

# PHILLIPS



## DESIGN

LONDON 25 APRIL 2013











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LONDON 25 APRIL 2013 2pm

## LOTS 1-267

### VIEWING

Friday 19 April, 10am – 6pm

Saturday 20 April, 10am – 6pm

Sunday 21 April, 12pm – 6pm

Monday 22 April, 10am – 6pm

Tuesday 23 April, 10am – 6pm

Wednesday 24 April, 10am – 6pm

Thursday 25 April, 10am – 12pm

**Front cover** Jean Royère, *'Œuf' chair and stool*, 1953, lot 64

**Back cover** Jean Royère, *Eight-armed 'Bouquet' chandelier*, circa 1950, lot 64

**Inside front cover** Marc Newson, *'Event Horizon Table'*, 1992, lot 228

Emile-Jacques Ruhlmann, *Monumental set of doors*, circa 1925, lot 108 (detail)

**Opposite** Alberto Giacometti and Diego Giacometti, *'Tête de femme' standard lamp*, circa 1981, lot 75

**Inside back covers** Hans Coper, *Important globular pot on foot, from the X Triennale, Milan*, 1954, lot 256 (detail)

Lucie Rie, *Conical bowl*, circa 1979, lot 241

1

## FONTANA ARTE

*Occasional table*, circa 1958

Coloured mirrored convex glass, glass, painted metal, brass.

36.3 cm (14¼ in) high, 84.3 cm (33¼ in) diameter

Manufactured by Fontana Arte, Italy.

**Estimate** £20,000-30,000 \$30,500-45,700 €23,500-35,200

### LITERATURE

Edoardo Paoli, *L'importanza dello Specchio*, Milan, 1949, p. 41, fig. 102 for a similar example

*Domus* (Milan), no. 349, December 1958, for an advertisement of a similar example, n.p.

Laura Falconi, *Fontana Arte: Una Storia Trasparente*, Milan, 1998, p. 114, p. 214, fig. 114 for a similar example

Laura Falconi, *Lucie trasparenze: Fontana Arte*, Rome, 2006, pp. 36-37, 86

Franco Deboni, *Fontana Arte: Gio Ponti, Pietro Chiesa, Max Ingrand*, Turin, 2012, p. 409





2

**GIO PONTI** 1891-1979

*Wingback chair, 1950s*

Fabric, walnut.

101 × 68 × 70 cm (39¾ × 26¾ × 27½ in)

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

**Estimate** £3,000-4,000 \$4,600-6,100 €3,500-4,700 ♠



3

**GIO PONTI** 1891-1979

*'Diamond' flatware service, circa 1955*

Forks and spoons: precious metal; knives: precious metal, stainless steel.

Largest utensil (pie server): 27.2 cm (10¾ in) long

Manufactured by Reed & Barton, USA and distributed by Arthur Krupp, Italy.

Comprising 24 dinner forks, 12 salad forks, 12 dinner knives, 12 butter knives, 12 dinner spoons, 12 dessert spoons, 1 serving fork, 1 pie server, 1 master butter knife, 3 serving spoons. Each knife handle marked with 'REED & BARTON/MIRRORSTEEL/STERLING HANDLE', each other handle marked with 'Reed & Barton' and 'STERLING' (90).

**Estimate** £6,000-8,000 \$9,100-12,200 €7,000-9,400 ♠

#### PROVENANCE

Wedding gift from Reed & Barton to Lisa Licitra Ponti

Private collection, Milan

#### LITERATURE

*Gio Ponti 1891-1979*, exh. cat., Seibu Museum of Art, Tokyo, 1986, p. 146

Ugo La Pietra, ed., *Gio Ponti*, New York, 2009, pp. 300-01 for similar examples



4

**FONTANA ARTE**

*Table lamp, model no. 2218, 1960s*

Brass, painted brass, coloured opaque glass.

29 cm (11 $\frac{3}{8}$  in) high, 24.5 cm (9 $\frac{7}{8}$  in) diameter

Manufactured by Fontana Arte, Italy.

**Estimate** £3,000-4,000 \$4,600-6,100 €3,500-4,700

**LITERATURE**

'Fontana Arte: Illuminazione', Fontana Arte sales catalogue, Milan, pp. 39, 69

Franco Deboni, *Fontana Arte: Gio Ponti, Pietro Chiesa, Max Ingrand*, Turin, 2012, p. 25, fig. 22 for the present model in the interior of a Fontana Arte showroom



5

**STUDIO BBPR**

**Gianluigi Banfi** 1910–1945 **Lodovico Belgiojoso** 1909–2004

**Enrico Peressutti** 1908–1976 **Ernesto Nathan Rogers** 1909–1969

*Rare standard lamp, circa 1959*

Tubular brass, brass, walnut, opaque coloured glass.

208.1 cm (81 $\frac{7}{8}$  in) high

Manufactured by Venini, Italy.

**Estimate** £4,000–6,000 \$6,100–9,100 €4,700–7,000 ♠

6

**STILNOVO**

*Standard lamp, 1950s*

Frosted glass, brass, painted brass, painted tubular metal, marble.

126 cm (49 $\frac{5}{8}$  in) high

Manufactured by Stilnovo, Italy.

**Estimate** £3,000–4,000 \$4,600–6,100 €3,500–4,700



7

**GIO PONTI** 1891–1979

*Occasional table, circa 1932*

Glass, Temprit glass, chromium-plated brass.

41 cm (16 $\frac{1}{8}$  in) high, 31.8 cm (12 $\frac{1}{2}$  in) diameter

Manufactured by Luigi Fontana, Italy. Tabletop acid-etched with 'TEMPRIT'.

**Estimate** £5,000–7,000 \$7,600–10,700 €5,900–8,200 ♠

**LITERATURE**

Laura Falconi, *Gio Ponti: Interiors Objects Drawings 1920–1976*, Milan, 2004, pp. 65, 85, 234 for similar examples





8

**MAX INGRAND** 1908-1969

*Ceiling light, model no. 2128, circa 1964*

Coloured glass, opaque glass, tubular brass, brass.

70.7 × 81.5 × 27.5 cm (27⅞ × 32⅛ × 10⅞ in)

Manufactured by Fontana Arte, Italy.

**Estimate** £6,000-8,000 \$9,100-12,200 €7,000-9,400 ♠

#### LITERATURE

Laura Falconi, *Fontana Arte: Una Storia Trasparente*, Milan, 1998, p. 123 for an advertisement with a similar example

Pierre-Emanuel Martin-Vivier, *Max Ingrand, Du Verre à la Lumière*, Paris, 2009, p. 222 for a similar example

Franco Deboni, *Fontana Arte: Gio Ponti, Pietro Chiesa, Max Ingrand*, Turin, 2012, p. 25, fig. 23 for the present model in the interior of a Fontana Arte showroom

9

**GIO PONTI** 1891-1979

*Pair of armchairs, designed for the First Class Ballroom of the 'Augustus' transatlantic ocean liner, 1950*

Fabric, stained teak.

Each: 74 × 72 × 70.5 cm (29½ × 28¾ × 27¾ in)

Manufactured by Cassina, Italy. Together with a certificate of authenticity from the Gio Ponti Archives (2).

**Estimate** £8,000-12,000 \$12,200-18,300 €9,400-14,100 ♠

**PROVENANCE**

'Augustus' transatlantic ocean liner, Italy, 1950

**LITERATURE**

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



10

**GIO PONTI** 1891-1979

*Pair of armchairs, designed for the First Class Ballroom of the 'Augustus' transatlantic ocean liner, 1950*

Fabric, stained teak.

Each: 74 × 72 × 70.5 cm (29½ × 28¾ × 27¾ in)

Manufactured by Cassina, Italy. Together with a certificate of authenticity from the Gio Ponti Archives (2).

**Estimate** £8,000-12,000 \$12,200-18,300 €9,400-14,100 ♠

**PROVENANCE**

'Augustus' transatlantic ocean liner, Italy, 1950

**LITERATURE**

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





11

Attributed to **STUDIO BBPR**

**Gianluigi Banfi** 1910–1945 **Lodovico Belgiojoso** 1909–2004

**Enrico Peressutti** 1908–1976 **Ernesto Nathan Rogers** 1909–1969

*Rare wingback armchair, 1950s*

Walnut, leather.

108 × 74.3 × 114 cm (42½ × 29¼ × 44⅞ in)

**Estimate** £3,000–4,000 \$4,600–6,100 €3,500–4,700 ♠

#### LITERATURE

Irene de Guttry and Maria Paola Maino, *Il Mobile Deco Italiano*, Roma-Bari, 1988, p. 74, figs. 10-11 for similar examples

Irene de Guttry and Maria Paola Maino, *Il Mobile Italiano Degli Anni '40 e '50*, Roma-Bari, 1992, p. 94, fig. 11 for a similar example





12

**GINO SARFATTI** 1912–1985

*'Fuoco d'artificio' ceiling light, model no. 2003, designed 1939, executed 1950s*

Tubular brass, brass.

87 cm (34¼ in) drop, 105 cm (41⅜ in) diameter

Manufactured by Arteluce, Italy.

**Estimate** £5,000–7,000 \$7,600–10,700 €5,900–8,200 ♠

**LITERATURE**

*Domus* (Milan) no. 274, October 1952, p. 59

Marco Romanelli and Sandra Severi, *Gino Sarfatti: selected works 1938–1973*, Milan, 2012, pp. 19, 66, 124, 461



13

**GUGLIELMO ULRICH** 1904-1977

*Set of six dining chairs, from the 'Trieste' series, circa 1961*

Mahogany, leather.

Each: 83.3 × 56.4 × 51 cm (32¾ × 22¼ × 20⅞ in)

Manufactured by Saffa, Italy (6).

**Estimate** £5,000-7,000 \$7,600-10,700 €5,900-8,200 ♠

**LITERATURE**

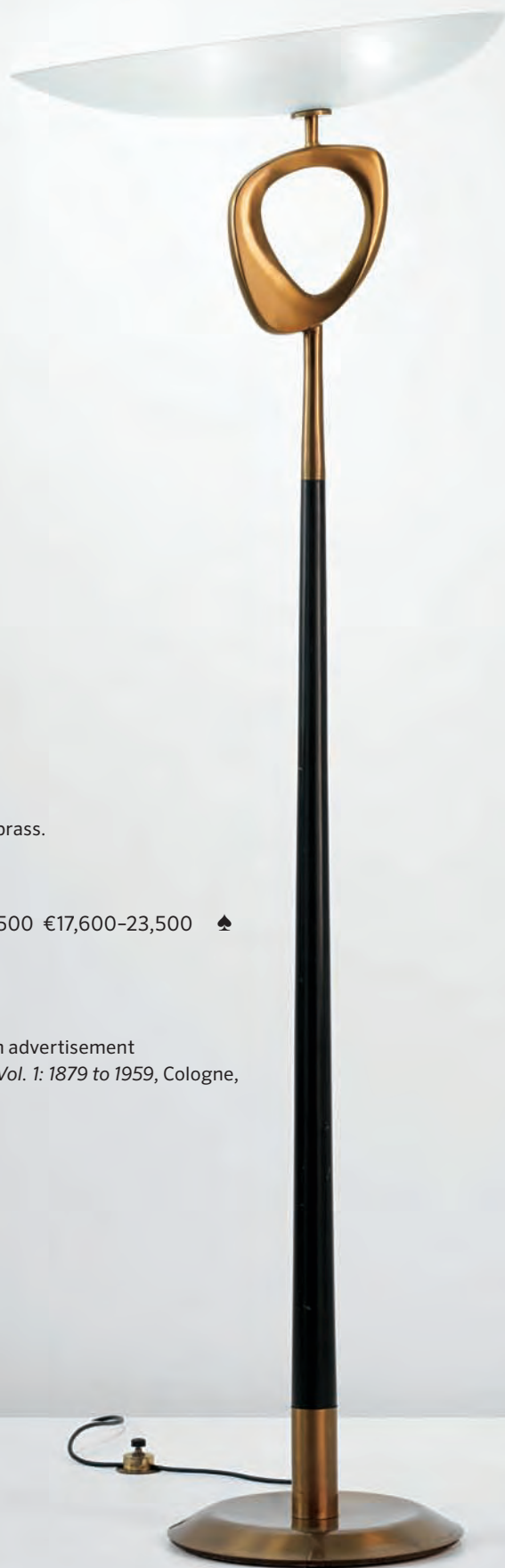
*Domus* (Milan), no. 382, September 1961, p. 53, no. 388, March 1962, n.p.

Giuliana Gramigna, *Repertorio 1950/1980*, Milan, 1985, p. 170

Irene de Guttry and Maria Paola Maino, *Il Mobile Italiano Degli Anni '40 e '50*, Roma-Bari, 1992, p. 275, figs. 23-24

Doris Leslie Blau, *Guglielmo Ulrich, Milanese Design Between Classicism and Modernism*, New York, 2004, pls. XXI, XXIa

Luca Scacchetti, *Guglielmo Ulrich: 1904-1977*, Milan, 2009, p. 175 for a detail, pp. 194-95



14

**MAX INGRAND** 1908-1969

*Rare standard lamp, circa 1959*

Frosted glass, painted wood, tubular brass, brass.

180 cm (70 $\frac{7}{8}$  in) high

Manufactured by Fontana Arte, Italy.

**Estimate** £15,000-20,000 \$22,800-30,500 €17,600-23,500 ♠

**PROVENANCE**

Private collection, Milan

**LITERATURE**

*Domus* (Milan), no. 356, July 1959, n.p. for an advertisement

Charlotte and Peter Fiell, eds., *1000 Lights, Vol. 1: 1879 to 1959*, Cologne, 2005, p. 368



15

**PIETRO CHIESA** 1892-1948

*Ceiling light, circa 1948*

Brass, tubular brass, glass, painted aluminium.

69 cm (27½ in) drop, 85 cm (33½ in) diameter

Manufactured by Fontana Arte, Italy.

**Estimate** £7,000-9,000 \$10,700-13,700 €8,200-10,600 ♠



16

**PIETRO CHIESA** 1892-1948

*Rare coffee table, circa 1939*

Coloured mirrored glass, fruitwood, fabric, metal.

40 × 140 × 61 cm (15¾ × 55½ × 24 in)

Manufactured by Fontana Arte, Italy.

**Estimate** £7,000-9,000 \$10,700-13,700 €8,200-10,600 ♠

**LITERATURE**

*Domus* (Milan), no. 140, August 1939, p. 72

*Stile* (Milan), March 1942, pp. 24-25

Sergio Montefusco, *Fontana Arte: repertorio 1933-1943 dalle immagini dell'epoca*, Genoa, 2012, p. 197















17

**STUDIO PFR** 1952-1976

**Gio Ponti** 1891-1979 **Antonio Fornaroli**

**Alberto Rosselli** 1921-1976

*Executive office suite for a private commission, circa 1959*

Indian rosewood-veneered wood, Indian rosewood, brass, painted aluminium, painted tubular steel, leather.

Desk: 73.5 × 268.5 × 99.5 cm (28 $\frac{7}{8}$  × 105 $\frac{3}{4}$  × 39 $\frac{1}{8}$  in); wall unit: 147.5 × 347 × 87 cm (58 $\frac{1}{8}$  × 136 $\frac{5}{8}$  × 34 $\frac{1}{4}$  in) fully extended; cupboard: 180.5 × 200 × 45 cm (71 $\frac{1}{8}$  × 78 $\frac{3}{4}$  × 17 $\frac{3}{4}$  in); each chair: 79.3 × 45 × 51 cm (31 $\frac{1}{4}$  × 17 $\frac{3}{4}$  × 20 $\frac{1}{8}$  in)

Comprising desk, wall shelving unit, cupboard and 4 chairs. Together with a certificate of authenticity from the Gio Ponti Archives (7).

**Estimate** £28,000-34,000 \$42,600-51,800 €32,800-39,900 ♠

**PROVENANCE**

Private collection, Milan

18

**FONTANA ARTE**

*Mirror, model no. 2326, 1960s*

Mirrored glass, steel.

97 × 56 × 9 cm (38¼ × 22 × 3½ in)

Manufactured by Fontana Arte, Italy.

**Estimate** £4,000-6,000 \$6,100-9,100 €4,700-7,000 ♠

**LITERATURE**

*Domus* (Milan), no. 433, December 1965, for a similar example model no. 2376, n.p.



19

**GINO SARFATTI** 1912-1985

*Pair of rare and early table lamps, circa 1938-1941*

Brass, tubular brass, painted tubular metal.

Each: 45 cm (17¾ in) high

Manufactured by Arteluce, Italy (2).

**Estimate** £4,000-6,000 \$6,100-9,100 €4,700-7,000 ♠

**LITERATURE**

Marco Romanelli and Sandra Severi, *Gino Sarfatti: selected works 1938-1973*, Milan, 2012, p. 421 for a similar example model no. 506



20

**TOMMASO BUZZI** 1900–1981

*Rare sideboard, from the 'I Rustici' series, circa 1930*

Painted wood, brass.

110.2 × 212.5 × 47 cm (43 $\frac{3}{8}$  × 83 $\frac{3}{8}$  × 18 $\frac{1}{2}$  in)

Manufactured by S. Turri, Bovisio, Italy. Reverse with handwritten paper label  
'Arch. Tommaso Buzzi/I Rustici/Mobilificio S. Turri'.

**Estimate** £8,000–12,000 \$12,200–18,300 €9,400–14,100 ♠

**LITERATURE**

'Numero Speciale Dedicato Al Mobile Moderno In Italia', *Domus: L'arte, Nella, Casa* (Milan), Christmas 1929, p. 43 for an example from the 'I Rustici' series

Lidia Morelli, *La casa che vorrei avere*, Milan, 1931, fig. 500 for an example from the 'I Rustici' series





21

**STILNOVO**

*Large and small 'Pill' ceiling lights, model nos. 1187 and 1104, circa 1953*

Opaque glass, brass, painted metal.

Variable drops, larger: 32 × 64 cm (12 $\frac{5}{8}$  × 25 $\frac{1}{4}$  in); smaller: 22 × 54 cm (8 $\frac{5}{8}$  × 21 $\frac{1}{4}$  in)

Manufactured by Stilnovo, Italy. Interior of one light fixture impressed with 'stilnovo/ITALY' (2).

**Estimate** £4,000-6,000 \$6,100-9,100 €4,700-7,000

**LITERATURE**

'Apparecchi per l'illuminazione: lighting and fittings', Stilnovo sales catalogue, no. 11, Milan, p. 21

Giuliana Gramigna, *Repertorio 1950/1980*, Milan, 1985, p. 79 for model no. 1187

**ICO PARISI** 1916-1996

*Important and unique dining table, commissioned for the Casa Trombetta, Como, circa 1950*

Rosewood-veneered wood, *bianco statuario* Carrara marble.

78 × 280 × 90.3 cm (30¾ × 110¼ × 35½ in)

Produced by either Spartaco Brugnoli or de Baggis, Italy.

**Estimate** £18,000-24,000 \$27,400-36,600 €21,100-28,100 ♠

**PROVENANCE**

Casa Trombetta, Como, Italy

**LITERATURE**

Roberto Aloï, *Esempi di arredamento di tutto il mondo*, Milan, 1955, n.p. for a similar example

Andrea Branzi and Michele De Lucchi, eds., *Il Design Italiano Degli Anni '50*, Milan, 1985, p. 105, fig. 298 for a similar example

Irene de Guttry and Maria Paola Maino, *Il Mobile Italiano Degli Anni '40 e '50*, Roma-Bari, 1992, p. 219, fig. 8 for a similar example





23

**PIETRO CHIESA** 1892–1948 **CESARE LACCA**  
**MAX INGRAND** 1908–1969 **FONTANA ARTE**

*'Cartoccio' vase, picture frame, model no. 1370, ashtray, model no. 2235 and table mirror, 1930–1950s*

Textured glass, clear glass, mirrored glass, coloured glass, brass.  
 Vase: 28 cm (11 in) high; picture frame: 18 x 13 x 9 cm (7½ x 5½ x 3½ in);  
 ashtray: 6 cm (2¾ in) high, 15 cm (5¾ in) diameter; table mirror: 33 x 29.5 x  
 15 cm (12¾ x 11½ x 5¾ in)

Manufactured by Fontana Arte, Italy. Vase: with manufacturer's partial  
 paper label 'FONTANA'; picture frame: with two manufacturer's paper  
 labels 'fa/CRISTALLO/ST. GOBAIN' and the other 'calleri/via roma/  
 genova'; table mirror: with manufacturer's partial paper label 'FONTANA/  
 FONTANA/MILANO' (4).

**Estimate** £4,000–6,000 \$6,100–9,100 €4,700–7,000 ♠

#### LITERATURE

Fontana Arte archive image no. 2 for a similar example of the picture frame  
 Roberto Aloï, *L'Arredamento Moderno*, Milan, 1955, fig. 3 for the picture  
 frame

'Fontana Arte: Illuminazione', Fontana Arte sales catalogue, Milan, for the  
 ashtray, n.p.

Andrea Branzi and Michele De Lucchi, eds., *Il Design Italiano Degli Anni '50*,  
 Milan, 1985, p. 11, p. 190, fig. 627 for the vase

Giuliana Gramigna, *Repertorio 1950/1980*, Milan, 1985, p. 13 for the vase  
 Laura Falconi, *Fontana Arte: Una Storia Trasparente*, Milan, 1998, p. 77 for  
 the vase

Franco Deboni, *Fontana Arte: Gio Ponti, Pietro Chiesa, Max Ingrand*, Turin,  
 2012, p. 257, fig. 261 for a drawing of a similar example, fig. 270 for the vase





Σ 24

**ICO and LUISA PARISI** 1916–1996

*Set of twelve dining chairs, circa 1955*

Rosewood, fabric.

Each: 88.6 × 43.5 × 52 cm (34 $\frac{7}{8}$  × 17 $\frac{1}{8}$  × 20 $\frac{1}{2}$  in)

Manufactured by Ariberto Colombo, Italy (12).

**Estimate** £6,000–8,000 \$9,100–12,200 €7,000–9,400 ♠

**LITERATURE**

Roberto Aloï, *L'Arredamento Moderno*, Milan, 1955, fig. 466

Andrea Branzi and Michele De Lucchi, eds., *Il Design Italiano Degli Anni '50*, Milan, 1985, p. 11, p. 108, fig. 313

Giuliana Gramigna, *Repertorio 1950/1980*, Milan, 1985, p. 55

*Domus* (Milan), no. 708, September 1989, p. 101

Flaminio Gualdoni, ed., *Ico Parisi & architecture*, exh. cat., Galleria Civica, Bologna, 1990, p. 194



25

**GIO PONTI** 1891-1979

*Armchair, model no. 516, 1950s*

Walnut, fabric.

77.5 × 64.2 × 81 cm (30½ × 25¼ × 31⅞ in)

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

**Estimate** £4,000-6,000 \$6,100-9,100 €4,700-7,000 ♠

26

**GIO PONTI** 1891-1979

*Armchair, circa 1948*

Walnut, fabric, brass.

89 × 57.7 × 63 cm (35 × 22¾ × 24¾ in)

Manufactured by Cassina, Italy.

**Estimate** £2,000-3,000 \$3,000-4,600 €2,300-3,500 ♠

#### LITERATURE

Ugo La Pietra, ed., *Gio Ponti: L'arte si innamora dell' industria*, New York, 2009, p. 137, fig. 299 for a similar example







27

**CARLO SCARPA** 1906–1978

*Ceiling light, model no. 5417, 1931–1935*

*Filigrana glass, brass.*

70 cm (27½ in) drop, 30 cm (11¾ in) diameter

Manufactured by Venini, Italy.

**Estimate** £6,000–8,000 \$9,100–12,200 €7,000–9,400 ♠

**LITERATURE**

Transparente Filigrana 1931–1935', *Venini: Catalogo Blu* (Murano), pl. 138, model no. 5417

Franco Deboni, *Venini Glass, Its history, artists and techniques, Volume 1*, Milan, 2007, pl. 138





28

**MAX INGRAND** 1908-1969

*Pair of large chandeliers, model no. 2243 from the Hotel Savioli, Spiaggia, circa 1958*

Nickel-plated brass, glass, painted metal.

Each: 30.5 cm (12 in) high, 107 cm (42½ in) diameter

Manufactured by Fontana Arte, Italy (2).

**Estimate** £30,000-40,000 \$45,700-60,900 €35,200-46,900 ♣

**PROVENANCE**

Hotel Savioli, Spiaggia, Riccione, Italy

**LITERATURE**

'Fontana Arte: Illuminazione', Fontana Arte sales catalogue, Milan, p. 41

Franco Deboni, *Fontana Arte: Gio Ponti, Pietro Chiesa, Max Ingrand*, Turin, 2012, fig. 323







29

**GINO SARFATTI** 1912–1985

*Ceiling light, model no. 2107, 1960s*

Acrylic, painted metal.

Variable drop, 63 cm (24¾ in) diameter

Manufactured by Arteluce, Italy.

**Estimate** £4,000–6,000 \$6,100–9,100 €4,700–7,000 ♠

**LITERATURE**

Marco Romanelli and Sandra Severi, *Gino Sarfatti: selected works 1938–1973*, Milan, 2012, p. 29 for the present model displayed in a showroom

30

**ICO PARISI** 1916–1996

*Occasional table, circa 1950*

Walnut, glass.

49.2 cm (19¾ in) high, 61.7 cm (24¼ in) diameter

Manufactured by Fratelli Rizzi, Italy.

**Estimate** £3,000–4,000 \$4,600–6,100 €3,500–4,700 ♠

**PROVENANCE**

Carartelli Family, Como, Italy





31

**CARLO DE CARLI**

*Dining table, 1950s*

Walnut, brass, glass.

73 × 210 × 80 cm (28¾ × 82½ × 31½ in)

**Estimate** £15,000-20,000 \$22,800-30,500 €17,600-23,500 ♠

**PROVENANCE**

Phillips de Pury & Company, New York, 'Design', 7 June 2006, lot 67





32

**GIO PONTI** 1891-1979

*Pair of small side tables, designed for the First Class Ballroom of the 'Augustus' transatlantic ocean liner, 1950*  
Plastic-laminated wood, mahogany-veneered wood, mahogany, aluminium, cast metal, painted metal.

Each: 58 cm (22 $\frac{7}{8}$  in) high, 59.5 cm (23 $\frac{3}{8}$  in) diameter

Together with a certificate of authenticity from the Gio Ponti Archives (2).

**Estimate** £5,000-7,000 \$7,600-10,700 €5,900-8,200 ♠

**PROVENANCE**

'Augustus' transatlantic ocean liner, Italy, 1950

**LITERATURE**

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

33

**GINO SARFATTI** 1912-1985

*Standard lamp, circa 1948*

Leather-covered wood, brass, fabric shade.

183 cm (72 in) high

Manufactured by Arteluce, Italy.

**Estimate** £6,000-8,000 \$9,100-12,200 €7,000-9,400 ♠

**LITERATURE**

Marco Romanelli and Sandra Severi, *Gino Sarfatti: selected works 1938-1973*, Milan, 2012, p. 444, for a similar example (model no. 1025)





34

**GIO PONTI** 1891-1979

*Set of twelve dining chairs, designed for the 'Augustus' transatlantic ocean liner, 1950*

Stained teak, fabric.

Each: 80 × 54 × 53 cm (31½ × 21¼ × 20⅞ in)

Manufactured by Cassina, Italy. Together with a certificate of authenticity from the Gio Ponti Archives (12).

**Estimate** £14,000-18,000 \$21,300-27,400 €16,400-21,100 ♠

**PROVENANCE**

'Augustus' transatlantic ocean liner, Italy, 1950

**LITERATURE**

Paolo Piccione, *Gio Ponti: Il Progetto Degli Interni Navali, 1948-1953*, Milan, 2007, pp. 120-21, 126-29 for a similar example

Ugo La Pietra, ed., *Gio Ponti: L'arte si innamora dell'industria*, New York, 2009, pp. 224-25, figs. 463-65 for a similar example

Germano Celant, ed., *Espressioni di Gio Ponti*, exh. cat., Triennale, Milan, 2011, p. 51, fig. 80, p. 105, fig. 161 for a similar example

Daria Guarnati, ed., 'Espressioni di Gio Ponti', *Aria D'Italia VIII*, Milan, 2011, pp. 75, 82 for a similar example





35

**GINO SARFATTI** 1912-1985

*Early table lamp, circa 1938-1942*

Tubular brass, brass, painted brass, glass.

39.2 cm (15<sup>3</sup>/<sub>8</sub> in) high

Manufactured by Arteluce, Italy.

**Estimate** £2,500-3,500 \$3,800-5,300 €2,900-4,100 ♠

**LITERATURE**

Marco Romanelli and Sandra Severi, *Gino Sarfatti: selected works 1938-1973*, Milan, 2012, p. 421 for a similar example (model no. 514)



36

**FONTANA ARTE**

*Pair of table lamps, model no. 2427, circa 1964*

Brass, frosted glass.

Each: 9.7 × 14.5 × 14.5 cm (3<sup>7</sup>/<sub>8</sub> × 5<sup>3</sup>/<sub>4</sub> × 5<sup>3</sup>/<sub>4</sub> in)

Manufactured by Fontana Arte, Italy (2).

**Estimate** £3,000-4,000 \$4,600-6,100 €3,500-4,700

**LITERATURE**

'Fontana Arte: Illuminazione', Fontana Arte sales catalogue, Milan, n.p.

37

**ICO PARISI** 1916-1996

*Pair of tables from the Cavallini Restaurant, Milan, 1950s*

Stained oak.

Each: 79 × 69.5 × 120 cm (31½ × 27¾ × 47¼ in)

Manufactured by Cassina, Italy (2).

**Estimate** £8,000-12,000 \$12,200-18,300 €9,400-14,100 ♠

**PROVENANCE**

Cavallini Restaurant, Milan

**LITERATURE**

Flaminio Gualdoni, ed., *Ico Parisi & architecture*, exh. cat., Galleria Civica, Bologna, 1990, pp. 199-200 for similar examples





38

**ERCOLE BAROVIER** 1889–1974

*Large vase, from the 'Mugnoni' series, circa 1938–1940*

Handblown colourless glass with 16 blob applications.

35.6 cm (14 in) high

Manufactured by Vetreria Artistica Barovier & C., Italy.

**Estimate** £6,000–8,000 \$9,100–12,200 €7,000–9,400 ♠

#### LITERATURE

Attilia Dorigato, ed., *Ercole Barovier 1889–1974: Vetreria Muranese*, exh. cat., Comune di Venezia, Venice, 1989, p. 136 for examples from the 'Mugnoni' series

Marina Barovier, et al., *Art of the Barovier: Glassmakers in Murano 1866–1972*, exh. cat., Fondazione Scientifica Querini Stampalia, Venice, 1993, pp. 136–37, cat nos. 109–10 for examples from the 'Mugnoni' series

Franco Deboni, *Murano '900*, Milan, 1996, p. 121, fig. 37 for an example from the 'Mugnoni' series

Helmut Ricke and Eva Schmitt, *Italian Glass Murano, Milan 1930–1970, The Collection of the Steinberg Foundation*, Munich, 1997, p. 45, fig. 3 for an example from the 'Mugnoni' series

Marino Barovier, *Venetian Art Glass: 1840–1970: An American Collection*, Stuttgart, 2004, pp. 124–25, cat no. 71 for examples from the 'Mugnoni' series including the present form



39

**ERCOLE BAROVIER** 1889–1974

*Large vase, from the 'Gemmati' series, 1936–1937*

Handblown colourless glass with metal oxides and applied ring-shaped decorations.

35.4 cm (13 7/8 in) high

Manufactured by Vetreria Artistica Barovier & C., Italy.

**Estimate** £6,000–8,000 \$9,100–12,200 €7,000–9,400 ♠

#### LITERATURE

Attilia Dorigato, ed., *Ercole Barovier 1889–1974, Vetreria Muranese*, Venice, 1989, fig. 60 for an example from the 'Gemmati' series



40

**ANGELO LELII** 1915–1979

*Set of four wall lights, 1960s*

Opaque glass, painted metal.

Each: 32.5 × 12.5 × 13 cm (12¾ × 4⅞ × 5⅛ in)

Manufactured by Arredoluce, Italy (4).

**Estimate** £4,000–6,000 \$6,100–9,100 €4,700–7,000 ♠





41

## SEGUSO

*Pair of large wall lights, circa 1940*

Coloured glass, brass.

Each: 44 × 22.5 × 19 cm (17<sup>3</sup>/<sub>8</sub> × 8<sup>7</sup>/<sub>8</sub> × 7<sup>1</sup>/<sub>2</sub> in)

Manufactured by Seguso, Italy. One brass fixture impressed with '13' and '14', the other impressed with '15' and '16' (2).

**Estimate** £3,000-4,000 \$4,600-6,100 €3,500-4,700

42

## GIO PONTI 1891-1979

*Pair of stools, 1950s*

Walnut, fabric.

Each: 54 × 45 × 46.5 cm (21<sup>1</sup>/<sub>4</sub> × 17<sup>3</sup>/<sub>4</sub> × 18<sup>1</sup>/<sub>4</sub> in)

Together with a certificate of authenticity from the Gio Ponti Archives (2).

**Estimate** £3,000-4,000 \$4,600-6,100 €3,500-4,700 ♠





43

**PAOLO BUFFA** 1903-1970

*Rare six-armed chandelier, from the IV Triennale, Monza, 1930*

Silver-plated bronze.

90 cm (35 $\frac{3}{8}$  in) drop, 55 cm (21 $\frac{1}{2}$  in) diameter

Manufactured by Donzelli, Italy.

**Estimate** £3,500-4,500 \$5,300-6,900 €4,100-5,300 ♠

**EXHIBITED**

IV Triennale, Monza, Italy, 1930

**LITERATURE**

*Domus* (Milan), no. 31, July 1930, pp. 50-51 for similar examples





44

**CARLO SCARPA** 1906–1978

*Rare 'Lattimo Aurato' table lamp, 1931–1935*

*Lattimo* glass with silver leaf inclusions.

35 cm (13¾ in) high, 29.3 cm (11½ in) diameter

Manufactured by Venini, Italy. Shade interior with partial manufacturer's paper label '05264/VENINI S.A./DIS'.

**Estimate** £6,000–8,000 \$9,100–12,200 €7,000–9,400 ♠

**PROVENANCE**

Private collection, Italy

**LITERATURE**

'Filigrana-Lattimi-A Spiche 1931–1935', *Venini: Catalogo Blu* (Murano)  
 Franco Deboni, *Venini Glass, Its history, artists and techniques, Volume 1*,  
 Turin, 2007, pl. 151

45

**PAOLO BUFFA** 1903-1970

*Freestanding illuminated writing desk, 1950s*

Indian rosewood-veneered wood, Indian rosewood, brass, glass.

110.5 x 150.5 x 43 cm (43½ x 59¼ x 16⅞ in)

**Estimate** £7,000-9,000 \$10,700-13,700 €8,200-10,600 ♠

**LITERATURE**

Irene de Guttry and Maria Paola Maino, *Il Mobile Italiano Degli Anni '40 e '50*, Roma-Bari, 1992, p. 117, fig. 8 for a similar example

Roberto Rizzi, *I mobile di Paolo Buffa*, exh. cat., Mostra Internazionale dell'Arredamento, Cantù, 2002, pp. 20-21 for a similar example





46

**ETTORE SOTTSASS JR.** 1917-2007

*Vase*, circa 1958

Enamelled copper, walnut.

23.8 cm (9½ in) high

Produced by the Società Ceramica Toscana di Figline for Galleria Il Sestante, Italy. Underside impressed with 'IL SESTANTE'.

**Estimate** £4,500-5,500 \$6,900-8,400 €5,300-6,400 ♠

**LITERATURE**

Fulvio Ferrari, *Ettore Sottsass Tutta la Ceramica*, Turin, 1996, p. 53, fig. 142 for a drawing

47

**ETTORE SOTTSASS JR.** 1917-2007

*Plate*, circa 1954

Enamelled copper.

20.1 cm (7⅞ in) diameter

Produced by the Società Ceramica Toscana di Figline for Galleria Il Sestante, Italy. Underside impressed with 'IL SESTANTE'.

**Estimate** £3,000-4,000 \$4,600-6,100 €3,500-4,700 ♠

**LITERATURE**

Fulvio Ferrari, *Ettore Sottsass Tutta la Ceramica*, Turin, 1996, p. 53, fig. 142



48

**ETTORE SOTTASS JR.** 1917-2007

*Rare large mirror, 1957*

Mirrored glass, brass.

196.5 × 30.4 × 3 cm (77<sup>3</sup>/<sub>8</sub> × 11<sup>7</sup>/<sub>8</sub> × 1<sup>1</sup>/<sub>8</sub> in)

Manufactured Santambrogio and De Berti, Italy. Reverse dated and with manufacturer's paper label 'CUIVRO GLACE/SPECCHIO GALVORAMATO/SANTAMBROGIO & DE BERTI/LISSONE/VIA S. MICHELE DEL CARSO. 37/ 5 DIC. 1957/REGISTRATO'.

**Estimate** £5,000-7,000 \$7,600-10,700 €5,900-8,200 ♠

**LITERATURE**

Edoardo Paoli, *L'importanza dello Specchio*, Milan, 1949, p. 19, fig. 43, p. 23, fig. 53 for the smaller version





49

**ETTORE SOTTASS JR.** 1917-2007

*Two vases, model nos. 584 and 444, from the 'Colaggio' series, 1962-1963*

Glazed ceramic.

Tallest: 24.7 cm (9¾ in) high; other: 8 cm (3⅛ in) high

Produced by the Società Ceramica Toscana di Figline for Galleria Il Sestante, Italy. Underside of each signed one with 'SOTTASS/IL SESTANTE/584/ITALY' and the other 'SOTTASS/IL SESTANTE/444/ITALY' (2).

**Estimate** £2,000-3,000 \$3,000-4,600 €2,300-3,500 ♠

#### LITERATURE

*Domus* (Milan), no. 422, January 1965, p. 54 for examples from the 'Colaggio' series

Fulvio Ferrari, *Ettore Sottsass Tutta la Ceramica*, Turin, 1996, p. 99, fig. 373, p. 100, fig. 386 for examples from the 'Colaggio' series

50

**ETTORE SOTTASS JR.** 1917-2007

*Vase, model no. 585, with another vase, both from the 'Fischietto' series, 1962*

Glazed ceramic.

Tallest: 31.5 cm (12⅜ in) high, other: 26.3 cm (10⅜ in) high

Produced by the Società Ceramica Toscana di Figline for Galleria Il Sestante, Italy. Underside of each signed one with 'SOTTASS/SESTANTE/585/ITALY' and the other 'IL SESTANTE/SOTTASS/X' (2).

**Estimate** £2,500-3,500 \$3,800-5,300 €2,900-4,100 ♠

#### LITERATURE

*Domus* (Milan), no. 749, March 1993, p. 70 for examples from the 'Fischietto' series

Fulvio Ferrari, *Ettore Sottsass Tutta la Ceramica*, Turin, 1996, pp. 103-04 for examples from the 'Fischietto' series



51

**ETTORE SOTTASS JR.** 1917-2007

*Lidded pot, model no. 191, from the 'Ceramiche di lava' series, circa 1957-1959*

Glazed ceramic, walnut.

20 cm (7 $\frac{7}{8}$  in) high

Produced by the Società Ceramica Toscana di Figline for Galleria Il Sestante, Italy. Underside signed with 'IL/SESTANTE/SOTTASS'.

**Estimate** £3,000-4,000 \$4,600-6,100 €3,500-4,700 ♠

**LITERATURE**

Fulvio Ferrari, *Ettore Sottsass Tutta la Ceramica*, Turin, 1996, p. 86, pl. 324

52

**ETTORE SOTTASS JR.** 1917-2007

*Large 'lava' vase, model no. 388, from the 'Ceramiche di lava' series, circa 1959*

Glazed ceramic.

38 cm (14 $\frac{1}{2}$  in) high

Produced by the Società Ceramica Toscana di Figline for Galleria Il Sestante, Italy. Underside signed with '388/IL SESTANTE/SOTTASS'.

**Estimate** £4,000-6,000 \$6,100-9,100 €4,700-7,000 ♠

**LITERATURE**

*Domus* (Milan). no. 749, March 1993, p. 68

Fulvio Ferrari, *Ettore Sottsass Tutta la Ceramica*, Turin, 1996, p. 90, fig. 342



53

**ETTORE SOTTASS JR.** 1917-2007

*Vase, model no. 916, from the 'Ceramiche' series, 1959*

Glazed ceramic.

21.6 cm (8½ in) high

Produced by the Società Ceramica Toscana di Figline for Galleria Il Sestante, Italy. Underside signed in black marker with '916/ITALY/SOTTASS/SESTANTE'.

**Estimate** £3,000-4,000 \$4,600-6,100 €3,500-4,700 ♠

**LITERATURE**

*Domus* (Milan), no. 749, March 1993, p. 69 for a drawing

Fulvio Ferrari, *Ettore Sottsass Tutta la Ceramica*, Turin, 1996, p. 85, fig. 304

54

**ETTORE SOTTASS JR.** 1917-2007

*Vase, model no. 176, from the 'Ceramiche' series, 1959*

Glazed ceramic.

24.4 cm (9½ in) high

Produced by the Società Ceramica Toscana di Figline for Galleria Il Sestante, Italy. Underside signed in marker with '176/IL SESTANTE/SOTTASS'.

**Estimate** £2,000-3,000 \$3,000-4,600 €2,300-3,500 ♠

**LITERATURE**

*Domus* (Milan), no. 749, March 1993, p. 69 for a drawing

Fulvio Ferrari, *Ettore Sottsass Tutta la Ceramica*, Turin, 1996, p. 84, figs. 302-03



55

**ARNALDO POMODORO** b. 1926

*Cigarette box and dish, circa 1958*

Cast bronze.

Box: 4.3 × 14.4 × 7.6 cm (1¾ × 5½ × 2¾ in); dish: 2 cm (¾ in) high, 19.1 cm (7½ in) diameter

Produced by Galleria Il Sestante, Italy. Underside of each impressed with 'IL SESTANTE POMODORO' (2).

**Estimate** £3,500-4,500 \$5,300-6,900 €4,100-5,300 ♠

**LITERATURE**

*Domus* (Milan), no. 349, December 1958, n.p. for the cigarette box

**ETTORE SOTTASS JR.** 1917-2007

*Rare 'Bastonio' chest of drawers with adjustable mirror, circa 1964*

Drawers: stained wood, painted wood; mirror: mirrored glass, stained wood, painted wood.

Drawers: 101.5 × 103 × 60 cm (39 $\frac{7}{8}$  × 40 $\frac{1}{2}$  × 23 $\frac{5}{8}$  in); mirror: 49 × 43 × 17 cm (19 $\frac{1}{4}$  × 16 $\frac{7}{8}$  × 6 $\frac{3}{4}$  in)

Manufactured by Poltronova, Italy (2).

**Estimate** £16,000-22,000 \$24,400-33,500 €18,800-25,800 ♠

**LITERATURE**

Giuliana Gramigna, *Repertorio 1950/1980*, Milan, 1985, p. 241

Barbara Radice, *Ettore Sottsass: A Critical Biography*, London, 1993, p. 114

Luigi Settembrini, Enrico Colle, Manolo De Giorgi, *Cinquecento anni di grandi mobili italiani a confronto, Magnificenza e Progetto*, exh. cat., Palazzo Reale, Milan, 2009, p. 106, fig. II. 16





57

**CARLO SCARPA** 1906–1978

Rare 'Murrine Romane' vase, model no. 4008, 1936–1940

'Murrine' glass.

9.4 cm (3¾ in) high, 12.4 cm (4⅞ in) diameter

Manufactured by Venini, Italy. Underside acid-etched with 'venini/murano/  
MADE IN/ITALY'.

**Estimate** £10,000–15,000 \$15,200–22,800 €11,700–17,600 ♠

#### LITERATURE

*Domus* (Milan), no. 108, December 1936, p. 37 for similar examples

Marino Barovier, *Carlo Scarpa: Glass of an Architect*, Milan, 1999, pp. 116–17,  
p. 208, fig. 73, p. 271, fig. 12, p. 273, fig. 19 for period images, drawing and  
similar examples

Marino Barovier, ed., *Carlo Scarpa: Venini 1932–1947*, exh. cat., Fondazione  
Giorgio Cini, Venice, 2012, pp. 162, 166, 173 for images and preparatory drawings





58

**MAX INGRAND** 1908–1969

*Ceiling light, model no. 2327, circa 1958*

Clear and frosted glass, glass, brass, painted metal.

70 cm (27½ in) drop, 90 cm (35¾ in) diameter

Manufactured by Fontana Arte, Italy.

**Estimate** £12,000–18,000 \$18,300–27,400 €14,100–21,100 ♠

**LITERATURE**

‘Fontana Arte: Illuminazione’, Fontana Arte sales catalogue, Milan, for model no. 2327, n.p.



59

**MAX INGRAND** 1908–1969

*Wall light, model no. 2301, 1950s*

Frosted and partially chiselled glass, brass.

24 × 39 × 10 cm (9½ × 15¾ × 3⅞ in)

Manufactured by Fontana Arte, Italy.

**Estimate** £5,000–7,000 \$7,600–10,700 €5,900–8,200 ♠

**LITERATURE**

Franco Deboni, *Fontana Arte: Gio Ponti, Pietro Chiesa, Max Ingrand*, Turin, 2012, fig. 341



60

**PIETRO CHIESA** 1892–1948

*Rare table lamp, circa 1939*

Coloured convex mirrored glass, tubular brass, brass, fabric shade.

86.3 cm (33⅞ in) high including shade

Manufactured by Fontana Arte, Italy. Partial manufacturer's paper label.

**Estimate** £3,000–4,000 \$4,600–6,100 €3,500–4,700 ♠

**LITERATURE**

*Domus* (Milan), no. 143, November 1939, p. 61



61

**GIO PONTI** 1891-1979

*Set of six occasional chairs, designed for the 'Augustus' transatlantic ocean liner, 1950*

Fabric, walnut.

Each: 78 x 69 x 66.5 cm (30¾ x 27½ x 26½ in)

Manufactured by Cassina, Italy. Together with a certificate of authenticity from the Gio Ponti Archives (6).

**Estimate** £8,000-12,000 \$12,200-18,300 €9,400-14,100 ♠

**PROVENANCE**

'Augustus' transatlantic ocean liner, Italy, 1950

**LITERATURE**

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





62

**MAX INGRAND** 1908-1969

*Ceiling light, model no. 1748, circa 1955*

Partially frosted and chiselled glass, brass.

35 x 55.5 x 55 cm (13¾ x 21⅞ x 21⅞ in)

Manufactured by Fontana Arte, Italy.

**Estimate** £7,000-9,000 \$10,700-13,700 €8,200-10,600 ♠

#### LITERATURE

Fontana Arte archive image, no. 5

'Fontana Arte: Illuminazione', Fontana Arte sales catalogue, Milan, p. 18

*Domus* (Milan), no. 334, September 1957, for an advertisement, n.p.

Charlotte and Peter Fiell, eds., *1000 Lights, Vol. 1: 1879 to 1959*,

Cologne, 2005, p. 482, p. 483 for an advertisement

*Lucie trasparenze: Fontana Arte millenovecentotrenta • milknovecento cinquanta*, exh. cat., Galleria Babuino Novecento, Rome, 2006, pp. 26-27, 83

Pierre-Emmanuel Martin-Vivier, *Max Ingrand, Du Verre à la Lumière*, Paris, 2009, p. 198

Franco Deboni, *Fontana Arte: Gio Ponti, Pietro Chiesa, Max Ingrand*, Turin, 2012, fig. 312

63

**CARLO SCARPA** 1906-1978

*Set of three wall lights, circa 1935*

Tubular glass, glass, metal.

Each three-armed: 44.5 x 68.3 x 39.5 cm (17½ x 26⅞ x 15½ in); five-

armed: 44.5 x 94 x 50 cm (17½ x 37 x 19⅞ in)

Manufactured by Venini, Italy (3). Comprising one five-armed and two three-armed (3).

**Estimate** £10,000-15,000 \$15,200-22,800 €11,700-17,600 ♠



64

**JEAN ROYÈRE** 1902-1981

*Eight-armed 'Bouquet' chandelier, circa 1950*

Painted tubular metal, painted metal, paper shades.

149 cm (58½ in) drop, 99.1 cm (39 in) diameter

**Estimate** £50,000-80,000 \$76,100-122,000 €58,600-93,800 ♠

**PROVENANCE**

Galerie Jacques Lacoste and Galerie Patrick Seguin, Paris

**LITERATURE**

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

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



The present model *in situ* in the lounge of the Saint-Georges Hotel, Beirut, 1955.





65

# **JEAN ROYÈRE** 1902-1981

'Œuf' chair and stool, 1953

Fabric, oak (2).

Chair: 65 × 64 × 73 cm (25<sup>5</sup>/<sub>8</sub> × 25<sup>1</sup>/<sub>4</sub> × 28<sup>3</sup>/<sub>4</sub> in); stool: 45 cm (17<sup>3</sup>/<sub>4</sub> in) high, 45.5 cm (17<sup>7</sup>/<sub>8</sub> in) diameter

**Estimate** £80,000-120,000 \$122,000-183,000 €93,800-141,000 ♠

## **PROVENANCE**

Engelhard family, Le Havre, France, 1953

Galerie Patrick Seguin and Galerie Jacques Lacoste, Paris

## **LITERATURE**

'Le Salon des Artistes décorateurs', *Le décor d'aujourd'hui* (Paris), no. 86, 1954, n.p.

René Chavance, 'Les aménagement nouveaux de Jean Royère et les réflexions qu'ils inspirent', *Mobilier et décoration* (Paris), November 1956, n.p.

'Decoraciones europeas por Jean Royère', *Casa y jardines* (Paris), August 1957, n.p.

*Jean Royère, décorateur à Paris*, exh. cat., Musée des Arts Décoratifs, Paris, 1999, pp. 72, 103, 124, 164 for period images, drawings and works on paper

*Jean Royère*, exh. cat., Galerie Jacques Lacoste, Paris, 1999, pp. 54-59 for drawings and period images of the model

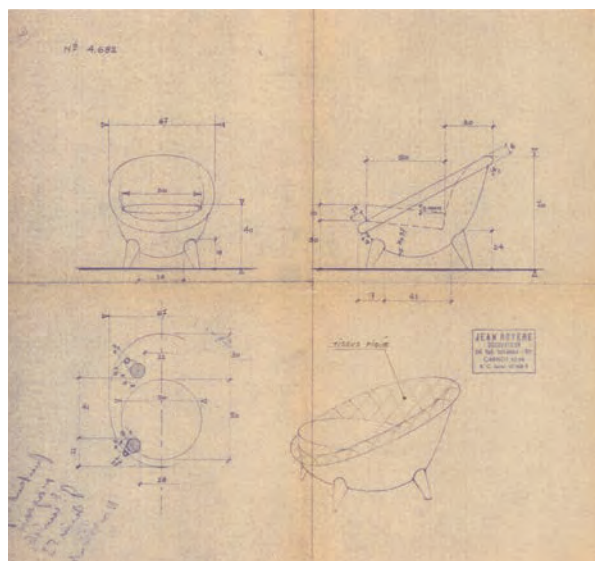
Pierre-Emmanuel Martin-Vivier, *Jean Royère*, Paris, 2002, pp. 186, 254-54, 256, 259 for period images, drawings and works on paper

Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère, Volume 1*, Paris, 2012, pp. 49-50, 56-57, 282-85 for a drawing of the chair, p. 323 for a drawing of the stool

Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère, Volume 2*, Paris, 2012, pp. 49, 110-11, 114, 116, 118, 216



The present model of chair on display at the Salon des Arts Ménagers, Paris, 1954.



Technical drawing of the present model of chair.







66

**GEORGES JOUVE** 1901–1964

*Table lamp*, 1950s

Glazed earthenware, fabric shade.

81.5 cm (32½ in) high including shade

Underside incised with artist's monogram.

**Estimate** £12,000–18,000 \$18,300–27,400 €14,100–21,100 ♠ Ω

**PROVENANCE**

Magen H. Gallery, New York, 2005

**LITERATURE**

Philippe Jousse and Galerie Jousse Entreprise, *Georges Jouve*, Paris, 2005, pp. 196, 276, 307 for examples of the model and a drawing of the form

67

**LINE VAUTRIN** 1913–1997

*'Soleil à Pointes' mirror*, model no. 1, circa 1955

Convex mirrored glass, 'Talosel' resin, coloured glass, opaque glass.

23.1 cm (9½ in) diameter

Reverse incised with 'LINE • VAUTRIN • MADE • IN • FRANCE'.

**Estimate** £7,000–9,000 \$10,700–13,700 €8,200–10,600 ♠

**LITERATURE**

*Maison Jardin* (Paris), no. 41, December 1956–January 1957, front cover for a similar example

*Mobilier et Décoration* (Paris), no. 1, January–February 1958, p. 34 for a similar example

Line Vautrin and Patrick Mauriès, *Line Vautrin Bijoux et Objets*, London, 1992, p. 90 for similar examples

Patrick Mauriès, *Line Vautrin: Miroirs*, exh. cat., Galerie Chastel-Maréchal, Paris, 2004, pp. 12, 14, 21, 26, 40 for period images with similar examples, pp. 70–71, 76–77, 104–05, 114–15



68

**LINE VAUTRIN** 1913-1997

'Gerbera' mirror, circa 1955

Convex mirrored glass, 'Talosel' resin, coloured glass.

28.3 cm (11½ in) diameter

Reverse incised with 'Line Vautrin • XII •'.

**Estimate** £10,000-12,000 \$15,200-18,300 €11,700-14,100 ♠

**PROVENANCE**

Private collection, Paris

**LITERATURE**

*Maison Jardin* (Paris), no. 41, December-January 1956-1957, front cover for a similar example

Line Vautrin and Patrick Mauriès, *Line Vautrin Bijoux et Objets*, London, 1992, p. 90 for similar examples

Patrick Mauriès, *Line Vautrin: Miroirs*, exh. cat., Galerie Chastel-Maréchal, Paris, 2004, pp. 12, 14, 21, 40 for period images with similar examples, pp. 60-61







69

**ALBERTO GIACOMETTI and DIEGO GIACOMETTI** 1901–1966, 1902–1985

*‘Torsade’ table*, circa 1979

Patinated bronze, glass.

40.3 × 123.2 × 97.2 cm (15⅞ × 48½ × 38¼ in)

Base incised ‘Diego’ ten times and with ‘Die’ and ‘D’.

**Estimate** £160,000–240,000 \$244,000–366,000 €188,000–281,000 ♠ Ω

**PROVENANCE**

Acquired directly from the artist by Stratis Andreadis, circa 1970

Thence by descent

**LITERATURE**

Michel Butor, *Diego Giacometti*, Paris, 1985, p. 95

Daniel Marchesseau, *Diego Giacometti*, Paris, 1986, p. 65 for the smaller example

Françoise Francisi, *Diego Giacometti: Catalogue de l’oeuvre, Volume I*, Paris, 1986, pp. 87–89 for the smaller example

Christian Boutonnet and Rafael Ortiz, *Diego Giacometti*, Paris, 2003, pp. 66–67 for the smaller example







70

**GEORGES JOUVE** 1901-1964

*'Os' sculpture, circa 1956*

Glazed earthenware, painted tubular metal, painted metal.

35.5 cm (13<sup>7</sup>/<sub>8</sub> in) high

**Estimate** £10,000-15,000 \$15,200-22,800 €11,700-17,600 ♠

**PROVENANCE**

Jacqueline Jouve, France

Private collection, France

**LITERATURE**

*Le Décor d'Aujourd'hui* (Paris), no. 78, 1953, p. 181; no. 87, 1954, p. 246

*Mobilier et Décoration* (Paris), no. 5, June 1954, p. 211; no. 7, October 1956, p. 25

Philippe Jousse and Galerie Jousse Entreprise, *Georges Jouve*, Paris, 2005, pp. 208-09, 287



71

**JEAN ROYÈRE** 1902–1981

*Pair of 'Persane' three-armed wall lights, circa 1953*

Painted and gilded tubular metal, painted and gilded metal, paper shades (2).

Each: 54 × 39 × 30 cm (21¼ × 15½ × 11¾ in)

**Estimate** £12,000–18,000 \$18,300–27,400 €14,100–21,100 ♠

**PROVENANCE**

Acquired directly from the artist by Henry-Jacques Le Même, Megève, France, 1955 Artcurial, Paris, 'Art Déco', 1 December 2009, lot 152

**LITERATURE**

*Mobilier et Décoration*, no. 1, January–February 1954, p. 102; no. 1, January 1956, n.p.

*Jean Royère, décorateur à Paris*, exh. cat., Musée des Arts Décoratifs, Paris, 1999, pp. 55, 62, 70–71, p. 164 for the present model *in situ* at the 1954 Salon des Arts Ménagers, Paris

Jacques Lacoste, *Jean Royère*, exh. cat., Galerie Jacques Lacoste, Paris, 1999, pp. 59, 73, 84–85

Pierre-Emmanuel Martin-Vivier, *Jean Royère*, Paris, 2002, pp. 33, 40, 143, 199, 209–11, 225, 243, 276, 292, 302–03

Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère, Volume 1*, Paris, 2012, p. 34







72

**JEAN ROYÈRE** 1902-1981

'*Croisillon*' sofa, circa 1948

Oak, fabric.

73 × 202 × 79 cm (28¾ × 79½ × 31⅞ in)

**Estimate** £80,000-120,000 \$122,000-183,000 €93,800-141,000 ♠

**PROVENANCE**

Galerie Jacques Lacoste and Galerie Patrick Seguin, Paris

**LITERATURE**

*Mobilier et Décoration* (Paris), no. 1, January 1948, p. 41

Pierre-Emmanuel Martin-Vivier, *Jean Royère*, Paris, 2002, p. 121 for a work on paper of a similar example

Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère, Volume 1*, Paris, 2012, illustrated pp. 228-30

Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère, Volume 2*, Paris, 2012, illustrated p. 45



The present model, circa 1948







73

**ALEXANDRE NOLL** 1890-1970

*Rare tray with three servers, 1945*

Rosewood, mother-of-pearl.

4.3 × 60 × 22.2 cm (1¾ × 23⅞ × 8¾ in)

Underside incised with artist's signature 'ANoll' (4).

**Estimate** £10,000-12,000 \$15,200-18,300 €11,700-14,100 ♠

**LITERATURE**

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

**ANDRÉ ARBUS and GILBERT POILLERAT** 1903-1969, 1902-1988*Occasional table, circa 1942*

Wrought iron, marble.

51.5 cm (20¼ in) high, 71.8 cm (28¼ in) diameter

Together with a certificate of authenticity from Galerie Yves Gastou.

**Estimate** £6,000-8,000 \$9,100-12,200 €7,000-9,400 ♠**LITERATURE**François Baudot, *Gilbert Poillerat: Maître Ferronnier*, Paris, 1998, p. 143 for a similar example, preparatory drawing of a similar example numbered 2786, n.p.Yvonne Brunhammer, *André Arbus, Architecte-Décorateur des Années 40*, Paris, 2003, pp. 190, 193, 369 for similar examples

75

**ALBERTO GIACOMETTI and DIEGO GIACOMETTI** 1901–1966, 1902–1985

*‘Tête de femme’ standard lamp*, circa 1981

Patinated bronze, paper shade.

184.2 cm (72½ in.) high

Incised with ‘A. GIACOMETTI’ and ‘DG’.

**Estimate** £100,000–150,000 \$152,000–228,000 €117,000–176,000 ♠ Ω

**PROVENANCE**

Acquired directly from the artist by Raymond and Patsy Nasher, January 1983

**LITERATURE**

Michael Butor, *Diego Giacometti*, Paris, 1985, p. 125 for a similar example

Daniel Marchesseau, *Diego Giacometti*, New York, 1987, p. 11 for a similar example

Léopold Diego Sanchez, *Jean-Michel Frank*, Paris, 1997, pp. 115, 250 for a similar example

François Baudot, *Diego Giacometti*, Paris, 1998, p. 34

Christian Boutonnet and Rafael Ortiz, *Diego Giacometti*, Paris, 2003, p. 34





“The public will come to understand that for decoration to be beautiful, it must solely be composed of furniture which is useful, practical, and indispensable.” JEAN ROYÈRE





76

**JEAN ROYÈRE** 1902-1981

*Unique 'Ruban' sofa, commissioned for a private apartment, France, circa 1950*

Painted wrought iron, brass, fabric.

77.5 x 170.3 x 76 cm (30½ x 67 x 29⅞ in)

**Estimate** £150,000-180,000 \$228,000-274,000 €176,000-211,000 ♠

**PROVENANCE**

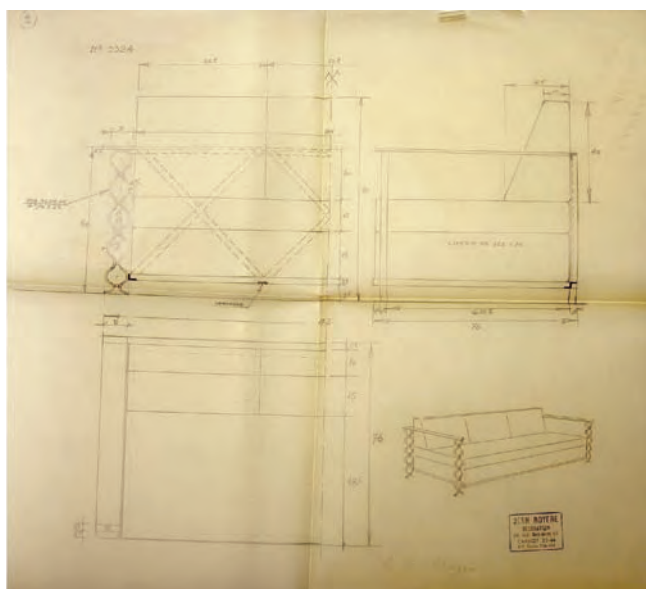
Mr Baggio, Versailles, France, circa 1950

Galerie Jacques Lacoste and Galerie Patrick Seguin, Paris

**LITERATURE**

Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère, Volume 1*, Paris, 2012, illustrated p. 284

Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère, Volume 2*, Paris, 2012, illustrated p. 44 detail of reverse, p. 45



Technical drawing for a similar 'Ruban'.



77

**ALEXANDRE NOLL** 1890-1970

*Dish, circa 1950*

Ebony.

3.5 x 14 x 8.7 cm (1⅜ x 5½ x 3⅜ in)

Underside incised with artist's signature 'ANoll'.

**Estimate** £3,000-5,000 \$4,600-7,600 €3,500-5,900 ♠

**LITERATURE**

Olivier Jean-Elie and Pierre Passebon, *Alexandre Noll*, Paris, 1999, p. 56 for a similar example



78

**JACQUES and DANI RUELLAND** 1926-2008, 1933-2010

*Table lamp, circa 1950*

Glazed earthenware, tubular brass, brass, paper shade.

55.5 cm (21⅞ in) high, 30 cm (11¾ in) diameter including shade

Underside incised with 'Ruelland'.

**Estimate** £6,000-8,000 \$9,100-12,200 €7,000-9,400 ♠

**LITERATURE**

Pierre Staudenmeyer, *La Céramique Française des Années 50*, Paris, 2001, pp. 282-83

79

**JEAN ROYÈRE** 1902-1981

*Pair of 'Tour Eiffel' room dividers, circa 1950*

Painted tubular metal, painted metal, brass (2).

Each: 214 x 60 x 3 cm (84¼ x 23⅝ x 1⅞ in)

**Estimate** £10,000-15,000 \$15,200-22,800 €11,700-17,600 ♠

**LITERATURE**

*Jean Royère, décorateur à Paris*, exh. cat., Musée des Arts Décoratifs, Paris, 1999, p. 101 for a work on paper

Pierre-Emmanuel Martin-Vivier, *Jean Royère*, Paris, 2002, pp. 128-31 for the 'Tour Eiffel' motif including a technical drawing of a similar example

Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère, Volume 1*, Paris, 2012, p. 79





80

**JACQUES ADNET** 1901-1984

*Rocking chair, 1960s*

Leather-covered metal, brass-plated tubular metal, painted metal.

87 × 65 × 93.5 cm (34¼ × 25⅞ × 36¾ in)

**Estimate** £3,000-4,000 \$4,600-6,100 €3,500-4,700 ♠

**LITERATURE**

Alain-René Hardy & Gaëlle Millet, *Jacques Adnet*, Paris, 2009, p. 211 for a similar example



81

**JACQUES ADNET** 1901-1984

*Table, 1950s*

Leather-covered wood, painted tubular metal, painted metal, brass.

75 × 150.7 × 80.9 cm (29½ × 59⅜ × 31⅞ in)

**Estimate** £7,000-9,000 \$10,700-13,700 €8,200-10,600 ♠

**PROVENANCE**

Private collection, Paris



82

**JACQUES ADNET** 1901–1984

*Sideboard*, circa 1959

Leather-covered wood, leather-covered tubular metal, leather, painted wood, brass, glass.

81 × 246.3 × 36.6 cm (31 $\frac{7}{8}$  × 96 $\frac{7}{8}$  × 14 $\frac{3}{8}$  in)

**Estimate** £10,000–12,000 \$15,200–18,300 €11,700–14,100 ♠

**PROVENANCE**

Private collection, Paris





83

**LOUIS SOGNOT** 1892–1970

*Coffee table*, circa 1956

Cane-wrapped tubular metal, glass.

42.8 × 128.2 × 65.3 cm (16⅞ × 50½ × 25¾ in)

**Estimate** £5,000–7,000 \$7,600–10,700 €5,900–8,200 ♠

**PROVENANCE**

Chevalier collection, France

**LITERATURE**

Patrick Favardin, *Les Décorateurs des Années 50*, Paris, 2002, p. 159



84

**JACQUES ADNET** 1901–1984

*Chest of drawers*, 1950s

Leather-covered oak, leather-covered tubular metal, painted wood, brass.

89 × 126.6 × 53.2 cm (35 × 49⅞ × 20⅞ in)

**Estimate** £10,000–12,000 \$15,200–18,300 €11,700–14,100 ♠

**PROVENANCE**

Private collection, Paris

**LITERATURE**

Charlotte and Peter Fiell, eds., *Decorative Art 50s*, Cologne, 2000, p. 155 for a similar example

Patrick Favardin, *Les Décorateurs des Années 50*, Paris, 2002, p. 22 for a similar example

Alain-René Hardy & Gaëlle Millet, *Jacques Adnet*, Paris, 2009, p. 120 for a similar example

85

**JACQUES ADNET** 1901-1984

*Daybed*, circa 1950

Tubular brass, brass, leather-covered steel, painted steel, leather.

75.3 × 84.3 × 193.2 cm (29½ × 33¼ × 76½ in)

**Estimate** £8,000-12,000 \$12,200-18,300 €9,400-14,100 ♠

**LITERATURE**

*Mobilier et Décoration* (Paris), no. 1, January-February 1950, pp. 7, 9 for similar examples

Patrick Favardin, *Les Décorateurs des Années 50*, Paris, 2002, p. 21 for a similar example

Alain-René Hardy and Gaëlle Millet, *Jacques Adnet*, Paris, 2009, p. 130 for a similar example



86

**JEAN ROYÈRE** 1902–1981

*Set of six 'Croisillon' dining chairs*, circa 1948

Oak, fabric (6).

Each: 79.4 × 45.7 × 43.2 cm (31¼ × 18 × 17 in)

**Estimate** £10,000–15,000 \$15,200–22,800 €11,700–17,600 ♠

**PROVENANCE**

Private collection, Paris

**LITERATURE**

*Mobilier et Décoration* (Paris), May 1937, p. 143, no. 3, April 1951, p. 34, no. 1, January–February, 1954, p. 314

Charlotte and Peter Fiell, eds., *50s Decorative Art*, Cologne, 2000, p. 125

Catherine and Stéphane de Beyrie and Jacques Ouaiss, *Jean Royère*, New York, 2000, p. 103

Pierre-Emmanuel Martin-Vivier, *Jean Royère*, Paris, 2002, pp. 39, 108, 119

Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère, Volume 1*, Paris, 2012, p. 230

Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère, Volume 2*, Paris, 2012, p. 55







87

**JOSEF FRANK** 1885-1967

*Table, model no. 1057, designed circa 1946*

Amboyna-veneered wood, walnut.

57 cm (22½ in) high, 92 cm (36¼ in) diameter

Manufactured and retailed by Svenskt Tenn, Sweden.

**Estimate** £6,000-8,000 \$9,100-12,200 €7,000-9,400 ♠

**PROVENANCE**

Svenskt Tenn, Sweden

**LITERATURE**

*Form* (Stockholm), no. 1, 1942, p. 66

'Svenskt Tenn: Strandvägen 5A/ Stockholm', Svenskt Tenn sales catalogue, Stockholm, n.p.

*1885-1985: Josef Frank, 100 år - Jubileumsutställning hösten 1985*, exh. cat., Svenskt Tenn, Stockholm, 1985, pp. 29, 31, 38

Monica Boman, Monica Eriksson, Hedvig Hedqvist, et al., *Estrid Ericson: Founder of Svenskt Tenn*, Stockholm, 1989, p. 122

Nina Stritzler-Levine, ed., *Josef Frank: Architect and Designer*, New York, 1996, p. 67, fig. 4-5, for a drawing, p. 259, fig. 108

Christopher Long, *Josef Frank Life and work*, Chicago, 2002, p. 260, fig. 245 for the present model at The Josef Frank Memorial Exhibition



88

**MARTIN OLSEN**

*Pair of armchairs, circa 1947*

Wool, birch.

Each: 78.5 × 66.5 × 89.5 cm (30 $\frac{7}{8}$  × 26 $\frac{1}{8}$  × 35 $\frac{1}{4}$  in)

Produced by Vik & Blindheim, Norway (2).

**Estimate** £15,000-20,000 \$22,800-30,500 €17,600-23,500 ♠

**LITERATURE**

*Form* (Stockholm), nos. 1-10, 1947, p. 152 for a similar example







89

**JOSEF FRANK** 1885-1967

'Flora' cabinet, model no. 852, designed 1937, executed 1940s

Mahogany-veneered wood, mahogany, birch, brass, printed paper.

140 x 116.4 x 43 cm (55½ x 45½ x 16¾ in)

Manufactured and retailed by Svenskt Tenn, Sweden. Exterior covered with paper illustrations from *Nordens Flora* by C. A. Lindman.

**Estimate** £25,000-35,000 \$38,100-53,300 €29,300-41,000 ♠

#### PROVENANCE

Svenskt Tenn, Sweden

#### LITERATURE

*Form* (Stockholm), nos. 1-10, 1938, n.p.

*Josef Frank: 1885-1967 - Minnesutställning*, exh., cat, National Museum of Stockholm, 1968, p. 33

*1885-1985: Josef Frank, 100 år - Jubileumsutställning hösten 1985*, exh. cat., Svenskt Tenn, Stockholm, 1985, p. 23

Nina Stritzler-Levine, ed., *Josef Frank, Architect and Designer: An Alternate Vision of the Modern Home*, New Haven, 1996, p. 71, fig. 4-9

Christopher Long, *Josef Frank: Life and Work*, Chicago, 2002, p. 235, fig. 218





90

**BØRGE MOGENSEN** 1914–1972

*Wingback armchair, model no. 2204, and ottoman, model no. 2202, designed 1964, executed 1970s*

Oak, leather.

Armchair: 105 × 69 × 89.3 cm (41½ × 27½ × 35½ in); ottoman: 46 × 58 × 58 cm (18½ × 22½ × 22½ in)

Manufactured by Fredricia Stolefabrik, Denmark (2).

**Estimate** £4,000–5,000 \$6,100–7,600 €4,700–5,900 ♠

#### LITERATURE

Frederik Sieck, *Contemporary Danish Furniture Design – a short illustrated review*, Copenhagen, 1990, p. 180

Noritsugu Oda, *Danish Chairs*, San Francisco, 1996, p. 139 for the chair

91

**AXEL EINAR HJORTH** 1888–1959

*Mirror, from the 'Åbo' series, circa 1928*

Mirrored glass, painted wood.

94.5 × 94.5 × 4 cm (37¼ × 37¼ × 1⅝ in)

Manufactured and retailed by AB Nordiska Kompaniet, Sweden. Reverse with two manufacturer's brass labels embossed and impressed 'NK/A•B• NORDISKA KOMPANIET STOCKHOLM', 'A•B• NORDISKA KOMPANIET/R34973 - C.14308', one other metal label impressed with 'KAK/493'.

**Estimate** £5,000–7,000 \$7,600–10,700 €5,900–8,200 ♠

#### PROVENANCE

Nordiska Kompaniet, Sweden

#### LITERATURE

Christian Björk, Thomas Ekström and Och Eric Ericson, *Axel Einar Hjorth: Möbelarkitekt*, Stockholm, 2009, pp. 108–09 for a similar example from the 'Åbo' series







92

**MÄRTA MÅÅS-FJETERSTRÖM**

*'Rutig Blå halvflossa'* (Chequered Blue Half Pile) rug, designed 1938, executed 1950s

Handwoven wool on a flax and linen warp.

237.5 × 169.5 cm (93½ × 66¾ in)

Manufactured by Märta Måås-Fjetterström AB, Båstad, Sweden. Woven with manufacturer's mark 'AB MMF'.

**Estimate** £12,000-15,000 \$18,300-22,800 €14,100-17,600



93

**JOSEF FRANK** 1885-1967

*Pair of mirrors, 1940s*

Mirrored glass, brass.

Each: 80.5 × 80.5 × 2 cm (31¼ × 31¼ × ¾ in)

Manufactured and retailed by Svenskt Tenn, Sweden (2).

**Estimate** £4,000-6,000 \$6,100-9,100 €4,700-7,000 ♠

**PROVENANCE**

Svenskt Tenn, Sweden

94

**JOSEF FRANK** 1885-1967

*Pair of trolleys, 1950s*

Tubular brass, perforated brass, brass, mirrored glass, metal, rubber.

Each: 60 × 99 × 62 cm (23½ × 38¾ × 24¾ in)

Manufactured and retailed by Svenskt Tenn, Sweden (2).

**Estimate** £6,000-8,000 \$9,100-12,200 €7,000-9,400 ♠

**PROVENANCE**

Svenskt Tenn, Sweden

**LITERATURE**

Hebert Hoffmann, *Modern Interiors: In Europe and America*, London, 1930, p. 105 for a similar example

Charlotte and Peter Fiell, eds., *Decorative Art 50s*, Cologne, 2000, p. 196 for a similar example





95

**CARL MALMSTEN** 1888-1972

*Chest of drawers, 1950s*

Birch-veneered wood, birch, faux ivory.

85.4 × 85 × 42.8 cm (33½ × 33½ × 16¾ in)

Produced by Cabinetmaker Hjalmar Jackson, Sweden. Reverse branded with 'CM'.

**Estimate** £4,000-6,000 \$6,100-9,100 €4,700-7,000 ♠







96

**JOSEF FRANK** 1885–1967

*Table lamp, 1950s*

Brass, fabric shade.

58 cm (22¾ in) high

Manufactured and retailed by Svenskt Tenn, Sweden. Underside with manufacturer's paper label 'S'.

**Estimate** £2,000–3,000 \$3,000–4,600 €2,300–3,500 ♠

**PROVENANCE**

Svenskt Tenn, Sweden

**LITERATURE**

'Svenskt Tenn: Strandvägen 5A/ Stockholm', Svenskt Tenn sales catalogue, Stockholm, for similar examples, n.p.

*1885–1985: Josef Frank, 100 år - Jubileumsutställning hösten 1985*, exh. cat., Svenskt Tenn, Stockholm, 1985, p. 32 for a similar example

Monica Boman, Monica Eriksson, Hedvig Hedqvist, et al., *Estrid Ericson: Founder of Svenskt Tenn*, Stockholm, 1989, pp. 108, 122

Σ 97

**HANS J. WEGNER** 1914–2007

*Pair of side tables, 1950s*

Rosewood-veneered wood, rosewood.

Each: 52 × 71 × 71 cm (20½ × 27¾ × 27¾ in)

Manufactured by Andreas Tuck, Denmark. Underside of each impressed with manufacturer's mark 'ANDR TUCK/DESIGN HANS J. WEGNER/MADE IN DENMARK' and 'CABINETMAKERS CONTROL DANISH' (2).

**Estimate** £3,000–5,000 \$4,600–7,600 €3,500–5,900 ♠

**PROVENANCE**

Philippe Denys, Brussels, 2004





98

**PAAVO TYNELL** 1890-1973

*Table lamp, model no. 5051, circa 1949*

Brass, perforated brass, tubular brass.

40 cm (15¾ in) high, 36 cm (14⅞ in) diameter

Manufactured by Taito Oy, Finland. Underside impressed with 'Y. TAITO OY./5051'.

**Estimate** £3,000-4,000 \$4,600-6,100 €3,500-4,700 ♠



99

**POUL HENNINGSEN** 1894-1967

*Early large table lamp, type 5/3 shades, circa 1926-1927*

Painted copper, patinated tubular brass, patinated brass.

58 cm (22 $\frac{7}{8}$  in) high, 49.3 cm (19 $\frac{3}{8}$  in) diameter

Manufactured by Louis Poulsen, Denmark. Light fixture impressed with 'PAT. APPL'.

**Estimate** £8,000-10,000 \$12,200-15,200 €9,400-11,700 ♠

#### LITERATURE

Tina Jørstian and Poul Eric Munk Nielsen, eds., *Light Years Ahead, The Story of the PH Lamp*, Copenhagen, 1994, pp. 147-49, 200 for similar examples

Charlotte and Peter Fiell, eds., *1000 Lights, Vol. 1: 1879 to 1959*, Cologne, 2005, p. 240 for a similar example

100

**FRITS HENNINGSEN** 1902-1971

*High back sofa, 1940s*

Leather, mahogany, metal studs.

100.5 × 149 × 64 cm (39 $\frac{5}{8}$  × 58 $\frac{5}{8}$  × 25 $\frac{1}{4}$  in)

Produced by cabinetmaker Frits Henningsen, Denmark.

**Estimate** £7,000-11,000 \$10,700-16,800 €8,200-12,900 ♠







101

**MÄRTA MÅÅS-FJETTERSTRÖM**

*Large 'Ljusa mattan' (The Light) rug, designed 1928, woven prior to 1941*

Handwoven wool on a wool warp.

420 × 313 cm (165<sup>3</sup>/<sub>8</sub> × 123<sup>1</sup>/<sub>4</sub> in)

Manufactured by Märta Måås-Fjetterström AB, Båstad, Sweden. Woven with manufacturer's mark 'MMF'.

**Estimate** £10,000-15,000 \$15,200-22,800 €11,700-17,600



102

**POUL HENNINGSEN** 1894–1967

*Early large ceiling light, type PH 6/5 shades, circa 1926–1929*

Copper, nickel-plated metal.

Variable drop, 49.5 cm (19½ in) diameter

Manufactured by Louis Poulsen, Denmark. Shade fixture impressed with 'PAT. APPL'.

**Estimate** £8,000–12,000 \$12,200–18,300 €9,400–14,100 ♠

**LITERATURE**

Tina Jørstian and Poul Erik Munk Nielsen, eds., *Light Years Ahead: The Story of the PH Lamp*, Copenhagen, 1994, p. 159



103

**MARTIN OLSEN**

*Daybed*, circa 1947

Fabric, wood.

55 × 185 × 77 cm (21 $\frac{5}{8}$  × 72 $\frac{7}{8}$  × 30 $\frac{3}{8}$  in)

Produced by Vik & Blindheim, Norway.

**Estimate** £16,000-24,000 \$24,400-36,600 €18,800-28,100 ♠

**LITERATURE**

*Form* (Stockholm), nos. 1-10, 1947, p. 152 for an example of the chair model







Σ 104

**MOGENS LASSEN** 1901-1987

*Small folding 'Egyptian' coffee table, circa 1940*

Rosewood-veneered wood, rosewood, brass.

53 cm (20 $\frac{5}{8}$  in) high, 85.3 cm (33 $\frac{3}{8}$  in) diameter

Produced by cabinetmaker A. J. Iversen, Denmark.

**Estimate** £8,000-10,000 \$12,200-15,200 €9,400-11,700 ♠

#### LITERATURE

Esbjørn Hiort, *Modern Danish Furniture*, New York, 1956, p. 126

Grete Jalk, *Dansk Møbelkunst gennem 40 aar, Vol. 3 1937-1946*, Copenhagen, 1987, p. 115, fig. 4

Bodil Busk Laursen, Søren Matz and Christian Holmsted Olesen, eds., *Mesterværker: 100 års dansk møbelsnedkeri* (English summary), Copenhagen, 2003, p. 23

105

**KAARE KLINT** 1888-1954

*Two-seater box-shaped sofa, model no. 5011, designed 1935*

Cuban mahogany, Niger leather.

86.2 × 133.7 × 69 cm (33 $\frac{7}{8}$  × 52 $\frac{5}{8}$  × 27 $\frac{1}{8}$  in)

Manufactured by Rud. Rasmussen Snedkerier A/S, Denmark. Underside with manufacturer's label 'RUD. RASMUSSEN/SNEDKERIER/45 NØRREBROGADE/KØBENHAVN/23283'.

**Estimate** £20,000-25,000 \$30,500-38,100 €23,500-29,300 ♠

**LITERATURE**

Gorm Harkær, *Kaare Klint: Volume 2*, Copenhagen, 1988, p. 41 for a similar example



106

**KAARE KLINT** 1888-1954

*Set of six 'Red' dining chairs, model no. 4751, circa 1930*

Oak, Niger leather.

Each: 85 × 47.4 × 49 cm (33½ × 18⅝ × 19¼ in)

Produced by Rud. Rasmussen Snedkerier A/S, Denmark (6).

**Estimate** £15,000-20,000 \$22,800-30,500 €17,600-23,500 ♠

**LITERATURE**

David Revere McFadden, ed., *Scandinavian Modern Design: 1880-1980*, New York, 1982, p. 42 for a similar example

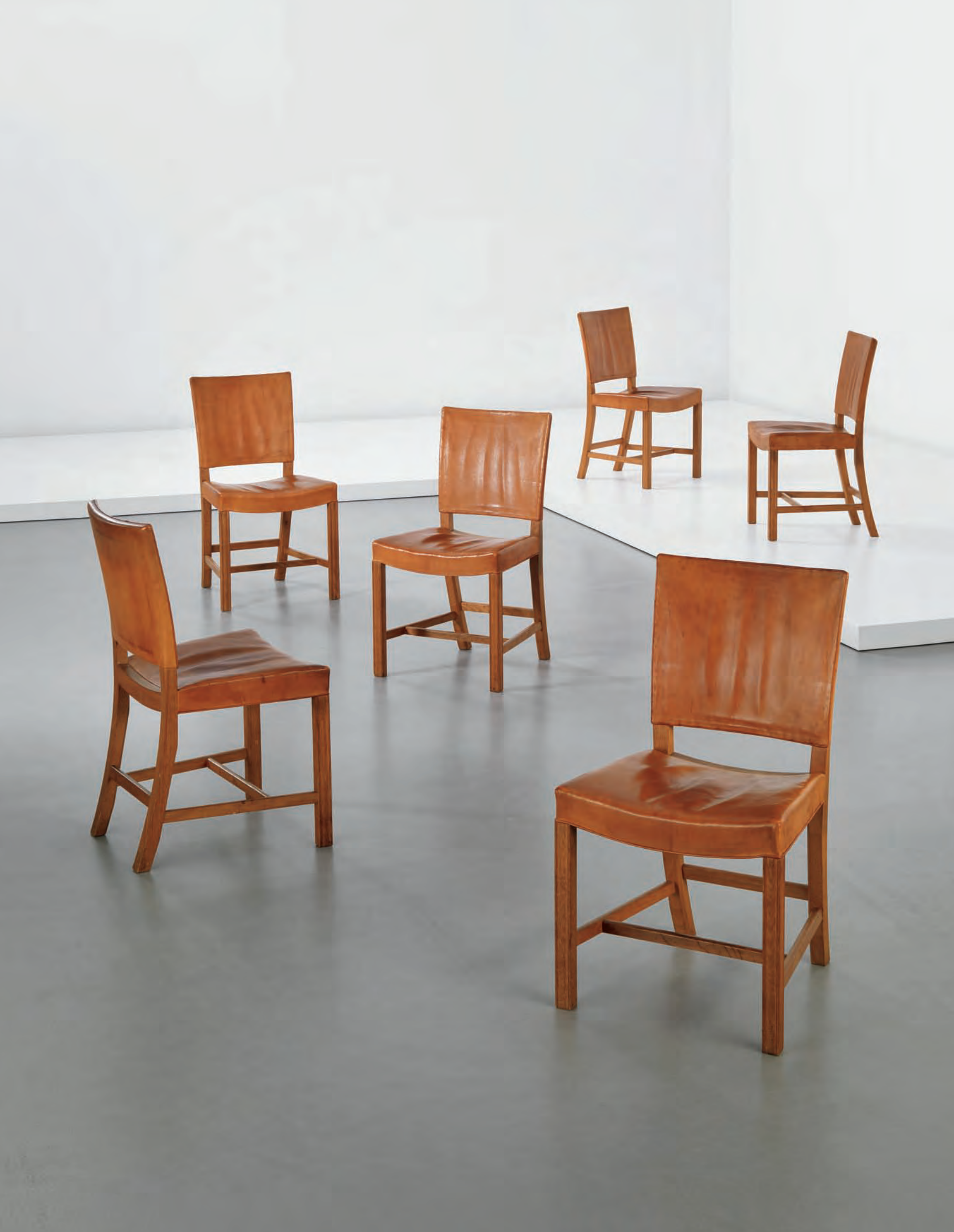
Grete Jalk, *Dansk Mbelkunst gennem 40 aar, Vol. 1 1927-1936*, Copenhagen, 1987, pp. 120-21, 169 for similar examples

Gorm Harkr, *Kaare Klint: Volume 1*, Copenhagen, 1988, pp. 229, 234, 348, 400, 469 and *Volume 2*, p. 30 for similar examples

Noritsugu Oda, *Danish Chairs*, San Francisco, 1996, p. 22 for a similar example

Arne Karlsen, *Danish Furniture Design: in the 20th Century, Volume 1*, Copenhagen, 2007, front cover pp. 30-31, 42, 69, 93-95 for similar examples





107

**POUL HENNINGSEN** 1894–1967

*Five-armed single 'Ring' chandelier, type 2/2 shades*, circa 1931–1939

Amber glass shades, patinated tubular brass, patinated brass.

77.5 cm (30½ in) drop, 66 cm (25⅞ in) diameter

Manufactured by Louis Poulsen, Denmark. Each light fixture impressed with 'P.H.-2' and 'PATENTED'.

**Estimate** £10,000–15,000 \$15,200–22,800 €11,700–17,600 ♠

**LITERATURE**

Tina Jørstian and Poul Erik Munk Nielsen, eds, *Light Years Ahead, The Story of the PH Lamp*, Copenhagen, 1994, p. 195 for a double ring example







108

**EMILE-JACQUES RUHLMANN** 1879–1933

*Monumental set of doors*, circa 1925

Lacquered wood, oak, chromium-plated bronze and nickel-plated bronze, bronze (2).

Each door: 249.9 × 66.7 × 3.5 cm (98<sup>3</sup>/<sub>8</sub> × 26<sup>1</sup>/<sub>4</sub> × 1<sup>3</sup>/<sub>8</sub> in.)

Lock impressed with 'FONTAINE/PARIS'.

**Estimate** £150,000–200,000 \$228,000–305,000 €176,000–235,000 Ω

**PROVENANCE**

Michael Chow, New York

**EXHIBITED**

'Ruhlmann, Genius of Art Deco', The Metropolitan Museum of Art, New York, 10 June–5 September 2004, then travelled to The Montreal Museum of Fine Arts, Jean Noel Desmarais Pavilion, Montreal (30 September–12 December 2004)

**LITERATURE**

'L'Entrée, Le Vestibule, Le Hall', *Les Echos des Industries d'Art*, no. 19, February 1927, p. 8 for a similar example

'Salons et Boudoirs', *Les Echos d'Art*, no. 42, January 1929, p. 8 for a similar example

Raymond Foulk, *Centenary Exhibition Emile-Jacques Ruhlmann*, London, 1979, pl. 24 for a similar example

Florence Camard, *Ruhlmann: Master of Art Deco*, New York, 1984, pp. 134, 151, 201 for similar examples

Bruno Foucart, et al., 'Ruhlmann', *Connaissance des Arts, Special Issue*, Paris, 2001, p. 44 for a similar example

Emmanuel Bréon and Rosalind Pepall, eds., *Ruhlmann: Genius of Art Deco*, Paris, 2004, p. 115 for a similar example on the 'Île-de-France' ocean liner





The present lot *in situ* at the Villa Finella, the house designed between 1928 and 1929 by the modernist architect Raymond McGrath (1903-1977) for the Cambridge English don Mansfield D. Forbes (1889-1936).

Mansfield Forbes had a lifelong interest in promoting the most progressive forms of art and literature (he had modernised the University's English curriculum during the early 1920s). It was this impulse which led him to develop the idea of creating a home-cum-salon where all those interested in creating and promoting modern culture could gather, and which, as a setting, should itself be entirely up-to-date.

His architect was Raymond McGrath. Australian-born, he had come to England in late 1926 to complete his training. He and Forbes met by chance in a tearoom near the British Museum, and he quickly became the older man's protégé, settling in Cambridge to take a PhD (on theatre architecture), soon abandoned to work on transforming a dark and dowdy early-Victorian villa into the phantasmagorical Finella. Nearly every surface in the house was replaced with synthetic materials, many of very recent invention: new forms of hardened and coloured glass, cellulose paints and lacquers, and variously veneered sheets of plywood (a manufactured wood itself), and Plymax (plywood covered in a thin layer of metal such as aluminium or copper).

Two extravagantly framed copper Plymax folding doors formed the centre-piece of the Pinks, the room which housed the lamp. The house's main salon, its walls were sprayed pink in muroleum paint, the architraves were of black marmorite glass, and doors of clear-lacquered veneered plywood. Features such as this lamp, while they served the obvious purpose of general illumination, accentuating particular

design features or creating dramatic effects (a fountain in the garden, for example, was lit at night by a revolving pattern of coloured lights), had a further function, and one perhaps hard to realise today: to serve as a perpetual signifier of the house's modernity. For the lamp was an electric one, and Finella was powered by electricity throughout; this at a time when a national grid was only just being constructed and gas remained the dominant form of power. The painter Julian Trevelyan, a frequent visitor, would later recall how fabulous it seemed to illuminate lights by pressing a switch on the wall.

That both the form and function of Finella's lighting mattered to McGrath and Forbes is evident in their correspondence. McGrath researched manufacturers extensively, favouring the Swedish company Orrefors in particular. The louvred lamp was likely of British manufacture and seems to have appealed to the men for two reasons. Extolling its virtues in a letter of March 1931, Forbes explained how 'the louvres, pagoda-fashion, are of copper, but can, I fancy, be of chromium or other such steel-white metal.' He added that the lamp, and the table-version of it, were also used for the heat they provided (in addition to the Tricity radiators and Ferranti electric fires), costing no more than a farthing an hour at Cambridge rates; a blend of practicality and design consciousness that seems peculiarly British.

Elizabeth Darling PhD  
Senior Lecturer in History of Art Department of History, Philosophy & Religion, Oxford Brookes University

Strathdon, 'Finella', *Country Life*, 22 March 1930

Raymond McGrath, *Twentieth-Century Houses*, London, 1934

Raymond McGrath, 'Mansfield D. Forbes: An Intimate Appreciation', *Architectural Review* 79, 1936

Donal O'Donovan, *God's Architect: A Life of Raymond McGrath*, County Wicklow, 1995

Elizabeth Darling, 'Finella, Mansfield Forbes, Raymond McGrath, and Modernist Architecture in Britain', *Journal of British Studies* 50, January 2011



109

**RAYMOND McGRATH** 1903-1977

*Unique standard lamp, commissioned by Mansfield D.*

*Forbes for the Villa Finella, Cambridge, circa 1929*

Copper, tubular copper, glass.

146 cm (57½ in) high

**Estimate** £6,000-8,000 \$9,100-12,200 €7,000-9,400 ♠

**PROVENANCE**

Mansfield D. Forbes, Villa Finella, Cambridge, UK, 1929

Contents of house auction, Cambridge, UK, 15 July 1936

Private collection, Italy

**LITERATURE**

*Domus* (Milan), no. 35, November 1930, illustrated p. 53





110

**JEAN DESPRÉS** 1889–1980

Vase, circa 1930

Hammered pewter.

19 cm (7½ in) high, 20.5 cm (8¼ in) diameter

Underside incised with 'J-Després'.

**Estimate** £2,000–3,000 \$3,000–4,600 €2,300–3,500 ♠

**LITERATURE**

Melissa Gabardi, *Jean Després: maestro orafo tra art déco e avanguardia*, Milan, 1999, p. 139, fig. 259, p. 142, fig. 264, pp. 156–57, figs. 282–83 for similar examples

Melissa Gabardi, *Jean Després: Jeweler, Maker and Designer of the Machine Age*, London, 2009, pp. 131, 143 for similar examples

111

**KATSU HAMANAKA** 1895–1982

Plate, circa 1930

Lacquered wood, shagreen.

3 cm (1½ in) high, 37.1 cm (14½ in) diameter

Front signed in gold ink with 'Hama/Naka'.

**Estimate** £3,000–5,000 \$4,600–7,600 €3,500–5,900



112

**ANDRÉ ARBUS** 1903–1969

*'Bateau' daybed, 1936*

Parchment-covered wood, brass.

Daybed: 64.5 × 219 × 155 cm (25 $\frac{3}{8}$  × 86 $\frac{1}{4}$  × 61 in); mattress size: 202.5 × 141 cm (79 $\frac{3}{4}$  × 55 $\frac{1}{2}$  in)

**Estimate** £30,000–50,000 \$45,700–76,100 €35,200–58,600 ♠

**PROVENANCE**

Yves Gastou, Paris

**LITERATURE**

George Waldemar, 'André Arbus', *Art et Industrie* (Paris), no. 16, 1948, pl. 4

Anne Bony, *Les Années 40*, Paris, 1985, p. 463

Yvonne Brunhammer, *André Arbus, Architecte-Décorateur Des Années 40*, Paris, 2003, p. 104 for a drawing, pp. 124, 366







113

**JEAN-MICHEL FRANK** 1895–1941

*Table with drawer, circa 1937*

Parchment-covered wood.

42.9 × 34.6 × 34.6 cm (16<sup>7</sup>/<sub>8</sub> × 13<sup>5</sup>/<sub>8</sub> × 13<sup>5</sup>/<sub>8</sub> in)

Manufactured by Chanaux Pelletier, France. Underside impressed with 'MADE IN FRANCE/9702' and with manufacturer's monogram. Together with a certificate of authenticity from the Comité Jean-Michel Frank.

**Estimate** £20,000–30,000 \$30,500–45,700 €23,500–35,200 ♠ Ω

**PROVENANCE**

Purchased directly from the artist by Lucia Davidova, 1937

DeLorenzo Gallery, New York

Private collection, New York

**LITERATURE**

Pierre-Emmanuel Martin-Vivier, *Jean-Michel Frank : l'étrange luxe du rien*, Paris, 2006, pp. 39 for the form in parchment, pp. 224, 385 for the form in wood veneers

114

**JEAN-MICHEL FRANK** 1895–1941

*Five-panel screen*, circa 1929

Parchment-covered wood, mahogany, fruitwood, brass.

Each panel: 107 × 25.7 cm (42½ × 10⅞ in)

Underside of two panels impressed with 'J.M. FRANK', underside of several panels with incised roman numerals. Together with a certificate of authenticity from the Comité Jean-Michel Frank.

**Estimate** £20,000–30,000 \$30,500–45,700 €23,500–35,200 Ω

**PROVENANCE**

Galerie Vallois, Paris

Sotheby's, New York, '20th-Century Works of Art', 1 December 2001, lot 217

**LITERATURE**

Léopold Diego Sanchez, *Jean-Michel Frank*, Paris, 1997, illustrated p. 182



115

**ANDRÉ ARBUS** 1903–1969

*Pair of armchairs, 1940s*

Sycamore, fabric (2).

Each: 94 × 90 × 51 cm (37 × 35½ × 20⅞ in)

**Estimate** £6,000–8,000 \$9,100–12,200 €7,000–9,400 ♠

**LITERATURE**

Anne Bony, *Les Années 40*, Paris, 1985, p. 463 for a similar example

Bruno Foucart and Jean-Louis Gaillemain, *Les Décorateurs des années 40*, Paris, 1998, p. 89

Yvonne Brunhammer, *André Arbus, Architecte: décorateur des années 40*, Paris, 2003, pp. 114–15 for a drawing of a similar example



116

**MARIA PERGAY** b. 1930

*Rare 'Fossil' table lamp, designed for Claude de Muzac, Paris, 1975*

Brass, aluminium, gilded ammonite fossils.

57.2 × 34.1 × 18.7 cm (22½ × 13¾ × 7¾ in)

Number 2 from the production of 2. Reverse impressed with 'maria pergay/pour/Claude de Muzac/2'.

**Estimate** £12,000–18,000 \$18,300–27,400 €14,100–21,100 ♠

**PROVENANCE**

Claude de Muzac boutique, rue de l'Échaudé, Paris

**LITERATURE**

*Maison et Jardin (Paris)*, July–August 1978, p. 22 for an advertisement

Suzanne Demisch and Stéphane Danant, *Maria Pergay: Complete works 1957–2010*, Bologna, 2011, p. 175, fig. 72





117

**ADO CHALE** b. 1928

*Large coffee table*, circa 1970

Bronze, painted metal.

142 × 72 × 31 cm (55⅞ × 28⅜ × 12¼ in)

Produced by Ado Chale, Belgium. Incised with 'Chale'.

**Estimate** £25,000-35,000 \$38,100-53,300 €29,300-41,000 ♠

**PROVENANCE**

Private collection, Paris





118

**ERCOLE BAROVIER** 1889-1974

'Dorico' vase, circa 1960

Handblown *murrini* in colourless glass.

28 cm (11 in) high

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

**Estimate** £5,000-7,000 \$7,600-10,700 €5,900-8,200 ♠

**LITERATURE**

Attilia Dorigato, ed., *Ercole Barovier 1889-1974: Vetrario Muranese*, exh. cat.

Comune di Venezia, Venice, 1989, p. 109, cat no. 101 for similar examples

Marc Heirmans, *Murano Glas 1945-1970*, Antwerp, 1989, cat. 58 for an example from the 'Dorico' series

Marc Heiremans, *Art Glass From Murano: 1910-1970*, Stuttgart, 1993, p. 30, figs. 18-20 for examples from the 'Dorico' series

Marina Barovier, et al., *Art of the Barovier: Glassmakers in Murano 1866-1972*, exh. cat., Fondazione Scientifica Querini Stampalia, Venice, 1993, p. 186, cat no. 160 for a similar example

Marina Barovier, Rosa Barovier Mentasti and Attilia Dorigato, *Il Vetro Di Murano: Alle Biennali 1895-1972*, Milan, 1995, p. 91 for similar examples

119

**JULES and ANDRÉ LELEU** 1883-1961, 1907-1995

Sideboard, circa 1960

Fruitwood-veneered wood, chromium-plated steel.

85.2 × 210 × 42 cm (33½ × 82⅝ × 16½ in)

**Estimate** £4,000-6,000 \$6,100-9,100 €4,700-7,000 ♠

**LITERATURE**

Françoise Siriex, *The House of Leleu: Classic French Style for a Modern World 1920-1973*, New York, 2008, p. 330 for a similar example







120

**ANGELO MANGIAROTTI** 1921–2012

*Console, from the 'Incas' series, circa 1978*

*Pietra serena stone.*

72 × 199.5 × 55.3 cm (28<sup>3</sup>/<sub>8</sub> × 78<sup>1</sup>/<sub>2</sub> × 21<sup>3</sup>/<sub>4</sub> in)

Manufactured by Skipper, Italy.

**Estimate** £5,000–7,000 \$7,600–10,700 €5,900–8,200 ♠

**LITERATURE**

*Domus* (Milan), no. 592, March 1979, p. 7

Giuliana Gramigna, *Repertorio 1950/1980*, Milan, 1985, p. 456 for an example from the 'Incas' series

Ugo Alfano Casati, ed., *Angelo Mangiarotti: Matter and Sense*, Chicago, 2007, for examples from the 'Incas' series, n.p.

Luigi Settembrini, Enrico Colle, Manolo de Giorgi, *Cinquecento anni di grandi mobili italiani a confronto, Magnificenza e Progetto*, exh. cat., Palazzo Reale, Milan, 2009, p. 100, fig. II.8





121

**ETTORE SOTTASS JR.** 1917-2007

*Vase, model no. Y/34, from the 'Yantra' series, 1970*

Glazed ceramic.

36.5 × 25.8 × 11.5 cm (14 $\frac{3}{8}$  × 10 $\frac{1}{8}$  × 4 $\frac{1}{2}$  in)

Distributed by the Design Centre/Poltronova, Italy. Underside signed with 'Sottsass/Y / 34'.

**Estimate** £2,000-3,000 \$3,000-4,600 €2,300-3,500 ♠

**LITERATURE**

*Domus* (Milan), no. 749, March 1993, p. 73 for a drawing

Fulvio Ferrari, *Ettore Sottsass Tutta la Ceramica*, Turin, 1996, p. 25 for a drawing



122

**STUDIO BBPR**

**Gianluigi Banfi** 1910–1945 **Lodovico Belgiojoso** 1909–2004

**Enrico Peressutti** 1908–1976 **Ernesto Nathan Rogers** 1909–1969

*Pair of wall lights, commissioned for a private apartment, Italy, circa 1960*

Acrylic, brass, painted metal (2).

Each: 12.4 × 55.1 × 35.1 cm (4 $\frac{7}{8}$  × 21 $\frac{3}{4}$  × 13 $\frac{7}{8}$  in)

**Estimate** £3,000–4,000 \$4,600–6,100 €3,500–4,700 ♠

**PROVENANCE**

Private collection, Italy

**LITERATURE**

Irene de Guttry and Maria Paola Maino, *Il Mobile Italiano Degli Anni '40 e '50*, Roma-Bari, 1992, p. 97, fig. 18 for a similar desk lamp example

123

**STUDIO BBPR**

**Gianluigi Banfi** 1910–1945 **Lodovico Belgiojoso** 1909–2004

**Enrico Peressutti** 1908–1976 **Ernesto Nathan Rogers** 1909–1969

*Pair of wall lights, commissioned for a private apartment, Italy, circa 1960*

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Each: 12.4 × 55.1 × 35.1 cm (4 $\frac{7}{8}$  × 21 $\frac{3}{4}$  × 13 $\frac{7}{8}$  in)

**Estimate** £3,000–4,000 \$4,600–6,100 €3,500–4,700 ♠

**PROVENANCE**

Private collection, Italy

**LITERATURE**

Irene de Guttry and Maria Paola Maino, *Il Mobile Italiano Degli Anni '40 e '50*, Roma-Bari, 1992, p. 97, fig. 18 for a similar desk lamp example



124

**YRJÖ KUKKAPURO** b. 1933

*Adjustable standard 'Malli' light, model no. 100, 1960s*

Chromium-plated tubular metal, painted metal, aluminium.

153 × 149 × 49.5 cm (60¼ × 58⅞ × 19½ in)

Manufactured by Haimi Oy, Finland. Manufacturer's paper label  
'HAINI OY Finland/malli 100 model'.

**Estimate** £5,000-7,000 \$7,600-10,700 €5,900-8,200 ♠



125

**MAURICE CALKA** 1921-1999

*'Boomerang' desk model no. 6462 and adjustable swivel chair, circa 1970*

Desk: painted fibreglass, chromium-plated metal; chair: painted fibreglass, chromium-plated metal, painted metal, leather.

Desk: 74.3 × 182 × 112 cm (29¼ × 71½ × 44½ in) chair: 97.2 × 67.3 × 74.2 cm (38¼ × 26½ × 29¼ in)

Manufactured by Leleu-Deshays, France. Desk embossed with 'CREATION M. CALKA/EDITION LELEU.DESHAYS' (2).

**Estimate** £25,000-30,000 \$38,100-45,700 €29,400-35,300 ♠

**LITERATURE**

Viviane Jutheau, *Jules et André Leleu*, Paris, 1989, p. 164

Philippe Decelle, Diane Hennebert and Pierre Loze, *L'Utopie du tout plastique*, Brussels, 1994, p. 78

Yvonne Brunhammer and Marie-Laure Perrin, *Le mobilier Français 1960-1998*, Paris, 1998, p. 135

Pierre Kjellberg, *Le mobilier du XXè siècle*, Paris, 2000, p. 110

Bruno Gaudichon, Emmanuel Bréon, Françoise Siriex, et al., *Lelu 50 ans de mobilier et décoration, 1920-1970*, Paris, 2007, p. 151

Françoise Siriex, *The House of Leleu: Classic French Style for a Modern World 1920-1973*, New York, 2008, p. 108





126

**ANNE-METTE JENSEN and MORTEN ERNST** b. 1969, b. 1964

*'Waves' sofa, model no. EJ 142, designed 1994*

Leather, painted fibreglass.

59 × 192 × 143 cm (23¼ × 75½ × 56¼ in)

Manufactured by Erik Jørgensen, Denmark.

**Estimate** £8,000-12,000 \$12,200-18,300 €9,400-14,100 ♠

The present model won manufacturer Erik Jørgensen's first talent contest in 1994 to mark the company's 40th anniversary.

127

**JONAS BOHLIN** b. 1953

*Pair of 'Sto' chairs, 1990*

Oak, iron.

Each: 94.3 × 31.6 × 53.5 cm (37½ × 12½ × 21½ in)

Number 18 from the edition of 70. One seat incised and dated with 'STO 18 / 70 jONAS BOHLIN 1990' (2).

**Estimate** £4,000-6,000 \$6,100-9,100 €4,700-7,000 ♠



128

**ANDREA BRANZI** b. 1938

*'Flying' table, model no. 11, 2006*

Painted wood, tubular aluminium, glass, steel cable, concrete.

69.4 × 194.5 × 106 cm (27 $\frac{3}{8}$  × 76 $\frac{5}{8}$  × 41 $\frac{3}{4}$  in)

From the edition of 12. Edited by Design Gallery Milan, Italy.

**Estimate** £8,000-12,000 \$12,200-18,300 €9,400-14,100 ♠







129

**MARC NEWSON** b. 1963

*'Super Guppy' standard lamp, circa 1987*

Tubular aluminium, aluminium, glass.

185.4 cm (72 $\frac{7}{8}$  in) high

Manufactured by Idée Japan. Manufacturer's decal with 'IDÉE'.

**Estimate** £2,000-3,000 \$3,000-4,600 €2,300-3,500

**LITERATURE**

Alice Rawsthorn, *Marc Newson*, London, 1999, pp. 31-33, p. 212 for a drawing

Conway Lloyd Morgan, *Marc Newson*, London, 2002, pp. 167, 179

130

**YRJÖ KUKKAPURO** b. 1933

*'Karuselli' swivel armchair, 1964-1965*

Leather, chromium-plated metal, painted fibreglass.

91 x 78 x 99 cm (35 $\frac{7}{8}$  x 30 $\frac{3}{4}$  x 38 $\frac{7}{8}$  in)

Manufactured by Haimi, Finland. Underside with manufacturer's paper label 'HAIMI/Made in Finland/Design by/Yrjö Kukkapuro'.

**Estimate** £4,000-5,000 \$6,100-7,600 €4,700-5,900 ♠

**LITERATURE**

*Domus* (Milan), no. 440, July 1966, front cover, n.p., no. 436, March 1966, n.p.

Charlotte and Peter Fiell, *1000 Chairs*, Cologne, 1997, p. 419

Marianne Aav and Nina Stritzler-Levine, eds., *Finnish Modern Design: Utopian Ideals and Everyday Realities: 1930-1997*, exh. cat., Bard Graduate Center for Studies in the Decorative Arts, New Haven, 1998, p. 115

Charlotte and Peter Fiell, *Scandinavian Design*, Cologne, 2002, p. 388

Marianne Aav and Isa Kukkapuro-Enbom, eds., *YRJÖ KUKKAPURO - huonekalusuunnittelija*, Helsinki, 2008, front cover





131

**PHILLIP MICHAEL WOLFSON** b. 1958

*Prototype 'Longevity' desk, 2007*

Aluminium, glass.

72.4 x 179 x 101 cm (28½ x 70½ x 39¾ in)

Number 1 of 2 prototypes.

**Estimate** £8,000-12,000 \$12,200-18,300 €9,400-14,100 ♠ †

**PROVENANCE**

Contrasts Gallery, Hong Kong



132

**ANDREA BRANZI** b. 1938

*'Enfilade Mobile Basso' sideboard, 2011*

Melamine, birch logs.

77 × 230 × 50 cm (30 $\frac{3}{8}$  × 90 $\frac{1}{2}$  × 19 $\frac{5}{8}$  in)

Number 4 from the edition of 7.

**Estimate** £8,000-12,000 \$12,200-18,300 €9,400-14,100 ♠

**PROVENANCE**

Purchased directly from the artist



133

**RON ARAD** b. 1951

*Type no. 5 table, from the '38 Tables' series, circa 1995*

Mirror-polished stainless steel, patinated steel.

71.7 × 269 × 114 cm (28¼ × 105⅞ × 44⅞ in)

Produced by Ron Arad Studio, UK. Type no. 5 from the edition 2 of 38. Underside incised with 'Ron Arad 38 TABLES/N•5 2 / 38'.

**Estimate** £12,000-18,000 \$18,300-27,400 €14,100-21,100 ♠

**LITERATURE**

*Domus* (Milan), no. 773, August 1995, p. 134 for the Triennale installation

*Ron Arad Studio*, catalogue, London, 1997, for the Triennale installation, n.p.

Deyan Sudjic, *Ron Arad*, London, 1999, p. 119 for the original exhibition poster, p. 120 for the Triennale installation

Matthew Collings, *Ron Arad Talks to Matthew Collings*, London, 2004, p. 225 for the Triennale installation, p. 226 for the original exhibition poster

The present model was included in the exhibition 'Ron Arad Studio: 38 Tables', Triennale, Milan, 7-12 April 1995. The exhibition title refers to a collection of 38 individual tables each from an edition of 38, derived from a freehand plan Arad used to create a maze of tables at the 1995 Milan Furniture Fair.





134

**JACQUES QUINET** 1918-1992

*Pair of adjustable table lamps, 1970s*

Chromium-plated metal, tubular chromium-plated metal, painted metal (2).

Each: 41 cm (16½ in) high, 41 × 39.5 cm (16½ × 15½ in) diameter

**Estimate** £4,000-6,000 \$6,100-9,100 €4,700-7,000 ♠

135

**ALESSANDRO DE SANTILLANA** b. 1959

*Table lamp with adjustable shade, from the 'Ustorio' series, 1985*

Murrine transparent glass, chromium-plated steel rods, chromium-plated steel.

87 cm (34¼ in) high fully extended, 24.3 cm (9⅝ in) diameter

Manufactured by Venini, Italy. Shade acid-etched and dated with 'venini italia 1985'.

**Estimate** £4,000-6,000 \$6,100-9,100 €4,700-7,000 ♠

#### LITERATURE

*Domus* (Milan), no. 642, September 1983, p. 98, no. 664, October 1985, for an advertisement by Venini for another model from the 'Ustorio' series, n.p. Franco Deboni, *Venini Glass, Catalogue 1921-2007, Volume 2*, Milan, 2007, pl. 327





136

**STUDIO BBPR**

**Gianluigi Banfi** 1910–1945 **Lodovico Belgiojoso** 1909–2004

**Enrico Peressutti** 1908–1976 **Ernesto Nathan Rogers** 1909–1969

*Pair of large ceiling lights, designed for the cinema Mediolanum, Milan, circa 1970*

Painted sheet steel, painted aluminium, painted brass, painted metal, acrylic (2).

Each: 174 cm (68½ in) high, 63 cm (24¾ in) diameter

**Estimate** £8,000-12,000 \$12,200-18,300 €9,400-14,100 ♠

**PROVENANCE**

Cinema Mediolanum, Milan

**LITERATURE**

Ezio Bonfanti and Marco Porta, *Città, museo e architettura: Il gruppo BBPR nella cultura architettonica italiana 1932-1970*, Florence, 1973, p. A132, figs. 4-6 for the present model *in situ*





137

**GUY LEFEVRE**

*Low table with drawers, 1960s*

Painted plywood, walnut, chromium-plated metal.

29.5 × 123.1 × 83.1 cm (11½ × 48½ × 32¾ in)

Manufactured by Masion Jansen, France.

**Estimate** £3,000-4,000 \$4,600-6,100 €3,500-4,700 ♠

**PROVENANCE**

Lamberty Ltd., London, 2006

138

**ANTOINE PHILIPPON and JACQUELINE LECOQ**

1930-1995, b. 1932

*Sideboard, model no. 1307, circa 1962*

Mahogany, nickel-plated metal, maple, glass.

157.4 × 120 × 52.9 cm (61⅞ × 47¼ × 20⅞ in)

Manufactured by Behr Möbelfabrik, Germany. Reverse with partial manufacturer's paper label 'MÖBEL MANN'.

**Estimate** £8,000-12,000 \$12,200-18,300 €9,400-14,100 ♠

**LITERATURE**

Yolande Amic, *Interieurs: Le mobilier français 1945-1964*, Paris, 1983, p. 106 for a similar example

Charlotte and Peter Fiell, eds., *Decorative Art 60s*, Cologne, 2000, p. 240, fig. 3 for a similar example

Patrick Favardin, *Les Décorateurs des Années 50*, Paris, 2002, p. 271 for a similar example





139

**ANGELO LELII** 1915–1979

*'Murrine' table lamp, model no. 13090, circa 1970*

Painted aluminium, clear and partially frosted glass, *murrine* glass.

21 × 8 × 8 cm (8¼ × 3½ × 3½ in)

Underside impressed with 'MADE IN ITALY/ARREDOLUCE/MONZA'.

**Estimate** £3,000–4,000 \$4,600–6,100 €3,500–4,700 ♠

**LITERATURE**

Fulvio and Napoleone Ferrari, *Light: Lamp 1968–1973: The New Italian Design*, Turin, 2002, fig. 56 for a similar example

140

**JOE D'URSO** b. 1943

*Low rolling table, model no. 6027T, circa 1980*

Mirror-polished stainless steel, safety glass.

41.5 × 68.5 × 68.5 cm (16⅜ × 27 × 27 in)

Manufactured by Knoll, USA. Underside with manufacturer's paper label 'KNOLL INT'.

**Estimate** £2,000–3,000 \$3,000–4,600 €2,300–3,500 ♠

**PROVENANCE**

Phillips de Pury & Company, London, 'Design', 28 April 2010, lot 61

**LITERATURE**

Eric Larrabee and Massimo Vignelli, *Knoll Design*, New York, 1981, pp. 290–91 for similar examples





141

**VITTORIO INTROINI** b. 1935

*Set of four adjustable library systems, model no. P700, circa 1969*

Chromium-plated steel, aluminium.

Each: 230.8 × 64.6 × 35.9 cm (90 $\frac{7}{8}$  × 25 $\frac{3}{8}$  × 14 $\frac{1}{8}$  in)

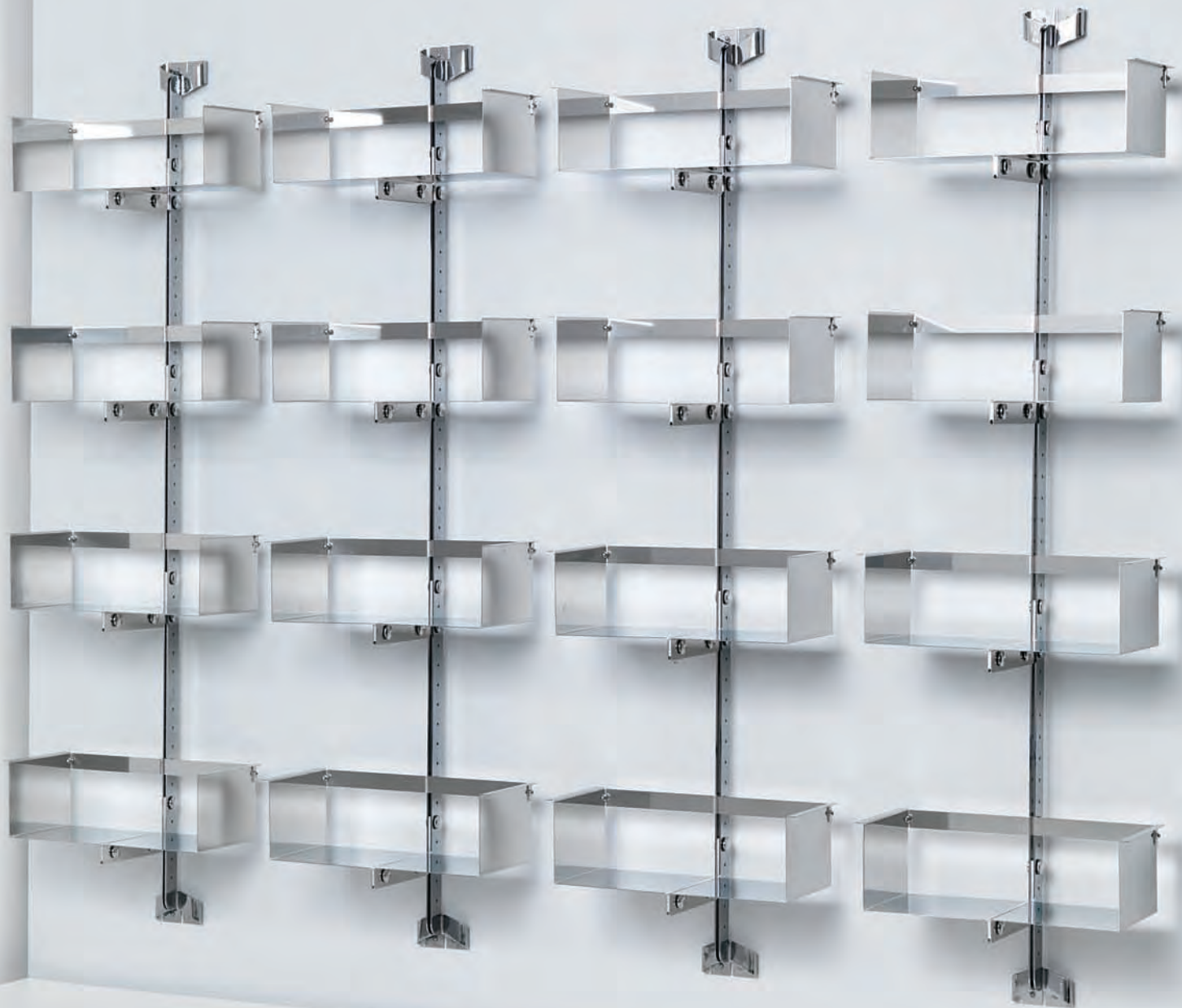
Manufactured by Saporiti, Italy (4).

**Estimate** £12,000-18,000 \$18,300-27,400 €14,100-21,100 ♠

**LITERATURE**

*Domus* (Milan), no. 483, February 1970, p. 481

Kathryn Heisinger and George Marcus, *Design Since 1945*, exh. cat., Philadelphia Museum of Art, 1983, p. 126, fig. III-32



142

**HENNING KOPPEL** 1918–1981

*Serving dish, model no. 980B*, designed 1948, executed 1960s

Precious metal.

14 cm (5½ in) high, 37.5 cm (14¾ in) diameter

Manufactured by Georg Jensen, Denmark. Underside marked with 1945-1977 maker's mark 'GEORG JENSEN' and artist's initials 'HK', 'DENMARK', 'STERLING', '980' and 'B'.

**Estimate** £12,000-15,000 \$18,300-22,900 €14,100-17,600 ♠

**PROVENANCE**

Private collection, Denmark, 1960s

**LITERATURE**

*Mobilier et Décoration* (Paris), no. 1, January 1955, pp. 36-37

Marianne Aav and Nina Stritzler-Levine, eds., *Finnish Modern Design: Utopian Ideals and Everyday Realities: 1930-1997*, exh. cat., The Bard Graduate Center for Studies in the Decorative Arts, New Haven, 1998, p. 240, fig. 10-4

Niels-Jørgen Kaiser, *The World of Henning Koppel*, Copenhagen, 2000, p. 64 for a work on paper, p. 65

Charlotte and Peter Fiell, eds., *Decorative Art 50s*, Cologne, 2000, p. 460

Arne Karlsen, *Danish Furniture Design: in the 20th Century, Volume 2*, Copenhagen, 2007, p. 114

The present model was awarded a gold medal in 1951 at the IX Triennale, Milan.





143

**ALVAR AALTO** 1898–1976

*Cantilevered chaise longue, model no. 39, circa 1937*

Laminated beech plywood, beech, fabric.

74.5 × 164 × 62.5 cm (29<sup>3</sup>/<sub>8</sub> × 64<sup>7</sup>/<sub>8</sub> × 24<sup>5</sup>/<sub>8</sub> in)

Manufactured by O.y. Huonekalu-ja Rakennustyötehdas A.b., Turku, for Artek, Finland.

**Estimate** £10,000–12,000 \$15,200–18,300 €11,800–14,100 ♠

**LITERATURE**

'Finmar: Furniture of the future for the home of To-day', Finmar sales catalogue, London, 1939, p. 13

Pirkko Tuukkanen, ed., *Alvar Aalto Designer*, Vammala, 2002, pp. 88, 174

Eva B Ottillinger, *Alvar Aalto, Möbel: Die Sammlung Kossdorff*, Wien, 2002, p. 20, fig. 18



144

**BRUNO MATHSSON** 1907–1988

*Lounge chair, designed 1936, executed 1939*

Laminated birch plywood, birch, leather.

80.5 × 50.7 × 100 cm (31<sup>3</sup>/<sub>4</sub> × 19<sup>7</sup>/<sub>8</sub> × 39<sup>3</sup>/<sub>8</sub> in)

Manufactured by Firma Karl Mathsson, Sweden. Underside of frame with two manufacturer's paper labels 'Komp. 1936/Bruno Mathsson/Tillv. 39/Karl Mathsson/Värnamo' and 'MADE IN SWEDEN'.

**Estimate** £8,000–12,000 \$12,200–18,300 €9,400–14,100 ♠

**LITERATURE**

*Form* (Stockholm), nos. 1–10, 1936, p. 138, nos. 1–10, 1938, n.p.

Carl Christiansson, *Bruno Mathsson*, exh. cat., National Museum, Stockholm, 1993, p. 21

Charlotte and Peter Fiell, eds., *Decorative Art 30s 40s*, Cologne, 2000, p. 333

145

**NILS LANDBERG** 1907-1991

*Group of five glasses, from the 'Tulip' series, circa 1957*

Clear glass, smoked glass.

Tallest: 47 cm (18½ in) high

Manufactured by Orrefors, Sweden. Underside of each incised with 'orrefors expo N.U. 98 - 54 Ni Landberg', 'orrefors expo N.U. 3 / 2- 57', 'orrefors expo N.U. 95 - 54', 'orrefors expo N.U. 3 / 2 - 57', 'orrefors expo N.3 / 2- 57.' respectively and one with manufacturer's paper label 'Orrefors/Sweden' (5).

**Estimate** £10,000-12,000 \$15,200-18,300 €11,800-14,100 ♠

**LITERATURE**

*Form* (Stockholm), nos. 1-10, 1954, p. 100

David Revere McFadden, ed., *Scandinavian Modern Design: 1880-1980*, New York, 1982, p. 156, fig. 169

Martin Eidelberg ed., *What Modern Was: Design 1935-1965*, New York, 1991, p. 227

Charlotte and Peter Fiell, eds., *Decorative Art 50s*, Cologne, 2000, spine, p. 347





146

**AXEL EINAR HJORTH** 1888-1959

*Sofa, from the 'Utö' series, circa 1934*

Stained pine.

80.2 × 132.5 × 48.5 cm (31 $\frac{1}{8}$  × 52 $\frac{1}{8}$  × 19 $\frac{1}{8}$  in)

Manufactured and retailed by AB Nordiska Kompaniet, Sweden.

**Estimate** £4,000-6,000 \$6,100-9,100 €4,700-7,100 ♠

**PROVENANCE**

Nordiska Kompaniet, Sweden

**LITERATURE**

Christian Björk, *Axel Einar Hjorth: Möbelarkitekt*, Stockholm, 2009, p. 133



147

**PAAVO TYNELL** 1890-1973

*Standard lamp, model no. 9627, 1950s*

Painted perforated aluminium, leather-wrapped tubular metal, tubular brass, brass.

164 cm (64 $\frac{5}{8}$  in) high fully extended

Manufactured by Taito Oy, Finland. Impressed with manufacturer's mark 'TAITO'.

**Estimate** £2,000-3,000 \$3,000-4,600 €2,400-3,500 ♠

**PROVENANCE**

Private collection, Finland

**LITERATURE**

Tuula Poutasuo, *Paavo Tynell ja Taito Oy*, Helsinki, 2005, fig. 10501, n.p.

*Paavo Tynell*, exh. cat., Galerie Eric Philippe, Paris, 2010, n.p.





148

**BRUNO MATHSSON** 1907–1988

*'Anita' shelves*, 1950s

Laminated beech plywood, painted metal.

210 × 200 × 33.5 cm (82½ × 78¾ × 13¼ in)

Manufactured by Firma Karl Mathsson, Sweden.

**Estimate** £6,000–8,000 \$9,100–12,200 €7,100–9,400 ♠

**LITERATURE**

*Form* (Stockholm), nos. 1–10, 1943, pp. 20–21, 91, 104–05, 132, nos. 1–10, 1945, p. 226 for an advertisement

*Mobilia* (Copenhagen), no. 114–15, January–February, 1965, p. 21

Carl Christiansson, *Bruno Mathsson*, exh. cat., National Museum, Stockholm, 1993, n.p.

Charlotte and Peter Fiell, eds., *Decorative Art 60s*, Cologne, 2000, p. 180

Dag Widman, Karin Winter, et al., *Bruno Mathsson: Architect and designer*, New Haven, 2006, p. 79



149

**AXEL EINAR HJORTH** 1888–1959

*Dining table, from the 'Utö' series, circa 1932*

Pine.

75 × 170 × 54.9 cm (29½ × 66⅞ × 21⅝ in)

Manufactured and retailed by AB Nordiska Kompaniet, Sweden.

**Estimate** £10,000-15,000 \$15,200-22,900 €11,800-17,600 ♠

**LITERATURE**

Roberto Aloï, *L'Arredamento Moderno*, Milan, 1934, fig. 657 for a similar example from the 'Utö' series

Christian Björk, *Axel Einar Hjorth: möbelarkitekt*, Stockholm, 2009, pp. 128, 130

150

**TAPIO WIRKKALA** 1915–1985

*Adjustable table lamp, model no. K11-16, circa 1958*

Tubular brass, leather-wrapped tubular brass, brass, painted aluminium.

52.2 × 23 × 23 cm (20½ × 9 × 9 in) fully extended

Manufactured by Idman, Finland. Impressed with manufacturer's label 'IDMAN'.

**Estimate** £3,500-4,500 \$5,300-6,900 €4,100-5,300 ♠

**LITERATURE**

Marianne Aav, Rosa Barovier Mentasti and Gordon Bowyer, et al., *Tapio Wirkkala - eye, hand and thought*, exh. cat., Museum of Art and Design, Helsinki, 2000, p. 387



**ALVAR AALTO** 1898–1976

*Dining table and set of eight stacking chairs, model no. 11/3, 1930s*

Dining table: laminated birch plywood, linoleum inset laminated birch plywood; chairs: birch, laminated birch plywood.

Dining table: 71 × 183.1 × 100 cm (27 $\frac{7}{8}$  × 72 $\frac{1}{8}$  × 39 $\frac{3}{8}$  in); each chair: 79 × 48.4 × 50 cm (31 $\frac{1}{8}$  × 19 × 19 $\frac{5}{8}$  in)

Manufactured by O.y. Huonekalu-ja Rakennustyötehdas A.b., Turku, Finland for Finmar, UK. Underside of 7 chairs with manufacturer's label 'FINMAR LTD./DESIGN REC./787811 - 19./MADE IN FINLAND.', 4 stamped with 'AALTO DESIGN/MADE IN FINLAND', '11 739', '11 1657' and 2 with '11 1101' respectively (9).

**Estimate** £6,000–8,000 \$9,100–12,200 €7,100–9,400 ♠

**LITERATURE**

'Finmar Limited: London, S.W.1, 44 Ranelagh Road', Finmar sales catalogue, Helsinki, 1936, n.p. for the chair

'Finmar: Furniture of the future for the home of To-day', Finmar sales catalogue, London, 1939, p. 5 for the chair

*Domus* (Milan), no. 103, July 1936, p. 42, no. 435; February 1966, fig. 21, no. 676; October 1986, p. 30, no. 697; September 1988, p. 108, fig. 2 for the chair

*Arts & Architecture* (Los Angeles), December 1947, p. 4 for an advertisement of the dining table

Aarno Ruusuvuori, ed., *Alvar Aalto: 1898–1976*, exh. cat., The Museum of Finnish Architecture, Helsinki, 1978, p. 62, fig. 86, p. 85, fig. 120 for the chair  
Juhani Pallasmaa, ed., *Alvar Aalto furniture*, exh. cat., Museum of Finnish Architecture Finnish Society of Crafts and Design Artek, Helsinki, 1984, fig. 75 for the chair

Eva B. Ottillinger, *Alvar Aalto: Möbel Die Sammlung Kossdorff*, Wien, 2002, p. 28, fig. 1 for the chair

Pirkko Tuukkanen, ed., *Alvar Aalto: Designer*, Vammala, 2002, p. 59 for a period image, p. 75 for a period image of the Paimio Sanatorium cafeteria, p. 162

Thomas Kellein, *Alvar & Aino Aalto: Collection Bischofberger*, Zurich, 2005, p. 19 for the chair







152

**GRETE JALK** 1920–2005

*Pair of tables*, circa 1962

Laminated oak plywood.

Each: 37.1 × 40 × 33 cm (14<sup>5</sup>/<sub>8</sub> × 15<sup>3</sup>/<sub>4</sub> × 12<sup>7</sup>/<sub>8</sub> in)

Manufactured by P. Jeppesen Møbelfabrik, Denmark (2).

**Estimate** £6,000–8,000 \$9,100–12,200 €7,100–9,400 ♠

#### LITERATURE

Ella Moody, *Decorative art in modern interiors 1966/7*, London, 1966, pp. 36–37 for the present model in the apartment of Grete Jalk

Martin Eidelberg, ed., *Design 1935–1965: What Modern Was*, New York, 1991, p. 332

Charlotte and Peter Fiell, eds., *Decorative Art 60s*, Cologne, 2000, p. 122, fig. 2, p. 123

Charlotte and Peter Fiell, *Scandinavian Design*, Cologne, 2002, p. 346

153

**HANS J. WEGNER** 1914–2007

'Flag Halyard' armchair, model no. GE225, circa 1950

Chromium-plated tubular metal, painted tubular metal, halyard, wool, fabric.

79.5 × 105 × 115 cm (31¼ × 41⅜ × 45¼ in)

Manufactured by Getama, Denmark.

**Estimate** £8,000–10,000 \$12,200–15,200 €9,400–11,800 ♠

**LITERATURE**

*Mobilia* (Denmark), no. 46, 1959, for an advertisement by Getama, n.p.; no. 67, February 1967, front cover

Ulf Hård af Segerstad, *Modern Scandinavian Furniture*, Stockholm, 1963, p. 84

Jens Bernsen, *Hans J. Wegner: om Design*, exh. cat., Dansk Design Center, Copenhagen, 1995, p.76

Noritsugu Oda, *Danish Chairs*, San Francisco, 1996, p. 112

Charlotte & Peter Fiell, *1000 Chairs*, Cologne, 2000, p. 308

Charlotte & Peter Fiell, *Scandinavian Design*, Cologne, 2002, p. 656

Arne Karlsen, *Danish Furniture Design: in the 20th Century, Volume 2*, Copenhagen, 2007, pp. 175–77

Adam Lindemann, *Collecting Design*, Cologne, 2010, p. 277



154

**GRETA MAGNUSSON GROSSMAN** 1906–1999

*‘Grasshopper’ standard lamp, model no. 831, 1950s*

Painted aluminium, painted tubular metal, brass.

150 cm (59 in) high fully extended

Manufactured by Bergboms Malmö, Sweden. Exterior of shade with manufacturer’s paper label ‘S’ and the interior fixture impressed with ‘G-33•BERGBOM•MAX.25 W’.

**Estimate** £6,000–8,000 \$9,100–12,200 €7,100–9,400 ♠

**LITERATURE**

*Arts & Architecture* (Los Angeles), December 1948, n.p.; March, July, and September 1949, n.p.

*Everyday Art Quarterly*, no. 12, Autumn 1949, p. 5

*Form* (Stockholm), nos. 1–10, 1951, p. 146, nos. 1–10, 1954, p. 82

Lily Kane, *Greta Magnusson Grossman: Designer*, New York, 2000, p. 6  
Charlotte and Peter Fiell, eds., *1000 Lights, Vol. 1: 1879 to 1959*, Cologne, 2005, p. 430

Evan Snyderman and Karin Åberg Wörn, *Greta Grossman – A Car and Some Shorts*, Stockholm, 2010, pp. 36, 43

Wendy Kaplan, ed., *Living in a Modern Way: California Design 1930–1965*, Cambridge, 2011, p. 7

Clémence Krzentowski and Didier Krzentowski, eds., *The Complete Designers’ Lights (1950–1990) 30 Years of Collecting*, Paris, 2012, p. 37

155

**GRETA MAGNUSSON GROSSMAN** 1906–1999

*‘Grasshopper’ standard lamp, model no. 831, 1950s*

Painted aluminium, painted tubular metal, brass.

150 cm (59 in) high fully extended

Manufactured by Bergboms Malmö, Sweden. Exterior of shade with partial manufacturer’s paper label ‘S’ and the interior fixture impressed with ‘G-33•BERGBOM•MAX.25 W’.

**Estimate** £6,000–8,000 \$9,100–12,200 €7,100–9,400 ♠

**LITERATURE**

*Arts & Architecture* (Los Angeles), December 1948, n.p.; March, July, and September 1949, n.p.

*Everyday Art Quarterly*, no. 12, Autumn 1949, p. 5

*Form* (Stockholm), nos. 1–10, 1951, p. 146, nos. 1–10, 1954, p. 82

Lily Kane, *Greta Magnusson Grossman: Designer*, New York, 2000, p. 6  
Charlotte and Peter Fiell, eds., *1000 Lights, Vol. 1: 1879 to 1959*, Cologne, 2005, p. 430

Evan Snyderman and Karin Åberg Wörn, *Greta Grossman – A Car and Some Shorts*, Stockholm, 2010, pp. 36, 43

Wendy Kaplan, ed., *Living in a Modern Way: California Design 1930–1965*, Cambridge, 2011, p. 7

Clémence Krzentowski and Didier Krzentowski, eds., *The Complete Designers’ Lights (1950–1990) 30 Years of Collecting*, Paris, 2012, p. 37







156

**AXEL JOHANN SALTO** 1889–1961

*Vase*, 1933

Stoneware, blue crystalline glaze.

26 cm (10¼ in) high

Manufactured by Royal Copenhagen, Denmark. Underside incised and dated with 'SALTO', '1933' and '5'.

**Estimate** £8,000–12,000 \$12,200–18,300 €9,400–14,100 ♠

**LITERATURE**

Axel Salto, *Den Spirende Stil*, Copenhagen, 1949, p. 60 for a discussion on sea urchins being an inspiration for the artist's works



157

**HANS J. WEGNER** 1914–2007

*Bench*, 1950s

Oak.

30.6 × 196.5 × 43 cm (12 × 77⅞ × 16⅞ in)

Manufactured by Johannes Hansen, Denmark. Underside with manufacturer's logo, branded and impressed 'JOHANNES HANSEN/COPENHAGEN/DENMARK'.

**Estimate** £8,000–12,000 \$12,200–18,300 €9,400–14,100 ♠





158

**ALVAR AALTO** 1898–1976

*Stool, model no. V63, circa 1947*

Laminated birch plywood, cane.

45.5 cm (17⅞ in) high, 43 cm (16⅞ in) diameter

Manufactured by Aktiebolaget Artek, Sweden.

**Estimate** £7,000–11,000 \$10,700–16,800 €8,200–12,900 ♠

**LITERATURE**

*Form* (Stockholm), 1948, nos. 1–10, n.p.; nos. 1–10, 1954, p. 121

Juhani Pallasmaa, ed., *Alvar Aalto furniture*, exh. cat., Museum of Finnish Architecture, Finnish Society of Crafts and Design Artek, Helsinki, 1984, p. 128 for a technical drawing

Pirkko Tuukkanen, ed., *Alvar Aalto Designer*, Vammala, 2002, p. 182

159

**PAAVO TYNELL** 1890–1973

*Two standard lamps, model no. 9627, circa 1965*

Perforated brass, leather-covered tubular metal, tubular brass, metal.

Tallest: 153 cm (60¼ in) high fully extended

Manufactured by Idman Oy, Finland. One impressed with manufacturer's mark 'Idman' (2).

**Estimate** £7,000–9,000 \$10,700–13,700 €8,200–10,600 ♠

**LITERATURE**

Tuula Poutasuo, *Paavo Tynell ja Taito Oy*, Helsinki, 2005, fig. 10501, n.p.

*Paavo Tynell*, exh. cat., Galerie Eric Philippe, Paris, 2010, n.p.





160

**ALVAR AALTO** 1898–1976

*'Beehive' ceiling light, model no. A 331, circa 1953–1954*

Painted aluminium, perforated brass, painted brass.

30 × 33 cm (11¾ × 12⅞ in)

Manufactured by Valaistustyö Ky, Finland. Interior light fixture impressed with 'VALAISTUSTYÖ A331'.

**Estimate** £8,000–12,000 \$12,200–18,300 €9,400–14,100 ♠

#### LITERATURE

Aarno Ruusuvuori, ed., *Alvar Aalto 1898–1978*, Helsinki, 1978, p. 162, fig. 234

Juhani Pallasmaa, ed., *Alvar Aalto furniture*, exh. cat., Museum of Finnish Architecture Finnish Society of Crafts and Design Artek, Helsinki, 1984, p. 92, fig. 155

*Domus* (Milan), no. 810, December 1998, p. 43, figs. 8–12

Pirkko Tuukkanen, ed., *Alvar Aalto Designer*, Vammala, 2002, p. 104

Thomas Kellein, *Alvar & Aino Aalto: Collection Bischofberger*, Zurich, 2005, p. 180

Charlotte and Peter Fiell, eds., *1000 Lights, Vol. 1: 1879 to 1959*, Cologne, 2005, p. 495

*The Aalto House, Helsinki*, exh. cat., Alvar Aalto Museum, Jyväskylä, 2009, n.p. for an example within the living room



161

**POUL KJÆRHOLM** 1929–1980

*Dining table, model no. PK 54, circa 1963*

Slate, matt chromium-plated steel.

32.6 cm (12 $\frac{7}{8}$  in) high, 139.7 cm (54 $\frac{7}{8}$  in) diameter

Manufactured by E. Kold Christensen, Denmark. Frame impressed twice with manufacturer's mark.

**Estimate** £8,000–12,000 \$12,200–18,300 €9,400–14,100 ♠

#### LITERATURE

Frederik Sieck, *Contemporary Danish Furniture Design – a short illustrated review*, Copenhagen, 1990, p. 151

Christoffer Harlang, Keld Helmer-Petersen and Krestine Kjærholm, eds., *Poul Kjærholm*, Copenhagen, 1999, pp. 128–31

Michael Sheridan, *The Furniture of Poul Kjærholm: Catalogue Raisonné*, New York, 2007, pp. 20–21 for technical drawings, pp. 112–15

Arne Karlsen, *Danish Furniture Design in the 20th Century, Volume 2*, Copenhagen, 2007, p. 199, p. 201 for a detail





162

**POUL KJÆRHOLM** 1929–1980

*Set of six armchairs, model no. PK 15, designed 1979, executed 1980s*

Beech, cane, leather.

Each: 70.2 × 55 × 46.5 cm (27½ × 21½ × 18¼ in)

Manufactured by PP Møbler, Denmark. Underside of each chair with manufacturer's paper label 'PP MØBLER : DENMARK/DESIGN : PROF. ARC. POUL KJÆRHOLM' (8).

**Estimate** £8,000-12,000 \$12,200-18,300 €9,400-14,100 ♠

**LITERATURE**

Frederik Sieck, *Contemporary Danish Furniture Design – a short illustrated review*, Copenhagen, 1990, front cover, p. 151

Christoffer Harlang, Keld Helmer-Petersen and Krestine Kjærholm, eds., *Poul Kjærholm*, Copenhagen, 1999, pp. 136, 183

Michael Sheridan, *The Furniture of Poul Kjærholm: Catalogue Raisonné*, New York, 2007, pp. 206-07



163

**MATS THESELIUS** b. 1956

*Pair of 'Fåtölj' chairs, 1990*

Patinated aluminium, beech, leather, MDF.

Each: 72.8 × 58.2 × 63 cm (28<sup>5</sup>/<sub>8</sub> × 22<sup>7</sup>/<sub>8</sub> × 24<sup>3</sup>/<sub>4</sub> in)

Manufactured by Källemo AB, Sweden. Numbers 135 and 136 from the edition of 200. Underside of each with manufacturer's aluminium label, dated, impressed and incised 'ALUMINIUM/FÅTÖLJ/No: 135 / 200/MATS THESELIUS/1990/KÄLLEMO AB' and '136 / 200' respectively (2).

**Estimate** £15,000-20,000 \$22,900-30,500 €17,600-23,500 ♠

**LITERATURE**

Charlotte and Peter Fiell, *Scandinavian Design*, Cologne, 2002, p. 346

164

**PAAVO TYNELL** 1890-1973

*Pair of standard lamps, model no. 6902, 1950s*

Painted aluminium, leather-wrapped tubular metal, tubular painted metal, brass, fabric shades.

Each: 154 cm (60<sup>5</sup>/<sub>8</sub> in) high, 61 cm (24 in) diameter including shades

Manufactured by Taito Oy, Finland. Underside of each impressed with manufacturer's marks '6902', 'OY TAITO AB', 'TT' and 'MADE IN FINLAND' (2).

**Estimate** £6,000-8,000 \$9,100-12,200 €7,100-9,400 ♠

**LITERATURE**

Tuula Poutasuo, *Paavo Tynell ja Taito Oy*, Helsinki, 2005, for the present model within a department store showroom and fig. 10504, n.p.



165

**FRITZ SCHLEGEL** 1896-1965

*Pair of armchairs, circa 1930*

Beech, woven seagrass.

Each: 77.5 × 57 × 68 cm (30½ × 22½ × 26¾ in)

Manufactured by Fritz Hansen, Denmark (2).

**Estimate** £8,000-12,000 \$12,200-18,300 €9,400-14,100 ♠







166

**POUL HENNINGSEN** 1894-1967

*Pair of rare task lights, type 4/4 shades, from the Fyens Forum, Odense, circa 1962*

Painted aluminium, tubular brass, brass.

Each: 55 cm (21<sup>7</sup>/<sub>8</sub> in) high, 40.6 cm (15<sup>7</sup>/<sub>8</sub> in) diameter

Manufactured by Louis Poulsen, Denmark (2).

**Estimate** £4,000-6,000 \$6,100-9,100 €4,700-7,100 ♠

**PROVENANCE**

Fyens Forum, Odense, Denmark

167

**POUL KJÆRHOLM** 1929-1980

*Set of three nesting tables, model no. PK 71, designed 1957*

Acrylic, matt brushed steel.

Largest: 28.7 × 28.3 × 28.3 cm (11<sup>1</sup>/<sub>4</sub> × 11<sup>1</sup>/<sub>8</sub> × 11<sup>1</sup>/<sub>8</sub> in)

Manufactured by E. Kold Christensen, Denmark (3).

**Estimate** £3,000-5,000 \$4,600-7,600 €3,500-5,900 ♠

**LITERATURE**

*Domus* (Milan), no. 336, November 1957, p. 52

Christoffer Harlang, Keld Helmer-Petersen and Krestine Kjærholm, eds., *Poul Kjærholm*, Copenhagen, 1999, pp. 96-97, 177

Michael Sheridan, *The Furniture of Poul Kjærholm: Catalogue Raisonné*, New York, 2007, pp. 108-09, p. 111 for frames



168

**HANS J. WEGNER** 1914–2007

'Ox' lounge chair and ottoman, model no. AP-46, circa 1960

Leather, chromium-plated tubular steel.

Chair: 90 × 95.5 × 78 cm (35½ × 37½ × 30¾ in); ottoman: 36.5 × 76 × 48 cm (14½ × 29½ × 18¾ in)

Manufactured by AP Stolen, Denmark (2).

**Estimate** £18,000–20,000 \$27,400–30,500 €21,200–23,500 ♠

**LITERATURE**

Johan Møller Nielson, *Sitting Pretty: Wegner en Dansk Møbelkunstner*, Copenhagen, 1965, pp. 10, 71–72

Frederik Sieck, *Contemporary Danish Furniture Design: A Short Illustrated Review*, Copenhagen, 1990, p. 219

Jens Bernsen, *Hans J Wegner: om Design*, Copenhagen, 1995, pp. 19, 23, 81 for an image and technical drawing

Noritsugu Oda, *Danish Chairs*, San Francisco, 1996, p. 121

Henrik Sten Møller, *Hans J. Wegner*, exh. cat., Dansk Møbel Kunst, Copenhagen, 2007, p. 53





169

**PAAVO TYNELL** 1890-1973

*Large ceiling light, designed for the Heinola Cinema, 1940s*

Amber glass, brass, tubular brass, painted mesh metal.

215 cm (84 $\frac{5}{8}$  in) high, 59 cm (23 $\frac{1}{4}$  in) wide

Manufactured by Taito Oy, Finland.

**Estimate** £20,000-30,000 \$30,500-45,700 €23,500-35,300 ♠

**PROVENANCE**

Heinola Cinema, Heinola, Finland

**LITERATURE**

Marianne Aav and Eeva Viljanen, *Paavo Tynell: ja Taito Oy*, Helsinki, 2005, p. 94

Daniela Andersson, 'The story of... The amazing adventures of Tynell fixtures', *Form Function Finland* (Helsinki), April-May 2005, pp. 7, 71 for a similar example from the Bio Vuoksi, Cinema





170

**PAAVO TYNELL** 1890-1973

*Large ceiling light, designed for the Heinola Cinema, 1940s*

Amber glass, brass, tubular brass, painted mesh metal.

215 cm (84¾ in) high, 59 cm (23¼ in) wide

Manufactured by Taito Oy, Finland.

**Estimate** £20,000-30,000 \$30,500-45,700 €23,500-35,300 ♠

**PROVENANCE**

Heinola Cinema, Heinola, Finland

**LITERATURE**

Marianne Aav and Eeva Viljanen, *Paavo Tynell: ja Taito Oy*, Helsinki, 2005, p. 94

Daniela Andersson, 'The story of... The amazing adventures of Tynell fixtures', *Form Function Finland* (Helsinki), April-May 2005, pp. 7, 71 for a similar example from the Bio Vuoksi, Cinema

171

**ALVAR AALTO** 1898-1976

*'Paimio' armchair, model no. 41/8-2, designed for the Tuberculosis Sanatorium, Paimio, circa 1932*

Laminated birch plywood, painted laminated birch plywood, birch.

63 × 60 × 86.7 cm (24¾ × 23⅝ × 34⅞ in)

Manufactured by O.y. Huonekalu-ja Rakennustyötehdas A.b., Turku, Finland, for Finmar, UK. Underside with manufacturer's plastic label 'FINMAR LTD./DESIGN REG./787811 - 19./MADE IN FINLAND.'

**Estimate** £10,000-15,000 \$15,200-22,900 €11,800-17,600 ♠

**PROVENANCE**

Private collection, UK

**LITERATURE**

'Finmar Limited: London, S.W.1, 44 Ranelagh Road', sales catalogue, London, 1936, n.p.

*Domus* (Milan), no. 103, July 1936, p. 42 for the design exhibited at the VI Triennale; no. 435, February 1966, fig. 19, fig. 21, technical drawing; no. 440, July 1966, n.p.; no. 532, March 1974, n.p.; no. 670, March 1986, p. 65; no. 676, October 1986, p. 30; no. 697, September 1988, pp. 104-08; no. 748, April 1993, p. 77; no. 810, December 1993, pp. 43 and 45, fig. 7

'Finmar: Furniture of the future for the home of To-day', sales catalogue, London, 1939, p. 14, p. 40 for an advertisement

Juhani Pallasmaa, ed., *Alvar Aalto furniture*, exh. cat., Museum of Finnish Architecture Finnish Society of Crafts and Design Artek, Helsinki, 1984, back cover, p. 76, fig. 103, p. 80, fig. 116, pp. 88-89, figs. 145-45, p. 126 for images and technical drawings

Michael Playford and Michael Whiteway, *Alvar Aalto: furniture 1929-1939*, London, 1987, n.p.

Tuula Poutasuo, ed., *Finnish Industrial Design*, Helsinki, 1987, p. 9, fig. 5  
Charlotte and Peter Fiell, *Scandinavian Design*, Cologne, 2002, pp. 82, 105  
Pirkko Tuukkanen, ed., *Alvar Aalto Designer*, Vammala, 2002, pp. 18, 71, p. 165 for an image and a technical drawing

*Tuberculosis Sanatorium, Paimio: 1929-1933*, exh. cat., Alvar Aalto Museum, Jyväskylä, 2004, n.p. for a period images of a group of Paimio chairs in the recreation room

Thomas Kellein, *Alvar & Aino Aalto: Collection Bischofberger*, Zurich, 2005, front and back cover, pp. 38-39







172

**HANS J. WEGNER** 1914-2007

*Sideboard, 1950s*

Oak-veneered wood, oak, tubular brass.

125.7 × 167.9 × 46.5 cm (49½ × 66⅞ × 18¼ in)

Manufactured by Andreas Tuck, Denmark.

**Estimate** £6,000-8,000 \$9,100-12,200 €7,100-9,400 ♠

173

**HANS J. WEGNER** 1914-2007

*Set of ten chairs, model no. 31, 1950s*

Teak, cane.

Each: 80.5 × 52.2 × 51.5 cm (31¾ × 20½ × 20¼ in)

Manufactured by Carl Hansen & Søn, Denmark. Underside of 9 branded and impressed with manufacturer's labels 'DESIGNER/HANNES J. WEGNER', 'MADE IN DENMARK/BY CARL HANSEN & SON/ODENSE DENMARK' with paper label 'DANISH/FURNITURE MAKERS CONTROL' and one other with metal label 'ILLUMS BOLIGHUS/KØBENHAVN' (10).

**Estimate** £10,000-12,000 \$15,200-18,300 €11,800-14,100 ♠

**PROVENANCE**

Illums Bolighus, Copenhagen

**LITERATURE**

*Mobilia* (Copenhagen), no. 77, December 1961, for a Salesco advertisement, n.p.

174

**HANS J. WEGNER** 1914–2007

*Large extendable dining table, 1950s*

Oak, chromium-plated tubular metal, chromium-plated metal.

70.5 × 130.3 × 320 cm (27¾ × 51¼ × 125⅞ in) fully extended

Manufactured by Andreas Tuck, Denmark.

**Estimate** £8,000–10,000 \$12,200–15,200 €9,400–11,800 ♠





175

**ALVAR AALTO** 1898-1976

'Savoy' vase, model no. 3031, 1950s

Colourless glass still-blown into mould.

29.6 cm (11 $\frac{5}{8}$  in) high

Produced by Iittala, Finland. Underside incised with 'ALVAR AALTO'.

**Estimate** £4,000-6,000 \$6,100-9,100 €4,700-7,100 ♠

**LITERATURE**

Eva B Ottillinger, *Alvar Aalto, Möbel: Die Sammlung Kossdorff*, Vienna, 2002, p. 74, fig. 76

Thomas Kellein, *Alvar & Aino Aalto Design: Collection Bischofberger*, Zurich, 2005, pp. 213-14

176

**ALVAR AALTO** 1898-1976

Pair of 'Angel's Wing' standard lamps, model no. A 805, designed for the National Pensions Institute, Helsinki, circa 1953-1954

Painted aluminium, leather-wrapped tubular metal, leather-wrapped metal, tubular brass.

Each: 171 cm (67 $\frac{3}{8}$  in) high

Manufactured by Valaistustyö Ky, Finland. Top of each standard impressed with 'Valaistustyö A 805' (2).

**Estimate** £10,000-15,000 \$15,200-22,900 €11,800-17,600 ♠

**LITERATURE**

*Domus* (Milan), no. 435, February 1966, fig. 22, no. 532, March 1974, n.p., no. 783, June 1996, fig. 9

Thomas Kellein, *Alvar & Aino Aalto: Collection Bischofberger*, Zurich, 2005, p. 186

Charlotte and Peter Fiell, eds., *1000 Lights, Vol. 1: 1879 to 1959*, Cologne, 2005, p. 498





177

**POUL KJÆRHOLM** 1929–1980

*Three-seater sofa, model no. PK 31/3, designed 1958*

Leather, chromium-plated spring steel.

71 × 197.4 × 69 cm (27⅞ × 77¾ × 27⅞ in)

Manufactured by E. Kold Christensen, Denmark. Frame impressed with manufacturer's mark.

**Estimate** £10,000–12,000 \$15,200–18,300 €11,800–14,100 ♠

**LITERATURE**

Frederik Sieck, *Contemporary Danish Furniture Design – a short illustrated review*, Copenhagen, 1990, p. 146

Christoffer Harlang, Keld Helmer-Petersen and Krestine Kjærholm, eds., *Poul Kjærholm*, Copenhagen, 1999, pp. 49, 51, 58, 99, 153, 178

Charlotte and Peter Fiell, eds., *Decorative Art 60s*, Cologne, 2000, p. 75

Michael Sheridan, *The Furniture of Poul Kjærholm: Catalogue Raisonné*, New York, 2007, pp. 110–13

178

**POUL KJÆRHOLM** 1929–1980

*Low table, model no. PK 61, designed 1956–1957*

Matt chromium-plated steel, flint-rolled marble.

32.4 × 85.2 × 85.2 cm (12¾ × 33½ × 33½ in)

Manufactured by E. Kold Christensen, Denmark. Frame impressed with manufacturer's mark.

**Estimate** £6,000–8,000 \$9,100–12,200 €7,100–9,400 ♠

**PROVENANCE**

Private collection, Denmark

**LITERATURE**

Christoffer Harlang, Keld Helmer-Petersen and Krestine Kjærholm, eds., *Poul Kjærholm*, Copenhagen, 1999, p. 22

Alexander Payne and James Zemaitis, *The Coffee Table Coffee Table Book*, London/New York, 2003, p. 76, fig. 37, p. 113

Michael Sheridan, *The Furniture of Poul Kjærholm: Catalogue Raisonné*, New York, 2007, pp. 78–81



179

**POUL KJÆRHOLM** 1929–1980

*Three-seater sofa, model no. PK 31/3, designed 1958*

Leather, chromium-plated spring steel.

71 × 197.4 × 69 cm (27⅞ × 77¾ × 27⅞ in)

Manufactured by E. Kold Christensen, Denmark. Frame impressed with manufacturer's mark.

**Estimate** £10,000-12,000 \$15,200-18,300 €11,800-14,100 ♠

LITERATURE

[See lot 177]







180

**CHARLOTTE PERRIAND** 1903-1999

*'Tunisie' bookcase, designed for the student rooms of La Maison de la Tunisie, Cité Internationale Universitaire de Paris, 1953*

Pine, painted bent aluminium, painted diamond-point aluminium, painted bent steel, mahogany.

159.4 × 52.9 × 353.2 cm (62¾ × 20⅞ × 139 in)

Manufactured by Les Ateliers Jean Prouvé, France.

**Estimate** £70,000-110,000 \$107,000-168,000 €82,300-129,000 ♠

**PROVENANCE**

Le Maison de la Tunisie, Cité Internationale Universitaire de Paris

Important private collection, Paris

**LITERATURE**

'Maison de la Tunisie à la Cité Universitaire de Paris', *l'Architecture d'Aujourd'hui* (Paris), no. 47, April/May 1953, p. 67 for the present model *in situ*

*Domus* (Milan), no. 283, June 1953, p. 22 for the present model *in situ*

Anthony Delorenzo, ed., *Jean Prouvé / Serge Mouille*, New York, 1985, pp. 80-81

Benedikt Taschen, ed., *Jean Prouvé*, Cologne, 1991, pp. 144-45

Alexander von Vegesack, et al., eds., *100 Masterpieces from the Vitra Design Museum Collection*, exh. cat., Weil am Rhein, 1996, pp. 186-87 for the present model *in situ*

Mary McLeod, ed., *Charlotte Perriand: An Art of Living*, New York, 2003, p. 142, fig. 14 for an isometric drawing, p. 143, fig. 16 for the present model *in situ*

Jacques Barsac, *Charlotte Perriand: Un Art d'Habiter, 1903-1959*, Paris, 2005, p. 361, p. 363 for technical drawings, pp. 364-65 for renderings, pp. 383, 500 for the present model *in situ*



181

**CHARLOTTE PERRIAND** 1903-1999

*Low table, designed for Cité Cansado, Mauritania, 1958*

Plastic-laminated wood, painted metal.

41.8 × 140 × 50.3 cm (16½ × 55½ × 19¾ in)

Editioned by Steph Simon, France.

**Estimate** £3,000-6,000 \$4,600-9,100 €3,500-7,100 ♠

**PROVENANCE**

Cité Cansado, Mauritania

**LITERATURE**

Willy Boesiger, ed., *Le Corbusier et Son Atelier rue de Sevres 35, Œuvre Complète, Volume 7, 1957-1965*, New York, 1990, p. 198 for a similar example

Jacques Barsac, *Charlotte Perriand - Un Art d'Habiter*, Paris, 2005, p. 469 for a similar example

182

**CHARLOTTE PERRIAND** 1903-1999

*Rare storage unit, designed for the Air France Building, Brazzaville, 1952*

Aluminium, painted bent steel, oak.

74.2 × 37 × 48.3 cm (29¼ × 14½ × 19 in)

Manufactured by Les Ateliers Jean Prouvé, France.

**Estimate** £12,000-18,000 \$18,300-27,400 €14,100-21,200 ♠

**PROVENANCE**

Air France Building, Brazzaville, Congo

Galerie Patrick Seguin, Paris

**LITERATURE**

Mary McLeod, ed., *Charlotte Perriand - An Art of Living*, New York, 2003, p. 223, plate 34

Jacques Barsac, *Charlotte Perriand - Un Art d'Habiter*, Paris, 2005, p. 331





183

**JEAN PROUVÉ** 1901-1984

*Wardrobe, model no. 100, circa 1952*

Oak-veneered wood, oak, painted bent steel.

159.5 × 159.9 × 56 cm (62¾ × 62⅞ × 22 in)

Manufactured by Les Ateliers Jean Prouvé and editioned by Steph Simon, France.

**Estimate** £20,000-30,000 \$30,500-45,700 €23,500-35,300 ♠

**PROVENANCE**

Mr G Humbert, Pouilly, France

Galerie Patrick Seguin, Paris

**LITERATURE**

Galleries Jousse Seguin and Galerie Enrico Navarra, *Jean Prouvé*, Paris, 1998, pp. 114-15 for a Steph Simon prospectus and for similar examples

Peter Sulzer, *Jean Prouvé: Œuvre Complète / Complete Works, Volume 3: 1944-1954*, Basel, 2005, p. 175, fig. 1146.4 for a Steph Simon prospectus

Galerie Patrick Seguin, *Jean Prouvé, Volume 2*, Paris, 2007, pp. 460, 474, 477





184

**JEAN PROUVÉ** 1901–1984

*Rare demountable 'Cafétéria' chair, model no. 300, designed for the Air France Building, Brazzaville, 1952*

Painted tubular steel, painted metal, moulded plywood.

80.6 × 41.5 × 47 cm (31¾ × 16⅝ × 18½ in)

Manufactured by Les Ateliers Jean Prouvé, France.

**Estimate** £6,000–8,000 \$9,100–12,200 €7,100–9,400 ♠

**PROVENANCE**

Air France Building, Brazzaville, Congo

Phillips de Pury & Company, London, 'Design', 24 April 2008, lot 203

**LITERATURE**

Galleries Jousse Seguin and Galerie Enrico Navarra, *Jean Prouvé*, Paris, 1998, pp. 134–35, 137, 141

Peter Sulzer, *Jean Prouvé: Œuvre Complète, Volume 3: 1944–1954*, Basel, 2005, p. 34, fig. 20, p. 205, pp. 202, 204, 206

Galerie Patrick Seguin, *Jean Prouvé, Volume 2*, Paris, 2007, pp. 260–63

185

**SERGE MOUILLE** 1922–1988

*Pair of 'Saturne' wall lights, circa 1965*

Painted aluminium, painted steel, brass.

Each: 28 × 33 × 26 cm (11 × 12⅞ × 10¼ in)

Manufactured by Atelier Serge Mouille, France (2).

**Estimate** £30,000–40,000 \$45,700–60,900 €35,300–47,000 ♠

**PROVENANCE**

Mr and Mrs Schwartz, 'Les Ombrages', Nancy, France, 1965

**LITERATURE**

Alan and Christine Counord, *Serge Mouille, Luminaires, 1953–1962*, Paris, 1983, p. 33

Anthony Delorenzo, Christine and Alan Counord, *Jean Prouvé / Serge Mouille: Two Master Metalworkers*, exh. cat., New York, 1985, illustrated p. 133

Pierre Émile Pralus, *Serge Mouille: A French Classic*, Saint Cyr au Mont d'Or, 2006, pp. 182, 188



186

**LE CORBUSIER** 1887–1965

*Blackboard with chalk holder, designed for the student rooms of La Maison du Brésil, Cité Internationale Universitaire de Paris, 1957-1959*

Oak, painted cork.

69.9 × 139.7 × 11.8 cm (27½ × 54⅞ × 4⅞ in)

**Estimate** £3,000-6,000 \$4,600-9,100 €3,500-7,100 ♠

**PROVENANCE**

La Maison du Brésil, Cité Internationale Universitaire de Paris

**LITERATURE**

Willy Boesiger, ed., *Le Corbusier et Son Atelier rue de Sevres 35, Œuvre Complète Volume 7: 1957-1965*, New York, 1990, p. 198

‘Le Corbu à La Cité U.’, *L’Oeil* (Paris), November 1998, p. 72 fig. 3

187

**CHARLOTTE PERRIAND** 1903–1999

*Table, designed for Cité Cansado, Mauritania, 1958*

Plastic-laminated oak, painted metal.

75 × 139.8 × 79.9 cm (29½ × 55 × 31½ in)

Editioned by Steph Simon, France.

**Estimate** £4,000-8,000 \$6,100-12,200 €4,700-9,400 ♠

**PROVENANCE**

Cité Cansado, Mauritania

**LITERATURE**

Willy Boesiger, ed., *Le Corbusier et Son Atelier rue de Sevres 35, Œuvre Complète Volume 7: 1957-1965*, New York, 1990, p. 198

Jacques Barsac, *Charlotte Perriand - Un Art d’Habiter*, Paris, 2005, p. 469 for a similar example







188

**LE CORBUSIER and CHARLOTTE PERRIAND** 1887–1965, 1901–1984

*Wardrobe and room divider, designed for the student rooms of La Maison du Brésil, Cité Internationale Universitaire de Paris, 1957–1959*

Oak, painted oak, moulded plastic, painted metal.

150.8 × 177.8 × 66 cm (59½ × 70 × 25½ in)

Each plastic drawer moulded with 'MODELE CHARLOTTE PERRIAND/BREVETE S.G.D.G.

**Estimate** £12,000–18,000 \$18,300–27,400 €14,100–21,200 ♠

#### PROVENANCE

La Maison du Brésil, Cité Internationale Universitaire de Paris

#### LITERATURE

Françoise Choay, 'Vous montre le Pavillon du Brésil que Le Corbusier vient d'achever à la Cité Universitaire de Paris', *L'Oeil* (Paris), September 1959, p. 58

Willy Boesiger, ed., *Le Corbusier et Son Atelier rue de Sevres 35, Œuvre Complète, Volume 7: 1957–1965*, New York, 1990, p. 198 for a similar example

Elisabeth Vedrenne, *Le Corbusier: Mémoire du Style*, Paris, 1998, pp. 66–67, 79

'Le Corbu à La Cité U.', *L'Oeil* (Paris), November 1998, p. 75, fig. 4

Jacques Barsac, *Charlotte Perriand - Un Art d'Habiter*, Paris, 2005, pp. 466–67 for drawings, p. 468



The present model *in situ* in a student room at La Maison du Brésil, Paris.

189

**JEAN PROUVÉ** 1901-1984

*Single bed, model no. 17, designed for the Lycée Fabert, Metz, 1935-1936*

Painted bent sheet steel, painted tubular steel, Duralumin, fabric.

86 × 191.5 × 79 cm (33 $\frac{7}{8}$  × 75 $\frac{3}{8}$  × 31 $\frac{1}{8}$  in)

Manufactured by Les Ateliers Jean Prouvé, France.

**Estimate** £5,000-7,000 \$7,600-10,700 €5,900-8,200 ♠

**PROVENANCE**

Lycée Fabert, Metz, France

**LITERATURE**

Peter Sulzer, *Jean Prouvé: Œuvre complète / Complete Works, Volume 2: 1934-1944*, Basel, 2000, p. 111, fig. 534.2,3, p. 113, fig. 536 for a brochure  
Galerie Patrick Seguin, *Jean Prouvé, Volume 2*, Paris, 2007, p. 354



190

**JEAN PROUVÉ** 1901-1984

*Rare sideboard, model no. 150, 1948*

Oak, painted bent steel, painted tubular steel, aluminium.

101 × 199.6 × 45 cm (39¾ × 78⅝ × 17¾ in)

Manufactured by Les Ateliers Jean Prouvé and editioned by Steph Simon, France.

**Estimate** £70,000-100,000 \$107,000-152,000 €82,300-118,000 ♠

**PROVENANCE**

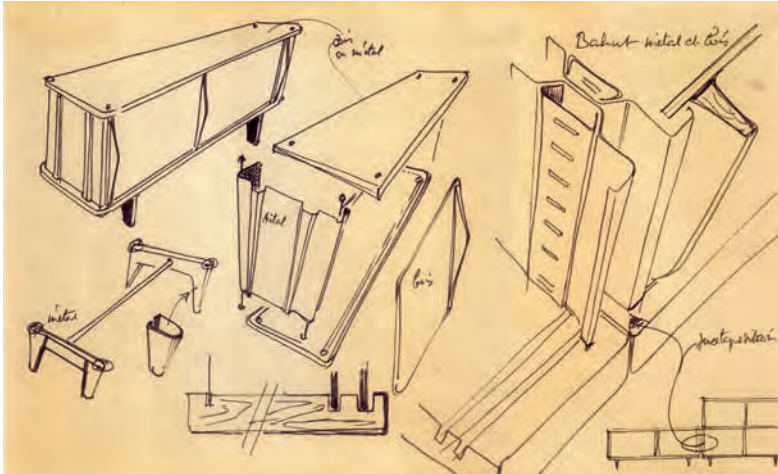
Pierre Prouvé (brother of Jean Prouvé), France

**LITERATURE**

Galleries Jousse Seguin and Galerie Enrico Navarra, *Jean Prouvé*, Paris, 1998, pp. 113, 116-17, 166-67, 174, 181, 183, 185, 188 for similar examples and a Steph Simon prospectus

Peter Sulzer, *Jean Prouvé: Œuvre Complète / Complete Works, Volume 3: 1944-1954*, Basel, 2005, pp. 170-73 for similar examples, technical drawings and a Steph Simon prospectus

Galerie Patrick Seguin, *Jean Prouvé, Volume 2*, Paris, 2007, p. 460, pp. 478-90 for similar examples



Jean Prouvé's preparatory drawing of the present model





191

**JEAN PROUVÉ** 1901-1984

*Rare 'Flavigny' table, model no. 504, from the Alstom Factory, Nancy, 1951*

Painted sheet steel, painted tubular steel, aluminium-covered wood.

74.7 × 183 × 82.5 cm (29¾ × 72 × 32½ in)

Manufactured by les Ateliers Jean Prouvé, France.

**Estimate** £120,000-180,000 \$183,000-274,000 €141,000-212,000 ♠

**PROVENANCE**

Alstom Factory, Nancy, France, 1950s

Galerie Patrick Seguin, Paris

**LITERATURE**

Peter Sulzer, *Jean Prouvé: Œuvre Complète / Complete Works, Volume 3: 1944-1954*, Basel, 2005, p. 184, fig. 1163. 11 for a drawing

Galerie Patrick Seguin, *Jean Prouvé, Volume 2*, Paris, 2007, pp. 404, 420-22 for period images, design drawings and detail of the model.

The present lot is one of only six known extant examples of the model.







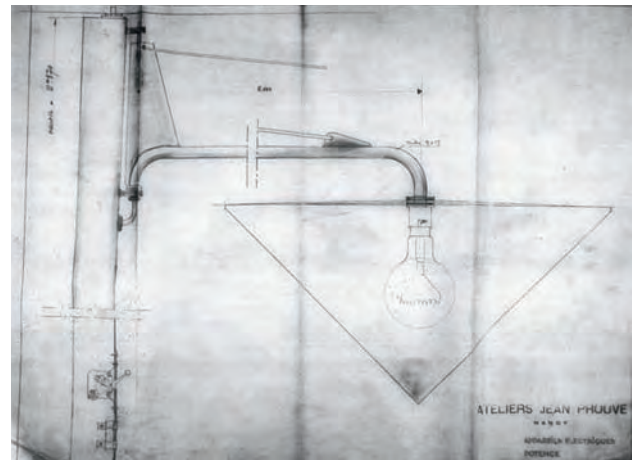
“He combines the soul of an engineer with that of an architect – in one man – and this is exceptional.”

LE CORBUSIER, PARIS



An example of the present model from a private collection, courtesy Jablonka Galerie, Cologne.





top technical drawing of a similar example of the present model  
above Bouqueval School, France

192

**JEAN PROUVÉ** 1901-1984

*Rare 'Potence' pivoting wall light, designed for the Bouqueval School, 1949*

Painted metal, painted tubular metal, wire.

296.5 × 60 × 10 cm (116¾ × 23⅝ × 3⅞ in)

Manufactured by Les Ateliers Jean Prouvé, France. From the production of two.

**Estimate** £60,000-90,000 \$91,400-137,000 €70,500-106,000 ♠

#### PROVENANCE

Bouqueval School, Bouqueval, France, 1949

#### LITERATURE

Galleries Jousse Seguin and Galerie Enrico Navarra, *Jean Prouvé*, Paris, 1998, pp. 142-43, 200, 203, 205 for similar examples

Peter Sulzer, *Jean Prouvé: Œuvre Complète / Complete Works, Volume 2: 1934-1944*, Basel, 2000, p. 294, fig. 914, p. 299, fig. 928,7 for technical drawings of similar examples

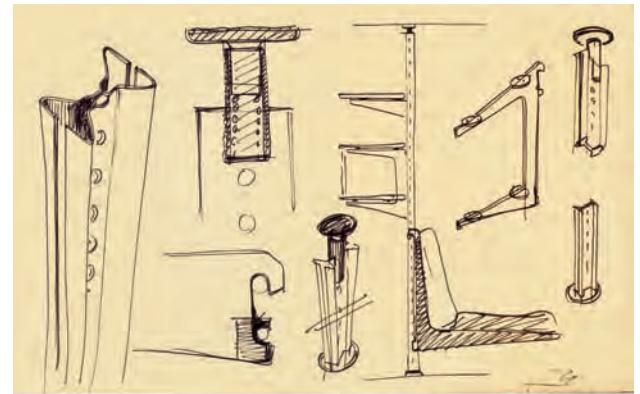
Peter Sulzer, *Jean Prouvé: Œuvre Complète / Complete Works, Volume 3: 1944-1954*, Basel, 2005, pp. 168-69 for similar examples

Charlotte and Peter Fiell, eds., *1000 Lights, Vol. 1: 1879 to 1959*, Cologne, 2005, p. 382, p. 383 for technical drawing of a similar example

Galerie Patrick Seguin, *Jean Prouvé, Volume 2*, Paris, 2007, illustrated pp. 371, 377







Jean Prouvé's preparatory drawing of the present model

193

**JEAN PROUVÉ** 1901-1984

*Unique set of adjustable shelves, designed for Ferembal House, Nancy, 1948*

Painted steel, oak.

218.5 × 135 × 51.2 cm (86 × 53½ × 20½ in)

Manufactured by Les Ateliers Jean Prouvé, France.

**Estimate** £70,000-90,000 \$107,000-137,000 €82,300-106,000 ♠

**PROVENANCE**

Ferembal House, Nancy, France, 1948

**LITERATURE**

Galerie Patrick Seguin, *Jean Prouvé, Volume 2*, Paris, 2007, pp. 461, 489 for similar examples

Galerie Patrick Seguin, *Jean Prouvé and Jean Nouvel: Ferembal House*, 2011, p. 139 for a similar example







194

**JACQUES and DANI RUELLAND** 1926–2008, 1933–2010

*Group of twelve vases, 1960s*

Glazed earthenware.

Tallest: 22.7 cm (8⅞ in) high

Underside of each incised with 'Ruelland' (12).

**Estimate** £8,000-10,000 \$12,200-15,200 €9,400-11,800 ♠

**LITERATURE**

Pierre Staudenmeyer, *La Céramique Française des Années 50*, Paris, 2001, pp. 284-85 for similar examples

195

**JACQUES and DANI RUELLAND** 1926–2008, 1933–2010

*Group of six vases, 1960s*

Glazed earthenware.

Tallest: 44.5 cm (17½ in) high

Underside of each incised with 'Ruelland' (6).

**Estimate** £3,000-4,000 \$4,600-6,100 €3,500-4,700 ♠

**LITERATURE**

Pierre Staudenmeyer, *La Céramique Française des Années 50*, Paris, 2001, pp. 284-85 for similar examples





196

**CHARLOTTE PERRIAND** 1903-1999

*Coffee table*, circa 1953

Oak, painted steel.

35 × 139.4 × 52.5 cm (13¾ × 54⅞ × 20⅞ in)

Manufactured by Les Ateliers Jean Prouvé, France and editioned by Steph Simon, France.

**Estimate** £35,000-45,000 \$53,300-68,600 €41,100-52,900 ♠

**PROVENANCE**

Galerie Patrick Seguin, Paris

**LITERATURE**

Galleries Jousse Seguin and Galerie Enrico Navarra, *Jean Prouvé*, Paris, 1998, p. 94

Jacques Barsac, *Charlotte Perriand - Un Art d'Habiter*, Paris, 2005, p. 394 for a technical drawing, p. 429 for a Steph Simon prospectus, p. 435



197

**GEORGES JOUVE** 1901-1964

*'Multipans' vase, circa 1956*

Glazed earthenware.

27.4 cm (10¾ in) high

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

**Estimate** £8,000-12,000 \$12,200-18,300 €9,400-14,100 ♠

**PROVENANCE**

Jacqueline Jouve, France

Private collection, France

**LITERATURE**

G J Michel Faré, ed., *Art et Industrie* (Paris), 1965, p. 71 for an example in white at the Salon des Métiers d'Art, 1956

198

**PIERRE JEANNERET** 1887-1965

*Stool, model no. PJ-SI-21-A, designed for the Panjab*

*University science department, Chandigarh, circa 1965-1966*

Teak, cane.

70.7 × 48 × 47 cm (27⅞ × 18⅞ × 18½ in)

**Estimate** £5,000-8,000 \$7,600-12,200 €5,900-9,400 ♠

**PROVENANCE**

Panjab University science department, Chandigarh, India

**LITERATURE**

Eric Touchaleaume and Gerald Moreau, *Le Corbusier, Pierre Jeanneret: The Indian Adventure - Design-Art-Architecture*, Paris, 2010, p. 559







199

**GEORGES JOUVE** 1901-1964

*'Toupie' wall light, circa 1956*

Glazed ceramic, tubular brass, fabric shade.

67 × 35.5 × 20 cm (26<sup>3</sup>/<sub>8</sub> × 13<sup>7</sup>/<sub>8</sub> × 7<sup>7</sup>/<sub>8</sub> in) including shade

**Estimate** £12,000-16,000 \$18,300-24,400 €14,100-18,800 ♠

**PROVENANCE**

Jacqueline Jouve, France

Private collection, France

**LITERATURE**

Philippe Jousse and Galerie Jousse Entreprise, *Georges Jouve*, Paris, 2005, pp. 92, 206-07, 234



200

**JEAN PROUVÉ** 1901-1984

*Row of three lecture theatre chairs with adjustable seats, designed for the Faculté de Lettres, Université de Besançon, 1952-1956*

Painted bent steel, painted tubular steel, oak, vinyl.

88.7 × 161 × 52.5 cm (34 $\frac{7}{8}$  × 63 $\frac{3}{8}$  × 20 $\frac{1}{2}$  in)

Manufactured by Les Ateliers Jean Prouvé, France.

**Estimate** £8,000-12,000 \$12,200-18,300 €9,400-14,100 ♠

**PROVENANCE**

Faculté de Lettres, Université de Besançon, France

**LITERATURE**

Galleries Jousse Seguin and Galerie Enrico Navarra, *Jean Prouvé*, Paris, 1998, pp. 62-63 for images and Steph Simon prospectus

Penelope Rowlands, *Jean Prouvé*, New York, 2002, pp. 50-51

Peter Sulzer, *Jean Prouvé: Œuvre complète / Complete Works, Volume 3: 1944-1954*, Basel, 2005, p. 252, fig. 1235.22,2

Galerie Patrick Seguin, *Jean Prouvé, Volume 2*, Paris, 2007, pp. 379, 399



201

**JEAN PROUVÉ** 1901-1984

*Row of two lecture theatre chairs with adjustable seats, designed for the Faculté de Lettres, Université de Besançon, 1952-1956*

Painted bent steel, painted tubular steel, oak, vinyl.

88 × 108 × 52.5 cm (34 $\frac{5}{8}$  × 42 $\frac{1}{2}$  × 20 $\frac{1}{2}$  in)

Manufactured by Les Ateliers Jean Prouvé, France.

**Estimate** £6,000-10,000 \$9,100-15,200 €7,100-11,800 ♠

**PROVENANCE**

Faculté de Lettres, Université de Besançon, France

**LITERATURE**

[See lot 200]

202

**JEAN PROUVÉ** 1901-1984

*Row of three lecture theatre chairs with adjustable seats, designed for the Faculté de Lettres, Université de Besançon, 1952-1956*

Painted bent steel, painted tubular steel, oak, vinyl.

88.7 × 161 × 52.5 cm (34 $\frac{7}{8}$  × 63 $\frac{3}{8}$  × 20 $\frac{1}{2}$  in)

Manufactured by Les Ateliers Jean Prouvé, France.

**Estimate** £8,000-12,000 \$12,200-18,300 €9,400-14,100 ♠

**PROVENANCE**

Faculté de Lettres, Université de Besançon, France

**LITERATURE**

[See lot 200]



203

**JEAN PROUVÉ** 1901-1984

*Row of two lecture theatre chairs with adjustable seats, designed for the Faculté de Lettres, Université de Besançon, 1952-1956*

Painted bent steel, painted tubular steel, oak, vinyl.

88 × 108 × 52.5 cm (34 $\frac{3}{8}$  × 42 $\frac{1}{2}$  × 20 $\frac{5}{8}$  in)

Manufactured by Les Ateliers Jean Prouvé, France.

**Estimate** £6,000-10,000 \$9,100-15,200 €7,100-11,800 ♠

**PROVENANCE**

Faculté de Lettres, Université de Besançon, France

**LITERATURE**

[See lot 200]







204

**PIERRE JEANNERET** 1887-1965

*Pair of lounge chairs, model no. PJ-SI-18-A, designed for the Post Graduate Institute lounge and private residences, Chandigarh, circa 1955-1960*

Teak, hide (2).

Each: 69 × 50.5 × 53.7 cm (27½ × 19¾ × 21⅛ in)

**Estimate** £30,000-50,000 \$45,700-76,200 €35,300-58,800 ♠

**PROVENANCE**

Chandigarh, India

Galerie Patrick Seguin, Paris

**LITERATURE**

Eric Touchaleaume and Gerald Moreau, *Le Corbusier, Pierre Jeanneret: The Indian Adventure - Design-Art-Architecture*, Paris, 2010, pp. 322, 559

205

**PIERRE JEANNERET** 1887-1965

*Rare low chair, model no. PJ-SI-59-A, designed for the general hospital entrance and private residences, Chandigarh, circa 1955*

Teak, cane.

57 × 49.9 × 73 cm (22½ × 19½ × 28¾ in)

**Estimate** £25,000-45,000 \$38,100-68,600 €29,400-52,900 ♠

**PROVENANCE**

Chandigarh, India

**LITERATURE**

Eric Touchaleaume and Gerald Moreau, *Le Corbusier, Pierre Jeanneret: The Indian Adventure - Design-Art-Architecture*, Paris, 2010, pp. 306-07, 570

206

**PIERRE JEANNERET** 1887-1965

*Rare low chair, model no. PJ-SI-59-A, designed for the general hospital entrance and private residences, Chandigarh, circa 1955*

Teak, cane.

57 × 49.9 × 73 cm (22½ × 19½ × 28¾ in)

**Estimate** £25,000-45,000 \$38,100-68,600 €29,400-52,900 ♠

**PROVENANCE**

Chandigarh, India

**LITERATURE**

Eric Touchaleaume and Gerald Moreau, *Le Corbusier, Pierre Jeanneret: The Indian Adventure - Design-Art-Architecture*, Paris, 2010, pp. 306-07, 570





207

**GEORGES JOUVE** 1901-1964

*Table lamp*, circa 1960

Glazed ceramic, tubular brass, brass, fabric shade.

50.5 cm (19 $\frac{7}{8}$  in) high, 40 cm (15 $\frac{3}{4}$  in) diameter including shade

Underside incised with artist's mark and 'Jouve'.

**Estimate** £9,000-11,000 \$13,700-16,800 €10,600-12,900 ♠

**LITERATURE**

Philippe Jousse and Galerie Jousse Entreprise, *Georges Jouve*, Paris, 2005, p. 201, p. 289 for a similar example

208

**GEORGES JOUVE** 1901-1964

*'Toupie'*, circa 1959

Glazed earthenware.

14 × 13 × 21.5 cm (5 $\frac{1}{2}$  × 5 $\frac{1}{8}$  × 8 $\frac{1}{2}$  in)

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

**Estimate** £14,000-18,000 \$21,300-27,400 €16,500-21,200 ♠

**PROVENANCE**

Jacqueline Jouve, France  
Private collection, France

**LITERATURE**

Philippe Jousse and Galerie Jousse Entreprise, *Georges Jouve*, Paris, 2005, pp. 82-83, 101



209

**PIERRE JEANNERET** 1887-1965

*Rare dining table, designed for the Post-Graduate Institute cafeteria and private residences, Chandigarh, circa 1960-1961*

Teak, teak-veneered wood.

71.3 × 182.5 × 101.4 cm (28 $\frac{1}{8}$  × 71 $\frac{1}{8}$  × 39 $\frac{7}{8}$  in)

**Estimate** £40,000-70,000 \$60,900-107,000 €47,000-82,300 ♠

**PROVENANCE**

Post-Graduate Institute cafeteria, Chandigarh, India

**LITERATURE**

Eric Touchaleaume and Gerald Moreau, *Le Corbusier, Pierre Jeanneret: The Indian Adventure - Design-Art-Architecture*, Paris, 2010, p. 583





210

**PIERRE JEANNERET** 1887-1965

*Low double-sided bookcase, model no. PJ-R-29-A, designed for the Secrétariat and administrative buildings, Chandigarh, circa 1960*

Indian rosewood.

71 × 121.5 × 36.9 cm (27⅞ × 47⅞ × 14½ in)

**Estimate** £14,000-18,000 \$21,300-27,400 €16,500-21,200 ♠

**PROVENANCE**

Chandigarh, India

**LITERATURE**

Eric Touchaleaume and Gerald Moreau, *Le Corbusier, Pierre Jeanneret: The Indian Adventure - Design-Art-Architecture*, Paris, 2010, pp. 195, 596, 597

211

**LE CORBUSIER and PIERRE JEANNERET** 1896-1967, 1887-1965

*Sofa, model no. LC/PJ-SI-42-A/B, designed for the High Court and Assembly, Chandigarh, circa 1955-1956*

Teak, hide.

76 × 158 × 72 cm (29⅞ × 62¼ × 28⅜ in)

**Estimate** £20,000-35,000 \$30,500-53,300 €23,500-41,100 ♠

**PROVENANCE**

High Court, Chandigarh, India

**LITERATURE**

Willy Boesiger, ed., *Le Corbusier et Son Atelier rue de Sevres 35, Œuvre Complète Volume 7: 1957-1965*, New York, 1990, pp. 93-94

Eric Touchaleaume and Gerald Moreau, *Le Corbusier, Pierre Jeanneret: The Indian Adventure - Design-Art-Architecture*, Paris, 2010, pp. 228, 231, 244-45, 567

212

**LE CORBUSIER and PIERRE JEANNERET** 1896–1967, 1887–1965

*Pair of armchairs, model no. LC/PJ-SI-42-A/B, designed for the High Court and Assembly, Chandigarh, circa 1955-1956*

Teak, hide (2).

Each: 76 × 73 × 72 cm (29 $\frac{7}{8}$  × 28 $\frac{3}{4}$  × 28 $\frac{3}{8}$  in)

**Estimate** £30,000-40,000 \$45,700-60,900 €35,300-47,000 ♠

**PROVENANCE**

High Court, Chandigarh, India

**LITERATURE**

Willy Boesiger, ed., *Le Corbusier et Son Atelier rue de Sevres 35, Œuvre Complète Volume 7: 1957-1965*, New York, 1990, pp. 93-94

Eric Touchaleaume and Gerald Moreau, *Le Corbusier, Pierre Jeanneret: The Indian Adventure – Design-Art-Architecture*, Paris, 2010, pp. 228, 231, 244-45, 567

213

**PIERRE JEANNERET** 1887–1965

*Rare 'Large Coffee Table', model no. PJ-TB-03-C/D, designed for private residences, Chandigarh, circa 1960-1961*

Teak.

40.4 × 88 × 81.4 cm (15 $\frac{7}{8}$  × 34 $\frac{5}{8}$  × 32 in)

**Estimate** £6,000-9,000 \$9,100-13,700 €7,100-10,600 ♠

**PROVENANCE**

Chandigarh, India

**LITERATURE**

Eric Touchaleaume and Gerald Moreau, *Le Corbusier, Pierre Jeanneret: The Indian Adventure – Design-Art-Architecture*, Paris, 2010, pp. 230, 323, 588 including a technical drawing







214

**PIERRE JEANNERET** 1887-1965

*Set of four 'Committee armchairs', model no. PJ-SI-30-A, designed for the High Court, Assembly and Panjab University administrative buildings, Chandigarh, circa 1953-1954*

Teak, leather (4).

Each: 87 x 57.5 x 66 cm (34¼ x 22½ x 25¾ in)

**Estimate** £35,000-45,000 \$53,300-68,600 €41,100-52,900 ♠

**PROVENANCE**

Chandigarh, India

**LITERATURE**

Norma Evenson, *Chandigarh*, Los Angeles, 1966, pls. 114-15

Philippe Sers, ed., *Le Corbusier Œuvre Tissé*, Paris, 1987, p. 80

Willy Boesiger, ed., *Le Corbusier et Son Atelier rue de Sevres 35, Œuvre Complète 1957-1965*, New York, 1990, p. 9

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



215

**PIERRE JEANNERET** 1887-1965

*Set of four 'Committee armchairs', model no. PJ-SI-30-A, designed for the High Court, Assembly and Panjab University administrative buildings, Chandigarh, circa 1953-1954*

Teak, leather (4).

Each: 87 × 57.5 × 66 cm (34¼ × 22½ × 25⅞ in)

**Estimate** £35,000-45,000 \$53,300-68,600 €41,100-52,900 ♠

**PROVENANCE**

Chandigarh, India

**LITERATURE**

Norma Evenson, *Chandigarh*, Los Angeles, 1966, pls. 114-15

Philippe Sers, ed., *Le Corbusier Œuvre Tissé*, Paris, 1987, p. 80

Willy Boesiger, ed., *Le Corbusier et Son Atelier rue de Sevres 35, Œuvre Complète 1957-1965*, New York, 1990, p. 9

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





216

**PIERRE JEANNERET and A.R. PRABHAWALKAR**

1896–1967

*'Architect's office desk', model no. PJ-TAT-12-A, designed for the architectural classroom, Chandigarh, circa 1965*

Teak-veneered plywood, painted metal.

86.4 × 137.2 × 86.4 cm (34 × 54 × 34 in)

**Estimate** £10,000–15,000 \$15,200–22,900 €11,800–17,600 ♠

**PROVENANCE**

Architectural classroom, Chandigarh, India

Galerie 54, Paris

**LITERATURE**

Eric Touchaleaume and Gerald Moreau, *Le Corbusier, Pierre Jeanneret: The Indian Adventure – Design-Art-Architecture*, Paris, 2010, pp. 425–27

217

**JACQUES and DANI RUELLAND** 1926–2008, 1933–2010

*Group of three vases, 1960s*

Glazed earthenware.

Tallest: 37.3 cm (14½ in) high

Underside of each incised with 'Ruelland' (3).

**Estimate** £4,000–6,000 \$6,100–9,100 €4,700–7,100 ♠

**LITERATURE**

Pierre Staudenmeyer, *La Céramique Française des Années 50*, Paris, 2001, pp. 284–85 for similar examples







218

**PIERRE JEANNERET** 1887-1965

*Demountable single bed, model no. PJ-L-01-A, designed for the Panjab University student halls and private residences, Chandigarh, circa 1955-1956*

Teak, cedar wood, fabric.

68 × 195 × 90.5 cm (26¾ × 76¾ × 35½ in)

**Estimate** £8,000-14,000 \$12,200-21,300 €9,400-16,500 ♣

**PROVENANCE**

Chandigarh, India

**LITERATURE**

Eric Touchaleaume and Gerald Moreau, *Le Corbusier, Pierre Jeanneret: The Indian Adventure - Design-Art-Architecture*, Paris, 2010, pp. 318-19, 589

219

**PIERRE JEANNERET** 1887-1965

*Rare demountable chair, model no. PJ-SI-13-A, designed for private residences, Chandigarh, circa 1955*

Teak, cane.

70.3 × 46.7 × 49.8 cm (27½ × 18¾ × 19½ in)

**Estimate** £7,000-9,000 \$10,700-13,700 €8,200-10,600 ♣

**PROVENANCE**

Chandigarh, India

**LITERATURE**

Eric Touchaleaume and Gerald Moreau, *Le Corbusier, Pierre Jeanneret: The Indian Adventure - Design-Art-Architecture*, Paris, 2010, pp. 323, 558



220

**C. F. OTTO MÜLLER**

*Adjustable 'Sistrah' table lamp, model no. T4, 1930s*

Nickel-plated brass, nickel-plated tubular brass, opaque glass, coloured glass, glass.

47.5 cm (18¾ in) high, 31.5 cm (12½ in) diameter

Manufactured by Sistrah-Licht GmbH, Germany.

**Estimate** £3,000-5,000 \$4,600-7,600 €3,500-5,900 ♠

**LITERATURE**

Klaus Weber, *Die Metallwerkstatt am Bauhaus*, exh. cat., Bauhaus-Archiv Museum für Gestaltung, Berlin, 1992, p. 102, fig. 131

Charlotte and Peter Fiell, eds., *1000 Lights, Vol. 1: 1879 to 1959*, Cologne, 2005, p. 321

221

**GEORGES JOUVE** 1901-1964

*Vase, 1950s*

Glazed ceramic.

32.5 cm (12¾ in) high

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

**Estimate** £4,000-6,000 \$6,100-9,100 €4,700-7,100 ♠

**LITERATURE**

Philippe Jousse and Galerie Jousse Entreprise, *Georges Jouve*, Paris, 2005, *passim* for similar examples

François Laffanour, *Steph Simon Retrospective 1956-1974: Prouvé, Perriand, Mouille, Jouve, Noguchi*, exh. cat., Galerie Downtown, Paris, 2007, pp. 101-03, 120, for similar examples



222

**PIERRE JEANNERET** 1887-1965

'Office cane chair', designed for the Architects Office, Secrétariat and administrative buildings, Chandigarh, circa 1955-1956

Teak, cane.

80.5 × 48.2 × 51 cm (31¼ × 18⅞ × 20⅞ in)

**Estimate** £5,000-7,000 \$7,600-10,700 €5,900-8,200 ♠

**PROVENANCE**

Chandigarh, India

**LITERATURE**

Eric Touchaleaume and Gerald Moreau, *Le Corbusier, Pierre Jeanneret: The Indian Adventure - Design-Art-Architecture*, Paris, 2010, p. 362

223

**PIERRE JEANNERET** 1887-1965

'Writing table for junior officers', designed for the Secrétariat and administrative buildings, Chandigarh, circa 1957-1958

Teak-veneered wood, teak.

70 × 153 × 166 cm (27½ × 60¼ × 65⅜ in)

**Estimate** £30,000-50,000 \$45,700-76,200 €35,300-58,800 ♠

**PROVENANCE**

Chandigarh, India

**LITERATURE**

Eric Touchaleaume and Gerald Moreau, *Le Corbusier, Pierre Jeanneret: The Indian Adventure - Design-Art-Architecture*, Paris, 2010, pp. 198-99, 376







224

**HARUMI NAKASHIMA** b. 1950

*'Struggling Form'*, 2003

Stoneware, white, blue, and transparent glazes.

62 cm (24 $\frac{3}{8}$  in) high

Signed and dated in paint with 'IN-5/'03' and two Japanese characters.

**Estimate** £16,000-24,000 \$24,400-36,600 €18,800-28,200 ♠ Ω

#### LITERATURE

*Leaders of Contemporary Japanese Ceramics - Exploring Techniques and Forms for the New Century*, Ibaraki, 2001, pp. 77-79 for similar examples

Samuel J. Lurie and Beatrice L. Chang, *Contemporary Japanese Ceramics: Fired with Passion*, New York, 2006, pp. 182-83 for similar examples

225

**RON ARAD** b. 1951

*'Little Heavy' chair*, designed 1989, executed 1991

Mirror polished stainless steel.

75 × 60 × 65 cm (29½ × 23½ × 25½ in)

Produced by One-Off Ltd., UK. Number 7 from the edition of 20 plus 5 artist's proofs.

**Estimate** £30,000-40,000 \$45,700-60,900 €35,300-47,000 ♠ Ω

**PROVENANCE**

Gad Marciano Gallery, Geneva, 1992

**EXHIBITED**

Gad Marciano Gallery, November 1991

**LITERATURE**

*One Offs & Short Runs*, exh. cat., Vitra Design Museum, Weil am Rhein, 1995, pp. 112-13

Deyan Sudjic, *Ron Arad*, London, 1999, pp. 58-59

*Ron Arad: A Retrospective Exhibition 1981-2001*, exh. cat., Barry Friedman Ltd., New York, 2005, pp. 67, 101

Paola Antonelli, Jonathan Safran Foer, Marie-Laure Jousset, *Ron Arad: No Discipline*, exh. cat., The Museum of Modern Art, New York, 2009, pp. 82-83







226

**ZAHA HADID** b. 1950

*Bench*, 2003

Painted aluminium.

117 × 438 × 140 cm (46½ × 172½ × 55½ in)

Produced by Max Protetch Gallery, USA. Number 5 from the edition of 12 plus 2 artist's proofs.

Impressed with manufacturer's mark and dated 'ZAHA HADID 5 / 12 2003'.

**Estimate** £40,000–60,000 \$60,900–91,400 €47,000–70,500 ♠

**PROVENANCE**

Max Protetch, New York

**LITERATURE**

Peter Noever, ed., *Zaha Hadid architecture*, exh. cat., MAK, Vienna, 2003, pp. 31–33

*Zaha Hadid: Complete Works, Major and Recent Works*, London, 2004, pp. 228–29

Philip Jodidio, *Zaha Hadid, Complete Works 1979–2009*, London, 2009, for the present model, n.p.

The present model was exhibited at both 'Zaha Hadid', at the Solomon R. Guggenheim Museum, New York (3 June–25 October 2006) and 'Ice Storm', at MAK, Vienna (14 June–17 August 2003).





**AN IMPORTANT COLLECTION OF EARLY WORKS BY MARC NEWSON  
FROM A PRIVATE COLLECTION**







227

**MARC NEWSON** b. 1963

'Orgone Stretch Lounge', circa 1993

Polished aluminium, painted aluminium.

60 × 175.2 × 78.8 cm (23<sup>5</sup>/<sub>8</sub> × 68<sup>7</sup>/<sub>8</sub> × 31 in)

Produced by POD Edition, UK. Number 5 from the edition of 6 plus 2 artist's proofs (4 orange versions within the edition). Underside impressed with manufacturer's logo 'MARC NEWSON POD EDITION', 'POD', '5 / 6' and artist's mark.

**Estimate** £150,000-200,000 \$229,000-305,000 €176,000-235,000 Ω

**PROVENANCE**

Galerie kreio, Paris

**LITERATURE**

Simon Mills, 'Watch this Space', *The Sunday Times: The Magazine* (London), 27 November 1994, pp. 5, 65

Alexander von Vegesack, et al., eds., *100 Masterpieces from the Vitra Design Museum Collection*, exh. cat., Vitra Design Museum, Weil am Rhein, 1996, p. 172

Alice Rawsthorn, *Marc Newson*, London, 1999, pp. 90-93 for a computer-rendered drawing

Conway Lloyd Morgan, *Marc Newson*, London, 2002, pp. 144-45 for a computer-rendered drawing

Louise Neri, ed., *Marc Newson*, exh. cat., Gagosian Gallery, New York, 2007, p. 64

Alison Castle, *Marc Newson Works*, London, 2012, pp. 70-73, 76

The 'Orgone Stretch Lounge' will be included as reference

MN - 8OSL-1993 in the forthcoming *catalogue raisonné* of limited edition works by Marc Newson, being prepared by Didier Krzentowski, Galerie kreio, Paris.

“[This] form is the one I was striving for when I made the Lockheed Lounge but, in those days, I didn't have the knowledge or the resources to make it.” MARC NEWSON



228

**MARC NEWSON** b. 1963

*Prototype 'Alufelt Chair', circa 1993*

Polished aluminium, painted aluminium.

89 × 65.5 × 95 cm (35 × 25¾ × 37¾ in)

Produced by POD Edition, UK. First of 2 prototypes from the edition of 6 (4 orange versions within the edition). Left-facing side impressed with manufacturer's logo 'MARC NEWSON POD EDITION', 'POD', '1 / O' and artist's mark.

**Estimate** £100,000-150,000 \$152,000-229,000 €118,000-176,000 Ω

**PROVENANCE**

Galerie kreio, Paris

**LITERATURE**

Simon Mills, 'Watch this Space', *The Sunday Times: The Magazine* (London), 27 November 1994, pp. 62, 65

Alexander von Vegesack, et al., eds., *100 Masterpieces from the Vitra Design Museum Collection*, exh. cat., Vitra Design Museum, Weil am Rhein, 1996, p. 172

Alice Rawsthorn, *Marc Newson*, London, 1999, pp. 98-101 for a computer-rendered drawing

Conway Lloyd Morgan, *Marc Newson*, London, 2002, pp. 184-85 for a computer-rendered drawing

Alison Castle, *Marc Newson Works*, London, 2012, pp. 82-84 for fabrication images and an orange example

The 'Alufelt Chair' will be included as reference MN - 8AC-1993 in the forthcoming *catalogue raisonné* of limited edition works by Marc Newson, being prepared by Didier Krzentowski, Galerie kreio, Paris.





229

**MARC NEWSON** b. 1963

*'Event Horizon Table'*, circa 1992

Polished aluminium, painted aluminium.

81 × 180 × 96 cm (31 $\frac{1}{8}$  × 70 $\frac{7}{8}$  × 37 $\frac{3}{4}$  in)

Produced by POD Edition, UK. Number 6 from the edition of 10 plus 3 artist's proofs, plus 1 yellow version (3 orange versions within the edition). Tabletop impressed with manufacturer's logo and dated 'MARC NEWSON POD EDITION EVENT HORIZON 1992•' and underside with 'MARC NEWSON POD EDITION', 'POD', '6 / 10' and artist's mark.

**Estimate** £100,000-150,000 \$152,000-229,000 €118,000-176,000 Ω

**PROVENANCE**

Galerie kreio, Paris

**LITERATURE**

'Tavolo Event Horizon', *Domus* (Milan), no. 741, September 1992, pp. 67-69

Marie La Fonta, 'Alu Surf', *Actuel*, nos. 31-32, July-August 1993, p. 168

Alice Rawsthorn, 'An Australian in Paris', *Blueprint* (London), no. 104, February 1994, p. 31

Jean Bond Rafferty, 'Making Waves', *Harper's Bazaar*, April 1994, p. 140

Simon Mills, 'Watch this Space', *The Sunday Times: The Magazine* (London), 27 November, 1994, pp. 60, 61, 64

*marc newson: Bucky, dalla chimica al design*, exh. cat., Triennale di Milano, 1995, fig. 10

Alexander von Vegesack, et al., eds., *100 Masterpieces from the Vitra Design Museum Collection*, exh. cat., Vitra Design Museum, Weil am Rhein, 1996, p. 172

Alice Rawsthorn, *Marc Newson*, London, 1999, pp. 64-69, 213 for a sketch, fabrication images and a computer-rendered drawing

*the magazine of the powerhouse museum: Powerline*, Sydney, Spring 2001, pp. 6-7

Conway Lloyd Morgan, *Marc Newson*, London, 2002, pp. 150-51, 157, 170-71 for fabrication images and a computer-rendered drawing

Louise Neri, ed., *Marc Newson*, exh. cat., Gagosian Gallery, New York, 2007, p. 64

Alison Castle, *Marc Newson Works*, London, 2012, pp. 58-63

The 'Event Horizon Table' will be included as reference: MN - 13EHTR-1992; in the forthcoming catalogue raisonné of limited edition works by Marc Newson, being prepared by Didier Krzentowski, Galerie kreio, Paris.







The Alufelt Chair stands out slightly from the other pieces in the aluminium series in that it is not a fully self-contained shape, having no tubular aspect. Nevertheless, Newson felt it shared much of the same vocabulary. Reworking his Felt Chair for the aluminium series offered him a chance to resolve the rear leg detail. He was happy with the Cappellini version of the leg – a simple steel tube – but felt it was ‘foreign’ to the chair (it had been an afterthought). Making the whole piece out of aluminium meant that, following the black hole theme, he could simply extrude the leg – a perfect solution. The Alufelt, along with the Event Horizon Table and the Orgone Chair and Stretch Lounge, was shown at the ‘Wormhole’ exhibition, Newson’s first solo show in Milan, during the furniture fair of 1994. The show was independently produced by Newson himself. “As long as you do something during the fair, it doesn’t have to be with a gallery, you just need somewhere to show the work. I found a beautiful space in an old building and, being broke at the time, negotiated a reasonable price”. Newson designed spring-activated invitations and assembled them by hand. He recalls that only one or two pieces were sold (a rather disappointing result) but that reactions to the work were generally positive. He continued to sell pieces from time to time over the following years, but ended up going into debt at one point, unable to recoup the expensive production costs. By 2004, all of the aluminium pieces had finally sold out (largely via Galerie kreò in Paris).

Newson’s first studies for what would become the Orgone Chair were begun in Sydney in 1989 (see Coil Chair, 1989). As with several of his previous works, Newson was still seeking to find a way to work with aluminium in a fluid form. He experimented with coiling aluminium wire around a form to achieve a shape similar to what would become the Orgone, but the result was visually unsatisfactory and the leg structure lacked stability. Soon afterward, Newson went to Japan and made a hollow, felt-covered fibreglass prototype of the chair in Idée’s workshop (see Felt Prototype Chairs, 1989), with a self-supporting seat structure and aluminium legs that pass through holes on the underside. It wasn’t until after Newson was able to successfully create a fluid aluminium form, with the Event Horizon Table in 1992, that he could revisit the Orgone Chair and produce it as he had originally intended. The impetus for the Orgone, as well as the Alufelt of the same year, was the ‘Wormhole’ exhibition in Milan (see Alufelt Chair), where several of Newson’s limited aluminium pieces were shown. Following the black-hole theme of the Event Horizon Table, Newson ‘extruded’ the legs of the Orgone right out of the bottom of the seat structure. The Orgone Stretch Lounge, reminiscent of the stretch version of the Wicker Chair, was also produced for the exhibition.



With the Event Horizon Table, Newson was finally able to achieve what he had sought with the LC1 and the Lockheed Lounge: to work with aluminium as if it were a soft, bendable material, stretching it and warping it seamlessly. As a silversmith, he knew how to do this on a small scale, but had not been able to realise such a feat on the scale of a chair or table. Around 1990, he had a eureka moment: skilled coachbuilders could work with aluminium in such a way! He was able to make significant progress with tradespeople in Sydney, but had a major struggle with the top of the table: when the edges of the panel were curved, the tabletop inevitably became warped. The initial study was abandoned in two halves while Newson went to Japan. When he moved to Paris in 1991, Newson came across a *chaudronnerie* (boilerworks) outside the city where the tradesmen were skilled in producing airplane panels and were capable of greater precision than typical coachbuilders. They produced the first two studies, which were very close to what Newson was looking for. Perfection was not reached until he discovered an Aston Martin restoration firm near London, where the coachbuilders were highly skilled at welding, wheeling, and forming, and worked almost exclusively in aluminium. He showed them one of the studies and described which improvements he sought; by introducing a small but undetectable degree of positive curvature in the tabletop panel, they were able to give it the strength it needed to withstand the curvature introduced at the edges. A groove was also placed along the top, lending an unexpected bit of character to the table (reminiscent of the stringer on a surfboard)

and adding enough reinforcement to keep the surface from flexing. Made of 16-gauge (about 1.6 mm) aluminium, the table is very lightweight; Newson wanted the aluminium to be as thin as possible while still having inherent strength. The edges of the aluminium at the ends of the table are rolled inward for reinforcement, adding a decidedly aerodynamic element. Viewed from the end, the opening looks like the grille of an old car or the air intake of a jet engine. Painting the inner surface to give it a perfectly lacquered finish was another challenge, requiring the talent of highly specialized auto painting experts. In a nod to the car-racing industry, Newson chose Ferrari red, Bugatti blue, and British racing green as the colour choices (though upon request, he ended up making the table in a variety of colours, including black, red, yellow, orange, and lime green). When one looks inside the table, with its glossy, continuous surface and legs like black holes disappearing into nothingness, one has the sense of losing all depth perception. Newson's intention was to create an optical illusion, a continuous skin-like form whose interior volume appears to be larger than its exterior volume. The Event Horizon is very much an evolution of the Black Hole Table (its title is the scientific term for the boundary of a black hole), but like Newson's other aluminium pieces made during the same period, the Event Horizon's interior, rather than exterior, is the focal point of the piece.

Alison Castle, *Marc Newson Works*, London, 2012



# Lots 230–231

## ‘MIMICRY CHAIRS’ FROM THE LONDON DESIGN FESTIVAL

230

### NENDO

Group of ten ‘Mimicry Chairs’, from the unique Red Room installation, commissioned by the London Design Festival, 2012

Painted steel, painted mesh steel (10).

Largest: 90.9 × 60 × 68.4 cm (35¾ × 23⅝ × 26⅞ in)

**Estimate** £6,000–8,000 \$9,100–12,200 €7,100–9,400

### EXHIBITED

‘Mimicry Chairs’, London Design Festival, Red Room, The Victoria and Albert Museum, London, 14–23 September 2012



The present group *in situ* at the Red Room, The Victoria and Albert Museum, London, 2012

The Nendo installation ‘Mimicry Chairs’ comprises a series of elegant chair installations that appeared throughout the Victoria and Albert Museum. Working in contrast to the often ornate museum surroundings, the studio created a simple chair archetype finished in white to give it an ethereal appearance. The chairs have been modified and morphed to mimic the particular space they inhabit as well as the surrounding objects. Nendo is run by Oki Sato and Akihiro Ito who have completed scores of projects all over the world since their formation in 2002, ranging in scale from small handheld items, lighting and furniture to major exhibitions and retail interiors.





231

**NENDO**

*Unique chair, from the 'Mimicry Chairs' installation, commissioned by the London Design Festival, 2012*

Painted steel, painted mesh steel.

130.7 × 75 × 80.2 cm (51½ × 29½ × 31⅝ in)

**Estimate** £4,000-5,000 \$6,100-7,600 €4,700-5,900

**EXHIBITED**

'Mimicry Chairs', London Design Festival, The Victoria and Albert Museum, London, 14-23 September 2012



The present lot *in situ* at The Victoria and Albert Museum, London, 2012





## Lots 232-235

# A COLLECTION OF WORKS FROM THE 'BENCH YEAR' SERIES FROM THE LONDON DESIGN FESTIVAL

In 2012, the London Design Festival collaborated with Established & Sons to commission a group of unique benches to mark a decade of the Festival. The 'Bench Years' series was a collaboration of international designers who were individually matched with ten material suppliers and tasked with the creation of a bench. The benches were exhibited in the John Madejski Garden at The Victoria and Albert Museum throughout the duration of the festival. Four benches from the series are included in the auction.



232

**MARTINO GAMPER** b. 1971

*Unique 'Infinity' bench, for 'Bench Years', commissioned by the London Design Festival, 2012*

Thermally modified American red oak, soft maple, ash, yellow birch and tulipwood.

89 x 308 x 48 cm (35 x 121¼ x 18⅞ in)

Produced by the American Hardwood Export Council, (AHEC) CAMBIA thermally modified lumber donated by Northland Forest Products, thanks to Morgan Timber in collaboration with Established & Sons, UK. Production of 2 plus artist's proof.

**Estimate** £7,000-9,000 \$10,700-13,700 €8,200-10,600 ♠

**EXHIBITED**

'Bench Years', London Design Festival, The John Madejski Garden, The Victoria and Albert Museum, London, 14-23 September 2012

The 'Infinity' bench is inspired by the Italian concept of *autoprogettazione* (translated as self-made). Brought to life by Italian designer Enzo Mari, it aims to produce superior quality, functional furniture with materials in one's own house. Designer Martino Gamper's interest in this concept led him to create a work, which celebrates colour, texture and shape through the use of different hardwood species. With the support of the American Hardwood Export Council, Gamper has designed a highly functional outdoor bench, featuring a sophisticated patchwork pattern. The present lot is an individual section of the larger exhibited bench, one section is in the collection of the manufacturer AHEC, the other is owned by Martino Gamper.



233

**JASPER MORRISON** b. 1959

*Unique 'Hitch' bench, for 'Bench Years', commissioned by the London Design Festival, 2012*

Concrete.

42 x 180 x 36 cm (16½ x 70⅞ x 14⅛ in)

Produced by Lowinfo, UK in collaboration with Established & Sons, UK.

**Estimate** £5,000-7,000 \$7,600-10,700 €5,900-8,200 ♠

**EXHIBITED**

'Bench Years', London Design Festival, The John Madejski Garden, The Victoria and Albert Museum, London, 14-23 September, 2012

The scooped top surface of this bench is inviting and suits the form well. Grooves which cut across the surface allow water to drain away, whilst maintaining the shape and emphasising the 'scoop' as they turn up at the edges. Its mysterious character is intended to suggest something left behind from long ago.





234

**AL\_A**

**Amanda Levete** b. 1955

*Unique 'Bench of Plates' bench, for 'Bench Years', commissioned by the London Design Festival, 2012*

Ceramic tiles.

75 × 120 × 80 cm (29½ × 47¼ × 31½ in)

Produced by Ceramica Cumella, Barcelona in collaboration with Established & Sons, UK.

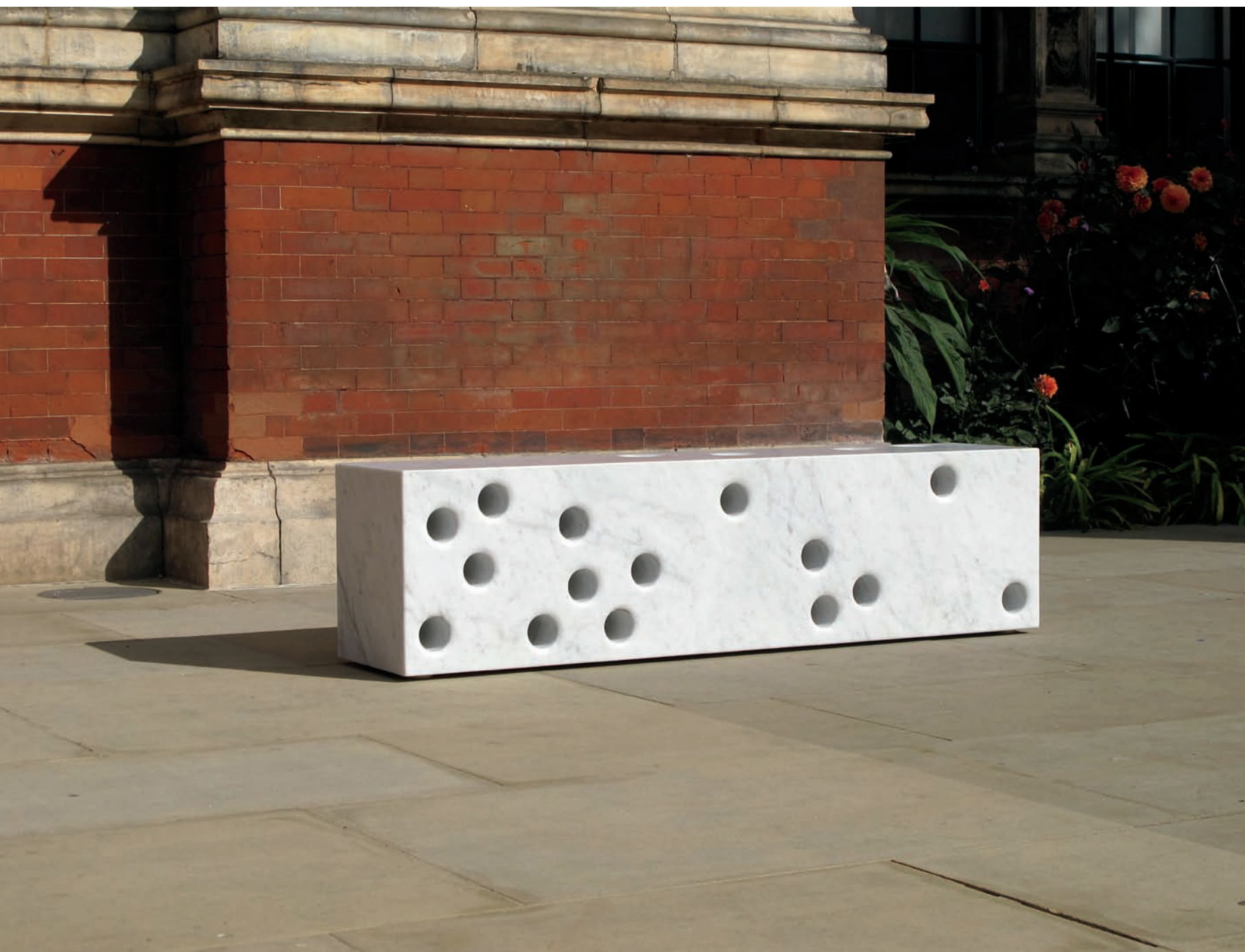
**Estimate** £5,000-7,000 \$7,600-10,700 €5,900-8,200 ♠

**EXHIBITED**

'Bench Years', London Design Festival, The John Madejski Garden, The Victoria and Albert Museum, London, 14-23 September 2012

'Bench of Plates' is inspired by The Victoria and Albert Museum's extensive ceramic collections. Ceramic is a material embodying thousands of years of human endeavour. Raw and of the earth, the first material to be machined and tamed by man is still in everyday use.





235

**EDWARD BARBER and JAY OSGERBY** b. 1969, b. 1969

*Unique 'Western Façade' bench, for 'Bench Years', commissioned by the London Design Festival, 2012*

*Carrara marble.*

41.5 x 160 x 35 cm (16 $\frac{3}{8}$  x 62 $\frac{7}{8}$  x 13 $\frac{3}{4}$  in)

Produced by Torart, Italy in collaboration with Established & Sons, UK.

**Estimate** £7,000-9,000 \$10,700-13,700 €8,200-10,600 ♠

**EXHIBITED**

'Bench Years', London Design Festival, The John Madejski Garden, The Victoria and Albert Museum, London, 14-23 September 2012

'Designers of the Year', Maison & Object, Paris, 18-22 January 2013

'Western Façade' references the shrapnel damaged Aston Webb façade on the Exhibition Road elevation of The Victoria and Albert Museum caused by bombs dropped during the 1940 blitz. Holes run both vertically and horizontally through the bench appearing randomised though they never intersect, they allow light to pass through the material giving a translucency to the otherwise solid mass.



The first example in the Cast Courts at The Victoria and Albert Museum and is part of the HSBC's Connection Collection.

“For me, the ‘The Vermiculated Ashlar is a celebration of an individual building block, a beautiful piece of work created by just one person.” MAX LAMB

236

**MAX LAMB** b. 1980

*‘The Vermiculated Ashlar’, commissioned by the London Design Festival and HSBC Private Bank, 2010*

Hand-carved plaster.

132 × 112.5 × 71.5 cm (51⅞ × 44¼ × 28⅞ in)

Unique example from the series of 2.

**Estimate** £10,000-15,000 \$15,200-22,900 €11,800-17,600 ♠

#### LITERATURE

Tony Joyce, *Max Lamb: The Vermiculated Ashlar*, London, 2010, *passim* for the production exhibited at the London Design Festival, The Victoria and Albert Museum

Max Lamb was awarded the commission for the present design, from a competition arranged through the initial and close partnership of the HSBC Private Bank and the London Design festival. This commission was unveiled during the London Design Festival at The Victoria and Albert Museum in September 2010. ‘The Vermiculated Ashlar’ is a replica section of the exterior surface from the HSBC Private Bank HQ at 78 St James Street. In his proposal Max Lamb states that the result of his work “will be a plaster monolith from which I will remove material by hammer and chisel (as used in stonemasonry) whilst adopting the philosophy of ‘direct carving’ to create a bench for public use – a place for people to connect”. The casting was taken directly from the exterior of

the building, designed by the British architect Sydney Smirke in 1840 and is listed by the English Heritage for its historical significance. By using silicone to create a mould, the artist was able to capture the minute details of the sandstone surface of both a full length and end block taking two casts of each. Then Lamb constructed these four rubber moulds into a MDF container in which he poured liquid plaster and then sculpted the work. The present lot is the only other production from this special commission which is proudly being shown for the first time at Phillips. The first production pictured above in the Cast Courts at The Victoria and Albert Museum, is part of the HSBC's Connection Collection and is located in the Lobby of HSBC Private Bank's London office.









237

**MARTIN SMITH** b. 1950

*Unique table*, 1988

Red earthenware tiles, and glass-reinforced cement, turned laminated birch plywood.

69 cm (27 $\frac{1}{8}$  in) high, 53.8 cm (21 $\frac{1}{8}$  in) diameter

**Estimate** £3,500-4,500 \$5,300-6,900 €4,100-5,300 ♠

**PROVENANCE**

Lord Parmoor, UK

Thence by descent

**EXHIBITED**

Contemporary Applied Arts, London, 1988

The materials for the tabletop are a sandwich of red earthenware tiles and glass-reinforced cement. The voids in the tiles were formed from pasta mixed with the clay burning out during the firing and subsequently filled with grout. The base is press moulded and the leg is turned from birch ply.

238

**JIM PARTRIDGE and LIZ WALMSLEY** b. 1953, b. 1952

*Unique pair of interlocking 'Dovetail' benches, 2010*

Scorched and polished burr oak (2).

Largest: 40 × 158 × 30 cm (15¾ × 62¼ × 11¾ in)

**Estimate** £4,000-6,000 \$6,100-9,100 €4,700-7,100 ♠

**EXHIBITED**

'Sitting & Looking', Craft and the Dovecot Studios, Edinburgh, 10 July - 4 September, 2010, then travelled to Somerset House, Terrace Rooms, South Wing, London (30 June - 5 September 2011)





# THE ABERCAIRN COLLECTION

The Abercairn Collection was on temporary loan to five British museums between 2001 and 2012. These institutions either exhibited the collection in its entirety or selected works from it to include in their temporary exhibition programmes. The major exhibitions of the Collection are listed below and further information about the full exhibition history of individual lots can be provided by the Design department at Phillips.

'Masterworks: Lucie Rie and Hans Coper', Leamington Spa Art Gallery and Museum, Royal Pump Rooms, 21 April-3 June 2001 (from collection on temporary loan, 2001-2002)

Birmingham Museums and Art Gallery, Gallery 10 and the Industrial Gallery, June 2002-June 2004 (from collection on temporary loan, June 2002-June 2004)

'Masterpieces of Studio Pottery', Shipley Art Gallery, Gateshead, 29 January-15 May 2005 (from collection on temporary loan, 26 August 2004-31 July 2007)

'Lucie Rie & Hans Coper: Art Alive is Always Modern', MIMA, Middlesbrough, 28 November 2008-15 February 2009 (from collection on temporary loan, 1 February 2008-21 August 2012)

'Lucie Rie', Tate St Ives, 16 May-27 September 2009







239

**HANS COPER** 1920–1981

*Large 'Thistle' form, circa 1972*

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

47.3 cm (18<sup>5</sup>/<sub>8</sub> in) high

Impressed with artist's seal.

**Estimate** £20,000–30,000 \$30,500–45,700 €23,500–35,300 ♠

**PROVENANCE**

Ed Woolf, UK

Bonhams, Knightsbridge, 'Contemporary Ceramics: Part II', 6 April 1995, lot 213

**EXHIBITED**

'British Ceramics', The British Council, former Czechoslovakia, 1984

**LITERATURE**

Cyril Frankel, *Hans Coper, Modern Pots: Lucie Rie & their Contemporaries: The Lisa Sainsbury Collection*, London, 2000, fig. 19, p. 41 for a similar example

Tony Birks, *Hans Coper*, Somerset, 2005, p. 161 for a similar example







240

**LUCIE RIE** 1902–1995

*Footed bowl*, circa 1987

Stoneware, vivid blue and manganese glazes.

9.4 cm (3¾ in) high, 23 cm (9 in) diameter

Impressed with artist's seal.

**Estimate** £12,000–16,000 \$18,300–24,400 €14,100–18,800 

**PROVENANCE**

Private collection, USA

Cyril Frankel, London

**LITERATURE**

Tony Birks, *Lucie Rie*, Yeovil, 1999, p. 217 for a similar example

*Lucie Rie/Hans Coper – Masterworks by Two British Potters*, exh. cat., The Metropolitan Museum of Art, New York, 1994, p. 8 for a similar example



241

**LUCIE RIE** 1902–1995

*Conical bowl*, circa 1979

Porcelain, golden manganese glaze with turquoise ring and terracotta well.

8.8 cm (3½ in) high, 21.5 cm (8½ in) diameter

Impressed with artist's seal.

**Estimate** £15,000–20,000 \$22,900–30,500 €17,600–23,500 ♠

**PROVENANCE**

Cyril Frankel, London

**LITERATURE**

*Issey Miyake Meets Lucie Rie*, exh. cat., Sogetsu Gallery, Tokyo, 1989, fig. 37, p. 112, cat. 76 for a similar example

242

**HANS COPER** 1920–1981

*Ovoid pot with flattened and raised neck*, circa 1968

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

41 cm (16½ in) high

Impressed with artist's seal.

**Estimate** £15,000–20,000 \$22,900–30,500 €17,600–23,500 ♠

**PROVENANCE**

Jane Coper, UK

Cyril Frankel, London

**LITERATURE**

Tony Birks, *Hans Coper*, Yeovil, 1991, illustrated p. 75 for an archive image of Hans Coper with the pot in the Frome studio





243

**LUCIE RIE** 1902–1995

*Large open bowl*, circa 1960

Stoneware, speckled white and manganese glazes, *sgraffito* lip.

7.5 cm (2⅞ in) high, 32.5 cm (12¾ in) diameter

Impressed with artist's seal.

**Estimate** £8,000–12,000 \$12,200–18,300 €9,400–14,100 ♠

**PROVENANCE**

Bonhams, London, 'Contemporary Ceramics "Masterworks"', 13 November 1997, lot 113

244

**LUCIE RIE** 1902–1995

*Large lidded pot*, 1949

Stoneware, dark manganese and white glazes, *sgraffito* design.

48.3 cm (19 in) high

Impressed with artist's seal. Together with a certificate from the auction 'Dame Lucie Rie: Sale of a Lifetime'.

**Estimate** £30,000–40,000 \$45,700–60,900 €35,300–47,000 ♠

**PROVENANCE**

Lucie Rie, London, 1949

Bonhams, London, 'Dame Lucie Rie: Sale of a Lifetime', 17 April 1997, lot 110

**EXHIBITED**

'Lucie Rie: A retrospective exhibition of earthenware, stoneware and porcelain 1926–1967', The Arts Council Gallery, London, 15 July–12 August 1967, then travelled to The Midland Group Galleries, Nottingham (26 August–9 September 1966), The City Art Gallery, Bristol (7–29 October 1966) 'Lucie Rie: a survey of her life and work', Sainsbury Centre for the Visual Arts, University of East Anglia, November 1981, then travelled to The Victoria and Albert Museum, London, (Spring 1982)

**LITERATURE**

*Lucie Rie: A retrospective exhibition of earthenware, stoneware and porcelain 1926–1967*, exh. cat., Arts Council, London, 1967, p. 18, cat. 43 for the catalogue entry

John Houston, ed., *Lucie Rie: a survey of her life and work*, exh. cat., Crafts Council, London, 1981, p. 69, fig. 62

Tony Birks, *Lucie Rie*, Yeovil, 2005, illustrated p. 91





245

**LUCIE RIE** 1902–1995

*Vase*, circa 1972

Porcelain, golden glaze with terracotta and inlaid blue rim and shoulder with *sgraffito* design.

18.8 cm (7⅜ in) high

Impressed with artist's seal.

**Estimate** £12,000–16,000 \$18,300–24,400 €14,100–18,800 ♠

**PROVENANCE**

Private collection, USA

Cyril Frankel, London

**LITERATURE**

John Houston, ed., *Lucie Rie: a survey of her life and work*, exh. cat., Crafts Council and The Victoria and Albert Museum, London, 1981, p. 48, p. 88, fig. 209 for a similar example

246

**LUCIE RIE** 1902–1995

*Bowl*, circa 1961

Porcelain, manganese with *sgraffito* and blue well.

10 cm (3⅞ in) high, 17.8 cm (7 in) diameter

Impressed with artist's seal.

**Estimate** £6,000–9,000 \$9,100–13,700 €7,100–10,600 ♠

**PROVENANCE**

Cyril Frankel, London

**LITERATURE**

John Houston, ed., *Lucie Rie: a survey of her life and work*, exh. cat., Crafts Council and The Victoria and Albert Museum, London, 1981, p. 48, item 22 for a similar example

Tony Birks, *Lucie Rie*, Paris, 2006, p. 118 for a similar example



247

**HANS COPER** 1920–1981

*Composite vase form with central disc*, circa 1967

Stoneware, black glaze over a textured body with incised spiralling linear designs.

24.8 cm (9¾ in) high

Impressed with artist's seal.

**Estimate** £8,000–12,000 \$12,200–18,300 €9,400–14,100 ♠

**PROVENANCE**

Private collection, Holland

Cyril Frankel, London

**EXHIBITED**

'Lucie Rie and Hans Coper', Boymans Museum, Rotterdam, 16 April–11 June, then travelled to Gemeentemuseum, Arnhem (24 June–13 August 1967)

**LITERATURE**

Margot Coatts, ed., *Lucie Rie & Hans Coper-Potters in Parallel*, exh. cat., Barbican Art Gallery, London, 1997, pp. 48–99 for a similar example

248

**HANS COPER** 1920–1981

*'Digswell Form'*, circa 1963

Stoneware, black manganese glaze.

18.7 cm (7⅝ in) high

Impressed with artist's seal.

**Estimate** £8,000–12,000 \$12,200–18,300 €9,400–14,100 ♠

**PROVENANCE**

Private collection, Germany

Phillips Auctioneers, London, 'Lucie Rie/Hans Coper Masterworks', 20 June 2000, lot 65

**LITERATURE**

*Lucie Rie-Hans Coper Keramik*, exh. cat., Museum für Kunst und Gewerbe, Hamburg, 1972, p. 23 for a similar example





249

**HANS COPER** 1920–1981

*Early globular pot on foot*, circa 1954

Stoneware, layered white porcelain slips and manganese with textured designs.

24.5 cm (9½ in) high

Impressed with artist's seal.

**Estimate** £8,000–12,000 \$12,200–18,300 €9,400–14,100 ♠

**PROVENANCE**

Jane Coper, UK

Phillips Auctioneers, London, 'Lucie Rie/Hans Coper: Masterworks', 20 June 2000, lot 7

**LITERATURE**

Tony Birks, *Hans Coper*, Yeovil, 2005, p. 86 for a similar example





250

**LUCIE RIE** 1902-1995

*Tall vase with flaring neck*, circa 1980

Mixed clays thrown together producing an integral pink and green spiral in the heavily pitted glaze.

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

Impressed with artist's seal.

**Estimate** £6,000-9,000 \$9,100-13,600 €7,100-10,500 ♠

**PROVENANCE**

Bonhams, Knightsbridge, 'Contemporary Ceramics: Part II', 20 June 1996, lot 325

**LITERATURE**

Emmanuel Cooper, *Lucie Rie*, exh. cat., Tate, St Ives, 2009, illustrated n.p.

251

**LUCIE RIE** 1902-1995

*Vase with flaring neck*, circa 1970

Mixed clays thrown together producing an integral pink/brown and cream spiral in the glaze.

28.5 cm (11 $\frac{1}{4}$  in) high

Impressed with artist's seal.

**Estimate** £6,000-9,000 \$9,100-13,700 €7,100-10,600 ♠

**PROVENANCE**

Private collection, USA  
Cyril Frankel, London

**LITERATURE**

Tony Birks, *Lucie Rie*, Yeovil, 2005, pp. 183, 190 for similar examples

252

**LUCIE RIE** 1902-1995

*Vase*, circa 1984

Stoneware, white and pink pitted glaze over a diagonally 'fluted' body.

23.2 cm (9 $\frac{1}{8}$  in) high

Impressed with artist's seal.

**Estimate** £3,000-4,000 \$4,600-6,100 €3,500-4,700 ♠

**PROVENANCE**

Private collection, USA  
Cyril Frankel, London



250



252



251



253

**LUCIE RIE** 1902-1995

*Squared flower vase, circa 1966*

Stoneware, blue-white glaze.

19.7 cm (7¾ in) high, 12 cm (4¾ in) diameter

Impressed with artist's seal.

**Estimate** £4,000-6,000 \$6,100-9,100 €4,700-7,100 ♠

**PROVENANCE**

Private collection, USA

Cyril Frankel, London

**LITERATURE**

Emmanuel Cooper, *Lucie Rie*, exh. cat., Tate St Ives, 2009, illustrated n.p.

254

**LUCIE RIE** 1902-1995

*Squared flower vase, circa 1966*

Stoneware, white pitted and flowing glaze, manganese elements in the body creating a brown speckle.

24.8 cm (9¾ in) high, 15 cm (5⅞ in) diameter

Impressed with artist's seal.

**Estimate** £5,000-7,000 \$7,600-10,700 €5,900-8,200 ♠

**PROVENANCE**

Phillips Auctioneers, London, 'Contemporary Ceramics', 25 September 2001, lot 114

**LITERATURE**

Emmanuel Cooper, *Lucie Rie*, exh. cat., Tate St Ives, 2009, illustrated n.p.





255

**LUCIE RIE** 1902-1995

*Tall vase with flaring lip, circa 1958*

Stoneware, white glaze with manganese speckle.

38.3 cm (15½ in) high

Impressed with artist's seal.

**Estimate** £20,000-30,000 \$30,500-45,700 €23,500-35,300 ♠

**PROVENANCE**

Lucie Rie, Albion Mews Studio, London

Phillips Auctioneers, London, 'Lucie Rie/HansCoper Masterworks', 20 June 2000, lot 37

**LITERATURE**

Tony Birks, *Lucie Rie*, Yeovil, 2004, illustrated p. 129

256

**HANS COPER** 1920–1981

*Important globular pot on foot, from the X Triennale, Milan, 1954*

Stoneware, layered white porcelain slips and manganese with textured designs.

31 cm (12¼ in) high

Impressed with artist's seal.

**Estimate** £30,000–40,000 \$45,700–60,900 €35,300–47,000 ♠

**PROVENANCE**

Anya Coper, UK

Phillips Auctioneers, London, 'Contemporary Ceramics', 25 September 2001, lot 97

**EXHIBITED**

X Triennale, Milan, 28 August–15 November 1954

**LITERATURE**

'Fascicolo dedicato alla Triennale', *Domus* (Milan), no. 300, November 1954, p. 55  
for a period image showing part of the UK stand at the X Triennale

Tony Birks, *Hans Coper*, Yeovil, 2005, illustrated p. 86



The present lot at the X Triennale, Milan, 1954 for which Hans Coper received a gold medal.





257

**HANS COPER** 1920–1981

*Cup with vertical indent on cylindrical foot*, circa 1972

Stoneware, brushed porcelain slip over textured body.

18 cm (7½ in) high

Impressed with artist's seal.

**Estimate** £8,000–12,000 \$12,200–18,300 €9,400–14,100 ♠

**PROVENANCE**

Jane Coper, UK

Cyril Frankel, London

**LITERATURE**

Tony Birks, *Hans Coper*, Vendin le Vieil, 2006, p. 155 for a similar example

258

**HANS COPER** 1920–1981

*Composite cup and disc form*, circa 1974

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

16.5 cm (6½ in) high

Impressed with artist's seal.

**Estimate** £14,000–18,000 \$21,300–27,400 €16,500–21,200 ♠

**PROVENANCE**

Phillips Auctioneers, London, 'Lucie Rie/HansCoper Masterworks', 20 June 2000, lot 51

**LITERATURE**

Maya Nishi, ed., *Hans Coper Retrospective: Innovation in 20th-Century Ceramics*, exh. cat., The Museum of Ceramic Art, Hyogo, 2009, p. 87, fig. 80, p. 177 for a similar example

A version of the present form was reproduced on the Royal Mail commemorative stamps issued in 1987.



259

**LUCIE RIE** 1902–1995

*Large oval bowl with fluted design*, circa 1975

Stoneware, cream pitted glaze with manganese speckle.

14.8 cm (5⅞ in) high, 28.5 cm (11¼ in) wide

Impressed with artist's seal.

**Estimate** £12,000–16,000 \$18,300–24,400 €14,100–18,800 ♠

**PROVENANCE**

Peter Collingwood, UK

Phillips Auctioneers, London, 'Contemporary Ceramics', 26 October 2000, lot 110

**LITERATURE**

*Issey Miyake Meets Lucie Rie*, exh. cat., Sogetsu Gallery, Tokyo, 1989, p. 111, fig. 72 for a similar example





260

**HANS COPER** 1920-1981

*Sack form with disc*, 1968

Stoneware, porcelain and manganese glaze.

27 cm (10 $\frac{5}{8}$  in) high

Impressed with artist's seal.

**Estimate** £12,000-16,000 \$18,300-24,400 €14,100-18,800 ♠

**PROVENANCE**

Peter Collingwood, UK

Phillips Auctioneers, London, 'Contemporary Ceramics', 26 October 2000, lot 99

**EXHIBITED**

'Peter Collingwood | Hans Coper: Rugs and wall-hangings by Peter Collingwood, Pots by Hans Coper', The Victoria and Albert Museum, London, 29 January-2 March 1969 then travelled to Art Gallery, Southampton (12 April-4 May), City Museum and Art Gallery, Birmingham (29 May-22 June), City Art Gallery, Manchester (15 July-10 August)

**LITERATURE**

*Peter Collingwood | Hans Coper: Rugs and wall-hangings by Peter Collingwood, Pots by Hans Coper*, exh. cat., The Victoria and Albert Museum, London, 1969, fig. 18





261

**HANS COPER** 1920-1981

*Large spade form, circa 1978*

Stoneware, layered white porcelain slips and engobes over a body with textured designs, the neck and lip with a manganese glaze.

27.4 cm (10¾ in) high

Impressed with artist's seal.

**Estimate** £12,000-16,000 \$18,300-24,400 €14,100-18,800 ♠

**PROVENANCE**

Anya Coper, UK

Cyril Frankel, London

**LITERATURE**

Maya Nishi, ed., *Hans Coper Retrospective: Innovation in 20th-Century Ceramics*, exh. cat., The Museum of Ceramic Art, Hyogo, 2009, p. 95, fig. 96, p. 178 for a similar example





262

**LUCIE RIE** 1902–1995

*Oval bowl, circa 1976*

Porcelain, yellow and manganese glazes with *sgraffito* band.

9.5 cm (3¾ in) high, 15.2 cm (5⅞ in) wide

Impressed with artist's seal.

**Estimate** £14,000–18,000 \$21,300–27,400 €16,500–21,200 ♠

**PROVENANCE**

Private collection, London

Phillips Auctioneers, London, 'Lucie Rie/Hans Coper Masterworks', 20 June 2000, lot 77

**LITERATURE**

John Houston, ed., *Lucie Rie: a survey of her life and work*, exh. cat., Crafts Council and The Victoria and Albert Museum, London, 1981, p. 72, item 90 for a similar example



263

**LUCIE RIE** 1902-1995

*Bowl*, circa 1982

Porcelain, green glaze with golden lip.

9.2 cm (3 $\frac{5}{8}$  in) high, 17.4 cm (6 $\frac{7}{8}$  in) diameter

Impressed with artist's seal.

**Estimate** £16,000-24,000 \$24,400-36,600 €18,800-28,200 ♠

**PROVENANCE**

Cyril Frankel, London

**LITERATURE**

*Issey Miyake Meets Lucie Rie*, exh. cat., Sogetsu Gallery, Tokyo, 1989, p. 116, cat. 91  
for a similar example



264

**HANS COPER** 1920–1981

*‘Cycladic’ winged bud form*, circa 1976

Stoneware, layers of vitreous porcelain slip over a textured body painted with iron and manganese, the interior with a rich manganese glaze, black cuboid base.

24 cm (9½ in) high

Impressed with artist’s seal.

**Estimate** £25,000–30,000 \$38,100–45,700 €29,400–35,300 ♠

**PROVENANCE**

Anya Coper, UK

Ben Williams, London, 2003

**LITERATURE**

Tony Birks, *Hans Coper*, Yeovil, 2005, p. 71 for a similar example at Hans Coper’s final gallery exhibition at the Robert Welch Gallery, Chipping Campden, 1975

265

**HANS COPER** 1920–1981

*Black ‘Cycladic’ bud form*, circa 1977

Stoneware, black manganese glaze, grey rectangular base.

23 cm (9 in) high

Impressed with artist’s seal.

**Estimate** £25,000–30,000 \$38,100–45,700 €29,400–35,300 ♠

**PROVENANCE**

Jane Coper, UK

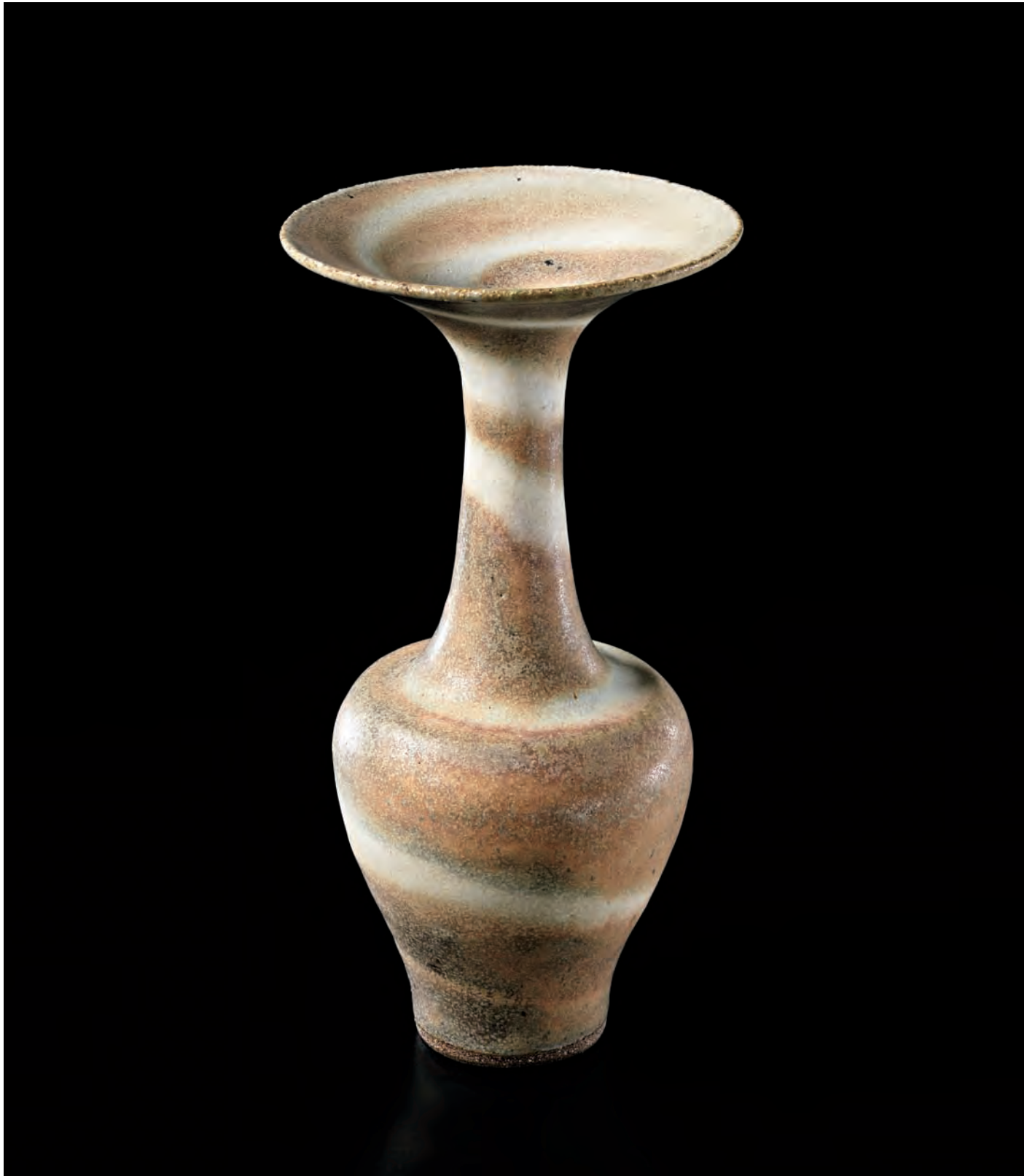
Cyril Frankel, London

**LITERATURE**

Tony Birks, *Hans Coper*, Yeovil, 2005, p. 183 for a similar example







266

**LUCIE RIE** 1902-1995

*Vase with flaring neck*, circa 1972

Stoneware mixed clays creating an integral dolomite and cream spiral.

24.5 cm (9 $\frac{7}{8}$  in) high

Impressed with artist's seal.

**Estimate** £4,000-6,000 \$6,100-9,100 €4,700-7,100 ♠

**PROVENANCE**

Private collection, USA

Cyril Frankel, London

**LITERATURE**

Emmanuel Cooper, *Lucie Rie*, exh. cat., Tate St Ives, 2009, illustrated n.p.



267

**LUCIE RIE** 1902-1995

*Bowl*, circa 1962

Porcelain, manganese glaze with *sgraffito* bands.

11.8 cm (4 $\frac{7}{8}$  in) high, 24.5 cm (9 $\frac{7}{8}$  in) diameter

Impressed with artist's seal.

**Estimate** £6,000-9,000 \$9,100-13,700 €7,100-10,600 ♠

**PROVENANCE**

Cyril Frankel, London

**LITERATURE**

Tony Birks, *Lucie Rie*, Yeovil, 2004, p. 146 for a similar example



# GUIDE FOR PROSPECTIVE BUYERS

## BUYING AT AUCTION

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

## CONDITIONS OF SALE

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

## BUYER'S PREMIUM

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

## VAT

Value added tax (VAT) may be payable on the hammer price and/or the buyer's premium. The buyer's premium may attract a charge in lieu of VAT. Please read carefully the VAT AND OTHER TAX INFORMATION FOR BUYERS section in this catalogue.

## 1 PRIOR TO AUCTION

### Catalogue Subscriptions

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

### Pre-Sale Estimates

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

### Pre-Sale Estimates in US Dollars and Euros

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

### Catalogue Entries

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

### Condition of Lots

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

### Pre-Auction Viewing

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

### Electrical and Mechanical Lots

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

## Symbol Key

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

### ○ Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price. The guarantee may be provided by Phillips, by a third party or jointly by us and a third party. Phillips and third parties providing or participating in a guarantee may benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. A third party guarantor may also bid for the guaranteed lot and may be allowed to net the financial remuneration received in connection with the guarantee against the final purchase price if such party is the successful bidder.

### △ Property in which Phillips has an Ownership Interest

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

### ● No Reserve

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

### ♠ Property Subject to the Artist's Resale Right

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

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

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

### Σ Endangered Species

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

### †, \$, ₣, or Ω Property Subject to VAT

Please refer to the section entitled 'VAT AND OTHER TAX INFORMATION FOR BUYERS' in this catalogue for additional information.

## 2 BIDDING IN THE SALE

### Bidding at Auction

Bids may be executed during the auction in person by paddle 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.** We may also require that you furnish us with a bank reference.

### Bidding in Person

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

### Bidding by Telephone

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

### Absentee Bids

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

### Employee Bidding

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

### Bidding Increments

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

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

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

## 3 THE AUCTION

### Conditions of Sale

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

### Interested Parties Announcement

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

### Consecutive and Responsive Bidding; No Reserve Lots

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

## 4 AFTER THE AUCTION

### Payment

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

### Credit Cards

As a courtesy to clients, Phillips de Pury & Company will accept American Express, Visa, MasterCard and UK-issued debit cards to pay for invoices of £50,000 or less. A processing fee will apply.

### Collection

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

### Loss or Damage

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

### Transport and Shipping

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

### Export and Import Licences

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

### Endangered Species

Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, 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 any country 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. The denial of any required licence or certificate 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. Please note that lots containing potentially regulated plant or animal material are marked as a convenience to our clients, but Phillips does not accept liability for errors or for failing to mark lots containing protected or regulated species.

## IMPORTANT NOTICES

### Items Sold under Temporary Admission

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

### Identification of Business or Trade Buyers

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

- Where the buyer is a non-EU business, Phillips requires evidence of the business status by means of the company identification, Certificate of Incorporation, Articles of Association or government-issued documents showing that the company exists.
- Where the buyer is an EU VAT registered business, Phillips requires the above as well as the business's VAT registration number in the form of a government-issued document or paperwork from the local EU tax/VAT office showing the VAT number.

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

## VAT AND OTHER TAX INFORMATION FOR BUYERS

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

### 1 PROPERTY WITH NO VAT SYMBOL

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

### 2 PROPERTY WITH A † SYMBOL

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

### 3 PROPERTY WITH A § SYMBOL

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

### 4 PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

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

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

### 5 EXPORTS FROM THE EUROPEAN UNION

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

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

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

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

In each of the above examples, where the appropriate conditions are satisfied, no VAT will be charged if, at or before the time of invoicing, the buyer instructs Phillips to export the property from the EU. 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 documentary proof of export from the EU within three months of the date of sale. Buyers carrying their own property should obtain hand-carry papers from the Shipping Department to facilitate this process.
- For lots sold under temporary admission, Phillips is provided with a copy of the correct paperwork duly completed and stamped by HMRC which shows the property has been exported from the EU via the UK within 30 days of payment date. It is essential for shippers acting on behalf of buyers to collect copies of original import papers from our Shipping Department. HMRC insist that the correct customs procedures are followed and Phillips will not be able to issue any refunds where the export documents do not exactly comply with governmental regulations. Property subject to temporary admission must be transferred to another customs procedure immediately if any restoration or repair work is to be carried out.

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

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

### 6 VAT REFUNDS FROM HM REVENUE & CUSTOMS

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

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

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

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

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

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

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

### 7 SALES AND USE TAXES

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



## CONDITIONS OF SALE

The Conditions of Sale and Authorship Warranty set forth below govern the relationship between bidders and buyers, on the one hand, and Phillips and sellers, on the other hand. All prospective buyers should read these Conditions of Sale and Authorship Warranty carefully before bidding.

### 1 INTRODUCTION

Each lot in this catalogue is offered for sale and sold subject to: (a) the Conditions of Sale and Authorship Warranty; (b) additional notices and terms printed in other places in this catalogue, including the Guide for Prospective Buyers, and (c) supplements to this catalogue or other written material posted by Phillips in the saleroom, in each case as amended by any addendum or announcement by the auctioneer prior to the auction. By bidding at the auction, whether in person, through an agent, by written bid, by telephone bid or other means, bidders and buyers agree to be bound by these Conditions of Sale, as so changed or supplemented, and Authorship Warranty. These Conditions of Sale, as so changed or supplemented, and Authorship Warranty contain all the terms on which Phillips and the seller contract with the buyer.

### 2 PHILLIPS AS AGENT

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

### 3 CATALOGUE DESCRIPTIONS AND CONDITION OF PROPERTY

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

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

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

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

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

### 4 BIDDING AT AUCTION

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

(b) As a convenience to bidders who cannot attend the auction in person, Phillips may, if so instructed by the bidder, execute written absentee bids on a bidder's behalf. Absentee bidders are required to submit bids on the 'Absentee Bid Form', a copy of which is printed in this catalogue or otherwise available from Phillips. Bids must be placed in the currency of the sale. The bidder must clearly indicate the maximum amount he or she intends to bid, excluding the buyer's premium and value added tax (VAT). The auctioneer will not accept an instruction to execute an absentee bid which does not indicate such maximum bid. Our staff will attempt to execute an absentee bid

at the lowest possible price taking into account the reserve and other bidders. Any absentee bid must be received at least 24 hours in advance of the sale. In the event of identical bids, the earliest bid received will take precedence.

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

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

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

(f) Arranging absentee and telephone 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.

(g) 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.

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

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

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

### 6 PURCHASE PRICE AND PAYMENT

(a) The buyer agrees to pay us, in addition to the hammer price of the lot, the buyer's

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

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

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

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

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

(ii) Personal cheques and banker's drafts are accepted if drawn on a UK bank and the buyer provides to us acceptable government-issued identification. Cheques and banker's drafts should be made payable to "Phillips". If payment is sent by post, please send the cheque or banker's draft to the attention of the Client Accounting Department at Howick Place, London SW1P 1BB and ensure that the sale number is written on the cheque. Cheques or banker's drafts drawn by third parties will not be accepted.

(iii) Payment by wire transfer may be sent directly to Phillips. Bank transfer details will be provided on the Invoice for purchased lots.

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

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

## 7 COLLECTION OF PROPERTY

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

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

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

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

## 8 FAILURE TO COLLECT PURCHASES

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

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

## 9 REMEDIES FOR NON-PAYMENT

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

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

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

## 10 RESCISSION BY PHILLIPS

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

## 11 EXPORT, IMPORT AND ENDANGERED SPECIES LICENCES AND PERMITS

Before bidding for any property, prospective buyers are advised to make their own enquiries as to whether a licence is required to export a lot from the United Kingdom or to import it into another country. Prospective buyers are advised that some countries prohibit the import of property made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, 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. It is solely the buyer's responsibility to comply with these laws and to obtain any necessary export, import and endangered species licences or permits. Failure to obtain a licence or permit or delay in so doing will not justify the cancellation of the sale or any delay in making full payment for the lot. As a courtesy to clients, Phillips has marked in the catalogue lots containing potentially regulated plant or animal material, but we do not accept liability for errors or for failing to mark lots containing protected or regulated species.

## 12 DATA PROTECTION

(a) In connection with the supply of auction related services and other products and services, or as required by law, Phillips may ask clients to provide personal information about themselves or in certain other cases (such as to conduct credit checks, verify identity or prevent fraud) obtain information about clients from third parties. Phillips may also occasionally use personal details provided by clients to send them marketing communications about our products, services or events. By agreeing to these Conditions of Sale and providing Phillips with personal details, clients agree that Phillips and our affiliated companies may use those details for the above purposes. If clients would like further information about our privacy policy or how to correct their data or opt-out from receiving further marketing communications, please contact us at +44 20 7318 4010.

(b) In order to fulfill the services clients have requested, Phillips may disclose clients' personal information to third parties such as transport providers. Such third parties may not be located within the European Economic Area (EEA). By agreeing to these Conditions of Sale, clients agree to such disclosure outside the EEA. Some of these countries may not offer legal protection of personal information equivalent to that offered within the EEA. It is Phillips's policy to require that any such third parties respect the privacy and confidentiality of our clients' information and adequately safeguard client information to standards that are comparable to the EEA. However, Phillips cannot guarantee that these third parties will do so.

## 13 LIMITATION OF LIABILITY

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

(b) Except as otherwise provided in this Paragraph 13, none of Phillips, any of our affiliated companies or the seller (i) is liable for any errors or omissions, whether orally or in writing, in information provided to prospective buyers by Phillips or any of our affiliated companies or (ii) accepts responsibility to any bidder in respect of acts or omissions, whether negligent or otherwise, by Phillips or any of our affiliated companies in connection with the conduct of the auction or for any other matter relating to the sale of any lot.

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

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

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

## 14 COPYRIGHT

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

## 15 GENERAL

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

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

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

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

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

## 16 LAW AND JURISDICTION

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

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

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

## AUTHORSHIP WARRANTY

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

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

(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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Orlann Capazorio, US Production Manager  
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Jeff Velazquez, Production Artist

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Communications and Marketing Manager

### NEW YORK

Trish Walsh, Marketing Manager  
Tiana Webb-Evans, Director of Communications

## SALE INFORMATION

### AUCTION

Thursday 25 April 2013, 4pm

### VIEWING

Friday 19 April, 10am – 6pm  
Saturday 20 April, 10am – 6pm  
Sunday 21 April, 12pm – 6pm  
Monday 22 April, 10am – 6pm  
Tuesday 23 April, 10am – 6pm  
Wednesday 24 April, 10am – 6pm  
Thursday 25 April, 10am – 4pm

### VIEWING & AUCTION LOCATION

Howick Place, London SW1P 1BB

### WAREHOUSE & COLLECTION LOCATION

110–112 Morden Road, Mitcham, Surrey CR4 4XB

### SALE DESIGNATION

When sending in written bids or making enquiries, please refer to this sale as UK050113 or Design

### HEAD OF SALE

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### SALE ADMINISTRATOR

Annabelle Wills +44 20 7318 4019

### REGISTRARS

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Walter Egan +1 212 940 1321

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catalogues@phillips.com  
Catalogues \$35/€25/£22 at the Gallery

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Susanna Brockman +44 20 7318 4041  
bidslondon@phillips.com

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Buyer Accounts:  
Carolyn Whitehead +44 20 7318 4020  
Seller Accounts:  
Surbjit Dass +44 20 7318 4072

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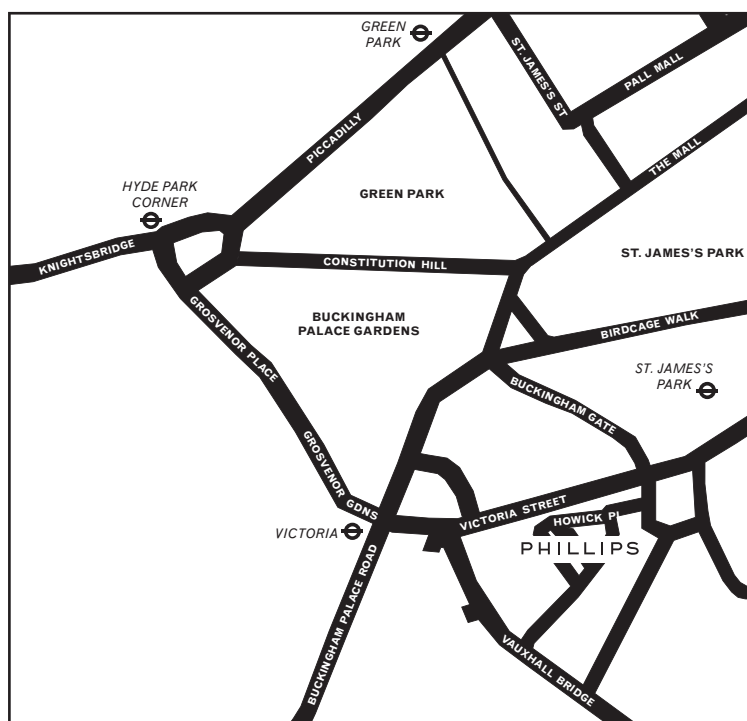
Madalena Horta e Costa, Lucinda Newman, Natasha Pryce  
+44 20 7318 4010

### WAREHOUSE & SHIPPING

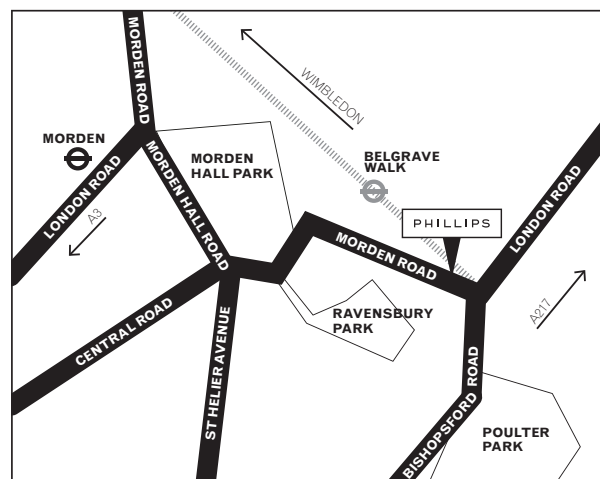
Lydia Stewart +44 20 7318 4050  
Ameeta Lodhia +44 20 7318 4026  
Jan Navratil +44 20 7318 4081  
Elisa Sciadro +44 20 7318 4077

### PHOTOGRAPHY

Byron Slater  
Kent Pell



Viewing and Auction location



Warehouse and collection location



# PHILLIPS

## ABSENTEE/TELEPHONE BID FORM

Please use this form to register for absentee bids or telephone bids. Please read the advice and conditions included here, and note that it is important that you indicate whether you are applying as an individual or on behalf of a company.

Please select the type of bid you wish to make with this form, and for which sale:

☐ **ABSENTEE BID** ☐ **TELEPHONE BID** (Please select one)

Sale Title	Sale number	Sale date
------------	-------------	-----------

Are you applying as an individual ☐ or on behalf of a company ☐? (Please select one)

Client number (if known)

Title	First name	Surname
-------	------------	---------

Company name (complete this only if you are bidding on behalf of a company)

VAT number (if applicable)

Address

City	State / County
------	----------------

Postcode / zip code	Country
---------------------	---------

Phone	Mobile	Fax
-------	--------	-----

Email

Phone (for phone bidding only)

Lot number In numerical order	Brief description	Maximum pound sterling price* Absentee bids only

\* Excluding Buyer's Premium and VAT

### FINANCIAL INFORMATION

For your bid to be accepted, we require the following information for our reference only. Please note that you may be contacted to provide a bank reference:

Credit card type	Expiration date
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Credit card number

For anyone wishing to bid on lots with a low pre-sale estimate of above £5,000, please provide the following information for our reference only:

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Telephone / fax	Account number
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Signature

Date

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• All bids made on your behalf by us will be done so confidentially.

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

• "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.

• Telephone bidding is available for lots whose low pre-sale estimate is at least £500.

• 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.

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Sale Title	Sale number	Sale date
------------	-------------	-----------

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

- ☐ **AS A PRIVATE INDIVIDUAL**  
☐ **ON BEHALF OF A COMPANY**

Client number (if known)

Title	First name	Surname
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Company name (complete this only if you are bidding on behalf of a company)

VAT number (if applicable)

Address

City	State / County
------	----------------

Postcode / zip code	Country
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Phone	Mobile	Fax
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Email

Phone (for phone bidding only)

### FINANCIAL INFORMATION

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Credit card type	Expiration date
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Bank name	Contact
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Telephone / fax	Account number
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Signature	Date
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• Please note that our buyer's premium is 25% of the hammer price up to and including £50,000, 20% of the portion of the hammer price above £50,000 up to and including £1,000,000 and 12% of the portion of the hammer price above £1,000,000 on each lot sold. Any purchaser of a lot to which Artist's Resale Right applies will be charged an amount equal to the applicable resale royalty, which will be added to the purchase price, together with all applicable VAT charges.

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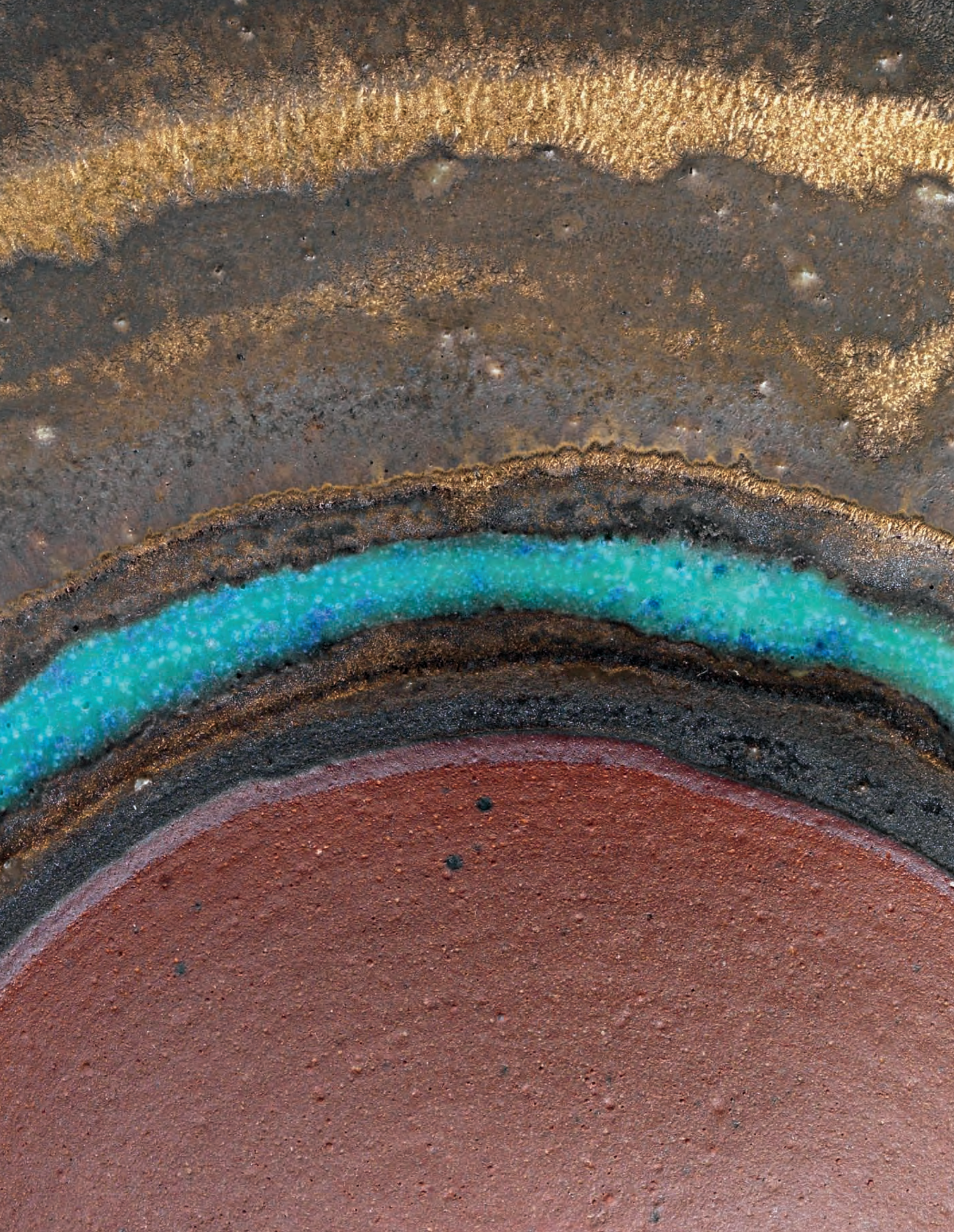
















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