Important Design

+

Lucie Rie & Hans Coper: Potter & Artist

London, 18 October 2018, 11am & 2pm

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Important Design
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Lucie Rie & Hans Coper: Potter & Artist

London, 18 October 2018, 11am & 2pm

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

Auctions
Lucie Rie & Hans Coper: Potter & Artist
18 October 2018, 11am (Lots 301-332)
Important Design
18 October 2018, 2pm (Lots 1-166)

Viewing
13-18 October 2018
Monday – Saturday 10am – 6pm
Sunday 12pm – 6pm

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Lucie Rie & Hans Coper: Potter & Artist

London, 18 October 2018, 11am

Lucie Rie & Hans Coper: Potter & Artist

by David Whiting

'I am a potter, but he was an artist', Lucie Rie said in an interview for *The Guardian* ('Hands on the Wheel of Fate', August 31, 1988). Rie was making a distinction between her work and that of Hans Coper, a familiar mantra of hers over the years, and in some ways it was true. Both were throwers, whose work expressed so much about the power of the wheel, but Rie's work owed more to its traditional potter's aesthetic. She was not someone, like Coper, who radically cut and altered forms after they had left the wheel. Her pots were pieces of purer throwing, pots in a more conventional sense. They possessed the wheel's essential rhythms, and her bowls and tall bottles for example had that organic sense of growth, of vessels rising and broadening. But this was not to say that within the parameters of her tools Rie was not a considerable innovator, she was.

Coper moved further away from accepted notions of throwing than Rie, creating a new dynamic, one which involved considerable modification, cutting and joining thrown sections to make completely new kinds of articulated shape. And if Rie became increasingly immersed in rich glazing and colour to elaborate her essentially classical sense of form, Coper concentrated more and more on the form itself, eliminating the surface drawing of his earlier pieces. He depended on a generally monochrome palette, of purely light and black surfaces to accentuate structure, with minimal distraction. Coper used white clays for the lighter pots and coloured clays for the black, using slips and oxides, and burnishing and rubbing the face of the clay to create texture and depth.

Rie was brought up in the ethos of the modern movement, a daughter by association of Vienna's Wiener Werkstätte. However, whilst growing up with an intelligent appreciation of modern forms in design and architecture, her pots drew largely on the history of ceramics, whereas Coper looked primarily to modern sculpture and early Mediterranean and ancient

Lucie Rie.
Photographer Unknown.

Hans Coper at his Hammersmith Studio, 1965.
© Jane Coper.

Egyptian art for his inspiration. Despite the formal ambition of many of Rie's pots, the tall-necked vases with flared rims (thrown in two parts), the monumental bowls with volcanic glazing and so on, she was working primarily with the throwing synergy that had produced her core domestic wares. Indeed, Rie continued to make occasional tableware pieces for the rest of her life. Coper never made any after leaving Rie's workshop in Albion Mews.

Yet if he wasn't drawn to making every day 'functional' pieces, we should not underestimate Coper's commitment as a thrower, his deep understanding of the craft as well as the art. His leanings may have been more deliberately sculptural, but his debt to the repeat throwing he did in Rie's workshop was something that never left him. It is a legacy you find in the groups and runs of hour-glass pieces, thistle pots, cup forms and other shapes you see on shelves in photographs of his workshop. As Tony Birks wrote, 'All [Coper's] works were containers dependent upon ceramic techniques, thrown on a wheel. In this context it is important to point out that their energy comes from the fact that they are made on a wheel'. (Tony Birks, *Hans Coper*, Yeovil, 2013, p. 63). Coper had made solid abstracted heads back in Rie's workshop in the mid-1950s, but quickly abandoned this 'pure' sculpture when he realised that the wheel was the basis, the springboard of his creativity. And he took it to new heights, literally in the case of his giant candlesticks for Basil Spence's new cathedral at Coventry (1962), and other ambitious architectural projects. It is what he did with the process that counted.

What of Rie and Coper's legacy? Looking at the significant group of pots being offered here, of bowls, vases, bottles and stem cups (and including an important group from the family collection of William Ohly), we get a clear sense not only of ceramics at their most paired down, but of a new aesthetic in British clay in the post-war period, one that went beyond technique. Before World War II studio work was led largely by Bernard Leach and William State Murray and their followers, potters whom we often call today 'Anglo-Oriental', their debt to native traditions as well as the Far East very clear. By the late 1940s ceramics in London art colleges like the Central School and Institute of Education became more experimental and sculptural, often looking outside clay for ideas, to European avant-garde art, but concentrating chiefly on hand-building. Meanwhile Rie and Coper were working more independently, almost out on a limb, developing a quieter more ethereal modernism, one born out of the pulse and life of the wheel.

Rie, Coper & William Ohly

by David Whiting

William Ohly (1883-1955), founder of the legendary Berkeley Galleries in London's Mayfair, was a significant figure in the lives of Lucie Rie and Hans Coper. He gave Rie her first solo show in Britain and Coper's first ever exhibition, and his gallery on Davies Street went on to exhibit both potters, together or individually, over seventeen years through the 1950s and 1960s, latterly curated by his son Ernest. It was because of Ohly that the two potters met. It was a crucial association, represented by the present rare and significant group of pieces acquired by Ohly and his family. Ohly first met Coper in 1946. On being told of the young German refugee's ambitions to be a sculptor and his need to find some employment, Ohly sent him to a small workshop in Bayswater, which required help with ceramic button making. The workshop was that of Rie, herself a refugee from Vienna. In thanks to Ohly's initiative, so began one of the most important creative associations in twentieth-century ceramics.

Ohly was a fascinating figure in the British art world. He was not a specialist in studio pottery (like his London neighbours Muriel Rose at the Little Gallery or Henry Rothschild at Primavera), but a sculptor and leading expert on ethnographic art. Ohly was born in Hull, but his family moved to Frankfurt when he was a teenager. Educated at the Städelschule, he was later taught by the sculptor Hugo Lederer in Berlin, and went on to make a number of fountains and memorials in a romanticised academic style. Ohly eventually returned to England, where he permanently settled in 1934 after returning to Germany following World War One. He moved to New Barnet, north London, where he subsequently founded The Abbey Art Centre, which was in essence run as a non-profit making artists' commune.

Ohly set up the Berkeley Galleries in the middle of the second World War, exhibiting several of the artists based at The Abbey Art Centre, along with ancient and 'primitive' art from across several continents. He organised shows, for instance, of American Indian and Chinese artefacts, Tibetan art, Benin sculpture and ancient works from South America. There were memorable general shows of the art of the 'primitive peoples'. Ohly's aesthetic had a significant effect on the young Coper, a potter drawn to the modernism of Constantin Brâncuși and Jean Arp, but who was now also exposed to the ethnographic source material for this contemporary sculpture at Ohly's gallery. In the British Museum Coper could see Cycladic, Egyptian, Neolithic and Etruscan art, whilst Ohly exhibited the objects of these cultures in a more intimate manner. Coper was attracted to Ohly's displays of African pottery, tribal art and the beauty of Hellenic ceramics. He was immediately drawn to what he found to be a sophisticated but unselfconscious language. Making the most of the material available to him in Rie's studio, Coper began to formulate the beginning of his own personal language in clay.

Like Rie, Coper was very much drawn to simplicity of shape, with decoration following and enriching the delineation of the surface contour. From early on, Coper revealed an intuitive feeling for the essence of form. Of lasting significance to him was a small Ancient Egyptian pot a friend brought one day to Albion Mews. Beguilingly simple, it epitomised Coper's own need to strive for an art of distillation and remained a treasured possession to the end of his life. Coper was one of the first British studio potters to look not to pre-industrial England or the Far East for primary inspiration, but to other early civilisations and art being made in the twentieth century.

For Rie, Ohly's outlook must surely have underlined her interest in the economy of early pots, one which suited her own modernist aesthetic formulated in Vienna. In around 1948, she made a trip to Avebury, where at the museum she was deeply impressed by the Neolithic and Bronze Age bowls and beakers. She was particularly intrigued by their incised decoration (and the improvised tools used to make them), which Rie developed into her characteristic *sgraffito*. The early Rie bowls from the Ohly collection illustrate her initial efforts with this technique, revealing her ability to use minimal repeated incising to enhance the shape and moving away from the familiar brush decoration used by many contemporary potters (lots 303, 304). Rie's pared-down approach to her work reflected her Viennese-instilled absorption of modern architecture and design. In addition to individual pieces, Rie used *sgraffito* on much of her tableware, some of which she made with Coper. Notably, Rie developed her preference for linear decoration in some of her more heavily glazed and pitted pieces that she had made by the 1960s, for example the beautiful cylindrical vase in the Bienchen Ohly collection, here elaborated by diagonal fluting (lot 301). The flared vase in the collection is another example of Rie's fresh and innovative sense of form; adopting a kind of stem-cup shape, Rie created a minimally conceived object made for a modern interior (lot 302).

In 1950, the occasion of their joint exhibition at the Berkeley Galleries – Rie's second show at the gallery and Coper's first – made a considerable impression on both its visitors and the press. Admiring the exhibition's distinct modernism, the critic Carol Hogben described, 'Madame Rie… occasionally uses delicate criss-cross *sgraffito* work. Coper's *sgraffito* is freer, slashing and effective, reminding one occasionally of Near Eastern pre-historic ware'. If Rie's incising was one of repetition, creating a linear rhythm and texture, Coper's was a much broader and freer type of drawing. As Tony Birks wrote of Coper's approach to *sgraffito* at this time, it was '…abstract draftsmanship on the pot, a network of ley lines, emphasising the three-dimensional shape, cut across the form…' (Tony Birks, *Hans Coper*, Yeovil, 2013, pp. 23-24).

The two fine Coper pieces in the Ohly collection, dating to circa 1952, are of particular importance (lots 305, 306). The works illustrate the beginnings of his distinctive sculptural style, drawing on his reading of a range of ancient pottery styles and artefacts, but already with an assured language and clarity of his own; unmistakably, Coper confidently scraped through the manganese to the white clay beneath. His incising energised the surfaces of his pots, objects which had an almost ritualistic presence and anticipated the increasingly condensed and abstract qualities of his later work. The pots by Rie and Coper offered here, the two Copers important prototypes, capture a significant creative moment, a pivotal friendship between a leading gallery owner and impressario and two of ceramics; most influential figures.

Property from the Bienchen Ohly Collection

301. Lucie Rie 1902-1995

Cylindrical vase with flaring lip, 1960s
Stoneware, white pitted glaze with manganese speckle over diagonally fluted body.
36 cm (14⅛ in.) high
Impressed with artist's seal.

Estimate
£5,000-7,000 $6,500-9,200
€5,600-7,900 ♠

Provenance
Acquired directly from the artist

Literature
Lucie Rie: A Retrospective, exh. cat., Ibaraki Ceramic Art Museum, et al., Ibaraki, 2015, p. 151 for a similar example

Property from the late William Ohly Collection

302. Lucie Rie 1902-1995

Flower vase with oval lip, early 1950s
Stoneware, blue glaze with manganese speckles and rim.
27.3 cm (10¾ in.) high
Impressed with artist's seal.

Estimate
£20,000-30,000 $26,200-39,200 €22,500-33,700 ♠

Provenance
Acquired directly from the artist
Thence by descent

Literature
Tony Birks, *Lucie Rie*, Catrine, 2009, p. 94 for a similar example

Property from the late William Ohly Collection

303. Lucie Rie 1902-1995

Conical bowl with oval lip, early 1950s
Porcelain, inlaid blue and manganese lines beneath a pale blue glaze.
9.5 cm (3¾ in.) high, 12.3 cm (4⅞ in.) diameter
Impressed with artist's seal.

Estimate
£4,000-6,000 $5,200-7,800 €4,500-6,700 ♠

Provenance
Acquired directly from the artist
Thence by descent

Literature
John Houston, ed., *Lucie Rie: a survey of her life and work*, exh. cat., Crafts Council and Victoria and Albert Museum, London, 1981, p. 72 for a similar example

Property from the late William Ohly Collection

304. Lucie Rie 1902-1995

Serving dish, late 1940s
Stoneware, interior with white glaze, exterior with matt terracotta glaze with *sgraffito* around rim.
29.3 cm (11½ in.) wide
Impressed with artist's seal.

Estimate
£8,000-12,000 $10,500-15,700 €9,000-13,500 ♠

Provenance
Acquired directly from the artist
Thence by descent

Literature
John Houston, ed., *Lucie Rie: a survey of her life and work*, exh. cat., Crafts Council and Victoria and Albert Museum, London, 1981, p. 69 for a similar example of the form

Property from the late William Ohly Collection

305. Hans Coper 1920-1981

Early and large vase with abstract design, circa 1952
Stoneware, manganese glaze with a white linear abstract design.
23.7 cm (9⅜ in.) high
Impressed with artist's seal.

Estimate
£30,000-40,000 $39,200-52,300 €33,700-45,000 ♠

Provenance
Acquired directly from the artist
Thence by descent

Literature
Tony Birks, *Hans Coper*, Yeovil, 2013, p. 33 for a similar example

Property from the late William Ohly Collection

306. Hans Coper 1920-1981

Early and large globular pot with handles and abstract design, circa 1952
Stoneware, manganese glaze with a white linear abstract design.
25.5 cm (10 in.) high
Impressed with artist's seal.

Estimate
£30,000-40,000 $39,200-52,300 €33,700-45,000 ♠

Provenance
Acquired directly from the artist
Thence by descent

Literature
Tony Birks, *Hans Coper*, Yeovil, 2013, p. 94 for a similar example

307. Lucie Rie 1902-1995

Conical bowl, 1951-1953
Porcelain, manganese crossed with *sgraffito*, exterior inlaid with manganese glaze.
10.9 cm (4¼ in.) high, 20.5 cm (8⅛ in.) diameter
Impressed with artist's seal.

Estimate
£25,000-35,000 $32,700-45,800 €28,100-39,400 ‡ ♠

Literature
John Houston, ed., *Lucie Rie: a survey of her life and work*, exh. cat., Crafts Council and Victoria and Albert Museum, London, 1981, p. 70 for a similar example

308. Lucie Rie 1902-1995

Footed bowl, circa 1980
Porcelain, green glaze with golden manganese lip.
10 cm (3⅞ in.) high, 21.6 cm (8½ in.) diameter
Impressed with artist's seal.

Estimate
£40,000-60,000 $52,300-78,500 €45,000-67,500 ♠

Provenance
Acquired directly from the artist by the present owner, 1984

Literature
John Houston, ed., *Lucie Rie: a survey of her life and work*, exh. cat., Crafts Council and The Victoria and Albert Museum, London, 1981, p. 86 for a similar example
Issey Miyake Meets Lucie Rie, exh. cat., Sogetsu Gallery, Tokyo, 1989, p. 116 for a similar example
Lucie Rie, Hans Coper, and their pupils: A selection of contemporary ceramics illustrating their influence, exh. cat., Sainsbury Centre for Visual Arts, University of East Anglia, Norwich, 1990, cover, p. 31 for a similar example

309. Lucie Rie 1902-1995

Monumental 'knitted' bowl, circa 1976
Stoneware, inlaid with manganese beneath grey.
12 cm (4¾ in.) high, 30.7 cm (12⅛ in.) diameter
Impressed with artist's seal.

Estimate
£30,000-40,000 $39,200-52,300 €33,700-45,000 ♠

Provenance
Acquired directly from the artist by the present owner, 1982

Literature
Issey Miyake Meets Lucie Rie, exh. cat., Sogetsu Gallery, Tokyo, 1989, pl. 25 for a similar example
Tony Birks, *Lucie Rie*, Catrine, 2009, p. 207 for similar examples

310. Lucie Rie 1902-1995

Monumental footed bowl, 1961
Porcelain, inlaid *sgraffito* grid beneath a cream glaze, manganese band around lip.
13.4 cm (5¼ in.) high, 27.5 cm (10⅞ in.) diameter
Impressed with artist's seal.

Estimate
£30,000-40,000 $39,200-52,300 €33,700-45,000 ‡♠

Provenance
Galerie Besson, London
Acquired from the above by the present owner, 1992

Exhibited
'Lucie Rie: 90th Birthday Exhibition', Galerie Besson, London, 4 March-4 April, 1992, cat. no. 11

Literature
Lucie Rie: 90th Birthday Exhibition, exh. cat., Galerie Besson, London, 1992, illustrated fig. 11
Lucie Rie: A Retrospective, exh. cat., The National Museum of Modern Art, Tokyo, 2010, p. 107 for a similar example

Property of a Private Collector, UK

311. Lucie Rie 1902-1995

Bowl, circa 1964
Porcelain, manganese and yellow glaze with *sgraffito*.
10.6 cm (4⅛ in.) high, 22 cm (8⅝ in.) diameter
Impressed with artist's seal.

Estimate
£20,000-30,000 $26,200-39,200 €22,500-33,700 ♠

Provenance
Midland Group Galleries, Nottingham
Private collection, Nottingham,
acquired from the above, 1967

Exhibited
'Lucie Rie, Arts Council Retrospective', The Arts Council Gallery, London 15 July-12 August 1967; The Midland Group Galleries, Nottingham, 26 August-9 September 1967; The City Arts Gallery, Bristol October 7-29 October 1967

Property from a Private Collection, UK

312. Lucie Rie 1902-1995

Footed bowl, circa 1965
Porcelain, yellow and manganese glazes, with *sgraffito* on the exterior and the interior.
7.6 cm (2⅞ in.) high, 11.6 cm (4⅝ in.) diameter
Impressed with artist's seal.

Estimate
£28,000-35,000 $36,600-45,800 €31,500-39,400 ♠

313. Lucie Rie 1902-1995

Vase with fluted body, circa 1978
Stoneware with white pitted glaze.
22.5 cm (8⅞ in.) high
Impressed with artist's seal.

Estimate
£6,000-9,000 $7,800-11,800 €6,700-10,100 ‡♠

Literature
Lucie Rie: A Retrospective, exh. cat., Ibaraki Ceramic Art Museum, Ibaraki, 2015, p. 205 for a similar example

314. Lucie Rie 1902-1995

Vase with flaring lip and integral spiral, circa 1985
Mixed clays creating an integral spiral of colour and texture beneath the glaze.
26.5 cm (10⅜ in.) high
Impressed with artist's seal.

Estimate
£10,000-15,000 $13,100-19,600 €11,200-16,900 ♠

Provenance
Private collection, US

Literature
Tony Birks, *Lucie Rie*, Catrine, 2009, p. 190 for a similar example

315. Hans Coper 1920-1981

Bottle with hourglass base and disc lip, circa 1965
Stoneware, black glaze.
13.5 cm (5⅜ in.) high
Impressed with artist's seal.

Estimate
£20,000-30,000 $26,200-39,200 €22,500-33,700 ‡♠

Literature
Margot Coatts, ed., *Lucie Rie & Hans Coper. Potters in Parallel*, exh. cat., Barbican Art Gallery, London, 1997, p. 107 for a similar example
Tony Birks, *Hans Coper*, Yeovil, 2013, p. 123 for a similar example

316. Hans Coper 1920-1981

Cup on stand with central disc, circa 1965
Stoneware, black glaze.
14 cm (5½ in.) high
Impressed with artist's seal.

Estimate
£20,000-30,000 $26,200-39,200 €22,500-33,700 ‡♠

Literature
Lucie Rie, Hans Coper, and their pupils: A selection of contemporary ceramics illustrating their influence, exh. cat., Sainsbury Centre for Visual Arts, University of East Anglia, Norwich, 1990, p. 13 for a similar example
Lucie Rie/Hans Coper: Masterworks by Two British Potters, exh. cat., The Metropolitan Museum of Art, New York, 1994, n.p. for a similar example
Tony Birks, *Hans Coper*, Yeovil, 2013, pp. 58, 139 for similar examples

317. Lucie Rie 1902-1995

Footed bowl, circa 1975
Porcelain, inlaid pink lines, turquoise and manganese bands.
10 cm (3⅞ in.) high, 12.7 cm (5 in.) diameter
Impressed with artist's seal.

Estimate
£30,000-40,000 $39,200-52,300 €33,700-45,000 ♠

Provenance
Gifted by the artist to the present owner, 1970s

Literature
Issey Miyake Meets Lucie Rie, exh. cat., Sogetsu Gallery, Tokyo, 1989, p. 110 for a similar example

318. Lucie Rie 1902-1995

Footed bowl, late 1970s
Porcelain, manganese and pale blue glaze, circular impressed designs inlaid with glaze are repeated freehand in *sgraffito* on the interior.
10.1 cm (3⅞ in.) high, 13 cm (5⅛ in.) diameter
Impressed with artist's seal.

Estimate
£30,000-40,000 $39,200-52,300 €33,700-45,000 ‡ ♠

Provenance
Galerie Besson, London
Acquired from the above by the present owner

Exhibited
'Lucie Rie', Gallery Koyanagi, Tokyo, 12-30 May 1989
'Serene Beauty: Lucie Rie Retrospective 100th Anniversary of her Birth', The Shigaraki Ceramic Cultural Park / The Museum of Contemporary Ceramic Art, Shigaraki, 6 April-30 June 2002; MIURART Village, Miura Museum of Art, Matsuyama, 7 July-16 September 2002
'Lucie Rie: A Retrospective', The National Art Centre, Tokyo, 28 April-21 June 2010

Literature
Serene Beauty: Lucie Rie Retrospective 100th Anniversary of her Birth, exh. cat., The Shigaraki Ceramic Cultural Park / The Museum of Contemporary Ceramic Art, Shigaraki, 2002, illustrated pp. 66-67
Lucie Rie: A Retrospective, exh. cat., The National Museum of Modern Art, Tokyo, 2010, illustrated p. 167

319. Lucie Rie 1902-1995

Footed open bowl, late 1970s
Porcelain, golden manganese glaze, radiating inlaid and *sgraffito* design.
8.2 cm (3¼ in.) high, 22.9 cm (9 in.) diameter
Impressed with artist's seal.

Estimate
£40,000-60,000 $52,300-78,500 €45,000-67,500 ‡♠

Provenance
Galerie Besson, London
Acquired from the above by the present owner

Exhibited
'Lucie Rie', Gallery Koyanagi, Tokyo, 12-30 May 1989
'Serene Beauty: Lucie Rie Retrospective 100th Anniversary of her Birth', The Shigaraki Ceramic Cultural Park / The Museum of Contemporary Ceramic Art, Shigaraki, 6 April-30 June 2002; MIURART Village, Miura Museum of Art, Matsuyama, 7 July-16 September 2002
'Hiroshi Sugimoto: Art and Leisure / Past and Present in Three Parts', Chiba City Museum of Art, Japan, 28 October -23 December 2015

Literature
Serene Beauty: Lucie Rie Retrospective 100th Anniversary of her Birth, exh. cat., The Shigaraki Ceramic Cultural Park / The Museum of Contemporary Ceramic Art, Shigaraki, 2002, illustrated p. 37

320. Hans Coper 1920-1981

Small-waisted form, circa 1958
Stoneware, layered white porcelain slips and engobes over a body with textured and incised linear designs, the interior with manganese glaze.
19.6 cm (7¾ in.) high
Impressed with artist's seal.

Estimate
£4,000-6,000 $5,200-7,800 €4,500-6,700 ‡♠

Literature
Maya Nishi, ed., *Hans Coper Retrospective: Innovation in 20th Century Ceramics*, exh. cat., The Museum of Ceramic Art, Hyogo, 2009, p. 52 for a similar example
Tony Birks, *Hans Coper*, Yeovil, 2013, p. 98 for similar examples

Property of a Private Collector, UK

321. Hans Coper 1920-1981

Pot, circa 1958
Stoneware, black glaze.
12.3 cm (4⅞ in.) high
Impressed with artist's seal.

Estimate
£15,000-20,000 $19,600-26,200
€16,900-22,500 ♠

Provenance
Coper family collection
Thence by descent

Literature
Tony Birks, *Hans Coper*, Yeovil, 2013,
p. 99 for a similar example

Property of a Private Collector, UK

322. Hans Coper 1920-1981

Pot, circa 1958
Stoneware, black glaze.
14 cm (5½ in.) high
Impressed with artist's seal.

Estimate
£15,000-20,000 $19,600-26,200
€16,900-22,500 ♠

Provenance
Coper family collection
Thence by descent

Literature
Tony Birks, *Hans Coper*, Yeovil, 2013,
p. 99 for a similar example

Property of a Private Collector, UK

323. Hans Coper 1920-1981

Pot, circa 1958
Stoneware, black glaze.
12.6 cm (4⅞ in.) high
Impressed with artist's seal.

Estimate
£15,000-20,000 $19,600-26,200
€16,900-22,500 ♠

Provenance
Coper family collection
Thence by descent

Literature
Tony Birks, *Hans Coper*, Yeovil, 2013,
p. 99 for a similar example

Property of a Private Collector, UK

324. Hans Coper 1920-1981

Pot, circa 1958
Stoneware, black glaze.
13.7 cm (5⅜ in.) high
Impressed with artist's seal.

Estimate
£15,000-20,000 $19,600-26,200
€16,900-22,500 ♠

Provenance
Coper family collection
Thence by descent

Literature
Tony Birks, *Hans Coper*, Yeovil, 2013, p. 99 for a similar example

Property of a Private Collector, UK

325. Hans Coper 1920-1981

Pot, circa 1958
Stoneware, black glaze.
12 cm (4¾ in.) high
Impressed with artist's seal.

Estimate
£15,000-20,000 $19,600-26,200
€16,900-22,500 ♠

Provenance
Coper family collection
Thence by descent

Literature
Tony Birks, *Hans Coper*, Yeovil, 2013, p. 99 for a similar example

326. Lucie Rie 1902-1995

Footed bowl, circa 1957
Porcelain, white with manganese glaze around lip.
5.6 cm (2¼ in.) high, 6.7 cm (2⅝ in.) diameter
Impressed with artist's seal.

Estimate
£8,000-12,000 $10,500-15,700 €9,000-13,500 ‡♠

Provenance
Galerie Besson, London
Acquired from the above by the present owner

Exhibited
'Lucie Rie', Gallery Koyanagi, Tokyo, 12-30 May 1989

Literature
John Houston, ed., *Lucie Rie: a survey of her life and work*, exh. cat., Crafts Council and Victoria and Albert Museum, London, 1981, p. 72 for a similar example

327. Lucie Rie 1902-1995

Sake cup, 1960s
Porcelain, inlaid blue lines, manganese interior and foot.
5.9 cm (2⅜ in.) high
Impressed with artist's seal.

Estimate
£4,000-6,000 $5,200-7,800 €4,500-6,700 ♠

Provenance
Private collection, Yorkshire

Literature
Serene Beauty: Lucie Rie Retrospective 100th Anniversary of her Birth, exh. cat., The Shigaraki Ceramic Cultural Park / The Museum of Contemporary Ceramic Art, Shigaraki, 2002, p. 79 for a similar example
Lucie Rie: A Retrospective, exh. cat., The National Museum of Modern Art, Tokyo, 2010, p. 138 for a similar example
Lucie Rie: A Retrospective, exh. cat., Ibaraki Ceramic Art Museum, et al., Ibaraki, 2015, p. 91 for a similar example

328. Lucie Rie 1902-1995

Footed bowl, circa 1970
Porcelain, matt pale blue glaze.
11.3 cm (4½ in.) high, 21.9 cm (8⅝ in.) diameter
Impressed with artist's seal.

Estimate
£12,000-15,000 $15,700-19,600 €13,500-16,900 ♠

Literature
John Houston, ed., *Lucie Rie: a survey of her life and work*, exh. cat., Crafts Council and Victoria and Albert Museum, London, 1981, p. 81 for a similar example

329. Lucie Rie 1902-1995

Wide-footed bowl, circa 1968
Stoneware, mustard-yellow glaze, manganese rim.
10.7 cm (4¼ in.) high, 20.2 cm (7⅞ in.) diameter
Impressed with artist's seal.

Estimate
£20,000-30,000 $26,200-39,200 €22,500-33,700 ‡♠

Literature
Lucie Rie: A Retrospective, exh. cat., Ibaraki Ceramic Art Museum, et al., Ibaraki, 2015, p. 99 for a similar example

330. **Lucie Rie** 1902-1995

Conical bowl, circa 1972
Mixed clays producing an integral spiral of colour and texture.
10.6 cm (4⅛ in.) high, 28.5 cm (11¼ in.) diameter
Impressed with artist's seal.

Estimate
£16,000-24,000 $20,900-31,400 €18,000-27,000 ‡♠

331. Hans Coper 1920-1981

Composite pot on foot with central disc, circa 1974
Stoneware, layered white porcelain slips and engobes over a body with textured and incised linear designs, the interior with manganese glaze.
13 cm (5⅛ in.) high
Impressed with artist's seal.

Estimate
£20,000-30,000 $26,200-39,200 €22,500-33,700 ♠

Provenance
Private collection, London
Thence by descent

Literature
Hans Coper, exh. cat., Hetjens-Museum (Deutsches Keramikmuseum), Düsseldorf, 7 April 1980, n.p. for a similar example
Tony Birks, *Hans Coper*, Yeovil, 2013, p. 140 for a similar example

332. Lucie Rie 1902-1995

Footed bowl, 1983
Porcelain, yellow glaze with golden manganese lip.
8.8 cm (3½ in.) high, 14 cm (5½ in.) diameter
Impressed with artist's seal. Together with original invoice signed by the artist and with facsimile correspondence.

Estimate
£30,000-40,000 $39,200-52,300 €33,700-45,000 ♠

Provenance
Acquired directly from the artist, 1983
Thence by descent to the present owner

Literature
John Houston, ed., *Lucie Rie: a survey of her life and work*, exh. cat., Crafts Council and Victoria and Albert Museum, London, 1981, p. 86 for a similar example

Important Design

London, 18 October 2018, 2pm

1. Max Ingrand 1908-1969

Mirror, model no. 2045, 1964
Mirrored glass, glass, painted wood, chromium-plated brass.
110.5 x 85.5 x 13 cm (43½ x 33⅝ x 5⅛ in.)
Manufactured by Fontana Arte, Milan, Italy. Reverse of glass plate stamped *CE/- 4 DIC, 1964*. Together with a facsimile of the original invoice.

Estimate
£40,000-60,000 $52,300-78,400 €44,900-67,400

Provenance
Hotel M., Milan

Literature
Edoardo Paoli, *L'importanza dello Specchio*, Milan, p. 20, fig. 46
Edoardo Paoli, 'Specchiere e specchi: appesi, nel mobile e tecnici', *Quaderni di Vitrum*, no. 8, Milan, p. 117
'Stand di Fontana-Arte alla 39a Fiera di Milano', *Vitrum*, no. 147, January-February 1965, pp. 28-29

2. **Renzo Zavanella** 1900-1988

Pair of rare armchairs, 1950-1960s
Fabric, walnut.
Each: 114.4 x 77.5 x 81.8 cm (45 x 30½ x 32¼ in.)
Together with a certificate of expertise from
the Renzo Zavanella Archive.

Estimate
£18,000-24,000 $23,500-31,400 €20,200-27,000

Provenance
Private collection, Milan

Literature
'Viaggiare per guardare', *Domus*, no. 229, August 1948, pp. 8-9 for a similar example
'Plastica o mobili', *Domus*, no. 249, January 1950, pp. 64-67 for a similar example
Roberto Aloi, *Esempi Di Arredamento Moderno Di Tutto Il Mondo, sale da pranzo*, Milan, 1953, figs. 104-06 for a similar example

The present pair of armchairs, designed by the Mantuan architect Renzo Zavanella, synthesises his experimentation with new technical forms and his affinity for traditional craftsmanship. Zavanella, who began his career working in the studio of Gio Ponti and Emilio Lancia, designed unique works for each of his projects, which were characterised by his search for expressive forms and a three-dimensional sculptural quality. Notably, after seeing Zavanella's lounge chairs for the Salone dell'Hotel a San Remo (1949), Ponti asked whether the designs were executed in fabric or in plastic. Zavanella's furniture designs for the hotel lounge were enriched by a classical-inspired mural painted in gold, pink and periwinkle by Lucio Fontana, who was a close friend and collaborator of the architect.

As demonstrated in the present lot, Zavanella's work is also greatly influenced by his ergonomic studies for train seating. Whilst the armchairs' low seat and high narrow back are characteristic of Zavanella's seating designs of the late 1940s and 1950s, their dynamic form supported by three legs and their curved headrest closely relate to the architect's studies for Officine Meccaniche (O.M.) railcar seating. At the 1948 Milan Fair Zavanella exhibited a new railcar travelling from Milan to San Remo, presenting to the public train travel of increased speed and comfort. The wide seat and curved shape of the railcar's seating, which Zavanella applied to the present armchairs, allowed the sitter greater flexibility, reflecting a new period of optimism in post-war Italy.

A similar example of the present lot in the Salone dell'Hotel a San Remo, from *Domus*, no. 249, January 1950, p. 67.
© Editoriale Domus S.p.A.

3. **Pietro Chiesa** 1892-1948

Early drinks cabinet, 1935
Stained wood, glass, mirrored glass, coloured mirrored glass, brass, nickel-plated brass.
100.2 x 126.6 x 30 cm (39½ x 49⅞ x 11¾ in.)
Manufactured by Luigi Fontana & C., Turin, Italy.
Reverse of central glass shelf stamped *LUIGI FONTANA & C./TORINO/5 DIC. 1935*.

Estimate
£5,000-7,000 $6,500-9,100 €5,600-7,900

Provenance
Private collection, Milan

4. Gio Ponti 1891-1979

Pair of armchairs, designed for the VI Triennale, Milan, circa 1936
Walnut, fabric.
Each: 71.5 x 68 x 73.4 cm (28⅛ x 26¾ x 28⅞ in.)
Manufactured by Casa e Giardino, Milan, Italy.
Together with a certificate of expertise from the Gio Ponti Archives.

Estimate
£7,000-9,000 $9,100-11,800 €7,900-10,100

Provenance
Private collection, Milan

Literature
'Un'abitazione dimostrativa alla VI Triennale', *Domus*, no. 103, July 1936, pp. 15, 17, 19
'Una collezione di poltrone', *Domus*, no. 129, September 1938, p. 51
Lisa Licitra Ponti, *Gio Ponti: The Complete Works 1923-1978*, London, 1990, p. 83
Laura Falconi, *Gio Ponti: Interiors, Objects, Drawings, 1920-1976*, Milan, 2004, pp. 111-12
Ugo La Pietra, ed., *Gio Ponti*, New York, 2009, pp. 102-03

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

5. Gio Ponti 1891-1979

Early wall-mounted chest of drawers, circa 1939
Oak-veneered wood, oak.
48 x 200 x 53 cm (18⅞ x 78¾ x 20⅞ in.)
Manufactured by Casa e Giardino, Milan, Italy. Together with a certificate of expertise from the Gio Ponti Archives.

Estimate
£7,000-9,000 $9,100-11,800 €7,900-10,100

Provenance
Private collection, Florence, circa 1939

Literature
'Interessanti particolari di un arredamento', *Lo Stile nella casa e nell'arredamento*, no. 10, October 1941, p. 15

The present model illustrated in *Lo Stile nella casa e nell'arredamento*, 1941.

6. Gio Ponti 1891-1979

Rare sofa, designed for the Apartment P., Milan, circa 1936
Fabric, walnut, brass.
103.8 x 146 x 64.4 cm (40⅞ x 57½ x 25⅜ in.)
Together with a certificate of expertise from the Gio Ponti Archives.

Estimate
£6,000-8,000 $7,800-10,500 €6,700-9,000

Provenance
Private collection, Milan

Literature
Roberto Aloi, *Esempi Di Arredamento Moderno Di Tutto Il Mondo, sedie poltrone divani*, Milan, 1953, figs. 154-54a

Gio Ponti designed the present sofa for a private residence in Milan in circa 1936. The sofa's design, which features a high back with curvilinear details carved in wood, hints at Ponti's interest in the metaphysical during this period, and illustrates his penchant for an element of amusement in his designs. The sofa originally featured printed silk upholstery by Fede Cheti, a Milanese textile firm established by Federica Cheti the same year. Ponti was an early supporter of Cheti's experimental textiles and the pair maintained a career-long relationship. In addition to her collaboration with Ponti, Cheti's fabrics also featured the work of prominent artists, such as Raoul Dufy and Giorgio de Chirico.

7. Seguso

Ceiling light, circa 1950
Pulegoso glass with gold leaf inclusions, brass.
82.5 cm (32½ in.) drop, 20 cm (7⅞ in.) diameter
Produced by Seguso, Murano, Italy.

Estimate
£5,000-7,000 $6,500-9,100 €5,600-7,900

Provenance
Private collection, Milan

8. Gio Ponti 1891-1979

Rare low chair, 1930s
Burr walnut-veneered wood, fabric, steel.
70 x 54.8 x 51 cm (27½ x 21⅝ x 20⅛ in.)
Together with a certificate of expertise
from the Gio Ponti Archives.

Estimate
£3,000-5,000 $3,900-6,500 €3,400-5,600

Provenance
Private collection, Milan

Literature
Gaston Derys, 'André Champetier de Ribes', *Mobilier et Décoration*, no. 1, January 1933, p. 50 for a similar example
Ugo La Pietra, ed., *Gio Ponti: L'arte si innamora dell'industria*, New York, 2009, pp. 7, 11 for a similar example

9. Venini

Pair of table lamps, 1950s
Zanfirico glass, coloured glass, patinated copper, Bakelite.
Each: 63.9 cm (25⅛ in.) high, 38 cm (14⅞ in.) diameter
Produced by Venini, Murano, Italy. Base of each impressed *VENINI/MURANO*.

Estimate
£5,000-7,000 $6,500-9,100 €5,600-7,900

Provenance
Private collection, Venice

Σ 10. Gio Ponti 1891-1979

Rare coffee table, circa 1940
East Indian rosewood-veneered wood, walnut-veneered wood, walnut, brass, glass.
45 x 84.8 x 45.1 cm (17¾ x 33⅜ x 17¾ in.)
Together with a certificate of expertise from the Gio Ponti Archives.

Estimate
£18,000-24,000 $23,500-31,400 €20,200-27,000

Provenance
Private collection, Milan
Private collection, Monaco

Literature
Irene de Guttry and Maria Paola Maino, *Il Mobile Italiano Degli Anni '40 e '50*, Bari, 1992, p. 171 for similar examples

11. Gio Ponti 1891-1979

Bench, circa 1937
Walnut-veneered wood, brass.
45.7 x 119.4 x 37.7 cm (17⅞ x 47 x 14⅞ in.)
Together with a certificate of expertise from the Gio Ponti Archives.

Estimate
£6,000-8,000 $7,800-10,500 €6,700-9,000

Provenance
Private collection, Milan

Literature
Ugo La Pietra, ed., *Gio Ponti: L'arte si innamora dell'industria*, New York, 2009, p. 57 for a similar example

12. **Carlo Scarpa** 1906-1978

'Bugnato' ceiling light, model no. 5300, circa 1939
Glass, brass, painted steel.
73.5 x 49.2 x 19.5 cm (28⅞ x 19⅜ x 7⅝ in.)
Produced by Venini & C., Murano, Italy. Interior of frame impressed twice *MADE IN ITALY* and *36*.

Estimate
£5,000-7,000 $6,500-9,100 €5,600-7,900

Literature
Anna Venini Diaz de Santillana, *Venini Catalogue Raisonné 1921-1986*, Milan, 2000, p. 263, The Blue Catalogue (appendix) pl. 179
Franco Deboni, *Venini Glass: Its history, artists and techniques, Volume 1*, Turin, 2007, The Blue Catalogue (appendix) pl. 179

Three Italian Benches

13. Guglielmo Ulrich 1904-1977

Unique settee, 1930s
Stained mahogany, fabric, cane.
82.5 x 186 x 51 cm (32½ x 73¼ x 20⅛ in.)

Estimate
£7,000-9,000 $9,100-11,800 €7,900-10,100

Provenance
Private collection, Monaco

Literature
Luca Scacchetti, *Guglielmo Ulrich: 1904-1977*, Milan, 2009, illustrated p. 362

The following three lots are bench designs by Italian architects, produced between the 1930s-1950s, and each example illustrates their individualistic approach. The earliest of these works, designed in the 1930s by Guglielmo Ulrich is characteristic of the architect's penchant for sophisticated organic lines, enhanced by his use of dark-stained and refined woods. Ulrich's work was sought after by the Milanese elite, who admired inventive designs with superlative craftsmanship, they also favoured the work of Paolo Buffa. The decorative ribbon and wave pattern featured on the present corner banquette, designed in the 1940s, is characteristic of Buffa's repertoire of articulated lines. The banquette's decoration, which continues across its curved frame, represents a skilful union of design and execution in Buffa's work. Although Ico Parisi preferred not to categorise himself solely as an architect, the present pair of benches convey an architectonic harmony, featuring a more streamlined form that exemplifies the modern 'Italian style' of the 1950s.

14. Paolo Buffa 1903-1970

Corner banquette and three side chairs, circa 1940
Oak, fabric, brass.
Banquette: 95.3 x 172.7 x 135.5 cm (37½ x 67⅞ x 53⅜ in.)
Each chair: 95 x 46.6 x 48.2 cm (37⅜ x 18⅜ x 18⅞ in.)
Together with a certificate of expertise from the Paolo Buffa Archive.

Estimate
£6,000-8,000 $7,800-10,500 €6,700-9,000

Provenance
Private collection, Varese

Literature
Roberto Aloi, *L'Arredamento Moderno, terza serie*, Milan, 1947, fig. 157 for a similar example
Irene de Guttry and Maria Paola Maino, *Il mobile déco italiano*, Bari, 1988, p. 107, for a similar example
Roberto Rizzi, *I mobili di Paolo Buffa*, exh. cat., Mostra Internazionale dell'Arredamento, Cantù, 2002, pp. 30, 31 for a similar example

15. Ico Parisi 1916-1996

Pair of benches, designed for a private residence, Verona, circa 1950
Fabric, oak-veneered wood, oak, painted wood.
Each: 82.5 x 130 x 41 cm (32½ x 51⅛ x 16⅛ in.)

Estimate
£8,000-12,000 $10,500-15,700 €9,000-13,500

Provenance
Private collection, Verona

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

16. Fontana Arte

Rare ceiling light, circa 1958
Etched glass, brass, painted aluminium.
103 cm (40½ in.) drop, 37.5 cm (14¾ in.) diameter
Manufactured by Fontana Arte, Milan, Italy.

Estimate
£5,000-7,000 $6,500-9,100 €5,600-7,900

Provenance
Private collection, Milan

Literature
Rivista dell'arredamento, no. 48, December 1958, n.p., for an advertisement

17. Paolo Buffa 1903-1970

Rare daybed, circa 1940
Walnut, cane, fabric.
50.1 x 196.5 x 84.5 cm (19¾ x 77⅜ x 33¼ in.)
Together with a certificate of expertise from the Paolo Buffa Archive.

Estimate
£8,000-12,000 $10,500-15,700 €9,000-13,500

Provenance
Private collection, Milan

18. Carlo Scarpa 1906-1978

Ceiling light, model no. 5284, circa 1936
Murrine glass, brass.
96.6 cm (38 in.) drop
Produced by Venini & C., Murano, Italy.

Estimate
£8,000-12,000 $10,500-15,700 €9,000-13,500

Provenance
Private collection, Rome

Literature
Marino Barovier, *Carlo Scarpa: Glass of an Architect*, Milan, 1999, p. 60
Anna Venini Diaz de Santillana, *Venini Catalogue Raisonné 1921-1986*, Milan, 2000, pp. 142, 212
Franco Deboni, *Venini Glass: Its history, artists and techniques, Volume 1*, Turin, 2007, The Blue Catalogue (appendix) pl. 164
Marino Barovier, ed., *Carlo Scarpa: Venini 1932-1947*, exh. cat., Fondazione Giorgio Cini, Venice, 2012, pp. 60-61

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

Assembly of the present model, Murano, 1943.
© Archivio Storico Istituto Luce Cinecittà.

19. Ercole Barovier 1889-1974

'Crepuscolo' vase, model no. 14038, circa 1940
Glass with metal inclusions.
29.1 x 24.5 x 13.8 cm (11½ x 9⅝ x 5⅜ in.)
Produced by Vetreria Artistica Barovier & C., Murano, Italy.

Estimate
£4,000-6,000 $5,200-7,800 €4,500-6,700

Provenance
Private collection, Milan

Literature
Attilia Dorigato, ed., *Ercole Barovier 1889-1974: Vetraio Muranese*, exh. cat., Comune di Venezia, Venice, 1989, p. 61
Marina Barovier, ed., *Art of the Barovier, glassmakers in murano 1866-1972*, Venice, 1993, p. 128
Marina Barovier, Rosa Barovier Mentasti and Attilia Dorigato, *Il Vetro Di Murano: Alle Biennali 1895-1972*, Milan, 1995, pp. 41, 136

20. Paolo Buffa 1903-1970

Rare pair of armchairs, circa 1940
Walnut, cane, fabric.
Each: 71.5 x 77.2 x 83.3 cm (28⅛ x 30⅜ x 32¾ in.)
Together with a certificate of expertise from the Paolo Buffa Archive.

Estimate
£7,000-9,000 $9,100-11,800 €7,900-10,100

Provenance
Private collection, Milan

Literature
Roberto Aloi, *L'Arredamento Moderno, seconda serie*, Milan, 1939, fig. 315 for a similar example
Roberto Rizzi, *I mobili di Paolo Buffa*, exh. cat., Mostra Internazionale dell'Arredamento, Cantù, 2002, n.p. for a similar example

21. Gio Ponti 1891-1979

Pair of stools, 1940s
Walnut-veneered wood, walnut.
Each: 40.2 x 51.8 x 34.4 cm (15⅞ x 20⅜ x 13½ in.)
Together with a certificate of expertise from
the Gio Ponti Archives.

Estimate
£5,000-7,000 $6,500-9,100 €5,600-7,900

Provenance
Private collection, Milan

Literature
Mario Universo, *Gio Ponti Designer: Padova 1936-1941*,
Rome, 1989, p. 20 for a similar example

22. Gio Ponti and Emilio Lancia

1891-1979, 1890-1973

Early and large chandelier, circa 1930
Painted copper, painted brass.
200 cm (78¾ in.) drop
Together with a certificate of expertise
from the Gio Ponti Archives.

Estimate
£10,000-15,000 $13,100-19,600 €11,200-16,900

Provenance
Private collection, Milan

23. Fausto Melotti 1901-1986

'Piatto' (dish) and two 'Coppette' (small bowls),
circa 1955 and circa 1960
Enameled ceramic.
Largest: 9.3 x 27 x 26.1 cm (3⅝ x 10⅝ x 10¼ in.)
Underside signed with artist's 7 dot cipher and one further painted *ITALY*. Together with a certificate of expertise from the Fausto Melotti Foundation and registered as archive number PT 008, CT 571 and CT 570, respectively.

Estimate
£3,000-5,000 $3,900-6,600 €3,400-5,600

Provenance
Private collection, Milan

24. Gio Ponti 1891-1979

Rare coffee table, designed for the first class ballroom of the 'Giulio Cesare' ocean liner, circa 1951
Burr walnut-veneered wood, glass, brass.
40 cm (15¾ in.) high, 80 cm (31½ in.) diameter
Together with a certificate of expertise from the Gio Ponti Archives.

Estimate
£30,000-50,000 $39,200-65,300 €33,700-56,200

Provenance
Private collection, Milan

Literature
'Interni di una nuova nave', *Domus*, no. 267, February 1952, p. 15
Paolo Piccione, *Gio Ponti: le navi: il progetto degli interni navali, 1948-1953*, Viareggio, Italy, 2007, pp. 98-101
Ugo La Pietra, ed., *Gio Ponti: L'arte si innamora dell'industria*, New York, 2009, p. 214

∑ 25. Gio Ponti 1891-1979

Desk, 1930s
East Indian rosewood-veneered wood, painted wood, anodised aluminium, glass.
74.3 x 152 x 74.8 cm (29¼ x 59⅞ x 29½ in.)
Together with a certificate of expertise from the Gio Ponti Archives.

Estimate
£8,000-12,000 $10,500-15,700 €9,000-13,500

Provenance
Private collection, Milan

26. Max Ingrand 1908-1969

Pair of rare wall lights, circa 1957
Coloured glass, brass.
Each: 36 x 23.5 x 7 cm (14⅛ x 9¼ x 2¾ in.)
Manufactured by Fontana Arte, Milan, Italy.

Estimate
£12,000-18,000 $15,700-23,500 €13,500-20,200

Provenance
Private collection, Palermo

Literature
'Rassegna Domus per Natale', *Domus*, no. 337, December 1957, n.p.
'Rassegna Domus', *Domus*, no. 347, October 1958, n.p.
Franco Deboni, *Fontana Arte: Gio Ponti, Pietro Chiesa, Max Ingrand*, Turin, 2012, fig. 337

27. Gio Ponti 1891-1979

Set of six dining chairs, 1938-1939
Walnut, fabric.
Each: 87.5 x 44 x 49.5 cm (34½ x 17⅜ x 19½ in.)
Manufactured by Casa e Giardino, Milan, Italy. Together with a certificate of expertise from the Gio Ponti Archives.

Estimate
£7,000-9,000 $9,100-11,800 €7,900-10,100

Provenance
Private collection, Turin

Literature
'Una camera per signorina', *Domus*, no. 141, September 1939, p. 62

28. Paolo Buffa 1903-1970

Rare writing desk, circa 1948
Lemon tree-veneered wood.
71.4 x 109.9 x 55.4 cm (28⅛ x 43¼ x 21¾ in.)
Together with a certificate of expertise from the Paolo Buffa Archive.

Estimate
£6,000-8,000 $7,800-10,500 €6,700-9,000

Provenance
Private collection, Milan

29. Gio Ponti 1891-1979

Rare dinette table and set of four side chairs, circa 1950
Teak-veneered wood, painted wood, fabric, brass.
Table: 76 cm (29⅞ in.) high, 110.5 cm (43½ in.) diameter
Each chair: 86 x 44 x 51.3 cm (33⅞ x 17⅜ x 20¼ in.)
Together with a certificate of expertise from
the Gio Ponti Archives.

Estimate
£35,000-55,000 $45,700-71,900 €39,300-61,800

Provenance
Lapi family, Milan
Thence by descent

30. Osvaldo Borsani 1911-1985

Pair of side tables, circa 1948
Brass, reverse-painted glass.
Each: 55.8 cm (21⅞ in.) high, 54.2 cm (21⅜ in.) diameter
Manufactured by Arredamenti Borsani Varedo, Italy.

Estimate
£5,000-7,000 $6,500-9,100 €5,600-7,900

Provenance
Private collection, Milan

Literature
Giampiero Bosoni, *Osvaldo Borsani: architect, designer, entrepreneur*, Milan, 2018, pp. 305, 330, 353, 593
Norman Foster, Tommaso Fantoni and Giampiero Bosoni, *Osvaldo Borsani*, exh. cat., Triennale, Milan, 2018, pp. 67, 125

31. Gio Ponti 1891-1979

Rare table mirror, circa 1950
Mirrored glass, brass.
44.2 x 30.8 x 16.2 cm (17⅜ x 12⅛ x 6⅜ in.)
Manufactured by Fontana Arte, Milan, Italy. Together with a certificate of expertise from the Gio Ponti Archives.

Estimate
£7,000-9,000 $9,100-11,800 €7,900-10,100

Provenance
Private collection, Milan

Literature
Gio Ponti, 'Una villa fiorentina', *Domus*, no. 375, February 1961, p. 27

Lot 31, side view

32. Venini

Pair of rare and large 'Balloton' chandeliers, circa 1962
Balloton glass, painted steel, painted aluminium, brass.
Each: 85.5 cm (33⅝ in.) drop, 104 cm (40⅞ in.) diameter
Produced by Venini & C., Murano, Italy.

Estimate
£15,000-20,000 $19,600-26,100 €16,900-22,500

Provenance
Private collection, Vicenza

∑ 33. Jules Leleu 1883-1961

Sideboard, circa 1932
Stained veneered wood, stained wood, East Indian rosewood-veneered wood, mahogany, nickel-plated brass, Lucite.
96 x 220 x 52.5 cm (37¾ x 86⅝ x 20⅝ in.)

Estimate
£3,000-5,000 $3,900-6,600 €3,400-5,600

Provenance
Private collection, Paris

Literature
Pierre Kjellberg, *Le Mobilier du XXe Siècle, Dictionnaire des Créateurs*, Paris, 1994, p. 378 for a similar example

The Archives Leleu, Musée des Années 30, hold a preparatory drawing of the present model signed and dated 8/11/32.

34. François-Xavier Lalanne 1927-2008

'Poule' planter, circa 1990
Glazed stoneware.
37.5 x 38.5 x 39.5 cm (14¾ x 15⅛ x 15½ in.)
Produced by Artcurial, Paris, France. Exterior of base impressed *FX.LALANNE* and underside with copper label impressed *ARTCURIAL*.

Estimate
£10,000-15,000 $13,100-19,600 €11,200-16,900 ♠

Provenance
Artcurial, Paris
Acquired from the above by the present owner

35. Jean Després 1889-1980

Important pair of vases, circa 1930
Silver-plated brass.
Each: 47.5 x 19.1 x 19.1 cm (18¾ x 7½ x 7½ in.)
Underside of each incised *J-Després*.

Estimate
£25,000-35,000 $32,900-46,000 €28,100-39,400

Provenance
Private collection, Texas
Acquired from the above by the present owner

Literature
Melissa Gabardi, *Jean Després: Jeweler, Maker and Designer of the Machine Age*, London, 2009, p. 136 for a similar example

Property from an Aristocratic Family, France

36. Diego Giacometti 1902-1985

'La promenade des amis' console,
conceived and executed circa 1976
Patinated bronze, wrought iron, glass.
90.5 x 122.2 x 36.5 cm (35⅝ x 48⅛ x 14⅜ in.)
Central stretcher impressed *DIEGO DG*.

Estimate
£300,000-500,000 $392,000-653,000
€337,000-562,000

Provenance
Princesse de F., Paris,
acquired directly from the artist, 1976-1981
Thence by descent

Literature
Michel Butor, *Diego Giacometti*, Paris, 1985,
pp. 127, 137
Françoise Francisci, *Diego Giacometti:*
Catalogue de l'œuvre, Volume I, Paris, 1986, n.p.
Daniel Marchesseau, *Diego Giacometti*,
Paris, 1986, pp. 93, 177

Diego Giacometti's
'La promenade des amis' console

Diego Giacometti's '*La promenade des amis*', circa 1976, features a playful narrative illustrative of the lively worlds the artist created through his work, combining a sculptor's interest in balance and proportion within space, and a fascination with the expressive possibilities of nature. The stretcher of the console is adorned with finely sculpted animal forms within an implied landscape comprised of three patinated trees. The naturalistic motifs include a horse and three dogs – animals that Diego regularly observed during his childhood spent amongst the alpine landscape of Val Bregaglia between Switzerland and Italy. The organic texture of the sculpted trees extends to the console's simplified frame, demonstrative of the unity of the decorative and the functional within his work. Diego's bronze furniture also reveals his admiration for ancient civilisations and his study of their utilitarian objects, which he had seen at the Museum of Egyptian Antiquities in Cairo whilst visiting Egypt during his youth, and continued to study at the Louvre in Paris. Whilst the form of Diego's '*Têtes de lionnes*' armchairs derives from ancient noble furniture, the framed scene of '*La promenade des amis*' with its relief-like quality, may evoke a classical frieze, which the sculptor playfully reinterprets free from any direct historical reference.

Photographs published in 1983 of Diego's Paris home reveal an example of the '*La promenade des amis*' console standing in the sculptor's living room amongst his collection of artworks and objects, including various animal forms such as an Egyptian wooden cat. Diego moved to Paris in 1925 to assist his older brother Alberto who had arrived a few years earlier. From 1926, the two brothers worked closely together in a modest ground-floor studio at 46 rue Hippolyte-Maindron. Until Alberto's death in 1966, Diego largely devoted his time to assisting and supporting his brother's work, sitting as his principal model, creating plaster casts and armatures for his sculptures, overseeing the casting of works in bronze and then applying the patina. Between 1929 and 1940 Diego assisted Alberto with creating decorative objects, including vases, lamps, and sconces, in plaster and bronze for the influential French interior designer Jean-Michel Frank. These objects became integral to the designer's celebrated minimalist interiors, and Frank's fashionable clientele would later become patrons of Diego's. In 1941 Alberto returned to Switzerland, where he would remain until 1945, leaving Diego responsible for the studio. It was during this time that Diego began creating his own work, further developing his skill for bronze casting and patina, leading him to produce his first own pieces of furniture and lighting in the early 1950s.

Describing Diego's furniture, Daniel Marchesseau explains, 'a work by Diego is composed of two key elements: the central 'motif' and the overall framework. Depending on the work, there are certain variants. '*La promenade des amis*' is conceived to be a painting where nothing must be changed in the way its elements are orchestrated. Each figure is carefully conceived separately before being assembled on the console itself' (Daniel Marchesseau, *Diego Giacometti*, Paris, 1986, p. 82). In the present example the motif of the tree – a celebration of nature – is thrice repeated to punctuate the space and provide balance to the composition of the asymmetrical figurative scene and to the larger framed structure. Whilst the sculpted trees ground the space of the composition – an effect repeated in the form of the console's legs – the interactions of the finely sculpted animal figures add a sense of movement, animating the scene. Further enhancing the presence of the work is the unevenness of its surface, revealing the artist's hand, and the resulting interplay of light and shadow. Furthermore, Diego's masterly use of patina gives nuance and depth to the bronze surfaces, heightening the tactile quality and the expressive nature of his work.

The original owner of the present '*La promenade des amis*' console was part of a noble family, celebrated within Parisian society and notorious for their parties during the 1930s and 40s. The princess was advised by Henri Samuel, one of the most admired French interior designers of the twentieth century, on her furniture purchases. Through an introduction by Samuel, the princess met Diego and subsequently acquired the present work. Samuel, whose innovative interiors were both informed by his deep understanding of historical styles as well as his collaboration with contemporary artists, began commissioning furniture in bronze from Diego during the mid-1960s. The seemingly timeless quality of the sculptor's furniture complemented the elegant eclecticism of Samuel's interiors. The interior designer continued to feature Diego's work, which he considered primarily as sculpture, notably tables and bookcases incorporating the sculptor's now iconic small, finely cast animals, within his celebrated interiors up until his death.

Property from a Distinguished European Collection

37. André Arbus and Vadim Androusov

1903-1969, 1895-1975

Important and rare commode, circa 1950
Oak, oak-veneered wood, gilt-bronze, painted decoration.
98.2 x 164.1 x 45.4 cm (38⅝ x 64⅝ x 17⅞ in.)

Estimate
£10,000-15,000 $13,100-19,600 €11,200-16,900

Literature
Yvonne Brunhammer, *André Arbus, Architecte-Décorateur Des Années 40*, Paris, 2003, illustrated p. 306

Property from a Private Collection, Argentina

38. Jean-Michel Frank 1895-1941

Pair of guéridons, circa 1938
Painted iron.
Each: 68.9 cm (27⅛ in.) high, 40.6 cm (15⅞ in.) diameter
Produced by Comte, Buenos Aires, Argentina.
Together with a certificate of authenticity from
the Comité Jean-Michel Frank.

Estimate
£15,000-20,000 $19,600-26,100 €16,900-22,500 Ω

Provenance
Private collection, Buenos Aires, acquired from Casa Comte,
circa 1938
Thence by descent to the present owner

Literature
Roger Lannes, 'Exégèse poétique', *Art et Décoration*,
no. 1, January 1939, pp. 10, 12-13
Léopold Diego Sanchez, *Jean-Michel Frank*, Paris, 1997,
pp. 69, 146-47, 167, 208
Pierre-Emmanuel Martin-Vivier, *Jean-Michel Frank: l'étrange
luxe du rien*, Paris, 2006, pp. 28, 68, 131, 149, 161-63, 216

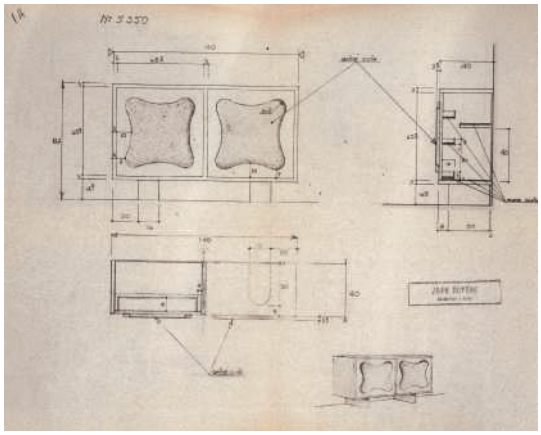
39. Jean Royère 1902-1981

'Trèfle' sideboard, circa 1960
Oak, oak-veneered wood, brass.
90.5 x 145 x 41 cm (35⅝ x 57⅛ x 16⅛ in.)

Estimate
£80,000-120,000 $105,000-157,000 €89,900-135,000

Provenance
Mr. & Mrs. B, Angers, 1960s
Galerie Jacques Lacoste & Galerie Patrick Seguin, Paris

Literature
Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère, Volume 2*, Paris, 2012, pp. 230-31 for a similar example



Technical drawing of a similar model.
© Galerie Jacques Lacoste & Galerie Patrick Seguin.

40. Jean Royère 1902-1981

'Bouquet' five-armed wall light, circa 1950
Brass, paper shades.
44.5 x 84.5 x 45.5 cm (17½ x 33¼ x 17⅞ in.)

Estimate
£30,000-40,000 $39,200-52,300 €33,700-44,900

Provenance
Private collection, Paris, early 1950s
Galerie Jacques Lacoste, Paris
Private collection, Paris
Acquired from the above by the present owner

Literature
'Une visite à Jean Royère', *Mobilier et Décoration*, no. 1, January–February 1953, pp. 3–4, 7, 9
Jean Royère, décorateur à Paris, exh. cat., Musée des Arts Décoratifs, Paris, 1999, p. 31
Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère, Volume 1*, Paris, 2012, pp. 38, 40, 68, 78, 80-81
Galerie Jacques Lacoste and Galerie Patrick Seguin, *Jean Royère, Volume 2*, Paris, 2012, p. 30
Pierre-Emmanuel Martin-Vivier, *Jean Royère*, Paris, 2017, pp. 43, 191

Interior by Jean Royère
illustrating the present model.
© Galerie Jacques Lacoste & Galerie Patrick Seguin, Paris.

41. Jean Royère 1902-1981

'Ruban' coffee table, circa 1948
Painted wrought iron, brass, limestone.
34.2 x 130 x 55 cm (13½ x 51⅛ x 21⅝ in.)

Estimate
£80,000-120,000 $105,000-157,000 €89,900-135,000

Provenance
Tajan, Paris, 'Design & Architecture', 23 May 2007, lot 70
Private collection, New York
Christie's, Paris, 'Hommage à Jean Royère',
20 November 2017, lot 9
Acquired from the above by the present owner

Literature
Jean Royère, exh. cat., Galerie Jacques Lacoste,
Paris, 1999, p. 114
Jean Royère: décorateur à Paris, exh. cat., Musée
des Arts décoratifs, Paris, 1999, pp. 17, 62
Catherine and Stéphane de Beyrie and Jacques Ouaiss,
Jean Royère, New York, 2000, p. 39
Galerie Jacques Lacoste and Galerie Patrick Seguin,
Jean Royère, Volume 1, Paris, 2012, pp. 36, 38-40, 284-85
Galerie Jacques Lacoste and Galerie Patrick Seguin,
Jean Royère, Volume 2, Paris, 2012, p. 61
Pierre-Emmanuel Martin-Vivier, *Jean Royère*,
Paris, 2017, p. 233

Interior by Jean Royère illustrating the present model.
© Galerie Jacques Lacoste & Galerie Patrick Seguin, Paris.

42. Jean Royère 1902-1981

Set of four stools, 1950s
Oak, painted wood, leather, brass-plated steel, brass.
Each: 79 cm (31⅛ in.) high, 30 cm (11¾ in.) diameter

Estimate
£45,000-65,000 $58,800-85,000 €50,600-73,000

Provenance
Mr. K., Beirut, 1950s

The present lot illustrated in the residence of Mr. K., Beirut, Lebanon.

© Galerie Jacques Lacoste & Galerie Patrick Seguin, Paris.

43. Line Vautrin 1913-1997

'Chardon' mirror, circa 1965
Talosel resin, coloured mirrored glass, mirrored glass.
22.4 cm (8⅞ in.) diameter
Reverse incised *LINE VAUTRIN*.

Estimate
£10,000-15,000 $13,100-19,600 €11,200-16,900

Provenance
Private collection, France

Literature
Patrick Mauriès, *Line Vautrin: Miroirs*, exh. cat., Galerie Chastel-Maréchal, Paris, 2004, pp. 26, 35, 40, 100-01 for similar examples

44. Pierre Jeanneret 1896-1967

Writing chair, model no. PJ-SI-26-E, designed for the science department and administrative offices, Punjab University, Chandigarh, circa 1960
Teak, cane.
81.5 x 57 x 63 cm (32⅛ x 22½ x 24¾ in.)

Estimate
£5,000-7,000 $6,500-9,100 €5,600-7,900

Provenance
Punjab University, Chandigarh, India

Literature
Eric Touchaleaume and Gerald Moreau, *Le Corbusier, Pierre Jeanneret, The Indian Adventure: Design-Art-Architecture*, Paris, 2010, p. 562
Galerie Patrick Seguin, *Le Corbusier, Pierre Jeanneret: Chandigarh, India*, Paris, 2014, pp. 192-95, 284

45. Pierre Jeanneret 1896-1967

Pair of chairs, model no. PJ-SI-15-A, designed for the Himalayan Hostel cafeteria and private residences, Chandigarh, 1955-1960
Teak, cane.
Each: 76.5 x 43.5 x 56 cm (30⅛ x 17⅛ x 22 in.)

Estimate
£10,000-15,000 $13,100-19,600 €11,200-16,900

Provenance
Chandigarh, India

Literature
Eric Touchaleaume and Gerald Moreau, *Le Corbusier, Pierre Jeanneret: The Indian Adventure – Design-Art-Architecture*, Paris, 2010, p. 558

46. Pierre Jeanneret 1896-1967

Demountable bed, model no. PJ-L-05-A, designed for the Members Legislative Assembly flats, Punjab University student halls and other residencies, 1955-56
Teak, fabric, steel.
70 x 202.5 x 94 cm (27½ x 79¾ x 37 in.)

Estimate
£18,000-24,000 $23,500-31,400 €20,200-27,000

Provenance
Punjab University, Chandigarh, India

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

47. Valentine Schlegel b. 1925

Vase, circa 1957
Glazed terracotta.
23 cm (9 in.) high
Underside incised *V-Schlegel*.

Estimate
£3,000-5,000 $3,900-6,500 €3,400-5,600 ♠

Provenance
Galerie Jacques Lacoste, Paris

Literature
'Surely Valentine', *The World of Interiors*, October 2012, pp. 304, 306 for similar examples

48. Valentine Schlegel b. 1925

Vase, circa 1957
Glazed terracotta.
23 cm (9 in.) high
Underside incised *V-Schlegel*.

Estimate
£4,000-6,000 $5,200-7,800 €4,500-6,700 ♠

Provenance
Galerie Jacques Lacoste, Paris

Literature
'Surely Valentine', *The World of Interiors*, October 2012, pp. 308-09 for a similar example

In the 1950s, the French sculptor Valentine Schelgel created a series of coil-built, organically-shaped ceramics. Working between her native Sète and Paris, where she had moved in 1945, Schelgel's contoured forms and muted palette reflect the enduring inspiration she found in the Mediterranean landscape. The present vases, whose soft botanic shapes initially appear abstract in form, were intended as functional objects, characteristically weaving the sculptor's art practice and day-to-day experience.

Δ 49. Jean-Michel Frank 1895-1941

Side table, 1930s
Oak, oak-veneered plywood, oak-veneered wood.
70.2 x 70.1 x 70 cm (27⅝ x 27⅝ x 27½ in.)
Produced by Chanaux & Company, Paris, France. Underside impressed with *9 B*, *1*, *B 11644 CHANAUX & C*. and stamped *23*. Together with a certificate of authenticity from the Comité Jean-Michel Frank.

Estimate
£6,000-8,000 $7,800-10,500 €6,700-9,000

Provenance
Private collection, Paris
Phillips, London, 'Design', 21 September 2016, lot 132

Literature
Léopold Diego Sanchez, *Jean-Michel Frank*, Paris, 1997, p. 119 for a similar example
Pierre-Emmanuel Martin-Vivier, *Jean-Michel Frank: l'étrange luxe du rien*, Paris, 2006, p. 51 for a similar example

50. Charlotte Perriand 1903-1999

Set of sixteen dining chairs, model no. 19, from 'L'Équipement de la Maison' series, Grenoble, designed 1939, produced 1952-1968
Ash, straw.
Each: 82.3 x 42 x 46.3 cm (32⅜ x 16½ x 18¼ in.)
Manufactured by L'Équipement de la Maison, Grenoble or Bureau de Coordination du Batiment, Paris, France.

Estimate
£6,000-8,000 $7,800-10,500 €6,700-9,000

Provenance
Private collection, Paris

Literature
Mary McLeod, ed., *Charlotte Perriand: An Art of Living*, New York, 2003, p. 136 for a l'Équipement de la Maison prospectus, p. 173
Marie Laure Jousset, *Charlotte Perriand*, exh. cat., Centre Pompidou, Paris, 2005, p. 113
Jacques Barsac, *Charlotte Perriand Un art d'habiter 1903-1959*, Paris, 2005, p. 275 for a L'Équipement de la Maison prospectus, p. 280, p. 335 for a B.C.B. prospectus
Jacques Barsac, *Charlotte Perriand Complete Works, Volume 2, 1940-1955*, Paris, 2015, p. 161, pp. 166, 171 for a L'Équipement de la Maison prospectus, p. 172, p. 311 for a B.C.B. prospectus

51. Pierre Jeanneret 1896-1967

'Administrative' desk, model no PJ-BU-19-A, designed for administrative buildings, circa 1960
Teak-veneered wood, teak, cane, leather, aluminium.
Desk: 71 x 114 x 76.1 cm (27⅞ x 44⅞ x 29⅞ in.)
Chair: 78.2 x 45.9 x 49.5 cm (30¾ x 18⅛ x 19½ in.)
Together with a 'cane seat wood back' chair, model no. PJ-SI-51-A, designed by Pierre Jeanneret and Eulie Chowdury for the High Court, Punjab University Library, Chandigarh.

Estimate
£22,000-28,000 $28,800-36,600 €24,700-31,500

Provenance
Chandigarh, India
Galerie Patrick Seguin, Paris

Literature
E. Maxwell Fry, 'Problems of Chandigarh Architecture', *Marg*, vol. 15, no. 1, December 1961, p. 31 for the chair
Eric Touchaleaume and Gerald Moreau, *Le Corbusier, Pierre Jeanneret, The Indian Adventure: Design-Art-Architecture*, Paris, 2010, pp. 111-12, 368, 374, 392, 569, 577
Galerie Patrick Seguin, *Le Corbusier, Pierre Jeanneret: Chandigarh, India*, Paris, 2014, pp. 182-87, 221, 260-63, 265, 283, 288

Property from a Private Collection

52. Charlotte Perriand 1903-1999

Wall-mounted shelf, circa 1958
Oak-veneered plywood, painted steel, aluminium.
101.5 x 205 x 33.5 cm (39⅞ x 80¾ x 13¼ in.)

Estimate
£25,000-35,000 $32,700-45,700 €28,100-39,300

Provenance
Philippe Jousse, Paris, circa 1985
Acquired from the above by the present owner

Literature
Jacques Barsac, *Charlotte Perriand: Complete Works Volume 3, 1956-1968*, Paris, 2017, p. 42

53. Le Corbusier and Pierre Jeanneret

1887-1965, 1896-1967

Set of ten 'Advocate and Press' armchairs, model no. LC/PJ-SI-41-A, designed for the High Court, Chandigarh, circa 1955
Teak, leather.
Each: 89 x 63 x 67.5 cm (35 x 32⅝ x 26⅝ in.)

Estimate
£120,000-180,000 $157,000-235,000 €135,000-202,000

Provenance
High Court, Chandigarh, India
Galerie Patrick Seguin, Paris

Literature
Eric Touchaleaume and Gerald Moreau, *Le Corbusier, Pierre Jeanneret, The Indian Adventure: Design-Art-Architecture*, Paris, 2010, pp. 168-69, 567
Galerie Patrick Seguin, *Le Corbusier, Pierre Jeanneret: Chandigarh, India*, Paris, 2014, pp. 136-39, 282, 323

Property from a Private French Collection

54. Charlotte Perriand 1903-1999

'Brazza' partitioned cupboard, designed for the Unité d'habitation Air France, Brazzaville, circa 1952
Painted 'diamond-point' aluminium, painted aluminium, teak.
294.6 x 569 x 63.5 cm (116 x 224 x 25 in.)
Manufactured by Les Ateliers Jean Prouvé, France.

Estimate
£80,000-120,000 $105,000-157,000 €89,900-135,000 Ω

Provenance
Unité d'habitation Air France, Brazzaville, Republic of the Congo, circa 1952
Galerie 54, Paris
Acquired from the above by the present owner

Literature
L'architecture d'aujourd'hui, no. 40, April 1952, p. 64 for an advertisement of a similar example from the series
Mary McLeod, ed., *Charlotte Perriand: An Art of Living*, New York, 2003, p. 139
Jacques Barsac, *Charlotte Perriand Un art d'habiter 1903-1959*, Paris, 2005, pp. 325, 329-30
Jacques Barsac, *Charlotte Perriand: Complete Works Volume 2, 1940-1955*, Paris, 2015, pp. 321-23

Hauser & Wirth
20 Years
URS FISCHER
SHOVEL IN A HOLE
LUCIAN FREUD
GILBERT & GEORGE
ANDREAS GURSKY

Picasso
ELISABETH PEYTON
RAYMOND PETTIBON
DESIGN
JEAN PROUVÉ
ROTHKO

Charlotte Perriand

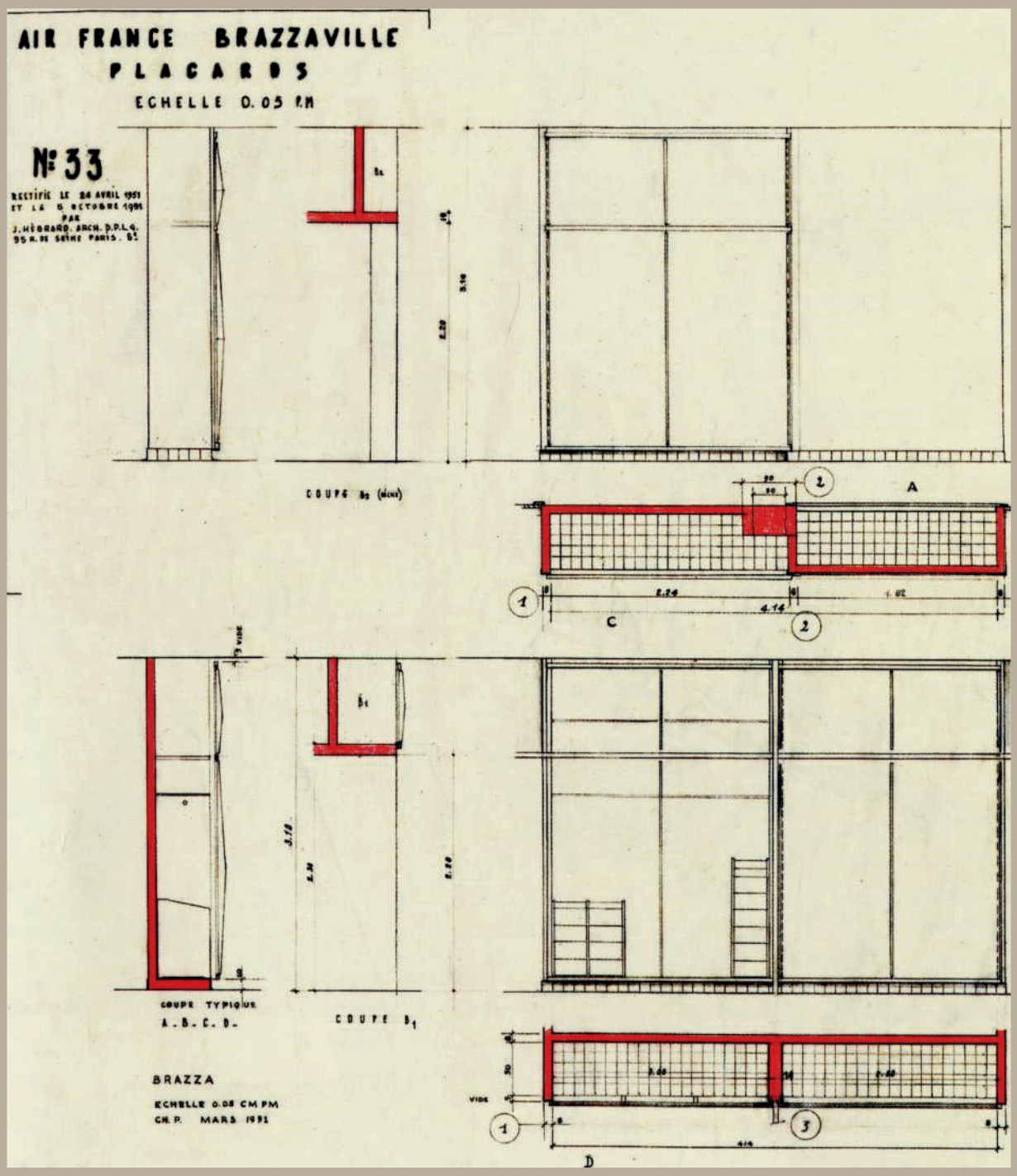
'Placards Brazza'

In 1950 Charlotte Perriand began designing the interiors and furnishing designs for the Unité d'habitation Air France in Brazzaville, Republic of the Congo. The four-story building, designed by the architects Jean Hébrard, R. Lefebvre, Jean Létu and François Bienvenu comprised sixty apartments of varied types to house Air France employees in Brazzaville, a then central connection point for flights within Africa. The building's facade, open-plan interiors with through apartments that ran north to south, and rooftop terrace made reference to the modernist principles of Le Corbusier, and were adapted to the city's tropical climate. Built in the centre of the park, the building featured a long facade with concrete *brise-soleil* that framed pivoting aluminium louvers and ventilated staircases, embracing its surrounding whilst responding to the high humidity and temperature. Painted reddish ochre – a complementary colour to the surrounding lush landscape – the *brise-soleil* emphasised the grid-like composition of the facade punctuated by the white *mashrabiyas* of the building's staircases. Perriand studied the building's exterior colour scheme, which, heightened by the facade's horizontal and vertical lines, provided a rhythmic structuring that Perriand extended into the interior of the building.

Fundamental to Perriand's interiors for the Unité d'habitation Air France were her designs for storage units or cupboards, known as 'Placards Brazza'. She designed eight standardised models that could be combined based on their placement and use within each apartment. The cupboards were built into 'hollow corpuses' in the concrete walls of the apartment kitchens, living rooms, and bedrooms. For Perriand these designs were '...all the more critical as the habitable space decreased and one can say that the built-in storage 'volume' has to increase as a function of the decrease in vital space' (Charlotte Perriand, 'Le problème du rangement', *L'architecture d'aujourd'hui*, no. 56, October 1954, p. 51). Perriand developed the floor-to-ceiling cupboard model she had designed for the kitchen of Élisabeth de Vilmorin, Paris (1949-50) and the sliding door system she had used in her designs for the Unité d'Habitation, Marseille (1947-49), for which she had been granted the patent for its sliding element.

Perriand sought to put the cupboards into mass production, making the designs available to the public. In 1951 she presented her studies to Jean Prouvé, who offered to undertake the production of the cupboards' folded sheet metal frames. The project marked Perriand's first large-scale collaboration with the Ateliers Jean Prouvé, whose furniture with her own modifications she used to furnish the apartments. For the cupboard doors, which were produced in several colours as illustrated by the present lot, Perriand used diamond-point sheet metal manufactured by Cegedur Company, Paris. Later that year in a letter to Prouvé, Perriand wrote, 'To start, I am very happy about the 'Brazza' prototype. I believe that this time we've gotten it right and that these facades fulfill the desires of a large number of architects: elimination of awkward constraints, combination of traditional architecture and factory-built facades easy to include in a plan, rapid mounting, a luxury finish for a modest price, installation with ventilation for tropical countries, [and] unventilated installation for Europe' (Jacques Barsac, *Charlotte Perriand: Complete Works Volume 2, 1940-1955*, Paris, 2015, pp. 318-20). Perriand's 'Brazza' cupboards illustrate her desire to bring together standardised elements in order to enhance the adaptability the designs, which she could re-imagine in response to the requirements of a specific space, imposing a sense of rhythm and structure within it.

Charlotte Perriand, Cupboards for the Unité d'habitation Air France. Elevations and cross sections no. 33, April 24, 1951. Graphite, colored pencil, and India ink on tracing paper. AChP 50.015.
©ADAGP, Paris and DACS, London 2018.



Property from a Private French Collection

55. Jean Prouvé 1901-1984

'Semi-metal' chair, model no. 305, 1950-1969
Oak-veneered plywood, painted steel, aluminium, rubber.
81.2 x 41.8 x 47.4 cm (31⅞ x 16½ x 18⅝ in.)
Manufactured by Les Ateliers Jean Prouvé, Nancy
and issued by Galerie Steph Simon, Paris, France.

Estimate
£6,000-8,000 $7,800-10,500 €6,700-9,000 Ω

Provenance
Galerie 54, Paris
Acquired from the above by the present owner

Literature
Peter Sulzer, *Jean Prouvé: Œuvre complète / Complete Works, Volume 3: 1944-1954*, Basel, 2005, pp. 208-11, 268
Galerie Patrick Seguin, *Jean Prouvé, Volume 1*, Paris, 2017, pp. 88-93, 99, 397, 407, 409-10
Galerie Patrick Seguin, *Jean Prouvé, Volume 2*, Paris, 2017, pp. 60-61, 66-67

Property from a Private French Collection

56. Jean Prouvé 1901-1984

Rare 'Dactylo' desk, variant designed for a bank, Nancy, circa 1941
Oak, painted steel.
80.4 x 134 x 83.6 cm (31⅝ x 52¾ x 32⅞ in.)
Manufactured by Les Ateliers Jean Prouvé,
Nancy, France.

Estimate
£15,000-20,000 $19,600-26,100 €16,900-22,500 Ω

Provenance
Galerie 54, Paris
Acquired from the above by the present owner

Literature
Peter Sulzer, *Jean Prouvé: Œuvre Complète, Volume 2: 1934-1944*, Basel, 2000, p. 288 for similar examples
Galerie Patrick Seguin, *Jean Prouvé, Volume 1*, Paris, 2017, pp. 195, 215

57. **Jean Prouvé** 1901-1984

'Antony' chair, model no. 356, circa 1954
Beech-veneered plywood, painted steel, aluminium.
87.2 x 49.9 x 70 cm (34⅜ x 19⅝ x 27½ in.)
Manufactured by Les Ateliers Jean Prouvé and issued by Steph Simon, France.

Estimate
£10,000-15,000 $13,100-19,600 €11,200-16,900 Ω

Provenance
Eric Hertz, Hôtel des ventes Blandan, Nancy, 25 September 1994
Acquired from the above by the present owner

Literature
Galerie Jousse Seguin and Galerie Enrico Navarra, *Jean Prouvé*, Paris, 1998, pp. 149, 163
Peter Sulzer, *Jean Prouvé: Œuvre complète / Complete Works, Volume 3: 1944-1954*, Basel, 2005, p. 272
Galerie Patrick Seguin, *Jean Prouvé, Volume 1, Paris, 2017*, pp. 130-35, 137, 309, 355, 407
Galerie Patrick Seguin, *Jean Prouvé, Volume 2*, Paris, 2017, pp. 23, 63, 136-37, 145, 169-70, 192, 238, 241, 245

58. Jean Prouvé 1901-1984

'Cité Tropique' demountable table, model no. 501, circa 1951
Painted steel, aluminium.
72.4 x 89.8 x 69.9 cm (28½ x 35⅜ x 27½ in.)
Manufactured by Les Ateliers Jean Prouvé, France.

Estimate
£18,000-22,000 $23,500-28,800 €20,200-24,700

Provenance
Unité d'habitation Air France, Brazzaville,
Republic of the Congo
Galerie Patrick Seguin, Paris

Literature
Peter Sulzer, *Jean Prouvé: Œuvre Complète, Volume 3: 1944–1954*, Basel, 2005, p. 233
Galerie Patrick Seguin, *Jean Prouvé, Volume 1*, Paris, 2017, pp. 183, 214

Property from a Private Collection, Belgium

59. Jean Prouvé 1901-1984

'Direction' armchair, model no. 352, circa 1951
Oak, painted steel, leather, rubber.
80 x 60.8 x 59 cm (31½ x 23⅞ x 23¼ in.)
Manufactured by Les Ateliers Jean Prouvé, France.

Estimate
£50,000-70,000 $65,300-91,500 €56,200-78,600

Provenance
Phillips de Pury & Company, London, 'Design', 25 September, 2008, lot 79
Private collection, Paris
Galerie Teisso, Paris, 2009
Acquired from the above by the present owner

Literature
Peter Sulzer, *Jean Prouvé: Œuvre Complète, Volume 3: 1944-1954*, Basel, 2005, p. 215
Galerie Patrick Seguin, *Jean Prouvé, Volume 1*, Paris, 2017, pp. 148, 150, 162

Property from the Personal Collection of Anthony DeLorenzo, US

60. Serge Mouille 1922-1988

Pivoting four-armed wall light with 'Lampadaire' and 'Casquette' shades, designed 1954, executed circa 1970
Painted steel, painted aluminium, brass.
142.3 cm (56 in.) high, approximately 406 cm (159⅞ in.) wide fully extended
Manufactured by Atelier Serge Mouille, Paris, France.

Estimate
£50,000-70,000 $65,300-91,500 €56,200-78,600 Ω

Provenance
Serge Mouille, Paris
Acquired from the above by the present owner, 1985

Exhibited
'Two Master Metalworkers/Deux Maîtres du Métal: Jean Prouvé, Serge Mouille', DeLorenzo Gallery, New York, May 1985; Alan and Christine Counord, Paris, Fall 1985

Literature
Alan and Christine Counord and Anthony DeLorenzo, *Two Master Metalworkers/Deux Maîtres du Métal: Jean Prouvé, Serge Mouille*, exh. cat., New York, 1985, illustrated p. 129
Pierre Émile Pralus, *Serge Mouille: A French Classic*, Saint Cyr au Mont d'Or, 2006, pp. 58, 128, 172

61. Paavo Tynell 1890-1973

Two standard lamps, model nos. 9627, K 10-10, 1950s
Painted aluminium, cane-wrapped metal, brass, painted steel.
Largest: 149.5 x 25 x 38.6 cm (58⅞ x 9⅞ x 15¼ in.)
Manufactured by Taito Oy and Idman, Finland. Bracket of each lamp impressed with manufacturer's mark *TAITO* and *IDMAN* respectively.

Estimate
£12,000-18,000 $15,700-23,500 €13,500-20,200

Provenance
Private collection, Finland

Literature
Finland House Lighting: harmony in lighting for harmony in living, original designs by Paavo Tynell, New York, fig. 10501
Idman: Koristevalaisinluettelo, no. 142, Helsinki, 1958, p. 124
Tuula Poutasuo, *Paavo Tynell ja Taito Oy*, Helsinki, 2005, fig. 10501

62. Finn Juhl 1912-1989

Sofa, model no. BO64, designed 1946
Fabric, teak.
84 x 169 x 75 cm (33⅛ x 66½ x 29½ in.)
Manufactured by Bovirke, Copenhagen, Denmark.

Estimate
£8,000-12,000 $10,500-15,700 €9,000-13,500

Provenance
Private collection, Copenhagen

Literature
Dansk Kunsthåndværk, no. 4, April 1950, n.p.
for an advertisement
George Nelson, *Chairs*, New York, 1953, pp. 31, 156

63. Gino Sarfatti 1912-1985

Set of four wall lights, model no. 262, circa 1971
Aluminium, painted aluminium, nickel-plated brass.
Each: 46.9 cm (18½ in.) diameter
Manufactured by Arteluce, Milan, Italy. Reverse of each with manufacturer's paper label *AL/MILANO/ARTELUCE*.

Estimate
£4,000-6,000 $5,200-7,800 €4,500-6,700

Provenance
Private collection, Milan

Literature
Marco Romanelli and Sandra Severi, *Gino Sarfatti: selected works 1938-1973*, Milan, 2012, p. 418
Gino Sarfatti: Designing Light, exh. cat., Triennale Design Museum, Milan, 2012, p. 53
Clémence and Didier Krzentowski, eds., *The Complete Designers' Lights (1950-1990) 30 Years of Collecting*, Paris, 2012, p. 272

64. Mogens Lassen 1901-1987

Stool, circa 1933
Chromium-plated tubular steel, leather.
63.9 x 49.7 x 48.4 cm (25⅛ x 19⅝ x 19 in.)
Manufactured by Fritz Hansen, Denmark.

Estimate
£3,000-5,000 $3,900-6,600 €3,400-5,600

Provenance
Søren Hansen, Denmark
Thence by descent
Acquired from the above by the present owner, 2015

Literature
Lisbet Blaslev Jørgensen, *Arkitekt Mogens Lassen*, Copenhagen, 1989, pp. 30-32
Noritsugu Oda, *Danish Chairs*, San Francisco, 1996, p. 50
Charlotte and Peter Fiell, eds., *Decorative Art 30s-40s*, Cologne, 2000, p. 251
Kirsi Gullichsen and Ulla Kinnunen, *Inside the Villa Mairea, Art, Design and Interior Architecture*, Jyväskylä, 2009, pp. 55, 171, 218

Only a few examples of the present model stool were ever produced, which were given to friends and family of Christian E Hansen and Mogens Lassen.

65. Hans J. Wegner 1914-2007

'V' desk, model no. JH563, designed 1950
Teak, teak-veneered wood, oak.
74.5 x 171.5 x 85 cm (29⅜ x 67½ x 33½ in.)
Executed by cabinetmaker Johannes Hansen, Copenhagen, Denmark.

Estimate
£6,000-8,000 $7,800-10,500 €6,700-9,000

Provenance
Private collection, Copenhagen
Acquired from the above by the present owner, 2017

Literature
Roberto Aloi, *Esempi Di Arredamento Moderno Di Tutto Il Mondo, studi librerie scrivanie*, Milan, 1956, fig. 99
Johan Møller Nielsen, *Wegner en Dansk Møbelkunstner*, Copenhagen, 1965, p. 118
Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar*, Volume 3: 1947-1956, Copenhagen, 1987, pp. 141-42
Christian Holmsted Olesen, *Wegner: just one good chair*, exh. cat., Design Museum Denmark, Copenhagen, 2014, p. 239

The present model was exhibited at the 'Copenhagen Cabinetmakers' Guild', Kunstindustrimuseet, Copenhagen, 22 September–8 October 1950, Stand 19.

66. Hans J. Wegner 1914-2007

Swivel armchair, model no. JH502, circa 1955
Teak, chromium-plated metal, leather, acrylic.
73.6 x 73.5 x 61.1 cm (28⅞ x 28⅞ x 24 in.)
Executed by cabinetmaker Johannes Hansen, Denmark. Underside with manufacturer's metal label *JOHANNES HANSEN/CABINET MAKER/COPENHAGEN • DENMARK/DESIGN: H. J. WEGNER*. Each castor stamped *ARCHIBALD KENRICK & SONS LTD/SHEPHERD PATENTS/MADE IN ENGLAND*.

Estimate
£10,000-15,000 $13,100-19,600 €11,200-16,900 Ω

Literature
Johan Møller Nielson, *Wegner en Dansk Møbelkunstner*, Copenhagen, 1965, pp. 75-76, 106-107
Jens Bernsen, *Hans J Wegner: om Design*, exh. cat., Dansk Design Center, Copenhagen, 1995, pp. 23, 80
Noritsugu Oda, *Danish Chairs*, San Francisco, 1996, p. 119
Christian Holmsted Olesen, *Wegner: just one good chair*, exh. cat., Design Museum Denmark, Copenhagen, 2014, pp. 67, 138-39

67. Shigeru Uchida 1943-2016

'Gyo-an' tearoom, circa 1993
Japanese cedar, bamboo.
202.5 x 248 x 248 cm (79¾ x 97⅝ x 97⅝ in.)

Estimate
£20,000-30,000 $26,300-39,500 €22,500-33,800

Provenance
Acquired directly from the designer by the present owner, 2016

Exhibited
'Pastoe at 90', Centraal Museum, Utrecht,
15 September-12 October 2013

Literature
Shigeru Uchida, Ikuyo Mitsuhashi, Toru Nishioka and Studio 80, *Interior Design, Vol. II*, Cologne, 1996, pp. 40-41, 170
Phyllis Richardson, *XS: Big Ideas, Small Buildings*, London, 2002, pp. 29, 31

The present lot is accompanied by a Isamu Noguchi table lamp, model no. YA2.

'Gyo-an' was designed by Shigeru Uchida for the 'Yu-ni arazu, Gei-ni arazu' exhibition in 1993, as part of a series of three, including the tearooms 'Ji-an' and 'So-an', each respectively, associated with three of the five aggregates of Buddhism: mental formations, sensation and perception. Made from a bamboo and cedar frame, this portable tearoom features a cubic space with geometric screens, which creates an intimate space surrounded with a patterned shadow effect. Informed by the rituals of the Japanese tea ceremony, the work is a celebration of the spirit of mindfulness, creating a modern meditative space in which the mind can contemplate and focus on the light and shadows created by the transparent walls.

'Gyo-an', 'Ji-an' and 'So-an' have been exhibited extensively internationally including at the Louisiana Museum of Modern Art, Denmark; the Metropolitan Museum, New York; and the Carnegie Museums, Pittsburgh. The present lot was exhibited in 2003 at 'Pastoe at 90', Central Museum, Utrech before returning to the studio. Additionally, the present model was recently included in exhibitions at 'Wander from Within', Villa Necchi Campiglio, Milan and 'Recalling Shigeru Uchida', Ippodo Gallery, Tokyo, in 2017.

68. Colin Pearson 1923-2007

Large 'Winged' vase form, circa 1974
Glazed stoneware.
30 x 50 x 27 cm (11¾ x 19⅝ x 10⅝ in.)
Impressed with artist's seal.

Estimate
£3,000-4,000 $3,900-5,200 €3,400-4,500 ♠

Provenance
Mrs Westwood, London, 1970s

Literature
Ceramic pieces by Colin Pearson, exh. cat., Fine Arts Gallery, University Centre, Sandy Bay, 1981, n.p. for a similar example
'British Ceramics in Boston', *Ceramics Monthly*, December 1984, p. 29 for a similar example

69. Colin Pearson 1923-2007

Large 'Winged' vase form, circa 1980
Glazed stoneware.
30.8 x 47 x 10 cm (12⅛ x 18½ x 3⅞ in.)
Impressed with artist's seal.

Estimate
£3,000-4,000 $3,900-5,200 €3,400-4,500 ♠

Provenance
Private collection, Cornwall

Literature
Vier Elemente Drei Länder, exh. cat., Museum of Applied Arts, Frankfurt, 1992, p. 155 for a similar example

70. Zaha Hadid 1950-2016

'Ordrupgaard' bench, model no. PP995, designed for the Ordrupgaard Museum extension, Charlottenlund, Denmark, designed 2005, produced 2009
Ash.
45 x 201 x 70 cm (17¾ x 79⅛ x 27½ in.)
Produced by PP Møbler, Denmark, under the leadership of Ejnar Pedersen. From the production of 10. Underside stamped *P.P. MØBLER/2009/MADE IN DENMARK*.

Estimate
£30,000-50,000 $39,200-65,300 €33,700-56,200

Literature
Philip Jodidio and Kristina Brigitta Köper, *Hadid: Zaha Hadid Complete Works 1979-2013*, Cologne, 2013, p. 593

Zaha Hadid designed the present model for the annex of the Ordrupgaard Museum, Charlottenlund, Denmark, as part of the extension to museum completed in 2005. Only ten examples of the bench have been produced, including four benches housed in the museum. Five of the remaining benches were used at the COP15 conference in Copenhagen in December 2009.

71. Antti Nurmesniemi 1927-2003

Set of twelve 'Sauna' stools, designed for the Palace Hotel, Helsinki, designed 1952, produced 1980s
Laminated-birch plywood, teak, stained birch.
Each: 43.7 x 37.9 x 36 cm (17¼ x 14⅞ x 14⅛ in.)
Manufactured by G. Söderström, Finland. Underside of each impressed *ANTTI NURMESNIEMI*.

Estimate
£6,000-8,000 $7,900-10,500 €6,800-9,000

Provenance
Harri Heikkonen, Helsinki, 1980s
Acquired from the above by the present owner

Literature
Ornamo 1950-54, Helsinki, 1955, p. 106
Erik Zahle, ed., *A Treasury of Scandinavian Design: The standard authority on Scandinavian-designed furniture, textiles, glass, ceramics, and metal*, New York, 1961, p. 84
Kaj Kalin, *Antti Nurmesniemi, Ajatuksia ja suunnitelmia*, Helsinki, 1992, p. 43
Marianne Aav and Nina Stritzler-Levine, eds., *Finnish Modern Design: Utopian Ideals and Everyday Realities: 1930-1997*, exh. cat., The Bard Graduate Center for Studies in the Decorative Arts, New Haven, 1998, p. 310
Charlotte and Peter Fiell, *Scandinavian Design*, Cologne, 2002, p. 472

72. Märta Blomstedt 1899-1982

Sofa, circa 1939
Birch, sheepskin.
87 x 183.5 x 95.3 cm (34¼ x 72¼ x 37½ in.)

Estimate
£6,000-8,000 $7,800-10,500 €6,700-9,000

Provenance
Private collection, Helsinki

Literature
'Hotel Aulanko bei Tavastehus (Hämeenlinna): Architekten Märta Blomstedt und Matti Lampén', *Das Werk: Architektur und Kunst = L'oeuvre: architecture et art*, no. 27, 1940, p. 95 for a similar example of the armchair version of the model

73. Tapio Wirkkala 1915-1985

Rare lidded box, for a private commission, Finland, 1958
Precious metal, laminated birch.
5.6 cm (2¼ in.) high, 10.1 cm (3⅞ in.) diameter
Produced by Kultakeskus Oy, Hämeenlinna, Finland.
Exterior side marked with maker's mark, Finnish assay mark, purity mark *916H*, Hämeenlinna town mark, date mark *E7*/impressed with artist's monogram *TW*.

Estimate
£3,000-5,000 $3,900-6,500 €3,400-5,600

Provenance
Private collection, Hämeenlinna

74. Tapio Wirkkala 1915-1985

Tray, model no. TW 170,
for a private commission, Finland, 1958
Teak, teak-veneered wood, precious metal.
3.2 x 49.9 x 36.5 cm (1¼ x 19⅝ x 14⅜ in.)
Produced by N. Westerback, Helsinki, Finland. Underside impressed *STERLING/MADE IN FINLAND*/marked with maker's mark *NW*, purity mark *916H*, Finnish assay mark, date mark *E7*, Helsinki town mark/impressed *KÄSITYÖ*.

Estimate
£4,000-6,000 $5,200-7,800 €4,500-6,700

Provenance
Private collection, Helsinki

Literature
Marianne Aav, Rosa Barovier Mentasti and Gordon Bowyer, et al., *Tapio Wirkkala: eye, hand and thought*, exh. cat., Museum of Art and Design, Helsinki, 2000, p. 363
Heikki Matiskainen, ed., *Tapio Wirkkala: A Poet in Glass and Silver*, exh. cat., Finnish Glass Museum, Riihimäki, 2013, pp. 216, 221, 362

75. Ilmari Tapiovaara 1914-1999

Pair of rare armchairs with headrest, designed for the Hotel Marski, Helsinki, 1960-61
Fabric, teak, brass, brass-plated metal, acrylic.
Each: 102.1 x 76.6 x 69.8 cm (40¼ x 30⅛ x 27½ in.)
Manufactured by Asko, Finland.

Estimate
£15,000-20,000 $19,600-26,100 €16,900-22,500

Provenance
Marski Hotel, Helsinki, 1960-61

Literature
Jarno Peltonen, *Ilmari Tapiovaara: Interior Architect*, Helsinki, 1984, p. 5
Pekka Korvenmaa, *Ilmari Tapiovaara*, Salamanca, 1997, pp. 156-57
Lily Kane, ed., *Ilmari Tapiovaara: Interior Architect*, exh. cat., R Gallery, New York, 2001, pp. 29-30, 45, 47
Aila Svenskberg, ed., *Ilmari Tapiovaara: life and design*, exh. cat., Design Museum, Helsinki, 2014, p. 116

76. Giuseppe Ostuni

Adjustable standard lamp, circa 1955
Painted aluminium, brass, painted metal, painted steel.
116.5 cm (45⅞ in.) high, fully extended
Manufactured by O-Luce, Milan, Italy.

Estimate
£4,000-6,000 $5,200-7,800 €4,500-6,700

Provenance
Private collection, Milan

Literature
Clémence and Didier Krzentowski, eds., *The Complete Designers' Lights II*, Paris, 2014, p. 143 for a similar example

77. Poul Kjærholm 1929-1980

Daybed, model no. PK 80, designed 1957, produced 1957-1981
Leather, stainless steel, painted plywood, rubber.
30 x 190 x 80 cm (11¾ x 74¾ x 31½ in.)
Manufactured by E. Kold Christensen, Denmark. Frame impressed with manufacturer's mark.

Estimate
£12,000-18,000 $15,700-23,500 €13,500-20,200

Provenance
Private collection, Copenhagen

Literature
Frederik Sieck, *Contemporary Danish Furniture Design: A Short Illustrated Review*, Copenhagen, 1990, p. 149
Christoffer Harlang, Keld Helmer-Petersen and Krestine Kjærholm, eds., *Poul Kjærholm*, Copenhagen, 1999, pp. 104-05, 177
Michael Sheridan, *Poul Kjærholm: Furniture Architect*, exh. cat., Louisiana Museum of Modern Art, exh. cat., Esberg, 2006, pp. 9, 14-15, 77, 144, 162-63
Michael Sheridan, *The Furniture of Poul Kjærholm: Catalogue Raisonné*, New York, 2007, pp. 104-05

78. Poul Henningsen 1894-1967

Early adjustable standard lamp, model no. PH 5/3,
circa 1927
Coloured glass, patinated brass, painted copper, painted steel.
163 cm (64⅛ in.) high
Manufactured by Louis Poulsen, Copenhagen, Denmark.

Estimate
£10,000-15,000 $13,100-19,600 €11,200-16,900

Provenance
Private collection, Hørsholm

Literature
Nyt Tidsskrift For Kunstindustri, Year 2, 1929, Copenhagen, p. 121
Tina Jørstian and Poul Erik Munk Nielsen, *PH 100 Light&Design*, exh. cat., Danish Museum of Art & Design, Copenhagen, 1994, pp. 5, 11
Tina Jørstian and Poul Erik Munk Nielsen, eds., *Light Years Ahead: The Story of the PH Lamp*, Copenhagen, 2000, pp. 152, 157, 181, 225

79. Kaare Klint 1888-1954

'Red' armchair, model no. 3758A, designed for the Prime Minister's Office, Copenhagen, designed 1930, executed 1935
Cuban mahogany, Niger leather, brass nailheads.
88.2 x 57.6 x 54.5 cm (34¾ x 22⅝ x 21½ in.)
Executed by cabinetmakers Rud. Rasmussen A/S, Denmark.
From the production of 12. Underside with manufacturer's paper label *RUD. RASMUSSENS/SNEDKERIER/45 NØRREBROGAD/KØBENHAVN*, handwritten inventory number *12656* and architect's monogrammed paper label.

Estimate
£3,000-5,000 $3,900-6,500 €3,400-5,600

Provenance
Prime Minister's Office, Christiansborg Palace, Copenhagen
Private collection, Denmark, 1980s
Thence by descent

Literature
Gorm Harkær, *Kaare Klint: Volume 1*, Copenhagen, 2010, pp. 259, 265
Gorm Harkær, *Kaare Klint: Volume 2*, Copenhagen, 2010, p. 25

Phillips wishes to thank Mette J. Dederding from Rud. Rasmussen for her assistance cataloguing the present lot.

80. Axel Einar Hjorth 1888-1959

Library table, circa 1928
Burl birch-veneered wood, birch-veneered wood, walnut-veneered wood, birch.
73.4 x 148.5 x 78.5 cm (28⅞ x 58½ x 30⅞ in.)
Produced by AB Nordiska Kompaniet, Stockholm, Sweden.
Underside with manufacturer's metal label embossed *AB NORDISKA KOMPANIET* and impressed *R33214 - C18444*.

Estimate
£8,000-12,000 $10,500-15,700 €9,000-13,500

Provenance
Private collection, Munich

Literature
Christian Björk, Thomas Ekström and Eric Ericson, *Axel Einar Hjorth: Möbelarkitekt*, Stockholm, 2009, p. 63 for a similar example

81. Tapio Wirkkala 1915-1985

Dish, model no. TW 114, for a private commission, Finland, designed 1954, produced 1957
Precious metal.
2.6 x 42.4 x 13.6 cm (1 x 16¾ x 5⅜ in.)
Produced by Kultakeskus Oy, Hämeenlinna, Finland.
Exterior side marked with maker's mark, Finnish assay mark, purity mark *916H*, Hämeenlinna town mark, date mark *D7*/impressed *KÄSITYÖ*/artist's monogram *TW*.

Estimate
£2,000-3,000 $2,600-3,900 €2,200-3,400

Provenance
Private collection, Hämeenlinna

Literature
Marianne Aav and Nina Stritzler-Levine, eds., *Finnish Modern Design: Utopian Ideals and Everyday Realities: 1930-1997*, exh. cat., The Bard Graduate Center for Studies in the Decorative Arts, New Haven, 1998, p. 172
Marianne Aav, Rosa Barovier Mentasti and Gordon Bowyer, et al., *Tapio Wirkkala: eye, hand and thought*, exh. cat., Museum of Art and Design, Helsinki, 2000, pp. 163, 362
Heikki Matiskainen, ed., *Tapio Wirkkala: A Poet in Glass and Silver*, exh. cat., Finnish Glass Museum, Riihimäki, 2013, pp. 196, 353

82. Tapio Wirkkala 1915-1985

Bowl, model no. TW 243, for a private commission, Finland, 1968
Hammered precious metal.
10.4 cm (4⅛ in.) high, 26.5 cm (10⅜ in.) diameter
Produced by Kultakeskus Oy, Hämeenlinna, Finland.
Exterior side marked with maker's mark, Finnish assay mark, purity mark *916H*, Hämeenlinna town mark, date mark *P7*/impressed *KÄSITYÖ*/artist's monogram *TW*.

Estimate
£2,000-3,000 $2,600-3,900 €2,200-3,400

Provenance
Private collection, Hämeenlinna

Literature
Marianne Aav, Rosa Barovier Mentasti and Gordon Bowyer, et al., *Tapio Wirkkala: eye, hand and thought*, exh. cat., Museum of Art and Design, Helsinki, 2000, pp. 358, 364
Heikki Matiskainen, ed., *Tapio Wirkkala: A Poet in Glass and Silver*, exh. cat., Finnish Glass Museum, Riihimäki, 2013, pp. 226, 375

83. Edvard Kindt-Larsen and Tove Kindt-Larsen 1901-1982, 1906-1994

Rare swivel stool, circa 1957
Teak, leather, brass.
63.7 x 32.5 x 33.7 cm (25⅛ x 12¾ x 13¼ in.)
Executed by cabinetmaker Thorald Madsen, Denmark.
Underside with manufacturer's brass label *THORALD MADSENS/Snedkieri/København* and impressed *1802-4*.

Estimate
£5,000-8,000 $6,500-10,500 €5,600-9,000

Provenance
Phillips, London, 'Nordic Design', 24 September 2014, lot 69
Acquired from the above by the present owner

Literature
Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 4: 1957-1966*, Copenhagen, 1987, p. 25
Noritsugu Oda, *Danish Chairs*, San Francisco, 1996, p. 48
Klaus Petersen and Per H Hansen, *Den store danske møbelguide*, Copenhagen, 2006, pp. 43, 184

The present model was exhibited at the 'Copenhagen Cabinetmakers' Guild', Kunstindustrimuseet, Copenhagen, 20 September-6 October 1957, Stand 7. The stool attracted a great deal of attention during the exhibition, notably that of Queen Ingrid of Denmark, who was so impressed by its design that she decided to purchase a stool for her own rooms.

84. Lella Vignelli and Massimo Vignelli

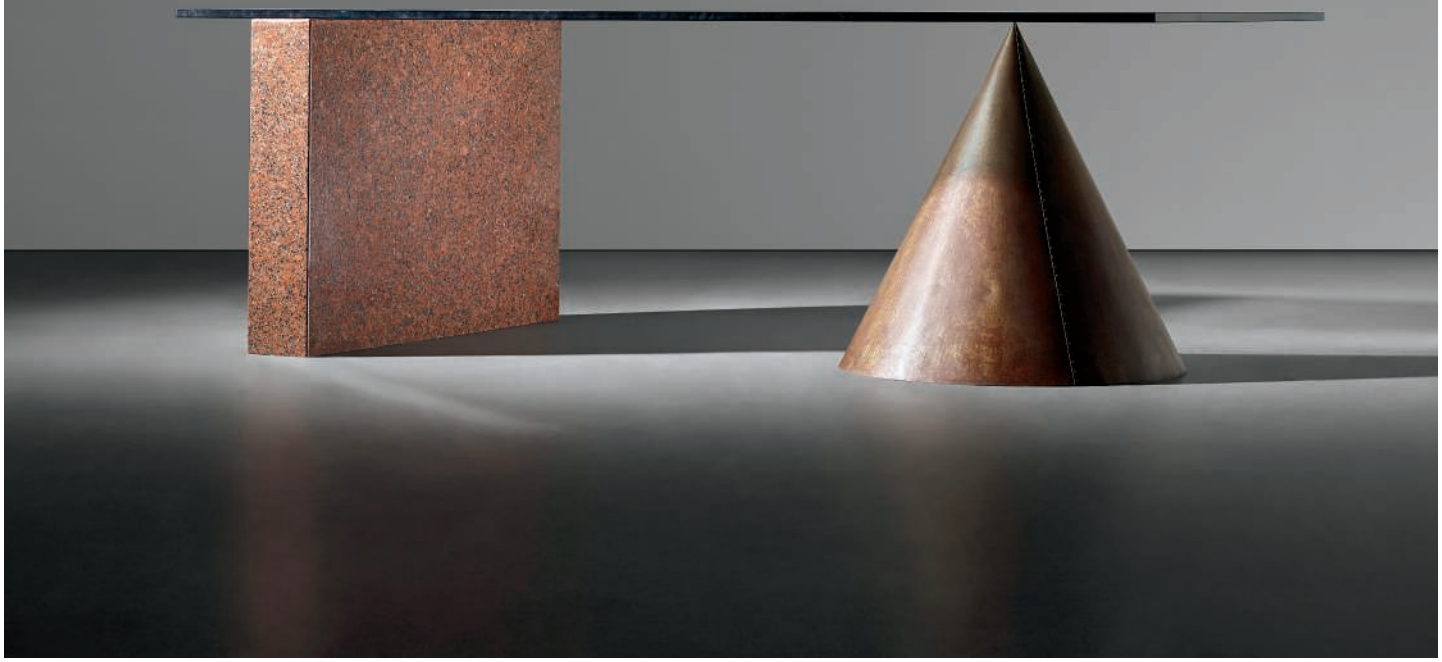
1934-2016, 1931-2014

'Kono' desk, circa 1984
Granite, patinated copper, glass.
71.7 x 220 x 99.5 cm (28¼ x 86⅝ x 39⅛ in.)
Manufactured by Casigliani, Pisa, Italy.

Estimate
£5,000-7,000 $6,500-9,100 €5,600-7,900

Provenance
Private collection, Belgium

Literature
'Rassegna Domus', *Domus*, no. 686, September 1987, n.p.
Massimo Vignelli, *Vignelli: from A to Z*, New York, 2007, p. 58
Massimo Vignelli, *Designed by: Lella Vignelli*, New York, 2013, n.p.



85. Märta Måås-Fjetterström 1873-1941

Early 'Stjärnor på rödt' (Stars on red) rug,
designed and executed 1913-1919
Handwoven wool on a linen warp.
410 x 292 cm (161⅜ x 114⅞ in.)
Hand-stitched at a later date with designer's initials *MMF*.

Estimate
£20,000-30,000 $26,100-39,200 €22,500-33,700

Phillips wishes to thank Angelica Persson from Märta Måås-Fjetterström AB for her assistance cataloguing the present lot.

Between 1913 and 1919 Märta Måås-Fjetterström co-directed the newly established weaving school at the *Föreningen för Svensk Hemslöjd* (Association of Swedish Handicraft) in Vittsjö in the northern Skåne countryside. The position afforded Måås-Fjetterström the freedom to begin developing her own designs, techniques, and working methods, including creating watercolour drawings and yarn samples from which her designs could be interpreted and executed by skilled weavers. It was during this early period that Måås-Fjetterström designed the present rug entitled '*Stjärnor på rödt*' (Stars on red), which was likely woven by her students at the weaving school. When Måås-Fjetterström left the school in 1919 to open her own studio in Båstad, she invited several of her former students to work with her, subsequently establishing a renowned practice of over twenty professional crafts women. Märta Måås-Fjetterström AB will celebrate their centenary in 2019.

86. Ole Wanscher 1903-1985

Set of ten 'T' dining chairs, circa 1957
Caucasian wingnut, leather.
Each: 80 x 51.5 x 48.5 cm (31½ x 20¼ x 19⅛ in.)
Executed by cabinetmaker A.J. Iversen, Copenhagen, Denmark. Underside of each with manufacturer's paper label *Snedkermester/A. J. Iversen/København*.

Estimate
£20,000-30,000 $26,100-39,200 €22,500-33,700

Provenance
Private collection, Copenhagen

Literature
Erik Zahle, ed., *A Treasury of Scandinavian Design: The standard authority on Scandinavian-designed furniture, textiles, glass, ceramics, and metal*, New York, 1961, p. 122
Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 4: 1957-1966*, Copenhagen, 1987, pp. 21, 57, 167
Frederik Sieck, *Contemporary Danish Furniture Design – a short illustrated review*, Copenhagen, 1990, p. 217
Noritsugu Oda, *Danish Chairs*, San Francisco, 1996, p. 66
Bodil Busk Laursen, Søren Matz and Christian Holmsted Olesen, eds., *Mesterværker: 100 års dansk møbelsnedkeri (English summary)*, Copenhagen, 2000, p. 45

The present model was exhibited at the 'Copenhagen Cabinetmakers' Guild', Kunstindustrimuseet, Copenhagen, 20 September–6 October 1957, Stand 4.

87. Kaare Klint 1888-1954

Unique desk, designed for the Chairman's Office, Society of Wholesalers, Copenhagen, 1928
Cuban mahogany-veneered wood, brass.
74 x 183.5 x 77.5 cm (29⅛ x 72¼ x 30½ in.)
Executed by cabinetmaker C. B. Hansen, Copenhagen, Denmark.

Estimate
£8,000-12,000 $10,500-15,700 €9,000-13,500

Provenance
Society of Wholesalers, Copenhagen, 1928

Literature
Gorm Harkær, *Kaare Klint: Volume 2*, Copenhagen, 2010, p. 61 for reference to the present lot and an image of a similar example

88. Vilhelm Lauritzen 1894-1984

Pair of early and large adjustable table lamps, designed 1928
Painted aluminium, nickel-plated metal, Bakelite.
Each: 69.5 cm (27⅜ in.) high fully extended
Manufactured by Louis Poulsen, Copenhagen, Denmark.

Estimate
£15,000-20,000 $19,700-26,300 €16,900-22,500

Provenance
Calus P. Gröning, Hellerup
Acquired from the above by the present owner, 2016

Literature
Sigurd Schultz, 'Dansk Møbelhanhaandværk', *Nyt Tidsskrift For Kunstindustri*, no. 1, January 1929, p. 149
Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 1: 1927-1936*, Copenhagen, 1987, p. 65
Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 2: 1937-1946*, Copenhagen, 1987, pp. 141, 149

The present model was exhibited at the 'Copenhagen Cabinetmakers' Guild', Kunstindustrimuseet, Copenhagen, 27 October–11 November 1929, Stand 18.

89. Edvard Kindt-Larsen and Tove Kindt-Larsen 1901-1982, 1906-1994

Pair of armchairs, 1938
Cuban mahogany, fabric.
Each: 76 x 71 x 77 cm (29⅞ x 27⅞ x 30⅜ in.)
Executed by master cabinetmaker Gustav Bertelsen, Copenhagen, Denmark.

Estimate
£10,000-15,000 $13,100-19,600 €11,200-16,900

Provenance
Acquired directly from the architects, late 1938
Thence by descent

Literature
'Snedkerne aabner i Dag deres Møbeludstilling', *Berlingske Tidende*, Copenhagen, 15 September 1938, p. 9
Af Jacob E. Bang, 'Dansk Kunsthaandværks Udstilling i Den Frie', *Nyt Tidsskrift For Kunstindustri Dansk Kunsthaandværk*, no. 6, June 1942, p. 85
Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 2: 1937-1946*, Copenhagen, 1987, pp. 39, 83

The present model was exhibited at the 'Copenhagen Cabinetmakers' Guild', Kunstindustrimuseet, Copenhagen, 15 September–2 October 1938, Stand 24.

90. Edvard Kindt-Larsen and Tove Kindt-Larsen 1901-1982, 1906-1994

Sofa, 1938
Cuban mahogany, fabric.
75.5 x 183 x 74 cm (29¾ x 72 x 29⅛ in.)
Executed by master cabinetmaker Gustav Bertelsen, Copenhagen, Denmark.

Estimate
£10,000-15,000 $13,100-19,600 €11,200-16,900

Provenance
Acquired directly from the architects, late 1938
Thence by descent

Literature
'Snedkerne aabner i Dag deres Møbeludstilling', *Berlingske Tidende*, Copenhagen, 15 September 1938, p. 9
'En Rundtur i den Frie', *Berlingske Aftenavis*, Copenhagen, 6 May 1942, n.p.
Af Jacob E. Bang, 'Dansk Kunsthaandværks Udstilling i Den Frie', *Nyt Tidsskrift For Kunstindustri Dansk Kunsthaandværk*, no. 6, June 1942, p. 85

Property from the Lutyens Family Estate

91. Sir Edwin Lutyens 1869-1944

Important and rare Mantel clock, designed for Lady Willingdon, the Viceroy's House, New Delhi, circa 1930
Painted mahogany, brass, glass.
42.5 x 22 x 15.5 cm (16¾ x 8⅝ x 6⅛ in.)

Estimate
£80,000-120,000 $105,000-158,000 €90,100-135,000

Provenance
Sir Edwin Lutyens, England
Thence by descent to the present owner

Literature
Lutyens: The Work of the English Architect Sir Edwin Lutyens (1869-1944), exh. cat., Hayward Gallery, London, 1981, p. 171, fig. 420
Elizabeth Wilhide, *Sir Edwin Lutyens: Designing in the English Tradition*, London, 2003, illustrated pp. 130, 175

Sir Edwin Lutyens

The Viceroy's House Clock

Sir Edwin Lutyens was the greatest British architect of the first half of the twentieth century. Stylistically, he moved from the modernised vernacular of his country houses of the 1890s to the full-blown classicism of the later Edwardian period, but whatever his sources, whether Surrey farmhouses, Palladio or Wren, they were synthesised into something uniquely Lutyens, often suffused with wit. Even so great a project as the Viceroy's House in New Delhi (1913 onwards) could employ humour and whimsy in its fittings in contrast to the grandeur of the architecture. The chandeliers in the nurseries are particularly famous examples. The Day Nursery has hens, while below them hanging broken egg shells, the light bulbs being the yolks, whilst the Night Nursery has praying angels to guard against nightmares. In the Drawings Collection of the Royal Institute of British Architects is a design for a Nursery wall clock in the form of a bewigged footman, his face being the dial and his eyes the holes for winding him up.

Another example is the mantel clock that Lutyens designed for Lady Willingdon, whose husband became Viceroy of India (1931-36) the year that New Delhi was inaugurated as the capital of British India. The clock takes the form of an urn surmounted by a vase finial supporting a flower. This is actually a brass key cast as a pansy, by family tradition a pun on the French word *penser*, a reminder to wind it up. Lutyens was famous for his bad puns. The oval clock face requires hands that expand and contract like tongs to ensure that the time can be read accurately.

Sir Edwin Lutyens in his residential office with the present lot.

The Willingdons were the first viceregal couple to occupy the new Viceroy's House, so although Lutyens's official duties as architect were completed, he continued to work on the furniture and fittings. Indeed, it is remarkable how much he continued to be involved in designing even relatively small elements of furnishings for the great building.

It is likely that the clock was designed early in the new viceroyalty, probably 1931-1932. The architect's views on the Vicereine were mixed. He had met her in England, which is probably why he was invited to dinner in Bombay in 1913, Lord Willingdon having been appointed Governor that year. She upset Lutyens somewhat by criticising the shabbiness of his evening clothes. He called her to his wife as 'very brusque and in her way rude'. Lutyens's great-grand-daughter Jane Ridley described her as 'combining bad manners with worse taste'. As Vicereine, she caused considerable trouble to him and his staff by interfering in the decoration of the Viceroy's House (she had a passion for mauve and insisted on its use everywhere possible), as well as in the continuing development of New Delhi. Ridley also comments that one of her worst crimes was blocking a carefully planned vista from the Viceroy's House with a stadium dedicated to her and her husband. Lutyens had to go back to New Delhi in 1938 to repair the damage that she had done in his masterpiece.

History unfortunately does not relate what Lady Willingdon thought of her clock. Its present location is unknown. Although Lutyens designed a great deal of the furniture and objects for Viceroy's House, most of them are no longer *in situ* and many items are no longer there at all. Although it is possible Lady Willingdon brought the clock back to England in 1936, it is more likely that it is amongst the items that have disappeared since 1948. As was his wont when he was particularly pleased with a design, Lutyens commissioned one or two copies for himself and his family (a second clock remains with another descendant). The present lot can be seen sitting at Luyten's desk in a photograph of the late 1930s.

Charles Hind
Chief Curator and H.J. Heinz Curator of Drawings,
Royal Institute of British Architects

Property from the Lutyens Family Estate

92. Sir Edwin Lutyens 1869-1944

Important and rare 'The Delhi Mercury Ball' chandelier, designed for the library of the Viceroy's House, New Delhi, circa 1930
Painted brass, nickel-plated brass, passementerie.
127 cm (50 in.) drop

Estimate
£20,000-30,000 $26,100-39,200 €22,500-33,700

Provenance
Sir Edwin Lutyens, England
Thence by descent to the present owner

Literature
Elizabeth Wilhide, *Sir Edwin Lutyens: Designing in the English Tradition*, London, 2003, illustrated p. 134

Sir Edwin Lutyens
The Viceroy's House Chandelier

The 'Mercury Ball' chandelier is another example of a design made for the Viceroy's House. Lutyens family tradition has it that the chandelier was designed for the Library but it does not appear in any photographs of the room, which does not even have a fitment for a hanging lamp, so it must have been for another room in that great palace. Like the clock, the design probably dates from the late 1920s or even early 1930s. Lutyens was designing chandeliers for his houses in the early 1900s, loosely based on late seventeenth and early eighteenth century models. One such example that also incorporates a mercury glass ball is in the collections of the Royal Institute of British Architects and formerly belonged to Albert Thomas, who ran the Lutyens office in London. But Lutyens was very quick to grasp the decorative possibilities of light bulbs, which freed him from having to adapt historical models. He was one of the first architects to use flat glass discs to diffuse the light from bulbs hanging above them. The present example is an early use of what were called 'shaver' bulbs, introduced in the late 1920s. A similar use of such bulbs within a frame can be seen in the chapel of Campion Hall, Oxford, completed by Lutyens in 1936.

Charles Hind
Chief Curator and H.J. Heinz Curator of Drawings,
Royal Institute of British Architects

93. Alev Ebüzziya Siesbye b. 1938

Bowl, 1981
Stoneware, green glaze with unglazed band.
8 cm (3⅛ in.) high, 20.3 cm (7⅞ in.) diameter
Underside incised with *alev/'81*.

Estimate
£3,000-5,000 $3,900-6,500 €3,400-5,600 ♠

Provenance
Acquired directly from the artist
Private collection, Denmark

94. Flemming Lassen 1902-1984

'Third' armchair, circa 1935
Sheepskin, Cuban mahogany, Cuban mahogany-veneered wood, bronze.
77.5 x 75.5 x 81 cm (30½ x 29¾ x 31⅞ in.)
Executed by master cabinetmaker A.J. Iversen, Denmark.

Estimate
£30,000-50,000 $39,500-65,800 €33,800-56,300

Provenance
Private collection, Copenhagen

Literature
Nyt Tidsskrift For Kunstindustri, no. 9, September 1935, p. 131
Nyt Tidsskrift For Kunstindustri, no. 11, November 1935, p. 169
Møbelhaandværk Gennem 25 aar: A.J. Iversons. Snedkervirksomhed 1916-1941, Copenhagen, 1941, n.p.
Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 1: 1927-1936*, Copenhagen, 1987, p. 215
Arne Karlsen, *Danish Furniture Design in the 20th Century, Volume 1*, Copenhagen, 2007, p. 144

The present model was exhibited at the 'Copenhagen Cabinetmakers' Guild', Industriforeningen, Copenhagen, 13-29 September 1935, Stand 4.

95. Kaare Klint 1888-1954

Three-seater box-shaped sofa, model no. 4118, designed 1930, executed 1947
Cuban mahogany, fabric, leather.
86.3 x 198.7 x 79 cm (33⅞ x 78¼ x 31⅛ in.)
Executed by cabinetmakers Rud. Rasmussen A/S, Copenhagen, Denmark. Underside with manufacturer's paper label *RUD. RASMUSSEN/SNEDKERIER/45 NØRREBROGADE/KØBENHAVN/18945* and architect's monogrammed paper label.

Estimate
£8,000-12,000 $10,500-15,700 €9,000-13,500

Provenance
Private collection, Denmark

Literature
Grete Jalk, ed., *Dansk Møbelkunst gennem 40 aar, Volume 2: 1937-1946*, Copenhagen, 1987, p. 29
Frederik Sieck, *Contemporary Danish Furniture Design: a short illustrated review*, Copenhagen, 1990, p. 15
Gorm Harkær, *Kaare Klint: Volume 1*, Copenhagen, 2010, pp. 259, 267
Gorm Harkær, *Kaare Klint: Volume 2*, Copenhagen, 2010, p. 39

The present model was exhibited at the 'Copenhagen Cabinetmakers' Guild', Kunstindustrimuseet, Copenhagen, 10 September–3 October 1937, Stand 1.

Phillips wishes to thank Mette J. Dederding from Rud. Rasmussen for her assistance cataloguing the present lot.

96. Max Ingrand 1908-1969

Ceiling light, model no. 1849, circa 1958
Brass, opaque glass.
14.5 cm (5¾ in.) diameter, variable drop
Manufactured by Fontana Arte, Milan, Italy.

Estimate
£3,000-5,000 $3,900-6,500 €3,400-5,600

Provenance
Private collection, Milan

Literature
Quaderni Fontana Arte 1, Milan, p. 33
'Rassegna Domus per Natale', *Domus*, no. 361, December 1959, n.p.
'Stand di Fontana Arte alla 39a fiera di Milano', *Vitrum*, no. 125, May-June 1961, pp. 28-31

97. Wendell Castle 1932-2018

Unique 'Angel Heart' rocking chair, 2010
Bleached mahogany.
77 x 92.5 x 172 cm (30⅜ x 36⅜ x 67¾ in.)
Inside of leg incised *Castle 10*.

Estimate
£80,000-120,000 $105,000-157,000 €89,900-135,000 Ω

Exhibited
'Wendell Castle: Forms within Forms - The 21st Century',
The Kentucky Museum of Art and Craft, Louisville,
30 November 2012–3 February 2013

Literature
Emily Evans Eerdmans, *Wendell Castle: A Catalogue Raisonné, 1958-2012*, New York, 2014, illustrated p. 406

The bold, dynamic form of the present lot exemplifies Wendell Castle's career-long exploration of the relationship between form and function in his work. Executed in bleached mahogany, the 'Angel Heart' rocking chair's organic form is pierced by negative space, an expression of Castle's endeavour and achievement in reconciling the historically disparate genres of furniture and sculpture. Trained as a sculptor, Castle turned to furniture early in his career with the aspiration to invent new forms. Over his six-decade career, Castle created a varied sculptural vocabulary expressed through his furniture designs, sketched by hand then executed with meticulous craftsmanship. In a 2012 interview with Glenn Adamson, Castle explained, 'I wanted my work to have the same qualities as sculpture, and be accepted on the same terms' (Emily Evans Eerdmans, *Wendell Castle, A Catalogue Raisonné 1958-2012*, New York, 2014, p. 15). Translating these ideas primarily into wood – Castle explored varied materials including both plastic and bronze – he encouraged greater engagement from the viewer. Castle's unexpected designs explored sculptural balance, as illustrated by the present lot's exaggerated curvilinear shape. Similarly, the rocking chair's reclining pierced form reveals the influence of the British artist Henry Moore on Castle's work.

Castle first began experimenting with the technique of stack-laminated wood in the 1960s. The process granted Castle greater technical control over his work, allowing him to achieve new shapes on a larger scale, which were otherwise limited by traditional furniture-making techniques. Castle credited his early work in stack-laminated wood to laying the foundation of his art and subsequently that of the 'furniture as art' movement. In the last decade of his career, Castle returned to these early stack-laminated forms, embracing new digital technologies and robotic carving, which allowed him to reimagine the expressive potential of his materials. The use of robotic carving enabled Castle to explore forms of an even greater scale and complexity. His work, however, retained the expression of the artist's own hand, with each piece developed from preliminary drawings and finally hand-finished by Castle. With the ability to realise large-scale contoured forms, Castle created a series of stack-laminated wood rocking chairs. These new animated forms were celebrated in a 2010 exhibition entitled 'Wendell Castle: Rockin'' at Barry Friedman Ltd., New York. The exaggerated 'loop' form of the chairs' supports and their suspended seats convey a sense of speed, hinting at the designer's passion for early racing cars. The series' graceful, dynamic curves, as illustrated by the 'Angel Heart' rocking chair, demonstrates Castle's mastery of his materials, and in the present example, reflects his dedicated exploration of the sculptural potential of wood.

Castle's work can be found in the permanent collections of major museums and cultural institutions worldwide, including the Metropolitan Museum of Art, New York; Museum of Modern Art, New York; Cooper-Hewitt National Design Museum, New York; Museum of Fine Arts, Boston; and the Victoria & Albert Museum, London.

Property from an Important American Collection

98. Marc Newson b. 1963

'Zenith' chair, 1998
Polished aluminium.
79 x 60 x 77 cm (31⅛ x 23⅝ x 30⅜ in.)
Produced by Galerie kreo, Paris and Pod, Australia.
Number 4 from the edition of 8 plus 2 artist's proofs and 2 prototypes. Underside impressed *MARC NEWSON/POD EDITION 4 / 8*. Together with a certificate of authenticity signed by the artist.

Estimate
£50,000-70,000 $65,800-92,100 €56,300-78,800 Ω

Provenance
Galerie kreo, Paris
Acquired from the above by the present owner

Literature
Alice Rawsthorn, *Marc Newson*, London, 1999, pp. 186-87, 218 for a similar example

The present model chair will be included as number MN-12ZC-1998 in the forthcoming catalogue raisonné of Marc Newson's editioned works produced by Galerie kreo, Paris.

Aluminium has been at the core of Australian designer Marc Newson's practice since the 1980s, when he began experimenting with the light and malleable metal. He used it to make his first major work, the 'Lockheed Lounge', in 1988. His intention was to cover the lounge in a single piece of aluminium, but he found that he was unable to manipulate the material in the way that he wanted and was forced to hammer many small sheets of metal onto the fiberglass body. The seams and rivets on the 'Lockheed Lounge' betray Newson's material limitations, but they show him working towards the ideals of fluidity and speed that can be found in his later work.

Newson found the solution to his aluminum troubles when shopping for his dream car – an Aston Martin DB4 – in the early 1990s. He looked at a DB4 at Bodylines, a classic car restoration shop outside of London, and was struck by their expert aluminium forming. 'The quality of their work was incredible,' Newson says. 'They could produce the metallic forms I'd been thinking of when I did the 'Lockheed Lounge', but didn't know how to achieve.' He used Bodylines to revisit his 'Orgone' and 'Event Horizon' furniture, making special edition runs of the works out of smooth aluminium.

The 'Zenith' chair was produced in an edition of eight by Pod Australia. For this work, Newson used high end car manufacturing technology to achieve a sleek seamlessness. Though it was made half a century after his dream car, the 'Zenith' shows Newson using light metal to manipulate mass and line in a way that echoes the buxom DB4. Newson continues to favour aluminium in his industrial and furniture designs, and the 'Zenith' chair represents a crucial shift in his engagement with the material.

99. Donald Judd 1928-1994

Wintergarden Bench, 1988
Pine.
92.3 x 87.6 x 172.7 cm (36⅓ x 34½ x 68 in.)

Estimate
£50,000-70,000 $65,800-92,100 €56,300-78,800 Ω

Provenance
Randy Walz, New York, gifted directly from the artist
Robert Wilson, New York
Phillips de Pury & Company, London, 'Contemporary Art Day Sale', 29 February 2008, lot 309
Haunch of Vension, London
Christie's South Kensington, London, 'Post-War & Contemporary Art', 16 September 2010, lot 23
Acquired from the above by the present owner

Literature
Donald Judd, Todd Eberle, et al., *Art + Design Donald Judd*, exh. cat., Museum Wiesbaden, Wiesbaden, 1993, pp. 50, 136
Barbara Bloemink and Joseph Cunningham, *Design ≠ Art, Functional Objects From Donald Judd to Rachel Whiteread*, exh. cat., Cooper-Hewitt National Design Museum, New York, 2004, p. 39
Nigel Prince, ed., *Donald Judd: A good chair is a good chair*, exh. cat., Ikon Gallery, Birmingham, 2011, p. 94

The configuration and the scale of art cannot be transposed into furniture and architecture. The intent of art is different from that of the latter, which must be functional…. The art of a chair is not its resemblance to art, but is partly its reasonableness, usefulness and scale as a chair. These are proportion, which is visible reasonableness. (Donald Judd, 'It's Hard to Find a Good Lamp', *Donald Judd Furniture: Retrospective*, exh. cat., Museum Boymans-van Beuningen, Rotterdam 1993, p. 7)

During the 1960s, rejecting the illusionism of traditional painting and sculpture, Donald Judd began working with industrial materials, creating simplified, geometric three-dimensional forms that explored the relationship between art object, viewer, and the surrounding space. Judd considered these 'specific objects' – a term he introduced in his 1965 essay of the same name – a new form of art, which by focusing on material and 'real' space, assigned the viewer a more active role, namely rooted in perception. During this period, Judd also designed his first pieces of furniture which, whilst comparable in their materials, form, and considered occupation of space to his art, he recurrently underscored, were differentiated by their intention. Fundamental to Judd's furniture designs are their practical and holistic requirements. Therefore, these functional objects are conceived with different rules, not as self-referential and autonomous art objects, but as interactive within their environment.

This distinction may explain why the present, 'Wintergarden Bench', executed in 1988 for Judd's solo exhibition at the Whitney Museum of American Art in New York, was never exhibited. The present example of Judd's 'Wintergarden Bench' – which Judd gifted to one of his assistants, the artist Randy Walz – is one of two produced for the exhibition. Executed in solid pine, the two benches are mirror images of one another and are unique. Both benches feature an additional L-shaped lower panel that is not present on most examples of the model, which Judd originally designed in 1980. The present bench's open volumes and interconnecting planes that meet at right angles, characteristic of Judd's furniture designs, encourage the viewer to experience the work both physically and visually from each of its four sides. Correspondingly, its asymmetrical form is illustrative of the multifunctional quality of many of Judd's designs.

In 1968, Judd purchased a five-story building at 101 Spring Street in New York. During his subsequent conversion of the industrial building, Judd produced his first furnishing designs for himself and his family, which in addition to a table and chairs, included a pair of stainless steel sinks featuring ellipse-shaped basins – a form he noted that, unlike the circle, he had never used in his art. Whilst revealing their own visual language and inherent functionality, Judd's pair of sinks have a distinctly formal presence. Following his move to Marfa, Texas in 1971, Judd continued designing furniture for his home and the series of utilitarian buildings he purchased in Marfa's downtown during the 1970s and 1980s. Judd converted these buildings into living, working, and permanent exhibition spaces for his own work and that of his contemporaries.

Judd developed his architectural ideas in order to create spaces that met his often multifunctional requirements for living and working, and connectedly, the specific installation of his art and furniture. Judd's architecture and furniture designs reveal a sensitivity to proportion, which he considered fundamental to their resulting form and the interdependent construction of space. The precision of his forms and materials, combined with the rigorous construction standards, employing both local and master craftsmen, resulted in furniture that whilst inherently functional, reveals the close relationship between Judd's life and art.

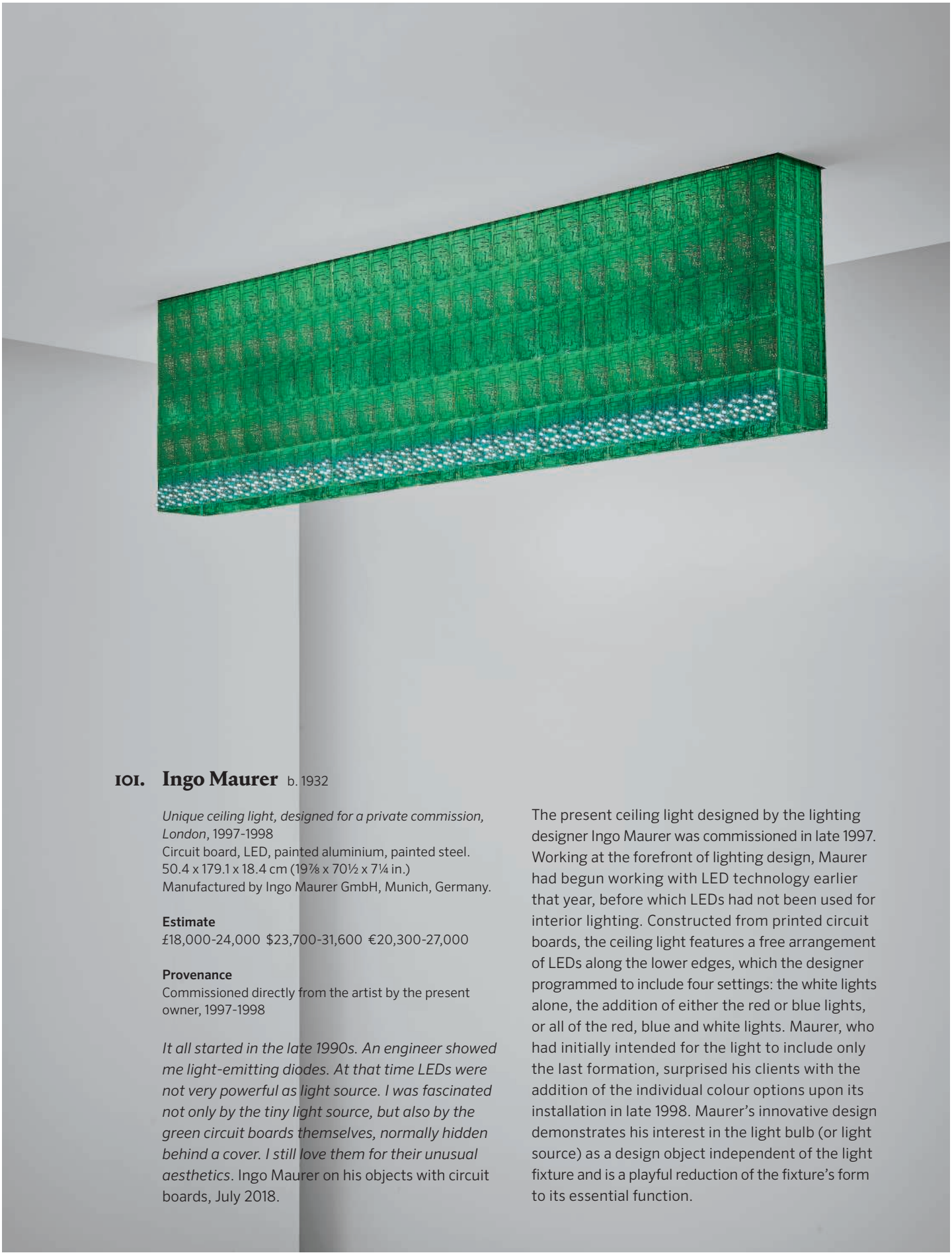
100. Ron Arad b. 1951

Blo-void 3, 2006
Polished and anodised aluminium, aluminium mesh.
79 x 127 x 61 cm (31⅛ x 50 x 24 in.)
Produced by the Gallery Mourmans, Maastricht, Netherlands. Number 1 from the edition of 6.
Incised *Ron Arad 1 / 6*.

Estimate
£45,000-65,000 $58,800-85,000 €50,600-73,000 ‡

Provenance
Barry Friedman, New York
Acquired from the above by the present owner, 2006

Literature
Ron Arad: The Dogs Barked, exh. cat., Phillips de Pury & Luxembourg, Zurich, 2006, n.p.



101. Ingo Maurer b. 1932

Unique ceiling light, designed for a private commission, London, 1997-1998
Circuit board, LED, painted aluminium, painted steel.
50.4 x 179.1 x 18.4 cm (19⅞ x 70½ x 7¼ in.)
Manufactured by Ingo Maurer GmbH, Munich, Germany.

Estimate
£18,000-24,000 $23,700-31,600 €20,300-27,000

Provenance
Commissioned directly from the artist by the present owner, 1997-1998

It all started in the late 1990s. An engineer showed me light-emitting diodes. At that time LEDs were not very powerful as light source. I was fascinated not only by the tiny light source, but also by the green circuit boards themselves, normally hidden behind a cover. I still love them for their unusual aesthetics. Ingo Maurer on his objects with circuit boards, July 2018.

The present ceiling light designed by the lighting designer Ingo Maurer was commissioned in late 1997. Working at the forefront of lighting design, Maurer had begun working with LED technology earlier that year, before which LEDs had not been used for interior lighting. Constructed from printed circuit boards, the ceiling light features a free arrangement of LEDs along the lower edges, which the designer programmed to include four settings: the white lights alone, the addition of either the red or blue lights, or all of the red, blue and white lights. Maurer, who had initially intended for the light to include only the last formation, surprised his clients with the addition of the individual colour options upon its installation in late 1998. Maurer's innovative design demonstrates his interest in the light bulb (or light source) as a design object independent of the light fixture and is a playful reduction of the fixture's form to its essential function.

102. Pierre Cardin b. 1922

Set of three ceiling lights, circa 1970
Coloured glass, mirrored glass, painted aluminium, aluminium.
Each: 78.3 cm (30⅞ in.) drop
Produced by Venini & C., Murano, Italy. Bracket of each impressed *venini s.a.s/MURANO/MADE IN ITALY* and *2, 6, 8* respectively.

Estimate
£10,000-15,000 $13,100-19,600 €11,200-16,900

Provenance
Private collection, Turin

Literature
'Oggetti utili e inutili', *Domus*, no. 488, July 1970, n.p., fig. 1
Franco Deboni, *Venini Glass: Its history, artists and techniques, Volume 1*, Turin, 2007, p. 253 for a similar example from the series
Franco Deboni, *Venini Glass, Catalogue 1921-2007, Volume 2*, Turin, 2007, fig. 300 for a table lamp from the series

103. Jacques Quinet 1918-1992

Coffee table, circa 1970
Lacquered wood, brass.
37 x 140.7 x 70.2 cm (14⅝ x 55⅜ x 27⅝ in.)

Estimate
£6,000-8,000 $7,800-10,500 €6,700-9,000 Ω

Provenance
Jean-Marc Lelouch, Paris
Acquired from the above by the present owner, 2012

Literature
Jacques Quinet, exh. cat., Galerie Arcanes, Paris, 2010, p. 9

104. Bruce McLean b. 1944

Unique console, 1987-1988
Terrazzo, iron.
Overall: 93.7 x 360 x 50.1 cm (36⅞ x 141¾ x 19¾ in.)
Largest: 93.7 x 224 x 36 cm (36⅞ x 88¼ x 14⅛ in.)
Smallest: 93.7 x 116.3 x 50.1 cm (36⅞ x 45¾ x 19¾ in.)

Estimate
£5,000-7,000 $6,500-9,100 €5,600-7,900

Provenance
Commissioned directly from the artist by the present owner

Literature
Jos Poodt, ed., *Bruce McLean: Where do you Stand?*, exh. cat., Museum voor Hedendaagse Kunst, Amsterdam, 1988, p. 9 for a similar example
Mel Gooding, *Bruce McLean*, Oxford, 1990, figs. 120-21 for a similar example

105. Ettore Sottsass, Jr. 1917-2007

Plate, circa 1958
Enamelled copper.
28 cm (11 in.) diameter
Manufactured by Bucci, Pesaro for Galleria Il Sestante, Milan, Italy. Underside impressed *IL SESTANTE*.

Estimate
£12,000-18,000 $15,700-23,500 €13,500-20,200

Provenance
Private collection, Turin

Literature
Ettore Sottsass: Smalti, exh. cat., Istituto Italiano di Cultura, Paris, 2018, pp. 29-30

106. Ettore Sottsass, Jr. 1917-2007

Plate, circa 1958
Enamelled copper.
30 cm (11¾ in.) diameter
Manufactured by Bucci, Pesaro for Galleria Il Sestante, Milan, Italy. Underside impressed *IL SESTANTE*.

Estimate
£12,000-18,000 $15,700-23,500 €13,500-20,200

Provenance
Private collection, Turin

Literature
'Smalti su rame', *Domus* , no. 382, January 1961, n.p.
Ettore Sottsass: Smalti, exh. cat., Istituto Italiano di Cultura, Paris, 2018, p. 31

107. Ettore Sottsass, Jr. 1917-2007

'Simbolo della calma' plate, circa 1958
Enamelled copper.
24.5 cm (9⅝ in.) diameter
Manufactured by Bucci, Pesaro for Galleria Il Sestante, Milan, Italy. Underside signed *SOTTSASS / SESTANTE*.

Estimate
£10,000-15,000 $13,100-19,600 €11,200-16,900

Provenance
Private collection, Italy

Literature
'Smalti su rame', *Domus*, no. 382, January 1961, n.p.
Hans Höger, *Ettore Sottsass Jun. Designer, Artist, Architect*, Tübingen, 1993, p. 159
Fulvio Ferrari, *Sottsass: 1000 Ceramics*, Turin, 2017, p. 40
Ettore Sottsass: Catalogo ragionato dell'archivio 1922-1978, exh. cat., CSAC, Parma, 2017, p. 230

Σ 108. Ettore Sottsass, Jr. 1917-2007

Sideboard, circa 1962
East Indian rosewood-veneered wood, Indian rosewood, stained wood, brass.
76.2 x 177.9 x 46 cm (30 x 70 x 18⅛ in.)
Manufactured by Poltronova, Agliana, Italy.

Estimate
£25,000-35,000 $32,700-45,700 €28,100-39,300

Provenance
Private collection, Milan

Literature
'Per chi deve scegliere mobili di serie', *Domus*, no. 407, October 1963, p. d/165
Hans Höger, *Ettore Sottsass Jun. Designer, Artist, Architect*, Tübingen, 1993, p. 79

109. Ettore Sottsass, Jr. 1917-2007

Rare set of two vases and one dish, from the 'Orsete' series, circa 1974
Coloured glass.
Largest: 31 cm (12¼ in.) high
Manufactured by Vistosi, Murano, Italy. Each with label *MURANO/AU/MADE IN ITALY*.

Estimate
£8,000-12,000 $10,500-15,700 €9,000-13,500

Provenance
Private collection, Marche

Literature
Daniel Rozensztroch, 'L'abitazione del collezionista', *Interni*, no. 365, November 1986, p. 6
Luca Massimo Barbero, *Ettore Sottsass: The glass*, Milan, 2017, p. 194

110. Ettore Sottsass, Jr. 1917-2007

Early 'Ultrafragola' mirror, from the series 'Mobili Grigi', designed 1969, produced circa 1970
Acrylic, neon, mirrored glass, painted plywood.
191.5 x 101.5 x 13.5 cm (75⅜ x 39⅞ x 5⅜ in.)
Manufactured by Poltronova, Agliana, Italy.

Estimate
£5,000-7,000 $6,500-9,100 €5,600-7,900

Provenance
Private collection, Rome

Literature
'Proposte', *Domus*, no. 488, July 1970, n.p.
Barbara Radice, *Ettore Sottsass: A Critical Biography*, London, 1993, p. 135
Hans Höger, *Ettore Sottsass Jun. Designer, Artist, Architect*, Tübingen, 1993, p. 91
Fulvio and Napoleone Ferrari, *Light: Lamp 1968-1973: The New Italian Design*, Turin, 2002, figs. 147-48
Beppe Finessi, 'Design Italia 1928-2016: 100 Record', *Domus*, no. 1000, March 2016, p. 151

The present model 'Ultrafragola' mirror was designed by Ettore Sottsass Jr. as part of a series, 'I Mobili Grigi', first exhibited in 1970 at the Eurodomus, Milan. The present lot was made from a carved wood frame and belongs to the first series of mirrors realised by Poltronova before 1971. Examples of the 'Ultrafragola' mirror executed after this date instead feature a metal structure, which was introduced to create a more sinuously curved form.

III. Ettore Sottsass, Jr. 1917-2007

Pair of 'Rocchetto' side tables, circa 1965
Teak, painted wood.
Each: 44 cm (17⅜ in.) high, 44 cm (17⅜ in.) diameter
Manufactured by Poltronova, Agliana, Italy.

Estimate
£6,000-8,000 $7,800-10,500 €6,700-9,000

Provenance
Private collection, Milan

Literature
'Ettore Sottsass jr.: una stanza da letto', *Domus*, no. 426, May 1965, p. 55
'Ettore Sottsass Jr.: Mobili 1965 per Poltronova', *Domus*, no. 433, December 1965, p. 42
Milco Carboni, *Ettore Sottsass Jr. '60 -' 70*, exh. cat., FRAC Centre, Orléans, 2006, pp. 88-89

112. Ettore Sottsass, Jr. 1917-2007

Confectionery dish, model no. 194, circa 1972
Glazed terracotta.
Each: 7 x 27.1 x 15.2 cm (2¾ x 10⅝ x 5⅞ in.)
Manufactured by Bitossi, Montelupo Fiorentino for Galleria Il Sestante, Milan, Italy. Underside with partial signature.

Estimate
£5,000-7,000 $6,500-9,100 €5,600-7,900

Provenance
Private collection, Turin

Literature
Ettore Sottsass jr., 'Nuove ceramiche di serie', *Domus*, no. 345, August 1958, p. 46
'In un arredamento, composizione di pareti', *Domus*, no. 358, September 1959, p. 13
Fernanda Pivano, 'Ettore Sottsass, Ceramiche dal 1955 al 1970', *Domus*, no. 749, May 1993, p. 68
Fulvio Ferrari, *Ettore Sottsass Tutta la Ceramica*, Turin, 1996, p. 87
Fulvio Ferrari, *Sottsass: 1000 Ceramics*, Turin, 2017, pp. 70, 74, 327

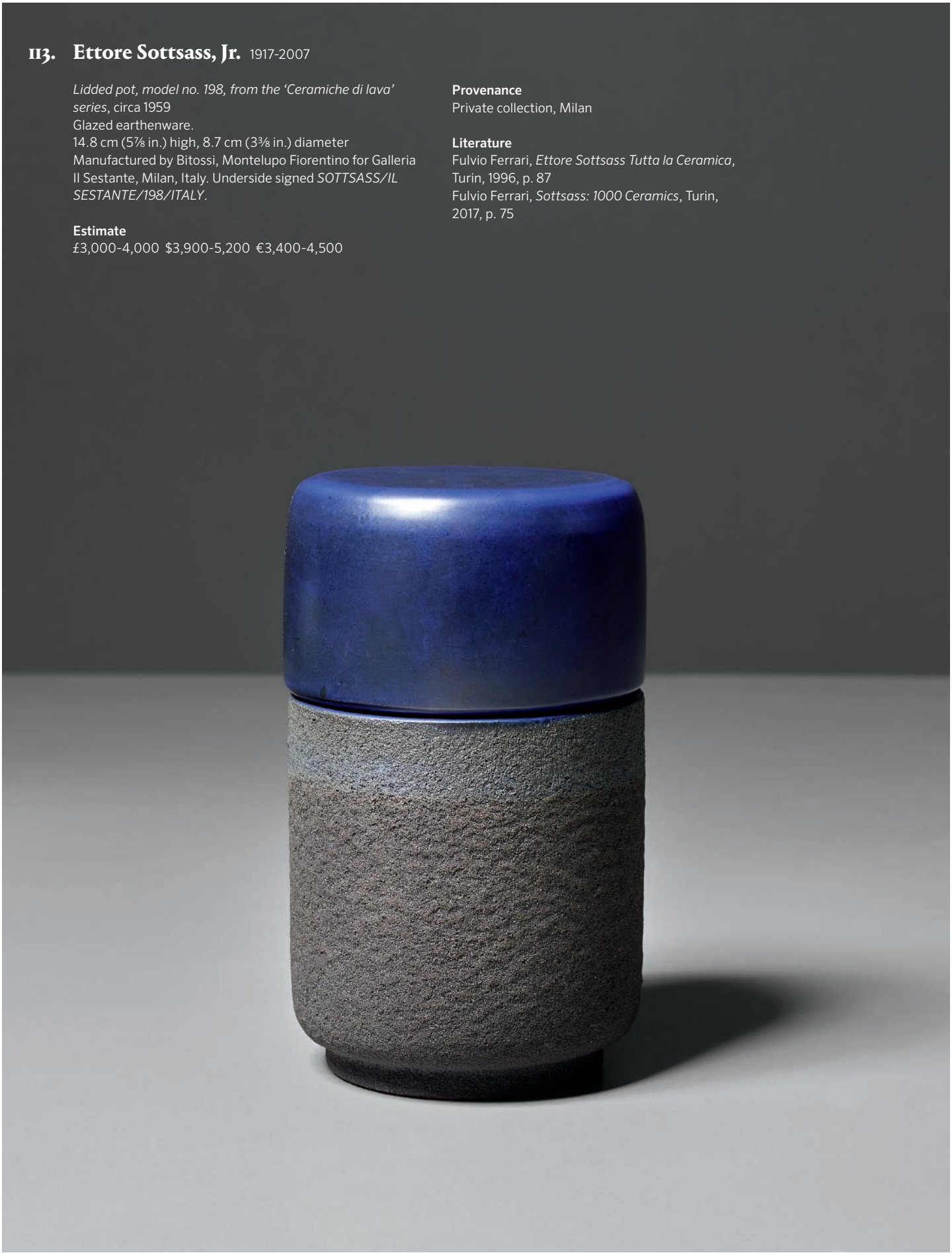
113. Ettore Sottsass, Jr. 1917-2007

Lidded pot, model no. 198, from the 'Ceramiche di lava' series, circa 1959
Glazed earthenware.
14.8 cm (5⅞ in.) high, 8.7 cm (3⅜ in.) diameter
Manufactured by Bitossi, Montelupo Fiorentino for Galleria Il Sestante, Milan, Italy. Underside signed *SOTTSASS/IL SESTANTE/198/ITALY*.

Estimate
£3,000-4,000 $3,900-5,200 €3,400-4,500

Provenance
Private collection, Milan

Literature
Fulvio Ferrari, *Ettore Sottsass Tutta la Ceramica*, Turin, 1996, p. 87
Fulvio Ferrari, *Sottsass: 1000 Ceramics*, Turin, 2017, p. 75



114. Ettore Sottsass, Jr. 1917-2007

Vase, model no. Y34, from the 'Yantra di Terracotta' series, circa 1969
Glazed earthenware.
35.9 x 26.5 x 11.5 cm (14⅛ x 10⅜ x 4½ in.)
Distributed by Design Centre, Milan, Italy.
Underside signed with *Sottsass/Y / 34*.

Estimate
£2,000-3,000 $2,600-3,900 €2,200-3,400

Provenance
Private collection, Ferrara

Literature
Albrecht Bangert, *Italian Furniture Design: Ideas Styles Movements*, Munich, 1988, p. 175
'Ettore Sottsass Ceramiche dal 1955 al 1970', *Domus*, no. 749, May 1993, p. 73
Hans Höger, *Ettore Sottsass Jun. Designer, Artist, Architect*, Tübingen, 1993, p. 176
Fulvio Ferrari, *Ettore Sottsass Tutta la Ceramica*, Turin, 1996, p. 25
Fulvio Ferrari, *Sottsass: 1000 Ceramics*, Turin, 2017, p. 152

115. Ettore Sottsass, Jr. 1917-2007

Vase, model no. Y/32, from the 'Yantra' series, circa 1969
Glazed earthenware.
24.9 x 33 x 18 cm (9¾ x 12⅞ x 7⅛ in.)
Distributed by Design Centre, Milan, Italy.
Underside signed *SOTTSASS/Y/32*.

Estimate
£2,000-3,000 $2,600-3,900 €2,200-3,400

Provenance
Private collection, Germany

Literature
Albrecht Bangert, *Italian Furniture Design: Ideas Styles Movements*, Munich, 1988, p. 174
'Ettore Sottsass Ceramiche dal 1955 al 1970', *Domus*, no. 749, May 1993, p. 73
Hans Höger, *Ettore Sottsass Jun. Designer, Artist, Architect*, Tübingen, 1993, p. 174
Fulvio Ferrari, *Sottsass: 1000 Ceramics*, Turin, 2017, p. 149

116. Ettore Sottsass, Jr. 1917-2007

Fruit dish, model no. 606 and ashtray, variant of model no. 604, circa 1962
Glazed earthenware.
Largest: 12.2 cm (4¾ in.) high, 28.6 cm (11¼ in.) diameter
Manufactured by Bitossi, Montelupo Fiorentino for Galleria Il Sestante, Milan, Italy. Underside signed *604/IL•SESTANTE/SOTTSASS* and *606•IL•SESTANTE•SOTTSASS* respectively.

Estimate
£4,000-6,000 $5,200-7,800 €4,500-6,700

Provenance
Private collection, Milan

Literature
Fulvio Ferrari, *Sottsass: 1000 Ceramics*, Turin, 2017, p. 91

117. Ettore Sottsass, Jr. 1917-2007

'Sun Carpet' rug, 1996
Wool, silk.
209 x 165 cm (82¼ x 64⅞ in.)
Produced for Namaste Design GmbH, Munich, Germany.
Number 4 from the edition of 12. Reverse with brass medallion impressed *ETTORE SOTTSASS/"SUN CARPET"/ YEAR 1996/LIMITED EDITION/NO 4 OF 12*.

Estimate
£3,000-5,000 $3,900-6,500 €3,400-5,600

Ettore Sottsass Jr. and Renzo Brugola.

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Courtesy of the Brugola family.

The Collection of Renzo Brugola

Renzo and Ettore

From my memory, the relationship between Ettore Sottsass Jr. and my father had always existed. Ettorino was considered a part of the family, and as with the other members of my family, I took his presence for granted. So now I find it difficult to recall when and how the two met each other. It is certain, however, that my father embraced the Milanese *movida* during the post-war period, which was an effervescent moment filled with ideas about the possibility of building a new future. During this period, my father frequented the bar Jamaica in Brera, Milan, where he gathered with workers, artisans, journalists, intellectuals and artists, some of whom would write the history of post-war art. Despite their many different backgrounds, they would all sit together around a table playing cards and discussing anything and everything. It was in this context that my father and Sottsass met.

Their friendship expanded to their families. I remember being told stories of evenings spent in Ettore and Nanda's (Fernanda Pivano) house, along with writers, artists, and engineers (Ettore was working for Olivetti at that time, developing the prototype for their typewriter). I also remember parties they had in my father's workshop, his second home, which was conceived by Ettore as an open space with a central skylight and load-bearing perimeter walls. The world of Sottsass fascinated my father, who saw it as an opportunity to experience the world outside of Lissone.

While growing up in the 1970s, I remember occasional stories related to my father and Sottsass' professional and personal association, but without any particularly defining moments, until the day my father came home with a new project: Memphis. My mother was terrified because following a challenging period, our circumstances had begun to improve and so, the idea of my father becoming involved in a new, uncertain project, in order to fulfill his own creative pursuits… In short, it was a difficult decision for my family.

However, Renzo, my father, perhaps fascinated by Ettore or by the possibility of creating new types of furniture, or simply because he understood the uniqueness of the project, began this new adventure. In 1981 he became one of the four founding members of Memphis. From that period, I remember the meetings in my father's workshop with the youngsters of the studio Sottsass Associati (which included designers such as Michele De Lucchi and Aldo Cibic), discussing their project. Such conversations often involved the practicalities of realising their highly imaginative designs ('it is beautiful, but it doesn't stand'). I also remember Barbara's visits and the first Memphis collection (there was not a 'traditional' piece of furniture, all coloured, strange, unconventional).

When I told my father that I would like to have some of the pieces exhibited, his face brightened into a smile. The idea that his son, an engineer, appreciated this furniture and therefore the decision he had once made with Ettore, was of great satisfaction for him.

The relationship between Ettore and my father was revived. Part of the same vision, they were changing the shape of furniture and leaving an enduring mark in the world of design. Following Memphis, Ettore and my father continued to collaborate on other commissions and their bond never stopped growing. My father never missed an exhibition opening of Sottsass' work and, when possible, he always wanted to realise Ettore's projects. The loss of Ettore was immensely painful for my father. Their ages had advanced and now his friend of so many adventures was gone. Ettore remained in my father's heart until his last days, he never stopped remembering, commemorating and enhancing his skills as an artist, unique of his kind. It was a beautiful friendship.

Barnabò Brugola

Property from the Collection of Renzo Brugola

0♦ 118. Ettore Sottsass, Jr. 1917-2007

Prototype 'Commode column', circa 1963
Oak-veneered wood, oak, maple-veneered wood, painted maple-veneered wood, painted wood, painted steel.
218.2 x 50 x 50.2 cm (85⅞ x 19⅝ x 19¾ in.)
Executed by Renzo Brugola, Lissone, Italy.
Together with original early preparatory sketch.

Estimate
£130,000-180,000 $170,000-235,000 €146,000-202,000

Provenance
Renzo Brugola, Lissone
Thence by descent

Literature
'Elementi per una esposizione di mobili', *Domus*, no. 405, August 1963, p. 28 for a similar example
'Ettore Sottsass jr.: una stanza da letto', *Domus*, no. 426, May 1965, pp. 52, 55 for similar examples
'In a living-room', *Domus,* no. 446, January 1967, p. 24 for a similar example
Hans Höger, *Ettore Sottsass Jun. Designer, Artist, Architect*, Tübingen, 1993, pp. 77, 86 for similar examples
Milco Carboni, *Ettore Sottsass Jr. '60-'70*, exh. cat., FRAC Centre, Orléans, 2006, p. 88 for a similar example

Ettore Sottsass Jr.
The Tower Furniture

The idea of the multifunctional tower furniture first appeared in Ettore Sottsass Jr.'s work in the early sixties. He introduced the design into his interiors for Casa Tchou, Milan in 1960 and subsequently developed it for 'La casa abitata', an exhibition held in Palazzo Strozzi, Florence in March 1965. For the exhibition, which was financed by Poltronova, Sottsass designed a domestic interior comprising two tall wooden towers framing a bed in the centre of the room. These two towers featured related formal characteristics to the present model 'Commode column', namely their composite shelving and multi-coloured grid frames.

Amongst the most notable of Sottsass' designs of the sixties, these works illustrate the considerable contribution of Renzo Brugola, whose carpentry workshop was based in Lissone, near Milan. The collaboration between the designer and the carpenter continued to develop for over forty years and together they realised a significant number of prototypes and furnishings.

The tower furniture, continually enriched with new forms and meanings, became Sottsass' preferred vehicle to communicate the evolution of his thoughts and the resulting design language. The iconic, totemic piece, conceived by Sottsass as a mysterious domestic deity, would characterise both his current and future work, beginning with Poltronova and continuing through his collaboration with Alchimia and Memphis in the 1970s and 1980s. Such works would eventually become part of the most important galleries and museum worldwide including the Metropolitan Museum of Art, New York and the Centre Georges Pompidou, Paris.

Arch. Milco Carboni

Ettore Sottsass Jr., Preparatory drawing of a similar example of the model.
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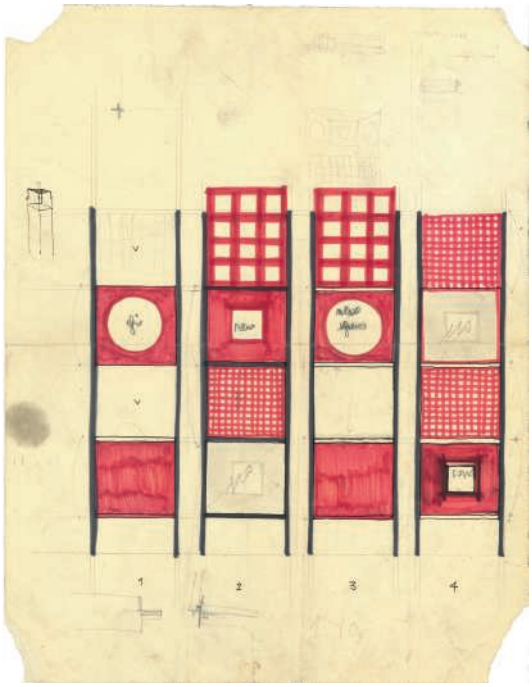
/ Courtesy of the Brugola family.



Property from the Collection of Renzo Brugola

119. Ettore Sottsass, Jr. 1917-2007

Prototype table, circa 1996
Plastic-laminated wood, brass.
74.5 x 150.4 x 120.4 cm (29⅜ x 59¼ x 47⅜ in.)
Executed by Renzo Brugola, Lissone, Italy.

Estimate
£4,000-6,000 $5,200-7,800 €4,500-6,700

Provenance
Renzo Brugola, Lissone
Thence by descent

Property from the Collection of Renzo Brugola

120. Ettore Sottsass, Jr. 1917-2007

Pair of 'Califfo' divans, circa 1962
Painted wood, fabric, steel.
Each: 61.5 x 200 x 80 cm (24¼ x 78¾ x 31½ in.)
Manufactured by Poltronova, Agliana, Italy.

Estimate
£8,000-12,000 $10,500-15,700 €9,000-13,500

Provenance
Renzo Brugola, Lissone
Thence by descent

Literature
'Ettore Sottsass jr.: una stanza da letto', *Domus*, no. 426, May 1965, p. 55
Domus, no. 433, December 1965, n.p. for an advertisement
'In a living-room', *Domus*, no. 446, January 1967, pp. 23-27
Giuliana Gramigna, *Repertorio 1950/1980*, Milan, 1985, p. 203
Hans Höger, *Ettore Sottsass Jun. Designer, Artist, Architect*, Tübingen, 1993, p. 79

Property from the Collection of Renzo Brugola

o 121. Ettore Sottsass, Jr. 1917-2007

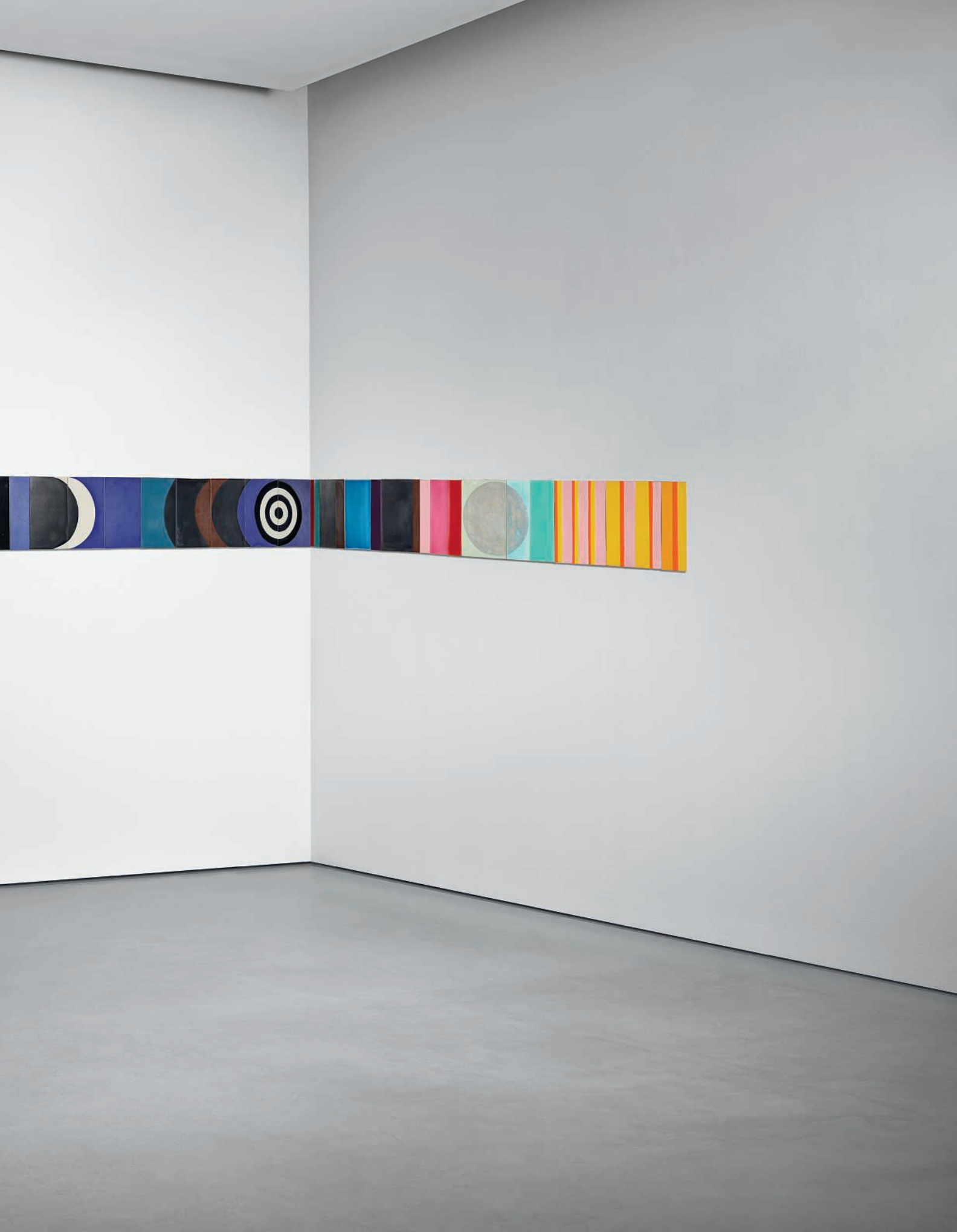
Important frieze, circa 1965
Glazed earthenware.
30 x 710 x 0.7 cm (11¾ x 279½ x 0¼ in.)
Produced by Bitossi, Montelupo Fiorentino, Italy.

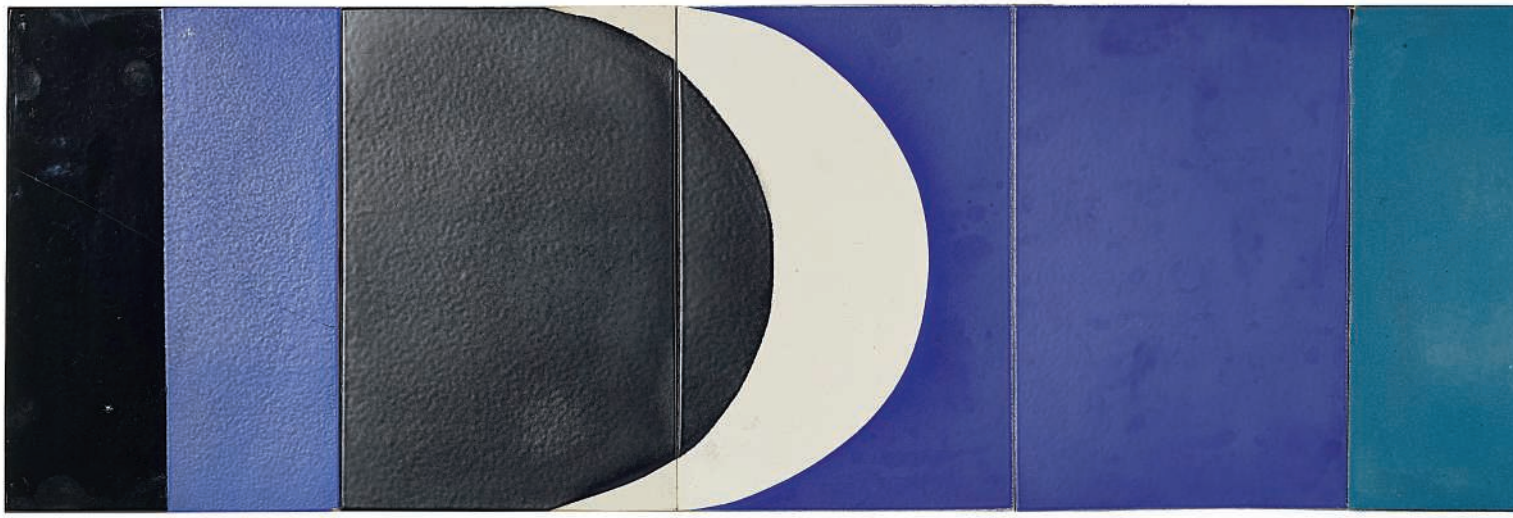
Estimate
£130,000-180,000 $171,000-237,000 €146,000-203,000

Provenance
Renzo Brugola, Lissone
Thence by descent

Exhibited
'La casa abitata', Palazzo Strozzi, Florence,
6 March-25 April 1965

Literature
'Ettore Sottsass jr.: una stanza da letto', *Domus*, no. 426, May 1965, illustrated pp. 52-3, 55
Fernanda Pivano, *C'era una volta un beat. L'avventura degli anni '60*, Milan, 1988, illustrated p. 102
Hans Höger, *Ettore Sottsass Jun. Designer, Artist, Architect*, Tübingen, 1993, illustrated p. 86
Milco Carboni, *Ettore Sottsass Jr. '60-'70*, exh. cat., FRAC Centre, Orléans, 2006, illustrated pp. 88-89





Colour-Light Colour-Space

by Marina Vignozzi Paszkowski

The idea that the main embryos of expression are born from the qualities of different surfaces is illustrated by the 'long and passionate exercise of Sottsass as a ceramist, meticulous calibrator of thicknesses, opacities and transparencies of colours'. (Santini, 'Le pitture di Ettore Sottsass 1963-64', *Domus*, no. 420, 1964, pp. 36-38). Within the specifics of this instance, the choice to use ceramic tiles for a panel represents a sort of suspension of his creative process: it is ceramic-painting-structure. Sottsass' research extends to the most disparate areas, whilst maintaining a uniform stylistic language. It is no coincidence that Sottsass spent many of his days with ironmongers, carpenters, glass blowers and ceramists, in a constant quest to understand 'what could happen if the emptiness, the empty space, the solid idea of empty space were cut in pieces by the presence of lines, surfaces, any type of trajectories and matter, including the light inside the solid of emptiness' (Sottsass, *Scritto di notte*, 2010, p. 130).

His experimental studies of structure and colour help find solutions to the recurring issue of decoration: colour, light and symbols are not decorative elements, but also act as structure. 'The light that enters a room doesn't get lost in an empty space', it is captured and modulated by the gloss and matt ceramic tiles. Colour becomes the main source of atmospheric coordination within an environment (Santini, 'Introduzione a Sottsass', *Zodiac*, 1963). Following this approach, Sottsass in his proposal for the Florentine exhibition 'La casa abitata', presents his idea of 'habitability' with an 'invented and enclosed bedroom, designed to generate maximum tension, all of which is supported by a precious and highly calibrated balance between colour-light and colour-space' (Masini 1965, pp. 50-51).

The 'Camera da letto' (Bedroom) or 'Stanza dell'amore' (Room of Love), as it was originally called before it was censored by the Florentine Curia, is a habitable room, 'it's an environment controlled in every detail, but it is also a declaration of intentions' to be diffused through the written introduction (from the Kama Sutra) and the accompanying photographs. (Carboni 2017, p.110). It is a conceptual guideline to encourage reflection by its users and others.

For Sottsass, love, the idea of making love is 'consciously the centre of life' and, despite any judgments, he will continue 'to design miserable bedrooms of a disgusting pink for young ladies, with pictures that look like sweets; a failed sexual symbol, among few rows of ceramics made in an attempt to bring inside the room, inside love, those things that we see in the sky, those lights that keep on changing as time passes; I will continue to create some miserable bedrooms and put perfumes and flowers and books and a table to make drawings to suggest another way to live, hoping that the way young people make love one day will win over all the hate and all the pain' (*La casa*, 1965, p. 231).

The Frieze, comprised of 35 tiles, with polychrome glaze, is presumably from Sottsass' 'Camera da letto' (Bedroom), designed for 'La casa abitata', an exhibition held in Palazzo Strozzi, Florence in the spring of 1965. The present lot appears to be a portion of the frieze, installed around the room. The vertical sequel of the tiles (parallel bands and chromatic scales) create a dynamic composition punctuated by emblematic roundels and symbols: 'large suns and moons (positioned) right at the top, which appeared to him as a metaphor of individual achievement and strange solar ghosts as a metaphor for the evolution of life'. These elements, following Sottsass' trip to India, 'became culturally rich symbols, filled with memory: the wheel of the life of Buddha, and the mandala...' (Pivano, *Lui (Sottsass) e gli ornamenti per le donne*, 1964).

Sottsass included these colourful forms and modules in many of his studies of paintings, carpets and panels for his interior furnishings, such as the redecoration of his apartment in Via Cappuccio, in the one of the two youngsters and in the interior for his friend Alfredo Gaio all between 1958 and 1959. Among this repertoire, we must include the frieze he designed for the atrium of the XII Triennale, Milan in 1959, his unrealised project for the house of Aldo Londi, and the present lot, which later hung in Renzo Brugola's workshop (Pivano 1976, p. 102). Through painting, Sottsass gives ritual significance to his environments and objects. He uses ancient emblems and symbols to describe contemporary experiences whilst being confronted by the new language of Pop Art. Visual evocations, metaphors of life for a man seeking identity, symbols of his desperate desire to engage with mystery. This is the man who inhabits Sottsass' architecture and here, the idea behind the conception of a sequence of ceramics reproducing the firmament with its suns, moons, horizons, pastures of death and a beautiful spring day.

A 'Fresco of Tiles'

by Fulvio Ferrari

Florence, 1965. In the city universally recognised as the Italian capital of antiques dealers, Giovanni Michelucci, president of the 'Biennale degli Interni di Oggi', organises the exhibition 'La Casa Abitata'. The catalogue outlines his ambitions: 'to reunite the conflict between the new configuration of the world, life and the relationships between men, created by the emerging needs of the so called 'mid cult' (mass culture), and by the industrial and technological civilisation, from the dilation of known spatial dimensions which deface contemporary living and threaten an ever terrifying transformation of the future, together with the need for mankind to find at least one hope for continuity within its own dimension'.

The exhibition program required each architect to design a fully-liveable room, fully equipped with towels in the bathrooms, pots in the kitchens, pyjamas in the wardrobes. The multi-faceted architect Ettore Sottsass Jr., who never ceased to surprise for his almost endless vernacular, was invited to participate, alongside Vico Magistretti, Achille Castiglioni, Angelo Mangiarotti, Vittorio Gregotti and others.

Group picture taken in Renzo Brugola's workshop illustrating the present lot, Lissone, 21 January 1967.

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His interior was called 'Camera da letto' and indeed comprised a bed, wardrobes, a sofa and side tables, bedside tables, columns and ceramics. It also contained an unusual and long 'fresco of tiles', which, as visual representation, brings us straight to what he will write about himself in his self-financed illustrated book (*Super Cahier* 1966) a year after the exhibition in which these ceramic elements were first shown.

'Architect decorator, hypothetical colourist and potential builder of villas, private houses, places of idleness, pleasure and leisure, terrible designer of buildings and places for public assemblies, enemy of barracks, ministries, moralisation centres in general and similar, general lover of peace and smile, a man of little seriousness and reliability, respectful lover of death, has only built for friends, no collector nor museums have ever bought him, he has never taught, nor directed any association or club, nothing. He greets and send his regards…'. In this context, it is perfectly clear how the 'Camera da letto' became within the Florentine exhibition a more poetic 'Room for Love'; Sottsass writes 'inspired by the Kama Sutra, the antique Indian book on the art of making love – and Indians knew how to make love'. The room vibrates with desire, it is designed 'around true love, the one that is made in bed, embracing one other, momentarily gasping a breath which comes from nowhere, from the origin of life'.

Soon after in his text, he perfectly explains the meaning of the long 'fresco of tiles', which he describes as 'row of ceramics'. 'It is the visual instruments placed high on the walls, where it meets the ceiling, it evokes the oblivion of time and connects the moon, and all of the emblematic lunar phases, all of the skies, more or less dark or blue, to the Room of Love'.

A short time before all of this, Mina, an Italian singer, topped the charts with the song 'Il cielo in una stanza'. Nothing can more successfully underline the intuition and harmony within arts, of Art, than the wonderful coincidence translated into music with lyrics that talk of "rooms that no longer have walls, lilac ceilings that no longer exist, of sky above us'. Ettore's 'Row of ceramic' has discarded the walls of architecture to reach the ineffable, an attempt to and hope that the way young people make love one day will win over all the hate and all the pain': a project of Architecture of Life.

Property from the Collection of Renzo Brugola

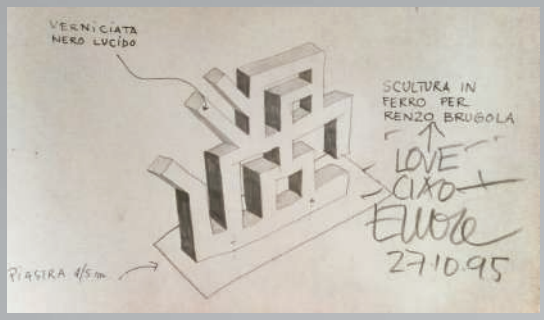
122. Ettore Sottsass, Jr. 1917-2007

'Miss, don't you like caviar?' armchair, circa 1987
Painted wood, chromium-plated steel.
81 x 53 x 54 cm (31⅞ x 20⅞ x 21¼ in.)
Executed by Renzo Brugola, Lissone, Italy. Distributed by Blum Helman Gallery, New York, United States.

Estimate
£1,000-1,500 $1,300-2,000 €1,100-1,700

Provenance
Renzo Brugola, Lissone
Thence by descent

Literature
Barbara Radice, *Ettore Sottsass: A Critical Biography*, London, 1993, p. 209
Hans Höger, *Ettore Sottsass Jun. Designer, Artist, Architect*, Tübingen, 1993, pp. 108, 111



Ettore Sottsass Jr., Preparatory drawing of the present sculpture made for Renzo Brugola, 1995, pencil on paper.
©ADAGP, Paris and DACS, London 2018. / Courtesy of the Brugola family.

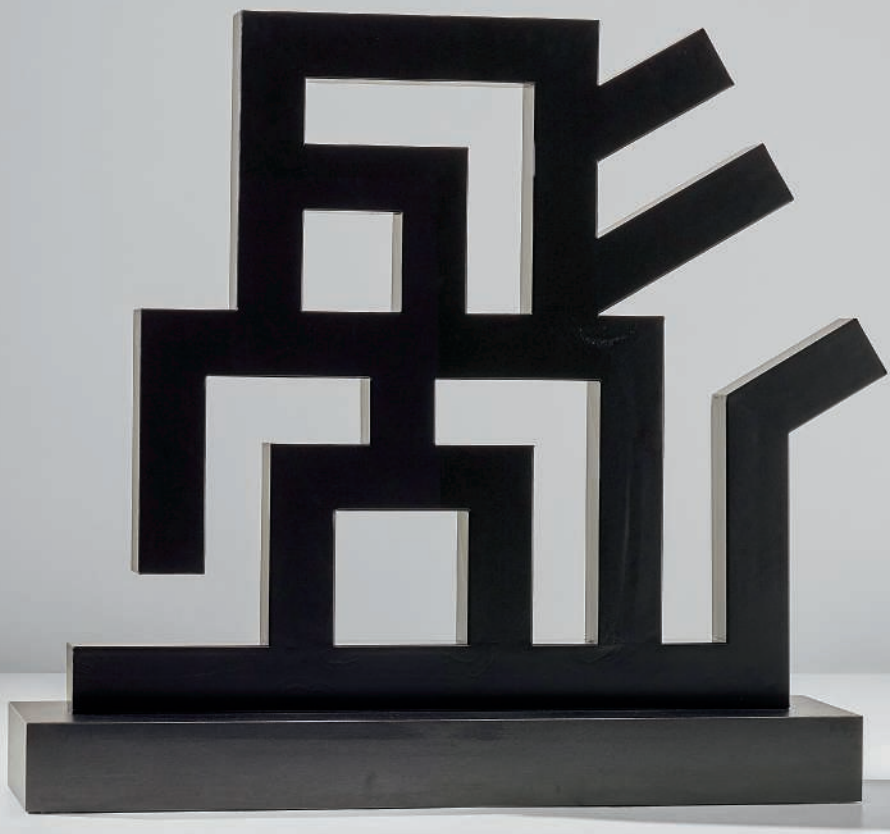
Property from the Collection of Renzo Brugola

123. Ettore Sottsass, Jr. 1917-2007

Unique sculpture, circa 1995
Painted iron, plastic laminated wood.
94 x 101 x 28 cm (37 x 39¾ x 11 in.)

Estimate
£4,000-6,000 $5,200-7,800 €4,500-6,700

Provenance
Gifted by the artist to Renzo Brugola
Thence by descent



Property from the Collection of Renzo Brugola

124. Ettore Sottsass, Jr. 1917-2007

Early 'Park Lane' coffee table, circa 1981
Plastic-laminated wood, fiberglass, resin.
39.2 x 89 x 89 cm (15⅜ x 35 x 35 in.)
Executed by Renzo Brugola, Lissone, Italy.

Estimate
£1,800-2,400 $2,400-3,200 €2,000-2,700

Provenance
Renzo Brugola, Lissone
Thence by descent

Literature
Memphis Milano, Milan, 1984, n.p.
Barbara Radice, *Memphis: research, experiences, results, failures and successes of new design*, London, 1984, p. 177

Renzo Brugola was one of the four founding partners of Memphis when it formed in 1981. Brugola produced all of Memphis' early pieces. The present model 'Park Lane' coffee table and the following lots 127-128 are each examples from this early production.

Property from the Collection of Renzo Brugola

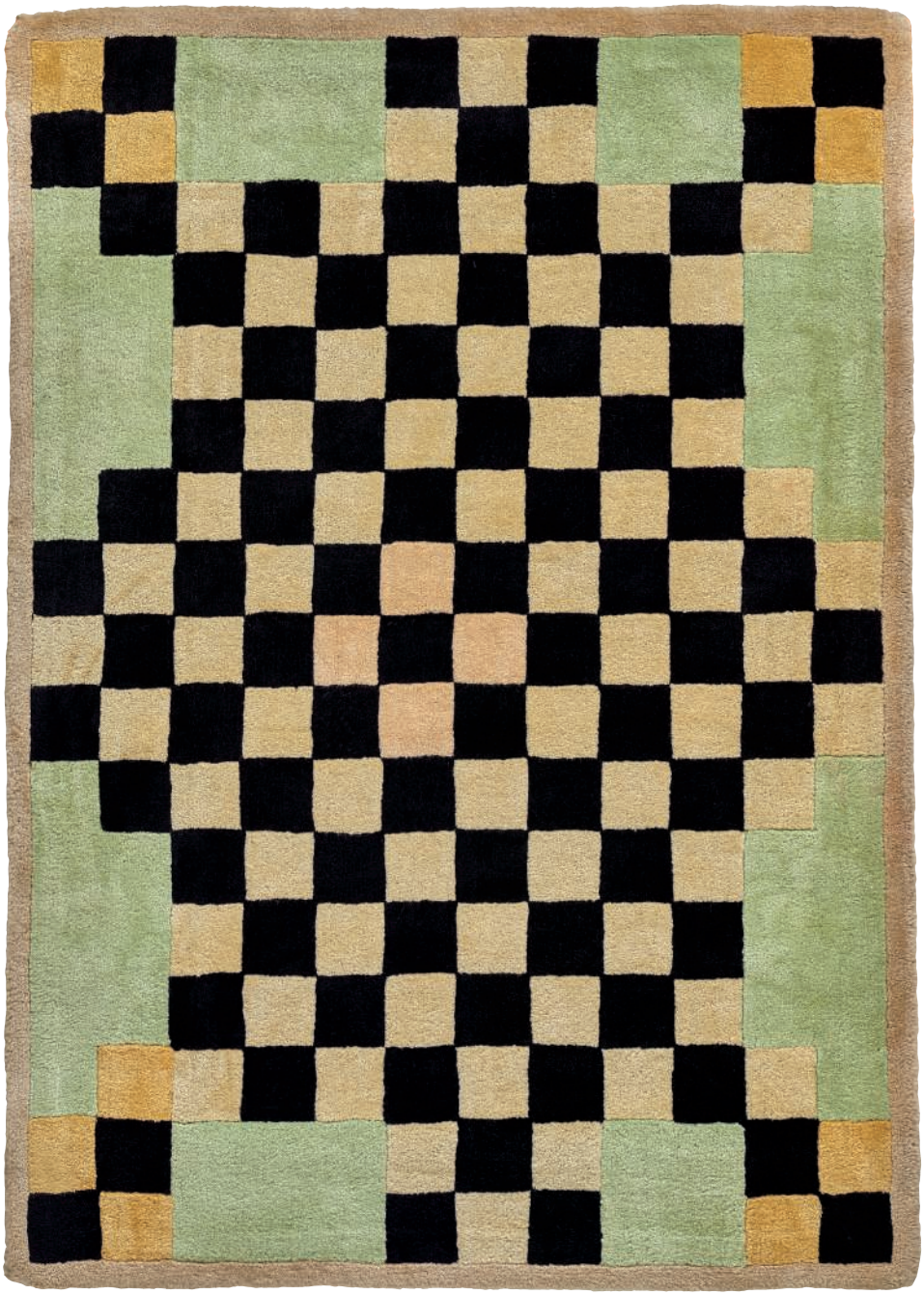
125. Michele de Lucchi b. 1951

Set of four 'First' chairs, circa 1983
Painted wood, painted tubular steel.
Each: 91 x 68 x 47 cm (35⅞ x 26¾ x 18½ in.)

Estimate
£1,200-1,800 $1,600-2,400 €1,300-2,000

Provenance
Renzo Brugola, Lissone
Thence by descent

Literature
Memphis Milano, Milan, 1984, n.p.
Barbara Radice, *Memphis: research, experiences, results, failures and successes of new design*, London, 1984, pp. 139, 175
Ettore Sottsass and Albrecht Bangert, *Design Anni Ottanta*, Florence, 1990, p. 23
Barbara Radice, *Ettore Sottsass: A Critical Biography*, London, 1993, p. 225



Property from the Collection of Renzo Brugola

126. Ettore Sottsass, Jr. 1917-2007

Carpet, 1990s
Wool.
182.5 x 129.5 cm (71⅞ x 50⅞ in.)

Estimate
£3,000-5,000 $3,900-6,500 €3,400-5,600

Provenance
Renzo Brugola, Lissone
Thence by descent

Property from the Collection of Renzo Brugola

127. Ettore Sottsass, Jr. 1917-2007

Pair of early 'Mimosa' side tables, circa 1981
Plastic-laminated wood, glass.
Each: 42.2 x 42.2 x 42.2 cm (16⅝ x 16⅝ x 16⅝ in.)
Executed by Renzo Brugola, Lissone, Italy.

Estimate
£1,400-2,400 $1,800-3,200 €1,600-2,700

Provenance
Renzo Brugola, Lissone
Thence by descent

Literature
Memphis Milano, Milan, 1984, n.p.
Hans Höger, *Ettore Sottsass Jun. Designer, Artist, Architect*, Tübingen, 1993, p. 101

Property from the Collection of Renzo Brugola

128. Ettore Sottsass, Jr. 1917-2007

Two early 'Hyatt' side tables, circa 1981
Briar-veneered wood, nickel-plated tubular metal, nickel-plated metal.
Each: 43.2 cm (17 in.) high, 43 cm (16⅞ in.) diameter
Executed by Renzo Brugola, Lissone, Italy.

Estimate
£700-900 $910-1,200 €790-1,000

Provenance
Renzo Brugola, Lissone
Thence by descent

Literature
Memphis Milano, Milan, 1984, n.p.
Hans Höger, *Ettore Sottsass Jun. Designer, Artist, Architect*, Tübingen, 1993, p. 101

Property from the Collection of Renzo Brugola

129. Ettore Sottsass, Jr. 1917-2007

'Hsing' and 'Rocchetto' vases, designed 1961-1968, executed 1982-1988
Glazed earthenware.
Largest: 16.8 cm (6⅝ in.) high, 27.4 cm (10¾ in.) diameter
Produced by Galleria Il Sestante, Milan, Italy.
Signed E.SOTTSASS/AS/1988 and IL SESTANTE/SOTTSASS respectively.

Estimate
£800-1,200 $1,000-1,600 €900-1,300

Provenance
Renzo Brugola, Lissone
Thence by descent

Literature
Fulvio Ferrari, *Sottsass: 1000 Ceramics*, Turin, 2017, pp. 78-79, 130, 155

Property from the Collection of Renzo Brugola

130. Robert Venturi 1925-2018

'William and Mary bureau', designed for the XVII International Triennale, Milan, circa 1984
Painted wood, brass.
86 x 117 x 56.2 cm (33⅞ x 46⅛ x 22⅛ in.)
Executed by Renzo Brugola, Lissone, Italy.
Possibly from a limited production of 3.

Estimate
£2,000-3,000 $2,600-3,900
€2,200-3,400

Provenance
Renzo Brugola, Lissone
Thence by descent

Literature
'Le affinità elettive', *Domus*, no. 660, April 1985, cover, p. 84
David Brownlee, David De Long and Kathryn Hiesinger, *Out of the Ordinary: Robert Venturi, Denise Scott Brown and Associates*, exh. cat., New Haven, 2001, p. 218

The present model was exhibited at the 'La Affinità Elettive', XVII International Triennale, Milan, February 1985.

The Spaceship

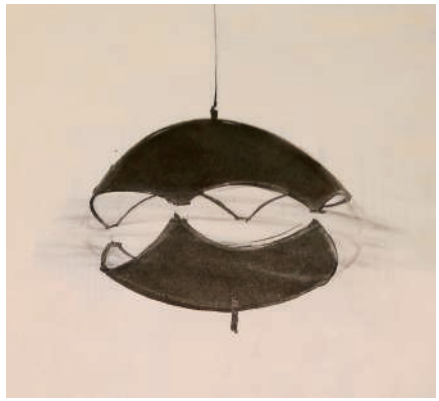
by Fulvio Ferrari

On the occasion of the rediscovery of this artifact by Ettore Sottsass Jr., I dug out a very long interview, which he granted me in July 1992. Whilst discussing the experience of returning from war, Sottsass stated: 'Emotions, fears, complications of all kinds, I didn't know what to do. Since university, I felt an innate desire to do something, to make drawings, no matter what it was. A desire that was then set ablaze by the French culture, the paintings and the people I encountered. Although my artistic ideas were not yet defined, I knew I was destined to realise them. Specifically, at that time architecture somehow felt too demanding, because of the required series of uninteresting technicalities, such as specifications, estimates, dimensional drawings, which were all too precise. Evidently, I was romantic and I took great pleasure in literature, music, paintings and arts. What else could I do? Make small drawings, imagine something. I have several past sketches and drawings that related to architecture, but many of them referred instead to something standing nearby, like sculpture or painting. For example, the consideration of colour has always been a source of great emotions for me'.

The present ceiling light designed by Sottsass for Arredoluce embodies these primary interests, as expressed in the above interview. It is evident that the main characteristic of the ceiling light is the visionary nature of its design. Sottsass' vision is distant from the rationalism of the typology and its technical requirements, and from form following function. We are instead confronted with those qualities in which Sottsass defines himself as an artist with an architecture degree: sculpture (space), painting (colour). Comparing the ceiling lights Sottsass designed for Arredoluce (which were relatively few in number), we discover that they are like spaceships with unusual geometric shapes and pure colours, which are full of personality, such as yellows, greens, blacks and whites. Why spaceships? As Sottsass describes, 'young architects and engineers seek invention and emotion… within a particular idea of structure: that is, in that particular way of dealing with structural problems that goes beyond pure and simple static research and opens on wider, more mobile and fantastic horizons'.

Isn't it true that the way the two shades are assembled together is the most original element of the present ceiling light? It requires a process of sewing, far from the simple and inexpensive techniques adopted by other designers in order not to affect the price of their products. Here, the process requires a series of manual assembly, to create an unusual spherical structure that lies in between abstract sculpture, spatial vision and poetic declaration. The work is similar to that of artists such as Fausto Melotti or Riccardo Dalisi, who unsurprisingly will become friends of Sottsass and to whom he would confide that he, '…sits passively on the sofa staring at the clouds to see what they are doing'. Here, is the the explanation of the 'cloud-lights' designed by Sottsass for Arredoluce, expertly overseen and refined by Angelo Lelii's creative madness.

It is difficult to imagine the technical skill necessary to produce the present ceiling light. The two extremely light aluminum blades of the shades were formed in heavy metal rotating molds, then cut into their round shapes. Finally, to connect the two shades using thin steel wire, they were drilled by hand 126 times, without any space for error!



Ettore Sottsass Jr., preparatory drawing of the present lot.
©ADAGP, Paris and DACS, London 2018. / Courtesy of the Archivio Arredoluce.

Interior view of a showroom in Milan, 1950s.
©ADAGP, Paris and DACS, London 2018. / Courtesy of the Archivio Arredoluce.

Property from a Private Italian Collection

○ 131. Ettore Sottsass, Jr. 1917-2007

Unique 'Urano' ceiling light, circa 1957
Painted aluminium, brass, iron wire.
45.5 cm (17⅞ in.) diameter, variable drop
Manufactured by Arredoluce, Monza, Italy.

Estimate
£50,000-70,000 $65,800-92,100 €56,300-78,800

Provenance
Riva, Milan
Private collection, Monza, acquired directly from the above, circa 1957

Literature
Anty Pansera et. al., *Arredoluce: Catalogo ragionato 1943-1987*, Milan, 2018, illustrated p. 306

The present lot has been registered in the Arredoluce Archives, Italy as number 9089415.

The ceiling light was designed by Ettore Sottsass Jr., however it never went into a serial production. Therefore, unlike other Arredoluce lighting, the present lot does not have a serial number, most likely because it was never officially photographed for sale purposes. Titled 'Urano', it belongs to the series of Sottsass' ceiling lights named after the planets, which feature suspended wire details. **Arredoluce Archives.**

132. Gio Ponti 1891-1979

Set of eight side chairs and one armchair, designed for the public administration offices, Forlì, circa 1950
Walnut, fabric, brass.
Armchair: 88.3 x 51 x 56.1 cm (34¾ x 20⅛ x 22⅛ in.)
Each side chair: 88.5 x 41.5 x 44.1 cm (34⅞ x 16⅜ x 17⅜ in.)
Manufactured by ISA, Bergamo, Italy. Exterior side of three chairs with partial metal inventory labels *AMMINISTRAZIONE PROVINCIALE/FORLÌ/NUMERO D'INVENTARIO*. Together with a certificate of expertise from the Gio Ponti Archives.

Estimate
£10,000-15,000 $13,100-19,600 €11,200-16,900

Provenance
Public administration offices, Forlì

Literature
'Chiarezza, unità, visibilità totale negli uffici modernissimi', *Domus*, no. 270, May 1952, pp. 21-27 for similar examples
Ugo La Pietra, ed., *Gio Ponti: L'arte si innamora dell'industria*, New York, 2009, pp. 192, 194-95, 204 for similar examples

133. Paolo de Poli 1905-1996

Two rare and large vases, circa 1960
Enamelled copper.
Largest: 37.6 cm (14¾ in.) high
Underside of one incised *De Poli*.

Estimate
£6,000-8,000 $7,800-10,500 €6,700-9,000

Provenance
Private collection, Milan

Literature
Gio Ponti, 'Milan: "piccolo" New York', *Craft Horizons*, vol. XXI, no. 2, March/April 1961, p. 33 for a similar example

134. Gio Ponti 1891-1979

Pair of stools, designed for the Banca Nazionale del Lavoro, Bologna, circa 1960
Leather, walnut, brass, steel, rubber.
Largest: 46.6 cm (18⅜ in.) high, 45 cm (17¾ in.) diameter
Together with a certificate of expertise from the Gio Ponti Archives.

Estimate
£4,000-6,000 $5,200-7,800 €4,500-6,700

Provenance
Banca Nazionale del Lavoro, Bologna

Literature
Vitrum, no. 117, January-February 1960, p. 39

135. Angelo Lelii 1915-1979

'Calla' standard lamp, circa 1950
Painted aluminium, brass.
233 cm (91¾ in.) cm high
Manufactured by Arredoluce, Monza, Italy.
Underside with brass label impressed *MADE IN ITALY/ARREDOLUCE MONZA*.

Estimate
£6,000-8,000 $7,800-10,500 €6,700-9,000

Provenance
Private collection, Rome

Literature
Domus, nos. 264-65, December 1951, n.p. for an advertisement
Gerhard Krohn and Fritz Hierl, *Formschöne Lampen und Beleuchtungsanlagen*, Munich, 1952, p. 167
Anty Pansera et. al., *Arredoluce: Catalogo ragionato 1943-1987*, Milan, 2018, pp. 123, 281

The present lot has been registered in the Arredoluce Archives, Italy as number 0068400.

136. Max Ingrand 1908-1969

Pair of wall lights, model no. 1598, circa 1956
Chiseled-glass, glass, nickel-plated brass, brass.
Each: 22 x 51 x 15.2 cm (8⅝ x 20⅛ x 5⅞ in.)
Manufactured by Fontana Arte, Italy and glass chiseled by Dubé.

Estimate
£10,000-15,000 $13,100-19,600 €11,200-16,900

Provenance
Private collection, Rome

Literature
Quaderni Fontana Arte 1, Milan, p. 55
Domus, no. 314, January 1956, n. p., for an advertisement
Laura Falconi, *Fontana Arte: Una Storia Trasparente*, Milan, 1998, p. 111
Pierre-Emmanuel Martin-Vivier, *Max Ingrand, Du verre à la lumière*, Paris, 2009, p. 204
Franco Deboni, *Fontana Arte: Gio Ponti, Pietro Chiesa, Max Ingrand*, Turin, 2012, fig. 339

137. Carlo de Carli 1910-1999

Rare writing desk, circa 1949
Mahogany-veneered wood, mahogany.
77.2 x 165.2 x 98 cm (30⅜ x 65 x 38⅝ in.)

Estimate
£10,000-15,000 $13,100-19,600 €11,200-16,900

Provenance
Private collection, Milan

Literature
Sisto Villa, 'Carattere di un arredatore', *Spazio*, Second Year, no. 5, July-August 1951, p. 71
Roberto Aloi, *Esempi Di Arredamento Moderno, Di Tutto Il Mondo, sale da pranzo* , Milan, 1953, figs. 203-04
Irene de Guttry and Maria Paola Maino, *Il Mobile Italiano Degli Anni '40 e '50*, Bari, 1992, p. 157

138. Gino Sarfatti 1912-1985

Ceiling light, model no. 2079, circa 1955
Painted aluminium, opaque glass.
75 cm (29½ in.) drop, 20.3 cm (7⅞ in.) diameter
Manufactured by Arteluce, Milan, Italy.

Estimate
£4,000-6,000 $5,200-7,800 €4,500-6,700

Provenance
Private collection, Turin

Literature
Marco Romanelli and Sandra Severi, *Gino Sarfatti: selected works 1938-1973*, Milan, 2012, p. 470

139. Gio Ponti 1891-1979

Pair of armchairs, designed for the first class dining room of the 'Africa' ocean liner, circa 1953
Oak, fabric, brass.
Each: 86.4 x 56.4 x 55 cm (34 x 22¼ x 21⅝ in.)
Manufactured by Cassina, Meda, Italy. Together with a certificate of expertise from the Gio Ponti Archives.

Estimate
£4,000-6,000 $5,200-7,800 €4,500-6,700

Provenance
Private collection, Milan

Literature
Paolo Piccione, *Gio Ponti: le navi: il progetto degli interni navali, 1948-1953*, Viareggio, 2007, pp. 133-34
Ugo La Pietra, ed., *Gio Ponti: L'arte si innamora dell'industria*, New York, 2009, pp. 224-25

140. Angelo Lelii 1915-1979

Two 'Cobra' table lamps, model no. 12919, circa 1962
Chromium-plated brass, painted iron, patinated steel.
Each: 61.9 cm (24⅜ in.) high
Manufactured by Arredoluce, Monza, Italy. Each with manufacturer's label *MADE IN ITALY/ARREDOLUCE MONZA*.

Estimate
£4,000-6,000 $5,200-7,800 €4,500-6,700

Literature
'Nuove lampade,' *Domus*, no. 429, August 1965, p. d/299
Fulvio and Napoleone Ferrari, *Light: Lamp 1968-1973: The New Italian Design*, Turin, 2002, fig. 55
Alberto Bassi, *La luce italiana: design delle lampade 1945-2000*, Milan, 2003, p. 78
Clémence and Didier Krzentowski, eds., *The Complete Designers' Lights (1950-1990) 30 Years of Collecting*, Paris, 2012, p. 174
Anty Pansera et. al., *Arredoluce: Catalogo ragionato 1943-1987*, Milan, 2018, pp. 230, 349

The present lot has been registered in the Arredoluce Archives, Italy as numbers 0021741 and 0495574.

141. Fontana Arte

Rare side table, model no. 2306, circa 1964
Coloured mirrored glass, painted metal, brass, rubber.
44.9 x 52.5 x 30.2 cm (17⅝ x 20⅝ x 11⅞ in.)

Estimate
£3,000-5,000 $3,900-6,500 €3,400-5,600

Provenance
Private collection, Milan

Literature
Quaderni Fontana Arte 6, Milan, 1964, n.p.

142. Max Ingrand 1908-1969

Rare low table, circa 1958
Coloured glass, brass, acrylic.
23.1 x 49.6 x 49.3 cm (9⅛ x 19½ x 19⅜ in.)
Manufactured by Fontana Arte, Milan, Italy.

Estimate
£5,000-7,000 $6,500-9,100 €5,600-7,900

Provenance
Private collection, Milan

Literature
Rivista dell'arredamento, no. 48, December 1958, n.p.

143. Taichiro Nakai unknown

Rare sofa, designed for the 'Prima Mostra Selettiva', Cantù, circa 1955
Cherry wood, painted metal, fabric.
81 x 236 x 130 cm (31⅞ x 92⅞ x 51⅛ in.)
Manufactured by La Permanente Mobili, Cantù, Italy.

Estimate
£8,000-12,000 $10,500-15,700 €9,000-13,500

Provenance
Private collection, Turin

Literature
'Rassegna Domus', *Domus*, no. 313, December 1955, p. 33
Prima mostra selettiva, Concorso internazionale del mobile, exh. cat., Cantù, 1955, p. XXVII
Roberto Aloi, *Mobili Tipo: Presentazione Dell'Arch. Agnoldomenico Pica*, Milan, 1956, p. 108
Tiziano Casartelli, *La Selettiva del Mobile 1955-1975*, Como, 2016, pp. 23, 42

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

The present model sofa and armchairs exhibited at the 'Prima Mostra Selettiva', Cantù, 1955. Courtesy of Tiziano Casartelli, *La Selettiva del Mobile*. 1955-1975. *Il contributo di Cantù all'evoluzione del design in Italia*, ed. Canturum, Cucciago, 2016, p. 23.

144. Taichiro Nakai unknown

Rare set of three armchairs, designed for the 'Prima Mostra Selettiva', Cantù, circa 1955
Cherry wood, fabric.
Each: 81.6 x 63.5 x 72.2 cm (32⅛ x 25 x 28⅜ in.)
Manufactured by La Permanente Mobili, Cantù, Italy.

Estimate
£10,000-15,000 $13,100-19,600 €11,200-16,900

Provenance
Private collection, Turin

Literature
'Rassegna Domus', *Domus*, no. 313, December 1955, p. 33
Prima mostra selettiva, Concorso internazionale del mobile, exh. cat., Cantù, 1955, p. XXVII
Roberto Aloi, *Mobili Tipo: Presentazione Dell'Arch. Agnoldomenico Pica*, Milan, 1956, p. 108
Tiziano Casartelli, *La Selettiva del Mobile 1955-1975*, Como, 2016, pp. 23, 42

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

145. Stilnovo

Floor lamp, circa 1950
Opaque glass, painted steel, painted aluminium, brass, Bakelite.
91.2 cm (35⅞ in.) high
Manufactured by Stilnovo, Milan, Italy. Interior of frame with manufacturer's printed label *MILANO/STILNOVO/ITALY*.

Estimate
£4,000-6,000 $5,200-7,800 €4,500-6,700

Provenance
Private collection, Piedmont

146. Gianfranco Frattini 1926-2004

Set of six bar stools, designed for the Hotel Parco dei Principi, Rome, circa 1964
Walnut, fabric, brass.
Each: 80.1 x 42 x 42 cm (31½ x 16½ x 16½ in.)
Manufactured by Cassina, Meda, Italy. Four with manufacturer's label *Figli/di Amedeo/Cassina/ 20036 Meda (Milano) Italy*.

Estimate
£3,000-5,000 $3,900-6,600 €3,400-5,600

Provenance
Private collection, Varese

Literature
'Il nuovo Albergo "Parco dei Principi" in Roma', *Domus*, no. 425, April 1965, p. 54
Ugo La Pietra, ed., *Gio Ponti: L'arte si innamora dell'industria*, New York, 2009, pp. 365-66 for a similar example

147. Gio Ponti 1891-1979

Table lamp, circa 1968
Acrylic, chromium-plated brass.
61.5 x 20.4 x 29.2 cm (24¼ x 8 x 11½ in.)
Manufactured by Guzzini, Macerata, Italy. Together with a certificate of expertise from the Gio Ponti Archives.

Estimate
£4,000-6,000 $5,200-7,800 €4,500-6,700

Provenance
Private collection, Milan

Literature
Ugo La Pietra, ed., *Gio Ponti: L'arte si innamora dell'industria*, New York, 2009, p. 346 for a similar example

148. Gio Ponti 1891-1979

Rare extendable dining table, from an interior of an apartment block designed by the architect, Milan, circa 1958
Walnut-veneered wood, painted steel, painted brass, brass.
74.6 x 140 x 119.6 cm (29⅜ x 55⅛ x 47⅛ in.)
74.6 x 248 x 119.6 cm (29⅜ x 97⅝ x 47⅛ in.) fully extended
Manufactured by Fratelli Radice, Milan, Italy. Together with a certificate of expertise from the Gio Ponti Archives.

Estimate
£15,000-20,000 $19,600-26,100 €16,900-22,500

Provenance
Private collection, Milan

149. Gino Sarfatti 1912-1985

Rare pair of wall appliques, model no. 3007/F/20W, circa 1970
Acrylic, brass.
Each: 71.1 x 15.2 x 14.7 cm (27⅞ x 5⅞ x 5¾ in.)
Manufactured by Arteluce, Milan, Italy. Together with a certificate of expertise from Sandra Severi Sarfatti.

Estimate
£4,000-6,000 $5,200-7,800 €4,500-6,700

Provenance
Private collection, Milan

Σ 150. Ico Parisi 1916-1996

Set of three tabletop picture frames, model nos. 1502 and 1503, circa 1959
Brazilian rosewood, walnut, acrylic, steel.
Each: 10 x 10 x 10 cm (3⅞ x 3⅞ x 3⅞ in.)
Manufactured by Stildomuselezione, Rome, Italy.
Two impressed *stildomuselezione/ROMA/dis. ico parisi*.

Estimate
£1,800-2,400 $2,400-3,100 €2,000-2,700

Provenance
Private collection, Rome

Literature
'Rassegna Domus - Oggetti in legno e in metallo', *Domus*, no. 375, February 1961, n.p.
Arturo Belloni, 'Gestaltungen der Firma Stildomuselezione', *M.D. – Möbel Interior Design*, no. 1, January 1962, p. 59
Flaminio Gualdoni, ed., *Ico Parisi & architecture*, exh. cat., Galleria Civica, Bologna, 1990, p. 219
Roberta Lietti, *Ico Parisi Design, catalogue raisonné*, Como, 2017, pp. 565, 567, 593

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

151. Osvaldo Borsani and Arnaldo Pomodoro 1911-1985, b. 1926

Bed, 1950s
Brass, painted metal.
110 x 171 x 201 cm (43¼ x 67⅜ x 79⅛ in.)
Manufactured by Arredamenti Borsani Varedo, Italy.

Estimate
£8,000-12,000 $10,500-15,700 €9,000-13,500

Literature
Roberto Aloi, *L'Arredamento Moderno, Settima Serie*, Milan, 1964, p. 295 for a similar example
Giampiero Bosoni, *Osvaldo Borsani: architect, designer, entrepreneur*, Milan, 2018, pp. 480-81 for similar examples
Norman Foster, Tommaso Fantoni and Giampiero Bosoni, *Osvaldo Borsani*, exh. cat., Triennale, Milan, 2018, p. 129 for a similar example

152. Gio Ponti 1891-1979

Rare side chair, model no. 602, circa 1954
Oak, oak-veneered plywood.
87.6 x 42.1 x 49.8 cm (34½ x 16⅝ x 19⅝ in.)
Manufactured by Cassina, Meda, Italy. Together with a certificate of expertise from the Gio Ponti Archives.

Estimate
£1,000-2,000 $1,300-2,600 €1,100-2,200

Provenance
Private collection, Milan

Literature
'Sedie, poltrone, divani', *Domus*, no. 259, June 1961, n.p. for an advertisement
Ugo La Pietra, ed., *Gio Ponti: L'arte si innamora dell'industria*, New York, 2009, p. 204

153. Angelo Lelii 1915-1979

Rare ceiling light, model no. 12452, circa 1955
Painted aluminium, acrylic, brass.
34 cm (13⅜ in.) drop, 79.6 cm (31⅜ in.) diameter
Manufactured by Arredoluce, Monza, Italy.

Estimate
£10,000-15,000 $13,100-19,700 €11,300-16,900

Provenance
Private collection, Milan

Literature
Anty Pansera et. al., *Arredoluce: Catalogo ragionato 1943-1987*, Milan, 2018, pp. 163, 297

The present lot has been registered in the Arredoluce Archives, Italy as number 0917752.

154. Guido Beretta unknown

Rare coffee table, designed for the Apartment F., Milan, circa 1941
Ash, glass, brass.
49.6 cm (19½ in.) high, 100 cm (39⅜ in.) diameter
Manufactured by Fratelli Radice, Milan, Italy.

Estimate
£4,000-6,000 $5,200-7,800 €4,500-6,700

Provenance
Private collection, Rome

Literature
'La casa semplice', *Lo stile nella casa e nell'arredamento*, no. 3, March 1941, p. 87

155. Gio Ponti and Paolo de Poli

1891-1979, 1905-1996

Set of four dishes, circa 1950
Enamelled copper.
Largest: 2.1 x 46.1 x 23.7 cm (0⅞ x 18⅛ x 9⅜ in.)
Underside of three signed *De Poli*, including two with printed paper label *SMALTI DE POLI/PADOVA - Via S. Pietro 43/Ref. 2083* and *P. DE POLI/MADE IN ITALY* respectively.

Estimate
£2,000-3,000 $2,600-3,900 €2,200-3,400

Provenance
Private collection, Milan

Literature
'Metalli alla VI Triennale', *Domus*, no. 103, July 1936, p. 47 for similar examples
'Picasso convertirà alla ceramica', *Domus*, no. 226, January 1948, p. 38 for similar examples
Gio Ponti, *De Poli smalti*, Milan, 1958, pp. 22-26 for similar examples
L'arte dello smalto: Paolo de Poli, exh. cat., Palazzo della Ragione, Padua, 1984, p. 84 for a similar example
Ugo La Pietra, ed., *Gio Ponti: L'arte si innamora dell'industria*, New York, 2009, pp. 318-19 for similar examples

156. Giuseppe Ostuni unknown

Three-armed adjustable standard lamp, model no. 339, circa 1958
Acrylic, brass, marble.
202.4 cm (79⅝ in.) high fully extended
Manufactured by O-Luce, Milan, Italy.

Estimate
£5,000-7,000 $6,500-9,100 €5,600-7,900

Provenance
Private collection, Milan

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

157. Gino Sarfatti 1912-1985

Pair of adjustable wall lights, circa 1951
Acrylic, brass.
Each: 26.5 x 25.5 x 25.3 cm (10⅜ x 10 x 9⅞ in.)
Manufactured by Arteluce, Milan, Italy.

Estimate
£5,000-7,000 $6,500-9,100 €5,600-7,900

Provenance
Private collection, Milan

Literature
'Un interno a Milano', *Domus*, no. 291, February 1954, p. 34
Marco Romanelli and Sandra Severi, *Gino Sarfatti: selected works 1938-1973*, Milan, 2012, p. 404

158. Gio Ponti 1891-1979

Pair of armchairs, designed for the first class ballroom of the 'Conte Biancamano' ocean liner, circa 1949
Fabric, walnut.
Each: 78 x 67 x 68.5 cm (30¾ x 26⅜ x 26⅞ in.)
Together with a certificate of expertise from the Gio Ponti Archives.

Estimate
£6,000-8,000 $7,800-10,500 €6,700-9,000

Provenance
Private collection, Milan

Literature
'Informazione su alcuni ambienti del 'Conte Biancamano", *Domus*, no. 245, April 1950, p. 15
Paolo Piccione, *Gio Ponti: le navi: il progetto degli interni navali, 1948-1953*, Viareggio, 2007, p. 28

159. Gino Sarfatti 1912-1985

Standard lamp, model no. 1068, circa 1956
Acrylic, painted brass, marble.
146.2 x 29 x 20 cm (57½ x 11⅜ x 7⅞ in.)
Manufactured by Arteluce, Milan, Italy.

Estimate
£7,000-9,000 $9,100-11,800 €7,900-10,100

Provenance
Private collection, Milan

Literature
Marco Romanelli and Sandra Severi, *Gino Sarfatti: Selected Works 1938-1973*, Milan, 2012, pp. 265, 453
Gino Sarfatti: Designing Light, exh. cat., Triennale Design Museum, Milan, 2012, p. 86
Clémence and Didier Krzentowski, eds., *The Complete Designers' Lights II, 35 Years of Collecting*, Paris, 2014, p. 147

160. Ico Parisi 1916-1996

Writing desk, circa 1952
Walnut-veneered wood, walnut, painted wood, glass.
78.1 x 106.1 x 59.8 cm (30¾ x 41¾ x 23½ in.)

Estimate
£4,000-6,000 $5,200-7,800 €4,500-6,700

Literature
Roberta Lietti, *Ico Parisi Catalogue Raisonné, 1936-1960*, Milan, 2017, illustrated p. 421

The present lot has been recorded in the Archivio del Design di Ico Parisi, Como, Italy.

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

161. Max Ingrand 1908-1969

Ceiling light, circa 1956
Glass, brass.
79 cm (31⅛ in.) drop, 48 cm (18⅞ in.) diameter
Manufactured by Fontana Arte, Milan, Italy.

Estimate
£5,000-7,000 $6,500-9,100 €5,600-7,900

Provenance
Private collection, Turin

Literature
'Rassegna Domus', *Domus*, no. 325, December 1956, n.p.
Vitrum, no. 116, November-December 1959, p. 21
Laura Falconi, *Fontana Arte: Una Storia Trasparente*, Milan, 1998, p. 111

162. Gio Ponti 1891-1979

Rare armchair, variant of model no. 835, circa 1950
Oak, fabric.
83.3 x 51 x 56.6 cm (32¾ x 20⅛ x 22¼ in.)
Manufactured by Cassina, Meda, Italy. Together with a certificate of expertise from the Gio Ponti Archives.

Estimate
£4,000-6,000 $5,200-7,800 €4,500-6,700

Provenance
Private collection, Milan

Literature
Giuliana Gramigna, *Repertorio 1950/1980*, Milan, 1985, p. 90

163. Giancarlo Pozzo unknown

Rare bookcase, circa 1956
Ash bent plywood, painted steel.
100.9 x 315.5 x 22.5 cm (39¾ x 124¼ x 8⅞ in.)
Manufactured by Arform, Milan, Italy.

Estimate
£6,000-8,000 $7,800-10,500 €6,700-9,000

Provenance
Private collection, Milan

Literature
'Rassegna Domus', *Domus*, no. 316, March 1956, n.p.
for a similar example
Roberto Aloi, *Mobili Tipo: Presentazione Dell'Arch. Agnoldomenico Pica*, Milan, 1956, p. 149
for a similar example

164. Franco Albini and Franca Helg

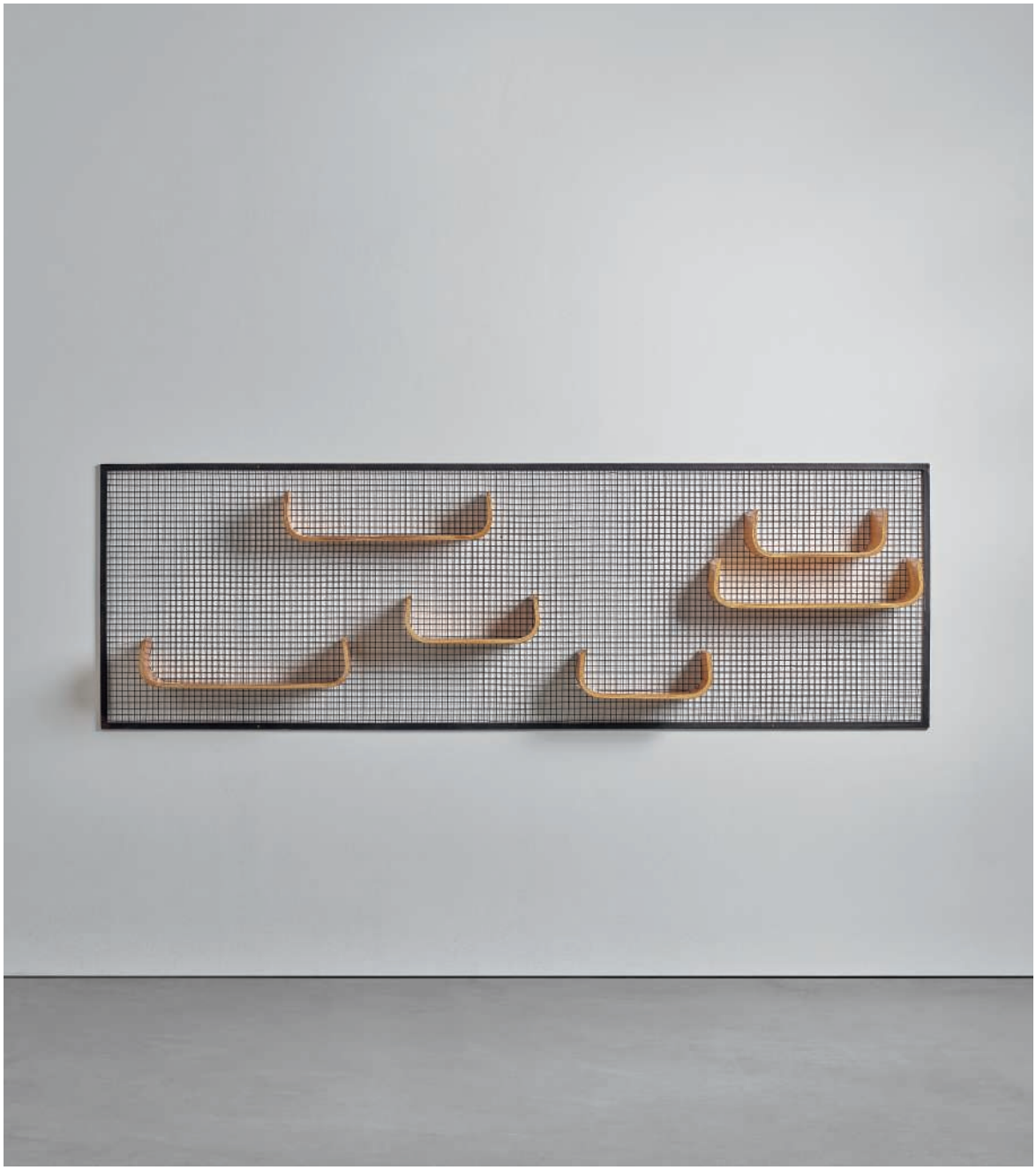
1905-1977, 1920-1989

Rare daybed, model no. LT32, circa 1966
Walnut-veneered wood, walnut, leather.
66.8 x 204 x 86.7 cm (26¼ x 80⅜ x 34⅛ in.)
Manufactured by Poggi, Pavia, Italy.

Estimate
£7,000-9,000 $9,100-11,800 €7,900-10,100

Provenance
Private collection, Milan

Literature
Franco Albini & Franca Helg, exh. cat., Galleria Fragile, Milan, 2009, n.p.



165. Gio Ponti 1891-1979

Pair of benches, circa 1939
Painted wood, fabric.
Each: 41.5 x 80.6 x 31.5 cm (16⅜ x 31¾ x 12⅜ in.)
Manufactured by Casa e Giardino, Milan, Italy. Together with a certificate of expertise from the Gio Ponti Archives.

Estimate
£5,000-7,000 $6,500-9,100 €5,600-7,900

Provenance
Private collection, Milan

Literature
'Una camera per signorina', *Domus*, no. 141, September 1939, p. 62

166. Gio Ponti 1891-1979

Rare standard lamp, from the Fondazione Livio e Maria Garzanti, Forlì, 1950s
Opaque glass, painted aluminium, brass, painted wood, painted metal, painted steel.
177.1 cm (69¾ in.) high
Manufactured by ISA, Italy. Together with a certificate of expertise from the Gio Ponti Archives.

Estimate
£12,000-18,000 $15,700-23,500 €13,500-20,200

Provenance
Fondazione Livio e Maria Garzanti, Forlì

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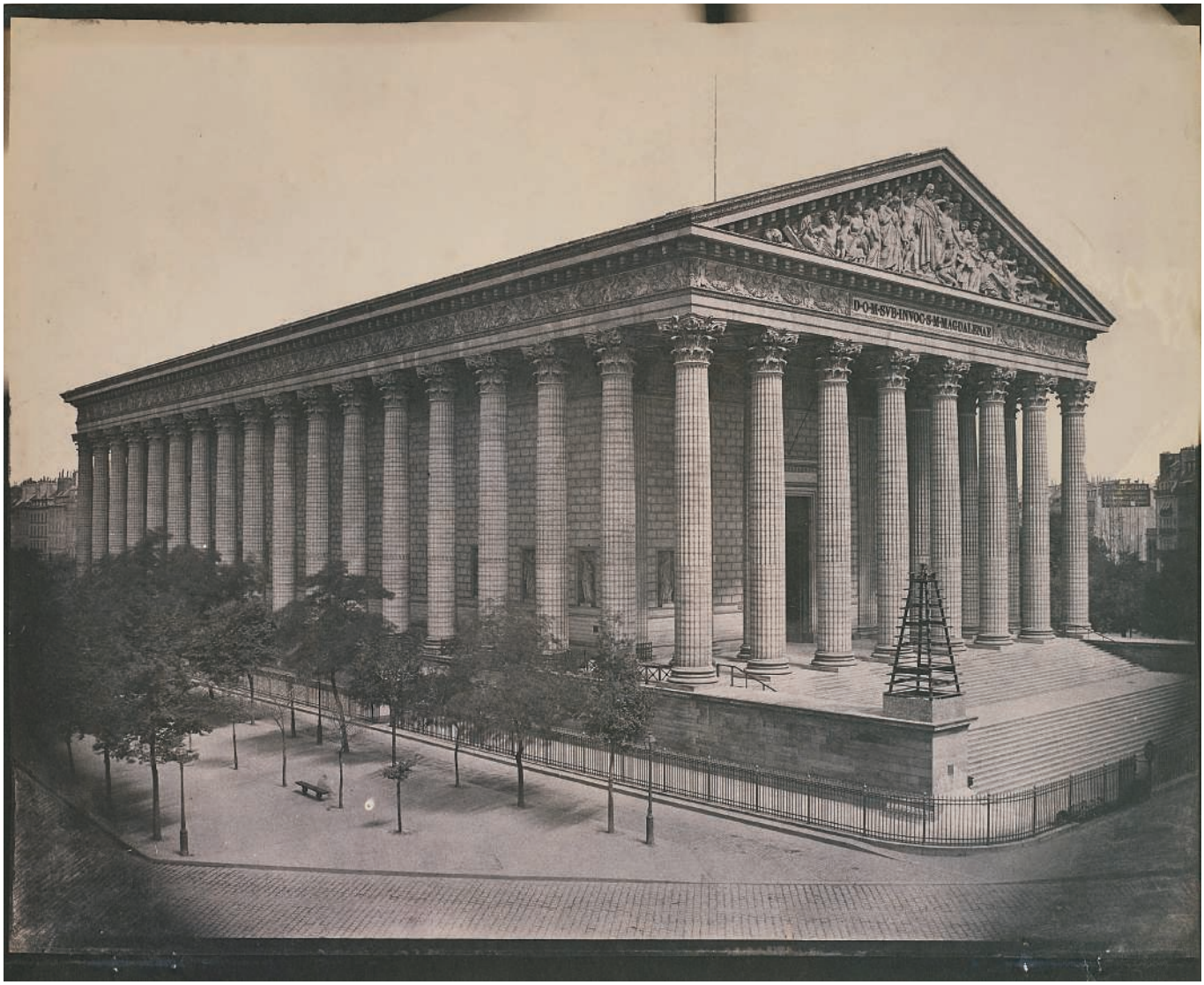

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Important table designed for the Center Theater at Rockefeller Center,
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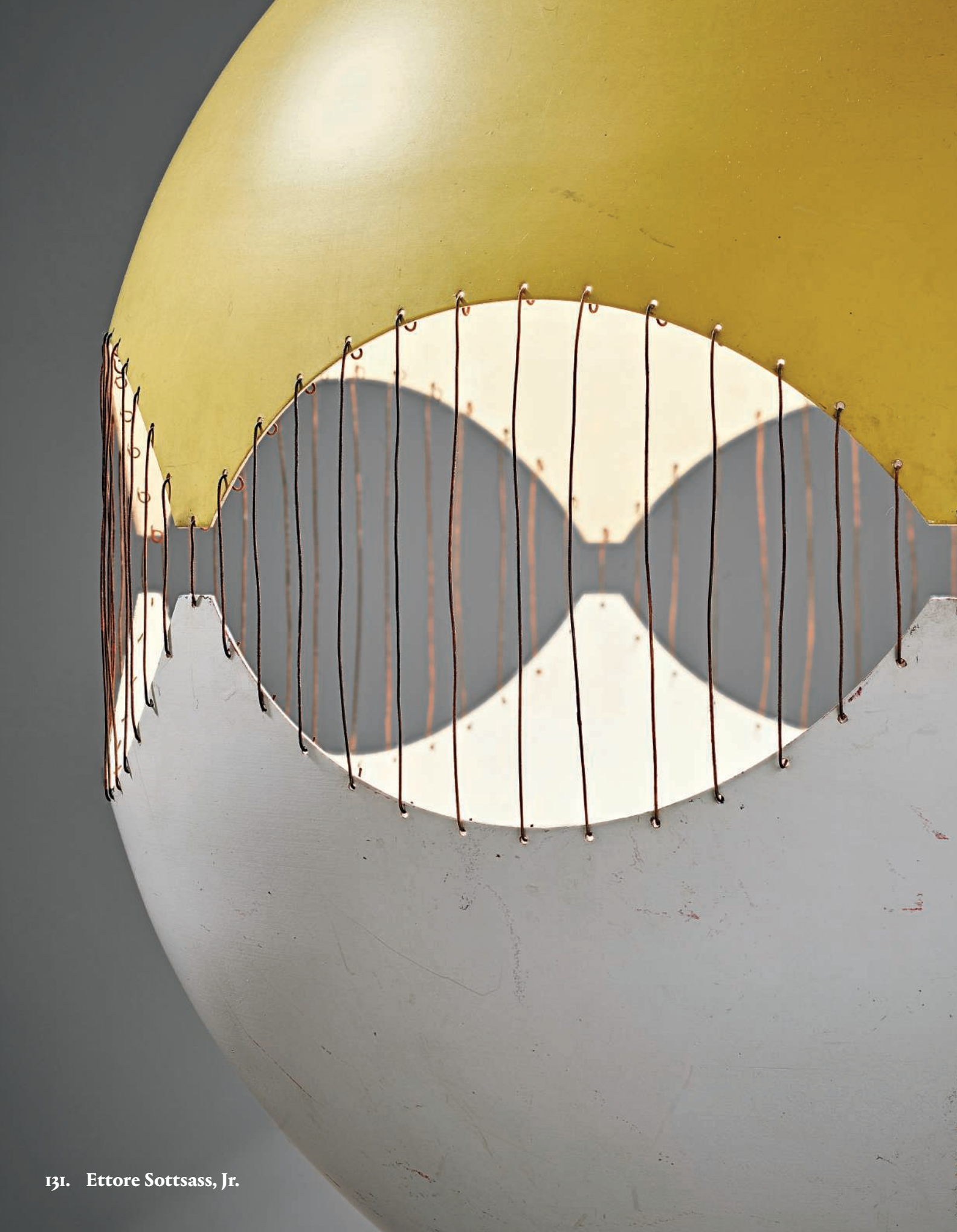

131. Ettore Sottsass, Jr.

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Auctions
Lucie Rie & Hans Coper: potter & artist
18 October 2018, 11am (Lots 301-332)
Important Design
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Viewing
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Monday – Saturday 10am – 6pm
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La promenade des amis console (detail)

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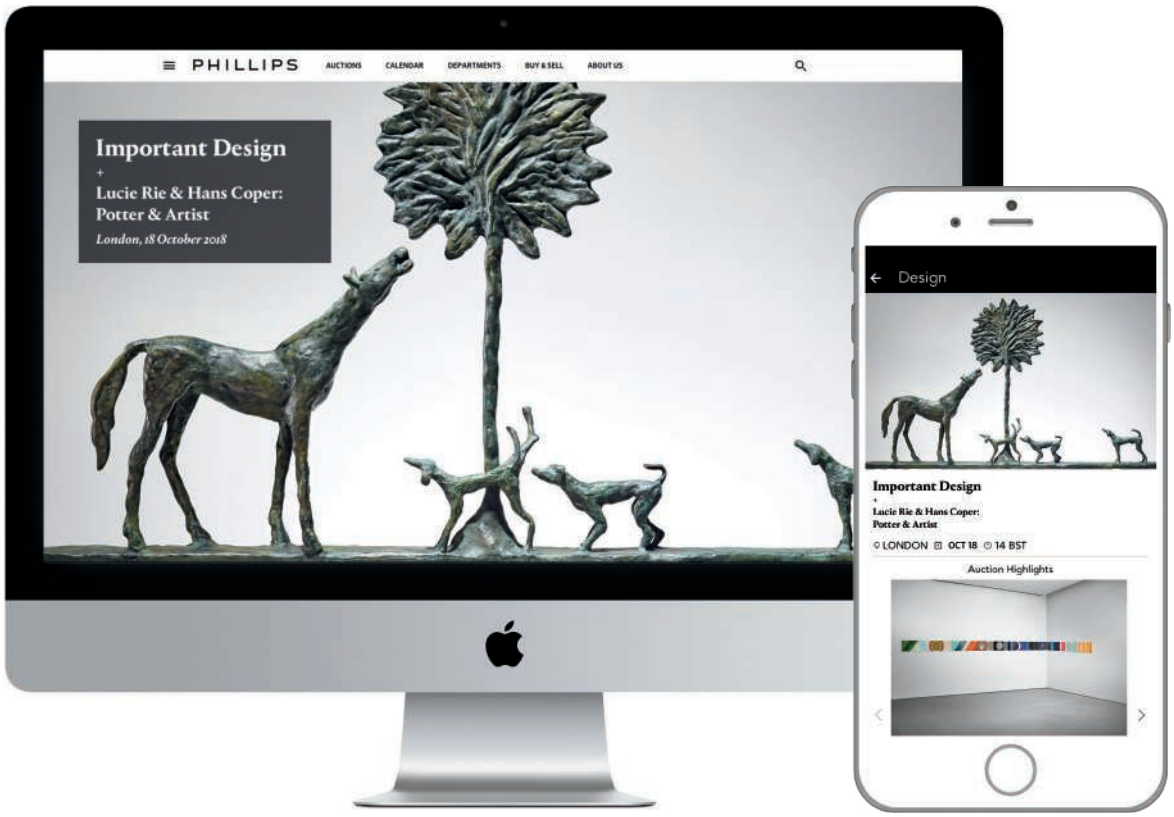

121. Ettore Sottsass, Jr.