

PHILLIPS
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DESIGN

27 SEPTEMBER 2011 LONDON









DESIGN

INCLUDING WORKS FROM THE BERKELEY COLLECTION

27 **SEPTEMBER** 2011 4PM **LONDON**

LOTS 1–137

Viewing

Wednesday 21 September 2011, 10am – 6pm

Thursday 22 September 2011, 10am – 6pm

Friday 23 September 2011, 10am – 6pm

Saturday 24 September 2011, 10am – 6pm

Sunday 25 September 2011, 12pm – 6pm

Monday 26 September 2011, 10am – 6pm

Tuesday 27 September 2011, 10am – 4pm

Front cover Jean Royère, *Unique prototype 'Orly' armchair*, 1955, Lot 11

Inside front cover Pietro Chiesa, *Rare and important drinks cabinet*, c. 1937, Lot 6, detail

Back cover Gio Ponti and Piero Fornasetti, *Unique cabinet*, 1940, Lot 108, detail

Inside back cover Ron Arad, *'New Orleans' armchair*, 1999, Lot 78, detail

Opposite, left to right Peter Collingwood, *'Macrogauze 3D', model no. M.306/A*, c. 1980, Lot 16, detail;

Jim Partridge and Liz Walmsley, *'Tapering curve'*, 2007, Lot 15, detail; Hans Coper, *White spade form*, 1971, Lot 20;

Hans Coper, *Thistle form*, 1975, Lot 19

1 **JIM PARTRIDGE and LIZ WALMSLEY** b. 1953, b. 1952

'Diving' stool, 2009

Scorched and polished burr oak.

42.5 × 180 cm (16 3/4 × 70 7/8 in)

Estimate £3,000–4,000 \$5,000–6,600 €3,500–4,600 †

EXHIBITED Lynn Stroker Gallery, Cambridgeshire, UK, 12 April–9 May 2011





2 VENINI

Rare and large chandelier, c. 1962

Clear and coloured 'ballotton' glass spheres, painted metal. Manufactured by Venini, Italy.
288 cm (113 3/8 in) drop

Estimate £20,000–30,000 \$33,000–49,500 €23,000–34,500

LITERATURE Anna Venini Diaz de Santillana, *Venini Catalogue Raisonné 1921–1986*, Milan, 2000, p. 207, fig. 86 for a similar example; 'Architectural lighting', Venini sales catalogue, p. 202, fig. 031 for preparatory drawings and pp. 207–08 for a similar example

The same design of 'ballotton' glass spheres was used in the large glazed roof section of the courtyard of the Palazzo Grassi in Venice. This large skylight was built to designs by Paolo Venini in 1954 and has since been placed in storage.





3 **ROSS LOVEGROVE** b. 1958

'Landscape', 2008

Gel-coated fibreglass. Produced by Patrick Brillet Fine Art Ltd, UK. Number one from the edition of ten plus two artist's proofs.

158 × 345.5 × 150 cm (62 1/4 × 136 × 59 in)

Estimate £20,000–30,000 \$33,000–49,500 €23,000–34,500 ♣ †



4 **CHRISTIAN ASTUGUEVIEILLE** b. 1946
Chest of drawers, model no. 4, 1999
Oak, twisted hemp strings, twisted hemp rope.
96 × 106 × 65 cm (37 3/4 × 41 3/4 × 25 5/8 in)

Estimate £10,000–12,000 \$16,500–19,800 €11,500–13,800 ♣

PROVENANCE David Gill Gallery, London



5 **EDMUND DE WAAL** b. 1964

Group of twenty-nine pots, 2002

Porcelain, white and celadon glaze over impressed inventory marks,
gold leaf (29).

Largest: 10.7 cm (4 1/4 in) high, 47 cm (18 1/2 in) diameter

Estimate £6,000–9,000 \$9,900–14,900 €6,900–10,400 ♣







6 PIETRO CHIESA 1892–1948

Rare and important drinks cabinet, c. 1937

Coloured glass, carved pear wood, mirrored glass, painted wood, bronze.

Manufactured by Fontana Arte, Italy.

164.5 × 84.5 × 54.5 cm (64 3/4 × 33 1/4 × 21 1/2 in), with tray fully extended

Estimate £20,000–30,000 \$33,000–49,500 €23,000–34,500

LITERATURE Roberto Aloï, *L'Arredamento Moderno Seconda Serie*, Milan, 1939, fig. 375; *Domus*, vol. 138, no. XVII, June 1939, p. 81; Fontana Arte sales catalogue, Milan, 1937, n.p.

This design was awarded the Grand Prix at the 1937 Exposition Internationale in Paris.





7 **ZAHA HADID** b. 1950

Set of four 'Nekton' stools, 2006

Custom-coloured lacquered polyester resin. Produced by Established & Sons Ltd, UK.
From the Seamless Collection. Number 12 from the edition of 12. Underside of each with
two brass roundels, one impressed with 'Designed by/Zaha Hadid/Seamless / 2006/
Nekton 12 / 12' and the other with 'Established/& Sons/British Made' (4).
Largest: 112 x 90 x 50 cm (44 1/8 x 35 3/8 x 19 5/8 in)

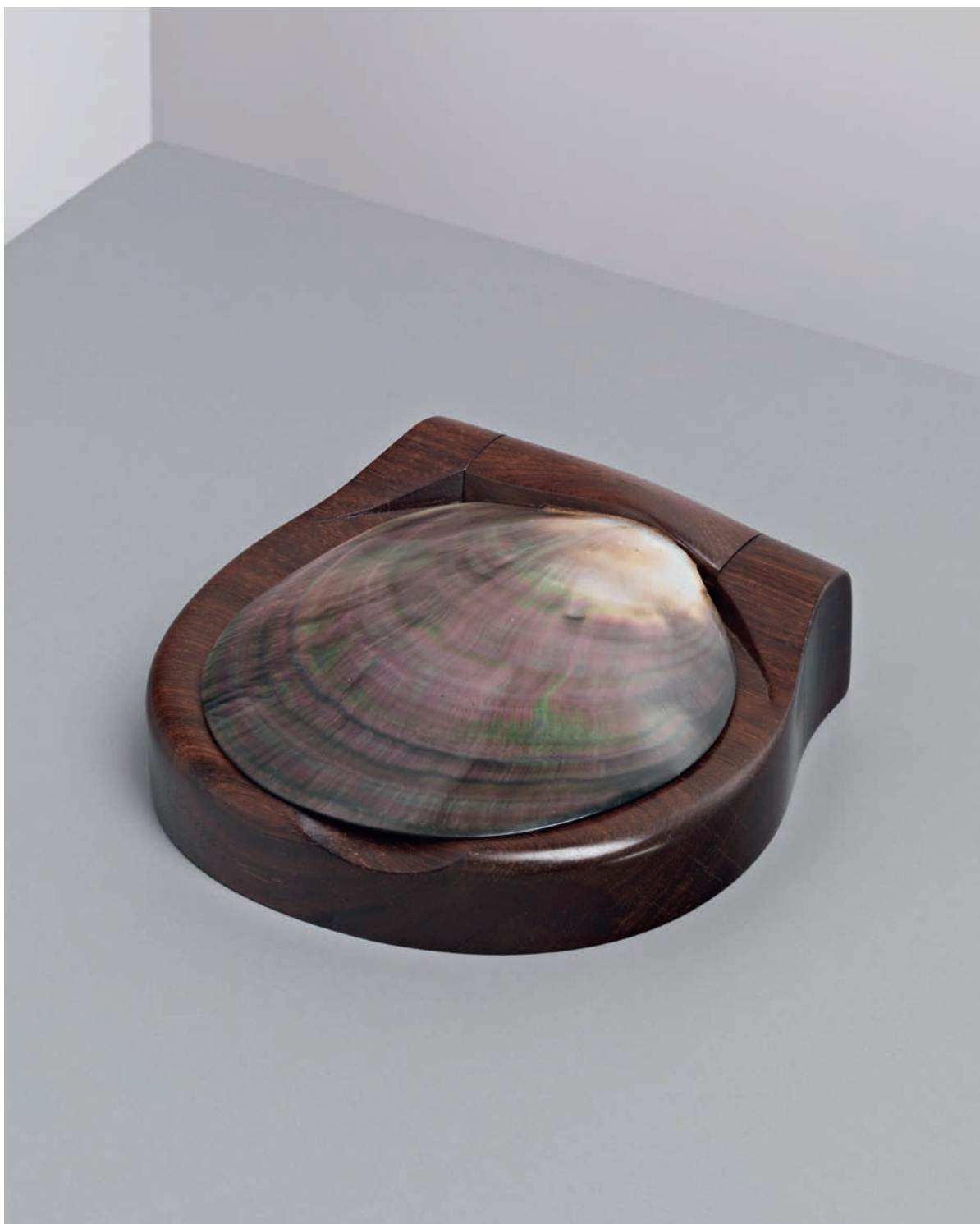
Estimate £18,000–20,000 \$29,700–33,000 €20,700–23,000 ♣ †

PROVENANCE Established & Sons Ltd, London

LITERATURE *Seamless Zaha Hadid*, exh. cat., Phillips de Pury & Company, New York, 2006, n.p.

This model was included in the exhibition 'Zaha Hadid: Seamless', Phillips
de Pury & Company, New York, 29 November–15 December 2006.





8 ALEXANDRE NOLL 1890–1970

Covered box, 1950s

Rosewood, shell. Underside incised with 'ANoll'.

5 × 16.5 × 17 cm (1 7/8 × 6 1/2 × 6 3/4 in)

Estimate £1,200–1,800 \$2,000–3,000 €1,400–2,100 Σ

PROVENANCE Sotheby's, Fine 20th-Century Design, London, 6 November 2008, lot 100

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



9 **FRANCINE DEL PIERRE** 1913–1968

Rare large vase, c. 1962

Coiled earthenware, grey glaze with a blue floral design around the shoulder. Incised with artist's mark and 'FRANCE'.

30.5 cm (12 in) high

Estimate £3,000–4,000 \$5,000–6,600 €3,500–4,600

10 **ZAHA HADID** b. 1950

White 'Aqua' table, c. 2006

Polyurethane resin, silicone. Produced by Established & Sons Ltd, UK.

Number eight from the edition of 12. Underside of table top embossed with 'Established/& Sons/British Made', and '8 / 12'.

78.7 × 421.6 × 128.3 cm (30 7/8 × 165 7/8 × 50 1/2 in)

Estimate £40,000–50,000 \$66,000–82,500 €46,000–57,500 ♠ †

PROVENANCE Established & Sons Ltd, London

LITERATURE *Zaha Hadid*, exh. cat., Solomon R. Guggenheim Museum, New York, 2006, p. 167; Gareth Williams, *The Furniture Machine: Furniture Since 1990*, London, 2006, pp. 80–81









Archives Jean Royère, courtesy Galerie Jacques Lacoste and Galerie Patrick Seguin, Paris

The present lot in situ at the Galerie de la rue du Faubourg-Saint-Honoré, Paris, c. 1955

11 **JEAN ROYÈRE** 1902–1981

Unique 'Orly' armchair, 1955

Fabric, painted tubular metal.

72.5 cm (28 1/2 in) high

Estimate £30,000–55,000 \$49,500–90,800 €34,500–63,300

PROVENANCE Collection of the artist, Paris; Axel de Heeckeren, Los Angeles, California; Galerie Jacques Lacoste and Galerie Patrick Seguin, Paris

EXHIBITED Salon des Artistes Decorateurs, Paris, 1955; 'Jean Royère, créateur et décorateur', Galerie Jansen, Paris, 17 April–20 May 1985

LITERATURE Axel de Heeckeren, *Jean Royère, créateur et décorateur*, exh. cat., Galerie Jansen, Paris, 1985, illustrated pl. 41; *Jean Royère, décorateur à Paris*, exh. cat., Musée des Arts Décoratifs, Paris, 1999, illustrated p. 36; Pierre-Emmanuel Martin-Vivier, *Jean Royère*, Paris, 2002, illustrated pp. 272–73; Charlotte and Peter Fiell, eds., *1000 Lights, Vol. 1: 1879 to 1959*, Cologne, 2005, illustrated p. 386

This important work was part of the private collection of Axel de Heeckeren, a very close friend of Jean Royère's.



12 **PIETRO CHIESA** 1892–1948

Lidded box, c. 1940

Frosted glass, oak, brass. Manufactured by Fontana Arte, Italy.
18 cm (7 1/8 in) high, 16 cm (6 1/4 in) diameter

Estimate £1,200–2,400 \$2,000–4,000 €1,400–2,800

LITERATURE *Domus*, no. 121, January 1938, n.p.; Roberto Aloï, *L'Arredamento
Moderno Quattro Serie*, Milan, 1950, n.p.; Laura Falconi, *Lucie trasparenze: Fontana Arte*,
Rome, 2006, pp. 12 and 79



13 **CHARLOTTE PERRIAND** 1903–1999

Rare and important free-form desk, c. 1960

Pine, moulded plastic. Plastic drawer moulded with 'MODELE CHARLOTTE PERRIAND/BREVETE S.G.D.G./© CHARLOTTE PERRIAND / ADAGP 2002/ TIRAGE LIMITE BRESIL 02'. Editioned by Galerie Steph Simon, France.
69 × 226 × 97 cm (27 1/8 × 88 7/8 × 38 1/4 in)

Estimate £70,000–100,000 \$116,000–165,000 €80,500–115,000

PROVENANCE Galerie Downtown, Paris; Galerie Patrick Seguin, Paris

LITERATURE Mary McLeod, ed., *Charlotte Perriand: An Art of Living*, New York, 2003, p. 220 for a similar example; Jacques Barsac, *Charlotte Perriand: Un Art d'Habiter*, Paris, 2005, p. 281 for a similar example



14 **SERGE MOUILLE** 1922–1988

'Cocotte' desk lamp, c. 1957

Painted aluminium, painted tubular metal, brass. Manufactured by Atelier Serge Mouille, France. Editioned by Galerie Steph Simon, France.

33.3 cm (13 1/8 in) high

Estimate £8,000–12,000 \$13,200–19,800 €9,200–13,800

LITERATURE Alan and Christine Counord, *Serge Mouille, Luminaires, 1953–1962*, Paris, 1983, pp. 28 and 41; Anthony Delorenzo, ed., *Jean Prouvé/Serge Mouille*, New York, 1985, pp. 130 and 132; Pierre Émile Pralus, *Serge Mouille: A French Classic*, Saint Cyr au Mont d'Or, 2006, pp. 89 and 206



15

JIM PARTRIDGE and LIZ WALMSLEY

b. 1953, b. 1952

'Tapering curve', 2007

Scorched and polished burr oak.

40.5 × 182 cm (15 7/8 × 71 5/8 in)

Estimate £3,000–4,000

\$5,000–6,600

€3,500–4,600

†

EXHIBITED

Barrett Marsden Gallery, London, 29 June–30 July 2007; Lynn Strover Gallery, Cambridgeshire, UK, 8 November–20 December 2008

16

PETER COLLINGWOOD

1922–2008

'Macrogauze 3D', model no. M.306/A, c. 1980

Linen, steel rods. With metal label incised 'Peter Collingwood' and embossed with 'M.306/A NO. 17'.

222 × 24 × 94 cm (87 3/8 × 9 1/2 × 37 in)

Estimate £2,000–3,000

\$3,300–5,000

€2,300–3,500

LITERATURE

Martina Margetts and Linda Theophilus, eds., *Peter Collingwood: Master Weaver*, Colchester, 1994, for similar examples throughout; 'Peter Collingwood Special Edition', *The Journal for Weavers, Spinners and Dyers*, Summer 2009, for similar examples throughout



15



16



“A pot is a container. More: it must be a container — whether of coffee, flowers, soup, or cigarette ash — in order to be a pot at all. A pot is also an object. Therefore it can offer something — let us say, aesthetic merit — by itself, in its own right.”

LUCIE RIE and HANS COPER, 1967

THE BERKELEY COLLECTION

The world-renowned Berkeley Collection was formed over a period of nearly thirty years of close friendship between the collectors Harley Carpenter and Geof Walker and the Viennese-born potter Lucie Rie. Lucie provided them with opportunities to acquire some of her best pieces and they were also encouraged to collect those of her friend and collaborator Hans Coper. The collection (casually named after their dog) grew steadily and soon became the first port of call for museum curators looking for spectacular examples from willing lenders. Many of the works on offer are recently returned from a groundbreaking tour of Japan – the first retrospective of Hans Coper's work in that country. The extraordinary exhibition history of this collection also includes The Metropolitan Museum of Art in New York, Issey Miyake's Design Foundation in Tokyo, the Barbican Art Gallery and Serpentine Gallery in London, the Boijmans van Beuningen Museum in Rotterdam, the Hetjens Museum in Düsseldorf, the Museum für angewandte Kunst in Vienna and the Gardiner Museum in Toronto, amongst others. These now famous works have, over time, become the benchmark for many collectors.

The remarkable range and well-documented provenance, coupled with the intimacy of the relationship between collectors and artists has resulted in a unique collection and a testament to the vision and tenacity of the collectors as much as to the artists that they supported.

In celebration of the sometimes forgotten functionality of Coper's and Rie's work, we have reproduced below and on the following pages some of Harley Carpenter's period photographs taken during the many visits to Rie's Albion Mews apartment. The rows of Hans Coper pots brimming with flowers were displayed on the Ernst Plischke furniture originally commissioned for the Vienna 'Apartment Rie' in 1928 but shipped over to London and installed there from 1938 until her death in 1995. The original design of the 'Apartment Rie' has recently been recreated at the Imperial Furniture Collection Museum in Vienna, and her studio has also been recreated within the new ceramics galleries at the Victoria and Albert Museum in London.



Lucie Rie at a display of Hans Coper pots at the Sainsbury Centre for Visual Arts, University of East Anglia, Norwich







17 **LUCIE RIE** 1902–1995

Bowl, 1971

Porcelain, 'jade' green glaze. Impressed with artist's seal.
11 cm (4 3/8 in) high

Estimate £6,000–9,000 \$9,900–14,900 €6,900–10,400

PROVENANCE John Sparks Ltd, London

EXHIBITED 'Issey Miyake meets Lucie Rie', Sogetsu Gallery, Tokyo, 10 May–
7 June and The Museum of Oriental Ceramics, Osaka, 27 June–30 July 1989;
'Lucie Rie', Crafts Council, London, 30 January–5 April 1992; 'Lucie Rie & Hans
Coper. Potters in Parallel', Barbican Art Gallery, London, February–May 1997;
'Lucie Rie Gebrannte Erde', MAK, Vienna, 14 July–12 September 1999;
'Gwen John & Lucie Rie', Olympia, London, 22–27 February 2001

LITERATURE *Issey Miyake meets Lucie Rie*, exh. cat., Sogetsu Gallery, Tokyo and
Museum of Oriental Ceramics, Osaka, 1989, illustrated p. 106, fig. 51



18 **LUCIE RIE** 1902–1995

Set of three small yellow bowls, 1972

Porcelain, yellow glaze. Impressed with artist's seal (3).

Each 10 cm (3 7/8 in) diameter

Estimate £3,000–4,000 \$5,000–6,600 €3,500–4,600

PROVENANCE Lucie Rie, Albion Mews Studio, London, 1972

EXHIBITED 'Gwen John & Lucie Rie', Olympia, London, 22–27 February 2001



19 **HANS COPER** 1920–1981

Thistle form, 1975

Stoneware, layered white porcelain slips and engobes over a body with textured and incised linear designs, the interior with manganese glaze. Impressed with artist's seal.
31.9 cm (12 1/2 in) high

Estimate £12,000–18,000 \$19,800–29,700 €13,800–20,700

PROVENANCE Robert Welch Gallery, Chipping Camden, UK, 1975
EXHIBITED 'Memorial Collection', Sainsbury Centre for the Visual Arts, University of East Anglia, Norwich, January–September 1983, then travelled to: Hetjens Museum, Düsseldorf (January–March 1984), Boijmans van Beuningen Museum, Rotterdam, (March–May 1984), Serpentine Gallery, London (June–July 1984); 'Lucie Rie, Hans Coper, and their pupils: a selection of contemporary ceramics illustrating their influence', Sainsbury Centre for Visual Arts, University of East Anglia, Norwich, 2 October–16 December 1990 and The Fitzwilliam Museum, Adeane Gallery, Cambridge, 22 January–1 April 1991; 'Lucie Rie & Hans Coper. Potters in Parallel', Barbican Art Gallery, London, 1997
LITERATURE Cyril Frankel, *Hans Coper, Modern Pots: Lucie Rie & their Contemporaries: The Lisa Sainsbury Collection*, London, 2000, fig. 19, p. 41 for a similar example; Tony Birks, *Hans Coper*, Somerset, 2005, p. 72

20 **HANS COPER** 1920–1981

White spade form, 1971

Stoneware, layered white porcelain slips and engobes over a body with textured and incised linear designs, the interior with manganese glaze. Impressed with artist's seal.
22.2 cm (8 3/4 in) high

Estimate £12,000–16,000 \$19,800–26,400 €13,800–18,400

PROVENANCE Lucie Rie, Albion Mews Studio, London, 1971
EXHIBITED 'Lucie Rie & Hans Coper. Potters in Parallel', Barbican Art Gallery, London, February–May 1997; 'Hans Coper Retrospective: Innovation in 20th-Century Ceramics', The Museum of Ceramic Art, Hyogo, 12 September–29 November 2009, then travelled to: The Shigaraki Ceramic Cultural Park, Museum of Contemporary Ceramic Art, Shiga (13 March–17 June 2010), Panasonic Electric Works, Shiodome Museum, Tokyo (26 June–5 September 2010), Museum of Modern Ceramic Art, Gifu (18 September– 23 November 2010), Iwate Museum of Art, Iwate (4 December 2010–13 February 2011), and Shizuoka City Museum of Art, Shizuoka (9 April–26 June 2011)
LITERATURE Maya Nishi, ed., *Hans Coper Retrospective: Innovation in 20th-Century Ceramics*, exh. cat., The Museum of Ceramic Art, Hyogo, 2009, illustrated p. 92, fig. 72 and p. 177



19



20



Hans Coper pots in situ at Lucie Rie's Albion Mews apartment, London, 1977

21 **HANS COPER** 1920–1981

Black 'Cycladic' bud pot, 1976

Stoneware, black glaze over a body with incised linear designs, the base with a layered grey glaze. Impressed with artist's seal.

22.7 cm (8 7/8 in) high

Estimate £25,000–30,000 \$41,300–49,500 €28,800–34,500

PROVENANCE Lucie Rie, Albion Mews Studio, London, 1977

EXHIBITED 'Hans Coper Retrospective: Innovation in 20th-Century Ceramics', The Museum of Ceramic Art, Hyogo, 12 September–29 November 2009, then travelled to: The Shigaraki Ceramic Cultural Park, Museum of Contemporary Ceramic Art, Shiga (13 March–17 June 2010), Panasonic Electric Works, Shiodome Museum, Tokyo (26 June–5 September 2010), Museum of Modern Ceramic Art, Gifu (18 September–23 November 2010), Iwate Museum of Art, Iwate (4 December 2010–13 February 2011), and Shizuoka City Museum of Art, Shizuoka (9 April–26 June 2011)

LITERATURE Tony Birks, *Hans Coper*, Somerset, 2005, illustrated p. 183; Maya Nishi, ed., *Hans Coper Retrospective: Innovation in 20th-Century Ceramics*, exh. cat., The Museum of Ceramic Art, Hyogo, 2009, illustrated p. 114, fig. 94 and p. 178



22 **LUCIE RIE** 1902–1995

Conical bowl, c. 1970

Porcelain, the interior manganese with a concentric sgraffito design, the exterior with inlaid concentric manganese bands. Impressed with artist's seal.
21.5 cm (8 1/2 in) diameter

Estimate £12,000–16,000 \$19,800–26,400 €13,800–18,400

PROVENANCE Sotheby's Belgravia, Decorative Arts Part II: Art Pottery and Studio Ceramics, 11 December 1981, lot 330

EXHIBITED 'Lucie Rie Gebrannte Erde', MAK, Vienna, 14 July–12 September 1999; 'Gwen John & Lucie Rie', Olympia, London, 22–27 February 2001

LITERATURE Tony Birks, *Lucie Rie*, Somerset, 2004, p. 65 for a similar example





23 **LUCIE RIE** 1902–1995
Small bowl with blue inlaid bands, 1974
Porcelain, matt white glaze over pale blue inlaid bands repeated inside and out. Impressed with artist's seal.
8 cm (3 1/8 in) high

Estimate £2,000–3,000 \$3,300–5,000 €2,300–3,500

PROVENANCE Lucie Rie, Albion Mews Studio, London, 1974
EXHIBITED 'Lucie Rie', Crafts Council, London, 30 January–5 April 1992



24 **LUCIE RIE** 1902–1995
Speckled white glaze pot with enclosed rim, c. 1970
Stoneware, white glaze with a brown speckle and pitched texture. Impressed with artist's seal.
10 cm (3 7/8 in) diameter

Estimate £2,000–3,000 \$3,300–5,000 €2,300–3,500

PROVENANCE John Sparks Ltd, London, 1971

25 **LUCIE RIE** 1902–1995

'Tea bowl', 1975

Stoneware, mixed clays producing an integral spiral of pale blue pitted and white bands. Impressed with artist's seal.

11.4 cm (4 1/2 in) diameter

Estimate £2,000–3,000 \$3,300–5,000 €2,300–3,500

PROVENANCE Gifted from Lucie Rie, Christmas 1975



26 **HANS COPER** 1920–1981

Black cup on foot with central disc, c. 1965

Stoneware, black glaze over a body with incised linear designs. Impressed with artist's seal.
14.6 cm (5 3/4 in) high

Estimate £5,000–7,000 \$8,300–11,500 €5,800–8,000

PROVENANCE Sotheby's Belgravia, Decorative Arts Part II: Art Pottery and Studio Ceramics, 11 December 1981, lot 341

EXHIBITED 'Memorial Collection', Sainsbury Centre for the Visual Arts, University of East Anglia, Norwich, January–September 1983, then travelled to: Hetjens Museum, Düsseldorf (January–March 1984), Boijmans van Beuningen Museum, Rotterdam, (March–May 1984), Serpentine Gallery, London (June–July 1984); 'Lucie Rie, Hans Coper, and their pupils: a selection of contemporary ceramics illustrating their influence', Sainsbury Centre for Visual Arts, University of East Anglia, Norwich, 2 October–16 December 1990 and The Fitzwilliam Museum, Adeane Gallery, Cambridge, 22 January–1 April 1991; 'Hans Coper Retrospective: Innovation in 20th-Century Ceramics', The Museum of Ceramic Art, Hyogo, 12 September–29 November 2009, then travelled to: The Shigaraki Ceramic Cultural Park, Museum of Contemporary Ceramic Art, Shiga (13 March–17 June 2010), Panasonic Electric Works, Shiodome Museum, Tokyo (26 June–5 September 2010), Museum of Modern Ceramic Art, Gifu (18 September–23 November 2010), Iwate Museum of Art, Iwate (4 December 2010–13 February 2011), and Shizuoka City Museum of Art, Shizuoka (9 April–26 June 2011)

LITERATURE Derek Gillman, et al., *Lucie Rie, Hans Coper, and their pupils: a selection of contemporary ceramics illustrating their influence*, exh. cat., Sainsbury Centre for Visual Arts, Norwich, 1990, illustrated p. 13; Tony Birks, *Hans Coper*, Somerset, 2005, pp. 79 and 139; Maya Nishi, ed., *Hans Coper Retrospective: Innovation in 20th-Century Ceramics*, exh. cat., The Museum of Ceramic Art, Hyogo, 2009, illustrated p. 72, fig. 40 and p. 176



27 **HANS COPER** 1920–1981
Black ovoid pot with disc, 1971
Stoneware, black glaze over a body with incised linear designs. Impressed with artist's seal.
15.2 cm (5 7/8 in) high

Estimate £6,000–9,000 \$9,900–14,900 €6,900–10,400

PROVENANCE Lucie Rie, Albion Mews Studio, London, 1971
EXHIBITED 'Lucie Rie & Hans Coper. Potters in Parallel', Barbican Art Gallery, London, February–May 1997

28 **HANS COPER** 1920–1981
Small black spade, c. 1970
Stoneware, black glaze over a body with incised linear designs. Impressed with artist's seal.
19 cm (7 1/2 in) high

Estimate £9,000–14,000 \$14,900–23,100 €10,400–16,100

PROVENANCE Christopher Wood Gallery, London, 1981
EXHIBITED 'Memorial Collection', Sainsbury Centre for the Visual Arts, University of East Anglia, Norwich, January–September 1983, then travelled to: Hetjens Museum, Düsseldorf (January–March 1984), Boijmans van Beuningen Museum, Rotterdam, (March–May 1984), Serpentine Gallery, London (June–July 1984); 'Hans Coper Retrospective: Innovation in 20th-Century Ceramics', The Museum of Ceramic Art, Hyogo, 12 September–29 November 2009, then travelled to: The Shigaraki Ceramic Cultural Park, Museum of Contemporary Ceramic Art, Shiga (13 March–17 June 2010), Panasonic Electric Works, Shiodome Museum, Tokyo (26 June–5 September 2010), Museum of Modern Ceramic Art, Gifu (18 September–23 November 2010), Iwate Museum of Art, Iwate (4 December 2010–13 February 2011), and Shizuoka City Museum of Art, Shizuoka (9 April–26 June 2011)
LITERATURE Maya Nishi, ed., *Hans Coper Retrospective: Innovation in 20th-Century Ceramics*, exh. cat., The Museum of Ceramic Art, Hyogo, 2009, illustrated p. 86, fig. 61 and p. 177

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28



29 **HANS COPER** 1920–1981

White 'Cycladic' Arrow form with disc-top, 1975

Stoneware, layered white porcelain slips and engobes over a body with textured, and incised linear designs, the interior and disc with manganese glaze, the base with a black glaze. Impressed with artist's seal.
18.3 cm (7 1/4 in) high

Estimate £25,000–30,000 \$41,300–49,500 €28,800–34,500

PROVENANCE Robert Welch Gallery, Chipping Camden, UK, 1975
EXHIBITED 'Memorial Collection', Sainsbury Centre for the Visual Arts, University of East Anglia, Norwich, January–September 1983, then travelled to: Hetjens Museum, Düsseldorf (January–March 1984), Boijmans van Beuningen Museum, Rotterdam, (March–May 1984), Serpentine Gallery, London (June–July 1984); 'Lucie Rie, Hans Coper, and their pupils: a selection of contemporary ceramics illustrating their influence', Sainsbury Centre for Visual Arts, University of East Anglia, Norwich, 2 October–16 December 1990 and The Fitzwilliam Museum, Adeane Gallery, Cambridge, 22 January–1 April 1991; 'Lucie Rie/Hans Coper', The Metropolitan Museum of Art, New York, 15 November 1994–21 May 1995; 'Lucie Rie & Hans Coper. Potters in Parallel', Barbican Art Gallery, London, February–May 1997; 'Hans Coper Retrospective: Innovation in 20th-Century Ceramics', The Museum of Ceramic Art, Hyogo, 12 September–29 November 2009, then travelled to: The Shigaraki Ceramic Cultural Park, Museum of Contemporary Ceramic Art, Shiga (13 March–17 June 2010), Panasonic Electric Works, Shiodome Museum, Tokyo (26 June–5 September 2010), Museum of Modern Ceramic Art, Gifu (18 September– 23 November 2010), Iwate Museum of Art, Iwate (4 December 2010–13 February 2011), and Shizuoka City Museum of Art, Shizuoka (9 April–26 June 2011)
LITERATURE Derek Gillman, et al., *Lucie Rie, Hans Coper, and their pupils: a selection of contemporary ceramics illustrating their influence*, exh. cat., Sainsbury Centre for Visual Arts, Norwich, 1990, illustrated p. 11; Margot Coatts, ed., *Lucie Rie & Hans Coper. Potters in Parallel*, exh. cat., Barbican Art Gallery, London, 1997, illustrated pp. 48 and 118; Tony Birks, *Hans Coper*, Somerset, 2005, p. 182; Maya Nishi, ed., *Hans Coper Retrospective: Innovation in 20th-Century Ceramics*, exh. cat., The Museum of Ceramic Art, Hyogo, 2009, illustrated p. 87, fig. 85 and p. 178





30 LUCIE RIE and HANS COPER 1902–1995, 1920–1981

Set of six dishes with white spiral, 1950s

Stoneware, manganese glaze, porcelain inlay. Impressed with both artists' seals (6).

Each: approximately 19 cm (7 1/2 in) diameter

Estimate £3,000–4,000 \$5,000–6,600 €3,500–4,600

PROVENANCE Heal's Department Store, London, 1950, Alan Walker Collection; Bonhams, 1994

EXHIBITED 'Lucie Rie & Hans Coper. Potters in Parallel', Barbican Art Gallery, London, February–May 1997; 'Hans Coper Retrospective: Innovation in 20th-Century Ceramics', The Museum of Ceramic Art, Hyogo, 12 September–29 November 2009, then travelled to: The Shigaraki Ceramic Cultural Park, Museum of Contemporary Ceramic Art, Shiga (13 March–17 June 2010), Panasonic Electric Works, Shiodome Museum, Tokyo (26 June–5 September 2010), Museum of Modern Ceramic Art, Gifu (18 September–23 November 2010), Iwate Museum of Art, Iwate (4 December 2010–13 February 2011), and Shizuoka City Museum of Art, Shizuoka (9 April–26 June 2011)

LITERATURE Margot Coatts, ed., *Lucie Rie & Hans Coper. Potters in Parallel*, exh. cat., Barbican Art Gallery, London, 1997, illustrated p. 52; Maya Nishi, ed., *Hans Coper Retrospective: Innovation in 20th-Century Ceramics*, exh. cat., The Museum of Ceramic Art, Hyogo, 2009, illustrated p. 55, fig. 99 and p. 178



31 HANS COPER 1920–1981

Early cylindrical vase with turned neck, c. 1957

Stoneware, scrubbed surface inlaid and painted with manganese and porcelain slip. Impressed with artist's seal.

20.2 cm (7 7/8 in) high

Estimate £2,000–3,000 \$3,300–5,000 €2,300–3,500

PROVENANCE Sotheby's Belgravia, Decorative Arts Part II: Art Pottery and Studio Ceramics, 23 April 1982, lot 368

EXHIBITED 'Hans Coper Retrospective: Innovation in 20th-Century Ceramics', The Museum of Ceramic Art, Hyogo, 12 September–29 November 2009, then travelled to: The Shigaraki Ceramic Cultural Park, Museum of Contemporary Ceramic Art, Shiga (13 March–17 June 2010), Panasonic Electric Works, Shiodome Museum, Tokyo (26 June–5 September 2010), Museum of Modern Ceramic Art, Gifu (18 September–23 November 2010), Iwate Museum of Art, Iwate (4 December 2010–13 February 2011), and Shizuoka City Museum of Art, Shizuoka (9 April–26 June 2011)

LITERATURE Maya Nishi, ed., *Hans Coper Retrospective: Innovation in 20th-Century Ceramics*, exh. cat., The Museum of Ceramic Art, Hyogo, 2009, illustrated p. 40, fig. 19 and p. 175

32 **LUCIE RIE** 1902–1995

Set of four small bowls, c. 1972

Porcelain, green glaze. Impressed with artist's seal (4).

Each 10.9 cm (4 1/3 in) diameter

Estimate £4,000–6,000 \$6,600–9,900 €4,600–6,900

PROVENANCE Lucie Rie, Albion Mews Studio, London, c. 1972

EXHIBITED 'Gwen John & Lucie Rie', Olympia, London, 22–27 February 2001



33 **LUCIE RIE** 1902–1995

Byzantine-style vase, c. 1982

Porcelain, golden glaze with sgraffito, terracotta on the shoulder, inlaid blue bands. Impressed with artist's seal.

26.8 cm (10 1/2 in) high

Estimate £6,000–9,000 \$9,900–14,900 €6,900–10,400

PROVENANCE Peter Dingley Gallery, Stratford-upon-Avon, Warwickshire, UK, 1983

EXHIBITED 'Lucie Rie, Hans Coper, and their pupils: a selection of contemporary ceramics illustrating their influence', Sainsbury Centre for Visual Arts, University of East Anglia, Norwich, 2 October–16 December 1990; 'Lucie Rie', Crafts Council, London, 30 January–5 April 1992; 'Lucie Rie & Hans Coper: Potters in Parallel', Barbican Art Gallery, London, February–May 1997

LITERATURE Derek Gillman, et al., *Lucie Rie, Hans Coper, and their pupils: a selection of contemporary ceramics illustrating their influence*, exh. cat., Sainsbury Centre for Visual Arts, Norwich, 1990, illustrated p. 36



34 **HANS COPER** 1920–1981

Black hourglass form, 1972

Stoneware, black glaze over a body with incised linear designs. Impressed with artist's seal.

28.5 cm (11 1/4 in) high

Estimate £6,000–9,000 \$9,900–14,900 €6,900–10,400

PROVENANCE The Oxford Gallery, Oxford, 1981

EXHIBITED 'Memorial Collection', Sainsbury Centre for the Visual Arts, University of East Anglia, Norwich, January–September 1983, then travelled to: Hetjens Museum, Düsseldorf (January–March 1984), Boijmans van Beuningen Museum, Rotterdam, (March–May 1984), Serpentine Gallery, London (June–July 1984); 'Lucie Rie, Hans Coper, and their pupils: a selection of contemporary ceramics illustrating their influence', Sainsbury Centre for Visual Arts, University of East Anglia, Norwich, 2 October–16 December 1990 and The Fitzwilliam Museum, Adeane Gallery, Cambridge, 22 January–1 April 1991; 'Lucie Rie/Hans Coper', The Metropolitan Museum of Art, New York, 15 November 1994–21 May 1995; 'Lucie Rie & Hans Coper. Potters in Parallel', Barbican Art Gallery, London, February–May 1997; 'Ceramic Modernism, Hans Coper, Lucie Rie and their legacy', Gardiner Museum, Toronto, 25 May–2 September 2002; 'Hans Coper Retrospective: Innovation in 20th-Century Ceramics', The Museum of Ceramic Art, Hyogo, 12 September–29 November 2009, then travelled to: The Shigaraki Ceramic Cultural Park, Museum of Contemporary Ceramic Art, Shiga (13 March–17 June 2010), Panasonic Electric Works, Shiodome Museum, Tokyo (26 June–5 September 2010), Museum of Modern Ceramic Art, Gifu (18 September–23 November 2010), Iwate Museum of Art, Iwate (4 December 2010–13 February 2011), and Shizuoka City Museum of Art, Shizuoka (9 April–26 June 2011)

LITERATURE Derek Gillman, et al., *Lucie Rie, Hans Coper, and their pupils: a selection of contemporary ceramics illustrating their influence*, exh. cat., Sainsbury Centre for Visual Arts, Norwich, 1990, illustrated p. 12; John P. O'Neill, ed., *Lucie Rie/Hans Coper*, exh. cat., The Metropolitan Museum of Art, New York, 1994, p. 25; Margot Coatts, ed., *Lucie Rie & Hans Coper. Potters in Parallel*, exh. cat., Barbican Art Gallery, 1997, p. 82; Maya Nishi, ed., *Hans Coper Retrospective: Innovation in 20th-Century Ceramics*, exh. cat., The Museum of Ceramic Art, Hyogo, 2009, illustrated p. 89, fig. 74 and p. 177

35 **HANS COPER** 1920–1981

Tall white hourglass form, c. 1970

Stoneware, layers of vitreous porcelain slip over a textured body painted with iron and manganese, the interior with a rich manganese glaze. Impressed with artist's seal.

31.3 cm (12 3/8 in) high

Estimate £5,000–7,000 \$8,300–11,500 €5,800–8,000

EXHIBITED 'Lucie Rie & Hans Coper. Potters in Parallel', Barbican Art Gallery, London, February–May 1997; 'Hans Coper Retrospective: Innovation in 20th-Century Ceramics', The Museum of Ceramic Art, Hyogo, 12 September–29 November 2009, then travelled to: The Shigaraki Ceramic Cultural Park, Museum of Contemporary Ceramic Art, Shiga (13 March–17 June 2010), Panasonic Electric Works, Shiodome Museum, Tokyo (26 June–5 September 2010), Museum of Modern Ceramic Art, Gifu (18 September–23 November 2010), Iwate Museum of Art, Iwate (4 December 2010–13 February 2011), and Shizuoka City Museum of Art, Shizuoka (9 April–26 June 2011)

LITERATURE Margot Coatts, ed., *Lucie Rie & Hans Coper. Potters in Parallel*, exh. cat., Barbican Art Gallery, London, 1997, p. 81; Maya Nishi, ed., *Hans Coper Retrospective: Innovation in 20th-Century Ceramics*, exh. cat., The Museum of Ceramic Art, Hyogo, 2009, illustrated p. 89, fig. 62 and p. 177



34



35

36 **HANS COPER** 1920–1981

White cup on foot with central disc, 1974

Stoneware, layered white porcelain slips and engobes over a body with textured, and incised linear designs, the interior and disc with manganese glaze. Impressed with artist's seal.
17 cm (6 3/4 in) high

Estimate £12,000–16,000 \$19,800–26,400 €13,800–18,400

PROVENANCE Lucie Rie, Albion Mews Studio, London, 1974

EXHIBITED 'Hans Coper Retrospective: Innovation in 20th-Century Ceramics', The Museum of Ceramic Art, Hyogo, 12 September–29 November 2009, then travelled to: The Shigaraki Ceramic Cultural Park, Museum of Contemporary Ceramic Art, Shiga (13 March–17 June 2010), Panasonic Electric Works, Shiodome Museum, Tokyo (26 June–5 September 2010), Museum of Modern Ceramic Art, Gifu (18 September–23 November 2010), Iwate Museum of Art, Iwate (4 December 2010–13 February 2011), and Shizuoka City Museum of Art, Shizuoka (9 April–26 June 2011)

LITERATURE Maya Nishi, ed., *Hans Coper Retrospective: Innovation in 20th-Century Ceramics*, exh. cat., The Museum of Ceramic Art, Hyogo, 2009, illustrated p. 87, fig. 80 and p. 177





Hans Coper pots in situ at Lucie Rie's Albion Mews apartment, London, 1978

37 HANS COPER 1920–1981

Small white spade form, 1978

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

18.3 cm (7 1/4 in) high

Estimate £8,000–12,000 \$13,200–19,800 €9,200–13,800

PROVENANCE Lucie Rie, Albion Mews Studio, London, 1978

EXHIBITED 'Ceramic Modernism, Hans Coper, Lucie Rie and their legacy', Gardiner Museum, Toronto, 25 May–2 September 2002; 'Hans Coper Retrospective: Innovation in 20th-Century Ceramics', The Museum of Ceramic Art, Hyogo, 12 September–29 November 2009, then travelled to: The Shigaraki Ceramic Cultural Park, Museum of Contemporary Ceramic Art, Shiga (13 March–17 June 2010), Panasonic Electric Works, Shiodome Museum, Tokyo (26 June–5 September 2010), Museum of Modern Ceramic Art, Gifu (18 September–23 November 2010), Iwate Museum of Art, Iwate (4 December 2010–13 February 2011), and Shizuoka City Museum of Art, Shizuoka (9 April–26 June 2011)

LITERATURE Maya Nishi, ed., *Hans Coper Retrospective: Innovation in 20th-Century Ceramics*, exh. cat., The Museum of Ceramic Art, Hyogo, 2009, illustrated p. 95, fig. 96 and p. 178



38 **LUCIE RIE** 1902–1995

Large oval bowl, 1983
Stoneware, blue and pink pitted glaze. Impressed with artist's seal.
29 cm (11 3/8 in) wide

Estimate £12,000–16,000 \$19,800–26,400 €13,800–18,400

PROVENANCE Peter Dingley Gallery, Stratford-upon-Avon, Warwickshire, UK, 1983



39 **LUCIE RIE** 1902–1995

Vase with flaring neck, c. 1970

Stoneware, 'dolomite' glaze over combed body. Impressed with artist's seal.

25.3 cm (9 7/8 in) high

Estimate £6,000–9,000 \$9,900–14,900 €6,900–10,400

EXHIBITED 'Lucie Rie', Crafts Council, London, 30 January–5 April 1992





40 **LUCIE RIE** 1902–1995

Pot with oval lip, c. 1972

Stoneware, pitted light and blue ochre glazes over a body with textured panels. Impressed with artist's seal.

16.5 cm (6 1/2 in) high

Estimate £2,000–3,000 \$3,300–5,000 €2,300–3,500

PROVENANCE Lucie Rie, Albion Mews Studio, London, 1972

EXHIBITED 'Lucie Rie Gebrannte Erde', MAK, Vienna, 14 July–12 September 1999; 'Gwen John & Lucie Rie', Olympia, London, 22–27 February 2001



Reverse

41 **HANS COPER** 1920–1981

Composite vase form with central disc, c. 1962

Stoneware, layers of vitreous porcelain slip and englobes over a textured body with incised spiralling linear designs. Impressed with artist's seal.

24 cm (9 1/2 in) high

Estimate £12,000–16,000 \$19,800–26,400 €13,800–18,400

PROVENANCE Lucie Rie, Albion Mews Studio, London; Bonhams Knightsbridge, Contemporary Ceramics: The Rollo and Marion Ballantyne Collection of Dame Lucie Rie, Hans Coper and Others, 22 June 1995, lot 94

EXHIBITED 'Lucie Rie & Hans Coper. Potters in Parallel', Barbican Art Gallery, London, February–May 1997; 'Hans Coper Retrospective: Innovation in 20th-Century Ceramics', The Museum of Ceramic Art, Hyogo, 12 September–29 November 2009, then travelled to: The Shigaraki Ceramic Cultural Park, Museum of Contemporary Ceramic Art, Shiga (13 March–17 June 2010), Panasonic Electric Works, Shiodome Museum, Tokyo (26 June–5 September 2010), Museum of Modern Ceramic Art, Gifu (18 September–23 November 2010), Iwate Museum of Art, Iwate (4 December 2010–13 February 2011), and Shizuoka City Museum of Art, Shizuoka (9 April–26 June 2011)

LITERATURE Margot Coatts, ed., *Lucie Rie & Hans Coper. Potters in Parallel*, exh. cat., Barbican Art Gallery, London, 1997, illustrated pp. 48 and 99; Cyril Frankel, *Modern Pots: Hans Coper, Lucie Rie & their Contemporaries: The Lisa Sainsbury Collection*, London, 2000, fig. 20, p. 42 for a similar example; Maya Nishi, ed., *Hans Coper Retrospective: Innovation in 20th-Century Ceramics*, exh. cat., The Museum of Ceramic Art, Hyogo, 2009, illustrated p. 67, fig. 30 and p. 175



42 **LUCIE RIE** 1902–1995

Monumental vase, c. 1980

Stoneware, pitted blue and white flowing glaze. Impressed with artist's seal.
56.2 cm (22 1/8 in) high

Estimate £20,000–30,000 \$33,000–49,500 €23,000–34,500

PROVENANCE Liberty, London, 1980

EXHIBITED 'Issey Miyake meets Lucie Rie', Sogetsu Gallery, Tokyo, 10 May–7 June 1989 and The Museum of Oriental Ceramics, Osaka, 27 June–30 July 1989; 'Lucie Rie, Hans Coper, and their pupils: a selection of contemporary ceramics illustrating their influence', Sainsbury Centre for Visual Arts, University of East Anglia, Norwich, 2 October–16 December 1990 and The Fitzwilliam Museum, Adeane Gallery, Cambridge, 22 January–1 April 1991; 'Lucie Rie', Crafts Council, London, 30 January–5 April 1992; 'Lucie Rie and Hans Coper: Masterworks by two British Potters', The Metropolitan Museum of Art, New York, 15 November 1994–21 May 1995; 'Gwen John & Lucie Rie', Olympia, London, 22–27 February 2001; 'Lucie Rie & Hans Coper: Potters in Parallel', Barbican Art Gallery, London, February–May 1997; 'Hans Coper Retrospective: Innovation in 20th-Century Ceramics', The Museum of Ceramic Art, Hyogo, 12 September–29 November 2009, then travelled to: The Shigaraki Ceramic Cultural Park, Museum of Contemporary Ceramic Art, Shiga (13 March–17 June 2010), Panasonic Electric Works, Shiodome Museum, Tokyo (26 June–5 September 2010), Museum of Modern Ceramic Art, Gifu (18 September–23 November 2010), Iwate Museum of Art, Iwate (4 December 2010–13 February 2011), and Shizuoka City Museum of Art, Shizuoka (9 April–26 June 2011)

LITERATURE *Issey Miyake meets Lucie Rie*, exh. cat., Sogetsu Gallery, Tokyo and The Museum of Oriental Ceramics, Osaka, 1989, illustrated p. 53 and p. 104, fig. 43; Derek Gillman, et al., *Lucie Rie, Hans Coper, and their pupils: a selection of contemporary ceramics illustrating their influence*, exh. cat., Sainsbury Centre for Visual Arts, Norwich, 1990, illustrated p. 34; Tony Birks, *Lucie Rie*, Somerset, 2004, illustrated p. 79; Maya Nishi, ed., *Hans Coper Retrospective: Innovation in 20th-Century Ceramics*, exh. cat., The Museum of Ceramic Art, Hyogo, 2009, illustrated p. 136, fig. 130 and p. 180

This magnificent design was first produced by Lucie in 1967. Initially only two examples were made and they were immediately exhibited at the Arts Council retrospective exhibition in the UK and at the Boijmans Van Beuningen Museum in the Netherlands. In preparation for her 1980 selling exhibition at Liberty in London, Lucie revisited the design, modifying the surface and glazes slightly, which resulted in the present example, the third and last of its type. Because of the limited space in Albion Mews, Lucie used a compact electric chest kiln for all firings after 1948, and the size of this kiln necessarily determined the scale of the pots she was able to produce. This famous pot is one of the largest known examples of her work to have been produced using this kiln.





Lucie Rie's apartment at Albion Mews, London

43 **HANS COPER** 1920–1981

White 'Cycladic' arrow form, 1975

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

31.8 cm (12 1/2 in) high

Estimate £25,000–35,000 \$41,300–57,800 €28,800–40,300

PROVENANCE Robert Welch Gallery, Chipping Camden, UK, 1975

EXHIBITED 'Hans Coper Retrospective: Innovation in 20th-Century Ceramics', The Museum of Ceramic Art, Hyogo, 12 September–29 November 2009, then travelled to: The Shigaraki Ceramic Cultural Park, Museum of Contemporary Ceramic Art, Shiga (13 March–17 June 2010), Panasonic Electric Works, Shiodome Museum, Tokyo (26 June–5 September 2010), Museum of Modern Ceramic Art, Gifu (18 September–23 November 2010), Iwate Museum of Art, Iwate (4 December 2010–13 February 2011), and Shizuoka City Museum of Art, Shizuoka (9 April–26 June 2011)

LITERATURE Tony Birks, *Hans Coper*, Somerset, 2005, illustrated p. 195; Maya Nishi, ed., *Hans Coper Retrospective: Innovation in 20th-Century Ceramics*, exh. cat., The Museum of Ceramic Art, Hyogo, 2009, illustrated p. 120, fig. 86 and p. 178



44 **LUCIE RIE** 1902–1995

Conical bowl, c. 1978

Porcelain, pink glaze over radiating inlaid design, manganese lip, foot and well, a turquoise ring around the foot, repeated on the interior. Impressed with artist's seal.

18 cm (7 1/8 in) high

Estimate £6,000–9,000 \$9,900–14,900 €6,900–10,400

PROVENANCE Crafts Council Shop, Victoria and Albert Museum, London, 1981

EXHIBITED 'Gwen John & Lucie Rie', Olympia, London, 22–27 February 2001

LITERATURE Tony Birks, *Lucie Rie*, Somerset, 2004, p. 212 for a similar example



45 **LUCIE RIE** 1902–1995

Cylindrical vase with flaring neck, 1976

Porcelain, dark brown manganese glaze, blue shoulder and lip, sgraffito and inlaid blue bands. Impressed with artist's seal.
26.6 cm (10 1/2 in) high

Estimate £4,000–6,000 \$6,600–9,900 €4,600–6,900

PROVENANCE Lucie Rie, Albion Mews Studio, London, 1976

EXHIBITED 'Issey Miyake meets Lucie Rie', Sogetsu Gallery, Tokyo, 10 May–7 June 1989 and The Museum of Oriental Ceramics, Osaka, 27 June–30 July 1989; 'Lucie Rie, Hans Coper, and their pupils: a selection of contemporary ceramics illustrating their influence', Sainsbury Centre for Visual Arts, University of East Anglia, Norwich, 2 October–16 December 1990 and The Fitzwilliam Museum, Adeane Gallery, Cambridge, 22 January–1 April 1991; 'Lucie Rie', Crafts Council, London, 30 January–5 April 1992; 'Lucie Rie/Hans Coper', The Metropolitan Museum of Art, New York, 15 November 1994–21 May 1995; 'Lucie Rie Gebrannte Erde', MAK, Vienna, 14 July–12 September 1999; 'Gwen John & Lucie Rie', Olympia, London, 22–27 February 2001; 'Ceramic Modernism, Hans Coper, Lucie Rie and their legacy', Gardiner Museum, Toronto, 25 May–2 September 2002; 'Hans Coper Retrospective: Innovation in 20th-Century Ceramics', The Museum of Ceramic Art, Hyogo, 12 September–29 November 2009, then travelled to: The Shigaraki Ceramic Cultural Park, Museum of Contemporary Ceramic Art, Shiga (13 March–17 June 2010), Panasonic Electric Works, Shiodome Museum, Tokyo (26 June–5 September 2010), Museum of Modern Ceramic Art, Gifu (18 September–23 November 2010), Iwate Museum of Art, Iwate (4 December 2010–13 February 2011), and Shizuoka City Museum of Art, Shizuoka (9 April–26 June 2011)



46 **HANS COPER** 1920–1981

White hourglass form, c. 1968

Stoneware, layered white porcelain slips and engobes over a body with textured, and incised linear designs, the interior with manganese glaze. Impressed with artist's seal.
29.5 cm (11 5/8 in) high

Estimate £9,000–14,000 \$14,900–21,300 €10,400–16,100

PROVENANCE Amalgam Gallery, Barnes, London, 1974

EXHIBITED 'Memorial Collection', Sainsbury Centre for the Visual Arts, University of East Anglia, Norwich, January–September 1983, then travelled to: Hetjens Museum, Düsseldorf (January–March 1984), Boijmans van Beuningen Museum, Rotterdam, (March–May 1984), Serpentine Gallery, London (June–July 1984); 'Lucie Rie & Hans Coper. Potters in Parallel', Barbican Art Gallery, London, February–May 1997; 'Hans Coper Retrospective: Innovation in 20th-Century Ceramics', The Museum of Ceramic Art, Hyogo, 12 September–29 November 2009, then travelled to: The Shigaraki Ceramic Cultural Park, Museum of Contemporary Ceramic Art, Shiga (13 March–17 June 2010), Panasonic Electric Works, Shiodome Museum, Tokyo (26 June–5 September 2010), Museum of Modern Ceramic Art, Gifu (18 September– 23 November 2010), Iwate Museum of Art, Iwate (4 December 2010–13 February 2011), and Shizuoka City Museum of Art, Shizuoka (9 April–26 June 2011)

LITERATURE Margot Coatts, ed., *Lucie Rie & Hans Coper. Potters in Parallel*, exh. cat., Barbican Art Gallery, London, 1997, p. 81; Maya Nishi, ed., *Hans Coper Retrospective: Innovation in 20th-Century Ceramics*, exh. cat., The Museum of Ceramic Art, Hyogo, 2009, illustrated p. 88, fig. 52 and p. 176



47 **HANS COPER** 1920–1981

White 'Cycladic' arrow form, 1972

Stoneware, layered white porcelain slips and engobes over a body with textured and incised linear designs, the interior with manganese glaze. Impressed with artist's seal.
20.4 cm (8 in) high

Estimate £16,000–24,000 \$26,400–39,600 €18,400–27,600

PROVENANCE Lucie Rie, Albion Mews Studio, London, 1972

EXHIBITED 'Lucie Rie – Hans Coper Keramik', Museum für Kunst und Gewerbe, Hamburg, 30 August–4 October 1972; 'Lucie Rie – Hans Coper Keramik', Museum für Kunsthandwerk, Frankfurt, February–March 1973; 'Lucie Rie, Hans Coper, and their pupils: a selection of contemporary ceramics illustrating their influence', Sainsbury Centre for Visual Arts, University of East Anglia, Norwich, 2 October–16 December 1990 and The Fitzwilliam Museum, Adeane Gallery, Cambridge, 22 January–1 April 1991; 'Hans Coper Retrospective: Innovation in 20th-Century Ceramics', The Museum of Ceramic Art, Hyogo, 12 September–29 November 2009, then travelled to: The Shigaraki Ceramic Cultural Park, Museum of Contemporary Ceramic Art, Shiga (13 March–17 June 2010), Panasonic Electric Works, Shiodome Museum, Tokyo (26 June–5 September 2010), Museum of Modern Ceramic Art, Gifu (18 September–23 November 2010), Iwate Museum of Art, Iwate (4 December 2010–13 February 2011), and Shizuoka City Museum of Art, Shizuoka (9 April–26 June 2011)

LITERATURE *Lucie Rie – Hans Coper Keramik*, exh. cat., Museum für Kunst und Gewerbe, Hamburg, 1972, illustrated p. 33; Derek Gillman, et al., *Lucie Rie, Hans Coper, and their pupils: a selection of contemporary ceramics illustrating their influence*, exh. cat., Sainsbury Centre for Visual Arts, Norwich, 1990, illustrated p. 12; Maya Nishi, ed., *Hans Coper Retrospective: Innovation in 20th-Century Ceramics*, exh. cat., The Museum of Ceramic Art, Hyogo, 2009, illustrated p. 116, fig. 75 and p. 177





48

48 LUCIE RIE 1902–1995

Large bowl, 1970s

Porcelain, pale yellow glaze over two bands of inlaid grid design, repeated inside and out, the lip manganese. Impressed with artist's seal.

26.1 cm (10 1/4 in) diameter

Estimate £8,000–12,000 \$13,200–19,800 €9,200–13,800

PROVENANCE Sotheby's Belgravia, Decorative Arts Part II: Art Pottery and Studio Ceramics, 11 December 1981, lot 324

EXHIBITED 'Lucie Rie Gebrannte Erde', MAK, Vienna, 14 July–12 September 1999; 'Gwen John & Lucie Rie', Olympia, London, 22–27 February 2001

LITERATURE Tony Birks, *Lucie Rie*, Somerset, 2004, p. 167 for a similar example

49 LUCIE RIE 1902–1995

Vase with flaring lip, 1982

Stoneware, white glaze over radiating green inlay design on shoulder and lip, gold bands. Impressed with artist's seal.

27 cm (10 5/8 in) high

Estimate £9,000–14,000 \$14,900–23,100 €10,400–16,100

PROVENANCE Crafts Council Shop, Victoria and Albert Museum, London, 1982

EXHIBITED 'Lucie Rie', Crafts Council, London, 30 January–5 April 1992; 'Lucie Rie Gebrannte Erde', MAK, Vienna, 14 July–12 September 1999

LITERATURE Cyril Frankel, *Modern Pots: Hans Coper, Lucie Rie & their Contemporaries: The Lisa Sainsbury Collection*, London, 2000, p. 133, fig. 108 for a similar example



“We are spending public money on modern art. Tell me Mr Coper, what does it mean?”

THE SWINTON SCHOOL WALL

In 1958, Hans Coper was invited to work at Henry Morris's Digswell Arts Trust in Hertfordshire. The trust was established with the aim of integrating the work of artists and architects and resulted in a series of major commissions for Hans that included the monumental candlesticks for Sir Basil Spence's new Coventry Cathedral and two further architectural-scale works of which the Swinton School Wall was one. Designed and installed in 1960, the commission was initiated by Sir Alec Clegg, the innovative Chief Education Officer of the County Council of the West Riding of Yorkshire, he had embarked on an ambitious school-building program using state-of-the-art building materials and, importantly, had required that each school should be completed with its own commissioned work of art. Lucie Rie and Hans Coper delivered the discs in Hans's converted black London taxi and oversaw the installation themselves. The nine interlocking portholes, which were repeated on either side of the wall, were originally designed as a dividing wall between the school's main entrance hall and an assembly room. The Swinton School wall marks a reference point in the development of Hans's work, from which it is possible to trace a path both back to his earlier work and ahead towards the new forms and textures that only began to appear much later on in his career.



End elevation



50 **HANS COPER** 1920–1981

The Swinton School Wall, 1960

Stoneware, each element with a distinct variation in the surface texture. Some with black manganese glaze over a textured body, others with layered porcelain slips and engobes over textured body.

Largest: 60 cm (23 5/8 in) diameter

Estimate £50,000–70,000 \$82,500–116,000 €57,500–80,500

PROVENANCE Swinton Community School, Mexborough, South Yorkshire, UK, 1960
EXHIBITED Swinton Community School, Mexborough, South Yorkshire, UK, 1960; 'Collect' presented by the Crafts Council, Saatchi Gallery, London, 15–17 May 2009; 'Hans Coper Retrospective: Innovation in 20th-Century Ceramics', The Museum of Ceramic Art, Hyogo, 12 September–29 November 2009, then travelled to: The Shigaraki Ceramic Cultural Park, Museum of Contemporary Ceramic Art, Shiga (13 March–17 June 2010), Panasonic Electric Works, Shiodome Museum, Tokyo (26 June–5 September 2010), Museum of Modern Ceramic Art, Gifu (18 September–23 November 2010), Iwate Museum of Art, Iwate (4 December 2010–13 February 2011), and Shizuoka City Museum of Art, Shizuoka (9 April–26 June 2011)

LITERATURE Tony Birks, *Hans Coper*, Somerset, 2005, illustrated p. 115; Maya Nishi, ed., *Hans Coper Retrospective: Innovation in 20th-Century Ceramics*, exh. cat., The Museum of Ceramic Art, Hyogo, 2009, illustrated pp. 60–63, fig. 31 and p. 175





51 **PIERRE JEANNERET** 1896–1967

'Collapsible' single bed, model no. PJ-L-01-A, from the P.U. Student halls, Chandigarh, India, c. 1955–56

Teak, cedar wood, cotton webbing.

68 × 198 × 91 cm (26 3/4 × 77 7/8 × 35 7/8 in)

Estimate £18,000–28,000 \$29,700–46,200 €20,700–32,200

PROVENANCE P.U. Student halls, Chandigarh, India; Galerie Patrick Seguin, Paris

LITERATURE Eric Touchaleaume and Gerald Moreau, *Le Corbusier Pierre Jeanneret: L'Aventure Indienne / The Indian Adventure, Design – Art – Architecture*, Paris, 2010, p. 590



52 **PIERRE JEANNERET** 1896–1967

Pair of 'Committee' armchairs, model no. PJ-SI-30-A, from an administrative building, Chandigarh, India, c. 1953–54

Teak, leather. One chair leg painted with indecipherable text (2).
Each: 87.6 cm (34 1/2 in) high

Estimate £8,000–12,000 \$13,200–19,800 €9,200–13,800

PROVENANCE Administrative building, Chandigarh, India

LITERATURE Norma Evenson, *Chandigarh*, Los Angeles, 1966, pls. 114–15; Philippe Sers, ed., *Le Corbusier Œuvre Tissé*, Paris, 1987, p. 80; Willy Boesiger, ed., *Le Corbusier et Son Atelier rue de Sevres 35, Œuvre Complète Volume 7, 1957–1965*, New York, 1990, p. 91; Eric Touchaleaume and Gerald Moreau, *Le Corbusier Pierre Jeanneret: L'Aventure Indienne | The Indian Adventure, Design – Art – Architecture*, Paris, 2010, pp. 232–33 and p. 563





53 PIERRE JEANNERET 1896–1967

Low double-sided 'File' rack, model no. PJ-R-27-A, from Secretariat and administrative buildings, Chandigarh, India, c. 1957–58

Indian rosewood.

71 × 122 × 36 cm (27 7/8 × 48 × 14 1/8 in)

Estimate £15,000–20,000 \$24,800–33,000 €17,300–23,000

PROVENANCE Secretariat and administrative buildings, Chandigarh, India

LITERATURE Eric Touchaleaume and Gerald Moreau, *Le Corbusier Pierre Jeanneret: L'Aventure Indienne | The Indian Adventure, Design – Art – Architecture*, Paris, 2010, pp. 194–95 and p. 596

54 **LE CORBUSIER and PIERRE JEANNERET** 1887–1965, 1896–1967

Pair of armchairs, model no. LC/PJ-SI-42-A, from the High Court, Chandigarh, India, 1955–56

Teak, hide (2).

Each: 75 cm (29 1/2 in) high

Estimate £30,000–40,000 \$49,500–66,000 €34,500–46,000

PROVENANCE High Court, Chandigarh, India; Galerie Patrick Seguin, Paris

LITERATURE Willy Boesiger, ed., *Le Corbusier et Son Atelier rue de Sevres 35, Œuvre Complète Volume 7, 1957–1965*, New York, 1990, pp. 93–94;

Eric Touchaleaume and Gerald Moreau, *Le Corbusier Pierre Jeanneret: L'Aventure Indienne | The Indian Adventure, Design – Art – Architecture*, Paris, 2010, pp. 244–45 and p. 567

54



55



56



55 LE CORBUSIER and PIERRE JEANNERET 1887–1965, 1896–1967
Sofa, model no. LC/PJ-SI-42-B, from the High Court, Chandigarh, India, 1955–56
Teak, hide.
74.5 × 158 × 76 cm (29 3/8 × 62 1/4 × 29 7/8 in)

Estimate £18,000–28,000 \$29,700–46,200 €20,700–32,200

PROVENANCE High Court, Chandigarh, India; Galerie Patrick Seguin, Paris
LITERATURE Willy Boesiger, ed., *Le Corbusier et Son Atelier rue de Sevres 35, Œuvre Complète Volume 7, 1957–1965*, New York, 1990, pp. 93–94; Eric Touchaleaume and Gerald Moreau, *Le Corbusier Pierre Jeanneret: L'Aventure Indienne / The Indian Adventure, Design – Art – Architecture*, Paris, 2010, pp. 244–45 and p. 567

56 PIERRE JEANNERET 1896–1967
Coffee table, model no. PJ-TB-04-A, from P.G.I., Chandigarh, India, c. 1965–66
Teak.
41 cm (16 1/8 in) high, 66.3 cm (26 1/8 in) diameter

Estimate £6,000–9,000 \$9,900–14,900 €6,900–10,400

PROVENANCE P.G.I., Chandigarh, India
LITERATURE George H. Marcus, *Le Corbusier: Inside the Machine for Living*, New York, 2000, p. 154 for a similar example; Eric Touchaleaume and Gerald Moreau, *Le Corbusier Pierre Jeanneret: L'Aventure Indienne / The Indian Adventure, Design – Art – Architecture*, Paris, 2010, pp. 333 and 588

57 **PIERRE JEANNERET** 1896–1967

Bench, model no. PJ-SI-33-B, from the M.L.A. Hostels, Chandigarh, India, c. 1955–56

Teak, cane. Side painted with 'M.L.A.(H) Pb. P.W.D.'

41.2 × 136.4 × 45.9 cm (16 1/4 × 53 3/4 × 18 1/8 in)

Estimate £6,000–9,000 \$9,900–14,900 €6,900–10,400

PROVENANCE M.L.A. Hostels, Chandigarh, India

LITERATURE Eric Touchaleaume and Gerald Moreau, *Le Corbusier Pierre Jeanneret: L'Aventure Indienne / The Indian Adventure, Design – Art – Architecture*, Paris, 2010, p. 565





Courtesy Galerie Patrick Seguin, Paris

A similar example of the present lot in La Maison du Brésil, Fondation Franco-Brésilienne, Cité Internationale Universitaire de Paris

58 LE CORBUSIER 1887–1965

Sliding door, from La Maison du Brésil, Cité Internationale Universitaire de Paris, 1956–59

Painted wood, aluminium.

209 × 152 × 14 cm (82 1/4 × 59 7/8 × 5 1/2 in)

Estimate £4,000–6,000 \$6,600–9,900 €4,600–6,900

PROVENANCE La Maison du Brésil, Fondation Franco-Brésilienne, Cité Internationale Universitaire de Paris





59 **LE CORBUSIER and B. DOSHI** 1887–1965

Large and rare table, from the Institute of Indology, Ahmedabad, India, c. 1960

Teak, painted tubular steel, painted steel.

74.7 × 244.3 × 121.8 cm (29 3/8 × 96 1/8 × 47 7/8 in)

Estimate £50,000–80,000 \$82,500–132,000 €57,500–92,000

PROVENANCE Institute of Indology, Ahmedabad, India

LITERATURE Eric Touchaleaume and Gerald Moreau, *Le Corbusier Pierre Jeanneret: L'Aventure Indienne/The Indian Adventure, Design – Art – Architecture*, Paris, 2010, p. 609 for a similar example





60 PIERRE JEANNERET 1896–1967

'Writing' armchair, model no. PJ-SI-26-E, from an administrative building, Chandigarh, India, c. 1960

Teak, cane. Reverse painted with 'P.U.E.c / 30'.

83 cm (32 5/8 in) high

Estimate £3,500–5,500 \$5,800–9,900 €4,000–6,300

PROVENANCE Administrative building, Chandigarh, India

LITERATURE Eric Touchaleaume and Gerald Moreau, *Le Corbusier Pierre Jeanneret: L'Aventure Indienne / The Indian Adventure, Design – Art – Architecture*, Paris, 2010, p. 562

61 PIERRE JEANNERET 1896–1967

'Office' armchair, model no. PJ-SI-28-A, from an administrative building, Chandigarh, India, c. 1955–56

Teak, cane.

83 cm (32 5/8 in) high

Estimate £4,500–6,500 \$7,400–10,700 €5,200–7,500

PROVENANCE Administrative building, Chandigarh, India

LITERATURE Eric Touchaleaume and Gerald Moreau, *Le Corbusier Pierre Jeanneret: L'Aventure Indienne / The Indian Adventure, Design – Art – Architecture*, Paris, 2010, pp. 191, 343 and p. 562



Reverse

62 PIERRE JEANNERET 1896–1967

*'Office table' desk, model no. PJ-BU-02-A, from an administrative building
Chandigarh, India, c. 1957–58*

Indian rosewood, leather, aluminium. Reverse painted with indecipherable text.
71.5 × 121 × 84 cm (28 1/8 × 47 5/8 × 33 1/8 in)

Estimate £8,000–12,000 \$13,200–19,800 €9,200–13,800

PROVENANCE Administrative building, Chandigarh, India

LITERATURE Eric Touchaleaume and Gerald Moreau, *Le Corbusier Pierre Jeanneret: L'Aventure Indienne / The Indian Adventure, Design – Art – Architecture*, Paris, 2010, pp. 200–01 and p. 572





63 **EDMUND DE WAAL** b. 1964

Pair of dishes, 2002

Limoges porcelain, celadon glaze over impressed inventory marks (2).

Largest: 9.5 cm (3 3/4 in) high, 27 cm (10 5/8 in) diameter

Estimate £3,000–4,000 \$5,000–6,600 €3,500–4,600 ♣

64 **EDMUND DE WAAL** b. 1964

Set of three teapots, 2002

Porcelain, wire, celadon glazes over impressed inventory marks (3).

Tallest: 33 cm (12 7/8 in) high

Estimate £3,000–4,000 \$5,000–6,600 €3,500–4,600 ♣



65 **MARIANNE BRANDT and HELMUT SCHULZE** 1893–1983, 1903–1955
Rare tray, c. 1928
Nickel-plated metal. Underside impressed with 'BAUHAUS'.
21 cm (8 1/4 in) diameter

Estimate £3,000–5,000 \$5,000–8,300 €3,500–5,800

LITERATURE Klaus Weber, *Die Metallwerkstatt am Bauhaus*, exh. cat., Bauhaus-Archiv
Museum für Gestaltung, Berlin, 1992, p. 151, fig. 63 for a similar example





66 **C.F. OTTO MÜLLER**

'Titan' ceiling light, designed 1931

Opaque glass, clear glass, tubular nickel-plated metal, nickel-plated metal, brass. Manufactured by Sistrak-Licht GmbH, Germany. Underside with manufacturer's label and acid-etched with 'MEGAPHOS/PATENTING./D.R.P. u. D.R.G.M./ angemeldet'.

105.5 cm (41 1/2 in) drop, 45.5 cm (17 7/8 in) diameter

Estimate £2,000–3,000 \$3,300–5,000 €2,300–3,500

LITERATURE Charlotte and Peter Fiell, eds., *1000 Lights, Vol. 1: 1879 to 1959*, Cologne, 2005, p. 319 for a similar example



67 **LE CORBUSIER, CHARLOTTE PERRIAND**

and PIERRE JEANNERET 1887–1965, 1901–1984, 1896–1967

Chaise longue, model no. 2072, c. 1935

Chrome-plated tubular metal, painted metal, Eisengarn. Manufactured by Embru-Werke AG, Switzerland.

82 × 160 × 54 cm (32 1/4 × 62 7/8 × 21 1/4 in)

Estimate £15,000–25,000 \$24,800–41,300 €17,300–28,800

PROVENANCE Galerie Patrick Seguin, Paris

SELECTED LITERATURE *Domus*, November 1981, pp. 44–46; Derek E. Ostergard, ed., *Bent Wood and Metal Furniture: 1850–1946*, exh. cat., New York, 1987, p. 284; Charlotte Fiell and Peter Fiell, *Modern Chairs*, Cologne, 1993, p. 53

68

KATSU HAMANAKA

1895–1982

Plate, 1930s

Lacquered wood, galuchat. Reverse signed in silver ink with 'Hama Naka' and some Japanese characters.

35.5 cm (13 7/8 in) diameter

Estimate

£4,000–6,000

\$6,600–9,900

€4,600–6,900

Σ

PROVENANCE

Galerie Vallois, Paris; Galerie Foncillon, Royan

69

KATSU HAMANAKA

1895–1982

Plate, 1930s

Lacquered wood, galuchat.

30 cm (11 3/4 in) diameter

Estimate

£4,000–6,000

\$6,600–9,900

€4,600–6,900

Σ

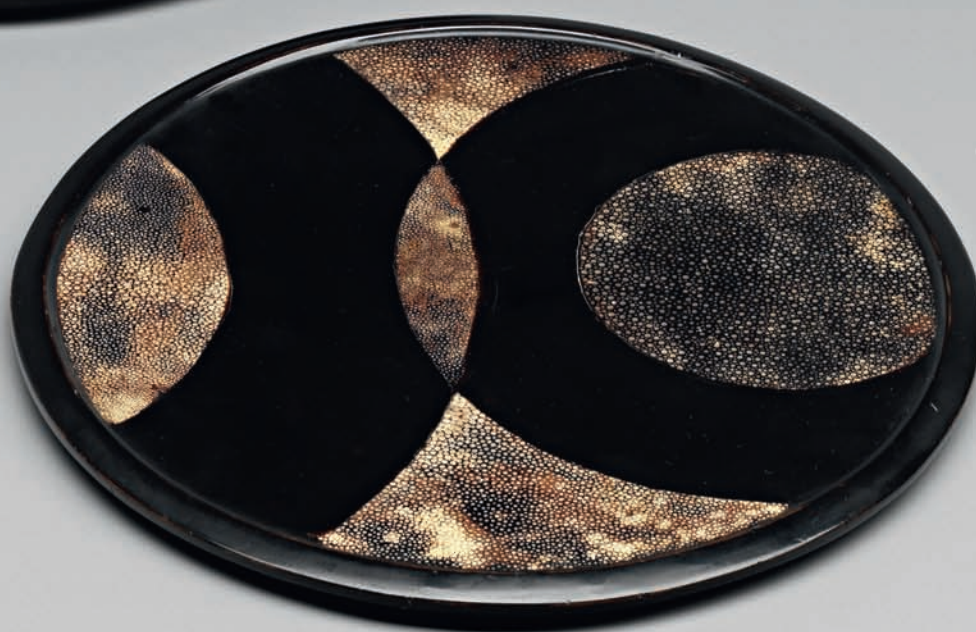
PROVENANCE

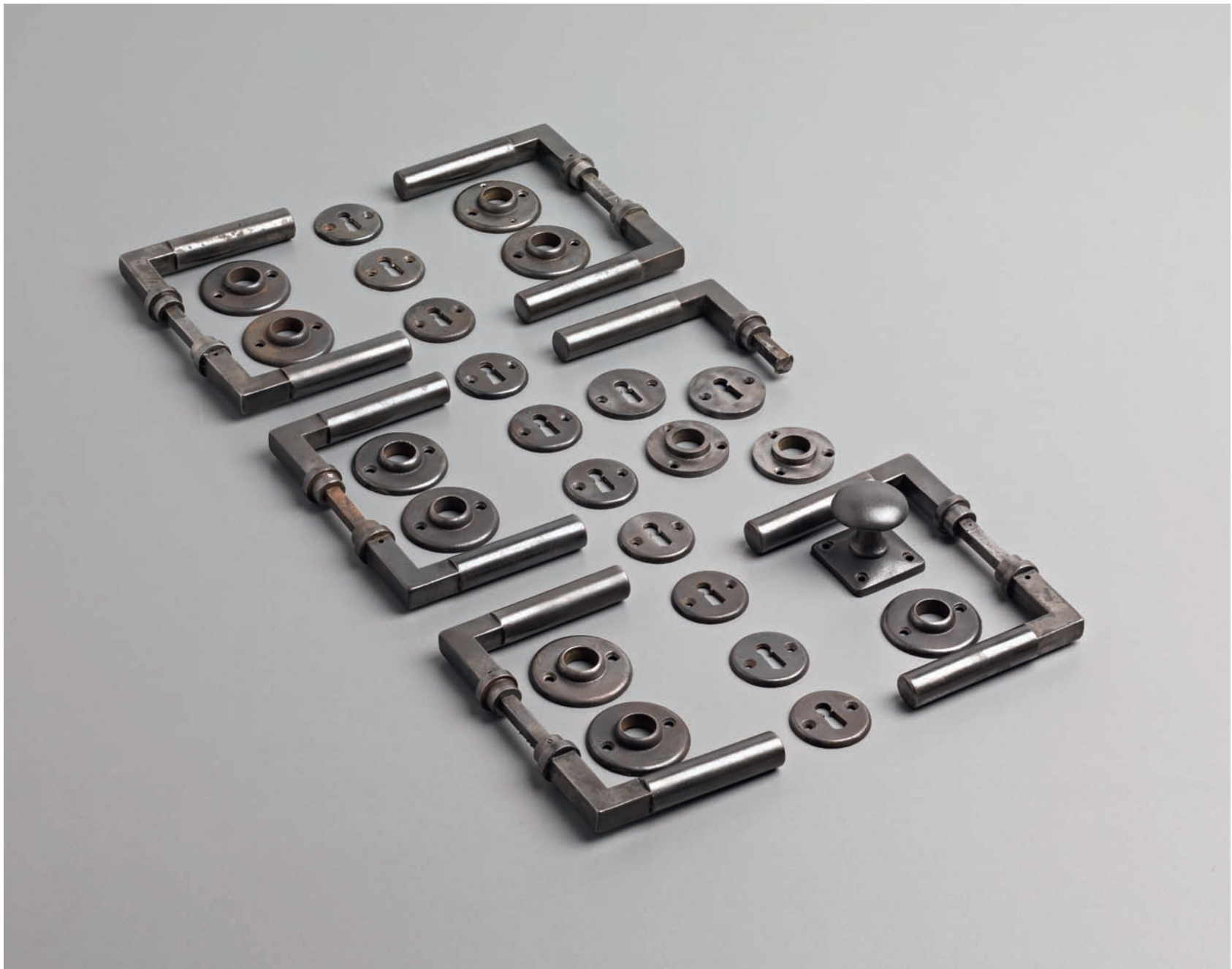
Galerie Vallois, Paris; Galerie Foncillon, Royan

68



69





70 WALTER GROPIUS and ADOLF MEYER 1883–1969, 1881–1929

Set of six door handles with lock plates, c. 1922

Nickel-plated metal. Manufactured by S. A. Loevy, Germany. One handle impressed with 'atent Vorsl' (35).

Each door handle: 17 × 11.7 cm (6 3/4 × 4 5/8 in)

Estimate £3,000–4,000 \$5,000–6,600 €3,500–4,600

LITERATURE Klaus Weber, *Die Metallwerkstatt Am Bauhaus*, exh. cat., Bauhaus-Archiv Museum für Gestaltung, Berlin, 1992, p. 208, fig. 168 for a similar example; Stefan Reinke, et al., *Design: Made in Germany*, Cologne, 2000, p. 21

71 **RENÉ HERBST** 1891–1982

Occasional table, c. 1926

Rosewood-veneered wood.

77 cm (30 3/8 in) high, 72 cm (28 3/8 in) diameter

Estimate £10,000–15,000 \$16,500–24,800 €11,500–17,300

PROVENANCE Madam Ihler, Lyon; Private Collection, France

LITERATURE Solange Goguel, *René Herbst*, Paris, 1990, pp. 167 and 251; Guillemette Delaporte, *René Herbst pionnier du mouvement moderne*, Paris, 2004, p. 55



72

PHILLIP MICHAEL WOLFSON

b. 1958

Prototype 'Longevity' desk, 2007

Aluminium, glass. Number one of two prototypes.

72.4 × 179 × 101 cm (28 1/2 × 70 1/2 × 39 3/4 in)

Estimate

£8,000–12,000

\$13,200–19,800

€9,200–13,800

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†

PROVENANCE

Contrasts Gallery, Hong Kong



73 **STUART HAYGARTH** b. 1966

'TIDE' chandelier, 2004

Sourced objects, monofilament line, painted MDF. From the edition of ten.
210 cm (82 5/8 in) drop, 150 cm (59 in) diameter

Estimate £20,000–30,000 \$33,000–49,500 €23,000–34,500 ♣

LITERATURE Libby Sellers, *Why What How: Collecting Design in a Contemporary Market*, London, 2010, p. 101

Stuart Haygarth's 'TIDE' chandelier is constructed of discarded desiderata, items of mass consumption now waste, exhausted of their utilitarian value, only to arrive on the coastline of Europe. These ersatz objects have been washed up by the tides, then collected and archived by the artist. The amassing of this debris is a work in progress and will continue to be an abundant source of material so long as this mass consumption becomes superfluous and ends up in our oceans.

However familiar the items in the chandelier may appear, they have all in fact been stripped of their logos and branding. All such signifiers have been drowned at sea, leaving the bare objects to be a collection of signs that can induce nostalgia or perplexity.

The light within the chandelier is suspended like a celestial body holding its space debris in orbit. When the light radiates through this sphere of man-made ocean detritus it refracts as divinely as crystal. This merging of flotsam and jetsam into an art work creates a new light, the beauty of which illuminates the scale and the fragility of our oceans. As Arthur C Clarke wrote, "How inappropriate to call this planet earth when it is quite clearly Ocean".



74 **QUASAR KHANH** b. 1934

'Relax' chaise longue, model no. 11, c. 1968

Inflatable plastic. Manufactured by Aero Space, France. Reverse with plastic manufacturer's label 'AERO SPACE/®/QUASAR/PATENTS PENDING/MADE IN FRANCE'.

60 × 160 × 70 cm (23 5/8 × 62 7/8 × 27 1/2 in)

Estimate £6,000–8,000 \$9,900–13,200 €6,900–9,200

LITERATURE Quasar sales catalogue, Paris, 1968, n.p.; 'Living in Heavenly Blue Blow-up Space in Paris', *Vogue*, London, February 1969; *Blow Up 233*, 1986, pp. 67–71, for further reading; Nigel Whiteley, *Pop Design: Modernism to Mod-Pop Theory and Design, 1952–72*, London, 1987, p. 198; Carey Zesiger, 'A designer back in Vietnam', *International Herald Tribune*, 6 August 1996; Tom DiChristopher 'Quasar Khanh: A Retrospective', *Asia Life HCMC*, June 2010, pp. 56–60 for an article on the artist; Philippe Decelle, Diane Hennebert and Pierre Loze, *L'Utopie du Tout Plastique 1960–1973*, exh. cat., Fondation pour l'architecture, Brussels, 1994, p. 84; Sean Topham, *Where's my Space Age? The Rise and Fall of Futuristic Design*, Munich, 2003, p. 99; Charlotte and Peter Fiell, eds., *Domus Vol. VI 1965–1969*, Cologne, 2006, p. 420 for similar examples in the Pneumatic Apartment; Alastair Gordon, *Spaced Out: Crash Pads, Hippie Communes, Infinity Machines, and Other Radical Environments of the Psychedelic Sixties*, New York, 2008, p. 105 for similar examples in the Pneumatic Apartment





75 **NANDA VIGO** b. 1938

'Utopia' table lamp, c. 1970

Chrome-plated tubular metal, fluorescent lights. Manufactured by Arredoluce, Italy. Underside with manufacturer's paper label 'MADE IN ITALY/ARREDOLUCE MONZA'.

51.5 × 50 × 8 cm (20 1/4 × 19 5/8 × 3 1/8 in)

Estimate £4,000–6,000 \$6,600–9,900 €4,600–6,900 ♣

LITERATURE Emilio Ambasz, *Italy: The New Domestic Landscape. Achievements and Problems of Italian Design*, exh. cat., The Museum of Modern Art, New York, 1972, p. 58; Fulvio Ferrari and Napoleone Ferrari, *Luce: Lampade 1968–1973: il nuovo design italiano*, Turin, 2002, fig. 47; Charlotte and Peter Fiell, eds., *1000 Lights, Vol. 2: 1960 to Present*, Cologne, 2005, p. 219

This model was included in the seminal exhibition 'Italy: The New Domestic Landscape. Achievements and Problems of Italian Design', The Museum of Modern Art, New York, 26 May–11 September 1972.

76 **RICHARD SLEE** b. 1946

'Blanket Bay', 2000

Glazed earthenware, sourced figures. Underside of each signed with
'RICHARD SLEE' (13).

Tallest: 24.5 cm (9 5/8 in)

Estimate £5,000–7,000 \$8,300–11,500 €5,800–8,000 ♣

PROVENANCE Previously collection of the artist, UK

LITERATURE Garth Clark and Cathy Courtney, *Richard Slee*, Aldershot, 2003,
illustrated p. 110, fig. 101





77 **MARC NEWSON** b. 1963

'Black Hole Chop Top' table, c. 2006

Aluminium, plastic, glass. Produced by POD EDITION, UK. Number two from the edition of eight. Underside impressed with 'MARC NEWSON/POD/POD EDITION/2 / 8/88-05'.

71.8 × 244.2 × 101.2 cm (28 1/4 × 96 1/8 × 39 7/8 in)

Estimate £60,000–80,000 \$99,000–132,000 €69,000–92,000 ♣

PROVENANCE Galerie Kreo, Paris; Private Collection, UK

The 'Black Hole Chop Top' table will be included in the forthcoming catalogue raisonné of limited editions by Marc Newson being prepared by Didier Krzentowski of Galerie kreo, Paris.



78 **RON ARAD** b. 1951
'New Orleans' armchair, 1999
Pigmented polyester reinforced with fibreglass. Handmade by Ron Arad and One Off Ltd, UK, and produced by The Gallery Mourmans, the Netherlands. Number one from the first edition of nine. Reverse incised with 'Ron Arad London 99' and one other side incised with 'Ron Arad'.
94.4 cm (37 1/8 in) high

Estimate £60,000–90,000 \$99,000–149,000 €69,000–104,000 

PROVENANCE Ron Arad Studio, London
LITERATURE Matthew Collings, *Ron Arad Talks to Matthew Collings*, London, 2004, p. 80 and illustrated p. 85; *Ron Arad: A Retrospective Exhibition 1981–2001*, exh. cat., Barry Friedman Ltd., New York, 2005, pp. 85 and 102; Gareth Williams, *The Furniture Machine: Furniture since 1990*, London, 2006, p. 114; Marie-Laure Jousset, Sir Christopher Frayling and Jonathan Safran Foer, et al., *Ron Arad No Discipline*, exh. cat., Centre national d'art et de culture Georges Pompidou, Paris, 2008, pp. 110–11





79 **SHIRO KURAMATA** 1934–1991

'Panacée' rug, designed 1989

Wool. Editioned by Paul Hughes Fine Art, UK. From the edition of 50.

202 × 143 cm (79 1/2 × 56 1/4 in)

Estimate £4,000–6,000 \$6,600–9,900 €4,600–6,900 †

LITERATURE *Shiro Kuramata*, exh. cat., Hara Museum of Contemporary Art, Tokyo, 2000, p. 86, pl. 38 and p. 193, pl. 9



80 FERNANDO and HUMBERTO CAMPANA b. 1961, b. 1953

'Cartoon' chair, c. 2007

Stuffed Disney toys, fabric, tubular stainless steel. Produced by Estudio Campana, Brazil. From the Banquette Collection. Number nine from the edition of 25, comprised of five chairs with stuffed Mickey toy animals, ten chairs with stuffed Mickey and Minnie toy animals, and ten chairs with stuffed Mickey, Minnie, and Pluto toy animals plus five examples from the Disney Collection and five artist's proofs. One stuffed toy embroidered with 'CARTOON CHAIR 09 / 25 CAMPANAS & Disney' and one other embroidered with '© Disney'. Together with a certificate of authenticity from Estudio Campana.

80 cm (31 1/2 in) high

Estimate £15,000–20,000 \$24,800–33,000 €17,300–23,000 ♣ †

LITERATURE Werner Lippert and Petra Wenzel, eds., *U.F.O.: Blurring the boundaries between art and design*, exh. cat., Grenzgänge Kunst und Design, Dusseldorf, 2009, p. 61; Campana Brothers, *Complete Works (So Far)*, New York, 2010, pp. 188–89 and p. 285

81 **FERNANDO and HUMBERTO CAMPANA** b. 1961, b. 1953
Large 'Esperança' chandelier, model no. 870.10, 2010
Coloured and opaque glass, chrome-plated tubular metal. Produced by Venini, Italy. Number three from the edition of five. Together with a certificate of authenticity from Venini.
100 cm (39 3/8 in) drop, 60 cm (23 5/8 in) diameter

Estimate £15,000–20,000 \$24,800–33,000 €17,300–23,000 ♣ †



82 **CHARLOTTE PERRIAND and JEAN PROUVÉ** 1903–1999, 1901–1984

Bibliothèque, from La Maison du Mexique, Cité Universitaire, Paris, c. 1952

Pine, painted 'Diamond Point' impressed aluminium, painted bent steel, walnut, stained wood. Manufactured by Les Ateliers Jean Prouvé, France.

161.3 × 184 × 32 cm (63 1/2 × 72 1/2 × 12 5/8 in)

Estimate £50,000–70,000 \$82,500–116,000 €57,500–80,500

PROVENANCE La Maison du Mexique, Cité Universitaire, Paris; Wolfgang Joop, Germany; Sotheby's, Property from the Collection of Wolfgang Joop, New York, 12 December 2003, lot 326; Phillips de Pury & Company, Design, New York, 17 December 2008, lot 116

LITERATURE Galeries Jousse Seguin and Enrico Navarra, *Jean Prouvé*, Paris, 1998, pp. 152–53; *Museu do Design: Luxo, Pop, Cool, De 1937 Até Hoje*, exh. cat., Museu do Design, Lisbon, 1999, pl. 20; Mary McLeod, ed., *Charlotte Perriand: An Art of Living*, New York, 2003, p. 231; Peter Sulzer, *Jean Prouvé: Œuvre Complète, Volume 3: 1944–1954*, Basel, 2005, p. 260, cat. no. 1240.2; Jacques Barsac, *Charlotte Perriand: Un Art d'Habiter*, Paris, 2005, front cover and pp. 368–79 for a discussion of this bookcase and interiors at the Maison du Mexique; Charlotte and Peter Fiell, eds., *Domus Vol. III, 1950–1954*, Cologne, 2006, p. 493



83 **JEAN PROUVÉ** 1901–1984

Rare chair, model no. 4, c. 1935

Painted bent steel, moulded and bent plywood, painted tubular metal.

Manufactured by Les Ateliers Jean Prouvé, France.

74.5 cm (29 3/8 in) high

Estimate £18,000–28,000 \$29,700–46,200 €20,700–32,200

PROVENANCE Private Collection, Nancy

LITERATURE Peter Sulzer, *Jean Prouvé: Œuvre Complète, Volume 2: 1934–1944*, Basel, 2000, p. 82, figs. 405.1-2 and p. 83, figs. 405.3-4; Galerie Patrick Seguin, *Jean Prouvé, Volume 2*, Paris, 2007, p. 234 and pp. 246–49





84 CHARLOTTE PERRIAND 1903–1999

Very rare small cabinet, from the Air France Building, Brazzaville, Congo, 1951

Painted steel, aluminium, oak. Editioned by Galerie Steph Simon, France.

74 × 48 × 36.7 cm (29 1/8 × 18 7/8 × 14 1/2 in)

Estimate £12,000–18,000 \$19,800–29,700 €13,800–20,700

PROVENANCE Air France Building, Brazzaville, Congo

LITERATURE M. McLeod, ed., *Charlotte Perriand: An Art of Living*, New York, 2003, p. 223 for a similar example; Jacques Barsac, *Charlotte Perriand: Un art d'habiter*, Paris, 2005, p. 331



85 **SERGE MOUILLE** 1922–1988

Standard lamp, c. 1950

Painted aluminium, painted tubular metal, brass. Manufactured by Atelier Serge Mouille, France.

174.6 cm (68 3/4 in) high

Estimate £10,000–16,000 \$16,500–26,400 €11,500–18,400

PROVENANCE Galerie Patrick Seguin, Paris

LITERATURE Alain and Christine Counord, *Serge Mouille, Luminaires, 1953–1962*, Paris, 1983, n.p.; Patrick Favardin, *Les Décorateurs des Années 50*, Paris, 2002, p. 162; Charlotte and Peter Fiell, eds, *1000 Lights, Vol. 1: 1879 to 1959*, Cologne, 2005, p. 502; Pierre Émile Pralus, *Serge Mouille: A French Classic*, Saint Cyr au Mont d'Or, 2006, pp. 69, 115, 118, 129 and p. 156

86 **GEORGES JOUVE** 1910–1964

'Femme' table lamp, c. 1954

Glazed ceramic, brass, fabric. Underside incised with artist's mark and 'JOUVE'.

44 cm (17 3/8 in) high, including shade

Estimate £6,000–8,000 \$9,900–13,200 €6,900–9,200

PROVENANCE Christie's, Arts Décoratifs du 20ème Siècle et Design, Paris, 26 November 2008, lot 52

LITERATURE Philippe Jousse and Galerie Jousse Entreprise, *Georges Jouve*, Paris, 2005, pp. 190–200 for similar examples





Reverse



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An example of the present lot in the Bureau de Jean Prouvé à Maxéville, c. 1948

87 JEAN PROUVÉ 1901–1984

'Standard' desk, model no. B.S.2, c. 1942

Oak, painted bent sheet steel, painted metal. Manufactured by Les Ateliers Jean Prouvé, France.

74.9 × 159.7 × 84 cm (29 1/2 × 62 7/8 × 33 1/8 in)

Estimate £20,000–35,000 \$33,000–57,800 €23,000–40,300

LITERATURE Galeries Jousse Seguin and Enrico Navarra, *Jean Prouvé*, Paris, 1998, pp. 108–09 for a similar example; *Jean Prouvé Constructeur 1901–1984*, exh. cat., Musée des Beaux-Arts, Paris, 2001, p. 74 for a similar example; Peter Sulzer, *Jean Prouvé: Œuvre Complète, Volume 2: 1934–1944*, Basel, 2005, p. 289, fig. 897,1 for a preparatory drawing, and p. 290, fig. 897,3 for a similar example; Galerie Patrick Seguin, *Jean Prouvé, Volume 2*, 2007, p. 330 and pp. 334–35



88 JACQUES QUINET 1918–1992

Pair of andirons, c. 1966
Bronze (2).
Each: 34.2 × 37 × 12 cm (13 1/2 × 14 5/8 × 4 3/4 in)

Estimate £6,000–8,000 \$9,900–13,200 €6,900–9,200

LITERATURE Guitemie Maldonado, *Jacques Quinet*, Paris, 2000, pp. 55–56 and p. 183
for similar examples



89 **JEAN ROYÈRE** 1902–1981

Pair of 'studded' beds with integrated headboard, c. 1962

Lemon wood-veneered wood, brass.

90.2 × 200.7 × 301 cm (35 1/2 × 79 × 118 1/2 in)

Estimate £8,000–12,000 \$13,200–19,800 €9,200–13,800

PROVENANCE Private Collection, Metz; Galerie Patrick Seguin & Galerie Jaques Lacoste, Paris

LITERATURE Catherine and Stéphane de Beyrie and Jacques Ouais, *Jean Royère*, New York, 2000, pp. 114–15 for a 'studded' coffee table and sideboard







90 JEAN PROUVÉ 1901–1984

Wardrobe, model no. 100, c. 1952

Oak, painted bent sheet steel. Manufactured by Les Ateliers Jean Prouvé and editioned by Galerie Steph Simon, France.

159.5 × 160.7 × 55.5 cm (62 3/4 × 63 1/4 × 21 7/8 in)

Estimate £18,000–28,000 \$29,700–46,200 €20,700–32,200

PROVENANCE Private Collection of Madame Grenier, Paris

LITERATURE Galeries Jousse Seguin and Enrico Navarra, *Jean Prouvé*, Paris, 1998, p. 114 for a drawing; Peter Sulzer, *Jean Prouvé, Œuvre Complète, Vol. 3: 1944–1954*, Basel, 2005, p. 175, fig. 1146.4 for a Steph Simon brochure; Galerie Patrick Seguin, *Jean Prouvé, Volume 2*, Paris, 2007, pp. 460 and 477





91 **JEAN PROUVÉ** 1901–1984

Very rare and important refectory table, from the Société nationale des constructions aéronautiques du Sud-Est, Marseille-Marignane, c. 1939

Painted steel, painted bent sheet steel, granipoli fibre cement, aluminium, wood. Manufactured by Les Ateliers Jean Prouvé, France.

74 × 202 × 95 cm (29 1/8 × 79 1/2 × 37 3/8 in)

Estimate £70,000–120,000 \$116,000–198,000 €80,500–138,000

PROVENANCE Société nationale des constructions aéronautiques du Sud-Est, Marseille-Marignane

LITERATURE Peter Sulzer, *Jean Prouvé: Œuvre Complète, Volume 2: 1934–1944*, Basel, 2000, pp. 242–43 for similar examples; Galerie Patrick Seguin, *Jean Prouvé, Volume 2*, Paris, 2007, pp. 414–15 for similar examples

The present lot is the only known extant example of a refectory table in this configuration.





92 **CHARLOTTE PERRIAND** 1903–1999
Low table, from Cité Cansado, Mauritania, c. 1958
 Laminated wood, painted steel. Editioned by Galerie Steph Simon, France.
 42 × 140 × 50.2 cm (16 1/2 × 55 1/8 × 19 3/4 in)

Estimate £6,000–9,000 \$9,900–14,900 €6,900–10,400

PROVENANCE Cité Cansado, Cansado, Mauritania
LITERATURE Willy Boesiger, ed., *Le Corbusier et Son Atelier rue de Sevres 35, Œuvre Complète Volume 7, 1957–1965*, New York, 1990, p. 198 for a similar example; Jacques Barsac, *Charlotte Perriand: Un Art d’Habiter*, Paris, 2005, p. 469 for a similar example



93 **JEAN PROUVÉ** 1901–1984
‘Cité’ table, model no. 500, from the Bourse Maritime, Paris, c. 1953
 Painted tubular steel, bent sheet steel, oak. Manufactured by Les Ateliers Jean Prouvé, France.
 72 × 150 × 53 cm (28 3/8 × 59 × 20 7/8 in)

Estimate £4,000–7,000 \$6,600–11,500 €4,600–8,000

PROVENANCE Bourse Maritime, Paris
LITERATURE Peter Sulzer, *Jean Prouvé: Œuvre Complète, Volume 3: 1944–1954*, Basel, 2005, p. 232, fig. 1221.3; Galerie Patrick Seguin, *Jean Prouvé, Volume 2*, Paris, 2007, p. 404 and pp. 412–13

94 **JEAN PROUVÉ** 1901–1984

Coat rack, from CNET, Cité Technique, Cachan, c. 1955

Painted bent sheet steel, painted tubular steel, tubular steel, oak, painted wood.

Manufactured by Les Ateliers Jean Prouvé, France. Together with 12 original metal coat hangers.

149.7 × 211.7 × 57.6 cm (58 7/8 × 83 3/8 × 22 5/8 in)

Estimate £15,000–25,000 \$24,800–41,300 €17,300–28,800

PROVENANCE Centre National d'Enseignement, Cité Technique (CNET), Cachan

LITERATURE Galerie Patrick Seguin, *Jean Prouvé, Volume 2*, Paris, 2007, p. 463





Courtesy Galerie Patrick Seguin

An example of the present lot at La Maison du Brésil, Fondation Franco-Brésilienne, Cité Internationale Université de Paris



Reverse

95 **LE CORBUSIER and CHARLOTTE PERRIAND** 1887–1965, 1901–1984

Rare double wardrobe|room divider, from La Maison du Brésil, Cité Internationale Universitaire de Paris, 1957–59

Oak, painted oak, moulded plastic, painted metal, painted tubular metal. Fifteen plastic drawers moulded with 'MODELE CHARLOTTE PERRIAND/BREVETE S.G.D.G./© CHARLOTTE PERRIAND / ADAGP 2002/TIRAGE LIMITE BRESIL 02' and two others moulded with 'MODELE CHARLOTTE PERRIAND/BREVETE S.G.D.G.'.

150.6 × 216.2 × 70.5 cm (59 1/4 × 85 1/8 × 27 3/4 in)

Estimate £15,000–25,000 \$24,800–41,300 €17,300–28,800

PROVENANCE La Maison du Brésil, Fondation Franco-Brésilienne, Cité Internationale Universitaire de Paris

LITERATURE Françoise Choay, 'Vous montre le Pavillon du Brésil que Le Corbusier vient d'achever à la Cité Universitaire de Paris', *L'Oeil*, September 1959, pp. 54–59; Willy Boesiger, ed., *Le Corbusier et Son Atelier rue de Sevres 35, Œuvre Complète Volume 7, 1957–1965*, New York, 1990, p. 198 for a drawing; Elisabeth Vedrenne, *Le Corbusier: Mémoire du Style*, Paris, 1998, pp. 66–67; 'Le Corbu à La Cité U.', *L'Oeil*, November 1998, pp. 70–75; Jacques Barsac, *Charlotte Perriand: Un Art d'Habiter*, Paris, 2005, pp. 466–67 for drawings and p. 468

The present lot is one of eight double wardrobes that were made for La Maison du Brésil.





96 **JEAN PROUVÉ** 1901–1984

'SCAL' bed, model no. 452, c. 1951

Painted bent sheet steel, fabric. Manufactured by Les Ateliers Jean Prouvé, France.

27 × 190 × 140 cm (10 5/8 × 74 3/4 × 55 1/8 in)

Estimate £6,000–9,000 \$9,900–14,900 €6,900–10,400

LITERATURE Galerie Patrick Seguin, *Jean Prouvé, Volume 2*, Paris, 2007, pp. 355 and 365

97 **JULES WABBES** 1919–1974

Dining table, 1960

Wenge, bronze. Manufactured by Mobilier Universel, Belgium.

79 cm (31 1/8 in) high, 150 cm (59 in) diameter

Estimate £15,000–20,000 \$24,800–33,000 €17,300–23,000

LITERATURE *J.J. Wabbes*, exh. cat., Galerie Les Années 50, Brussels, 2001, pp. 24–25
for a similar example



98 **JULES WABBES** 1919–1974

‘Gerard Philippe’ desk, 1956

Pear wood, bronze. Underside impressed with ‘W A B B E S 5 6’. Manufactured by Mobilier Universel, Belgium.

75 × 156 × 78.5 cm (29 1/2 × 61 3/8 × 30 7/8 in)

Estimate £16,000–24,000 \$26,400–39,600 €18,400–27,600

LITERATURE *J.J. Wabbes*, exh. cat., Galerie Les Années 50, Brussels, 2001, p. 59



99

JORGE ZALSZUPIN

b. 1922

Table, from the Manchete magazine reception, Rio de Janeiro, 1958

Caviuna wood, painted wood, glass. Manufactured by l'Atelier, Brazil.

71.5 × 160.5 × 84.5 cm (28 1/8 × 63 1/4 × 33 1/4 in)

Estimate

£3,000–5,000

\$5,000–8,300

€3,500–5,800

♣

Σ

PROVENANCE

Manchete magazine reception, Rio de Janeiro



100 **ETTORE SOTTASS JR** 1917–2007

'Ceramiche di Serie' vase, model no. 176, c. 1959

Glazed ceramic. Produced by Galleria Il Sestante, Italy. From the Ceramiche di Serie. Underside signed in marker with '176/IL/SESTANTE/ SOTTASS'.

24.4 cm (9 5/8 in) high

Estimate £3,000–4,000 \$5,000–6,600 €3,500–4,600

LITERATURE Fulvio Ferrari, *Ettore Sottsass Tutta la Ceramica*, Turin, 1996, p. 84, figs. 303 and 305 for a drawing



101

ETTORE SOTTASS JR

1917–2007

‘Ceramiche a fischietto’ vase, model no. 589, c. 1962

Glazed ceramic. Produced by the Società Ceramica Toscana di Figline for Galleria Il Sestante, Italy. From the Ceramiche a fischietto series. Underside signed in marker with ‘SOTTASS/IL SESTANTE/589/ITALY’.

14.4 cm (5 5/8 in) high, 12.2 cm (4 3/4 in) diameter

Estimate

£2,000–3,000

\$3,300–5,000

€2,300–3,500

LITERATURE

Domus, January 1965, p. 54; *Domus*, May 1993, p. 70; Fulvio Ferrari, *Ettore Sottsass Tutta la Ceramica*, Turin, 1996, fig. 396 for a preparatory drawing, and fig. 398

102

ETTORE SOTTASS JR

1917–2007

‘Ceramiche a fischietto’ vase, model no. 592, c. 1962

Glazed ceramic. Produced by the Società Ceramica Toscana di Figline for Galleria Il Sestante, Italy. From the Ceramiche a fischietto series. Underside signed in marker with partial ‘SOTTASS/IL SESTANTE/592/ITALY’.

32 cm (12 5/8 in) high, 11.5 cm (4 1/2 in) diameter

Estimate

£3,000–4,000

\$5,000–6,600

€3,500–4,600

LITERATURE

Domus, January 1965, p. 54; *Domus*, May 1993, p. 70; Fulvio Ferrari, *Ettore Sottsass Tutta la Ceramica*, Turin, 1996, fig. 397 for a preparatory drawing, and fig. 402

101



102



103 **ETTORE SOTTASS JR** 1917–2007
‘Yantra Di Terracotta’ vase, model no. Y39, c. 1969
Glazed ceramic. Distributed by the Design Centre/Poltronova, Italy.
From the Yantra Di Terracotta series. Underside signed in marker with
‘SOTTASS/Y / 39’.
44.5 × 23 × 23 cm (17 1/2 × 9 × 9 in)

Estimate £3,000–4,000 \$5,000–6,600 €3,500–4,600

LITERATURE Fulvio Ferrari, *Ettore Sottsass Tutta la Ceramica*, Turin, 1996, p. 177,
fig. 793 and fig. 794 for a drawing

104 **ETTORE SOTTASS JR** 1917–2007
‘Yantra Di Terracotta’ vase, model no. Y11, c. 1969
Glazed ceramic. Distributed by the Design Centre/Poltronova, Italy. From the
Yantra Di Terracotta series. Underside signed in marker with ‘SOTTASS/Y / 11’.
23.5 × 27 × 27 cm (9 1/4 × 10 5/8 × 10 5/8 in)

Estimate £3,000–4,000 \$5,000–6,600 €3,500–4,600

LITERATURE Hans Höger, *Ettore Sottsass Jr: Designer, Artist, Architect*, Berlin, 1993,
p. 25 for a drawing and p. 176; Fulvio Ferrari, *Ettore Sottsass Tutta la Ceramica*, Turin, 1996,
p. 168, fig. 757

103



104





105 **MALATESTA and MASON**

Pair of armchairs, 1950s

Fabric, walnut. Manufactured by Malatesta and Mason, Italy (2).

Each: 84.5 cm (33 1/4 in) high

Estimate £4,000–6,000 \$6,600–9,900 €4,600–6,900

LITERATURE Charlotte and Peter Fiell, *50s Decorative Art*, Cologne, 2000, p. 18



106 **PIETRO CHIESA** 1892–1948

Occasional table, c. 1937

Glass, mirrored glass, walnut, metal. Manufactured by Fontana Arte, Italy.

55.6 cm (21 7/8 in) high, 68.5 cm (26 7/8 in) diameter

Estimate £3,000–5,000 \$5,000–8,300 €3,500–5,800

PROVENANCE Private Collection, Milan



A similar example of the present lot at the Sala M.V.M. Cappellin I C. at the XVIII Esposizione dell'Opera Bevilacqua La Mara, Venice, 1929

107 CARLO SCARPA 1906–1978

Important and monumental chandelier, 1927

Coloured glass, painted tubular steel, aluminium. Manufactured by MVM Cappellin & Co., Italy. Glass base acid-etched with 'M.V.M./Cappellin/Murano'.

215 cm (84 5/8 in) drop, 140 cm (55 1/8 in) diameter

Estimate £20,000–30,000 \$33,000–49,500 €23,000–34,500

LITERATURE Marino Barovier, *Carlo Scarpa: Glass of an Architect*, Milan, 1999, p. 249



Important unique cabinet, 1940

Curved glass with reverse hand-painted decoration in silver and gold leaf, walnut-veneered wood, fabric. Produced by Fontana Arte, Italy. Reverse impressed with 'FX'.

171 × 110 × 46 cm (67 3/8 × 43 1/4 × 18 1/8 in)

Estimate £120,000–180,000 \$198,000–297,000 €138,000–207,000

PROVENANCE Private Collection, Milan

EXHIBITED VII Triennale, Piazza dell'Arte, Milan, 6 April–30 June, 1940; 'Camera Con Vista: Arte E Interni in Italia 1900–2000', Palazzo Reale, Milan, 18 April–1 July 2007; 'Espressioni di Gio Ponti, Triennale,' Museo della Triennale, Milan, 6 May–24 July 2011

LITERATURE *Domus*, no. 151, July 1940, p. 45, for a drawing; 'Numero speciale dedicato al vetro', *Lo Stile nella casa e nell'arredamento*, May–June 1941, p. 87; Patrick Mauriès, *Fornasetti: La Follia Pratica*, Turin, 1991, p. 40; Luigi Settembrini and Rachele Ferrario, *Camera Con Vista: Arte E Interni in Italia 1900–2000*, Milan, 2007, illustrated p. 219–20; Mariuccia Casadio and Barnaba Fornasetti, *Fornasetti: I. L'artista Alchimista: II. La Bottega Fantastica*, Milan, 2009, illustrated p. 372, figs. 68–69; Germano Celant, ed., *Espressioni di Gio Ponti*, Milan, 2011, illustrated p. 30, fig. 42





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A drawing of the present lot from *Domus*, no. 151

This important work, designed by Gio Ponti and Piero Fornasetti and made by Fontana Arte, is a superlative example of modern Italian design and exemplifies the perfect synergy of architect, artist and manufacturer. First presented at the VII Triennale in 1940, this work's proportions and harmony of austerity and decoration continue to resonate seventy years on.

The elegantly curved and concaved opaque glass doors both reflect the extraordinarily high production values of Fontana Arte, and offer the perfect *tabula rasa* for the beautiful medley of captivating illustrations by Fornasetti.

It is truly an exceptional work that embodies the remarkable working relationship of three of the greatest proponents of design, art and production in the 20th century.



109 **GIO PONTI and PAOLO DE POLI** 1891–1979, 1905–1984
Rooster vase, 1960s
Enamelled copper. Underside incised with 'DePoli'.
37 cm (14 5/8 in) high

Estimate £3,000–4,000 \$5,000–6,600 €3,500–4,600



110 **PAOLO BUFFA** 1903–1970

Rare cabinet, c. 1940

Rosewood-veneered wood, brass, mirrored glass, glass.

108.5 × 125.1 × 39.8 cm (42 3/4 × 49 1/4 × 15 5/8 in)

Estimate £8,000–12,000 \$13,200–19,800 €9,200–13,800 Σ

LITERATURE Roberto Aloï, *L'Arredamento Moderno*, Milan, 1955, fig. 394 for a similar example; Irene de Guttry and Maria Paola Maino, *Il Mobile Deco Italiano*, Roma-Bari, 1988, p. 105, fig. 14 for a similar example





111 **OSVALDO BORSANI and ARNALDO POMODORO** 1911–1985, b. 1926

Rare bed, model no. 8604, c. 1962

Gilt bronze, tubular gilt bronze, painted sheet metal, enameled bronze. Frame produced by Arredamento Borsani, Italy.

124 × 185 cm (48 7/8 × 72 7/8 in)

Estimate £10,000–15,000 \$16,500–24,800 €11,500–17,300 

LITERATURE Roberto Aloï, *L'Arredamento Moderno, Modern Furnishing*, Milan, 1964, p. 295





112 **IGNAZIO GARDELLA** 1905–1999

'Arenzano' lamp, c. 1963

Opaque glass, tubular brass, marble, painted metal. Manufactured by Azucena, Italy.

97.8 cm (38 1/2 in) high

Estimate £4,000–6,000 \$6,600–9,900 €4,600–6,900

LITERATURE Giuliana Gramigna, *Repertorio 1950/1980*, Milan, 1985, p. 128 for a similar example

This three-armed model was the first design to be produced to furnish the interiors of the Punta San Martino Hotel, in Arenzano in Italy, designed by the architects Ignazio Gardella and Marco Zanuso in 1963.

113 **FONTANA ARTE**

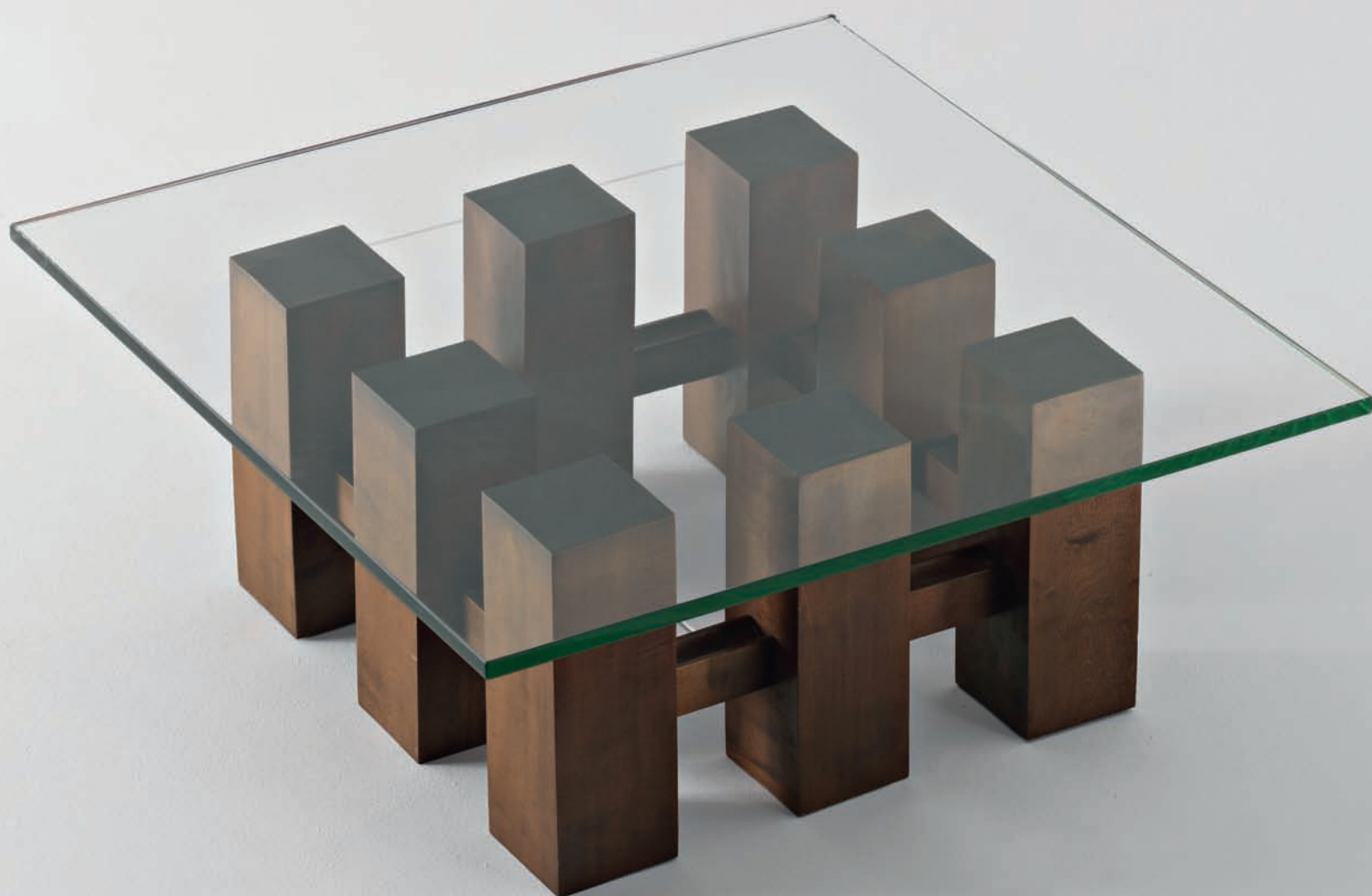
Coffee table, model no. 2453, c. 1962

Walnut, glass. Manufactured by Fontana Arte, Italy.

30.5 × 79 × 79 cm (12 × 31 1/8 × 31 1/8 in)

Estimate £3,000–5,000 \$5,000–8,300 €3,500–5,800

LITERATURE 'Catalogo semestrale, No. 2', *Fontana Arte*, Milan, 1962, n.p.





114 **PIETRO CHIESA** 1892–1948

Wall light, c. 1940

Brass, tubular brass, painted metal. Manufactured by Fontana Arte, Italy.

112.5 × 41.5 × 10.5 cm (44 1/4 × 16 3/8 × 4 1/8 in)

Estimate £2,000–3,000 \$3,300–5,000 €2,300–3,500

LITERATURE *Domus*, no. 131, November 1938, n.p. for the standard lamp version; Laura Falconi, *Fontana Arte: Una Storia Trasparente*, Milan, 1998, p. 69 for the standard lamp version; Laura Falconi, *Lucie Trasparenze: Fontana Arte*, Rome, 2006, pp. 6–7 and p. 79 for the standard lamp version; Charlotte and Peter Fiell, eds., *Domus Vol. I 1928–1939*, Cologne, 2006, pp. 432 and 487 for the standard lamp version

115 **GIO PONTI** 1891–1979

Set of four chairs, c. 1955

Walnut, fabric. Manufactured by Cassina, Italy (4).

Each: 83 cm (32 5/8 in) high

Estimate £4,000–6,000 \$6,600–9,900 €4,600–6,900

LITERATURE Lisa Licitra Ponti, *Gio Ponti: The Complete Works 1923–1978*, London, 1990, p. 170; Ugo La Pietra, ed, *Gio Ponti: L'arte si innamora dell'industria*, New York, 2009, p. 205 and p. 279, fig. 585





116 **GINO SARFATTI** 1912–1985

Ceiling light, c. 1957

Acrylic, painted metal. Manufactured by Arteluce, Italy.

Variable drop, 49 cm (19 1/4 in) diameter

Estimate £3,000–5,000 \$5,000–8,300 €3,500–5,800

LITERATURE *Rivista dell' Arredamento*, vol. 31, July 1957, p. 22; Charlotte and Peter Fiell, eds., *Domus Vol. III 1950–1954*, Cologne, 2006, p. 445 for a similar example

117 **CARLO DE CARLI** 1910–1971

Occasional table, c. 1967

Rosewood-veneered wood, painted wood. Manufactured by Sormani, Italy.

76 cm (29 7/8 in) high, 125 cm (49 1/4 in) diameter

Estimate £3,000–4,000 \$5,000–6,600 €3,500–4,600 Σ





118 **MAX INGRAND** 1908–1969

Pair of wall lights, model no. 1638, 1950s

Frosted glass, brass. Manufactured by Fontana Arte, Italy (2).

Each: 35 × 10 × 18 cm (13 3/4 × 3 7/8 × 7 1/8 in)

Estimate £3,000–4,000 \$5,000–6,600 €3,500–4,600

LITERATURE 'Fontana Arte Illuminazione', *Fontana Arte*, Italy, 1950s, p. 68

119 **GINO SARFATTI** 1912–1985

Rare table lamp, model no. 581, c. 1950

Painted metal, painted aluminium, tubular chrome-plated metal.

Manufactured by Arteluce, Italy.

49 cm (19 1/4 in) high

Estimate £2,000–3,000 \$3,300–5,000 €2,300–3,500

LITERATURE Arteluce sales catalogue, 1950s, n.p.; Galerie Christine Diegoni, *Gino Sarfatti*, Paris, 2008, pp. 65 and 160 for a similar example



120 **OSCAR TORLASCO**

Rare standard lamp, c. 1955
Tubular brass, brass, painted metal. Manufactured by Lumi, Italy.
186 cm (73 1/4 in) high, fully extended

Estimate £4,000–6,000 \$6,600–9,900 €4,600–6,900



121 **GINO SARFATTI** 1912–1985

Ceiling light, c. 1950

Painted metal, brass. Manufactured by Arteluce, Italy. Top of light fixture with manufacturer's decal 'AL/ARTELUCE/MILANO'.

Variable drop, 54 cm (21 1/4 in) diameter

Estimate £4,000–6,000 \$6,600–9,900 €4,600–6,900

LITERATURE Galerie Christine Diegoni, *Gino Sarfatti*, Paris, 2008, p. 28 for a similar example





122 **MAX INGRAND** 1908–1969

Pair of ceiling lights, c. 1955

Frosted glass, brass, painted brass, painted tubular metal. Manufactured by Fontana Arte, Italy (2).

Each: 27 × 75 × 40 cm (10 5/8 × 29 1/2 × 15 3/4 in)

Estimate £8,000–12,000 \$13,200–19,800 €9,200–13,800

LITERATURE 'Lastre di vetro e cristallo', *Vitrum*, no. 100, February 1958, p. 38 for an image of the work in the Fontana Arte showroom

123 **MAX INGRAND** 1908–1969

Rare mirror, 1950s

Mirrored glass, glass, wood, magnet. Manufactured by Fontana Arte, Italy.
78 × 63 × 6.5 cm (30 3/4 × 24 3/4 × 2 1/2 in)

Estimate £5,000–7,000 \$8,300–11,500 €5,800–8,000

LITERATURE 'Specchiere e Specchi', *Quaderni Vitrum*, no. 8, n.p.



124 **GIO PONTI** 1891–1979

Daybed, c. 1959

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

80.5 × 205 × 78.5 cm (31 3/4 × 80 3/4 × 30 7/8 in)

Estimate £8,000–12,000 \$13,200–19,800 €9,200–13,800

124



125 **GIO PONTI** 1891–1979

Side table, c. 1959

Walnut-veneered wood, painted wood, glass, brass, lacquered metal. Together with a certificate of authenticity from the Gio Ponti Archives.

57 × 60 × 42 cm (22 1/2 × 23 5/8 × 16 1/2 in)

Estimate £2,000–3,000 \$3,300–5,000 €2,300–3,500

126 **GIO PONTI** 1891–1979

Armchair, c. 1959

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

78 cm (30 3/4 in) high

Estimate £5,000–7,000 \$8,300–11,500 €5,800–8,000

125

126



127

GIO PONTI

1891–1979

Illuminated wall unit with integrated wardrobe, c. 1959

Walnut-veneered wood, walnut, painted wood, mirrored glass. Together with a certificate of authenticity from the Gio Ponti Archives.

192 × 250 × 58 cm (75 5/8 × 98 3/8 × 22 7/8 in)

Estimate

£10,000–15,000

\$16,500–24,800

€11,500–17,300



128 **GIO PONTI** 1891–1979

Desk and 'leggera' chair, model no. 646, 1959

Desk: walnut-veneered wood, walnut, painted wood, glass; chair: walnut, fabric.
Manufactured by Cassina, Italy. Together with a certificate of authenticity from the Gio Ponti Archives (2).

Desk: 77.5 × 131 × 69 cm (30 1/2 × 51 5/8 × 27 1/8 in); chair: 85.5 cm (33 5/8 in) high

Estimate £10,000–15,000 \$16,500–24,800 €11,500–17,300

LITERATURE Marco Romanelli, *Gio Ponti: A World*, Milan, 2002, p. 60; Lisa Licitra Ponti, *Gio Ponti: The Complete Works 1923–1978*, London, 1990, p. 174





129 **NANDA VIGO** b. 1938

Unique dining table, 1975

Brass, 'Ambra' glass. Produced by F.LLI Conconi, Italy. Together with a letter of authenticity from the artist.

73.5 × 199.4 × 99.4 cm (28 7/8 × 78 1/2 × 39 1/8 in)

Estimate £5,000–7,000 \$8,300–11,500 €5,800–8,000 ♣

The current lot was designed at the same time as a different table entered by Nanda Vigo into a competition to use 'Ambra' glass, sponsored by the French glass manufacturer Saint-Gobain, which it won.



130 GIO PONTI 1891–1979

Pair of wall lights, model no. 575, 1950s

Brass, tubular brass, painted metal. Manufactured by Lumi, Italy. Each with manufacturer's label impressed with 'LUMI' (2).

Each: 40.3 × 40 × 9 cm (15 7/8 × 15 3/4 × 3 1/2 in)

Estimate £4,000–6,000 \$6,600–9,900 €4,600–6,900

LITERATURE Giuliana Gramigna, *Repertorio 1950/1980*, Milan, 1985, p. 165; Lisa Licitra Ponti, *Gio Ponti: The Complete Works 1923–1978*, London, 1990, p. 211; Ugo La Pietra, ed, *Gio Ponti: L'arte si innamora dell'industria*, New York, 2009, p. 344, fig. 722



131 **ARREDOLUCE**

Rare ceiling light, 1940s

Opaque glass, painted metal, brass. Manufactured by Arredoluce, Italy.

29.5 cm (11 5/8 in) drop, 60 cm (23 5/8 in) diameter

Estimate £3,000–5,000 \$5,000–8,300 €3,500–5,800

132 **MAX INGRAND** 1908–1969

Set of three illuminated vases, model nos. 2483, 2483/1, 2483/2, c. 1966

Opaque glass, glass, painted metal. Manufactured by Fontana Arte, Italy (3).

Largest: 75 cm (29 1/2 in) high, 12 cm (4 3/4 in) diameter

Estimate £3,000–4,000 \$5,000–6,600 €3,500–4,600

LITERATURE Fontana Arte sales catalogue, Milan, 1960, n.p.





133 **ETTORE SOTTASS JR** 1917–2007

Rare mirror, c. 1954

Mirrored glass, painted aluminium, brass. Manufactured by Santambrogio and De Berti, Italy.

74 cm (29 1/8 in) diameter

Estimate £5,000–7,000 \$8,300–11,500 €5,800–8,000

LITERATURE 'Specchiere e Specchi', *Quaderni Vitrum*, no. 8, p. 125; Edoardo Paoli, *L'importanza dello Specchio*, Pisa, 1950s, p. 25, fig. 60 for a similar example



134 **GINO SARFATTI** 1912–1985

Table lamp, model no. 573, c. 1950

Aluminium, painted metal, chrome-plated tubular metal, acrylic. Manufactured by Arteluce, Italy. Interior of shade with manufacturer's paper label 'AL/MILANO/ARTELUCE'.

94.5 cm (37 1/4 in) high, fully extended

Estimate £3,000–4,000 \$5,000–6,600 €3,500–4,600

LITERATURE 'Apparecchi di illuminazione', *Arteluce*, Milan, 1950s, n.p.; *Rivista dell'Arredamento*, vol. 54, June 1954, Milan, p. 56, fig. 3; Galerie Christine Diegoni, *Gino Sarfatti*, Paris, 2008, pp. 65 and 160



135 GIO PONTI 1891–1979

Bed with integrated shelving, 1950s

Walnut-veneered wood, fabric, glass, brass, painted metal.

99.5 × 204 × 155 cm (39 1/8 × 80 3/8 × 61 in)

Estimate £4,000–6,000 \$6,600–9,900 €4,600–6,900

LITERATURE Lisa Licitra Ponti, *Gio Ponti: The Complete Works 1923–1978*, London, 1990, p. 132 for a similar example; Charlotte and Peter Fiell, eds., *Domus Vol. III 1950–1954*, Cologne, 2006, p. 380 for a similar example



136 **FONTANA ARTE**

Large ceiling light, model no. 2506, 1960s

Glass, aluminium. Manufactured by Fontana Arte, Italy.

52 cm (20 1/2 in) high, 125.5 cm (49 3/8 in) diameter

Estimate £12,000–18,000 \$19,800–29,700 €13,800–20,700

LITERATURE 'Illuminazione', *Fontana Arte*, Milan, 1960s, n.p.

137 **ANGELO LELLI**

Ceiling light, 1950s

Painted metal, tubular brass, brass. Manufactured by Arredoluce, Italy.

116 cm (45 5/8 in) drop

Estimate £3,000–5,000 \$5,000–8,300 €3,500–5,800

LITERATURE Alexander Koch, *Neuzeitliche Leuchten*, Stuttgart, 1953, p. 80



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GUIDE FOR PROSPECTIVE BUYERS

BUYING AT AUCTION

The following pages are designed to offer you information on how to buy at auction at Phillips de Pury & Company. Our staff will be happy to assist you.

CONDITIONS OF SALE

The Conditions of Sale and Authorship Warranty which appear later in this catalogue govern the auction. Bidders are strongly encouraged to read them as they outline the legal relationship between Phillips de Pury & Company, the seller and the buyer and describe the terms upon which property is bought at auction. Please be advised that Phillips de Pury & Company generally acts as agent for the seller.

BUYER'S PREMIUM

Phillips de Pury & Company charges the successful bidder a commission, or buyer's premium, on the hammer price of each lot sold. The buyer's premium is payable by the buyer as part of the total purchase price at the following rates: 25% of the hammer price up to and including £25,000, 20% of the portion of the hammer price above £25,000 up to and including £500,000, and 12% of the portion of the hammer price above £500,000.

VAT

Value added tax (VAT) may be payable on the hammer price and/or the buyer's premium. The buyer's premium may attract a charge in lieu of VAT. Please read carefully the 'VAT AND OTHER TAX INFORMATION FOR BUYERS' section in this catalogue.

1 PRIOR TO AUCTION

Catalogue Subscriptions

If you would like to purchase a catalogue for this auction or any other Phillips de Pury & Company sale, please contact us at +44 20 7318 4010 or +1 212 940 1240.

Pre-Sale Estimates

Pre-sale estimates are intended as a guide for prospective buyers. Any bid within the high and low estimate range should, in our opinion, offer a chance of success. However, many lots achieve prices below or above the pre-sale estimates. Where 'Estimate on Request' appears, please contact the specialist department for further information. It is advisable to contact us closer to the time of the auction as estimates can be subject to revision. Pre-sale estimates do not include the buyer's premium or VAT.

Pre-Sale Estimates in US Dollars and Euros

Although the sale is conducted in pounds sterling, the pre-sale estimates in the auction catalogues may also be printed in US dollars and/or euros. Since the exchange rate is that at the time of catalogue production and not at the date of auction, you should treat estimates in US dollars or euros as a guide only.

Catalogue Entries

Phillips de Pury & Company may print in the catalogue entry the history of ownership of a work of art, as well as the exhibition history of the property and references to the work in art publications. While we are careful in the cataloguing process, provenance, exhibition and literature references may not be exhaustive and in some cases we may intentionally refrain from disclosing the identity of previous owners. Please note that all dimensions of the property set forth in the catalogue entry are approximate.

Condition of Lots

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

de Pury & Company may provide condition reports. In preparing such reports, our specialists assess the condition in a manner appropriate to the estimated value of the property and the nature of the auction in which it is included. While condition reports are prepared honestly and carefully, our staff are not professional restorers or trained conservators. We therefore encourage all prospective buyers to inspect the property at the pre-sale exhibitions and recommend, particularly in the case of any lot of significant value, that you retain your own restorer or professional advisor to report to you on the property's condition prior to bidding. Any prospective buyer of photographs or prints should always request a condition report because all such property is sold unframed, unless otherwise indicated in the condition report. If a lot is sold framed, Phillips de Pury & Company accepts no liability for the condition of the frame. If we sell any lot unframed, we will be pleased to refer the purchaser to a professional framer.

Pre-Auction Viewing

Pre-auction viewings are open to the public and free of charge. Our specialists are available to give advice and condition reports at viewings or by appointment.

Electrical and Mechanical Lots



All lots with electrical and/or mechanical features are sold on the basis of their decorative value only and should not be assumed to be operative. It is essential that, prior to any intended use, the electrical system is verified and approved by a qualified electrician.

Symbol Key

The following key explains the symbols you may see inside this catalogue.

O Guaranteed Property


The seller of lots with this symbol has been guaranteed a minimum price. The guarantee may be provided by Phillips de Pury & Company, by a third party or jointly by us and a third party. Phillips de Pury & Company and third parties providing or participating in a guarantee may benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. A third party guarantor may also bid for the guaranteed lot and may be allowed to net the financial remuneration received in connection with the guarantee against the final purchase price if such party is the successful bidder.

In this catalogue, if property has   next to the lot number, the guarantee of minimum price has been fully financed by third parties.


Δ Property in which Phillips de Pury & Company has an Ownership Interest

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

● No Reserve

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

♣ Property Subject to the Artist's Resale Right

Lots marked with  are subject to the Artist's Resale Right calculated as a percentage of the hammer price and payable as part of the purchase price as follows:

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

IMPORTANT NOTICES

Items sold under temporary admission

We wish to draw your attention to changes recently made to items sold under temporary admission (originally called temporary importation). The cancelling or refunding of applicable VAT is now subject to items being exported from the European Union within 30 days of payment, rather than 90 days from the date of sale as previously required. For up-to-date information on this matter, please see the 'VAT and Other Tax Information for Buyers' section below.

Identification of business or trade buyers

As of January 2010 in the UK, HMRC have made it an official requirement for auction houses to hold evidence of a buyer's business status, due to the revised VAT rules regarding buyer's premium for lots with symbols for businesses outside the UK.

• Where the buyer is a Non-EU business, we require evidence of the business status by means of the company identification, Certificate of Incorporation, Articles of Association, or government-issued documents showing that the company exists.

• Where the buyer is an EU VAT registered business, we require the above as well as the business's VAT registration number in the form of a government-issued document or paperwork from the local EU tax/VAT office showing the VAT number.

These details can be scanned and emailed to us, or alternatively they can be faxed or mailed.

If these requirements are not met, we will be unable to cancel or refund any applicable VAT.

The Artist's Resale Right applies where the hammer price is EUR 1,000 or more, subject to a maximum royalty per lot of EUR 12,500. Calculation of the Artist's Resale Right will be based on the pounds sterling/euro reference exchange rate quoted on the date of the sale by the European Central Bank.

†, §, ‡, or Ω **Property Subject to VAT**

Please refer to the section entitled 'VAT AND OTHER TAX INFORMATION FOR BUYERS' in this catalogue for additional information.

Σ **Endangered Species**

This property may require an export, import or endangered species license or permit. Please refer to Paragraph 4 of the Guide for Prospective Buyers and Paragraph 11 of the Conditions of Sale.

❖ **Gemstones Originating in Burma (Myanmar)**

Jadeite and rubies of Burmese origin and articles of jewellery less than 100 years old containing such gemstones may not be imported into the United States or the United Kingdom. Lots marked with ❖ contain rubies or jadeite of Burmese or unknown origin that may be subject to these restrictions. Buyers wishing to import rubies or jadeite into the United States or the United Kingdom must obtain certification of non-Burmese origin from a gemmological laboratory. There may be costs and delays associated with this process.

With respect to items containing any other types of gemstones originating in Burma (eg. sapphires), such items may be imported into the United States or the United Kingdom provided that the gemstones were mounted or incorporated into articles of jewellery outside of Burma as long as the setting is not of a temporary nature. Loose gemstones of any type originating in Burma may not be imported into the United States or the United Kingdom.

The purchaser's inability to import any item into the United States or the United Kingdom or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

2 BIDDING IN THE SALE

Bidding at Auction

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

Bidding in Person

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

Bidding by Telephone

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

Absentee Bids

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

Employee Bidding

Employees of Phillips de Pury & Company and our affiliated companies, including the auctioneer, may bid at the auction by placing absentee bids so long as they do not know the reserve when submitting their absentee bids and otherwise comply with our employee bidding procedures.

Bidding Increments

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

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

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

3 THE AUCTION

Conditions of Sale

As noted above, the auction is governed by the Conditions of Sale and Authorship Warranty. All prospective bidders should read them carefully. They may be amended by saleroom addendum or auctioneer's announcement.

Interested Parties Announcement

In situations where a person allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of the lot or a party providing or participating in a guarantee on the lot, Phillips de Pury & Company will make an announcement in the saleroom that interested parties may bid on the lot.

Consecutive and Responsive Bidding

The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller up to the amount of the reserve by placing consecutive bids or bids in response to other bidders.

4 AFTER THE AUCTION

Payment

Buyers are required to pay for purchases immediately following the auction unless other arrangements have been agreed with Phillips de Pury & Company in writing in advance of the sale. Payments must be made in pounds sterling either by cash, cheque drawn on a UK bank or wire transfer, as noted in Paragraph 6 of the Conditions of Sale. It is our corporate policy not to make or accept single or multiple payments in cash or cash equivalents in excess of the local currency equivalent of US\$10,000.

Credit Cards

As a courtesy to clients, Phillips de Pury & Company will accept Visa, MasterCard and UK-issued debit cards to pay for invoices of £50,000 or less. A processing fee will apply.

Collection

It is our policy to request proof of identity on collection of a lot. A lot will be released to the buyer or the buyer's authorized representative when Phillips de Pury & Company has received full and cleared payment and we are not owed any other amount by the buyer. After the auction, we will transfer all lots to our premises at Howick Place, London SW1P 1BB, and will so advise all buyers. If you are in doubt about the location of your purchase, please contact the Shipping Department prior to arranging collection. We will levy removal, interest, storage and handling charges on uncollected lots.

Loss or Damage

Buyers are reminded that Phillips de Pury & Company accepts liability for loss or damage to lots for a maximum of five days following the auction.

Transport and Shipping

As a free service for buyers, Phillips de Pury & Company will wrap purchased lots for hand carry only. We do not provide packing, handling or shipping services directly. However, we will coordinate with shipping agents instructed by you in order to facilitate the packing, handling and shipping of property purchased at Phillips de Pury & Company. Please refer to Paragraph 7 of the Conditions of Sale for more information.

Export and Import Licences

Before bidding for any property, prospective bidders are advised to make independent enquiries as to whether a licence is required to export the property from the United Kingdom or to import it into another country. It is the buyer's sole responsibility to comply

with all import and export laws and to obtain any necessary licences or permits. The denial of any required licence or permit or any delay in obtaining such documentation will not justify the cancellation of the sale or any delay in making full payment for the lot.

Endangered Species

Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, rhinoceros horn or tortoiseshell, irrespective of age, percentage or value, may require a licence or certificate prior to exportation and additional licences or certificates upon importation to any country outside the European Union (EU). Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. We suggest that prospective bidders check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's sole responsibility to obtain any necessary export or import licences or certificates as well as any other required documentation. The denial of any required licence or certificate or any delay in obtaining such documentation will not justify the cancellation of the sale or any delay in making full payment for the lot.

VAT AND OTHER TAX INFORMATION FOR BUYERS

The following paragraphs provide general information to buyers on the VAT and certain other potential tax implications of purchasing property at Phillips de Pury & Company. This information is not intended to be complete. In all cases, the relevant tax legislation takes precedence, and the VAT rates in effect on the day of the auction will be the rates charged. It should be noted that, for VAT purposes only, Phillips de Pury & Company is not usually treated as agent and most property is sold as if it is the property of Phillips de Pury & Company. In the following paragraphs, reference to VAT symbols shall mean those symbols located beside the lot number or the pre-sale estimates in the catalogue (or amending saleroom addendum).

1 PROPERTY WITH NO VAT SYMBOL

Where there is no VAT symbol, Phillips de Pury & Company is able to use the Auctioneer's Margin Scheme, and VAT will not normally be charged on the hammer price.

Phillips de Pury & Company must bear VAT on the buyer's premium. Therefore, we will charge an amount in lieu of VAT at 20% on the buyer's premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified.

2 PROPERTY WITH A † SYMBOL

These lots will be sold under the normal UK VAT rules, and VAT will be charged at 20% on both the hammer price and buyer's premium.

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

3 PROPERTY WITH A § SYMBOL

Lots sold to buyers whose registered address is in the EU will be assumed to be remaining in the EU. The property will be invoiced as if it had no VAT symbol. However, if an EU buyer advises us that the property is to be exported from the EU, Phillips de Pury & Company will re-invoice the property under the normal VAT rules.

Lots sold to buyers whose address is outside the EU will be assumed to be exported from the EU. The property will be invoiced under the normal VAT rules. Although the hammer price will be subject to VAT, the VAT will be cancelled or refunded upon export. The buyer's premium will always bear VAT unless the buyer is a relevant business person in the EU (non-UK) or is a relevant business person in a non-EU country, subject to Phillips de Pury & Company receiving evidence of the buyer's VAT registration number in the relevant Member State (non-UK) or the buyer's business status in a non-EU country such as the buyer's Tax Registration Certificate. Should this evidence not be provided VAT will be charged on the buyer's premium.

4 PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

These lots have been imported from outside the EU to be sold at auction under temporary admission. Property subject to temporary admission will be offered under the Auctioneer's Margin Scheme and will be subject to import VAT of either 5% or 20%, marked by ‡ and Ω respectively, on the hammer price and an amount in lieu of VAT at 20% on the buyer's premium. Anyone who wishes to buy outside the Auctioneer's Margin Scheme should notify the Client Accounting Department before the sale.

Where lots are sold outside the Auctioneer's Margin Scheme and the buyer is a relevant business person in the EU (non-UK) or is a relevant business person in a non-EU country then no VAT will be charged on the buyer's premium. This is subject to Phillips de Pury & Company receiving evidence of the buyer's VAT registration number in the relevant Member State (non-UK) or the buyer's business status in a non-EU country such as the buyer's Tax Registration Certificate. Should this evidence not be provided VAT will be charged on the buyer's premium.

5 EXPORTS FROM THE EUROPEAN UNION

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

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

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

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

In each of the above examples, where the appropriate conditions are satisfied, no VAT will be charged if, at or before the time of invoicing, the buyer instructs Phillips de Pury & Company to export the property from the EU. If such instruction is received after payment, a refund of the VAT amount will be made.

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

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

Buyers carrying their own property must obtain hand-carry papers from the Shipping Department, for which a charge of £20 will be made. The VAT refund will be processed once the appropriate paperwork has been returned to Phillips de Pury & Company. Phillips de Pury & Company is not able to cancel or refund any VAT charged on sales made to UK or EU private residents unless the lot is subject to temporary admission and the property is exported from the EU **within 30 days of payment date**. Any refund of VAT is subject to a minimum of £50 per shipment and a processing charge of £20.

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

6 VAT REFUNDS FROM HM REVENUE & CUSTOMS

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

All claims made by customers located in another member state to the UK will need to be made under a new mechanism from 1 January 2010. The process prior to 1 January 2010 is no longer in operation.

If you are located in an EU member state other than the UK you will now need to apply for a refund of UK VAT directly to your local tax authority. This is done via submission of an electronically based claim form which should be accessed through the website of your local tax authority. As a result, your form may include VAT incurred in a number of member states. Furthermore, from 1 January 2010 you should only submit one form per year, rather than submitting forms throughout the year.

Please note that the time limits by which you must make a claim have been extended. When making a claim for VAT incurred in another EU member state any claim will still be made on a **calendar year basis** but must now be made no later than **30 September** following that calendar year. This effectively extends the time by which claims should be made by three months (e.g. for VAT incurred in the year 1 January to 31 December 2010 you should make a claim to your local tax authority no later than 30 September 2011). Once you have submitted the electronic form to your local tax authority it is their responsibility to ensure that payment is obtained from the relevant member states. This should be completed within four months. If this time limit is not adhered to you may receive interest on the unpaid amounts. If you are located outside the EU you should apply for a refund of UK VAT directly to HMRC (the rules for those located outside of the EU have not changed). Claim forms are only available from the HMRC website. Go to <http://www.hmrc.gov.uk/index.htm>, and follow Quick Links, then Find a Form. The relevant form is VAT65A. Completed forms should be returned to:

HM Revenue & Customs
VAT Overseas Repayment Directive
Foyle House
Duncreggan Road
Londonderry
Northern Ireland
BT48 7AE

(tel) +44 2871 305100
(fax) +44 2871 305101

You should submit claims for VAT to HMRC no later than **six months** from the end of the 12 month period ending **30 June** (e.g. claims for the period 1 July 2009 to 30 June 2010 should be made no later than 31 December 2010).

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

7 SALES AND USE TAXES

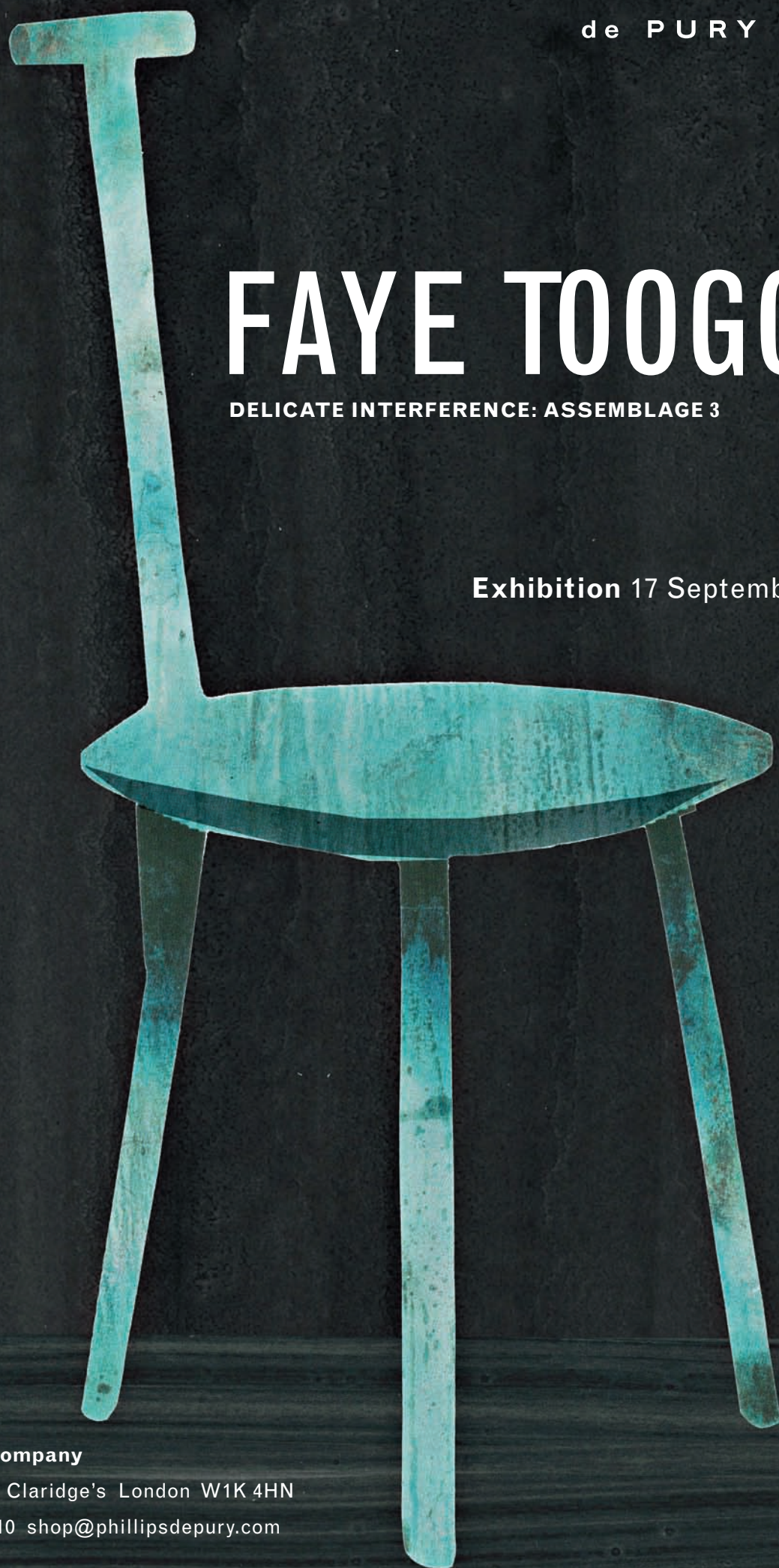
Buyers from outside the UK should note that local sales taxes or use taxes may become payable upon import of lots following purchase. Buyers should consult their own tax advisors.

PHILLIPS
de PURY & COMPANY

FAYE TOOGOOD

DELICATE INTERFERENCE: ASSEMBLAGE 3

Exhibition 17 September – 4 October 2011



Phillips de Pury & Company

45–47 Brook Street at Claridge's London W1K 4HN

Enquiries 020 7318 4010 shop@phillipsdepury.com

PHILLIPSDEPURY.COM

FAYE TOOGOOD

watercolour drawing of
Spade Chair, 2011, cast bronze

CONDITIONS OF SALE

The Conditions of Sale and Authorship Warranty set forth below govern the relationship between bidders and buyers, on the one hand, and Phillips de Pury & Company and sellers, on the other hand. All prospective buyers should read these Conditions of Sale and Authorship Warranty carefully before bidding.

1 INTRODUCTION

Each lot in this catalogue is offered for sale and sold subject to: (a) the Conditions of Sale and Authorship Warranty; (b) additional notices and terms printed in other places in this catalogue, including the Guide for Prospective Buyers, and (c) supplements to this catalogue or other written material posted by Phillips de Pury & Company in the saleroom, in each case as amended by any addendum or announcement by the auctioneer prior to the auction.

By bidding at the auction, whether in person, through an agent, by written bid, by telephone bid or other means, bidders and buyers agree to be bound by these Conditions of Sale, as so changed or supplemented, and Authorship Warranty.

These Conditions of Sale, as so changed or supplemented, and Authorship Warranty contain all the terms on which Phillips de Pury & Company and the seller contract with the buyer.

2 PHILLIPS de PURY & COMPANY AS AGENT

Phillips de Pury & Company acts as an agent for the seller, unless otherwise indicated in this catalogue or at the time of auction. On occasion, Phillips de Pury & Company may own a lot, in which case we will act in a principal capacity as a consignor, or may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

3 CATALOGUE DESCRIPTIONS AND CONDITION OF PROPERTY

Lots are sold subject to the Authorship Warranty, as described in the catalogue (unless such description is changed or supplemented, as provided in Paragraph 1 above) and in the condition that they are in at the time of the sale on the following basis.

(a) The knowledge of Phillips de Pury & Company in relation to each lot is partially dependent on information provided to us by the seller, and Phillips de Pury & Company is not able to and does not carry out exhaustive due diligence on each lot. Prospective buyers acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested. Notwithstanding the foregoing, we shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with our role as auctioneer of lots in this sale and in light of (i) the information provided to us by the seller, (ii) scholarship and technical knowledge and (iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

(b) Each lot offered for sale at Phillips de Pury & Company is available for inspection by prospective buyers prior to the auction. Phillips de Pury & Company accepts bids on lots on the basis that bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the lot and the accuracy of its description.

(c) Prospective buyers acknowledge that many lots are of an age and type which means that they are not in perfect condition. As a courtesy to clients, Phillips de Pury & Company may prepare and provide condition reports to assist prospective buyers when they are inspecting lots. Catalogue descriptions and condition reports may make reference to particular imperfections of a lot, but bidders should note that lots may have other faults not expressly referred to in the catalogue or condition report. All dimensions are approximate. Illustrations are for identification purposes only and cannot be used as precise indications of size or to convey full information as to the actual condition of lots.

(d) Information provided to prospective buyers in respect of any lot, including any pre-sale estimate, whether written or oral, and information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather a statement of opinion held by Phillips de Pury & Company. Any pre-sale estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time by Phillips de Pury & Company at our absolute discretion. Neither Phillips de Pury & Company nor any of our affiliated companies shall be liable for any difference between the pre-sale estimates for any lot and the actual price achieved at auction or upon resale.

4 BIDDING AT AUCTION

(a) Phillips de Pury & Company has absolute discretion to refuse admission to the auction or participation in the sale. All bidders must register for a paddle prior to bidding, supplying such information and references as required by Phillips de Pury & Company.

(b) As a convenience to bidders who cannot attend the auction in person, Phillips de Pury &

Company may, if so instructed by the bidder, execute written absentee bids on a bidder's behalf. Absentee bidders are required to submit bids on the 'Absentee Bid Form', a copy of which is printed in this catalogue or otherwise available from Phillips de Pury & Company. Bids must be placed in the currency of the sale. The bidder must clearly indicate the maximum amount he or she intends to bid, excluding the buyer's premium and value added tax (VAT). The auctioneer will not accept an instruction to execute an absentee bid which does not indicate such maximum bid. Our staff will attempt to execute an absentee bid at the lowest possible price taking into account the reserve and other bidders. Any absentee bid must be received at least 24 hours in advance of the sale. In the event of identical bids, the earliest bid received will take precedence.

(c) Telephone bidders are required to submit bids on the 'Telephone Bid Form', a copy of which is printed in this catalogue or otherwise available from Phillips de Pury & Company. Telephone bidding is available for lots whose low pre-sale estimate is at least £500. Phillips de Pury & Company reserves the right to require written confirmation of a successful bid from a telephone bidder by fax or otherwise immediately after such bid is accepted by the auctioneer. Telephone bids may be recorded and, by bidding on the telephone, a bidder consents to the recording of the conversation.

(d) When making a bid, whether in person, by absentee bid or on the telephone, a bidder accepts personal liability to pay the purchase price, as described more fully in Paragraph 6 (a) below, plus all other applicable charges unless it has been explicitly agreed in writing with Phillips de Pury & Company before the commencement of the auction that the bidder is acting as agent on behalf of an identified third party acceptable to Phillips de Pury & Company and that we will only look to the principal for such payment.

(e) Arranging absentee and telephone bids is a free service provided by Phillips de Pury & Company to prospective buyers. While we undertake to exercise reasonable care in undertaking such activity, we cannot accept liability for failure to execute such bids except where such failure is caused by our wilful misconduct.

(f) Employees of Phillips de Pury & Company and our affiliated companies, including the auctioneer, may bid at the auction by placing absentee bids so long as they do not know the reserve when submitting their absentee bids and otherwise comply with our employee bidding procedures.

5 CONDUCT OF THE AUCTION

(a) Unless otherwise indicated by the symbol ●, each lot is offered subject to a reserve, which is the confidential minimum selling price agreed by Phillips de Pury & Company with the seller. The reserve will not exceed the low pre-sale estimate at the time of the auction.

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he or she believes there may be error or dispute and take such other action as he or she deems reasonably appropriate.

(c) The auctioneer will commence and advance the bidding at levels and in increments he or she considers appropriate. In order to protect the reserve on any lot, the auctioneer may place one or more bids on behalf of the seller up to the reserve without indicating he or she is doing so, either by placing consecutive bids or bids in response to other bidders.

(d) The sale will be conducted in pounds sterling and payment is due in pounds sterling. For the benefit of international clients, pre-sale estimates in the auction catalogue may be shown in US dollars and/or euros and, if so, will reflect approximate exchange rates. Accordingly, estimates in US dollars or euros should be treated only as a guide.

(e) Subject to the auctioneer's reasonable discretion, the highest bidder accepted by the auctioneer will be the buyer and the striking of the hammer marks the acceptance of the highest bid and the conclusion of a contract for sale between the seller and the buyer. Risk and responsibility for the lot passes to the buyer as set forth in Paragraph 7 below.

(f) If a lot is not sold, the auctioneer will announce that it has been 'passed', 'withdrawn', 'returned to owner' or 'bought-in'.

(g) Any post-auction sale of lots offered at auction shall incorporate these Conditions of Sale and Authorship Warranty as if sold in the auction.

6 PURCHASE PRICE AND PAYMENT

(a) The buyer agrees to pay us, in addition to the hammer price of the lot, the buyer's premium, plus any applicable value added tax (VAT) and any applicable resale royalty (the 'Purchase Price'). The buyer's premium is 25% of the hammer price up to and including £25,000, 20% of the portion of the hammer price above £25,000 up to and including £500,000 and 12% of the portion of the hammer price above £500,000. Phillips de Pury & Company reserves the right to pay from our compensation an introductory commission to one or more third parties for assisting in the sale of property offered and sold at auction.

(b) VAT is payable in accordance with applicable law. All prices, fees, charges and expenses set out in these Conditions of Sale are quoted exclusive of VAT.

(c) If the Artist's Resale Right Regulations 2006 apply to the lot, the buyer agrees to pay to us an amount equal to the resale royalty provided for in those regulations and we undertake to the buyer to pay such amount to the artist's collection agent. In circumstances where (i) we are on notice that the resale royalty is payable or (ii) we have not been able to ascertain the nationality of the artist, we will identify the lot with the symbol ♠ next to the lot number and will invoice the resale royalty to the buyer. If we subsequently determine that the nationality of the artist does not entitle him/her to the resale royalty on the lot, we will arrange a refund to the buyer of the amount of the royalty paid to us. If, after a sale in which we did not collect the resale royalty on a particular lot, we become aware that information provided to us prior to the auction concerning an artist's nationality was incorrect and the artist is entitled to the resale royalty on the lot, the buyer shall pay the resale royalty to us upon receipt of an invoice.

(d) Unless otherwise agreed, a buyer is required to pay for a purchased lot immediately following the auction regardless of any intention to obtain an export or import licence or other permit for such lot. Payments must be made by the invoiced party in pounds sterling either by cash, cheque drawn on a UK bank or wire transfer, as follows:

(i) Phillips de Pury & Company will accept payment in cash provided that the total amount paid in cash or cash equivalents does not exceed the local currency equivalent of US\$10,000.

(ii) Personal cheques and banker's drafts are accepted if drawn on a UK bank and the buyer provides to us acceptable government-issued identification. Cheques and banker's drafts should be made payable to "Phillips de Pury & Company Limited". If payment is sent by post, please send the cheque or banker's draft to the attention of the Client Accounting Department at Howick Place, London SW1P 1BB and ensure that the sale number is written on the cheque. Cheques or banker's drafts drawn by third parties will not be accepted.

(iii) Payment by wire transfer may be sent directly to Phillips de Pury & Company. Bank transfer details will be provided on the Invoice for purchased lots.

(e) As a courtesy to clients, Phillips de Pury & Company will accept Visa, MasterCard and UK-issued debit cards to pay for invoices of £50,000 or less. A processing fee will apply.

(f) Title in a purchased lot will not pass until Phillips de Pury & Company has received the Purchase Price for that lot in cleared funds. Phillips de Pury & Company is not obliged to release a lot to the buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the buyer's unconditional obligation to pay the Purchase Price.

7 COLLECTION OF PROPERTY

(a) Phillips de Pury & Company will not release a lot to the buyer until we have received payment of its Purchase Price in full in cleared funds, the buyer has paid all outstanding amounts due to Phillips de Pury & Company or any of our affiliated companies, including any charges payable pursuant to Paragraph 8 (a) below, and the buyer has satisfied such other terms as we in our sole discretion shall require, including completing any anti-money laundering or anti-terrorism financing checks. As soon as a buyer has satisfied all of the foregoing conditions, he or she should contact us at +44 (0) 207 318 4081 or +44 (0) 207 318 4082 to arrange for collection of purchased property.

(b) The buyer must arrange for collection of a purchased lot within five days of the date of the auction. After the auction, we will transfer all lots to our fine art storage facility located near Wimbledon and will so advise all buyers. Purchased lots are at the buyer's risk, including the responsibility for insurance, from (i) the date of collection or (ii) five days after the auction, whichever is the earlier. Until risk passes, Phillips de Pury & Company will compensate the buyer for any loss or damage to a purchased lot up to a maximum of the Purchase Price paid, subject to our usual exclusions for loss or damage to property.

(c) As a courtesy to clients, Phillips de Pury & Company will, without charge, wrap purchased lots for hand carry only. We do not provide packing, handling, insurance or shipping services. We will coordinate with shipping agents instructed by the buyer, whether or not recommended by Phillips de Pury & Company, in order to facilitate the packing, handling, insurance and shipping of property bought at Phillips de Pury & Company. Any such instruction is entirely at the buyer's risk and responsibility, and we will not be liable for acts or omissions of third party packers or shippers.

(d) Phillips de Pury & Company will require presentation of government-issued identification prior to release of a lot to the buyer or the buyer's authorized representative.

8 FAILURE TO COLLECT PURCHASES

(a) If the buyer pays the Purchase Price but fails to collect a purchased lot within 30 days of the auction, the buyer will incur a late collection fee of £50, storage charges of £10 per day and pro rated insurance charges of 0.1% of the Purchase Price per month on each uncollected lot. Additional charges may apply to oversized lots.

(b) If a purchased lot is paid for but not collected within six months of the auction, the buyer

authorizes Phillips de Pury & Company, upon notice, to arrange a resale of the item by auction or private sale, with estimates and a reserve set at Phillips de Pury & Company's reasonable discretion. The proceeds of such sale will be applied to pay for storage charges and any other outstanding costs and expenses owed by the buyer to Phillips de Pury & Company or our affiliated companies and the remainder will be forfeited unless collected by the buyer within two years of the original auction.

9 REMEDIES FOR NON-PAYMENT

(a) Without prejudice to any rights the seller may have, if the buyer without prior agreement fails to make payment of the Purchase Price for a lot in cleared funds within five days of the auction, Phillips de Pury & Company may in our sole discretion exercise one or more of the following remedies: (i) store the lot at Phillips de Pury & Company's premises or elsewhere at the buyer's sole risk and expense; (ii) cancel the sale of the lot, retaining any partial payment of the Purchase Price as liquidated damages; (iii) reject future bids from the buyer or render such bids subject to payment of a deposit; (iv) charge interest at 12% per annum from the date payment became due until the date the Purchase Price is received in cleared funds; (v) subject to notification of the buyer, exercise a lien over any of the buyer's property which is in the possession of Phillips de Pury & Company and instruct our affiliated companies to exercise a lien over any of the buyer's property which is in their possession and, in each case, no earlier than 30 days from the date of such notice arrange the sale of such property and apply the proceeds to the amount owed to Phillips de Pury & Company or any of our affiliated companies after the deduction from sale proceeds of our standard vendor's commission, all sale-related expenses and any applicable taxes thereon; (vi) resell the lot by auction or private sale, with estimates and a reserve set at Phillips de Pury & Company's reasonable discretion, it being understood that in the event such resale is for less than the original hammer price and buyer's premium for that lot, the buyer will remain liable for the shortfall together with all costs incurred in such resale; (vii) commence legal proceedings to recover the hammer price and buyer's premium for that lot, together with interest and the costs of such proceedings; or (viii) release the name and address of the buyer to the seller to enable the seller to commence legal proceedings to recover the amounts due and legal costs.

(b) The buyer irrevocably authorizes Phillips de Pury & Company to exercise a lien over the buyer's property which is in our possession upon notification by any of our affiliated companies that the buyer is in default of payment. Phillips de Pury & Company will notify the buyer of any such lien. The buyer also irrevocably authorizes Phillips de Pury & Company, upon notification by any of our affiliated companies that the buyer is in default of payment, to pledge the buyer's property in our possession by actual or constructive delivery to our affiliated company as security for the payment of any outstanding amount due. Phillips de Pury & Company will notify the buyer if the buyer's property has been delivered to an affiliated company by way of pledge.

(c) If the buyer is in default of payment, the buyer irrevocably authorizes Phillips de Pury & Company to instruct any of our affiliated companies in possession of the buyer's property to deliver the property by way of pledge as the buyer's agent to a third party instructed by Phillips de Pury & Company to hold the property on our behalf as security for the payment of the Purchase Price and any other amount due and, no earlier than 30 days from the date of written notice to the buyer, to sell the property in such manner and for such consideration as can reasonably be obtained on a forced sale basis and to apply the proceeds to any amount owed to Phillips de Pury & Company or any of our affiliated companies after the deduction from sale proceeds of our standard vendor's commission, all sale-related expenses and any applicable taxes thereon.

10 RESCISSION BY PHILLIPS de PURY & COMPANY

Phillips de Pury & Company shall have the right, but not the obligation, to rescind a sale without notice to the buyer if we reasonably believe that there is a material breach of the seller's representations and warranties or the Authorship Warranty or an adverse claim is made by a third party. Upon notice of Phillips de Pury & Company's election to rescind the sale, the buyer will promptly return the lot to Phillips de Pury & Company, and we will then refund the Purchase Price paid to us. As described more fully in Paragraph 13 below, the refund shall constitute the sole remedy and recourse of the buyer against Phillips de Pury & Company and the seller with respect to such rescinded sale.

11 EXPORT, IMPORT AND ENDANGERED SPECIES LICENCES AND PERMITS

Before bidding for any property, prospective buyers are advised to make their own enquiries as to whether a licence is required to export a lot from the United Kingdom or to import it into another country. Prospective buyers are advised that some countries prohibit the import of property made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, rhinoceros horn or tortoiseshell, irrespective of age, percentage or value. Accordingly, prior to bidding, prospective buyers considering export of purchased lots should familiarize themselves with relevant export and import regulations of the countries concerned. It is solely the buyer's responsibility to comply with these laws and to obtain any necessary export, import and endangered species licences or permits. Failure to obtain a licence or permit or delay in so doing will not justify the cancellation of the sale or any delay in making full payment for the lot.

12 DATA PROTECTION

(a) In connection with the management and operation of our business and the marketing and supply of auction related services, or as required by law, we may ask clients to provide personal information about themselves or obtain information about clients from third parties (e.g., credit information). If clients provide us with information that is defined by law as 'sensitive', they agree that Phillips de Pury & Company and our affiliated companies may use it for the above purposes. Phillips de Pury & Company and our affiliated companies will not use or process sensitive information for any other purpose without the client's express consent. If you would like further information on our policies on personal data or wish to make corrections to your information, please contact us at +44 20 7318 4010. If you would prefer not to receive details of future events please call the above number.

(b) In order to fulfil the services clients have requested, Phillips de Pury & Company may disclose information to third parties such as shippers. Some countries do not offer equivalent legal protection of personal information to that offered within the European Union (EU). It is Phillips de Pury & Company's policy to require that any such third parties respect the privacy and confidentiality of our clients' information and provide the same level of protection for client information as provided within the EU, whether or not they are located in a country that offers equivalent legal protection of personal information. By agreeing to these Conditions of Sale, clients agree to such disclosure.

13 LIMITATION OF LIABILITY

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

(b) Except as otherwise provided in this Paragraph 13, none of Phillips de Pury & Company, any of our affiliated companies or the seller (i) is liable for any errors or omissions, whether orally or in writing, in information provided to prospective buyers by Phillips de Pury & Company or any of our affiliated companies or (ii) accepts responsibility to any bidder in respect of acts or omissions, whether negligent or otherwise, by Phillips de Pury & Company or any of our affiliated companies in connection with the conduct of the auction or for any other matter relating to the sale of any lot.

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

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

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

14 COPYRIGHT

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

15 GENERAL

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

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

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

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

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

16 LAW AND JURISDICTION

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

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

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

AUTHORSHIP WARRANTY

Phillips de Pury & Company warrants the authorship of property in this auction catalogue for a period of five years from date of sale by Phillips de Pury & Company, subject to the exclusions and limitations set forth below.

(a) Phillips de Pury & Company gives this Authorship Warranty only to the original buyer of record (i.e., the registered successful bidder) of any lot. This Authorship Warranty does not extend to (i) subsequent owners of the property, including purchasers or recipients by way of gift from the original buyer, heirs, successors, beneficiaries and assigns; (ii) property created prior to 1870, unless the property is determined to be counterfeit (defined as a forgery made less than 50 years ago with an intent to deceive) and has a value at the date of the claim under this warranty which is materially less than the Purchase Price paid; (iii) property where the description in the catalogue states that there is a conflict of opinion on the authorship of the property; (iv) property where our attribution of authorship was on the date of sale consistent with the generally accepted opinions of specialists, scholars or other experts; or (v) property whose description or dating is proved inaccurate by means of scientific methods or tests not generally accepted for use at the time of the publication of the catalogue or which were at such time deemed unreasonably expensive or impractical to use.

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

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

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

PHILLIPS
de PURY & COMPANY



CONTEMPORARY ART

EVENING SALE 12 OCTOBER 2011 7PM
DAY SALE 13 OCTOBER 2011 2PM

Phillips de Pury & Company
Howick Place London SW1P 1BB
PHILLIPSDEPURY.COM

DAMIEN HIRST *Observation (The Crown of Justice)*, 2006
Estimate £700,000 – 1,000,000

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Andrew Lindesay, Sub-Editor
Tom Radcliffe, Production Director

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Andrea Koronkiewicz, Studio Manager
Steven Mosier, Graphic Designer
Orlann Capazorio, US Production Manager

MARKETING & COMMUNICATIONS

LONDON

Giulia Costantini, Head of Communications
Fiona McGovern, Communications Assistant
Alex Godwin-Brown, Communications Assistant

NEW YORK

Trish Walsh, Marketing Manager
Anne Huntington, Communications Manager

SALE INFORMATION

AUCTION

Tuesday 27 September 2011, 4pm

VIEWING

Wednesday 21 September 2011, 10am – 6pm

Thursday 22 September 2011, 10am – 6pm

Friday 23 September 2011, 10am – 6pm

Saturday 24 September 2011, 10am – 6pm

Sunday 25 September 2011, 12pm – 6pm

Monday 26 September 2011, 10am – 6pm

Tuesday 27 September 2011, 10am – 4pm

VIEWING & AUCTION LOCATION

Howick Place, London SW1P 1BB

WAREHOUSE & COLLECTION LOCATION

110–112 Morden Road, Mitcham, Surrey CR4 4XB

SALE DESIGNATION

When sending in written bids or making enquiries, please refer to this sale as UK050211 or Design

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catalogues@phillipsdepur.com

Catalogues \$35/€25/£22 at the Gallery

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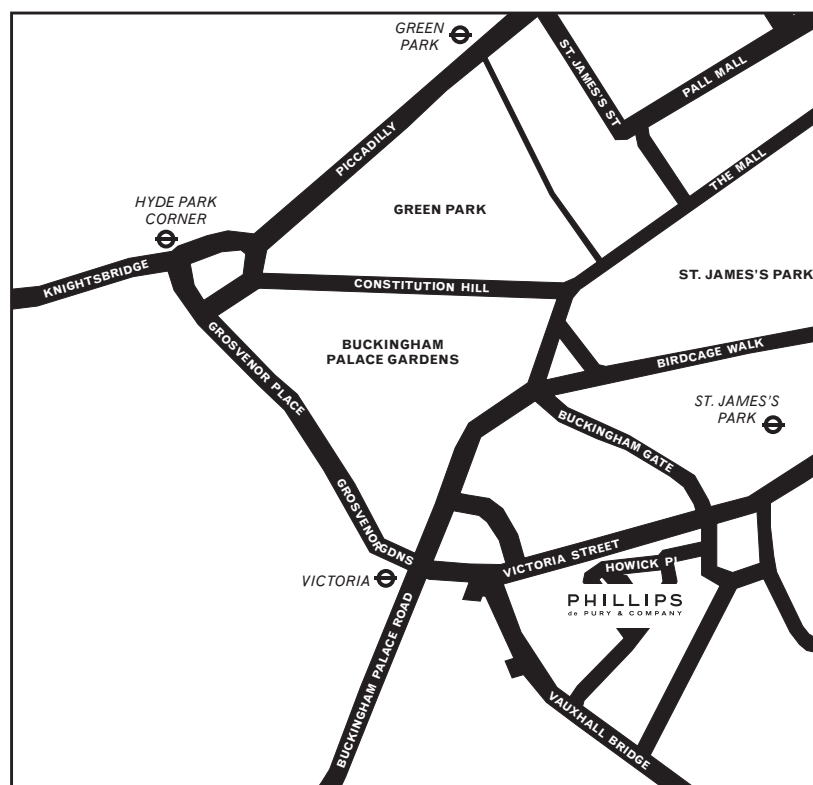
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PHOTOGRAPHY

Byron Slater

SELECT ESSAYS

Alex Heminway





PHILLIPS
de PURY & COMPANY

IMPORTANT NORDIC DESIGN

AUCTION 17 NOVEMBER 2011 **LONDON**

**CURATED BY LEE F. MINDEL, FAIA
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TAPIO WIRKKALA *Dishes*, c. 1954
Photograph Lee F. Mindel, FAIA, Shelton, Mindel & Associates





