

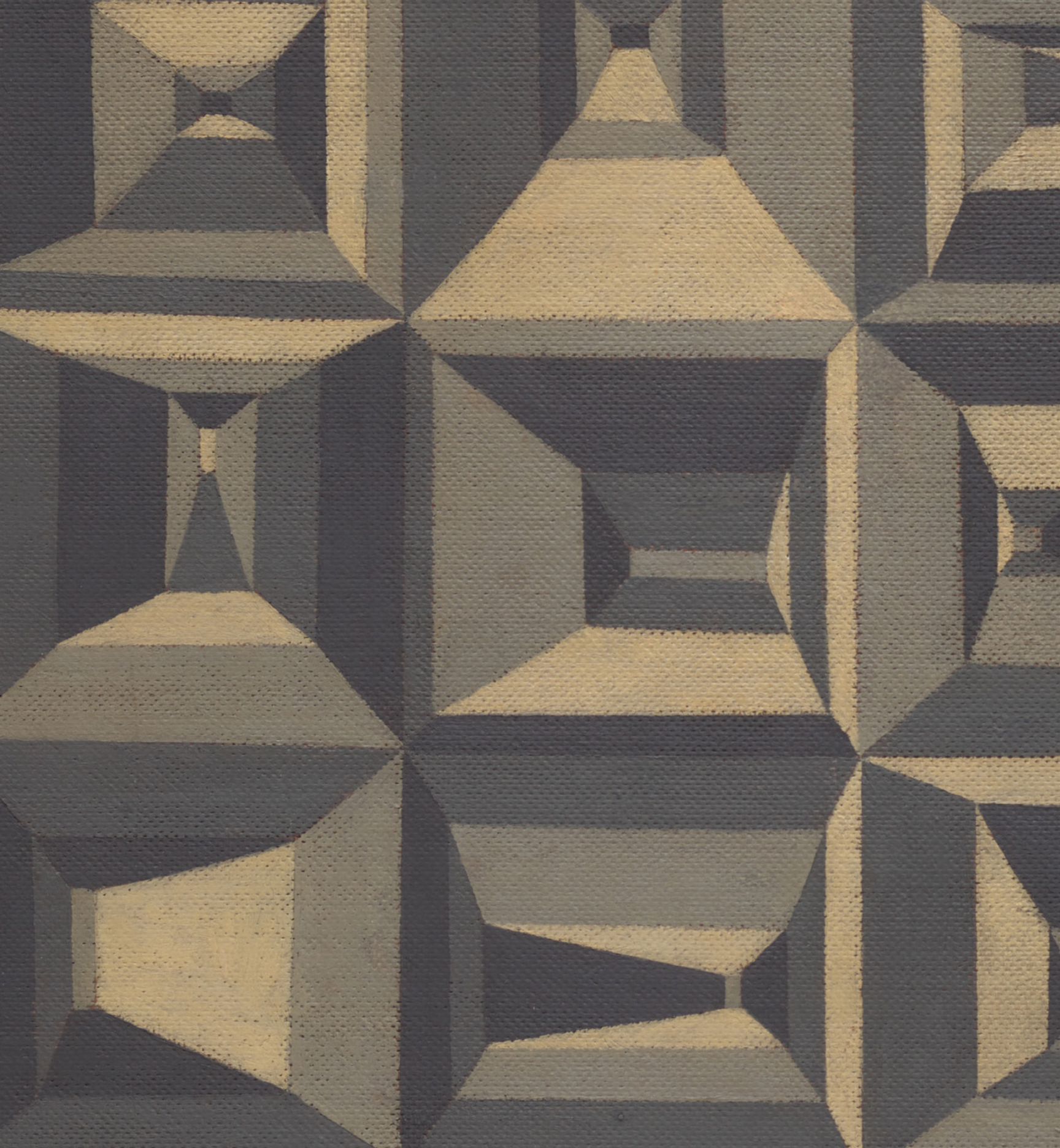
# Design

London / 9 November 2021

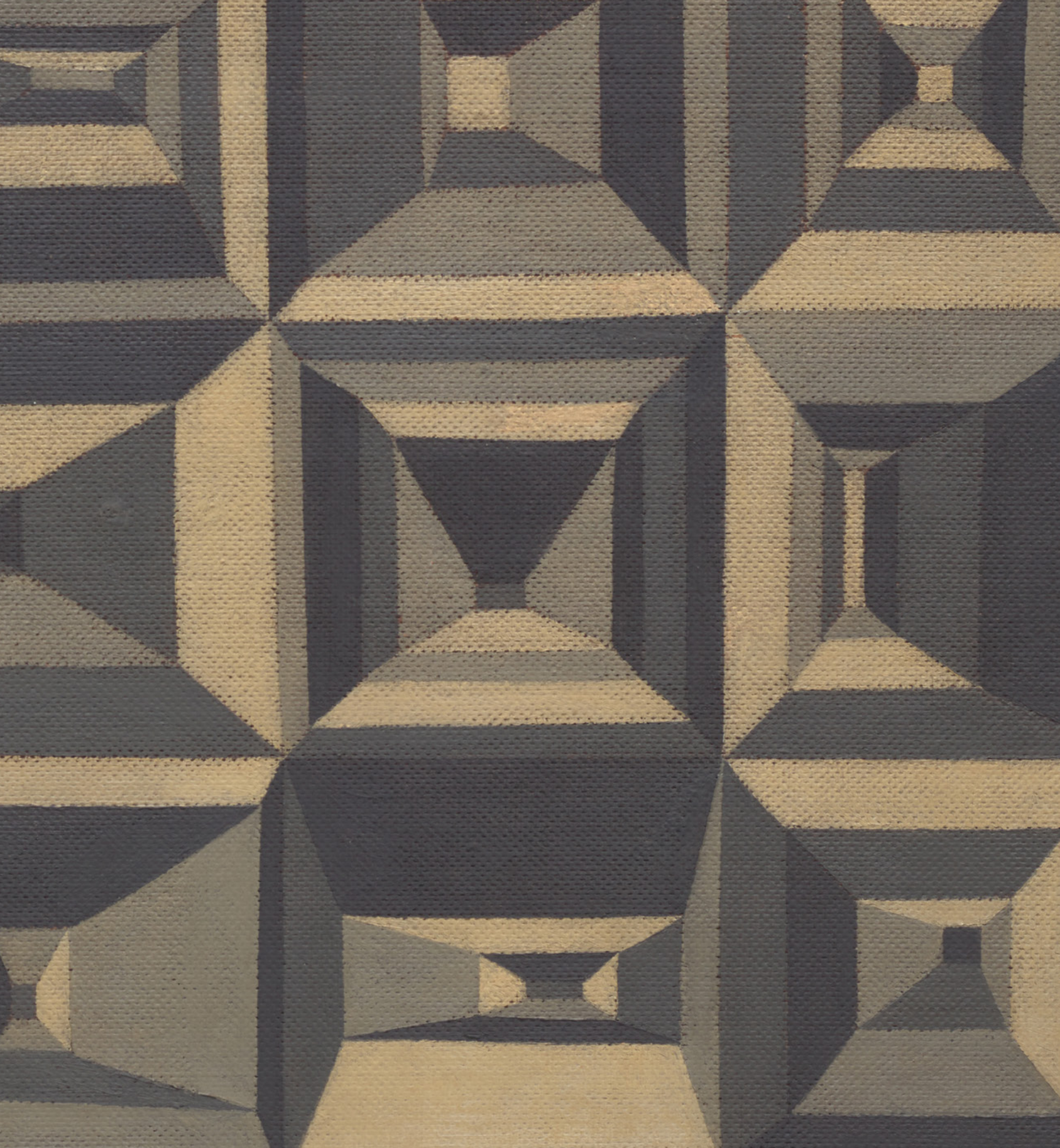


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# Design

London / 9 November 2021

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## **Auction & Viewing Location**

30 Berkeley Square  
London, W1J 6EX

## **Auction**

Tuesday, 9 November 2021, 2pm

Please register to bid online,  
absentee or by phone.

## **Viewing**

3–9 November  
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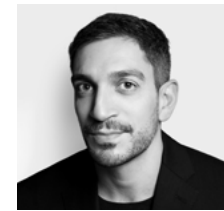
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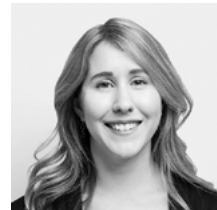
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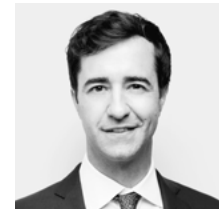
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201. **Jean Royère** 1902-1981

**Armchair**

1957

Oak, fabric.

78.5 x 75.3 x 90 cm (30 $\frac{1}{8}$  x 29 $\frac{5}{8}$  x 35 $\frac{3}{8}$  in.)

**Estimate**

£30,000-50,000 \$41,300-68,900

€35,500-59,200

plus Buyers Premium and VAT\*

**Provenance**

Private collection, Lebanon, commissioned

directly from the designer, 1957

Acquired from the above by the present owner

**Literature**

*Galerie Jacques Lacoste and Galerie Patrick*

*Seguin, Jean Royère, Volume 1, Paris, 2012,*

pp. 230-31 for a similar example

The present armchair model is documented in the Jean Royère archives at the Musée des Arts Décoratifs, Paris.





The French sculptor, architect and editor André Bloc designed the model of this distinctly sculptural desk for his villa-atelier in Meudon, France. The Villa Bellevue and its garden were also designed by Bloc and bear the mark of his interdisciplinary approach to design. Built in concrete and glass, with colourful interiors and impressive outdoor sculptures, the villa and the present model desk were featured in the June 1953 issue of the French cultural review *Plaisir de France*. The publication describes how 'through large windows the light floods the interior with light and the garden seeps in from all sides.'

After starting his career as an engineer in motor and turbine factories, Bloc's artistic practice was influenced by his early 1920s encounters with architects such as Le Corbusier and August Perret, which shifted his work towards having an evident architectural quality. In 1930, he founded the influential review *L'Architecture d'Aujourd'hui* and later formed the 'Groupe Espace', a collection of artists and designers including Jean Prouvé and Sonia Delaunay who advocated the synthesis of art with architecture.



The present model desk in André Bloc's Villa Bellevue in Meudon, France.  
*Plaisir de France*, June 1953 / Dominique Darbois.



202. **André Bloc** 1896-1966

***Free-form Boomerang desk, designed for the Villa Bellevue, Meudon, France***

circa 1951  
Chestnut, chestnut-veneered plywood.  
70.5 x 221.4 x 155 cm (27<sup>3</sup>/<sub>4</sub> x 87<sup>1</sup>/<sub>8</sub> x 61 in.)

**Estimate**

£20,000-30,000 \$27,500-41,300

€23,700-35,500 Ω

plus Buyers Premium and VAT\*

**Provenance**

Private collection, France

Acquired from the above by the present owner

**Literature**

Gilles Quéant, 'Tradition et Rupture',  
*Plaisir de France*, June 1953, Paris, pp. 26-29  
'Programmes Particuliers', *L'Architecture d'aujourd'hui*, October 1953, Paris, pp. 33, 36



\*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.

203. **Jean Dunand** 1877-1942

**'Coloquinte' vase**

circa 1913

Patinated and lacquered metal.

14 cm (5½ in.) high

Underside incised *JEAN DUNAND*.

**Estimate**

£15,000-20,000 \$20,700-27,500

€17,800-23,700 ₣

plus Buyers Premium and VAT\*

**Provenance**

Private collection, France

Acquired from the above by the present owner

**Literature**

Félix Marilhac and Amélie Marilhac,

*Jean Dunand*, Paris, 2020, p. 341





204. **Pierre Jeanneret** 1896-1967

*Pair of lounge chairs*

circa 1956

Oak, cane.

Taller: 81.5 x 53.4 x 66.5 cm (32 $\frac{1}{8}$  x 21 x 26 $\frac{1}{8}$  in.)

**Estimate**

£10,000-15,000 \$13,800-20,700

€11,800-17,800 Ω

plus Buyers Premium and VAT\*

**Provenance**

Private collection, Rotterdam

**Literature**

Eric Touchaleaume and Gerald Moreau,  
*Le Corbusier, Pierre Jeanneret: The Indian  
Adventure, Design-Art-Architecture*, Paris,  
2010, p. 571 for a similar example



205. **Mathieu Matégot** 1910-2001

**Free-standing bar**

circa 1955

Laminated wood, painted steel, brass.  
107.1 x 244.5 x 49.5 cm (42½ x 96¼ x 19½ in.)

**Estimate**

£30,000-50,000 \$41,300-68,900

€35,500-59,200 Ω

plus Buyers Premium and VAT\*

**Provenance**

Acquired in Casablanca, Morocco by the  
present owner, 2014

**Literature**

Patrick Favardin, *Mathieu Matégot*, Paris,  
2014, p. 251 for a similar example

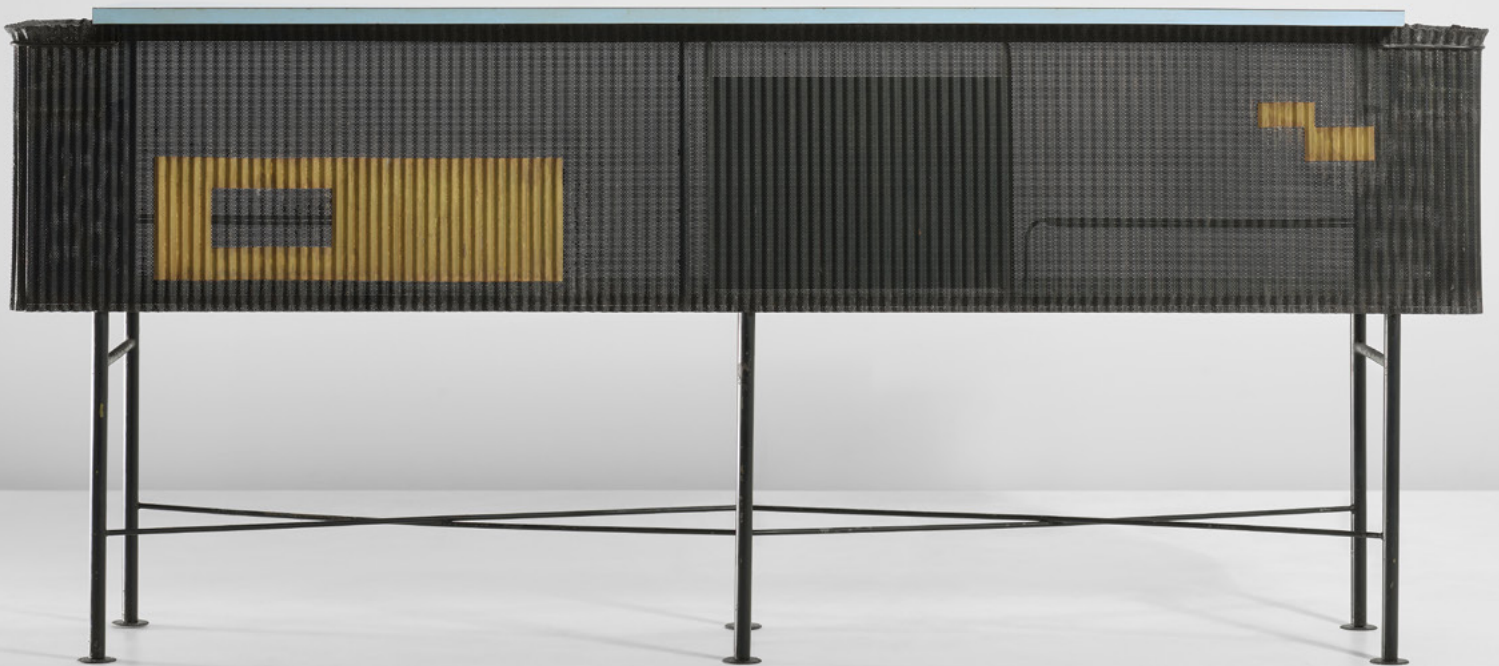
Phillips wishes to thank Patrice Matégot  
and Xavier Matégot for their assistance  
cataloguing the present lot.



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The present free-standing bar by Hungarian-born designer Mathieu Matégot is an eclectic example of his expert ability to work with a range of mediums. He started his career as a set-designer in Budapest before moving to Paris in 1931, where he continued to work until his death in 2001. Many of the furniture pieces he designed from his Paris and Casablanca workshops in the 1950s reveal his knowledge of the properties of fabric and his skills in tapestry, a discipline which he had initially explored and would later return to. In post-war France, where the scarcity of raw materials led designers to be more experimental with their choices of mediums, Matégot's imaginative creations stood out thanks to his innovative treatment of metal, glass, rattan and more. For metal, Matégot patented a technique of combining perforated sheet metal with metal tubing called *rigitulle*. This new material he devised envelops the present bar and is seemingly delicate yet durable. Crucially, it was also malleable and allowed him to create effects of transparency and lightness to his pieces. From playful curves to daring punctures, his manipulations of mediums gave his works an appealing tactility.



206. **Jean Prouvé** 1901-1984

**'S.A.M. Tropique' table, model no. 503**

1951

'Blanc Colombe' painted folded aluminium sheet,

'Brun Van Dyck' painted folded steel sheet.

72 x 190 x 90 cm (28<sup>3</sup>/<sub>8</sub> x 74<sup>3</sup>/<sub>4</sub> x 35<sup>3</sup>/<sub>8</sub> in.)

Manufactured by Les Ateliers Jean Prouvé, France.

**Estimate**

£80,000-120,000 \$110,000-165,000

€94,800-142,000 Ω

plus Buyers Premium and VAT\*

**Provenance**

Acquired in Cameroon, Africa by the present owner

**Literature**

Peter Sulzer, *Jean Prouvé: Œuvre complète / Complete Works, Volume 3: 1944-1954*,

Basel, 2005, p. 146

Gagosian Gallery and Galerie Patrick Seguin,

*Calder / Prouvé*, exh. cat., New York,

2013, pp. 88, 181





The present 'Agneau' by acclaimed French sculptor François-Xavier Lalanne is an iconic example of his whimsical animal themed body of work. The sculpture is made of epoxy stone and patinated bronze, allowing it to be displayed outdoors as well as indoors.

Lalanne's first sheep sculptures were covered in wool and part of a 1966 installation titled *Pour Polyphème* shown at the Salon de la Jeune Peinture in the Musée d'Art Moderne de la ville de Paris. Blurring the lines between the decorative and the functional, twenty white sheep and four black sheep were displayed in the centre of the room where spectators and artists were invited to sit and lie down. The show was a great success and consolidated Lalanne's associations with Surrealist themes. In the 1990s, the artist added a ram and lambs to complete the family of animals. The present model is part of the 'Nouveaux Moutons' series, a continuation of his work closely linked to naturalistic forms, which aimed to bring sculpture into the day-to-day environments such as the living room or the garden.

Born in Agen in 1927, François-Xavier Lalanne began his artistic career as a painter before turning his practice towards sculpture in the early 1950s. This shift was partly influenced by his first wife, the great grandniece of French sculptor François Pompon, author of the 'Ours Blanc' sculpture whose minimal lines would be an early source of inspiration. In his Montparnasse studio, Lalanne was also neighbours with Romanian sculptor Constantin Brâncuși who would have a further impact on his work. Beyond his independent designs, Lalanne's marriage to his second wife Claude resulted in a prolific creative partnership and the production of many unique pieces including commissions by art collectors and enthusiasts including Pierre Bergé and Yves Saint Laurent.

A model of the present lot was exhibited earlier this year in the garden of the Palace of Versailles as part of the exhibition *Les Lalanne à Trianon*.





## 207. François-Xavier Lalanne

1927-2008

### 'Agneau', from the 'Nouveaux Moutons' series

designed 1996, executed 2006

Epoxy stone, patinated bronze.

51.8 x 59.5 x 17 cm (20<sup>3</sup>/<sub>8</sub> x 23<sup>3</sup>/<sub>8</sub> x 6<sup>3</sup>/<sub>4</sub> in.)

Produced by Blanchet-Landowski, Bagnolet,  
France. Number 247 from the edition  
of 500. Underside impressed Blanchet/  
Fondeur/2006/247 / 500/ fxl.

### Estimate

£120,000-220,000 \$165,000-303,000

€142,000-261,000 † ♠

plus Buyers Premium and VAT, ARR applies\*

### Provenance

Private collection, Paris

### Literature

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

Paul Kasmin, ed., *Claude & François-Xavier*

*Lalanne: Art. Work. Life.*, New York, 2012, n.p.

Adrian Dannatt, *François-Xavier & Claude*

*Lalanne: In the Domain of Dreams*,

New York, 2018, pp. 86, 180-81, 192



208. **Georges Jouve** 1910-1964

*Table lamp*

circa 1960

Glazed stoneware, fabric shade, brass.

Base: 44.3 cm (17½ in.) high

Including shade: 70 cm (27½ in.) high

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

**Estimate**

£6,000-8,000 \$8,300-11,000

€7,100-9,500 Ω

plus Buyers Premium and VAT\*

**Literature**

Philippe Jousse and Galerie Jousse Entreprise,  
*Georges Jouve*, Paris, 2005, p. 201



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209. **Jacques Quinet** 1918-1992

***Extendable dining table***

circa 1973

Cherry-veneered wood, brass.

74.5 cm (29<sup>3</sup>/<sub>8</sub> in.) high,

124.6 (49 in.) diameter

74.5 x 124.6 x 249.4 cm

(29<sup>3</sup>/<sub>8</sub> x 49 x 98<sup>1</sup>/<sub>4</sub> in.) fully extended

Together with a copy of Jacques Quinet's floor plan for the Rene Gaudino private residence illustrating the present lot.

**Estimate**

£12,000-18,000 \$16,500-24,800

€14,200-21,300

plus Buyers Premium and VAT\*

**Provenance**

Rene Gaudino, Marseilles, commissioned directly from the designer, circa 1973

Acquired from the above by the present owner



210. **Jean Dunand** 1877-1942

**Vase**

circa 1925  
Patinated *mailechort*.  
18.2 cm (7½ in.) high  
Underside incised *JEAN DUNAND*.

**Estimate**

£6,000-8,000 \$8,300-11,000  
€7,100-9,500 Ω  
plus Buyers Premium and VAT\*

**Provenance**

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

**Literature**

Félix Marilhac and Amélie Marilhac,  
*Jean Dunand*, Paris, 2020,  
p. 354 for a similar example



211. **Jean Royère** 1902-1981

**Sideboard**

circa 1950

Oak-veneered wood, brass.

94 x 260 x 51 cm (37 x 102<sup>3</sup>/<sub>8</sub> x 20<sup>1</sup>/<sub>8</sub> in.)

**Estimate**

£14,000-18,000 \$19,300-24,800

€16,600-21,300 Ω

plus Buyers Premium and VAT\*

**Provenance**

Private collection, Paris

**Literature**

Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère, Volume 2*, Paris, 2012, p. 74 for a similar example





## 212. Jacques and Dani Ruelland

*Group of seven vases from the 'Bouteilles' series and two vases from the 'Boules' series*

circa 1975

Glazed earthenware.

Tallest: 50 cm (19 $\frac{5}{8}$  in.) high

Underside of each incised *Ruelland*.

### Estimate

£5,000-7,000 \$6,900-9,600

€5,900-8,300 ₺

plus Buyers Premium and VAT\*

### Provenance

Private collection, France, acquired directly from the artists, 1983

### Literature

Jean-Jacques Wattel, Bénédicte Wattel, *Les Ruelland, céramistes*, Paris, 2014, pp. 120, 123, 144, 156, 157, 168, 169, 230



213. **Jean Royère** 1902-1981

**Pair of chairs**

circa 1937

Limed oak.

Each: 79 x 41.7 x 46.4 cm (31½ x 16¾ x 18¼ in.)

**Estimate**

£12,000-15,000 \$16,500-20,700

€14,200-17,800 Ω

plus Buyers Premium and VAT\*

**Provenance**

Pierre Bergé, France

Private collection, France

Acquired from the above by the present owner

**Literature**

'Royère', *Domus*, no. 119, November 1937, p. 23

*Jean Royère*, exh. cat., Galerie Jacques Lacoste, Paris, 1999, pp. 74-76

Pierre-Emmanuel Martin-Vivier,

*Jean Royère*, Paris, 2017, pp. 80, 148

The present model chair was presented at the Centre rural de l'Exposition Internationale, Paris, 1937.



214. Jacques Adnet 1900-1984

*Adjustable table lamp, model no. 7706*

circa 1930

Glass, nickel-plated metal, fabric shade.  
Base: 20.2 cm (7 $\frac{7}{8}$  in.) high, 11.7 cm (4 $\frac{5}{8}$  in.) diameter  
Glass produced by Baccarat, Paris, France.

**Estimate**

£2,000-3,000 \$2,800-4,100  
€2,400-3,600 Ω

plus Buyers Premium and VAT\*

**Provenance**

Private collection, Paris

**Literature**

Alain-René Hardy and Gaëlle Millet,  
*Jacques Adnet*, Paris, 2009, p. 240

215. Jean Puiforcat 1887-1945

*'Normandie' flatware service for 12*

designed 1934

Precious metal, stainless steel, ebony.  
Largest utensil: 25.8 cm (10 $\frac{1}{8}$  in.) long  
Executed by Puiforcat, Paris. Forks and spoons with hallmarks and monogrammed LP. Knife blades impressed PUIFORCAT. Inside of box incised PUIFORCAT Orfèvre/PARIS. Comprising 12 dinner forks, 12 dinner knives, 12 dinner spoons, 6 oyster forks, 10 fish forks, 10 fish knives, 1 large knife, 13 dessert forks, 12 dessert knives, 13 dessert spoons, 12 teaspoons (113).

**Estimate**

£8,000-12,000 \$11,000-16,500  
€9,500-14,200 Ω  
plus Buyers Premium and VAT\*

**Provenance**

Private collection, Paris

**Literature**

Françoise de Bonneville, *Jean Puiforcat*, Paris, 1986, p. 247 for a similar example  
Tim Benton, Manuel Fontán del Junco, María Zozaya, eds., *Modern Taste: Art Deco in Paris 1910-1935*, exh. cat., Fundación Juan March, London, 2015, p. 432 for a similar example  
Gaëlle Millet, *Jacques Adnet*, Paris, 2009, p. 240

The present model flatware was designed in 1934 to grace the first-class dining room tables of the Normandie ocean liner that linked New York to Le Havre. Its timeless aesthetic reflects the elegance and modernity of Jean Puiforcat's designs.







216. **Carlo Scarpa** 1906-1978

**Rare 'Corroso a Rilievi' vase, model no. 3695**

circa 1938

Lightly iridised *aurato corroso* glass  
with gold decorations in relief.

36.8 cm (14½ in.) high

Produced by Venini & C., Murano, Italy.

Underside acid-etched *venini/murano*  
partially obscured by manufacturer's paper  
label printed *VENINI/MURANO*.

**Estimate**

£50,000-70,000 \$68,900-96,400

€59,200-82,900 †

plus Buyers Premium and VAT\*

**Provenance**

Private collection, Venice

**Literature**

Marino Barovier, *Carlo Scarpa:*

*I vetri di un architetto*, Milan, 1997, p. 211

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

The Blue Catalogue (appendix), pl. 49

Marino Barovier, ed., *Carlo Scarpa:*

*Venini 1932-1947*, exh. cat., Fondazione

Giorgio Cini, Venice, 2012, pp. 205, 218







217. **Pietro Chiesa** 1892-1948

**Pair of monumental wall lights**

circa 1936

Glass, painted aluminium, patinated brass.

Each: 161 x 58.3 x 40.3 cm

(63 $\frac{3}{8}$  x 22 $\frac{7}{8}$  x 15 $\frac{7}{8}$  in.)

Manufactured by Fontana Arte, Milan, Italy.

**Estimate**

£8,000-12,000 \$11,000-16,500

€9,500-14,200 Ω

plus Buyers Premium and VAT\*

**Provenance**

Private collection, Rome

**Literature**

*Domus*, no. 108, December 1936,

p. 36 for a floor version of the model

Laura Falconi, *Fontana Arte: Una storia trasparente*, Milan, 1998, p. 73 for a floor

and wall mounted version of the model,

p. 206 for a floor version of the model

Franco Deboni, *Fontana Arte:*

*Gio Ponti, Pietro Chiesa, Max Ingrand,*

Turin, 2012, fig. 97 for a floor and wall

mounted version of the model

Sergio Montefusco, *Fontana Arte:*

*repertorio 1933-1943 dalle immagini*

*dell'epoca*, Genoa, 2012 p. 168 for a floor

version of the model, p. 262 for a floor and

wall mounted version of the model

218. **Studio B.B.P.R.**

**Sofa**

circa 1956

Fabric, stained beech, brass.

80.5 x 272.5 x 85 cm (31 $\frac{3}{4}$  x 107 $\frac{1}{4}$  x 33 $\frac{1}{2}$  in.)

**Estimate**

£18,000-24,000 \$24,800-33,100

€21,300-28,400 Ω

plus Buyers Premium and VAT\*

**Provenance**

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

**Literature**

'Particolari di interni', *Domus*, no. 325, December 1956, illustrated p. 22





\*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.





219. **Giulio Sterbini** 1912-1987

*Pair of large ceiling lights*

circa 1969

Stainless steel, glass, rubber.

Each: 124 x 124.3 x 112.4 cm  
(48 $\frac{7}{8}$  x 48 $\frac{7}{8}$  x 44 $\frac{1}{4}$  in.)

**Estimate**

£25,000-35,000 \$34,400-48,200

€29,600-41,500 Ω

plus Buyers Premium and VAT\*

**Provenance**

Istituto di Credito Fondiario, Rome

220. **Henri Husson** 1852-1914

**Large pot**

circa 1904

Patinated copper, precious metal applications and inlay.

26.8 x 32 x 30 cm (10½ x 12½ x 11¾ in.)

Edited by A. A. Hébrard, Paris, France.

Underside incised *H Husson* and impressed *A HEBRARD/PARIS*.

**Estimate**

£15,000-25,000 \$20,700-34,400

€17,800-29,600 †

plus Buyers Premium and VAT\*

**Provenance**

Private collection, Paris



\*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.



221. **Louis Majorelle** 1859-1926

**'Feuille de maronnier' side chair**

circa 1895

Walnut marquetry-veneered wood,  
suede, brass nail heads.

103.3 x 44 x 49.6 cm (40<sup>5</sup>/<sub>8</sub> x 17<sup>3</sup>/<sub>8</sub> x 19<sup>1</sup>/<sub>2</sub> in.)

**Estimate**

£3,000-5,000 \$4,100-6,900

€3,600-5,900 †

plus Buyers Premium and VAT\*

**Provenance**

Private collection, France

Acquired from the above by the present  
owner, 2015

**Literature**

Alastair Duncan, *Louis Majorelle:  
Master of Art Nouveau Design*,  
London, 1991, p. 110

Alastair Duncan and Louis C. Tiffany,  
*The Garden Museum Collection*,  
Woodbridge, 2004, p. 620







Property from a Private Collection, Hong Kong

222. **Edmund de Waal** b. 1964

***'East of the City in Early Spring'***

2012

Porcelain, celadon glaze, gold leaf,  
painted aluminium.

Overall: 136 x 29.9 x 11.9 cm  
(53½ x 11¾ x 4⅝ in.)

Each vessel with impressed mark.  
Comprising 9 shelves and 78 vessels.

**Estimate**

£45,000-65,000 \$62,000-89,500

€53,300-77,000 † ♣

plus Buyers Premium and VAT, ARR applies\*

**Provenance**

Alan Cristea Gallery, London

Acquired from the above by the  
present owner, 2012

## 223. Fontana Arte

### *Two wall-mounted consoles*

circa 1964

Glass, brass.

Each: 6.4 x 111.7 x 26.5 cm

(2½ x 43¾ x 10¾ in.)

### **Estimate**

£4,000-6,000 \$5,500-8,300

€4,700-7,100 Ω

plus Buyers Premium and VAT\*

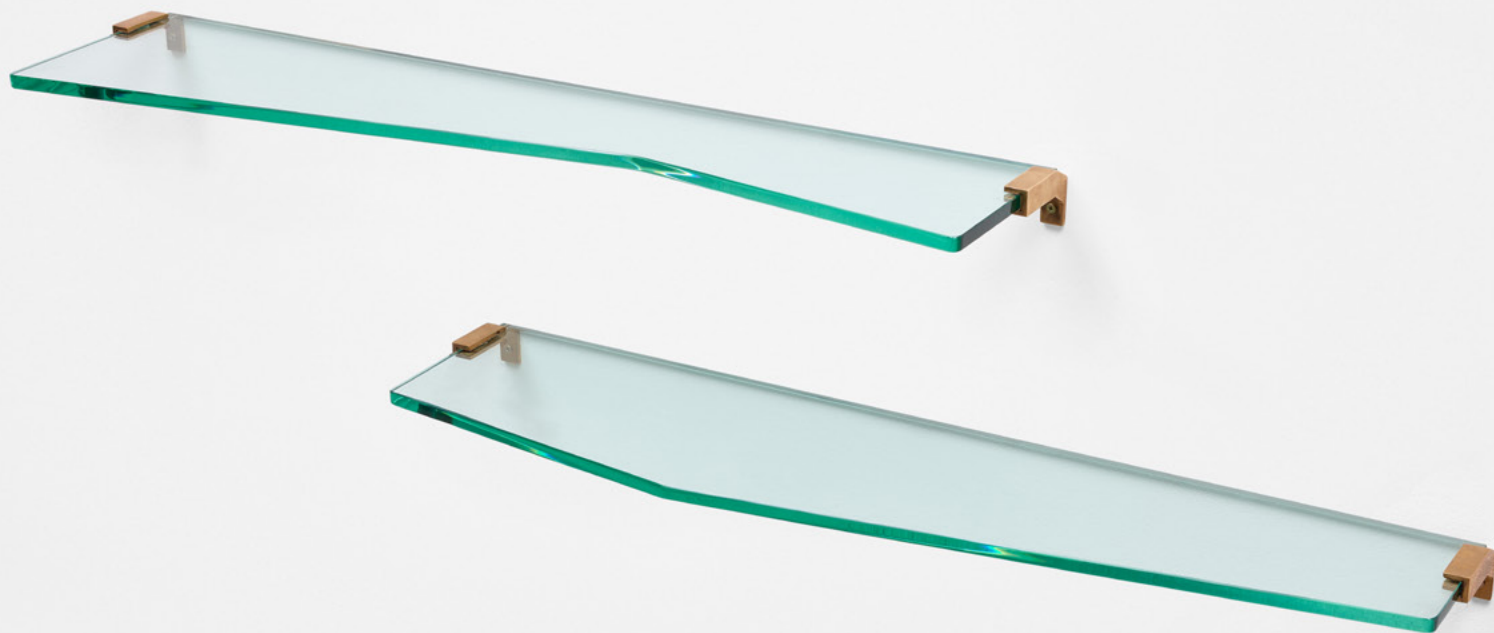
### **Provenance**

Private collection, Parma

### **Literature**

*Quaderni Fontana Arte 6*, sales catalogue,

Milan, 1964, n.p. for similar examples







224. **Max Ingrand** 1908-1969

**Pair of wall lights, model no. 1552**

circa 1956

Glass, nickel-plated brass.

Each: 38.5 x 8 x 19.6 cm (15½ x 3¼ x 7¾ in.)

Manufactured by Fontana Arte, Milan, Italy.

**Estimate**

£4,000-6,000 \$5,500-8,300

€4,700-7,100 Ω

plus Buyers Premium and VAT\*

**Provenance**

Private collection, Milan

**Literature**

*Domus*, no. 319, June 1956, n.p.

Carlo Bestetti, *Forme Nuove In Italia*, Rome, 1957, p. 205

'Stand di Fontana Arte alla 39ª fiera di Milano', *Vitrum*, no. 125, May-June 1961, pp. 28, 29, 31

Pierre-Emmanuel Martin-Vivier, *Max Ingrand: Du verre à la lumière*, Paris, 2009, pp. 210, 224-25

Franco Deboni, *Fontana Arte: Gio Ponti, Pietro Chiesa, Max Ingrand*, Turin, 2012, fig. 338

225. **Gio Ponti** 1891-1979

***Rare side table***

circa 1940

Glass, walnut-veneered wood, brass.  
46.8 x 75 x 42 cm (18<sup>3</sup>/<sub>8</sub> x 29<sup>1</sup>/<sub>2</sub> x 16<sup>1</sup>/<sub>2</sub> in.)  
Together with a certificate of expertise  
from the Gio Ponti Archives.

**Estimate**

£8,000-12,000 \$11,000-16,500

€9,500-14,200 Ω

plus Buyers Premium and VAT\*

**Provenance**

Private collection, Parma



226. **Gio Ponti** 1891-1979

**Two-seater sofa**

circa 1936

Fabric, stained beech.

76.8 x 144.5 x 79.2 cm (30¼ x 56⅞ x 31⅞ in.)

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

**Estimate**

£8,000-12,000 \$11,000-16,500

€9,500-14,200 Ω

plus Buyers Premium and VAT\*

**Provenance**

Private collection, Rome

The present model two-seater sofa was exhibited at the VI Triennale, Milan, 1936.







227. **Seguso**

*Pair of lanterns*

circa 1940  
Painted brass, glass.  
Each: 116.6 x 28.4 x 11.2 cm (45 $\frac{7}{8}$  x 11 $\frac{1}{8}$  x 4 $\frac{3}{8}$  in.)

**Estimate**

£10,000-15,000 \$13,800-20,700

€11,800-17,800 Ω

plus Buyers Premium and VAT\*

**Provenance**

Private collection, Naples

228. **Gio Ponti** 1891-1979

*Pair of armchairs*

circa 1936  
Fabric, stained beech.  
Each: 79 x 66 x 76.5 cm (31 $\frac{1}{8}$  x 25 $\frac{7}{8}$  x 30 $\frac{1}{8}$  in.)  
Together with a certificate of expertise from  
the Gio Ponti Archives.

**Estimate**

£7,000-9,000 \$9,600-12,400

€8,300-10,700 Ω

plus Buyers Premium and VAT\*

**Provenance**

Private collection, Rome

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



## An ‘Other’ Space within the Domestic Space

By Paolo Campiglio

Specialist on Lucio Fontana and Contemporary Art Researcher at the University of Pavia

The collaboration between Lucio Fontana and Osvaldo Borsani began in the immediate post war period, born out of a mutual sympathy between them and a willingness from the architect to involve artists in his interior and furniture design projects.

While other avant-garde artists of the 1950s demonstrated a humble flexibility regarding the architect’s requests, Fontana affirmed his authorship in his collaborations with the designer, while respecting his ideas. Involving Fontana in an interior design or ceiling decoration commission meant creating an ‘apartment-appropriate Fontana’, a work that would galvanize attention and often impact the surrounding environment. This is exemplified in the ceiling designs which provided indirect illumination with neon lighting and abstract plaster shapes (Casa Borsani, Casa Cavallini, Casa Maffioli). The projects were translations of Fontana’s ideas of the *Ambiente spaziale* or its most typical iteration, the *Concetto spaziale*, into forms suited to domestic spaces. These were the outcomes of his purest research, referencing an ‘other’ spatiality.

The artist’s hope, as he revealed to his friend and collaborator Fausta Squatriti in the 1960s, was that in the future: “every family could have a *Concetto spaziale* in their home, like they own a household appliance or a functional and everyday piece of furniture.” The present artwork, integrated into Borsani’s E22 shelving unit commissioned by a private Milanese client, aptly responds to Fontana’s intended dissemination of his ideas in home environments. It also embodies the requirement to feature the cosmic and metaphorical infinity even within the small dimensions of a piece of furniture.

This *Concetto spaziale* (1959), marked with ‘graffiti’ and holes on paper mounted on canvas, is vertically integrated in the shelving unit and may also be read horizontally. It is part of a series of ‘graffiti’ on paper conceived by the artist in 1959, at a time of transition towards his more peremptory and definitive formula of the *taglio* (which later became an emblem of his research). Fontana scratched the paper’s surface with incisive marks and punctured it with clearer incisions that appear to be preludes to the *tagli*. He was searching for a new sign and a formula that would renew the ‘space-time’ definition.

The gestural and violent work reveals an intentional, expressive zeroing (a paper without drawing) and conveys the artist’s inner struggle, his dissatisfaction with the surface as a limit, and his not yet fully fleshed out desire to cancel any superfluous gesture. He soon after discovered the decisive formula of the *taglio* on a monochrome surface as an affirmation of the infinite, according to a more contemplative and almost “Zen” conception. Osvaldo Borsani was fascinated by the new direction of his friend Lucio Fontana’s research and encouraged him in 1959 to imagine a ‘slit ceiling’ for the Melandri apartment in Corso di Porta Vittoria in Milan, persevering their exceptional collaboration.

‘Every family could have a *Concetto spaziale* in their home, like they own a household appliance or a functional and everyday piece of furniture.’

Lucio Fontana







\*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.





## Σ 229. Lucio Fontana and Osvaldo Borsani

1899-1968 and 1911-1985

**Study with wall-mounted shelving system, model no. E22 and integrated 'Concetto spaziale', swivel armchair, model no. P32 and side chair, model no. S81**

circa 1959

Brazilian rosewood, Brazilian rosewood-veneered wood, ebony, anodised aluminium, steel, painted steel, brass, vinyl, fabric, acrylic-covered metal.

Paper mounted on canvas.

Shelving unit with bar cabinet, additional cabinet and adjustable desk: 273.4 x 355 x 155.5 cm

(107 $\frac{5}{8}$  x 139 $\frac{3}{4}$  x 61 $\frac{1}{4}$  in.) fully extended, as shown

Artwork: 69.5 x 52 cm (27 $\frac{3}{8}$  x 20 $\frac{1}{2}$  in.)

Shelving unit with cabinet:

273.4 x 69.7 x 154.7 cm (107 $\frac{5}{8}$  x 27 $\frac{1}{2}$  x 60 $\frac{7}{8}$  in.) as shown

As shown: 19 shelves, 5 corner shelves

Comprising 23 shelves, 5 corner shelves

Wall-mounted desk: 14.4 x 209.5 x 48.6 cm (5 $\frac{5}{8}$  x 82 $\frac{1}{2}$  x 19 $\frac{1}{8}$  in.)

Side chair: 80.1 x 40 x 52.9 cm (31 $\frac{1}{2}$  x 15 $\frac{3}{4}$  x 20 $\frac{7}{8}$  in.)

Armchair: 83.5 x 82.8 x 77 cm (32 $\frac{7}{8}$  x 32 $\frac{5}{8}$  x 30 $\frac{3}{8}$  in.)

Manufactured by Tecno, Varedo, Italy. Cabinet, armchair and chair incised with manufacturer's logo.

Artwork signed L.FONTANA. Together with the original invoice from Arredamenti Borsani Varedo and a certificate of authenticity from the Fondazione Lucio Fontana, Milan, registered under the archive as no. 3905/1.

### Estimate

£70,000-90,000 \$96,400-124,000

€82,900-107,000 Ω ♣

plus Buyers Premium and VAT, ARR applies\*

### Provenance

Private collection, Milan, commissioned directly from the designer, 1959

Acquired from the above by the present owner

### Literature

'Nuova poltrona per la serie', *Domus*, no. 342,

May 1958, p. 15 for the armchair

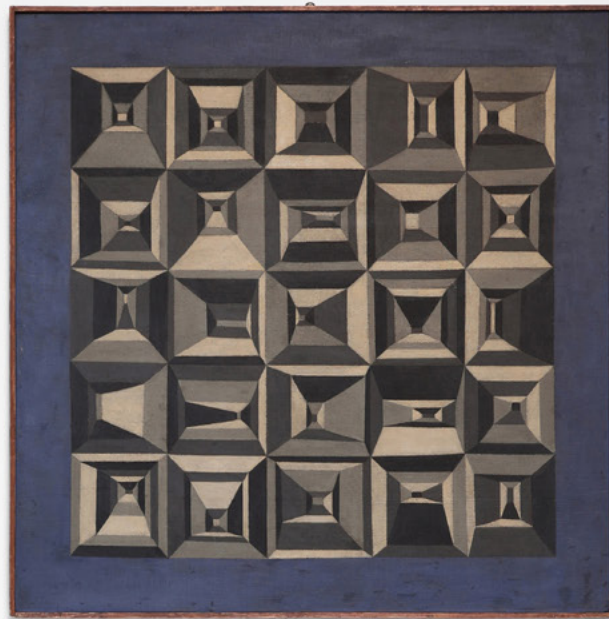
Giampiero Bosoni, *Tecno: l'eleganza discreta della tecnica*, Milan, 2011, pp. 13, 88, 97, 164, 165 for the armchair

Osvaldo Borsani, exh. cat., Triennale, Milan, 2018, p. 154

for the shelving system, pp. 129, 151, 186, 190 for the armchair

Giampiero Bosoni, *Osvaldo Borsani: architect, designer, entrepreneur*, Milan, 2018, pp. 470-71 for a free-standing

version of the shelving system, pp. 377, 404, 407, 414, 421, 425-29, 464-65, 599 for the armchair, pp. 530-31 for the side chair







The living area in Osvaldo Borsani's apartment on Via Montenapoleone, Milan showing the present P32 model armchair and E22 model shelving system. Archivio Osvaldo Borsani / Pietro Carrieri

## Lucio Fontana & Osvaldo Borsani: A Synthesis of Art & Technology

The present study is an exceptional grouping of Italian post-war furniture designed by Italian architect and designer Osvaldo Borsani and manufactured by Tecno, the innovation and technology-led company he founded in 1953. Borsani was by then also known for his creative collaborations with experimental visual artists. Gloriously displayed on the integrated bar cabinet is a signed *Concetto spaziale* from 1959 by avant-garde artist Lucio Fontana with whom Borsani had a prolific creative partnership. In the thriving economic and cultural climate of 1950s Italy, Borsani had begun introducing the juxtaposition of unique, expressive works of art with the clean and rigorous lines of his pioneering functional furnishings. This pairing conferred a singular and priceless form of added value to the bespoke interiors of his clients' homes.

The E22 modular shelving system was designed in 1957. It is primarily made from Brazilian rosewood and mounted on anodised aluminium brackets, allowing the shelves to be organised according to individual needs. It was conceived as a 'living' piece of furniture that could evolve in both form and function, along with the development of the homes it was in. Within it are two lockable cabinets with brass details.

The high-tech P32 armchair with foam padding is upholstered in fabric with a modern zip fastening. It also features the iconic Tecno logo on brass bolts either side. The model was designed in 1956 and considered a pioneering feat of engineering, displaying an innovative combination of seat movements including swivelling and returning automatically to its original position. These characteristics



made it ideal for lounging and conversing in offices or homes. The armchair, whose appeal remains timeless, was not only featured in important Italian offices such as the Eni building in San Donato Milanese and leisure establishments like the Hotel del Golfo in Procchio, Elba; they were also front and centre of their designer's own living room. Casa Osvaldo Borsani was on the second floor of a townhouse of on Milan's via Montenapoleone that also housed the Tecno showroom at street level.

The S81 side chair was designed with architect Eugenio Gerli for Tecno in 1962. The seat and back are supported by a rosewood and die-cast aluminium frame. The underside of the chair is also marked with a red Tecno logo.

At the core of Tecno products was a deep understanding of the role that furniture played in Italian domestic and professional environments which Borsani had gained during his formative years designing for his father's company, Arredamenti Borsani Varedo. This matured expertise, together with a desire to embrace the opportunities offered by the technologies of modern industrial production methods, underpinned Tecno's success. The company's first ever catalogue of 'elegant, rational and modular' furniture clearly stated what Borsani saw as the advantages of standardised manufacturing. Designs could be perfectly and durably executed for a greater number of people maintaining a high quality. The components of the present lot were conceived with a prescient awareness still valid today: that the layout of homes might change to accommodate new styles, and its furnishings ought to adapt to that possibility.









230. **Paolo Buffa** 1903-1970

**Rare pair of armchairs, model no. 275**

circa 1950

Cherry, fabric.

Taller: 95.3 x 79 x 89 cm (37½ x 31½ x 35 in.)

Manufactured by Cassina, Meda, Italy.

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

**Estimate**

£8,000-12,000 \$11,000-16,500

€9,500-14,200 Ω

plus Buyers Premium and VAT\*

**Provenance**

Private collection, Milan

**Literature**

*Domus*, no. 260, July 1951, n.p.

Andrea Branzi and Michele De Lucchi,  
eds., *Il Design Italiano Degli Anni '50*,  
Milan, 1985, p. 106





231. **Carlo Scarpa** 1906-1978

**Rare 'Reticello' vase**

circa 1928

*Reticello* glass.

32 cm (12 $\frac{5}{8}$  in.) high,

27.9 cm (10 $\frac{7}{8}$  in.) diameter

Produced by Venini & C., Murano, Italy.

Underside acid-etched *venini/murano*.

**Estimate**

£6,000-8,000 \$8,300-11,000

€7,100-9,500 †

plus Buyers Premium and VAT\*

**Provenance**

Private collection, Venice

**Literature**

Marino Barovier, *Carlo Scarpa:*

*I vetri di un architetto*, Milan, 1997,

p. 60 for another *Reticello* vase and bowl



232. **Stilnovo**

***Adjustable wall light***

circa 1950

Painted aluminium, brass, painted steel.

220 x 38.2 x 171 cm (86 $\frac{5}{8}$  x 15 x 67 $\frac{3}{8}$  in.)

as shown

Manufactured by Stilnovo, Milan, Italy.

**Estimate**

£4,000-6,000 \$5,500-8,300

€4,700-7,100 Ω

plus Buyers Premium and VAT\*

**Provenance**

Private collection, Parma



233. **Franco Albini** 1905-1977

***Unique side table***

circa 1938

Painted iron, glass.

51.8 x 100.2 x 60 cm (20<sup>3</sup>/<sub>8</sub> x 39<sup>1</sup>/<sub>2</sub> x 23<sup>5</sup>/<sub>8</sub> in.)

Tabletop acid-etched *SECURIT*.

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

**Estimate**

£8,000-12,000 \$11,000-16,500

€9,500-14,200 Ω

plus Buyers Premium and VAT\*

**Provenance**

Private collection, Milan, commissioned directly from the designer



\*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.

234. **Luciano Grassi, Sergio Conti  
and Marisa Forlani**

***Pair of 'Cesto' chairs,  
from the 'Monofilo' series***

circa 1959

Painted iron, nylon, rubber.

Each: 66.2 x 81.2 x 68.7 cm  
(26 $\frac{1}{8}$  x 31 $\frac{7}{8}$  x 27 in.)

Manufactured by Emilio Paoli, Florence, Italy.

**Estimate**

£4,000-6,000 \$5,500-8,300

€4,700-7,100 Ω

plus Buyers Premium and VAT\*

**Provenance**

Private collection, Florence

**Literature**

'Firenze: dove abita l'architetto?',

*Domus*, no. 660, April 1985, p. 57

*Mostra dell'Antiquariato nella casa moderna*,

exh. cat., Palazzo Strozzi, Florence,

24 October-20 November 1962, n.p.

for similar example





235. **Paolo Venini** 1895-1959

*Vase, model no. 3857, from the  
'Mosaico Zanfirico' series*

circa 1954

*Mosaico zanfirico* glass with netted *lattimo*  
canes.

33.7 cm (13¼ in.) high

Produced by Venini & C., Murano, Italy.

Underside acid-etched *venini/murano/ITALIA*.

**Estimate**

£8,000-12,000 \$11,000-16,500

€9,500-14,200 ₣

plus Buyers Premium and VAT\*

**Provenance**

Tapio Wirkkala, gifted by the artist, 1950s

Gifted from the above to the present owner

**Literature**

'Piccola rassegna di Venini', *Domus*,  
no. 305, April 1955, p. 52

Roberto Aloï, *L'arredamento moderno:  
sesta serie*, Milan, 1955, fig. 32

Anna Venini Diaz de Santillana,  
*Venini Catalogue Raisonné 1921-1986*,  
Milan, 2000, pp. 109, 207

Marino Barovier and Carla Sonego eds., *Paolo  
Venini and his Furnace*, exh. cat., Fondazione  
Giorgio Cini, Milan, 2016, pp. 213, 216-17, 220

The present model was exhibited at the 27th  
Venice Biennale, 1954.



236. **Enzo Mari** b. 1932

**'Pittura'**

circa 1952

Tempera on wood.

100 x 100 x 3.3 cm (39¾ x 39¾ x 1¼ in.)

Reverse of frame inscribed *ENZO MARI*

*GENNAIO 1952*. Front of frame with

paper label inscribed *enzo mari 52*.

Together with a certificate of authenticity

from the Eredi Enzo Mari and the

Galleria Massimo Minini.

**Estimate**

£20,000-30,000 \$27,500-41,300

€23,700-35,500 ‡ ♣

plus Buyers Premium and VAT, ARR applies\*

**Provenance**

Private collection, Milan

**Literature**

Francesco Leonetti, Enzo Mari, Filiberto

Menna, Renato Pedio, *Enzo Mari: Modelli*

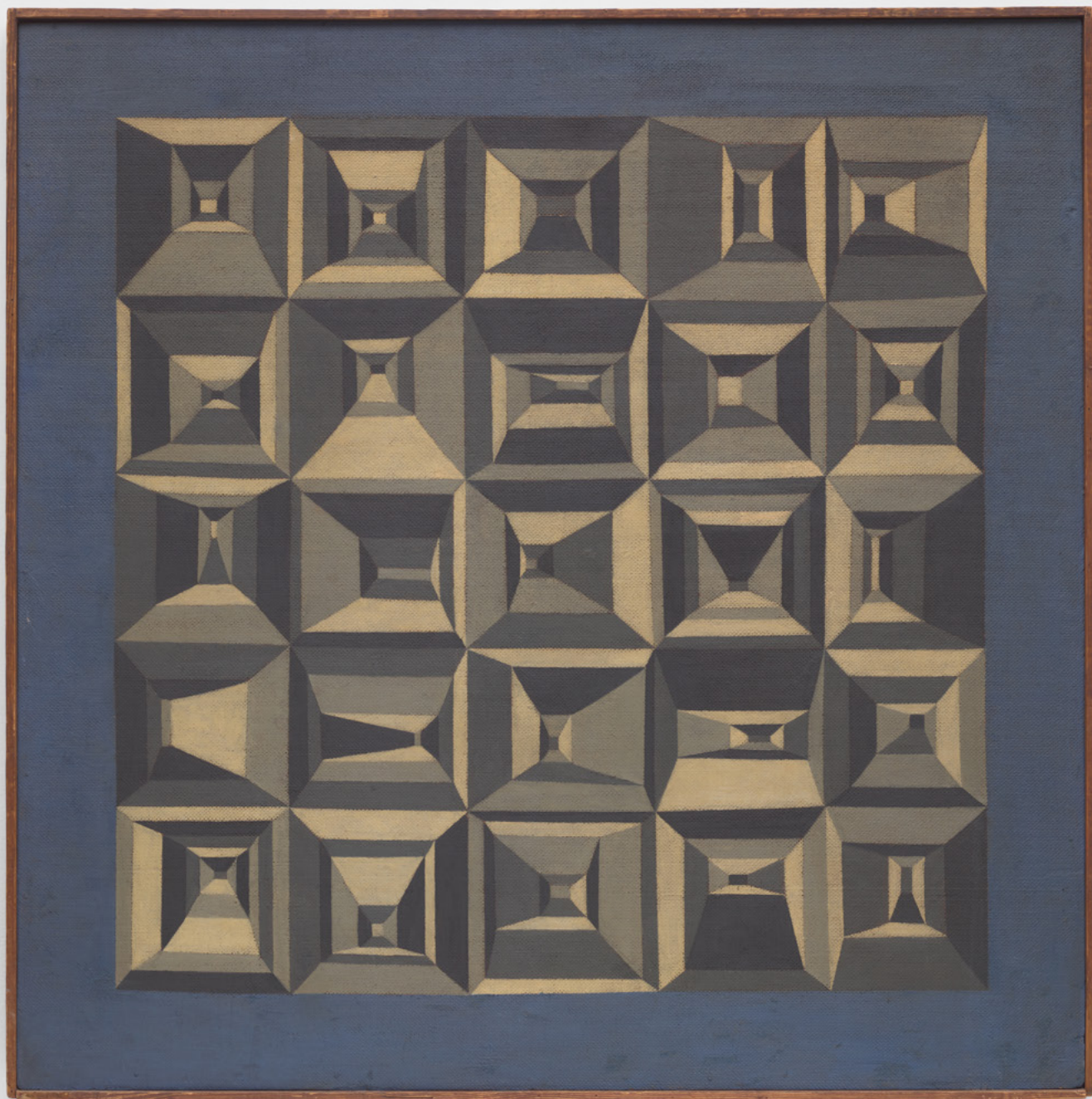
*del reale*, exh. cat., Galleria Nazionale

D'Arte Moderna di San Marino, Milan,

1988, p. 36 for a preliminary study

## Enzo Mari: Painting as Research

The present painting by radical Italian artist and designer Enzo Mari is one of his inceptive works in this medium. Executed in the early 1950s, while he was studying painting, sculpture and stage design at the Accademia di Belle Arti di Brera in Milan, it can be considered an initial expression of the artist's intent to explore the existing relationships between colour and volume. In his fundamental paper *Funzione della ricerca estetica*, written in 1970 as a reflexion on his artistic research method which began in 1952, he stated: 'From my first experiments, I have noticed that the respective influences between colour and volume are noteworthy, and it seems entirely necessary to me to systematically make a note of their behaviours'. As an artist and designer, Mari's reverence of and dedication to the creative process was a defined priority. The meticulous execution displayed in this work and in the next lot through geometrical shapes, layout and contrast are a testament to this. Beyond their form, they appear to be visual research outputs from which to make aesthetic hypotheses. Whether in investigative paintings or functional objects from his varied oeuvre of over 2,000 works, Mari strived for each of his creations to convey knowledge and grant viewers or users a certain independence. This mission was further exemplified in his 1960s involvement with the 'Arte Programmata', or kinetic art movement, comprising a group of young avant-garde artists including Bruno Munari, Getullio Alviani and Giorgio Soavi. The collective produced artworks they deemed democratic due to their capacity to elicit numerous individual interpretations. Enzo Mari's long-term utopic ambition to implement a socialisation of art and design coincided with the group's ethos and was rooted in his first explorations of that possibility through painting.



237. **Enzo Mari** b. 1932

**'Pittura'**

circa 1952

Tempera on wood.

48.5 x 30.5 x 3.1 cm (19 $\frac{1}{8}$  x 12 x 1 $\frac{1}{4}$  in.)

Reverse stamped *GALLERIA/SAN*

*FEDELE*. Together with a certificate of authenticity from the Eredi Enzo Mari and the Galleria Massimo Minini.

**Estimate**

£12,000-18,000 \$16,500-24,800

€14,200-21,300 ‡ ♣

plus Buyers Premium and VAT, ARR applies\*

**Provenance**

Private collection, Milan

**Literature**

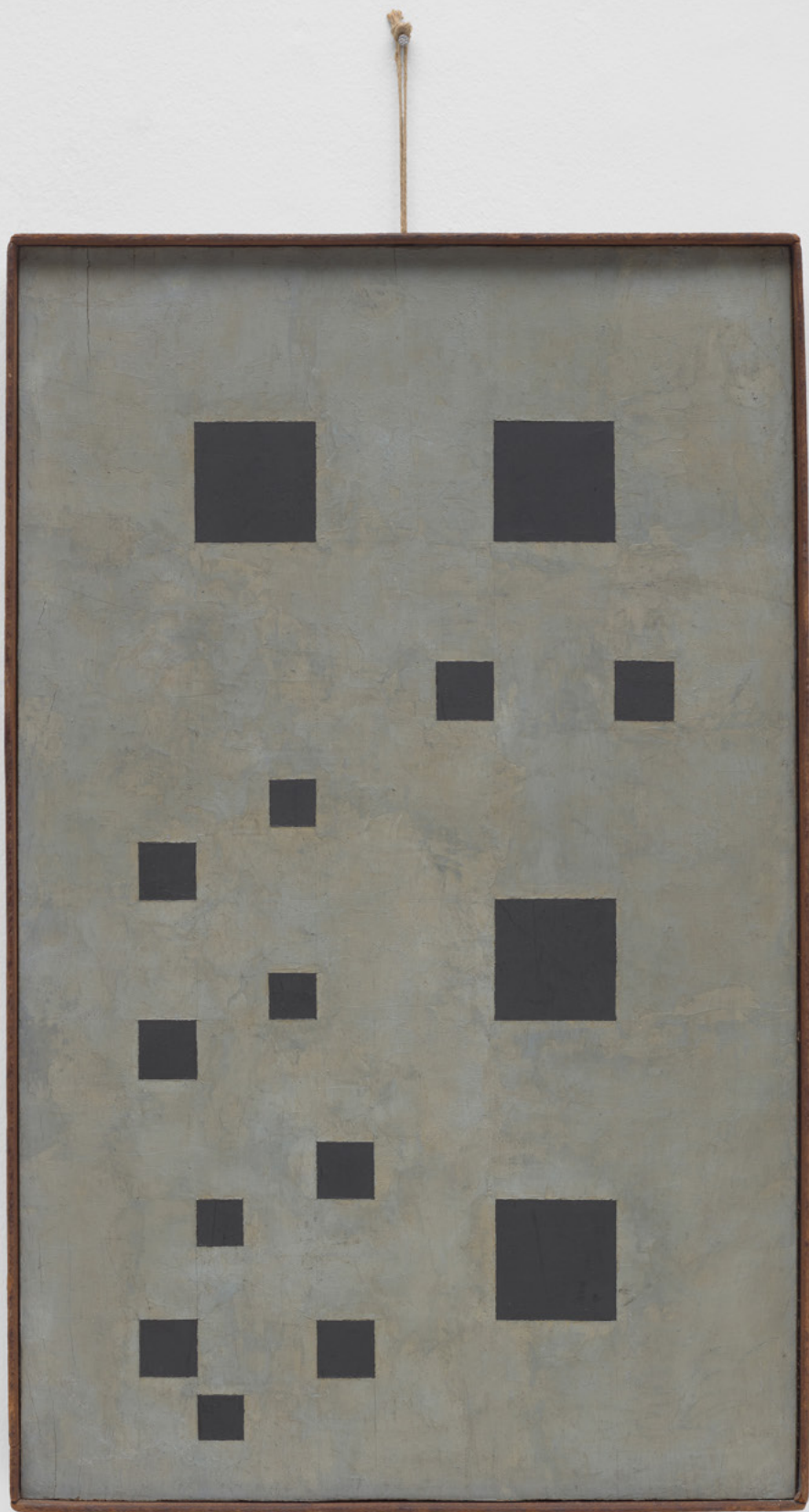
*Enzo Mari curated by Hans Ulrich Obrist*

*with Francesca Giacomelli, exh. cat,*

*Triennale di Milano, Milan, p. 207*

for a similar example





Property from the Jean-Claude Bester Collection

238. **Ercole Barovier** 1889-1974

*Bowl, from the 'Athena-cattedrale' series*

circa 1967

Glass with *murrine* decorations.

16.6 x 27 x 18.8 cm (6½ x 10⅝ x 7⅜ in.)

Produced by Barovier & Toso, Murano, Italy.

**Estimate**

£5,000-7,000 \$6,900-9,600

€5,900-8,300 ₺

plus Buyers Premium and VAT\*

**Literature**

Franco Deboni, *Murano '900*, Milan, 1996, p. 140



\*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.

239. **Gio Ponti** 1891-1979

**Coffee table**

circa 1951

Glass, ash, painted iron, brass.

35.4 cm (13 $\frac{7}{8}$  in.) high,

79.9 cm (31 $\frac{1}{2}$  in.) diameter

Executed by Giordano Chiesa, Milan, Italy.

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

**Estimate**

£35,000-45,000 \$48,200-62,000

€41,500-53,300 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,

pp. 200-01, 234 for similar examples

Laura Falconi, ed., *Gio Ponti: Interiors,*

*Objects, Drawings*, 1920-1976, Milan,

2010, p. 172 for a similar example

Sophie Bouilhet-Dumas, Dominique Forest,

Salvatore Licitra, eds., *Gio Ponti:*

*Archi-Designer*, Paris, 2018, p. 202





# Ettore Sottsass' Debut as an Industrial Designer

By Arch. Milco Carboni

Specialist on Ettore Sottsass, author and architect at Sottsass Associati 1990-2007

Towards the end of 1955, the founder of the Italian lighting company Arredoluce, Angelo Lelii entrusted Ettore Sottsass with the task of designing a series of new lights. This was his first important assignment as an industrial designer and the first time that he would tackle the theme of domestic lighting with mass production in mind. The drawings of these works, kept at the Centro Studi e Archivio della Comunicazione of the University of Parma, show how their design took place between the end of 1955 and the beginning of 1956. It then paused before being resumed and completed six months later.

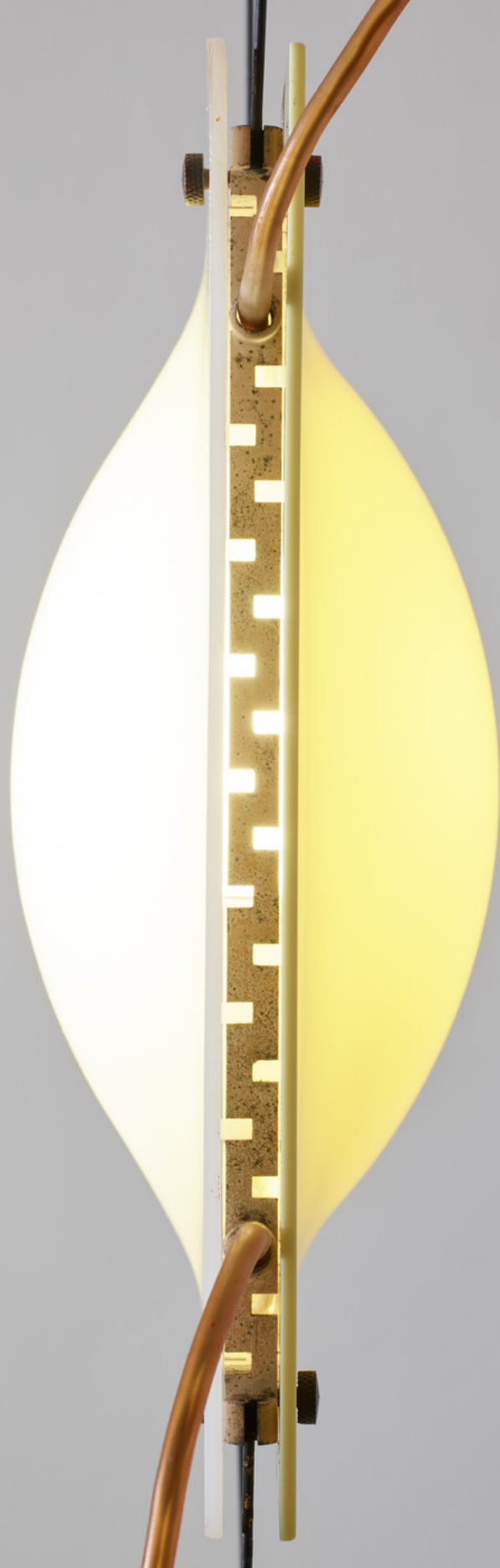
The project's interruption was due to Sottsass' first trip to New York where he went to work in the studio of George Nelson, Herman Miller's art director and worldwide cultural reference in the nascent field of industrial design. The differences between the initial and later phases of the project are evident. The first drawings reflect an interest in the intersection and union of curved surfaces, typical of the research led by proponents of the Spatialist Movement that Sottsass had been following for some time. The subsequent drawings, including the design of the present ceiling light from July 1956, are certainly influenced both formally and in the use of materials and colours by this first American experience.

Sottsass wrote about the 'impressive artificiality' of this country which was filling the world with all kinds of goods. To describe the ceiling light, we rely on the words of the designer himself published in *Domus* in July 1957, when the project was presented in the magazine: 'Ceiling light in coloured perspex. It almost reaches the ground and illuminates through diffused light both the interior and, more closely, a sitting reader. It can be dismantled for shipping.'



The present model rare ceiling light featured in *Domus* no. 332, July 1957. © Editoriale Domus S.p.A





◊ 240. **Ettore Sottsass, Jr.** 1917-2007

**Rare ceiling light, model no. 12625**

designed 1956

Acrylic, brass, painted brass.

255.5 x 28 x 10 cm (100 $\frac{5}{8}$  x 11 x 3 $\frac{7}{8}$  in.)

Manufactured by Arredoluce, Monza, Italy.

**Estimate**

£70,000-90,000 \$96,400-124,000

€82,900-107,000 Ω

plus Buyers Premium and VAT\*

**Provenance**

Private collection, Naples

**Literature**

Ettore Sottsass, 'Lampade e ceramiche',

*Domus*, no. 332, July 1957, p. 45

Giuliana Gramigna, *Repertorio 1950/1980*,

Milan, 1985, p. 115

Anty Pansera et. al., *Arredoluce: Catalogo ragionato 1943-1987*, Milan, 2018, pp. 181, 307

*Ettore Sottsass, l'objet magique*, exh. cat.,

Centre national d'art et de culture

Georges Pompidou, Paris, 13 October 2021-3

January 2022, p. 42

The present lot has been registered in the Arredoluce Archives, Italy as number 6041102.



## 241. Kardex

**Set of four swivel chairs, licensed by Montecatini S.A., Milan, under the direction of Gio Ponti**

circa 1948

Painted steel, painted aluminium, vinyl.

Each: 77.5 x 47.5 x 47 cm (30½ x 18¾ x 18½ in.)

Produced by Kardex, Italy. Underside of each with paper label printed *Cassa di Risparmio della Spezia* and numbered 315, 317, 318 and 319 respectively. Reverse of one with metal label printed *KARDEX ITALIANO*.

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

### Estimate

£3,000-5,000 \$4,100-6,900

€3,600-5,900 Ω

plus Buyers Premium and VAT\*

### Provenance

Cassa di Risparmio della Spezia, La Spezia

### Literature

*Domus*, no. 230, October 1948, front cover  
Laura Falconi, *Gio Ponti: Oggetti di design 1925-1970*, exh. cat., Galleria Babuino Novecento, Rome, 2007, p. 85

Phillips wishes to thank Brian Kish for his assistance cataloguing the present lot.





242. **Gio Ponti** 1891-1979

**Desk**

circa 1939

Oak-veneered wood, oak, painted wood,  
rubber-covered metal, glass.

80.5 x 200 x 81 cm (31 $\frac{3}{4}$  x 78 $\frac{3}{4}$  x 31 $\frac{7}{8}$  in.)

Desk top acid-etched *SECURIT*.

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

**Estimate**

£6,000-8,000 \$8,300-11,000

€7,100-9,500 Ω

plus Buyers Premium and VAT\*

**Provenance**

Private collection, Brescia

**Literature**

Ugo La Pietra, ed., *Gio Ponti: L'arte si  
innamora dell'industria*, New York, 2009,  
pp. 80-81 for similar examples  
Laura Falconi, *Gio Ponti: Interiors, Objects,  
Drawings 1920-1976*, Milan, 2010, p. 118  
for similar examples



243. **Jean Dunand** 1877-1942

**Vase**

circa 1915  
Patinated copper.  
14.7 cm (5¾ in.) high  
Underside impressed *DUNAND*.

**Estimate**

£4,000-6,000 \$5,500-8,300  
€4,700-7,100 ‡  
plus Buyers Premium and VAT\*

**Provenance**

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



244. **Alexandre Noll** 1890-1970

*Tray with three servers*

1950s

Ebony, mother-of-pearl.

3.7 x 58.5 x 19 cm (1½ x 23 x 7½ in.)

Underside incised *ANoll*.

**Estimate**

£6,000-8,000 \$8,300-11,000

€7,100-9,500 Ω

plus Buyers Premium and VAT\*

**Provenance**

Private collection, France

**Literature**

Olivier Jean-Elie and Pierre Passebon,  
*Alexandre Noll*, Paris, 1999, p. 24



245. **Jean Dunand** 1877-1942

***Minaudière***

circa 1925

Lacquered brass with *coquille d'œuf*  
and mother-of-pearl inlay, sapphire.

9.5 x 3.2 x 3 cm (3¾ x 1¼ x 1⅛ in.)

Interior impressed *JEAN DUNAND/171*.

**Estimate**

£2,000-3,000 \$2,800-4,100

€2,400-3,600 Ω

plus Buyers Premium and VAT\*

**Provenance**

Private collection, France

Acquired from the above by the present owner

**Literature**

*Jean Dunand*, exh. cat.,

The DeLorenzo Gallery, New York, 1985,

p. 156 for a similar example

Amélie and Félix Marcilhac, *Jean Dunand*,

Paris, 2020, p. 370 for a similar example





246. **Michel Boyer** 1935-2011

**'X' stool**

1969

Stainless steel, leather.

39 x 51 x 51 cm (15<sup>3</sup>/<sub>8</sub> x 20<sup>1</sup>/<sub>8</sub> x 20<sup>1</sup>/<sub>8</sub> in.)

**Estimate**

£3,000-5,000 \$4,100-6,900

€3,600-5,900 Ω

plus Buyers Premium and VAT\*

**Provenance**

Private collection, Paris

**Literature**

*Les assises du siège contemporain*,  
exh. cat., Musée des Arts Décoratifs,  
Paris, May 3-July 29 1968, p. 39

*Michel Boyer*, exh. cat., Galerie Jousse  
Entreprise and Galerie Guillaume De  
Casson, Paris, June 10-July 19 2003, n.p.  
Anne Bony, *Meubles et décors des*  
*années 60*, Paris, 2003, p. 96

Patrick Favardin and Guy Bloch-Champfort,  
*Les décorateurs des années 60-70*, Paris,  
2007, pp. 92, 93, 96



247. **Gilbert Poillerat** 1902-1988

*Table lamp*

circa 1950

Patinated bronze, fabric shade.

72 cm (28<sup>3</sup>/<sub>8</sub> in.) high

**Estimate**

£3,000-5,000 \$4,100-6,900

€3,600-5,900

plus Buyers Premium and VAT\*

**Provenance**

Private collection, Paris

**Literature**

François Baudot, *Gilbert Poillerat: Maître Ferronnier*, Paris, 1998, p. 232 for a similar example



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

**Console**

circa 1932

Painted iron, leather.

80.7 x 88.9 x 29 cm (31 $\frac{3}{4}$  x 35 x 11 $\frac{3}{8}$  in.)

Produced by Comte, Buenos Aires, Argentina.

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

**Estimate**

£20,000-30,000 \$27,500-41,300

€23,700-35,500

plus Buyers Premium and VAT\*

**Provenance**

Jorge Tomas Salas, Buenos Aires

Acquired from the above by the present owner

**Literature**

Léopold Diego Sanchez,

*Jean-Michel Frank*, Paris, 1997, p. 221

Pierre-Emmanuel Martin-Vivier, *Jean-Michel  
Frank: l'étrange luxe du rien*, Paris, 2006,

p. 315 for a similar example

Léopold Diego Sanchez, *Jean-Michel Frank*,

Paris, 2017, p. 96 for a similar example



249. **Jean Royère** 1902-1981

**Cabinet**

circa 1950

Walnut-veneered wood, oak, brass.

159.8 x 121.2 x 50 cm (62 $\frac{7}{8}$  x 47 $\frac{3}{4}$  x 19 $\frac{5}{8}$  in.)

**Estimate**

£12,000-18,000 \$16,500-24,800

€14,200-21,300

plus Buyers Premium and VAT\*

**Provenance**

Wright, Chicago, 'Design including Post War + Contemporary Art', 25 October 2018, lot 203

Acquired from the above by the present owner

Drawings of variants of the present model cabinet are documented in the Jacques Lacoste archive, Paris and the Musée des Arts Décoratifs archive, Paris.



\*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.



250. **Jean Prouvé** 1901-1984

***Aile d'avion table***

circa 1948

Limestone, painted steel.

73.5 x 199 x 97 cm (28 $\frac{7}{8}$  x 78 $\frac{3}{8}$  x 38 $\frac{1}{4}$  in.)

Manufactured by Les Ateliers Jean Prouvé, France.

**Estimate**

£25,000-35,000 \$34,400-48,200

€29,600-41,500

plus Buyers Premium and VAT\*

**Provenance**

Galerie Downtown, Paris

Acquired from the above by the present owner, 2009

**Literature**

Peter Sulzer, *Jean Prouvé: Œuvre complète / Complete Works, Volume 2: 1934-1944*, Basel, 2000, p. 302 for a similar example



251. **Jean Besnard** 1889-1958

**Vase**

1932

Glazed stoneware.

32.5 cm (12¾ in.) high

Underside incised *Jean/Besnard/1932*.

**Estimate**

£5,000-7,000 \$6,900-9,600

€5,900-8,300 ♣

plus Buyers Premium and VAT, ARR applies\*

**Provenance**

Richard Dennis Gallery, London

Acquired from the above, circa 1980

Private collection, London



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252. **Charlotte Perriand** 1903-1999

**Double bed**

circa 1959

Oak, fabric.

62 x 130 x 189.9 cm (24<sup>3</sup>/<sub>8</sub> x 51<sup>1</sup>/<sub>8</sub> x 74<sup>3</sup>/<sub>4</sub> in.)

**Estimate**

£8,000-12,000 \$11,000-16,500

€9,500-14,200

plus Buyers Premium and VAT\*

**Provenance**

David Gill Gallery, London

Acquired from the above by the present owner, 2002

**Literature**

Jacques Barsac, *Charlotte Perriand: Un art d'habiter*, Paris, 2005,

p. 470 for a single bed

Jacques Barsac, *Charlotte Perriand:*

*Complete Works, Volume 3, 1956-1968*, Paris, 2017, pp. 369, 373 for a single bed



253. **Arne Jacobsen** 1902-1971

*Set of three rare adjustable  
'Stelling' desk lamps*

circa 1934

Patinated brass.

Each: 53.5 x 14 x 29 cm (21½ x 5½ x 11¾ in.)

**Estimate**

£8,000-12,000 \$11,000-16,500

€9,500-14,200 Ω

plus Buyers Premium and VAT\*

**Provenance**

Private collection, Denmark

**Literature**

Carsten Thau and Kjeld Vindum, *Arne Jacobsen*, Copenhagen, 2001, pp. 114, 259, 262 for a similar example

Félix Solaguren-Beascoa, *Arne Jacobsen, Approach to his Complete Works: 1926-1949*, Copenhagen, 2002, pp. 105, 107, 116 for a similar example

A similar version of the present model lamp was designed by Arne Jacobsen for several Copenhagen buildings: the Stelling Building on Gammeltorv 6 which housed the A. Stelling paint store, and two branches of the Landmandsbank on Vesterbrogade 46 and Nørrebrogade 160.





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

*Pair of rare adjustable lounge chairs*

circa 1968

Oak, fabric.

Each: 97 x 64 x 102.5 cm

(38¼ x 25¼ x 40¾ in.) fully extended

Manufactured by AP Stolen,

Copenhagen, Denmark.

**Estimate**

£6,000-8,000 \$8,300-11,000

€7,100-9,500 Ω

plus Buyers Premium and VAT\*

**Provenance**

Klassik, Copenhagen

Acquired from the above by the present owner

**Literature**

Jens Bernsen, *Hans J Wegner, om Design*,

Copenhagen, 1994, p. 21 for a similar example

Noritsugu Oda, *Hans J. Wegner's 100 Chairs*,

Tokyo, 2002, p. 113 for a similar example



\*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.

255. **Bodil Kjær** b. 1932

**Desk with cabinet**

designed 1959, produced 1960s

Brazilian rosewood-veneered wood, sapele-veneered wood, chromium-plated steel.

Desk: 72 x 184.4 x 92.5 cm

(28<sup>3</sup>/<sub>8</sub> x 72<sup>5</sup>/<sub>8</sub> x 36<sup>3</sup>/<sub>8</sub> in.)

Cabinet: 47.6 x 44.2 x 61.5 cm

(18<sup>3</sup>/<sub>4</sub> x 17<sup>3</sup>/<sub>8</sub> x 24<sup>1</sup>/<sub>4</sub> in.)

Manufactured by E. Pedersen & Son, Denmark, editioned by Jason Møbler. Underside stamped

JASON/DANMARK/MADE IN/DENMARK

and with label printed FURNITURE MAKERS/  
DANISH/CONTROL/jason møbler a / s/4200  
RINGSTED/DENMARK.

**Estimate**

£8,000-12,000 \$11,000-16,500

€9,500-14,200

plus Buyers Premium and VAT\*

**Provenance**

Private collection, London

**Literature**

Bodil Kjær, *Elements of architecture: works from 1955-1963 by Bodil Kjær*, Copenhagen, 2017, n. p.



\*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.

The design of the present chair manufactured by Fritz Hansen in the early 1930s transforms the traditional form of the rocking chair. In 1932, Poul Fritz and Søren Hansen had become the firm's third generation of management. Under their direction, the company began producing designs enabled by new wood-bending technologies. During this period, Fritz Hansen also temporarily held the manufacturing rights for Thonet furniture, the company which first produced and patented technologies for bent wood furniture. The rocking chair's inventive bent wood structure eliminates the conventional distinction between armrest and rocker. The organically shaped frames with suspended seat dissolve the mass of the traditional upholstered armchair, ensuring comfort and achieving a visual lightness. The design was featured in a 1932 issue of the newspaper *Politiken* in which it was described as 'the spring sensation at Den Permanente'. The author predicted that, 'All Copenhageners interested in furniture will make a pilgrimage to see this peculiar piece, and the young people who would have sworn that they would never have a rocking chair in their new home are starting to think again. When a rocking chair can be so fun to look at, while being good to sit in, then you have to revise your previous decisions.'

## 256. Fritz Hansen

### **Rare rocking chair**

circa 1932  
Birch, fabric.  
93 x 71.2 x 96 cm (36 $\frac{5}{8}$  x 28 x 37 $\frac{3}{4}$  in.)  
Manufactured by Fritz Hansen,  
Copenhagen, Denmark.

### **Estimate**

£6,000-8,000 \$8,300-11,000  
€7,100-9,500 Ω  
plus Buyers Premium and VAT\*

### **Provenance**

Private collection, Denmark

### **Literature**

*Politiken*, 8 February 1932, p. 4



## 257. Fritz Hansen

### *Rare extendable dining table*

circa 1938

Birch-veneered wood, ebonised birch.

76.3 x 160 x 119 cm (30 x 62 $\frac{7}{8}$  x 46 $\frac{7}{8}$  in.)

76.3 x 310 x 119 cm (30 x 122 x 46 $\frac{7}{8}$  in.)

fully extended

Manufactured by Fritz Hansen,  
Copenhagen, Denmark.

### **Estimate**

£3,000-5,000 \$4,100-6,900

€3,600-5,900

plus Buyers Premium and VAT\*



\*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.



258. **Finn Juhl** 1912-1989

**Pair of sofas, model no. B046**

designed 1946

Fabric, teak.

Each: 80.7 x 126.5 x 78 cm

(31¾ x 49¾ x 30¾ in.)

Manufactured by Carl Brørup for Bovirke,  
Copenhagen, Denmark.

**Estimate**

£15,000-20,000 \$20,700-27,500

€17,800-23,700 Ω

plus Buyers Premium and VAT\*

**Literature**

Patricia Yamada, ed., *Finn Juhl Memorial Exhibition*, exh. cat., Osaka, 1990, p. 131

Per H. Hansen, *Finn Juhl and His House*, Ostfildern, 2014, p. 89

Anne-Louise Sommer, *Watercolors by Finn Juhl*, Berlin, 2016, p. 53

Christian Bundegaard, *Finn Juhl: Life, Work, World*, London, 2019, p. 168



Σ 259. **Ole Wanscher** 1903-1985

**Desk**

circa 1940

Brazilian rosewood, Brazilian rosewood-veneered wood, brass.

72.6 x 154.1 x 84.7 cm (28<sup>5</sup>/<sub>8</sub> x 60<sup>5</sup>/<sub>8</sub> x 33<sup>3</sup>/<sub>8</sub> in.)

Executed by master cabinetmaker A.J.

Iversen, Copenhagen, Denmark.

**Estimate**

£5,000-7,000 \$6,900-9,600

€5,900-8,300 Ω

plus Buyers Premium and VAT\*

**Provenance**

Private collection, Denmark

**Literature**

Grete Jalk, ed., *Dansk Møbelkunst gennem*

*40 aar, Volume 2: 1937-1946*, Copenhagen,

1987, p. 115 for a similar example



\*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.

260. **Poul Henningsen** 1894-1967

*Early desk lamp, type 3/2 shades*

1926-1928

Brass, painted copper, glass, Bakelite.

45 cm (17¾ in.) high,

28.5 cm (11¼ in.) diameter

Manufactured by Louis Poulsen,  
Copenhagen, Denmark. Interior fixture  
impressed PAT.APPL.

**Estimate**

£5,000-7,000 \$6,900-9,600

€5,900-8,300 Ω

plus Buyers Premium and VAT\*

**Provenance**

Private collection, Denmark

**Literature**

Tina Jørstian and Poul Eric Munk Nielsen,  
eds., *Light Years Ahead, The Story of the PH  
Lamp*, Copenhagen, 1994, pp. 147-49



# Frits Schlegel: Designing Architect – Architectural Design

By Marie-Louise Høstbo

Architect MAA, Danish Design and Architecture Specialist

In Denmark, few architects surpassed Frits Schlegel (1896-1965) in the use of concrete in construction. He exhibited both a classical training and the will to explore new materials and construction methods in his formal idiom. Whether the client was private or represented the public sector, the works were intimate and understated. Schlegel trained as a mason and studied to become an architect at the Royal Danish Academy of Fine Arts. He graduated in 1923 and worked with different architects before setting up his own studio in 1934 which he continued until his death in 1965. Schlegel dissociated himself from historicism and monumentality. Instead, he created his own distinctive interpretation of functionalism. He was sophisticated and extremely disciplined. Several of his projects are considered works of total design, *Gesamtkunstwerke*. For a villa in-situ cast in concrete, he used the exquisite Cuban mahogany for the cladding panels of the hall. This contrast is significant for his work. Schlegel's works are stylish, delicate, and bright - they are Danish with an international context.

The present unique lots were designed for resistance fighter Erik Nyegaard's villa circa 1949. His original home was bombed by the Germans during the Second World War. Nyegaard was a passionate member of the resistance movement and hid one of its more prominent members in his home which cost him imprisonment. After the war, Nyegaard returned to the site of his destroyed home and collaborated with Frits Schlegel on several proposals for a new villa. The final project was designed in 1947 and completed in 1949. The close partnership during the project for the Nyegaard villa developed into a personal friendship between Nyegaard and Schlegel. The villa is located 10 km north of Copenhagen on an undulated ground which Schlegel harnessed by designing a villa with several partitions that made the most of the sea view.

In breaking up the architecture in numerous volumes the villa stands vibrant. The different volumes are gathered by the same roof pitch throughout and wooden cladding contrasting the brick walls. The architecture finds references in the Arts and Crafts movement, Prairie-style architecture, and the Danish functional tradition. The result is unmistakably a work by Schlegel showcased in his knowledgeable approach to international trends and talented craftsmanship. The layout is very simple and elegant. By using the different levels of the ground, the villa is divided into a variety of spaces and stands as a complete work. The significant roofs emphasize the strong architecture and the chimney stacks define the verticality of the architecture. The Nyegaard villa connects regional materials with the Danish building tradition to a modern and international idiom. The result is a complex house featuring several volumes together, united in close interaction to the location.

Strandvejen, where the villa is located, connects Copenhagen to the towns north of the city. It runs along the seaside and the villas are visually connected to the sea. Just north of the Nyegaard villa, Arne Jacobsen designed what is considered a small town in itself; Bellevue, consisting of apartment buildings, terraced houses, restaurants, a petrol station, a beach park, and a theatre. It is an affluent area and the approach to architecture is a work of total design, including the well-being of the inhabitants.

Frits Schlegel's oeuvre holds different projects, commercial or private. Early in his career he was deeply inspired by the works of French architect Auguste Perret (1874-1954). Mariebjerg Chapel and Crematorium as well as the Public Trustee's Office in Copenhagen are wonderful examples of how inspiration can result in characteristic and exceptional independent works. For both projects Schlegel designed the furniture as well as the building.





For the Public Trustee's Office the furniture was made both by cabinet makers and more industrial production. Frits Schlegel's furniture designs show his international inspiration by standing out as works of craftsmanship and knowledge. Like the inspiration from Perret's concrete work interpreted in a Danish idiom, Schlegel also found inspiration in international furniture design. Frits Schlegel was a visionary and he pushed the boundaries of how to work with both concrete and steam bending in Denmark. He worked with other significant Danish architects such as Mogens Lassen, Edvard Thomsen, Vilhelm Lauritzen and Hans Hansen, with whom he designed the wonderful Tivoli Concert Hall. The forms of his chair design, such as the chairs and benches for Søndermark Chapel and Crematorium which he designed with Edvard Thomsen in 1929, show how the shapes of the chairs are emphasized by the Nordic light cascading into the space from a single high window in one corner of the chapel. This is magnificent and well-articulated design and architecture. The steam bent chairs were made with the furniture company Fritz Hansen, the leading Danish company working with this technique at the time. Schlegel experimented with the materials, and he was attentive to trends and innovative production methods. Schlegel also developed a series of chairs made in steel tube with Hansen.

A consistent part of modern Danish design was the architect's capacity to work in a variety of scales - often a given project encompassed the shaping of the surrounding landscape, the construction, and the interior decoration. The present set of furniture from the Nyegaard villa is crafted in Brazilian rosewood with metal details. The combinations of wood and metal are emphasized in the shapes of the furniture. The softly rounded wood is contrasted in the clarity of the well-defined transition from leg to armrest. Reflections on traditional furniture are visible in the execution of the pieces, which are meticulously made and show exquisite craftsmanship. The constellation of forms creates a unity of elegance and function. The works of Frits Schlegel cover buildings in the Copenhagen Zoo, official buildings, villas furniture and lighting design. The mass of his concrete uses in architecture contrasts with the delicate features of his furniture designs. His works hold a variety of details to be examined close by or from afar, showing Schlegel's capacity to operate in different scales.

Σ 261. **Frits Schlegel** 1896-1965

***Unique sofa***

circa 1949

Brazilian rosewood, fabric.

73 x 200.5 x 80 cm (28¾ x 78⅞ x 31½ in.)

**Estimate**

£7,000-9,000 \$9,600-12,400

€8,300-10,700 Ω

plus Buyers Premium and VAT\*

**Provenance**

Nyegaard Villa, Strandvejen, Denmark,  
commissioned directly from the designer,  
circa 1949



\*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.

Σ 262. **Frits Schlegel** 1896-1965

***Unique coffee table***

circa 1949

Brazilian rosewood-veneered wood,

Brazilian rosewood, brass.

50.2 cm (19¾ in.) high,

115 cm (45¼ in.) diameter

**Estimate**

£4,000-6,000 \$5,500-8,300

€4,700-7,100 Ω

plus Buyers Premium and VAT\*

**Provenance**

Nyegaard Villa, Strandvejen,  
Denmark, commissioned directly  
from the designer, circa 1949



\*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.



Σ 263. **Frits Schlegel** 1896-1965

*Unique set of three easy chairs*

circa 1949

Brazilian rosewood, fabric.

Tallest: 73.7 x 71.5 x 70 cm  
(29 x 28 $\frac{1}{8}$  x 27 $\frac{1}{2}$  in.)

**Estimate**

£12,000-18,000 \$16,500-24,800

€14,200-21,300 Ω

plus Buyers Premium and VAT\*

**Provenance**

Nyegaard Villa, Strandvejen,  
Denmark, commissioned directly  
from the designer, circa 1949



Σ 264. **Frits Schlegel** 1896-1965

***Unique pair of side tables***

circa 1949

Brazilian rosewood-veneered wood,  
Brazilian rosewood.

Each: 54 x 63.8 x 44 cm (21¼ x 25½ x 17¾ in.)

**Estimate**

£3,000-5,000 \$4,100-6,900

€3,600-5,900 Ω

plus Buyers Premium and VAT\*

**Provenance**

Nyegaard Villa, Strandvejen,  
Denmark, commissioned directly  
from the designer, circa 1949



265. **Frits Henningsen** 1889-1965

**Easy armchair**

circa 1936

Honduran mahogany, Honduran mahogany-veneered wood, leather.

93.5 x 67 x 71.5 cm (36¾ x 26¾ x 28½ in.)

Executed by master cabinetmaker Frits Henningsen, Copenhagen, Denmark.

**Estimate**

£7,000-9,000 \$9,600-12,400

€8,300-10,700 Ω

plus Buyers Premium and VAT\*

**Provenance**

Private collection, Denmark

**Literature**

Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 1: 1927-1936*, Copenhagen, 1987, p. 245

The present model was exhibited at the 'Copenhagen Cabinetmakers' Guild', Industriforeningen, Copenhagen, 18 September-4 October 1936, stand 4.



\*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.

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

**Swivel armchair, model no. JH502**

designed 1955, produced 1960s

Teak, chromium-plated metal, leather, rubber.

75.5 x 73.2 x 55 cm (29<sup>3</sup>/<sub>4</sub> x 28<sup>7</sup>/<sub>8</sub> x 21<sup>5</sup>/<sub>8</sub> in.)

Executed by master cabinetmaker Johannes Hansen, Copenhagen, Denmark. Underside with manufacturer's metal label *Design: Hans J. Wegner/MADE IN COPENHAGEN DENMARK BY Johannes Hansen/CABINETMAKERS.*

**Estimate**

£10,000-15,000 \$13,800-20,700

€11,800-17,800

plus Buyers Premium and VAT\*

**Provenance**

Private collection, Copenhagen, 1960s

Phillips, Hong Kong, '20th Century &

Contemporary Art & Design Day Sale', 26

November 2018, lot 95

Acquired from the above by the present owner

**Literature**

Johan Møller Nielson, *Wegner en Dansk*

*Møbelkunstner*, Copenhagen,

1965, pp. 75, 76, 106-07

Grete Jalk, ed., *Dansk Møbelkunst*

*gennem 40 aar, Volume 3: 1947-1956,*

Copenhagen, 1987, pp. 325-27

Jens Bernsen, *Hans J Wegner:*

*om Design*, Copenhagen, 1994, pp. 23, 80

Noritsugu Oda, *Danish Chairs,*

San Francisco, 1996, p. 119

Christian Holmsted Olesen, *Wegner: just*

*one good chair*, exh. cat., Design Museum

Denmark, Copenhagen, 2014, pp. 67, 138-39

The present model was exhibited at the

'Copenhagen Cabinetmakers' Guild',

Kunstindustrimuseet, Copenhagen, 30

September-16 October 1955, stand 24.



\*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.





267. **Carlo Scarpa** 1906-1978

**Vase**

1929-1930

Black *pasta vitrea* glass.

14.6 x 6.8 x 6.8 cm (5¾ x 2⅝ x 2⅝ in.)

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

**Estimate**

£8,000-12,000 \$11,000-16,500

€9,500-14,200 ‡

plus Buyers Premium and VAT\*

**Provenance**

Private collection, Paris

**Literature**

Marino Barovier, *Carlo Scarpa:*

*Glass of an Architect*, Milan, 1999,

front cover for a similar example

Marino Barovier and Carla Sonego, eds.,

*The M.V.M Cappellin glassworks and the*

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

Fondazione Giorgio Cini, Venice, 2018,

p. 299 for a similar example



The present occasional table is a rare example of the 1930s furniture designs by multidisciplinary Italian architect and designer Gio Ponti. Its grace and decorative details, typical of his early work, are achieved by using burl walnut to create a symmetrical pattern on the tabletop. Ponti chose this particular material for some of his most luxurious commissions such as Casa Marmont in Milan (1934). The skilful technique of quartering and displaying the wood visible in this piece underlines Ponti's belief that 'the man who works with simplicity, like an artisan - exists'. Characterised by refined rectangular side openings, the table embodies Ponti's committed desire to create airy and luminous pieces, inspired by the contemporary ornate styles of Italy's European neighbours.

268. **Gio Ponti** 1891-1979

***Rare occasional table***

circa 1938

Burr walnut-veneered wood.

74.2 x 65.2 x 65.6 cm (29¼ x 25⅝ x 25⅞ in.)

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

**Estimate**

£6,000-8,000 \$8,300-11,000

€7,100-9,500 Ω

plus Buyers Premium and VAT\*

**Provenance**

Private collection, Venice

Phillips wishes to thank Brian Kish for his assistance in cataloguing the present lot



269. **Gio Ponti** 1891-1979

***Pair of benches***

circa 1930

Figured walnut-veneered wood,  
painted wood, brass, fabric.

Each: 51.6 x 109.7 x 49.6 cm  
(20<sup>3</sup>/<sub>8</sub> x 43<sup>1</sup>/<sub>4</sub> x 19<sup>1</sup>/<sub>2</sub> in.)

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

**Estimate**

£8,000-12,000 \$11,000-16,500

€9,500-14,200 Ω

plus Buyers Premium and VAT\*

**Provenance**

Private collection, Vicenza





270. **Carlo Scarpa** 1906-1978

**Rare standard lamp**

1942

*Battuto* coloured glass, brass, fabric shade.  
176.5 cm (69½ in.) high

**Estimate**

£18,000-24,000 \$24,800-33,100

€21,300-28,400 Ω

plus Buyers Premium and VAT\*

**Provenance**

Private collection, Venice

**Literature**

Franco Deboni, *Venini Glass: Its history, artists and techniques, Volume 1*, Turin, 2007, *The Blue Catalogue* (appendix), pl. 178A



271. **Max Ingrand** 1908-1969

**Mirror, model no. 2172A**

1960s

Mirrored glass, coloured glass, brass.

80.1 x 52.1 x 6 cm (31½ x 20½ x 2¾ in.)

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

**Estimate**

£4,000-6,000 \$5,500-8,300

€4,700-7,100

plus Buyers Premium and VAT\*

**Provenance**

Private collection, Milan

**Literature**

*Quaderni Fontana Arte 6*,  
sales catalogue, 1960s, p. 166



272. **Gino Levi Montalcini and  
Giuseppe Pagano** 1902-1974, 1896-1945

**Pair of armchairs**

circa 1928  
Buxus-covered wood, painted wood, fabric.  
Larger: 84.5 x 60 x 68.4 cm (33¼ x 23½ x 26⅞ in.)  
Manufactured by Cartiere Giacomo Bosso,  
Turin, Italy.

**Estimate**

£8,000-12,000 \$11,000-16,500  
€9,500-14,200 Ω  
plus Buyers Premium and VAT\*

**Provenance**

Palazzo Gualino, Turin

**Literature**

'La nuova costruzione moderna per uffici,  
in Torino, sul Corso Vittorio Emanuele architettata  
da G. Pagano-Pogatschnig, e G. Levi-Montalcini',  
*Domus*, no. 30, June 1930, pp. 6, 70-73, 75-79  
Vittorio Gregotti, ed., *4 Rassegna:  
Il disegno del mobile razionale in  
Italia 1928/1948*, Milan, 1979, p. 19  
Irene de Guttry and Maria Paola Maino, *Il mobile  
déco italiano 1920-1940*, Bari, 1988, p. 189



273. **Gabriella Crespi** 1922-2017

**'Scultura' low table, from the 'Plurimi' series**

1970

Brass-covered wood, laminated wood.

41.5 x 134.5 x 89.5 cm (16<sup>3</sup>/<sub>8</sub> x 52<sup>7</sup>/<sub>8</sub> x 35<sup>1</sup>/<sub>4</sub> in.)

41.5 x 134.5 x 127.5 cm (16<sup>3</sup>/<sub>8</sub> x 52<sup>7</sup>/<sub>8</sub> x 50<sup>1</sup>/<sub>4</sub> in.)

fully extended

Produced by Gabriella Crespi, Milan, Italy.

Corner incised *Gabriella Crespi* and impressed *BREV.* Together with a certificate of authenticity from the Archivio Gabriella Crespi.

**Estimate**

£5,000-7,000 \$6,900-9,600

€5,900-8,300 Ω

plus Buyers Premium and VAT\*

**Provenance**

Piasa, Paris, 'Artistes-Décorateurs en partenariat avec AD', 27 April 2017, lot 92  
Acquired from the above by the present owner

**Literature**

*Gabriella Crespi, il segno e lo spirito: Mobili plurimi, sculture e gioielli*, exh. cat., Palazzo Reale, Milan, 2011, p. 63

The present lot has been authenticated by the Archivio Gabriella Crespi and is recorded under archive number 200422006.





274. **Gabriella Crespi** 1922-2017

**Set of eight 'Folding Chairs'**

circa 1973

Bamboo, brass, leather.

Tallest: 83.4 x 48 x 52.5 cm (32 $\frac{1}{8}$  x 18 $\frac{7}{8}$  x 20 $\frac{5}{8}$  in.)

Produced by Gabriella Crespi, Milan, Italy.

Each impressed with artist's facsimile signature.

Together with a certificate of authenticity  
from the Archivio Gabriella Crespi.

**Estimate**

£6,000-8,000 \$8,300-11,000

€7,100-9,500

plus Buyers Premium and VAT\*

**Provenance**

Phillips, New York, 'Design',

9 June 2015, lot 21

Acquired from the above by the  
present owner

The present lot has been  
authenticated by the Archivio  
Gabriella Crespi and is recorded under  
archive number 210165038S.



275. **Fontana Arte**

***Rare coffee table with flower holder,  
model no. 1994***

circa 1964

Glass, coloured mirrored glass, brass,  
nickel-plated brass.

33.3 cm (13½ in.) high,

99.1 cm (39 in.) diameter

Manufactured by Fontana Arte,  
Milan, Italy.

**Estimate**

£18,000-24,000 \$24,800-33,100

€21,300-28,400

plus Buyers Premium and VAT\*

**Provenance**

Private collection, Milan

**Literature**

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





**276. Fontana Arte**

*Rare ceiling light, model no. 2075*

circa 1960

Glass, brass.

66.5 x 75.9 x 47.5 cm (26 $\frac{1}{8}$  x 29 $\frac{7}{8}$  x 18 $\frac{3}{4}$  in.)

Manufactured by Fontana Arte, Milan, Italy.

**Estimate**

£15,000-20,000 \$20,700-27,500

€17,800-23,700 Ω

plus Buyers Premium and VAT\*

**Provenance**

Private collection, Taranto

**Literature**

*Quaderni Fontana Arte 6,*  
sales catalogue, 1960s, p. 24

## Ponti Chairs On The High Seas

By Brian Kish

Curator and Specialist in 20th Century Italian Architecture and Design  
Associate Member of the Gio Ponti Archives since 2006

Gio Ponti designed this stylish and comfortable desk chair for *Oceania*, one of an impressive number of high-quality cruise liners built for the then recently revived Italian shipping industry from 1948 to 1953. This chair was specifically conceived for the vessel's first class reading and writing room. It was never produced for any of the other ships that Ponti worked on, which makes it extremely rare. Perhaps no more than a dozen were made and, among them, this is the only example yet known to exist. All the other chairs onboard these ships were manufactured in large commercial batches by Cassina, except for this armchair as Cassina did not put it into large production.

In fact, chair design turned out to be Ponti's most prolific endeavour of any furniture type. This striking example exists at an unusual threshold in the continuum of his work. On one hand it straddles his earlier reiterations of Lombardian *bergère* types whereby wings expand into arms to generate something like a streamlined version of the *leggera* chair. With sharply tapering legs ending in brass sabots, most of its form is delineated by a very graphic wood outline. This structure in chestnut wood vividly engages with the upholstered forms in keeping with Ponti's design concept of 'positivo e negativo'. Ponti adds an indisputable elegant touch to this armchair typology.

The armchair placement in the ship's reading room was at a solitary cantilevered desk, with a single support in gold anodized aluminium. Its hairpin shape triggered a jaunty play of interlocking geometries between both chair and desk. The Fornasetti jungle themed wall laminates imparted more unexpected visual excitement above Ponti's newly produced Pirelli rubber floor, for which he chose the 'Fantastico' blue.

The *Oceania* was made for the long-haul voyage to Australia. Ponti took these ocean liner commissions seriously to be virtual floating embassies of the new post war Italy. These 'Italian calling cards' were engineered to showcase of the latest in design and art, a task he expanded by devoting an entire chapter 'Ideario' of his own large autobiographical publication *Aria d'Italia: Espressione di Gio Ponti* published in 1954, the year of his last ship design projects. Regardless of programs or scales, each interior represents Ponti's concerns within the visual field, from the complex sequence of his crystalline angles harmonised with colour, textures, to the overall sense that these rooms are meant to function as divertimenti for an exacting clientele, whose long journeys had to be relaxing and entertaining.

Detail of the first class reading and writing room of the *Oceania* ocean liner showing the armchair designed by Gio Ponti. Foto Pozzar - Trieste / Gio Ponti Archives.





277. **Gio Ponti** 1891-1979

***Armchair, designed for the first class  
reading and writing room of the  
'Oceania' ocean liner***

circa 1951

Chestnut, brass, fabric.

72.4 x 56 x 60.6 cm (28½ x 22 x 23⅞ in.)

Executed by Cassina, Meda, Italy.

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

**Estimate**

£7,000-9,000 \$9,600-12,400

€8,300-10,700 Ω

plus Buyers Premium and VAT\*

**Provenance**

Private collection, Savona

**Literature**

Paolo Piccione, *Gio Ponti: le navi: il progetto  
degli interni navali*, 1948-1953, Viareggio,  
2007, pp. 130-31



278. **Ico Parisi** 1916-1996

**'Paraggi' hanging mirror**

circa 1958

Teak, mirrored glass, leather cord.

184.5 x 73.5 x 3.8 cm (72<sup>5</sup>/<sub>8</sub> x 28<sup>7</sup>/<sub>8</sub> x 1<sup>1</sup>/<sub>2</sub> in.)

Manufactured by MIM, Rome, Italy.

Reverse impressed 5072.

**Estimate**

£5,000-7,000 \$6,900-9,600

€5,900-8,300 Ω

plus Buyers Premium and VAT\*

**Provenance**

Private collection, Naples

**Literature**

'Una nuova produzione italiana di serie',

*Domus*, no. 351, February 1959, p. 45

Roberto Aloï, *Esempi Di Arredamento*

*Moderno Di Tutto Il Mondo*,

*Settima Serie*, Milan, 1964, p. 117

Flaminio Gualdoni, ed., *Ico Parisi &*

*architecture*, exh. cat., Galleria Civica,

Bologna, 1990, p. 216

Roberta Lietti, *Ico Parisi Catalogue*

*Raisonné, 1936-1960*, Milan, 2017, p. 561

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



279. **Gio Ponti** 1891-1979

**Sideboard, model no. 2184,  
from the 'Modern by Singer' series**

1950

Walnut, brass.

76.2 x 183.1 x 50.9 cm (30 x 72½ x 20 in.)

Manufactured by Singer & Sons, New York.

Interior of one drawer with label printed  
*M/SINGER/& SONS/NEW YORK.CHICAGO.*

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

**Estimate**

£10,000-15,000 \$13,800-20,700

€11,800-17,800

plus Buyers Premium and VAT\*

**Provenance**

Phillips, London, 'Design',

27 April 2017, lot 137

Acquired from the above by the present owner



\*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.



280. **Shiro Kuramata** 1934-1991

**'How High the Moon' armchair**

1986

Nickel-plated steel mesh.

73.3 x 95.5 x 83 cm (28 $\frac{7}{8}$  x 37 $\frac{5}{8}$  x 32 $\frac{5}{8}$  in.)

Produced by Vitra, Basel, Switzerland.

**Estimate**

£4,000-6,000 \$5,500-8,300

€4,700-7,100 Ω

plus Buyers Premium and VAT\*

**Provenance**

Private collection, Lisbon,  
acquired directly from Vitra, Basel

**Literature**

*Domus*, no. 714, March 1990, n.p.

*Domus*, no. 788, December 1996, p. 55

*Shiro Kuramata 1934-1991*, exh. cat.,

Hara Museum of Contemporary Art,

Tokyo, 1996, pp. 60, 181

*Domus*, no. 858, April 2003, pp. 124-25





Property from the Jean-Claude Bester Collection

281. **Paolo Venini** 1895-1959

*Rare 'A Dame' vase, model no. 3904*

circa 1953

*Murrine* glass.

20.5 cm (8½ in.) high

Produced by Venini & C., Murano, Italy.

Underside acid-etched *venini/murano/ITALIA*.

**Estimate**

£18,000-24,000 \$24,800-33,100

€21,300-28,400 ₣

plus Buyers Premium and VAT\*

**Literature**

Franco Deboni, *Venini Glass: Its history, artists and techniques, Volume 1*, Turin, 2007, The Blue Catalogue (appendix), pl. 58  
Marino Barovier and Carla Sonego, eds., *Paolo Venini and his Furnace*, exh. cat., Fondazione Giorgio Cini, Milan, 2016, p. 167



282. **Ron Arad** b. 1951

**'Before Summer' chaise longue**

1992

Patinated mild steel and sprung steel.

131.2 x 38 x 171.7 cm (51 $\frac{1}{8}$  x 14 $\frac{7}{8}$  x 67 $\frac{5}{8}$  in.)

Number 3 from the edition of 5. Side of  
base incised with *Ron Arad 3 / 5*.

**Estimate**

£25,000-35,000 \$34,400-48,200

€29,600-41,500

plus Buyers Premium and VAT\*

**Provenance**

Private collection, London

**Literature**

Ron Arad, *A Retrospective Exhibition 1981-2001*, exh. cat., Barry Friedman Ltd., New York, 2005, pp. 54, 101 for an example in polished bronze

Phillips wishes to thank Caroline Thorman from Ron Arad Associates for her assistance cataloguing the present lot.



283. **Hervé van der Straeten** b. 1965

**'Psychose' console**

2008

Lacquered composite materials.

88.2 x 208.5 x 65.6 cm (34¾ x 82⅞ x 25⅞ in.)

From the edition of 40.

**Estimate**

£10,000-15,000 \$13,800-20,700

€11,800-17,800

plus Buyers Premium and VAT\*

**Provenance**

Private collection, acquired directly  
from the designer, 2008

Christie's, London, 'Design',  
16 October 2019, lot 123

Acquired from the above by the present owner

**Exhibited**

'Distortion', Galerie van der Straeten,  
Paris, 2008

**Literature**

Hervé van der Straeten, *Hervé van der  
Straeten: carnet d'expositions*, Paris,  
2012, front cover

Phillips wishes to thank the Galerie Hervé  
Van der Straeten for their assistance  
cataloguing the present lot.



284. **Ron Arad** b. 1951

**Rare 'Box in Four Movements' chair**

1994

Cherry-veneered wood, stainless steel.

85.3 x 40.1 x 54.6 cm

(33 $\frac{5}{8}$  x 15 $\frac{3}{4}$  x 21 $\frac{1}{2}$  in.) as shown

Number 1 from the edition of 20.

**Estimate**

£12,000-18,000 \$16,500-24,800

€14,200-21,300 Ω

plus Buyers Premium and VAT\*

**Provenance**

Acquired by the present owner directly  
from the designer, London, circa 1994

**Literature**

Deyan Sudjic, *Ron Arad*, London, 1999, p. 81

*Ron Arad talks to Matthew Collings*,

London, 2004, pp. 104-07

*Ron Arad, no discipline*, exh. cat., Centre

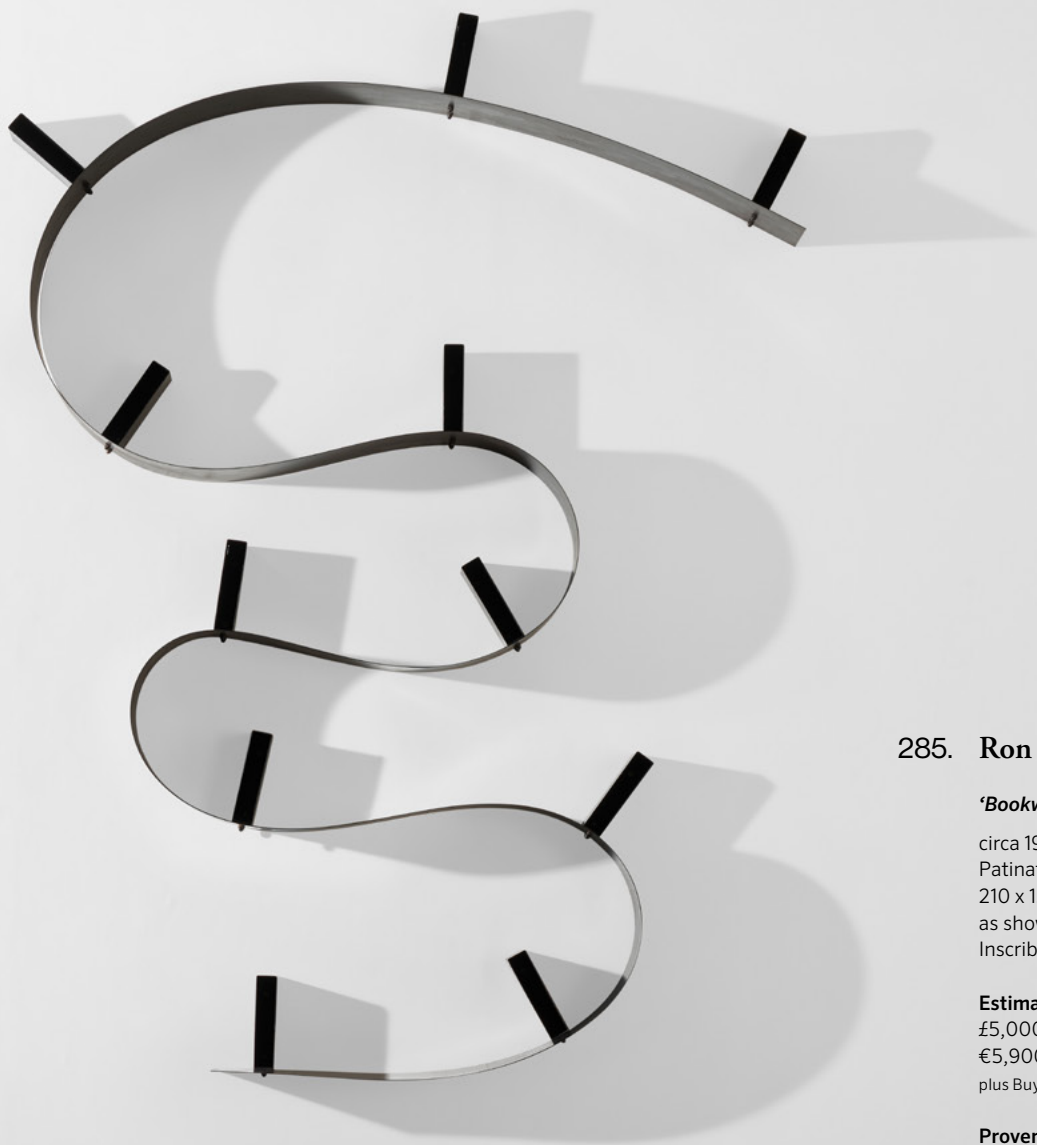
Pompidou, Paris, 2008-2009, pp. 102-03

The present chair is the first from the  
edition of twenty chairs made in various  
wood types, of which only two were  
made in cherry wood.

Phillips wishes to thank Caroline Thorman  
from Ron Arad Associates for her  
assistance cataloguing the present lot.







285. **Ron Arad** b. 1951

**'Bookworm' bookshelf**

circa 1994

Patinated steel.

210 x 155 x 20 cm (82 $\frac{5}{8}$  x 61 x 7 $\frac{7}{8}$  in.)

as shown

Inscribed *Ron Arad*.

**Estimate**

£5,000-7,000 \$6,900-9,600

€5,900-8,300 Ω

plus Buyers Premium and VAT\*

**Provenance**

Acquired directly from the designer by  
the present owner, circa 1994

**Literature**

Volker Albus, *The Bookworm* by Ron Arad,  
Frankfurt, 1997, p. 26

Paola Antonelli, *Ron Arad: No Discipline*,  
exh. cat., The Museum of Modern Art,  
New York, 2009, pp. 61-63

286. **Joaquim Tenreiro** 1906-1992

**Coffee table**

circa 1950

Glass, painted wood.

33 x 152.5 x 67.8 cm (12 $\frac{7}{8}$  x 60 x 26 $\frac{3}{4}$  in.)

**Estimate**

£8,000-12,000 \$11,000-16,500

€9,500-14,200

plus Buyers Premium and VAT\*

**Provenance**

Phillips, London, 'BRIC Theme Sale',

23 April 2010, lot 370

Acquired from the above by the present owner

**Literature**

Soraia Cals, *Tenreiro*, Rio de Janeiro, 1998, p. 99





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

*Large 'Esperança' chandelier,  
model no. 870.10*

2010

Glass, coloured glass, chromium-plated metal.

100 cm (39 $\frac{3}{8}$  in) drop,

60 cm (23 $\frac{5}{8}$  in) diameter

Produced by Venini, Murano, Italy. Number 3 from the edition of 5. Shade acid-etched *venini 2010 - 3/5*: DESIGN: *Fernando and Humberto Campana*. Together with a certificate of authenticity from Venini.

**Estimate**

£8,000-12,000 \$11,000-16,500

€9,500-14,200

plus Buyers Premium and VAT\*

**Provenance**

Phillips, London, 'Design',

27 September 2011, lot 81

Acquired from the above by the present owner

288. **Yoichi Ohira** b. 1946

*'Silenzio' vase, from the 'Metamorfosi' series*

1999

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

24.8 cm (9¾ in.) high

Executed by Livio Serena, master glassblower,  
Murano, Italy. Underside incised *Yoichi Ohira/  
m° L. Serena/1 / 1 unico/Friday 25-06-1999/  
murano* and with artist's cipher.

**Estimate**

£6,000-8,000 \$8,300-11,000

€7,100-9,500 ‡

plus Buyers Premium and VAT\*

**Provenance**

Barry Friedman, Ltd., New York,  
acquired directly from the artist  
Private collection, Washington  
Acquired from the above by the present owner

**Exhibited**

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



\*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.



289. **Rick Owens** b. 1962

**'Stag' stool**

circa 2012

Marble, moose antler.

87 x 64 x 45.5 cm (34¼ x 25¼ x 17⅞ in.)

From the edition of 8. Underside with  
facsimile signature *Rick Owens*.

**Estimate**

£10,000-15,000 \$13,800-20,700

€11,800-17,800

plus Buyers Premium and VAT\*

**Provenance**

Rick Owens Studio, Paris

Acquired from the above by the present owner

**Literature**

Michèle Lamy, *Rick Owens Furniture*,  
New York, 2017, n.p.

Natalie Kovacs, *Carpenters Workshop Gallery:  
contemporary design icons*, New York,  
2017, p. 247



290. Yoichi Ohira b. 1946

*'Gioco del Fuoco' vase*

2000

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

14.6 cm (5¾ in.) high

Executed by Livio Serena, master glassblower, and Giacomo Barbini, master cutter and grinder, Murano, Italy. Underside incised *Yoichi Ohira/m° L. Serena/m° G. Barbini/1/1 unico/Thursday 25.5.2000/murano* and with artist's cipher.

**Estimate**

£6,000-8,000 \$8,300-11,000

€7,100-9,500 ₣

plus Buyers Premium and VAT\*

**Provenance**

Acquired directly from the artist by the present owner



\*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.

291. **Ado Chale** b. 1928

**Large table**

circa 1985

Halved peppercorns, resin, painted wood, painted steel.

74.8 cm (29½ in.) high,

180.7 cm (71⅙ in.) diameter

Tabletop incised *Ado Chale*. Together with a certificate of authenticity from Ado Chale.

**Estimate**

£18,000-24,000 \$24,800-33,100

€21,300-28,400

plus Buyers Premium and VAT\*

**Provenance**

Private collection, Belgium, acquired directly from the artist, early 1980s

Acquired from the above by the present owner



292. Yoichi Ohira b. 1946

*'La Notte' vase*

1998

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

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

Executed by Livio Serena, master glassblower, Murano, Italy. Underside incised *Yoichi Ohira/m° L. Serena/1 / 1 unico/16-04-1998/murano* and with artist's cipher "*La Notte*".

**Estimate**

£5,000-7,000 \$6,900-9,600

€5,900-8,300 ‡

plus Buyers Premium and VAT\*

**Provenance**

Acquired directly from the artist by the present owner



\*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.



293. **Ado Chale** b. 1928

**Coffee table**

circa 1970

Marcasite, resin, painted steel.

43.4 x 113 x 102 cm (17½ x 44½ x 40½ in.)

Side of tabletop signed *Chale*.

**Estimate**

£12,000-18,000 \$16,500-24,800

€14,200-21,300 Ω

plus Buyers Premium and VAT\*

**Provenance**

Private collection, Belgium

**Literature**

Iona Chale, *Ado Chale*, Brussels, 2017,  
p. 18 for a similar example



294. **Tom Dixon** b. 1959

**'Victorian' chair**

1986

Wrought iron, cast iron.

122.3 x 39.5 x 55.5 cm (48½ x 15½ x 21¾ in.)

**Estimate**

£2,000-3,000 \$2,800-4,100

€2,400-3,600

plus Buyers Premium and VAT\*

**Provenance**

Galerie Mougins, Paris  
Acquired from the above by the  
present owner, 2000s

**Literature**

Michael Collins, *Tom Dixon*, London,  
1990, pp. 52, 53, 55, 90



295. **Marc Newson** b. 1963

**Unique 'Dark Star' table**

1986

Welded aluminium tread sheet, tubular aluminium, rubber-covered wood, glass.

75.8 cm (29 $\frac{7}{8}$  in.) high,  
110 cm (43 $\frac{1}{4}$  in.) diameter

Produced by Marc Newson. Side of base incised *I CANT BELIEVE I DESIGNED THIS BUT I DID/LOVE EVER MARC NEWSON.*

**Estimate**

£18,000-24,000 \$24,800-33,100

€21,300-28,400

plus Buyers Premium and VAT\*

**Provenance**

Halsey Minor, US

Phillips, New York, 'Design', 9 June 2010, lot 223

Acquired from the above by the present owner

Phillips wishes to thank Marc Newson Studio for their assistance cataloguing the present lot.



296. **Zaha Hadid** 1950-2016

**'Crater' coffee table**

2007

Polished aluminium.

30 x 73 x 267.5 cm (11¾ x 28¾ x 105⅝ in.)

Edited by David Gill Gallery, London.

From the edition of 8 plus 2 prototypes and 2 artist's proofs. Underside impressed *Crater* -/Copyright © Zaha Hadid (2007)/ David Gill, London.

**Estimate**

£15,000-20,000 \$20,700-27,500

€17,800-23,700

plus Buyers Premium and VAT\*

**Provenance**

David Gill Gallery, London

Acquired from the above by the present owner, 2009

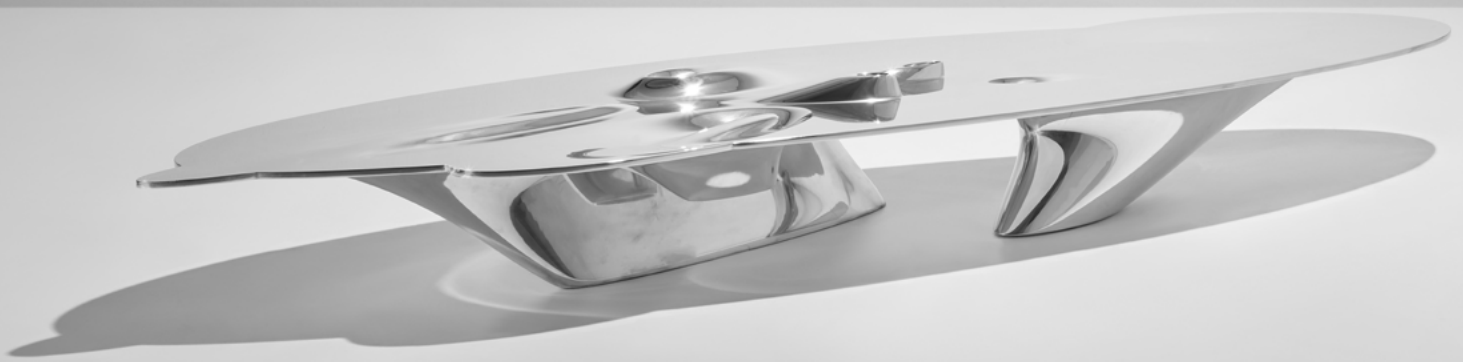
**Literature**

Aaron Betsky, *The Complete Zaha Hadid: Expanded and Updated*, London, 2017, p. 274



\*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.





## 297. Franco Albini and Franca Helg

1905-1977, 1920-1989

**Pair of large chandeliers,  
model no. AS/433G3T**

circa 1966

Glass, nickel-plated metal.

Each: 149 cm (58 $\frac{5}{8}$  in.) drop

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

### Estimate

£15,000-20,000 \$20,700-27,500

€17,800-23,700 Ω

plus Buyers Premium and VAT\*

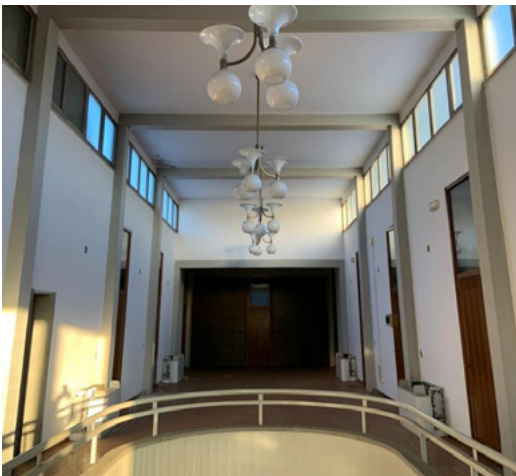
### Provenance

Palazzo I.N.C.I.S.A, Parma

Private collection, Modena

The present pair of glass chandeliers were conceived by Franco Albini and Franca Helg for palazzo I.N.C.I.S.A, a mid-1960s office building in Parma, Italy. The building was designed by architect Aurelio Cortesi who had worked in Franco Albini's studio. A close study of the pieces by the Fondazione Franco Albini suggests that they are bespoke early designs of the later chandelier model designed by Albini and Helg as part of their AM/AS series manufactured by Sirrah. Albini and Helg each had illustrious individual careers as modern architects and designers as well as a prolific creative partnership between the 1950s and 1970s. Together they established the Albini-Helg architectural practice known for striking mid-century buildings such as the La Rinascente department store in Rome (1957) and the Olivetti shop in Paris (1958).

The present lot has been registered in the Fondazione Franco Albini, Milan as number LS01C.



The present chandeliers in situ at the palazzo I.N.C.I.S.A, Parma.

\*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.



298. **Alessandro Mendini** 1931-2019

*Two 'Milo' floor lamps*

designed 1987, executed 1988  
Painted aluminium, chromium-plated steel, glass.  
Taller: 171.2 cm (67 $\frac{3}{8}$  in.) high  
Manufactured by Segno, Italy.

**Estimate**

£3,000-5,000 \$4,100-6,900

€3,600-5,900 Ω

plus Buyers Premium and VAT\*

**Provenance**

Private collection, Turin

Acquired from the above by the present owner

**Literature**

*Domus*, no. 688, November 1987,

p. 131 for a similar example





299. **Alessandro Mendini** 1931-2019

**'Spaziale' chair**

circa 1978

Painted wood.

85.1 x 55.2 x 56.4 cm (33½ x 21¾ x 22¼ in.)

Produced by Studio Alchimia, Milan, Italy.

From the edition of 6.

**Estimate**

£10,000-15,000 \$13,800-20,700

€11,800-17,800 Ω

plus Buyers Premium and VAT\*

**Provenance**

Private collection, Turin

Acquired from the above by the present owner

**Literature**

Andrea Branzi, *The Hot House: Italian*

*New Wave Design*, Cambridge, 1984, p. 126

Mateo Kries and Jochen Eisenbrand,

*Atlas of Furniture Design*, Vitra Design

Museum, Weil am Rein, 2019, p. 834

Cindi Strauss, *Radical: Italian Design*

*1965 - 1985: The Dennis Freedman Collection*,

The Museum of Fine Arts, Houston, 2020,

pp. 12, 18, 135

The present chair by radical architect and designer Alessandro Mendini is a striking example of Italian postmodern design. A prolific design thinker and critic, Mendini gave life to his views on the poetic and spiritual nature of furniture through a series of pieces called 'Objects for Spiritual Use' in the mid-seventies. While editor of the influential publication *Casabella*, he featured some of these objects on its front covers, using them as a vehicle to convey his principles of utopian design. These included the 'Lassù' chair (1974) which he ritualistically set on fire to subvert the conventional use of furniture and celebrate its ephemeral nature. This 'Spaziale' chair is a continuation of the idea that objects should have a life of their own which defies the role ascribed to them by functionalism. In 1979, Mendini joined Studio Alchimia, an interdisciplinary studio that pushed the boundaries of traditional design, where he worked with other avant-garde designers like Ettore Sottsass and Michele De Lucchi. Made from painted wood with flared legs reminiscent of the broad bases of a cosmic vehicle, this intentionally disproportionate chair was produced by the Studio circa 1978 as an edition of six. It follows Mendini's ethos of freeing artists from prescriptive industrial design constraints in favour of playful and artisan techniques that create 'objects with a soul'.



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

***Daybed***

circa 1962

Painted wood, fabric.

48.5 x 202.8 x 97 cm (19½ x 79¾ x 38¼ in.)

Manufactured by Poltronova, Agliana, Italy

**Estimate**

£4,000-6,000 \$5,500-8,300

€4,700-7,100 Ω

plus Buyers Premium and VAT\*

**Provenance**

Private collection, Milan

**Literature**

*Poltronova*, sales catalogue, 1960s, n.p.



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

*Lidded box, model no. Y/27,  
and vase, model no. Y/33a, from  
the 'Yantra di Terracotta' series*

circa 1969

Glazed earthenware.

Lidded box: 13.8 x 18.6 x 18.6 cm

(5 $\frac{3}{8}$  x 7 $\frac{3}{8}$  x 7 $\frac{3}{8}$  in.)

Vase: 30.9 x 22.3 x 12.4 cm (12 $\frac{1}{8}$  x 8 $\frac{3}{4}$  x 4 $\frac{7}{8}$  in.)

Distributed by Design Centre, Milan, Italy.

Underside of each signed *SOTTASS* and *Y / 27*

and *Y / 33*, respectively. Underside of vase

with paper label printed *DESIGN CENTRE*.

**Estimate**

£5,000-7,000 \$6,900-9,600

€5,900-8,300

plus Buyers Premium and VAT\*

**Provenance**

Private collection, Agliana

**Literature**

'Ettore Sottsass Ceramiche dal 1955 al 1970',

*Domus*, no. 749, May 1993, p. 73

Fulvio Ferrari, *Sottsass: 1000 Ceramics*,

Turin, 2017, pp. 148, 150



302. **Gaetano Pesce** b. 1939

**Original model for the 'Golgotha' chair**

circa 1971

Plastic resin.

8.5 x 5.2 x 6.5 cm (3 $\frac{3}{8}$  x 2 x 2 $\frac{1}{2}$  in.)

**Estimate**

£1,400-2,000 \$1,900-2,800

€1,700-2,400 ‡♣

plus Buyers Premium and VAT, ARR applies\*

**Provenance**

Bracciodiferno, Genoa

Private collection, Veneto

**Literature**

Anty Pansera, *Bracciodiferno: Gaetano Pesce - Alessandro Mendini 1971-1975*, exh. cat., Biblioteca Umanistica dell'Incoronata, Milan, 2013, illustrated p. 42

The present original model for the 'Golgotha' chair is an exceptional testimony of Gaetano Pesce's craftsmanship and design vision. Executed by hand with a blowtorch, it is one of the first formal explorations by the artistic group *Bracciodiferno* which included designer Alessandro Mendini and engineer Aldo Cichero. It exemplifies their aim to promote unique and subversive approaches to furniture design.

The 'Golgotha' chair on which this model is based was later produced with molded fiberglass resin by the Cassina Research and Development Centre from 1972. The chairs were made by hand, one at a time, and took the shape of the workers who sat on them during the production period. This process embodied Pesce's view that regarding production, 'you need to consider the possibility of creating objects in a such a way that each one has his own individuality.'





303. **Gio Ponti** 1891-1979

***Set of nine stools***

circa 1951

Beech-veneered plywood, painted brass.

Each: 48.5 x 38.5 x 36.5 cm (19 $\frac{1}{8}$  x 15 $\frac{1}{8}$  x 14 $\frac{3}{8}$  in.)

Undersides respectively incised *I, II, III, IV, V, VI, VII, VIII, X*. Together with a certificate of expertise from the Gio Ponti Archives.

**Estimate**

£6,000-8,000 \$8,300-11,000

€7,100-9,500 Ω

plus Buyers Premium and VAT\*

**Provenance**

Private collection, Vicenza



304. **Angelo Lelii** 1911-1979

**Wall light, model no. 13075**

circa 1966

Stainless steel, painted stainless steel,  
*murrine* glass, glass.

53.6 x 20.8 x 6.5 cm (21 $\frac{1}{8}$  x 8 $\frac{1}{4}$  x 2 $\frac{1}{2}$  in.)

Manufactured by Arredoluce, Monza,  
Italy. *Murrine* glass produced by  
Venini & C., Murano, Italy. Interior with  
manufacturer's paper label printed  
*MADE IN ITALY/ARREDOLUCE MONZA.*

**Estimate**

£3,000-5,000 \$4,100-6,900

€3,600-5,900 Ω

plus Buyers Premium and VAT\*

**Provenance**

Private collection, Milan

**Literature**

Fulvio Ferrari and Napoleone Ferrari,  
*Luce Lampade 1968-1973: il nuovo  
design italiano*, Turin, 2002, fig. 56

Anty Pansera et. al., *Arredoluce:  
Catalogo ragionato 1943-1987*,  
Milan, 2018, pp. 239, 357



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

**Set of eight 'S 12' side chairs**

circa 1958

Walnut, fabric, patinated metal.

Each: 84.5 x 48.5 x 55.5 cm  
(33¼ x 19½ x 21⅞ in.)

Manufactured by Poltronova, Agliana, Italy.

**Estimate**

£7,000-9,000 \$9,600-12,400

€8,300-10,700 Ω

plus Buyers Premium and VAT\*

**Provenance**

Private collection, Prato

**Literature**

*Rivista dell'Arredamento*, no. 60,  
December 1959, p. 27

Gerd Hatje, ed., *New Furniture,  
Neue Möbel, Meubles Nouveaux 5*,  
New York, 1960, p. 17

Irene de Guttry and Maria Paola  
Maino, *Il Mobile Italiano Degli Anni  
'40 e '50*, Bari, 1992, p. 267



306. **Ico Parisi** 1916-1996

**'Camogli' bench**

circa 1958

Teak, painted steel, brass, fabric.

45.5 x 150 x 43 cm (17 $\frac{7}{8}$  x 59 x 16 $\frac{7}{8}$  in.)

Manufactured by MIM, Rome, Italy.

**Estimate**

£3,000-5,000 \$4,100-6,900

€3,600-5,900

plus Buyers Premium and VAT\*

**Provenance**

Private collection, Naples

**Literature**

Roberto Aloi, *Esempi Di Arredamento*

*Moderno Di Tutto Il Mondo,*

*Settima Serie*, Milan, 1964, p. 117

Roberta Lietti, *Ico Parisi Catalogue Raisonné,*

*1936-1960*, Milan, 2017, p. 561

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







307. **Angelo Lelii** 1911-1979

*Pair of 'Stella a 6' six-armed ceiling lights*

circa 1959

Glass, brass.

Each: 25 x 149.5 x 97 cm (9 $\frac{7}{8}$  x 58 $\frac{7}{8}$  x 38 $\frac{1}{4}$  in.)

Manufactured by Arredoluce, Monza, Italy.

**Estimate**

£14,000-18,000 \$19,300-24,800

€16,600-21,300

plus Buyers Premium and VAT\*

**Provenance**

Private collection, Milan

**Literature**

Anty Pansera et. al., *Arredoluce:*

*Catalogo ragionato 1943-1987,*

Milan, 2018, pp. 216, 325

The present lot has been registered in the Arredoluce Archives, Italy as numbers 1672437 and 3957994.

308. **Ico Parisi** 1916-1996

**Unique shelving unit with drawers**

circa 1957

Teak, painted brass.

161 x 146 x 51 cm (63<sup>3</sup>/<sub>8</sub> x 57<sup>1</sup>/<sub>2</sub> x 20<sup>1</sup>/<sub>8</sub> in.)

**Estimate**

£7,000-9,000 \$9,600-12,400

€8,300-10,700 Ω

plus Buyers Premium and VAT\*

**Provenance**

Private collection, Como

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



309. **Gio Ponti** 1891-1979

**Pair of armchairs, model no. 589**

1953

Ash, fabric.

Each: 102 x 62.5 x 78 cm  
(40 $\frac{1}{8}$  x 24 $\frac{5}{8}$  x 30 $\frac{3}{4}$  in.)

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

**Estimate**

£15,000-20,000 \$20,700-27,500

€17,800-23,700 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. 230



310. **Max Ingrand** 1908-1969

*Table lamp, model no. 2420*

circa 1966

Glass, brass.

58.1 cm (22 $\frac{7}{8}$  in.) high

Manufactured by Fontana Arte, Milan, Italy.

**Estimate**

£4,000-6,000 \$5,500-8,300

€4,700-7,100

plus Buyers Premium and VAT\*

**Provenance**

Private collection, Sicily

**Literature**

*8 Fontana Arte*, sales catalogue, 1966, p. 29







### 311. Venini

#### ***Large mirror, model no. 20***

circa 1937

A *treccia* glass, mirrored glass, brass.

110.3 x 60.1 x 4.3 cm (43<sup>3</sup>/<sub>8</sub> x 23<sup>5</sup>/<sub>8</sub> x 1<sup>3</sup>/<sub>4</sub> in.)

Produced by Venini & C., Murano, Italy.

Each back plate impressed *VENINI/MURANO*.

#### **Estimate**

£5,000-7,000 \$6,900-9,600

€5,900-8,300 Ω

plus Buyers Premium and VAT\*

#### **Provenance**

Private collection, Piedmont

#### **Literature**

Franco Deboni, *Venini Glass: Its history, artists and techniques, Catalogue 1921-2007, vol. 1*, Turin, 2007, The Blue Catalogue (appendix), pl. 44

312. **Flavio Poli** 1900-1984

*Table lamp*

1959

*Sommerso* glass, nickel-plated brass,  
fabric shade.

46 cm (18½ in.) high,

29.5 cm (11½ in.) diameter

Produced by Seguso Vetri d'Arte,  
Murano, Italy.

**Estimate**

£3,000-5,000 \$4,100-6,900

€3,600-5,900

plus Buyers Premium and VAT\*

**Provenance**

Private collection, Paris

Phillips wishes to thank Marc Heiremans for  
their assistance cataloguing the present lot.



\*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.

313. **Gio Ponti** 1891-1979

**Low table**

circa 1940

Walnut, glass, brass.

33.4 x 95.4 x 55 cm (13 $\frac{1}{8}$  x 37 $\frac{1}{2}$  x 21 $\frac{5}{8}$  in.)

Manufactured by Scremin, Belluno, Italy.

Underside with manufacturer's brass label impressed *MOBILI D'ARTE/FLLI SCREMIN/BELLUNO*. Together with a certificate of expertise from the Gio Ponti Archives.

**Estimate**

£6,000-8,000 \$8,300-11,000

€7,100-9,500 Ω

plus Buyers Premium and VAT\*

**Provenance**

Private collection, Milan



314. **Tomaso Buzzi** 1900-1981

**Large vase**

circa 1933

*Lattimo* glass with gold leaf inclusions.

42.5 cm (16¾ in.) high,

33 cm (12⅞ in.) diameter

Produced by Venini & C., Murano, Italy.

Underside acid-etched *venini/murano*.

**Estimate**

£6,000-8,000 \$8,300-11,000

€7,100-9,500

plus Buyers Premium and VAT\*

**Provenance**

Private collection, Turin

**Literature**

Marino Barovier and Carla Sonego,  
*Tomaso Buzzi alla Venini*, exh. cat.,  
Fondazione Giorgio Cini, Venice, 2014,  
p. 366 for a similar example





315. **Gio Ponti** 1891-1979

*Trumeau, from the 'Domus Nova' series*

circa 1930

Figured walnut-veneered wood,  
walnut-veneered wood, walnut, brass.  
169.6 x 121.2 x 46.4 cm (66¾ x 47¾ x 18¼ in.)  
Together with a certificate of expertise  
from the Gio Ponti Archives.

**Estimate**

£8,000-12,000 \$11,000-16,500

€9,500-14,200 Ω

plus Buyers Premium and VAT\*

**Provenance**

Private collection, Milan

**Literature**

*Domus*, no. 29, May 1930, p. 2

The present model was exhibited as part of  
the 'Casa Tipica' stand by La Rinascente at  
the IV Monza Triennale, 1930.



316. **Tomaso Buzzi** 1900-1981

**Ceiling light, model no. 5220**

circa 1933

Glass, coloured glass, copper.

122.5 cm (48¼ in.) drop

Produced by Venini & C., Murano, Italy.

**Estimate**

£8,000-12,000 \$11,000-16,500

€9,500-14,200

plus Buyers Premium and VAT\*

**Provenance**

Private collection, Varese

**Literature**

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

The Blue Catalogue (appendix), pl. 143

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



317. **Gio Ponti** 1891-1979

**Armchair**

1940-1948

Cherry, fabric.

79.4 x 70.2 x 76.5 cm (31¼ x 27⅝ x 30⅛ in.)

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

**Estimate**

£8,000-12,000 \$11,000-16,500

€9,500-14,200 Ω

plus Buyers Premium and VAT\*

**Provenance**

Clinica Columbus, Milan

**Literature**

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



318. **Taichiro Nakai** unknown

**Rare sofa, designed for the  
'Prima Mostra Selettiva', Cantù, Italy**

circa 1955

Cherry, painted steel, fabric.

93 x 234.2 x 135.5 cm (36<sup>5</sup>/<sub>8</sub> x 92<sup>1</sup>/<sub>4</sub> x 53<sup>3</sup>/<sub>8</sub> in.)

Manufactured by La Permanente Mobili,  
Cantù, Italy.

**Estimate**

£8,000-12,000 \$11,000-16,500

€9,500-14,200 Ω

plus Buyers Premium and VAT\*

**Provenance**

Private collection, Bologna

**Literature**

*Prima mostra selettiva, Concorso  
internazionale del mobile*, exh.

cat., Cantù, 1955, p. XXVII

'Rassegna Domus', *Domus*,  
no. 313, December 1955, p. 33

Roberto Aloï, *Mobili Tipo: Presentazione  
Dell'Arch. Agnoldomenico Pica*,  
Milan, 1956, p. 108

Tiziano Casartelli, *La Selettiva del Mobile  
1955-1975*, Como, 2016, pp. 23, 42

The present model was exhibited  
at 'La Mostra Selettiva del Mobile',  
Galleria Mobili d'Arte, Cantù,  
17 September-5 October 1955.







319. **Carlo Bugatti** 1855-1940

**Hanging mirror**

circa 1902

Partially-painted vellum-covered wood,  
*repoussé* brass, mirrored glass, fabric cord.  
106 x 80 x 4.5 cm (41¾ x 31½ x 1¾ in.)  
Frame signed *Bugatti*.

**Estimate**

£14,000-18,000 \$19,300-24,800

€16,600-21,300 †

plus Buyers Premium and VAT\*

**Provenance**

Private collection, Milan

**Literature**

A. De Vecchi & C., *Fabbrica Italiana Mobili Artistici*, sales catalogue, Milan, n. p. for a similar example

\*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.

320. **Ercole Barovier** 1889-1974

**'A Lenti' vase**

circa 1940

Glass with gold leaf inclusions.

29.9 cm (11¾ in.) high,

24.4 cm (9½ in.) diameter

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

**Estimate**

£6,000-8,000 \$8,300-11,000

€7,100-9,500

plus Buyers Premium and VAT\*

**Provenance**

Private collection, Turin

**Literature**

Marina Barovier, Rosa Barovier Mentasti  
and Attilia Dorigato, *Il Vetro Di Murano:  
Alle Biennali 1895-1972*, Milan, 1995, p. 45



Σ 321. **Gio Ponti** 1891-1979

***Side table***

circa 1940

Coloured mirrored glass, Indian rosewood-veneered wood, Indian rosewood, stained wood, brass.

60 x 69.5 x 29.7 cm (23<sup>5</sup>/<sub>8</sub> x 27<sup>3</sup>/<sub>8</sub> x 11<sup>3</sup>/<sub>4</sub> in.)

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

**Estimate**

£6,000-8,000 \$8,300-11,000

€7,100-9,500

plus Buyers Premium and VAT\*

**Provenance**

Spada family, Buenos Aires







322. **Max Ingrand** 1908-1969

**Rare ceiling light**

circa 1959

Glass, painted brass.

72 x 40 x 33.8 cm (28<sup>3</sup>/<sub>8</sub> x 15<sup>3</sup>/<sub>4</sub> x 13<sup>1</sup>/<sub>4</sub> in.)

Manufactured by Fontana Arte, Milan, Italy.

**Estimate**

£6,000-8,000 \$8,300-11,000

€7,100-9,500

plus Buyers Premium and VAT\*

**Provenance**

Private collection, Rome

**Literature**

Giuliano Cesari, 'Lampade', *Artecasa: Rivista Mensile Italiana Arredamento*, no. 2, November 1959, n.p.



323. **Gio Ponti** 1891-1979

**Set of 14 dining chairs**

late 1950s

Oak, vinyl.

Each: 91.3 x 49.2 x 53.3 cm

(35 $\frac{7}{8}$  x 19 $\frac{3}{8}$  x 20 $\frac{7}{8}$  in.)

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

**Estimate**

£15,000-20,000 \$20,700-27,500

€17,800-23,700 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,  
pp. 274, 370 for a similar example



324. **Ico Parisi** 1916-1996

**Demountable table, model no. 701**

circa 1955

Walnut-veneered wood, walnut, glass,  
nickel-plated brass.

67.8 x 55.9 x 55.7 cm (26¾ x 22 x 21⅞ in.)

Manufactured by Angelo De Baggis,  
Cantù, Italy.

**Estimate**

£2,000-3,000 \$2,800-4,100

€2,400-3,600 Ω

plus Buyers Premium and VAT\*

**Provenance**

Private collection, Milan

**Literature**

Roberta Lietti, *Ico Parisi Catalogue Raisonné*,  
1936-1960, Milan, 2017, pp. 491, 509

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





325. **Gino Sarfatti** 1912-1985

**Standard lamp, model no. 1031 B**

circa 1948

Painted aluminium, painted brass, marble.

172.5 cm (67 $\frac{7}{8}$  in.) high

Manufactured by Arteluce, Milan, Italy.

Interior of one shade with manufacturer's

label printed *AL/MILANO/ARTELUCE*.

**Estimate**

£8,000-12,000 \$11,000-16,500

€9,500-14,200 Ω

plus Buyers Premium and VAT\*

**Provenance**

Private collection, Milan

**Literature**

Marco Romanelli and Sandra Severi,

*Gino Sarfatti: selected works 1938-1973*,

Milan, 2012, p. 445

326. **Angelo Lelii** 1911-1979

**Standard lamp, model no. 12555**

circa 1956

Painted aluminium, brass, marble, acrylic.

199.5 cm (78½ in.) high

Manufactured by Arredoluce, Monza, Italy.

**Estimate**

£5,000-7,000 \$6,900-9,600

€5,900-8,300 Ω

plus Buyers Premium and VAT\*

**Provenance**

Private collection, Rome

**Literature**

Anty Pansera et. al., *Arredoluce:*

*Catalogo ragionato 1943-1987,*

Milan, 2018, pp. 60, 174, 303

The present lot has been registered  
in the Arredoluce Archives, Italy as  
number 0907696.





327. **Oswaldo Borsani and  
Arnaldo Pomodoro**

1911-1985, b. 1926

**Bed**

circa 1958

Brass, bronze, painted steel.

125.5 x 183.3 x 202.5 cm

(49<sup>3</sup>/<sub>8</sub> x 72<sup>1</sup>/<sub>8</sub> x 79<sup>3</sup>/<sub>4</sub> in.)

Manufactured by Arredamenti  
Borsani Varedo, Italy.

**Estimate**

£8,000-12,000 \$11,000-16,500

€9,500-14,200 Ω

plus Buyers Premium and VAT\*

**Provenance**

Private collection, Milan

**Literature**

Roberto Aloï, *L'arredamento moderno: settima serie*, Milan, 1964, p. 295

for a similar example

Giampiero Bosoni, Tommaso Fantoni  
and Norman Foster, *Oswaldo Borsani*,  
exh. cat., Triennale, Milan, 2018,  
p. 129 for a similar example

Giampiero Bosoni, *Oswaldo Borsani:  
architect, designer, entrepreneur*, Milan,  
2018, pp. 480-81 for similar examples



328. **Oswaldo Borsani** 1911-1985

**Cabinet**

circa 1939

Oak, oak-veneered wood, painted oak.

142 x 160 x 45.3 cm (55 $\frac{7}{8}$  x 62 $\frac{7}{8}$  x 17 $\frac{7}{8}$  in.)

Manufactured by Arredamenti Borsani Varedo, Italy. Together with a certificate of expertise from the Oswaldo Borsani Archive.

**Estimate**

£6,000-8,000 \$8,300-11,000

€7,100-9,500 Ω

plus Buyers Premium and VAT\*

**Provenance**

Private collection, Como

**Literature**

Giampiero Bosoni, *Oswaldo Borsani: architect, designer, entrepreneur*, Milan, 2018, p. 567



329. **Ercole Barovier** 1889-1974

*'A Mugnoni' vase*

circa 1938

Glass.

26 cm (10¼ in.) high

**Estimate**

£5,000-7,000 \$6,900-9,600

€5,900-8,300 †

plus Buyers Premium and VAT\*

**Provenance**

Private collection, Rome

**Literature**

Attilia Dorigato, ed., *Ercole Barovier 1889-1974: Vetraio Muranese*, exh. cat. Comune di Venezia, Venice, 1989, pp. 136, 137 for a similar example





330. **Paolo Buffa** 1903-1970

**Pair of sofas**

designed 1939

Fabric, stained beech.

Each: 77 x 209 x 86.9 cm

(30<sup>3</sup>/<sub>8</sub> x 82<sup>1</sup>/<sub>4</sub> x 34<sup>1</sup>/<sub>4</sub> in.)

Executed by Mario Quarti, Milan, Italy.

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

**Estimate**

£14,000-18,000 \$19,300-24,800

€16,600-21,300 Ω

plus Buyers Premium and VAT\*

**Provenance**

Private collection, Milan

**Literature**

Roberto Aloï, *L'arredamento moderno:*  
*terza serie*, Milan, 1948, fig. 263







### 331. Pietro Chiesa and Fontana Arte

1892-1948

#### *Cigarette box, model no. 1132 and lidded box*

circa 1938

African mahogany, fruitwood, glass.

Cigarette box: 5.5 x 11.5 x 16.5 cm

(2 $\frac{1}{8}$  x 4 $\frac{1}{2}$  x 6 $\frac{1}{2}$  in.)

Lidded box: 8.4 cm (3 $\frac{1}{4}$  in.) high,

16 cm (6 $\frac{1}{4}$  in.) diameter

Manufactured by Fontana Arte, Milan, Italy.

Underside of cigarette box incised with  
manufacturer's mark FX.

#### **Estimate**

£2,000-3,000 \$2,800-4,100

€2,400-3,600 Ω

plus Buyers Premium and VAT\*

#### **Provenance**

Private collection, Parma

#### **Literature**

'Rassegna Domus per natale', *Domus*, no. 373,

December 1960, n.p. for the cigarette box

*Quaderni Fontana Arte 3*, sales catalogue,

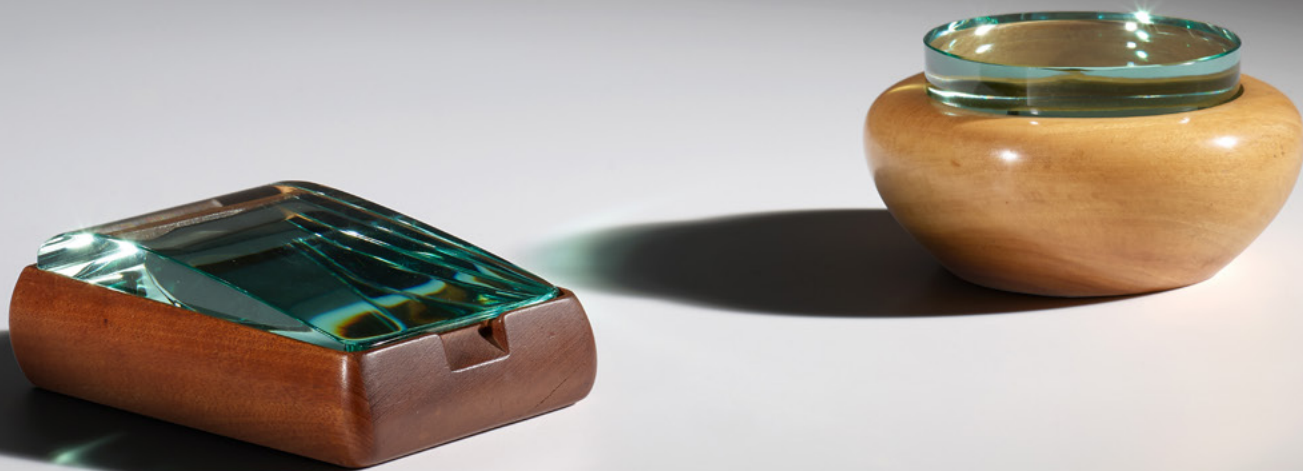
1960s, n.p. for the cigarette box and

a similar example of the lidded box

Franco Deboni, *Fontana Arte: Gio Ponti,*

*Pietro Chiesa, Max Ingrand*, Turin, 2012,

fig. 260 for the cigarette box



\*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.



332. **Pietro Chiesa** 1892-1948

**Standard lamp**

circa 1937

Partially acid-etched glass, glass, nickel-plated brass, painted brass, paper shade.  
184 cm (72½ in.) high,  
45 cm (17¾ in.) diameter  
Manufactured by Fontana Arte, Milan, Italy.

**Estimate**

£6,000-8,000 \$8,300-11,000

€7,100-9,500 Ω

plus Buyers Premium and VAT\*

**Provenance**

Private collection, Naples

**Literature**

'In visita alle case', *Domus*, no. 117,  
September 1937, p. 29

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

333. **Marco Zanuso** 1916-2001

**Pair of 'Martingala' armchairs**

circa 1956

Rattan, fabric.

Taller: 86.4 x 81.5 x 77.5 cm

(34 x 32½ x 30½ in.)

Manufactured by Pierantonio

Bonacina, Como, Italy.

**Estimate**

£5,000-7,000 \$6,900-9,600

€5,900-8,300 Ω

plus Buyers Premium and VAT\*

**Provenance**

Private Collection, Modena

**Literature**

Andrea Branzi and Michele De Lucchi,

eds., *Il Design Italiano Degli Anni*

'50, Milan, 1985, p. 92





334. **Fontana Arte**

*Rare table lamp, model no. 2468*

circa 1970

Glazed white diffuser glass,  
glazed crystal glass, brass.  
54.8 cm (21 $\frac{5}{8}$  in.) high,  
32 cm (12 $\frac{5}{8}$  in.) diameter

**Estimate**

£6,000-8,000 \$8,300-11,000

€7,100-9,500 Ω

plus Buyers Premium and VAT\*

**Provenance**

Private collection, Treviso

**Literature**

*Fontana Arte*, sales catalogue,  
Milan, 1970, n.p.



335. **Gio Ponti** 1891-1979

**Two-seater sofa, from the Hotel Parco dei Principi, Rome**

circa 1964

Fabric, stained walnut, brass nailheads.  
91.4 x 129 x 83 cm (35<sup>7</sup>/<sub>8</sub> x 50<sup>3</sup>/<sub>4</sub> x 32<sup>5</sup>/<sub>8</sub> in.)  
Manufactured by Cassina, Meda, Italy.  
Together with a certificate of expertise from the Gio Ponti Archives.

**Estimate**

£8,000-12,000 \$11,000-16,500

€9,500-14,200 Ω

plus Buyers Premium and VAT\*

**Provenance**

Hotel Parco dei Principi, Rome  
Private collection, Milan

**Literature**

'Il nuovo albergo 'Parco dei Principi' in Roma',  
*Domus*, no. 425, April 1965, n.p.  
Ugo La Pietra, ed., *Gio Ponti: L'arte si innamora dell'industria*, New York, 2009, p. 372



336. **Stilnovo**

*Rare table lamp*

circa 1960

Painted brass, acrylic.

38.8 cm (15¼ in.) high,

41 cm (16½ in.) diameter

Manufactured by Stilnovo, Milan, Italy.

Interior with manufacturer's label  
printed *MILANO/stilnovo/ITALY*.

**Estimate**

£3,000-5,000 \$4,100-6,900

€3,600-5,900 Ω

plus Buyers Premium and VAT\*

**Provenance**

Private collection, Milan



337. **Giovanni Ferrabini** 1909-1969

*Unique large mirror*

1950s

Painted iron, mirrored glass.

254.6 x 116.6 x 2 cm (100¼ x 45⅞ x 0¾ in.)

Frame with metal label with facsimile signature *Giovanni Ferrabini*.

**Estimate**

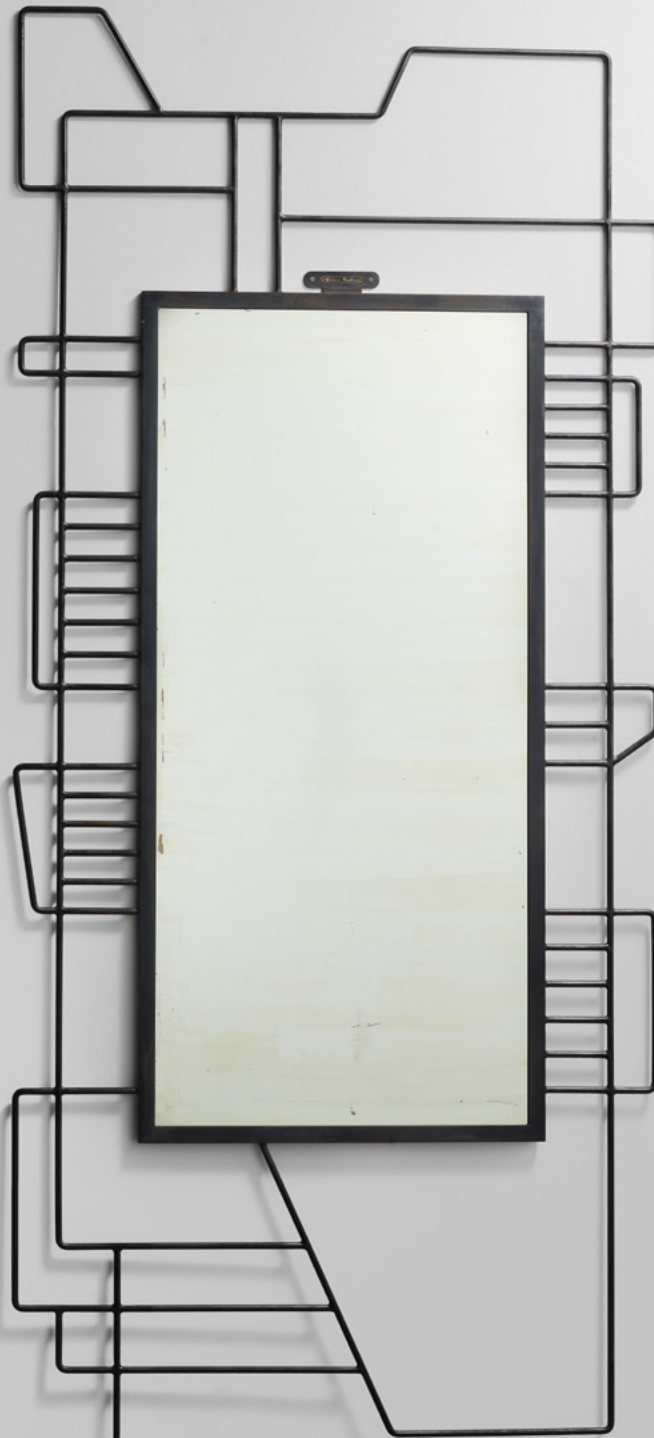
£5,000-7,000 \$6,900-9,600

€5,900-8,300 Ω

plus Buyers Premium and VAT\*

**Provenance**

Private collection, Milan





338. **Lella Vignelli and Massimo Vignelli** 1934-2016, 1931-2014

**'Kono' table**

circa 1984

Glass, marble, oxidised copper.

36.4 x 133.2 x 85 cm (14<sup>3</sup>/<sub>8</sub> x 52<sup>1</sup>/<sub>2</sub> x 33<sup>1</sup>/<sub>2</sub> in.)

Manufactured by Casigliani, Pisa, Italy.

**Estimate**

£5,000-7,000 \$6,900-9,600

€5,900-8,300

plus Buyers Premium and VAT\*

**Provenance**

Private collection, England

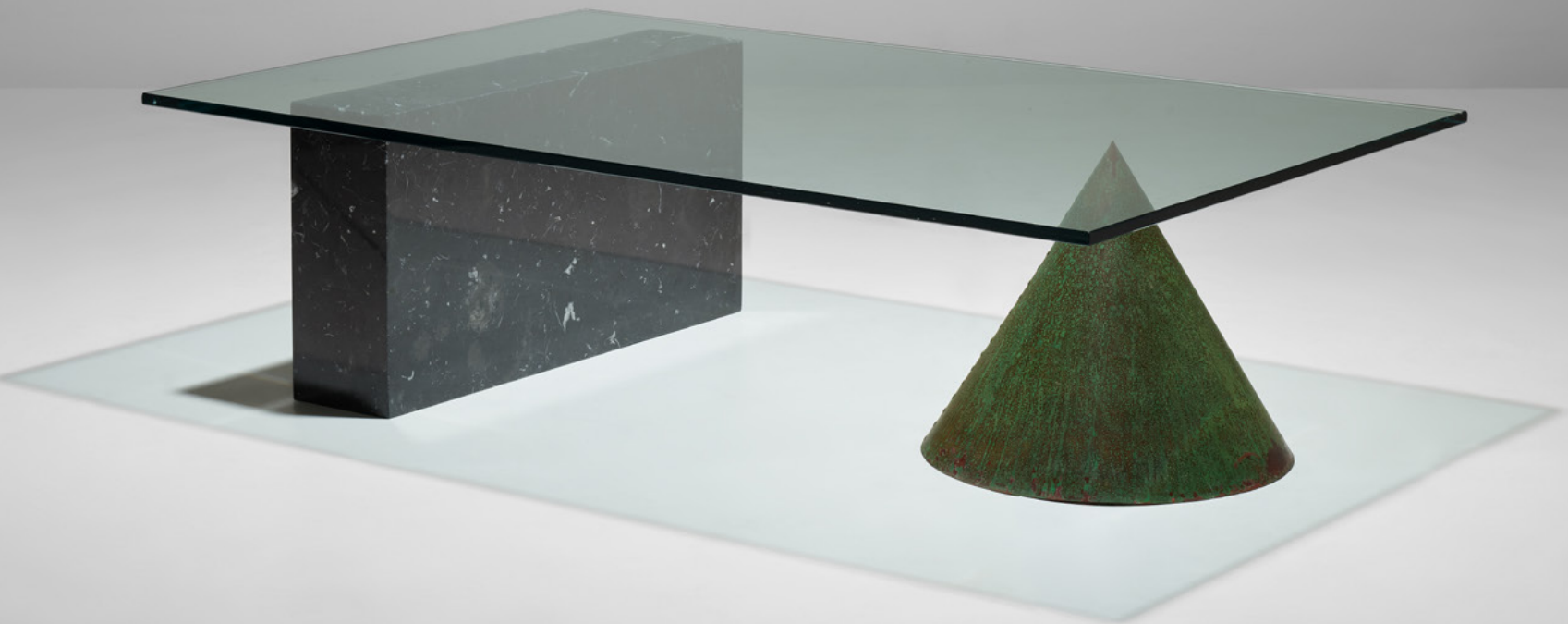
**Literature**

'Rassegna Domus', *Domus*, no. 686, September 1987, n.p.

Germano Celant, et al., *design: Vignelli*, New York, 1990, p. 250

Massimo Vignelli, *Vignelli: from A to Z*, New York, 2007, p. 58

Massimo Vignelli, *Designed by: Lella Vignelli*, New York, 2013, n.p.



339. **Angelo Lelii** 1911-1979

***Rare ceiling light, model no. 12425***

circa 1953

Painted aluminium, brass.

106 x 43 x 48 cm (41<sup>3</sup>/<sub>4</sub> x 16<sup>7</sup>/<sub>8</sub> x 18<sup>7</sup>/<sub>8</sub> in.)

Manufactured by Arredoluce, Monza, Italy.

**Estimate**

£12,000-18,000 \$16,500-24,800

€14,200-21,300 Ω

plus Buyers Premium and VAT\*

**Provenance**

Private collection, Milan

**Literature**

Anty Pansera et. al., *Arredoluce: Catalogo ragionato 1943-1987*, Milan, 2018, p. 291

The present lot has been registered in the Arredoluce Archives, Italy, as number 3214673.



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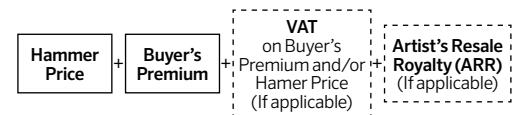
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- 14.5% on the portion of the hammer price above £4,500,000.

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UK Auctioneer's Margin Scheme lots have no VAT symbol. For these lots, VAT is charged at 20% on the buyer's premium and will not be shown separately on the invoice.

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](mailto: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 hammer 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	<b>3 months</b> from the <b>sale date</b>	Original correct paperwork stamped by HMRC (UK tax authority) showing the Lot has been exported from the UK within <b>3 months of the sale date</b>
†	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	<b>3 months</b> from the <b>sale date</b>	Original correct paperwork stamped by HMRC (UK tax authority) showing the Lot has been exported from the UK within <b>3 months of the sale date</b>
‡	Lot under Temporary Admission (Low rate)	5% import VAT on the hammer price and 20% in lieu of VAT on the buyer's premium	<b>30 days from payment</b>	Original correct paperwork stamped by HMRC (UK tax authority) showing the Lot has been exported from the UK within <b>30 days of payment</b>  <b>Please liaise with Phillips' Shipping Department to ensure the export is handled correctly</b>
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	<b>30 days from payment</b>	Original correct paperwork stamped by HMRC (UK tax authority) showing the Lot has been exported from the UK within <b>30 days of payment</b>  <b>Please liaise with Phillips' Shipping Department to ensure the export is handled correctly</b>

## 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 reinvoiced 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](http://www.phillips.com). To bid online, bidders must register online at least 24 hours before the start of the auction. Online bidding is subject to approval by Phillips's bid department in our sole discretion. As noted in Paragraph 3 above, Phillips encourages online bidders to inspect prior to the auction any lot(s) on which they may bid, and condition reports are available upon request. Bidding in a live auction can progress quickly. To ensure that online bidders are not placed at a disadvantage when bidding against bidders in the room or on the telephone, the procedure for placing bids through Phillips's online bidding platform is a one-step process. By clicking the bid button on the computer screen, a bidder submits a bid. Online bidders acknowledge and agree that bids so submitted are final and may not under any circumstances be amended or retracted. During a live auction, when bids other than online bids are placed, they will be displayed on the online bidder's computer screen as 'floor' 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

Buyers intending to import property into the United States of America should note that US Customs may charge an additional import duty upon the importation of (i) products manufactured or created in mainland China and (ii) printed materials (including photographs, prints, lithographs, books and designs) printed in the UK or Germany. Phillips will mark with a symbol lots which may be subject to additional US import tariffs, where this is known to us. Please note, however, that any such markings are done by us only as a convenience to bidders. Phillips does not accept liability for errors including failing to mark lots accurately or for the absence of any marking.

### Export, Import, Sales and/or Use Taxes

Buyers should note that they are responsible for all charges, duties and taxes related to the exportation and importation of lots shipped by them or shipped on their behalf, including any applicable Sales and/or Use Taxes which may be due on importing the property to the United States.

Please contact the department organising the auction for further details.

## 13 Personal Data

(a) You acknowledge and understand that we may process your personal data (including potentially special category data) in accordance with our Privacy Policy as published at [www.phillips.com](http://www.phillips.com) or available by emailing [dataprotection@phillips.com](mailto:dataprotection@phillips.com).

(b) Our Privacy Policy 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 (including for example the provision of auction, private sale and related services; the performance and enforcement of these terms and conditions; the carrying out of identity and credit checks; keeping you informed about upcoming auctions, exhibitions and special events; and generally where reasonably necessary in the management and operation of our business); (iii) the lawful bases on which we rely in undertaking our processing of 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.

(c) Phillips premises and sale and exhibition venues are subject to CCTV video surveillance and recording for security, client service and bid monitoring purposes and will be filmed during the auction for simultaneous live broadcast on our and third party websites and applications. By remaining in these areas, you acknowledge that you may be photographed, filmed and recorded and grant your permission for your likeness and voice to be included in such recordings. If you do not wish to be photographed or filmed or appear in such recordings, please speak to a member of Phillips staff.

Your communications with Phillips, including by telephone and online (e.g. telephone and on-line bidding) may also be recorded for security, client service and bid monitoring purposes. Where we record such information we will process it in accordance with our Privacy Policy available at [www.phillips.com](http://www.phillips.com).

#### 14 Limitation of Liability

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

(b) Except as otherwise provided in this Paragraph 14, none of Phillips, any of our affiliated companies or the seller (i) is liable for any errors or omissions, whether orally or in writing, in information provided to prospective buyers by Phillips or any of our affiliated companies or (ii) accepts responsibility to any bidder in respect of acts or omissions, whether negligent or otherwise, by Phillips or any of our affiliated companies in connection with the conduct of the auction or for any other matter relating to the sale of any lot.

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

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

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

#### 15 Copyright

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

#### 16 General

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

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

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

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

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

#### 17 Law and Jurisdiction

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

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

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

## Authorship Warranty

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

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

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

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

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





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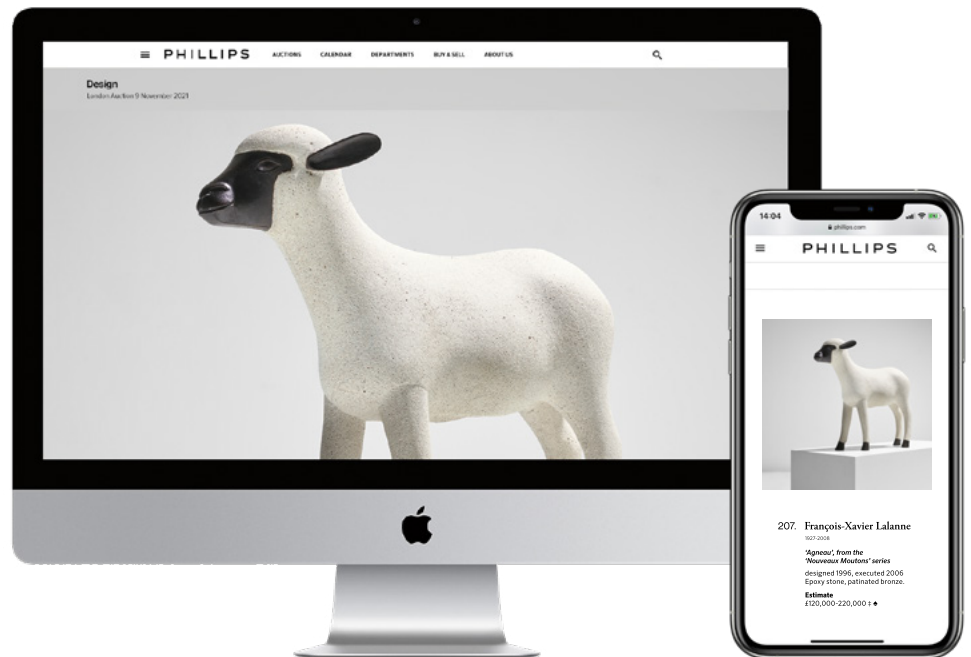
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# Sale Information

## Design

### Auction & Viewing Location

30 Berkeley Square  
London, W1J 6EX

### Auction

Tuesday, 9 November 2021, 2pm

Please register to bid online,  
absentee or by phone.

### Viewing

3–9 November  
Monday to Saturday, 10am–6pm  
Sunday, 12–6pm

### Sale Designation

When sending in written bids  
or making enquiries please refer  
to this sale as UK050221 or Design

### Absentee and Telephone Bids

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## Front cover

Lot 207, François-Xavier Lalanne  
'Agneau' from the 'Nouveaux Moutons'  
Series, designed 1996, executed 2006

## Back cover

Lot 241, Ettore Sottsass, Jr.  
Rare ceiling light, model no. 12625,  
designed 1956



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