance
Private collection, Milan

The present lot has been authenticated by the Archivio Gabriella Crespi and is recorded under archive number 55025701SG/590S.

233. Pietro Chiesa 1892-1948

Rare occasional table, circa 1940
Stained mahogany, partially opaque glass.
68.5 cm (26⅞ in.) high, 62.3 cm (24½ in.) diameter
Manufactured by Fontana Arte, Milan, Italy.

Estimate
£12,000-18,000 $15,600-23,500 €13,900-20,800

Provenance
Private collection, Modena

Literature
'Documenti Delle Produzioni Italiane', *Domus*, no. 134, February 1939, p. 98 for similar example

234. Max Ingrand 1908-1969

Pair of table lamps, model no. 2212, 1960-1964
Painted wood, painted metal, painted tubular brass, painted brass, opaque glass.
Each: 73 cm (28¾ in.) high, 31.6 cm (12½ in.) diameter
Manufactured by Fontana Arte, Milan, Italy.

Estimate
£12,000-18,000 $15,600-23,500 €13,900-20,800

Literature
Pierre-Emmanuel Martin-Vivier, *Max Ingrand, Du Verre À La Lumière,* Paris, 2009, p. 209

235. Max Ingrand 1908-1969

Pair of wall lights, circa 1960
Painted aluminium, opaque glass, chiselled glass, brass.
Each: 34.5 x 19.8 x 14.7 cm (13⅝ x 7¾ x 5¾ in.)
Manufactured by Fontana Arte, Milan, Italy.

Estimate
£4,000-6,000 $5,200-7,800 €4,600-6,900

Provenance
Private collection, Milan

236. Angelo Mangiarotti 1921-2012

Unique coffee table, designed for a private commission, Portofino, Italy, circa 1958
Breccia Pernice marble, bronze.
39 x 120.2 x 60.2 cm (15⅜ x 47⅜ x 23¾ in.)
Manufactured by Bernini, Italy.

Estimate
£10,000-15,000 $13,000-19,600 €11,600-17,300

Provenance
Private collection, Portofino, Italy
Thence by descent
Acquired from the above by the present owner

Literature
Domus, no. 400, March 1963 for a Bernini advertisement of a similar example
'Un tavolo in fonderia', *Domus*, no. 408, November 1963, p. 42 for a larger example
Ugo Alfano Casati, ed., *Angelo Mangiarotti: Matter and Sense*, Chicago, 2007, n.p. for a similar example

237. **Tomaso Buzzi** 1900-1981

Large wall light, model no. 426, 1931-1935
Lattimo glass in *avorio*, *cordonato* glass in *ambra*,
stained walnut, tubular brass, brass.
49.6 x 41.6 x 46 cm (19½ x 16⅜ x 18⅛ in.)
Manufactured by Venini & Co., Murano, Italy.

Estimate
£5,000-7,000 $6,500-9,100 €5,800-8,100

Literature
Anna Venini Diaz de Santillana, *Venini Catalogue Raisonné 1921-1986*, Milan, 2000, p. 257, pl. 148 for the model from the *catalogo blu*
Franco Deboni, *Venini Glass: Its history, artists and techniques, Volume 1*, Turin, 2007, pl. 148 for the model from the *catalogo blu*

238. Gio Ponti 1891-1979

Rare coffee table, 1935-1940
Burr walnut-veneered wood, walnut, glass.
41.4 cm (16¼ in.) high, 105.5 cm (41½ in.) diameter
Executed by Giordano Chiesa, Milan, Italy. Together with a certificate of authenticity from the Gio Ponti Archives.

Estimate
£30,000-40,000 $39,100-52,200 €34,700-46,300

Provenance
Private collection, Milan, 1940s
Thence by descent to the present owner

Literature
'In visita alle case', *Domus*, no. 113, May 1937, p. 41, fig. 5
Marco Romanelli, ed., *Gio Ponti: A World,* exh. cat., Design Museum, London, 2002, p. 32
Fabio Benzi, *Il Déco in Italia*, Milan, 2004, p. 169, fig. 235
Ugo La Pietra, ed., *Gio Ponti: L'arte si innamora dell'industria*, New York, 2009, p. 61, fig. 139

239. Aligi Sassu and Osvaldo Borsani

1912-2000 and 1911-1985

Rare occasional table, variant of model no. 5374, circa 1940
Stained walnut, painted wood, brass, glass.
49.5 cm (19½ in.) high, 62.7 cm (24⅝ in.) diameter
Produced by l'Atelier di Varedo, Italy.
Together with a certificate of authenticity
from the Archivio Osvaldo Borsani.

Estimate
£4,000-6,000 $5,200-7,800 €4,600-6,900

Provenance
Private collection, Milan

240. Carlo Scarpa 1906-1978

Rare five-armed chandelier, model no. 5337, circa 1942
Clear *soffiato* glass, tubular brass, brass.
121.5 cm (47⅞ in.) drop, 52 cm (20½ in.) diameter
Produced by Venini & C., Murano, Italy.

Estimate
£8,000-12,000 $10,400-15,600 €9,300-13,900

Provenance
Private collection, Florence

Literature
Anna Venini Diaz de Santillana, *Venini Catalogue Raisonné 1921-1986,* Milan, 2000, p. 265, pl. 187 for the model from the *catalogo blu*

241. Pietro Chiesa 1892-1948

Standard lamp, circa 1940
Glass, tubular brass, brass, fabric shade.
190 cm (74¾ in.) high, 61.3 cm (24⅛ in.) diameter including shade
Manufactured by Fontana Arte, Milan, Italy.

Estimate
£5,000-7,000 $6,500-9,100 €5,800-8,100

Provenance
Private collection, Rome

Literature
'Una idea espressa in una abitazione', *Domus*, no. 118, October 1927, p. 20 for a similar example
Laura Falconi, *Fontana Arte: Una Storia Trasparente*, Milan, 1998, p. 206, fig. 59 for a similar example
Franco Deboni, *Fontana Arte: Gio Ponti, Pietro Chiesa, Max Ingrand*, Turin, 2012, figs. 112, 114 for similar examples
Sergio Montefusco, Fontana Arte: repertorio 1933-1943 dalle immagini dell'epoca, Genoa, 2012, pp. 168-70 for similar examples

242. Italian

Wall-mounted console, circa 1946
Stained walnut, glass, brass, marble.
104 x 71 x 112.8 cm (40⅞ x 27⅞ x 44⅜ in.)

Estimate
£4,000-6,000 $5,200-7,800 €4,600-6,900

Provenance
Private collection, Italy

243. Gio Ponti 1891-1979

Unique pair of daybeds, designed for the 'Domus Alba' apartment, Milan, circa 1935
Cherry wood, cherry-veneered wood, fabric.
Each: 66.2 x 214.3 x 99.5 cm (26⅛ x 84⅜ x 39⅛ in.)
Each inside corner of both frames impressed with Roman numerals from *I* to *VIII*. Together with a certificate of authenticity from the Gio Ponti Archives.

Estimate
£12,000-18,000 $15,600-23,500 €13,900-20,800

Provenance
'Domus Alba' apartments, Via Goldoni, Milan, circa 1935

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

244. Gio Ponti 1891-1979

Pair of side chairs, 1940s
Stained walnut, fabric, brass nail heads.
Each: 85.7 x 41.5 x 43.5 cm (33¾ x 16⅜ x 17⅛ in.)
Together with a certificate of authenticity from the Gio Ponti Archives.

Estimate
£3,000-5,000 $3,900-6,500 €3,500-5,800

Literature
'Stile', *Domus*, no. 122, February 1938, p. 24 for a similar example
Roberto Aloi, *Esempi Di Arredamento Moderno, Di Tutto Il Mondo: tavoli tavolini carrelli,* Milan, 1950, fig. 134 for a similar example
Ugo La Pietra, ed., *Gio Ponti: L'arte si innamora dell'industria*, New York, 2009, p. 137, fig. 298 for a similar example
Laura Falconi, ed., *Gio Ponti: Interiors, Objects, Drawings, 1920-1976*, Milan, 2010, pp. 118, 161 for similar examples

245. Gio Ponti and Paolo de Poli

1891-1979 and 1905-1996

Pair of 'Corteccia' dishes, designed for the IX Milan Triennale, circa 1951
Enamelled copper.
Each: 6.2 x 27.8 x 20 cm (2½ x 10⅞ x 7⅞ in.)
Each underside signed with *De Poli*, underside of one with paper label *SMALTI/DE POLI*.

Estimate
£3,000-4,000 $3,900-5,200 €3,500-4,600

Literature
'Maestro dello smalto', *Domus*, no. 253, December 1950, p. 66 for a similar example
Gio Ponti, *Smalti di De Poli*, Milan, 1954, fig. 27 for similar examples
'Forme di De Poli', *Domus*, no. 307, June 1955, p. 43 for similar examples

The 'Corteccia' series was exhibited at the IX Milan Triennale, May-September 1951.

246. Tomaso Buzzi 1900-1981

Rare and large table lamp, circa 1933
Opaque glass with *foglie* decoration, coloured *verde giada* glass, copper, stained walnut, aluminium, cellulose shade.
82.3 cm (32⅜ in.) high, 51.2 cm (20⅛ in.) diameter including shade
Produced by Venini & Co., Murano, Italy.

Estimate
£5,000-7,000 $6,500-9,100 €5,800-8,100

Literature
Marino Barovier, Carla Sonego, *Tomaso Buzzi alla Venini*, exh. cat., Fondazione Giorgio Cini, Venice, 2014, p. 411

247. **Carlo Scarpa** 1906-1978

Chandelier, 1940s
Inciso clear glass, tubular brass, brass.
100 cm (39⅜ in.) drop, 60 cm (23⅝ in.) diameter
Produced by Venini & Co., Murano, Italy.

Estimate
£7,000-9,000 $9,100-11,700 €8,100-10,400

Literature
Anna Venini Diaz de Santillana, *Venini Catalogue Raisonné 1921-1986*, Milan, 2000, p. 264, pl. 184 for a similar example
Franco Deboni, *Venini Glass: Its history, artists and techniques, Volume 1*, Turin, 2007, pl. 184 for a similar example

248. Gio Ponti 1891-1979

Armchair, 1954-1957
Stained walnut, fabric.
91.5 x 77.5 x 91.5 cm (36 x 30½ x 36 in.)
Together with a certificate of authenticity from the Gio Ponti Archives.

Estimate
£6,000-8,000 $7,800-10,400 €6,900-9,300

Literature
'Mobili italiani per l'America', *Domus*, no. 292, March 1954, p. 63 for a similar example
Gio Ponti 'Proposte per la casa alla XI Triennale', *Domus*, no. 337, December 1957, p. 36 for a similar example
Ugo La Pietra, ed., *Gio Ponti: L'arte si innamora dell'industria*, New York, 2009, p. 232, fig. 486, p. 233, fig. 491 for a similar example
Laura Falconi, ed., *Gio Ponti: Interiors, Objects, Drawings, 1920-1976*, Milan, 2010, p. 162 for a similar example

249. Eugenia Alberti Reggio and Gianluigi Reggio Unknown

Wall-mounted console, circa 1940
Stained pear wood, marble.
77 x 142 x 26 cm (30⅜ x 55⅞ x 10¼ in.)

Estimate
£5,000-7,000 $6,500-9,100 €5,800-8,100

Provenance
Private collection, Peschiera del Garda

Literature
Roberto Aloi, *Esempi Di Arredamento Moderno, Di Tutto Il Mondo: tavoli tavolini carrelli*, Milan, 1957, figs. 205, 216 for similar examples

250. Napoleone Martinuzzi 1892-1977

Rare chandelier, circa 1930
Pulegoso glass, coloured iridescent glass, handblown clear glass with gold leaf inclusions.
64.5 cm (25⅜ in.) drop, 41.5 cm (16⅜ in.) diameter
Produced by Vetreria Archimede Seguso, Murano, Italy.

Estimate
£5,000-7,000 $6,500-9,100 €5,800-8,100

Provenance
Private collection, Rome

251. Angelo Lelii 1915-1979

Standard lamp, model no. 12628, circa 1955
Painted tubular steel, brass, acrylic, marble.
215 cm (84⅝ in.) high, 48 cm (18⅞ in.) diameter
Manufactured by Arredoluce, Monza, Italy.

Estimate
£5,000-7,000 $6,500-9,100 €5,800-8,100

Literature
Charlotte and Peter Fiell, eds., *1000 Lights, Vol. 1: 1879 to 1959,* Cologne, 2005, p. 547

The present lot has been registered in the Arredoluce Archives, Italy as number 8071166.

252. Ettore Sottsass, Jr. 1917-2007

Rare bowl, model no. 498, 1960
Partially glazed earthenware.
8.5 cm (3⅜ in.) high, 15 cm (5⅞ in.) diameter
Manufactured by Bitossi, Montelupo Fiorentino for Galleria Il Sestante, Milan, Italy. Underside signed *SOTTSASSjr/498/Italy*.

Estimate
£5,000-7,000 $6,500-9,100 €5,800-8,100

Literature
'Rassegna Domus per Natale', *Domus*, no. 385, December 1961, p. 26
Fulvio Ferrari, *Ettore Sottsass Tutta la Ceramica*, Turin, 1996, p. 86, fig. 318

253. Ettore Sottsass, Jr. 1917-2007

Ashtray, model no. 195, 1959
Glazed earthenware.
9 cm (3½ in.) high, 12 cm (4¾ in.) diameter
Manufactured by Bitossi, Montelupo Fiorentino for Galleria Il Sestante, Milan, Italy. Underside with printed label *H/HOME/TORINO* and signed *195/IL SESTANTE/sottsass*.

Estimate
£5,000-7,000 $6,500-9,100 €5,800-8,100

Literature
Hans Höger, *Ettore Sottsass Jun. Designer, Artist, Architect*, Tübingen, 1993, p. 78, fig. 26
Fulvio Ferrari, *Ettore Sottsass Tutta la Ceramica*, Turin, 1996, p. 86, fig. 319

254. Joe Colombo 1930-1971

Rare 'Personal Container', circa 1965
Walnut-veneered wood, walnut, brushed aluminium, felt.
Open: 180.8 x 217 x 76 cm (71⅛ x 85⅜ x 29⅞ in.)
Closed: 181 x 82.3 x 46.5 cm (71¼ x 32⅜ x 18¼ in.)
Manufactured by Arflex, Milan, Italy.

Estimate
£12,000-18,000 $15,600-23,500 €13,900-20,800

Provenance
Private collection, Rome

Literature
'New Italian Design', *Domus*, no. 432, November 1965, pp. 28, 31
Giuliana Gramigna, *Repertorio 1950/1980*, Milan, 1985, p. 224
Mateo Kries, *Joe Colombo Inventing the Future*, exh. cat., Vitra Design Museum, Weil am Rhein, 2005, p. 168, fig. 143 for a drawing, p. 169, fig. 146

One of Joe Colombo's first examples of freestanding furniture units, *Personal Container,* is an excellent representation of the architect's intentions in redefining space according to a modern lifestyle. The variety of functions required for such complex living drove him to challenge the relationship between objects, which he systematically laid out in a self-contained space.

Personal Container includes its own electrical system which supports a lamp, a radio and a vinyl record player. The unit, which can be folded to facilitate transport or used as a screen, is also equipped with a pipe rack, an ashtray, a bookcase, a disc holder and a drinks cabinet.

Another example of the present model *Personal Container* is included in the permanent collection of the Vitra Design Museum, Weil am Rhein.

255. Yoichi Ohira b. 1946

Unique large vase, from the 'Polvere' series, 2004
Handblown glass with *murrine*, granular and powder inserts, partial *inciso* and polished surface.
35 x 20.3 x 15.2 cm (13¾ x 7⅞ x 5⅞ in.)
Executed by Andrea Zilio, master glassblower, and Giacomo Barbini, master cutter and grinder, Anfora, Murano, Italy. Underside incised with *Yoichi Ohira/m° A. Zilio/m° G. Barbini/1 / 1 unico/Wednesday 03-6-2004/ murano* and artist's cipher.

Estimate
£25,000-35,000 $32,600-45,600 €28,900-40,500 ‡

Provenance
Barry Friedman Ltd., New York

256. Yoichi Ohira b. 1946

Unique vase, model no. 7, from the 'Caleidoscopio' series, 2005
Handblown glass with *murrine*, granular and powder inserts, *battuto* and carved surface.
16.5 cm (6½ in.) high, 20.3 cm (7⅞ in.) diameter
Executed by Andrea Zilio, master glassblower, and Giacomo Barbini, master cutter and grinder, Anfora, Murano, Italy. Underside incised with *Yoichi Ohira/m° A. Zilio/m° G. Barbini/1 / 1 unico/Friday 08-7-2005/murano* and artist's cipher.

Estimate
£12,000-18,000 $15,600-23,500 €13,900-20,800 ‡

Provenance
Barry Friedman Ltd., New York

257. Yoichi Ohira b. 1946

Unique vase, 2004
Handblown glass canes with *murrine* and powder inserts, partially faceted, polished and *battuto* surface.
27.3 cm (10¾ in.) high, 17.1 cm (6¾ in.) diameter
Executed by Livio Serena, master glassblower, and Giacomo Barbini, master cutter and grinder, Anfora, Murano, Italy. Underside incised with *Yoichi Ohira/m° L. Serena/m° G. Barbini/1 / 1 unico/Monday 07-6-2004/ murano* and artist's cipher.

Estimate
£20,000-30,000 $26,100-39,100 €23,100-34,700 ‡

Provenance
Barry Friedman Ltd., New York

258. Yoichi Ohira b. 1946

Unique vase, from the 'Murrine rosse incise' series, 2003
Handblown glass with *murrine*, inciso and *battuto* surface.
35 cm (13¾ in.) high, 16.5 cm (6½ in.) diameter
Executed by Livio Serena, master glassblower, and Giacomo Barbini, master cutter and grinder, Anfora, Murano, Italy. Underside incised with *Yoichi Ohira/m° L. Serena/m° G. Barbini/1 / 1 unico/Friday 04-7-2003/ murano* and artist's cipher.

Estimate
£15,000-20,000 $19,600-26,100 €17,300-23,100 ‡

Provenance
Barry Friedman Ltd., New York

Jean Royère.

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Design Masters
New York, December 2016

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"Ours Polaire" pair of armchairs, 1950s
"Ours Polaire" sofa, 1950s

PHILLIPS

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

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

3 The Auction

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

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

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

4 After the Auction

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

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

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

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

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

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

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

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

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

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

Important Notices

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

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

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

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

VAT and Other Tax Information for Buyers

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

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

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

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

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

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

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

- The amount in lieu of VAT charged on the buyer's premium for property sold under the Auctioneer's Margin Scheme (i.e., without a VAT symbol).

- The VAT on the hammer price for property sold under the normal VAT rules (i.e., with a † or a § symbol).

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

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

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

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

- For lots sold under the Auctioneer's Margin Scheme or the normal VAT rules, Phillips is provided with appropriate original documentary proof of export from the EU within three months of the date of sale. Buyers carrying their own property should obtain hand-carry papers from the Shipping Department to facilitate this process.

- For lots sold under temporary admission, Phillips is provided with the original correct paperwork duly completed and stamped by HMRC which shows the property has been exported from the EU via the UK within 30 days of payment date. It is essential for shippers acting on behalf of buyers to collect copies of original import papers from our Shipping Department. HMRC insist that the correct customs procedures are followed and Phillips will not be able to issue any refunds where the export documents do not exactly comply with governmental regulations. Property subject to temporary admission must be transferred to another customs procedure immediately if any restoration or repair work is to be carried out.

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

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

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

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

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

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

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

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 £100,000, 20% of the portion of the hammer price above £100,000 up to and including £1,800,000 and 12% of the portion of the hammer price above £1,800,000. Phillips reserves the right to pay from our compensation an introductory commission to one or more third parties for assisting in the sale of property offered and sold at auction.

(b) VAT is payable in accordance with applicable law. All prices, fees, charges and expenses set out in these Conditions of Sale are quoted exclusive of VAT.

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

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

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

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

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

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

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

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

7 Collection of Property

(a) Phillips will not release a lot to the buyer until we have received payment of its Purchase Price in full in cleared funds, the buyer has paid all outstanding amounts due to Phillips or any of our affiliated companies, including any charges payable pursuant to Paragraph 8 (a) below, and the buyer has satisfied such other terms as we in our sole discretion shall require, including completing any anti-money laundering or anti-terrorism financing checks. As soon as a buyer has satisfied all of the foregoing conditions, he or she should contact us at +44 (0) 207 318 4081 or +44 (0) 207 318 4082 to arrange for collection of purchased property.

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

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

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

8 Failure to Collect Purchases

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

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

9 Remedies for Non-Payment

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

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

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

10 Rescission by Phillips

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

11 Export, Import and Endangered Species Licences and Permits

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

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

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

12 Data Protection

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

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

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

13 Limitation of Liability

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

(b) Except as otherwise provided in this Paragraph 13, none of Phillips, any of our affiliated companies or the seller (i) is liable for any errors or omissions, whether orally or in writing, in information provided to prospective buyers by Phillips or any of our affiliated companies or (ii) accepts responsibility to any bidder in respect of acts

or omissions, whether negligent or otherwise, by Phillips or any of our affiliated companies in connection with the conduct of the auction or for any other matter relating to the sale of any lot.

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

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

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

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

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

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

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

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

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

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

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

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

Authorship Warranty

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

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

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

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

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

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Auction and Viewing Location
30 Berkeley Square, London W1J 6EX

Auction
21 September 2016, 2pm

Viewing
15 – 21 September 2016
Monday – Saturday 10am – 6pm
Sunday 12pm – 6pm

Sale Designation
In sending in written bids or making enquiries please refer to this sale as UK050416 or Design.

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Front Cover
Lot 134. Fernando Campana and Humberto Campana (detail)
Back Cover
Lot 147. Tadao Ando (detail)

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Please select the type of bid you wish to make with this form (please select one):

- ☐ **In-person**
- ☐ **Absentee Bidding**
- ☐ **Telephone Bidding**

Paddle Number

Please indicate in what capacity you will be bidding (please select one):

- ☐ **As a private individual**
- ☐ **On behalf of a company**

Sale Title **Sale Number** **Sale Date**

Title First Name Surname

Company (if applicable) Account Number

VAT number (if applicable)

Address

City State/Country

Post Code

Phone Mobile

Email Fax

Phone number to call at the time of sale (for Phone Bidding only)

1. 2.

Please complete the following section for telephone and absentee bids only

Lot number In Consecutive Order	Brief description	Maximum pound sterling price* Absentee Bids Only

* Excluding Buyer's Premium and VAT

Signature Date

By signing this form, you accept the Conditions of Sale of Phillips as stated in our catalogues and on our website.

- **Private Purchases:** Proof of identity in the form of government-issued identification will be required.
- **Company Purchases:** We require a copy of government-issued identification (such as the certificate of incorporation) to verify the status of the company. This should be accompanied by an official document confirming the company's EU VAT registration number, if applicable, which we are now required by HMRC to hold.
- **Conditions of Sale:** All bids are placed and executed, and all lots are sold and purchased, subject to the Conditions of Sale printed in the catalogue. Please read them carefully before placing a bid. Your attention is drawn to Paragraph 4 of the Conditions of Sale.
- If you cannot attend the sale, we can execute bids confidentially on your behalf.
- 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 £100,000, 20% of the portion of the hammer price above £100,000 up to and including £1,800,000 and 12% of the portion of the hammer price above £1,800,000.
- "Buy" or unlimited bids will not be accepted. Alternative bids can be placed by using the word "OR" between lot numbers.
- For absentee bids, indicate your maximum limit for each lot, excluding the buyer's premium and any applicable VAT. Your bid will be executed at the lowest price taking into account the reserve and other bidders. On no reserve lots, in the absence of other bids, your bid will be executed at approximately 50% of the low pre-sale estimate or at the amount specified, if less than 50% of the low estimate.
- Your bid must be submitted in the currency of the sale and will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.
- If we receive identical bids, the first bid received will take precedence.
- Arranging absentee and telephone bids is a free service provided by us to prospective buyers. While we will exercise reasonable care in undertaking such activity, we cannot accept liability for errors relating to execution of your bids except in cases of wilful misconduct. Agreement to bid by telephone must be confirmed by you promptly in writing or by fax. Telephone bid lines may be recorded.
- Please submit your bids to the Bid Department by fax at +44 20 7318 4035 or scan and email to bidslondon@phillips.com at least 24 hours before the sale. You will receive confirmation by email within one business day. To reach the Bid Department by phone please call +44 20 7318 4045.
- Absent prior payment arrangements, please provide a bank reference. Payment for lots can be made by cash (up to £5,000), credit card (up to £50,000) using Visa, American Express, Mastercard or Union Pay (for in person transactions only), UK debit cards, wire transfer, banker's draft or personal cheque with identification, drawn on UK banks. Please note that credit cards are subject to a surcharge.
- Lots cannot be collected until payment has cleared and all charges have been paid.
- You will not have the right to cancel the sale of any lot purchased by you under the Consumer Contracts (Information, Cancellation and Additional Charges) Regulations 2013.
- By signing this Bid Form, you consent to our use of your personal data, including sensitive personal data, in accordance with Phillips's Privacy Policy published on our website at www.phillips.com or available on request by emailing dataprotection@phillips.com. We may send you materials about us and our services or other information which we think you may find interesting. If you would prefer not to receive such information, please email us at dataprotection@phillips.com.
- 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.

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