

The image features a complex abstract composition. It is divided into several geometric sections. At the top, there are two triangular sections meeting at a central point. The left triangle has a dark brown background with a repeating zigzag pattern and a circular pattern of concentric dots. The right triangle has a light grey background with a repeating zigzag pattern and several circular patterns of concentric dots. Below these triangles are two vertical rectangular sections, one on the left and one on the right, both featuring a dark brown background with a repeating zigzag pattern. The central area between these vertical sections is a large, plain light grey rectangle. The overall aesthetic is modern and architectural, with a focus on texture and geometric form.

Design

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Design Department

Head of Department, Europe, Senior International Specialist

Domenico Raimondo
draimondo@phillips.com

Head of Design, France, Senior International Specialist

Elie Massaoutis
emassaoutis@phillips.com

Head of Sale

Antonia King
antonia.king@phillips.com

Senior Specialist

Sofia Sayn-Wittgenstein
ssayn-wittgenstein@phillips.com

Specialist

Madalena Horta e Costa
mhortaecosta@phillips.com

Senior Cataloguer

Nicola Krohman
nkrohman@phillips.com

Research Coordinator

Thomas Marsan
tmarsan@phillips.com

Administrator

Sophia Garbagnati
sgarbagnati@phillips.com

PHILLIPS



ORION

Our Team Design

London



Domenico Raimondo
Head of Department, Europe & Senior International Specialist
+44 20 7318 4016
draimondo@phillips.com



Antonia King
Head of Sale
+44 20 7901 7944
antonia.king@phillips.com



Sofia Sayn-Wittgenstein
Senior Specialist
+44 20 7318 4023
ssayn-wittgenstein@phillips.com

Paris



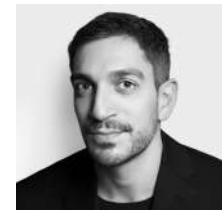
Madalena Horta e Costa
Specialist
+44 20 7318 4019
mhortaecosta@phillips.com



Nicola Krohman
Senior Cataloguer
+44 20 7901 7926
nkrohman@phillips.com



Thomas Marsan
Research Coordinator
+44 20 7318 4096
tmarsan@phillips.com



Elie Massautis
Head of Design, France, Senior International Specialist
+33 7 86 34 53 15
emassautis@phillips.com

New York



Cordelia Lembo
Head of Department
+1 212 940 1265
clembo@phillips.com



Beth Vilinsky
Senior International Specialist, Americas
+1 347 302 5255
bvilinsky@phillips.com



Kimberly Sørensen
Specialist
+1 212 940 1259
ksorensen@phillips.com



Benjamin Green
Cataloguer
+1 212 940 1267
bgreen@phillips.com

Los Angeles



Meaghan Roddy
Senior International Specialist, Americas
+1 267 221 9152
mroddy@phillips.com

Executives

Edward Dolman

Chief Executive Officer
+1 212 940 1241
edolman@phillips.com
© Brigitte Lacombe



David Norman

Chairman, Americas
+1 212 940 1280
dnorman@phillips.com



Hugues Joffre

Senior Advisor to the CEO
+44 207 901 7923
hjoffre@phillips.com



Cheyenne Westphal

Global Chairwoman
+44 20 7318 4044
cwestphal@phillips.com



Jonathan Crockett

*Chairman, Asia,
Head of 20th Century &
Contemporary Art, Asia*
+852 2318 2023
jcrockett@phillips.com



Arnold Lehman

Senior Advisor to the CEO
+1 212 940 1385
alehman@phillips.com



Jamie Niven

Senior Advisor to the CEO
+1 917 880 2532
jniven@phillips.com



Derek Collins

*Senior Consultant to
Chairman's Office, Asia*
+852 2318 2000
derekcollins@phillips.com



Deputy Chairmen & Chairwomen



Svetlana Marich

*Worldwide Deputy
Chairman*
+44 20 7318 4010
smarich@phillips.com



Jean-Paul Engelen

*Deputy Chairman, Worldwide
Co-Head of 20th Century &
Contemporary Art*
+1 212 940 1390
jpengelen@phillips.com



Robert Manley

*Deputy Chairman, Worldwide
Co-Head of 20th Century &
Contemporary Art*
+1 212 940 1358
rmanley@phillips.com



Peter Sumner

*Deputy Chairman, Europe,
Senior International Specialist,
20th Century & Contemporary Art*
+44 20 7318 4063
psumner@phillips.com



Miety Heiden

*Deputy Chairwoman,
Head of Private Sales*
+44 20 7901 7943
mheiden@phillips.com



Vanessa Hallett

*Deputy Chairwoman,
Americas, Worldwide Head
of Photographs*
+1 212 940 1243
vhallett@phillips.com



Vivian Pfeiffer

*Deputy Chairman, Americas, Head
of Business Development, Americas*
+1 212 940 1392
vpfeiffer@phillips.com



Marianne Hoet

*Deputy Chairwoman, Europe,
Senior Specialist, 20th Century
& Contemporary Art*
+32 3257 3026
mhoet@phillips.com



Elizabeth Goldberg

*Deputy Chairwoman, Americas,
Senior International Specialist,
American Art*
+1 212 940 1239
egoldberg@phillips.com



Jeremiah Evarts

*Deputy Chairman, Americas,
Senior International Specialist,
20th Century & Contemporary Art*
+1 917 304 4329
jevarts@phillips.com



Business Development

Americas

Vivian Pfeiffer

*Deputy Chairman,
Americas, Head of Business
Development, Americas*

+1 212 940 1392
vpfeiffer@phillips.com

Client Advisory

Europe

Giulia Campaner Mendes

Client Advisor
+44 20 7318 4058
gcampaner@phillips.com

Laurent Taevernier

Client Liaison Coordinator
+32 32 573026
ltaevernier@phillips.com

Americas

Phylae Knight

Client Advisory Director
+1 212 940 1313
pknight@phillips.com

Asia

Iori Endo

Senior Client Advisor
+44 20 7318 4039
iendo@phillips.com

Middle East & South Asia

Yassaman Ali

Client Advisory Director
+44 20 7318 4056
yali@phillips.com

Trusts, Estates & Valuations

Americas

Jennifer Jones

*Director of Trusts,
Estates & Valuations*
+1 212 940 1272
jjones@phillips.com

Laura Wenger

*Account Manager,
Trusts, Estates & Valuations*
+1 212 940 1302
lwenger@phillips.com

Marc Hajjar

*Business Development and
Account Manager,
Trusts, Estates & Valuations*
+1 212 940 1276
mhajjar@phillips.com

Museum & Corporate Collections

Americas

Lauren Peterson

*Director of Museum &
Corporate Collections*
+1 310 922 2841
lauren.peterson@phillips.com

International Specialists & Regional Directors

Europe

Laurence Calmels

Regional Director, France
+33 1 53 71 77 87
lcalmels@phillips.com

Clara Rivollet

International Specialist,
20th Century & Contemporary
Art, France
+33 6 42 09 97 39
crivollet@phillips.com

Laurence Barret-Cavy

Specialist, 20th Century
& Contemporary Art, France
+33 1 53 71 77 89
lbarret-cavy@phillips.com

Elie Massaoutis

Head of Design, France,
Senior International Specialist
+33 7 86 34 53 15
emassaoutis@phillips.com

Thibault Stockmann

International Specialist,
20th Century & Contemporary
Art, France
+33 6 01 888 749
tstockmann@phillips.com

Dr. Nathalie Monbaron

Regional Director, Geneva
+41 22 317 81 83
nmonbaron@phillips.com

Dr. Alice Trier

Specialist, 20th Century
& Contemporary Art, Germany
+49 173 25 111 69
atrier@phillips.com

Tobias Sirtl

Specialist, 20th Century
& Contemporary Art, Germany
+49 151 4192 6447
tsirtl@phillips.com

Carolina Lanfranchi

Regional Director, Senior
International Specialist, 20th
Century & Contemporary Art, Italy
+39 338 924 1720
clanfranchi@phillips.com

Margherita Solaini

Associate Specialist, 20th Century
& Contemporary Art, Italy
+39 340 369 5226
msolaini@phillips.com

Maura Marvao

International Specialist, Consultant,
20th Century & Contemporary Art,
Portugal and Spain
+351 917 564 427
mmarvao@phillips.com

Jeannette van Campenhout

Head of Latin American Art,
Consultant, 20th Century &
Contemporary Art, Spain
+34 646 01 07 68
jvancampenhout@phillips.com

Kalista Fenina

Specialist, 20th Century
& Contemporary Art, Moscow
+7 905 741 15 15
kfenina@phillips.com

Kirsten MacDonald

Regional Director, Scandinavia
+45 2010 2111
kmacdonald@phillips.com

Lori Spector

Regional Director, Senior
International Specialist,
20th Century & Contemporary
Art, Zurich
+41 76 259 30 39
lspector@phillips.com

Americas

Cândida Sodré

Regional Director,
Consultant, Brazil
+55 21 999 817 442
csodre@phillips.com

Carol Ehlers

Regional Director, Specialist,
Photographs, Chicago
+1 773 230 9192
cehlers@phillips.com

Melyora de Koning

Senior Specialist, 20th Century
& Contemporary Art, Denver
+1 917 657 7193
mdekoning@phillips.com

Blake Koh

Regional Director, Los Angeles
+1 323 383 3266
bkoh@phillips.com

Cecilia Laffan

Regional Director,
Consultant, Mexico
+52 1 55 5413 9468
claffan@phillips.com

Vivian Pfeiffer

Deputy Chairman,
Americas, Head of Business
Development, Americas, Miami
+1 212 940 1392
vpfeiffer@phillips.com

Maura Smith

Regional Director,
Palm Beach
+1 508 642 2579
maurasmith@phillips.com

Silvia Coxe Waltner

Regional Director,
Seattle
+1 206 604 6695
scwaltner@phillips.com

Sophia Kinell

Regional Representative,
San Francisco
+1 650 799 7931
sophia.kinell@phillips.com

Asia

Kyoko Hattori

Regional Director, Japan
+81 90 2245 6678
khattori@phillips.com

Jane Yoon

International Specialist, 20th
Century & Contemporary Art,
Regional Director, Korea
+82 10 7389 7714
jyy@phillips.com

Yeonah Lim

Associate Regional
Representative, Singapore
+82 2 797 8001
ylim@phillips.com

Wenjia Zhang

Regional Director, China
+86 13911651725
wenjiazhang@phillips.com

Alicia Zhang

Associate Regional
Representative, Shanghai
+86 139 1828 6589
aliciazhang@phillips.com

Yolanda Zeng

Associate Regional
Representative, Shanghai
+86 132 6290 0120
yolandazeng@phillips.com

Cindy Yen

General Manager, Taiwan
+886 2 2758 5505
cyen@phillips.com

Meiling Lee

International Specialist, Taiwan
+886 908 876 669
mlee@phillips.com

Christine Fernando

Associate Regional
Representative, Singapore
+65 9128 6277
christinefernando@phillips.com

Sandy Ma

International Specialist,
South East Asia
+852 2318 2025
sma@phillips.com

Vivi Yip

Senior Consultant, Indonesia
+62 8111 220 824
viviyip@phillips.com

Rika Dila

Senior Consultant, Thailand
+66 81 818 6878
rdila@phillips.com

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1. **Max Ingrand** 1908-1969

Ceiling light

circa 1956

Glass, brass.

75.5 cm (29¾ in.) drop,

113.5 cm (44½ in.) diameter

Manufactured by Fontana Arte, Milan, Italy.

Estimate

£25,000-35,000 \$35,400-49,500

€29,000-40,700 Ω

plus Buyers Premium and VAT*

Provenance

Private collection, Naples

Literature

Franco Deboni, *Fontana Arte:*

Gio Ponti, Pietro Chiesa, Max Ingrand,

Turin, 2012, fig. 329



The Constellation within Casa di Fantasia

In the early 1950s, Gio Ponti designed the interior of Casa Lucano, a large Milanese apartment that the architect described as a 'Casa di Fantasia' (offered by Phillips, 21 March 2019). Through his extraordinary vision, Ponti transformed the residence into a 'fantasy house' in which entire walls were covered in burr walnut-veneered and lithographic transfer-printed wood panels. The use of burr walnut and the *trompe l'œil* imagery of the lithographic transfer-printed walls extended across the apartment's doors, built-in cabinets, furniture and textiles. Ponti incorporated interior windows and niches—illuminating anthropomorphic ceramic statuettes—through the enfilade of four rooms (living room, study, dressing room, bedroom), creating a series of actual and illusionary vistas. Ponti designed the stage set-like interior to be versatile in order to allow his clients to animate and determine its function, an idea that was central to Ponti's post-war designs. The walls with external windows were fitted with printed floor-length curtains that could be pulled across the entire wall to fully enclose the interior space, evoking the dream-like compositions of Italian Metaphysical and French Surrealist painting.

To create the apartment's extensively decorated surfaces, Ponti entrusted collaborators including the artists Piero Fornasetti, Edina Altara and Fausto Melotti. This artistic dialogue, as well as that with his clients, was essential in the realisation of the apartment's inventive narrative. Altara depicted mythological subjects on doors and on two chest of drawers with *verre églomisé* fronts, while Melotti created vibrant enamelled tiles and fixtures for the apartment's utilitarian rooms. Sofas and chairs were enlivened with Fornasetti's depictions of stacked books, scattered papers, and assortments of fish, fruit, flowers and butterflies. In the living room, his hot air balloon patterned curtains formed an expansive backdrop for the display of Fulvio Bianconi's Venini glass objects, while the study's walls featured a vast printed collection of books, documents, classical-inspired objects and framed portraits.

Throughout the interior, the visual effects of Fornasetti's lithographic transfer-printed wall panels, furniture and printed textiles created a sense of lightness and apparent dematerialisation of the volumes within the space. The apartment was featured in a 1952 issue of *Domus*, in which Ponti described how 'everything appears to be a bit magical, without weight or volume, because a print eliminates the volume'. By the time of Casa Lucano's completion in the early 1950s, Ponti and Fornasetti had already been collaborating together for over a decade. Ponti had discovered the work of Fornasetti at the Fifth Milan Triennale in 1933 and the architect and painter first worked together in 1940, designing furniture for the Italian glass company Fontana Arte. They went on to create vibrant interiors for residences, offices, shops, and ocean liners and collaborated on the 1950 landmark exhibition 'Italy at Work: Her Renaissance in Design Today', which travelled to twelve museums across the United States. In his 1952 article, Ponti wrote, 'If it was worthwhile to chronicle my life as an architect, a chapter beginning in 1950 could be titled 'Passion for Fornasetti'. What does Fornasetti bring to this interior? With his ingenious printing process, the possibility of having 'unique' objects... an effect of lightness and evocative magic' (*Domus*, no. 270).

For the bedroom of Casa Lucano, Ponti designed the present headboard featuring illustrations of the zodiac constellations by Fornasetti. The headboard's burr walnut-veneered shelving and side tables appear suspended within Fornasetti's celestial vault, creating the sense of lightness and magic described by Ponti, and belying the object's large dimensions and mass. The classical motif was repeated in the expansive curtains, which extended across the curved wall directly opposite the bed, from which the city dweller could gaze out into the constellations.





The present lot illustrated *in situ* in the bedroom of Casa Lucano, Milan.
Courtesy of Salvatore Licitra. © Gio Ponti Archives.

Both Ponti and Fornasetti revered Italy's cultural heritage, in particular the visual language of the Renaissance and classical art and architecture, which in the present work was applied to blur the distinction between the bedroom's furniture and walls.

The design of the headboard relates to Ponti's concept of the *parete attrezzata* (organised wall). Having first combined shelving, light fixtures and objects within a single panel in the late 1940s, the idea continued to inform Ponti's interior design of domestic and commercial spaces with an increasing focus on visual lightness. Writing in *Domus*, Ponti explained, 'instead of shelving and bookcases, the so-called 'four-feet furniture', I am moving more and more...towards the *pareti organizzate*, large panels adhering and hanging on the walls (and maybe with a support) in which the disposition of the various objects follows a pre-arranged composition' (*Domus*, no. 266). From the *parete attrezzata*, Ponti developed his idea for a headboard-panel that contained all the required necessities. Set within Fornasetti's composition, Ponti incorporated burr walnut side tables, shelving and magazine racks with brass lighting, a built-in radio, cigarette lighters, cigar holder and ashtrays in the present headboard. The brass shell supports the lithographic transfer-printed panel that allowed for the installation of all the electrical components. Through Ponti and Fornasetti's imaginative spatial and pictorial inventions, the present headboard became a microcosm within the created universe of the 'casa di fantasia'.

2. Gio Ponti and Piero Fornasetti

1891-1979 and 1913-1988

Rare illuminated headboard

circa 1952

Lithographic transfer-printed wood, painted wood, painted brass, painted steel, burr walnut-veneered wood, glass, brass, fabric, acrylic.
120.5 x 309 x 53.6 cm (47½ x 121½ x 21½ in.)
Executed by Giordano Chiesa, Milan, Italy.
Glass tabletops acid-etched *PROTEX*.
Together with a certificate of expertise from the Gio Ponti Archives.

Estimate

£45,000-65,000 \$63,700-92,000

€52,300-75,500 Ω

plus Buyers Premium and VAT*

Provenance

Casa Lucano, via Giorgio Washington, Milan, circa 1952

Literature

'Casa di fantasia', *Domus*, no. 270, May 1952, illustrated p. 28



*The amount of Buyer's Premium, VAT and, if applicable, Artist's Resale Royalty payable is dependent on the sale outcome. For full details see Calculating the Purchase Price in the Buyer's Guide online or in this catalogue. Buyer's Premium is payable at a maximum of 26%. VAT, where applicable, is payable at 20% on the Buyer's Premium.

3. Fontana Arte

Pair of vases, model no. 2122

circa 1960

Coloured mirrored glass, painted wood,
brass, painted brass.

Each: 34.6 cm (13 $\frac{5}{8}$ in.) high

Manufactured by Fontana Arte, Milan, Italy.

Estimate

£3,000-5,000 \$4,200-7,100

€3,500-5,800

plus Buyers Premium and VAT*

Provenance

Private collection, Rome

Literature

'Domus per chi deve scegliere
oggetti per la casa', *Domus*,
no. 420, November 1964, p. 260

Quaderni Fontana Arte 6,
sales catalogue, 1960s, p. 199

Franco Deboni, *Fontana Arte:*
Gio Ponti, Pietro Chiesa, Max Ingrand,
Turin, 2012, fig. 447



4. **Gio Ponti** 1891-1979

'Triennale' armchair

circa 1953

Stained wood, fabric, brass.

106.5 x 61.5 x 73.5 cm (41 $\frac{1}{8}$ x 24 $\frac{1}{4}$ x 28 $\frac{7}{8}$ in.)

Manufactured by ISA, Bergamo, Italy.

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

Estimate

£25,000-35,000 \$35,400-49,500

€29,000-40,700 Ω

plus Buyers Premium and VAT*

Provenance

Private collection, Rome, early 1950s

Acquired from the above by the present owner, 2020

Literature

Domus, no. 280, March 1953, n.p.

Irene de Guttry and Maria Paola Maino,

Il Mobile Italiano Degli Anni '40 e '50,

Bari, 1992, p. 237

Salvatore Licitra, *Gio Ponti*,

Cologne, 2021, p. 378

In his design of the present model armchair for ISA, Bergamo, Gio Ponti deconstructed the traditional form of the wing-back chair, achieving a greater visual lightness. Ponti's inventive structure gives prominence to the void, dissolving the mass of the upholstered armchair to reveal a sculptural frame. The backrest, secured by brass pins, and seat appear suspended within the essential lines of the armchair's frame. The organic shape acknowledges Scandinavian modernist design, in particular the furniture of Danish architect Finn Juhl who had exhibited his 'Chieftain' armchair at the IX Milan Triennale in 1951. Further exploiting the expressive potential of his traditional materials, Ponti inserted a metal frame within the wooden structure of the upholstered backrest, reinforcing the armchair's visually weightless form.



5. Gio Ponti and Luigi Zortea

Unique pair of large wall lights

circa 1948

Glazed earthenware.

Larger: 51 x 28 x 12.5 cm (20 $\frac{1}{8}$ x 11 x 4 $\frac{7}{8}$ in.)

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

Estimate

£8,000-12,000 \$11,300-17,000

€9,300-13,900 Ω

plus Buyers Premium and VAT*

Provenance

Private collection, Milan

Literature

Domus, no. 115, July 1937, p. 15 for a similar example; no. 233, February 1949, front cover for a similar example



Phillips wishes to thank Salvatore Licitra and Brian Kish for their assistance cataloguing the present lot.

Having apprenticed at the Passarin then Fabris ceramic factories, in 1921 the Italian ceramist Luigi Zortea opened his own workshop on via Volpato 4 in Bassano. There Zortea dedicated himself to the creation of 'white tufts, forests of flowers and birds, or of corals and fish in glazed majolica', and was described by his friend Gio Ponti in a 1950 article for *Domus* (no. 525), as 'one of the kindest and most poetic inventors of our ceramics'. In addition to his own production, during the late 1930s and 1940s Zortea realised works based on Ponti's designs, which the architect incorporated into many of his interiors, such as those for the Ripamonti apartment, the 'Conte Biancamano' and the 'Conte Grande' ocean liners. The present lot was possibly designed by Ponti for the Cremaschi apartment in 1948.



Emergence of Rosettes, Wings, and Velocity; Ponti's Cross Temporal Practice

By **Brian Kish**

Curator and Specialist in 20th Century Italian architecture and design.
Associate member of the Gio Ponti Archives since 2006.

After his success at creating ceramic masterpieces ceramic at Richard Ginori in 1923, Gio Ponti confidently turned his attention to other aspects of the decorative arts, and it is within the field of furniture design that he spent more time than any other except of course for his persistent output in architecture. Commencing in 1928 with his *Domus Nova* collection for the *Rinascente* department stores, he immediately hit a stride of very elemental designs that were a hybrid of Novecento and Rationalist idioms, which were then two clearly opposing trends in Italian architecture in the mid 1920s and 30s.

By 1930 Ponti was receiving high-profile commissions for custom furniture, such as that for the refurbishment of Count Contini-Bonacossi's palazzo in Florence. Around the same time, he was asked to work on a smaller project for another noble family from Lombardy, his native region. It is the set of one coffee table and two chairs that we are introducing here; and it is with this suite that Ponti began developing a range of expressive forms, that settled the direction of all his subsequent design endeavours.

As we cast our first glance on these objects, we sense the influences of Vienna and the late *Wiener Werkstätte*, which had incorporated distillations of Biedermeier forms. In the early issues of *Domus* magazine from 1928 on, Ponti enthusiastically reported on the latest in Viennese output. Meanwhile he was also personally acquainted with Adolf Loos, Josef Frank, Oskar Wlach, and Oswald Haerdtl way before his 1936 interior designs for the *Palais Fürstenberg* in Vienna.

With his facility for invention Ponti set out to harness Viennese traits towards a more Italianate idiom, which involved dialing back to ancient Roman motifs and lunging forward to Italian Futurism. The former is fully expressed in the double tiered coffee table, with a carved wooden rosette at its centre. This motif is embedded in an intricate web of woven cane that stands out through intense, nearly kaleidoscopic optics. For Ponti this schematic image is but a fleeting memory of ancient Roman floor mosaics.

6. **Gio Ponti** 1891-1979

Unique pair of armchairs

early 1930s

Walnut, fabric.

Each: 77.3 x 63 x 78 cm (30³/₈ x 24³/₄ x 30³/₄ in.)

Underside of one with brass label with facsimile signature *Gio Ponti*. Together with a certificate of expertise from the Gio Ponti Archives.

Estimate

£65,000-85,000 \$92,000-120,000

€75,500-98,800 Ω

plus Buyers Premium and VAT*

Provenance

Private collection, Milan, commissioned directly from the designer, early 1930s



This top tier roundel is stretched under a glass top allowing a sightline to the lower tier, which has precisely book-matched walnut veneers. The two circular table surfaces appear suspended from their four looped supports that are in turn conjoined to a ringed base. This sculptural exuberance is in perfect synergy with the armchairs.

With them, Ponti suddenly speeds forward close to his own time as he introduces an echo of Umberto Boccioni's 1913 sculpture 'Forme uniche della continuità nello spazio' (Unique Forms of Continuity in Space) into his new commission. By anthropomorphising a basic chair scheme and merging it with the Futurists' human form in motion, Ponti achieves a graceful new typology, which is obvious with even a cursory glance at the legs.

Essentially based on the European Bergère model, its wings seem lifted by a delicate line that accelerates as it loops and ends into a split arm rest. Such elaborate interpretations of patrician forms were intended to set off his forward-looking interiors, thus initiating a dialogue between the past and present. On the basis of this early 1930s model, Ponti produced numerous reiterations to be found in every decade. The closest example could be the armchairs he designed for the Palazzo Bo (1938/40). This eventually led to a tectonically enhanced version for the 1951 'Triennale' chair before reaching its apex and conclusion with the 1960s abstracted wing-backs in the lobbies of both Parco dei Principi hotels.

Just as the furniture for Count Contini Bonacossi, this early 1930s suite is labeled with small brass plaques with Ponti's signature. It was undoubtedly executed by Angelo Magnoni, senior ebanista at Quarti, Milan's most prestigious furniture company. The quality of the walnut timbers chosen and carving point to the full trust Ponti had in Magnoni's work as he remarked in *Amate l'Architettura*: 'Many people love wood; Among those I know is the old Magnoni; he used to say, 'Leave it to me'' (Gio Ponti, *Amate l'Architettura*, Genoa, 1957, p. 135).

7. **Gio Ponti** 1891-1979

Unique coffee table

circa 1930s

Walnut, walnut-veneered wood, cane, glass.

54.7 cm (21½ in.) high,

89.7 cm (35¾ in.) diameter

Underside with brass label with facsimile signature *Gio Ponti*. Together with a certificate of expertise from the Gio Ponti Archives.

Estimate

£18,000-24,000 \$25,500-34,000

€20,900-27,900 Ω

plus Buyers Premium and VAT*

Provenance

Private collection, Milan, commissioned directly from the designer, circa 1930s



8. **Duilio (Dubé) Barnabé** 1914-1961

Unique dining table

1950s

Reverse painted glass,
African mahogany, glass.

76.2 x 213 x 107.7 cm (30 x 83⁷/₈ x 42³/₈ in.)

Manufactured by Fontana Arte,
Milan, Italy. Tabletop signed
*DUBÉ*FONTANA ARTE**.

Estimate

£25,000-35,000 \$35,400-49,500

€29,000-40,700 Ω

plus Buyers Premium and VAT*

Provenance

Private collection, Rome

Literature

Franco Deboni, *Fontana Arte:*
Gio Ponti, Pietro Chiesa, Max Ingrand,
Turin, 2012, fig. 458 for a similar
example of the tabletop

In 1950 the Italian painter Duilio (Dubé) Barnabé began working with Fontana Arte, collaborating on a series of works for which the artist employed the technique of *verre églomisé*. Primarily comprising large bowls, plaques and tabletops of varied forms, Barnabé's work for Fontana Arte often featured still life or figurative forms with indeterminate, monochromatic backgrounds, recalling the work of Giorgio Morandi, whom Barnabé had studied under at the Accademia di Belle Arti in Bologna, and the influence of Cubism, which he had discovered during a trip to Paris in 1947.





It's Really Her!

By **Salvatore Licitra**

Founder and Curator, Gio Ponti Archives

The present 'Distex' armchair, model no. 807, designed by Ponti in 1953 and manufactured by Cassina, has something special which distinguishes this example from its sisters that inhabited other interiors designed by the architect during that period. It is precisely the armchair that Ponti selected to be part of the furnishings of his own apartment on the eighth floor of Via Dezza 49, Milan. A 'demonstration' apartment, which Ponti loved to create in order to illustrate a new modern lifestyle. The armchair's creamy white faux leather upholstery harmonised perfectly with the sofa and armchairs, model no. 845, created at that time by Ponti for Cassina.

The interior was designed to offer long views through the enfilade alongside the facade of the building, which was punctuated with the famous *finestre arredate* (furnished windows). In this luminous gallery Ponti would often come across his armchair and certainly would have admired from a distance its suspended seat. When seated Ponti would contemplate the detail he had studied to create the angle between the seat and the backrest in order for the armchair to deserve the appellation 'relax'; a name he would have preferred to use but could not as it had already been used by others for their furnishings.



Gio Ponti sitting on the present chair in his apartment along with the present model wall light with niche (lot 10). Courtesy of Salvatore Licitra.
© Gio Ponti Archives.

9. **Gio Ponti** 1891-1979

Rare 'Distex' armchair

circa 1953

Vinyl, brass.

81.5 x 77 x 104.5 cm (32 $\frac{1}{8}$ x 30 $\frac{3}{8}$ x 41 $\frac{1}{8}$ in.)

Manufactured by Cassina, Meda, Italy.

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

Estimate

£30,000-50,000 \$42,500-70,800

€34,900-58,100 Ω

plus Buyers Premium and VAT*

Provenance

Via Giuseppe Dezza 49, Milan
Private collection, Milan

Exhibited

'Tutto Ponti, Gio Ponti Archi-Designer',
Musée des Arts Décoratifs, Paris,
18 October 2018-5 May 2019

Literature

Lisa Licitra Ponti, *Gio Ponti:
The Complete Works 1923-1978*,
London, 1990, illustrated p. 195
Ugo La Pietra, ed., *Gio Ponti*, New York,
1996, illustrated pp. 251-52



10. **Gio Ponti** 1891-1979

Wall light with niche

1950s

Brass, painted steel, painted wood.

60.2 x 31.5 x 13 cm (23³/₄ x 12³/₈ x 5¹/₈ in.)

Manufactured by Greco, Italy.

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

Estimate

£10,000-15,000 \$14,200-21,200

€11,600-17,400 Ω

plus Buyers Premium and VAT*

Provenance

Via Giuseppe Dezza 49, Milan

Private collection, Milan



11. Carlo Scarpa 1906-1978

Rare prototype vase

circa 1940

Red and black *laccato* glass.

24.7 cm (9¾ in.) high

Produced by Venini & C., Murano, Italy.

Underside acid-etched

venini/murano/ITALIA.

Estimate

£40,000-60,000 \$56,600-84,900

€46,500-69,700

plus Buyers Premium and VAT*

Provenance

Private collection, Milan

Phillips wishes to thank Arch. Franco Deboni for his assistance cataloguing the present lot.

Carlo Scarpa began his prolific career as a glass designer at M.V.M. Cappellin in 1926, replacing the painter Vittorio Zecchin as artistic director. From the beginning, Scarpa demonstrated that his goal was to focus his creativity on a certain degree of modernity that was unusual and almost revolutionary in the Muranese glass production at that time, which was very traditional and conservative. During those early years, Scarpa's glass designs were distinguished by their pure shapes and primary colours.

In the M.V.M. Cappellin Catalogues, series II, volume 17 we find an *incalmo* bowl, model no. 5982, with the top in *corallo* glass—the word used in Murano slang to identify the red opaque glass—and the bottom in black glass. I have never seen the present vase before, not even documented in pictures, but the drawing of the bowl with accompanying notes is very clear and exhaustive.

Around 1940, when Scarpa was working at Venini, he returned to the idea of simple vases in two colours. At the XXII Venice Biennale, the architect presented a group of objects from the series, which received great acclaim. Due to the Second World War these works remained as prototypes and never went into production. In fact, we don't find any of these designs in any of Venini's official catalogues, including the Blue, Red or Black, except for some models with identical shape which had already been produced in different materials. This is why these objects are very rare and attractive to collectors.

I believe that if Mark Rothko had been a glass designer, he would have created such a vase. Instead Carlo Scarpa did so ten years earlier. In its simplicity this black and red vase represents one of the milestones in the history of modern glass design.

Arch. Franco Deboni





Creating and Defining Space: A Pair of Vitrines Designed by Carlo Scarpa

Carlo Scarpa originally conceived the design of the present vitrines for the extension of the Gipsoteca Canoviana in Possagno. To commemorate the bicentenary of the Italian neoclassical sculptor Antonio Canova's birth, the Superintendent of Fine Arts commissioned Scarpa to extend the existing museum. Built during the 1830s, the basilica-like building housed the plaster and terracotta models from Canova's studio in Rome, which following the sculptor's death in 1922 were brought back to his birthplace of Possagno, a small village in the Veneto region. Completed between 1955-1957, Scarpa's comparatively small extension of the museum's plaster-cast galleries embodies his sensitive understanding of materials, resolute interest in the essential, and above all, the Venetian architect's mastery of light. Scarpa built his reputation as an architect through his re-imagining of historical museum interiors and his innovative approach to exhibition design that have had a lasting influence on the field. Expressed through the visual languages of neoclassicism and modernism, Scarpa's designs for the Gipsoteca Canoviana exemplified his ability to harmoniously unite the past with the present, extending from the overall building down to each interior detail.

The commission for the Gipsoteca Canoviana is rare among the architect's many remarkable museum interiors in that Scarpa's placement of natural light sources was largely unconstrained by the existing historical building. Scarpa's use of glass and steel gave the building an expressive quality through which light became more nuanced, allowing for the study of subtle changes and its effects on the surfaces and volumes of the artwork and the surrounding architecture. The smooth plaster walls, marble floors with floating steps, and white painted steel posts and beams create layered abstract planes into which Scarpa situated Canova's plaster casts without spatial hierarchy: on low pedestals, mounted to the walls and displayed in a series of vitrines. Scarpa's focus on essential lines and use of limited materials allowed his designs to respond

to the variety of forms and scale of the artwork, while retaining a visual and spatial continuity within the galleries. The supports and their placement within the multileveled plan ensure the sculptures are in intimate connection with the viewer, informally guiding their movement throughout the space and offering moments of pause. Scarpa closely studied the works in a collection in order to infuse the objects with renewed life through a dialogue with the viewer and their architectural context. He conceived the exhibition in response to the specificities of each artwork in order to facilitate a direct intellectual and emotional response from the viewer.

Scarpa conceived the design of the present free-standing vitrines for the display of Canova's small figurative sculptures. The vitrine's glass-walled form is supported by a thin wooden frame set on a steel base, elevating the floating volume to the viewer's eye-line. The relative transparency and lightness of the rectilinear design enabled Scarpa to integrate the delicate sculptures into the spatial structure of the galleries. In response to the layout and light sources, for some examples Scarpa angled the glass at 45 degrees to the base. Within the galleries, the voluminous glass cases become another layer, creating and defining space occupied by both the viewer and the historical objects. This sense of layering is enhanced by Scarpa's choice of materials, which is repeated in the large steel and wooden frame windows in the 'horizontal' gallery. Similarly, the base's double vertical form, which Scarpa often incorporated into his designs, references the frames of the pair of inward-penetrating windows in the 'vertical' gallery. The use of materials in the design of the vitrines and the galleries delineate their junctions, reflecting Scarpa's interest in the border or edge, and how they act to clarify individual volumes and how the objects within them are perceived. The design also highlights Scarpa's characteristic attention to joints.



The present model vitrines illustrated in the Museo Gypsotheca Antonio Canova, Possagno. Photography Lorenzo Pennati. Courtesy of the Museo Gypsotheca Antonio Canova, Possagno.

The five planes of glass never meet and are fixed by small brass clips at each corner and secured by a delicate wire. Within the highly articulated galleries, the layered horizontal and vertical planes of the vitrines create additional space, activated by a continual interplay of light and shadow, line and volume.

Scarpa's work stands out among modern architecture for its ability to transform a particular historical place and integrate it into the larger contemporary world. In addition to his many museum projects, Scarpa designed exhibition spaces for commercial interiors. Having been awarded the Olivetti prize in 1956 in recognition of his architecture, the following year Scarpa received the commission to design the new Olivetti store (1957-58) on Piazza San Marco. It was in 1958 at the XXIX Venice Biennale that Scarpa met the designer and entrepreneur Dino Gavina. One of the great protagonists of Italian industrial design, Gavina was an early manufacturer of furniture by many of the country's influential modernist architects, including Scarpa, Achille and Pier Giacomo Castiglioni, Ignazio Gardella, Luigi Caccia Dominioni and Marco Zanuso. In 1960, Gavina founded the furniture production company Gavina S.p.A, and later Flos co-founded with Cesare Cassina in 1962 and Simon International with Maria Simoncini in 1968. In the first years of what would become a lifelong friendship, Gavina appointed Scarpa as the company's president and commissioned the architect to design the first Gavina store, located on via Altabella in the historic centre of Bologna.

Located on the ground floor of a historic three-story building, Scarpa's architectural intervention to the external facade appeared radically new within the existing urban context. Extending across the width of the facade's masonry structure, Scarpa installed a reinforced concrete panel with chiselled texture, divided geometrically by three recessed gold leaf bands. The concrete facade is punctuated by three large apertures: a circular window, a L-shaped entrance and second window composed of two large interlocking circles—the *vesica piscis* motif that the architect employed in nearly all his projects. Scarpa approached the design of the store's interior as he did with exhibitions for painting or sculpture, setting the furniture against an individual background that would enhance each of the industrial objects. In order to create a more unified space, Scarpa replaced the existing partitions with five large concrete pillars, each with different surface treatment, that geometrically defined the interior. From the golden-coloured plaster ceiling to the mosaic of enamelled tiles made by Mario De Luigi, the interior's richness of colours and materials evoke the Byzantine art of Scarpa's native Venice. Within the framework of the historical building, Scarpa created a complexly layered space through which contemporary design could be clearly presented. In an interview published in *Stile Industria* in 1960, Scarpa explained, 'The store I have designed for [Gavina] in Bologna...I hope it will prove worthy of the things he produces and that it may endure for those he intends to make in the future'.



12. Carlo Scarpa 1906-1978

Pair of vitrines

designed 1957, executed circa 1963
Glass, African mahogany,
painted steel, patinated brass, linen.
Each: 166.8 x 69 x 69 cm (65⁵/₈ x 27¹/₈ x 27¹/₈ in.)
Together with a letter of authenticity
signed by Tobia Scarpa.

Estimate

£150,000-200,000 \$212,000-283,000

€174,000-232,000

plus Buyers Premium and VAT*

Provenance

Dino Gavina, Bologna, circa 1963
Former employee of Dino Gavina
Acquired from the above by the
present owner

Literature

Peter Noever, ed., *Carlo Scarpa: the Craft of Architecture*, exh. cat., MAK, Vienna, 2003, p. 54
Robert McCarter, *Carlo Scarpa*, London, 2013, pp. 101-05, 108, 111
Stefan Buzas and Judith Carmel-Arthur, *Carlo Scarpa: Museo Canoviano, Possagno*, London, 2014, pp. 29-30, 36-41, 45, 47
Guido Beltramini and Italo Zannier, eds., *Carlo Scarpa: Architecture and Design*, New York, 2020, pp. 117-18, 120-21
Lorenzo Pennati and Patrizia Piccinini, *Carlo Scarpa: Beyond Matter*, New York, 2020, illustrated p. 145

Phillips wishes to thank the Officina Zanon Gino di Paolo & Francesco Zanon for their assistance cataloguing the present lot.

The present pair of vitrines can be traced to Dino Gavina and were probably commissioned by him for the opening of the Gavina store in Bologna in 1963. The vitrines were later given by Gavina to one of his employees, who until recently has kept them in his care. Whereas the examples of the model from the Gipsoteca Canoviana in Possagno were executed in the workshop of Paolo and Francesco Zanon, it is unknown who worked on the Gavina store and it is thought that the present vitrines were executed by one of the local workshops that Gavina and Carlo Scarpa worked with on the project. Having closed in 1997, the former Gavina store has recently been carefully restored. On the occasion of the project's completion last year, the present vitrines were temporarily installed to be photographed *in situ*. The present vitrines are the only known examples produced during Scarpa's lifetime to have come to the market.



One of the vitrines from the present lot illustrated in the former Gavina store, Bologna. Photography Lorenzo Pennati.

*The amount of Buyer's Premium, VAT and, if applicable, Artist's Resale Royalty payable is dependent on the sale outcome. For full details see Calculating the Purchase Price in the Buyer's Guide online or in this catalogue. Buyer's Premium is payable at a maximum of 26%. VAT, where applicable, is payable at 20% on the Buyer's Premium.



Property from an Important European Collection

13. **Carlo Scarpa** 1906-1978

Rare vase, model no. 1277

1929-1930

Red *pasta vitrea* glass.

17.3 cm (6¾ in.) high

Produced by M.V.M. Cappellin & C., Murano, Italy.

Estimate

£18,000-24,000 \$25,500-34,000

€20,900-27,900 ‡

plus Buyers Premium and VAT*

Provenance

Muriel Karasik Gallery, New York

Phillips, New York, 'Design',

15 December 2010, lot 93

Acquired from the above by the present owner

Exhibited

'The Venetians: Modern Glass 1919-1990',

Muriel Karasik Gallery, New York, 27

October-2 December 1989

Literature

William Warmus, ed., *The Venetians: Modern Glass 1919-1990*, exh. cat., Muriel Karasik Gallery, New York, 1989, illustrated p. 15

Rita Reif, 'Venetian Glass: Ancient Designs, Modern Accents', *The New York Times*, 5 November 1989, illustrated p. 42

Marino Barovier, *Carlo Scarpa: Glass of an Architect*, Milan, 1999, front cover, pp. 92, 199

Marino Barovier and Carla Sonogo, eds., *The M.V.M. Cappellin glassworks and the young Carlo Scarpa 1925-1931*, exh. cat., Fondazione Giorgio Cini, Venice, 2018, p. 299



*The amount of Buyer's Premium, VAT and, if applicable, Artist's Resale Royalty payable is dependent on the sale outcome. For full details see Calculating the Purchase Price in the Buyer's Guide online or in this catalogue. Buyer's Premium is payable at a maximum of 26%. VAT, where applicable, is payable at 20% on the Buyer's Premium.

Property from an Important European Collection

14. **Carlo Scarpa** 1906-1978

Rare vase, model no. 5971

circa 1930

Coloured glass with red *pasta vitrea* trim.

20.5 cm (8½ in.) high

Produced by M.V.M. Cappellin
& C., Murano, Italy.

Estimate

£18,000-24,000 \$25,500-34,000

€20,900-27,900 ‡

plus Buyers Premium and VAT*

Provenance

Muriel Karasik Gallery, New York

Phillips, New York, 'Design',

15 December 2010, lot 92

Acquired from the above by the present owner

Exhibited

'The Venetians: Modern Glass 1919-1990',

Muriel Karasik Gallery, New York,

27 October-2 December 1989

Literature

William Warmus ed., *The Venetians:*

Modern Glass 1919-1990, exh. cat.,

Muriel Karasik Gallery, New York,

1989, illustrated p. 15

Rita Reif, 'Venetian Glass: Ancient

Designs, Modern Accents', *The New York*

Times, 5 November 1989, illustrated p. 42

Marc Heiremans, *Art Glass from Murano*

1910-1970, Stuttgart, 1993, pp. 88-89

Marino Barovier, *Carlo Scarpa:*

Glass of an Architect, Milan, 1999, p. 258

Marino Barovier and Carla Sonogo, eds.,

The M.V.M. Cappellin glassworks and the

young Carlo Scarpa 1925-1931, exh. cat.,

Fondazione Giorgio Cini, Venice, 2018,

pp. 217, 294

The present model was exhibited at the
IV Monza Triennale, 1930.





Ponti & Fornasetti: The Magic of Nature and History in the Dining Room

By Brian Kish

Curator and Specialist in 20th Century Italian architecture and design.
Associate member of the Gio Ponti Archives since 2006.

This prototype table and six chairs were created for a seminal exhibition 'Italy At Work: Her Renaissance in Design Today', an exceptional commission for which Gio Ponti was autonomous from a specific client and thus provided with a small stage for upbeat innovations in the post-war gloom.

Opening at The Brooklyn Museum in 1950 the exhibition 'Italy at Work' travelled to eleven other cities across the US and became critical in disseminating Italian design culture, while unleashing lucrative business opportunities for the architects and artisans involved. Ponti's dining room was a delirium of Metaphysical and Surrealist tropes, amplified by Piero Fornasetti's surface patterning.

What is at first striking is the imagery, hand-painted by Fornasetti himself, of seahorses (hippocampi) in movement. That most enigmatic animal in nature and mythology becomes the prominent motif chosen for the table and repeated on the chair upholstery. Then, as a counterpoint he introduces the lobsters with their distinct shape and agility: nimble seahorses vs almost immobile lobsters.

These forms turn out to complement each other to perfection. The curved claws of the lobsters, exedra like, are visually linked to the voluted spiralling tails of the seahorses. These volutes positioned in alignment on the chair upholstery bring in a sapient hint at Rococo decorative friezes. With Ponti and Fornasetti an intentional push and pull condition is at work, whereby the subtle tectonics of Ponti's table and chairs are obliterated by the painted surfaces of Fornasetti. Form and image play an acrobatic performance to achieve a surprising synthesis.

Ponti's table and chairs were executed by Giordano Chiesa and hand-painted by Fornasetti and two sets were made, in both larger and smaller dining table scales. Along with four chairs the smaller table was sent along on its American museum journey, its whereabouts

still unknown at this time. The larger version with six chairs remained in Milan, and is now here at its first public debut. A secondary variant, was made with Fornasetti's transfer-printed madrepores (coral branches) on a turquoise coloured ground, where it was commercially marketed at various American venues, which coincided with the US museum exhibition of Italian design. It too was produced in limited quantities by Fornasetti's Milan workshop, along with other iterations, and all on custom order.

The concave table top, covered over in tempered crystal, allows an optical reading of a virtual pool or basin containing marine life, alluding to sea mysteries. Ponti's concept of a comparable concave glass topped table is found in his mid-1930s coffee table sketches for Fontana Arte. He revised this earlier idea for the prototype early 1950s dining table. (Since then, a similar design became renowned through adaptations by Max Ingrand such as his famous blue crystal 'lens' coffee table, Fontana Arte model #1774.)

It is in Fornasetti's own words that this work finds another point of view: 'The public explained to me that what I did was something more than decoration. It was an invitation to the imagination, to think, to escape from those things around us that are too mechanised and inhuman. They were tickets to travel through the realm of the imagination'. (Patrick Mauriès, *Piero Fornasetti: Practical Madness*, London, 2015, p.137)

For the ancient Etruscans the seahorse was a creature that was believed to transport one into another world, and so for Ponti and Fornasetti these symbols, un-arbitrarily selected, denote a conduit to ancient Mediterranean cultures. As a source that anchored their modern sensibilities towards reflective reasonings, it became an embodiment of sensual intelligence with a capacity for critical distance that ends up delivering something enticing, equivocal, and enchanting.

15. Gio Ponti and Piero Fornasetti

1891-1979 and 1913-1988

Prototype dining table

early 1950s

Painted wood, glass, brass.

80.7 cm (31¾ in.) high,

121.8 cm (47⅞ in.) diameter

Executed by Giordano Chiesa, Milan, Italy.

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

Estimate

£60,000-80,000 \$84,900-113,000

€69,700-93,000 Ω

plus Buyers Premium and VAT*

Provenance

Private collection, Treviso

Literature

Roberto Aloï, *Esempi Di Arredamento*

Moderno, Di Tutto Il Mondo:

sale da pranzo, Milan, 1953,

figs. 4-5 for a similar example

Salvatore Licitra, *Gio Ponti*, Cologne,

2021, p. 378 for a similar example



'Italy at Work: Her Renaissance in Design Today', Brooklyn Museum, 1950.
Courtesy of Salvatore Licitra. © Gio Ponti Archives.



16. Gio Ponti and Piero Fornasetti

1891-1979 and 1913-1988

Set of six prototype dining chairs

early 1950s

Painted wood, fabric, brass.

Tallest: 93.5 x 46.5 x 50.5 cm
(36¾ x 18¼ x 19⅞ in.)

Executed by Giordano Chiesa, Milan, Italy.

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

Estimate

£60,000-80,000 \$84,900-113,000

€69,700-93,000 Ω

plus Buyers Premium and VAT*

Provenance

Private collection, Treviso

Literature

Roberto Aloï, *Esempi Di Arredamento
Moderno, Di Tutto Il Mondo:*

sale da pranzo, Milan, 1953,

figs. 4-5 for a similar example

Salvatore Licitra, *Gio Ponti*, Cologne,

2021, p. 378 for a similar example



17. Studio B.B.P.R.

Two cabinets

circa 1938

Painted wood, cherry-veneered wood,
partially painted mahogany, fibreboard, glass.
Each: 191 x 119.6 x 46 cm (75¼ x 47½ x 18½ in.)

Estimate

£30,000-50,000 \$42,500-70,800

€34,900-58,100 Ω

plus Buyers Premium and VAT*

Provenance

Private collection, Milan

Literature

Gio Ponti, 'Un arredamento degli architetti
Banfi, Belgioioso, Peressuti, Rogers',
Domus, no. 128, August 1938, p. 6

In 1932, after graduating from the Milan Polytechnic, the architects Gian Luigi Banfi, Ludovico Belgioioso, Enrico Peressutti and Ernesto Nathan Rogers founded Studio BBPR based on their shared idea of the value of collectively designed work over that produced by the individual. While best known for their post-war architecture and urban planning, during the 1930s a large part of Studio BBPR's practice focused on work for the Triennale and for individual clients, for which they designed custom-made works that were rigorous in form yet retained a strong human focus. The present two cabinets were designed by Studio BBPR as part of a commission for a Milanese apartment in the late 1930s. The cabinets' vibrant blue painted doors are punctuated by holes that were originally designed for ventilation. While intended for the utilitarian space of the kitchen, the series of openings animate and structure the overall form of the two brightly coloured cabinets, uniting the designs' practical and aesthetic function.



A period image illustrating the present models, circa 1938. Photographer unknown.

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18. **Napoleone Martinuzzi** 1892-1977

Rare table lamp, model no. 9012

circa 1930

Velato glass, Calcedonio glass,
nickel-plated brass.

25.6 cm (10 $\frac{1}{8}$ in.) high

Produced by Venini & C., Murano, Italy.

Estimate

£4,000-6,000 \$5,700-8,500

€4,600-7,000 Ω

plus Buyers Premium and VAT*

Provenance

Private collection, Rome

Literature

Marino Barovier, *Napoleone Martinuzzi*

Venini 1925-1931, exh. cat., Fondazione

Giorgio Cini, Venice, 2013, p. 410



19. **Gio Ponti** 1891-1979

Desk

early 1930s

Curl walnut-veneered wood,
painted wood, brass.

80.2 x 135 x 65.2 cm (31 $\frac{5}{8}$ x 53 $\frac{1}{8}$ x 25 $\frac{5}{8}$ in.)

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

Estimate

£15,000-20,000 \$21,200-28,300

€17,400-23,200 Ω

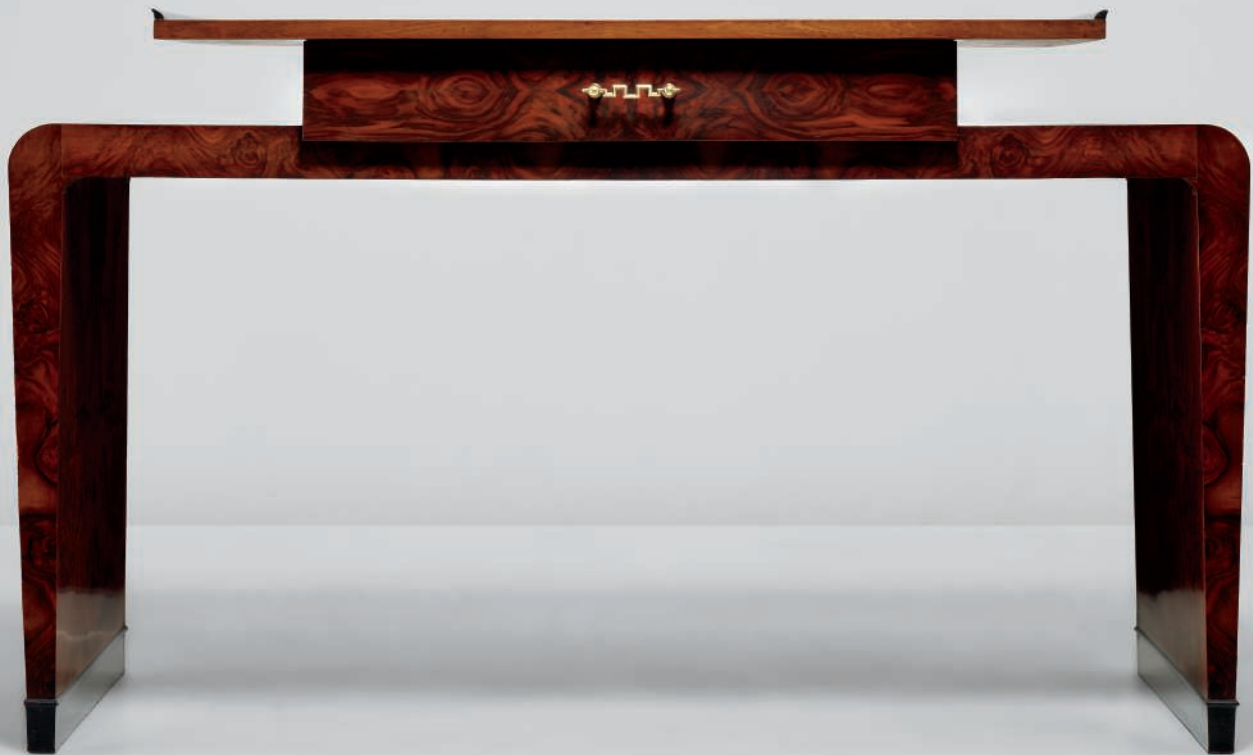
plus Buyers Premium and VAT*

Provenance

Decomania gallery, Milan

Private collection, Modena,

acquired from the above, 1980s



20. **Carlo Scarpa** 1906-1978

Rare vase, model no. 3594

circa 1936

Sommerso tessuto glass.

21.5 cm (8½ in.) high

Produced by Venini & C., Murano, Italy.

Underside with partial manufacturer's paper label printed *VENINI/MURANO*.

Estimate

£6,000-8,000 \$8,500-11,300

€7,000-9,300 †

plus Buyers Premium and VAT*

Provenance

Private collection, Florence

Literature

Franco Deboni, *Venini Glass: Its History, Artists and Techniques, Catalogue 1921-2007, vol. 1*, Turin, 2007,

The Blue Catalogue (appendix), pl. 35

Marino Barovier, ed., *Carlo Scarpa: Venini 1932-1947*, exh. cat., Fondazione Giorgio Cini, Venice, 2012, p. 271



*The amount of Buyer's Premium, VAT and, if applicable, Artist's Resale Royalty payable is dependent on the sale outcome. For full details see Calculating the Purchase Price in the Buyer's Guide online or in this catalogue. Buyer's Premium is payable at a maximum of 26%. VAT, where applicable, is payable at 20% on the Buyer's Premium.

21. **Luigi Zuccoli** 1907-1985

*Unique bookcase, designed for the
'San Fermo' building, Como*

circa 1954

Walnut-veneered wood, walnut,
plastic-laminated wood, sapele, brass.

294.5 x 255.6 x 40.2 cm (115 $\frac{7}{8}$ x 100 $\frac{5}{8}$ x 15 $\frac{7}{8}$ in.)

Estimate

£12,000-18,000 \$17,000-25,500

€13,900-20,900 Ω

plus Buyers Premium and VAT*

Provenance

Private collection, Como, circa 1954

Phillips wishes to thank Roberta Lietti for
her assistance cataloguing the present lot.



22. **Mario Asnago and
Claudio Vender** 1896-1981, 1904-1986

Rare armchair

1930s

Chestnut, straw.

86 x 66 x 60.8 cm (33⁷/₈ x 25⁷/₈ x 23⁷/₈ in.)

Estimate

£5,000-7,000 \$7,100-9,900

€5,800-8,100

plus Buyers Premium and VAT*

Provenance

Private collection, Como, commissioned
directly from the designer, 1930s



23. **Carlo Scarpa** 1906-1978

Rare vase, model no. 4561

circa 1942

A fili and a fasce glass.

20.5 cm (8½ in.) high

Produced by Venini & C., Murano, Italy.

Estimate

£18,000-24,000 \$25,500-34,000

€20,900-27,900

plus Buyers Premium and VAT*

Provenance

Private collection, Turin

Literature

Franco Deboni, *Venini Glass: Its History, Artists and Techniques, Catalogue*

1921-2007, vol. 1, Turin, 2007,

The Red Catalogue (appendix), n.p.

Marino Barovier, ed., *Carlo Scarpa:*

Venini 1932-1947, exh. cat., Fondazione

Giorgio Cini, Venice, 2012, p. 416

The present model was exhibited at
the 23rd Venice Biennale, 1942.





24. **Max Ingrand** 1908-1969

Unique pair of ceiling lights

1950s

Glass, brass.

Each: 109 cm (42 $\frac{7}{8}$ in.) drop,

30.5 cm (12 in.) diameter

Manufactured by Fontana Arte, Milan, Italy.

Estimate

£15,000-20,000 \$21,200-28,300

€17,400-23,200

plus Buyers Premium and VAT*

Provenance

Private collection, Rome

Phillips wishes to thank Arch.
Franco Deboni for his assistance
cataloguing the present lot.

25. **Gio Ponti** 1891-1979

Pair of modular sofas

circa 1951

Fabric, walnut.

Each: 81 x 190 x 104 cm (31 $\frac{7}{8}$ x 74 $\frac{3}{4}$ x 40 $\frac{7}{8}$ in.)

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

Estimate

£15,000-20,000 \$21,200-28,300

€17,400-23,200

plus Buyers Premium and VAT*

Provenance

Private collection, Milan

Literature

'Un suggerimento per divani componibili',
Domus, no. 257, April 1951,
p. 55 for a similar example



26. **Carlo Scarpa** 1906-1978

Vase

circa 1931

Lattimo glass with applied gold leaf.

29 cm (11 $\frac{3}{8}$ in.) high

Produced by M.V.M. Cappellin & C.,
Murano, Italy.

Estimate

£12,000-18,000 \$17,000-25,500

€13,900-20,900

plus Buyers Premium and VAT*

Provenance

Private collection, Rome, circa 1931

Thence by descent

Literature

Marino Barovier and Carla Sonogo, eds.,
*The M.V.M. Cappellin glassworks and the
young Carlo Scarpa 1925-1931*, exh. cat.,
Fondazione Giorgio Cini, Venice, 2018, p. 212



27. **Gio Ponti** 1891-1979

Rare occasional table

circa 1927

Curl walnut-veneered wood, brass.

65.5 x 95 x 83.3 cm (25¾ x 37¾ x 32¾ in.)

Produced by Angelo Magnoni, Milan, Italy.

Interior of drawer with brass label with facsimile signature *Gio Ponti*. Underside with manufacturer's paper label printed *Magnoni Angelo/EBANISTA/FABBRICA DI MOBILI/Specialita di Mobili e Chiusure per Nego/Via Paolo Frisi, 7/Milan*.

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

Estimate

£10,000-15,000 \$14,200-21,200

€11,600-17,400 Ω

plus Buyers Premium and VAT*

Provenance

Private collection, Milan

Literature

Irene de Guttry and Maria Paola Maino, *Il mobile déco italiano*, Bari, 1988, p. 208

Laura Falconi, *Gio Ponti: Interiors, Objects, Drawings 1920-1976*, Milan, 2004, p. 54

The present model table designed by Gio Ponti was exhibited as part of the highly acclaimed Sala de Il Labirinto at the III Monza Biennale, room 44, in 1927. According to the exhibition catalogue, Ponti presented 'a side table for tea, a table, a bed, centrepieces and a corner piece', which were exhibited with furniture designs by Tomaso Buzzi, Emilio Lancia, Michele Marelli, Venini glass by Napoleone Martinuzzi and a stained glass window by Pietro Chiesa. That year with Buzzi, Lancia, Marelli, Chiesa and Paolo Venini, Ponti had formed the association Il Labirinto, bringing together architects, designers and manufacturers to promote modern design for the home. Their furniture designs were characterised by elegant neoclassical inspired forms finely crafted with precious woods and metal accents as illustrated by the present occasional table with a curl-walnut hexagon shaped tabletop and saber legs with brass sabots.



28. **Gio Ponti** 1891-1979

'Diamond' flatware service for 24

circa 1958

Precious metal, stainless steel.

Largest utensil: 27.3 cm (10¾ in.) long

Manufactured by Reed & Barton,

Newport, USA and distributed by Arthur

Krupp, Milan, Italy. Each fork and spoon

impressed *Reed & Barton/STERLING*,

each hollow handle piece impressed *REED*

& BARTON/MIRRORSTEEL/STERLING

HANDLE. Comprising 24 dinner forks,

24 salad forks, 24 dinner knives, 24 dessert

knives, 24 soup spoons, 24 teaspoons,

24 parfait spoons, 2 cold meat forks,

2 fruit forks, 2 cake knives, 2 butter

knives, 8 serving spoons, 4 ladles (188).

Estimate

£12,000-18,000 \$17,000-25,500

€13,900-20,900 Ω

plus Buyers Premium and VAT*

Literature

'Nice Weather for Parties', *Vogue*,

15 April 1958, pp. 118-19

Jewel Stern, *Modernism in American Silver:*

20th Century Design, exh. cat., Dallas

Museum of Art, Dallas, 2005, p. 245

William P. Hood and Jewel Stern, 'The

Diamond Pattern by Reed & Barton', *Silver*

Magazine, May/June 2007, pp. 14-18, 20-22

Sophie Bouilhet-Dumas, Dominique Forest

and Salvatore Licitra, eds., *Gio Ponti:*

archi-designer, exh. cat., Musée des Arts

Décoratifs, Paris, 2018, p. 136



29. **Carlo de Carli** 1910-1999

Set of twelve dining chairs

circa 1951

African mahogany, fabric.

Each: 89 x 42 x 54.5 cm (35 x 16½ x 21½ in.)

Manufactured by Cassina, Meda, Italy.

Estimate

£10,000-15,000 \$14,200-21,200

€11,600-17,400

plus Buyers Premium and VAT*

Provenance

Private collection, Milan

Literature

Roberto Aloï, *Esempi Di Arredamento*

Moderno Di Tutto Il Mondo, Sedie,

poltrone, divani, Milan, 1950, p. 46

Irene de Guttry and Maria Paola Maino,

Il Mobile Italiano Degli Anni '40 e '50,

Bari, 1992, p. 156

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



30. **Jean Dunand** 1877-1942

Vase

1915

Patinated metal, brass.

13.5 cm (5 $\frac{3}{8}$ in.) high, 15 cm (5 $\frac{7}{8}$ in.) diameter

Underside incised À MADAME INGEBORG CURTIS/SOUVENIR AFFECTUEUX/JEAN DUNAND/1915.

Estimate

£3,000-5,000 \$4,200-7,100

€3,500-5,800 ₺

plus Buyers Premium and VAT*

Provenance

Private collection, Paris

Acquired from the above by the present owner, 1995

The American art collector Atherton Curtis (1863-1943) began collecting Japanese prints from the Edo period while living in New York, having made his fortune in medicine patents. In 1903 he settled in Paris with his first wife Louise Burleigh (1869-1910), where they formed an extensive art collection, including the work of many contemporary artists. Following Burleigh's death, Curtis married Ingeborg Flinch (1870-1943), to whom Jean Dunand inscribed the dedication 'À Madame Ingeborg Curtis, Souvenir Affectueux, Jean Dunand, 1915' on the present vase. Originally from Copenhagen, Flinch also devoted herself to Curtis' art collection, which was later bequeathed to museum collections including the Bibliothèque nationale de France and the Louvre.





31. **Pietro Chiesa** 1892-1948

Rare illuminated drinks cabinet on stand

circa 1939

Mirrored glass, painted wood, glass, cane, nickel-plated brass.

142.5 x 71.2 x 39.9 cm (56 $\frac{1}{8}$ x 28 x 15 $\frac{3}{4}$ in.)

Manufactured by Fontana Arte, Milan, Italy. Reverse incised thrice with manufacturer's mark *FX*.

Estimate

£30,000-40,000 \$42,500-56,600

€34,900-46,500 Ω

plus Buyers Premium and VAT*

Provenance

Private collection, Rome

Literature

Franco Deboni, *Fontana Arte:*

Gio Ponti, Pietro Chiesa,

Max Ingrand, Turin, 2012, fig. 191

Sergio Montefusco, *Fontana Arte: repertorio 1933-1943 dalle immagini dell'epoca*, Genoa, 2012, p. 231

Property from an Important European Collection

32. **Jacques Adnet** 1900-1984

Rare ceiling light

circa 1929

Nickel-plated metal, glass.

88.5 x 83 x 83.5 cm (34 $\frac{7}{8}$ x 32 $\frac{5}{8}$ x 32 $\frac{7}{8}$ in.)

Estimate

£45,000-65,000 \$63,700-92,000

€52,300-75,500

plus Buyers Premium and VAT*

Provenance

Christie's, Paris, 'Les Collections du Château de Gourdon: Chefs-d'œuvre du XXème siècle', 29 March 2011, lot 32

Acquired from the above
by the present owner

Literature

'Éclairages', *Art et Industrie*,

no. 1, January 1929, p. 30

Guillaume Janneau, *Le Luminaire et*

les Moyens d'Éclairage Nouveaux,

2ème série, 1930, pl. 1 for a

larger version of the model

Alain-René Hardy and Gaëlle Millet,

Jacques Adnet, Paris, 2009, p. 246







Jean Dunand: Les Palmiers

By Amélie Marcilhac

Art Expert

In 1925, on the occasion of the International Exhibition of Modern Decorative and Industrial Arts held in Paris, for the first time Jean Dunand created lacquered wall-panels that delineated an entire room. As early as 1912, the *dinandier* had started dreaming in lacquer. Having taken lessons with the Japanese lacquer master Seizô Sugawara, Dunand realised numerous works in which this new material took precedence over the significance of copper and metal in his repertoire. In 1921, Dunand also began to create furniture incorporating lacquer and eggshell inlays.

Following from his new experiments in lacquer and having established a great reputation, Dunand was entrusted by Maurice Bokanowski, the president of the Société des Artistes Décorateurs, to design a 'smoking room for the private apartments' of the French Embassy pavilion for the 1925 International Exhibition. Measuring over three metres high, the walls were covered with black lacquered panels surmounted by a backlit silver lacquered ceiling, creating a cozy atmosphere. Positioned in the centre room were lacquer furniture and a central red and gold lacquered panel with two folds, the latter destined for the living room of the Marquise de Brantes.

Described at that time by the *Journal des Arts Décoratifs* as 'a funeral smoking room, a retreat dreamed by hypochondriac smokers', the room was nonetheless highly acclaimed by critics and inspired Madame Agnès to commission Dunand to design her studio at rue Saint-Florentin. The interior featured lacquered panels that recalled those of the smoking room, but now in textured gold, matte gold and gold *laque arrachée*. A few years later, the American patron Charles Templeton Crocker called upon Dunand to create three rooms for his residence in San Francisco: the breakfast room, covered with a motif of Japanese fish on a black lacquered background; the bedroom, decorated with does on a background of stylised vegetation; and the dining room, decorated with gold radiant lacquer.

Also, at the 1925 International Exhibition the coachbuilder Henri Binder exhibited his convertible cars, which integrated Dunand's lacquerwork, comprising dashboards, interiors of doors, seats, handles that were partially or fully decorated with *coquille d'œuf* or *laque arrachée*. In 1928, the Aboucaya family, originally from Algeria, acquired Binder's company. The coachbuilder continued his collaboration with Dunand, during which time the young Colette Aboucaya commissioned the designer to create the *boiseries* of the smoking room for her apartment in rue de Monceau. In accordance with Mademoiselle Aboucaya's decorator Gérard Mille, Dunand designed a forest of stylised palm trees in tones of silver, gold and black lacquer with integrated lacquer metal plates, which added texture to the surface and extended the 'palm grove' to the cornices of the ceiling. Mille's furniture for the interior, also designed in black lacquer, was in perfect harmony alongside the creations of the Japanese artist Katsu Hamanaka, which combined black lacquer and tinted shagreen.

Dunand's decoration was inspired by a work he exhibited at the 1927 Salon des Artistes Décorateurs, which featured a scene of birds cooing on top of a stylised palm tree, which dominated the scene. The palm trees Dunand designed for Mille Aboucaya's smoking room, however, were far more developed; the textures of the different materials highlight the details of the design and the configuration *en décroché* of some of the palm trees creates a sense of depth to the entire scene, immersing the viewer within a palm grove of silver and black lacquer where one's gaze does not know where to land.

The present commission was completed in parallel with his design for the 'Normandie' ocean liner, which required much of Dunand and his workshop's time and energy. Therefore, the smoking room for Colette Aboucaya was not finished until 1936. Following his father's death, Bernard Dunand completed the decoration of the apartment, including an additional bedroom.



Les Palmiers de l'élégance: Quintessence de l'Art Déco

By Alexandra Jaffré

Art Historian and author of *Seizô Sugawara*,
maître laqueur d'Eileen Gray

An invitation to travel... to sail through the waves of luxury in the vessel of modernity, this is what Jean Dunand promised to Mlle Colette Aboucaya when she commissioned the decoration of the smoking room of her Parisian apartment. When she discovered the final work installed, the patron could never have imagined this unique interior would enter the pages of the history of decorative arts as an iconic expression of French luxury. An expression of *savoir-vivre*, an appetite for modernity, a spirit of travel, a taste for the original and luxury: these are the ingredients that define the Art Deco period and that are united in the commission realised for this Parisian patron.

The *savoir-vivre* of the roaring twenties elevated the privilege of time to the level of art. The lacquering and sanding process are synonymous with patience and meticulous work, which can last for many months or even years depending on the ambition of the project. Once prepared the base then requires between ten and twenty layers of lacquer that need to be dried between each step and then sanded in a suitable environment. During this period, elite collectors understood that opulent interiors required patience on their part. In this smoking room—in which time is suspended among the billows of smoke—guests could find refuge far from the trepidation of city life, in an environment conducive to intimacy.

The appetite for modernity reigns in this interior in which Dunand created a decor characterised by vigorously geometric lines. This is the spirit of Art Deco, which worships the inventions of the engineer. However, the resulting strength is tempered by the softness of the powdered pink colour chosen for the furniture by the decorator Gérard Mille, which reflected the tones of the carpet by Ivan da Silva Bruhns. Dunand offered here with his masculine stylistic approach his own interpretation of the apartments of the *hôtels particuliers* during the reign of Louis XV, in which the ornamentation, consisting of organic curves enhanced by gold and colour, expressed an ode to femininity. Dunand adhered to the prayers of his intellectual contemporaries who aspired for the decorative arts to reach the same degree of excellence achieved during the eighteenth century, so that France could shine again in Europe. As such the masculine elegance of the present interior embodies the essence of French Art Deco.



View of 'Les Palmiers' smoking room. © François de Ricqlès Conseil, Paris.

Awaiting the host and his visitors, distant islands covered with palm trees can be reached by the gondola-shaped daybed. Born from Katsu Hamanaka's imagination, the refined lines of the daybed's frame are covered with exotic shagreen and lacquered using the *same-nuri* technique, an alliance between yin and yang in the Far Eastern equilibrium. The solid and slender shape of the daybed evokes the Oceanian pirogues led by intrepid conquerors. It is difficult not to draw a parallel with the living room fully covered with lacquer panels and the pirogue designed a few years earlier by Eileen Gray for the millinery J. Suzanne Talbot. Gray and Dunand shared the same master, Seizō Sugawara, who taught them the ancestral techniques of lacquer, a closely guarded secret since immemorial times. They each transformed these techniques through the prism of modernity. Whilst Gray transferred her dreams of starlit spaces into lacquer, in the heart of Paris, Dunand transplanted an exotic cubist-inspired forest lacquered in silver, tempered with elements of gold and ochre. No figurative element disturbed the rhythm of the line and the circle, harmoniously combined by the symphony of tones. The decoration achieved a timelessness that becomes a support for an inner journey. Designed a few years after the 1925 International Exhibition, the interior's decoration was the culmination of the smoking room Dunand had designed for the French Embassy, which had contributed to the glory of the exhibition.

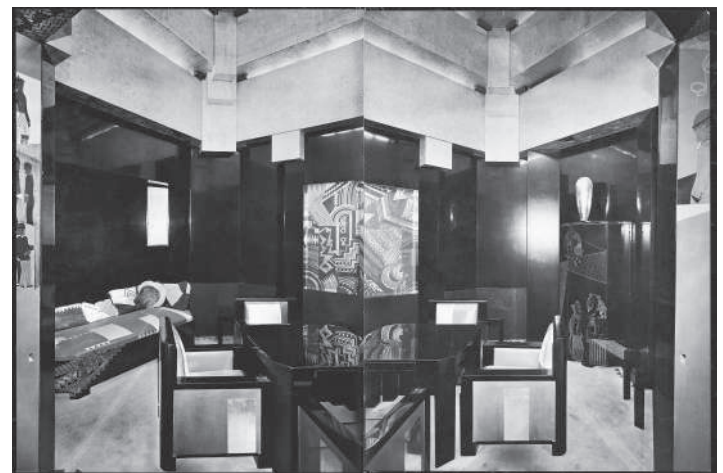
Léon Aboucaya and his brother, the father and uncle of the patron, developed a taste for novelty and luxury having acquired the coachbuilding company of Henry Binder in 1928. Their ambition was to create the haute couture of automobiles. Executed in rare materials, each car was considered a work of art. The brothers entrusted Dunand's workshop with the realisation of lacquer imitating shagreen or covered with gold and applied on modernist motifs.

Because of the visual effect and durable qualities of the lacquer when applied to this symbol of freedom and speed, the master coachbuilders further elevated this material as an art of living. Therefore, it is not surprising to find that Mlle Colette Aboucaya shared this passion for lacquer, a noble and precious material which can be combined with gold, shagreen and mother-of-pearl. A poem for the eyes and an invitation to caress. Similarly, the wife of the coachbuilder Jean Henri-Labourdette commissioned Dunand to decorate the living room of her Paris apartment but in this case based on the exotic theme of hunting.

The modernity of the present smoking room was not conceived to please the most aristocratic members of the Parisian circles, who were conservative and cautious towards change. To mark their social standing and earn the acceptance of the upper classes, many industrialists and those who had made new fortunes preferred to build more classic collections focusing on eighteenth-century painting, furniture and objets d'art—a conservative and safe investment, but not very ambitious. A spirit of independence and contempt for commonly followed paths was required to resist this pressure. By choosing the bet of modernity, Mlle Colette Aboucaya belonged to a lineage of women who conquered the modern city. Among them were milliners, fashion designers and collectors who loved the freedom of movement of the body and were freed from convention; women such as Suzanne Talbot, Madame Agnès and Louise Boulanger who marked their time and who we continue to speak about today.

Admiring the elegant palm trees creates a suggestive force that transports the contemporary traveller to a parenthesis of French excellence: the Art Déco period. In their sap the eternal youth of modernist poetry flows.

Jean Dunand's smoking room
at the Exposition Internationale
des Arts Décoratifs et Industriels
Modernes, Paris, 1925. © DR



Property from an Important European Collection

33. **Jean Dunand** 1877-1942

***'Les Palmiers' smoking room,
from the residence of Mademoiselle
Colette Aboucaya, Paris***

1930-1936

Lacquered wood, lacquered metal.

Internal dimensions: 343 x 393 x 592 cm
(135 x 154¾ x 233½ in.)

One panel of north wall incised

JEAN DUNAND.

Estimate

£1,500,000-2,000,000

\$2,120,000-2,830,000

€1,740,000-2,320,000 ‡

plus Buyers Premium and VAT*

Provenance

Mlle Colette Aboucaya, rue de Monceau, Paris, commissioned directly from the artist, 1930-1936
SCP François de Ricqlès, Paris, 'Arts Décoratifs du XXème siècle', 22 October 1997, lot 38
Claude and Simone Dray, Paris
Galerie Jean-Jacques Dutko, Paris
Private collection, Gourdon, 2000
Christie's, Paris, 'Les Collections du Château de Gourdon: Chefs-d'œuvre du XXème siècle', 29 March 2011, lot 25
Acquired from the above by the present owner

Literature

'L'Art de Vivre', *Vogue*, Paris, September 1961, illustrated n.p.
Jean Dunand, Jean Goulden, exh. cat., Galerie du Luxembourg, Paris, 1973, illustrated p. 22
Félix Marilhac, *Jean Dunand: His Life and Works*, New York, 1991, illustrated p. 326
'Art déco, la vente mythique', *Architectural Digest France*, no. 98, February/March 2011, illustrated pp. 72-73; no. 166, May/June 2021, illustrated p. 36
Amélie and Félix Marilhac, *Jean Dunand*, Paris, 2020, illustrated pp. 170-73, 377
Béatrice de Rochebouet, 'L'exil forcé du fumoir Art Déco de Jean Dunand', *Le Figaro*, 20-21 February 2021, illustrated p. 29
Axelle Corty, 'Jean Dunand: Les Palmiers, fumoir', *Connaissance des Arts*, no. 803, May 2021, illustrated pp. 66-69

Detailed technical drawing to be supplied with condition report.



Hamanaka's Daybed for 'Les Palmiers'

Born in Sapporo, Japan, Katsu Hamanaka moved to Paris in 1924. An advertisement Hamanaka placed in *Le Petit Parisien* documents that by 1927 he had opened a workshop at 7, cité Falguière. At that time a community of Japanese artists were residing in cité Falguière, including the painter Tsuguharu Foujita. The 1927 advertisement documented that Hamanaka specialised in the decoration of *objets d'art* made of ivory, shagreen and precious woods, but made no reference to lacquer. It was only after Hamanaka met the master craftsman Seizô Sugawara, who he was introduced to by Foujita, that Hamanaka began to practice the ancient technique of lacquer.

Distinct from the imitation lacquer varnish prevalent in France during this period, natural lacquer was made from a resin extracted from the *Rhus vernicifera*—a tree indigenous to China and Japan. Once filtered using fine linen cloth to remove any impurities, the raw material was then stored in sealed bamboo baskets for several months, during which time layers of varying density formed, which were then graded and priced accordingly, and adapted to different stages of use in the lengthy lacquering process. In order to achieve lacquer's highly lustrous, impermeable surface, numerous thin layers were painstakingly applied to the base surface—which in the case of wood, first must be smoothed before the grain is filled and the surface covered with a thin layer of silk or hemp using rice gum paste. The surface was then prepared by applying initial coats of lacquer mixed with sawdust from exotic woods in order to ensure the evenness of the surface. Between five to fifteen layers of clay-based lacquer were then typically added before the final stages of decorative lacquer layers were applied. Following each coat, the lacquer is slowly dried in a carefully controlled humid and dust-free environment over the course of several days. The surface is then finely sanded before the process is repeated.

Following his instruction under Sugawara, Hamanaka mastered the difficult medium and began regularly exhibiting his lacquerwork at the various salons in Paris, including the 1929 Salon d'Automne and the 1932 Salon des Artistes Décorateurs. Hamanaka's lacquer

workshop was featured in a 1933 issue of *L'Intransigeant*, in which the journalist described, 'Hamanaka the lacquerer is in his studio, full of fragrant and warm mist... everywhere, little jars for the gum paste and the trialling of different mixtures'. Working with a range of techniques, Hamanaka applied gold and silver leaf, metal fillings, eggshell, shagreen and precious stones to his lacquerwork to further enhance the lustrous surface. In 1937 Hamanaka was awarded the Grand Prix at the Exposition Internationale des Arts et Techniques Appliqués à la Vie Moderne for his monumental panel depicting the 'Three Graces'. It marked the first time an entire section of an exhibition in Paris was devoted to lacquer, for which Jean Dunand was appointed *président*. Throughout this period, Hamanaka also collaborated with French designers including Dunand, Jacques Adnet, Jules Leleu and Émile-Jacques Ruhlmann to produce decorative panels, screens and furniture.

Hamanaka worked with Dunand on the smoking room for Mademoiselle Colette Aboucaya's Paris residence completed between 1930 and 1936. For the commission, which was overseen by Mademoiselle Aboucaya's decorator Gérard Mille, Hamanaka created a set of black lacquer furniture, comprising a pair of side chairs, a pair of armchairs, an occasional table and the present daybed. The four chairs were upholstered in pink silk fabric by Hélène Henry, reflecting the tones of the geometric-motif carpet by Ivan Da Silva Bruhns. The furnishings were set within the abstract palm grove of Dunand's 'Les Palmiers' panels, reflecting an exoticism that inspired the French Art Deco period. The refined simplicity and elegant curved lines of the present daybed evoke the form of a gondola. The use of line is further enhanced by the incorporation of shagreen into the black lacquered frame, creating radiant surface effects and demonstrating the high level of craftsmanship Hamanaka had achieved in his work.

昭和拾年

Hama
Naka

34. **Katsu Hamanaka** 1895-1982

***Daybed, from the residence of
Mademoiselle Colette Aboucaya, Paris***

circa 1935

Lacquered wood, shagreen,
otter fur upholstery.

70.5 x 303 x 84 cm (27¾ x 119¼ x 33⅓ in.)

Stretcher signed *Laque/Hama/naka* and
dated in Kanji 1932. Frame further dated
in Kanji 1935 and signed *Hama/naka*.

Estimate

£200,000-300,000 \$283,000-425,000

€232,000-349,000 Ω

plus Buyers Premium and VAT*

Provenance

Mlle Colette Aboucaya, rue de
Monceau, Paris, commissioned
directly from the artist, 1930-1936
SCP François de Ricqlès, Paris,
'Arts Décoratifs du XXème siècle',
22 October 1997, lot 43
Galerie Jean-Jacques Dutko, Paris
Kenzō Takada, Paris
Acquired from the above by
the present owner, 2016

Literature

Félix Marcilhac, *Jean Dunand: His Life and
Works*, New York, 1991, illustrated p. 326
Amélie and Félix Marcilhac, *Jean Dunand*,
Paris, 2020, illustrated pp. 171-73, 377



35. **Jean Dunand** 1877-1942

Vase

circa 1925

Lacquered copper.

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

Underside incised *JEAN DUNAND* and stamped with the artist's monogram.

Estimate

£15,000-25,000 \$21,200-35,400

€17,400-29,000 Ω

plus Buyers Premium and VAT*

Literature

Jean Dunand, Delorenzo Gallery, exh. cat, New York, 1985, p. 81

Amélie and Félix Marcilhac, *Jean Dunand*, Paris, 2020, p. 354



36. **Jean Dunand** 1877-1942

Small footed vase

circa 1922

Lacquered copper.

7.8 cm (3 $\frac{1}{8}$ in.) high,

9.2 cm (3 $\frac{5}{8}$ in.) diameter

Underside signed in red lacquer

JEAN DUNAND.

Estimate

£4,000-6,000 \$5,700-8,500

€4,600-7,000 Ω

plus Buyers Premium and VAT*

Literature

Amélie and Félix Marcilhac, *Jean Dunand*,
Paris, 2020, p. 349 for a similar example



Comprising a nickel-plated tubular steel frame with three affixed discs and central exposed bulb, the present ceiling light by the French architect and designer René Herbst demonstrated a new visual language made possible through modern materials. A pioneering figure within the modern movement, Herbst was among the first designers in France to use tubular steel in his furniture designs, which he sought to adapt to serial production in order to improve standards of living. Herbst proposed two principles for serial production: the technical, in which the machine offered the designer the economic and perfect realisation of each element of the utilitarian object; and the aesthetic, explaining that when each element and the resulting form are produced with flawless technique to correspond exactly to their functions, the object will be pure and beautiful. Herbst opposed the idea that serial production would lead to furniture of inferior quality, instead advocating for the use of high quality materials to create objects that would last. Further humanising technological innovation, Herbst made reference to how series of forms were commonplace in nature, and that the machine was the creation of the human brain and hands.

Having become interested in the possibilities of technology early in his career, Herbst soon began working with industry. At the 1926 Salon d'Automne, in collaboration with the company Électro-Câble, Herbst presented an engineering office with sheet and tubular metal furniture with leather upholstery. In response to the need for soundproofing in buildings constructed from reinforced concrete, Herbst used vulcanised rubber to cover the office floors and walls, while designing the ceiling with integrated lighting and ventilation. In 1928, Herbst exhibited prototypes for industry, including furniture for a dining room in nickel-plated steel and leather, in addition to presenting together with Charlotte Perriand and Djo-Bourgeois a model apartment dedicated to industry at the Salon des Artistes Décorateurs.

Largely praised by critics, the four-room installation, which featured designs in glass and nickel-plated steel, was less well received by the Société des Artistes Décorateurs. In response to the prevailing conservatism, led by Robert Mallet-Stevens, Herbst and other progressive architects and designers including Perriand, Jean Prouvé and Eileen Gray founded the Union des Artistes Modernes (UAM) in 1929. Through exhibitions and manifestos, the UAM advocated for a democratic design through the synthesis of fine and applied arts, and technology. Its members adopted new materials, namely cement, glass and metal, and manufacturing processes to create a new vision for design united by simplicity and functionalism.

In addition to industrially produced materials, electricity was transforming everyday life and light became integral to the visual language of modernism. In 1929 the Salon d'Automne presented a section dedicated to lighting, followed in 1933 by the first Salon de la Lumière. Among the proponents of the medium, Herbst designed a series of lights using new technologies that diverged entirely from existing forms. The present ceiling light, designed by Herbst during this period, is constructed from a tubular nickel-plated steel frame from which descend three nickel-plated discs and a central light bulb. The architectural structure of the ceiling light illustrates Herbst's use of refined materials and execution, creating a simplicity of forms and lines. Herbst's use of tubular metal for the design's structure allowed for variations in construction, demonstrating the aesthetic and functional possibilities of metal to unite form and function. The visible construction of the ceiling light, however, also reveals a poetic approach to modernism as Herbst balances mass and negative space through simple volumes. Although conceived for large scale production, many of Herbst's designs and those of his contemporaries at the UAM were ultimately only realised in small series. The prototype of the present design, one of three variations of nickel-plated ceiling lights, was used by Herbst at his residence at 4 rue Chateaubriand, Paris.



Property from an Important European Collection

37. **René Herbst** 1891-1982

Rare ceiling light

circa 1929

Nickel-plated steel.

69 cm (27 $\frac{1}{8}$ in.) drop, 35 cm (13 $\frac{3}{4}$ in.) diameter

Estimate

£25,000-35,000 \$35,400-49,500

€29,000-40,700 Ω

plus Buyers Premium and VAT*

Provenance

Christie's, London, 'The Light',

10 May 2000, lot 70

Private collection, Gourdon

Christie's, Paris, 'Les Collections du

Château de Gourdon: Chefs-d'œuvre

du XXème siècle', 29 March 2011, lot 844

Acquired from the above

by the present owner

Literature

La Maison de René Herbst: prototypes and rare pieces by René Herbst from 1925 to 1949, exh. cat., Galerie de Beyrie, New York, 1999, p. 21

38. **Gilbert Méténier** 1876-Unknown

Gourd-form vase

1920s-1930s

Glazed stoneware.

7.5 cm (2 $\frac{7}{8}$ in.) high

Underside incised *G. Méténier*.

Estimate

£1,500-2,000 \$2,100-2,800

€1,700-2,300

plus Buyers Premium and VAT*

Provenance

Private collection, Saint-Amand-en-Puisaye

Private collection, Paris

Literature

Paul Arthur, *Art Nouveau Ceramics:*

An Illustrated Dictionary, Paris, 2015,

p. 273 for a similar example



39. **Jean-Michel Frank** 1895-1941

Daybed

circa 1933

Oak, cane, fabric.

67.4 x 130 x 197 cm (26½ x 51½ x 77½ in.)

Produced by Chanaux & Company, Paris,

France. Interior of frame impressed

13829 J.M. FRANK CHANAUX & CO.

Together with a certificate of authenticity

from the Comité Jean-Michel Frank.

Estimate

£15,000-25,000 \$21,200-35,400

€17,400-29,000 Ω

plus Buyers Premium and VAT*

Provenance

Private collection, France

Literature

Pierre-Emmanuel Martin-Vivier,
Jean-Michel Frank, l'étrange luxe du rien,
Paris, 2006, p. 75





Defining the Art Nouveau: Majorelle and Daum's 'Nénuphar' Table Lamp

By Dr. Margaret J. Schmitz

During an age of rampant industrialisation, the Art Nouveau's references to motifs plucked directly from nature offered respite to those concerned with modernity's encroachment on all aspects of life. The style was established in Belgium and France and peaked in popularity around 1900 when the Exposition Universelle in Paris disseminated it to a broader public. Its sinuous, flowing lines and whip-lash curves radically challenged conventional historicist tastes at the time. Like the Arts and Crafts Movement and Gothic Revival designers before them, followers of the Art Nouveau embraced the idea of 'total design': a notion that all decoration and aspects of a work must be in harmony with the space around it. Architecture, furniture and lighting all seemed to burst with fertile vegetal forms, resulting in cohesive, lush interiors. Art Nouveau designers utilised a variety of media to achieve these alchemic effects and when they didn't have the appropriate expertise in house collaboration was the logical result. Louis Majorelle and Daum Frères's 'Nénuphar' table lamp is both an archetype of the movement and also a consequence of the period's most celebrated design partnership.

Around 1890, the French furniture designer Majorelle added a metalwork atelier to his factory. Initially, his bronze, copper, and wrought iron elements ornamented desks, chairs, beds, and tables, but soon the rise of electricity offered new opportunities for lighting. Majorelle realised the aesthetic potential of this technology and wisely began to collaborate with the renowned glass manufacturer Daum Frères around 1891. While Daum had several metalwork designers in close proximity to the firm's Nancy studio it was Majorelle's elegant, fecund forms and attention to detail that attracted the Maison. The two firms went on to co-design several objects that provided them with mutual creative satisfaction and commercial gain while categorically defining the Art Nouveau's aesthetic. There are no records indicating which of the two design houses created the initial visualisations of their products. But it is evident that intense artistic and technical collaboration occurred as both firms worked to seamlessly integrate their respective materials and transmute them into ecological illusions of dynamic proportion.

Majorelle and Daum showed their first versions of the famed 'Nénuphar' (Waterlily) lamp at the Salon des Artistes Français in 1902. The following year, samples of their table lamps were presented during the Exposition de l'École de Nancy at the Pavillon de Marsan. The present lot was

completed around this time, likely in 1903, when the two firms had honed the form. The lamp's hollow patinated bronze 'stem', within which an electrical wire is concealed, appears to sprout from the ground. Its base boasts a triad of frogs whose faces and attenuated joints are turned defiantly upward, coaxing the viewer's eye to ascend along the lamp's form toward a dichroic glass shade, which bulges sensuously out between three bronze leaves that cradle it. The entire design effectively metamorphoses industrial materials of metal and glass into a slender waterlily. The glass shade, expertly molded into the bulbous shape of a bloom, transitions from rich amber tones to translucent ochres with subtle blushes of green. The illusion is made complete with the addition of delicate veining seen throughout its petals. Because Majorelle and Daum utilised opalescent shades on their lamps, much of the light emitting from them was rarely above a soft glow. Therefore, the 'Nénuphar' lamp was primarily collected as an artistic object that provided ambient light. Indeed, these objects were made to chiefly illuminate themselves from within. The result is a soft tonal fantasy that presents an otherworldly version of nature perfected.

Other versions of this lamp were produced. This was in keeping with Majorelle and Daum's principles regarding industrial production in the service of providing art for all. However, each of the 'Nénuphar' lamps are a unique testament to the pair's technical talent, versatility, and imagination. For instance, the bronze base found on a version at MoMA is gilt and patinated while a version at the Musée d'Orsay is absent of the present work's charming amphibians and its shade's more sumptuous colour. As evidenced by these other versions and the current table lamp offered for sale, each creation by Majorelle and Daum is not just a rare, but rather a singular reflection of their ingenuity.

Contemporary life is not so different from the Art Nouveau's historical context. Human beings are still routinely alienated from nature, which makes the present lot's effect evermore poignant. The lamp's emotional impact is that the exterior, natural world (largely excluded from the tight-knit urban fabric of our modern cities) is now brought inside. With its soothing hues of green and amber, as well as its attenuated floral silhouette, the 'Nénuphar' table lamp provides a reprieve from the bustling noise of modernity's ceaseless thirst for industrial advancement—just as it did over a century ago.

40. **Louis Majorelle and
Daum Frères** 1859-1926 and Unknown

'Nénuphar' table lamp

circa 1903

Patinated bronze, dichroic glass.

68 cm (26¾ in.) high,

27 cm (10⅝ in.) diameter

Glass produced by Daum, Nancy,

France and base produced by

Louis Majorelle, Nancy, France.

Glass acid-etched *Daum/≠ Nancy*.

Estimate

£90,000-120,000 \$127,000-170,000

€105,000-139,000 ₣

plus Buyers Premium and VAT*

Provenance

Private collection, France

Literature

Alastair Duncan, *Louis Majorelle,
Master of Art Nouveau design*, London,
1991, pp. 139, 149, 168

Julius Hoffmann jr., *Der Moderne Style
1899-1905*, Stuttgart, 2006, p. 197

Majorelle, un art de vivre moderne,
Galeries Poirel, Ville de Nancy & Musée
de l'Ecole de Nancy, exh. cat., Paris, 2009,
p. 143 for a similar example



Phillips in Conversation with the Majdalani Family

Throughout his career, the French decorator Jean Royère travelled extensively to explore new markets across the world. Following the success of the Jean Royère et Aladin gallery established in Cairo in 1946, Royère opened an office with the Lebanese architect Nadim Majdalani on avenue des Français in Beirut. The decorator and architect had met in Paris and subsequently decided to open an office under both their names in the late 1940s. Their collaboration, which continued through the 1960s, comprised a large number of both residential and commercial projects throughout Lebanon, which at that time was experiencing a great deal of growth. Royère established a thriving international practice in Lebanon and his commissions there were featured in French publications during the period with Nadim Majdalani noted as a collaborator.

In response to his growing success within Beirut, Royère sent detailed plans from Paris to be produced locally, including in the furniture workshop owned by Nadim Majdalani. In 1955, Nadim Majdalani constructed L'Atelier gallery on Avenue Sleiman-Boustani, which provided a permanent space for the exhibition of Royère's most recent designs. Through Nadim Majdalani, Royère was introduced to many prospective clients in Lebanon, including the architect's cousin Dr Oscar Majdalani, who following his recent marriage commissioned Royère to design the interiors of his home in Beirut. Royère worked on this commission between 1955 and 1958, which included the present group of works that until present have remained with the family of Dr Oscar Majdalani.





What is your memory of the commission that Jean Royère designed for your family's home?

In 1955, Nadim Majdalani, a cousin of our family, began in collaboration with Jean Royère the renovation of our home in Beirut. According to family recollection, Royère furnished the house in two stages, first of which included the sofa, armchairs, 'flaque' coffee table and bedroom furniture. The rest of the furniture and the lighting followed, including a console, benches, side tables, a ceiling and wall lights, which were all acquired from L'Atelier gallery.

Did your family provide Jean Royère with a specific brief for the project?

No, Royère was given full freedom on the project and visited the residence several times during its completion. However, the house itself was already in existence as it had been built for my family in 1870. The building featured internal and external arches with a red brick roof, characteristic of architecture in Beirut of that period.

Did Jean Royère collaborate on other projects with the Majdalani family?

Through their cousin Nadim Majdalani, Oscar Majdalani's older brother, Dr Ernest Majdalani, had also commissioned Royère to design the interiors for his family's home in 1951. Additionally, following the great success of the present project, other members of the Majdalani family commissioned Royère to design interiors for their houses.

How were Jean Royère's designs received in Beirut? In my opinion, at the beginning Royère worked for families who were known for their Western-orientated taste, families who spent time in Europe. Then, following the success of these interiors, Royère received commissions for the *grand hotels* and palaces in Beirut.

Following the completion of the project, did the interiors change at any point? The interior remained the same as when Royère originally conceived it, with a significant feeling of being timeless.

Are there any interesting family recollections or anecdotes about what it was like living with this furniture? In 1989 my mother-in-law, who was not aware at that time of the value of the collection, gifted two or three armchairs to the family's chauffeur. It is far too late to regret it though.

How are you feeling about now parting with the collection? We have kept hold of our collection for so long because of its historical and sentimental value. However, following the recent tragic explosion in the port of the city of Beirut, we have made the decision to sell this exceptional ensemble in order to ensure its preservation and allow other collectors to enjoy living with these works.

41. **Jean Royère** 1902-1981

'Flaque' coffee table

1955-1958

Oak-veneered wood, oak, mirrored glass.
34.3 x 128.2 x 65 cm (13½ x 50½ x 25⅝ in.)

Estimate

£120,000-180,000 \$170,000-255,000

€139,000-209,000 Ω

plus Buyers Premium and VAT*

Provenance

Oscar Majdalani, Beirut, commissioned directly from the designer, 1955-1958
Thence by descent to the present owner

Literature

Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère, Volume 1*, Paris, 2012, pp. 49, 172, 216, 218 for similar examples
Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère, Volume 2*, Paris, 2012, pp. 58, 166-67 for similar examples



42. **Jean Royère** 1902-1981

Pair of armchairs

1955-1958

Oak, fabric.

Each: 74.5 x 83.5 x 90.5 cm
(29³/₈ x 32⁷/₈ x 35⁵/₈ in.)

Estimate

£100,000-150,000 \$142,000-212,000

€116,000-174,000 Ω

plus Buyers Premium and VAT*

Provenance

Oscar Majdalani, Beirut, commissioned directly from the designer, 1955-1958
Thence by descent to the present owner

Literature

René Chavance, 'Le trente-cinquième Salon des Artistes Décorateurs', *Mobilier et Décoration*, no. 6, June 1949, p. 23
Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère, Volume 2*, Paris, 2012, pp. 50, 286-87

The present model was exhibited at the XXXV Salon des Artistes Décorateurs, Paris, 1949.





43. **Jean Royère** 1902-1981

***Two beds with integrated
headboard and bedside table***

1955-1958

Stained oak, stained and partially painted
oak-veneered wood, brass, fabric.
84 x 390 x 210 cm (33¼ x 153½ x 82½ in.)

Estimate

£15,000-25,000 \$21,200-35,400

€17,400-29,000 Ω

plus Buyers Premium and VAT*

Provenance

Oscar Majdalani, Beirut, commissioned
directly from the designer, 1955-1958
Thence by descent to the present owner



44. **Jean Royère** 1902-1981

'Ondulation' stool

1955-1958

Brass, fabric.

46 x 47 x 47 cm (18½ x 18½ x 18½ in.)

Estimate

£15,000-20,000 \$21,200-28,300

€17,400-23,200 Ω

plus Buyers Premium and VAT*

Provenance

Oscar Majdalani, Beirut, commissioned directly from the designer, 1955-1958
Thence by descent to the present owner

Literature

Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère, Volume 2*, Paris, 2012, p. 56 for a similar example





45. **Jean Royère** 1902-1981

Armchair

1955-1958

Oak, fabric.

74.5 x 83.5 x 90.5 cm (29 $\frac{3}{8}$ x 32 $\frac{7}{8}$ x 35 $\frac{5}{8}$ in.)

Estimate

£40,000-60,000 \$56,600-84,900

€46,500-69,700 Ω

plus Buyers Premium and VAT*

Provenance

Oscar Majdalani, Beirut, commissioned directly from the designer, 1955-1958
Thence by descent to the present owner

Literature

René Chavance, 'Le trente-cinquième Salon des Artistes Décorateurs', *Mobilier et Décoration*, no. 6, June 1949, p. 23
Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère, Volume 1*, Paris, 2012, pp. 50, 286-87

The present model was exhibited at the XXXV Salon des Artistes Décorateurs, Paris, 1949.



46. **Jean Royère** 1902-1981

Illuminated sideboard

1955-1958

Oak-veneered wood, oak, mirrored glass.
92 x 173.6 x 52.8 cm (36¼ x 68¾ x 20¾ in.)

Estimate

£30,000-50,000 \$42,500-70,800

€34,900-58,100 Ω

plus Buyers Premium and VAT*

Provenance

Oscar Majdalani, Beirut, commissioned directly from the designer, 1955-1958
Thence by descent to the present owner

Literature

Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère, Volume 2*, Paris, 2012, p. 74 for a similar example
Pierre-Emmanuel Martin-Vivier, *Jean Royère*, Paris, 2017, p. 107 for a similar example







47. Jean Royère 1902-1981

Rare sofa

1955-1958

Oak, fabric.

80.2 x 216.5 x 119 cm (31 $\frac{1}{8}$ x 85 $\frac{1}{4}$ x 46 $\frac{7}{8}$ in.)

Estimate

£150,000-250,000 \$212,000-354,000

€174,000-290,000 Ω

plus Buyers Premium and VAT*

Provenance

Oscar Majdalani, Beirut, commissioned directly from the designer, 1955-1958

Thence by descent to the present owner

Literature

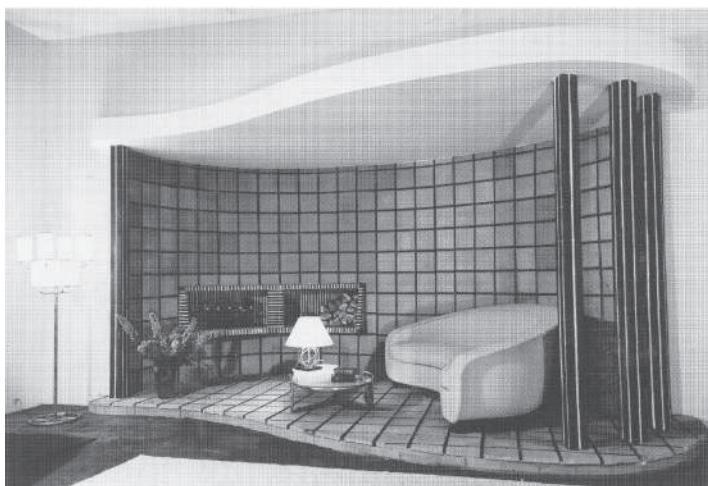
René Chavance, 'Le trente-cinquième Salon des Artistes Décorateurs', *Mobilier et Décoration*, no. 6, June 1949, p. 23

Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère, Volume 1*, Paris, 2012, p. 156

Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère, Volume 2*, Paris, 2012, pp. 45, 244-45

The present model was exhibited at the XXXV Salon des Artistes Décorateurs, Paris, 1949.

Only three examples of the present model are known to exist. The first example was exhibited by Jean Royère as part of his design for an office lounge at the 1949 Salon des artistes décorateurs. A second example was designed for Mme Ordoñez, circa 1955 and the third, the present sofa, for Dr Oscar Majdalani. It is the only sofa design by Royère that references his more widely known 'Ours Polaire'. However, the curves of this rare model are more pronounced, resulting in a more sculptural and comfortable design.



The present model exhibited at the Salon des Artistes Décorateurs, Paris, 1949.
© Galeries Jacques Lacoste & Galerie Patrick Seguin, Paris. © AGAGP, Paris and DACS, London, 2021.

*The amount of Buyer's Premium, VAT and, if applicable, Artist's Resale Royalty payable is dependent on the sale outcome. For full details see Calculating the Purchase Price in the Buyer's Guide online or in this catalogue. Buyer's Premium is payable at a maximum of 26%. VAT, where applicable, is payable at 20% on the Buyer's Premium.



48. **Jean Royère** 1902-1981

'Ondulation' bench

1955-1958

Brass, fabric.

46 x 103 x 40.5 cm (18½ x 40½ x 15¾ in.)

Estimate

£30,000-50,000 \$42,500-70,800

€34,900-58,100 Ω

plus Buyers Premium and VAT*

Provenance

Oscar Majdalani, Beirut, commissioned directly from the designer, 1955-1958
Thence by descent to the present owner

Literature

Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère, Volume 2*, Paris, 2012, pp. 56, 318-21



49. **Jean Royère** 1902-1981

'Ondulation' bench

1955-1958

Brass, fabric.

46 x 102 x 40.5 cm (18½ x 40½ x 15¾ in.)

Estimate

£30,000-50,000 \$42,500-70,800

€34,900-58,100 Ω

plus Buyers Premium and VAT*

Provenance

Oscar Majdalani, Beirut, commissioned directly from the designer, 1955-1958
Thence by descent to the present owner

Literature

Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère, Volume 2*, Paris, 2012, pp. 56, 318-21



50. **Jean Royère** 1902-1981

'Croisillon' armchair and ottoman

1955-1958

Stained oak, stained and partially painted oak-veneered wood, fabric.

Armchair: 71 x 68 x 90 cm (27 $\frac{7}{8}$ x 26 $\frac{3}{4}$ x 35 $\frac{3}{8}$ in.)

Ottoman: 38 x 52.5 x 52.5 cm (14 $\frac{7}{8}$ x 20 $\frac{5}{8}$ x 20 $\frac{5}{8}$ in.)

Estimate

£30,000-50,000 \$42,500-70,800

€34,900-58,100 Ω

plus Buyers Premium and VAT*

Provenance

Oscar Majdalani, Beirut, commissioned directly from the designer, 1955-1958
Thence by descent to the present owner

Literature

Ensembles Mobiliers, vol. 4, 1939, pl. 1-2 for the armchair
René Chavance, 'Jean Royère ou bon sens et fantaisie', *Mobilier et Décoration*, no. 7, October 1949, p. 2 for the armchair
Jean Royère, 'La folie des prix français', *Le Décor d'Aujourd'hui*, no. 79, 1953, p. 232 for the armchair
Pierre-Emmanuel Martin-Vivier, *Jean Royère*, Paris, 2002, p. 118 for the armchair



51. **Jean Royère** 1902-1981

'Ondulation' wall-mounted console

1955-1958

Nero Portoro marble, brass.

86.5 x 119.5 x 35 cm (34 x 47 x 13¾ in.)

Estimate

£40,000-60,000 \$56,600-84,900

€46,500-69,700 Ω

plus Buyers Premium and VAT*

Provenance

Oscar Majdalani, Beirut, commissioned directly from the designer, 1955-1958
Thence by descent to the present owner

Literature

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



52. **Jean Royère** 1902-1981

'Bouquet' eight-armed chandelier

1955-1958

Brass, paper shades.

Variable drop, 106 cm (41¾ in.) diameter

Estimate

£60,000-80,000 \$84,900-113,000

€69,700-93,000 Ω

plus Buyers Premium and VAT*

Provenance

Oscar Majdalani, Beirut, commissioned directly from the designer, 1955-1958
Thence by descent to the present owner

Literature

Galerie Jacques Lacoste and
Galerie Patrick Seguin, *Jean Royère*,
Volume 1, Paris, 2012, p. 82
Galerie Jacques Lacoste and
Galerie Patrick Seguin, *Jean Royère*,
Volume 2, Paris, 2012, p. 38





53. **Jean Royère** 1902-1981

Side table

1955-1958
Oak-veneered wood, oak.
46.9 x 55 x 55.2 cm (18½ x 21⅝ x 21¾ in.)

Estimate

£12,000-15,000 \$17,000-21,200
€13,900-17,400 Ω
plus Buyers Premium and VAT*

Provenance

Oscar Majdalani, Beirut, commissioned
directly from the designer, 1955-1958
Thence by descent to the present owner

Literature

Catherine and Stephane de Beyrie and
Jacques Ouais, *Jean Royère*, New York,
2000, p. 150 for a similar example

54. **Jean Royère** 1902-1981

Side table

1955-1958
Oak-veneered wood, oak.
46.9 x 55 x 55.2 cm (18½ x 21⅝ x 21¾ in.)

Estimate

£12,000-15,000 \$17,000-21,200
€13,900-17,400 Ω
plus Buyers Premium and VAT*

Provenance

Oscar Majdalani, Beirut, commissioned
directly from the designer, 1955-1958
Thence by descent to the present owner

Literature

Catherine and Stephane de Beyrie and
Jacques Ouais, *Jean Royère*, New York,
2000, p. 150 for a similar example



55. **Jean Royère** 1902-1981

Pair of 'Ondulation' side tables

1955-1958

Coloured mirrored glass, brass.

Each: 38.5 x 62.5 x 42 cm (15½ x 24½ x 16½ in.)

Estimate

£40,000-60,000 \$56,600-84,900

€46,500-69,700 Ω

plus Buyers Premium and VAT*

Provenance

Oscar Majdalani, Beirut, commissioned directly from the designer, 1955-1958
Thence by descent to the present owner

Literature

Galerie Jacques Lacoste and
Galerie Patrick Seguin, *Jean Royère*,
Volume 1, Paris, 2012, p. 56 for the
stool version of the model



56. **Jean Royère** 1902-1981

Dressing table and stool

1955-1958

Stained oak, stained and partially painted oak-veneered wood, mirrored glass, glass, brass, fabric.

Dressing table: 170 x 143.5 x 35.7 cm
(66 $\frac{7}{8}$ x 56 $\frac{1}{2}$ x 14 in.)

Stool: 45 x 59.5 x 35.5 cm
(17 $\frac{3}{4}$ x 23 $\frac{3}{8}$ x 13 $\frac{7}{8}$ in.)

Estimate

£10,000-15,000 \$14,200-21,200

€11,600-17,400 Ω

plus Buyers Premium and VAT*

Provenance

Oscar Majdalani, Beirut, commissioned directly from the designer, 1955-1958

Thence by descent to the present owner





57. **Jean Royère** 1902-1981

Pair of 'Bouquet' three-armed wall lights

1955-1958

Brass, paper shades.

Each: 33 x 74 x 39.5 cm (12 $\frac{7}{8}$ x 29 $\frac{1}{8}$ x 15 $\frac{1}{2}$ in.)

Estimate

£30,000-50,000 \$42,500-70,800

€34,900-58,100 Ω

plus Buyers Premium and VAT*

Provenance

Oscar Majdalani, Beirut, commissioned directly from the designer, 1955-1958
Thence by descent to the present owner

Literature

René Chavance, 'Une visite à Jean Royère',
Mobilier et Décoration, no. 1,
January-February 1953, pp. 3-4, 7,
9 for larger versions of the model
Galerie Jacques Lacoste and
Galerie Patrick Seguin, *Jean Royère*,
Volume 1, Paris, 2012, pp. 38, 81
Galerie Jacques Lacoste and
Galerie Patrick Seguin, *Jean Royère*,
Volume 2, Paris, 2012, p. 32

58. **Jean Royère** 1902-1981

Two 'Crapaud' armchairs

1955-1958

Oak, fabric.

Taller: 77.2 x 74 x 82 cm (30³/₈ x 29¹/₈ x 32¹/₄ in.)

Estimate

£50,000-70,000 \$70,800-99,100

€58,100-81,300 Ω

plus Buyers Premium and VAT*

Provenance

Oscar Majdalani, Beirut, commissioned directly
from the designer, 1955-1958

Thence by descent to the present owner

Literature

Catherine Prague, 'Deux installations en
Jordanie', *Mobilier et Décoration*, no. 8,
November 1960, p. 12 for a similar example
Galerie Jacques Lacoste and Galerie Patrick
Seguin, *Jean Royère, Volume 1*, Paris, 2012,
pp. 130-31 for a similar example
Galerie Jacques Lacoste and Galerie Patrick
Seguin, *Jean Royère, Volume 2*, Paris, 2012,
p. 50 for a similar example
Pierre-Emmanuel Martin-Vivier, *Jean Royère*,
Paris, 2017, p. 83 for a similar example



59. Jacques Ruelland and Dani
Ruelland 1926-2008 and 1933-2010

Two table lamps

circa 1960

Glazed earthenware, fabric shades.

Each: 36.8 cm (14½ in.) high, 15.3 cm

(6 in.) diameter, including shade

Underside of each incised *Ruelland*.

Estimate

£3,000-5,000 \$4,200-7,100

€3,500-5,800 Ω

plus Buyers Premium and VAT*



60. **Fernando Campana and
Humberto Campana** b. 1961, b. 1953

'Roccoco' armchair

2012

Gilt bronze, eco-fur.

83 x 76 x 72.5 cm (32⁵/₈ x 29⁷/₈ x 28¹/₂ in.)

Produced by Galleria O. Project, Rome,
Italy. Number 5 from the edition of 12 plus 2
artist's proofs. Together with a certificate of
authenticity from Estudio Campana.

Estimate

£15,000-20,000 \$21,200-28,300

€17,400-23,200

plus Buyers Premium and VAT*

Provenance

88 Gallery, Paris

Acquired from the above by
the present owner, 2012





61. Venini

Mirror, model no. 9

circa 1936

Treccia glass, mirrored glass, brass.

58.5 x 45.5 x 3.7 cm (23 x 17⁷/₈ x 1¹/₂ in.)

Produced by Venini & C., Murano, Italy.

Back plate impressed *VENINI/MURANO*.

Estimate

£2,500-3,500 \$3,500-5,000

€2,900-4,100 Ω

plus Buyers Premium and VAT*

Provenance

Private collection, Rome

Literature

Franco Deboni, *Venini Glass: Its History, Artists and Techniques, Volume 1*, Turin, 2007, The Blue Catalogue (appendix), pl. 42

*The amount of Buyer's Premium, VAT and, if applicable, Artist's Resale Royalty payable is dependent on the sale outcome. For full details see Calculating the Purchase Price in the Buyer's Guide online or in this catalogue. Buyer's Premium is payable at a maximum of 26%. VAT, where applicable, is payable at 20% on the Buyer's Premium.



62. **André Dubreuil** b. 1951

Pair of 'Perles' lanterns

circa 1988

Partially painted iron, copper, glass.

Each: 103.8 cm (40 $\frac{7}{8}$ in.)

drop, 31 cm (12 $\frac{1}{4}$ in.) diameter

Produced by A. D. Decorative Arts Ltd.,
France. From the edition of 15.

Estimate

£20,000-30,000 \$28,300-42,500

€23,200-34,900

plus Buyers Premium and VAT*

Provenance

Phillips, London, 'Design Day Sale',
28 April 2015, lot 11

Acquired from the above
by the present owner

Literature

Jean-Louis Gaillemain, *André Dubreuil
poète du fer*, Paris, 2006, fig. 49

Ron Arad's Prototype 'D Sofa'

By Deyan Sudjic

Director Emeritus of the Design Museum

The 'D Sofa' is one of the key works of Ron Arad's career, as well as an important step in the emergence of a distinct category of collectors of contemporary design. Conceived between 1993 and 1994, it marks Arad's gradual transition from artisan magic to studio production, setting a path that others would follow, if not formally, then in methodology.

Arad began in the 1980s producing a cascade of inventive and original new work based on creative repurposing and surreal juxtaposition. It was a strategy for self-produced design that grew out of the particular circumstances of London at the time when mainstream manufacturers or galleries showed little appetite to invest in challenging new work. There was his famous 'Rover' chair, which coupled a recycled car seat with steel tube, a cast concrete audio system, a desk light based on a car ariel, and furniture pieces cut from metal sheets and welded together by Arad and his assistants.

After Arad moved from One Off, his base in Covent Garden, to a purpose designed studio in Chalk Farm, he had a change of emphasis. Rather than become still more closely associated with handmade craft pieces, he started to work outside Britain with manufacturers such as Vitra, Kartell and Alessi to mass produce the industrial objects that he designed. He simultaneously embarked on his first serious architectural project, the foyer of the Tel Aviv Opera House, began his highly influential teaching career, first at the Vienna Hochschule for Angewandte Kunst, and later at the Royal College of Art, and established Ron Arad Studio in Como. Established in 1994 and lasting for five years, the studio was a partnership with a highly skilled Italian sheet metal fabricator that took on the making of Arad's editioned pieces.

The 'D Sofa' would be one of the first pieces to be produced in this way. It was made in three versions, in mirror polished stainless steel, in patinated steel and a mix of steel and copper. It was the starting point for a series of highly finished objects that often quoted the forms Arad had devised for his earlier handmade works but using different materials and finishes. Arad's initiative helped trigger a number of galleries to start working with a new generation of designers to produce editioned work that is sometimes called 'design art'.

Rather than make a maquette or a detailed set of design drawings, the 'D Sofa' is the outcome of three prototypes that Arad worked on with his assistants. It was a spontaneous process, based on picking up available materials in the studio, with Arad drawing on metal sheets to trace out where to cut and weld them together, almost as a kind of collage. Each of the three prototypes is a little different, each of the sequence learns from its predecessor to define the piece's proportions and shape. They are a fascinating insight into Arad's working methods.

Paola Antonelli, the Museum of Modern Art's curator for design refers to the 'D Sofa' as the 'Double Sofa'. She included one of the three prototypes in 'No Discipline', the MoMA monograph on Arad's work in the summer of 2009. At the time of the exhibition, Arad called it 'One of my favourite pieces'. He went on to explain: 'It's like patchwork. I just made the shape with whatever bit and pieces I had lying on the floor of the studio. Some of them are stainless steel, some are mild steel, some have what look like doodles that I used to draw with the angle grinder. It aged beautifully and it got an amazing patina. And it was like left over paint and stuff like that, polished copper, stainless steel'.

Unlike the formal perfection of the editioned pieces made in Italy with their immaculate mirror bright surfaces that have the paradoxical effect of making the volume of the piece seem to disappear, the prototypes showing traces of Arad's handwork have a heft and weight. The dematerialising impact of mirror finishes was a theme that Arad explored in his installation in the Fondation Cartier in Paris in 1994, in which he filled an entire gallery with perfectly flat serpentine shaped tabletops that contrast solid with void. Because they reflect the ceiling and the trees in the garden outside, the tables seem to vanish, and make the dark gaps running like streams and rivers between the tables appear to be surfaces. Structurally the 'D Sofa' is made from two ribbon like pieces, one that forms the back, the other accommodates the seat. The two elements barely touch, resting on just three points, to create an open slot, that in the case of the mirror finish editioned work achieves an effect similar to the Cartier tables. Positive becomes negative and negative becomes positive. The rougher oxidised metal gives the prototypes an entirely different character, a transformation that reflects the intuitive leaps of Arad's creative approach.



63. **Ron Arad** b. 1951

Prototype 'D-Sofa'

1993

Painted mild steel, steel.

103.4 x 210 x 91.5 cm (40³/₄ x 82⁵/₈ x 36 in.)

Handmade by Ron Arad and the One-Off team in the Chalk Farm studio, London, UK. Number 1 of 3 prototypes from the edition of 20 plus 5 artist's proofs in polished stainless steel. Armrest incised *Ron Arad 93* and backrest incised *PROTOTYPE/London-cantù*.

Estimate

£80,000-120,000 \$113,000-170,000

€93,000-139,000 Ω

plus Buyers Premium and VAT*

Provenance

Galleria Internos, Milan, 1994

Private collection, Italy

Phillips, New York, 'Design Masters',

15 June 2015, lot 306

Acquired from the above by the present owner

Exhibited

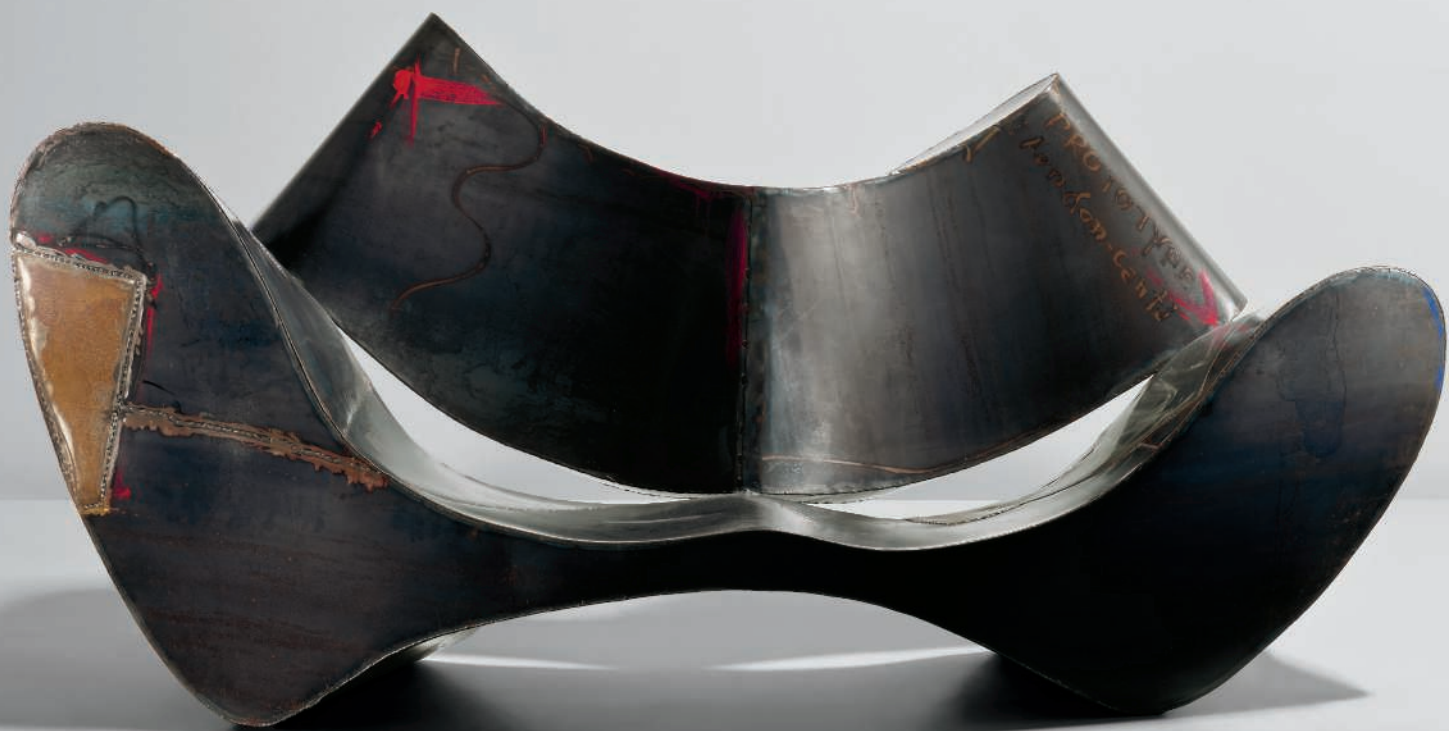
'Ron Arad Studio', Galleria Internos, Milan, 1994

Literature

Deyan Sudjic, *Ron Arad*, London, 1999, p. 78

Matthew Collings, *Ron Arad talks to Matthew Collings About Designing Chairs, Vases, Buildings and...*, London, 2004, pp. 90-91

Marie-Laure Jousset, et al., *Ron Arad: No Discipline*, exh. cat., Centre Georges Pompidou, Paris, 2008, pp.104-05



PRO 100 1 Year
London Centre

64. **Georges Jouve** 1910-1964

Two 'Cylindre' vases

circa 1955

Glazed stoneware.

Taller: 24 cm (9½ in.) high

Underside of each signed with
artist's cipher and *JOUVE*.

Estimate

£5,000-7,000 \$7,100-9,900

€5,800-8,100 ₣

plus Buyers Premium and VAT*

Literature

Philippe Jousse and Galerie Jousse
Entreprise, *Georges Jouve*, Paris, 2005,
pp. 62-65, 150 for other examples
from the series



65. **Jean Prouvé** 1901-1984

'Flavigny' bed

designed 1945

Painted steel, oak, fabric.

57.5 x 200 x 80 cm (22 $\frac{5}{8}$ x 78 $\frac{3}{4}$ x 31 $\frac{1}{2}$ in.)

Manufactured by Les Ateliers

Jean Prouvé, France.

Estimate

£5,000-7,000 \$7,100-9,900

€5,800-8,100 Ω

plus Buyers Premium and VAT*

Provenance

Private collection, France
Sotheby's, Paris, 'Design',
17 May 2017, lot 68
Acquired from the above
by the present owner

Literature

Peter Sulzer, *Jean Prouvé: Œuvre complète /
Complete Works, Volume 2: 1934-1944*,
Basel, 2000, pp. 296-97



66. **Gino Sarfatti** 1912-1985

Table lamp, model no. 598

circa 1965

Glass, partially painted aluminium,
painted steel, painted brass.

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

37 cm (14 $\frac{5}{8}$ in.) diameter

Manufactured by Arteluce, Milan, Italy.

Underside with manufacturer's label
printed *AL/MILANO/ARTELUCE*.

Estimate

£8,000-12,000 \$11,300-17,000

€9,300-13,900

plus Buyers Premium and VAT*

Provenance

Private collection, Milan

Literature

Piero Castiglioni, Chiara Baldacci and
Giuseppe Biondo, *Lux Italia 1930-1990:*

L'architettura della luce, Milan, 1991, p. 65

Marco Romanelli and Sandra Severi,

Gino Sarfatti: selected works 1938-1973,

Milan, 2012, pp. 361, 438



67. **Gio Ponti** 1891-1979

Double desk

1950s

Walnut-veneered wood, walnut, brass.
80 x 119.7 x 119.7 cm (31½ x 47½ x 47½ in.)
Manufactured by Schirolli, Mantua, Italy.
Interior of one leg with metal label
impressed *BNL. 1457*. Together with
a certificate of expertise from the
Gio Ponti Archives.

Estimate

£5,000-7,000 \$7,100-9,900

€5,800-8,100 Ω

plus Buyers Premium and VAT*

Provenance

Banca Nazionale del Lavoro, Milan



68. **Gino Sarfatti** 1912-1985

Two standard lamps, model no. 1073

circa 1956

Painted aluminium, painted iron.

Taller: 211.5 cm (83¼ in.) high

Manufactured by Arteluce, Milan, Italy.

Estimate

£4,000-6,000 \$5,700-8,500

€4,600-7,000

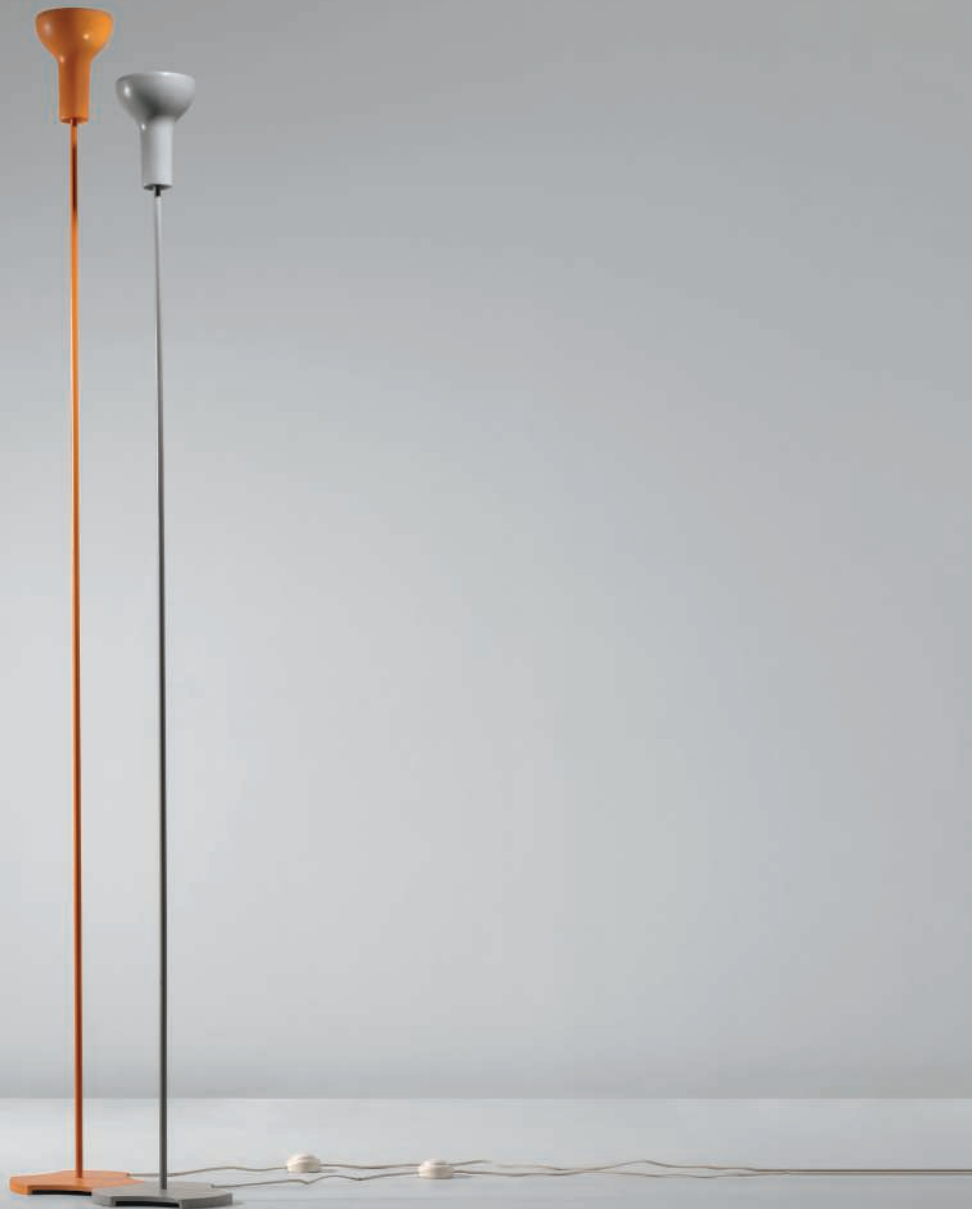
plus Buyers Premium and VAT*

Provenance

Private collection, Milan, commissioned directly from the designer, circa 1956

Literature

Marco Romanelli and Sandra Severi, *Gino Sarfatti: selected works 1938-1973*, Milan, 2012, pp. 284-85, 454



Property from a Private Collection, London

69. **Jacques Quinet** 1918-1992

Rare sideboard

circa 1956

Pear-veneered wood, sapele, leather, brass.
89.5 x 159.7 x 42.5 cm (35¼ x 62⅞ x 16¾ in.)

Estimate

£15,000-20,000 \$21,200-28,300

€17,400-23,200

plus Buyers Premium and VAT*

Provenance

Mademoiselle Fontaine-Bergy,
Passy, commissioned directly
from the designer, 1956-1959
Thence by descent
Artcurial, Paris, 'Art Déco',
22 May 2018, lot 80
Acquired from the above
by the present owner



70. **Ico Parisi** 1916-1996

Rare children's rocking chair, model no. 839

circa 1957

Ash-veneered plywood, painted iron, fabric.

50 x 51 x 56.5 cm (19 $\frac{5}{8}$ x 20 $\frac{1}{8}$ x 22 $\frac{1}{4}$ in.)

Manufactured by Cassina, Meda, Italy.

Estimate

£2,000-3,000 \$2,800-4,200

€2,300-3,500 Ω

plus Buyers Premium and VAT*

Provenance

Private collection, Modena

Literature

Roberta Lietti, *Ico Parisi Catalogue Raisonné, 1936-1960*, Milan, 2017, pp. 636-37

The present model was exhibited at 'Colori e forme nella casa d'oggi', Villa Olmo, Como, 1957.

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



The present model exhibited at 'Colori e forme nella casa d'oggi', Villa Olmo, Como, 1957. Courtesy of Archivio Design Ico Parisi, Como.



71. **Georges Jouve** 1910-1964

Candle holder

circa 1950

Glazed stoneware.

28 cm (11 in.) high

Underside signed with artist's
cipher and *JOUVE*.

Estimate

£8,000-12,000 \$11,300-17,000

€9,300-13,900 Ω

plus Buyers Premium and VAT*



72. **Serge Mouille** 1922-1988

Set of four adjustable 'Tuyau' wall lights

circa 1955

Painted aluminium, brass, painted steel.

Each: 38 x 12.7 x 38.5 cm (14 $\frac{7}{8}$ x 5 x 15 $\frac{1}{8}$ in.)

Manufactured by Atelier Serge Mouille and issued by Galerie Steph Simon, France.

Estimate

£4,000-6,000 \$5,700-8,500

€4,600-7,000 Ω

plus Buyers Premium and VAT*

Provenance

Galerie Patrick Seguin, Paris

Kessler & Kessler, Zürich

Acquired from the above by the present owner

Literature

Anthony Delorenzo, ed., *Jean Prouvé / Serge Mouille*, New York, 1985, pp. 111, 134
Pierre Émile Pralus, *Serge Mouille, A French Classic*, Saint Cyr au Mont d'Or, 2006, pp. 198-201



73. **Jean Prouvé and Charlotte Perriand** 1901-1984 and 1903-1999

'S.C.A.L.' bed with pivoting shelf

circa 1953
Painted steel, oak-veneered wood, fabric.
61 x 190 x 80.2 cm (24 x 74¾ x 31½ in.)
Manufactured by Les Ateliers Jean Prouvé
and André Chetaille, Nancy, France.

Estimate

£8,000-12,000 \$11,300-17,000
€9,300-13,900 Ω
plus Buyers Premium and VAT*

Provenance

Galerie Patrick Seguin, Paris
Acquired from the above by the present owner

Literature

Jacques Barsac, *Charlotte Perriand Un art d'habiter 1903-1959*, Paris, 2005, p. 366
Peter Sulzer, *Jean Prouvé: Œuvre complète / Complete Works, Volume 3: 1944-1954*, Basel, 2005, p. 167



74. NARUKUMA

'From one sheet' chair

designed 2008, produced 2019

Sycamore-veneered plywood.

80.2 x 90 x 67 cm (31 $\frac{1}{8}$ x 35 $\frac{3}{8}$ x 26 $\frac{3}{8}$ in.)

Produced by Nunchi, Italy.

From the edition of 4.

Estimate

£2,000-3,000 \$2,800-4,200

€2,300-3,500 Ω

plus Buyers Premium and VAT*



75. Dae-Sup Kwon

'Moon Jar'

2016

Porcelain, clear glaze.

55.5 cm (21 $\frac{7}{8}$ in.) high, 52 cm (20 $\frac{1}{2}$ in.) diameter

Underside incised with artist's cipher *DAE*.

Together with original box signed twice by artist.

Estimate

£25,000-35,000 \$35,400-49,500

€29,000-40,700 ₩

plus Buyers Premium and VAT*

Provenance

Acquired directly from the artist
by the present owner, 2017



76. **Isamu Noguchi** 1904-1988

'Akari' light sculpture, model no. 33N

circa 1968

Japanese mulberry bark paper,
bamboo, painted metal.

162.5 cm (63 $\frac{7}{8}$ in.) drop,

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

Manufactured by Ozeki & Co., Gifu, Japan.

Shade stamped with artist's ideograph.

Together with original box stamped N°33/N.

Estimate

£2,000-3,000 \$2,800-4,200

€2,300-3,500 Ω

plus Buyers Premium and VAT*

Provenance

Private collection, Japan

Literature

Isamu Noguchi, *Isamu Noguchi:*

Space of Akari & Stone,

San Francisco, 1986, pp. 47-48

Nancy Grove and Diane Botnick,

The Sculpture of Isamu Noguchi,

1924-1979: A Catalogue, New York,

1980, cat. no. 830 33N



77. **Junzo Sakakura** 1901-1969

Pair of lounge chairs, model no. 5016

designed 1957, produced 1970s
Teak-veneered plywood, fabric.
Each: 65 x 56 x 68 cm (25⁵/₈ x 22 x 26³/₄ in.)
Manufactured by Tendō Mokkō, Tendō, Japan.
Reverse of each with manufacturer's label
printed *TENDO*.

Estimate

£4,000-6,000 \$5,700-8,500

€4,600-7,000 Ω

plus Buyers Premium and VAT*

Provenance

Private collection, Japan

Literature

Junzo Sakakura, Architect: Living in Modernism, Housing, Furniture and Design, exh. cat., The Museum of Modern Art, Kamakura & Hayama, Tokyo, 2009, pp. 99-100, 138-41, 165



Somewhere There's Heaven: Shiro Kuramata's How High the Moon Sofa

By Luke T. Baker

*Somewhere there's music
It's where you are.
Somewhere there's heaven
How near, how far.
The darkest night would shine
If you would come to me soon.
Until you will, how still my heart
How high the moon.*

The wistful jazz standard How High the Moon, penned in 1940 by lyricist Nancy Hamilton and once a staple in Ella Fitzgerald's repertoire, is an apt title for Shiro Kuramata's iconic, nearly translucent sofa made from copper-plated metal mesh. Like the song about longing after a distant love, this ghostly object seems to recall something familiar but still far away. We can discern its gauzy silhouette, as though coaxed from the depths of memory, but its form appears not quite tangible.

Since its debut in 1986, 'How High the Moon' has been an emblem of 20th century design, and remains a masterwork within the Japanese designer's oeuvre, which encompassed designs for furniture, lighting, objects, and some 300 interiors. It's consummate Kuramata: minimal and serene at first glance, yet imbued with aspects of whimsy, illusion, and reference, themes that would resonate in Kuramata's works until his death in 1991.

'How High the Moon' gracefully displays the designer's affinity for expanded metal mesh, one of the industrial materials he began working with extensively starting in the mid 1980s. Made from sheet steel that's been slit and stretched into a grid of diamond-shaped voids, expanded metal mesh is strong, yet lightweight and permeable—ideal for applications like fences, plaster walls, or factory catwalks. Such industrial materials were loaded with significance for many Japanese artists and designers of Kuramata's generation, who came of age during the post-war years of intensive urbanisation and Westernisation. While contemporaneous art movements such as Mono-ha appropriated raw artefacts of industry as a comment on Japan's rapid transformation, Kuramata's works instead sought to recontextualise plate glass, metal mesh, and anodised aluminum in unexpected domestic applications. By elevating these workaday materials and shedding light (quite literally) on their inherent beauty, Kuramata's designs transformed the cold and inorganic into something evocative and charmed with emotion.

Expanded metal mesh was used for elements of his '45° Latitude' table (1985), 'Sing Sing' and 'Hal' chairs (1985 and 1987), and as the central feature of his 1987 Shibuya store for friend and collaborator Issey Miyake, but the 'How High the Moon' sofa and armchair were the only objects he created almost exclusively from the material.

At once voluminous and weightless, Kuramata's surrealistic sofa plays a trick on the senses. The designer was drawn to mesh as an ethereal material characterised primarily by its absence, 'a plane that barely holds itself up after all excess parts have been subtracted' (*Shiro Kuramata*, Hara Museum of Contemporary Art, 1996). Working with mesh, glass, and later, acrylic, allowed Kuramata to create 'invisible' objects that by turns stand out and blend into the background. 'How High the Moon' traces the outline of an overstuffed sofa—that Platonic ideal of bourgeoisie Western domesticity and leisure—to create both shell and symbol, a hollowed out form steeped in nostalgia. Throughout his career, Kuramata's designs would push the limits of reductivity and reference. His 'Glass' chair of 1976 or 'Homage to Josef Hoffmann' chairs of 1985 and 1986 show the designer abstracting or dematerialising objects down to their most essential shapes, while maintaining the allusion to an imagined whole.

A sofa created from elemental planes of industrial steel mesh would seem the ultimate minimalist's couch—bested perhaps only by the spartan and boxlike wooden furnishings of Donald Judd—but Kuramata himself did not think of 'How High the Moon' as devoid of the decorative. Rather, he used mesh to explore his penchant for expressive linearity, treating it with shiny coatings like copper plate that maximise the dazzling effects of light and make the surface glint like beads of dew on a spiderweb.

The mesh serves as both exoskeletal structure and surface decoration, its geometric repeat suggestive of a printed textile or even the dimpled, button-tufted upholstery of a classic Chesterfield. The dynamic pattern of intersecting lines cause a *moiré* effect that visually vibrates as you approach the object, and creates shadows that fall onto nearby surfaces, creeping and elongating with the shifting sunlight. 'The concept of decoration is weak inside me, but by using mesh that proliferates like a cell within the process of eliminating, I'm discovering my own style of decoration,' he noted (*Shiro Kuramata*, Hara Museum of Contemporary Art, 1996). Many of Kuramata's most powerful designs embrace ornament that is incidental and often intrinsic to the material itself—whether the lace-like *craquelure* of shattered sheet glass in his 'Sally' table (1987), or the red roses encased within the clear acrylic slabs of his iconic 'Miss Blanche' chair (1988).

Works like 'How High the Moon' embody Kuramata's approach to designing objects with the imaginative spirit of a poet. From a sheet of penny-colored cut steel, he evokes a fantastical rumination on a sofa, the domestic archetype rendered as a shimmering mirage—how near, how far.

78. **Shiro Kuramata** 1934-1991

'How High the Moon' two-seater sofa

designed 1986

Copper-plated steel mesh, copper-plated steel.

70 x 149.2 x 82.6 cm (27½ x 58¾ x 32½ in.)

Manufactured by Terada Tekkojo for Idée, Tokyo, Japan. Number 27 from the edition of 30. Together with a copy of the certificate of authenticity from Mieko Kuramata.

Estimate

£20,000-30,000 \$28,300-42,500

€23,200-34,900 Ω

plus Buyers Premium and VAT*

Provenance

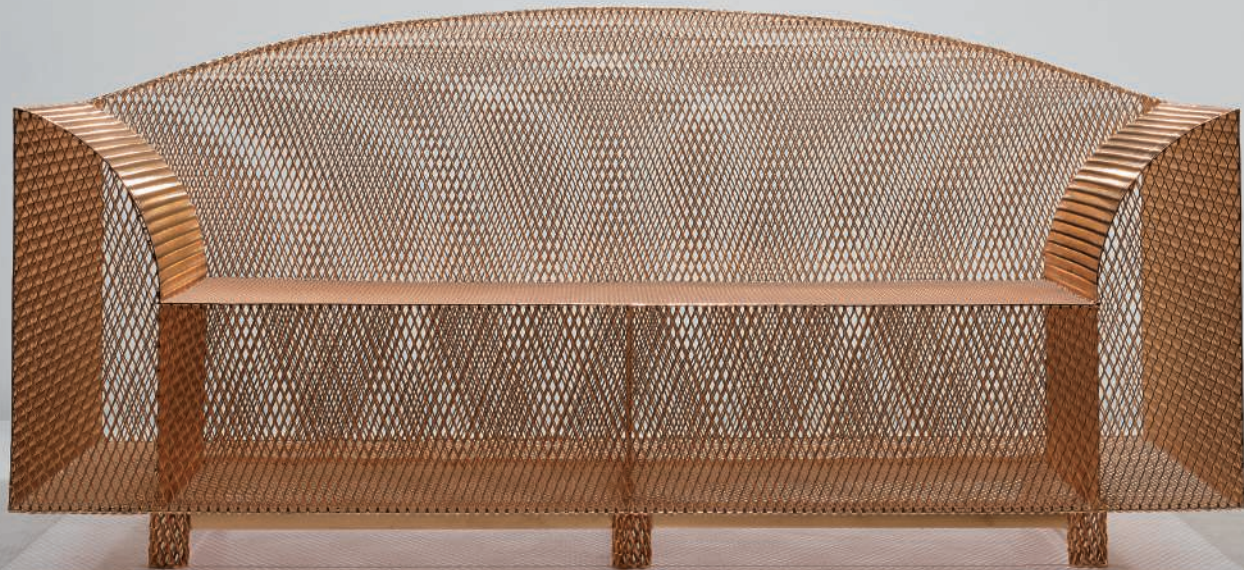
ammann//gallery, Cologne

Acquired from the above by the present owner

Literature

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

Deyan Sudjic, *Shiro Kuramata: Catalogue of Works*, London, 2013, pp. 340, 346 for the armchair version of the model



*The amount of Buyer's Premium, VAT and, if applicable, Artist's Resale Royalty payable is dependent on the sale outcome. For full details see Calculating the Purchase Price in the Buyer's Guide online or in this catalogue. Buyer's Premium is payable at a maximum of 26%. VAT, where applicable, is payable at 20% on the Buyer's Premium.

79. **Fernando Campana and Humberto Campana** b. 1961, b. 1953

'Sonia Diniz' chair

2003

Carpet, rubber, ethylene vinyl acetate (EVA), fabric, wood, stainless steel.

78.2 x 63 x 67 cm (30³/₄ x 24³/₄ x 26³/₈ in.)

Produced by Estudio Campana, São Paulo, Brazil. From the edition of 12 plus 4 artist's proofs and 2 prototypes.

Estimate

£8,000-12,000 \$11,300-17,000

€9,300-13,900

plus Buyers Premium and VAT*

Provenance

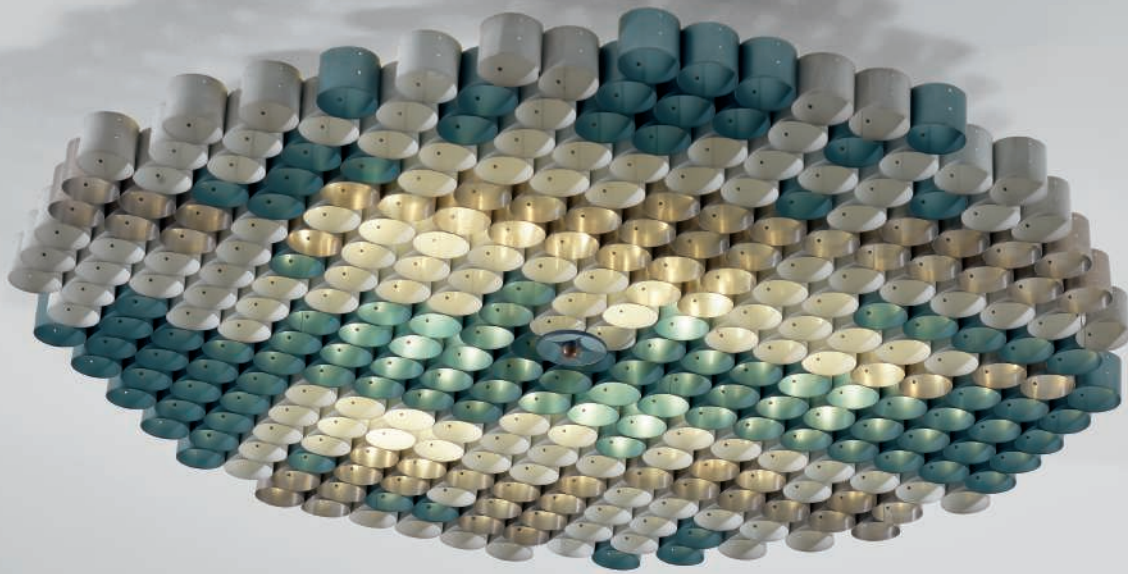
Private collection, London

Literature

Darrin Alfred, et al, *Campana Brothers, Complete Works (So Far)*, New York, 2010, pp. 176-77, 268

Phillips wishes to thank Daniel Kini of Estudio Campana for his assistance cataloguing the present lot.





80. **Mario Galvagni and
Paolo Antonio Chessa**

b. 1928, 1922-1981

Large ceiling light

circa 1954

Anodised aluminium, painted
aluminium, aluminium, brass.
12.5 cm (4 $\frac{7}{8}$ in.) drop,
92.5 cm (36 $\frac{3}{8}$ in.) diameter

Estimate

£5,000-7,000 \$7,100-9,900

€5,800-8,100 Ω

plus Buyers Premium and VAT*

Provenance

Private collection, Rome

Literature

'Rassegna Domus', *Domus*,
no. 307, June 1955, n.p.

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

81. **Gabriella Crespi** 1922-2017

'Cavolo' ice bucket and 'Foglia cavolo con lumache' bowl, from the 'Cesello' series

circa 1970

Gilded brass.

Ice bucket: 28 x 31.5 x 31 cm (11 x 12³/₈ x 12¹/₄ in.)

Bowl: 11 x 32 x 23.5 cm (4³/₈ x 12⁵/₈ x 9¹/₄ in.)

Produced by Gabriella Crespi, Milan, Italy.

Underside of each impressed with artist's facsimile signature. Together with a certificate of authenticity from the Archivio Gabriella Crespi.

Estimate

£3,500-5,000 \$5,000-7,100

€4,100-5,800 Ω

plus Buyers Premium and VAT*

Provenance

Private collection, Milan

The present lot has been authenticated by the Archivio Gabriella Crespi and is recorded under archive number 080411063G/969.



Property from a Private Collection, Brussels

82. Studio Job

Unique 'Paper Buffet'

2015

Glass, *papier-mâché* wood, PU coating, polished bronze.

81.3 x 160 x 49 cm (32 x 62 $\frac{7}{8}$ x 19 $\frac{1}{4}$ in.)

Produced by Studio Job, the Netherlands.

Interior of one door stamped *Job 20*, inscribed in marker *15/1/1* and signed *Job*. Proper left back foot with bronze medallion impressed *Job*.

Estimate

£12,000-18,000 \$17,000-25,500

€13,900-20,900

plus Buyers Premium and VAT*

Provenance

Samuel Vanhoegaerden Gallery, Knokke,

acquired directly from the artist

Acquired from the above by the present owner

Exhibited

'The Banana Show', Samuel

Vanhoegaerden Gallery, Knokke,

7 August-27 September 2015





83. Venini

Set of four ceiling lights

1960s

Coloured glass, brass, rubber cord.

Each: 91.5 cm (36 in.) drop,

39 cm (15³/₈ in.) diameter, as shown

Produced by Venini & C., Murano, Italy.

Estimate

£8,000-12,000 \$11,300-17,000

€9,300-13,900

plus Buyers Premium and VAT*

Provenance

Private collection, Naples

*The amount of Buyer's Premium, VAT and, if applicable, Artist's Resale Royalty payable is dependent on the sale outcome. For full details see Calculating the Purchase Price in the Buyer's Guide online or in this catalogue. Buyer's Premium is payable at a maximum of 26%. VAT, where applicable, is payable at 20% on the Buyer's Premium.

84. **Fernando Campana and
Humberto Campana** b. 1961, b. 1953

'Sushi' sofa

2002

Carpet, rubber, ethylene vinyl acetate (EVA),
fabric, wood, stainless steel.

80 x 162.2 x 77 cm (31½ x 63⅞ x 30⅜ in.)

Produced by Estudio Campana, São Paulo,
Brazil. Number 7 from the edition of 7
plus 2 artist's proofs and 3 prototypes.

Frame incised *CAMPANA, N° 07 / 07*.

Estimate

£30,000-50,000 \$42,500-70,800

€34,900-58,100

plus Buyers Premium and VAT*

Provenance

Private collection, London

Literature

Darrin Alfred, et al, *Campana Brothers,
Complete Works (So Far)*, New York, 2010,
pp. 174-75, 266

Phillips wishes to thank Daniel Kini of
Estudio Campana for his assistance
cataloguing the present lot.



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

'Lucrezia' bench

circa 1964

Walnut-veneered wood, walnut.

48.7 x 118.4 x 50 cm (19½ x 46½ x 19½ in.)

Manufactured by Poltronova, Agliana, Italy.

Estimate

£5,000-7,000 \$7,100-9,900

€5,800-8,100 Ω

plus Buyers Premium and VAT*

Provenance

Private collection, Pisa

Literature

Poltronova: Sottsass 1970, sales catalogue, 1970, n.p.

Guia Sambonet, *Ettore Sottsass: mobili e qualche arredamento*, Milan, 1985, p. 46



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

Plate

circa 1958

Enamelled copper.

16 cm (6¼ in.) diameter

Manufactured by Bucci, Pesaro for
Galleria Il Sestante, Milan, Italy.

Underside painted *Il Sestante*.

Estimate

£3,000-5,000 \$4,200-7,100

€3,500-5,800 †

plus Buyers Premium and VAT*

Provenance

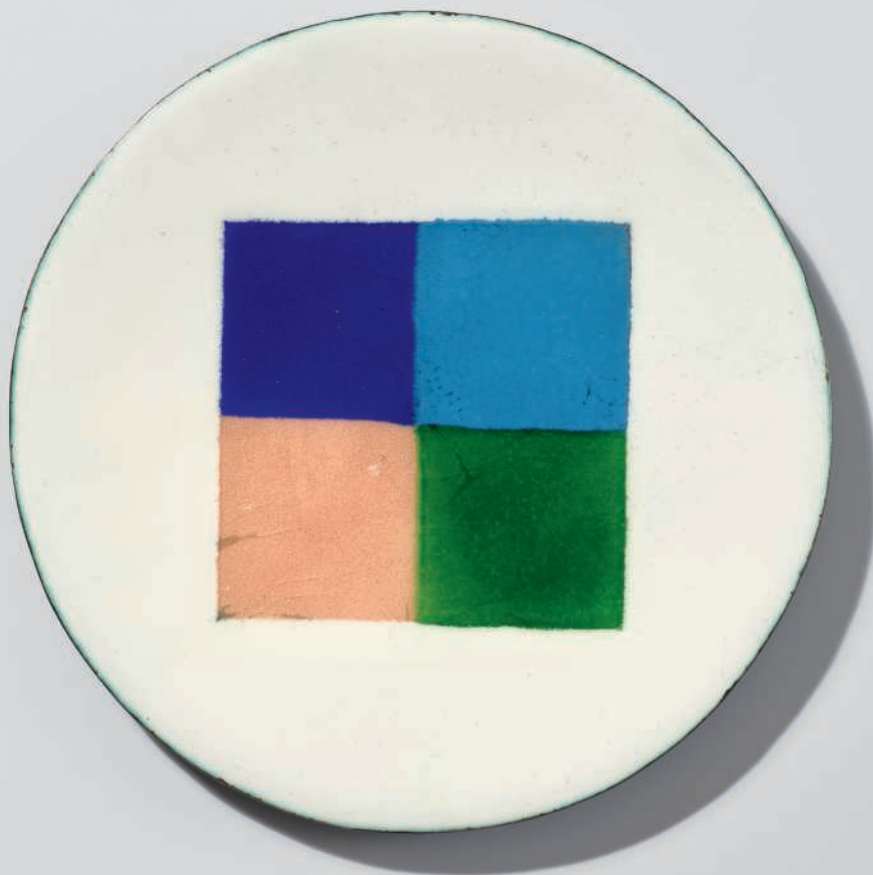
Private collection, Milan

Literature

Fulvio and Napoleone Ferrari, *Ettore*

Sottsass: Smalti 1958, Turin, 2010, p. 43

Ettore Sottsass: Smalti, exh. cat., Istituto
Italiano di Cultura, Paris, 2018, p. 17





87. **Napoleone Martinuzzi** 1892-1977

**Six-armed chandelier,
variant of model no. 5001**

circa 1927

Coloured glass, steel, chromium-plated metal.

92.7 cm (36½ in.) drop, 100.4 cm (39½ in.)

diameter

Produced by Venini & C., Murano, Italy.

Estimate

£5,000-7,000 \$7,100-9,900

€5,800-8,100 Ω

plus Buyers Premium and VAT*

Provenance

Private collection, Monza

Literature

Marino Barovier, *Napoleone Martinuzzi*

Venini 1925-1931, exh. cat., Fondazione

Giorgio Cini, Venice, 2013, p. 401 for a

larger version of the model

*The amount of Buyer's Premium, VAT and, if applicable, Artist's Resale Royalty payable is dependent on the sale outcome. For full details see Calculating the Purchase Price in the Buyer's Guide online or in this catalogue. Buyer's Premium is payable at a maximum of 26%. VAT, where applicable, is payable at 20% on the Buyer's Premium.

88. **Vincent Dubourg** b. 1977

'Nouvelle Zelande Shelf'

2010

Painted oak.

66 x 357 x 35.5 cm (25 $\frac{7}{8}$ x 140 $\frac{1}{2}$ x 13 $\frac{7}{8}$ in.)
fully extended

Number 4 from the edition of 8
plus 4 artist's proofs. Each incised
Vincent/4 / 8/GAUCHE and
4 / 8/DROITE, respectively.

Estimate

£8,000-12,000 \$11,300-17,000

€9,300-13,900 Ω

plus Buyers Premium and VAT*

Provenance

Carpenters Workshop Gallery, Paris
Acquired from the above by the present
owner, 2011

Literature

Nicolas Alquin, Sarah Schleuning and
Anne Bony, *Vincent Dubourg*, Paris, 2018,
p. 107 for a similar example



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

Coffee table

1958

Painted-veneered wood,
painted steel, brass.

57.7 cm (22¾ in.) high,

105.5 cm (41½ in.) diameter

Manufactured by Poltronova, Agliana,
Italy. Underside dated *MAR 1958*.

Estimate

£3,000-5,000 \$4,200-7,100

€3,500-5,800 Ω

plus Buyers Premium and VAT*

Provenance

Private collection, Florence

Literature

'Elementi di arredamento: armadi, tavoli,
specchi, ceramiche', *Domus*, no. 353,
April 1959, p. 42 for a similar example



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

Confectionery dish, model no. 194

circa 1958
Glazed earthenware.
6.9 x 26.7 x 15.2 cm (2¾ x 10½ x 5⅞ in.)
Manufactured by Bitossi, Montelupo
Fiorentino for Galleria Il Sestante,
Milan, Italy. Underside signed *IL
SESTANTE/SOTTASS.*

Estimate

£5,000-7,000 \$7,100-9,900

€5,800-8,100 Ω

plus Buyers Premium and VAT*

Provenance

Private collection, Florence

Literature

'Nuove ceramiche di serie', *Domus*, no. 345,
August 1958, p. 46; no. 358, September 1959,
p. 13; no. 749, May 1993, p. 68
Fulvio Ferrari, *Sottsass: 1000 Ceramics*,
Turin, 2017, pp. 70, 74, 327





91. **Tomaso Buzzi** 1900-1981

Ceiling light, model no. 5413

1931-1935

Lattimo glass with applied gold leaf, brass.

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

31.7 cm (12 $\frac{1}{2}$ in.) diameter

Produced by Venini & C., Murano, Italy.

Estimate

£5,000-7,000 \$7,100-9,900

€5,800-8,100

plus Buyers Premium and VAT*

Provenance

Private collection, Varese

Literature

Anna Venini Diaz de Santillana,

Venini Catalogue Raisonné

1921-1986, Milan, 2000, p. 257

Franco Deboni, *Venini Glass: Its History,*

Artists and Techniques, Catalogue

1921-2007, vol. 1, Turin, 2007,

The Blue Catalogue (appendix), pl. 146

92. **Ico Parisi** 1916-1996

Pair of drinks cabinets

circa 1948

African mahogany-veneered wood,

African mahogany, glass, brass.

Each: 149.5 x 99.8 x 46.8 cm

(58 $\frac{7}{8}$ x 39 $\frac{1}{4}$ x 18 $\frac{3}{8}$ in.)

Manufactured by ArteCasa, Cantù, Italy.

Estimate

£8,000-12,000 \$11,300-17,000

€9,300-13,900

plus Buyers Premium and VAT*

Provenance

Private collection, Como, commissioned

directly from the designer, circa 1948

Thence by descent to the present owner

Literature

'Moglie e marito architetti', *Domus*,

no. 229, August 1948, p. 22

Roberta Lietti, *Ico Parisi Catalogue*

Raisonné, 1936-1960, Milan, 2017, p. 359

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



93. **Yoichi Ohira** b. 1946

Bottle with stopper

1996

Hand-blown glass canes with powder inserts, ground surface.

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

Executed by Livio Serena, master glassblower, Murano, Italy. Underside incised with artist's cipher, *Yoichi Ohira/m° L.*

Serena/1 / 1 unico/1996 murano and *Ohira/unique/murano* in Kanji. Together with original box inscribed with artist's cipher.

Estimate

£3,000-5,000 \$4,200-7,100

€3,500-5,800 ₺

plus Buyers Premium and VAT*



94. **Pietro Chiesa** 1892-1948

Low table

1940s

Glass, brass.

39.2 x 130 x 69.8 cm (15³/₈ x 51¹/₈ x 27¹/₂ in.)

Manufactured by Fontana Arte,
Milan, Italy. Brass incised with
manufacturer's mark FX.

Estimate

£5,000-7,000 \$7,100-9,900

€5,800-8,100

plus Buyers Premium and VAT*

Provenance

Private collection, Milan



95. **Seguso**

Four wall lights

1950s

Glass, copper.

Taller pair: 68.7 x 28.5 x 32.5 cm
(27 x 11¼ x 12¾ in.)

Produced by Seguso Vetri d'Arte,
Murano, Italy

Estimate

£20,000-30,000 \$28,300-42,500

€23,200-34,900 Ω

plus Buyers Premium and VAT*

Provenance

Hotel Europa, Lugano





96. **Gio Ponti** 1891-1979

***Desk with pair of incorporated chairs,
model no. A012, from the 'Apta' series***

circa 1970

Plastic-laminated wood, painted wood,
acrylic, stainless steel, chromium-plated
metal, vinyl, leather.

75 x 129.4 x 112.5 cm (29½ x 50¾ x 44¼ in.)
fully extended

Manufactured by Walter Ponti, San Biagio,
Italy. Together with a certificate of expertise
from the Gio Ponti Archives.

Estimate

£5,000-7,000 \$7,100-9,900

€5,800-8,100 Ω

plus Buyers Premium and VAT*

Provenance

Private collection, Mantua

Literature

'Maggior spazio godibile in minor
superficie', *Domus*, no. 490,
September 1970, pp. 25-26

Laura Falconi, *Gio Ponti: Interiors,*

Objects, Drawings 1920-1976,

Milan, 2004, p. 207

Ugo La Pietra, ed., *Gio Ponti:*

L'arte si innamora dell'industria,

Milan, 2009, pp. 378-79

Sophie Bouilhet-Dumas, Dominique

Forest and Salvatore Licitra, eds., *Gio*

Ponti: archi-designer, exh. cat., Musée

des Arts Décoratifs, Paris, 2018, p. 285



97. **Luigi Caccia Dominioni and
Pier Giacomo Castiglioni**

1913-2016 and 1913-1968

'Caccia' flatware service for twelve

designed 1938, produced 1960s
Precious metal, stainless steel.

Largest utensil: 32.5 cm (12¾ in.) long
Executed by silversmith Luciano Canton,
Milan, Italy. Each marked with 800
purity mark and 674/MI maker's mark.
Comprising 24 dinner forks, 12 fish forks,
12 dessert forks, 12 dinner knives, 12 fish
knives, 12 dessert knives, 12 soup spoons,
12 dessert spoons, 12 tea spoons, 1 ladle,
1 serving fork, 1 serving knife (123).

Estimate

£6,000-8,000 \$8,500-11,300

€7,000-9,300 Ω

plus Buyers Premium and VAT*

Provenance

Gifted to the present owner, 1960s

Literature

'Tipi', *Domus*, no. 150, June 1940, p. 52

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



98. **Gio Ponti** 1891-1979

*Unique set of three chairs,
designed for the Dulciora offices, Milan*

circa 1950
Painted wood, fabric.
Each: 117 x 46.5 x 53 cm (46½ x 18¼ x 20¾ in.)
Together with a certificate of expertise
from the Gio Ponti Archives.

Estimate

£20,000-30,000 \$28,300-42,500
€23,200-34,900
plus Buyers Premium and VAT*

Provenance

Dulciora offices, Milan
Thence by descent
Phillips, London, 'Modern Masters',
26 April 2017, lot 230
Acquired from the above by the present owner

Literature

Ugo La Pietra, ed., *Gio Ponti*, New York,
2009, p. 203 for a similar example



99. **Studio B.B.P.R.**

***Pair of large ceiling lights, designed for
the Cinema Mediolanum, Milan***

circa 1971

Painted steel, painted aluminium, painted
brass, brass, acrylic.

Each: 163 cm (64½ in.) drop,
61 cm (24 in.) diameter

Estimate

£20,000-30,000 \$28,300-42,500

€23,200-34,900

plus Buyers Premium and VAT*

Provenance

Cinema Mediolanum, Milan

Literature

Antonio Piva, *BBPR a Milano*, Milan, 1982, p. 137

Serena Maffioletti, *BBPR*, Bologna, 1994, p. 183



100. **Studio B.B.P.R.**

Table

1950s

Walnut-veneered wood, walnut,
painted iron, brass.

78.5 cm (30 $\frac{7}{8}$ in.) high,

118 cm (46 $\frac{1}{2}$ in.) diameter

Manufactured by Fratelli Frigerio, Cantù, Italy.

Estimate

£6,000-8,000 \$8,500-11,300

€7,000-9,300

plus Buyers Premium and VAT*

Provenance

Private collection, Cantù



101. **Gino Sarfatti** 1912-1985

Pair of wall lights, model no. 249/2

circa 1963

Painted steel, glass.

Each: 10.5 x 30 x 10 cm (4 $\frac{1}{8}$ x 11 $\frac{3}{4}$ x 3 $\frac{7}{8}$ in.)

Manufactured by Arteluce, Milan, Italy.

One with manufacturer's label printed

AL/MILANO/ARTELUCE.

Estimate

£2,000-3,000 \$2,800-4,200

€2,300-3,500

plus Buyers Premium and VAT*

Provenance

Private collection, Palermo

Literature

Marco Romanelli and Sandra Severi,
Gino Sarfatti: selected works 1938-1973,
Milan, 2012, pp. 334, 417



102. **Lucie Rie** 1902-1995

Conical bowl

circa 1978

Porcelain with manganese glaze,
radiating inlaid and *sgraffito* design.

11.3 cm (4½ in.) high,

21.3 cm (8¾ in.) diameter

Underside impressed with artist's seal.

Estimate

£40,000-60,000 \$56,600-84,900

€46,500-69,700 ♣

plus Buyers Premium and VAT, ARR applies*

Provenance

Janet Leach, St Ives, acquired
directly from the artist

Gifted from the above to the present
owner, circa 1997

Literature

John Houston, ed., *Lucie Rie: a survey of
her life and work*, exh. cat., Crafts Council
and The Victoria and Albert Museum,
London, 1981, p. 88 for a similar example

While visiting Lucie Rie at her studio at 18 Albion Mews, the ceramic artist Vivienne Foley noticed a porcelain bowl with manganese glaze and inlaid design closely resembling the present work, if not the exact bowl. Afterwards when Rie invited her upstairs for tea, Foley inquired whether she could purchase the bowl. Rie's response was, 'You are a potter. What do you want with my work?'. As she was relocating her studio to Ireland, Foley didn't have the opportunity to follow up with Rie. However, in 1978 on a trip with the Craftsmen Potters Association, Foley spent a month in China with Janet Leach, the American studio potter and wife of Bernard Leach, and the American writer and lecturer Barbara Curtis Adachi, who was an expert in *Bunraku*, the traditional Japanese puppet theatre. In conversation, they realised Leach had purchased a work by Foley from Casson Gallery as a gift for her friend, Adachi. Following the trip the three remained friends, and they visited one another in the United States, England and Ireland. Several years later, Leach gave Adachi three of Rie's bowls from her collection. Having recollected the story of Foley's visit to Rie's studio in the 1970s, Leach asked that Adachi give the present work to Foley.



103. **Hans Coper** 1920-1981

Pot on cylindrical foot

circa 1972

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

12 cm (4¾ in.) high

Impressed with artist's seal.

Estimate

£5,000-7,000 \$7,100-9,900

€5,800-8,100 ▲

plus Buyers Premium and VAT, ARR applies*

Provenance

Private collection, Cumbria

Thence by descent to the present owner

Literature

Tony Birks, *Hans Coper*, Yeovil, 2013, p. 176 for a similar example



104. **Barbro Nilsson** 1899-1983

'Falurutan grön Fabiola' rug

designed 1952

Handwoven wool on a linen warp.

319.5 x 198 cm (125¾ x 77⅞ in.)

Produced by Märta Måås-Fjetterström AB, Båstad, Sweden. Woven with manufacturer's mark AB MMF and artist's initials BN.

Estimate

£8,000-12,000 \$11,300-17,000

€9,300-13,900 Ω

plus Buyers Premium and VAT*

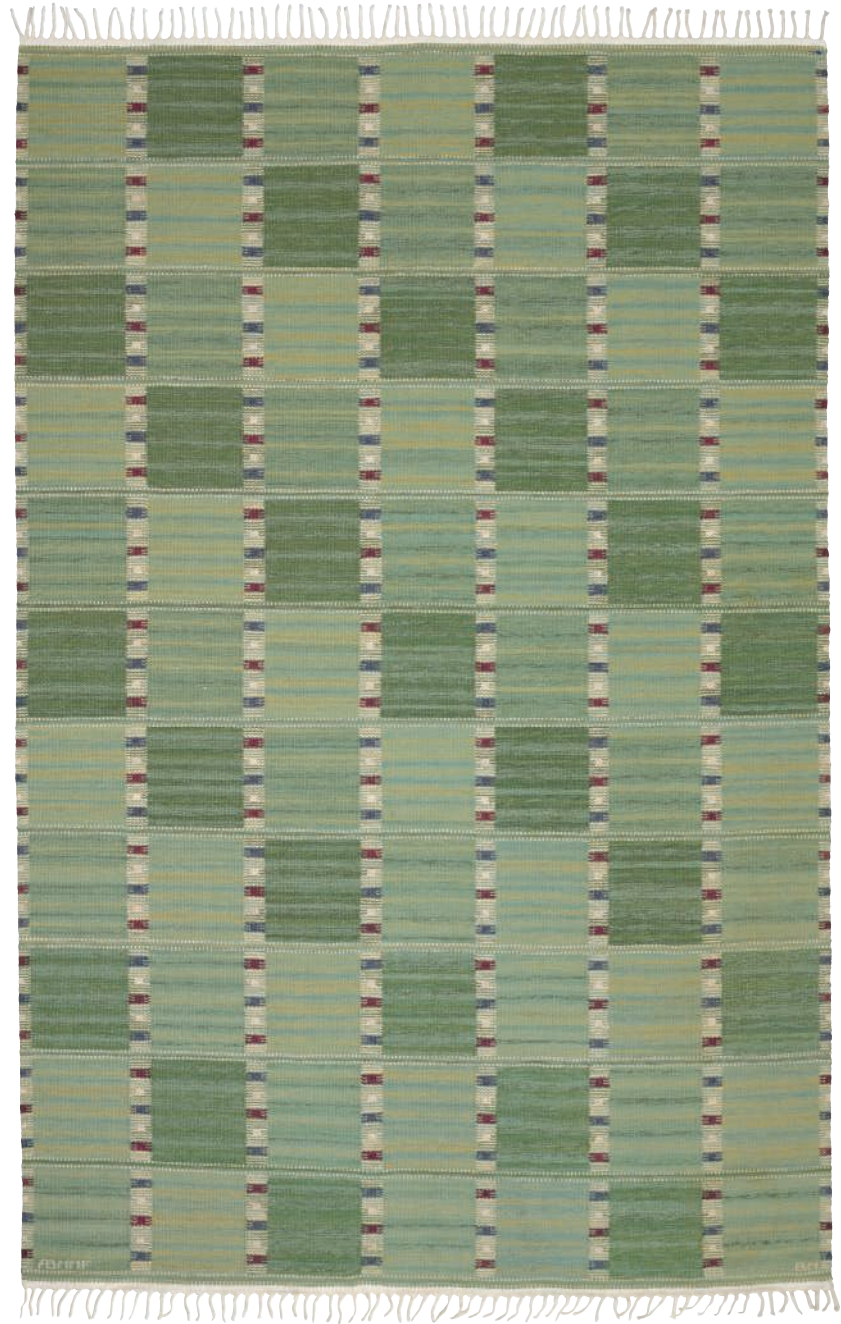
Provenance

Private collection, Stockholm

Literature

Märta Måås-Fjetterström: Märta flyger igen! : 90 år med Märta Måås-Fjetterström 3.10.2009-6.1.2010, exh, cat., Liljevalchs konsthall, Stockholm, 2009, p. 153 for a similar example

Phillips wishes to thank Martin Chard from Märta Måås-Fjetterström AB for his assistance cataloguing the present lot.



105. **Axel Johann Salto** 1889-1961

Vase, model no. 20709

1944

Stoneware, flowing *solfatarata* glaze.

16 x 23 x 21 cm (6¼ x 9 x 8¼ in.)

Produced by Royal Copenhagen, Denmark.

Underside stamped *ROYAL/COPENHAGEN/DENMARK*, incised *SALTO* and painted blue wave mark under the glaze.

Estimate

£8,000-12,000 \$11,300-17,000

€9,300-13,900

plus Buyers Premium and VAT*

Provenance

Private collection, Copenhagen

Acquired from the above by the present owner

Literature

Susanne Bruhn and Christina Rauh Oxbøll, eds., *Axel Salto: Master of Stoneware*, exh. cat., CLAY Museum of Ceramic Art Denmark, Middelfart, 2017, p. 177



106. **Finn Juhl** 1912-1989

Rare games table, model no. FJ55

designed 1955

Teak veneered-wood, teak, birch inlays.
70.5 x 89.8 x 89.8 cm (27³/₄ x 35³/₈ x 35³/₈ in.)
Executed by master cabinetmaker Niels
Vodder, Copenhagen, Denmark.

Estimate

£6,000-8,000 \$8,500-11,300

€7,000-9,300

plus Buyers Premium and VAT*

Provenance

Bruun Rasmussen, Copenhagen, 'Finn Juhl
100 Years', 27 September 2012, lot 1007
Acquired from the above by the present owner

Literature

Christian Bundegaard, *Finn Juhl: Life,
Work, World*, London, 2019, p. 248

The present model was exhibited at the
'Copenhagen Cabinetmakers' Guild',
Kunstindustrimuseet, Copenhagen,
30 September-16 October 1955.



107. **Axel Johann Salto** 1889-1961

Vase in the 'Sprouting' style, model no. 20817

designed 1946, produced circa 1949
Stoneware, *Sung* glazes.
34.5 cm (13 $\frac{5}{8}$ in.) high
Produced by Royal Copenhagen, Denmark.
Underside incised 20817/SALTO/.95 and
painted blue wave mark under the glaze.

Estimate

£15,000-20,000 \$21,200-28,300
€17,400-23,200
plus Buyers Premium and VAT*

Literature

Susanne Bruhn and Christina Rauh Oxbøll,
eds., *Axel Salto: Master of Stoneware*,
exh. cat., CLAY Museum of Ceramic Art
Denmark, Middelfart, 2017, pp. 142, 180





108. **Poul Henningsen** 1894-1967

Pair of ceiling lights, type 1/1 shades

circa 1933

Rose coloured glass, Bakelite.

Each: 16 cm (6¼ in.) diameter, variable drop

Each fixture embossed *PH lamp/Patented* and impressed *P.H. -1/PATENTED*.

Estimate

£2,000-4,000 \$2,800-5,700 €2,300-4,600 plus Buyers Premium and VAT*

Provenance

Private collection, Denmark

Acquired from the above by the present owner

Literature

Tina Jørstian and Poul Eric Munk Nielsen, eds., *Light Years Ahead, The Story of the PH Lamp*, Copenhagen, 1994, pp. 167, 170

109. **Hans J. Wegner** 1914-2007

**Set of eight 'The Chair' armchairs,
model no. JH501**

designed 1949

Teak, cane.

Each: 77.5 x 73 x 52.8 cm

(30½ x 28¾ x 20¾ in.)

Executed by master cabinetmaker

Johannes Hansen, Copenhagen, Denmark.

Underside of each impressed *JOHANNES*

HANSEN/COPENHAGEN/DENMARK

and with manufacturer's stamp.

Estimate

£18,000-24,000 \$25,500-34,000

€20,900-27,900

plus Buyers Premium and VAT*

Provenance

Private collection, London

Literature

Esbjørn Hiort, *Modern Danish Furniture*,
New York, 1956, p. 68

Johan Møller Nielson, *Wegner en Dansk
Møbelkunstner*, Copenhagen, 1965, p. 101

Grete Jalk, ed., *Dansk Møbelkunst
gennem 40 aar, Volume 3: 1947-1956*,
Copenhagen, 1987, pp. 99-101

Frederik Sieck, *Contemporary Danish
Furniture Design - a short illustrated
review*, Copenhagen, 1990, p. 221

Jens Bernsen, *Hans J Wegner: om
Design*, exh. cat., Dansk Design Center,
Copenhagen, 1995, pp. 13, 15, 24-25, 70,
92, 101, 111

Bodil Busk Laursen, Søren Matz
and Christian Holmsted Olesen,
eds., *Mesterværker: 100 års dansk
møbelsnedkeri*, Copenhagen, 2000, p. 128
Christian Holmsted Olesen, *Wegner: just
one good chair*, exh. cat., Design Museum
Denmark, Copenhagen, 2014, pp. 6, 14, 16,
52, 63, 66, 82, 90, 133-35

The present model was exhibited at the
'Copenhagen Cabinetmakers' Guild',
Kunstindustrimuseet, Copenhagen, 30
September-16 October 1949, stand 12.



110. **Flemming Lassen** 1902-1984

Pair of armchairs

circa 1940

Sheepskin, birch.

Each: 74.5 x 76 x 79.5 cm (29³/₈ x 29⁷/₈ x 31¹/₄ in.)

Executed by master cabinetmaker
Jacob Kjær, Denmark.

Estimate

£12,000-18,000 \$17,000-25,500

€13,900-20,900

plus Buyers Premium and VAT*

Provenance

Private collection, Copenhagen

Literature

Hans Christian Hansen, 'Snedkerlaugets
14. Møbeludstilling', *Nyt Tidsskrift For
Kunstindustri*, no. 11, November 1940, p. 171

Grete Jalk, ed., *Dansk Møbelkunst
gennem 40 aar, Volume 2: 1937-1946*,
Copenhagen, 1987, p. 116

The present model was exhibited at
the Copenhagen Cabinetmakers' Guild,
Kunstindustrimuseet, Copenhagen, 20
September-6 October 1940, stand 14.



111. **Flemming Lassen** 1902-1984

Sofa

circa 1940
Sheepskin, birch.
77 x 156 x 83 cm (30³/₈ x 61³/₈ x 32⁵/₈ in.)
Executed by master cabinetmaker
Jacob Kjær, Denmark.

Estimate

£8,000-12,000 \$11,300-17,000
€9,300-13,900
plus Buyers Premium and VAT*

Provenance

Private collection, Copenhagen

Literature

Hans Christian Hansen, 'Snedkerlaugets
14. Møbeludstilling', *Nyt Tidsskrift For
Kunstindustri*, no. 11, November 1940,
p. 171 for the armchair version of the model
Grete Jalk, ed., *Dansk Møbelkunst
gennem 40 aar, Volume 2: 1937-1946*,
Copenhagen, 1987, p. 116 for the armchair
version of the model



Property from a Private Collection, Denmark

112. **Hans J. Wegner** 1914-2007

Rare swivel chair, model no. B 301-0

circa 1941

Oak, steel.

83 x 45.4 x 48 cm (32⁵/₈ x 17⁷/₈ x 18⁷/₈ in.),
as shown

Estimate

£3,000-5,000 \$4,200-7,100

€3,500-5,800

plus Buyers Premium and VAT*

Literature

'Kontormøbler', *Plan Møbler*, sales
catalogue, early 1940s, p. 41



Phillips wishes to thank Marianne Wegner from the Hans J. Wegner Design Studio for her assistance cataloguing the present lot.

The present swivel chair designed by Hans J. Wegner in 1941 dates from the designer's early career in Aarhus, where he established his first architecture studio in 1943. Between 1936 and 1938, Wegner studied at the Cabinetmaker Day School at the School of Arts and Crafts, Copenhagen. In 1938 he was offered a position in the architecture office of Arne Jacobsen and Erik Møller, who had recently won the commission to design the new Aarhus City Hall. Jacobsen and Møller entrusted the young Wegner to design the building's furniture. Wegner's furniture designs for the city hall's main building were handcrafted, while his designs for the two office wings were manufactured by the Aarhus based firm Plan Møbler. Impressed by his work, Plan Møbler hired Wegner to design three series of modular office furniture. The present chair, featured only in Plan Møbler's first catalogue and thought to have been produced in very limited numbers, was developed from Wegner's designs for Aarhus City Hall, but now constructed entirely in wood. Wegner's first project for the city hall had been to create a wooden model of the building. For his materials, Wegner had contacted the cabinetmaker and expert wood carver, Mikael Laursen, who he had first met in Tønder, where as a teenager Wegner carved wood sculpture. From 1940 to 1949, Wegner collaborated with Laursen, who was then the head of production of Plan Møbler, and it is possible the present chair was executed by Laursen.

113. **Alev Ebüzziya Siesbye** b.1938

Bowl

1986

Stoneware, lapis lazuli blue glaze,
unglazed band and light blue lip.
23.5 cm (9¼ in.) high,
34 cm (13¾ in.) diameter
Underside incised with *alev/'86*.

Estimate

£12,000-18,000 \$17,000-25,500

€13,900-20,900 ₺ ₣

plus Buyers Premium and VAT, ARR applies*

Provenance

Acquired directly from the artist
by the present owner, 1988

Phillips wishes to thank Alev Ebüzziya
Siesbye for her assistance cataloguing
the present lot.



Σ 114. **Ole Wanscher** 1903-1985

Pair of side tables

1950s

Brazilian rosewood.

Each: 60 x 59 x 39.5 cm (23⁵/₈ x 23¹/₄ x 15¹/₂ in.)

Executed by master cabinetmaker A.J. Iversen, Copenhagen, Denmark. Underside of each with manufacturer's label printed *Snedkermester/A. J. Iversen/København*.

Estimate

£4,000-6,000 \$5,700-8,500

€4,600-7,000 Ω

plus Buyers Premium and VAT*



115. **Finn Juhl** 1912-1989

Two-seater sofa, model no. FJ 53

designed 1953

Teak, fabric, brass.

73.5 x 129 x 78 cm (28 $\frac{7}{8}$ x 50 $\frac{3}{4}$ x 30 $\frac{3}{4}$ in.)

Executed by master cabinetmaker

Niels Vodder, Copenhagen, Denmark.

Underside impressed *NIELS VODDER*

CABINETMAKER /COPENHAGEN

DENMARK/DESIGN FINN JUHL.

Estimate

£12,000-18,000 \$17,000-25,500

€13,900-20,900

plus Buyers Premium and VAT*

Provenance

Private collection, London

Literature

Niels Vodder: Møbler, Furniture,

Möbel, Copenhagen, 1959, p. 13

Illums Bolighus, Center of Modern

Design, Copenhagen, 1961, n.p.

Noritsugu Oda, *Danish Chairs,*

San Francisco, 1999, p. 98



116. **Barbro Nilsson** 1899-1983

'Solfäckar' (Sun spots) rug

designed 1966

Handwoven wool on a linen warp.

320.5 x 203 cm (126½ x 79½ in.)

Produced by Märta Måås-Fjetterström AB, Båstad, Sweden. Woven with manufacturer's mark AB MMF and artist's initials BN.

Estimate

£10,000-15,000 \$14,200-21,200

€11,600-17,400 Ω

plus Buyers Premium and VAT*

Provenance

Private collection, Stockholm

Literature

Märta Måås-Fjetterström: Märta flyger igen! : 90 år med Märta Måås-Fjetterström 3.10.2009-6.1.2010, exh, cat., Liljevalchs konsthall, Stockholm, 2009, pp. 157

Phillips wishes to thank Martin Chard from Märta Måås-Fjetterström AB for his assistance cataloguing the present lot.



117. **Finn Juhl** 1912-1989

Desk, model no. B069

designed 1953

Teak, teak-veneered wood,

painted wood, painted steel, brass.

74.7 x 194.4 x 85.1 cm (29³/₈ x 76¹/₂ x 33¹/₂
in.) fully extended

Manufactured by Bovirke, Copenhagen,
Denmark and retailed by Illums Bolighus
A/S, Copenhagen, Denmark. Underside
with metal label impressed *ILLUMS*
BOLIGHUS/KØBENHAVN.

Estimate

£8,000-12,000 \$11,300-17,000

€9,300-13,900 plus Buyers Premium and VAT*

Provenance

Private collection, Copenhagen

Literature

Bent Salicath, 'Finn Juhl and Danish
Furniture', *Architects' Year Book 6*,
London, 1955, pp. 150, 152

Dansk Kunsthåndværk, no. 3-4, 1956, p. 84

'Mobili di Finn Juhl', *Domus*, no. 315,

February 1956, p. 44

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

Ostfildern, 2014, pp. 64, 111

Christian Bundegeard, *Finn Juhl: Life, Work,
World*, London, 2019, pp. 135, 246



118. **Unknown Designer**

Sofa

1930s-1940s

Sheepskin, beech.

69 x 148 x 87 cm (27½ x 58¼ x 34¼ in.)

Estimate

£4,000-6,000 \$5,700-8,500

€4,600-7,000

plus Buyers Premium and VAT*

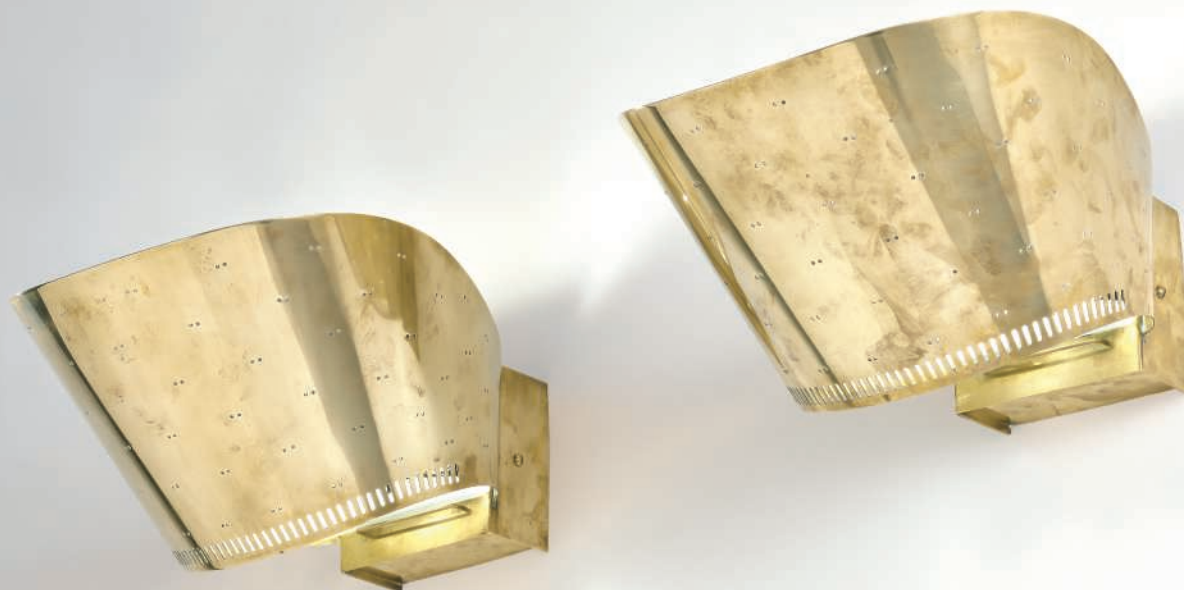
Provenance

Private collection, Denmark

Thence by descent

Acquired from the above by the present owner





119. **Paavo Tynell** 1890-1973

Pair of wall lights, model no. 9466

1950s-early 1960s

Brass, glass.

Each: 17 x 27.5 x 34 cm (6¾ x 10⅞ x 13⅜ in.)

Manufactured by Idman, Helsinki, Finland.

Estimate

£5,000-7,000 \$7,100-9,900

€5,800-8,100

plus Buyers Premium and VAT*

Provenance

Private collection, Helsinki

Literature

Finland House Lighting: harmony in lighting for harmony in living, original designs by Paavo Tynell, sales catalogue, New York, 1950s, p. 25

Idman, sales catalogue, no. 142, 1958, p. 163; no. 144, 1961, p. A 4-2

Ville Linna, ed., *Chasing Light: Archival Photographs and Drawings of Paavo Tynell*, Helsinki, 2020, p. 96

120. **Kaj Gottlob** 1887-1976

Rare side chair, designed for the Lolland Falsters Industri & Landbrugsbank (Industrial & Agricultural Bank), Nykøbing Falster

designed 1935, produced circa 1935
Nickel-plated steel, leather.
78.4 x 53 x 52 cm (30⁷/₈ x 20⁷/₈ x 20¹/₂ in.)
Manufactured by DS Staal Stel, Denmark.
Underside with metal label impressed
DS/STAAL-STEL.

Estimate
£2,000-3,000 \$2,800-4,200
€2,300-3,500
plus Buyers Premium and VAT*

Provenance
Lolland Falsters Industri & Landbrugsbank,
Nykøbing Falster



121. **Tapio Wirkkala** 1915-1985

Four vases

1955-1968

Mould-formed cased and flashed crystal glass, rim cut, sandblasted, acid matted.

Tallest: 35.5 cm (13⁷/₈ in.) high,

8.1 cm (3¹/₄ in.) diameter

Produced by Karhula-Iittala, Helsinki, Finland. Underside of two incised *TAPIO WIRKKALA - IITALA - 56* and two incised *TAPIO WIRKKALA 3582* and *3584*, respectively.

Estimate

£4,000-6,000 \$5,700-8,500

€4,600-7,000

plus Buyers Premium and VAT*

Provenance

Juhani Lemmetti, Helsinki

Phillips, London, 'Nordic Design',

24 September 2014, lot 155

Acquired from the above by the present owner

Literature

'Vetro, legno e argento di Tapio Wirkkala', *Domus*, no. 319, June 1956, p. 54

Marianne Aav, Rosa Barovier Mentasti and Gordon Bowyer, et al., *Tapio Wirkkala - eye, hand and thought*, exh. cat.,

Museum of Art and Design, Helsinki, 2000, pp. 304-05

Marianne Aav and Eeva Viljanen, eds., *Iittala: 125 Years of Finnish Glass Complete History with all Designers*, Helsinki, 2006, pp. 75, 245

Heikki Matiskainen, ed., *Tapio Wirkkala: A Poet in Glass and Silver*, Collection *Kakkonen*, exh. cat., Finnish Glass Museum, Riihimäki, 2013, pp. 111, 314-15

Marco Romanelli, ed., *Tapio Wirkkala*, exh. cat., Murano Museo del Vetro, Venice, 2019, front cover, pp. 74-75



122. **Gio Ponti** 1891-1979

Desk

circa 1955

Plastic-laminated plywood, brass, painted steel, rubber.

77.8 x 173 x 70 cm (30 $\frac{5}{8}$ x 68 $\frac{1}{8}$ x 27 $\frac{1}{2}$ in.)

fully extended

Manufactured by Rima, Padua, Italy.

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

Estimate

£15,000-20,000 \$21,200-28,300

€17,400-23,200 Ω

plus Buyers Premium and VAT*

Provenance

Private collection, Milan

Literature

Il Mobile Italiano, no. 8, May 1960, p. 9

Laura Falconi, *Gio Ponti: Interior, Objects, Drawings, 1920-1976*, Milan, 2010, p. 176

Giuseppe and Jacopo Drago, *Gastone*

Rinaldi: designer alla Rima, Brescia,

2015, pp. 126, 129, 225





123. **Gino Sarfatti** 1912-1985

Ceiling light, model no. 2080

circa 1955

Painted aluminium, painted brass, glass.

37 x 33 x 24 cm (14⁵/₈ x 12⁷/₈ x 9¹/₂ in.)

Manufactured by Arteluce, Milan, Italy.

Interior of one shade with manufacturer's label printed AL/MILANO/ARTELUCE.

Estimate

£6,000-8,000 \$8,500-11,300

€7,000-9,300 Ω

plus Buyers Premium and VAT*

Provenance

Private collection, Milan

Literature

Marco Romanelli and Sandra Severi,
Gino Sarfatti: selected works 1938-1973,
Milan, 2012, pp. 268, 470

124. **Gio Ponti** 1891-1979

Pair of folding chairs, from the 'Apta' series

circa 1970

Painted wood, vinyl.

Each: 105.5 x 60.2 x 68 cm

(41½ x 23¾ x 26¾ in.)

Manufactured by Walter Ponti, San Biagio, Italy. Underside of each with manufacturer's label printed *design/Gio Ponti/per/WALTER PONTI/S. BIAGIO - Mantova/ITALY/W.*

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

Estimate

£4,000-6,000 \$5,700-8,500

€4,600-7,000 Ω

plus Buyers Premium and VAT*

Provenance

Private collection, Padua

Literature

'Maggior spazio godibile in minor superficie', *Domus*, no. 490, September 1970, p. 29

In 1970, Gio Ponti presented his 'Apta' series at Eurodomus, Milan, the third of a series of four fairs organised by the architect that were dedicated to the modern home. The designs were conceived as part of Ponti's concept for *la casa adatta* (the adapted house), which incorporated sliding walls and flexible furnishings to achieve an integrated interior with more usable living space. Comprising tables, chairs (lot 124), desks (lot 96), cabinets, daybeds and a magazine rack (lot 125) that incorporated either hinges or castors, Ponti created a series of playful, geometric furniture that was lightweight, compact and mobile. Re-thinking traditional furniture typologies intended for specific rooms, the designs were instead versatile, unifying the interior space and responding to the changing requirements of its inhabitants. The furniture was produced by cabinetmaker Walter Ponti in San Biagio. Describing his collaboration with the workshop, the architect, then nearly eighty years old, compared it to '...the good old days of Giordano Chiesa, good old Proserpio, and Monti... and the dear Cassinas who made chairs, the days that I enjoyed such a long time ago' (*Domus*, no. 490).



125. **Gio Ponti** 1891-1979

Rare magazine rack, from the 'Apta' series

circa 1970

Painted wood, steel, acrylic.

64.6 x 60.2 x 39.2 cm (25³/₈ x 23³/₄ x 15³/₈ in.)

Manufactured by Walter Ponti, San Biagio, Italy. Together with a certificate of expertise from the Gio Ponti Archives.

Estimate

£3,000-5,000 \$4,200-7,100

€3,500-5,800 Ω

plus Buyers Premium and VAT*

Provenance

Private collection, Padua

Exhibited

'Tutto Ponti, Gio Ponti Archi-Designer',

Musée des Arts Décoratifs, Paris,

18 October 2018-5 May 2019

Literature

'Maggior spazio godibile in minor superficie',

Domus, no. 490, September 1970, p. 29

Ugo La Pietra, ed., *Gio Ponti: L'arte si*

innamora dell'industria, Milan, 2009, p. 379



126. **Carlo Scarpa** 1906-1978

Set of eight wall-mounted coat hangers

designed 1968, produced 1980s

Cherry, laburnum, brass.

Each: 9 x 4 x 9 cm (3½ x 1½ x 3½ in.)

Possibly manufactured by Montebello, Italy.

Estimate

£4,000-6,000 \$5,700-8,500

€4,600-7,000 Ω

plus Buyers Premium and VAT*

Provenance

Private collection, Bologna



127. **Fontana Arte**

Pair of wall lights

1950s

Coloured glass, glass, brass.

Each: 40 x 17.3 x 12 cm (15¾ x 6¾ x 4¾ in.)

Manufactured by Fontana Arte, Milan, Italy.

Estimate

£5,000-7,000 \$7,100-9,900

€5,800-8,100

plus Buyers Premium and VAT*

Provenance

Private collection, Como

Phillips wishes to thank Arch. Franco Deboni for his assistance cataloguing the present lot.



128. **Gio Ponti** 1891-1979

Set of ten side chairs

circa 1964

Chestnut, fabric.

Each: 83.5 x 43 x 48.5 cm (32 $\frac{7}{8}$ x 16 $\frac{7}{8}$ x 19 $\frac{1}{8}$ in.)

Manufactured by Cassina, Meda, Italy.

Underside of six with manufacturer's paper label stamped *Figli di Amedeo Cassina/Meda-Italy*.

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

Estimate

£6,000-8,000 \$8,500-11,300

€7,000-9,300

plus Buyers Premium and VAT*

Provenance

Private collection, Milan

Literature

'Le produzioni protagoniste del nuovo albergo Parco dei Principi in Roma',

Domus, no. 425, May 1965, n.p.

Ugo La Pietra, ed., *Gio Ponti: L'arte si innamora dell'industria*, New York, 2009, p. 247



129. **Ico Parisi** 1916-1996

Unique table mirror

circa 1960

Mirrored glass, cork, padouk.
28 x 28 x 17.5 cm (11 x 11 x 6 $\frac{7}{8}$ in.)
Manufactured by Brugnoli Mobili,
Cantù, Italy. Together with a certificate
of expertise from the Archivio del
Design di Ico Parisi.

Estimate

£3,000-5,000 \$4,200-7,100

€3,500-5,800

plus Buyers Premium and VAT*

Provenance

Spartaco Brugnoli, Cantù

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



130. **Max Ingrand** 1908-1969

Set of three wall lights

circa 1955

Coloured glass, glass, brass.

Each: 54 x 30 x 9 cm (21¼ x 11¾ x 3½ in.)

Manufactured by Fontana Arte, Milan, Italy.

Estimate

£12,000-18,000 \$17,000-25,500

€13,900-20,900

plus Buyers Premium and VAT*

Provenance

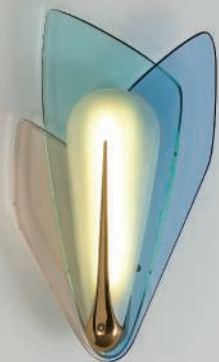
Private collection, Milan

Literature

Franco Deboni, *Fontana Arte:*

Gio Ponti, Pietro Chiesa, Max Ingrand,

Turin, 2012, fig. 332



131. **Carlo de Carli** 1910-1999

Rare settee

circa 1951

Laminated birch, walnut, brass, fabric.
77.1 x 135.6 x 70 cm (30 $\frac{3}{8}$ x 53 $\frac{3}{8}$ x 27 $\frac{1}{2}$ in.)
Produced by Anelli e Saita, Milan, Italy.

Estimate

£35,000-55,000 \$49,500-77,800
€40,700-63,900

plus Buyers Premium and VAT*

Provenance

Casa Galli, Milan
Christie's, London, Design,
26 October 2016, lot 106
Acquired from the above by
the present owner

Literature

Roberto Rizzi, ed., *Carlo de Carli
1910-1999: lo spazio primario*, Milan,
2016, illustrated pp. 124, 280

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

The present settee comprised part of the interiors designed by the architect Carlo de Carli for Casa Galli, Milan in the early 1950s. For the apartment, de Carli conceived a multifunctional space in which to work, dine and relax. One end of the room was covered in rosewood wall panels and illuminated by ceramic wall lights by the artist Lucio Fontana, with additional lighting designed by Gino Sarfatti and Vittoriano Viganò. Across from the dining area, the architect positioned the present settee along with three armchairs of the same design. The seating designs featured laminated birch and solid walnut frames with brass legs and velvet upholstery. The rigidity of each frame was softened by the jewel coloured upholstery, which de Carli also used for the dining chairs. Additionally, the geometry of the side panels created an effect of variation in light. Essential to de Carli's furniture designs was a response to the human form, anticipating the sitter's movement and postures to allow for greater comfort. The design also retained a simplicity of construction, which allowed it to be assembled with only 12 brass screws.



132. **Paolo Buffa** 1903-1970

Pair of wardrobes

early 1950s

Maple-veneered wood, birch-veneered wood, mirrored glass, brass.

Each: 180.8 x 119.8 x 57.5 cm
(71½ x 47½ x 22½ in.)

Possibly executed by Mosè Turri, Bovisio Masciago, Italy. Interior of each with metal label impressed *S.I.L.LA/MILANO* - *TEL. 493-522/VIALE MISURATA 38/4*.

Together with a certificate of expertise from the Paolo Buffa Archive.

Estimate

£12,000-18,000 \$17,000-25,500

€13,900-20,900

plus Buyers Premium and VAT*

Provenance

Casa M., Milan, early 1950s



133. **Fontana Arte**

Set of four ceiling and wall lights

circa 1959

Glass, coloured glass, brass.

Each: 141 x 31.8 x 31 cm (55½ x 12½ x 12¼ in.)

Manufactured by Fontana Arte, Milan, Italy.

Estimate

£20,000-30,000 \$28,300-42,500

€23,200-34,900 Ω

plus Buyers Premium and VAT*

Provenance

Private collection, Valenza

Literature

Laura Falconi, *Fontana Arte: Una storia trasparente*, Milan, 1998, p. 116



134. **Gio Ponti** 1891-1979

Set of four dining chairs, model no. 676

circa 1954

Stained walnut, vinyl, brass.

Each: 84.5 x 48.5 x 49 cm

(33¼ x 19½ x 19¼ in.)

Manufactured by Cassina, Meda, Italy.

Reverse of each with manufacturer's
brass label impressed *FIGLI DI AMEDEO
CASSINA/TEL 72.38 MEDA (MILANO)*.

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

Estimate

£5,000-7,000 \$7,100-9,900

€5,800-8,100

plus Buyers Premium and VAT*

Provenance

Private collection, Milan

Literature

Lisa Licitra Ponti, *Gio Ponti:*

The Complete Works 1923-1978,

London, 1990, p. 170

Irene de Guttry and Maria Paola

Maino, *Il Mobile Italiano degli anni*

'40 e '50, Bari, 1992, p. 41

Ugo La Pietra, ed., *Gio Ponti,*

New York, 2009, pp. 205, 279



135. **Melchiorre Bega** 1898-1976

Dinette table

circa 1950

Breccia di quarzite marble, brass, painted metal.

79 cm (31½ in.) high,

120 cm (47¼ in.) diameter

Together with a certificate of expertise

from the Archivio Melchiorre Bega.

Estimate

£7,000-9,000 \$9,900-12,700

€8,100-10,500

plus Buyers Premium and VAT*

Provenance

Private collection, Bologna





136. **Gino Sarfatti** 1912-1985

Adjustable wall light, model no. 213

circa 1956

Painted aluminium,

chromium-plated steel, painted steel.

78 x 53 x 15 cm (30¾ x 20⅞ x 5⅞ in.),

as shown

Manufactured by Arteluce, Milan, Italy.

Estimate

£3,000-5,000 \$4,200-7,100

€3,500-5,800

plus Buyers Premium and VAT*

Literature

Marco Romanelli and Sandra Severi,
Gino Sarfatti: selected works 1938-1973,
Milan, 2012, pp. 270, 272-73, 409



137. Gino Sarfatti 1912-1985

Ceiling light, model no. 2022C

circa 1948
Partially painted brass, glass, fabric cord.
144 cm (56¾ in.) drop,
98.5 cm (38¾ in.) diameter, as shown
Manufactured by Arteluce, Milan, Italy.

Estimate

£25,000-35,000 \$35,400-49,500

€29,000-40,700

plus Buyers Premium and VAT*

Provenance

Private collection, the Netherlands

Literature

Marco Romanelli and Sandra Severi,
Gino Sarfatti: selected works 1938-1973, Milan, 2012, pp. 179, 463

138. **Franco Albini** 1905-1977

Pair of armchairs, model no. 432

circa 1948

Cherry, fabric.

Each: 88 x 55.5 x 80.5 cm

(34⁵/₈ x 21⁷/₈ x 31³/₄ in.)

Manufactured by Cassina, Meda, Italy.

Estimate

£10,000-15,000 \$14,200-21,200

€11,600-17,400 Ω

plus Buyers Premium and VAT*

Provenance

Private collection, Milan

Literature

Giampiero Bosoni and Federico Bucci,

Il design e gli interni di Franco Albini,

Milan, 2016, p. 100



139. **Ignazio Gardella** 1905-1999

Set of three wall-mounted modular consoles

circa 1941

Walnut-veneered wood, walnut,
marble, painted metal.

Each: 41.3 x 132.2 x 34.1 cm
(16¼ x 52 x 13⅜ in.)

Overall: 41.3 x 396.6 x 34.1 cm
(16¼ x 156⅞ x 13⅜ in.)

Together with a certificate of expertise
from the Studio di Architettura Gardella.

Estimate

£8,000-12,000 \$11,300-17,000

€9,300-13,900

plus Buyers Premium and VAT*

Provenance

Private collection, Aosta

Literature

'Pianta e arredamento di un alloggio
in città: progetto di Ignazio Gardella',
Domus, no. 161, May 1941, pp. 20, 22



140. **Mario Asnago and Claudio Vender** 1896-1981, 1904-1986

Unique dressing table

circa 1934

African mahogany-veneered wood,
African mahogany, stained fruitwood,
mirrored glass, glass, brass.
181.5 x 152 x 40 cm (71½ x 59¾ x 15¾ in.),
fully extended

Estimate

£5,000-7,000 \$7,100-9,900

€5,800-8,100

plus Buyers Premium and VAT*

Provenance

Villa M., Cantù, commissioned directly
from the designers, circa 1934



141. **Studio B.B.P.R.**

Ceiling light

1950s

Patinated brass.

143.5 cm (56½ in.) drop,

64 cm (25¼ in.) diameter

Estimate

£18,000-24,000 \$25,500-34,000

€20,900-27,900

plus Buyers Premium and VAT*

Provenance

Private collection, Milan





142. **Gio Ponti** 1891-1979

Pair of ceiling and wall lights

circa 1958

Glass, brass.

Each: 11.5 x 96.5 x 38 cm (4½ x 37⅞ x 14⅞ in.)

Manufactured by Arredoluce, Monza, Italy.

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

Estimate

£10,000-15,000 \$14,200-21,200

€11,600-17,400 Ω

plus Buyers Premium and VAT*

Provenance

Private collection, Milan

Literature

Anty Pansera et. al., *Arredoluce: Catalogo ragionato 1943-1987*, Milan, 2018, p. 313

143. **Luigi Caccia Dominioni** 1913-2016

Settee

circa 1947

Oak, painted steel, fabric.

80 x 192.5 x 74.5 cm (31½ x 75¾ x 29⅜ in.)

Manufactured by Azucena, Milan, Italy.

Estimate

£10,000-15,000 \$14,200-21,200

€11,600-17,400

plus Buyers Premium and VAT*

Provenance

Villa Mazzotti, Milan, commissioned directly from the designer, circa 1947

Literature

Svenska hem i ord och bilder, no. 10, 1949, illustrated front cover



144. **Gio Ponti** 1891-1979

Prototype coffee table

circa 1944

Chestnut, chestnut-veneered wood.

54.4 x 61 x 61 cm (21 $\frac{3}{8}$ x 24 x 24 in.)

Produced by Saffa, Milan, Italy.

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

Estimate

£3,000-5,000 \$4,200-7,100

€3,500-5,800 Ω

plus Buyers Premium and VAT*



145. **Gio Ponti** 1891-1979

Prototype sofa

circa 1944

Chestnut, rush.

69.5 x 119 x 59.5 cm (27³/₈ x 46⁷/₈ x 23³/₈ in.)

Produced by Saffa, Milan, Italy.

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

Estimate

£7,000-9,000 \$9,900-12,700

€8,100-10,500 Ω

plus Buyers Premium and VAT*

Literature

'Gio Ponti, La casa dentro l'armadio',
Domus, no. 772, June 1995, p. 62





146. **Gino Sarfatti** 1912-1985

**Set of nine ceiling lights,
model no. 3055/50**

circa 1962

Aluminium, acid-etched prismatic glass.

Each: 14.5 cm (5¾ in.) drop,

50.5 cm (19⅞ in.) diameter

Manufactured by Arteluce, Milan, Italy.

Interior of five shades with manufacturer's
label printed *AL/MILANO/ARTELUCE*.

Estimate

£7,000-9,000 \$9,900-12,700

€8,100-10,500 Ω

plus Buyers Premium and VAT*

Provenance

Private collection, Milan

Literature

Arteluce, sales catalogue, 1960s, p. 254

Marco Romanelli and Sandra Severi,

Gino Sarfatti: selected works 1938-1973,

Milan, 2012, p. 488

147. **Carlo Mollino** 1905-1973

Set of two bunk beds

circa 1953

Oak, stained oak, plastic-laminated oak,
painted metal, brass.
205.5 x 152.5 x 192 cm (80 $\frac{7}{8}$ x 60 x 75 $\frac{5}{8}$ in.)
Executed by Ettore Canali, Brescia, Italy.

Estimate

£22,000-28,000 \$31,100-39,600

€25,600-32,500 Ω

plus Buyers Premium and VAT*

Provenance

Casa del Sole, Cervinia

Literature

Giovanni Brino, *Carlo Mollino: Architettura Come Autobiografia*, Milan, 1985, p. 115
Fulvio Ferrari, *Carlo Mollino Cronaca*, Turin, 1985, p. 138

Rossella Colombari, *Carlo Mollino Catalogo Del Mobili - Furniture Catalogue*, Milan, 2005, p. 54
Fulvio Ferrari and Napoleone Ferrari, *The Furniture of Carlo Mollino*, New York, 2006, pp. 207, 230
Fulvio Ferrari and Napoleone Ferrari, eds., *Carlo Mollino Arabesques*, exh. cat., Galleria Civica d'Arte Moderna e Contemporanea, Milan, 2007, p. 107
Napoleone Ferrari, *Mollino. Casa del Sole*, Turin, 2007, pp. 77, 86-89, 91



148. **Lina Bo Bardi** 1914-1992

Rare crib

circa 1942

Painted maple, maple, fabric.

98 x 148 x 83 cm (38 $\frac{5}{8}$ x 58 $\frac{1}{4}$ x 32 $\frac{5}{8}$ in.)

Estimate

£15,000-20,000 \$21,200-28,300

€17,400-23,200

plus Buyers Premium and VAT*

Provenance

Private collection, Milan, commissioned directly from the designer, circa 1942

Literature

'La camera di un bimbo',

Lo Stile nella casa e nell'arredamento,

no. 23, November 1942, pp. 24, 26



The present model illustrated in *Lo Stile nella casa e nell'arredamento*, 1942.



149. Fontana Arte

Large mirror, model no. 1929

1960s

Mirrored glass, glass, brass, painted wood.

199 x 99.8 x 6 cm (78³/₈ x 39¹/₄ x 2³/₈ in.)

Manufactured by Fontana Arte, Milan, Italy.

Estimate

£8,000-12,000 \$11,300-17,000

€9,300-13,900 Ω

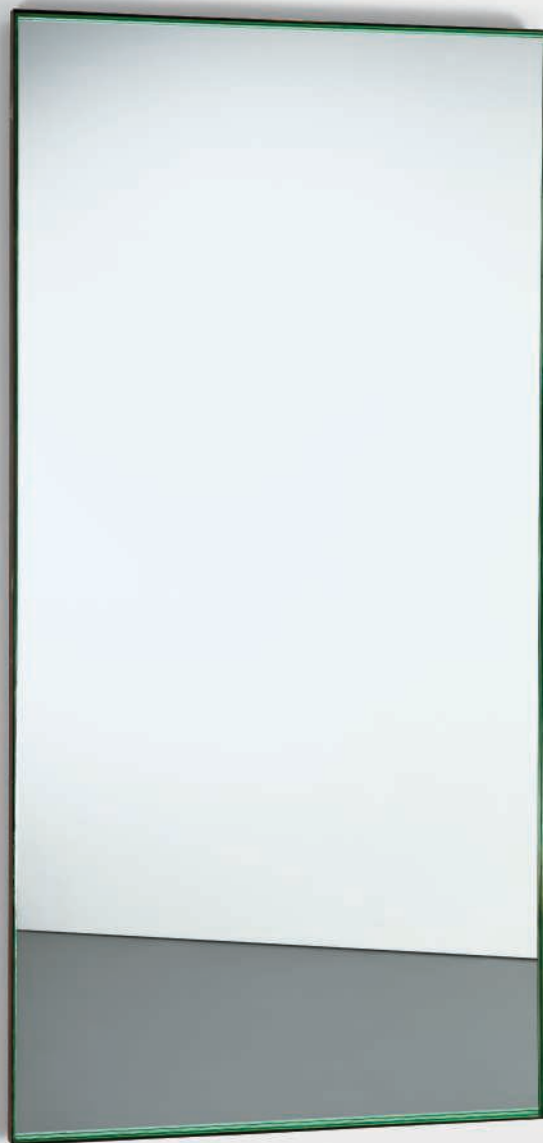
plus Buyers Premium and VAT*

Provenance

Private collection, Milan

Literature

Quaderni Fontana Arte 5,
sales catalogue, 1960s, p. 160



150. **Vittorio Zecchin** 1878-1947

Large 'Veronese' vase

circa 1925

Coloured glass.

52.5 cm (20 $\frac{1}{8}$ in.) high

Produced by Venini & C., Murano, Italy.

Underside acid-etched *venini/murano*.

Estimate

£7,000-9,000 \$9,900-12,700

€8,100-10,500

plus Buyers Premium and VAT*

Provenance

Private collection, Rome

Literature

Franco Deboni, *Venini Glass: Its History,*

Artists and Techniques, Catalogue

1921-2007, vol. 1, Turin, 2007,

The Blue Catalogue (appendix),

pl. 6 for a similar example

Marino Barovier and Carla Sonogo,

eds., *Vittorio Zecchin: Transparent*

Glass for Cappellin and Venini, Milan,

2017, p. 101 for a similar example





151. **Barovier & Toso (Co.)**

Ceiling light

1950s

Coloured glass with applied gold leaf,
painted steel, painted metal.

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

70.5 cm (27 $\frac{3}{4}$ in.) diameter

Produced by Barovier & Toso, Murano, Italy.

Estimate

£7,000-9,000 \$9,900-12,700

€8,100-10,500

plus Buyers Premium and VAT*

Provenance

Private collection, Rhineland

Acquired from the above by
the present owner, 1994

152. **Gio Ponti** 1891-1979

Stool

early 1930s

Walnut-veneered wood, leather, brass.

49.7 x 49.3 x 30.3 cm (19⁵/₈ x 19³/₈ x 11⁷/₈ in.)

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

Estimate

£4,000-6,000 \$5,700-8,500

€4,600-7,000 Ω

plus Buyers Premium and VAT*

Provenance

Private collection, Milan

Literature

Ugo La Pietra, ed., *Gio Ponti: L'arte si innamora dell'industria*, New York, 2009, p. 57 for a similar example



153. **Fontana Arte**

Coffee table, model no. 2066

1960s

Coloured glass, painted steel.

35 cm (13¾ in.) high,

63.3 cm (24⅞ in.) diameter

Manufactured by Fontana Arte, Milan, Italy.

Estimate

£6,000-8,000 \$8,500-11,300

€7,000-9,300 Ω

plus Buyers Premium and VAT*

Provenance

Private collection, Milan

Literature

Quaderni Fontana Arte 2, sales catalogue,
Milan, 1960s, p. 8



154. **Gio Ponti** 1891-1979

Set of ten dining chairs, model no. 687

circa 1955

Painted wood, fabric.

Each: 83.6 x 44.5 x 52 cm

(32 $\frac{7}{8}$ x 17 $\frac{1}{2}$ x 20 $\frac{1}{2}$ in.)

Manufactured by Cassina, Meda, Italy.

Underside of six with manufacturer's

label printed *FIGLI DI AMEDEO*

CASSINA/MEDA/MILANO/ITALIA.

Together with a certificate of expertise

from the Gio Ponti Archives.

Estimate

£12,000-18,000 \$17,000-25,500

€13,900-20,900

plus Buyers Premium and VAT*

Provenance

Private collection, Monaco

Literature

'Accanto alla architettura', *Domus*,

no. 312, November 1955, p. 19



155. **Gino Sarfatti** 1912-1985

Rare ceiling light

1940s

Painted aluminium, brass, brass-plated steel.

130 x 236 x 63.5 cm (51 $\frac{1}{8}$ x 92 $\frac{7}{8}$ x 25 in.)

Manufactured by Arteluce, Milan, Italy.

Interior of each shade with manufacturer's label printed *AL/MILANO*.

Estimate

£18,000-24,000 \$25,500-34,000

€20,900-27,900 Ω

plus Buyers Premium and VAT*

Provenance

Private collection, Milan



156. **Gio Ponti** 1891-1979

Unique vase, from the 'Ermione' series

late 1920s-1930s

Earthenware, cobalt blue and clear glazes.

33 cm (12 $\frac{7}{8}$ in.) high

Produced by Richard-Ginori, San
Cristoforo, Italy. Underside marked
ERMIONE/S. CRISTOFORO/ITALIA/7.

Estimate

£3,000-5,000 \$4,200-7,100

€3,500-5,800 †

plus Buyers Premium and VAT*

Provenance

Private collection, Milan

Phillips wishes to thank Dott.ssa Oliva
Rucellai for her assistance cataloguing
the present lot.

The present 'Ermione' design was inspired
by traditional motifs from eighteenth-
century Milanese majolica. Gio Ponti
applied the motif to different forms
in both monochrome and polychrome
variations. The unique combination of the
present vase's form and the application
of the 'Ermione' motif across the entire
surface suggests the work might have
been a *prova*.



*The amount of Buyer's Premium, VAT and, if applicable, Artist's Resale Royalty payable is dependent on the sale outcome. For full details see Calculating the Purchase Price in the Buyer's Guide online or in this catalogue. Buyer's Premium is payable at a maximum of 26%. VAT, where applicable, is payable at 20% on the Buyer's Premium.

157. **Gio Ponti** 1891-1979

Table and stool

circa 1939

Walnut, walnut-veneered wood, glass.

Table: 70 x 62 x 50.5 cm (27½ x 24¾ x 19⅞ in.)

Stool: 46.2 x 48.3 x 32 cm (18¼ x 19 x 12⅝ in.)

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

Estimate

£6,000-8,000 \$8,500-11,300

€7,000-9,300 Ω

plus Buyers Premium and VAT*

Provenance

Private collection, Modena, commissioned directly from the designer, circa 1939



158. **Vittorio Gregotti,
Lodovico Meneghetti and
Giotto Stoppino**

1927-2020, 1926-2020 and 1926-2011

Lounge chair

circa 1954

Birch plywood, birch, fabric, brass.
80 x 77.5 x 78 cm (31½ x 30½ x 30¾ in.)

Estimate

£5,000-7,000 \$7,100-9,900

€5,800-8,100 Ω

plus Buyers Premium and VAT*

Provenance

Private collection, Como

Literature

'Arredamenti per gli alloggi-tipo,
alla Triennale', *Domus*, no. 301,
December 1954, pp. 46-47

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



The present model exhibited at the IX Milan Triennale, 1954.
© Photo Casali/Editoriale Domus S.p.A.



159. **Arredoluce**

Rare standard lamp

1950s

Painted aluminium, brass, marble.

189 cm (74 $\frac{3}{8}$ in.) high

Manufactured by Arredoluce, Monza, Italy.

Estimate

£5,000-7,000 \$7,100-9,900

€5,800-8,100 Ω

plus Buyers Premium and VAT*

Provenance

Private collection, Milan

The present lot has been registered
in the Arredoluce Archives, Italy,
as number 4381924.



160. **Gio Ponti** 1891-1979

Rare dining table with drawers

circa 1950

Curl walnut veneered-wood, walnut veneered-wood, walnut, glass, brass.

79 x 189 x 94 cm (31 $\frac{1}{8}$ x 74 $\frac{3}{8}$ x 37 in.)

Manufactured by Dassi, Milan, Italy.

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

Estimate

£25,000-35,000 \$35,400-49,500

€29,000-40,700 Ω

plus Buyers Premium and VAT*

Provenance

Private collection, Rome



*The amount of Buyer's Premium, VAT and, if applicable, Artist's Resale Royalty payable is dependent on the sale outcome. For full details see Calculating the Purchase Price in the Buyer's Guide online or in this catalogue. Buyer's Premium is payable at a maximum of 26%. VAT, where applicable, is payable at 20% on the Buyer's Premium.



161. **Gio Ponti** 1891-1979

Armchair

1940-1948

Cherry, fabric.

82.5 x 66 x 64.5 cm (32½ x 25⅞ x 25⅜ in.)

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

Estimate

£8,000-12,000 \$11,300-17,000

€9,300-13,900 Ω

plus Buyers Premium and VAT*

Provenance

Clinica Columbus, Milan, 1940-1948

Literature

'Clinica Columbus', *Domus*, no. 240,
November 1949, p. 19



162. **Gio Ponti** 1891-1979

Pair of benches

1950s

Marble, nickel-plated brass.

Each: 41.5 x 155 x 45.5 cm (16³/₈ x 61 x 17⁷/₈ in.)

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

Estimate

£15,000-20,000 \$21,200-28,300

€17,400-23,200 Ω

plus Buyers Premium and VAT*

Provenance

Private collection, Faenza



163. **Max Ingrand** 1908-1969

Standard lamp, model no. 2047

1960s

Glass, painted brass, fabric shade.

180 cm (70 $\frac{1}{8}$ in.) high

Manufactured by Fontana Arte, Milan, Italy.

Estimate

£8,000-12,000 \$11,300-17,000

€9,300-13,900 Ω

plus Buyers Premium and VAT*

Provenance

Private collection, Turin

Literature

Quaderni Fontana Arte 1,
sales catalogue, 1960s, p. 75





164. **Max Ingrand** 1908-1969

Ceiling light, model no. 2088

circa 1959

Partially sandblasted glass,
nickel-plated brass.

63 cm (24¾ in.) drop,

68 cm (26¾ in.) diameter

Manufactured by Fontana Arte, Milan, Italy.

Estimate

£15,000-20,000 \$21,200-28,300

€17,400-23,200 Ω

plus Buyers Premium and VAT*

Provenance

Private collection, Rome

Literature

'Specchi nell'arredamento', *Vitrum*,
no. 116, November-December 1959, p. 45

Quaderni Fontana Arte 6,
sales catalogue, Milan, 1960s, p. 28

Franco Deboni, *Fontana Arte: Gio Ponti,
Pietro Chiesa, Max Ingrand*,
Turin, 2012, fig. 320

165. Venini

Folding mirror, model no. 21

circa 1939

Treccia coloured glass, mirrored glass, brass.

41 x 110 x 31 cm (16½ x 43¼ x 12¼ in.) fully
extended

Produced by Venini & C., Murano, Italy.

Back plate impressed VENINI/MURANO.

Estimate

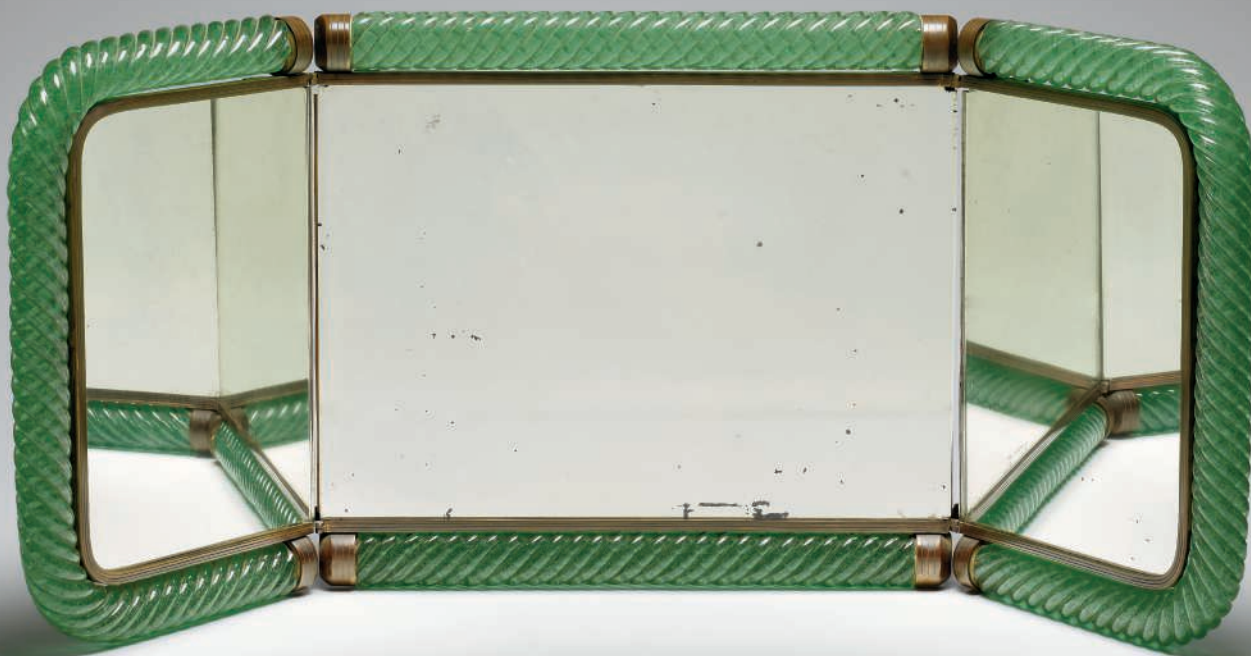
£4,000-6,000 \$5,700-8,500

€4,600-7,000 Ω

plus Buyers Premium and VAT*

Literature

Franco Deboni, *Venini Glass: Its History,
Artists and Techniques, Volume 1*, Turin, 2007,
The Blue Catalogue (appendix), fig. 44A



*The amount of Buyer's Premium, VAT and, if applicable, Artist's Resale Royalty payable is dependent on the sale outcome. For full details see Calculating the Purchase Price in the Buyer's Guide online or in this catalogue. Buyer's Premium is payable at a maximum of 26%. VAT, where applicable, is payable at 20% on the Buyer's Premium.

166. **Max Ingrand** 1908-1969

Pair of wall lights

circa 1955

Glass, brass, painted metal.

Each: 42.2 x 31 x 21 cm (16 $\frac{5}{8}$ x 12 $\frac{1}{4}$ x 8 $\frac{1}{4}$ in.)

Manufactured by Fontana Arte, Milan, Italy.

Estimate

£4,000-6,000 \$5,700-8,500

€4,600-7,000 Ω

plus Buyers Premium and VAT*

Provenance

Private collection, Rome

Literature

Franco Deboni, *Fontana Arte:*

Gio Ponti, Pietro Chiesa, Max Ingrand,

Turin, 2012, fig. 345



167. **Franco Albini** 1905-1977

Unique coffee table

late 1930s

Painted iron, glass.

28.5 x 97 x 65 cm (11¼ x 38¼ x 25½ in.)

Together with a certificate of expertise from the Fondazione Franco Albini.

Estimate

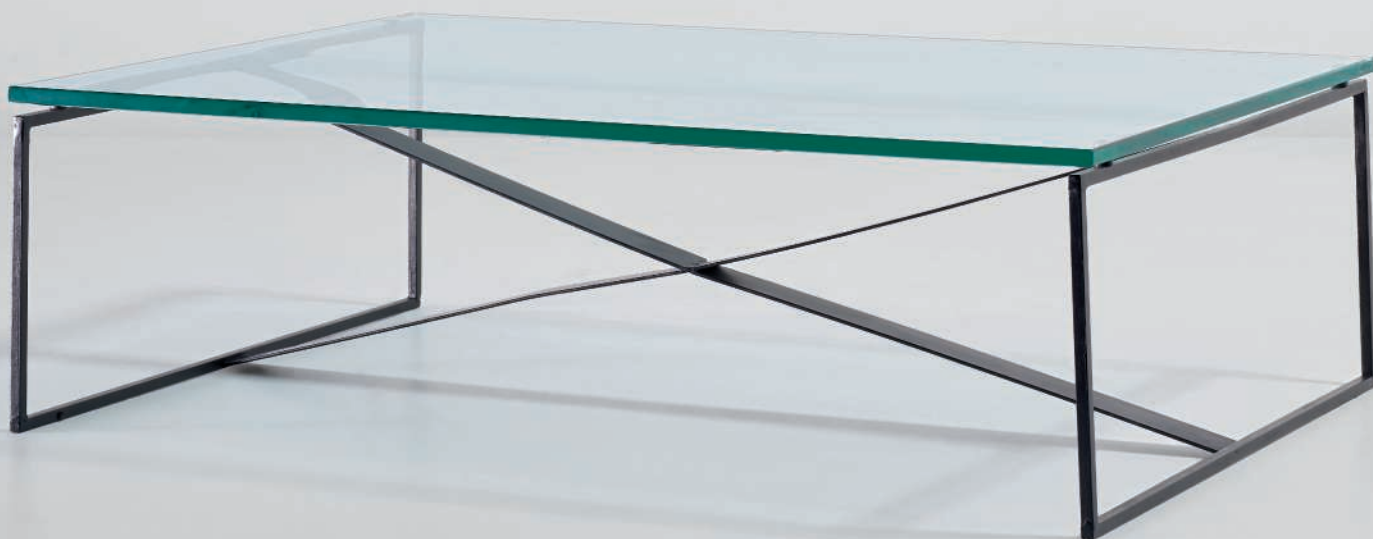
£7,000-9,000 \$9,900-12,700

€8,100-10,500 Ω

plus Buyers Premium and VAT*

Provenance

Private collection, Milan, commissioned directly from the designer, late 1930s



168. **Max Ingrand** 1908-1969

Table lamp, model no. 2202

1960s

Partially painted brass, glass.

14 x 13.8 x 15 cm (5½ x 5¾ x 5⅞ in.)

Manufactured by Fontana Arte, Milan, Italy.

Estimate

£1,200-1,800 \$1,700-2,500

€1,400-2,100

plus Buyers Premium and VAT*

Provenance

Private collection, Milan

Literature

Quaderni Fontana Arte 4,
sales catalogue, 1960s, pp. 72-73



169. **Vistosi**

Side table

1980s

Coloured glass.

46.3 cm (18¼ in.) high,

48.1 cm (18⅞ in.) diameter

Produced by Vistosi, Murano, Italy.

Estimate

£2,000-3,000 \$2,800-4,200

€2,300-3,500 Ω

plus Buyers Premium and VAT*

Provenance

Acquired by the present owner, 1990s



170. **Tino De Silva**

Rare pair of armchairs

circa 1961

Cherry, fabric.

Each: 77.5 x 67.5 x 60 cm
(30½ x 26⅝ x 23⅝ in.)

Estimate

£6,000-8,000 \$8,500-11,300

€7,000-9,300 Ω

plus Buyers Premium and VAT*

Provenance

Private collection, Milan

Literature

Artecasa, no. 17, February 1961, pp. 21-22



UK Auction Buyer's Guide

The following pages are designed to offer you information on how to buy at auction at Phillips. Our staff will be happy to assist you. The Conditions of Sale and Authorship Warranty published on our website at <https://phillips.com> also govern the auction. Bidders are strongly encouraged to read them as they outline the legal relationship between Phillips, the seller and the buyer and describe the terms upon which items are bought at auction.

A) Before The Auction

Catalogues & Catalogue Entries

Our catalogues provide information on the lots for sale at the auction and are available on our website at www.phillips.com and in hard copy. Lot details can also be viewed on the Phillips App. If you would like to purchase a hard copy catalogue for a Phillips auction, please visit our website or contact us at catalogues@phillips.com.

Catalogue entries may include the history of ownership of a work of art, as well as the exhibition history of the property and references to the work in art publications. While we are careful in the cataloguing process, provenance, exhibition and literature references may not be exhaustive. In some cases we may not disclose the identity of previous owners where we are not authorised to do so. Please note that all dimensions of the property set out in the catalogue entry are approximate.

Pre-auction viewings are open to the public and free of charge. The dates and times are published on our website at <https://phillips.com>. Our specialists are available to give advice and condition reports at viewings or by appointment.

Estimates

Pre-sale estimates are intended as a guide for prospective buyers. Any bid within the high and low estimate range should, in our opinion, offer a chance of success. However, many lots achieve prices below or above the pre-sale estimates. Pre-sale estimates do not include the buyer's premium or VAT.

Where **'Estimate on Request'** appears, please contact the specialist department for further information. As estimates can be subject to revision we suggest contacting us closer to the time of the auction.

Estimates in non-local currencies Although the sale is conducted in pounds sterling, the pre-sale estimates in the auction catalogues may also be printed in other currencies. These estimates are approximate and provided as a courtesy to our clients. The exchange rates used are those applying on the last practical date before printing the catalogue. The rates may have changed between the time of printing the catalogue and the auction.

Condition of Lots

Our catalogues include references to condition only in the descriptions of multiple works (e.g., prints). Such references, though, do not amount to a full description of condition. The absence of reference to the condition of a lot in the catalogue entry (including those accessed via QR Codes appearing in the catalogue) does not imply that the lot is free from faults or imperfections.

Solely as a convenience to clients, Phillips may provide condition reports. In preparing such reports, our specialists assess the condition in a manner appropriate to the estimated value of the property and the nature of the auction in which it is included. While condition reports are prepared honestly and carefully, our staff are not professional restorers or trained conservators. We therefore encourage all prospective buyers to inspect the property at the pre-sale exhibitions and recommend, particularly in the case of any lot of significant value, that you retain your own restorer or professional advisor to report to you on the property's condition prior to bidding.

Any prospective buyer of photographs or prints should always request a condition report because all such property is sold unframed, unless otherwise indicated in the condition report. If a lot is sold framed, Phillips accepts no liability for the condition of the frame. If we sell any lot unframed, we will be pleased to refer the purchaser to a professional framer.

Symbols Used In The Catalogue

You may see the following symbols referenced in the catalogue.

O Guaranteed Property

Lots designated with the symbol O are the subject of a minimum price guarantee. In such cases Phillips has guaranteed to the seller of the lot that regardless of the outcome of the sale the seller shall receive no less than a minimum sum. This guarantee may be provided solely by Phillips or jointly with a third party.

◆ Third Party Guarantee

Where Phillips has agreed to a minimum price guarantee it assumes the financial risk of a lot failing to sell or selling for less than the minimum price guarantee. Because the sums involved can be significant Phillips may choose to share the burden of that financial risk with a third party. The third party shares the risk by committing in advance of the sale, usually by way of a written bid, to buy the lot for an agreed amount whether or not there are competing bidders for the lot. If there are competing bidders third party guarantors may also bid above any written bid. In this way the third-party guarantor assumes the risk of the bidding not reaching the amount of the minimum price guarantee.

In return for underwriting or sharing this risk Phillips will usually compensate the third party. The compensation may be in the form of a fixed fee or an amount calculated by reference to the hammer price of the lot. If the third-party guarantor is the successful bidder Phillips will report the purchase price net of any fees paid to the third-party guarantor.

Disclosure of financial interest by third parties

Phillips requires third party guarantors to disclose their financial interest in the lot to anyone whom they are advising. If you are contemplating bidding on a lot which is the subject of a third party guarantee and you are being advised by someone or if you have asked someone to bid on your behalf you should always ask them to confirm whether or not they have a financial interest in the lot.

Δ Property in which Phillips has an Ownership Interest

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

● No Reserve

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

Σ Endangered Species

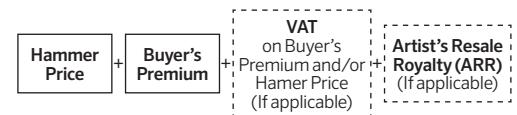
Lots with this symbol have been identified at the time of cataloguing as containing endangered or other protected species of wildlife which may be subject to restrictions regarding export or import and which may require permits for export as well as import.

✕ Property Subject to US Import Tariffs

Lots with this symbol indicate that the Property may be subject to additional tariffs upon importation into the United States of America. See paragraph 12 of the Conditions of Sale.

Calculating the Total Purchase Price

If you are the successful bidder on a Lot, the total purchase price you pay is made up of the following elements:



The Hammer Price: This is the final, highest bid which the auctioneer accepts by bringing down the auctioneer's hammer.

Buyer's Premium: This is the commission Phillips charges the successful highest bidder and buyer of the lot. The Buyer's premium is calculated on the hammer price of the lot at the following rates on a cumulative basis:

- 26% on the portion of the hammer price up to and including £450,000; and
- 21% on the portion of the hammer price above £450,000 up to and including £4,500,000 and
- 14.5% on the portion of the hammer price above £4,500,000.

Where VAT is payable on the Buyer's premium the VAT inclusive Buyer's Premium rates are 31.2%, 25.2% and 17.4% respectively.

VAT

Most items we sell are sold under UK Auctioneer's Margin Scheme rules. This means that VAT is charged at 20% on the buyer's premium and will not be shown separately on the invoice. UK Auctioneer's Margin Scheme lots have no VAT symbol.

Where the lot has a †, ‡ or Ω symbol against it, VAT may be charged on a different basis. For full details, including how to claim VAT refunds, please see the VAT & Tax Guide in this Auction Buyer's Guide and on our website

♣ Artist's Resale Royalty (ARR)

The laws in certain countries entitle qualifying artists or their estates to a royalty when the artist's works are re-sold for a hammer price of EUR 1,000 or more.

Lots subject to ARR are marked with the symbol ♣.
The ARR is calculated as a percentage of the hammer price on a cumulative basis as follows and is payable as part of the purchase price:

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

The total charge for ARR on any single lot cannot exceed Euros 12,500. To calculate the ARR, we use the pounds sterling/euro reference exchange rate quoted on the date of the auction by the European Central Bank.

Example

To illustrate how the purchase price is calculated, please see the below example:

UK Auctioneer's Margin Scheme lot

Hammer Price: £500,000

Buyer's Premium including VAT @20% £153,000:

Calculated as follows:

26% of first £450,000 of the hammer price = £117,000 +
21% on the balance of £50,000 = £10,500

Total BP = £127,500

VAT @ 20% on the total BP of £127,500 = £25,500

B) At The Auction

Bidding

Bids may be executed during the auction in person, by paddle or by telephone or prior to the sale in writing by absentee bid. Proof of identity in the form of government-issued identification will be required, as will an original signature and recent proof of address. We may also require that you furnish us with a bank reference.

For individuals, acceptable forms of government issued photo identification include a passport or photo driving licence.

For companies, acceptable forms of government issued identification include a certificate of incorporation or similar as well as proof of owners (including ultimate beneficial owner) and directors.

Undisclosed agreements between bidders to bid or abstain from bidding on lots are illegal. Please note that Phillips monitors its sales and bidding records to ensure that bidding is transparent and fair and will take appropriate action in the event of any suspected breach of this requirement.

In Person

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

By Telephone

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

Online Bidding

If you cannot attend the auction in person, you may bid online via our live bidding platform. The digital saleroom is available on our website at <https://www.phillips.com/> and is optimized to run on Google Chrome, Firefox and Microsoft Edge browsers. Follow the links to 'Auctions' and 'Digital Saleroom' and then pre-register by clicking on 'Register to Bid Live.' The first time you register you will be required to create an account; thereafter you will only need to register for each sale. You must pre-register at least 24 hours before the start of the auction in order to be approved by our bid department. Please note that corporate firewalls may cause difficulties for online bidders.

Absentee Bids

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

Bidding Increments

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

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

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

Conditions Of Sale

The auction is governed by the Conditions of Sale and Authorship Warranty which are available on our website. 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;

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.

No Reserve Lots

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.

C) After The Auction

Payment

Payment is due immediately following the auction, unless other arrangements have been agreed with Phillips in writing in advance of the sale. Interest will be charged on late payment at the rate of 12% per annum.

Payments must be made by the invoiced party in pounds sterling and may be sent by wire transfer. Our account details are available on our website. Please reference the relevant invoice number when making payment.

Alternatively, payment can be made by credit card for invoices of £30,000 or less per auction. We accept American Express, Visa, MasterCard and UnionPay (UnionPay for in person transactions only).

Title to each lot will not pass until the buyer has made full payment of the Purchase Price plus any applicable Artist Resale Royalty and all applicable taxes.

Collection

Once Phillips has received full and cleared payment of the total purchase price for the lot and any other amounts the buyer owes to Phillips, lots will be released for collection. To collect paid for lots buyers (or their authorised representatives) must provide proof of identity. Authorised Representatives should also bring a copy of a letter signed by the buyer authorising them to collect. Smaller items may be collected from our London gallery on the day of the auction. Please check with our staff when making payment.

After the auction, lots will be transferred to offsite fine art storage facilities. The buyer information pack you will receive after the auction will confirm details of the storage facility where your lot is held for collection. Please contact us to make arrangements for collection.

Storage Charges

Lots will be held for collection from our offsite storage facilities for thirty (30) days after the auction free of charge. Storage charges and property release fees will apply after this 30-day period for any lots which have not been collected. Details of the applicable storage charges will be confirmed to you in the buyer information pack you will receive after the auction.

Loss or Damage

Buyers are reminded that Phillips accepts liability for loss or damage to lots for a maximum of seven (7) days following the auction.

Transport and Shipping

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. As a free service for buyers, Phillips will wrap purchased lots which are for hand carry only. We do not provide packing, handling or shipping services directly.

Export and Import Licenses

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 into 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.

Privacy

Our Privacy Policy is available at <https://phillips.com> or by emailing dataprotection@phillips.com and sets out: (i) the types of personal data we will or may collect and process; (ii) the purposes for which we will or may process your personal data; (iii) the lawful bases we rely on when processing your personal data; (iv) your rights in respect of our processing of your personal data; and (v) various other information as required by applicable laws.

Phillips' premises, sale, and exhibition venues are subject to CCTV video surveillance and recording for security, client service and bid monitoring purposes. Phillips' auctions will be filmed for simultaneous live broadcast on Phillips' and third-party websites and applications.

Important Notices

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.

Upholstered furniture

Lots of upholstered furniture manufactured in 1950 or after may not comply with the levels of fire resistance for domestic upholstered furniture under the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended) (the "Regulations"). These items are sold as decorative works of art and should not be used in your home as domestic furniture, unless they are reupholstered, re-stuffed or recovered (as appropriate) with materials complying with the Regulations. Please speak to a specialist before the sale for information on whether the lots have been recently upholstered.

Electrical and Mechanical Lots

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

UK Tax Guide

This Guide outlines the Value Added Tax (VAT) treatment of Lots sold in our London auctions. It covers the most common types of transactions, although other situations may arise. We offer this information solely as a courtesy. As every buyer's situation is different, we cannot offer specific tax advice. You are advised to and are responsible for obtaining independent tax advice where necessary.

The VAT rates and conditions are correct at the time of publication but can change. If the VAT rates and conditions change between the date of publication and the auction date, the rates and conditions in force at the time of auction will apply. Where Lots move from one tax status to another following purchase, the rates and conditions in force at the time of that movement will apply.

Types of Lots and their VAT Treatment

UK Auctioneer's Margin Scheme Lots

Second-hand goods qualifying for treatment under UK Auctioneer's Margin Scheme rules have no VAT symbol and are treated as follows:

VAT Symbol	Taxation basis	VAT Treatment
No symbol	UK Auctioneer's Margin Scheme sale	20% in lieu of VAT on the buyer's premium*. (The invoiced buyer's premium will include the VAT).

*For items not normally subject to VAT (e.g. books), the rate of VAT will be 0% and no charge in lieu of VAT will be made.

Lots with Special VAT Treatment

If the Lot has one of the below symbols, the VAT treatment will be as follows:

VAT Symbol	Taxation basis	VAT Treatment
†	Standard UK VAT rules	20% VAT charged on both the price and buyer's premium
‡	Lot under Temporary Admission (Low rate)	5% import VAT on the hammer price** and 20% in lieu of VAT on the buyer's premium
Ω	Lot under Temporary Admission (High rate)	20% import VAT on the hammer price** and 20% in lieu of VAT on the buyer's premium

** UK VAT registered buyers - Please give Phillips' shipping department your VAT details so the import paperwork correctly identifies your business as the importer. The Import VAT shown on the invoice is insufficient evidence of import VAT paid.

Exporting Lots from the UK

The following types of VAT may be cancelled or refunded by Phillips if the Lot is exported from the UK within the time limits specified below provided other strict conditions are met (see Conditions for Claiming VAT Refunds below). Since 1 January 2021, exports from the UK includes exports to businesses and individuals in the European Union.

VAT Symbol	Taxation basis	VAT which may be cancelled or refunded if Lot exported	Time limits for exportation	Proof of export documentation required
No symbol	UK Auctioneer's Margin Scheme	UK Auctioneer's Margin Scheme	3 months from the sale date	Original correct paperwork stamped by HMRC (UK tax authority) showing the Lot has been exported from the UK within 3 months of the sale date
†	Standard UK VAT rules	20% VAT charged on the hammer price NB: No refund is possible for the 20% VAT charged on the buyer's premium	3 months from the sale date	Original correct paperwork stamped by HMRC (UK tax authority) showing the Lot has been exported from the UK within 3 months of the sale date
‡	Lot under Temporary Admission (Low rate)	5% import VAT on the hammer price and 20% in lieu of VAT on the buyer's premium	30 days from payment	Original correct paperwork stamped by HMRC (UK tax authority) showing the Lot has been exported from the UK within 30 days of payment <i>Please liaise with Phillips' Shipping Department to ensure the export is handled correctly</i>
Ω	Lot under Temporary Admission (High rate)	20% import VAT on the hammer price and 20% in lieu of VAT on the buyer's premium	30 days from payment	Original correct paperwork stamped by HMRC (UK tax authority) showing the Lot has been exported from the UK within 30 days of payment <i>Please liaise with Phillips' Shipping Department to ensure the export is handled correctly</i>

Cancelling UK VAT charges upon export

Provided a buyer instructs a Phillips authorised carrier to export the Lot and accepts the export quotation provided by that authorised carrier, Phillips can issue a "Zero-rated" invoice (i.e. without the UK VAT).

Export arrangement

Lot exported using a Phillips' authorised carrier

Note: Phillips will obtain the required proof of export paperwork directly from its authorised carrier

Conditions for cancellation of UK VAT charges

Buyer must at or before the time of invoicing:

- instruct a Phillips' authorised carrier to export the Lot; and
- accept the export quotation provided by that authorised carrier

Refunding UK VAT charges following export

If a buyer instructs a carrier who is not a Phillips authorised carrier, the buyer must pay for the Lot in full, including the UK VAT. Upon receiving satisfactory proof of export (i.e. copies of the required export documentation and declarations accepted by HMRC) Phillips can refund the buyer the UK VAT paid.

Export arrangement

Lots exported using a carrier who is not a Phillips authorised carrier

Note: Carriers who are not Phillips authorised carriers must collect copies of original import papers for the Lot from Phillips' Shipping Department.

Conditions for refund of UK VAT charges

- Buyer must have paid the UK VAT in full
- Lot must have been exported within the required timeframe (see Exporting from the UK above)
- Phillips' must have received satisfactory proof of export once all export documentation and declarations have been accepted by HMRC.
- VAT to be refunded must be £50 or more per shipment
- A processing fee of £20 (plus any applicable VAT) will apply.

Please Note:

- We cannot refund the UK VAT paid if the export documents do not comply exactly with governmental regulations.
- If the Lot is under Temporary Admission in the UK (i.e. with ‡ or Ω symbol) and is imported to the UK after purchase (i.e. collected by the Buyer in the UK), before then being exported, we cannot refund the UK VAT.

Local tax charges and duties in the Delivery Destination

Buyers from outside the UK should note that upon importing Lots to their final destination outside the UK, local import VAT, import duties, sales taxes and/or use taxes may be payable. Please consult your local tax advisor.

Lots under Temporary Admission being exported for repair, restoration or alteration

If you purchase a Lot which is under Temporary Admission (indicated by a ‡ or Ω symbol) and intend to export it from the UK for repair, restoration or alteration, please notify Phillips' Shipping Department before collection. The Lot will need to be transferred from Temporary Admission to another appropriate customs procedure to allow the repair, restoration or alteration to be carried out. The third-party carrier you appoint to handle the transport will need to liaise with Phillips' shipping department to ensure this customs movement is correctly declared. Failure to do this may result in the UK import VAT becoming payable immediately and Phillips being unable to refund the UK VAT charged. You are advised to obtain independent advice on this prior to bidding.

Buyers wishing to hand-carry Lots

If you collect the Lot from Phillips in the UK with a view to "hand-carrying" it back to its final destination, you must pay the UK VAT in full. Phillips cannot cancel or refund the UK tax in these circumstances. Please note that with the abolition of the Tax-free shopping scheme for visitors to the UK, it is no longer possible to obtain tax refunds at UK airports upon departure.

Business buyers located outside the UK

If you are a business located outside the UK and buy a Lot in a UK sale for a business purpose, you may be able to seek repayment of certain taxes from HMRC (the UK tax authority) directly (e.g. the UK Import VAT charged on the hammer price if the purchased Lot is under Temporary Admission in the UK).

Claim forms (VAT65A) are available from the HMRC website <https://www.gov.uk>. You should submit claims for refund of UK 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 2020 to 30 June 2021 should be made no later than 31 December 2021)

UK Buyers

Phillips cannot cancel or refund any UK VAT charged on sales made to UK buyers where the Lot is collected from Phillips in London or delivered to a UK address.

For Lots sold under the UK Auctioneer's Margin Scheme (which do not bear a symbol), UK buyers who have a UK VAT registration may request us to reinvoice the purchase of these Lots under standard UK VAT rules. In this way the UK VAT registered buyer can reclaim all UK VAT charged as part of their accounting for VAT. Please note that UK VAT registered businesses or organisations who request to be invoiced under standard UK VAT rules, will then not be able to sell the Lot under any UK Margin Scheme rules in the future.

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.

UK Conditions of Sale

The Conditions of Sale and Authorship Warranty set out below govern the relationship between bidders and buyers, on the one hand, and Phillips Auctioneers Limited (registered in England with company number 04228373) ("Phillips") and sellers, on the other hand. All prospective buyers should read these Conditions of Sale, the UK Auction Buyer's Guide, the Important Notices, VAT & Tax Guide 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 Important Notices, and
- (c) supplements to this catalogue including information accessed via QR Codes appearing in this catalogue, and (d) 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 (including those accessed via QR Codes appearing in this catalogue) 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, including those accessed via QR Codes appearing in this catalogue, 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.

(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, state or other 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 26% of the hammer price up to and including £450,000, 21% of the portion of the hammer price above £450,000 up to and including £4,500,000 and 14.5% of the portion of the hammer price above £4,500,000. 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 ♠ after the estimate 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 as follows:

(i) Payments may be made by wire transfer. Our account details are available on our website. Please reference the relevant invoice number when making payment.

Alternatively, payment can be made by credit card for invoices of £30,000 or less. We accept American Express, Visa, MasterCard and UnionPay (UnionPay for in person transactions only).

(e) 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 providing information and documentation we require to satisfy our customer due diligence and verification checks for Know Your Customer compliance purposes and completing any anti-money laundering or anti-terrorism financing and sanctions checks. As soon as a buyer has satisfied all of the above 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 offsite fine art storage facilities. Details will be included in the buyer information packs sent to buyers after the auction. 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. Property will be collected by the buyer at the point it is released in the sale location by Phillips to the buyer or to a third-party shipper acting for the buyer. The buyer is responsible for paying any import duties and local taxes payable to import the Property to its final destination.

(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) Lots will be held for collection from our offsite storage facilities for thirty (30) days after the auction free of charge. Storage charges and property release fees will apply after this 30-day period for any lots which have not been collected. Details of the applicable storage charges will be confirmed to buyers in the buyer information pack they will receive after the auction. Purchased lots will not be released to the buyer until the Purchase Price and all 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 14 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 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 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. US Imports

Customs Tariffs

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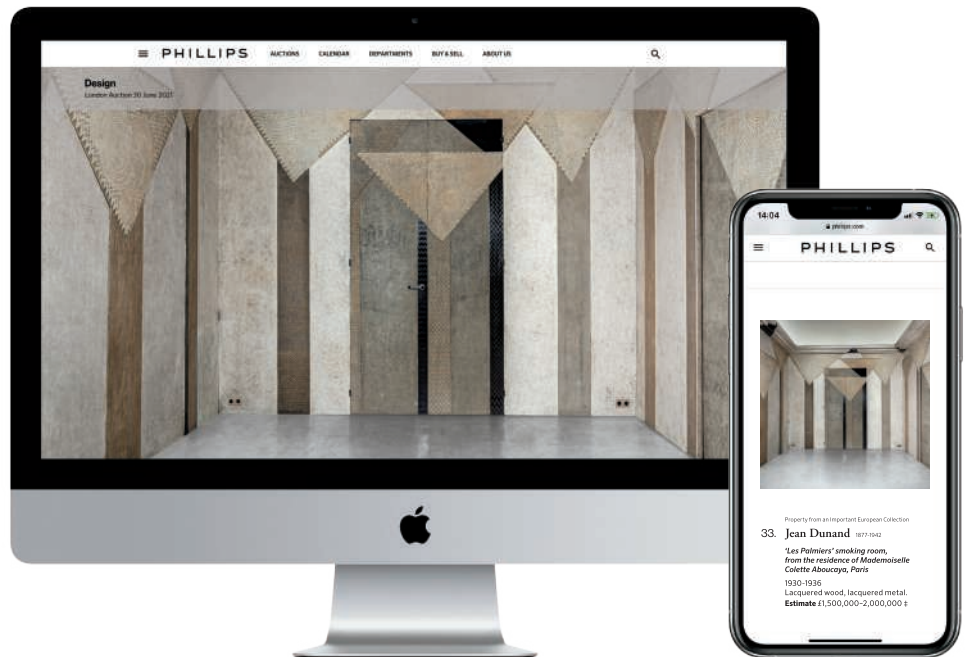
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Absentee and Telephone Bids

tel +44 20 7318 4045
fax +44 20 7318 4035
bidslondon@phillips.com

Design Department

Head of Department Europe, Senior International Specialist

Domenico Raimondo
draimondo@phillips.com

Head of Design, France Senior International Specialist

Elie Massaoutis
emassaoutis@phillips.com

Head of Sale

Antonia King
antonia.king@phillips.com

Senior Specialist

Sofa Sayn-Wittgenstein
ssayn-wittgenstein@phillips.com

Specialist

Madalena Horta e Costa
mhortaecosta@phillips.com

Senior Cataloguer

Nicola Krohman
nkrohman@phillips.com

Research Coordinator

Thomas Marsan
tmarsan@phillips.com

Administrator

Sophia Garbagnati
sgarbagnati@phillips.com

Senior Property Manager

Oliver Gottschalk
ogottschalk@phillips.com

Photographers

Alex Braun
Charlie Sheldon
Kent Pell

Auctioneers

Henry Highley, Principal Auctioneer
Susanna Brockman

Client Accounting

Richard Addington
Head of Client Accounting
+44 20 7901 7914

Jason King

Client Accounting, Director
+44 20 7318 4086

Buyer Accounts

Heather Welham
+44 20 7901 2982

Seller Accounts

Sofia Serra
+44 20 7901 2940

Client Services

30 Berkeley Square, London W1J 6EX
+44 20 7318 4010

Shipping

Andrew Kitt +44 20 7318 4047
Annaliese Clark +44 20 7318 4081
Rita Matos +44 20 7901 7906
Lucia Nuñez +44 20 7901 7920
Richard Alderson +44 7553 828587

Creative Services

Andrea Koronkiewicz, Director of Creative Services
Orlann Capazorio, Director of Production
Chris Ward, Creative Services Manager
Grace Neighbour, Graphic Designer

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*'Les Palmiers' smoking room, from the residence of
Mademoiselle Colette Aboucaya, Paris, 1930-1936 (detail)*

Back cover

Lot 41, Jean Royère, *'Flaque' coffee table, 1955-1958*
Lot 47, Jean Royère, *Rare sofa, 1955-1958*

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designnewyork@phillips.com
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Edmund de Waal
"Plate 1, Part 1, Page 1", 2011
Glazed porcelain,
lacquered wood, burnt oak
© Edmund de Waal. Courtesy the artist.

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