

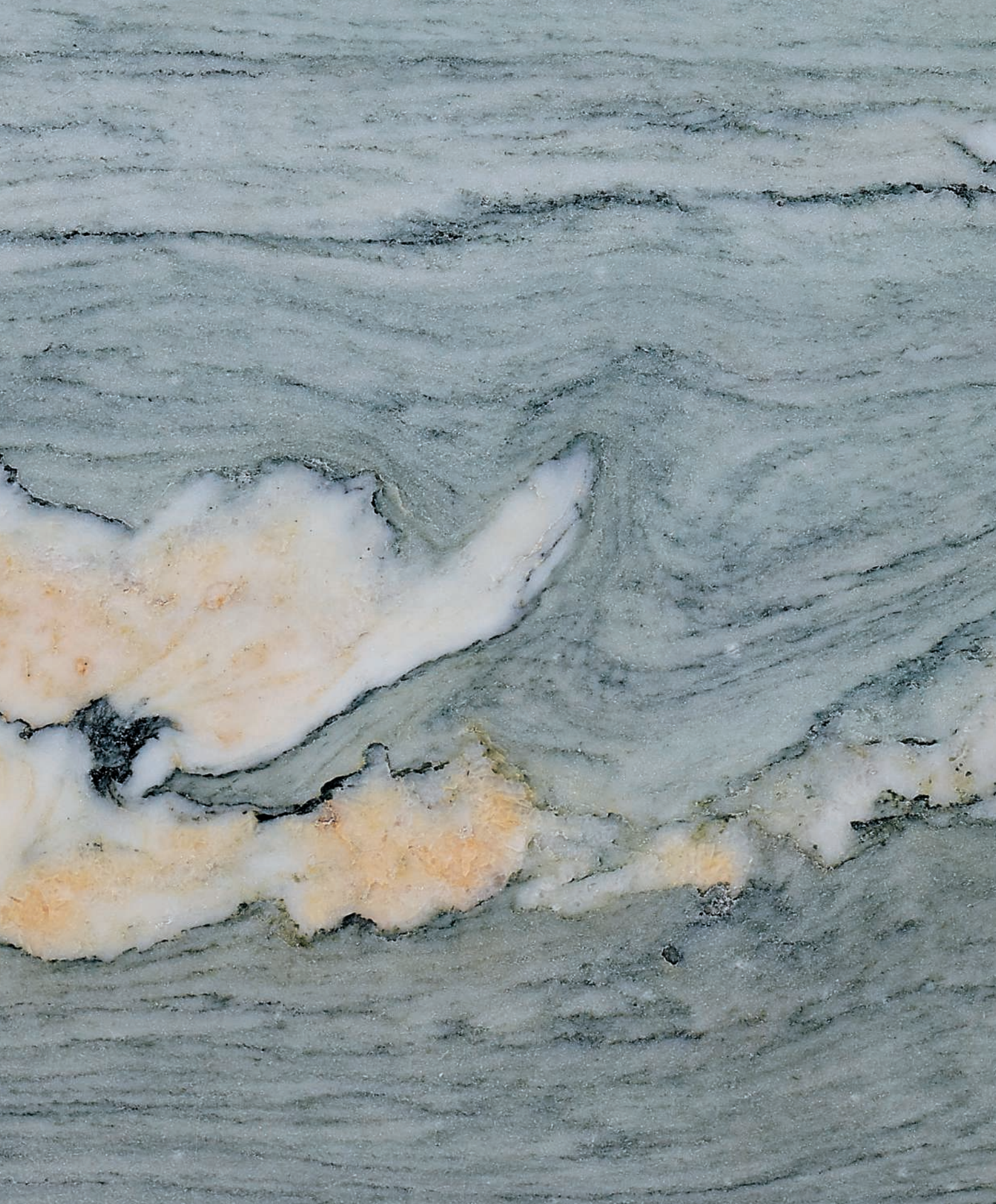


Design
London, 27 April 2017

PHILLIPS













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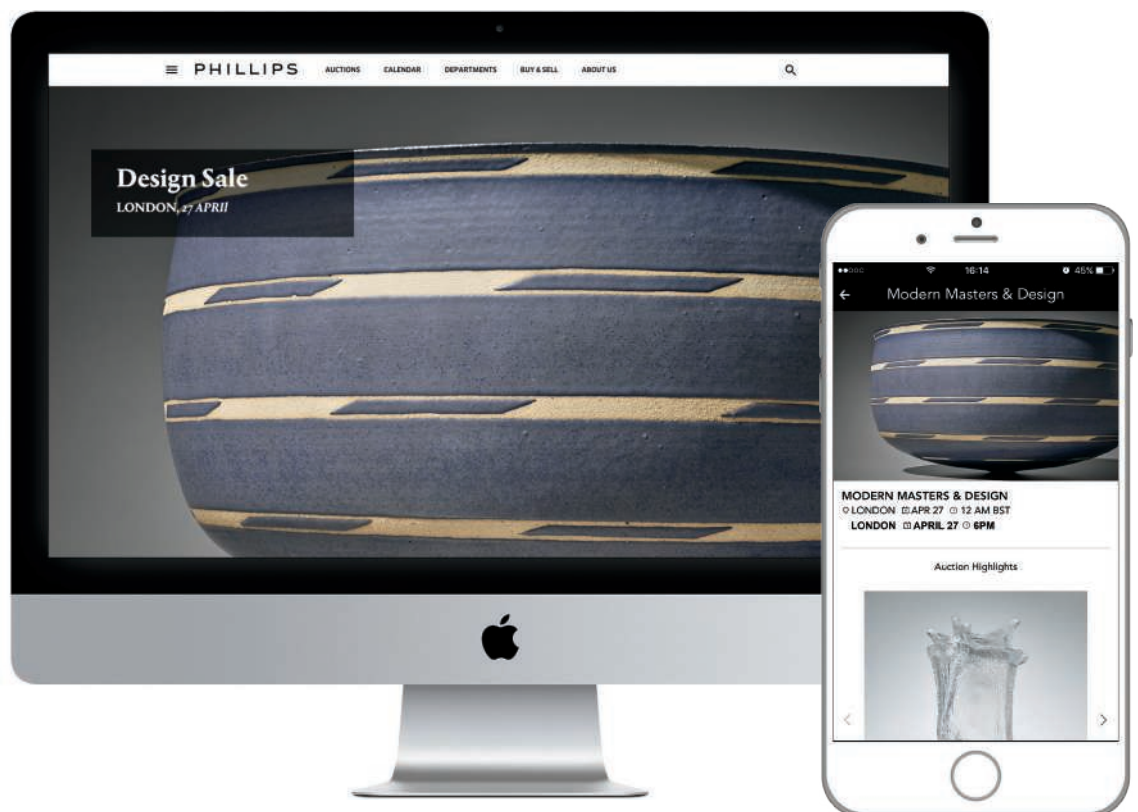
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Design

*Including selected works from
the Fina Gomez Collection (lot 1–32)*
London, 27 April 2017, 2pm

Auction and Viewing Location

30 Berkeley Square, London W1J 6EX

Auctions

27 April 2017 at 2pm

Viewing

21 – 27 April

Monday – Saturday 10am – 6pm

Sunday 12pm – 6pm

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The Fina Gomez Collection



I. **Edouard Chapallaz** 1921-2016

Vase

1968

Stoneware, chromium red glaze.

38 x 39 x 32.3 cm (14⁷/₈ x 15³/₈ x 12³/₄ in.)

Incised with artist's name *Chapallaz* and impressed with artist's seal *CHAPALLAZ/DUILLIER*.

Estimate

£5,000-7,000 \$6,100-8,500 €5,700-8,000

Provenance

Biennale de Vallauris

Fina Gomez, 1968

Thence by descent to the present owner

Exhibited

'Collection Fina Gomez, 30 ans de céramique contemporaine', Musée des Arts décoratifs, Paris, 12 March-23 June 1991

'Céramiques Contemporaines de la Collection Fina Gomez', Musée National Adrien Dubouché, Limoges, 19 October 1995-5 February 1996

Literature

Yvonne Brunhammer, et al., *Collection Fina Gomez, 30 ans de céramique contemporaine*, exh. cat., Musée des Arts décoratifs, Paris, 1991, illustrated front cover, p. 40, cat. no. 30



2. Edouard Chapallaz 1921-2016

Vase

1972

Stoneware, iron glaze.

34.8 x 39 x 18.5 cm (13¾ x 15¾ x 7¼ in.)

Incised with artist's mark and impressed with artist's seal *Chapallaz/CHAPALLAZ/DUILLIER*.

Estimate

£3,000-4,000 \$3,700-4,900 €3,400-4,600

Provenance

Fina Gomez, acquired from the artist, 1972

Thence by descent to the present owner

Exhibited

'Collection Fina Gomez, 30 ans de céramique contemporaine', Musée des Arts décoratifs, Paris, 12 March-June, 1991

'Céramiques Contemporaines de la Collection Fina Gomez', Musée National Adrien Dubouché, Limoges, 19 October 1995-5 February 1996

Literature

Yvonne Brunhammer, et al., *Collection Fina Gomez, 30 ans de céramique contemporaine*, exh. cat., Musée des Arts décoratifs, Paris, 1991, illustrated p. 79, cat. no. 31



3. Edouard Chapallaz 1921-2016

'Cyclade' vase

1986

Stoneware, pitted and layered pale yellow glaze.

55 x 41 x 22 cm (21½ x 16½ x 8½ in.)

Incised with artist's mark and impressed with artist's name and signature *CHAPALLAZ/DUILLIER*.

Estimate

£4,000-6,000 \$4,900-7,300 €4,600-6,800

Provenance

Galerie l'Entracte, Lausanne

Fina Gomez, 1986

Thence by descent to the present owner

Exhibited

'Collection Fina Gomez, 30 ans de céramique contemporaine', Musée des Arts décoratifs, Paris, 12 March-23 June, 1991

'Céramiques Contemporaines de la Collection Fina Gomez', Musée National Adrien Dubouché, Limoges, 19 October 1995-5 February 1996

Literature

Yvonne Brunhammer, et al., *Collection Fina Gomez, 30 ans de céramique contemporaine*, exh. cat., Musée des Arts décoratifs, Paris, 1991, illustrated p. 39, cat. no. 33

4. Edouard Chapallaz 1921-2016

Vase

1985

Stoneware, iron speckles in the body, gold splash on the shoulder.

13.5 cm (5½ in.) high, 18 cm (7½ in.) diameter

Incised with artist's mark and impressed *Chapallaz/CHAPALLAZ/DUILLIER*.

Estimate

£2,000-3,000 \$2,400-3,700 €2,300-3,400

Provenance

Galerie Zodiaque, Perroy, Sussie

Fina Gomez, 1985

Thence by descent to the present owner

Exhibited

'Collection Fina Gomez, 30 ans de céramique contemporaine', Musée des Arts décoratifs, Paris, 12 March-23 June 1991

'Céramiques Contemporaines de la Collection Fina Gomez', Musée National Adrien Dubouché, Limoges, 19 October 1995-5 February 1996

Literature

Yvonne Brunhammer, et al., *Collection Fina Gomez, 30 ans de céramique contemporaine*, exh. cat., Musée des Arts décoratifs, Paris, 1991, illustrated p. 39, cat. no. 32



5. Francine Del Pierre 1913-1968

Large flat vase

1963

Earthenware, grey glaze with a floral motif.

39 cm (15¾ in.) high

Incised with artist's seal.

Estimate

£5,000-7,000 \$6,100-8,500 €5,700-8,000 ♣

Provenance

Museo de Bellas Artes, Caracas

Fina Gomez, 1966

Thence by descent to the present owner

Exhibited

'Francine Del Pierre', Musée d'Art et d'Histoire, Fribourg, 16 May-20 June 1965

'Del Pierre, Hamada, Leach', Museo de Bellas Artes, Caracas, April 1966

'Hommage A Francine Del Pierre', Musée National De Céramique, Sèvres, 11 December 1968-10 February 1969

'Francine Del Pierre 1913-1968 Poteries et dessins', Musée des Beaux-Arts, Caen, 23 October 1976-5 December 1976

'Collection Fina Gomez, 30 ans de céramique contemporaine', Musée des Arts décoratifs, Paris, 12 March-23 June 1991

'Céramiques Contemporaines de la Collection Fina Gomez', Musée National Adrien Dubouché, Limoges, 19 October 1995-5 February 1996

Literature

Francine Del Pierre, exh. cat., Musée d'Art et d'Histoire, Fribourg, 1966, illustrated p. 33, cat. no. 10

Hommage A Francine Del Pierre, exh. cat., Musée National De Céramique, Sèvres, 1968, illustrated p. 28, fig. 12

Francine Del Pierre 1913-1968 Poteries et Dessins, exh. cat., Musée des Beaux-Arts, Caen, 1976, illustrated cat. no. 2

Yvonne Brunhammer, et al., *Collection Fina Gomez*,

30 ans de céramique contemporaine, exh. cat., Musée des Arts décoratifs, Paris, 1991, illustrated front cover, p. 24, cat. no. 51

Antoine Gournay and Pierre Staudenmeyer, *Francine Del Pierre*,

Fance Franck, Dialogue des céramistes, Paris, 2004, illustrated p. 79

Francine Del Pierre

Work on paper, circa 1960

Chinese ink.

Private collection



The French ceramicist Francine Del Pierre, well known in her lifetime, perfected the ancestral and rudimentary pottery technique of coiling. She managed to perfect the discipline in such a way, that she was able to stack the clay with great finesse and lightness. Her use of decoration was poetic, depicting motifs of flowers and meadow herbs.

Del Pierre turned to ceramics aged 31 whilst she was the editorial secretary of a newspaper. She spent her summer in the south where she encountered a *santonnier* (a maker of Saton figurines), and had a revelation to work with clay. She decided to live with two young students, Albert Diato and Gilbert Portanier, and to settle in a workshop in Vallauris. There they founded the workshop 'The Triptych'. Eventually, the group drifted apart. Francine returned to Paris where she met Fance Franck and the two never parted.

In the early 1960s, Del Pierre was set up in an atelier situated on Rue Bonaparte in Paris. After meeting Bernard Leach she gained an interest in Asia, as he introduced her to the influential teachings of the Japanese Living National Treasure, the master potter Shoji Hamada, who suggests that the true path will be found by working in solitude in one's atelier.

Shoji Hamada was the leader of a new wave of 'studio pottery' founded by Bernard Leach, presenting the idea that ceramics had become too industrialised, their qualitative and aesthetic results being sometimes questionable. Leach was an advocate of the great tradition of Japanese and Chinese ceramics, whose foundation rested upon the idea of the absolute artist, being both, designer and producer, artisan and creator. The artist alone controls all the stages of production in the atelier and in solitude. This doctrine is a way of life, a search for the absolute that induces a disciplinary intellectual and physical transformation.

The style of Francine Del Pierre was based on strict intellectual constraints of 'studio pottery'. Everything was produced with her own hands, making her own enamels and preparing her own earthenware. She was constantly in search of new forms which obeyed strict aesthetic rules. Although aspects of utility are present within her work, she was always pushing boundaries and would remove elements, such as handles, which she deemed too utilitarian. The influence of Chinese goldsmith trade was omnipresent in her work.

However, Del Pierre was French at heart and the return to floral motifs, applied in a Chinese style, marked a strong presence of 'French taste' in her work, something that had already made Sèvres a success in the 18th Century. This extraordinary singularity of her work, remarked by Leach early on, propelled her into the international scene which many potters of Vallauris were unable to access. She exhibited in London at Gallery Primavera founded by Henry Rothschild, in Zurich and in Rotterdam.

Francine Del Pierre died prematurely in 1968. Thanks to the intervention of the Minister of Culture, André Malraux, Francine is the first ceramicist whose work has been honoured by a retrospective at the Museum of Sèvres, just after her death.

Jean d'Albis, Fance Franck, Francine Del Pierre Foundation, Paris



6. Francine Del Pierre 1913-1968

Bottle

1965

Earthenware, grey glaze over a design of lattice work panels.

30.5 cm (12 in.) high

Impressed with artist's seal.

Estimate

£3,000-4,000 \$3,700-4,900 €3,400-4,600 ♣

Provenance

Museo De Bellas Artes, Caracas

Fina Gomez, 1966

Thence by descent to the present owner

Exhibited

'Del Pierre, Hamada, Leach', Museo De Bellas Artes, Caracas, April 1966

'Hommage à Francine Del Pierre', Musée national de céramique, Sèvres, 11 December 1968-10 February 1969

'Francine Del Pierre 1913-1968 Poteries et dessins', Musée des Beaux-Arts, Caen, 23 October 1976-5 December 1976

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'Céramiques Contemporaines de la Collection Fina Gomez', Musée National Adrien Dubouché, Limoges, 19 October 1995-5 February 1996

Literature

Yvonne Brunhammer, et al., *Collection Fina Gomez, 30 ans de céramique contemporaine*, exh. cat., Musée des Arts décoratifs, Paris, 1991, illustrated p. 87, cat. no. 52

7. Francine Del Pierre 1913-1968

Bottle

1966

Earthenware, layered grey glaze.

37.4 cm (14¾ in.) high

Impressed with artist's seal.

Estimate

£3,000-4,000 \$3,700-4,900 €3,400-4,600 ♣

Provenance

Fina Gomez, acquired from the artist, 1966

Thence by descent to the present owner

Exhibited

'Collection Fina Gomez, 30 ans de céramique contemporaine', Musée des Arts décoratifs, Paris, 12 March-23 June 1991

'Céramiques Contemporaines de la Collection Fina Gomez', Musée National Adrien Dubouché, Limoges, 19 October 1995-5 February 1996

Literature

Yvonne Brunhammer, et al., *Collection Fina Gomez, 30 ans de céramique contemporaine*, exh. cat., Musée des Arts décoratifs, Paris, 1991, illustrated p. 87, cat. no. 53

8. Francine Del Pierre 1913-1968

Bowl

1967

Earthenware, cobalt glaze with foliate motif.

10.7 cm (4¼ in.) high, 19.7 cm (7¾ in.) diameter

Impressed with artist's seal.

Estimate

£2,000-3,000 \$2,400-3,700 €2,300-3,400 ♣

Provenance

Fina Gomez, acquired from the artist, 1967

Thence by descent to the present owner

Exhibited

'Francine Del Pierre 1913-1968 Poteries et dessins', Musée des Beaux-Arts, Caen, 23 October 1976-5 December 1976

'Collection Fina Gomez, 30 ans de céramique contemporaine', Musée des Arts décoratifs, Paris, 12 March-23 June 1991

'Céramiques Contemporaines de la Collection Fina Gomez', Musée National Adrien Dubouché, Limoges, 19 October 1995-5 February 1996

Literature

Yvonne Brunhammer, et al., *Collection Fina Gomez, 30 ans de céramique contemporaine*, exh. cat., Musée des Arts décoratifs, Paris, 1991, illustrated p. 25, cat. no. 56

Hans Coper and Francine Del Pierre in her studio, Paris, 1956.





9. Fance Franck 1931-2008

Flacon

1978

Stoneware, cobalt glaze over overlapping lobed designs.

8.5 cm (3 $\frac{3}{8}$ in.) high, 10 cm (3 $\frac{7}{8}$ in.) diameter

Impressed with artist's initials *FF*.

Estimate

£2,000-3,000 \$2,400-3,700 €2,300-3,400

Provenance

Fina Gomez, acquired from the artist, 1978

Thence by descent to the present owner

Exhibited

'Collection Fina Gomez, 30 ans de céramique contemporaine', Musée des Arts décoratifs, Paris, 12 March-23 June 1991

'Céramiques Contemporaines de la Collection Fina Gomez', Musée National Adrien Dubouché, Limoges, 19 October 1995-5 February 1996

Literature

Yvonne Brunhammer, et al., *Collection Fina Gomez, 30 ans de céramique contemporaine*, exh. cat., Musée des Arts décoratifs, Paris, 1991, illustrated p. 47, cat. no. 88

10. Fance Franck 1931-2008

Flacon

1978

Stoneware, cobalt glaze with painted floral motif.

10.8 cm (4 $\frac{1}{4}$ in.) high

Impressed with artist's initials *FF*.

Estimate

£2,000-3,000 \$2,400-3,700 €2,300-3,400

Provenance

See previous lot

Exhibited

See previous lot

Literature

Yvonne Brunhammer, et al., *Collection Fina Gomez, 30 ans de céramique contemporaine*, exh. cat., Musée des Arts décoratifs, Paris, 1991, illustrated p. 47, cat. no. 89



11. Fance Franck 1931-2008

Bowl

1971

Porcelain, celadon glaze over a combed band.

8.5 cm (3⅜ in.) high, 11 cm (4⅜ in.) diameter

Impressed with artist's initials *FF*.

Estimate

£2,000-3,000 \$2,400-3,700 €2,300-3,400

Provenance

Château de Ville-d'Avray

Fina Gomez, 1973

Thence by descent to the present owner

Exhibited

See previous lot

Literature

Yvonne Brunhammer, et al., *Collection Fina Gomez, 30 ans de céramique contemporaine*, exh. cat., Musée des Arts décoratifs, Paris, 1991, illustrated p. 47, cat. no. 85

12. Fance Franck 1931-2008

Bowl

1970

Porcelain, celadon glaze over a carved body.

6.5 cm (2½ in.) high, 10.4 cm (4⅛ in.) diameter

Impressed with *FD* and artist's initials *FF*.

Estimate

£2,000-3,000 \$2,400-3,700 €2,300-3,400

Provenance

Fina Gomez, acquired from the artist, 1970

Thence by descent to the present owner

Exhibited

See previous lot

Literature

Yvonne Brunhammer, et al., *Collection Fina Gomez, 30 ans de céramique contemporaine*, exh. cat., Musée des Arts décoratifs, Paris, 1991, illustrated p. 47, cat. no. 81



Born in Alabama, 1931, Fance Franck came from a milieu of university scholars. Orphaned in her early childhood, she was then raised by her aunt in Texas. Interested in literature she studied at the Rice University, Texas, and then Harvard, where she chose poetry and contemporary literature.

In the early 1950s, she moved to New York and attended classes at the Greenwich Pottery School. Whilst in New York she became close friends with Jasper Johns, Robert Rauschenberg and Cy Twombly. Together they would often spend their weekends at her country home on the outskirts of New York. She also socialised with the composer John Cage and choreographer Merce Cunningham.

After meeting Francine Del Pierre in Paris, Franck became her disciple and under her tutelage, she learned the craft of ceramics and discovered 'studio pottery'. The opportunity to fulfil her ambition to work with porcelain arose after meeting Serge Gauthier, the director of the Sèvres factory during the 1960s, which was a relationship she always maintained. Franck continued her meticulous research into glazes. Working together with the French chemical firm Elf-Atochem, her studies of copper reds had a profound effect and led to the rediscovery of a Ming dynasty process called: 'le rouge frais', which had not been used since the 15th Century. During the Ming dynasty, this colour had been extremely difficult to obtain and had been exclusively reserved for the Emperor. Supported by The Percival David Foundation of Chinese Art, she published the formula to profit ceramicists worldwide. She also created porcelain in her atelier on Rue Bonaparte, with the assistance of staff from Sèvres.

Towards the end of her career, Franck became very interested in Japan and learned the language. Assisted by a grant she worked in Japan for three years with the manufacturer in Arita, a town renowned for its porcelain. Her work would remain forever influenced by this Japanese experience, notably through her use of Tenmoku glaze.



13. Fance Franck 1931-2008

Vase

1979

Stoneware, iron glaze.

25 x 29 x 18.6 cm (9 $\frac{7}{8}$ x 11 $\frac{3}{8}$ x 7 $\frac{3}{8}$ in.)

Impressed with artist initial's FF.

Estimate

£2,000-3,000 \$2,400-3,700 €2,300-3,400

Provenance

Fina Gomez, acquired from the artist, 1990

Thence by descent to the present owner

Exhibited

'Collection Fina Gomez, 30 ans de céramique contemporaine', Musée des Arts décoratifs, Paris, 12 March-23 June 1991

'Céramiques Contemporaines de la Collection Fina Gomez', Musée National Adrien Dubouché, Limoges, 19 October 1995-5 February 1996

Literature

Yvonne Brunhammer, et al., *Collection Fina Gomez, 30 ans de céramique contemporaine*, exh. cat., Musée des Arts décoratifs, Paris, 1991, illustrated p. 93, cat. no. 90



14. Gutte Eriksen 1918-2008

Large jar

1989

Stoneware, flowing layered glazes.

59 cm (23 $\frac{1}{4}$ in.) high

Impressed with artist's seal G.

Estimate

£3,000-4,000 \$3,700-4,900 €3,400-4,600 ♣

Provenance

Galerie Epona, Paris

Fina Gomez, 1989

Thence by descent to the present owner

Exhibited

'Collection Fina Gomez, 30 ans de céramique contemporaine', Musée des Arts décoratifs, Paris, 12 March-23 June 1991

'Céramiques Contemporaines de la Collection Fina Gomez', Musée National Adrien Dubouché, Limoges, 19 October 1995-5 February 1996

Literature

Yvonne Brunhammer, et al., *Collection Fina Gomez, 30 ans de céramique contemporaine*, exh. cat., Musée des Arts décoratifs, Paris, 1991, illustrated p. 91, cat. no. 77

15. Elisabeth Joulia 1925-2003

'Châtaigne'

Circa 1969

Stoneware with mineral elements, ash glaze.

Largest: 17 cm (6¾ in.) high

Each incised *Joulia*.

Estimate

£2,000-3,000 \$2,400-3,700 €2,300-3,400 ▲

Provenance

Fina Gomez, acquired from the artist, circa 1969

Thence by descent to the present owner

Exhibited

'Collection Fina Gomez, 30 ans de céramique contemporaine', Musée des Arts décoratifs, Paris, 12 March-23 June 1991

'Céramiques Contemporaines de la Collection Fina Gomez', Musée National Adrien Dubouché, Limoges, 19 October 1995-5 February 1996

Literature

Yvonne Brunhammer, et al., *Collection Fina Gomez, 30 ans de céramique contemporaine*, exh. cat., Musée des Arts décoratifs, Paris, 1991, illustrated p. 37, cat. no. 107





16. Elisabeth Joulia 1925-2003

'Petit vase amande'

Circa 1973

Wood fired stoneware.

22.5 x 19 x 12 cm (8 $\frac{7}{8}$ x 7 $\frac{1}{2}$ x 4 $\frac{3}{4}$ in.)

Incised *Joulia*.

Estimate

£2,000-3,000 \$2,400-3,700 €2,300-3,400 ♠

Provenance

Fina Gomez, acquired from the artist, circa 1973

Thence by descent to the present owner

Exhibited

'Joulia: céramiques, sculptures: 1950-1983', Musée de Saint-Amand-les-Eaux, Saint-Amand-les-Eaux, October-November 1983

'Collection Fina Gomez, 30 ans de céramique contemporaine', Musée des Arts décoratifs, Paris, 12 March-23 June 1991

'Céramiques Contemporaines de la Collection Fina Gomez', Musée National Adrien Dubouché, Limoges, 19 October 1995-5 February 1996

Literature

Yvonne Brunhammer, et al., *Collection Fina Gomez, 30 ans de céramique contemporaine*, exh. cat., Musée des Arts décoratifs, Paris, 1991, illustrated p. 36, cat. no. 108

17. Elisabeth Joulia 1925-2003

'Grand caillou'

1983

Wood fired stoneware, with masked design.

77 x 70 x 28 cm (30 $\frac{3}{8}$ x 27 $\frac{1}{2}$ x 11 in.)

Incised on the lower edge *Joulia/83*.

Estimate

£4,000-6,000 \$4,900-7,300 €4,600-6,800 ♠

Provenance

Fina Gomez, acquired from the artist, 1983

Thence by descent to the present owner

Exhibited

'Joulia: céramiques, sculptures: 1950-1983', Musée de Saint-Amand-les-Eaux, Saint-Amand-les-Eaux, October-November 1983

'Collection Fina Gomez, 30 ans de céramique contemporaine', Musée des Arts décoratifs, Paris, 12 March-23 June 1991

'Céramiques Contemporaines de la Collection Fina Gomez', Musée National Adrien Dubouché, Limoges, 19 October 1995-5 February 1996

Literature

Joulia: céramiques, sculptures: 1950-1983, exh. cat., Musée de Saint-Amand-les-Eaux, Saint-Amand-les-Eaux, 1983, illustrated p. 28, cat. no. 214

Yvonne Brunhammer, et al., *Collection Fina Gomez, 30 ans de céramique contemporaine*, exh. cat., Musée des Arts décoratifs, Paris, 1991, illustrated p. 101, cat. no. 110





18. Pierre Bayle 1945-2004

'*Quatre Olives*'

1990

Earthenware, *terra sigillata* technique.

24 x 41 x 12 cm (9½ x 16½ x 4¾ in.)

Underside incised with 37.1.90 and Bayle.

Estimate

£4,000-6,000 \$4,900-7,300 €4,600-6,800 ♠

Provenance

Galerie DM Sarver, Paris

Fina Gomez, 1990

Thence by descent to the present owner

Exhibited

'Collection Fina Gomez, 30 ans de céramique contemporaine', Musée des Arts décoratifs, Paris, 12 March-23 June 1991

'Céramiques Contemporaines de la Collection Fina Gomez', Musée National Adrien Dubouché, Limoges, 19 October 1995-5 February 1996

Literature

Yvonne Brunhammer, et al., *Collection Fina Gomez, 30 ans de céramique contemporaine*, exh. cat., Musée des Arts décoratifs, Paris, 1991, illustrated p. 72, cat. no. 13



19. Pierre Bayle 1945-2004

'*Quasar*' footed cup

1983

Earthenware, *terra sigillata* technique.

19 cm (7½ in.) high, 29.3 cm (11½ in.) diameter

Dated and signed by the artist 83/Bayle.

Estimate

£3,000-4,000 \$3,700-4,900 €3,400-4,600 ♠

Provenance

Galerie DM Sarver, Paris

Fina Gomez, 1984

Thence by descent to the present owner

Exhibited

'Collection Fina Gomez, 30 ans de céramique contemporaine', Musée des Arts décoratifs, Paris, 12 March-23 June 1991

'Céramiques Contemporaines de la Collection Fina Gomez', Musée National Adrien Dubouché, Limoges, 19 October 1995-5 February 1996

Literature

Yvonne Brunhammer, et al., *Collection Fina Gomez, 30 ans de céramique contemporaine*, exh. cat., Musée des Arts décoratifs, Paris, 1991, illustrated p. 57, cat. no. 8



20. Pierre Bayle 1945-2004

'Colonne à lame'

1988

Earthenware with *terra sigillata* technique.

71 cm (27 $\frac{7}{8}$ in.) high

Underside incised 2.7.88/Bayle.

Estimate

£8,000-12,000 \$9,700-14,600 €9,100-13,700 ▲

Provenance

Galerie DM Sarver, Paris

Fina Gomez, 1988

Thence by descent to the present owner

Exhibited

'Collection Fina Gomez, 30 ans de céramique contemporaine', Musée des Arts décoratifs, Paris, 12 March-23 June 1991

'Céramiques Contemporaines de la Collection Fina Gomez', Musée National Adrien Dubouché, Limoges, 19 October 1995-5 February 1996

Literature

Yvonne Brunhammer, et al., *Collection Fina Gomez, 30 ans de céramique contemporaine*, exh. cat., Musée des Arts décoratifs, Paris, 1991, illustrated p. 58, cat. no. 12

21. Bernard Leach 1887-1979

Vase
1967
Porcelain, Ying Ching celadon glaze.
36.5 cm (14 $\frac{3}{8}$ in.) high
Impressed with artist's personal and Leach Pottery seals.

Estimate

£5,000-7,000 \$6,100-8,500 €5,700-8,000 ♣

Provenance

Fina Gomez, acquired from the artist, 1967
Thence by descent to the present owner

Exhibited

'Francine Del Pierre, Shoji Hamada, Bernard Leach, Keramik', Museum für Kunst und Gewerbe, Kunstgewerbe-Verein, Hamburg, 1 December 1967-7 January 1968
'Collection Fina Gomez, 30 ans de céramique contemporaine', Musée des Arts décoratifs, Paris, 12 March-23 June 1991
'Céramiques Contemporaines de la Collection Fina Gomez', Musée National Adrien Dubouché, Limoges, 19 October 1995-5 February 1996

Literature

J. P. Hodin, *Bernard Leach A Potter's work*, London, 1967, illustrated fig. 51
Yvonne Brunhammer, et al., *Collection Fina Gomez, 30 ans de céramique contemporaine*, exh. cat., Musée des Arts décoratifs, Paris, 1991, illustrated p. 19, cat. no. 119

22. Bernard Leach 1887-1979

Vase
1966
Stoneware, *tenmoku* glaze over a fluted body.
36 cm (14 $\frac{1}{8}$ in.) high, 16 cm (6 $\frac{1}{4}$ in.) diameter
Impressed with artist's personal and Leach Pottery seals.

Estimate

£4,000-6,000 \$4,900-7,300 €4,600-6,800 ♣

Provenance

Fina Gomez, acquired from the artist, 1967
Thence by descent to the present owner

Exhibited

'Francine Del Pierre, Shoji Hamada, Bernard Leach, Keramik', Museum für Kunst und Gewerbe, Kunstgewerbe-Verein, Hamburg, 1 December 1967-7 January 1968
'Collection Fina Gomez, 30 ans de céramique contemporaine', Musée des Arts décoratifs, Paris, 12 March-23 June 1991
'Céramiques Contemporaines de la Collection Fina Gomez', Musée National Adrien Dubouché, Limoges, 19 October 1995-5 February 1996

Literature

Francine Del Pierre, Shoji Hamada, Bernard Leach, Keramik, exh. cat., Museum für Kunst und Gewerbe, Kunstgewerbe-Verein, Hamburg, 1967, illustrated n.p.
Kunst+handwerk, no. 12, December 1967, illustrated p. 14
Yvonne Brunhammer, et al., *Collection Fina Gomez, 30 ans de céramique contemporaine*, exh. cat., Musée des Arts décoratifs, Paris, 1991, illustrated p. 20, cat. no. 118

23. Bernard Leach 1887-1979

Vase
1969
Stoneware, *tenmoku* glaze over a fluted body.
35.5 cm (13 $\frac{7}{8}$ in.) high, 29.5 cm (11 $\frac{5}{8}$ in.) diameter
Impressed with artist's personal and Leach Pottery seals.

Estimate

£4,000-6,000 \$4,900-7,300 €4,600-6,800 ♣

Provenance

Fina Gomez, acquired from the artist, 1969
Thence by descent to the present owner

Exhibited

'Collection Fina Gomez, 30 ans de céramique contemporaine', Musée des Arts décoratifs, Paris, 12 March-23 June 1991
'Céramiques Contemporaines de la Collection Fina Gomez', Musée National Adrien Dubouché, Limoges, 19 October 1995-5 February 1996

Literature

Yvonne Brunhammer, et al., *Collection Fina Gomez, 30 ans de céramique contemporaine*, exh. cat., Musée des Arts décoratifs, Paris, 1991, illustrated p. 107, cat. no. 120





24. Alev Siesbye b. 1938

Bowl

1988

Stoneware, dark blue glaze, unglazed band and cobalt glaze blue lip.

22.5 cm (8 $\frac{7}{8}$ in.) high, 37.5 cm (14 $\frac{3}{4}$ in.) diameter

Underside incised *alev*/'88.

Estimate

£12,000-16,000 \$14,600-19,500 €13,700-18,200 ▲

Provenance

Fina Gomez, acquired from the artist, Paris, 1990
Thence by descent to the present owner

Exhibited

'Collection Fina Gomez, 30 ans de céramique contemporaine', Musée des Arts décoratifs, Paris, 12 March-23 June 1991

'Céramiques Contemporaines de la Collection Fina Gomez', Musée National Adrien Dubouché, Limoges, 19 October 1995-5 February 1996

Literature

Yvonne Brunhammer, et al., *Collection Fina Gomez, 30 ans de céramique contemporaine*, exh. cat., Musée des Arts décoratifs, Paris, 1991, illustrated p. 48, cat. no. 148



25. Alev Siesbye b. 1938

Bowl

1985

Stoneware, dark blue glaze with a masked design.

20 cm (7 $\frac{7}{8}$ in.) high, 39.5 cm (15 $\frac{1}{2}$ in.) diameter

Underside incised with *alev*/'85.

Estimate

£12,000-16,000 \$14,600-19,500 €13,700-18,200 ▲

Provenance

Fina Gomez, acquired from the artist, Paris, 1990

Thence by descent to the present owner

Exhibited

'Collection Fina Gomez, 30 ans de céramique contemporaine', Musée des Arts décoratifs, Paris, 12 March-23 June 1991

'Céramiques Contemporaines de la Collection Fina Gomez', Musée National Adrien Dubouché, Limoges, 19 October 1995-5 February 1996

Literature

Yvonne Brunhammer, et al., *Collection Fina Gomez, 30 ans de céramique contemporaine*, exh. cat., Musée des Arts décoratifs, Paris, 1991, illustrated p. 121, cat. no. 147

26. Alev Siesbye b. 1938

Bowl

1991

Stoneware, matt white glaze with occasional blue speckles, an unglazed band and a cobalt glaze lip.

13.3 cm (5¼ in.) high, 16.5 cm (6½ in.) diameter

Underside incised with *alev/'91* and painted *F.41*.

Estimate

£3,000-4,000 \$3,700-4,900 €3,400-4,600 ♠

Provenance

Fina Gomez

Thence by descent to the present owner

Literature

John Pagliaro, ed., *Shards: Garth Clark on Ceramic Art*, New York, 2003, pp. 178, 183 for similar examples

27. Alev Siesbye b. 1938

Bowl

1990

Stoneware, turquoise glaze, two unglazed bands on the lip.

9 cm (3½ in.) high, 15 cm (5⅞ in.) diameter

Underside incised with *alev/'90*.

Estimate

£3,000-4,000 \$3,700-4,900 €3,400-4,600 ♠

Provenance

Fina Gomez

Thence by descent to the present owner

Literature

John Pagliaro, ed., *Shards: Garth Clark on Ceramic Art*, New York, 2003, pp. 178, 183 for similar examples



28. Hans Coper 1920-1981

'Cycladic' pot with spherical volume and oval lip

1968

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

17.5 cm (6 $\frac{7}{8}$ in.) high

Impressed with artist's seal.

Estimate

£30,000-40,000 \$36,500-48,700 €34,200-45,500 ♠

Provenance

Lucie Rie, Albion Mews, London

Fina Gomez, 1977

Thence by descent to the present owner

Exhibited

'Collection Fina Gomez, 30 ans de céramique contemporaine', Musée des Arts décoratifs, Paris, 12 March-23 June 1991

'Céramiques Contemporaines de la Collection Fina Gomez', Musée National Adrien Dubouché, Limoges, 19 October 1995-5 February 1996

Literature

Yvonne Brunhammer, et al., *Collection Fina Gomez, 30 ans de céramique contemporaine*, exh. cat., Musée des Arts décoratifs, Paris, 1991, illustrated pp. 26, 81, cat. no. 35



29. Lucie Rie 1902-1995

Bottle vase with flaring lip
1985

Stoneware, inlaid shoulder and lip, gold bands
and matt white glaze.
28.5 cm (11¼ in.) high
Impressed with artist's seal.

Estimate

£6,000-8,000 \$7,300-9,700 €6,800-9,100 ♠

Provenance

Lucie Rie, Albion Mews, London
Fina Gomez, 1985
Thence by descent to the present owner

Exhibited

'Collection Fina Gomez, 30 ans de céramique
contemporaine', Musée des Arts décoratifs, Paris,
12 March-23 June 1991
'Céramiques Contemporaines de la Collection Fina
Gomez', Musée National Adrien Dubouché, Limoges,
19 October 1995-5 February 1996

Literature

Yvonne Brunhammer, et al., *Collection Fina Gomez,
30 ans de céramique contemporaine*, exh. cat., Musée des
Arts décoratifs, Paris, 1991, illustrated p. 117, cat. no. 142

30. Lucie Rie 1902-1995

Vase with flaring lip and vertically fluted body
1976

Porcelain, white glaze.
25.4 cm (10 in.) high
Impressed with artist's seal.

Estimate

£14,000-18,000 \$17,100-21,900 €15,900-20,500 ♠

Provenance

Lucie Rie, Albion Mews, London
Fina Gomez, 1977
Thence by descent to the present owner

Exhibited

'Collection Fina Gomez, 30 ans de céramique
contemporaine', Musée des Arts décoratifs, Paris,
12 March-23 June 1991
'Céramiques Contemporaines de la Collection Fina
Gomez', Musée National Adrien Dubouché, Limoges,
19 October 1995-5 February 1996

Literature

Yvonne Brunhammer, et al., *Collection Fina Gomez,
30 ans de céramique contemporaine*, exh. cat., Musée des
Arts décoratifs, Paris, 1991, illustrated p. 29, cat. no. 139





31. **Lucie Rie** 1902-1995

Footed bowl

1983

Porcelain, golden manganese glaze, interior with terracotta and black rings on the well.

8.3 cm (3¼ in.) high, 18.5 cm (7¼ in.) diameter

Impressed with artist's seal.

Estimate

£20,000-30,000 \$24,400-36,500 €22,800-34,200 ♣

Provenance

Lucie Rie, Albion Mews, London

Fina Gomez, 1983

Thence by descent to the present owner

Exhibited

‘Collection Fina Gomez, 30 ans de céramique contemporaine’, Musée des Arts décoratifs, Paris, 12 March-23 June 1991

‘Céramiques Contemporaines de la Collection Fina Gomez’, Musée National Adrien Dubouché, Limoges, 19 October 1995-5 February 1996

Literature

Yvonne Brunhammer, et al., *Collection Fina Gomez, 30 ans de céramique contemporaine*, exh. cat., Musée des Arts décoratifs, Paris, 1991, illustrated p. 28, cat. no. 141



32. Lucie Rie 1902-1995

Large vase with flaring lip and integral spiral

1970s

Mixed clays creating an integral green, orange and white spiral.

38.5 cm (15½ in.) high

Impressed with artist's seal.

Estimate

£25,000-35,000 \$30,500-42,600 €28,500-39,900 ♠

Provenance

Lucie Rie, Albion Mews, London

Fina Gomez, 1980

Thence by descent to the present owner

Exhibited

'Collection Fina Gomez, 30 ans de céramique contemporaine', Musée des Arts décoratifs, Paris, 12 March-23 June 1991

'Céramiques Contemporaines de la Collection Fina Gomez', Musée National Adrien Dubouché, Limoges, 19 October 1995-5 February 1996

Literature

Yvonne Brunhammer, et al., *Collection Fina Gomez, 30 ans de céramique contemporaine*, exh. cat., Musée des Arts décoratifs, Paris, 1991, illustrated p. 27, cat. no. 140







Present model within the interior of Gledstone Hall, Skipton, North Yorkshire. Courtesy A. E. Henson / Country Life Picture Library.

From a private collection, UK

33. Sir Edwin Lutyens 1869-1944

Rare six beaded 'Halo' ceiling light, designed for Gledstone Hall, Skipton, North Yorkshire 1922-1926
Coloured glass, silver-plated brass.
56 cm (22 in.) drop, 32.6 cm (12 $\frac{7}{8}$ in.) diameter

Estimate

£20,000-30,000 \$24,400-36,500 €22,800-34,200

Provenance

Gledstone Hall, Skipton, North Yorkshire

Literature

'Gledstone Hall- I West Riding, Yorkshire. The seat of Sir Amos Nelson', *Country Life Journal*, 13 April 1935, pp. 377, 378
A.S.G. Butler, *The Domestic Architecture of Sir Edwin Lutyens*, London, 1950, pls. 215-16
Christopher Hussey, *The Life of Sir Edwin Lutyens: The Lutyens Memorial*, London, 1950, p. 468, pl. 137
Hayward Gallery, *Lutyens: The work of the English architect Sir Edwin Lutyens (1869-1944)*, London, 1981, p. 143
Jon Cornforth, *The Search For A Style: Country Life and Architecture 1897-1935*, London, 1988, p. 254
Elizabeth Wilhide, *Sir Edwin Lutyens, Designing in the English Tradition*, London, 2000, p. 174
Gavin Stamp, *Edwin Lutyens' Country Houses: From the archives of Country Life*, London, 2001, pp. 164, 165
David Watkin, *The Classical Country House: From the archives of Country Life*, 2010, p. 143





34. Jean Dunand 1877-1942

Vase

Circa 1925

Lacquered metal.

12.4 cm (4 $\frac{7}{8}$ in.) high, 8.5 cm (3 $\frac{3}{8}$ in.) diameter

Underside painted with *JEAN DUNAND*. Together with a certificate of authenticity signed by Amélie Marcilhac.

Estimate

£15,000-20,000 \$18,300-24,400 €17,100-22,800

Literature

Jean Dunand, exh. cat., The DeLorenzo Gallery, New York, 1985, pp. 73, 125 for similar examples
Félix Marcilhac, *Jean Dunand: His Life and Works*, New York, 1991, p. 126, pl. 120 for a similar example

35. Jean-Michel Frank 1895-1941

'Croisillon' table lamp

1930s

Sanded oak, tubular brass, linen shade.

48 cm (18 $\frac{7}{8}$ in.) high, 29.2 cm (11 $\frac{1}{2}$ in.) diameter including shade

Produced by Chanaux & Company, Paris, France.

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

Estimate

£6,000-8,000 \$7,300-9,700 €6,800-9,100

Literature

Léopold Diego Sanchez, *Jean-Michel Frank*, Paris, 1997, pp. 122-23, 245 for the model in metal
Pierre-Emmanuel Martin-Vivier, *Jean-Michel Frank: The Strange and Subtle Luxury of the Parisian Haute-Monde in the Art Deco Period*, New York, 2006, pp. 139, 199 for the model in metal



36. Lucie Rie 1902-1995

Footed bowl

Circa 1972

Porcelain, golden manganese glaze, terracotta well.

5.5 cm (2⅛ in.) high, 14.7 cm (5¾ in.) diameter

Impressed with artist's seal.

Estimate

£8,000-12,000 \$9,700-14,600 €9,100-13,700 ± ♣

Literature

Tony Birks, *Lucie Rie*, Yeovil, 1987, p. 200 for
a similar example

Issey Miyake Meets Lucie Rie, exh. cat., Sogetsu Gallery,
Tokyo, 1989, pl. 37, p. 112, no. 76 for a similar example



37. **Émile-Jacques Ruhlmann** 1879-1933

'Guindé' armchair, model no. 80AR/153NR

Designed 1920

Gilded wood, fabric.

88.6 x 53 x 64.7 cm (34 $\frac{7}{8}$ x 20 $\frac{7}{8}$ x 25 $\frac{1}{2}$ in.)

Underside branded with *Ruhlmann*.

Estimate

£35,000-45,000 \$42,600-54,800 €39,900-51,200

Literature

Emmanuel Bréon and Rosalind Pepall, eds., *Ruhlmann: un génie de l'art déco*, exh. cat., Musée des Années 30, Paris, 2001, p. 299

Emmanuel Bréon, *Jacques-Émile Ruhlmann:*

The Designer's Archives, Book two: Interior design, Paris, 2004, p. 9

Florence Camard, *Jacques-Émile Ruhlmann*, New York, 2011, pp. 193, 268-69, 316 for images and a drawing

The drawing for the present armchair design is recorded in the reference album 'Sièges, lits, divans, tables, bureaux, meubles', (inventory number 2002. 18. 15) held by the Ruhlmann Archives at the Musée des Années Trente, Boulogne Billancourt, Paris.



38. Jean Royère 1902-1981

Dining table

Circa 1952

Sanded oak, cane, glass, wrought iron.

74.5 cm (29 $\frac{3}{8}$ in.) high, 130 cm (51 $\frac{1}{8}$ in.) diameter

Estimate

£30,000-40,000 \$36,500-48,700 €34,200-45,500 Ω

Provenance

Private collection, Paris

Galerie Jacques Lacoste and Galerie Patrick Seguin, Paris

Phillips, London, 'Design', 27 September 2012, lot 11

Literature

'Coin du salon de la legation de France a Helsinki',

Mobilier et Décoration, 1953, p. 16

Charlotte and Peter Fiell, eds., *Decorative Art 50s*,

Cologne, 2000, p. 34

Galerie Jacques Lacoste and Galerie Patrick Seguin,

Jean Royère, Volume 2, Paris, 2012, p. 68

39. Jean-Michel Frank 1895-1941

Pair of standard lamps

Designed 1921, executed Circa 1940

Painted tubular iron, paper shade.

Each: 165 cm (64 $\frac{7}{8}$ in.) high, 45.4 cm (17 $\frac{7}{8}$ in.) diameter including shade

Produced by Comte, Buenos Aires, Argentina.

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

Estimate

£15,000-25,000 \$18,300-30,500 €17,100-28,500

Provenance

Ondoli family collection, Mar del Plata

Literature

Pierre-Emmanuel Martin-Vivier, *Jean-Michel Frank:*

l'étrange luxe du rien, Paris, 2006, p. 82

Jean-Michel Frank designed the present model floor lamp in 1921 for the apartment of the Parisian writer Pierre Drieu La Rochelle. Later the model went into production by Comte in Buenos Aires, Argentina.





40. Jean-Michel Frank 1895-1941

Pair of rare side tables

1932-1934

Painted wrought iron, marble.

Each: 50 x 40.5 x 40.5 cm (19⁵/₈ x 15⁷/₈ x 15⁷/₈ in.)

Produced by Comte, Buenos Aires, Argentina.

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

Estimate

£15,000-20,000 \$18,300-24,400 €17,100-22,800

Provenance

Unzue de Madero family, Argentina

Thence by descent

Acquired from the above

Literature

Léopold Diego Sanchez, *Jean-Michel Frank*, Paris, 1997, p. 208

41. Jean Royère 1902-1981

Set of eight armchairs

Circa 1948

Stained beech, fabric.

Each: 80 x 57.7 x 58.6 cm (31¹/₂ x 22³/₄ x 23¹/₈ in.)

Together with a certificate of authenticity from Galerie Mathivet, Paris.

Estimate

£40,000-60,000 \$48,700-73,100 €45,500-68,300

Provenance

Private collection, France

Literature

Mobilier et Décoration, 1947, p. 55

Jean Royère, exh. cat., Galerie Jacques Lacoste, Paris, 1999, pp. 25, 41

Jean Royère, décorateur à Paris, exh. cat., Musée des Arts Décoratifs, Paris, 1999, pp. 14-15 for technical drawings

Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère, Volume 1*, Paris, 2012, p. 192







42. Lucie Rie 1902-1995

Green bowl

Circa 1968

Porcelain, acid green glaze.

10.4 cm (4 $\frac{1}{8}$ in.) high, 18 cm (7 $\frac{1}{8}$ in.) diameter

Impressed with artist's seal.

Estimate

£10,000-15,000 \$12,200-18,300 €11,400-17,100 ▲

Literature

Tony Birks, *Lucie Rie*, Yeovil, 1987, pp. 156, 159

for similar examples

Issey Miyake Meets Lucie Rie, exh. cat.,

Sogetsu Gallery, Tokyo, 1989, pl. 18, p. 106,

no. 51 for similar examples



Property from a Private Collection, London

43. Jean Royère 1902-1981

'Mirabeau' standard lamp

Circa 1955

Painted tubular iron, brass, aluminium, fabric shade.
176 cm (69¼ in.) high, 80 cm (31½ in.) diameter
including shade

Estimate

£50,000-70,000 \$60,900-85,300 €56,900-79,700

Provenance

Nobilis, Paris

Acquired from the above by the present owner, Circa 1990

Literature

'Au Liban comme au Pérou, Jean Royère sert bien
l'influence française', *Le Décor d'aujourd'hui*,
no. 104, 1956, p. 257

Jean Royère, décorateur à Paris, exh. cat., Musée des
Arts Décoratifs, Paris, 1999, pp. 14, 162 for an image
and a technical drawing

Catherine and Stéphane de Beyrie and Jacques Ouais,
Jean Royère, New York, 2000, pp. 26, 50

Pierre-Emmanuel Martin-Vivier, *Jean Royère*, Paris,
2002, pp. 45, 233 for an image and a drawing

Galerie Jacques Lacoste and Galerie Patrick Seguin,
Jean Royère, Volume 1, Paris, 2012, p. 162 for a drawing
Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean
Royère, Volume 2*, Paris, 2012, p. 99 for a technical drawing



44. Jean Royère 1902-1981

Pair of rare consoles
 Circa 1948
 Marble, sycamore, brass.
 Each: 90.5 x 209.5 x 42.5 cm (35½ x 82½ x 16¾ in.)

Estimate
 £40,000-60,000 \$48,700-73,100 €45,500-68,300 Ω

Provenance
 Private collection, Algeria
 Phillips, London, 'Design', 27 September 2012, lot 8

Literature
Mobilier et Décoration, January-February 1953,
 p. 17 for a similar example
 Pierre-Emmanuel Martin-Vivier, *Jean Royère*,
 Paris, 2002, p. 109 for a technical drawing

45. Georges Jouve 1910-1964

'Tête de Femme' pitcher
 1945-1949
 Glazed stoneware.
 28 x 30 x 21.5 cm (11 x 11¾ x 8½ in.)
 Underside incised with artist's cypher.

Estimate
 £6,000-8,000 \$7,300-9,700 €6,800-9,100

Literature
 Philippe Jousse and Galerie Jousse Entreprise,
Georges Jouve, Paris, 2005, pp. 110, 284 for
 period images



46. Jean Royère 1902-1981

Set of six dining chairs

Circa 1935

Stained sycamore, fabric.

Each: 75 x 51 x 52 cm (29½ x 20⅛ x 20½ in.)

Estimate

£50,000-80,000 \$60,900-97,400 €56,900-91,100



Salon des arts
menagers, Paris, 1948
© Galerie Jacques
Lacostes & Galerie
Patrick Seguin



47. Charlotte Perriand 1903-1999

Bibliothèque, from La Maison du Mexique, Cité Universitaire, Paris, circa 1952

Pine, painted 'Diamond Point' impressed aluminium, painted aluminium, stained mahogany.

160.6 x 183.8 x 32.4 cm (63 ¼ x 72 ¾ x 12 ¾ in.)

Manufactured by Les Ateliers Jean Prouvé, Nancy, France.

Estimate

£100,000-150,000 \$122,000-183,000 €114,000-171,100 Ω

Provenance

La Maison du Mexique, Cité Universitaire, Paris

Private collection

Wright, Chicago, 'Modernist 20th Century',

22 May 2005, lot 268

Literature

Mary McLeod, ed., *Charlotte Perriand: An Art of Living*, New York, 2003, pp. 230-31

Peter Sulzer, *Jean Prouvé: Œuvre complète / Complete Works, Volume 3: 1944-1954*, Basel, 2005, p. 260

Jacques Barsac, *Charlotte Perriand Un art d'habiter 1903-1959*, Paris, 2005, front cover and pp. 369-79 for images and drawings

Jacques Barsac, *Complete works volume 2, 1940-1955*, Paris, 2015, pp. 367, 389-91, 393-95 for images and drawings



48. Ludwig Mies van der Rohe 1886-1969

Early garden table, model no. MR 515
Circa 1935
Painted tubular steel, painted wood.
71 cm (27¾ in.) high, 80 cm (31½ in.) diameter
Manufactured by Gebrüder Thonet, Vienna, Austria.

Estimate

£6,000-8,000 \$7,300-9,700 €6,800-9,100

Literature

Thonet, sales catalogue, no. 3311, p. 7
Mies van der Rohe: Architecture and Design in Stuttgart, exh. cat., Vitra Design Museum, Weil am Rhein, 1998, pp. 47, 121



‘How can it be that such a simple construction as a chair has not yet been resolved as satisfactory as, for instance, a bicycle or even more so; a spoon?’

Gerrit Thomas Rietveld, 1930

The success of Marcel Breuer’s first experiments with tubular steel furniture in 1925-1926 inspired various architect-designers to have a go at this alluring new material. Until then, Rietveld had worked almost exclusively with wood. Presumably his first attempt to develop a metal chair was an armchair for Dr. A.M. Hartog which can be dated before 1927 and which shows Rietveld’s inexperience with the new material, using gaspipes and T-fittings which mimicked the straight posts and rails and traditional joints found in his wooden chairs. In 1927, Rietveld developed the Beugel chair (Beugel meaning bracket), composed of two bracket-shaped tubular steel frames that supported a fibreboard seating shell. In June of the same year, both Mart Stam and Ludwig Mies van der Rohe showed their first cantilever tubular steel chairs at the now legendary Weissenhof exhibition. It is not known whether Rietveld developed the Beugel chair before or after that date, but it is clear that his chair did not exploit the flexible characteristics of tubular steel which made the chair of Mies van der Rohe such an instant success. In October 1927, the Beugel chair was exhibited in Rotterdam alongside Mies’ chair and a tubular steel armchair by Dutch designer and entrepreneur W.H. Gispen.

The real innovation in Rietveld’s Beugel chair however was not found in the frame but in the undulating seat and backrest. Arguably, Rietveld was the first modern designer to develop a one-piece seating shell, predating Alvar Aalto’s experiments. For the initial prototypes of the Beugel chair, Rietveld used solid steel rod for the frame and seat sections out of Vulkanfiber: an industrial fibreboard that could be shaped after being soaked in water and (more or less) kept its form when dried. Given his interest for unconventional materials in cabinet making, Rietveld immediately saw the potential of this fibre composite that was mainly used for the production of cheap imitation-leather suitcases. In 1928, the Beugel chair made its international debut in Stuttgart at the ‘Der Stuhl’ exhibition where it was picked up quickly by the international press, which commented on the ground-breaking seating shells. But it was not until 1930-1931 that the Beugel chair was taken into production by the avant-garde department store Metz & Co, in a version with tubular steel frames and plywood seat sections such as the present lot.

Rob Driessen

March 2017

Property of Marianne Kaas, the Netherlands

49. Gerrit Thomas Rietveld 1888-1964

Beugelstoel

Designed 1927, produced 1930-1931

Tubular steel with original 'aluminium paint',
painted bent plywood.

59.7 x 39.7 x 60.8 cm (23½ x 15½ x 23⅞ in.)

Produced by Metz & Co, Amsterdam, the Netherlands.

Estimate

£20,000-30,000 \$24,400-36,500 €22,800-34,200

Provenance

Willem and Anna Kaas-Buijs, acquired from Metz & Co.,
The Hague, circa 1930

Thence by descent to Dr Andries J.W. Kaas

Thence by descent to the present owner

Literature

Peter Vöge, *The Complete Rietveld Furniture*,
Rotterdam, 1993, p. 75, cat. no. 91

Ida van Zijl, *Gerrit Rietveld*, London, 2010, p. 99
for similar examples and a drawing

Phillips wishes to thank Rob Driessen for his
assistance in cataloguing the present lot.



50. Jean Prouvé 1901-1984

Bed, model no. 17, designed for the Lycée Fabert, Metz
1935

Painted steel, painted tubular steel, Duralumin, fabric.
85.5 x 191 x 78.5 cm (33 $\frac{5}{8}$ x 75 $\frac{1}{4}$ x 30 $\frac{7}{8}$ in.)
Manufactured by Les Ateliers Jean Prouvé, France.

Estimate

£6,000-8,000 \$7,300-9,700 €6,800-9,100

Provenance

Lycée Fabert, Metz, France

Literature

Peter Sulzer, *Jean Prouvé: Œuvre Complète / Complete Works, Volume 2: 1934-1944*, Basel, 2000, pp. 111-13
for images, a technical drawing and an Ateliers Jean Prouvé prospectus
Galerie Patrick Seguin, *Jean Prouvé, Volume 2*, Paris, 2007, p. 354





51. **Serge Mouille** 1922-1988

Pivoting two-armed wall light with 'Lampadaire' and 'Casquette' shades

Designed 1954, executed 1961

Painted steel, painted metal, brass.

70 x 180 cm (27½ x 70¾ in.) fully extended

Produced by S.C.M. (Société de Création de Modèles), Paris. Together with a copy of the original invoice from Galerie Steph Simon, Paris.

Estimate

£14,000-18,000 \$17,100-21,900 €15,900-20,500

Provenance

Private collection, Nancy, 1961

Acquired from the above by the present owner

Literature

Two Master Metalworkers: Jean Prouvé, Serge Mouille, exh. cat., Anthony DeLorenzo, New York, Alan and Christine Counord, Paris, 1985, pp. 124-25, 134 for a Steph Simon prospectus

Alan and Christine Counord, *Serge Mouille: Luminaires*, Bordeaux, 1993, p. 28 for a S.C.M. prospectus

Pierre Émile Pralus, Serge Mouille: A French classic, un classique français, Saint Cyr au Mont d'Or, 2006, pp. 66, 79, 122, 166-67, 171

52. Jean Prouvé 1901-1984

Low table, model no. GB 21

Circa 1949

Mahogany, painted steel.

35.5 cm (13⅞ in.) high, 115 cm (45¼ in.) diameter

Manufactured by Les Ateliers Jean Prouvé, Nancy, France.

Estimate

£20,000-30,000 \$24,400-36,500 €22,800-34,200

Provenance

Private collection, Toulouse

Literature

Galerie Jousse Seguin and Galerie Enrico Navarra, *Jean Prouvé*, Paris, 1998, pp. 194, 196-97, 223

Peter Sulzer, *Jean Prouvé: Œuvre complète / Complete Works, Volume 2: 1934-1944*, Basel, 2000, pp. 302, 310, for an image and technical drawings

Laurence Allégret and Valérie Vaudou, eds., *Jean Prouvé et Paris*, Paris, 2001, p. 141, fig. 26, p. 147, fig. 6, p. 175, fig. 14, p. 364

Peter Sulzer, *Jean Prouvé: Œuvre complète / Complete Works, Volume 3: 1944-1954*, Basel, 2005, p. 152, for an image and a technical drawing

Galerie Patrick Seguin and Sonnabend Gallery, *Jean Prouvé, Volume 1*, Paris, 2007, pp. 29, 105, 112, 126, 136, 157

Galerie Patrick Seguin, *Jean Prouvé, Volume 2*, Paris, 2007, pp. 407, 452-55





53. Serge Mouille 1922-1988

'Antony' table lamp
Circa 1955
Painted aluminium, painted tubular steel, brass.
46.5 cm (18¼ in.) high
Manufactured by Atelier Serge Mouille, Paris, France.

Estimate
£12,000-18,000 \$14,600-21,900 €13,700-20,500

Provenance
Cité Universitaire, Antony, France

Literature
Pierre Émile Pralus, *Serge Mouille: A French classic, un classique français*, Saint Cyr au Mont d'Or, 2006, pp. 91, 133, 156, 205
Clémence Krzentowski and Didier Krzentowski, eds., *The Complete Designers' Lights II, 35 Years of Collecting*, Paris, 2014, p. 90

54. Jean Prouvé 1901-1984

Pair of 'Antony' chairs, model no. 356

Designed 1954

Bent beech laminated plywood,
painted steel, aluminium.

Each: 87 x 49.5 x 70 cm (34¼ x 19½ x 27½ in.)

Manufactured by Les Ateliers Jean Prouvé
and edited by Steph Simon, France.

Estimate

£30,000-40,000 \$36,500-48,700 €34,200-45,500

Literature

Galerie Jousse Seguin and Galerie Enrico Navarra,
Jean Prouvé, Paris, 1998, pp. 149, 163

Peter Sulzer, *Jean Prouvé: Œuvre complète / Complete Works, Volume 3: 1944-1954*, Basel, 2005, p. 272

Galerie Patrick Seguin and Sonnabend Gallery,
Jean Prouvé, Volume 1, Paris, 2007, pp. 69, 74, 119,
127, 136, 146, 174, 177, 181, 189

Galerie Patrick Seguin, *Jean Prouvé, Volume 2*, Paris,
2007, pp. 271, 278-81, 511



55. Jean Prouvé 1901-1984

'Tout bois' chair

Circa 1941

Oak, oak-veneered plywood.

80 x 41 x 47 cm (31½ x 16½ x 18½ in.)

Manufactured by Les Ateliers Jean Prouvé, France. Reverse branded 420_01_025, with metal label impressed 1446, and one metal label cut out with DGEN/5816.

Estimate

£7,000-9,000 \$8,500-11,000 €8,000-10,200

Literature

Jean Prouvé Constructeur, exh. cat., Centre Georges Pompidou, Paris, 1991, p. 128, fig. 31

Galerie Jousse Seguin and Galerie Enrico Navarra, *Jean Prouvé*, Paris, 1998, pp. 42-43 for an image and a drawing

Peter Sulzer, *Jean Prouvé: Œuvre complète / Complete Works, Volume 2: 1934-1944*, Basel, 2000, pp. 33, 294-95 for images and a technical drawing
Galerie Patrick Seguin, *Jean Prouvé, Volume 1*, Paris, 2017, pp. 66-69, 397



56. Jean Prouvé 1901-1984

'Semi-metal' chair, model no. 306

Circa 1952

Painted steel, painted tubular steel, vinyl covered oak-veneered plywood, rubber, aluminium.

79.7 x 42.5 x 49 cm (31 $\frac{3}{8}$ x 16 $\frac{3}{4}$ x 19 $\frac{1}{4}$ in.)

Manufactured by Les Ateliers Jean Prouvé, Nancy, France.

Estimate

£12,000-18,000 \$14,600-21,900 €13,700-20,500

Provenance

Laurence and Patrick Seguin collection, Paris

Exhibited

'A Passion for Jean Prouvé: From Furniture to Architecture: The Laurence and Patrick Seguin Collection', Pinacoteca Giovanni e Marella Agnelli, 6 April-8 September 2013

Literature

A Passion for Jean Prouvé: From Furniture to Architecture: The Laurence and Patrick Seguin Collection, exh. cat., Pinacoteca Giovanni e Marella Agnelli and Galerie Patrick Seguin, Paris, 2013, illustrated p. 67

Galerie Patrick Seguin, *Jean Prouvé, Volume 1*, Paris, 2017, p. 99



57. **Jean Prouvé** 1901-1984

'Semi-metal' chair, model no. 305
Designed 1950, produced 1950-1969
Painted steel, painted tubular steel, oak-veneered
plywood, rubber.
81.3 x 41.5 x 47 cm (32 x 16 $\frac{3}{8}$ x 18 $\frac{1}{2}$ in.)
Manufactured by Les Ateliers Jean Prouvé
and editioned by Steph Simon, France.

Estimate

£15,000-20,000 \$18,300-24,400 €17,100-22,800

Literature

Two Master Metalworkers: Jean Prouvé, Serge Mouille,
exh. cat., Anthony DeLorenzo, New York, Alan and
Christine Counord, Paris, 1985, pp. 44-45
Peter Sulzer, *Jean Prouvé: Œuvre complète / Complete
Works, Volume 3: 1944-1954*, Basel, 2005, pp. 208-11,
268 for images and technical drawings
Galerie Patrick Seguin, *Jean Prouvé, Volume 1*,
Paris, 2017, pp. 88, 90-93, 99
Galerie Patrick Seguin, *Jean Prouvé, Volume 2*,
Paris, 2017, pp. 24-25, 74-75



58. Jean Prouvé 1901-1984

'Semi-metal' chair, model no. 305

Designed 1950, produced 1950-1969

Painted steel, painted tubular steel, oak-veneered plywood, rubber.

81 x 42 x 48 cm (31½ x 16½ x 18¾ in.)

Manufactured by Les Ateliers Jean Prouvé and editioned by Steph Simon, France.

Estimate

£15,000-20,000 \$18,300-24,400 €17,100-22,800

Literature

Two Master Metalworkers: Jean Prouvé, Serge Mouille, exh. cat., Anthony DeLorenzo, New York, Alan and Christine Counord, Paris, 1985, pp. 44-45

Peter Sulzer, *Jean Prouvé: Œuvre complète / Complete Works, Volume 3: 1944-1954*, Basel, 2005, pp. 208-11, 268 for images and technical drawings

Galerie Patrick Seguin, *Jean Prouvé, Volume 1*, Paris, 2017, pp. 88, 90-93, 99

Galerie Patrick Seguin, *Jean Prouvé, Volume 2*, Paris, 2017, pp. 24-25, 74-75





Cité scolaire de
La Dullague, Béziers
©ADAGP, Paris and
DACS, London 2017



59. Jean Prouvé 1901-1984

'Cité' table, model no. 500

Designed 1932, produced 1951-1952

Painted steel, steel, oak.

71.7 x 100 x 67.5 cm (28¼ x 39¾ x 26½ in.)

Manufactured by Les Ateliers Jean Prouvé,
Nancy, France.

Estimate

£8,000-12,000 \$9,700-14,600 €9,100-13,700

Provenance

Madame B., Nancy, France

Literature

Galerie Jousse Seguin and Galerie Enrico Navarra,
Jean Prouvé, Paris, 1998, p. 131

Peter Sulzer, *Jean Prouvé: Œuvre complète / Complete Works, Volume 3: 1944-1954*, Basel, 2005, p. 233

Galerie Patrick Seguin, *Jean Prouvé, Volume 1*, Paris, 2017, pp. 180-81, 214

60. Jean Prouvé 1901-1984

Five-panelled sun-shutter, from the Cité scolaire de La Dullague, Béziers

Designed 1956, executed Circa 1962-1965

Aluminium, steel, acrylic.

140 x 180 cm (55½ x 70¾ in.)

Manufactured by Les Atelier Jean Prouvé,
Nancy, France.

Estimate

£10,000-15,000 \$12,200-18,300 €11,400-17,100

Provenance

Cité scolaire de La Dullague, Béziers, France

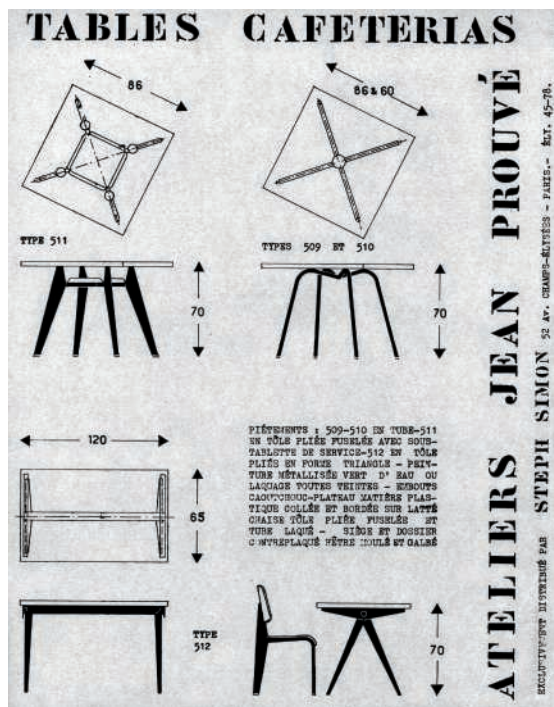
Literature

Galerie Jousse Seguin and Galerie Enrico Navarra,
Jean Prouvé, Paris, 1998, pp. 170-71, 194 for
a seven-panelled version

Peter Sulzer, *Jean Prouvé: Œuvre complète / Complete Works, Volume 4: 1954-1984*, Basel, 2005, pp. 40-41,
133-34 for seven-panelled versions

Galerie Patrick Seguin and Sonnabend Gallery,
Jean Prouvé, Volume 1, Paris, 2007, p. 150 for
a six-panelled version





Les Ateliers Jean Prouvé
and Galerie Steph Simon
advertisement, Paris,
circa 1956 ©ADAGP, Paris
and DACS, London 2017

61. Jean Prouvé 1901-1984

'Cafétéria' table, model no. 511

Circa 1953

Oak, aluminium-coated steel, rubber.

71.2 cm (28 in.) high, 94.4 cm (37½ in.) diameter

Manufactured by Les Ateliers Jean Prouvé and editioned by Galerie Steph Simon, France.

Estimate

£20,000-30,000 \$24,400-36,500 €22,800-34,200

Provenance

Private collection, Cologne, Germany

Galerie Patrick Seguin, Paris

Literature

Galerie Jousse Seguin and Galerie Enrico Navarra,
Jean Prouvé, Paris, 1998, p. 84

Peter Sulzer, *Jean Prouvé: Œuvre complète / Complete Works, Volume 3: 1944-1954*, Basel, 2005, p. 151 for variants of the 'Cafétéria' table

Galerie Patrick Seguin, *Jean Prouvé, Volume 1*, Paris, 2017, pp. 310-11, 324



62. Pierre Jeanneret 1896-1967

'Office table' desk with bookcase, model no. PJ-BU-02-A and 'Office Cane Chair', model no. PJ-SI-28-A, designed for the Secretariat and administrative buildings, Chandigarh 1957-1958

Desk: teak, leather, aluminium.

Armchair: teak, cane.

Desk: 71.2 x 122 x 83.7 cm (28 x 48 x 32 $\frac{7}{8}$ in.)

Armchair: 76 x 51.5 x 56 cm (29 $\frac{7}{8}$ x 20 $\frac{1}{4}$ x 22 in.)

Estimate

£25,000-35,000 \$30,500-42,600 €28,500-39,900

Provenance

Chandigarh, India

Literature

Eric Touchaleaume and Gerald Moreau, *Le Corbusier, Pierre Jeanneret, The Indian Adventure: Design-Art-Architecture*, Paris, 2010, pp. 191, 200-201, 364-65, 562, 572

Galerie Patrick Seguin, *Le Corbusier, Pierre Jeanneret: Chandigarh, India*, Paris, 2014, pp. 153-54, 164, 166, 168-73, 206, 236, 242, 246-49, 253, 283, 288



Alternative view



63. Pierre Jeanneret 1896-1967

*Pair of 'Cane seat cane back' office armchairs,
model no. PJ-SI-43-A, designed for Punjab
University, Chandigarh*

Circa 1960

Teak, cane.

Each: 79 x 50.4 x 55.5 cm (31 $\frac{1}{8}$ x 19 $\frac{7}{8}$ x 21 $\frac{1}{8}$ in.)

Estimate

£14,000-18,000 \$17,100-21,900 €15,900-20,500

Provenance

Punjab University, Chandigarh

Literature

Eric Touchaleaume and Gerald Moreau, *Le Corbusier,
Pierre Jeanneret, The Indian Adventure: Design-Art-
Architecture*, Paris, 2010, p. 569 for a period image,
p. 570 for a technical drawing



64. Pierre Jeanneret 1896-1967

Demountable bed, model no. PJ-L-05-A, designed for the Members Legislative Assembly flats, Punjab University student halls and other residencies 1955-1956

Teak, steel, fabric.

71 x 204 x 94 cm (27 $\frac{7}{8}$ x 80 $\frac{3}{8}$ x 37 in.)

Estimate

£22,000-28,000 \$26,800-34,100 €25,000-31,900

Provenance

Chandigarh, India

Literature

Eric Touchaleaume and Gerald Moreau, *Le Corbusier, Pierre Jeanneret, The Indian Adventure: Design-Art-Architecture*, Paris, 2010, pp. 320, 590



65. Pierre Jeanneret 1896-1967

*Rare 'Working table', model no. PJ-TA-07-A,
designed for private residencies, Chandigarh
Circa 1960
Teak, leather.
70.8 x 94 x 94 cm (27 $\frac{7}{8}$ x 37 x 37 in.)*

Estimate

£25,000-35,000 \$30,500-42,600 €28,500-39,900

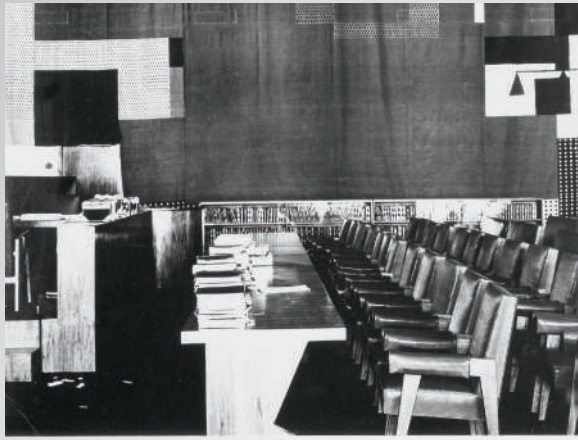
Provenance

Chandigarh, India
Galerie Patrick Seguin, Paris

Literature

Eric Touchaleaume and Gerald Moreau, *Le Corbusier,
Pierre Jeanneret, The Indian Adventure: Design-Art-
Architecture*, Paris, 2010, p. 585





High Court, Chandigarh
©FLC/ ADAGP, Paris
and DACS, London 2017
and Lucien Hervé

66. Le Corbusier and Pierre Jeanneret

1887-1965 and 1896-1967

*Pair of 'Advocate and Press' armchairs,
model no. LC/PJ-SI-41-A, designed for
the High Court, Chandigarh*
Circa 1955

Teak, hide.

Each: 89 x 63 x 66 cm (35 x 24¾ x 25⅞ in.)

Estimate

£30,000-40,000 \$36,500-48,700 €34,200-45,500

Provenance

High Court, Chandigarh, India

Literature

Eric Touchaleaume and Gerald Moreau, *Le Corbusier, Pierre Jeanneret, The Indian Adventure: Design-Art-Architecture*, Paris, 2010, pp. 168-69, 567
Galerie Patrick Seguin, ed., *Le Corbusier, Pierre Jeanneret: Chandigarh, India*, Paris, 2014, pp. 158-59, 161-62, 283





67. Le Corbusier and Charlotte Perriand 1887-1965 and 1903-1999

Double wardrobe and room divider, from a 'chambre d'étudiant', Maison du Brésil, Cité Internationale Universitaire de Paris

1956-1959

Oak, painted oak, oak-veneered wood, plastic, brass, painted metal.

150.6 x 178.5 x 72.2 cm (59¼ x 70¼ x 28¾ in.)

Ten plastic drawers moulded with *MODELE CHARLOTTE PERRIAND/BREVETE S.G.D.G./© CHARLOTTE PERRIAND/ADAGP 2002/TIRAGE LIMITE BRESIL 02* and three moulded with *MODELE CHARLOTTE PERRIAND/BREVETE S.G.D.G.*

Estimate

£8,000-12,000 \$9,700-14,600 €9,100-13,700

Provenance

Maison du Brésil, Cité Internationale Universitaire, Paris

Literature

Françoise Choay, 'Le pavillon du Brésil à la cité universitaire', *L'Œil*, Paris, September 1959, p. 58

Élisabeth Vedrenne, 'Le Corbu à La Cité U.', *L'Œil*, Paris, November 1998, p. 72

Jacques Barsac, *Charlotte Perriand Un art d'habiter 1903-1959*, 2005, pp. 466-68 for drawings and an image



68. Charlotte Perriand 1903-1999

Low bench, from Cité Cansado, Cansado, Mauritania

1958

Mahogany, painted metal.

23.3 x 259.8 x 70 cm (9¼ x 102¼ x 27½ in.)

Edited by Steph Simon, Paris, France.

Estimate

£4,000-6,000 \$4,900-7,300 €4,600-6,800

Provenance

Cité Cansado, Cansado, Mauritania

69. Robert Mathieu 1921-2002

Rare pivoting desk lamp and paper tray

Circa 1950

Painted aluminium, painted tubular steel, painted steel.

64.5 x 94 x 33 cm (25 $\frac{3}{8}$ x 37 x 12 $\frac{1}{8}$ in.)

Estimate

£3,000-4,000 \$3,700-4,900 €3,400-4,600

Literature

Ensembles Mobiliers, volume 18, 1959-1960, pl. 25



70. Mathieu Matégot 1910-2001

Pair of 'Canasta' tables

Circa 1960

Leather-bound metal, brass, glass.

Each: 37.5 x 84 x 41.5 cm (14 $\frac{3}{4}$ x 33 $\frac{1}{8}$ x 16 $\frac{3}{8}$ in.)

Manufactured by Atelier Matégot, Paris, France.

Estimate

£4,000-6,000 \$4,900-7,300 €4,600-6,800

Literature

Philippe Jousse and Caroline Mondineu,

Mathieu Matégot, Paris, 2003, p. 233, fig. 226

Patrick Favardin, *Mathieu Matégot*, Paris, 2014,

p. 209, back matter p. 8



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

Vase in the 'Sprouting' style

1960s

Stoneware, flowing *Sung* and *sofatara* glazes.

25.5 cm (10 in.) high, 21 cm (8¼ in.) diameter

Produced by Royal Copenhagen, Denmark.

Underside with *ROYAL COPENHAGEN DENMARK* stamp in green under the glaze and painted blue wave mark, incised into the body *SALTO*.

Estimate

£10,000-15,000 \$12,200-18,300 €11,400-17,100

Literature

Axel Salto, *Den Spirende Stil*, Copenhagen, 1949, pp. 92-93 for images and a drawing of other examples in the 'Sprouting' style

Forces of Nature: Axel Salto: Ceramics & Drawings, exh. cat., Antik, New York, 1999, pp. 2, 9 for other examples in the 'Sprouting' style



72. Axel Johann Salto 1889-1961

'Dafne forvandles til et Træ' (Daphne transforms into a tree) sculpture

1952

Stoneware, flowing *Sung* glazes.

59 cm (23¼ in.) high

Produced by Royal Copenhagen, Copenhagen, Denmark.

Underside with Crown and ROYAL COPENHAGEN

DENMARK stamp in green under the glaze

and painted blue wave mark, incised into the body

SALTO/20671/IA/095.

Estimate

£30,000-40,000 \$36,500-48,700 €34,200-45,500

Provenance

Private collection, New York

Literature

Axel Salto and Paul la Cour, *Salto's Træsnit*, Det Hoffensbergske Etablissement A/S, Copenhagen, January 1940, p. 19 for a woodblock print of 'Dafne forvandles til et Træ'



Alternative view



Salto and Daphne.

The story of the nymph Daphne transforming into a laurel tree to escape the unwanted attentions of the god Apollo perfectly suited Axel Salto's interest in animal and plant forms combining and transmogrifying with an unearthly energy. He had explored the Daphne theme in an abstracted and expressionist woodcut of 1939, and it fitted well with Salto's interest in myth as a means of evoking the almost primeval power of the Northern landscape.

Eros shot Apollo with a golden arrow, giving the god a passionate love for Daphne. Because she had been shot with a lead arrow by Eros, Daphne lost interest in love, and resisted his approaches. Apollo pursued Daphne relentlessly, but with Eros's intervention, he caught up with her, and Daphne had to call upon the help of her father Peneios (or Ladon, in an Arcadian version of the myth) who promptly turned her into a laurel tree. To this tree the poor Apollo declared eternal love, wishing Daphne to remain evergreen, and so the laurel tree kept its green leaves. The narrative has been a popular theme in Western art, not only in Classical times, but from the Renaissance onwards, with artists such as Antonio del Pollaiuolo and Lorenzo Bernini, each of whom explored the full dramatic import of this story.

This piece was made in 1952. While other versions have variously been decorated in flowing oxblood and a more varied and descriptive colouration that clearly distinguished Daphne from her enveloping laurel, this piece is covered in rich and earthy rust Sung glazes often used by Salto. The effect is more abstract, Daphne merging with the tree into an amorphous whole, only the modelling differentiating her from the bursting foliage, a favourite Salto theme. The artist enjoys the chance to explore contrapposto in his modelling, Daphne softly twisting, almost languid, amidst the burgeoning laurel that shows Salto's 'budding' idiom to full effect. Typically baroque in style, with those familiar overtones of Art Nouveau we know well in Salto's work, such pieces remained popular in the 1950s, when a sparer aesthetic in Scandinavian post-war art and design might have left such sculpture behind.

Daphne is one of his most voluptuous pieces, the integration of form particularly successful. It is a synthesis completed by a particularly opulent surface. Salto renders the drama of Daphne's transformation into something harmonious and classically elegant, but through which a sense of dark fertility and magic is still strongly felt.

David Whiting



Axel Salto,
*'Dafne forvandles
til et Træ'*, 1939,
woodblock print



73. Axel Einar Hjorth 1888-1959

'Sandhamn' sofa

designed 1929, executed 1931

Pine, fabric.

77 x 220 x 73.5 cm (30³/₈ x 86⁵/₈ x 28⁷/₈ in.)

Produced by AB Nordiska Kompaniet, Stockholm, Sweden. Reverse with manufacturer's metal label impressed with register number *NK R33843 - C12 3 31*.

Estimate

£30,000-40,000 \$36,500-48,700 €34,200-45,500

Provenance

Galerie Eric Philippe, Paris

The present model is registered in the Nordiska museet digital archive as number 33843.



74. Märta Måås-Fjetterström 1873-1941

‘Tusenskönan’ (Daisy) rug

designed 1933, executed after 1941

Handwoven wool on a linen warp.

360 x 229 cm (141¾ x 90½ in.)

Handwoven by Gunni Andersson and Marta Pålssonat

at Märta Måås-Fjetterström AB, Båstad, Sweden.

Woven with manufacturer’s mark *AB MMF*.

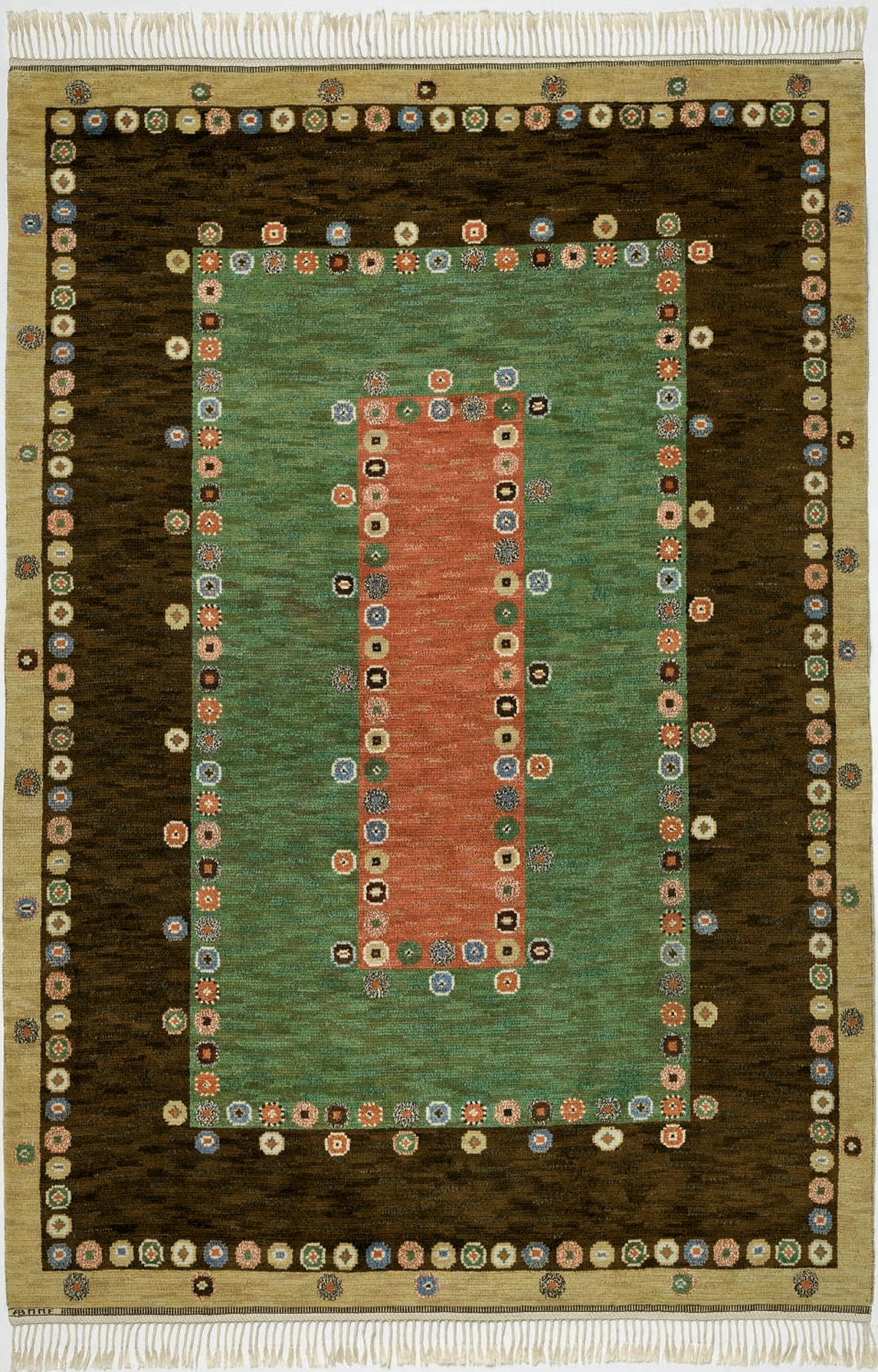
Estimate

£25,000-35,000 \$30,500-42,600 €28,500-39,900

Literature

Objects d’Affection, exh. cat., Galleria Nilufar, Milan, p. 87

Phillips wishes to thank Angelica Persson and Martin Chard from Märta Måås-Fjetterström AB, for their assistance with the cataloguing of the present lot.



Σ **75. Hans J. Wegner** 1914-2007

Set of eight 'Cowhorn' chairs, model no. JH 505

Circa 1952

Teak, rosewood inlays, leather.

Each: 73.8 x 58.6 x 47.2 cm (29 x 23 $\frac{1}{8}$ x 18 $\frac{5}{8}$ in.)

Manufactured by Johannes Hansen, Copenhagen, Denmark. Each underside with manufacturer's metal label impressed *JOHANNES HANSEN/CABINET MAKER/COPENHAGEN-DENMARK/DESIGN: H.J. WEGNER.*

Estimate

£60,000-80,000 \$73,100-97,400 €68,300-91,100

Provenance

Dansk Møbelkunst Gallery, Copenhagen, Denmark

Phillips de Pury & Company, London, 'Nordic',

27 September 2012, lot 240

Acquired from the above by the present owner

Literature

Henrik Sten Mølller, *Tema Med Variationer:*

Hans J. Wegner's Møbler, Tønder, 1979, p. 49

Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar,*

Volume 3: 1947-1956, Copenhagen, 1987, p. 213

Jens Bernsen, *Hans J. Wegner: om Design*, exh. cat.,

Dansk Design Center, Copenhagen, 1995, p. 75

Christian Holmsted Olesen, *Wegner: just one good chair*,

exh. cat., Design Museum Denmark, 2014, p. 136

The present model was exhibited at the 'Copenhagen Cabinetmakers' Guild', Kunstindustrimuseet, Copenhagen, 26 September-12 October 1952, stand 23.



76. Peder Moos and Kay Simmelhag

1906-1991 and 1899-1988

Unique coffee table, depicting Leda and the Swan
1944

Oak, mahogany inlays, marble mosaic.

51.3 x 108 x 77.5 cm (20¼ x 42½ x 30½ in.)

Executed by master cabinetmaker Peder Moos and
tabletop executed by Kay Simmelhag, Denmark.

Underside signed and dated *B34 1944/Moos*.

Estimate

£8,000-10,000 \$9,700-12,200 €9,100-11,400

Literature

Bodil Stauning, *Ej blot til pynt*, Stockholm, 2005,
illustrated fig. 50



77. Edvard Kindt-Larsen and Tove Kindt-Larsen 1901-1982 and 1906-1994

Pair of 'Fireplace' armchairs

Circa 1939

Beech, leather, fabric.

Each: 72.5 x 69.3 x 83 cm (28½ x 27¼ x 32⅝ in.)

Executed by master cabinetmaker

Gustav Bertelsen, Denmark.

Estimate

£15,000-20,000 \$18,300-24,400 €17,100-22,800

Literature

Nyt Tidsskrift For Kunstindustri, no. 4, April 1941,

p. 59; no. 8, August 1941, p. 112; no. 5, May 1942,

n.p. for an advertisement; no. 6, June 1944, p. 93;

no. 12, December 1945, p. 163

Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar*,

Volume 2: 1937-1946, Copenhagen, 1987, pp. 109-10

for images and drawings

Noritsugu Oda, *Danish Chairs*, San Francisco, 1996, p. 44

The present model was exhibited at
the 'Copenhagen Cabinetmakers' Guild',
Kunstindustrimuseet, Copenhagen,
20 September-6 October 1940, stand 15.





78. Frits Henningsen 1889-1965

Rocking chair

Circa 1930

Cuban mahogany, Niger leather, brass nailheads.

84.4 x 67 x 78 cm (33¼ x 26¾ x 30¾ in.)

Executed by master cabinetmaker Frits Henningsen,
Copenhagen, Denmark.

Estimate

£5,000-7,000 \$6,100-8,500 €5,700-8,000

Literature

Noritsugu Oda, *Danish Chairs*, San Francisco, 1996, p. 42



79. Poul Henningsen 1894-1967

Pair of early table lamps, type 4/3 shades

Circa 1927

Tubular brass, brass, opaque glass, Bakelite.

Each: 53 cm (20 $\frac{7}{8}$ in.) high, 39.6 cm (15 $\frac{5}{8}$ in.) diameter

Manufactured by Louis Poulsen, Copenhagen, Denmark.

Each light fixture impressed with *PAT. APPL.*

Estimate

£20,000-25,000 \$24,400-30,500 €22,800-28,500

Literature

Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 1: 1927-1936*, Copenhagen, 1987, p. 107

Tina Jørstian and Poul Erik Munk Nielsen, *PH 100 Light&Design*, exh. cat., Danish Museum of Art & Design, Copenhagen, 1994, pp. 5, 8, 21-22

Tina Jørstian and Poul Erik Munk Nielsen, eds., *Light Years Ahead: The Story of the PH Lamp*, Copenhagen, 2000, pp. 147-50

Erik Steffensen, *Poul Henningsen*, Denmark, 2005, pp. 10, 23 for an image and a drawing





80. Poul Henningsen 1894-1967

Pair of standard lamps, type 3/2 shades
1931-1951

Tubular copper, copper, patinated brass,
painted glass, Bakelite.

Each: 151 cm (59½ in.) high

Manufactured by Louis Poulsen, Copenhagen,
Denmark. Each light fixture impressed with
PATENTED/P.H-3/2 and each light bulb socket
embossed with *Patented/PHlamp*.

Estimate

£12,000-15,000 \$14,600-18,300 €13,700-17,100

Literature

Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 1: 1927-1936*, Copenhagen, 1987, p. 117, fig. 1, p. 157, fig. 2, p. 259

Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 2: 1937-1946*, Copenhagen, 1987, p. 11, fig. 2, p. 85, fig. 1

Tina Jørstian and Poul Eric Munk Nielsen, eds., *Light Years Ahead, The Story of the PH Lamp*, Copenhagen, 1994, p. 189

The present model was first exhibited at the
'Copenhagen Cabinetmakers' Guild', Teknologisk
Instituts Udstillingslokaler, Copenhagen, 3 October-
18 October 1931, stand 8.

81. Hans J. Wegner 1914-2007

Architect's desk, model no. JH 571

Designed 1953

Sanded oak, chromium-plated steel, brass.

73.5 x 195 x 90 cm (28 $\frac{7}{8}$ x 76 $\frac{3}{4}$ x 35 $\frac{3}{8}$ in.)

Executed by master cabinetmaker Johannes Hansen, Copenhagen, Denmark. Underside with retailer's partial paper label RASMUSSEN & SON/Boligmontering/Grundl/1889.

Estimate

£30,000-40,000 \$36,500-48,700 €34,200-45,500

Literature

Johan Møller Nielson, *Wegner en Dansk*

Møbelkunstner, Copenhagen, 1965, pp. 70, 87, 107

Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 3: 1947-1956*, Copenhagen, 1987, p. 281

Christian Holmsted Olesen, *Wegner: just one good chair*, exh. cat., Design Museum Denmark, Copenhagen, 2014, pp. 63, 240

The present model was exhibited at the 'Copenhagen Cabinetmakers' Guild', Forum, Copenhagen, 16-26 September 1954, stand 16.





82. Hans J. Wegner 1914-2007

Pair of benches, model no. JH 555

Circa 1949

Oak, fabric.

Each: 77 x 145 x 77 cm (30³/₈ x 57¹/₈ x 30³/₈ in.)

Executed by master cabinetmaker Johannes Hansen, Copenhagen, Denmark. Each underside branded with manufacturer's logo, one with JOHANNES HANSEN/COPENHAGEN/DENMARK.

Estimate

£25,000-35,000 \$30,500-42,600 €28,500-39,900

Literature

Johan Møller Nielson, *Sitting Pretty: Wegner en Dansk Møbelkunstner*, Copenhagen, 1965, p. 99

Christian Holmsted Olesen, *Wegner: just one good chair*, exh. cat., Design Museum Denmark, 2014, p. 54

83. Hans J. Wegner 1914-2007

*Pair of 'Ox' lounge armchairs, model no. AP-47
and stool, model no. AP-49*

1960

Chromium-plated steel, chromium-plated tubular steel,
fabric, leather.

Each armchair: 87.5 x 92.5 x 95 cm (34½ x 36¾ x 37¾ in.)

Stool: 34 x 75 x 49 cm (13¾ x 29½ x 19¼ in.)

Manufactured by AP Stolen, Copenhagen, Denmark.

Estimate

£20,000-25,000 \$24,400-30,500 €22,800-28,500

Literature

Jens Bernsen, *Hans J. Wegner: Om Design*, exh. cat.,
Dansk Design Centre, Copenhagen, 1995, p. 19





84. Palle Suenson 1904-1987

*Pair of large wall lights, designed for the canteen,
Aarhus Oil Factory A/S*

Circa 1940

Painted brass, brass, opaque glass.

Each: 28.5 x 26 x 27.5 cm (11¼ x 10¼ x 10⅞ in.)

Estimate

£12,000-15,000 \$14,600-18,300 €13,700-17,100

Provenance

Aarhus Oil Factory A/S, Aarhus

Σ 85. **Ejner Larsen and Aksel Bender
Madsen** 1917-1987 and 1916-2000

Rare desk

Circa 1957

Teak, Brazilian rosewood.

72.5 x 185.8 x 80.8 cm (28½ x 73⅞ x 31¾ in.)

Executed by master cabinetmaker Willy Beck, Copenhagen, Denmark. Underside with manufacturer's metal label impressed *PRODUCED BY/CABINET-MAKER/WILLY BECK/COPENHAGEN/DENMARK/ARCHITECTS A. BENDER MADSEN AND EJNER LARSEN.*

Estimate

£10,000-15,000 \$12,200-18,300 €11,400-17,100

Literature

Esbjørn Hiort, *Modern Danish Furniture*, New York, 1956, p. 99 for a similar example

Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 4: 1957-1966*, Copenhagen, 1987, p. 8, fig. 1 for a similar example





86. Kaj Gottlob 1887-1976

Pair of rare sofas, designed for the Copenhagen Stock Exchange, Committee Hall, Copenhagen 1957

Oak, fabric.

Each: 77.5 x 242.5 x 80 cm (30½ x 95½ x 31½ in.)

From the production of 6.

Estimate

£20,000-30,000 \$24,400-36,500 €22,800-34,200

Provenance

Copenhagen Stock Exchange Committee Hall,
Copenhagen, 1957

Phillips, London, 'Nordic', 1 October 2015, lot 291





87. Vilhelm Lauritzen 1894-1984

Pair of adjustable wall lights, designed for the Radiohuset (National Broadcasting House), Copenhagen

Circa 1942

Tubular brass, brass, painted brass.

Each: 55 cm (21½ in.) fully extended

Manufactured by Louis Poulsen, Copenhagen, Denmark.

Each stem impressed with manufacturer's mark *LP*.

Estimate

£4,000-6,000 \$4,900-7,300 €4,600-6,800

Literature

LP-nyt, August 1944, p. 297 for a similar example

Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar*,

Volume 3: 1947-1956, Copenhagen, 1987, p. 67 for

a similar example

Lisbet Balslev Jørgensen, *Vilhelm Lauritzen: En Moderne*

Arkitekt, Copenhagen, 1994, p. 238 for similar examples



Σ 88. Børge Mogensen 1914-1972

Chest of drawers, model no. BM 59

Circa 1957

Rosewood, rosewood-veneered wood, sycamore, brass.

90 x 70 x 50 cm (35¾ x 27½ x 19¾ in.)

Executed by master cabinetmaker

P. Lauritsen & Son, Denmark.

Estimate

£5,000-7,000 \$6,100-8,500 €5,700-8,000

Literature

Mobilia, no. 34, May 1958, n.p.

Michael Müller, *Børge Mogensen, Möbel mit Format*,

Berlin, 2015, p. 121 for an eight-drawer example

89. Ilmari Tapiovaara 1914-1999

Rare 'Dolphin' chaise longue

Circa 1955

Painted oak, laminated oak, leather, painted metal, metal.

84 x 127 x 44.5 cm. (33 x 50 x 17 $\frac{5}{8}$ in.)

Produced by Skanno Ltd., Finland.

Estimate

£14,000-18,000 \$17,100-21,900 €15,900-20,500

Literature

Pekka Korvenmaa, *Ilmari Tapiovaara*, Salamanca, 1997, p. 109, fig. 157, p. 195, fig. 471

Aila Svenskberg, *Ilmari Tapiovaara: life and design*, exh. cat., Design Museum, Helsinki, 2014, p. 116



Σ 90. **Børge Mogensen** 1914-1972

Sideboard, model no. BM 57

Circa 1957

Rosewood, rosewood-veneered wood,

sanded oak, oak, brass.

90 x 137.5 x 50 cm (35 $\frac{3}{8}$ x 54 $\frac{1}{8}$ x 19 $\frac{5}{8}$ in.)

Executed by master cabinetmaker

P. Lauritsen & Son, Denmark.

Estimate

£5,000-7,000 \$6,100-8,500 €5,700-8,000

Provenance

Dansk Møbelkunst Gallery, Copenhagen

Literature

Mobilia, no. 34, May 1958, n.p.

Arne Karlsen, ed., *Børge Mogensen Svend Wiig Hansen*,

exh. cat., Finmar, London, 1961, p. 11

Michael Müller, *Børge Mogensen, Möbel mit Format*,

Berlin, 2015, p. 120

91. **Axel Einar Hjorth** 1888-1959

Set of twelve chairs, from the 'Utö' series

1930s

Pine.

Each: 80 x 46 x 46.7 cm (31 $\frac{1}{2}$ x 18 $\frac{1}{8}$ x 18 $\frac{3}{8}$ in.)

Produced by AB Nordiska Kompaniet,

Stockholm, Sweden.

Estimate

£6,000-8,000 \$7,300-9,700 €6,800-9,100

Literature

Christian Björk, Thomas Ekström and Eric Ericson,

Axel Einar Hjorth: Möbelarkitekt, Stockholm,

2009, p. 130





92. **Timo Sarpaneva** 1926-2006

*'Purkaus' (Eruption) glass sculpture,
from the 'Finlandia' series*

Circa 1964

Mold-blown clear glass.

55 cm (21 $\frac{5}{8}$ in.) high, 22 cm (8 $\frac{5}{8}$ in.) diameter

Produced by Iittala, Helsinki, Finland.

Base incised with *TIMO SARPANEVA*.

Estimate

£8,000-12,000 \$9,700-14,600 €9,100-13,700

Provenance

Galerie Carelia Milan, 1965

Private collection

Acquired from the above by the present owner

Literature

Martti Vuorenjuuri, 'Fördomsfritt glas', *Form*, no. 1, 1964, illustrated p. 242, p. 243, fig. 4

Kaj Kalin, *Sarpaneva*, Helsinki, 1986, p. 205, fig. 2, p. 229

Marianne Aav and Eeva Viljanen, eds., *Iittala: 125 Years of Finnish Glass Complete History with all Designers*, Helsinki, 2006, p. 227

Marianne Aav, Ebba Brännback and Eeva Viljanen, eds., *Timo Sarpaneva Collection*, Helsinki, 2006, p. 69

Kaisa Koivisto and Pekka Korvenmaa, eds., *Glass from Finland in the Bischofberger Collection*, exh. cat.,

Fondazione Giorgio Cini, Venice, 2015, pp. 354, 411



93. Gino Sarfatti 1912-1985

Pair of ceiling lights

Circa 1958

Painted and chromium-plated aluminium.

Each: 15 cm (5⅞ in.) diameter, variable drop

Manufactured by Arteluce, Milan, Italy. Each

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

Estimate

£3,000-5,000 \$3,700-6,100 €3,400-5,700

Provenance

Casa Bellori, Inveruno, Milano





94. Gino Sarfatti 1912-1985

Pair of rare ceiling lights

Circa 1962

Painted aluminium, aluminium, coloured glass.

Each: 30.5 cm (12 in.) diameter, variable drop

Manufactured by Arteluce, Milan, Italy. Inside of one canopy with manufacturer's printed label *AL/MILANO/ARTELUCE*.

Estimate

£10,000-15,000 \$12,200-18,300 €11,400-17,100

Provenance

Casa Bellori, Inveruno, Milano

Literature

Marco Romanelli and Sandra Severi, *Gino Sarfatti: selected works 1938-1973*, Milan, 2012, p. 29



95. Carlo Mollino 1905-1973

Desk, designed for the Lattes Publishing House, Turin
1953-1954
Laminated ash wood, ash-veneered wood, Fibrosil, brass.
75 x 178.5 x 90 cm (29½ x 70¼ x 35⅝ in.)

Estimate

£50,000-70,000 \$60,900-85,300 €56,900-79,700 Ω

Provenance

Lattes Publishing House, Turin
Galerie Downtown François Laffanour, Paris

Exhibited

'Carlo Mollino Arabesques', Galleria Civica d'Arte Moderna e Contemporanea, 20 September 2006-7 January 2007

Literature

Roberto Aloï, *Esempi Di Arredamento Moderno, Di Tutto Il Mondo, studi librerie scrivanie*, Milan, 1956, fig. 223
Fulvio Ferrari, *Carlo Mollino, Cronaca*, Turin, 1985, p. 118, fig. 193
Giovanni Brino, *Carlo Mollino*, Munich, 1987, p. 111
Fulvio Ferrari and Napoleone Ferrari, *The Furniture of Carlo Mollino*, New York, 2006, pp. 138-39, figs. 226-28, p. 227
Fulvio Ferrari and Napoleone Ferrari, eds., *Carlo Mollino Arabesques*, exh. cat., Galleria Civica d'Arte Moderna e Contemporanea, Milan, 2007, illustrated p. 93, fig. 133



96. Stilnovo

Adjustable wall light

1950s

Acrylic, painted aluminium, painted brass, brass.

32 x 36.5 x 100 cm (12 $\frac{5}{8}$ x 14 $\frac{3}{8}$ x 39 $\frac{3}{8}$ in.),

fully extended

Manufactured by Stilnovo, Milan, Italy. Fixture impressed with *stilnovo/BREVETTATO/PATENT*.

Estimate

£4,000-6,000 \$4,900-7,300 €4,600-6,800

Provenance

Casa Bellori, Inveruno, Milan





97. Studio BBPR
- Gian Luigi Banfi,
Ludovico Belgiojoso,
Enrico Peressutti and
Ernesto Nathan Rogers est. 1932

*Set of three large wall lights, designed for the
Mediolanum Cinema, Milan*
Circa 1971

Painted metal, acrylic.

Each: 130 x 36 x 47 cm (51½ x 14½ x 18½ in.)

Estimate

£8,000-12,000 \$9,700-14,600 €9,100-13,700

Provenance

Mediolanum Cinema, Milan

Literature

Ezio Bonfanti and Marco Porta, *Città, museo e
architettura: Il gruppo BBPR nella cultura architettonica
italiana 1932-1970*, Firenze, 1973, p. A 131, fig. 5 for
a similar example

98. Mauro Reggiani 1897-1980

Rare desk

Circa 1960

Laminated wood, painted perforated steel, painted tubular steel, painted steel.

76 x 204 x 65 cm (29 $\frac{7}{8}$ x 80 $\frac{3}{8}$ x 25 $\frac{5}{8}$ in.)

Manufactured by Cream Fassio, Milan, Italy.

Tabletop printed twice with *M. Reggiani*, steel frame

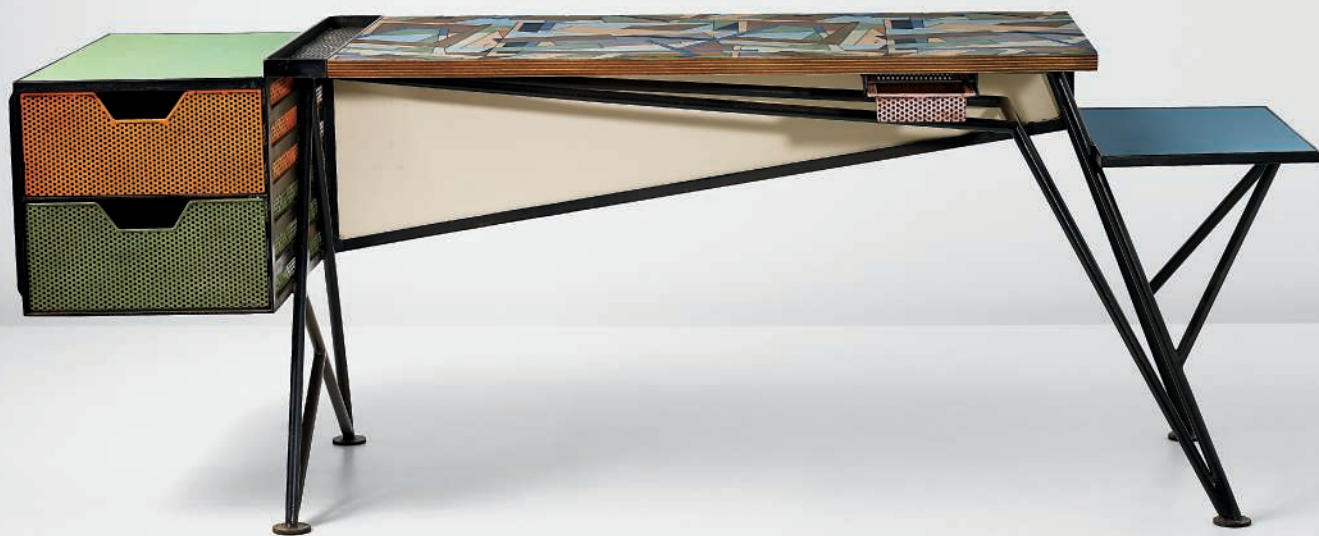
with manufacturer's metal label *CREAM FASSIO/*

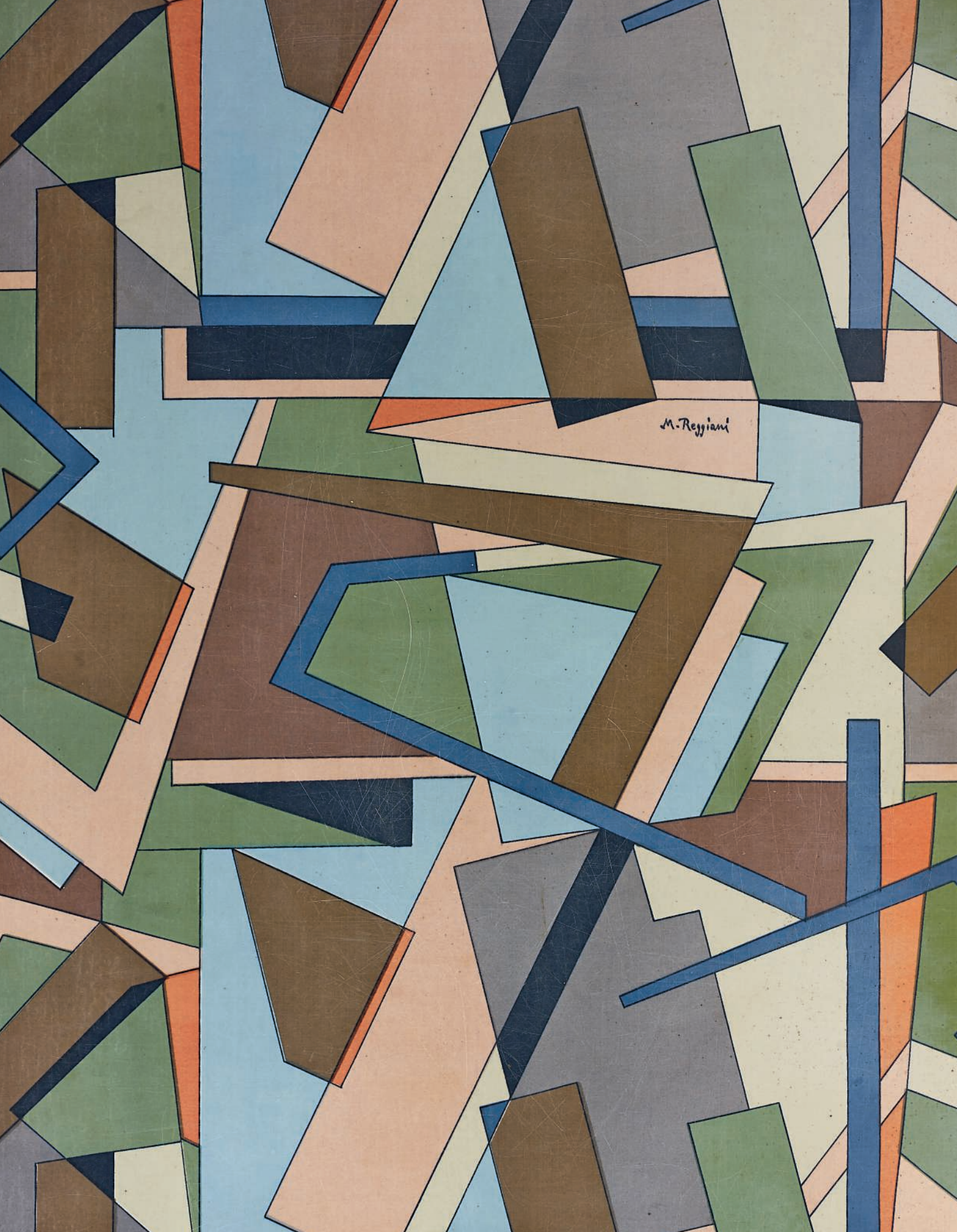
ALLESTIMENTI/ARREDAMENTI/MILANO and

impressed with *BY MAURO REGGIANI* on the reverse.

Estimate

£7,000-9,000 \$8,500-11,000 €8,000-10,200





M. Reggiani



99. Carlo Scarpa 1906-1978

Rare five-armed chandelier, model no. 5329
1941

Soffiato glass, tubular brass, brass.
110 cm (43¼ in.) drop, 48 cm (18⅞ in.) diameter
Produced by Venini & C., Murano, Italy.

Estimate

£7,000-9,000 \$8,500-11,000 €8,000-10,200

Literature

Roberto Aloï, *L'Arredamento Moderno, terza serie*,
Milan, 1955, fig. 153

Anna Venini Diaz de Santillana, *Venini Catalogue*
Raisonné 1921-1986, Milan, 2000, p. 264, pl. 158

Franco Deboni, *Venini Glass: Its history, artists and*
techniques, Volume 1, Turin, 2007, pl. 185

100. Gio Ponti 1891-1979

Pair of armchairs and ottomans, designed for the First Class of the 'Conte Grande' transatlantic ocean liner
Circa 1948

Stained walnut, fabric.

Each armchair: 81 x 73 x 79 cm (31 $\frac{1}{8}$ x 28 $\frac{3}{4}$ x 31 $\frac{1}{8}$ in.)

Each ottoman: 37.5 x 38 x 39 cm (14 $\frac{3}{4}$ x 14 $\frac{7}{8}$ x 15 $\frac{3}{8}$ in.)

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

Estimate

£10,000-15,000 \$12,200-18,300 €11,400-17,100

Literature

'Alcune opere d'arte sul Conte Grande', *Domus*, no. 244, March 1950, p. 14

Paolo Piccione, *Gio Ponti: le navi: il progetto degli interni navali, 1948-1953*, Viareggio, Italy, 2007, pp. 41, 43-45, 50-51, 56, 60-63





101. Max Ingrand 1908-1969

Ceiling light, model no. 1508

Circa 1954

Tubular brass, brass, painted metal, coloured glass, glass.

74 cm (29 $\frac{1}{8}$ in.) drop, 94 cm (37 in.) diameter

Manufactured by Fontana Arte, Milan, Italy.

Estimate

£7,000-9,000 \$8,500-11,000 €8,000-10,200

Provenance

Private collection, Palermo, Italy, 1950s

Thence by descent to the present owner

Literature

'Stand di Fontana Arte alla 39^a fiera di Milano',

Vitrum, no. 125, May-June 1961, pp. 32-33

Pierre-Emmanuel Martin-Vivier, *Max Ingrand*,

Du Verre À La Lumière, Paris, 2009, pp. 193, 196

Franco Deboni, *Fontana Arte: Gio Ponti, Pietro Chiesa*,

Max Ingrand, Turin, 2012, figs. 8, 313



102. Gio Ponti 1891-1979

Rare ceiling light

Circa 1965

Brass, tubular brass, opaque glass, painted aluminium.

110 x 96 x 17 cm (43 $\frac{1}{4}$ x 37 $\frac{3}{4}$ x 6 $\frac{3}{4}$ in.)

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

Estimate

£15,000-20,000 \$18,300-24,400 €17,100-22,800

Provenance

Hotel Baita dei Pini, Bormio, Italy

103. Fontana Arte

Coffee table

Circa 1958

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

37 cm (14 $\frac{5}{8}$ in.) high, 83.5 cm (32 $\frac{7}{8}$ in.) diameter

Manufactured by Fontana Arte, Milan, Italy.

Estimate

£25,000-35,000 \$30,500-42,600 €28,500-39,900

Provenance

Private collection, Bergamo

Literature

'Cristalli Fontana Arte', *Domus*, Milan, no. 344,
July 1958, p. 52

'Stand di Fontana Arte alla 39^a fiera di Milano',

Vitrum, no. 125, May-June 1961, pp. 28-29, 33

Franco Deboni, *Fontana Arte: Gio Ponti, Pietro Chiesa*,

Max Ingrand, Turin, 2012, fig. 409





104. Fulvio Bianconi 1915-1996

Pair of rare ceiling lights

Circa 1950

Pezzato coloured glass, *lattimo* glass, brass.

Each: 50.5 cm (19 $\frac{7}{8}$ in.) drop, 38.8 cm (15 $\frac{1}{4}$ in.) diameter

Produced by Venini & C., Murano, Italy.

Estimate

£10,000-15,000 \$12,200-18,300 €11,400-17,100

Literature

Franco Deboni, *Venini Glass, Catalogue 1921-2007*, Volume 2, Turin, 2007, fig. 227

105. Paolo Buffa 1903-1970

Side table

1940s

Cipollino marble, brass.

45.5 cm (17 $\frac{7}{8}$ in.) high, 64.8 cm (25 $\frac{1}{2}$ in.) diameter

Produced by Marelli & Colico, Cantù, Italy.

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

Estimate

£3,000-5,000 \$3,700-6,100 €3,400-5,700

Provenance

Private collection, Palermo





106. Carlo Scarpa 1906-1978

Mirror, model no. 30

Circa 1937

Pesante battuto coloured glass, mirrored glass, brass.

39.1 x 34.5 x 9.1 cm (15 $\frac{3}{8}$ x 13 $\frac{3}{8}$ x 3 $\frac{7}{8}$ in.)

Produced by Venini & C., Murano, Italy. Reverse with manufacturer's paper label *VENINI S.A./MURANO* and impressed with *VENINI/MURANO*.

Estimate

£6,000-8,000 \$7,300-9,700 €6,800-9,100

Literature

Anna Venini Diaz de Santillana, *Venini Catalogue*

Raisonné 1921-1986, Milan, 2000, p. 242, pl. 43

Franco Deboni, *Venini Glass: Its history, artists and techniques*, Volume 1, Turin, 2007, pl. 43

107. Gio Ponti 1891-1979

Armchair, model no. 504, designed for the First Class Dining Room of the 'Conte Grande' transatlantic ocean liner

Circa 1948

Walnut, brass, fabric.

87 x 58 x 63.6 cm (34¼ x 22⅞ x 25 in.)

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

Estimate

£3,000-5,000 \$3,700-6,100 €3,400-5,700

Provenance

Private collection, Milan

Literature

'Alcune opere d'arte sul Conte Grande', *Domus*, no. 244, March 1950, p. 25

Paolo Piccione, *Gio Ponti: le navi: il progetto degli interni navali, 1948-1953*, Viareggio, Italy, 2007, pp. 60-63, 65

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





108. Tomaso Buzzi 1900-1981

Rare ceiling light, model no. 5235

1931-1935

Lattimo aurato and pulegoso glass, tubular brass, brass.

85.5 cm (33 $\frac{3}{8}$ in.) drop, 66.5 cm (26 $\frac{1}{8}$ in.) diameter

Produced by Venini & C., Murano, Italy.

Estimate

£6,000-8,000 \$7,300-9,700 €6,800-9,100

Provenance

Private collection, Milan

Literature

Anna Venini Diaz de Santillana, *Venini Catalogue Raisonné 1921-1986*, Milan, 2000, p. 255, pl. 136

Franco Deboni, *Venini Glass: Its history, artists and techniques, Volume 1*, Turin, 2007, pl. 136



109. Venini

Table mirror, model no. 74

Circa 1939

A treccia coloured glass, mirrored glass, brass.

55 x 50.5 cm (21 $\frac{3}{8}$ x 19 $\frac{7}{8}$ in.)

Produced by Venini & C., Murano, Italy. Reverse with partial paper label.

Estimate

£3,000-4,000 \$3,700-4,900 €3,400-4,600

Literature

Anna Venini Diaz de Santillana, *Venini Catalogue Raisonné 1921-1986*, Milan, 2000, p. 242, pl. 44D

Franco Deboni, *Venini Glass: Its history, artists and techniques, Volume 1*, Turin, 2007, pl. 44D

II. Venini

Large illuminated mirror, model no. 68
Circa 1939
Mirrored glass, brass, clear glass *a treccia*.
132 cm (51 $\frac{7}{8}$ in.) diameter
Produced by Venini & C., Murano, Italy.

Estimate

£6,000-8,000 \$7,300-9,700 €6,800-9,100

Provenance

Private collection, Milan

Literature

Anna Venini Diaz de Santillana, *Venini Catalogue Raisonné 1921-1986*, Milan, 2000, p. 242, pl. 44C
Franco Deboni, *Venini Glass: Its history, artists and techniques, Volume 1*, Turin, 2007, pl. 44C



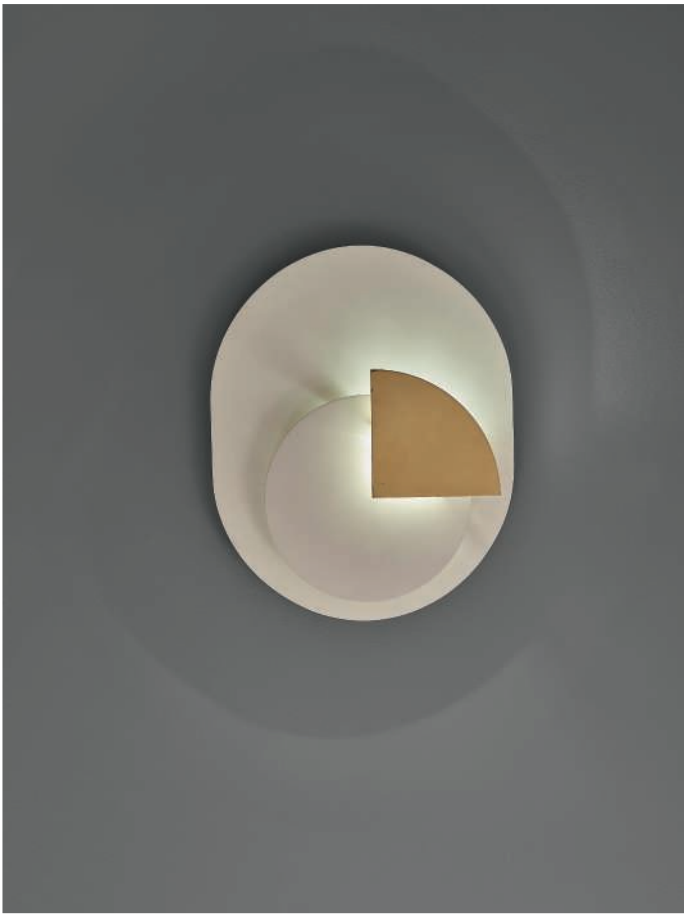
III. Arredoluce

Rare side table, designed for the Arredoluce showrooms
1950s
Coloured glass, leather-bound wood, brass.
50.2 cm (19 $\frac{3}{4}$ in.) high, 63.2 cm (24 $\frac{7}{8}$ in.) diameter
Manufactured by Arredoluce, Monza, Italy. Top of stem impressed with manufacturer's mark A.

Estimate

£4,000-6,000 \$4,900-7,300 €4,600-6,800





112. Pia Guidetti Crippa

Rare 'Quadro luminoso' wall light

Circa 1967

Painted aluminium, tubular brass, brass.

50 x 40 x 9.5 cm (19⁵/₈ x 15³/₄ x 3³/₄ in.)

Manufactured by Lumi, Milan, Italy. Inside of

brass shade with manufacturer's plastic label

PIA GUIDETTI CRIPPA/designer/LUMI/MADE IN ITALY.

Estimate

£2,000-3,000 \$2,400-3,700 €2,300-3,400



113. Gio Ponti 1891-1979

*Bench, designed for the public administration offices,
Forlì, Italy*

1940s

Laminated plywood, stained beech-veneered wood,
stained beech, brass.

91.5 x 200 x 49 cm (36 x 78³/₄ x 19¹/₄ in.)

Side with inventory metal label impressed with
AMMINISTRAZIONE PROVINCIALE/FORLÌ/NUMERO
D'INVENTARIO and handwritten in marker A 109.

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

Estimate

£7,000-9,000 \$8,500-11,000 €8,000-10,200

Provenance

Public administration offices, Forlì

II4. Gio Ponti 1891-1979

*Bench, designed for the public administration offices,
Forlì, Italy*

1940s

Laminated plywood, stained beech veneered wood,
stained beech, pine, brass.

87.7 x 329.2 x 49.5 cm (34½ x 129½ x 19½ in.)

Side with inventory metal label impressed with
*AMMINISTRAZIONE PROVINCIALE/FORLÌ/NUMERO
D'INVENTARIO* and handwritten in marker with faded
inventory number. Together with a certificate of authenticity
from the Gio Ponti Archives.

Estimate

£7,000-9,000 \$8,500-11,000 €8,000-10,200

Provenance

Public administration offices, Forlì





115. Fontana Arte

Mirror, model no. 1928

1963

Mirrored glass, coloured glass, painted steel.

51.7 x 51.7 x 4 cm (20³/₈ x 20³/₈ x 1¹/₂ in.)

Manufactured by Fontana Arte, Milan, Italy.

Reverse ink stamped with 27 SEPT. 1963.

Estimate

£4,000-6,000 \$4,900-7,300 €4,600-6,800

Literature

'rassegna domus, per Natale', *Domus*, no. 373, December 1960, fig. 1

Edoardo Paoli, *Specchiere e specchi, quaderni vitrum*, no. 8, 1996, p. 199



116. Fontana Arte

Standing ashtray

1940s

Glass, tubular brass, brass.

57 cm (22¹/₂ in.) high

Manufactured by Fontana Arte, Milan, Italy.

Estimate

£2,000-3,000 \$2,400-3,700 €2,300-3,400

117. Fontana Arte

Set of three wall lights, model no. 2140

Circa 1960

Opaque glass, brass.

Each: 10.7 x 10.2 x 15 cm (4¹/₄ x 4 x 5⁷/₈ in.)

Manufactured by Fontana Arte, Milan, Italy.

Estimate

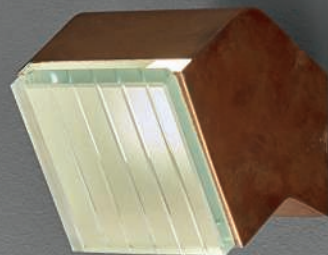
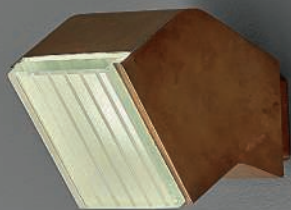
£4,000-6,000 \$4,900-7,300 €4,600-6,800

Provenance

Private collection, Como

Literature

Fontana Arte, Archive image no. 3699





118. Max Ingrand 1908-1969

Table lamp

1955

Painted cast aluminium, fabric shade.

50 x 42 x 15.7 cm (19 $\frac{5}{8}$ x 16 $\frac{1}{2}$ x 6 $\frac{1}{8}$ in.)

Manufactured by Fontana Arte, Milan, Italy.

Reverse with retailer's paper label *M.FUCILE/MESSINA/A GARIBALDI. 71/TELEFONO 13239.*

Estimate

£4,000-6,000 \$4,900-7,300 €4,600-6,800

Literature

Pierre-Emmanuel Martin-Vivier, *Max Ingrand*,

Du Verre À La Lumière, Paris, 2009, pp. 193-94

Franco Deboni, *Fontana Arte: Gio Ponti, Pietro Chiesa, Max Ingrand*, Turin, 2012, fig. 364

119. Augusto Romano 1918-2001

Unique pair of sofas, designed for Casa Cirio, Turin

Circa 1952

Walnut, fabric.

Each: 88 x 118 x 70 cm (34 $\frac{5}{8}$ x 46 $\frac{1}{2}$ x 27 $\frac{1}{2}$ in.)

Estimate

£7,000-9,000 \$8,500-11,000 €8,000-10,200

Provenance

Casa Cirio, Turin

Literature

Daniele Regis and Lucetta Battaglia, *Augusto Romano architetto*, Turin, 2002, p. 162 for a drawing of the present lot *in situ*



120. Augusto Romano 1918-2001

Unique set of six dining chairs, designed for Casa Cirio, Turin

Circa 1952

Walnut, brass, fabric.

Each: 79.5 x 49.7 x 56.5 cm (31¼ x 19½ x 22¼ in.)

Estimate

£4,000-6,000 \$4,900-7,300 €4,600-6,800

Provenance

Casa Cirio, Turin

Literature

Daniele Regis and Lucetta Battaglia, *Augusto Romano architetto*, Turin, 2002, p. 162 for a drawing of the present lot *in situ*



121. Max Ingrand 1908-1969

Set of four wall lights, model no. 1568

Circa 1956

Opaque partially-chiseled glass, brass,
nickel-plated brass.

Each: 61.8 cm (24³/₈ in.) high

Manufactured by Fontana Arte, Milan, Italy.

Estimate

£18,000-24,000 \$21,900-29,200 €20,500-27,300

Provenance

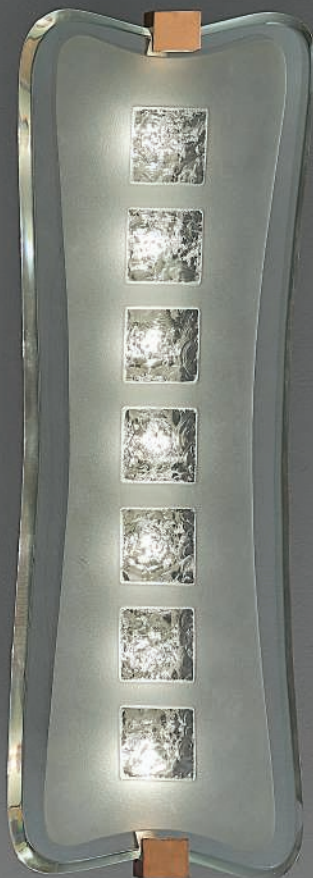
Ceccato Buzzi collection, Milan

Literature

Fontana Arte Illuminazione, sales catalogue, Italy,
1960s, p. 55

Franco Deboni, *Fontana Arte: Gio Ponti, Pietro Chiesa,
Max Ingrand*, Turin, 2012, fig. 340





122. Angelo Mangiarotti 1921-2012

Early low table

Circa 1959

Walnut, walnut-veneered wood, bronze.

71 cm (27 $\frac{7}{8}$ in.) high, 120.2 cm (47 $\frac{3}{8}$ in.) diameter

Manufactured by Bernini, Italy.

Estimate

£4,000-6,000 \$4,900-7,300 €4,600-6,800

Provenance

Private collection, Milan

Literature

'Un tavolo in fonderia', *Domus*, no. 408, November 1963, p. 42

Irene de Guttry and Maria Paola Maino, *Il Mobile Italiano*

Degli Anni '40 e '50, Roma-Bari, 1992, p. 201, fig. 10

Ugo Alfano Casati, ed., *Angelo Mangiarotti: Matter and*

Sense, Chicago, 2007, n.p.

123. Ettore Sottsass, Jr. 1917-2007

Rare 'Tempus' wall-mounted unit

Circa 1965

Walnut, walnut veneered wood, painted wood, mirrored glass, thermometer.

171.7 x 64 x 28.5 cm (67 $\frac{5}{8}$ x 25 $\frac{1}{4}$ x 11 $\frac{1}{4}$ in.)

Manufactured by Poltronova, Agliana, Italy.

Estimate

£10,000-15,000 \$12,200-18,300 €11,400-17,100

Literature

'Ettore Sottsass Jr.: mobili 1965 per Poltronova',

Domus, no. 433, December 1965, pp. 36-37 for

other examples from the series

Giuliana Gramigna, *Repertorio 1950/1980*, Milan,

1985, p. 225 for other examples from the series







124. Gino Sarfatti 1912-1985

Pair of ceiling lights, model no. 3027

Circa 1960

Painted aluminium, brass, glass.

Each: 21 cm (8 1/4 in.) drop, 26 cm (10 1/4 in.) diameter

Manufactured by Arteluce, Milan, Italy. Each with manufacturer's printed label *AL/MILANO/ARTELUCE*.

Estimate

£3,000-5,000 \$3,700-6,100 €3,400-5,700

Literature

Marco Romanelli and Sandra Severi, *Gino Sarfatti:*

selected works 1938-1973, Milan, 2012, p. 484

Clémence Krzentowski and Didier Krzentowski, eds., *The Complete Designers' Lights II, 35 Years of Collecting*, Paris, 2014, p. 189



125. Gino Sarfatti 1912-1985

Rare table lamp, model no. 522

1948-1950

Glass, nickel-plated metal, painted aluminium.

40 cm (15 3/4 in.) high, 34 cm (13 3/8 in.) diameter

Manufactured by Arteluce, Milan, Italy. Base with manufacturer's printed label *AL/MILANO/ARTELUCE*.

Estimate

£4,000-6,000 \$4,900-7,300 €4,600-6,800

Provenance

Casa Bellori, Inveruno, Milan

Literature

Marco Romanelli and Sandra Severi, *Gino Sarfatti:*

selected works 1938-1973, Milan, 2012, p. 423

126. Gino Sarfatti 1912-1985

Counterbalance ceiling light, model no. 2121

Circa 1961

Opaline methacrylate, painted aluminium, brass, metal chain.

60 cm (23 $\frac{5}{8}$ in.) diameter, variable drop

Manufactured by Arteluce, Milan, Italy.

Estimate

£10,000-15,000 \$12,200-18,300 €11,400-17,100

Provenance

Casa Bellori, Inveruno, Milan

Literature

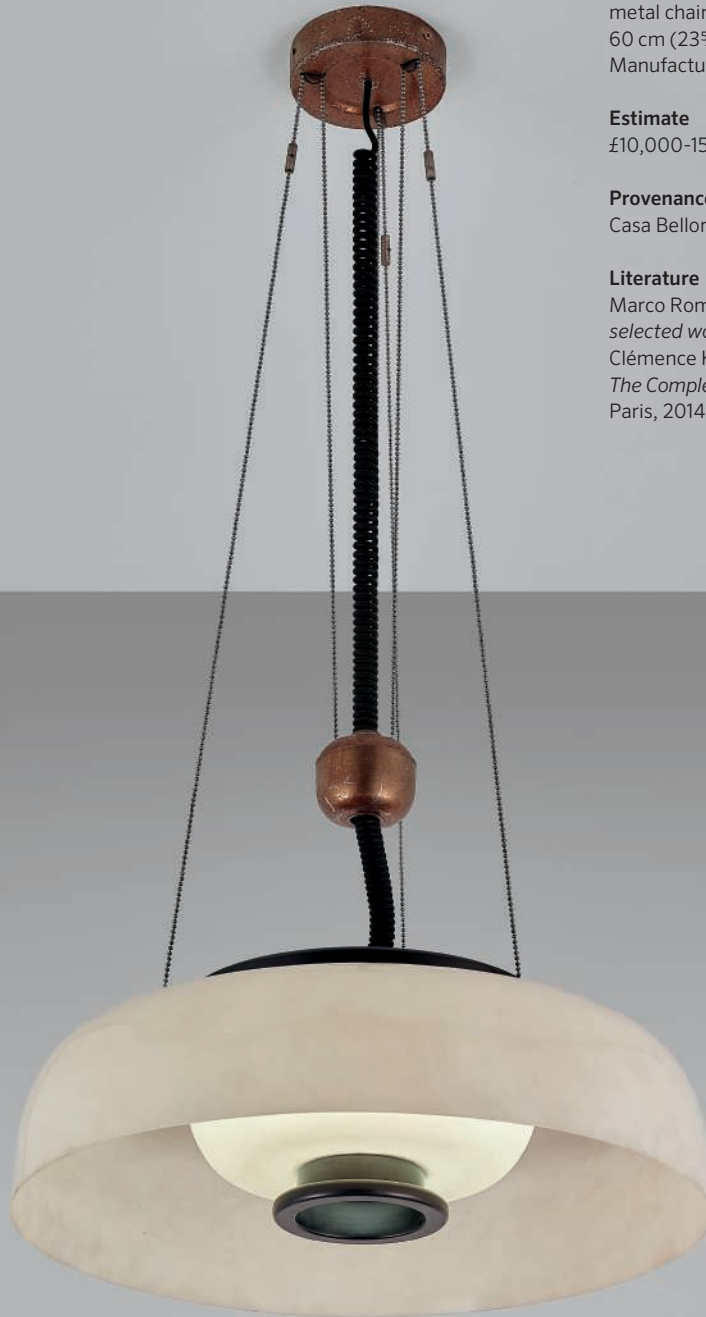
Marco Romanelli and Sandra Severi, *Gino Sarfatti:*

selected works 1938-1973, Milan, 2012, pp. 29, 476

Clémence Krzentowski and Didier Krzentowski, eds.,

The Complete Designers' Lights II, 35 Years of Collecting,

Paris, 2014, p. 210





127. Tito Agnoli 1931-2012

Ceiling light

1960s

Painted aluminium, acrylic, tubular brass, brass.

40 cm (15¾ in.) diameter, variable drop

Manufactured by O-Luce, Milan, Italy.

Estimate

£4,000-6,000 \$4,900-7,300 €4,600-6,800

Literature

Domus, no. 409, December 1963, p. d/180
for a similar example



128. Gianfranco Frattini 1926-2004

Writing desk

Circa 1959

Walnut, walnut-veneered wood, painted tubular iron.

80.5 x 110 x 67 cm (31¾ x 43¼ x 26¾ in.)

Manufactured by Cantieri Carugati, Milan, Italy.

Estimate

£4,000-6,000 \$4,900-7,300 €4,600-6,800

Literature

Domus, no. 361, December 1959, no. 362, January 1960,
no. 376, March 1961, n.p. for an advertisement

129. Giuseppe Ostuni

'Trittico' adjustable standard lamp, model no. 339

Circa 1950

Painted aluminium, tubular brass, brass, marble.

202 cm (79½ in.) high fully extended

Manufactured by O-Luce, Milan, Italy.

Estimate

£7,000-9,000 \$8,500-11,000 €8,000-10,200

Literature

Clémence Krzentowski and Didier Krzentowski, eds.,
The Complete Designers' Lights II, 35 Years of Collecting,
Paris, 2014, p. 103



130. Gabriella Crespi 1922-2017

Prototype 'Photospore' candle holder

Circa 1973

Glass, brass.

48.6 cm (19½ in.) high, 27.3 cm (10¾ in.) diameter

Produced by Gabriella Crespi, Milan and glass by Barovier & Toso, Murano, Italy. Impressed with facsimile signature *Gabriella Crespi*. Together with a certificate of authenticity from the Archivio Gabriella Crespi.

Estimate

£2,000-3,000 \$2,400-3,700 €2,300-3,400

Provenance

Acquired directly from the designer, circa 1973

The present lot has been authenticated by the Archivio Gabriella Crespi and is recorded under archive number 06261092G.



131. Gabriella Crespi 1922-2017

'2000' extendable coffee table, from the 'Plurimi' series
Circa 1970
Brass-covered wood.
34.7 x 260 x 90 cm (13 $\frac{5}{8}$ x 102 $\frac{3}{8}$ x 35 $\frac{3}{8}$ in.) fully extended
Produced by Gabriella Crespi, Milan, Italy. Brass label
impressed with facsimile signature *Gabriella Crespi/*
BREV and side with *Gabriella Crespi/BREV/58*.
Together with a certificate of authenticity from the
Archivio Gabriella Crespi.

Estimate

£16,000-24,000 \$19,500-29,200 €18,200-27,300

Provenance

Private collection, Turin

Literature

Patrick Favardin and Guy Bloch-Champfort,
Les Décorateurs des Années 60-70, Paris, 2007,
pp. 141,
146 Bonata Sartorio, 'Visioni Metamorfiche',
Elle, Milan, October 2011, p. 172
Gabriella Crespi: The Sign and the Spirit: Multiple
Furniture, Sculptures and Jewelry, exh. cat.,
Palazzo Reale di Milano, Milan, 2011, p. 18

The present lot has been authenticated by
the Archivio Gabriella Crespi and is recorded
under archive number 200260000.





132. Gino Sarfatti 1912-1985

Set of three wall lights, model no. 249/2

Circa 1963

Painted metal, opaque glass.

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

Manufactured by Arteluce, Milan, Italy. Each light with manufacturer's printed label *AL/MILANO/ARTELUCE*.

Estimate

£3,000-5,000 \$3,700-6,100 €3,400-5,700

Literature

Marco Romanelli and Sandra Severi, *Gino Sarfatti:*

selected works 1938-1973, Milan, 2012, pp. 334, 417

Clémence Krzentowski and Didier Krzentowski, eds.,

The Complete Designers' Lights II, 35 Years of Collecting, Paris, 2014, p. 223

133. Angelo Lelli 1915-1979

Standard lamp

1960s

Acrylic, chromium-plated steel.

177.5 cm (69 $\frac{7}{8}$ in.) high

Manufactured by Arredoluce, Monza, Italy. Underside of base with manufacturer's paper label *A/MADE IN ITALY/ARREDOLUCE MONZA*.

Estimate

£15,000-20,000 \$18,300-24,400 €17,100-22,800

The present lot has been registered in the

Arredoluce Archives, Italy, as number 7449356.



134. Gio Ponti 1891-1979

Swivel chair, model no. 1938, designed for the Montecatini S.A. offices, Milan

1936

Painted aluminium, painted steel, steel, vinyl.

85 x 60 x 60 cm (33½ x 23½ x 23½ in.)

Underside of seat embossed MONTECATINI S.A./MODELLO 1938 and back of seat impressed with A 3/1220.

Estimate

£2,000-3,000 \$2,400-3,700 €2,300-3,400

Provenance

Montecatini S.A. offices, Milan

Italian Embassy, Berlin

Literature

'Un palazzo del lavoro', *Domus*, no. 135, March 1939, pp. 36-37

Gio Ponti, oggetti di design 1925-1970, exh. cat., Galleria

Babuino Novecento, Rome, 2007, p. 58

Ugo La Pietra, ed., *Gio Ponti: L'arte si innamora dell'industria*, New York, 2009, p. 82, fig. 191, p. 195, fig. 412 for similar examples

Laura Falconi, ed., *Gio Ponti: Interiors, Objects, Drawings, 1920-1976*, Milan, 2010, p. 118

135. Gino Sarfatti 1912-1985

Pair of standard lamps, model no. 1081b

Circa 1960

Opaque glass, painted tubular steel, painted cast iron, aluminium.

Tallest: 195 cm (76¾ in.)

Manufactured by Arteluce, Milan, Italy.

Estimate

£10,000-15,000 \$12,200-18,300 €11,400-17,100

Provenance

Casa Bellori, Inveruno, Milan

Literature

Domus, no. 411, February 1964, n.p. for an advertisement

Marco Romanelli and Sandra Severi, *Gino Sarfatti:*

selected works 1938-1973, Milan, 2012, p. 456





136. Max Ingrand 1908-1969

Table lamp

1960

Nickel-plated brass, chiselled glass.

22.5 x 22 x 16 cm (8 $\frac{7}{8}$ x 8 $\frac{5}{8}$ x 6 $\frac{1}{4}$ in.)

Manufactured by Saint Gobain, France.

Base impressed with manufacturer's mark SAINT-GOBAIN.

Estimate

£4,000-6,000 \$4,900-7,300 €4,600-6,800

Provenance

Private collection, Rome

137. Gio Ponti 1891-1979

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

Circa 1950

Walnut, brass.

76.6 x 183 x 51 cm (30 $\frac{1}{8}$ x 72 x 20 $\frac{1}{8}$ in.)

Manufactured by Singer & Sons, New York, Chicago, USA. Drawer interior with manufacturer's plastic label M/SINGER/& SONS/NEW YORK-CHICAGO. Together with a certificate of authenticity from the Gio Ponti Archives.

Estimate

£10,000-15,000 \$12,200-18,300 €11,400-17,100







138. Lorenzo Burchiellaro b. 1933

Unique mirror

1960

Mirrored glass, silvered copper.

100 x 38 cm (39 $\frac{3}{8}$ x 14 $\frac{7}{8}$ in.)

Reverse with paper label *renzo burchiellaro/5/*
SPECCHIO IN RAME ARGENTATO E INCISO/cm
100x38 lavoro eseguito nel maggio 1960.

Estimate

£5,000-7,000 \$6,100-8,500 €5,700-8,000

139. Gio Ponti 1891-1979

Desk

1940s

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

78.2 x 139.4 x 74 cm (30 $\frac{3}{4}$ x 54 $\frac{7}{8}$ x 29 $\frac{1}{8}$ in.)

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

Estimate

£8,000-12,000 \$9,700-14,600 €9,100-13,700



140. Gino Sarfatti 1912-1985

Outdoor floor light, model no. 1102

Circa 1971

Opaque glass, painted metal, plastic-coated metal.

99.5 cm (39½ in.) high, 34.5 cm (13½ in.) diameter

Manufactured by Arteluce, Milan, Italy.

Estimate

£3,000-4,000 \$3,700-4,900 €3,400-4,600

Provenance

Casa Bellori, Inveruno, Milan

Literature

Marco Romanelli and Sandra Severi, *Gino Sarfatti: selected works 1938-1973*, Milan, 2012, p. 459

Clémence Krzentowski and Didier Krzentowski, eds., *The Complete Designers' Lights II*, Paris, 2014, p. 318

141. Vistosi

Set of three side tables

1980s

Coloured glass.

Tallest: 46.3 cm (18¼ in.) high, 50 cm (19½ in.) diameter

Produced by Vistosi, Murano, Italy.

Estimate

£5,000-7,000 \$6,100-8,500 €5,700-8,000





142. Martin Szekely b. 1956

'Nord' vase

1989

Crystal.

37 cm (14½ in.) high, 28.5 cm (11¼ in.) diameter

Manufactured by Val Saint Lambert, Seraing, Belgium.

Number 21 from the edition of 100. Base incised with

Val St Lambert/Martin Szekely/21 / 100 and with

manufacturer's paper label *VAL St LAMBERT/*

CRISTAL BELGIUM/DEPOSE.

Estimate

£15,000-20,000 \$18,300-24,400 €17,100-22,800

Literature

Martin Szekely, meublier-designer, exh. cat.,

Arts Santa Mònica, Barcelona, 1995, n.p.

Martin Szekely Designer, exh. cat., Grand-Hornu,

Boussu, 1998, no. 12

Chloé Braunstein-Kriegel and Éric Germain,

Les années Staudenmeyer, 25 ans de design

en France, Paris, 2009, p. 491

Martin Szekely's 'Nord' vase is included in the permanent collection of the Centre Georges Pompidou, Paris.

Phillips wishes to thank Aurélie Julien for her assistance with the cataloguing of the present lot.





143. Marc Newson b. 1963

'Super Guppy' standard lamp

Designed 1987

Tubular aluminium, aluminium, moulded glass.

186.2 cm (73¼ in.) high

Manufactured by Terada Tekkojo for Idée, Tokyo, Japan.

Top of shade with manufacturer's decal *IDÉE*.

Estimate

£2,000-3,000 \$2,400-3,700 €2,300-3,400 Ω

Provenance

Private collection, Tokyo

Literature

Alice Rawsthorn, *Marc Newson*, London, 1999, pp. 30-33

Louise Neri, ed., *Marc Newson*, exh. cat., Gagosian

Gallery, New York, 2007, pp. 22-23



144. Shiro Kuramata 1934-1991

Pair of 'three-legged B' chairs, model no. R108

and table, model no. T8008

Designed 1986

Painted tubular steel, oak-veneered plywood.

Each chair: 77 x 47 x 46 cm (30¾ x 18½ x 18½ in.)

Table: 75 cm (29½ in.) high, 38 cm (14¾ in.) diameter

Manufactured by UMS Pastoe, Japan and the Netherlands.

Estimate

£5,000-7,000 \$6,100-8,500 €5,700-8,000

Literature

'Shiro Kuramata 1987', *Idée*, Tokyo, 1987, n.p. for the chair

Arata Isozaki and Ettore Sottsass, *Shiro Kuramata*

1967-1987, Tokyo, 1988, pp. 102, 120-21 for the chair

Shiro Kuramata 1934-1991, exh. cat., Hara Museum

of Contemporary Art, Tokyo, 1996, p. 181, fig. 6, p. 184,

fig. 4 for the chair

Shiro Kuramata and Ettore Sottsass, exh. cat., 21_21

Design Sight, Tokyo, 2011, p. 197 for the chair

Gert Staal and Anne van der Zwaag, *Pastoe 100 years*

of design innovation, Rotterdam, 2013, pp. 112, 218

Deyan Sudjic, *Shiro Kuramata: Catalogue of Works*,

London, 2013, p. 343, fig. 453 for the chair

145. Martin Szekely b. 1956

'P.P.C.' table

2006

Nickel-plated stainless steel, wenge wood.

75 x 240 x 120 cm (29½ x 94½ x 47¼ in.)

Produced by Galerie kreio, Paris, France. Number 5 from the edition of 8 plus 2 artist's proofs and 2 prototypes.

Underside signed and dated in marker 5 / 8/2006/

Martin Szekely.

Estimate

£20,000-25,000 \$24,400-30,500 €22,800-28,500 Ω

Phillips wishes to thank Aurélie Julien for her assistance with the cataloguing of the present lot.



146. Maarten Baas b. 1978

Unique 'Smoke' cabinet

2006

Charred pre-existing designed cabinet,
clear epoxy resin, brass.

86.5 x 122.8 x 60.5 cm (34 x 48 $\frac{3}{8}$ x 23 $\frac{7}{8}$ in.)

Produced by Baas & den Herder, the Netherlands.

Drawer interior signed in marker *Maarten Baas*,
underside with metal label *moooli & BAAS/Smoke*
Unique-Piece by Maarten Baas signed in marker
Maarten and side with inset metal lettering *BAAS*.

Provenance

Cibone, Tokyo

Literature

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

Estimate

£8,000-12,000 \$9,700-14,600 €9,100-13,700 Ω





147. Ronan and Erwan Bouroullec

b. 1971 and b. 1976

Double 'Black Light'

2008

Painted aluminium, painted fiberglass, rubber, acrylic.

179.2 x 220 x 49.5 cm (70½ x 86 ⅝ x 19 ½ in.)

Produced by Galerie kreoo, Paris, France. First artist's proof from the edition of eight plus two artist's proofs and two prototypes. Stem impressed with ERB 2008/EA1.

Estimate

£32,000-38,000 \$39,000-46,300 €36,400-43,300 Ω

Literature

Robert Klanten, et al., eds., *Desire The Shape of Things to Come*, Berlin, 2008, pp. 72, 74, fig. 1

Clémence Krzentowski and Didier Krzentowski, eds., *The Complete Designers' Lights II, 35 Years of Collecting*, Paris, 2014, p. 373

148. Konstantin Grcic b. 1965

Pair of stools, designed for the 'Missing Object' exhibition, Galerie kreO, Paris

2004

Oak.

Each: 40 x 40 x 19.7 cm (15¾ x 15¾ x 7¾ in.)

Produced by Galerie kreO, Paris, France. Number 12 and 13 from the edition of 30. Each underside impressed with artist's facsimile signature K. Grcic and 12 / 30/2004 13 / 30/2004 respectively.

Estimate

£20,000-30,000 \$24,400-36,500 €22,800-34,200

Literature

Florian Böhm, ed., *KGID, Konstantin Grcic Industrial Design*, London, 2005, pp. 122-23, 216



149. Shigeru Uchida 1943-2016

'Come Shine' chest of drawers, from the 'Furniture as Remembrance' series

1991

Oak, oak-veneered wood, walnut, walnut-veneered wood.

159.7 x 25 x 25 cm (62 $\frac{7}{8}$ x 9 $\frac{7}{8}$ x 9 $\frac{7}{8}$ in.)

Manufactured by Pastoe, the Netherlands.

From the edition of 12.

Estimate

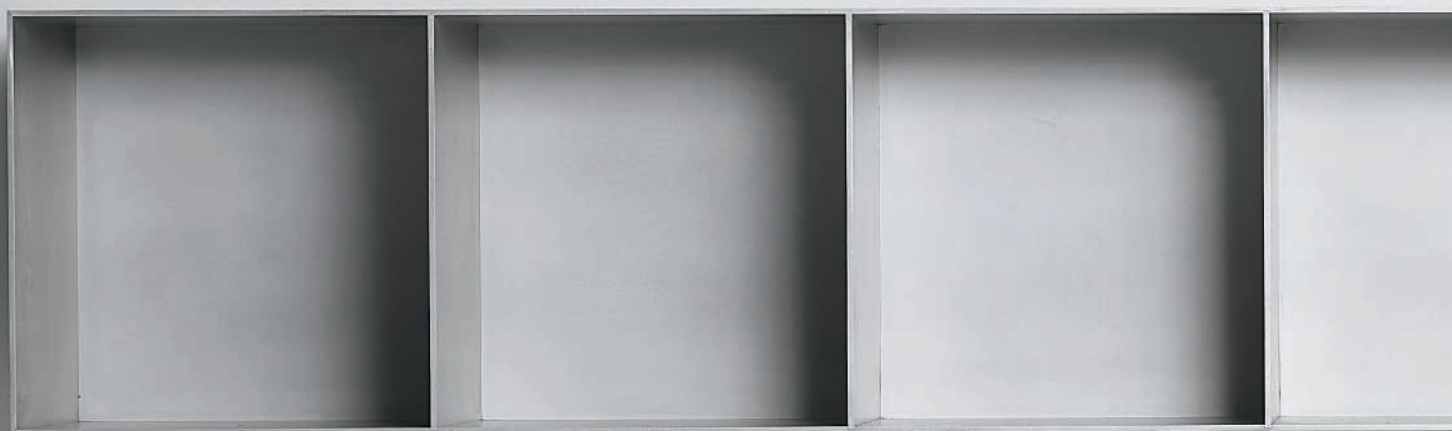
£8,000-12,000 \$9,700-14,600 €9,100-13,700

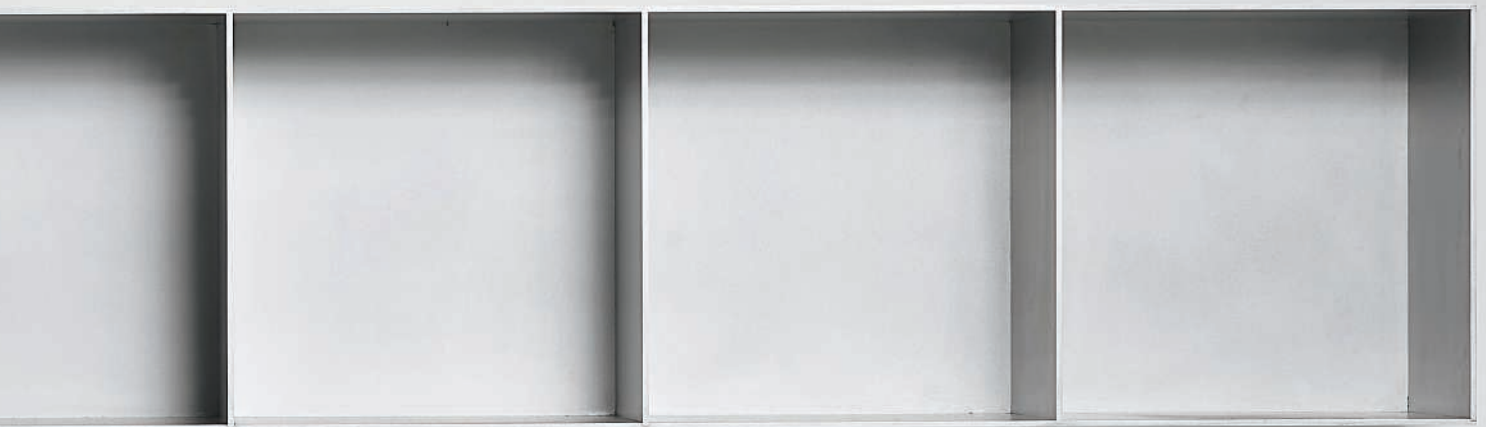
Literature

Shigeru Uchida, et. al., *Interior Design: Uchida, Mitsuhashi, Nishioka & Studio 80 Vol. II*, Cologne, 1996, pp. 93, 166

Gert Staal and Anne van der Zwaag, *Pastoe 100 years of design innovation*, Rotterdam, 2013, p. 108 for a drawing, p. 220







150. Maarten Van Severen 1956-2005

Wall-mounted shelf, model no. K7V90

Designed 1990

Aluminium.

40.7 x 280.5 x 36 cm (16 x 110³/₈ x 14¹/₈ in.)

Manufactured by Maarten Van Severen Meubelen
and Top Mouton, Poperinge, Belgium.

Estimate

£20,000-30,000 \$24,400-36,500 €22,800-34,200

Literature

Maarten Van Severen, 'A way of working for a way of living', *Domus*, no. 764, October 1994, p. 54

Maarten Van Severen and Rolf Fehlbaum, *Maarten Van Severen Werken - Work*, Oostkamp, 2004, pp. 234-35, 249



151. Hella Jongerius b. 1963

Set of six 'Groove' and 'Long Neck' bottles
2008

Porcelain, coloured and clear glass, tape.

Tallest: 48.5 cm (19½ in.) high, 13 cm (5¼ in.) diameter
Produced by Jongerius Lab, the Netherlands.

Number 10, 11, 13, 16, 17 and 18 from the open edition.

Underside of each signed *Hella* and numbered #10, #11, #13, #16, #17, #18 respectively.

Estimate

£4,000-6,000 \$4,900-7,300 €4,600-6,800 ±

Literature

Ellen Lupton, *Skin: Surface, Substance + Design*, New York, 2002, p. 133

Louise Schouwenberg, *Hella Jongerius*, London, 2003, throughout

152. Hella Jongerius b. 1963

Unique 'Cupboard #12', from the 'Collection Cupboards' series
2005

Acrylic, painted and sanded ash wood.

80.3 x 56.8 x 56.5 cm (31½ x 22½ x 22¼ in.)

Number 12 from the production of 13 unique works from the Collection Cupboards. Interior of one drawer signed and dated in marker #Hella 2005.

Estimate

£5,000-7,000 \$6,100-8,500 €5,700-8,000 Ω

Literature

Sophie Lovell, *Furnish: Furniture and Interior Design for the 21st Century*, Berlin, 2007, p. 241 for other examples from the Collection Cupboards





153. Johanna Grawunder b. 1961

'Big Round Light', from the Street Glow series
2005

Painted carbon fibre, metallic 'glitter' finish.
83.5 cm (32 $\frac{7}{8}$ in.) high, 100 cm (39 $\frac{3}{8}$ in.) diameter
Produced by Galerie Italienne, Paris, France.
From the edition of 6.

Estimate

£6,000-8,000 \$7,300-9,700 €6,800-9,100 Ω

Literature

Johanna Grawunder and Galerie Italienne, *Foreign Policy, Johanna Grawunder: Recent International Light and Design Projects*, Paris, 2006, p. 38

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

'Mono Sushi' sofa

2010

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

73.5 x 160 x 74 cm (28 $\frac{7}{8}$ x 62 $\frac{7}{8}$ x 29 $\frac{1}{8}$ in.)

Manufactured by Estudio Campana, Brazil. Number 1 of 2 blue examples from the edition of 24 plus 5 artist's proofs and 1 prototype. Underside handwritten in marker with *Campana 1/2 edition of 24*. Together with a certificate of authenticity from Estudio Campana.

Estimate

£30,000-50,000 \$36,500-60,900 €34,200-56,900

Literature

Campana Brothers, *Complete Works (So Far)*, New York, 2010, pp. 174-75, 267 for a multicoloured example

Phillips wishes to thank Ana Paula Moreno, General Manager of Estudio Campana, for her assistance with the cataloguing of the present lot.



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

'Banquete' chair

2006

Stuffed toy animals, brushed tubular steel.

90 x 140 x 100 cm (35 $\frac{3}{8}$ x 55 $\frac{1}{8}$ x 39 $\frac{3}{8}$ in.)

Manufactured by Estudio Campana, Brazil.

Number 22 from the edition of 150 plus 5 artist's proofs and 3 prototypes. One animal embroidered with 'Campana/N. 22/2006'.

Estimate

£12,000-18,000 \$14,600-21,900 €13,700-20,500

Literature

Sophie Lovell, *Furnish: Furniture and Interior Design for the 21st Century*, Berlin, 2007, p. 238

Campana Brothers, *Complete Works (So Far)*, New York, 2010, pp. 186-87, 266



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

'Cake' stool

Circa 2008

Stuffed toy animals, brushed stainless steel.

44 cm (17 $\frac{3}{8}$ in.) high, 117 cm (46 $\frac{1}{8}$ in.) diameter

Manufactured by Estudio Campana, Brazil. Number

13 from the edition of 150 plus 5 artist's proofs and

1 prototype. One animal embroidered with *Campanas*

N° 13 / 150. Together with a certificate of authenticity from Estudio Campana.

Estimate

£12,000-18,000 \$14,600-21,900 €13,700-20,500

Literature

Darrin Alfred, et al, *Campana Brothers, Complete Works (So Far)*, New York, 2010, p. 286



157. Yoichi Ohira b. 1946

Unique 'Mosaico a Polvere' vase

2003

Hand-blown glass canes with *murrine*, *avventurine* and powder inserts, partial *inciso* surface.

34.5 cm (13⁵/₈ in.) high, 19.5 cm (7⁷/₈ in.) diameter

Executed by Livio Serena, master glassblower, and Giacomo Barbini, master cutter and grinder, Murano, Italy. Underside incised with *Yoichi Ohira/m° L. Serena/m° G. Barbini/1 / 1 unico/Friday 21-11-2003/murano* and artist's cipher.

Estimate

£10,000-15,000 \$12,200-18,300 €11,400-17,100

Provenance

Galleria Scaletta di Vetro, Milan





158. Yoichi Ohira b. 1946

Unique 'Murrine con fasce verticali' vase

2003

Hand-blown glass canes with *murrine*, *avventurine* and powder inserts, partial *battuto* and polished surface.

39 cm (15½ in.) high, 20 cm (7⅞ in.) diameter

Executed by Livio Serena, master glassblower, and Giacomo Barbini, master cutter and grinder, Murano, Italy. Underside incised with *Yoichi Ohira/m° L. Serena/m° G. Barbini/1 / 1 unico/Friday 10-10-2003/murano* and artist's cipher.

Estimate

£12,000-18,000 \$14,600-21,900 €13,700-20,500

Provenance

Galleria Scaletta di Vetro, Milan





159. Yoichi Ohira b. 1946

Unique 'La Diva Callas Vestita di Fortuny' vase
2000

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

26 cm (10¼ in.) high, 12 cm (4¾ in.) diameter

Executed by Livio Serena, master glassblower, and
Giacomo Barbini, master cutter and grinder, Murano,
Italy. Underside incised with *Yoichi Ohira/m° L. Serena/
m° G. Barbini/1 / 1 unico murano/venerdi 28 aprile,
2000/"la diva: Callas"* and artist's cipher.

Estimate

£7,000-9,000 \$8,500-11,000 €8,000-10,200

Provenance

Galleria Scaletta di Vetro, Milan

Exhibited

'Yoichi Ohira: A Phenomenon in Glass', Barry Friedman
Ltd., New York, 19 September-9 November 2002

Literature

Rosa Barovier Mentasti, William Warmus and Suzanne
Frantz, *Yoichi Ohira: A Phenomenon in Glass*, exh.
cat., Barry Friedman Ltd., New York, 2002, illustrated
pp. 210, 382

160. Yoichi Ohira b. 1946

Unique 'A Nastri' vase
2000

Hand-blown glass canes, cut and polished surface.

17 cm (6¾ in.) high, 13 cm (5½ in.) diameter

Executed by Livio Serena, master glassblower, and
Giacomo Barbini, master cutter and grinder, Murano,
Italy. Underside incised with *Yoichi Ohira/m° L. Serena/
m° G. Barbini/1 / 1 unico murano/venerdi 21-04-2000*
and artist's cipher.

Estimate

£8,000-12,000 \$9,700-14,600 €9,100-13,700

Provenance

Galleria Scaletta di Vetro, Milan



161. Yoichi Ohira b. 1946

Unique 'Gocce di Cristallo' vase, from the 'Metamorfosi' series
1999

Hand-blown glass canes with clear glass *murrine*.

20 cm (7⅞ in.) high, 18 cm (7⅛ in.) diameter

Executed by master glassblower Livio Serena, Murano,

Italy. Underside incised with *Yoichi Ohira m° L. Serena*

1 / 1 unico venerdi 2 aprile 1999/murano/"metamorfosi"

and artist's cipher.

Estimate

£5,000-7,000 \$6,100-8,500 €5,700-8,000

Provenance

Galleria Scaletta di Vetro, Milan



162. Yoichi Ohira b. 1946

Unique 'Sta sera vado alla Scala' vase

2003

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

30 cm (11¾ in.) high, 18 cm (7⅞ in.) diameter

Executed by Livio Serena, master glassblower, and Giacomo Barbini, master cutter and grinder, Murano, Italy. Underside incised with *Yoichi Ohira/m° L. Serena/m° G. Barbini/1 / 1 unico/Friday 17-10-2003/murano* and artist's cipher.

Estimate

£10,000-15,000 \$12,200-18,300 €11,400-17,100

Provenance

Galleria Scaletta di Vetro, Milan



163. Yoichi Ohira b. 1946

Unique 'Vaso rosso con murrine a lente', from the 'Gocce di Murrine' series

1999

Hand-blown coloured glass canes with clear glass *murrine*, ground surface.

23.5 cm (9¼ in.) high, 16 cm (6¼ in.) diameter

Executed by master glassblower Livio Serena, Murano, Italy. Underside incised with *Yoichi Ohira m° L. Serena 1/1 unico venerdi 28 / 05 / 1999 murano* and artist's cipher.

Estimate

£5,000-7,000 \$6,100-8,500 €5,700-8,000

Provenance

Galleria Scaletta di Vetro, Milan



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Lot 25. Alev Siesbye, Bowl, 1988

(detail)

Back cover

Lot 47. Charlotte Perriand,

Bibliothèque, from La Maison du

Mexique, Cité Universitaire, Paris,

circa 1952 (detail)

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