

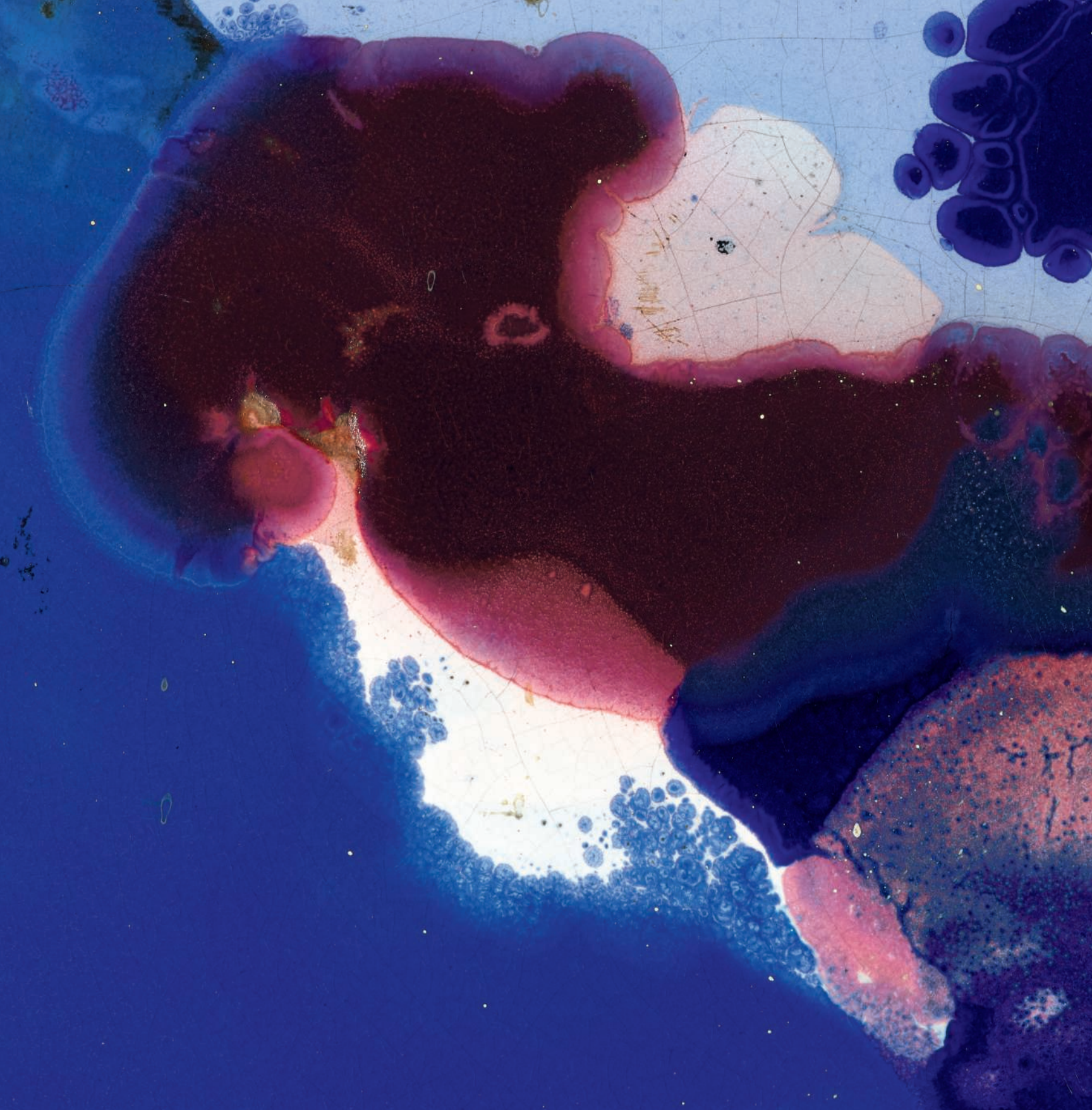


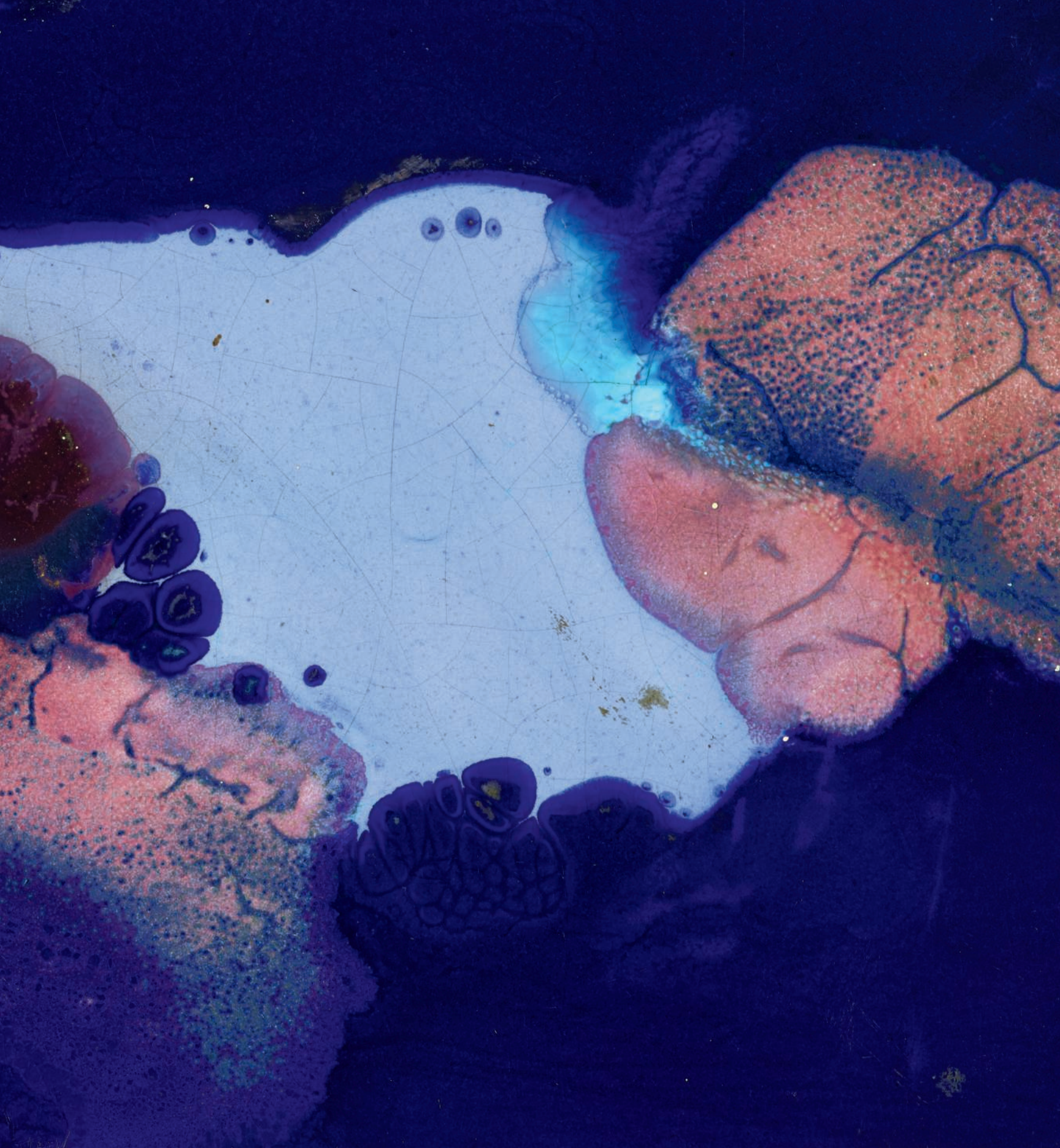
Casa di Fantasia



PHILLIPS

CAMBI







Casa di Fantasia

London, 21 March 2019

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

Auction
Casa di Fantasia, 21 March 2019
5pm (lots 301-330)

Viewing
16-21 March 2019
Monday - Saturday, 10am - 6pm
Sunday, 12pm - 6pm

Sale Designation
When sending in written bids
or making enquiries please
refer to this sale as UK050319
or Casa di Fantasia.

Absentee and Telephone Bids
tel +44 20 7318 4045
fax +44 20 7318 4035
bidslondon@phillips.com

Phillips Design Department

Worldwide Head
Alexander Payne
apayne@phillips.com

Head of Europe
Domenico Raimondo
draimondo@phillips.com

Head of Sale
Madalena Horta e Costa
mhortaecosta@phillips.com

International Specialist
Marcus McDonald
mmcdonald@phillips.com

Senior Specialist
Sofia Sayn-Wittgenstein
ssayn-wittgenstein@phillips.com

Senior Cataloguer
Nicola Krohman
nkrohman@phillips.com

Cataloguer
Caroline Pedote
cpedote@phillips.com

Administrator
Antonia King
antonia.king@phillips.com

CAMBI Design Department

Head of Department
Piermaria Scagliola
p.scagliola@cambiaste.com

Senior Specialist
Walter Mondavilli
w.mondavilli@cambiaste.com

Junior Specialist
Umberto Morgagni
u.morgagni@cambiaste.com

Milan Assistant
Francesca Farsetti
f.farsetti@cambiaste.com

Genoa Assistant
Pietro Zonza
p.zonza@cambiaste.com

Administrator
Flavia Viola
f.viola@cambiaste.com

PHILLIPS

in association with

CAMBI

Casa di Fantasia



Born from Gio Ponti's remarkable vision, Casa Lucano is the result of one of those rare and extraordinary historical alignments or moments in time. The project's enlightened patrons allowed Ponti to implement an uncompromising narrative, creating an interior where surfaces and volumes dissolved and merged into each other through a succession of carefully designed stage sets. Commedia dell'Arte at a domestic scale, where the inhabitants were the main actors, free to roam without a plot, and to recite in an un-prescribed and ultimately non-programmatic space.

Notably, all of this was achieved through Ponti's collaboration with specific artists and craftsmen, who together acted as the vehicle to translate the architect's ideas into spatial constructs, whilst he promoted each of their respective crafts. The objects and surfaces became components that were equally as important as the architecture and the people involved in their creation each had the freedom to operate and express themselves under Ponti's artistic direction. Beautiful projects bring people together.

I would like to thank all of the staff at Cambi casa d'Aste, namely Sebastian and Matteo Cambi, for being intelligent and courageous in doing something that we do not normally dare to do. Piermaria Scagliola and Walter Mondavilli for believing in this project with lightness, sensitivity and sheer determination. Ed Dolman and Alexander Payne, and all the Phillips Management for supporting this project with the upmost flexibility from the word start. Andrea Toffanelli for his commitment and labour of love in helping us rebuild and piece together what was otherwise impossible to decipher. The Design Department at large. Oliver Gottschalk, our Master of the Universe, who always makes the impossible possible. Madalena Horta e Costa for her unerring determination, keeping a fixed gaze on our destination and patiently making sure everything was completed within an incredibly tight schedule. Nicola Krohman and Caroline Pedote for their dedication and endless hours of work and research in cataloguing this sale. Finally, Phillips Operations Team for their enthusiasm and intelligent way of approaching any issue that we encounter.

Domenico Raimondo
Head of Europe, Design

In the spirit of collaborating, as Gio Ponti did many years ago with the great artists of his time in order to create Casa Lucano, we also decided to collaborate to ensure that this project receives the widest recognition possible. We would like to thank Domenico, the Design Department and Phillips Management, our own experts, who have worked with much enthusiasm for the project, and above all, the consignor for believing in us from the beginning.

Sebastian Cambi
Chief Executive Officer, Cambi



Gio Ponti, Piero Fornasetti and Edina Altara among friends and collaborators, 1950s. Courtesy of Fornasetti.

Ponti's Casa Lucano ***An Acrobatic Experiment*** ***between Surfaces and Volumes***

I am very familiar with this project by my grandfather Gio Ponti and I am pleased to write something about it as the memory of it brings me back to many years ago, when I was a young photographer and I visited the apartment to take some pictures. Even though the apartment at that time was already missing some of its original wonders, its charm remained intact.

As Ponti had acknowledged in his *Domus* article featuring the Lucano apartment, we must go back to 1950, the date which marks the beginning of the chapter of Ponti's career 'Passion for Fornasetti'. This passion, like all passions, was short and very intense, resulting in many projects, including Casa Cremaschi, Casa Ceccato, Casa Licitra with a wardrobe, the casino of San Remo, the ocean liners Oceania, Conte Grande and Giulio Cesare, the Vembi Borroughs offices and the Dulciora shop in Milan. In the early 1950s, Ponti found in the work of Piero Fornasetti the ideal instrument to achieve a systematic dematerialisation of volumes and, returning to Casa Lucano, the creation of a theatrical 'Casa di fantasia' (fantasy house), as he titled it in his *Domus* article.

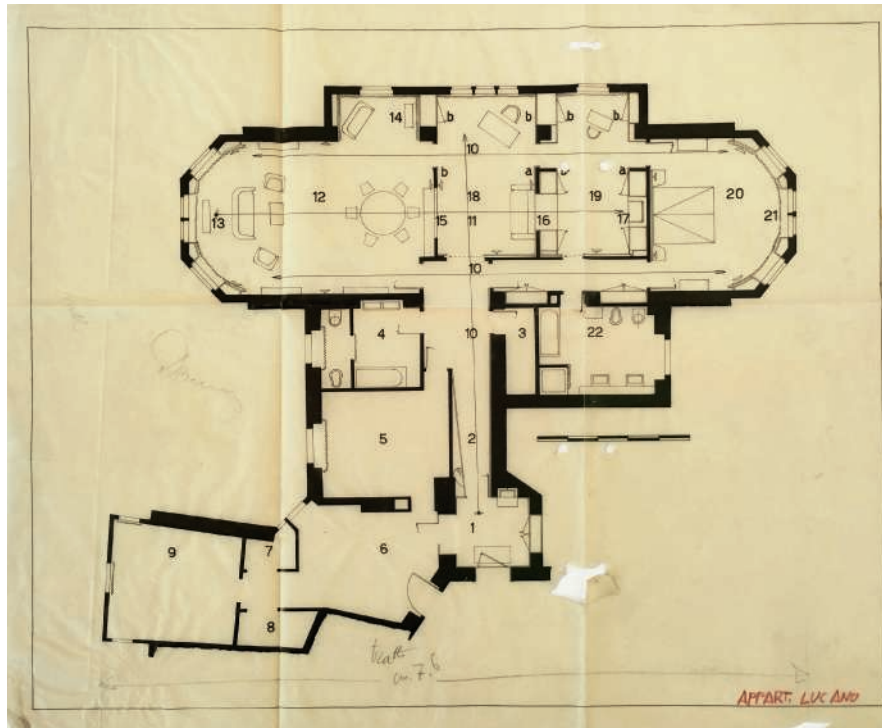
There are two fundamental aspects to consider in the understanding of this work by Ponti: the use of space as an expression of theatrical versatility and the use of surfaces as an expression of 'illusiveness', considered by Ponti as an indispensable approach to architecture. In the plan for the Lucano apartment we already find the fundamentals of what will be the programmatic approach of Ponti's own apartment at via Dezza, Milan, designed in 1957.

Namely, the projects feature a unique and versatile space with a succession of '*infilate ottiche*' (lines of vision) revealed through the various rooms. It is a sort of stage presenting the lives of its 'inhabitants', who animate it and complete its various functions. This reversal, that assigns inhabitants the role to determine the functional destiny of the spaces rather than constructing fixed spatial and functional structures, is a central theme of Ponti's post-war work.

The second important aspect explored in the Lucano apartment is the idea of illusiveness, which within this context is the role of decoration in articulating the perception of space. The visual effect of the burr walnut-veneered walls composed 'alla Ponti' and paired with Fornasetti's printed panels create a dematerialization of the volumes. To reference the words of Ponti, 'What gives me Fornasetti? With a process of speed and prodigious resources, he creates the possibility of having 'unique' things ... and the effect of lightness and poetry through his printed decoration'.

Finally, in true Ponti style, we must not forget the clients of this commission, who gave him the opportunity to design this 'Casa di fantasia'. Ponti writes: 'the courteous clients liked it as it is, this 'fantasy' was to be realised for their magnificence to its most extreme, with an attitude of both patrons and partners...'

Salvatore Licitra
Founder and Curator
Gio Ponti Archives



Floor plan of Casa Lucano. Courtesy of Salvatore Licitra. © Gio Ponti Archives.



'Fantasia naturale' wall panels in dressing room. © Gio Ponti Archives.



View from living room internal window into the study, illustrating two female mannequin figures (lot 304), 'Commedia dell'arte' figure (lot 323) and 'Donna uccello' figure (lot 324). © AF Archivi Farabola.



View from living room.

© Gio Ponti Archives.



View from dressing room into the living room.

© Gio Ponti Archives.

Rooms of Enchantment

Ponti in the Lucano House

With the completion of the Casa Lucano in 1951, a large apartment in the elegant Fiera district in the North West of Milan, Gio Ponti reached the apex of his quest for the Fantasy Home, a type of house that echoes both Italian Metaphysical and French Surrealist art of the early and mid-twentieth century within the domestic realm. This approach has almost no equivalent in pre-war Europe except perhaps in Le Corbusier's Beistegui apartment (1929-31) and Carlo Mollino's Devalle apartment (1939-40). It is a testimony to the inspired patronage emerging from the dynamic cultural environment of that period. Soon after the war, Ponti harnessed those currents with resounding success in Milan, where he engaged in constant dialogue with his peers and his patrons among the enlightened Milanese society.

Lisa Licitra Ponti, his daughter and editing collaborator at *Domus*, writes that in the 1950s Ponti began to conceive his theory of 'finite form': 'Ponti perceived the form of each of his projects in his own terms - from 'essentiality' to 'expressiveness', 'illusoriness', and 'structural invention' (but with him theory too was an 'invention'). From 1948 to 1952 Ponti focused on several projects aiming to breathe life into domestic spaces with a delirium of 'divertimenti' (amusements), for which he often relied on the tireless pictorial inventions of Piero Fornasetti. The 1950 exhibition 'Italy At Work: Her Renaissance In Design Today' at the Brooklyn Museum was a demonstration of Ponti-Fornasetti teamwork on a dining room that had multiple functions of furniture and display. The overall exhibition design was a microcosm of Ponti's universe imbued with his magic theories. Related Surrealist tropes were rampant in many concurrent projects: Casa Ceccato and Casa Cremaschi (1950), Dulciora store (1949), and of course the spectacular ocean liners Conte Grande (1950) or Andrea Doria (1952).

Still, the cycle actually culminated in the Casa Lucano, where Ponti had both amplified space and budget, to delve into extremes. He turned to burl wood for some of the furniture and many of the very tall wall surfaces which were covered in *radica ferrarese*. There were two chests of drawers with *verre églomisé* fronts, depicting mythological subjects by Edina Altara; their veneers were not 'book-matched' as in the pre-war decades. Instead, forms clashed in abstract configurations that transported the space beyond its material envelope.

Next to the burl wood panels, wall surfaces and furniture by Fornasetti competed for attention in the room he staged together with Ponti. He employed *trompe l'œil* images and vistas using laminates and vinyl to produce faux wood grains that played against the actual burl woods, not to mention the billowing plethora of printed fabrics sealing up all window surfaces. These draperies acted as visual poetic interludes in the office/study among faux collages of paperwork as well as in the large reception room, where multicoloured hot air balloons were draped behind a floating shelf filled with a chromatic arrangement of Fulvio Bianconi's Venini glass objects. Actual vistas and illusionistic ones were set in motion through a manipulation of materials and forms, exemplifying Ponti's intention to play these real and virtual spaces against each other.

Further enhancing this somewhat unsettling environment were the numerous figurines and detached hands executed in fine stoneware or slip-glazed terracotta by Richard Ginori and Gabbianelli. Dispersed throughout the many interpenetrating rooms, they mysteriously appeared as aberrations, embedded in illuminated brass sconce-like objects made by Greco. Since these anthropomorphic objects occupied small lit spaces, unto themselves, they tended to alleviate the hermetic condition of the apartment, as did other hidden lighting elements at the window sills.

The repertory of objects was an unclassifiable family of late Risorgimento styled female forms, some with bird heads (inspired by Alberto Savinio) or peg headed women (*Dame bianche*) that display vague associations to ancient Greek Tanagras (here Ponti is under the spell of Mollino, whose obsession with these archaic figurines is evident in his earliest interiors). High up around the entire perimeter of the main reception room the detached hands recalled ex-votos as much a Giorgio De Chirico's rubber gloves dressed in crinoline cuffs with bejewelled fingers. Also included in this room was an iconic design of the mid-twentieth century: Ponti's '*Positivo-Negativo*' display cabinet holding the King and Tower statuettes, which Ponti had already commented on in his Brooklyn exhibition 'The big Freudian chessmen in ceramics show what is in the heart of the king, the queen, the knight, the horse...' (and presumably the tower).

Extolling the virtues of Fornasetti in this commission, Ponti wrote at length in the May 1952 issue of *Domus* titled 'Una casa di fantasia'. Yet, paradoxically, this was to be his last episode in enveloping an interior with Fornasetti's surrealists codes. Meanwhile, Fausto Melotti who was primarily entrusted with designing all the ceramics in the Lucano utilitarian rooms; bathrooms and kitchen, turned out to assume a more extensive role in the next phase of Ponti oeuvre; the villas in Caracas and Tehran, as well as the Alitalia showrooms.

His experiments with dematerialising interior spaces, starting with furniture designs (floating shelves and cabinets with hidden light sources) that deliberately omit overt tectonic displays were to become the basis of an exterior architecture found in his subsequent office buildings and villas from the mid-1950s right up to projects of the 1970s, such as the Denver Art Museum or the Taranto Cathedral.

Always indexing his creative path to a notion of pan-Italian culture, with his unerring quest for *La casa all'italiana* Ponti intentionally and radically dispensed with the house as *machine à habiter*. Introducing a new humanist condition in tune with the post-World War II debate, Ponti confidently cued his perspective to the Renaissance, when architects treated their clients as spectators for whom spatial inventions were being staged for endless *divertimenti*.

Brian Kish



Dressing room illustrating painted door by Edina Altara, with King and Queen statuettes (lot 309) featured above.

© Gio Ponti Archives.



View of burr walnut-veneered wood panels in the dressing room.

© Gio Ponti Archives.



*The amount of Buyer's Premium, VAT and, if applicable, Artist's Resale Right 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 25%. VAT, where applicable, is payable at 20% on the Buyer's Premium.

Σ 301. **Gio Ponti** 1891-1979

Illuminated 'Positivo-negativo' wall-mounted cabinet with tower and king statuettes, circa 1951
East Indian rosewood-veneered wood, painted wood, brass, glazed earthenware.
Cabinet: 175.7 x 109.5 x 37.4 cm (69½ x 43⅛ x 14¾ in.)
Tower: 33.1 x 13 x 13.2 cm (13 x 5⅛ x 5¼ in.)
King: 34.1 x 13.4 x 8.5 cm (13⅜ x 5¼ x 3⅜ in.)
Cabinet executed by Giordano Chiesa, Milan, Italy and statuettes produced by Gabbianelli, Milan, Italy.

Estimate

£40,000-60,000 \$52,300-78,400 €46,100-69,100
plus Buyers Premium and VAT*



302. **Gio Ponti** 1891-1979

Two pistol-form sculptures, circa 1951

Glazed earthenware.

Larger: 3,5 x 30,3 x 15,6 cm (1 $\frac{3}{8}$ x 11 $\frac{7}{8}$ x 6 $\frac{1}{8}$ in.)

Produced by Gabbianelli, Milan, Italy.

Estimate

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

plus Buyers Premium and VAT*



303. Gio Ponti 1891-1979

Sofa, circa 1951

Fabric, walnut.

91.4 x 131 x 84 cm (35 $\frac{7}{8}$ x 51 $\frac{1}{8}$ x 33 $\frac{1}{8}$ in.)

Executed by Giordano Chiesa, Milan, Italy.

Estimate

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

plus Buyers Premium and VAT*





304. Gio Ponti 1891-1979

Two female mannequin figures, circa 1951

Glazed earthenware.

Taller: 26.3 x 34 x 14.7 cm (10 $\frac{3}{8}$ x 13 $\frac{3}{8}$ x 5 $\frac{3}{4}$ in.)

Produced by Gabbianelli, Milan, Italy.

Estimate

£8,000-12,000 \$10,500-15,800 €9,200-13,900

plus Buyers Premium and VAT*

*The amount of Buyer's Premium, VAT and, if applicable, Artist's Resale Right 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 25%. VAT, where applicable, is payable at 20% on the Buyer's Premium.

305. **Gio Ponti** 1891-1979

Low table, circa 1951

Stained walnut, glass, brass.

38.5 cm (15½ in.) high, 73.8 cm (29 in.) diameter

Executed by Giordano Chiesa, Milan, Italy.

Estimate

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

plus Buyers Premium and VAT*



306. Gio Ponti and Edina Altara

1891-1979 and 1898-1983

Chest of drawers, circa 1951

Mirrored *verre églomisé*,

burr walnut-veneered wood, brass.

101.7 x 100.6 x 47 cm (40 x 39 $\frac{3}{8}$ x 18 $\frac{1}{2}$ in.)

Executed by Giordano Chiesa, Milan, Italy.

Estimate

£45,000-65,000 \$58,800-85,000 €51,900-74,900

plus Buyers Premium and VAT*



307. Gio Ponti 1891-1979

Low table, circa 1951

Burr walnut-veneered wood, painted wood, glass, brass.

39.1 cm (15³/₈ in.) high, 69.8 cm (27¹/₂ in.) diameter

Executed by Giordano Chiesa, Milan, Italy.

Estimate

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

plus Buyers Premium and VAT*



308. Gio Ponti 1891-1979

Hand with lizard statuette, circa 1951

Partially glazed stoneware.

39 x 16.4 x 13.3 cm (15½ x 6½ x 5¼ in.)

Produced by Gabbianelli, Milan, Italy.

Reverse incised V P3/1951/GABBIA/NELLI/ITALY.

Estimate

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

plus Buyers Premium and VAT*



309. **Gio Ponti** 1891-1979

Large king and queen statuettes, circa 1951

Glazed earthenware.

King: 60.2 x 26.4 x 16.5 cm (23³/₄ x 10³/₈ x 6¹/₂ in.)

Queen: 60.8 x 27 x 18 cm (23⁷/₈ x 10⁵/₈ x 7¹/₈ in.)

Produced by Gabbianelli, Milan, Italy.

Estimate

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

plus Buyers Premium and VAT*





**310. Gio Ponti, Piero Fornasetti,
Edina Altara and Guido Gambone**

1891-1979, 1913-1988, 1898-1989 and 1909-1969

Study and dressing rooms, circa 1951

Burr walnut-veneered wood, lithographic transfer-printed wood, painted wood, reverse-painted mirrored glass, painted glass, glass, brass-covered wood, brass, painted brass, glazed ceramic, acrylic.

Internal dimensions of dressing room including recesses:

345.2 x 365 x 245.3 cm (135⁷/₈ x 143³/₄ x 96⁵/₈ in.)

Internal dimensions of study including recesses:

345.5 x 336 x 326 cm (136 x 132¹/₄ x 128³/₈ in.)

Interiors executed by Giordano Chiesa, Milan, Italy and wall lights manufactured by Greco, Italy.

Estimate

£80,000-120,000 \$105,000-157,000 €92,200-138,000

plus Buyers Premium and VAT*

The present lot comprises wall panels, six doors, three internal windows, four wall lights with niches, and radiator cover.













*The amount of Buyer's Premium, VAT and, if applicable, Artist's Resale Right 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 25%. VAT, where applicable, is payable at 20% on the Buyer's Premium.

Σ 311. **Gio Ponti** 1891-1979

Dining table, circa 1951

East Indian rosewood-veneered wood,
stained walnut, painted wood, glass, brass.

76 cm (29 $\frac{7}{8}$ in.) high, 160.2 cm (63 $\frac{1}{8}$ in.) diameter

Executed by Giordano Chiesa, Milan, Italy.

Estimate

£25,000-35,000 \$32,700-45,800 €28,800-40,300
plus Buyers Premium and VAT*



312. Gio Ponti 1891-1979

Set of seven dining chairs, circa 1951

Stained oak, fabric.

Each: 86 x 41.6 x 51 cm (33⁷/₈ x 16³/₈ x 20¹/₈ in.)

Executed by Giordano Chiesa, Milan, Italy.

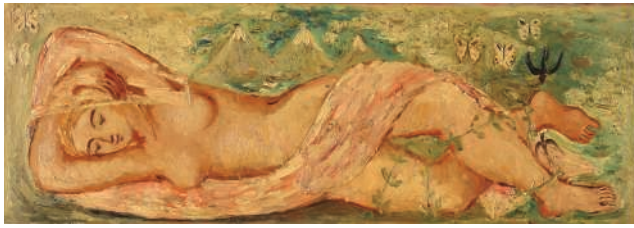
Estimate

£8,000-12,000 \$10,500-15,700 €9,200-13,800

plus Buyers Premium and VAT*







*The amount of Buyer's Premium, VAT and, if applicable, Artist's Resale Right 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 25%. VAT, where applicable, is payable at 20% on the Buyer's Premium.



313. Gio Ponti and Edina Altara 1891-1979
and 1898-1983

Two doors, circa 1951
Glass, painted glass, brass.
Taller: 215 x 82.9 x 9.7 cm (84 $\frac{5}{8}$ x 32 $\frac{5}{8}$ x 3 $\frac{7}{8}$ in.)

Estimate

£2,000-3,000 \$2,600-3,900 €2,300-3,500
plus Buyers Premium and VAT*

314. Gio Ponti 1891-1979

*Set of door and window furniture
comprising thirty-one handles*, circa 1951
Brass, nickel-plated brass.
Larger window handle: 4.7 x 15 x 5.8 cm (1 $\frac{7}{8}$ x 5 $\frac{7}{8}$ x 2 $\frac{1}{4}$ in.)
Door handles: 2.8 x 10.6 x 14.8 cm (1 $\frac{1}{8}$ x 4 $\frac{1}{8}$ x 5 $\frac{7}{8}$ in.)

Estimate

£8,000-12,000 \$10,500-15,700 €9,200-13,800
plus Buyers Premium and VAT*



*The amount of Buyer's Premium, VAT and, if applicable, Artist's Resale Right 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 25%. VAT, where applicable, is payable at 20% on the Buyer's Premium.

315. Gio Ponti and Edina Altara

1891-1979 and 1898-1983

Chest of drawers, circa 1951

Mirrored *verre églomisé*, burr walnut-veneered wood, brass.

101.7 x 100.6 x 47 cm (40 x 39⁵/₈ x 18¹/₂ in.)

Executed by Giordano Chiesa, Milan, Italy.

Estimate

£45,000-65,000 \$58,800-85,000 €51,900-74,900

plus Buyers Premium and VAT*



316. Gio Ponti 1891-1979

King statuette, circa 1951

Glazed earthenware.

34.5 x 12.6 x 9.2 cm (13 $\frac{5}{8}$ x 4 $\frac{7}{8}$ x 3 $\frac{5}{8}$ in.)

Produced by Gabbianelli, Milan, Italy.

Estimate

£5,000-7,000 \$6,500-9,200 €5,800-8,100

plus Buyers Premium and VAT*



317. Gio Ponti 1891-1979

Hand with playing card statuette, circa 1951

Glazed stoneware.

48 x 17.5 x 13.2 cm (18 $\frac{7}{8}$ x 6 $\frac{7}{8}$ x 5 $\frac{1}{4}$ in.)

Produced by Gabbianelli, Milan, Italy. Reverse incised P.3.V.

Estimate

£5,000-7,000 \$6,500-9,200 €5,800-8,100

plus Buyers Premium and VAT*





318. Gio Ponti 1891-1979

Pair of wall lights with niches, circa 1951

Brass, painted brass, painted wood.

Each: 68.5 x 34.8 x 10 cm (26⁷/₈ x 13³/₄ x 3⁷/₈ in.)

Manufactured by Greco, Italy.

Estimate

£12,000-18,000 \$15,700-23,500 €13,800-20,700

plus Buyers Premium and VAT*



319. Gio Ponti 1891-1979

Pair of wall lights with niches, circa 1951

Brass, painted brass, painted wood.

Each: 68.5 x 34.8 x 10 cm (26⁷/₈ x 13³/₄ x 3⁷/₈ in.)

Manufactured by Greco, Italy.

Estimate

£12,000-18,000 \$15,700-23,500 €13,800-20,700

plus Buyers Premium and VAT*

320. Gio Ponti 1891-1979

*Wall light with niche and hand with
flowers statuette, circa 1951*

Brass, painted brass, painted wood, glazed earthenware.

Wall light: 68.5 x 34.8 x 10 cm (26⁷/₈ x 13³/₄ x 3⁷/₈ in.)

Hand: 36.8 x 10 x 7.4 cm (14¹/₂ x 3⁷/₈ x 2⁷/₈ in.)

Wall light manufactured by Greco, Italy and ceramic
produced by Richard-Ginori, San Cristoforo, Italy.

Underside of ceramic signed *Richard/Ginori/MADE IN ITALY*.

Estimate

£10,000-15,000 \$13,100-19,600 €11,500-17,300

plus Buyers Premium and VAT*



Σ **321. Gio Ponti** 1891-1979

Wall-mounted console, circa 1951

East Indian rosewood-veneered wood, glass.

51.4 x 250.3 x 45 cm (20¼ x 98½ x 17¾ in.)

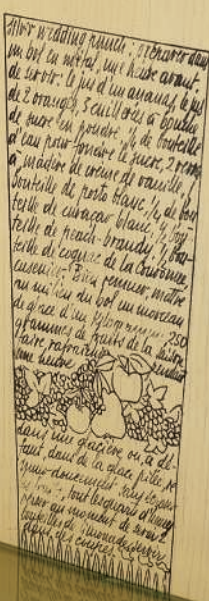
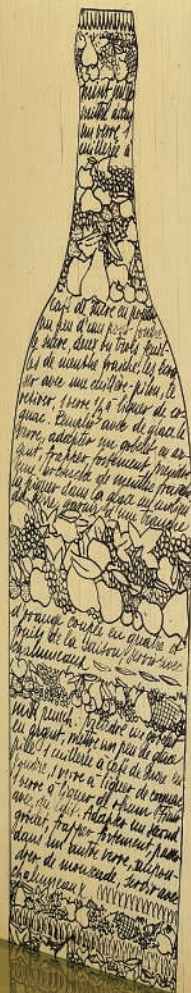
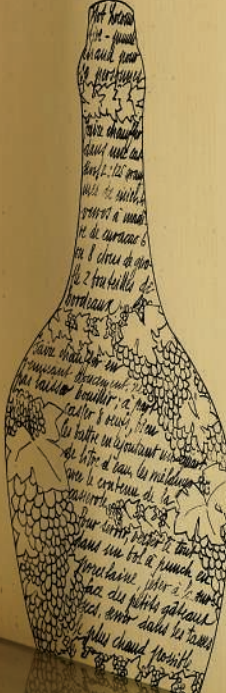
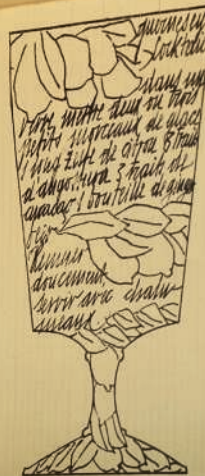
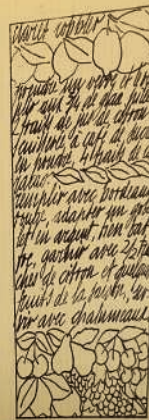
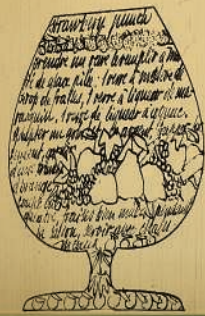
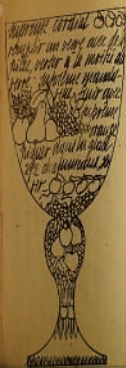
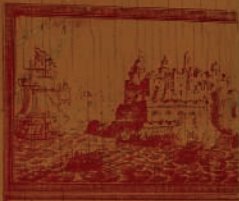
Executed by Giordano Chiesa, Milan, Italy.

Estimate

£7,000-9,000 \$9,200-11,800 €8,100-10,400

plus Buyers Premium and VAT*





*The amount of Buyer's Premium, VAT and, if applicable, Artist's Resale Right 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 25%. VAT, where applicable, is payable at 20% on the Buyer's Premium.



Σ 322. **Gio Ponti and Piero Fornasetti**

1891-1979 and 1913-1988

Wall-mounted drinks cabinet, circa 1951

Lithographic transfer-printed wood,
East-Indian rosewood-veneered wood, brass, glass.
120.4 x 130.2 x 47.1 cm (47³/₈ x 51¹/₄ x 18¹/₂ in.)
Executed by Giordano Chiesa, Milan, Italy.

Estimate

£8,000-12,000 \$10,500-15,700 €9,200-13,800
plus Buyers Premium and VAT*

323. Gio Ponti 1891-1979

'Commedia dell'arte' figure, circa 1951

Glazed earthenware.

30 x 13.2 x 13.1 cm (11¾ x 5¼ x 5⅛ in.)

Produced by Gabbianelli, Milan, Italy.

Estimate

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

plus Buyers Premium and VAT*



324. Gio Ponti 1891-1979

'Donna uccello' figure, circa 1951

Glazed earthenware.

26 x 10 x 9.3 cm (10¼ x 3⅞ x 3⅝ in.)

Produced by Gabbianelli, Milan, Italy.

Estimate

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

plus Buyers Premium and VAT*



Σ 325. **Gio Ponti** 1891-1979

Side table, circa 1951

East Indian rosewood-veneered wood,
stained walnut, painted wood, brass.

55.6 x 41.4 cm (21 $\frac{7}{8}$ x 16 $\frac{1}{4}$ in.) high, 41.4 cm (16 $\frac{1}{4}$ in.)
diameter

Executed by Giordano Chiesa, Milan, Italy.

Estimate

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

plus Buyers Premium and VAT*



*The amount of Buyer's Premium, VAT and, if applicable, Artist's Resale Right 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 25%. VAT, where applicable, is payable at 20% on the Buyer's Premium.

326. Gio Ponti 1891-1979

Man with turban statuette, circa 1951
Glazed earthenware.

26.5 x 15.5 x 12 cm (10 $\frac{3}{8}$ x 6 $\frac{1}{8}$ x 4 $\frac{3}{4}$ in.)
Produced by Gabbianelli, Milan, Italy.

Estimate

£4,000-6,000 \$5,200-7,800 €4,600-6,900
plus Buyers Premium and VAT*





*The amount of Buyer's Premium, VAT and, if applicable, Artist's Resale Right 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 25%. VAT, where applicable, is payable at 20% on the Buyer's Premium.

327. Gio Ponti and Piero Fornasetti

1891-1979 and 1913-1988

Pair of side chairs, circa 1951

Lithographic transfer-printed wood, walnut, silk.

Each: 93.4 x 42 x 51.4 cm (36¾ x 16½ x 20¼ in.)

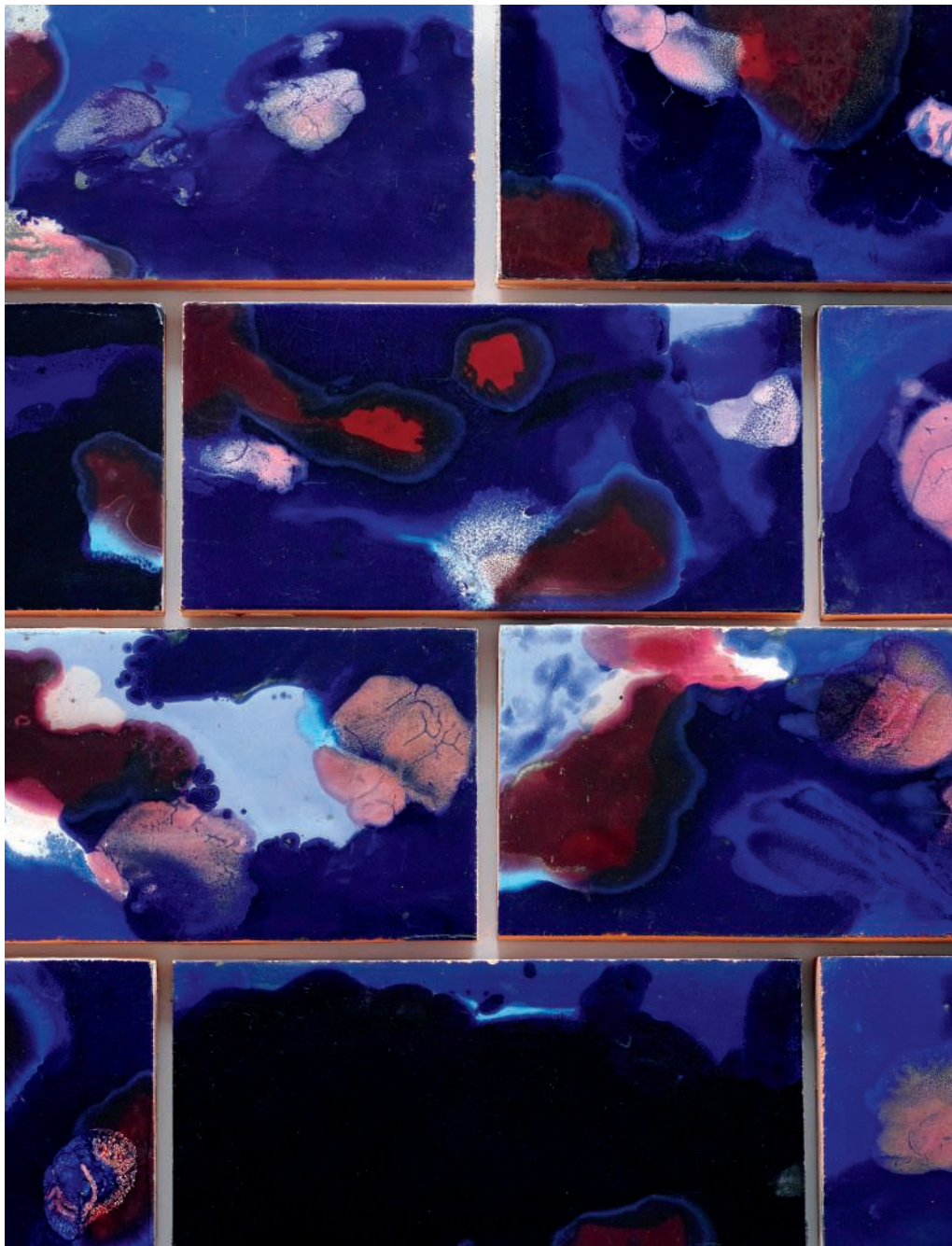
Executed by Giordano Chiesa, Milan, Italy.

Estimate

£8,000-12,000 \$10,500-15,700 €9,200-13,800

plus Buyers Premium and VAT*





328. Fausto Melotti 1901-1986

Set of 285 tiles, circa 1951

Enamelled earthenware.

Each: 34.7 x 17.3 x 2.5 cm (13 $\frac{5}{8}$ x 6 $\frac{3}{4}$ x 0 $\frac{1}{8}$ in.)

Estimate

£8,000-12,000 \$10,500-15,700 €9,200-13,800

plus Buyers Premium and VAT*

*The amount of Buyer's Premium, VAT and, if applicable, Artist's Resale Right 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 25%. VAT, where applicable, is payable at 20% on the Buyer's Premium.

329. Gio Ponti 1891-1979

Hand with heart statuette, 1951

Glazed stoneware.

50.4 x 16.2 x 13.4 cm (19 $\frac{7}{8}$ x 6 $\frac{3}{8}$ x 5 $\frac{1}{4}$ in.)

Produced by Gabbianelli, Milan, Italy.

Reverse incised 1951/GABBIA/NELLI/V P.3.

Estimate

£5,000-7,000 \$6,500-9,200 €5,800-8,100

plus Buyers Premium and VAT*







330. Fausto Melotti 1901-1986

Five wall-mounted soap dishes, circa 1951

Enamelled earthenware.

Largest: 20.9 x 37 x 13 cm (8¼ x 14½ x 5½ in.)

Estimate

£12,000-18,000 \$15,700-23,500 €13,800-20,700
plus Buyers Premium and VAT*

Casa di Fantasia



Each lot together with a certificate of expertise from the Gio Ponti Archives.

Provenance

The present lots are from Casa Lucano, via Giorgio Washington, Milan, which Gio Ponti designed in 1951. Although the apartment has had several owners in the years since, the works have always remained *in situ*.

Illustrated Literature

'Casa di "fantasia" and 'Opere d'arte nella 'casa di fantasia' e la pittrice cantastorie', *Domus*, no. 270, May 1952, pp. 28-38, 41-43
Roberto Aloï, *L'Arredamento Moderno, sesta serie*, Milan, 1955, figs. 487-90
Cornelio Brandini, *Gio Ponti: Arte Applicata*, exh. cat., Centro Internazionale di Brera, Milan, 1987, p. 18
Lisa Licitra Ponti, *Gio Ponti: The Complete Works 1923-1978*, London, 1990, p. 151
Patrick Mauriès, *Fornasetti Designer of Dreams*, London, 1991, p. 55
Marco Romanelli, *Gio Ponti: A World*, Milan, 2002, pp. 92-93
Laura Falconi, *Gio Ponti: Interiors, Objects, Drawings, 1920-1976*, Milan, 2004, pp. 159, 163, 165, 243
Giuliana Altea, *Edina Altara*, Nuoro, 2005, pp. 76-77
Ugo La Pietra, ed., *Gio Ponti: L'arte si innamora dell'industria*, New York, 2009, pp. 168-75
Daria Guarnati, ed., *Aria D'Italia: espressione di Gio Ponti*, Milan, 2011, p. 54
Altea Giuliana, *Il fantasma del decorativo*, Milan, 2012, fig. 31
Patrick Mauriès, ed., *Piero Fornasetti: Practical Madness*, New York 2015, pp. 122-33
Sophie Bouilhet-Dumas, Dominique Forest and Salvatore Licitra, eds., *Gio Ponti: archi-designer*, exh. cat., Milan, 2018, p. 207



Details from lot 310.



Chronology of Gio Ponti

- 1891** Giovanni ('Gio') Ponti was born on November 18 in Milan.
- 1913** Began his architectural studies at the Regio Istitutotecnico superiore (later Politecnico), Milan.
- 1921** Joined the architectural studio of Emilio Lancia and Mino Fiocchi, Milan.
- 1923-33** Appointed Artistic Director of Richard-Ginori ceramic firm, Doccia, Sesto Fiorentino and San Cristoforo, Milan, where he worked with young artists, including his friend Fausto Melotti, whom he had met in Milan's lively cultural scene.
- 1924-26** Designed his first house in via Randaccio 9, Milan for himself and his family.
- 1926-28** Completed the Villa Bouilhet, Garches, his first project abroad.
- 1927** Established an architectural practice with Emilio Lancia and designed the series of furniture 'Domus Nova' for La Rinascente, Milan.
- 1928-40** Founded *Domus* magazine, where he acted as Editorial Director, later resuming the position from 1948 to 1979.
- 1930** Presented the neoclassical 'Casa delle vacanze' (Vacation house) at the IV Monza Triennale.
- 1931** Following his collaboration with Luigi Fontana (later Fontana Arte) the previous year at the IV Triennale, Ponti began working on a series of mirrored furnishings for the company, where he became Artistic Director in 1933. Worked with Tomaso Buzzi and Giulio Rosso to refurbish the Contini Bonacossi residence, Florence.
- 1933** Started a partnership with the architects Antonio Fornaroli and Eugenio Soncini. For the occasion of the V Milan Triennale, he designed the Littoria tower in Parco Sempione, Milan.
- 1935-38** Built the first Montecatini building, Milan, followed by a second building beside it in 1951.
- 1936** Designed Casa Laporte for his family in Milan. Presented the 'Abitazione dimostrativa' (Demonstration home) at the VI Milan Triennale.
- 1939-41** Collaborated on the magazine *Aria d'Italia*, founded and edited by Daria Guarnati.
- 1926-28** Began his partnership with Paolo de Poli, creating a series of paintings and objects in enameled copper in addition to designing furniture for Cassina, Meda.
- 1941-47** Founded the magazine *Stile* and also contributed to *Bellezza* between 1941 and 1944.



1944-53 Created sets and costumes for the ballet and opera at the Teatro La Scala, Milan.

1946 Designed a series of glass objects and lighting for Venini, Murano.

1949 Began collaborating with the artist Piero Fornasetti. Designed his first interiors on ocean liners, including the Conte Grande, where he incorporated the artist Edina Altara's painted glass panels in the dining room.

1950 Collaborated with Fornasetti and Altara on the interiors for the Dulciora bar and patisserie, Milan. Worked with Fornasetti on lithographic-printed furniture for Casa Ceccato in Milan, which also included burr walnut-veneered panels executed by Giordano Chiesa. Designed his first collection of furniture for Singer & Sons, New York.

1951 Designed the interior of Casa Lucano, Milan, commissioning the work of Fornasetti, Altara and Melotti, amongst others. Presented prototype bedroom furniture in collaboration with Fornasetti at the IX Milan Triennale.

1952 Established the architectural office Ponti-Fornaroli-Rosselli, Milan.

1953 Created a series of furniture lines for Altamira, New York and for Nordiska Kompaniet, Stockholm. Began working on the Villa Planchart, Caracas, which was completed in 1957.

1954-57 Completed the Aldo Garzanti Foundation, Forlì.

1956 Construction began of the Pirelli skyscraper, Milan, which was completed in 1960.

1956-57 Designed his family house on via Dezza, Milan, where he created a chest of drawers with Altara for this daughter's bedroom in the same style as the two examples from Casa Lucano.

1957 Published 'In Praise of Architecture', Vitali e Ghianda, Genoa.

1959 Designed the auditorium of the Time & Life Building, New York.

1960 Completed the Hotel Parco dei Principi, Sorrento, followed by a second location in Rome between 1961-64.

1961-64 Designed the Milanese church of San Francesco al Foppino, including the interiors and objects of worship.

1965-71 Studio Ponti-Fornaroli-Rosselli completed the Denver Art Museum in collaboration with James Sudler Associates.

1974-78 Worked on several international projects, including the department store façade Shui Hing, Singapore.

1978 Created a series of silver-plated sculptural objects referencing the visual language of his late architectural projects.

1979 Died on September 16 in Milan.

Sale Information

Important Design

Auction and Viewing Location

30 Berkeley Square, London W1J 6EX

Auction

Casa di Fantasia, 21 March 2019

5pm (lots 301-330)

Viewing

16-21 March 2019

Monday - Saturday, 10am - 6pm

Sunday, 12pm - 6pm

Sale Designation

When sending in written bids or making enquiries please refer to this sale as UK050319 or Casa di Fantasia.

Absentee and Telephone Bids

tel +44 20 7318 4045

fax +44 20 7318 4035

Susanna Brockman +44 20 7318 4041

Rebecca Gathercole +44 20 7901 7927

Anne Flick +44 20 7318 4089

bidslondon@phillips.com

Phillips Design Department

Worldwide Head

Alexander Payne

apayne@phillips.com

Head of Europe

Domenico Raimondo

draimondo@phillips.com

Head of Sale

Madalena Horta e Costa

mhortaecosta@phillips.com

International Specialist

Marcus McDonald

mmcdonald@phillips.com

Senior Specialist

Sofia Sayn-Wittgenstein

ssayn-wittgenstein@phillips.com

Senior Cataloguer

Nicola Krohman

nkrohman@phillips.com

Cataloguer

Caroline Pedote

cpedote@phillips.com

Administrator

Antonia King

antonia.king@phillips.com

Senior Property Manager

Oliver Gottschalk

+44 20 7318 4033

ogottschalk@phillips.com

CAMBI Design Department

Head of Department

Piermaria Scagliola

p.scagliola@cambiaste.com

Senior Specialist

Walter Mondavilli

w.mondavilli@cambiaste.com

Junior Specialist

Umberto Morgagni

u.morgagni@cambiaste.com

Milan Assistant

Francesca Farsetti

f.farsetti@cambiaste.com

Genoa Assistant

Pietro Zonza

p.zonza@cambiaste.com

Administrator

Flavia Viola

f.viola@cambiaste.com

Photographers

Alex Braun

Auctioneers

Adam Clay

Catalogues

New York +1 212 940 1240

London +44 20 7901 4024

catalogues@phillips.com

£22/€25/\$35 at the gallery

Client Accounting

Richard Addington

Head of Client Accounting

+44 20 7901 7914

Jason King

Client Accounting Director

+44 20 7318 4086

Buyer Accounts

Carolyn Whitehead

+44 20 7318 4020

Seller Accounts

Surbjit Kaur

+44 20 7318 4072

Client Services

30 Berkeley Square

London W1J 6EX

+44 20 7318 4010

Shipping

Andrew Kitt +44 20 7318 4047

Kyle Buchanan +44 20 7318 4081

Rita Matos +44 20 7901 7906

Lucía Núñez +44 20 7901 7906

Creative Services

Ben Marcus, Creative Services Manager

Moira Gil, Graphic Designer

Grace Neighbour, Graphic Designer

Front cover

Lot 310, Gio Ponti, Piero Fornasetti,

Edina Altara and Guido Gambone

Study and dressing rooms

Lot 320, Gio Ponti, *Wall light and*

hand with flowers statuette

Lot 327, Gio Ponti and Piero Fornasetti

Pair of side chairs

Back cover

Lot 310, Gio Ponti, Piero Fornasetti,

Edina Altara and Guido Gambone

Study and dressing rooms

Lot 327, Gio Ponti and Piero Fornasetti

Pair of side chairs

Ready to go digital?

Sign up.

Phillips is investing in new digital services so you can explore and experience our auctions when and how you want. Create an online account today and see what's new.

Visit phillips.com/godigital to get started.

Bid anywhere.

Participating in our auctions is easier than ever. Browse upcoming sales, track lots, watch our live auctions and place bids from your phone. Now available for iOS and Android.

Download the app today to get started.



Please return this form by email to bidslondon@phillips.com at least 24 hours before the sale.
Please read carefully the information in the right column and note that it is important that you indicate whether you are applying to bid as an individual or on behalf of a company.

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

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

Paddle Number

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

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

Sale Title	Sale Number	Sale Date
Title First Name	Surname	
Company (if applicable)	Account Number	
VAT number (if applicable)		
Address		
City	State/Country	
Post Code		
Phone	Mobile	
Email	Fax	
Phone number to call at the time of sale (for Phone Bidding only)		
1.	2.	

Please complete the following section for telephone and absentee bids only

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

* Excluding Buyer's Premium and VAT

Signature _____ Date _____

By ticking this box, you confirm your registration/bid(s) as above and accept the Conditions of Sale of Phillips as stated in our catalogues and on our website.

- **Private Purchases:** Proof of identity in the form of government-issued identification will be required.
- **Company Purchases:** We require a copy of government-issued identification (such as the certificate of incorporation) to verify the status of the company. This should be accompanied by an official document confirming the company's EU VAT registration number, if applicable, which we are now required by HMRC to hold.
- **Conditions of Sale:** All bids are placed and executed, and all lots are sold and purchased, subject to the Conditions of Sale available online at phillips.com. Please read them carefully before placing a bid. Your attention is drawn to Paragraph 4 of the Conditions of Sale.
- If you cannot attend the sale, we can execute bids confidentially on your behalf.
- Phillips charges the successful bidder a commission, or buyer's premium, on the hammer price of each lot sold. The buyer's premium is payable by the buyer as part of the total purchase price at the following rates: 25% of the hammer price up to and including £300,000, 20% of the portion of the hammer price above £300,000 up to and including £3,000,000 and 13.5% of the portion of the hammer price above £3,000,000.
- "Buy" or unlimited bids will not be accepted. Alternative bids can be placed by using the word "OR" between lot numbers.
- For absentee bids, indicate your maximum limit for each lot, excluding the buyer's premium and any applicable VAT. Your bid will be executed at the lowest price taking into account the reserve and other bidders. On no reserve lots, in the absence of other bids, your bid will be executed at approximately 50% of the low pre-sale estimate or at the amount specified, if less than 50% of the low estimate.
- Your bid must be submitted in the currency of the sale and will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.
- If we receive identical bids, the first bid received will take precedence.
- Arranging absentee and telephone bids is a free service provided by us to prospective buyers. While we will exercise reasonable care in undertaking such activity, we cannot accept liability for errors relating to execution of your bids except in cases of wilful misconduct. Agreement to bid by telephone must be confirmed by you promptly in writing or by fax. Telephone bid lines may be recorded.
- Please submit your bids to the Bid Department by email to bidslondon@phillips.com or by fax at +44 20 7318 4035 at least 24 hours before the sale. You will receive confirmation by email within one business day. To reach the Bid Department by phone please call +44 20 7318 4045.
- If you have not bid and bought with us before, please provide a bank reference
- Payment for lots must be made by the invoiced party in pound sterling by wire transfer, credit card (up to £30,000) using Visa, American Express, Mastercard or Union Pay (Union Pay for in person transactions only), or cash (up to £5,000 for all purchases in any calendar year).
- Lots cannot be collected until payment has cleared and all charges have been paid.
- You will not have the right to cancel the sale of any lot purchased by you under the Consumer Contracts (Information, Cancellation and Additional Charges) Regulations 2013.
- By signing this Bid Form, you acknowledge and understand that we may process your personal data (including potentially special category data) in accordance with Phillips's Privacy Policy as published at www.phillips.com or available by emailing dataprotection@phillips.com.
- Phillip's premises and sale and exhibition venues may be subject to video surveillance and recording. Telephone calls (e.g. telephone bidding) may also be recorded. We may process that information in accordance with our Privacy Policy.

Please tick this box to receive emails about upcoming sales, exhibitions, and special events offered by members of the Phillips group, as referenced in our Privacy Policy available on our website at www.phillips.com, where you may also update your email preferences or unsubscribe at any time.



CAMBI Executives.

Matteo Cambi

Chairman

m.cambi@cambiaste.com



Sebastian Cambi

Chief Executive Officer

s.cambi@cambiaste.com



CAMBI Directors.

Giulio Cambi

Executive Director

g.cambi@cambiaste.com



CAMBI Design.



Piermaria Scagliola

Head of Department

p.scagliola@cambiaste.com



Walter Mondavilli

Senior Specialist

w.mondavilli@cambiaste.com



Umberto Morgagni

Junior Specialist

u.morgagni@cambiaste.com



Francesca Farsetti

Milan Assistant

f.farsetti@cambiaste.com



Flavia Viola

Administrator

f.viola@cambiaste.com

CAMBI Modern & Contemporary, Photography, 20th Century Decorative Arts, Murano Glass



Michela Scotti

*Modern & Contemporary
Art Senior Specialist*

m.scotti@cambiaste.com



Daniele Palazzoli

*Modern & Contemporary
Art Senior Specialist*

d.palazzoli@cambiaste.com



Chico Schoen

*Photography
Senior Specialist*

c.schoen@cambiaste.com



Marco Arosio

*Decorative Arts and Murano
Glass Senior Specialist*

m.ariosio@cambiaste.com



Alice Gregotti

Milan Assistant

a.gregotti@cambiaste.com

CAMBI Casa D'aste

Genoa

Castello Mackenzie
Mura di San Bartolomeo 16
16122 - Genoa
Tel: +39 010 8395029
genova@cambiaste.com

Milan

Via San Marco 22
20121 - Milan
Tel: +39 02 36590462
milano@cambiaste.com

Phillips Executives.

Ed Dolman

Chief Executive Officer

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



Cheyenne Westphal

Chairman

+44 20 7318 4044
cwestphal@phillips.com



Phillips Senior Advisors.

Hugues Joffre

Senior Advisor to the CEO

+44 207 901 7923
hjoffre@phillips.com



Arnold Lehman

Senior Advisor to the CEO

+1 212 940 1385
alehman@phillips.com



Ken Yeh

Senior International Specialist

+1 212 940 1257
kyeh@phillips.com



Phillips Design.



Alexander Payne

Worldwide Head of Design & Deputy Chairman, Europe

+44 20 7318 4052
apayne@phillips.com



Domenico Raimondo

Head of Department, Europe & Senior International Specialist

draimondo@phillips.com
+44 20 7318 4016



Madalena Horta e Costa

Head of Sale

mhortaecosta@phillips.com
+44 20 7318 4019



Marcus McDonald

International Specialist

mmcdonald@phillips.com
+44 20 7318 4095



Sofia Sayn-Wittgenstein

Senior Specialist

ssayn-wittgenstein@phillips.com
+44 20 7318 4023



Nicola Krohman

Senior Cataloguer

nkrohman@phillips.com
+44 20 7901 7926



Caroline Pedote

Cataloguer

cpedote@phillips.com
+44 20 7901 4096

Phillips Deputy Chairmen.



Svetlana Marich

Worldwide Deputy Chairman

+44 20 7318 4010
smarich@phillips.com



Jean-Paul Engelen

Worldwide Co-Head of 20th Century & Contemporary Art, Deputy Chairman

+1 212 940 1390
jpengelen@phillips.com



Robert Manley

Worldwide Co-Head of 20th Century & Contemporary Art, Deputy Chairman

+1 212 940 1358
rmanley@phillips.com



Jonathan Crockett

Deputy Chairman, Asia, Head of 20th Century & Contemporary Art, Asia

+852 2318 2023
jcrockett@phillips.com



Peter Sumner

Deputy Chairman, Europe, Senior International Specialist, 20th Century & Contemporary Art

+44 20 7318 4063
psumner@phillips.com



Miety Heiden

Deputy Chairman, Head of Private Sales

+44 20 7901 7943
mheiden@phillips.com



Vanessa Hallett

Deputy Chairman, Americas, Worldwide Head of Photographs

+1 212 940 1243
vhallett@phillips.com



Vivian Pfeiffer

Deputy Chairman, Americas, Head of Business Development, Americas

+1 212 940 1392
vpfeiffer@phillips.com



Marianne Hoet

Deputy Chairman, Europe, Senior Specialist, 20th Century & Contemporary Art

+32 3257 3026
mhoet@phillips.com

Design

New York.

Cordelia Lembo

Head of Department

clembo@phillips.com
+1 212 940 1265

Kimberly Sørensen

Specialist

ksorensen@phillips.com
+1 212 940 1259

Emily FitzGerald

Cataloguer

efitzgerald@phillips.com
+1 212 940 1267

Los Angeles.

Meaghan Roddy

*Senior International
Specialist, Americas*

mroddy@phillips.com
+1 267 221 9152

Business Development.

Europe.

Guy Vesey

*Head of Business
Development & Marketing,
Europe*

+44 20 7901 7934
gvesey@phillips.com

Americas.

Vivian Pfeiffer

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

+1 212 940 1392
vpfeiffer@phillips.com

Client Advisory.

Europe.

Yassaman Ali

Client Advisory Director

+44 20 7318 4056
yali@phillips.com

Vera Antoshenkova

Client Advisory Manager

+44 20 7901 7992
vantoshenkova@
phillips.com

**Giulia Campaner
Mendes**

*Associate Client
Advisory Manager*

+44 20 7318 4058
gcampaner@phillips.com

Margherita Solaini

*Business Development
Associate*

+39 02 83642 453
msolaini@phillips.com

New York.

Phylae Knight

Client Advisory Director

+1 212 940 1313
pknight@phillips.com

Jennifer Jones

*Director of Trusts,
Estates & Valuations*

+1 212 940 1272
jjones@phillips.com

Liz Grimm

*Business Development
Associate*

+1 212 940 1342
egrimm@phillips.com

Asia.

Jasmine Yan

Client Advisory Director

+852 2318 2015
jasmineyan@phillips.com

Iori Endo

Client Advisory Manager

+44 20 7318 4039
iendoo@phillips.com

International Specialists & Regional Directors.

Europe.

Laurence Calmels

Regional Director, France
+33 686 408 515
lcalmels@phillips.com

Clara Rivollet

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

Maria Cifuentes

*Specialist, 20th Century &
Contemporary Art, France*
+33 142 78 67 77
mcifuentes@phillips.com

Laurence Barret-Cavy

*Specialist, 20th Century &
Contemporary Art, France*
+33 633 12 32 04
lbarret-cavy@phillips.com

Dr. Nathalie Monbaron

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

Dr. Alice Trier

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

Carolina Lanfranchi

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

Maura Marvao

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

Kalista Fenina

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

Americas.

Cândida Sodré

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

Carol Ehlers

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

Lauren Peterson

*Regional Representative,
Chicago*
+1 310 922 2841
lauren.peterson
@phillips.com

Melyora de Koning

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

Blake Koh

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

Valentina Garcia

Specialist, Miami
+1 917 583 4983
vgarcia@phillips.com

Cecilia Laffan

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

Maura Smith

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

Silvia Coxe Waltner

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

Asia.

Kyoko Hattori

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

Jane Yoon

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

Sujeong Shin

*Associate Regional
Representative, Korea*
+82 10 7305 0797
sshin@phillips.com

Wenjia Zhang

*Regional Director,
Shanghai*
+86 13911651725
wenjiazhang@phillips.com

Alicia Zhang

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

Cindy Yen

*Senior Specialist,
Watches & Jewellery,
Taiwan*
+886 2 2758 5505
cyen@phillips.com

Meiling Lee

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

Christine Fernando

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

Sandy Ma

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

UK Auction Buyer's Guide

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

A) Before The Auction

Catalogues & Catalogue Entries

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

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

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

Estimates

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

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

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

Condition

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

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

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

Symbols Used In The Catalogue

You may see the following symbols referenced in the catalogue.

O Guaranteed Property

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

◆ Third Party Guarantee

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

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

Δ Property in which Phillips has an Ownership Interest

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

● No Reserve

Unless indicated by a ●, all lots in this catalogue are offered subject to a reserve. A reserve is the confidential value established between Phillips and the seller and below which a lot may not be sold. The reserve for each lot

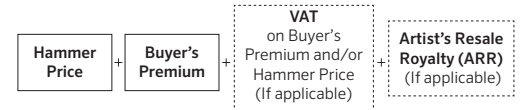
is generally set at a percentage of the low estimate and will not exceed the low pre-sale estimate.

Σ Endangered Species

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

Calculating the Total Purchase Price

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



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

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

- 25% on the portion of the hammer price up to and including £300,000; and
- 20% on the portion of the hammer price above £300,000 up to and including £3,000,000 and
- 13.5% on the portion of the hammer price above £3,000,000.

Where VAT is payable on the Buyer's premium the VAT inclusive Buyer's Premium rates are 30%, 24% and 16.2% respectively.

VAT

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

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

♣ Artist's Resale Royalty (ARR)

The laws in certain countries entitle qualifying artists or their estates to a royalty when the artist's works are re-sold for a hammer price of EUR 1,000 or more. Lots subject to ARR are marked with the symbol ♣. The ARR is calculated as a percentage of the hammer price on a cumulative basis as follows and is payable as part of the purchase price:

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

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

Example

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

UK Auctioneer's Margin Scheme lot

Hammer Price: £350,000
Buyer's Premium including VAT @20% £102,000:
25% of first £300,000 of the hammer price = £75,000 +
20% on the balance of £50,000 = £10,000
Total BP = £85,000
VAT @ 20% on the total BP of £85,000 = £17,000

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 proof of address. We may also require that you furnish us with a bank reference.

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 on our online live bidding platform available on our website at <https://phillips.com>. The digital saleroom is optimized to run on Google Chrome, Firefox, Opera and Internet Explorer browsers. Clients who wish to run the platform on Safari will need to install Adobe FlashPlayer.

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 directly to:

Bank of Scotland, Gordon Street, Glasgow G1 3RS
For the account of Phillips Auctioneers Ltd
Account no. 00440780
Sort code: 80-54-01
SWIFT BIC: LOYDGB2LXXX
IBAN: GB36BOFS 8054 0100 4407 80
Please reference the relevant invoice number.

Alternatively, payment can be made:

- For invoices of £30,000 or less by credit card. We accept American Express, Visa, MasterCard and UnionPay (UnionPay for in person transactions only).
- It is our corporate policy not to make or accept single or multiple payments in cash in excess of £5,000 for all purchases in any calendar year.

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 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 in to the US only if accompanied by independent scientific analysis regarding continent of origin and confirmation the object is more than 100 years old. We have not obtained a scientific analysis on any lot prior to sale and cannot indicate whether elephant ivory in a particular lot is African or Asian elephant. Buyers purchase these lots at their own risk and will be responsible for the costs of obtaining any scientific analysis or other report required in connection with their proposed import of such property into the US.

With regard to any item containing endangered species other than elephant ivory, an importer into the US must provide documented evidence of the species identification and age of an object in order to demonstrate that the object qualifies as an antique. This will require the buyer to obtain an independent appraisal certifying the species of endangered material on the object and certifying that the object is not less than 100 years of age. A prospective buyer planning to import an object into the US may not rely on Phillips cataloguing to establish the species of endangered material on the object or to establish the age of the object and must consult with a qualified independent appraiser prior to placing a bid on the lot. Please note that lots containing potentially regulated plant or animal material are marked as a convenience to our clients, but Phillips does not accept liability for errors or for failing to mark lots containing protected or regulated species.

Privacy

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

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

Important Notices

Identification of Business or Trade Buyers

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

- Where the buyer is a non-EU business, Phillips requires evidence of the business status by means of the company identification, Certificate of Incorporation, Articles of Association or government-issued documents showing that the company exists.
- Where the buyer is an EU VAT registered business, Phillips requires the business's VAT registration number. These details can be scanned and emailed to us, or alternatively they can be faxed or mailed. If these requirements are not met, we will be unable to cancel/refund any applicable VAT.

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.

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.

VAT & Tax Guide

VAT

Depending on the status of the lot, and your status as a buyer, VAT may be charged on the hammer price, the buyer's premium or both.

UK Auctioneer's Margin Scheme

Most items we sell are second-hand goods, so we sell them under UK Auctioneer's Margin Scheme rules. Lots falling into this category have no VAT symbol and are treated as follows:

No symbol	UK Auctioneer's Margin Scheme sale	20% VAT charged on the buyer's premium. (The invoiced buyer's premium will include the VAT).
-----------	------------------------------------	--

Special VAT Treatment

If the Lot has one of the below symbols, the VAT treatment will be as follows:

VAT Symbol	Basis	Treatment
†	Standard UK VAT rules	20% VAT charged on both the hammer price and buyer's premium
‡	Imported lot under Temporary Admission (Low rate)	5% import VAT on the hammer price and 20% VAT on the buyer's premium
Ω	Imported lot under Temporary Admission (High rate)	20% import VAT on the hammer price and 20% VAT on the buyer's premium

Lots sold outside the Auctioneer's Margin Scheme

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

Exports from the European Union

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

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

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

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

In each of the above examples, where the appropriate conditions are satisfied, no VAT will be charged if, at or

before the time of invoicing, the buyer instructs Phillips to export the property from the EU. This will require acceptance of an export quotation provided by Phillips. If such instruction is received after payment, a refund of the VAT amount will be made.

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

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

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

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

VAT Refunds from HM Revenue & Customs

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

If you are located in an EU member state other than the UK you will need to apply for a refund of UK VAT directly to your local tax authority. This is done via submission of an electronically based claim form which should be accessed through the website of your local tax authority. As a result,

your form may include VAT incurred in a number of member states.

Time limits for claiming VAT refunds

- **If you are located in an EU member state other than the UK:** Any claim must be made on a calendar year basis and submitted no later than 30 September in the following calendar year (e.g., for VAT incurred in the year 1 January to 31 December 2019 you should make a claim to your local tax authority no later than 30 September 2020). Once you have submitted the electronic form to your local tax authority it is their responsibility to ensure that payment is obtained from the relevant member states. This should be completed within four months. If this time limit is not adhered to you may receive interest on the unpaid amounts.
- **If you are located outside the EU you should apply for a refund of UK VAT directly to HMRC.** Claim forms are available from the HMRC website. <https://www.gov.uk>.

You should submit claims for VAT to HMRC no later than six months from the end of the 12-month period ending 30 June (e.g., claims for the period 1 July 2019 to 30 June 2020 should be made no later than 31 December 2020).

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

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.





310. Gio Ponti, Piero Fornasetti, Edina Altara and Guido Gambone

